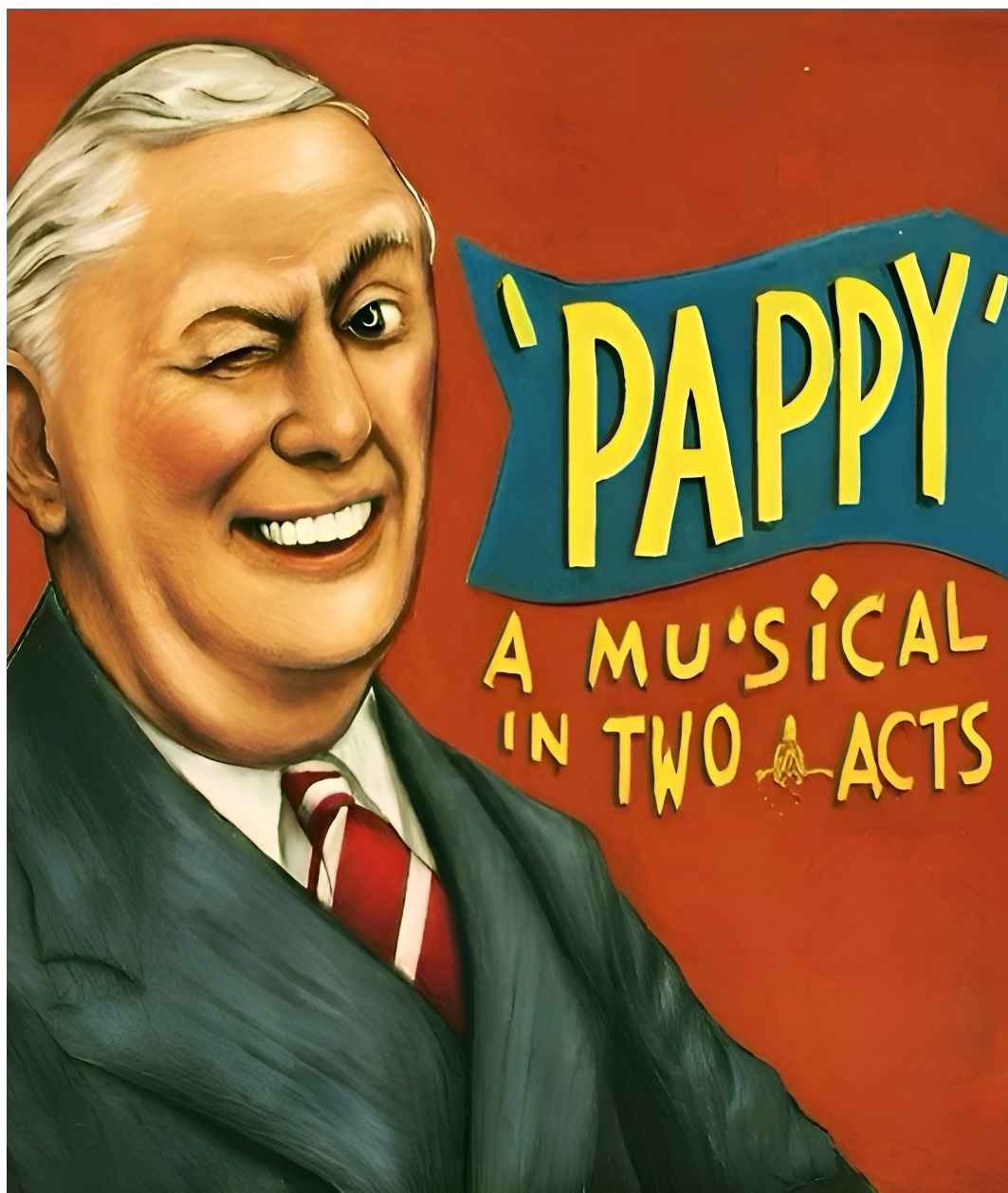


What happens when a popular radio star runs for governor?



PAPPY!

A Musical in Two Acts

Book and Lyrics by
Dick Elam

Music and Lyrics by
Ron Yates

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PAPPY! A Musical in Two Acts

Book and Lyrics

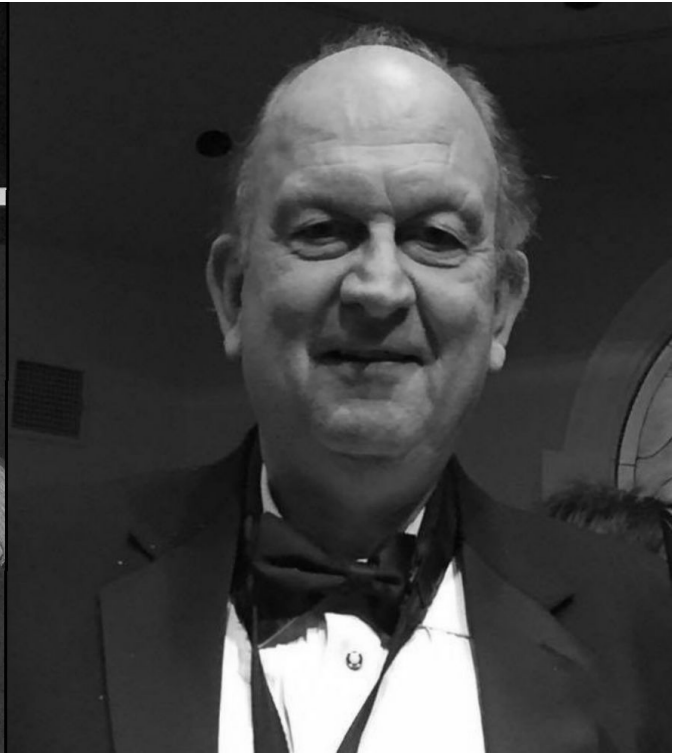
by

Dick Elam

Music and Lyrics

by

Ron Yates



DICK ELAM (1928-2023) has been a reporter, a TV station manager, a sailboat racing skipper, a cruising skipper, a Naval Reservist, an oilfield pilot, a political consultant, a university professor, acrylic artist, and author.

The literary pull became apparent at an early age when Elam served as a proofreader at his hometown Abilene Reporter-News at the age of 14.

He is the author of several novels and other works, a weekly blog, plus numerous scholarly articles.

In the 1970s he started writing a historical fiction about the 1938 Texas governor's election which became a three-act play and ultimately the two-act musical, "Pappy." In 2022 he asked Yates to write songs for the musical.

For further reading:

- <https://www.dickelam.com>
- <https://www.dickelambooks.com>



RON YATES (b.1947) has been a musician, composer/ arranger/band leader, a songwriter, a university professor, a carpenter, a software applications engineer, and business owner.

His family always stressed the importance of the arts (his father was an artist), and began music lessons at age seven and by age 13, he had started a band with classmates where he began to arrange music. In high school and college he arranged and composed music for various groups, and continues to this day. He has been a member of ASCAP since 1977.

Yates has written hundreds of songs and arrangements for bands with dozens of concert pieces that are performed and broadcast around the world regularly. His music is published by Southern Music Company.

For further reading:

- <https://www.ronyates.com>



CAST OF CHARACTERS

(In Order of Appearance)

ANNOUNCER	Male; off-stage, radio announcer style voice over PA system; no singing
PAPPY	W. Lee ‘Pappy’ O’Daniel; Male Lead; Playing Age: 50+; baritone; sings and dances; successful businessman and charismatic, smooth-talking Texas radio host, although from Ohio.
CHORUS “STILL AROUND SINGERS”	Ages: playing 60+; sing and dance; Mixed SATB chorus of senior citizens who travel with Pappy to events.
LEON	Male Comic Relief; Playing Age 40+; Tenor/Baritone; Band leader & singer, fiddle player, and jokester.
TOM DRUGGER	Male Romantic Lead; Age: Playing age 25-35; Baritone; sings and dances; Pappy's speech writer hired by political supporters, not a Texan.
MOLLY O’DANIEL	Female Romantic Lead; Playing Age: 18-30; Ingénue; Soprano; sings and dances; Pretty daughter of Pappy who sings at events.
CATHY	Female Comic Relief; Playing Age 40+; Chorus member; Mezzo Soprano/Alto; struggling while trying to seem older to be in the old timers' chorus.
TIM	Male; Playing Age 40+; Head Roadie; baritone; African-American father of JESSE ; plays baritone sax and sings.
JESSE	Female; Playing Age 16-25; Roadie; Mezzo Soprano; African-American daughter of Tim, at first she poses as a boy so she can work; plays alto sax and sings.
TELEPHONE OPERATORS	Female; Ages: Any; Women's vocal trio; SSA
CHALKBOARD OPERATOR	Male; Playing age 40+; speaking and improvised singing

SYNOPSIS

PAPPY! is an original, historical, fiction musical with book written by Dick Elam with music composed by Ron Yates, (ASCAP) set in the last few days of the 1938 political campaign of W. Lee ‘Pappy’ O’Daniel, a radio star, band leader/singer and advertising man, running for for Governor of the State of Texas.

INTRODUCTION

Let us look again at this word “retired.” Nowhere in my dictionaries do I find: “put new wheels on old driving machine.” Nor, “you just thought you were ‘tired....wait for an older age.’”

At the old folk’s boarding house where I live, some use canes and walkers. Others have battery-driven wheelchairs. Some need some wheelchair pushing.

Some are still inspired—after teaching the young their skill—to compose music. Such a man is Ron Yates. Who wrote arrangements for his weekend dance orchestra for forty years. Weekly job: teaching college students musical theory.

We hooked up. Told him I had written words for a musical, but had looked since 1977 for a composer. We are a couple of Ph.Ds who have “retired.” Now collaborating on my words, his words and music, and a musical script called “Pappy.”

Musical puts new wheels on older vehicle. Now, beginning to look for players who want to replay our version of the 1938 Texas Governor’s nomination won by “Pappy” -- W. Lee O’Daniel.

-- Dick Elam, 2023



MUSICAL NUMBERS

(Open mp3 audio)

ACT I

SONG 01	<u>PASS THE BISCUITS, PAPPY</u>	STILL AROUND SINGERS
SONG 02	<u>OLD AGE PENSIONS</u>	PAPPY
SONG 03	<u>TEXAS TWO-STEP</u>	LEON & DANCERS
SONG 04	<u>40 ACTING 60</u>	CATHY
SONG 05	<u>AGREE TO DISAGREE</u>	TOM & MOLLY
SONG 06	<u>MY OWN MAN</u>	PAPPY
SONG 07	<u>WE SHALL OVERCOME (INSTRUMENTAL)</u>	JESSE & TIM (SAXES)
SONG 08	<u>AGREE TO DISAGREE (REPRISE)</u>	TOM & MOLLY
SONG 09	<u>THE FRIENDLIEST STATE I KNOW</u>	COMPANY

INTERMISSION

SONG 10	<u>ON YOUR BALLOT (RADIO JINGLE)</u>	RECORDED
SONG 11	<u>TEXAS FOOD (INSTRUMENTAL)</u>	RECORDED
SONG 12	<u>BEAUTIFUL BLUEBONNET TEXAS</u>	RECORDED

ACT II

SONG 13	<u>AGREE TO AGREE</u>	MOLLY & TOM
SONG 14	<u>WILL THERE EVER BE?</u>	MOLLY, CATHY & JESSE
SONG 15	<u>TEXAS FOOD</u>	LEON, TIM & TOM
SONG 16	<u>GLORY IN THE GLORY</u>	TIM
SONG 17	<u>HELLO, HELLO, HELLO</u>	TELEPHONE OPERATORS
SONG 18	<u>AIN'T GONNA BE NO RUNOFF</u>	COMPANY
SONG 19	<u>PASS THE BISCUITS, PAPPY (REPRISE)</u>	COMPANY

ACT I

Setting:

Fort Worth stage rehearsal

Time:

Fall of 1938

(Music vamp begins with announcer)

ANNOUNCER

Ladies and Gentlemen, and now, in person, the man you have heard every week on the radio, advertising his flour products, across our Lone Star State, here's

(Curtain opens)

PAPPY, our W. Lee O'Daniel, who wants your vote in the Democratic primary that will choose your next Governor, Pappy's Still Around Singers and Dancers, and LEON and his radio band you hear every week.

Now... Play it pretty, LEON

(music builds)

STILL AROUND SINGERS

SONG 01 PASS THE BISCUITS, PAPPY

PAPPY!

PAPPY!

