Act I. Scene I

1

# Did You Ever See A Day Like This

(Dan'l and Rebecca)

Slow

Under dialog

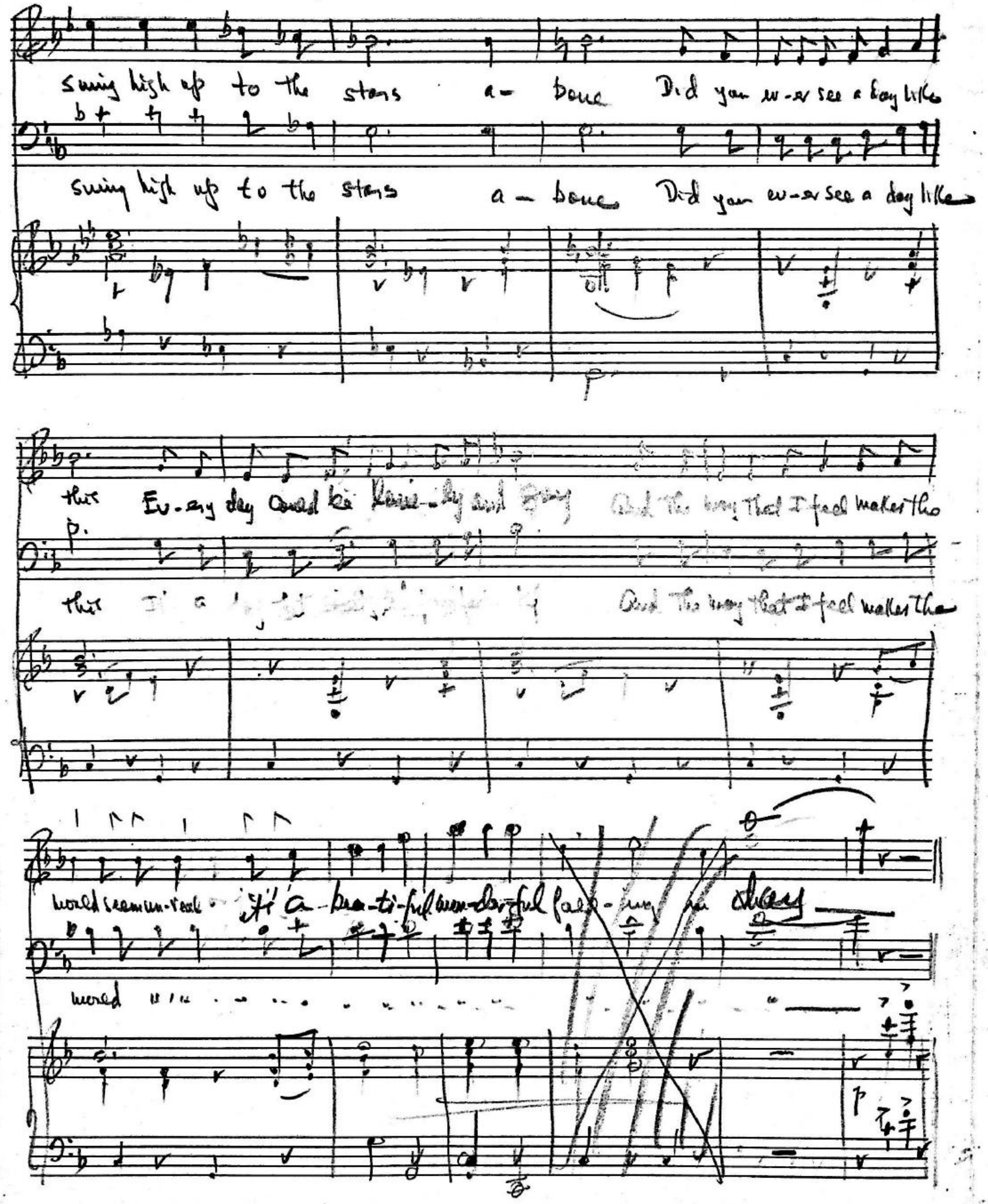
pp

Rebecca:

Did you ev-er see a day like this Not a cloud in that won-der-ful sky And the grass is so green I could real-ly paint the scene or at least I'd like to try

Dan'l:

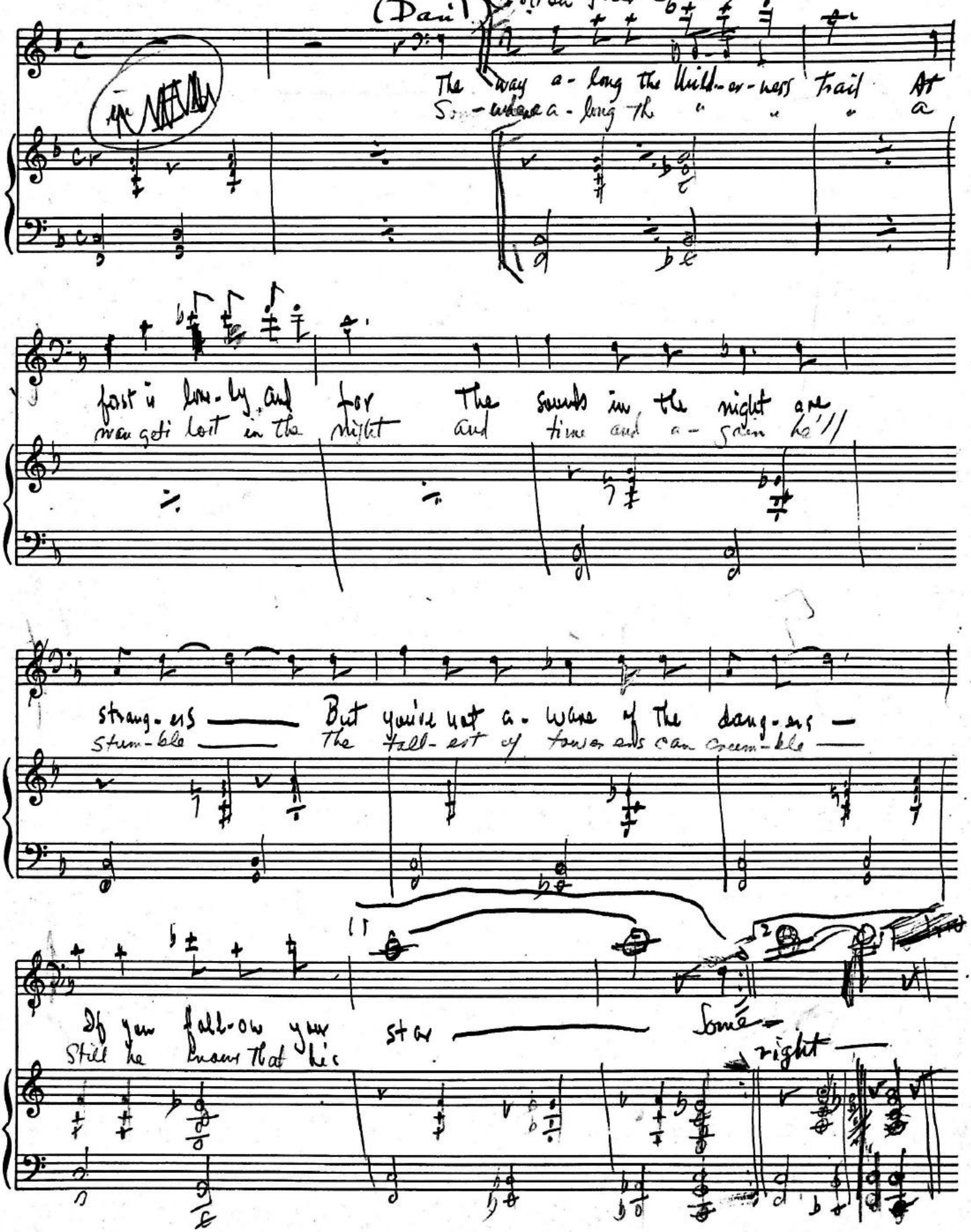
Did I ev-er know a girl like


swing high up to the stars a- bone Did you ev-er see a day like
swing high up to the stars a- bone Did you ev-er see a day like
this Ev-ery day could be lone-ly and gray And the way that I feel makes the
this I'm a [illegible] And the way that I feel makes the
world seem un-real It's a-bea-ti-ful won-der-ful fall-ing in chaos
world

Act I, Scene 1:

# The Wilderness Trail

(Dail) (Follow your star)

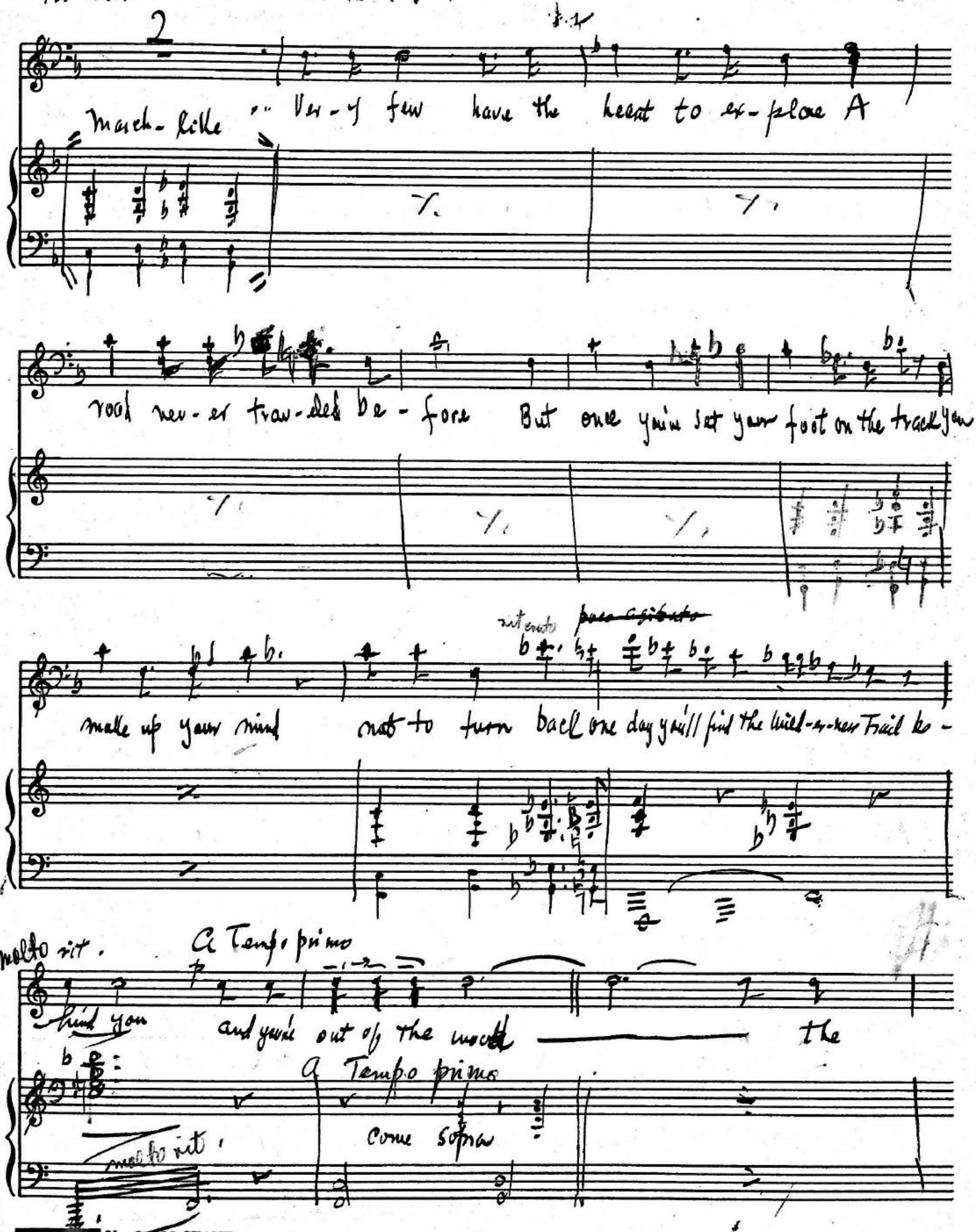


Più Mosso

2

March-like

Ver-y few have the heart to ex-plore A



road nev-er trav-eled be-fore But once you've set your foot on the track you

rit. molto

~~poco agitato~~

make up your mind not to turn back one day you'll find the Wild-er-ness Trail be-

molto rit.

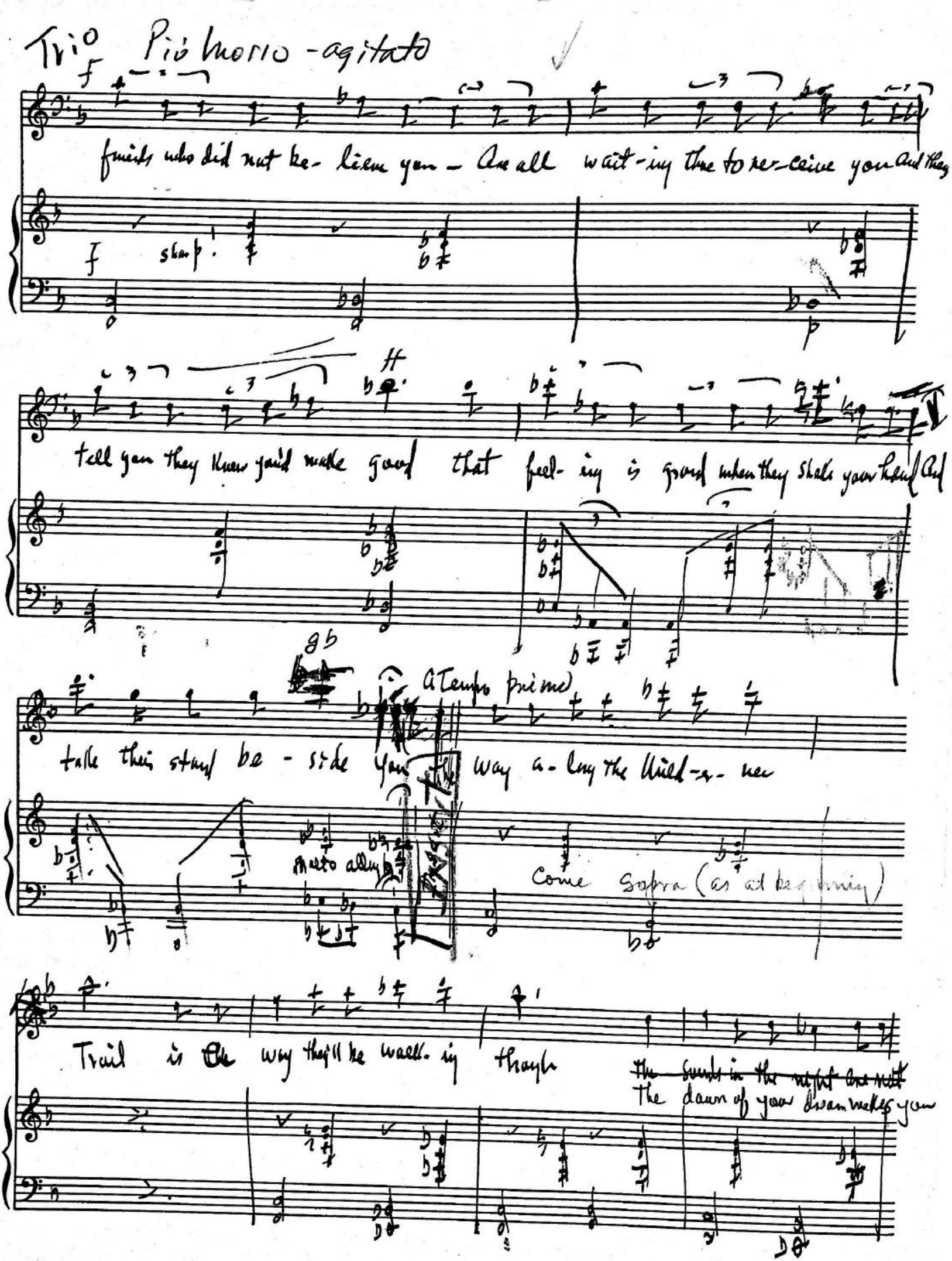
A Tempo primo

hind you and you're out of the wood the

A Tempo primo

come sopra

molto rit.



