

49 50 51 52

I'll be fix - in' muf - fins, tur - key stuf - fin's chained to the kitch - en til I

53 54 55 56

dief. I mar - ried sev - en bump - kins, and

57 58 59 60

I'd like to squash 'em like pump - kins, I should take ev - ry pan, smash ev - ry man,

61 62 63

wipe out this Pont i - pee clan.

*MR. HOALLUM and the PREACHER join the other TOWNFOLK with their instruments. MALLY quickly, magically transforms the room, prepares dinner and sets the table.*

64 65 66

Dm7 G7 Em7 C6 Dm7 G7

*My (hus)*

67 68 69

Em7 C6

70 71 72 73

*the (winds)*



Musical notation for measures 74-76. Measure 74 is a whole rest. Measure 75 contains a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. Measure 76 is a whole rest.

Musical notation for measures 78-79. Measure 78 is a whole rest. Measure 79 contains a piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

**MILLY:**

Musical notation for Milly's vocal line, measures 80-83. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

I can see them now      charg-in' through the walls,      storm-in' down the roof,      I can hear the

*ALL TOWNSFOLK vocals join her* (BRIDES, YOUNGER SISTERS, MOTHERS, SUITORS)

Musical notation for the chorus, measures 84-86. Measure 84: vocal entry with the word "calls." Measure 85: vocal entry with the word "Hear the calls." Measure 86: vocal entry with the words "Oh, I mar-ried sev-en".

calls.      Oh,      I mar-ried sev-en

Hear the calls.      Hear the calls.      Oh, Ba ba bah.

Hear the calls.      Oh, Ba ba bah.

Hear the calls.      Oh,



87 88 89

bro - thers, be - lieve me if I get my druth - ers, I'd

Sev - en? Ba ba bah... Yes?

Sev - en? Ba ba bah... Yes?

90 91 92

sweep out this cave, force them to shave, Some-how I'd make them be -

Ah \_\_\_\_\_ this cave? Ah \_\_\_\_\_ to shave? Some - how \_\_\_\_\_

Ah \_\_\_\_\_ this cave? Ah \_\_\_\_\_ to shave? Some - how \_\_\_\_\_

93 94 95 96

have. \_\_\_\_\_ I'll show them I'm not fool - ing

Show them

Show them



97 Show them they'll need some school - in'.  
 you're not fool - in'.  
 you're not fool - in'.

98  
 99 Show them that

100 Show them they'll need some school - in'.  
 Show them they'll need some school - in'.

101  
 102  
 103 I won't be their slave.

104  
 105  
 106  
 107

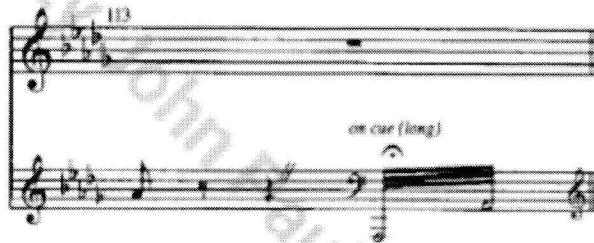
*SHE rings the dinner bell with a long serving spoon, SHE calls...)*

**MILLY:** Come and Get it!

*BROTHERS, coming from work, run into the house and start eating like wild men – stuffing themselves with food even before sitting down. They reach over each other grabbing for more food, eating with their faces practically in their plates. They can't remember when they've had food like this, if ever. MILLY is shocked.*

*Suddenly, as BENJAMIN reaches for a biscuit, MILLY brings her cooking spoon down on his hand in a vicious blow.*





**BENJAMIN:** *(Bewildered by her attack)* What did I do?

**MILLY:** *(Outraged)* You... all of you... falling on the food that way! Haven't you the decency to wait for grace?

**BENJAMIN:** *(More bewildered)* Huh?

**MILLY:** *(This is even worse)* You don't even know what I'm talking about!

*BENJAMIN mumbles and again attacks the food as his BROTHERS also return to their gorging. ADAM comes in and sees MILLY's indignant expression.*

**MILLY:** Adam!

**ADAM:** *(Sitting at the table)* What's the trouble?

**MILLY:** *(Looking to him for support)* Look at your brothers.

**ADAM:** *(Looks down the table; beams)* The vittles must be good.

*ADAM, too, begins to wolf down his food.*

**MILLY:** *(With sudden resolution)* All right! If you're going to act like hogs, you can eat like hogs!

*MILLY lifts one corner of the table sending the whole supper over on them.*





116 117 118

Just be - cause I'm a wo - man. I'm not some

Detailed description: This block contains the first system of musical notation. It features a vocal line on a treble clef staff and a piano accompaniment line on a grand staff. The vocal line has three measures, numbered 116, 117, and 118. The lyrics are: "Just be - cause I'm a wo - man. I'm not some".

119 120 121

weak willed wo - man. I won't be your

Detailed description: This block contains the second system of musical notation. It features a vocal line on a treble clef staff and a piano accompaniment line on a grand staff. The vocal line has three measures, numbered 119, 120, and 121. The lyrics are: "weak willed wo - man. I won't be your".

122 123 124 125

dave!

Detailed description: This block contains the third system of musical notation. It features a vocal line on a treble clef staff and a piano accompaniment line on a grand staff. The vocal line has four measures, numbered 122, 123, 124, and 125. The lyrics are: "dave!". The piano accompaniment includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *pp*.



4a

MARRIED TAG –  
TRANSITION TO EVENING

TACET

4b

ADAM TO TREE

TACET

4c

MARRIED NIGHT  
TO BROTHERS

TACET

4d

BROTHERS ENTER

TACET



## GOIN' COURTIN'

5

**MILLY:** (contd.)

Ask her for a stroll. And then ya  
tell her how pretty she is.  
Then you call her ....

MILLY: MILLY:

My dear. My dar-ling. My pre-cious. My pet. Go - in'

The first system of music for the character Milly. It consists of a vocal line and a piano accompaniment line. The vocal line is in G major and 2/4 time, with a key signature of one flat (F major). The lyrics are: "My dear. My dar-ling. My pre-cious. My pet. Go - in'". The piano accompaniment is in the same key and time, with a tempo marking of "Allegretto".

**A Tempo**

Mil. 5

cour tin', go in' cour - tin', oh, it set your sen ses in a whirl. Go in'

The second system of music, starting at measure 5. It features a vocal line for Milly and a piano accompaniment line. The tempo is marked "A Tempo". The lyrics are: "cour tin', go in' cour - tin', oh, it set your sen ses in a whirl. Go in'".

Mil. 9

cour - tin', go in' cour - tin', du - din' up do go and see your girl. Oh, it's

The third system of music, starting at measure 9. It features a vocal line for Milly and a piano accompaniment line. The lyrics are: "cour - tin', go in' cour - tin', du - din' up do go and see your girl. Oh, it's".

Mil. 13

fun to hunt and shoot a gun, or to catch a rab - bit on the run, but you'll

The fourth system of music, starting at measure 13. It features a vocal line for Milly and a piano accompaniment line. The lyrics are: "fun to hunt and shoot a gun, or to catch a rab - bit on the run, but you'll".

Mil. 17

find it's twice as spor tin', go in' cour - tin'.

The fifth system of music, starting at measure 17. It features a vocal line for Milly and a piano accompaniment line. The lyrics are: "find it's twice as spor tin', go in' cour - tin'".



MIL. MILLY:

21 22 23 24

CALEB: "Like This Milly?" MILLY: "You gotta wait for her, Caleb." CALEB: "Yes, ma'am." Now, there's

Mil. 25 26 27 28

lots 'o' things you got - ta know, Be sure the par - lor lite is low. You

Mil. 29 30 Tempo 31 32

si - die up and squeeze her hand. Let me tell you fel - las that is grand. You

Mil. 33 34 35 36

hem and haw a lit - tle while. She gives you kind - a half - a smile. You

Mil. 37 38 Tempo 39 40

cut - die up she moves a - way. Then the stra - te-gy comes in - to play. Walter

MILLY: "Well, come on Don't you want to learn?" FRANK: "No...(CHORD)..Yes." Tempo MILLY:

Mil. 41 42 43 44

Go - in'



Mil. 45 46 47 48  
 cour tin', go in' cour tin', if you find it hard to break the ice, go in'

Mil. 49 50 51 52  
 cour tin', go in' cour tin', here's a lit tle fem i nine ad vice: Roll your

**Rubato** *That's it, Benjamin!* **A Tempo**

Mil. 53 54 55 56  
 eyes, and heave a lit tle sigh **BENJ:** Grunt and groan like you're a boat to die **FRANK:** That is

Mer. (Uhhh) (Ohhh)

Mil. 57 58 59 60  
 what's known as c mo (M), go in' cour tin'. **BENJ:**

Mer. How 'bout

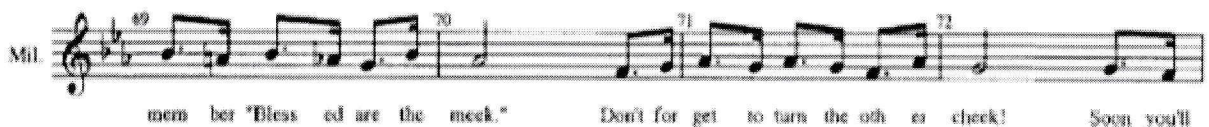
Mil. 61 62 63 64  
 par lor's dark in' and you're long in' for a fond em brace.

