ACT ONE

OVERTURE (1-1-1)
HEY SISTA OPENING (1-1-1) *end of Overture*
OPENING NUMBER (CHURCH) (1-1-1)
SOMEBODY GONNA LOVE YOU (1-2-1)
OUR PRAYER (1-2-2)
HUCKLEBERRY PIE/I REALLY WANT THAT GIRL (1-3-1)
THAT FINE MISTER (1-3-5)
BIG DOG (1-4-1)
MISTER SCENE (1-4-5)
BRING MY NETTIE BACK (1-4-7)
NOW 5 LONG WINTERS GRAY (1-4-8)
SO-SO-SOFIA (1-5-1)
DEAR GOD – SOFIA (1-5-3)
CHURCH LADIES (1-5-5)
HELL NO! (1-5-6)
BROWN BETTY PT. 1 (1-6-1)
BROWN BETTY PT. 2 (1-6-1)
BROWN BETTY PT. 3 (1-6-3)
BROWN BETTY PT. 4 (1-6-4)
SHUG AVERY COMIN’ TO TOWN! (1-7-1)
DEAR GOD - SHUG (1-7-7)
TOO BEAUTIFUL FOR WORDS (1-7-14)
PUSH DA BUTTON (1-8-1)
UH-OH! (1-8-4)
WHAT ABOUT LOVE? (1-8-11)
END OF ACT ONE (1-8-13)
ACT TWO

OPENING ACT TWO (2-1-1)
MY DADDY SAY I'M EASY (2-1-1)
AFRICA SEQUENCE: NETTIE IN AFRICA, NEW AFRICA 1, OLINKA-EXODUS
FIELD SCENE 4 (2-2-3)
CHURCH LADIES EASTER (2-3-1)
HELL NO! REPRISE (2-3-6)
WITH THESE HANDS (2-4-2)
IN MISS CELIE'S PANTS (2-5-4)
IS THERE ANYTHING I CAN DO FOR YOU? (2-6-1)
WHAT ABOUT LOVE? REPRISE (2-7-2)
CELIE'S SONG (2-7-4)
CHURCH LADIES 4TH OF JULY (2-8-2)
HEY SISTA REPRISE (2-8-6)
THE COLOR PURPLE (2-8-8)
1=106
Overture: fades to vamp

Hey sis-ta wha-cha gon-na do, gon-na etc

Same as p.1 of "Our Prayer"
Opening

Rev. 7 (6/11/05)

Brenda Russell
Allee Willis
Stephen Bray

\[
\begin{align*}
\text{Nettie:} & \quad \text{Hey, sis-ta, what-cha gon do?} \\
\text{Celie:} & \quad \text{Go-in' down by the river, gon-na play with you.}
\end{align*}
\]

\[
\begin{align*}
\text{Papa don't like no scream-in' round here.} \\
\text{No lip from the wo-man when be chug that beer.}
\end{align*}
\]

\[
\begin{align*}
\text{Sho nuf sun gon shine gon-na be grown la-dies of the mar-ry-in' kind.}
\end{align*}
\]

\[
\begin{align*}
\text{Sho nuf moon gon-na rise like a buck-le-ber-ry pie in the middle of the sky. Gon}
\end{align*}
\]

\[
\begin{align*}
\text{Slower - Rubato} \\
\text{Soloist:}
\end{align*}
\]

\[
\begin{align*}
\text{be al-right gon be al-right.} \\
\text{It's Sunday morn-ing—-} \\
\text{so make a
}\end{align*}
\]
Vocal - 2 -

Soloist:

joyful noise a joyful noise unto the Lord!

Joyful noise joyful Lord!

Joyful Lord!

Today's the day God hath made!

Hal-le-hu-jah! Today's the day God hath made!

Ad lib. responses: "Hallelujah", "Sunday", "Yeah"

It's Sunday, It's Sunday, It's Sunday morning so make a

Shuffle triplet feel $j = 150$

joyful noise unto the Lord!

joyful noise Lord!

Soloist:

When the king threw Daniel in the lion's den

Ensemble:

The good Lord works in mys-
Vocal

Soloist:

God sent a mighty angel brought him out again.

Ensemble:

terious ways!

Yes, the good Lord works in myster-

42

When God saw the wicked he knew what to do. Said, No-

terious ways!

45

- ah, bring the animals two by two. I'm gonna keep your boat afloat for

48

forty days 'cause the good Lord works in myster-

'cause the good Lord works in myster-

48

You know that Shad-

49

rach, Meshach and A-

ooom Ah-oom ah-oom
The good Lord works in mysterious ways!

Yes, the good Lord works in mysterious ways!

'Cuz the good Lord works in mysterious ways...
Vocal

Dialog...

Ensemble:

Faster \( d = 112 \)

Vamp (5 times)

Doris:

I heard about poor child Celie,

Doris: + church ladies

Jarene + church ladies

al-ready ru-int two times! Hummph!

Darlene:

she on-ly fourteen years old.

Doris: Jarene Darlene: Doris: Jarene Darlene:


heard a-bout poor child Celie,

al-ready ru-int two times! Hummph!

Darlene: + church ladies

she on-ly fourteen years old.
Church ladies:

No - bo - dy know! I hear her pa take dem chil - dren:

heard a - bout poor child Ce - lie, heard a - bout poor child Ce - lie,

al - read - y ru - int two times! Hummph! al - read - y ru - int two times! Hummph!

she only fourteen years old.

Soloist:

into da woods... and done kilt dem!

Don't waste your time.

heard a - bout poor child Ce - lie, heard a - bout poor child Ce - lie.

al - read - y ru - int two times! Hummph! al - read - y ru - int two times! Hummph!

she only fourteen years old.

tryin' to ras-sle with your world - ly woe:

'cause God...

The good Lord works in mys - te - ri - ous ways!
Vocal

- watchin' over you wherever you go. Yeah.

Yes, the good Lord works in mysterious ways.

Soloist:

back breakin' under all that weight, St. Peter gonna lift it at the pearly gate. Let the spir-

Ensemble:

Oo  oo  oo  oo  ee  ee  oo

rit.

...it walk beside you on your darkest days.

Ensemble:

Oh, the good Lord works in mysterious ways.

Gospel Double Time $d = 136$

Vamp (15 times)

Dialog: Preacher

On Cue: dialog continues

Cue: good Lord is walkin' with ya

Ensemble:

Walk-in!

Soloist:

Cue: good Lord is talkin' with ya, too.

Ensemble: Church ladies:

Talk-in'! Walk-in' withcha, Talk-in' withcha. When the
Vocal

124

Church ladies: Church ladies: Church ladies: Ensemble: Whoa He walk-

-dev-il start squawk'in' wit-cha God won't quit-cha. No he won't! Yes he works!

127

Soloist: in' No He won't Ev'ry day Oh, in ev'ry way

Ensemble: Yes he works! Yes he works! Yes he works!

Church ladies:

Woo

Walk-in' wit-

130

Hm-m He be walk-in' He be gone

Yes he works! Yes he works! Yes he works!

Talk-in' wit-cha, Talk-in' wit-cha, When the dev-il start squawkin' wit-cha

133

Oh, He works this way. Yes, He works

Yes he works! Yes he works! Yes he works!

God won't quit-cha. No he won't! Walk-in' wit-
Vocal

Opening

Soloist:

Ensemble:

Church ladies:

- cha, Talkin' wit cha. When the devil start squawkin' wit cha

Much Slower \( \frac{d}{4} = 85 \)

Soloist: Celie: Soloist: Celie:

hmm. Oh, He works. Yes, He works! Dear God!

Ensemble:

Works! Dear God!

Yes he works! Yes he works! Works!

works! in mysterious

God won't quit cha. No he won't!

Rubato
Gospel / blues cadenza

Jarene:

So make a joyful

Doris:

way!

Ensemble:

Throw your hands up!

Joy.

Jarene:
Vocal

Opening

Jarene:

Doris:

Joyful, joyful, joyful

Get up on your feet, yeah.

Darlene:

Joyful noise, joyful


149

Jarene:

Doris:

Whoa, oh yeah!

Come on unto the Lord. Oh, Lord.

Ensemble:

unto the Lord.
Rubato $\frac{\text{d}}{\text{ca.75}}$

Celie (a capella):

Got no thing to give you but a prayer. God's gonna see you through. To

part with you more than I can bear but somebody gonna love you.