Trio Più Mosso - agitato

f

friends who did not be- lieve you - Are all wait-ing there to re-ceive you And they

f sharp!

p

tell you they knew you'd make good that feel- ing is good when they shake your hand And

gb

A Tempo primo

take their stand be - side you the way a- long the Wild-er- ness

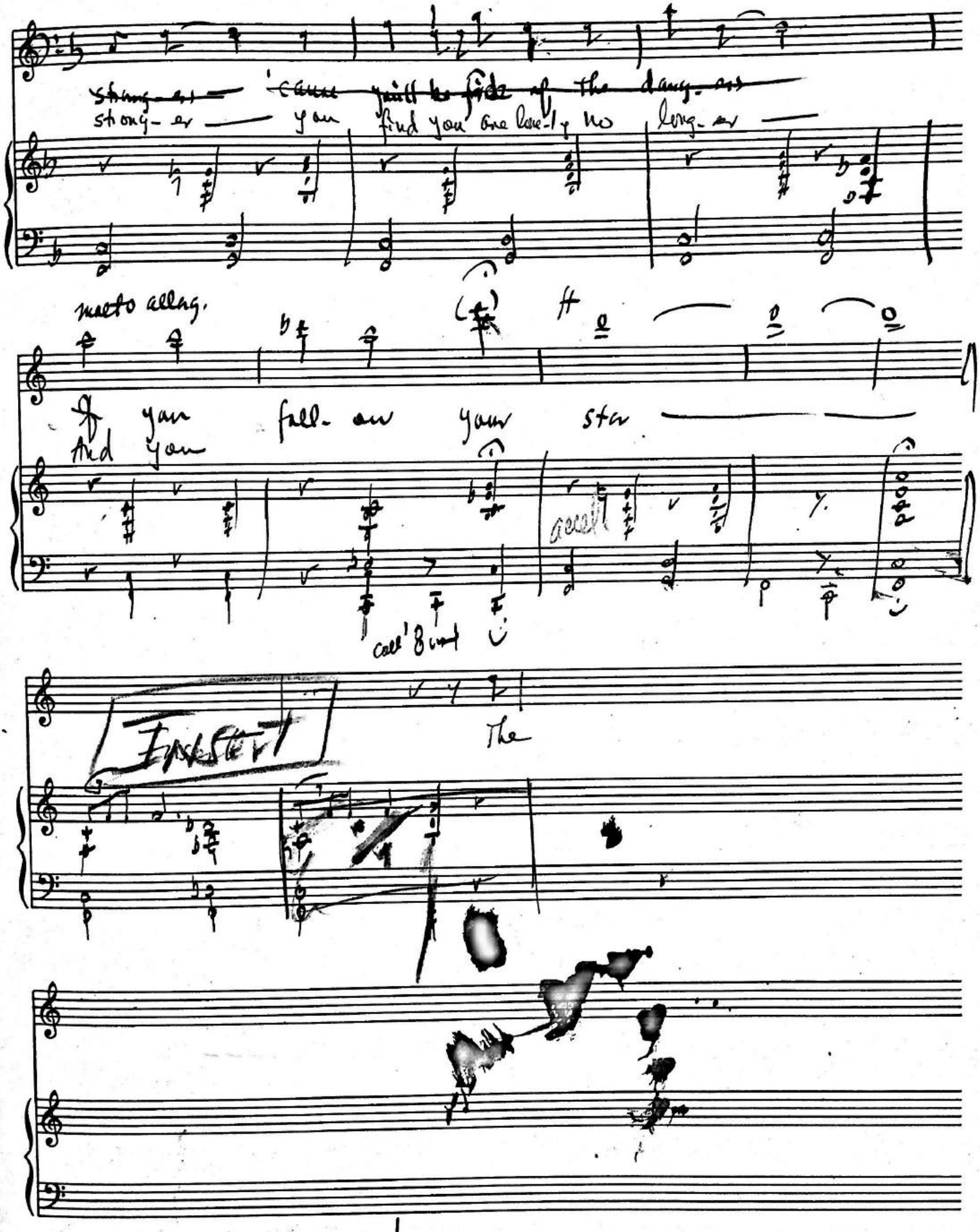
molto allegro

Come sopra (as at beginning)

Trail is the way they'll be walk- ing though

~~The sounds in the night are not~~

The dawn of your dream makes you



~~strong-er — 'cause you'll be fide of the dang-ers~~

strong-er — you find you are lone-ly no long-er —

molto allarg.

If you fall-on your star —

And you

accell

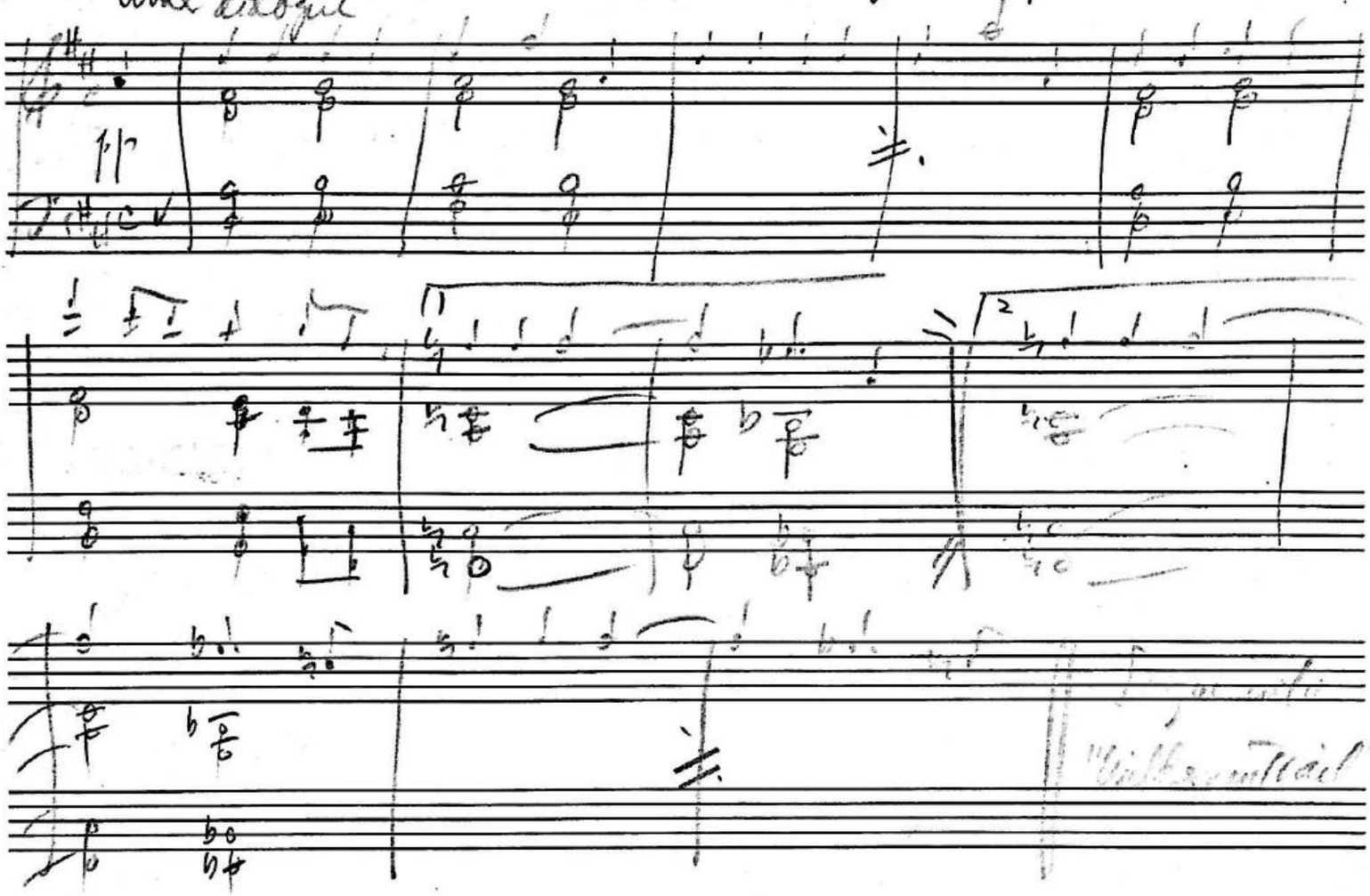
call' 8 [illegible]

Insert

The

Act I Scene I, following Overture

Uncle Dialogue



Act I : Scene 2

# The Old-Fashioned Barn-Dance

(Farmers, Friends and Neighbors)

Conspirito

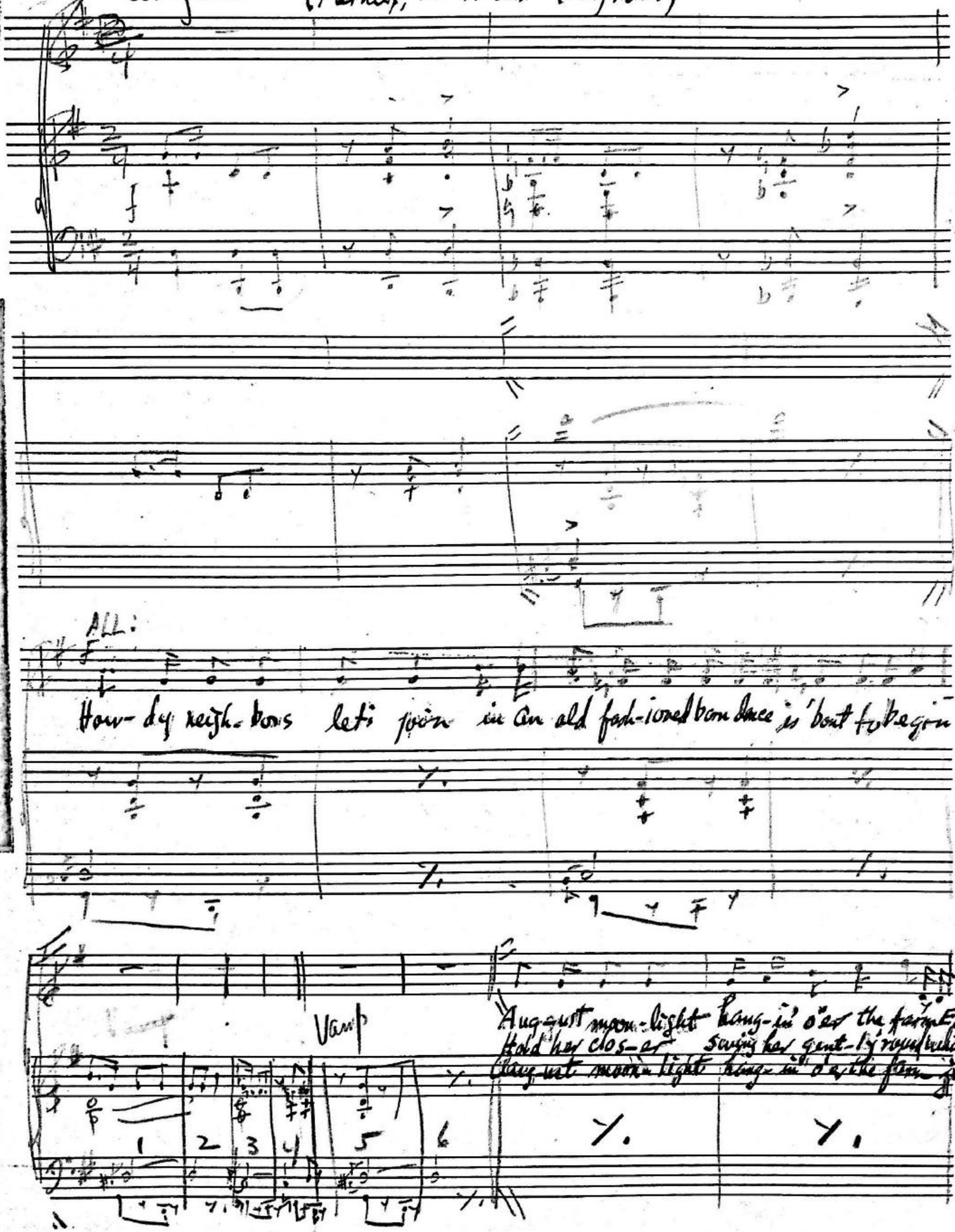
ALL:

How-dy neigh-bors let's join in an old fash-ioned barn dance is 'bout to begin

Vamp

1 2 3 4 5 6

Aug-ust moon-light hang-in' o'er the farm E'ry
Hold her clos-er swing her gent-ly round while the
Aug-ust moon-light hang-in' o'er the farm-jun



Sound romantic

tell-er's got a girl by the arm And they're head-in' for
fid-dles make a sweet ro-mantic sound If you treat her right
Kiss her once could it do — an-y harm If she asks for more

(unison)

a night of ro-mance at the old fash-ioned — barn dance
Then you've got your chance —
You've found your ro-mance

1st Farmer (spoken): "Hey, Jeff, did you hear the news

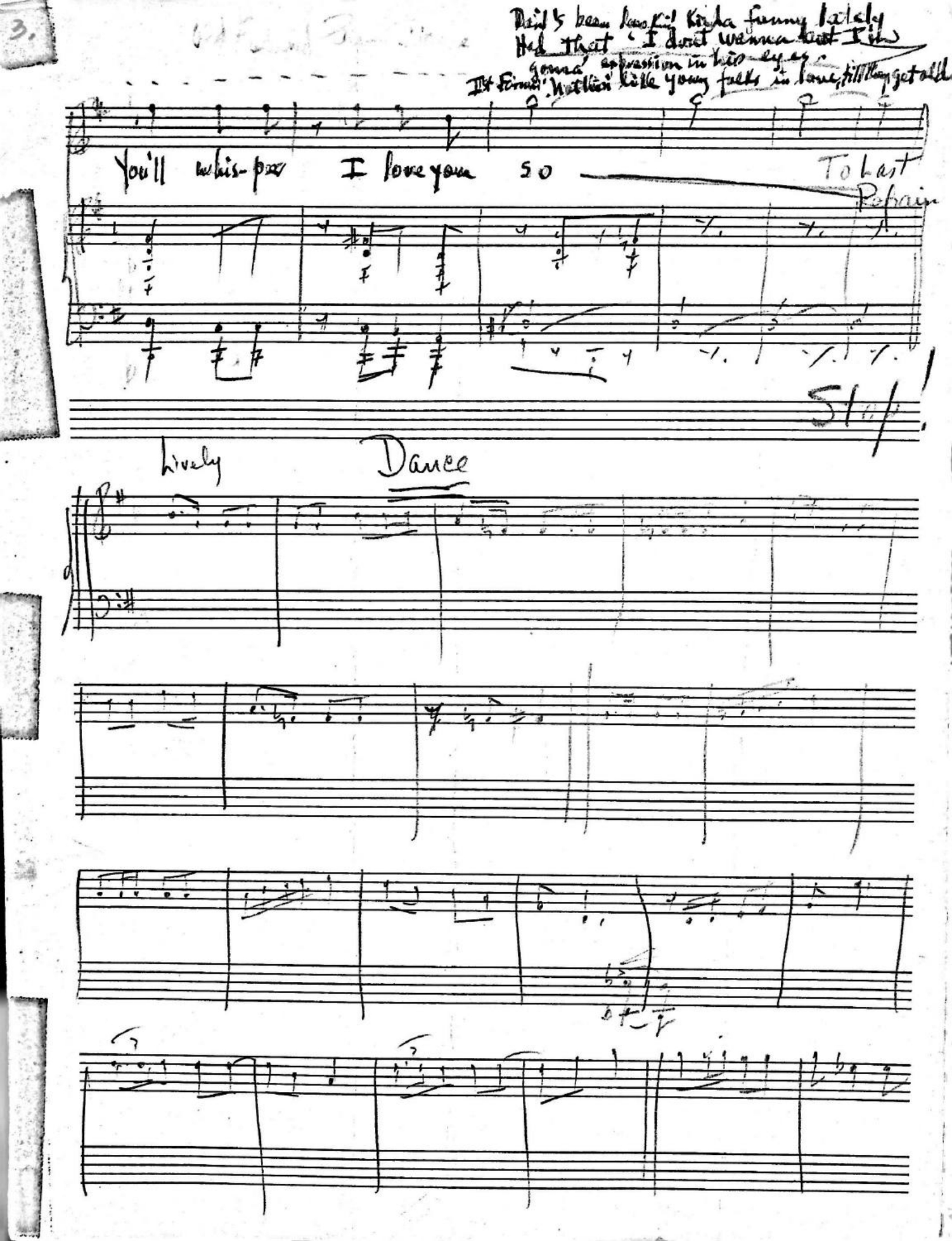
next door Old Jeff'll be the call-er So

Last Time to Dance

Dan'l and Rebecca gettin' hitched?" Jeff: "You don't mean to say?"