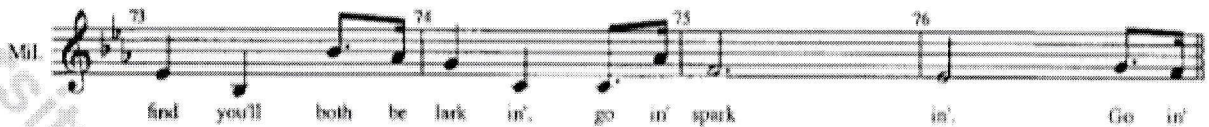
Mer. spark - in'? Yeah. **FRANK:** **CAL & EPH: DAN:** Uh-huh. How 'bout

Mil. 65 66 67 68  
 pet - tin'? How 'bout so - fa set - tin'? **GID:** Sup - pose she ups and slaps your face? Yeah.

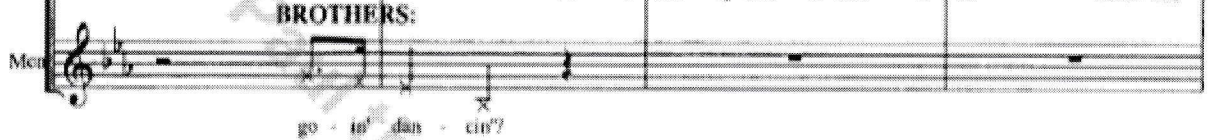
Mer. **BROTHERS:** Just re




Mil.    
 mem ber "Bless ed are the meek." Don't for get to turn the oth er cheek! Soon you'll

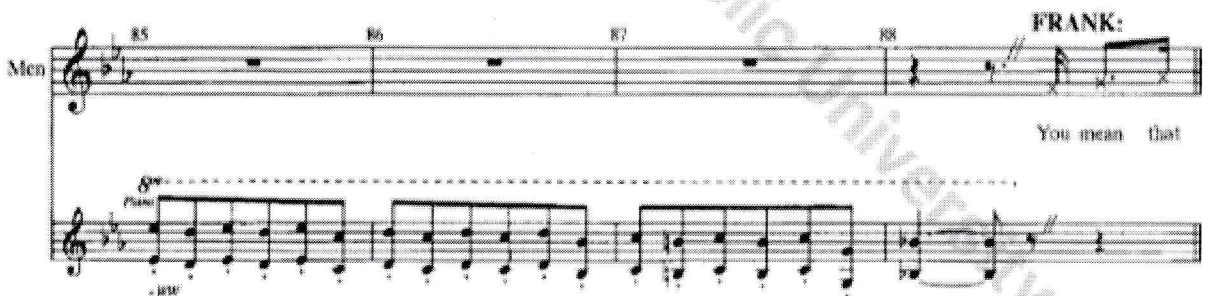
Mil.    
 find you'll both be lark in', go in' spark in', Go in'

Mil.    
 dan cin', At a fan cy ball or min u et. Come on,


Men    
 go - in' dan - cin'?

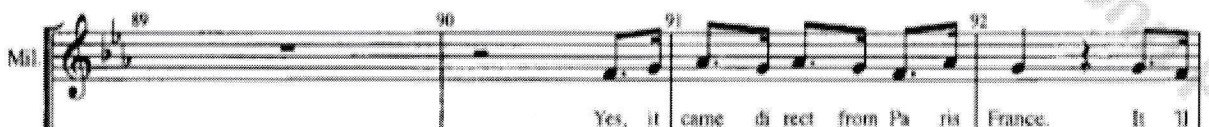
**BROTHERS:**

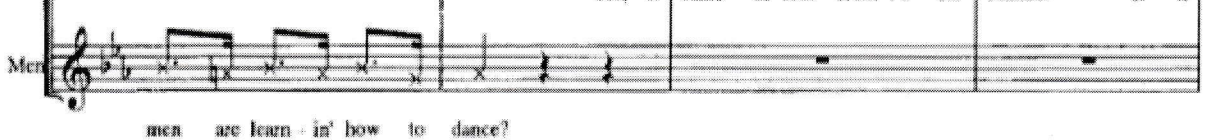
Mil.    
 Caleb... Go in' dan cin', you'll im press her with your et i quette.

Men    
 You mean that

**FRANK:**

*8<sup>vo</sup> Piano* 

Mil.    
 Yes, it came di rect from Pa ris France. It'll

Men    
 men are learn - in' how to dance?



Mil.

help with your ro man cia', go in' dan on?

**MILLY:** Come on now, boys. Let's make some room. I'll show you how it's done. Ephraim.

Accordions

ff

f

Harp

**FRANK:** Are you sure men do this stuff?

**MILLY:** Well, you want a girl of your own, don't ya?

**FRANK:** I don't want no girl that 'spects her man to do no sissy stuff.

**MILLY:** (*Conning him*) Well now, why would a big strong man like you be afraid of a little thing like dancin'?

**FRANK:** Aw, shucks, Milly.

**MILLY:** All right, come on boys. Form a circle. Face your partner, right hand to right hand. ...  
Not that right hand Caleb... Ready. Go!



Musical notation for measures 121 through 132. The first line contains measures 121-124, the second line 125-128, and the third line 129-132. The music is in a 2/4 time signature with a key signature of one flat. It features a series of chords and melodic lines, with some notes marked with accents.

VAMP

MILLY:  
"Ready...GO!"

Musical notation for measures 133 through 154. The first line contains measures 133-136, the second line 137-140, the third line 141-144, the fourth line 145-148, the fifth line 149-152, and the sixth line 153-154. The music continues with a melodic line for MILLY, starting with a fermata on measure 133. The notation includes various musical symbols such as slurs, accents, and dynamic markings like *f* and *mf*.

L'istesso tempo, hot-down feel

MILLY:  
Why, Benjamin!

BENJAMIN:  
May I have this dance?

MILLY:  
You certainly may.

Slower, with a country feel



Musical staff with notes and slurs, measures 193-196.

Musical staff with notes and slurs, measures 197-201.

Musical staff with notes and slurs, measures 202-204.

Musical staff with notes and slurs, measures 205-208.

Musical staff with notes and slurs, measures 209-212.

**BROTHERS:**

Men  
213 214 215 216  
Go in'

**Tempo Polonaise**

Men  
217 +WW 218 219 220  
cour - tin', go in' cour - tin', oh, it sets your sen ses in a whirl. Go in'

Men  
221 222 223 224  
cour - tin', go in' cour - tin', du - din' up to go and see your girl. Oh, it's



Men

225 226 227 228

fun to hunt and shoot a gun, or to catch a rab-bit on the run, but you'll

MILLY returns, dressed for the social, and joins with the BROTHERS.

MILLY:

Mil. *accel.*

229 230 231 232

find it's twice as spor-tin', go in' cour-tin'

Keep your

Mil. *piu mosso*

233 234 235 236 237

fish-in' and fight-in' and trap-pin' cause

and fuss-in' and cuss-in' and trap-pin' cause

Mil.

238 239 240 241 242

we're go-in' cour-tin'

we're go-in' cour-tin'

Mil.

243 244 245 246

tin'

tin'



Men

225 226 227 228

fun to hunt and shoot a gun, or to catch a rab-bit on the run, but you'll

MILLY returns, dressed for the social, and joins with the BROTHERS.

MILLY:

Mil. *accel.* 229 230 231 232

Keep your

find it's twice as spor-tin', go in' cour-tin'.

