

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

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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

ACT I

No.	Page	No.	Page
1. Preludium: a. Dixit Dominus	5	15. After The Lonely Goatherd	80
b. Morning Hymn, c. Angelus Bells	6	15a. Gretl's Crossover: The Lonely Goatherd	81
d. Alleluia	7	15b. Change of Scene	82
2. The Sound of Music	9	16. How Can Love Survive?	83
3. Interlude	14	17. Reprise: The Sound of Music	93
4. Maria	15	18. The Scene Continues	96
5. The Scene Continues	24	19. End of Scene	100
6. My Favorite Things	25	20. The Party Crossover: My Favorite Things	101
7. The Scene Continues: My Favorite Things	33	21. The Party — <i>Grand Waltz</i>	105
8. The Scene Continues	38	22. — <i>Ländler</i>	106
9. Do-Re-Mi	39	23. — <i>Fox Trot</i> — Incidental	110
9a. Encore: Do-Re-Mi	47	23a. — <i>Waltz</i> — Incidental	111
10. Change of Scene	59	24. So Long, Farewell	113
11. Sixteen Going on Seventeen	60	25. End of Scene — Maria's Farewell	119
— <i>Waltz</i>	66	26. Nuns' Processional: Morning Hymn	119
12. Change of Scene	68	27. Incidental	121
13. Incidental — Scene 7	69	28. Climb Ev'ry Mountain	121
14. The Lonely Goatherd	70		

ACT II

29. Entr'acte	125	38. Change of Scene: My Favorite Things	175
29a. Opening Act II: The Lonely Goatherd	131	39. Homecoming Music: An Ordinary Couple	176
30. Vocal Incidental for Dialogue	134	40. Reprise: Sixteen Going On Seventeen	177
31. Incidental — a cappella: The Sound of Music	135	41. Reprise: Do-Re-Mi	181
32. Reprise: My Favorite Things	136	41a. Change of Scene	181
33. No Way To Stop It	139	41b. The Concert: Do-Re-Mi	182
34. An Ordinary Couple	150	42. — <i>Edelweiss</i>	186
35. Change of Scene	158	43. — <i>Reprise: So Long, Farewell</i>	190
36. Wedding Preparations:		44. — <i>The Awards</i>	195
—I. The Postulants' Crossover	159	44a. Change of Scene	196
36a. —II. The Bride's Dressing Music	163	45. Incidental	197
37. Change of Scene: Gaudeamus Domino	165	46. Finale Ultimo: Climb Ev'ry Mountain	198
37a. Processional	165	47. Exit Music	201
37b. Canticle: Confitemini Domino	168		

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

SOPRANO I *f* > > *f* > > Al - le - lu - ia, Al - le - lu -

SOPRANO II *f* Al - le - lu -

MEZZO SOPRANO *f* > > Al - le - lu - ia, Al

ALTO *f* > > > > Al - le - lu - ia,

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 -

Al - le - lu - ia,

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

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

ia, Al - le - lu - ia,

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

Al - le - lu - ia, Al - le - lu - ia. *ff*
 lu - ia, Al - le - lu - ia, Al - le - lu - ia. *ff*
 lu - ia, Al - le - lu - ia, Al - le - lu - ia. *ff*
 lu - ia, Al - le - lu - ia, Al - le - lu - ia. *ff*

OFF-STAGE VOICES:

Have you seen Maria? Isn't she back yet? Where could Maria be? Where's Maria? Maria! Maria! Maria! Maria!

Adagio

A men.
 A men.
 A men.
 A men.
 A men. *attacca*

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.
Tutti *dim.* *p*

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

43

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. She's

Andante - Grave
BERTHE:

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.

Fin

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

SOPHIA:

Tempo guisto

laugh.

Fl., Picc.

How do you solve a prob-lem like Ma-

Str

En.

p' leggiero sempre

MOTHER ABESS:

ri - a?

W.W.

How do you catch a cloud and pin it down?

+ W. W.

MARGARETTA:

BERTHE:

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

A

SOPHIA:

MARGARETTA:

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

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?

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.

The vocal melody for Maria's first line is in 3/4 time with a key signature of one sharp. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). 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 vocal melody for Maria's second line is in 3/4 time with a key signature of one sharp. The notes are: C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). The piano accompaniment continues with chords and a bass line. A box with the number '9' is placed above the first measure of this system.

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

The vocal melody for Maria's third line is in 3/4 time with a key signature of one sharp. The notes are: F#4 (quarter), E4 (quarter), D4 (half). The piano accompaniment continues with chords and a 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. 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.

p Cls. Str.

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

Piano accompaniment for the second system, starting with Maria's vocal line. The piano part continues with sustained chords and moving lines in both hands.

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

things.

Piano accompaniment for the third system, featuring a vocal line for Sister Berthe and a piano accompaniment with sustained chords and moving lines.

21

The traveller closes
W.W., Str.

(MARIA enters below the traveller.)

f Tpts.

Piano accompaniment for the fourth system, featuring a vocal line for Maria and a piano accompaniment with sustained chords and moving lines.

(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

[9] (The Abbey bells are heard, MARIA kneels and

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.
1081-202

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.*

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.) *pp* *simile*

mi do re

simile

9 So do la ti

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

do re do.

