First Performance at His Majesty’s Theatre, London
April 14th, 1949

BRIGADOON

Cast of Characters

TOMMY ALBRIGHT .................................................. Philip Hanna
JEFF DOUGLAS ..................................................... Hiram Sherman
DONALD RITCHIE ................................................ John Rea
HARRY RITCHIE ................................................... James Jamieson
FISHMONGER ...................................................... Daphne Starling
ANGUS MacMONIES .......................................... Peter Dyneley
SANDY ................................................................. Wilfred Johns
ANDREW MacKEITH ........................................... Roy Russell
FIONA MacKEITH ............................................... Patricia Hughes
JEAN MacKEITH .................................................. Bunty Kelley
MEG BROCKIE ....................................................... Noele Gordon
CHARLIE CAMERON ............................................ Bill O’Connor
MAGGIE ABERNETHY ............................................ Noelle de Mosa
MR. MURDOCH ..................................................... Ivor Barnard

SWORD DANCERS ..................................................

STUART CAMERON ............................................... Roy Roser
MacGREGOR ......................................................... Edward Hyde

BAGPIPERS .........................................................

FRANK ................................................................. Freddie Costello
JANE ASHTON ..................................................... Janet MacFarlane

TOWNSFOLK OF BRIGADOON
Synopsis of Scenes

ACT I

SCENE 1. A forest in the Scottish Highlands, about five on a May morning.

SCENE 2. A road in Brigadoon, then the village square—MacConnachy Square—later the same morning.

SCENE 3. The Brockie open shed, about noon.


SCENE 5. Outside the house of Mr. Murdoch—immediately following.

SCENE 6. Outside the Kirk of Brigadoon, at dusk.

ACT II

SCENE 1. A forest inside Brigadoon, later that night.

SCENE 2. A road in Brigadoon, later.

SCENE 3. The glen, soon after.

SCENE 4. A bar in New York City, four months later.

SCENE 5. The forest, (same as Act 1, Scene 1)—Some days later.

The time of "Brigadoon" is May 1935.
## Musical Programme

### ACT I

<table>
<thead>
<tr>
<th></th>
<th>Song Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>Prologue</td>
<td>8</td>
</tr>
<tr>
<td>3</td>
<td>Brigadoon</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>Vendors' Calls</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td>Down In MacConnachy Square</td>
<td>17</td>
</tr>
<tr>
<td>6</td>
<td>Waitin' For My Dearie</td>
<td>33</td>
</tr>
<tr>
<td>7</td>
<td>I'll Go Home With Bonnie Jean</td>
<td>40</td>
</tr>
<tr>
<td>7a</td>
<td>Dance</td>
<td>45</td>
</tr>
<tr>
<td>8</td>
<td>The Heather On the Hill</td>
<td>56</td>
</tr>
<tr>
<td>8a</td>
<td>Rain Scene</td>
<td>64</td>
</tr>
<tr>
<td>8b</td>
<td>Change of Scene</td>
<td>69</td>
</tr>
<tr>
<td>9</td>
<td>The Love Of My Life</td>
<td>71</td>
</tr>
<tr>
<td>9a</td>
<td>Change of Scene</td>
<td>76</td>
</tr>
<tr>
<td>10</td>
<td>Jeannie's Packin' Up</td>
<td>78</td>
</tr>
<tr>
<td>11</td>
<td>Come To Me, Bend To Me</td>
<td>84</td>
</tr>
<tr>
<td>11a</td>
<td>Dance</td>
<td>88</td>
</tr>
<tr>
<td>12</td>
<td>Almost Like Being In Love</td>
<td>96</td>
</tr>
<tr>
<td>13</td>
<td>Bible Scene</td>
<td>101</td>
</tr>
<tr>
<td>14</td>
<td>Change of Scene</td>
<td>102</td>
</tr>
<tr>
<td>15</td>
<td>End of Murdoch Scene</td>
<td>104</td>
</tr>
<tr>
<td>16</td>
<td>Entrance of the Clans</td>
<td>106</td>
</tr>
<tr>
<td>17</td>
<td>Wedding Ceremony</td>
<td>109</td>
</tr>
<tr>
<td>18</td>
<td>Wedding Dance</td>
<td>110</td>
</tr>
<tr>
<td>19</td>
<td>Sword Dance and Reel</td>
<td>113</td>
</tr>
<tr>
<td>20</td>
<td>End of Act I</td>
<td>128</td>
</tr>
</tbody>
</table>

### ACT II

<table>
<thead>
<tr>
<th></th>
<th>Song Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>Entr'acte</td>
<td>129</td>
</tr>
<tr>
<td>22</td>
<td>The Chase</td>
<td>136</td>
</tr>
<tr>
<td>22a</td>
<td>Change of Scene</td>
<td>151</td>
</tr>
<tr>
<td>23</td>
<td>There But For You Go I</td>
<td>152</td>
</tr>
<tr>
<td>24</td>
<td>Glen Scene Opening</td>
<td>158</td>
</tr>
<tr>
<td>24a</td>
<td>My Mother's Weddin' Day</td>
<td>160</td>
</tr>
<tr>
<td>24b</td>
<td>Dance</td>
<td>165</td>
</tr>
<tr>
<td>25</td>
<td>The Funeral</td>
<td>167</td>
</tr>
<tr>
<td>26</td>
<td>From This Day On</td>
<td>172</td>
</tr>
<tr>
<td>26a</td>
<td>Farewell Music</td>
<td>176</td>
</tr>
<tr>
<td>27</td>
<td>Change of Scene</td>
<td>178</td>
</tr>
<tr>
<td>28</td>
<td>Reprises</td>
<td>179</td>
</tr>
<tr>
<td>29</td>
<td>Change of Scene</td>
<td>188</td>
</tr>
<tr>
<td>30</td>
<td>Finale</td>
<td>189</td>
</tr>
</tbody>
</table>
Prologue

CHORUS (invisible)

Andante con moto

SOP.
ALTO

Once in the High-lands, the High-lands of Scot-land,

TENOR

Once in the High-lands, the High-lands of Scot-land,

BASS

Ah

Andante con moto

PIANO

Deep in the night on a mar-k-y brae;

Ah

Ah

Ah
There in the Highlands, the Highlands of Scotland,

There in the Highlands, the Highlands of Scotland,

Ah

Two weary hunters lost their way.

Two hunters lost their way.

Two weary hunters lost their way. And

Ah

Ah lost their way.
this is what happened, the strange thing that happened to

two weary hunters who lost their way.

Mystic Theme. *THE CURTAIN RISES*

Adagio

*Dialogue*
Brigadoon

Cue: JEFF: Well, most of my friends who have inferiority complexes are absolutely right. They're not as good as everyone else. But someone like you who...

They hear a distant chorus. TOMMY: Do you hear that? Look over there! JEFF: It looks...