Mil. *piu mosso* 233 234 235 236 237

fish-in' and fight-in' and trap-pin' cause

and fuss-in' and cuss-in' and trap-pin' cause

Mil. 238 239 240 241 242

we're go-in' cour-tin'

we're go-in' cour-tin'

Mil. 243 244 245 246

tin'

tin'

## 6

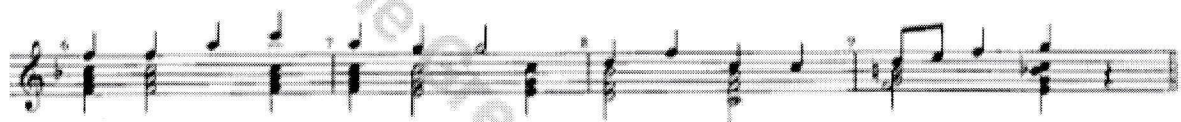
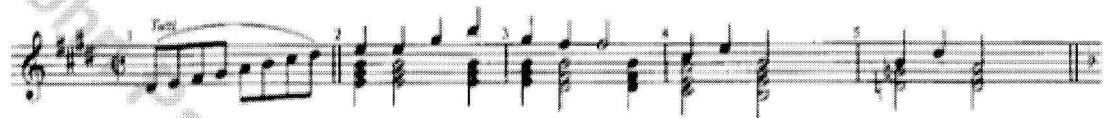
## POLITE REEL

**MILLY:** Isn't that nice? (*To BROTHERS*) Now remember – mind your manners – and don't let anyone rile you.

**BROTHERS:** (*ad libbing*) Yes ma'am.

**ADAM:** If we're goin' to a social, let's get goin'."

**Scene 6: The Meeting Hall/Church: Dusk**



*On stage musicians begin adding in, when able*

Musical notation for the third system of the Polite Reel, measures 10-15. This system includes four staves: Violin (Vln.), Accordion (Acc.), Guitar and Banjo (Gtr. & Bjo.), and Solo. The Violin staff shows a melodic line with eighth notes. The Accordion staff shows block chords. The Gtr. & Bjo. staff shows a rhythmic accompaniment with chords labeled F, C, B<sup>b</sup>, F, A<sup>b</sup>, E<sup>b</sup>, F, and C. The Solo staff shows a melodic line with eighth notes and rests. Measure numbers 10, 11, 12, 13, 14, and 15 are indicated at the beginning of each measure.



16 17 18 19 20

Vln.

Acc.

Gtr. & Bjo.

21 22 23 24 25

Vln.

Acc.

Gtr. & Bjo.

26 27 28

Vln.

Acc.

Gtr. & Bjo.



Vln. 30 31 32 33

Acc.

Gtr. & Bjo. G D C G A D7

*During the repeat - the on stage band falls apart as the BROTHERS' enter*

Vln. 35 36 37

Acc. *Drum on cue*

Gtr. & Bjo. Gm F Eb F Gm

Vln. 38 39 40 41

Acc.

Gtr. & Bjo. Gm F Eb F Gm



Musical score for measures 30-33. The score is arranged in four staves: Violin (Vln.), Accordion (Acc.), Guitar and Banjo (Gtr. & Bjo.), and a fourth staff (likely a second Violin). Measure numbers 30, 31, 32, and 33 are indicated above the Violin staff. Chord symbols G, D, C, G, A, and D7 are written above the Guitar and Banjo staff.

*During the repeat - the on stage band falls apart as the BROTHERS' enter*

Musical score for measures 35-37. The score is arranged in four staves: Violin (Vln.), Accordion (Acc.), Guitar and Banjo (Gtr. & Bjo.), and a fourth staff. Measure numbers 35, 36, and 37 are indicated above the Violin staff. Chord symbols Gm, F, Eb, F, and Gm are written above the Guitar and Banjo staff. The instruction "Solo on cue" is written above the Accordion staff.

Musical score for measures 39-41. The score is arranged in four staves: Violin (Vln.), Accordion (Acc.), Guitar and Banjo (Gtr. & Bjo.), and a fourth staff. Measure numbers 39, 40, and 41 are indicated above the Violin staff. Chord symbols Gm, F, Eb, F, and Gm are written above the Guitar and Banjo staff.

CHALLENGE DANCE

7

TACET



8

CUT-IN DANCE

MILLY: Well, what's wrong with that? You've gotta start sometime.

ADAM: (Chiding her) Why Milly Pontipee....

PREACHER: ... Now let's get back to the dancin'.

(all accents represent scratching - or mistakes as problems occur on stage)

(on stage players)

Violin

Accordion

Guitar

ADAM: May I?

MILLY: Don't mind if I do.

Vln.

Acc.

Gtr.

G G G D7

The musical score consists of three systems of staves. The first system includes Violin (Vln.), Accordion (Acc.), and Guitar (Gtr.) parts. The second system includes Violin (Vln.), Accordion (Acc.), and Guitar (Gtr.) parts. The third system shows a grand staff (treble and bass clefs) with a piano accompaniment. The score is in the key of D major and 4/4 time. Measure numbers 12 through 21 are indicated. Chord symbols D7, G, Am, and Dm are present. Performance markings include accents (A) and breath marks (V).

ADAM is punched  
and falls to the FLOOR

*TIMPANI* at top of #9

then *GIDEON*'s line  
leading into "The Fight"



9

THE FIGHT

TACET

9a

AFTER THE FIGHT

TACET

## LOVE NEVER GOES AWAY

10

**ADAM:** (Stopping **GIDEON**) You feelin' puny? You're lookin' kinda peaked.

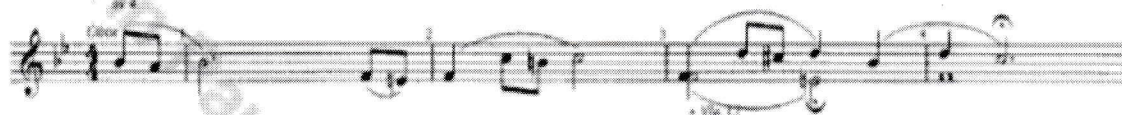
**GIDEON:** I ain't sick Adam... I just got this shaky feeling in my stomach.

**ADAM:** I always feel that way after a good fight.

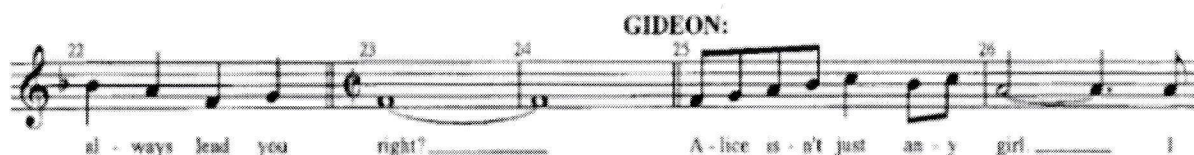
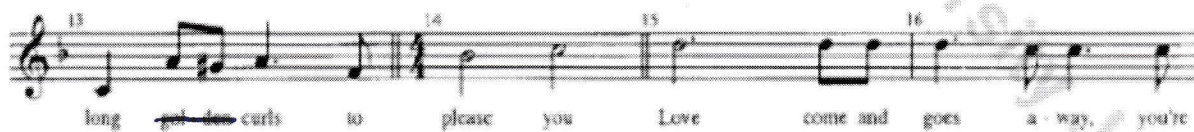
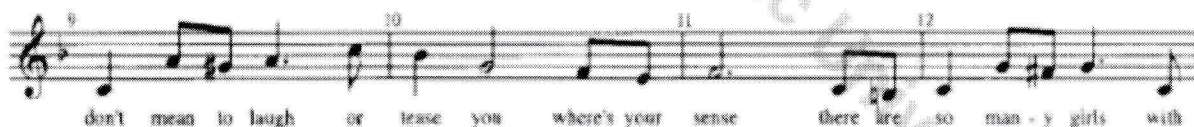
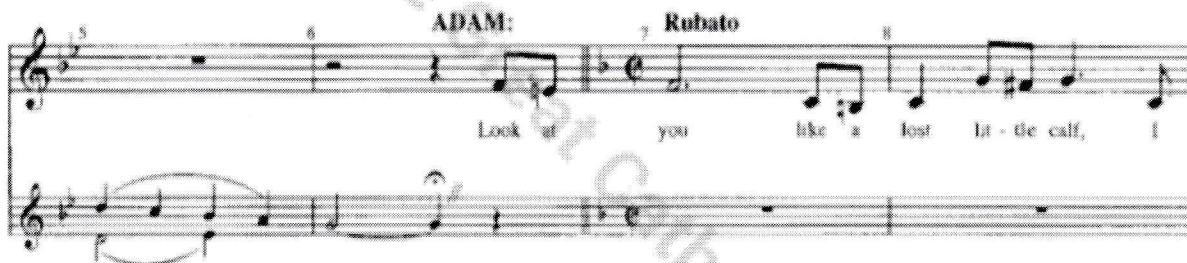
**GIDEON:** This ain't about fightin'. (MUSIC IN)

**GIDEON:** (continued)  
It's another kind of feeling.  
Milly reckons it's about Alice.

**ADAM:** Now don't tell me Gideon's startin'  
to get ideas about women.



**GIDEON:**  
Not women -- just one.





27 28 29 30 **ADAM:**

know that love's not a game. A - lice is - n't just an - y girl \_\_\_\_\_ At

(MILLY overhears the following)

31 32 33 34 **GIDEON:**

heart ev - 'ry girl's the same, ev - 'ry girl's the same. Not her, not her.