Sweet, baby, sweet. This much I know is true.

Sleep, baby, sleep 'cause somebody gonna love you. When

you grow up and pass me by and tip a lady, "How ya do." You'll

make me smile and I won't cry. Somebody gonna love you.
Rehearsal Keyboard

- 2 -

Somebody Gonna Love You

Sweet, baby, sweet... This much I know is true.

Sleep, baby, sleep... 'cause somebody gonna love you. Oh, I'm always gonna love love...
Our Prayer
(3/19/05)

Brenda Russell
Allee Willis
Stephen Bray

Rehearsal Keyboard

1 - 2 - 2

The Color Purple

Softly
Rubato

Netsie:

Slower

Cielie:

Hey, Sis-ter, what-cha gon-na do Go-in' down by the riv-er, gon-na play with you.

Faster

Netsie:

Faster

Cielie:

Pap-a don't like no scream-in' round here, No lip from the wo-man when he chug that beer.

Both:

Sho nuf sun gon shine, gon be grown la-dies of the mar-ry-in' kind.

Sho nuf moon gon rise like a buck-le-ber-ry pie in the mid-dle of the sky. Gon-na be all right. Gon be all right.

Cielie:

Cielie (dialog): I think there's some peaches left up in the loft.

Faster - Bolder

In Tempo \( \text{J} = 95 \)

Netsie:

Hey Sis-ter, what-cha gon-na say When the big boog-ie man com-in' your way? Gon-na run to the fields where the cot-toe is high and a cow name Bes-sie got a big brown eye.

Book:

Sho nuf sun gon shine Gon-na be grown la-dies of the mar-ry-in' kind.

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Staging Potato

3/19/05

julie

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(310) 275-3456
Soo nuf moon gon rise like a buck-le-ber-ry pie in the mid-dle of the sky. Gon
be all right. Gon be all right. Gon be all right. Gon be all right.

I wan-na know how the world goes.

How far is the moon? How the sky change its col-or?
Rehearsal Keyboard

Our Prayer

51
Nettie:
Hope I find out soon.

What you want?

Wan-na

Vibes

Celic:

54
Celic:
Sit and do nothing. Wan-na buy a new dress. Hope my babies are happy

57

Some place God will bless.

59

Nettie:
Ain't no need to discuss. It ain't worth a big fuss.

Celic:

62
Book:
Whatever comes to us is in God's hands. When I
Rehearsal Keyboard

Both:

lay me down to sleep, I will say my prayer that God love me so deep. He will

Promise our souls to keep together I say a prayer.

What you think God look like?

Dialog... You think he white?

Long white beard, long white dress

Nemtie.

Celia: How you think he watch everybody all at once?
Rehearsal Keyboard

77

Nannie:

me in a school-house
with my college degree.

Strings
Piano

I could

79

Teach all my children
To spell Tennessee.

Piano

81

Celia:

Maybe I'll have a garden
where

Strings (8vo)

84

Birds come to sing.

Know a finch from a sparrow.
Rehearsal Keyboard

Our Prayer

Nettie:

Wan-na hear your birds sing. Wan-na hear your school bell ring.

Both:

No matter what life bring it's in God's hands. When I

lay me down to sleep, I will say my prayer that God love me so deep. He will

promise our souls to keep together I say a prayer.
Pa: "You girls load this wagon.

Celi: You want any kids?

God want me to take care of the kids. That's too heavy for us. Let me take it.

Celi: Nettie: Both:

live in big houses, put swings in the trees. Braid up your gray hair in the

cool of the breeze. And one day the children will sing. When I
lay me down to sleep, I will say my prayer that God love me so deep, He will

promise our souls to keep together I say a prayer

When you're not here to keep you near I'll say our prayer

I'll say our prayer
"I Wanna Marry Nettie"

Voc.

Hey, sis-uh, what'd you do? Go-in' down by the river, goin' to play with you.

Net-tie?

Net-tie.

Blues Guitar
swing 8ths

---

"Mr."

She's a sweet young thing.

I wanna marry Nettie. She too young.

Mr.

You can't have sweetest whole world.

---

You really want that wife.

---

You really want that girl.
"Who Shug Avery?"
That Fine Mister
Rev. 3 - 5/26/05

Brenda Russell
Allee Willis
Stephen Bray

Finger snaps
Pizz bass

What a - bout that fine Mis - ter?
What a - bout that
Mar - ryin' that po' home - ly child.
Uhh! Mar - ryin' that po' home - ly child.
fine Mister? What about that fine Mister?

Uhh! Mar-ryin' that po' home-ly child. Uhh!

She gonna work like a mule. He got two cows out that deal.

Have mercy Have mercy It's

Have mercy Have mercy It's

Have mercy Have mercy It's

Ntti who he set his cap for. Ntti who he set his cap for,

'Cause Shug done made other plans. Huh!

Ntti
Nettie who be set his cap for, Nettie who be

'Cause Shug done made other plans Huh! 'Cause Shug done made other plans

Miss Ce-Lie low on his list.

Nettie set his cap for, Nettie

Huh! 'Cause Shug done made other plans.

Miss Ce-Lie low on his list.

She need a chariot to day to swing low and carry her away.

She need a chariot to day to swing low and carry her away.

She need a chariot to day to swing low and carry her away.
Big Dog

Lyric fix - 4/11/05

Mister:

I want my...

Dobro fill

Keyboard

Guitar

hogs maws hot and my lemonade cold. Don't want to hear no lip, just do...

what you're told. Pack them chickens, scrub them pots and pans. You gonna...

churn that but-ter 'til it cramp your hands. If you think hard work been doggin' you be-fore.

Get read-y for the big dog!

Fix that

bro-ken win-dow 'fore the rain come in. You got to kill dat rat with this here

Fieldhands:

Work! Work! Work!
roll - in' pin.  
Mop this floor, pick up all this mess. You know that

Fieldhands:
Work!
Hmmm
Hmmm

clean-li-ness  next to god-li-ness. If you think hard work been dog-gin' you be-fore,

All (unison):
clean-li-ness
god-li-ness

Get read-y for the big dog!

Celix:  Mister:
Oww!  Ge-ta

Wuff!  Uhbhbb!

Dobro fill
Brass
Rehearsal Keyboard

\textbf{Faster} \quad \textit{Mister:} \quad \textbf{\textit{Jew's harp}} \quad \textbf{\textit{cont.}}

sweep dis barn. Then milk dat cow. Bring wa-ter from da well. Got fi-elds to plow. Brush my horse. Feed dat pig. Got a

\textbf{Strings}

\textbf{\textit{Jew's harp}}

\textbf{\textit{cont.}}

\textbf{\textit{Strings}}

\textbf{\textit{Pizz bass}}

\textbf{\textit{Fieldhands:}}

\textbf{\textit{Bring some lemo-nade,}}

\textbf{\textit{Fitch dem eggs and pitch that hay. Patch the}}

\textbf{\textit{tree to chop and a ditch to dig.}}

\textbf{\textit{Jew's harp continues to bar 35}}

\textbf{\textit{Strings}}

\textbf{\textit{Pizz bass}}

fence so the san-ny-goat and cows don't stray. Pull the tur-nips when they ripe. Hose da grit off da greens. Bot-tie

piece of pie.

The sun is hot... my

my
Mister:

feed the baby goats 'til the last kid weans. Get ready for the big dog!

Those kids need

Fieldhands:

throat is dry.

Jew's harp out

Mister:

care! Patch up them ragged clothes. And snatch that hair, braid up some

Strings

Hn & Pizz Bass

Mister:

new corn rows. Grease up them pans and bread some

Fieldhands:

Get ready for the big

Brass
Mister:

fis to fry. Ate food from cans 'ere since their

Fieldhands:
dog!

ma ma died. Make sure you scrub with suds that
Get ready for the big

scalding hot, from round the tub down to the
dog!
Mister, chamber pot. And you can bet that when the sun go down, you ain't done yet! I like my bath—real hot like it 'bout to boil, and then rub—my feet with some
Mister:  

* 'tinent oil.  Shave my whisk-ers, hope it's un-der-stood, that ya

best not cut me or I'll beat you good. If you think hard work been dog-gin' you be-fore,

lay back...

