

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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PARENTS
Must See
MUSIC COPY
1965

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 Troyanos, 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.

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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 *Al.*

SOLO:



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

ALL: *Forst*



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

SOLO: *Al.*



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

ALL: *Forst*



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

SOLO: *Cento*



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

ALL:

lunga



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 *p* Et tri - um - pha - tor no - bi - lis,
p Rex ad - mi - ra - bi - lis *p* Et tri - um - pha - tor no - bi - lis,
p Rex ad - mi - ra - bi - lis *p* Et tri - um - pha - tor no - bi - lis,
p Rex ad - mi - ra - bi - lis *p* 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.

Slowly
Chime *attacca*

Alleluia

RICHARD RODGERS

Allegro giubiloso

SOPRANO I
Al - le - lu - ia, Al - le - lu -

SOPRANO II
Al - le - lu -

MEZZO SOPRANO
Al - le - lu - ia, Al

ALTO
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,

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Allegretto animato (Introduction)

Piano

Musical score for the piano introduction. The score is in G major and 3/4 time. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Allegretto animato'. The score includes dynamic markings such as 'mf' and 'w.w.' (woodwinds). The introduction concludes with the instruction 'Hns., Trb.' (Horns, Trumpets).

MARIA: Tranquillo

Musical score for Maria's first vocal line. The tempo is marked 'Tranquillo'. The lyrics are 'My day in the hills'. The score includes accompaniment for piano, strings, and woodwinds. Dynamic markings include 'p' and 'Tutti dim.'. The score concludes with the instruction 'Clas.' (Clarinets).

Musical score for Maria's second vocal line. The lyrics are 'has come to an end, I know. A star has come out'. The score includes piano accompaniment.

Musical score for Maria's third vocal line. The lyrics are 'to tell me it's time to go. But deep in the dark green'. The score includes piano accompaniment and dynamic markings such as 'p' and 'w.w., Hp., Str.' (woodwinds, harp, strings).

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,

Fl., Hp.
espr. p

mf *p*

With songs they have sung for a thousand years.

+Hns.

27 The hills fill my heart with the sound of music.

My heart wants to sing every 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

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. etc. Tpt. Bells
f Tutti *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*

Allegro
SISTER SOPHIA: **13**

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

Fl., Ob. *colla voce*

Allegro
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.

SOPHIA: 29

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

Str.

+ Br.

p

BERTHE: 37

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

Fl., Ob. colla voce

f Tutti

p

SOPHIA:

BERTHE:

chap - el But her pen - i - tence is real. 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.

dim

SISTER MARGARETTA:

as - set to the Ab - bey. Id

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. *colla voce*

p Str.

SOPHIA:

laugh.

Fl., Picc. Str. Hn.

How do you solve a prob-lem like Ma-

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 ABESS:

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?

Vis. colla voce W.W.

MOTHER ABESS:

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.

MARGARETTA:

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

Ob., Bsn. Picc., Fls., Hp. Ob., Cl. eued

rit *a tempo*

* (♩ = ♩) (*mosso*)

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

100

act - ly where I am.

BERTHE:

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

Tpt., Trb. eued

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

Andante
MARGARETTA: *Allegro* BERTHE: *Andante* MARGARETTA:

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

Andante SOPHIA: **108** *Allegro* 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*

Allegro MARGARETTA: **116**

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

+ Trbs.

Ritornello SOPHIA: *Andante* BERTHE: *Andante* MARGARETTA: *Andante* 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

124

ALL:

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

Fl., Bsn.

p *leggiero sempre*

Br.

Hp.

124

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.

Br.

Hp.

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

Meno mosso

p dolce

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

A tempo

moon beam in your hand?

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

MOTHER ABESS:
Ave!

Come here my child. (Dialogue continues)

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

Piano *Con moto*

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

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a 3/4 time signature, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Con moto' and the dynamics are 'p' (piano).

MARIA:

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

Str., Hp.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are 'Rain - drops on ro - ses and whis - kers on kit - tens, Bright cop - per'. The piano accompaniment supports the vocal line with chords and rhythmic patterns.

