

- TOWNSPEOPLE
- FARMER
- FARMER'S WIFE

# Iowa Stubborn

4.

**STRANGER:** Gentlemen, you intrigue me.  
I think I'll have to give Iowa a try.

**CHARLIE COWELL:**  
(Coldly) Don't believe I caught your name.

Repeat ad lib.  
accel.

Musical score for measures 1-4. The top staff is for the vocal line, with lyrics: "Gentlemen, you intrigue me. I think I'll have to give Iowa a try." and "(Coldly) Don't believe I caught your name." The instrumental parts include Brass (marked *sfz*), Strings (marked *sf*), and Violins (marked *8va*). The score includes dynamic markings like *sfz* and *sf*, and performance instructions like "Repeat ad lib. accel.".

**Moderato**

Musical score for measures 5-10. The top staff is for Trumpets (marked *ff*). The bottom staves are for Trombones (marked *ff*) and Strings. The tempo is marked **Moderato**. The score includes dynamic markings like *ff* and performance instructions like "Moderato".

Musical score for measures 11-14. The top staff is for Trumpets (marked *ff*). The bottom staves are for Trombones (marked *ff*) and Strings. The tempo is marked **Moderato**. The score includes dynamic markings like *ff* and performance instructions like "Moderato".

15 16 (TOWNSPEOPLE) (Soprano)

Oh, \_\_\_\_\_ there's

(Alto)

Oh, \_\_\_\_\_ there's

(Tenor)

Oh, \_\_\_\_\_ there's

(Bass)

Oh, \_\_\_\_\_ there's

(Brass)

(WWs, Violins)

tr

(+WWs, Violins)

(+Bassoon, Trombones, Cellos, Bass)

17 18

noth - in' half - way — a - bout the I - o - wa way to treat you, when we

noth - in' half - way — a - bout the I - o - wa way to treat you, when we

noth - in' half - way — a - bout the I - o - wa way to treat you, when we

noth - in' half - way — a - bout the I - o - wa way to treat you, when we

(Cellos)

mf

(+Clarinets)

(+Violins)

mf

(+Bass)

19  $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$  20

treat you, which we may not do at all. There's an

treat you, which we may not do at all, There's an

treat you, which we may not do at all. There's an

treat you, which we may not do at all. There's an

(Flute)

(+WWs, Strings)

*ff* *mf*

21 22 3

I - o - wa kind - a spe - cial chip - on - the - shoul - der at - ti - tude we've

I - o - wa kind - a spe - cial chip - on - the - shoul - der at - ti - tude we've

I - o - wa kind - a spe - cial chip - on - the - shoul - der at - ti - tude we've

I - o - wa kind - a spe - cial chip - on - the - shoul - der at - ti - tude we've

(Flute)

*p* (Clarinets, Cellos)

(+Violins)

23  $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$  24 25

nev - er been with - out that we re - call. We can be cold as our fall - ing ther-

nev - er been with - out that we re - call. We can be cold as our fall - ing ther-

nev - er been with - out that we re - call. We can be cold as our fall - ing ther-

nev - er been with - out that we re - call. We can be cold as our fall - ing ther-

(Violins) (Clars, Cellos)

(+WWs, Strings)

*ff* *mp*

26 27 28

mo - me - ters in De - cem - ber if you ask a - bout our weath - er in Ju - ly. And we're so

mo - me - ters in De - cem - ber if you ask a - bout our weath - er in Ju - ly. And we're so

mo - me - ters in De - cem - ber if you ask a - bout our weath - er in Ju - ly. And we're so

mo - me - ters in De - cem - ber if you ask a - bout our weath - er in Ju - ly. And we're so

(+Flute) (Reeds, Strings) (+Brass 8vb)

*f*

29 30

by God stub - born, we can stand touch - in' nos - es for a

by God stub - born, we can stand touch - in' nos - es for a

by God stub - born, we can stand touch - in' nos - es for a

by God stub - born, we can stand touch - in' nos - es for a

(Clarinets, Strings) (Violins pizz.) (Clarinets, Strings)

*ff*

31 32

week at a time and nev - er see eye - to - eye. But what the

week at a time and nev - er see eye - to - eye. But what the

week at a time and nev - er see eye - to - eye. But what the

week at a time and nev - er see eye - to - eye. But what the

(Clarinets) (+pizz Violins) (Cellos)

33

heck! You're wel - come, join us at the pic - nic. You —

heck! You're wel - come, join us at the pic - nic. You —

heck! You're wel - come, join us at the pic - nic. You —

heck! You're wel - come, join us at the pic - nic. You —

(Clarinets, Trumpets)

(Brass)

(WWs)

(Strings)

