

The Sound of Music

Music by
RICHARD RODGERS

Lyrics by
OSCAR HAMMERSTEIN 2nd

Book by
HOWARD LINDSAY and RUSSEL CROUSE

Suggested by "The Trapp Family Singers" by
MARIA AUGUSTA TRAPP

Vocal Score

Price, \$12.50

Piano Reduction by
Trude Rittman

Edited by
Dr. Albert Sirmay

WILLIAMSON MUSIC, INC.
609 FIFTH AVE., NEW YORK 17, N. Y.

PARKER
Music Co.
MUSIC DEPT.
NEW YORK

The Sound of Music

Produced by LELAND HAYWARD, RICHARD HALLIDAY,
RICHARD RODGERS and OSCAR HAMMERSTEIN 2nd
November 16, 1959 at the Lunt-Fontanne Theatre, New York City

Directed by
VINCENT J. DONEHUE

Musical Numbers Staged by JOE LAYTON

Scenic Production by OLIVER SMITH

Costumes by LUCINDA BALLARD

Mary Martin's clothes by MAINBOCHER

Lighting by JEAN ROSENTHAL

Orchestrations by ROBERT RUSSELL BENNETT

Choral Arrangements by TRUDE RITTMAN

Musical Direction by FREDERICK DVONCH

Cast of Characters

(In order of appearance)

MARIA RAINER, a postulant at Nonnberg Abbey	Mary Martin
SISTER BERTHE, mistress of novices	Elizabeth Howell
SISTER MARGARETTA, mistress of postulants	Muriel O'Malley
THE MOTHER ABBESS	Patricia Neway
SISTER SOPHIA	Karen Shepard
CAPTAIN GEORG VON TRAPP	Theodore Bikel
FRANZ, the butler	John Randolph
FRAU SCHMIDT, the housekeeper	Nan McFarland
LIESL	Lauri Peters
FRIEDRICH	William Snowden
LOUISA	Kathy Dunn
KURT	Joseph Stewart
BRIGITTA	Marilyn Rogers
MARTA	Marilyn Susan Locke
GRETl	Evanna Lien
ROLF GRUBER	Brian Davies
ELSA SCHRAEDER	Marion Marlowe
URSULA	Luce Ennis
MAX DETWEILER	Kurt Kasznar
HERR ZELLER	Stefan Gierasch
BARON ELBERFELD	Kirby Smith
A POSTULANT	Sue Yaeger
ADMIRAL VON SCHREIBER	Michael Gorrin
NEIGHBORS of Captain Von Trapp, NUNS, NOVICES, POSTULATES, CONTESTANTS in the Festival Concert: Joanne Birks, Patricia Brooks, June Card, Dorothy Dallas, Ceil Delly, Luce Ennis, Cleo Fry, Barbara George, Joey Heatherton, Lucas Hoving, Patricia Kelly, Maria Kova, Shirley Mendonca, Kathy Miller, Lorna Nash, Keith Prentice, Nancy Reeves, Bernice Saunders, Connie Sharman, Gloria Stevens, Tatiana Trojanos, Mimi Vondra.	

The Sound of Music

Synopsis of Scenes

The story takes place in Austria, early in 1938

ACT I

- SCENE 1: NONNBERG ABBEY
SCENE 2: MOUNTAINSIDE NEAR THE ABBEY
SCENE 3: THE OFFICE OF THE MOTHER ABBESS
The next morning
SCENE 4: A CORRIDOR IN THE ABBEY
SCENE 5: THE LIVING ROOM OF THE TRAPP VILLA
That afternoon
SCENE 6: OUTSIDE THE TRAPP VILLA
That evening
SCENE 7: MARIA'S BEDROOM
Later that evening
SCENE 8: THE TERRACE OF THE TRAPP VILLA
Six weeks later
SCENE 9: A HALLWAY IN THE TRAPP VILLA
One week later
SCENE 10: THE LIVING ROOM
The same evening
SCENE 11: A CORRIDOR IN THE ABBEY
SCENE 12: THE OFFICE OF THE MOTHER ABBESS
Three days later

ACT II

- SCENE 1: THE TERRACE
The same day
SCENE 2: A CORRIDOR IN THE ABBEY
Two weeks later
SCENE 3: THE OFFICE OF THE MOTHER ABBESS
SCENE 4: A CLOISTER OVERLOOKING THE CHAPEL
SCENE 5: THE LIVING ROOM
One month later
SCENE 6: THE CONCERT HALL
Three days later
SCENE 7: THE GARDEN OF NONNBERG ABBEY
That night

INSTRUMENTATION

2 Flutes/Piccolos, Oboe/English Horn, 2 Bb Clarinets, Bassoon, 3 Horns in F,
3 Bb Trumpets, 2 Trombones, Tuba, Percussion (1 player), Harp,
Strings: 4-4-2-2-1.

Musical Program

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THE SOUND OF MUSIC

No. 1

Preludium

*As the house lights dim, we hear the "Abbey" bells. They build in volume and continue until house is dark. As they fade, we hear the following religious music sung off-stage by a women's choir a cappella. *) While on stage the day by day activities in the Abbey are acted out in pantomime.*

Mono Chant

(Psalm 109. Dixit Dominus)

Moderato *ALL*

SOLO:



Dí - xit Dó - mi - nus Dó - mi - no mé - o, Sé - de a déx - tris mé - is.

ALL: *Fin*



Do - nec pó - nam i - ní - mi - cos tú - os, Sca - bél - lum pé - dum tu - ó - rum.

SOLO: *Fin*



Dó - mi - nus a déx - tris tú - is, Con - fré - git in dí - e í - rae sú - ae ré - ges.

ALL: *Fin*



De tor - rén - te in ví - a bí - bet, Prop - té - re - a ex - al - tá - bit cá - put

SOLO: *Cent*



Glo - ri - a Pa - tri et Fi - li - o, Et Spi - ri - tu - i San - cto.

ALL:



Si - cut é - rat in prin - cí - pi - o, Et nunc et, sém - per, Et in saé - cu - la saé - cu - lo - rum. A - men.

*) In the New York production this choral singing was broadcast from an off-stage room and amplified stereophonically over the entire theatre.

+) Accents indicate emphasis.

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Morning Hymn

RICHARD RODGERS

Molto tranquillo, ben legato

SOPRANO I
SOPRANO II
MEZZO SOPRANO
ALTO

p Rex ad - mi - ra - bi - lis Et tri - um - pha - tor no - bi - lis,
p Dul - ce - do in ef - fa - bi - lis, To -
p Dul - ce - do in ef - fa - bi - lis, in ef - fa - bi - lis, To -
p Dul - ce - do in ef - fa - bi - lis, in ef - fa - bi - lis, To -
p Dul - ce - do in ef - fa - bi - lis, To -

poco rall.
tus de - si - de - ra - bi - lis, To - tus de - si - de - ra - bi - lis.
poco rall.
tus de - si - de - ra - bi - lis, To - tus de - si - de - ra - bi - lis.
poco rall.
tus de - si - de - ra - bi - lis, To - tus de - si - de - ra - bi - lis.
poco rall.
tus de - si - de - ra - bi - lis, To - tus de - si - de - ra - bi - lis.

Segue

Angelus Bells

Slowly

Chime

attacca

Alleluia

RICHARD RODGERS

Allegro giubiloso

Musical score for Soprano I, Soprano II, Mezzo Soprano, and Alto, featuring the lyrics "Al - le - lu - ia". The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are "Al - le - lu - ia, Al - le - lu -". The Soprano I part begins with a forte (f) dynamic and a crescendo. The Soprano II part begins with a forte (f) dynamic. The Mezzo Soprano part begins with a forte (f) dynamic and a crescendo. The Alto part begins with a forte (f) dynamic and a crescendo. The lyrics are "Al - le - lu - ia, Al - le - lu -".

ia, Al - le - lu - ia,
 ia, Al - le - lu - ia, Al - le - lu -
 le - lu - ia, Al - le - lu - ia, Al - le - lu -
 Al - le - lu - ia, Al - le - lu -

[illegible]

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Allegretto animato (Introduction)

Piano

Str. *mf* W.W. Hns., Trb.

MARIA: Tranquillo

My day in the hills

Hp. (tr) (tr) (tr) (tr) (tr) (tr) (tr) Vls. Cls. *p*

Tutti *dim.*

has come to an end, I know. A star has come out

9

to tell me it's time to go. But deep in the dark green

p W.W., Hp., Str.

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shad - ows are voic - es that urge me to stay. So I

pause and I wait and I lis - ten for one more sound, for

one more love - ly thing that the hills might say. The

19

Con espressione

hills are a - live with the sound of mu - sic,

espr. p Fl., Hp.

mf *p*

With songs they have sung for a thou-sand years.

+Hns.

27

The hills fill my heart with the sound of mu - sic.

My heart wants to sing ev-'ry song it hears.

Fl., Hp.!

+Hns.

35

My heart wants to beat like the wings of the birds that rise from the

Cls.
Vls.

lake to the trees. My heart wants to sigh like a chime that flies from a

church on a breeze, To laugh like a brook when it

Fl., E.H.
Hp. 7

trips and falls o - ver stones on its way, To

sing through the night like a lark who is learn-ing to pray. I

+W.W.
W.W., Hns.
Hp. gliss.

51

go to the hills when my heart is lone - ly, I

f *Hp.*

know I will hear what I've heard be - fore. My

Fl., Hp.

59

heart will be blessed With the sound of mu - sic And I'll

+Hns. *colla voce*

sing once more.

Fl. *+Br.* *Tymp.*

Interlude

(After "The Sound Of Music")

Poco grandioso

Piano

Str. *f* Tutti etc. Tpt. Bells

con calore Hns.

Str. etc. Vls. R.H.

11

p Tutti religioso

(Curtain opens on the office of the Mother Abbess.)

dim. *rit.*

Cue: SISTER BERTHE: Exactly what I say!

Presto [5]

SISTER BERTHE:
parlando

(sung)

She climbs a tree and scrapes her knee, Her

Fl., Ob.

Piano *p*

SISTER SOPHIA: [13]

dress has got a tear. She waltz - es on her

Fl., Ob. colla voce

BERTHE:

way to Mass And whis - tles on the stair. And

[21]

un - der - neath her wim - ple she has curl - ers in her

Hn.

Allegretto
SOPHIA: **29**

hair. I e - ven heard her sing - ing in the

Str.
+ Br. *p*

Grave
BERTHE: **37**

Ab - bey! She's al - ways late for

Fl., Ob. colla voce
f Tutti *p*

Allegretto
SOPHIA:

chap - el But her pen - i - tence is real. *Andante - Grave* BERTHE: She's

45

al - ways late for ev - 'ry - thing Ex - cept for ev - 'ry

53

meal. I hate to have to say it But I

Hn.

61

BERTHE and SOPHIA:

ver - y firm - ly feel Ma - ri - a's not an

+ Br.

W. W., Br.

SISTER MARGARETTA:

as - set to the Ab - bey. I'd

f Tutti

MOTHER ABBESS:
Then say it, Sister
Margaretta.

Moderato

like to say a word in her be - half Ma - ri - a makes me

Tpt. cued

Fl.

p Str.

colla voce

74 **Tempo giusto**

SOPHIA:

laugh.

Fl., Picc. *3.*

How do you solve a prob-lem like Ma-

Str. *3.*

Hn. *p leggiero sempre*

MOTHER ABBESS:

ri - a?

W.W.

How do you catch a cloud and pin it down?

+ W.W.

MARGARETTA:

How do you find a word that means Ma - ri - a?

BERTHE:

A

SOPHIA:

flib - ber - ti - jib - bet! A will - o' - the - wisp! A clown!

MARGARETTA:

Vls. colla voce

fls.

MOTHER ABBESS:

Man - y a thing you know you'd like to tell her,

Str. W.W.

MARGARETTA:

Man - y a thing she ought to un - der - stand, But

W.W.

how do you make her stay And lis - ten to all you say?

Vls. colla voce W.W.

MOTHER ABBESS:

MARGARETTA:

How do you keep a wave up - on the sand? Oh,

Hp.

how do you solve a prob - lem like Ma - ri - a?

Str. 3 + W.W.

How do you hold a moon-beam in your hand? When I'm

Ob., Bsn. Picc., Fls., Hp. 7. 3. 3. 3. *

rit. a tempo Ob., Cl. cued

MARGARETTA:

* (♩ = ♩) (mosso)

with her I'm con - fused, Out of fo - cus and be - mused, And I nev - er know ex -

act - ly where I am.

100

BERTHE:

Un - pre - dict - a - ble as weath - er, She's as

Tpt., Trb. cued

* In the New York production, this part of the song, up to bar 108, was performed a cappella.

Amore *Amore* *Amore*
MARGARETTA: BERTHE: MARGARETTA:

flight - y as a feath - er, She's a dar - ling. She's a de - mon. She's a lamb. —

Amore SOPHIA: **108** *Amore* BERTHE:

— She'll out - pes - ter an - y pest, Drive a hor - net from his nest, She could
Fl., Cl. colla voce

Tpts., Str.
p leggiero

Amore MARGARETTA: **116**

throw a whirl - ing der - vish out of whirl. — She is gen - tle, She is
Ob. colla voce

+ Trbs.

Amore SOPHIA: *Amore* BERTHE: *Amore* MARGARETTA: *Amore* MOTHER ABBESS:

wild, She's a rid - dle, She's a child. She's a head - ache! She's an an - gel. She's a

colla voce

(♩ = ♩) (a tempo)

girl...

