

R Moon

58

Amateur Operatic Version

CALAMITY JANE

(Operetta in Two Acts)

MUSIC BY

SAMMY FAIN

Vocal Score

KINNEY MUSIC LTD.

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CALAMITY JANE

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CALAMITY JANE

Lyrics by
PAUL FRANCIS WEBSTER

Music by
SAMMY FAIN
Music adapted
and arranged by
RONALD HAMMER

OVERTURE

Broadly in 2 ($\text{♩} = 80$)

Stgs. Saxes. $\frac{3}{8}$

mf Brass

Timp.

Tutti

This system shows the beginning of the overture. It features staccato eighth-note patterns from stage saxophones, a sustained note from brass, and timpani. The dynamic is *mf*. The section concludes with a tutti entry.

Hn. Saxes

p $\frac{3}{8}$

f

This system continues the rhythmic pattern established in the first system, with horn and stage saxophone entries. The dynamic shifts to *p* and then *f*.

① Bright 2 ($\text{♩} = 108$)

ff Brass

$\frac{3}{8}$

This system introduces a bright section with full brass reinforcement. The instrumentation includes brass and strings.

Vins. Tpts. *f*

This system features rhythmic patterns from drums and trumpets, with a dynamic marking of *f*.

This system concludes the overture section with a final rhythmic flourish.

Vlns. Saxes.

Brass 8va

[2]

Troms. 'Cello

3 Stgs

4

ffz ffz f

Detailed description: This page contains six staves of musical notation. The top staff is for 'Vlns. Saxes.' and includes dynamic markings '3' and 'ff'. The second staff is for 'Brass 8va'. The third staff is for Trombones ('Troms.') and Cello ('Cello'). The fourth staff is for '3 Stgs' (likely strings). The fifth staff is for Trombones ('Troms.') and Cello ('Cello'). The bottom staff is for Trombones ('Troms.') and Cello ('Cello'). Measure numbers [2] and [4] are present above the second and fourth staves respectively. Dynamic markings 'ffz ffz f' are placed above the fifth staff.

Piano
Violins, Saxos.
Trombones

5 Broad 2 ($\text{d}=80$)
legato

6 Moderato 2 ($\text{d}=88$)

mf Piano Solo
Brass
mf Vlns. W.W. Hn
(Brass continue)
Temple Blocks

7

f TUTTI

mf

f

8 Steady 4 (J -108)

Trom solo

mf Saxes

Vins.

Saxes

Vins.

Add Saxes

Horn

9

TUTTI *f*

Bass f

10

Trom Solo

mf Saxes

TUTTI *f*

11 Allegro vivo ($\text{J}=126$)

f Troms

Tpts

TUTTI *mf*

Broadly

ff

ff

ff

ACT I

Nº 1THE DEADWOOD STAGE
(CALAMITY and ENSEMBLE)Bright 2 ($d=108$)

mf
Cello, Bass, Drums.

Trom.
Ten. Sax.

[1] CURTAIN
Saxs. Vlns.

mf

MILLER: Susan! No news of the stage yet?

It's due right now. SUSAN: It'll be here, Uncle. No need to worry. MILLER: Who's worried? Ever see me worried?

Tpt 1

Tpt 2

COWBOY: It's the stage! The stage is here!

Vlns. Sax.

Stgs. Saxes

A musical score page showing two staves. The top staff is for the orchestra, featuring a treble clef, a key signature of four flats, and a common time. The bottom staff is for the stage band, featuring a bass clef, a key signature of four flats, and a common time. The score includes dynamic markings like 'd' and 'p', and performance instructions like '3' and 'v'.

3

GIRLS

Oh, the Dead-wood Stage is a roll-in'on ov'er the plains _____ with the

BOYS

Brass.

A musical score page showing three staves. The top staff is for the girls, the middle for the boys, and the bottom for brass instruments. The vocal parts include lyrics: "Oh, the Dead-wood Stage is a roll-in'on ov'er the plains _____ with the". The brass part has a dynamic marking 'f'.

Cho.

cur - tains flappin' and the driver a - slappin' the reins _____ Beau-ti - ful sky

Stgs. Saxes.

Brass.

A musical score page showing three staves. The top staff is for the choir, the middle for stage band, and the bottom for brass instruments. The choir sings: "cur - tains flappin' and the driver a - slappin' the reins _____ Beau-ti - ful sky". The stage band part includes a dynamic marking 'f'.

Cho.

unis

A wonderful day _____ Whip crack a-way, whip crack a-way, whip crack a-way !

unis

Stgs. Saxes.

Brass

A musical score page showing three staves. The top staff is for the choir, the middle for stage band, and the bottom for brass instruments. The choir sings: "A wonderful day _____ Whip crack a-way, whip crack a-way, whip crack a-way !". The stage band part includes a dynamic marking 'f'.

4

Cho. Oh, the Deadwood Stage is a headin' on ov'er the hills where the

Cho. In - jun arrows are a - thicker than porkerpine quills Dangerous land

Stgs. Saxes

Cho. No time to de - lay unis Whipcrack a-way, whip crack a-way, whipcrack a-

unis

5

THREE OR FOUR MEN

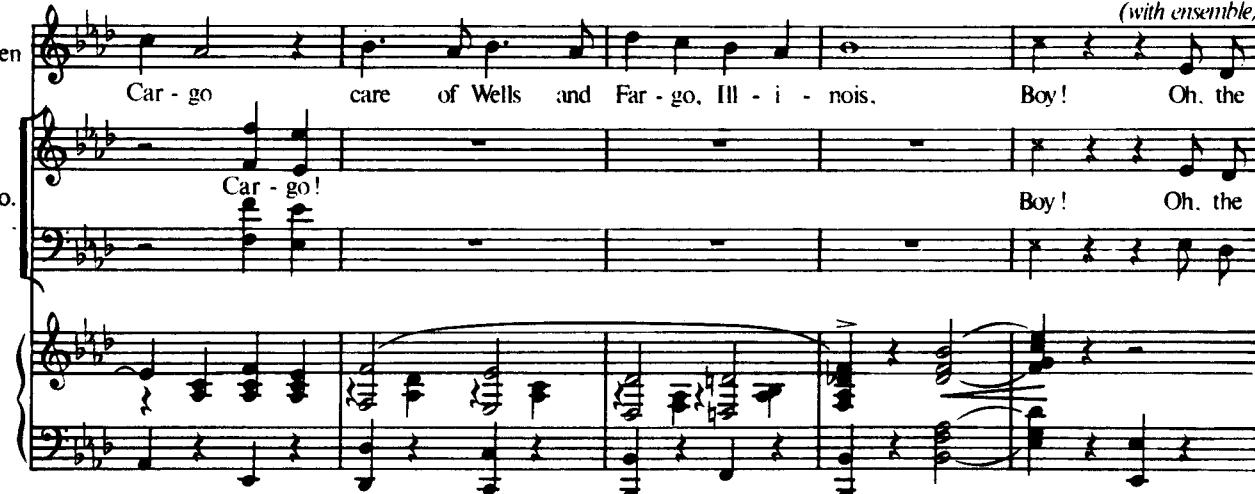
They're head-in' straight for town load-ed down with a fan - cy

Cho. - way!

(with ensemble)

Men Car - go care of Wells and Far - go, Ill - i - nois. Boy! Oh, the

Cho. Car - go! Boy! Oh, the



6

Cho. Dead-wood Stage is a - comin' on o-ver the crest, like a horn - in' pigeon that's a



Cho. -hanker-in' af-ter its nest, Twenty-three miles they've covered today

unis.



Cho. — Whipcrack a-way, whip crack a-way, whipcrack a-way!



[7] MILLER: Well, it's here all right Calamity's done it again. DOC: What 'ja
pp

expect? MILLER: That she might have gotten herself into another Indian fight *and* she did!

That girl's never happy unless she's blasting away with a rifle in her hand. BILL: Quit boilin' over, Millie!

Calam's never failed to bring in the stage yet - Injuns or no Injuns! MILLER: Didn't want anything to happen to her this trip - she's got my actress aboard -

I hope!
3 or 4 MEN

Men The wheels go turnin' round, homeward bound, can't cha hear 'em hum-min?

Cho. Hummin'

Vlns. Saxes

(with ENSEMBLE) 10

Men: Hap - py times a - comin' fer to stay Hey! They'll be home to - night by the

Cho.: Hey! They'll be home to - night by the

Saxs 10 Ssts

mf

Cho. tune! _____ When they get home, _____ They'll be fix -in' to stay _____

unis.

+ Brass

Cho. —

Whip crack a-way, whip crack a-way, whip crack a-way!

(11)

Cho. Here they be! Here they be! How's a-bout a wel-come? A peace - ful sort of welcome for the

(12)

Cho. gang ! Bang ! Oh, the Deadwood stage is finall - y home a - gain !

CALAMITY JANE enters followed by RATTLESNAKE and passengers from the stage - coach.



Musical score for two staves. The top staff has a treble clef and the bottom staff has a bass clef. A dynamic marking 'f' is present. A tempo bracket indicates '3'.

13

1st LOCAL CHARACTER

Well, ex - cuse my stammer eff it

Musical score for two staves. The top staff has a treble clef and the bottom staff has a bass clef. The lyrics 'Well, ex - cuse my stammer eff it' are written above the top staff. A dynamic marking 'mf' is present.

1st Local

ain't Ca - lamit - y June.

2nd LOCAL CHARACTER

(high pitched voice) Hi - yah. Ca - lam! Watcher

Musical score for three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The lyrics 'ain't Ca - lamit - y June.' are written below the top staff. The lyrics '(high pitched voice) Hi - yah. Ca - lam! Watcher' are written above the middle staff. A dynamic marking 'mf' is present.

1st Local

A WOMAN

New rubber boots Things to cro - chet

2nd Local

bring us to-day?

Ten dollar suits

Vins.

Musical score for four staves. The top staff has a treble clef, the second staff has a bass clef, the third staff has a bass clef, and the bottom staff has a bass clef. The lyrics 'A WOMAN' are written above the top staff. The lyrics 'New rubber boots Things to cro - chet' are written below the top staff. The lyrics 'bring us to-day?' are written above the second staff. The lyrics 'Ten dollar suits' are written above the third staff. A dynamic marking 'mf' is present.

14 CALAMITY

Cal. Beads that spark - le like a pris - m Snake oil fer yer rheuma - tis - m; Cal - i - co and

p Stgs

Cal. ging - ham for the girls; Gum drops made up in Chic - a - gee!

WW. Muted Br.

Clars.

Cal. Gumdrops just a tri - fle sog - gy, and a gen-u-wine string of ar - ti - fi - cial pearls!

w.w. Br.

