R Moon 58

Amateur Operatic Version

CALAMITY JANE

(Operetta in Two Acts)

MUSIC BY

SAMMY FAIN

Vocal Score

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CALAMITY JANE

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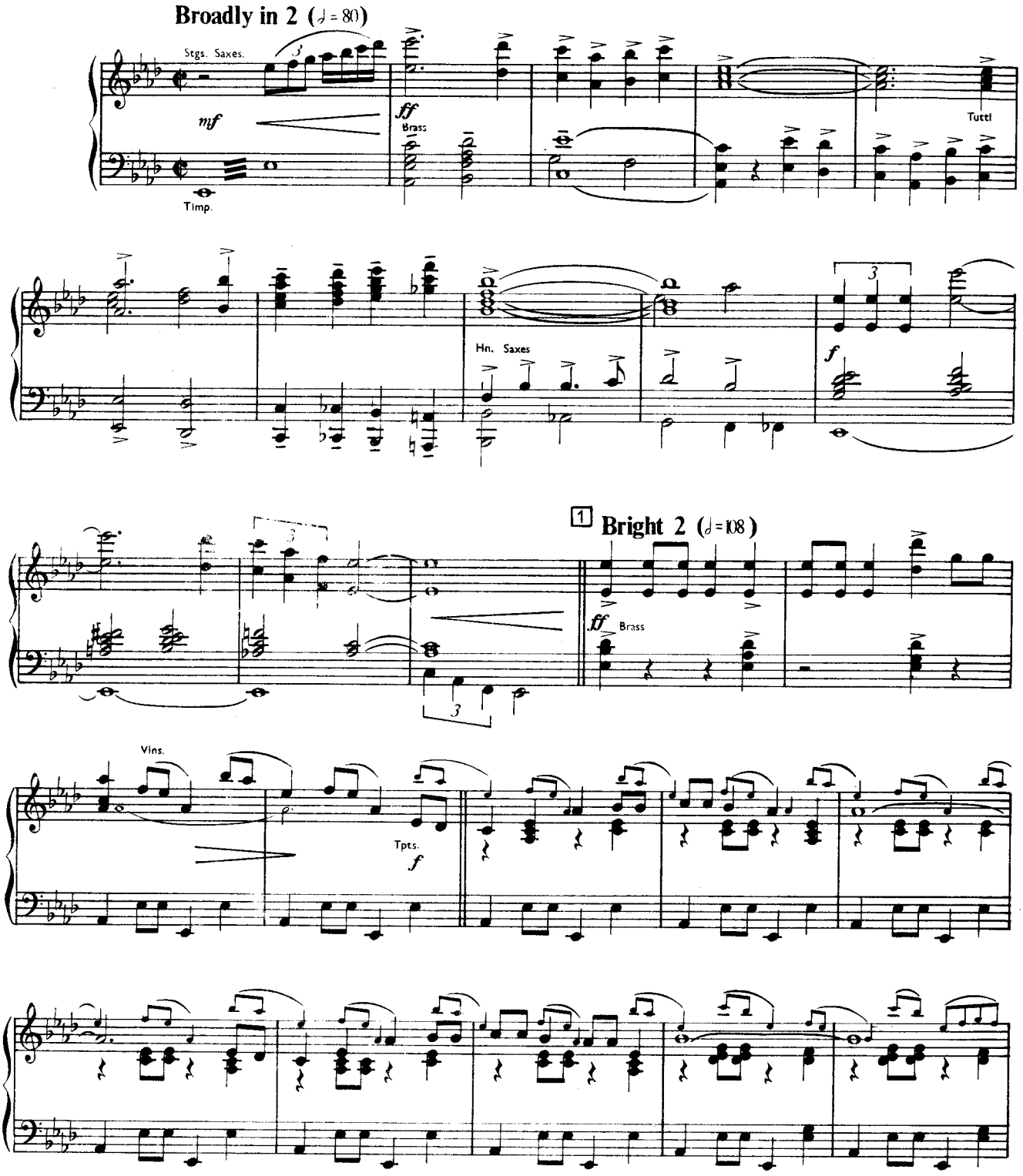
CALAMITY JANE

Lyrics by
PAUL FRANCIS WEBSTER

Music by
SAMMY FAIN
Music adapted
and arranged by
RONALD HANMER

OVERTURE



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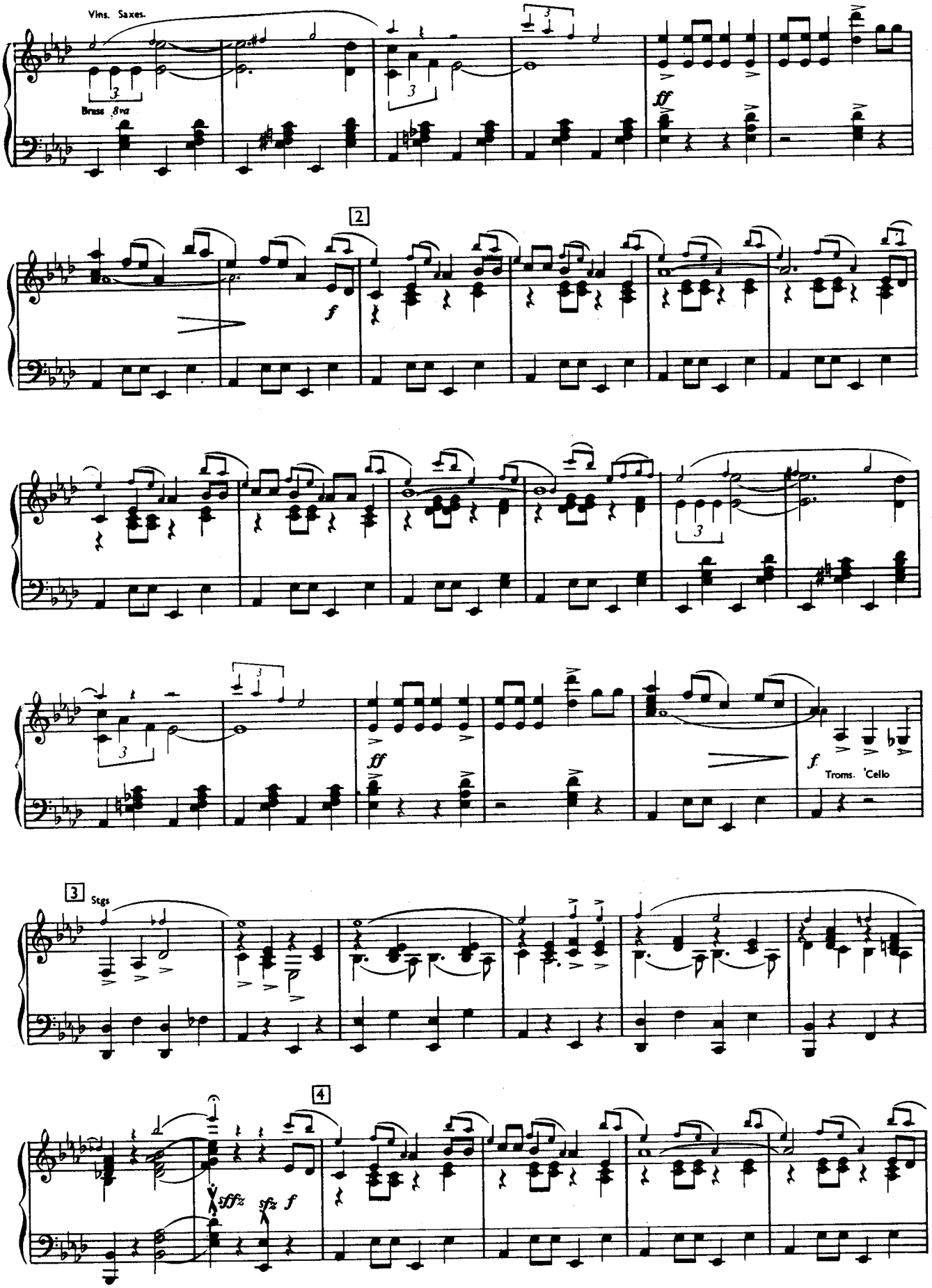
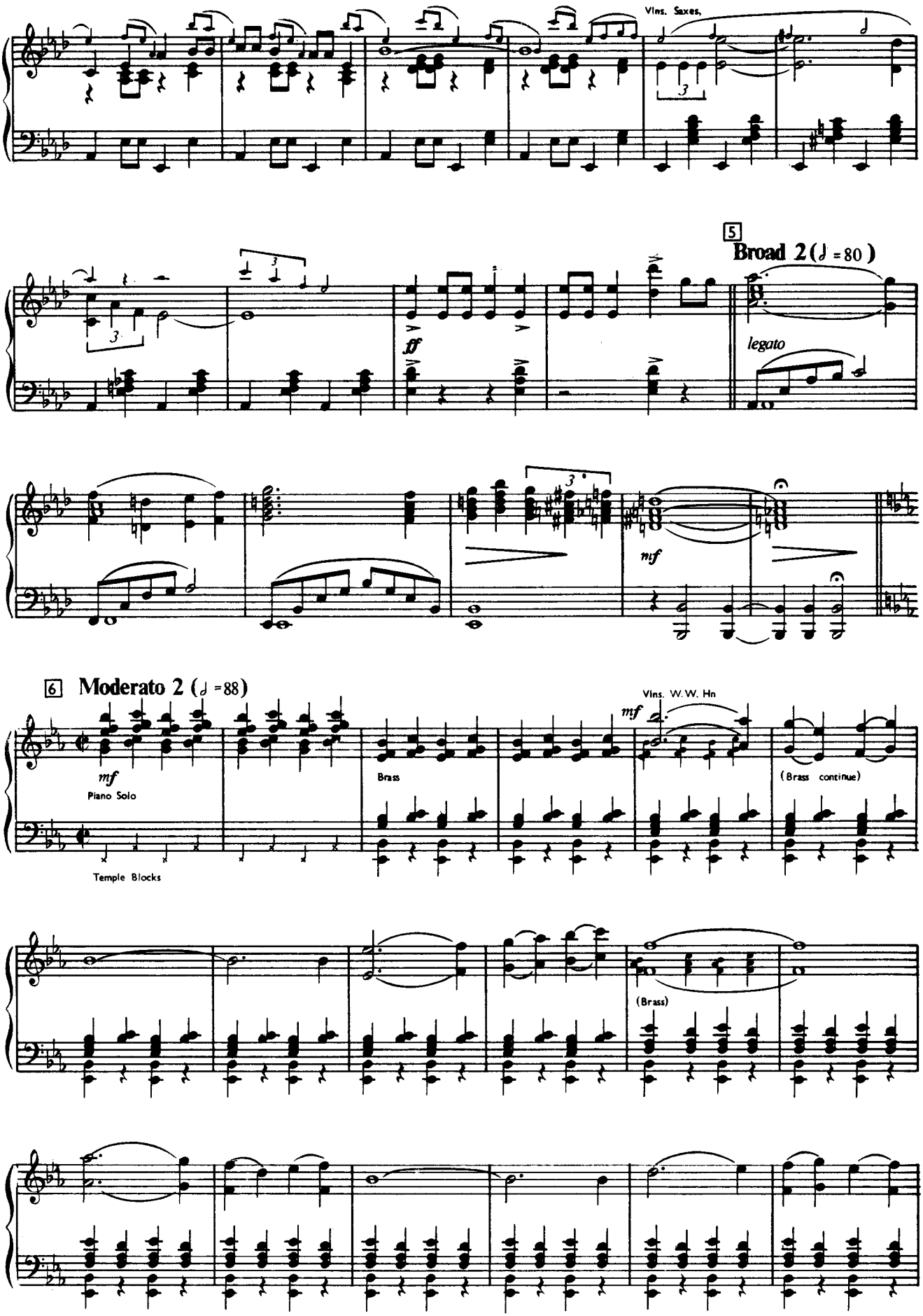
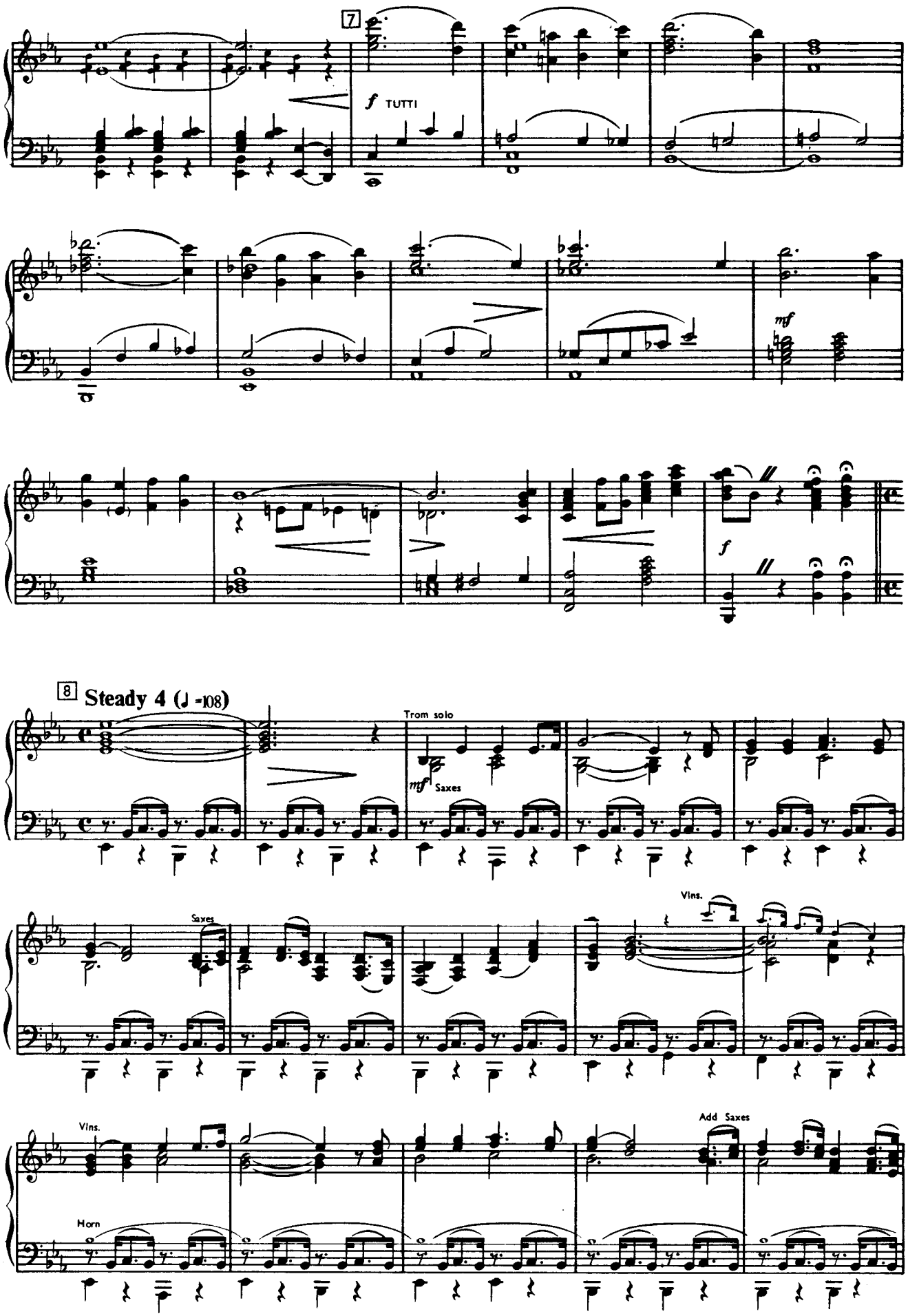
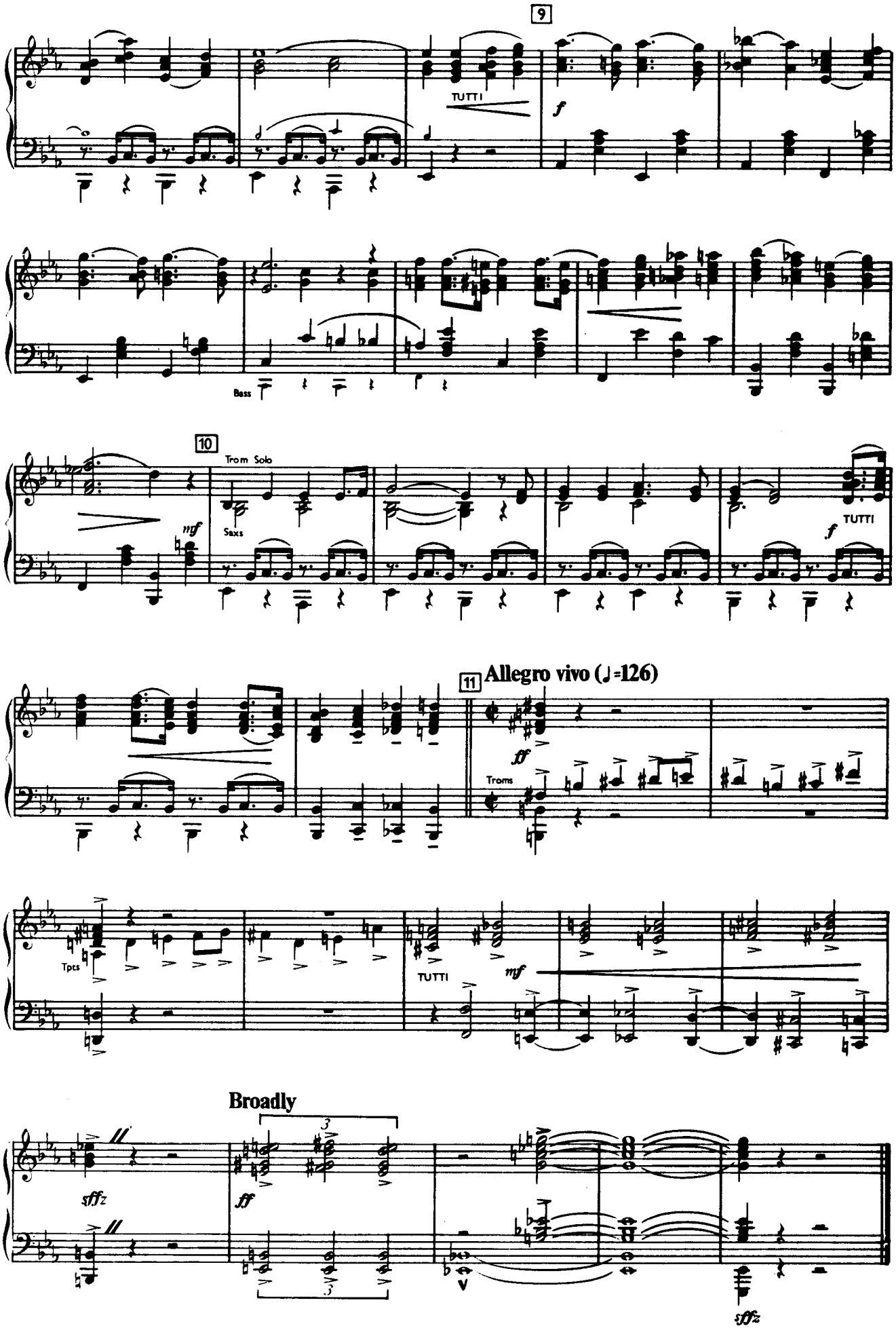

Vins. Saxes.
Brass 8va
2
f
ff
f
Troms. 'Cello
3
Stgs
4
sffz
sfz
f


Vlns. Saxes.
5
Broad 2 (♩ = 80)
ff
legato
mf
6
Moderato 2 (♩ = 88)
mf
Piano Solo
Temple Blocks
Brass
Vlns. W.W. Hn
mf
(Brass continue)
(Brass)

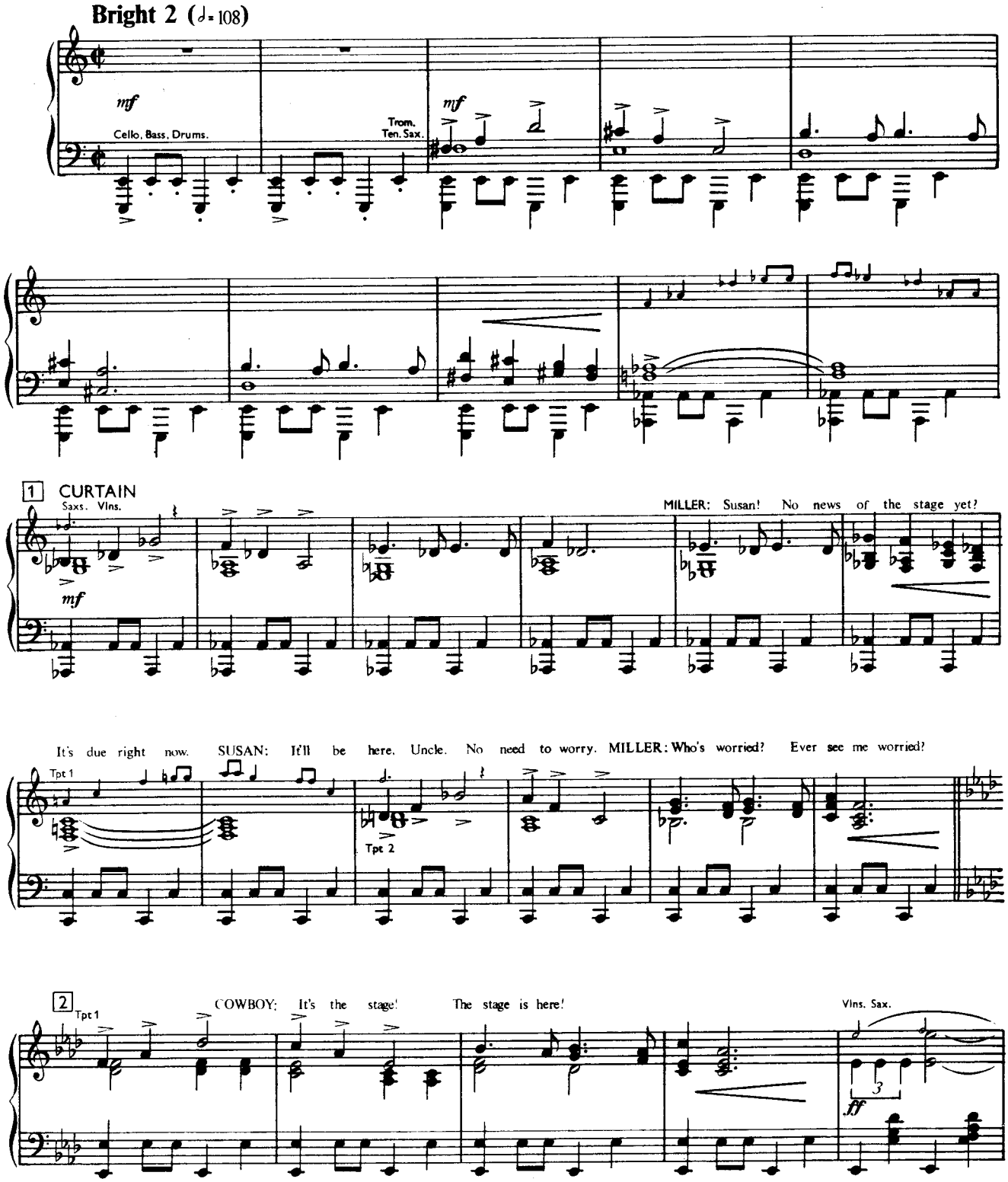

7
f TUTTI
mf
f
8 Steady 4 (♩ =108)
Trom solo
mf Saxes
Saxes
Vlns.
Vlns.
Horn
Add Saxes

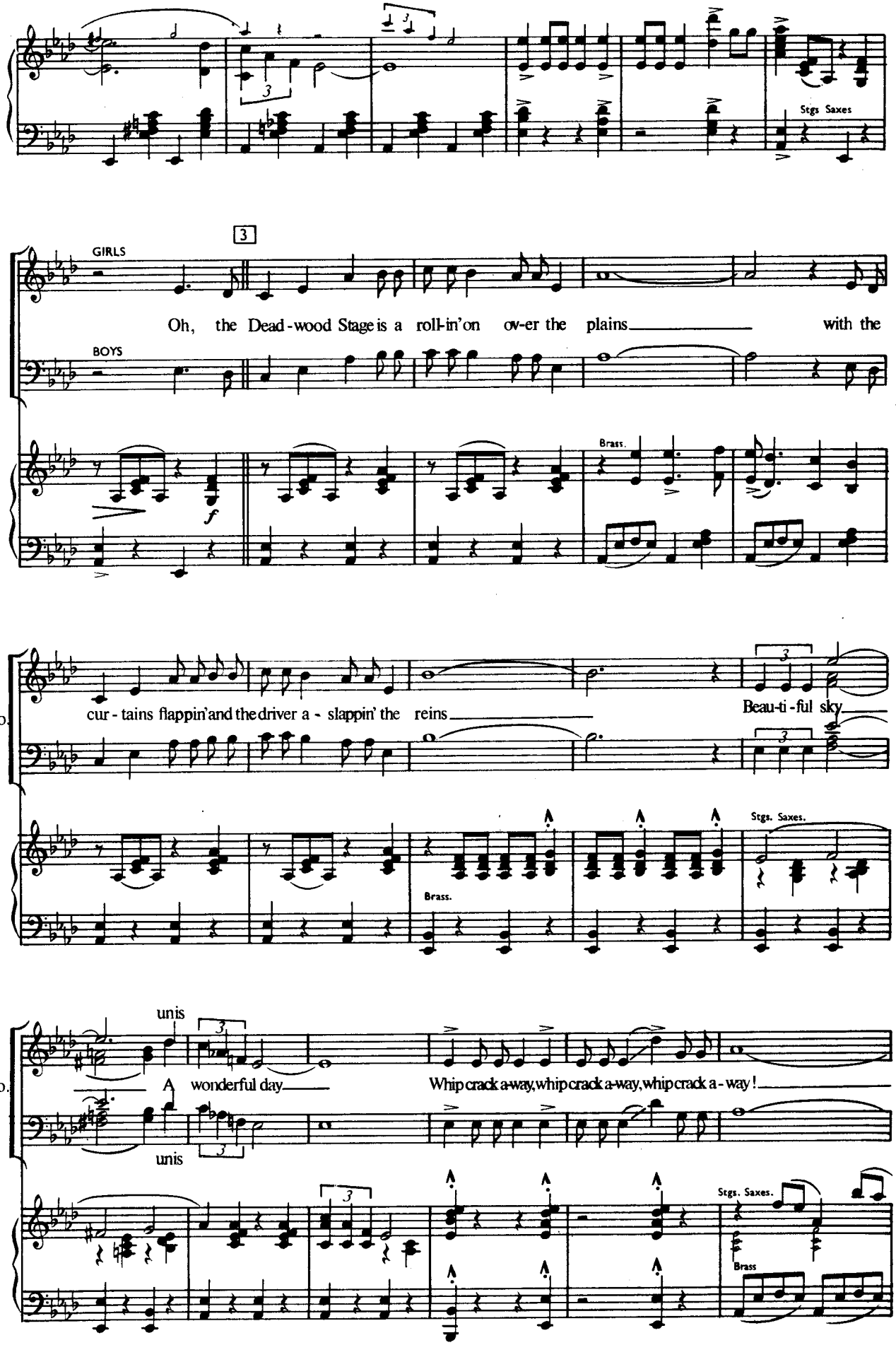

9
TUTTI
f
Bass
10
Trom Solo
mf
Saxs
TUTTI
f
11
Allegro vivo (♩=126)
ff
Troms
Tpts
TUTTI
mf
Broadly
sffz
ff
3
3
V
sffz

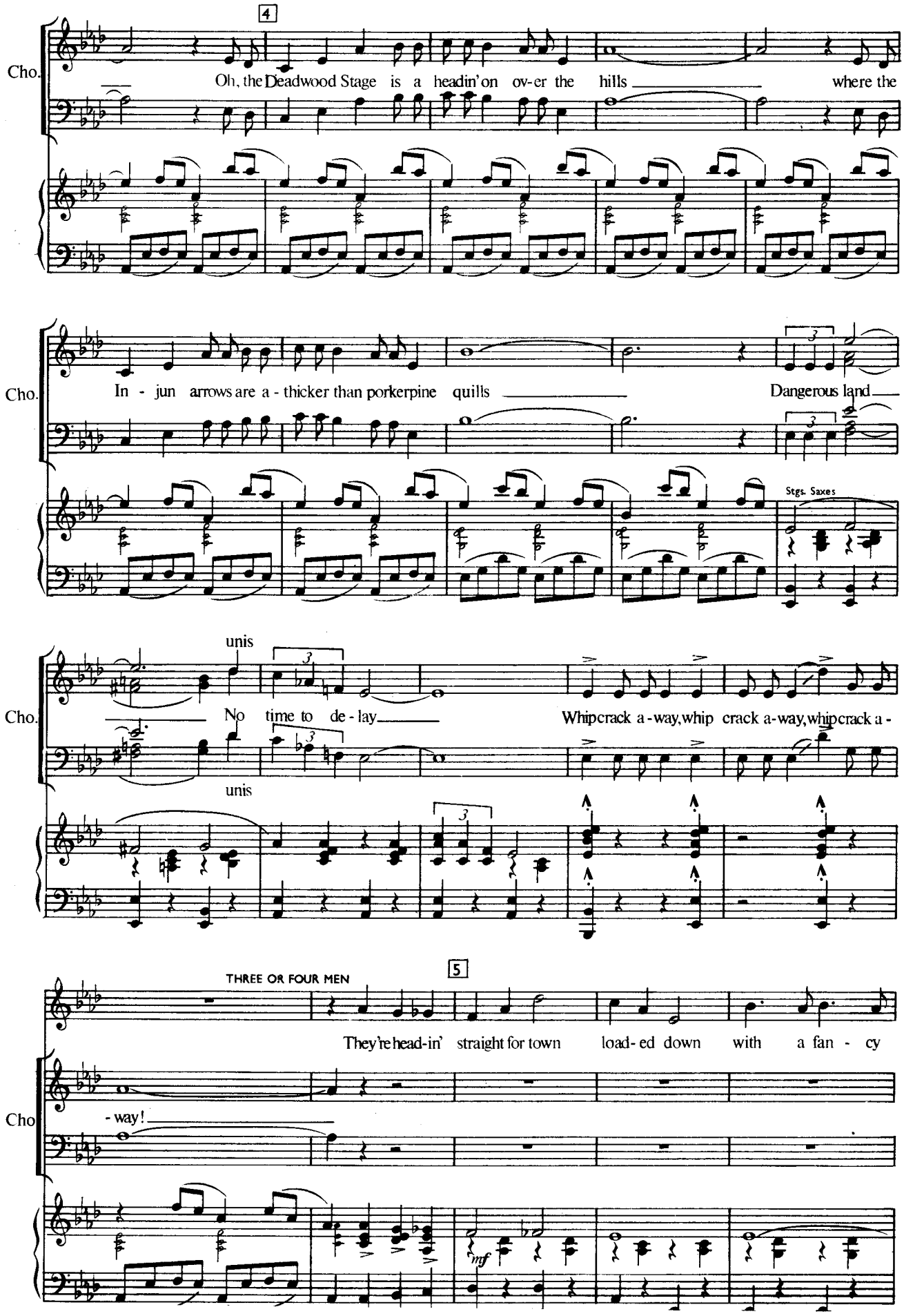
ACT I

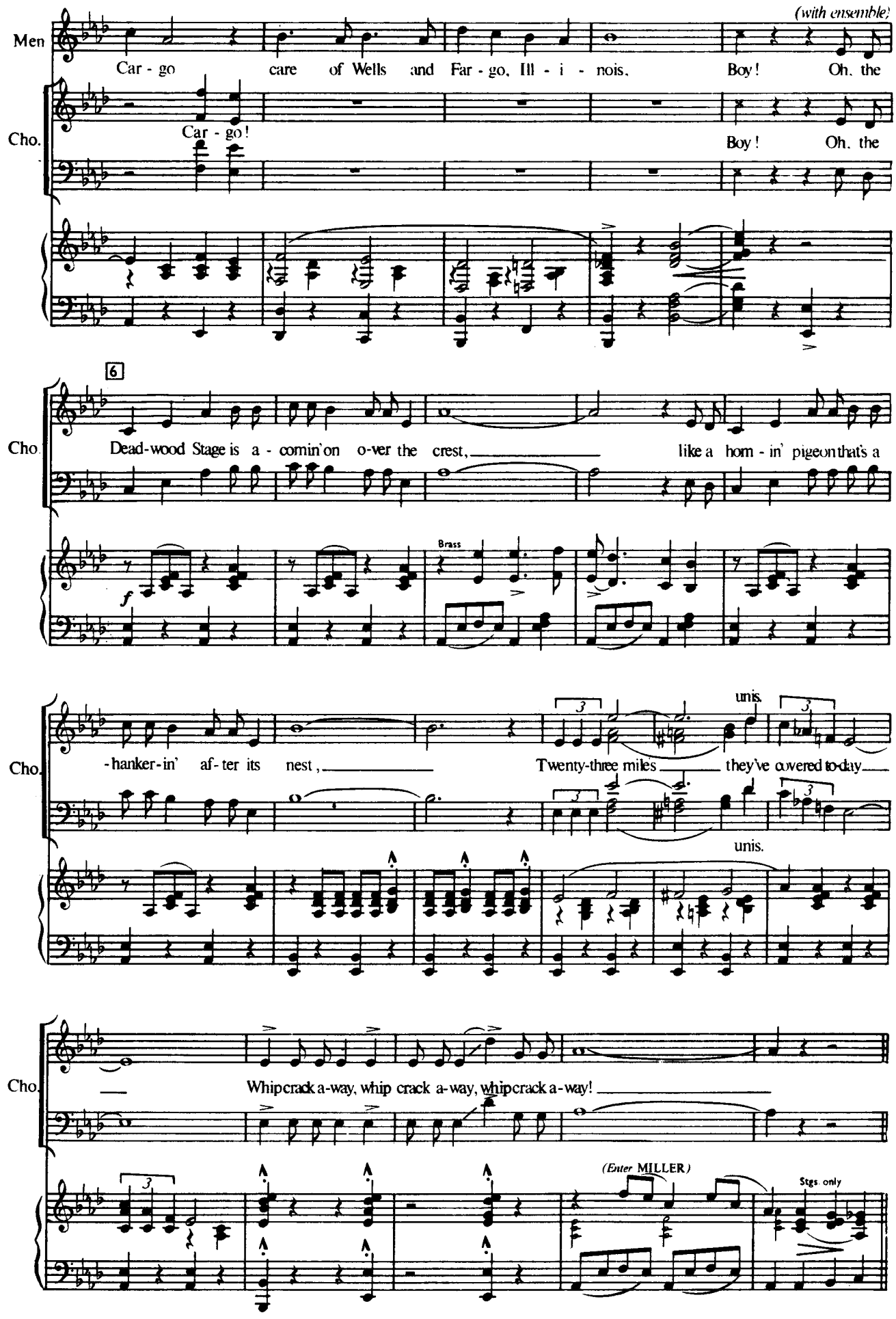
No. 1 THE DEADWOOD STAGE

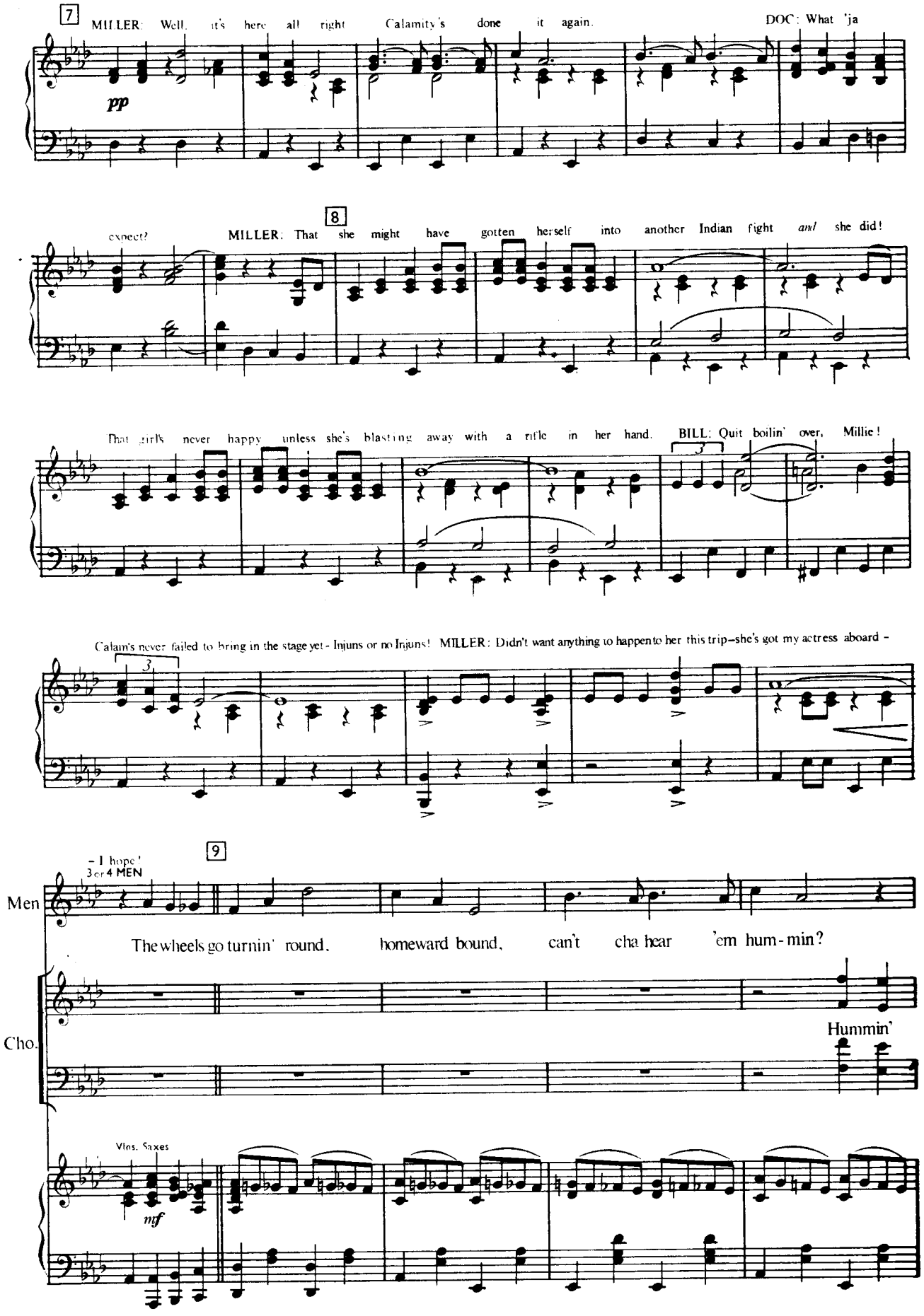
(CALAMITY and ENSEMBLE)

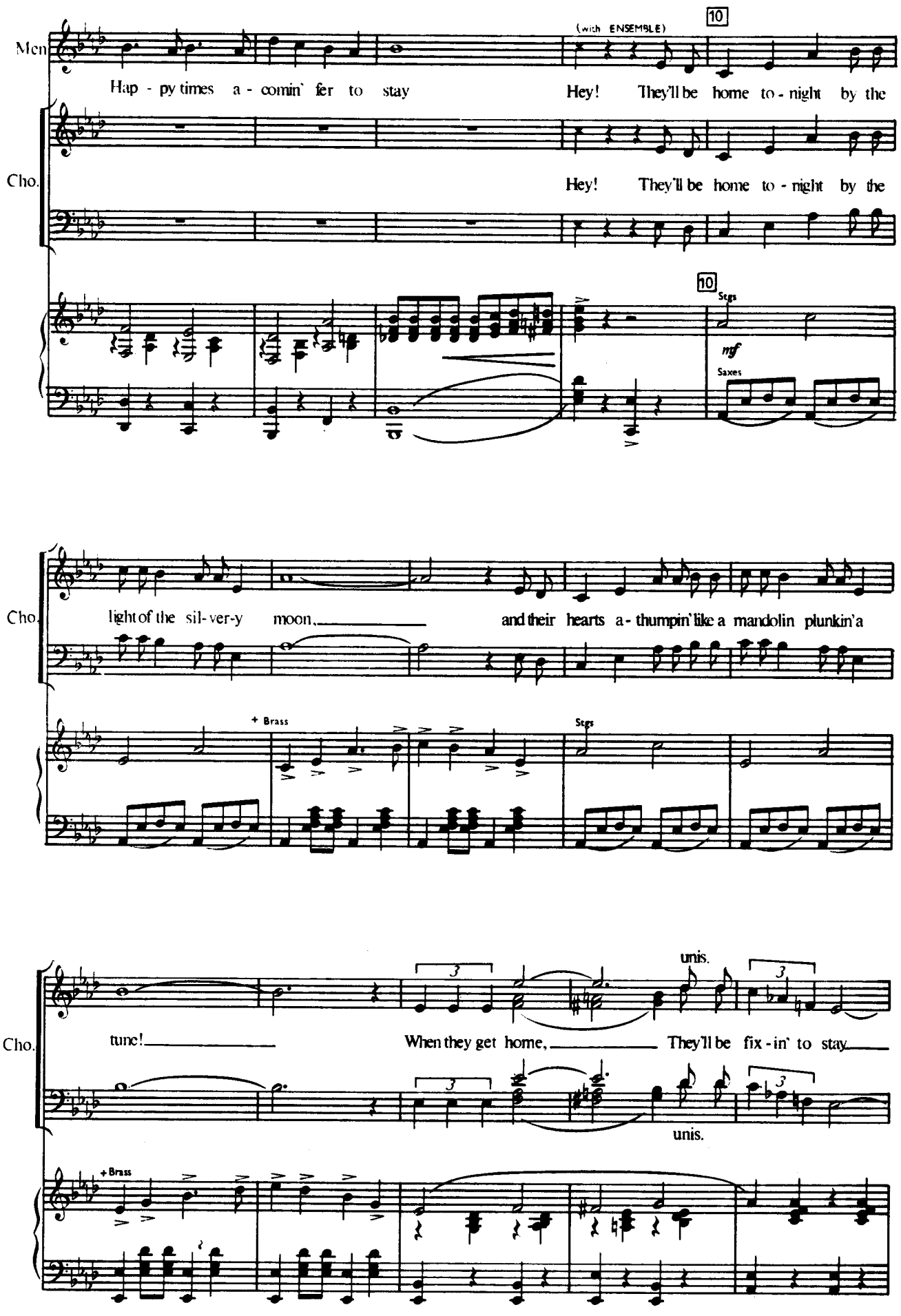


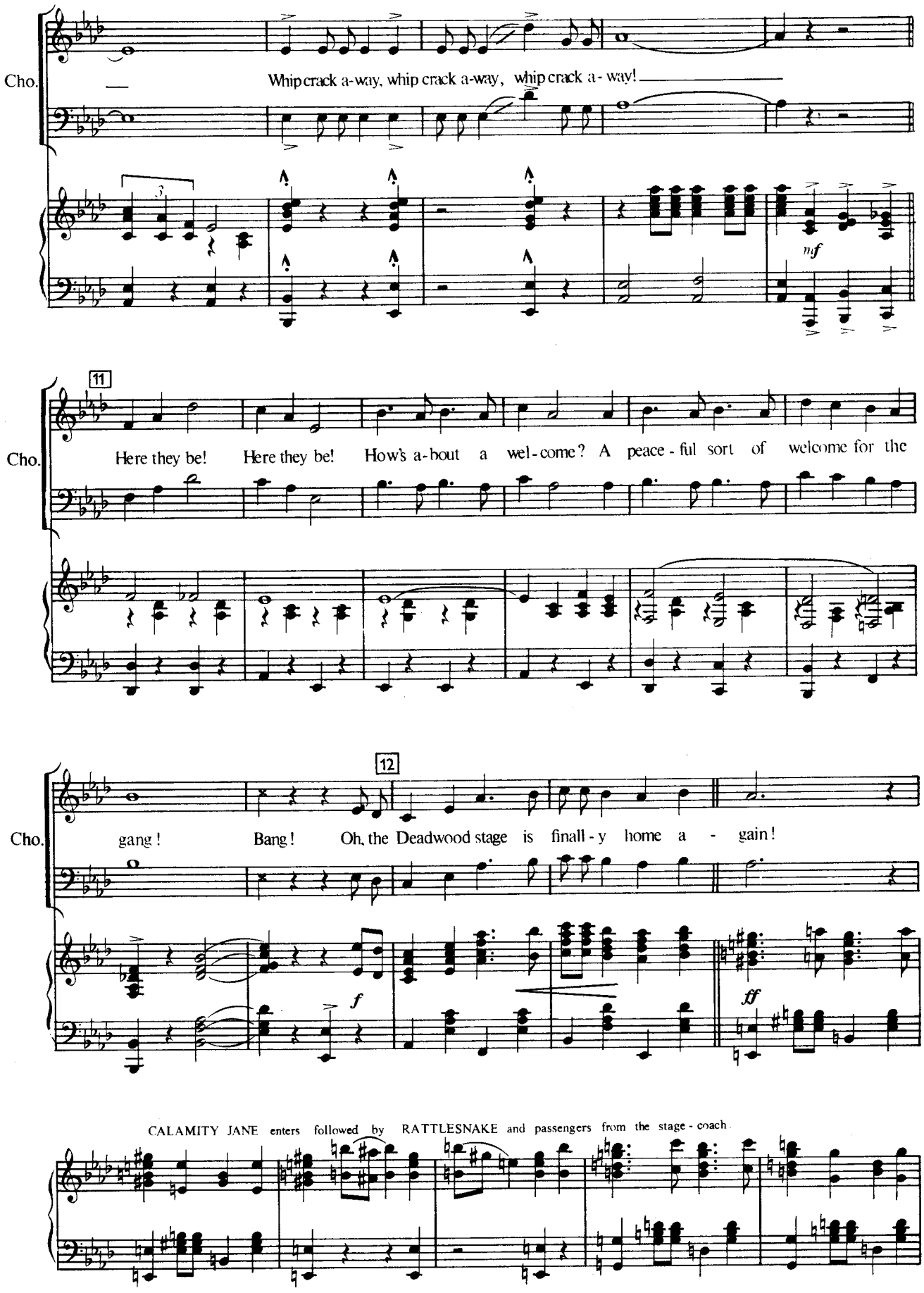

Stgs Saxes
GIRLS
BOYS
Oh, the Dead-wood Stage is a roll-in'on ov-er the plains with the
f
Brass.
Cho.
cur-tains flappin'and the driver a-slappin' the reins
Beau-ti-ful sky
Brass.
Stgs. Saxes.
unis
Cho.
A wonderful day
unis
Whip crack a-way, whip crack a-way, whip crack a-way!
Stgs. Saxes.
Brass

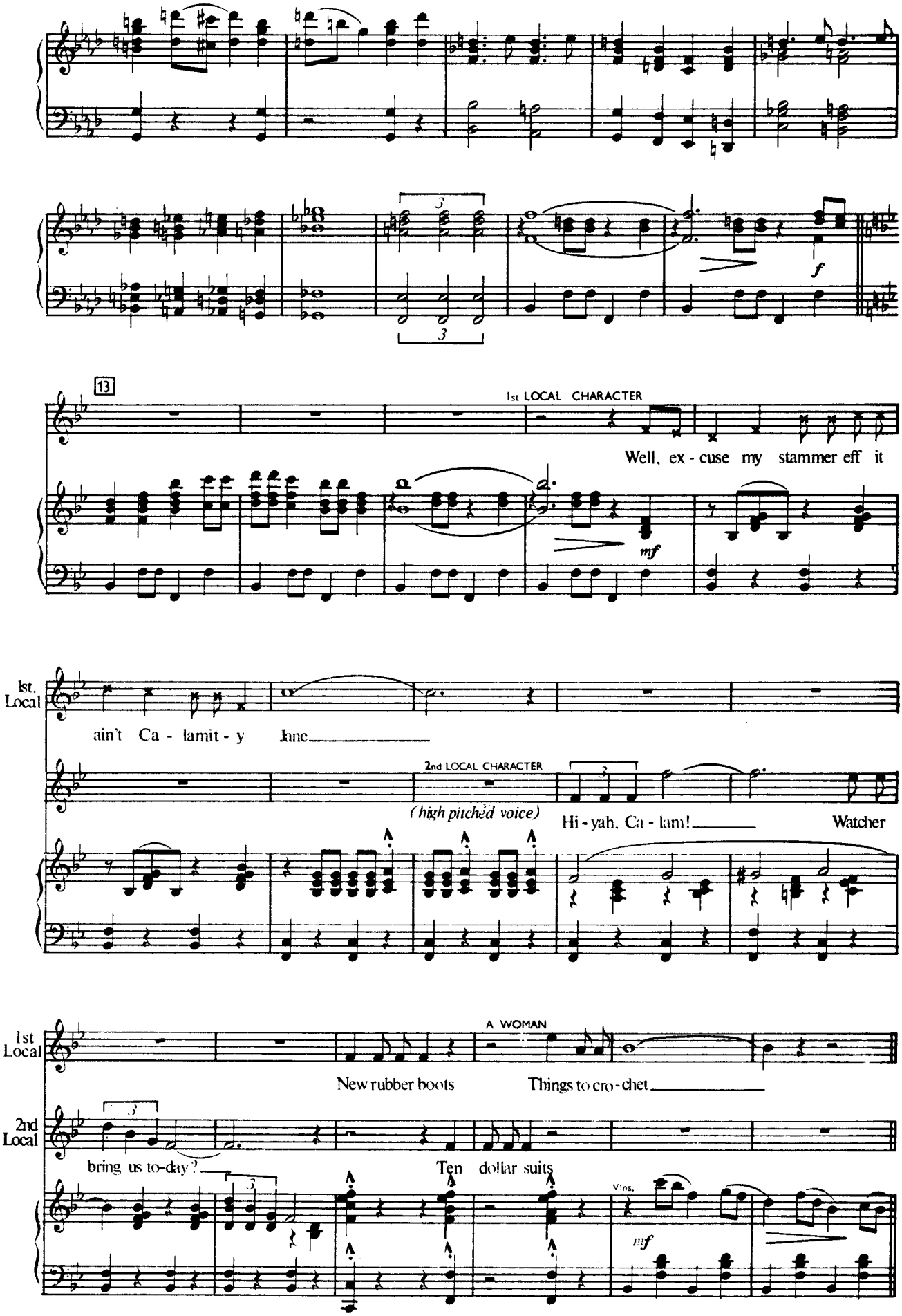

4
Cho.
Oh, the Deadwood Stage is a headin' on ov-er the hills where the
Cho.
In - jun arrows are a - thicker than porkerpine quills
Dangerous land
Stgs. Saxes
unis
Cho.
No time to de - lay
Whipcrack a - way, whip crack a - way, whipcrack a -
unis
THREE OR FOUR MEN
5
They're head-in' straight for town load - ed down with a fan - cy
Cho
- way!
mf

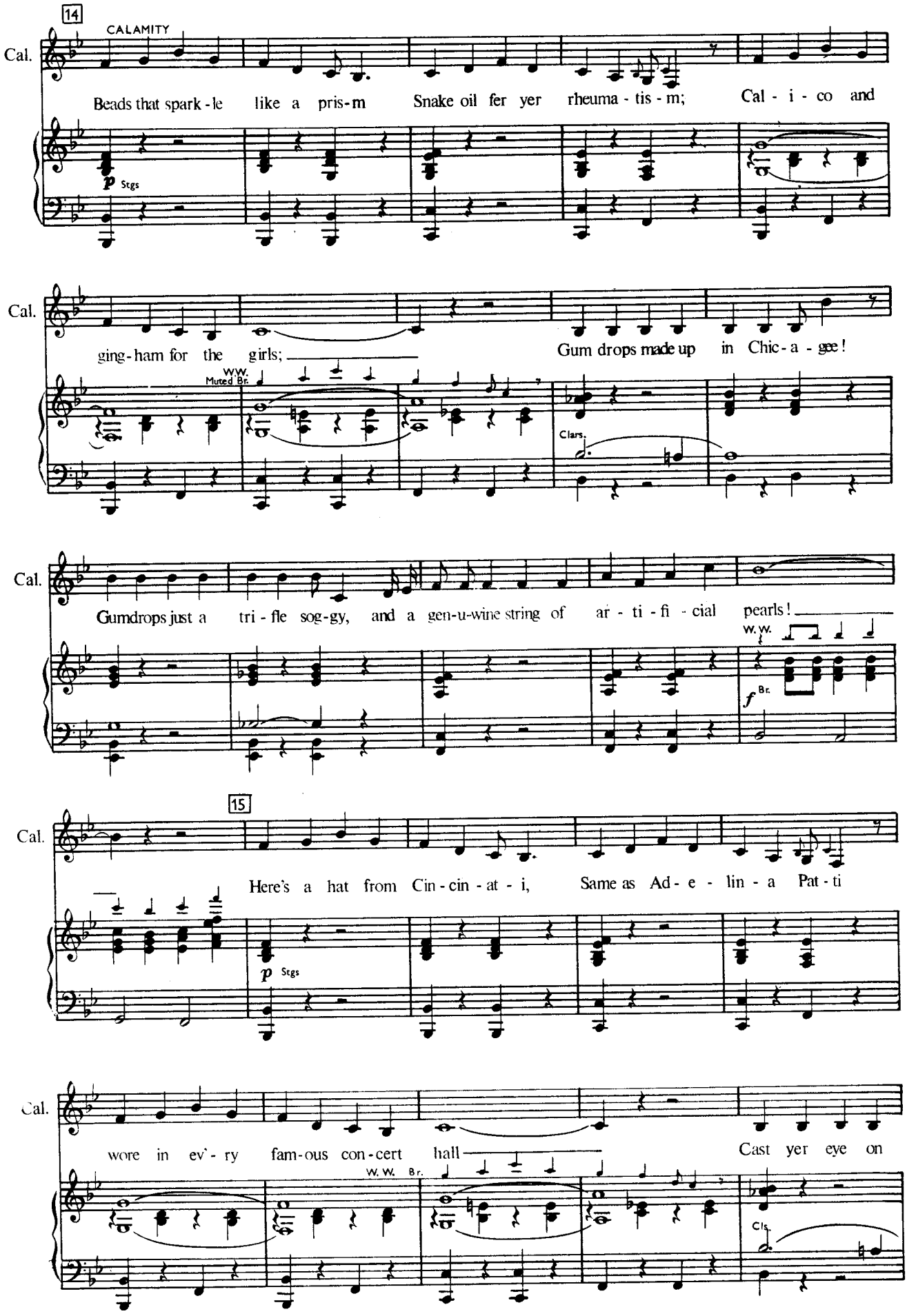

(with ensemble)
Men
Car - go care of Wells and Far - go, Ill - i - nois. Boy! Oh, the
Cho.
Car - go!
Boy! Oh, the
6
Cho.
Dead-wood Stage is a - comin' on o-ver the crest, like a horn - in' pigeon that's a
f
Brass
Cho.
- hanker-in' af-ter its nest, Twenty-three miles they've covered to-day
unis.
unis.
Cho.
Whipcrack a-way, whip crack a-way, whipcrack a-way!
(Enter MILLER)
Stgs. only

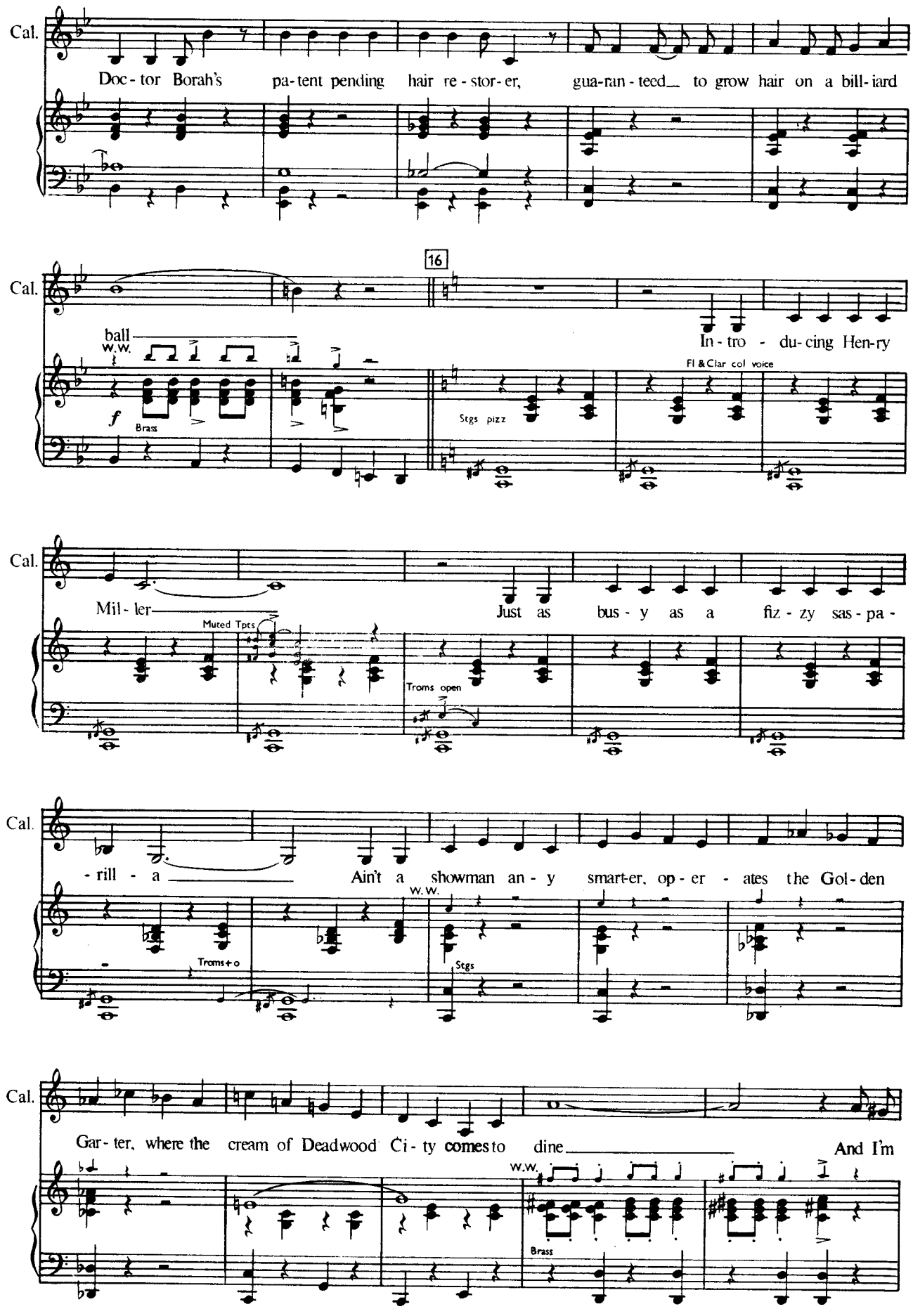

7
MILLER: Well, it's here all right Calamity's done it again.
DOC: What 'ja
pp
8
expect? MILLER: That she might have gotten herself into another Indian fight and she did!
That girl's never happy unless she's blasting away with a rifle in her hand. BILL: Quit boilin' over, Millie!
Calam's never failed 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 -
9
- 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
mf

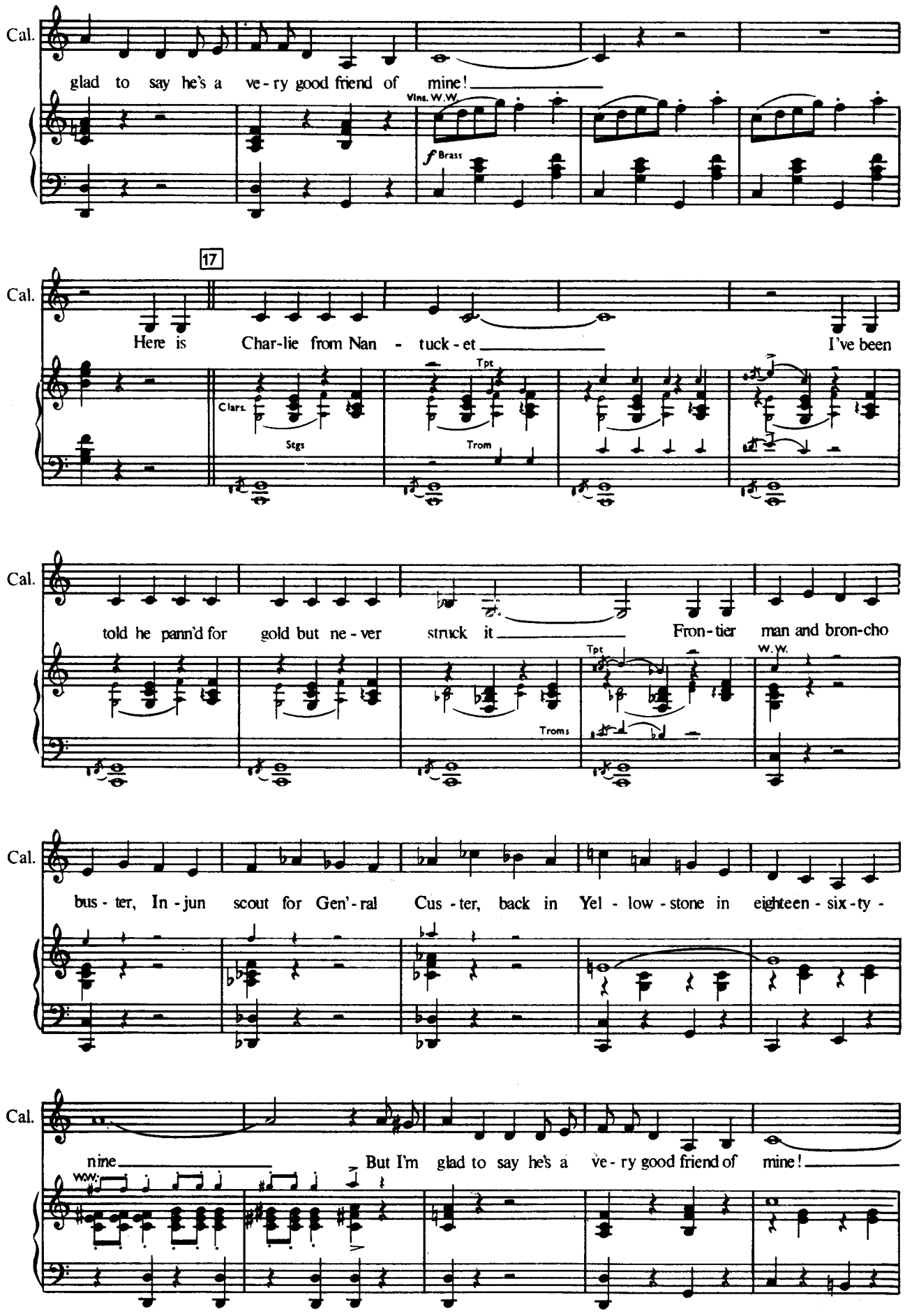

Men
Hap - py times a - comin' fer to stay
(with ENSEMBLE)
10
Hey! They'll be home to - night by the
Cho.
Hey! They'll be home to - night by the
10
Strgs
mf
Saxes
Cho.
light of the sil-ver-y moon,
and their hearts a-thumpin' like a mandolin plunkin' a
+ Brass
Strgs
Cho.
tune!
When they get home,
They'll be fix-in' to stay
unis.
unis.
+ Brass

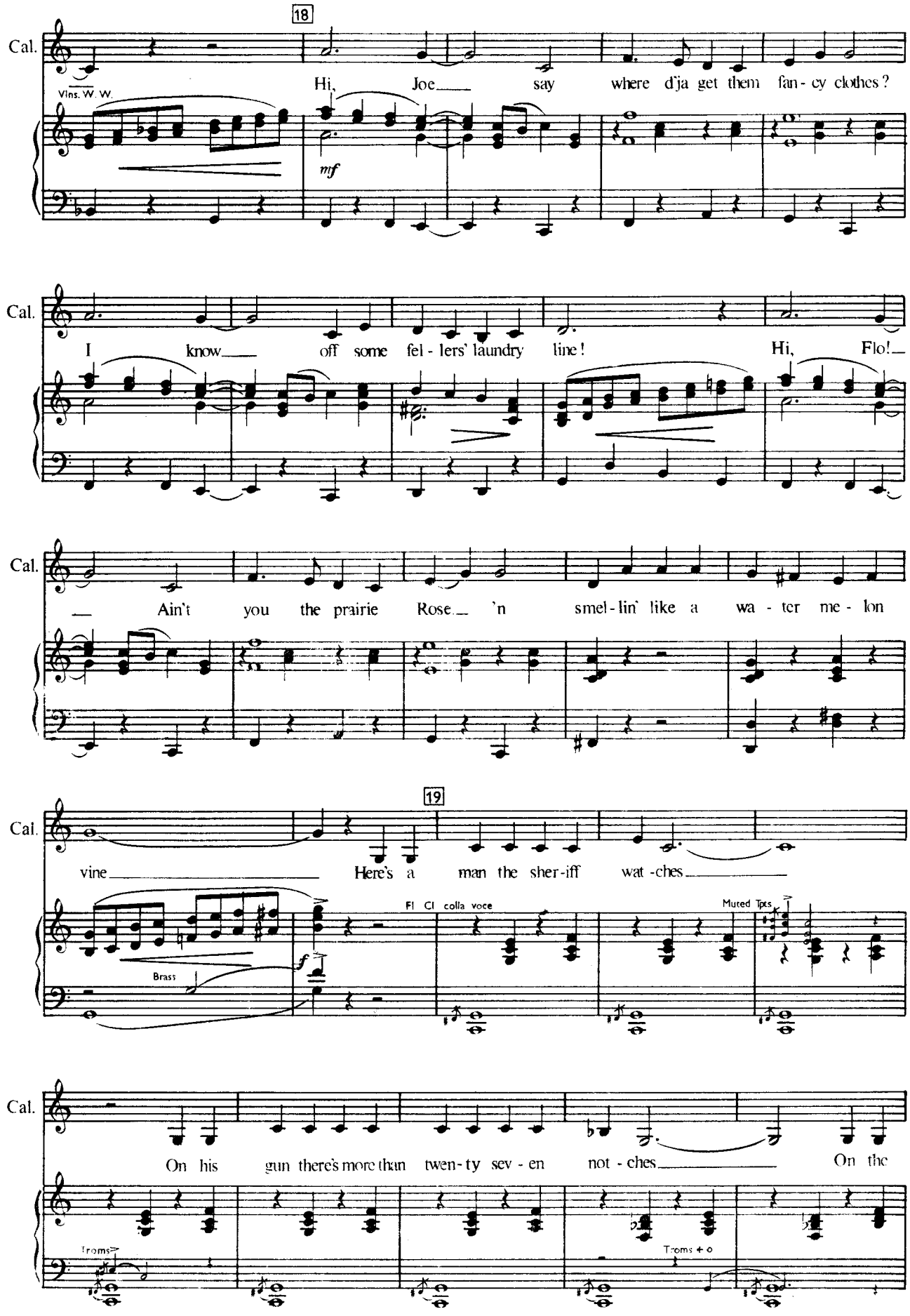

Cho.
Whip crack a-way, whip crack a-way, whip crack a-way!
mf
11
Cho.
Here they be! Here they be! How's a-bout a wel-come? A peace-ful sort of welcome for the
12
Cho.
gang! Bang! Oh, the Deadwood stage is finall-y home a - gain!
f
ff
CALAMITY JANE enters followed by RATTLESNAKE and passengers from the stage-coach.

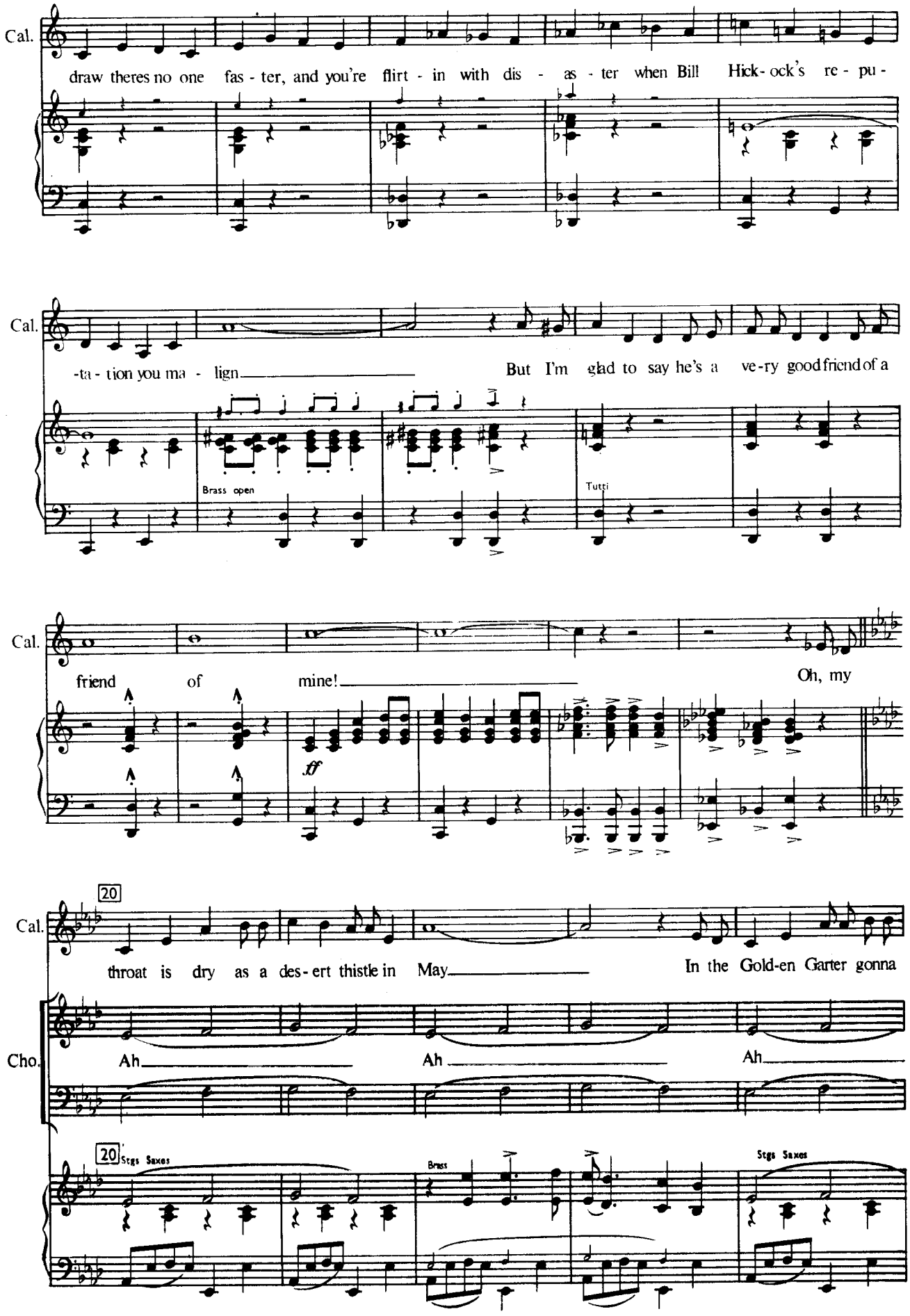

13
1st LOCAL CHARACTER
Well, ex - cuse my stammer eff it
mf
1st. Local
ain't Ca - lamit - y June
2nd LOCAL CHARACTER
(high pitched voice)
Hi - yah. Ca - lam!
Watcher
A WOMAN
1st Local
New rubber boots
Things to cro - chet
2nd Local
bring us to-day?
Ten dollar suits
Vlns.
mf

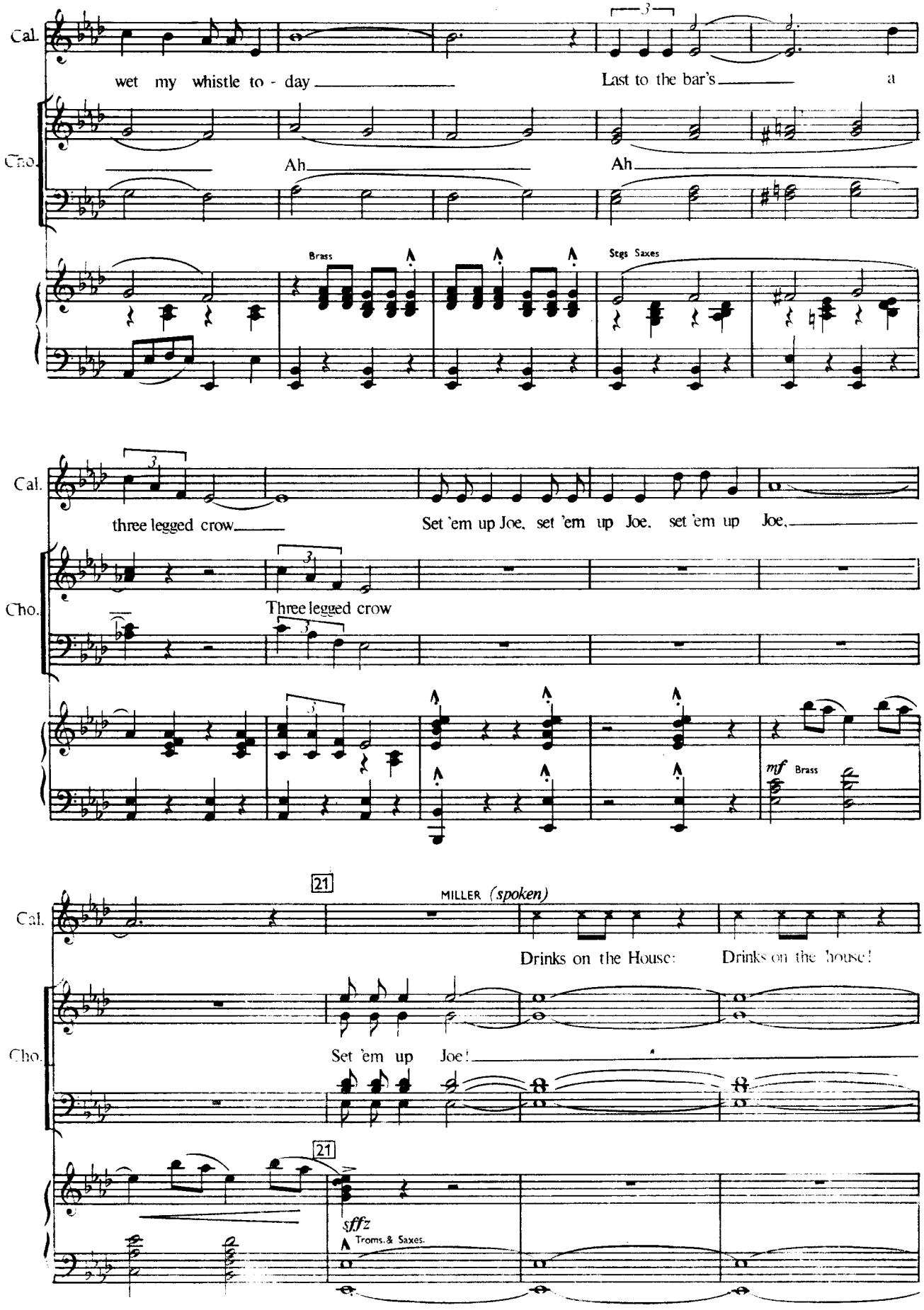

14
CALAMITY
Cal.
Beads that spark - le like a pris - m Snake oil fer yer rheuma - tis - m; Cal - i - co and
p Stgs
Cal.
ging - ham for the girls; Gum drops made up in Chic - a - gee!
W.W. Muted Br.
Clars.
Cal.
Gumdrops just a tri - fle sog - gy, and a gen-u-wine string of ar - ti - fi - cial pearls!
W.W.
f 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.