Picc., Fls.

124

ALL:

How do you solve a prob - lem like Ma - ri - a?

Fl., Bsn.

p *leggiero sempre*

Br.

Hp.

How do you catch a cloud and pin it down?

+ Br.

MARGARETTA:

How do you find a word that means Ma - ri - a?

Hp.

SOPHIA: BERTHE:

flib - ber - ti - jib - bet, A will - o' - the - wisp, A clown.

W. W. colla voce

+ Str.

Bells

132

ALL:

Man - y a thing you know you'd like to tell her,

Fl., Bsn.

Hp.

Br.

MOTHER ABBESS:

Man - y a thing she ought to un - der - stand, But

Vls. colla voce

Tutti

SOPHIA:

how do you make her stay And lis - ten to all you say?

MARGARETTA:

ALL:

How do you keep a wave up - on the sand?

Oh,

140

how do you solve a prob - lem like Ma - ri - a?

Meno mosso

p dolce

How do you hold a

Fl., Bsn.

A tempo

moon beam in your hand?

rit.

Picc., Fls., Hp.

p

No. 5

The Scene Continues

(After "Maria")

Cue: I'm grateful to you all.

L'istesso tempo

There is a knock on the door.

Piano

pp Str. con sord.
legato

Hp.

MOTHER ABBESS:

Ave!

Come here my child. (Dialogue continues)

pp sempre

Hp.

rit.

Cue: MOTHER ABBESS: I used to sing that song when I was a child, and I can't quite remember - - - - -
- - - - - please - - - - -

Con moto

Piano

Str., Hp. *p*
W. W.

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It consists of two staves. The right hand plays a series of chords, while the left hand plays a simple bass line. The tempo is marked 'Con moto'.

MARIA:

Rain - drops on ro - ses and whis - kers on kit - tens, Bright cop - per

Str., Hp.

Maria's vocal entry begins with the lyrics 'Rain - drops on ro - ses and whis - kers on kit - tens, Bright cop - per'. The melody is in 3/4 time with a key signature of one sharp. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

9

ket - tles and warm wool - en mit - tens, Brown pa - per pack - ag - es

Fl., Cls.

The musical line continues with the lyrics 'ket - tles and warm wool - en mit - tens, Brown pa - per pack - ag - es'. A box with the number '9' is placed above the staff. The piano accompaniment includes a section for Flute and Clarinet, indicated by 'Fl., Cls.'.

tied up with strings, These are a few of my fa - vor - ite

The musical line continues with the lyrics 'tied up with strings, These are a few of my fa - vor - ite'. The piano accompaniment features a more active melody in the right hand, with the left hand providing a steady bass line.

17

things. Cream col - ored pon - ies and

mf Bsn. *pp* Cls.

crisp ap - ple stru-dels, Door-bells and sleigh-bells and schnitz-el with

27

noo - dles, Wild geese that fly with the moon on their wings,

Fl., Tpt.

35

These are a few of my fa - vor - ite things.

Fl., Cl. W.W., Br. Bsn., Vc.

Girls in white dress - es with blue sat - in sash - es,

p Cls.

Snow-flakes that stay on my nose and eye - lash - es, Sil - ver white
Fl., Tpt.

45

win - ters that melt in - to springs, These are a few of my

53 *poco marcato*

fa - vor - ite things. When the dog bites, When the

Br. *mf* Tutti

bee stings, When I'm feel - ing sad, I

Fls., Cls.

61

sim - ply re - mem - ber my fa - vor - ite things and then I don't

Cls., Str.

Hns.

feel so bad!

Br.

f

p

f Tutti

73

MOTHER ABBESS taps with her pencil on the table.

p W. W., Str.

77 MOTHER ABBESS:

Rain - drops on ro - ses and whis - kers on kit - tens,

Str., Hp.

85 *Re 121*

Bright cop - per ket - tles and warm wool - en mit - tens, Brown pa - per

Fl., Cl.

pack - ag - es tied up with strings, These are a few of my

93

fa - vor - ite things. Cream col - ored

Str., W.W.

Fl., Ob.

Bsn. *mf* Cls.

pon - ies and crisp ap - ple stru - dels, Door - bells and sleigh - bells and

103

schnitt - el with noo - dles, Wild geese that fly with the moon on their

Fl., Tpt.

wings, These are a few of my fa - vor - ite things.

Fl., Cl.

111

Girls in white dress - es with blue sat - in

+ Br.

f

Bsn., Vc.

Cls.

p

Str.

etc.

etc.

sash-es, Snow-flakes that stay on my nose and eye-lash-es,

121 Sil-ver white win-ters that melt in-to springs, These are a
Fl., Tpt. etc.

129 few of my fa-vor-ite things. When the dog bites,
+ Ob. + Br. *mf* Tutti

When the bee stings, When I'm feel-ing sad,
Fls., Cls.

I sim - ply re - mem - ber my fa - vor - ite things and

Cls., Str.

Hns.

then I don't feel _____ so bad! _____

Tutti

p *f*

149

MARIA:

MOTHER ABBESS:

When the dog bites, When the bee stings,

mf Tutti

BOTH:

157

When I'm feel - ing sad, _____ I sim - ply re -

Cls., Str.

mem-ber my fa-vor-ite things and then I don't feel

165

so bad.

p *f*

sff

No. 7 The Scene Continues (My Favorite Things)

Warning: MOTHER ABBESS: You're not being sent to his battleship. (*The Abbey bells are heard.*)

Cue: God bless you, Maria.

Poco meno mosso

Str. (*Dialogue continues*)

Piano *pp dolce*

13

MARIA:

These are a few of my fa - vor - ite

mp

(SISTER BERTHE enters) MARIA: I have been given permission to sing.

things.

21

The traveller closes
W.W., Str.

(MARIA enters below the traveller.)

f Tpts.

(She sings)

Brown pa - per pack - ag - es

Ob., Str. colla voce

mp

tied up with strings,

These are a few of my fa - vor - ite

39

things.

Girls in white dress - es with

Fl., Tpt. colla voce

*mf**mp*

blue sat - in sash - es,

Snow-flakes that stay on my nose and eye -

47

lash - es, Sil - ver white win - ters that melt in - to springs,

W.W. sust.

55

(MARGARETTA enters)

These are a few of my fa - vor - ite things. When the

W.W., Str.

mf

dog bites, When the bee stings, When I'm feel - ing

63

sad, I sim - ply re - mem - ber my fa - vor - ite

+Hn.

things and then I don't feel — so

dolce

Piú largo (she exits) 73 **Piú mosso, animato**

bad. —

MARGARETTA:

How do you hold a moon-beam in your hand?

W.W. *pp dolce* Str. *f* Tutti

(Curtain opens on living room of Trapp Villa)

dim. Hns. *poco rit.*

No. 8

The Scene Continues

Warning: FRANZ: You will wait in here.

Cue: FRANZ exits.

Un poco lento (timidly)

Piano

Str.
pp una corda
Fl. Solo

(The Abbey bells are heard, MARIA kneels and

9

Ob.

Bsn.

prays.)

17 (The Captain enters)

delicatamente

Fl.

(Stop as Captain starts to speak)

25 Vl. Solo

Vlms.

Vlms.

Cue: Well, now I know where to start.

Moderato I'm going to teach you how to sing. MARIA: (*sings*)

Piano Vls. Pizz. Hp. *p legato* Let's Vla., Vc.

5 start at the ver - y be - gin - ning, A

ver - y good place to start. When you

13 read you be - gin with A, B, C, MARIA: When you sing you be -

+ Bsn.

21 CHILDREN:

gin with do - re - mi. Do - re - mi?

+ Ob., Cls.

MARIA:

Do - re - mi, The first three notes just hap - pen to

29

CHILDREN:

be Do - re - mi. Do - re - mi!

MARIA:

Come, I'll make it easier
for you. Listen.

Do - re - mi - fa - so - la - ti

W. W., Str.

Fls., Cl., Hp.

mp

Guitar on stage

[38]

Moderato

Doe - a deer, a fe - male deer,

pp Guitar on stage

Bass pizz.

Ray - a drop of gold - en sun,

[46]

Me - a name I call my - self, Far - a

[54]

long, long way to run, Sew - a nee - dle pull - ing

Str.

Bsn.

etc.* *p*

* Guitar on stage plays wherever possible.
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thread, ^{W.W.} La- a note to fol - low sew,

62 Tea- a drink with jam and bread That will

70 GRETL: MARIA:
bring us back to Do - oh - oh - oh! Do - A

Hns. Hp. *leggiere* Hns. Br.

ALL CHILDREN: MARIA:
deer, a fe - male deer, Re- A drop of gold - en

W.W.

CHILDREN: MARIA:

sun, _____ Mi - A name I call my -

7 W.W.

CHILDREN: MARIA:

self, Fa - A long, long way to run, _____

7 W.W.

MARIA:

So - A nee - dle pull - ing thread _____ La - A

CHILDREN:

A nee - dle pull - ing thread _____ A

Str. Bsn. Br.

94

note to fol - low so, _____ Ti- A drink with jam and

note to fol - low so, _____ A drink with jam and

100

pp CHILDREN:

bread _____ That will bring us back to Doe --- a

bread _____ Guitar on stage

Hns. *pp* Tpt.

deer, a fe - male deer, Ray- a drop of gold - en

sun, _____ Me_ a name I call my -

self, Far_ a long, long way to run, _____

cresc. *Hp. gliss.*

116

MARIA:

Sew_ a nee - dle pull - ing thread, _____ La_ a

W. W. Str.

mf Tutti

124

note to fol - low so, Tea - a

drink with jam and bread That will bring us

132

back to doe. Do - re - mi -

Str., W.W.

CHILDREN:

fa - so - la - ti - do So Do!

ff Tutti

Cue: MARIA: By mixing them up. Listen.

(She sings) MARIA: Now you do it. CHILDREN:

So do la fa mi do re. So do la fa mi do re.

MARIA: CHILDREN: Now let's put it all together...

So do la ti do re do. So do la ti do re do.

Allegretto

1 ALL:
Tpt. colla voce

So do la fa

(Str.) *simile*

pp

simile

mi do re

9

So do la ti

* Guitur on stage to bar 17 and from bar 25 wherever possible.

do re do.

17

BRIGITTA: But it doesn't mean anything. (*Dialogue continues*)

Clas.
pp

MARIA: One word for every note.

25

MARIA:
Vls. colla voce

When you know the

Fl., Cl.

Bsn., Vc.

notes to sing

33

You can sing most

(Dialogue) Cue to continue
MARIA: Now, altogether. And...

an - - y - - thing.

41

ALL:

When you know the

Str. γ Fl., Picc., Cl.

mp

notes to sing

49 You can sing most

an - y - thing.

ff Br., Str.

57 **Animato**
CHILDREN:
Br. colla voce

Doe, a deer, a fe - male deer,

* GRET. (MARIA sings note for one bar to start child off.)

Do

Fl., Cl.

mp Tutti

etc.

* Each child keeps his or her note from here on throughout the number.

Ray, a drop of gold - en sun. _____
MARTA: (*MARIA again starts note*)
Re _____

65

Me, a name I call my - self,
BRIGITTA: (*MARIA starts note*)
Mi _____

Far, a long, long way to run. _____
KURT: (*MARIA starts note*)
Fa _____

(MARIA joins them)

Sew, a nee - dle pull - ing thread, _____

LOUISA:

So _____ thread, _____

Fl., Picc., Cl.

Trb., Bsn., Vc.

etc.

La, a note to fol - low so. _____

FRIEDRICH:

La. _____ so _____

Tea, a drink with jam and bread _____ That will

LIESL:

Ti _____ bread _____

MARIA:

89 GRETL:
bring us back to do. Do

MARTA: BRIGITTA: KURT: LOUISA: FRIEDRICH: LIESL: ~~BRIGITTA~~ MARIA:
re mi fa so la ti do, do W.W., Str.

LIESL: FRIEDRICH: LOUISA: KURT: MARTA: GRETL: 97 GRETL: BRIGITTA:
ti la so fa mi re do mi Bells, Picc., Hp. colla voce

LOUISA: MARTA: KURT:
mi mi so so re fa

FRIEDRICH: LIESL:

(Children continue as before) * 105

G B B

fa la ti ti do mi mi

Br., Str.

p

109

MARIA:
Ob., Bar. colla voce

(LOUISA) (CHILDREN:) M K K F L L When (continue as before)

mi so so re fa fa la ti ti do mi mi

you know the notes

mi so so re fa fa la ti ti do mi mi

* Each letter represents initial of name of child.

117

to sing You

mi so so re fa fa la ti ti do mi mi

(She holds her ears as they shout)

can sing most

mi so so re fa fa la ti ti an - -

ff

f cresc.

Br.

125

Tempo di Marcia

ff ALL: Br. colla voce

y - - thing. Doe, a

Vls.

f

deer, a fe - male deer,

Ray, a drop of gold - en sun,

133

Me, a name

call my - self, Far, a



Tempo I

141

MARIA:

Ob. colla voce

long, long way to run. Sew, a

Br., Str.

p subito

Detailed description: This block contains the first system of the musical score. It features a vocal line for Maria and a piano accompaniment. The vocal line starts with the lyrics 'long, long way to run.' followed by a long note, then 'Sew, a'. The piano accompaniment consists of a treble and bass staff. The treble staff has triplet markings over the first two measures. The bass staff has a steady eighth-note accompaniment. The system ends with a dynamic marking 'p subito' and a bracket indicating the entry of 'Br., Str.' (Brass and Strings).

nee-dle pull-ing thread, La, a note to fol-low

CHILDREN: Fl. colla voce

A nee-dle pull-ing thread,

Detailed description: This block contains the second system of the musical score. It features a vocal line for Maria and a piano accompaniment. The vocal line starts with the lyrics 'nee-dle pull-ing thread,' followed by a long note, then 'La, a note to fol-low'. The piano accompaniment consists of a treble and bass staff. The treble staff has a steady eighth-note accompaniment. The bass staff has a steady eighth-note accompaniment. The system ends with a dynamic marking 'p' and a bracket indicating the entry of 'CHILDREN: Fl. colla voce'.

