

# TOMB IT MAY CONCERN

a Musical by

Tim O'Brien

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[twjobrien@gmail.com](mailto:twjobrien@gmail.com)

## TOMB IT MAY CONCERN

An original musical by Tim O'Brien, based on a

Story by Tim O'Brien and Alvina Hart

### CHARACTERS:

Alexa, our heroine, a leading citizen of Zee-Day, Egypt

Robin Graves, our hero, a young archeologist

Clea, Alexa's friend

Sandy Boggs, an oil tycoon

Three Graverobbers

A Chorus consisting of the citizens of Zee-Day, including:

Narrator

Princess of Zee-Day

Medicine Priest

Tourists 1, 2, 3 and 4

Villagers 1, 2 and 3

Statue

ACT I The town square of Zee-Day, Egypt, in modern times.

ACT II The next day, in a nearby ancient tomb and in a hotel room in Zee-Day.

MUSICAL NUMBERS:

## ACT I

The Legend of Zee-Day (Chorus)

I Gotta Get Outa Here (Alexa and Clea)

Graverobber's Song (Three Graverobbers)

Clea's Dilemma (Boggs, Clea and Chorus)

There's Gold In Them Thar Hills (Rob, Boggs and Chorus)

## ACT II

Onward Into the Tomb (Chorus)

Tomb It May Concern (Boggs)

Graverobber's Song Reprise (Three Graverobbers)

Buried Alive With You (Rob and Alexa)

Alexa's Dream (Princess of Zee-Day and Chorus)

Finale (Chorus)

TOMB IT MAY CONCERN

ACT I

(Act I takes place in the public square of Zee-Day (pronounced "Zee-DAY"), a small town in the desert in modern-day Egypt. Alexa's souvenir stand is located downstage right. A sign which reads "Hotel Zee-Day" hangs upstage left.)

(The Villagers of the town are gathered in the square, ready to perform "The Legend of Zee-Day" as the curtain goes up. A few of the Villagers (designated as the "Players") act out the story in the front and center of the stage, while the remaining Villagers concentrate on telling the story in song. If an orchestra is used, it may help the atmosphere to have a few musicians on stage as well, especially a percussion player or two. The four Tourists are planted in the first row of the audience.)

VILLAGERS

GREETINGS AND WELCOME TO ZEE-DAY  
WE HOPE YOU HAVE A PLEASANT STAY  
VISIT THE RUINS  
PLAY IN THE DUNES  
BUT DON'T DRINK THE WATER OF ZEE-DAY!

VISIT THE RUINS  
PLAY IN THE DUNES  
BUT DON'T DRINK THE WATER OF ZEE-DAY!

(The Narrator steps downstage left, and remains there throughout the song.)

NARRATOR

Ladies and gentlemen, welcome to Zee-day, Egypt's most enchanting tourist tra--ah, I mean historical site! We may be a dusty little town today, but four thousand years ago Zee-Day was a lovely oasis, with a wealth of delicious, spring-fed water.

## VILLAGERS

WE HAD THE ONLY LAKE AROUND  
FED BY THE WATER UNDERGROUND  
IT GAVE US HEALTH  
IT GAVE US WEALTH  
IT WAS THE JEWEL IN OUR CROWN

(As the Villagers sing this verse, the Players spread a blue cloth on the stage to indicate the water.)

## NARRATOR

The pharaohs of ancient Egypt turned Zee-Day into a thriving city.  
And a favorite vacation spot as well.

## VILLAGERS

PHARAOHS WOULD SAIL UP THE NILE  
DODGING THE HUNGRY CROCODILE  
THEY CAME TO PLAY  
AND GET AWAY  
FROM BUILDING PYRAMIDS A WHILE

(As the Villagers sing this verse, one of the Players pretends to row a boat with the Princess of Zee-Day on board. Other Players greet the arrival of the Princess, perhaps waving large palm fans. One of the Players might be the crocodile. As the Narrator speaks his next line, the Princess swoons and falls backwards into the arms of the Player rowing the boat. He lays her gently on the stage.)

## NARRATOR

But one day the Princess of Zee-Day fell sick, and no one could cure her.

(The Players huddle around the Princess helplessly.)

## VILLAGERS

WE MUST HELP THE PRINCESS  
 WHAT CAN WE DO?  
 NO ONE CAN CONVINCING US  
 THAT SHE'LL PULL THROUGH

SHE WAS THE APPLE OF THEIR EYE  
 THEY COULDN'T BEAR TO SEE HER DIE  
 THERE HAD TO BE  
 SOME REMEDY  
 SHE WAS TOO YOUNG TO MUMMIFY

(The Medicine Priest enters from stage right holding a plain wooden staff. He crosses to the Princess and peers at her, then turns toward the audience.)

## NARRATOR

Then a traveling Medicine Priest came to Zee-Day. He said:

## MEDICINE PRIEST

I will cure the Princess!

## VILLAGERS

Hooray!

## MEDICINE PRIEST

IEI (the Villagers fall silent) IE I can have her hand in marriage!

## VILLAGERS

Boo!

THEY DIDN'T LIKE HIS TONE OF VOICE  
BUT THEY HAD VERY LITTLE CHOICE  
SO THEY AGREED  
SHOULD HE SUCCEED  
THEN HE COULD HAVE HER AND REJOICE

#### NARRATOR

The Medicine Priest brought out a bucket (he holds up a bucket)--this very bucket here, so they say (the Medicine Priest takes the bucket from the Narrator)--and began mixing a foul-smelling potion. The people were rather skeptical.

(As the Villagers sing, the Medicine Priest dips water from the spring and starts mixing up a brew. He pulls numerous ingredients from his pockets, such as a mouse, some powder, a shoe, etc. From the expressions on the faces of the Villagers, it is clear they think he is a fake.)

#### VILLAGERS

WHAT GIVES HIM THE NOTION  
HE'LL FIND A CURE?  
WE THINK THAT YOUR POTION  
STINKS LIKE MANURE

HE DIPPED THE BUCKET IN THE SPRING  
THREW IN A BIT OF EVERYTHING  
AND THOUGH IT STANK  
AFTER SHE DRANK  
SHE WOKE UP AND BEGAN TO SING

(The Medicine Priest helps the Princess drink from the bucket. She suddenly comes to life, jumps up, and sings.)

#### PRINCESS

LA, LA, LA, LA, LAI

## VILLAGERS

Hooray!

## NARRATOR

Yes, the Medicine Priest cured the Princess. But she didn't want to marry him. So she broke the promise and sent him away.

(As the Villagers sing, we see the Medicine Priest bow to the Princess. She spurns him and motions to the tallest Villager, who plays the part of the palace guard. The guard drags the Medicine Priest toward stage left and holds him there.)

## VILLAGERS

HE SAVED HER BUT THERE WAS A CATCH  
SHE DIDN'T WANT TO MAKE THE MATCH  
SO WITH A POUT  
SHE THREW HIM OUT  
SLAMMING THE DOOR AND THE LATCH

## NARRATOR

But the Medicine Priest was not about to go without seeking revenge. (The Medicine Priest stomps on the guard's foot. The guard howls in pain and hops up and down holding his foot.) He flew to the spring in a rage!

(The Medicine Priest returns to the water and paces angrily up and down.)

## VILLAGERS

HE'S GONE TO THE WATER  
WE FEAR THE WORST  
WILL OUR FAVORITE DAUGHTER  
LEAVE US ACCURSED?