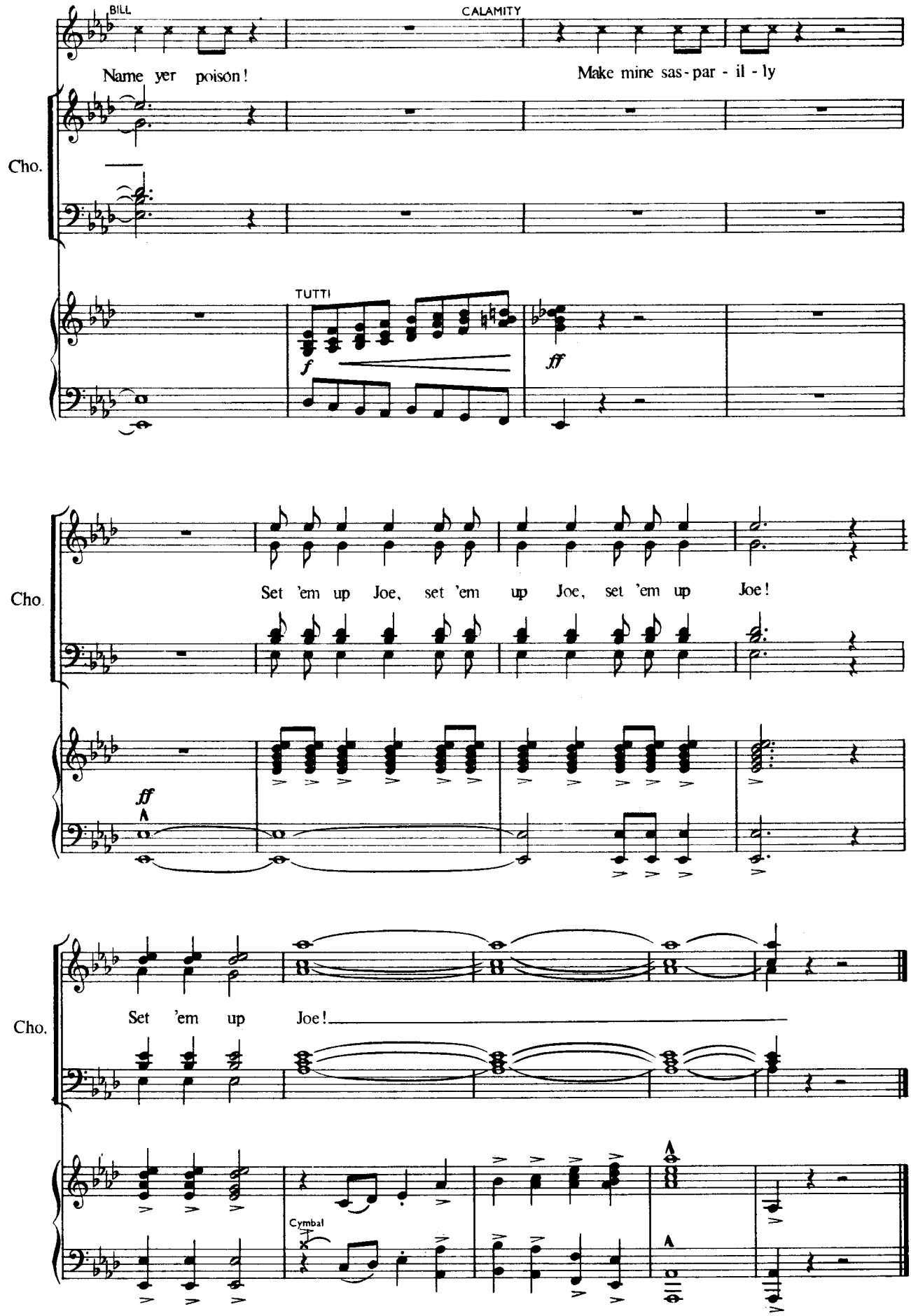

Cal.
Doc - tor Borah's pa-tent pending hair re - stor - er, gua-ran - teed to grow hair on a bill - iard
16
ball
W.W.
f
Brass
In - tro - du - cing Hen-ry
Fl & Clar col voice
Stgs pizz
Mil - ler
Muted Tpts
Just as bus - y as a fiz - zy sas - pa -
Troms open
- rill - a
Ain't a showman an - y smart-er, op - er - ates the Gol - den
W.W.
Troms + o
Stgs
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 Char-lie from Nan - tuck - et
I've been
Clars.
Stgs
Tpt
Trom
Cal.
told he pann'd for gold but ne - ver struck it
Fron - tier man and bron-cho
Tpt
Troms
W.W.
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!
WW.


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 - lon
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


Cal.
draw theres no one fas - ter, and you're flirt - in with dis - as - ter when Bill Hick- ock's re - pu -
Cal.
-ta - tion you ma - lign
But I'm glad to say he's a ve-ry good friend of a
Brass open
Tutti
Cal.
friend of mine!
Oh, my
ff
20
Cal.
throat is dry as a des - ert thistle in May
In the Gold-en Garter gonna
Cho.
Ah
Ah
Ah
20
Stgs Saxes
Brass
Stgs Saxes


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!
21
sffz
Troms. & Saxes.


BILL
CALAMITY
Name yer poison!
Make mine sas-par-il-ly
Cho.
TUTTI
f
ff
Cho.
Set 'em up Joe, set 'em up Joe, set 'em up Joe!
ff
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.

p

Cello Bass Trbs.

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

Stgs Clars

p

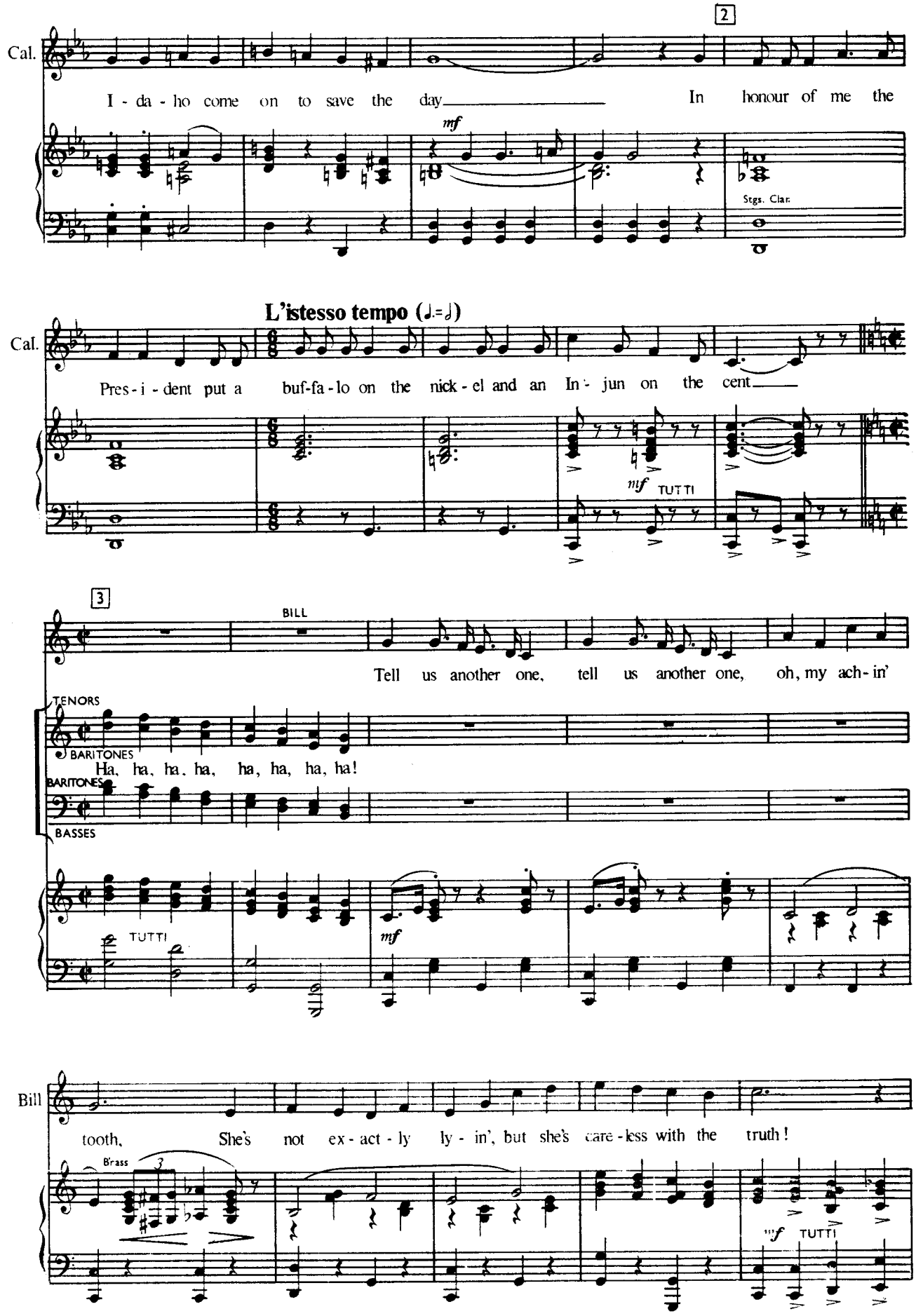
Cal. Chicka-saw, a-fix-in' for to scalp me just fer play. Well,

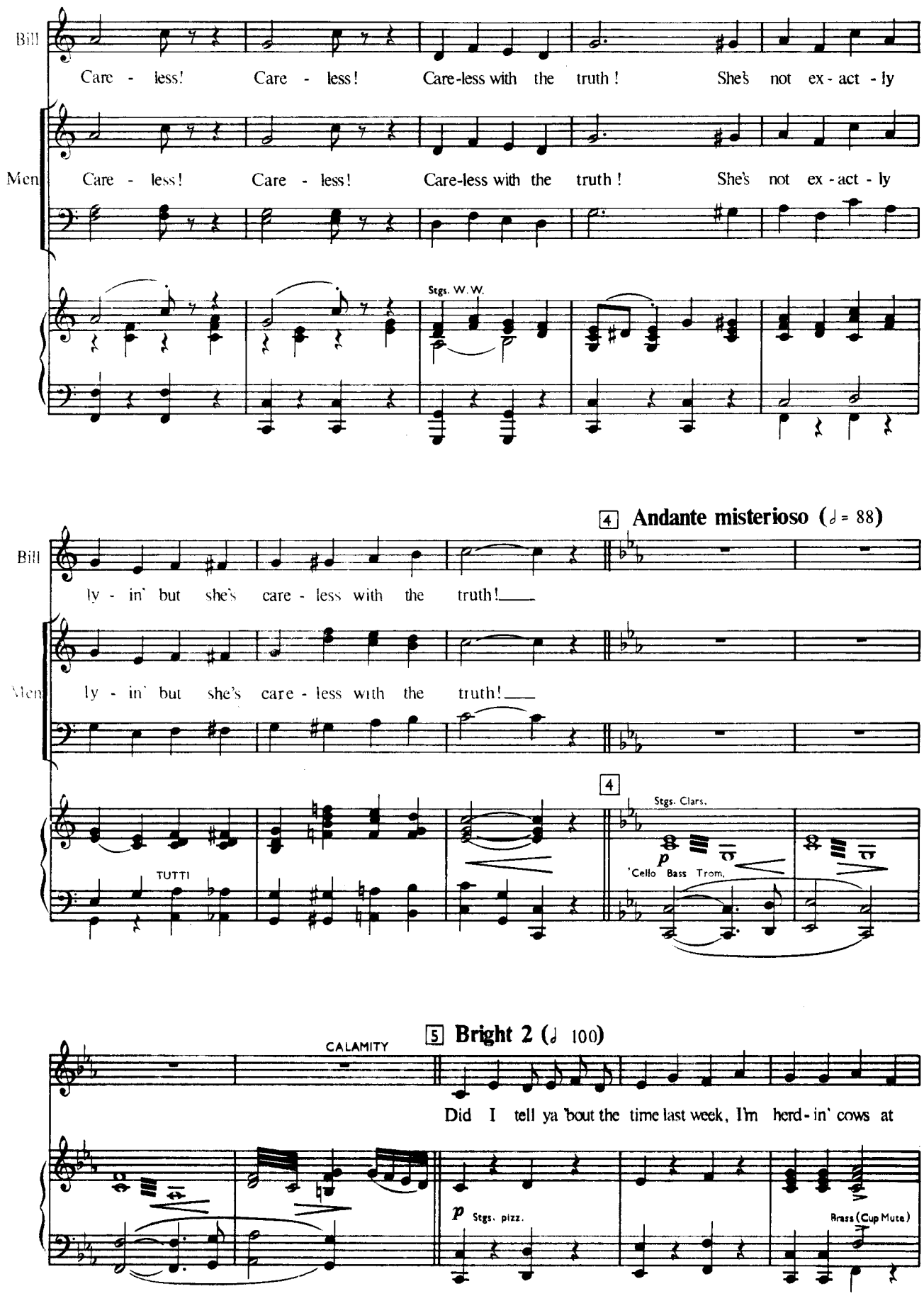
Tpt *mf*

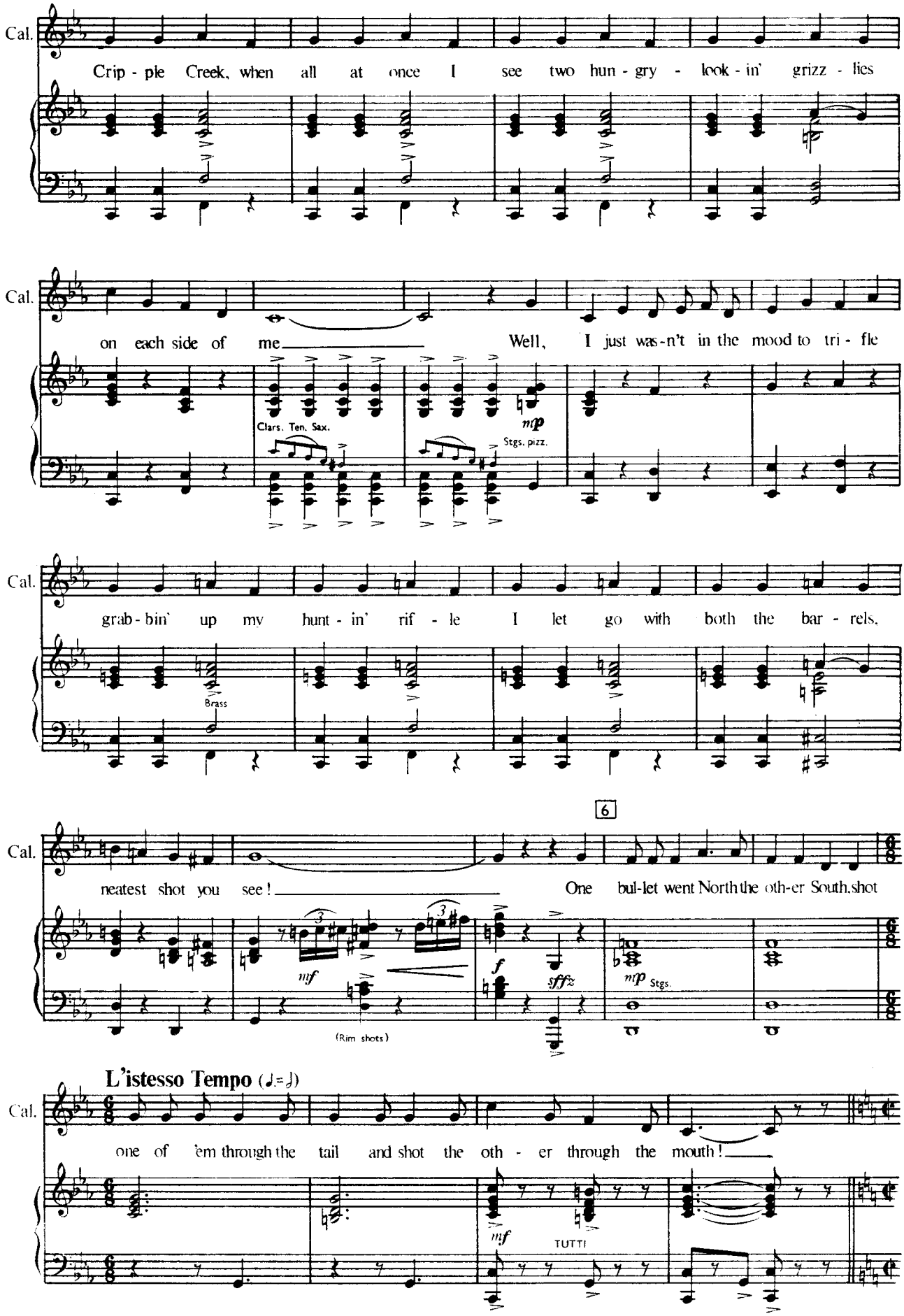
Stgs Clars

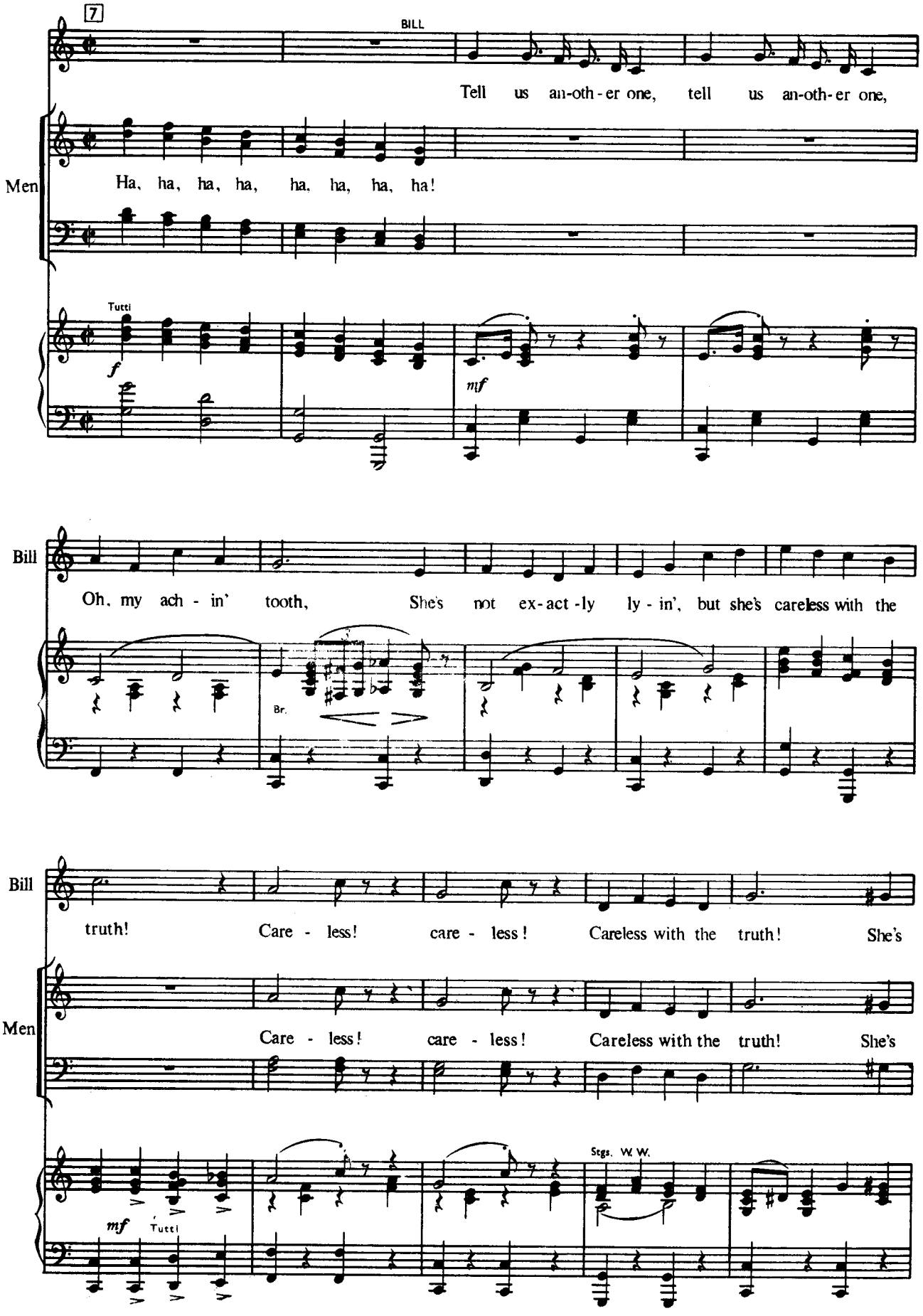
Troms

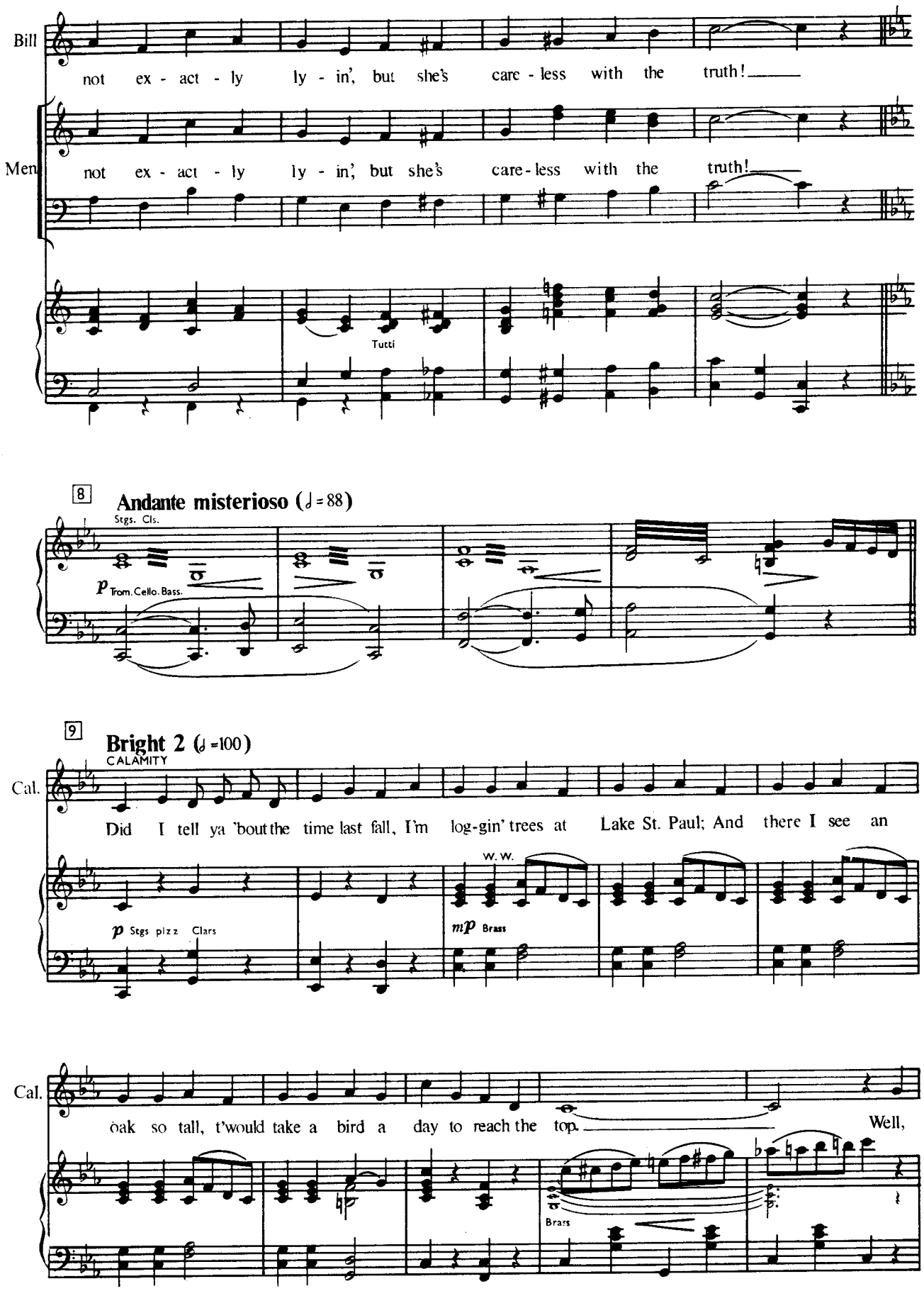
Cal. I just jumped upon a buf-fa-lo, pulled off his horn and blew it, so a reg-i-ment from

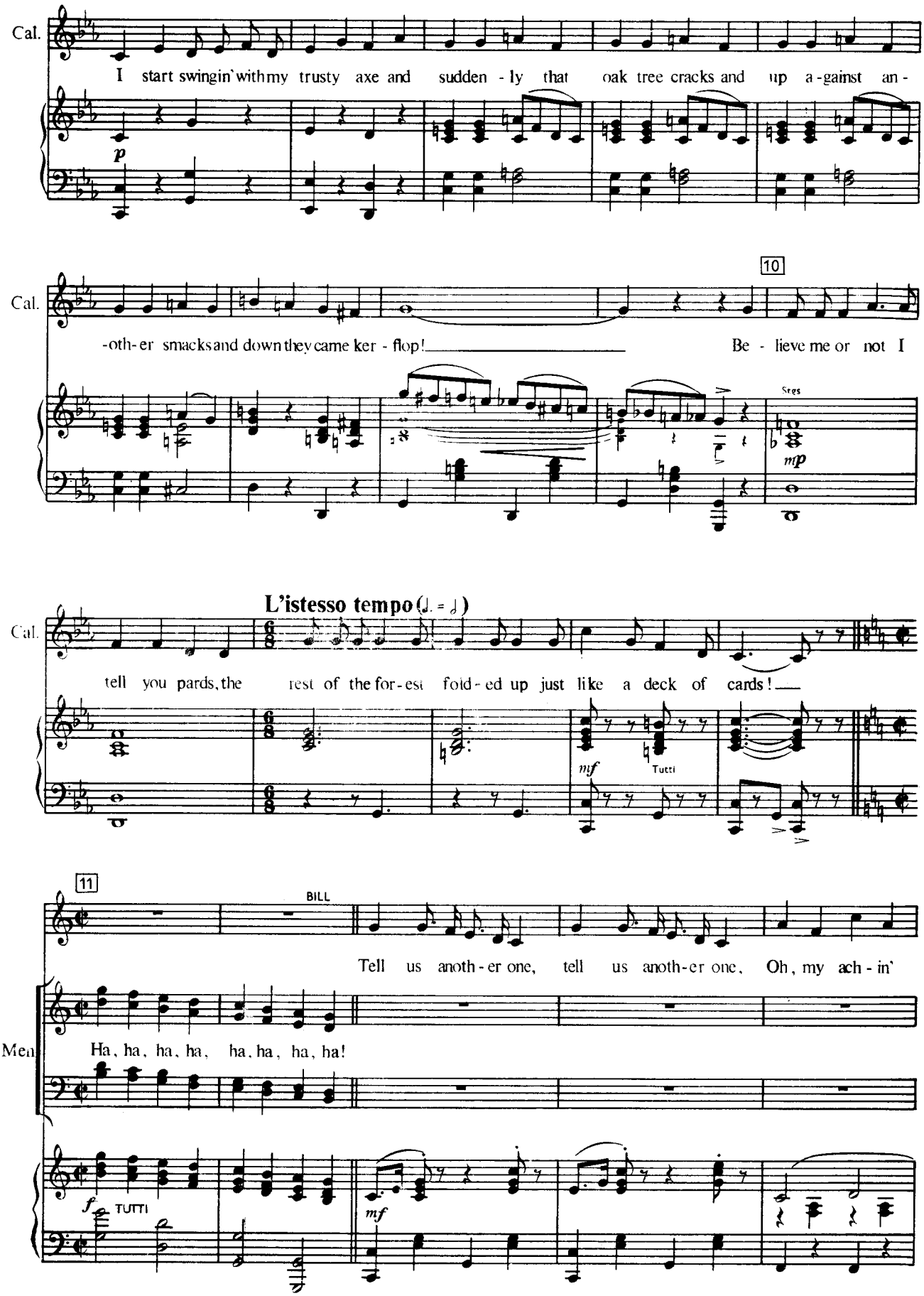

2
Cal.
I - da - ho come on to save the day
In honour of me the
mf
Stgs. Clar.
L'istesso tempo (♩.=𝅗𝅥)
Cal.
Pres - i - dent put a buf-fa - lo on the nick - el and an In - jun on the cent
mf TUTTI
3
BILL
Tell us another one, tell us another one, oh, my ach - in'
TENORS
BARITONES
Ha, ha, ha, ha, ha, ha, ha, ha!
BARITONES
BASSES
TUTTI
mf
Bill
tooth, She's not ex - act - ly ly - in', but she's care - less with the truth!
Brass
mf TUTTI

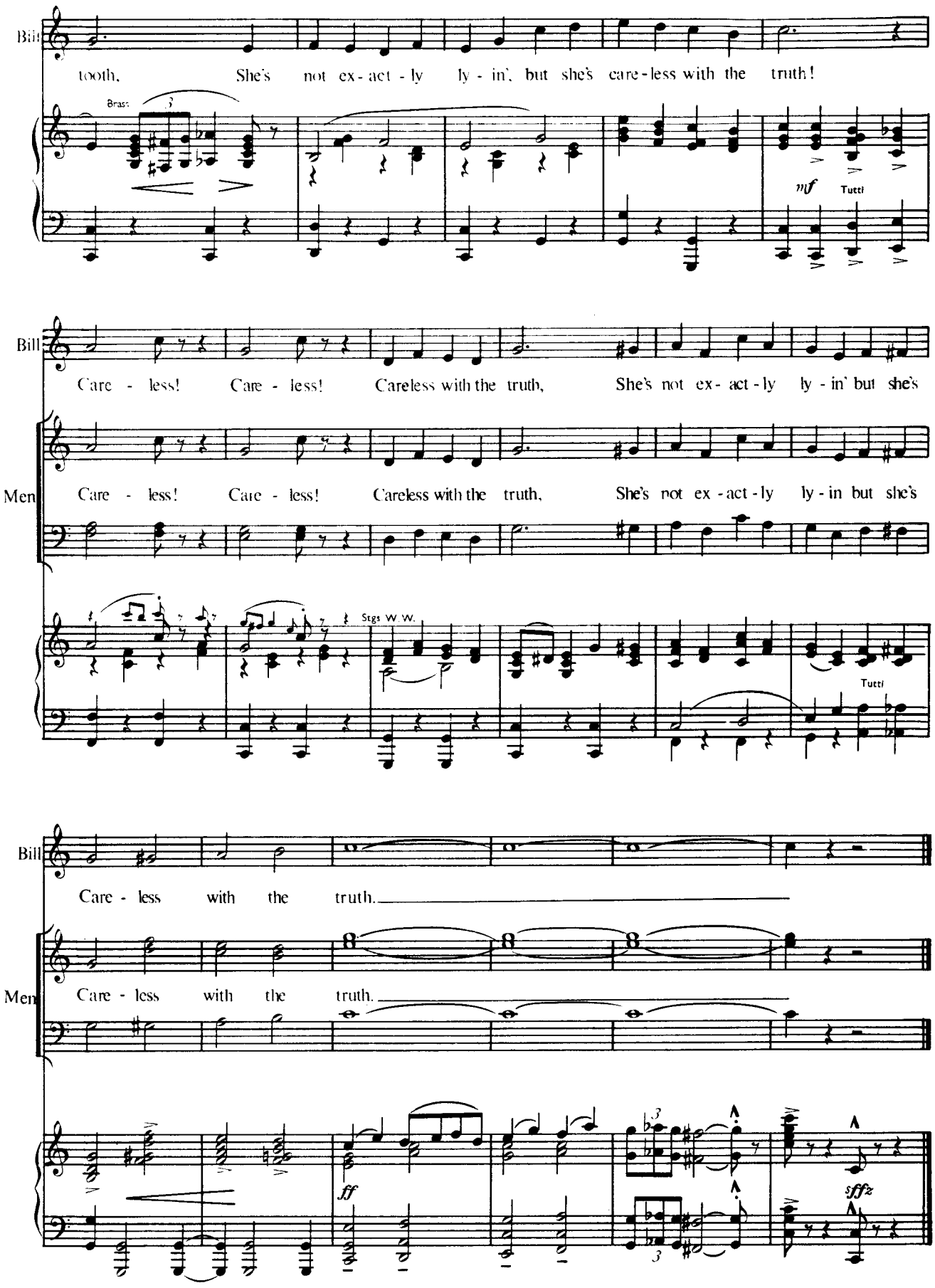

Bill
Care - less! Care - less! Care-less with the truth ! She's not ex - act - ly
Men
Care - less! Care - less! Care-less with the truth ! She's not ex - act - ly
Stgs. W.W.
4 Andante misterioso (♩= 88)
Bill
ly - in' but she's care - less with the truth!
Men
ly - in' but she's care - less with the truth!
TUTTI
4
Stgs. Clars.
p
'Cello Bass Trom.
CALAMITY
5 Bright 2 (♩ 100)
Did I tell ya 'bout the time last week, I'm herd - in' cows at
p Stgs. 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
sffz
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, 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
Stgs. 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 (♩ = 88)
Stgs. Cls.
p Trom. Cello. Bass.
9
Bright 2 (♩ =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
W. W.
p Stgs pizz Clars
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 sudden - ly that oak tree cracks and up a - gainst an -
p
Cal.
10
- oth - er smacks and down they came ker - flop!
Be - lieve me or not I
8vas
mp
Cal.
L'istesso tempo (♩. = ♩)
tell you pards, the rest of the for - est fold - ed up just like a deck of cards!
mf
Tutti
11
BILL
Tell us anoth - er one, tell us anoth - er one, Oh, my ach - in'
Men
Ha, ha, ha, ha, ha, ha, ha, ha!
f
TUTTI
mf


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! 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
Stgs W W.
Tutti
Bill
Care - less with the truth.
Men
Care - less with the truth.
ff
sffz

Nº 3

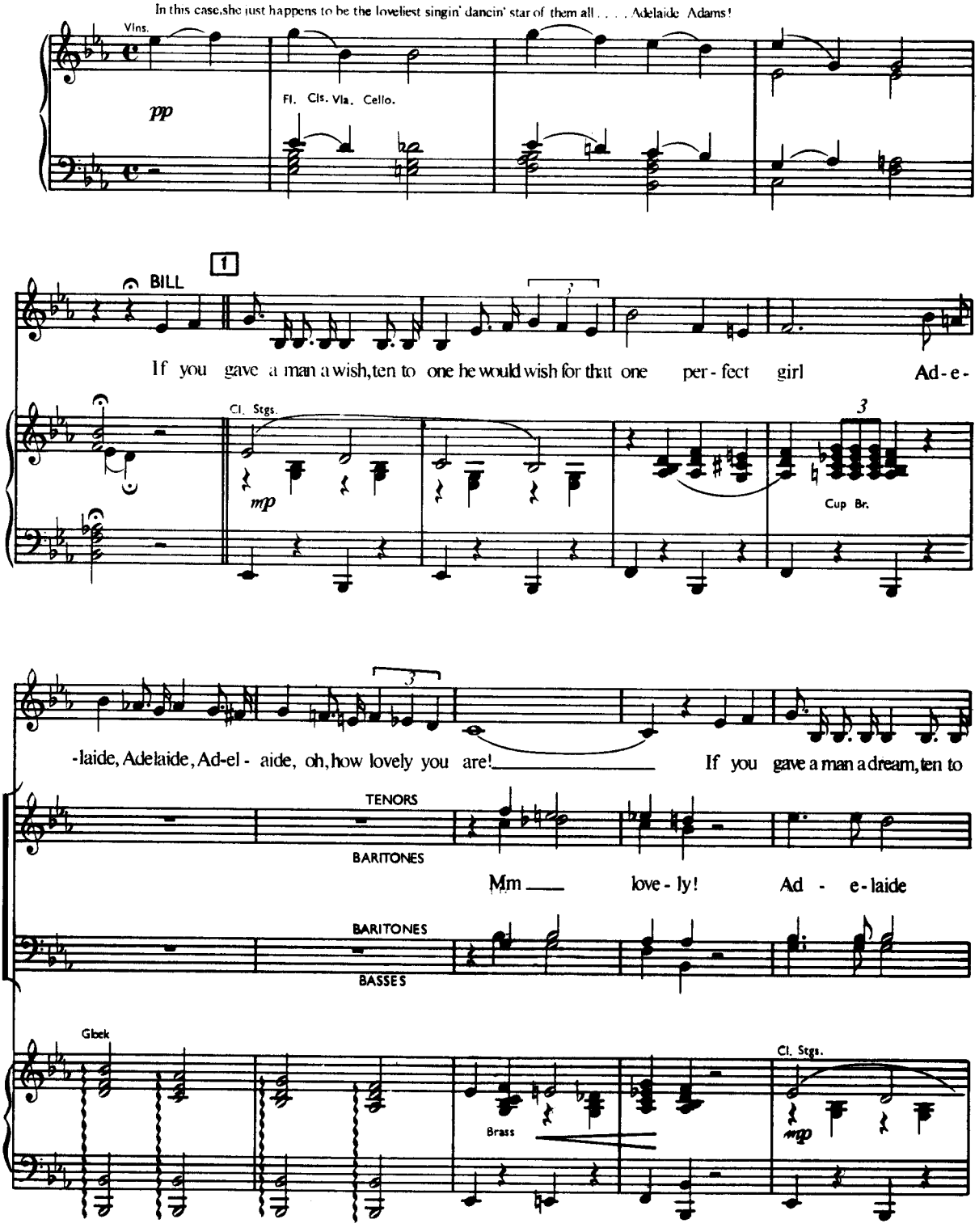
ADELAIDE

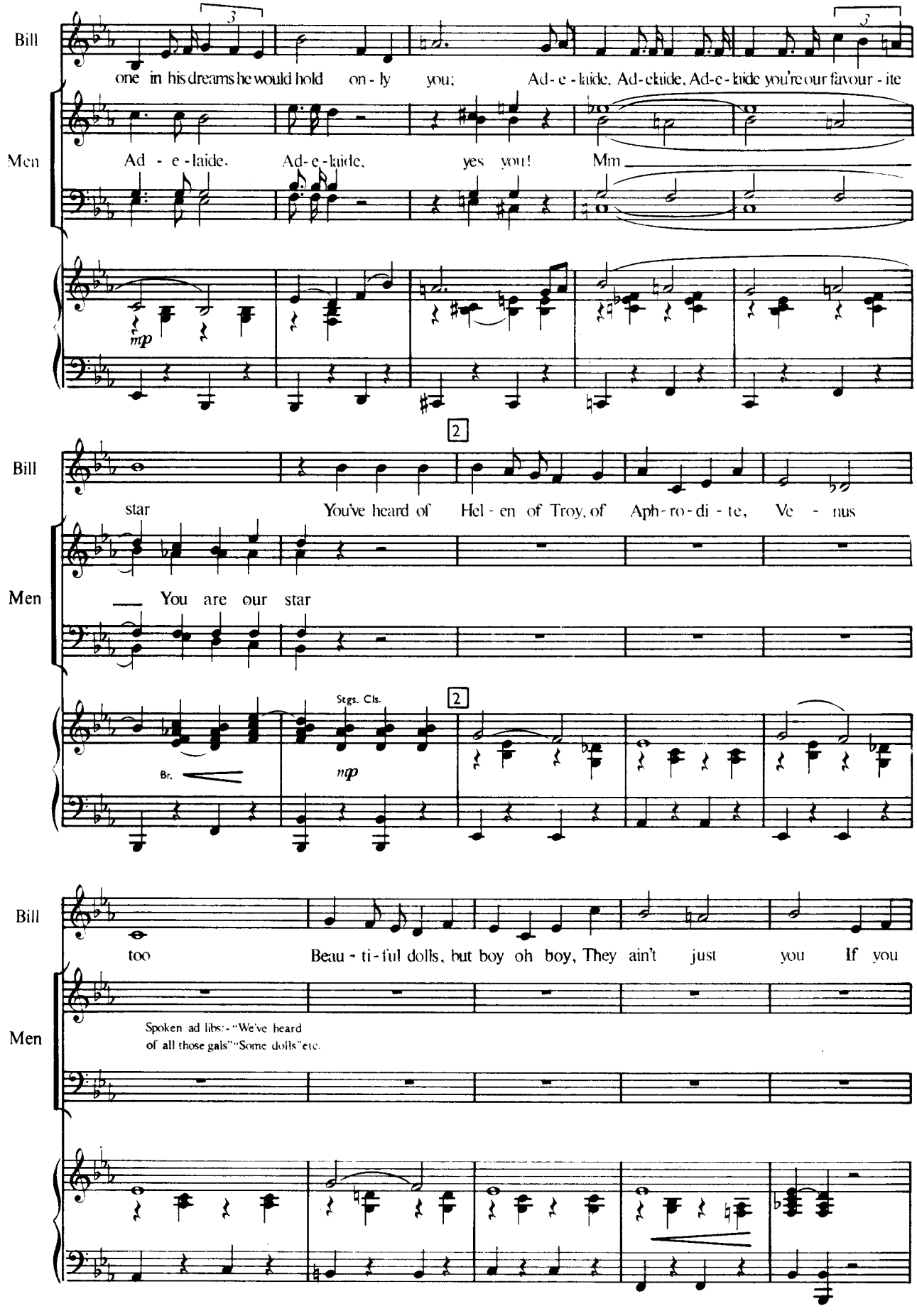
(BILL & MEN)

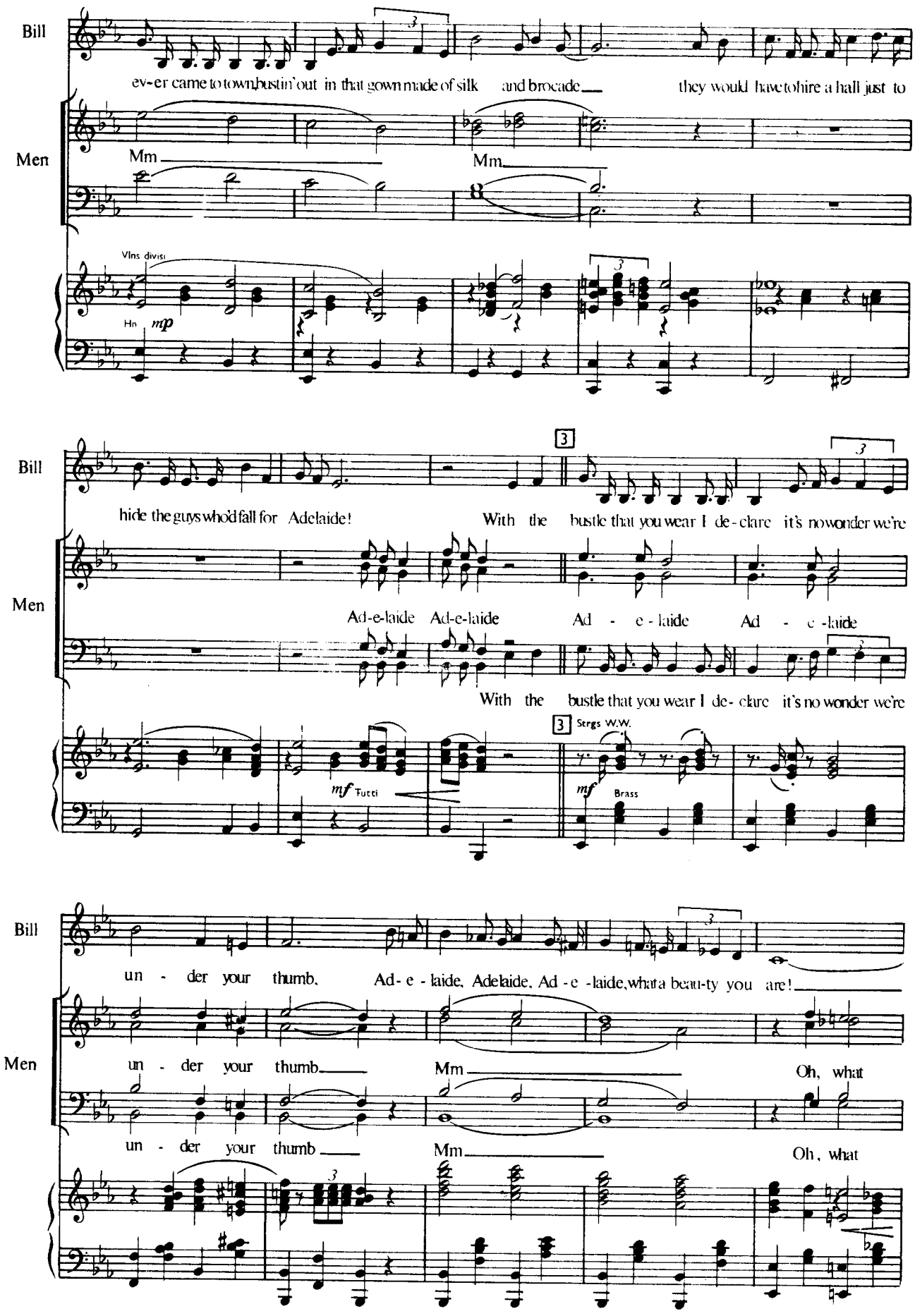
Cue: BILL: You see her carved on the prow of an ancient ship. . . .
. . . . in a gambler's cameo . . . .
in the dyin' embers of a campfire . . . .

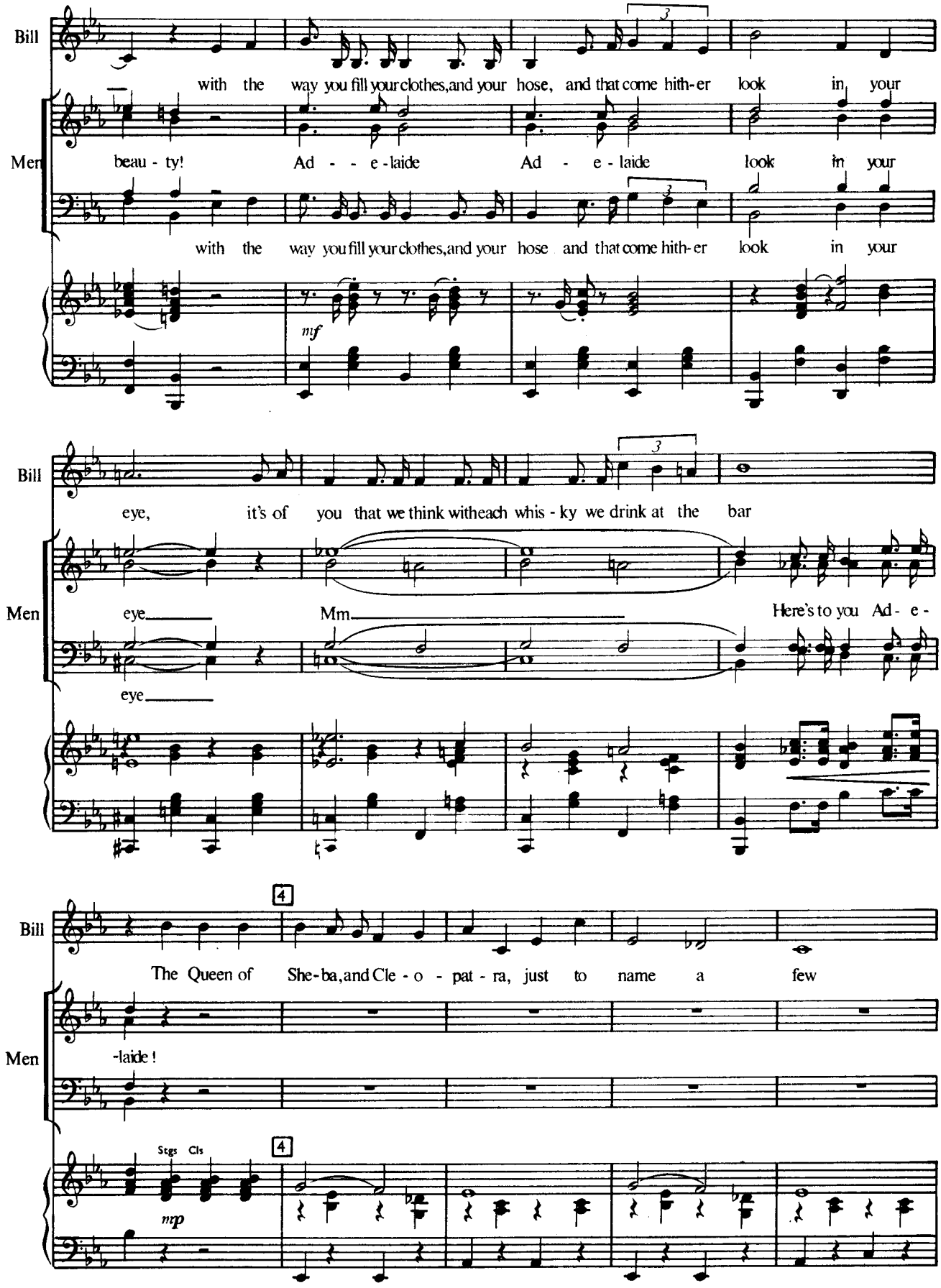
Moderato in 4 (♩ = 122)

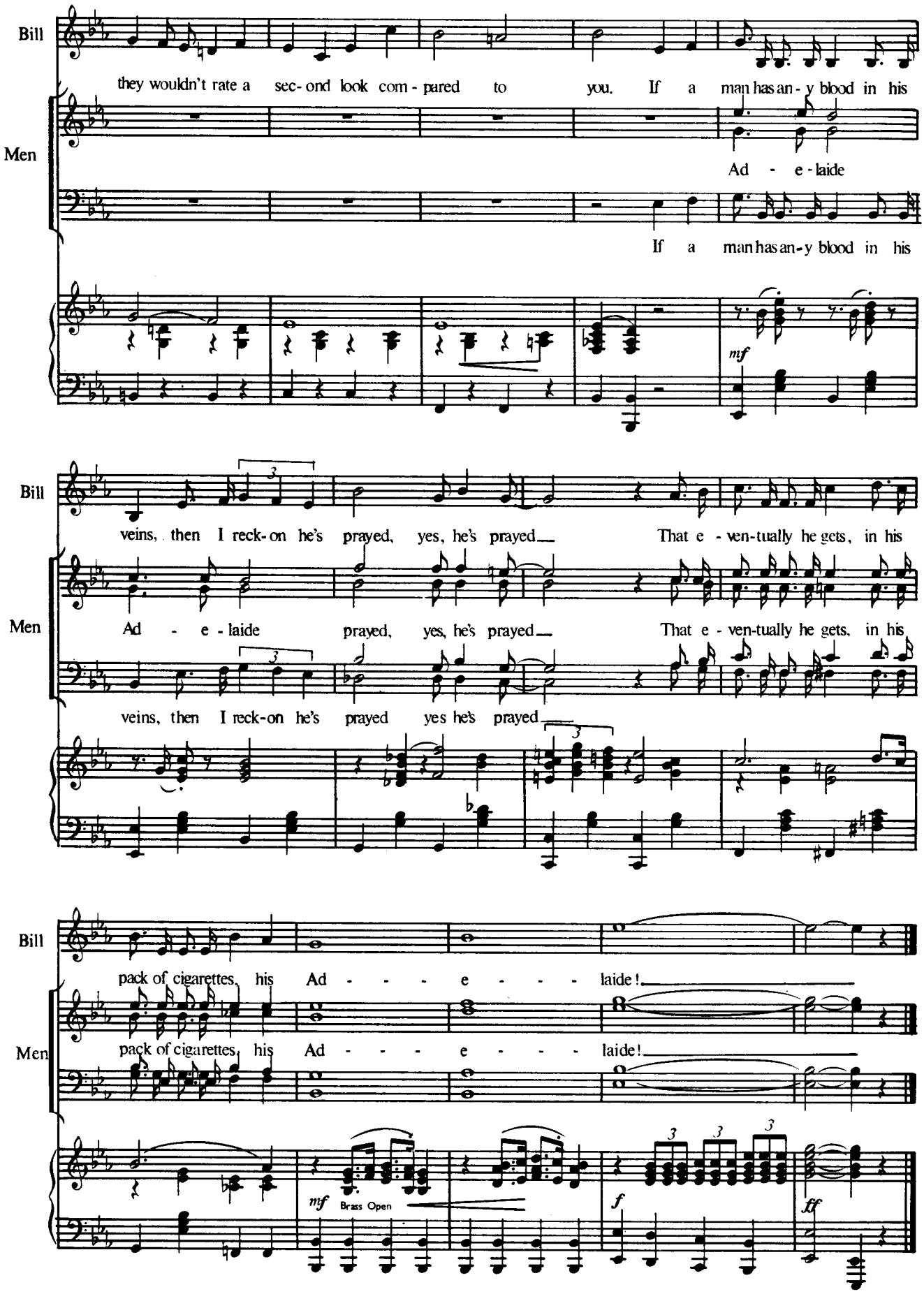
In this case, she just happens to be the loveliest singin' dancin' star of them all . . . . Adelaide Adams!




Bill
one in his dreams he would hold on - ly you; Ad - e - laide, Ad - elaide, Ad-e - laide you're our favour - ite
Men
Ad - e - laide, Ad-e-laide, yes you! Mm
mp
2
Bill
star You've heard of Hel - en of Troy, of Aph - ro - di - te, Ve - nus
Men
You are our star
Stgs. Cls.
2
Br.
mp
Bill
too Beau - ti - ful dolls, but boy oh boy, They ain't just you If you
Men
Spoken ad libs:- "We've heard of all those gals" "Some dolls" etc.


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
mf Tutti
Strgs W.W.
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

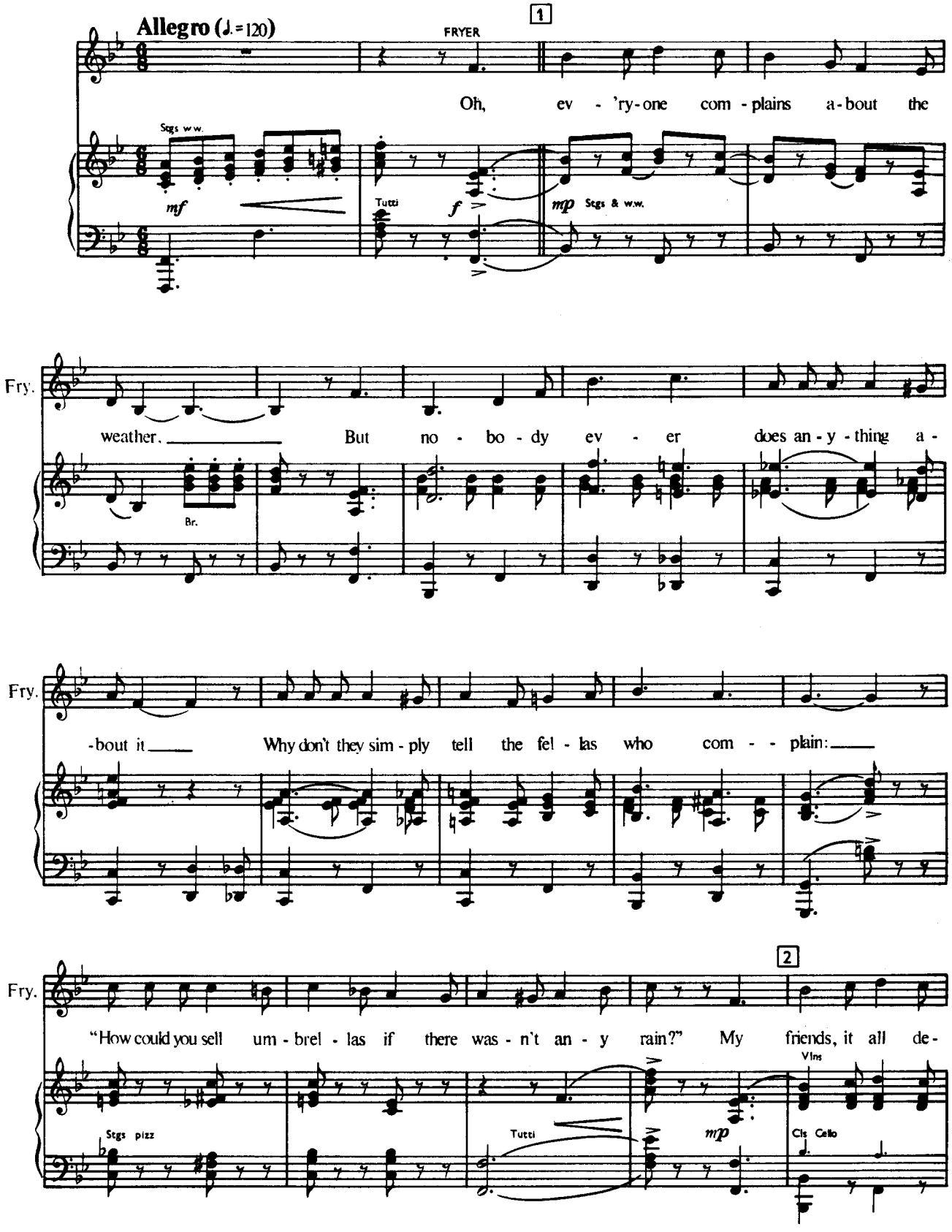

Bill
with the way you fill your clothes, and your hose, and that come hith-er look in your
Men
beau - ty! Ad - - e - laide Ad - e - laide look in your
with the way you fill your clothes, and your hose and that come hith-er look in your
mf
Bill
eye, it's of you that we think with each whis - ky we drink at the bar
Men
eye Mm Here's to you Ad - e -
eye
Bill
4
The Queen of She-ba, and Cle - o - pat - ra, just to name a few
Men
-laide!
Stgs Cls
4
mp

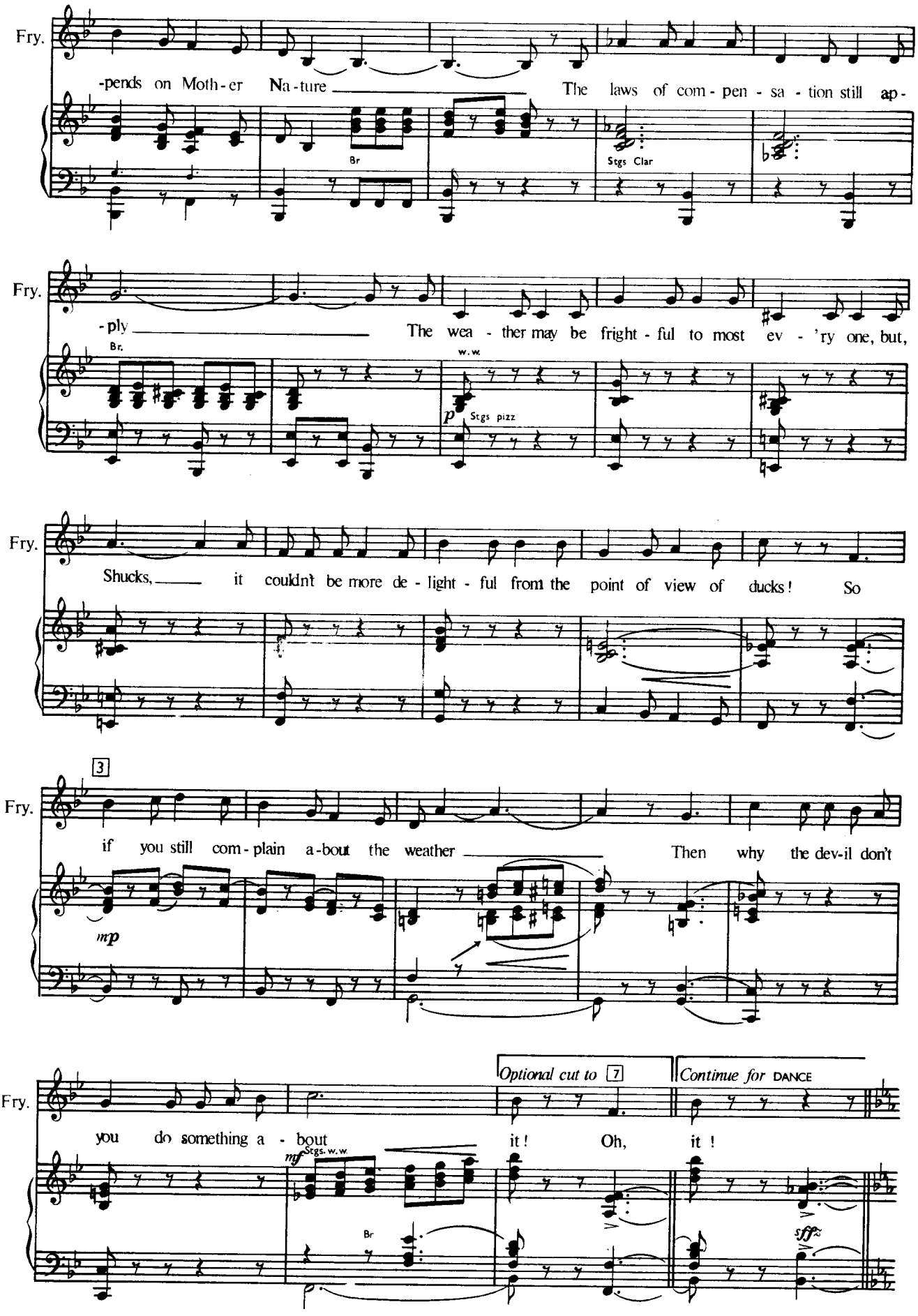

Bill
they wouldn't rate a sec- ond look com - pared to you. If a man has an - y blood in his
Men
Ad - e - laide
If a man has an - y blood in his
mf
Bill
veins, then I reck-on he's prayed, yes, he's prayed That e - ven-tually he gets, in his
Men
Ad - e - laide prayed, yes, he's prayed That e - ven-tually 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
fff

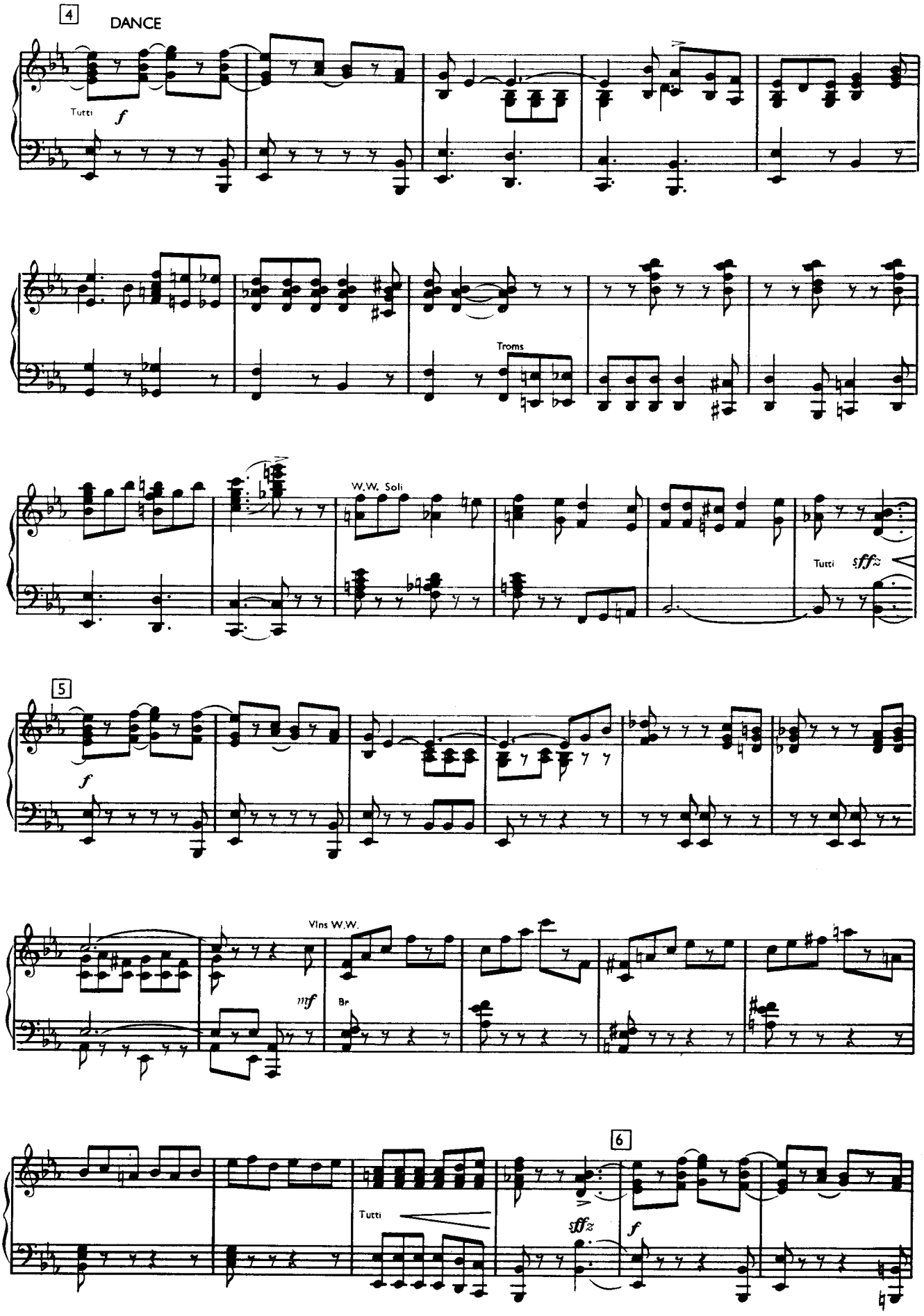
Nº 4 EV'RYONE COMPLAINS ABOUT THE WEATHER

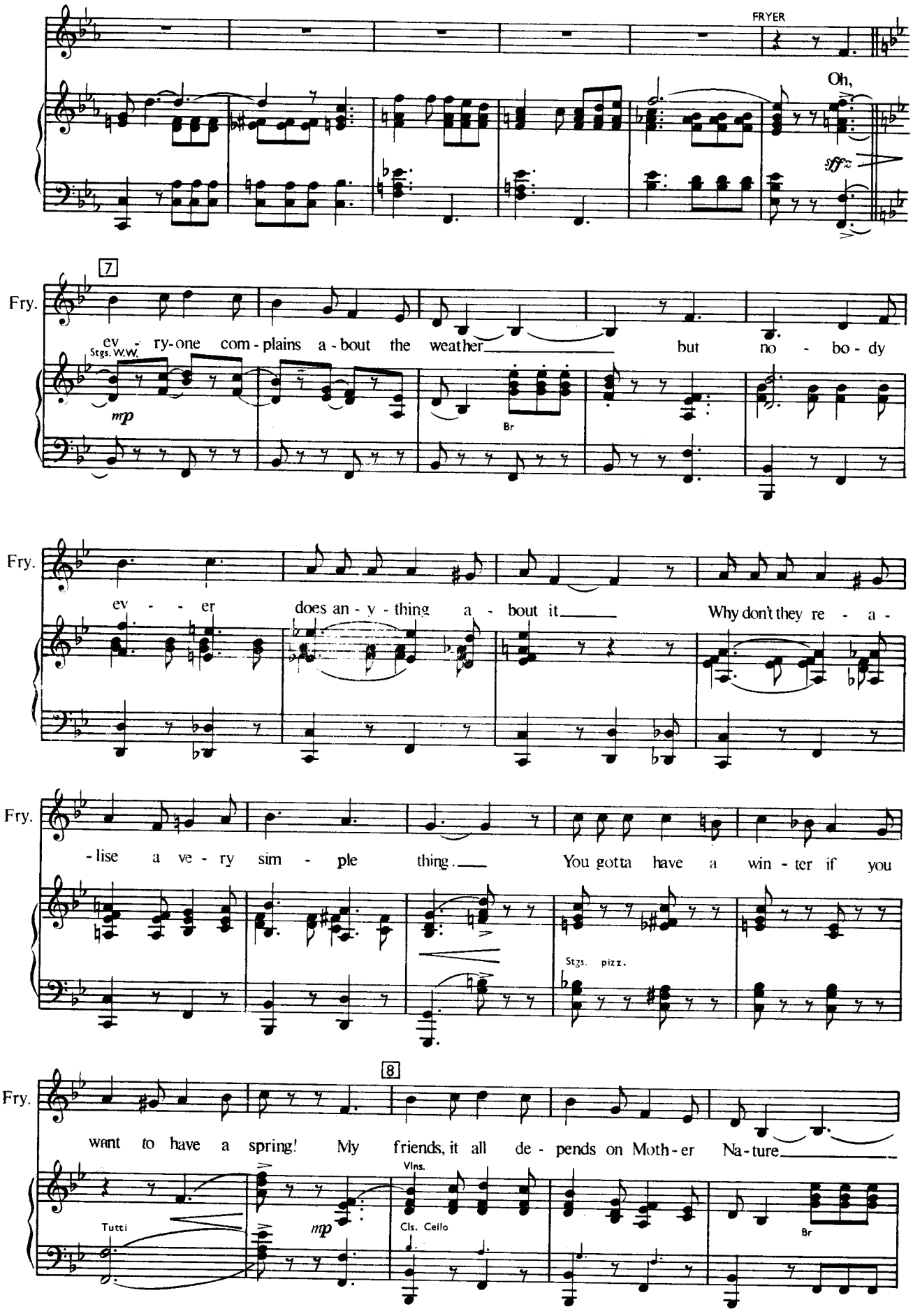
(FRYER)

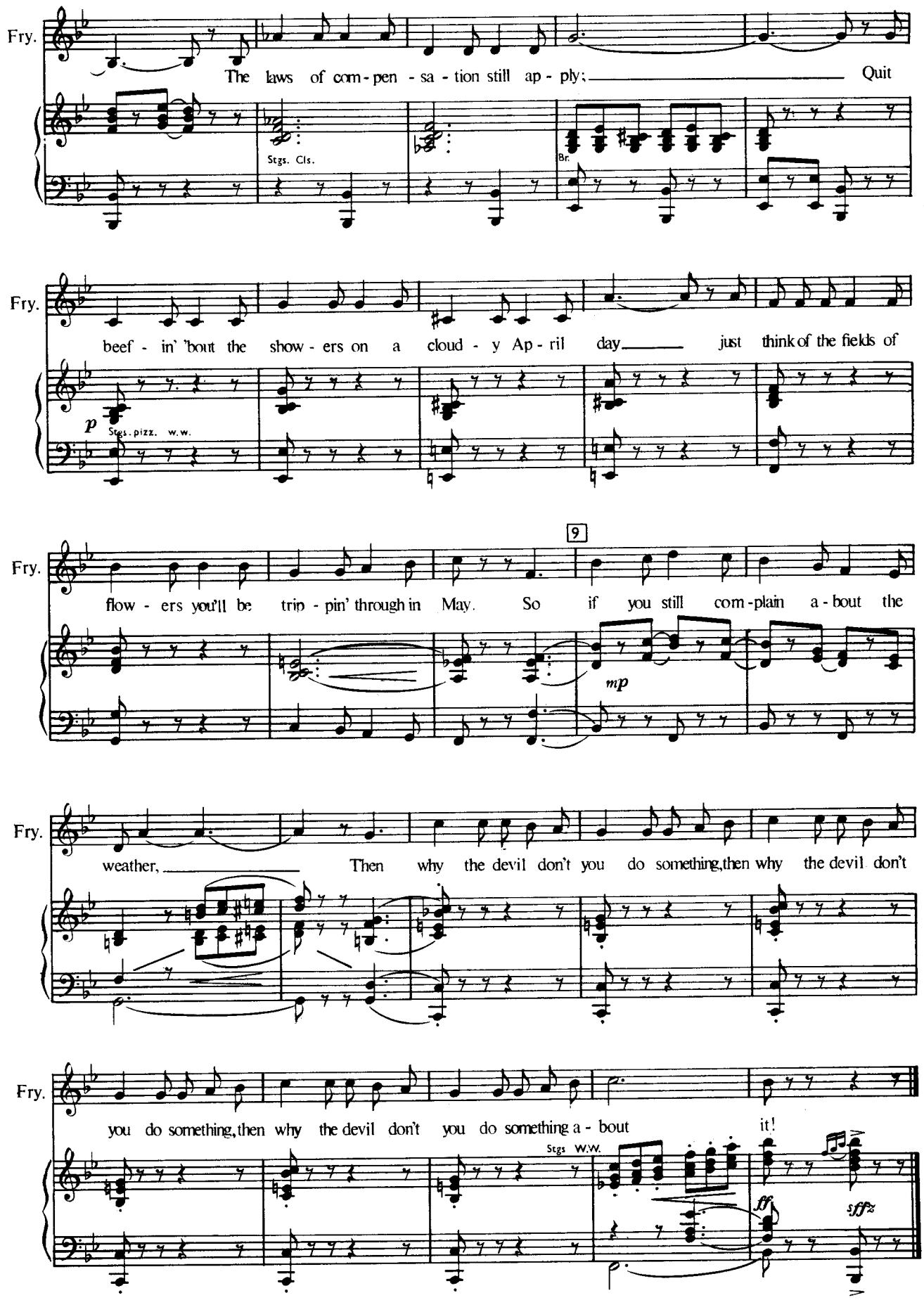
Cue: FRYER: But you can at least let me *show* you! . .