149

sew Tea, a drink with jam and bread

A note to fol-low sew, Jam and

Detailed description: This block contains the third system of the musical score. It features a vocal line for Maria and a piano accompaniment. The vocal line starts with the lyrics 'sew' followed by a long note, then 'Tea, a drink with jam and bread'. The piano accompaniment consists of a treble and bass staff. The treble staff has a steady eighth-note accompaniment. The bass staff has a steady eighth-note accompaniment. The system ends with a dynamic marking 'p' and a bracket indicating the entry of 'A note to fol-low sew, Jam and'.

That will bring us back to do, That will
bread, That will

Tutti

f

157

bring us back to
bring us back to

Str.

rit

Cadenza

MARIA: *rit* Do ti la so fa mi re do do!

(She can't make it)

CHILDREN: *ff* (Shout) (MARIA laughs.)

ff

Change Of Scene

Allegretto

Piano

W.W.

etc.

Tutti

9

17

Br.

W. W., Str.

dim.

Hn.

Curtain

25 (Dialogue)

p.

Str.

rit.

Sixteen Going On Seventeen

Cue: ROLF: The only one I worry about is his daughter.

Andante

Str.

LIESL: Me? Why? ROLF: How old are you, Liesl?

Piano

pp dolce

LIESL: Sixteen. What's wrong with that?

ROLF: You

espr.

9 Tranquillo

(with bicycle light)

wait, lit-tle girl, on an emp-ty stage, For fate to turn the light on. Your

+ Hp. *colla voce*

Bells Hp.

LIESL:

life, lit-tle girl, is an emp-ty page That men will want to write on. To

Moderato

ROLF: write on. — You are six-teen go-ing on sev-en-teen,
+ W. W. Str. *pp* Cls., Bsn.

rit.

Ba-by, it's time to think. Bet-ter be-ware, Be can-ny and care-ful,

Tpts.

27

Ba-by, you're on the brink. You are six-teen go-ing on sev-en-teen,

W. W. Br. Str. *mf leggiero* Cls., Bsn.

Fel-lows will fall in line. Ea-ger young lads And rou-és and cads Will

Tpts.

35

of-fer you food and wine. To - tal - ly un-pre - pared are you To

Fls.

Bsn., Hns.

Cls.

Str. pizz.

etc.

face a world of men. Tim-id and shy and scared are you of

43

things be-yond your ken. You need some-one old - er and wis - er

W.W.

Hns.

f Tutti

pp sub.
Cl., Bsn.

etc.

Tell-ing you what to do. — I am sev - en - teen go - ing on eight - een,

E.H.

p

I'll — take care — of you. —

Fl.
E.H.

Tpts.

p

Bsn., Vc.

(ROLF whistles melody)

55 Picc.

Str., pizz.
mf

Picc. con't.

W.W.

Str.

W.W.

63 Picc., Str.

Tpts.

Str.

Tutti

W.W.

cresc.

71

LIESL:

I am six-teen go-ing on sev-en-teen,

Fl., Bsn.

Str. *pp*

I know that I'm na-ive, Fel-lows I meet may tell me I'm sweet And

Hns.

Cl., E.H.

79

will-ing - ly I be - lieve. I am six-teen go-ing on sev-en-teen,

Fl., Bsn.

f W.W., Br. Str.

in-no-cent as a rose. Bach-e - lor dan-dies, Drink-ers of bran-dies,

Cl., E.H.

87

What do I know of those? To-tal - ly un-pre - pared am I To

Cl.

Hns.

Hr.

Str. pizz.

etc.

face a world of men. Tim-id and shy and scared am I Of

95

things be-yond my ken. I need some-one old-er and wis-er

f Tutti

pp sub.
Bsn., Cl.

Tell-ing me what to do, — You are sev-en-teen go-ing on eight-teen,

E.H.

I'll de - pend on you.

Fl., E.H.

Str., W.W.

Hns.

107

Picc.

Tpts.

Str. pizz.

Br.

Fl., Cls., Str.

Hns.

+ Picc., Tpt.

(♩ = ♩)

Tutti

rall.

Waltz (Viennese)

Hns., Str.

122

Fl., Ob., Str.

Hns.

W.W. >
pp Cymb. >

130 Ob., Str. + Fl. + W.W.

Scherzando (♩ = ♩)
138 W.W.
p Str. pizz. grazioso
Bsn.

144 Tutti
Hn.
+ Hn.

cresc. poco a poco

152

lunga LIESL: Yahoo!

ff Kiss

Presto

ff

Segue

No. 12

Change Of Scene

(After "Sixteen Going On Seventeen")

Piano

Tutti

f Bsn., Hns., Vc.

etc.

Fl., Cls. *3*

Bsn., Hns. *dim.*

rit.

p

(Lights come on in Maria's room.)

No. 13 Incidental (Scene 7)

Cue: MARIA: God bless What's-his-name.

Slowly

Piano

ppp Str. pizz.

Vc.

Vla. (pizzicello)

The image shows a musical score for a piano and viola. The piano part is written for a grand staff (treble and bass clefs) in 4/4 time, marked 'Slowly'. The key signature has one sharp (F#). The piano part begins with a very soft dynamic (*ppp*) and a 'Str. pizz.' (string pizzicato) instruction. The viola part is written on a single staff below the piano part, also in 4/4 time, marked 'Vc.' (Viola). The viola part begins with a 'Vla. (pizzicello)' instruction. The score is divided into four measures. The piano part plays a series of chords and single notes, while the viola part plays a series of single notes. The piano part ends with a fermata over the final chord.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score is divided into four measures. The first measure has a treble staff with a half note G4 and a bass staff with a whole rest. The second measure has a treble staff with a half note A4 and a bass staff with a whole rest. The third measure has a treble staff with a half note B4 and a bass staff with a half note G3. The fourth measure has a treble staff with a half note C5 and a bass staff with a half note F#3. A fermata is placed over the C5 note in the treble staff. A box with the number 9 is located above the fourth measure.

Cue to proceed:
LIESL: I was out
taking a walk.

The musical score for 'The End' by The Beatles is presented in a single system. It begins with a piano introduction in G major, marked 'Piano' and 'Ad libitum'. The introduction consists of a series of chords in the right hand and single notes in the left hand. The main melody is introduced in the right hand, with the left hand providing a bass line. The score concludes with a 'Fade' instruction, indicated by a large 'F' and a wavy line, leading to a final chord in the right hand and a final note in the left hand.

Lento

Str.

pp dolce

rit.

(fade)

The Lonely Goatherd

Cue: MARIA: Maybe if we all sing loud enough we won't hear the thunder.

Moderato **MARIA:**

Piano *mf* Str., Hp. *p* Hns. Cls.

W.W. High on a hill was a lone-ly goat-herd,

Lay-ee o - dl, lay-ee o - dl, lay-ee - oo. Loud was the voice of the lone-ly goat-herd,

W.W.

11 Lay-ee o - dl, lay-ee o - dle - oo. Hns. Cls. Hns. Folks in a town that was quite re-mote, heard

Lay-ee o - dl, lay-ee o - dl, lay-ee - oo. Lust-y and clear from the goat-herd's throat heard

19

Lay-ee o - dl, lay-ee o - dl - oo. O ho lay-dee o - dl lee o,

Hns. . W.W., Str.

Hns.

o ho lay-dee o - dl ay, O ho lay-dee o - dl lee o,

27

lay-dee o - dl lee o lay. A prince on the bridge of a cas-tle moat, heard

Cls.

Bsn., Vc., Bass

Hns. *p*

f Tuba solo

Lay-ee o - dl, lay-ee o - dl, lay-ee oo. Men on a road, with a load to tote, heard

W.W.

35

Lay-ee o - dl, lay-ee o - dl oo. Men in the midst of a ta-ble d'hôte, heard

Hns. Cls.

Hns.

Lay-ee o - dl, lay-ee o - dl, lay-ee oo. Men, drink-ing beer with the foam a - float, heard

W.W.

43

Lay-ee o - dl, lay-ee o - dl oo. O ho lay-dee o - dl lee o,

Hns. W.W., Str.

Hns.

Tp. cresc. > poco a poco >

(Thunder starts rumbling, gets louder and louder.)

o ho lay-dee o - dl ay, O ho lay-dee o - dl lee o,

(Thunderclaps)

51

lay dee o - dl lee o lay. One lit-tle girl in a pale pink coat, heard

Fls.

Bsn., Vc., Bass

pp

f

Tuba

Lay-ee o - dl, lay-ee o - dl, lay-ee oo. She yo-deled back to the lone-ly goat-herd

Bsn., Vc.

59

Lay-ee o - dl, lay-ee o - dl oo. Soon her Ma-ma with a gleam-ing gloat, heard

Fls.

Hns.

Hns., Bsn., Vc.

(b)

Lay-ee o - dl, lay-ee o - dl, lay-ee oo. What a du-et for a girl and goat-herd!

Bsn., Vc.

67

Lay-ee o - dl, lay-ee o - dl oo. O ho lay-dee o - dl lee o, etc.

Hns., Bsn., Vc.

Hns., Fls., Cls., Tpt., Bsn., Trb.

O ho lay - dee o - dl ay, O ho lay - dee o - dl lee o,

75

Lay-dee o - dl lee o ay. Hap - py are they lay-dee o lay dee lee o,

Fls., Cls., Tpt.

Trb., Tuba

f

O lay-dee o o - dl lay - dee o, Soon the du - et will be - come a tri - o!

Bsn., Vc.

83

Lay-ee o - dl, lay-ee o - dl oo. Ho - dl lay-ee _____ Ho - dl

LIESL:

W.W., Hns. Ho - dl lay-ee _____

Hns., Bsn., Vc. Br. *sust.*

(b)

lay-ee _____ Ho - dl lay-ee _____ Ho - dl

Ho - dl lay-ee _____ Ho - dl lay-ee _____

91

lay-ee _____ O ho ho ho lay dee o - dl lee o

O ho lay dee o - dl lee o

W.W. *f*

+ Br. *f*

p Str. tacet

Tuba

o ho ho ho lay dee o - dl ay O ho ho ho lay-dee o - dl lee o

o ho lay dee o - dl ay O ho lay-dee o - dl lee o

99 *p*

Lay-dee o - dl lee o lay, One lit-tle girl in a pale pink coat, heard

Lay-dee o - dl lee o lay,

Fls.

Trbs., Tuba *pp* Str.

FRIEDRICH: **MARIA:**

Lay-ee o - dl, lay-ee o - dl, lay-ee oo. She yo-deled back to the lone-ly goat-herd

Str.

GRETJ:

MARIA:

Lay-ee o - dl, lay-ee o - dl oo. Soon her Ma - ma with a gleam-ing gloat, heard

Str.

Trb.

pp

Lay-ee o - dl, lay-ee o - dl, lay-ee oo. What a du - et for a girl and goat - herd!

MARIA:

Lay-ee o - dl, lay-ee o - dl oo. O ho lay-dee o - dl lee o

Lay-ee o - dl, lay-ee o - dl oo. Tah, tah, tah, tah, tah, tah,

(Imitation of a German brass band)

Lay-ee o - dl, lay-ee o - dl oo. Tah, tah, tah, tah, etc.

Str.

Hns.

Fls.

Hns.

Tuba

mf

o ho lay-dee o - dl ay O ho lay-dee o - dl lee o

tah, tah, tah, tah, tah, tah, tah, tah, tah, tah, tah, tah,

tah, tah, tah, tah, tah, tah, tah, tah, tah,

MARIA: 123 Animando

Hod - l - o - dl - lee - o - ay. Hap - py are they lay-dee o lay-dee lee o,

Tutti *mf* *f* Trbs., Tuba *mp* Fls., Cls., Tpts

O lay-dee o lay-dee lay - dee o, Soon the du - et will be - come a tri - o,

accelerando poco a poco

Lay-ee o - dl, lay-ee o - dl oo. Ho - dl lay-ee _____ ho - dl

CHILDREN:
Ho - dl lay-ee

Hn. Vc. Br. W. W., Hns. Str. sust.

(b)

lay-ee _____ ho - dl lay-ee - ee _____ ho - dl

ho - dl lay-ee ho - dl lay-ee - ee

lay-ee _____ ho - dl lay-ee _____ ho - dl

ho - dl lay-ee

W. W. Br. Tutti Str. etc.

f *pp*

lay - ee _____ ho - dl lay - ee _____

ho - dl lay - ee ho - dl

Str.

(Blackout)

ho - dl lay - ee o - dl lay - ee o - dl ay.

lay - ee

Str.

f *ff*

attacca

No. 15 After "The Lonely Goatherd"

L'istesso tempo

Piano

ff

(Fade as GRETLE enters for crossover.)

Br.

(b)

Segue

No. 15a

Gretl's Crossover

(The Lonely Goatherd)

(GRETLE enters followed by MARTA, BRIGITTA and LOUISA.)