Hon-or your part-ners and do-ci-do be-fore the night is over

octaves





Don't's been lookin' kinda funny lately
Had that 'I don't wanna but I'm
gonna' expression in his eyes.
It's Firmin' Nothin' like young folks in love, till they get old

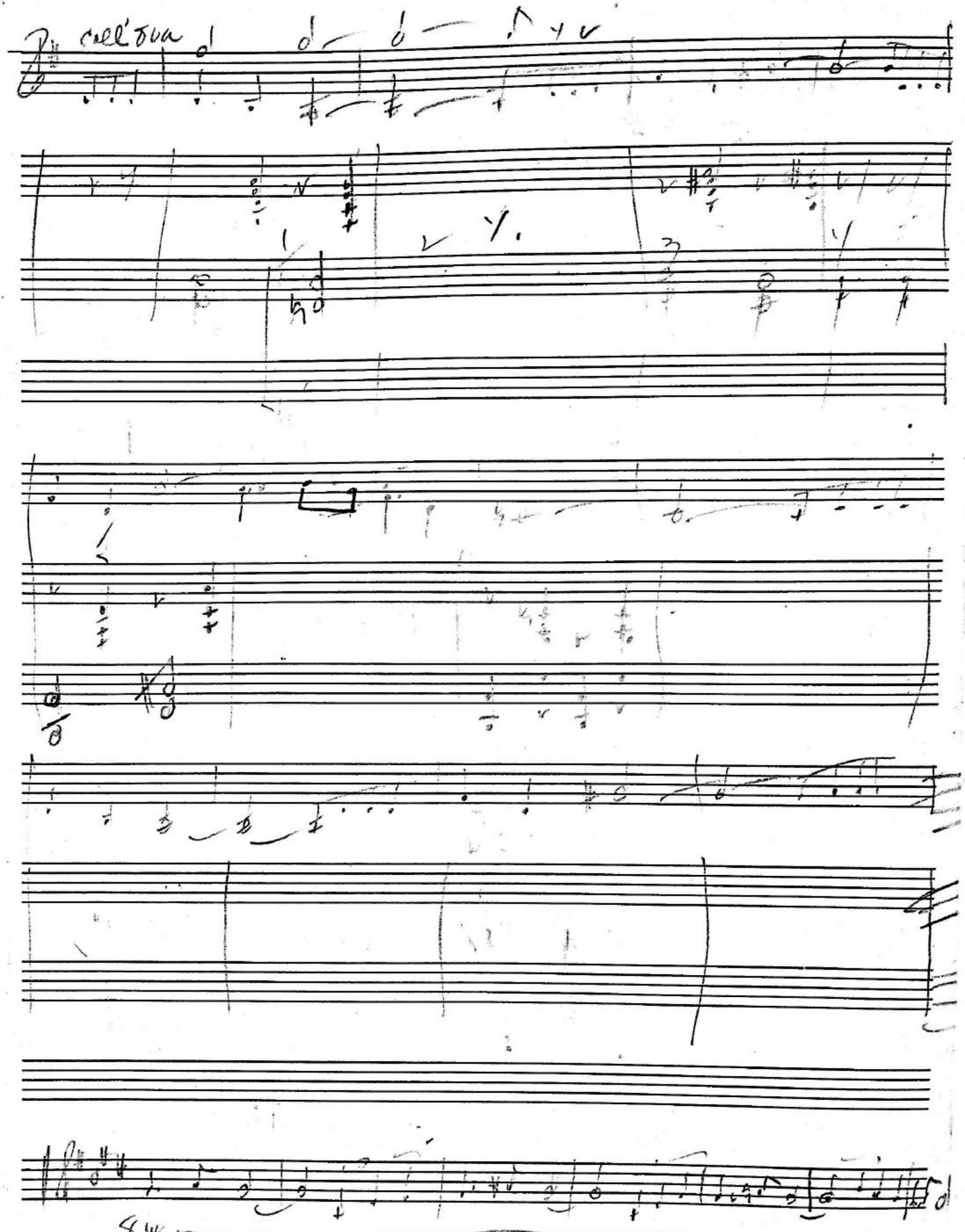
You'll whis-per I love you so

To Last Refrain

Stop!

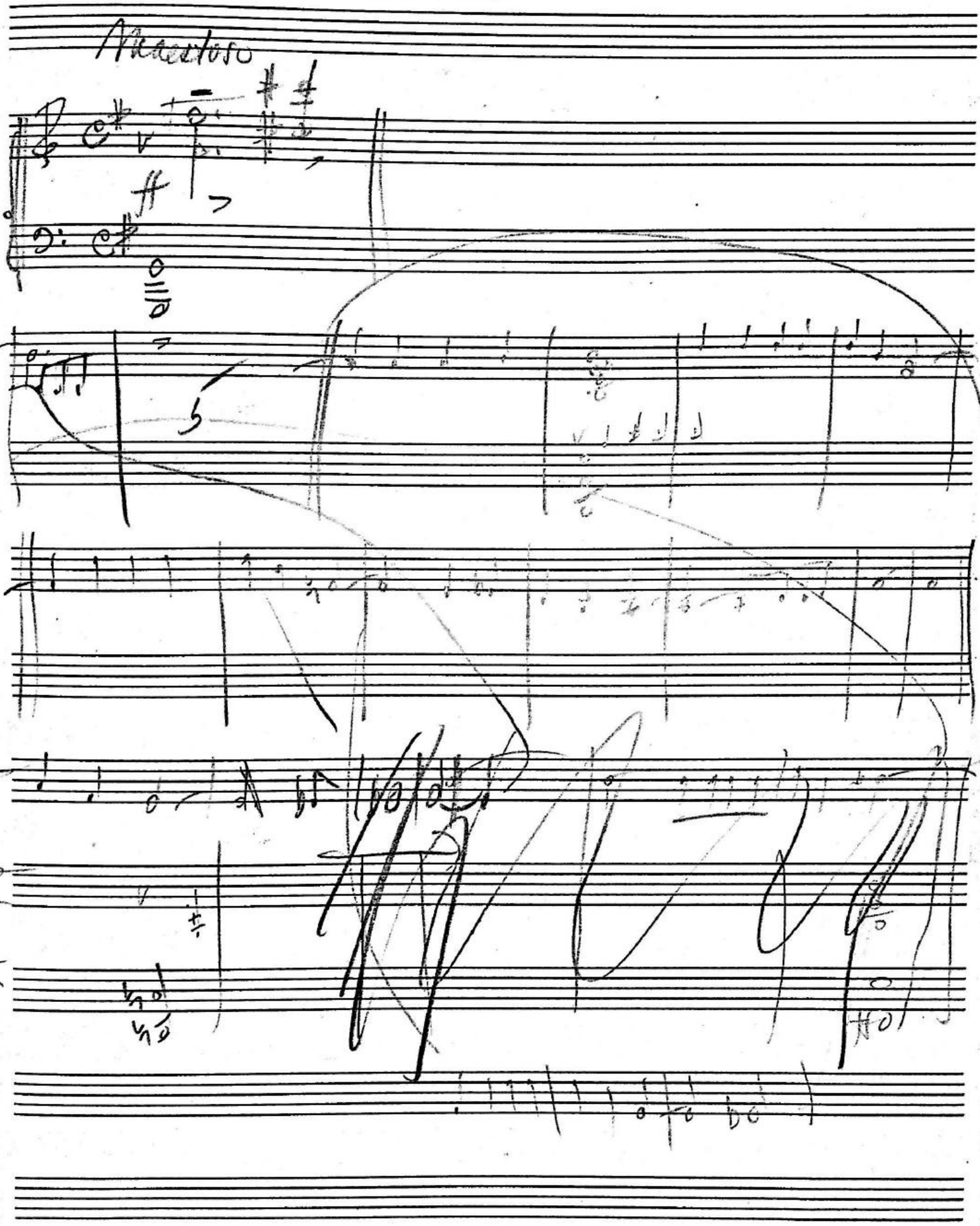
Lively

Dance


Pizz. coll'arco
8va

Irving Schlein

# Overture

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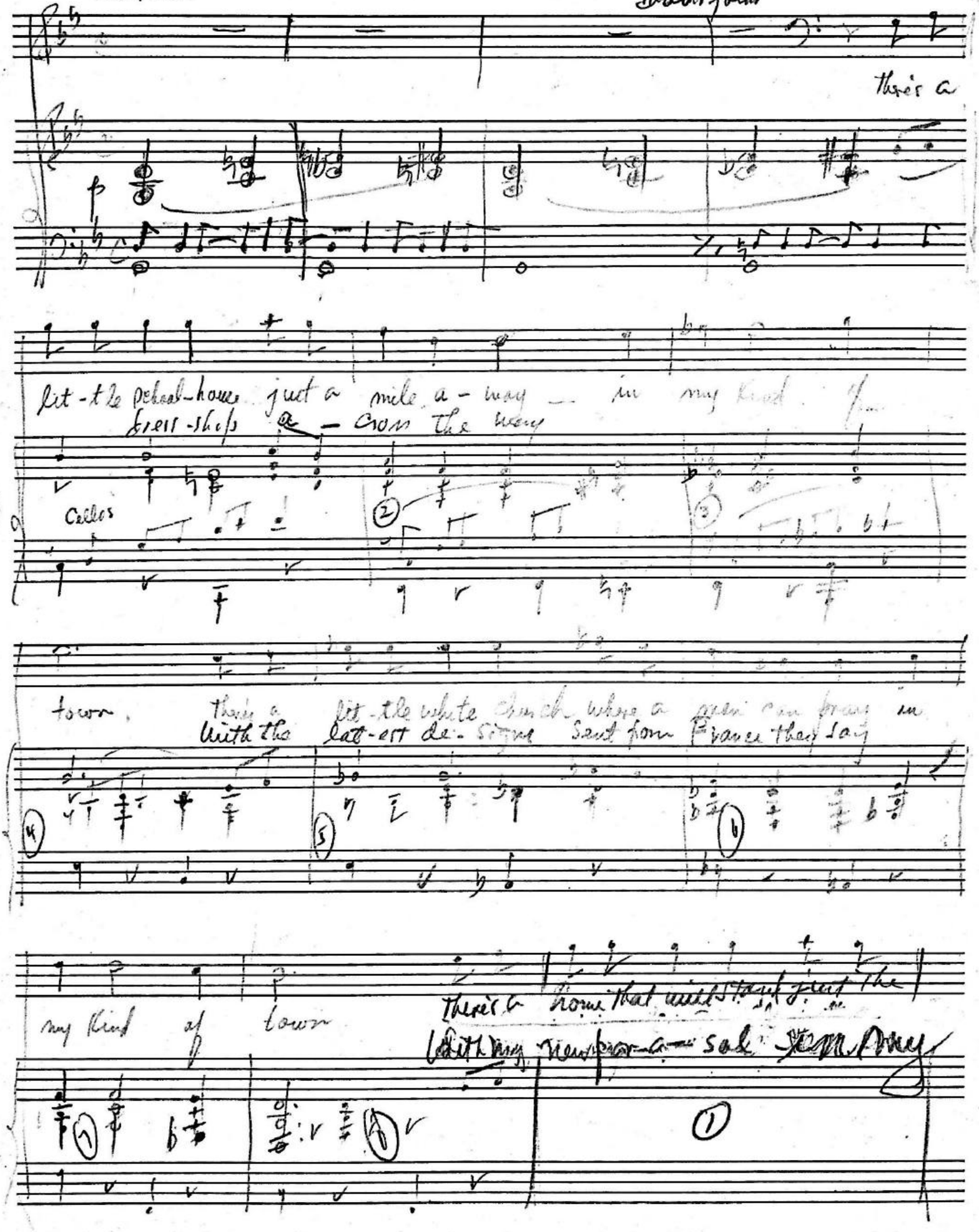
CHAPPELL PROF.

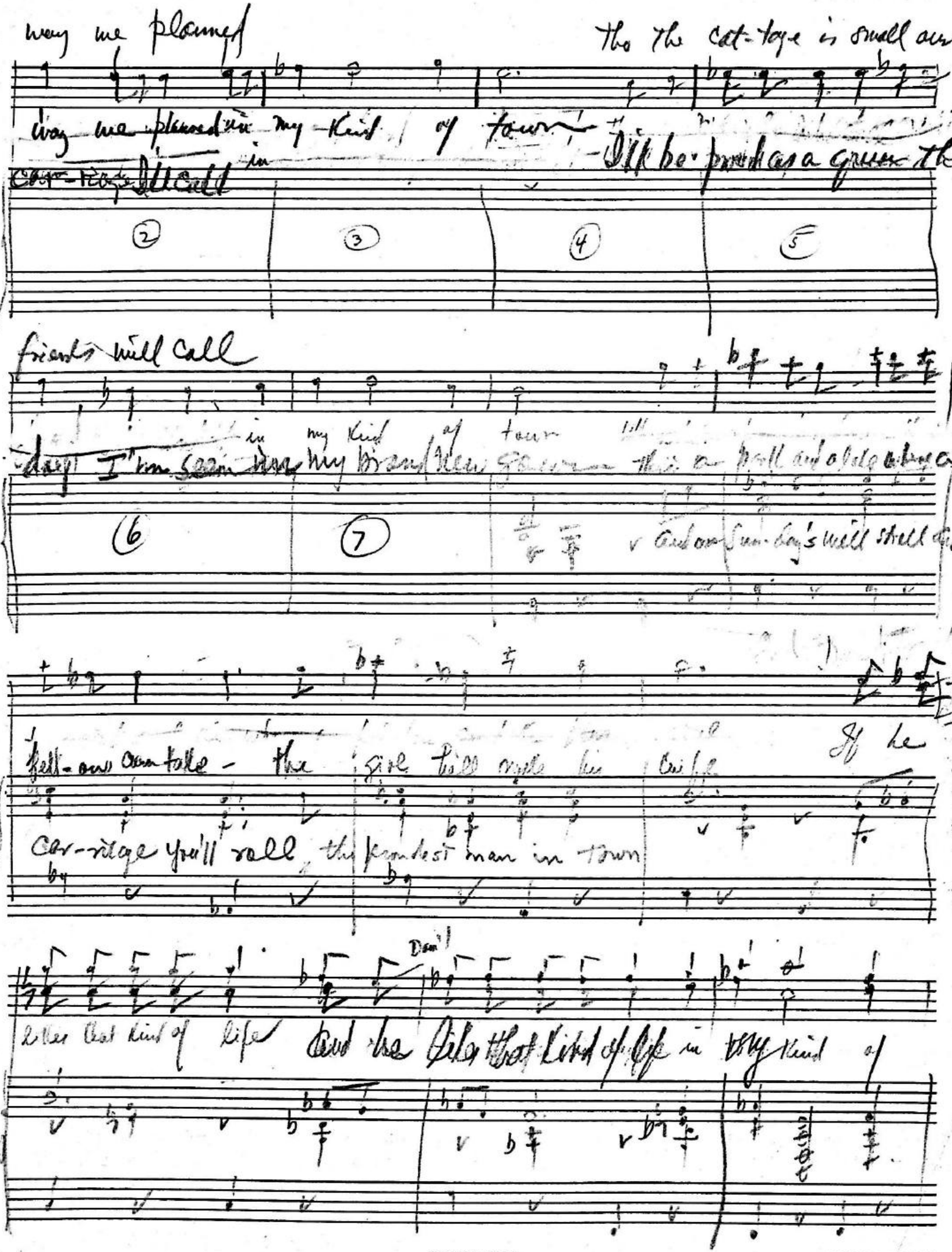
pg. 13 Act I, Scene II

Slow

# My Kind of Town

1x Dan'l
2x Reb. + Chorus on M. K. of T.
Dan'l joins





way we planned

Tho the cat-tage is small our

way we planned in my kind of town

I'll be proud as a queen the

car-riage I'll call in

2 3 4 5

friends will call

in my kind of town

day I'm seen in my brand new gown this a [illegible] and a [illegible]

6 7

And on Sun-day's will stroll and a

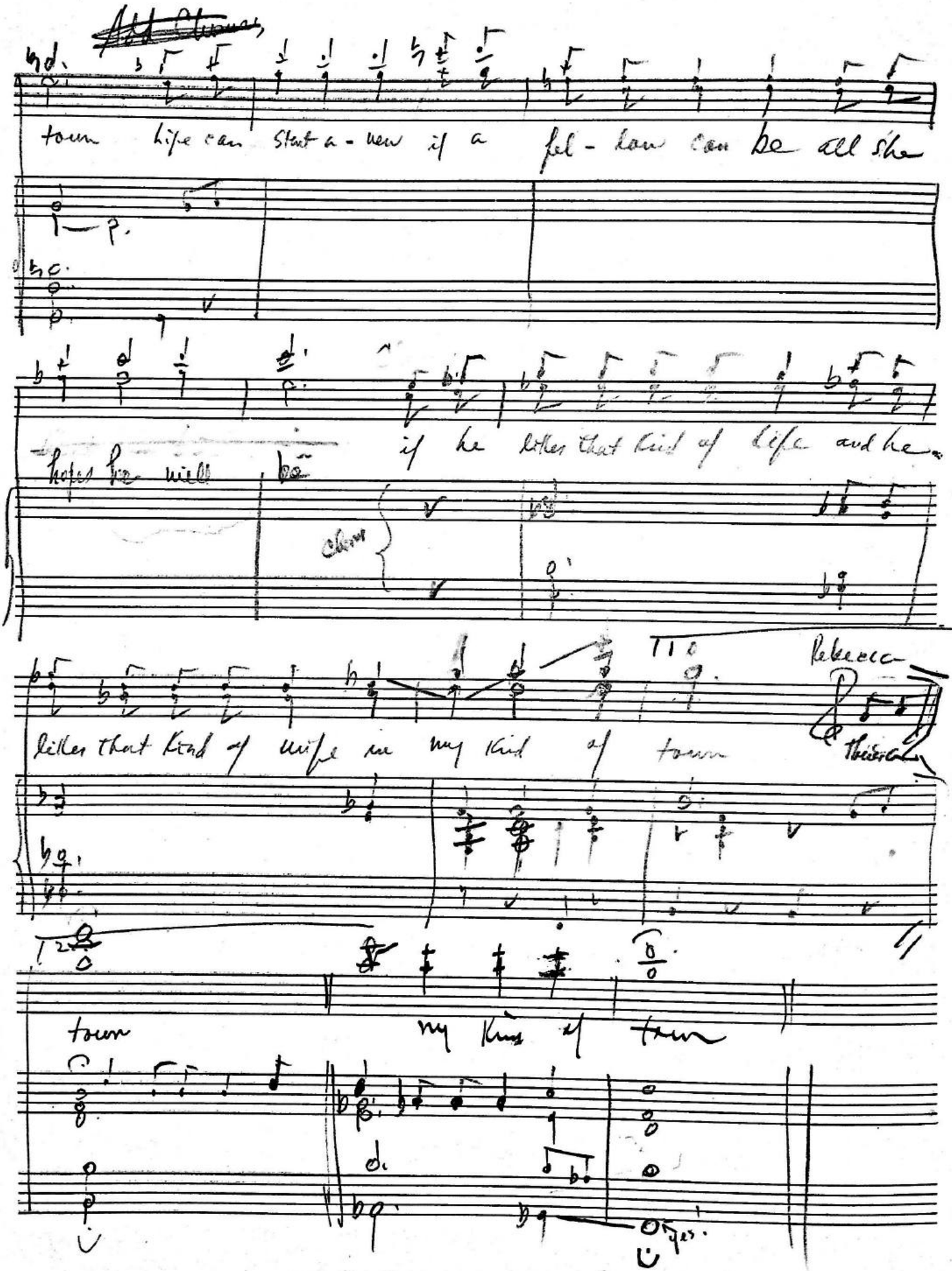
fell-ow can take - the girl will make his cuffe