Get read-y for the big dog!
Mr: I gotta get to school.
Mister: Need some sugar for my sweet tooth Nettie.

Mr: Don't come over here.

Mister: When you gonna let me lick yo lollipops?

Mister chases Nettie.

Music accelerates.

Music cont. thru gross kick. — Faster + more dissonant.

Nettie: "Celie!" Music out.
Bring My Nettie Back
Rev. 8 (3/21/05)

Brenda Russell
Allee Willis
Stephen Bray

She got to go... No, Celie, no, I

Dear God, Don't take my Nettie. Mister: You ain't never gonna hear from her. Nettie: Don't forget me, Celie.

Celic: Don't do this. Mister: Your sister's dead to you. Celie: I'll write you every day. Nothing but death will keep me from it.

Mister: You even try to find her and she be the one to pay. You can't do this. You can't do this.
Why you do this? Dear God What you done with my sister? How this play in your plan? Are you breaking my spirit just because you know you can?

First you take my babies from me Then you take my ma-ma, too

\[ \text{Slower} \]
Now you take the last thing worth living for.

C

I can suffer the misery that Mister bring on.

tend to all these children 'till all my strength is gone.

But when you go and take my Nettie, You, you take away my on-
Bring My Nettie Back

I don't know how to find her so, dear God, you got to

Bring my Nettie back. She means everything to me. Bring my Nettie back. Give me plague, famine, or drought. Just don't take the one thing I can't live without.

Faster
I never ask for anything, but I'm asking for this.

If I'm really a little of the field, You will answer my prayer. Or

you're no God at all.
It's 1917. Celie, now 22, speaks to Harpo as he brings his sweetheart up to the gate. Harpo is

March / Music / Drums

Harpo, I ain't never seen a sight so bright.

2005

See that girl comin'? I'm gon' make that girl.

She good - strong I can see that. Earth shake.

Mussie Celie, this never be an'...
Dear God - What Kind Of God

Rehearsal Keyboard

1 - 4 - 8

Waiting and waiting, just

NOW 5 long winters gray

What you think you're doing? You touch box and I'll kill you.

Now five long winters gray and
duller than blue.

DE D E D E

She must be dead, what kind of god are you?

Next scene...

Hope at hand, putting...
MISTER (to Sophia)

Look like you done got yourself in trouble.

SOPHIA

No, suh, I ain't in no trouble. Big though... big though.

MISTER

And who de Daddy?

SOFIA

Harpo!

MISTER

How he know that? ^

1-5-2
MISTER
Young girls ain't no good these days.
Legs open to every Tom, Dick and Harpo.

SOFIA
I ain't that kind.

MISTER laughs.

MISTER
I ain't gon let my boy marry you cuz you in the
family way.. A pretty gal like you can make him
do anything you want.

SOFIA
What do I need to marry Harpo for when he still
living here with you?

MISTER
Mebbe you want his money.

SOFIA
He don't have any money. You buy his food
and clothes. Give him shelter too.

MUSIC CONTINUES under

Celie timidly hands Mister another glass of lemonade. He barely takes a sip before

Tw 8 13
not oct 5

Still ain't cold enough. A

Celie tries to hide the shame she feels as Sofia watches her carry the glass out again.

MISTER
You want my Harpo cause your daddy done
threwed you out. You bout to live in the street!

SOFIA
I ain't livin' in no street. I take my baby to my
sister and her husband's. Don't ever worry about
about me!

She heads towards the steps, looking back.

SOFIA

Harpo!

Mr: Don't you move boy. A Wait 2 beat
Dear God - Sofia
At least someone... treat a lady.

Mr. Harpo
Dear God. Oh what a woman,

my friend
Harpo he love her and anyone who see her,

Ain't never seen such a vision, cow bossin' the bull around. Ain't afraid a nothin' when she

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lay the law down. Tuck Har-po's hand. Now she hav-ing his ba-bies.

She rule the house now it's driv-ing him cra-zy. She give him lip and

now he just fit to be tied!
I want her to jump. 1-5-5

If that's what you want, then you got to Gossips beat her.

Harpo: Beat her. 117

Gossip #1
I heard 'bout Sofia'n Harpo, heard 'bout Sofia'n Harpo.

Gossip #2
Gary lite soft!

Gossip #3
Intro 2 bars

fia'n Harpo, heard 'bout Sofia'n Harpo.
down.

He say he kicked by a mule.

a little louder

poco accel.
accel. e cresc. poco a poco

I heard about Sofia a Harpo, heard about Sofia a Harpo.

Sound like a twister set down.

Hrmph! He say he kicked by a mule.

accel.

molti accel.

fi-a a Har-po. He run in-to a tree and her name So-fia!

donw. He run in-to a tree and her name So-fia!

He say he kicked by a mule. He run in-to a tree and her name So-fia!

mule (2)
Rehearsal Keyboard

The Color Purple

Hell No!
Rev. 3 - 6/7/05

Brenda Russell
Allee Willis
Stephen Bray

Vocals: Rubato-gospel lament

Sephia:

All my life I had to fight. Huh! I had to fight my daddy. Huh! I had to

Vocals: fight my brother, my cousins, my uncles too. Huh! But I never, never, never thought I had to fight in my own house.

KB:

Vocals: Slow funk J=77

I feel sorry for you, too.

KB:

Vocals: A and

KB: (Gm)

Vocals: tell you the truth you remind me of my ma, under your husband's thumb, now

KB:
Rehearsal Keyboard

Hell No!

14

Voc: you under your hus-band's foot and what he say go.

Why she so scared —

I'll never know.

If a

KB: Dm II (Pno)

Am7

15

Voc: man been raise his hand.

Spoken:

Hell no!

Hell no!

KB: Esus

D7sus

Am7

22

Voc: Can child in safe in a fam-ly 'o men.

Sick 'tired how a wo-man still live like a slave. Lord...

KB: Am7

sim. (RH thumb)

24

Voc: But us learn how to fight back while you still a-live.

You show them girls and

KB: Dm II

D7

Am7
Rehearsal Keyboard

- 3 -

Vamp

On Cue: Set up new feel

Sophia: (swing 8ths)

C

Vamp

Last time - on cue:

Him but he try to make me mind and I just ain't that kind

Sisabel: Hell
Rehearsal Keyboard

On Cue:
D Straight 8ths
(swing 16ths)

Voc.

Like tremolo

KB

Am7

(E) Much Faster

\( j = 120 \)

Voc.

KB

Am
Rehearsal Keyboard

Fest Gospel Swing

Voc.

rock

\text{Go' be your tree

\text{Some-thing to hold on to...}

KB

A7

D7

is your time of need.

Well you're too good for that man.

Voc.

Dua... that man.

Take my hand
goa... take you a way

KB

A7

D7

A7

D7

\text{Don't be so fool...}

Voc.

\text{Don't you got to go...}

KB

A

Bm

A

A

Bm

A
Don't waste your time

As a man who hurts.

A7

you

isn't worth a dime.

Well, he won't know.

D7 A7

She's gone, gone, gone.

He's wrong.

A7 D7 A7
Rehearsal Keyboard

- 7 -

Sister you got to go

D7  A  Bm  A  Bm  A

Instrumental solo

Sisters ad lib. "yeahs, heys, whose", one at a time

Solo

case: hey hey

A7  D7

ad lib. cont.

A7

and vocal ad lib.

D7  A7  D7  A  Bm  A  Bm  A
Rehearsal Keyboard

Voc.

\[ \text{Get you too good for the man...} \]

KB

\[ A7 \quad A7/G \quad D \quad D7/9 \]

\[ \text{gon'na take you a way...} \]

Voc.

\[ \text{Ah take you a way...} \]

KB

\[ A \quad D7 \quad A \quad D7 \quad A \]

\[ \text{Sista} \quad \text{Sista} \quad \text{Sista} \]

\[ \text{A} \quad \text{D7} \quad \text{A} \quad \text{D7} \quad \text{ref.} \]

\[ \text{gon'na take you a way...} \]

Voc.

\[ \text{Hey! Sista you got to my...} \]

KB

\[ \text{Hah} \quad \text{Sista you got to my...} \]

\[ \text{D7} \quad \text{A} \quad \text{D7} \quad \text{ref.} \]

\[ \text{gon'na take you a way...} \]

Voc.

\[ \text{several voices ad lib.} \]

KB

\[ \text{mournful solo cadenza} \]

\[ \text{I only} \quad \text{All} \]

\[ \text{Hell} \quad \text{Not} \]

\[ \text{Hell} \quad \text{Not} \]
Intro to Brown Betty 1-6-1
Rehearsal Keyboard

Brown Betty

9
Leg - ged brown eyed or big eyed brown leg - ged what -

big leg - ged brown eyed big eyed brown leg - ged what -

big leg - ged brown eyed big eyed brown leg - ged what -

Voc

KB
Perc.

