

SIDES FOR  
"SEVEN BRIDES FOR SEVEN BROTHERS"

ADAM MEETS MILLY - SCENE

ADAM and MILLY - ACT II - SCENE

"BLESS YORE BEAUTIFUL HIDE" - ADAM

"WONDERFUL WONDERFUL DAY" - MILLY

# ADAM MEETS MILLY -1-

*' Outside, the back of the restaurant. MILLY cuts and splits firewood.  
ADAM comes round, looking for her.*

**ADAM**

*(without preamble)*

My name's Adam Pontipee.

**MILLY**

*(trying to be casual)*

Is it? That's an odd name, I must say, Mr. Pontipee.

**ADAM**

Adam.

**MILLY**

Adam.

**ADAM**

Your pa sure works you hard.

**MILLY**

Oh, Mr. Sander isn't my father. Both my parents passed back out on the trail. We got a late start and got caught in the winter storms... I moved into town some months back.

**ADAM**

All alone?

**MILLY**

I can take care of myself.

**ADAM**

I can see that ... Milly, set a minute.

**MILLY**

*(Gathering up a pile of cut logs)*

I gotta do this first.

**ADAM**

Now you listen to me. Set!

*(MILLY instantly sits, holding a stack of logs)*

I got a farm. A good farm. There's a house on it. There's timber land and high grazing meadows. There's sheep and milk cows and fifty acres of wheat. Only thing it ain't got... it ain't got a woman. How about it?

MILLY

How about what?

ADAM

How about marrying me?

*(MILLY drops the logs)*

Milly? Did you hear me?

MILLY

Sure I did. I don't know anything about you. How you live 'n things.

ADAM

I know it's short notice ... It would've been fittin' to meet on a Sunday leaving church. Six months later I'd have asked could I walk you home. Then for the next two or three years I would've set in your front parlor every Wednesday night. And finally I would have asked your pa could I marry ya. Least that's the way my maw would have wanted me to do it. But here there ain't time. I got to be back tonight to tend to my stock. It'll be another five months before I get down here again after the harvest. Are you going to keep a fella waiting all that time just for a little Eastern fol-de-rol?

*MILLY looks up at him for a minute, then makes up her mind:*

MILLY

Well, I'd have to finish my chores first.

ADAM

I knew the minute I laid eyes on you, you wuz the gal for me ....  
Eeeeehhhhhaaaawww!

*ADAM picks up his hat and starts to leave.*

MILLY

How far is it up to the farm?

ADAM

'bout twelve miles.

MILLY

Most people'd think that would be pretty lonely. But I can stand some loneliness after this restaurant.

ADAM

Yeah.

MILLY

Always when I hear those rowdy men yelling for their dinner. I think how wonderful it would be to have just one man to cook and care for.

ADAM

*(sheepishly, agreeing)*

Yeaaaaaaahhhh ... My wagon's down in the grove. I'll rustle up the preacher and get us a ring. I'll get me a shave—and a bath! I'll see you in 10 minutes.

*Exterior: The Pontipee house and yard*

*Laughing, the BROTHERS (followed by a very pleased ADAM) carry on the kicking and screaming BRIDES. As MILLY enters from the house, the BRIDES run to her.*

MILLY

*(Horrificed)*

What have you done? You take these poor girls back at once! At once, do you hear?

ADAM

*(Cheerfully)* We cain't There was an avalanche.

I guess they'll just have to wait 'til the spring thaw.

MILLY

This was your idea, wasn't it?

ADAM

*(Unabashed)*

No, I'd say it was more yours. It all come out of your book about them Sobbin' Women.

MILLY

*(Fiercely turning on the BROTHERS)*

What kind of men are you? A bunch of wild animals?

ADAM

No, they're just bullpups in love, is all.

MILLY

This house is for the girls! You boys are not gonna set one foot in that house while they're here! You're gonna roost in the barn with the rest of the animals. Now, get out, all of you! I'm ashamed of you!

*The BROTHERS back away, but don't exit into the barn. During the following, the BRIDES gather inside the door to the house, watching.*

ADAM

Now Milly ....

