

No. 1 Opening Hymn & The Jumping Off Point

Pioneers *with hushed anticipation*

Women *(a cappella)* Our jour - ney will not end With heav - en on our side We

Men Our jour - ney will not end With heav - en on our side We

(wind effect) *mp (optional accompaniment)*

6 **Spirito**

ask, O Lord, to bless this road, and faith to be our guide.

ask, O Lord, to bless this road, and faith to be our guide.

brisk and lively *mf*

11

rit.

DONNER: The choice is yours, Charlie.

CHARLIE: And my choice is to remain here!

15 **Tempo Rubato**

DONNER: Independence, Missouri ain't a destination!

Donner

freely

19

And it ain't a place to stay Won't you

23

come with me where we both will see the dawn of a brand new

26 **Spirito** DONNER: C'mon, you're at "The Jumping Off Point!..."

day?

a tempo

30 CHARLIE: Yes, but I'm not inclined to jump! **Donner**

The

34

Jump-ing Off Point where our jour - ney starts. Come a - long or stay and weep. There's a

38

world out there if you'll on-ly dare to part with your past and leap!

44

CHARLIE: George Donner, do you consider me a civilized man? DONNER: Yessiree!

48

CHARLIE: Therefore, I don't belong in California!

Reed Children

The

52



Jump-ing Off Point, where our jour-ney starts, Come a-long or stay and...

MARGARET: Virginia Reed! What are you wearing?

52



VIRGINIA: I'm ready for life on the trail, Mama!

MARGARET: We'll only be "on the trail" for six months.

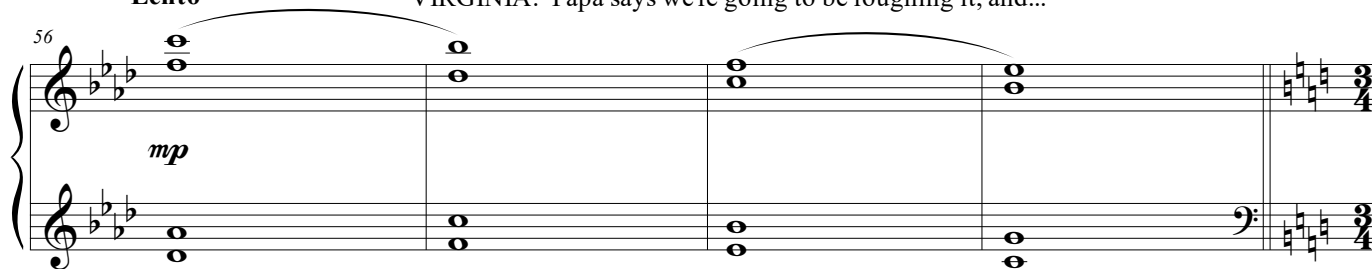
VIRGINIA: Papa says I can ride my Pony all the way there!

MARGARET: Don't be silly!

VIRGINIA: Papa says we're going to be roughing it, and...

Lento

56

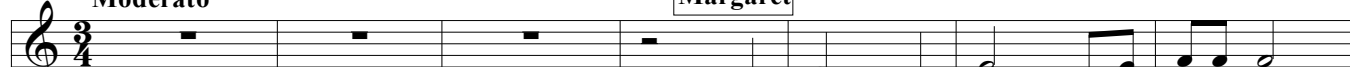


MARGARET: Your father and the menfolk will be "roughing it"...

60

Moderato

Margaret



But you and I and the lit-tle ones



67



will be rid - ing in style! like gra - cious gent-le-men and la - dies!



MARGARET: We may be moving to a wild, unsettled land,

76

espress.

But we don't need to let that change who we

Musical score for Margaret's first line. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest for four measures, then has a melodic line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Performance markings include *poco rit.* and *piu lento*.

JOHN: Cheer up, Mary Ann! Ol' Man Graves is - I'm sorry: your father! He's a smart man.

84

A Tempo

are.

Musical score for John's first line. It consists of a vocal line and a piano accompaniment. The vocal line has a whole rest for four measures, then a melodic line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Performance markings include *mf*.

. He chose this move 'cause it's the best thing for your family.

90

poco rit.

Musical score for John's second line. It consists of a vocal line and a piano accompaniment. The vocal line has a whole rest for four measures, then a melodic line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Performance markings include *poco rit.*

MARY ANN: Walking on a dusty trail across prairies, deserts, and mountains; it's not what I would choose.

96

Tempo Rubato

Mary Ann

The

Musical score for Mary Ann's first line. It consists of a vocal line and a piano accompaniment. The vocal line has a whole rest for four measures, then a melodic line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Performance markings include *Tempo Rubato*.

100

Jump-ing Off Point, and I have to jump since I can't stay here a - lone But I

104

fear in my heart we're a - bout to start down a path that is not my

107 **A Tempo**

own _____

poco rit.

DONNER: Yessiree, little Frances!
We'll be in California before you know it!

111 **A Tempo**

poco rit.

TAMSEN: George Donner, I'm happy you
decided we should go!

114

poco rit.

FRANCES: Are we there yet?

SEGUE

No. 2

Wagons, Roll!

Moderato Donner John

Wag-ons, Roll! — Wag-ons,

mf *tr* *8va*

5 Reed

Roll! — Wag - ons,

9 **Spirito**

Roll! — That's the call that's been ring-ing in my heart. Wag-ons

12

Roll! — Can't stop grin-nin' 'cause to-day it's time to start And at

15

last _____ when we step out on _____ the trail the die is cast Af - ter

leggiero

18

long an - ti - ci - pa - tion, hope you'll par - don my e - la - tion Roll out! Roll on! Wa - gons roll!

21

Tempo Rubato **John**

I've been wait - in' my whole life for this!

25

Reed **John** **Both**

Pleased to meet a kin - dred soul! Name's James Reed. John Sny - der. Glad to know you as our wag - ons

CHARLIE: Your enthusiasm's infectious, George! But my answer remains, "No, nothing on God's earth could persuade me to leave civilization and head west."

31 **Lento**

roll.

mp

36 **Allegretto** **Patrick**

Put that down, Mis-sus Breen, for the love of Pete! A

mf

39

wo - man in your con - di - tion, should heed this ad - mon - i - tion:

PEGGY: Now, Patrick, you've been a friend to our family a long time; you should know by now:

41 **Peggy**

Stay off your feet!

pp

Moderato

44

ain't a - fraid of a chore Man - y times I've giv - en birth be - fore! There was

mp

46

Pet - er, Sim - on, James and John, Good Lord! The list goes on and on! and

mf

49

on.. So now that I'm with child a - gain, stay off my feet, you say. But

52

that's the ver-y thing that put me in the "fam-ly way!

mf

SARAH: I didn't come on this trip to be a burden! I came to be a help!
MARGARET: Mother, you shouldn't have come on this trip at all.

L'istesso Tempo

56

SARAH: Nonsense! You wouldn't last five days on this trail with out me!
MARGARET: Go back home and stay in Springfield, where you'll be comfortable.

61

SARAH: Comfortable!? Margaret,
did you look inside our wagon?

Sarah

Tempo Rubato

66

Ain't you seen? — He has made a feath - er bed fit for a

70

queen. I'll be com- fy as I set — there, So just wake me when we get — there. Roll

70

queen. I'll be com- fy as I set — there, So just wake me when we get — there. Roll

73 *a tempo* **Reed Children**

out! Roll on! Wa-gons roll! Wag-ons

75 **Virginia** **Margaret, Sarah, Reed**

Roll! Do you think we'll see In-di-ans, do you know? Wag-ons

78 **Sarah** **Reed** **Margaret** **Reed**

Roll! We'll see In - dians, we'll see des - erts, we'll see snow! And what's

81 **Reed Family**

more as we seize the new ad-ven - ture that's in store, If we

84

come on storm-y weath - er, We will weath-er it to-geth - er, Roll out! Roll on! Wa-gons roll!

87 **Piu lento e marcato**

SARAH: What's wrong, Margaret?

MARGARET: Just one of my headaches, Mother.

89 REED: One breath of that California air will cure you of these blasted attacks! You shouldn't have to suffer through such pain!

Margaret

"Shall we re -

89 *slowly*

94 **Moderato** *semplice*

ceive bless-ings from the hand of God, and shall we not re-ceive e - vil?"

94 *mp*

REED: Children, your mother is quoting from the Book of Job.

SARAH: Yes, the story of Job is a great comfort. To think that no matter how bad you have it, God might have even worse in store!

98

PEGGY: Did you see the size of that Reed family wagon?!

102 **A Tempo**

PATRICK: Well, the Reeds may have all the wealth,

... but I tell you: Patrick Dolan has all the luck!

106

Patrick

Wag-ons

108 **Peggy**

I'm a - fraid we'll be need - ing more than luck.

Roll! _____ Wag - ons

108

111

For with - out a bit of mus - cle, we'll be stuck! While I

Roll! _____

111

114

pray _____ that St. Christ - o - pher will bless us on the way What I'm

What I'm

114 *8va* _____

mp

117

most an-ti-ci-pat - ing is the prom-ised land what's wait - ing Roll out! Roll on! Wa-gons roll!

117

most an-ti-ci-pat - ing is the prom-ised land what's wait - ing Roll out! Roll on! Wa-gons roll!

TAMSEN: Can you keep a secret, Margaret?

MARGARET: Yes, of course.

120

Meno Mosso

mp

120

124

Tamsen

George thinks it was his de - cis-ion for us to go - to Ca-li - for-nia But it was

124

MARGARET: Tamsen, that's preposterous!
Why would you want to leave home?

TAMSEN: Do you know, in California
there are trees that are 250 feet tall?

129

mine! _____

134 TAMSEN: -- And I have a chance to see them with my own eyes! I couldn't be happy if I passed that up!

134 **Semplice**
mp

138 **Donner** *teneramente*

I don't care if I'm here or there as long as I am here or there with her.

146

This new road might lead an - y - where, but I'll go an - y - where for

poco rit.

152 Donner

her. Wag-ons

pp accel.

154 Keseberg

Roll! — On the trail with the ones I hold most dear Wag-ons

157 John

Roll! — On a trail to take me far a - way from here Ain't it

160 Patrick

grand? — In the ter - ri - to - ry I can own some land! As for

163 All

me I have a no - tion, to be splash - ing in the o - cean Roll

165 *hushed*

out! Roll on! Wa-gons roll! —

subito p Wa-gons

Keseberg

167 All *hushed*

There's a place I can live with - out re - gret.

Roll! Wag-ons

pp *mf*

170 **Keseberg** **Mary Ann**

I keep look-ing 'cause I have - n't found it yet Could it

Roll!

170 *pp* *mf*

173 be? That this jour-ney will prove won - der - ful for me? I may

173

176 **Keseberg/ MaryAnn** **Small Group** *hushed*

find some-thing ex-cit - ing, dare I ev-en hope, in-vit - ing? Roll out! Roll on! Wa-gons roll!

176 *subito p* *pp*

179 TAMSEN: Mr. Stanton, what's wonderful about choices is we're always free to make a new one.

179 *mf*

Detailed description of the musical score: The score is for page 14, measures 170-179. It is in the key of D major (two sharps) and 4/4 time. The vocal parts are: Keseberg (measures 170-173), Mary Ann (measures 170-173), and a Small Group (measures 176-179). The piano accompaniment consists of two staves (treble and bass clef). Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), *subito p* (suddenly piano), and *pp* (pianissimo). The lyrics are: 'I keep look-ing 'cause I have - n't found it yet Could it Roll! That this jour-ney will prove won - der - ful for me? I may be? find some-thing ex-cit - ing, dare I ev-en hope, in-vit - ing? Roll out! Roll on! Wa-gons roll! TAMSEN: Mr. Stanton, what's wonderful about choices is we're always free to make a new one.'

CHARLIE: I will miss your family, Tamsen Donner! But nothing -- nothing -- can prompt me to go --

183

mf *poco rit.*

TAMSEN: Well, you stay here, then.

187 **Tamsen** *freely*

But I'm look-ing for-ward to the jour-ney: The flow-ers, the fol-i-age, the trees! I

187

mp *piu lento*

190

feel it my du - ty to stud - y things of beaut - y to learn of the things that please, like

190

192 **Moderato** TAMSEN: Can you understand that, Mr. Stanton? DONNER: Ain't no use, Tammy.

these.

192 *mp* (opt. cut to m.202)

DONNER: (*cont'd*) Charlie Stanton's a stubborn mule and dang it if he don't insist that..

CHARLIE: I'm going with you!

DONNER: ...he's staying here. (*double take*) Going with us?!

198

FRANCES: Mister Charlie's coming with us?

TAMSEN: I guess he is! Though I'm not sure why...

DONNER: But, you were goin' to stay here!

Charlie *freely*

204

When you've

210 **Tempo Rubato**

made the wrong sel - ec - tion, you can al - ways change dir - ec - tion. —

210

accel.

212 **Group I**

Wag-ons

215

Group II

Wag-ons Roll! _____ How I've dreamt of the place _____ we're head-ed to

Group I

Roll! _____ How I've dreamt of the place we're head-ed to Wag-ons

215

RH

LH

mf

218

Wag-ons Roll! _____ May I live to see the day _____ my dream come true

Roll! _____ May I live to see the day my dream come true We don't

218

221

We don't know _____ what the road a-head will bring us, but we go!

know _____ what the road a-head will bring us, but we go! To dis-

221

Tamsen/Charlie

Reed, Virginia,
Patrick, Sarah

Margaret

John,
Keseberg

All

224

To ex - plore what's there to see — To find health, to make wealth, to be free

cov - er things of beau - ty, ——— To find health, to make wealth, to be free To

228

and work and eat and pray and love and

live and breathe and work and eat and pray and love and

231

Sopranos

dream ——— We go! We Go! We

dream ——— Roll out! Roll on!

poco rit.

