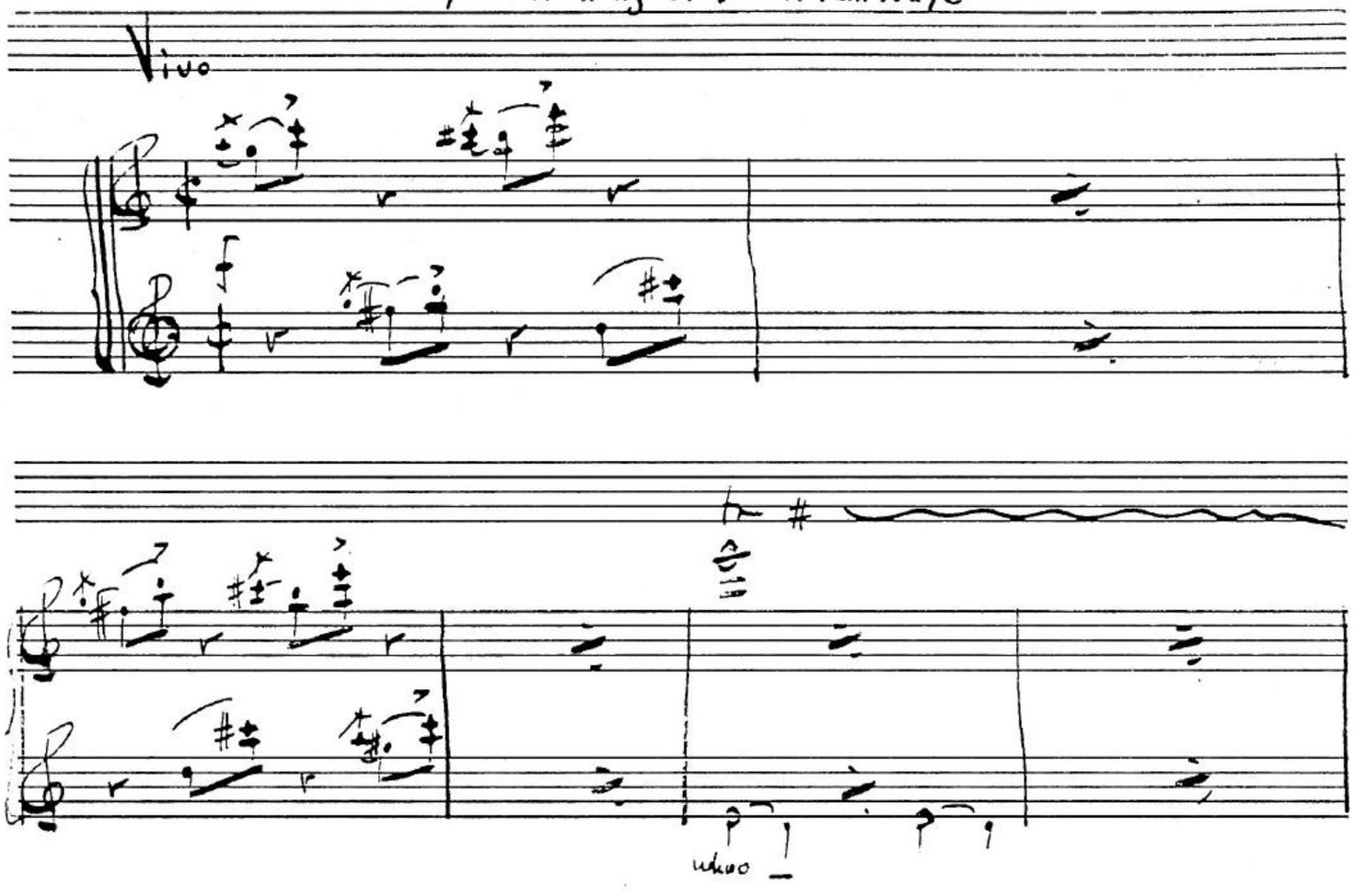
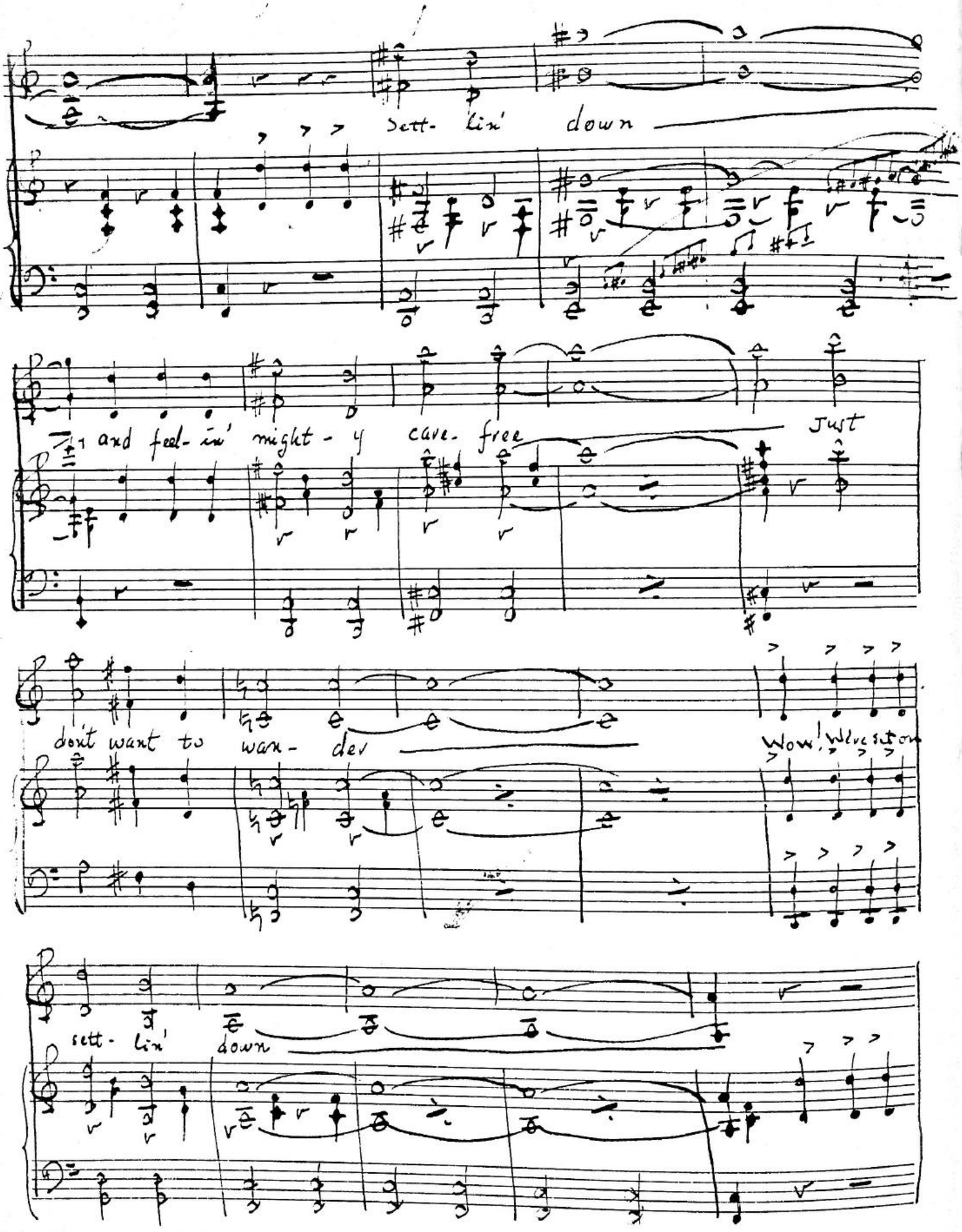
"Blue Gust"
Words by
William Kaye

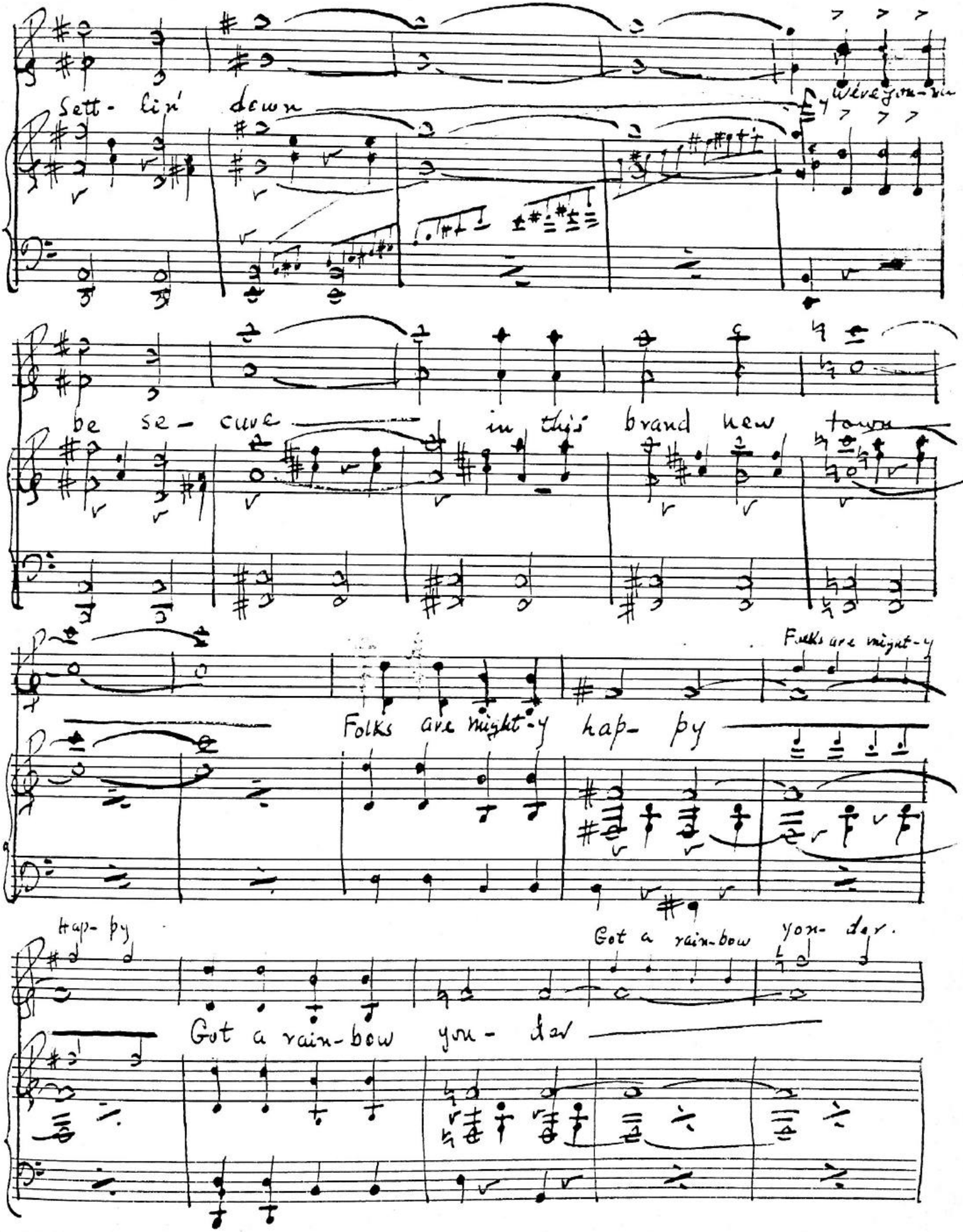
Opening Act II

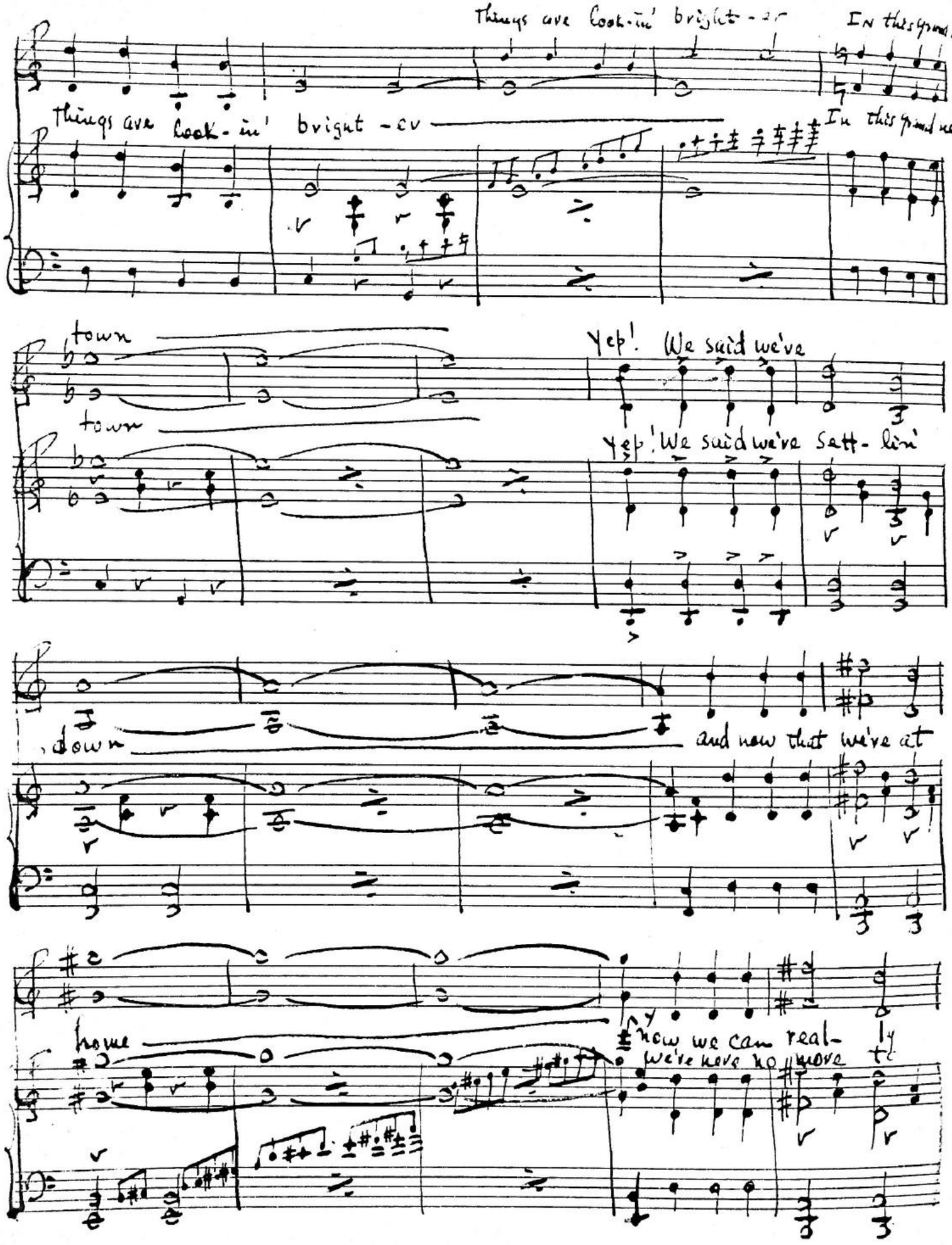
Produced by
Floyd WorThington & William Kaye

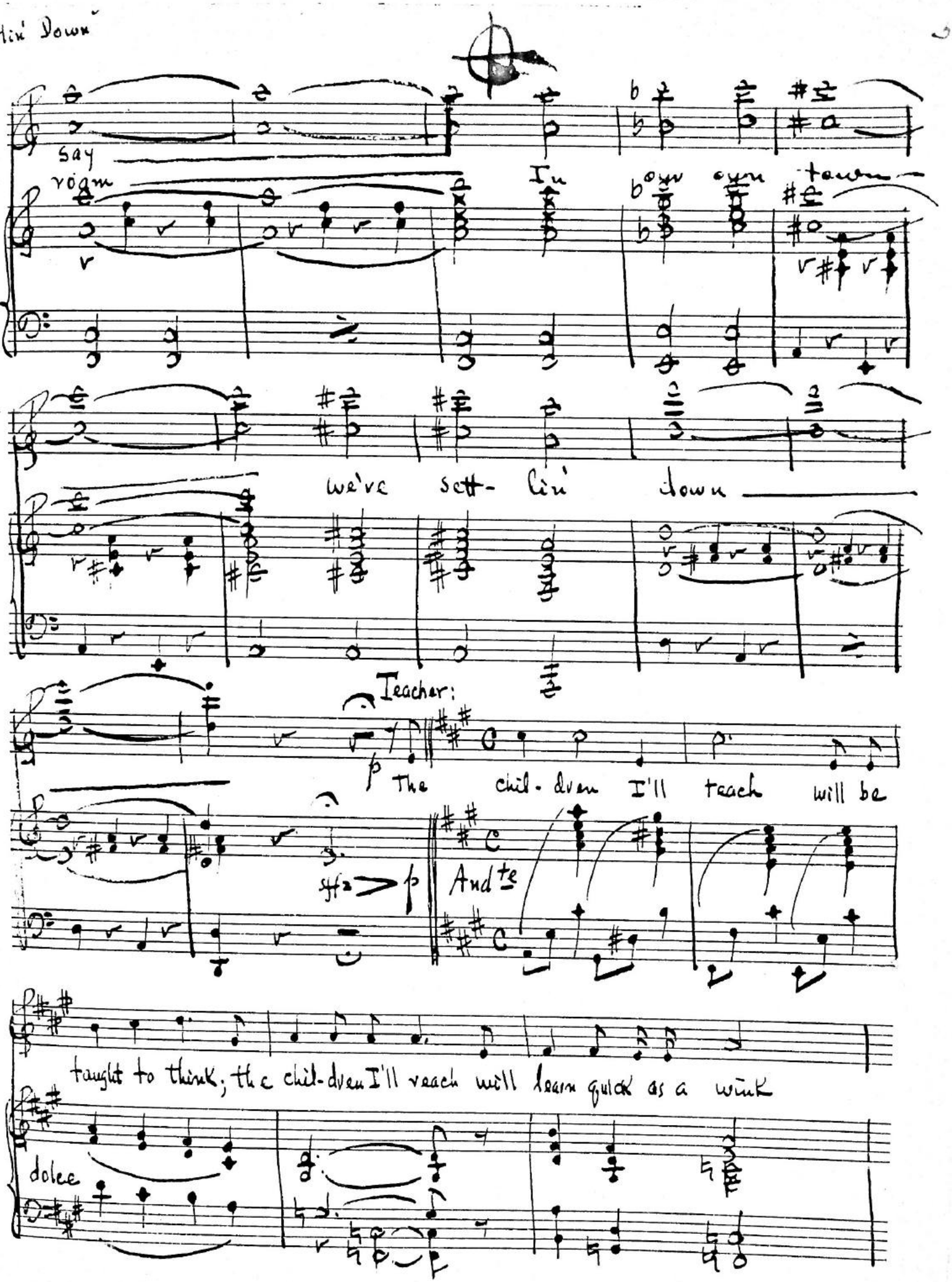
Irving Schlein

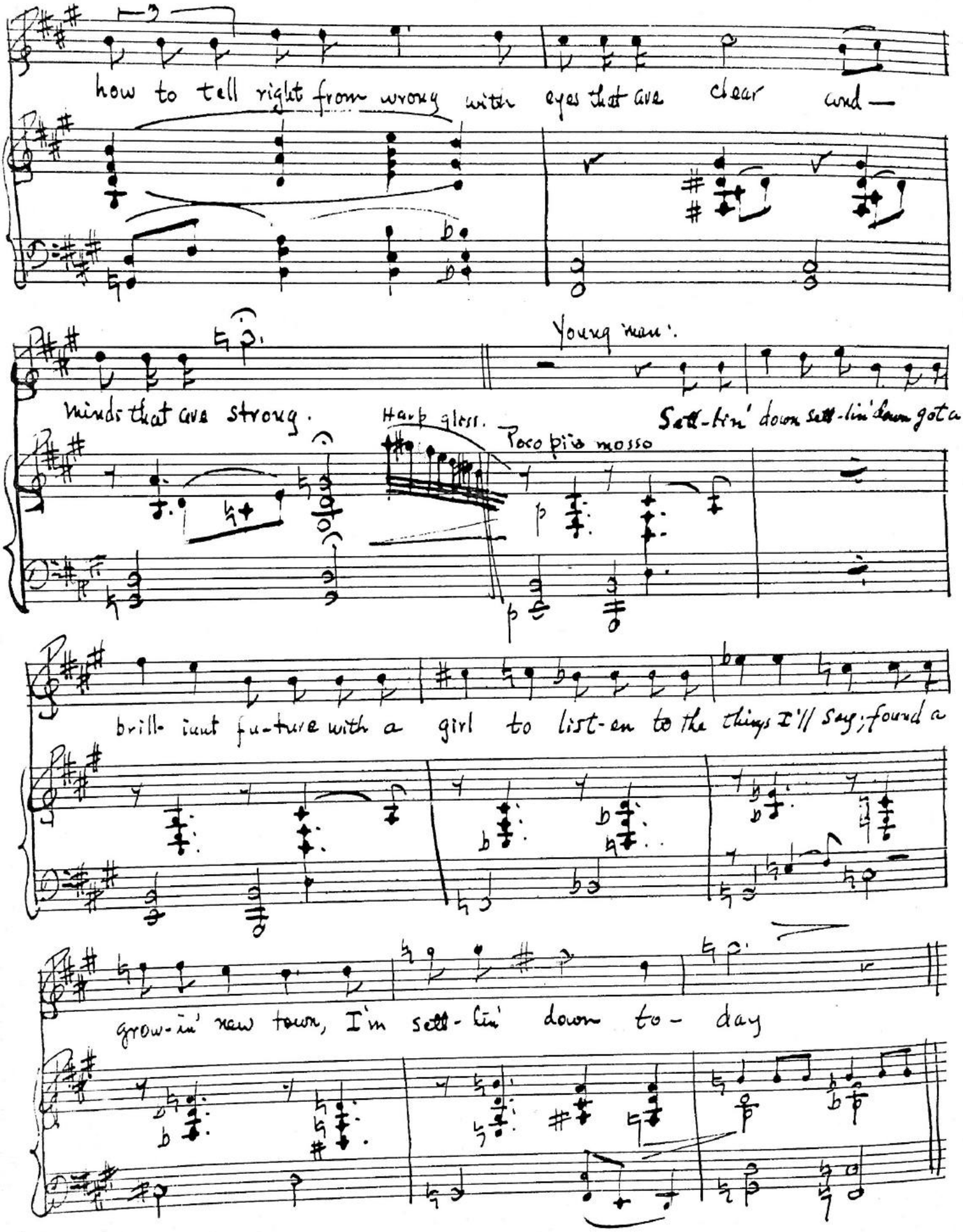



Sett- lin' down
and feel- in' might- y care- free
Just
don't want to wan- der
Wow! What a feeling
sett- lin'
down

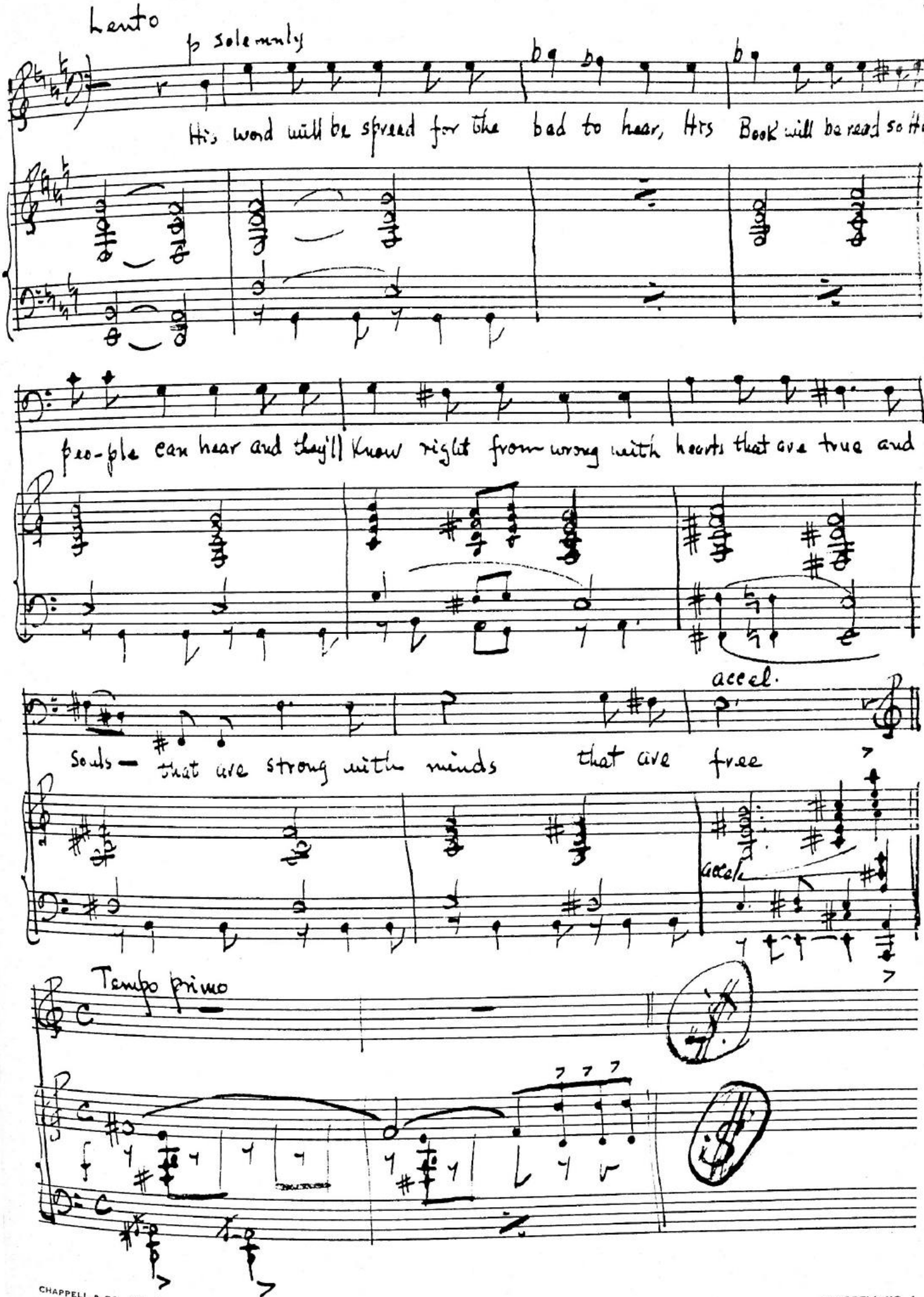

Sett- lin' down
We're gon-na
be se- cure in this brand new town
Folks are might-y hap- py
Folks are might-y
Hap- py
Got a rain-bow yon- der.
Got a rain-bow yon- der


