

R Moon

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Amateur Operatic Version

CALAMITY JANE

(Operetta in Two Acts)

MUSIC BY

SAMMY FAIN

Vocal Score

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CALAMITY JANE

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CALAMITY JANE

Lyrics by
PAUL FRANCIS WEBSTER

Music by
SAMMY FAIN
Music adapted
and arranged by
RONALD HANMER

OVERTURE

Broadly in 2 (♩ = 80)

Musical score for the first system of the Overture. It features a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The tempo is 'Broadly in 2' with a quarter note equal to 80 beats per minute. The score includes parts for 'Stgs. Saxes.' (Stage Saxophones), 'Brass', and 'Timp.' (Timpani). The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). There are various musical notations including slurs, ties, and dynamic hairpins. A 'Tutti' marking is present at the end of the system.

Musical score for the second system of the Overture. It continues the grand staff from the first system. The key signature remains two flats. The tempo is 'Bright 2' with a quarter note equal to 108 beats per minute, indicated by a boxed '1' and the tempo change. The score includes parts for 'Hn. Saxes.' (Horn and Saxophone) and 'Brass'. The dynamics range from *ff* (fortissimo) to *p* (piano). There are various musical notations including slurs, ties, and dynamic hairpins.

Musical score for the third system of the Overture. It continues the grand staff. The key signature remains two flats. The tempo is 'Bright 2' with a quarter note equal to 108 beats per minute. The score includes parts for 'Vins.' (Violins) and 'Tpts.' (Trumpets). The dynamics range from *f* (forte) to *ff* (fortissimo). There are various musical notations including slurs, ties, and dynamic hairpins.

Musical score for the fourth system of the Overture. It continues the grand staff. The key signature remains two flats. The tempo is 'Bright 2' with a quarter note equal to 108 beats per minute. The score includes parts for 'Vins.' (Violins) and 'Tpts.' (Trumpets). The dynamics range from *f* (forte) to *ff* (fortissimo). There are various musical notations including slurs, ties, and dynamic hairpins.

Vins. Saxes.

Bress 8va

2

3

Stgs

4

Vins. Saxes.

5 **Broad 2 (♩ = 80)**

legato

mf

6 **Moderato 2 (♩ = 88)**

mf Piano Solo

Brass

Vins. W.W. Hn

mf

(Brass continue)

Temple Blocks

mf

(Brass)

7

f TUTTI

mf

8 **Steady 4 (J-108)**

mf Saxes

Trom solo

Saxes

Vins.

Vins.

Horn

Add Saxes

9

TUTTI *f*

Bass

10

Trom Solo

mf Saxs

TUTTI *f*

11 Allegro vivo (J=126)

ff Troms

Tpts

TUTTI *mf*

Broadly

ffz *ff* *ffz*

ACT I

No 1

THE DEADWOOD STAGE

(CALAMITY and ENSEMBLE)

Bright 2 (♩=108)

mf
Cello, Bass, Drums.
Trom. Ten. Sax.

This system shows the beginning of the piece. The piano part features a rhythmic accompaniment of eighth notes in the bass clef and chords in the treble clef. The woodwinds enter with a melodic line in the second measure.

This system continues the piano accompaniment and the woodwind melody. The piano part maintains its rhythmic pattern while the woodwinds play a series of eighth notes.

1 CURTAIN

Saxs. Vlns.

MILLER: Susan! No news of the stage yet?

mf

This section is marked '1 CURTAIN' and features a melodic line for saxophones and violins. The piano accompaniment consists of a steady eighth-note bass line and chords in the treble.

It's due right now. SUSAN: It'll be here. Uncle. No need to worry. MILLER: Who's worried? Ever see me worried?

Tpt 1
Tpt 2

This system contains the first system of dialogue. The piano accompaniment continues with a consistent eighth-note bass line and chords. The trumpets have melodic lines.

2

COWBOY: It's the stage! The stage is here!

Vlns. Sax.

Tpt 1
ff

This system contains the second system of dialogue. The piano accompaniment continues with a consistent eighth-note bass line and chords. The trumpets and saxophones have melodic lines.

Sigs. Saxes

GIRLS 3

Oh, the Dead-wood Stage is a roll-in' on ov-er the plains _____ with the

BOYS

Brass.