235 *fp*

S go! We go! _____

A _____

T _____

B We go! We go! _____

Wag-ons

Wag - ons _____

rit.

8^{va} - - -

239

Roll! _____

Roll! _____

239 *ff*

No. 3

The Logic of the Lupine

Music by Eric Rockwell

Lyrics by Margaret Rose

TAMSEN: No, Sweetpea, there aren't many people who think the way your mama does. *(music starts)*

Take this wildflower..

Tamsen

Andantino e rubato

beaut-y in the log-ic of the lu-pine; an ex-quis-ite sys-tem-a-tic grand de-sign. Ev-ry

piu mosso

seed-ling will ful-fill its best pot-en-tial. It's a fact that's sci-en-ti-fi-c'ly di-vine! It's pred-

ict-ab-le, the log-ic of the lu-pine. There's an out-come you as-sur-ed-ly fore-tell By ev-

piu mosso

al-u-a-ting all of the cond-i-tions and what's writ-ten in the code of ev-'ry cell And

25

oh, it's not the same with peop-le — All log - ic they de - fy They will

mf

29

act on whim and e - mo - tion with - out good rea - son why. I find

poco rit.

8vb

34

com-fort in the log - ic of the lu - pine. With a flow - er I can know what it will do. We're a -

a tempo

38

rubato

fraid of the un - known, un - cer - tain fut - ure, but the flow - ers ev - 'ry spring - time will re -

41

new. Yes, the flow - ers ev - 'ry spring - time will re -

poco rit.

43

a tempo

new

mp *rit.* *delicato* *pp*

No. 3b

Hymn for Sarah

SARAH: Listen for me and I'll never leave. (*music*)

Moderato Pioneers *dolce*

Our jour-ney will not end When last we breathe the

Our jour-ney will not end When last we breathe the

mp

6

air A bet-ter home a-waits for us and faith will lead us there.

air A bet-ter home a-waits for us and faith will lead us there.

6

pp

11 (*dialogue continues*)

No. 4

Waltz on the Prairie with Me

cue: CHARLIE: Well, Mary Ann - we could
imagine a dance floor! (*music*)

Music by Eric Rockwell
Lyrics by Margaret Rose

In One MARY ANN: What, now?! **Charlie**

Im - a - gine the mus - ic

5 Im - a - gine the hall Im -

11 a - gine you're there at an el - e - gant ball Now come

17 **Tempo di Valse** MARY ANN: Here?! **Charlie**

out of that trance and dance! I've

poco rit.

Detailed description: The score is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a vocal line for Charlie and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The score is divided into systems, with measure numbers 5, 11, and 17 indicated. The tempo is marked 'Tempo di Valse' and 'poco rit.' is used for a section starting at measure 17. The lyrics are interspersed with the musical notation.

25

you all — to my - self, as we go for a spin. ————— Where

33

there aren't — oth - er boys who would try to cut in ————— A

41

par-lor with walls can be on - ly so wide, There are no lim - it - a - tions when danc - ing out - side! Come and

49

Mary Ann

waltz on the prair - ie with me. ————— So

57

who cares — if my gown's not a flat-ter-ing hue — Was

65

there ev - er a ceil-ing so beaut - i - ful blue? — Who

73

knew Moth-er Na-ture had so man - y charms? And who knew I could feel quite so safe in your arms as you

81

waltz on the prair - ie with me —

4
89

Both

We don't need a floor We don't need a band

mp

LH

97

We have some - thing more and all that we need is your hand in my hand When

105

black - birds sing a - long to the beat of my heart It's

mf

113

not much of a tune, but at least it's a start The

121

flick-er-ing lamps sim-ply would-n't com - pare to the glit-ter-ing stars that are dawn-ing up there as you

129

waltz on the prair - ie with me _____ Al-ways

137

waltz on the prair - ie with me _____ Al - ways

mp

145

waltz on the prair - ie _____ with

pp

153

me!

153

mf

157

8va

157

poco rit.

No. 5

A Thousand Miles From Home

Music by Eric Rockwell

Lyrics by Margaret Rose

cue: FRANCIS: Mama, why are these pages empty?

TAMSEN: Here, only the wild sage grows,
and I don't have flowers to press.

Wistfully

mp

The piano introduction is in 4/4 time, key of D major. It features a wistful melody in the right hand with eighth and sixteenth notes, and a simple bass line in the left hand. The music concludes with a sustained chord in the right hand and a whole note in the left hand.

Patrick *freely*

Ah, for the green of Spring-field In - stead of un - end - ing grey

The vocal line for Patrick is in 4/4 time, key of D major. It begins with a half note on G4, followed by eighth notes for 'for the green of Spring-field'. There is a fermata over the final note of 'field'. The phrase 'In - stead of un - end - ing grey' is written over a melodic line with a triplet of eighth notes on 'end'.

Oh, for some-thing fam - i - liar — In - stead of the lone - li - ness that

The vocal line for Tamsen is in 4/4 time, key of D major. It starts with a half note on G4, followed by eighth notes for 'Oh, for some-thing fam - i - liar'. There is a fermata over the final note of 'liar'. The phrase 'In - stead of the lone - li - ness that' is written over a melodic line.

Allegro Moderato **Donner**

grows ev - 'ry day *rhythmic and robust* I have

The 'Allegro Moderato' section is in 3/4 time, key of D major. It features a rhythmic piano accompaniment in the left hand and a vocal line in the right hand. The piano part has a steady eighth-note accompaniment. The vocal line for Donner starts with a half note on G4, followed by quarter notes for 'grows ev - 'ry day'. There is a fermata over the final note of 'day'. The phrase 'I have' is written over a melodic line.

trudged ov - er plains, ov - er prai - ries — As the

mp

The vocal line for Tamsen continues in 3/4 time, key of D major. It starts with a quarter note on G4, followed by quarter notes for 'trudged ov - er plains, ov - er prai - ries'. There is a fermata over the final note of 'ries'. The phrase 'As the' is written over a melodic line. The piano accompaniment continues with a steady eighth-note accompaniment.

2

21

riv-ers flowed back to the east. And they car-ried my heart in their

27

cur-rents. As the dis-tance I trav-eled in-creased. A

33

thou-sand miles from all I knew, A

cresc. *poco rit.*

38

thou-sand miles from home. I can't

a tempo

Tamsen

42

help but to think of the oth-ers _____ All the folks who de-

mf

47

cid-ed to stay _____ Do you think they would ev-er be-

mf

52

lieve it? _____ That al-read-y we've come a long way! _____ A

mf

58

thou-sand miles from a day in May, _____ A thou-sand miles from

cresc. *poco rit.* *a tempo*

65 REED: Let's drink to them! PATRICK: Drink?

Reed

Home To our friends

70

All

Reed

back home! To our friends! Here I

77

stand on the roof of the coun try Lift a

a tempo

81

glass for the bran - dy I pour Make a

85

toast with my face to the sun rise _____ To the

89

folks who will see me no more _____ A

poco rit.

93

rubato *a tempo*

Thou - sand Miles from those I've loved _____ A Thou - sand Miles From Home

p *rit.*

101

Solo **Solo** **Solo**

I hear we're mov - in' slow - ly I hear the trail turns harsh They say a

LH

pp *sempre crescendo*

106

Solo

Small Group

wealth of water They say a fertile soil They say we'll

110

Small Group

All

live in the sunshine They say it's worth the toil So they say _____

117

Do they know, do they know? _____ Do they know? Our choice is re - turn or

Do they know? _____ Do they know? _____ Our choice is re - turn or

124

go! _____ Where the

go! _____ Where the

rit.

128 **Maestoso**

wa-ters all greet the Pac - i - fic _____ Where the sun lies down for a rest We will

wa-ters all greet the Pac - i - fic _____ Where the sun lies down for a rest We will

f

136

walk with the flow of the riv-ers _____ For a new world dawns in the west _____

Patrick

walk with the flow of the riv-ers _____ For a new world dawns in the west (in the west) A

poco rit.

144 *rubato* All

thou - sand miles we've yet to roam A

149 *a tempo*

thou - sand miles to home!

155

155 *f*

No. 6

The Shortcut Square

Music by Eric Rockwell

Lyrics by Margaret Rose

(cue) DONNER: Tammy, Peggy - you and the little ones, keep a rhythm for me. C'mon, y'all!

Hoe-down Donner

Bow to your part-ner And your Cor-ners, there!

5 Vis - it in the mid-dle and I will share a dance I call the Short - cut Square!

7

mf

mp

ff

Donner

9

Al - a-mande Left and off we go! Load up the wag-ons and west - ward, ho! Then

11

grand right and left a - round the place, we'll change our route to quick-en our pace. When you

13

get back home then do si do, do si do but don't be slow!

15

Turn the oth - er fel - la with your right hand round, a left hand turn once your part - ner's found. Then

17

turn with the right with the oth-er gent, turn with your part-ner and you'll be con-tent. A right-hand turn with your Cor-ner

20

All

Ev-'ry-bod-y swing then give a shout: Take the short-cut, try it out!

mf (opt. cut to m. 39) *ff*

24

Donner

Al-a-mande left your Cor-ner, friends! Cal-i-for-nia is where this ends. Now

mp

27

prom-en-ade to where you be-long, a turn to the right is what is wrong. When you

get back home you know what to do: Swing your part-ner and she'll swing you!

Turn the oth - er lad - y with a right hand twirl, a left - hand turn with your own sweet girl, then

turn with the right with the oth - er gal, turn with your part-ner then your Cor - ner pal, a

right hand turn with your Cor - ner Ev-'rybod-y swing then give a cheer!

38 **All**

Take the short - cut, left we veer!

41 **Dancers**

Heel and toe, heel and toe, slide to the mid-dle and to and fro. Out and in, out and in,

44 **Keseburg**

I must be mad to join these fools — They pro -

(whispered)

slide to the out-er ring back a - gain. Skip a-long, Skip a-long One is weak but the group is strong

47

ceed with - out log - ic or reas - on or rules And worst of the lot, the

47

47

Heel and toe, heel and toe, Slide with your part-ner up and down the row Out and in, Out and in

50

proud Mis-ter Reed. It's not fair that the fools are the ones who suc-

50

50

Slide to the out-er ring back a-gain Heel and toe, heel and toe Slide to the mid-dle and to and fro

53 **Tempo I**

CHARLIE: My gal back home says, "There are shortcuts to happiness, and dancing is one of them."

ceed!

53

53

mf

57 MARY ANN: Your "gal back home"...?

mp *mf*

61 Donner

Al-a-made left and blaze a trail Years from now, they'll be tel-ling our tale Now grand right and left and stake your claim, the

61

mp

64

Don-ner Par-ty's on its way to fame. When you get back home take her love-ly hand and spin her round to see the land

64

67 VIRGINIA: You should have been elected leader, Pa!

ff *mp*

REED: Well, sometimes we have to live with other people's decisions, and that can be hard. Listen, Ginny, there's something I gotta tell you. *(Sighs)* Your pony --

71

VIRGINIA: Billy! Pa, he's more than a pony, he's my best friend!

REED: We have to leave Billy behind. He can't keep up.

75

VIRGINIA: No, he can, Pa, he can!! Please! I can't live without Billy!

(Virginia begins to cry. Reed draws her close, trying to comfort her.)

79

(opt. cut to m. 89)

REED: You can, Ginny. And you will. Think of Billy! You see how he limps. Life on the road will be too hard for him.

83

VIRGINIA: But you promised! You promised Billy would go to California with us!

86

REED: *(Sighs)* I'm sorry. It's a promise I can't keep.

VIRGINIA: It's not fair! *(Sobbing, she runs off.)*

89

91

Turn your friend - ly Cor - ner with a right hand spin, a left hand turn brings you back a - gain. Then

93

turn with the right with you Cor - ner friend, back to your part - ner and we're near the end. A

95

do si do with your Cor - - ner

97

Ev - 'ry - bod - y swing and we're all ag - reed Take the short - cut

Donner

99

make good speed! Fare - well to your Cor-ner Link arms with your mate

99 *mf*

All

103

Off to Cal-i-for-nia, and I'll see you there where we'll dance a - gain the Short - cut Square where we'll

103

106

dance a - gain the Short - cut Square!

106 *ff*

No. 7

Only One Man

cue: DONNER: I second the motion. That is, if you all agree. (*music*)

Music by Eric Rockwell

Lyrics by Margaret Rose

TAMSEN: Yes! I always trust in reason.

Moderato

Reed

The musical score is written in 4/4 time with a tempo marking of *Moderato*. It features a vocal line and piano accompaniment. The piano part includes dynamic markings of *mf* and *p*. The score is divided into three systems, each starting with a measure number (1, 5, and 9). The lyrics are: "I trust in my gut. Let my heart lead the way. Go forward my heart is demanding. I want to obey. But I'm only one man." The score concludes with a fermata over the final measure.

1 I trust in my gut. Let my

5 heart lead the way. Go forward my heart is de - mand - ing I

9 want to o - bey. But I'm on - ly one man.

Reed

I think you're like me with a dream of yqur own. But blaz -

- ing a trail to to - mor - row is not done a - lone It takes more than one man. To

give up and go back would be eas - y to do It's the

piu mosso

right choice for some but not a dream - er like you.

poco rit.