Andante misterioso

SOP. ALTO

Brig-a-doon, Brig-a-doon, blooming under sable

TENOR

Brig-a-doon, Brig-a-doon, blooming under sable

BASS

Brig-a-doon, Brig-a-doon, blooming under sable

Andante misterioso

PIANO

CHORUS (a cappella)

like a village... TOMMY: It is... JEFF: But I thought you said there were no towns listed on the map around here. TOMMY: I did... Look... See where that village is? There's a peculiar heavy fog all around it.

skies. Brig-a-doon, Brig-a-doon there my heart forever

skies. Brig-a-doon, Brig-a-doon there my heart forever

skies. Brig-a-doon, Brig-a-doon there my heart forever

K.P. & Co.Ltd. 9207
JEFF: And there's no other mist in the valley. TOMMY: Only around that village. Let's walk over to it. It can't be very far from here. Come on! JEFF: Wait 'til Rand McNally hears about this!

They walk toward the village. CURTAIN

bove! bove! bove!

Maestoso

Allegro vivace
Vendors' Calls

CURTAIN: A road in Brigadoon. Vendors calling their wares are seen passing along the road.

Andante tranquillo

Girl (sop) The mar-ket square!

Man (bass) Come all to the square!

Andante tranquillo

Girl (alto) The mar-ket fair!

Piano

Man (bari) Salt-ed meat I'm sell-in' there! At the fair lad-die!

K.P. & Co.Ltd. 6907
Come ye

Man (TEN.)

Ale for sale or bar-ter there! At the square,

to the fair!

Girl (ALTO)

Ale for sale or bar-ter there! At the square, lad-die!

lad-die!
Come ye down!

Girl (alto) Ye, in the town!

Man (baritone)

Come ye from the hills!

Man (tenor)

Wool 'n' cloth I'm sell-in' there!
At the square, lad-die!
Girl (soprano) Come all ye there!

Girl (alto) Come ye from the mills!

Come all ye there!

Più mosso

Several

Man (tenor) Come ye to the fair!

Several

Come ye,

Più mosso

Come (w.w.) ye,

As the singing continues, the scene changes swiftly to

all ye ev'ry where To the fair!

all ye ev'ry where To the fair!

all ye ev'ry where To the fair!

E.P. & Co. Ltd. ©1907
Come ye men!
Come ye from the loom!

Come ye men!
Come ye from the loom!

Come from pail an' broom!

Come from pail an' broom!

Hear ye everywhere:

Hear ye everywhere:
Don't ye ken
There's a fair

Don't ye ken
There's a fair

Down in Mac - Conn - ach - y

Down in Mac - Conn - ach - y

Square?

Square?

r.h.

K. P. & Co. Ltd. 6907
Now all of ye come to Sandy here, Come over to Sandy's booth. I'm sellin' the sweetest toffee here That ever shook loose a tooth. I eat it myself an' there's no doubt 'Tis creamy an' good an' thick. So, ladies, I hope ye'll buy me out, 'Tis makin' me kind o' sick.
Girls
Tempo I°

Come ye from the loom!

Come from pail an' broom!

Hear ye every where!

Don't ye ken There's a fair

K.P. & Co. Ltd. 6907
VENDORS (Girls and Men)

S.

Come all ye there__

A.

Come ye from the loom__ Come

T.

Oh come ye from the loom ye from the loom__ Oh come ye

B.

Oh come ye from the loom ye from the loom__ Oh come ye

The market fair__

Ye in the square The market fair__

from pail an' broom Hear ye ev'-ry-where:

from the pail an' broom Oh hear ye peo-ple, hear ye ev'-ry-where:

from the pail an' broom Oh hear ye hear ev'-ry-where:

K.P. & Co. Ltd. 1907
ALL

Don't ye ken There's a fair Down

Don't ye ken There's a fair Down

Don't ye ken There's a fair Down

Listesso tempo

in Mac-Conn-ach-y Square?

in Mac-Conn-ach-y Square?

in Mac-Conn-ach-y Square?

Listesso tempo

Tutti sempre
Vendors

Girl (SOP.)

all ye there!

Aie __________ for sale or

all ye there!

Mac Gregor

STUART CAMERON

Wool

bar-ter there At the fair lad-diel

en clothes I'm sell-in' there At the fair lad-diel

K. P. & Co. Ltd. 1907
Come ye, Come ye, Come ye, Come ye:

Come ye, To the fair_

Come all ye ther! Come ye

Come all ye there! Come ye

to the fair!

to the fair!

to the fair!
MEG
Allegretto

I'm sell'in' a bit o' milk an' cream Come sip it an' ye will vow That

this is the finest milk an' cream That ever came out a cow Though

finest it is, the price is small With milk an' the cream a lack! There's

noth'in' to do but sell it all. The cow won't take it back.
Più mosso
Tutti.

Tempo I°

All of ye down from in the hills, An' all of ye in the glen!—Come

Come ye from the hills!—

Tempo I°
all of ye down from in the mills! An' all of ye bairns an' men. Come

Come ye from the mills!

Come ye from the mills!

all of ye from the weav-in' loom! Come all of ye to the square! Come

Come ye in the glen,

Come ye in the glen,
all of ye from the pail an’broom! Come all of ye to the fair!

Come ye bairn, Come ye men!

Come ye bairn, Come ye men!

Come ye from the loom! Come

Oh come ye from the loom ye from the loom! Oh come ye

Oh come ye from the loom ye from the loom! Oh come ye
from pail an' broom! Hear ye
from the pail an' broom! Oh hear ye people, hear ye
from the pail an' broom! Oh hear ye hear
ev'rywhere Don't ye ken There's a fair
nev'rywhere Don't ye ken There's a fair
nev'rywhere Don't ye ken There's a fair
K. P. & Co. Ltd. 6007
Down in Mac Connachy

diacritics: crescendo

Dialogue

Square?

Square?

Square?
No. 6

Waitin' For My Dearie

 Cue: FIONA: No. Ye see, I dinna want to jus' get married. (The music begins) I think ye should only do it when ye and your lad want to stay together fiercely an' gettin' married is the only way ye can do it that's proper.

 MEG: That's an unusual idea, Fiona.

 Allegretto

 PIANO

 verse

 FIONA

 Man-y a las-sie as ev-ry-one knows'll Try to be mar-ried be-fore twen-ty-five.

 Clar.

 So she'll a-gree to most an-y pro-po-sal, All he mus' be is a man an' a-live.

 I hold a dream an'there's no com-pro-mis-in'; I know there's one cer-tain lad-die for me.
One day he'll come walk-in' o'er the horizon; But should he not then an old maid I'll be.

Foolish ye may say. Foolish I will stay.