9

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

Fl., Cls.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'ket - tles and warm wool - en mit - tens, Brown pa - per pack - ag - es'. A box with the number '9' is placed above the vocal 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 third line of the song concludes the vocal melody and piano accompaniment. The lyrics are 'tied up with strings, These are a few of my fa - vor - ite'. The piano accompaniment continues to support the vocal line with chords and rhythmic patterns.

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 ADDRESS:

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

Str., Hp.

85

Te 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.

Bsn. Bsn. *mf* Fl., Ob. Cls.

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

This system contains the first two lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are 'pon-ies and crisp ap-ple stru-dels, Door-bells and sleigh-bells and'.

103

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

Fl., Tpt.

This system contains the second two lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are 'schnitz-el with noo-dles, Wild geese that fly with the moon on their'. The instrument 'Fl., Tpt.' is indicated below the vocal line.

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

Fl., Cl.

This system contains the third two lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are 'wings, These are a few of my fa-vor-ite things.'. The instrument 'Fl., Cl.' is indicated below the vocal line.

111

Girls in white dress-es with blue sat-in

+ Br. etc.

Bsn., Vc. Cls. Str. etc.

This system contains the fourth two lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are 'Girls in white dress-es with blue sat-in'. The instrument '+ Br.' is indicated above the piano part, and 'Bsn., Vc.', 'Cls.', 'Str.', and 'etc.' are indicated below the piano part.

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 *Te 149*
 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.

13

MARIA:

These are a few of my fa - vor - ite

(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.

29

(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.

53

(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

Più largo (she exits) 73 Più mosso, animato

bad. —

MARGARETTA:

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

W.W. *pp dolce*
Str.

Tutti *f*

(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 VI. Solo

Vlms. Cello

Cue: Well, now I know where to start.

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

Vls. Pizz. Hp. *P legato* Vln., Vc.

Piano

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

ver - y good place ver to start. When you

13 GRETl: (spoken) MARIA: read you be - gin with A, B, C, 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!

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

MARIA:

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 GRETLE: MARIA:
bring us back to Do - oh - oh - oh! Do - A

Hus. *Hp.* *leggiero* *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. 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

+Fl., Cl.
 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

pp

simile

mi do re

9

So do la ti

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

do re do.

The first system consists of a vocal line and piano accompaniment. The vocal line has three measures with notes for 'do', 're', and 'do.' The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

17

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

Clas.
pp

The second system shows piano accompaniment for the character Brigitta. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment. The dynamic marking is *pp* (pianissimo).

MARIA: One word for every note.

The third system continues the piano accompaniment for Maria. It features a similar rhythmic and melodic structure to the previous system, with a steady bass line and a melodic line in the right hand.

25

MARIA:
Vls. *colla voce*

When you know the

Fl., Cl.
Bsn., Vc.

The fourth system includes a vocal line for Maria and piano accompaniment. The vocal line has four measures with notes for 'When', 'you', 'know', and 'the'. The piano accompaniment features a melodic line with eighth notes and a rhythmic accompaniment. The dynamic marking is *p* (piano).

notes to sing

Musical score for the first system, featuring a vocal line and piano accompaniment. The lyrics are "notes to sing". The piano part includes chords and arpeggiated figures.

33

You can sing most

Musical score for the second system, starting at measure 33. The lyrics are "You can sing most". The piano accompaniment continues with similar textures.

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

an - - y - - thing.

Musical score for the third system, including a dialogue instruction: "(Dialogue) Use to continue MARIA: Now, altogether. er. And...". The lyrics are "an - - y - - thing.". The piano accompaniment features sustained chords.

41

ALL:

When you know the

Str. Fl., Picc., Cl.

mp

Musical score for the fourth system, starting at measure 41. The lyrics are "When you know the". Includes instrument markings: "Str.", "Fl., Picc., Cl.", and "mp". The piano accompaniment features a more active rhythmic pattern.