PASS THE BUTTER DISH PAPPY

PASS THE HONEY POT PAPPY

WE'VE BEEN SENDING MONEY TO WASHINGTON
SINCE THE DAY WE STARTED TO GO TO WORK
WE BEEN PAYING TAXES MIGHTY REGULAR
AND WE NEVER THOUGHT THAT WE WOULD SHIRK

NOW WE SIT AND GROW OLD AND CHEW OUR SNUFF
WORN THREADS WITH OUT GOLD, JUST AIN'T GOOD ENOUGH
WE BEEN SENDING MONEY LONG BEFORE THESE YEARS



NOW THAT WE GROW OLD, CONGRESS HAS IT MADE!
WE GOTTA HAVE THE MONEY, 'CAUSE WE CAN'T TAKE IT ON TRADE
PAPPY!

HOW ABOUT A TEXAS OLD AGE PENSION?
TIME TO PASS THE BISCUITS!
PAPPY! PAPPY!
PAPPY!

(Music ends)

PAPPY

Good. Good. You 'old folks' still got it. One problem. CATHY, if you are going to try and pass yourself as old, you need to rinse your hair gray.
Good rehearsal. Thanks. Want to add a word, Leon?

LEON

We will do a short run through in Houston. Got to do our best because people vote the next day.

(Chorus exits. TOM joins PAPPY and LEON)

PAPPY

What do you think of our song, TOM?

TOM

Plenty peppy, Mister O' Daniel. Words make good argument for a state old age pension....but wonder if you don't need to add a speech and tell voters where you stand on other issues such as a sales tax?

PAPPY

TOM, I'm sure you wrote some customary speeches for Republican Congressmen in Washington. Bet you told where they stood on several pressing issues.

Way I see it, you and LEON and I might agree on two, pressing issues but not three. But you may feel strongly for that third "pressing issue." So strong that you wouldn't vote for me if I didn't agree with you. Why would I want to lose your vote? Better, just one pressing issue?

(Music begins)

SONG 02 OLD AGE PENSIONS

KEEP THE MESSAGE SIMPLE.

For example, I don't just sell flour, I sell the yummy taste that your Ma's biscuit will give you.

OLD AGE PENSIONS
ALSO APPEAL TO YOUNG
VOTERS WHO KNOW
THEY'LL BE OLD SOMEDAY.



PAPPY (Cont.)

AND THEIR PARENTS
KNOW THEY WILL HAVE TO TAKE
CARE OF THEIR GRANDPARENTS.
AND, OF COURSE, OLD FOLKS DON'T
WANT TO BE A BURDEN ON THEIR CHILDREN.
GOOD SOLUTION OLD AGE PENSION.
AND REMEMBER WHERE YOU HEARD IT!

(Pappy Dances)

OLD AGE PENSIONS
MAKE YOUR APPEAL TO BOTH
YOUNG AND OLD AND THEN
SELL IT YOUR WAY.
IF THE NEWSPAPERS ATTACK YOUR GREAT IDEA
DEFEND, AGAIN, THE ALAMO
AND DON'T FORGET TO REPEAT THE NAME
THAT ALL THE VOTERS SEE ON THEIR BALLOTS
GOOD SOLUTION OLD AGE PENSION.
AND REMEMBER WHERE YOU HEARD IT!
RIGHT HERE! TODAY!

(Music ends)

Don't think I don't appreciate your speech words, Tom. You have been the good, experienced secretary. Glad the big money boys in Houston hired you to help our campaign. And when we win this election, and I'm Governor, I want you to think about being my press secretary.

TOM

Thank you, sir. Would be an honor. This Yankee is getting to like the "Beautiful Texas" you wrote about in your song.

(TOM sees MOLLY coming on stage to practice.)

Excuse me, sir, I've got to go practice. LEON has recruited me to waltz to your melody.

(TOM goes to MOLLY. PAPPY says parting word to LEON.)

PAPPY

Play my waltz pretty, LEON. Maybe when MOLLY and TOM are dancing they will stop Democrat and Republican arguing, and quit fighting the Civil War. One thing, for sure, legislatures can't pass a bill that creates "love."

LEON

That's right, PAPPY. But if they could create "love" legislature would figure out how to tax it.

(Exit PAPPY. LEON goes to band. MOLLY and TOM approach)

MOLLY

LEON, before we practice waltzing and I sing Dad's "Beautiful Texas", I promised TOM I would teach him the Texas Two-Step. Do what you can to make it pretty, LEON.

(Music begins)

LEON

SONG 03 TEXAS TWO-STEP

TEXAS TWO-STEP, IT'S DANCING,
IT'S A COWBOY WALTZ.
PLAYED BY A WESTERN BAND.
TEXAS TWO-STEP. IT'S SHUFFLING,
ON YOUR POLISHED BOOTS.
WITH A PRETTY GAL ON HAND.

TEXAS TWO-STEP DANCING
IT'S A COWBOY WALTZ.
TEXAS TWO-STEP IT'S FIDDLELING
AND SOME GUITARING
PLAYED BY A WESTERN BAND.



(Dancers including CATHY. MOLLY and TOM dance with chorus during during song.)

LOUISIANA FIVE-STEP?

DANCERS

NO! NO!

LEON

OKLAHOMA FOUR?

DANCERS

NO!

LEON

NEW MEXICO THREE-STEP?

DANCERS

NO!

LEON

ARKANSAS TWO-STEP?

WHAT?

DANCERS (CONT.)

NO! NO! NO! NO! NO! NO! NO! NO! NO!

LEON

TEXAS TWO-STEP IT'S DANCING
IT'S A COWBOY WALTZ.
PLAYED BY A WESTERN BAND.
TEXAS TWO-STEP IT'S SHUFFLING

ON YOUR POLISHED BOOTS.
WITH A PRETTY GAL ON HAND.
TEXAS TWO STEP DANCING
IT'S A COWBOY WALTZ.
TEXAS TWO STEP IT'S FIDDLING
AND SOME GUITARING
PLAYED BY A WESTERN BAND.

(Music ends)

CATHY

(To dancers rhetorically and breathlessly, at end of dance)

That dancing took my breath away.

(music begins)

Where did you old folks learn ...

SONG 04 40 ACTING 60

HE SAYS "KEEP UP! CATHY!"
HE SAYS, "KEEP UP! YOU'RE GETTING BEHIND!"
I'M JUST FORTY. ACTING SIXTY!
I HAVE TROUBLE KEEPING UP WITH YOU!

WHERE DID YOU FOLKS
Y'ALL LEARN HOW TO DANCE THIS FAST?
I COULD KEEP UP IF YOU SLOW DOWN!
THESE OLD HOOVES AIN'T KEEPIN' UP WITH YOU!

I AM MUCH, TOO YOUNG
TO BE SO UNSTRUNG!

I'M JUST FORTY. ACTING SIXTY!
I HAVE TROUBLE KEEPING UP WITH YOU!

KEEP UP! KEEP UP! KEEP UP! CATHY!
KEEP UP! KEEP UP! KEEP UP! FASTER!
KEEP UP! KEEP UP! KEEP UP! KEEP UP!



CATHY (CONT.)

I WILL TRY IT AGAIN.
I'M JUST FORTY, BUSTIN' SIXTY!
I HAVE TROUBLE KEEPIN' UP WITH YOU!
I'M JUST FORTY. BUSTIN' SIXTY
I HAVE TROUBLE KEEPIN' UP WITH YOU!

(Music ends)

(Chorus leaves stage. TOM and MOLLY move together front center stage.)

MOLLY

(with scorn) Almost forgot you are a Yankee, Republican carpetbagger. Crying because Hoover lost. Shouldn't expect you to appreciate we Texans. Let's don't argue any politics, again.

TOM

MOLLY. MOLLY. Beautiful MOLLY. Don't you see?

(Music begins)

SONG 05 AGREE TO DISAGREE

I LEARN MORE WHEN I HEAR YOUR SIDE OF THE ARGUMENT,
AS WELL YOU LEARN WHEN I GIVE YOU MY TAKE.
WE CAN DEBATE—WITHOUT HATE IF WE JUST AGREE TO DISAGREE,
THEN AGREE, AGAIN.

LET'S AGREE TO DISAGREE
WHAT MATTERS IS WE'RE TALKING
NOT TOO MANY PEOPLE DO THAT:
SEE IF WE CAN DO THAT, TOO.
IF WE MAKE A SUPPOSITION
THAT OUR PROPOSITION'S TRUE
WE CAN MAKE A START TODAY!
TROUBLE GOES AWAY

WHEN I SEE YOUR POINT OF VIEW
MY DAYDREAM IS ASTOUNDING
NOT TOO MANY MEN CAN SEE THAT.
I WILL DO THAT JUST FOR YOU!

MOLLY AND TOM

IF WE MAKE A SUPPOSITION THAT OUR PROPOSITION'S TRUE
WE WILL MAKE A START TODAY! THINGS WILL GO OUR WAY.

MOLLY

YOU AND I MAY DISAGREE
OUR JOURNEY'S ONLY STARTING.



IF I REALLY GET TO KNOW YOU,
MAYBE I SHALL SEE IT, TOO.

WHEN I LOOK INTO YOUR EYES, I SEE A MAN I COULD ADORE.
ONLY HELP ME FIND A WAY TO THE STARS ABOVE!

PEOPLE ONLY DISAGREE
WHEN EYES ARE CLOSED OR BLINDED.
WE ARE DIFFERENT, YES I KNOW THAT, OPEN UP YOUR EYES TO ME!

MOLLY AND TOM

IF WE MAKE A SUPPOSITION, THAT OUR PROPOSITION'S TRUE.
WE WILL MAKE A START TODAY! THINGS WILL GO OUR WAY!
(music ends)

TOM

Perhaps now we can talk about agreements, not disagreements.

(TOM bows slightly to MOLLY then exits.)

LEON

(to MOLLY)

That Yankee can sure waltz, can't he, MOLLY? Think he may have swept you off your toes.

MOLLY

Uh-huh, He's a good dancer. Tells me well-to-do Northern boys, like him, learn in their academies. Hook up with Republican politicians who sent them south to learn how to be carpetbaggers. That's how he got the job writing speeches for Dad.

(PAPPY enters)

Some rich Houston political machine that's backing Dad, wants to outdo another political machine that's running the state.

Dad reads Tom's spellbinding words, but talks 'friends and neighbors' on the radio each week.

PAPPY

(Music begins)

I won't take orders from big city money.

SONG 06 MY OWN MAN

I PLAN TO BE MY OWN MAN!
MY OWN MAN!
I'M MY OWN MAN, I PLAN TO BE MY OWN MAN!

PAPPY! Book & Lyrics by Dick Elam, Music & Lyrics by Ron Yates



PAPPY (CONT.)

I PLAN TO BE MY OWN MAN! IN AUSTIN!
MY OWN MAN! YES, I CAN! I'M MY OWN MAN,
I PLAN TO BE MY OWN MAN!

I WON'T I WON'T TAKE ORDERS FROM BIG CITY MONEY,
DON'T WANT THEIR MONEY, NEVER CAN TELL
IF I TAKE ORDERS FROM BIG CITY MONEY,
DON'T WANT THEIR MONEY, EVER!

MY OWN MAN! MY OWN MAN!
I'M MY OWN MAN, I PLAN TO BE MY OWN MAN!
I PLAN TO BE MY OWN MAN! IN AUSTIN!
MY OWN MAN! YES, I CAN! I'M MY OWN MAN,
I'M MY OWN MAN, I PLAN TO BE
MY OWN MAN!

(music ends)

LEON

(LEON nods agreement)

MOLLY, before you join on the small town campaign bus, would you do me a favor. One of my band told me someone told him that Jessie, Tim's son, went into the women's rest room. Would you, please, check the women's room and make sure nothing's missing. Talk to TIM, but don't help his son Jessie load the band equipment. That's too much heavy work for a girl.

(MOLLY walks offstage, right)

MOLLY

(from offstage, shouting)

Jessie, you're a girl!

(Mollie backs back unto stage (corner right. Jessie and TIM follow carrying their Saxophone cases.)

TIM

Oh, Miss MOLLY. Now you know. But don't tell your Dad. He's our man. Going to vote in the Democrat primary, just for him.

MOLLY

You're not a Democrat?

TIM

No, Mam.....Republican, like your man TOM.

PAPPY! Book & Lyrics by Dick Elam, Music & Lyrics by Ron Yates

TIM (CONT.)

(MOLLY looks surprised)

Everyone can tell, Miss MOLLY, he's your man.