HE SAID HE'D HAVE THE FINAL LAUGH  
 WE'D SUFFER LONG ON HIS BEHALF  
 THEN WITH A YELL  
 HE CAST A SPELL  
 STRIKING THE WATER WITH HIS STAFF

MEDICINE PRIEST

May your lies turn to dust in your mouths! (He strikes the water with his staff. The Villagers freeze in aspects of horror.)

NARRATOR

Within a week the lake was dry, and the town's water was undrinkable. And so it has remained to this day. The only clue the Medicine Priest left for restoring the water was this riddle.

MEDICINE PRIEST  
 (solemnly)

WHEN EAST MEETS WEST  
 AND NORTH MEETS SOUTH  
 LOOK FOR A MAN  
 WITH HIS FOOT IN HIS MOUTH

VILLAGERS

WHEN EAST MEETS WEST  
 AND NORTH MEETS SOUTH  
 LOOK FOR A MAN  
 WITH HIS FOOT IN HIS MOUTH

THAT IS THE LEGEND OF ZEE-DAY  
 AND HERE'S THE MORAL OF THE PLAY  
 DON'T LET ABSURD  
 CURSES BE HEARD  
 AND DON'T BREAK YOUR WORD

DON'T BREAK YOUR WORD  
 DON'T BREAK YOUR WORD  
 OR YOU WILL PAY!

(After the applause, the Villagers remove their props from the stage and exit. A few Villagers remain on stage and carry on the life of the town in the background. Some display items for sale, others gather and chat in pantomime, etc. The Tourists, who have been seated in the front row of the audience, come up on stage. Any musicians on stage exit to join the rest of the orchestra.)

(Alexa picks up the bucket and goes to her souvenir stand. Alexa is an important person in Zee-Day, though in a town this small that doesn't amount to much. She is smart, strong-minded and independent. Alexa is joined at her souvenir stand by her friend Clea. Clea is a wrong-side-of-the-tracks type. She has a good heart, but lacks Alexa's self-assurance.)

(During all this Sandy Boggs enters from stage left. Boggs is a pushy oil tycoon who loves stupid puns. He is always jovial, but it is a false heartiness. He tends to lean way back when talking. There is a whiff of the used car salesman about him. He enters unnoticed and wanders around the square. Occasionally one of the Villagers points him in the direction of Alexa's stand, but he does not yet attract any attention from the audience.)

TOURIST 1  
 (always obnoxious)

You mean that's it? We came all this way for that little song and dance? This is the lousiest tour I've ever been on!

TOURIST 2  
 (the eccentric world traveler, with an English accent)

Oh, I thought it was rather charming. (She tries to imitate the Villagers.) Very authentic. And didn't you just love the costumes?

ALEXA

Souvenirs! Souvenirs of Zee-day!

(The Tourists glance at Alexa, but no one shows any interest in her souvenirs.)

TOURIST 3  
(weighed down with cameras, etc.)

This heat is terrific. Am I ever thirsty! (He holds up a glass of water.)

TOURIST 4  
(wagging a finger, always cautious and prim)

You heard them. Don't drink the water.

ALEXA

Souvenirs! Souvenirs and water for sale. Bottled water!

TOURISTS

Water! Let's go!

(The Tourists run over to buy water from Alexa. They form a line with Tourist 1 at the front, but Boggs arrives and forces his way to the head of the line.)

BOGGS

Excuse me folks, excuse me! (to Alexa) The name's Boggs, Sandy Boggs. (He shakes her hand.) Of course, you've got more sand than bogs around here! Ha, ha! (Boggs always laughs at his own jokes.)

ALEXA  
(not laughing)

Pleased to meet you. My name's Alexa.

BOGGS

How's business?

ALEXA

So-so. Not much happens in Zee-Day.

BOGGS

What you need is a good town motto. You know, like: "Carpe Diem. See Zee-day." (He laughs.)

TOURIST 1

Hey, what's the hold-up? Move this line.

ALEXA  
(starting to dislike Boggs)

Do you want to buy something?

BOGGS

Yes, as a matter of fact I would. I'd like to buy some--(He leans forward, and in a stage whisper says to Alexa.)--information!

ALEXA

Oh? And what kind of--(She imitates him, but speaks loud enough for everyone to hear.)--INFORMATION are you looking for?

(The Villagers stop what they are doing and crane their necks to look at Boggs. This is just what Boggs had hoped to avoid.)

BOGGS  
(trying to keep it quiet)

Information about this town. Just between the two of us, I'm prospecting for oil.

ALEXA  
(still loud)

Looking for oil, eh? Then buy a map. (She unfolds a map and hands it to him. It is a hand drawn map of Zee-Day, with large arrows pointing North, South, East and West.) See? This one shows all the sights. And it has the town legend across the top, too.

(The music starts, and Alexa and the Villagers sing.)

WHEN EAST MEETS WEST  
AND NORTH MEETS SOUTH  
LOOK FOR A MAN  
WITH HIS FOOT IN HIS MOUTH

BOGGS

Yes, yes, that's all very interesting. (He hands the map back without looking at it, and leans forward.) But what I really need is someone who knows this town inside and out. Could be a lot of money in it, for the right person.

TOURIST 1  
(to Boggs)

C'mon, buddy. Move it.

TOURIST 3

I can't wait any longer. I've just got to drink something. (Tourist 3 lifts the glass toward his lips, then hesitates.)

TOURIST 4  
(wagging a finger)

You heard them. Don't drink the water.

ALEXA  
(to Boggs)

Thanks, but I already have a job. (She indicates the Tourists.) I run a souvenir stand, and I happen to be very busy right now.

TOURIST 2  
(to Tourist 3)

Oh, go ahead. I've been all over the world and I always drink the local water. Do I look sick?

ALEXA

No, really, don't drink the water.

BOGGS

Think over my offer, eh? Does this town have a hotel?

ALEXA

Right over there by the pyramid. (She points stage left. Boggs exits toward the hotel.)

TOURIST 2

Balderdash! (She takes the glass of water.) There's nothing wrong with this water.

ALEXA

Don't drink that!

(Before Alexa can stop her, Tourist 2 drinks the water.)

TOURIST 2  
(smiling)

See? Nothing to it.

(She hands the glass to Tourist 3, who is about to drink when Tourist 2 suddenly keels over into Tourist 1's arms.)

TOURIST 4  
(wagging a finger)

You heard them. Don't drink the water.

TOURIST 1

That does it. Let's get out of here.

(Tourist 3 throws the remaining water on Tourist 2 to revive her. Tourists 1 and 3 then drag Tourist 2 off-stage left. Tourist 4 follows them, wagging her finger and ad libbing until they are all off stage.)

TOURIST 4

I told you so. I said, "Don't drink the water," but what did she do? She drank the water and ruined my vacation. What did I say?, etc., etc.

(As the Tourists go, the remaining Villagers also exit, leaving only Alexa and Clea on stage. Alexa starts to pack up her souvenir stand.)

ALEXA

Well, I guess that's that. No sales today.

CLEA  
(staring after the Tourists)

They're the lucky ones, Alexa. They've got some place to go. We're just stuck here in this lousy little town.

ALEXA

Yes, Clea. Wouldn't you love to travel and see the world?

CLEA

Who cares about travel? Just get me out of Zee-Day!

(They sing "I Gotta Get Outa Here.")