Adagio

GRETLE:

0 ho lay - dee o - dl lee o, 0 ho

(Frightened)

Piano

(Big thunderclap,
lay dee o - dl ay, O ho lay dee o - dl lee o,

This block contains a vocal line with lyrics and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of three flats. The lyrics are "lay dee o - dl ay, O ho lay dee o - dl lee o,". The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of three flats. The music is in a simple, folk-like style.

LOUISA and BRIGITTE run off) Slower (Thunder)

p Str. W.W. *Hn.* *pp*

This block contains a piano piece with a horn and strings. The piano part is written on two staves (treble and bass clefs) with a key signature of three flats. The horn part is written on a single staff with a treble clef and a key signature of three flats. The music is in a simple, folk-like style. The tempo is marked "Slower" and the dynamics are "p" (piano) and "pp" (pianissimo).

(GRETLE runs off) Vivo *ff* *Blackout* *attacca*

This block contains a piano piece with a forte dynamic. The piano part is written on two staves (treble and bass clefs) with a key signature of three flats. The music is in a simple, folk-like style. The tempo is marked "Vivo" and the dynamics are "ff" (fortissimo). The piece ends with a "Blackout" and "attacca" marking.

No.15b

Change Of Scene (The Lonely Goatherd)

Vivo *ff* Piano

This block contains a piano piece with a forte dynamic. The piano part is written on two staves (treble and bass clefs) with a key signature of one sharp. The music is in a simple, folk-like style. The tempo is marked "Vivo" and the dynamics are "ff" (fortissimo). The piece is marked "Piano".

(Fade as lights come up on Scene 8)

This block contains a piano piece with a fade-out. The piano part is written on two staves (treble and bass clefs) with a key signature of one sharp. The music is in a simple, folk-like style. The piece ends with a fade-out marking: "(Fade as lights come up on Scene 8)".

Cue: MAX: Yes. He is rich and you are rich.

Moderato ELSA: Oh Max! MAX:

In all the fam-ous love af-fairs The lov-ers

have to strug - gle. In gar-ret rooms a - way up-stairs The lov-ers

starve and snug - gle. They're fam-ous for mis - for - tune which They seem to

have no fear of, While lov-ers who are ver - y rich You ver - y

Piano *pesante* *f* Str., Hp. *p*

11

CAPTAIN: Not a sign of them anywhere... **23****Allegro**

ELSA:

sel - dom hear of. No lit - tle

Fl., Cl., Bsn.

f Br., Str. *mp* Str.

shack do you share with me, — We do not flee from a

31

mort - ga - gee, — Nar - y a care in the world have we. —

+ E.H.

MAX:

How can love sur - vive?

+ Hn. + Br.

39

ELSA:

You're fond of bonds and you own a lot. — I have a
Fl., Cl., Bsn.

47

MAX:

plane and a die - sel yacht, — Plen - ty of noth - ing you
+ E.H.

BOTH:

have - n't got! — How can love sur - vive? —
+ Hn.
+ Br.

55

ELSA:

No rides for us On the top of a bus In the
Str. *f* *p* W.W., Hns., Str. Bells Hp. Bsn., Hn., Vc.

face of the freez - ing breez - es. — Str. *f* You reach your

MAX:

goals In your com - fy old Rolls Or in one of your Mer - ce -

71

ELSA:

des - es! — Far, ver - y far off the beam are we, —

Fl., Cl., Bsn.

f Tutti *p*

Quaint and bi - zarre as a team are we, —

79

Two mil - lion - aires with a dream are we, — We're keep - ing ro -

+ E.H. + Hn. Vc.

87

mance a - live. Two mil - lion - aires with a

+ Br. W. W., Hns., Str.

dream are we, We'll make our love

mp

95

sur - vive...

f Tutti W.W.

103

ELSA:

No lit - tle

E. H., Bsn., Str.

p

cold wa - ter flat have we, —

Fl., Cls.

Warmed by the glow of in -

+Tpts.

111

MAX:

sol - ven - cy, —

Up to your necks in se - cur - i - ty. —

+Tpts.

Hns.

How can love sur - vive? —

Fl., Cls.

119

ELSA:

How can I show what I feel for you? —

E.H., Bsn., Str.

Fl., Cls.

p

+ Tpts.

I can - not go out and steal for you, —

+ Tpts.

127

I can - not die like Ca - mille for you. —

Fls., Cls.

Hns.

How can love sur - vive? —

135

MAX:

You mil - lion - aires With fi - nan - cial af - fairs Are too

p W.W., Hns., Str.

Bells, 7 Hp.

Bsn., Hn., Vc.

bus - y for sim - ple plea - sure.

Vls.

143

When you are poor It is tou - jours l'a - mour, For l'a -

p Bsn., Vls., Vc.

mour all the poor have lei - sure!

f Tutti

ELSA:

Caught in our gold plat - ed chains are we, —

E.H., Bsn., Str.

Fls., Cls.

p

+Tpts.

Lost in our wealth - y do - mains are we, —

+Tpts.

159

Trapped by our cap - i - tal gains are we, — But

Hns.

we'll keep ro - mance a - live. —

W.W.

cresc.

+Br.

MAX:

Trapped by your cap - i - tal gains are you,

mf Hns.

ELSA:

We'll make our love _____ sur -

MAX:

You'll make your love _____ sur -

Tutti

vive! _____

vive! _____

Vls.

ff Tutti(Yodel
sequence)

Cue: MARIA: I shouldn't have said those things... not in the way I said them.

(Children singing off stage)

(Dialogue continues)

Tranquillo, molto espressivo

(Solo)

Ah

CHILDREN

mf

The hills are a - live — With the sound of mu - sic With

mf

The hills are a - live — With the sound of mu - sic With

mf

The hills are a - live — With the sound of mu - sic With

(Guitar off-stage)*

ELSA: (entering) Georg, you must hear this....

Ah

songs they have sung — For a thou - sand years. The

songs they have sung — For a thou - sand years. The

songs they have sung — For a thou - sand years. The

9

(Children are entering from the house)

Ah

hills fill my heart — With the sound of mu - sic My

hills fill my heart — With the sound of mu - sic My

Ah

hills fill my heart — With the sound of mu - sic My

* In the New York production the guitar was played by Friederich.

(*en dehors*) *pp*

heart wants to sing Ev-'ry song it hears. Ah

p heart wants to sing Ev-'ry song it hears. Ah *pp*

p heart wants to sing Ev-'ry song it hears. My heart wants to

*SOLO: (*en dehors*)

17

Ah From the lake to the trees, Ah

SOLO;

beat like the wings of the birds that rise From the lake to the trees My

(Orchestra starts here)

pp W.W., Str. Fls.

CAPTAIN:

From a church on a breeze. I

heart wants to sigh like a chime that flies From a church on a breeze.

W.W. *ten.*

Hns. *rit* *ten.*

* Sung by Kurt in the New York production.

25

go to the hills — When my heart is lone - ly, — I

CHILDREN: *pp*

Ah — Ah —

W. W., Br.

p Str., Hp.

know I will hear — What I've heard be - fore. — My

Ah — Ah —

33

heart will be blessed — With the sound of mu - sic — And I'll

Ah — Ah —

mf Br. sust.

colla voce

sing once more.
pp
 Once more.
ten. *Fl.* *pizz.*
dim.
 Segue

No. 18

The Scene Continues (The Sound Of Music)

Cue: ELSA: Oh, Edelweiss!...

Georg, why didn't you tell me...

L'istesso tempo

+Mandolin (Dialogue continues)

Piano
espr. *pp* *Fl.* *Str., Hp.* *Fl., Mand. etc.*

Fl., Cl. *3*

9

(Captain speaks)

Musical score for the Captain's speech. The score is written for piano (p) and features a melody in the right hand and a supporting bass line in the left hand. The key signature is one sharp (F#). The tempo/mood is marked *pp sempre*.

17

espr. sempre

Musical score for the Captain's speech, measure 17. The score is written for piano (p) and features a melody in the right hand and a supporting bass line in the left hand. The key signature is one sharp (F#). The tempo/mood is marked *espr. sempre*. The instrumentation is marked *W. W., Str.*.

CAPTAIN: You brought music into my house... I had forgotten...

(he sings)

Musical score for the Captain's song. The score is written for piano (p) and features a melody in the right hand and a supporting bass line in the left hand. The key signature is one sharp (F#). The tempo/mood is marked *pp sempre*. The instrumentation is marked *W. W., Str.*. The lyrics are: "CAPTAIN: You brought music into my house... I had forgotten... (he sings) To".

25

MARIA:

Musical score for Maria's song. The score is written for piano (p) and features a melody in the right hand and a supporting bass line in the left hand. The key signature is one sharp (F#). The tempo/mood is marked *pp sempre*. The instrumentation is marked *W. W., Str.*. The lyrics are: "MARTA: To laugh like a brook When it trips and falls O - ver stones in its way. To".

sing through the night Like a lark who is learn - ing to pray... I
 sing through the night Like a lark who is learn - ing to pray... I

Hp. gliss.

33

BOTH:

go to the hills When my heart is lone - ly. I
 go to the hills When my heart is lone - ly. I

Fl.

f dim. *pp*

41

know I will hear What I've heard be - fore. My heart will be blessed
 know I will hear What I've heard be - fore. My heart will be blessed

etc.

cresc. *mf*

CAPTAIN:

(He exits.)

With the sound of mu - sic And I'll sing once more.
 With the sound of mu - sic And I'll sing once more.

pp

attacca

49 Gaily

W. W.

pp Tutti

MARIA:

Ray— a drop of gold - en sun, ———

poco a poco cresc. e accel.

57

Me— a name I call my - self,

(She sees ELSA.)

Far— a long, long way to run. ———

End Of Scene

Cue: MARIA: I'll pray for you. (*She exits*)

Allegro

Piano

Tutti *f*

attacca

The Party Crossover

(My Favorite Things)

Waltz tempo

FRAU SCHMIDT: No.

Piano

f TuttiStr., Hp.
pp

(GRETl curtsies) That's right. You must do that to all the guests.

Fls.

9

(under dialogue)

(Dialogue continues)

13

25

Fls.

Cls.

Fls.

Str., Hp.

33

Cls.

First system of musical notation, measures 33-40. The top staff is for Clarinet (Cls.) and the bottom for Piano. The key signature has two flats (B-flat and E-flat). Measure 33 starts with a whole note chord in the piano and a quarter rest in the clarinet. The clarinet enters in measure 34 with a half note. The piano accompaniment consists of chords and moving lines in both hands.

Vc.

Second system of musical notation, measures 41-48. The top staff continues the Clarinet line, and the bottom staff continues the Piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

41

pp sempre

Third system of musical notation, measures 49-56. The top staff continues the Clarinet line, and the bottom staff continues the Piano accompaniment. The piano part maintains the eighth-note accompaniment in the left hand and chords in the right hand.

49

Solo Bsn.

Fourth system of musical notation, measures 57-64. The top staff continues the Clarinet line, and the bottom staff continues the Piano accompaniment. The piano part maintains the eighth-note accompaniment in the left hand and chords in the right hand.

Fifth system of musical notation, measures 65-72. The top staff continues the Clarinet line, and the bottom staff continues the Piano accompaniment. The piano part maintains the eighth-note accompaniment in the left hand and chords in the right hand.

57

65

73

LIESL: Yes, of course.

Remember what Fräulein Maria told us.

CHILDREN: Yes.

(CHILDREN start to dance, end of dialogue.)

81

mp

89

Solo Bsn.

97

più f + w.w.

+ Hns.

attacca

Grand Waltz
(The Party)*Curtain opens on living room of villa.*

Tempo di Waltz

Piano

Br. *f* Tutti

13

21

ff

Ländler

Cue: BRIGITTA: ... maybe they're having a good time not speaking to each other.

FRAU SCHMIDT: Oh, sir, Frau Schraeder asked me... (*Dialogue continues*)

Commodo

Piano

pp Str.

1.

MARIA: Then they
go for a little stroll.

2.

rit.

f

Tpt., W. W.

Str. *a tempo*

p

Amabile

16

2 Solo Vls.

Fl.

1.

25

CAPTAIN: No, no,

2. 2 Vls. Cls. Vls.

that's wrong, Kurt... let me show you...

Cls. Vls. Cls.

33

2 Solo Vls.

Fl.

Ob.

Fl.

Cls., Vlns.

First system of the musical score. It features a grand staff with a treble and bass clef. The music is in a key with two flats. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and eighth notes. A rehearsal mark '7' is placed above the first measure of the upper staff. The instruction 'Cls.' is written above the second measure of the upper staff.

Second system of the musical score, starting with a boxed measure number '49'. The instruction 'Fl., 2 Vls.' is written above the first measure of the upper staff. The notation continues with a melodic line in the upper staff and a bass line in the lower staff, both featuring complex rhythmic patterns and ties.

Third system of the musical score. The upper staff shows a melodic line with various articulations, including accents and slurs. The lower staff continues the bass line. The system concludes with a double bar line and a key signature change to one flat.

Fourth system of the musical score, starting with a boxed measure number '57'. The instruction 'Poco più animato' is written above the first measure of the upper staff. The instruction 'Tutti' is written above the first measure of the lower staff. The notation features a more active melodic line in the upper staff and a bass line with chords. Below the bass staff, there are rhythmic markings consisting of a 'z' followed by three 'x' marks in each measure.