15

Cal. Here's a hat from Cin - cin - at - i, Same as Ad - e - lin - a Pat - ti

p Stgs

Cal. wore in ev' - ry fam - ous con - cert hall Cast yer eye on

w.w. Br. Cls.

Cal.

Doc-tor Borah's pa-tent pending hair re-stor-er, gua-ran-teed to grow hair on a bill-iard ball.

Cal.

16

In - tro - du - cing Hen - ry
Fl & Clar col voice

w.w.
f
Bras

Stgs pizz

Cal.

Mil - ler
Just as bus - y as a fiz - zy sas - pa -

Muted Tpts
Troms open

Cal.

Ain't a showman an - y smart-er, op - er - ates the Gol - den - rill - a

w.w.
Troms o

Stgs

Cal.

Gar - ter, where the cream of Deadwood Ci - ty comes to dine
And I'm

W.W.
Brass

Cal.

glad to say he's a ve-ry good friend of mine!

Vlns. W.W.
f Brass

17

Cal.

Here is Charlie from Nan - tuck - et I've been

Clars.
Stgs.
Trom.
Tpt
Trom.

Cal.

told he pann'd for gold but ne - ver struck it Fron-tier man and bron-cho
w.w.

Tpt
Trom.

Cal.

bus - ter, In - jun scout for Gen'ral Cus - ter, back in Yel - low - stone in eighteen - six - ty -

Cal.

nine
But I'm glad to say he's a ve-ry good friend of mine!

w.v.

18

Cal.

Vlns. W. W.

Hi, Joe say where d'ja get them fan-cy clothes?

mf

Cal.

I know off some fel-lers' laundry line! Hi, Flo!

Cal.

Ain't you the prairie Rose 'n smel-lin' like a wa-ter me-loon

19

Cal.

vine Here's a man the sher-iff wat - ches

Fl Cl colla voce

Muted Tpts.

Brass

Cal.

On his gun there's more than twen-ty sev-en not - ches On the

Troms

Troms + o

A musical score for a vocal solo and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The vocal line starts with a dotted half note followed by eighth notes. The lyrics begin with "draw theres no one fas - ter, and you're flirt - in with dis - as - ter when Bill Hick- ock's re - pu -". The piano accompaniment consists of chords and bass notes.

A musical score page for the character 'Cal.'. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The vocal line begins with a sustained note followed by eighth-note pairs. The lyrics 'friend of mine!' are followed by a dynamic ff. The piano part features eighth-note chords in the bass line. The vocal line continues with eighth-note pairs and concludes with a melodic line ending on a half note. The piano part ends with a final chord.

A musical score for two voices. The top staff is in soprano clef, B-flat key signature, and common time. It features three identical measures, each consisting of a quarter note followed by a half note, with a fermata over the half note. The lyrics "Ah" are written below the notes. The bottom staff is in bass clef, E-flat key signature, and common time. It also features three identical measures, each consisting of a quarter note followed by a half note, with a fermata over the half note. The lyrics "Ah" are written below the notes.

A musical score page showing measures 20 through 23. The top staff is for 'Stgs Saxes' (Saxophones), featuring eighth-note patterns. The middle staff is for 'Brass', with notes primarily on the second and third beats of each measure. The bottom staff is for 'Stgs Saxos' (likely Alto Saxophones), also with eighth-note patterns. The piano part is visible at the very bottom of the page.

Cal. wet my whistle to - day _____ Last to the bar's _____ a

Cho. Ah. Ah.

Brass Stgs Saxes

Cal. three legged crow _____ Set 'em up Joe, set 'em up Joe, set 'em up Joe, _____

Cho. Three legged crow

mf Brass

21 MILLER (*spoken*)

Cal. Drinks on the House: Drinks on the house!

Cho. Set 'em up Joe!

sffz Troms. & Saxes.

BILL CALAMITY

Name yer poison! Make mine sas-par-il-ly

Cho.

TUTTI

Set 'em up Joe, set 'em up Joe, set 'em up Joe!

Cho.

Set 'em up Joe!

Cymbal

Nº 2

CARELESS WITH THE TRUTH
(CALAMITY, BILL & MEN)

Cue: CALAMITY: You callin' me a liar again Bill Hickock?
AD LIBS: Tell us another etc.

Andante misterioso (♩ = 88)

CALAMITY: All right, tellers . . . If you want me to, I will . . .

Stgs. Clars.

1 Bright 2, with a steady beat (♩ = 100)

CALAMITY

Cal. Did I tell ya 'bout the time that I was cap-tured by a score or more of Cher - o - kee and

Cal. Chicka - saw, a - fix - in' for to scalp me just fer play. Well,

Cal. I just jumped upon a buf - fa - lo, pulled off his horn and blew it, so a reg - i - ment from

2

Cal.

I - da - ho come on to save the day _____ In honour of me the

Stgs. Clar.

L'istesso tempo (J.=J)

Cal.

Pres - i - dent put a buf-fa-lo on the nick - el and an In - jun on the cent _____

mf TUTTI

3

BILL

Tell us another one, tell us another one, oh, my ach-in'

TENORS

BARITONES

Ha, ha, ha, ha, ha, ha, ha!

BARITONES

BASSES

mf TUTTI

Bill

tooth, She's not ex - act - ly ly - in', but she's care - less with the truth !

Brass

mf TUTTI

Bill Care - less! Care - less! Care-less with the truth ! She's not ex - act - ly

Men Care - less! Care - less! Care-less with the truth ! She's not ex - act - ly

Sgs. W.W.

4 Andante misterioso ($\text{d} = 88$)

Bill ly - in' but she's care - less with the truth! _____

Men ly - in' but she's care - less with the truth! _____

TUTTI

4

Sgs. Clars.

Cello Bass Trom.

5 Bright 2 ($\text{d} = 100$)

CALAMITY

Did I tell ya 'bout the time last week, I'm herd - in' cows at

p Sgs. pizz.

Brass (Cup Mute)

Cal.

Crip - ple Creek, when all at once I see two hun - gry - look - in' grizz - lies

Cal.

on each side of me Well, I just was-n't in the mood to tri - fle

Clars., Ten. Sax. mp
Stgs. pizz.

Cal.

grab - bin' up my hunt - in' rif - le I let go with both the bar - rels.

Brass

6

Cal.

neatest shot you see! One bul - let went North the oth - er South. shot

mf f ff mp Stgs.

(Rim shots)

L'istesso Tempo (♩=♩)

Cal.

one of 'em through the tail and shot the oth - er through the mouth!

mf TUTTI

7

BILL

Tell us an-oth-er one, tell us an-oth-er one,

Men Ha, ha, ha, ha, ha, ha, ha!

Tutti *f* *mf*

Bill Oh, my ach - in' tooth, She's not ex-act - ly ly - in', but she's careless with the
Br.

Bill truth! Care - less! care - less! Careless with the truth! She's

Men Care - less! care - less! Careless with the truth! She's

mf Tutti *Sgs. W. W.*

Bill not ex - act - ly ly - in', but she's care - less with the truth! _____

Men not ex - act - ly ly - in', but she's care - less with the truth!

Tutti

8 Andante misterioso ($\text{J}=88$)

Stgs. Cls.

p Trom. Cello. Bass.

9 Bright 2 ($\text{J}=100$)

CALAMITY

Cal. Did I tell ya 'bout the time last fall, I'm log-gin' trees at Lake St. Paul; And there I see an

p Stgs pizz. Clars *w. w.* *mp* Brass

Cal. oak so tall, t'would take a bird a day to reach the top. Well,

Brass

Cal.

I start swingin' with my trusty axe and suddenly that oak tree cracks and up a-gainst an-

Cal.

[10]

-oth-er smacks and down they came ker-flop!

Be - lieve me or not I

Cal.

L'istesso tempo (J. = J.)

tell you pard's, the rest of the for-est fold-ed up just like a deck of cards!

BILL

[11]

Tell us anoth-er one, tell us anoth-er one, Oh, my ach-in'

Men

Ha, ha, ha, ha, ha, ha!

TUTTI

Bill tooth. She's not ex - act - ly ly - in', but she's care-less with the truth!

Brass $\frac{3}{4}$

mf Tutti

Bill Care - less! Care - less! Careless with the truth, She's not ex - act - ly ly - in' but she's

Men Care - less! Care - less! Careless with the truth, She's not ex - act - ly ly - in but she's

Sigs W.W.

Tutti

Bill Care - less with the truth.

Men Care - less with the truth.

$\frac{3}{4}$ ff $\frac{3}{4}$ ff

Nº 3**ADELAIDE**
(BILL & MEN)

Cue: BILL: You see her carved on the prow of an ancient ship . . .
 . . . in a gambler's cameo . . .
 in the dyin' embers of a campfire . . .

Moderato in 4 (J = 122)

In this case, she just happens to be the loveliest singin' dancin' star of them all . . . Adelaide Adams!

String section (Vlns., Cello) play eighth-note patterns. Woodwind section (Fl., Cls., Vla., Cello) play eighth-note patterns.

BILL 1

If you gave a man a wish, ten to one he would wish for that one per-fect girl Ad-e-

Cl. Stgs. 3

Cup Br.

Bill 3

-laide, Adelaide, Ad-el - aide, oh, how lovely you are! If you gave a man a dream, ten to

TENORS

BARITONES Mm — love - ly! Ad - e - laide

BARITONES

BASSES

Glock

Brass

Cl. Stgs. mp

Bill ev-er came to town bustin' out in that gown made of silk and brocade they would have to hire a hall just to

Men Mm Mm

Vlns divisi
Hn mp

Bill hide the guys who'd fall for Adelaide! With the bustle that you wear I de-clare it's no wonder we're

Men Ad-e-laide Ad-e-laide Ad - e - laide Ad - e - laide

With the bustle that you wear I de-clare it's no wonder we're

3 Stngs W.W.
mf Tutti
mf Brass

Bill un - der your thumb. Ad - e - laide, Adelaide, Ad - e - laide, what a beau-ty you are!

Men un - der your thumb Mm Oh, what

un - der your thumb Mm Oh, what

Bill they wouldn't rate a sec - ond look com - pared to you. If a man has an - y blood in his

Men Ad - e - laide

If a man has an - y blood in his

Bill veins, then I reck-on he's prayed, yes, he's prayed— That e - ven-tually he gets, in his

Men Ad - e - laide prayed, yes, he's prayed— That e - ven-tually he gets, in his

veins, then I reck-on he's prayed yes he's prayed—

Bill pack of cigarettes, his Ad - - - e - - - laide!

Men pack of cigarettes, his Ad - - - e - - - laide!

mf Brass Open *f* *ff*

Nº 4**EV'RYONE COMPLAINS ABOUT THE WEATHER**

(FRYER)

Cue. FRYER: But you can at least let me *show* you! . .