Clea: I GOTTA GET OUTA HERE  
THIS TOWN IS DRIVING ME NUTS  
I GOTTA GET OUTA HERE  
NO IFS ANDS OR BUTS

Alexa: I GOTTA GET OUTA HERE  
SAIL AROUND THE WORLD  
I GOTTA GET OUTA HERE  
CHIN UP, FLAG UNFURLED

Clea: I WANNA START OVER  
FAR, FAR FROM HOME

Alexa: I'M TIRED OF PYRAMIDS  
EVERYWHERE I ROAM  
  
I GOTTA GET OUTA HERE  
FIND A FASTER PACE

Clea: I GOTTA GET OUTA HERE  
JUST GET ME OUTA THIS PLACE

(They dance.)



Alexa: I WANNA SEE PARIS  
I WANNA SEE ROME

Clea: I WANNA GO ANYWHERE  
LONG AS IT AIN'T HOME

Alexa: I GOTTA GET OUTA HERE  
FIND A FASTER PACE

Clea: I GOTTA GET OUTA HERE  
FEEL LIKE A RAT IN A RACE

Alexa: I'D VANISH WITHOUT A TRACE

Both: JUST GET ME OUTA THIS PLACE

CLEA

Come on, let's do it, Alexa. Let's just pack our bags and go.

ALEXA

I'd love to, Clea. You know I would. But I can't. It's my destiny to stay in Zee-Day.

CLEA

You don't really believe that old story, do you?

ALEXA  
(holds up water bucket)

I don't know what to believe, but I do know one thing. This bucket has been in my family for thousands of years.

CLEA

So what? It's just a legend.

(As Alexa delivers her next line Rob enters from the direction of the hotel and begins walking around, looking at the architecture and jotting down notes in a notepad. He is young, but he has the look of a professional academic: mussed hair, glasses, perhaps a tweed coat with chalk on the sleeves. At first he doesn't notice Alexa and Clea, and they don't notice him.)

ALEXA

Maybe. But according to the legend, I'm the direct descendant of the princess that caused all the trouble. My ancestors promised to stay until the water was restored, and I'm not going to break that promise. Like it or not, I'm stuck in Zee-Day.

(Rob looks up and notices Alexa's bucket. He continues to scribble in his notepad.)

CLEA

Well I'm not! As soon as I get some dough together I'm leaving this place for good! And if you're smart, you will too!

(Clea exits stage right. Rob walks over to Alexa, still scribbling.)

ROB

May I see that?

ALEXA

See what? (He ignores her, picks up the bucket and starts walking away.) Hey!

ROB

This is very interesting. I believe it is a ceremonial water bucket, and it's quite ancient. (He puts the bucket over his arm and continues scribbling.)

ALEXA  
(She grabs the bucket back.)

Hey, that's mine!

ROB

Be careful with that! It's very valuable. (He carefully takes back the bucket and continues to inspect it.)

ALEXA  
(Interested)

Oh? How valuable? What do you know about these things? (He looks at her but doesn't say anything. Instead he keeps writing, giving her the impression he is now writing about her.) And will you stop scribbling? You're making me nervous!

(Rob looks up and pays attention to Alexa for the first time. He puts away his notepad and tries to make up for his bad manners.)

ROB

I'm sorry. My name is Robin, but my friends call me Rob.

ALEXA

I'm Alexa. What brings you to Zee-Day?

ROB

I'm studying to be an archeologist.

ALEXA

What's that?

ROB

An archeologist? Well an archeologist is basically somebody who likes to dig up old stuff and study it. Now take this bucket. I'd guess it was about four thousand years old.

ALEXA  
(unimpressed)

You don't have to be a professor to know that. Anyone can see how old it is.

ROB

And look. (He points to the bucket.) There's an inscription.

ALEXA

You mean all these pictures?

ROB

These aren't just pictures. These are hieroglyphics.

ALEXA

What?

(Rob steps forward to the edge of the stage, assumes a pose and starts to lecture.)

ROB

Hieroglyphics. The earliest form of writing. Each picture is also a word or a sound. In fact, that's how letters got started. For example, the

letter "M" is wavy because it used to be the word for water. (He nods and smiles at the audience, quite proud of himself.)

ALEXA  
(holding up bucket)

So what does this say?

ROB

Well, let me see. (He looks at the bucket and starts to read very slowly.) "When East is West, and up is down. . . ." (He pauses and scratches his head.) Hmmm.

ALEXA

Here, let me try. (She pretends to be studying the inscription.) "When East meets West and North meets South," (she pauses and looks up slyly, pulling the audience in on the joke.) "look for a man with his foot in his mouth."

ROB

Say, that's pretty good. But are you sure it isn't "When up is dow--?" Hey! Wait a minute. I thought you didn't know what hieroglyphics were.

ALEXA  
(laughing at him)

It's part of the town legend.

ROB

Town legend? Oh, that's just an old story you trot out for the tourists. (He dismisses it with a wave of his hand.)

ALEXA  
(getting mad)

Old story, eh? Then why is the inscription the same?

ROB

Probably just a coincidence.

ALEXA  
(frosty)

And I thought professors were supposed to be open-minded.

(She heads toward stage right with the bucket.)

ROB

Wait a minute. Where are you going with that bucket?

ALEXA

Home.

ROB

But it belongs in a museum. Let me have it.

(He reaches for the bucket. As he does so the three Graverobbers enter from stage left. They are harmless low-lives, who will obviously bungle anything they try to do. Each is carrying a tool of his trade: Graverobber 1 has a shovel and Graverobber 2 has a pick. Graverobber 3 is carrying a staff with inscriptions on it.)

ALEXA

Not on your life! (She holds the bucket close.) You got a lot of nerve, coming here and digging up our treasures. Archeologist my eye! You're just a graverobber with a college education!

(Alexa exits stage right. Rob watches her go, angry but impressed. The Graverobbers approach Rob.)

GRAVEROBBER 1

What's this? Another member of our honored profession? (He shakes hands with Rob.) What's your name, and what are you doing here?

ROB

Rob. Robin Graves.

GRAVEROBBER 1

Just as I thought. My friends and I are in the pick and shovel business ourselves.

ROB

Oh, you're archeologists?

(The Graverobbers consult for a moment, but they don't know what "archeologist" means.)

GRAVEROBBER 1

No, we were born and raised right here in Egypt. But it's a world-wide fraternity.

(The vamp for "The Graverobber's Song" starts.)

ROB

What's your specialty? Mine is ancient tombs.

GRAVEROBBER 1  
(nudges the others and winks)

We don't care how old they are, as long as they're dead.

(The Graverobbers share a hearty laugh.)

ROB

Wait a minute. You're graverobbers!

GRAVEROBBER 1

Please, brother. We prefer other names.

(The Graverobbers hoist their tools to their shoulders and sing "The Graverobbers Song.")

WE'RE NOT GRAVEROBBERS  
WE'RE ODD JOBBERS  
WHO SOMETIMES DABBLE IN THE RECLAMATION BIZ

(As they sing the next line Rob starts to tip-toe off stage.)

NOT EVILDOERS  
ENTREPRENUERS  
WHO FIND OUR FORTUNE WHERE THE DEAD GUY BURIED HIS

(Graverobber 3 sees Rob leaving and pulls him back.)

Graverobber 1: IF THAT'S UNLAWFUL  
IS IT SO AWFUL, BROTHERS?

Graverobber 2: WE STILL LOVE OUR MOTHERS  
(He pretends to kiss Rob.)



Graverobber 3: SO WHO CARES IF OTHERS  
THINK WE'RE ZEROES?