35

36

— can have your fill of all the food you bring your - self. You real - ly

— can have your fill of all the food you bring your - self. You real - ly

— can have your fill of all the food you bring your - self. You real - ly

— can have your fill of all the food you bring your - self. You real - ly

(Violins)

(Clarinet)

(Bassoon)

(Cellos)

(Bass solo) -----

**BOY:** Good morning, Mayor Shinn.  
(dialogue continues until)

**ALMA:** She wouldn't a' come anyway.

The musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. Each vocal line begins with the lyrics "ought to give I - o - wa— a try, pro - vid - ed you are con - trar - y. We can be". The music is in the key of D major and 2/4 time. The piano accompaniment includes parts for (WVs), (+Violins), (Cellos), and (Strings). The score includes measure numbers 37 and 38, and features triplets and fermatas.

39 Tempo 1°

40 3 41

cold as our fall - ing ther - mo - me - ters in De - cem - ber if you ask a - bout our weath - er in Ju -

cold as our fall - ing ther - mo - me - ters in De - cem - ber if you ask a - bout our weath - er in Ju -

cold as our fall - ing ther - mo - me - ters in De - cem - ber if you ask a - bout our weath - er in Ju -

(WWs) (WWs) (+Violins) (Flute)

(Violins) (Strings)

42 43 44

ly. and we're so by God stub - born, we can stand touch - in' nos - es for a

ly. and we're so by God stub - born, we can stand touch - in' nos - es for a

ly. and we're so by God stub - born, we can stand touch - in' nos - es for a

ly. and we're so by God stub - born, we can stand touch - in' nos - es for a

(WWs) (+Brass, Strings - 8vb) (Brass) (Clarinets)

*f* *mf*

(+Strings)



**Rubato**

45 *3* week at a time and nev - er see eye - to - eye. 46 But we'll

week at a time and nev - er see eye - to - eye. But we'll

week at a time and nev - er see eye - to - eye. But we'll

week at a time and nev - er see eye - to - eye. But we'll

(Brass)

47 give you our shirt, and a back to go with it if your

give you our shirt, and a back to go with it if your

give you our shirt, and a back to go with it if your

give you our shirt, and a back to go with it if your

48

(Strings) (as cues in parts)

49

crop should hap - pen to die.

crop should hap - pen to die.

crop should hap - pen to die. **(FARMER)**

crop should hap - pen to die. So what the

crop should hap - pen to die.

(+Clarinets) (as cues in parts)

(+Ensemble)

(Play)

51

52

**(FARMER'S WIFE)**

Ev - en though we may not ev - er

**(FARMER)**

heck! You're wel - come. Glad to have you with us, ev - en though we may not ev - er

(WWs)

(+Violins)

(Cellos)

(Violins) (as cue in part)

(Bassoon) (as cue in part)

**(FARMER'S WIFE)** **(TOWNSPEOPLE)**  
**(Soprano)**

54 men - tion it a - gain. You real - ly ought to give I - o - wa — Hawk - eye, I - o - wa, Du -

**(Alto)**

You real - ly ought to give I - o - wa — Hawk - eye, I - o - wa, Du -

**(FARMER)** **(Tenor)**

men - tion it a - gain. You real - ly ought to give I - o - wa — Hawk - eye, I - o - wa, Du -

**(Bass)**

You real - ly ought to give I - o - wa — Hawk - eye, I - o - wa, Du -

(WWs)

(Flute) (as cue in part)

(Trombones)

(Trumpets)

(+Strings)

(Strings)

**Maestoso**

57 buque, Des Moines, Dav - en - port, Mar - shal - town, Mas - on Cit - y, Ke - o - kuk, Ames, Clear Lake

58

buque, Des Moines, Dav - en - port, Mar - shal - town, Mas - on Cit - y, Ke - o - kuk, Ames, Clear Lake

buque, Des Moines, Dav - en - port, Mar - shal - town, Mas - on Cit - y, Ke - o - kuk, Ames, Clear Lake

buque, Des Moines, Dav - en - port, Mar - shal - town, Mas - on Cit - y, Ke - o - kuk, Ames, Clear Lake

(+WWs, Strings)

*mf*

*f*

**A tempo**

59 60 61 62

ought to give I-o-wa a try.

ought to give I-o-wa a try.

ought to give I-o-wa a try.

ought to give I-o-wa a try.

(WWs, Strings) (+8vb) *mf*

(WWs, Strings) *tr* *ff*

(Trumpets, Trombone 1)

(+Brass)

(+Brass 8va)

(+Trombone 2, 3)

(+Bassoon, Timpani)

*Applause Segue*

**Playoff**

63 64 65 66 67

(WWs) (+Violins)

(Brass, Violins)

(Brass)

(+Cellos 8vb)

(Bassoon, Cellos)