MILLY

You too!

ADAM

Everything's gonna turn out jest fine. Me and boys'll get the preacher up here somehow.

MILLY

Do you reckon those girls would marry them now?

ADAM

Aren't you the one that wanted them all married with wives of their own?

MILLY

Sure I did. Wives they married. Not stole.

ADAM

We didn't steal anything Milly.

MILLY

I made it too easy for you Adam. You had such a way with words. I should've seen who you are. It was there plain as day.

ADAM

*(interrupting)*

Now hold on Milly, before you go sayin' something you're gonna be .....

MILLY

I ain't begun to say what's on my mind.

ADAM

You've said enough.

MILLY

How could you have done this without talkin' to me first?

ADAM

*(Very aware that this scene is playing out in front of his brothers.)*

Dad blame it. You come in here, bossin' my brothers around, tellin' 'em how to dress, how to eat, how to think, how to talk, makin' sissies out of 'em! Pretty soon they won't be able to go to the outhouse without you showin' 'em how!

MILLY

I've only been showing the boys how things are done. What's wrong with that? Besides, they don't seem to mind Adam.

ADAM

Anybody can teach a dog to sit. That don't mean it's that dog's nature.

"BLESS YORE BEAUTIFUL HIDE"

(ADAM)

- 1 -



in TWO



**#1 - Opening Act I Sequence**  
**(Adam Introduction)**

ADAM:

Musical score for Adam's vocal line and piano accompaniment, measures 18-21. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp (F#). The lyrics are: "Bless yore beau-ti-ful hide." The piano part includes markings for "Str/Hrs" and "Pno." and a dynamic marking of *Rds.* (Ritardando).

Musical score for Adam's vocal line and piano accompaniment, measures 22-25. The vocal line is in treble clef with a key signature of one flat (Bb). The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat (Bb). The lyrics are: "Bless yore beau-ti-ful hide." The piano part includes a dynamic marking of *mf* and a tempo marking of *poco rall.* (poco rallentando).

# BLESS YORE BEAUTIFUL HIDE - 2-

26 27 28 29

Bless yore beau-ti-ful hide wher-ev-er you may be. We

*pna/banjo/bs/dr*

*Fl., Ob., C.*

E6 A6

30 31 32 33

ain't met yet but I'm a will-in' to bet You've the gal— for me.

34 35 36 37

Oh, I'd swap my gun 'n' I'd swap my mule though who-ev-er took it would be

BLESS YORE BEAUTIFUL HIDGE. - 3 -

38 39 40 41 42

one big fool or pay your way through cook-in' school

43 44 45 46

If 'n you would say I

47 48

do.

*piu mosso*

*Tutti*

FADE OUT



Bless Yore Beautiful Hide - 4-

Rubato  
1 ADAM:

Musical score for measures 1-3. The vocal line (treble clef) contains the lyrics: "Pret - ty and trim and not too slim. Heav - en - ly eyes and". The piano accompaniment includes a "Dictated Celeste" part (treble clef) and a "Low Str" part (bass clef). Performance markings include "Sr" (Soprano) and "Hp + Tri" (Harp with Triangles).

Musical score for measures 4-6. The vocal line (treble clef) contains the lyrics: "just the right size. Sim - ple and sweet, but sas - sy as can". The piano accompaniment includes a "Harp" part (treble clef) and a "Hus" part (bass clef). Performance markings include "D" (Dolce), "+WW" (with Woodwinds), "WWSr" (Woodwinds and Soprano), "ten." (tension), and "a tempo".

Musical score for measures 7-10. The vocal line (treble clef) contains the lyrics: "Bless yore beau - ti - ful hide. Pre -". The piano accompaniment includes a "Piano" part (treble clef) and a "Rhythm" part (bass clef). Performance markings include "be." (breath), "ww" (woodwinds), "Br" (brass), "Sr" (Soprano), "Hp" (Harp), and chords "F6", "Bb6", "F6", "Bb6".

# BLESS YORE BEAUTIFUL WIDE - -5-

11 12 13 14

pare to bend yore knee and take that vow cause I'm a - tell-in' you now.