31 **Reed** JOHN: Yes!
 Be - lieve in your dream — Be - lieve — and say yes! — Be - lieve

31 *a tempo*
mp

35 — me that you'll make a diff - rence For all great suc - cess — will be -

35 *sempre cresc.*

39 DONNER: I'm in! **Reed and Donner**
 gin with one man! — On - ly one

39

42 PATRICK: Me, too! **Reed, Donner, Patrick** CHARLIE: And me!! **Men**
 man! — On - ly one man! — What

42 *poco rit.*

46

one man can - not _____ all to - geth - er we can! It be -

mf

50

One! One! One! On - ly one

gins with - one _____ On - ly one

molto rit.

53

man! _____

man! _____

53

No. 8

The Man I Chose

cue: MARY ANN: Aren't you happy to be married to them?

Music by Eric Rockwell
Lyrics by Margaret Rose

Margaret/
Tamsen/
Peggy

Tempo Rubato

He's the man I chose. To me the choice was clear. Oh,

(Bell tone)

mp

6 he was head - ed some-where, nev - er thought it would be —

10 **Allegro moderato** here! I ad -

mf

Tamsen

The musical score is written for voice and piano. It begins with a tempo marking of 'Tempo Rubato'. The key signature has one flat (B-flat). The first system shows the vocal line starting with 'He's the man I chose. To me the choice was clear. Oh,' and the piano accompaniment featuring a '(Bell tone)' in the right hand and a melodic line in the left hand. The second system continues the vocal line with 'he was head - ed some-where, nev - er thought it would be —' and the piano accompaniment. The third system is marked 'Allegro moderato' and begins with the vocal line 'here! I ad -'. The piano accompaniment in this section is more rhythmic and features a 'mf' dynamic. A character name 'Tamsen' is indicated in a box above the piano part in the third system.

mit that he is brave, — I ad - mit that he is strong — But

Margaret

what I'd give to hear — him ad - mit — that he is wrong! — He'll in -

sist that he is right — And it has — me mys - ti - fied — For a

Margaret/
Tamsen/
Peggy

man with such an ap - pet - ite — He can't swal - low his pride! He's the

30

man I chose I real - ly can't com - plain. He

mf

34

tries to be so hum - ble — Yes, he tries, but all in vain!

mf

MARY ANN: Are all men good for nothing?
 PEGGY: No!

Peggy

38

With a

ff

42

twin - kle in his eye — On the night that we were wed — He

mp

46

twink - led all the night, — when he took — me off to bed. — You can

50

tell that he's not rich, — Had his fail - ures, it is true. — But we've

Peggy, Tamsen, Margaret

54

got six sons to prove at least, There's one thing he can do! He's the

Peggy

58

man I chose, He's loy - al, true, and good. Oh,

mp

62

he would nev - er leave me, Though at times _____ I wish he would

62

3

Margaret/
Tamsen/
Peggy

66

He's the man I chose I

a tempo

66

70

gave him all my love. And now some-times I won-der Oh, what was I think-ing of!

70

75

I re -

75

mf

79

mem - ber one fine day ____ When he came home from a hunt ____ I

mp

83

Margaret

asked him how it went; ____ his re - sponse ____ was just a grunt! ____ When at

87

last that he will talk ____ And his words ____ be - gin to flow ____ There are

91

Mary Ann

cer - tain words he can't pro - nounce The words are: "I don't know" Or,

95 **Peggy** **Tamsen**

"I need help!" Or, "What do you think, dear?" Or "I am

100 **Tommy**

stop-ping to ask for dir - ec-tions."

TOMMY: My pa never has to say those things because he knows everything and he's always right! Isn't that true, Ma? Pa always gets it right. And I'm gonna grow up to be just like him! I ain't never, ever, ever, EVER gonna be wrong about anything!

PEGGY: I just hope my next one is a girl!

103 **Hushed** **All Four** *pp*

He's the man I chose But we can all ag -

108 *subitof* >

ree He had a stroke of bril-liance On the day that he chose me! — On the

113

Musical score for measures 113-116. The vocal line consists of four measures with lyrics: "day", "that", "he", "chose". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

117

Musical score for measures 117-120. The vocal line has a long note with the lyric "me!". The piano accompaniment continues with a similar rhythmic pattern, ending with a fermata in the right hand.

No. 9

What Good is a Box?

cue: DONNER: Fellas, get to work!

Music by Eric Rockwell
Lyrics by Margaret Rose

Moderato Men *(hammers)*

Ham - mer? _____ Nails? _____

4 Wood? _____ Rul - er? _____ Saw? _____ Good! _____ They say we

7 got - ta get start - ed, for the sake of the de - part - ed, but I don't un - der - stand the fuss! _____ We will

9
 build him a cof - fin (aw - ful nice to send him off in) but what good is a box to a dead man? And it's

11
 ex - tra work for us! And now he's gone to meet his mak - er so I'm play - in un - der - tak - er do you

mf

14
 see how ab - surd this is? _____ Give a rope to a sail - or, give a need - le to a tail - or, but what

16
 good is a box to a dead man? He won't ev - er know _____ it's

18

Sentimental Waltz

Men

3

his. Where

22

(descant)

rit.

each of us came from we'll all re - turn like ash - es to ash - es or dust in an urn. But I

22

(melody)

each of us came from we'll all re - turn like ash - es to ash - es or dust in an urn. But I

22

mf

30

a tempo

won't need a cas - ket, I'll save you the toil. Just dig me a grave and throw in the

30

won't need a cas - ket, I'll save you the toil. Just dig me a grave and throw in the

30

rit.

Tempo I

DONNER: To Luke Halloran, who knew he was going to die, but never gave up!

37

soil!

soil!

(The men stand upstage of the casket, remove their hats respectfully)

ff

mp

DONNER: So dangit -- let's be like Luke and die tryin'!

Luke

41

A man has

44

done and ex-pir-ed in his best he is at-tir-ed all cleaned up, not a bit of grime They will

44

46

sing, say a prayer - but I don't think that I care, cause what good is a box to a dead man if it

48

Men

don't come filled with time. To think the

molto rit.

50

Grandioso

it-ems that I trea-sure won't pro-vide me an-y plea-sure when I'm there, un-der-neath the ground. At my

ff *accel.*

52

a tempo

fun - e - ral pro - ces - sion I'll have on - ly one pos - ses - sion and what good is a box to a dead man? It won't

6

54

bring me back a - round! won't

56

bring me back, _____ won't bring me back, _____ won't bring me back _____ a -

59

round! _____ 8va - - - - -

No. 9a

Hymn for Luke

cue: as applause peaks after
"What Good is a Box"

Moderato Pioneers

The musical score is set in 4/4 time and consists of three systems. The first system contains two vocal staves (Soprano and Alto) and the beginning of the piano accompaniment. The vocal lines start with a whole rest for two measures, followed by a melodic line. The lyrics are: "A bet-ter home a - waits for us and faith will lead us there." The piano accompaniment begins with a mezzo-piano (*mp*) dynamic and features a series of chords in the right hand and a simple bass line in the left hand. The second system continues the vocal lines and piano accompaniment. The third system concludes the piece with a final chord in the piano accompaniment.

A bet-ter home a - waits for us and faith will lead us there.

A bet-ter home a - waits for us and faith will lead us there.

mp

No. 9b

Wagons Roll Reprise I

cue: PATTY: Shhh! It will be our secret.

Andante Children

Wag-ons, Roll! ___ On we go, but we're go-ing sort - a

mf

5 Tommy Children

slow Wag-ons Roll! ___ Are we there yet? How much long-er still to go?

9 Virginia Tommy Frances Company

I'm hot. I'm tired. I'm hun-gry. Roll out! Roll on! Wa-gons roll! ___

No. 9c

The Man I Chose - Reprise

Music by Eric Rockwell

Lyrics by Margaret Rose

Cue: CHARLIE: My mother, by the way. My "gal back home" is my mother.

Mary Ann

Tempo Rubato

He's the man I chose. And how I love him so. But

(Bell tone)

mp

6 all this time I've wast-ed. And now he will nev-er

10 know.

No. 9d

Incidental (Fight)

cue: JOHN: Move those damned oxen and let me pass! (*whip crack!*) (*music*)

REED: It's a narrow hill, John, wait your turn!

JOHN: It is my turn! (*whip crack!*)

REED: Whipping the oxen won't help.

JOHN: Tend yer own team!

Energico

ff *mp*

LUKE: When is the exact moment that Reed loses all reason?

Is it when the whip handle strikes Reed in the face?

JOHN: No, dammit. We'll settle this now!

(*John swings the whip handle and it hits Reed, and Reed falls to the ground from the force. The men freeze.*)

p *ff*

LUKE: Is it the moment
Margaret appears?

MARGARET: James! John!

REED: What are you doing here?!

mp

MARGARET:
John, stop this at -

*(John's whip
strikes Margaret)*

LUKE: When is the precise
moment he decides to kill?

12

Musical score for Margaret and Luke, measures 12-13. Margaret's line is a simple melody. Luke's line is a piano accompaniment with a long, sustained chord in the right hand.

(action resumes)

REED: Nooooooo! *(Reed pulls out a knife and rushes John,
plunging the knife into John's abdomen.)*

14

Musical score for Reed, measures 14-15. Reed's line is a long, sustained note. The piano accompaniment features a rhythmic pattern in the left hand and a melodic line in the right hand.

17

Musical score for Reed, measures 17-18. Reed's line is a simple melody. The piano accompaniment is mostly silent, with a "wind effect" indicated by a diagonal line in the right hand.

No. 10

The Truth

MARGARET: He's innocent! (*music*) Innocent 'til proven guilty!

Music by Eric Rockwell

Lyrics by Margaret Rose

Moderato ♩ = 115

Keseberg

"Pre - sump - tion of In - no - cence" is not a fact. It is

on - ly a choice; You choose, be - cause you want to be - lieve it's true! But the

truth? The truth is — that man's knife took the life of our friend. The

truth does - n't change, no mat - ter what you be - lieve. The truth is the truth, no mat - ter what you pre -

mf

rit.

KESEBERG: So let's look at the facts of the case.

15

sume. The truth is that man is priv-i-legged,

Moderato (In One)

mf

22

has more than his share of the pie. Think of

22

Piu mosso *poco accelerando*

27

how he has flaunt-ed all his wealth; it's not im-pres-sive, it is more than a bit ex-ces-sive, he is

27

Crowd

30

vain! He is rude! He's ag-gres-sive! Ag-gres-sive! Ag-gres-sive! Ag-gres-sive!

30

MARGARET: Why won't you say something, James!

Margaret

34

What we

38 **Moderato**

have, James and I, should not of - fend you. What we are, James and I, we're your friends! James

42

scout-ed the trails, James worked by your side. And your wails, Peg-gy, and your wails when you gave birth!

46

I wiped your brow, Peg - gy, — when you gave birth. We're your

50 **A Tempo** **Keseberg**

friends! John was your friend! Jus-tice for John!

Crowd

Jus - tice! Jus - tice! Jus - tice!

Keseberg

John did-n't de-serve this! And we don't de-serve this! But still, they a-buse their power and

70

still they a-buse the weak. And we are re-duced to noth-ing of im-port-ance and

Risoluto

78

still _____ they kill! _____ But to -

78

f

84

day we stand for what is right! To - day we stand for jus - tice!

84

88 KESEBERG: That man shall hang for his crime! **Crowd**

88 Hang him! Hang him! Hang him! _____

93

93

molto rit.

No. 11

We Walk the Same Road

cue: MARGARET: Thank heavens you took him his gun. James is alive.

Music by Eric Rockwell
Lyrics by Margaret Rose

Moderato Reed

Now up-on our jour - ney, The fates tear us a-part.—

Still we must cont - i - nue un - a - fraid— I am up— a - head

You are close— be - hind— Your feet will step in foot - prints I'll have made

1 *mf* *mp* 8^{vb} 5 8

Margaret

We walk the same road We trav-el one trail

Reed

We walk the same road We trav-el one trail

mf

10

Our foot-steps may fal-ter Our love will not

Our foot-steps may fal-ter Our love will-not

14

fail Our love will not fail

fail Our love will not fail

17

Sub

Margaret

21

You were on— a jour - ney, a diff - rent path from mine. You and I— were sep - 'rate and a -

mp

8^{va},

2/4

Detailed description: This block contains the first system of a musical score for Margaret. It features a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase in 2/4 time, marked with a box 'Margaret'. The lyrics are 'You were on— a jour - ney, a diff - rent path from mine. You and I— were sep - 'rate and a -'. The piano accompaniment includes a dynamic marking 'mp' and an '8^{va}' marking. The system ends with a double bar line and the number 21.

24

lone Then our lives en - twined— Wed - ding vows— were said— And

8^{va}---

2/4

Detailed description: This block contains the second system of the musical score for Margaret. The vocal line continues with the lyrics 'lone Then our lives en - twined— Wed - ding vows— were said— And'. The piano accompaniment features a dynamic marking 'mp' and an '8^{va}---

27

Margaret

with those words your path be - came my own. We walk the

Reed

We walk the

p.

Detailed description: This block contains the third system of the musical score. It features two vocal parts: Margaret and Reed. Margaret's part has the lyrics 'with those words your path be - came my own. We walk the'. Reed's part has the lyrics 'We walk the'. The piano accompaniment includes a dynamic marking '*p.*' and a box 'Margaret' above the first vocal line. The system ends with a double bar line and the number 27.

same road We trav - el one trail Our - path may keep

same road We trav - el one trail Our path may keep

mf

29

chang - ing Our Love will not fail

chang - ing Our Love will not fail! Ev - 'ry

33

Ev - 'ry step that you take I take Ev - 'ry

step that you take I take Ev - 'ry bur - den you bear I bear

37

bur - den you bear I bear ————— Ev - 'ry des - ert you cross — Ev - 'ry

Ev - 'ry riv - er you ford, — Ev - 'ry des - ert you cross — Ev - 'ry

40

sum - mit you climb I am there! —————

sum - mit you climb I am there! —————

43

rit.