And yes, Mam he's a Republican, But so are most of my people.... we celebrate Juneteenth when Lincoln freed the slaves,and we're Voting. For PAPPYhe's a businessman, conservative like we Republicans. We don't count with the people who run Texas government. Segregate us. We 'colored folks' haven't got a government Post Office jobs since President Hoover left office. Your father is both practical and political. Practical because he picked a good product trying sell.....old age pensions And he's a businessman who knows if you don't have much else to sell, you better sing and dance. People in show business already know that. And, someday, Jessie and I will get to play our saxophones on stage. You see Miss MOLLY, I have a college degree in music. From Tuskegee. I teach music in that part of town people call "the colored section". And Jessie is my best pupil.

MOLLY

TIM, I see you've got your sax cases. I've got a few minutes before I report to Dad's blue bus and make our courthouse stops on the way to Houston, Would you play something for me?

TIM

Yes, Mam. How about Jessie and I wail you an old spiritual we 'colored folks' worship.

JESSE AND TIM

(music begins)

SONG 07 WE WILL OVERCOME (INSTRUMENTAL - SAX DUET)

(music ends)



MOLLY

Beautiful.

TIM

Thanks, Miss MOLLY. Now you need to get on that blue bus and sing your way to Houston. JESSIE and I got the equipment loaded on the band bus. And we, and the chorus and band, will see you in Houston, the night before election day.

(MOLLY heads stage right. TOM comes from stage right. They walk together toward stage right.)

TOM

They sent me to find you, get you on Pappy's blue bus. We're headed to Houston.

MOLLY

You're on the bus, too?

TOM

No, I'm driving ahead of your bus stops. Visiting the weekly newspaper editors. Your Dad's idea. Big City Machine press agents just talk to daily editors.

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TOM (Cont.)

(music begins)

SONG 08 AGREE TO DISAGREE (REPRISE)

MOLLY, I THINK WE CAN AGREE,
YOUR DAD'S ON NO SPREE,
HE VISITS COUNTY SQUARES, FARMER FAIRS,
THAT'S WHERE THE OVERLOOKED VOTERS ARE
PAPPY HAS TRIED A WAY
THAT MAY OVERCOME
BIG CITY POLITICAL KINGS
I HOPE THAT'S ONE THING
UPON WHICH WE AGREE



MOLLY

I AGREE, THAT'S GETTING EASIER FOR YOU AND ME.
(music ends as bus becomes visible)

(People begin boarding the bus and music begins.)

COMPANY

SONG 09 THE FRIENDLIEST STATE I KNOW

BEAUTIFUL BLUEBONNET TEXAS
FRIENDLIEST STATE THAT I KNOW.
YOU KNOW WHAT THEY SAY,
"PAPPY ALL OF THE WAY. AND REMEMBER THE ALAMO!"
FORT WORTH TO HOUSTON THEN AUSTIN.
WE KNOW PAPPY WILL LEAD ALL THE WAY!
HERE IN BEAUTIFUL BLUEBONNET TEXAS
IT'S THE FRIENDLIEST STATE I KNOW



SOLOIST

BEAUTIFUL BLUEBONNET TEXAS

SOLOIST

WITH BLUEBONNETS WHO NEEDS A ROSE?

SOLOIST

WE'RE NEVER UNSURE IT'S ALL OF THE WAY

SOLOIST

YOU'RE YOU DAMN RIGHT, 'CAUSE PAPPY KNOWS!

SOLOIST
ONWARD THROUGH BEAUTIFUL TEXAS

SOLOIST
TO HOUSTON WE ALL KNOW THE WAY!

SOLI
HERE IN BEAUTIFUL BLUEBONNET TEXAS
IT'S THE FRIENDLIEST STATE I KNOW

COMPANY
BEAUTIFUL BLUEBONNET TEXAS
FRIENDLIEST STATE THAT I KNOW.
YOU KNOW WHAT THEY SAY,
"PAPPY ALL OF THE WAY. AND REMEMBER THE ALAMO!"
FORT WORTH TO HOUSTON THEN AUSTIN.
WE KNOW PAPPY WILL LEAD ALL THE WAY!
HERE IN BEAUTIFUL BLUEBONNET TEXAS
IT'S THE FRIENDLIEST STATE I KNOW

SOLOIST
TEXAS HAS SO MANY CITIES

SOLOIST
THERE'S PARIS AND ATHENS AND RHOME!

SOLOIST
LAREDO'S MY HOME BUT OLD SAN ANTONE'

SOLOIST
I'LL NEVER GO BACK TO ALONE!

SOLOIST
THERE'S KARNAK AND KERMET AND MULESHOE,

SOLOIST
NEW BOSTON, OLD AUSTIN AND MORE!

SOLI
NACOGDOCHES, CORSICANA, AMARILLO, VAN HORN,
THEN THROCKMORTON, SWEETWATER,

SOLOIST
ALSO ENCANTA EL RANCHITO

COMPANY
EL CALIBOZ, TEXAS!

INTERMISSION
RECORDED MUSIC

- SONG 10. ON YOUR BALLOT (RADIO JINGLE)**
SONG 11. TEXAS FOOD (INSTRUMENTAL)
SONG 12. BEAUTIFUL BLUEBONNET TEXAS



ACT II

II.1 Page
14

Setting:

Houston stage - Texas state Democratic primary election voter count

Time:

One week later

ANNOUNCER

(Voice over. Curtain closed)

Welcome to our election party. Our show from this stage last night...broadcast on radios all over Texas...alerted democratic gubernatorial primary voters for W. Lee O'Daniel. Soon, we will hear returns from all over Texas.

Now, here's W. Lee O'Daniel. PAPPY, tell us what to expect tonight.

(Curtain open. All begin applause. Stage left, Old Folks chorus—the Still Arounds in a row, seated stretching to stage rear. Where sits the large blackboard...atop a landing...turned sideways so the audience cannot see chalked returns. See side view of chalker.

In front of chorus, telephone operators seated, in a row facing chorus. A dance floor is created behind the phone operators. Leon's musicians, also seated front to back, have their backs to the left side of the stage. Closest to audience sit TIM and JESSE(a girl now, dressed same as other musicians), with their instruments.

Dancing space creates a center stage area for development.. PAPPY stands front center. Waves to acknowledge applause. Applause slowly ends.)

PAPPY

Folks, thanks for joining us as we receive returns from today's election. We have set up a bank of telephones. When counties call in results, we will post them on our tally boards.

Early reports say that we are running at the top with the former General who runs the State's railroad and oil and gas division. We expect big cities votes went his way.

But this is the general primary election that says who is Governor. If a candidate wins with more than 50 per cent of the votes, there won't be a runoff.

(Music starts as MOLLY and TOM enter.)

PAPPY (CONT.)

But folks, here comes my daughter MOLLY and TOM. Think they've got news about selection—not election.

(MOLLY and TOM present themselves in front of PAPPY and Shes shows PAPPY her engagement ring.)

SONG 13 AGREE TO AGREE

WE AGREE TO AGREE
LIFE HAS ONLY STARTED
HERE ARE JUST TWO PEOPLE
WANTING TO BE FREE.
NOW A FRIENDLY CONVERSATION
ENDS IN ADORATION TRUE T
SHE, HE KNOWS JUST WHAT TO SAY
TROUBLE DOES NOT STAY.
WALTZING HERE NOW WITH YOU,
MY HEART KNOWS YOU ADORE ME.
WHEN I LOOK INTO THOSE EYES, I ADORE THEE.



IF WE MAKE A SUPPOSITION,
IF WE THAT OUR PROPOSITION'S TRUE.
WE WILL MAKE A START TODAY!
THINGS WILL GO OUR WAY!

MOLLY

Dad, TOM and I have agreed on two things. We want to be married.

TOM

And sir, we want your blessing.

PAPPY

TOM, MOLLY, you betcha. Of course you know MOLLY that your mom will want a church wedding. TOM, you can't run off with our daughter....That's another no runoff I have in mind.

(PAPPY and MOLLY hug and he returns to stand near the operators. After TOM and MOLLY hug, TOM walks over to LEON and TIM, who shake his hand and pat his back. MOLLY walks to center stage where she is joined by JESSE and MOLLY.)

CATHY

Congratulations! You and TOM make a beautiful couple. *(JESSE nods her head in agreement.)*

MOLLY

Thank you. We're excited. JESSE you look beautiful tonight. No need to hide in men's clothing just to play your sax. I predict you'll be playing on stage soon. You're starting new paths for women everywhere.

PAPPY! Book & Lyrics by Dick Elam, Music & Lyrics by Ron Yates

JESSE

Hmm. Wonder just how far a woman can go...

MOLLY, JESSE & CATHY

SONG 14 WILL THERE EVER BE?

WILL THERE EVER BE A WOMAN AS PRESIDENT?
WILL THERE EVER BE A BLACK WOMAN PRESIDENT?
WE'RE ALL GIRLS, HOMEMAKING PEARLS.
ASK ANY CANDIDATE.
WOULD A MAN VOTE FOR A GIRL, A GIRL?
COULD A FELLA VOTE FOR?
WOULD HE EVEN CARE?
WOULD HE VOTE A GIRL FOR PRESIDENT?
MY DADDY KNOWS, YOU'VE GOTTA' PASS THE WAFFLE, MOMMA.
GOTTA' PASS THE WAFFLE, MOMMA. DADDY ALWAYS KNOWS!
MY DADDY KNOWS, YOU'VE GOTTA', GOTTA' PASS THE WAFFLE, MOMMA.
PASS THE GOTTA' PASS WAFFLE, MOMMA. DADDY ALWAYS SAYS!
WILL THERE EVER BE A WOMAN AS PRESIDENT?
WILL THERE EVER BE A BLACK WOMAN PRESIDENT?
WE'RE ALL GIRLS, HOMEMAKING PEARLS.
ASK ANY CANDIDATE.
WOULD A MAN VOTE FOR A GIRL, A GIRL?
COULD A FELLA VOTE FOR?
WOULD HE EVEN CARE?
WOULD HE VOTE A GIRL FOR PRESIDENT?
WILL THERE EVER BE A WOMAN AS PRESIDENT?
WILL THERE EVER BE A BLACK WOMAN PRESIDENT?
WE'RE ALL GIRLS, HOMEMAKING PEARLS.
ASK ANY CANDIDATE.
WOULD A MAN VOTE FOR A GIRL, A GIRL?
COULD A FELLA VOTE FOR?
WOULD HE EVEN CARE?
WOULD HE VOTE A GIRL FOR PRESIDENT?

COULD A FELLA VOTE FOR?
WOULD HE EVEN CARE?
WOULD HE EVER, SHOULD HE EVER,
COULD HE EVER VOTE A GIRL FOR PRESIDENT?
BAKE YOUR WAFFLES, MOMMA!

(Music ends. CATHY returns to the chorus, JESSE returns to the band and MOLLY to TOM)



LEON

So you and MOLLY are getting married. Congratulations! Good match even if you are a carpetbagger Yankee (*smiling*). Now remember, when you join up with MOLLY and Mr. O'Daniel, you also get the entire state of Texas as part of the package. Texas can be different.

Are you ready for the change?

LEON and TIM

(Music begins)

SONG 15 TEXAS FOOD

RATTLESNAKE TEA AND ARMADILLO PIE
NOTHING SAYS "TEXAS" LIKE FOOD!
ONCE YOU TRY IT THEN YOU'LL KNOW
NOTHING COMPARES, JUST TAKE IT SLOW.
DON'T EAT TOO MUCH IT COULD GIVE YOU AN ITCH,
PEOPLE HAVE SAID IT'S QUITE RICH!

TOM



Well. if they're anything like those mountain oysters Molly gave me last night, it will be delish!

LEON and TIM

(Leon & Tim smile and agree. etc.)

BETTER THAN THOSE

TOM

They were so sweet ...

LEON and TIM

JUICIER TOO

TOM

Hard to believe!

LEON and TIM

SUCCULENT ALL THE WAY THROUGH

TOM

With just a touch of...

LEON and TIM

JUST ENOUGH SALT

TOM

Something...something that...

LEON and TIM

ROLL 'EM AROUND

TOM

(Puzzled)

I don't know?

LEON and TIM
THEY'LL GIVE YOU SOME CHEW!

TOM

Reminds me of ...

LEON and TIM
RATTLESNAKE TEA AND ARMADILLO PIE,
TOM

(Smiling, suddenly remembering, shouts)

College!

LEON and TIM
MAKES ME ALL TINGLY INSIDE.
YOU WILL LOVE IT! WE ALL DO!
YOU WILL LOVE TEXAS FOOD!

(music ends)

TOM

(laughs)

I'm ready. *(looking around)* Glad to see JESSE playing as a woman tonight. She's opening new doors for women. Hopefully the first of many doors Mr. O'Daniel will open.