REFRAIN

Waitin' for my dearie An' happy am I__To

P'a tempo

hold my heart till he comes stroll-in' by.
When he comes, my dearie, One look an' I'll know.
That

he's the dearie I've been wantin' so.
Though I'll

live forty lives Till the day he arrives I'll not ever, ever grieve.
For my

hopes will be high That he'll come stroll-in' by; For ye see, I believe That

K. P. & Co. Ltd., 6907
there's a lady wea-ry An' wan-der-in' free Who's
wait-in' for his dea-rie: Me!

Girl (ALTO)  
Piu mosso

What do ye do while ye're wait-in' a-round For your lad to come your way? Well, when

girl (SOP)  

no one is look-in' ye kneel on the ground An' ye pray an' pray an' pray! But when

K. P. & Co. Ltd. 6907
lassies sit an' have no men Oh, how long becomes the night. But I
fear the night is longer when the lad's not right.

Tempo I9

Waitin' for my dearie Is sweeter to me

Than wooin' any laddie on the

K. P. & Co. Ltd. 5607
FIONA

Dream-in' of your dear-ie An' id-lin' the day-

FIONA

That's how I am an' how I'll ev-er stay. Though I'll

live for-ty lives Till the day he ar-rives I'll not ev-er, ev-er grieve. For my

Ah, Ah, Ah, Ah, ev-er, ev-er grieve.
hopes will be high That he'll come stroll-in' by; For ye see, I believe

That

Ah, Ah, Ah, Ah, ye see, believe That

There's a lady wear-y An' wan-der-in' free Who's

There's a lady wear-y An' wan-der-in' free Who's

wait-in' for his dearie: Me!

wait-in' for his dearie:
No. 7  I'll Go Home With Bonnie Jean

" Cue: CHARLIE: I dinna wonder about women any more, Angus. I'm not allowed to. (The music begins)"

ANGUS: Why, that's right, Charlie. Ye're through with the lasses for good.

Allegro con brio  CHARLIE

1. I used to be a rov-in' lad
   used to have a hundred friends
   But
   Edinburgh I used to know

PIANO

rov-in' an' wander-in' life I had. On any lass I'd frown
when we are wedded, the friendship ends. They never come to call
So farewell with an air an' her name was Jo; An' ev'ry night at ten I would

try to tie me down. But then one day I saw a maid
well to one all. Farewell to all the lads I knew; I'll
meet her in the glen. But now I'll not see her again; es-

K.F.& Co.Ltd. 6907
held out her hand an' I stayed an' stayed. An' now, a-cross the green, I'll go
see them a-gain when they're mar- ried too. For soon, a-cross the green, I'll go
pec-ial-ly not in the glen at ten. For now a-cross the green, I'll go

CHARLIE

home with bon-nie Jean.
home with bon-nie Jean.
home with bon-nie Jean.

Go home, go home, go

SOP.
ALTO

TEN.
BASS

PIANO

Br.

K. P. & Co. Ltd. 4907
CHARLIE

SOP.  

ALTO

home with bon-nie Jean — Go home — Go home. 

TEN.  

BASS

home with bon-nie Jean — Go home — Go home. 

CHARLIE

1-2-3

2. I Jean.  

3. In Hel-lo to mar-ried 

men I've known; I'll soon have a wife an' leave yours a- lone, A bon-nie wife in  

Più calmo

K.P. & Co. Ltd. 6907
Andaate

deed, An' she's all I'll ever need. With bon-nie Jean my

day's will fly; An' love her I will till the day I die. That's

CHARLIE

wily, a-cross the green, I'll go home with bon-nie Jean.
home, Go home, go home with bon-nie Jean! Go home, Go home, go home with bon-nie Jean! Go

con fuoco

I'll go home with bon-nie Jean!

home, go home. He'll go home with bon-nie Jean!

home, go home. He'll go home with bon-nie Jean!

lunga

Attacca
No. 7a

Dance

Allegro con grazia

Maggie begins a flirtatious dance with Charlie.

K. P. & Co. Ltd. 6907
Harry walks in.
Cl.

P pastorale

HARRY:
"Hey, Maggie!"

a capriccio

Ob.
P grazioso poco rit. Str.

Allegretto scherzando

P. Harry approaches Maggie

K.P. & Co. Ltd. 6907
Maggie runs into Harry's arms.

Allegro giocoso

The Fishmonger appears and dances with Harry.
The Heather On The Hill

Case: TOMMY: May I go with you?

FIONA: No. I'll do it much faster alone. (The music begins)

TOMMY: I won't bother you. Really. Maybe I'm the one who's slightly nutty, but...

Moderato

VERSE

TOMMY

Can't we two go walk-in' together Out beyond the valley of trees?

Out where there's a hill-side of heather Curtseyin' gently in the breeze.

That's what I'd like to do: See the heather but with you.

K.P. & Co.Ltd.6907
REFRAIN

The mist of May is in the gloamin';
And all the clouds are holdin' still,

So take my hand and let's go roamin' Through the

heather on the hill.
The mornin' dew is blinkin' yonder;

There's lazy music in the rill,
And all I want to do is wander Through the heather on the hill. There may be other days as rich and rare. There may be other springs as full and fair. But they won't be the same, they'll come and go; For this I know:
That when the mist is in the gloamin';
And all the clouds are holdin' still,

If you're not there I won't go roam-in' Through the

heather on the hill: The heath-er

on the hill.

K. P. & Co. Ltd. 6907
FIONA: Ye see, ye can say nice things when ye want to. TOMMY: Yes! It almost sounded like I was making love to you, didn’t it?

FIONA: Oh! There’s a difference between makin’ love an’ just bein’ sentimental because ye’re tired.

TOMMY: Is that what I’m being—sentimental because I’m tired?

FIONA: I believe so. But ’tis very agreeable.

The mist of May is in the gloamin’;
An’ all the clouds are holdin’ still.

So take my hand and we’ll go roam-in’ Through the
heather on the hill. The morn’in’dew is blink-in’
yonder; There’s lazy music in the rill;
An’tis a love-ly time to wan-der Through the heather on the
hill. There may be oth-er days as rich an’ rare. There may be

K. P. & Co. Ltd. 8907
Other springs as full an' fair. But they won't be the same, they'll come an'

FIONA

For this I know;

JOHNNY

For this I know;

That when the mist is in the gloamin'

And all the clouds are holdin' still;

That when the mist is in the gloamin'
If you're not there I won't go roam-in' Through the
And all the clouds are hold-in'still; Through the
heather on the hill; The heather
heather on the hill; The heather
on the hill.
on the hill.

K. P. & Co. Ltd. 6907
(Thunder) TOMMY: What's that?

FIONA: Oh we have a storm here every now and then. I'll get my basket an' we'll be off.

As the rain falls, the townsfolk hurry to take shelter.
to the mills Come ye in the glen

Come ye bairn. Come ye men.

Listesso tempo

All of ye down from in the hills, An' all of ye in the glen! Come

Come ye from the hills!