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
p
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
Optional cut to 7
Continue for DANCE
Fry.
you do something a-bout
it! Oh, it!
mf
Stgs. w.w
Br
sffz


4
DANCE
Tutti
f
Troms
W.W. Soli
Tutti
sffz
5
f
Vlns W.W.
mf
Br
Tutti
sffz
6
f

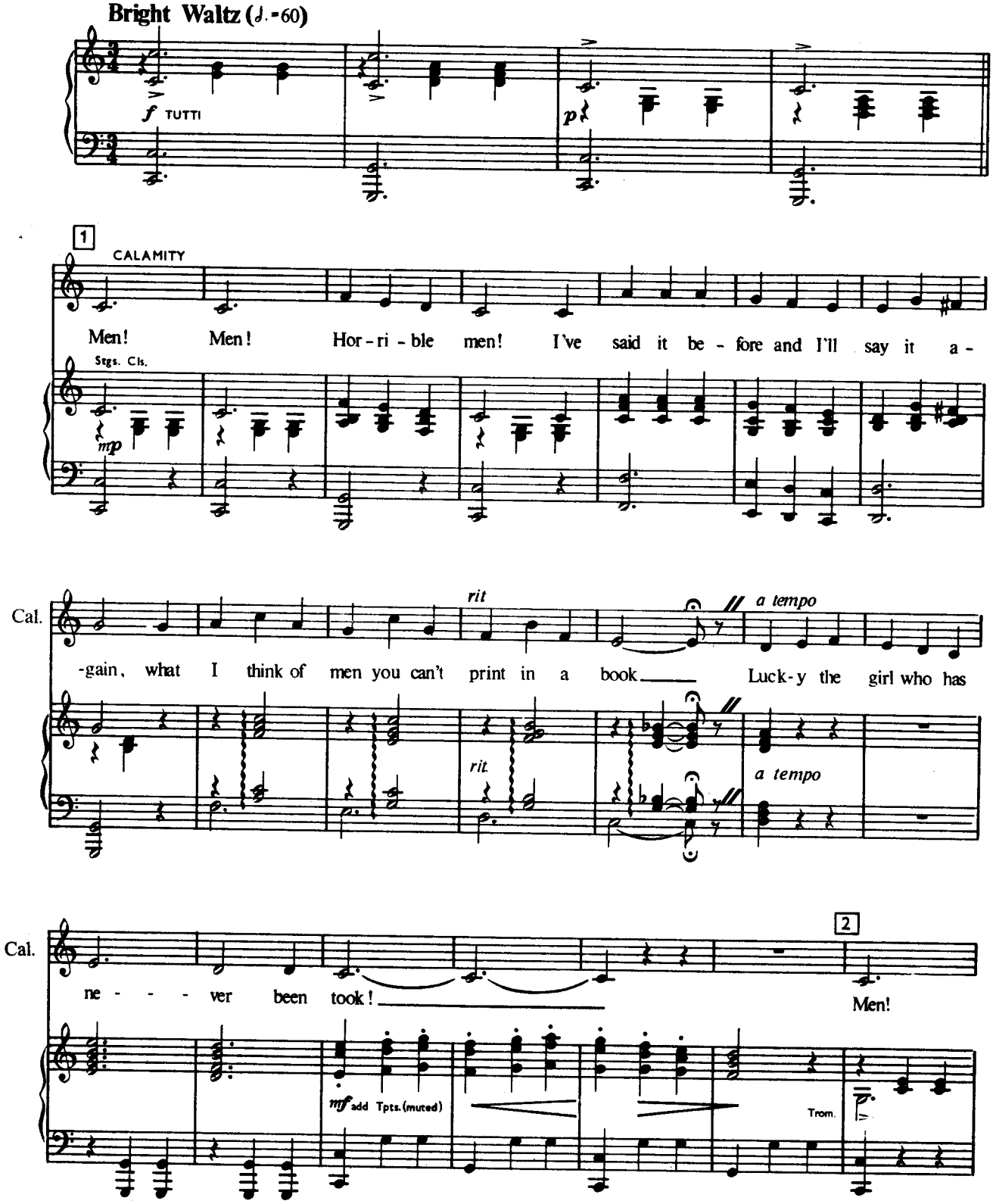

FRYER
Oh,
7
Fry.
ev - ry-one com-plains a-bout the weather but no - bo - dy
Stgs. W.W.
mp
Br
Fry.
ev - er does an - y - thing a - bout it Why don't they re - a -
Fry.
-lise a ve - ry sim - ple thing. You gotta have a win - ter if you
Stgs. pizz.
8
Fry.
want to have a spring! My friends, it all de - pends on Moth - er Na - ture
Tutti
mp
Vlns.
Cls. Cello
Br

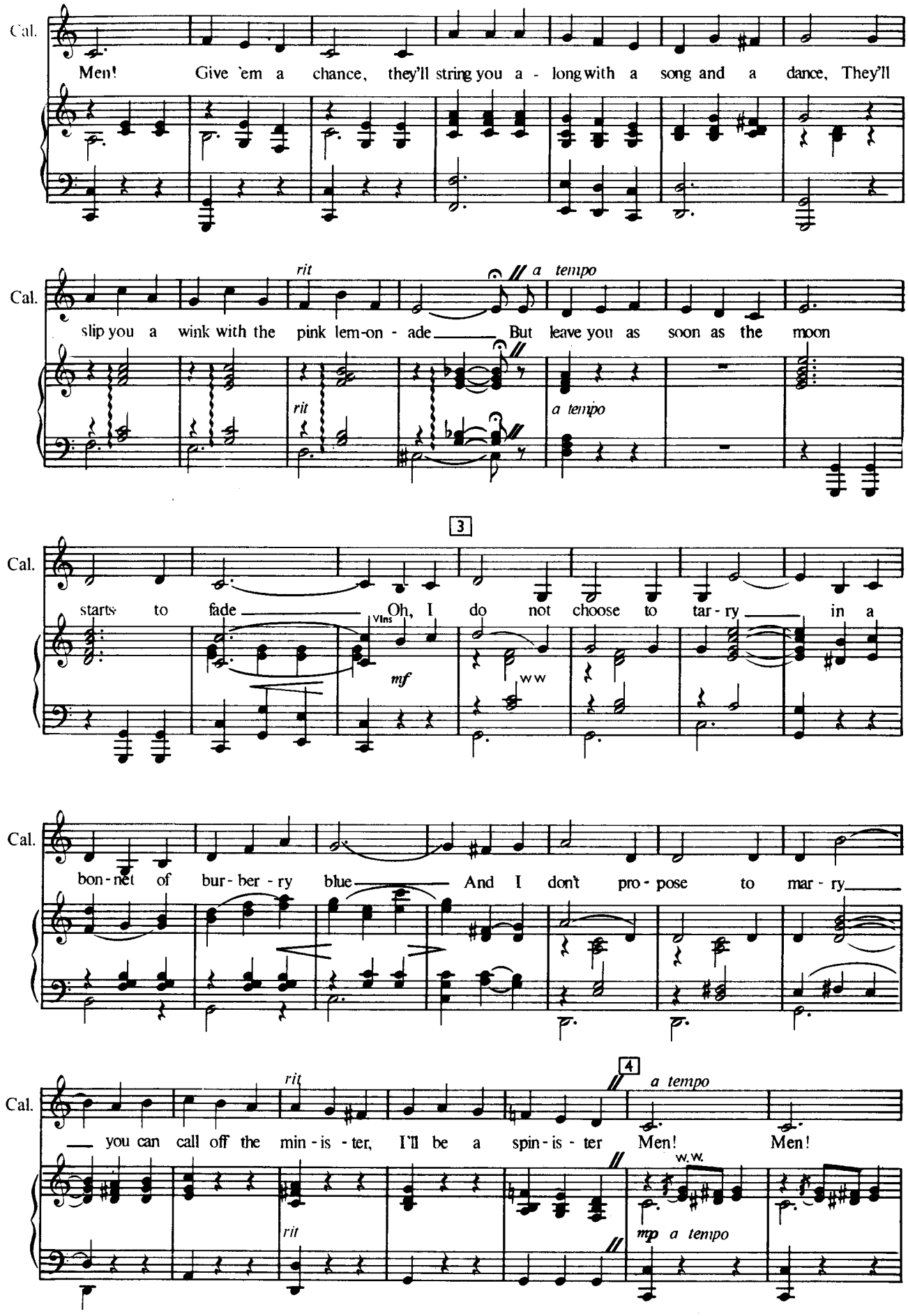

Fry.
The laws of com - pen - sa - tion still ap - ply; Quit
Stgs. Cls.
Br.
Fry.
beef - in' 'bout the show - ers on a cloud - y Ap - ril day just think of the fields of
p
Stgs. pizz. w.w.
Fry.
9
flow - ers you'll be trip - pin' through in May. So if you still com - plain a - bout the
mp
Fry.
weather, Then why the devil don't you do something, then why the devil don't
Fry.
you do something, then why the devil don't you do something a - bout it!
Stgs w.w.
ff
sffz

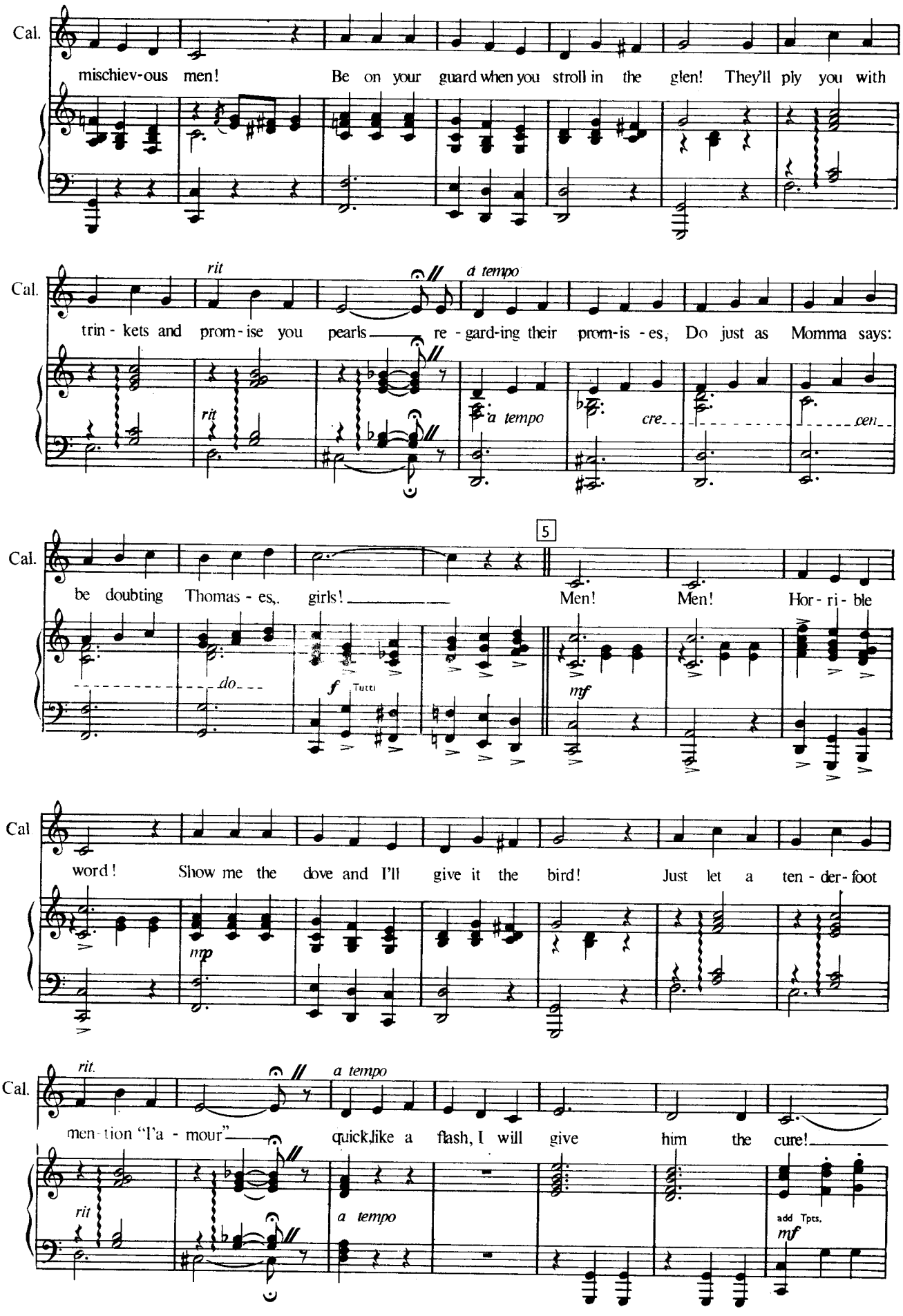
Nº 5

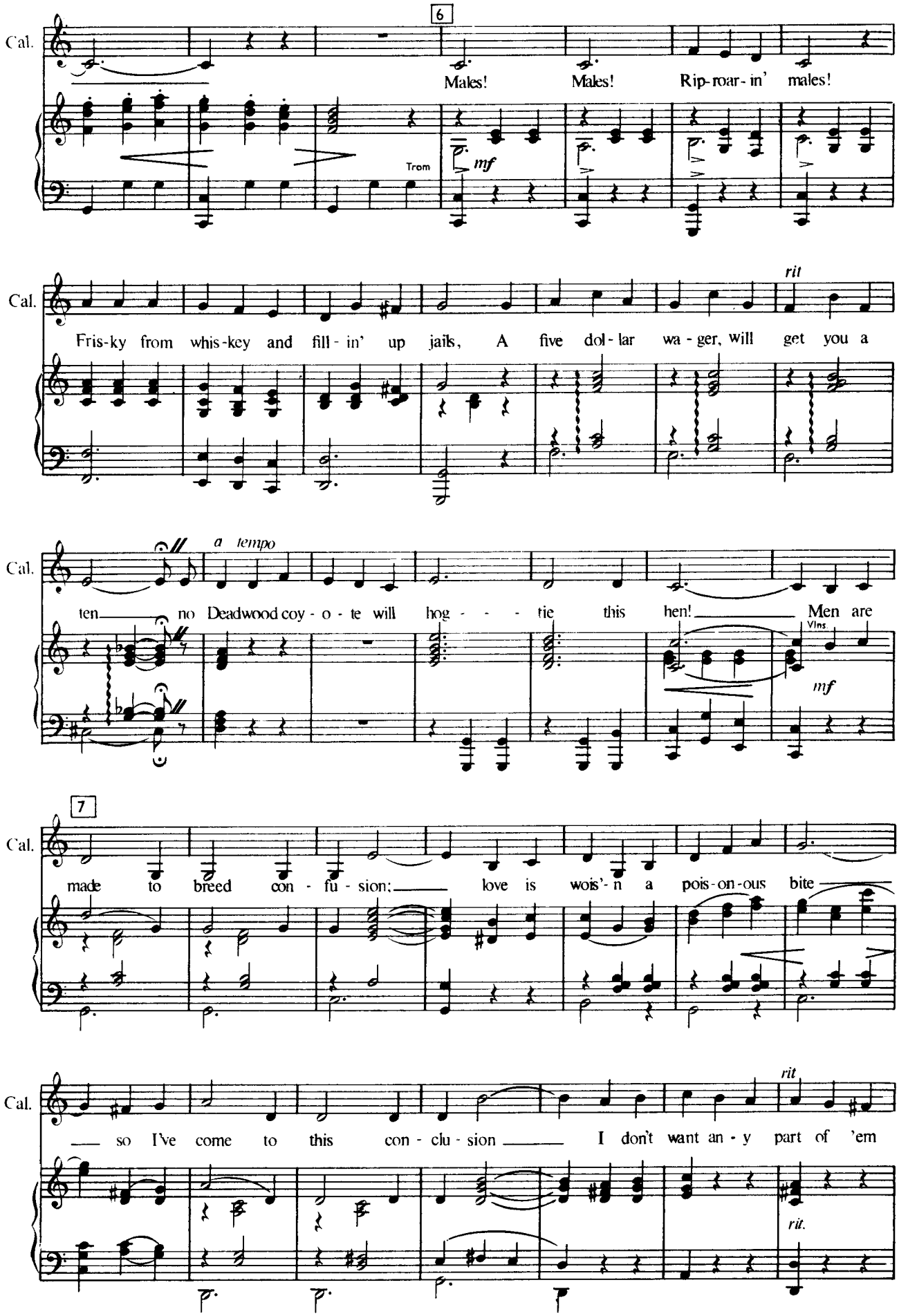
MEN!

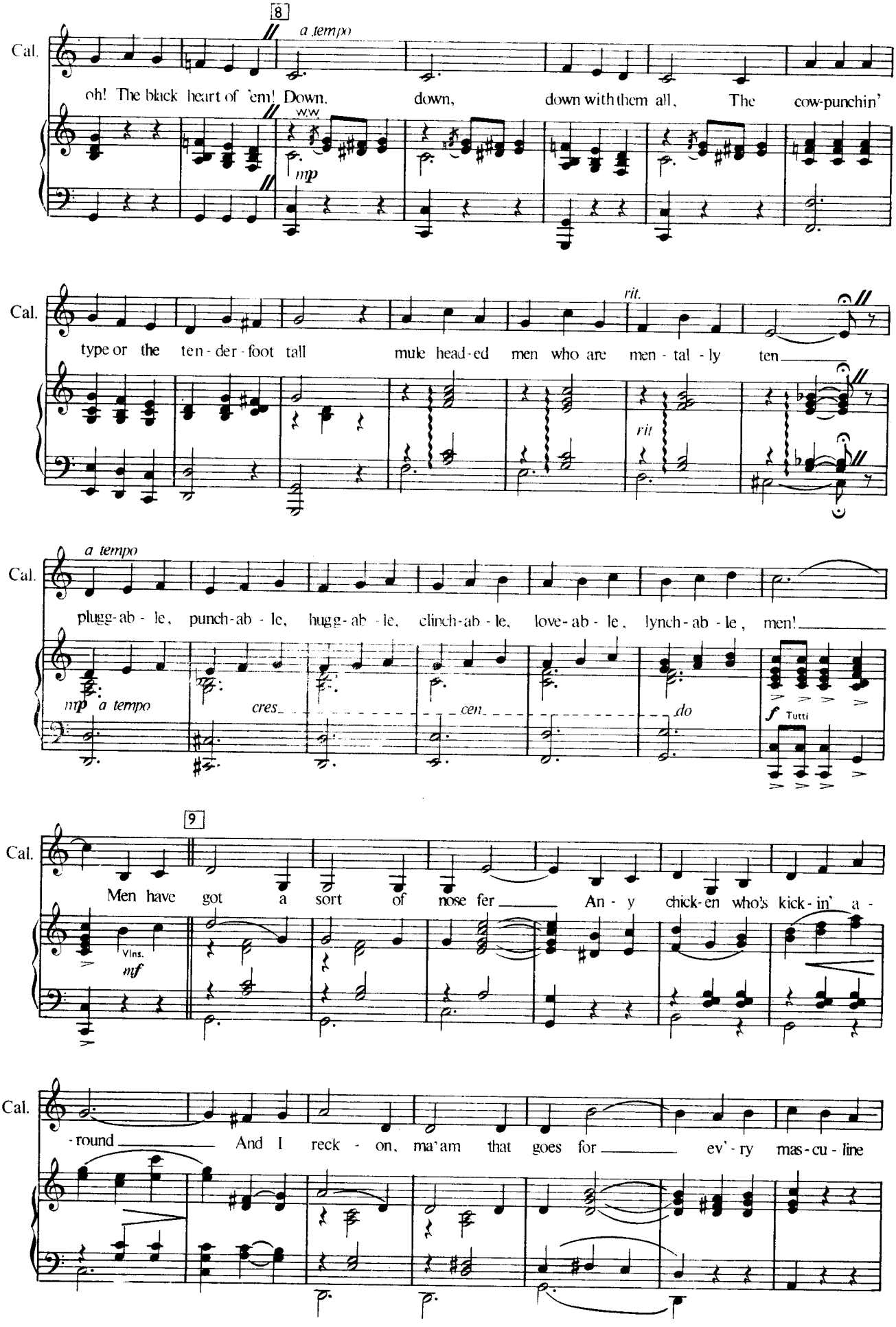
Cue: BILL: "Like a touchy old woman." . . .
H'm . . . Maybe he's got something there . . . .
CALAMITY: Why, you . . . you . . . !
(She reaches for something to throw at him)
Men . . . !

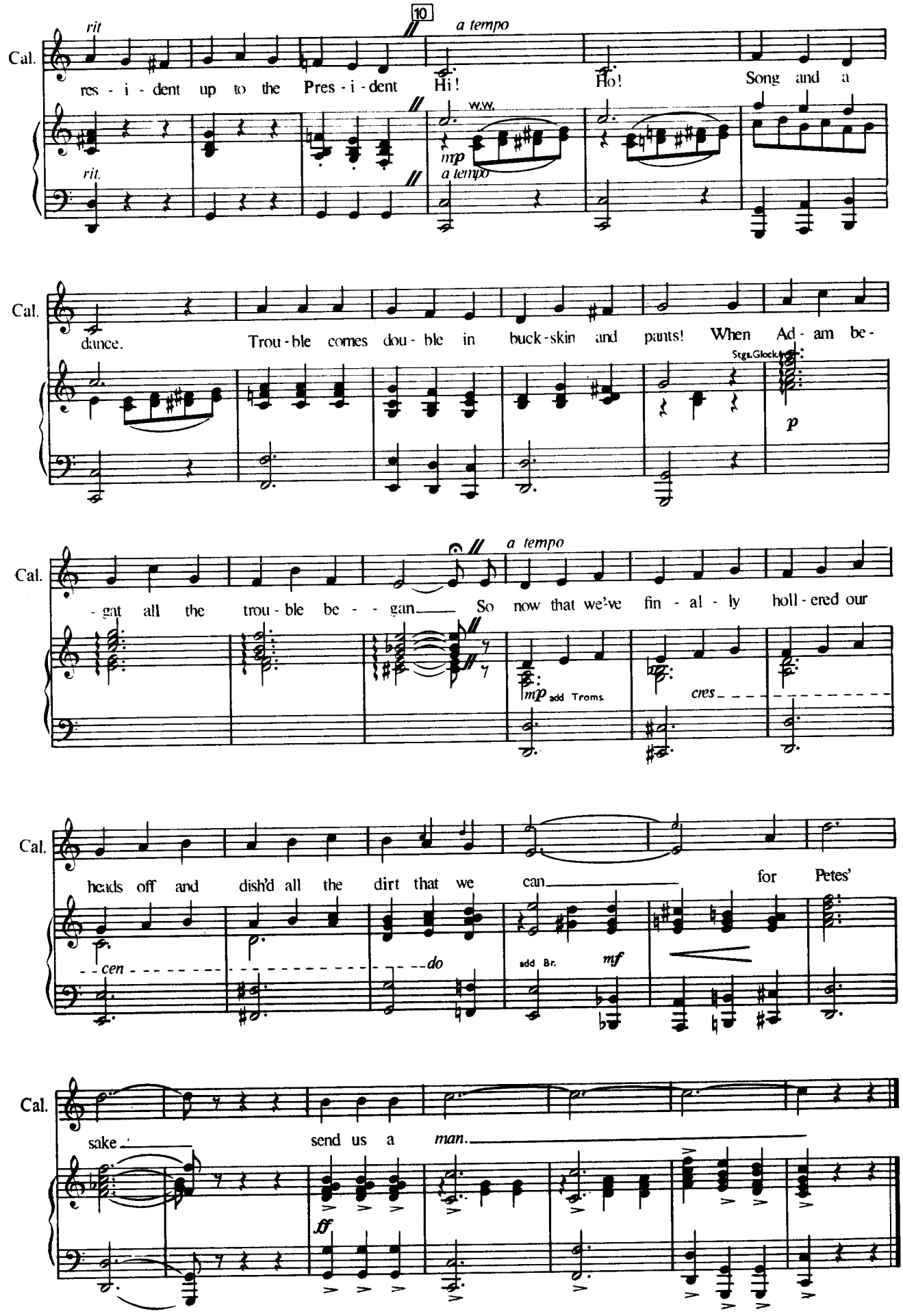



Cal.
Men! Give 'em a chance, they'll string you a - long with a song and a dance, They'll
Cal.
rit
a tempo
slip you a wink with the pink lem-on - ade But leave you as soon as the moon
rit
a tempo
3
Cal.
starts to fade Oh, I do not choose to tar - ry in a
Vlns
mf
ww
Cal.
bon - net of bur - ber - ry blue And I don't pro - pose to mar - ry
Cal.
rit
4
a tempo
you can call off the min - is - ter, I'll be a spin - is - ter Men! Men!
w.w.
rit
mp a tempo


Cal.
mischiev-ous men! Be on your guard when you stroll in the glen! They'll ply you with
Cal.
rit
a tempo
trin - kets and prom - ise you pearls re - gard-ing their prom-is - es, Do just as Momma says:
rit
a tempo
cre
cen
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.
a tempo
men - tion "l'a - mour" quick,like a flash, I will give him the cure!
rit
a tempo
add Tpts.
mf


Cal.
6
Males! Males! Rip-roar-in' males!
Trom
mf
Cal.
rit
Fris-ky from whis-key and fill-in' up jails, A five dol-lar wa-ger, will get you a
Cal.
a tempo
ten no Deadwood coy-o-te will hog - - - tie this hen! Men are
Vlns.
mf
Cal.
7
made to breed con-fu-sion; love is wois'-n a pois-on-ous bite
Cal.
rit
so I've come to this con-clu-sion I don't want an-y part of 'em
rit.

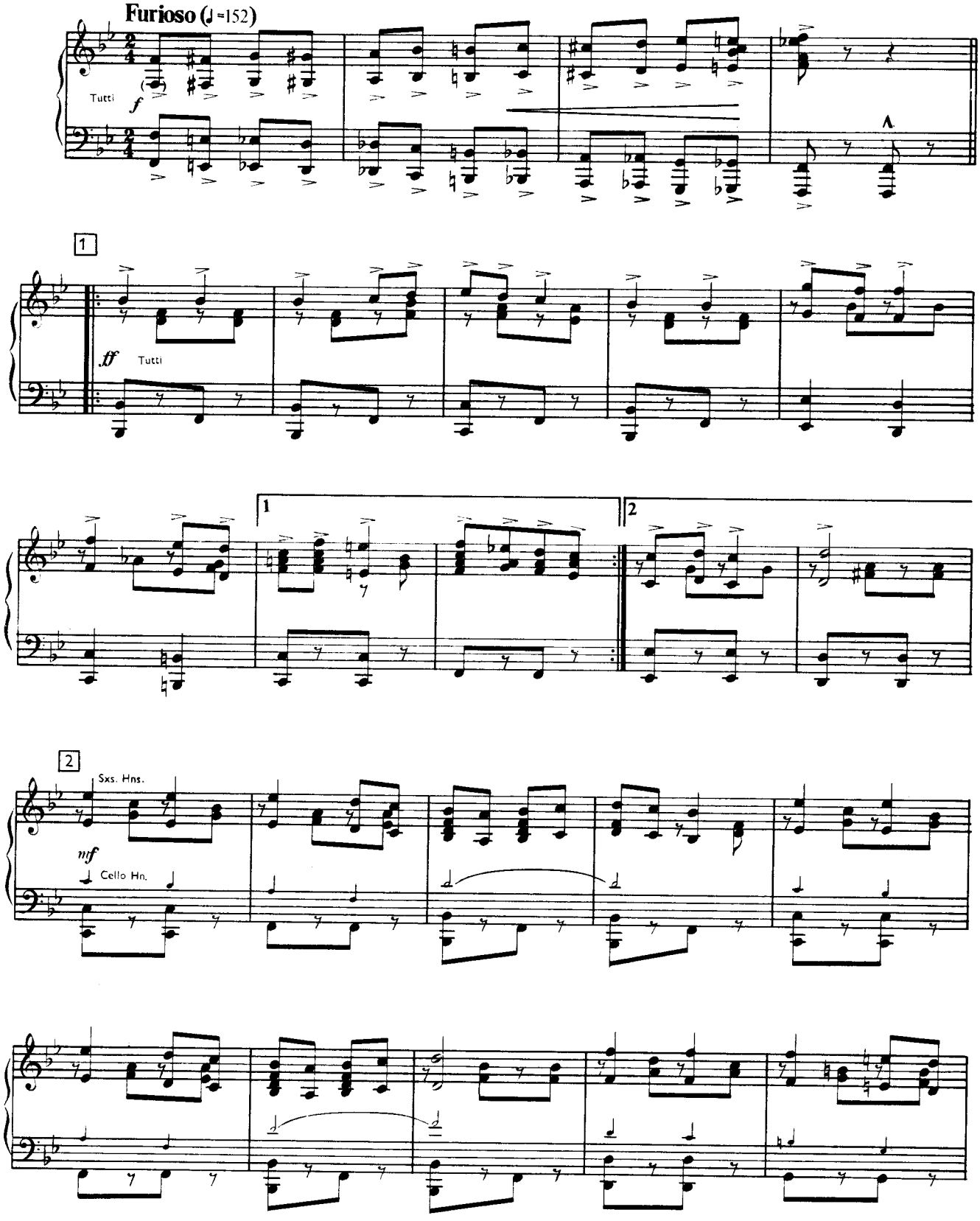

8
a tempo
Cal.
oh! The black heart of 'em! Down, down, down with them all, The cow-punchin'
ww
mp
rit.
type or the ten - der - foot tall mule head-ed men who are men - tal - ly ten
rit
a tempo
plugg-ab - le, punch-ab - le, hugg-ab - le, clinch-ab - le, love-ab - le, lynch-ab - le, men!
mp a tempo
cres.
cen.
do
f Tutti
9
Men have got a sort of nose fer An - y chick-en who's kick-in' a -
Vlns.
mf
-round And I reck - on, ma'am that goes for ev'-ry mas-cu - line

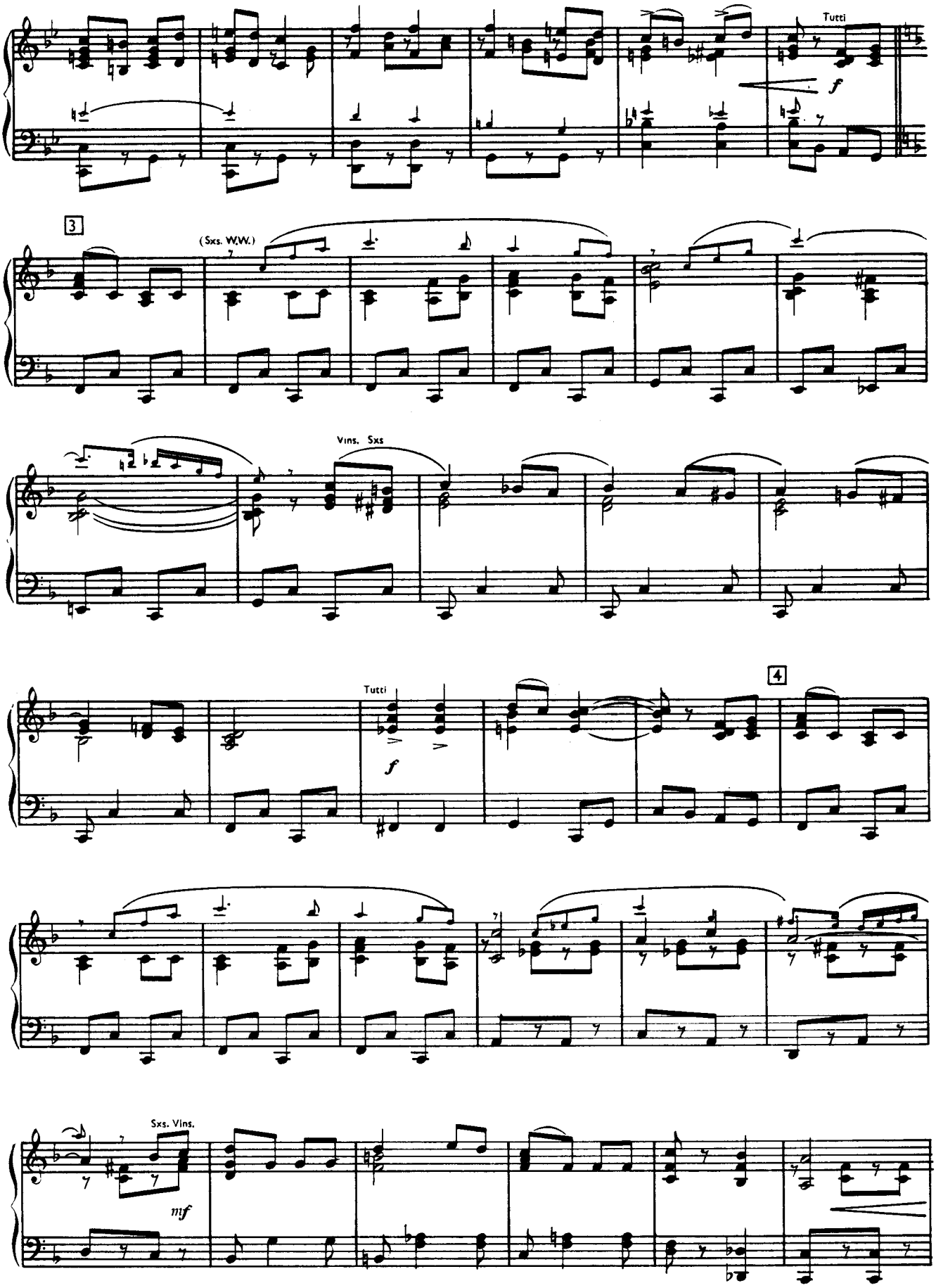

rit
10
a tempo
Cal.
res - i - dent up to the Pres - i - dent Hi! Ho! Song and a
W.W.
mp
a tempo
rit.
dance. Trou - ble comes dou - ble in buck - skin and pants! When Ad - am be -
Stgs.Glock.
p
a tempo
- gat all the trou - ble be - - gan So now that we've fin - al - ly holl - ered our
mp add Troms.
cres
heads off and dish'd all the dirt that we can for Petes'
cen
do
add Br.
mf
sake send us a man.
ff

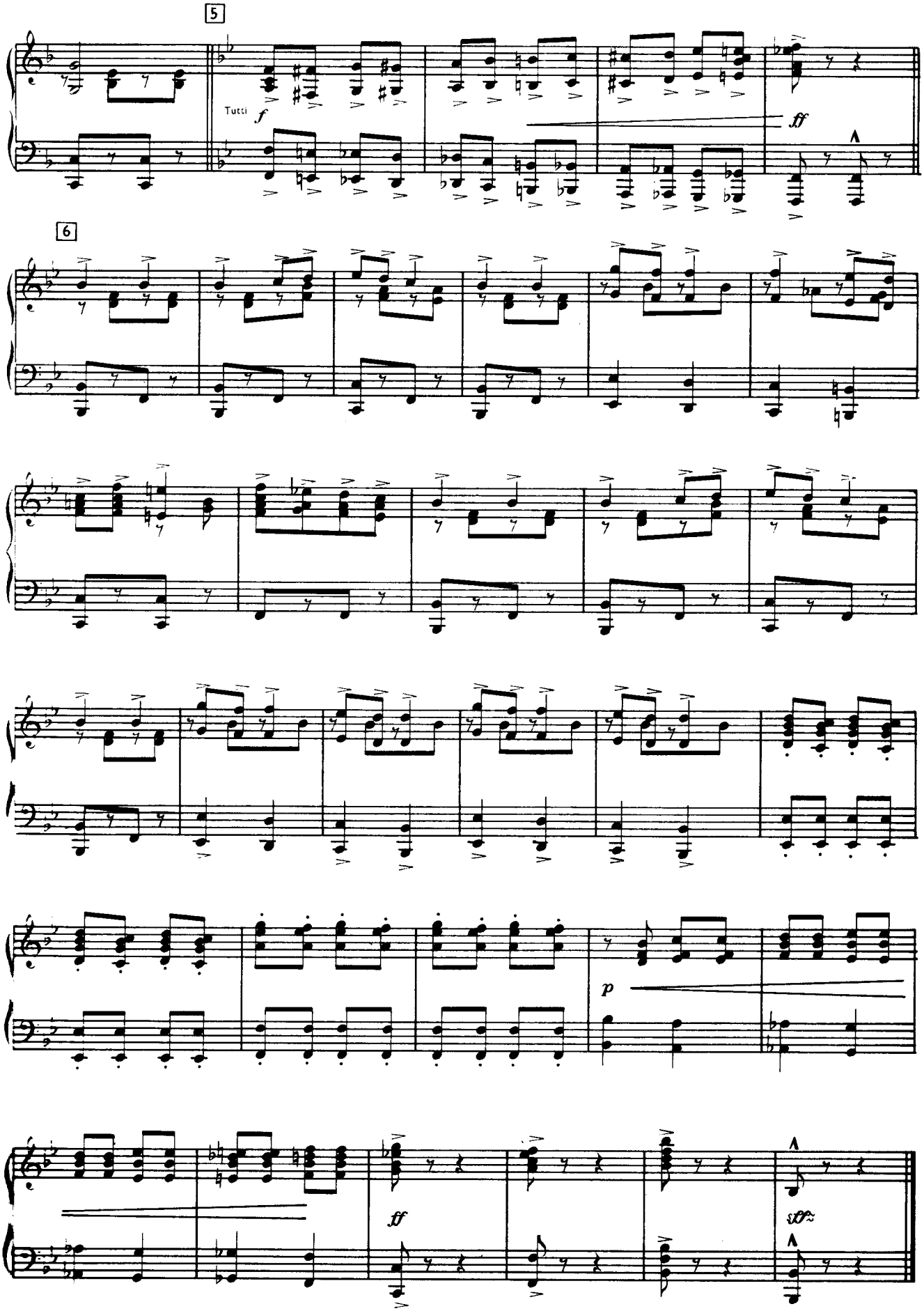
Nº 6

CAN - CAN

Cue: MILLER: .... the Golden Garter Show!




Tutti
f
3
(Sxs. W.W.)
Vins. Sxs
Tutti
f
4
Sxs. Vins.
mf

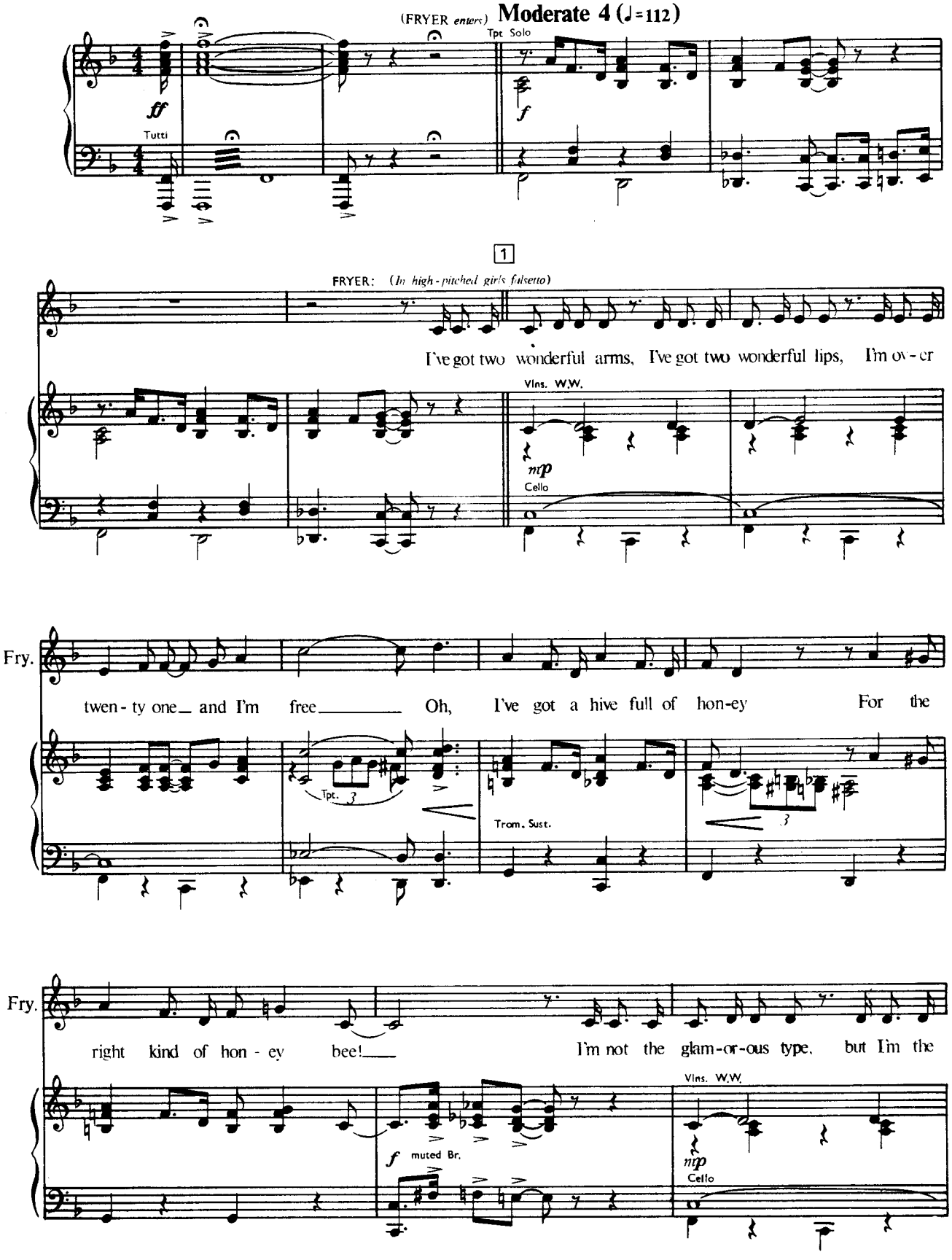

5
Tutti
f
ff
6
p
ff
sfz

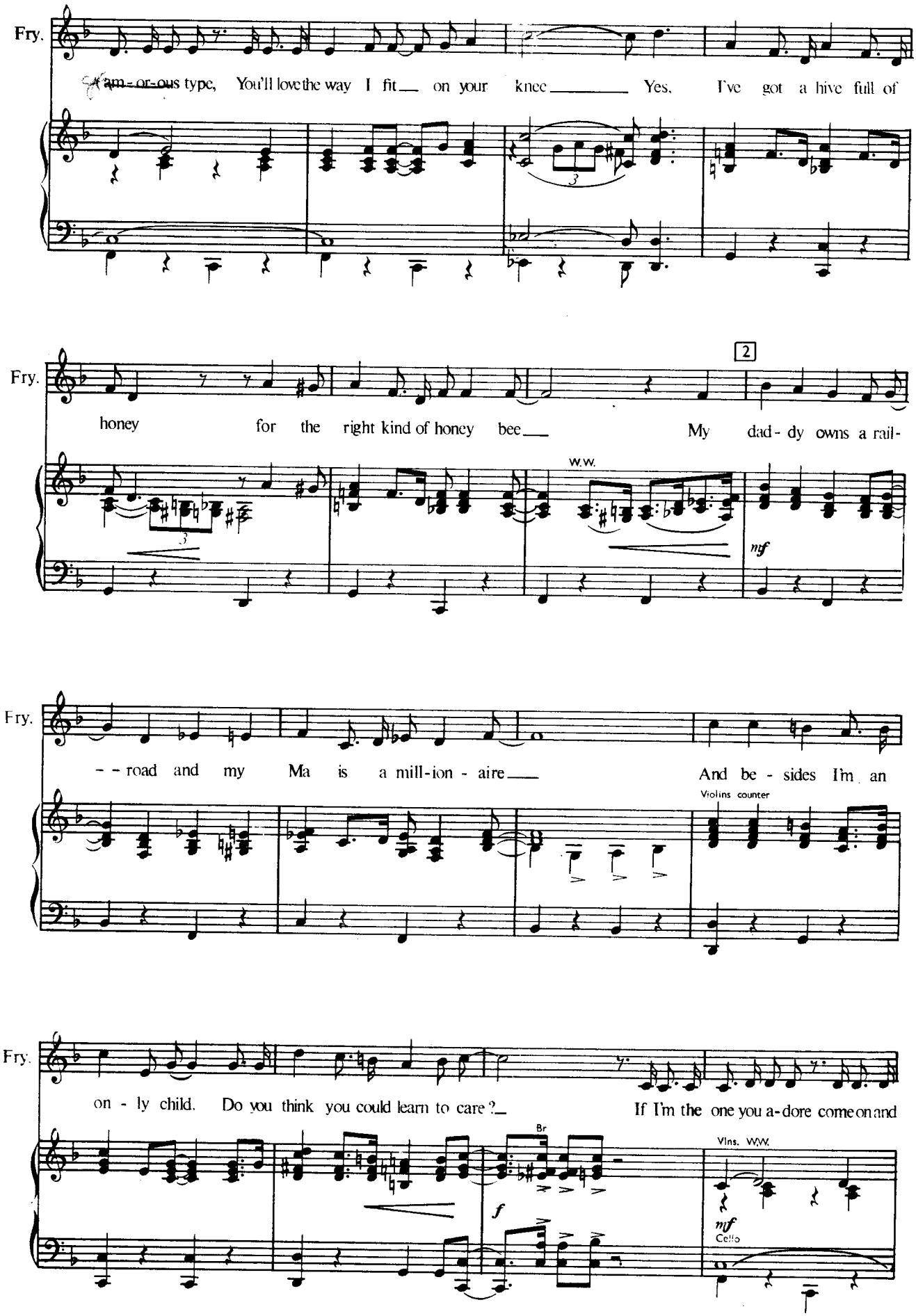
No. 7

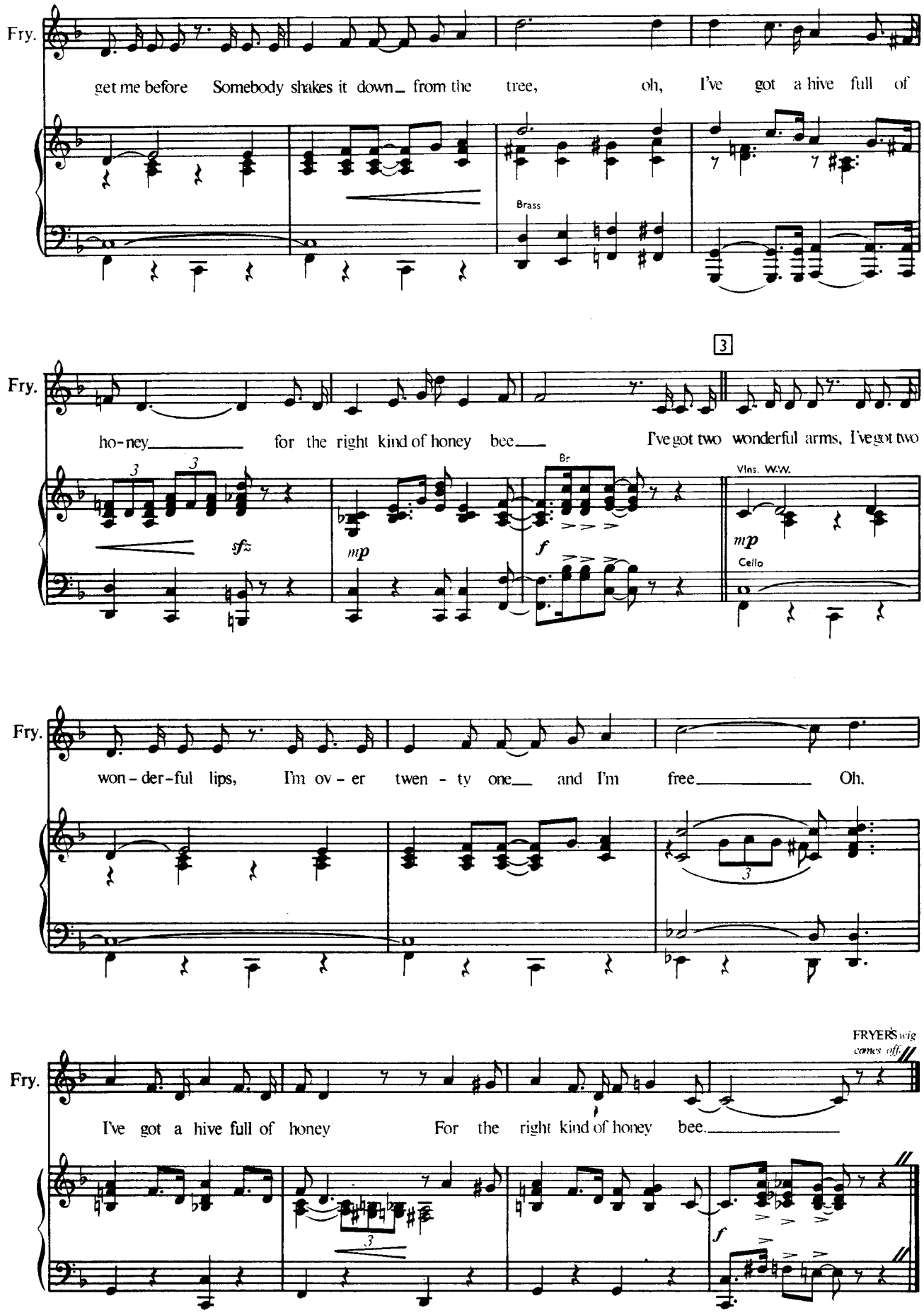
HIVE FULL OF HONEY

(FRYER)

Cue: MILLER: . . . the toast of New York. . . . Miss Frances Fryer!




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-
W.W.
mf
Fry.
-road and my Ma is a mill-ion-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
Br
f
Vlns. W.W.
mf
Cello

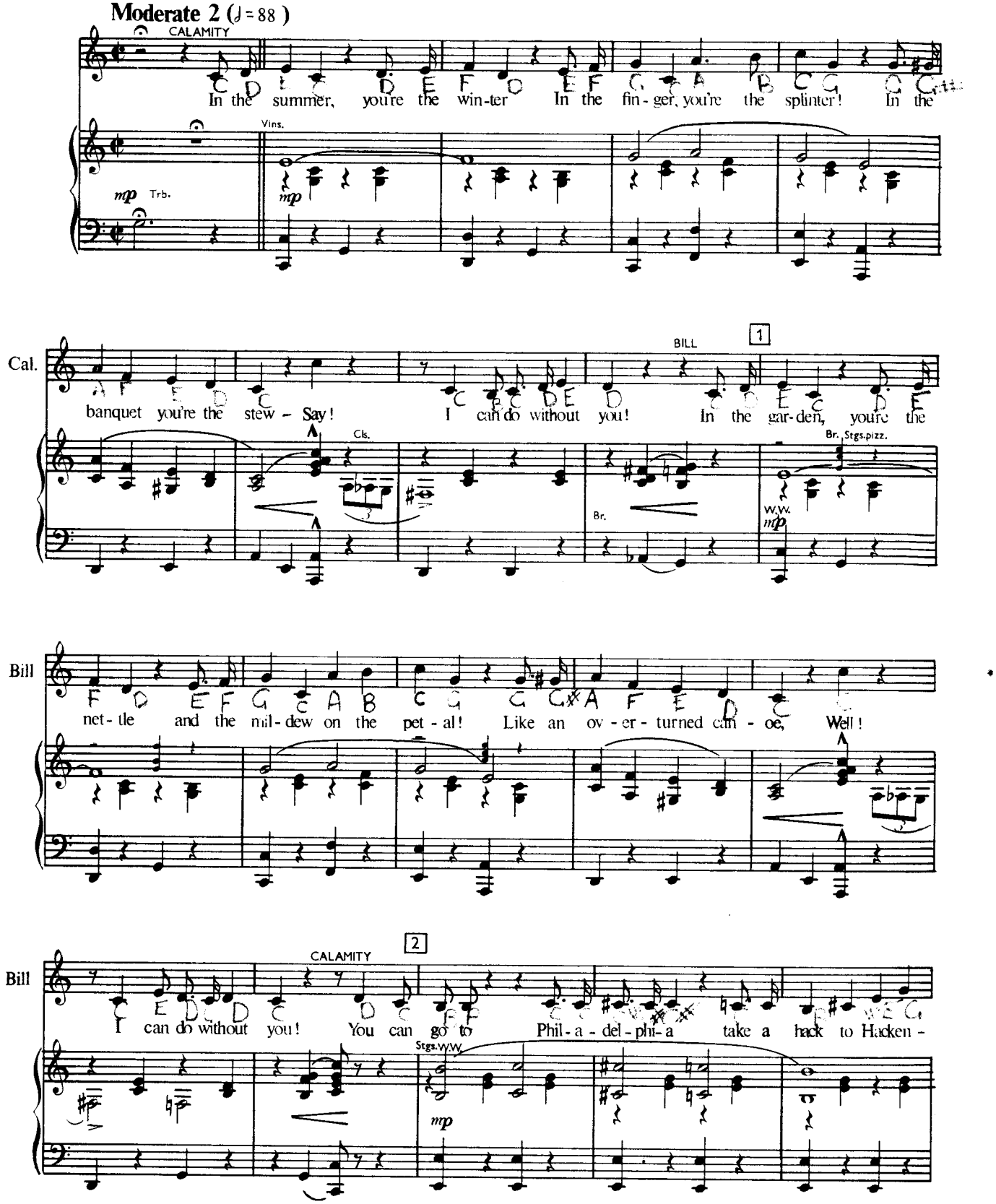

Fry.
get me before Somebody shakes it down_ from the tree, oh, I've got a hive full of
Brass
3
Fry.
ho-ney_____ for the right kind of honey bee___ I've got two wonderful arms, I've got two
sfz
mp
Br
f
Vlns. W.W.
mp
Cello
Fry.
won-der-ful lips, I'm ov-er twen-ty one___ and I'm free_____ Oh,
FRYER'S wig comes off
Fry.
I've got a hive full of honey For the right kind of honey bee._____
f

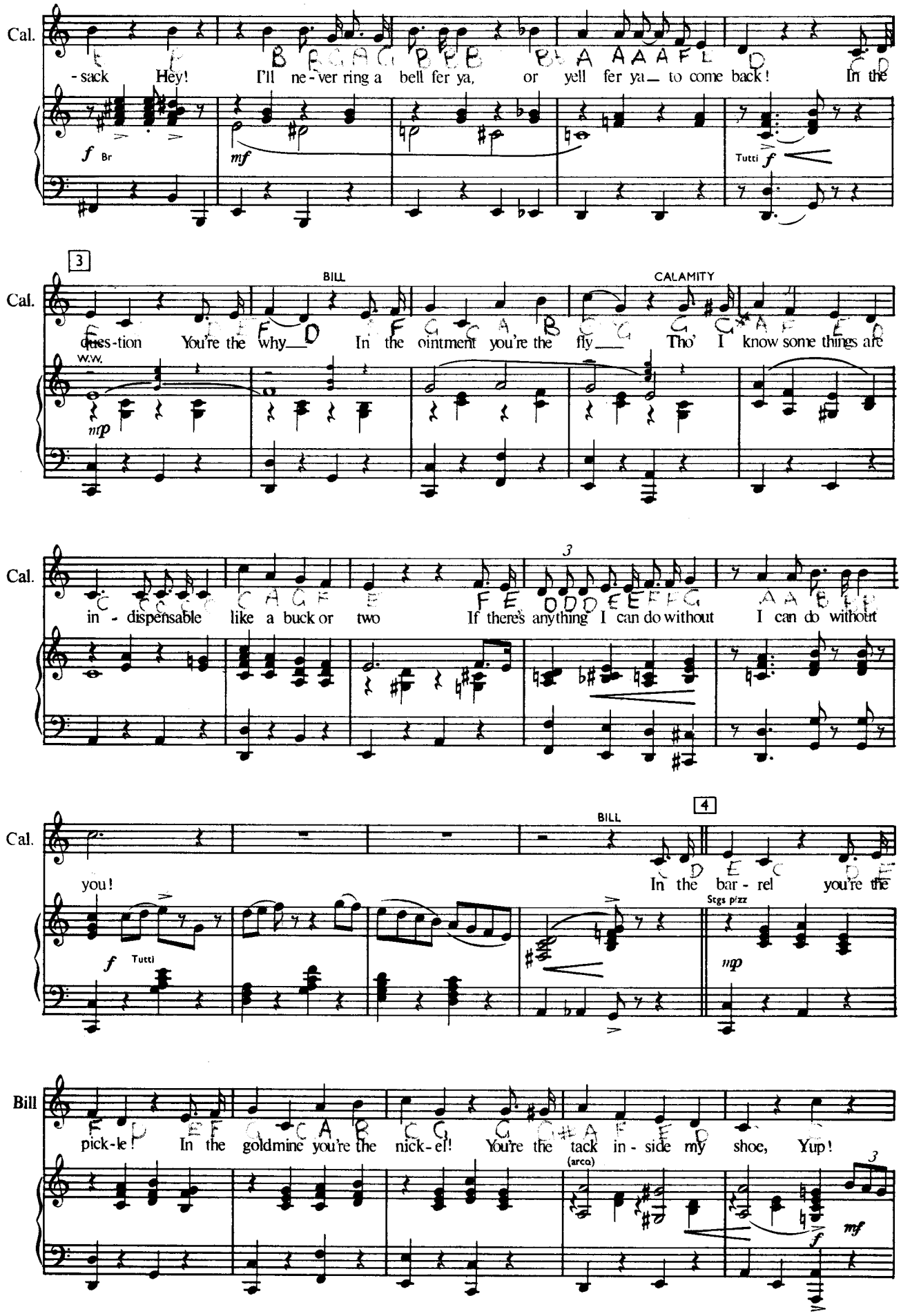
No 8

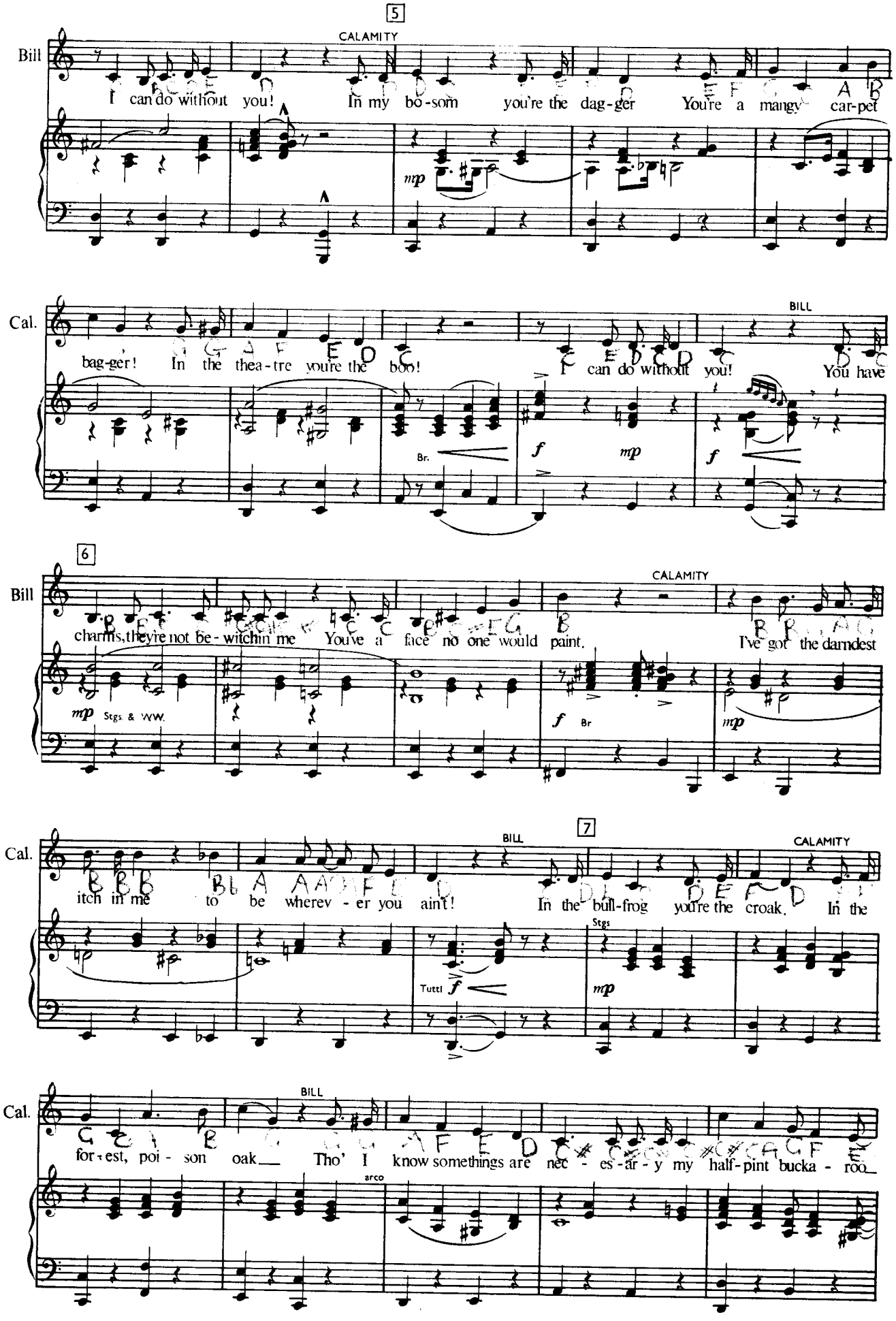
I CAN DO WITHOUT YOU

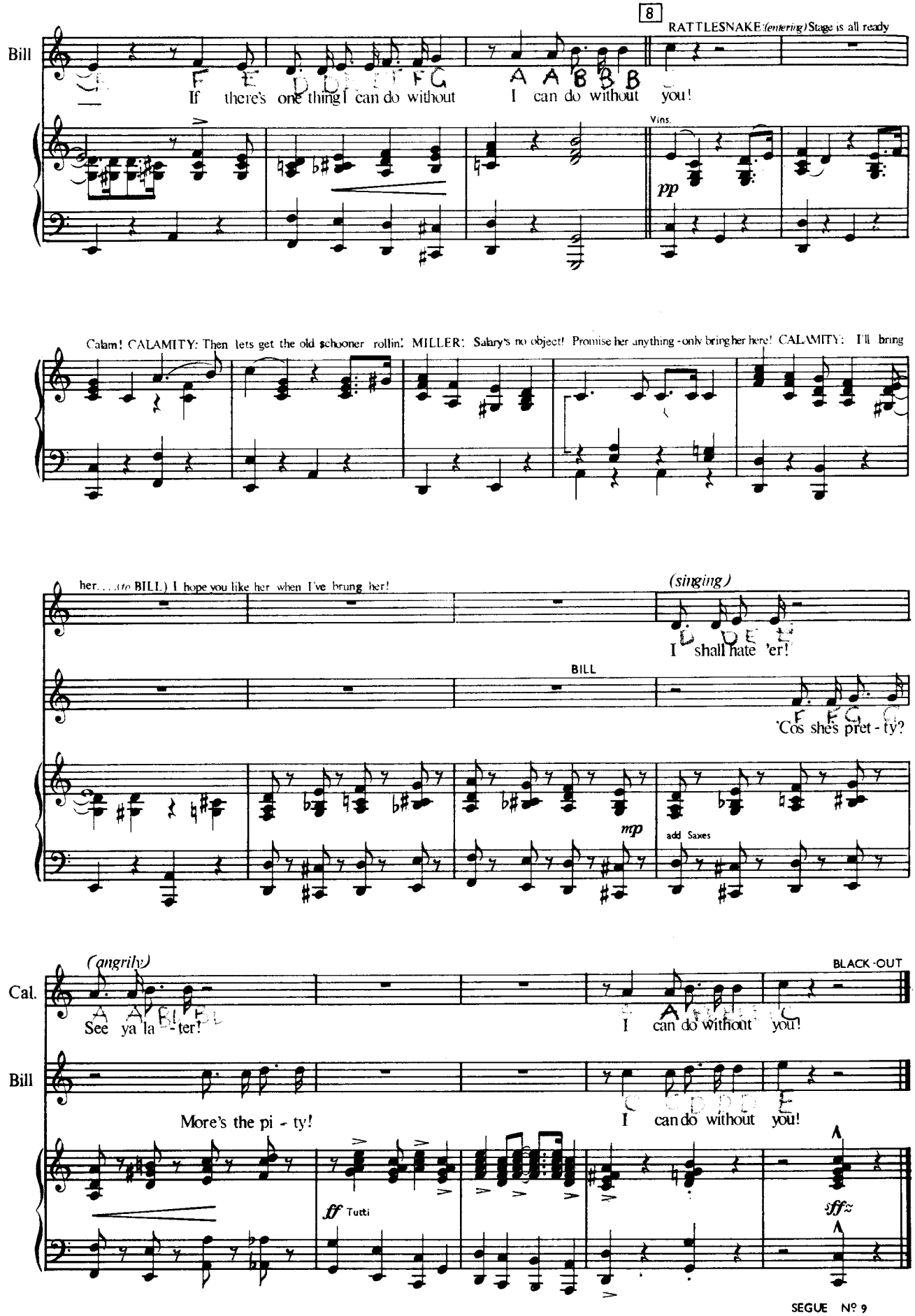
(CALAMITY and BILL)

Cue: CALAMITY: ain't nuthin' you say means any thing to me! . . . .



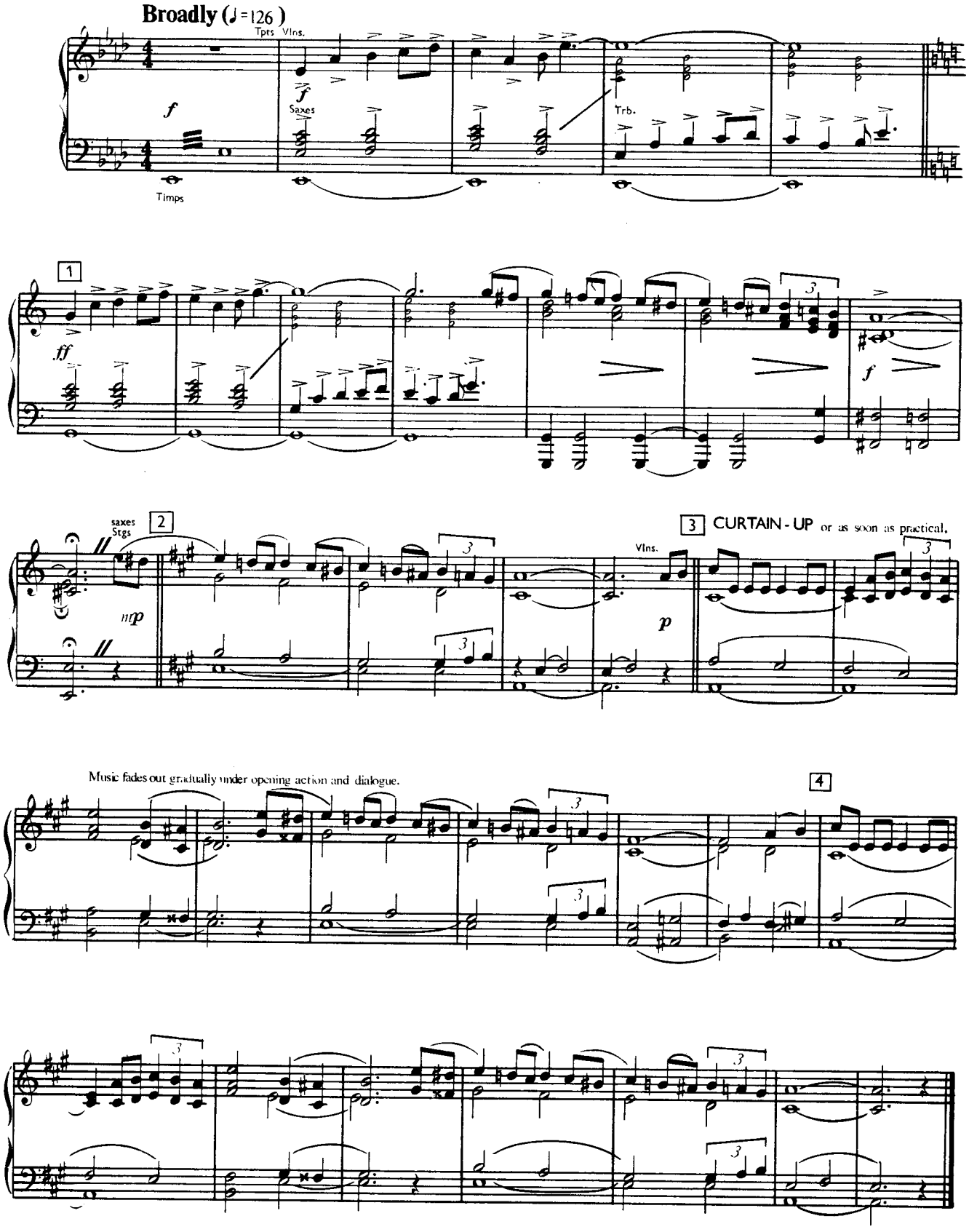

Cal.
-sack Hey! I'll ne-ver ring a bell fer ya, or yell fer ya_ to come back! In the
f Br
mf
Tutti f
3
BILL
CALAMITY
Cal.
ques-tion You're the why_ In the ointment you're the fly_ Tho' I know some things are
w.w.
mp
Cal.
in-dispensable like a buck or two If there's anything I can do without I can do without
3
Cal.
you!
In the bar-rel you're the
4
BILL
f Tutti
Stgs pizz
mp
Bill
pick-le! In the goldmine you're the nick-el! You're the tack in-side my shoe, Yup!
(arco)
3
mf
f


5
CALAMITY
Bill
I can do without you! In my bo-som you're the dag-ger You're a mangy car-pet
mp
Cal.
bag-ger! In the thea-tre you're the boo!
BILL
I can do without you! You have
Br.
f
mp
f
6
Bill
CALAMITY
charms, they're not be-witchin me You've a face no one would paint. I've got the darndest
mp Stgs. & WW.
f Br
mp
7
Cal.
BILL
CALAMITY
itch in me to be wherev-er you ain't! In the bull-frog you're the croak. In the
Stgs
Tutti f
mp
Cal.
BILL
for-est, poi-son oak Tho' I know somethings are nec-es-sar-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!
Vlns.
pp
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 brung her!
(singing)
I shall hate 'er!
BILL
'Cos she's pret - ty?
mp
add Saxes
(angrily)
BLACK-OUT
Cal.
See ya la - ter!
I can do without you!
Bill
More's the pi - ty!
I can do without you!
ff Tutti
sffz
SEGUE Nº 9

No 9

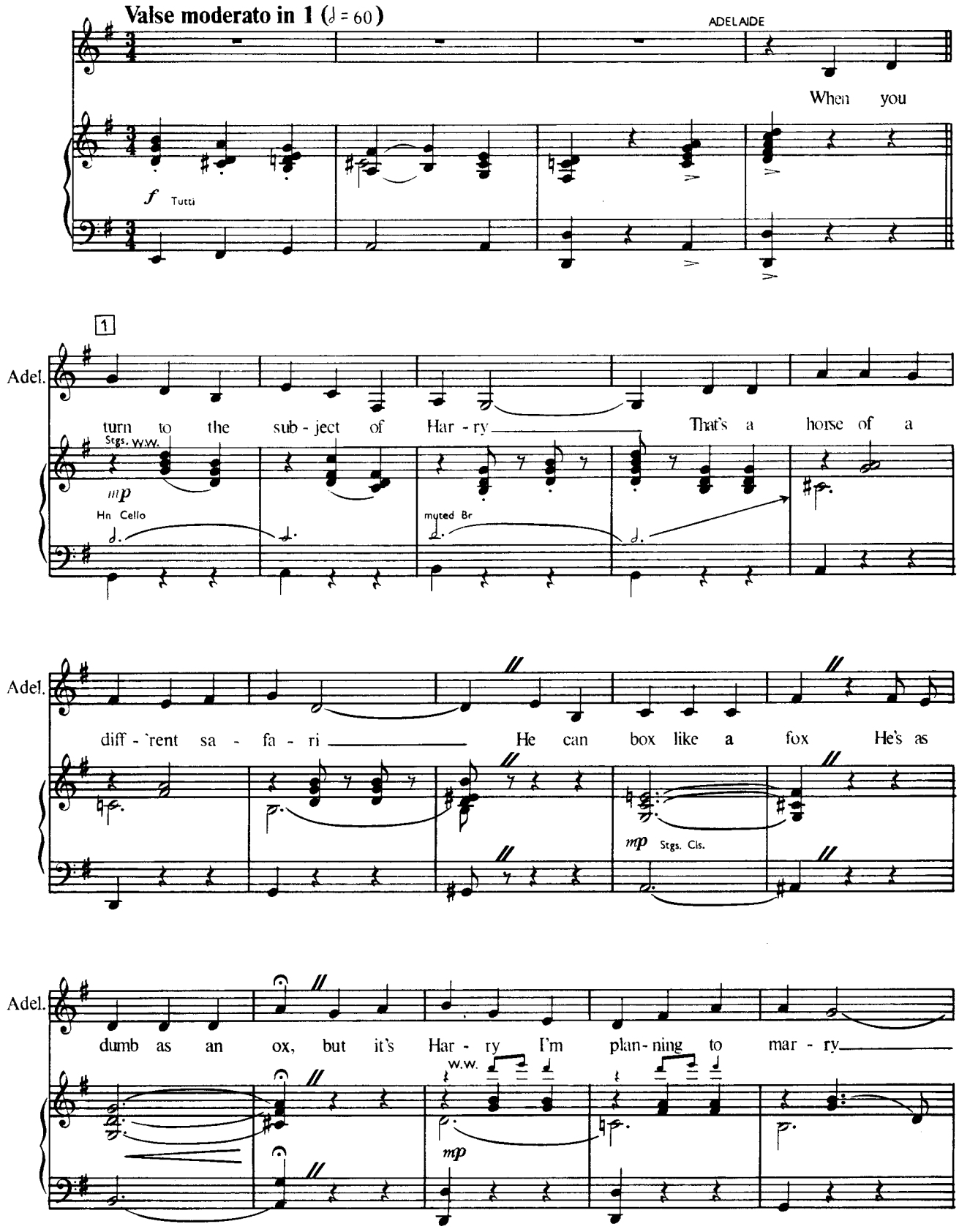
OPENING SCENE II

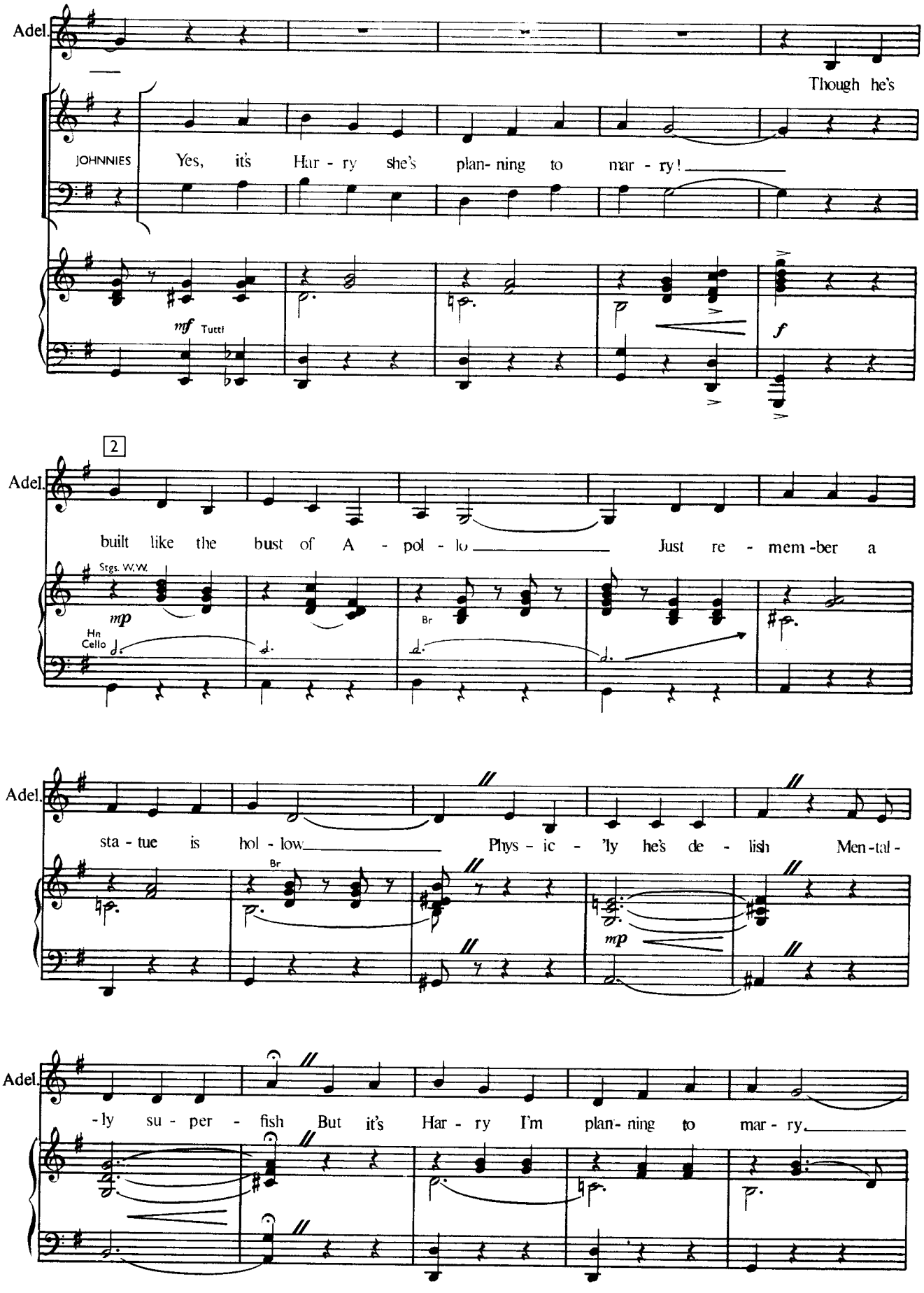


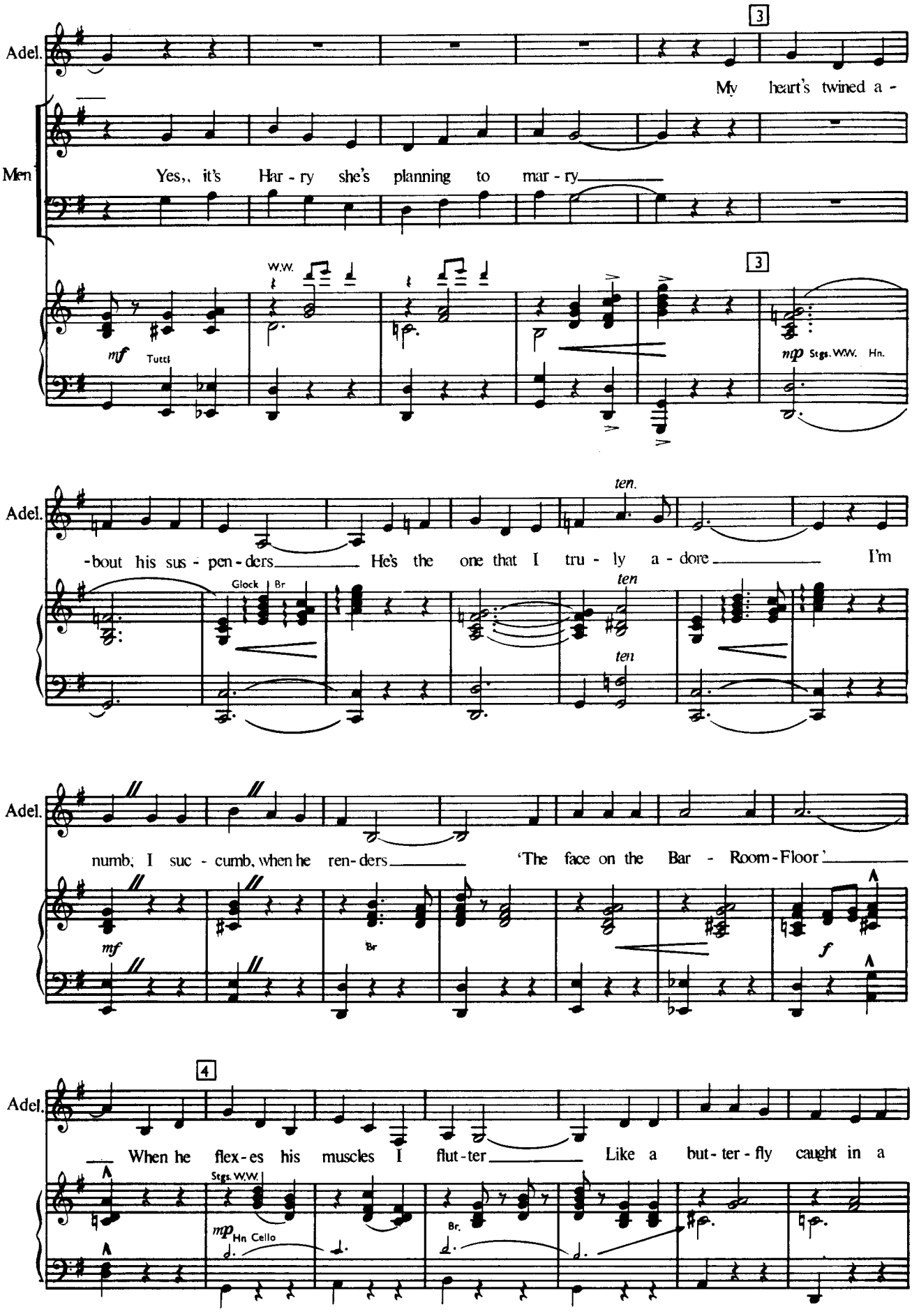
No 10 "IT'S HARRY I'M PLANNING TO MARRY"

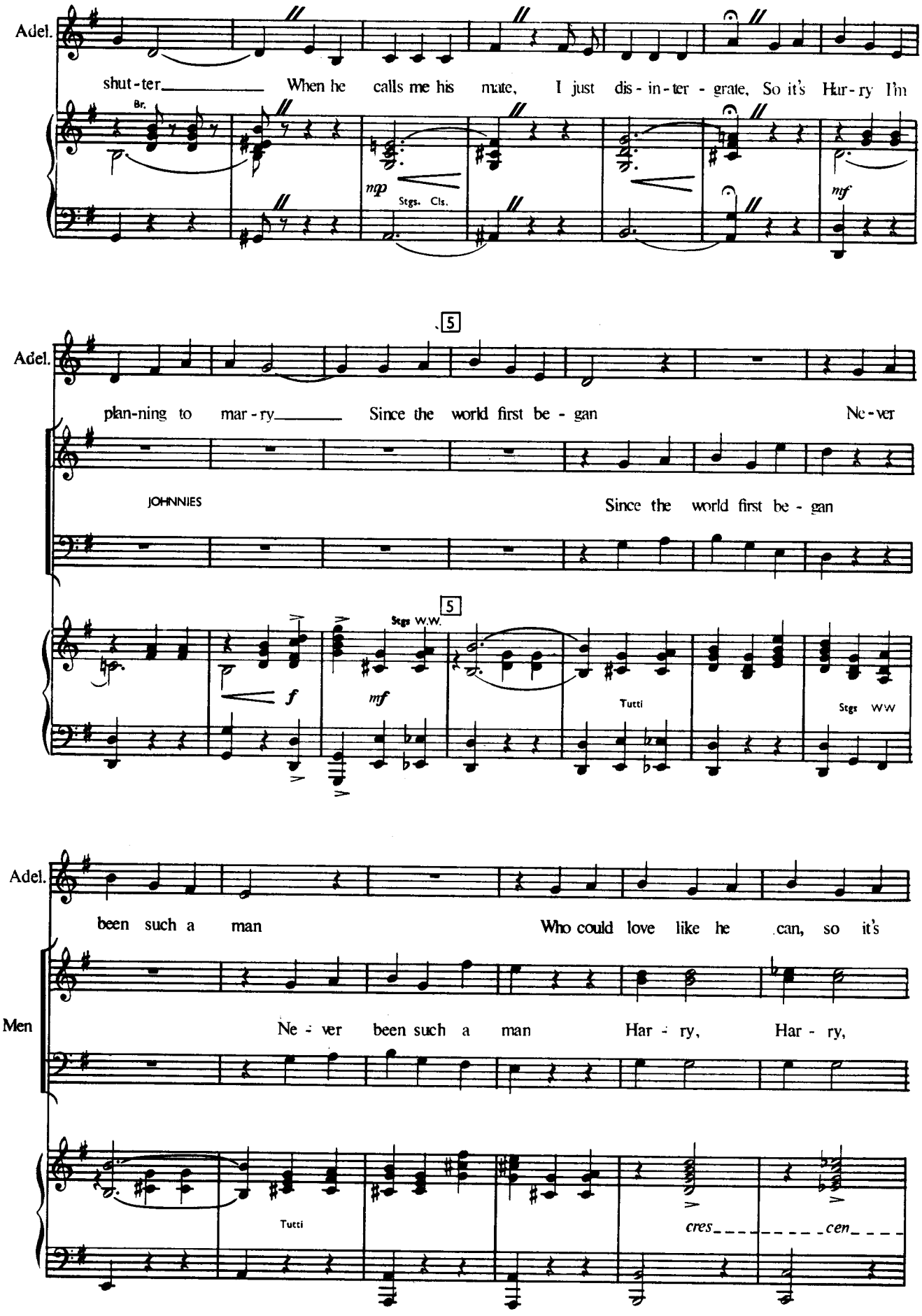
(ADELAIDE and the JOHNNIES)

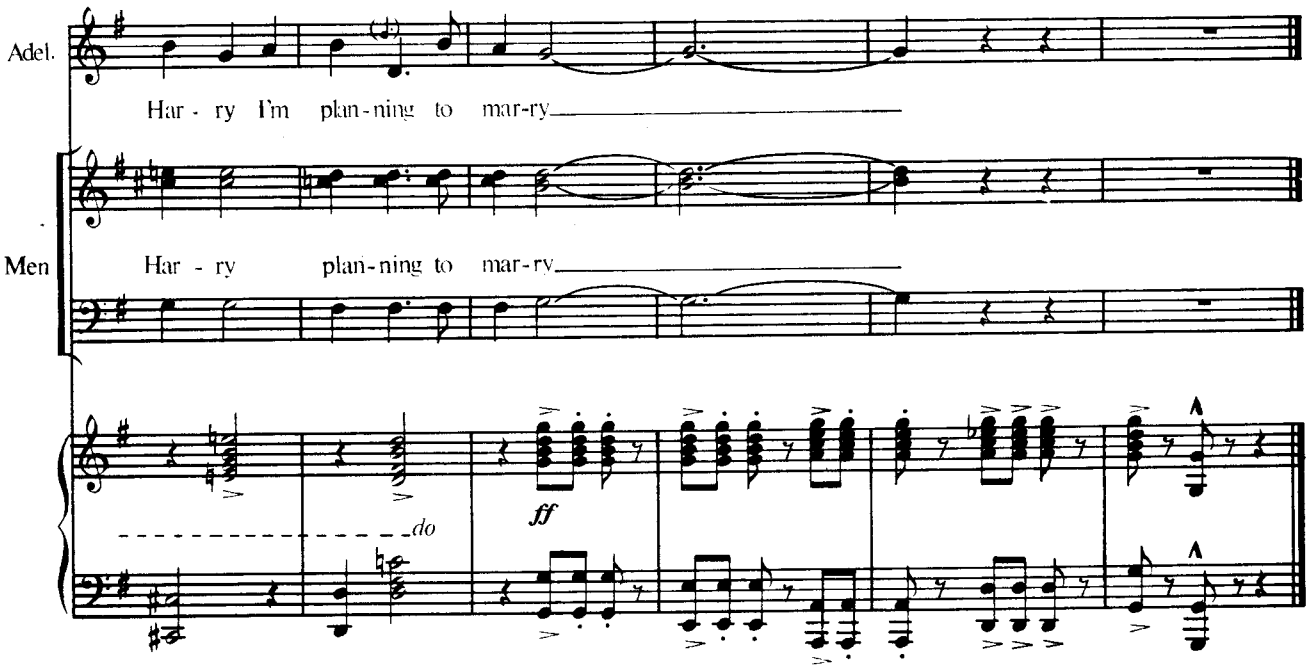
Cue: ADELAIDE: . . . . my farewell performance!