(TOM walks back to MOLLY.)

LEON

TIM, he's right. We've come a long way from where we started and I believe Mr. O'Daniel is going to help us open more doors.

TIM

(Music starts)

SONG 16 GLORY IN THE GLORY

IN THE SHADOWS OF OPPRESSION'S NIGHT THEY FLEW.
THERE THEY FOUGHT FOR FREEDOM, EQUALITY AND RIGHT!
HUMAN RIGHTS WERE YET UNTOLD, THE PEOPLE ROSE WITH HEARTS
SO BOLD, THEIR STORIES MUST BE TOLD.

HALLELUJA, VOICES RAISED HIGH!
HALLELUJA, HALLELUJA!
GLORY, GLORY HALLELUJA!
SO BOLD, THEIR STORIES MUST BE TOLD.

NOW WE JOIN TOGETHER HAND IN HAND WE STAND.
BROTHERS AND AS SISTERS WE'LL MAKE THIS RIGHTEOUS STAND.
EVERY CREED AND COLOR, FOR EVERY GIRL AND BOY,
WE'LL SPREAD THE LIGHT OF LOVE AND JOY!



TIM (Cont.)

HALLELUJA, VOICES RAISED HIGH!
HALLELUJA, HALLELUJA!
GLORY, GLORY HALLELUJA!
SO BOLD, THEIR STORIES MUST BE TOLD.

LOVE AND UNDERSTANDING TAKES US ON OUR WAY.
PEACE AS OUR COMPANION, WILL BRING A BRIGHTER DAY,
UNITY AND HARMONY, WILL MAKE THE DARKNESS FLEE,
OUR RIGHTS AND FREEDOM ALL TO SEE!

HALLELUJA, VOICES RAISED HIGH!
HALLELUJA, HALLELUJA!
GLORY, GLORY HALLELUJA!
SO BOLD, THEIR STORIES MUST BE TOLD.

LET THIS GOSPEL ECHO, A BEACON IN THE NIGHT.
TESTAMENT TO COURAGE, WE'LL FIGHT FOR WHAT IS RIGHT!
HUMAN RIGHTS WE HONOR YOU, IN EVERY WORD WE SAY,
TOGETHER, JUSTICE LIGHTS OUR WAY!

HALLELUJA, VOICES RAISED HIGH!
HALLELUJA, HALLELUJA!
GLORY, GLORY HALLELUJA!
SO BOLD, THEIR STORIES MUST BE TOLD.

(Music ends)
(Telephone operators begin to receive calls)

TELEPHONE OPERATORS

(Music starts)

SONG 17 HELLO, HELLO, HELLO

HELLO, HELLO.
HOW VOTES YOUR COUNTY?
HELLO, HELLO, HELLO
HOW DID YOUR COUNTY VOTE?

HELLO COUNTY SEAT IN HEREFORD.
HOW DOES PAPPY SOUND IN DEAF SMITH COUNTY?
HELLO, HELLO DEAF SMITH COUNTY.
HOW DID PAPPY SOUND?



TELEPHONE OPERATORS (Cont.)

HELLO, HELLO.
HOW VOTES YOUR COUNTY?
HELLO, HELLO, HELLO
HOW DID YOUR COUNTY VOTE?

HELLO BEEVILLE, IS BEE COUNTY BUZZING?
HELLO BEEVILLE, HOW DID YOU VOTE?
HELLO BEEVILLE, HOW DID YOU VOTE?
HOW WAS PAPPY BUZZING ALONG?

HELLO, HELLO.
HOW VOTES YOUR COUNTY?
HELLO, HELLO, HELLO
HOW DID YOUR COUNTY VOTE?

HELLO HELLO IN ARCHER CITY.
BULL'S EYE IN ARCHER CITY?
BULL'S EYE HOW DID ARCHER CITY VOTE?
ARCHER CITY, HOW DID YOU VOTE?

HELLO, HELLO.
HOW VOTES YOUR COUNTY?
HELLO, HELLO, HELLO
HOW DID YOUR COUNTY VOTE?

(Music ends)

(Telephone operators pass notes to chorus, who take the return numbers to the chalkboard operator. PAPPY talks to some who call in, then dances two-step, in turn with telephone operators. Dancing stops abruptly when chalkboard operator yells.)

CHALKBOARD OPERATOR

PAPPY nears a million votes, 900 thousand for the General, he's closest.

(Dancing ends. Apprehension in faces of all cast.)

CHALKBOARD OPERATOR

(singing)

PAPPY just got over one million.

(Band wails happy note)

CHORUS

No runoff? *(louder)* No runoff? *(full voice)* Looks like there ain't gonna be no runoff.

PAPPY! Book & Lyrics by Dick Elam, Music & Lyrics by Ron Yates

(CHORUS sings. Other players dance when Leon's Band takes up the song.)

CHALKBOARD OPERATOR

The General has met his Waterloo. There ain't gonna be no runoff.

(Music begins)

COMPANY

SONG 18 AIN'T GONNA BE NO RUNOFF

AIN'T GONNA BE NO RUNOFF, RUNOFF
AFTER THIS ELECTION DAY!
AIN'T NO DEMOCRAT STANDING STANDING,
AFTER THIS ELECTION DAY!
JUST THE DEMOCRAT PRIMARY BUT YOU KNOW THE TRUTH
TODAY REPUBLICANS VOTED, VOTED
IN THEIR TELEPHONE BOOTH!

AIN'T GONNA BE NO RUNOFF RUNOFF
BECAUSE WE WIN THE TOSS.
HEADS! PAPPY'S GOVERNOR, GOVERNOR
TAILS, OTHERS LOST THE TOSS!

AIN'T GONNA BE NO RUNOFF RUNOFF
BECAUSE WE WIN THE TOSS!
HEADS! PAPPY'S GOVERNOR, GOVERNOR
TAILS, OTHERS LOST THE TOSS!

HEADS! PAPPY'S GOVERNOR, GOVERNOR
TAILS, OTHERS LOST THE TOSS!

HEADS! PAPPY'S GOVERNOR, GOVERNOR
TAILS, OTHERS LOST THE TOSS!

CONGA LINE!

*(Conga line forms. The Line snakes around stage - and possibly through the theater -
ending back on stage)*

AIN'T GONNA BE NO RUNOFF!
PAPPY IS GOVERNOR, PAPPY!
AIN'T GONNA BE NO RUNOFF!
PASS THE BISCUITS, PAPPY!



COMPANY (Cont.)

AIN'T GONNA BE NO RUNOFF!
PAPPY IS GOVERNOR, PAPPY!
AIN'T GONNA BE NO RUNOFF!
PASS THE BISCUITS, PAPPY!
PASS THE BISCUITS PAPPY! HOORAY! PAPPY!
PASS THE BISCUITS PAPPY! PAPPY! PAPPY!

AIN'T GONNA BE NO RUNOFF!
PAPPY IS GOVERNOR, PAPPY!
AIN'T GONNA BE NO RUNOFF!
PASS THE BISCUITS, PAPPY!
PASS THE BISCUITS PAPPY! HOORAY! PAPPY!
PASS THE BISCUITS PAPPY! PAPPY! PAPPY!

PASS THE BISCUITS, PAPPY! PAPPY!

(All dance. Come forward towards front of stage. Lift PAPPY on two men's shoulders— possibly TOM and TIM shoulders.)

(Music ends)

COMPANY

And now, PAPPY you can pass the biscuits.

(Music begins)

SONG 19 PASS THE BISCUITS, PAPPY (REPRISE)

PAPPY!
PASS THE BUTTER DISH, PAPPY.
PASS THE HONEY POT PAPPY.

HOW ABOUT A TEXAS OLD AGE PENSION?
TIME TO PASS THE BISCUITS!
PAPPY! PAPPY!
PAPPY! PAPPY!
PAPPY!

(Music ends)



ACT II

**CURTAIN
(BOWS)**

PAPPY! Book & Lyrics by Dick Elam, Music & Lyrics by Ron Yates

(Music Begins)

FINALE (BOWS)

Final Note:

Ushers will pass tally sheets of the voting as the audience leaves. Chart shows PAPPY with more than million voters, more than other candidates total.

Democratic primary results[1][2][3]

Party	Candidate	Votes	%
Democratic	W. Lee O'Daniel	573,166	51.41
Democratic	Ernest O. Thompson	231,630	20.78
Democratic	William McCraw	152,278	13.66
Democratic	TOM F. Hunter	117,634	10.55
Democratic	Karl A. Crowley	19,153	1.72
Democratic	P.D. Renfro	8,127	0.73
Democratic	Clarence E. Farmer	3,869	0.35
Democratic	James A. Ferguson	3,800	0.34
Democratic	Marvin P. McCoy	1,491	0.13
Democratic	Thomas Self	1,405	0.13
Democratic	S.T. Brogdon	892	0.08
Democratic	Joseph King	773	0.07
Democratic	James A. Ferguson	667	0.06

**APPENDIX A
MUSICAL SCORES**

<i>Page</i>	<i>Title</i>	<i>Character</i>
ACT I		
A01	<u>1. PASS THE BISCUITS, PAPPY</u>	STILL AROUND SINGERS
A10	<u>2. OLD AGE PENSIONS</u>	PAPPY
A15	<u>3. TEXAS TWO-STEP</u>	LEON & DANCERS
A25	<u>4. 40 ACTING 60</u>	CATHY
A32	<u>5. AGREE TO DISAGREE</u>	TOM & MOLLY
A38	<u>6. MY OWN MAN</u>	PAPPY
A43	<u>7. WE SHALL OVERCOME (INSTRUMENTAL)</u>	JESSE& TIM SAXES
A45	<u>8. AGREE TO DISAGREE (REPRISE)</u>	TOM & MOLLY
A47	<u>9. THE FRIENDLIEST STATE I KNOW</u>	COMPANY
INTERMISSION		
A65	<u>10. ON YOUR BALLOT (RADIO JINGLE)</u>	RECORDED
A67	<u>11 TEXAS FOOD (INSTRUMENTAL)</u>	RECORDED
A97	<u>12.BEAUTIFUL BLUEBONNET TEXAS</u>	RECORDED
ACT II		
A99	<u>13. AGREE TO AGREE</u>	MOLLY & TOM
A105	<u>14. WILL THERE EVER BE?</u>	MOLLY, CATHY & JESSE
A121	<u>15. TEXAS FOOD</u>	LEON, TIM & TOM
A125	<u>16. GLORY IN THE GLORY</u>	TIM
A127	<u>17. HELLO, HELLO, HELLO</u>	TELEPHONE OPERATORS
A129	<u>18. AIN'T GONNA BE NO RUNOFF</u>	COMPANY
A135	<u>19. PASS THE BISCUITS, PAPPY (REPRISE)</u>	COMPANY

01. PASS THE BISCUITS, PAPPY

From The Musical PAPPY



Words by Dick Elam & Music by Ron Yates
Arr: Ron Yates

(Announcer)
Allegro $\text{♩} = 120$
 "Ladies and Gentlemen, and now,
 in person, the man you have
 heard every week on the radio,
 advertising his flour products,
 across our Lone Star State, here's
 ...
 Cue: Curtain opens

Musical score for the first system. It features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The piano part includes dynamic markings: *mf*, *f*, and *ff*. The vocal line has lyrics: "Ladies and Gentlemen, and now, in person, the man you have heard every week on the radio, advertising his flour products, across our Lone Star State, here's ...".

"Pappy, our W. Lee O'Daniel, who wants your
 vote in the Democratic primary that will choose
 your next Governor, Pappy's Still Around Singers
 and Dancers, and LEON and his radio band you

Musical score for the second system. It features a vocal line in treble clef and piano accompaniment in grand staff. The key signature changes to two flats (Bb, Eb) and the time signature remains 2/2. The piano part includes dynamic markings: *mf*, *ff*, and *mf*. The vocal line has lyrics: "hear every week. Now... Play it pretty, Leon. Papp - py! Pap - py!". There are also performance instructions: "Vamp" and "Vamp under and".

01. PASS THE BISCUITS, PAPPY

APPENDIX A - 2

10

mf

Pass the but-ter dish Pap - py.

10

15

mf

Pass the ho-ney pot Pap - py

15

20

20

01. PASS THE BISCUITS, PAPPY

25 *f*

We've been send - ing

We've been send - ing

30

mon-ney to Wash - ing - ton! Since the day we star - ted to

mon-ney to Wash - ing - ton! Since the day we star - ted to

35

go to work! We been pay - ing tax - es migh - ty reg - u - lar!_____

go to work! We been pay - ing tax - es migh - ty reg - u - lar!_____

ff

40

And we ne - ver thought that we would shirk! No!