35 36 37 38 **ADAM:**

Not her, not her. Love comes and goes a - way, you're

39 40 41 42

hurt - in' had to right Oh, love comes and goes a - way, I'm

43 44 45 46

old - er, ain't I al - ways led, you right?

**GIDEON:** But Adam, I can't stop thinkin' about her - I reckon I love her.

**ADAM:** Quit yer frettin'. You'll find that one girl's pretty much like another.

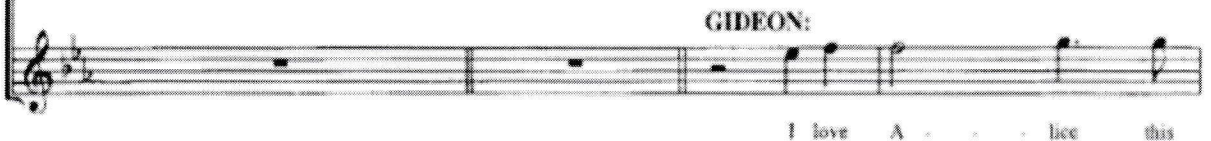
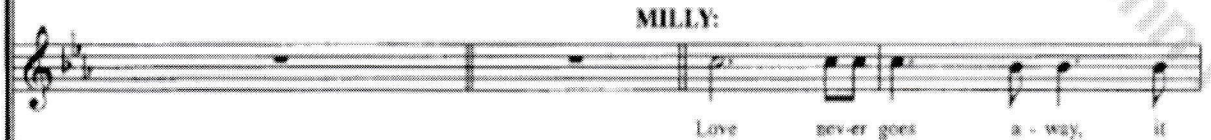
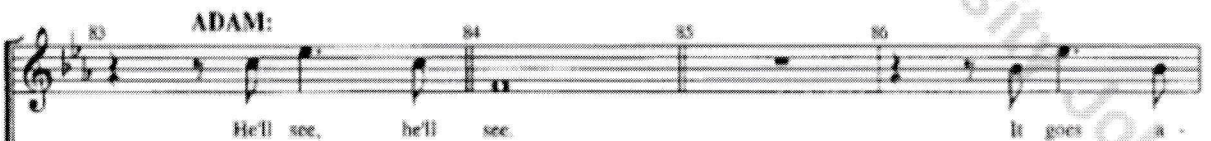
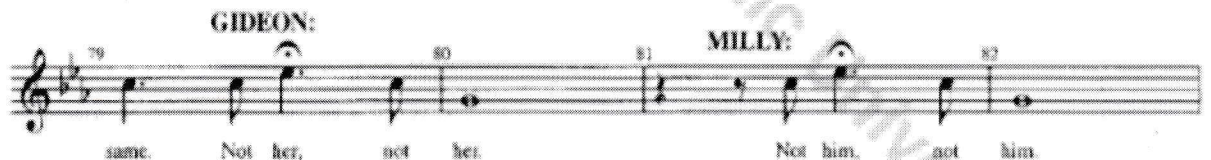
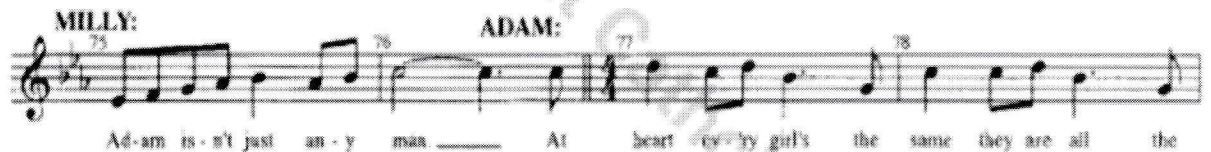
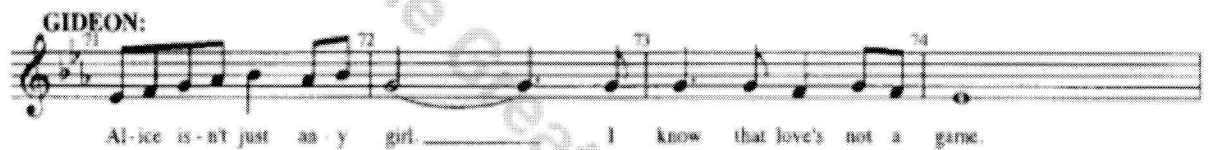
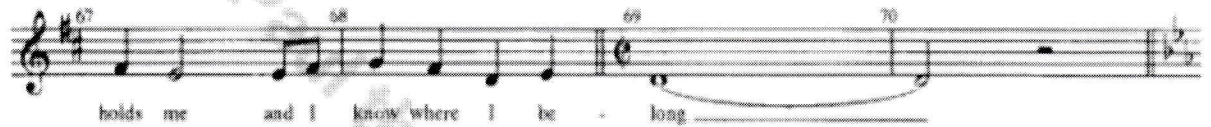
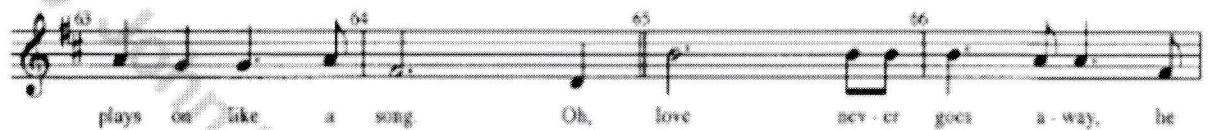
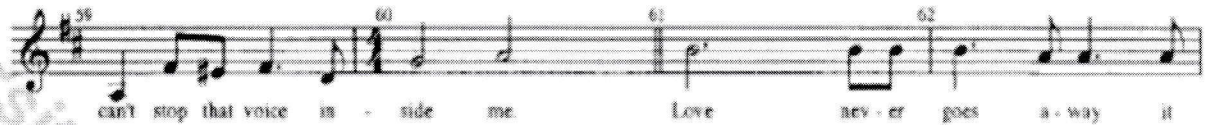
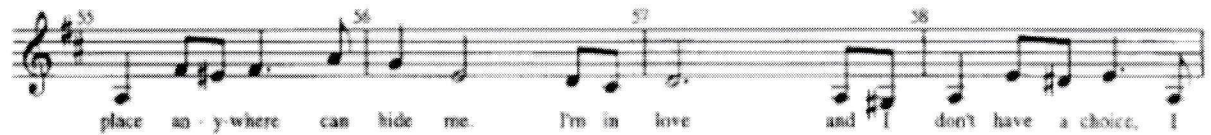
(Milly, In a separate space, as ADAM and GIDEON separate)

47 48 49 50 *p sempre*

51 52 **MILLY:** 53 54

55 I could run but the feel - ing is there, no -







(Adam) 87  
 way Comes and goes a - way. In

(Milly) 88  
 plays on like a song Oh, love never goes away, you

(Gideon) 89  
 feel ing can't be wrong. I love A - lice; You

90

91  
 time you'll see, you'll look at love like

92  
 can't get free when you're in love like

93  
 can't be free when you're in love like

94

95  
 me \_\_\_\_\_

96  
 me \_\_\_\_\_

97  
 me \_\_\_\_\_

LOVE NEVER GOES AWAY  
SCENE CHANGE

10a

TACET

~~TIMBER~~

10b

TACET



12

ENTR'ACTE

TACET

**Page 187**

**Missing**



## WHERE WERE YOU?

15

**CALEB:** Adam, come back out here and talk to us.

**ADAM:** I've had enough talkin'. (*re-entering*) I'm leaving. (*MUSIC*)

**MILLY:** Adam, listen to your brothers.

**ADAM:** Last time I listened to my brothers, I ended up getting married. I would have been better off with a hired gal!