F6 B<sup>b</sup>6 F6 B<sup>b</sup>6 B<sup>b</sup>6 F6

15 16 17 18 (O)

you're the gal for

*Tutti*  
(no downbeat in orchestra)

*Timp*

19 20 21 22 23

me!

*accell.*

*Hp*

# #3 - Wonderful Day (MILLY)

Musical score for measures 1-4. The score is in 4/4 time with a key signature of one sharp (F#). The first staff is a vocal line with notes on a whole rest. The second staff is a piano accompaniment with chords. The third staff is a cello/synthesizer line with a long note on a whole rest. Labels above the piano staff include: "1", "2", "3", "4", "'dreamed' Harp", "Celeste", "'wake up'", and "'marryin's for life!'".

MILLY:

Musical score for measures 5-8. The score is in 4/4 time with a key signature of one sharp (F#). The first staff is a vocal line with lyrics: "5 Could have mar-ried long a-go. 6 I said 'no' when fel-lers came pro-po-sin'. 7 8". The second staff is a piano accompaniment with chords. The third staff is a cello/synthesizer line with a long note on a whole rest. Labels above the piano staff include: "5", "6", "7", "8", and "WW/Gtr". A label "+Vc" is placed above the cello/synthesizer staff.

Musical score for measures 9-12. The score is in 4/4 time with a key signature of one sharp (F#). The first staff is a vocal line with lyrics: "9 Ban-kers, teach-ers, preach-ers, too 10 were a-mong the men I could have cho-sen. 11 12". The second staff is a piano accompaniment with chords. The third staff is a cello/synthesizer line with a long note on a whole rest. A label "+Vc" is placed above the cello/synthesizer staff.

**Rubato**

13 14 15

Kept my feet on the ground. Now I know where I'm

*Hp*

*Str* **Dictated**

**Waltz in 1**

16 17 18 19

bound.

*Tutti*

**MILLY:**

20 21 22 23 24 25

He came out of nowhere walk-in' through the door look-in'

*Low WWs/Vibes/Str* *Celeste/Hp* *Celeste (+Hp)*

*Hp* *Gr/Dr* *etc.*

*Str/Bs (mzz)*

# 3: *Wonderful Day*

26 27 28 29 30 31

straight my way, won - der-ful, won - der-ful day.

*F1Ob*  
*Hn2*

32 33 34 35 36 37

He saw some - one touch me and he tossed him out like a

*F1Ob*  
*Cl/Sr Hns*  
*Celeste/Hp*  
*Hp*  
*Low Str/Bs (pizz)*

38 39 40 41 42 43

bale of hay, Won - der-ful, won - der-ful day.

*F1Ob*  
*Hn2*

44 +Vln 45 46 47 48

Can't wait till I'm with him in our cab - in

*Hp*

*Celeste*

*Vc*

*bc (pizz.)*

49 50 51 52 slight rall... 53

— just for two. Shel - tered and se -

*Fl*

*tr*

*F/OB*

*Hp*

*Celeste*

*Celeste Tacet*

54 55 56 57 58 59

clu - ded on - ly trees near us, no one hear - in' us.

*Sr*

*Hp*

A tempo

60 61 62 63 64 65

And so you'll for - give me if I sim - ply

Cls/Str

Celeste

FVOb

Hp

66 67 68 69 70

throw out my chest and say: Won - der - ful, won - der - ful

# 3: *Wonderful Day*

Very Slowly - in 3

194 195 // 196 MILLY: 197 198 199

day: Beau - ti - ful, glo - ri - ous, heav - en - ly mar - vel - ous,

*ppp*

Celeste Dictated

*ppp*

Celeste Dictated

Tempo

200 201 202 203 204 205

Won - der - ful. Won - der - ful. Won - der - ful.

*cresc. e accel. a poco a poco*

*p* *mf*

*cresc. e accel. a poco a poco*

*p* *mf*



# 3: *Wonderful Day*

206 207 208 209 210 211

Won - der - ful.      won - der - ful      Won - der - ful

7 +Temp Roll

212 213 214 215 216 217 218

day!

Temp Roll