WE GOT OUR HEROES  
LOOK AT LORD ELGIN SWIPING MARBLES FROM THE GREEKS

(Graverobbers 1 and 2 drop their tools, grab Rob and force him to his knees. As they sing the next lines Graverobber 3 touches Rob on either shoulder with the staff. Then, on the word "nothing," Graverobbers 1 and 2 shove Rob onto his back.)

THE GUY WAS KNIGHTED  
AND NOT INDICTED FOR IT  
SO THERE'S NOTHING WRONG WITH DIGGING UP ANTIQUES

(The Graverobbers finish the verse at the front of the stage. Then they turn around, pick up their tools and help Rob to his feet.)

WE LOVE THE MYSTERY  
OF ANCIENT HISTORY  
LIKE WHY THE TOMBS GOT ALL THOSE PAINTINGS OVERHEAD

(They encourage Rob to join them in the song. As they sing the next lines Graverobber 2 leans casually on Graverobber 1's shoulder. Graverobber 3 then leans casually on Graverobber 2's shoulder. Rob then tries to lean on Graverobber 3's shoulder, but on the word "dead" Graverobber 3 steps out of the way and Rob falls. Graverobber 3 catches him and supports his head.)

AND WHY THE FOOLS  
BURIED THEIR JEWELS  
IT'S NOT AS IF THEY NEED THEM AFTER THEY ARE DEAD

(As they sing the next lines, Graverobbers 1 and 2 pull items out of Rob's pockets. Rob starts to protest, but on the word "snitches" Graverobber 3 clamps a hand over Rob's mouth.)

THE LOOT'S A GIFT THERE  
'CAUSE WHEN WE LIFT THEIR RICHES  
NO ONE EVER SNITCHES

(As they sing the next lines they again help Rob to his feet. On the word "avoids," they drop him again and he lies flat on his back.)

IT BEATS DIGGING DITCHES  
WHICH IS HARD WORK  
AND WE REGARD WORK  
AS SOMETHING ANY ONE WITH ANY SENSE AVOIDS

THE GOAL WE HEAD FOR  
IS GET TO BED FOR BREAKFAST  
WORKING NINE TO FIVE IS STRICTLY FOR DA BOIDS

ROB  
(still flat on his back)

Well, it's been nice meeting you. (He gets up). But I'm afraid I have to go. (He heads stage left.)

GRAVEROBBER 1  
(blocks Rob's exit with the shovel)

What's the rush? We're just getting acquainted.

GRAVEROBBER 2

Yeah. Maybe we could join forces.

ROB

I can't, you see. I already have a job. I work for a university.

GRAVEROBBER 3

I get it. You're a customer. What have we got for sale, boys?

(They search their pockets and bring out a variety of trinkets and offer them to Rob. They all talk at once.)

GRAVEROBBER 1

Here's a nice ring.

GRAVEROBBER 2  
(swings watch in the air)

Check out this watch.

GRAVEROBBER 3

How about a gold tooth?

ROB

No, really. I'm not interested.

GRAVEROBBER 2  
(dissappointed)

I wish you'd buy something. We're awfully short on cash.

GRAVEROBBER 1

Hey, what about tools? Do you want to buy a shovel?

GRAVEROBBER 3

Yeah, or how about this stick? (He hands his staff to Rob.)

ROB  
(gives staff back)

What's this for?

## GRAVEROBBER 3

I don't know. Maybe prying open tombs. (He demonstrates and gives the staff back to Rob.)

## ROB

Really, no thanks. (Rob is about to hand it back, then he notices something about the staff.) Wait a minute. Look at these hieroglyphics. Where did you find this?

## GRAVEROBBER 3

In the junkyard. Do you want to buy it? You can have it for five dollars.

## ROB

Let me have a better look.

(He takes a step or two toward stage right, trying to find better light. He sits down, pulls out his notepad and starts to take notes. As he does so Boggs enters from the direction of the hotel. During Boggs's talk with the Graverobbers Rob stays in the background studying the staff.)

## BOGGS

Greetings, gentlemen, greetings. The name's Boggs. Sandy Boggs. (He shakes hands with the Graverobbers, and they exchange greetings.) Any of you know the time?

## GRAVEROBBER 2

Hey, do you want to buy a watch? (He hands Boggs the watch.)

BOGGS

Well, I guess Shakespeare was right. Time is money. Heh, heh. No thanks. (He hands back the watch.) But if it's money you want, you've come to the right person. I think there's oil hereabouts. And I'll pay good money to anyone who helps me find it.

GRAVEROBBER 1

Well it just so happens that my friends and I are prospectors ourselves. What might you be paying?

BOGGS

Room and board, and a share of the profits. Sign here.

(The Graverobbers look at each other and shrug. Boggs produces a long contract in fine print. The Graverobbers sign it without hesitation, using each other's backs as a surface. As they do, Boggs saunters over to Rob. When the Graverobbers finish signing, they move up stage. As Boggs and Rob converse they play "paper, scissors, rock," "guess which hand," and other such games.)

BOGGS  
(to Rob)

What about you, my friend?

ROB  
(not looking up)

It was Ben Franklin.

BOGGS  
(sticks out his hand)

Pleased to meet you, Ben. My name's Boggs. Sandy Boggs.

ROB  
(gets up)

No, I mean it was Ben Franklin who said "Time is money," not Shakespeare.

BOGGS

Really? What did Shakespeare say?

ROB

To be or not to be.

(This line might be delivered in a highly stylized manner, with Rob striking a tragic pose and stabbing himself through the arm with the staff. To heighten the effect, the stage could go dark but for a spotlight on Rob.)

BOGGS

Oh, that's right. Say, what are you doing, anyway?

ROB  
(returning to his normal self)

Oh! I was studying the hieroglyphics on this staff, until you interrupted me.

BOGGS

An archeologist, eh? What does it say?

ROB

It's pretty hard to make out. I think it says "If you thirst for liquid gold. . . ."

BOGGS  
(suddenly very interested)

Liquid gold? That's oil! What's the rest of it say?

ROB

That's as far as I've got. I need the books in my hotel room to finish it. (He starts toward the hotel. Boggs drapes a friendly arm over his shoulder.)

BOGGS

You know, I've been thinking about adding an archeologist to my staff. Get it? (He points at the staff.) My staff? (Boggs motions to the Graverobbers, who laugh loudly on cue. Boggs cuts off the Graverobbers.) Why don't you come and work for me? (He hands Rob the contract.)

ROB

(Looks at the contract and gives it back.) No thanks. I get the feeling your oil well isn't the only thing around here that's rigged.

(The Graverobbers start to laugh again, but Boggs immediately cuts them off. Rob exits stage left, and Boggs watches him go. Clea enters from stage right, clearly depressed. Boggs sees Clea and turns to her.)

BOGGS

Greetings, my friend. The name's Boggs. Sandy Boggs.

CLEA  
(depressed)

Oh, hi. My name's Clea. (They shake hands, Boggs vigorously, Clea weakly.)

BOGGS

I'm an oil wildcatter. What are you, a dentist?

CLEA

A dentist?

BOGGS

You look a little down in the mouth. Heh, heh.

(Even the Graverobbers groan. Clea just rolls her eyes and continues toward stage left. After all, it is just about the oldest joke in the world.)

CLEA

Oh, brother.

BOGGS

(puts arm around Clea)

Hey, why so glum? Cheer up!

CLEA

That's easy for you to say. You've got oil. When you get tired of Zee-Day you can leave any time. But I'm stuck. I've lived here all my life, and I'm sick of it.

BOGGS

(all charm)

What a rare coincidence. I happen to be looking for someone just like you. Come and work for me. We'll be a team. Me the oil tycoon, you the dentist. Our motto could be "Stop me before I drill again."