Allegro (J.=120)

FRYER 1

Oh, ev - 'ry-one com - plains a - bout the

Sgs ww. mf Tutti f mp Sgs & ww.

Fry. weather. But no - bo - dy ev - er does an - y - thing a -

Br.

- bout it Why don't they sim - ply tell the fel - las who com - - plain: _____

Fry. "How could you sell um - brel - las if there was - n't an - y rain?" My friends, it all de -

Vlns.

Tutti mp Cts Cello

Fry. -pends on Moth-er Na-ture — The laws of com - pen - sa - tion still ap -

Br. Stgs Clar

Fry. -ply — The wea - ther may be fright - ful to most ev - 'ry one, but,

Br. w.w. Stgs pizz

Fry. Shucks, — it couldn't be more de - light - ful from the point of view of ducks! So

3

Fry. if you still com - plain a - bout the weather — Then why the dev-il don't

mp

Fry. you do something a - bout it! Oh, it!

mf Stgs. w.w. Br. *sfz*

Optional cut to [7] Continue for DANCE

4 DANCE

Tutti *f*

Troms

W.W. Soli

Tutti *sforz.*

Vins W.W.

mf Br.

Tutti *sforz.* *f*

FRYER

The musical score consists of five staves of music for voice and orchestra. The vocal part is in soprano clef, mostly in G major (indicated by a key signature of one sharp). The orchestra includes strings (Violins, Cello), woodwinds (Oboe, Bassoon), and brass (Tuba). The score is divided into sections by measure numbers 7 and 8.

Section 7:

- Vocal Line:** "Oh, every-one com-plains a-bout the weather but no-bo-dy ev-er does an-y-thing a-bout it Why don't they re-a-lise a ve-ry sim-ple thing." (The vocal line continues from the previous section.)
- Orchestra:** Includes Stgs. W.W. (Woodwind Ensemble) playing eighth-note patterns, and Br (Brass) providing harmonic support.
- Performance Instructions:** "Stgs. W.W." above the first measure, "mp" (mezzo-forte) below the second measure, and "Br" below the third measure.

Section 8:

- Vocal Line:** "You gotta have a win-ter if you want to have a spring! My friends, it all de-pends on Moth-er Na-ture."
- Orchestra:** Tutti (all instruments) play eighth-note patterns. Vlns. (Violins) play eighth-note patterns. Cls. Cello (Cello) provides harmonic support. Br (Brass) provides harmonic support.
- Performance Instructions:** "Tutti" above the first measure, "mp" (mezzo-forte) below the second measure, and "Br" below the third measure.

Fry.

The laws of com - pen - sa - tion still ap - ply; Quit

beef - in' bout the show - ers on a cloud - y Ap - ril day just think of the fields of

p Stgs. pizz. w.w.

flow - ers you'll be trip - pin' through in May. So if you still com - plain a - bout the

mp

weather, Then why the devil don't you do something, then why the devil don't

you do something, then why the devil don't you do something a - bout it!

Sgs. w.w.

Nº 5

MEN!

Cue: BILL: "Like a touchy old woman" . . .
 H'm . . . Maybe he's got something there . . .
 CALAMITY: Why, you . . . you . . .!
(She reaches for something to throw at him)
 Men . . . !

Bright Waltz (*J. = 60*)

A musical score for a Bright Waltz in 3/4 time. The top staff shows a piano part with dynamic markings *f* TUTTI and *p*. The bottom staff shows a bassoon part.

1

CALAMITY

A musical score for Calamity's first vocal entry. The top staff shows a soprano vocal line. The lyrics are: "Men! Men! Hor - ri - ble men! I've said it be - fore and I'll say it a -". The dynamic is *Stg. Cls.* The bottom staff shows a piano accompaniment.

A musical score for Calamity's second vocal entry. The top staff shows a soprano vocal line with lyrics: "-gain, what I think of men you can't print in a book — Luck-y the girl who has". The dynamics are *rit.*, *a tempo*. The bottom staff shows a piano accompaniment.

A musical score for Calamity's third vocal entry. The top staff shows a soprano vocal line with lyrics: "ne - - - ver been took! — Men!". The bottom staff shows a piano accompaniment with dynamic markings *mf add Tpts. (muted)* and *Trom.*

Cal.

Men! Give 'em a chance, they'll string you a - long with a song and a dance, They'll

slip you a wink with the pink lem-on - ade *rit* But leave you as soon as the moon *a tempo*

3

starts to fade Oh, I do not choose to tar - ry in a *Vlns* *mf* *ww*

bon - net of bur - ber - ry blue And I don't pro - pose to mar - ry

4

you can call off the min - is - ter, I'll be a spin - is - ter Men! Men!

rit *w.w.* *mp a tempo*

Cal.

mischievous men! Be on your guard when you stroll in the glen! They'll ply you with

Cal.

rit

trin - kets and prom - ise you pearls re - gard-ing their prom-is - es, Do just as Momma says:

a tempo

Cal.

5

be doubting Thomas - es, girls! Men! Men! Hor - ri - ble

do

f Tutti

mf

Cal.

word! Show me the dove and I'll give it the bird! Just let a ten - der - foot

mp

Cal.

rit.

mention "la - mour" quick, like a flash, I will give him the cure!

a tempo

rit

a tempo

add Tpts.
mf

Cal.

6

Males! Males! Rip-roar-in' males!

Trom *mf*

Cal.

Fris-ky from whis-key and fill - in' up jails, A five dol - lar wa - ger, will get you a

rit

Cal.

ten - no Deadwood coy - o - te will hog - - tie this hen! Men are

Vlns. *mf*

Cal.

made to breed con - fu - sion; love is wois'-n a poi-on-ous bite

p.

7

Cal.

so I've come to this con - clu - sion I don't want an - y part of 'em

rit.

Cal.

8

a tempo

oh! The black heart of 'em! Down, down, down with them all, The cow-punchin'

Cal.

rit.

type or the ten - der - foot tall mule head-ed men who are men - tal - ly ten

Cal.

a tempo

plugg-ab - le, punch-ab - le, hugg-ab - le, clinch-ab - le, love-ab - le, lynch-ab - le, men!

Cal.

9

Men have got a sort of nose fer An - y chick-en who's kick-in' a -

Vlns.
mf

Cal.

-round And I reck - on, ma'am that goes for ev' - ry mas - cu - line

rit.

Cal. res - i - dent up to the Pres - i - dent Hi! Ho! Song and a

w.w.

rit.

a tempo

mp

a tempo

Cal. dance. Trou - ble comes dou - ble in buck - skin and pants! When Ad - am be -

Stgs. Glock.

p

Cal. - gat all the trou - ble be - - gan. So now that we've fin - al - ly holl - ered our

a tempo

mp add Troms.

cres -

Cal. heads off and dish'd all the dirt that we can for Petes'

do

add Br. mf

Cal. sake send us a man.

ff

Nº 6

CAN - CAN

Cue: MILLER: the Golden Garter Show!

Furioso (J=152)

Tutti **f**

1

ff Tutti

2

Sxs. Hns.

mf

Cello Hn.

Tutti

(Sxs. W.W.)

Vins. Sxs

Tutti

mf

5

Tutti *f* *ff*

6

p

ff *ff*

This musical score page contains eight staves of music for orchestra, spanning measures 5 through 8. Measure 5 begins with a forte dynamic (*f*) and a dynamic marking "Tutti" above the first staff. The music consists primarily of eighth-note patterns. Measure 6 starts with a dynamic marking "6" above the first staff. Measures 7 and 8 show a transition, starting with a piano dynamic (*p*) and ending with a double forte dynamic (*ff*). Measure 8 concludes with a dynamic marking "ff" and a crescendo line.

Nº 7

HIVE FULL OF HONEY

(FRYER)

Cue: MILLER: ...the toast of New York.... Miss Frances Fryer!(FRYER enters) **Moderate 4 ($\text{J}=112$)**

Tutti

Tpt. Solo

1

FRYER: *(In high-pitched girl's falsetto)*

I've got two wonderful arms, I've got two wonderful lips, I'm over

Vlns. W.W.

mp
Cello

Fry.

twen- ty one— and I'm free—— Oh, I've got a hive full of hon-ey For the

Tpt. 3

Trom. Sust.

Fry.

right kind of hon - ey bee!—— I'm not the glam-or-ous type, but I'm the

Vlns. W.W.

f muted Br.

mp
Cello

Fry.

am-or-ous type, You'll love the way I fit on your knee _____ Yes, I've got a hive full of

Fry. [2]

honey for the right kind of honey bee _____ My dad-dy owns a rail-

Fry.

-- road and my Ma is a million - aire _____ And be - sides I'm an
Violins counter

Fry.

on - ly child. Do you think you could learn to care? _____ If I'm the one you a-dore come on and
Vlns. w.w.
mf
Cello

Fry.

get me before Somebody shakes it down from the tree, oh, I've got a hive full of

Fry.

3

ho-ney for the right kind of honey bee I've got two wonderful arms, I've got two

Br Vlns. W.W.
mp Cello

Fry.

won - der - ful lips, I'm ov - er twen - ty one and I'm free Oh.

Fry.

FRYER'S wig
comes off //

I've got a hive full of honey For the right kind of honey bee.

Nº 8**I CAN DO WITHOUT YOU**

(CALAMITY and BILL)

Cue: CALAMITY; ain't nuthin' you say means any thing to me! . . .**Moderate 2 ($\text{J}=88$)**

CALAMITY

In the summer, you're the winter

BILL 1

Cal. 2

banquet you're the stew - Say!

I can do without you!

In the gar-den, you're the

BILL

net - le and the mil - dew on the pet - al! Like an ov - er - turned can - oe,

Well!

CALAMITY 2

BILL

I can do without you!

You can go to Phil - a - del - phi - a take a hack to Hacken -

Cal.

- sack Hey! I'll ne- ver ring a bell fer ya, or yell fer ya— to come back! In the

f Br *mf*

Tutti *f*

3

BILL CALAMITY

Cal.

ques-tion You're the why D In the ointment you're the fly Tho' I know some things are
w.w.

mp

Cal.

in - dispensable like a buck or two If there's anything I can do without I can do without

3

4

BILL

Cal.

you! In the bar - rel you're the

f Tutti *Sust pizz* *mp*

Bill

pick-le! In the goldmine you're the nick-el! You're the tack in - side my shoe, Yup!

(arco)

mf

5

CALAMITY

Bill

I can do without you! In my bo-som you're the dag-ger You're a mangy car-pet

BILL

Cal.

bag-ger! In the thea-tre you're the boo! You have can do without you! You have

6

CALAMITY

Bill

charms, they're not be-witchin me You've a face no one would paint. I've got the darndest

mp Stgs & WW.