Things are look-in' bright-er
In this grand new
Things are look-in' bright-er
In this grand new
town
town
Yep! We said we've
Yep! We said we've Sett-lin'
down
and now that we've at
home
now we can real-ly
we've have no more to


Say
room
In
own
own
town
we've
sett-
lin'
down
Teacher:
The
chil-dren I'll
teach
will be
And te
taught to think; the chil-dren I'll reach will learn quick as a wink
dolce



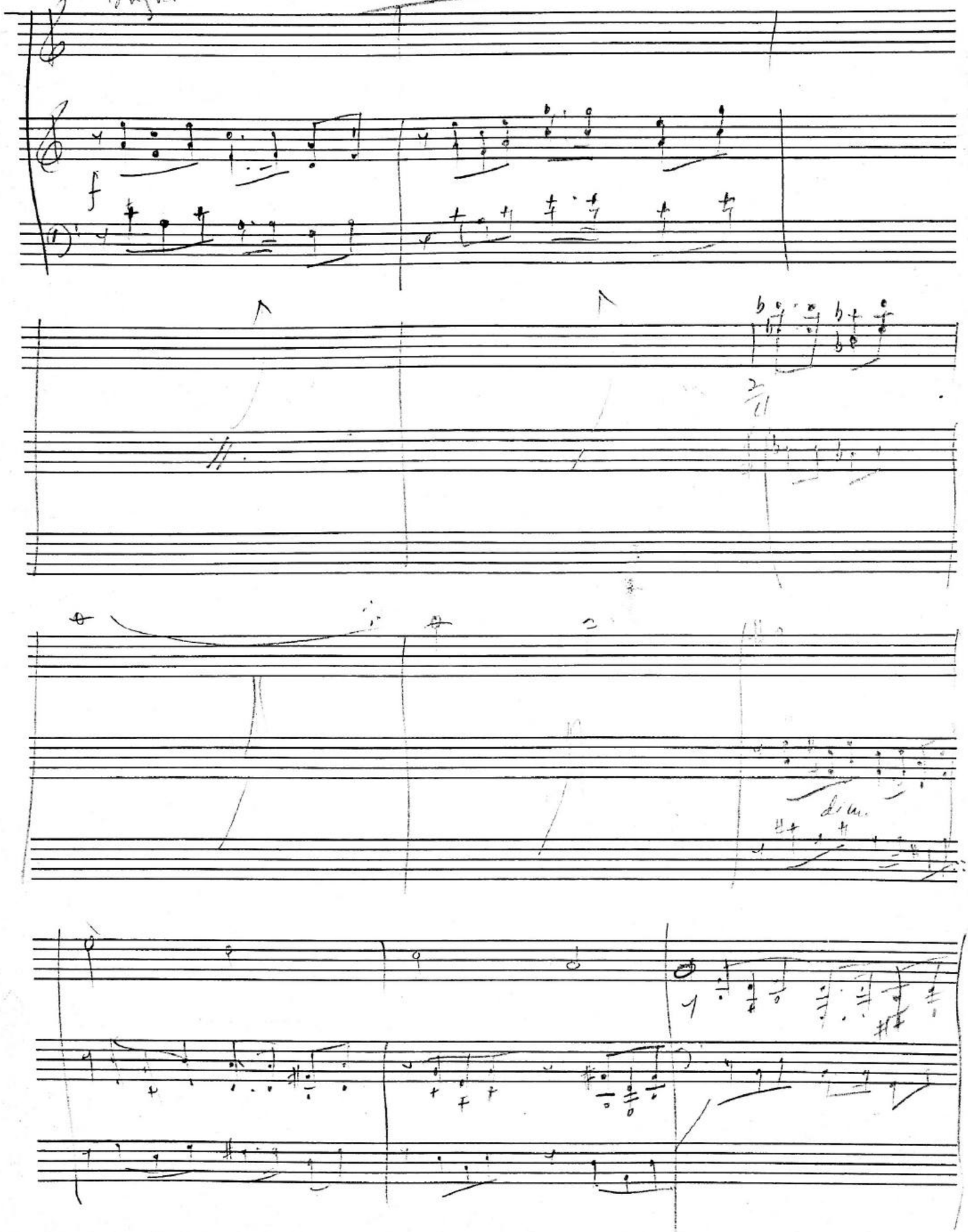
CHAPPELL & CO., INC., 1270 SIXTH AVE., N. Y.

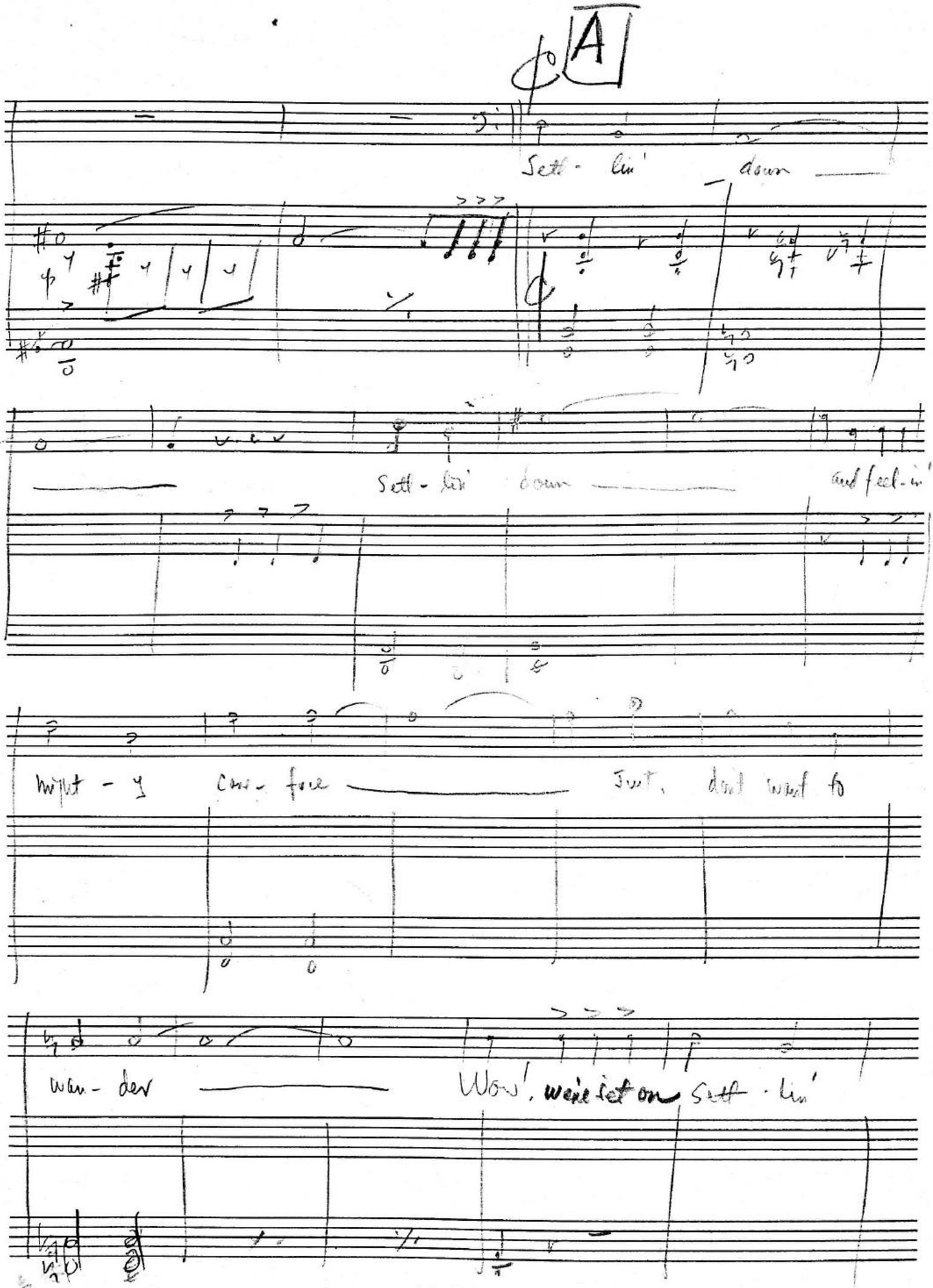

Lento
p solemnly
His word will be spread for the bad to hear, His Book will be read so His
peo-ple can hear and they'll know right from wrong with hearts that are true and
accel.
Souls — that are strong with minds that are free
accel.
Tempo primo

Act II Scene 1

Settlin' Down

Bright





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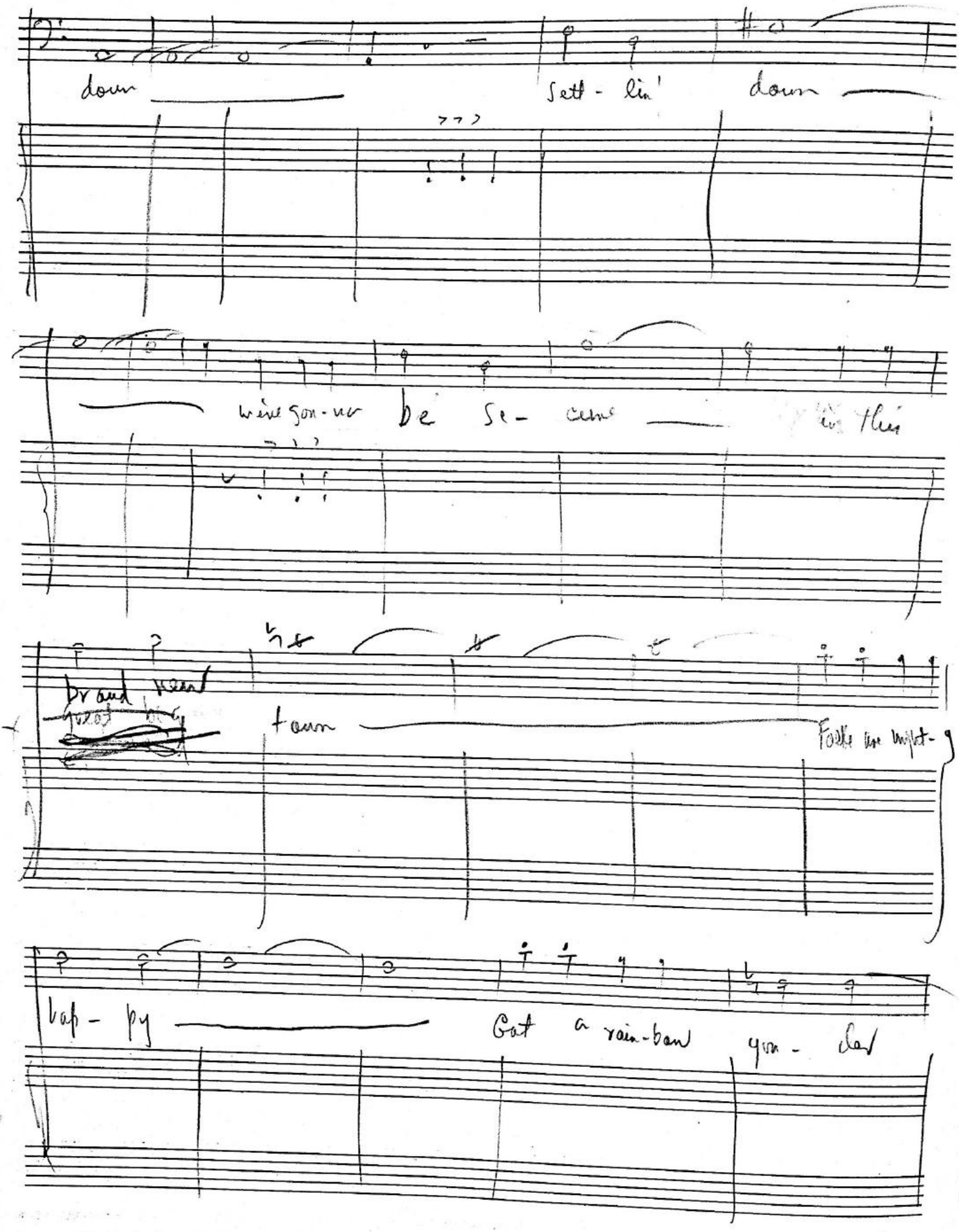
CHAPPELL PROF.

down — sett - lin' down —

— we're gon - na be se - cure — in this

Broad new town — Folks are might -

hap - py — Got a rain-bow gon - der



things are look-in' bright - er

In this grand new town

Yep!