Reed

If up-on — my jour - ney I'm tak - en from this earth — Know that I — will al - ways be your

8^{va}

46

Margaret

In my ev-'ry thought You will show the way
guide In your ev-'ry thought I will show the way For

49

death will nev - er — take me from your side. *delicato* We walk the
pp We walk the
rit.

52

same road — We trav - el one trail — Through this life and
same road — We trav - el one trail — Through this life and

pp *Sva*

56

af - ter Our love will not

af - ter Our love will not

60

f

Detailed description: This system contains measures 60 and 61. It features two vocal staves and a piano accompaniment. The vocal parts have lyrics 'af - ter Our love will not'. The piano part includes a melodic line in the right hand and chords in the left hand. A dynamic marking of *f* is present at the end of measure 61. Trill ornaments are indicated above the notes for 'will' and 'not' in both vocal parts.

fail For - now and for al - ways We walk the same

fail! For - now and for al - ways We walk the same

62

Detailed description: This system contains measures 62 and 63. The vocal parts have lyrics 'fail For - now and for al - ways We walk the same'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Trill ornaments are indicated above the notes for 'and' and 'ways' in both vocal parts.

road!

road!

65

Detailed description: This system contains measures 64 and 65. The vocal parts have lyrics 'road!'. The piano accompaniment features a melodic line in the right hand and chords in the left hand. The system concludes with a double bar line.

No. 12

Falling Apart

Music by Eric Rockwell
Lyrics by Margaret Rose

cue: (lights up after "We Walk the Same Road")

Allegro agitato

Keseberg

But it's al-most Nov-

em - ber — We're com-ing in last! We're way back on the trail, we're me-an-der-ing

slow, when we need to go fast! Well, the thing to re-

ahh, uh, mem - ber.. What I mean to say... You are wel-come to leave and to go on your

2

Keseberg

19
 own You do not have to stay. There is im-min-ent

24
 dan - ger I'm stay-ing with you. There are In-di-ans near, I can't trav-el a -

28
 lone So you're stuck with me, too!

DONNER: And we 'ppreciate your presence, really we do.
 TAMSEN: I imagine you'll be good in an Indian fight, if it comes to that.

33

37 **All**

Here the coun - try is stran - ger — and I'm los - ing heart I was

41

seek - ing a home, I was seek - ing my dream Now it's fal - ling a - part.

MARY ANN: Patrick, I'm afraid! I wish Charlie were here. PATRICK: Tell me what happened, Darlin'.

46 **Andantino**

mp

49 MARY ANN: Father and I were getting water at the creek, and there were 3 Indians up on the ridge, pointing at us.

PATRICK Probably the same breed that stole half your pappy's herd!
 MARY ANN They were just pointing at us, Patrick, and laughing.

52 **Tempo I**

rit. **f**

4

All

56

They have stol - en our cat - tle — And so much is lost. Our pro -

60

vi - sions are low and we have to speed up at what - ev - er the

PATTY Mama, how much longer do we have to walk?
 TOMMY When are we going to be there?

63

cost

MARGARET Children, please! I don't feel well.
(music; she sees something) Virginia!

Margaret

69

Moderato

Where you are step - ping, right there!

pp

75 **Virginia**

Is that a feath - er? Aren't an-y feath - ers no-where, on - ly a

83 **Virginia**

MARGARET: Even so, I know he is fine. I know he'll come back for us.
stick. It was just an emp - ty

91 **Virginia**

MARGARET: James will never let us down!
prom - ise We were left be - hind to suf - fer just like Luke

100 **MARGARET:**
James will come back.

Just like Bil - ly Left — be - hind to suf - fer

Virginia

Tempo I

108

But what if he don't, Ma - ma What if he don't?

All

Solo

114

What we've been through al - read - y — is cause for des - pair We've seen

Solo

Solo

All

118

and death — and thirst It is too much to bear

mur - der, and ex - haus - tion It is too much to bear

123

Yes, the on - ly thing cer - tain: It's not go - ing well And with

127

no hope in sight it will on-ly get worse We are liv - ing in

131

Andantino

Margaret, Virginia
Mary Ann

hell. Watch - ing the hor - i - zon _____ Watch - ing the hor - i - zon

136

Margaret Mary Ann

Know - ing he will be there Hop - ing he will be there _____

Virginia

ev - 'ry day Doubt - ing he will be there _____

141

All Three

rit.

Watch - ing the hor - i - zon _____ On - ly brok - en prom - i - ses to see there

TAMSEN: These short rations are hurting us, George. I'm hungry.

DONNER: We just gotta keep on, keep moving.

TAMSEN: I'm worried about getting to that mountain pass -

145

mp

DONNER: But we're making progress!

TAMSEN: Damn it, George, (*music*) wake up!

149

Tempo I

Tamsen

This whole trip's a dis - as - ter —

ff

153

but all that they've heard is "We're do - ing al - right and we all will be fine"

157

TAMSEN: "Disaster." There. I've said it for you.

'cause you can't say the word.

162 **All**

He's not much of a lead - er — But he's all we've got So each

166

man for him - self 'cause you have to take charge When a lead - er will

MARY ANN: What are you doing?

KESEBERG: Sorry to startle you, Miss. Uh -- your father said I could have a pint of water for my wife and child.

169

not **Meno Mosso**

rit.

MARY ANN: You're lying. Father never said any such thing.

KESEBERG: But I know you have it. My family needs it. You have 10 gallons remaining!

175

MARY ANN: Ten gallons or ten drops, it is
no concern of yours. (*tremolo*) Father!!! Fath-
KESEBERG: I tell you, Miss,
I will have a pint of water! (*music*)

Tempo I

179

ff

182 **All** *divisi*

When the best hu - man grac - es — are swal - lowed by

When the best hu - man grac - es — are swal - lowed by greed Then a

186

greed Then a mad - ness pre - vails and the mad - dest of all is we have to pro -

mad - ness pre - vails and the mad - dest of all is we have to pro -

186

189

ceed

ceed

All

We are des - tined for fail - ure _

193

We were from the start We are fal - ling to piec - es, we're fal - ling be - hind

193

197

And we're fal - ling And we're fal - ling And we're fal - ling a - part.

197

No. 13

Just Me

Music by Eric Rockwell
Lyrics by Margaret Rose

cue: DONNER: Your wagon, your decision. (*music*)

MARGARET: Where do I start?

Margaret *parlando*

Moderato

1

4

7

sug-ar, — and flo-ur — This is not what we planned! Do I

poco accel

11

take or leave the tool-box? — Do I keep a pot for tea? — And the

15

wag - on that he built by hand for

poco rit.

19

Con moto

me. _____ I

(In One)

mp

21 22 23 24

p. Red.

left my home be - hind, and

25 26 27 28

p. Red.

paid a heav - y cost. From that one de - cis - ion Now

29 30 31 32 33 34

mf

ev - 'ry - thing is lost On - ly one thing re - mains: Just

35 36 37 38

(h)p.

LH

p. Red.

me. _____ With

40

Detailed description: This system contains measures 40 through 43. The vocal line begins with a long note on 'me.' followed by a rest and then 'With' on a final note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

no - where else to go

44

Detailed description: This system contains measures 44 through 47. The vocal line continues with 'no - where else to go'. The piano accompaniment shows a shift in the bass line, moving to a lower register and incorporating some chromatic movement.

stum - ble down the trail. _____ No - one I can fol - low; it's

mf

48

Detailed description: This system contains measures 48 through 53. The vocal line has a long note on 'stum - ble down the trail.' followed by a rest and then 'No - one I can fol - low; it's'. The piano accompaniment includes a dynamic marking of *mf* and features a more complex harmonic texture with some chromaticism.

cer - tain I will fail. I am left all a - lone: LH Just

54

Detailed description: This system contains measures 54 through 57. The vocal line continues with 'cer - tain I will fail. I am left all a - lone: LH Just'. The piano accompaniment features a prominent bass line with a dynamic marking of *p* and a 'Red.' marking below the staff.

me. _____

accel *poco rit.*

59 *pp*

MARGARET: Oh, Mama, if only you were here now.

SARAH: I'll always be here, if you know how to listen.

63 *p*

MARGARET: How could I leave this wagon behind? Each day I look over to the bed, and I still expect you to be there, telling me what to do...

71

SARAH: Listen for me.

SARAH: Listen for me and I'll never leave.

MARGARET: ...reminding me what's important.

MARGARET: I had you, I had James, and now...

SARAH: You are not alone, not even now.

77 *semplice*

MARGARET: Each morning I wake and expect James to ride back into camp. Each morning I am wrong.

85

SARAH: You are stronger than you know. MARGARET: And each night I go to sleep, praying that the next day will be the day he comes back.

Musical score for measures 92-95. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 92 starts with a piano (p) dynamic. Measure 93 has a *ped.* marking. Measure 94 has a *ped.* marking. Measure 95 has a *ped.* marking and a *LH* marking above the treble staff. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

Sarah/Margaret

SARAH: What did I always say?

MARGARET: What did you always say?

Musical score for measures 96-99. The score is in treble and bass clefs with a key signature of three sharps. Measure 96 starts with a piano (p) dynamic. Measure 97 has an *accel* marking. Measure 98 has a *ped.* marking. Measure 99 has a *ped.* marking. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The vocal line for Sarah/Margaret is shown as a single note in the treble staff.

no guar - an - tee of to - mor - row

And

Musical score for measures 100-103. The score is in treble and bass clefs with a key signature of three sharps. Measure 100 starts with a mezzo-forte (*mf*) dynamic. Measure 101 has a *ped.* marking. Measure 102 has a *ped.* marking. Measure 103 has a *ped.* marking. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The vocal line for Sarah/Margaret is shown as a single note in the treble staff.

yes - ter - day's far,

far a - way

Musical score for measures 104-107. The score is in treble and bass clefs with a key signature of three sharps. Measure 104 starts with a mezzo-forte (*mf*) dynamic. Measure 105 has a *ped.* marking. Measure 106 has a *ped.* marking. Measure 107 has a *ped.* marking. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The vocal line for Sarah/Margaret is shown as a single note in the treble staff.

Margaret

108

All that we have in our pow - er is

cresc.

112

now, now, to - day! To -

118

day I choose to live! At

f

122

least, they'll say I tried! I

don't have all the an - swers I don't have an - y guide. But per - haps all I

126

need: is me. Just

LH

mf *accel*

131

me. Just

p

poco rit

137

me.

p *pp*

141

No. 14

Charlie's Return

DONNER Yessiree! Mules loaded with large packs! It's Charlie! (*music*)

LUKE: The company eats well this night. A joyous reunion.

Allegretto Charlie

The score is written for voice and piano. It begins with a vocal line in treble clef, followed by piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto'. The piano part features a rhythmic accompaniment of eighth notes in the bass and chords in the treble. The vocal line includes lyrics and melodic phrases. The score is divided into four systems, each starting with a measure number (1, 5, 9, 13). The piano part includes dynamic markings such as 'mf' and 'f'. The vocal line includes lyrics and melodic phrases.

1 I've

5 seen it! I've been there!

9 Cal - i - for - nia real - ly is an E - den; a

13 gar - den just wait - ing to grow!

DONNER: See there, Mr. Keseberg? You said Charlie wouldn't come back, but here he is.

KESEBERG: Must have had some reason. Other than "kindness."

17

MARGARET: Charlie, what of James? Is he in California?

CHARLIE: Yes! He's securing more supplies and heading up toward the pass.

23 PATRICK: Did you see the ocean, Charlie? Charlie

You'll see it! _____ You'll

23

27

be there! _____ Cal - i - for - nia's wait - ing o'er the

27

31

sum - mit. on - ly one sum - mit to go!

31

36

(dialogue continues)

Musical score for measures 36-39. The score is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line has rests for measures 36-39. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Measure 36 has a fermata over the first two notes of the right hand. Measure 37 has a fermata over the first two notes of the right hand. Measure 38 has a fermata over the first two notes of the right hand. Measure 39 has a fermata over the first two notes of the right hand.

40

Musical score for measures 40-44. The score is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line has rests for measures 40-44. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Measure 40 has a fermata over the first two notes of the right hand. Measure 41 has a fermata over the first two notes of the right hand. Measure 42 has a fermata over the first two notes of the right hand. Measure 43 has a fermata over the first two notes of the right hand. Measure 44 has a fermata over the first two notes of the right hand.

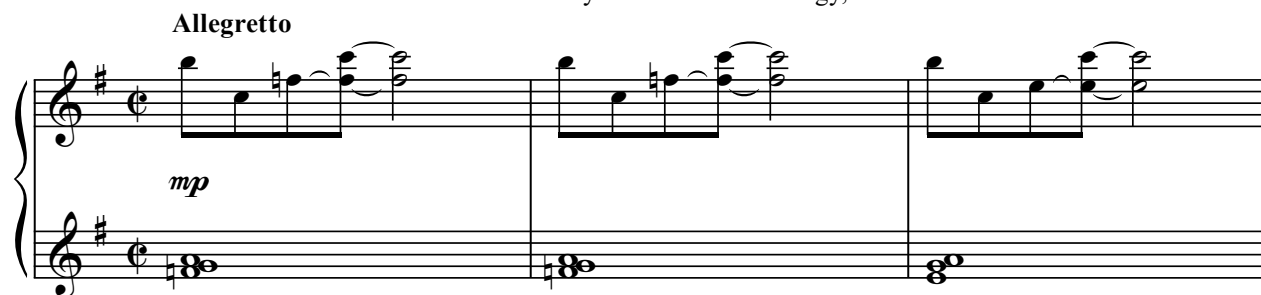
No. 15

Believe

cue: DONNER: You were right. Pack only what we can take on our backs. (music)

SARAH: They find a renewed energy, a renewed determination to succeed.