And we ne - ver thought that we would shirk! No!

45

Now we sit and grow old and chew our snuff! Worn - threads with

and chew our snuff!

50

out gold, just ain't good e - nough! We been send - ing mo - ney

just ain't good e - nough! We been send - ing mo - ney

01. PASS THE BISCUITS, PAPPY

55

long be-for these years Time that con-gress shared with these old dears!

55 long be-for these years Time that con-gress shared with these old dears!

60

Now that we grow old, cong - ress has it made! We

60 Now that we grow old, cong - ress has it made! We

65

got - ta have the mo-ney, 'cause we can't take it on trade! Now that we grow

65 got - ta have the mo-ney, 'cause we can't take it on trade!

70

old, cong - ress has it made! We got - ta have the

70 Now that we grow old, cong - ress has it made! ta have the

74

mo - ney, 'cause we can't take it on trade!

74 mo - ney, 'cause we can't take it on trade!

ff

79

How a - bout a Tex - as Old Age

79 How a - bout a Tex - as Old Age

mf *mf*

01. PASS THE BISCUITS, PAPPY

APPENDIX A - 7

84

Pen-sion? Time to pass the bis-cuits! Pap-py! Pap-py!

84 Pen-sion? Time to pass the bis-cuits! Pap-py! Pap-py!

89

How a-bout a Tex-as Old Age Pen-sion? Time to pass the

89 How a-bout a Tex-as Old Age Pen-sion? Time to pass the

mf

94

bis-cuits! Pap-py! Pap-py! Sinc the day we star-ted to

94 bis-cuits! Pap-py! Pap-py! Sinc the day we star-ted to

99

go to work! We been pay - ing tax - es migh - ty reg - u - lar!_____

99 go to work! We been pay - ing tax - es migh - ty reg - u - lar!_____

104

And we ne - ver thought that we would shirk! No!

104 And we ne - ver thought that we would shirk! No!

ff

109

How a - bout a Tex - as Old Age

109 How a - bout a Tex - as Old Age

mf *mf* *mf*

01. PASS THE BISCUITS, PAPPY

114

Pen-sion? Time to pass the bis-cuits! Pap-py! Pap-py!

Pen-sion? Time to pass the bis-cuits! Pap-py! Pap-py!

119

ff

Pap-py! Pap-py!

Pap-py! Pap-py!

mf *ff*

124

Pap-py!

Pap-py!

Vocal Score
Pappy

02. OLD AGE PENSIONS

From The Musical PAPPY



Words by Dick Elam & Music by Ron Yates
Arr: Ron Yates

Swing! ♩ = ♩³ = ♩ = 110

Pappy

f *Freely* Spoken ♩ = 110

Keep the mes-sage sim - ple ___

For example. I don't just sell flour.
I sell the "yummy" taste that your
Ma's biscuit will give you.

mf

5 Swing

Old - age Pen-sions al - so ap - peal ___ to young

sim.

9

vo - ters who know they'll be old some day And their pa-rents know they'll have to take

13

care of their grand - par - ents And, of course, old folks don't want to be a

17

bur - don on their child - ren. Good so - lu - tion old - age pen - sions, and re -

20

mem - ber where you heard it! And re - mem - ber where you heard it! _____

23

Old - age Pen - sions make your ap - peal to both young and old and then

27

sell it your way - If the news pap ers a - tack your great - i - de - a, de - fend a - gain - the

27

31

A - la - mo! — And don't for get to re - peat the name that all the vo - ters see on their

31

35

bal - lots - Good sol - lu - tion. Old - age Pen - sion. And re - mem - ber where you heard it!

35

38

Dance

3

3

3

3

02. OLD AGE PENSIONS

42

47

52

57

End Dance

8

Old - age Pen-sions make your ap peal — to both young and old — and then

61

8

sell it your way - If the news pap ers a - tack your great - i - de - a, de - fend a - gain - the

61

65

A - la - mo! — And don't for get to re - peat the name that all the vo - ters see on their

65

Detailed description: This system contains measures 65 through 68. The vocal line (treble clef) starts with a half note 'A', followed by a quarter note 'la', a quarter note 'mo', and a quarter rest. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The key signature has one flat (B-flat), and the time signature is 8/8.

69

bal - lots - Good sol - lu - tion. Old - age Pen - sion. And re - mem - ber where you heard it!

69

Detailed description: This system contains measures 69 through 71. The vocal line continues with a half note 'bal', a quarter note 'lots', a quarter rest, and then a half note 'Good', followed by a half note 'sol', a quarter note 'lu', a quarter note 'tion'. The piano accompaniment continues with a similar rhythmic pattern. The key signature and time signature remain the same.

72

Right here! To - day! —

72

Detailed description: This system contains measures 72 through 76. The vocal line has a whole note 'Right here!' followed by a whole note 'To - day!' and a quarter rest. The piano accompaniment becomes more complex, with the right hand playing chords and moving lines. The key signature and time signature remain the same.

77

77

Detailed description: This system contains measures 77 and 78. The vocal line is mostly silent, with a final note in measure 78. The piano accompaniment continues with chords and rests. The key signature and time signature remain the same.

Vocal Score
Leon & Band
Chorus & Dancers

03. TEXAS TWO-STEP

From The Musical PAPPY!

Words by Dick Elam & Music by Ron Yates
Arr: Ron Yates



Two-Step $\text{♩} = 104$

Fiddle Break

mp

6 Leon

L 8

Tex - as Two-Step It's dan cing

11 8

L It's a cow-boy waltz. Played by a west - ern band.

11

03.TEXAS TWO-STEP

17
L 8
Tex - as - Two Step It's shuf 'fling On your pol - ished boots. With a pret - ty

22
L 8
gal on hand. Tex - as Two-Step dan - cing

27
L 8
It's a cow - boy waltz.

27
Fiddle Break

32
L 8
Tex - as Two-Step it's fid - dling And some Gui - tar - ing

32

03.TEXAS TWO-STEP

37

L

8

Played by a west - ern band.

Dance

37

Fiddle Break

42

L

8

42

47

52

57

Musical notation for measures 57-61. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features eighth-note chords with stems pointing up, while the bass clef provides a simple accompaniment of quarter notes.

62

Musical notation for measures 62-66. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features eighth-note chords with stems pointing up, while the bass clef provides a simple accompaniment of quarter notes.

67

Musical notation for measures 67-71. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features eighth-note chords with stems pointing up, while the bass clef provides a simple accompaniment of quarter notes.

72

Musical notation for measures 72-76. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features eighth-note chords with stems pointing up, while the bass clef provides a simple accompaniment of quarter notes. A "Guitar Break" is indicated in the treble clef staff between measures 73 and 74.

77

Musical notation for measures 77-81. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features eighth-note chords with stems pointing up, while the bass clef provides a simple accompaniment of quarter notes.

83

Musical notation for measures 83-88. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features eighth-note patterns with slurs and ties. The bass clef provides a steady accompaniment of quarter notes.

89

Musical notation for measures 89-94. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef continues with eighth-note patterns, including a triplet of eighth notes in measure 93. The bass clef accompaniment remains consistent with quarter notes.

95

Musical notation for measures 95-100. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features eighth-note patterns with slurs and ties. The bass clef accompaniment consists of quarter notes.

101

Dance continues (OPT. CUT TO 131)
Leon

L

Musical notation for measure 101. The system consists of a single treble clef staff. The key signature has two sharps (F# and C#). The melody is a simple eighth-note line. A large 'L' is written to the left of the staff. A small '8' is written below the first eighth note.

Lou-'isi - an - na Five - Step?

101

Musical notation for measures 101-106. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features eighth-note patterns with slurs and ties. The bass clef accompaniment consists of quarter notes.

107

L

8

Leon

Ok - la - ho - ma Four - Step?

Dancers Yell

NO!

fff

mf

111

L

Leon

New Mex - i - co Three - Step?

Dancers Yell

NO!

115

L

8

Leon

Ar - kan - sas -

Dancers Yell

NO! NO!

120

L

8

Two - Step?

Dancers Yell

WHAT? NO! NO! NO! NO! NO! NO!

120

125 END DANCE

L

8

125

Fiddle Break

131 Leon

L

8 Tex - as Two-Step It's dan cing It's a cow - boy waltz. Played by a

131

136

L

8 west - ern band. Tex as Two Step It's shuf 'fling

136

141

L

8 On your pol - ished boots. With a pret - ty gal on hand.

141

146

L

Tex - as Two-Step dan - cing It's a cow - boy waltz.

151

L

Fiddle Break

Tex - as Two-Step

156

L

it's fid-'dling And some Gui -

Fiddle Break

162

L 8 tar - ing *ff* Played by a

Guitar Break

168

L 8 west - ern *ff* Played by a west - ern Played by a west -

Played by a west - ern Played by a west -

174

L 8 ern band. ern band. *ff*

04. 40 ACTING 60

From The Musical PAPPY

Words by Dick Elam & Music by Ron Yates ASCAP
Arr: Ron Yates



Swing! ♩ = $\overset{\text{3}}{\text{♩}}$
♩ = 140

Cathy

4 *f f*

He says "Keep up!" Ca-thy!"

8

He says, "Keep up!" You're get - ting be - hind!."

11

I'm just for - ty.

15

Act - ing six - ty! — I have trou - ble keep - in up with you!

19

Where did

23

you folks y'all learn how to dance-this fast?

27

I could keep up if you'

32

slow down! These old hooves ain't keep-in' up with you!

36

I am much, too young ——— To be so un -

43

strung! ——— I'm just for - ty. Act - ing

48

six - ty! ——— I have trou - ble keep - in up with you! ———

52

Keep up! Keep up! Keep up! Keep up! Ca - thy!

55

Keep up! Keep up! Keep up! Keep up! Fas - ter! Keep up! Keep up! Keep up!

58

Keep up! I will try it ag - ain I'm just

62

for - ty. Bust - in' six - ty! I have

66

trou - ble keep - in' up with you! I'm just

70

for - ty. Bust - in' six - ty! I have

74

trou - ble keep - in' up with you!

74



05. AGREE TO DISAGREE

From The Musical PAPPY

Words by Dick Elam & Music by Ron Yates
Arr: Ron Yates

Slowly and Freely ♩ = c. 80

Tom

f

I see more when I see your side of the ar - gu - ment as

mp

mf

3

3 well, when I give you my take. We can de - bate with - out - hate if we just a - gree to

mf

6

Moderato (♩ = c. 108)

6 dis - ag - ree, then ag - ree a - gain. Let's a - gree to dis - a - gree. What

p

mp

Ped. *Sim.*

10

10 mat - ters is we're talk - ing. Not too ma - ny peo - ple do that:

14

14 See if we can do that, too. If we make the sup-po-si-tion

18

18 that our pro-po-si-tion's true, we can make a start to-day!

mf

22

22 Things will go our way. When I see your

26

26 point of view - my day-dream is as-tound-ing Not too

Molly

30

f

If we

8 ma-ny men can see that. I will do that just for you! If we

30

34

make a sup-po-si - tion that our pro-po-si - tion's true We will

8 make a sup-po-si - that our pro-po-si - tion's true We will

34

38 *rit.* *a tempo* *rit.*

make a start to-day! Things will go our way.

make a start to-day! Things will go our way.

42 **Slower** ♩ = 100

You and I may disagree our journey's only starting.

46

If I really get to know you, Maybe I shall see it, too.

05. AGREE TO DISAGREE

50

When I look in-to your eyes, I see a man I could a - dore.

50

54

On - ly help me find a way! to the stars a - bove. -

54

58

Peo-ple on - ly dis a gree when eyes are closed or blin - ded.

58

62

We are diff-'rent, yes I know that, O-pen up your eyes to me!

66

If we make a sup-po-si - tion, that our pro-po-si - tion's true.

66 If we make a su-po-si - tion, that our pro-po-si - tion's

rit.

70

We will make a start to-day! Things will go our way!

70 We will make a syart to-day! Things will go our way!

p

06. MY OWN MAN

From The Musical PAPPY

Words by Dick Elam & Music by Ron Yates
Arr: Ron Yates



Allegro

$\text{♩} = 126$

Spoken

Pappy

I won't take
orders from
big city Money.

f

I plan to be

Piano

ff

Dm7

mf

G

Em7

mf

mf

4

My own man!

My own

4

Dm7

G

Em

Dm7

G

7

man!