K. P. & Co. Ltd. 6907
all of ye down from in the mills! An' all of ye barns an' men.

Come ye--- from the mills!

Come ye--- from the mills!

Hear ye ev'-ry-where. Don't ye ken---

Hear, oh hear ye peo-ple, hear ye ev'-ry-where. Don't ye ken---

Hear, oh hear ye hear ev'-ry-where. Don't ye ken---

K. P. & Co. Ltd. 6907
No. 8b

Change Of Scene

(For out at curtain to Brockie Sked)

Allegro vivace

Tutti

K.P.&C.Ltd.6707
The Love Of My Life

Case: JEFF: With that philosophy, you must have had a provocative career.
MEG: Ay, I've had a great many heartbreaks. (The music begins)
JEFF: I don't doubt it at all.

At sixteen years I was blue and sad.

Then father said I should find a lad.

I set out to become a wife.

And found the real love of my life.

K. P. & Co. Ltd. 6907
name it was Chris an' the last was Mac Gill. I met him one
came from the low-lands, the low-lands said he; I saw him an'
he was a poet, a rhy-mer was he, He read me some
he was a sol-dier, a fine High-land son. He told me a -

night pick-in' flow'rs on the hill. He had lots of charm an' a
knew he was per-fect for me. Jus' one thing that puz-zled me
verse he had writ-ten for me. He said they would move me these
bout all the bat-tles he'd won. He wast-ed his time tell-in'

cer-tain kind o' touch, An' a cer-tain kind o' ea-ger-ness that pleased me ver-y
an' it al-ways will, Was he told me he had heard a-bout me from his friend Mac
po-em from his pen; An' how right he was be-cause they moved me right in-to the
me a-bout his might, For one look at him de-cid-ed me to not put up a
much.

Gill.
glen.
fight.

rit.

So there 'neath the moon where ro-
We quick fell in love an' went
We stayed till the dawn came an'
We skir-mished for ho-urs that

mance oft-en springs, I gave him my heart an' a few oth-
der down by the creek; The next day he said he'd be back in a
ight-ed the sky. Then I shook his hand an' I bid him good-
night in the glen, An' I found the sword has more might than the

things. I don't know how long that I stayed up-on the hill But the
week. An' I thought he would, for now how was I to know That of
bye. I nev-er went back for what I had heard was true; That a
pen. But when I was drows-in' I snored to my dis-may, An' he
moon had dis-ap-peared an' so had Chris-to-pher Mac Gill.
all the low-land lad-dies there was nev-er one as low!
po-et on-ly writes a-bout the things he can-not do.
thought it was a bu-gle an' got up an'marched a-way.

So I went home an' I thought I'd die;
Till I told my fa-ther the aw-ful truth.
He My pa said: look out for men who think.
Yo'll Now pa said: daugh-ter there must be one.
Some-

fa-ther said: Make an-oth-er try.
So out I said: What diff'-rence? Ye've got your youth.
So out I be more cer-tain with men who drink.
So out I one who's true or too old to run.
So I'm still

K. F. & Co. Ltd. 6307
went to become a wife, An' found the real love
went mad to be a wife, An' found the real love
went to become a wife, An' found the real love
look in to be a wife, An' find the real love

1. 2. 3.

of of of of
my my my my
life. life. life. life.

2. He
3. Oh,
4. Oh,

my life.

Attacca

K. P. A. Co. Ltd. 6907
No. 9a

Change Of Scene

_Meg sits down in a rocking chair as the curtain falls._

_Allegro vivace_

_Tutti

_sempre secco_
A group of girls is passing bits of Scottish clothing to the girl next to a crate. As they pass, they sing.

Vivace

Girls

Jeannie's packin' up! Jeannie's mov-in' out! Jeannie's packin'

ALTO

Jeannie's packin' up! Jeannie's mov-in' out! Jeannie's packin'

up! Jeannie's mov-in' out! Pack all her clothes:

up! Jeannie's mov-in' out! Pack all her clothes:
To-night away she goes! Jean-nie's pack-in'

To-night away she goes! Jean-nie's pack-in'

up! Jean-nie's mov-in' out! Jean-nie's pack-in' up!

up! Jean-nie's mov-in' out! Jean-nie's pack-in' up!

Jean-nie's mov-in' out! The town all knows To -

Jean-nie's mov-in' out! The town all knows To -

K.P. & Co. Ltd. 6997
night away she goes!

night away she goes!

What with all the clothes, All the these an’ those, Why do ye sup-

pose Jean-nie never froze? Han-kies for her nose! Rib-bons for her bows!

pose Jean-nie never froze? Han-kies for her nose! Rib-bons for her bows!
Cotton for her hose! Slippers for her toes. Pack all her clothes, tonight away.

Girl

She goes! Psst! Psst!

(Repeat until girl appears at Jeannie's door.)

Ban.
Girls

Jean-nie's pack-in' up! Jean-nie's mov-in' out! Jean-nie's pack-in' up!

Jean-nie's pack-in' up! Jean-nie's mov-in' out! Jean-nie's pack-in' up!

Jean-nie's mov-in' out! Pack all her clothes; To-

Jean-nie's mov-in' out! Pack all her clothes; To-

(A girl shrieks as an unmentionable piece of clothing is passed.)

night a-way she Eek Jean-nie's pack-in' up!

night a-way she Eek Jean-nie's pack-in' up!

K.P. & Co.Lid 6907
Jean-nie's mov-in' out! Jean-nie's pack-in' up! Jean-nie's mov-in' out! The town all knows Tonight away

Jean-nie's mov-in' out! Jean-nie's pack-in' up! Jean-nie's mov-in' out! The town all knows Tonight away

The last girl slams the crate. Charlie appears. CHARLIE: Hi! DIALOGUE

she

she

Bsn. dim. - - - - - - - - - - - - - - - - - - - pp

K. P. & Co. Ltd. 6907
No. 11 Come To Me, Bend To Me

Cue: CHARLIE: I can hardly wait for the weddin'. (The music begins)
CHARLIE: Jeannie!
JEANNIE: (from within) What?

Allegretto

VERSE

CHARLIE

Because they've told me I can't be-hold ye Till wed-din' mu-sic starts play-in'; To ease my long-in' there's noth-in' wrong in me stand-in'

REFRAIN

out here an' say in': Come to me, bend to me,

E.F.& Co.Ltd. 6907
kiss me good day!  Dar-lin', my dar-lin', 'tis all I can say, jus' Come to me, bend to me,

kiss me good day!  Gie me your lips an' don't

JEANNIE: Charlie, please go away!  CHARLIE

take them a-way.  Come, dear-ie

K.F.& Co. Ltd. 6907
near me so ye can hear me, I've got to whisper this
soft-ly._ For though I'm burn-in' to shout my yearn-in' The words come
tip-toe-in' off me Oh, Come to me
dim._ _ _ _ _ _ _ _ _ _ _ _ p dolce
bend to me, kiss me good day! Dar-lin', my

K.P. & Co. Ltd. 1907
dar·lin', 'tis all I can say, just

Come to me, bend to me, kiss me good

day! Gie me your lips an' don't

take them a· way.

a tempo

Bell

K. P. & Co. Ltd. 6907
Dance

TRANSMITION

Allegretto

A girl enters through Joanne's door.