Allegretto

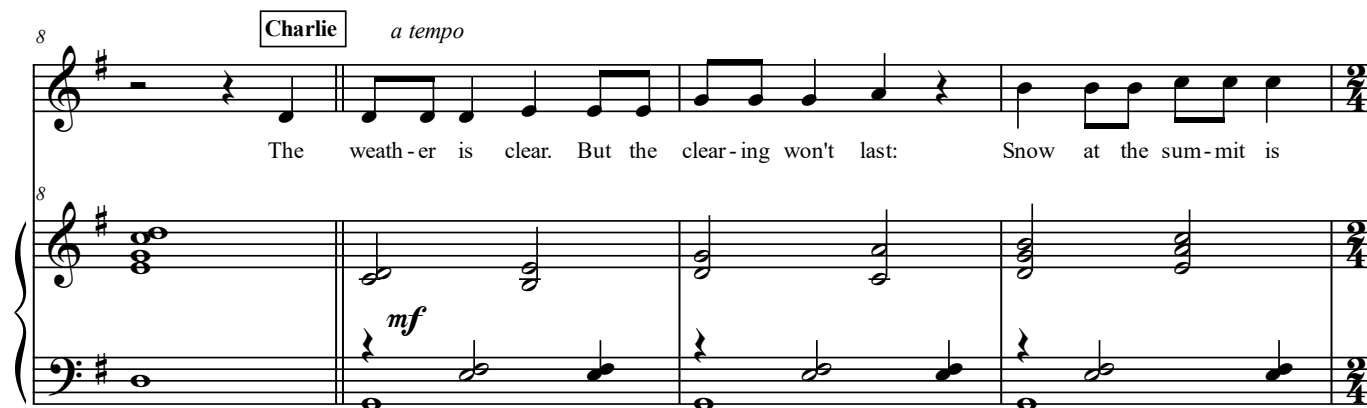


JOHN: But all their determination can't match the cold harsh fury of a Sierra blizzard.



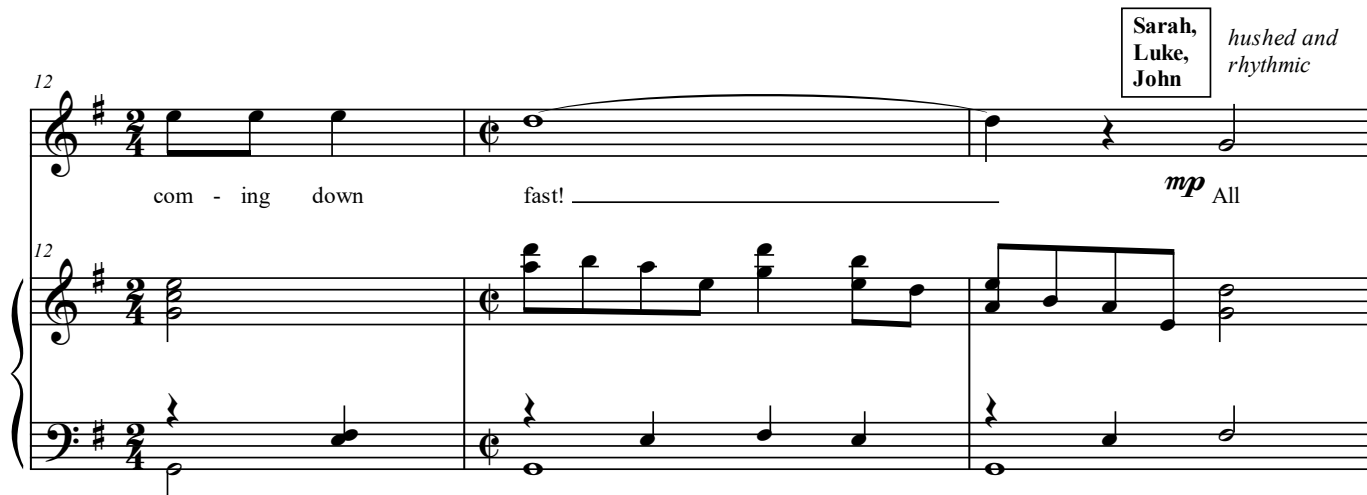
8 **Charlie** *a tempo*

The weath-er is clear. But the clear-ing won't last: Snow at the sum-mit is



12 **Sarah, Luke, John** *hushed and rhythmic*

com - ing down fast! *mp* All



15

wag-ons a-ban - doned and left at the lake. The bar-est ess-en - tials are all that they take. On

mp

19

Company

foot and with pack mules they're strug-gling to go, climb-ing and trudg-ing through six feet of snow.Can we

23

Donner

make it? Will we get there? We will! We

piu lento

28

Moderato *in one*

can! We must! Be - lieve! Be - lieve! With

mp

34

ev-'ry step we're clos-er! Keep on, with-out de-lay! Joy will be re-stored to us to-

40

mor-row, _____ If we take the pass to-day

46

TAMSEN: The snow is too deep! Let's go back to the lake. CHARLIE: No!

TAMSEN: There were two cabins. We could shelter there to wait out the storm.

50

MARGARET: Yes! We'll wait there, for James to come with supplies!

CHARLIE: No! The pass will be blocked -- and then no one will get across, not us, and not James!

54

Reed

60

Be - lieve! Be - lieve! A

60

mf

66

bliz - zard will not beat me! Be - lieve I'll

66

72

come for you! I will not fail my

72

molto rit. ***ff*** broader

80

love, Some - how I'll get

80

ff

KESEBERG: Climbing in this wind and snow. Lunacy!

88

through. _____

88 *a tempo*

p

96 **Tamsen**

Turn a - way, Live to try an - oth - er

96 *leggiero*

101

day. _____ To - mor - row dawns a -

101

106

new _____ For our dreams _____ to pur - sue _____

106

MARGARET: I have to get to James!

TAMSEN: You have to care for your children: give them shelter at the lake!

113

113

pp

poco rit.

And.

119 **Margaret**

Shel-ter's not e - nough! ——— When you're a - lone ——— the road is rough. ——— So,

119 *a tempo*

mf

125

child-ren, be - lieve! ——— Your fath-er's com-ing soon! ——— He may be wait-ing still, right

125

132

now, there at the top of the hill. He ——— would ——— say: ——— "Be -

132

139

Pioneers

lieve!" The snow, the wind, the sleet! The snow, the wind, the

pp *allarg.* *ff*

Margaret

Be - - - - lieve! Be - lieve!

Keseberg

Be - - - - lieve?! Be - lieve?!

Charlie/Donner & Spirits

Be - lieve! Be - lieve!

Reed

Be - - - - lieve! Be - lieve!

Pioneers

sleet! The

a tempo *pp*

145

151

M

151

K

D/C/S

R

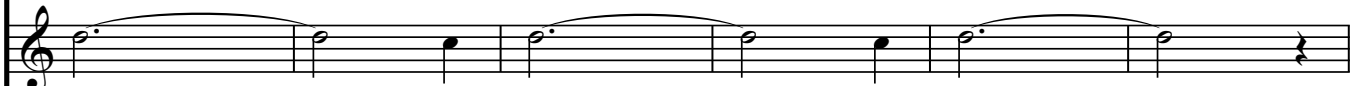
P

151

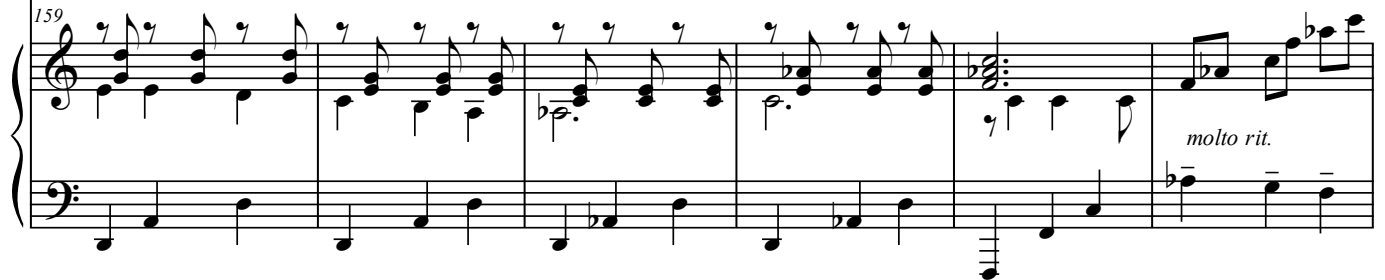
M  Fath-er's com-ing soon Ver-y, ver-y soon! Be - lieve, be lieve he'll

K  We'll die in the snow! What have we

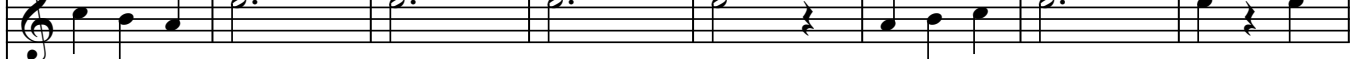
D/C/S  — Keep on! Keep on!

R  lieve _____ I'll come _____ for you! _____

P  snow, the wind, _____ the sleet, the snow, the wind, _____ the sleet, the snow, the wind, _____ the sleet!



165

M 
 res - cue us all! _____ Res - cue us all! _____ As

165

K 
 done? We fol - lowed a fool - ish man! _____

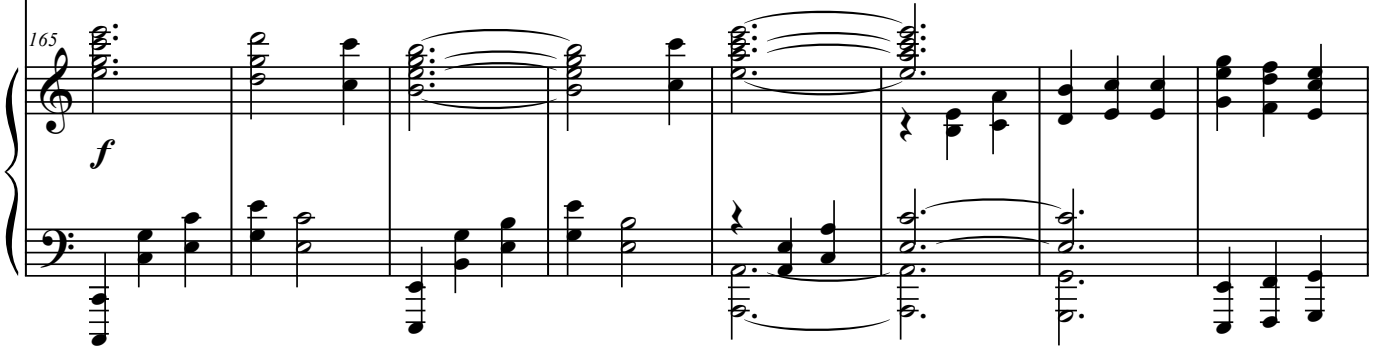
D/C/S


 Be - lieve! Be - lieve!

R 
 I will not fail _____ my love! _____ As

P 
 Turn back! All that we do now is

165


f

173

M long _____ as _____ we _____ be - lieve! _____

173

K Why did we _____ be - lieve? _____

D/C/S I, for one, _____ be - lieve! _____

R long as I be - lieve! _____

P long _____ for re - lief from the snow, the wind, the sleet!

173

KESEBERG: We must rest!

CHARLIE: Cannot stop! Another mile,
and we'll be over the summit!

TAMSEN We cannot make another mile.

REED / MARGARET: We
cannot make another step.

181

rit.

pp piu lento

KESEBERG: We'll rest here.

TAMSEN: We'll cross in the morning.

DONNER: In the morning.

189

Musical score for measures 189-192. The top staff is a vocal line with a long melisma over the words "In the morning". The bottom staff is a piano accompaniment with a simple harmonic line.

REED/MARGARET: In the morning.

CHARLIE: The morning will be too late!

193

Musical score for measures 193-196. The top staff is a vocal line with a melisma over the words "The morning will be too late!". The bottom staff is a piano accompaniment with a simple harmonic line.

Tranquillo

197 **Spirits** (unison)

Musical score for measures 197-202. The top staff is a vocal line with lyrics: "Sleep, and learn the con-se-quence to - mor - row _____ of each lit - tle choice to -". The bottom staff is a piano accompaniment with a simple harmonic line.

203

Musical score for measures 203-206. The top staff is a vocal line with lyrics: "day. _____". The bottom staff is a piano accompaniment with a simple harmonic line.

No. 16

When You Meet Your Mountain

Music by Eric Rockwell
Lyrics by Margaret Rose

Animato

Sarah

Luke and John

marcato

mf

When you

When you

3

meet your moun-tain, will you stop and won-der why? Will your

meet your moun-tain, Mmm why?

3

7

thoughts go back and trace what has brought you to this place?

7

Mmm Mmm

2

11

Or when you meet your moun-tain, will you just sit down and cry? Will you

Or when you meet your moun-tain, Ooh cry?