Sett - lin' down

~~we're lost in~~

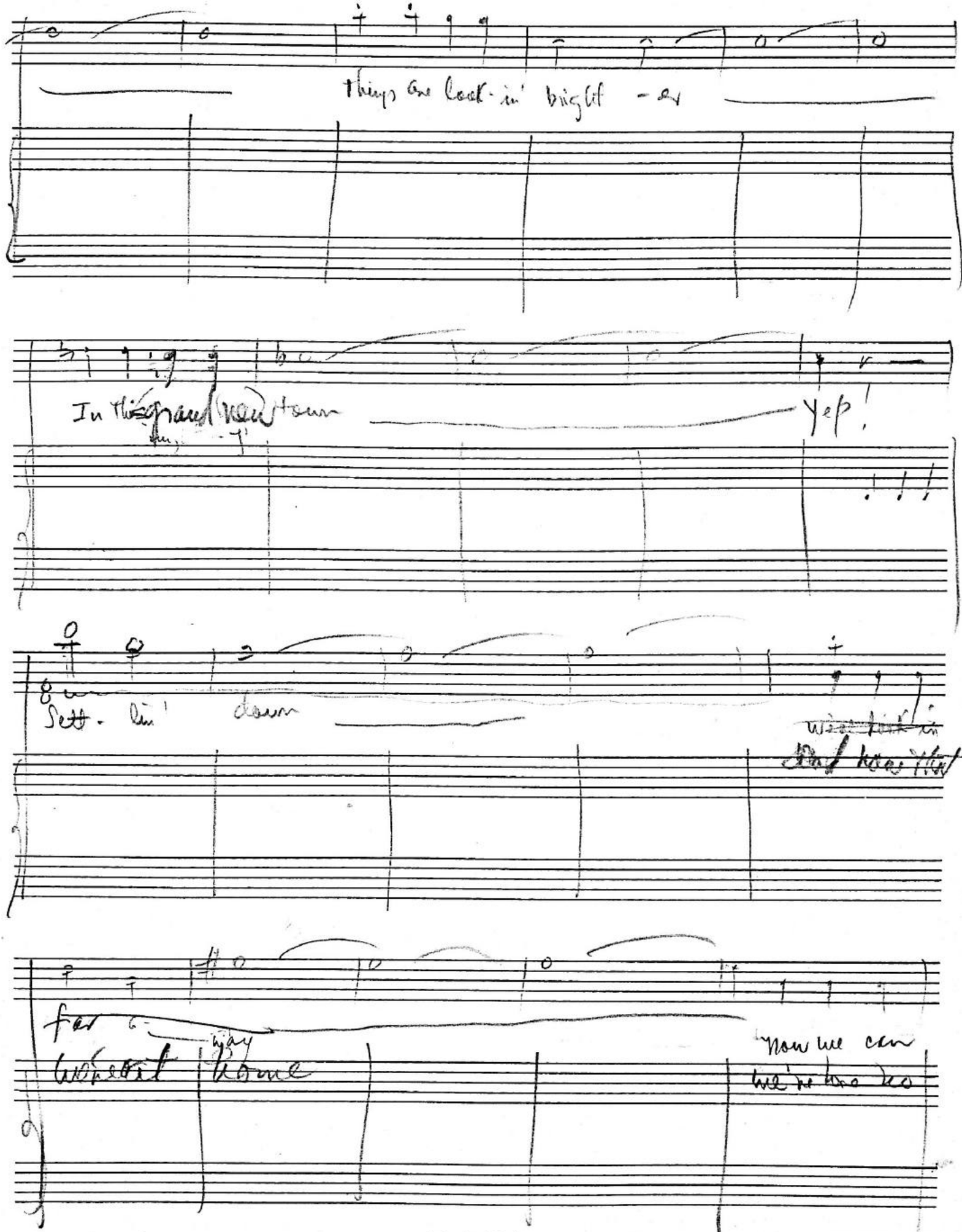
~~and how that~~

far a way

we're at home

Now we can

we're here to

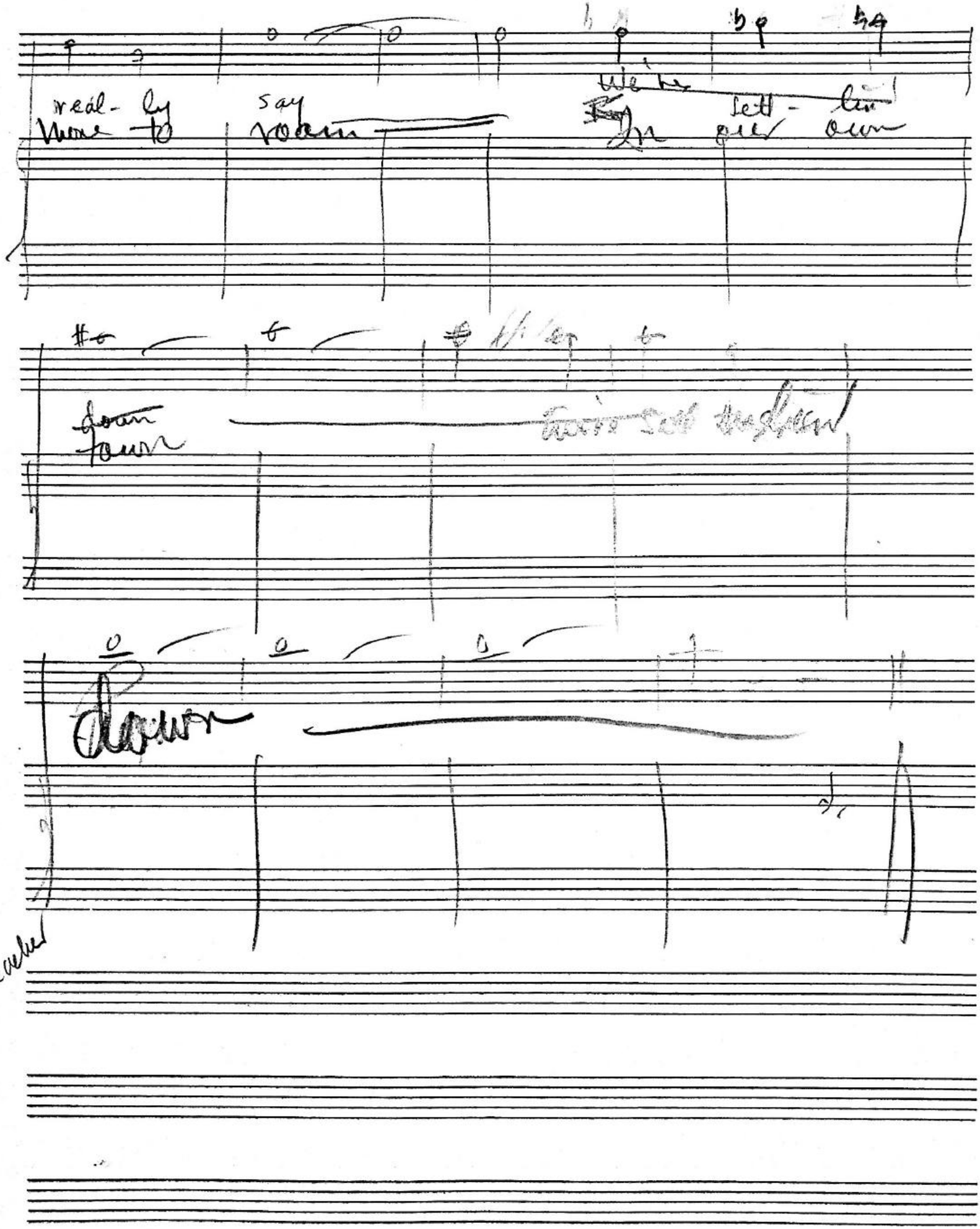


real- ly say We're sett- lin
move to roam In our own

down
town

down

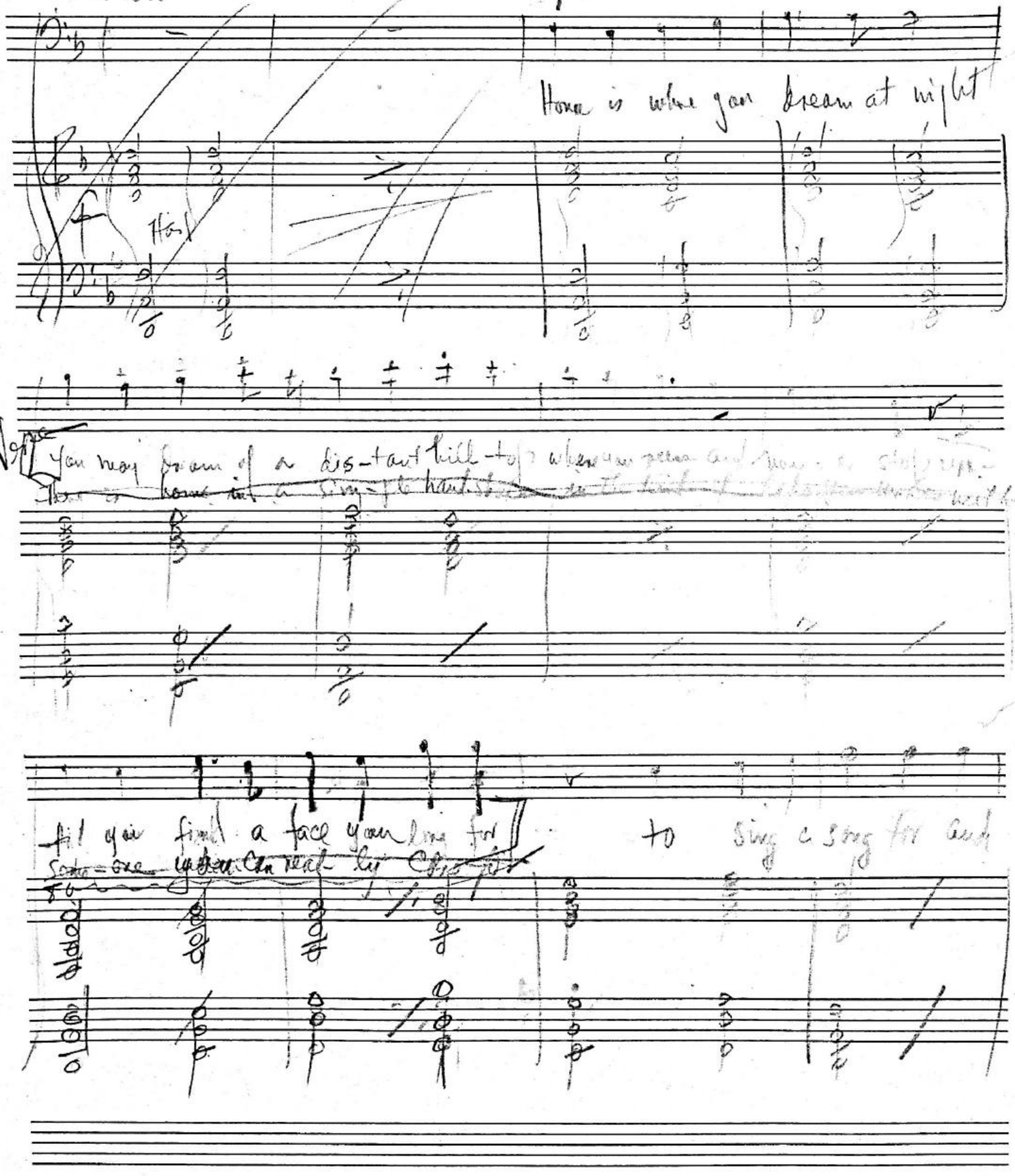
Teacher

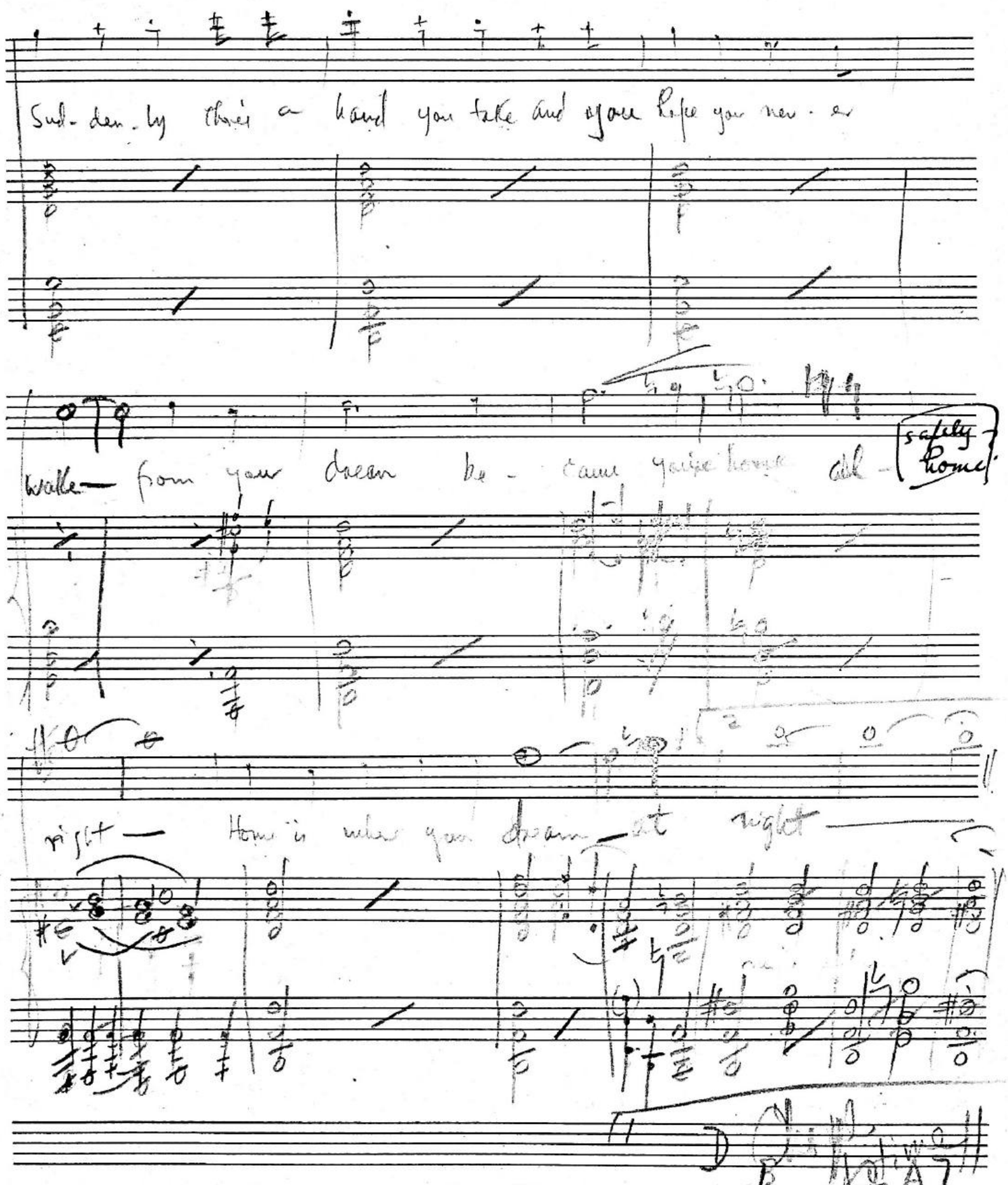


Act II, Scene 2

Slow

Home Is Where You Dream At Night





Sud-den-ly there's a hand you take and you hope you nev-er

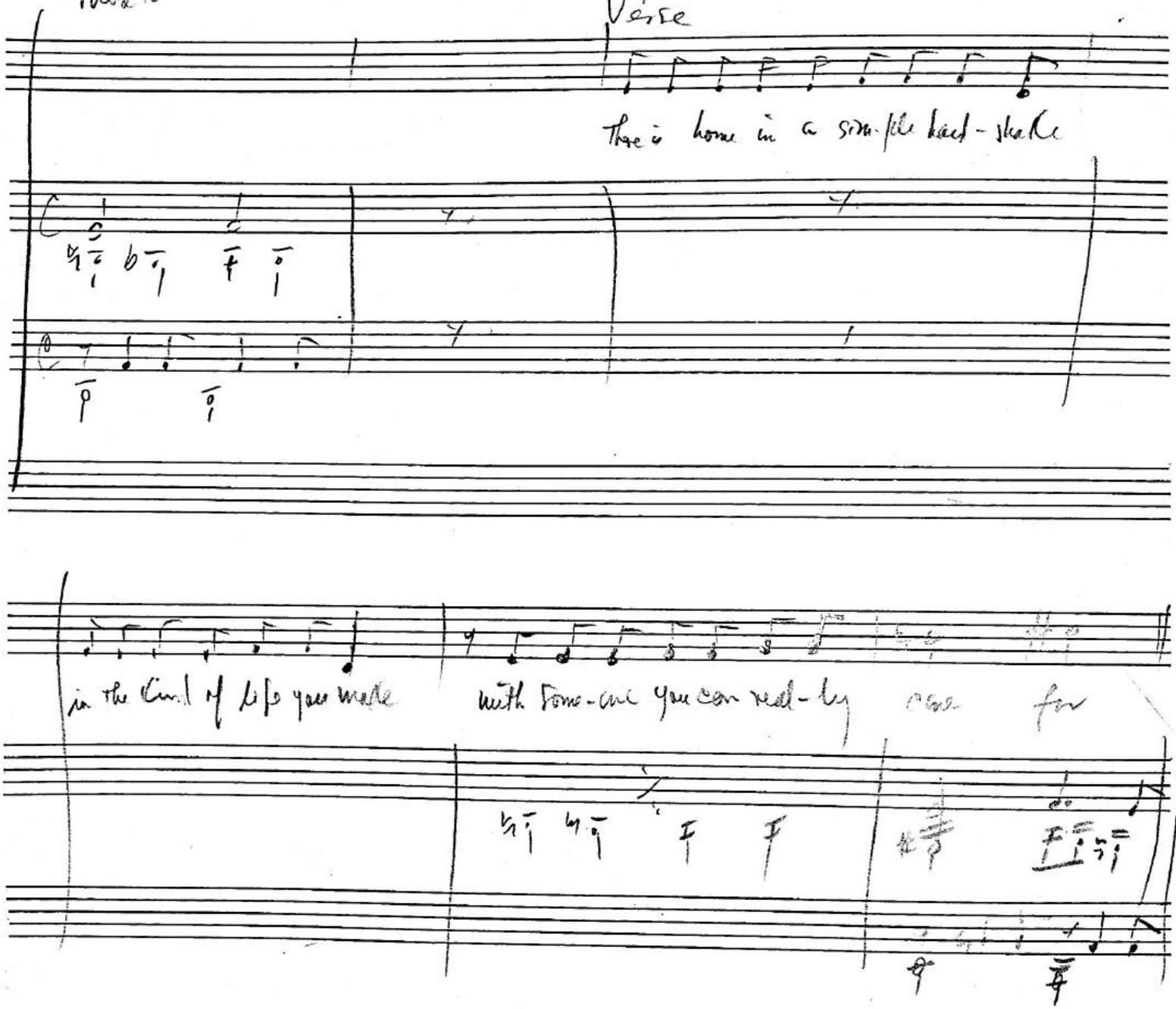
walk — from your dream be-cause you're home all — safely home

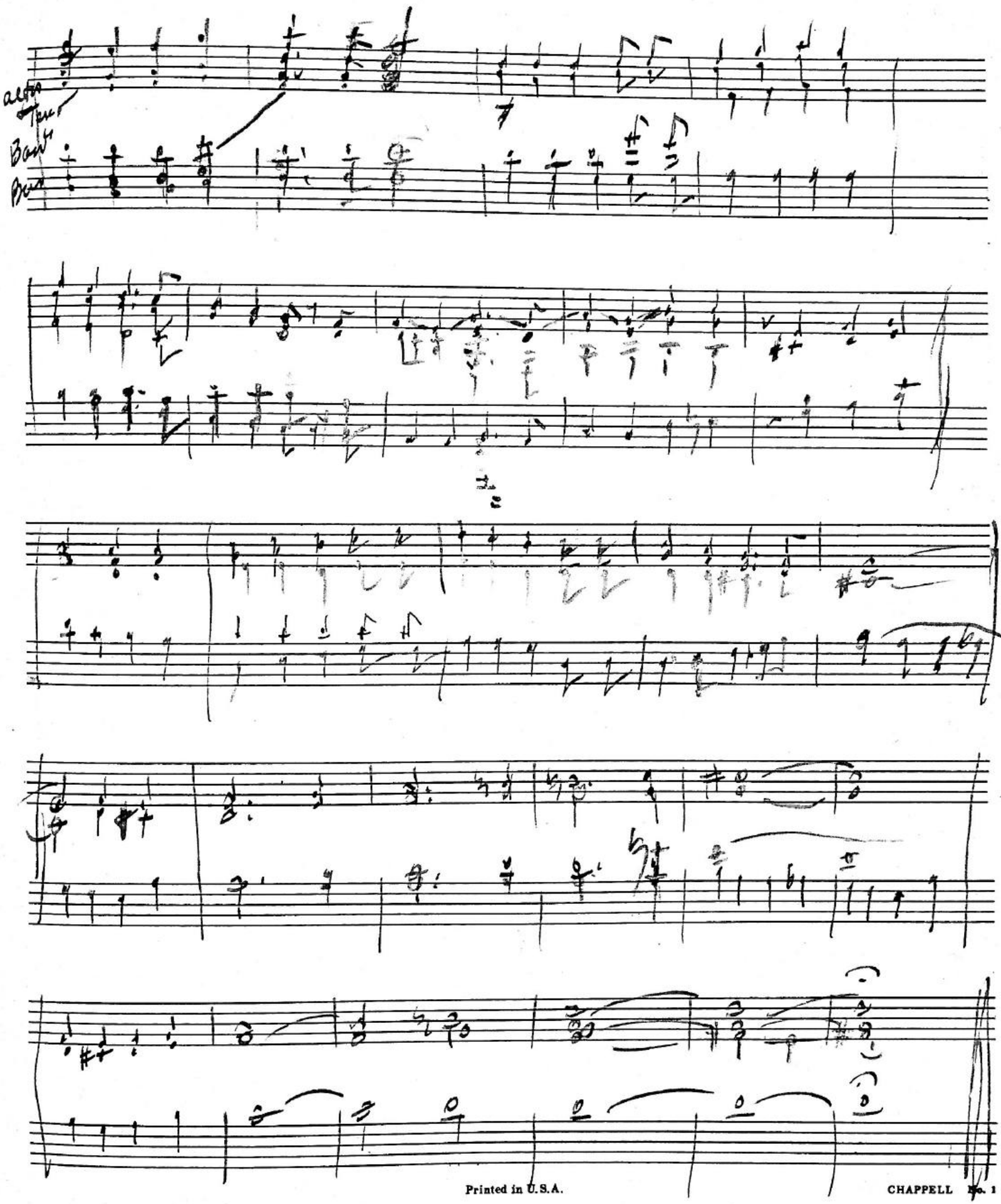
right — Home is where you dream — at night —

Act. II, Scene 2

Home Is Where Your Dream Is Right

Verse



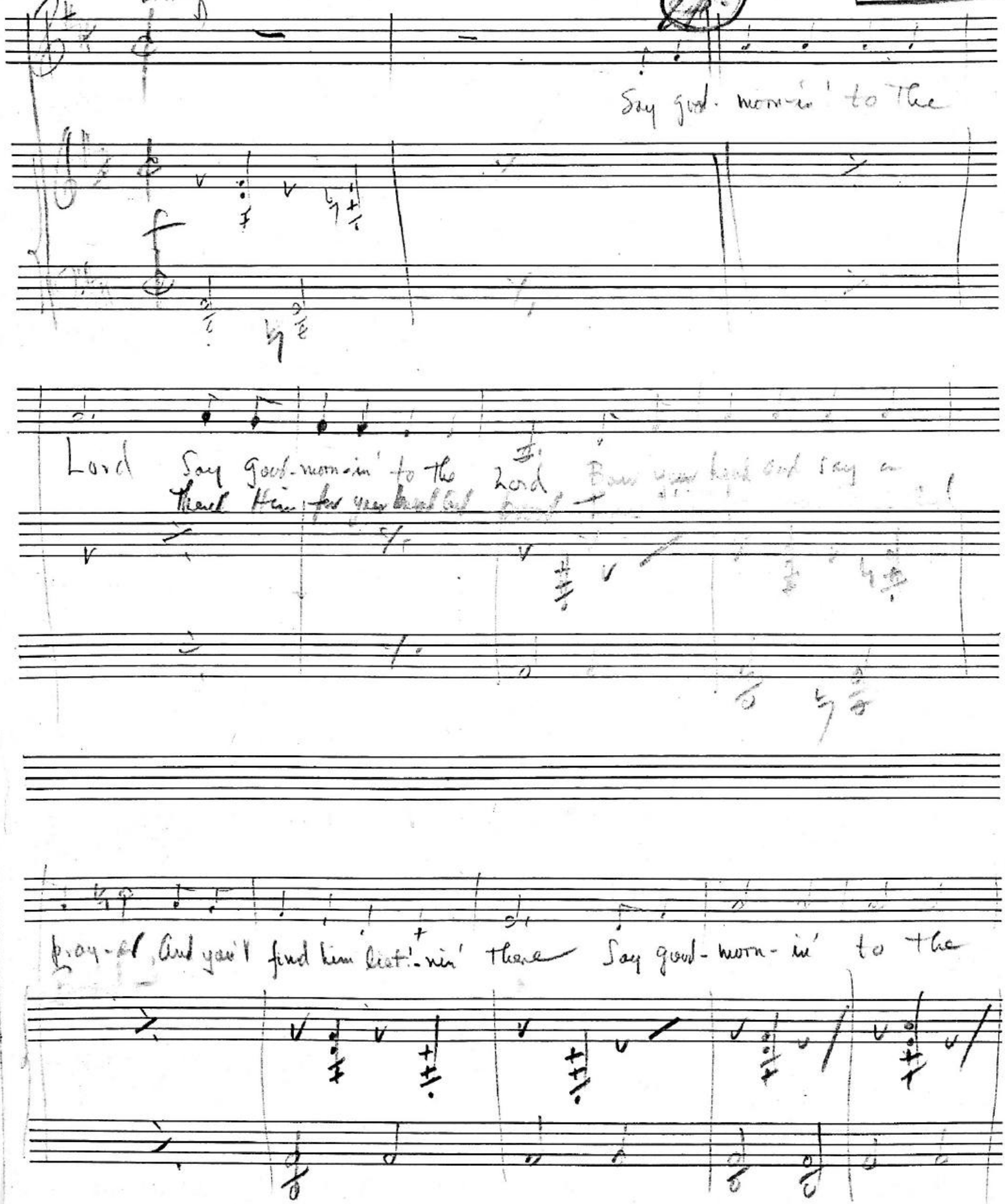

alto
Tenor
Bass
Bass

Act II, Scene 3

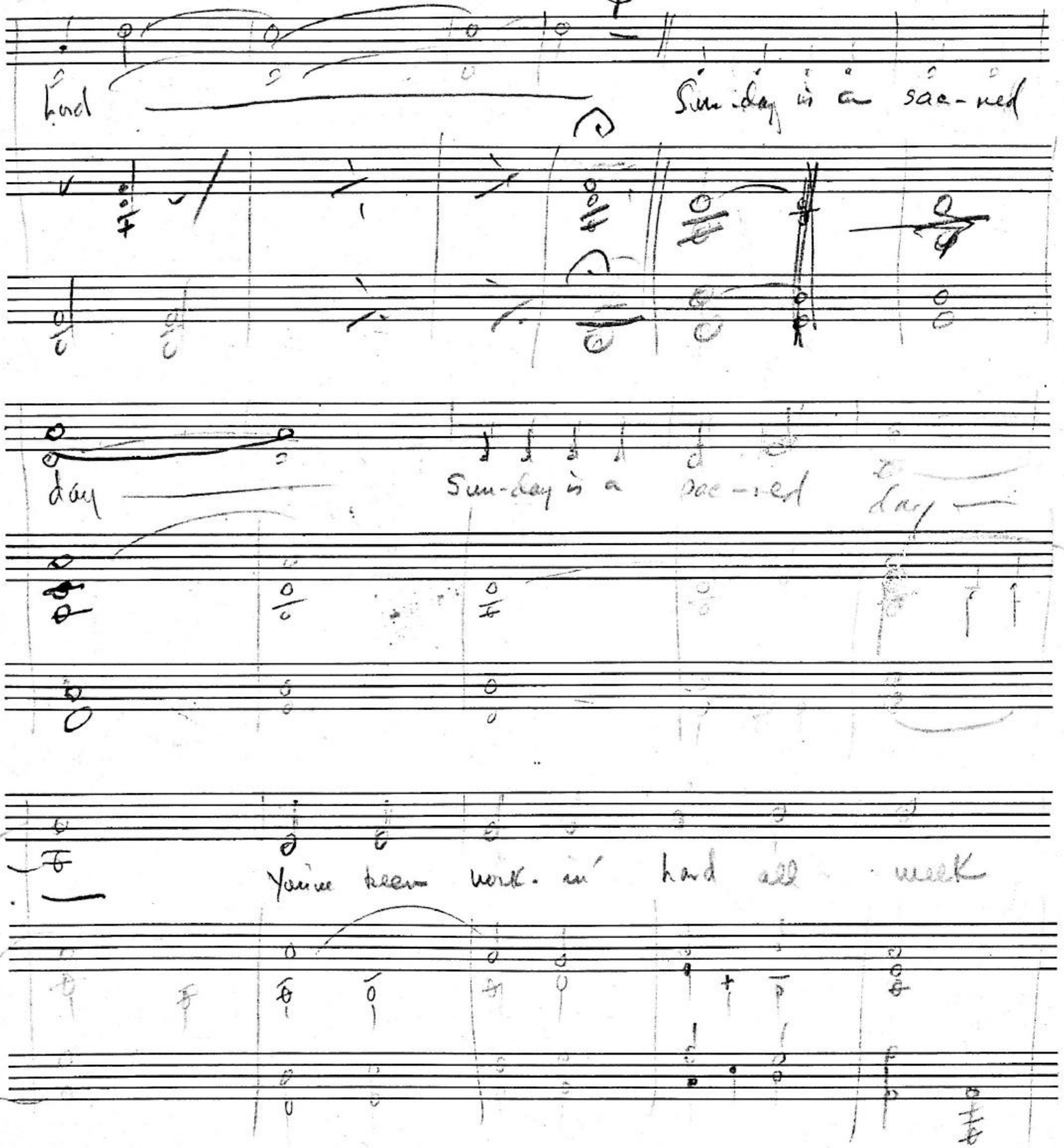
Say Good-Mornin' To The Lord

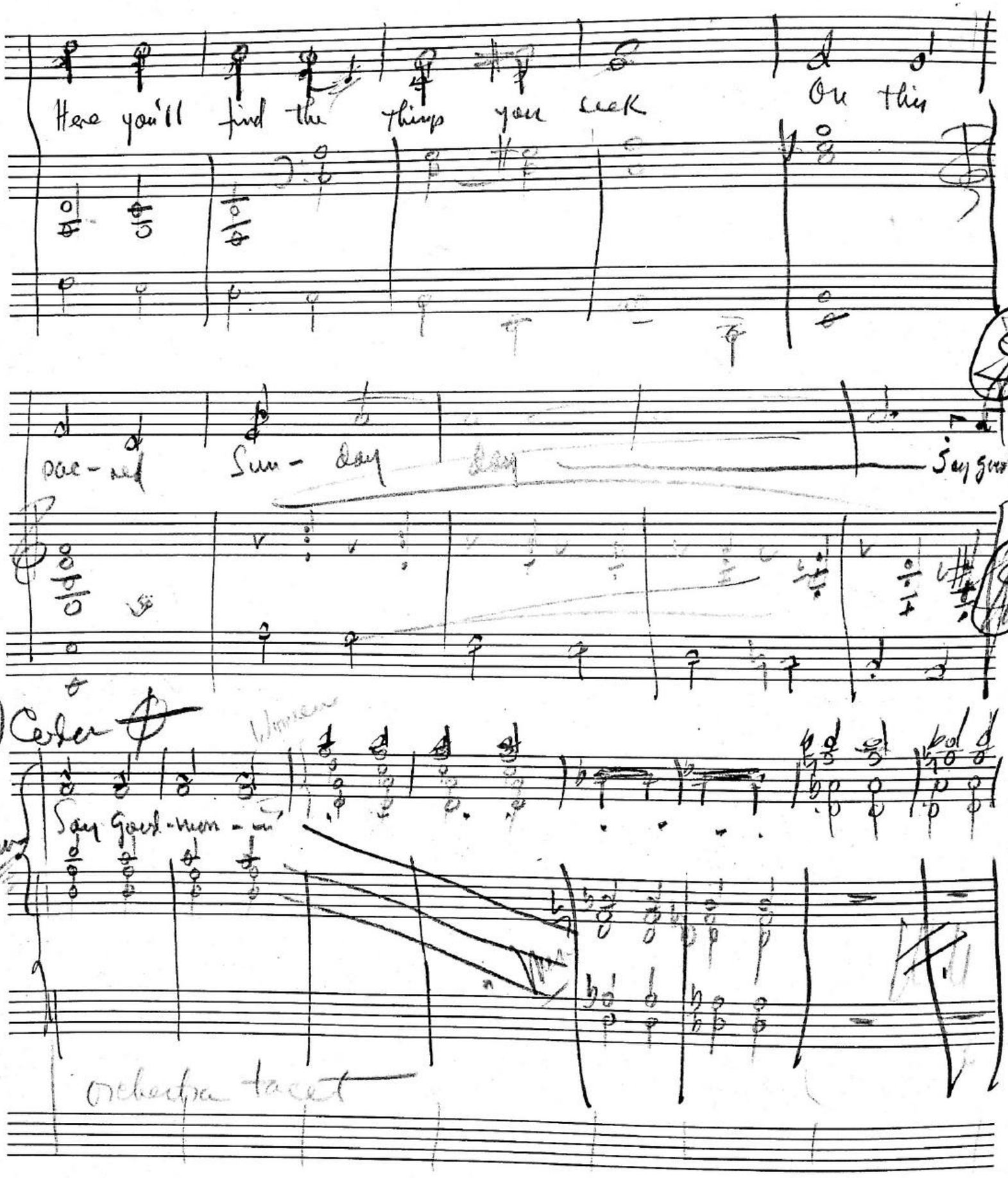
I. Schlein (ASCAP)