The vocal line consists of three measures: 'do' (half note), 're' (half note), and 'do.' (half note with a fermata). The piano accompaniment features a complex rhythmic pattern in the right hand with eighth and sixteenth notes, and a simpler bass line in the left hand.

17

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

Cls.
pp

The piano accompaniment for Brigitta's dialogue features a consistent rhythmic pattern in the right hand and a moving bass line in the left hand.

MARIA: One word for every note.

The piano accompaniment continues with the same rhythmic pattern in the right hand and a moving bass line in the left hand.

25

MARIA:
Vls. *colla voce*

When you know the

Fl., Cl.
Bsn., Vc.

The vocal line for Maria consists of four measures: 'When' (half note), 'you' (half note), 'know' (half note), and 'the' (half note). The piano accompaniment features a complex rhythmic pattern in the right hand and a moving bass line in the left hand.

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. 7 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 _____

81

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.

Tpts.

Bsn., Vc., Bass

LIESL: FRIEDRICH: LOUISA: KURT: MARTA: GRETL: 97 GRETL: BRIGITTA:

ti la so fa mi re do mi

W.W.

mp leggiero

Hp., Bsn.

LOUISA: MARTA: KURT:

mi mi so so re fa

FRIEDRICH: LIESL:

(Children continue as before) * 105

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

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

CHILDREN: Fl. colla voce

A nee-dle pull-ing thread,

149

sew Tea, a drink with jam and bread

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.

Hn.

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. *dim.* *rit.* *p*

Bsn., Hns.

(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. (ponticello)

9

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

Musical score for "The End" by The Beatles. The score is in 4/4 time, key of A major, and features a piano (p) dynamic. The melody is played by the vocalists, and the bass line is played by the bassist. The song concludes with a final chord of A major.

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:

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,

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

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

11

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.

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.*

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

CHILDREN

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,

LOUISA and BRIGITTE run off)

Slower

(Thunder)

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

(GRETLE runs off)

Vivo

ff

Blackout

attacca

No. 15b

Change Of Scene

(The Lonely Goatherd)

Vivo

Piano

ff

(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, —

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

+ E.H. + Hn. Vc.

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

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

dream are we, We'll make our love

mp

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 instruments are 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 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 lyrics are: "MARIA: 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
 Fl. *f dim.* *pp*

41

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.
pp *attacca*

49 Gaily

W. W.

pp Tutti

etc.

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 Tutti

Str., Hp. *pp*

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

Fls.

(under dialogue)

9

(Dialogue continues)

13

25

Fls.

Str., Hp.

Cls.

Fls.

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. 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. Measure 41 has a piano dynamic marking. The music continues with various chords and melodic fragments.

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 dynamic marking *pp sempre* is present. The music continues with various chords and melodic fragments.

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. Measure 57 has a Solo Bassoon (Solo Bsn.) marking. The music continues with various chords and melodic fragments.

Fifth system of musical notation, measures 65-72. The top staff continues the Clarinet line, and the bottom staff continues the Piano accompaniment. The music continues with various chords and melodic fragments.

57



65



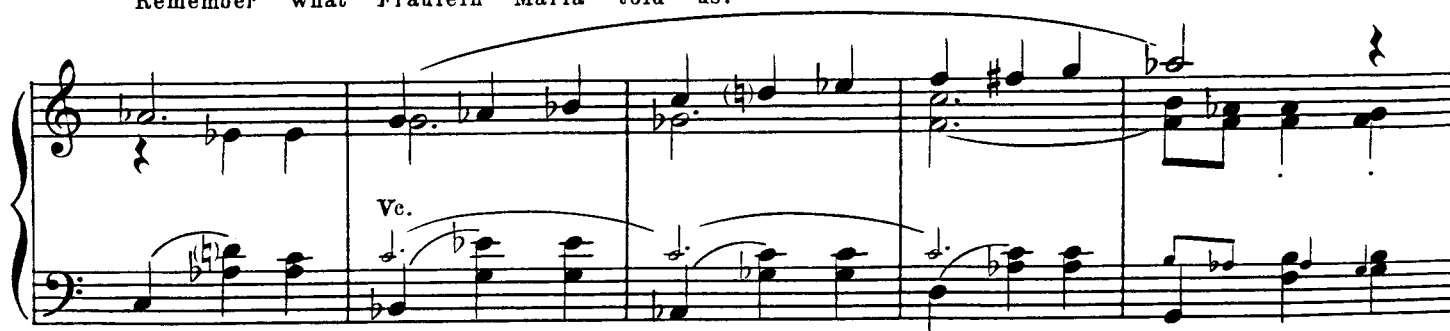
73

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

1081-202

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.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a walking bass pattern. The melody is simple and catchy, with a chorus section marked "Chs.".

49 Fl., 2 Vls.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, primarily using chords. The score is divided into measures by vertical bar lines. The final measure of the piece is marked with a double bar line and a repeat sign.

57 Poco più animato

Tutti

Hand clapping

A musical score for a piece titled "Hand clapping". The score is written for piano (p) and includes parts for strings, clarinet, and bassoon (Str., Cls., Bsn.). The music is in 2/4 time and features a simple melody with hand clapping indicated by 'x' marks on the bass line. The score is divided into two systems, each with a treble and bass staff. The first system has four measures, and the second system has four measures. The key signature has one flat (B-flat), and the tempo is marked "p".