CHARLIE

She stops him gently and lends him out.

Come to me, bend to me, kiss...

P dolce

Vln.

'Celli

Ob.

Vln.

Joanne appears.

calando

K.P. & Co Ltd 8907
She dances with the girls, anticipating the joys of marriage, and the sorrow of leaving her father's house.
The girls leave.

CHARLIE: (from outside) Allegretto

Because they told me I can't behold ye till weddin' music starts playin'; To ease my longin' there's nothin' wrong in Me standin' out here an' sayin': Come to me, bend to me, kiss me good

K. F. & Co., Ltd. 6907
Darlin', my darlin', 'tis all I can say, jus' come to me, bend to me, kiss me good day!

Gie me your lips an' don't take them away.

Jeannie concludes her dance in readiness for the wedding.
No. 12

Almost Like Being In Love

Cue: TOMMY: I never felt better in my life!

JEFF: You, too? (The music begins)

Moderato

VERSE  

TOMMY

May-be the sun gave me the pow'r, for I could swim Loch Lo-mond and be

home in half an hour. May-be the air gave me the drive, for I'm all a-glow and a-

REFRAIN

Allegro con spirito

live! What a day this has been! What a rare mood I'm in! Why, it's

almost like being in love! There's a smile on my
face for the whole human race! Why, it's almost like being in love! All the music of life seems to be like a bell that is ringing for me! And from the way that I feel when that bell starts to peal, I would swear I was
falling, I could swear I was falling, It's almost like being in love.

When we walked up the brae, not a word did we say. It was

almost like being in love. But your
arm link'd in mine made the world kind o' fine. It was

Più mosso

almost like being in love! All the

Tempo I°

music of life seems to be like a

FIONA rit.

TOMMY

And from the bell that is ringing for me!

FIONA

And from the
way that I feel when that bell starts to peal, I would swear I was fall-in',

It's almost like I could swear I was falling, It's almost like being in love.

being in love.
No. 13

Bible Scene

Cue: TOMMY: There's no hurry. Let's stay for the wedding. After all . . . (Music) He picks up the Bible.

JEFF: What's the matter?

TOMMY: I must be a little touched. Listen to this—"Married: Elizabeth Lang to Andrew MacKeith. July second, seventeen nineteen."

JEFF: What's so amazing? People used to get married then.


JEFF: Well?

TOMMY: But Fiona is twenty-four, and she's got a sister six years younger named Jean.

JEFF: Well? TOMMY: But those are the two sisters in this Bible.

JEFF: Ridiculous, they're probably just named after them.

TOMMY: Jean's getting married today. Did you know that?

JEFF: Yes.

TOMMY: Do you know the name of the guy she's marrying?

JEFF: They told me at the tavern. Someone named Cameron.


JEFF: Congratulations!

TOMMY: Wait! . . . No Brigadoon on the map. No phones in the whole town.

Thanks to Mr. Dumfaddie for doing something about a miracle. (DIALOGUE CONTINUES)
No. 14

Change Of Scene

 Cue: TOMMY: Where does he live?

 JEFF: Down the road, in a tree. (The music begins)

 FIONA: He doesn't live in a tree, Mr. Douglas. Mr. Murdoch is a great man... All right, Tommy. I'll take ye to 'im. I hadn'a wanted to 'cause I was hopin' we could have this day together.

 Poco andante

 TOMMY: What's that got to do with it?

 FIONA: 'Tis goin' to be so hard for ye to believe what ye'll hear. Ye'll think there is something wrong with us an' ye'll leave. I know it.

 TOMMY: Maybe I will and maybe I won't. Come on, Jeff.

 JEFF: Is it informal, or should I wear my three-cornered hat?

 TOMMY: Come on, I said! CURTAIN

 Poco meno mosso

 K.P. & Co. Ltd. 6907
Chorus (Invisible)

The CURTAIN rises on the Murdoch Scene.
End of Murdoch Scene

Cue:  
FIONA: I mus' hurry now. Thank ye, Mr. Murdoch. *A distant chorus is heard.*
Mr. MURDOCH: She's a dear lass.
TOMMY: I'm finding that out. Tell me, Mr. Murdoch, you're all perfectly happy living in this little town?

Mr. MURDOCH: Of course, lad. After all, sunshine can peep through a small hole.
TOMMY: But at night when you go to sleep; what's it like?
Mr. MURDOCH: Well, for me, 'tis like bein' carried on shadowy arms to some far off cloud an' there I float till mornin'. An' yet, sometimes I think I hear strange voices.
TOMMY: Voices?

Mr. MURDOCH: Ay. They say no words I can remember. But they're voices filled with a fearful longin'; an' often they seem to be callin' me back. I've pondered it when I'm awake; an' I think - I have a feelin' I'm hearin' the outside world. There mus' be lots of folks out there who'd like a Brigadoon...

Oh, tis the weddin' time. CURTAIN

K. P. & Co., Ltd. 6907
Entrance Of The Clans

The clans of Brigadoon arrive for the wedding. Each leader calls his clan's name.

Allegro vivace

Curtain

Str., W.W.

Str. cantabile

K. P. & Co. Ltd. 6907
"Mac Mon-ies!"

Tutti marzato

"Cam-eron!"

"Mac Mil-lan!"

"Mac Leod!"
Meg enters alone

Tymp.

Cymb.

Mac Keith!

Mr. MURDOCH: There's goin' to be a weddin'.

K. P. & Co. Ltd. 1907
Wedding Ceremony
(Incidental)

Lento
Alto Fl.

Jean and Mr. MacKeith enter. Mr. MURDOCH: We have no minister in Brigadoon now. In most villages this would be a calamitous thing. But we know 'tis a blessin'. When there is no minister present it is perfectly proper accordin' to the laws of Scotland for two people to be wed by sincere mutual consent.

There need be nothin' in writin'...

All that's necessary is

the promise of love
as long as ye both
are on earth...

CHARLIE: I shall love ye till I die.

An' I'll make all effort

JEAN: An' so much will

I try... to be a

fine... an' lovin' wife.

Go ahead, lad...

Mr. MURDOCH: Well, kiss her, lad... Mr. Forsythe, I know, would have liked to be here. But if ye'll both be good an' true to each other than ye canna help but live in the Grace of God. An' Mr. Forsythe could have asked no more than that.

CHARLIE: Are we married now, Mr. Murdoch?

Mr. MURDOCH: Are we married now, Mr. Murdoch? Ay lad. Ye're married.