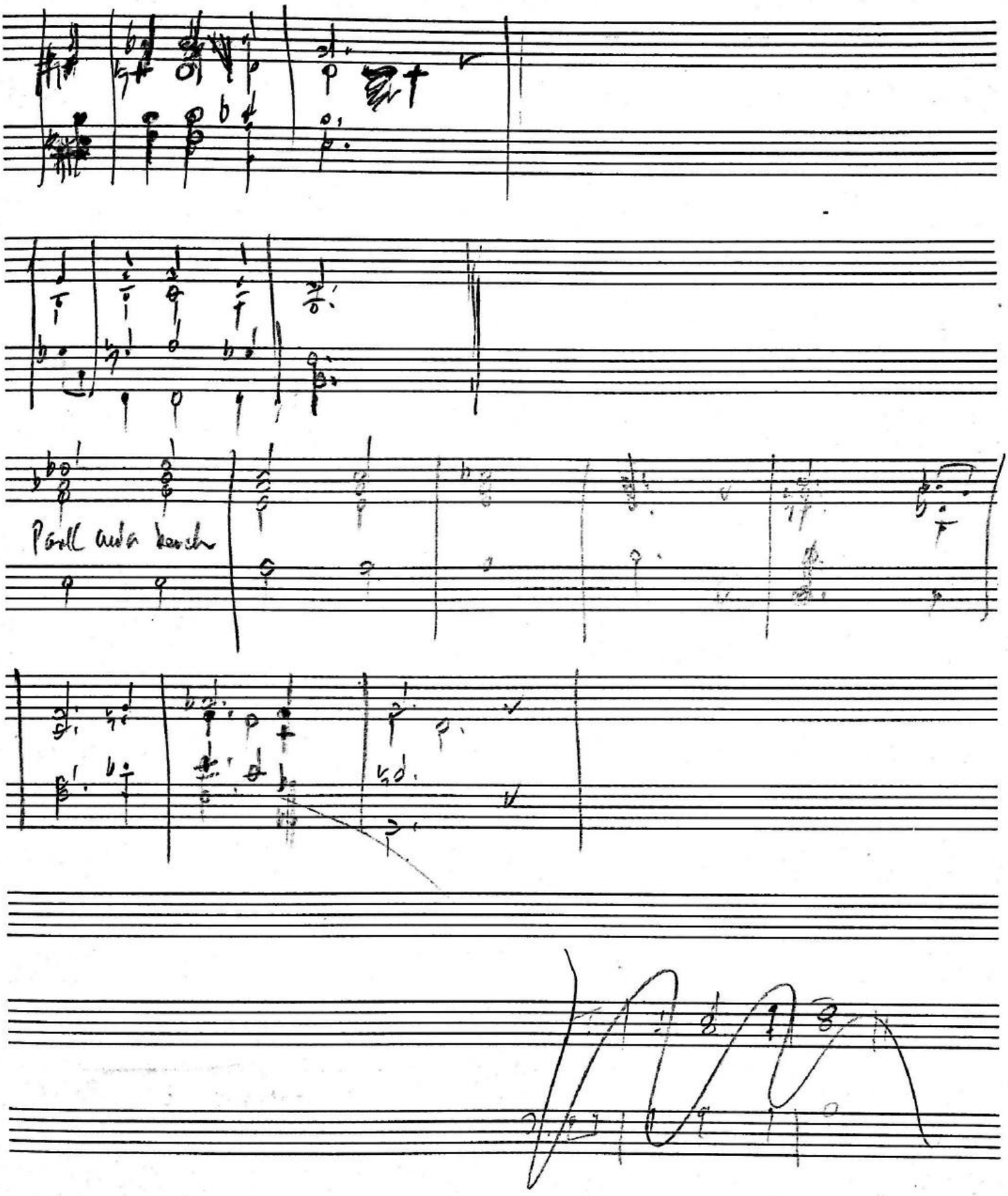
If he

car-riage you'll roll the proudest man in town

Don't

likes that kind of life And he likes that kind of life in my kind of

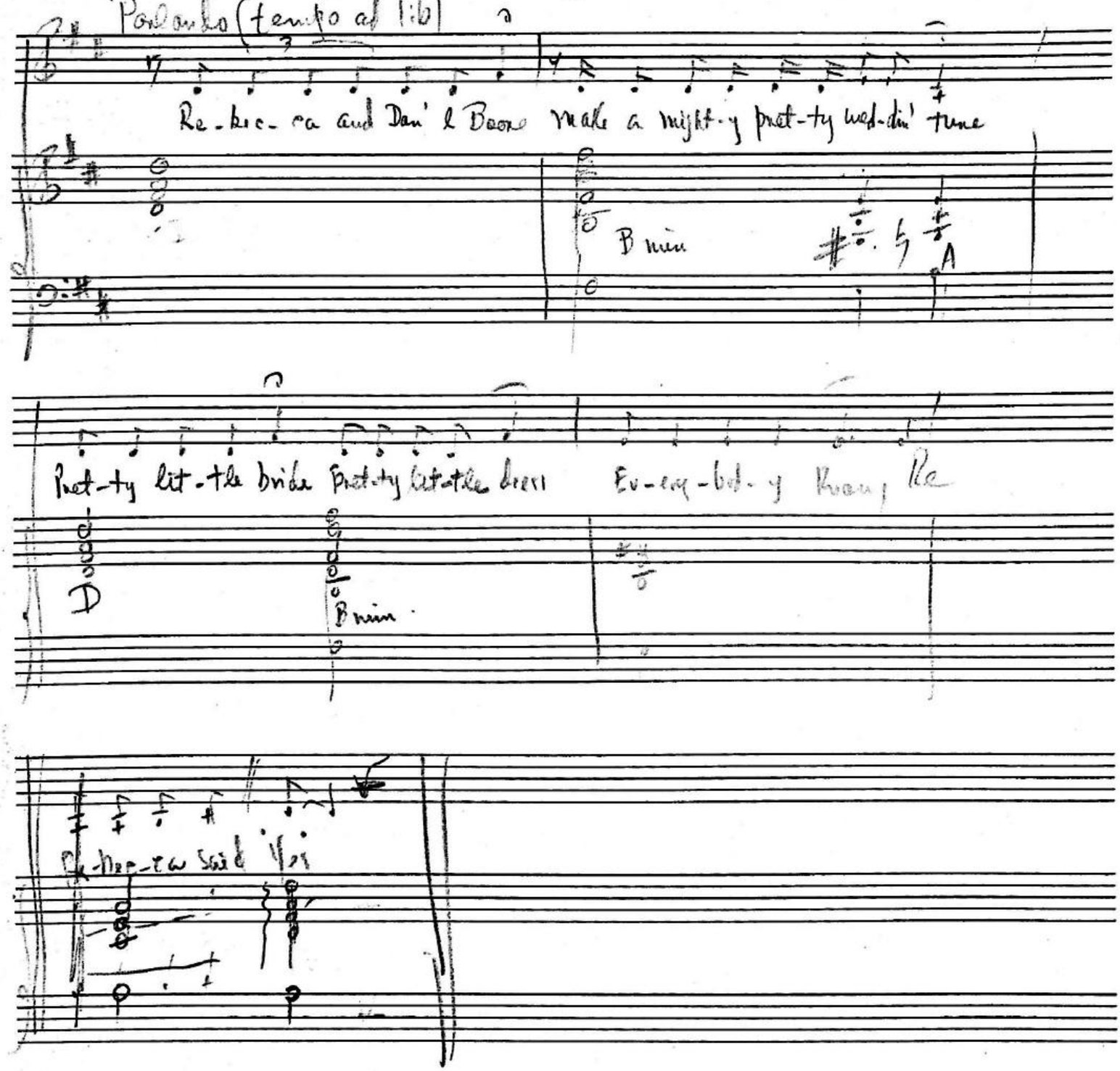

town life can start a - new if a fel - low can be all she
if he likes that kind of life and he
likes that kind of wife in my kind of town
Rebecca
town
my kind of town


Poco a poco

pg. 9. Act I Scene 3.

A Few Introductory Measures on The Guitar

Parlando (tempo ad lib)



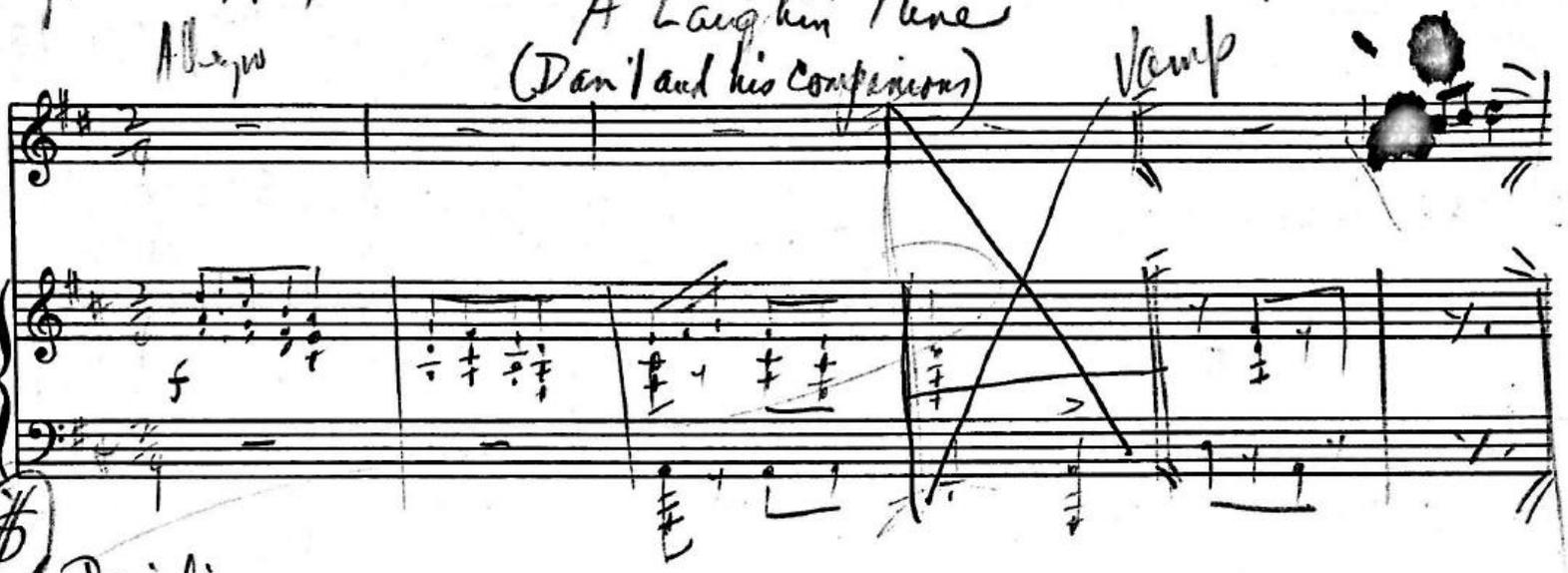
Scene Eff, Act I Pg. 17

Allegro

# A Laughin' Tune

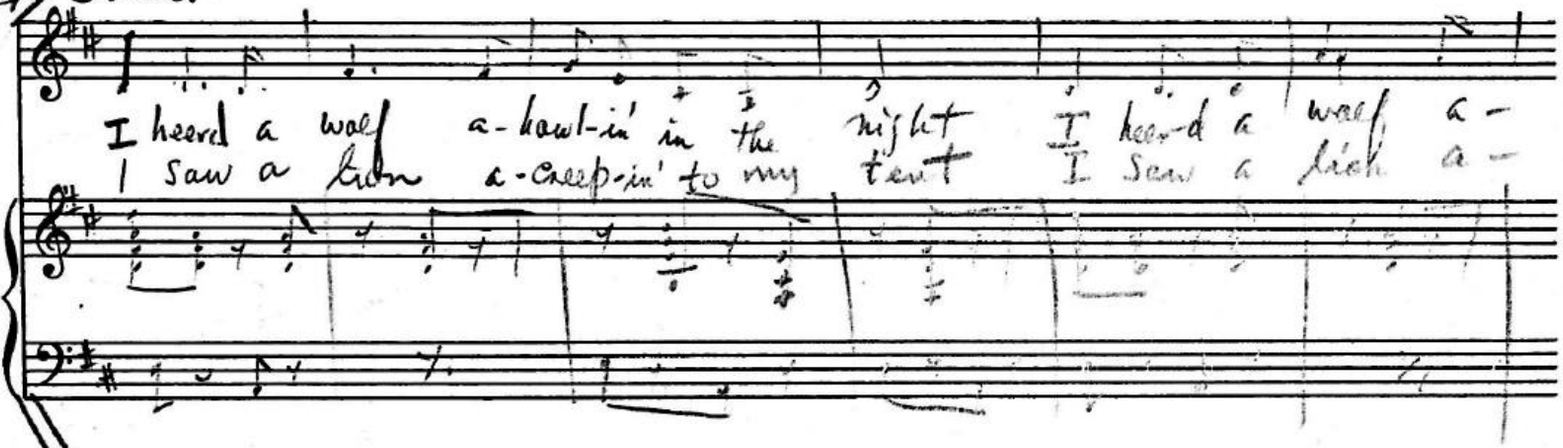
(Dan'l and his Companions)

Vamp

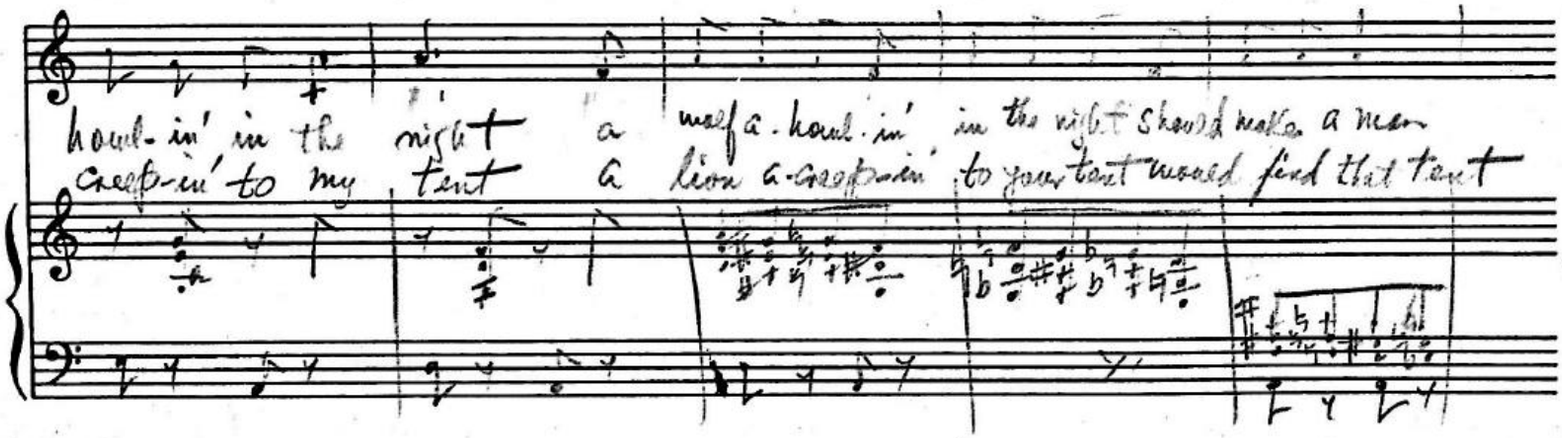


Daniel:

I heard a wolf a-howl-in' in the night I heard a wolf a-
I saw a lion a-creep-in' to my tent I saw a lion a-