13
Ever she is that girl she is fine.

Hah!

Ever she is that girl she is fine.

Hah!

Voc

KB
Perc.
2. Gonna make you holler like a wild cat do.

3. Throw my mo-jo down on you.

Legend:
- Pleading
- Anvil ping
- Hammer only
Rehearsal Keyboard

Brown Betty

Voc.

Hammer only (cresc.)

KB Perc.

speaked

fin.

mii

Hahl

fin.

mii

Hahl

Fin.

mii

Hahl

KB Perc.
Intro to Shug Avery 1-7-1

\[ \text{Tempo: 104} \]

\[ \text{Vamp till Mr. enters} \]
Shug Avery Comin' To Town!
Rev. 4 (6/7/05)

Brenda Russell
Allee Willis
Stephen Bray

Mister:

Where my shirt? Where my hat? Where you put my broe-es at?

Keyboard

Cass. Egg beater (sounds like shaker) →
const. sim.

Bass (ends 5vb)

Fix my tie, press my pants Ugly man ain't got no chance!

Plucked sound

(+Kick drum)

(Drums/perc out)

Bass:

fuss-in' for, Mister? What you care a-boot 'sides yourself?

Log drum:

Cass. Stick sound

Mister:

Co - zee head

Bass (ends 5vb)
Rehearsal Keyboard

- 2 -

Shug Avery Comin' To Town!

Mister:

Part: full 'o rocks. There's holes in my Sunday socks.

Plucked sound

Perc. fill

Piano:

(+Egg beater)

(+Kick drum)

(+Big Bass Drum)

(Drum/perc out)

Church ladies:

Mister:

Shug Avery com'in' to town!

(piano: add tasty, bluesy fills around chords)

Honkytonk piano sound (de-tuned)

G

A

D7sus

G

E7sus

A

D7sus

Bass (ends 3vb)

Drums in + Claps

your men and your young boys, too. She ain't got no friends, 'cept the one she screw. Oh.

That's my kind-a friend!
Shug Avery Comin' To Town!

Church ladies:

Shug Avery comin' to town!

Mister:

Shug comin'?

Shug comin'?

Shug Avery comin' to town!

G E7sus A D7sus G E7sus A D7sus

Colle:

Sharp as a tack with your hair slicked back. Spit on your shoes what you tryin' to do?

Log drum:

That Mister

E Egg beater

(Drums/perc out)

Double-time feel

Solo voice:

Church ladies:

Ain't no other woman like Shug—

she'd done shine when Shug come cross that country line.

Mister:

Ain't no other woman like Shug—

Bass (ends fifth)

Guitar: sharp attack w/finger trill

Claps on offbeats

Tambourine 16ths
Solo voice:

Oh...

Man:

Oh...

Woman:

Like Song...

Mister:

Mister + Men:

When she set her mind to get her wiggle on...

Church ladies:

Drink-in' the gin...

Lov-in' all the men...

Strumpet in a short skirt got no pride!

Piano:

B3:

Mister + Townpeople:

Bump-in' in the shed...

Bouncin' in the bed...

Don't you know it ain't no le...

Piano:

Bass (and 3rd)

B3:
Rehearsal Keyboard

Original Feel

Ad lib. voices

Shug Avery
comin' to town!

Hoskyrock (― fills):

Bass (ends 8vb)

Got a bout a million questions
crawling around my head
Shug Avery Comin' To Town!

What she wear?
How's her hair?
Is she skinny?

Log drum:

Is she stout?

Must be some-thin' to fuss a-bout.

Doris

Poor Cole gonna catch the devil.

Dorothy

While Shug be catch-in' her man!

Darlene

Bass (loco)

Church ladies:

Solo voices:

Shug!

Uh uh uh

Mister:

While Shug be catch-in' her man!

Baby!
Church Ladies: "Shug"  Mister: "Baby"

Rehearsal Keyboard

What's the matter with her?  She look half dead.  She just be catch-in' files now.

She just be catch-in' files now.

Ooh that Shug, she make you feel good! I wouldn't if I could! Uhh!
AT MISTER'S HOUSE

We hear the sound of horses’ hooves. MISTER arrives holding SHUG in his arms.

MISTER

Celie! Celie!

Celia opens the door for them, pretending she hasn’t already seen her.

MISTER

This is Shug Avery.

CELE

What’s wrong with her?

SHUG

Let me go.

Mister puts her down. She’s wobbly, but wearing a great dress. It’s hard to tell whether she’s sick or drunk.

Shug looks Celia over. And can’t contain her laughter.

SHUG

You sure is ugly!

And she faints back into Mister’s arms.

MISTER

You don’t want her here, just say so. Won’t do no good. But if that the way you feel...

CELE

I don’t care if she’s here. I just want to know what happened?

MISTER

Nobody take care of Shug, that’s what.
Slower - Swing 8ths

\[ \text{\textit{Vibes (swing 8ths):}} \]

She got dem bad-ies and jeb-ies from moon-shine and cheap wine and

(\textit{lay back})

\[ \text{ref or and candy cane} \]

\[ \text{Dadlene:} \]

Or is it the nasty relations from earthly sensations that

\[ \text{Jerome:} \]

\[ \text{Church lady (dbl time)} \]

She a woman of low moral character, and that's all.

\[ \text{Church lady:} \]

Put her in her pain?

\[ \text{all we got to say.} \]

\[ \text{Shug:} \]

\[ \text{Turn loose my baby.} \]

\[ \text{Go to p. 1-7-6 Script.} \]
Dear God - Shug

I wash her body and it feel like I'm praying.

Try not to look but my eyes ain't obeying. Guess I found out what
Rehearsal Keyboard

Dear God - Shug

all of the fuss is about

Strings

Rhodes

Cue

Shug solo

like Nettie, not like Sophia, not like nobody else in here. Shug

Tom fill 3

D  88 Slower-Shuffle

dialog Shug solo

Celie, you better believe it! Shug

Celie, I believe it!
CELIE wraps SHUG in a towel as she helps her out of the tub. We see SHUG's nude silhouette as Celie helps to dress her.

ON THE PORCH

MISTER sits with HARPO

HARPO
Shug feelin any better?

MISTER
Celie finally got her to eat. She didn't want none of my damn food. She say just give her a cup of coffee and her cigarettes.

HARPO
What Celie feed her?

MISTER
Ham, grits, eggs, biscuits, buttermilk, flapjacks, jelly and jam. Celie say nobody living can stand to smell home-cured ham without tasting it.

HARPO
Miss Celie know the secret of curin' ham, all right. Best in the county, everybody say.

MISTER
a moment
I been scared, Harpo. Scared Shug won't get better.

HARPO
You think Shug come sing at the Juke Joint once she feelin' better?

MISTER
She might. But if I's you, I'd get Celie to ask her.

UPSTAIRS

Celie sits on the bed combing Shug's hair.

SHUG
Can't you hurry none?

CELIE
You got the knottiest, shortest, kinkiest hair I ever seen. You so tender-headed, I got to take my time - otherwise you be trying to slap me for hurting you.

Shug laughs.
1-7-9

Feels just right. Feel like my Grandma used to do.

Sub (Instrumental only)

What you doin' here Grandpa?

I heard my fool son got his ho' back. I come to see for myself.

Sub

We got to make up the rules.

I:
1-7-11

Celine had Pa his hat.
All right, then.

Fools #3
Instrumental only

Lord knows, we ain't no-body's fools.
If you ain't ready people tear the place down.
"We'll be ready, Harpo!"

Mr. Mr. My damn house look like a dress factory.

Harpo: She speak English.

