

No. 7

THE BALLAD OF GUITEAU

(GUITEAU, BALLADEER)

(Lights up on Guiteau at the foot of the scaffold, the Hangman at the top.)
 Moderato, poco rubato ($\text{♩} = 80$)

GUITEAU:

A B C D E

I am going to the Lord - y, I am so glad. I am

F G H I

go - ing to the Lord - y, I am so glad. I am

J K L M

go - ing to the Lord - y, Glo - ry hal - le lu - jah! Glo - ry

N O P Q

hal - le - lu - jah! I am go - ing to the Lord - y...
L'istesso tempo (♩ = 80)

Guitéau: 1, 2, 3, 4

Balladeer: 1, 2 (Balladeer enters), 3, 4

Bass 1: 1, 2, 3, 4

Bass 2: 1, 2, 3, 4

mp legato

BALLADEER:

5 6 7 8

Come, all ye Christ - ians, and learn from a sin - ner: _____

5 6 7 8

Come, all ye Christ - ians, and learn from a sin - ner: _____

A musical score for piano, featuring two staves. The top staff uses a treble clef and a common time signature, with a series of eighth-note chords. The bottom staff uses a bass clef and a common time signature, with sustained notes.

B. 14 ter - minded he'd wind up a win - ner, _____ 15 16 17 18 Char - lie had dreams that he

B. 19 would-n't let go. _____ 20 Said, "Noth - ing

This image shows a musical score for piano and voice. The piano part is in the background, and the vocal line is in the foreground. The vocal line starts with a eighth note followed by a quarter note, then a half note sustained over measure 20. Measures 21 and 22 show eighth-note patterns. Measure 23 concludes with a half note. The lyrics "would-n't let go. _____ Said, 'Noth - ing'" are written below the vocal line, corresponding to the musical phrases.

A musical score for piano. The top staff uses a treble clef and consists of five measures. Each measure begins with a quarter note followed by a fermata, then a half note, another fermata, and finally a quarter note. The bottom staff uses a bass clef and also consists of five measures. Each measure begins with an eighth note followed by a fermata, then a half note, another fermata, and finally an eighth note.

A musical score for voice and piano. The vocal line starts with a piano dynamic (p) and a forte dynamic (f). The lyrics are: "to it, I want it, I'll do it, I'm Charles J. Gui - teau." The piano part includes a bass line and chords.

B. 29 30 31 32 33 34

Char - lie Gui -

B. 35 36 37 38 39 40

teau Nev - er said "nev - er" or heard the word "no." Faced with dis -

B. 41 42 43 44 45

as - ter, his heart would beat fas - ter, His smile would just grow, _____

B. 46 47 48 49 50 51

— And he'd say: _____

poco cresc.

poco rall.

L'istesso Tempo ($\text{d} = \infty$)GUITEAU: (*Dancing up and down the steps*)

52 53 54

Look on the bright side, Look on the bright side, Sit on the right side

mf sempre staccato (Banjo or mandolin)

G. 55 56 57 58

of the Lord. This is the land of op - por-tu - ni - ty, He is your light - ning,

G. 59 60 61

you His sword. Wait till you see to - mor - row, To -

G. 62 63 64

mor - row you'll get your re - ward! You can be sad or

(one step higher than before)

G. 65 66 67 68

you can be Pres-i-dent— Look on the bright side... I am go - ing

G. 69 70 71 72

L'istesso tempo ($\bullet = d.$)

72 dim.

to the Lord - y... —————

G. 73 74 75 76 77

BALLADEER:

Char - lie Gui - teau drew a

B. 78 79 80 81 82

crowd to his tri - al, _____ Led them in pray'r, _____

B. 83 Said, "I killed Gar - field, I'll make no de - ni - al. _____

B. 88 I was just act - ing for some-one up there. _____

B. 93 The Lord's my em - ploy - er, and now He's my law - yer, so

B. 98 do what you dare." _____

B. 103 104 105 106 107

Char - lie said, "Hell, if I am

B. 108 109 110 111 112

guil - ty, then God is as well." But God was ac - quit - ted and

B. 113 114 115 116 117

Char - lie com - mit - ted un - til he should hang. _____

B. 118 119 120 121 122

Still, he sang: _____

poco cresc. poco rall.