Angrily

**ADAM:**

I can still see my pa-pa — chop-pit' trees and plan-tin' crops. I can't for-get

his toil and sweat. I can still see my ma-ma — kis-sin' him at the door, her face all

flushed with pride. She knew how hard he tried. He was one of those tough young men who


blazed new trails through gales of fal-ling snow. And nev-er let go.

He was fa-ther to sev-en sons, He taught us how to ride and hunt and fight. — He made it


so ~~down~~ tough and he was right! — Where were you when our barn burned to the ground? Where were

dang

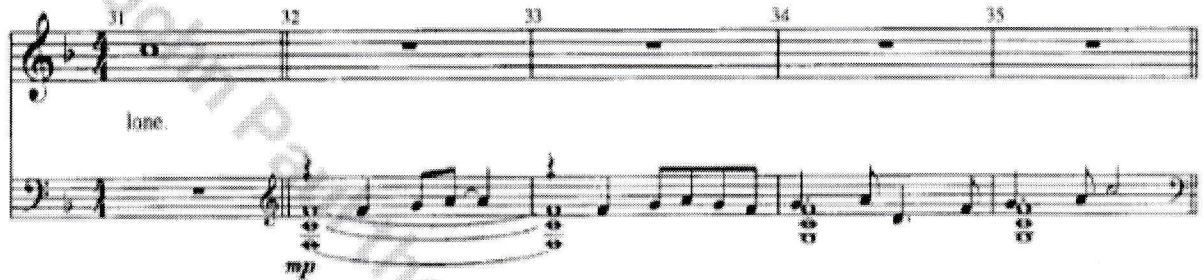




24 25 26 27  
you when Ca-leb near-ly drowned? — And where were you the day that ma-ma died?




28 29 30  
The boys had to grow up fast — When ma-ma passed — they had to face — the bi-ter world — a-



31 32 33 34 35  
lone.  
*mp*

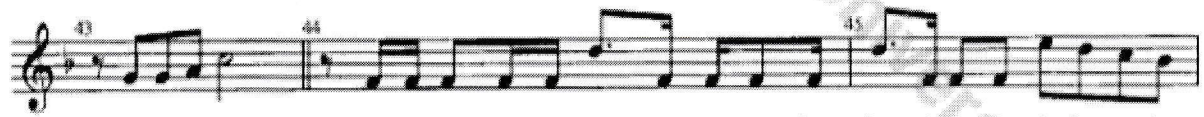
**ADAM:** My pa worked his self to death 'fore Gideon could walk. And I never once hee-  
Mama cross him. Ya hear that Milly?



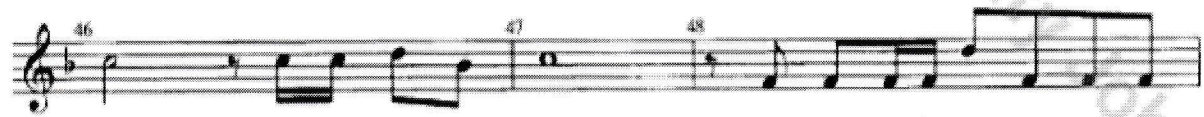
**ADAM:**  
36 37 38 39  
Nev-er went to the so-cials. I was too bus-y see-in' that the boys had clothes, So no-one froze.




40 41 42  
Thought of those men be-fore me, risk-in' lives on Mis-sou-ri trails, but they pushed on



43 44 45  
to Or-e-gon. So de-ter-mined to tame this coun-try, their fam-il-ies were dy-ing ev-'ry



46 47 48  
day, but they'd work and pray. And you can be sure no wo-man



49 50 51  
ev-er told those brave souls what to do. Won't grovel to you, Milly, won't grovel to



*rall* *Tempo*

52 you! And where were you when blood was be-in' spilt? 53 54 Where were you when towns were be-in'

56 built? — It takes a man who has a li-on's heart, 57 58 so I'm not gon-na let you in and

60 let you win, by 'tear-in' us a - part. 61 62 It took men of iron to shape this land. It took

64 men who stood just where I stand. 65 66 Their wo-men stayed be-side them night and day. They knew

68 how to love, hon-or and o - bey. 69 70 Been this way — since time be - gan, 71 72 so stand be -

73 hind your man. \_\_\_\_\_

16

# WE GOTTA MAKE IT THROUGH THE WINTER

Segue

**BENJAMIN:** Milly? Can we come in? We're hungry.



**FRANK:**  
And cold.

**BENJAMIN:**  
Milly?

**MILLY:** You boys go on back to the barn.  
I'll bring your supper and some blankets  
when we're done.

*Unhappily, the brothers follow her  
direction as the wind picks up again.*



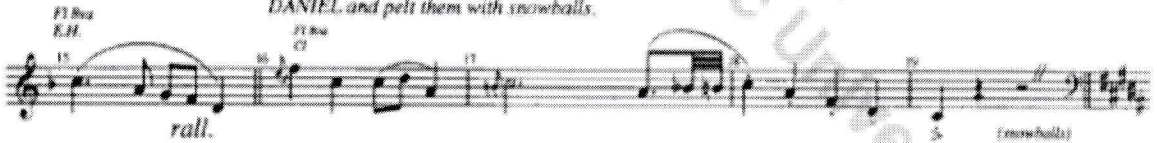
*CROSS FADE: EPHRAIM sees MARTHA in a tree. EPHRAIM runs to MARTHA.  
She drops a bucket of snow on his head.*



*CALEB and BENJAMIN enter. DORCAS and RUTH enter carrying logs and see CALEB AND BENJAMIN.  
The girls cross to the boys. CALEB and BENJAMIN offer to carry the wood. The girls smile, as if being  
encouraging, then drop the logs on their feet. The girls laugh as they continue toward the house.*



*FRANK and DANIEL enter upstage. SARAH and LIZA enter downstage. They see FRANK and  
DANIEL and pelt them with snowballs.*





(during pause)

FRANK: We sure are in a fix.

BENJAMIN: Hesh up now. (MUSIC)



(during pause)

CALEB: What I wouldn't give  
for two minutes alone with  
Ruth. (MUSIC)

(during music)

EPHRAIM: No tellin' when  
I'm gonna get to talk  
to Martha again.

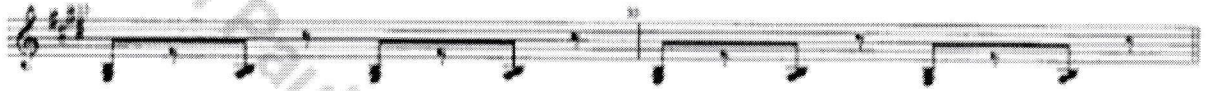


DANIEL:  
Or Liza.

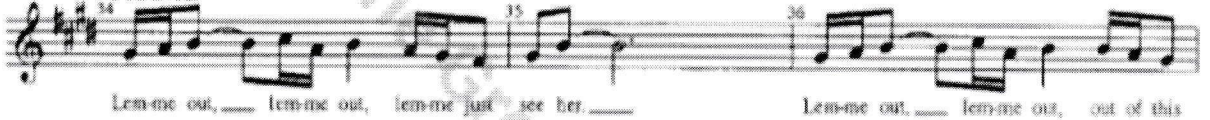
FRANK:  
Sarah

BENJAMIN:  
Dorcas

GIDEON:  
Alice

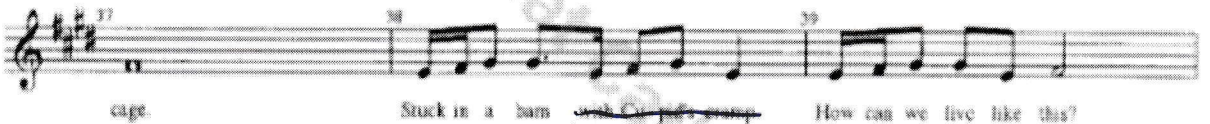


FRANK:



Lem-me out, lem-me out, lem-me just see her.

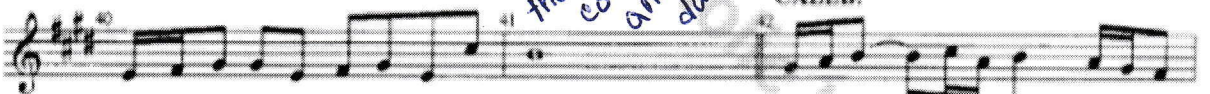
Lem-me out, lem-me out, out of this



cage.