Lively



1st time A)
2nd time B Coda





Here you'll find the things you seek On this

pac-red Sun-day day Say good

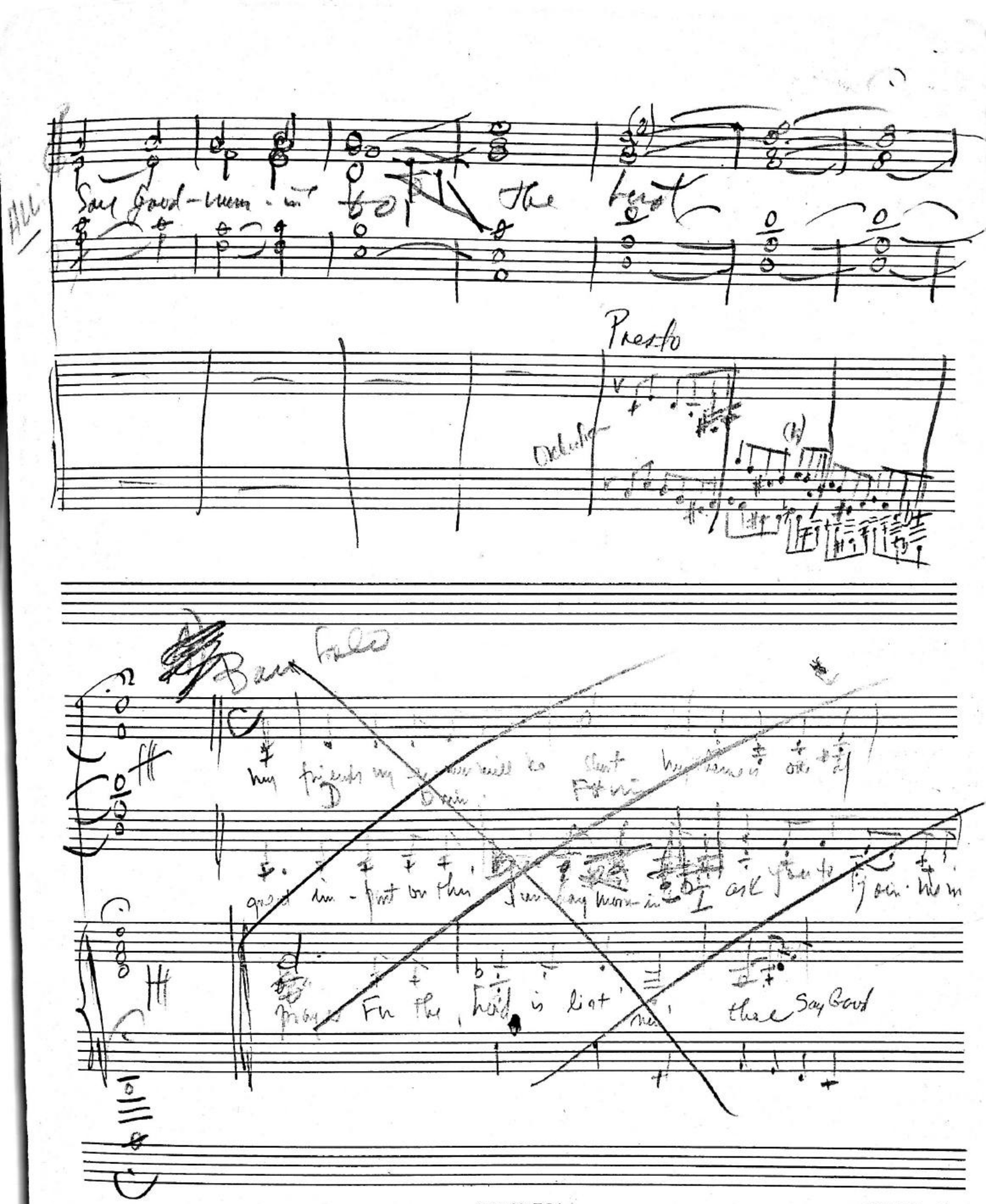
B Coda

Women

Say Good-mon-in

Men

orchestra tacet


Presto
Bar Fold

(4)

My friends my Ser-mon will be Short my Theme is one of

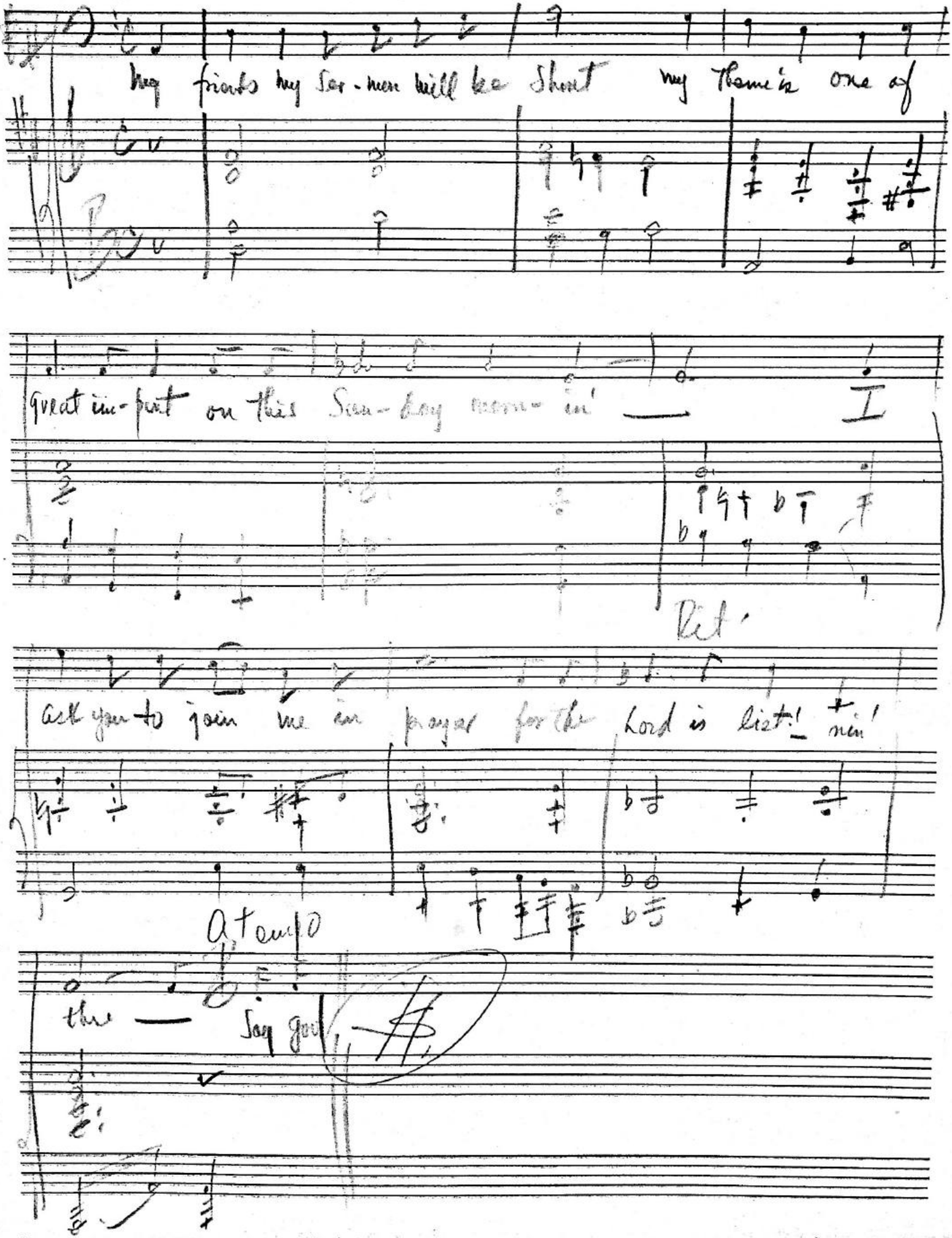
great im-pert on this Sun-day morn-in' — I

Rit.

ask you to join me in prayer for the Lord is list! nin'

A tempo

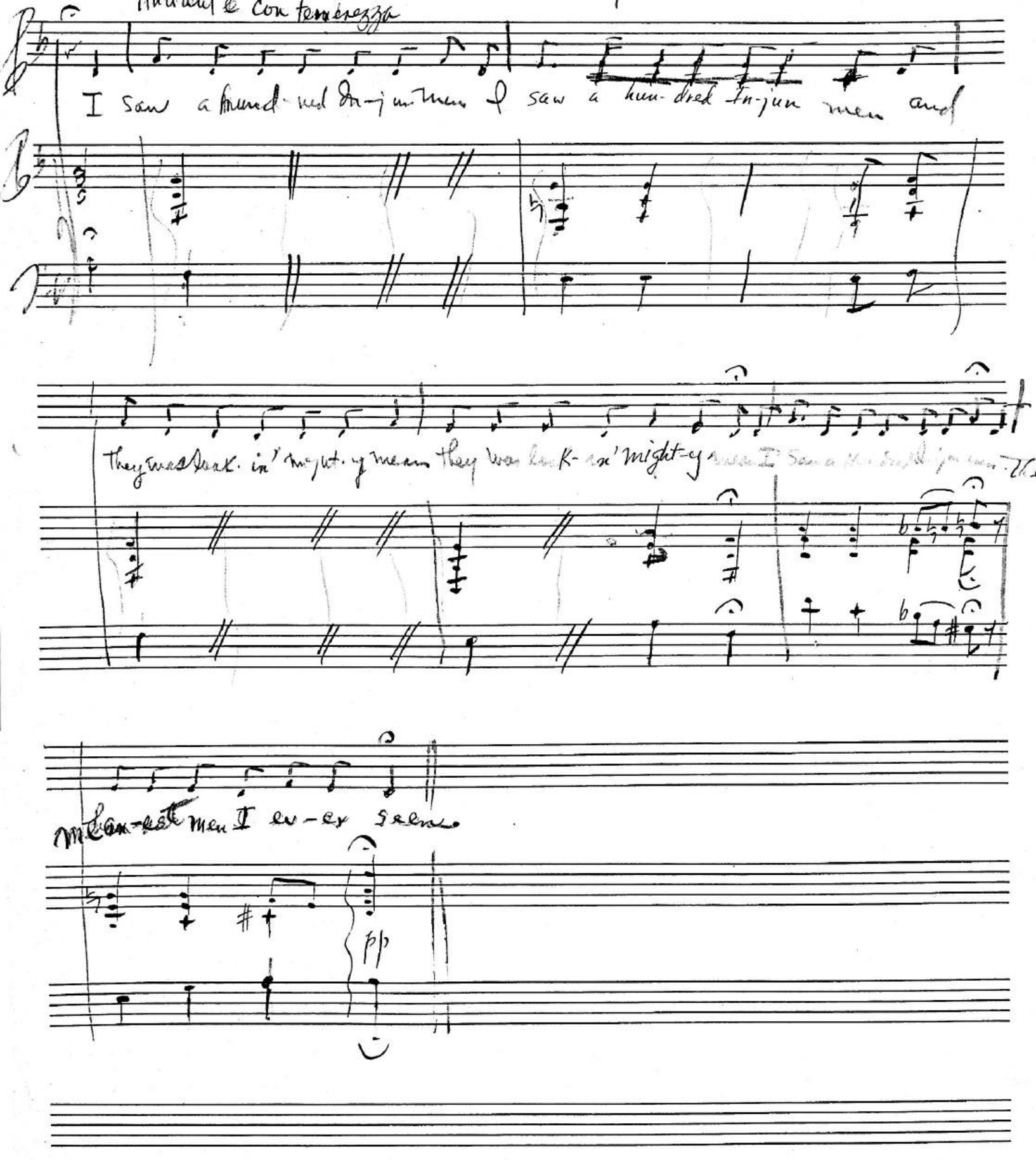
thru — Say good



Act II, Scene 3

I Saw A Hundred Injun Men

Andante con tenerezza



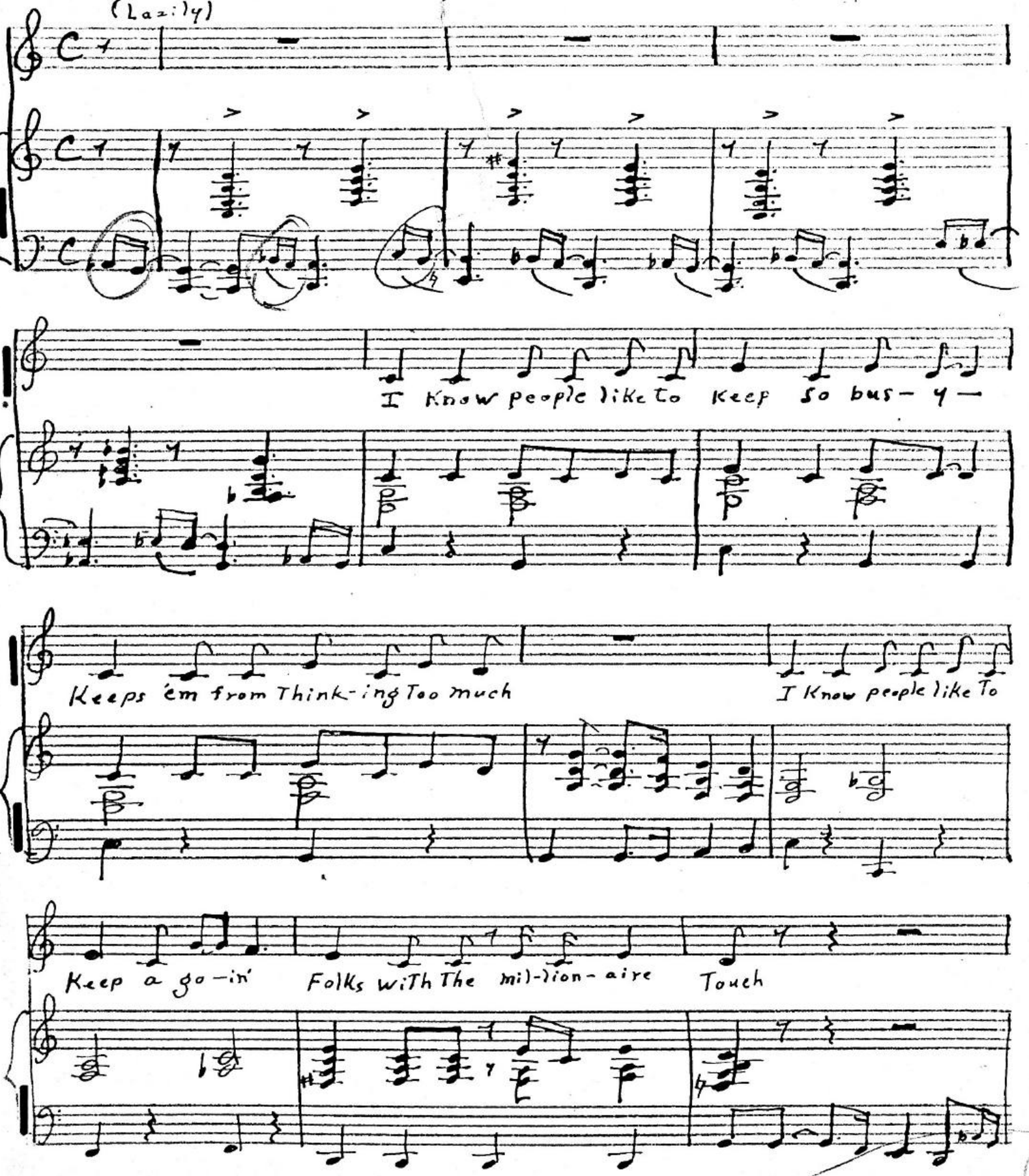
Act I Scene 4

Lyrics by
William Kaye
"Blue Grass"

"The Sun Is Here To Stay"

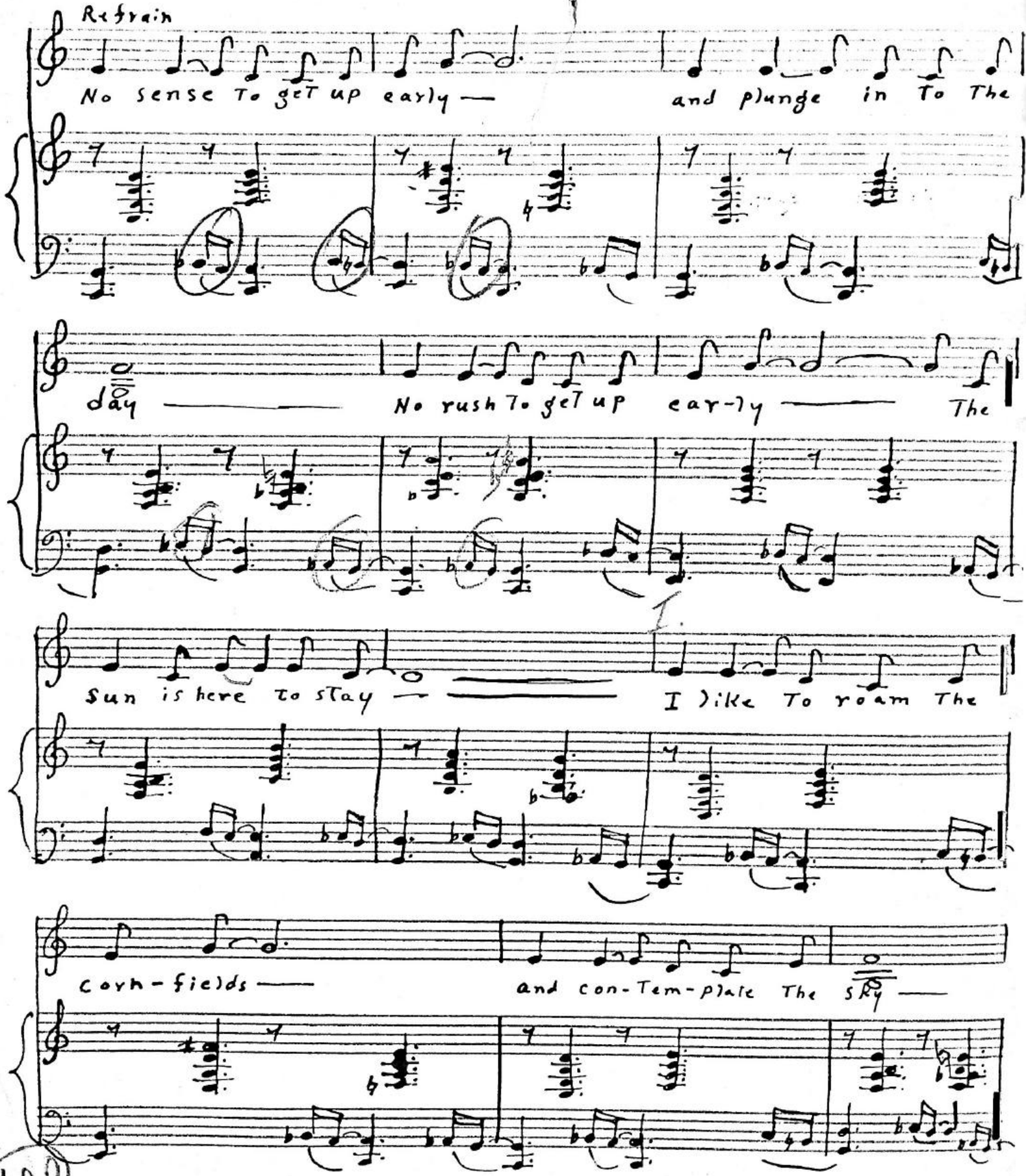
[redacted]

Music by
Irving Schlein



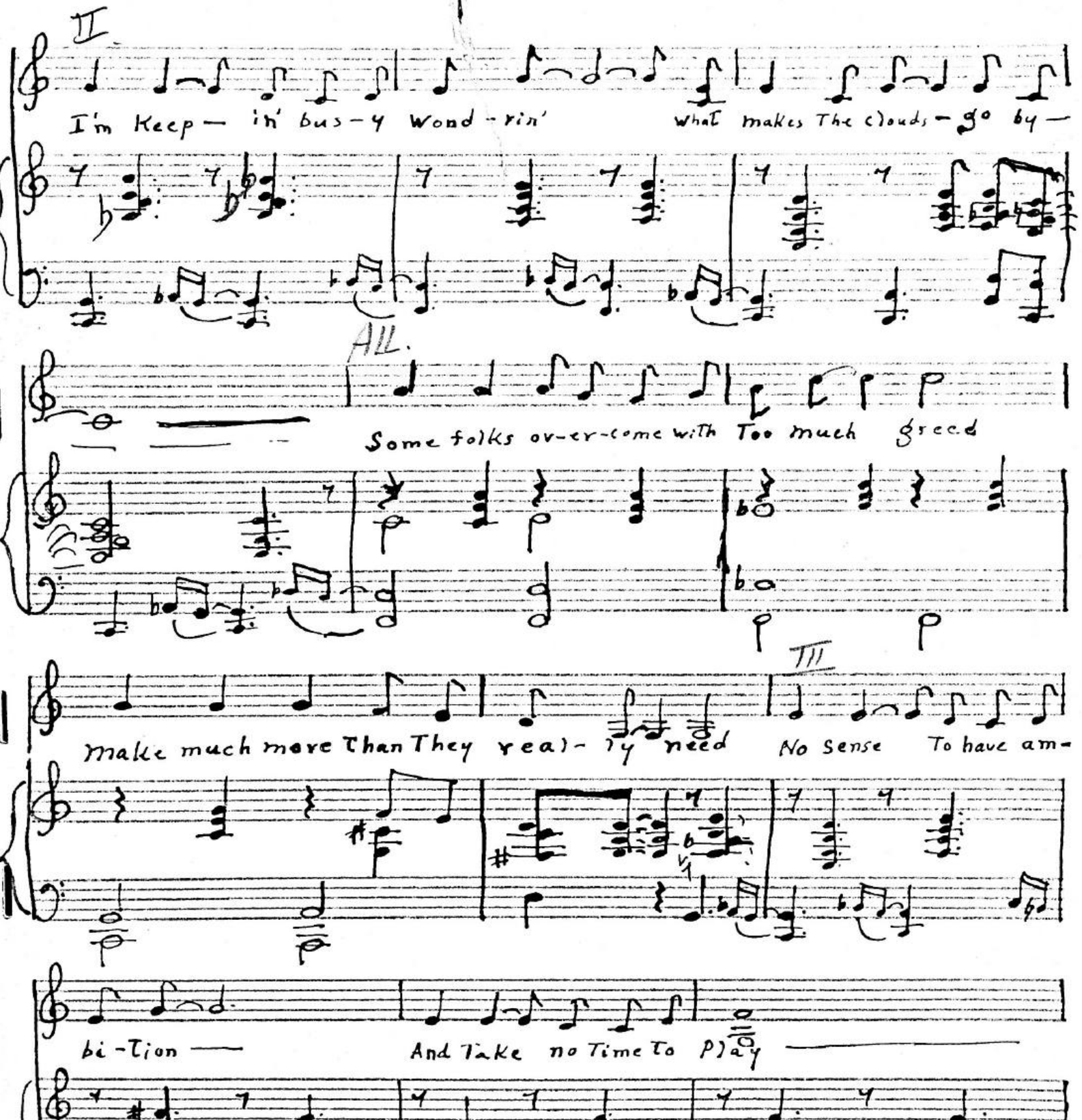
'The Sun Is Here To Stay'

"Blue Grass"



'The Sun Is Here To Stay'

"Blue Grass"



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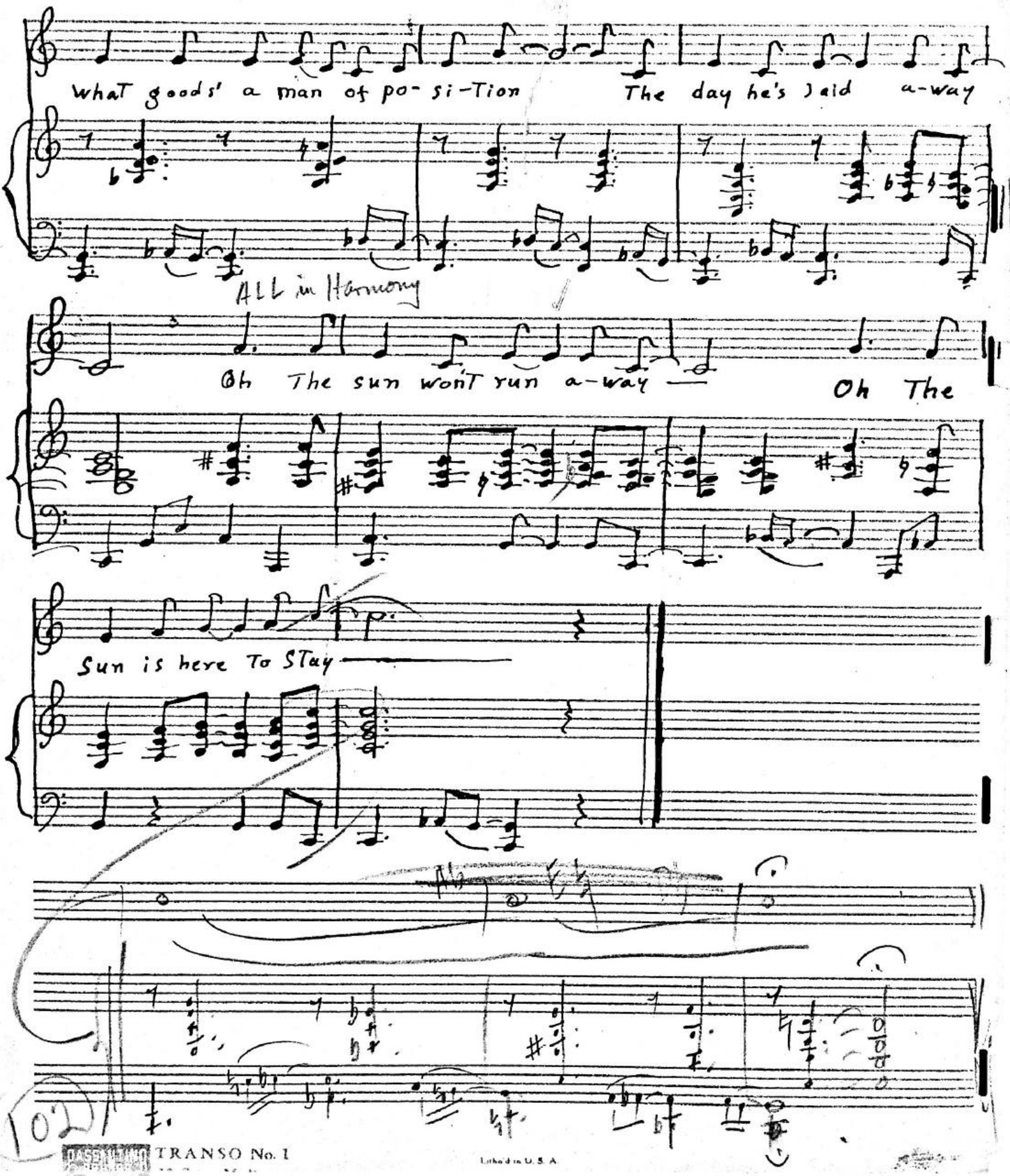
Library of U.S.A.