Me: I goin' for a ride. A

Archives
Too Beautiful For Words
Rev. 3 - 4/14/05

Miss Celie, Miss Celie... look here.
Look at yourself.

always been the type of gal that had a lot to say. I say the things that's on my mind.

too dumb to shy away. You hush my mouth like no one else.
that just isn't occurred. I guess that means that you are just too beautiful for words. I

seen my share of sorry folks. I felt their cold embrace. They cheated and lied and told you lies and

(+Vc top notes)

love you without grace. And then I see what's in your heart and

(+Harp)

all the past is burned. Oh, what you bring into this world's too beautiful for words. You
Rehearsal Keyboard

-3-

Too Beautiful For Words

hide your head under your wings just like a little bird. Oh-

Strings

(Vla+Hp) (Harp+Flutes)

(Vc out)

D

don't you know you're beautiful, too beautiful for words?

(+Vc top notes)

25

rit.

Men

Direct segue
Push Da Button
Rev. 5 - 6/7/05

Shuffle (swing 8ths)

Men & Women: random "juke joint" talking & bellowing throughout
Harp: spoken

Peevy gospel piano
Play grace notes like this:
Bluesy harmonica (fill throughout)

A7

gea-do-meal To-night, here at Harpo's Juke Joint, we bring you the

A7

Nias in southern nobility.

KB

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Now there's some-thin' bout good lovin' that all you lad-ies should know.

If you want to light your man on fire,
you better start real slow.

Let your tongue bring on the volt-age 'til that man begin to glow—like you turn-in' on a light-bulb.
Watch the juice begin to flow

Now that

I got your attention, here's what you men need to hear

You want yo lady racin' with you, You got to get her in gear

There's a switch to rev her motor, it's the spot she like the best If you
Rehearsal Keyboard

Push Da Button

Voc.
don't know where it is, give her yo hand. she do the rest Push da

KB
E7 D7 A7 (Bass)

Voc.
but ton Push da but ton You got ta push it if you wanna come in!

KB
A7

Voc.
oh push da but ton Give me some thin to let your ba by know it ain't no sin

KB
D7 A7

Voc.
Now, if you wanna feel a train a com in hahl your way

KB
D7/F Woo Woo
Rehearsal Keyboard

Push Da Button

63

Be-bop, push the button and pull the window shade.

Now listen.

KB

E7

D/F♯

G

(adjusts on beats to keep 1/4-note pulse)

67

G

Voc.

All you red hot lovers.

You oughta know what to do.

Continue funky fills between vocal lines

KB

A7

70

Voc.

There ain't nothin' wrong with nothin'.

That's right with

KB

D7

72

Voc.

both of you.

So when to

KB

A7
Rehearsal Keyboard

75

Voc.

night you make yo lov-er cry out like a li-on roar-. Tell the neigh-bors yo new kit-ty found the

KB

E7 D7 B7

78

Voc.

cream-it look-in' for-

(Harm. fill)

KB

D7 A7 B7

81

Voc.

but-ton Push da but-ton You got-ta push it if you wan-na come in cloth Push da

Church ladies:

Band:

Push da but-ton Push da but-ton

KB

A7

83

Voc.

but-ton Give me some-thin' to let your ba-by know it ain't no sin-

KB

D7

A7
now if you wanna feel a train a-comin' in your way,

baby, push da button pull the window shade! Come on! Wool

You wanna ah-hah honey

Push! Pull! Push!

come on lean on somebody and just, heh! You know what I'm sayin', heh. Sometimes a girl needs a little bit a

Pull! Push! Pull! Pull!
Uh-Oh
Rev. 2 - 6/7/05

Brenda Russell
Allee Willis
Stephen Bray

Rehearsal Keyboard

\( \text{\textbf{B}} \) = 130 Medium Shuffle (swing 8ths)

Repeat for actor's entrance

A

know you don't believe me but I need to live here. This need to be my-

i - v i - n g room. Back behind the bar was where my babies was born.

Finger Snaps

This here the kitchen, that there my broom. Ook. look-a here.

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The Color Purple

Julie
singingpotato.com
(+LE-Hat on 2 & 4)
Oh, so good to see you again.

Even though his handshake a little weak.

Finger snaps.

Look what the old cat does dragged up in here.
Rehearsal Keyboard

-3-

Uh-Oh

Sitting down having a cold drink and some good cheer.

Log Drum:

Slow, cadenza-like $\dot{=} 55$

Some of this here white light sing.

Clarinet as smooth gliss. a la Gershwin

[F] $\dot{=} 94$ Lazy Shuffle (swing 8ths)

This here is Henry, Henry Broadass.

But everybody call him Butter.

Teak piano sound

Bass
A prize-fighter, friend of the family.

So how you doin' everybod-y? So glad to be here on your special occa-sion.

I'm proud to be a friend of the fam-i-ly.
Hmph! Where in the world are you going, Sophie?

You sure look like a real good time.

I've never been better.

But...a must...a pushed that box...you...
Rehearsal Keyboard

Uh-Oh

Gossip: (mused, pronounced "moo-lay")

Miss: Oh.

Gossip: It's just a scoundrel gal with five children. Out in a joke at night.

+Tambourine 15ths

I got six children now. Life don't stop just 'cause you leave home. Ain't that right, Miss?
Rehearsal Keyboard

Co - in? 
Miss Co - in?

Brother: I don't fight my woman's battles.

My job is to love her and take her where she want to go.
Ain't that right, Baby?

Sophie:
Yeah, that's right, Brother.

Harp:
Well, that's the first time I've been knocked down without

Sophie:
Let's dance.

Smooth - A Tempo

Sophie:
Harp, be nice.

Vibes (sustained)
Uh-Oh

Rehearsal Keyboard

128

le a - save you a lea. Sophie: Fine with me.

Gossip: Uh-oh

A Tempo

Harp: Ba- by you don't have to go so where. Hell, this is your damn...

(+Perc triplets)

Bass out

137

Speak:

What do you mean this is her house?! You said it was our house she walk a-way from it so k e ver...

house.
Sophia: now.

Clowner: Uh - oh

Hey, fine with me.

Woman:

[Music notation]

Soprano:

Not if he's my man and not if he loves me no

can't a man get some peace dancing with his own wife?

[Music notation]

[+Perc triplets]

[Music notation]

Not if he's my man he can't. You hear that, bitch?

Uh - oh
T

George:

You ain't no thing but a

Her house? This is your house ain't but one house tell me whose is it? Her house? This is your house ain't but

Sophie:

big of ol - dr. Heh heh heh heh.

Like I said, fine.

one house bet - ter keep him in it

The End

Her house? This is your house ain't but one Uh - oh!

Strings - Orch.
On cue Sophia punches Squeak

Key of Gm:

This was fight music
May or may not need

Archives
Rehearsal Keyboard

What About Love?
Rev. 6 - 4/21/05 - Lyric

Brenda Russell
Allee Willis
Stephen Bray

Electric 12-string Guitar

Keyboard

G2

D/G

D/G

G2

Em11(sub5)

C2

Cmaj7 G2/B

Am7

D7sus4

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What About Love?

Rehearsal Keyboard

G2  Em(7sus9)  Dm7/F4
G(6add9)  G2

G(6add9)  Em(7sus9)

C2  Cm7  G2/B  Am9  D7sus4
Rehearsal Keyboard

What About Love?

I can believe in forever.

I can believe in forever.

A minor

G/D Em7 E♭m7 (Lto)

G2 G/B

F(add9) G2 G/B

Horn part

Horn part & Strings

You and me

You and me

E♭m7

You and me

You and me
What About Love?

Fade

What a - bout love?

What a - bout love?

What a - bout love?

(opt. ending)
All we share is one big sky.

16th-note feel

Pray for your reply.

Strings:

Hand Drum:

Marimba:

Strings:

(Hand Drum continues)
vi-brat-ed like a bell when I saw the Af-ri-can coast. And we

kneeled down and thanked God thank God thank God for

let-ting us see the land where our moth-ers and fa-thers died
Rehearsal Keyboard

16th-note feel

live! a - live Nettie (reads): The Olinka believe they have always lived on this exact spot and

Med. Hand Drum:

Afro Tom:

Slightly Faster

that it has always been good to them. They have sworn never to live in a dwelling not covered by their god, the roof leaf. Nettie: It was like

Perc cont. sim. Strings:

Perc out

Rainstick:

\[ j = 99 \]

black see - ing black for the first time Shiny blue black peo - ple look - in' real fine in

\[ \text{rit.} \]

bril - liant blue robes that fly on the winds like a beau - ti - ful quilt stitched to - geth - er by
Rehearsal Keyboard

A Tempo

friends

You could put every thing I knew in a thim ble. What we're

Rainstick:

taught to be don't re semble the kings and queens, who for thou

rit.

sands of years ruled magnifi cent cities washed away by tears.