7

CALAMITY

BILL

Cal.

itch in me to be wherev - er you aint! In the bull-frog you're the croak. In the

Tutti f

mp

BILL

Cal.

for-est, poi - son oak__ Tho' I know somethings are nec - es-ar - y my half-pint bucka - roo

arco

8 RATTLESNAKE (*entering*) Stage is all ready

Bill If there's one thing I can do without I can do without you!

Vins. *p*

Calam! CALAMITY: Then lets get the old schooner rollin'! MILLER: Salary's no object! Promise her anything - only bring her here! CALAMITY: I'll bring

her...*(to BILL)* I hope you like her when I've brought her!

(singing)

BILL I shall hate 'er!
 'Cos shes pret-ty?

add Saxes

Cal. *Angrily* See ya la-ter! I can do without you!

Bill More's the pi-ty! I can do without you!

ff Tutti

ff

SEGUE N° 9

Nº9**OPENING SCENE II****Broadly (♩ = 126)**

Tpts. Vlns.
Saxes Trb.
Timp.

1

2

3 CURTAIN-UP or as soon as practical.

saxes
Stgs. Vlns.

mp *p*

Music fades out gradually under opening action and dialogue.

4

Nº 10**"IT'S HARRY I'M PLANNING TO MARRY"**

(ADELAIDE and the JOHNNIES)

Cue: ADELAIDE: . . . my farewell performance!

Valse moderato in 1 ($\text{J} = 60$)

ADELAIDE

When you

f Tutti

Adel.

turn to the sub - ject of Har - ry That's a horse of a

Hn Cello *d.* muted Br *d.*

Adel.

diff - rent sa - fa - ri He can box like a fox He's as

p. *mp* Stgs. Cls.

Adel.

dumb as an ox, but it's Harry I'm planning to mar - ry

w.w. *mp*

Adel.

Though he's

JOHNIES Yes, it's Har - ry she's plan - ning to mar - ry!

mf Tutti

2

Adel.

built like the bust of A - pol - lo Just re - mem - ber a

Srgs. W.W.
Hn Cello

Adel.

sta - tue is hol - low Phys - ic - ly he's de - lish Men - tal -

Adel.

- ly su - per - fish But it's Har - ry I'm plan- ning to mar - ry

3

Adel. My heart's twined a -

Men Yes,, it's Har - ry she's planning to mar - ry

3

w.w. 

mf Tutti *mp* Sggs. W.W. Hn.

Adel. -bout his sus - pen - ders. He's the one that I tru - ly a - dore *ten.* I'm

Glock Br *ten* *ten*

Adel. numb; I suc - cumb, when he ren - ders *mf* *Br* 'The face on the Bar - Room - Floor'

4

Adel. When he flex - es his muscles I flut - ter *Sggs. W.W.* Like a but - ter - fly caught in a

mp *Hn Cello* *d.* *Br.* *d.* *hp.*



Adel. shut-ter When he calls me his mate, I just dis-in-ter-grate, So it's Harry I'm

Br. *p* *mp* *mf*

Stgs. Cls.

Adel. plan-ning to mar-ry Since the world first be-gan Ne-ver

JOHNNIES Since the world first be-gan

f *mf* *Tutti* *Stgs WW*

Adel. been such a man Who could love like he can, so it's

Men Ne-ver been such a man Harry, Harry,

Tutti *cres* *cen*

Adel.

Men

do ff

Nº 10a REPRISE: "IT'S HARRY I'M PLANNING TO MARRY"

(KATIE)

Cue: KATIE strikes an 'Adelaide Adams' pose in front of mirror.

Valse moderato in 1 ($\text{d}=60$)

KATIE (Imitating Adelaide)

When you turn to the sub - ject of Harry _____ That's a

mp Stgs *mp* muted Br *d.* *d.*

Kate

horse of a diff - rent sa - far - i; He can box like a

muted Br // mp Stgs. Cls.

Kate.

fox. He's as dumb as an ox, But it's Harry I'm plan-nig to

w.w.

Kate.

1

mar - ry _____ Though he's built like the bust of A - pol - lo _____ Just re -

Br

mp

Kate.

-mem-ber a sta - tue is hol - low _____ Phys - ic - 'ly; he's de -

Br

mp

KATE sees CALAMITY'S reflection in the mirror

Kate.

CALAMITY enters

-lish Men-tal - ly sup - er - fish. But it's Harry I'm planning to - (she breaks off and screams)

mf

Nº 11

OPENING SCENE III

**Reprise: ADELAIDE
(MEN)**

Cye : CALAMITY: . . . somebody's being hustled. (Black-out)

Bright 2 ($\delta = 108$)

Bright 2 ($\text{d} = 108$)

Vlns.

Tpts.

ff

Br. Bass

1

2

1 Stgs

f Trom. Cello

Tpt.

ff

NOTE: If shorter scene-change music is required, the first repeat may be omitted, or a start made at either 1 or 2



3 Moderato (♩ = 108)

Hn. Saxes.

CURTAIN

4

SOLO TENOR Slowly and sadly

If you give a man a wish, ten to one he would wish for that one per - fect girl, Ad - e-

MEN Mm Mm Mm

4

Solo

-laide, Adelaide, Adel-aide, Oh, how lovely you are If you give a man a dream, tento

Men

Mm Mm Mm Mm

add WW. Br Cup mute Stgs p

Solo

one. in his dreams he would hold on - ly you. Ad-el - aide. Adelaide Ad - el - aide, you're our fav - our - ite

Men

Mm Mm Mm

5

Solo
star. _____

Men
— Mm _____

5

DANNY: Tempting providence,
Millie — That's what it | was, putting up all that stuff — | BILL: You must a' been
Adelaide Adams would
come to a one-eyed —

pp Stgs. Cis.

MILLER: It's Joe that's plumb crazy — he talked me into it! Said I couldn't risk *not* billing her... JOE: You know Calam! She said she'd bring this dame, and it wouldn't surprise me none if

Tutti *p*

[6] **Allegro vivo ($\text{J}=144$)**

Men If you gave a man a wish, ten to

she walked in right this minute and said — CAIAM: Well boys! I've brought 'er! MEN: What ?? enter KATIE

[6] Vlns. Col. Voce
W.W.
Brass stab chords

ff lunga f

Men one he would wish for that one per - fect girl

Men Ad - el - aide. Ad - el - aide, Ad - el - aide, Oh, how

love - ly you are Now that

you have come to town you can bet all the town will be out

Men on par - ade We shall have to hire a hall just to

Men hold the guys who'll fall for Ad - - - - e - - - -

Men - - - - laide! Ad - e - laide!

Nº 12

WINDY CITY
(CALAMITY & CHORUS)

Clef: CALAMITY: the biggest noise in Illinois!

1

CALAMITY

Allegro ($\text{d} = 100$)

Just blew in from the Win - dy Ci - ty, The Win-dy Ci - ty is

Tutti ff mp Br

Cal. migh - ty pret-ty, but they ain't got what we got— No, sir - ee!

Sxs. Tutti

Cal. They got shacks up to se - ven storeys, They ne-ver see an - y morn - ing glories But a step from our

Stgs pizz Sxs

Cal. door way We got 'em for free! They got those min - strel shows

(Sniffs) f Tutti mf Br Cello

Cal.

ritard

pret - ty lad - ies in their big chap - eaux, Pri - vate lawns, Pub - lic parks. For the sake of

mf ritard

Segs. Sx. 4

Cal.

3 a tempo

ci - vic vir - tue, They're got foun-tains there to squirt you! Just blew in from the Win - dy Ci - ty, The

mf a tempo

Br

Cal.

Win - dy Ci - ty is might - y pretty but they ain't got what we got... I'm tel - lin' you

Cal.

boys! We've got more life in Dead-wood Ci - ty than in all of Il - li - nois!

ff

4

GIRLS

Just blew in from the Windy Ci - ty, The Windy Ci - ty is might - y pretty But they

BOYS

Vlns.

Saxs

Br

Col. Voce

Cho. ain't got what we got, No sir - ree! They got shacks up to

Cho. se - ven storeys, They ne - ver see an - y morn - ing glories, But a step from our door - way -

[5]

Cho. we got 'em fer free. They got those min - strel shows

Cho. Pret - ty la-dies in their big chap - eaux Pri - vate lawns. Pub - lic parks.

Vlns. Sxs. Tutti

CALAMITY

Fer the sake of ci - vic vir - tue, They've got foun - tains there to squirt you!

Cho. Ah Ah

Stgs. Sxs. ritard.

Cho. Just blew in from the Win - dy Ci - ty, The Win - dy Ci - ty is migh - ty pretty but they

6

Cho. ain't got_ what we got_ I'm tell - in' ya boys! We've got more life in

CALAMITY 7 Optional cut to II if dance not required

Cho. Deadwood Ci - ty than in all of Il - li - nois!

On the street was a dan- cin' feller,

Cal.

all dressed up in a suit of yeller and the dance he did there, went something like

Br.

[8] Schottische (Soft shoe style $\text{J} = 120$)

Cal.

this.
went something like

muted Br.

Stgs. W.W.

Fl.

Cts.

Tpt.

Stgs. pizz.

Cello.

arco & W.W.

muted Br.

Tutti

[9]

Stgs. W.W.

mf

10

Tempo primo

11

CALAMITY

Cho.

Should a - seen me a - win - der shop-pin', a - win - der shoppin'with eyes a - poppin' at the

Win - dy Ci - ty.

11

Saxes, W.W.

Saxes, W.W.

Stgs

Cal.

sights that you see there Yes, sir - ree!

Cho.

Win - - dy Ci - - - ty. Yes, sir - ree.

Br.

Cal. Press a bell and a mo - ment la - ter up you go in an el - e - va-tor Just as

Cho. Win - der shop - pin'

Saxes.

Cal. fast as____ a pole cat____ a climb - in' a tree! *3*

Cho. El - - e - - va - - tor. *(whistle)* Look at her go!

12

Cal. I heard claim, hun - dreds came To a thing they call a base - ball game.

Cho. Yeah? When? No!

12

Br.
Stgs. *mf*
Cello

Cal.

See - gar stores, re - vol - ving doors. They got new in - ven - tions com - in' -

Cho.

Ah

Stgs. Saxes.

ritard.

13

Cal.

'stead of out - door... in - door plumb-in'! Just blew in from the Win - dy Ci - ty. The

Cho.

Ah Win - dy Ci - - ty.

13 Saxes. W.W.

mp *a tempo*

Cal.

Win - dy Ci - ty is migh - ty pret-ty but they ain't got what we got -

Cho.

Win - - dy Ci - - - ty

Saxes.

Br.

Cal.

I'm tell - in' ya boys! I ain't a - swap - pin' half of Dead-wood for the
whole of it.