I'm my own man, I plan to be

7

C

A7

Dm

Em

Am

06. MY OWN MAN

2

10

8 my own man! I plan to be My own

10 F Em Dm7 G Dm7 G

legato

13

8 man! In Aus - tin! My own man! Yes, I can!

13 Em Dm7 G C A7

16

8 I'm my own man, I plan to be my own

16 Dm Em Am F G7

19

8 man! I won't take or-ders from big ci - ty mo - ney, don't want their mo - ney,

19 C E Am E Am E Am Em Bb G

23

ne-ver can tell if I take or-ders from big ci-ty mo-ney, don't want their mo-ney, E - ver!

23 C G Am E Am E Am E Am Em Dm G C

28

My own man! My own

28 Dm7 G Em Dm7 G

28 *mf* *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Simile*

31

man! I'm I plan to be

31 C A7 Dm Em Am

34

my own man! I plan to be My own

34 F Em Dm7 G Dm7 G

37

8

man! In Aus - tin! My own man! Yes, I can!

37 Em Am Dm7 G C A7

40

8

I'm my own man, I plan to be my own

40 Dm Em Am F G7

43

8

man! My own man! My own

43 G A Em7 F#m Em7 A

ff

ped.

47

8

man! I'm my own man, I plan to be my own

47 D B7 Em F#m Bm G F#m

8
man! I plan to be My own man! In Aus - tin! My own

51 Em7 A Em7 A F#m Em7 A

8
man! Yes, I can! I'm my own man, I plan to be my own

55 B7 Em F#m Bm G A7

8
man!

59 D Asus D

07. WE SHALL OVERCOME.

From the musical PAPPY

Traditional

Arranged by Ron Yates



mf $\text{♩} = 70$

Alto Sax

Bari Sax

6

11

16

20

The musical score is written for Alto and Bari Saxophones in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 70. The score is divided into five systems. The first system shows the beginning of the piece with a mezzo-forte (*mf*) dynamic. The Alto Sax part starts with a whole rest, while the Bari Sax part begins with a series of eighth notes. The second system (measures 6-10) continues the Bari Sax melody. The third system (measures 11-15) features a more active Alto Sax line. The fourth system (measures 16-19) shows both parts with melodic development. The fifth system (measures 20-23) concludes the piece with sustained notes in the Alto Sax and a rhythmic pattern in the Bari Sax.

Musical notation for measures 24-27. The score is in treble and bass clefs with a key signature of one sharp (F#). The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a steady accompaniment of quarter notes.

28

Musical notation for measures 28-31. The melody continues with quarter and eighth notes. The bass clef accompaniment remains consistent. The piece concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

32

Moderato (♩ = c. 108)

Musical notation for measures 32-35. The key signature changes to three sharps (F#, C#, G#). The tempo is marked **Moderato** with a metronome marking of ♩ = c. 108. The first measure of this system includes the markings *agitato* and *mf*. The melody features a prominent eighth-note pattern.

36

Musical notation for measures 36-39. The melody continues with a mix of quarter and eighth notes. The bass clef accompaniment consists of quarter notes.

40

♩ = 96

Musical notation for measures 40-45. The tempo is marked with a metronome marking of ♩ = 96. The melody is primarily composed of quarter notes, with a steady accompaniment in the bass clef.

46

Moderately ♩ = 86

Musical notation for measures 46-51. The tempo is marked **Moderately** with a metronome marking of ♩ = 86. The melody features a mix of quarter and eighth notes, ending with a double bar line.

Vocal Score
Tom and Molly

08. AGREE TO DISAGREE (REPRISE)

From The Musical PAPPY

Words by Dick Elam & Music by Ron Yates
Arr: Ron Yates

Slowly and Freely ♩ = c. 80

Moderato (♩ = c. 108)

Tom

Mol-ly, I think we can a-gree your-Dan's on no spree. He vi - sits

coun-ty fairs, that's where the o - ver looked vot - ers are. PAP - PY

has tried a way that may o-ver come the po - li-ti-cal kings, I hope

mp *mf* *Ped.* *Sim.*

5 5 9 9

Dm7 Dm7 Dm7 Em7 Dm7 Gsus G7 C Em F G B \flat 7 E \flat

mf

The musical score is written in 4/4 time. It features a vocal line for Tom and a piano accompaniment. The score is divided into three systems. The first system (measures 1-4) is marked 'Slowly and Freely' with a tempo of approximately 80 beats per minute. The second system (measures 5-8) is marked 'Moderato' with a tempo of approximately 108 beats per minute. The piano accompaniment includes various chords and textures, with dynamics ranging from mezzo-piano (mp) to mezzo-forte (mf). Pedal and Simile (Sim.) markings are used in the piano part. The key signature changes from C major to E-flat major in the third system.

13

I a - gree That is
that is one-thing-up - on which we can-a-gree - - - That is

13 Cm7 Fm7 Gm Eb Bb7

17

get-ting eas - i - er for you and me.
get-ting eas - i - er for you and me.

17 Eb C7 Fm7 Bb13

09. THE FRIENDLIEST STATE I KNOW

Vocal Score
Chorus with
Soloists

From The Musical PAPPY



Words by Dick Elam & Music by Ron Yates
Arr: Ron Yates

Allegro $\text{♩} = 120$

S
A

T
B

mf *mp*

6 *f*

f Beau - ti - ful blue - bon-net Tex - as

Beau - ti - ful blue - bon-net Tex - as

6

09. THE FRIENDLIEST STATE I KNOW

2
12

Friend - li - est state that I know. You

Friend - li - est state that I know. You

17

know what they say, "Pap - py All the way. And Re - mem - ber the

know what they say, "Pap - py All the way. And Re - mem - ber the

22

A - la - mo!" Fort Worth to Hous - ton then Aus - tin.

A - la - mo!" Fort Worth to Hous - ton then Aus - tin.

28

We know Pap-py will lead all the way! Here in beau-ti-ful blue

28

We know Pap-py will lead all the way! Here in beau-ti-ful blue

34

bon-net Tex-as It's the friend-li-est state I

34

bon-net Tex-as It's the friend-li-est state I

39

know

know

39

44 **1** Soloist

f Beau - ti - ful blue - bon-net Tex - as *fff* Soloist

With blue bon-nets

50 Soloist Soloist

who needs a rose? We're ne - ver un - sure It's

55 All of the way. Soloist

You're damm right, 'cause Pap - py knows!

60 Soloist

On - ward through Beau - ti - ful Tex - as! Soloist

To

65

Soli
Here in beau ti ful blue

Hous-ton we all know the way! Here in beau - ti - ful blue

70

bon - net Tex - as It's the friend - li - est state I

bon - net Tex - as It's the friend - li - est state I

6
75

know
know

80

f
Beau - ti - ful blue - bon-net Tex - as Friend - li - est
Beau - ti - ful blue - bon-net Tex - as Friend - li - est

86

state that I know. You know what they say, "Pap - py
state that I know. You know what they say, "Pap - py

91

All the way. And Re - mem - ber the A - la - mo!"

All the way. And Re - mem - ber the A - la - mo!"

96

Fort Worth to Hous - ton then Aus - tin. We know

Fort Worth to Hous - ton then Aus - tin. We know

101

Pap - py will lead all the way! Here in beau - ti - ful blue

Pap - py will lead all the way! Here in beau - ti - ful blue

8

106

bon - net Tex - as It's the friend - li - est state I

bon - net Tex - as It's the friend - li - est state I

111

know

know

116

2 Soloist

Tex - as has so ma - ny Ci - ties Soloist

There's Pa - ris and

122 Soloist Soloist

La - re - do's my home but
A - thens and Rhome!

127 Soloist

old Sa An - tone'
I'll ne - ver go back to a - lone!

132 Soloist Soloist

There's Kar - nak and Ker-met and Mulr - shoe
New Bos-ton, old Aus-

138

Soli

Nac - o - do - ches, Cor - si - ca - na, - A - ma -

8 - tin and more! Nac - o - do - ches, Cor - si - ca - na, A - ma - ril -

143

low, Van Horn, then Throck - mor - ton, Sweet Wa - ter Soloist

8 ril - low, Van Horn then Throck - mor - ton, Sweet Wa - ter - al - so En - Can - ta - da

148

Cheers, clapping etc.

El Cal - i - boz, Tex - as! - - - Beau - ti - ful

8 Ran - chi - to El Cal - i - boz, Tex - as! - - - Beau - ti - ful

148

Chorus Opt. Dance

154

blue - bon-net Tex - as Friend - li - est state that I know.

8
blue - bon-net Tex - as Friend - li - est state that I know.

154

160

You know what they say, "Pap - py All of the way. And Re -

8
You know what they say, "Pap - py All of the way. And Re -

160

165

mem-ber the A - la - mo!" Fort Worth to Hous - ton then

8
mem-ber the A - la - mo!" Fort Worth to Hous - ton then

165

171

Aus - tin. We know Pap-py will lead all the way! Here in

Aus - tin. We know Pap-py will lead all the way! Here in

177

beau - ti - ful blue bon - net Tex - as It's the friend - li - est state

beau - ti - ful blue bon - net Tex - as It's the friend - li - est state

182

3 Soloist

I know Sail - ing to Eu - rope through

I know

187

Tex - as

Soloist

From Dub - lon, New Lon - don, and past.

192

Soloist

Soloist

There's A - thens, O - ses - and old E - din - bourgh.

Soloist

To

197

Soloist

Ge - ne - va, New

Na - ples, New Braun - and Troy!

Soloist

202

Cast - le and old pool

Soloist

In school you may learn they are

207

Soli

And Mor - a - via may be just a

Soli

all And Mor - a - via may be just a

211

Chorus

ff

bit chore! But what's more is that Tex - as has them all! And

ff

bit chore! But what's more is that Tex - has has them all! And

216

more! Beau - ti - ful blue - bon - net Tex - as

8
more! Beau - ti - ful blue - bon - net Tex - as

221

Friend - li - est state that I know. You know what they say,

8
Friend - li - est state that I know. You know what they say,

221

226

"Pap - py All the way. And Re - mem - ber the A - la -

8
"Pap - py All the way. And Re - mem - ber the A - la -

226

231

mo!" Fort Worth to Hous - ton then

mo!" Fort Worth to Hous - ton then

235

Aus - tin. We know Pap - py will lead all the way!

Aus - tin. We know Pap - py will lead all the way!

240

Here in beau - ti - ful blue bon - net Tex - as It's the

Here in beau - ti - ful blue bon - net Tex - as It's the

245

friend-li - est state I know Here in beau ti ful blue

friend-li - est state I know Here in beau - ti - ful blue

245

250

bon - net Tex - as It's the friend-li - est state

bon - net Tex - as It's the friend-li - est state

250

254

rit.

It's the friend-li - est state It's the friend - li - est state

It's the friend-li - est state It's the friend - li - est state

254

Allegro ♩=120

258

I know

8

258

10. ON YOUR BALLOT

From The Musical PAPPY!



Music by Words by Dick Elam & Music by Ron Yates
Arranged by Arr: Ron Yates

(♩ = 120)

Chorus:



Pappy:



Chorus:



10

bal - lot, He's Dub - 'ya Lee O' - Dan - iel, the "Pap - py" you'll make your

13

Gov - 'nor 'Cause he's your man!__ a Busi - ness man!__ A

16

Speak/Shout Pappy:

busi - ness man! BUSI - NESS MAN! When we win this e - le - le - tion and I'm

19

Gov - 'nor!

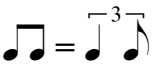
Instrumental 11. TEXAS FOOD (INSTRUMENTAL)

From The Musical PAPPY

Words by Dick Elam & Music by Ron Yates

Arr by Ron Yates



Swing! 
(♩ = 120)

Fiddle *ff*

Honkytonk

Accordion *ff*

Banjo

Bass *ff*

Drums *f*



3

The musical score is written for piano and guitar. It consists of six systems of staves. The first system includes a single treble clef staff with a melodic line and a grand staff (treble and bass clefs) for piano accompaniment. The second system continues the piano accompaniment. The third system introduces a second grand staff for piano accompaniment. The fourth system continues the piano accompaniment. The fifth system continues the piano accompaniment. The sixth system features a single bass clef staff for guitar accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various musical notations such as eighth notes, quarter notes, and rests, with some notes beamed together in groups of three.

This musical score is for the instrumental piece "Texas Food". It is written in the key of D major (two sharps) and 3/4 time. The score is divided into two systems, each starting with a measure number '6'. The first system consists of a single treble clef staff for the guitar and a grand staff (treble and bass clefs) for the piano. The second system is identical in layout. The piano part features a steady bass line in the left hand and a more complex, melodic line in the right hand, often using triplets and slurs. The guitar part provides a rhythmic accompaniment with a mix of eighth and quarter notes, often using a barre across the first five frets. The overall style is a classic instrumental arrangement of a popular song.