Hand clapping

Fifth system of the musical score. The notation continues with a melodic line in the upper staff and a bass line in the lower staff. The system concludes with a double bar line and a key signature change to one flat. The instruction 'p Str., Cls., Bsn.' is written above the final measure of the upper staff.

Tempo I^o

2 Solo Vls.

p *pff* Fl., Ob.

+ Cl. *pp*

MARIA: I - I don't remember any more.

CAPTAIN: Well,

2 Solo Vls. Fl. *pff*

Kurt, that's the way it's done.

(He exits.)

rit. *pff*

Fox Trot-Incidental

(The Party)

Cue: CAPTAIN: I want to see Fräulein Maria.

Slow Fox trot (Dialogue continues)

Piano *pp* Str.

9

17

25

pp sempre

She was faking.

No. 23a

Waltz Incidental

(The Party)

Warning: BRIGITTA: You're in love with him.

Cue: CAPTAIN: Come, one more dance, Gretl, and then up to bed.

Waltz tempo

(Dialogue continues)

Piano

pp

Fls., Vls.

Cls.

Str., Hp.

9

17

ppp (possible)

25

Solo Bsn.

Meno mosso

rit. poco a poco *rall. molto*

lunga

Segue

Cue: ELSA: Max, you're just in time. Children... now.

Moderato

CHILDREN:

There's a
W.W.

Piano

p
Bass, Vc., Hp.

Hns.

5

sad sort of clang-ing From the clock in the hall And the bells in the stee - ple

too, And up in the nurs - 'ry an ab - surd lit - tle bird Is

** In the New York production the "coo-coo" was sung by Brigitta, Gretl, Marta.*

"Coo - coo" "coo - coo" "coo - coo"

pop-ping out to say "coo - coo" Re - gret-ful-ly they tell us, But

Str.

"coo - coo" "coo - coo" to

firm - ly they com - pel us To say good - bye to

W.W.

18 Allegro

you.

you.

mf

Cls., Vlas.

ALL CHILDREN: Tpt. cue

25

So long, fare - well, Auf

MARTA:

wie - der - sehn, good night, - I hate to go and leave this pret - ty

33 (She's ejected by the "machine" and exits.)

sight.—

Picc.,
Fls.

mf

40 CHILDREN: Tpt. cue

So long, fare - well, Auf

Cls., Vlas.

KURT:

wie - der - sehn, a - dieu, — A - dieu, a - dieu to yieu and yieu and

48 (He exits the same way.)

yieu.—

Picc.,
Fls.

mf

CHILDREN: Tpt. cue **55**

So long, fare - well, Au' -

LIESL:

voir, auf wie - der - sehn, - I'd like to stay and taste my first cham -

63 (Spoken) LIESL: No?

CAPTAIN: No!

pagne. -

Picc.
mf

CHILDREN: Tpt. cue **70**

(She exits)

So long, fare - well, Auf

FRIEDRICH:

wie - der - sehn, good - bye, — I leave and heave a sigh and say good -

bye, — Good - bye. —

p W.W., Str.

82

Meno mosso

BRIGITTA:

Tpt. cue

p legato

Str.

I'm glad to go, I can - not tell a

+ Hn.

LOUISA:

lie. — I flit, I float, I fleet - ly flee, I fly. —

95

Molto tranquillo

GRETL: Tpt. cue

(They both exit)

Picc. Fls. Hns. + W.W., Str. Str.

101

ALL CHILDREN: (from the

sun has gone to bed and so must I — So long, fare -

pp mf

upstairs landing)

well, auf wie-der-sehn, good - bye, — Good - bye, Good -

Ob. dolce

(Children leave)

GUESTS:

pp

bye, — Good - bye, — Good - bye! —

Fls. rall. Hp.

No. 25

Maria's Farewell

(End Of Scene)

Cue: MAX: It wouldn't do me any harm.

Adagio

2 Solo Vls.

Piano

p espr.

Str., Hp.

No. 26

Nuns' Processional

(Morning Hymn)

Molto tranquillo

Soprano I

Soprano II

Mezzo
Soprano

Alto

On repeat, curtain opens on Abbey office - Nuns continue singing softly. (Backstage)

no - bi - lis, dul - ce - do in ef - fa - bi - lis, —

no - bi - lis, dul - ce - do in ef - fa - bi - lis, in ef -

no - bi - lis, dul - ce - do in ef - fa - bi - lis, in ef -

no - bi - lis, dul - ce - do in ef - fa - bi - lis, —

— to - tus de - si - de - ra - bi - lis, to -

fa - bi - lis, to - tus de - si - de - ra - bi - lis, to -

fa - bi - lis, to - tus de - si - de - ra - bi - lis, to -

— to - tus de - si - de - ra - bi - lis, to -

1. tus de - si - de - ra - bi - lis. ra - bi - lis. 2. *rit.* *lunga* tus de - si - de - ra - bi - lis. ra - bi - lis.

tus de - si - de - ra - bi - lis. ra - bi - lis. *rit.*

tus de - si - de - ra - bi - lis. ra - bi - lis. *rit.*

tus de - si - de - ra - bi - lis. ra - bi - lis. *rit.*

No. 27

Incidental

Warning: MARIA: ... without saying good-bye.

Cue: MOTHER ABBESS: Sit down, Maria.

Adagio (*Dialogue continues*)

Piano

pp dolcissimo

What is it you can't face?

rit.

No. 28

Climb Ev'ry Mountain

Cue: MARIA: Oh, no, Mother, please don't ask me to do that. Please.

(*Dialogue continues*)

Tranquillo

Piano

Str. *pp espr.*

Vla.

Look for it.

W.W., Hns.

a tempo

poco rit.

sust. p Hp.

sust.

* The music should end with this line.

9

MOTHER ABESS:

Climb ev - 'ry moun-tain, Search high and low. Fol - low ev - 'ry

W.W., Hp.

Str., Hns.

con pedale

R.H.

by-way, Ev - 'ry path you know. Climb ev - 'ry moun-tain,

R.H.

Ford ev - 'ry stream. Fol - low ev - 'ry rain-bow Till you find your

R.H.

dream. A dream that will need all the love you can give — Ev - 'ry

poco a poco cresc.

day of your life_____ for as long as you live._____

Br.
più cresc.

33

Climb ev - 'ry moun-tain, Ford ev - 'ry stream. Fol - low ev - 'ry

mp

rain - bow Till you find your dream._____ A

poco rit. *a tempo* *p*

43

dream that will need all the love you can give _____ Ev - 'ry

Str. div.
pp espr. W.W., Hp.
Hn. Solo

day of your life for as long as you live.

Br. *cresc.*

Timp.

[51] Poco pesante

Climb ev - 'ry moun - tain, Ford ev - 'ry stream.

Br. Vls. etc.

f Tutti *mp*

Hns.

Fol - low ev - 'ry rain - bow Till you find your

W.W., Str., Hns.

cresc. Br. *colla voce* *rit*

[Curtain]

dream.

Tpts., Trbs. *a tempo* *ff* *Hns.* *molto* *rit.*

End of Act I

Entr'acte
(Opening-Act II)

Grandioso
tr
Piano *ffp* Tutti
ff
Br., Str. W.W.
Tuba Bass
f
mf
10 Br. Fl.
R.H.
+Hn., Hp.
Vls. *f* 3
Hn., Str. *f espr.*
18 W.W.

etc.

Handwritten: 6

Agitato ed animato

W.W.

Fls.

Cls., Str.

Br.

26

Fls.,Cls.,Str.

Vivace

Vls.

brillante

3

W.W.

Br.

Br.

W.W.

Str.

cresc.

34 Allegretto

W.W., Str.

ff Bsn., Vla., Vc.
mf
 Hns.

+Hp.
 Tpt., Trb. etc.

Br.
 Bsn., Vla., Vc.
 Hns.

Tpt., Trb. etc.

+Hp.

Fls., Cls.

W.W.

Hns.

Hns.

ff Br.*mf*

W.W., Vls., Hp. gliss

+Tpt.

Br.

sf

Hns., Tpts., Tuba

58

ff Tutti*pp* molto cresc.*ff*

Fls., Bells

W.W., Str.

Str.

mf Bsn., Vla., Vc.*dim.*

Hns.

Vivo, alla breve

W.W., Hns., Tpts.

f *mp sub.*

Tbs., Tuba

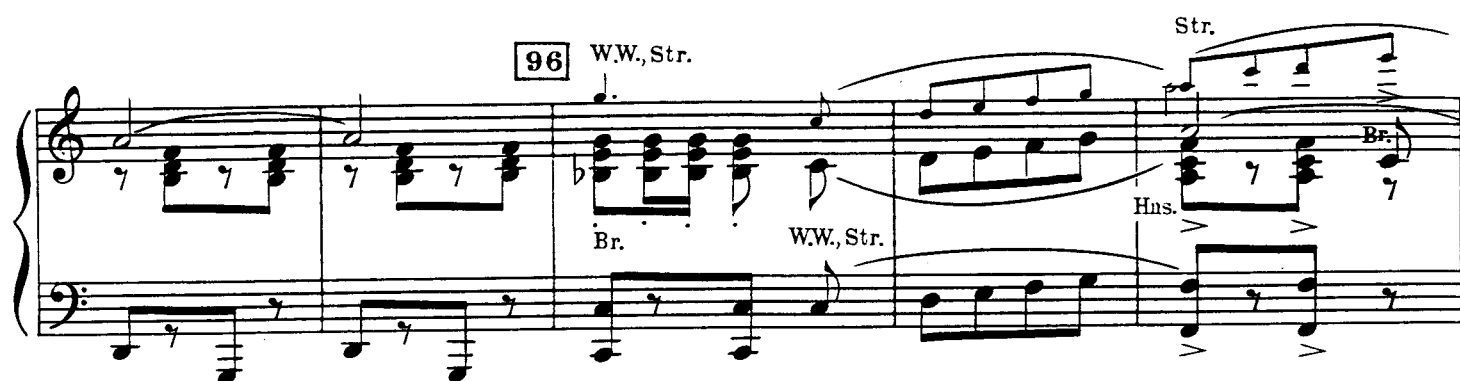
cresc. *ff*

sfzp

[80] Allegro con brio

Vls. *ff* etc.

[88]



Br.

116

Segue

No. 29a

Opening-Act II

124 Fls., Ob., Vls. etc.

Tpts. Hns. Trbs.

f *sempre*

(Curtain rises, revealing Terrace of Von Trapp Villa.)

Trbs.

132

MAX:

MARTA:

One lit-tle girl in a pale, pink coat heard, Lay-ee o - dl, lay - ee o - dl,

Clas. Hn. *pp* Str. Ob. Trbs.

BURT:

lay - ee oo. She yo - deled back to the lone - ly goat - herd,

140

LOUISA:

ALL CHILDREN:

Lay-ee o - dl, lay - ee o - dl oo.

Soon her Ma - ma with a

Clas. Hns.

MAX:

gleam-ing gloat heard, Lay - ee o - dl, lay - ee o - dl, lay - ee oo.

Ob. Trbs.

GRETL: MAX:

What a du - et for a girl and goat-herd! Lay - ee o - dl, lay - ee o - dl

148

oo. O ho lay - dee o - dl lee o,

Ob., Cls., Str.

ALL:

o ho lay - dee o - dl lay, o ho

(fade)

lay - dee o - dl lee o, lay - dee o - dl lee o ay...

MAX: Enough, enough.

Vocal Incidental For Dialogue

Cue: MAX: ... Liesl, give us a key.

(LIESL plucks the E string on the guitar)

CHILDREN:

Do mi sol do.

(MAX cuts them off)

Cue: MAX: ... Now once more.

(MAX stops them individually
GRETL holds on to her "do.")

Do mi sol do.

Cue: MAX: ... Well, let's try again.

(This attempt results in a very "sour" chord
and is interrupted by the entrance of the
CAPTAIN and ELSA.)

Do mi sol do

Cue: CAPTAIN: Max, Max, please — now what would you like to sing?

(He sings, accompanying himself on the guitar) (Children join in)

Doe, a deer, a fe - male deer, Ray, a

KURT: (interrupting) Fräulein Maria always started with...

drop of gold - en sun, Me, a name...

No.31

Incidental (A Cappella)

(The Sound Of Music)

Cue: CAPTAIN: Now what are you going to sing?

CHILDREN

Ah

The hills are a - live — With the sound of mu - sic,

The hills are a - live — With the sound of mu - sic,

The hills are a - live — With the sound of mu - sic,

(Guitar played by CAPTAIN)

+CAPTAIN:

Ah

With songs they have sung — For a thou - sand years.

With songs they have sung — For a thou - sand years.

With songs they have sung — For a thou - sand years.

CAPTAIN: (interrupting) No, not that...

The hills fill my heart. —

The hills fill my heart. —

The hills fill my heart. —

Reprise: My Favorite Things

Cue: BRIGITTA: All right. Let's try it.

LIESL:* +LOUISA: +BRIGITTA: +KURT:

Rain - drops on ro - ses and whis - kers on kit - tens,

Piano

+FRIEDRICH and GRETl: +MARTA: ALL: 9

Bright cop - per ket - tles and warm wool - en mit - tens, Brown pa - per

pack - a - ges tied up with strings, These are a few of my

GRETl: Why don't I feel better? 17 CHILDREN(+ MARIA: off stage)

fa - vor - ite things. Girls in white

Trb. f Tutti pp WW., Str.

*In the New York production LIESL secretly plucked the E string on the guitar for pitch. The children started to sing one by one, as indicated above.