Cho.

I'm tell - in' ya boys! I ain't a - swap - pin' half of Dead-wood for the
whole of it.

Cal.

whole of it

Cho.

whole of it

f Tutti *cresc.*

Cal.

- nois!

Cho.

- nois!

Yeow!

ff

Nº 13

KEEP IT UNDER YOUR HAT
(KATIE)

Cue: MILLER: . . . the one and only Adelaide Adams!

Moderato 4 (J = 120)

1

KATIE (*very nervous and hesitant*)

Well, now if you've got a cu-tie who's a real sweet patootie, bet-ter keep it under your hat.

Vlns.
mf
Br
Cello

Kate.

Just re-mem-ber cu-ri-os-i-ty in fa-bles of old... killed the cur-i-ous cat...

mf
Br

2

(crowd starts to murmur, resentfully)

Kate.

Suppos-in' you have a laddie who's a real sug-ar dad-dy, Bet-ter take in the welcoming mat...

mf
mp

Kate.

Re - mem-ber there's a do - zen dolls for ev - ry Dan... You're not the on - ly sweet pea

mf

Kate. in the can;— So if you wanna know the way to keep your man,... Keep it un-der your

Br

Kate.

The musical score consists of two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The key signature is A major (no sharps or flats). The vocal line starts with eighth-note patterns, followed by the lyrics "hat, Hat-tie," and then "Keep it under your hat, Hat-tie," repeated. The piano accompaniment features eighth-note chords and sustained notes. Dynamics include *p* (piano), *pp* (ppiano), and *v* (forte).

hat, Hat-tie, Keep it under your hat, Hat-tie, Keep it under your hat!

Nº 14

REPRISE: KEEP IT UNDER YOUR HAT

(KATIE & CHORUS)

Cue: KATIE: My own way? Okay — I will!

Moderato 4 ($\text{J} = 120$)

KATIE (with style & confidence)

JOYCE (Main Style & Conga-line)

Well, now if you've got a cu-tie Who's a real sweet patootie, Better

Tutti *f*

mp Br.

Kate

keep it un der your hat Just re-member cu - ri-os - i-ty, in fa-bles of old...

Br.

Cello

2

Kate

killed the cur - i - ous cat — Supposin' you love a laddie Who's a real sug - ar daddy. Better

mf

mp

Kate

take in the welcoming mat; — Re - member there's a dozen dolls for ev - 'ry Dan — You're

Kate

not the on - ly sweet pea in the can So if you wanna know the way to keep your man

Br.

Kate

Keep it un - der your hat. Hat - tie, Keep it un - der your hat. Hat - tie,

#p

> >

3

Kate

Keep it un - der your hat! Well, now if you've got a cu - tie who's a real sweet patoo - tie, Better

GIRLS

BOYS Well, now if you've got a cu - tie who's a real sweet patoo - tie, Better

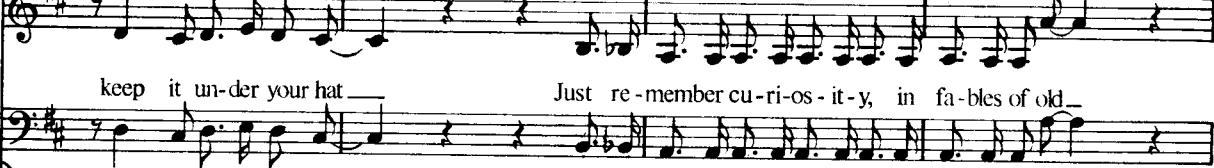
3

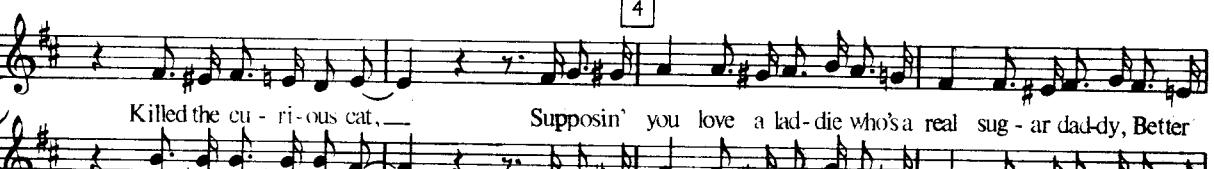
Vlns. col. voce.

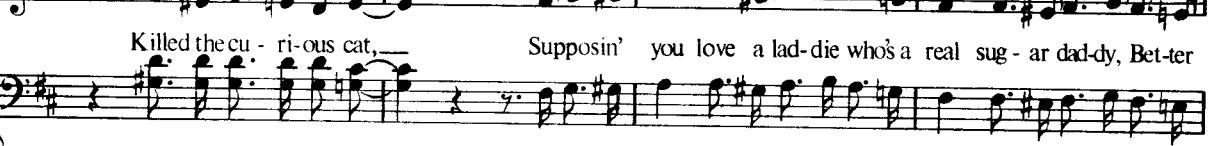
f *Tutti*

mf Cello Hn. *w.w.*

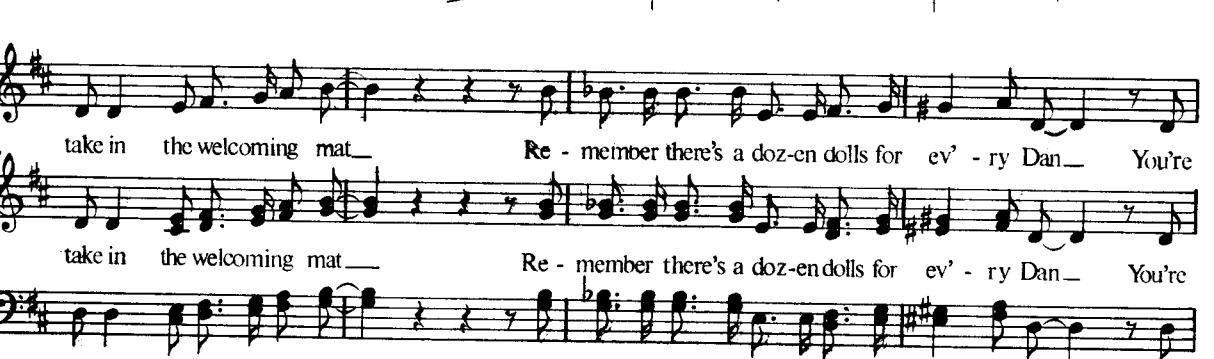
Kate. 

Cho. 

Kate. 

Cho. 

Kate. 

Cho. 

Kate.

not the on-ly sweet pea in the can; So if you wanna know the way to keep your man...

Cho.

not the on-ly sweet pea in the can; So if you wanna know the way to keep your man...

5

Kate.

Keep it under your hat, Hattie. Keep it under your hat, Hattie; Keep it

Cho.

Keep it under your hat, Hattie, Keep it under your hat, Hattie, Keep it

5

Kate.

un - der your hat, hat, hat, hat, hat...

Cho.

un - der your hat, hat, hat, hat, hat. Keep it under your hat!

Nº 15
FINALE ACT I
REPRISE: CARELESS WITH THE TRUTH
(ENSEMBLE & CHORUS)

Cue: CALAMITY: . . . the only girl for the Golden Garter was Katie Brown!
(Big laugh from everybody)

Steady 2 (♩=100)

FULL COMPANY EXCEPT CALAMITY Tell us an-oth-er-one, Tell us an-oth-er one,

f Tutti *mf* Sngs Saxs

Cho. Oh, my ach - in' tooth! She's not ex-act - ly ly - in', But she's care-less with the

Cho. truth! Care - less! Care - less! Careless with the truth! She's

1

Cho. not ex - act - ly ly - in', But she's care - less, care - less, care - less,

Tutti
mp cresc.

2

Cho. care - less - with the truth! _____

Curtain

END OF ACT I

Nº 16

ENTR'ACTE

Broadly in 2 ($\text{J}=80$)

Stgs., Sxs.
Br.
ff
Temp.

A little faster

Hn., Sxs.
ff
ff
1

Steady 4 ($\text{J}=108$)

mf
ff

2

Trom. solo

mf Sxs.

Sxs.

Vlns.

Vlns.

Hn.

add Sxs.

3

Tutti *f*

Bass

4

Trom

mf Sxs.

Vlns. Sxs.

This musical score page contains four staves of music. Staff 1 (top) has a treble clef, a key signature of one flat, and a tempo marking of 86. Staff 2 has a bass clef, a key signature of one flat, and a tempo marking of 86. Staff 3 has a treble clef, a key signature of one flat, and a tempo marking of 86. Staff 4 has a bass clef, a key signature of one flat, and a tempo marking of 86. Measure 2 starts with a solo for Trombone (Trom. solo), followed by muted strings (muted Sxs.) and muted brass (muted Sxs.). Measures 3 and 4 show the full orchestra (Tutti) playing in forte dynamic. Measure 3 includes parts for Violins (Vlns.), Violins (Vlns.), and Horn (Hn.). Measure 4 includes Trombones (Trom) and muted strings (muted Sxs.). The score uses standard musical notation with stems, beams, and rests. Measure 3 features a bass line with sustained notes and eighth-note patterns. Measure 4 shows a rhythmic pattern of eighth notes and sixteenth notes.

5

Vins. Br.

Vins. Sxs. Br. Vins. Sxs.

Br.

Tutti *f*

6

Vins.

allagando

ff

3

Nº 17

ACT II
OPENING ACT II
A WOMAN'S TOUCH
(CALAMITY & KATIE)

Bright and lively ($\text{J}=130$)

f muted Br.

mf

Vins.

mf

CURTAIN

KATIE: hammers on stage.

KATIE: Well, I guess that does it—W.W.

Stgspizz. Glock

p

ff

ffz

sfsz *p*

Cello, Hn., Vla.

CALAMITY; Katie,
this cabin o'mine was
an ole rats'nest - till
you got workin' on it.
Now it's real purty -
it sure is.

KATIE: Nothing to it — just a can of paint, a few frills, and a woman's touch!

A musical score page for piano and voice. The vocal part begins with the lyrics "Now it's real party - it sure is." followed by a dynamic marking "p" and the lyrics "paint a few frills, anda woman's touch!". The piano accompaniment consists of two staves. The top staff uses a treble clef and includes a measure number "1" in a box. The bottom staff uses a bass clef. Both staves feature eighth-note chords and sustained bass notes throughout the measures.

A musical score for piano and strings. The top staff shows a treble clef, four flats, and a series of eighth-note chords. The bottom staff shows a bass clef, four flats, and sustained notes. Measure 11 ends with a fermata over the bass note. Measure 12 begins with a dynamic *Br.* above a bassoon-like part, followed by two measures of eighth-note chords. Measure 13 starts with *mf* and *Stgs. arco*, followed by two measures of eighth-note chords. Measure 14 starts with *mp*.