A

The musical score is written for piano, guitar, and drums. It begins with a treble clef staff containing a melodic line in D major. The piano accompaniment consists of two grand staves (treble and bass clefs) with a steady eighth-note bass line and chords in the right hand. The guitar part is shown in a single staff with a similar eighth-note bass line. The drum part is a simple pattern of quarter notes on a single staff. Dynamics include *ff* (fortissimo) for the piano and *f* (forte) for the guitar and drums. A rehearsal mark 'A' is placed at the beginning of the score.

13

13

13

13

13

16

16

16

16

16

f

11. TEXAS FOOD (INSTRUMENTAL)

This musical score is for the instrumental piece "Texas Food". It consists of six staves. The first staff is a single treble clef line. The second and third staves are grouped by a brace on the left and represent the right and left hands of a piano. The fourth and fifth staves are also grouped by a brace and represent the right and left hands of a second piano. The sixth staff is a single bass clef line. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score shows measures 19 through 22. Measure 19 features a melodic line in the first staff and a piano accompaniment in the second and third staves. Measure 20 continues the piano accompaniment. Measure 21 shows the piano accompaniment continuing. Measure 22 concludes the section with a final chord in the piano accompaniment and a whole note in the sixth staff.

This musical score is for the instrumental piece "Texas Food" and covers measures 22 through 25. It is written for a piano and a guitar. The key signature is D major (two sharps) and the time signature is 4/4. The score is organized into four systems, each with a guitar staff on top and a piano grand staff (treble and bass clefs) below. Measure 22 features a melodic line in the guitar and a bass line in the piano. Measure 23 continues the melodic development. Measure 24 shows a more complex piano accompaniment with chords and moving bass lines. Measure 25 concludes the section with a final melodic phrase in the guitar and a sustained bass line in the piano.

25

ff

25

25

25

25

f

31

31

31

31

31

f

35

35

35

35

35

35

Detailed description: This page contains the musical score for measures 35 through 40 of the instrumental piece 'Texas Food'. The score is arranged in five systems. The first system features a single treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The second system is a grand staff with a treble clef on top and a bass clef on the bottom. The third system is also a grand staff with a treble clef on top and a bass clef on the bottom. The fourth system is a grand staff with a treble clef on top and a bass clef on the bottom. The fifth system consists of a single bass clef staff. The music is written in a style typical of a piano accompaniment, with various chordal textures and melodic lines. The key signature remains consistent throughout the page.

B

39

39

39

39

39

39

f

f

f

f

f

f

43

43

43

43

43

47

47

47

47

47

47

f

51

51

51

51

51

55

55

55

55

55

55

f

Detailed description: This page contains the musical score for measures 55 through 60 of the instrumental 'Texas Food'. The score is written for a piano and a drum set. The piano part consists of two grand staves (treble and bass clefs) for each of the two piano systems. The key signature is two sharps (F# and C#), and the time signature is 4/4. The first system (measures 55-58) features a complex piano accompaniment with many beamed eighth and sixteenth notes, and some triplets. The second system (measures 59-60) shows a continuation of the piano accompaniment, with a drum set part entering in measure 59. The drum set part consists of a steady eighth-note bass drum pattern and a snare drum pattern. A dynamic marking of *f* (forte) is placed below the drum set staff at the beginning of measure 60.

59

59

59

59

59

59

63

63

63

63

63

f

67

67

67

67

67

67

C

87

Musical score for 'Texas Food' instrumental, measures 71-87. The score is written for a piano and a drum set. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 71-76, and the second system contains measures 77-87. The piano part is written in a grand staff (treble and bass clefs). The drum set part is written in a single staff with a double bar line. Dynamics include *ff* (fortissimo) and *f* (forte). A common time signature 'C' is indicated above the first system. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings.

75

75

75

75

75

75

Musical score for 'Texas Food' instrumental, measures 79-89. The score is written for piano and includes a double bass line. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part consists of three systems, each with a grand staff (treble and bass clefs). The double bass line is a single staff at the bottom. The score begins with measure 79 and ends with measure 89. A dynamic marking of *f* (forte) is placed below the double bass line at the end of measure 89.

83

83

83

83

83

Musical score for 'Texas Food' instrumental, measures 87-91. The score is written for a piano and a drum set. The piano part consists of a right-hand melody and a left-hand accompaniment. The drum set part is a simple rhythmic accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into five systems, each starting with the measure number 87. The first system shows the beginning of the piece with a treble clef and a key signature of two sharps. The second system shows the piano part with a grand staff (treble and bass clefs) and a key signature of two sharps. The third system shows the piano part with a grand staff and a key signature of two sharps. The fourth system shows the piano part with a grand staff and a key signature of two sharps. The fifth system shows the piano part with a grand staff and a key signature of two sharps, and the drum set part with a double bar line and a key signature of two sharps. A dynamic marking of *f* (forte) is placed below the drum set part in the fifth system.

This musical score is for the instrumental piece "Texas Food" and covers measures 90 through 92. It is written in the key of D major (two sharps) and 4/4 time. The score is arranged for a piano and a drum set. The piano part consists of a right-hand melody and a left-hand accompaniment. The drum set part is a simple, steady rhythm. The score is divided into three systems, each starting with a measure number of 90. The first system (measures 90-91) features a melodic line in the right hand with eighth and quarter notes, and a bass line in the left hand with quarter notes. The second system (measures 91-92) continues the melodic line with more complex rhythmic patterns, including sixteenth notes and eighth notes. The drum set part provides a consistent rhythmic foundation throughout the piece.

This musical score is for the instrumental piece "Texas Food" and covers measures 96 through 104. The score is written for a piano and a drum set. The key signature is D major (two sharps) and the time signature is 4/4. The piano part consists of three systems, each with a grand staff (treble and bass clefs). The first system (measures 96-98) features a melodic line in the treble clef with eighth-note patterns and a bass line with chords and eighth notes. The second system (measures 99-101) continues the piano accompaniment with similar rhythmic patterns. The third system (measures 102-104) concludes the piano part with sustained chords in the bass and melodic fragments in the treble. The drum set part is shown in a single staff at the bottom, starting at measure 96 with a steady eighth-note pattern. A dynamic marking of *f* (forte) is placed below the drum staff at the beginning of measure 102.

The musical score is arranged in three systems. The first system includes a guitar part (top staff) and a piano part (middle two staves). The second system continues the piano part. The third system includes a piano part (middle two staves) and a bass line (bottom staff). All parts are in the key of D major (two sharps) and 4/4 time. The tempo is marked '100' at the beginning of each system. The guitar part features a melodic line with some grace notes and slurs. The piano part consists of chords and arpeggiated figures. The bass line provides a steady accompaniment with eighth notes.

104

104

104

104

104

104

104

Detailed description: This page contains the musical score for measures 104 through 106 of the instrumental 'Texas Food'. The score is arranged in five systems. The first system (measures 104-105) features a single treble clef staff with a whole note chord in measure 104 and a whole note chord in measure 105. The second system (measures 104-105) is a grand staff with a treble clef staff containing a melodic line and a bass clef staff with a bass line. The third system (measures 104-105) is a grand staff with a treble clef staff containing a melodic line and a bass clef staff with a bass line. The fourth system (measures 104-105) is a grand staff with a treble clef staff containing a melodic line and a bass clef staff with a bass line. The fifth system (measures 104-105) is a grand staff with a treble clef staff containing a melodic line and a bass clef staff with a bass line. The sixth system (measures 106-106) consists of a single bass clef staff with a whole note chord in measure 106. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is written in a style typical of a piano accompaniment for a song.

12. BEAUTIFUL BLUEBONNET TEXAS

From The Musical PAPPY

Words by Dick Elam & Music by Ron Yates

Arr: Ron Yates



Waltz ♩ = 120

Beau - ti - ful, Blue - bon - net
 Beau - ti - ful, Blue - bon - net
 Tex - as has so ma - ny

7

Tex - as, the Friend - le - est state that I know. You
 Tex - as with blue - bon - nets who needs a rose? we're
 ci - ties: there's Pa - ris, and A - thens, and Rhome. La -

13

know what they say: "Pap-py All the way! And re - mem - ber the A - la -
 ne - ver un sure, it's All the way! and you're right, 'cause Pap - py
 re - do's my home, but old San An - tone' I'll ne - ver go back a -

19

mo!" _____
 knows! _____
 lone! _____

Fort Worth to Hous - ton, then Aus - tin. _____ we know
 On ward through beau ti ful Tex as, _____ then to
 Sail - ing to Eur - ope through Tex - as _____ in Ge -

25

Pap - py will lead all the way, _____ here in beau - ti - ful, blue - bon - net Tex - as, _____
 Hous - ton we all know the way, _____ here in beau - ti - ful, blue - bon - net Tex - as, _____
 ne - va, Ne Cast - le, and Troy, _____ here in beau - ti - ful, blue - non - net Tex - as, _____

32

_____ it's the friend - li - est state I know. _____
 _____ it's the friend - li - est state I know. _____
 _____ it's the friend - li - est state I know. _____

13. AGREE TO AGREE

Vocal Score
Tom and Molly

From The Musical PAPPY!



Words by Dick Elam & Music by Ron Yates
Arr: Ron Yates

Moderately ♩ = 92 *rit.* ♩ = 82

Molly

Tom

mf

rit. ♩ = 82 *f*

We a-gree to-a-gree

We a-gree to-a-gree -

Ped. *Sim.*

13. AGREE TO AGREE

APPENDIX A -
100

2

13

Life has on - ly - start - ed. - Here are just two peo-ple want-ing to be

We have on - ly start - ed. We are now two peo-ple want-ing to be

18

free. Now a friend - ly con-ver - sa - tion

free. Now a friend - ly con-ver - sa - tion

23

ends in a - dor-ra-tion true

ends in a - dor-ra-tion true She,

13. AGREE TO AGREE

28 *rit.*

He knows just what to say
knows just what to say

mp

32 *a tempo* *accel.* **Moderate Waltz Tempo** ♩=128

Trou - ble does not stay.
Trou - ble does not stay.

38 *Ped.* *Ped.* *Ped.* *Ped.*

Walt - zing here now with you, my heart knows you a -

44

dore me. When I look in-to those eyes, I a-

44

rit.

50

dore thee.

Slower ♩ = 100

50

mf

56

56

rit.

63 $\text{♩} = 82$

If we make a sup-po-si - tion, that our pro-po-si - tion's

ff

If we make a su - po-si - tion,

67 *rit.*

true. We will make a start to - day! —

that our pro - po - si - tion's We will make a start to - day! —

Moderate Waltz Tempo ♩=128

Musical notation for measures 6-70. The upper voice (treble clef) contains a melody of dotted half notes with a slur. The lower voice (treble clef) contains a similar melody. The piano accompaniment (grand staff) begins at measure 70 with a forte (*f*) dynamic. The bass line features a triplet of eighth notes.

Piano accompaniment for measures 70-73. The upper voice (treble clef) has chords and rests. The lower voice (bass clef) has a triplet of eighth notes in measure 70, followed by quarter notes in measures 71 and 72, and a triplet of eighth notes in measure 73.

73 *rit.* **Slower** ♩ = 60 *mp*

Things will go our way!

Things will go our way!

Vocal melody for measures 73-76. The tempo changes to 'Slower' (♩ = 60) and the dynamic is mezzo-piano (*mp*). The lyrics are 'Things will go our way!'. The melody consists of quarter and half notes.

73 *p*

Piano accompaniment for measures 73-76. The upper voice (treble clef) has chords and rests. The lower voice (bass clef) has a melody of quarter notes. The dynamic is piano (*p*).

76 *rit.* *p*

Piano accompaniment for measures 76-104. The upper voice (treble clef) has chords and rests. The lower voice (bass clef) has a melody of quarter notes. The dynamic is piano (*p*).

Vocal Score
Trio

14. WILL THERE EVER BE? From The Musical PAPPY

Words by Dick Elam & Music by Ron Yates
Arr: Ron Yates



Molly

Jesse

Cathy

f

Will there

M

J

C

5

ev - er be a wo - man as Pre si dent?

mf

9

M

J

C

f

Will there ev - er be a black wo - man Pre - si -

13

M

J

C

dent? _____

13

We're all girls,

13

17

M

J

C

17

17

home-make - ing pearls.