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. etc.

mp Tutti

* 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 _____

The first system consists of three staves. The top staff is a vocal line for 'Ray' with lyrics 'Ray, a drop of gold - en sun.' followed by a long horizontal line. Below it is a vocal line for 'MARTA' with the instruction '(MARTA) again starts note' and the note 'Re' followed by a long horizontal line. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

65

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

The second system consists of three staves. The top staff is a vocal line for 'Me' with lyrics 'Me, a name I call my - self,' followed by a long horizontal line. Below it is a vocal line for 'BRIGITTA' with the instruction '(MARTA) starts note' and the note 'Mi' followed by a long horizontal line. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

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

The third system consists of three staves. The top staff is a vocal line for 'Kurt' with lyrics 'Far, a long, long way to run.' followed by a long horizontal line. Below it is a vocal line for 'MARTA' with the instruction '(MARTA) starts note' and the note 'Fa' followed by a long horizontal line. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

73

(MARIA joins them)

Sew, a nee - dle pull - ing thread,

LOUISA:

So thread,

Fl., Picc., Cl.

Trb., Bsn., Vc.

La, a note to fol - low so.

FRIEDRICH:

La so

Tea, a drink with jam and bread That will

MARIA:

LIESL:

Ti bread

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:
Bells, Picc., Hp. colla voce

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:

105

(Children continue as before) *

G B B

fa la ti ti do mi mi

Br., Str.

p

109

MARIA:

Ob., Bar. colla voce

(LOUISA)
B L L
(CHILDREN:) M K K F L L

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

When
(continue as before)

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,

The first system of music features a vocal line with the lyrics "deer, a fe - male deer,". The piano accompaniment consists of a right hand with eighth-note triplets and a left hand with a steady eighth-note bass line. The key signature has one sharp (F#).

Ray, a drop of gold - en sun,

The second system continues the vocal line with "Ray, a drop of gold - en sun,". The piano accompaniment maintains the same rhythmic pattern of eighth-note triplets in the right hand and eighth notes in the left hand.

133

Me, a name

The third system begins with the vocal line "Me, a name". The piano accompaniment continues with the established eighth-note patterns. A first ending bracket is visible at the end of the system.

call my - self, Far, a

The fourth system contains the vocal line "call my - self, Far, a". The piano accompaniment remains consistent with the previous systems, featuring eighth-note triplets and eighth notes.

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

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.)

Change Of Scene

Allegretto

Piano

w.w.

etc.

f

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.

rit. *pp* Cls., Bsn.

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. etc.

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. 7

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*

Musical score for the first system. The top staff is a vocal line with the lyrics "I'll take care of you." The bottom staff is a piano accompaniment.

Fl. E.H. Tpts. *p* Bsn., Vc.

(ROLF whistles melody)
 55 Picc.

Musical score for the second system, featuring piano accompaniment.

Str., pizz. *mf*

Picc. con't.

Musical score for the third system, featuring piano accompaniment.

W.W. Str. W.W.

63 Picc., Str.

Musical score for the fourth system, featuring piano accompaniment.

Tpts. Str.

Tutti

Musical score for the fifth system, featuring piano accompaniment.

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

Hns. Hr.

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-een,

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.

This system shows the first two staves of a musical score. The upper staff contains a melodic line with various intervals and rests, while the lower staff provides a harmonic accompaniment with chords and rhythmic patterns. The key signature has one sharp (F#), and the time signature is 4/4. The section ends with a dynamic marking of *pp* and the instruction 'Cymb.'.

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

This system continues the musical score. It includes the number '130' in a box. The upper staff features a more active melodic line, and the lower staff continues the accompaniment. The instrumentation includes Oboe, Strings, Flute, and Woodwinds. The section concludes with a dynamic marking of *pp*.

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

This system is titled 'Scherzando (♩ = ♩)'. It includes the number '138' in a box. The tempo is marked 'Scherzando' with a note equal to a quarter note. The instrumentation includes Woodwinds, Strings (pizzicato), and Bassoon. The dynamics are marked *p* and the style is 'grazioso'. The section ends with a dynamic marking of *pp*.

