

THE CATCH COLT

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Book and Music by

MARY O'HARA

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Piano/Vocal



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THE CATCH COLT
A Folk Tale of the Western Plains
with Music

Book and Music by
Mary O'Hara

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5506 GROVE STREET
CHEVY CHASE, MARYLAND

REGISTRATION NUMBER DU 48941

Synopsis of Scenes

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Act One

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1. Ranch House
2. Barn
3. Sheep Camp
4. Bunk House
5. Intermediate
6. Windmill

Act Two

1. Hayfield
2. Bunkhouse
3. Sheep Camp
4. Mexican's Shack
5. Picnic Grounds

Place: A Wyoming Dairy Ranch

Time: Not so long ago

MUSICAL NUMBERS

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1. Overture
2. Top O' The Big Hill
3. A Stranger Came Riding
4. Where are the milkmaids
5. Milking Song
6. Frolic
7. A Man Can Dream
8. Interlude: A Man Can Dream
9. Everyone's Hunting for Something
10. Green Grass of Wyoming
11. Don't Wish Him No Harm
12. Everything's So Different
13. Love At First Sight
14. Little White Nightie
15. If Only
16. Oh Wind! Blow Wind!
17. Grass
18. Green Grass of Wyoming

ACT TWO

19. The Big Hill - (entr'acte)
20. Hayfield, Part I
21. Grass - (reprise)
22. Meadow Dance
23. Hayfield, Part II
24. The Man From Windy River
25. End of the Dream
26. I'm Hunting a Little Boy
27. Interlude
28. Linda Sirena
29. Top O' the Big Hill - (reprise)
30. Swing Your Partner
31. What I Want is You
32. Catch Colt
33. Green Grass of Wyoming (reprise)
34. Lonely Plains - (exit music)

Overture

3

Con pte. 92

ff *mf legato* *brightly*

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mf *legato* *brightly*

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mf *legato* *brightly*

mf *legato* *brightly*

mf *legato* *brightly*

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The musical score is written for piano and consists of several systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key performance instructions include:

- rit.* (ritardando)
- allarg.* (allargando)
- p subito* (piano subito)
- f* (forte)
- ff* (fortissimo)
- rit-ar-do* (ritardando)
- short* (shortly)

The score also includes a tempo marking: *Tempo di Valzer* $\text{♩} = 54$. The key signature is B-flat major (two flats). The score is marked with various dynamics and performance instructions throughout.

G $\text{♩} = 50$
Legato

mf

R.H. R.H.

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poco rit. e dim.

55 x
Allegro
L.H.

dim. in - vi - en - do
vivace

First system of a musical score for piano. It features a treble and bass staff with various notes, rests, and accidentals. A 'ped.' (pedal) marking is present below the bass staff. The system is marked with an asterisk (*) at the beginning and end.

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Second system of the musical score. It continues the melodic and harmonic lines from the first system, with various note values and rests.

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Third system of the musical score. It includes a 'rit.' (ritardando) marking above the treble staff and a 'ff' (fortissimo) marking below the bass staff. The system concludes with a double bar line.

Fourth system of the musical score. It begins with a 'Largamente' (very slow) tempo marking above the treble staff. The system includes a 'fff' (fortississimo) marking below the bass staff and a 'piu mosso' (more motion) marking above the treble staff towards the end.

Fifth system of the musical score. It features a 'tempo primo' (first tempo) marking above the treble staff. The system concludes with a double bar line.

First system of a musical score in G major, 4/4 time. The right hand features a melodic line with triplets and a fermata. The left hand provides a harmonic accompaniment. The tempo/mood marking "Sempre fortissimo" is present.

Sempre fortissimo

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Second system of the musical score. It continues the melodic and harmonic themes. The tempo/mood marking "delicetissimo" is present.

delicetissimo

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Third system of the musical score. It features a melodic line with a fermata and a harmonic accompaniment. The tempo/mood marking "ff" is present.

ff

Fourth system of the musical score. It features a melodic line with a fermata and a harmonic accompaniment. The tempo/mood marking "poco dim." is present.

poco dim.

Fifth system of the musical score. It features a melodic line with a fermata and a harmonic accompaniment. The tempo/mood marking "in - do" is present.

in - do

Recal. *ava*
fff
meno mosso
sempre fortissimo

mf
con brio
fff

mf
con brio
fff

2: TOP O' THE BIG HILL

9

Cue: ".....daddy of them all."

(J. circa 92)

CHRS.
of
B.R. 92

Rock-y Moun-tains di- vide

It's the top! It's the

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top o' the big hill.

ENGINEER

Quite a hill, I'll say! Eight
thousand feet up from se-level!

To get a train wh cars up here
its climb, climb, climb all the way!"

(A)

Climb all the

way

To the top, to the

top o' the big hill. **Engineer** "And goin' west, this last steep pull
takes a day with an extra
locomotive shovin'."

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shore-shove them up, shore-shove them up, East side-west side,

f Pesante

shore-shove them up shore-shove them up,

East side, west-side- Pesante

East side, — West side, — East side, West side, — Shove — shove them up

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Shove — shove them up East side, — West side, — East side, West side,

Shove, — shove them up, Shove, — shove them up East side, — West side, —

Chug - a - chug. Chug-a-chug-a-chug Chug-a-chug a chug-a chug-a

chug Chug-a-chug-a chug Chug-a chug a chug-a chug-a chug-a chug-a

accl.

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Tempo primo

chug-a-chug-a chug-a chug-a shove! Shove 'em up!

Two lo-co-mo-tives to the top of the big hill! Shove! Shove 'em

tempo primo

ppp

up!
Two Lo-co-mo-tives to the top o' the big hill!

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Più mosso
Engineer speaks: But when you get up here
Roll a -
on the top you can drop your back on engine
lean back, and let her roll!
più mosso

long! Ball the jack! You can coast all day - all the
Roll along! Ball the jack! You can coast all day - all the

way, It's a long ride up, and an ess-y slide-down, You can

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ball the jack — all the way! Roll 2 — 12! Roll 2 —

long! Now can lean back and let her go, It's 2

slow ride up, and a quick-slide-down, You can roll a-long all the

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way, It's the top! It's the top o' the big hill! Yell!

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from Dramatists Play Service, Inc. Cymbal

3: A Stranger Came Riding

(Intro) Sunrise

(♩ = 116) 116

mf Light intensifies

from dawn to sunrise (♩ = 116)

en - tendo short mf

ral

(Letty enters)

Lotty:

Ear-ly

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[B] Legato (♩=116)

when the sun rose I was stand- ing at my
sleep still, in my night gown, I was scan- ing, I was

win- dow, And a stran- ger came d- ri- ding, Gai- ly
won- d'ring With my eyes full of the sun- shine, And my

[D] A Tempo

ri- ding of my win- dow! He was sing- ing and the
eyes full of his sing- ing! Then he va- nish'd! It was

rit. A Tempo

ring - ing of this song's still in my ears! Who's the
end - ed! End - ed too that haunt - ing song! But he'd

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stang - ger who's the ri - der! who's this new fel - low on our
rid - den past my win - dow! And he'd car - ried my heart d -

cresc. *Poco Rit.*

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1. (d. = 60)
much?

f *cos. urio* *Legato*

12.
Half a - long.

f

bb *bb* *bb*

Letty Dances

Tempo di Valzer
Con Spirito (♩ = 60)

A Tempo

mf

f

A Tempo

Poco rit.

L.H.

mf

8va

8va

End dance: Letty sings (♩ = 80) Dolce

8va

Lone - ly plains - so

single

counter melody

wide and still — On the sky line — an old wind-

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mill — scent of pine and sage and snow

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I was were the words that came thru my win - dow! and that

(♩ = 42)

ing — ing and the ring — ing of those

words is with me still! — who's the stran-ger? — who's the

Bva

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ri-der? — Who's this new fel-low on our ranch? —

Rit. al fine

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4. Where Are the Milkmaids

CUE: Jenson: "Hey — where are the milkmaids!"

(♩ = 100)

CUE: Guys enter sit down

Chorus: Where are the

ACTION

CON FUOCO (AMPLIFIED)

ACTION

Round

Repeat: (♩ = 56) *mf*

milk-maids! Four o' clock! Four o' clock! where are the milk-maids!

mf
a tempo

134

Chorus: *f* Get 'em up! 8 Get 'em up! Its time to get 'em up!

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Jepson: *f* Sleepy head! Lie a-bed! There are the milk- maids! Get 'em up! 8va-1

Chorus: *f*

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Jepson: Get 'em up! Its time to get 'em up! for-ty cows, milk-ing cows,

Chorus: *f* Stand-ing in stan- chions! Stan- chions! Stan- chions! All the cows in

Jepson:

stan-chions! Drip-ping milk! Wast-ing milk!

Chorus:

Where are the milk-maids?

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Handwritten musical score for "The Music Man" by Meredith Willson. The score is written on five staves. The first staff is for Soprano (Soprano), the second for Alto (Alto), the third for Tenor (Tenor), the fourth for Bass (Basso), and the fifth for Piano (Piano). The music is in 2/4 time and G major. The lyrics are: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc." The score includes a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are written below the staves. The score is marked with "Martha: (sings)" and "Each of these". The score is marked with "Bui basso" at the bottom right.

Handwritten musical score for "The Maidens" in G major, 2/4 time. The score is written on three staves. The first staff contains the melody with lyrics: "maid-ens I gave a good shak-ing, went down the line and made". The second and third staves contain accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

sure they were wak- ing. Threw all their co- vers off on to the

ground They've drug them back on, and hid un- der the mound! I've

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pull'd up their night- lies right o- ver their heads, I've jig- gled and

sha- ken, and up- set their beds, I've jerk'd their pig- tails and I've

tick- led their no- ses, I've padd- led their bot- toms, and twis- tel their

Chorus:

toe - ses. get 'em up! get 'em up!

get 'em up! get 'em up! get 'em up!

(Chorus of Boys - laughing, calling.)

martha:

Fast as I wake them, one af - ter the

o- ther, They roll them-selves up till you'd think they would smo- ther!

Nuff of this snooz- ing! up with you! Hur-ry! Dress your-selves!

(shouts)

scram- ble! Run! Jump! scurry!

(Sound effects: slaps, squeals, bang.)

Cuc: "Sing, please."

5 Milking Song

Allegretto
A lullaby (Girts) *mf*
Ah! Ah! Ah! Moo

piano
molto legato
mf

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mp Hm Maw Hm

Oo — Moo — Oo — Moo — Ah! Oh —

poco cresc.

Oo Ah! Oh Oo Hm

dim.