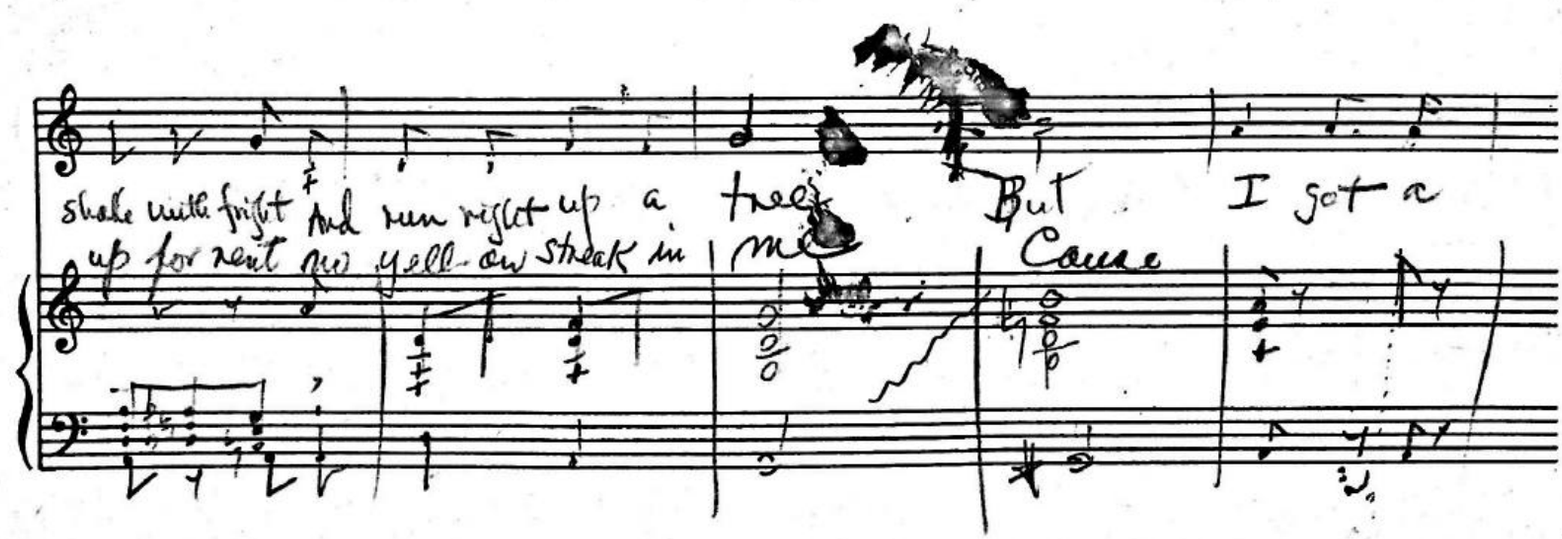


howl-in' in the night a wolf a-howl-in' in the night should make a man
creep-in' to my tent a lion a-creep-in' to your tent would find that tent



shake with fright and run right up a tree
up for rent no yell-ow streak in me

But I got a
Cause



All

p. staccato

Laugh-in' Tune I take a-long with me. Ho H H Ho Ho Ho I me

Sing for com-pan-y

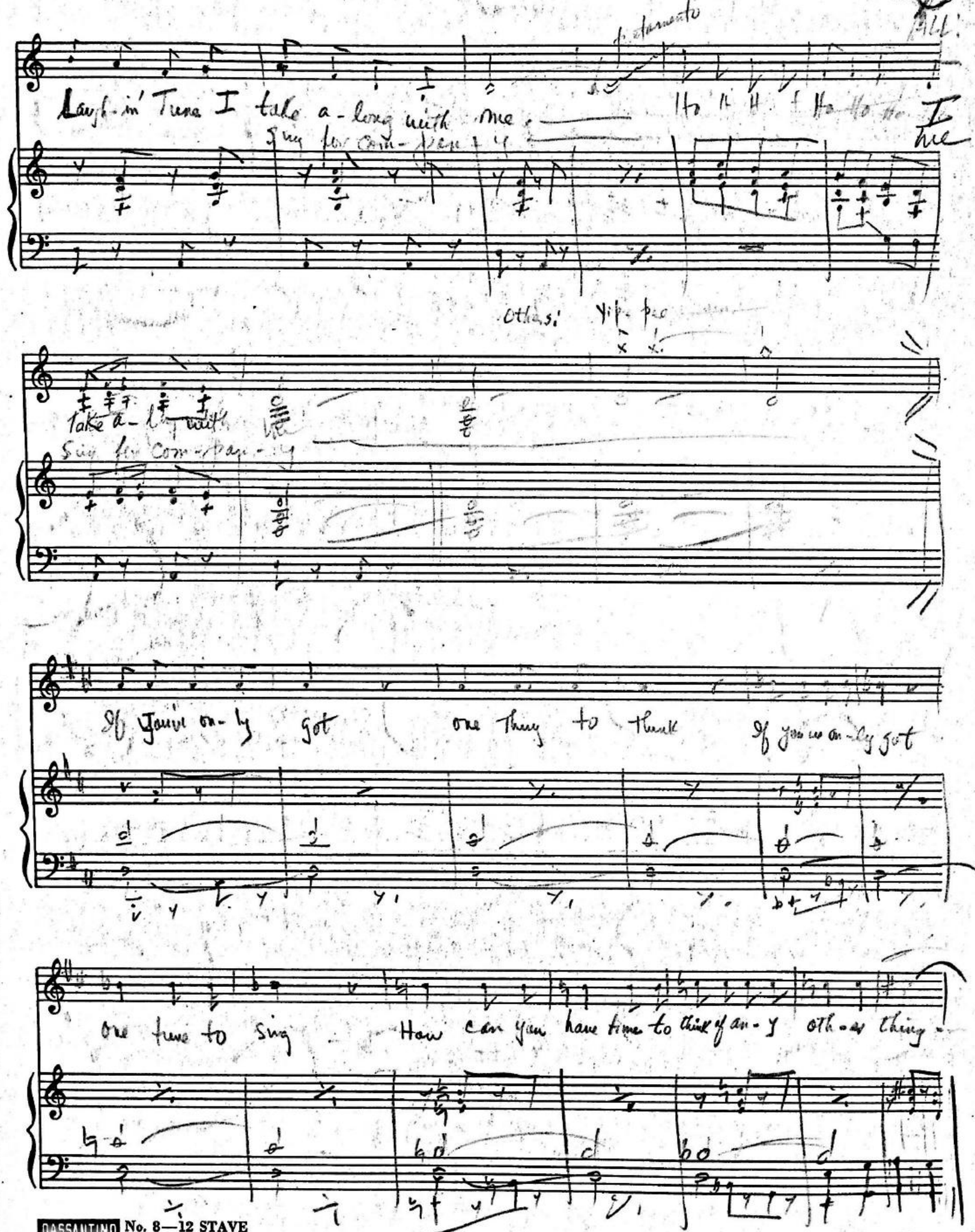
Others: Yip-pee

Take a-long with me

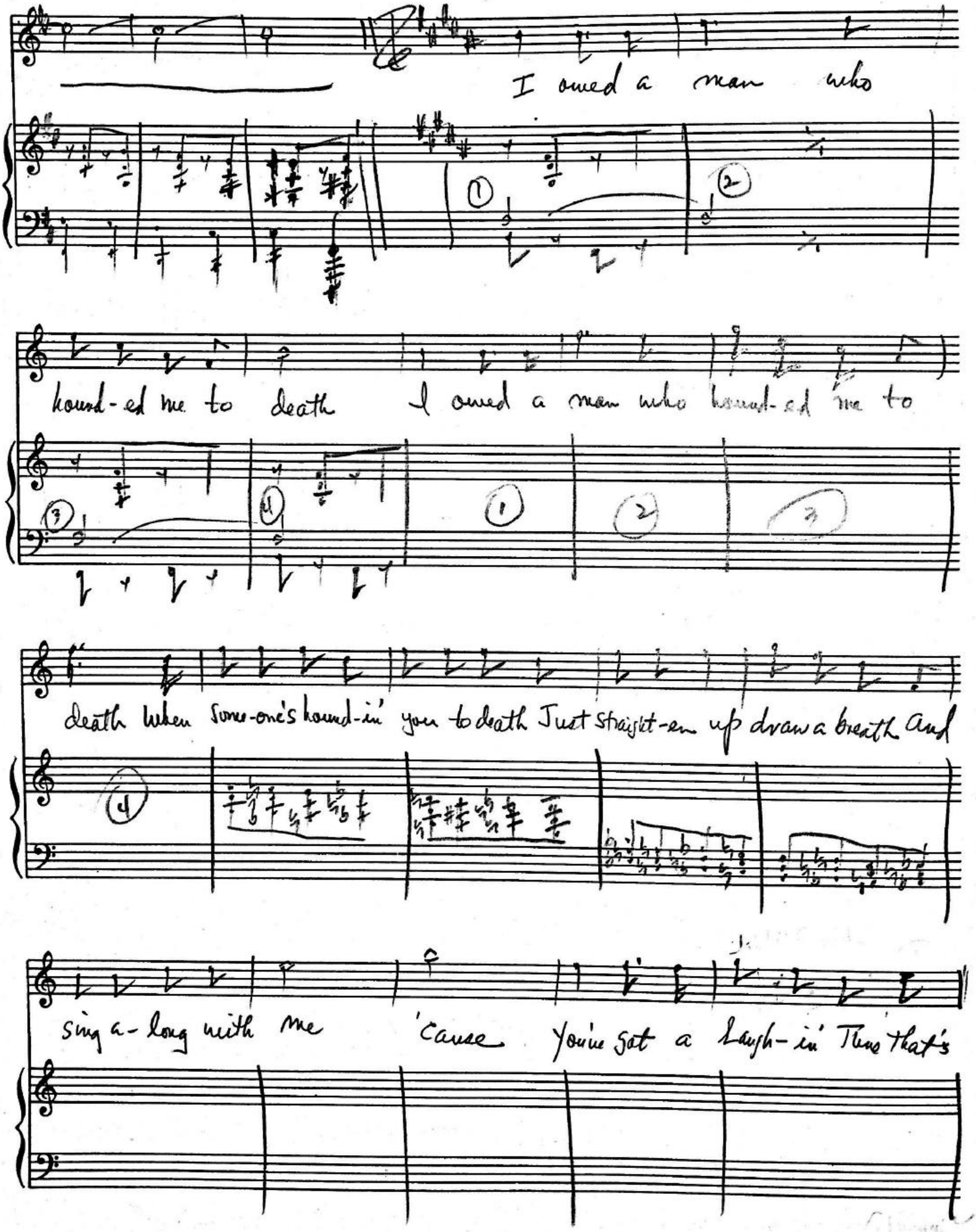
Sing for com-pan-y

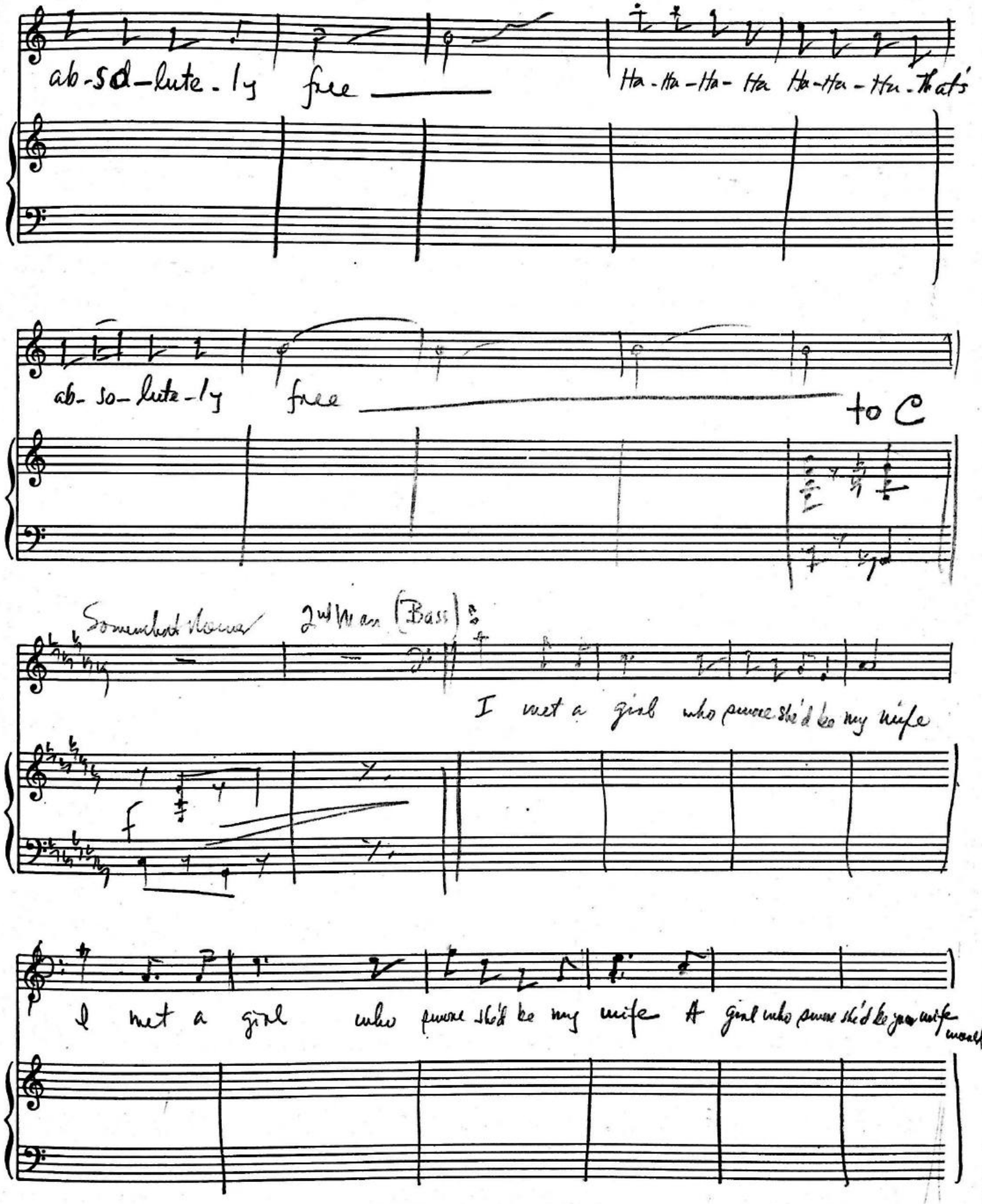
If you've on-ly got one thing to think If you've on-ly got

one tune to sing How can you have time to think of an-y oth-er thing



1st. Man (Tenor)




ab-so-lute-ly free
Ha-Ha-Ha-Ha Ha-Ha-Ha-Ha That's
ab-so-lute-ly free
to C
Somewhat Slower
2nd Man (Bass)
I met a girl who swore she'd be my wife
I met a girl who swore she'd be my wife A girl who swore she'd be your wife

# Laughing tune

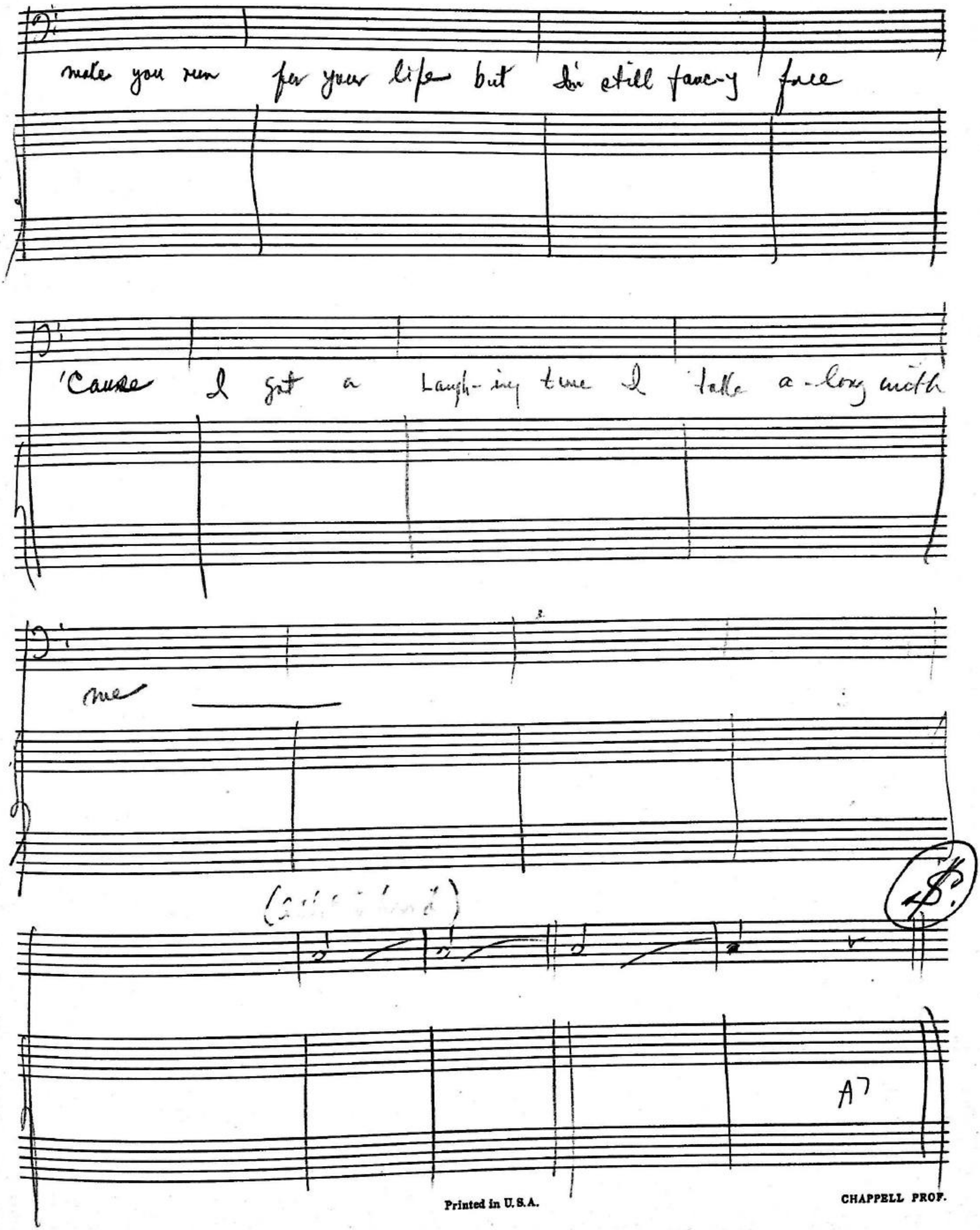
make you run for your life but I'm still fanc-y free