Adel.
Though he's
JOHNNIES
Yes, it's Har - ry she's plan- ning to mar - ry!
mf Tutti
f
2
Adel.
built like the bust of A - pol - lo
Just re - mem -ber a
Stgs. W.W.
mp
Hn
Cello
Br
Adel.
sta - tue is hol - low
Phys - ic - 'ly he's de - lish
Men-tal -
Br
mp
Adel.
-ly su - per - fish
But it's Har - ry I'm plan- ning to mar - ry.


Adel.
My heart's twined a -
Men
Yes,, it's Har - ry she's planning to mar - ry
W.W.
mf Tutti
mp Stgs. W.W. Hn.
Adel.
-bout his sus - pen - ders He's the one that I tru - ly a - dore I'm
ten.
Glock Br
ten
ten
Adel.
numb; I suc - cumb, when he ren - ders 'The face on the Bar - Room - Floor'
mf
Br
f
Adel.
When he flex - es his muscles I flut - ter Like a but - ter - fly caught in a
Stgs. W.W.
mp Hn Cello
Br.

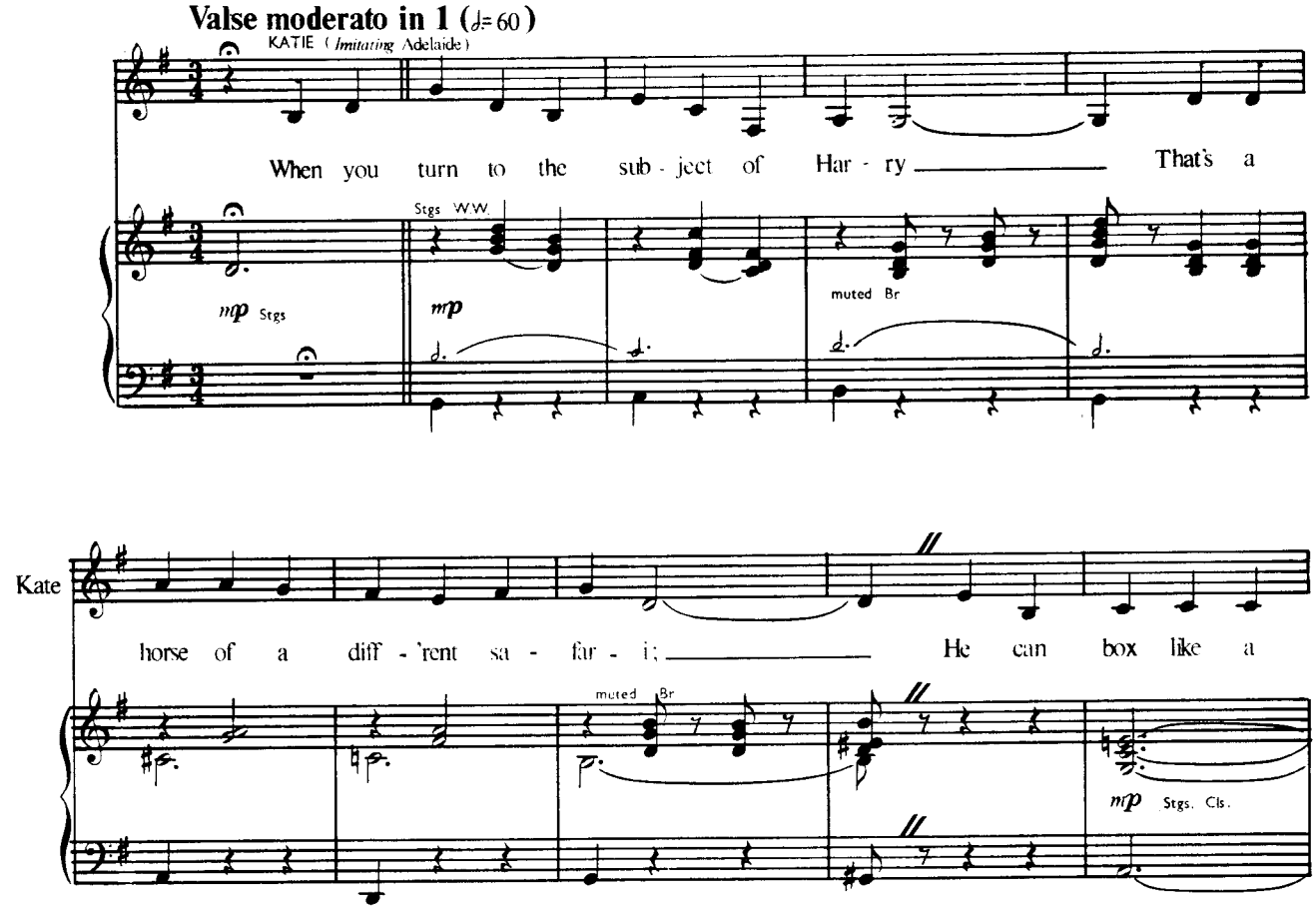

Adel.
shut-ter When he calls me his mate, I just dis-in-ter-grate, So it's Har-ry I'm
Br.
mp
Stgs. Cls.
mf
5
Adel.
plan-ning to mar-ry Since the world first be-gan Ne-ver
JOHNNIES
Since the world first be-gan
5
Stgs W.W.
f
mf
Tutti
Stgs WW
Adel.
been such a man Who could love like he can, so it's
Men
Ne-ver been such a man Har-ry, Har-ry,
Tutti
cres
cen

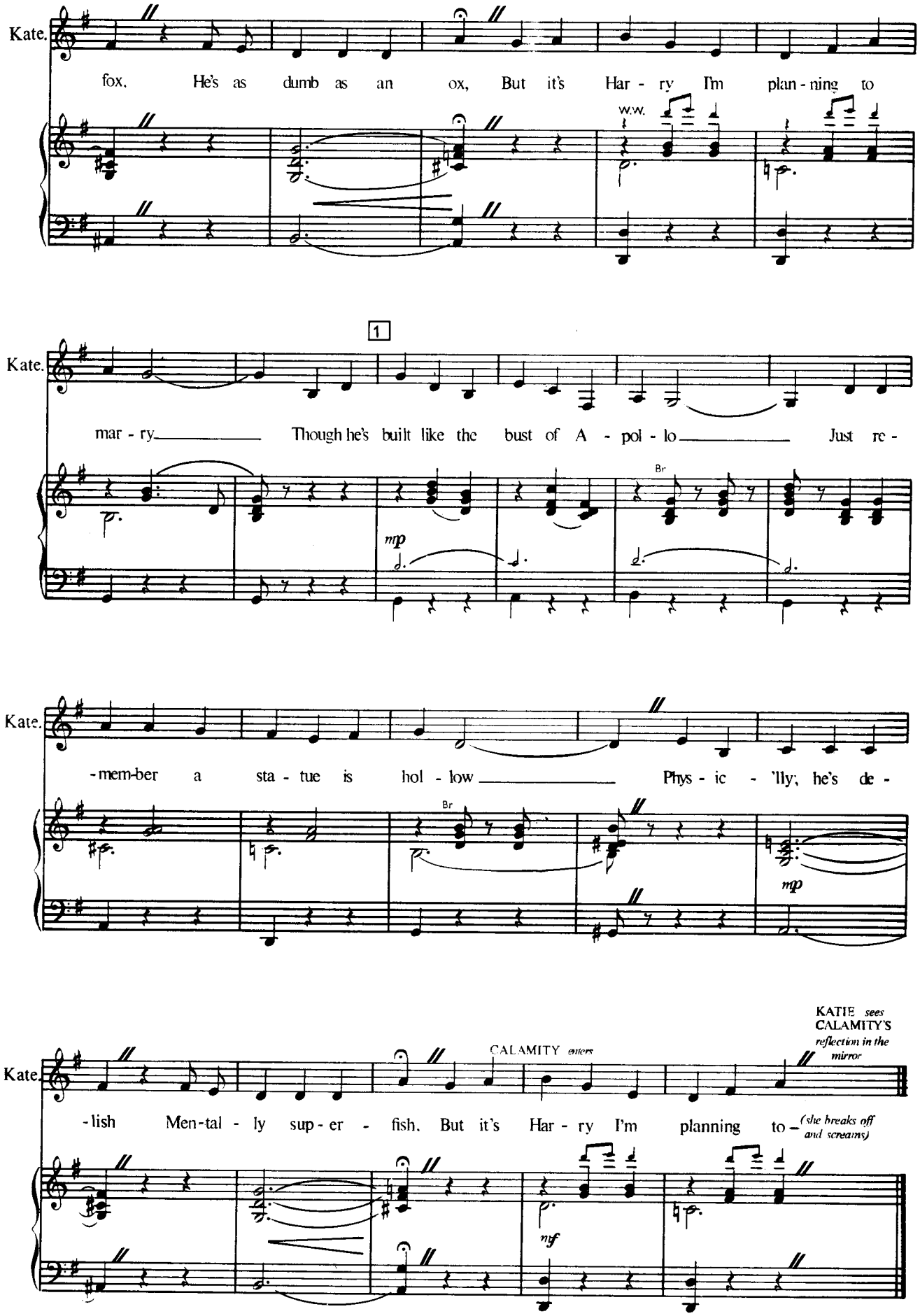


No 10a REPRISE: "IT'S HARRY I'M PLANNING TO MARRY"

(KATIE)

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




Kate.
fox. He's as dumb as an ox, But it's Har - ry I'm plan - ning to
W.W.
1
Kate.
mar - ry. Though he's built like the bust of A - pol - lo. Just re -
mp
Br
Kate.
- mem-ber a sta - tue is hol - low. Phys - ic - 'lly, he's de -
Br
mp
Kate.
CALAMITY enters
KATIE sees CALAMITY'S reflection in the mirror
- lish Men-tal - ly sup - er - fish. But it's Har - ry I'm planning to -
(she breaks off and screams)
mf

No 11

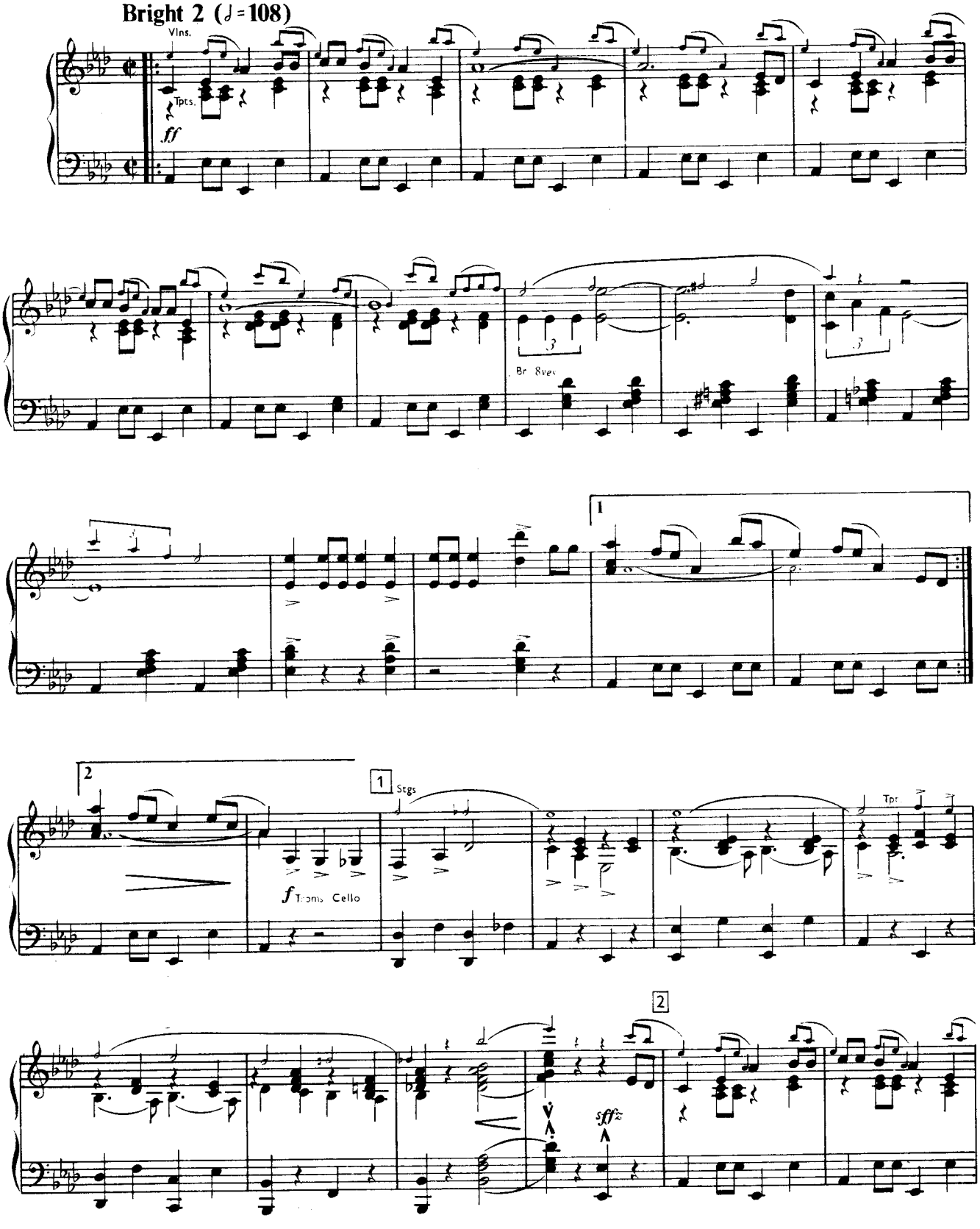
OPENING SCENE III

Reprise: ADELAIDE

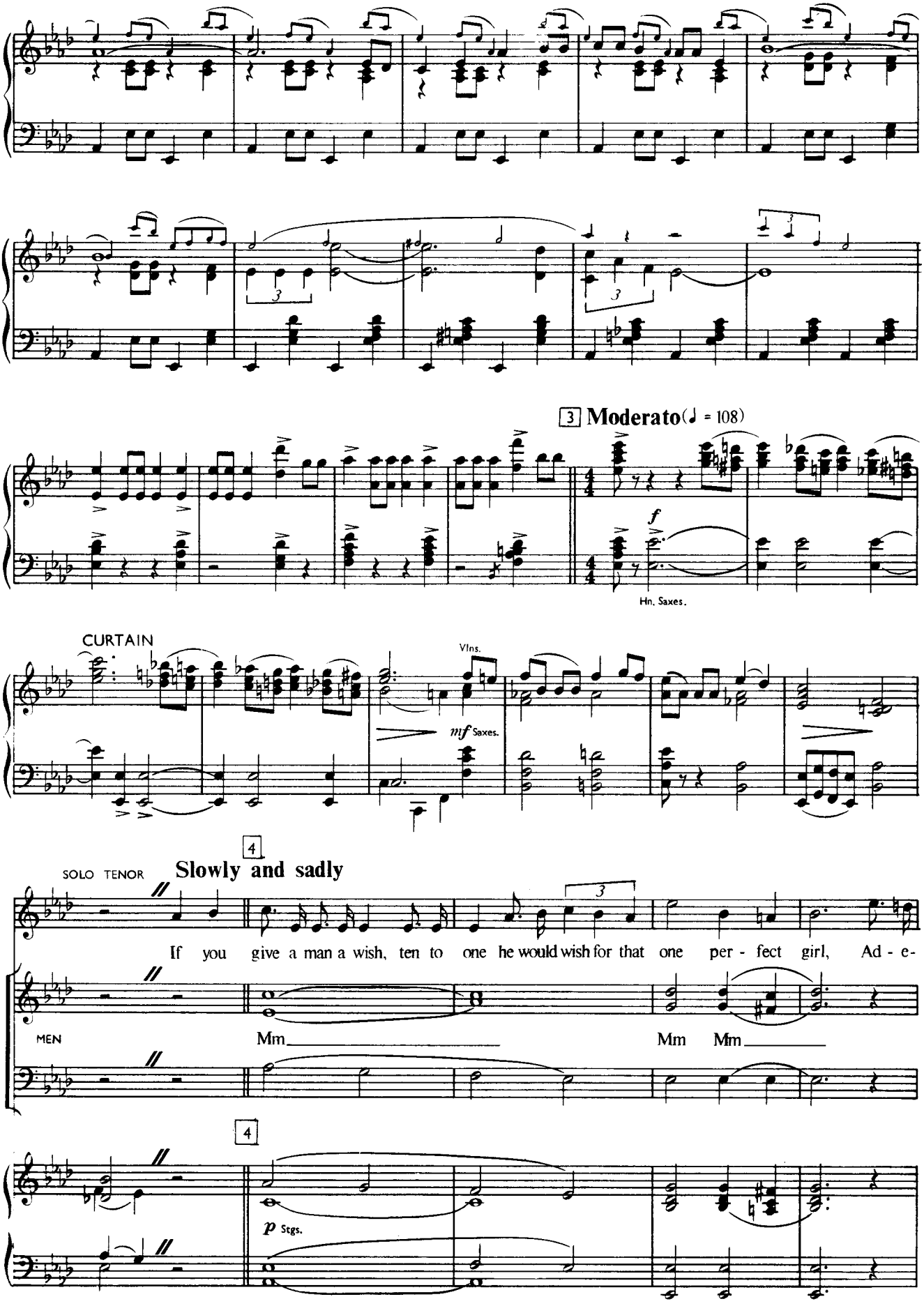
(MEN)

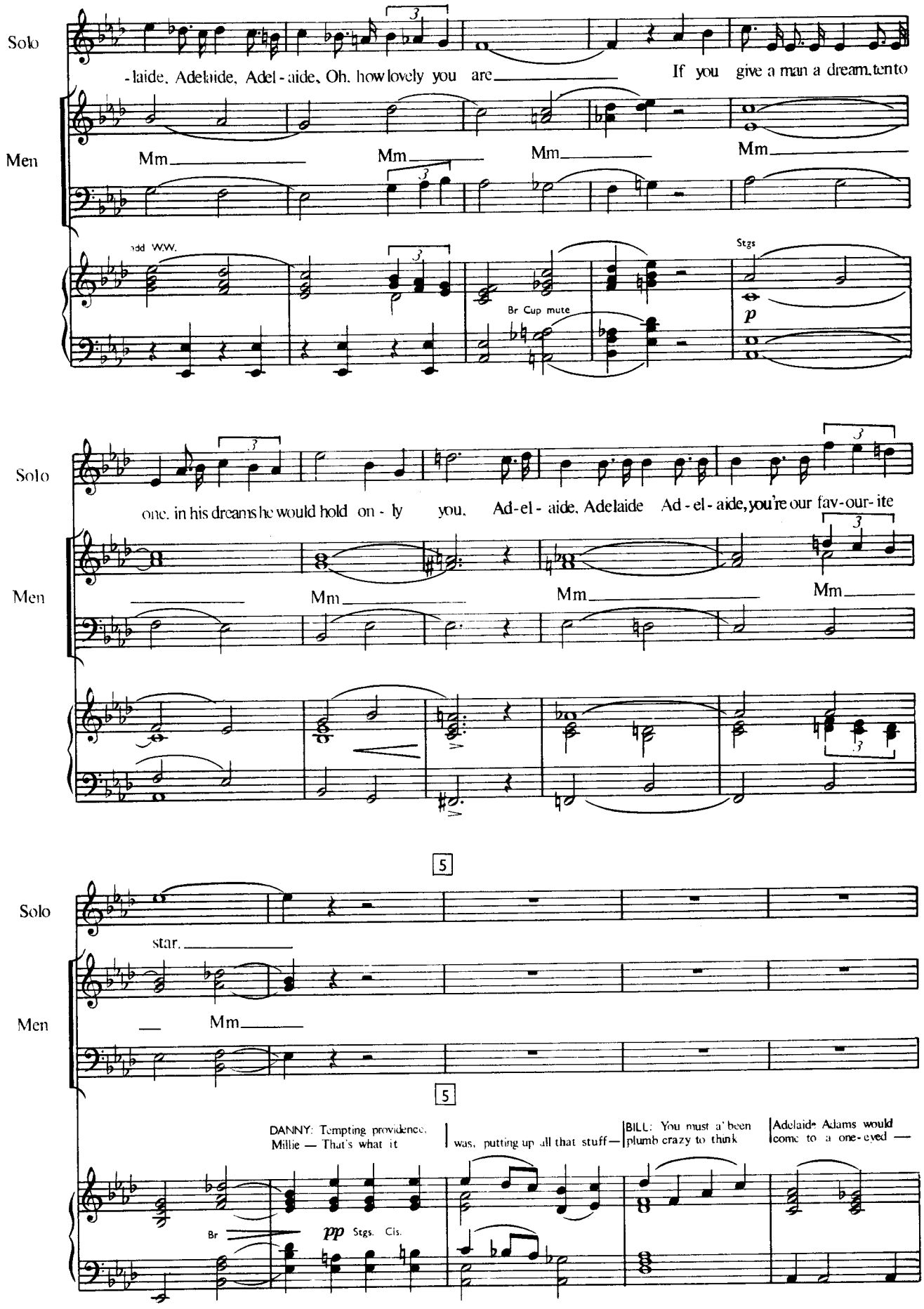
Cue: CALAMITY: . . . somebody's being hustled. *(Black-out)*

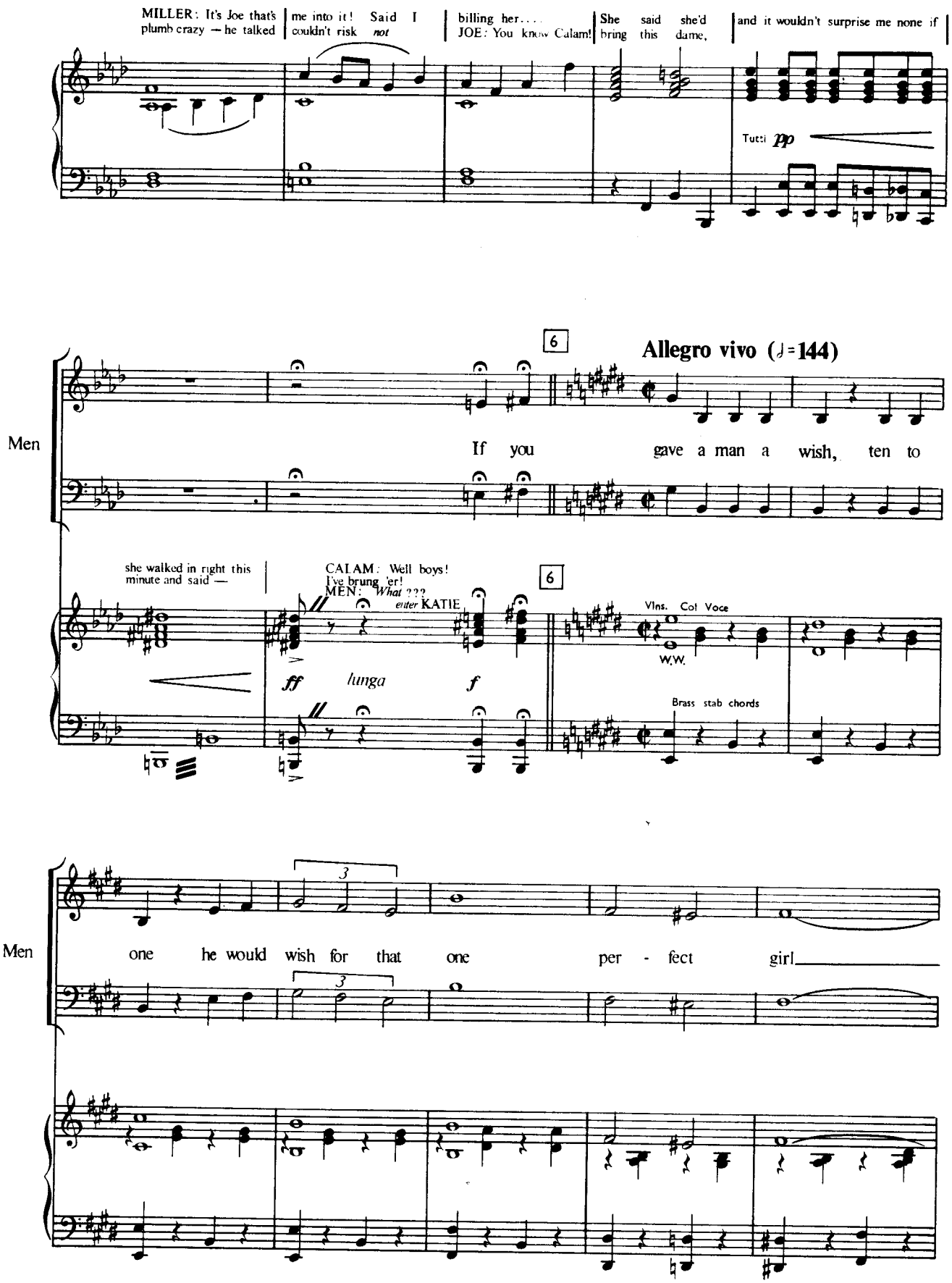
Bright 2 (♩ = 108)

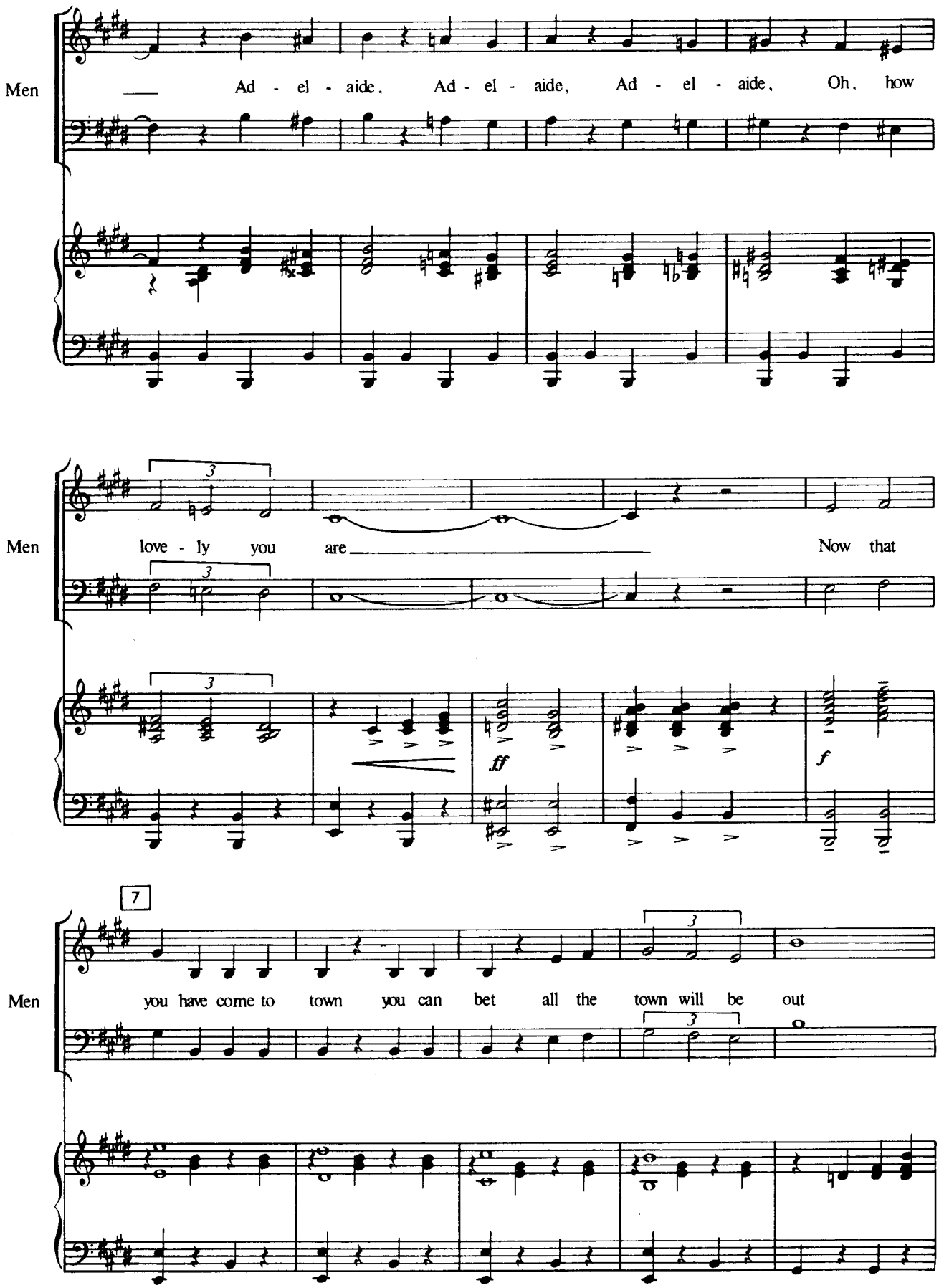


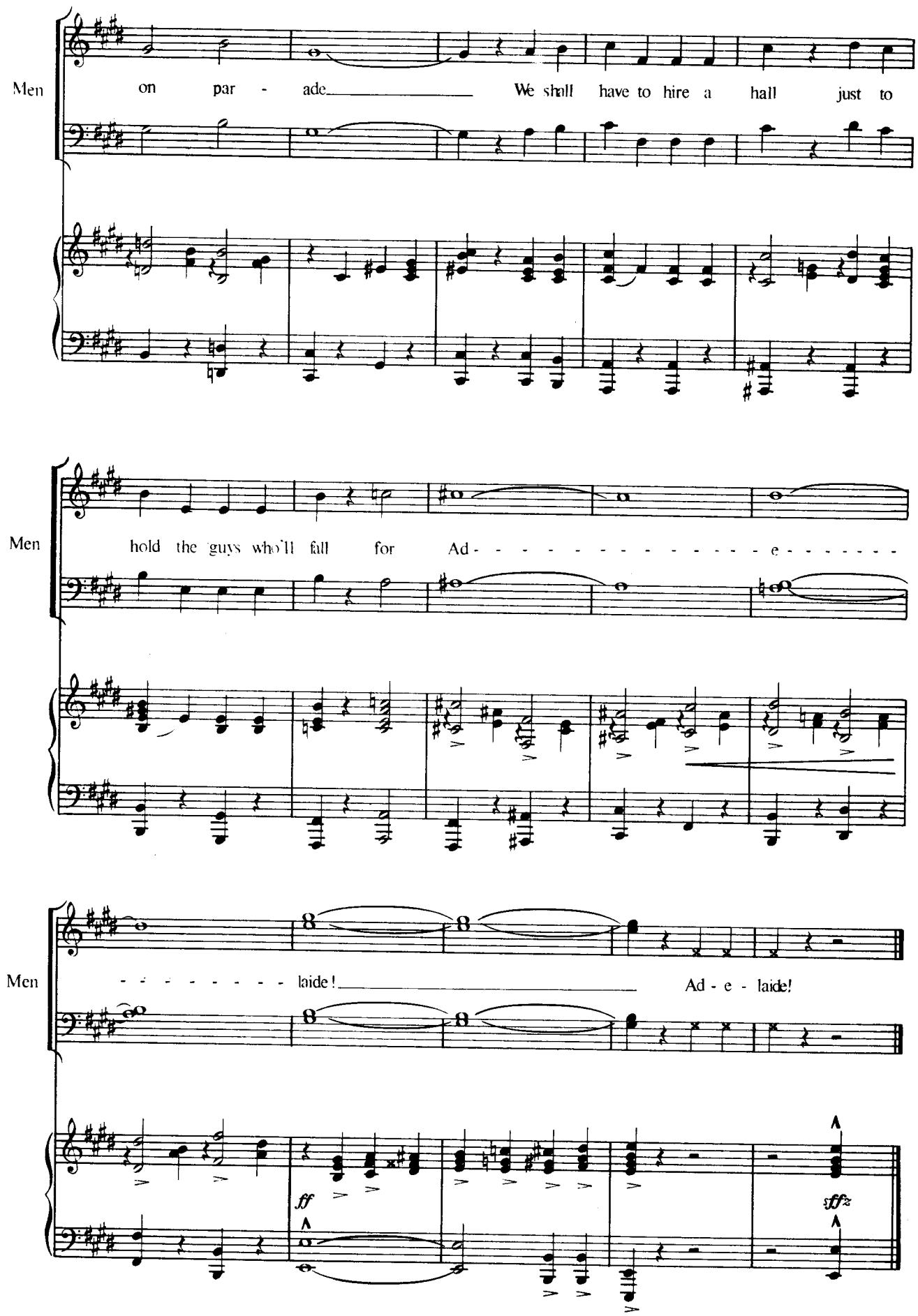
NOTE: If shorter scene-change music is required, the first repeat may be omitted, or a start made at either 1 or 2


3 Moderato (♩ = 108)
f
Hn. Saxes.
CURTAIN
Vlns.
mf Saxes.
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
p Stgs.


Solo
-laide, Adelaide, Adel-aide, Oh, how lovely you are
If you give a man a dream, tento
Men
Mm
Mm
Mm
Mm
add W.W.
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 plumb crazy to think
Adelaide Adams would come to a one-eyed —
Br
pp
Stgs. Cls.


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 pp
6
Allegro vivo (♩=144)
Men
If you gave a man a wish, ten to
she walked in right this minute and said —
CALAM: Well boys! I've brung 'er!
MEN: What ???
enter KATIE
6
ff lunga f
Vlns. Col Voce
W.W.
Brass stab chords
3
Men
one he would wish for that one per - fect girl


Men
Ad - el - aide, Ad - el - aide, Ad - el - aide, Oh, how
Men
love - ly you are Now that
ff
f
7
Men
you have come to town you can bet all the town will be out

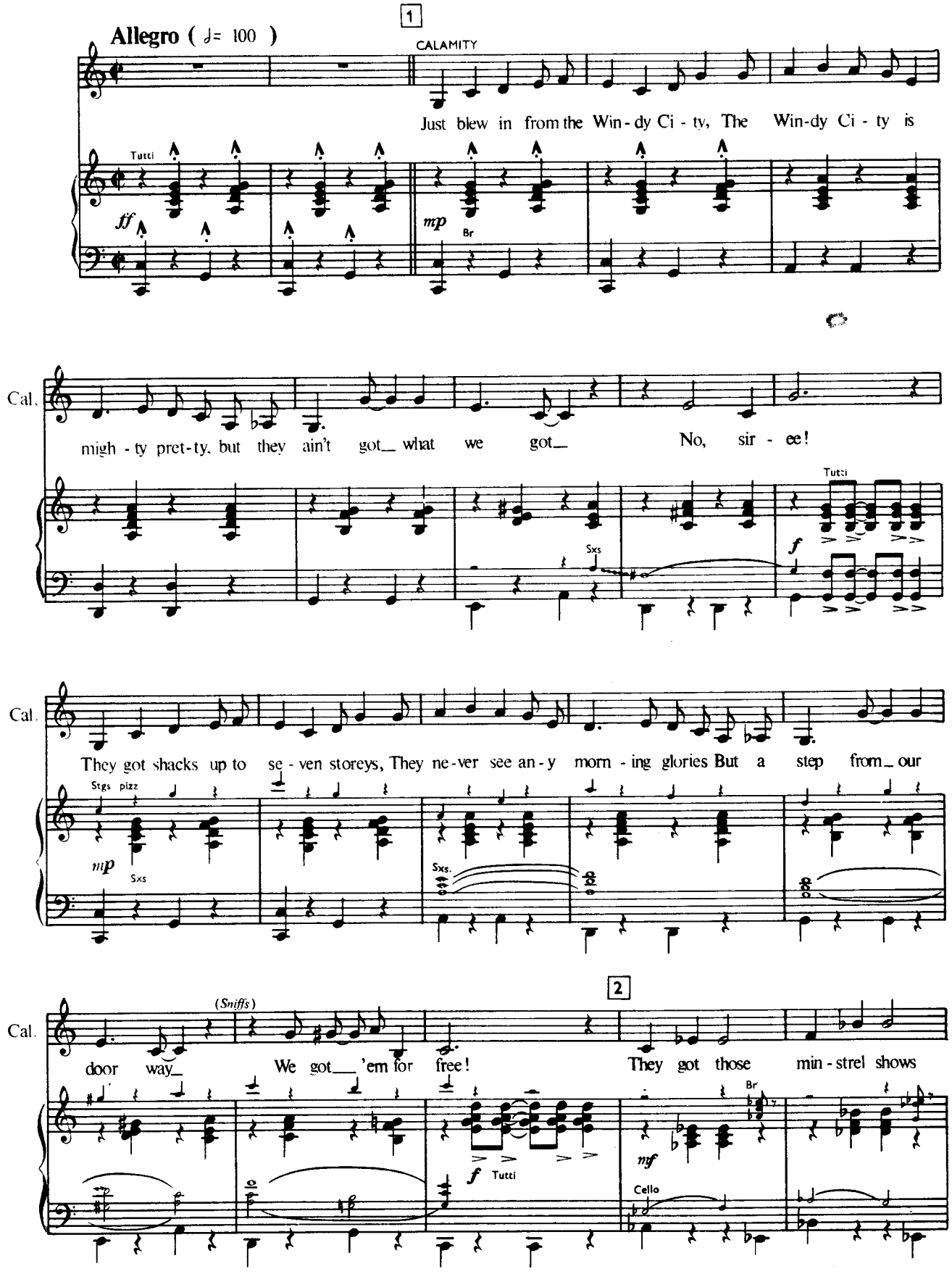

Men
on par - ade We shall have to hire a hall just to
Men
hold the guys who'll fall for Ad - - - - - - - - - - - - - - e - - - - - - -
Men
- - - - - - - - - laide! Ad - e - laide!
ff
sff

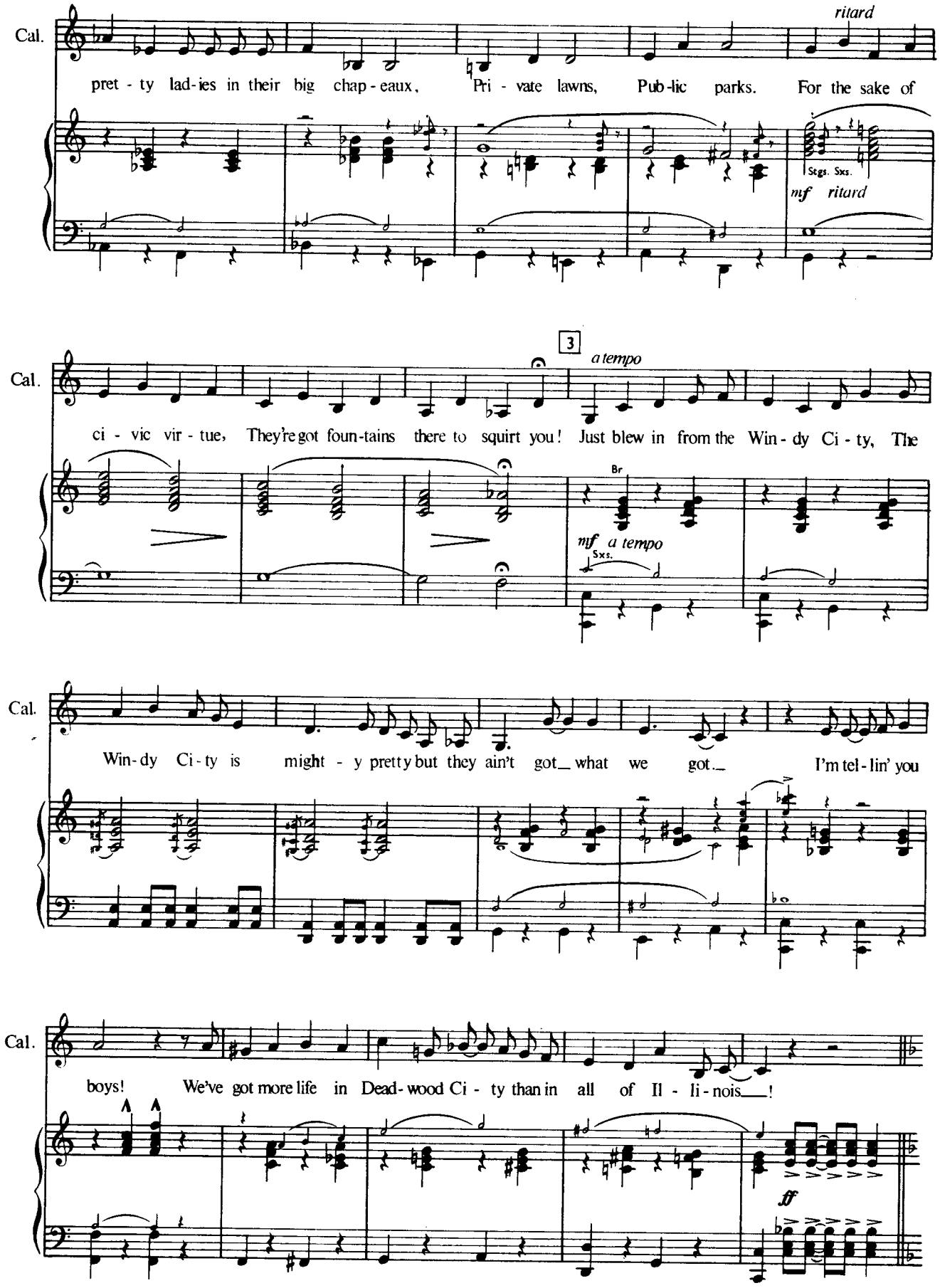
Nº 12

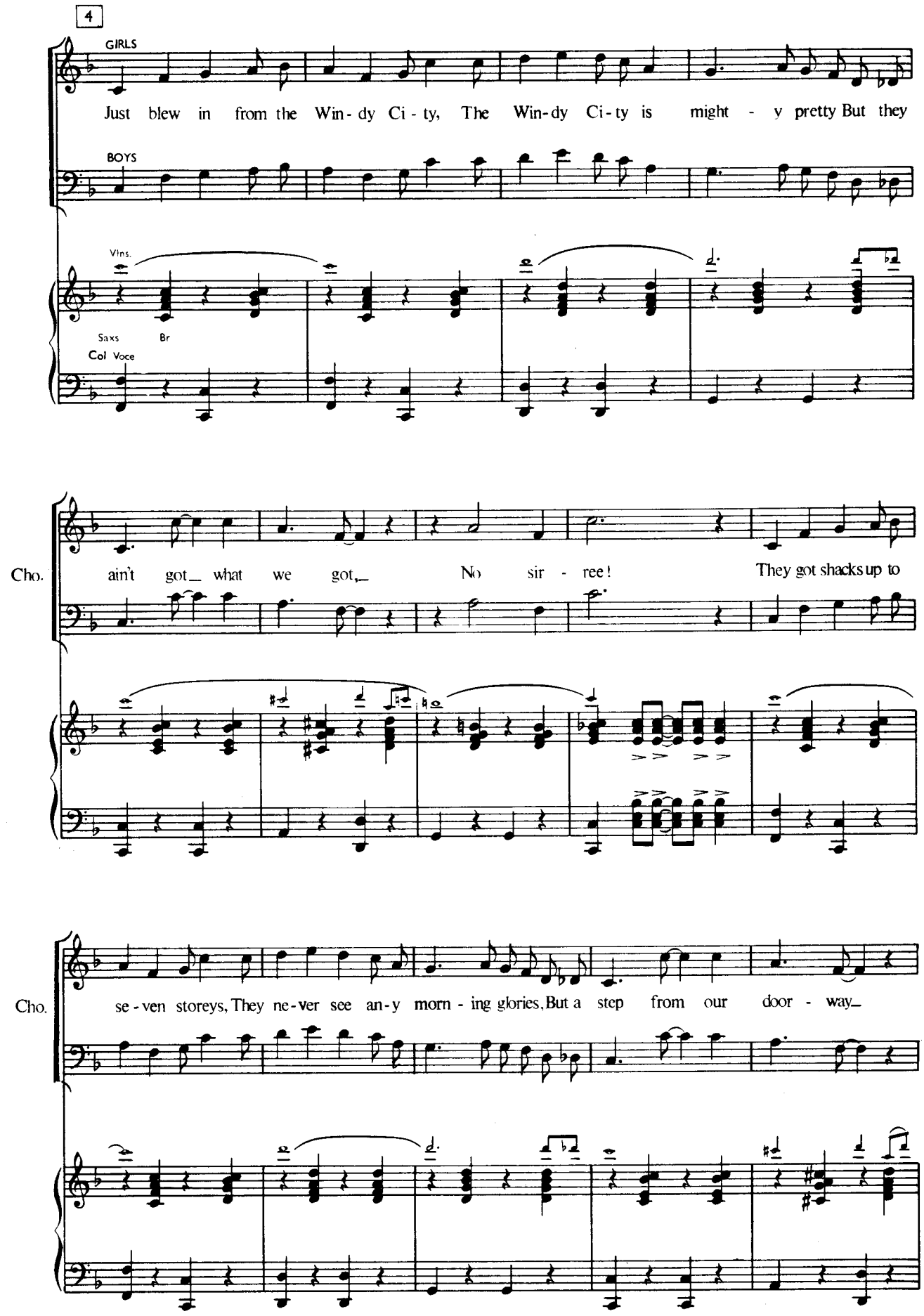
WINDY CITY

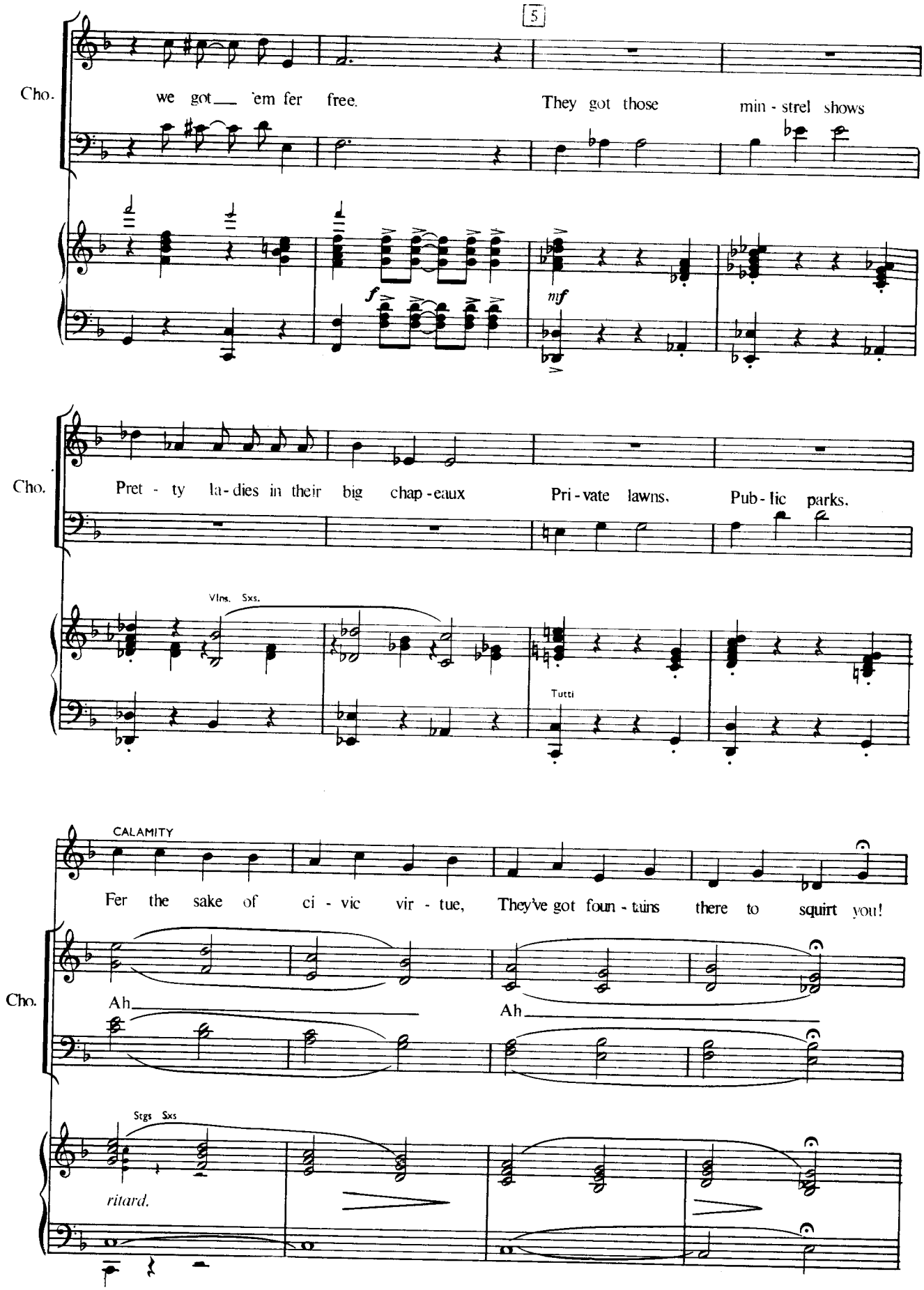
(CALAMITY & CHORUS)

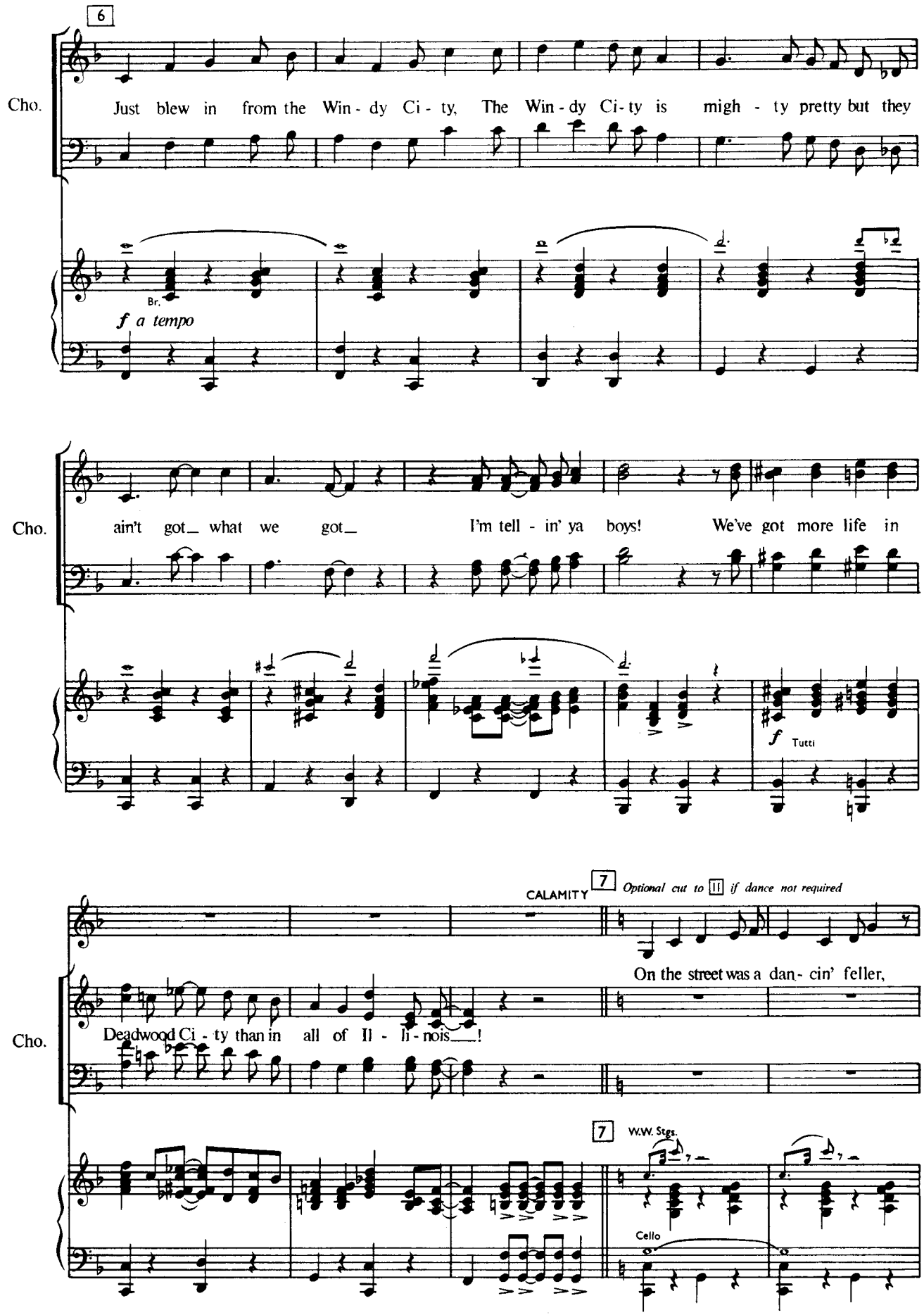
Cal: CALAMITY: . . . . the biggest noise in Illinois!

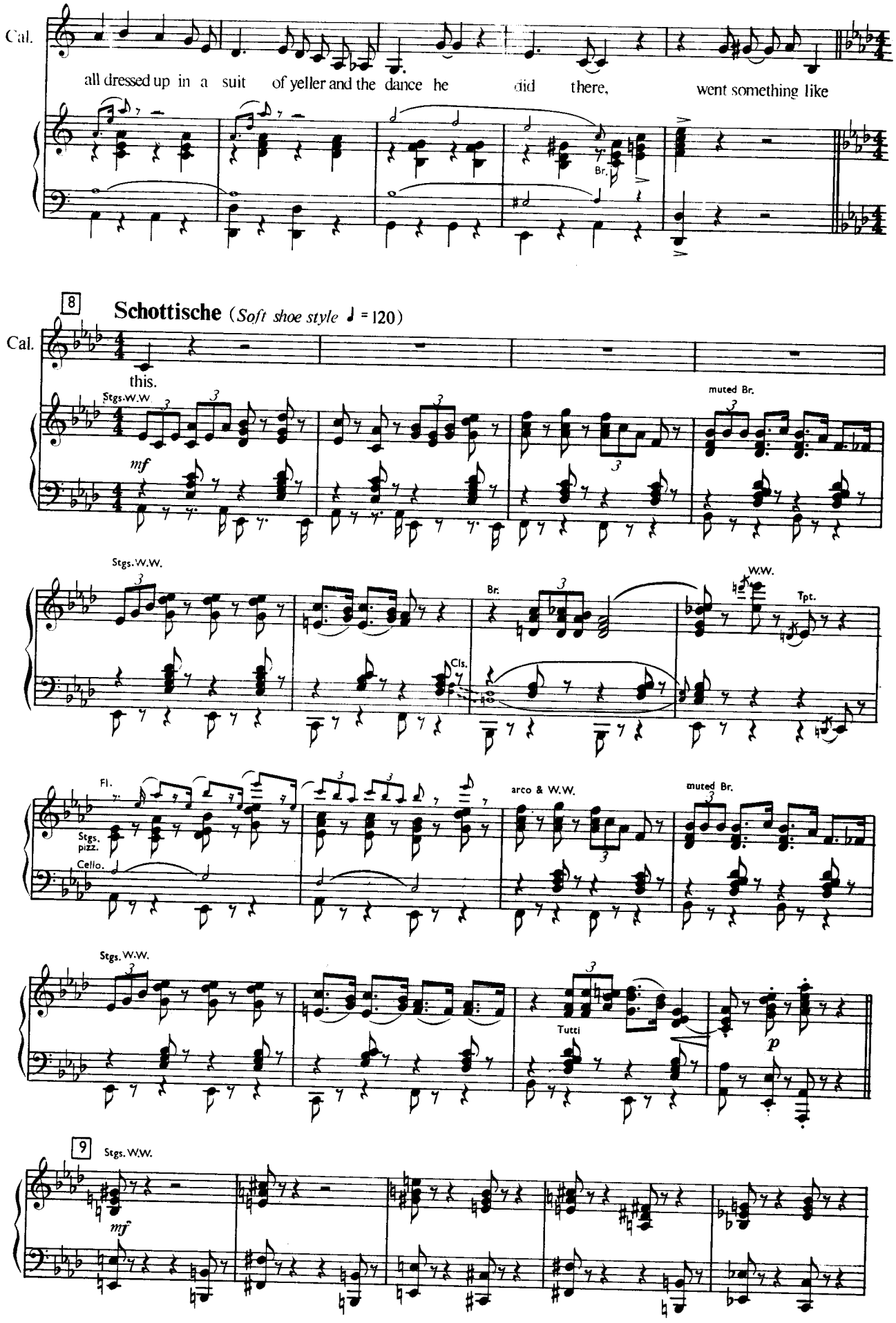


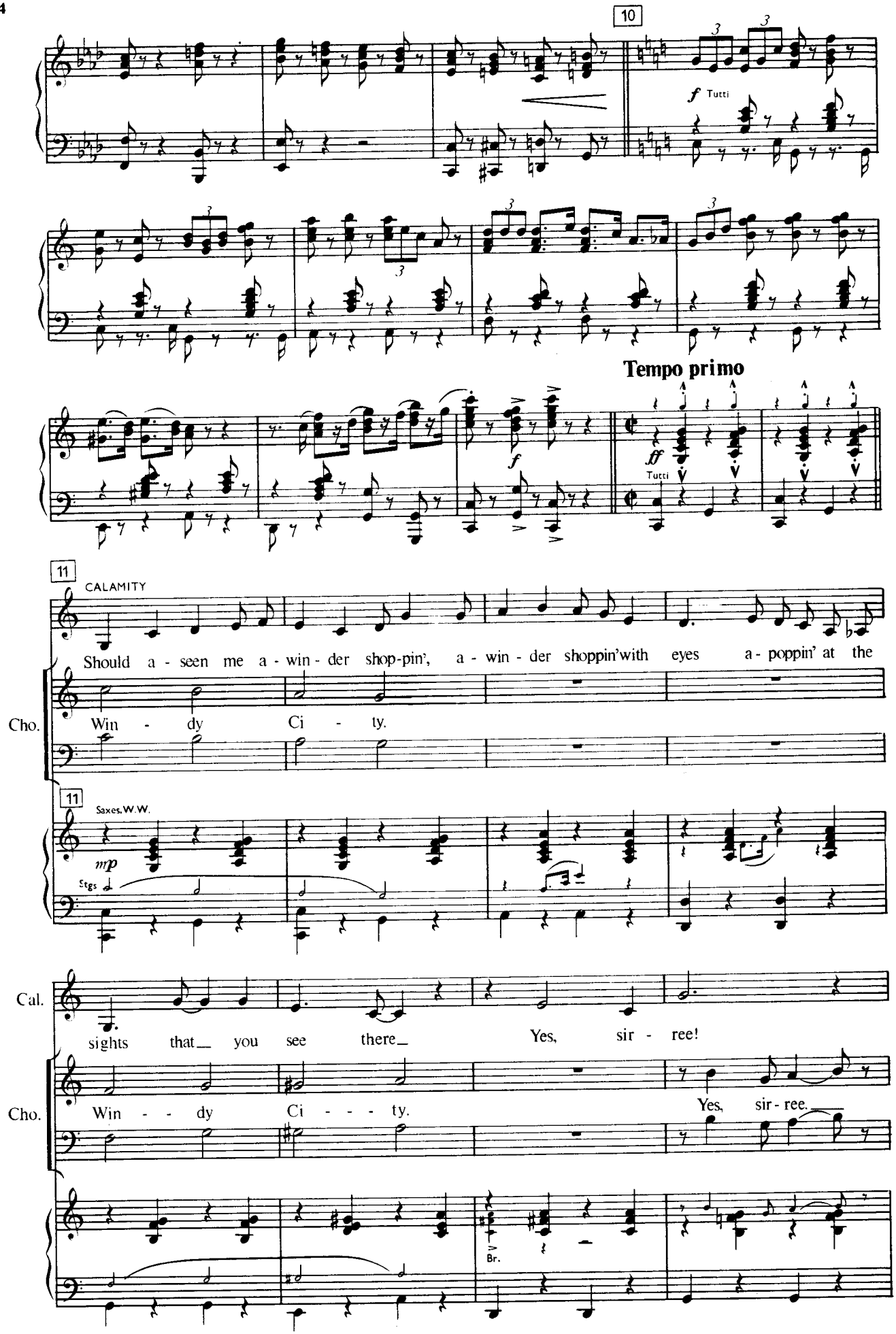

Cal.
ritard
pret - ty lad-ies in their big chap - eaux, Pri - vate lawns, Pub-lic parks. For the sake of
Stgs. Sxs.
mf ritard
3
a tempo
ci - vic vir - tue, They're got foun-tains there to squirt you! Just blew in from the Win - dy Ci - ty, The
Br
mf a tempo
Sxs.
Win-dy Ci-ty is might - y pretty but they ain't got what we got. I'm tel-lin' you
boys! We've got more life in Dead-wood Ci - ty than in all of Il - li-nois!
ff

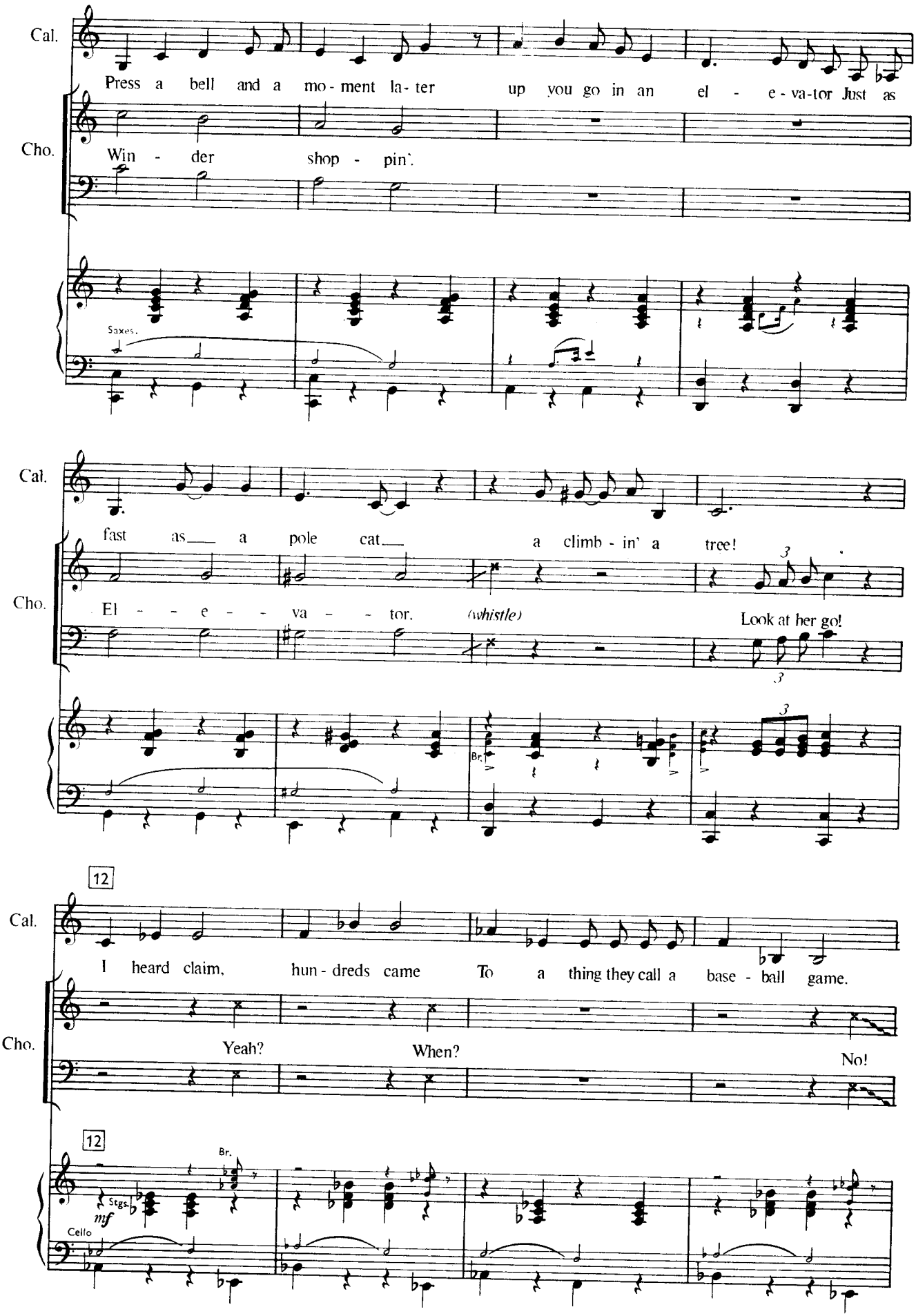

4
GIRLS
Just blew in from the Win - dy Ci - ty, The Win-dy Ci-ty is might - y pretty But they
BOYS
Vlns.
Saxs
Br
Col Voce
Cho.
ain't got_ what we got,_ No sir - ree! They got shacks up to
Cho.
se - ven storeys, They ne-ver see an-y morn - ing glories, But a step from our door - way_

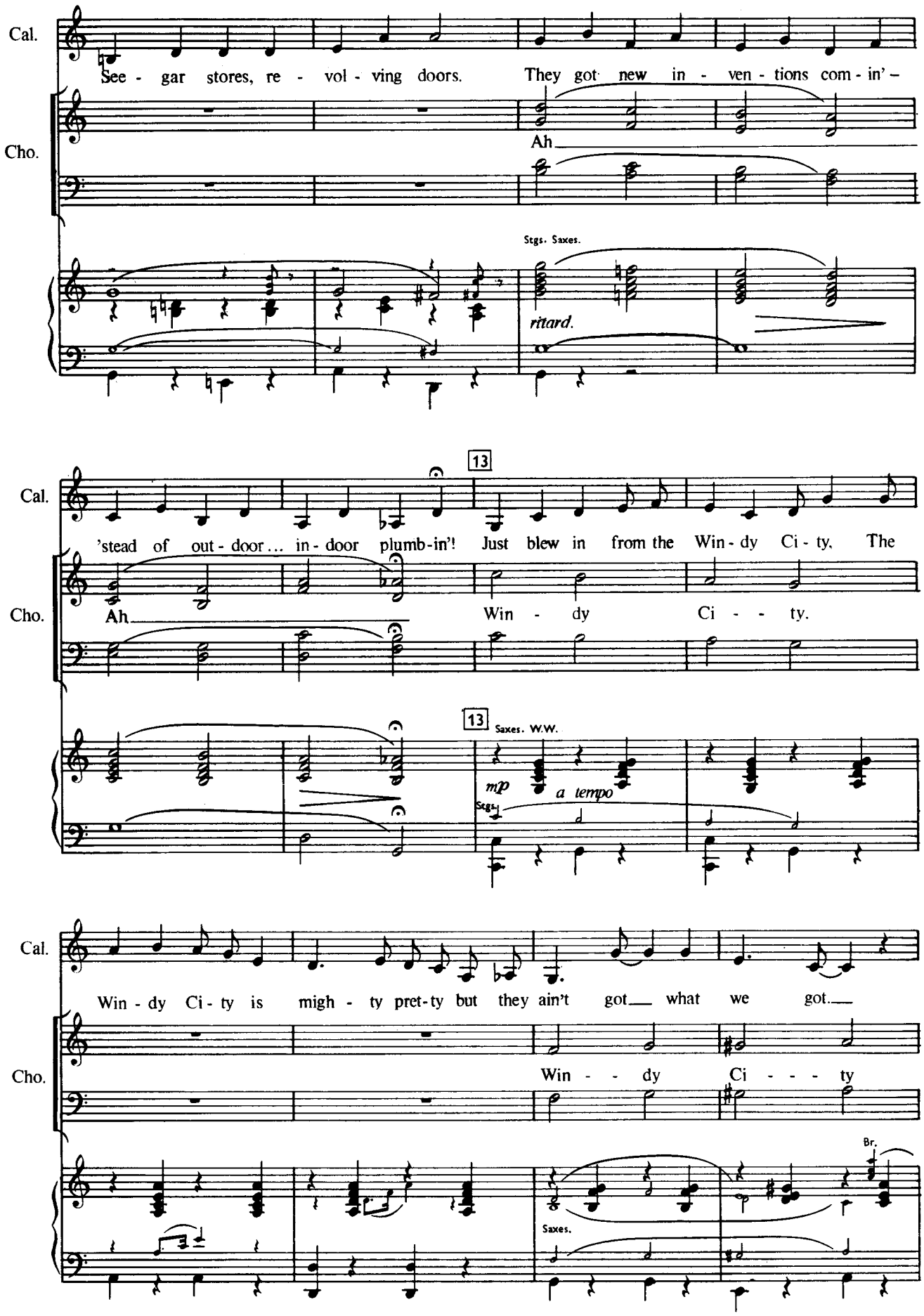

5
Cho.
we got 'em fer free.
They got those min - strel shows
f
mf
Cho.
Pret - ty la - dies in their big chap - eaux
Pri - vate lawns,
Pub - lic parks.
Vlns. Sxs.
Tutti
CALAMITY
Fer the sake of ci - vic vir - tue,
They've got foun - tains there to squirt you!
Cho.
Ah
Ah
Stgs Sxs
ritard.