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Maw Hm Moo Moo Moo

(Sound effect: cow mooing)

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Cue: "The milk goes down"

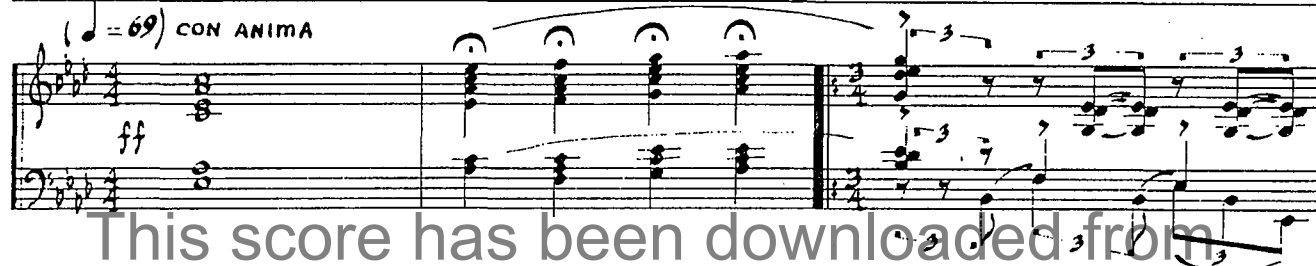
6. FROLIC

(The Milk Goes Down)

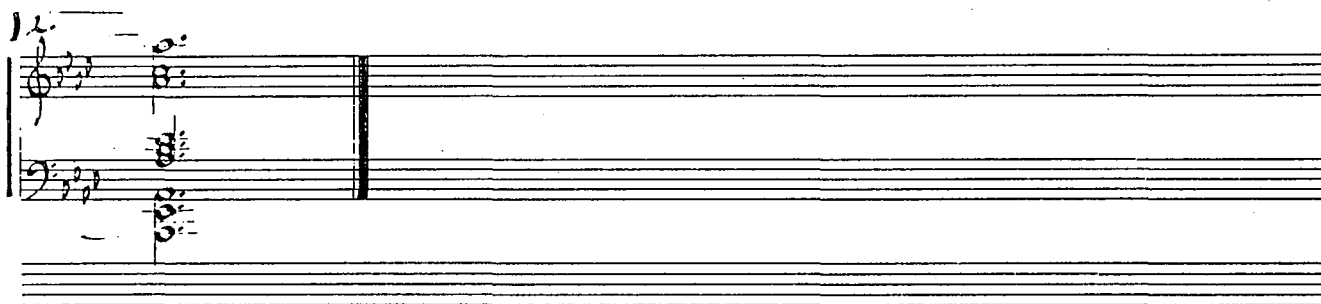
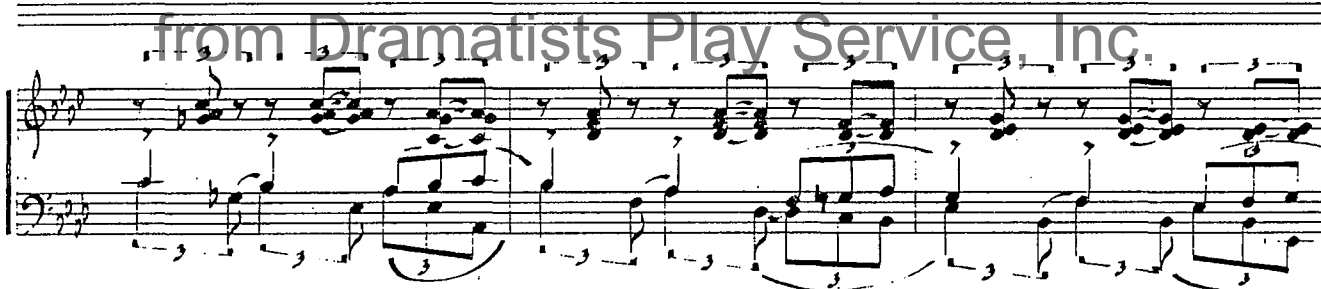
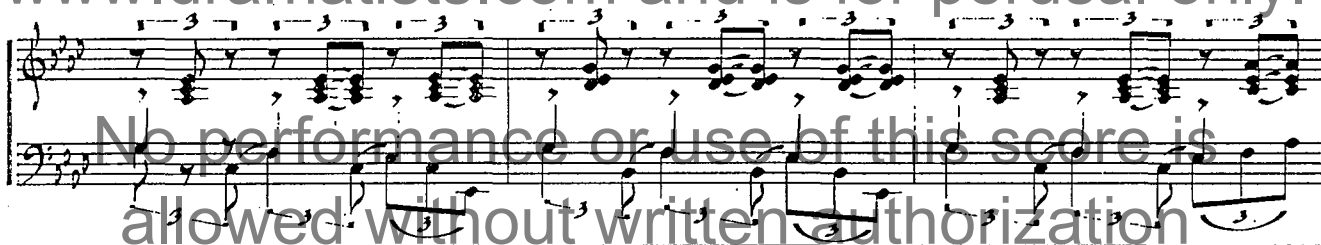
DANCE: MILKMAIDS AND BOYS

(♩ = 69) CON ANIMA

ff



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"I can't get that fine
outer ... hold."

Final Can Dream
(Music under scene and interlude)

(d-63)

Poco Andante e Rubato (Joey looks off ... craning his head ...)

p *mf* *cantabile* *marcato*

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Wondering ... turns from ... dark sigh ...

a tempo *leggero* *mf*

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sittles down and begins to dream ... (soliloquizes ...)

Rit. *a tempo* *p*

A man can dream

mf *delicato*

kin think
his tho'ts... No one can

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Know... the girl this mornin', At her window, When I looked up, and seen her a standin
therein the sun... somethin went right
happier

thru me. 'Twas as if somethin happened to both of us. An' we stayed like

cantabile
p

we were struck! Me! a-sellin on my pony And her a standin in her window
lookin up at her! lookin down at me..Yup! At me! Etc.

sf

Joey speaks.

She red her hand - ut to the blue holdin' 'ad the curtains -
Then they wry a swirl of that little white thing she had
on - - her nightie I guess . . . and she wry gone!

mf. molto meno mosso

Joey speaks:

Gosh! That little white nightie!

ACTION

INTERLUDE

S: A Man Can Dream

CUE: (As Joey reaches exit)

tempo primo *mf*

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start *start*

longer *agitato* *accel. e cresc.* *f* *a tempo*

meno mosso *p* *pp* *a tempo* *mf* *poco dim. e rit.*

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9 Everyone's Hunting for Something

Cres.

Windy: "How real is that child to me"

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(♩ = 56) Windy (sings)

Just a bout so high —

mf

I think he'd be, A low head-ed boy, like so sept, like me,

Poco rit.

Eyes ve-ry trust-ing, That in no cent blue When he looks up they

meno mosso

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[D] (1. 8 4)

Smile at you I'm hunt-ing a lit-tle boy Has

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an-y-one seen my lit-tle boy? I'm hunt-ing a

cresc.

lit-tle boy Has an-y-one seen my lit-tle boy?

cresc.



Windy continues to sing

(J = 84)

(off stage) Bill and Barney join in

I'm hunt-ing a lit-tle boy. Has any-one seen his

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(Bill and Barney enter)

mf all sing

lit-tle boy? He's (im) hunt-ing a lit-tle boy! Has

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(J = 84)

Bill

(speaks) a piacere

any-one seen his (my) lit-tle boy?

Everyone's hunting!

Trmb. solo

Barney

Hunting for something!

A

Bill and Barney

pot 'full of gold at the end of the rain-bow! He's -- hunt-ing a

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lit-tle boy! -- Taps to the moon, Cas-tles in Spain, --

(speaks) 1 1 (Sings) rit.
When there is here, I'm off a-gain, -- Just so long as it's

far a-way -- rit. That's where I want to be, I say! (♩ = 84)
rit. ar do



Windy, Bill, Barney.

(♩ = 84)

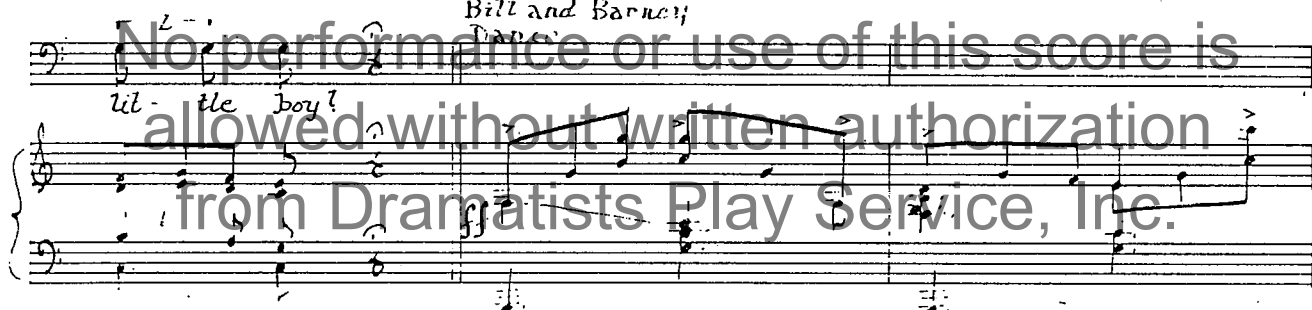


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Bill and Barney;

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lit - tle boy?



(step) Bill and Barney (♩ = 126)



all the same, A wish, a hope, a face, a name! we're



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all of us play-ing the wait-ing game! The wait-ing and want-ing and

chas-ing and hunt-ing when you get what you want, you don't want it! when you

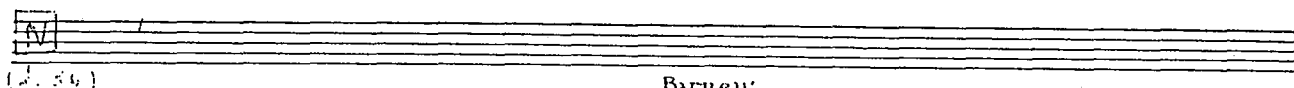
Rit. *a tempo*

want what you want you don't get it! What you real-ly do want is to

a piacere
molto rit.

want and want! so just go on want-ing, you've got it!

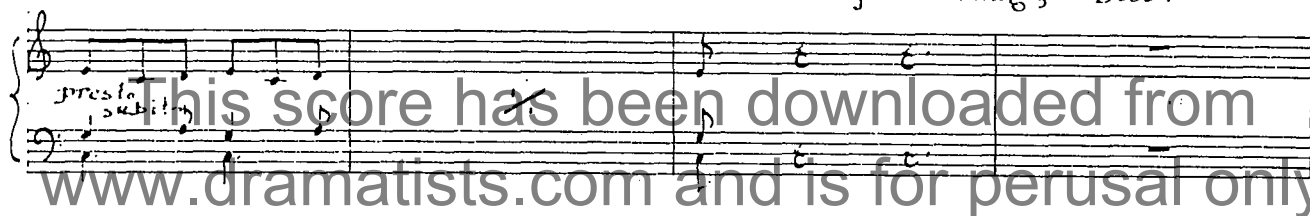
Rit.



(2. 56)

Barney:
(Speaks)

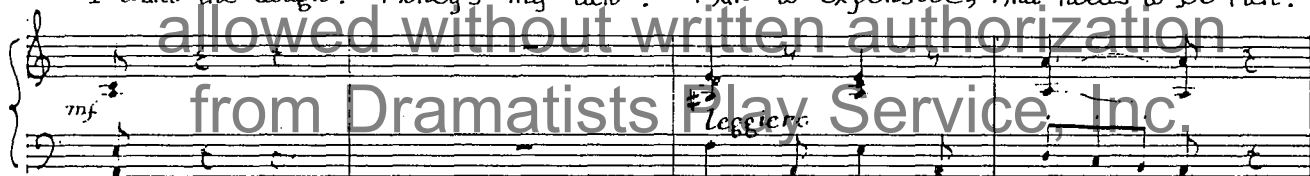
What are you hunting, Bill?