Tempo I^o

2 Solo Vls.

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

CAPTAIN: Well,

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

(He exits.)

Fox Trot-Incidental

(The Party)

Cue: CAPTAIN: I want to see Fräulein Maria.

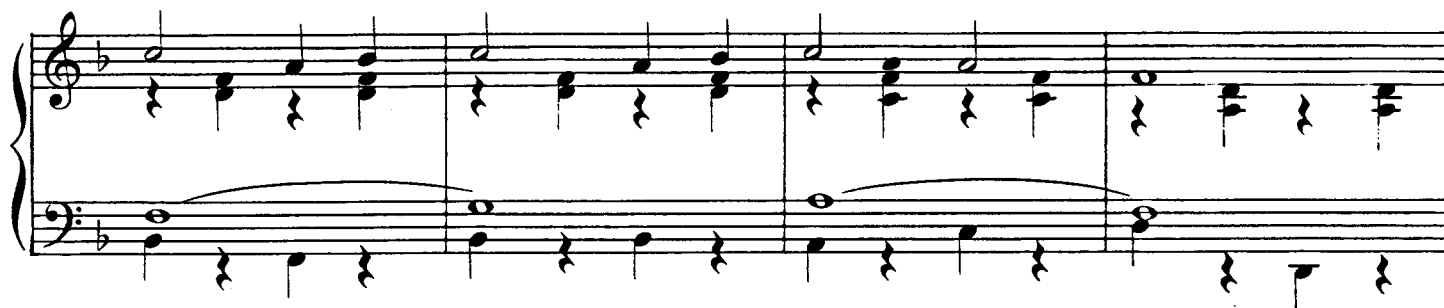
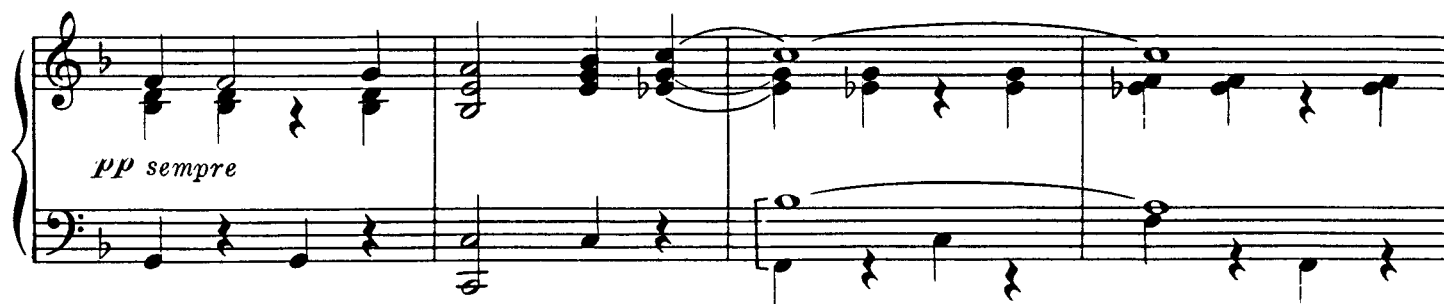
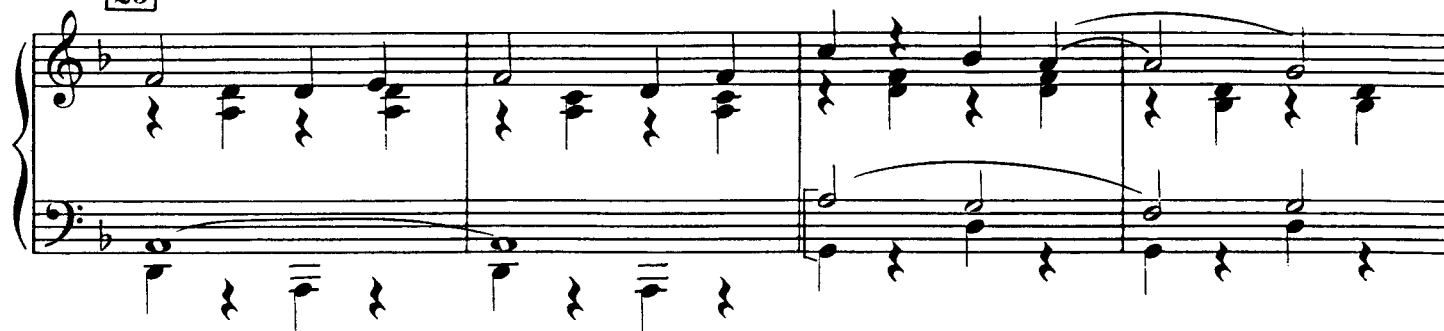
Slow Fox trot (Dialogue continues)

Piano *pp* Str.

9

17

25



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

Fls., Vls. Cls.

pp 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. — (He exits)

p W.W., Str.

82

Meno mosso

BRIGITTA:

Tpt. cue

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

p legato

+ 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 -

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

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

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

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

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.

1081-202

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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.

25

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.

Vls. etc.

Br.

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.

First system of a musical score in G major, 2/4 time. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a fermata and the word "etc."