MARIA: (*only*)

dress - es with blue sat - in sash - es, Snow-flakes that stay on my

This system contains the first line of music for Maria. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "dress - es with blue sat - in sash - es, Snow-flakes that stay on my". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. There are three measures in this system.

27

nose and eye - lash - es, Sil - ver white win - ters that melt in - to

Fl., Tpt.
Bsn., Ve.

This system contains the second line of music for Maria. The lyrics are "nose and eye - lash - es, Sil - ver white win - ters that melt in - to". The piano accompaniment continues with chords and moving lines. There are three measures in this system.

CHILDREN: (*shouting*) Maria! Maria!(*She enters*)

springs. These are a few of my fa - vor - ite things.

+Hp.
Trbs.

This system contains the children's shouting and Maria's entrance. The lyrics are "springs. These are a few of my fa - vor - ite things.". The piano accompaniment includes a harp part marked "+Hp." and a trumpet part marked "Trbs.". There are three measures in this system.

35

ALL:

When the dog bites, When the bee stings, When I'm

marc.
mf Tutti

This system contains the children's song. The lyrics are "When the dog bites, When the bee stings, When I'm". The piano accompaniment includes a harp part marked "+Hp." and a trumpet part marked "Trbs.". There are three measures in this system.

feel - ing sad I sim - ply re -

W.W.

Ob. *animando*

mem - ber my fa - vor - ite things, And then I don't feel

so bad.

Vls. Tpts.

ff Tutti

Cue: ELSA: ... take the world off your shoulders - relax.

Allegro

ELSA:

You dear at-trac-tive dew-y-eyed i -

Piano

p Guitar on stage (Orch. tacet)*
Vla. cue

de - al - ist, To - day you have to learn to be a

MAX: **11**

re - al - ist. You may be bent on do - ing deeds of

(Orchestra starts)
Str. *p*
Hns., Trb.

der - ring - do. But up a - gainst a shark, what can a

* In the N.Y. production Captain V. Trapp played the guitar on stage.

her - ring do? _____

W.W.

Be

Ob. + Bsn.

f

p

Br.

21

CAPTAIN:

ELSA:

wise, com - pro - mise! Com - pro - mise and be wise! Let them

Str.

CAPTAIN:

think you're on their side, be non - com - mit - tal. _____ I will

+ Fl.

+ Hns.

29

MAX:

not bow my head to the men I de - spise. You won't

ELSA:

have to bow your head, just stoop a lit - tle. _____ Why not

37 Slower

learn to put your faith and your re - li - ance _____ On an ob - vi - ous and

+ Hp.

colla voce

45 A Tempo

sim-ple fact of sci - ence? _____

Orch. tacet

f Tutti

f Guitar on stage

ELSA:

A cra - zy plan-et full of cra - zy peo - ple _____

Ob. cue
colla voce

Orch.
Tpts., Str.

f

p
Cls., Bsn.

Is som-er-sault-ing all a-round the sky, — And

57 ev-'ry-time it turns an-oth-er som-er-sault, — An-oth-er

+ W.W. *mp*

65 day goes by! — And there's no way to stop it, No, there's

p Hns.

70 no way to stop it, No, you can't stop it e-ven if you

73

try. So I'm not going to wor - ry, No, I'm not going to

mf Br. *p*

wor - ry Ev - 'ry time I see an - oth - er day go by.

Hp.

81 2 Picc.

ff Tutti

Hns., Trb. etc.

MAX:

While

Ob. cue
colla voce

Hn. Solo

89

som-er-sault-ing at a cock-eyed an-gle, We

p *Hp.*

make a cock-eyed cir-cle 'round the sun. And

Hp.

97

when we cir-cle back to where we start-ed from, An-oth-er

+ W.W. *mp*

year has run. And there's

p

105

no way to stop it, No, there's no way to stop it If the

earth wants to roll a - round the sun! You're a

W.W.

mf Br. *p*

113

fool if you wor - ry, You're a fool if you wor - ry O - ver

an - y - thing but lit - tle Num - ber One! That's

CAPTAIN:

W.W.

W.W., Str. pizz.

121

ELSA:

MAX:

CAPTAIN:

you! That's I. And I. And me! That

Hns., Tpts.

ELSA:

MAX:

all ab-sorb-ing char-ac-ter! That fas-ci-nat-ing crea-ture! That

p

Dr.

ALL:

CAPTAIN:

su-per-spe-cial fea-ture... Me! So

Ob., Bsn. cue
colla voce

f

133

ev-'ry star and ev-'ry whirl-ing plan-et, And

Br.

W.W.

Hn., Vc.

ev - 'ry con - stel - la - tion in the sky — Re -

141
volve a - round the cen - ter of the u - ni - verse, — A love - ly

(spoken) MAX and ELSA:
thing called I! And there's
Br.

149
no way to stop it, No, there's no way to stop it And I

CAPTAIN: That's charming.

MAX and ELSA:

know though I can - not tell you why ————— That as

157

ALL:

long as I'm liv - ing, Just as long as I'm liv - ing There'll be

(spoken)

noth - ing else as won - der - ful as I!

165

ALL:

I I I

f Tutti

ELSA:

Noth - ing else as won - der - ful

as

CAPTAIN and MAX:

Noth - ing else as won - der - ful

as

gliss.

Cymbal

173

I.

I.

Str.

etc.

ff

Bass Drum

An Ordinary Couple

Cue: MARIE: ... All I could wish for

Tranquillo

is right here.

(She sings)

Piano

Str.

pp Bsn., Vc.

An

3

or - di - na - ry cou - ple Is

all we'll ev - er be, For

Cls.

all I want of liv - ing Is to

tr

11

keep you close to me; To laugh and weep to -

Fl., E. H.

geth - er While time goes on its

flight, To kiss you ev - 'ry

morn - ing And to kiss you ev - 'ry night. We'll

19

meet our dai - ly prob - lems And rest when day is

Hn.

done, Our arms a - round each oth - er In the

27

fad - ing sun. An or - di - na - ry

rit. a tempo

coup - le, A - cross the years we'll

ride, Our arms a - round each

oth - er And our chil - dren by our side... Our

Fls.

Bsn., Hp.

tr

Ins.

arms a - round each oth - er.

pp

Più mosso

CAPTAIN: You know... those two ought to get together sometime.

MARIA: Who?

CAPTAIN: The Mother Abbess and Briggitta.

(He sings)

or - di - na - ry coup - le, That's

poco rall.

An

47

or - di - na - ry coup - le, That's

Vls., Vc. div.

W.W.

all we'll ev - er be, For

all I want of liv - ing Is to

W.W.

keep you close to me, To laugh and weep to -

geth - er While time goes on its

W.W.

flight, To kiss you ev - 'ry

MARIA:

morn - ing, And to kiss. you ev-'ry night. We'll meet our dai - ly

W.W.

Hn.

prob - lems, And rest when day is done, Our

arms a - round each oth - er In the fad - ing

rit.

MARIA: 71

sun. An or - di - na - ry

CAPTAIN:

An or - di - na - ry

Str. div.

E.H., Cls.

a tempo

coup - le, A - cross the years we'll

coup - le, A - cross the years we'll

Fls.

ride, Our arms a - round each

ride, Our arms a - round each

oth - er And our chil - dren by our side... Our arms a -

oth - er And our chil - dren by our side... Our arms a -

Fls.

Bsn., Hp.

[87] CAPTAIN: Maria, is there some one...

round each oth - er! *pp*

round each oth - er! *pp*

The piano accompaniment features a melodic line in the right hand and a more rhythmic, arpeggiated line in the left hand, both in G major.

(Dialogue continues) MARIA: Why don't we ask the children?

f cresc. Tutti *ff* L.H. *attacca*

The piano part continues with a similar texture, building in intensity from *f* to *ff* before the *attacca* marking.

No. 35

Change Of Scene

(After "An Ordinary Couple")

L'istesso tempo

Piano

f *molto espressivo*

The piano introduction begins with a series of chords in the right hand and a moving bass line in the left hand, marked *f* and *molto espressivo*.

The piano introduction continues with the same harmonic and rhythmic patterns, maintaining the *molto espressivo* character.

p *attacca*

The piano introduction concludes with a softer dynamic *p* and ends with the *attacca* marking.

(The Postulants' Crossover)

Allegro vivace

Vl., Fl., Picc.

Postulants run
on No.1, 2, 3 & 4

Piano

*mf**leggiero sempre*

Ob., Bsn., Str.

[9] Nuns enter No.1, 2, 3 & 4 Postulants stop

All on

[17]

Nuns exit

29 *Postulants run off*

Tpt.

Ob. Fl. + Cls.
Hns. + Bsn.

Ob. Fl., Cls. W. W., Str.
Hns. + Bsn. f

41

Hns.

49 *Novices enter with cape*

Vls. Tpt. Br. Bass pizz.

etc.

57

65

BERTHE and MARGARETTA enter and

W. W., Str.

*take cape.**Novices exit*

+ Ob.

Hns.

73

Tpt.

81

Br.

Fl., Picc., Hp.

Bass pizz.

etc.

89

Cls.

Fl., Picc.

Cl., Hp., Vl.

dim.

97

Picc.

Str., W.W.

p calmando poco a poco

Ob., Tpt.

Picc.

105 *Silent prayer*

Ob., Tpt.

113 *Exit*

(Curtain opens on office of Mother Abbess.)

dim.

attacca

No. 36a

Wedding Preparations (II)

(The Bride's Dressing Music)

Molto tranquillo e delicatamente

Str. trem.

Piano

Fl., Mand.
pp dolce
Hp.

9 Str. trem.

pp dolcissimo

Ob.

W.W.

espr.

Str. trem.

poco rit.

Fl. Mand.

a tempo

Hp.

dim.

MARIA: Reverend Mother, have I your permission... (Dialogue continues)

No. 37

Change Of Scene

(Gaudeamus Domino)

Cue: MARIA receives prayer book, bows to MOTHER ABBESS and Sisters.

Largo (Women's chorus, a cappella, off stage)

SOPRANO I *ff* Gau - de - a - mus, gau - de - a - mus

SOPRANO II *ff* Gau - de - a - mus, gau - de - a - mus

ALTO *ff* Gau - de - a - mus, gau - de - a - mus

om - nes in Do - mi - no, Di - em fes - tum ce - le - bran -

om - nes in Do - mi - no, Di - em fes - tum ce - le - bran -

om - nes in Do - mi - no, Di - em fes - tum ce - le - bran -

No. 37a

Processional

SOPRANO I *Maestoso* tes.

SOPRANO II *Maestoso* tes.

ALTO *Maestoso* tes.

Piano *Maestoso*
Orchestra *f* Tutti

Tpts. *3*

10 MOTHER ABBESS, NUNS and POSTULANTS:

mp

How do you solve a prob-lem like Ma - ri - a? How do you catch a cloud and pin it

down? How do you find a word that means Ma - ri - a? A

simile

flib - ber - ti - jib - bet, a will - o' - the wisp, a clown!

18

Man - y a thing you know you'd like to tell her, Man - y a thing she ought to un - der -

stand. But how do you make her stay And lis - ten to all you say?

26

How do you keep a wave up - on the sand? Oh, how do you solve a prob - lem like Ma -

Più mosso

ri - a? How do you hold a moon-beam in your hand? Bells etc.

rit *f-Tutti*

W.W.

rit.

attacca

No. 37b

Canticle

(Confitemini Domino)

11 Più animato, leggiero

SOPRANO I *mf* > > > Con - fi - te - mi - ni Do - mi - no

SOPRANO II *mf* > > > Con - fi - te - mi - ni Do - mi - no

MEZZO SOPRANO *mf* > > > Con - fi - te - mi - ni Do - mi - no

ALTO *mf* > > > Con - fi - te - mi - ni Do - mi - no

11 Più animato, leggiero

Piano *mf* Trb., Tuba, Vc., Bass

cresc.

quo - ni - am bo - nus, quo - ni - am bo - nus, quo - ni - am in

quo - ni - am bo - nus, quo - ni - am bo - nus, quo - ni - am in -

quo - ni - am bo - nus, quo - ni - am bo - nus, quo - ni - am in -

quo - ni - am bo - nus, quo - ni - am bo - nus, quo - ni - am in -

sempre leggiero

sae - cu - lum mi - se - ri - cor - di - a

sae - cu - lum mi - se - ri - cor - di - a

sae - cu - lum mi - se - ri - cor - di - a

sae - cu - lum mi - se - ri - cor - di - a

e - - jus. Con-fi - te - mi - ni
 e - - jus. Con-fi - te - mi - ni
 e - - jus. Con-fi - te - mi - ni
 e - - jus. Con-fi -

Do - mi - no quo - ni - am bo-nus, quo - ni - am bo-nus,
 Do - mi - no quo - ni - am bo-nus, quo - ni - am
 Do - mi - no quo - ni - am bo-nus, quo - ni - am bo-nus,
 te - mi - ni Do - mi - no quo - ni - am bo-nus, quo - ni - am

cresc.

quo - ni - am in sae - cu - lum mi - se - ri -
 bo - nus, quo - ni - am in sae - cu - lum mi - se - ri -
 quo - ni - am in sae - cu - lum mi - se - ri -
 bo - nus, quo - ni - am in sae - cu - lum mi - se - ri -

rit.

cor - di - a e - - - jus.
 cor - di - a e - - - jus.
 cor - di - a e - - - jus.
 cor - di - a e - - - jus.

rit.

8 bassa *loco*

* Orchestra tacet from here on. Chorus continues a cappella.