Bill (speaks)

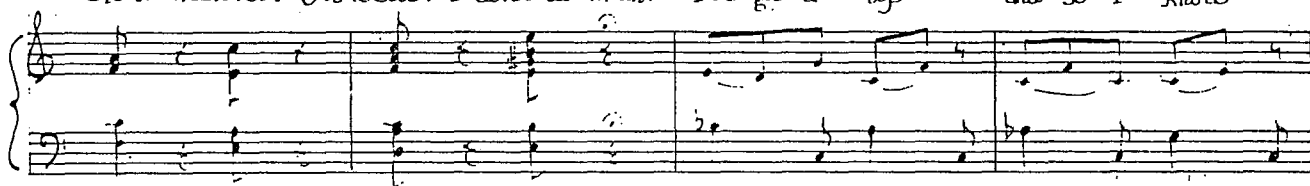
mf

I want the dough! Money's my itch! Man is expensive, And needs to be rich!



(sings)

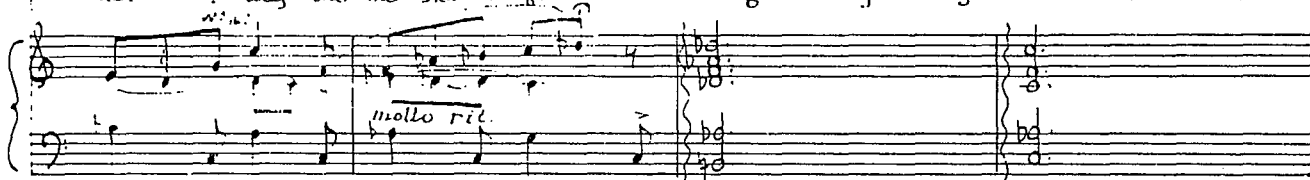
Stock market! Oil wells! I don't care which! I've got a tip— and so I know



Pit. Grasso

Barney:

Just way the mar-ket will go— He's got a tip! Did you hear what he said!



rit. (♩ = 120) Bill and Barney Dance

So in due time his for-tune is made!

rit. *ff a tempo* *sfz*

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sfz *sfz* *sfz*

Bill: (speaks) Barney: (speaks)

What are you after, old top? Importance! A name!

molto meno mosso

(sings)

A V.I.P.! That's what I've al- ways wan- ted to be — But I re- main — just

Wendy, Barney and Bill:
(sing) (J. 84)

This, as you see! Fame has some-how e-lu-ded me. When you get what you want you don't

molto rit.

want it! When you want what you want you don't get it! What you real-ly do want is to

micro mosso

All speak

want and want! We'll just go on want-ing! WE'VE GOT IT!

Presto (Vamp)

f accel. e dim.

10. Green Grass of Wyoming

CUE:

"not all the words, but the tune--"

OH! IT'S THE GREEN GRASS on the hills in the

spring that keeps me a roam-ing Ri-ding all day on the

prai-rie on the green grass roll-ing range of Wy-

oming.

ACTION

Letty continues (without accompaniment)

Lone-ly plains — wide and

still — on the sk. — line — an o-wind — mili!

ACTION

CUE: Letty

"now I've got a good reason.." 11. Don't Wish Him No Harm

(♩=66) **Hank**
Tragi-Comic:

Don't wish him no harm! On - ly that the bull would gore ...

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A

him! Don't wish him no harm! on - ly that the mo - ve'd cut him down! He took my

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girl! A fel - low's got to get e - ven! —

B

Don't wish him no harm! On - ly that a fork would spear

ff poco più mosso *f* *mf*

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him! Don't wish him no harm! On - ly that a bronc would br - eak his back! — she

whist - led his tune & she flat - tered the slab! And she spoke up for him, And she got him a job! I'll get

mf

from Dramatists Play Service, Inc.

e - ven with him! I'll get e - ven with him! I'll get e - ven! (with)

mf

8vb

(him)

ff *mf*

8vb

(Note: If the singer cannot sing the last note in a strong chest tone, he should sing the alternate melody, or shout the words in a strong loud voice.)

12: Everything's So Different

Letty:
CUE: "I wonder if this happens
to every girl?"

Andantino

Ev'ry

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(d = 76)
VIVACE

Girl thinks of men, - This is dif-fer-ent! Gets en-gag'd now and then, This is
Love, Two I love, Three I love, I say, Four I love with all my heart and five I

from Dramatists Play Service, Inc.

rit.

dif-fer-ent! Just a game - All in fun, and she al-ways knows, He's not the one!
cast a-way! Just a flirt Just a tease, and I al-ways know it's none of these,

dim.

rit.

f a tempo

SHORT

mf legato a tempo

Not just some-one who
All a-round now seems

legato

mf a tempo

meno mosso
Espressivo

rides a-Long,
new and strange,

not just some one who sings a song; But
E-ven right here I can feel the change, It's of in

rit- f ar do

short

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all, me! the world the one, who's meant for me! EV'ry-thing's dif-fer-ent! So ve-ry

The sky! The air! It's ev-ry-where!

2nd Verse

q tempo meno mosso a piacere

from Dramatists Play Service, Inc.

(♩ = 76) Piu Mosso

dif-fer-ent!

Piu Mosso Rit- One I

12

Poco accel. - al fine

Ped. 8ba

CUE:
Letty: "Love at first sight."

13. Love At First Sight

(J.=72) *Con. Animo*

Letty
sop.

f Love at first sight, Ah! that's ro-

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mance!

Heart speaks to heart

that's ro- mance

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Ne-ver a need to

say a-ny-thing, They

tell it all with a

glance!

Ro-

mance!

Love at first sight, Ah! that's ro- mance!

And tho it seems but a mo-ment's

chance, ————— Fate has a hand in it, when it's ro- mance!

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B *meno mosso*
For ————— Love born of mu- sic, Ah! that's ro-
Sure-ly his sing- ing drew them to ————— ge- tter, Ah! that's ro-

C *♩ = 92*
mance! ————— Ro ————— mance! This is the
mance! ————— Ro ————— mance! This is the
mf cresc. anim.
p

treasure, Let it not go! — Love without measure!

treasure, Let it not go! — Love without measure!

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And you may know, — Fate has a hand in it, When its ro-

And you may know, — Fate has a hand in it, When its ro-

mance! — When there's a smile on the face of the morn-ing, —

mance! — When there's a smile on the face of the morn-ing, —

17

17

This is the trea - sure, let it not go!

This is the trea - sure, let it not go!

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CUE:

Joey: "I can remember
what she wore."

14. Little White Nightie

Scherzando

Joey: *short*

mf That

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(♩ = 72)

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Lit-tle white nigh-tie, so pris-sy!

With tuck-ing in front, ve - ry

neat, Sleeves down to here, blue ric-tions here, and then

poco rit. long and straight to her feet. *allegro* That lit-tle white nigh-tie it

got me! A frill at the neck, and I'd say

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www.dramatists.com and is for perusal only.

f *meno mosso*
bout twenty but-tons, yes ti - ny lit-tle but-tons Right down the front all the

C *a tempo*
way. A man can

D (p. 72)
dream, Can think his tho'ts, No one can know! It's hid a - way in - side his

poco agitato [E]

head, It does-n't show. I think the tho'ts I want to think, And I can

poco agitato

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mf

end it like I want. It's just a dream. That

rit.

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[F] *a tempo*

lit-tle white nightie, I won-der If ev-er the time will

a tempo

mf

be That I will be fold-in' That arm-ful and hold-in' My

G

Let-ty, and her hold-in' me! That lit-tle white nightie! I'...

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www.dramatists.com and is for perusal only.

dream-in' a - bout Let-ty Heath as a bride! Not

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but-tons, nor rib-bons, nor tuck-ings, nor bows But

on - ly the girl that's in - side!

CUE: Letty: "That girl? what about her?"

15 "If Only"

Andantino

(♩ = 126)

Joey

mf

A

I'm just — plumb

mf

poco rit.

a tempo

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love with her! If find — ers are keep — ers

leggiero

Then I'm keep-in' her for — good & all! I

B
espressivo

f won-der if she thinks of me. She whist-
led my

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C

me I she spoke for me. I

allowed without written authorization
from Dramalists Play Service, Inc.

find girl! Oh gosh! If its true! Oh, gee! I

prec rit

D

mf you on-ly I on-ly I

mf *allegro*

on — ly — you and I — I c'd pull that old

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www.dramatists.com and is for perusal only.

poco meno mosso
wind mill right out of the sky on — ly on — ly

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allowed without written authorization
from Dramatists Play Service, Inc.

poco meno mosso

[Joey] *Andantino*
♩ = 54
on — ly — you + I! **F** I'm jest plumb

a tempo **P**

gone on you! I'm jest — plumb in

G

love with you — If find - ers can be keep - ers

Leggiero

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www.dramatists.com and is for perusal only.

Letty

Jocely

Letty

Jocely

Then I'm keep - in you for good & all!

you

Why lie you

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 allowed without written authorization
 from Dramatists Play Service, Inc.

H

should not! — oh no! You must

Why shouldn't I?

rit.

J

not! The wind-mill! wind-mill!

But tell me why? why! why!

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www.dramatists.com and is for perusal only.

wind-mill! wind-mill! wind-mill! wind-mill! wind-mill!

why? why? why? why? why?

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allowed without written authorization
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K

wind-mill! No! No! No!

Oh, Let-ty, just one!

If on — ly what? If
 If on — ly, If on — ly, If
Molto Legato

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www.dramatists.com and is for perusal only.

L

on — ly what? If on — ly If on — ly
 on — ly you! If on — ly I, If on — ly
 from Dramatists Play Service, Inc.

M

If on — ly If what?
 If on — ly you — If you and I,
 and I,

Oh, pull that old wind-mill right out of the
I c'd pull that old wind-mill right out of the

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www.dramatists.com and is for perusal only.

N

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sky! On - ly, on ly you and I
sky! on ly, on ly you and I

p

"But there
is wind!"

16. O Wind! Blow Wind!

Vivo

Piano introduction for 'O Wind! Blow Wind!'. The music is in 4/4 time, key of D major. It features a piano (p) dynamic and includes triplets in the right hand and a triplet in the left hand. The melody is marked with a 'Vivo' tempo.

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Vocal melody for 'O Wind! Blow Wind!'. The music is in 3/4 time, key of D major. It features a piano (p) dynamic and includes triplets in the right hand and a triplet in the left hand. The melody is marked with a 'Vivo' tempo.

Joey

Piano accompaniment for 'O Wind! Blow Wind!'. The music is in 3/4 time, key of D major. It features a piano (p) dynamic and includes triplets in the right hand and a triplet in the left hand. The melody is marked with a 'Vivo' tempo.

Vocal melody for 'O Wind! Blow Wind!'. The music is in 3/4 time, key of D major. It features a piano (p) dynamic and includes triplets in the right hand and a triplet in the left hand. The melody is marked with a 'Vivo' tempo.

where's the wind they're sail- in by? Down here, no

where's the wind they're sail- in by?

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wind! No wind at all! No wind a- No wind a-

[16]

No wind?

No wind a- No wind a-

Blow in for our mill, its just as still! No air a mov- in in this place or

Blow in for our mill, its just as still! No air a mov- in in this place or

ev-er will! But see the qua-kin asp! Just look at the shak-in asp! And all the
 ev-er will! But see the qua-kin asp! Just look at the shak-in asp! And all the

poco rubato

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 www.dramatists.com and is for perusal only.

23 24
 Shadows on the hills are sail-ing by! Why
 Sha-dows on the hills are sail-ing by! Why?

2nd Verse
 Letty: (atempo)

26
 f See all the gras-ses wav-ing on the plain ly-ing flat as wa-ter,
 See all the gras-ses wav-ing on the plain ly-ing flat as wa-ter.