CLEA  
(she laughs)

But I don't know anything about oil.

BOGGS

Not to worry. My confederates and I (he indicates the Graverobbers, who nod) will do all the actual exploration. What I need is someone here in town to tell me what's going on and who's doing what.

CLEA

I'll tell you what's going on around here for free. Nothing. And nothing ever will.

BOGGS

So? Take the job.

CLEA

Let me get this straight. You want me to spy on my friends?

BOGGS

Spy is rather a strong word. But, well, what do you say?

CLEA

No way. (She heads toward the exit stage left.)

BOGGS  
(holds up ticket)

Do it for a month, and I'll buy you a one-way ticket out of Zee-day.

CLEA  
(hesitating)

I'll need some time to think about it.

BOGGS

I don't have any time. Take it our leave it. What's there to think about, anyway?

(They sing "Clea's Dilemma." The Graverobbers form a line of backup singers for Boggs.)

Boggs:        WHY SHOULDN'T YOU COME?  
                  WHY SHOULDN'T YOU COME?  
                  WHY DON'T YOU TAKE THE MONEY AND RUN?  
                  GIVE IT A TRY  
                  I'M ASKING WHY SHOULDN'T YOU COME?

(The Villagers enter, wearing choir robes, and take up positions as in a gospel choir.)

Clea:         I REALLY DON'T KNOW  
                  I REALLY DON'T KNOW  
                  A LITTLE VOICE SAYS "DON'T YOU GO  
                  DON'T BE A SPY"  
                  SO MISTER, I REALLY DON'T KNOW

Boggs:        THIS IS THE DAY FOR YOU  
                  TO TELL THIS TOWN TO STICK IT  
                  I CAN'T DELAY FOR YOU  
                  THE TRAIN WON'T STAY FOR YOU  
                  LOOK, CLEA, HERE'S YOUR TICKET

Clea:         I REALLY DON'T KNOW  
                  I REALLY DON'T KNOW  
                  BUT BOY I SURE COULD USE THE DOUGH  
                  I WANT TO TRY  
                  BUT MISTER I REALLY DON'T KNOW

Chorus: DON'T DO IT, DON'T DO IT  
 THIS IS YOUR CONSCIENCE SPEAKING  
 TELL HIM YOU WON'T DO IT  
 LEAVE HIM ALONE TO IT  
 DON'T HELP HIM DO HIS SNEAKING

Clea: I REALLY DON'T KNOW  
 I REALLY DON'T KNOW  
 BUT IF IT'S NOW OR NEVER I'LL GO  
 I'VE MADE MY MIND UP  
 SO GET ME SIGNED UP AND I'LL GO

I'M GONNA GO HERE  
 AND I'M GONNA GO NOW  
 I'VE GOT TO LEAVE THIS TOWN SOMEHOW  
 I'VE MADE MY MIND UP  
 SO GET ME SIGNED UP AND I'LL GO

Chorus: SHE'S MADE HER MIND UP  
 AND NOW SHE'S SIGNED UP TO GO

(As the song ends, Clea signs the contract and shakes hands with Boggs. The Chorus leaves and Rob returns. Boggs puts the contract in his pocket. Clea takes up a post at Alexa's souvenir stand and eavesdrops on Rob.)

ROB  
 (to Graverobber 3)

Here's your five dollars.

BOGGS

But the inscription. What does the rest of it say?

ROB

Oh that? Nothing much. It says "If you thirst for liquid gold/Wealth that can't be bought or sold/A hidden tomb will end your quest/One day's journey to the . . . (he pauses) . . . East."

BOGGS

Hear that boys? There's oil out there! We're all gonna be rich! Come on!

(Boggs and the Graverobbers run off stage right chanting "Oil, oil, oil." Rob watches them go, laughing. Suddenly off stage Boggs and the Graverobbers stop chanting and shout "Whoa!" A moment later they all run back on stage.)

BOGGS

Which way is East?

ROB  
(points stage left)

Right over there.

(They run off stage left, chanting "Oil, oil, oil.". Rob laughs long and hard.)

CLEA

What's so funny?

ROB

Did you see their faces? (He imitates Boggs.) "We're all gonna be rich." Ha, ha, ha!

CLEA

But whatever is out there, they'll find it. Maybe they'll have the last laugh.

ROB

Did I say "One day's journey to the East?" Oh, I meant "West." (He starts to laugh again.)

CLEA

You sent them the wrong way!

ROB

They'll wander around for days. (He suddenly stops laughing.) Serves them right. Meanwhile, we've got to get there first. (He starts to shout.) Hey, Alexa! Everybody!! Come here! (to Clea) We've got to get organized.

CLEA

You're right. I'll go and spread the word.

(She runs off stage left after Boggs. The Villagers start coming on to see what all the commotion is about. Alexa enters from stage right.)

ROB

Hey, everybody. Listen up!

ALEXA

What is going on?

ROB

Look at the hieroglyphics on this stick. It says there's "liquid gold" one day's journey to the West. (He points stage right.)

VILLAGERS

Liquid gold? Did you hear that? What's that mean? Did somebody say gold? Etc., etc.

ALEXA  
(takes staff)

Wait a minute. Where did you get this thing anyway?

ROB

From a, uh, fellow archeologist.

ALEXA  
(she looks at the staff)

This is just some old stick. Forget it, folks, it's nothing.

VILLAGERS

Aw! (They turn away.)

ROB

Sure, maybe it's nothing. But maybe it's not nothing. (The Villagers start to drift toward the exits. Rob realizes he must do something or he will lose them.) Wait, wait! Doesn't the legend say that the Medicine Priest cursed the water by striking it with his staff?

VILLAGERS  
(stopping, curious)

Yeah?

ROB  
(shouting and shaking the staff)

Maybe this is his staff!

VILLAGERS  
(excited)

YEAH!

(Alexa tries to squelch the excitement.)

ALEXA  
(to Rob)

You said yourself it was just an old story.

ROB

But look what it says: "If you thirst for liquid gold." Come on, folks.  
There's gold in them thar hills!

VILLAGERS  
(They look at him blankly: they've never heard of "them thar hills.")

Them thar hills?

ROB

It's an American saying.

ALEXA

But what does it mean?

ROB

Just what it says. . . .

(They sing "There's Gold In Them Thar Hills.")

Rob: THERE'S GOLD, THERE'S GOLD, THERE'S GOLD IN THEM THAR HILLS

READ THE STICK THERE'S GOLD IN THEM THAR HILLS  
 LOTS OF "LIQUID GOLD" IN THEM THAR HILLS  
 LOCK YOUR DOOR  
 TAKE THE KEY  
 GRAB YOUR HAT AND FOLLOW ME  
 THERE'S GOLD!  
 THERE'S GOLD!  
 THERE'S GOLD IN THEM THAR HILLS

(The Villagers all start talking at once. Rob whistles to get their attention.)

Rob: HEAR ME OUT THERE'S GOLD IN THEM THAR HILLS

Chorus: (quietly) GOLD! THERE'S GOLD!

Rob: RAISE A SHOUT THERE'S GOLD IN THEM THAR HILLS

Chorus: (loudly) GOLD! THERE'S GOLD!

Rob: LEAVE YOUR POTS  
 LEAVE YOUR PANS  
 ALL YOU NEED ARE TWO STRONG HANDS  
 THERE'S GOLD!  
 THERE'S GOLD!  
 THERE'S GOLD IN THEM THAR HILLS

Chorus: THERE'S GOLD! THERE'S GOLD! THERE'S GOLD IN THEM THAR HILLS!  
 GRAB YOUR HAT THERE'S GOLD IN THEM THAR HILLS

Rob: YES! THAT'S RIGHT!