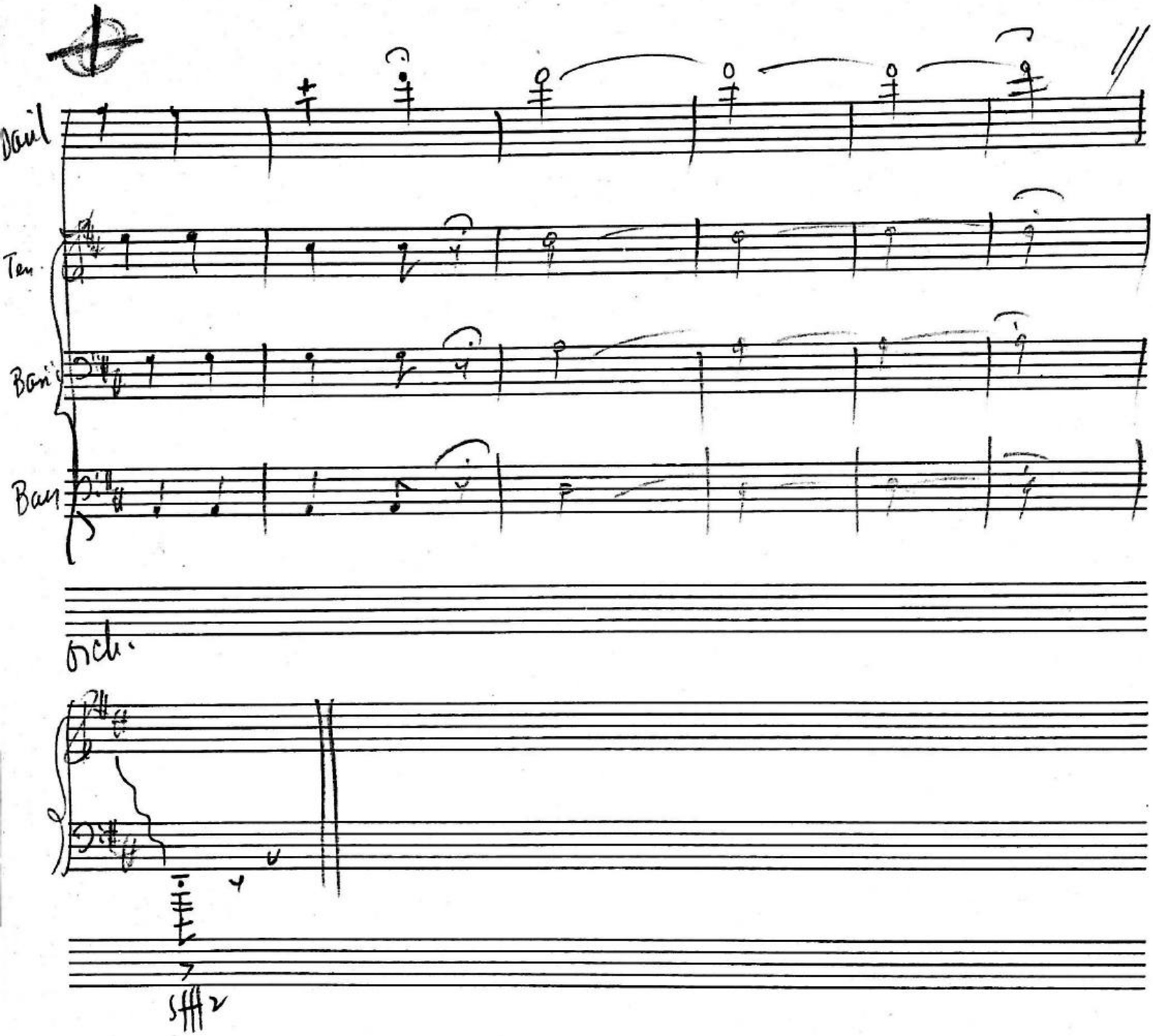
'Cause I got a Laugh-ing tune I take a-long with

me ——

(Cold Hand)

A7



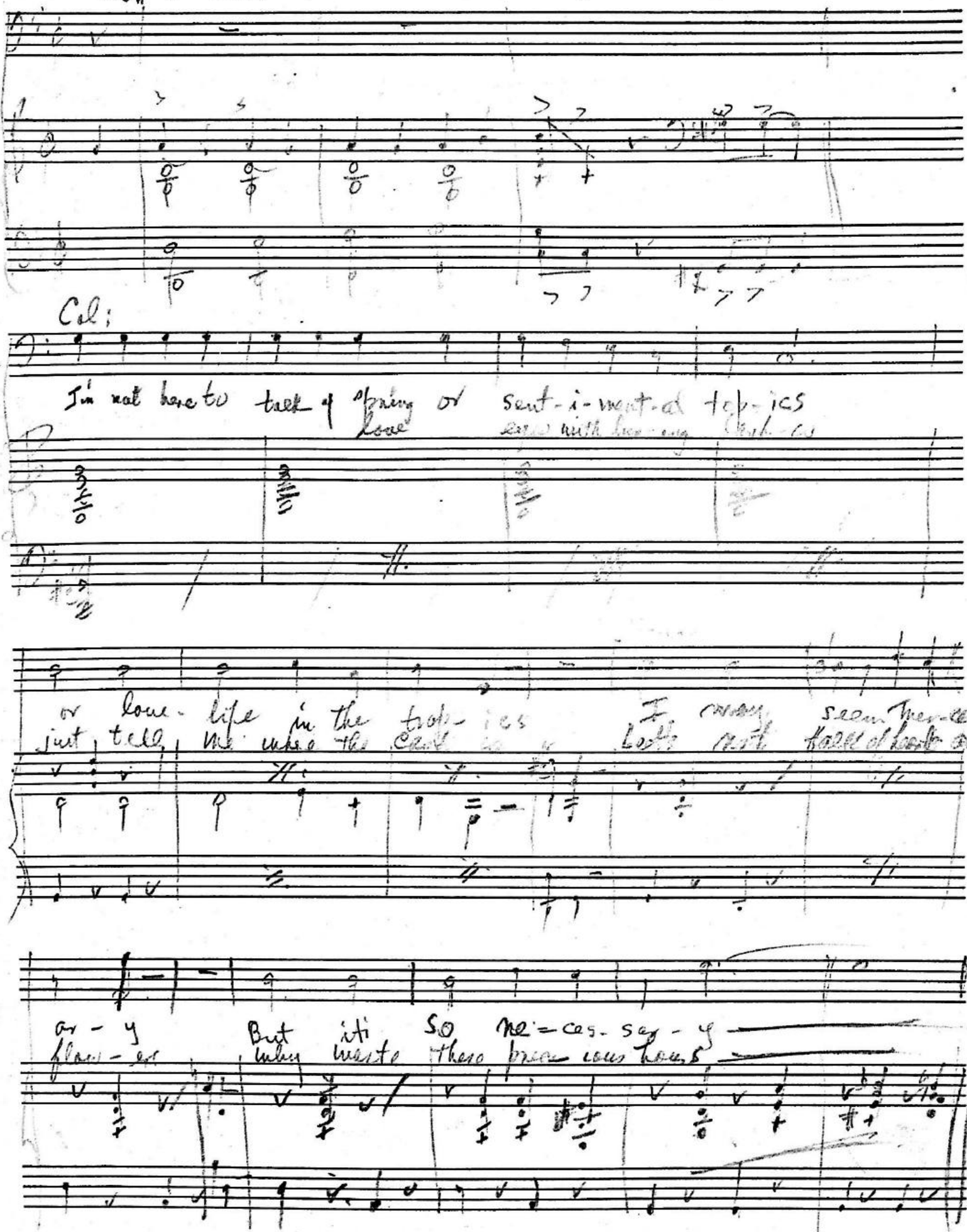

Daril
Ten.
Bari
Bass
orch.

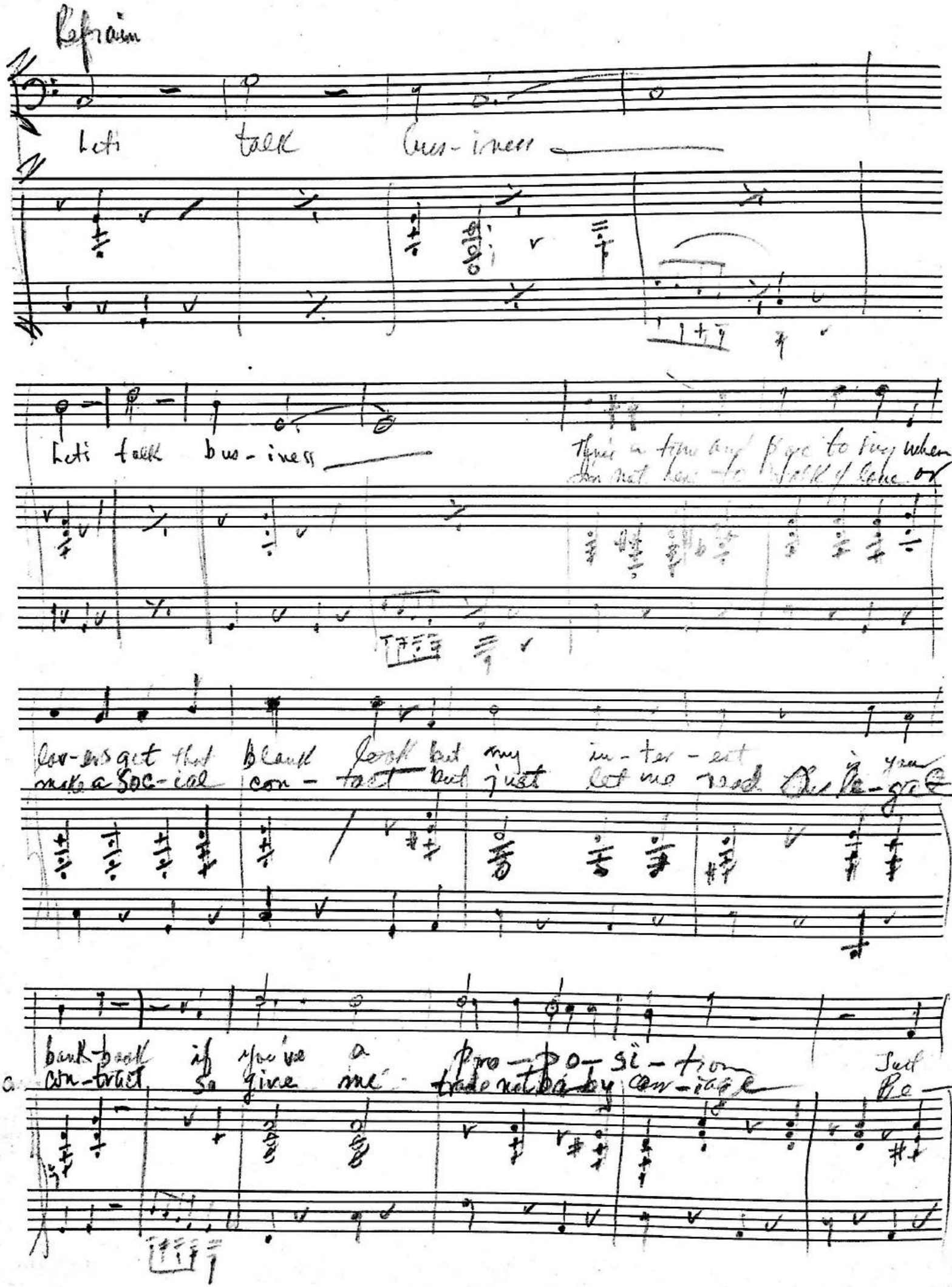
Act I, Scene 6

Let's Talk Business

(Colonel Henderson & Chief Bagging Cause)

Mod to quick





Refrain

Let's talk bus-iness

Let's talk bus-iness

There's a time and place to sing when I'm not here to talk of love or

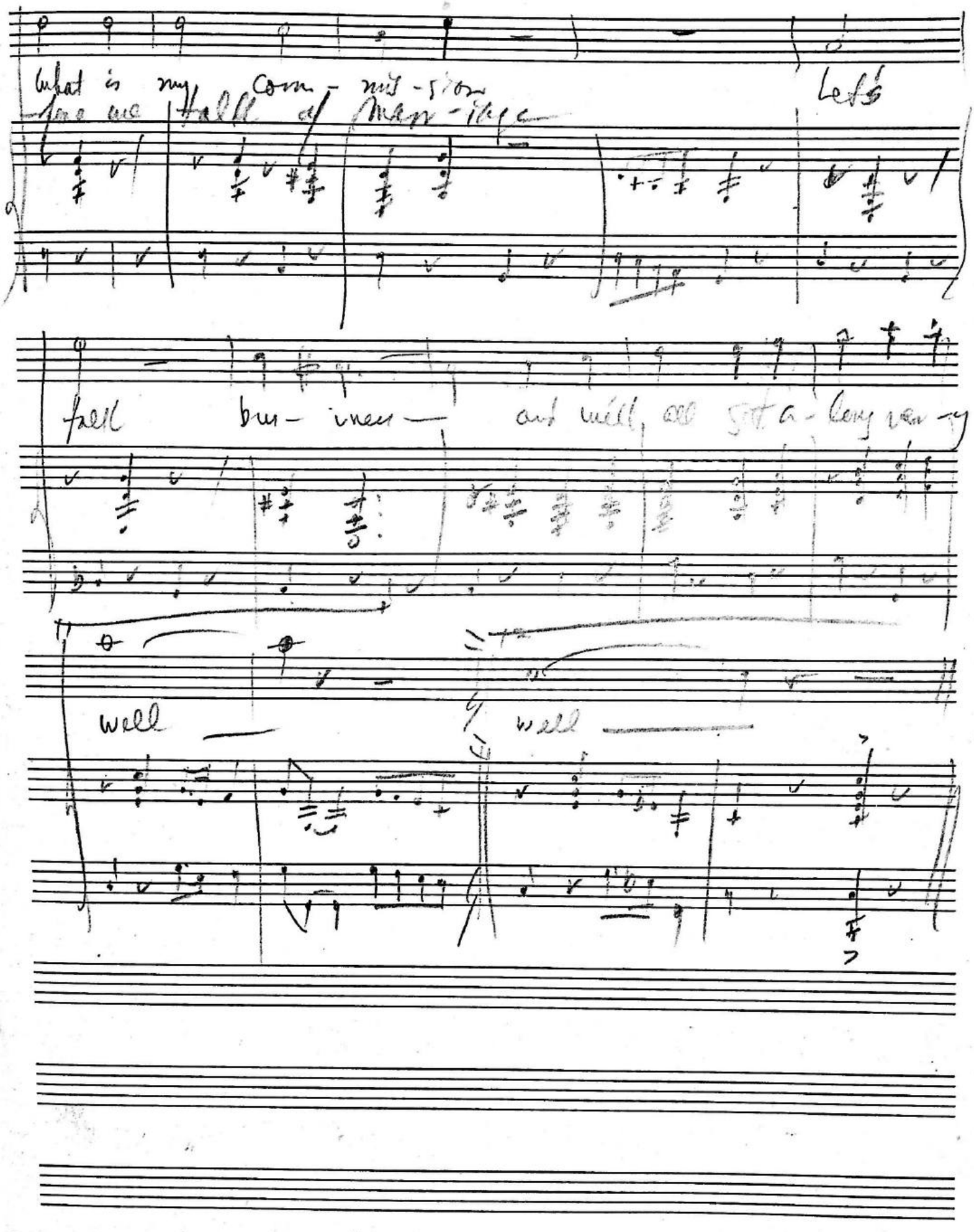
lov-ers get that blank look but my in-ter-est is your
make a soc-ial con-tact but just let me read the le-gal

bank-book if you've a pro-po-si-tion Just
a con-tract so give me trade not ba-by car-iage Be