Giubilante

Al - le - lu - ia, al - le - lu -

Al - le - lu - ia, al - le - lu -

Al - le - lu - ia, al

Al - le - lu - ia,

ia, al - le - lu - ia,

ia, al - le - lu - ia,

le - lu - ia, al - le - lu - ia,

al - le - lu - ia,

al - le - lu -

al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu -

Largo

ff

gau - de - a - mus, gau - de - a - mus om - nes in do - mi - no

ff

gau - de - a - mus, gau - de - a - mus om - nes in do - mi - no

ff

gau - de - a - mus, gau - de - a - mus om - nes in do - mi - no

Maestoso

di - em fes - tum ce - le - bran - tes.

di - em fes - tum ce - le - bran - tes.

di - em fes - tum ce - le - bran - tes.

Maestoso

Br.
Timp. Tutti

3

allarg.

3

Segue

Change Of Scene
(My Favorite Things)

Waltz tempo

Piano

f

5 *Vls.* *mf* +Fl. (Fade into scene)

13 Bsn.

+Cl. Bsn.

Homecoming Music

(An Ordinary Couple)

Cue: LIESL: That's Father's luggage.

Tumultuoso

(Dialogue continues)

Piano

f

The musical score is written for piano and consists of four systems. The key signature has one sharp (F#) and the time signature is 4/4. The first system begins with a forte (*f*) dynamic. The second system continues the piece. The third system includes a decrescendo hairpin and a piano (*pp*) dynamic marking. The fourth system concludes with a fade-out, indicated by a decrescendo hairpin and the word "(Fade)". The score features a variety of musical notations, including chords, single notes, and rests.

No. 40 Reprise: Sixteen Going On Seventeen 177

Warning: MARIA: Because I don't think first of myself, any more.

Cue: I think first of him.

I know now how to

Tranquillo

spend my love.

(She sings) 3

Piano

pp Str., Hp.

+Bells

A bell is no bell till you

E.H.

Str.

W.W. sust.

ring it, A song is no song till you sing it, And

love in your heart was - n't put there to stay... Love is - n't love Till you

give it a - way.

13

tenderly

When you're six - teen,

Str.

rit.

a tempo

pp

E.H.

go - ing on sev - en - teen, Wait - ing for life to start,

Mandolin

Some - bod - y kind Who touch - es your mind Will sud - den - ly touch your

21
LIESL:

heart! When that hap - pens, aft - er it hap - pens,

Mandolin

Cl.

Noth - ing is quite the same. Some - how you know You'll

jump up and go If ev - er he calls your name!

Bsn., Vc.

29

MARIA:

Gone are your old i - deas of life, The old i - deas grow

Vl. Solo etc.

dim... Lo and be - hold! You're some - one's wife And

37

you be - long to him! You may think this

mf

kind of ad - ven - ture Nev - er may come to you —

pp

Dar - ling Six - teen - go - ing - on - Sev - en - teen, Wait — a

poco rit. *Fls.* *slower*

LIESL: 47

year — or two. I'll wait — a

a tempo *slower*

BOTH:

year — or two!

rit. *a tempo* *Str. trem.* *+Mand.* *+Bells* *pizz.*

Cue: MARIA: Liesl, will you give us a "Do?"

(LIESL blows a "Do" on a pitch pipe)

Moderato

MARIA and CHILDREN:

Tpt. cue

Piano

Doe, a deer, a fe-male deer, Ray, a drop of gold-en

pp

9

MARIA:

sun, Me, a name, I call my -

CAPTAIN:

self, Far, a long, long way to run

Timp. roll

(Blackout)

attacca

No. 41a

Change Of Scene

17 Vls. trem.

Br. ff Tutti

31

Vls.

Tbs.

rit.

(Lights come on)

attacca

No. 41b

The Concert

41 L'istesso tempo

MARIA:

So, a nee - dle pull - ing thread, _____

CHILDREN:

A nee - dle pull - ing

p

Str., Guitar

La, a note to fol - low so, _____

thread, A note to fol - low

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'La, a note to fol - low so, _____'. The middle staff is another vocal line with lyrics 'thread, A note to fol - low'. The bottom staff is a piano accompaniment with a treble and bass clef, featuring chords and a steady bass line.

Ti, a drink with jam and bread, _____

so, A drink with jam and

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'Ti, a drink with jam and bread, _____'. The middle staff is another vocal line with lyrics 'so, A drink with jam and'. The bottom staff is a piano accompaniment with a treble and bass clef, featuring chords and a steady bass line.

53 CAPTAIN: A drink with jam and bread, _____

bread, _____ A drink with jam and

W.W.

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'A drink with jam and bread, _____'. The middle staff is another vocal line with lyrics 'bread, _____ A drink with jam and'. The bottom staff is a piano accompaniment with a treble and bass clef, featuring chords and a steady bass line. The system is marked with a box containing the number '53' and the text 'CAPTAIN:'. The lyrics 'W.W.' are written below the piano staff.

CHILDREN:

Jam and bread, _____ Tea with jam and bread, _____

(CHILDREN) *cant.*

bread, _____ with jam and bread, _____ Tea with

pizz.

marcato **65**

jam and bread, jam and bread, tea with jam, jam and

marcato

jam and bread, _____ jam and bread, tea with jam, jam and

bread, jam and bread, tea with jam, jam and bread.

bread, jam and bread, tea with jam, jam and bread.

MARIA and CAPTAIN: *pp*

With

W.W.
Hns.
Str.

f

73 (CHILDREN)*

dolce

A B C Do - re - mi

(CHILDREN) *dolce*

A B C Do - re - mi

jam, with jam

81 (CHILDREN)

A B C D E F G With

(CHILDREN)

Do re mi fa so la ti With

leggero

jam and bread Fa - la - la - la

jam and bread Fa - la - la - la

leggero

jam and bread Fa - la - la - la

jam and bread Fa - la - la - la

MARIA and CAPTAIN: *leggero*

With jam and bread Fa - la - la - la

89 MARIA and CHILDREN:

Tea with jam and bread, with

Tea with jam and bread, with

ff Tutti

* In the New York production the children were given vocal parts most suited to their ranges. From bar 69 to bar 85 the group performed a cappella. However all vocal parts are cued and can be doubled instrumentally.

99

jam and bread, with jam, with jam and bread. *ff*

jam and bread, with jam, with jam and bread. *ff*

poco accel.

Segue

No. 42

Edelweiss

Moderato

Orch. tacet

Guitar on stage

CAPTAIN: **5**

E - del -

Str. *pp*

Piano

weiss, E - del - weiss, Ev - 'ry morn - ing you

13

greet me. Small and white, clean and

bright, you look hap - py to meet me.

21

Blos - som of snow may you bloom and grow, Bloom and

Cls. etc.

[29]

grow for - ev - er... E - del - weiss,

Bsn.

E - del - weiss, Bless my home - land for ev -

[37]

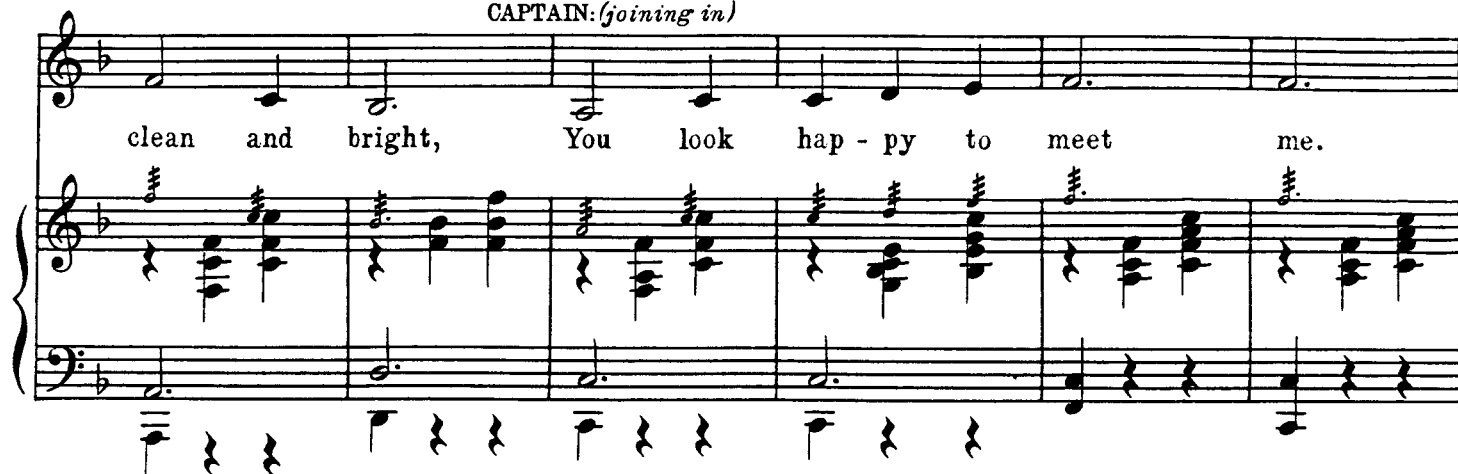
er. E - del - weiss, E - del - weiss,

Mand. solo

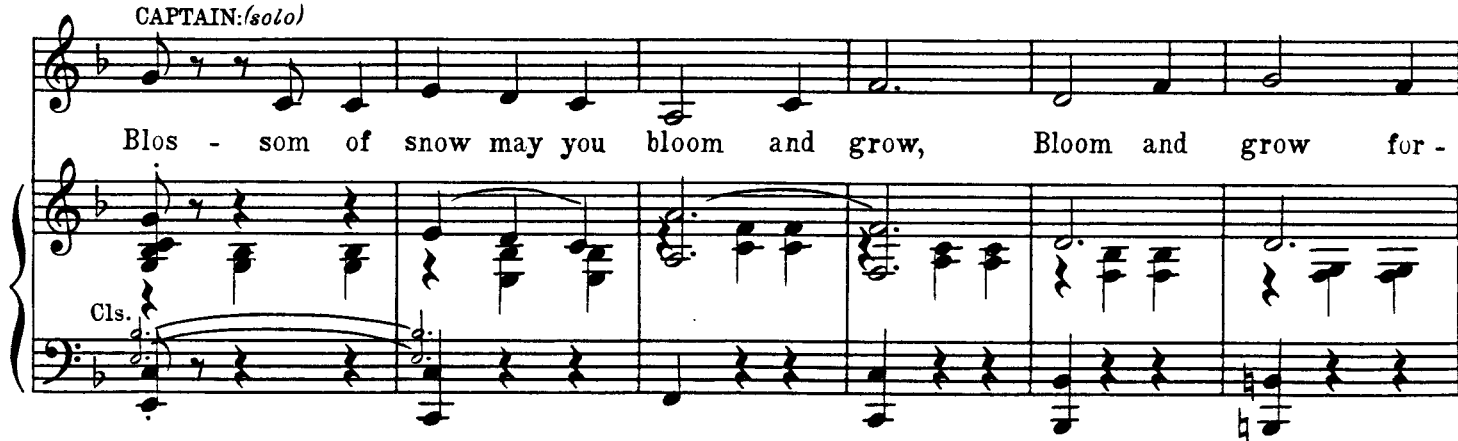
[45]

(He stops) MARIA and CHILDREN:

Ev - 'ry morn - ing... Small and white,

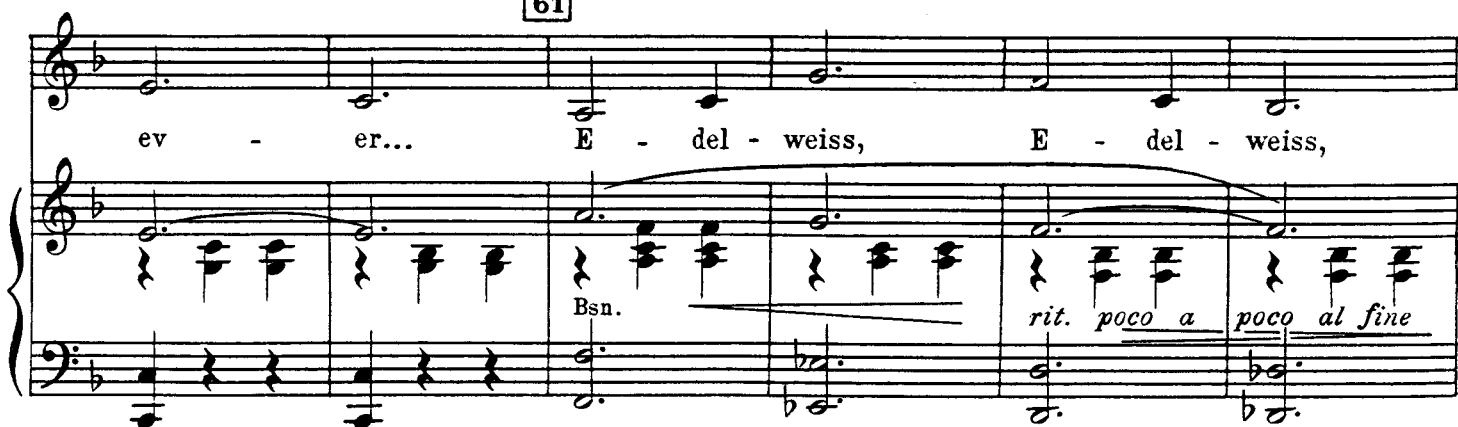
CAPTAIN: *(joining in)*


clean and bright, You look hap - py to meet me.