Cho. cur-tains flappin' and the driver a-slappin' the reins. Beau-ti-ful sky

Sigs. Saxes.

Brass.

Cho. unis A wonderful day _____ Whip crack a-way, whip crack a-way, whip crack a-way!

unis

Sigs. Saxes.

Brass.

4

Cho. Oh, the Deadwood Stage is a headin' on ov-er the hills where the

This system contains the first two systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment.

Cho. In - jun arrows are a - thicker than porkerpine quills Dangerous land

This system contains the third and fourth systems of music. The third system has a vocal line with lyrics and a piano accompaniment. The fourth system continues the piano accompaniment and includes the instruction "Segs. Saxes" above the right-hand staff.

Cho. No time to de - lay Whipcrack a - way, whip crack a - way, whipcrack a -

unis

This system contains the fifth and sixth systems of music. The fifth system has a vocal line with lyrics and a piano accompaniment. The sixth system continues the piano accompaniment and includes the instruction "unis" above the vocal line.

THREE OR FOUR MEN

5

Cho. They're head-in' straight for town load - ed down with a fan - cy - way!

This system contains the seventh and eighth systems of music. The seventh system has a vocal line with lyrics and a piano accompaniment. The eighth system continues the piano accompaniment and includes the instruction "mf" below the left-hand staff.

(with ensemble)

Men Car - go care of Wells and Far - go, Ill - i - nois, Boy! Oh, the

Cho. Car - go! Boy! Oh, the

6

Cho. Dead-wood Stage is a - comin' on o-ver the crest, like a hom - in' pigeon that's a

Brass

Cho. - hanker-in' af - ter its nest, Twenty-three miles they've covered today

unis.

unis.

Cho. Whipcrack a-way, whip crack a-way, whipcrack a-way!

(Enter MILLER)

Stgs. only

7 MILLER: Well, it's here all right Calamity's done it again. DOC: What 'ja

pp

8 expect? MILLER: That she might have gotten herself into another Indian fight and she did!

That girl's never happy unless she's blasting away with a rifle in her hand. BILL: Quit boilin' over, Millie!

Calam's never failed to bring in the stage yet - Injuns or no Injuns! MILLER: Didn't want anything to happen to her this trip - she's got my actress aboard -

9 - I hope!
3 or 4 MEN

Men The wheels go turnin' round, homeward bound, can't cha hear 'em hum-min?

Cho. Hummin'

Vlns. Saxes
mf

(with ENSEMBLE) 10

Men Hap - py times a - comin' fer to stay Hey! They'll be home to - night by the

Cho. Hey! They'll be home to - night by the

mf
Saxes

Cho. light of the sil - ver - y moon, _____ and their hearts a - thumpin' like a mandolin plunkin' a

+ Brass

Sops

Cho. _____ tune! _____ When they get home, _____ They'll be fix - in' to stay _____

unis.

unis.

+ Brass

Cho. Whip crack a-way, whip crack a-way, whip crack a-way!

11
Cho. Here they be! Here they be! How's a-bout a wel-come? A peace-ful sort of welcome for the

12
Cho. gang! Bang! Oh, the Deadwood stage is finall-y home a - gain!

CALAMITY JANE enters followed by RATTLESNAKE and passengers from the stage-coach.

Piano accompaniment for the first system of music, featuring a treble and bass clef with various chords and melodic lines.

Piano accompaniment for the second system of music, including a triplet in the bass line and a dynamic marking of *f* (forte).

[13] 1st LOCAL CHARACTER

Well, ex - cuse my stammer eff it

1st Local vocal line and piano accompaniment for the first section. The piano part includes a dynamic marking of *mf* (mezzo-forte).

1st Local

ain't Ca - lamit - y kine

2nd LOCAL CHARACTER

(high pitched voice) Hi - yah. Ca - lam! Watcher

1st and 2nd Local vocal lines and piano accompaniment for the second section. The piano part includes a triplet and a dynamic marking of *mf*.

1st Local

A WOMAN

New rubber boots Things to cro - chet

2nd Local

bring us to-day? Ten dollar suits

Vins. *mf*

1st and 2nd Local vocal lines and piano accompaniment for the third section. The piano part includes a dynamic marking of *mf* and a section labeled 'Vins.'.