Chorus: LET ME AT THE GOLD IN THEM THAR HILLS

Rob: GOLD! THERE'S GOLD!

All: HURRY UP!  
 MAKE IT FAST!  
 DON'T BE LATE AND DON'T BE LAST  
 THERE'S GOLD!  
 THERE'S GOLD!



THERE'S GOLD IN THEM THAR HILLS  
YAHOO!

(Boggs and the Graverobbers enter from stage right and sing, while Rob, Alexa and the Villagers mill around.)

Boggs and  
Graver's: THERE'S OIL! THERE'S OIL! THERE'S OIL IN THEM THAR HILLS!

Boggs: COME ON BOYS THERE'S OIL IN THEM THAR HILLS

Graver's: OIL! THERE'S OIL!

Boggs: GET OUT THERE AND TOIL IN THEM THAR HILLS

Graver's: OIL! THERE'S OIL!

Boggs: FIGHT THE HEAT  
FIGHT THE THIRST  
BLEED AND DIE BUT GET THERE FIRST

Boggs and  
Graver's: THERE'S OIL!  
THERE'S OIL!  
THERE'S OIL IN THEM THAR HILLS

(They start to exit stage left, but Clea stops Boggs and points toward stage right. Boggs seems confused and engages in a short, heated pantomime with Clea. Then Boggs and the Graverobbers switch course and exit stage right. Meanwhile, in the background the Villagers dance a hoe down.)

Chorus: THERE'S GOLD! THERE'S GOLD! THERE'S GOLD IN THEM THAR HILLS!

GRAB YOUR HAT THERE'S GOLD IN THEM THAR HILLS  
LET ME AT THE GOLD IN THEM THAR HILLS  
HURRY UP!  
MAKE IT FAST!  
DON'T BE LATE AND DON'T BE LAST  
THERE'S GOLD!  
THERE'S GOLD!  
THERE'S GOLD IN THEM THAR HILLS

THERE'S GOLD!  
THERE'S GOLD!  
THERE'S GOLD!  
THERE'S GOLD!  
THERE'S GOLD IN THEM THAR HILLS!

(The curtain comes down on Act I.)

# TOMB IT MAY CONCERN

(Piano Score)

## ACT I

The Legend of Zee-Day (Chorus)

Riddle (Chorus)

I Gotta Get Outa Here (Alexa and Clea)

Graverobber's Song (Three Graverobbers)

Clea's Dilemma (Boggs, Clea, and Chorus)

There's Gold in Them Thar Hills (Rob, Boggs, and Chorus)

# The Legend of Zee-Day

Energetic (♩ = 60)

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of one flat (B-flat). The first four measures feature a piano introduction with a treble clef staff containing chords and eighth notes, and a bass clef staff with a simple accompaniment. Dynamic markings include *sfz* (measures 1-4) and *ff* (measure 3). Accents are placed over the notes in measures 1-4.

Musical notation for measures 5-8. The piano accompaniment continues with a steady eighth-note bass line and chords in the treble. The melody in the treble clef staff consists of quarter and eighth notes.

Musical notation for measures 9-14. This section includes the vocal melody and piano accompaniment. The lyrics are: **Villagers:** Greet-ings, and wel-come to Zee-  
Day!  
We hope you have a pleas-ant stay.

Musical notation for measures 15-18. This section continues the vocal melody and piano accompaniment. The lyrics are: **Villagers:** Greet-ings, and wel-come to Zee-  
Day!  
We hope you have a pleas-ant stay.

20 Vi-sit the ruins, play in the dunes, but

20

This system contains measures 20 through 24. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Vi-sit the ruins, play in the dunes, but".

25 don't drink the wa-ter of Zee - day! Vi-sit the

25

This system contains measures 25 through 29. The lyrics are: "don't drink the wa-ter of Zee - day! Vi-sit the".

30 ruins, play in the dunes, but don't drink the

30

This system contains measures 30 through 34. The lyrics are: "ruins, play in the dunes, but don't drink the".

34 wa-ter of Zee - Day! **(vamp)** "...delicious, spring-fed

34

39 water." We had the on-ly lake a- round,

39

44 fed by the wa-ter un-der- ground

44

49 It gave us health, it gave us wealth, It was the

54 Je-wel in our crown. "... vacation spot as well."

**(vamp)**

*mp* **(vamp)**

59 Phar-ohs would sa-il up the Nile

*sfz* *mf*



64 dodg-ing the hun-gry cro-co-dile

69 They came to play, and get a-way from build-ing

74 py-ra-mids a while

(vamp) "... and no one could cure her."

*mp* (vamp)

79 We must help the Prin-cess.

79

84 what can we do?

84

89 No one can con - vince us that she'll

89

94 pull through. She was the ap-ple of their

mf

94 \* *red*

99 eye They could - n't bear to see her die

99

104 There had to be some re - me - dy

104

109 She was too young to mum - mi - fy (vamp)  
"If I can have

109 *mp* (vamp)

114 her hand in marriage." They did - n't like his tone of

114 *sfz* *mf*

119 voice but they had ve - ry lit - tle choice

119

124 So they a - greed should he suc - ceed

129 then he could have her and re - joice

**(vamp)**  
"The people were

*mp* (vamp)

134 rather skeptical."

What gives him the

139 no-tion he'll find a cure?

145 We think that your po-tion stinks like

150 ma - nure He dipped the buck-et in the

155 spring threw in a bit of ev'-ry-thing

155

160 And though it stank af-ter she drank

160

165 she woke up and be-gan to sing **Princess:** Lp, Lo,

165

170 La, La, La! (vamp) "... and sent him away."

*sfz* *mp (vamp)*

**Dillagers:**

176 He saved her, but there was a catch

*sfz* *mf*

181 She did - n't want to make the match So with a



186 pout, she threw him out slam-ming the door and the

186

191 latch  
 "... to the spring in a rage."  
 mp (vamp) sfz sfz

191

197 He's gone to the wa-ter We fear

197

202 the worst Will our

206 fav' - rite daugh- ter leave us ac -

211 cursed? He said he'd have the fi - nal laugh

216 we'd suf - fer long on his be - half

221 Then with a yell he cast a spell strik-ing the

226 wa-ter with his staff "... this riddle:"

**Solemnly Priest:**

230 > > > When East meets West, and North meets South, Look for a

*f* > > > *mp*

230

Detailed description: This system contains measures 230 through 236. The vocal line (top staff) begins with a rest in measure 230, followed by the lyrics 'When East meets West, and North meets South, Look for a'. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte) and *mp* (mezzo-piano). The key signature has one sharp (F#).

**Villagers:**

237 man with his foot in his mouth. When East meets West, and North meets

*f*

237

Detailed description: This system contains measures 237 through 242. The vocal line (top staff) begins with the lyrics 'man with his foot in his mouth. When East meets West, and North meets'. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth and sixteenth notes. A dynamic of *f* (forte) is indicated. The key signature has one sharp (F#).

***a tempo***

243 South, Look for a man with his foot in his mouth.

243

Detailed description: This system contains measures 243 through 248. The vocal line (top staff) begins with the lyrics 'South, Look for a man with his foot in his mouth.'. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth and sixteenth notes. The tempo marking *a tempo* is present. The key signature has one sharp (F#).