2 CALAMITY

A woman's touch.

KATIE

A woman's touch The magic of Al - ad - din couldn't

muted Br. Cello

A musical score for a soprano voice. The vocal line starts with a rest followed by a melodic line consisting of eighth and sixteenth notes. The lyrics "And she doesn't need a lamp!" are written below the staff.

Kate

do as much. She's a wizard she's a champ

A musical score for a character named Kate. The music is in common time, with a key signature of one flat. The vocal line consists of eighth and sixteenth notes. The lyrics "do as much. She's a wizard she's a champ" are written below the staff.

3

Kate

A woman's touch Can weave a spell The kind of hocus-

w.w.
mp
Sg's

CALAMITY

Kate

pocus that she does so well; With the magic of a broom, She can mesmerize a room!

Br. A.
cls.
f Tutti

4

CALAMITY

With a

KATIE

With a whisk-whisk here and a whisk-whisk there and a dust pan for the cinders.

Sg's. w.w.
mp

Slower

Cal. rub-rub here, and a rub-rub there she can polish up the win-ders, Then pre-sto change-o sud-den-ly, the
 Kate.

5

Cal

Kate

makes you blink To stop and think A woman and a whisk-broom can ac-

W.W.

Stgs.

Cello

Cal.

So ne - ver un-der - est - i-mate a wom - an's touch!

Kate.

-complish so dam much — So ne - ver un-der - est - i-mate a wom - an's touch!

Br.

6

Cal. A woman's touch can quickly fill the
Kate.

Musical score for orchestra and piano. The top staff shows two staves for strings (Violins I and II) and one for woodwind (Flute). The bottom staff shows the piano's bass line. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic, followed by a forte dynamic. The piano part features eighth-note chords.

A musical score for a cat's meow. It consists of a single staff with a treble clef, a key signature of one flat, and a common time signature. The melody is composed of eighth and sixteenth notes. The lyrics "empty flower boxes on a winder sill." are written below the staff.

One smile from her and 'zoom', Lit - le

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of two staves. The top staff is for the orchestra, featuring multiple parts with various dynamics and articulations. The bottom staff is for the piano. Measure 11 ends with a forte dynamic. Measure 12 begins with a dynamic instruction 'Br.' followed by three eighth-note strokes. The piano part in measure 12 includes a dynamic instruction 'Trom. Via. Cello.' with a curved line indicating a sustained note.

Cal.

So ne - ver un-der - est - i-mate a wom - an's touch!

Kate.

-complish so dam much — So ne - ver un-der - est - i-mate a wom - an's touch!

6

Cal.

A woman's touch can quickly fill the

Kate.

Cal.

empty flower boxes on a winder sill.

Kate.

One smile from her and 'zoom', Little

7

Cal.

Kate.

A magic nail can turn a kit-chen
buds be-gin to bloom! A touch of paint can turn a kit-chen

Cal.

Kate.

chair in - to a Chippendale Ev-en make a lamp ap-pear like a cry - stal chandel - ier.
chair in - to a Chippendale

8

Kate.

With a tack, tack, here and a tack, tack, there, And a

Kate.

hand around a hammer, With a mop,mop,here and a mop,mop,there, You can give a ca - bin glammer.

9

DANCE

Bi. W.W.
f
Stgs. Cls.

Tucci
mf

Hn Cl 2 Vla
W.W.
Tutti
mp

10

Stgs. W.W.
f
Br. off-beats

Vins. W.W.
Stgs. W.W.
Cl. *mp*
f

Br
f Tutti

Vins. W.W.
f

11

Br

Vins. Fl.
mf Br. Sust.

CALAMITY:
Hey! What's this? Stgs pizz
W.W. Glock
mf
Cello Vla Hn

f
p

CALAMITY: Why, it's
a pitcher of you!

KATIE: Not a
very good one
is it?

CALAMITY 13

With a pho - to - graph an - y room looks kind-a nomey!

KATIE

On the mant - le - piece? You're a

Stgs. W.W.

Slower

Cal. You're a real nice gal Since you bin digg - in'

Kate. real good pal Bet-ter wait un - til you know me!

A tempo

Cal. in with me, this ca - bin that I knew has be - come an el - e - gant man-sion made for

Kate.

Stgs. pizz. W.W. Triangle

14

Cal. two — me and you!

Kate. The pies and cakes a woman bakes can make a fel-ler

f **Tutti**

w.w.

Sgs. imp Cello

Cal. So ne - ver under - esti - mate a wo - man's touch. No.

Kate. tell her that he loves her very much. So ne - ver under - esti - mate a wo - man's touch. No,

mp

Cal. ne - ver un-der - es - ti-mate a wo - - man's touch!

Kate. ne - ver un-der - es - ti-mate a wo - - man's touch!

Fl.

mf

Cls.

p

Sgs. pizz.

Timp.

Nº 18**HIGHER THAN A HAWK**
(BILL)

Cue: BILL: *(looking at photo)* What a gal . . .

Moderate 4 (Rubato $\text{J}=100$) BILL

My heart is high-er than a hawk

Bill

— My love is deeper than a well — I'm think- in' in a lit- tle while

Bill

— My love and I'll be do- ing ve- ry well — Her pic - ture giv - in' me the eye

Bill

— Her per - fume blowin' me a kiss — I would-n't be at all sur-prised

Bill

If I were on - ly dreaming all of this
And when I strut a - bout like a

Fl.

Stgs W.W.
mp cup Br

3

Bill

Sun - ny Jim Dressed in yel - ler and red,
Folks will shout "Take a

4

Bill

look at him — He's teched in the head!" I said that I would ne-ver fall

Stgs W.W.
mp

5

Bill

I laughed at oth-ers when they fell
And here I'm fal - lin' Higher than a

ff
np

6

Bill

hawk, and deeper than a well!
add Br
mf
mp (in rhythm)

And when we're all rigged out like a

Stgs W.W.

7

Bill

birth - day cake, Eyes will pop ev - ry - where. Folks will shout: "Don't you
add Br"

6 Come prima

Bill

think they make a won - der - ful pair?" I said that I would ne - ver fall
rit. mp Segs w.w.

Bill

— But if you promise not to tell, My love, my love is high-er than a
hawk. mf mp

Bill

hawk, and deeper than a well My love, my love is high-er than a hawk.
add Br f mf Segs w.w.

Bill

hawk, and deep-er than a well!
mp Tutti f ff

Nº 19

BLACK HILLS OF DAKOTA
(CHORUS)

Cue: CALAMITY swoons into BILL'S arms. Blackout. Tabs.

Allegro ($\text{J}=108$)

Tutti



2

L'istesso tempo ($J=\dot{J}$)

Open tabs - Chorus entering

GIRLS

Take me back to the

BOYS

Vlns. Hn

Cho. Black Hills, The Black Hills of Da - ko - ta, To the beau - ti - ful In - di - an coun try that I

Cho. love! Lost my heart in the Black Hills, The Black Hills of Da -

Stgs. W.W.

Stgs. pizz.

Cl. Hn

mp

Cho. -ko - ta Where the pines are so high that they kiss the sky a - bove! _____ And when I

W.W. muted Tpt Vins.

3

Cho. get that lone-some feel-ing, And I'm miles a-way from home, I hear the voice of the

Vins. col voce

mp Trbs

4

Cho. my-stic mountains call-ing me back home _____ Take me back, The

Take me back to the Black Hills, The

Take me back, The

Take me back to the Black Hills, The

Take me back, The

Vins. col voce

mp Hns.

Cho Black Hills of Da - ko - ta, to the beau - ti - ful In - di - an coun - try that I love _____

5

Cho — Mm — Mm — A - way —
Black Hills, Black Hills, Though I've wandered far a - way

Cup Br Vins. p

6

Cho Mm — Mm — Where the deer and the
Black Hills, Black Hills, I'll come back to you some day!

Cl Fl
Ssts. mf
(Tom-Tom)

Cho. buf-fa-lo roam And the red wing feathers her nest, That's the place that I'll call my home, The

Cho. land that I love the best.

7 Take me back, — Take me back, — Black Hills of Da-

Take me back to the Black Hills, The Black Hills of Da-

Take me back — Take me back, — Black Hills of Da-

Take me back to the Black Hills, The Black Hills of Da-

Glock Segs pizz W.W.

mf
Cello

Cho. - ko - ta — Take me back — Take me back — That I love —

- ko - ta — To the beau - ti - ful In-di - an coun - try that I love —

- ko - ta — Take me back — Take me back — That I love —

- ko - ta — To the beau - ti - ful In-di - an coun - try that I love —

Br. open

Lost my heart — Lost my heart —
 Lost my heart in the Black Hills, The
 Cho. Black Hills of Da - ko - ta Where the pines are so high that they
 Lost my heart — Lost my heart —
 Lost my heart in the Black Hills, The

Stgs pizz. W.W.
 Cello

8

Cho. kiss the sky a - bove! And when I get that lone-some feeling, and I'm

Br. Vns. col. voc.
 mf Trbs

Cho. miles a way from home, I hear the voice of the my-stic mountains call-ing me back

9

Take me back to the Black Hills,

Cho. home _____

Take me back,

The Black Hills of Da - ko - ta, To the

Take me back to the Black Hills,

Take me back,

Vns. col. voce

Cl.

mf

10

Cho. beau - ti-ful In-di-an country that I love! _____ So take me, Take me back to the

Tutti

f

Vns. col. voce

W.W. Br

Cello Hn

Cho. Black Hills, The Black Hills of Da - ko - ta _____ To the beau - ti-ful In-di - an coun - try that I

Cho. love! So take me, Take me back to the Black Hills, The

Black Hills of Da - ko - ta To the beau-ti-ful In-di - an coun - try that I love. Black

Hills, I love! love! love!

Segue, after applause

Nº 19a

OPENING SCENE III
REPRISE: BLACK HILLS OF DAKOTA
 (CALAMITY, KATIE, BILL, DANNY & CHORUS.)

Steady 4 (J = 108)**1**

CHORUS So take me, Take me back to the Black Hills, The

Vlns. col voice

f

Cho. Black Hills of Da - ko - ta, To the beau - ti - ful In - di - an coun - try that I

They drift off, gradually.

Cho. love. Be - cause I lost my heart in the Black Hills, The Black Hills of Da-

Cho. - ko - ta, Where the pines are so high that they kiss the sky a - bove

Enter CALAMITY and BILL, KATIE and DANNY.

pp Segs. only

[2]

BILL: Didja hafta wear that ol' coat?

CALAMITY: It wuz Custer's, Bill. I
Gave it t'me hisself.