Joey

a tempo

spring-ing up a-gain! Big jack rab-bits jump-ing! Rid-in' on the breeze,

spring-ing up a-gain! Big jack rab-bits jump-in', Rid-in' on the breeze,

8. 1 *F. 1*

32 No performance or use of this score is

Where's the breeze they're rid-in on, oh, wind! Come fill our

Where's the breeze the, he rid-in on, oh, wind! Come fill our

rit---ar---do *meno mosso*

mill! and make it go! Oh, wind! Blow wind! Oh, there! It

mill! and make it go! Oh, wind! Blow wind!

ped *ped*

The image shows a musical score for a song. The title at the top is "The Song of the Shirt" in a decorative font, with "from 'The Ragged Dicks'" in a smaller font below it. The score is written for four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "moved! O, Yes it did! O, No, It did not! No, It did not! O, O, O, —". The music includes various tempo markings such as "Piu mosso", "meno mosso", and "accel.". There is a large, semi-transparent watermark across the middle of the page that reads "This score has been downloaded from www.dramatists.com and is for perusal only."

(Excited) *rit.* (discouraged)
 O, O, O, O, O, No, No, No, No, No, No, No wind a -
 No, No, No, No, No, No wind a -
f *rit.*

48

blow - in' for our mill, It's just as still! No air a - mov - in' in this place or

blow - in' for our mill, It's just as still! No air a - mov - in' in this place or

ev - er will! Just look at the shak-in asp! and

ev - er will! But see the gun kin asp! and

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ev-ry where its windy ex-cept here! Oh wind come down! and fill our

ev-ry where its windy ex-cept here! Oh wind come down! and fill our

mill! make it go!

mill! make it go!

Rubato

a sudden whisper
of wind
PPP

(they look around in wonder
and hope - then call again.)

make it go

make it go

(more wind)

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Oh see! it moved Oh. Look! Oh! Oh!

No, it did not!

(wheel turns faster and faster) *molto accel.*

Oh! Oh! Oh! Look! Look! Look! There! There! There!

Oh! Look there! Oh Look there! Oh! Look there!

molto accel.

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(Wheel spins fast)

Oh, Oh, Oh, Oh, Oh, Oh, Oh, Oh, Oh, Oh, there!

Oh, Oh, Oh, Oh, Oh, Oh, there!

gliss *mp* *(f. 88)*

Letty runs to wings *screams* People run in shouting & screaming
Mamma! Pappa!

Joey, leaps, whoops

ff

LETTY: (Valkyrie Scream)

U

8va whoo — wah! we made the wind blow! whoo — wah! we made the wind blow!

ff

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CLATS STOPS
(All whistle, clap, stamp)

who — wah! we made the wind blow! — WAH — WAH —

ff

rit. a

WAH — WAH — WAH — WAH — WAH — WAH — WAH — WAH —

CRESC.

ff

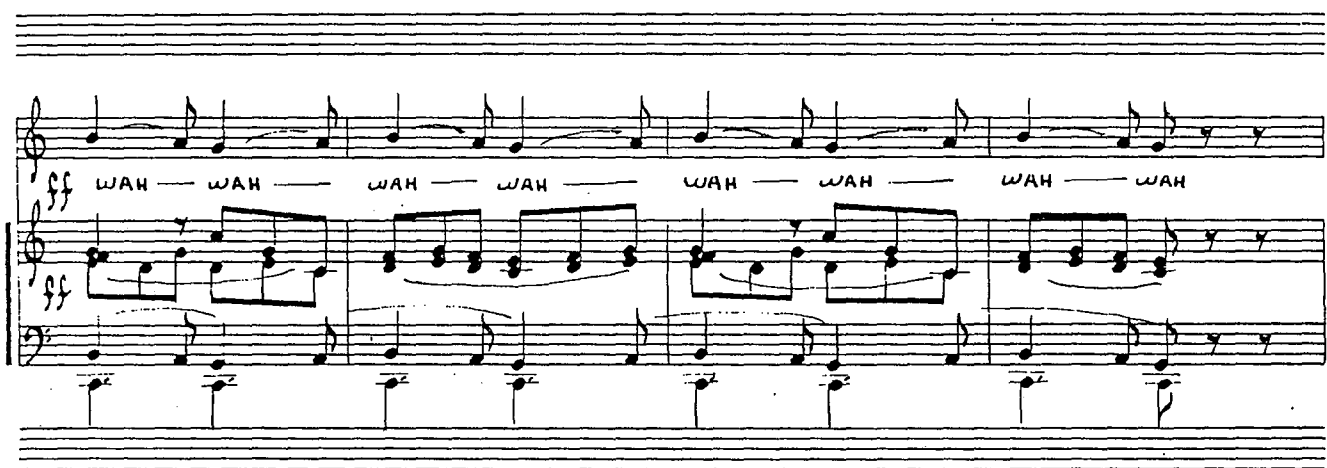
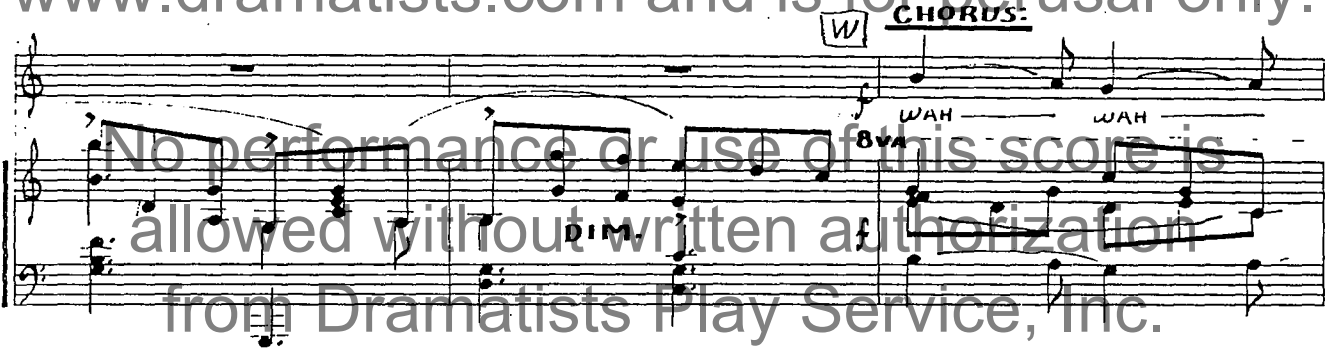
V. (ALL DANCE)

WAH — WAH — WAH — WAH —

f



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full ORCHESTRA

Wah — Wah — Wah — Wah — Wah — Wah

8va

fff

8va

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Wah — Wah — Wah — Wah — Wah — Wah

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SHARP BREAK ☒ (LETTY FLINGS UP ARMS, LOOKS AT SKY, SCREAMS—)

Wah — Wah

LETTY WIND! MARIONA JOEY MILL! (FEMALE VOICES) WA-TER!

JOEY (MALE VOICES) JEPSON

GRASS! HAY! MILK!

SEGUE

SEGUE

17. Grass

Fin. Mosso

(♩ = 72)

Con Brio

Chorus:

ff

Yes, it makes the wind-mill go!

Tepso:

ff wind makes the mill go!

Mill makes the wa-ter flow!

ff Con Brio

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Yes it makes the wa-ter flow!

And it makes the ti-mo-thy grow—

Wa-ter makes the red-top grow!

, Wa-ter makes the grass grow —

Green grass grow

wa-ter makes the grass grow

Grass grow

(Segue)

CHORUS:

[F] (♩ = 72) *ff*

S A Oh! It's the green grass! on the

T B

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hills in the spring that keeps on a roam - ing! Rid - ing all

day on the prai - rie, on the

green grass roll - ing range of Wy - ming! Lone - ly

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plains wide and still On the

sky line an old wind - mill. Sad - die

up win - ters done And I'm

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ending the set - ting sun. Poco rit.

Poco rit.

[H] A Tempo
ff
Oh! it's the west wind o'er the

ff

hills in the spring that keeps me d room - ping scent-ed with

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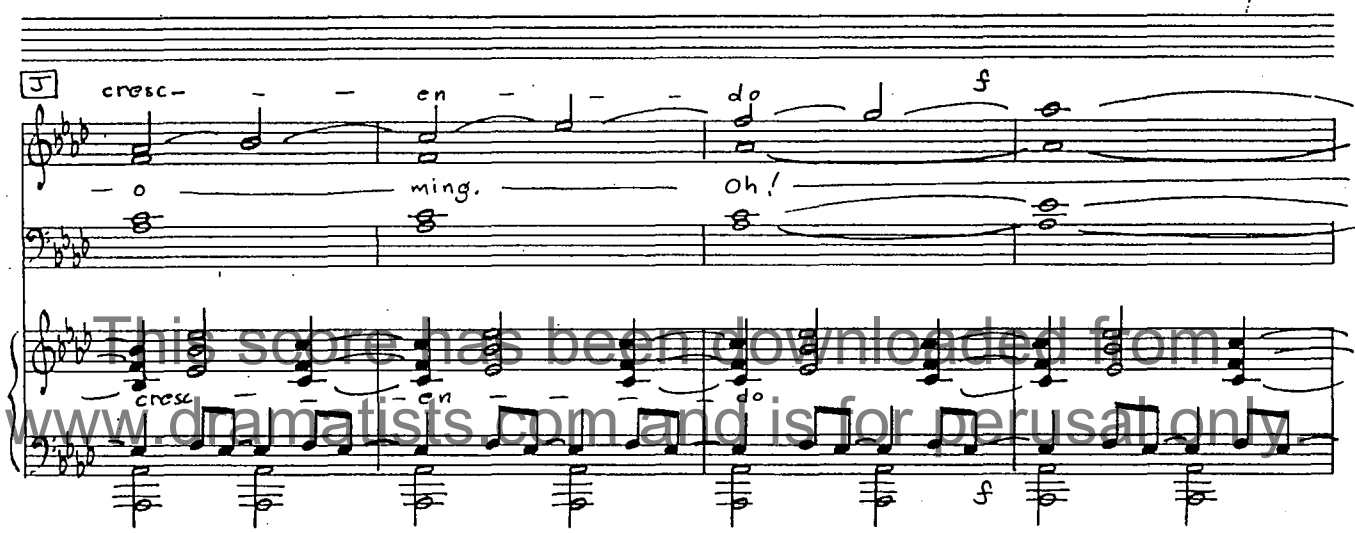
snow from the mountain peaks and the