The church bells ring

The townsfolk gather quicky around them shaking hands and kissing. (Segue)
FIONA: It was a nice weddin', wasn't it?

Stuart Cameron (leading a toast)  Townsfolk
The bride! Huch-hi! Huch-hi! Huch-hi! The bride! Huch-

Allegro giocoso

Charlie and Jenn begin the wedding dance.

Everybody joins in.
Harry and two others appear, each carrying two swords which they cross on the ground.
The crowd murmurs, "The swords."

Allegro giusto

Harry bows to Jeannie.

Harry starts the Sword Dance, moving around the points of the crossed swords.
The two others join in.

Men.

(§:d)

Go, men! Spin like a dervish in a steam-in'
wind! Sp'in' ye're noth-in' but a scream-in' wind!

K.P. & Co.Ltd. 6907
Girls: Hush-hi!

Men: Spin like a dervish in a steam-in' wind!

Spin 'till ye're nothin' but a scream-in' wind!
Piec.

pp subito

Girls: Huch-hil

Men: Spin like a dervish in a steam-in' wind!
Spin 'till ye're noth-in' but a scream-in' wind!

K. P. & Co. Ltd. 8907
SOP.

ALTOS

Ten.

BASS

Din na touch the sword!

Din na touch the sword!

Watch it as ye

Watch it as ye
spin!

Men

Spin 'till ye're noth-in' but a scream-in' wind!
THE REEL

Now the whole town is dancing.

Vivace (d: d)

Townsfolk

Huch-hi!

Townsfolk

Huch-hi!

S.

Ah!

A.

T.

R.

Ah!

K. F. & Co. Ltd. 6907
Hey, men! Go, men! Leap, men! Like a spark!

Harry approaches Jeanie... He asks her to dance.

K. P. & Co. Ltd. 6907
The crowd surrounds Jeannie and Harry.

Ah! Faster, faster,

Ah! Faster, faster,

Ah! Faster, faster,

ff Tutti

K. P. & Co. Ltd. 6907
o'er the sword! Ah!

Faster, faster, o'er the sword! Spin ye an'

Faster, faster, o'er the sword! Spin ye an'

K. P. & Co. Ltd. 6907
go like the snow flying o'er the sea!

Spin ye an' go like the snow flying
o'er the sea! Ah! 'Round an'
'o'er the sea! Ah! 'Round an'
'o'er the sea! Ah! 'Round an'
'round a - gain! Ah! 'Round an'
'round a - gain! Ah! 'Round an'
'round a - gain! Ah! 'Round an'
No. 20

End Of Act I

The crowd parts and Jean is seen lying on the floor sobbing, with Harry hovering over her. She rises and runs to Charlie. A fight starts between Harry and one of the men. Harry picks up the sword and moves toward the crowd menacingly. Tommy comes forward and knocks Harry to the ground.

FIONA: Tommy! Tommy!

HARRY: All I've done is to want ye too much...I'm leavin' Brigadoon. 'Tis the end of all of us! The miracle's over! (Music)

He runs off. All the men surge forward to follow him.

Allegro strenpitioso
No. 21

ACT II

Entr'act

Allegro con brio

L'istesso tempo

ALMOST LIKE BEING IN LOVE

Allegro con spirito
COME TO ME, BEND TO ME

Allegretto

a tempo

espr. cres. poco a poco

dim.

p cresc.

dim.

rit
i'LL GO HOME WITH BONNIE JEAN
Allegro con brio
Allegro agitato

Harry Ritchie is rushing through the forest, looking wildly from side to side.

Men of Brigadoon (In the distance)

Harry Ritchie!_ Har - ry Ritchie!_
Run an' get 'im! Get 'im! Run an' get 'im! Get 'im!

Run an' get 'im! Get 'im! Run an' get 'im! Get 'im!

Run, ye men or ye will never see another morn-in'!

Run, ye men or ye will never see another morn-in'!
Go an' stop 'im! Stop 'im! Go an' stop 'im! Stop 'im!

Run, ye High-land men or ye won't ken an-o-ther day!

Run, ye High-land men or ye won't ken an-o-ther day!

pp sempre

K.P. & Co. Ltd. 6757
Several men of Brigadoon pursue Harry.

Mac GREGOR

Beat-on sure came this way An' we can-na be too far behind 'im, lad-die.

Ye, there, head for the brae! Keep your eye ope'or ye win-na find 'im lad-die!

STUART CAMERON

I'll go down to the creek, An' by God, if I see 'im I'll throw 'im in it!
Mac GREGOR

Search the hill to the peak! Find 'im, lads, or to-

They rush away.

morrow will never, never come!

Run an' get 'im! Get 'im! Run an' get 'im! Get 'im!

Run an' get 'im! Get 'im! Run an' get 'im! Get 'im!

K. P. & Co. Ltd. 6907
Run an' get 'im now or ye won't plough another meadow!

Run an' get 'im now or ye won't plough another meadow!

Go an' stop 'im! Stop 'im! Go an' stop 'im! Stop 'im!

Go an' stop 'im! Stop 'im! Go an' stop 'im! Stop 'im!

Run ye Highland men or ye won't ken another day!

Run ye Highland men or ye won't ken another day!

K. P. & Co. Ltd. 1907
TOMMY (Running in with Jeff): Let's separate. You go right and I'll go left. He can't be too far from here. (Singing)

If he comes into sight

Hold him fast! Many lives are depending on it! This must not end tonight!
They must know that to-mor-row is really gonn-a come!

Run an' get 'im! Get 'im! Run an' get 'im! Get 'im!

Run an' get 'im! Get 'im! Run an' get 'im! Get 'im!

Spread your hu-man net But don't for-get that time's a-gin' ye!

Spread your hu-man net But don't for-get that time's a-gin' ye!
Go an' stop' im! Stop' im! Go an' stop' im! Stop' im!

Go an' stop' im! Stop' in! Go an' stop' im! Stop' im!

Run, ye High-land men or ye won't ken an'-other day!

Run, ye High-land men or ye won't ken an'-other day!

Tutti
A terrible cry is heard from the forest.

Meno mosso

Mac Gregor and Stuart Cameron appear with Harry's body.
Mac GREGOR

Lads, say a pray'r, I'm afraid Har-ry Rit-chie is dead!

TOMMY

Looks like he fell on a rock and it crushed in his head.

STUART CAMERON

No-bod-y want-ed for Har-ry to be smitten down!

All that we wished was to keep 'im from leav-in' the town.

K. P. & Co. Ltd. 6907
Mac GREGOR

Look ye, I understand! There's no sense for us all to be sad about it

This was clear God's own hand, An' we all should be grateful an' glad about it!
STUART CAMERON

Though it may be very true what the lad here has said;

Don't tell the rest till to-mor-row that Rit-chie is dead!

L'istesso tempo \( \text{\textit{d:}=d} \)

They'll find he's dead to-mor-row!