M

$\text{Triplet Feel}$

$\text{Synth: Wood Flute}$

Bamboo shakers - triplet rhythms

Bass Marimba
What kind of people could sell their own brothers and sisters.

Log/Marimba w/chiff + buzz:

shackled and chained to a life worse than you have at mister's? mmm Confused.

and bruised they cling to the ways of the old world. And the

men still de-fend to the end their mis-treat-ment of a young girl. When a man

Nettie & Celie:

Nettie:
speaks to you all he does is issue instructions. Don't look.

in his face unless you're bent on destruction.

Faster \( \text{\textit{d. = 151}}} \)

High Shaker: Lower Wood:

What this mess you been preachin'? Why you tryin' to
Whoop!

change us?

Girl ain't no-thin' with no man
'les you some kind-a genius

Need a husband and children or you're gonna be nothing.

I am nobody's mother, but I am somebody.
Rehearsal Keyboard

Nettie In Africa

---

African Gossip:

Girls don't need education

Sound like the white folks back home.

Best be knowing your

Girls don't need education

Best be knowing your

---

But not my Olivia.

station.

station.

sim.

---

African Women

rit.

Hmmm
Rehearsal Keyboard

Slower \( \text{d} = 72 \) \hspace{1cm} \text{accel.} \hspace{1cm} \text{Faster \( \text{d} = 117 \)}

African Men 1

\text{We_ are so} \hspace{1cm} \text{happ-y} \hspace{1cm} \text{at the center of the uni-verse.}

Mmm hmmm!

\text{We_ are so} \hspace{1cm} \text{happ-y} \hspace{1cm} \text{at the center of the uni-verse.}

Tempo \( \text{d} = 168 \)

African Men 1

\text{We_ are} \hspace{1cm} \text{happ-y} \hspace{1cm} \text{at the cen-ter.}

\text{Afrologs:}

\text{ad lib. loud/soft}

\text{Med. Drum:}
African Men 1

We are happy at the center.

African Men 2

of the uni-

American Child

The road is coming! The road is coming!

We are happy at the center.

African Men 1 Verse

of the uni-

African Men 3

Great people and the world is coming to

verse

We are happy at the center.

Low drum enters.
Narration starting 2nd time through:
Nettie:
It started with the faintest sound in the forest. There was chopping and the sound of dragging and some days a scent of smoke. But now after two months, all we hear is chopping, and every day we smell smoke.

Celie:
(continuing to read where Nettie left off)
I think Africans are very much like white people back home. They think that everything that is done is done for them.

Nettie:
(continuing reading)
It never dawned on them that the road would plow through their village.
Nettie and Celia (speaking together):
What happens when everything you believe in is taken from you?
New Africa 1

Brenda Russell
Allee Willis
Stephen Bray

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I think it just is God awful if you walk by the color purple in the field somewhere and don't notice it.

What do when it pissed off? Oh, it make something up.

People think pleasing God is all God care about, but any fool can see it always tryin' to please us back.

God is inside you, and everybody else. Like waves are part of the sea.

We come into this world with God, but only

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Rehearsal Keyboard

13

14

when you feel the truth so real, and when you love the way you feel, you found

just as close as my breath is to me.

Tom fill:

rit.
Rising like a dove, love will open up your wings. Your

heart-beat make my heart-beat. When we share love. Like a

Heavy Rock Ballad

blade of corn like a honey bee like a

+Snare backbeat & E. Bass

waterfall and like you and me. Like the
Rehearsal Keyboard

Where do it come from?

Look what God has done.
Gossips Easter

6/18/04

The Color Purple

Brenda Russell
Allee Willis
Stephen Bray

Vocals

That's such a lovely hat.

Keyboard

pizz., sgrs.

a fine chapman.
Your style is so down pat your pedigree shows.
Those flowers look so real.

fresh Easter blooms.
You got that vamp appeal.

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heard a-bout that Shug A-very, heard a-bout that Shug A-very.

Gossip #3
She wit some biz yel-la man.
Hymnal

heard a-bout that Shug A-very, heard a-bout that:

Gossip #3
She wit some biz yel-la man.
Hymnal

He got a real-ly bessin car.
He got a real-ly big

hi yel-la hi yel-la And what a-bout po chile Ce-le-

hi yel-la hi yel-la hi yel-la hi yel-la

car. hi yel-la hi yel-la Cymbal ri Triangle

Guitar

+Bass 3rd
What a bout po chis Ce-

Who boot-chis boot-chis wit who?

Who boot-chis boot-chis wit who?

Mis-ter gou moo-chis wit two! scand-las!

Who boot-chis boot-chis' wit who?!

Who boot-chis boot-chis' wit who?!

Who boot-chis boot-chis' wit who?!

Who boot-chis boot-chis' wit who?!
Rehearsal Keyboard

Hell No! Reprise

Voc.
Sis - ta, you got to go.

Don't be so fool...

KB
A Bm A Bm A

G
Don't waste no time.
Squeak:
An - y man who hurts...

KB
A7

Voc.
Woman 3:
You ain't worth a dime.

Well, he... won't know.

KB
D7 A7
Rehearsal Keyboard

70
Voc.

He can't make me stay... Chains fall in a way...

All Women:

Sis-tas Sis-tas Sis-tas

KB

A D7 A D7 A

76
Voc.

It's time to play!

Sis-tas Hey! Sis-ta, you got to say

Sis-tas Sis-tas

KB

D7 A D7 riz.

83
Voc.

Hell several voices ad lib.

Hell Hell No!

KB

bluey solo cadenza
With These Hands

Rev. 3 - 6/3/05 - Lyric fix

Rubato - Slowly  \( \Large \text{d} = \text{ca. 62} \)

Mister

With these

Keyboard

Ped. sise.

I have beat down and broken just about anyone come my way. I lay

waste to ev'rything that this life supposed to bring. Ain't a single living thing want me around. Been down too

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6/3/05

Singing Potatoes
long from doing so wrong. With these hands I have tried to kill spirit. Doing

just like my daddy before. And you know it isn't no lie. Bible says eye for an eye. All I

ever did was try to be a man. Am I to blame for what I became. A

man must have strength to rise above— and find all the good he's meant to do. Like
With These Hands

patch up this old wasted life make something of this land. Build a bird-house in a tree. Take a child's hand. Then

Slower

may-be God will love me too when he sees what I do. With these

A Tempo

hands I will fix what I've broken. I won't raise them to hurt any more. Let them

wash away the tears from the mess I've made for years 'til the curse that haunts me clears and sets me free. Then I can
Rehearsal Keyboard

42
rit.

be a nat-rated man.

Wake is the morn-ing feel-ing Your plan.

I swear I'll

A Tempo

46
rit.
do the good I can with these hands.

With These Hands
Rehearsal Keyboard

The Color Purple

Layout 6/15/05

In Miss Celie's Pants
(6/19/04)

Brenda Russell
Allee Willis
Stephen Bray

Rubato

I could sweep out the memories and fill it up with joy in this store. There'll be

In Tempo (sort of)

Sewing machines, mirrors shiny clean, and the fitting room smell like sweet perfume.

So, Doin' ma done the wrong but look who's wearin' the pants now.

f = 188 Swing eighths

Finger snaps on 2 & 4
+Drums - brushes

Bass (and 8vb)
Rehearsal Keyboard

In Miss Celie's Pants

I'll give the gals a gander with my keen eye. I'll take their something special on my say,

I'll make ya some thin' special sugar baby. Wrap your sass-y chaps in my special make it

Shout: Loud they'll like the queen's ease when they in

I a very styleable you, sweet be in Miss Celie's pants

Shout:

Gabardine, velveteen, satin or lace. Buttons and bows all over the place.