144 Tutti + Hn. Hn.

This system is marked with the number '144' in a box and the instruction 'Tutti'. The instrumentation includes Horns. The upper staff has a melodic line, and the lower staff has a bass line. The section ends with a dynamic marking of *pp*.

cresc. poco a poco

This system shows the final two staves of the score. The upper staff has a melodic line, and the lower staff has a bass line. The dynamics are marked *cresc.* and 'poco a poco'. The section ends with a dynamic marking of *pp*.

Musical score system 1, measures 152-155. The system consists of two staves (treble and bass clef). Measure 152 is marked with a box containing the number '152'. The music features complex chordal textures and melodic lines in both hands.

Musical score system 2, measures 156-160. The system continues the piece. Measure 159 includes the instruction *lunga LIESL: Yahoo!* with a curved line above it. Measure 160 features a *ff Kiss* instruction with a curved line above it.

Musical score system 3, measures 161-165. The system begins with the tempo marking **Presto**. The music is marked *ff* (fortissimo). The system concludes with the word *Segue* at the bottom right.

No. 12 **Change Of Scene**
(After "Sixteen Going On Seventeen")

Musical score system 4, measures 166-170. The system is for the **Piano** and is marked *Tutti* and *f* (forte). The instrumentation includes *Bsn., Hns., Vc.* and *etc.* The music consists of dense chordal textures.

Musical score system 5, measures 171-175. The system continues the piano accompaniment. It features a triplet of eighth notes in the right hand in measure 174.

Fl., Cls. (Lights come on in Maria's room.)

Bsn., Has. *dim.* *rit.*

No. 13 Incidental (Scene 7)

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

Slowly

Piano *ppp* Str. pizz. *Vc.* *Vla. (ponticello)*

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

Fade

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:

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

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

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. Folks in a town that was quite re-mote, heard

Hns. Cls. Hns.

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

Cla.

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

Fis.

Bsn., Vc., Bass

pp

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

Fis.

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. Fls., Cls., Tpt. Bsn., Trb. etc.

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, etc.

Fls., Cls., Tpt. Trb., Tuba

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 Str.

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. + Br. 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 goat, 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.

etc.

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,

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

Tempo I

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.*

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. *f* *pp* Tutti Str. *pp* etc.

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.

ff

attacca

No. 15 After "The Lonely Goatherd"

L'istesso tempo

Piano

ff

(Fade as GRETL enters for crossover.)³²

First system of musical notation for piano, featuring treble and bass staves with chords and melodic lines.

Second system of musical notation, including a 'Br.' (Brigitta) marking above the treble staff.

Third system of musical notation, continuing the piano accompaniment.

Fourth system of musical notation, concluding with a 'Segue' instruction and dynamic markings.

No. 15a

Gretl's Crossover (The Lonely Goatherd)

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

Adagio

GRETL:

Vocal line for Gretl with lyrics: O ho lay - dee o - dl lee o, O ho

(Frightened)

Piano

Piano accompaniment for the song, consisting of treble and bass staves.

(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*

(GRETL 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

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

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

11

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

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?

+ Ha. + 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.

Bells
Hp.

f
p W.W., Hns., Str.

Bsn., Hn., Vc.

MAX:

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

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. Vo.

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.

ELSA:

No lit - tle

E. H., Bsn., Str.

p

cold wa - ter flat have we, Warmed by the glow of in -

MAX:

sol - ven - cy, Up to your necks in se - cur - i - ty.

How can love sur - vive?

119

ELSA:

How can I show what I feel for you?

E.H., Bsn., Str.

Fl., Cls.

I can - not go out and steal for you,

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

Bells, 7 Hp.

p W.W., Hns., Str.

Bsn., Hn., Ve.

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., Ve.

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 Hus.

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

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

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

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

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

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

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

p pp

*SOLO: (en dehors)

17

Ah From the lake to the trees, Ah

SOLO;

heart 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)

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

Fl., Cl.

9

(Captain speaks)

pp sempre

17

espr. sempre

W. W., Str.

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

(he sings)

To

25

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.

pp. cresc. *mf*

CAPTAIN: (He exits.)

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

attacca

49 Gaily

W. W.

pp Tutti

etc.