pine and silver sage of Wy - o - ming. wy -

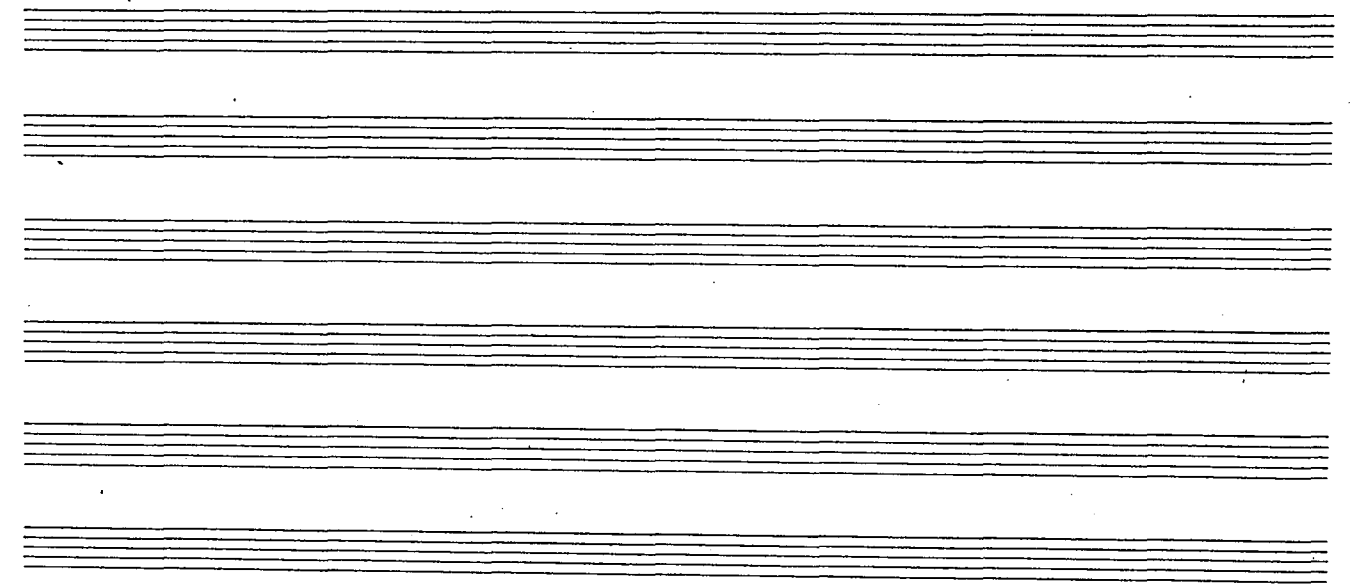
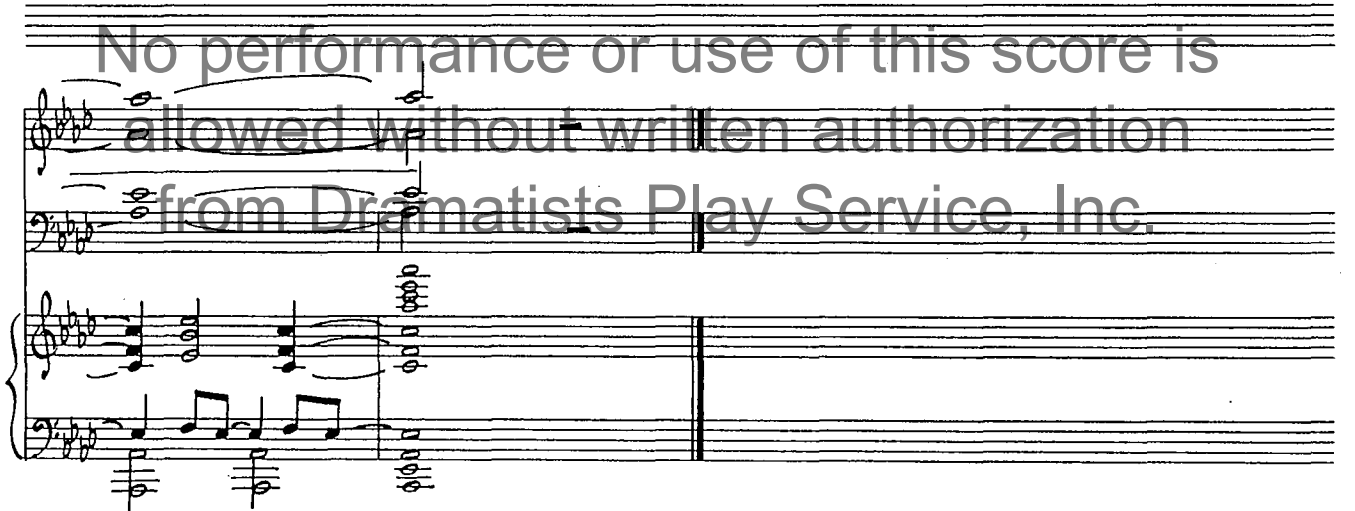
5 cresc- en do

o ming. oh!

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34: LONELY PLAINS

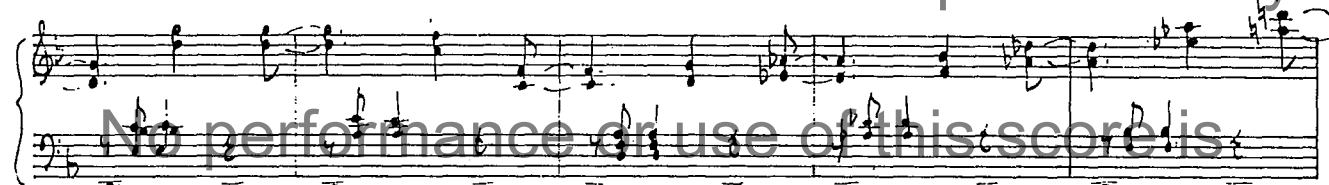
♩ = 120)

Entr'acte

[A]

tempo giusto

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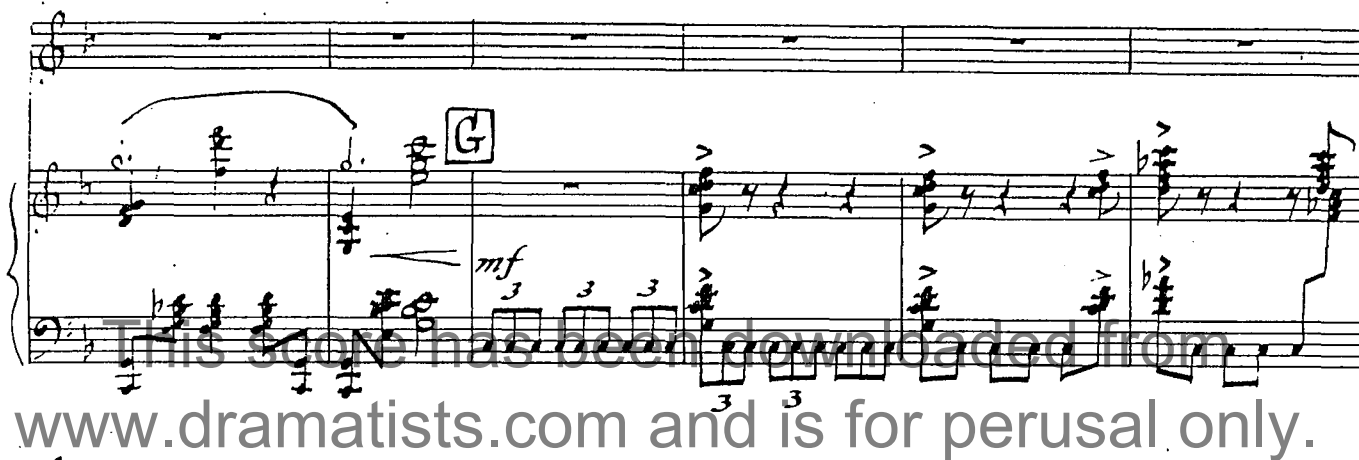


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The musical score is written on three systems of staves. The first system shows a piano introduction with chords and a melody line. The second system continues the piano introduction with a 'subito p' marking. The third system shows the voice entry with a 'cres' marking and the word 'do'.

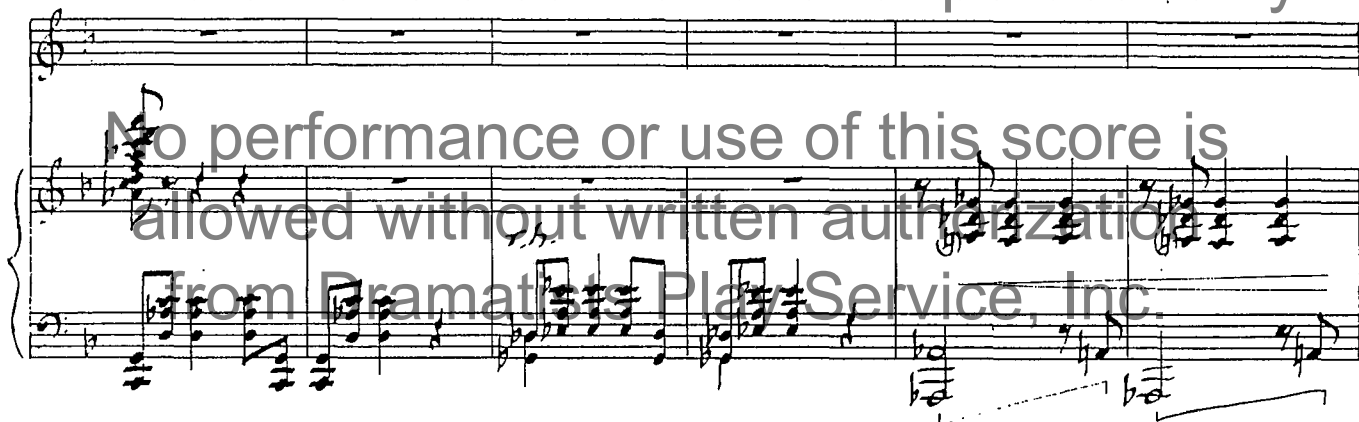


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mf

3 3 3

3 3



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rit. *a tempo*
(♩=80) *molto legato*

p *sub.*



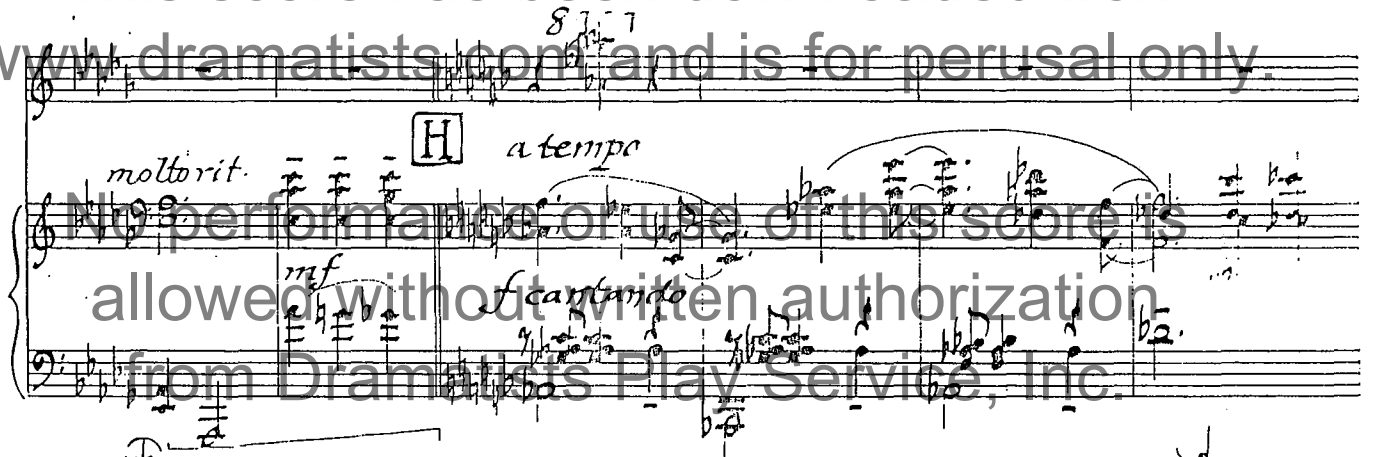
mf

marc.



First system of musical notation, featuring a vocal line and piano accompaniment in a key with three flats.