Agitato ed animato

Second system of the musical score. The tempo/mood is marked "Agitato ed animato". The treble staff includes woodwinds (W.W.), flutes (Fls.), and brass (Br.). The bass staff continues the accompaniment. The system shows a transition in the key signature to two flats.

26

Third system of the musical score, starting at measure 26. The treble staff features woodwinds, flutes, and strings (Fls.,Cls.,Str.). The bass staff continues the accompaniment. The system shows a transition in the key signature to two flats.

Vivace

Vls.

brillante

Fourth system of the musical score. The tempo is marked "Vivace". The treble staff includes violins (Vls.). The bass staff includes woodwinds (W.W.) and brass (Br.). The system is marked "brillante" and features triplets in both staves.

Br.

W.W.

Str.

cresc.

Fifth system of the musical score. The treble staff includes brass (Br.). The bass staff includes woodwinds (W.W.) and strings (Str.). The system is marked "cresc." and features a crescendo in the strings.

34 Allegretto

W.W., Str.

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

+Hp.
 Tpt., Trb.
 etc.

Bsn., Vla., Vc.
 Br.
 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

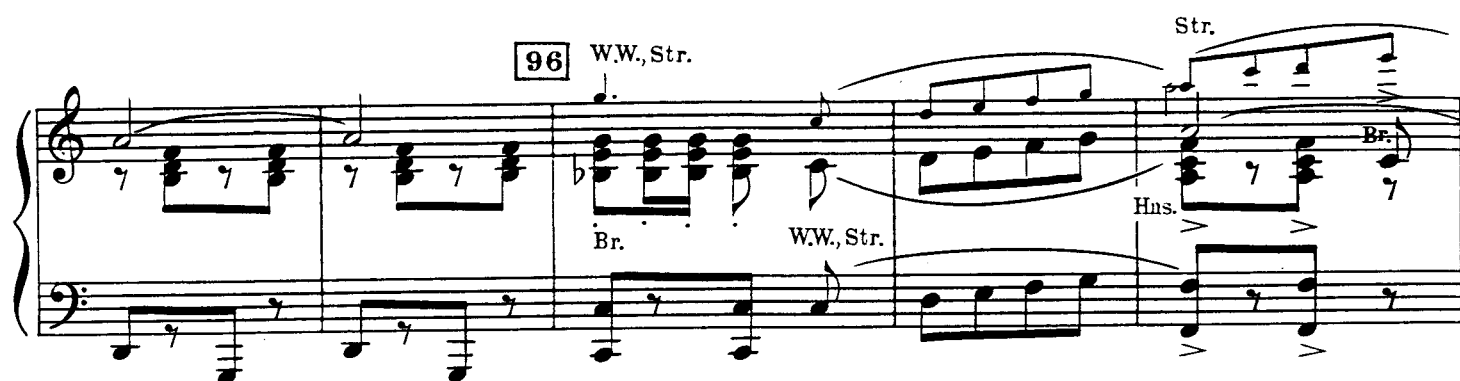
cresc. *ff*

etc. *sfzp*

[80] Allegro con brio

Vls. *Br.* *ff* *etc.*

ff



Br.

(b)

116

(b)

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,

Cls.
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

Cls.
Hns.

MAX:

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

Ob.
Trbs.

GRETLL: 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.

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:

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

27

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

Fl., Tpt.
Bsn., Ve.

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

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

+Hp.
Trbs.

35

ALL:

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

marc.
mf Tutti

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

re-al-ist. **MAX:** **11** 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

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

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)

Str.

An

pp
Bsn., Vc.

Piano

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.

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.

47

all we'll ev - er be, For

Vls., Vc. div.

W.W.

all I want of liv - ing Is to

W.W.

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.

a tempo

E.H., Cls.

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*

(Dialogue continues) MARIA: Why don't we ask the children? *f cresc.* Tutti *ff* L.H. *attacca*

No. 35

Change Of Scene

(After "An Ordinary Couple")

Listesso tempo

Piano

f *molto espressivo*

p *attacca*

(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

Hn.

29 *Postulants run off*

41

49 *Novices enter with cape*

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.

Measures 1-5 of the piano and strings. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The strings enter in measure 4 with a tremolo effect.

9 Str. trem.

pp dolcissimo

Measures 6-10. The woodwinds (Ob. and W.W.) enter in measure 6 with a melodic line. The piano part continues with its accompaniment.

Ob.

W.W.

espr.

Measures 11-15. The harp (Hp.) and strings (Str. trem.) enter in measure 11. The tempo changes to *a tempo*.

Str. trem.

Fl. Mand.

poco rit.

a tempo

Hp.

Measures 16-20. The piano part continues with its melodic line and accompaniment. The strings provide a harmonic background.

dim.

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

Measures 21-25. The piano part continues with its melodic line and accompaniment. The strings provide a harmonic background.

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* *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

simile

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

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.

3

3

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 2/4. 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 includes various musical notations such as 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

7

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

Str. *pp*

Timp. roll

9

MARIA:

sun, Me, a name, I call my -

CAPTAIN:

(Blackout)

self, Far, a long, long way to run -

Timp. roll

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 part.

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

leggero

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

CAPTAIN and CHILDREN:

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

5

CAPTAIN:

E - del -

Orch. tacet

Str.