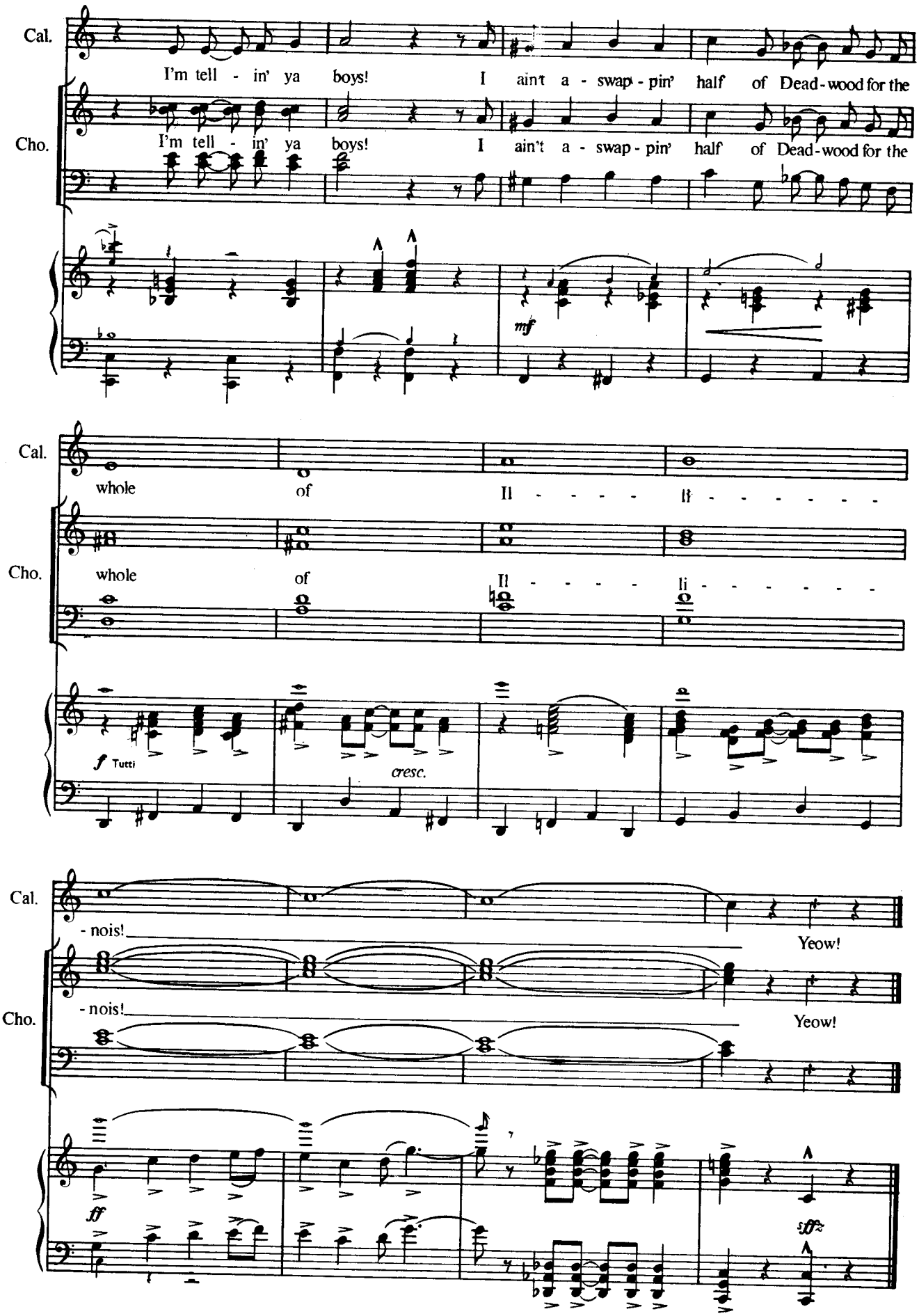

6
Cho.
Just blew in from the Win - dy Ci - ty, The Win - dy Ci - ty is migh - ty pretty but they
Br.
f a tempo
Cho.
ain't got_ what we got_ I'm tell - in' ya boys! We've got more life in
f Tutti
CALAMITY
7
Optional cut to II if dance not required
On the street was a dan - cin' feller,
Cho.
Deadwood Ci - ty than in all of Il - li - nois_!
7
W.W. Stgs.
Cello


Cal.
all dressed up in a suit of yeller and the dance he did there, went something like
Br.
8
Schottische (Soft shoe style ♩ = 120)
Cal.
this.
Stgs.W.W
mf
muted Br.
Stgs.W.W.
Br.
W.W.
Tpt.
Cls.
Fl.
Stgs. pizz.
Cello.
arco & W.W.
muted Br.
Stgs. W.W.
Tutti
p
9
Stgs. W.W.
mf


10
f Tutti
Tempo primo
ff Tutti
11
CALAMITY
Should a - seen me a - win - der shop-pin', a - win - der shoppin'with eyes a - poppin' at the
Cho.
Win - dy Ci - ty.
11
Saxes. W.W.
mp
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!
Cho.
El - - e - - va - - tor. (whistle)
Look at her go!
Br.
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

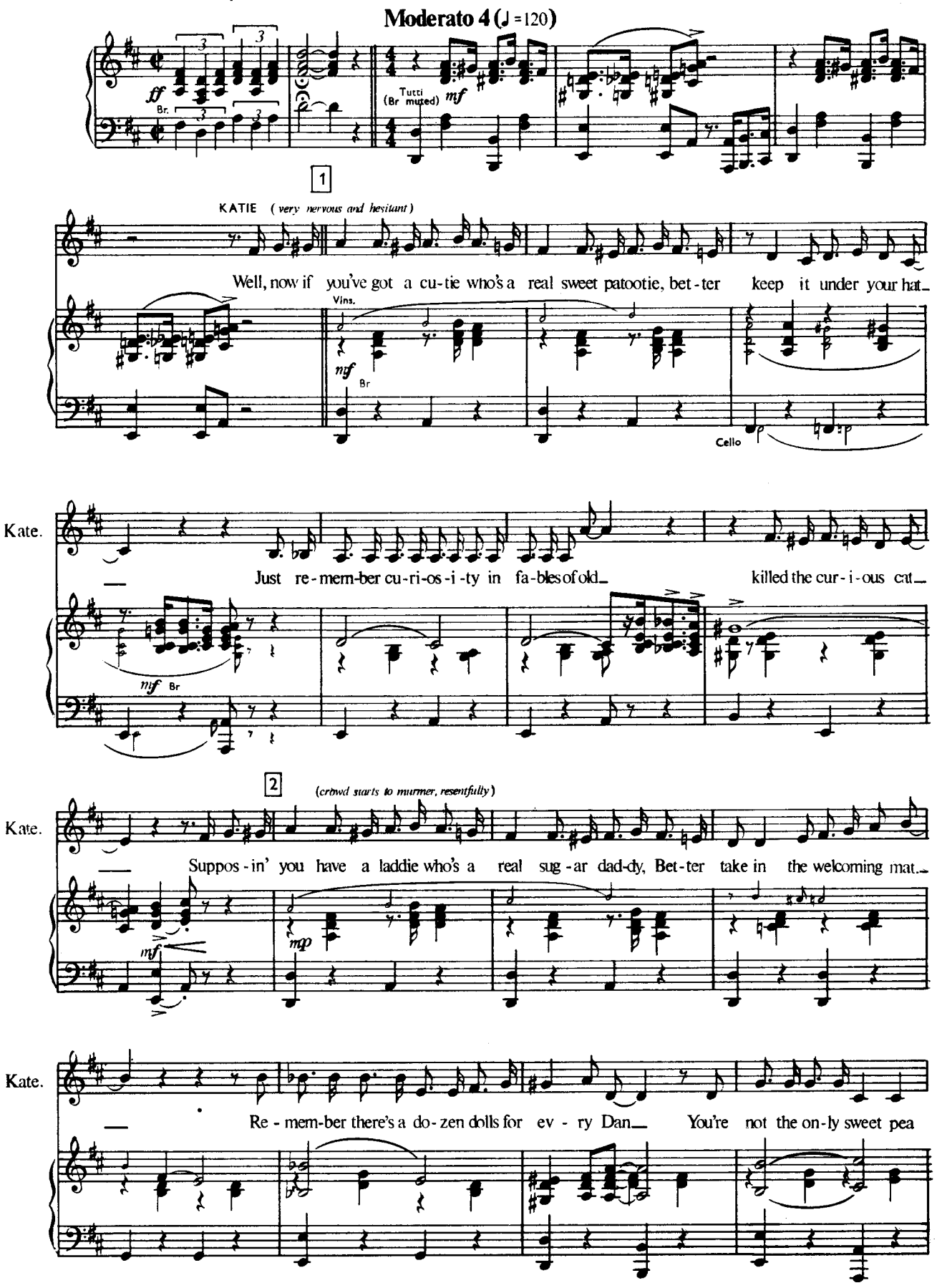

Cal.
See - gar stores, re - vol - ving doors. They got new in - ven - tions com - in' –
Cho.
Ah
Stgs. Saxes.
ritard.
13
'stead of out - door... in - door plumb-in'! Just blew in from the Win - dy Ci - ty. The
Ah
Win - dy Ci - - ty.
13
Saxes. W.W.
mp
a tempo
Stgs.
Win - dy Ci - ty is migh - ty pret-ty but they ain't got what we got.
Win - - dy Ci - - - ty
Br.
Saxes.

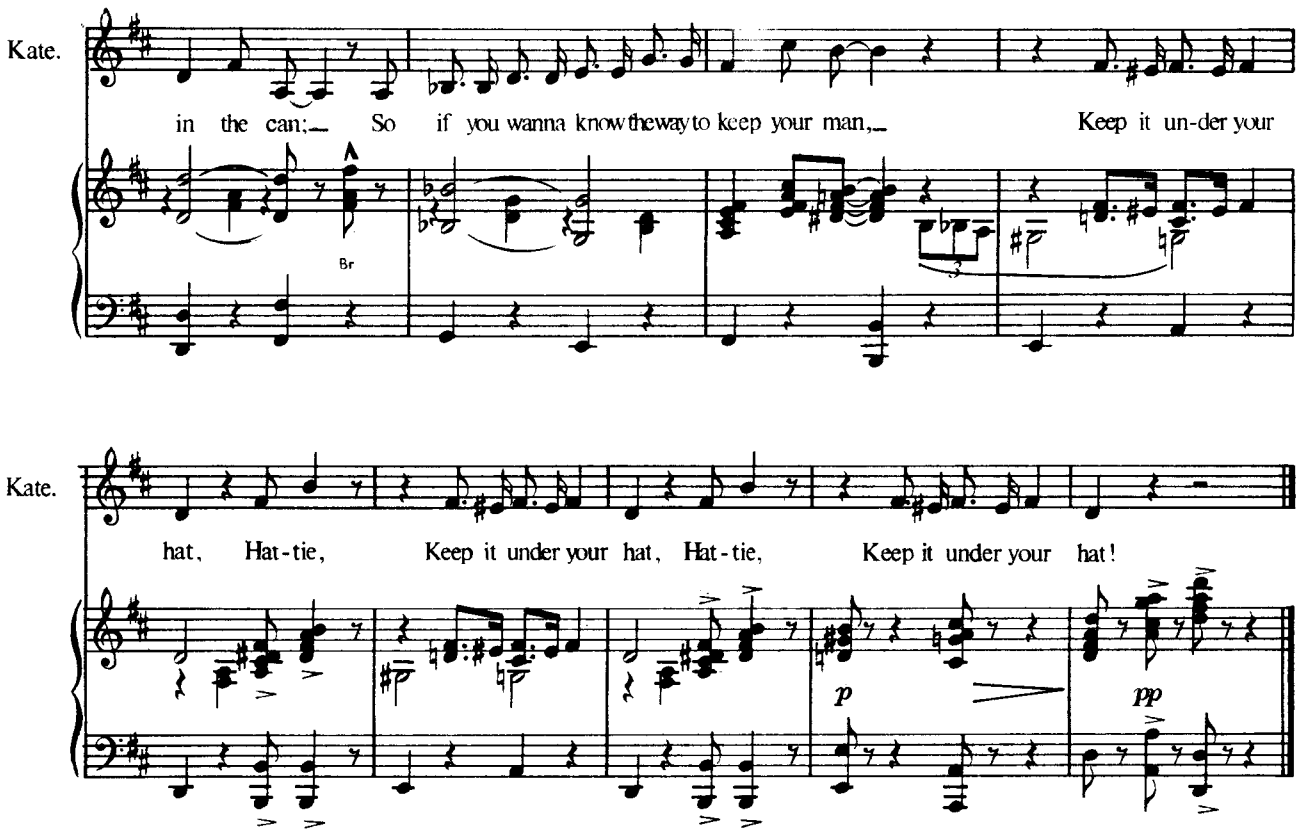

Cal.
I'm tell - in' ya boys! I ain't a - swap - pin' half of Dead-wood for the
Cho.
I'm tell - in' ya boys! I ain't a - swap - pin' half of Dead-wood for the
mf
Cal.
whole of Il - - - - - li - - - - - - -
Cho.
whole of Il - - - - - li - - - - - - -
f Tutti
cresc.
Cal.
- nois! Yeow!
Cho.
- nois! Yeow!
ff
sffz

Nº 13 KEEP IT UNDER YOUR HAT

(KATIE)

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

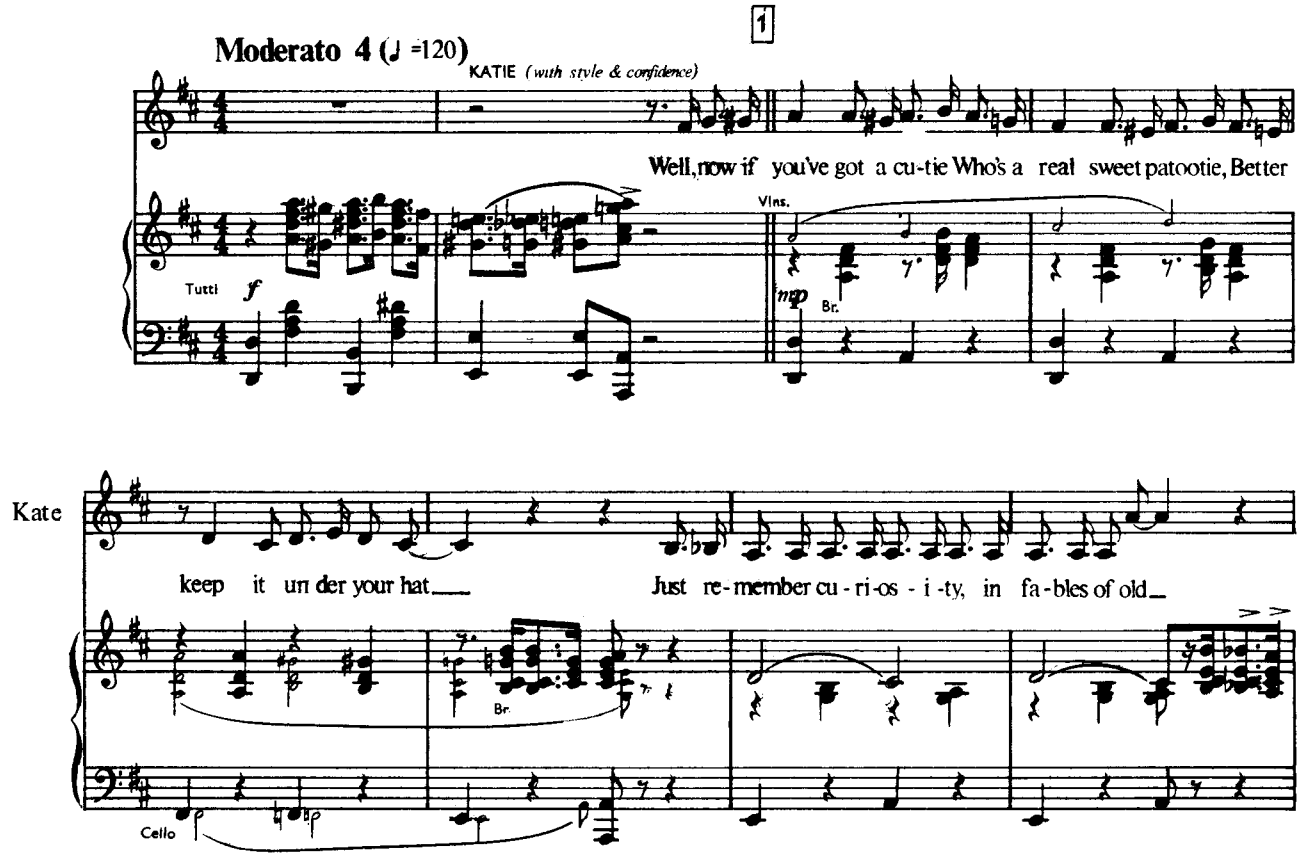


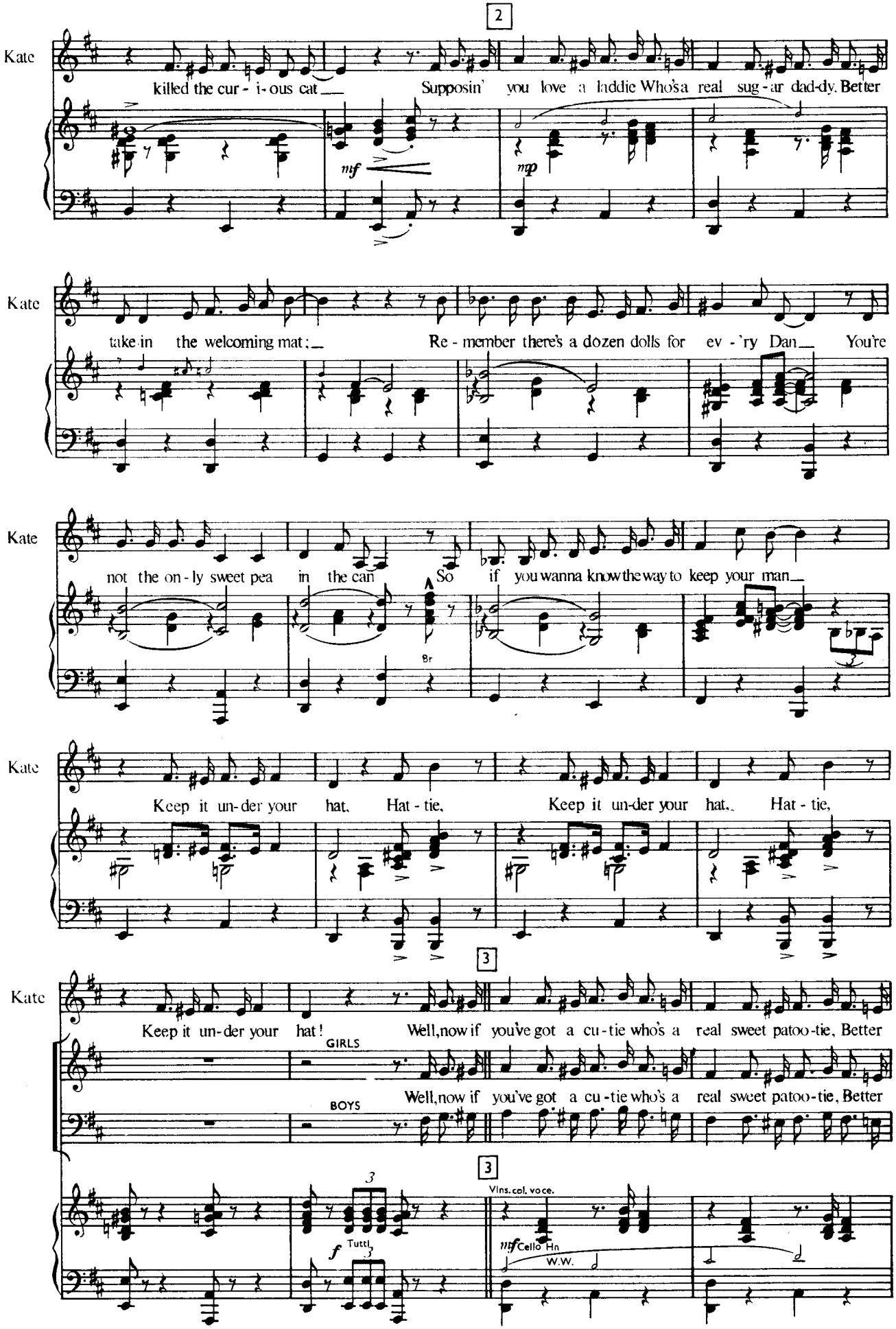


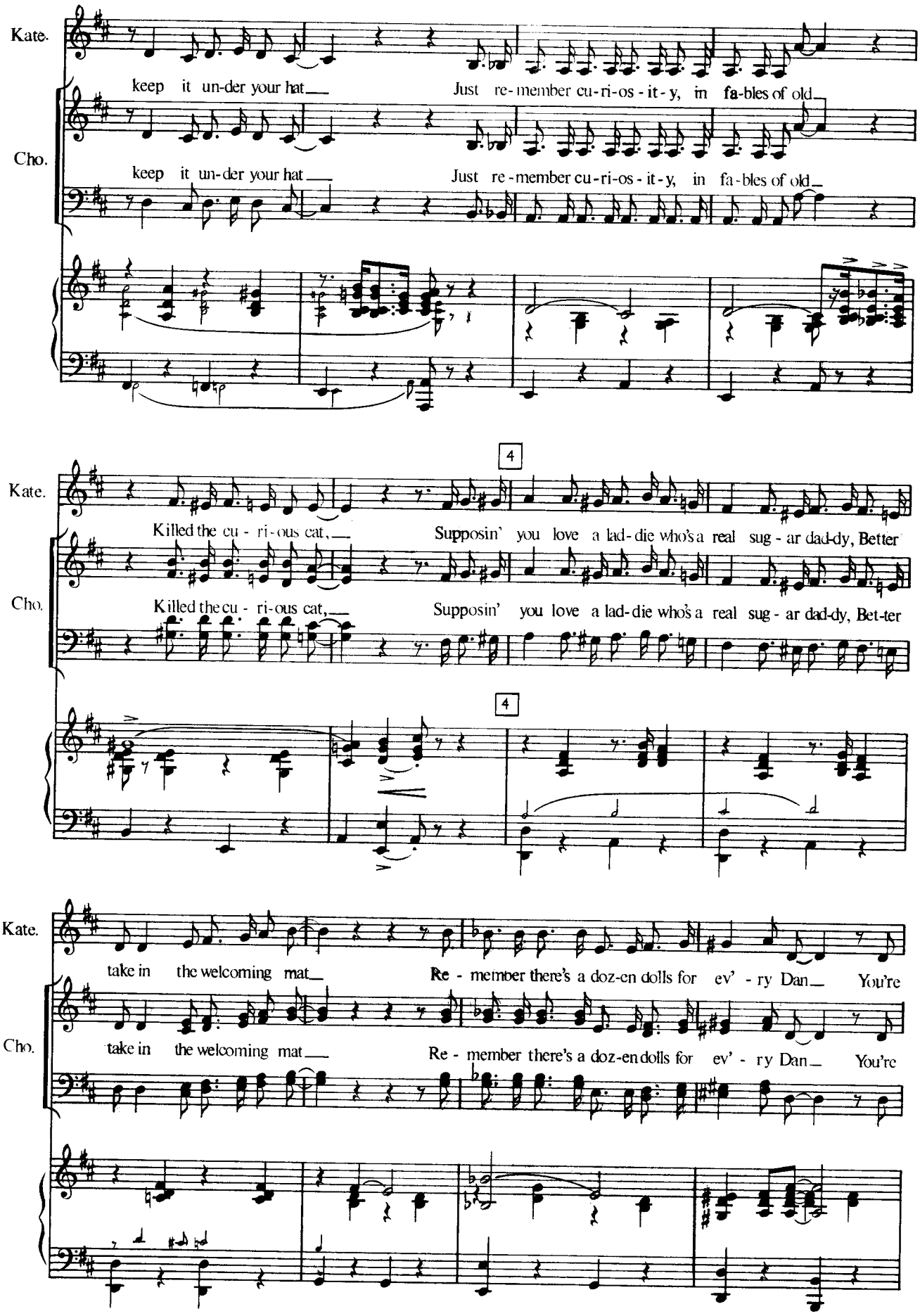
Nº 14 REPRISE: KEEP IT UNDER YOUR HAT

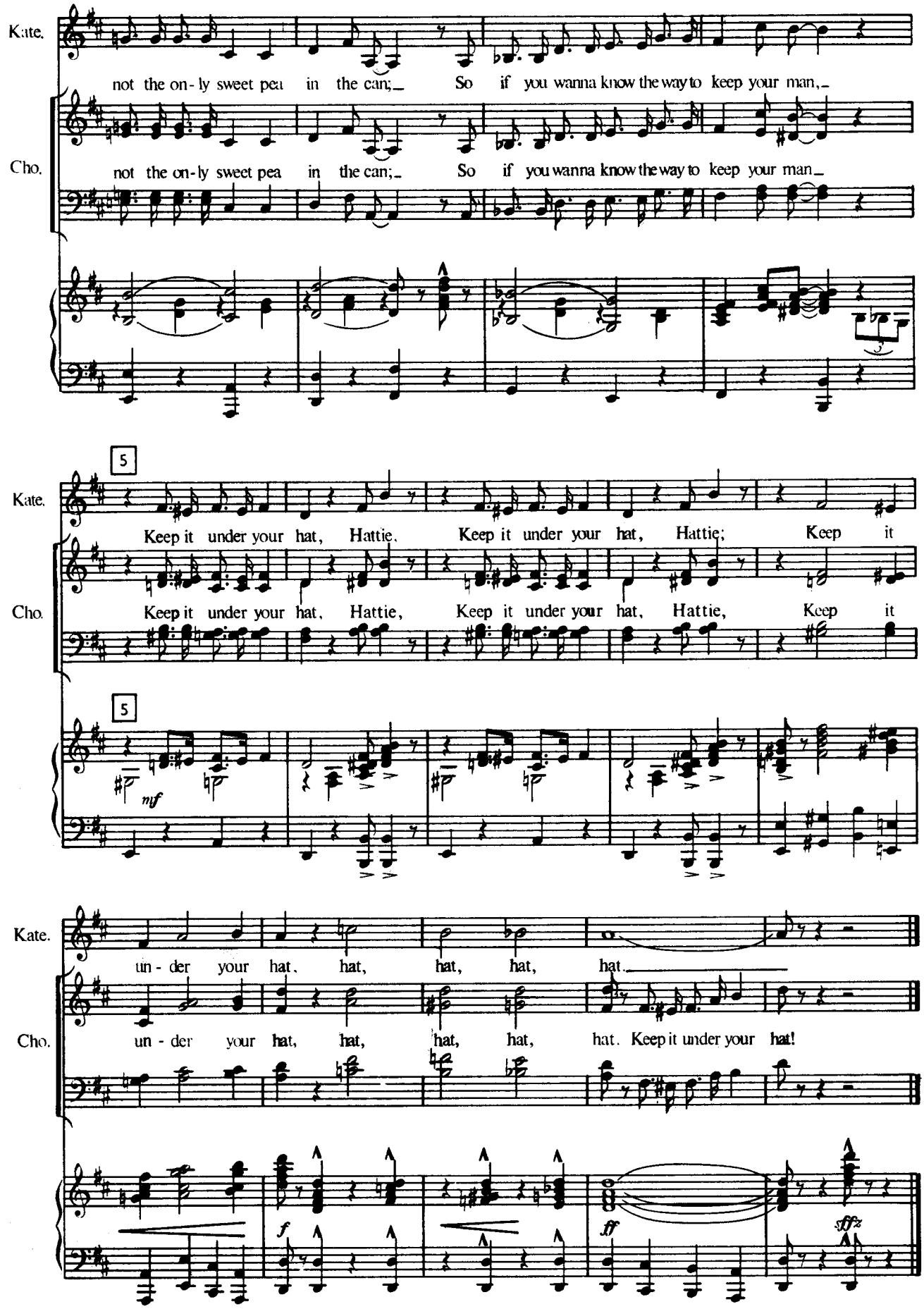
(KATIE & CHORUS)

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




2
Kate
killed the cur - i - ous cat
Supposin' you love a laddie Who's a real sug - ar dad-dy. 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,
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
Well, now if you've got a cu - tie who's a real sweet patoo - tie, Better
BOYS
3
3
Vlns. col. voce.
f Tutti
mf Cello Hn
W.W.

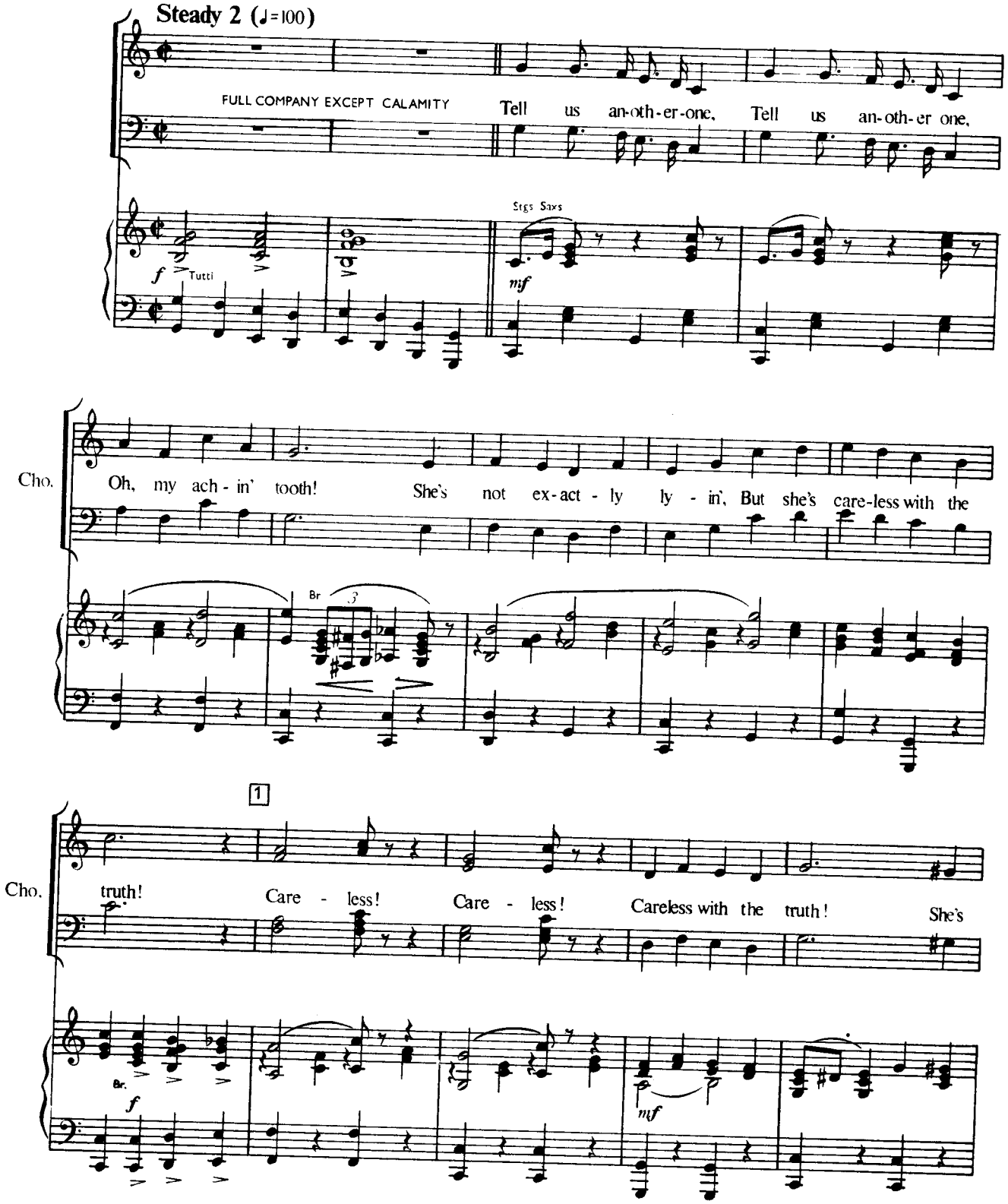

Kate.
keep it un-der your hat
Just re-member cu-ri-os-it-y, in fa-bles of old
Cho.
keep it un-der your hat
Just re-member cu-ri-os-it-y, in fa-bles of old
4
Kate.
Killed the cu-ri-ous cat,
Supposin' you love a lad-die who's a real sug-ar dad-dy, Better
Cho.
Killed the cu-ri-ous cat,
Supposin' you love a lad-die who's a real sug-ar dad-dy, Bet-ter
4
Kate.
take in the welcoming mat
Re-member there's a doz-en dolls for ev'-ry Dan
You're
Cho.
take in the welcoming mat
Re-member there's a doz-en dolls for ev'-ry Dan
You're

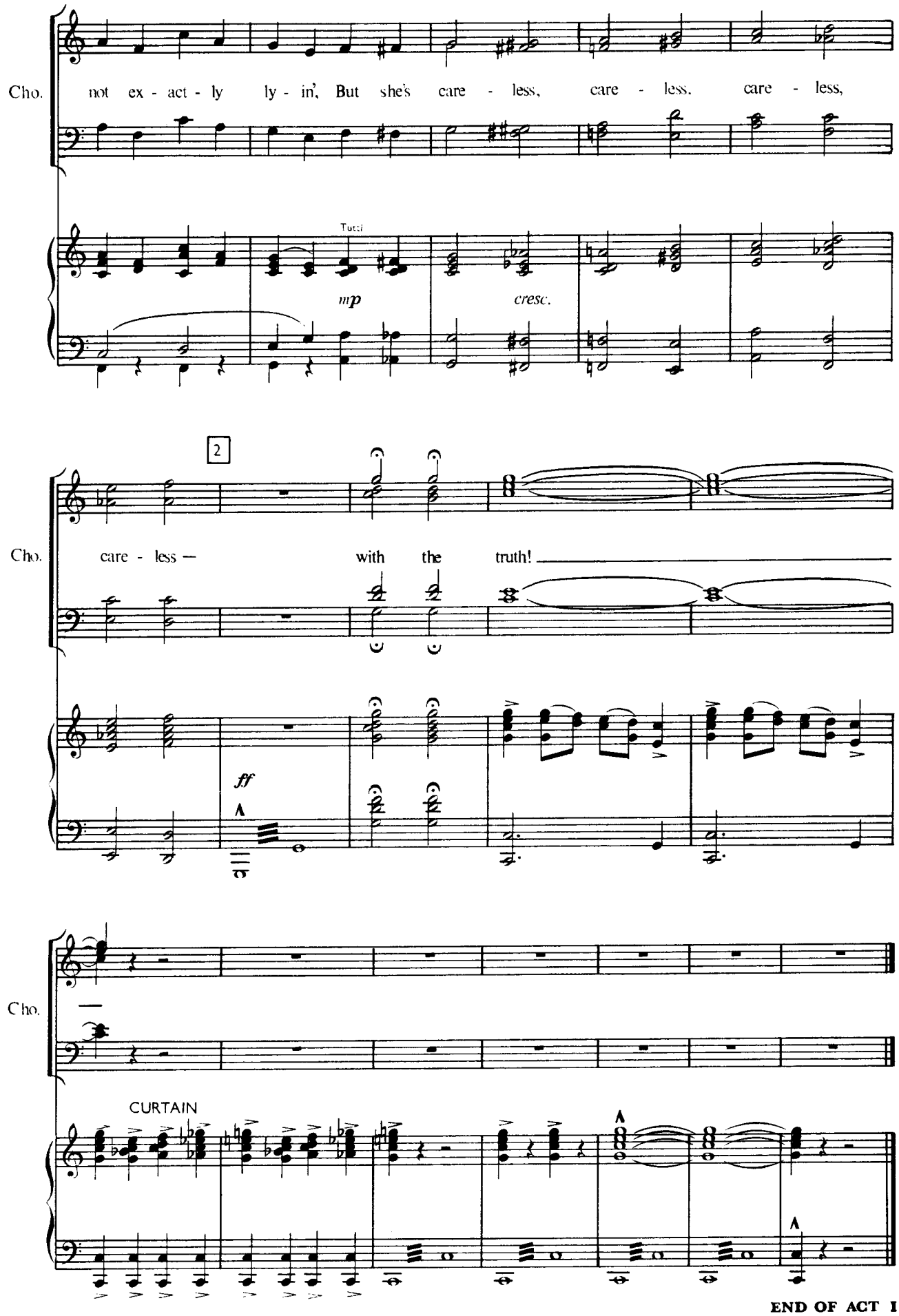

Kate.
not the on-ly sweet pea in the can;_ So if you wanna know the way to keep your man,_
Cho.
not the on-ly sweet pea in the can;_ So if you wanna know the way to keep your man_
5
Kate.
Keep it under your hat, Hattie. Keep it under your hat, Hattie; Keep it
Cho.
Keep it under your hat, Hattie, Keep it under your hat, Hattie, Keep it
5
nf
Kate.
un - der your hat, hat, hat, hat, hat.
Cho.
un - der your hat, hat, hat, hat, hat. Keep it under your hat!
f
ff
fff

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)

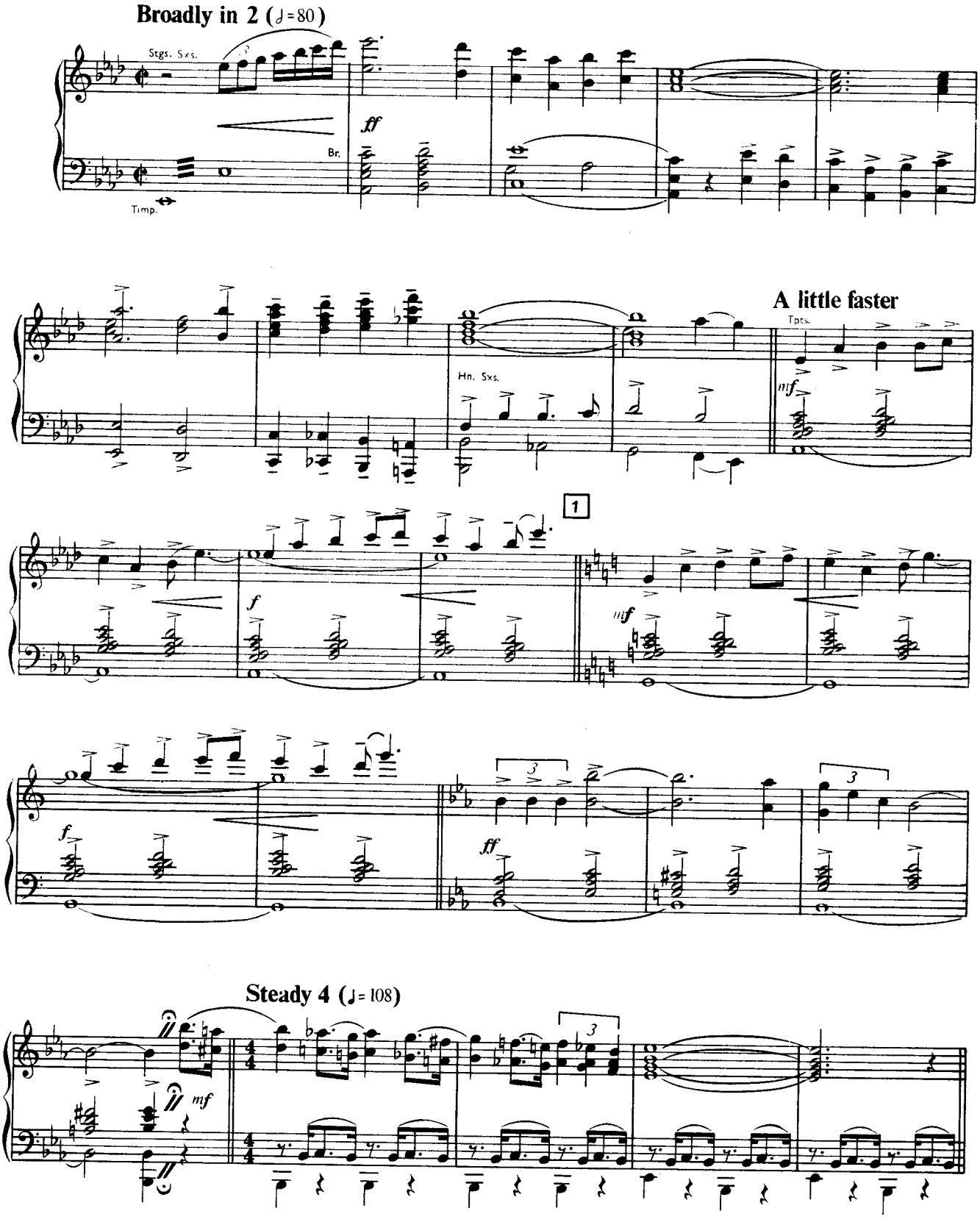


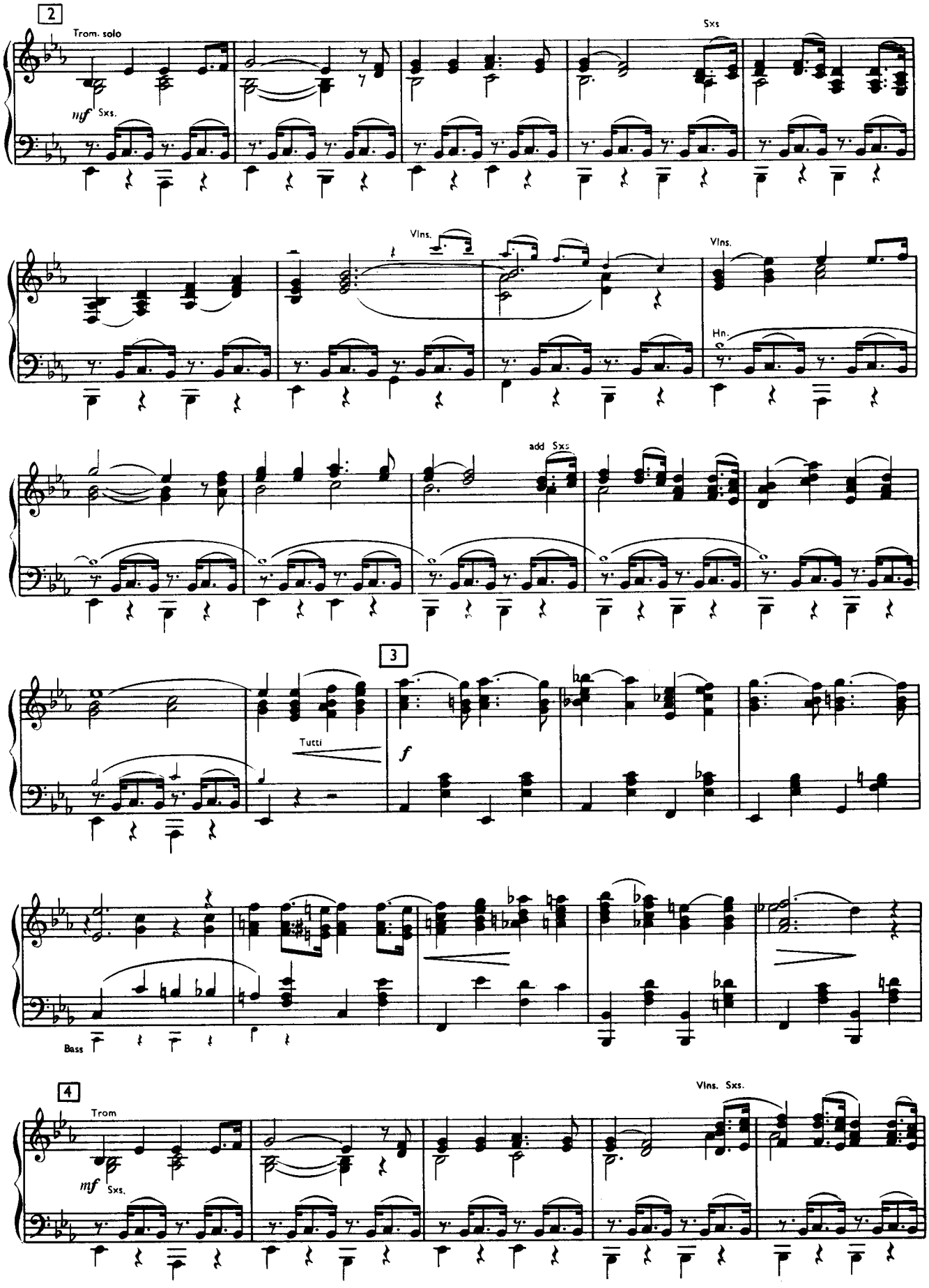

Cho.
not ex - act - ly ly - in', But she's care - less, care - less. care - less,
Tutti
mp
cresc.
2
Cho.
care - less — with the truth!
ff
Cho.
CURTAIN

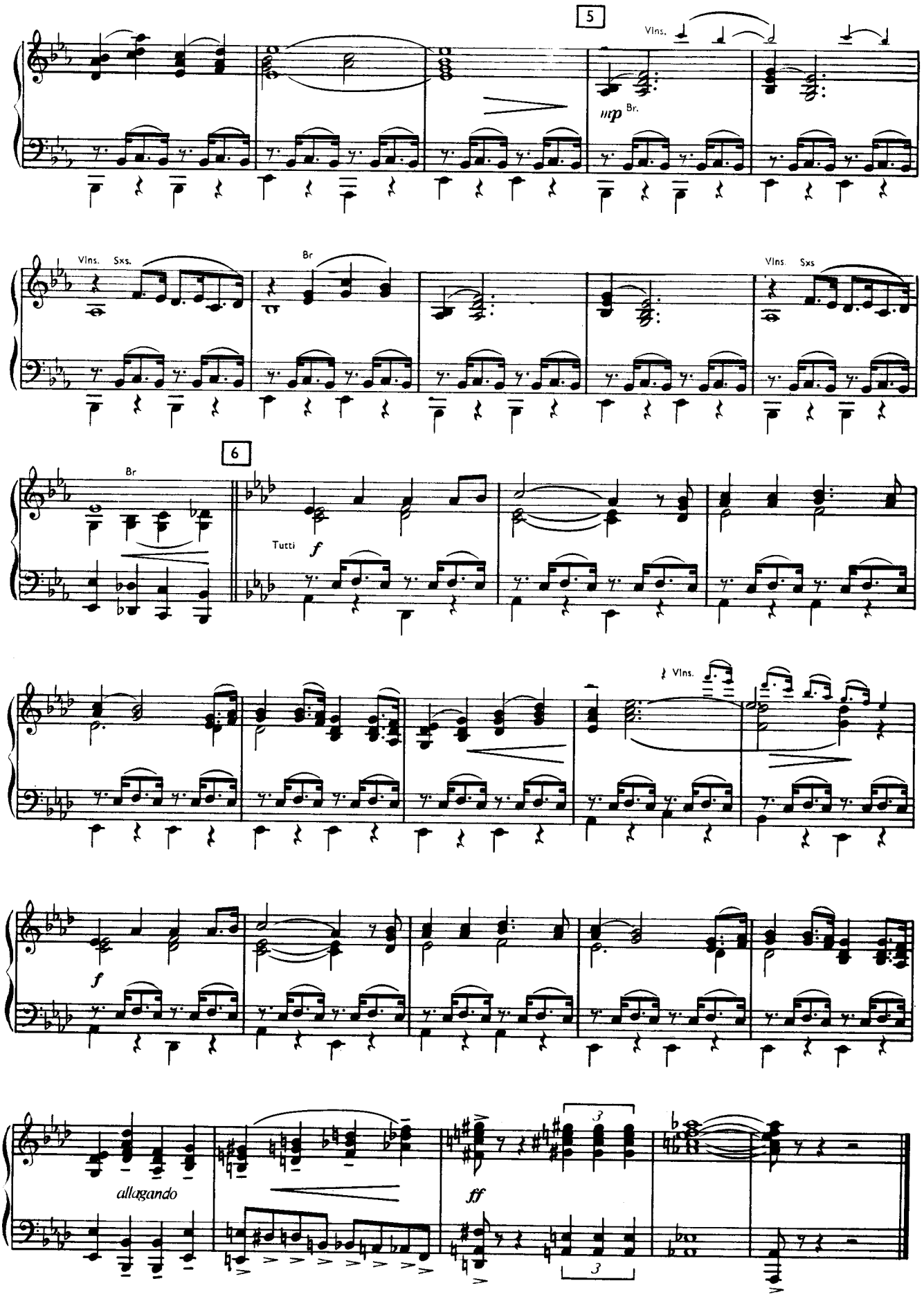
END OF ACT I

Nº 16

ENTR'ACTE

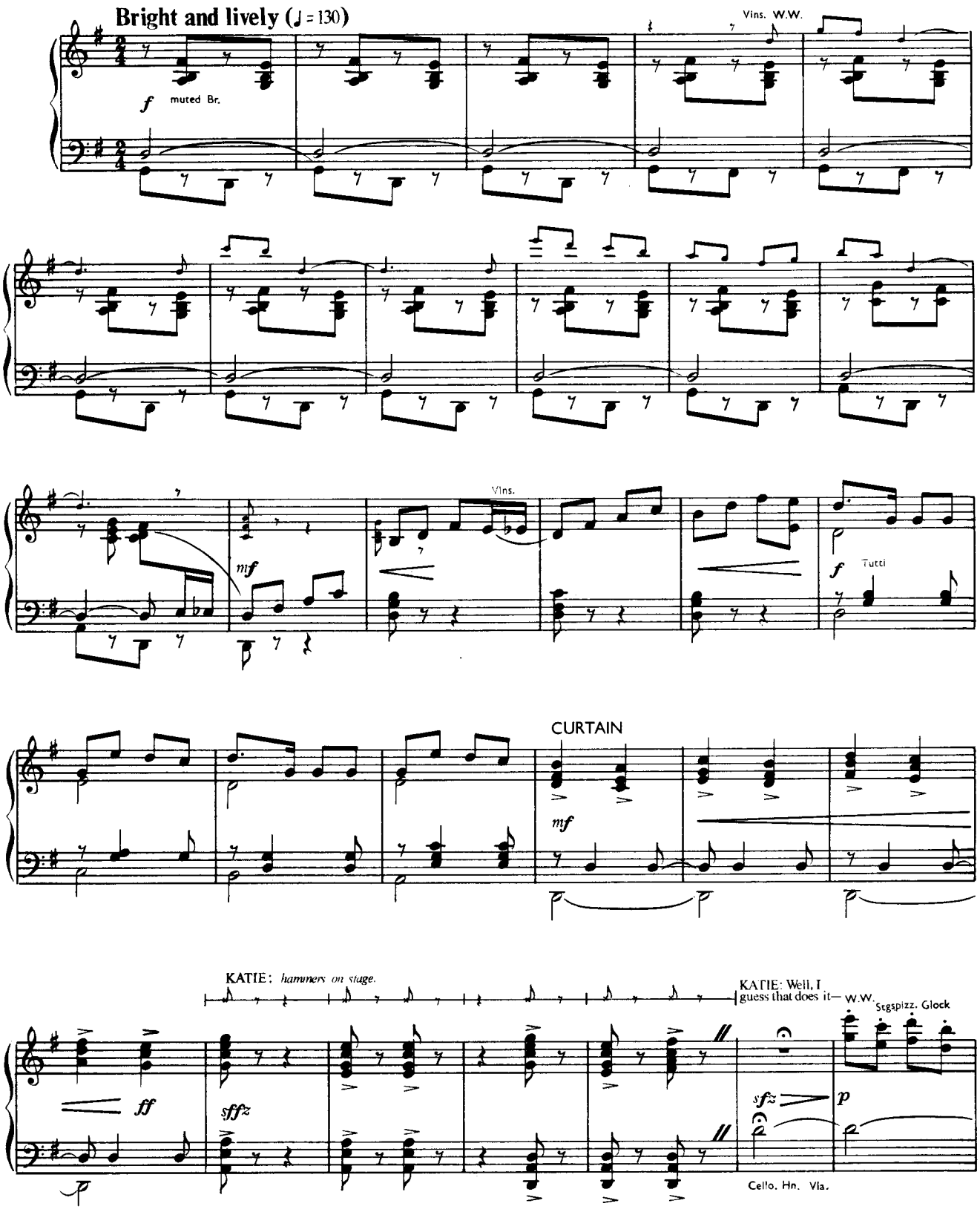


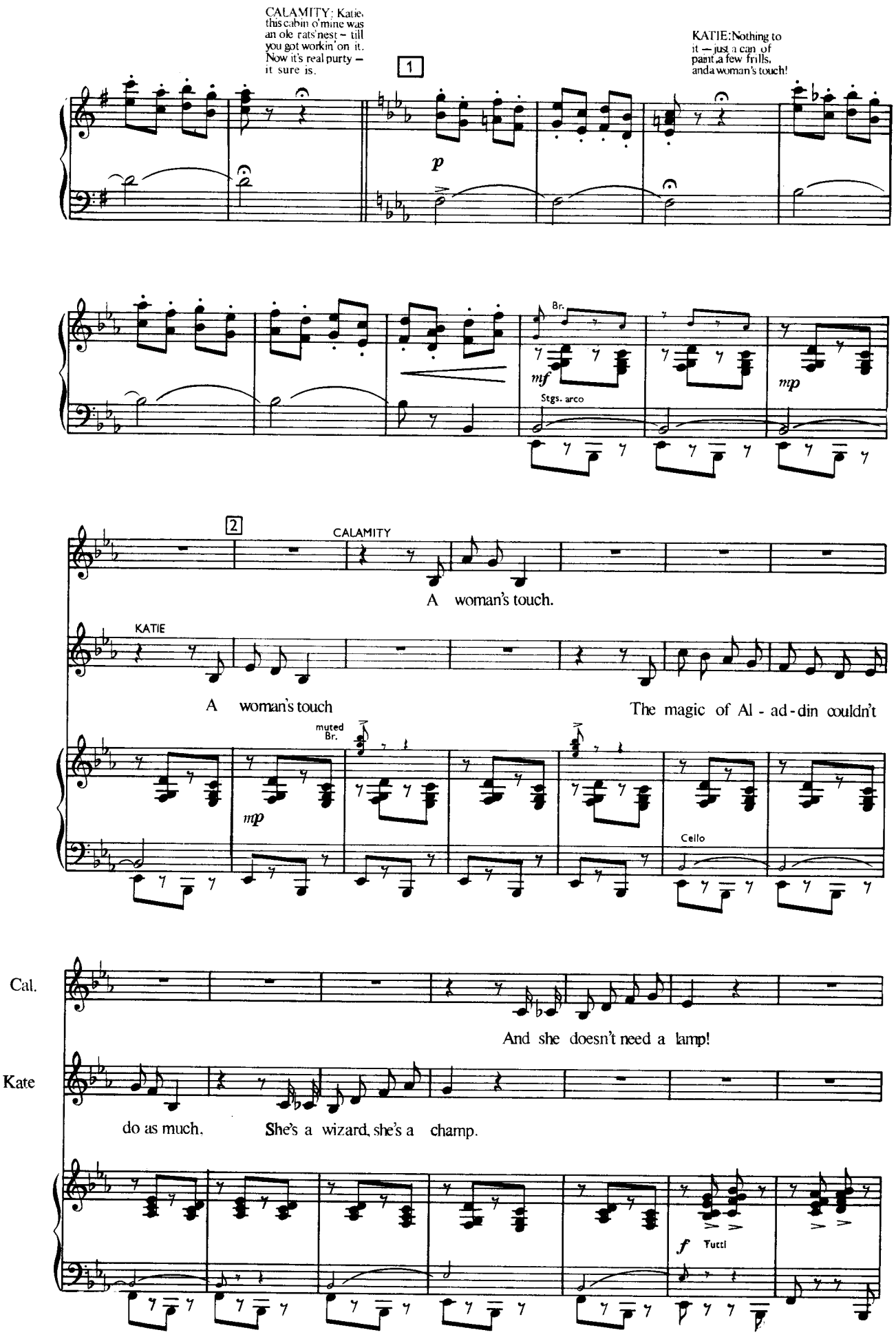

2
Trom. solo
mf Sxs.
Sxs
Vlns.
Vlns.
Hn.
add Sxs
3
Tutti
f
Bass
4
Trom
mf Sxs.
Vlns. Sxs.

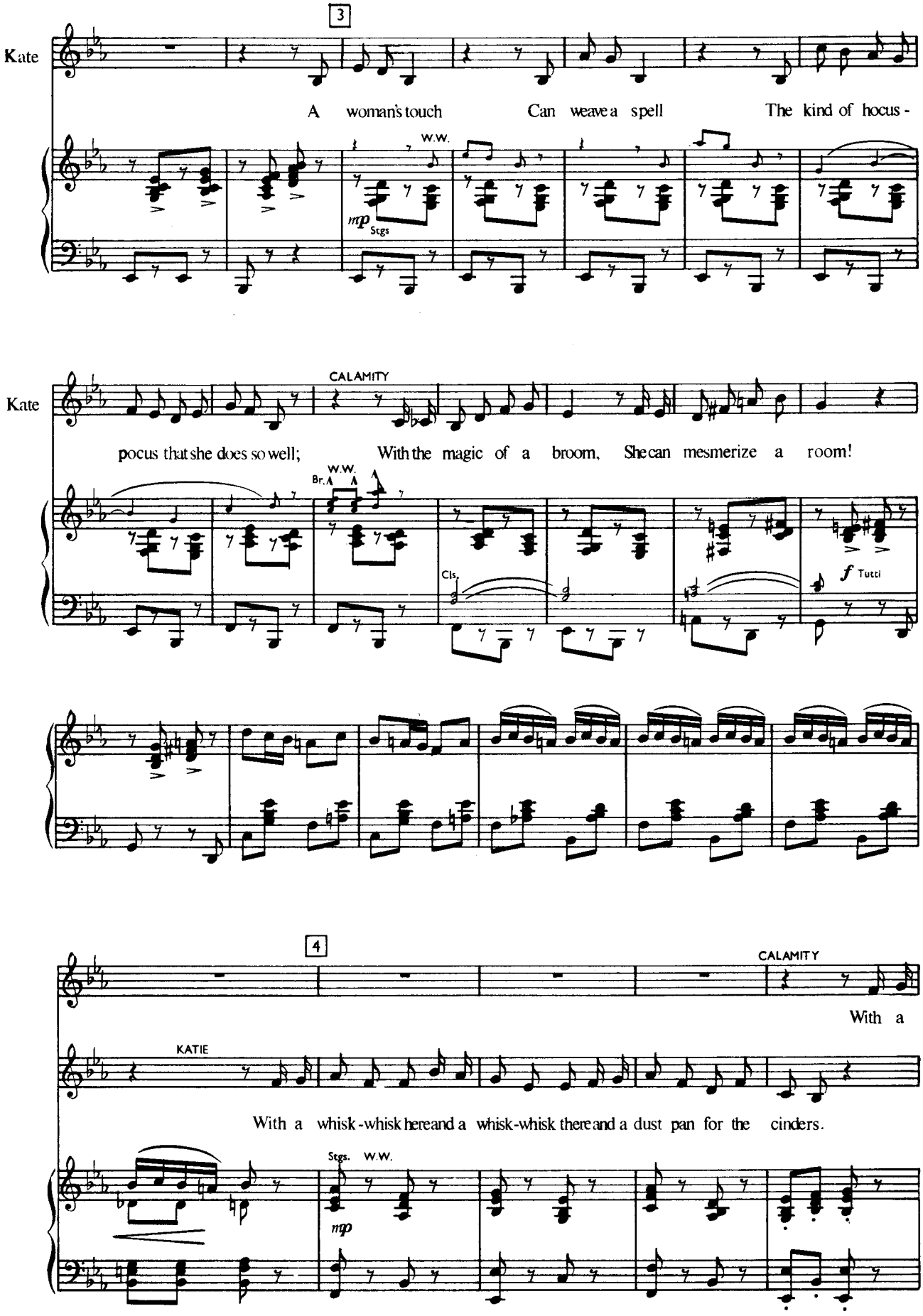

5
Vlns.
mp Br.
Vlns. Sxs.
Br
Vlns. Sxs
6
Br
Tutti
f
Vlns.
f
allagando
ff
3
3

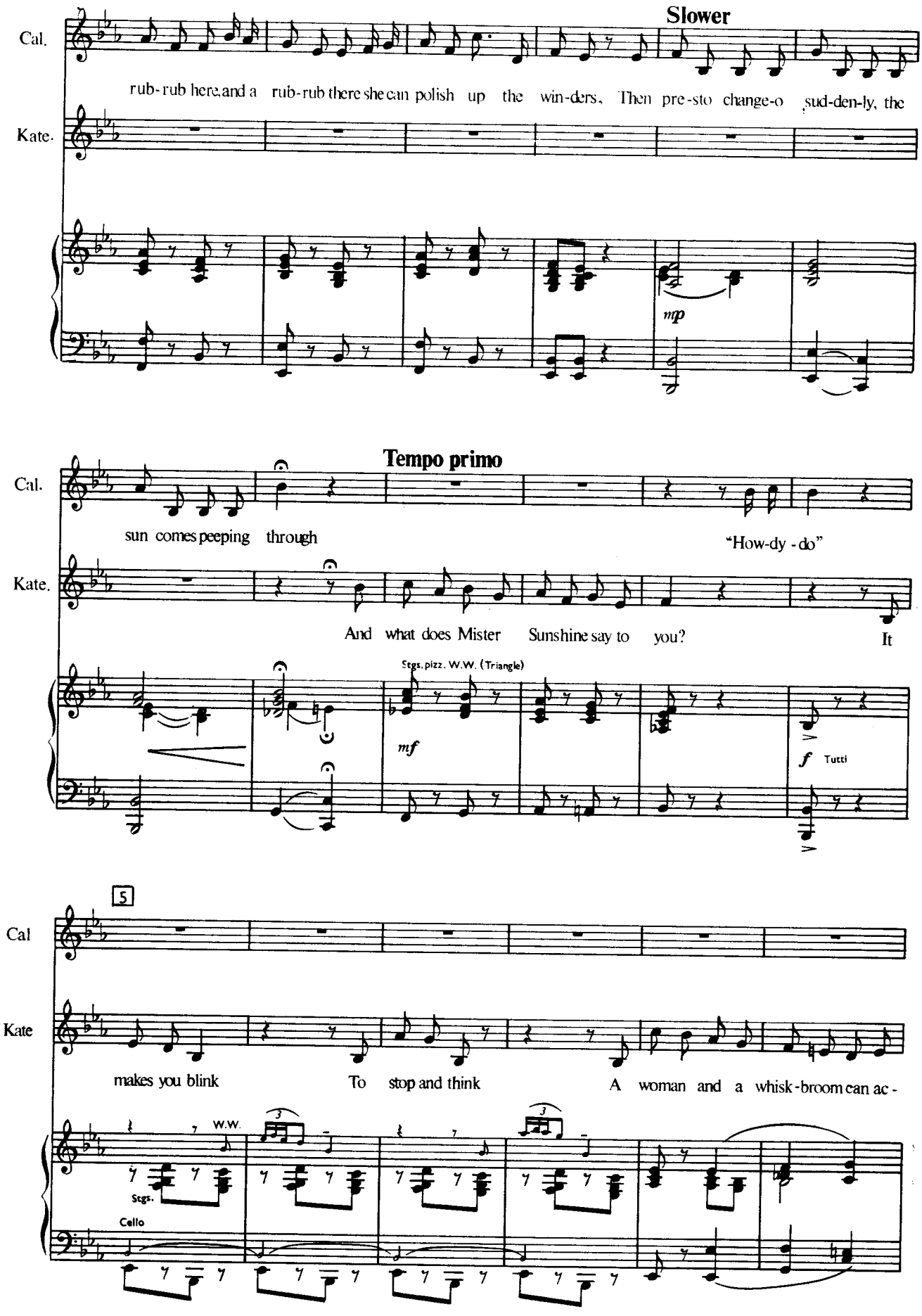
Nº 17

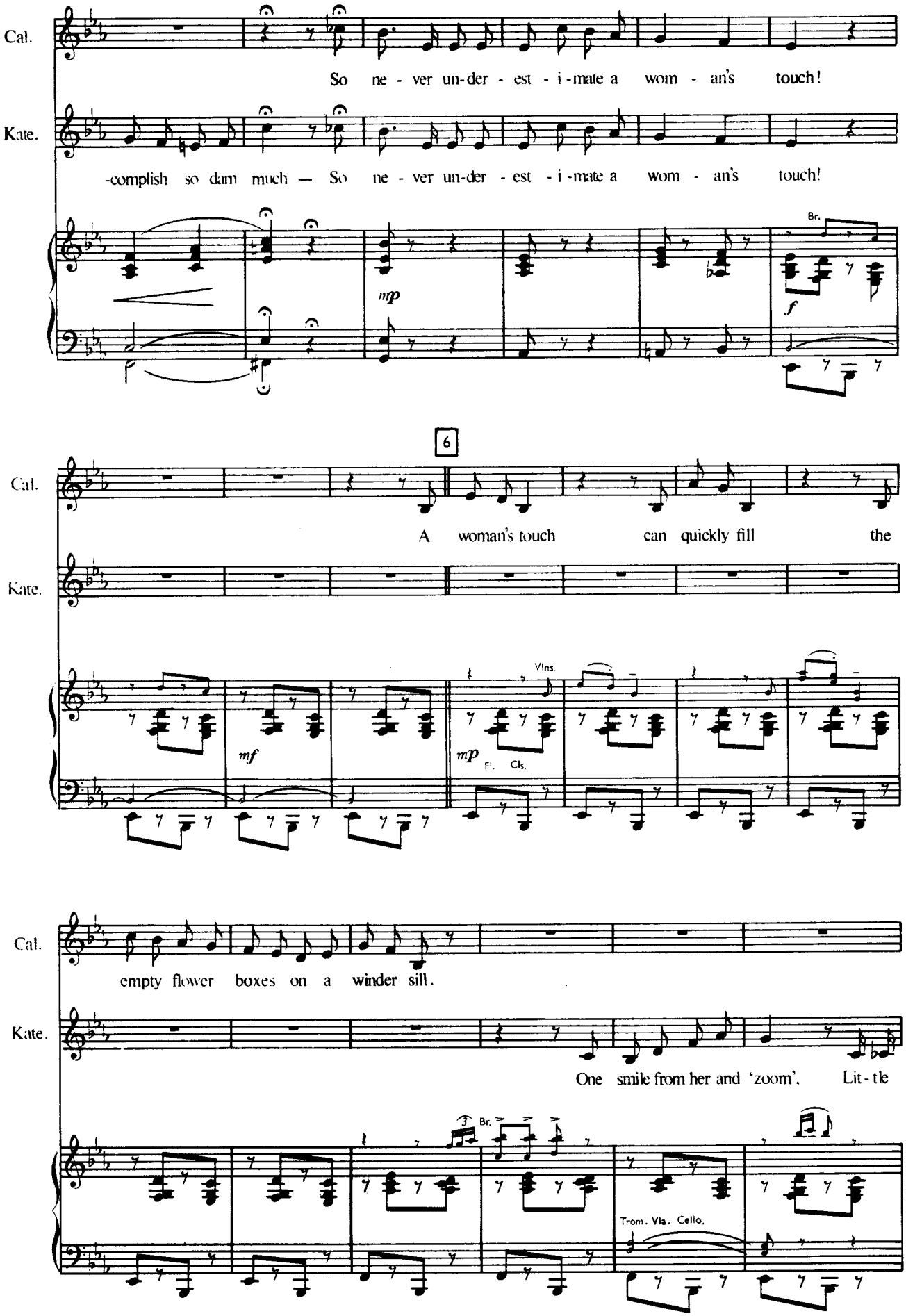
ACT II
OPENING ACT II
A WOMAN'S TOUCH
(CALAMITY & KATIE)

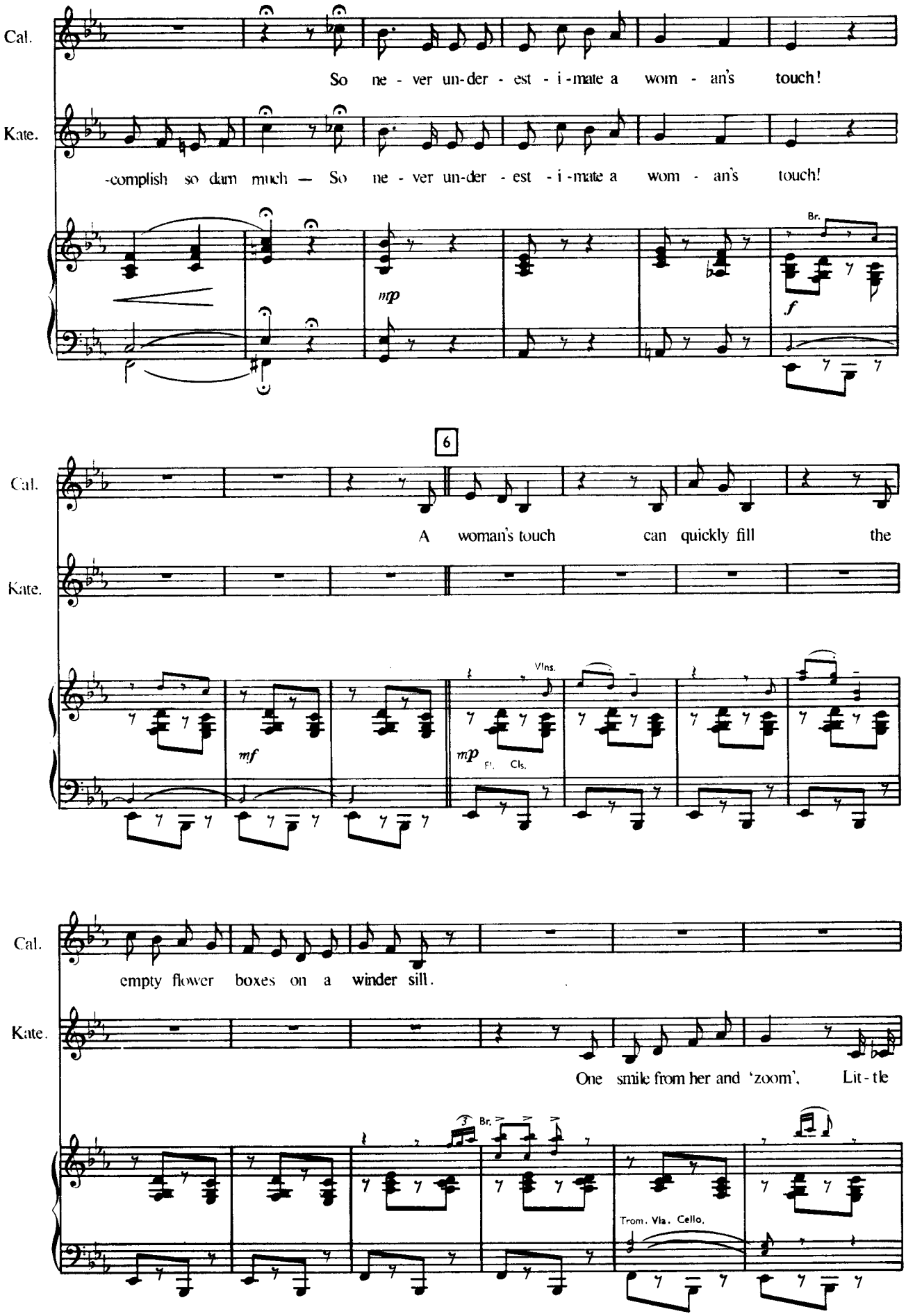


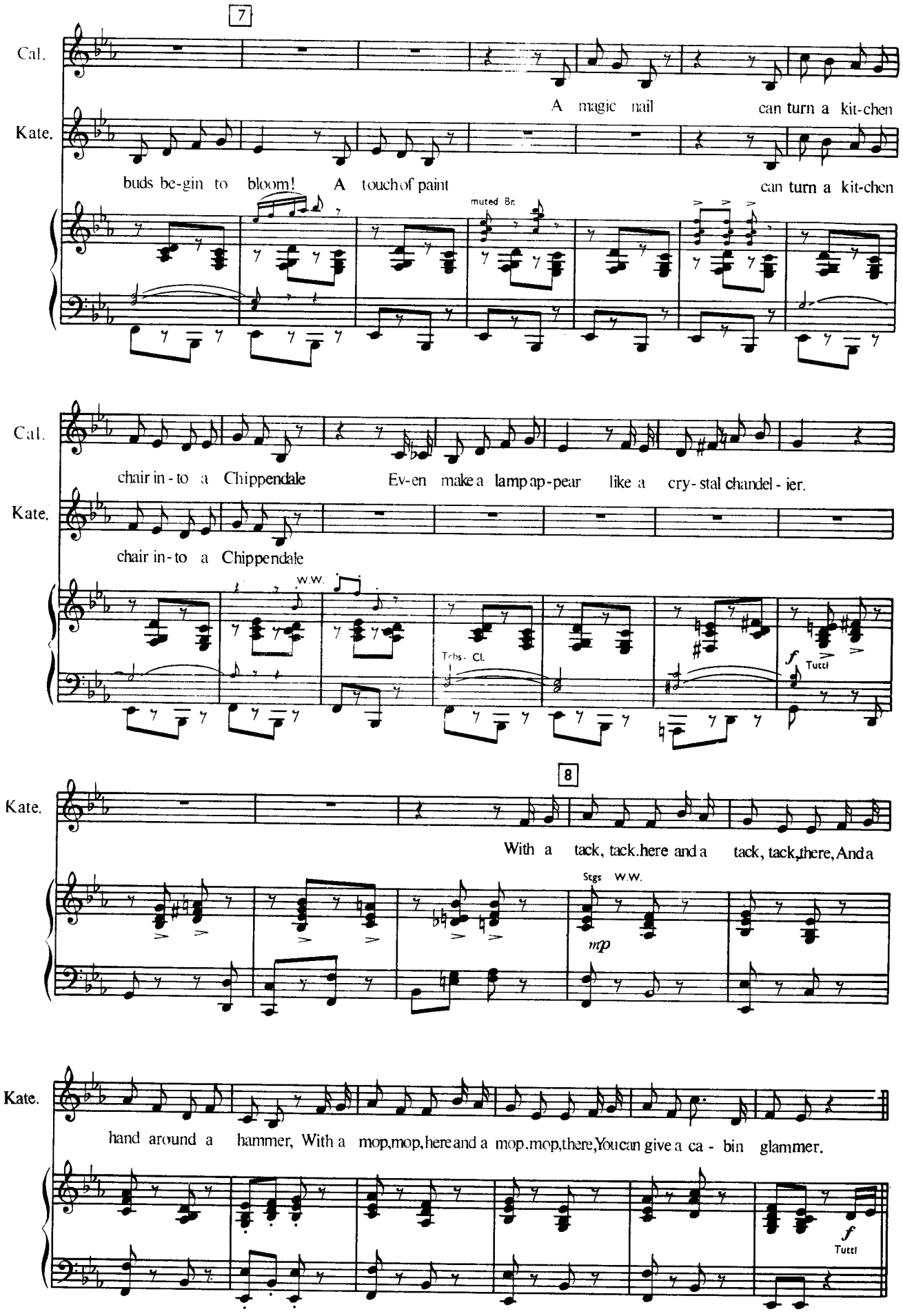

CALAMITY: Katie, this cabin o'mine was an ole rats nest – till you got workin' on it. Now it's real purty – it sure is.
KATIE: Nothing to it – just a can of paint, a few frills, and a woman's touch!
1
p
Br.
mf
Stgs. arco
mp
2
CALAMITY
A woman's touch.
KATIE
A woman's touch
The magic of Al - ad - din couldn't
muted Br.
mp
Cello
Cal.
And she doesn't need a lamp!
Kate
do as much.
She's a wizard, she's a champ.
f
Tutti