248

That is the le-gend of Zee-

*mf*

248

253

Day. And here's the mo-ral of the play:

253

258

Don't let ab - surd cur-ses be heard, and

258

Warning--BOGGS: "Just between the two of us, I'm prospecting for oil."

Cue--ALEXA: "... And it has the town legend across the top, too."

# Riddle

*Solemnly*

When East meets West, and North meets

South, Look for a man with his foot in his mouth.

Warning--ALEXA: "Well, I guess that's that. No sales today."

Cue--CLEA: "Who cares about travel? Just get me out of Zee-Day!"

# I Gotta Get Outa Here

With energy (♩ = 90)

Musical notation for the first system, measures 1-3. The music is in 4/4 time and features a piano accompaniment with a treble and bass clef. The melody is in the treble clef, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The music continues with various chords and melodic lines.

Clea:

Musical notation for the second system, measures 4-7. The music is in 4/4 time and features a piano accompaniment with a treble and bass clef. The melody is in the treble clef, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The music continues with various chords and melodic lines. The lyrics are: "I got - ta get out - a here This town is".

Musical notation for the third system, measures 8-11. The music is in 4/4 time and features a piano accompaniment with a treble and bass clef. The melody is in the treble clef, starting with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The music continues with various chords and melodic lines. The lyrics are: "dri - vin' me nuts I got - ta get out - a here".

11 No ifs, ands or buts.

**Allegro:**

14 I got - ta get out - a here Sail a -

18 round the world I got - ta get out - a here



21 chin up flag un-fur led

21

This system contains measures 21 through 24. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are "chin up flag un-fur led". The piano part includes various chords and melodic lines in both hands.

25 Clea: | wan - na start o - ver

25

This system contains measures 25 through 27. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are "Clea: | wan - na start o - ver". The piano part includes various chords and melodic lines in both hands.

28 far, far from home

28

This system contains measures 28 through 31. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are "far, far from home". The piano part includes various chords and melodic lines in both hands.

32 **Alena:** I'm ti - red of py - ra -

36 mids ev' - ry where I roam

40 **Alena:** I got - ta get out - a here find a

Clea:

44 fas - ter pace I got - ta get out - a here

44

This system contains measures 44, 45, and 46. The vocal line (treble clef) has lyrics: "fas - ter pace I got - ta get out - a here". The piano accompaniment (grand staff) features a bass line with a fermata on the first measure and chords in the right hand.

47 Just get me out - a this place.

47

This system contains measures 47, 48, and 49. The vocal line (treble clef) has lyrics: "Just get me out - a this place.". The piano accompaniment (grand staff) continues with chords and a bass line.

50

This system contains measures 50, 51, and 52. The piano accompaniment (grand staff) continues with chords and a bass line. A key signature change to B-flat major is indicated at the start of measure 52.

Musical score for measures 54-57. The system consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line has a melodic line with some rests and a final note with a fermata.

Musical score for measures 58-61. The system includes a vocal line and piano accompaniment. The piano part has a rhythmic accompaniment with eighth notes and chords. The vocal line includes the instruction "Allegro:" and features a melodic line with some rests and a final note with a fermata.

Musical score for measures 62-65. The system includes a vocal line and piano accompaniment. The piano part has a rhythmic accompaniment with eighth notes and chords. The vocal line includes the lyrics "wan - na see Pa - ris" and features a melodic line with some rests and a final note with a fermata.

65 | wan - na see Rome.

69 **Clea:** | wan - nago a-ny-where,

73 long as it ain't home!

**Alena:**

76 I got - ta get out - a here find a

76

This system contains the first line of music for Alena. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are "I got - ta get out - a here find a". The piano part includes a measure with a circled '4' in the bass clef. The system number '76' is printed at the beginning and end.

**Clea:**

80 fas - ter pace I got - ta get out - a here

80

This system contains the first line of music for Clea. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are "fas - ter pace I got - ta get out - a here". The piano part includes a measure with a circled '4' in the bass clef. The system number '80' is printed at the beginning and end.

83 Feel like a rat in a race **Alena:** I'd va - nish

83

This system contains the second line of music for Alena. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are "Feel like a rat in a race" followed by "**Alena:** I'd va - nish". The system number '83' is printed at the beginning and end.

86 with - out a trace **Both:** Just get me out - a this

89 place

Warning--ROB: "Oh, you're archeologists?"

Vamp Cue--GR 1: "But it's a world-wide fraternity."

Singing Cue--GR 1: "Please, brother. We prefer other names."

# Graverobber's Song

With a Heavy Bounce (♩ = 85)

vamp repeat

1

5 We're not grave-rob-bers, we're odd job-bers who some-times  
mys-t'ry of an-cient his-t'ry like why the

10 dab-ble in the re-cla-mation biz. Not e-vil-  
tombs got all those paint-ings o-ver-head. And why the



14 do - ers, en-tre-pre - nu - ers who find our for-tune where the  
fools bu-ried their je - wels: It's not as if they need them

14

19 dead guy bu - ried his. If that's un - law - ful,  
af - ter they are dead. The loot's a gift there,

19

23 is it so aw - ful bro - thers? We still love our  
'cause when we lift their rich - es, no one e - ver

23

27 mo - thers. So who cares if o - thers think we're ze - roes?  
 snitch - es. It beats dig - ging ditch - es which is hard work,

27

31 We got our he - roes: Look at Lord El - gin swi - ping  
 and we re - gard work as some - thing an - y - one with

31

35 mar - bles from the Greeks. The guy was knight - ed,  
 an - y sense a - voids. The goal we head for

35

39 and not in - dict - ed for it so there's no - thing wrong with  
 is get to bed for break - fast. Work - ing nine to five is

43 dig - ging up an - tiques.  
 strict - ly for "da boids."

48

53 We love the

*D.S.* 2

*f*

Warning--CLEA: "No way."

Cue--BOGGS: "What's there to think about, anyway?"

# Clea's Dilemma

Foot Stompin' Gospel Feel ( $\text{♩} = 110$ )

Chorus

Vocal

Piano

*f*

Boggs:

(spoken) Why should-n't you come? (sung) Why should-n't you

1

Chor.

Voc.

Pno.

5

5

5

come? Why don't you take the mo-ney and run?

5

**Grover's:**

Chor. 10 Oh Wah A - ha

Voc. 10 Give it a try. I'm ask-ing why should-n't you

Pno. 10

Chor. 15 Why not come? Why not come? Chorus: *p* Hmm

Voc. 15 come? Clea: I real-ly don't know

Pno. 15

Chor. 20 Hmm Hmm

Voc. 20 I real-ly don't know A lit-tle voice says "Don't you

Pno. 20

Chor. 25 *f* Don't you go, oh *p* Hmm Mm - hmm

Voc. 25 go" "Don't be a spy" So Mis-ter

Pno. 25

Chor. 30 *mf* Don't you go. Don't you go. *mp* Hmm

Voc. 30 I real-ly don't know. Boggs: This is the

Pno. 30

Chor. 36 Hmm Hmm *f* Oh noi Don't

Voc. 36 day for you to tell this town to stick it Grover's: Oh yeah!

Pno. 36

42

Chor. *mp* go Hmm Hmm

Voc. 42 **Boggs:** I can't de - lay for you the train won't stay for you

Pno.

47

Chor. Hmm

Voc. 47 Look, Cle-a, here's your tick-et **Cleo:** real-ly don't I real-ly don't

Pno.

Grover's: Ow!

53

Chor. **Chorus:** Don't you go Don't you go, Hmm

Voc. 53 know I real-ly don't know But boy I

Pno.