Stuck in a barn ~~with Cypri's camp~~

How can we live like this?

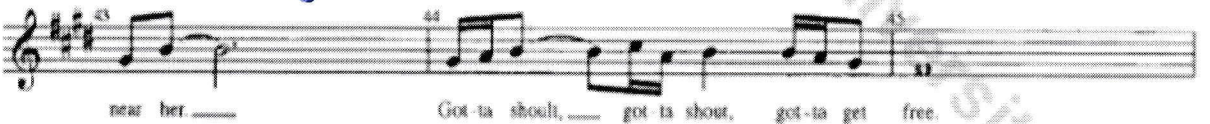


~~Why don't we go and see~~ just one kiss.

CALEB:

Lem-me out, lem-me out, lem-me get

what I wouldn't give for sweet



near her.

Got-ta shout, got-ta shout, got-ta get free.

GIDEON:



~~Did n't make plans to sleep with you~~

cud-dle up by your ear

Ev-e-ry night I dream of you

your sweet voice I wanna hear



Wanted to smell per-fume and not smell beer.

But we got to make it through the



51 win - ter, \_\_\_\_\_ 52 or we won't get to - vin' in the spring. 53

**FRANK:**  
54 We got - ta make it through the win - ter, \_\_\_\_\_ 55 or Mil - ly says we won't \_\_\_\_\_ 56 get a dog - gone.

**DANIEL, FRANK, EPHRAIM:** **ALL:**  
57 Mil - ly says we won't \_\_\_\_\_ 58 get a dog - gone. Mil - ly says we won't \_\_\_\_\_ get a dog - gone

59 Ding. 60 61 62

*Flute* *Flute* *Flute*

*f* *pp* *p*

**BENJAMIN:**  
63 I see Dor - cas ly - ing there walkin' 64 pre - tty as can be

*FLUTE*

65 66

**EPHRAIM:**  
67 I can see my martha smile 68 69 smilin' just for me.







96 We got - ta make it through the win - ter, \_\_\_\_\_ or we won't get lov - in' in the spring.

93 We got - ta make it through the win - ter, \_\_\_\_\_ or Mil - ly says we won't \_\_\_\_\_ get a dog - gone

96 thing \_\_\_\_\_

*Fl. & H. Synchella*

100 **FRANK:** Noth - in' would be half as nice as strok in' Sar - ah's hair.

102 **DANIEL:** Li - za walkin' down the street she

103 **CALEB:** seems to float on air.

104 I'd give a - ny - thing if Ruth came waltzin' through the door,

105

106 **B., D., E., F., G.:** Stop it, stop it, stop it, stop it you Yes.

107 **ALL:** Can't take it any more!

**Slower**

109 We got - ta make it through the win - ter, \_\_\_\_\_ or we won't get lov - in' in the

112 spring.

113 We got - ta make it through the win - ter, \_\_\_\_\_ or

114





16a

TO GIFTS

TACET

16b

AFTER GIFTS

TACET



# WE GOTTA MAKE IT REPRISE / LONESOME POLECAT

17

**MILLY:** You girls'll be back in town, with your families.

~~**DORCAS:** And those dreary town boys.~~

~~**RUTH:** Dorcas!~~

**MARTHA:** Milly, we don't want to go home. *(MUSIC)*



**MILLY:** You mean you really want to stay?

**LIZA:** There are plenty of reasons to like it here.

Sarah ~~**MARTHA:** Six of them.~~

**MILLY:** So you like the boys?

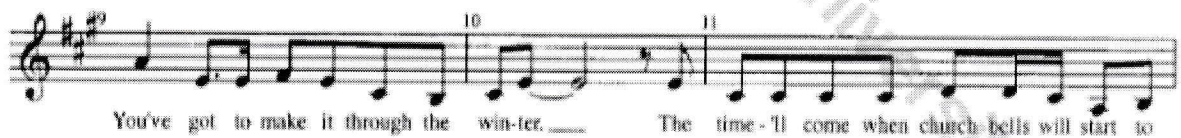
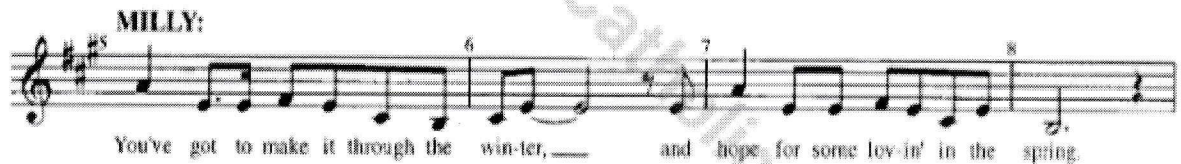
**BRIDES:** Sort of. Kind of.

**DORCAS:** Yes!

**ALL:** Yes!

**MILLY:** Maybe someday.

**BRIDES:** *(ad libs)* When Milly? When? Yes, when? Etc.



**A Tempo**

ring. Just be pa-tient 'til the spring.

**BRIDES:**

Wom 'Til the spring, 'til the

Wom  
Men

spring, 'til the spring

**BENJAMIN:**  
I'm a lone - some pole - cat.

**BENJAMIN & FRANK:**  
**FIVE BROTHERS:**

Men

Lone - some sad and blue, 'cause

Men

I ain't got no fem - i - nine pole - cat

**BRIDES:**

Wom  
Men

vow - in' to be true. Hoo

Just be

Wom  
Men

pa - tient 'til the spring Oh Oh

hoo oo Hoo oo oo Hoo Oh Oh



Wom: 38 Oh Ah Ah  
 Men: Oh Ah Ah

Wom: Ah  
 Men: Ah

Can't stop thinkin'

Wom: We've got to make it through the  
 Men: We've got to make it through the

of the girl I love.

In orchestra parts, this is actually the beginning of #17 -- "SPRING BALLET"

Wom: win . . . . ter.  
 Men: win . . . . ter.

18

SPRING DANCE

TACET

18a

SPRING DANCE  
TO CABIN

TACET



# AM I STUBBORN?

18b

**GIDEON:** Milly misses you. Adam, you bein' my eldest brother, I've always looked up to you – I even tried to be like ya. But today I feel so ashamed of you. I know you can lick me – lick the tar outta me. But I wouldn't hold myself no kind of man unless I showed you how I felt. (*GIDEON socks ADAM*)

**ADAM:** Are you all done now?

**GIDEON:** Yes, sir.

**ADAM:** Tell 'em I'll be back when the pass is open. I'll stay with you 'til the shootin's over. Now git! (*GIDEON begins to exits, turns back, then leaves ADAM alone. (MUSIC)*)

**ADAM:**

Am I stub-born and un-bend-ing?

Is she real-ly de-pend-ing on me? Can it be? Is my broth-er right?

W/ Piano  
mf  
rall.

19

GLAD THAT YOU WERE BORN

Segue from #18B

Scene 4: Interior of the house or a tamed part of the Pontipee farm.  
(spring flowers, blooming branches...)

AT RISE: MILLY is alone with a baby in her arms. During the song, the BROTHERS and BRIDES, in pairs, are attracted by Milly's singing.

MILLY:

1 Through your eyes, 2 skies look high-er, 3 grass more green, 4 clouds are whi-ter.

5 When you're close, 6 cares grow light-er, 7 I'm glad that you were born.

10 Through your eyes, 11 hills stretch high-er. 12 When you smile, 13 you in-spire —

14 hearts to sing, 15 in a choir, — 16 I'm glad that you were born. — *piu mosso*

18 — 19 Born — 20 to laugh, 21 born — to

22 dream, 23 born — 24 to spread your 25 *rit* light. —

26 — 27 *a tempo* Through your eyes, 28 I see clear-er. 29 You bring God



30 31 32 33

to much near - er Life has grown so much dear - er, I'm glad that you were

*piu mosso*

34 35 36 37

born

**BROTHERS & BRIDES:**

Born \_\_\_\_\_ to laugh, born \_\_\_\_\_ to dream,

Born \_\_\_\_\_ to laugh, born \_\_\_\_\_ to dream,

38 39 40 41

*rit.*

born \_\_\_\_\_ to spread your light

born \_\_\_\_\_ to spread your light

*tempo*

42 43 44 45

Through your eyes, I see clear - er. You bring God so much near - er.