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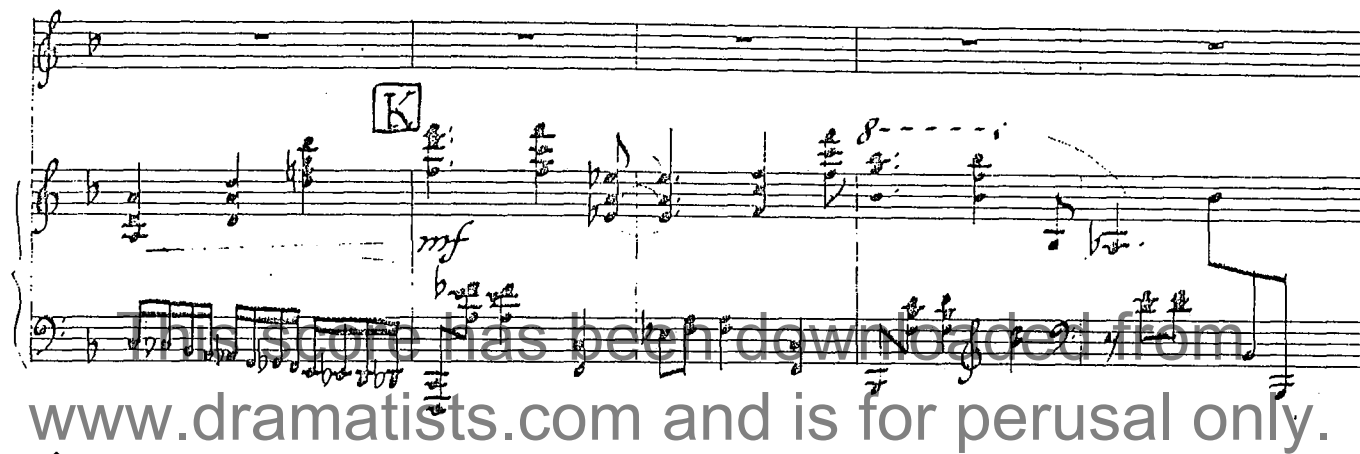
Second system of musical notation. Includes the tempo marking *molto rit.*, a rehearsal mark **H**, and the tempo change *a tempo*. Dynamic markings *mf* and *f cantando* are present.



Third system of musical notation, continuing the piano accompaniment. Includes a rehearsal mark **J**.

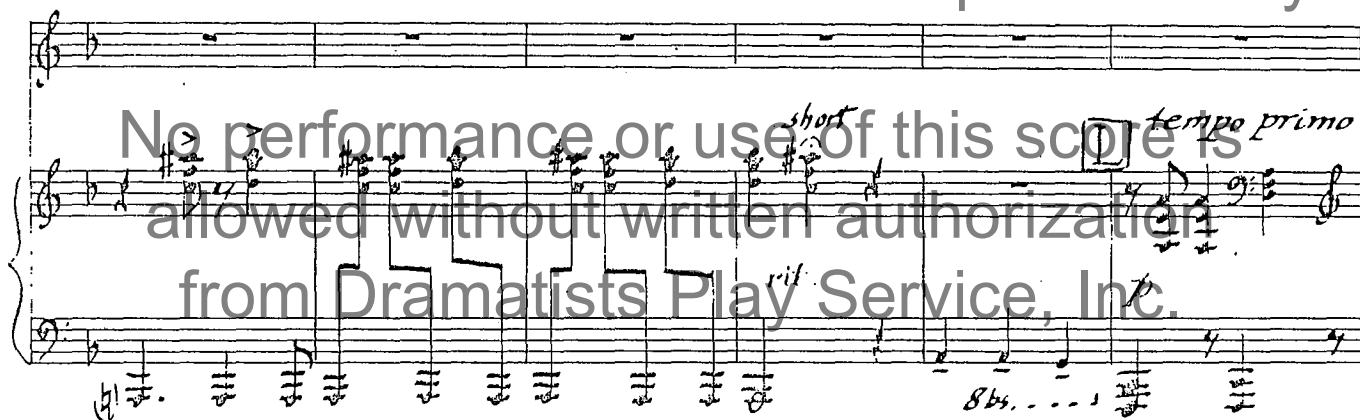


Fourth system of musical notation, concluding the page with a *mf* dynamic marking.



First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line begins with a key signature change to B-flat major, indicated by a 'K' in a box. The piano accompaniment features a complex, rhythmic pattern in the left hand. A watermark is overlaid across the system.

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Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment has a steady eighth-note pattern in the left hand. Performance markings include 'short' and 'tempo primo'. A watermark is overlaid across the system.

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Third system of musical notation. The tempo marking 'Vivace' is present above the vocal line. The piano accompaniment features a more active left hand with sixteenth notes. Performance markings include 'mf' and 'f'. A watermark is overlaid across the system.



Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment has a steady eighth-note pattern in the left hand. A watermark is overlaid across the system.

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20. Hayfield (part I)

(♩ = 10)

rit. - e - dim *mf cantando*

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dim-in-u-endo

CUE:

Boys + Girls: "Wi-n-d!"

21. Grass (Reprise)

(♩ = 72) *Con Brio* Girls:

ff Yes, it makes the wind-mill go!

Boys: *ff* Wind makes the mill go!

Mill makes the wa-ter flow!

ff *Con Brio*

Yes, it makes the wa-ter flow! And it makes the ti-mo-thy grow!

Wa-ter makes the red-top grow!

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Wa-ter makes the grass grow! Green grass grow!

Wa-ter makes the grass grow! Grass grow!

Seque

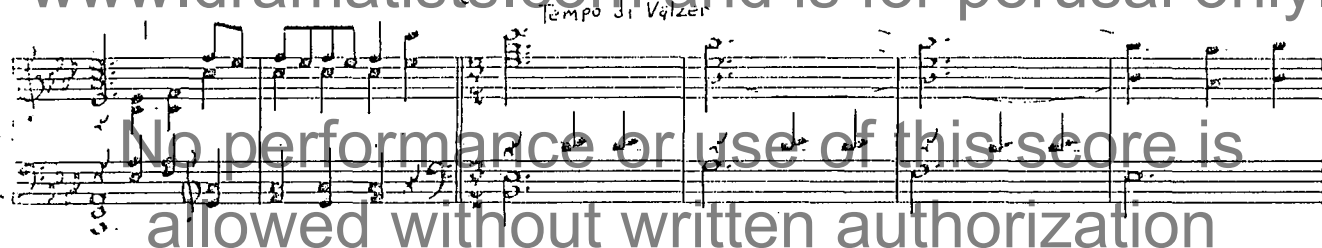
22. Meadow Dance

(♩ 84) Boys and girls dance

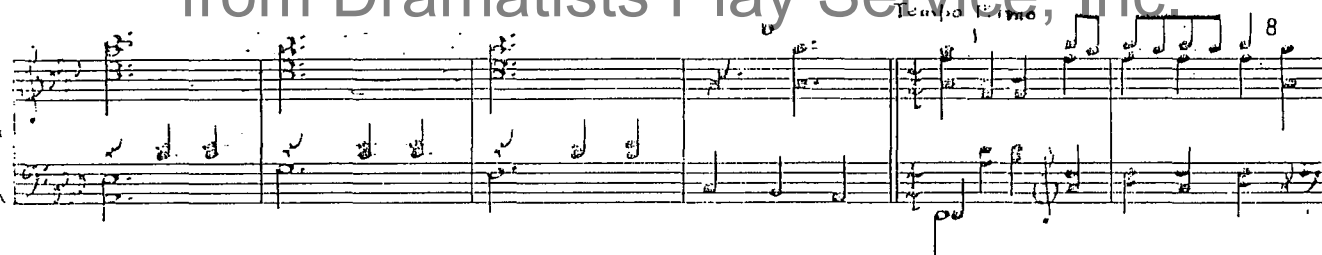
f R.H. L.H. Simile



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CUE:
...as curtain
comes down.

23. Hayfield (Part II)

from Dramatists Play Service, Inc.

(♩ = 160) Con brio

24: THE MAN FROM WINDY RIVER.DUET: Bill and Barney

Barney:
 son:... tell me
 what you know about
 money.

BARNEY (Tenor)

BILL (Baritone)

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f

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(Note: Adjust tempo of music to speech. Words most important.)

He comes of the rough ly dis - tin - guished
 He likes the mu - sic and the moon, he
 gen - tle - man, he is of high de - gree,
 watch the young folk at a coun - try dance,

mf

an - ces - try. are un - sur -
 likes ro - mance! It takes him

A scho - lar too, His La - tin and his an - cient Greek
 He can't re - sist an eve - ning of fes - ti - vi - ty,

poco rit.

poco rit.

a tempo

pass'd where-e'er you seek! And note his ea- gle
back to youth you see. It minds him of his

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www.dramatists.com and is for perusal only.

a tempo

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eye, fame, The brow se - rene and high,
He real - ly had a name;

molto meno mosso

His air of dig - ni - ty, And of course the no - ble
You think the old man's off? No, he's just a col - lege

molto meno mosso

molto meno mosso

short a tempo Vivace

beak! proff!

short a tempo

He was once up - on the fa - cul - ty, His name was
 He can still ad - dress an au - di - ence, And he'll o -

short a tempo mf Vivace

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(Lively tempo without variations to end.)

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lis - ted in the so - cial re - gis - try, Now all that's o - ver! He's just a
 rate if you will give him half a chance, A real hang - o - ver! He's just a

lis - ted in the so - cial re - gis - try, Now all that's o - ver! He's just a
 rate if you will give him half a chance, A real hang - o - ver! He's just a

has - been! Just the man from Win - dy Ri - ver!

has - been! Just the man from Win - dy Ri - ver!

2.

Ri - ver!

Ri - ver!

Presto

(*f*)

CUC.
Windy: That is
Joseph's son

25. End of the Dream

92

(♩=56)

Mpestoso

Handwritten musical notation for piano, featuring treble and bass staves with notes, rests, and dynamic markings like *mf*. A large watermark is overlaid across the score.

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Handwritten musical notation for piano, featuring treble and bass staves with notes, rests, and dynamic markings like *cresc.* and *f*. A large watermark is overlaid across the score.

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Handwritten musical notation for piano, featuring treble and bass staves with notes, rests, and dynamic markings like *Rit.* and *Molto Rit.*. A large watermark is overlaid across the score.

Handwritten musical notation for piano, featuring treble and bass staves with notes, rests, and dynamic markings like *ff*. A large watermark is overlaid across the score.