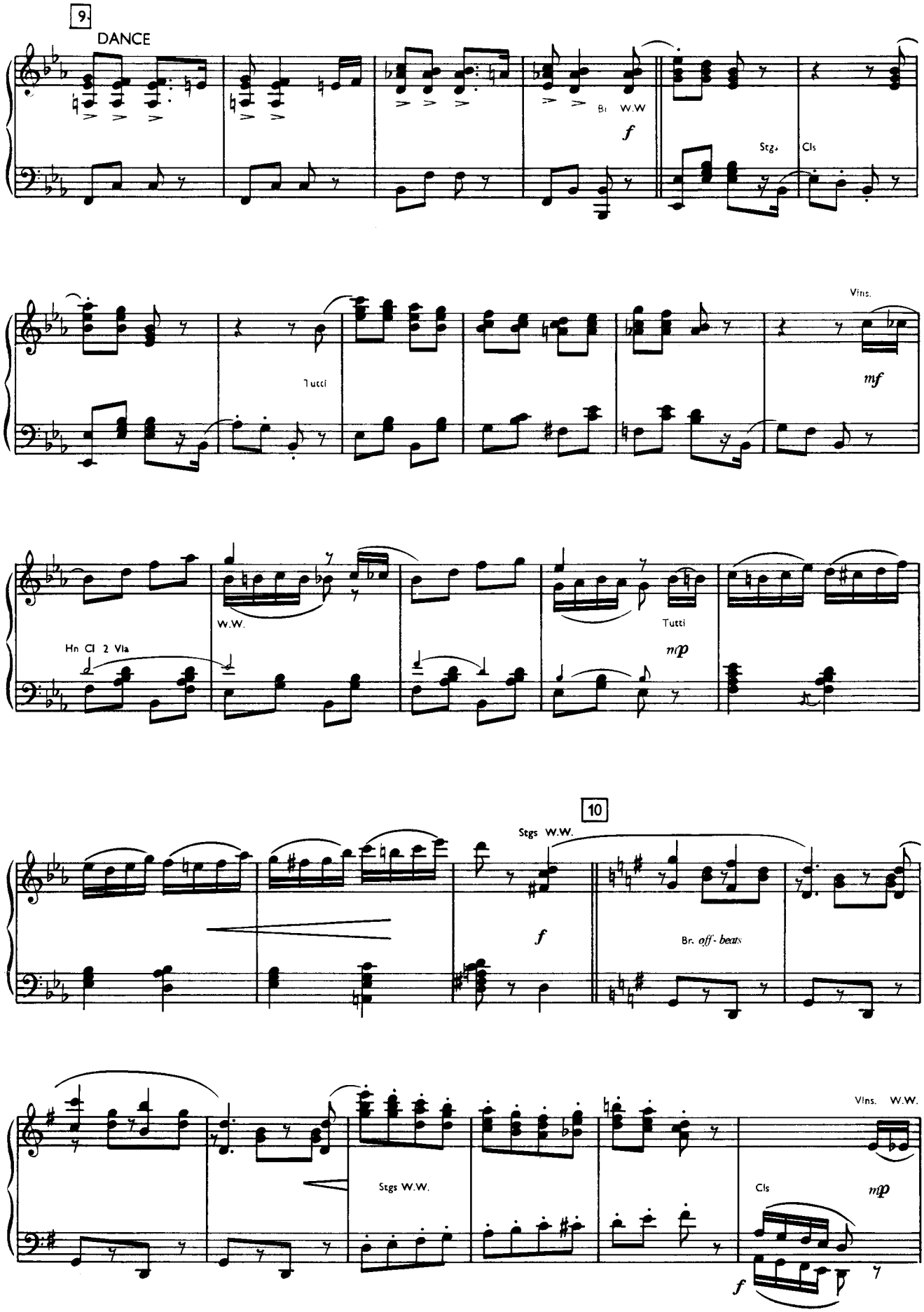

3
Kate
A woman's touch Can weave a spell The kind of hocus -
W.W.
mp Stgs
CALAMITY
Kate
pocus that she does so well; With the magic of a broom, She can mesmerize a room!
W.W.
Br. A A
Cls.
f Tutti
4
CALAMITY
With a
KATIE
With a whisk-whisk here and a whisk-whisk there and a dust pan for the cinders.
Stgs. W.W.
mp

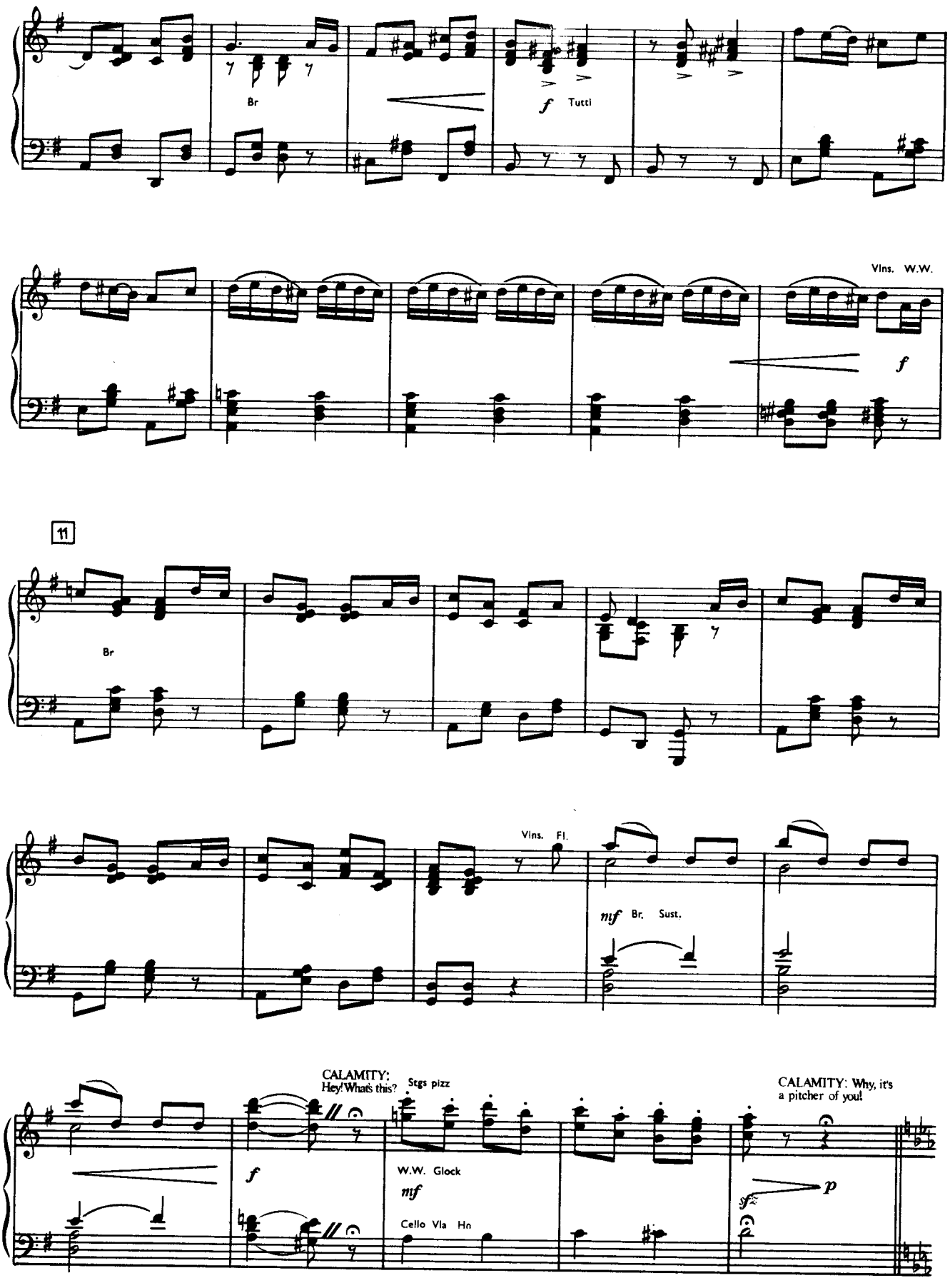

Slower
Cal.
rub-rub here, and a rub-rub there she can polish up the win-ders. Then pre-sto change-o sud-den-ly, the
Kate.
mp
Tempo primo
Cal.
sun comes peeping through
"How-dy - do"
Kate.
And what does Mister Sunshine say to you?
It
Stgs. pizz. W.W. (Triangle)
mf
f Tutti
5
Cal
Kate
makes you blink
To stop and think
A woman and a whisk-broom can ac -
W.W.
Stgs.
Cello

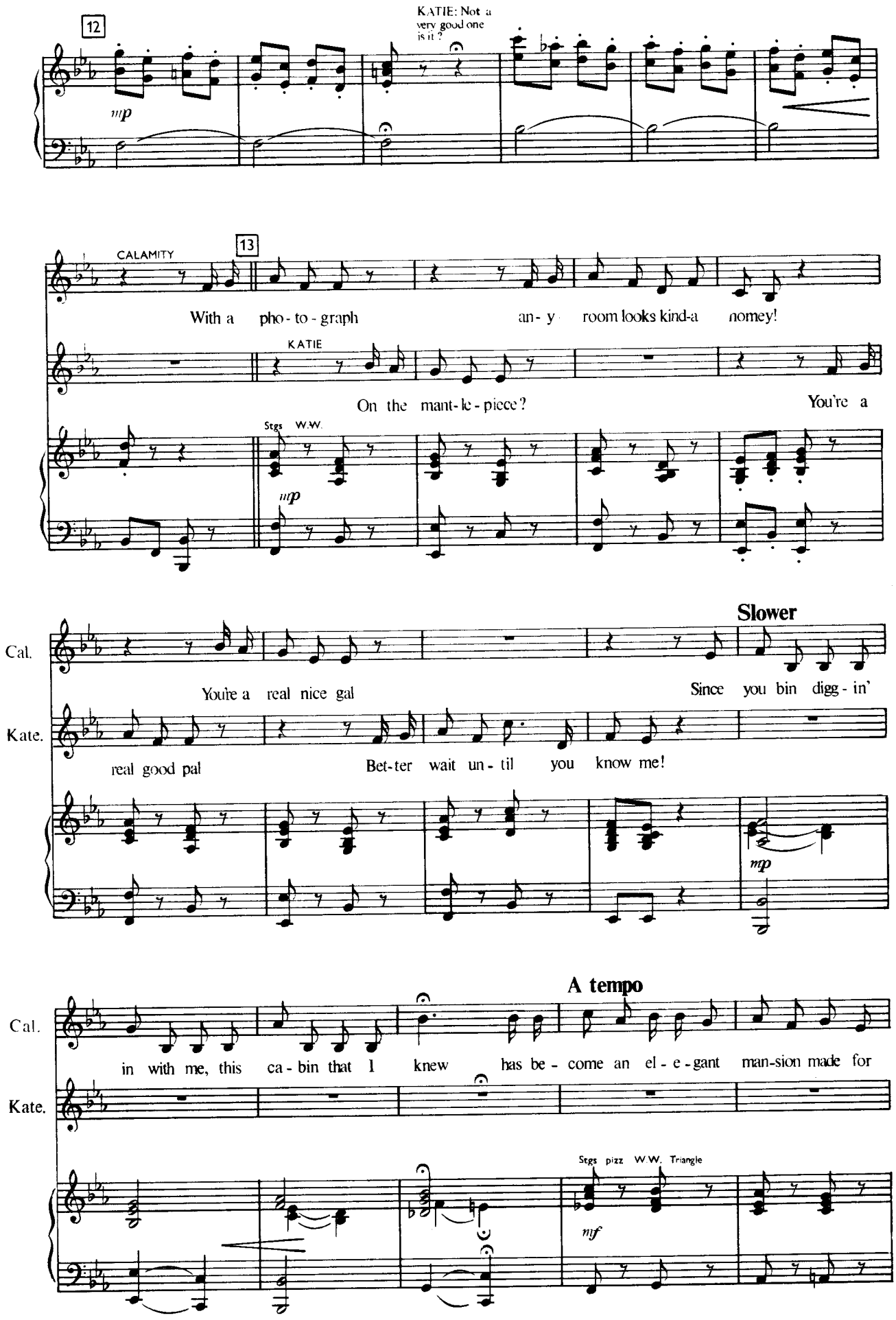

Cal.
So ne - ver un-der - est - i-mate a wom - an's touch!
Kate.
-complish so dam much — So ne - ver un-der - est - i-mate a wom - an's touch!
mp
Br.
f
6
Cal.
A woman's touch can quickly fill the
Kate.
mf
Vlns.
mp
Fl. Cls.
Cal.
empty flower boxes on a winder sill.
Kate.
One smile from her and 'zoom', Lit-tle
3
Br.
Trom. Vla. Cello.

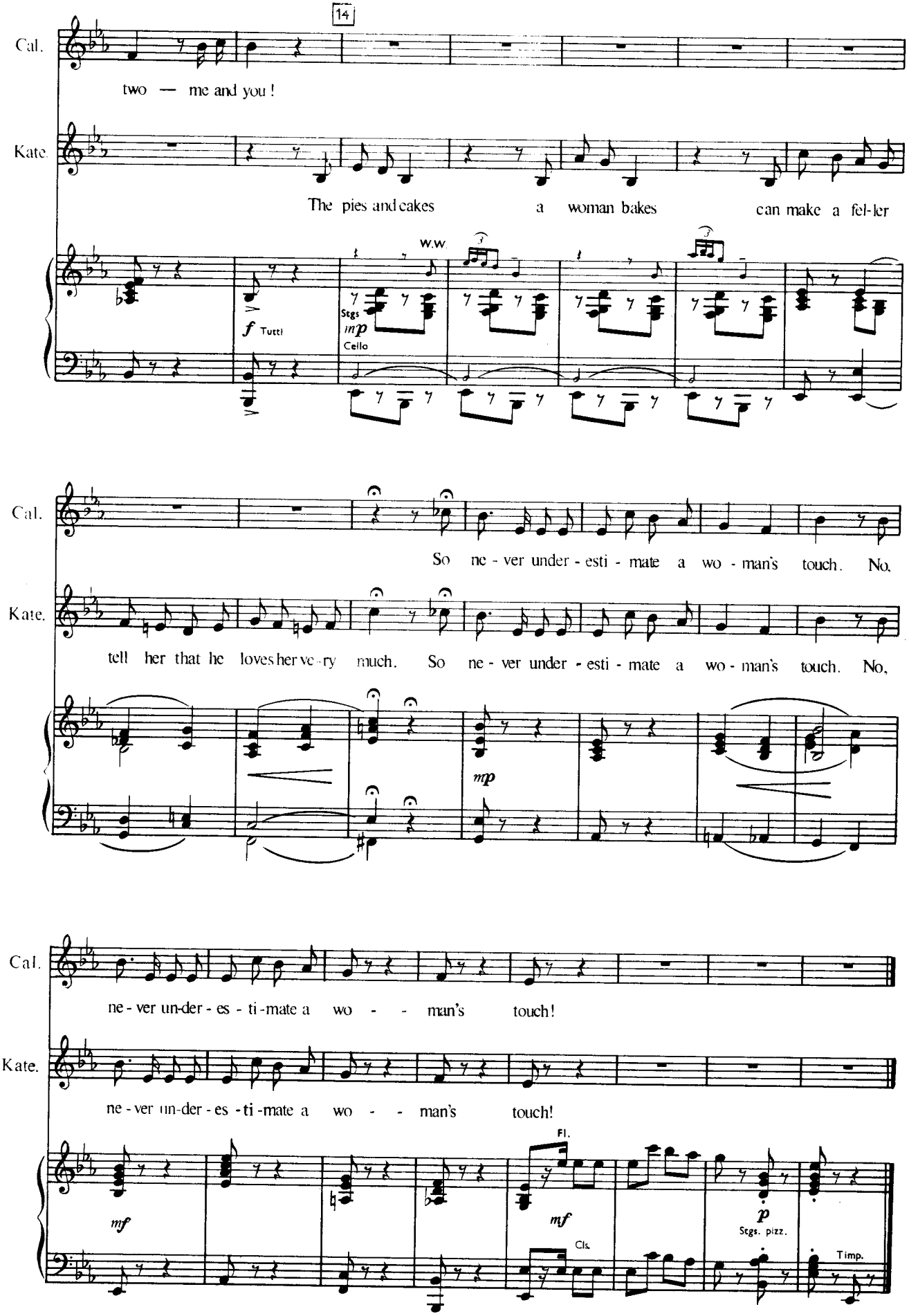

Cal.
So ne - ver un-der - est - i - mate a wom - an's touch!
Kate.
-complish so dam much — So ne - ver un-der - est - i - mate a wom - an's touch!
mp
Br.
f
6
Cal.
A woman's touch can quickly fill the
Kate.
mf
Vlns.
mp
Fl. Cls.
Cal.
empty flower boxes on a winder sill.
Kate.
One smile from her and 'zoom', Lit - tle
Br.
Trom. Vla. Cello.


7
Cal.
A magic nail can turn a kit-chen
Kate.
buds be-gin to bloom! A touch of paint can turn a kit-chen
muted Br.
Cal.
chair in-to a Chippendale Ev-en make a lamp ap-pear like a cry-stal chandel-ier.
Kate.
chair in-to a Chippendale
W.W.
Tbns. Cl.
f
Tutti
8
Kate.
With a tack, tack.here and a tack, tack,there, And a
Stgs W.W.
mp
Kate.
hand around a hammer, With a mop,mop,here and a mop.mop,there,You can give a ca-bin glammer.
f
Tutti


9.
DANCE
Bs W.W
f
Stgs
Cls
Tutti
Vlns.
mf
W.W.
Hn Cl 2 Vla
Tutti
mp
10
Stgs W.W.
f
Br. off-beats
Vlns. W.W.
Stgs W.W.
Cls
mp
f


Br
f Tutti
Vlns. W.W.
f
11
Br
Vlns. Fl.
mf Br. Sust.
CALAMITY: Hey! What's this?
Stgs pizz
f
W.W. Glock
mf
Cello Vla Hn
CALAMITY: Why, it's a pitcher of you!
p


12
KATIE: Not a very good one is it?
mp
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.
mp
Cal.
Slower
You're a real nice gal Since you bin digg - in'
Kate.
real good pal Bet-ter wait un - til you know me!
mp
Cal.
A tempo
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
mf

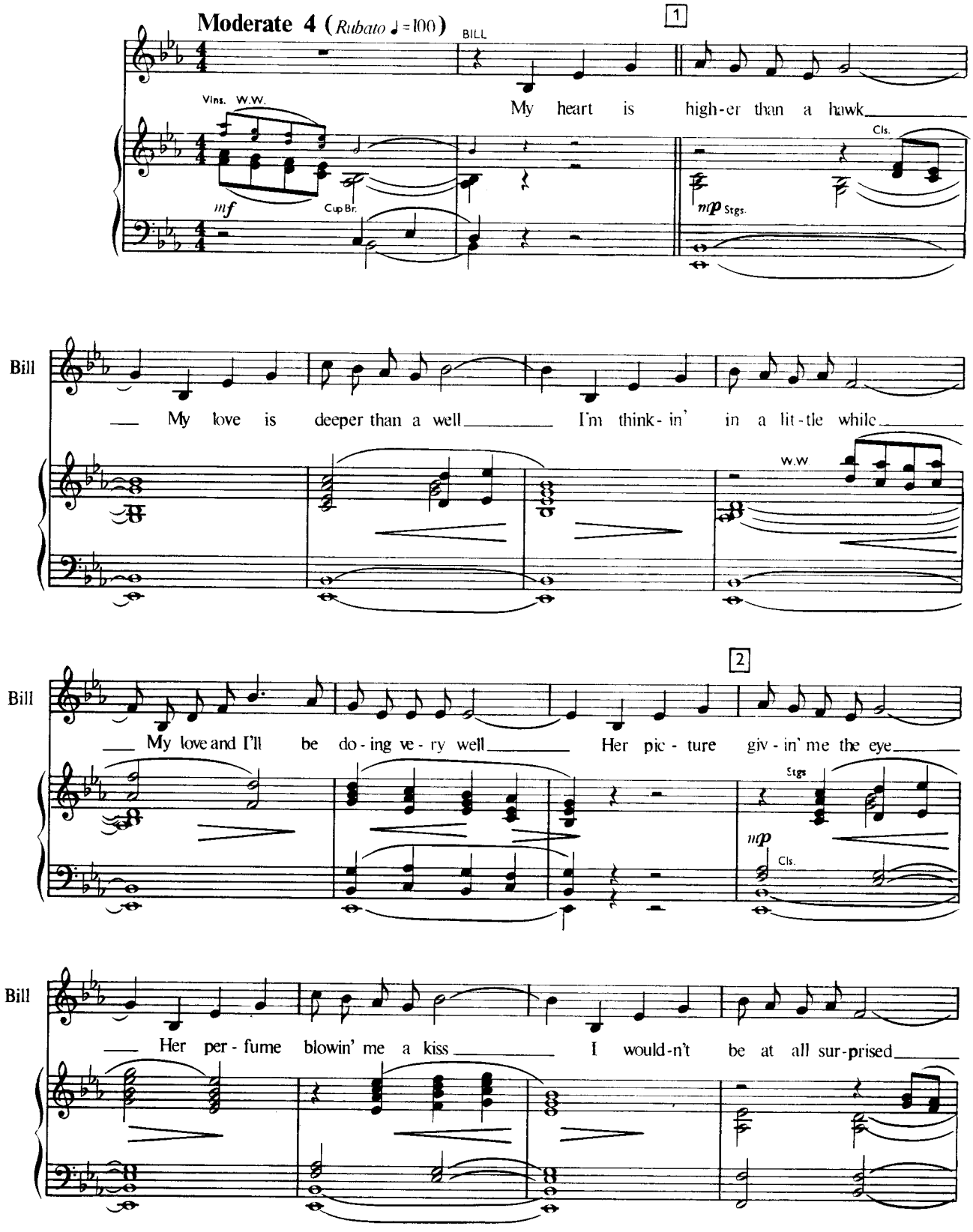

14
Cal.
two — me and you!
Kate.
The pies and cakes a woman bakes can make a fel-ler
W.W
Stgs
mp
Cello
f Tutti
Cal.
So ne - ver under - esti - mate a wo - man's touch. No,
Kate.
tell her that he loves her ve - ry much. So ne - ver under - esti - mate a wo - man's touch. No,
mp
Cal.
ne - ver un-der - es - ti - mate a wo - - man's touch!
Kate.
ne - ver un-der - es - ti - mate a wo - - man's touch!
mf
Fl.
mf
Cls.
p
Stgs. pizz.
Timp.

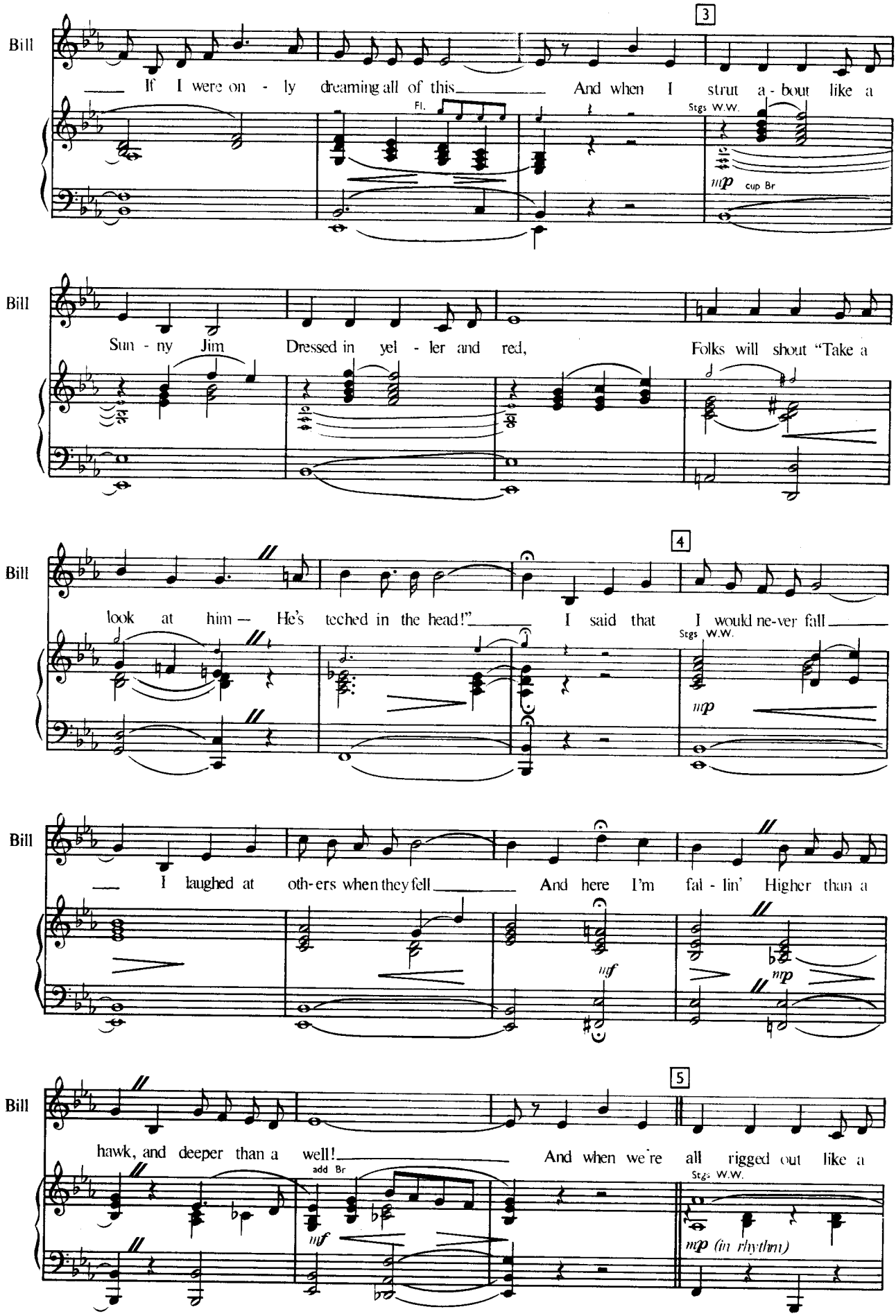
Nº 18

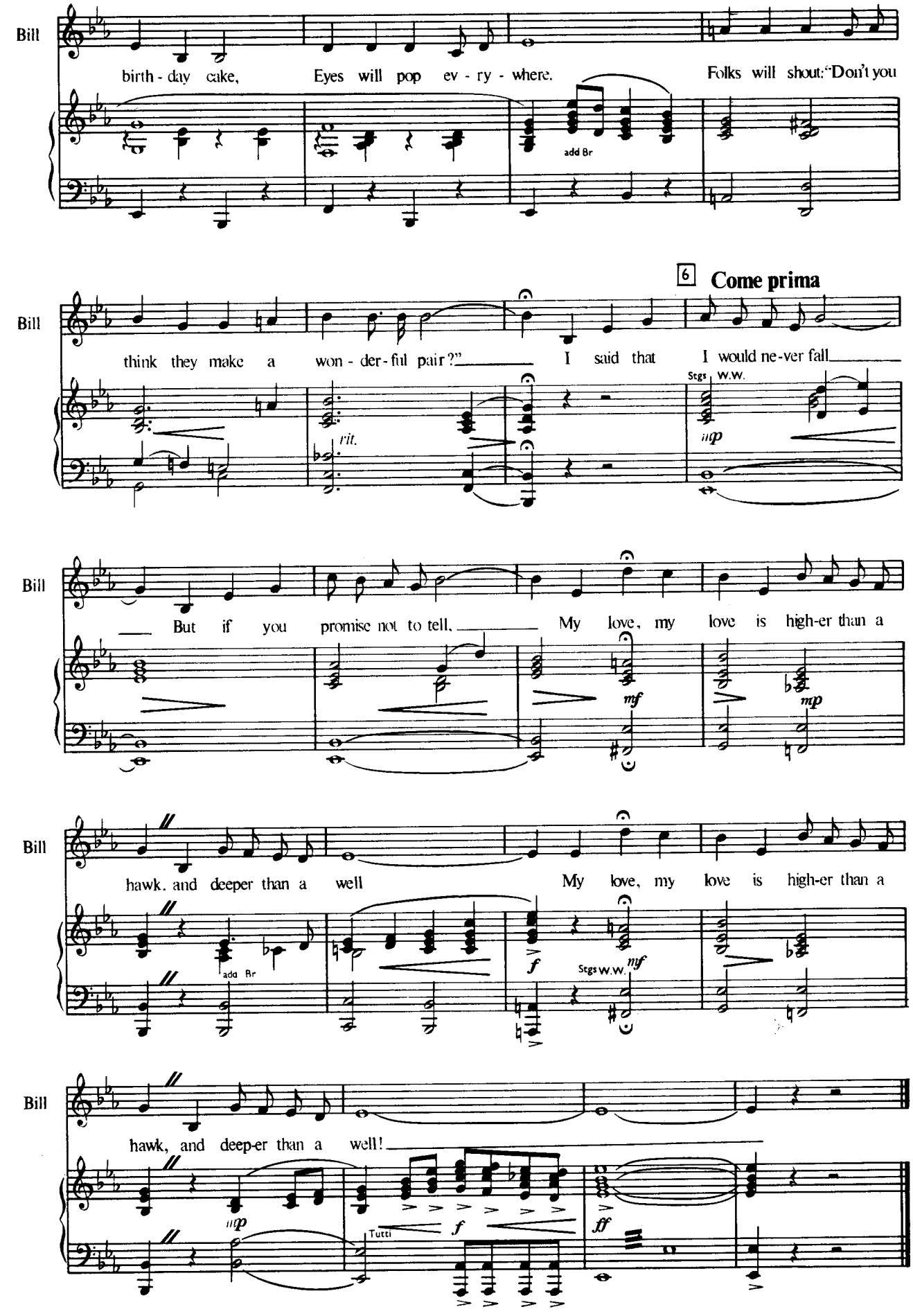
HIGHER THAN A HAWK

(BILL)

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




Bill
3
If I were on - ly dreaming all of this And when I strut a - bout like a
Fl.
Stgs W.W.
mp cup Br
Bill
Sun - ny Jim Dressed in yel - ler and red, Folks will shout "Take a
Bill
4
look at him — He's teched in the head!" I said that I would ne-ver fall
Stgs W.W.
mp
Bill
I laughed at oth-ers when they fell And here I'm fal - lin' Higher than a
mf
mp
Bill
5
hawk, and deeper than a well! And when we're all rigged out like a
add Br
mf
Stgs W.W.
mp (in rhythm)

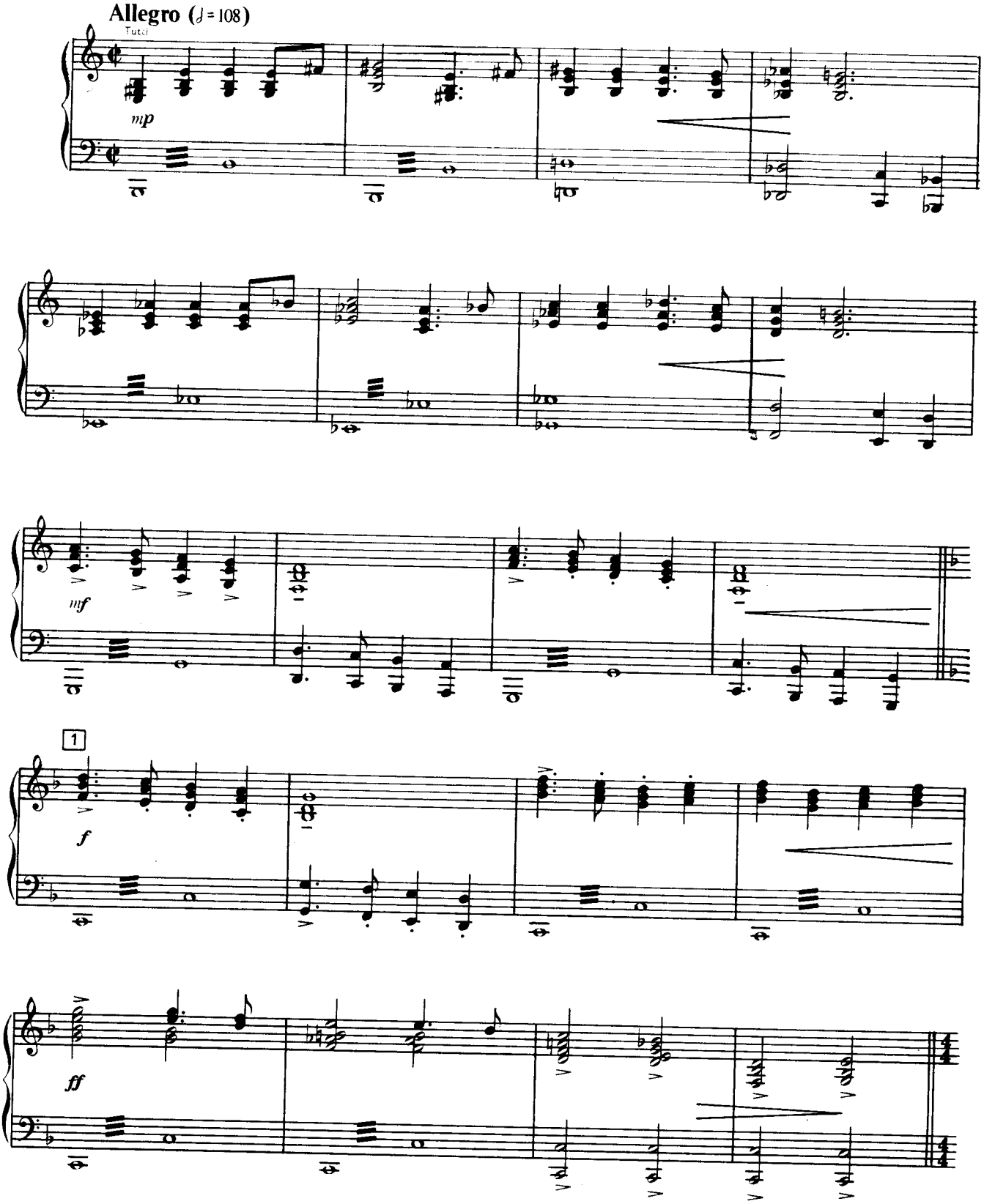

Bill
birth - day cake, Eyes will pop ev - ry - where. Folks will shout: "Don't you
add Br
6 Come prima
Bill
think they make a won - der - ful pair?" I said that I would ne - ver fall
rit.
Stgs W.W.
mp
Bill
But if you promise not to tell, My love, my love is high-er than a
mf
mp
Bill
hawk. and deeper than a well My love, my love is high-er than a
add Br
f
Stgs W.W.
mf
Bill
hawk, and deep-er than a well!
mp
Tutti
f
ff

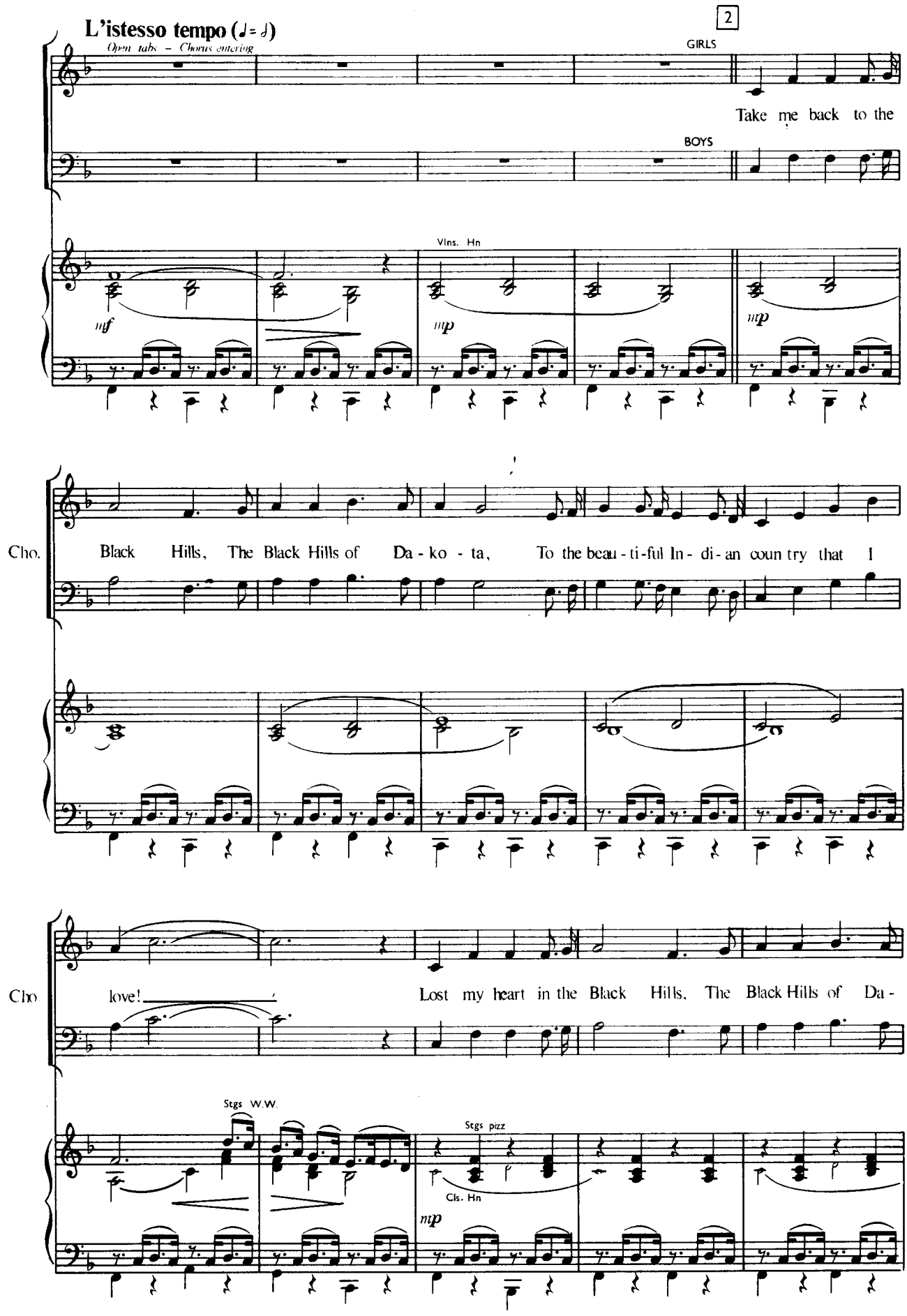
Nº 19

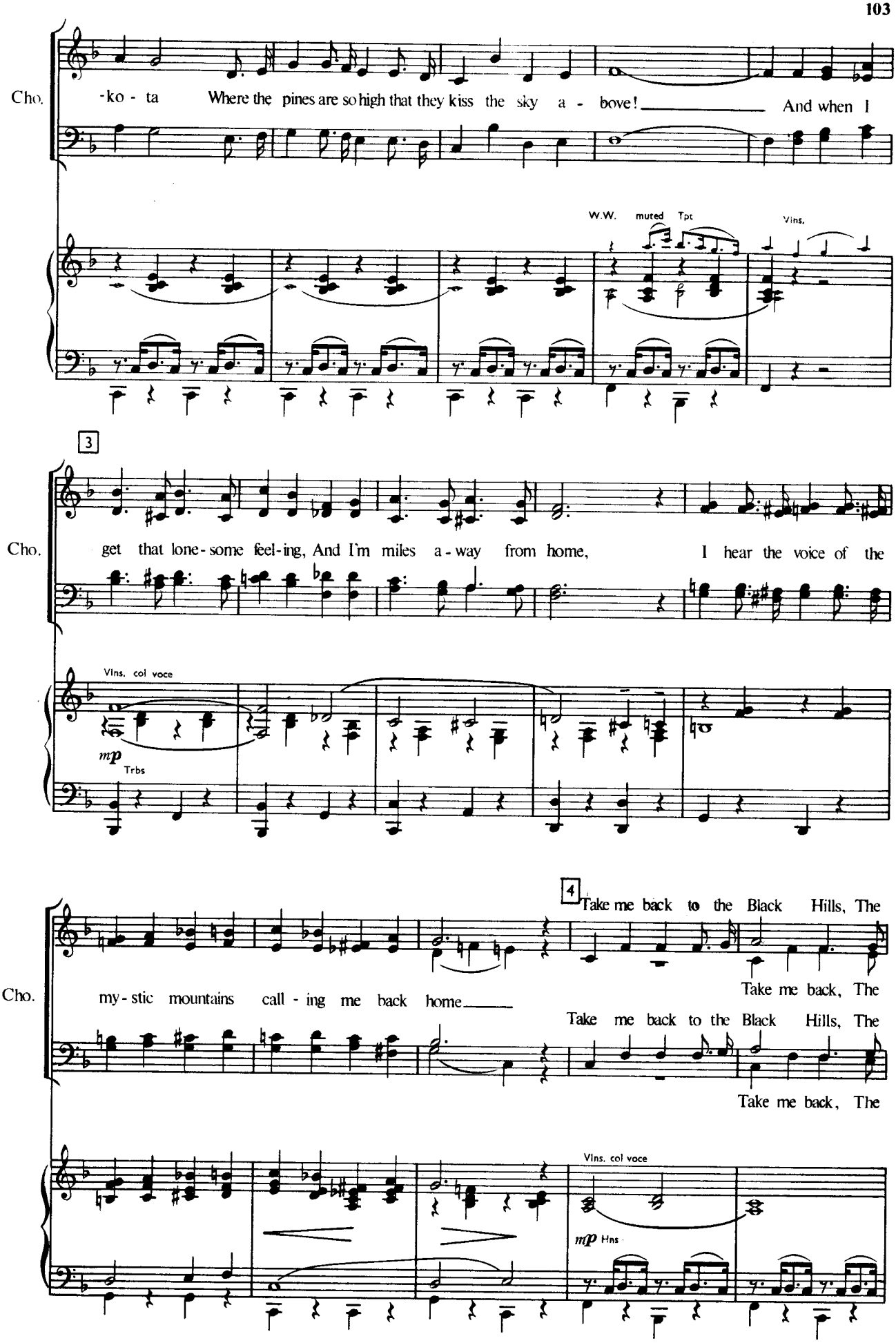
BLACK HILLS OF DAKOTA

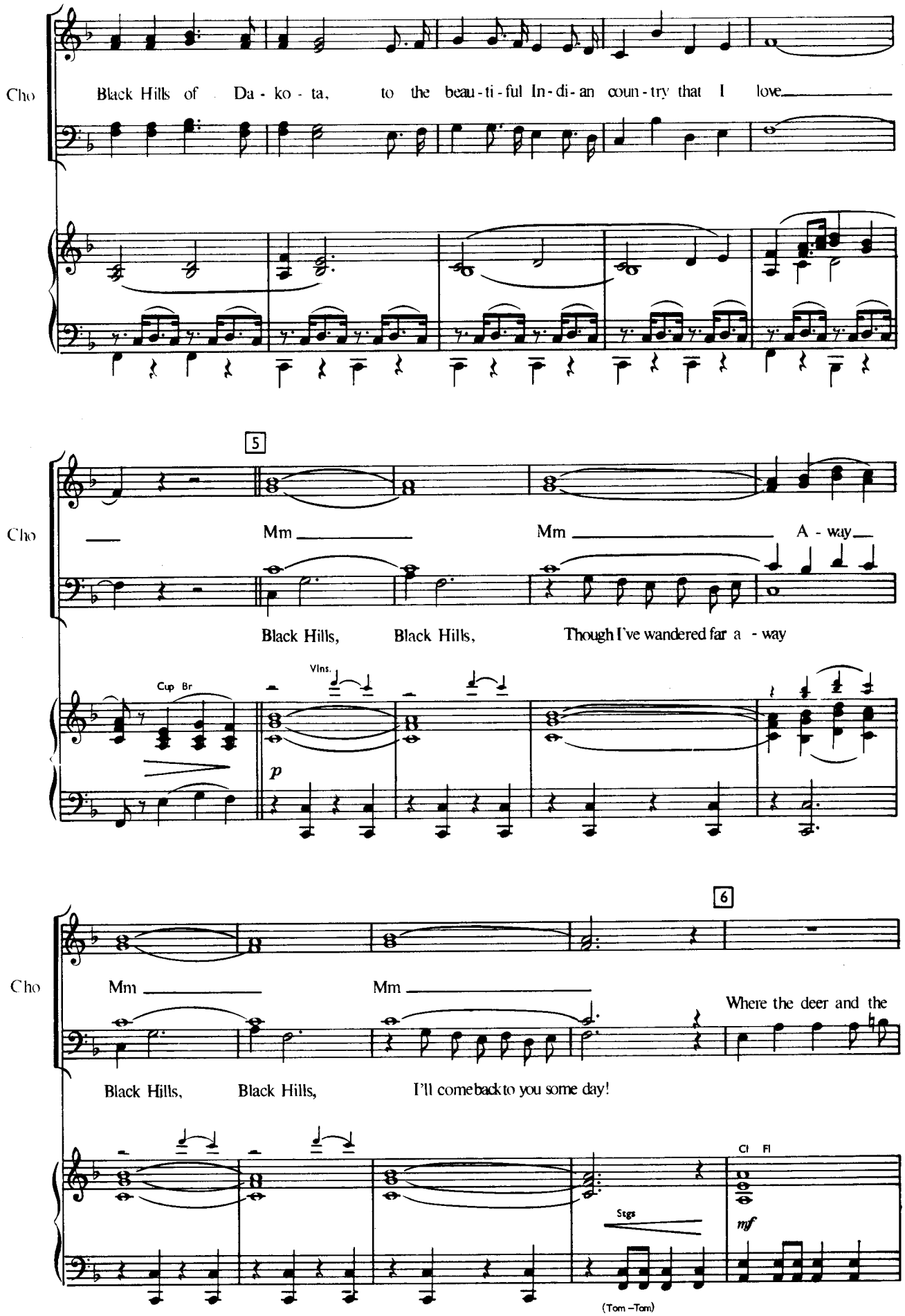
(CHORUS)

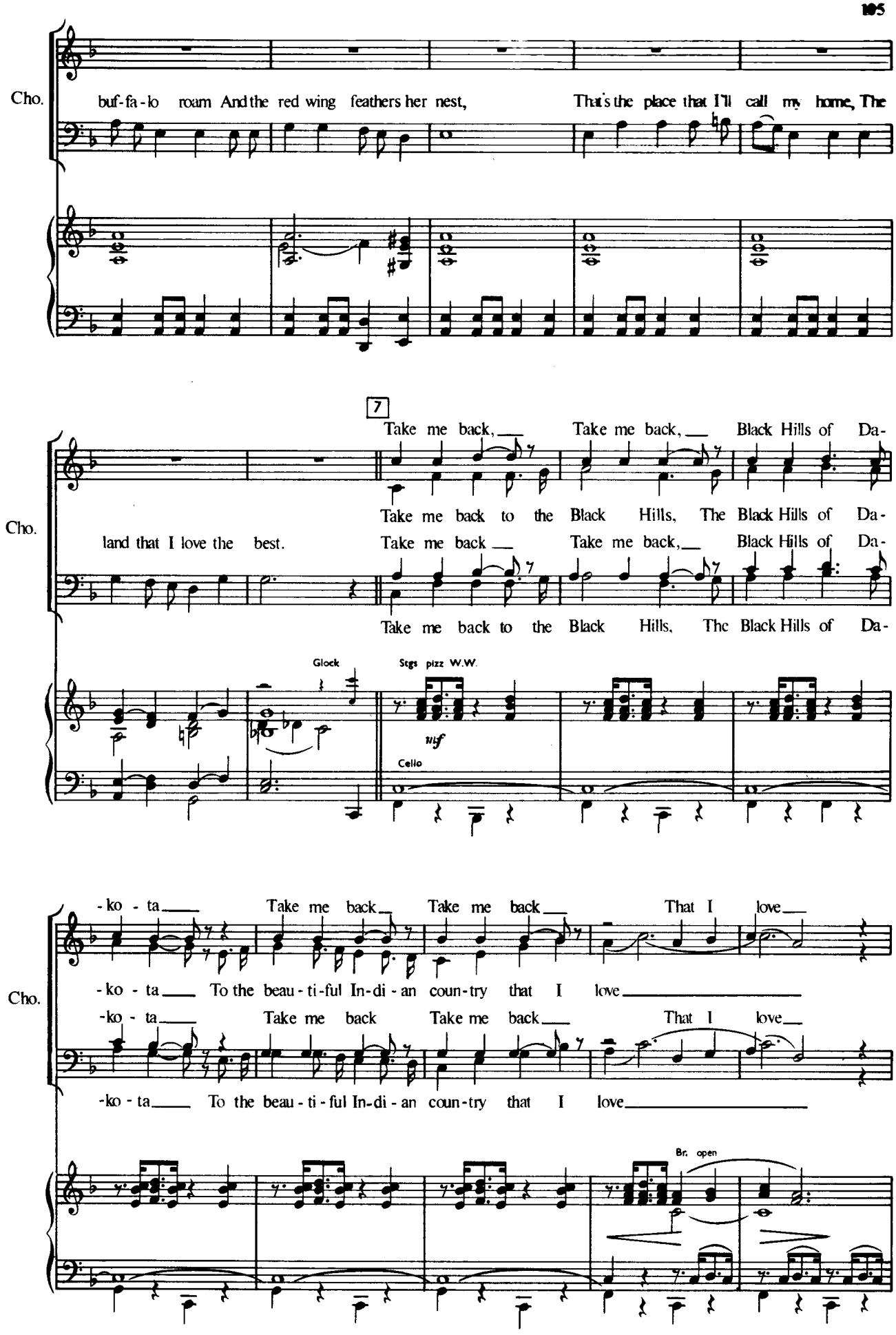
Cue: CALAMITY *swoons into* BILL'S *arms. Blackout. Tabs.*

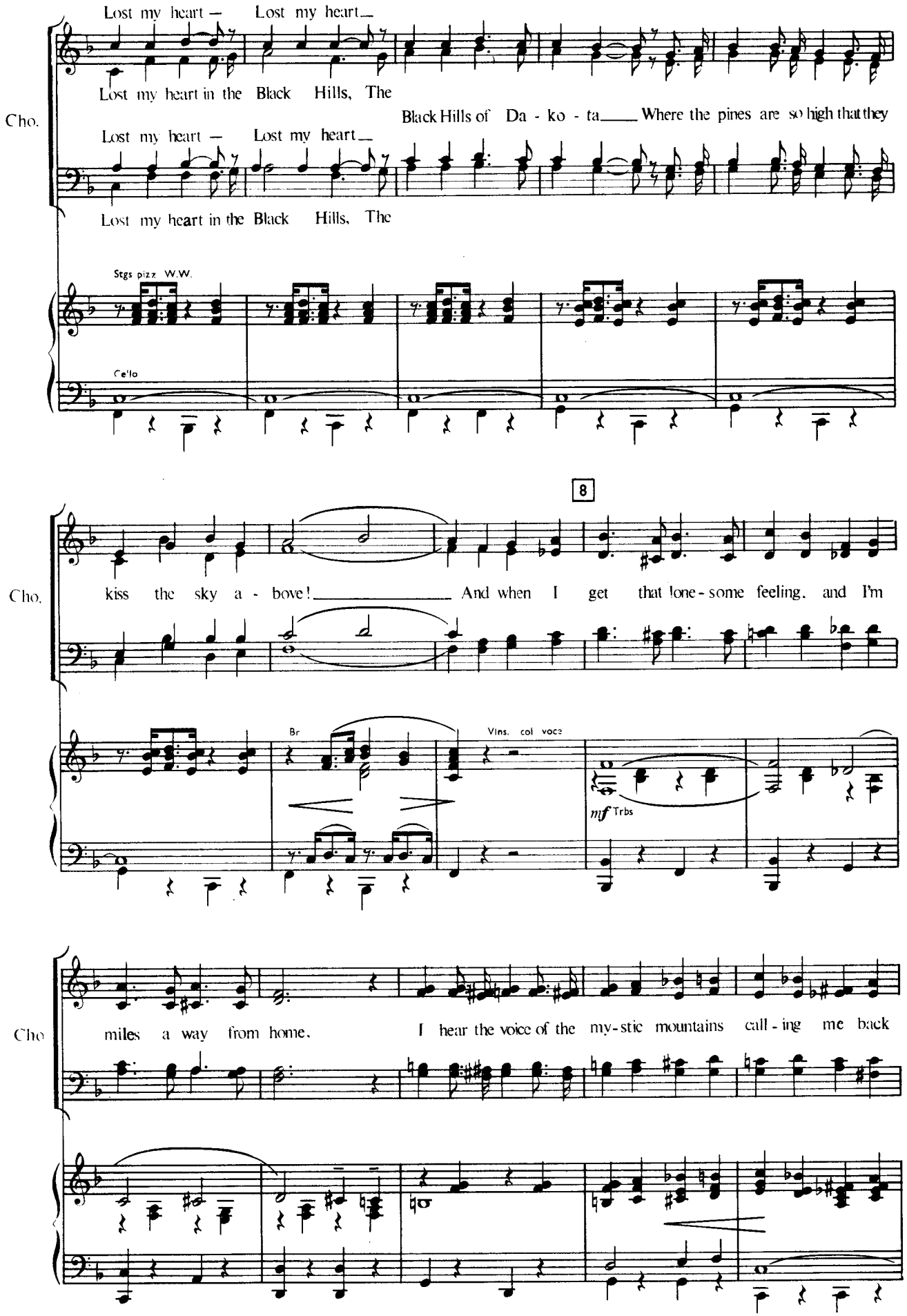


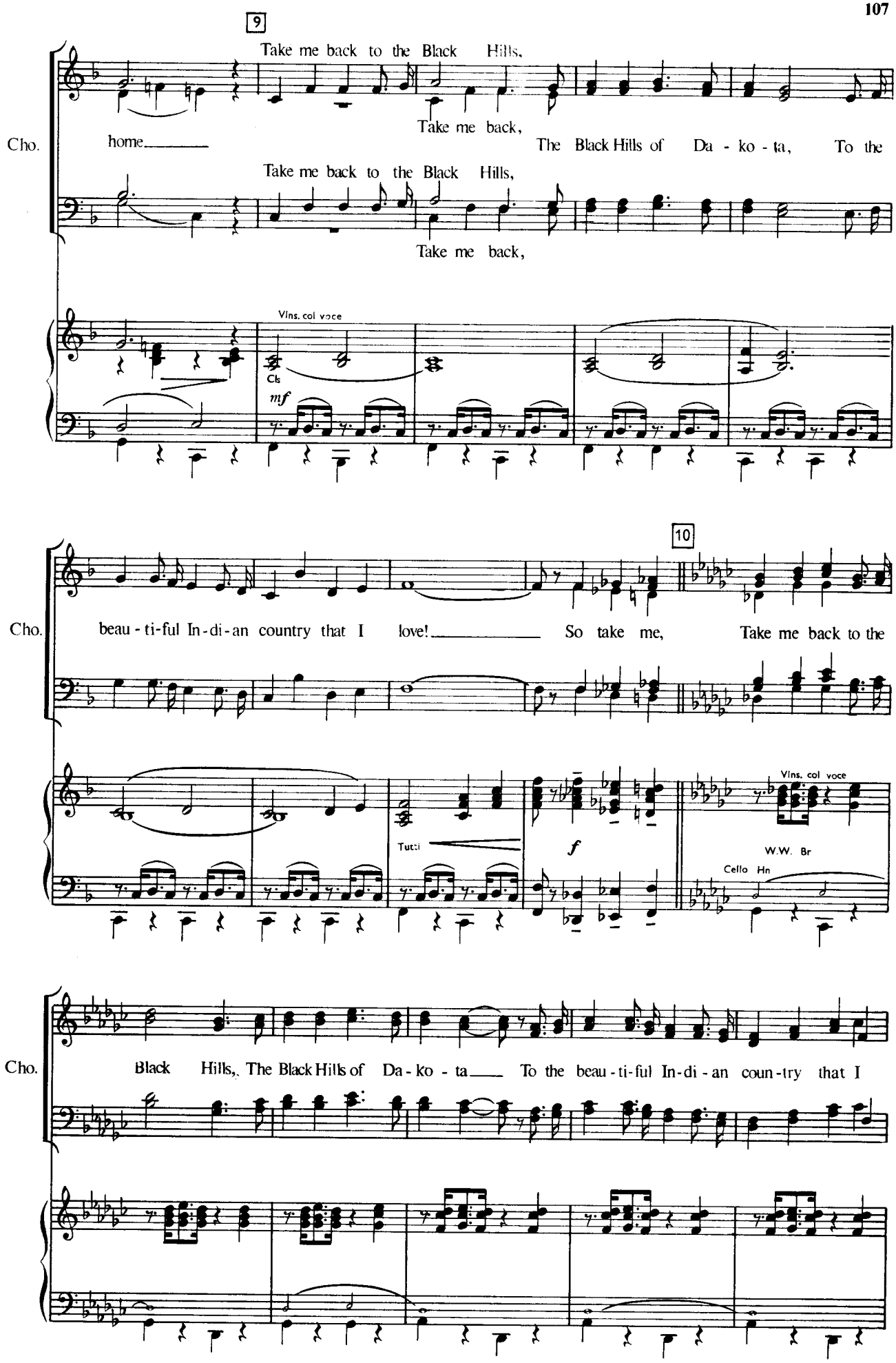

L'istesso tempo (♩= ♪)
Open tabs = Chorus entering
2
GIRLS
Take me back to the
BOYS
Vlns. Hn
mf
mp
mp
Cho.
Black Hills, The Black Hills of Da - ko - ta, To the beau - ti-ful In - di - an coun try that I
Cho
love!
Lost my heart in the Black Hills, The Black Hills of Da -
Stgs W.W.
Stgs pizz
Cls. Hn
mp

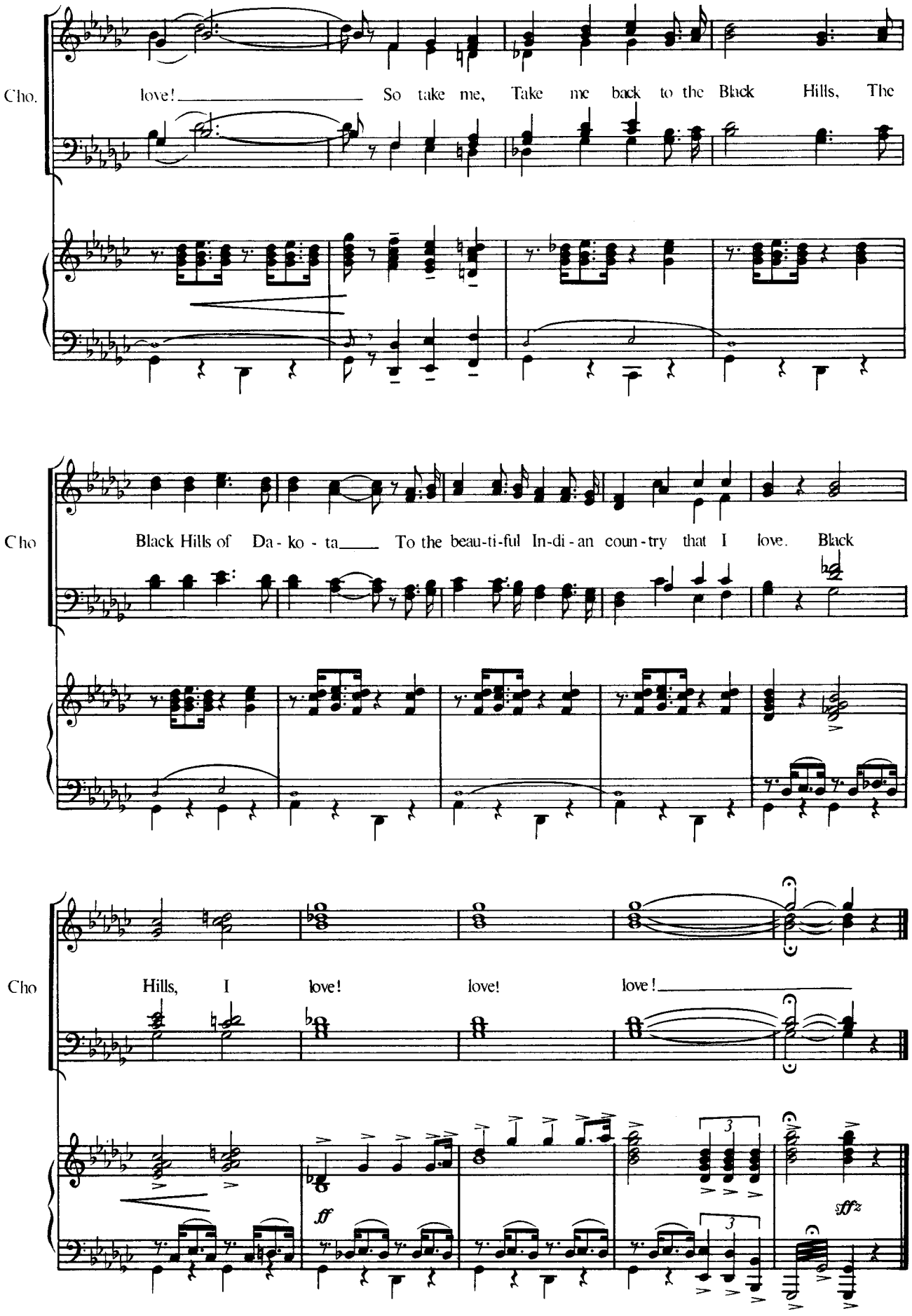

Cho.
-ko - ta Where the pines are so high that they kiss the sky a - bove! And when I
W.W. muted Tpt
Vlns.
3
Cho.
get that lone-some feel-ing, And I'm miles a-way from home, I hear the voice of the
Vlns. col voce
mp
Trbs
4
Take me back to the Black Hills, The
Cho.
my-stic mountains call-ing me back home
Take me back, The
Take me back to the Black Hills, The
Take me back, The
Vlns. 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
Vlns.
p
6
Cho
Mm
Mm
Where the deer and the
Black Hills, Black Hills, I'll come back to you some day!
Cl Fl
Stgs
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
7
Take me back, Take me back, Black Hills of Da-
Take me back to the Black Hills, The Black Hills of Da-
land that I love the best. Take me back Take me back, Black Hills of Da-
Take me back to the Black Hills, The Black Hills of Da-
Glock
Stgs pizz W.W.
mf
Cello
-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
Vlns. col voce
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,
Vlns. col voce
Cls
mf
10
Cho.
beau - ti-ful In-di-an country that I love!
So take me,
Take me back to the
Vlns. col voce
Tutti
f
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



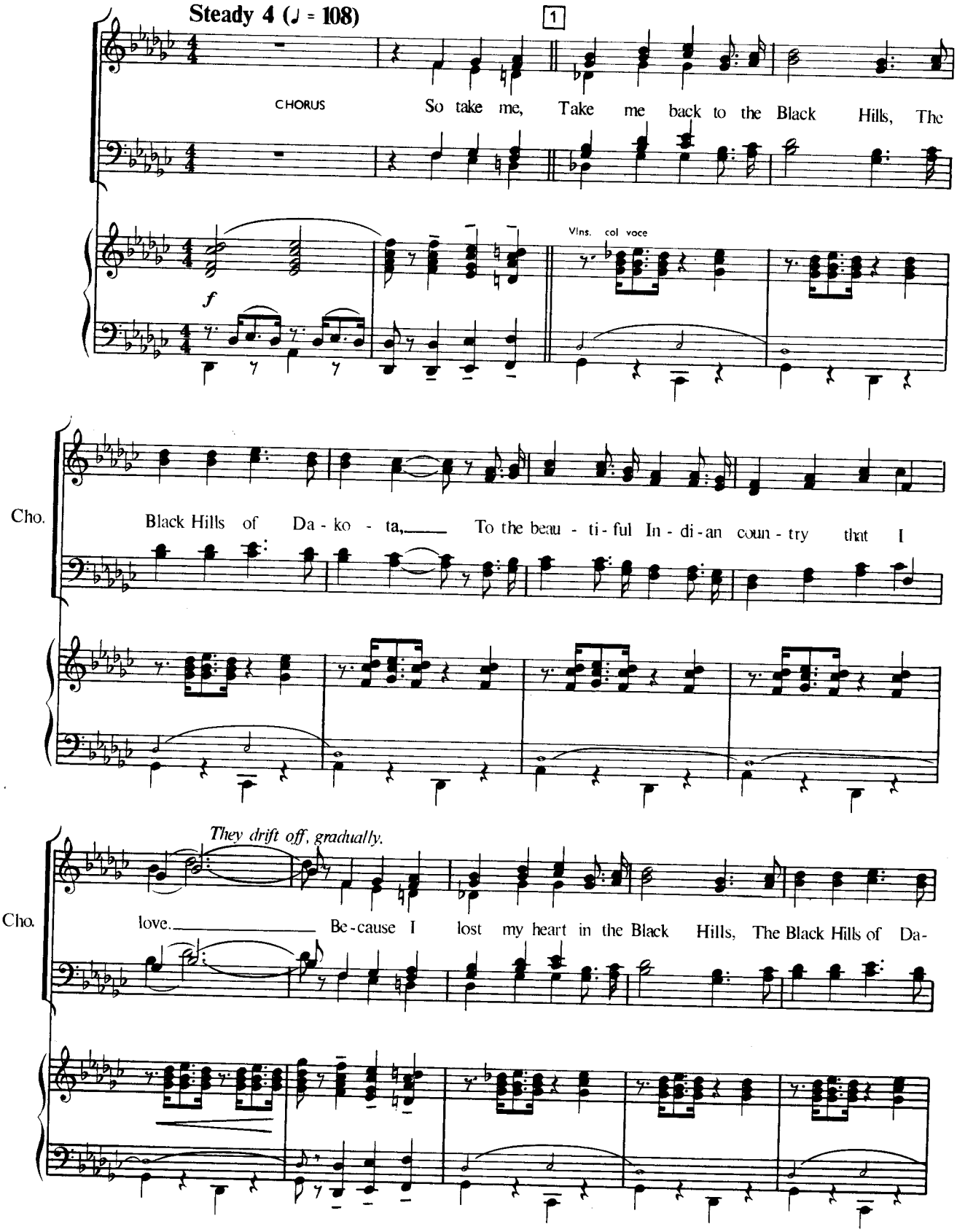
Segue, after applause

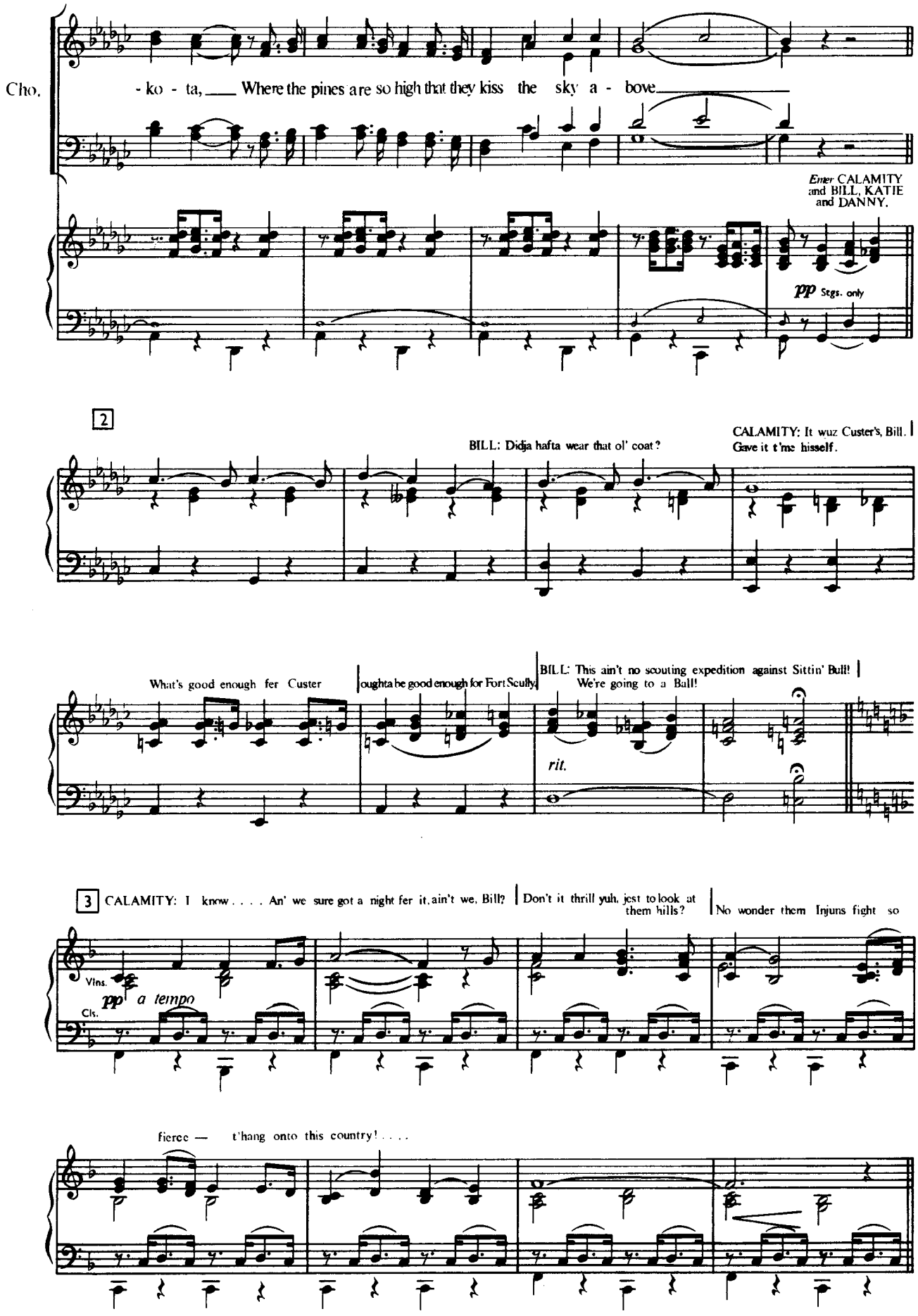
Nº 19a

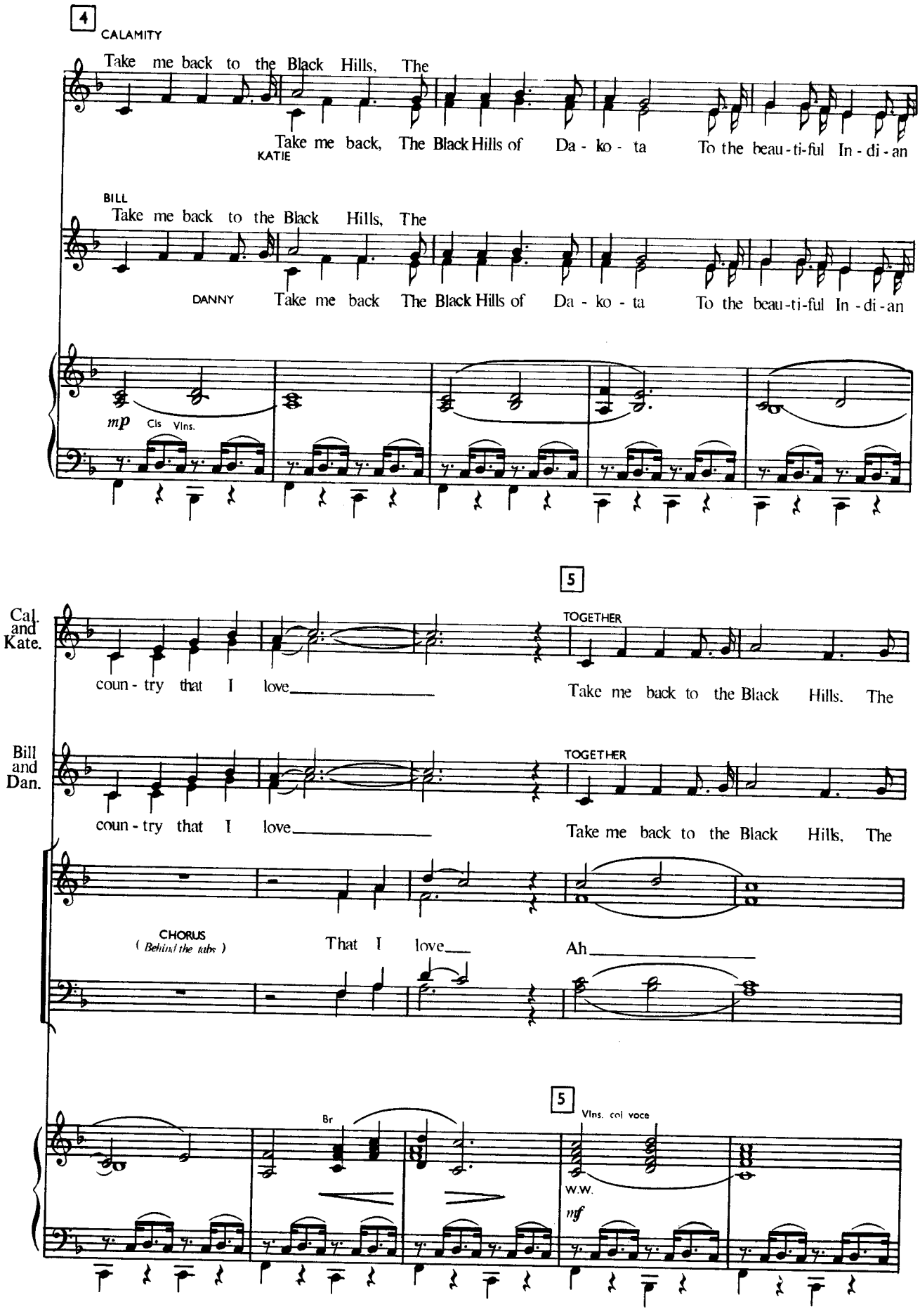
OPENING SCENE III

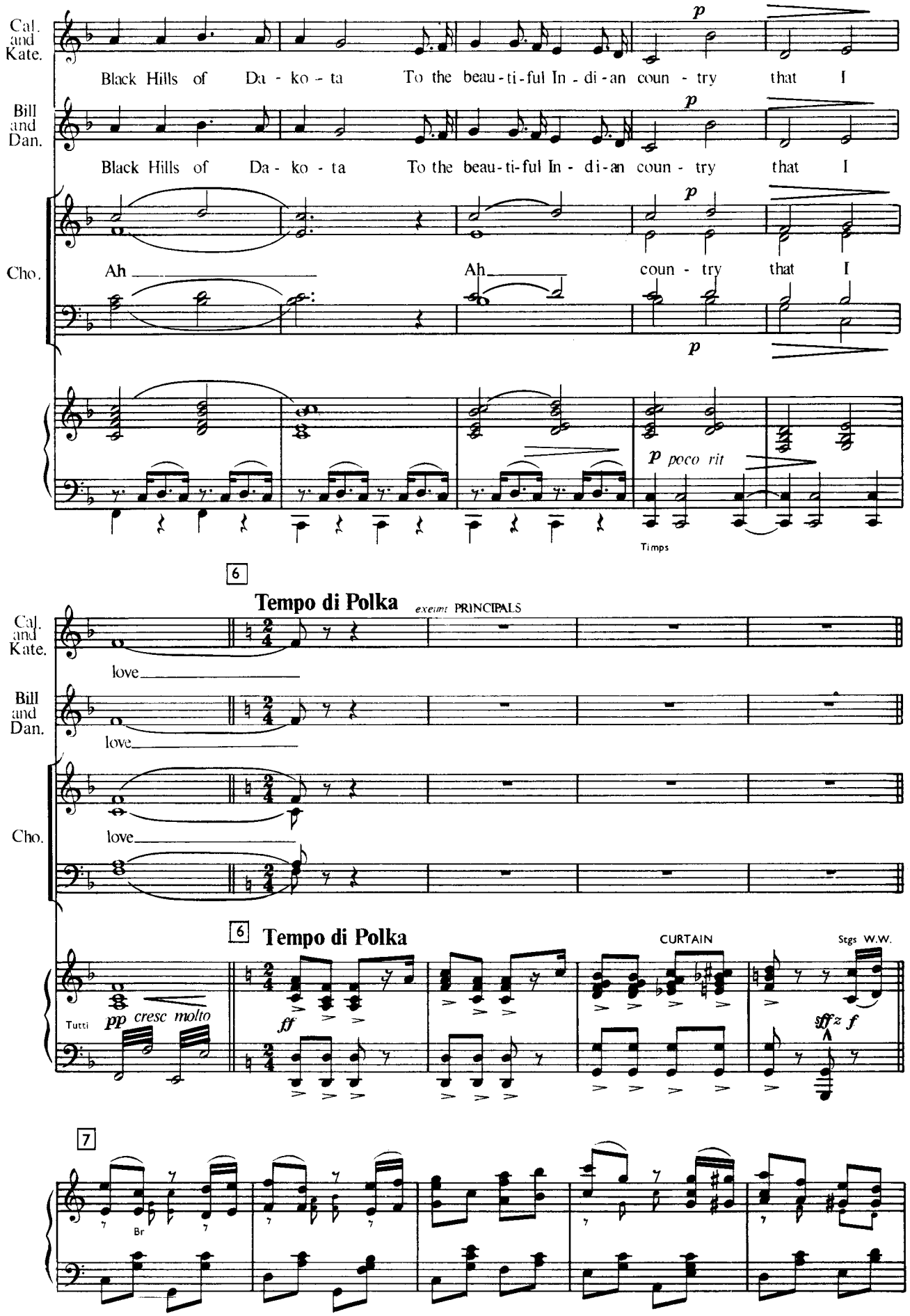
REPRISE: BLACK HILLS OF DAKOTA

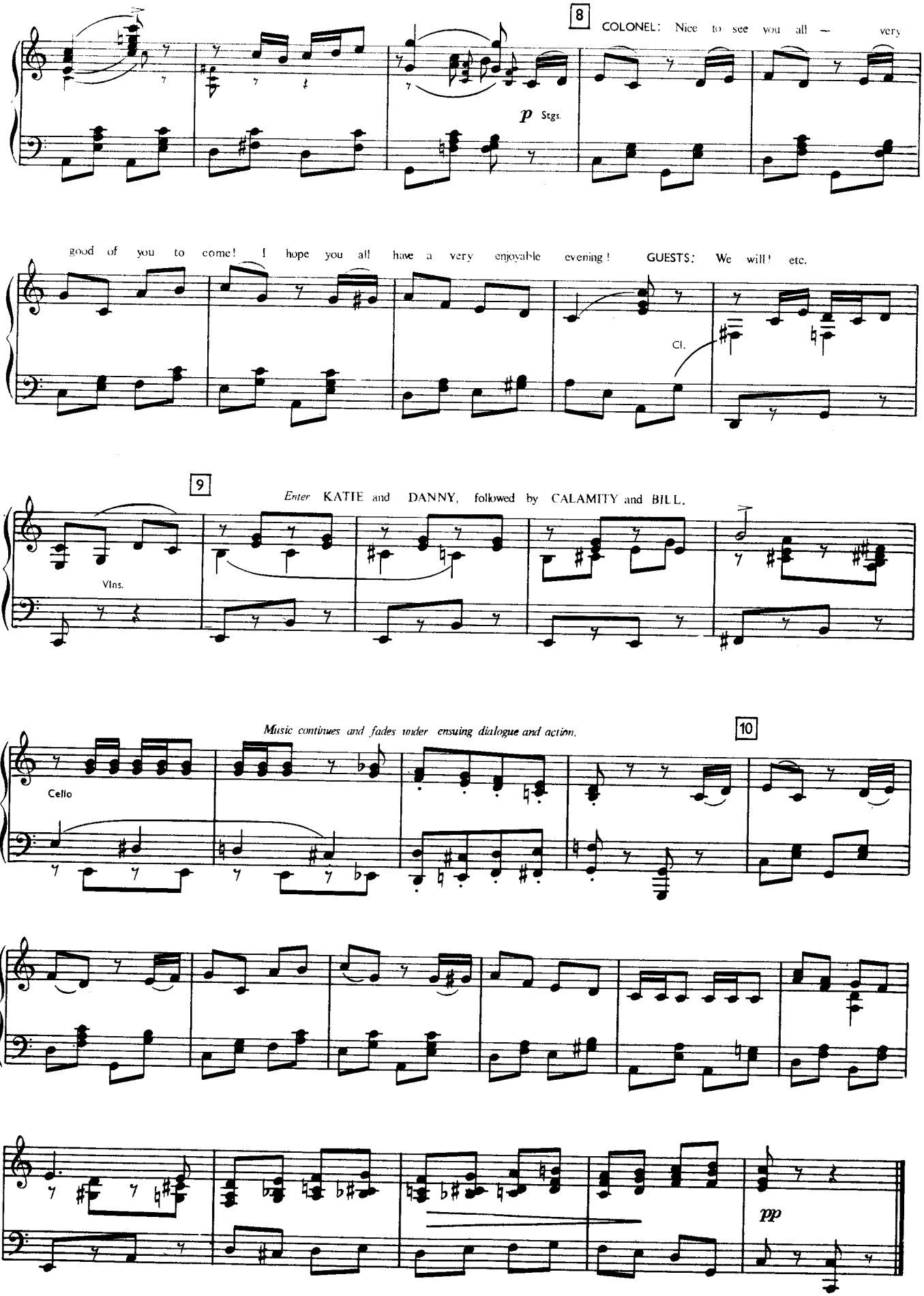
(CALAMITY, KATIE, BILL, DANNY & CHORUS.)