\textit{ben marcato}

Tell 'em all is right!

Bell
There should be no more sorrow

On this wedding night!

Men: "Aye!"

Tempo I°

Thanks to heaven! Thanks to heaven!

Thanks to heaven! Thanks to heaven!

Tempo I°
Thank the pow'rs that be ye all will see another morn-in!

Thanks to heav-en!

Thank an' thank again ye'll ken another
No. 22-A

Change Of Scene

Maestoso

THE CURTAIN RISES. (DIALOGUE)
There But For You Go I

Cue: FIONA: Ye think ye're in love with me?

TOMMY: Think? What good does thinking do? If I thought about it, it wouldn't make any more sense... (The music begins) than the miracle. But what I feel is something else.

FIONA: What do ye feel, Tommy?

Andante con moto

VERSE

TOMMY

This is hard to say, but as I wandered through the lea I felt for

just a fleeting moment that I suddenly was free of being

lonely; Then I closed my eyes and saw the very reason

K.P. & Co. Ltd. 1907
why. I saw a man with his head bowed
low His heart had no place to go,
looked and I thought to myself with a sigh: There but for you go
I saw a man walking by the sea

K. P. & Co. Ltd. 6907
lone with the tide was he,
I looked and I thought as I

watched him go by:
There but for you go I.

Poco più mosso

Lone-ly men a-round me try-ing not to
cry;
Till the day you found me, There a-

K. P. & Co. Ltd. 6907
among them was I. I saw a man who had never known
A love that was all his own.

I thought as I thanked all the stars in the sky:

There but for you go I
FIONA: Oh, Tommy! Tommy!
TOMMY: I love you, Fiona. I guess that's all there is to it.
FIONA: I've wanted to hear ye say it. Even though it be at the last minute like this.
TOMMY: The last minute?
FIONA: Aye. Soon now 'tis the end of our day.

TOMMY: And then you... you... vanish?
FIONA: Aye. TOMMY: But, Fiona, I can't leave you. Not now I can't...

Didn't Lundie say someone could stay if he loved someone enough?
FIONA: Aye.
TOMMY: We'll that's for me! Where do I go? Who do I talk to?

Where do I get a passport to disappear? FIONA: Tommy! Tommy!
TOMMY: I don't want to be without you ever again. I'd be afraid to be.
I saw a man who had never known
love that was all his own.
I thought as I thanked all the
stars in the sky:
There but for you go
Allegro giusto

THE CURTAIN RISES

Everybody is engaged in a gay country dance.
Now if ye think this wed-din' day went jus' a bit astray.

miss. Then I will tell ye 'bout a wed-din' far more daft than this. The lad involved turned out to be no other but my papa. An' by the strangest bit o' luck, the woman was my ma.
REFRAIN

1. Gre-gor, Mac Ken-na, Mac Gow-an, Mac Graw, Mac Vit-je, Mac Neil and Mac Rae; Aye,
   quarter to five ev’ry body was there A wait-in’ a-round in the room. Mac
   all of a sud-den the liquor was gone; The gin an’ the whis-key an’ all. An’

   all of the folk in the vil-lage were there At my moth-er’s wed-din’ day For
   Vick-er, Mac Doug-all, Mac Duff an’ Mac Coy Ev’ry bod-y but the groom An’
   all of a sud-den the wed-din’ af-fair Had be-come a bon-nie brawl For

   pa had asked his friend Mac Phee, An’ Mac had come with May Mac Gee An’
   as the ho-urs tur-tled by The men got feel-in’ kind o’ dry An’
   Pete Mac Graw an’ Joe Mac Phee Be-gan to fight for May Mac Gee, While

   May in-vit-ed nine-ty three To my moth-er’s wed-din’ day Then
   thought they’d take a nip o’ rye While a wait-in’ for the groom. An’
   May Mac Gee an’ Sam Mac Kee were a woo-in’ in the hall. So
up the road came Ed Mac Keen With half the town of
cold an' stiff was John Mac Vay They used 'im for a

MEG

A-ber-deen.
on the gin.
serv-in' tray.

SOP.

ALTO
Aye ev'-ry one was on the scene At her mother's wed-din' day,
An' soon the room be-gan to spin At her mother's wed-din' day.
For ev'-ry one was blithe an' gay At her mother's wed-din' day.

TENOR

BASS
Tutti

2. At
3. Then
4. Mac
(Repeat three times)
4. Duff an' Mac Vit-ie were play-in' a game An' us - in' Mac Coy for the ball. Mac
5. peo - ple were ly - in' all o - ver the room, A - look - in' as if they were dead. Then

Ken - na was eat - in' the bri - dal bou -quet An' Mac Neil hung on the wall. When
moth - er un - cov - ered the min - is - ter quick, An' she told 'im go a - head. Then

fi - nal - ly my fa - ther came, His eyes were red, his nose a - flame; He
pa kneeled down on Bill Mac Rae, An' moth - er kneeled on Jock Mac Kay; The

din - na ev - en know his name; He was drunk - est of them all. 5. The
preach - er stood on John Mac Vay; An' that's how my ma was
wed. It was a sight beyond compare. I

MEG

ought to know for I was there.

SOP.

ALTO

There never was a

TENOR

BASS

There never was a

Tutti

As my mother's weddin' day!

day as rare As her mother's weddin' day!

day as rare As her mother's weddin' day!

K. P. & Co. Ltd. 4902
No. 24b

Dance

Meg is carried off by some men. The others resume the country dance. Everyone is very gay.

Allegro con brio

Tutti

K.P.A Co.Ltd.6907
The dance is suddenly interrupted.
(Segue)
Funeral
(Traditional Piobrochhead)

Everyone starts back in horror. Bagpipers appear, followed by Donald Ritchie, who is carrying Harry's body.

Andante mesto

The men lay down the body.

FUNERAL DANCE Maggie dances the Piobrochhead, a ritual of mourning, to the sound of the Pipes and Scottish Drums.

Andante con moto

f sempre

K.P.& Co. Ltd. 6207
The funeral procession disappears.

TOMMY: Jeff, I'm not going back with you!

JEFF: Just for the record, what are you talking about?  (DIALOGUE CONTINUES)
From This Day On

Cue: Mr. Murdoch: 'Tis the hardest thing in the world to give everythin'; even though 'tis usually the only way to get everythin'. (The music begins.)

TOMMY: Do you understand at all?

Andante

VERSE FIONA:

Din-na ye know, Tom-ny, that ye're all I'm liv-in' for? So how can ye go, Tom-ny, when I'll

TOMMY: No, Fiona. You won't remember that way. And neither will I.

need ye more an' more.