Più mosso

GUTEAU: (*cakewalking*)

123

124

125

126

Look on the bright side, Not on the black side. Get off your back - side, Shine those shoes!

mf sempre stacc.

127

128

129

130

This is your gol - den op - por-tu - ni-ty: You are the light - ning and you're news!

131

132

133

134

Wait till you see to - mor - row,

To - mor - row you won't be ig - nored !

135

136

137

138

*(one step higher)**f*

You could be par - doned, you could be Pres - i - dent - Look on the bright side... I am

f

Tempo Primo ($\text{♩} = 160$)

G. 139 140 141 142 *dim.* 143

go - ing to the Lord - y... _____

BALLADEER:

144 145 146 147 148

Char - lie Gui - teau had a crowd at the

B. 149 150 151 3 152

scaf - fold, _____ Filled up the square, _____

GUITEAU:

I am so glad... _____

B. 153 — 154 155 156 157 158

So man - y peo - ple that tick - ets were raff-led. Shine on his

B. 159 160 161 162 163 164

shoes, Char - lie mount-ed the stair, Said, "Nev - er

B. 165 166 167 168 169 170

sor - row, Just wait till to - mor - row, To - day is - n't fair.

B. 171 172 173 174 175

Don't des - pair..."

Meno mosso ($\text{d} = 76$)

GUTEAU: (cakewalks to the top)

176 177 178 179


Look on the bright side, Look on the bright side, Sit on the right side... Of the... I am

*Risoluto**f stacc.**mp*Tempo primo ($\text{d} = 80$)

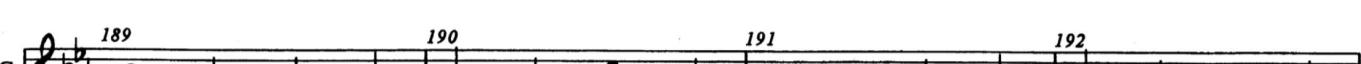
(cakewalks to the top again)

180 181 182 183 184


go - ing to the Lord - y, I am so glad! I am go - ing to the

f semper stacc. *v* *poco a poco accel.* *v*


Lord - y, I am so glad! I have un - i - fied my

v *v* *v* *v*


par - ty, I have saved my coun - try. I shall be re - mem - bered!

v *v* *v* *v*


G. 193 I am go - ing to the Lord - y... 194 195 196 (Hangman adjusts)

poco a poco

G. 197 noose) 198 199 200

accel.

Doppio Movimento ($\text{♩} = \text{♪}$)
BALLADEER:

201 202 203 204

Look on the bright side, Not on the sad side, In - side the bad side

Banjo

mf

mp sempre stacc.

B.

205 206 207 208

Some - thing's good! This is your gol - den op - por-tu - ni - ty: You've been a preach - er - -

B.

209 210 211 212

You've been an auth - or - You've been a kill - er -

GUITEAU:

Yes, I have!... Yes, I have!...

cresc. poco a poco

(Hangman puts hood over him)

B. 213 - 214 You could be an an - gel - 215 - 216 Just wait un - til to - mor -

G. Yes, I have! — Yes, I could!

B. 217 - 218 To - mor - row they'll all climb a - board!

B. 220 - 221 What if you nev - er got to be Pres - i - dent? You'll be re - mem - bered -

B. 222

The musical score consists of three staves. The top staff (B.) has lyrics: "You could be an an - gel -", "Just wait un - til to - mor -", "Yes, I have! —", "Yes, I could!", and "To - mor - row they'll all climb a - board!". The middle staff (G.) has lyrics: "row," and "To - mor - row they'll all climb a - board!". The bottom staff (B.) has lyrics: "What if you nev - er got to be Pres - i - dent? You'll be re - mem - bered -". Measure numbers 213 through 222 are indicated above the staves. The piano accompaniment includes various chords and dynamics like f (fortissimo) and mp (mezzo-forte). Measure 222 includes a dynamic (h) and a tempo marking.

B. (Guiteau dances briefly) 223

Look on the bright side - -

224

225 (again)

226 Trust in to - mor - row -

Orch.

cresc. poco a poco

B. (once more) 227

And the Lord! - -

228 229 (As the Hangman pulls the lever, blackout.) 230 231

GUITEAU:

And the Lord! - -

f

fff