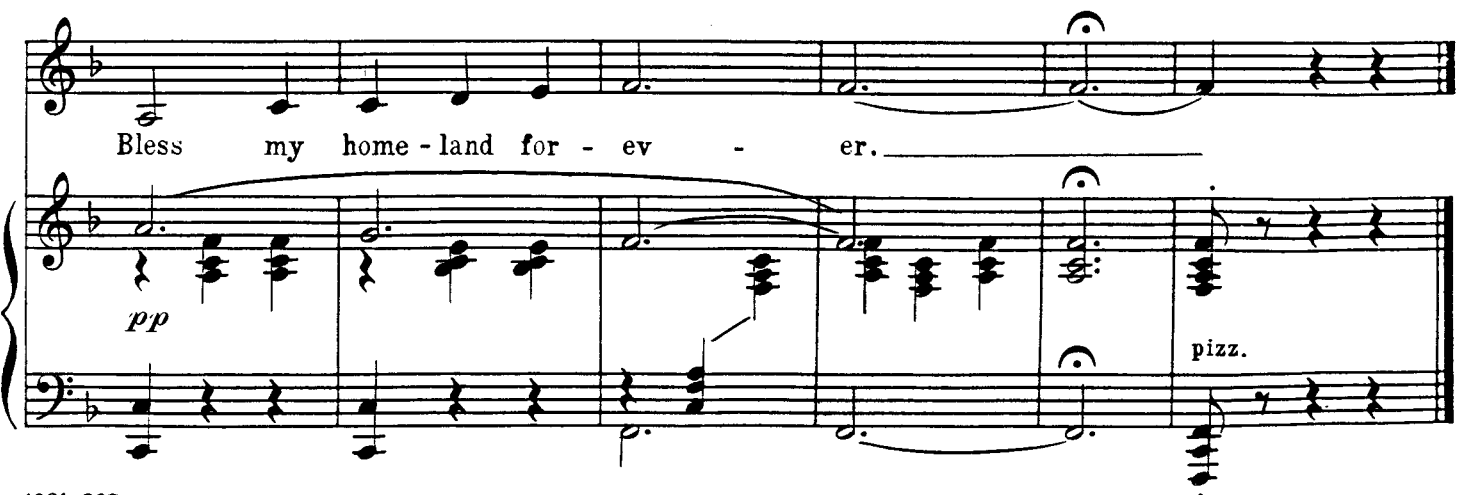
CAPTAIN: *(solo)*


Blos - som of snow may you bloom and grow, Bloom and grow for -

61



ev - er... E - del - weiss, E - del - weiss,



Bless my home - land for - ev - er.

Reprise: So Long, Farewell

(The Concert)

Warning: MAX... And now, ladies and gentlemen, the Family Von Trapp again.

Cue: MARIA *runs to conductor.*

Moderato **MARIA:**

There's a sad sort of clang-ing From the

Piano *p* **Hns.** **W.W.**
Bass, Vc., Bsn., Hp.

clock in the hall And the bells of the stee-ple, too, And

7

up in the nurs-ry an ab-surd lit-tle bird Is pop-ping out to say "Coo-

CHILDREN:
"Coo - coo" "Coo - coo" "Coo - coo"

MARIA: **CAPTAIN: (Takes over singing from MARIA)**
"coo." Re-gret-ful-ly they tell us But

"Coo - coo" to

firm-ly they com - pel us to say good - bye to

W.W.

16 Allegro

you.

mf

ALL:

Cls., Vlas.

So

24

MARTA and KURT:

long, fare - well, Auf Wie - der - sehn, good - night. We

hate to go, and miss this pret - ty sight._

32

(They're "ejected" by the "machine" and exit)

Picc.,
Fls.
mf

ALL:

39

So long, fare -

Cls., Vlas.

LIESL and FRIEDRICH:

well, Auf Wie - der - sehn, a - dieu. — A - dieu, a -

[47] (They exit the same way)

dieu to yieu and yieu and yieu.—

Picc.,
Fls.

mf

ALL:

[54]

So long, fare - well, Auf

mf

LOUISA and BRIGITTA:

Wie - der - sehn, good - bye,— We flit, we float, we

62 (They exit)

fleet - ly flee, we fly. —

mf

ALL:

69

So long, fare - well, Auf Wie - der - sehn, good -

GRETL:

bye, — The sun has gone to bed and so must

104

(She exits)

CAPTAIN and MARIA:

I, — Good - bye. — Good - bye, —

CAPTAIN: Good - bye, — BOTH: Good - bye. — (They exit)

rit. pp Hp.

No. 44

The Scene Continues

(The Awards)

Cue: MAX:... the Sängerbund of Herwegen.

Pomposo

Piano

f Br. +WW, Str.

Warning: MAX: The second award has been given to Fräulein Schweiser, the first soloist of

Cue: St. Agathe's Church in Murbach.

(Schweiser enters, bows and exits)

MAX (continues): And the first prize...the highest musical honor in the Ostmark,...goes to the

Cue: Family Von Trapp...

OFFSTAGE VOICES:

Where are they...

The Family (confused offstage shouting continues)

MAX: (to Conductor) Play something! (he runs off)

Str. p sub. attacca

Change Of Scene

Piano

Vivo *mf* *Fls., Ob.* *Tutti* *etc.*

9 *Fls., Cls., Vls.*

sfz *molto rit.*

(Lights come on revealing the garden of Nonnberg Abbey)

Tranquillo, meno mosso

(If needed)

p *Str.* *pp*

Warning: MARGARETTA: ... The border's been closed.

Cue: (As CAPTAIN looks at mountain)

Misterioso (*lento*)

CAPTAIN: I've always thought of these mountains... (*dialogue continues*)

Piano

pp

Vls.

Bsn., Vc. trem.

Hn., Vla. trem.

Vla., Vc.

L.H. Tpts.

mf

KURT: Father, we can do it without help.

MOTHER ABBESS: You'll have help.

attacca

No. 46 Finale Ultimo: Climb Ev'ry Mountain

MOTHER ABBESS: Ye shall go forth with joy,...(*dialogue continues*)

Moderato

...before you into singing. (*She sings*)I
SOPRANO
IIMEZZO SOP.
ALTO

Piano

Fol - low ev - 'ry

Ah

Ah

Ah

Ah

Ah

Ah

Str.

pp

20

rain - bow,

Till you find your dream.

A dream that will need

Ah

Ah

Ah

Ah

Ah

Ah

Ah

Ah

W.W., Hp.

20

sempre

+ Bsn.

Hn.,
Str.

— All the love you can give — Ev-'ry day of your life —

Ah — Ah —

Ah — Ah —

— for as long as you live. — Clim b ev - 'ry moun-tain,

Ah Clim b ev - 'ry moun-tain, *f*

Ah Clim b ev - 'ry moun-tain, *f*

Br. *Tutti cresc.* *f*

28

allargando

Ford ev - 'ry stream, Fol - low ev - 'ry rain - bow,

allargando

Ford ev - 'ry stream, Fol - low ev - 'ry rain - bow,

allargando

Ford ev - 'ry stream, Fol - low ev - 'ry rain - bow,

Largo

Till_ you_ find_ your_ dream. _____

ff

Till_ you_ find_ your_ dream. _____

ff

Till_ you_ find_ your_ dream. _____

Largo

Vls.

ff

Pesante

ff marcato

Moderato

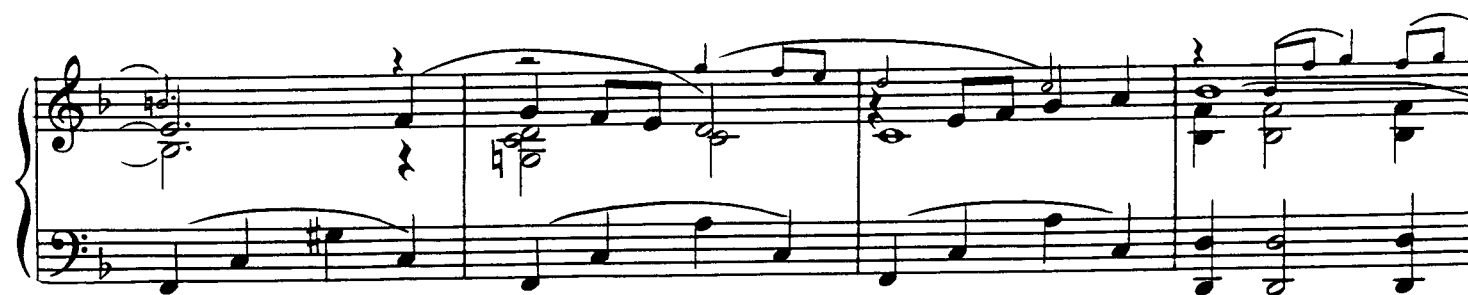
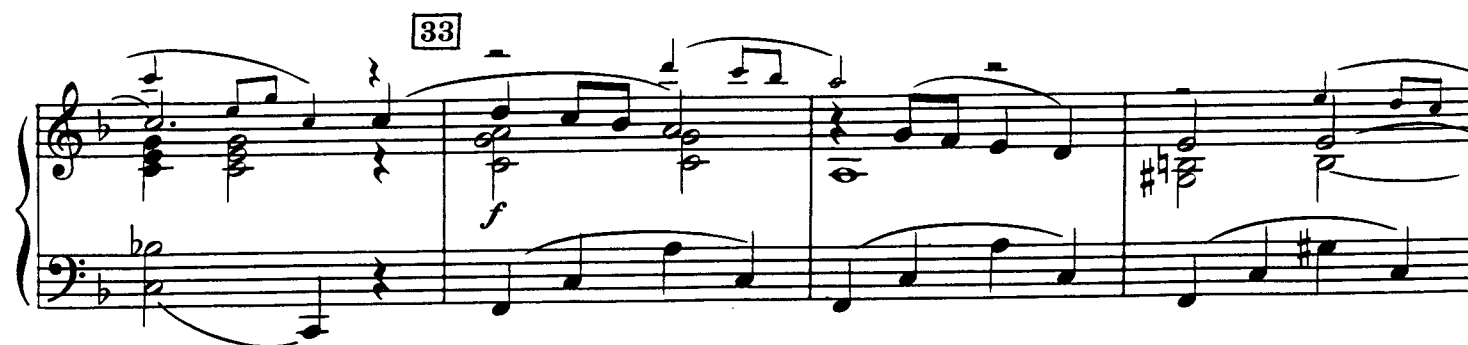
Piano

mf

Tutti

9

17



41



1.



2. Allegro alla marcia



52

W.W.



60

Measures 60-67 of a musical score. The key signature is B-flat major (two flats). The score is written for piano (piano) with a grand staff (treble and bass clefs). The music features a steady eighth-note accompaniment in the bass and a melody in the treble. Measure 60 includes a triplet of eighth notes in the treble. Measures 61-67 continue the melodic and harmonic progression.

Measures 68-75 of a musical score. The key signature is B-flat major. The piano accompaniment continues with eighth notes. The melody in the treble includes a triplet of eighth notes in measure 68 and a long, flowing melodic line with ties across measures 69-75.

68

W.W.

unis. Br., + Str.

Hns. Cello

Measures 76-83 of a musical score. The key signature is B-flat major. The piano accompaniment continues. The melody in the treble includes a triplet of eighth notes in measure 76 and a long, flowing melodic line with ties across measures 77-83. The text "W.W." is above measure 76, "unis. Br., + Str." is above measure 77, and "Hns. Cello" is above measure 80.

Measures 84-91 of a musical score. The key signature is B-flat major. The piano accompaniment continues. The melody in the treble includes a triplet of eighth notes in measure 84 and a long, flowing melodic line with ties across measures 85-91. The text "con 8va" is above measure 88.

76

Measures 92-99 of a musical score. The key signature is B-flat major. The piano accompaniment continues. The melody in the treble includes a triplet of eighth notes in measure 92 and a long, flowing melodic line with ties across measures 93-99.

Br.

Measures 85-88. Treble staff: Br. (above first measure). Bass staff: moving line.

Hrs.

Measures 89-92. Treble staff: sustained chords. Bass staff: moving line. Marking: Hrs. (above third measure).

88 WW. mf

Measures 93-96. Treble staff: WW. mf. Bass staff: steady line. Marking: 88 (boxed).

Measures 97-100. Treble staff: sustained chords. Bass staff: moving line.

96

Measures 101-104. Treble staff: sustained chords. Bass staff: moving line. Marking: 96 (boxed).

First system of musical notation, measures 98-103. The key signature is three flats (B-flat, E-flat, A-flat). The melody in the right hand features a series of eighth notes and a final triplet of eighth notes. The left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 104-109. Measure 104 is marked with a box containing the number 104. The dynamic marking *mp* (mezzo-piano) is present. The right hand continues with a melodic line, while the left hand has a more active accompaniment.

Third system of musical notation, measures 110-115. The right hand features a melodic line with a glissando (gliss.) in the final measure. The left hand has a steady accompaniment.

Fourth system of musical notation, measures 116-121. Measure 116 is marked with a box containing the number 112. The dynamic marking *f* (forte) is present. The right hand has a complex, arpeggiated texture. The left hand has a steady accompaniment. The dynamic marking *sub. p* (subito piano) is present.

Fifth system of musical notation, measures 122-127. The right hand has a complex, arpeggiated texture. The left hand has a steady accompaniment. The dynamic marking *Hns.* (Hens) is present.

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Allargando

Sixth system of musical notation, measures 128-133. The dynamic marking *ff* (fortissimo) is present. The right hand has a complex, arpeggiated texture. The left hand has a steady accompaniment. The marking *Tutti* is present.