16

then be - come i - rate? Will you curse un - luck - y fate. The

Ooh Ooh The

20

road leads through mead - ows of sun - shine or

road leads through mead - ows of sun - shine or

mp *legato* LH

24

can - yons or des - erts or snow. But a

can - yons or des - erts or snow. But a

24 LH

28 *cresc.*

cresc.

jour - ney is not what hap - pens to you, it's

28 *cresc.*

jour - ney is not what hap - pens to you,

32

where you choose to go. When you

32 Mmm Oh! When you

36

meet your moun - tain, and it's peak is oh, so high, will you

8 meet your moun - tain, Oh high

36

40

know that you are beat and ac - cept it as de-feat? Or will you sum-mon all you

8 Oh Oh

40

45

have and give a try?

8 all you have and give a try?

45

f

No. 16a

Meet Your Mountain - Tag

cue: (as applause peaks)

Andantino Sarah *semplice*

Or will you sum - mon all you have

Luke and John

Or will you sum - mon all you have

mf *mp* *poco rit.*

5

and give a ___ try? _____

5

and give a ___ try? _____

pp *(under dialogue)*

No. 16b

Just Me - Reprise

cue: PEGGY: You're a shrewd woman, Mrs. Reed. (music)

Margaret

Con moto

MARGARET: I'm a mother.

The musical score is written for voice and piano. It begins with a vocal line for Margaret, starting with a rest followed by the word "To". The piano accompaniment consists of a rhythmic pattern of chords and eighth notes. The score is divided into three systems, each with a vocal line and piano accompaniment. The lyrics are: "To - day I choose to live! At least they'll say I tried I". The piano part includes a *mp* marking and a *Ped.* marking at the end.

Just Me - Reprise

13

don't have all the an - swers, I don't have an - y guide But I

17

have all I need: Just me.

poco rit.

No. 17 Pull Yourself Up By the Bootstraps

Music by Eric Rockwell

Lyrics by Margaret Rose

CHARLIE: But my gal back home says, *(music)*

"Where there's a will, there's a way."

Moderato Charlie

Char - lie, stop your pin - ing. Don't

5

cry ov - er spilt milk. Char - lie, stop your whin - ing, And

Flowing

9

Pull your-self up — by the boot - straps For on - ly a fool com - plains — Good

Piu mosso

13

for - tune's what you cre - ate your - self by us - ing your brawn and brains

13

mf

17

Pull your - self up — by the boot - straps and pad - dle your own can - oe No

17

21

help that some - bod - y else might give — com - pares to what you can

21

PATRICK: It's all just a matter of luck!!
 CHARLIE: Oh?

24

do.

24

26 **Charlie** *parlando*

I knew a man, car-ried a rab-bit's foot Rubbed it each day, was his hab-it He be-

mp

30

lieved in the thing — The good luck it would bring — though it

32

had - n't done so — for the rab - bit

34

Pull your - self up — by the boot - straps When life does - n't go — your way — With

4

38

noth - ing but in - gen - u - i - ty — you'll make it a luck - y day your-self! You'll

poco rit.

42

a tempo

make your own luck - y day.

PEGGY: It's tough to pull yourself up when you got nothing!
 PATRICK: We got no food, no pack mules...

45

mp

CHARLIE: That's what we DON'T have. Tell me what we DO have!
 KESEBURG: (*snidely*) Snow. Lots of snow.

CHARLIE: That's more like it! We have snow. What else?

49

MARY ANN: There's some broken ox-bows and old hides...
TAMSEN: What we really need, Charlie, is snowshoes.

54

pp

FRANCES: How can you have shoes made out of snow?!
TAMSEN: No, honey, they're for walking on snow.
They're sort of wide flat soles that you'd -

58

CHARLIE: Tamsen Donner, you're a genius!
We'll use what we have and make our own
snowshoes! (*music in*)

61 **A Tempo** CHARLIE: Gather up the ox-bows and some hides!

mf

63 **Charlie** CHARLIE: Who will join the snowshoe expedition?

Pull your-self up — by the boot-straps!

mf

Charlie and Children

CHARLIE: Who else will give this a shot? The choice is yours.

67

Pull your-self up — by the boot-straps!

71

All Pull your-self up — by the boot-straps What hap-pens is up — to you — Charlie When

75

all is done you're the on - ly one — to make your own dream come true, just you can

poco rit.

All

79

make your own dream come true.

KESEBURG: *(laughing cynically)* A dream come true, indeed!
Freezing to death crossing the summit!

DONNER: We gotta stay where it's safe.

CHARLIE: Here's a chance to get help, but you'd rather do nothing!?

PEGGY: There is help right here.
We must trust in the Lord.

82

pp *poco rit.*

86

Donner **Peggy/Donner** **Faith Group**

Faith moves moun-tains I'm told and Faith warms a world that is cold So

86 **Tranquillo**

p *cresc.*

90

I choose to re-ly on a pow-er great-er than

90

f

CHARLIE: Oh, I have faith, too! But my gal back home used to say,
"God helps those who help themselves."

94

Tempo I **A Tempo**

I _____ PATRICK Charlie, I'll throw in my good luck
with your ingenuity and we'll see how far we get!

94

p *mf*

Charlie's Group

99

Pull your - self up — by the boot - straps What hap - pens is up — to you When

103

all is done you're the on - ly one — to make your own dream come true

Faith Group

107

mf Faith moves moun - tains I'm told and

So *subito p* Pull your-self up by the boot - straps What

cresc.

subito p

110

Faith warms a world that is cold So I choose to re - ly on a
hap-pens is up to you *mf* When all is done you're the on - ly one to

114

f pow - er great - er than I.
f make your own dream come true.

118

118

No. 18

What Little Hope We Have

cue: TAMSEN: Hiking on snowshoes! (*music begins*)
Now I know James wouldn't recognize you! (*They laugh.*)

Music by Eric Rockwell
Lyrics by Margaret Rose

We'll have to rely on others to get through to him

Tamsen/Margaret

Moderato

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Moderato'. The score is divided into three systems. The first system shows the vocal line starting with a rest, followed by the lyrics 'What'. The piano accompaniment consists of arpeggiated chords. The second system begins at measure 5 and includes the lyrics 'lit-tle hope we have is climb-ing now, as close to heav-en as they can get. And if our'. The piano accompaniment continues with arpeggiated figures. The third system begins at measure 9 and includes the lyrics 'hope can scale that moun-tain, we may live to see our Ed-en yet.'. The piano accompaniment features block chords in the right hand and a steady bass line in the left hand.

What

lit-tle hope we have is climb-ing now, as close to heav-en as they can get. And if our

hope can scale that moun-tain, we may live to see our Ed-en yet.

2

13

Patrick

The sun is bright! Too much re - flec - tion, too much re - flec - tion from off of the snow.

15

Mary Ann

There's too much light! My eyes are burn - ing. My eyes are burn - ing, I have to go slow. —

CHARLIE: Mary Ann ... I need your help. Can't see: I'm snow-blind.
 MARY ANN: Fifteen people are depending on you to lead us!

Tamsen/
Margaret/
Peggy

17

What

21

lit - tle hope we have is fad - ing fast. With ev - 'ry snow - fall we're more a - lone. I don't know

25

how to save my child - ren from the tor - ment of a fate un - known.

29

Peggy

I be-lieve in the Ho-ly Spir-it, the Ho-ly Cath-lic Church, the com - mun-ion of saints, the for-give-ness of sins, the res-ur-

31

ec - tion of the bod - y and life ev - er - last - ing A - men. Our fath - er who art in..

TOMMY: Virginia, do you think Grandma can hear us? Can she - you know, can she see what we're doing?

VIRGINIA: I don't think so, Tommy.

33

mp

4
36 **Sarah** *teneramente* *poco rit.* TOMMY: I don't want her to know I'm breaking my promise to her.

Lis - ten for me and I'll nev - er leave.

a tempo
poco rit.

39 **Virginia**

Oh, Tom - my no! Don't break a prom - ise Don't break a prom - ise to some - one you love.

TOMMY: I promised Grandma I would plant them in a garden. But I think we should eat them instead.

41 VIRGINIA: Sunflower seeds! Well...

poco rit.

44 **Virginia** *poco rubato*

Things are dif - fren't from the day you made your prom - ise. That day has turned to dark - est night. To

mp

48

break a prom-ise — may be al - right. What

48

accel.

52

lit - tle hope they have is not with me. I wish I'd

52

mf

Reed.

54

known this, back on the trail. They're bet - ter

54

MARGARET: Ox-hide stew!

TAMSEN: Maybe this broth will give Daddy his strength back.

56

off, I know, with - out me, for in ev-ry-thing I try, I fail!

56

poco rit.

61 *a tempo* Tamsen/Margaret

Just ox-en pelts! That's all we have now, that's all we have now, we have on-ly stew.

61

mf

Tamsen/Margaret

64

What

Tommy Children

There's noth-ing else. It hurts my tum - my! It hurts my tum-my, it tastes more like glue! _____

64

KESEBERG: I will do this! I still have my upper
body strength: I can at least dig a grave in the snow.

66

lit - tle hope we have is in this bowl.

66

DONNER: Well, uh, thank you. My hand seems to be gettin' the better of me. Don't want poor Mrs. Reed to hafta bury her own teamster.

KESEBERG: If there was justice, we'd be burying her husband.

Margaret

70

70

poco rit.

a tempo

Come

74

taste the hope and love — that's in these seeds As if your

74

TOMMY: I hope she isn't angry with me.

SARAH: She is not.

PATTY: This is the most delicious thing I've ever tasted!

Sarah

76

grand - ma — is with us here. And though this

76

poco rit.

80

a tempo

nour - ish-ment is fleet - ing, how it's mem - o - ry will bring you cheer.

80

mp

84 **Patrick** **Mary Ann** **Patrick/
Mary Ann**

Where are we now? We're lost and wand - 'ring. We're lost and wand - 'ring with frost - bit - ten feet

86 **Charlie** **Patrick/
Charlie/
Mary Ann** **Peggy**

And still some-how, we have to wan - der, we have to wan - der with noth - ing to eat. _____ ..and

88

lead us not in - to tem - ta - tion but de - liv - er us from ev - il... _____

Keseberg

90

I don't be - long! Not like the oth - ers, not like the oth - ers to keep me a - live.

92

I must be strong! Don't show them weak - ness! If you show weak - ness you'll nev - er sur - vive! —

Peggy

94

Ho-ly Mar-y, Moth-er of God, pray for us sin-ners, now and at the ho-ur of our death. A - men.

All *espress.*

What

10

98

lit - tle hope I had is all but gone. I've known more

f

100

suff - 'ring than I can bear. And if the fates don't soon de - liv - er, my last

104

hope will fade to dark des - pair. My last hope will fade to dark des -

108

(dialogue continues)

pair.

mp

No. 18a

What Little Hope We Have (Tag)

LUKE: So great is their hunger, so uncontrollable, that they seize upon the creature...

JOHN: ...and soon they feel the life returning to their own bodies... *(music)*

SARAH: ... Life, and strength, and renewed hope.

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of three staves each. The first system includes vocal parts for Sarah and Luke and John, and a piano accompaniment. The second system continues the vocal parts and piano accompaniment.

System 1:

- Sarah:** What lit - tle hope they have is in their
- Luke and John:** What lit - tle hope they have is in their
- Piano:** *mp*

System 2:

- Sarah:** hands and their sur - viv - al _____ is what's at stake. For if they
- Luke and John:** hands and their sur - viv - al _____ is what's at stake. For if they
- Piano:**

7

live to see their fut - ure All de - pends on ev - 'ry choice they make.

8

live to see their fut - ure All de - pends on ev - 'ry choice they make.

7

(quietly under dialogue)

11

p

rit.

No. 19

I'm All In

TAMSEN: But it's your hand, (*she kisses his hand*)
your life. (*music*) It has to be your choice.

Music by Eric Rockwell
Lyrics by Margaret Rose

Tempo Rubato

Donner *freely*

With this hand I farmed the land in Car-o - li - na. — With this

5

hand I tilled the soil in Il - li - nois — What's in store in Cal - i - for - nia for an

8

or - din - ar - y man with - out a hand? With - out the part of me that made me what I am?

12

How can I — go on with - out... How can I — cut off... How can I...

Andantino (M.M.= 86)

Damn! *semplice* It might de-fy — all log-ic, it might not be too smart. But if

I'm the one who has to choose, I'm choos-ing with my — heart. ———

poco rit.

Moderato (M.M. = 92)

I'm all in! The

with a strong pulse

mf

hand that I — was dealt is what I'll play. ——— Ev - en

26

if my luck is hard; ain't got noth-in' to dis - card, I'll

28

keep what I was giv - en and I'll stay.

30

I'm all in! My

32

wag - er's on the tab - le and it's me! Ain't got

34

noth - in' more to chance I will not sit out the dance. What -

36

ev - er's in the cards is what will be.

38

No-one knows what waits on the hor - i - zon. Got-ta take each day as it ap-pears. Don't

42

mat - ter the num - ber of year in your life. On - ly the life in your years!

46

I'm all in! And if I lose the bet I'll take the blame — It would

46

f

50

still be what I choose, Thereain't noth-in' I — could lose if all a-long the way I loved the game. — And

50

54

oh! How I love — the game! —

54

rit. *poco rit.*

No. 19a

Christmas Prayer

cue: (applause peaks after "I'm All In")

LUKE: When you're hopeless, one day is the same as another.

CHARLIE: (*Writing in his journal*) December 25, and we are lost. Snow continues. Food is gone.

