

# BILLY/ DADDY CANE

## BILLY AND DADDY CANE

SHE'S GONE  
SHE'S GONE

## DADDY CANE

YOU KNOW HOW MUCH SHE LOVED YOU SON

## BILLY AND DADDY CANE

LET'S WALK ON OVER THERE AND LAY  
A ROSE UPON HER GRAVE

START

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## DADDY CANE

Why don't you pick a floribunda rose, son? That was her favorite.

*(Lights change, BILLY and DADDY CANE walk into the graveyard. BILLY carries a rose.)*

Here she is. Under the walnut tree.

*(A gravestone angel marks her grave.)*

## BILLY CANE

You bought her a gravestone angel.

## DADDY CANE

There was this lovely one in back of Julia Wolfe's garage. She made me a nice deal on it as a courtesy.

## BILLY CANE

It's beautiful.

## DADDY CANE

The owls are speaking tonight. I'll go hear what they have to say.

*(He does.)*

## BILLY CANE

*(to the gravestone)*

Mama, when I was in mud up to my knees, I thought it would be you mourning me. Not this way round.

*(He puts the rose on the grave, then looks around.)*

**BILLY CANE (CONT'D)**

And, I'm sorry that daddy put an angel over your grave. You used to make fun of people for doing that. You said you'd rather let your deeds speak for your time on Earth.

*(then)*

Mama, thank you for the way you raised me. The way you spoke, your parlance around the house, made me a curious lover of words, and you always pointed me toward the writers who used them well. Remember when you had me copy stories out of the Asheville Southern Journal, just so I'd know what it feels like to write well?

*(he kneels)*

I made it back home like you always said I would. But I never thought homecoming could be so cruel.

**#2A SCENE CHANGE**

You are my Mama, and I place my hand here...

*(he puts his hand on the dirt)*

...to touch you now and forever.

**END**

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**BILLY AND DADDY CANE**

SHE'S GONE

SHE'S GONE

**DADDY CANE**

YOU KNOW HOW MUCH SHE LOVED YOU SON

*[FADE OUT:]*

# DADDY CANE

Piano-Conductor

She's Gone

Bright Star

2

Music by Steve Martin and Edie Brickell

Lyrics by Edie Brickell

Orchestration by August Eriksmoen

Vocal arrangements by Rob Berman

**BILLY:** "What's gotten into her? And where is Mama? Mama!" *[MUSIC]*

$\text{♩} = 105$

BANJO solo

(*sim.*)

TACET to m.13

1

**BILLY:** (*cont'd*) "What is it, Daddy?"

5

**DADDY CANE:** "No way to write you, son."

**START**

**DADDY CANE:**

We had a

9

vis - i - tor \_\_\_\_\_ while you were a - way \_\_\_\_\_

ACCORDION  
(Banjo 8vb)

*p* (I)

PLAY

Big Swells

13 (Gtr.)

Un - wei - come as \_\_\_\_\_ he was, \_\_\_\_\_ He came on in one day

*mf* *p*

19

He sat down qui - et - ly \_\_\_\_\_

+Stg Harmonics (8va)

(Banjo)  
+Man.  
(PLAY L.H.)

*p*

ACCORDION

25

at your moth - er's side. She

31

*mf*

Detailed description: This block contains the first system of the musical score, measures 31 through 36. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a rest, followed by the lyrics "at your moth - er's side." and "She". The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. A dynamic marking of *mf* is placed at the end of the system.

left with him some time in the

banjo

*p* *mp* *f*

37

*p*

Detailed description: This block contains the second system of the musical score, measures 37 through 42. It features a vocal line, a banjo line, and a piano accompaniment. The vocal line has the lyrics "left with him some time in the". The banjo line is marked "banjo" and contains a melodic line. The piano accompaniment has dynamic markings of *p*, *mp*, and *f*. A dynamic marking of *p* is also present at the beginning of the system. Measure numbers 37 and 31 are visible at the start of the system.

night \_\_\_\_\_ She's

*mp* *f* *mf* *mf*

41 *mf* [- 8 -]

8  
gone

(Bj, Man)

(to Piano)  
Gtr. strumming (1/2 time feel) > cont. 2 bar pattern

*mf*

C2 (Stgs)

+Bs.  
*mp*

G/B

*f*

45

Detailed description: This system covers measures 45 to 48. The vocal line (treble clef) has a long note for the word "gone" with a slur. The guitar line (treble clef) features a strumming pattern in a 1/2 time feel, with a dynamic of *mf*. The piano accompaniment (grand staff) includes chords C2 (Stgs) and G/B. The bass line (bass clef) has a dynamic of *mp* and includes the instruction "+Bs.". The system ends with a dynamic of *f*.

8

You

C2

G

D5

*mp*

*f*

49

Detailed description: This system covers measures 49 to 52. The vocal line (treble clef) has a note for the word "You". The guitar line (treble clef) has a dynamic of *mp*. The piano accompaniment (grand staff) includes chords C2, G, and D5. The system ends with a dynamic of *f*.

8  
know how much she loved you son

PIANO  
PLAY  
mf

53

Detailed description: This block contains the first system of the score, measures 53-56. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a 'PIANO' dynamic marking and a 'PLAY mf' instruction. The key signature is one sharp (F#).

8

END

(Bj, Man) (to Accordion)

3

3

57

(Fid, Vc, Bs)

Detailed description: This block contains the second system of the score, measures 57-60. It features a piano accompaniment with a large bracketed section. The piano part includes a 'PLAY mp' instruction. The key signature is one sharp (F#).

8

She had no fear of death

(Gtr. 8vb)  
p

ACCORDION

PLAY  
mp

(etc.) (Stgs)

(etc.) (Bs.)

61

Detailed description: This block contains the third system of the score, measures 61-64. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a 'PLAY mp' instruction and an 'ACCORDION' marking. The key signature is one sharp (F#).