Ooo \_\_\_\_\_

Ooo \_\_\_\_\_

Musical score for measures 26-48. The top staff is the vocal line with lyrics: "Life has grown so much dear - er. I'm glad that you were". The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure numbers 26, 47, and 48 are indicated above the staff.

Musical score for measures 49-56. The top staff is the vocal line with lyrics: "born" and "(They notice Adam)". The bottom staff is piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure numbers 49, 50, 51, 52, 53, 54, 55, and 56 are indicated above the staff.



# LOVE NEVER GOES AWAY REPRISE

20

**MILLY:** I heard what you said Adam.

**ADAM:** Dang woman... You should've been talked with. I've never been much for apologies. I. I. I'm sorry. *(MUSIC)*

**ADAM:** *(continued)*  
I'm sorry Milly. You hear me?

**MILLY:**  
I hear you Adam.

Musical notation for the first line of dialogue, measures 1-8. Includes instrument markings for Ob, Vln, and Vla.

**ADAM:**  
And, and... I'm happy  
the baby is a filly.

**MILLY:**  
You are?

**ADAM:**  
I can see she  
makes you  
happy Milly.

**MILLY:**  
I'm sorry too.

**ADAM:**  
You are?

Musical notation for the second line of dialogue, measures 9-16. Includes instrument markings for Fl, Vln, and Vla.

**MILLY:**  
I'm sorry that I  
married a pig headed,  
stubborn, onery...sweet talking....

Musical notation for the third line of dialogue, measures 17-21. Includes instrument markings for Vln and Vla.

**ADAM:** 19  
Tried to run, but the feel-ing is there, no place an - y-where could

Musical notation for the fourth line of dialogue, measures 22-26.

hide me. Here I am, and I don't have a choice, I can't stop that voice in - side me.

Musical notation for the fifth line of dialogue, measures 27-30.

Love nev - er goes a - way. It plays on like a song.

31                      32                      33                      34                      35

Love nev-er goes a-way. I hold you, and I know where I be -

Love nev-er goes a-way. and I know where I be -

36                      37                      38                      39                      40                      41

long.

long.

36                      37                      38                      39                      40                      41

*ff, Ob*

*(They embrace)*

42                      43                      44                      45                      46                      47

*(dolcissimo)*



# THE CHASE

**MILLY:** Adam! The girls have run away.  
They don't want to go back to town!  
They want to stay here with boys!  
*(TIMP ROLL)*

**ADAM:** Go git 'em.  
Bring 'em back! *(TIMP)*

*Brother's Exit/Trees Cross* *WWs/Accord*

*Timp, Sust. Str*

*Townspople head off, MARTHA, LIZA and DORCUS enter*

*Brass*  
*In 4*

*(during hold)*

**DORCUS:** Hide! Hide! If they catch us they'll take us  
back to town. Oh, not together! Not together!

**BENJAMIN:** Dorcas! Dorcas come back you'll get hurt! *(MUSIC)*

*ADAM enters, then exits as GIDEON enters*

*WW*  
*Tpt*  
*(in clear)*

**GIDEON:** Alice!

**ALICE:** Gideon!

**GIDEON:** What are ya' doin'?

**ALICE:** Runnin'... *(to SUSTAIN NOTE)*

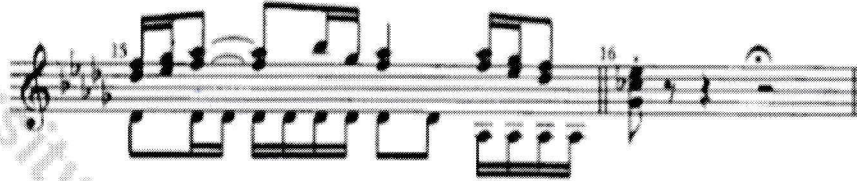
**GIDEON:** Wait! Come back! Pleaceease.

during sustain: (ADAM, DANIEL and EPHRAIM run on)

~~ADAM/DANIEL:~~ Get'er Gideon, **I gotta find Liza!**

(ADAM and DANIEL run off)

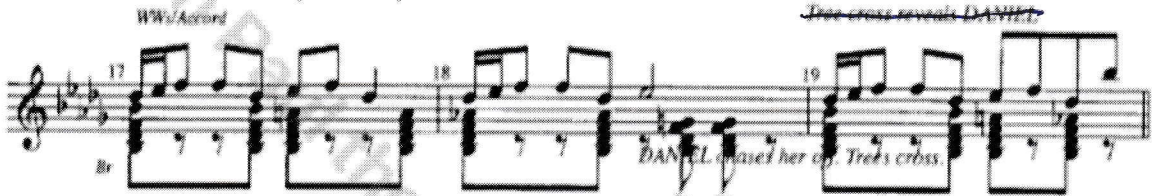
**EPHRAIM:** Don't let her get away! (MUSIC)  
EPHRAIM sees MARTHA running on



(in the clear)

**EPHRAIM:** Martha!

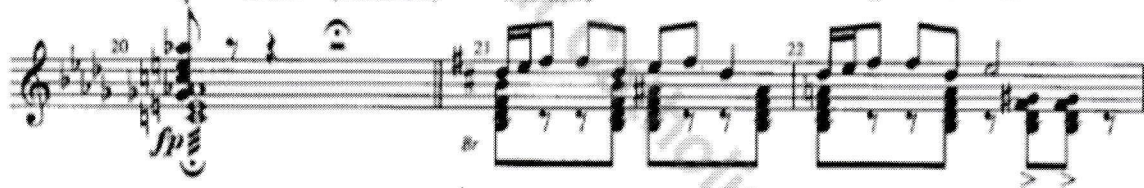
**MARTHA:** Oh! (MUSIC)



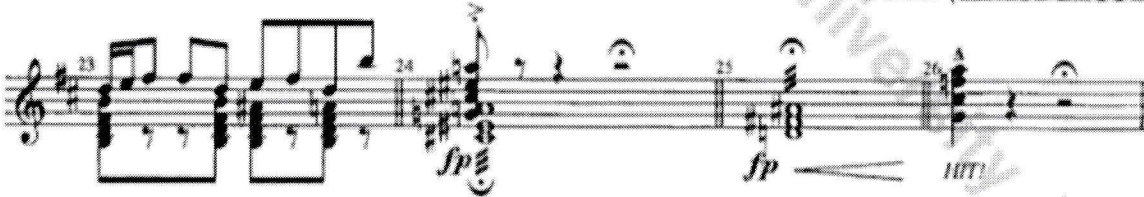
(during hold)

**DANIEL:**

A pebble!  
Liza! (MUSIC)



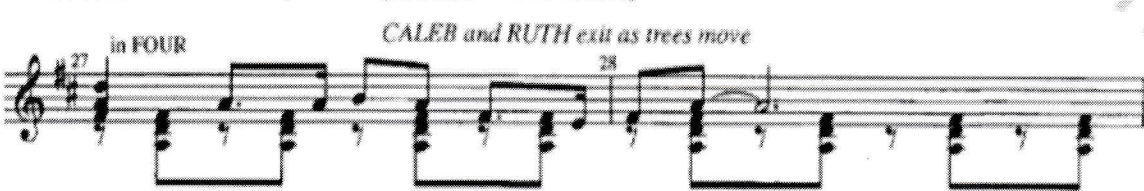
**CALEB:** Ruth! **Ruth...** As he leans against a tree. (MUSIC BUTTON)  
(He sees her) (2nd TREMELO)



(in the clear)

~~CALEB:~~ Meow! **RUTH:** Oh, Caleb... Oh oh!