What's good enough fer Custer oughta be good enough for Fort Scully.

BILL: This ain't no scouting expedition against Sittin' Bull! We're going to a Ball!

rit.

[3] CALAMITY: I know . . . An' we sure got a night fer it, ain't we, Bill? | Don't it thrill yuh, jest to look at them hills? | No wonder them Injuns fight so

Vns.
Cl.

pp a tempo

fierce — t'hang onto this country! . . .

4

CALAMITY

Take me back to the Black Hills, The

KATIE
Take me back, The Black Hills of Da - ko - ta To the beau - ti - ful In - di - an

BILL

Take me back to the Black Hills, The

DANNY Take me back The Black Hills of Da - ko - ta To the beau - ti - ful In - di - an

mp Cls Vlns.

5

Cal.
and
Kate.

TOGETHER

coun - try that I love_____

Take me back to the Black Hills. The

Bill
and
Dan.

TOGETHER

coun - try that I love_____

Take me back to the Black Hills, The

(CHORUS
Behind the tabs)

That I love_____

Ah_____

5

Vlns. col voce

W.W.

mf

Cal.
and
Kate.

Black Hills of Da - ko - ta To the beau - ti - ful In - di - an coun - try that I

Bill
and
Dan.

Black Hills of Da - ko - ta To the beau - ti - ful In - di - an coun - try that I

Cho.

Ah coun - try that I

p

p

p

p poco rit

Timp

6

Tempo di Polka *except PRINCIPALS*

Cal.
and
Kate.

love

Bill
and
Dan.

love

Cho.

love

6 **Tempo di Polka**

Tutti pp cresc molto ff

CURTAIN

Stgs. W.W. sffz f

7

Br

8 COLONEL: Nice to see you all — very

p Stgs.

good of you to come! I hope you all have a very enjoyable evening! GUESTS: We will! etc.

Cl.

9

Enter KATIE and DANNY, followed by CALAMITY and BILL.

Vlns.

10

Music continues and fades under ensuing dialogue and action.

Cello

pp

Nº 20**LOVE YOU DEARLY**

(KATIE & DANNY)

Cue: DANNY: Calamity can be your bridesmaid. . . .

1

Slowly

DANNY

Moderate 4 (Light rhythm $\text{J}=108$)

Love you dear- ly, More than just sin-

Cup mute TPT.
Sgs. Cls.

p Sgs. Cls.

Dan.

-cere- ly, More than I could ev- er hope to say;

Fl. Tpt. Sng. Fl.

KATIE

Love you dear- ly, words can't ex-press it clear - ly You seem to take my

Fl.

Kate

ve - ry breath a - way Looks like I like your looks.

DANNY

add Cup Br. Vlns. mf

Dan.

Like the way you're fashioned; If I sound im-passioned, dar-ling, May I say

3
KATIE

KATIE

Love you dear-ly, More than just sin-cere-ly

Dan.

More than just sin-cere-ly More than there are
Segs Cls

KATE.

Need I say I need you more and

DAN.

rose-buds in a spring bou-quet! Need I say I need you more and

4

KATE.

more each day?

DAN.

more each day?

KATIE: Are you sure Danny?..... DANNY: Couldn't be

more sure, Kate . . . Ever since you got here — ever since that first moment I saw you, I've known you're the only one for me

ten.

5

KATIE
a tempo

Love you dear - ly, More than just sin - cere - ly

DANNY

Love you dear - ly, More than just sin - cere - ly More than there are

Ft col voce 8va
Stgs Cts

mp
a tempo

Kate.

Need I say I need you more and

Dan.

rose-buds in a spring bou - quet! Need I say I need you more and

mp

add cup Br

Kate.

more each day?

Dan.

more each day?

Vlns. W.W.

f Br Sust

(They kiss)

p

Nº 21
FINALETTO
 (CALAMITY & BILL)

Cue. BILL: . . . disrupt the whole fort if they see ya like that! (*Exit*)

Bright Waltz (J. = 60)
CALAMITY . . . (*Yells to BILL*) Let 'em see me!What do I care? . . . (*Sings*)

1

CALAMITY

Cal.

Cal.

a tempo

2

get this coat on

BILL

Cal. Girls! Girls! Fe - mi - nyne girls! They

Hn Trb

rit.

Bill act so plumb cra - zy your brain sim - ply whirls! The things they get up to don't

cl.

rit.

Bill make a - ny sense — They just don't be - gin to use in - tell - i -

a tempo

a tempo

3

Bill -gence ! In their bon - nets bees keep buzz - n' add Fl An' they

Vlns.

mf

CALAMITY

Bill don't heed a word that you say If I'd foll' - wers by the

Cal. *rit.*

doz - n _____ would-n't give you a dime for 'em— jest got no time for 'em—

4

BILL Girls! Girls! BOTH

Cal. Men! Men! How can you win? With dice that are load-ed your

w.w.
mp a tempo
Hn

Cal. & Bill *rit.*

chan - ces are thin! You might a well talk to a so - lid brick wall. You

rit.

Cal. & Bill *a tempo*

don't get much fur - ther, so, me, I'd much rath-er just sim - ply not both - er at

mf *a tempo* *cres.* *cen.* *db* *Tutti*

5 **Moderato (J=72)**

Cal. & Bill all!

ff *p* *Stgs. Cls.*

BILL: I take back everything I said about that ol' coat. . . . You're sure gonna need it . . . CALAMITY: Hey — you ain't comm' with me! I know

the way.... BILL: I'm takin' you home whether you like it or not - so c'mon - CALAMITY: Now see here, Bill Hickock -

BILL: For Pete's sake let's get goin..... If anyone catches you an' me this way, Deadwood City'll never be the same again! 6 Exeunt. CURTAIN

f Tutti ff ten ten Segue as one

Nº 22

OPENING SCENE IV

Broadly ($\text{J} = 80$)

CURTAIN UP Enter CALAMITY and BILL

Fade out on dialogue

Nº 23

MY SECRET LOVE
(CALAMITY)

Cue: BILL: You'll get over Danny, too....

Moderato ($\text{J} = 96$)

Dialogue over music

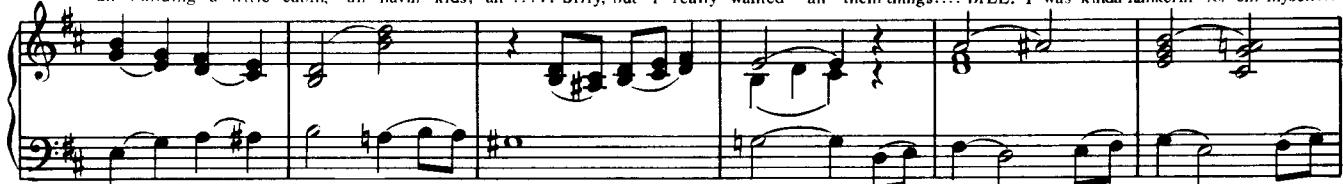
CALAMITY: No, I won't.... not Danny.... All I've done fer months is dream about 'im.... about gittin' married,

Stgs

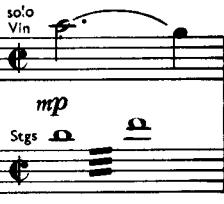


1

an' building a little cabin, an' havin' kids, an'.... Silly, but I really wanted all them things.... BILL: I was kinda hankerin' for 'em myself...

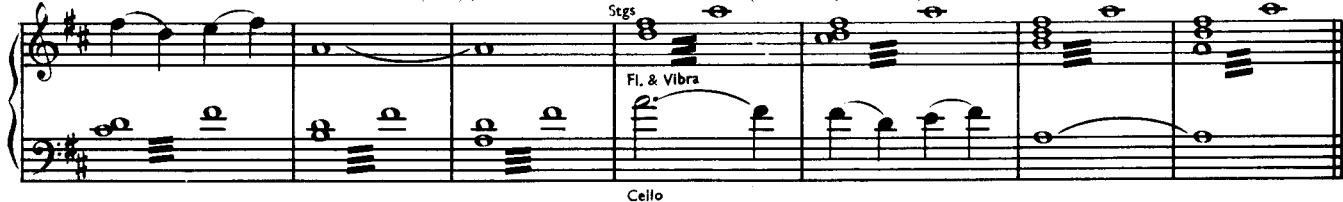
2 Broad 2 ($\text{J} = 72$)

CALAMITY: There'll never be another like him Bill...not for me...not ever... BILL: It ain't gonna be easy gittin' her outa my system, either... She was so



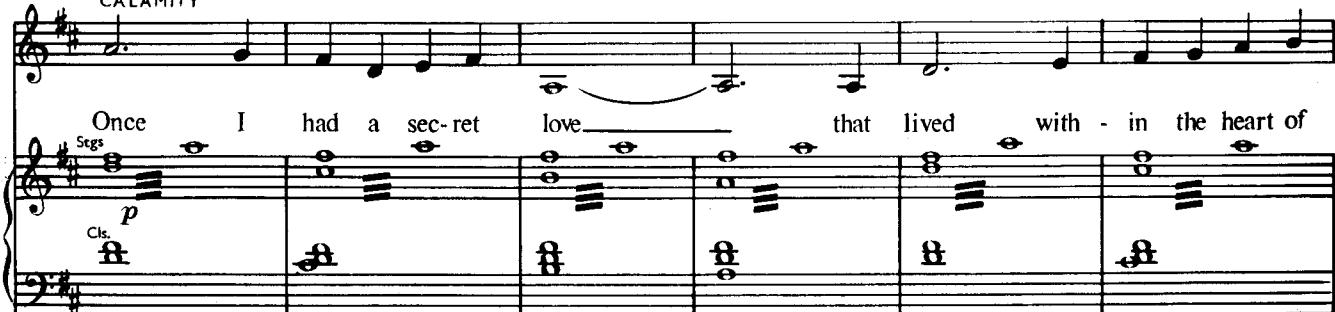
beautiful ... and... so beautiful... and ... (kiss) so beautiful... and female... and (kisses her passionately) CALAMITY: Bill... Bill...

Stgs



3

CALAMITY



Cal.

me All too soon my sec-ret love Be -

Cal.

-came im - pa-tient to be free So I told a friendly
Vlns. *p* Cls Cello Bass pizz.

Cal.

star, The wav that dreamers of-ten do,
cup mute Tpt (F 8va)

Cal.

Just how wonder-ful you are And why I'm so in love with

Cal.

5

you Now I shout it from the high - est hills;
f Tutti (Br. Cups)

Cal.

Ev - en told the gol-den daf - fo - dils! At last my heart's an op - en
Seg: W.W.

mf

mp

Moderate rhythm

Cal.

door. And my secret love's no secret, an - y more.

Hn

Vlns.