REFRAIN TOMMY

Andante con moto

You and the world we knew will glow till my life is

K. P. & Co. Ltd. 6907
through; For you're part of me from this day on.

And some day if I should love, it's you I'll be dreaming of; For you're all I'll see from

Piu mosso

These hurried
hours were all the life we could share—Still I will go with not a

Tear, just a prayer—When we are far apart you'll

find something from your heart has gone! Gone with me from

Adagio

TOMMY: You see? We mustn't be sorry

this day on.

K. F. & Co. Ltd. 6907
FIONA: I'm not. In fact I shouldn't be surprised if I'll be less lonely now than I was afore ye came. I think real loneliness is not bein' in love in vain, but not bein' in love at all.

TOMMY: But it'll fade in time.  FIONA: No. I wonna' do that.

Through all the years to come an' through all the tears to come I know I'll be yours from this day.
FIONA: Oh, Tommy! 'Tis the end of our day!
TOMMY: I'm sorry Fiona. To stay I had to have no fears and no doubts. ... Goodbye.

FIONA: Goodbye Tommy... An' dinna forget... any day... any night... that always an' always I love ye...
I love ye... I love ye... I love ye... I love ye... I love ye...

heart for ever lies.

heart for ever lies.

heart for ever lies.

Fiona is no longer there... Darkness

CURTAIN

MYSTIC THEME

Fl. adagio 'Cello

dim.

morendo

K. P. & Co. Ltd. 1907
Change Of Scene

Allegro agitato

Str.

Tpt.

pp cresc. poco a poco

Tutti

Tempo di Boogie-woogie

Curtain

Jeff is sitting

at the bar.


(Dialogue continues)

K. P. & Co. Ltd. 8907
Cue: JANE: Why didn't you wire me you were coming in. After all, darling, I did think the minute you'd get in town you'd call me... or come to me... At this instant a vision of Fiona appears.

As Fiona sings, Jane continues talking. Her mouth is moving, but no sound is forthcoming.

(A) COME TO ME, BEND TO ME

FIONA

Allegretto  Tommy turns from the bar and looks off dreamily.

Come to me, bend to me, kiss me good day!  Dar- lin', my

cocktail from Frank and says something to him, but no words are heard.

dar - lin', 'tis all I can say, jus' Come to me, bend to me,
kiss me good day! Gie me your lips an' don't take them a-way.
*JANE:* If you really want to avoid everybody, why don't we take Mr Jackson's house. It's far away and right on the top of a high, beautiful hill.

*Fiona's image appears again.*

**THE HEATHER ON THE HILL**

*Moderato*

*FIONA*

Through the heath-er on the hill.

But when the mist is in the

*Str.*

*FIONA*

Gloam-in',

An' all the clouds are hold-in'still

*(Distant voices)*

*Where are ye, lad?*

*Where are ye, lad?*

*Gone for-ev-er are ye now.*
FIONA

If ye're not here I won't go roam-in' Through the heather on the

Several Girls (very distant)

What a day this has been!

Gone forever are ye now?

FIONA

hill

The heather on the

TOMMY: No, Jane! No!
JANE: No, what?
TOMMY: I can't go through with it! There's going to be no wedding next month. (dialogue continues)
JANE: I think you're going clean out of your mind. But I refuse to stand here and argue with you in this bar! Let's go home and... (Charlie is seen)

(C) I'LL GO HOME WITH BONNIE JEAN

Allegro con brio CHARLIE

Go home, go home, go home with bon-nie Jean! Go home, go home, I'll go home with bon-nie Jean! Go home, go home, go home, I'll go...

(Segue)

JANE: And if you think anyone else is going to put up with your nonsense you're raving mad.
JANE: (Continuing) So think that over Mr. Albright, when you're all alone!  
(The music begins)

(n) FROM THIS DAY ON

Allegro appassionato

TUTTI

FIONA: I think real

loneliness is not bein' in love in vain,
but not bein' in love at all.

TOMMY: You understood,
Fiona—I didn't.

FIONA

Andante con moto

You walking through the

heather when we were there together, That's

TOMMY: You were right. It never faded.

all I'll see from this day on.

K.P.A Co. Ltd. 696
These hurried hours were all the life we could share;——
Still I will

Andante con moto
Through

FIONA: go with not a tear, just a prayer—— that When

FIONA: all the years to come an' through all the tears to

cresc.

FIONA: come I know I'll be yours from this day

TOMMY: I know I'll be yours from this day

K. P. & Co., Ltd. 6907
(E) DOWN IN MAC CONNACHY SQUARE

FIONA & TOMMY

Allegro

Fiona's image disappears. Tommy turns to the bar and hurriedly picks up the phone.

TOMMY:
Room 732, please!

Jeff? Are you sober? ... I want to go back to Scotland. Never mind what for! ... Do you want to come with me? ... Well, get plane reservations right away! ... I know it isn't there, but I want to see where it was ... I want to go ... I want to go, do you hear? ... I want to go! ...

Townshend of Brigadoon (appearing in a vision)

SOP.
ALTO

Come ye from the hills!

TEN.

Come ye from the hills!

BASS

Come

Allegro marziale

pp possibile sempre staccato

K. P. & Co. Ltd. 9097
Tommy continues talking, as if trying to overshout the voices of the vision.

ye from the mills! (Hear ye)

ye from the mills! (Hear ye)

ye from the mills! (Hear ye)

ev'rywhere: (Don't ye ken)

Don't ye ken (There's a fair)

Don't ye ken (There's a fair)

Don't ye ken (There's a fair)

K. F. & Co. Ltd. 4397
Change Of Scene

Allegro agitato

Tpt.

pp Str. cresc. poco a poco

Tutti

Bagpipes (distant)

TRADITIONAL REEL

Allegro con brio

CURTAIN (DIALOGUE)
No. 30

Finale

Cue: TOMMY: Why do people have to lose things to find out what they mean?
JEFF: Take a last look and let's start walking. I got lost around here once.

Andante misterioso

They hear a distant chorus.

Briga - doon, Brig a - doon, blooming
Briga - doon, Brig a - doon, blooming
Briga - doon, Brig a - doon, blooming

Chorus (a cappella)

Suddenly Mr. Murdoch appears.

under sa - ble skies. Brig a - doon, Brig a
under sa - ble skies. Brig a - doon, Brig a
under sa - ble skies. Brig a - doon, Brig a

K. P. A. Co. Ltd. 6907
Mr. MURDOCH: Tommy, lad! Ye! My, my! Ye mus’ really love her! Ye woke me up! Come, lad...

Ye shouldn’t be too surprised, lad, I told ye when ye love some one deeply, anythin’ is possible...

world grow cold a-round us, let the heavens cry a
Even miracles.

above! Briga-doon, Briga-doon,
In thy val-ley

above! Briga-doon, Briga-doon,
In thy val-ley

above! Briga-doon, Briga-doon,
In thy val-ley

Tommy and Mr. Murdoch walk slowly away.

Maestoso

there'll be love!

there'll be love!

there'll be love!

Maestoso

K. P. & Co. Ltd. 1907