Celine:

Satin: cor-de-roy, ca-llo, cotton or tweeds, rhine-stone, ruffles, back-less or beads.
Church Ladies

-3-

WHO DAT SAY, WHO DAT SAY, WHO DAT SAY

Bass (mode 8vb)

WHO DAT SAY WHO DAT SAY WHO DAT SAY WHAT YOU SAY IN

[Music notation]

MISS CE-LE'S PANTS

Hi-Hat Solo

2-5-5

[Music notation]

YOU shake that thing

- legged lady in shark skin, shimmer like a swimmer when she shake her thing. No stop.
Rehearsal Keyboard

In Miss Celie's Pants

Pregnant Woman:

me what you need Sparklin

pin' ev'ry hound in town from bar-kin' when you in Miss Celie's pants.

Old Woman:

Some thin'

feet for the lady with the pea in the pod.

Even Granny's gonna per-ru-late. You'll well be

Women Group 1:

be pump-in' pis-tions like a hot rod. in Miss Celie's pants

Women Group 2:

I'll fix you up your favorite, Celie

Pin-stripe, pol-ka dot, pais-ley or plaid!

Puck-ered, pleated whatever the fad!
Who dat say who dat say who dat say, who dat say

What you say in Miss Celie's pants!

Dance break
Sofia:

WHO DAT SAY WHO DAT SAY WHO DAT. Lookit here, get out my way.

Ensemble:

Sofia's back and I'm here to stay...

In

MISS CE—LIE'S PANTS
Scat over ensemble:

Who dat say, who dat say, who dat!

Bass (ends 8vb)

Who dat say, who dat say, who dat!

Who dat say, what you say.

Miss CE—Lib's pants.

Hi-Hat Solo
Scat and Virginia

WHO DAT SAY! WHO DAT SAY! WHO DAT!
In Miss Celie's Pants
(6/19/04)

Rubato

What I need with a razor? Got me a needle now.
Big ol' house! There'll be

In Tempo (sort of)

Rubato

Sewing machine, mirror shiny clean, and the fitting room smell like sweet perfume.

Mister mighta done me wrong, but look who's wearin' the pants now.

Swing eighths

Finger mutes on 3 & 4
+Drums - brushes

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Rehearsal Keyboard

In Miss Celle's Pants

Celtie: I'll make ya some thin' special sugar baby. Wrap your sassy chassis in my say.

Latest style. No telling how decollete your sway be in Miss Celle's pants.

Chap: Gabardine, velveteen, satin or lace. Buttocks and bows all over the place.

Pno.

Sofia: Corduroy, camel, cotton or tweeds. Rhine stone, ruffles, buckles or beads.

Celtie:
Rehearsal Keyboard

In Miss Celi's Pants

Who dat say, who dat say, who dat. Who dat say, who dat say, who dat.

Who dat say, who dat say, who dat. Who dat say, who dat say, who dat.

Who dat say, who dat say, who dat. Who dat say, who dat say, who dat.

Bass (ends 8vb)

Who dat say, what you say, in Miss Celi's pants?

Who dat say, what you say, in Miss Celi's pants?

Who dat say, what you say, in Miss Celi's pants?

Hi-Hat Solo
Rehearsal Keyboard

In Miss Celle's Pants

Celle:

Who dat say, who dat say, who dat. Who dat say, who dat say, who dat.

Who dat say, who dat say, who dat. Who dat say, who dat say, who dat.

Baby hear dat style.

Do ba do dat do.

Hi-Hat Solo

leg'god lady in shark-skin. shim-mor like a swim-mor when she shake her thing. No stop.
Rehearsal Keyboard

-5-

In Miss Celle's Pants

Pregnant Women:

Pis' ev'ry bound in town from backin' when you in Miss Celle's pants.

Old Woman:  

Foot for the lady with the pea in the pod. Even Gran'ny's fancy gonna perculate. You'll

Women Group 1:

be pumpin' pistons like a hot rod in Miss Celle's pants.

Women Group 2:

Cello:

Pinstripe, polka dot, paisley or plaid! Puck-ered, pleated whatever the fad.

Pno.
Dance (lots of whooping and hollering)
Rehearsal Keyboard

In Miss Celia's Pants

Vocals

Gossip 1:
Slim as a pin and lean as a bean! That woman's a whiz with her sewing machine!

Gossip 2:

Gossip 3:
Bitchin' so snug they feel like a bug, jitter my bug when I'm cutting a rug!

To the men:

Women in store:

Whoa!
Ensemble:

Who dat say, who dat say, who dat.
Who dat say, who dat say, who dat.
Who dat say, who dat say, who dat.
Who dat say, who dat say, who dat.

Solo woman:

Who dat say

Bass (ends 8vb)

Who dat say, what you say, in Miss Celi's pants?
Who dat say, what you say, in Miss Celi's pants?
Who dat say, what you say, in Miss Celi's pants?

Hi-Hat Solo
Is There Anything I Can Do For You?

Brenda Russell
Allee Willis
Stephen Bray

8/26/04

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5/27/04

Sofia:

I milked twelve heifers by the early morn'. And then I
Rehearsal Keyboard

Is There Anything I Can Do For You?

shocked a-bout a hun-dred ears of corn. I scrubbed all your britch-es 'til they look-brand new. Now is there

a-y-thing I can do for you?

Any little thing you might want me to

Any little thing you might want me to

no-lin pet-als on my skin

Mmmmm, I cut my toe-nails and shaved my chin.
Rehearsal Keyboard

Is There Anything I Can Do For You?

turn the light out

Now is there anything else I can do for you?

I'll pour the brew. Now is there anything else I can do for you?

Any little thing you might want me to.

Any little thing you might want me to.

Oo hoo hoo.

Any little thing you might want me to.

Any little thing you might want me to.
Rehearsal Keyboard

Is There Anything I Can Do For You?

Whoa, Any little thing Oh.

Any little thing.

Any little thing.

Any little thing.

Any little thing.

Any little thing.

Any little thing.

Any little thing.

Any little thing.

Oo - boo - hoo.

continue ad lib.

continue ad lib.

continue ad lib.

Ad lib. & fade
The Color Purple

Brenda Russell
Allee Willis
Stephen Bray

Slow \( \frac{1}{2} = 54 \)

Dear God, dear stars, dear trees, dear sky, dear people, dear

ev 'ry thing dear God

God is inside me and ev 'ry one else. Wave just the same as the sea.

I came into this (a) world with God and when I finally looked inside I found

just as close as my breath is to me.

Rising like a dove, love has opened up my wings. Your heart-beat make
eyes are open. Look what God has done.

God is the flowers and every thing else that was or ever will be. And

Mellower piano

Sparse bass, HH/BD only

when you feel the truth so real and when you love the way you feel, you've found

is, just as sure as moonlight bless the night.
Rising like the sun is the

Shug, Adam, & Olivia:

Rising like the sun is the

Sofia:

Rising like the sun is the

Hershe & Mister:

Rising like the sun is the

hope that sets us free. Ensemble:

hope that sets us free. My whole world be-

hope that sets us free.
Rehearsal Keyboard

Heavy Rock Ballad

Calis ad lib., jubilantly, echoing ensemble phrases

My color purple, where do it come from? Now my
eyes are open. Look what God has done.

grain of love to make a mighty tree. Even the

dee do do do bop Be dee do do bop Be

smallest voice can make a harmony. Like a

dee do do bop There's something for Be
Rehearsal Keyboard

- 8 -

The Color Purple

(drop of water keep the river high, there are
dee da do ba do bop) Be
dee da do ba do bop Be

(miracles for you and I) Like a

dee da do ba do bop There's something for me Be

(blade of corn like a honey bee) Like a

dee da do ba do bop Be
dee da do ba do bop Be

Ensemble 3:

(God is inside me and everybody else)
Rehearsal Keyboard

The Color Purple

Waterfall, all a part of me. Like the

doe da do be do bop There's something for me. Be

Color purple, where does it come from? Now my

doe da do be do bop Be doe da do be do bop Be

Ensemble 3:

God is the flowers and everything else.
I don't think us
eyes are open. Look what God has done.
doe da do ba do bop There's something for me.

Drums out

feel old at all. I think that this the youngest us ev er

felt A A men.

men.
Both:

Shout moon gon rise like a huckleberry pie in the middle of the sky. Gon

Rubato

D 86

I wanna know how the world goes.

How far is the moon? How the sky change its color?
Rehearsal Keyboard

Nemie:

Hope I find out soon.

What you want? Wanna

Vibes

Celine:

sit and do nothing. Wanna buy a new dress.

Hope my babies are happy

Some place God will bless.