Piano

p

Guitar on stage

pp

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

(He stops)

MARIA and CHILDREN:

[45]

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

CAPTAIN: *(joining in)*

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

The score shows the Captain's vocal line and piano accompaniment for measures 58-60. The vocal line is in a soprano register, and the piano accompaniment features chords and moving lines in both hands.

CAPTAIN: *(solo)*

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

The score shows the Captain's vocal line and piano accompaniment for measures 61-63. The vocal line is in a soprano register, and the piano accompaniment features chords and moving lines in both hands. A clarinet (Cls.) part is also indicated.

61

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

The score shows the Captain's vocal line and piano accompaniment for measures 64-66. The vocal line is in a soprano register, and the piano accompaniment features chords and moving lines in both hands. A bassoon (Bsn.) part is also indicated. The tempo marking *rit. poco a poco al fine* is present.

Bless my home - land for - ev - er.

The score shows the Captain's vocal line and piano accompaniment for measures 67-69. The vocal line is in a soprano register, and the piano accompaniment features chords and moving lines in both hands. The piano part includes a *pp* (pianissimo) marking and a *pizz.* (pizzicato) marking.

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 Hns. W.W.

p 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

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:

Slower

BOTH:

(They exit)

Good - bye, — Good - bye. —

rit. *pp* *Br.* *Hp.*

No. 44

The Scene Continues

(The Awards)

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

Piano *Pomposo* *f* *Br.* *+WW, Str.*

(The Singing Trio enters, bows and exits)

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

Vivo *Fls., Ob.* *etc.*

Piano *mf* *Tutti*

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.

KURT: Father, we can do it without help.

MOTHER ABBESS: You'll have help.

mf

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
II

Fol - low ev - 'ry

Ah

Ah

Ah

MEZZO SOP.
ALTO

Ah

Ah

Ah

Str.

Piano

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,

Ah — Clim b ev - 'ry moun-tain,

Br. *Tutti cresc.* Clim b ev - 'ry moun-tain,

allargando

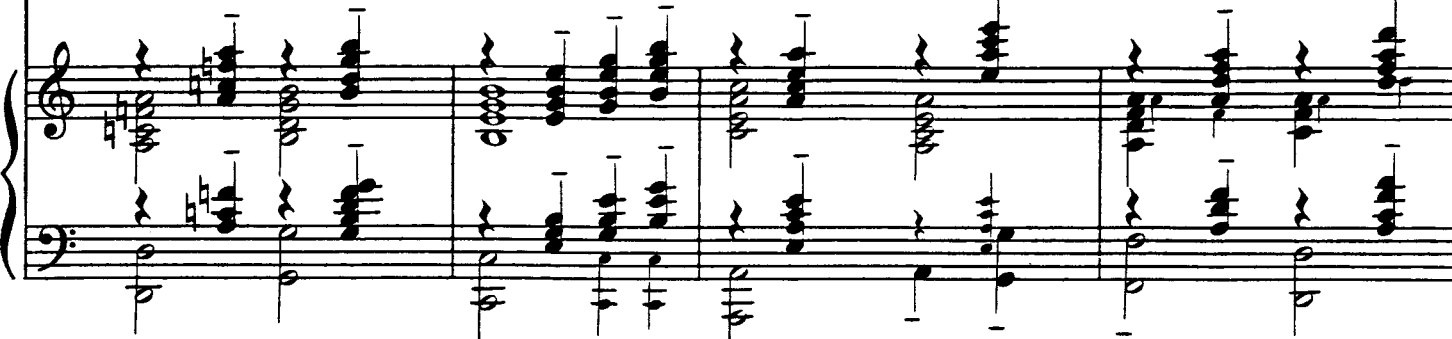
Ford ev - 'ry stream, Fol - low ev - 'ry rain - bow,

