

It's Harry I'm Planning to Marry – Adelaide

Valse moderato in 1 (♩ = 60)

When you
turn to the sub-ject of Har-ry That's a horse of a
diff-'rent sa-fa-ri He can box like a fox He's as
dumb as an ox, but it's Har-ry I'm plan-ning to mar-ry

3
My heart's twined a-
bout his sus-pen-ders He's the one that I tru-ly a-dore I'm
numb, I suc-cumb, when he ren-ders 'The face on the Bar-Room-Floor'
When he flex-es his muscles I flut-ter Like a but-ter-fly caught in a
shut-ter When he calls me his mate, I just dis-in-ter-grate, So it's Har-ry I'm
plan-ning to mar-ry

Higher Than A Hawk - Bill

1

My heart is high-er than a hawk.

My love is deeper than a well. I'm think-in' in a lit-tle while.

My love and I'll be do-ing ve-ry well. Her pic-ture giv-in' me the eye.

Her per-fume blowin' me a kiss. I would-n't be at all sur-prised.

If I were on-ly dream-ing all of this. And when I strut a-bout like a

Sun-ny Jim Dressed in yei-ler and red, Folks will shout "Take a

look at him - He's tched in the head!" I said that I would ne-ver fall.

I laughed at oth-ers when they fell. And here I'm fal-lin' Higher than a

hawk, and deeper than a well!

My Secret Love – Calamity

Once I had a sec-ret love _____ that lived with - in the heart of
me _____ All too soon my sec-ret love _____ Be -
-came im - pa - tient to be free _____ So I told a friendly
star, _____ The way that dreamers of-ten do, _____
Just how wonder-ful you are _____ And why I'm so in love with
you _____ Now I shout it from the high - est hills:
Ev - en told the gol-den daf - fo - dils! At last my heart's an op - en
door, _____ And my secret love's no secret, an - y more. _____

Windy City – Calamity

Allegro (♩ = 100) 1 CALAMITY

The musical score is written on a single treble clef staff. It begins with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. A first ending bracket is placed above the first measure. The melody is characterized by eighth and sixteenth notes, with some rests. The lyrics are written below the staff, with hyphens indicating syllables across notes. Performance directions include 'ritard' and 'altempo'. The piece concludes with a double bar line.

Just blew in from the Win-dy Ci - ty, The Win-dy Ci - ty is
migh - ty pret - ty, but they ain't got_ what we got_ No, sir - ee!
They got shacks up to se - ven storcys, They ne - ver see an - y morn - ing glories But a step from_ our
door way_ We got_ 'em for free! They got those min - strel shows
pret - ty lad - ies in their big chap - eaux, Pri - vate lawns, Pub - lic parks. For the sake of
ci - vic vir - tue, They're got foun - tains there to squirt you! Just blew in from the Win - dy Ci - ty. The
Win - dy Ci - ty is might - y pretty but they ain't got_ what we got_ I'm tel - lin' you
boys! We've got more life in Dead - wood Ci - ty than in all of Il - li - nois_!

Love You Dearly— Danny

Slowly

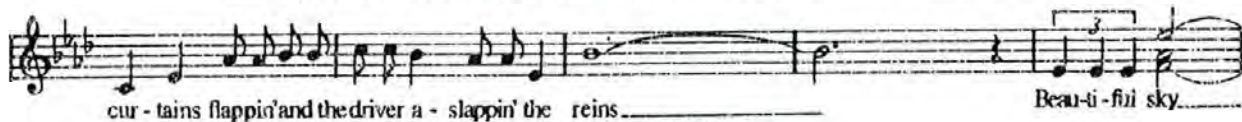
Love you dear-ly, More than just sin-
-cere-ly, More than I could ev-er hope to say;
Love you dear-ly, words can't ex-press it clear-ly You seem to take my
ve-ry breath a - way Looks like I like your looks.
Like the way you're fashioned; If I sound im - passioned, dar-ling, May I say
Love you dear-ly, More than just sin - cere- ly More than there are
rose - buds in a spring bou - quet ! Need I say I need you more and
more each day?

The Deadwood Stage - Ensemble

3



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

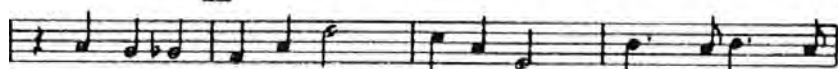


cur - tains flappin' and the driver a - slappin' the reins _____ Beau-ti - ful sky _____



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

5



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



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

6



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



-hanker-in' af - ter its nest, _____ Twenty-three miles _____ they've covered to-day _____



Whipcrack a-way, whip crack a-way, whipcrack a-way! _____

Hive Full of Honey – Francis Fryer



I've got two wonderful arms, I've got two wonderful lips, I'm ov-cr



twen-ty one_ and I'm free_____ Oh, I've got a hive full of hon-ey For the



right kind of hon-ey bee!_____ I'm not the glam-or-ous type. but I'm the



am-or-ous type, You'll love the way I fit_ on your knee_____ Yes, I've got a hive full of



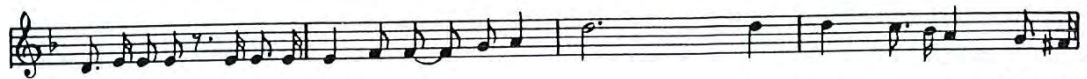
honey for the right kind of honey bee_ My dad-dy owns a rail-



-- road and my Ma is a mill-ion-aire_ And be-sides I'm an



on-ly child. Do you think you could learn to care?_ If I'm the one you a-dore come on and



get me before Somebody shakes it down_ from the tree, oh, I've got a hive full of



ho-ney_____ for the right kind of honey bee_ B.

A Woman's Touch – Katie Brown

A woman's touch A woman's touch. The magic of Al - ad - din couldn't
do as much, She's a wizard, she's a champ. And she doesn't need a lamp!

A woman's touch Can weave a spell The kind of hocus -
pocus that she does so well; With the magic of a broom, She can mesmerize a room!

With a whisk - whisk here and a whisk - whisk there and a dust pan for the cinders. With a
Slower
rub - rub here, and a rub - rub there she can polish up the win - dows, Then pre - sto change - o sud - den - ly, the
sun comes peeping through And what does Mister Sunshine say to you? "How - dy - do" It
makes you blink To stop and think A woman and a whisk - broom can ac -
-omplish so dam much — So ne - ver un - der - est - i - mate a wom - an's touch!

Keep It Under Your Hat – Katie Brown

Moderato 4 (♩ = 120)

Well, now if— you've got a cu-tie Who's a real sweet patootie, Better
keep it un-der your hat— just re-mem-ber cu-ri-os-i-ty, in fa-bles of old—
killed the cur-i-ous cat— Supposin' you love a laddie Who's a real sug-ar dad-dy, Better
take in the welcom-ing mat Re-mem-ber there's a dozen dolls for ev-'ry Dan— You're
not the on-ly sweet pea in the can So if you wanna know the way to keep your man—
Keep it un-der your hat. Hat-tie. Keep it un-der your hat. Hat-tie,
Keep it un-der your hat!