'The Sun Is Here To STay'

"Blue Grass"



Lithod in U.S.A.

Act II, Scene 5

(I worked all my Life)

Daniel: "A very fine day, Did you hear that?"

The Things That Belong To You

Broadly

f

I worked all my life plough in my hand to

Hn.

sf > p

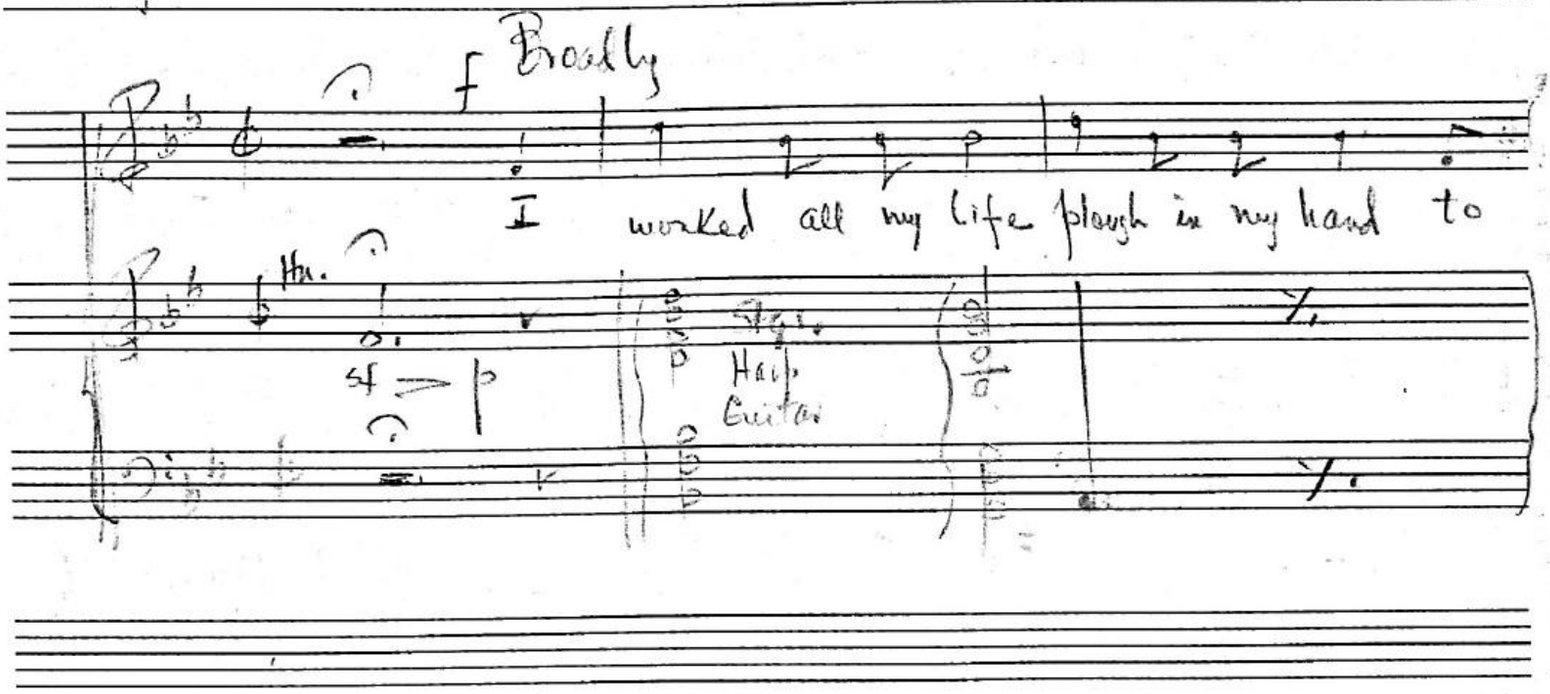
Stgs.

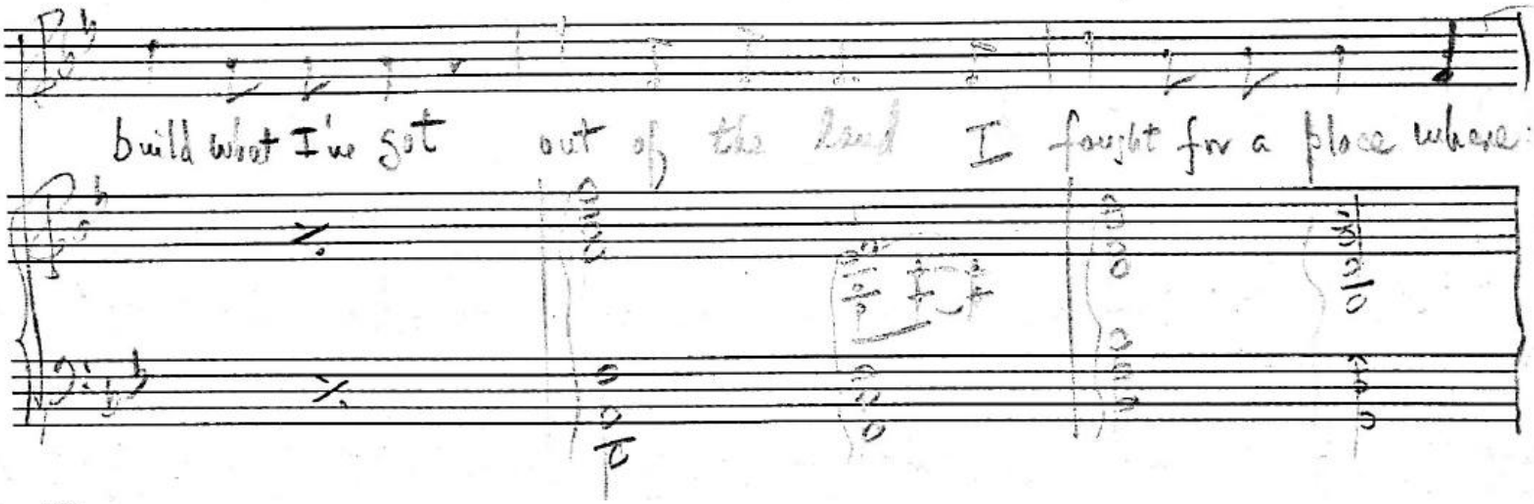
Harp

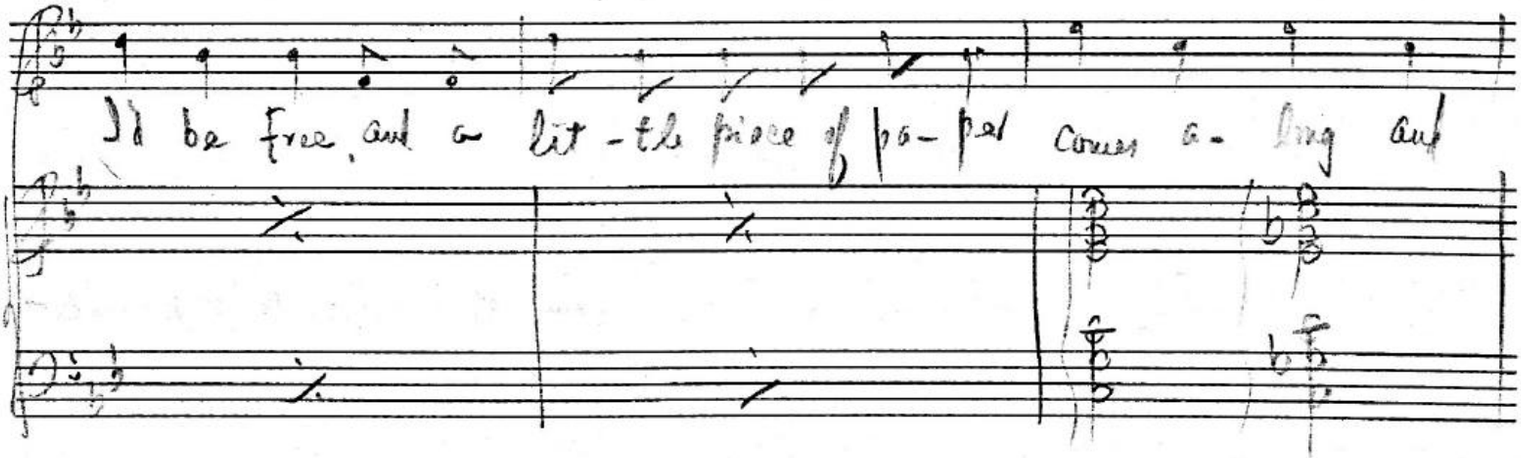
Guitar

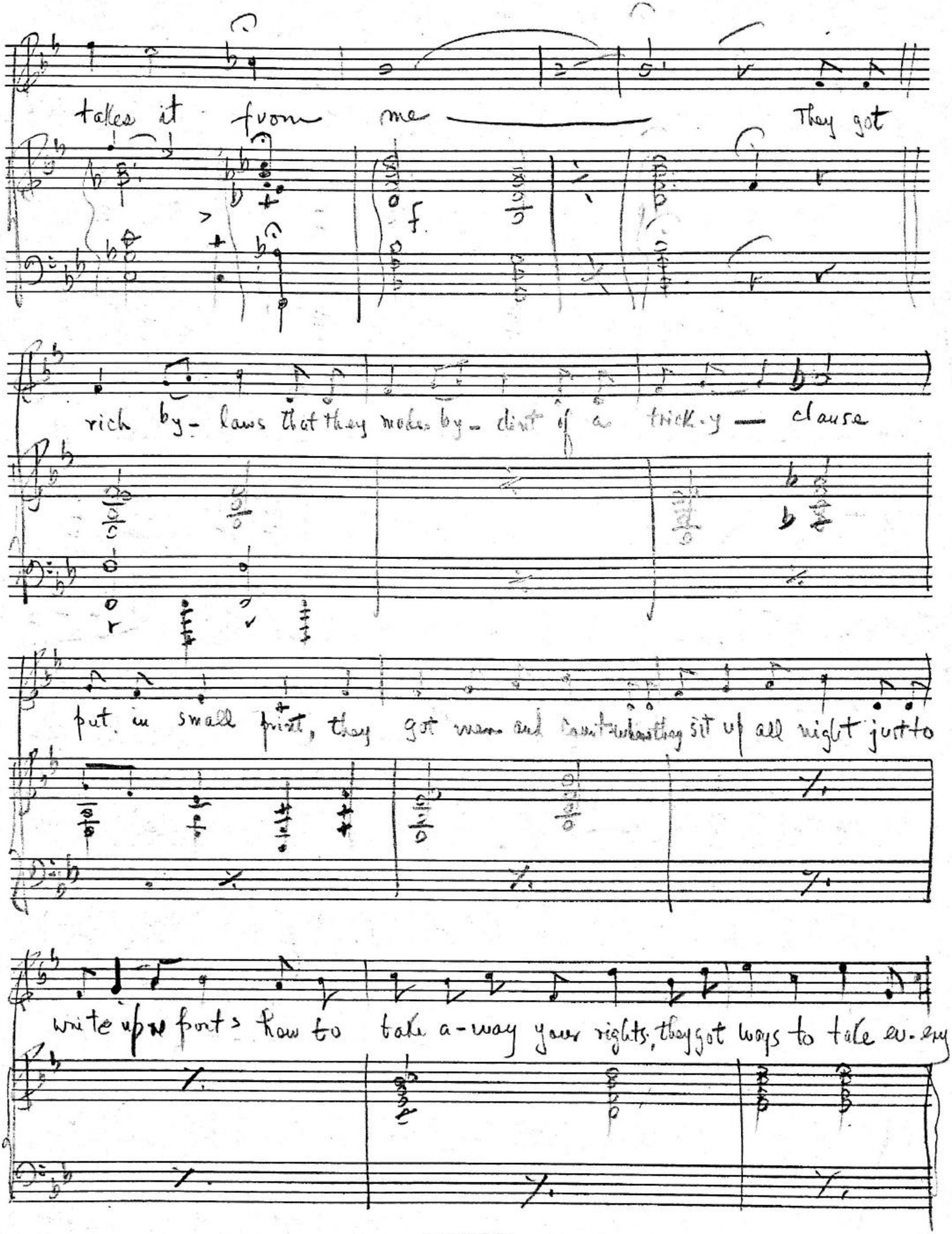
build what I've got out of the land I fought for a place where

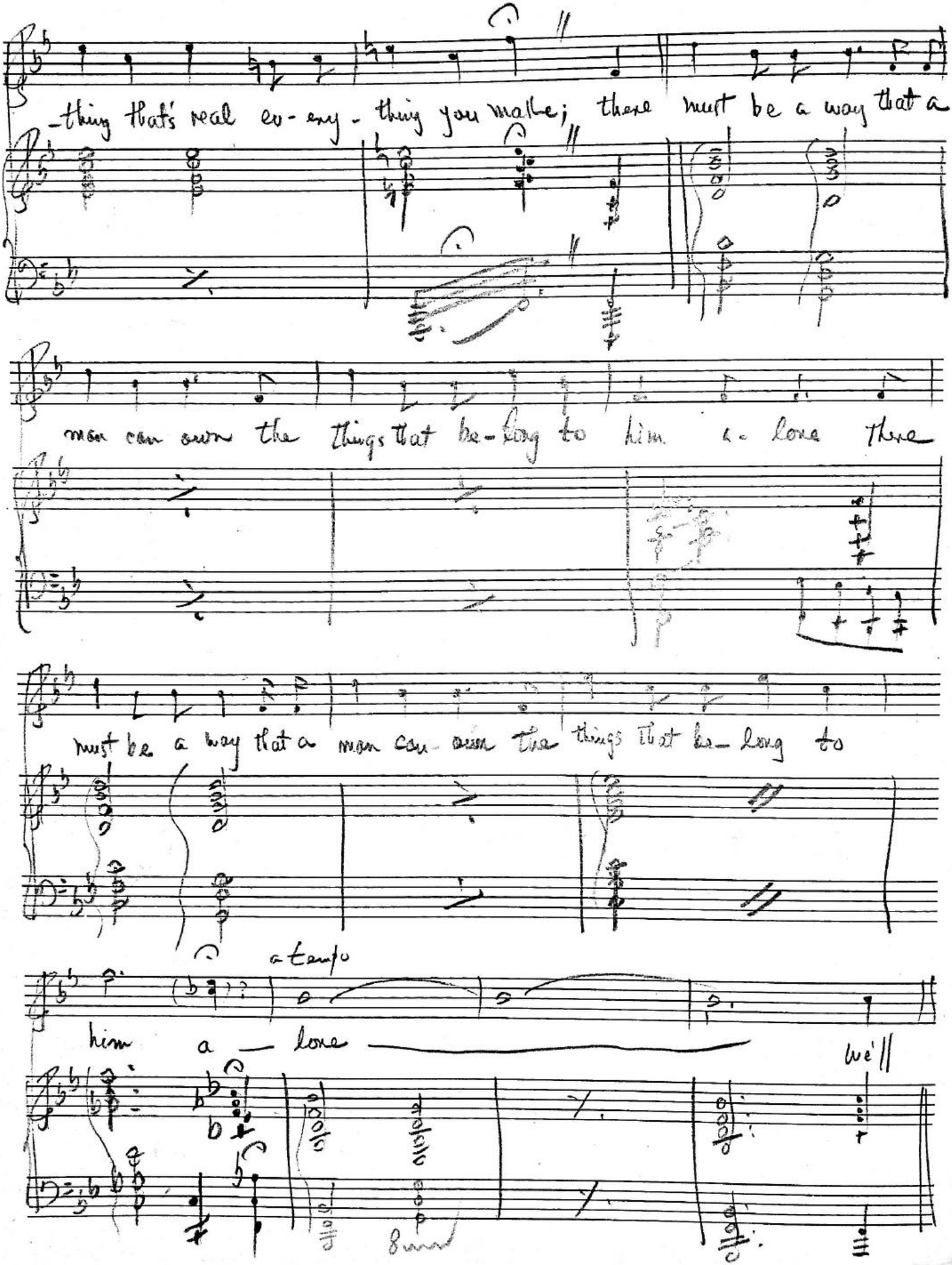
I'd be free, and a lit-tle piece of pa-per comes a-long and

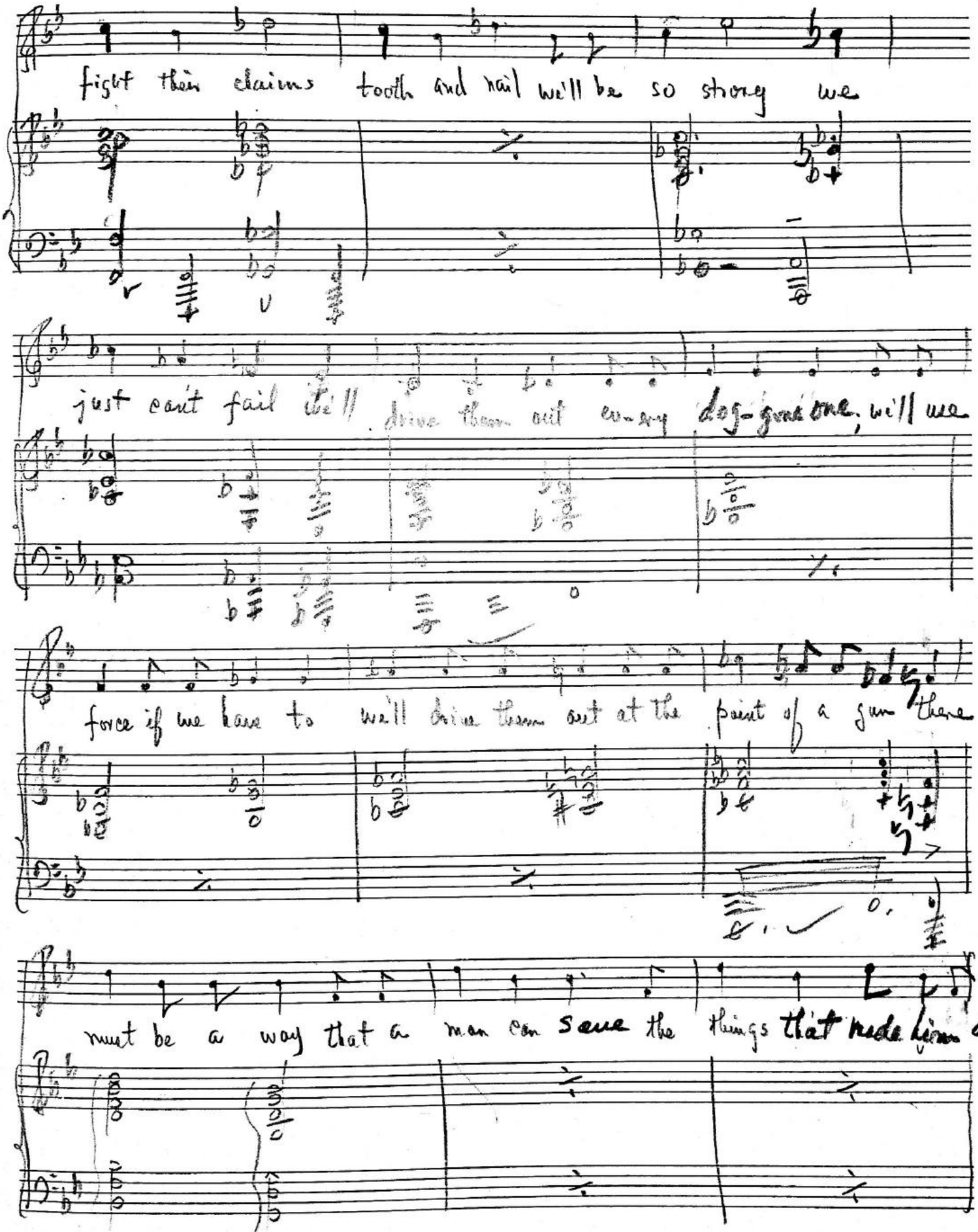


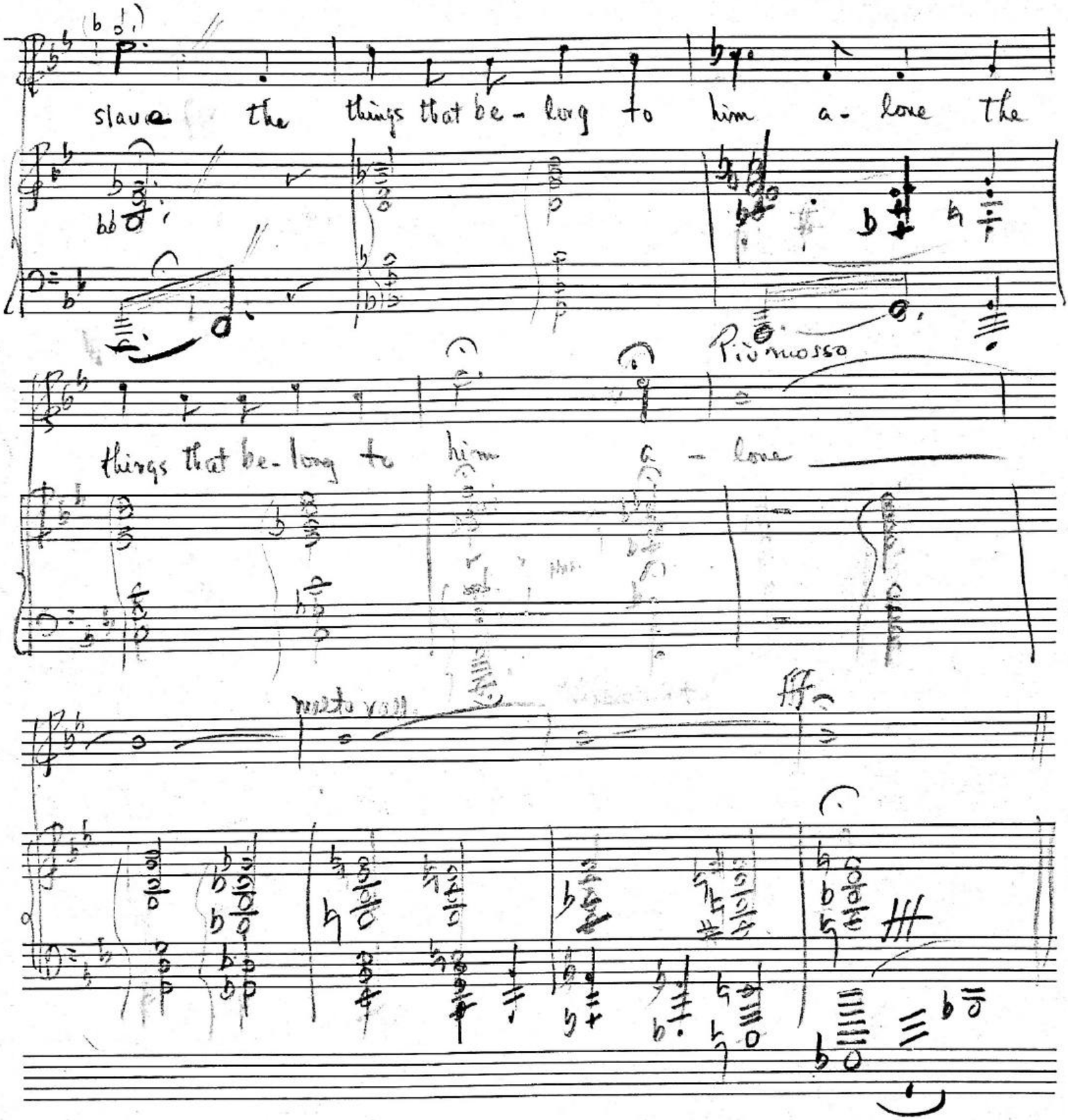





takes it from me
They got
f.
rich by- laws that they make by- dint of a trick- y — clause
put in small print, they got men and women they sit up all night just to
write up fonts how to take a- way your rights, they got ways to take a- way