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 *Pesante*

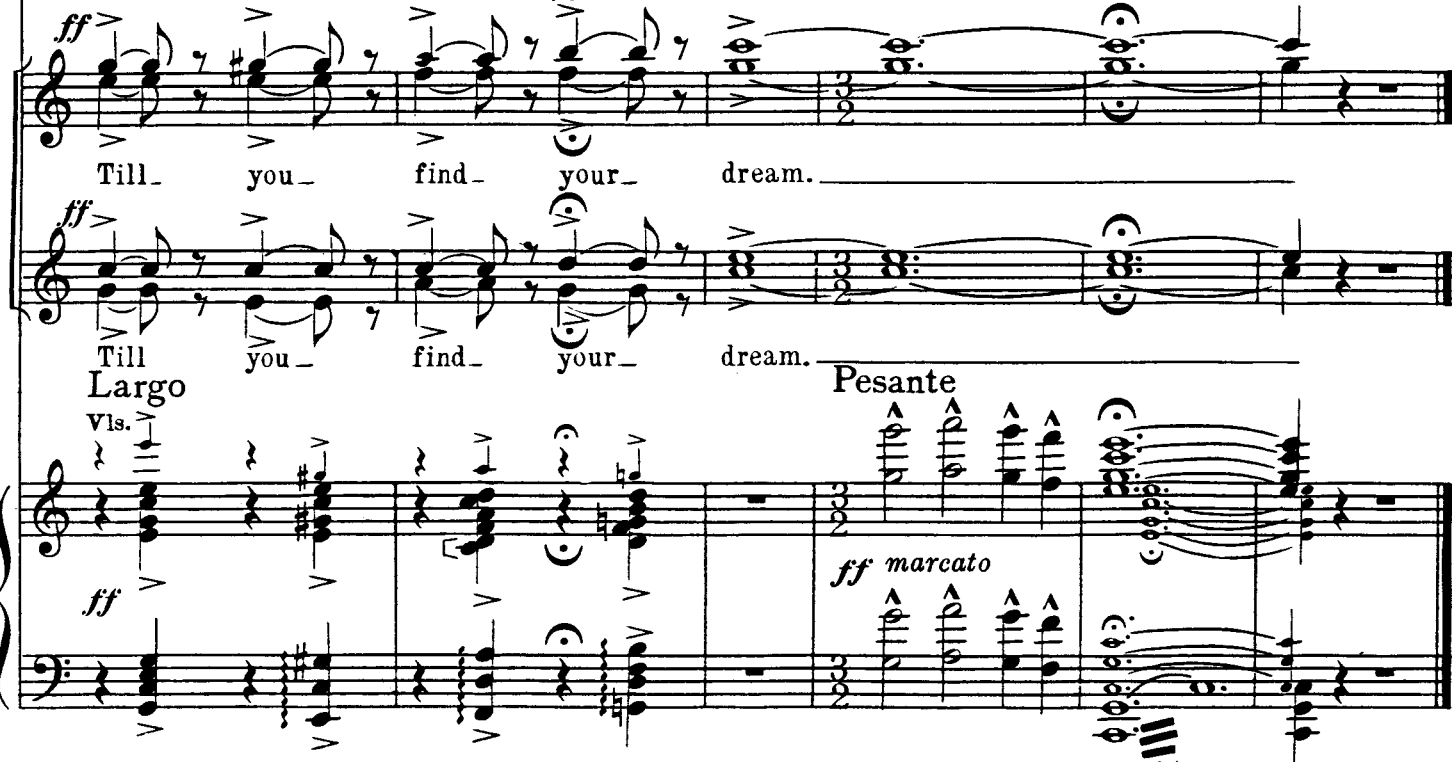
Till_ you_ find_ your_ dream. _____

ff *Pesante*

Till_ you_ find_ your_ dream. _____

Largo *Vls.* *ff* *Pesante*

ff marcato



Moderato

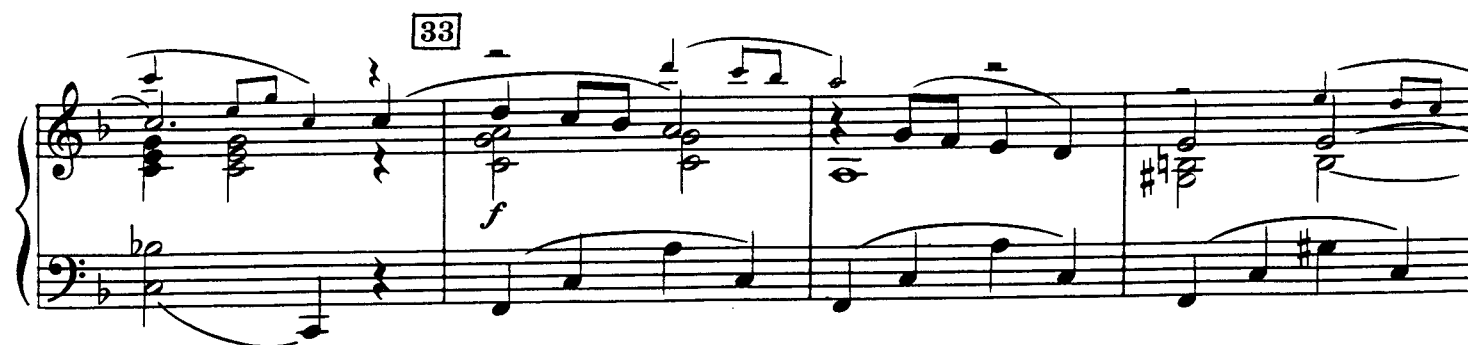
Piano

mf

Tutti

9

17



41



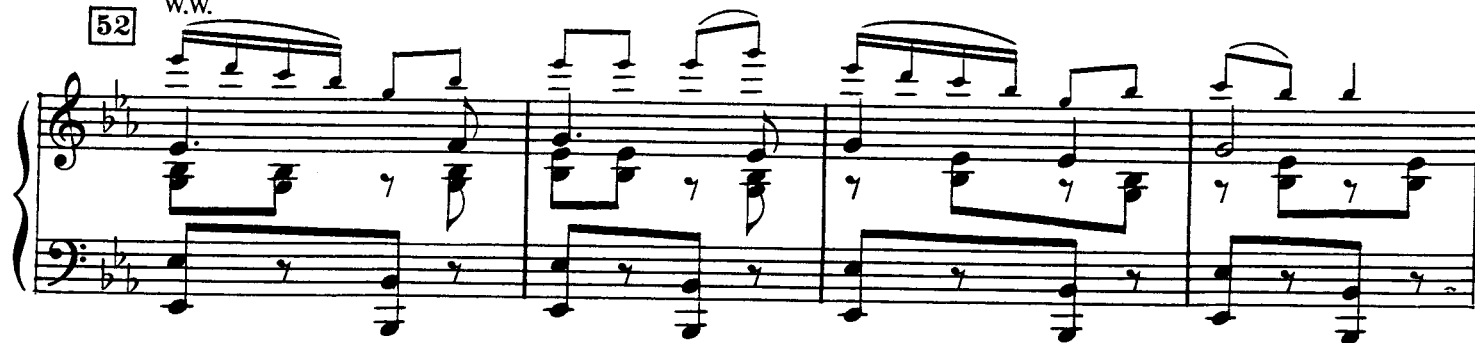
1.