Cup Br. W.W.

6 (They kiss)

BILL: Who was that lootenant you were tellin' me about.

f

p

(Br. off)

a while back? CALAMITY: Never heard of 'im... BILL: What you say to us takin' a ride just the two of us?

We could watch the moon hangin' high over the mountains.... CALAMITY: The way it'll look, I shan't ever have seen it before....

7 Come Prima

CALAMITY

Now I shout it from the high - est hills; Ev - en told the gol - den

f Tutti (Br Cops)

Cal.

daf - fo - dils! At last my heart's an o - pen door. And

Sgs W.W.

Hns

Cal.

my secret love's no secret an - y - more

Vins. Fl.

Br

mp

f

p

Timp

Nº 23a**MELOS AND REPRISE: MY SECRET LOVE**
(CALAMITY & BILL)

Cue: DANNY: This note she left me says everything. Listen. . . .

Moderate (J = 120)

"Dear Danny: Calamity's in love with you. . ." CALAMITY: I'm not! Maybe I was, but I'm not—not any more

DANNY: Shut up and listen!
"Calamity's in love with you."

pp Sgs. Cls.

and I expect you're in | love with her, too, | if truth be told... I've no | right to come between | you two. Pretend it | was Adelaide Adams | who came to Deadwood | Katie Brown never | existed... She doesn't | now... Goodbye Danny! | *(He crumples the note.)*

BILL "Never existed" She was the most *real* person in Deadwood.

CALAMITY *(with sudden resolution)* I've gotta bring her back There's nothin' else for it— I've gotta bring her back!

DANNY But she's on her way to Valley Falls —

CALAMITY But she ain't gonna catch no stage — not while I can ride faster'n any woman alive! I'm gittin' back to the cabin, quick! Bill, you can saddle up fer me, while I get m'deerskins on While I'm gone, find a preacher to do the splicin'! Danny, you git back to the Fort an' invite the folks to a weddin' — a *double* weddin' — you and Katie, 'n me and Bill.

DANNY *(after a stunned pause)* Did— did you say you—and--- Bill?

CALAMITY That's right!

BILL Sure is.

DANNY Well I'll be! Bill, I don't know what kind of a life you'll have with this catamount,

1

Broad 2 ($\text{J} = 72$)

2 CALAMITY

Now we shout it from the

BILL

Now we shout it from the

....but it ain't gonna be dull! *(Exit)*

p

f

Tutti

più f

Tim. roll.

Cal.

high - est hills; Ev - en told the gold - en daf - fo -

Bill.

high - est hills; Ev - en told the gold - en daf - fo -

mf

Cal.

-dils! At last my heart's an op - en door, _____ And

Bill

-dils! At last my heart's an op - en door, _____ And

Stgs vv. W.

mp

3 **Con moto**

Cal.

our sec - ret love's no sec - ret, an - y - more!

Bill

our sec - ret love's no sec - ret, an - y - more!

3 **Con moto**

f Tutti
ten. ten. *ff*

Segue

Nº 24

REPRISE: WINDY CITY
(CHORUS)

Bright 2 (♩ = 108)

128

Nº 24

REPRISE: WINDY CITY
(CHORUS)

Bright 2 (♩ = 108)

Vlns.
Tpt

Tpt

Br. Bass

128

NOTE: If shorter scene-change music is required, the first repeat may be omitted, or a start made at either 1 or 2

2

CURTAIN

3

f

GIRLS

Just blew in from the Windy City, The Windy City is mighty pretty. But they ain't got what

MEN

Vlns.

Saxo
col voce

Cho. we got, No, sir - ree! They got shacks up to sev-en storeys, They ne-ver see an-y

morning glories, But a step from our door - way We got 'em for free!

Pret - ty la-dies in their big chapeaux. For the sake of

minstrel shows Private lawns, public parks, Ah

The musical score consists of three staves of music. The top staff features a treble clef, a key signature of one flat, and a common time. The middle staff has a bass clef and a key signature of one sharp. The bottom staff also has a bass clef and a key signature of one sharp. The lyrics are integrated into the music, appearing below the notes. Various musical markings are present, including dynamics like 'mf' and 'ritard', and performance instructions like 'Tutti' and 'Stgs. Sx. Sx.'. Measure numbers '4' and '4.' are indicated above certain measures.

5

civ - ic virtue, They've got fountains there to squirt you!

Just blew in from the Win - dy Ci - ty, The Win - dy Ci - ty is

Chor. Ah

a tempo

migh - ty pretty, But they ain't got what we got I'm tel - lin' you boys! We've

got more life in Deadwood Ci - ty than in all of Il - li - nois! _____ Yeow!

FINALE
(FULL COMPANY)

Cue: RATTLESNAKE: Deadwood Stage all ready for the weddin' party!

Bright ($\text{J} = 108$)

1

CHORUS Oh, the Deadwood stage is a- rol-lin' on ov-er the plains _____

ff **Tutti** *mf* **Br** *stage* **Br**

Stgs. W.W.

Cho. — With the cur-tains flappin'and the driver a - slappin' the reins _____

Stgs. SxS.

Cho. Beau-ti- ful sky _____ A won-der- ful day _____ Whip crack a-way, whip

2

Cho. crack a-way, Whip crack a - way!

Oh, the Deadwood Stage is a headin' on ov'er the

Br.

Cho. hills Where the In-jun arrows are a-thicker than porkerpine quills

Cho. — Dangerous land no time to de-lay

3 L'istesso tempo

Cho. Whipcrack a-way, Whip crack a-way, Whip crack a-way!

Enter SUSAN in a Wedding Dress

CHORUS GIRLS

A woman's touch! muted Br.

A woman's touch!

Stgs. Cls. (Sxs.)

mf

Cho.

The mag-ic of Al-ad-din could-n't do as much! She's a

Cello

Cho.

wiz-ard—she's a champ— and she does-n't need a lamp!

f Tutti

4

MEN

A woman's touch can weave a spell The

CHORUS GIRLS

Cho.

In a charming wed-ding

kind of ho - cus po - cuss that she does so well;

Cho.

gown She can cap - ti - vate the town!

5 Slower

FRYER

Hey pres - to, change-o, sud - den - ly the sun comes pop - ping through— And

Stgs W.W. (Sxs)

Tempo primo

Fry. What does mis - ter Sun - shine say to you? I've got two
 Cho. Tell us do!

mf Stgs Br muted

6 Moderate 4 ($\text{J} = 112$)

Fry. wonderful arms, You've got two wonderful lips, I'm over twenty one and I'm free You're

Fry. sweet as a hive full of hon-ey, So let me be your hon-ey - bee As you're the

Fry. one I a-dore, I had to get you before somebody shook you down from the tree; You're

Fry

sweet as a hive full of hon-ey, So let me be your honey bee!

8 Con moto

Enter KATIE and DANNY

9 Moderate 4

KATIE

Love you dear-ly,
DANNY

Love you dear-ly,

Kate.

More than just sin - cere - ly.

Dan.

More than just sin - cere - ly.

More than there are rose - buds in a spring bou -

Kate.

Need I say I need you more and more each day?

Dan.

- quet! Need I say I need you more and more each day?

10 Enter BILL

BILL

I said that

11 Moderate 4

Bill.

I would never fall _____ But now I'm not a-fraid to tell: _____ My love, my love is higher than a

Stgs. w.w.

12 Moderate 2 ($\text{J}=80$)

Bill.

hawk, and deeper than a well!

Enter CALAMITY

13

Cho. Now We shout it from the high - est hills, Even

Vins. col voce

meno f

CALAMITY 14

At last my heart's an op - en

Cho. told the gol - den daf - fo - dils!

Stgs. W.W. (Sxs)

Cal. door And my sec-ret love's no sec-ret an - y -

Cho. Her heart's an op - en door, And her sec-ret love's no sec-ret an - y -

Tutti f

15

Bright 2 ($\text{J} = 108$)

Cal. - more. Oh, the

Cho. - more. FULL COMPANY Oh, the

15

16

Cho. Dead-wood Stage is a rol-lin' on ov-er the plains. With the

Stgs. W.W.
mf Br. stacc.

Cho. cur - tains flap-pin' and the dri-ver a - slap-pin' the reins,

Cho. Beautiful skies _____ A won-der-ful day _____ Whip crack away, Whip

Segs. Sixs.

17

Cho. crack a-way, Whip crack a - way! _____ Oh, the Dead-wood stage is a-

Br.

Cho. hea-din' on ov-er the hills, _____ Where the In - jun ar-rows are a -

Br.

Cho. - thicker than porkerpine quills. Dangerous land, No

Cho. time to de - lay. Whip crack a - way, whip crack a - way, whip crack a -

Timp.

Cho. - way! Whip crack a - way!

CURTAIN

END OF PLAY

Nº 26

CURTAIN CALL
 (THE BLACK HILLS OF DAKOTA)

Steady 4 ($\text{J} = 108$)



1. FULL COMPANY

Take me back Take me back
 Take me back to the Black Hills, The Black Hills of Da - ko - ta, To the
 Take me back Take me back
 Take me back to the Black Hills, The

Stgs pizz. W.W.
mf
 Cello Hn

Cho. Take me back. Take me back. That I love.
 beau - ti - ful In - di - an coun - try that I love.
 Take me back. Take me back. That I love.
 beau - ti - ful In - di - an coun - try that I love.

A continuation of the musical score, featuring vocal entries and instrumental parts. The vocal parts are identical to the previous section, while the instrumental parts (strings and cello/horn) provide harmonic support.

Lost my heart — Lost my heart —
 Lost my heart in the Black Hills, The

Cho. Black Hills of Da - ko - ta Where the pines are so high that they

Lost my heart — Lost my heart —

Lost my heart in the Black Hills, The

Stgs pizz. W.W.

Cello

Cho. kiss the sky a - bove! And when I get that lone-some feeling, and I'm

2

Vins. col voce

mf Trbs

Cho miles a way from home, I hear the voice of the my-stic mountains call-ing me back



3

Cho. home _____

Take me back to the Black Hills,
Take me back,
The Black Hills of Da - ko - ta, To the

Take me back,

Take me back,

Vins. col. voce

cls

mf

4

Cho. beau - ti-ful In-di-an country that I love! _____ So take me, Take me back to the

Cho. Black Hills, The Black Hills of Da - ko - ta _____ To the beau - ti-ful In-di - an coun - try that I

Cho. love! So take me, Take me back to the Black Hills, The

Cho. Black Hills of Da - ko - ta To the beau-ti-ful In-di-an coun-try that I love. Black

Cho. Hills, I love! love! love!

Nº 27

PLAY - OUT

Moderate 2 ($\text{d} = 88$)

f Br. Temple Blocks

Vns. W.W. Hns