-thing that's real ev-ery-thing you make; there must be a way that a
man can own the things that be-long to him a-lone there
must be a way that a man can own the things that be-long to
a tempo
him a — lone
we'll

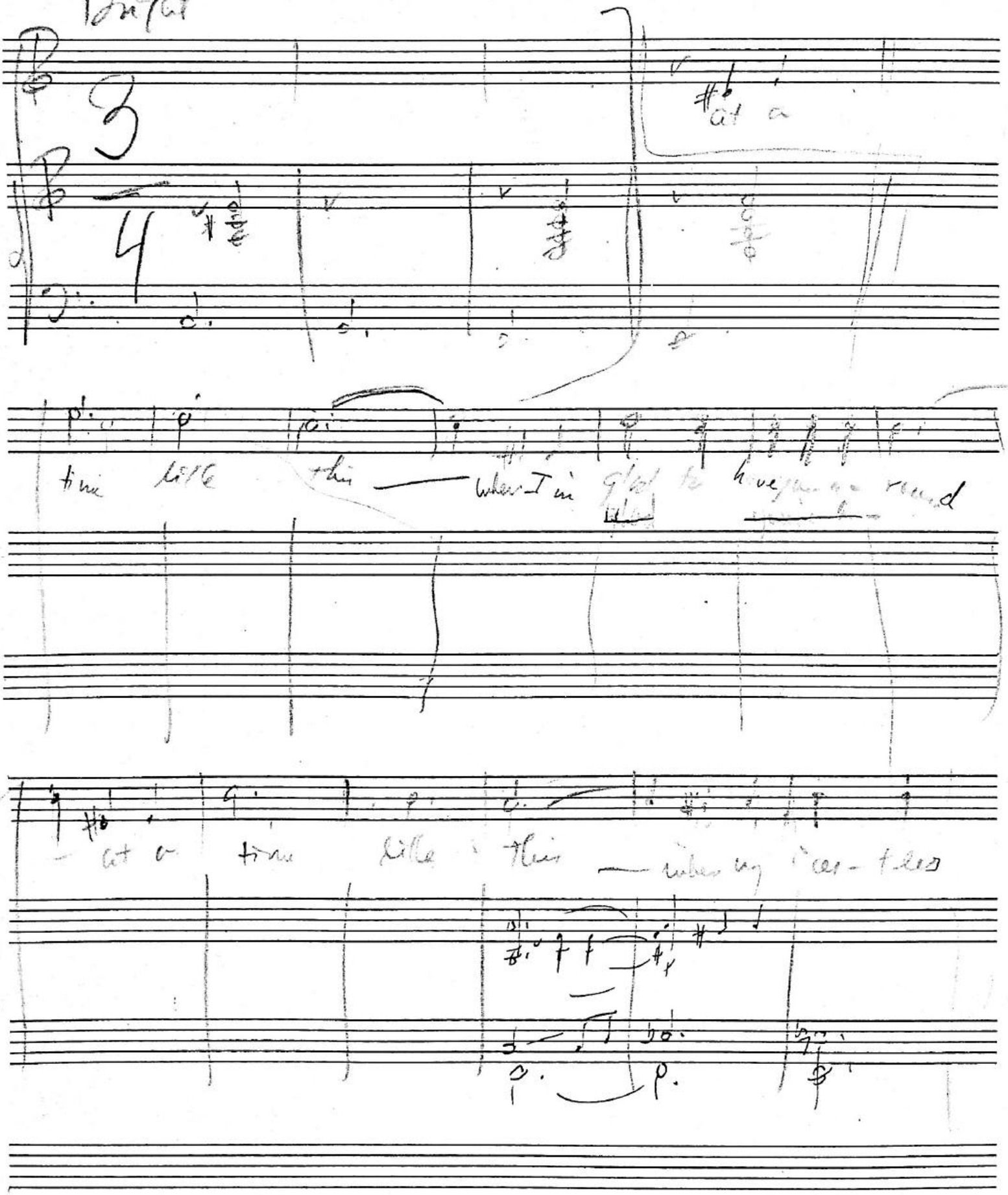

fight their claims tooth and nail we'll be so strong we
just can't fail we'll drive them out every dog-gone one, we'll use
force if we have to we'll drive them out at the point of a gun there
must be a way that a man can save the things that made him a

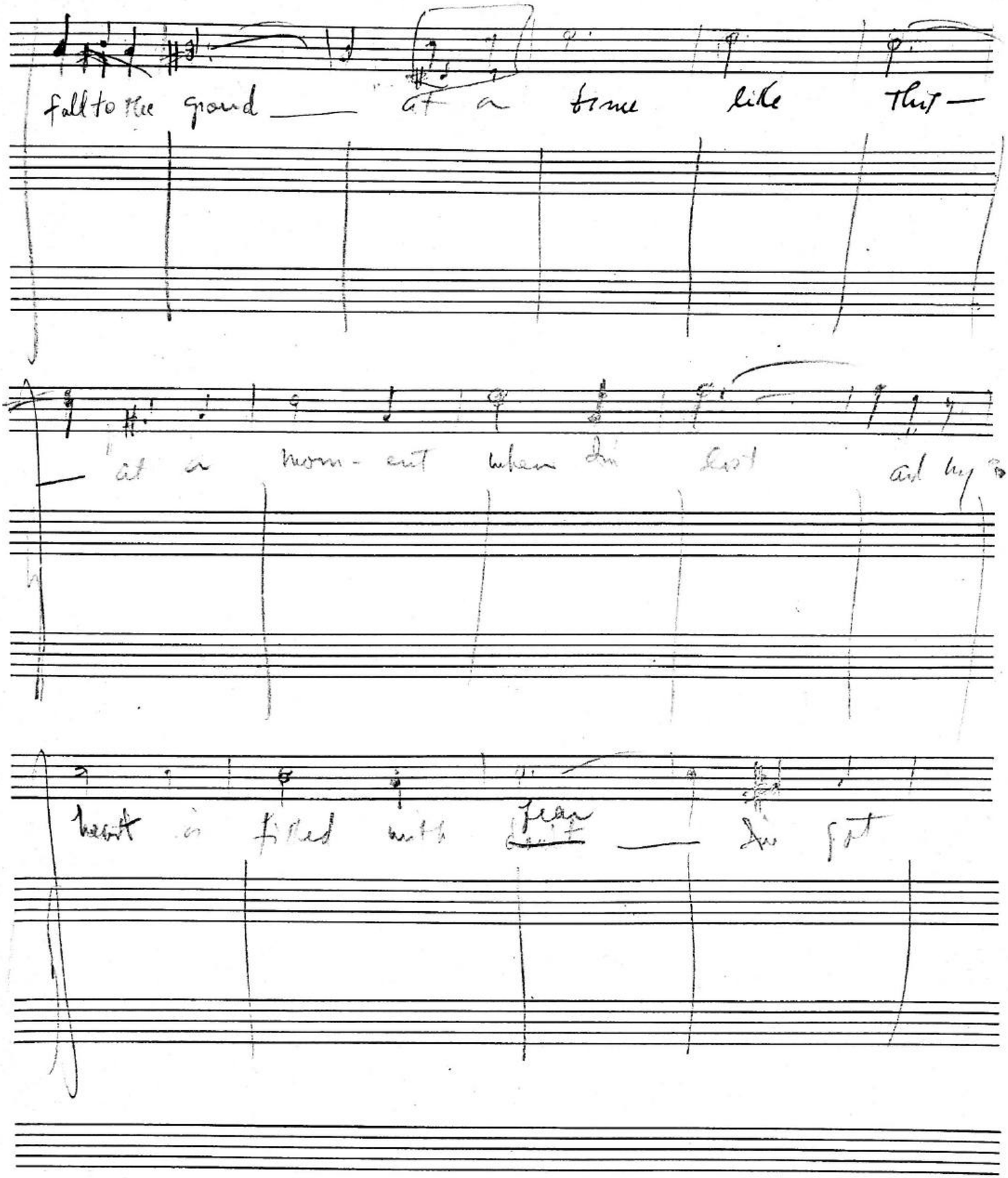

slave the things that be-long to him a-love the
Più mosso
things that be-long to him a-love
molto rall.

Act II, Scene 5

Bright

At A Time Like This





fall to the ground — at a time like this —

— at a mom-ent when I'm lost and my

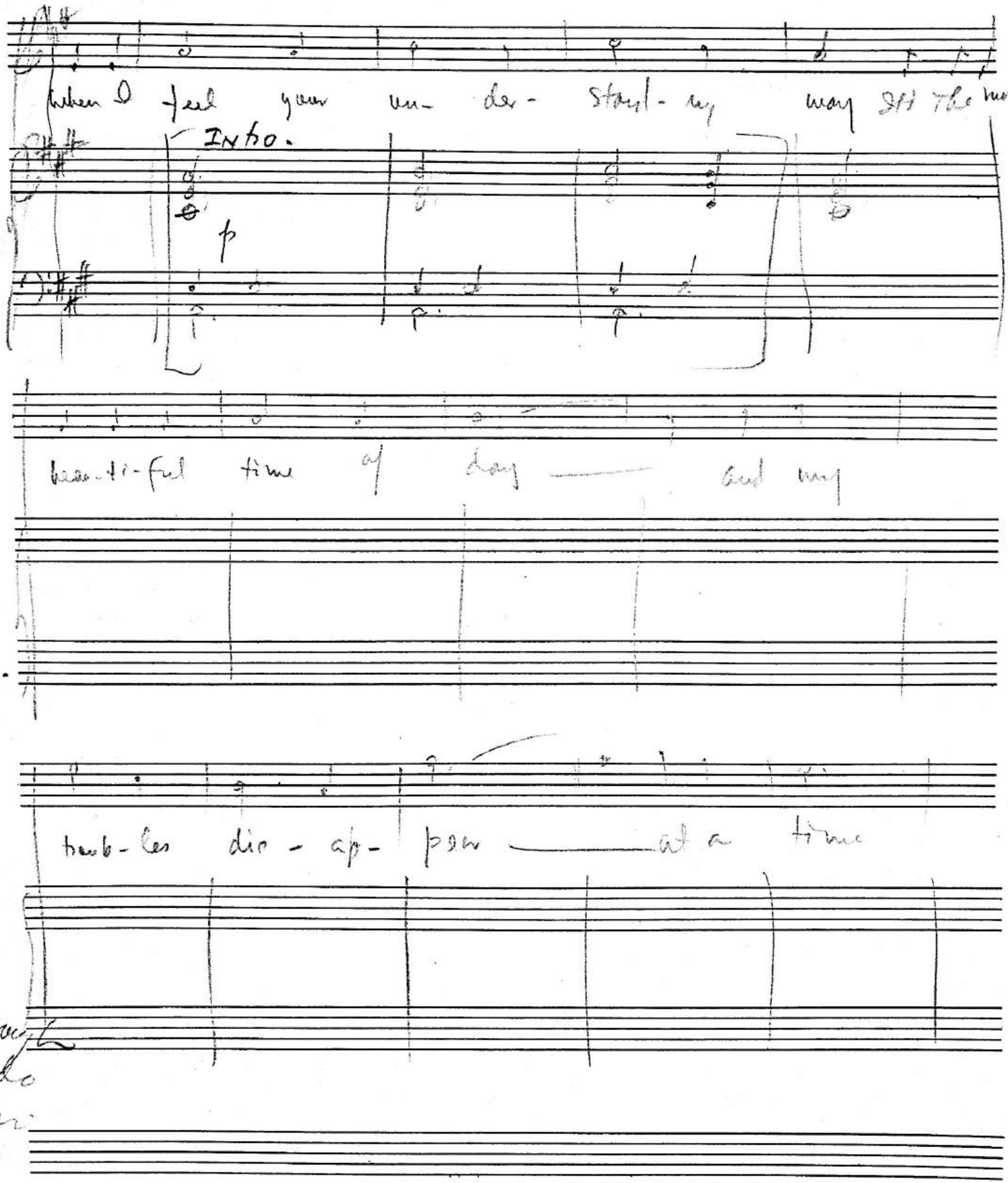
heart is filled with fear — I've got

At A Time Like This

4:

Verse

when I feel your un- der- stand- ing way SH the most



Intro.