2. Allegro alla marcia



52

W.W.



60

Measures 60-67 of a musical score. The score is written for piano (p) and features a complex, rhythmic melody in the right hand, often using triplets and sixteenth notes. The left hand provides a steady, rhythmic accompaniment with eighth and sixteenth notes. The key signature is B-flat major (two flats).

Measures 68-75 of a musical score. The right hand continues with a complex, rhythmic melody, often using triplets and sixteenth notes. The left hand provides a steady, rhythmic accompaniment with eighth and sixteenth notes. The key signature is B-flat major (two flats).

68

W.W.

unis. Br., + Str.

Hns. Cello

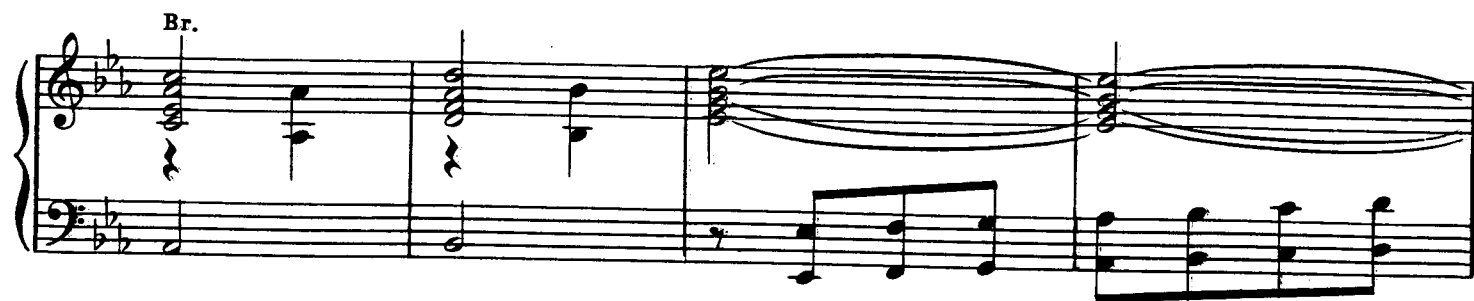
Measures 76-83 of a musical score. The right hand continues with a complex, rhythmic melody, often using triplets and sixteenth notes. The left hand provides a steady, rhythmic accompaniment with eighth and sixteenth notes. The key signature is B-flat major (two flats).

Measures 84-91 of a musical score. The right hand continues with a complex, rhythmic melody, often using triplets and sixteenth notes. The left hand provides a steady, rhythmic accompaniment with eighth and sixteenth notes. The key signature is B-flat major (two flats).

76

Measures 92-99 of a musical score. The right hand continues with a complex, rhythmic melody, often using triplets and sixteenth notes. The left hand provides a steady, rhythmic accompaniment with eighth and sixteenth notes. The key signature is B-flat major (two flats).