Chor. 58 Don't you go, oh Hmm Mm-

Voc. 58 sure could use the dough. I want to try,

Pno. 58

Chor. 63 hmm Don't you go. Don't you

Voc. 63 but Mis-ter I real-ly don't know

Pno. 63

Chor. 68 go Don't do it, don't do it. This is your con-science speak-ing.

Voc. 68

Pno. 68



Chor. 74 Oh yeah! Tell him you won't do it.

Voc. 74

Pno. 74

Grover's: Oh yeah!

Chor. 79 Leave him a - lone to it, Don't help him do his sneak-ing.

Voc. 79 Ah. ah. ah

Pno. 79

Clea:

Chor. 85

Voc. 85

Pno. 85

Grover's: Oh!

Chorus: Don't you go

Grover's: Oh let's go

Don't you Oh let's

real-ly don't I real-ly don't know I real-ly don't know

Chor. 90 go, go, (etc.) Hmm Don't you go, oh

Voc. 90

Pno. 90 But if it's now or ne-ver I'll go

Chor. 95 Hmm Mm - hmm No don't

Voc. 95 I've made my mind up, So get me signed up and I'll go

Pno. 95

Chor. 100 go! No don't go! No don't go!

Voc. 100 I'm gon-na go

Pno. 100

Chor. 105 No don't go! No don't go, Hmm

Voc. 105 here I'm gon-na go now I've got to

Pno. 105

Chor. 110 Don't you go, oh Hmm Mm-

Voc. 110 leave this town some - how I've made my mind up

Pno. 110

Chor. 115 hmm Oh no! Yes it's so

Voc. 115 So get me signed up and I'll go.

Pno. 115

121

Char. She's made her mind up And now she's signed up to

Voc. 121 Cleo: I've made my mind up So get me signed up and I'll  
 Boogs: She's made her mind up And now she's signed up to

Pno. 121

125

Char. go

Voc. 125 go Chorus: Oh no!  
 Boogs: Oh yeah!

Pno. 125 go

Warning--ROB: "Come on, folks. There's gold in them thar hills!"

Cue--ROB: "Just what it says."

# There's Gold In Them Thar Hills!

Fast and Rousing (♩ = 60)

ROB:

The musical score is written in G major and 2/4 time. It consists of three systems of music, each with a vocal line and piano accompaniment.

**System 1 (Measures 1-5):** The vocal line begins with a rest, followed by the lyrics "There's gold! There's gold! There's gold in them thar". The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *mf* and *cresc...*.

**System 2 (Measures 6-11):** The vocal line continues with "hills! Read the stick: there's gold in them thar". The piano accompaniment has a more active right hand with sixteenth-note patterns. Dynamics include *cresc...*, *mf*, and *sfz*.

**System 3 (Measures 12-17):** The vocal line concludes with "hills! Lots of 'liq-uid gold' in them thar". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. Dynamics include *sim.*

16 hills! Lock your door, take the key,

20 grab your hat and fol-low me! There's gold! There's gold! There's

24 gold in them thar hills!

29

**CHORUS:** **ROB:**

34 gold in them thar hills! *p* (Gold!) (There's Gold!) Raise a shout! There's

34

**CHORUS:** **ROB:**

38 gold in them thar hills! *f* Gold! There's gold! Leave your pots!

38

R & Ch:

42 Leave your pans! All you need are two strong hands, there's gold! There's

42

46 gold! There's gold in them thar hills!

46

51 **CHORUS:** There's gold! There's gold! There's gold in them thar hills!

51



**ROB:**

57 Grab your hat! There's gold in them thar hills! Yes!

Musical score for Rob's first line. The vocal line starts with a rest, then sings "Grab your hat! There's gold in them thar hills! Yes!". The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *mf* and *sfz*.

**CHORUS:** **ROB:**

62 That's right! Let me at the gold in them thar hills! Gold!

Musical score for Rob's chorus. The vocal line starts with a rest, then sings "That's right! Let me at the gold in them thar hills! Gold!". The piano accompaniment consists of chords and moving lines in both hands.

**R & Ch:**

66 There's Gold! Hur - ry up! Make it fast! Don't be late and

Musical score for Rob and Chorus. The vocal line starts with a rest, then sings "There's Gold! Hur - ry up! Make it fast! Don't be late and". The piano accompaniment consists of chords and moving lines in both hands.

70 don't be last, there's gold! There's gold! There's gold in them thar

74 hills! There's gold! There's gold! There's gold in them thar

78 hills! Ya - hoo! There's oil! There's

**BOGGS:**

*mf cresc.*

**B & G's:**

83 oil! There's oil in them thar hills!

83

*cresc.*

**BOGGS:** **GR's:**

89 Come on, boys, there's oil in them thar hills! Oil! There's oil!

89

*mf*

*sfz*

**BOGGS:** **GR's:**

93 Get out there and toil in them thar hills! Oil! There's oil!

93

**BOGGS:**

97 Fight the heat! Fight the thirst! Bleed and die, but get there first, there's

97

Detailed description: This system contains measures 97-100. The vocal line (top staff) has a melody with lyrics: "Fight the heat! Fight the thirst! Bleed and die, but get there first, there's". The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth and sixteenth notes, with a sustained bass line in the left hand.

**B O G G ' s :**

101 oil! There's oil! There's oil in them thar hills!

101

Detailed description: This system contains measures 101-105. The vocal line (top staff) has a melody with lyrics: "oil! There's oil! There's oil in them thar hills!". The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth and sixteenth notes, with a sustained bass line in the left hand.

106

106

Detailed description: This system contains measures 106-110. The vocal line (top staff) is silent, indicated by a horizontal line. The piano accompaniment (middle and bottom staves) continues with a rhythmic pattern of eighth and sixteenth notes. A *cresc.* marking is present in the middle staff, indicating a crescendo.

Musical score system 111, measures 111-115. The system is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 111 features a dynamic marking of *ff*. The music consists of a melodic line in the treble and a supporting bass line.

Musical score system 116, measures 116-120. The system continues the piece in the same key signature. The melodic line in the treble shows some chromatic movement, and the bass line provides harmonic support.

Musical score system 121, measures 121-125. This system features a dynamic marking of *ff* and includes accents (*>*) over several notes in the bass line. The melodic line in the treble has some rests.

Musical score system 126, measures 126-130. The system concludes with a key signature change to one sharp (F#) in the final measure. The music features a mix of chords and moving lines in both staves.

131

**CHORUS:**

136

There's gold! There's gold! There's gold in them thar hills!

*sfz* *p* *mf* *cresc...* *cresc...*

136

**B & 6's:**

142

Grab your hat! There's gold in them thar hills! Oil!

*mf*

142

**CHORUS:**

**B & 6's:**

147

There's oil! Let me at the gold in them thar hills! Oil!

147

**CHORUS:**

151 There's oil! Hur - ry up! Make it fast! Don't be late and

This system contains measures 151 through 154. It features a vocal line with lyrics and piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#).

155 don't be last there's gold! There's gold! There's gold in them thar

This system contains measures 155 through 158. The vocal line continues with lyrics, and the piano accompaniment provides harmonic support. The key signature remains two sharps.

159 hills! There's gold! There's gold! There's gold! There's

This system contains measures 159 through 162. The vocal line concludes the phrase with lyrics, and the piano accompaniment continues. The key signature remains two sharps.

163 gold! There's gold in them thar hills!

163

8vb

168 YA - HOO!

168

(8vb)