Detailed description: This block contains the piano accompaniment for the first system of 'Gaily'. It features a treble and bass clef with a 2/4 time signature. The right hand plays a melody with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The piece is marked 'pp' (pianissimo) and 'Tutti'.

MARIA:

Ray— a drop of gold - en sun,

poco a poco cresc. e accel.

Detailed description: This block contains the piano accompaniment for the second system of 'Gaily'. The piano part continues with the same accompaniment pattern as the first system. The vocal line for Maria is written above the piano part, with lyrics 'Ray— a drop of gold - en sun,'. The piano part is marked 'poco a poco cresc. e accel.'.

57

Me— a name I call my - self,

Detailed description: This block contains the piano accompaniment for the third system of 'Gaily'. The piano part continues with the same accompaniment pattern. The vocal line for Maria is written above the piano part, with lyrics 'Me— a name I call my - self,'.

(She sees ELSA.)

Far— a long, long way to run.

Detailed description: This block contains the piano accompaniment for the fourth system of 'Gaily'. The piano part continues with the same accompaniment pattern. The vocal line for Maria is written above the piano part, with lyrics 'Far— a long, long way to run.' and a fermata over the final note.

End Of Scene

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

Allegro

Piano

Tutti
f

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of music. The first system includes the tempo marking 'Allegro', the instrument 'Piano', and the dynamic marking 'Tutti f'. The score features a rhythmic accompaniment in the bass clef with frequent eighth-note patterns and chords in the treble clef. The piece concludes with a double bar line and the instruction 'V attacca'.

The Party Crossover

(My Favorite Things)

Waltz tempo

FRAU SCHMIDT: No.

Piano

f Tutti

Str., Hp. *pp*

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

Fls.

(under dialogue)

9

(Dialogue continues)

13

25

Fls.

Cls.

Fls.

Str., Hp.

33

Cls.

Vc.

41

pp sempre

49

Solo Bsn.

57

Musical score for measures 57-64. The system consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The melody in the treble staff features chords and single notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

65

Musical score for measures 65-72. The system consists of two staves. Above the treble staff, the instruction "Fls." is written. Above the bass staff, the instruction "Str., Hp. ppp" is written. The music continues with similar harmonic and melodic patterns as the previous system.

Clis.

Fls.

Musical score for measures 73-78. The system consists of two staves. The instruction "Clis." is written above the treble staff and "Fls." is written above the bass staff. The music continues with similar harmonic and melodic patterns.

79

LIESL: Yes, of course.

Musical score for measures 79-84. The system consists of two staves. The instruction "Clis." is written above the treble staff. The music continues with similar harmonic and melodic patterns.

Remember what Fräulein Maria told us.

CHILDREN: Yes.

Musical score for measures 85-90. The system consists of two staves. The instruction "Vc." is written above the bass staff. The music continues with similar harmonic and melodic patterns.

(CHILDREN start to dance, end of dialogue.)

81

mp

89

Solo Bsn.

97

più f + w.w.

+ Hns.

attacca

No. 21

Grand Waltz

(The Party)

Curtain opens on living room of villa.

Tempo di Waltz

Piano

Br. f Tutti

The musical score is written for piano in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of five systems of two staves each. The first system includes the tempo marking 'Tempo di Waltz' and the dynamic marking 'Br. f Tutti'. The score features various musical notations including slurs, accents, and dynamic markings such as 'ff' and 'V'. Measure numbers 13 and 21 are indicated in boxes. The piece concludes with a double bar line at the end of the fifth system.

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

MARIA: Then they go for a little stroll.

Amabile

16

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.

Clas.

7

This system shows a piano accompaniment with a treble and bass staff. The treble staff features a melodic line with a fermata over a quarter note, followed by a series of eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A rehearsal mark '7' is placed above the treble staff.

49 Fl., 2 Vls.

7

This system continues the piano accompaniment. A rehearsal mark '49' is enclosed in a box. Above the treble staff, the instruments 'Fl., 2 Vls.' are indicated. The musical notation includes a fermata and various rhythmic patterns.

This system continues the piano accompaniment with a treble and bass staff. It features a fermata and various rhythmic patterns. The notation includes a 'V' marking above the treble staff.