Ask an - y can - di -

21

M

J

C

21

21

date. _____ Would a man _____ vote for a girl, a

26

M

J

C

girl?

26

Would a man _____ vote for a girl, a girl?

31

M

J

C

Could a fel - la vote for?

31

Would he ev - en care? Would he vote a

31

36 *f*

M
My dad - dy knows, you've

J
for Pre - si - dent? _____

C
36
girl for Pre - si - ent? _____

41

M
got - ta' pass the waf - fle, Mom - ma. Got - ta' pass the waf - fle, Mom - ma. Dad - dy al - ways

J

C
41

41

46

M

J

C

46

knows! My dad - dy knows, you've got - ta', got - ta' pass the

50

M

J

C

50

waf - fle, Mom - ma. Pass the waf - fle, Mom - ma. Dad - dy al - ways says!

55

M

J

C

55 *f*

Will there ev - er be a wo - man as Pre - si

Detailed description: This block contains the first system of music, measures 55 through 58. It consists of four staves: M (Mezzo-soprano), J (Soprano), C (Cello/Contrabass), and piano accompaniment. The key signature has two sharps (F# and C#). The vocal parts (M and J) have rests for all measures. The C part begins at measure 55 with a forte (*f*) dynamic. The lyrics are: "Will there ev - er be a wo - man as Pre - si". The piano accompaniment features a steady bass line and chords in the right hand, with accents (*A*) over certain notes.

59

M

J

C

59 *f*

Will there ev - er be a black wo - man

dent?

Detailed description: This block contains the second system of music, measures 59 through 62. It consists of four staves: M (Mezzo-soprano), J (Soprano), C (Cello/Contrabass), and piano accompaniment. The key signature has two sharps (F# and C#). The vocal parts (M and C) have rests for all measures. The J part begins at measure 59 with a forte (*f*) dynamic. The lyrics are: "Will there ev - er be a black wo - man". The piano accompaniment continues with a steady bass line and chords in the right hand, with accents (*A*) over certain notes. A slur with the word "dent?" is placed over the C part in measure 59.

63

M

J

C

63

63

Pre - si - dent? _____

We're all

67

M

J

C

67

67

Ask an - y

girls, home - make - ing pearls.

71

M

J

C

71

71

can - di - date. Would a man vote for a

76

M

J

C

76

76

girl, a girl?

Would a man vote for a girl, a

81

M

J

C

girl? Would he ev - en care?

Could a fel - la vote for?

86

M

J

C

Will there

for Pre - si - dent?

Would he vote a girl for Pre - si - ent?

f

90

M

J

C

90

ev - er be a wo - man as Pre si dent?

90

94

M

J

C

94

94

f

Will there ev - er be a black wo - man Pre - si -

98

M

J

dent? _____

98

C

We're all girls,

102

M

J

Ask an - y can - di -

102

C

home - make - ing pearls.

102

106

M

J

C

106

106

date. _____ Would a man _____ vote for a girl, a

111

M

J

C

111

111

girl?

Woukd a man _____ vote for a girl, a girl?

116

M

Could a fel - la vote for?

J

Would he ev - en care?

C

116

Would he vote a

121

M

for Pre - si - dent? _____

J

Could a fel - la vote for?

C

121

girl for Pre - si - ent? _____

121

126

M

J

C

126

126

126

Should he

Would he ev - en care? Would he ev - er, should he

131

M

J

C

131

131

131

Could he ev - er vote a girl for Pre - si -

ev - er, could he ev - er vote a girl for Pre - si -

ev - er, could he ev - er vote a girl for Pre - si -

M 136 dent? _____

J 136 dent? _____

C 136 dent? _____

f *f*

M 139 — Bake your waf - fles, Mom - ma!

J 139 — Bake your waf - fles, Mom - ma!

C 139 — Bake your waf - fles, Mom - ma!

rit.

f

15. Texas Food

From The Musical PAPPY



Words by Dick Elam & Music by Ron Yates
Ron Yates

Swing! $\text{♩} = \text{♩}^3$
(♩ = 120)

Leon
Tim

8

Rat-tle-snake-tea - and ar-ma-dil-lo-pie. No-thing says "Tex - as" like food!

4

8

4

Once you try it then you'll know

7

8

7

No-thing com-pares, Just take it slow. Don't eat too much it

10

could give you an itch, peo - ple have said _ it's quite rich! _

Tom (spoken) "Well, if they're anything like those mountain oysters Molly gave me last night, It will be delish!" (Leon & Tim smile and agree. etc.)

13

Tom: "They were so sweet ... hard to believe!

16

Bet ter than those Jui - ci - er too _

19 "With just a touch of..." "something..."

8
19 suc - cu - lent all the way through Just e-nough salt

22 "something that ..." "I don't know, ..." reminds me of..."

8
22 roll 'em a - round they'll give you some chew!

25 "... college!"

8
25 Rat - tle - snake tea and ar - ma - dil - lo pie, makes me all tin - gly in - side.

28

8

You will love it! We all do! —

28

31

8

You will love Tex — as food!

31



16. Glory In The Glory

From The Musical PAPPY

APPENDIX A -
125

Words by Dick Elam & Music by Ron Yates

f Arr: Ron Yates

♩.=104

Tim

(Opt. vamp under dialog)

In the sha - dows
Now we join to -
Love and un - der -
Let this gos - pel

6

of o - press - ion's night they flew. There they fought for free - dom, e -
ge - ther hand in hand we stand. Bro - thers and sis - ters we'll
stand - ing takes us on our way. Peace as our com - pan - ion, will
ec - ho, a bea - con in the night. Tes - ta - ment to cour - age, we'll

11

qual - i - ty and right! Hu - man rights were yet un - told the peo - ple rose with
make this right - eous stand. Ev' - ry creed and col - or, for ev' - ry girl and
bring a bright - er day, U ni - ty and har mo - ny, will make the dark - ness
fight for what is right! Hu - man rights we ho - nor you, in ev' - ry word we

16

8 hearts so bold, their stor - ies must be told.
 boy, we'll spread the light of love and joy!
 flee, our rights and free dom all to see!
 say, to - geth - er, just - ice lights our way!

21

8 Hal - le - lu - ja, voic - ces raised high! Hal - le - lu - ja, Hal - le - lu -

21

28

8 ja! - Glo - ry, Glo - ry Hal - le lu - ja! So bold, their stor - ies must be

28

35

8 told.

35

1, 2, 3. 4.

17. HELLO, HELLO, HELLO

From The Musical PAPPY



Words by Dick Elam & Music by Ron Yates
Arr: Ron Yates

Spirited ♩=128

f

S
A
T

Hel - lo, Hel - lo. How votes your coun - ty? Hel - lo, hel - lo, hel -

1. Moderato (♩ = c. 108)

6

lo How did your coun - ty vote? Hel - lo coun - ty seat in Here - ford.

11

How does Pap - py sound in deaf Smith Coun - ty? Hel - lo, hel - lo deaf Smith Coun - ty.

2. Allegro (♩ = ca. 120)

15

How did Pap - py sound? Hel - lo Bee - ville, is Bee Coun - ty buz - zing? Hel - lo Bee - ville,

20

How did you vote? Hel - lo Bee-ville, how- did you vote? How was Pap - py buz - zing a - long?

25

3.

Hel - lo hel - lo in Arch - er Ci ty. Bull's eye in Arch - er Ci - ty? Bull's eye how did

30

Vivace ♩=150
ff

Arch - er Ci - ty vote? Arch - er Ci - ty, how did you vote? Hel - lo, Hel - lo.

35

rallentando

How - votes your coun - ty? Hel - lo, hel - lo hel - lo - how did yout coun - ty vote - ?

18. AIN'T GONNA BE NO RUNOFF!

From The Musical PAPPY



Words by Dick Elam & Music by Ron Yates

Arr: Ron Yates

$\text{♩} = 102$

S
A

T
B

5 *f*

Ain't gon - na be no run - off, run - off af - ter this e - lec - tion day!

8 *f*

Ain't gon - na be no run - off, run - off af - ter this e - lec - tion day!

5

18. AIN'T GONNA BE NO RUNOFF!

2
9

Ain't no De-mo-crat stand-ing stand-ing, af-ter this e-lect-ion Day!

8
9

Ain't no De-mo-crat stand-ing stand-ing, af-ter this e-lect-ion Day!

13

Just the De-mo-crat Pri-ma-ry But you know the truth

8
13

Just the De-mo-crat Pri-ma-ry But you know the truth

17

To-day Re-pub-li-cans vo-ted, vo-ted in their te-le-phone booth!

8
17

To-day Re-pub-li-cans vo-ted, vo-ted in their te-le-phone booth!

18. AIN'T GONNA BE NO RUNOFF!

21

Ain't gon-na be no run - off run - off Be - cause we win the toss. Heads!

8

Ain't gon-na be no run - off run - off Be - cause we win the toss. Heads!

1

25

Pap-py's Go-ver-nor, Go-ver-nor, Go-ver-nor Tails, o-thers lost the toss!

8

Pap-py's Go-ver-nor, Go-ver-nor, Go-ver-nor Tails, o-thers lost the toss!

25

29

Ain't gon-na be no run - off run - off Be - cause we win the toss!

8

Ain't gon-na be no run - off run - off Be - cause we win the toss!

29

18. AIN'T GONNA BE NO RUNOFF!

4

33

Heads! Pap-py's Go-ver-nor, Go-ver-nor, Go-ver-nor Tails, o-thers lost the toss!

8 Heads! Pap-py's Go-ver-nor, Go-ver-nor, Go-ver-nor Tails, o-thers lost the toss!

33

37

Heads! - Pap-py's Go-ver-nor, Go-ver-nor, Go-ver-nor Tails, o-thers lost the toss!

8 Heads! - Pap-py's Go-ver-nor, Go-ver-nor, Go-ver-nor Tails, o-thers lost the toss!

37

41

Heads! - Pap-py's Go-ver-nor, Go-ver-nor, Go-ver-nor Tails, o-thers lost the toss!

8 Heads! - Pap-py's Go-ver-nor, Go-ver-nor, Go-ver-nor Tails, o-thers lost the toss!

41

Vamp - Conga Line dance ad-lib

133

45 Yell

Con - ga Line! Ain't gon-na be no run - off! Pass the bis - cuits,

8 Con - ga Line! Ain't gon-na be no run - off! Pass the bis - cuits,

45

ff

50

Pap - py! Ain't gon-na be no run - off! Pap - py is Gov - er - nor,

8 Pap - py! Ain't gon-na be no run - off! Pap - py is Gov - er - nor,

50

ff

54

Pap - py! Pass the bis cuits Pap - py Hoo - ray! Pap - py!

8 Pap - py! Pass the bis - cuits Pap - py Hoo - ray! Pap - py!

54

ff

18. AIN'T GONNA BE NO RUNOFF!

APPENDIX A -

6

134

59

Pass the bis - cuits Pap - py! Pap - py Pap - py! Pass the bis - cuits,

8

Pass the bis - cuits Pap py! Pap - py Pap - py! Pass the bis - cuits,

59

fff

rallentando

64

Pap - py! Pap - py!

8

Pap - py! Pap - py!

64

v

19. PASS THE BISCUITS, PAPPY (REPRISE)



From The Musical PAPPY

Words by Dick Elam & Music by Ron Yates
Arr: Ron Yates

Allegro $\text{♩} = 120$

ff Pap - py!

ff Pap - py!

mf *ff*

5 *mf*

mf Pass the but-ter dish Pap-py. Pass the ho-ney pot Pap-py How a - bout a

5 Pass the but-ter dish Pap-py. Pass the ho-ney pot Pap-py How a - bout a

mf *f* *mf*

19. PASS THE BISCUITS, PAPPY (REPRISE)

2
10

Tex - as Old Age Pen - sion? Time to pass the bis - cuits!

8
10 Tex - as Old Age Pen - sion? Time to pass the bis - cuits!

mf

15

Pap - py! Pap - py! Pap - py!

8
15 Pap - py! Pap - py! Pap - py!

ff

mf *ff*

20

Pap - py!

8
20 Pap - py!

19. PASS THE BISCUITS, PAPPY (REPRISE)

25

Pap - py!

8

25

CURTAIN

Detailed description: This musical score is for the reprise of 'Pass the Biscuits, Pappy'. It consists of four staves. The top two staves are vocal lines, both starting at measure 25. The lyrics 'Pap - py!' are written below the notes. The bottom two staves are piano accompaniment, also starting at measure 25. The piano part features a bass line with a 7th fret barre and a treble line with chords and single notes. The piece concludes with the word 'CURTAIN' at the end of the piano part.