What is my com-mis-sion Let's
fore me talk of man-iage

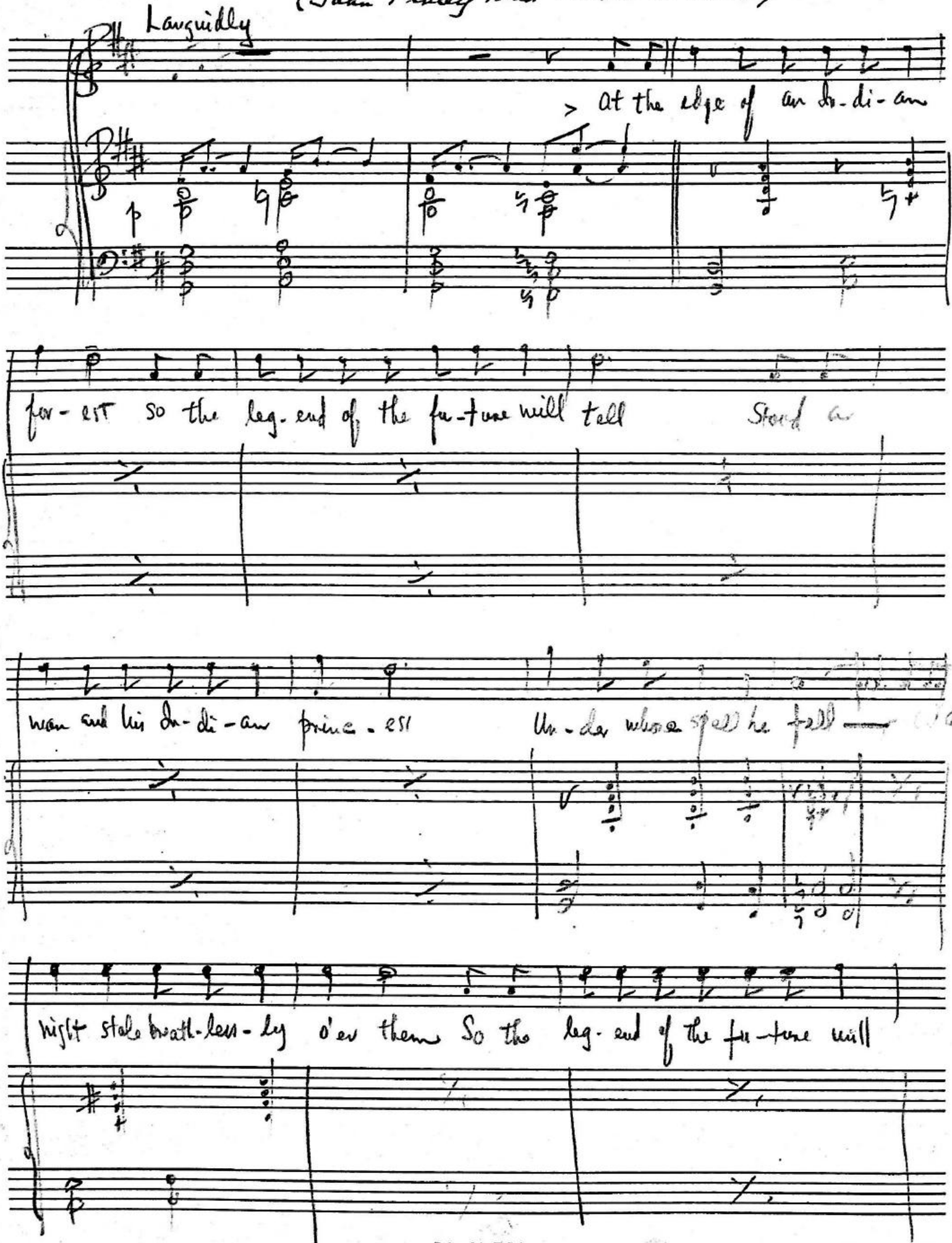
talk bus-iness — and will all sit a-long ver-y

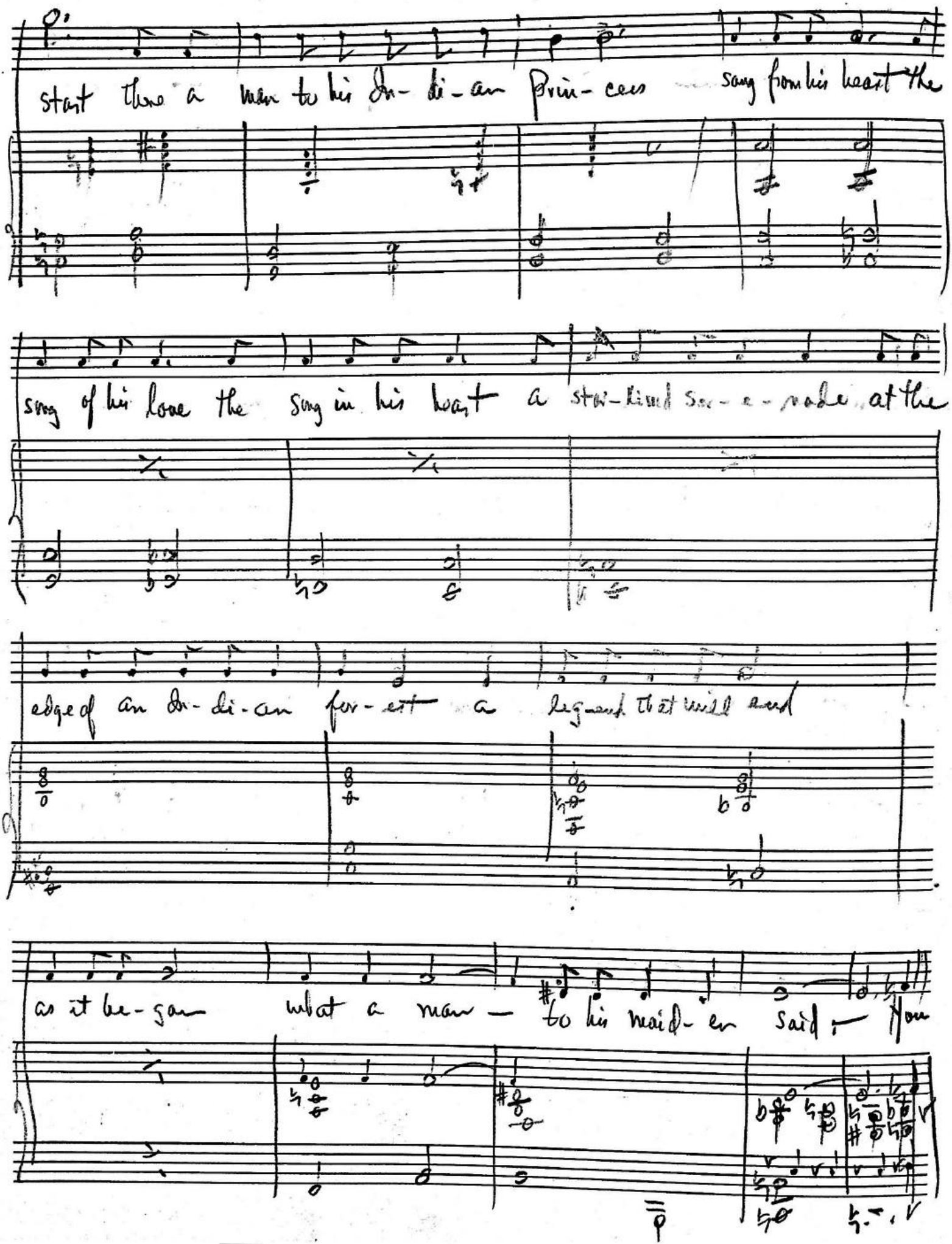
well — well —



Act I: Scene 7

You Are To Me
At the Edge of an Indian Forest
(John Finley and Moon Princess)




start there a man to his In- di- an Prin- cess sang from his heart the
song of his love the sang in his heart a star-lind Se- re- nade at the
edge of an In- di- an for- est a legend that will end
as it be- gan what a man — to his maid- en said: You

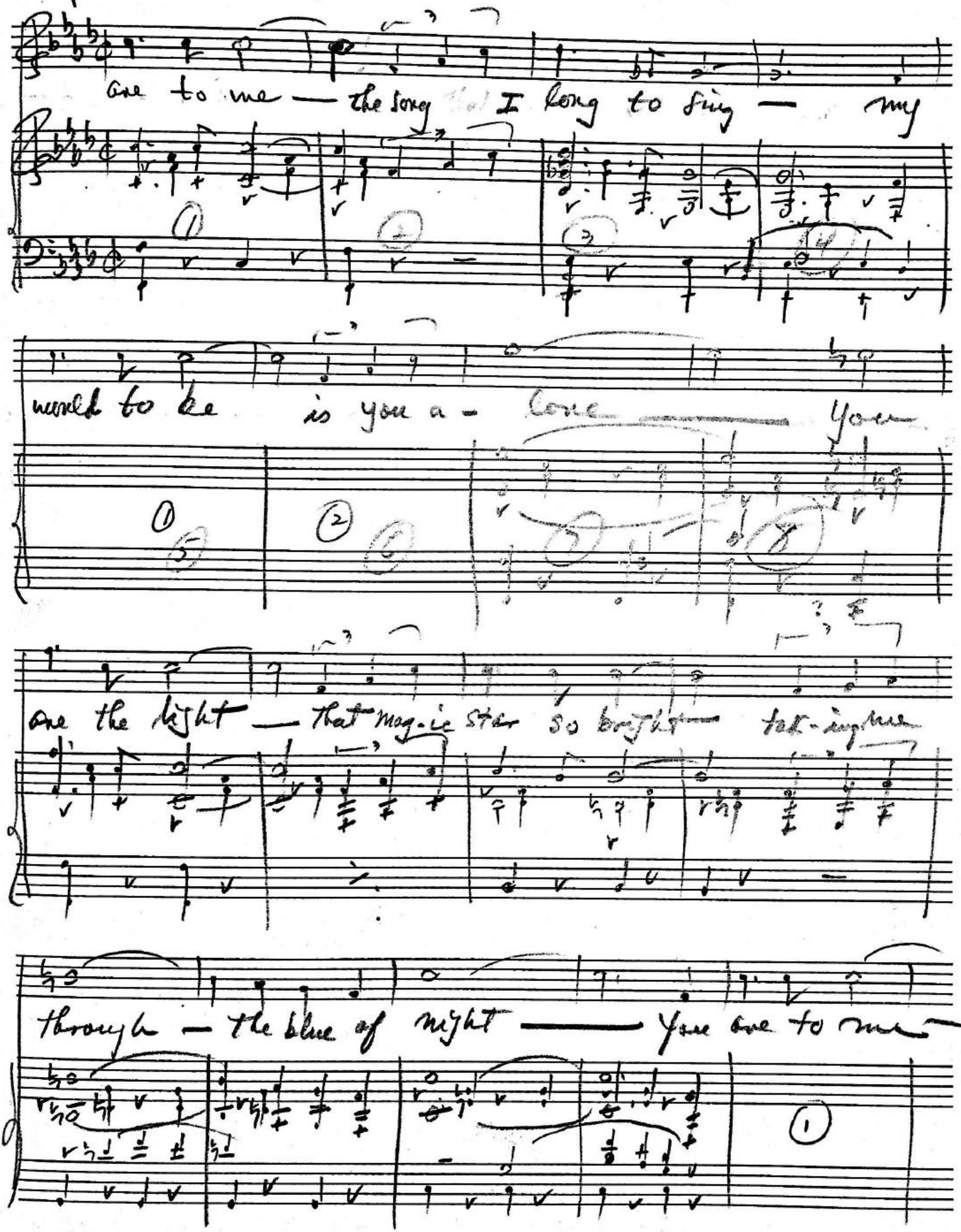
Refrain

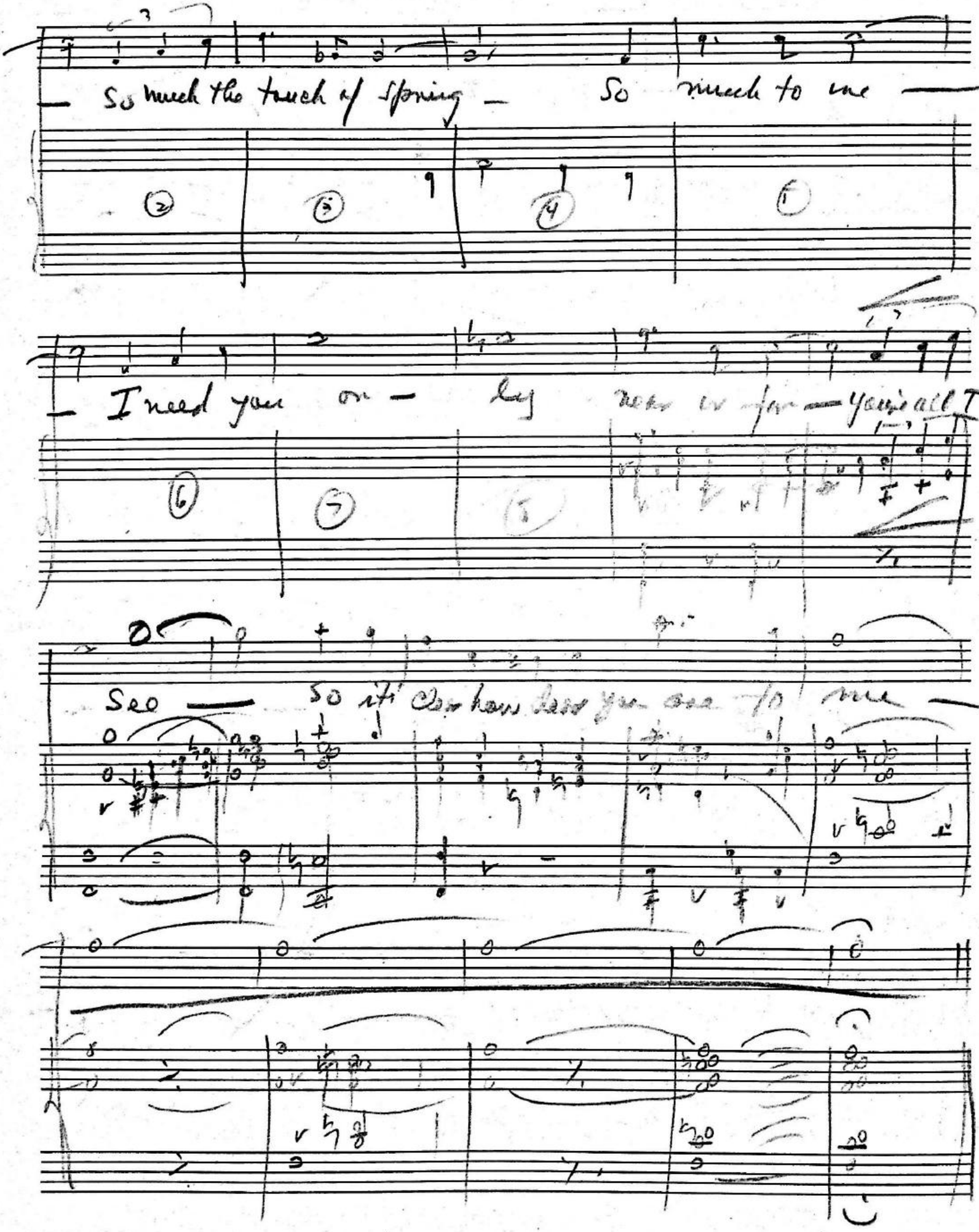
are to me — the song I long to sing — my

world to be is you a - lone — You

are the light — that mag-ic star so bright — tak-ing me

through — the blue of night — You are to me —





So much the touch of spring — So much to me —

2 3 4 1

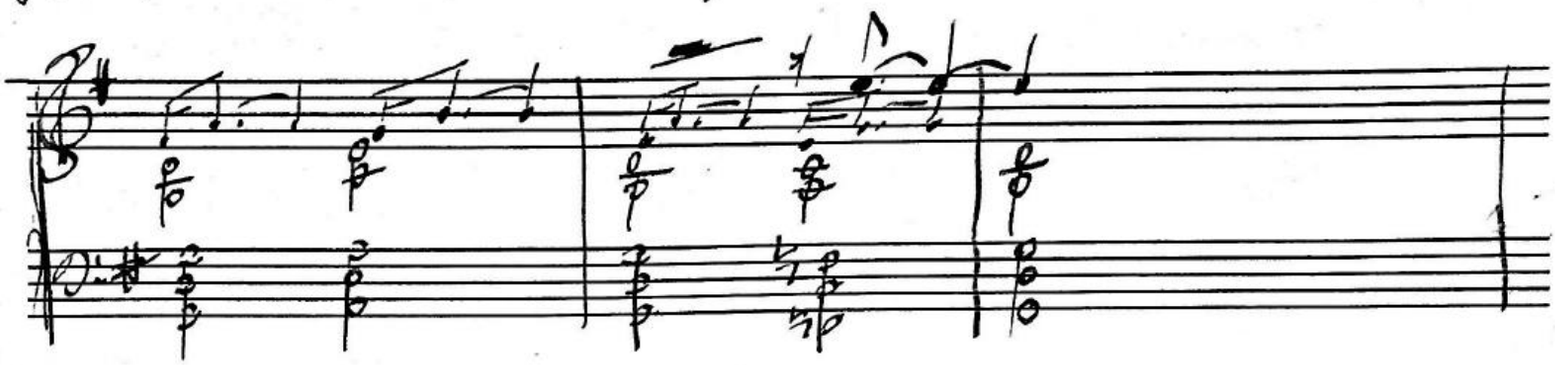
I need you on — ly near or far — you're all I