Ain't no need to discuss. It ain't worth a big fuss.

Guitar

Both:

Whatever come to us is in God's hands. When I
Our Prayer

Both:

lay me down to sleep, I will say my prayer that God love me so deep, He will

Piano

promise our souls to keep together I say a prayer

Dialog...

Strings

Piano

Bass

Strings

Bass

Nettie:
Rehearsal Keyboard

Nettie:

me in a schoolhouse

with my college degree.

I could

Strings

Piano

79

Teach all my children

To spell Tennessee.

Phrasing

Piano

82

Celie:

Maybe I'll have a garden

where

Strings (Bb's)

84

birds come to sing.

Know a finch from a sparrow.
Rehearsal Keyboard

Our Prayer

Celi:

fix a broken wing.

Nettie:

Wanna hear your birds sing. Wanna hear your school bell ring.

Both:

No matter what life bring it's in God's hands. When I

lay me down to sleep. I will say my prayer that God love me so deep. He will

promise our souls to keep together. I say a prayer.
Rehearsal Keyboard

Dialog...

Strings

Vibes

Bass

Nettie:

We'll

Celia: Nettie: Both:

live in big houses put swings in the trees. Braid up your gray hair in the

Guitar

moto rall. Rubato

cool of the breeze. And one day the children will sing. When I

Piano
lay me down to sleep, I will say my prayer that God love me so deep. He will
promise our souls to keep together I say a prayer.

When you're not here to keep you near I'll say our prayer.

I'll say our prayer.
Church Ladies 4th of July

It's such a lovely day, 4th of July.

Hot links are on their way, fresh apple pie. Don't touch her chitterlings.

her pots ain't clean. We know just what to bring.

fried chicken, fried onions. We'll spread the table and
fried okra, fried cabbage. We'll spread the table and
fried taters, fried shrimp. We'll spread the table and

then, oh yeah, We gonna catch us some men.
then, oh yeah, We gonna catch us some men.
then, oh yeah, We gonna catch us some men.

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Teaching Song

Allee Willis
Brenda Russell
Stephen Bray

When Christopher Columbus sail a-round the world, he didn't give a boot they say he fall off. He

Vocals

Nettie: A

When Christopher Columbus sail a-round the world, he didn't give a boot they say he fall off. He

Keyboard

3

take a B-O-A-T and look what he done found. Now we got this big ol' world that go 'round and

5

2 4

4

4

2

3

J = 162

'round.

4

4

4

4

4

4

Nette, Cielie and Kids:

The

Kitchen utensils tapping together (i.e. spoons) and on ceramic cups/bowls

4

4

4

4

Nearer, the Peter, Santo Marcea-te, name of the boats that take him away. Re-

Bag of junky utensils

\[\text{\textcopyright 2023 Rehearsal Keyboard} \]
member Columbus, just say cucumber! He crossed the water to a new day.

ad lib. sim. 8th note feel w/some syncopation

But it be's that way
O like the ocean here to stay.

Ain't gonna get no-where
T'ill you touch the world out there.

know how the sun go like Galileo
don't be afraid to stand up and say. He

cont. ad lib.
Follow a star to find where we are.
One little voice can lead the way.

S just see how it shine.
T when you tell what on your mind.
Ain't no

Cloud in the sky—
R when you raise your voice up high.

The

(bam).

(bam).

Marimba
Neater, the Peter, Santo Mareater, name of the boats that take him away. Remember Columbus, just say cucumber! He crossed the water to a new day.

Neater, the Peter, Santo Mareater, name of the boats that take him away. Remember Columbus, just say cucumber! He crossed the water to a new day.

Begin slow fade

B a be's that way O like the ocean here to stay.

B it be's that way.

He crossed the water to a new day. B it be's that way
Ain't gonna get nowhere. T'ill you touch the world out there.
O like the ocean here to stay. Ain't gonna get nowhere.

If you know how the sun go like Gal (4-le-o) world out there.
T'ill you touch the world out there.

Marimba
"Mister" Scene

06/23/04

Brenda Russell
Allee Willis
Stephen Bray

That's a real pretty dress, Nettie and them (dialog)

shoes look just right on them pretty little feet.

(a little more freely as Mister gets excited)

You got some pretty teeth, Nettie. And your (dialog)

skin dazzle my eyes like the moon light the night.

(even more ad lib. - think Viagra)

Need some sugar for my sweet tooth, Nettie.

When you gonna let me lick your lollipop?
In Miss Celie's Pants

(6/19/04)

Brenda Russell
Allee Willis
Stephen Bray

Rehearsal Keyboard

Rubato

What I need with a razor? Got me a needle now. Big ol' house! There'll be

In Tempo (sort of)

Rubato

Sewing machines, mirrors shin - y clean, and the fitting room smell like sweet perfume.

Mister might've done me wrong but look who's wearin' the pants now.

= 188 Swing eighths

Finger snaps on 1 & 4
+Drums - brushes
Bass (ends 8vb)
In Miss Celie's Pants

I'll give the gals a gander with my keen eye to take their something
I'll make ya some-thing special sugar baby. Wrap your sassy chassis in my special man's tie it say.

Shout it loud they'll like it. I'm so high when they in latest style. No telling how delectable your sway be in Miss Celie's pants.

Gabardine, vel-teen, satin or lace. Buttons and bows all over the place.

Corduroy, calico, cotton or tweeds. Rhinestone, ruffles, buckles or beads.
Rehearsal Keyboard

In Miss Celie's Pants

Celia:

Who dat say, who dat say, who dat. Who dat say, who dat say, who dat.

Sofia, Shug:

Who dat say, who dat say, who dat. Who dat say, who dat say, who dat.

Woman:

Who dat say, who dat say, who dat. Who dat say, who dat say, who dat.

B-a-b-y hear dat style, Do ba do dat do.  

Who dat say, what you say, in Miss Celie's pants? A long. 

Hi-Hat Solo

2-5-5

I'll tell you

You shake that thing

Legged lady in shark skin, shimm mer like a swim mer when she shake her thing.  

Just tell
m’ what you need

Pregnant Woman:

pin’ ev’ry bound in town from bar-kin’ when you in Miss Celi’e’s pants.

and you’ll be

Old Woman:

feet for the lady with the pea in the pod.

Even Gran-ny’s fan-ny gon-na per-cu-late. You’ll well be

pee pump-in’ pis-tons like a hot rod in Miss Celi’e’s pants.

Women Group 2:

Celi’e:

Pin-stripe, pol-ka dot, pais-ley or plaid!

Puck-ered, pleased what-ev-er the fad!

Poo.
Rehearsal Keyboard

Women Group 3:

Herr-ring-bone, bounces-tooth, check-ered or stripe!

Taf-fe-ta, tat-ter-sail, what ever your type!

Cielie:

Shug:

What ever your type!

Yeah.

Ensemble:

Who dat say, who dat say, who dat. Who dat say, who dat say, who dat.

Who dat say, who dat say, who dat. Who dat say, who dat say, who dat.

Wo-man: nect-like

Bab-y bree dat style.

Do ba do dat do.

Bass (ends 8vb)

77

Who dat say, what you say, in Miss Celie's pants?

Who dat say, what you say, in Miss Celie's pants?

Hi-Hat Solo
Jermie:
What's the mat-ter with her? She look half dead. She just be catch-in' flies now.

Dorite:
Church lady:
She just be catch-in' flies now. Hump!

Vibes (swing 8ths):
She got dem beeb-ies and joeb-ies from moon-shine and cheap wine and

Dorite:
(key back)
root-er and can-dy cane.

Darlene:
Or is it the nas-ty rel-a-tions from earth-ly sen-sa-tions that
She a woman of low moral character, and that's all.

Faster - Straight 8ths

All:
Oh, that Shug, she make you feel good! I wish if I could! Uh-huh!

Solo voice:
Ah...

Church ladies:
Sing Av-ry bring down this towel.

Honkytonk (+ fill):
C A7sus D G7sus C A7sus D G7sus
March 18, 2006

Dear Zachary Orts:

Here are some of the scores that you requested. We are still waiting for the other scores that you requested.

*Michael Lavine*
*165 W. 66th St. Apt 3U*
*New York NY 10023*

And let us know if we can help you with anything else in the future!

All the best,

\[MC\]

MC for Michael Lavine