JOHN: When you're starving, Christmas ain't any comfort.

Moderato

mp

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of two staves, treble and bass clef. The melody is a simple, ascending line of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G#3, A#3, B4. The bass line consists of a single octave of quarter notes: G2, F#2, E2, D2, C2, B1, A1, G1. The piece ends with a double bar line and repeat dots.

Peggy

5

3 3 3

And on this hol - y day, let us be pa - tient in af - flic - tion, faith - ful in prayer, and joy - ful in

The vocal line starts at measure 5 and features three triplet markings over the words "patient", "faithful", and "joyful". The piano accompaniment continues with a simple harmonic line in the right hand and a bass line in the left hand, both in 4/4 time.

7

6

hope. In the name of the heav - en - ly Fath - er, Christ His Son, and the Hol - y Spir - it. A -

The vocal line continues at measure 7 with a sextuplet marking over the word "heavenly". The piano accompaniment continues with a simple harmonic line in the right hand and a bass line in the left hand, both in 4/4 time.

Christmas Prayer

9

men Mind you, Heav - en - ;y Fath - er, I'm hav - in' a bit o' troub - le with the

SARAH But when you've given up on yourself, and let go of every bit o' gumption that made you such a fine man, well, it might be Christmas what sparks a light of hope in your soul.

11

"Joy-ful in hope" part.

No. 20

On a Christmas Yet To Come

Music by Eric Rockwell

Lyrics by Margaret Rose

cue: MARGARET:
I hid away some
dried apples, some
beans, and a bit of
dried meat, saving it
for this special day.
(music)

VIRGINIA: Oh, Mama!

TOMMY: May we eat now, please?

MARGARET: Not yet. Bow your heads.

Margaret /
Children

Moderato

We loco

TOMMY: Amen. May we eat now, please?

MARGARET: Yes, Tommy, now!

5

ask, Oh Lord, to bless the meal that we're a - bout to share.

Margaret

12

Sav - or the flav - or and make it last Sav - or the mem - ry when the mom - ent has past

16

Don't let the dark - ness de - stroy us, for a day will soon dawn, bright and joy - ous! On a

Bright and Joyous

Christ - mas yet to come _____ We'll spruce up and dress in our best Sun-day trap - pings,

boots with-out holes and some hats and warm wrap-pings Walk to the churchwhere we'll wor-ship and pray

Giv-ing our thanks for a glo - ri - ous day! _____ On a

All

Christ - mas yet to come _____ We'll

Virginia

Patty/Tommy

35

sleep in a house where the air is not stuffy Under thick blankets with pillows so fluffy

All

Children

43

Over our heads there's a roof, what a treat! A roof that our ma—ma won't

46

All

force us to eat! No more

49

Margaret

Tommy

Patty

ceiling that drips No more cross-country trips No more stew made of glue No more

mp

All

ly-ing a - wakewith a fierce bel-ly ache No more cold of twen-ty be - low No more snow!

No more snow! No more snow! No more snow!

Reed *teneramente*

Heav-en here on earth does-n't hold a bit of worth nor cheer with -

out them near. The hol - i - day will be - gin when they are

73 **Reed** **A Tempo**

here. _____ **Margaret / Children** Heav-en here on earth _____ does-n't hold a bit of

73 On a Christ - mas yet to come _____ We'll

73 *8va*

77 worth or cheer with - out them near the

77 feast on plum pudding and dumplings and pheasant, Feast at a table with ev-ry-one pres-ent

77

85 hol - i - day will be - gin when they are

85 Think of the face we're most long-ing to see — Think of that day and how hap - py we'll

85

6

89

here. On a Christ - mas yet to

be On a Christ - mas yet to

93

come!

come!

No. 21

The Endless Hunger

Music by Eric Rockwell
Lyrics by Margaret Rose

(Lights come up on the Forlorn Hope)

PATRICK: Charlie, how far do we have to go?!

Moderato

mp

CHARLIE: Thought we'd be in the valley by now.

MARY ANN: Nothing to do but go on.

4

Forlorn Hope

7

The end - less hun - ger The end - less ache.

9

The think - ing back and ask - ing why Tell me

11

how _____ did we get here.

13

Here, _____ where we'll die

rit.

TOMMY: I'm hungry, mama. PATTY: Are you sure Grandma didn't give you any more seeds?

15

mp

TAMSEN: Your body is too weak to fight this infection.

DONNER: I only gotta hold out 'til Charlie sends back help.

18

21 All except spirits

The end - less wait - ing The end - less hours

23

The dark - est thoughts we can't de - ny Tell me

25

how _____ did we get here.

27

Here, where we'll die

rit.

PATRICK: We might cast lots...draw straws.

CHARLIE: Why?

PATRICK: To choose which of us

29

33 will give up their life...so the others will have food.

Spirits

MARGARET: We have meat...

33

At last it has been spok-en. — *8va*

37 Right over there, the body of Milton Elliot.

Spirits

KESEBERG: That thought we have all held

37

At last it has been spok-en. — *8va*

in our silent, hungry minds.

All including spirits

41

At last it has been spok-en — right out loud.

CHARLIE: Then we are agreed?

PATRICK: We shall each draw a stick.

45

48 **Charlie**

The one who draws it The short - est straw

48

50 **Mary Ann**

Shall yield him - self to heav - en's call

50

Patrick

And

52 **Forlorn Hope**

so, And so, The

52

Forlorn Hope, Spirits

rit.

54

54
sac - ri - fice of one The

f

This block contains the musical notation for measures 54 and 55. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'sac - ri - fice of one' and ends with 'The'. The piano accompaniment includes a dynamic marking of *f* (forte) and consists of a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

56

56
sac - ri - fice of one will be the hope of all.

This block contains the musical notation for measures 56 and 57. The vocal line continues with the lyrics 'sac - ri - fice of one will be the hope of all.' The piano accompaniment continues with the same rhythmic pattern in the right hand, while the left hand features a more complex harmonic structure with chords and moving lines.

No. 22

Full of Life

cue: PATRICK: In the mornin', the storm has passed. (music)

MARY ANN: Patrick? Patrick, no! Charlie, he's dead!

Moderato

mp

CHARLIE: And again, our friend offers a grisly gift of life.

Charlie
Mary Ann

3

A - gain it has been spok - en. ___

MARY ANN: Oh, Charlie, I don't think I can.

Charlie, Mary Ann
Mountain Camp

6

8va

A - gain it has been spok-en — right out loud.

2

11

Margaret

Un - speak - ab - le

11

Peggy

Why not?

11

Donner

No!

Keseberg

We've come to this, have we?

11

Piu mosso

f

13

is what this is, it's un - speak - ab - le!

13

Why not? Why not?

13

No! No!

The thought is ter - ri - fy - ing But we need food, don't we?

13

15

But we must live!

15

Why not? It is - n't

15

No! No, it is - n't right! It is - n't

If we don't eat, then we will die It is - n't wrong

Detailed description: This system contains five staves. The first four are vocal staves in treble clef with a key signature of three flats and a 3/4 time signature. The fifth staff is a grand staff for piano accompaniment. The lyrics are: 'But we must live!', 'Why not? It is - n't', 'No! No, it is - n't right! It is - n't', and 'If we don't eat, then we will die It is - n't wrong'.

18

Peggy

right, to take an axe and carve _____ a leg, an arm, a thigh _____ and boil the flesh for stew _____

18

Donner

right! _____ Which

18

Detailed description: This system contains three staves. The first two are vocal staves in treble clef with a key signature of three flats and a 3/4 time signature. The third staff is a grand staff for piano accompaniment. The lyrics are: 'right, to take an axe and carve _____ a leg, an arm, a thigh _____ and boil the flesh for stew _____' and 'right! _____ Which'.

4
23

Margaret

Musical staff for Margaret, starting with a treble clef, a key signature of three flats, and a 3/4 time signature. The staff contains a melodic line with a fermata over the first two measures, followed by a rhythmic pattern of eighth notes.

And if we don't we starve _____

23

Peggy

Musical staff for Peggy, starting with a treble clef, a key signature of three flats, and a 3/4 time signature. The staff contains a melodic line with a fermata over the first two measures, followed by a rhythmic pattern of eighth notes.

It is -n't right! _____

23

Donner

Musical staff for Donner, starting with a treble clef, a key signature of three flats, and a 3/4 time signature. The staff contains a melodic line with a fermata over the first two measures, followed by a rhythmic pattern of eighth notes.

one of you can do the deed? *(collapses)*

Keseberg

Musical staff for Keseberg, starting with a treble clef, a key signature of three flats, and a 3/4 time signature. The staff contains a melodic line with a fermata over the first two measures, followed by a rhythmic pattern of eighth notes.

A leg, an arm, a thigh _____ is

23

Piano accompaniment for the first system, consisting of two staves (treble and bass clef) with chords and moving lines in both hands.

28

Margaret

Musical staff for Margaret, starting with a treble clef, a key signature of three flats, and a 3/4 time signature. The staff contains a melodic line with a fermata over the first two measures, followed by a rhythmic pattern of eighth notes.

And though the task is grim in-deed It is -n't wrong! _____

28

Peggy

Musical staff for Peggy, starting with a treble clef, a key signature of three flats, and a 3/4 time signature. The staff contains a melodic line with a fermata over the first two measures, followed by a rhythmic pattern of eighth notes.

It is -n't

28

Donner

Musical staff for Donner, starting with a treble clef, a key signature of three flats, and a 3/4 time signature. The staff contains a melodic line with a fermata over the first two measures, followed by a rhythmic pattern of eighth notes.

Keseberg

Musical staff for Keseberg, starting with a treble clef, a key signature of three flats, and a 3/4 time signature. The staff contains a melodic line with a fermata over the first two measures, followed by a rhythmic pattern of eighth notes.

no more use to him. _____

28

Piano accompaniment for the second system, consisting of two staves (treble and bass clef) with chords and moving lines in both hands.

L'Istesso Tempo

32

32

right!

32

Tamsen

It is-n't

wrong!

A mind-less gaze

An

32

36

rubato

i - cy kiss

Is this

how we

are meant

to say

good - bye

we

as

as

36

39

Andantino

one by one

we

die

A

39

44

ring up-on my fin-ger _____ A sim-ple gol-den band _____ That

48

eve-ning when he touched me _____ The warmth with-in his hand.. _____ Our

52

pas-sion made me won-der when If ev-er I would feel a-gain so

54

FULL OF LIFE _____ The ag-on-y and strain-ing that on-ly moth-ers know I

mf

58

count-ed ten fat fin-gers and each and ev-'ry toe You drank the love with-in my breast That

62

mom-ent bet-tered all the rest so FULL OF LIFE From this

65

tor-ment we must be de - liv - ered I will not lose my fam-ly not now. We will

69

All

Mmm Mmm Mmm

Tamsen

live to embrace our to - mor-row We will live, it does not mat-ter how! A

69

sempre cresc.

74

Mmm Mmm

farm in Cal-i-for-nia Orch-ards in the sun

f

78

Mmm Mmm We'll

Har-vest-ing the boun-ty And when the work is done We'll

SARAH: The bodies of the dead are retrieved from their icy graves.

All Living

82

gath-er round a tab-le there, Join hands and of-fer God a prayer. Hmm

pp

LUKE: The flesh is cut from the bones... PATRICK:...and simmered in a kettle.

86

mmm _____ Mmm _____

JOHN: And the miserable stew is consumed ... with hope

89

Sop/Alto

I will live to em-brace my to -

Tenor/Bass

I will live to em-brace my to -

89

sempre cresc.

92

mor - row I will live, it does not mat-ter how! _____ And

8

mor - row I will live, it does not mat-ter how, no mat - ter how! And

92

96

af - ter that to - mor - row _____ Long af - ter I am dead _____ My

af - ter that to - mor - row _____ Long af - ter I am dead _____ My

f

100

child - ren's child - ren's child - ren _____ For years and years a - head _____ Though I am

child - ren's child - ren's child - ren _____ For years and years a - head _____ Though I am

mf *poco rit.*

104

gone _____ They still go on _____ So

gone _____ They still go on _____ So

V

Grandioso

108

FULL OF LIFE

FULL OF LIFE

108

ff *rit.*

V.

No. 23

Give Me More

cue: CHARLIE: But it is winter still.
Another blizzard's upon him. (*music*)
Another road is blocked.

Music by Eric Rockwell
Lyrics by Margaret Rose

Agitato Reed

First there was a can-yon and a road that was-n't there.

Then an end-less des-ert and a trial that was-n't fair. You took me from my fam-i-ly, you sent an ear-ly snow and

now I have to ask, God, I have to know: Why have you a-ban-doned me? Did I do some-thing wrong?

Tempo Rubato *freely*

mf

rit.

mp

(He stops short, remembering the Bible verse.)

13

Why have you for-sak-en me? Af-ter bles-sing me so long, af-ter bles-sing me with... "Shall we re-

Hymn-like

JAMES: (laughing ironically)

Why didn't I see this before?

17

ceive bles-sings at the hand of God and shall we not re-ceive e - vil?"

22

Moderato

I am Job! Is that your game, God? You're

25

test - ing me — with chal-len - ges — to see if I — will fold? I'm your

27

Job! Well, if that's your aim, God, Give me

pp

rit.

29 **Hushed** *gradually building to tempo*

more! _____ How much hard-er could it get? _____ Give me more! _____ My

pp

35

troub - les have - n't killed _____ me yet. Af - ter all you sent my way, _____ I'm

39

worse for wear but here to stay! I'll go on while ev - 'ry dawn _____ new trials will

LH

4

43

Spirito

greet me. Give me more! I sur - ren - der to my fate!