Cho.
- ko - ta, ___ Where the pines are so high that they kiss the sky a - bove.
Enter CALAMITY and BILL, KATIE and DANNY.
pp Stgs. only
2
BILL: Didja hafta wear that ol' coat?
CALAMITY: It wuz Custer's, Bill. 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
Vlns.
pp a tempo
Cls.
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.
coun - try that I love
TOGETHER
Take me back to the Black Hills. The
Bill and Dan.
coun - try that I love
TOGETHER
Take me back to the Black Hills, The
CHORUS
(Behind the tabs)
That I love
Ah
5
Br
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 Ah coun - try that I
p
p poco rit
Timps
6
Tempo di Polka
exeimt PRINCIPALS
Cal. and Kate.
love
Bill and Dan.
love
Cho.
love
6
Tempo di Polka
CURTAIN
Stgs W.W.
Tutti
pp cresc molto
ff
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.
Music continues and fades under ensuing dialogue and action.
10
Cello
pp

Nº 20

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

LOVE YOU DEARLY

(KATIE & DANNY)

1

Slowly DANNY **Moderate 4** (*Light rhythm* ♩ = 108)

Love you dear - ly, More than just sin -

Cup mute TPT.

Stgs. Cls.

p Stgs Cls

mp

Dan.

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

Fl. Tpt. 8ve

KATIE

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

Fl.

2

DANNY

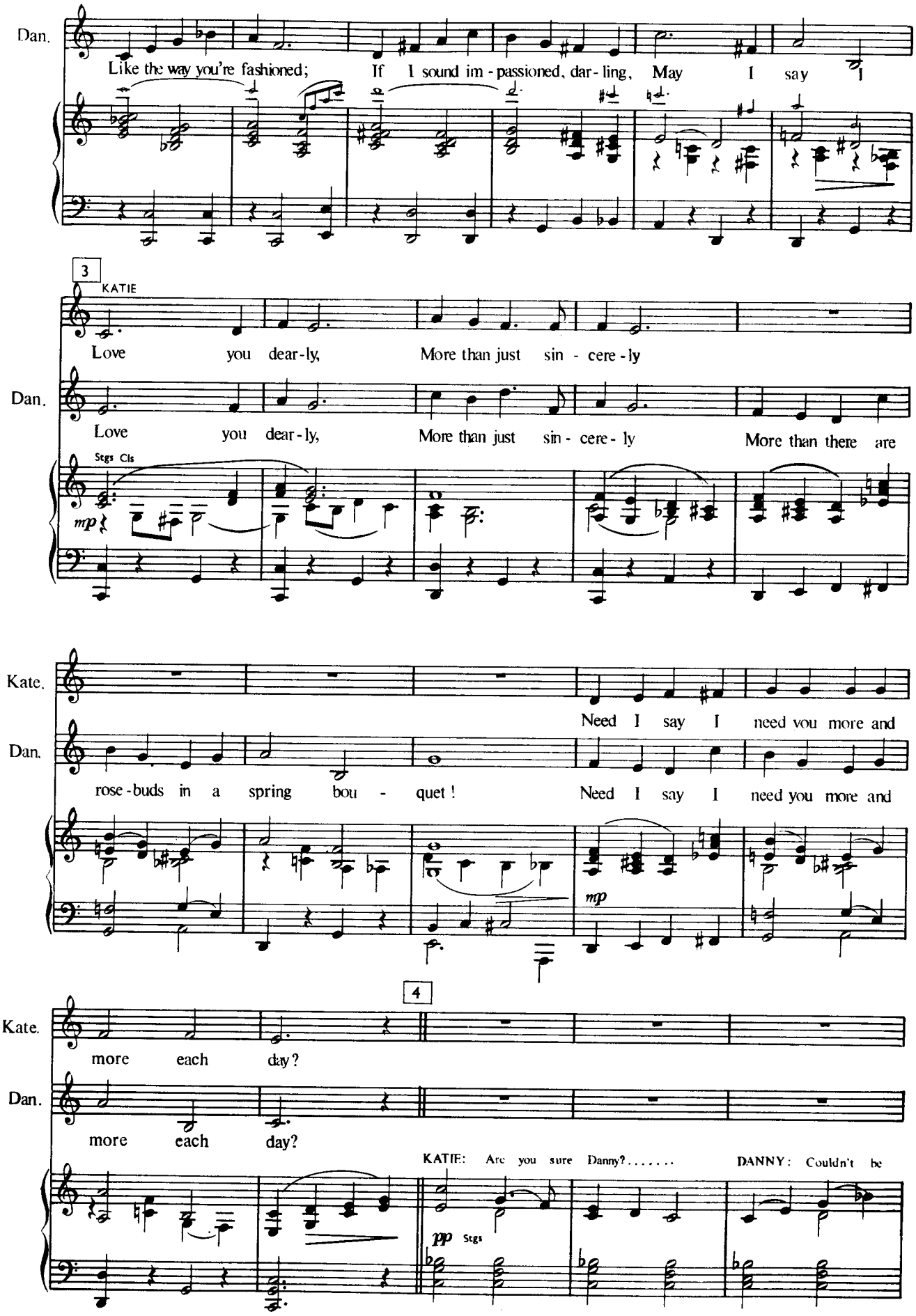
Kate

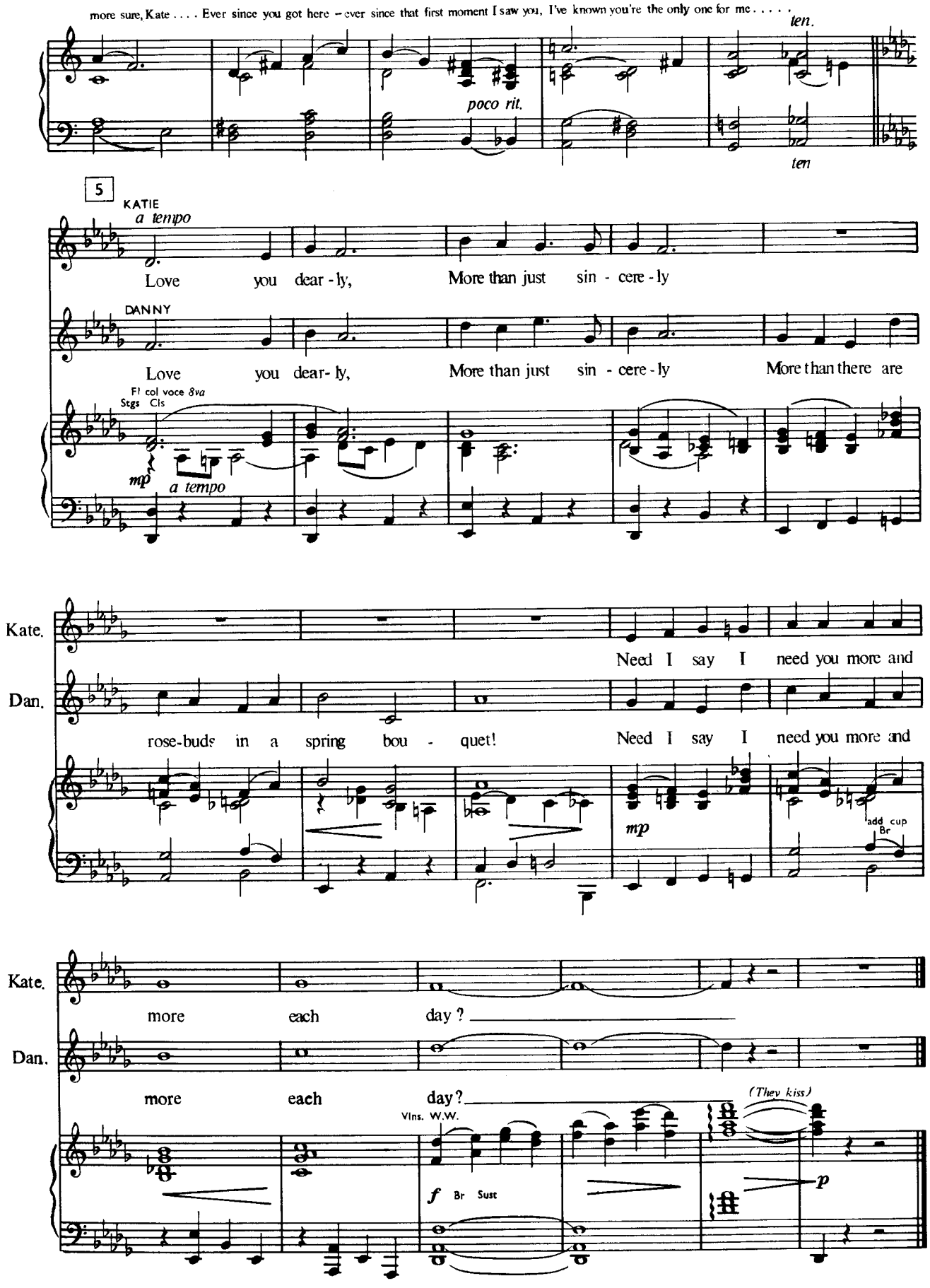
ve - ry breath a - way Looks like I like your looks,

Vlns.

add Cup Br.

mf


Dan.
Like the way you're fashioned; If I sound im - passioned, dar - ling, May I say I
3
KATIE
Love you dear - ly, More than just sin - cere - ly
Dan.
Love you dear - ly, More than just sin - cere - ly More than there are
Stgs Cls
mp
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
4
Kate.
more each day?
Dan.
more each day?
KATIE: Are you sure Danny?..... DANNY: Couldn't be
pp Stgs

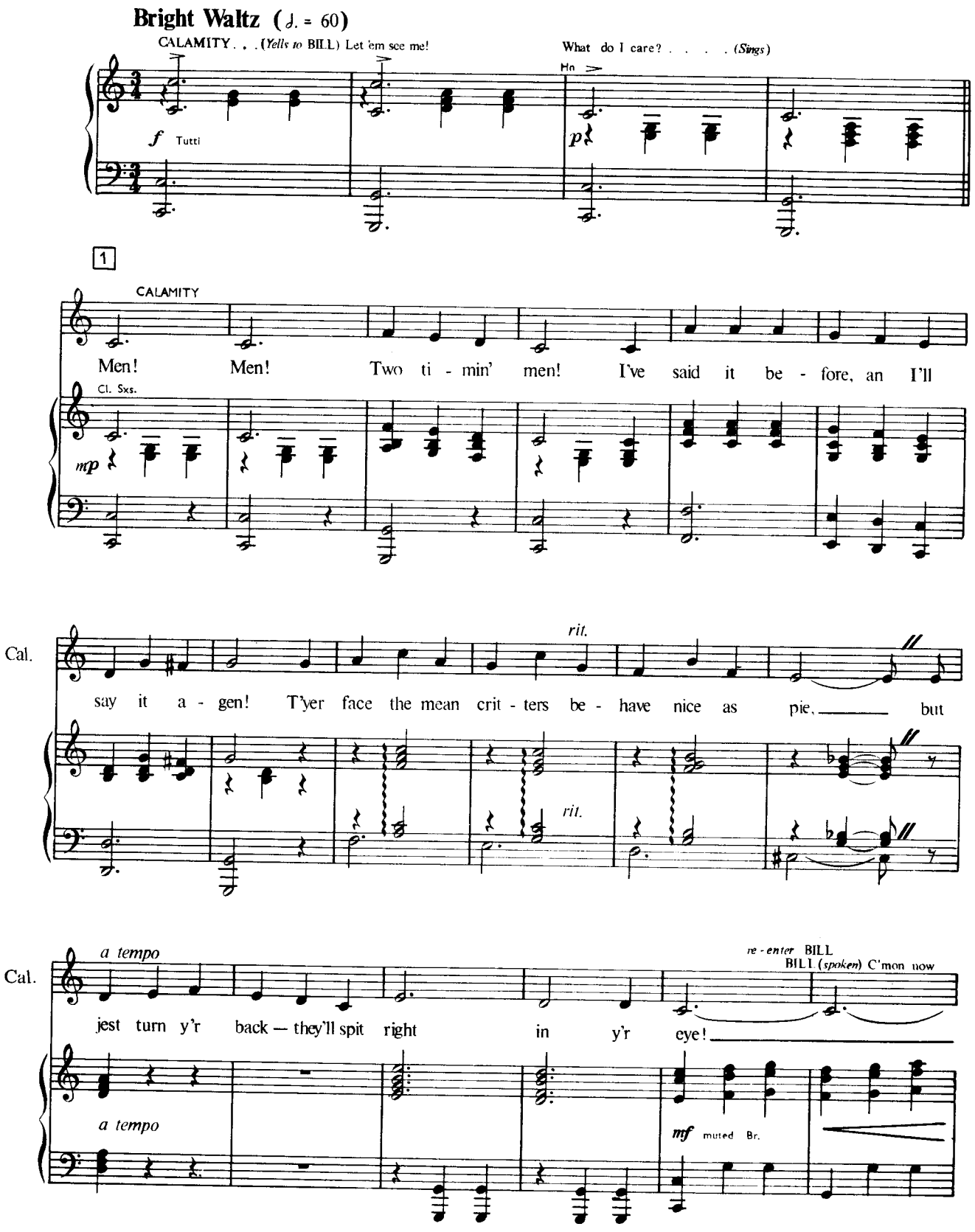

more sure, Kate . . . . Ever since you got here – ever since that first moment I saw you, I've known you're the only one for me . . . . .
ten.
poco rit.
ten
5
KATIE
a tempo
Love you dear - ly, More than just sin - cere - ly
DANNY
Love you dear - ly, More than just sin - cere - ly More than there are
Fl col voce 8va
Stgs Cls
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?
(They kiss)
Vlns. W.W.
f Br Sust
p

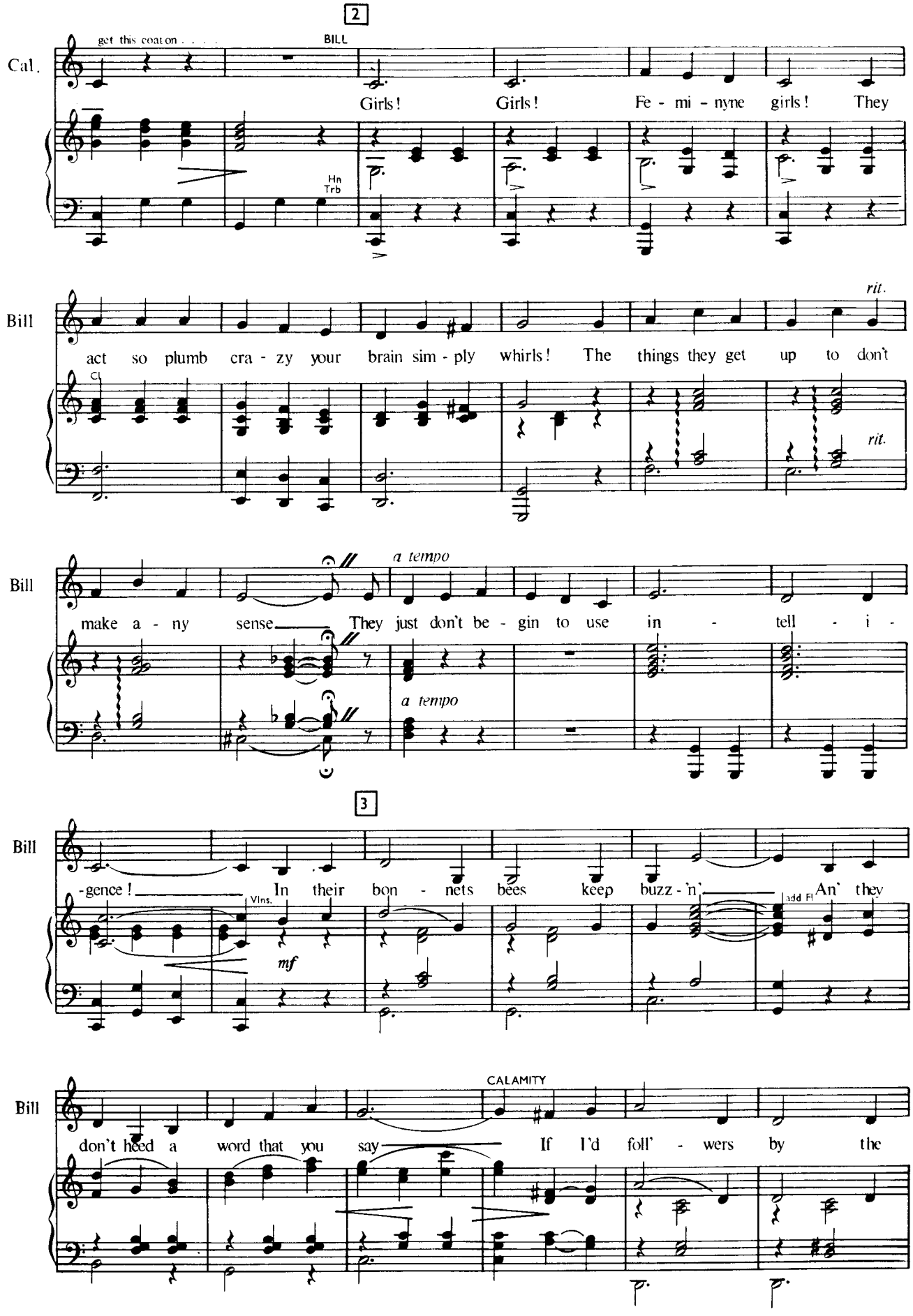
Nº 21

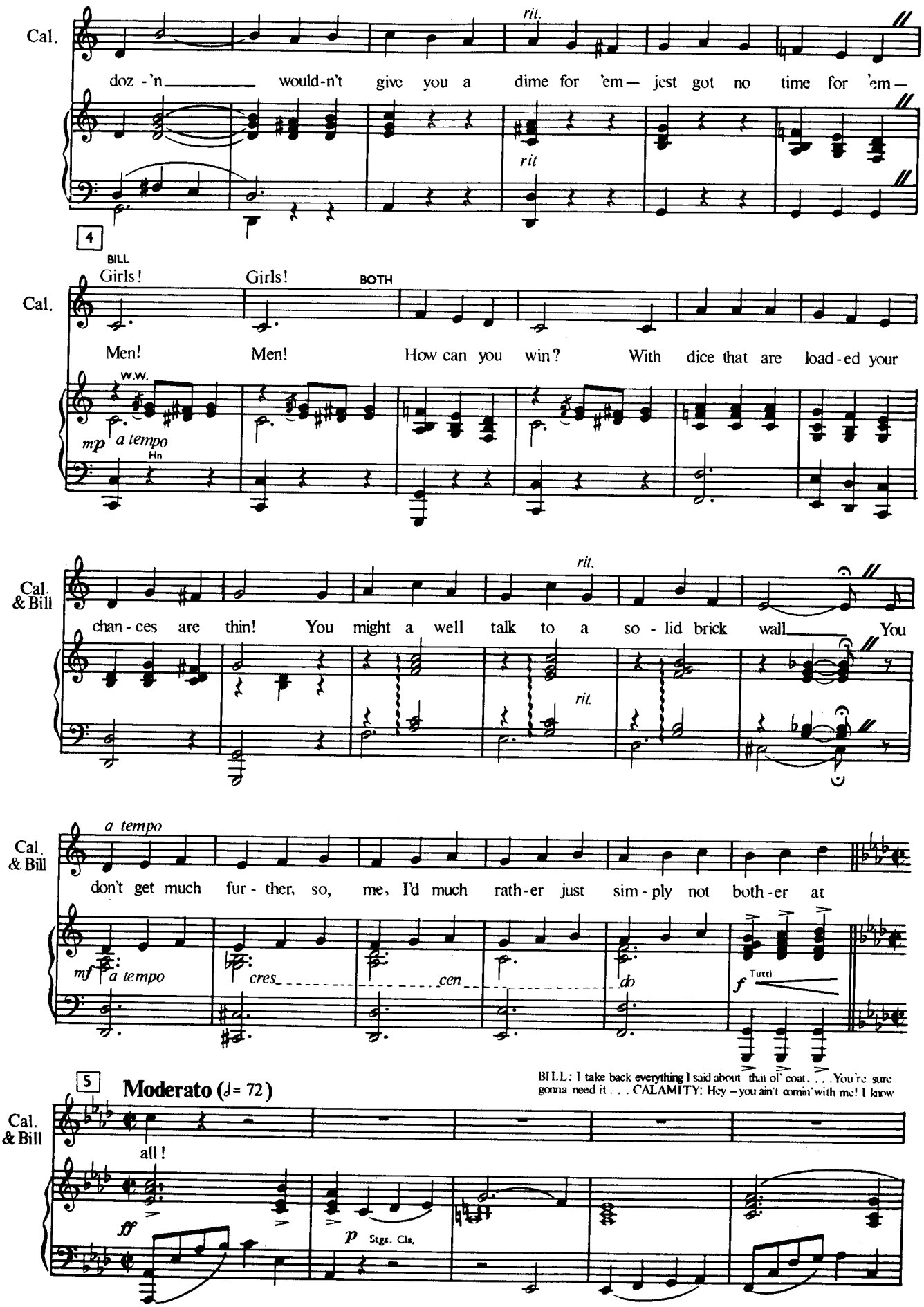
FINALETTO
(CALAMITY & BILL)

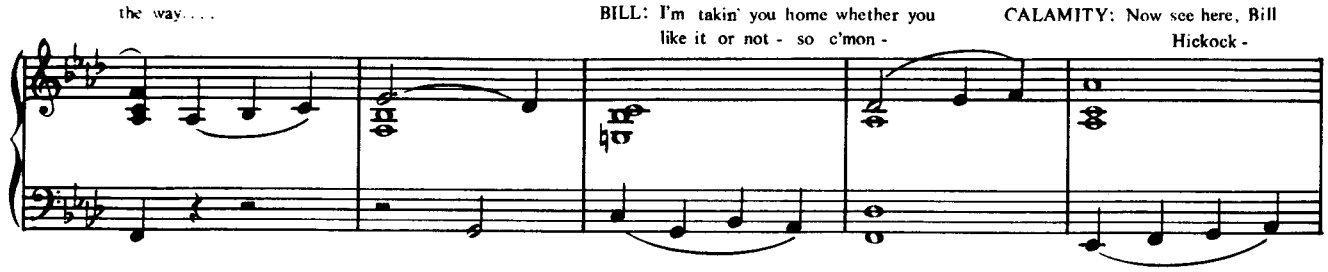
Cue: BILL: . . . . disrupt the whole fort if they see ya like that ! (*Exit*)

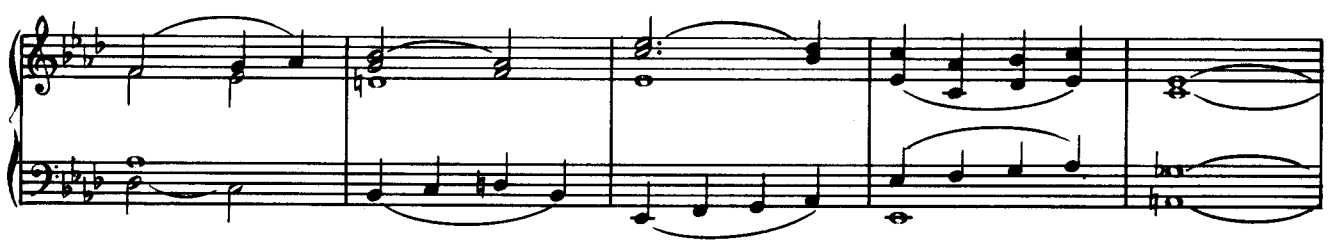
Bright Waltz (♩. = 60)

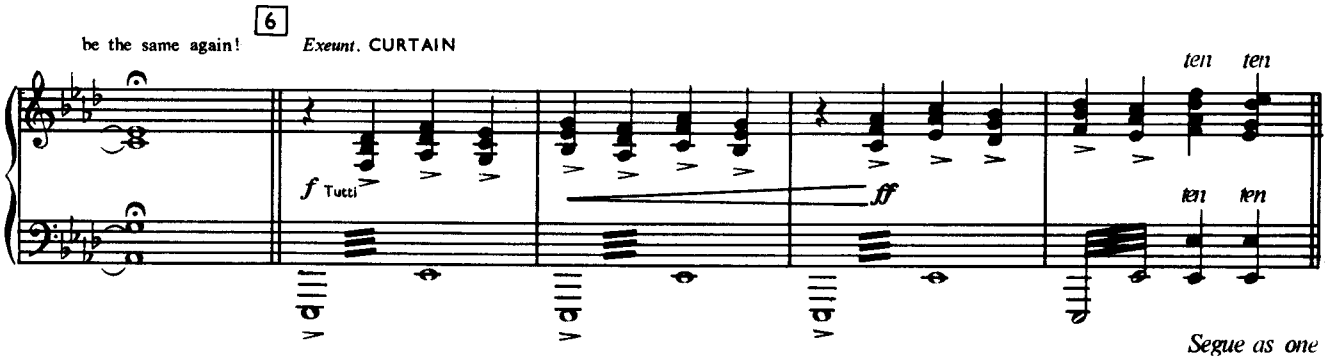



2
Cal.
get this coat on . . . .
BILL
Girls! Girls! Fe - mi - nyne girls! They
Hn
Trb
Bill
rit.
act so plumb cra - zy your brain sim - ply whirls! The things they get up to don't
Cl
rit.
Bill
a tempo
make a - ny sense They just don't be - gin to use in - tell - i -
a tempo
3
Bill
-gence! In their bon - nets bees keep buzz - 'n', An' they
Vlns.
mf
add Fl
Bill
CALAMITY
don't heed a word that you say If I'd foll' - wers by the

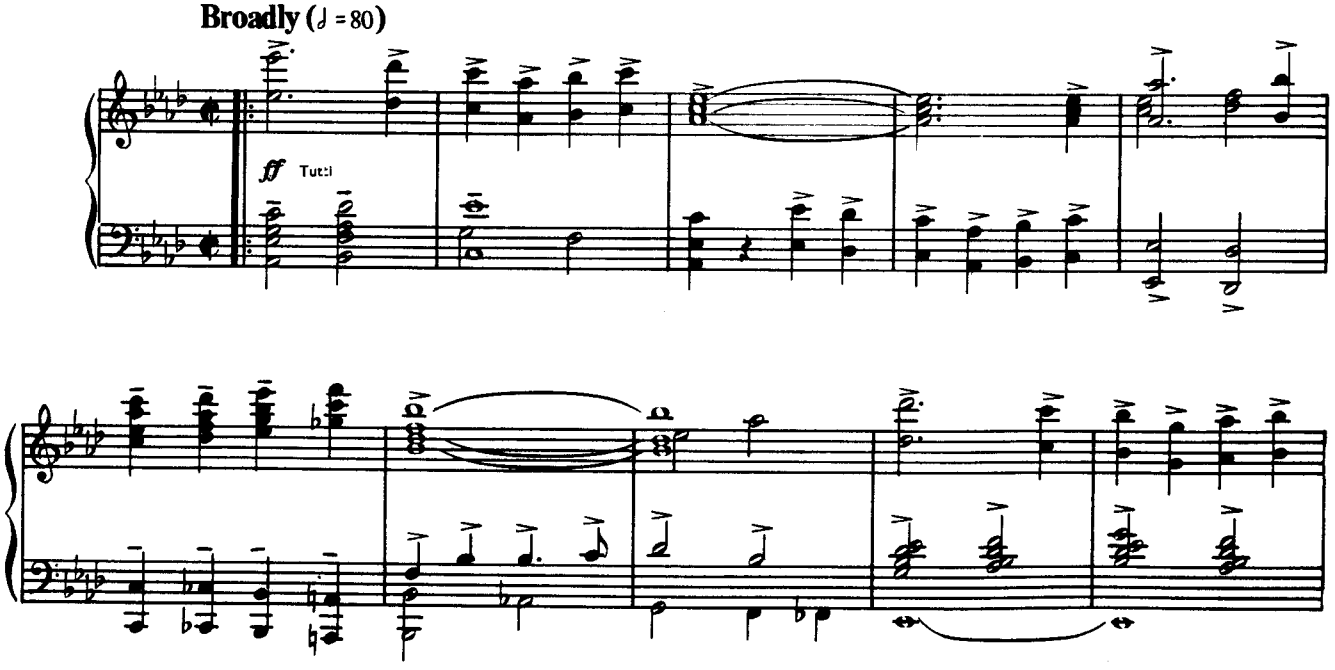

Cal.
rit.
doz - 'n would-n't give you a dime for 'em— jest got no time for 'em—
rit
4
BILL
Girls!
Girls!
BOTH
Men!
Men!
How can you win? With dice that are load-ed your
W.W.
mp a tempo
Hn
Cal. & Bill
rit.
chan - ces are thin! You might a well talk to a so - lid brick wall You
rit.
a tempo
Cal. & Bill
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
do
f Tutti
5
Moderato (♩= 72)
BILL: I take back everything I said about that ol' coat. . . . You're sure gonna need it . . . CALAMITY: Hey – you ain't comin' with me! I know
Cal. & Bill
all!
ff
p Stgs. Cls.

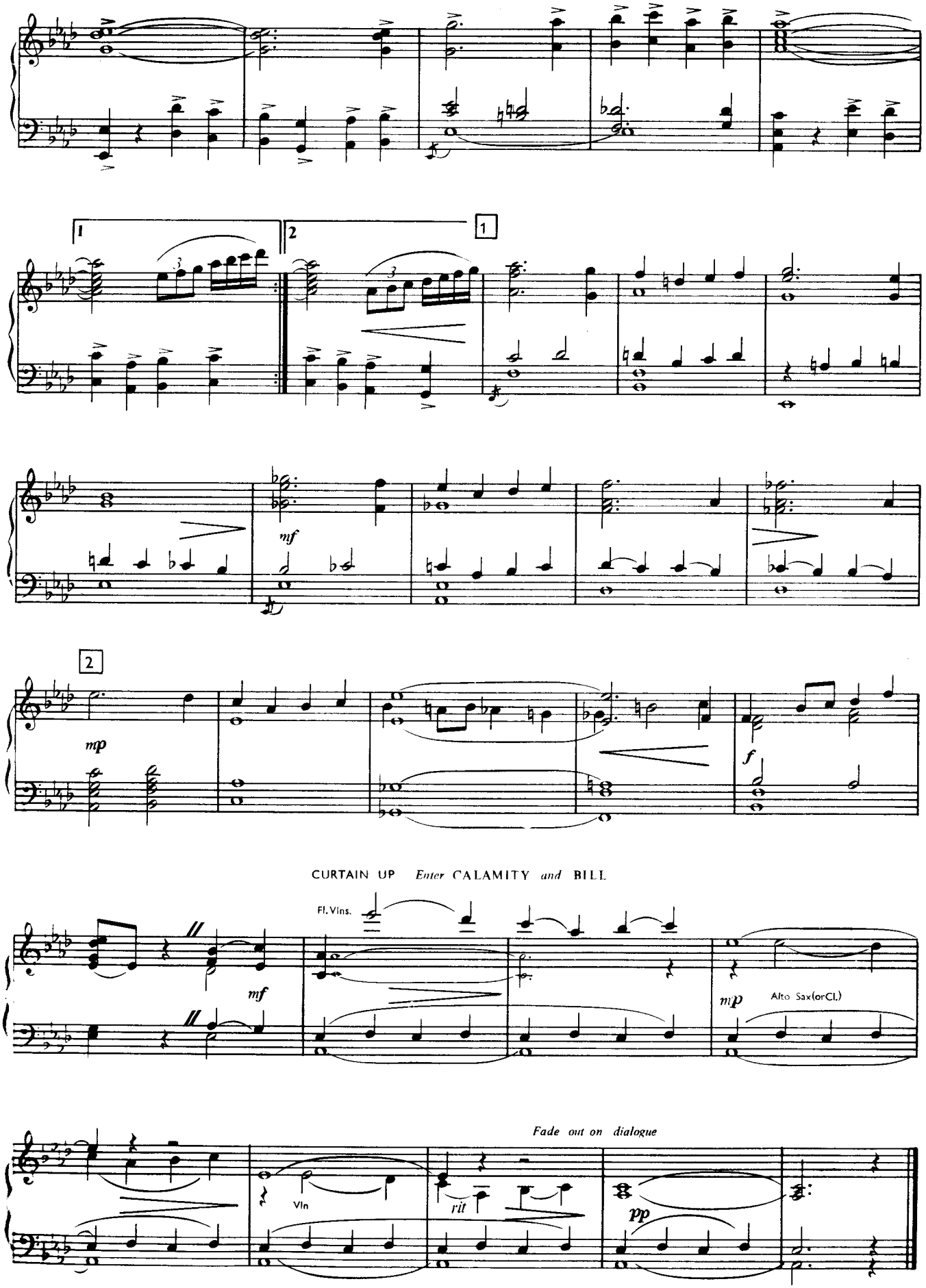






Nº 22 OPENING SCENE IV




1
2
1
mf
2
mp
f
CURTAIN UP Enter CALAMITY and BILL
Fl. Vlns.
mf
mp
Alto Sax(orCl.)
Fade out on dialogue
Vln
rit
pp

Nº 23

MY SECRET LOVE

(CALAMITY)

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

Moderato (♩ = 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

pp

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** (♩ = 72)

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

solo Vln

mp

Stgs

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

Stgs

Fl. & Vibra

Cello

3

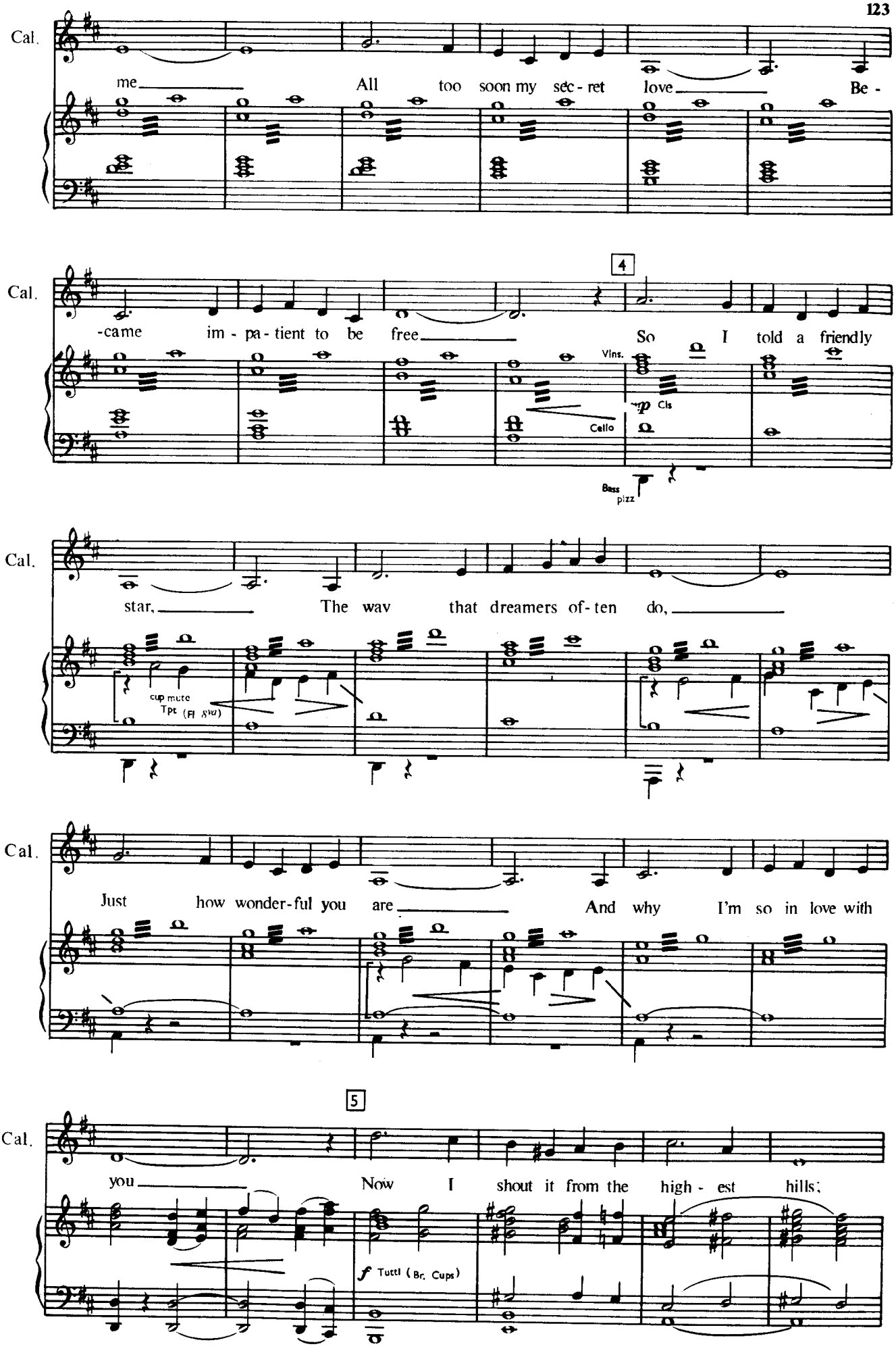
CALAMITY

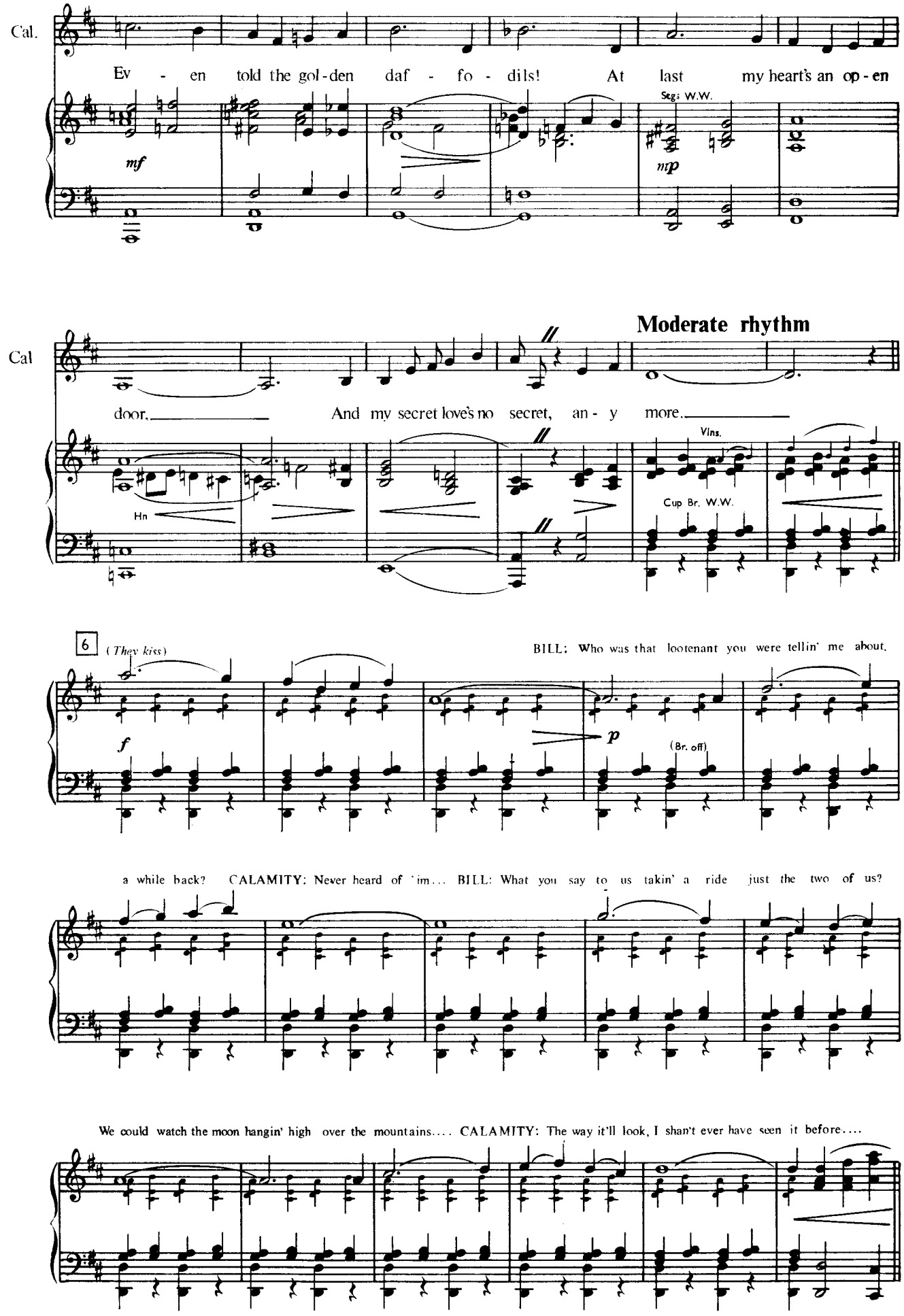
Once I had a sec-ret love that lived with-in the heart of

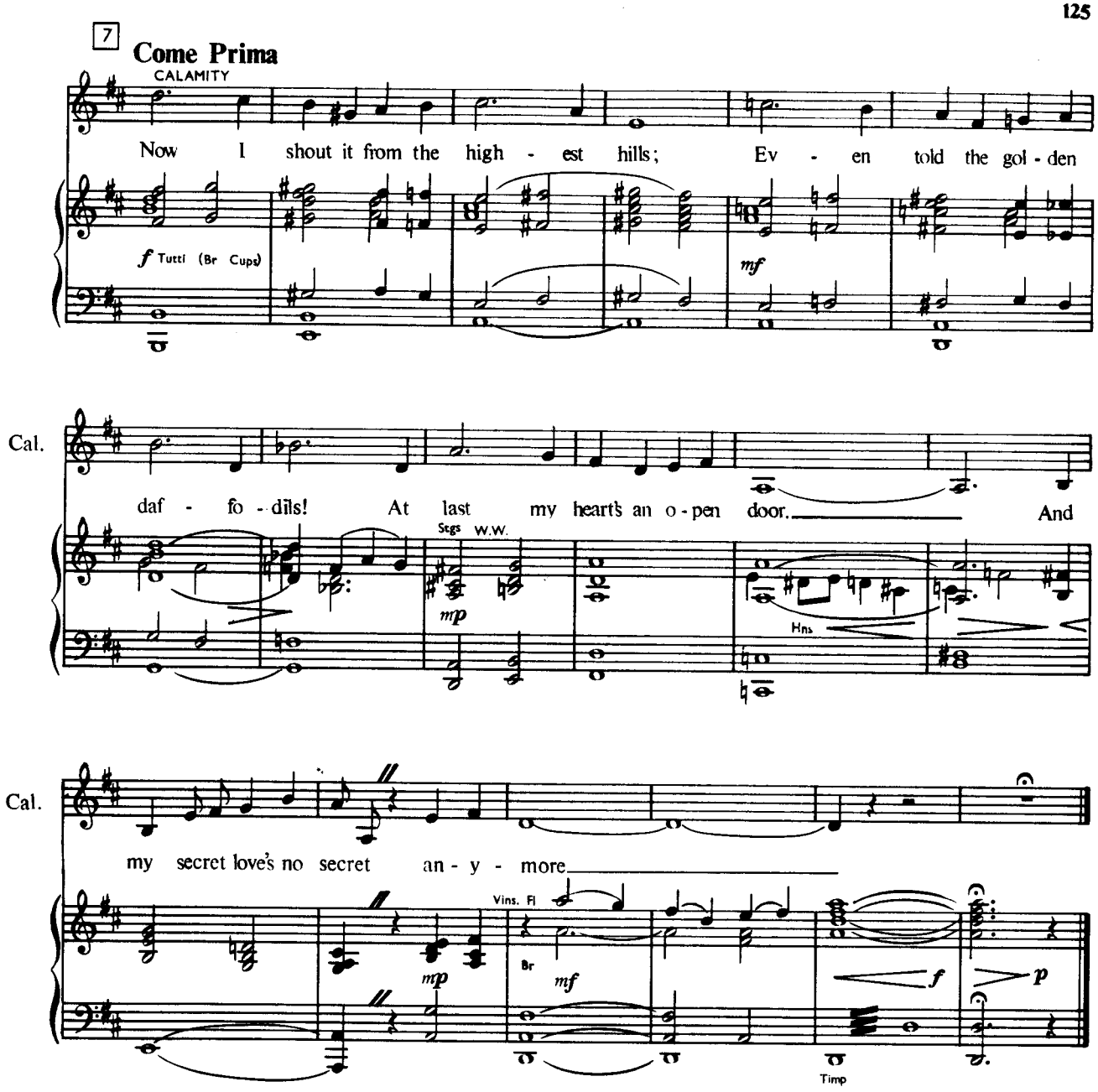
Stgs

p

Cls.

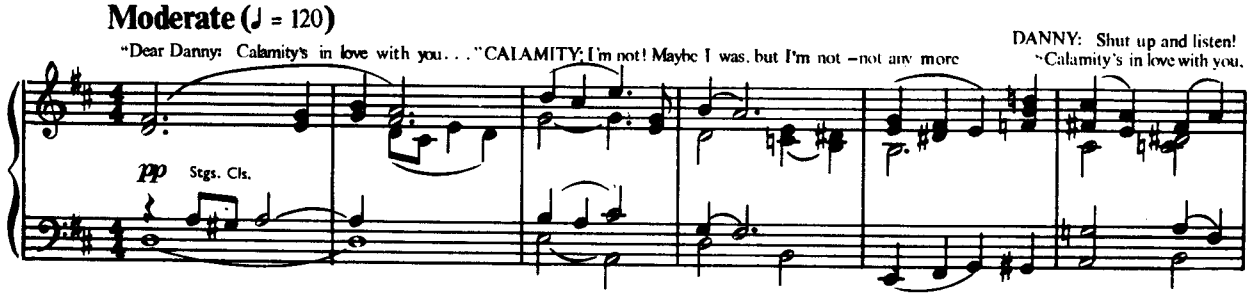

Cal.
me
All too soon my sec - ret love
Be -
Cal.
4
-came im - pa - tient to be free
So I told a friendly
Vlns.
p Cls
Cello
Bass pizz
Cal.
star,
The way that dreamers of - ten do,
cup mute
Tpt (Fl sw)
Cal.
Just how wonder-ful you are
And why I'm so in love with
Cal.
5
you
Now I shout it from the high - est hills;
f Tutti (Br. Cups)

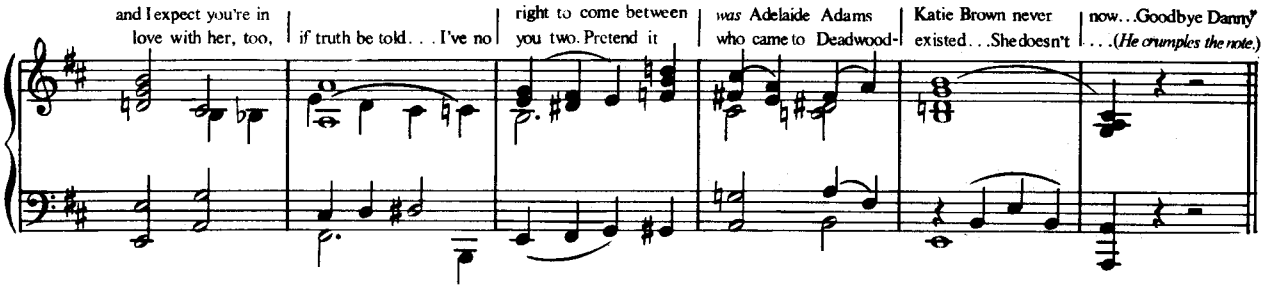

Cal.
Ev - en told the gol-den daf - fo - dils! At last my heart's an op-en
mf
Stgs. W.W.
mp
Moderate rhythm
Cal
door. And my secret love's no secret, an - y more.
Hn
Vlns.
Cup Br. W.W.
6
(They kiss)
BILL: Who was that lootenant you were tellin' me about,
f
p
(Br. off)
a while back? CALAMITY: Never heard 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....



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

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





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 –

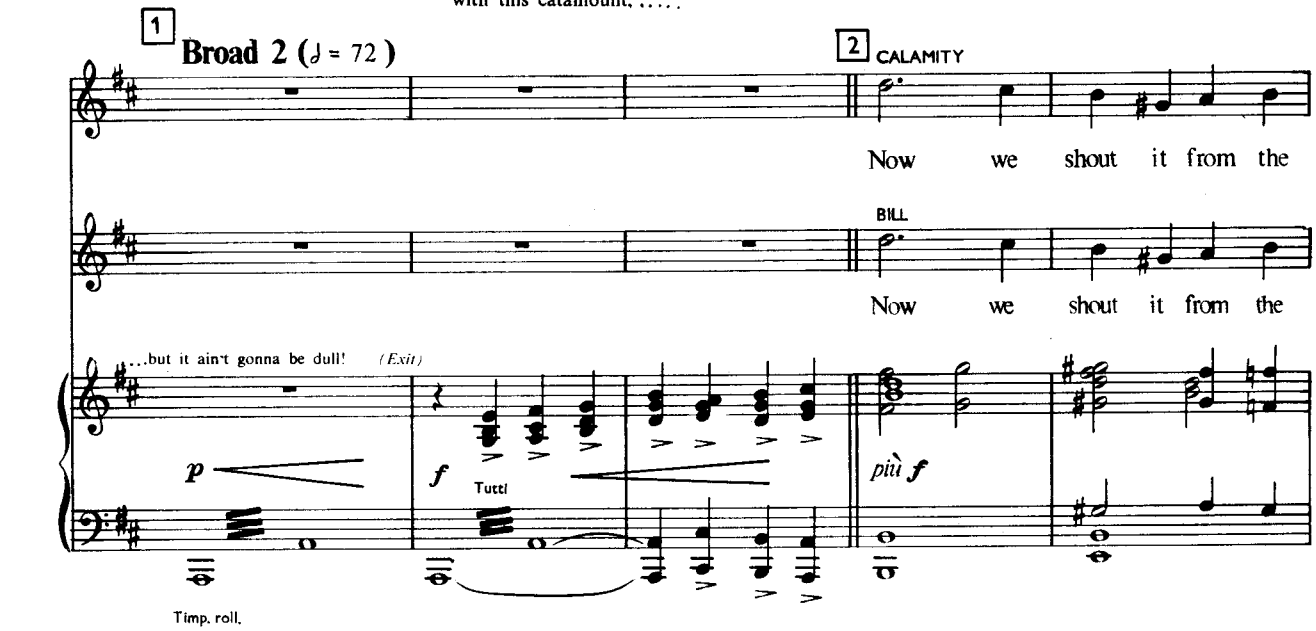
CALAMITY But she ain't gonna catch no stage – not while I can ride faster'n any woman alive! I'm gittin' back to the cabin, quick! Bill, you can saddle up fer me, while I get m'deerskins on .... While I'm gone, find a preacher to do the splicin'! .... Danny, you git back to the Fort an' invite the folks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

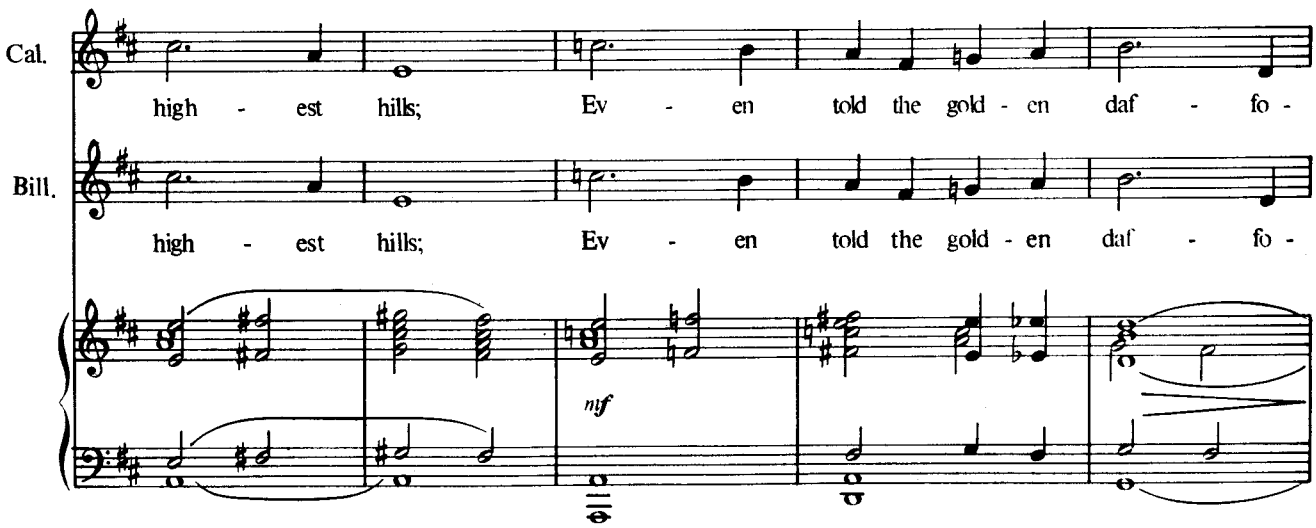
DANNY *(after a stunned pause)* Did– did you say you –and--- Bill?

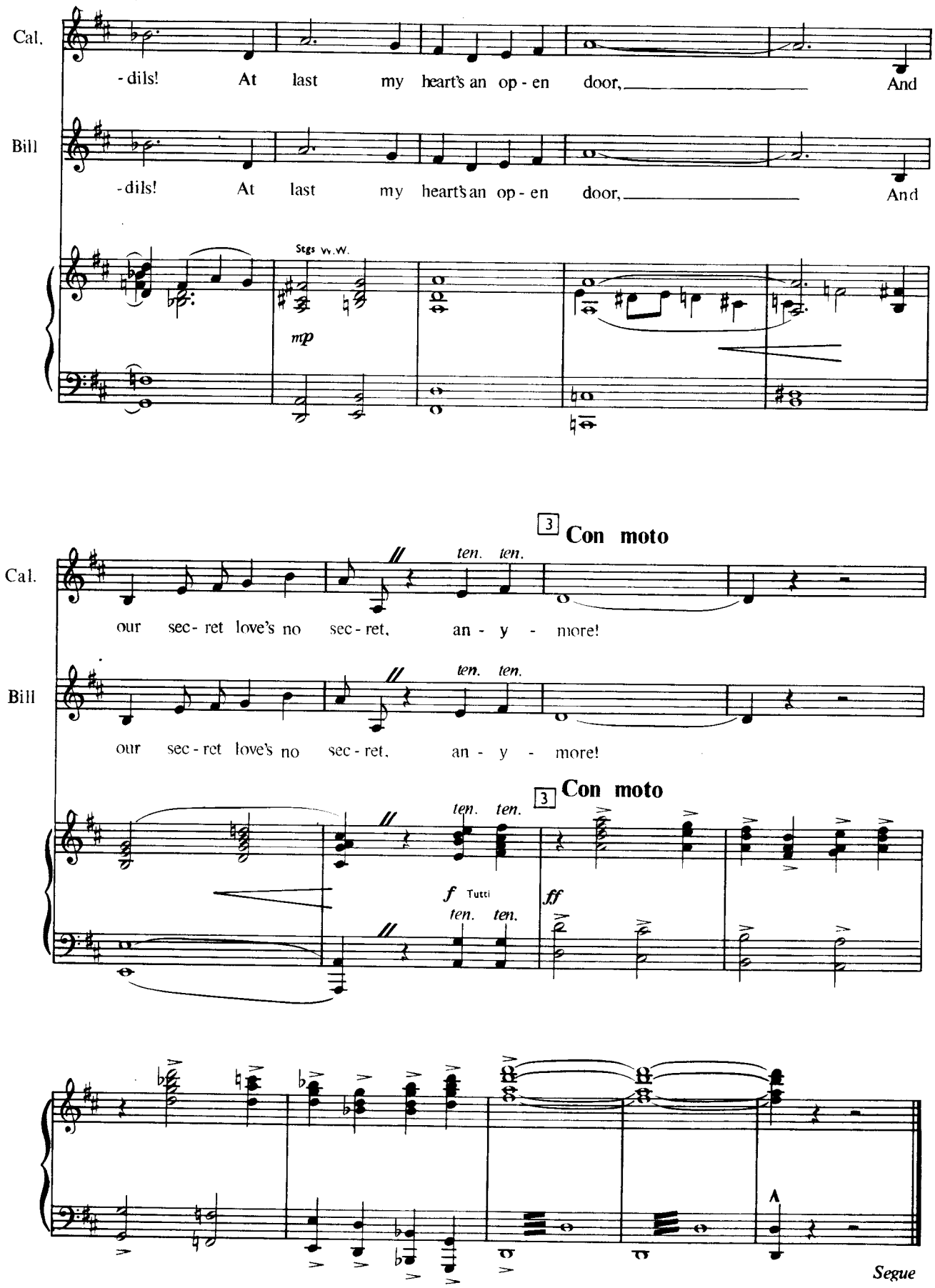
CALAMITY That's right!

BILL Sure is.

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



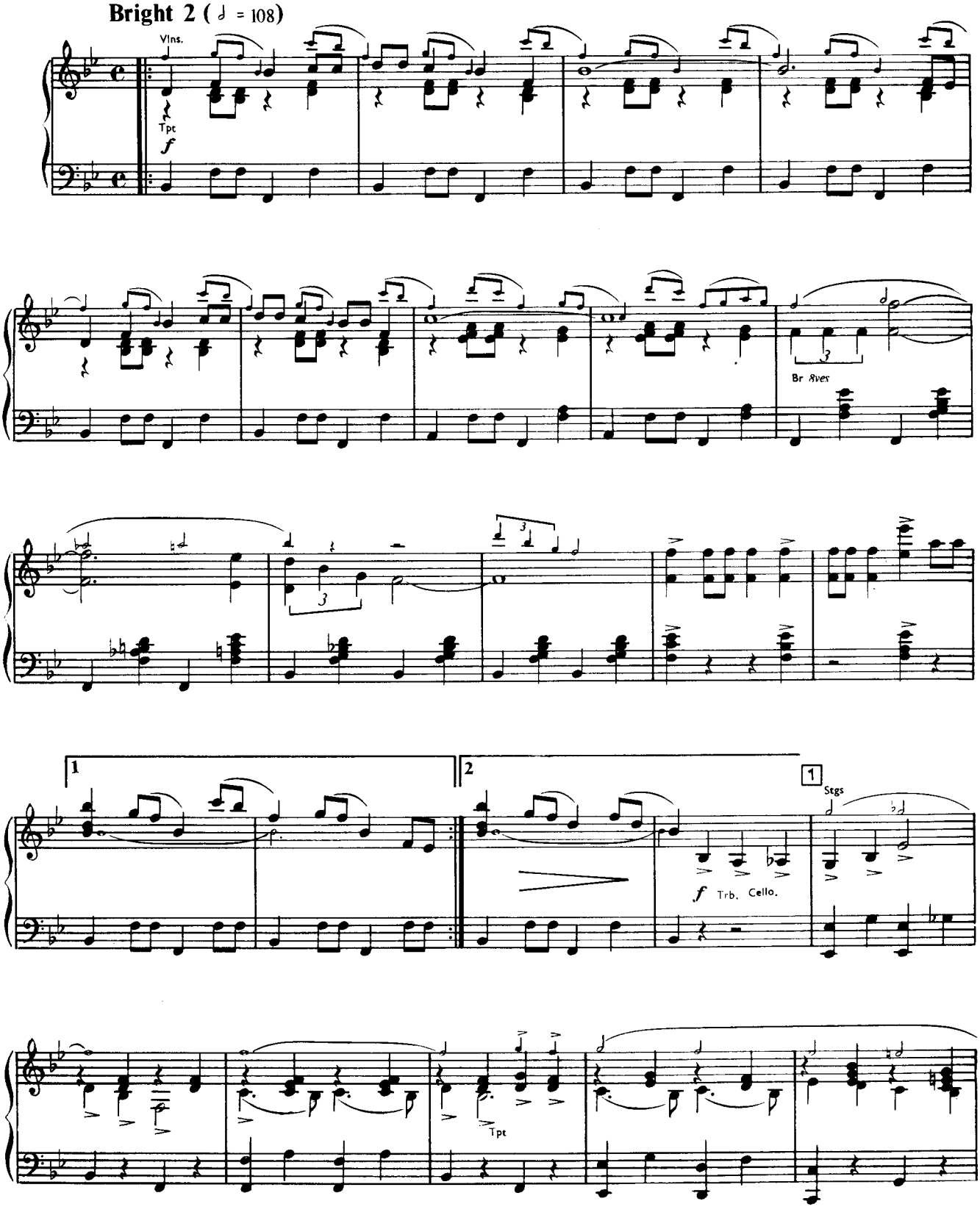



Cal.
-dils! At last my heart's an op - en door, And
Bill
-dils! At last my heart's an op - en door, And
Stgs vv.vv.
mp
3 Con moto
Cal.
ten. ten.
our sec - ret love's no sec - ret, an - y - more!
Bill
ten. ten.
our sec - ret love's no sec - ret, an - y - more!
3 Con moto
ten. ten.
f Tutti
ten. ten.
ff
Segue

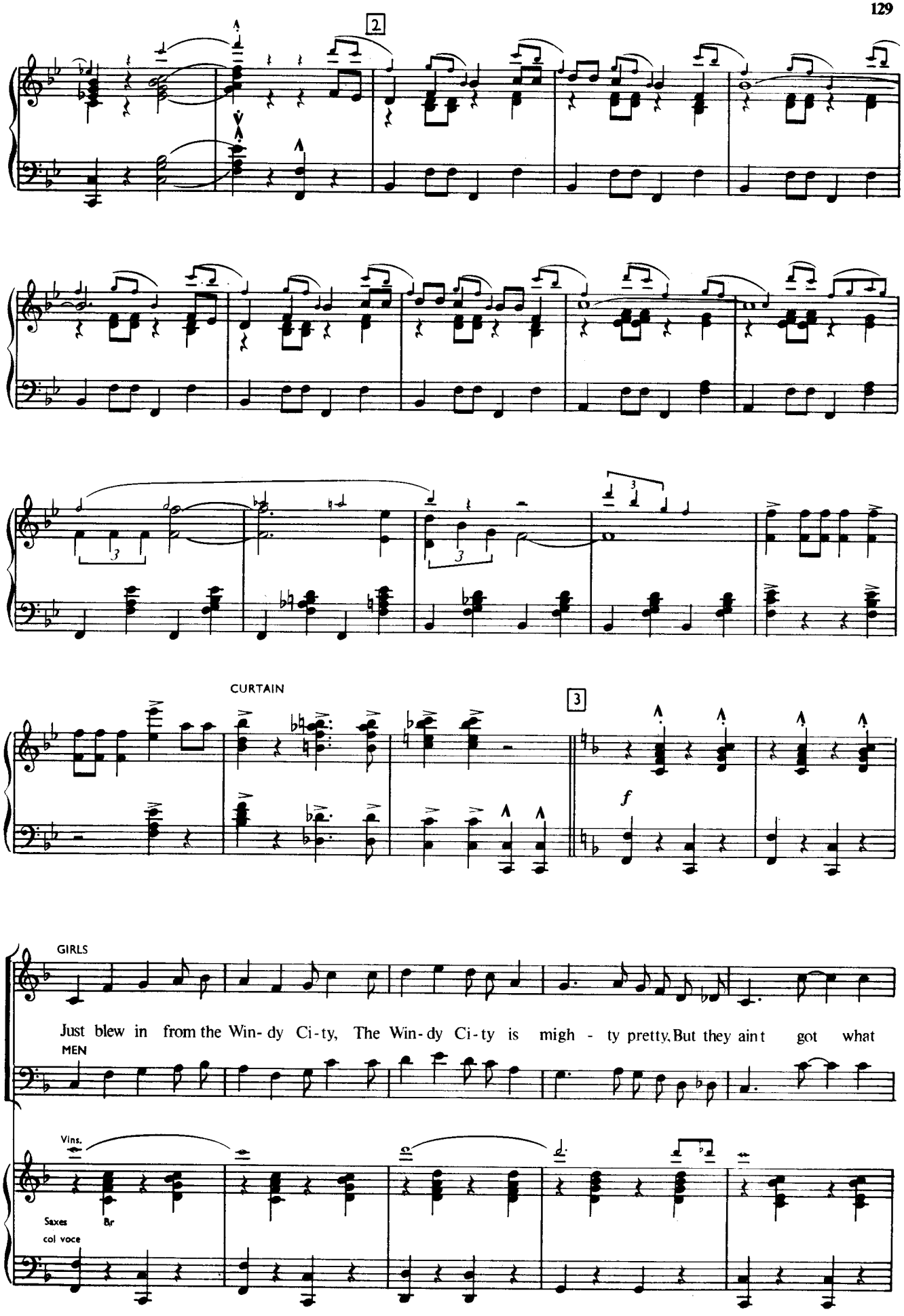
Nº 24

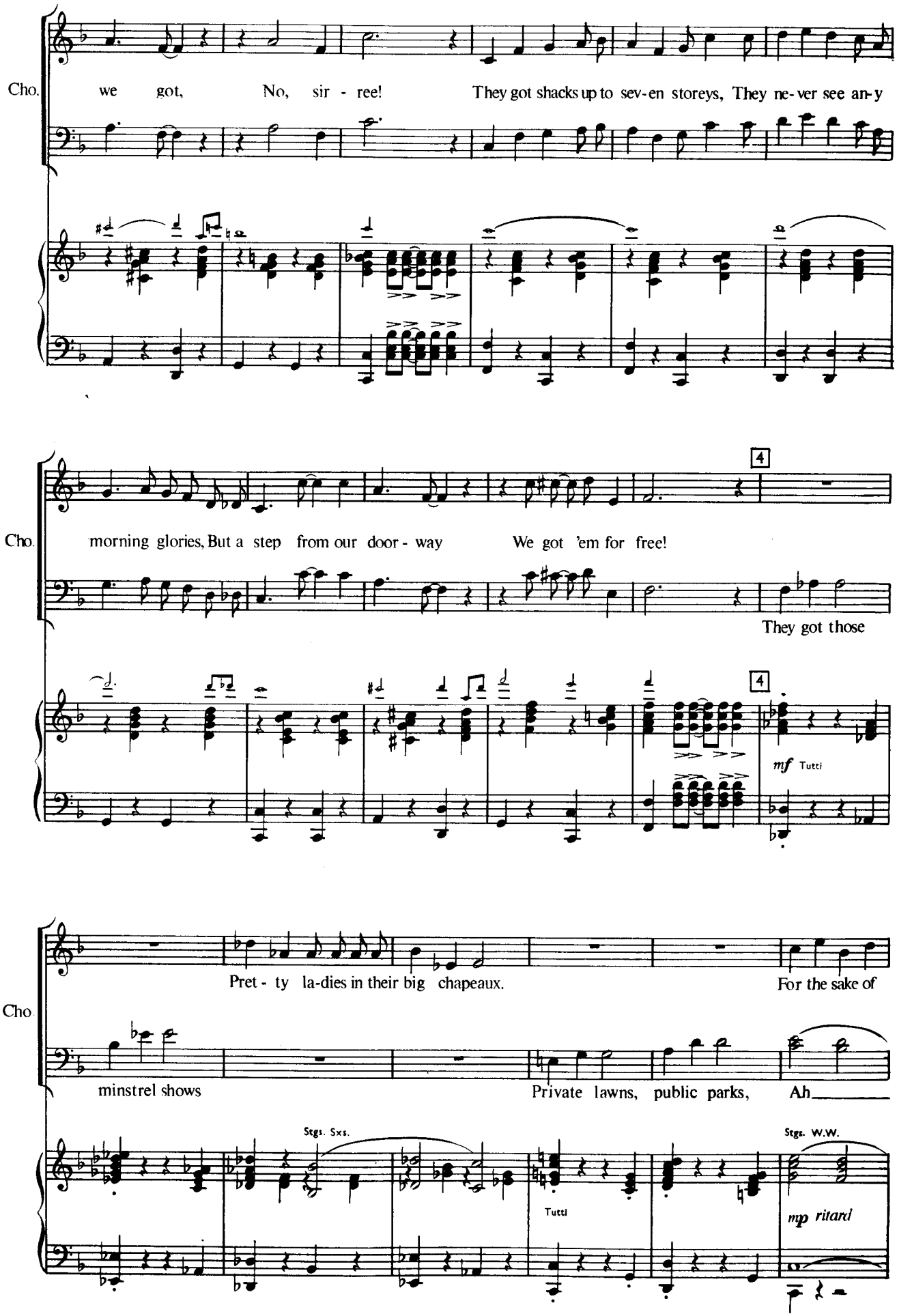
REPRISE: WINDY CITY

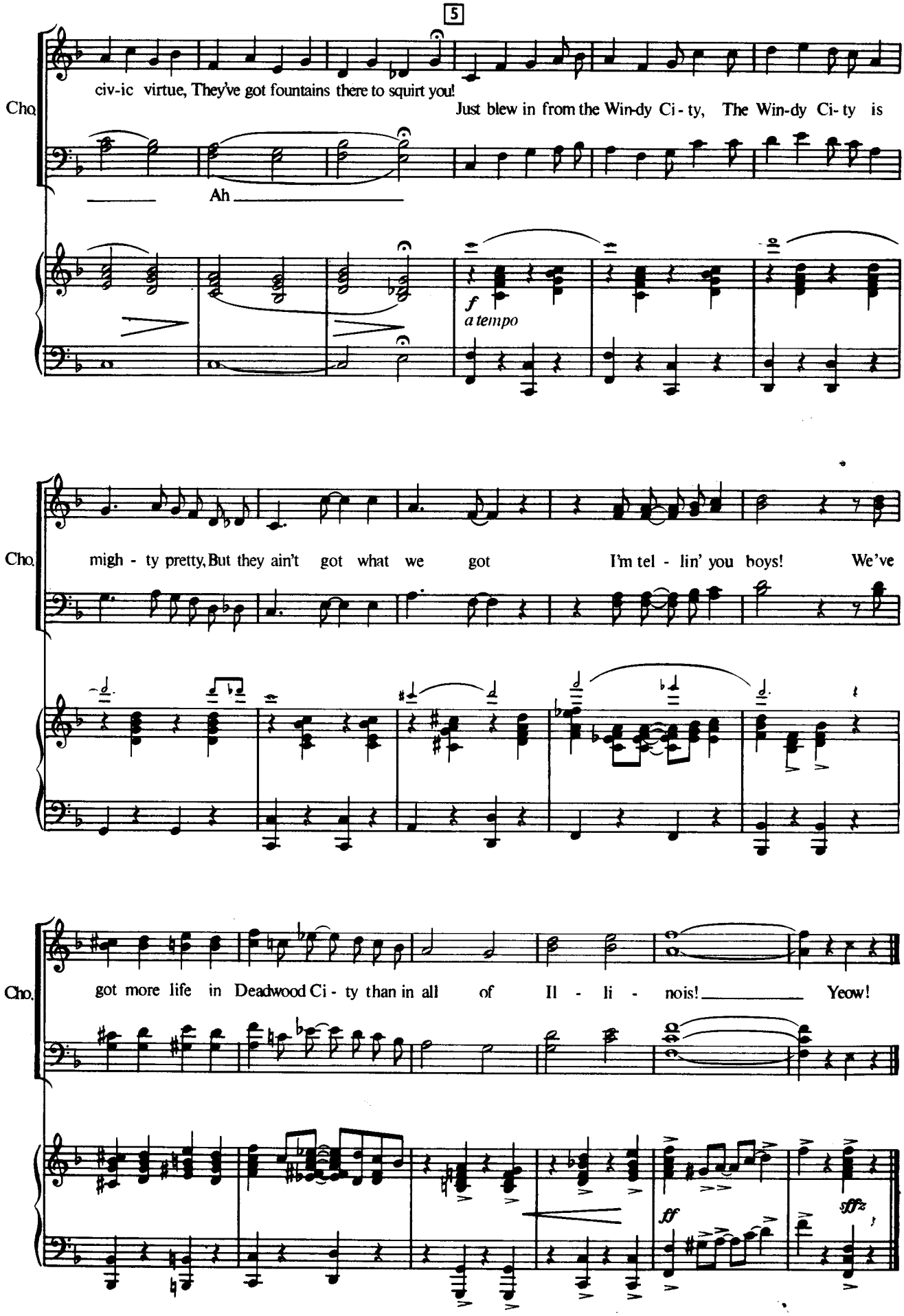
(CHORUS)