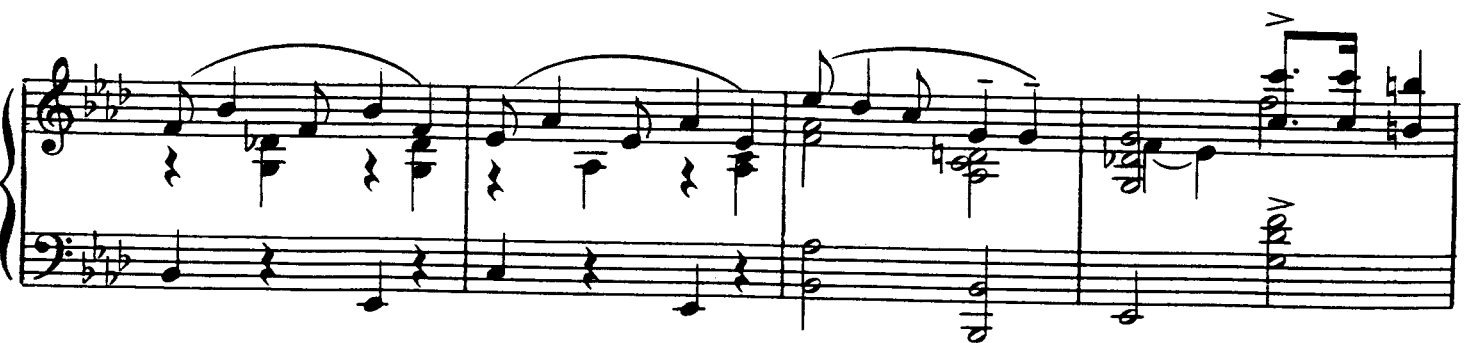
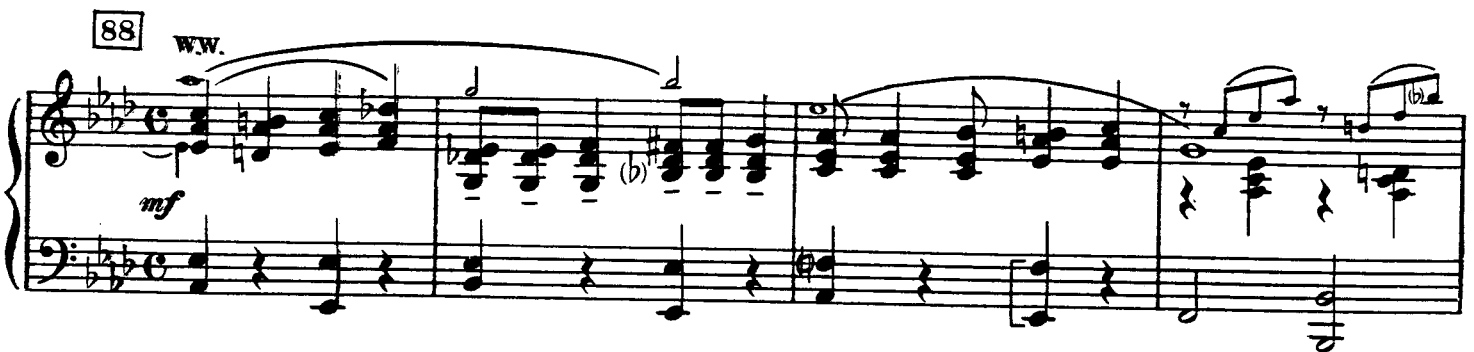
Br.



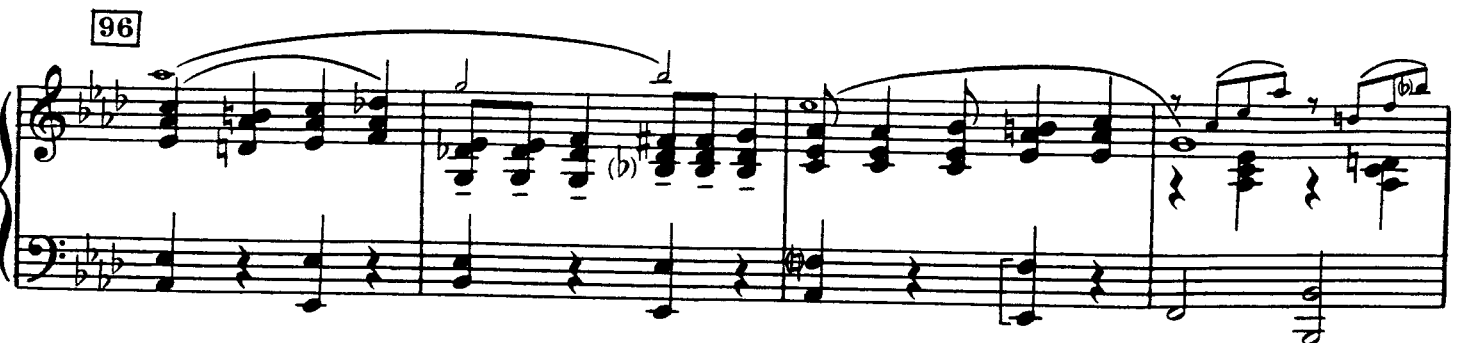
Hrs.

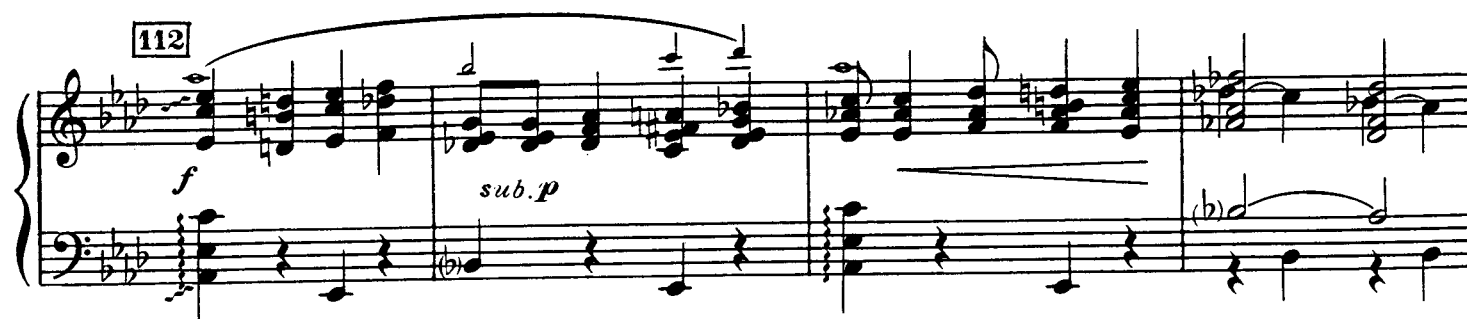


88 WW. mf



96





505 908

Allargando