(♩=144)

Allegro

tempo giusto

Bill
speaks

Handwritten musical notation for piano, featuring treble and bass staves with notes, rests, and dynamic markings like *mf*. A large watermark is overlaid across the score.

vivace

Bill
speaks

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(vamp ad. lib.) *RIT* *short* *Bill* *Speaks* *rall. e dim.*

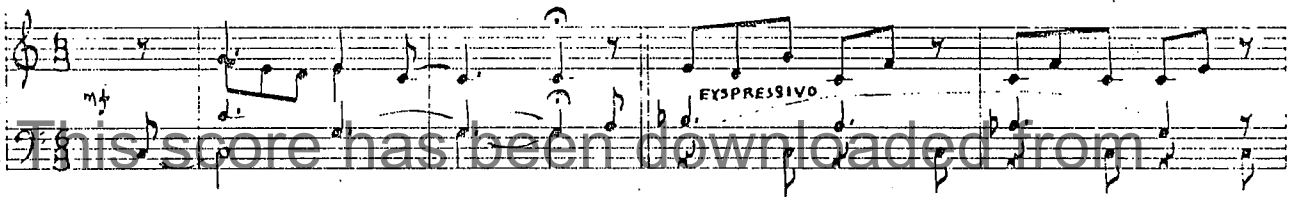
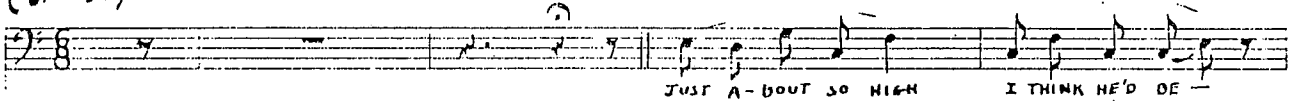
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CUE: 25. I'm Hunting a Little Boy

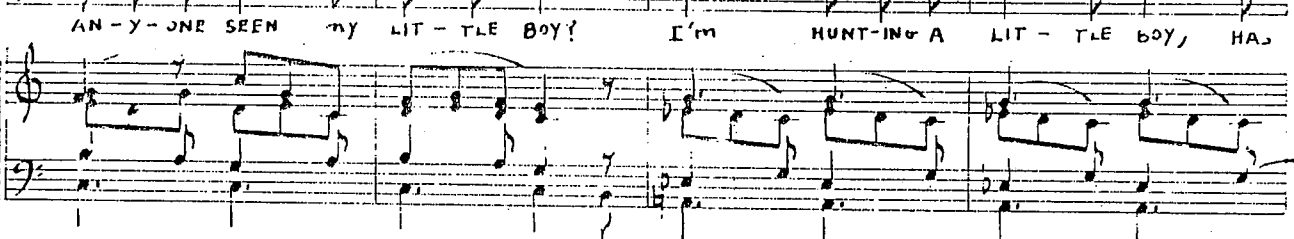
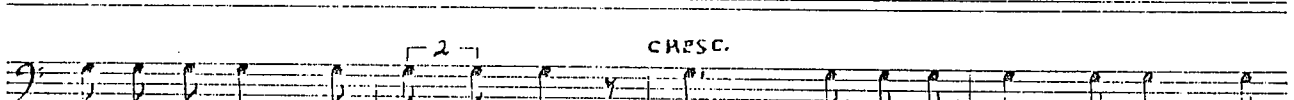
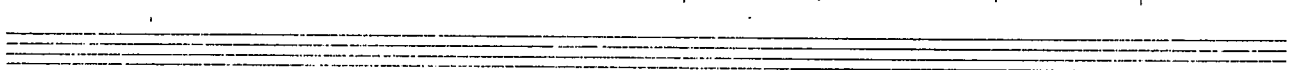
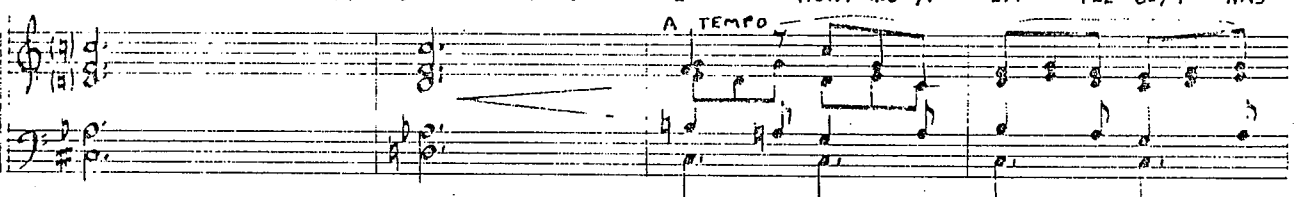
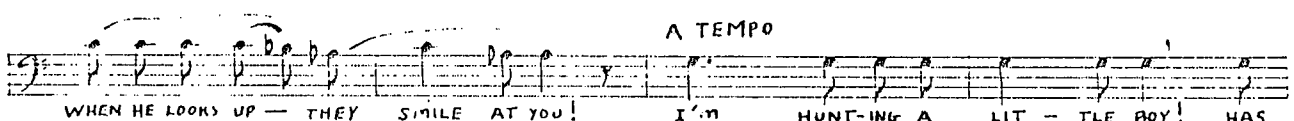
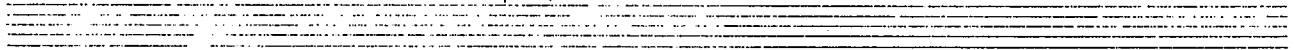
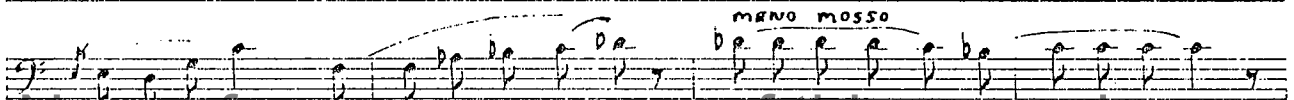
Windy: "... a dream
that was my very life."

(J. = 56)

WINDY: (SINGS)



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AN-Y-ONE SEEN my LIT-TLE Boy? I'm HUNT-ING A LIT - TLE BOY, HAS

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AN-Y-ONE SEEN my LIT - TLE Boy? I'm HUNT-ING A LIT - TLE BOY! HAS

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 allowed without written authorization
 from Dramatists Play Service, Inc.

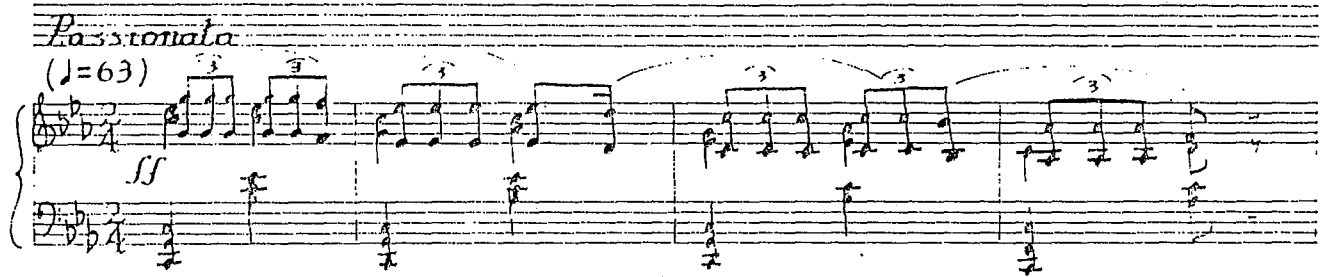
AN-Y-ONE SEEN my LIT - TLE BOY? FROM OFFSTAGE JOEY CALLS:
 Windy! Windy!

...and you better
get away from here
while I can."

27. Interlude

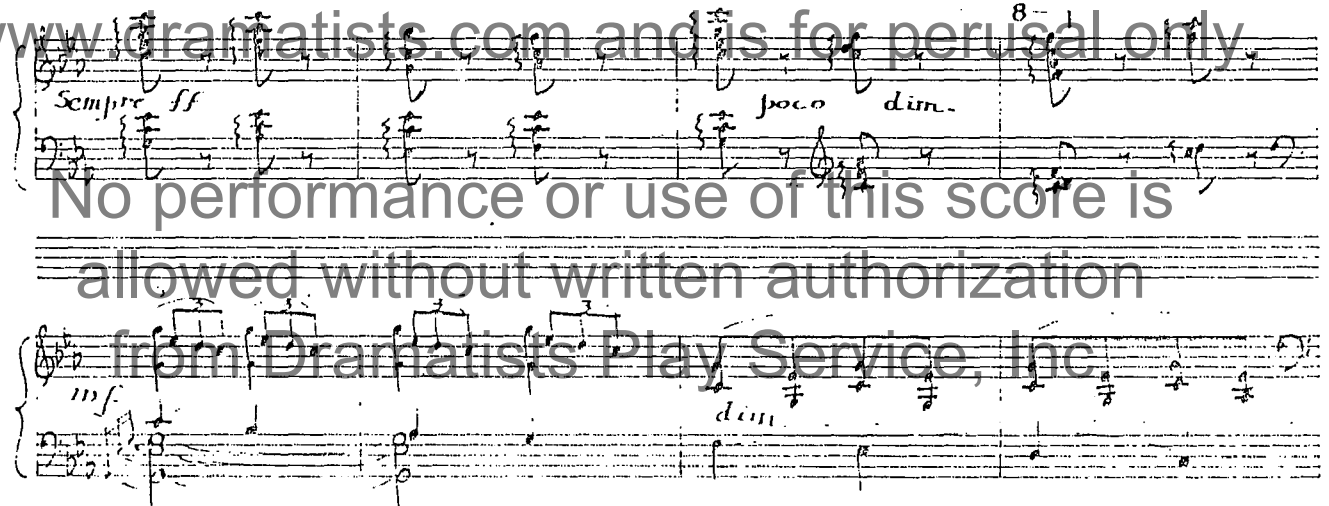
95

Passionata
(♩=63)



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Sempre ff *poco dim.*

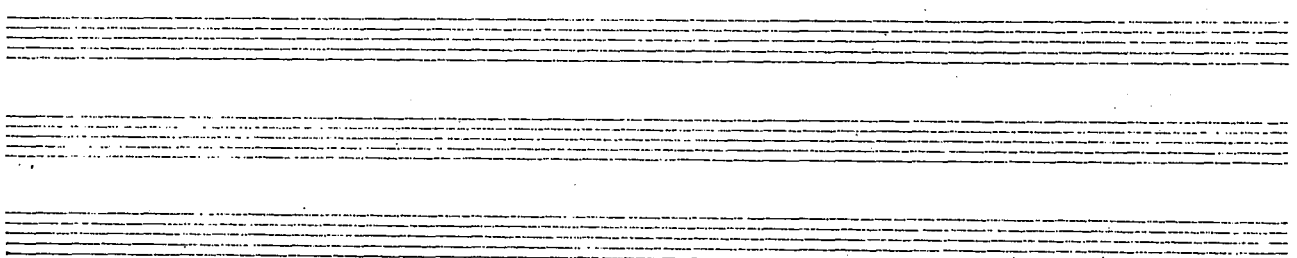


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mf *dim.*



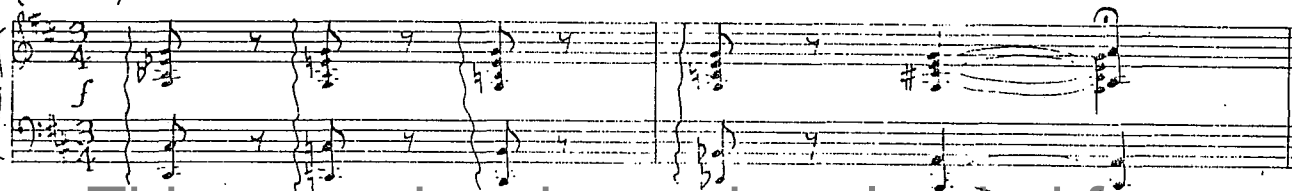
Tempo di Bolero
Vamp - continue
ad lib.