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 Win- dy Ci- ty, The Win- dy Ci- ty is migh - ty pretty, But they ain t got what
MEN
Vins.
Saxes
Br
col voce


Cho.
we got, No, sir - ree! They got shacks up to sev-en storeys, They ne-ver see an-y
Cho.
morning glories, But a step from our door - way We got 'em for free!
They got those
4
4
mf Tutti
Cho.
Pret - ty la-dies in their big chapeaux. For the sake of
minstrel shows Private lawns, public parks, Ah
Stgs. Sxs.
Tutti
Stgs. W.W.
mp ritard

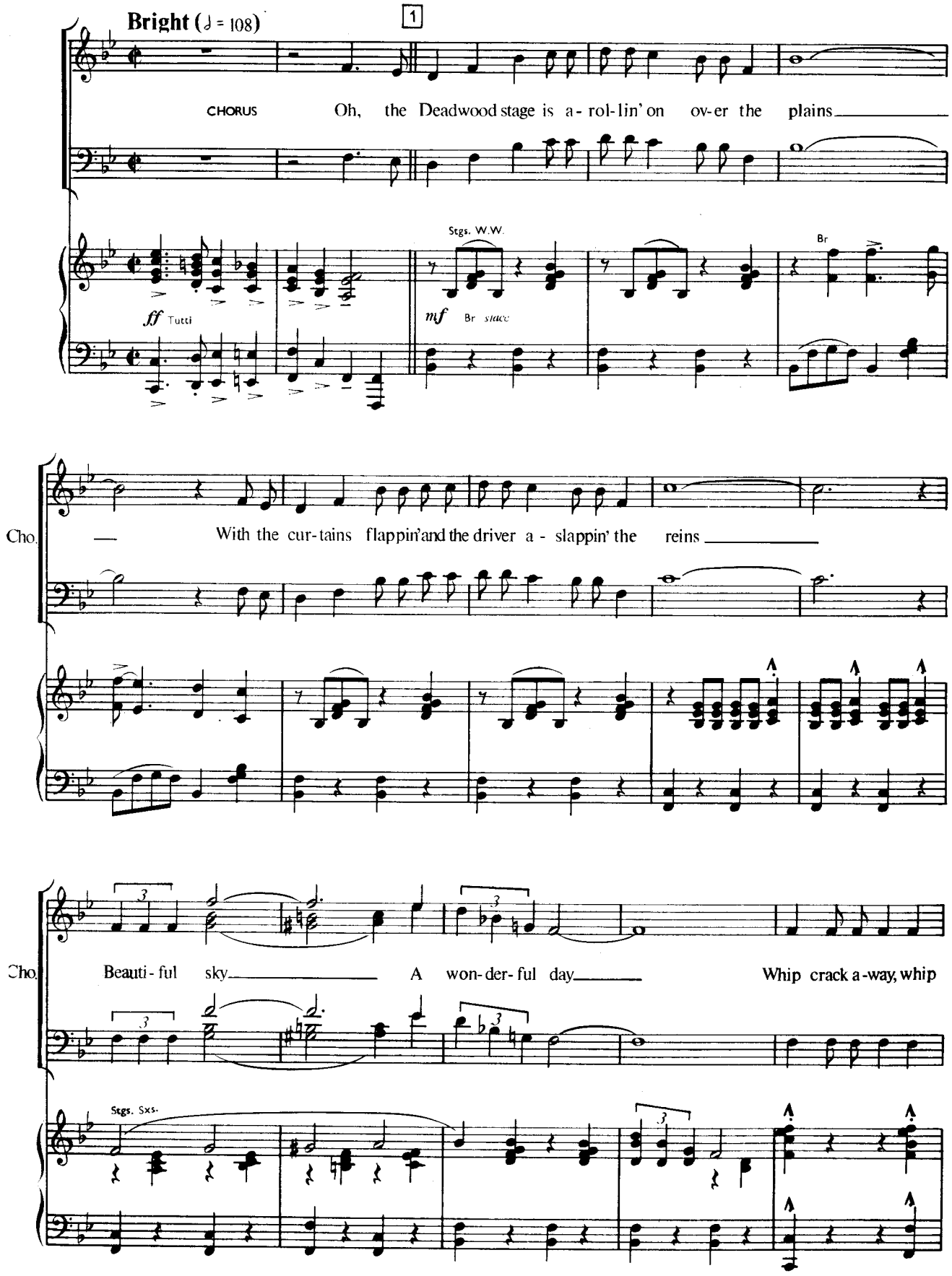

5
Cho.
civ-ic virtue, They've got fountains there to squirt you!
Just blew in from the Win-dy Ci - ty, The Win-dy Ci- ty is
Ah
f
a tempo
Cho.
migh - ty pretty, But they ain't got what we got
I'm tel - lin' you boys! We've
Cho.
got more life in Deadwood Ci - ty than in all of Il - li - nois!
Yeow!
ff
sffz

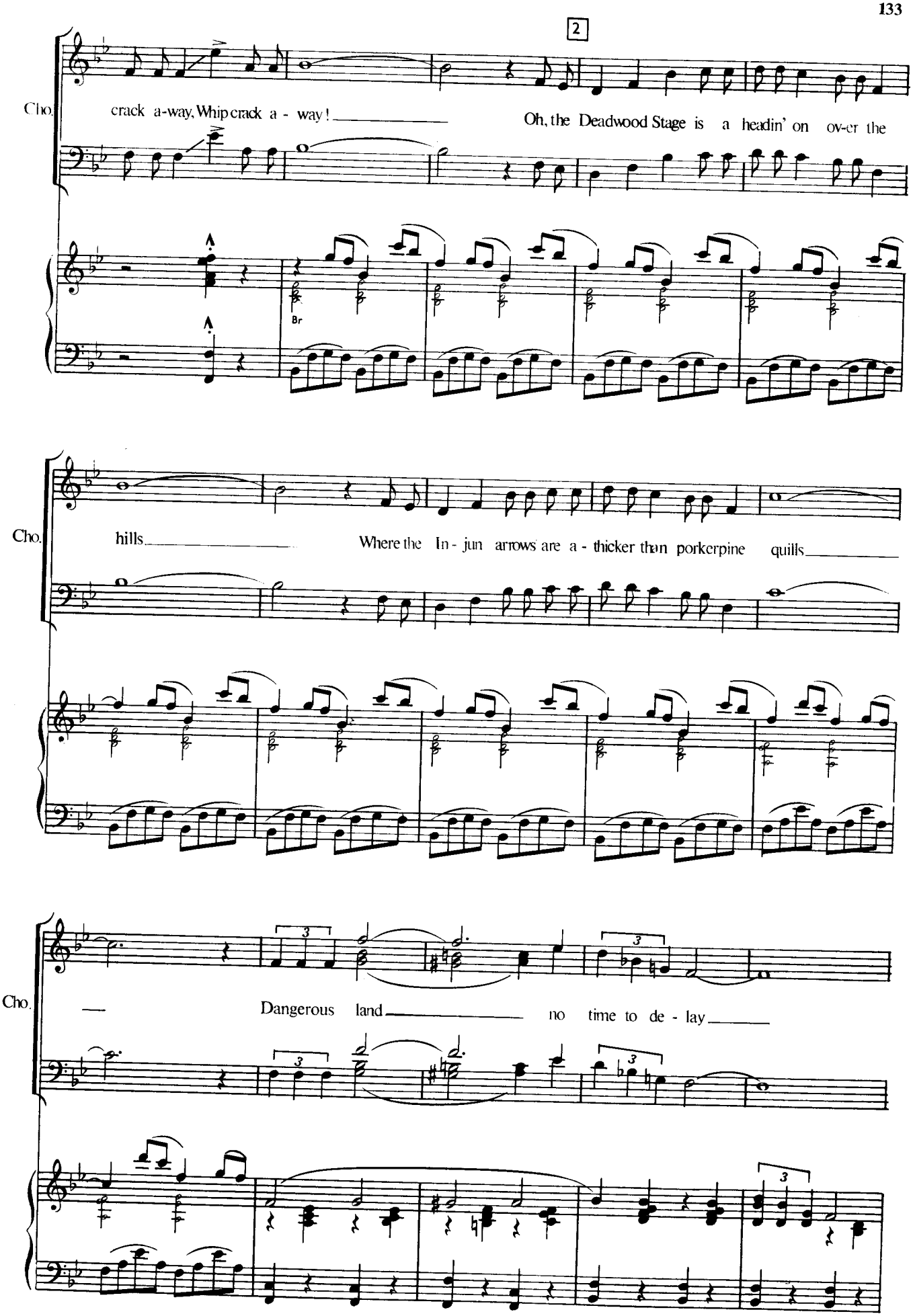
Nº 25

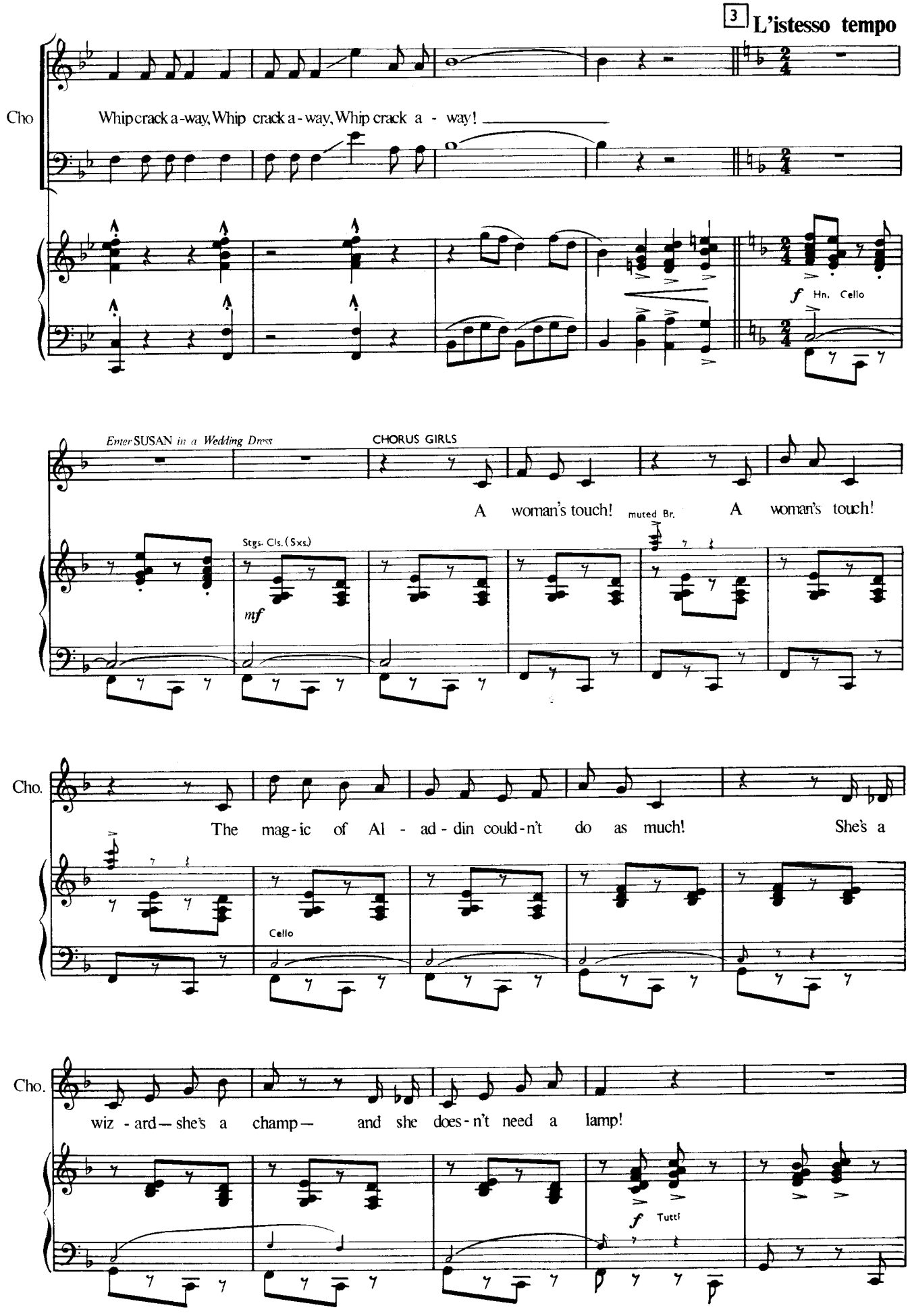
FINALE

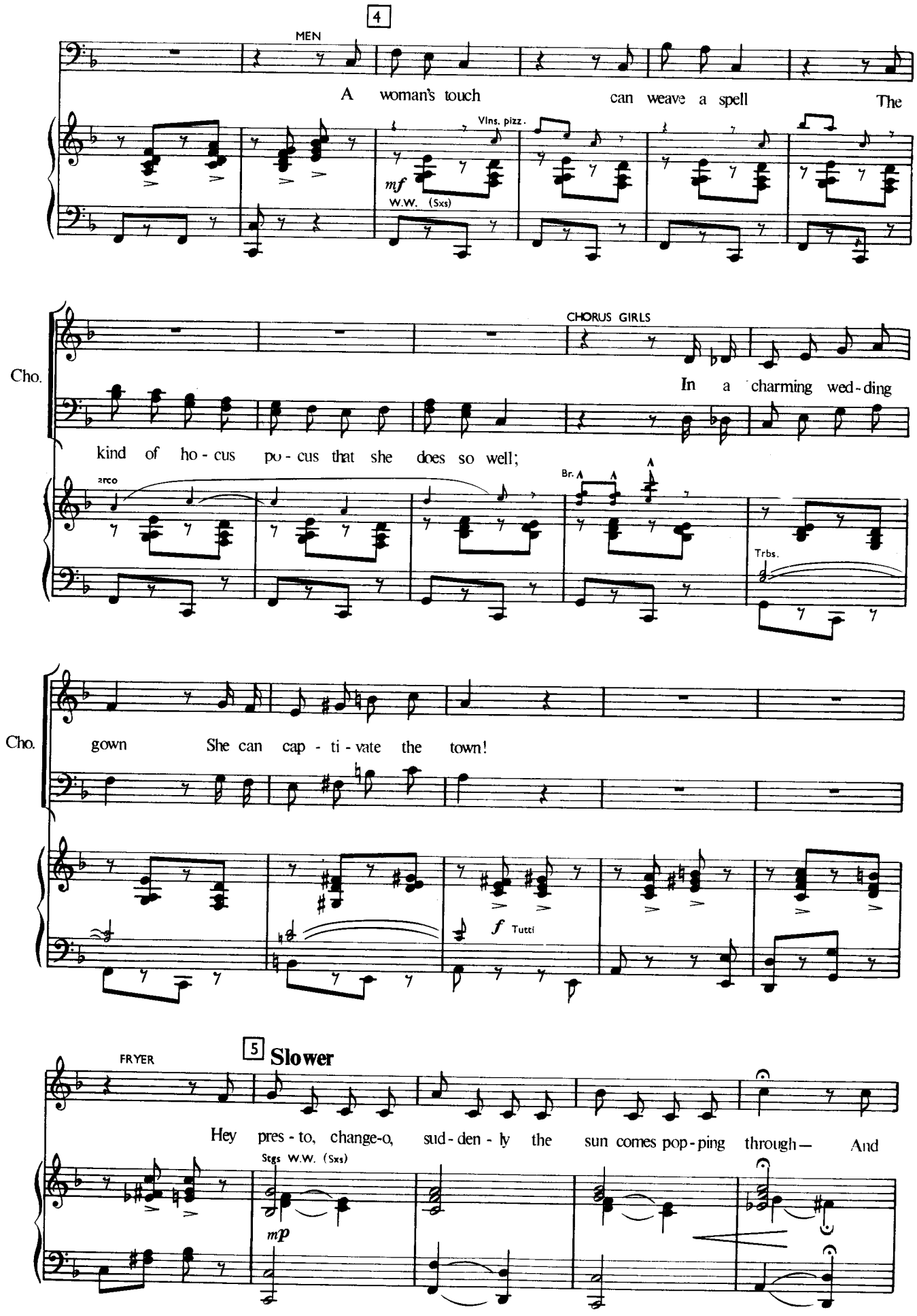
(FULL COMPANY)

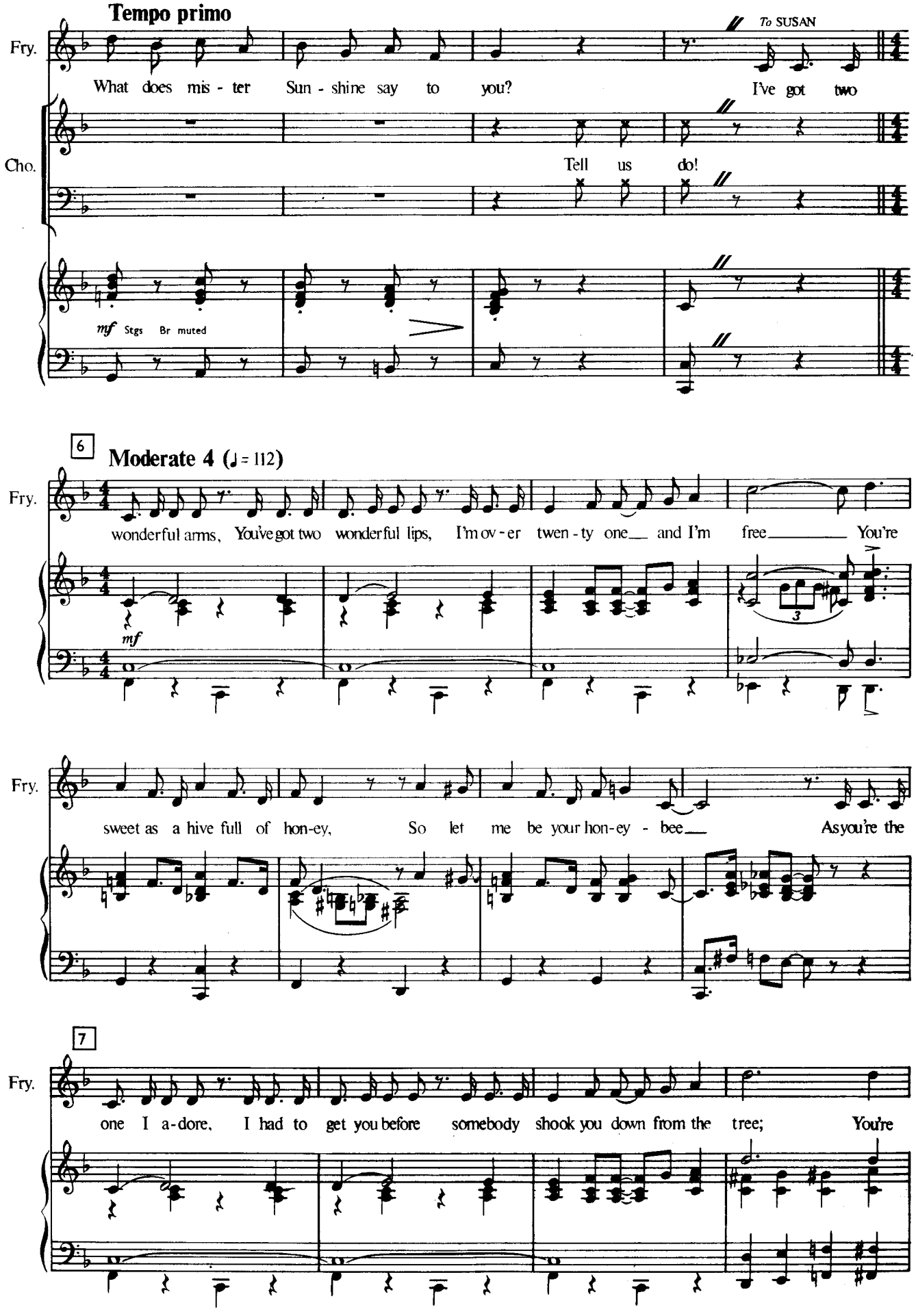
Cue: RATTLESNAKE: Deadwood Stage all ready fer the weddin' party!

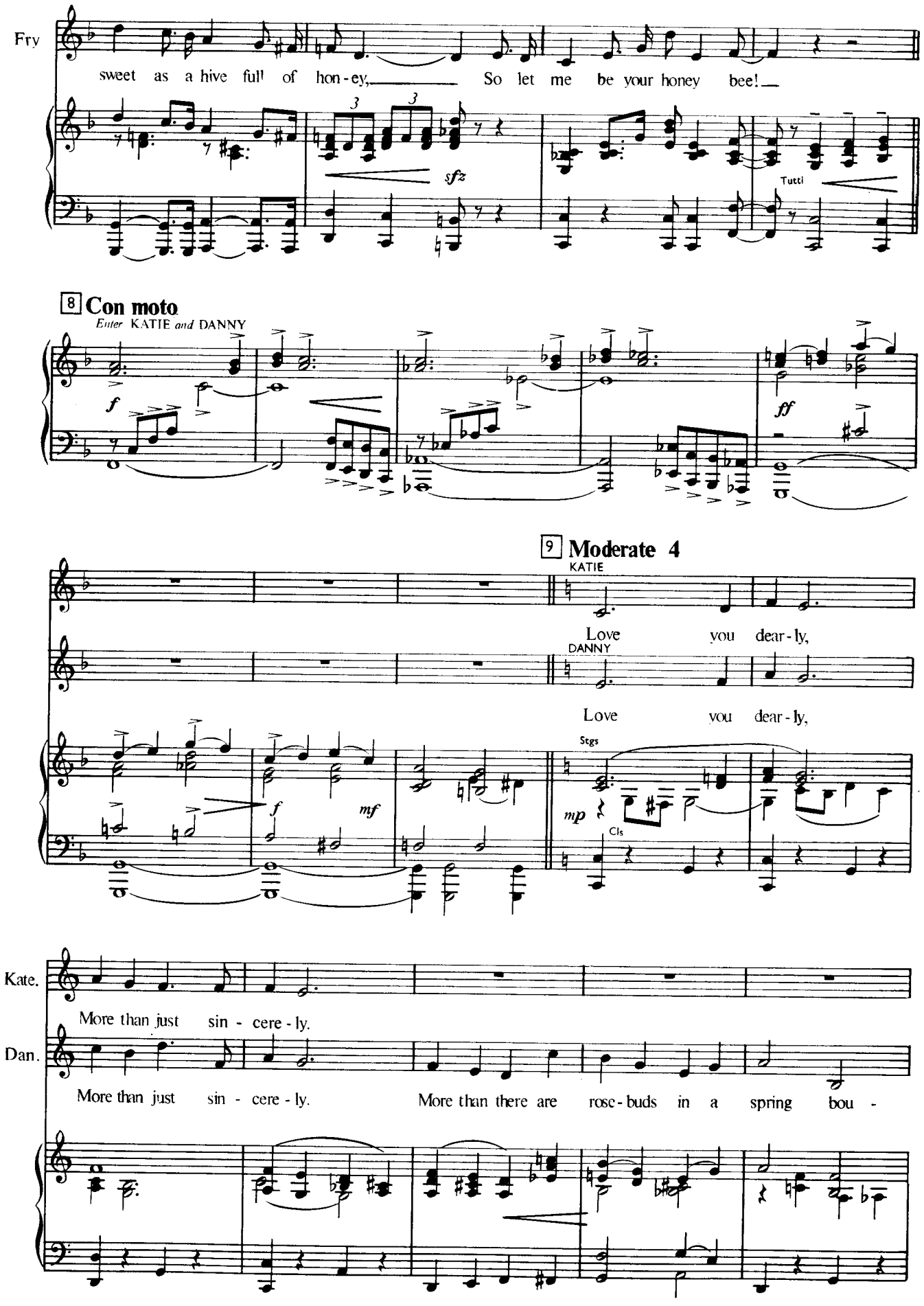


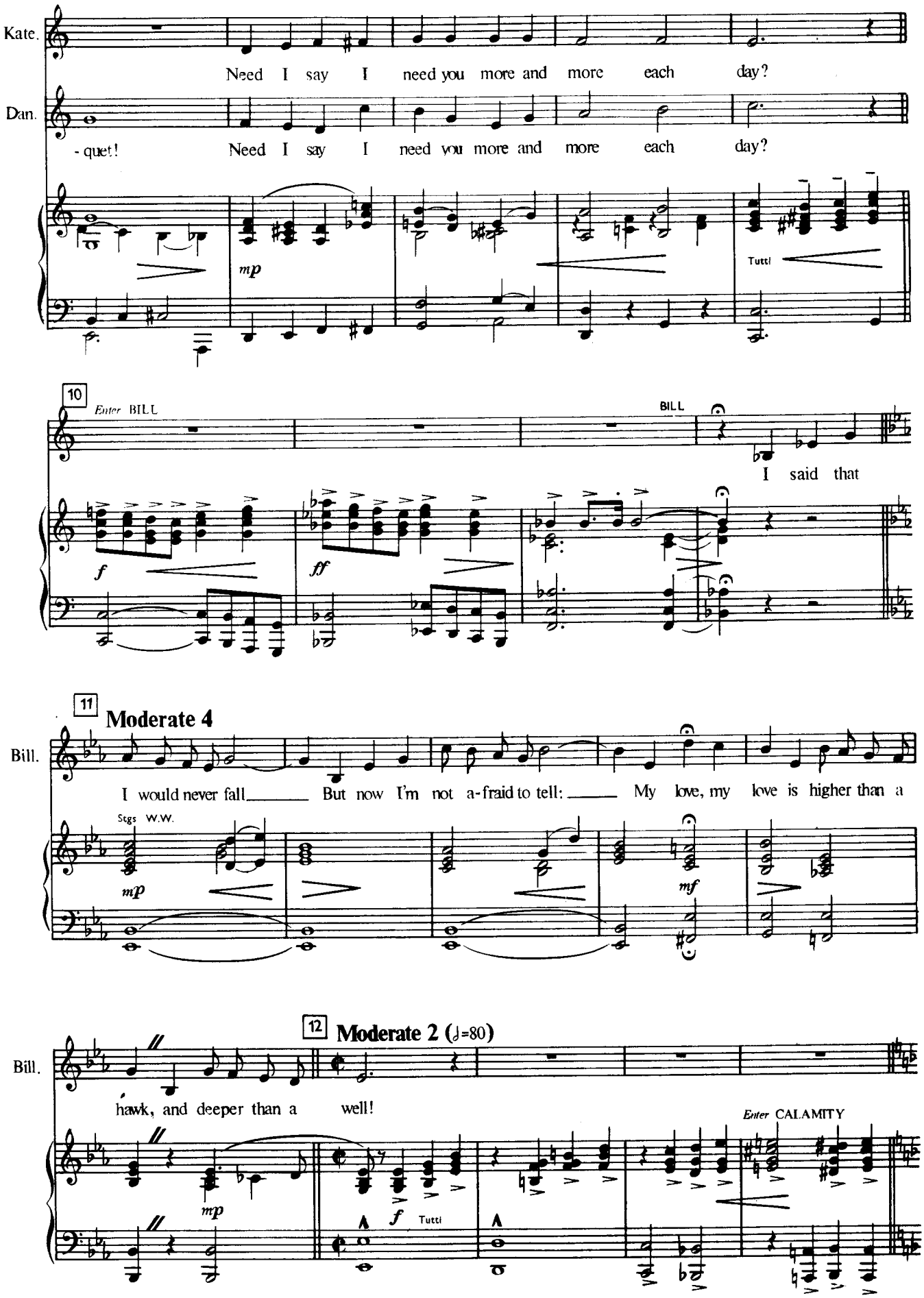

2
Cho.
crack a-way, Whip crack a - way!
Oh, the Deadwood Stage is a headin' on ov-er the
Br
Cho.
hills
Where the In - jun arrows are a - thicker than porkerpine quills
Cho.
Dangerous land
no time to de - lay

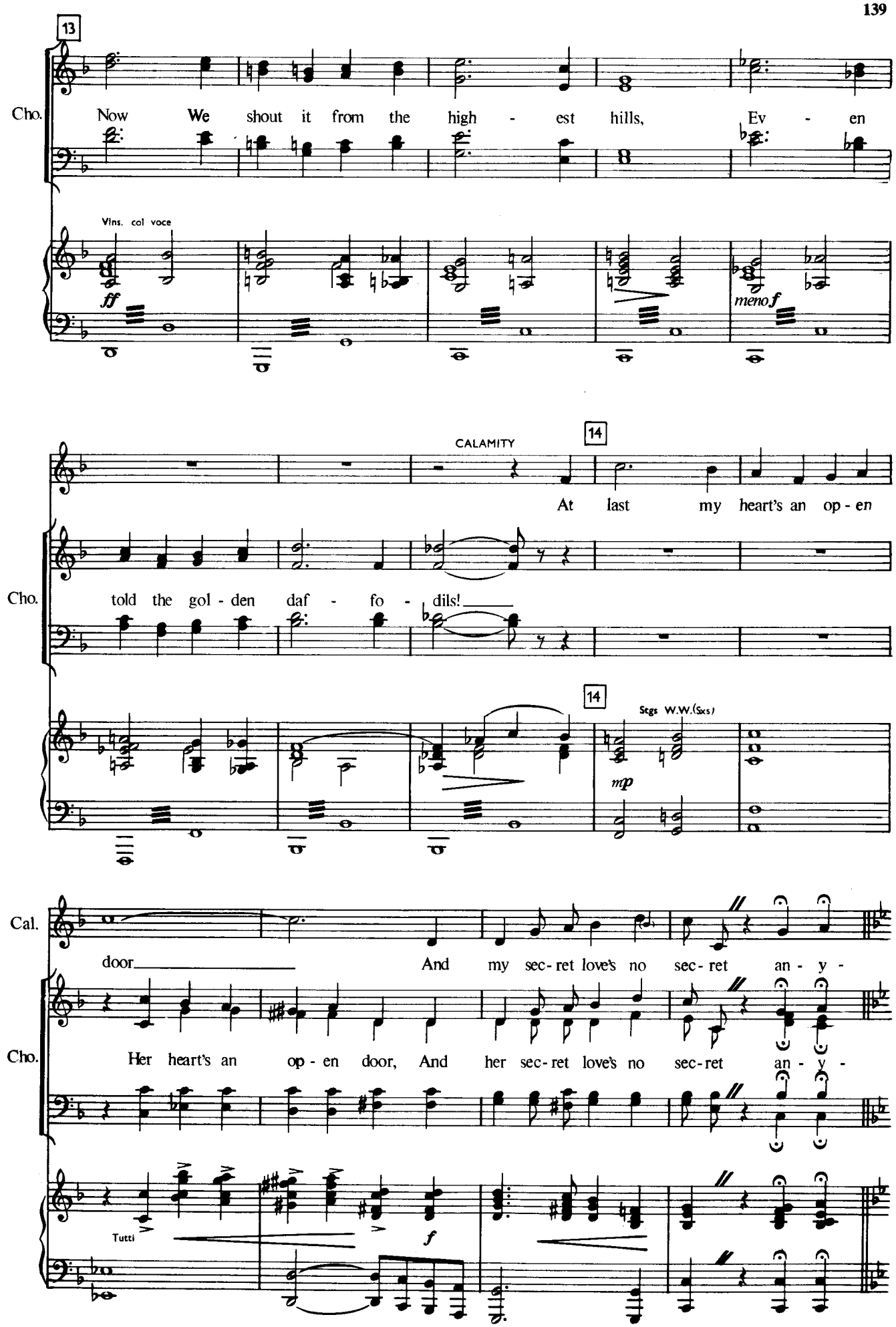

3 L'istesso tempo
Cho
Whip crack a-way, Whip crack a-way, Whip crack a - way!
f Hn. Cello
Enter SUSAN in a Wedding Dress
CHORUS GIRLS
A woman's touch!
muted Br.
A woman's touch!
Stgs. Cls. (Sxs.)
mf
Cho.
The mag-ic of Al - ad-din could-n't do as much!
She's a
Cello
Cho.
wiz - ard — she's a champ — and she does-n't need a lamp!
f Tutti

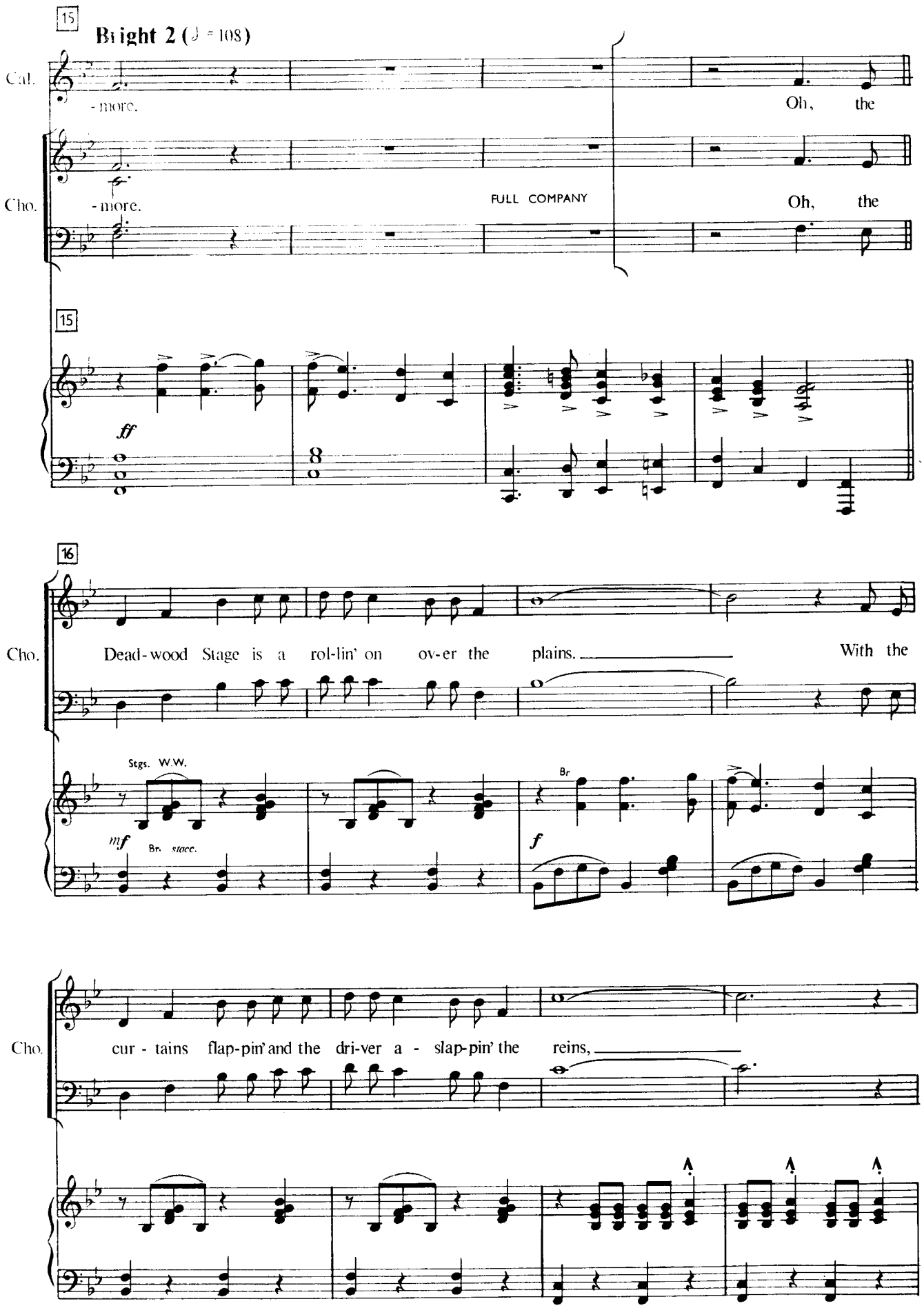

4
MEN
A woman's touch can weave a spell The
Vlns. pizz.
mf
W.W. (Sxs)
CHORUS GIRLS
Cho.
In a charming wed-ding
kind of ho-cus po-cus that she does so well;
arco
Br. A
A
Trbs.
Cho.
gown She can cap-ti-vate the town!
f Tutti
5 Slower
FRYER
Hey pres-to, change-o, sud-den-ly the sun comes pop-ping through— And
Stgs W.W. (Sxs)
mp

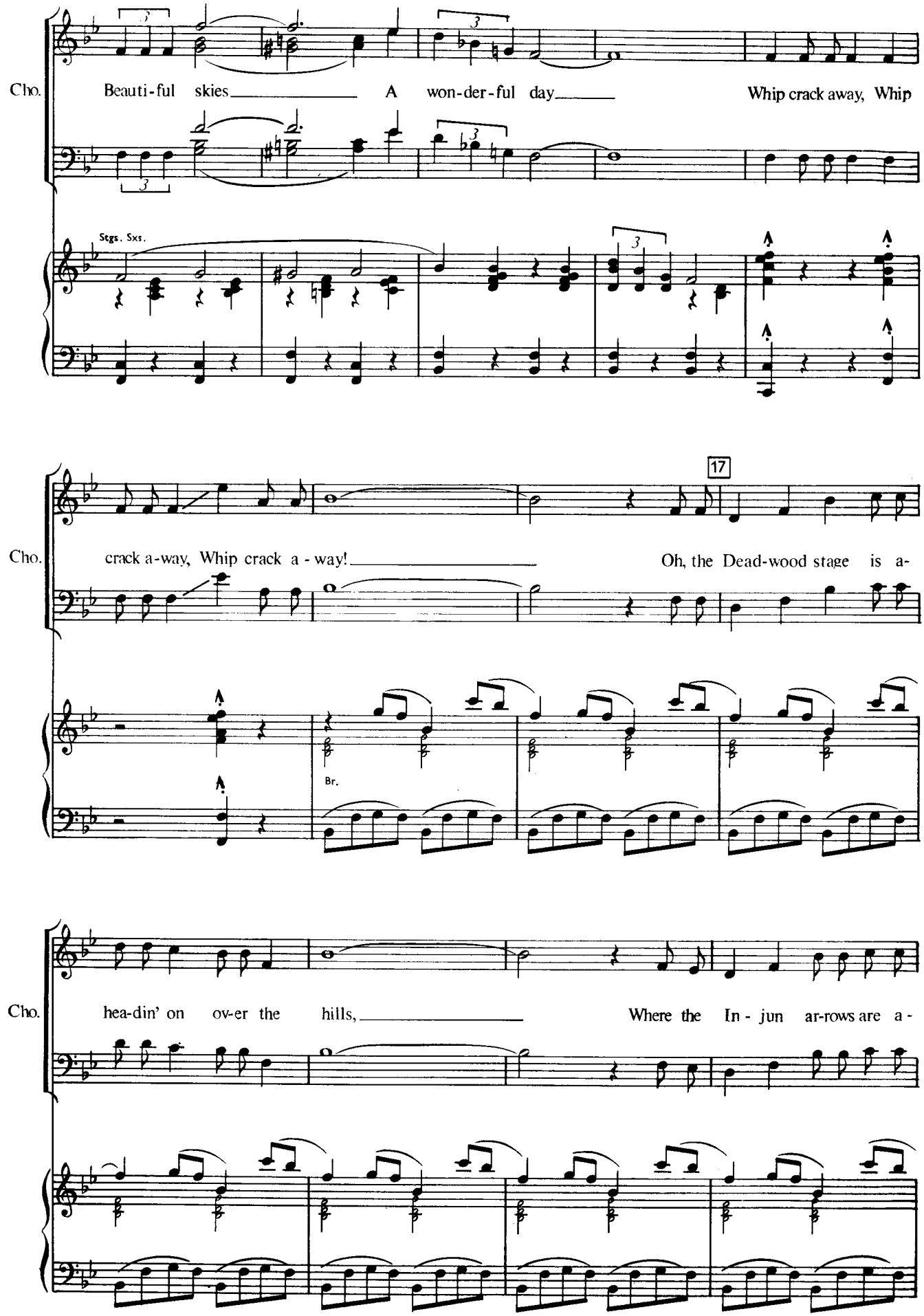

Tempo primo
To SUSAN
Fry.
What does mis - ter Sun - shine say to you?
I've got two
Cho.
Tell us do!
mf Stgs Br muted
6
Moderate 4 (♩= 112)
Fry.
wonderful arms, You've got two wonderful lips, I'm ov - er twen - ty one and I'm free You're
mf
3
Fry.
sweet as a hive full of hon-ey, So let me be your hon-ey - bee As you're the
7
Fry.
one I a-dore, I had to get you before somebody shook you down from the tree; You're

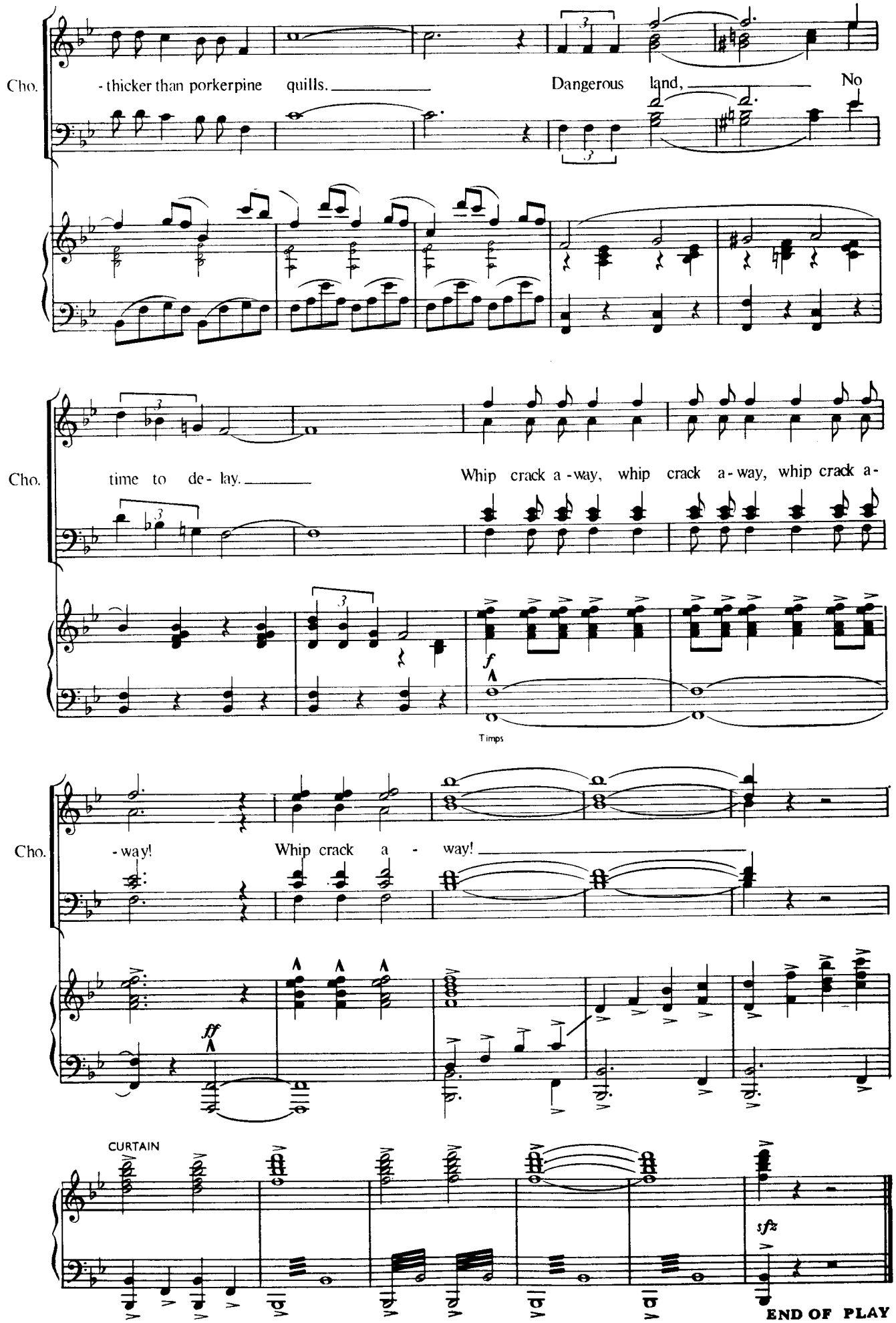

Fry
sweet as a hive full of hon - ey, So let me be your honey bee!
sfz
Tutti
8 Con moto
Enter KATIE and DANNY
f
ff
9 Moderate 4
KATIE
Love you dear - ly,
DANNY
Love you dear - ly,
Stgs
mp
Cls
f
mf
Kate.
More than just sin - cere - ly.
Dan.
More than just sin - cere - ly. More than there are rose - buds 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?
mp
Tutti
10
Enter BILL
BILL
I said that
f
ff
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
Strgs W.W.
mp
mf
12
Moderate 2 (♩=80)
Bill.
hawk, and deeper than a well!
Enter CALAMITY
mp
f
Tutti


13
Cho.
Now We shout it from the high - est hills, Ev - en
Vlns. col voce
ff
meno f
CALAMITY
14
At last my heart's an op - en
Cho.
told the gol - den daf - fo - dils!
14
Stgs W.W.(Sxs)
mp
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

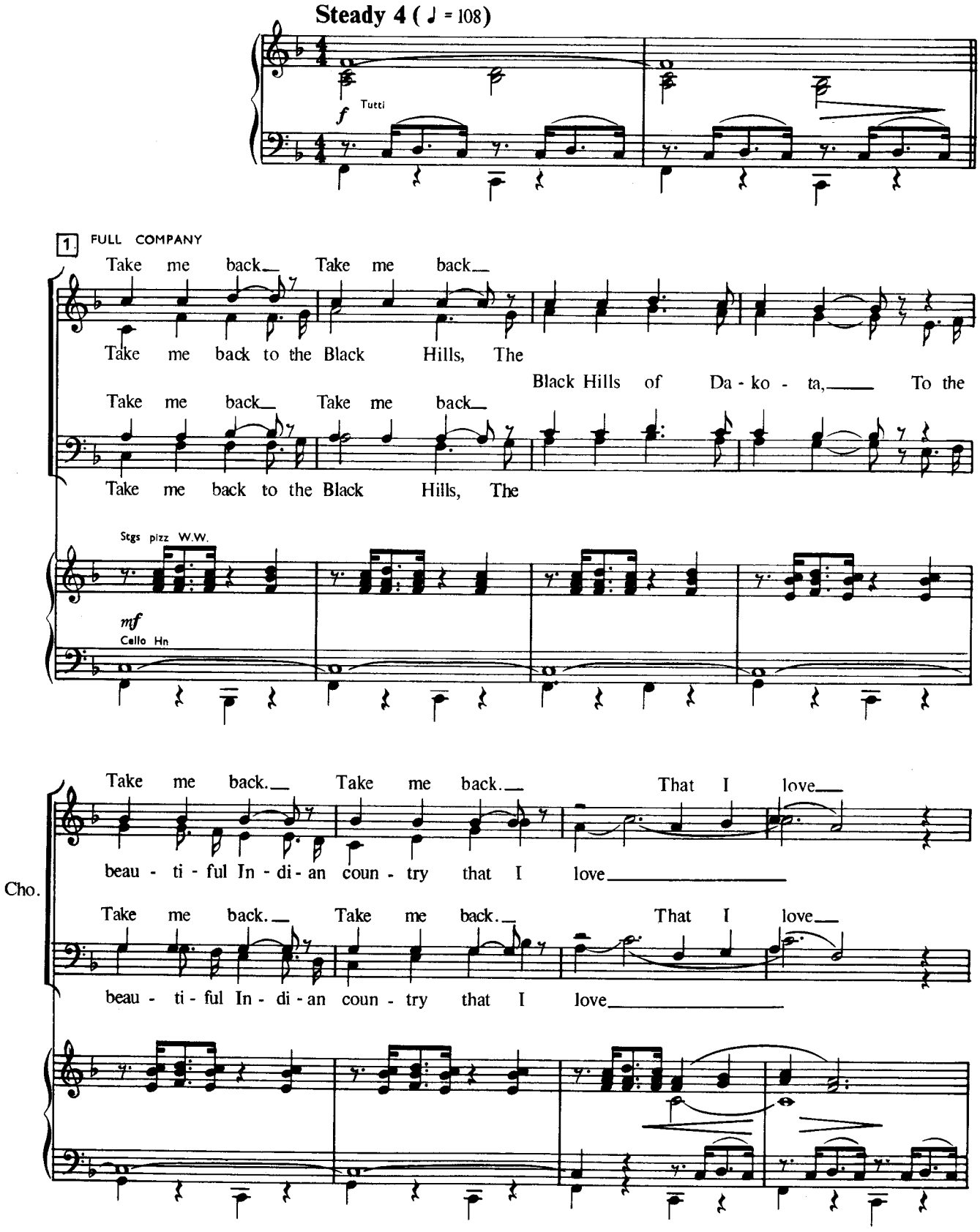

15
Bright 2 (♩ = 108)
Cal.
-more.
Oh, the
Cho.
-more.
FULL COMPANY
Oh, the
15
ff
16
Cho.
Dead-wood Stage is a rol-lin' on ov-er the plains.
With the
Stgs. W.W.
mf
Br. stacc.
Br
f
Cho.
cur - tains flap-pin' and the dri-ver a - slap-pin' the reins,

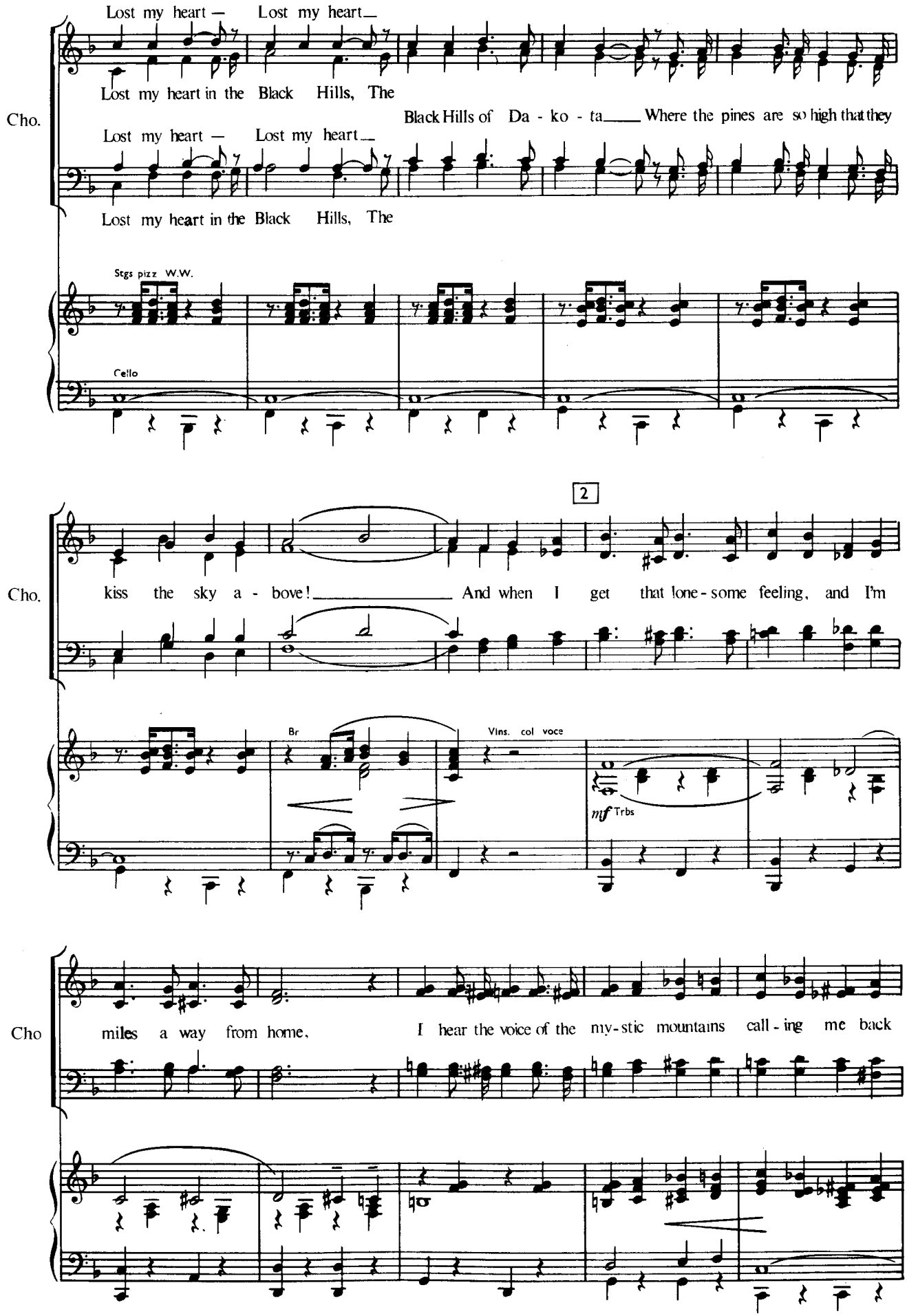

Cho.
Beauti-ful skies A won-der-ful day Whip crack away, Whip
Stgs. Sxs.
Cho.
crack a-way, Whip crack a - way! Oh, the Dead-wood stage is a-
17
Br.
Cho.
hea-din' on ov-er the hills, Where the In - jun ar-rows are a -

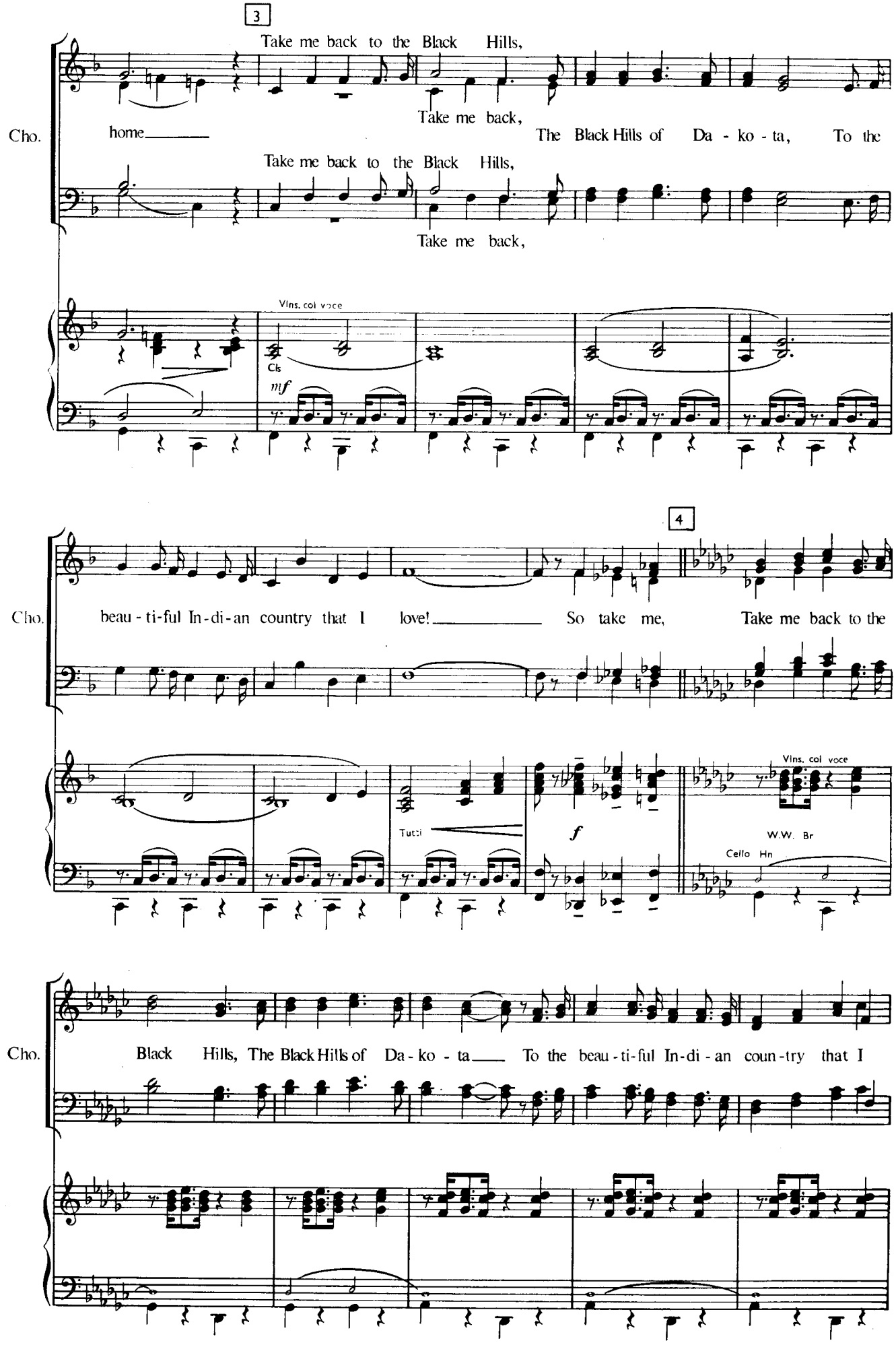

Cho.
- thicker than porkerpine quills.
Dangerous land,
No
Cho.
time to de- lay.
Whip crack a - way, whip crack a - way, whip crack a -
f
Timps
Cho.
- way!
Whip crack a - way!
ff
CURTAIN
sfz
END OF PLAY

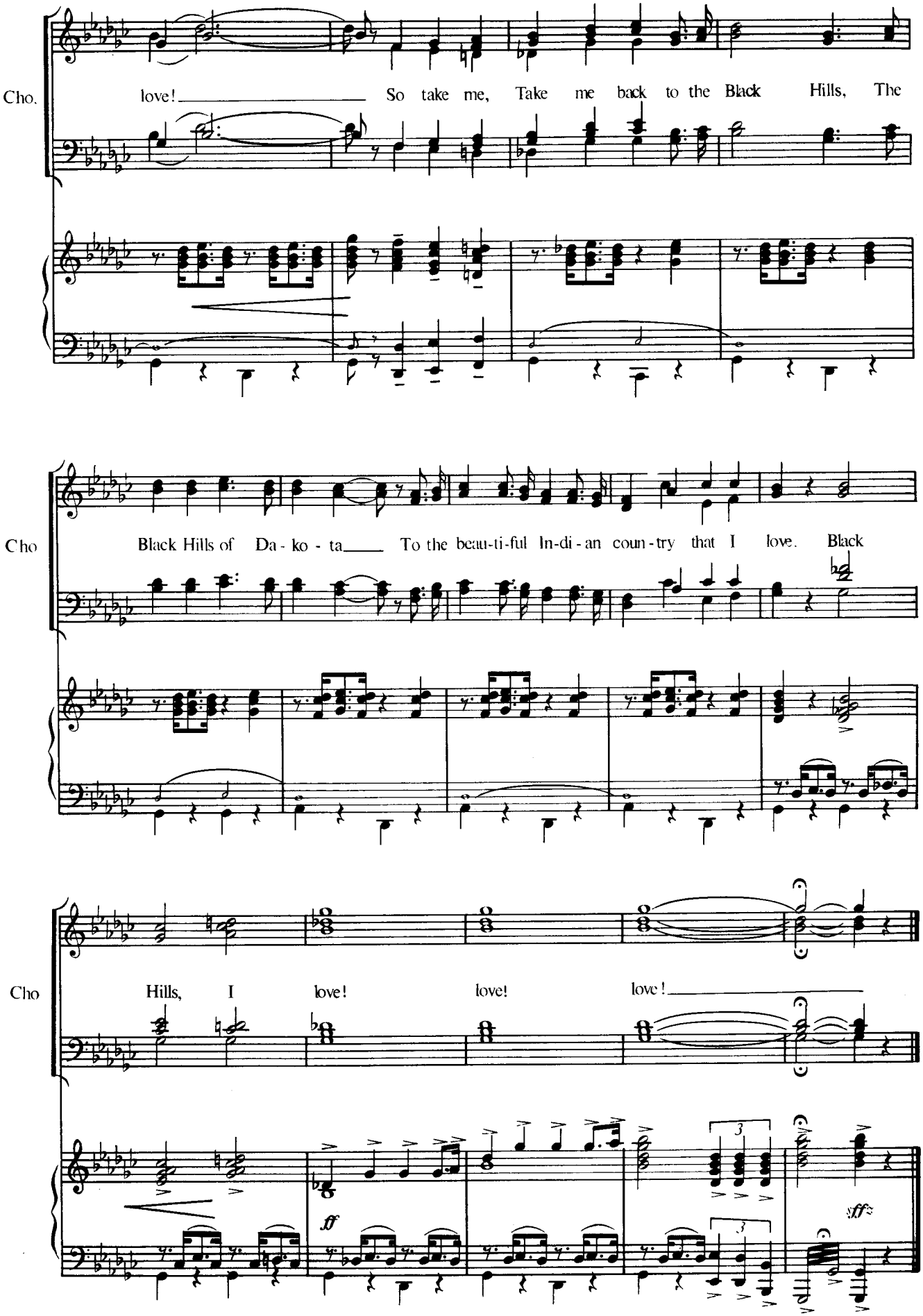
Nº 26

CURTAIN CALL
(THE BLACK HILLS OF DAKOTA)



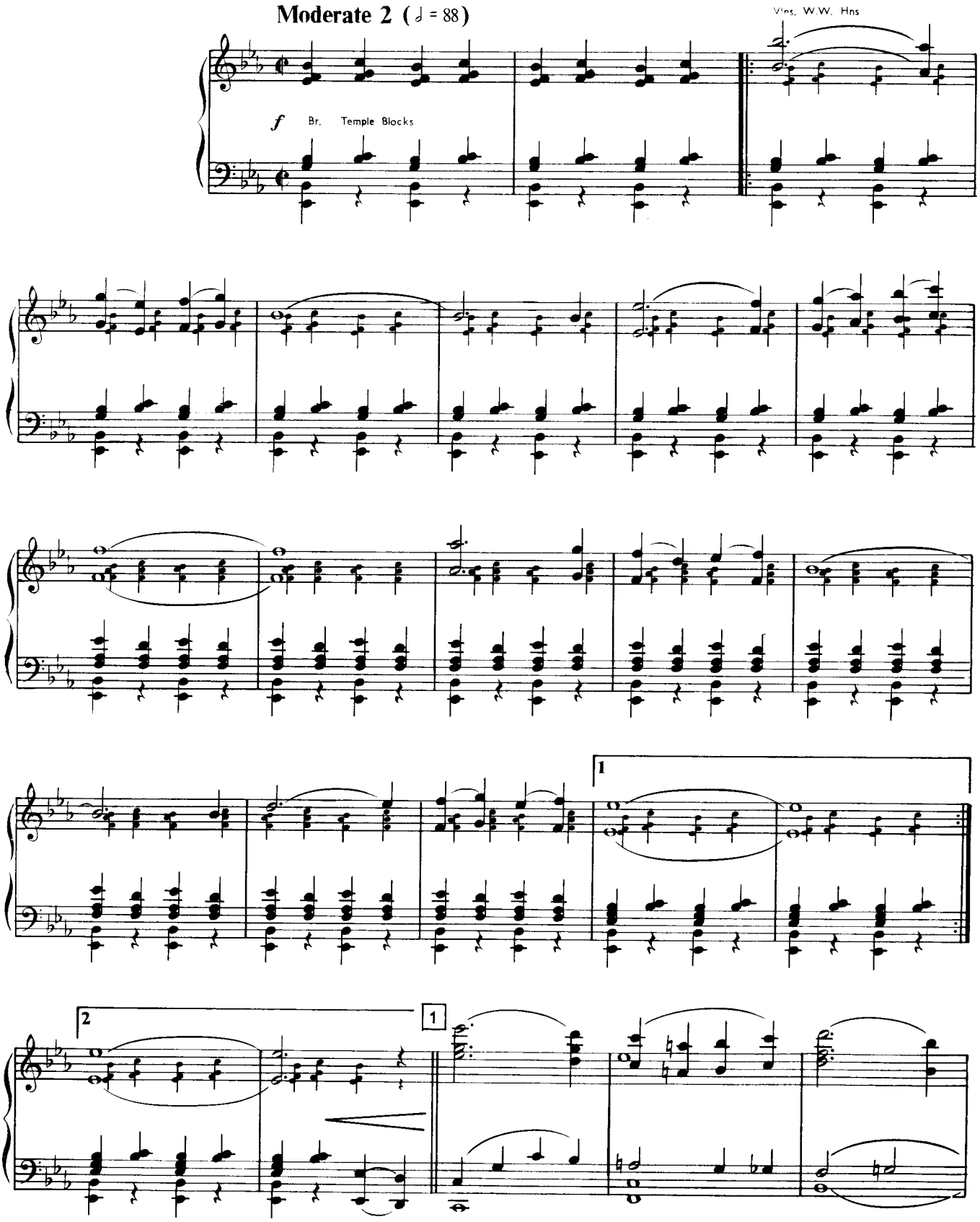

Lost my heart — Lost my heart—
Lost my heart in the Black Hills, The
Cho.
Black Hills of Da - ko - ta—— Where the pines are so high that they
Lost my heart — Lost my heart—
Lost my heart in the Black Hills, The
Stgs pizz W.W.
Cello
2
kiss the sky a - bove!—— And when I get that lone - some feeling, and I'm
Cho.
Br
Vlns. col voce
mf Trbs
miles a way from home, I hear the voice of the my - stic mountains call - ing me back
Cho

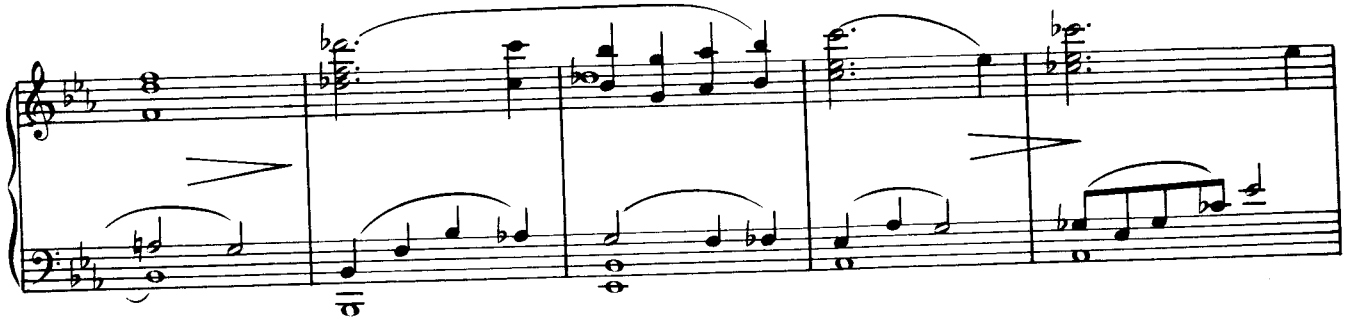

3
Take me back to the Black Hills,
Take me back,
Cho.
home
The Black Hills of Da - ko - ta, To the
Take me back to the Black Hills,
Take me back,
Vlns. col voce
Cls
mf
4
Cho.
beau - ti-ful In-di-an country that I love!
So take me, Take me back to the
Tutti
f
Vlns. col voce
W.W. Br
Cello Hn
Cho.
Black Hills, The Black Hills of Da - ko - ta
To the beau - ti-ful In-di - an coun-try that I

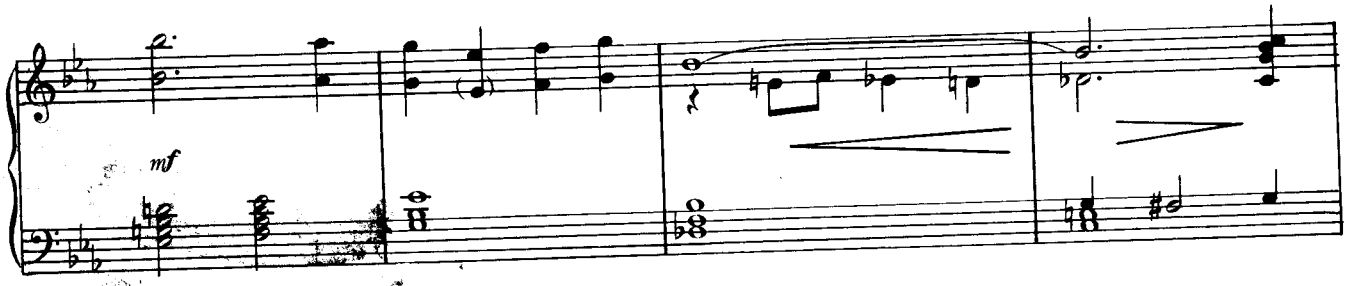

Cho.
love! So take me, Take me back to the Black Hills, The
Cho
Black Hills of Da - ko - ta To the beau-ti-ful In-di-an coun-try that I love. Black
Cho
Hills, I love! love! love!
ff
ff

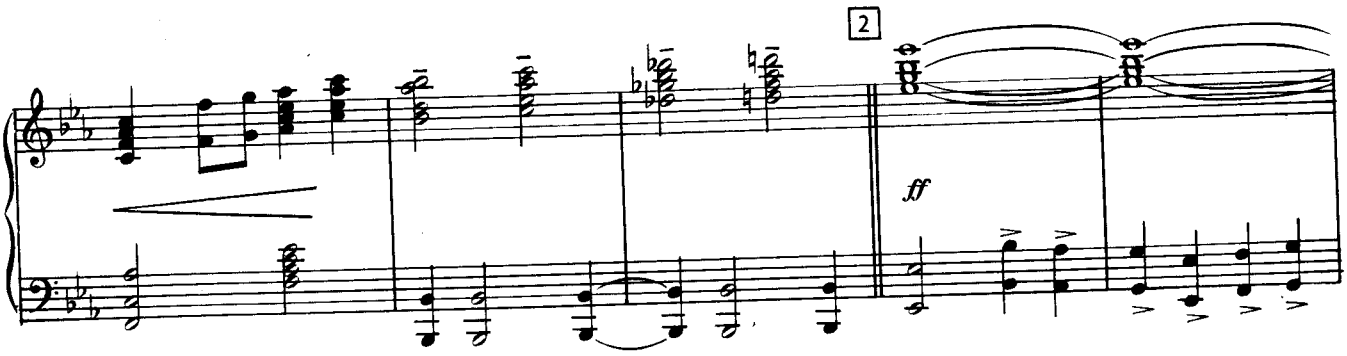
No 27

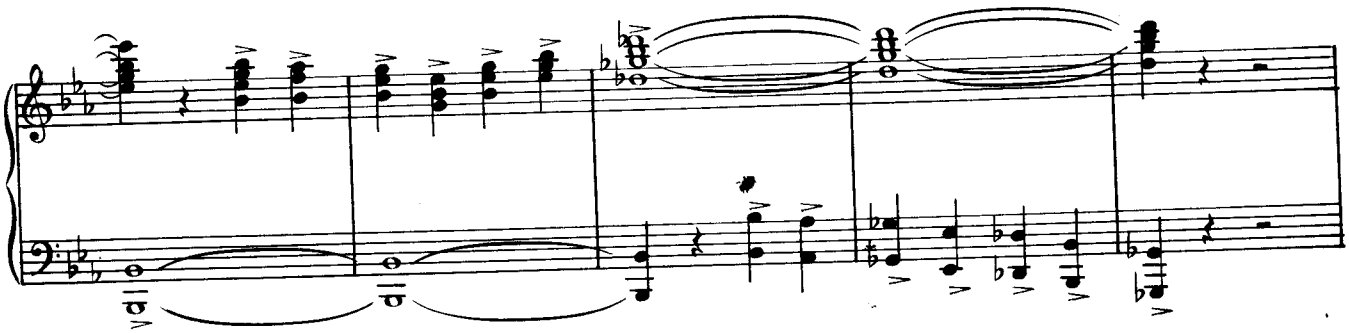
PLAY - OUT

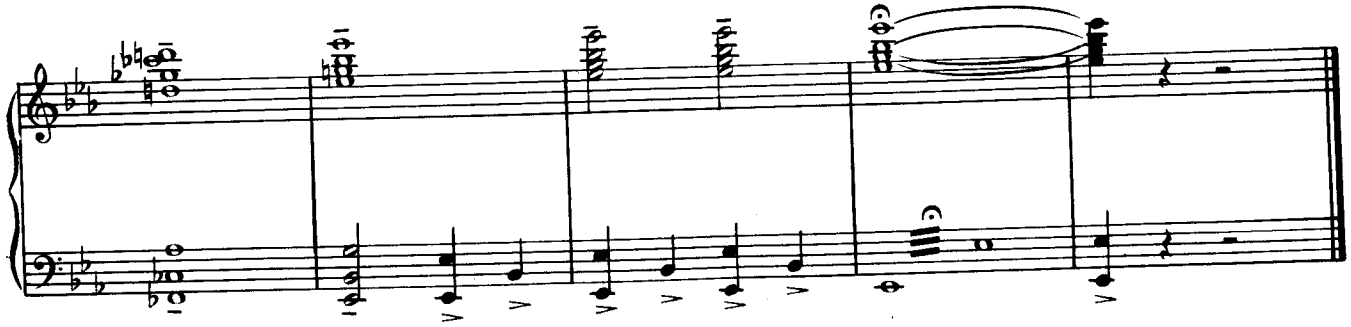





mf


2
ff




Timps.