**RUTH:** Meow! Ah, Caleb! (MUSIC as she reacts)





SEVEN BRIDES FOR SEVEN BROTHERS

SLOWER in FOUR

FAST in TWO

*Tpts/Tbns*

~~SUTTONS enter~~

*WWs/Hrs*

~~BROTHERS leap frog SUTTONS~~

*Tpts*

*WWs/Hrs*

*WWs*

*WWs/Sr. Hrs*

*Vbn/ Hs (db)*

*Tpts*

*Hp*

*G*

(gunshot)

~~(GUNSHOT and CALEB screams)~~

~~(SLIDE WHISTLE with animal fall)~~

~~Bird Falls~~

~~slide whistle~~

~~(MR. SANDERS retrieves the bird - and begins to exit - MUSIC)~~

~~SUITORS stalking~~

~~SUITORS meet~~

~~After four SUITORS react and start to exit - MUSIC~~

~~SUITORS exit~~

~~(in the clear)~~

~~GIDEON: Alice!~~

~~ALICE: Gideon!~~

~~GIDEON: Are you done runnin' yet?~~

~~ALICE: No!~~

~~(MUSIC as ALICE screams and runs)~~

~~MR. H.: "Dorcas!"~~

~~MR. P.: "Alice!"~~

~~MR. H.: "Dorcas!"~~

~~accell  
MR. P.: "Alice!"~~

~~MR. H.: "Dorcas!"~~

~~MR. P.: "Alice!"~~



~~MR. H:~~ "Dorcas!"      ~~MR. P:~~ "Alice!"      ~~MR. H:~~ "Alice!"      ~~MR. P:~~ "Dorcas!"      ~~MR. S:~~ "Ruth!"      ~~The 3 TOWNSPEOPLE~~ run into each other

*(in the clear)*  
~~CUE SLIDE WHISTLE~~

~~Squirrel falls~~

*As he starts to exit* MUSIC

*(Transition to Hallway)*

~~HALLWAY SEQUENCE~~

~~RUTH/LIZA/DORCAS~~

~~CALEB/FRANK/HIDEON~~

~~ALICE/MARTHA/SARAH~~

~~2 SUITORS WITH GUNS~~

Musical notation for the first staff, measures 118-121. The key signature has two flats (B-flat and E-flat). The melody is in the treble clef, and the accompaniment is in the bass clef.

~~FRANK/RUTH/DANIEL~~

Musical notation for the second staff, measures 122-125. Measure 122 is marked with a *Trp* (trumpet) dynamic. The melody continues in the treble clef.

~~ZEKE/CALEB/DORCAS~~

Musical notation for the third staff, measures 126-129. The melody continues in the treble clef.

~~SUITORS~~

Musical notation for the fourth staff, measures 130-133. This staff features a complex rhythmic pattern with many sixteenth notes in the treble clef.

~~CALEB/RUTH~~

Musical notation for the fifth staff, measures 134-137. The melody continues in the treble clef.

*Tutti*

Musical notation for the sixth staff, measures 138-139. Measure 138 has a *b* (bass) dynamic. The staff ends with a double bar line and a repeat sign.

~~(SARAH and FRANK enter) (during tremelo)~~

~~FRANK: Sarah!~~

~~SARAH: Frank!~~

~~(SARAH and FRANK exit) (To MUSIC)~~

Musical notation for the seventh staff, measures 140-142. Measure 140 has a *WW2* (woodwinds) dynamic. The staff ends with a double bar line and a repeat sign.

~~(during TREMELO)~~

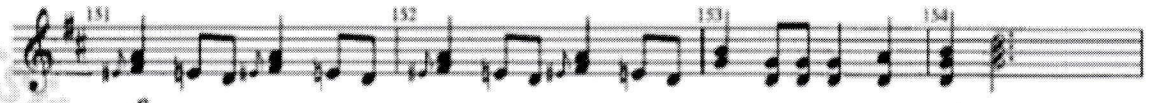
~~MR. SANDERS: Our Poor Girls! - MUSI~~

Musical notation for the eighth staff, measures 143-146. Measure 143 has a *f* (forte) dynamic. The staff ends with a double bar line and a repeat sign.





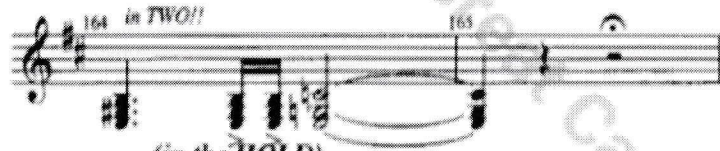
~~(during softer music) PREACHER: Alice! ALICE: Pa! Hurry up Gideon, hurry up!~~



~~(during TREMELO)~~

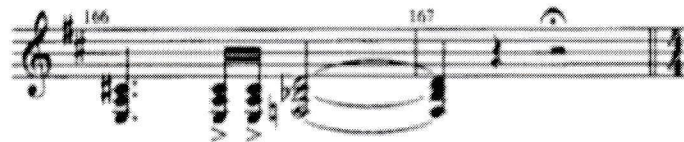
~~TOWNSFOLK get ready to lift their guns, as they start to lift their guns~~

~~(To MUSIC)~~



~~(in the HOLD)~~

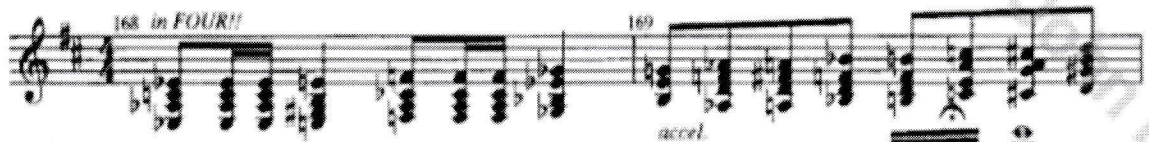
~~MR. HOALLUM: Don't shoot! You might hit Dorcas! (MUSIC)~~



~~(during TREMELO)~~

~~DORCAS: Why, Pa! (to MUSIC)~~

~~(SARAH runs on followed by FRANK.)~~



~~FRANK sees the TOWNSFOLK and sheepishly raises his hands (MUSIC OUT)~~



# LOVE NEVER GOES AWAY REPRISE



~~MILLY: I heard what you said Adam.~~

~~ADAM: Dang woman. You should've been talked with. I've never been much for apologies. I. I. I'm sorry. (MUSIC)~~

~~ADAM: (continued)~~

~~I'm sorry Milly. You hear me?~~

~~MILLY:~~

~~I hear you Adam.~~

~~ADAM:~~  
~~And, and... I'm happy the baby is a filly.~~

~~MILLY:~~  
~~You are?~~

~~ADAM:~~  
~~I can see she makes you happy Milly.~~

~~MILLY:~~  
~~I'm sorry too.~~

~~ADAM:~~  
~~You are?~~

~~MILLY:~~  
~~I'm sorry that I married a pig headed, stubborn, onery... sweet talking...~~



223-B

31 32 33 34 35

Love nev-er goes a-way. I hold you, and I know where I be-

Love nev-er goes a-way. and I know where I be-

36 37 38 39 40 41

long.

long.

36 37 38 39 40 41

(They embrace)

42 43 44 45 46 47

(Chorus)

#20 - Love Never Goes Away Reprise

# WEDDING DANCE / FINALE ACT II

23

**MR. PERKINS:** ... You may now kiss  
the brides. (GLISS)

Musical notation for piano accompaniment, consisting of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). Measure numbers 1, 10, 17, 18, and 19 are indicated above the staff. The second staff continues with measures 20, 21, 22, 23, 24, 25, and 26. The third staff continues with measures 27, 28, 29, 30, 31, 32, 33, 34, 35, and 36. The fourth staff continues with measures 37, 38, 39, 40, 41, 42, 43, 44, 45, and 46.

**ON STAGE VIOLINIST:**

Musical notation for violin, starting at measure 117. Measure numbers 117, 118, 119, and 120 are indicated above the staff.

**ON STAGE ACCORDION:**

Musical notation for accordion, starting at measure 117. Measure numbers 117, 118, 119, and 120 are indicated above the staff.

**ON STAGE GUITAR/BANJO:**

Musical notation for guitar/banjo, starting at measure 117. Measure numbers 117, 118, 119, and 120 are indicated above the staff.

Chord progression for accordion and guitar/banjo: G, D, G, D, Em7, D.



Musical notation for measures 121-124. The first staff shows a melodic line with notes and accidentals. The second staff shows chords G, D, A7, and D. The third staff shows a bass line with notes and rests.

Musical notation for measures 125-128, labeled "for orchestra only". The staff shows a melodic line with notes and rests.

Musical notation for measures 129-132. The first staff shows a melodic line with notes and accidentals. The second staff shows chords G, D, G, D, E7, and D. The third staff shows a bass line with notes and rests.



Measures 133-136. The top staff is a vocal line with notes and rests. The middle and bottom staves are piano accompaniment. Chords indicated are G, D, Em7, D, G, D, G6, A6, D7.

Measures 137-140. Piano accompaniment with fermatas. Dynamic markings include *mf* and *Fast*.

Measures 203-208. MEN: Bless yore beau-ti-ful hide. WOMEN: Bless yore beau-ti-ful

Measures 209-213. Lyrics: hide. 'Cause you're the one

Measures 214-218. Lyrics: for me! for me!



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BOWS & EXIT MUSIC

TACET