p

beau-ti-ful time of day — and my

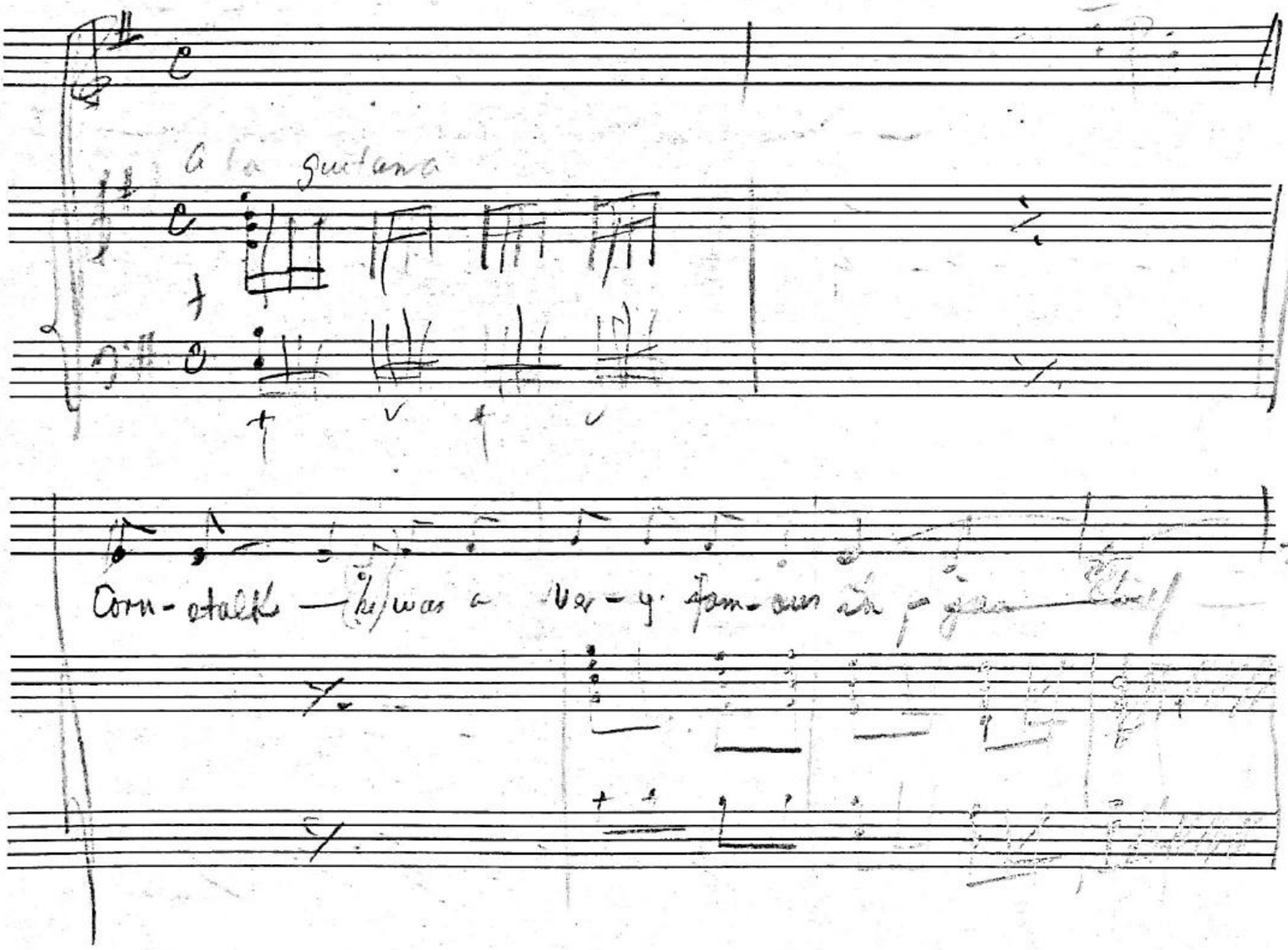
trouble- les dis- ap- pear — at a time

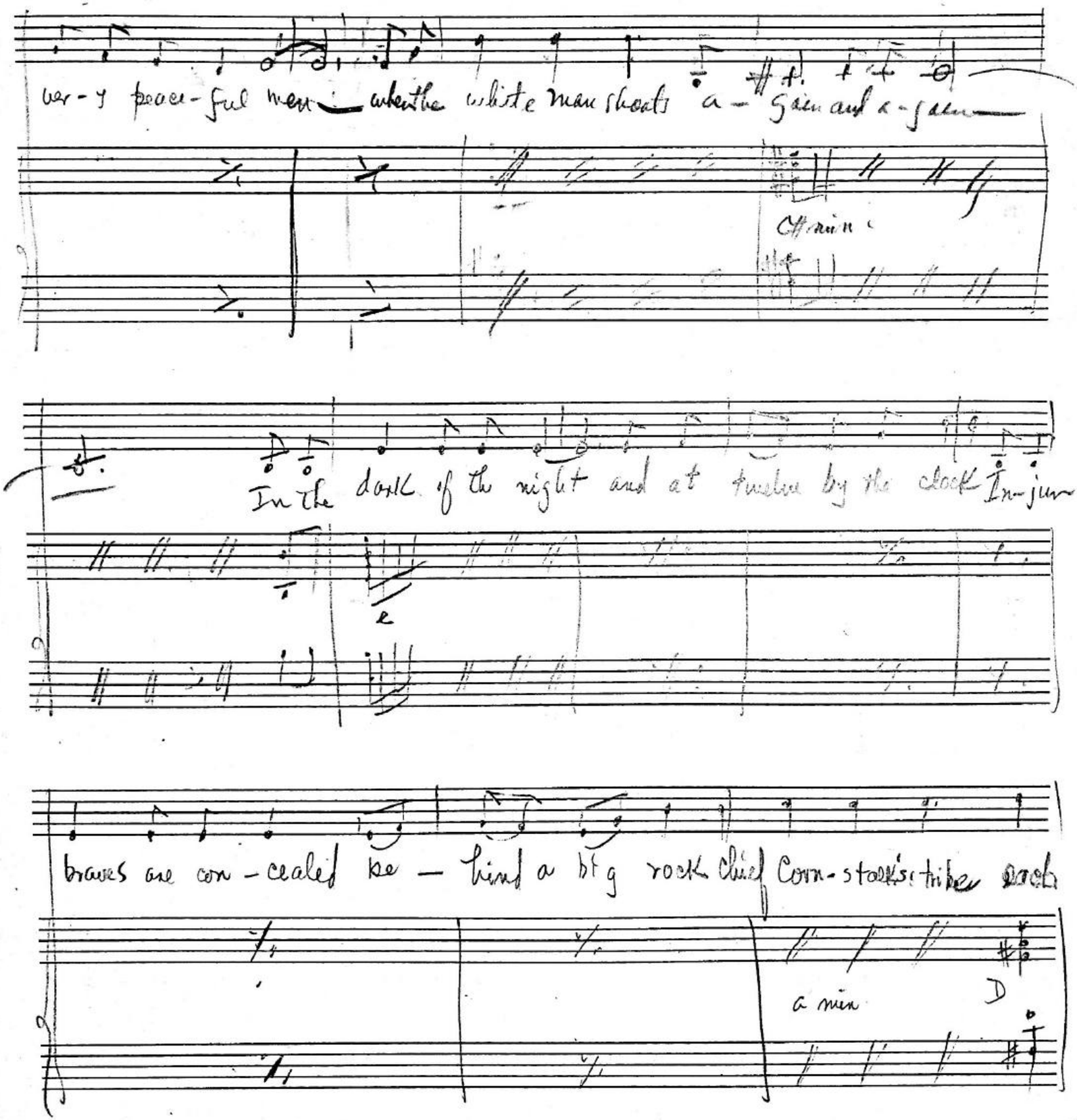
though to do this

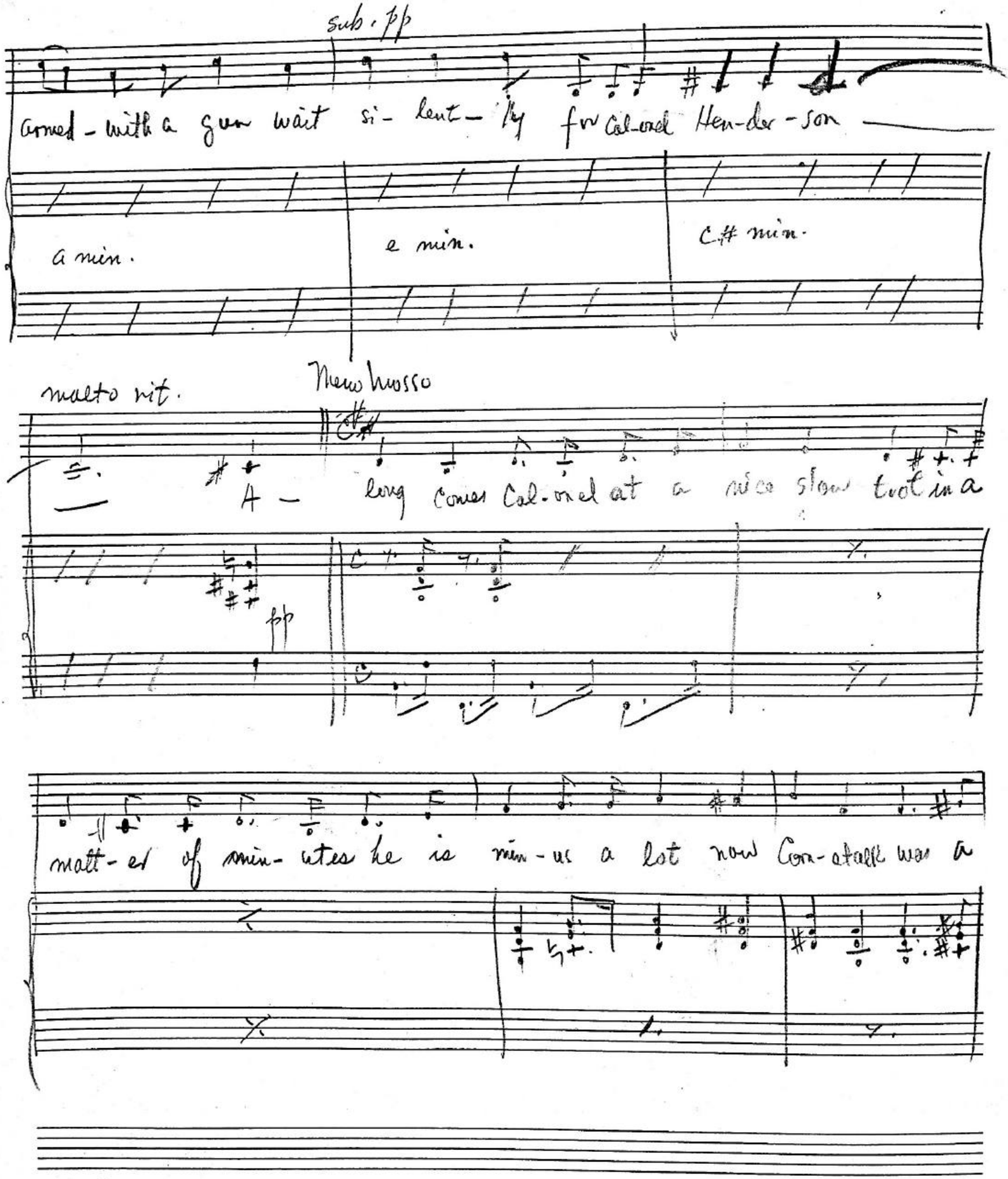
Act II, Scene 5

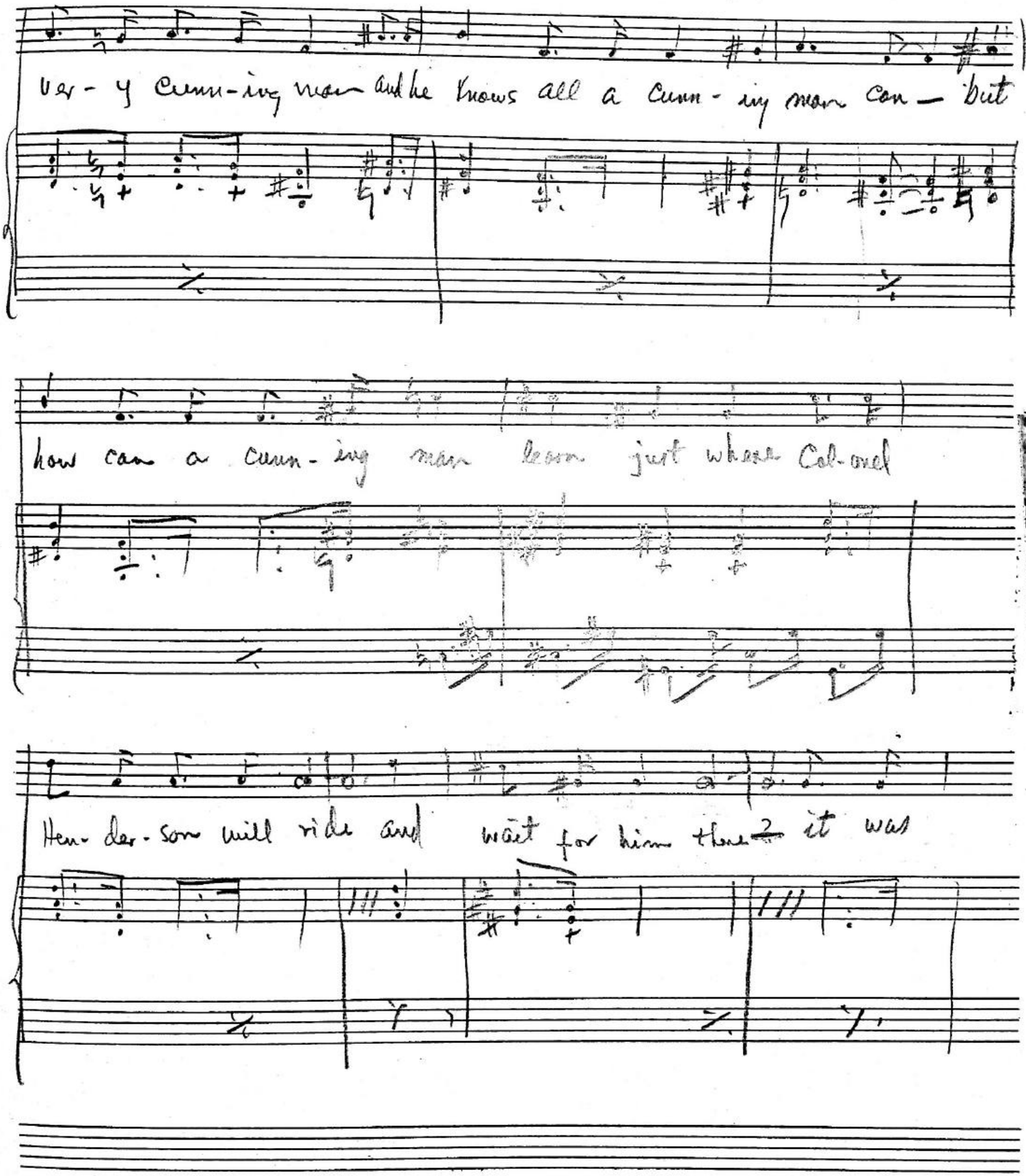
Vivace

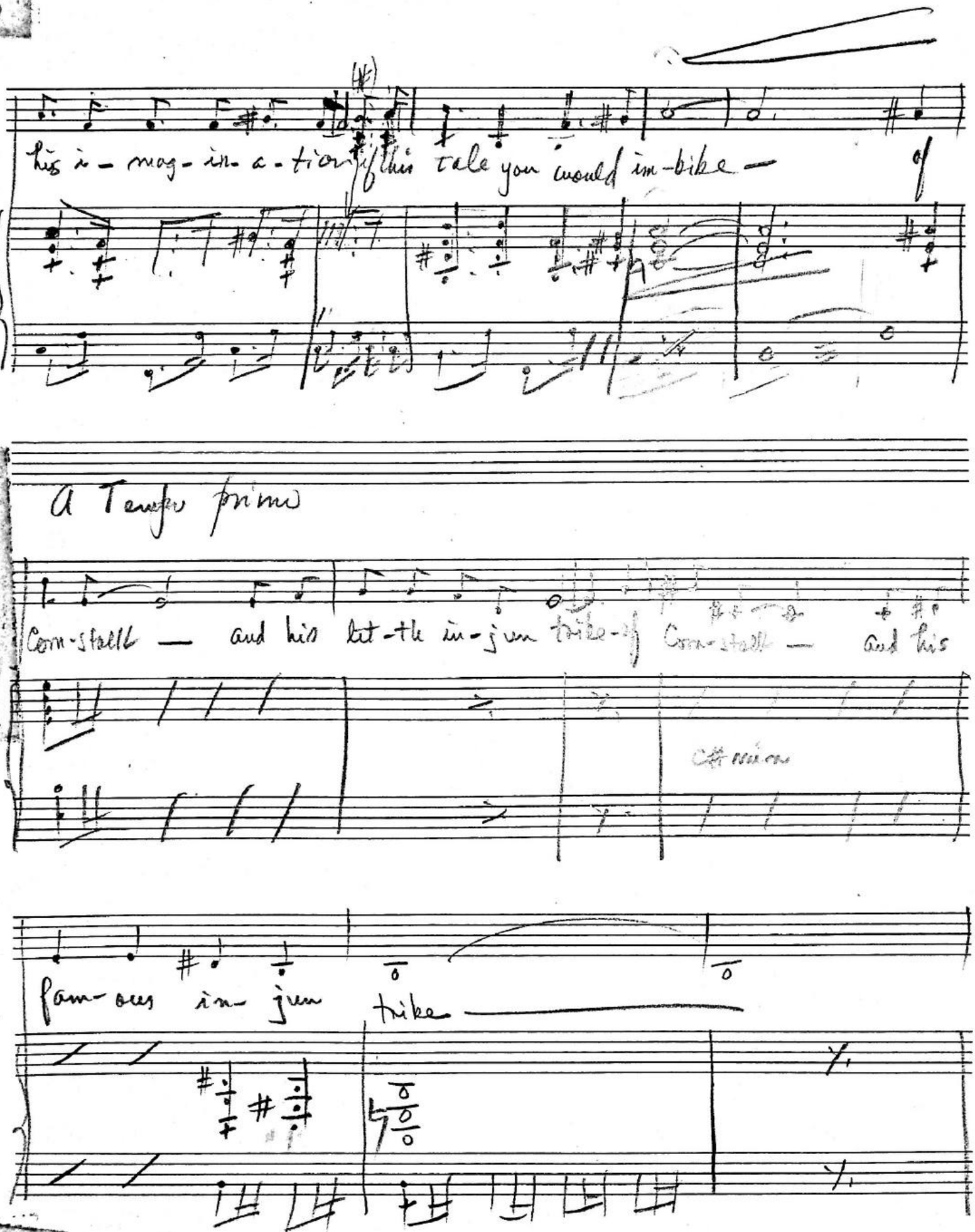
Corn-stalk

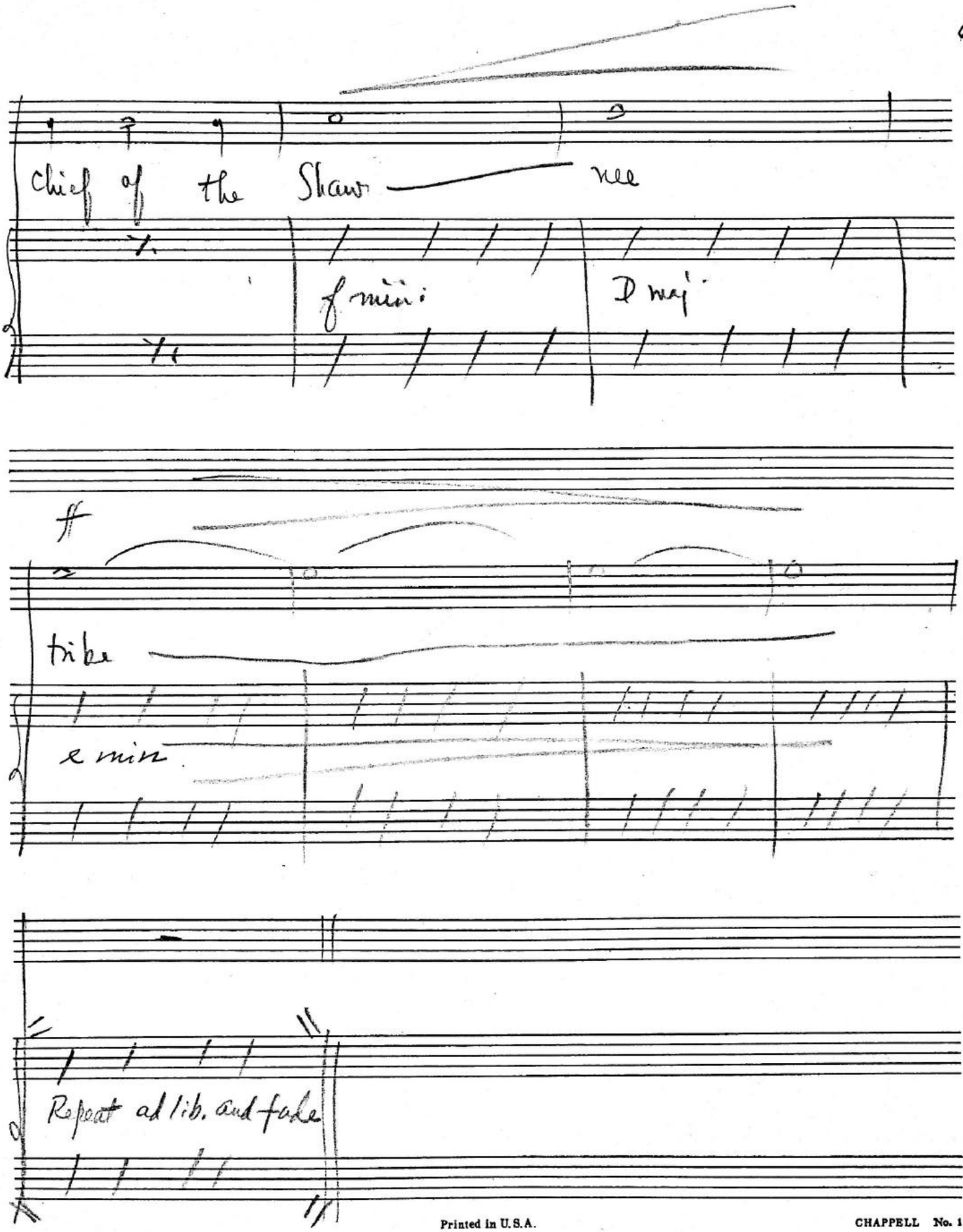



ver - y peace - ful men when the white man shoots a - gain and a - gain
C#min
In the dark of the night and at twelve by the clock In - jun
e
braves are con - cealed be - hind a big rock Chief Corn - stalk strikes
a min
D

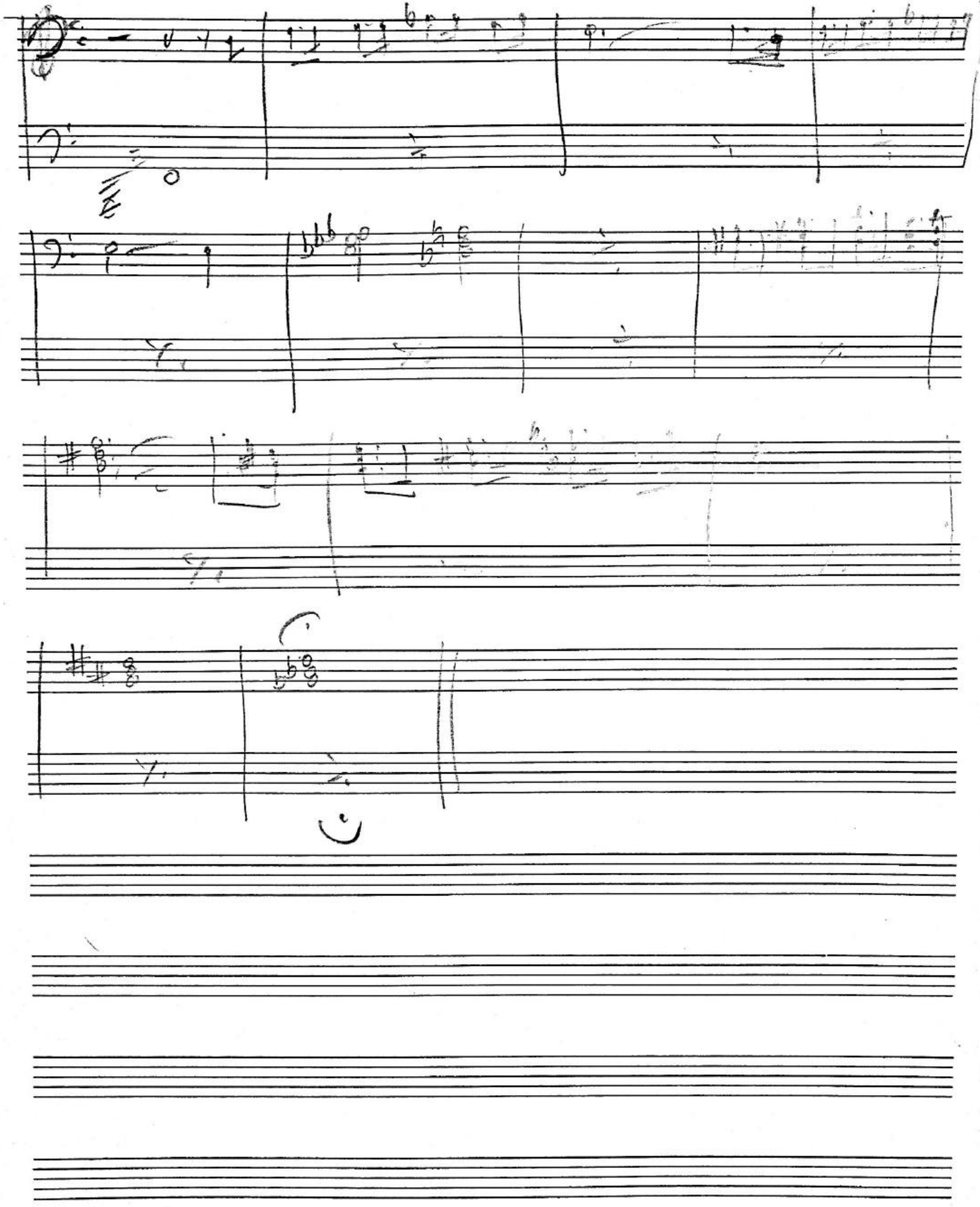

sub. pp
armed - with a gun wait si - lent - ly for Col-onel Hen-der - son
a min.
e min.
C# min.
molto rit.
New Musso
A - long comes Col-onel at a nice slow trot in a
pp
matt - er of min - utes he is min - us a lot now Con-stable was a


Ver - y cunn-ing man and he knows all a cunn - ing man can — but
how can a cunn - ing man learn just when Col-ored
Hen-der-son will ride and wait for him then it was


his i - mag - in - a - tion if this tale you would im - bike —
a Tempo prima
Corn - stalk — and his lit - tle in - jun trike - if Corn - stalk — and his
fam - ous in - jun trike —