6 7 8

See — so it's clear how dear you are to me —

pg. 21 Act I

Scene 7



Slow Time (languido)

How beautiful you are, Princess of the Moon

You are the fairest maiden of ~~the~~ all. And some day

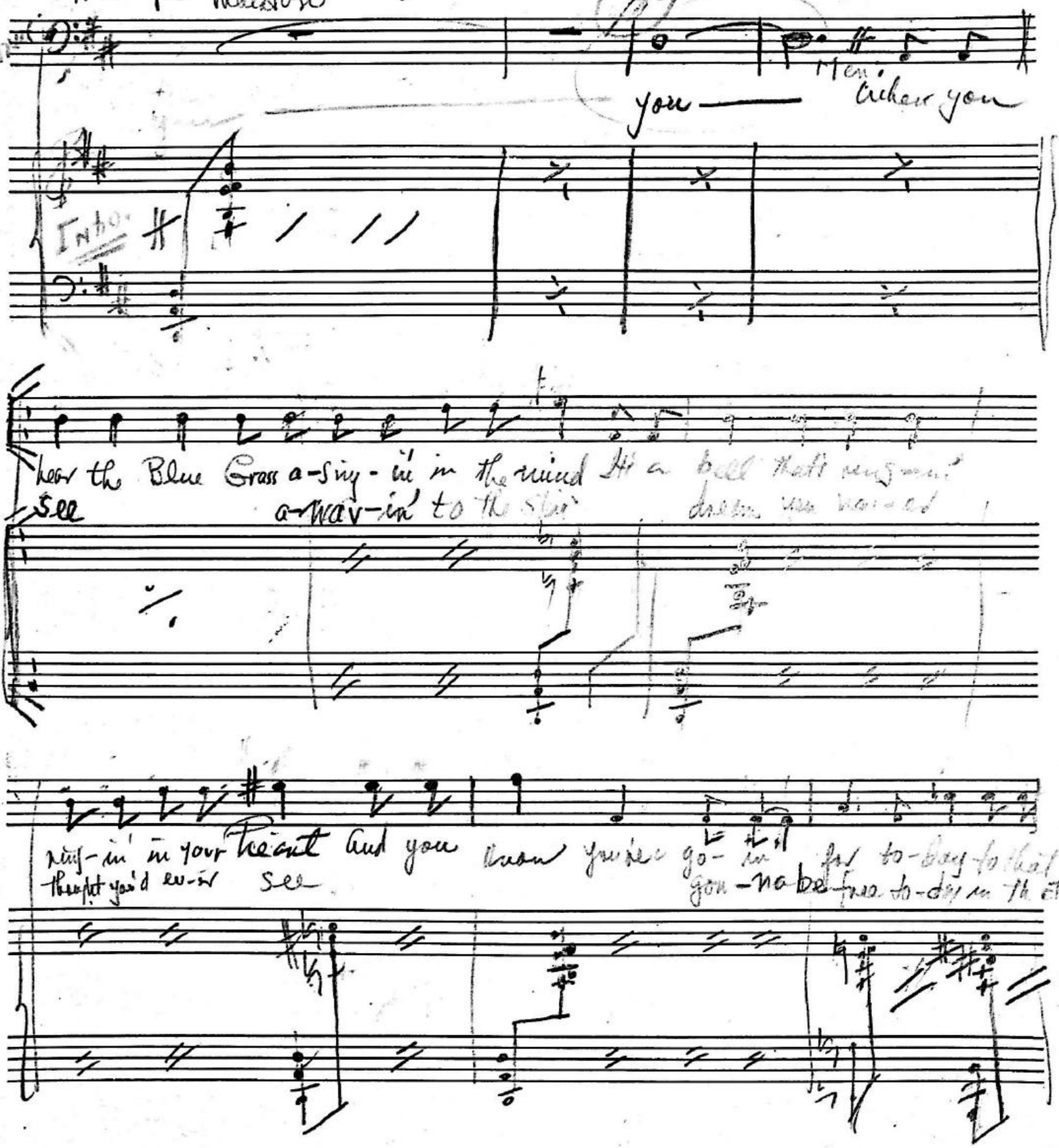
your Prince will come along and take you to the palace

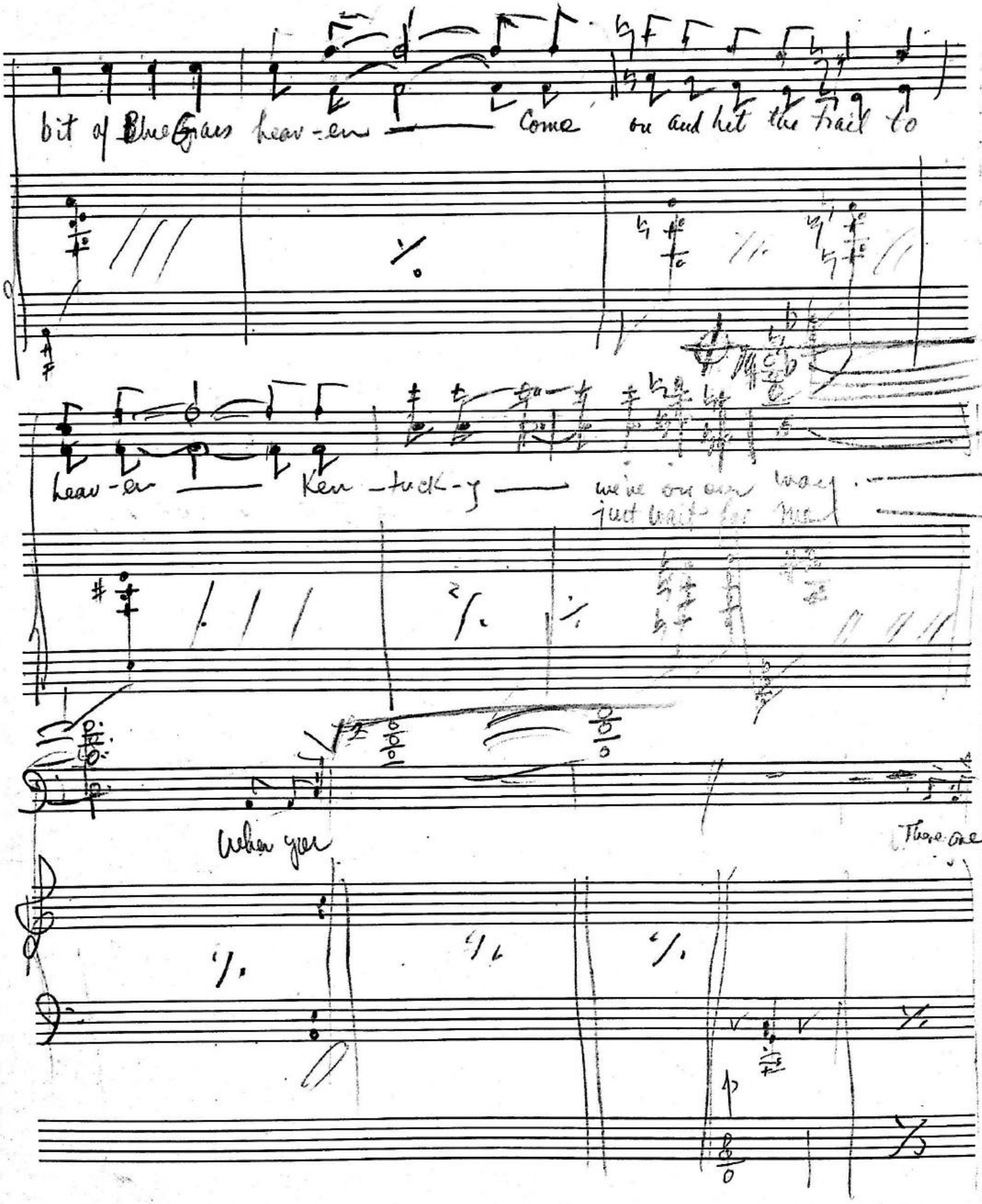
of the Moon far away He will be the most handsome Prince in the world
and you will live happily ~~[illegible]~~ him ever after

Act I: Scene 8

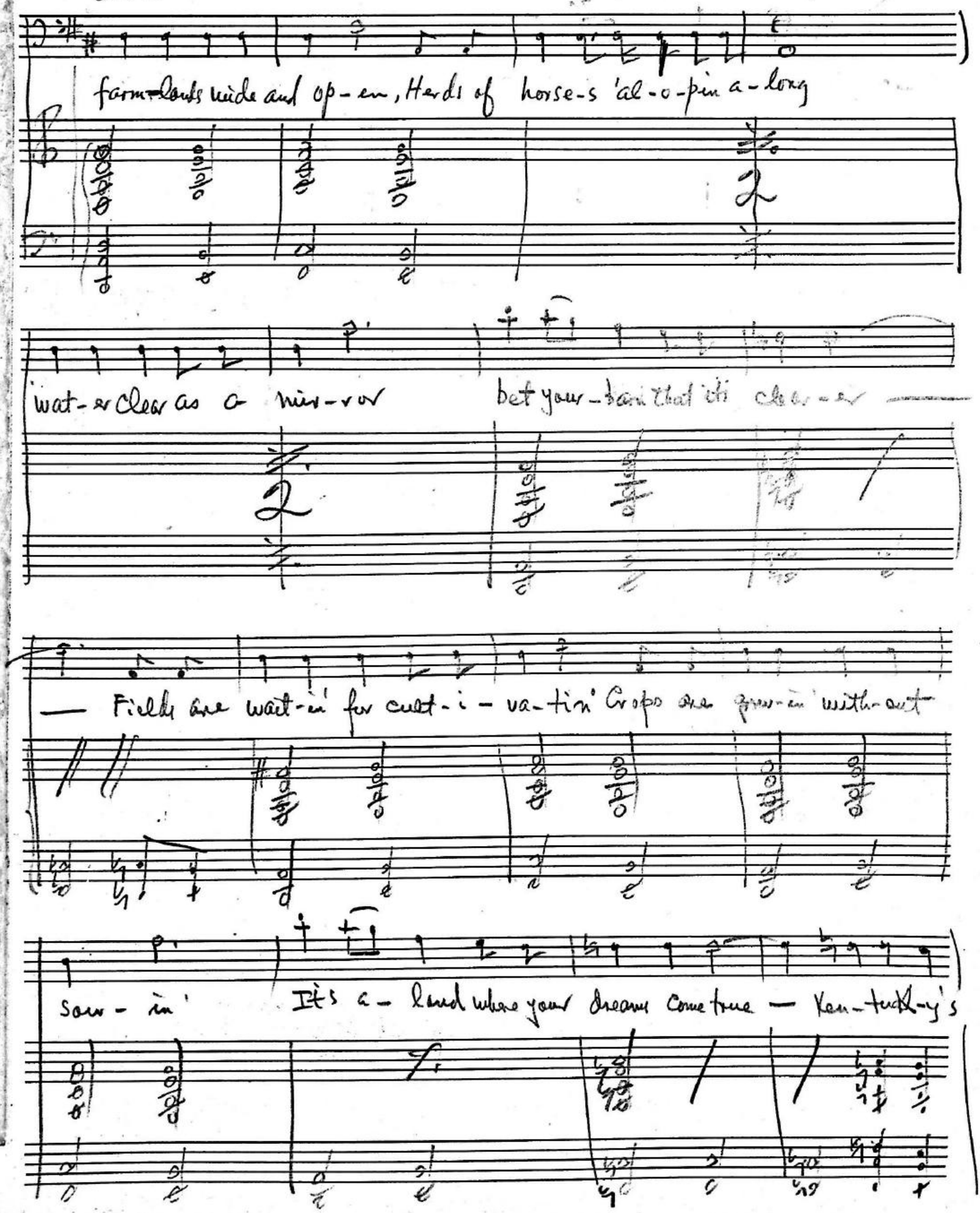
# When You Hear The Blue Grass
## (Singin' in the Wind)

Allegro Maestoso



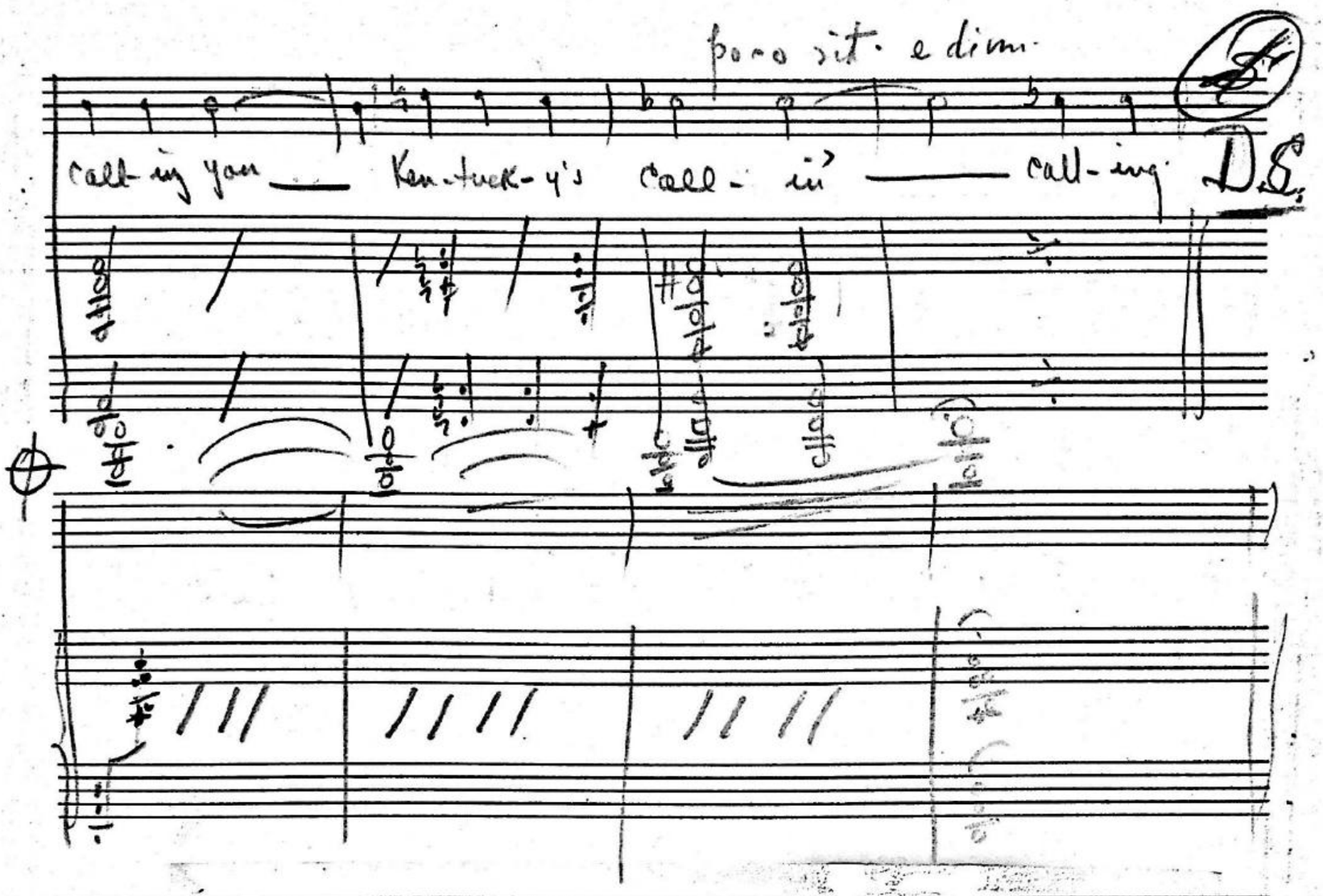

bit of Blue Grass heav-en
Come on and let the Train to
heav-en
Ken-tuck-y
we're on our way
just wait for me
When you
There one

Slow


farm-lands wide and op-en, Herds of horse-s 'al-o-pin a-long
wat-er clear as a mir-ror bet your-bar that it's clear-er
— Fields are wait-in' for cult-i-va-tin' Crops are grow-in' with-out
sow-in' It's a-land where your dreams come true — Ken-tuck-y's

poco rit. e dim.

call-ing you — Ken-tuck-y's call-in' — call-ing D.S.



There are farm-lands wide and open
Herds of horses 'alopin' along -
Water clear as any mirror
Bet your barn that' it's clearer - you're wrong -
Fields are waitin' for cultivatin'
~~Eggs are hatchin' for chicken snatchin'~~
~~Cows are silken for smoother milkin'~~
Crops are growin' without the sowin'
It's a land where your dreams come true
Kentucky is callin' you -