48

Give me more! The eas - y road will have to wait. I will

53

al - ways per - se - vere; — ten years from now I'll still be here! You can

57

try, but I de - fy you to de - feat me! Ex -

61

per-i-ence has been a worth-y teach-er, ex-per-i-ence has made me smart-er, too. Each or-

mp

65

deal you sent has made me strong-er — Ev-'ry-time I found a way — to get through. Each or-

69

deal has been a gift — to me, — a gift wrapped up in mis-e-ry But

73

still, a gift! Give me more!

6

77

Go a - head un - leash your worst! Give me more!

81

What will you send me first? A

85

thun - der - storm? A loc - ust swarm? An - oth - er des - ert to cross? An -

89

oth - er moun - tain peak to scale? Hell, a moun - tain twice as tall

93

I'll take it all! _____ And I won't fail! Un -

97

til you take me through Death's door _____ Give me more!

104

No. 23a

Hymn Reprise

cue: as applause dies from "Give Me More"

Music by Eric Rockwell

Lyrics by Margaret Rose

Andante Frances

We jour-ney here on earth And pause to raise a voice For

bless - ings of a - bun - dant life and boun - ty, we re - joice *p* We

(breathy and weak)

jour - ney through this life and pause to say a prayer We

ask, oh Lord, to bless the meal that we're a - bout to

mf *pp* *p*

va-loco

All

Mysterioso

FRANCES: Eyes! Eyes!

share

distant and eerie

pp

pedal throughout

KESEBERG: Eyes! Eyes! Everywhere, eyes! Four companions died in this cabin.

Their carcasses lay there day and night, gazing at me, judging me with their staring eyes.

mp

I have to live. And so, I eat. And so, they stare.

(fade as dialogue continues)

molto rit.

No. 23b

A Thousand Miles From Home

REED: The soil is rich, we can grow any crop we like! (*music*)
And the temperature! ... George, it's...it's...

DONNER: Everything we hoped for!

Reed/Donner

Moderato

Where the

mp *rit.*

5 *teneramente*

wa-ters all greet the Pac - i - fic _____ Where the sun lies down for a rest _____

13 *(dialogue continues)*

13 *pp*

No. 23c

Wagons Roll Reprise II

cue: VIRGINIA: You came back, just like you said you would. (music)

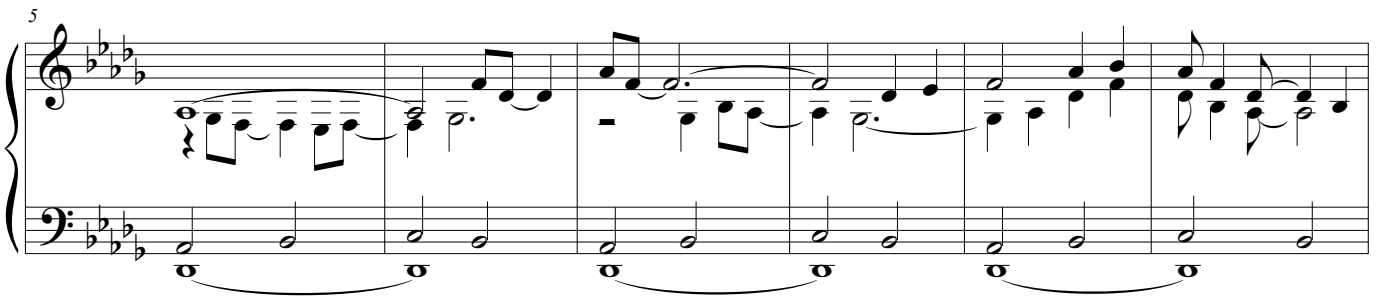
REED Virginia, I may not keep every promise, but I will always try.

Gently



(a pause, but Virginia is still quiet) Can you forgive me for how I've failed you in the past? Can you forgive me for --

5

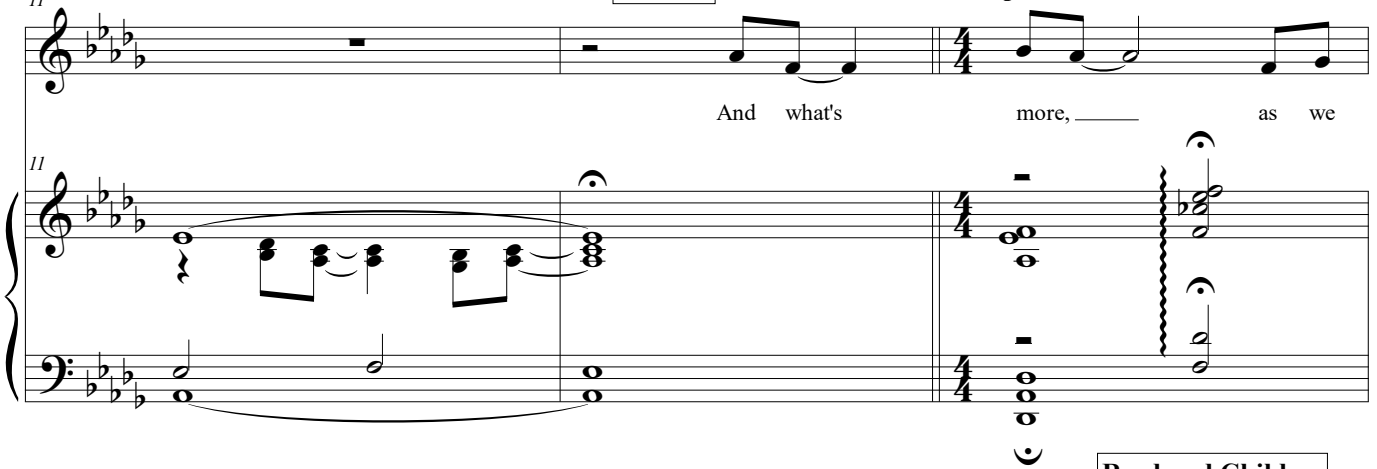


VIRGINIA Yes, Papa! I forgive you!

Virginia

Tempo Rubato

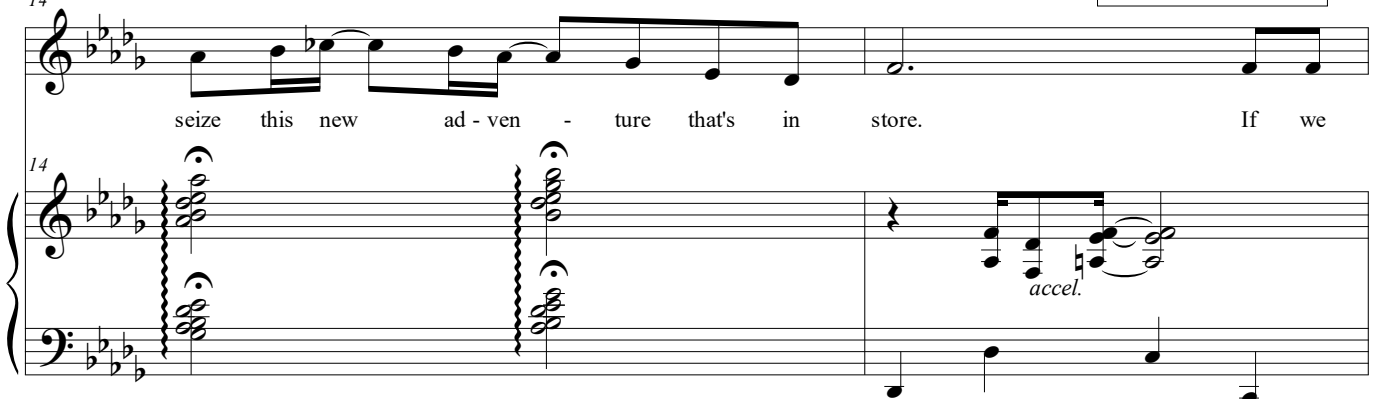
11



And what's more, — as we

14

Reed and Children



seize this new ad - ven - ture that's in store. If we

Reed Family

16

come on storm - y weath - er, we will weath - er it to - geth - er!

MARGARET: And now my family is whole again.

18

rit.

pp

No. 23d

We Walk the Same Road

cue: REED: I'm sorry, Margaret. I believed in a shortcut.
I believed I could save everything and make it right.
I believed in a dream. (*music*)

(Reprise)

Music by Eric Rockwell
Lyrics by Margaret Rose

MARGARET: Dreams take more than believing.
They take a whole lot of work.

Reed

Moderato

As we took this jour-ney I know now I was wrong:—

Al - ways thought — I had to be your guide. But

Margaret

You can fol-low me I can fol - low you
I can fol-low you or you can fol - low me or

walk - ing side by side

go to - geth - er walk - ing side by side

9

(They fall into one another's arms.)

Through this life and

Through this life and

12

af - ter Our love will not fail For -

af - ter Our love will not fail! For -

16

now and for al - ways We walk the same

now and for al - ways We walk the same

19

Detailed description: This page contains a musical score for a vocal piece. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines consist of eighth notes with lyrics: "now and for al - ways We walk the same". The piano accompaniment includes chords and arpeggiated patterns. The page number "19" is located at the bottom left.

road!

road!

21

Detailed description: This page continues the musical score. It features two vocal staves and a piano accompaniment. The vocal lines end with a long note and the word "road!". The piano accompaniment includes chords and arpeggiated patterns. The page number "21" is located at the bottom left.

No. 23g

(rev. 3/29/17)

Picnic Incidental

cue: FRANCIS: My Mama died in the mountains that winter.
But her flowers? Her flowers return every spring. (*music*)

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of four systems of music, each with a treble and bass clef staff joined by a brace. The first system begins with the tempo marking **Vivace** and a dynamic marking of *pp*. The second system includes a *rit.* marking. The third system is marked **Gioioso** and starts with a dynamic of *f*, which then changes to *mp*. The fourth system also starts with a dynamic of *f* and changes to *mp*. The score features various musical notations including slurs, ties, and dynamic markings.

21

mf *mp*

Musical score for measures 21-26. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the upper staff with slurs and a more rhythmic accompaniment in the lower staff. Dynamic markings *mf* and *mp* are present.

27

f *mp*

Musical score for measures 27-30. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music features a melodic line in the upper staff with slurs and a more rhythmic accompaniment in the lower staff. Dynamic markings *f* and *mp* are present.

31

f *fp*

Musical score for measures 31-35. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music features a melodic line in the upper staff with slurs and a more rhythmic accompaniment in the lower staff. Dynamic markings *f* and *fp* are present.

36

Musical score for measures 36-39. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music features a melodic line in the upper staff with slurs and a more rhythmic accompaniment in the lower staff.

40

(dialogue begins)

molto rit.

Musical score for measures 40-43. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music features a melodic line in the upper staff with slurs and a more rhythmic accompaniment in the lower staff. Dynamic marking *molto rit.* is present. The system ends with a double bar line.

No. 23h

Epilogue

cue: PATRICK: Aye, it is! (music)

ALL: Life!

SARAH: It's worth it.

Moderato

mf

4 **All (women)**

And as we take the jour - ney _____ and go from here to there _____ We

8 **All (men)**

And as we take the jour - ney _____ and go from here to there _____ We

4

mf

9

feast up - on a ban - quet _____ of mom - ents we all share _____ Each

8

feast up - on a ban - quet _____ of mom - ents we all share _____ Each

9

mom-ent full of hope or need, full of grat - i - tude or greed, full of fears or laughs or tears.

mom-ent full of hope or need, full of grat - i - tude or greed, full of fears or laughs or tears.

full of love, or joy, or strife. So

full of love, or joy, or on So

Grandioso

FULL OF LIFE

FULL OF LIFE

ff *rit.*

No. 23i

Bows

Allegro

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piece is marked 'Allegro'. The first system starts with a mezzo-forte (*mf*) dynamic. The second system begins at measure 5 with a fortissimo (*ff*) dynamic, followed by a mezzo-piano (*mp*) dynamic. The third system begins at measure 10 with a mezzo-forte (*mf*) dynamic. The fourth system begins at measure 15 with a mezzo-piano (*mp*) dynamic. The fifth system begins at measure 21. The score concludes with a double bar line and a repeat sign.

Moderato

25

Women

29

But a jour - ney is not what hap - pens to you, it's

Men

8

But a jour - ney is not what hap - pens to you, it's

29

33

where you choose to go When you meet your moun - tain, and it's

8

where you choose to go When you meet your moun - tain, and it's

33

37

peak is oh, so high, — will you know that you are beat

8 peak is oh, so high, — will you know that you are beat

37

Detailed description: This system contains the first three measures of the piece. It features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "peak is oh, so high, — will you know that you are beat". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. Measure numbers 37, 38, and 39 are indicated at the beginning of their respective lines.

40

— and ac - cept it as de - feat? — Or will you sum - mon all you

— and ac - cept it as de - feat? — Or will you sum - mon all you

40

Detailed description: This system contains measures 40 through 43. The vocal line continues with the lyrics: "— and ac - cept it as de - feat? — Or will you sum - mon all you". The piano accompaniment features more complex chordal textures in the right hand. Measure numbers 40, 41, 42, and 43 are indicated at the beginning of their respective lines.

44

have — and give a — try? —

8 have — and give a — try? —

44

Detailed description: This system contains the final three measures of the piece, measures 44 through 47. The vocal line concludes with the lyrics: "have — and give a — try? —". The piano accompaniment features a dynamic marking of *f* (forte) and includes some arpeggiated chords. Measure numbers 44, 45, 46, and 47 are indicated at the beginning of their respective lines.