Chief of the Shaw nee
f min.
D maj.
ff
tribe
e min.
Repeat ad lib. and fade

Scene 6 Act. II

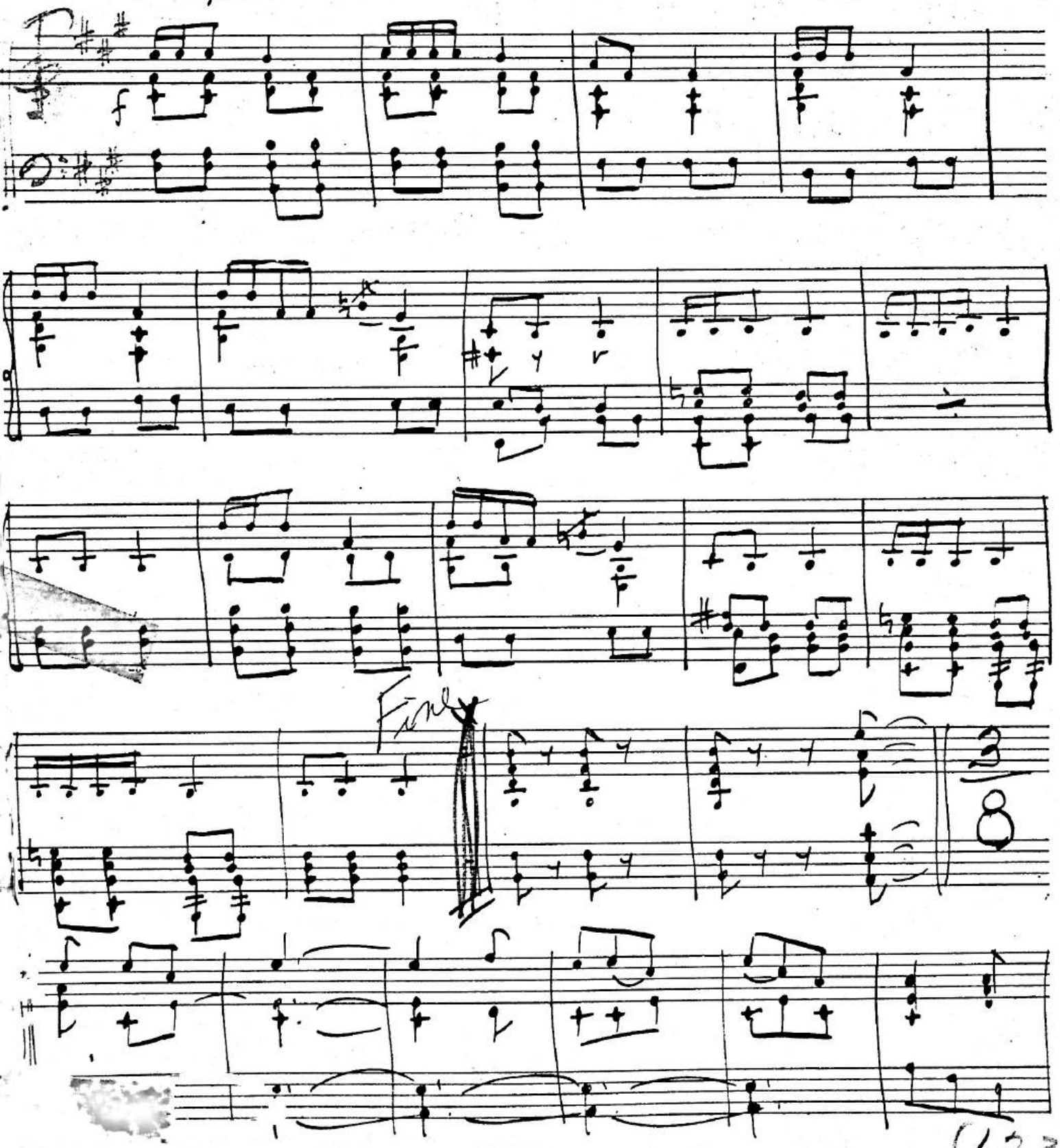


Act II, Scene 7

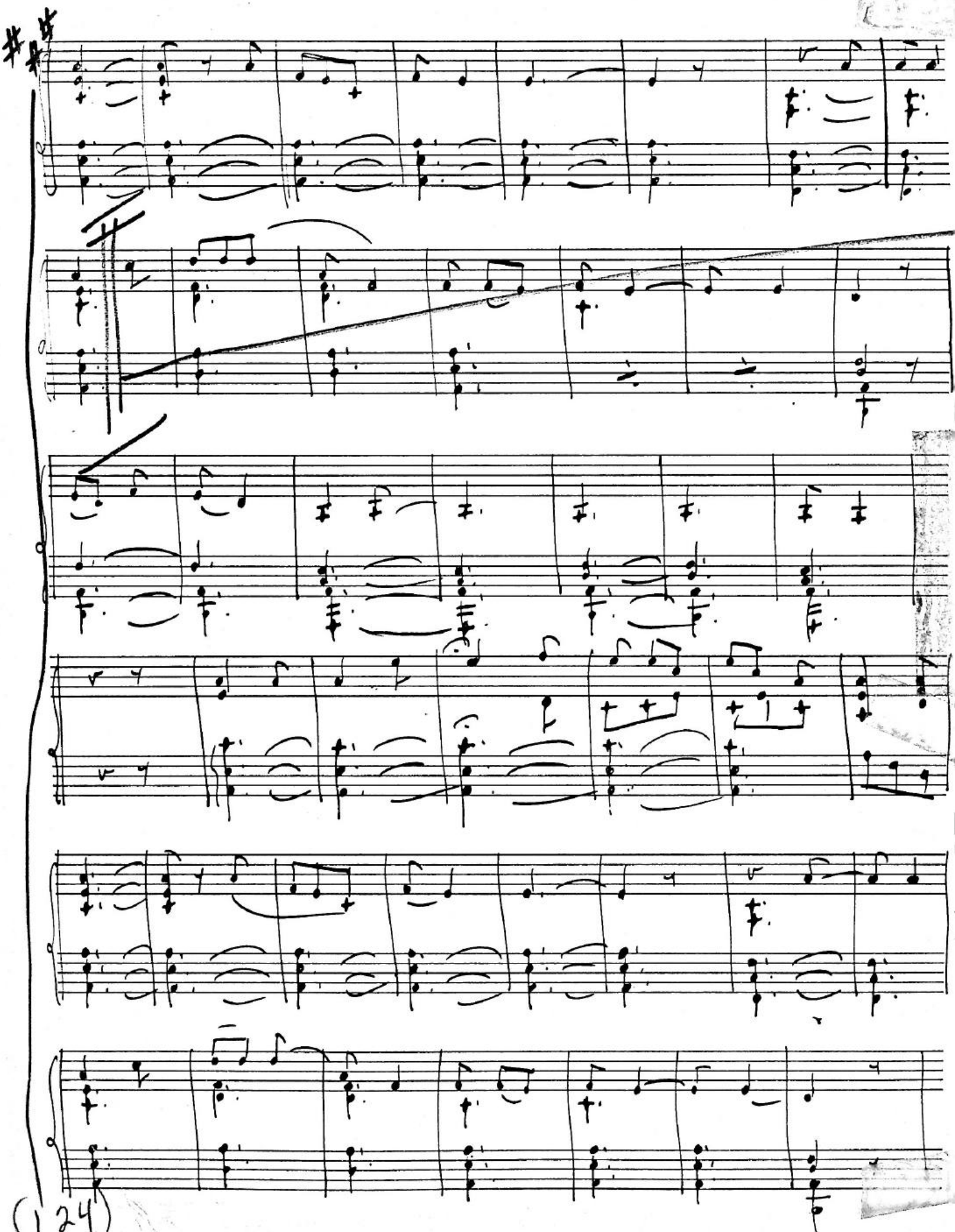
Indian Dance

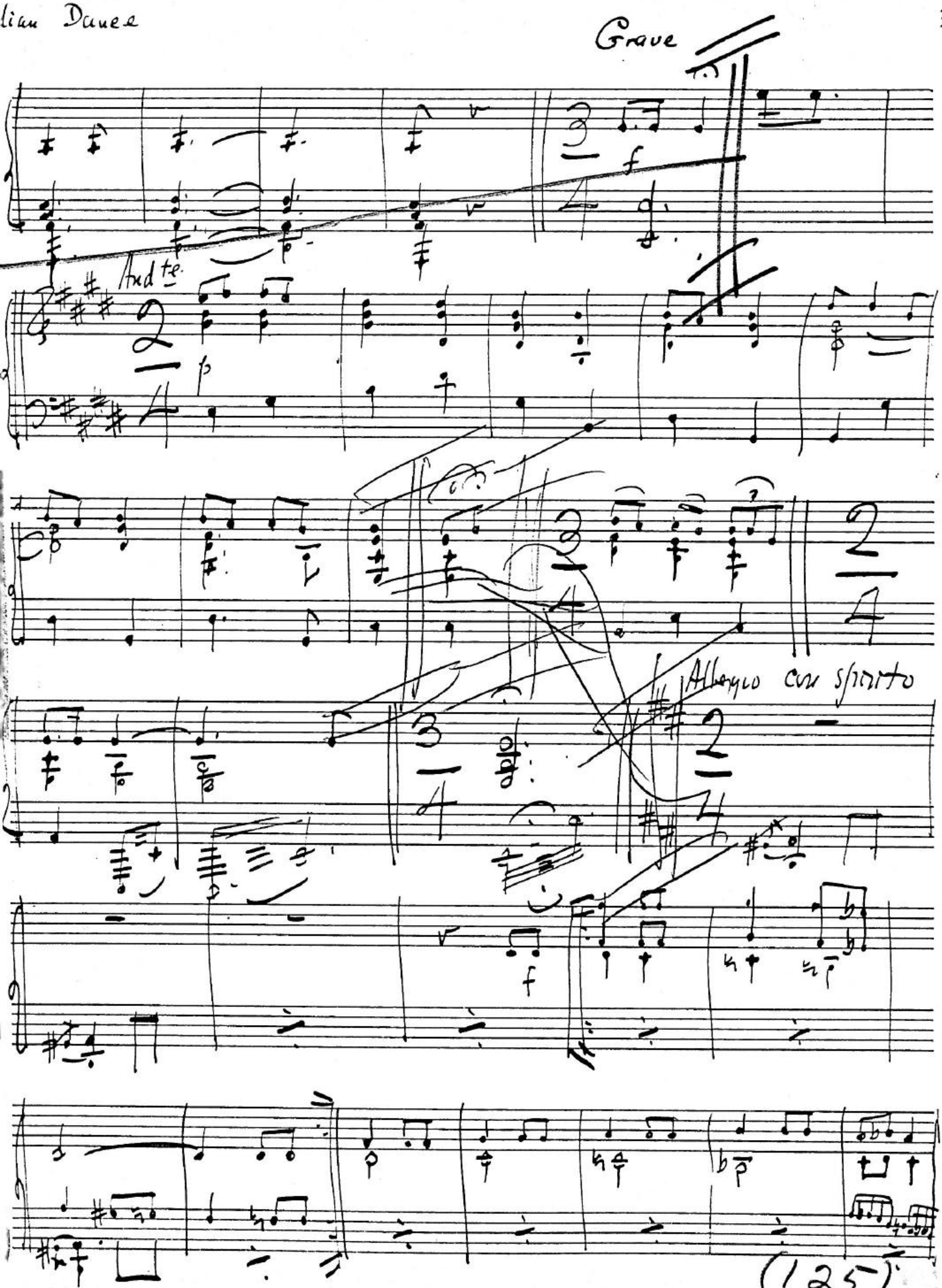
20

Agitato

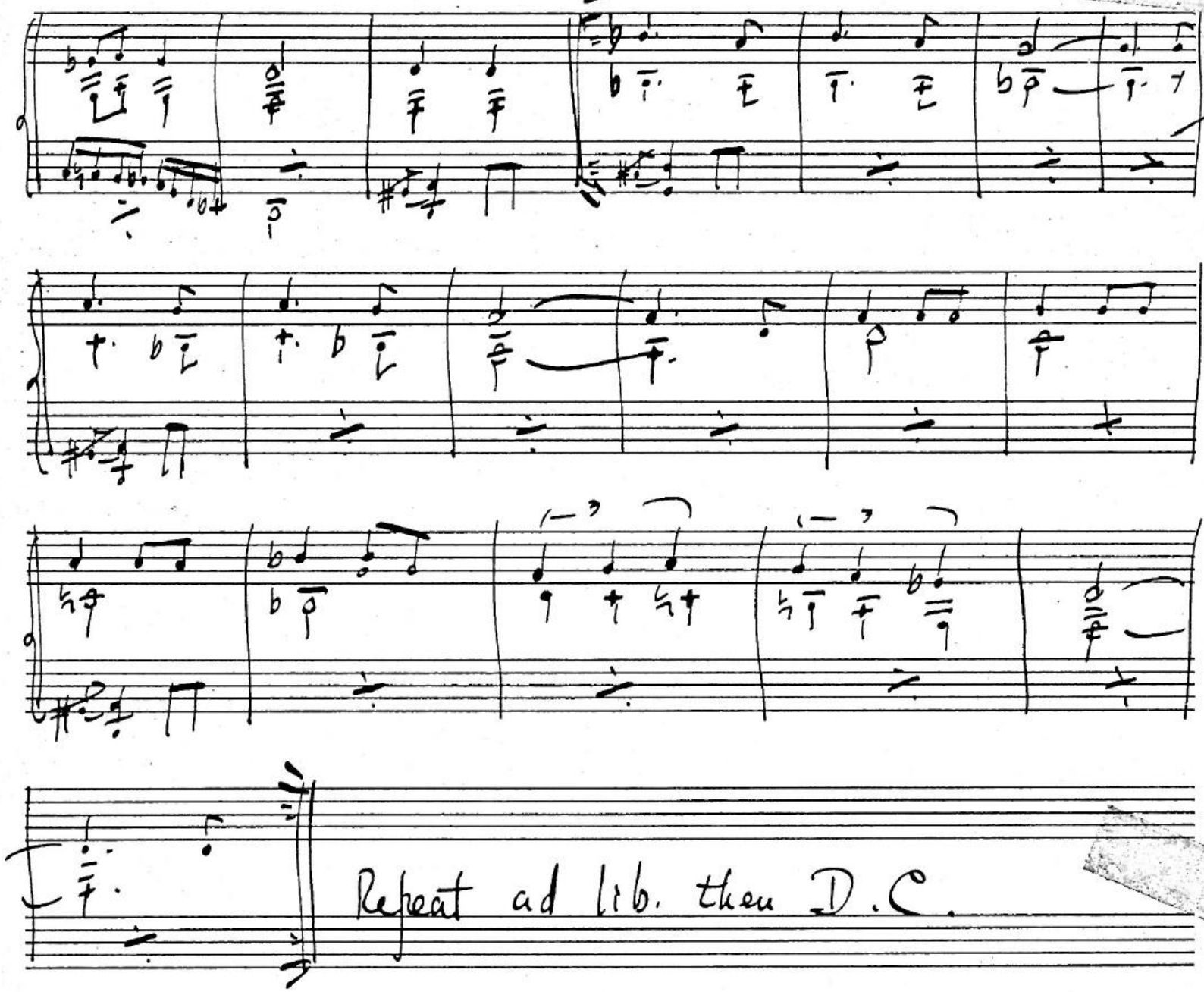


Indian Dance




Grave
And te
Allegro con spirito

Indian Dance



Repeat ad lib. then D.C.

Act II Scene 9

37

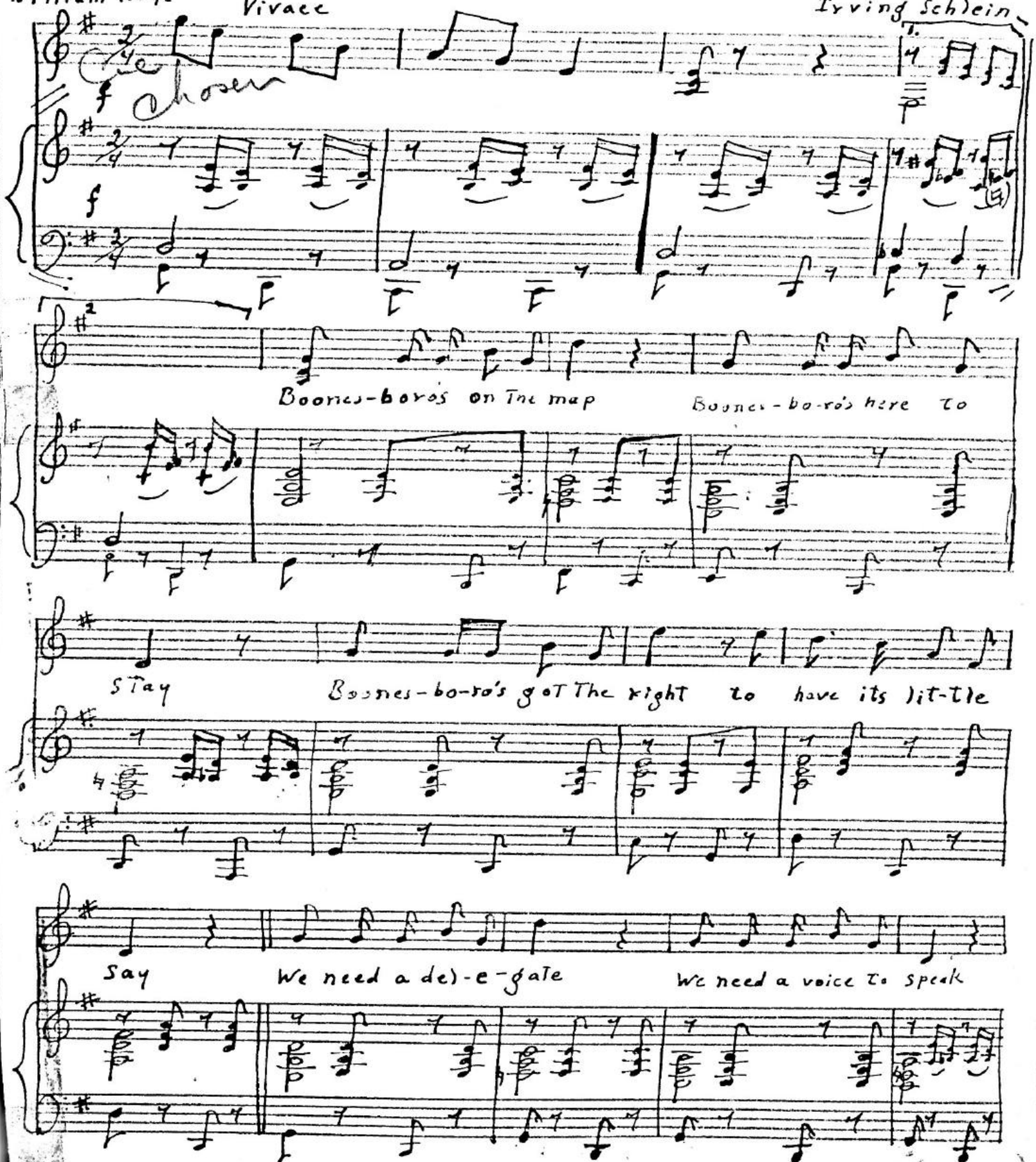
"Boonesboro's On The Map"

"Blue Grass"

Produced by
Floyd Worthington + William Kaye

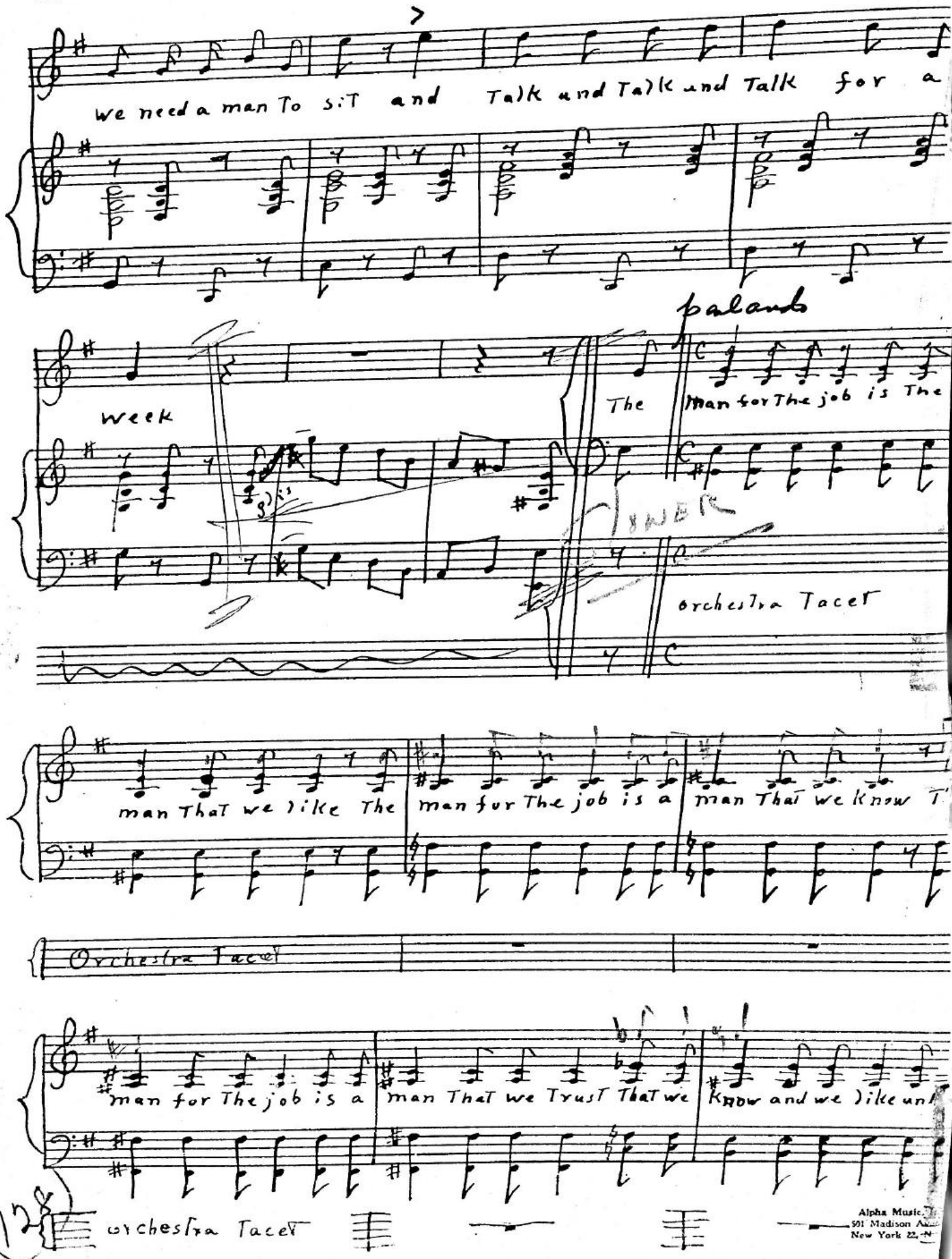
Lyrics by
William Kaye

Music by
Irving Schlein

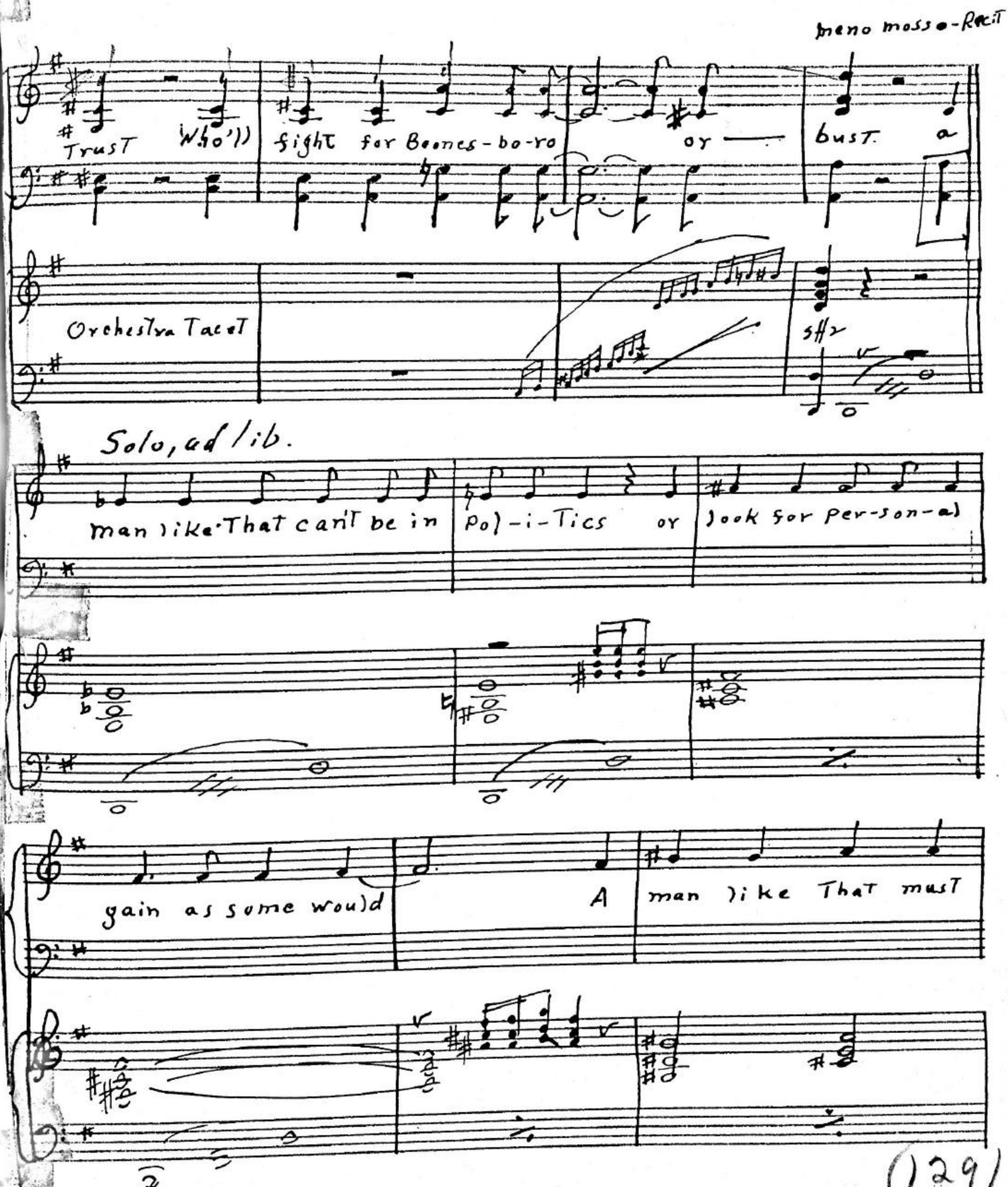


Doonesbury on the rise

"Blue Grass"

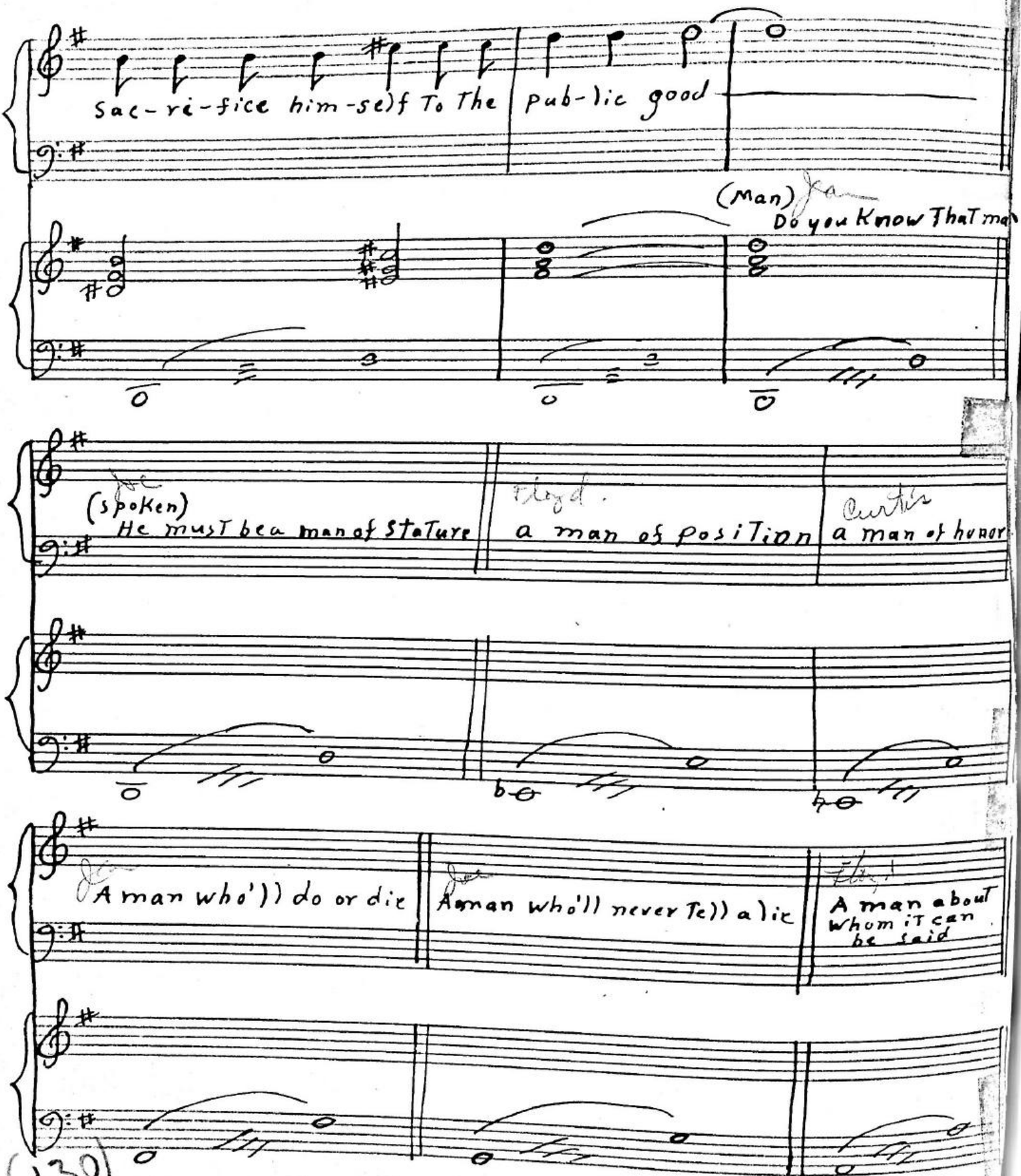


Alpha Music
501 Madison Ave
New York 22, N


meno mosso-Recit
Trust Who'll fight for Boones-bo-ro or bust a
Orchestra Tacet
sfz
Solo, ad lib.
man like That can't be in Po)-i-Tics or look for per-son-al
gain as some would
A man like That must

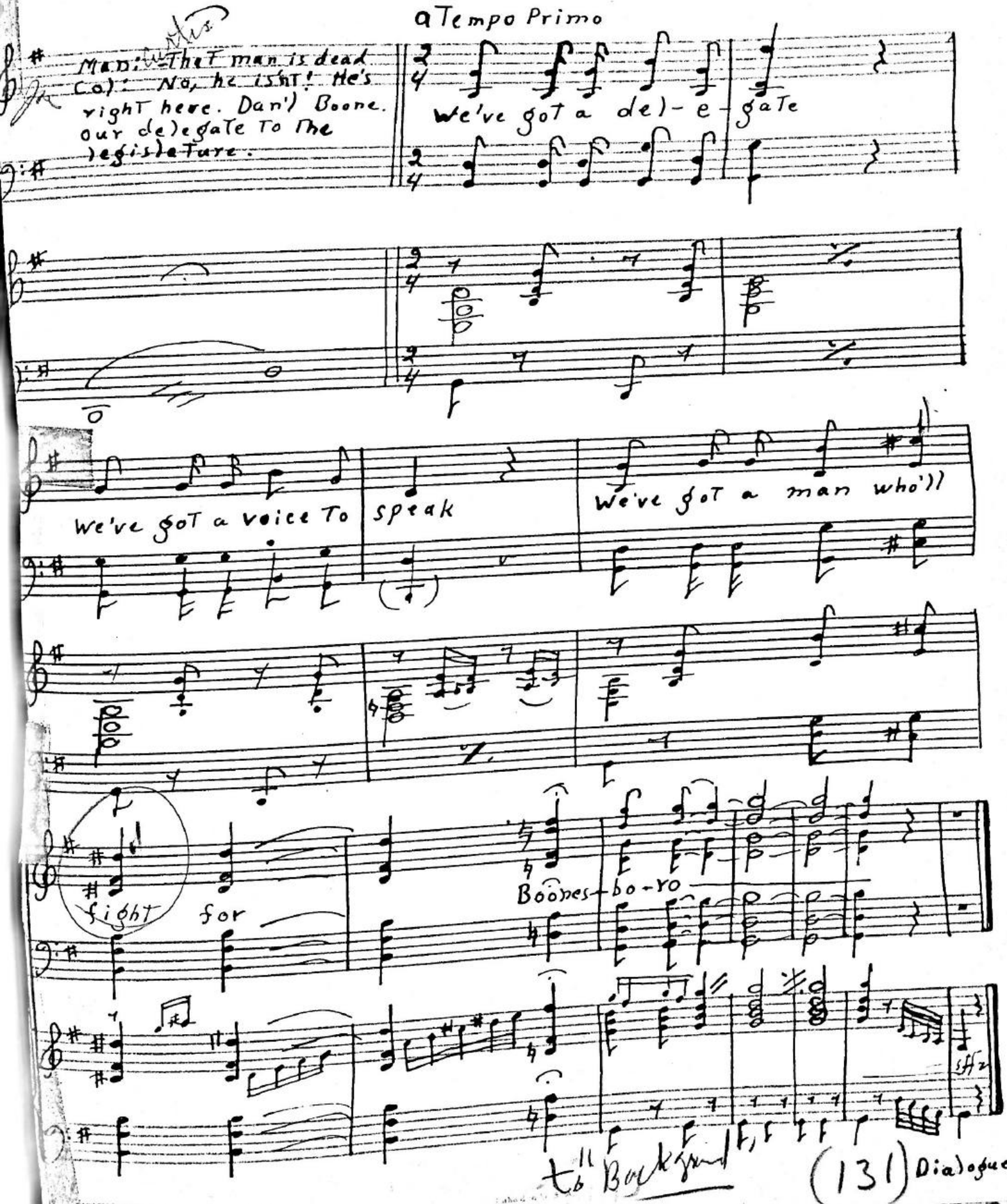
"Boonesboro's on The map"

"Blue Grass"



TRANSO No. 1

"Blue Grass"


a Tempo Primo
MAN: That man is dead
CO): No, he isn't! He's right here. Dan'l Boone. our delegate To The legislature.
we've got a de)-e-gate
we've got a voice To speak
we've got a man who'll
fight for
Boones-bo-ro
t/b Background
(131) Dialogue