CUE:
Nicki: "I'm gonna
sing you about love-
true love—"

28. *Linda Sirena*

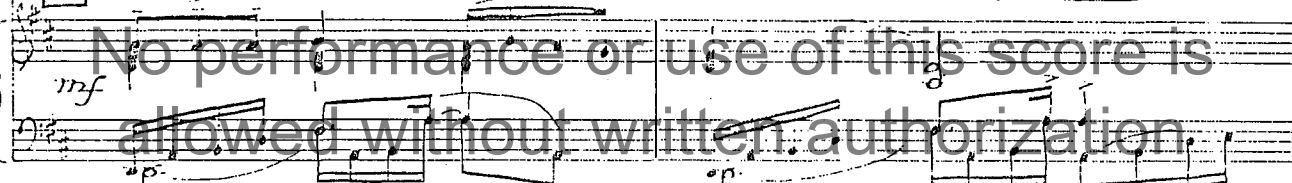
(♩ = 104)

*Andantino*

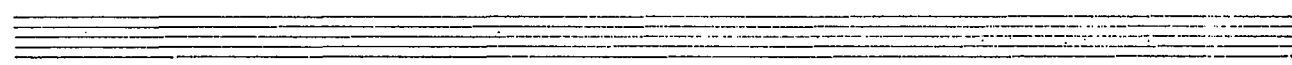
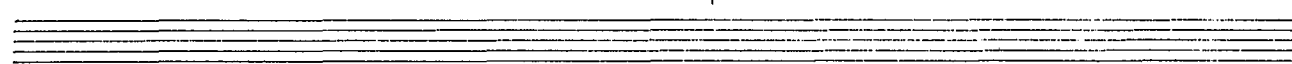
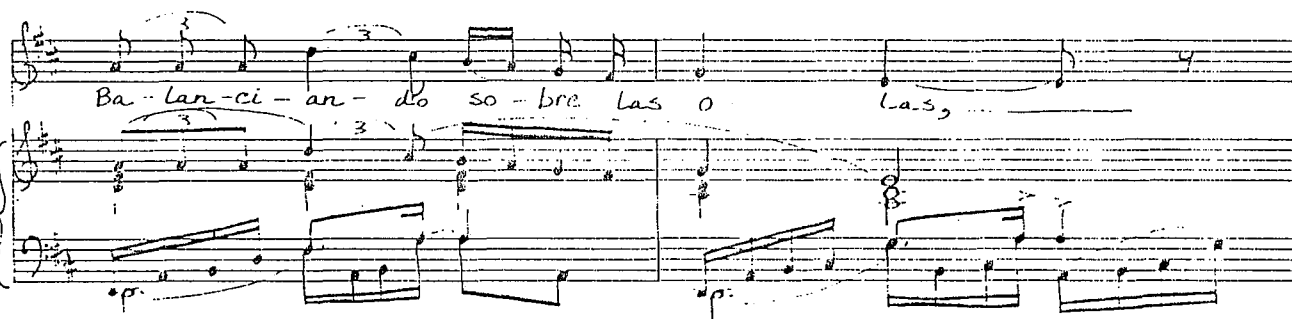
(♩ = 63)

Tempo di Bolero

[A] Lu - la si - re - na, y su Carl - cion,



from Dramatists Play Service, Inc.



re - na ten-go un pu-ro a - mor.

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Non pu na vol lan si

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Nin e na vol lan dub - c.e.

si - no el mur-mu-ro de mi pa - lo - ma, lin - da si

re-na, len-go un pu-ro a-mor.

Hon-do so-ni-do Can-cion es-tra-na!

Pul-so fe-bril de-mi co-ra-zon!

con su-do-Lor y su-Lor-men-to,

rit ar do

No que - do a - par - tar me!

do

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allegro

in da se re na i su can

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De - val an - do en el ac - re,

Ni el son de su can - ci - on, Ni el re -

sur en que nos in-da-ce.

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mf

 En Va no es tu de sal-...

mf

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f meno mosso

 De mi pa-lo-ma na-da me a-le-ja-ra!

f

 lin-da si-

f

 De mi pa-lo-ma na-da me a-le-ja-ra!

f

 lin-da si-

f

 De mi pa-lo-ma na-da me a-le-ja-ra!

f

 lin-da si-

a tempo

 re-na ten-go un bu-ro-a

a tempo

 re-na ten-go un bu-ro-a

a tempo

 re-na ten-go un bu-ro-a

Come on, Everybody!
(♩ = 92)

29. Top O' The Big Hill

10.

chorus
of
212 Men

sf Rock-y moun-tain di- vide!

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It's the top! It's the top o' the big hill, climb all the

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way

To the top, to the top o' the big hill.

Shove, shove 'em up

shove, shove 'em up

East side, west side

pesante

shove, shove 'em up, shove, shove 'em up,

East side, West side.

pesante

East side, West side, East side, West side, shove shove 'em up.

shove, shove 'em up, East side West side East side, West side,

shove, shove 'em up, shove, shove 'em up, East side, west side,

The musical score is written for voice and piano. It consists of several systems of staves. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are written below the vocal line. The tempo marking 'pesante' is written above the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

chug-a chug chug-a chug-a chug chug-a chug-a chug-a chug-a chug-a chug-a chug-a chug-a chug-a

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www.dramatists.com and is for perusal only.

chug-a chug-a chug-a chug-a Roll-a

ACTION

Roll-a long! Ball the jack! you can coast all day, all the

way. It's a long ride up, and an easy slide down, you can

135

ball the jack all the way! Roll a - long! Roll a -

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www.dramatists.com and is for personal use only.

long / you can lean back and go. It's a

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slow ride up, and a quick slide down. You can roll a long o' the

way, It's the top! It's the top o' the big hill! (Yell!)

cymbal

30. Swing Your Partner

105

CUE:
Beethoven: "Let her go!"
Pot-pourri of American Folk Tunes

(♩ = 92) Con brio

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *ff* (fortissimo).

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www.dramatists.com and is for perusal only.



Second system of musical notation, continuing the piece with various notes and rests.

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Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *f* (forte).



Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *f* (forte).



Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *f* (forte).

Joey: "... watch my
girl dancin' with
other fellows!"

31. What I Want Is You

Letty: (M.M.J. = 69)

Joey:

Intensely

Cantabile (♩ = 69)

It don't look like its goin' to be, — What's

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www.dramatists.com and is for perusal only.

right for you's tough luck for me, — He sure don't want me on this

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Not sure at all! There's still a chance! — So we can

ranch — Oh, just a chance! — So we can

dream, Can think our tho'ts, No one can know, It's all in here, in-side my

dream, Can think our tho'ts, No one can know, It's all in here, in-side my

head, It doesn't show. And we can end it like we want, No one can

head, It doesn't show. And we can end it like we want, No one can

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allowed without written authorization
from Dramatists Play Service, Inc.

scold us for a dream! End it just like we

scold us for a dream! End it just like we

want! — And what — I want, is you —

want! — And what — I want, is you.

CUE:

HANK: "... catch colt,
as I've always said
he was!"

CATCH COLT

109

Allegretto (♩ = 5B)

CHORUS (SPEAKS)

Catch colt! Catch Colt! What'll you get from a Catch Colt?

f *mf* R.H. L.H.

Red.

Catch Colt! Catch Colt! What'll you get from a Catch Colt?

f *mf* R.H. L.H.

Red.

Scrub stock! Scrub stock's what you'll get from a Catch Colt!

f *mf*

Red.

Scrub stock! Scrub stock's what you'll get from a Catch Colt!

f *mf*

Red.

A

LETTY *Pleadingly*

He's done no wrong — but mis-fer- tune — Cast him a-drift, — took his
 name! When a young child he-earn'd his way,
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LETTY

VOICE — 2nd day — he's so bi-me —
CHORUS
 Catch Colt! Catch Colt! What'll you get from a Catch Colt?
 Poco Dim.

PERSON

glower (♩. = 50)
 I've no blame for this young man Un-do the past, That no-one

can! Home-less and name-less, that is his share,

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Too hard a fate for my daughter to bear.

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(alternates)

LETTY *urgently* mat-ters!

Tempo primo When it's love — nothing mat-ters! But that we — should not

poco rit.

part; Fam'-ly and name are of no-im-

poco rit.

a tempo

1st - *conce;*
 2nd - *conce;*

Catch Colt! Catch Colt! What'll you get from a Catch C-it?

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Meno mosso

(Sorrowfully)

rit.[MARTHA] *a tempo*

(This rather original melodic line. Sing - it not too low.)

That he must leave - breaks my heart! -

[MARTHA] (Persuasively) (Alternate)

rit.

wed-dings a ver-y joy-ful e-

rit. rit.

not when a girl has her parents con-sent. Friends at her side, gifts, or the

bride, — Hope and pride. But if they're off on their

own, start-ing their life all a - lone, There'll be an ache in your

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LETTY (*passionately*)
a tempo

NEV-er ask me to leave him, NEV-er send him

a tempo
ped. * ped. * ped. *

way! I could not love a - no - ther! we are

made for each o - ther! If he goes he must

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www.dramatists.com and is for perusal only.

dim. a rit. *Roure*

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(I) (J=72)
JOEY

Catch colt, they call me, and it's wot I am, Fo-foreign and strange as an-y

(wonder-land, strange)

ride runner on the range, Wun-der-ling strange they are, and I'm the same,

CHORUS

3 No stock, No brood, Catch Colt's my name. Catch colt! Catch

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www.dramatists.com and is for perusal only.

colt! Oh, tough and wild they are, and he's the same. Scrub

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stock! Scrub stock! No name — No brood! No

JOEY

I'm like the tumble weed, that prai-rie dum!

like no seed!

See 'em go blow-in and bound-in o-ver the rol - ling plains, Tra-velin miles and miles

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Roots in the air, Al-ways a - mov - in on and go in no - where.

CHORUS

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Keep mov - in on - - - - - Keep mov - in on! move - on, Keep mov - in.

on! move on! Keep mov - in on! Keep mov - in, move on, Keep mov - in.

LETTY

No! No! No! No!

Roots in the air, move on! Move on! Keen.

Move on! You prai-rie bum! You prai-rie bum!

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Rit. No! No! No! No! No! No! No!

(4) mov - in on! keep mov - in, get - tin no - where!

Rit.

⑨ *Piu mosso*

JOEY

I'm no fit-ten man for you! I know it now for sure. You - and I could ne-#ver

be the same, For — you got a fam - i - ly and I got none, No —

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www.dramatists.com and is for perusal only.

fa-ther or mo-ther or e-ven a real last name! I bin a dream - in!

meno mosso

meno mosso

A man can dream! I'll move a- long! I'll move a- long! Ain't

Poco Più Mosso

Abrupt change of mood -- (Fair, could even be snarled)

Rit.

Poco Più Mosso

A.H.

no-thin' left but for me to go, so

Tempo Primo

Tempo Primo (Vello)

I'll be 4 - mov - in', mov - in' on.

Dim.

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www.dramatists.com and is for perusal only.

33. "Green Grass of Wyoming"

(♩ = 72)

Windy: When the moon sets
 tonight, I'll be ten miles
 from here!

pp

Windy: (off stage)

(Repeat until Windy exits)

Lone - ly plains! Wide and

mf

still!

mf

Poco rit. cresc.

- Segue -

Green Grass of Wyoming

CHORUS?

[F] (♩ = 72)

Oh! It's the green grass! on the

hills in the spring that keeps on a boom! rid - ing all

day on the prai - rie, On the

green grass roll - ing range of Wy - ming! Lone - ly

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www.dramatists.com and is for perusal only.

plains wide and still On the

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allowed without written authorization
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sky line an old wind - mill. Sad - die

up win - cers done And I'm

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www.dramatists.com and is for perusal only.

trail ing cho see ting sun

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allowed without written authorization
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Oh! it's the west wind o'er the

A Tempo

hills in the spring that keeps me a prodig - ing scent - ed with

snow from the moon tains and the

pine and sil - ver sage of Wy - o - ming. Wy -

Handwritten musical notation on a grand staff. The vocal line includes lyrics: "cresc- en do f", "o ming. oh!". The piano accompaniment features sustained chords.

Handwritten musical notation on a grand staff. The vocal line includes lyrics: "cresc- en do f". The piano accompaniment features sustained chords.

Handwritten musical notation on a grand staff. The vocal line includes lyrics: "cresc- en do f". The piano accompaniment features sustained chords.

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