57 Poco più animato

Tutti

Hand clapping

This system marks the beginning of a new section with a rehearsal mark '57' in a box. The tempo is indicated as 'Poco più animato' and the dynamic as 'Tutti'. The notation includes a series of eighth notes and chords. Below the bass staff, there are vertical tick marks labeled 'Hand clapping'.

P Str., Cls., Bsn.

This system continues the piano accompaniment. It features a fermata and various rhythmic patterns. The notation includes a 'P' marking above the treble staff, indicating a piano dynamic.

Tempo I^o

2 Solo Vls.

p Fl., Ob.

+ Cl. *pp*

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

CAPTAIN: Well,

2 Solo Vls. Fl.

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

(He exits.)

rit.

Fox Trot-Incidental

(The Party)

Cue: CAPTAIN: I want to see Fräulein Maria.

Slow Fox trot *(Dialogue continues)*

Piano *pp Str.*

9

17

25

First system of musical notation for No. 23a, consisting of a treble staff and a bass staff. The music is in 3/4 time and features a piano accompaniment with chords and moving lines.

Second system of musical notation for No. 23a, including the instruction *pp sempre* in the bass staff. The notation continues with piano accompaniment.

Third system of musical notation for No. 23a, continuing the piano accompaniment with treble and bass staves.

Fourth system of musical notation for No. 23a, including the instruction *She was faking.* above the treble staff. The system concludes with a double bar line.

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
Fls., Vls. (Dialogue continues)

Piano introduction for No. 23a, starting with the instruction **Piano** and *pp Str., Hp.* in the bass staff. The notation includes a treble staff with woodwinds (Fls., Vls., Cls.) and a bass staff with piano accompaniment.

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
Hns.
Bass, Vc., Hp.

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

CHILDREN: **40** Tpt. cue

Clas., Vlas.

So long, fare - well, Auf

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 -

The first system shows the vocal line for the children and the piano accompaniment. The vocal line begins with a rest, followed by the lyrics "So long, fare - well, Au -". The piano accompaniment consists of a treble and bass clef with chords and a steady bass line.

LIESL:

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

The second system shows the vocal line for Liesl and the piano accompaniment. The vocal line begins with the lyrics "voir, auf wie - der - sehn, - I'd like to stay and taste my first cham -". The piano accompaniment continues with chords and a steady bass line.

63 (Spoken) LIESL: No?

CAPTAIN: No!

pagne. -

Picc.
mf

The third system shows the spoken dialogue and piano accompaniment. The vocal line for Liesl says "pagne. -" and the Captain says "No!". The piano accompaniment includes a *Picc.* (pizzicato) section with a *mf* dynamic marking.

(She exits)

CHILDREN:

Tpt. cue 70

So long, fare - well, Auf

The fourth system shows the vocal line for the children and the piano accompaniment. The vocal line begins with the lyrics "So long, fare - well, Auf". The piano accompaniment continues with chords and a steady bass line.

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

GRETLE: 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 -

dolce Ob.

(Children leave)

GUESTS: pp

bye, Good - bye, Good - bye!

rall. Hp.

Maria's Farewell

(End Of Scene)

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

Adagio

2 Solo Vls.

Piano

p espr.
Str., Hp.

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, 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, in ef -

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

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. 2. rit. lunga

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

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

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

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

sust.

* The music should end with this line.

MOTHER ABESS:

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

W. W., Hp.

Str., Has.

con pedale

17

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.

Br. Vls. etc.
f Tutti
Hns.

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

W.W., Str., Hns.
cresc.
colla voce
rit

[Curtain]

dream.

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

End of Act I

Entr'acte

(Opening-Act II)

Grandioso

Piano *ffp Tutti*

Br., Str. W.W.

Tuba Bass

mf

10 Br. Fl.

R.H.

+Hn., Hp.

Vls. *f* Hn., Str. *f espr.* W.W.

etc.

This system shows the beginning of a musical piece. It features a treble and bass clef with a key signature of one sharp (F#). The music consists of chords and melodic lines. The word "etc." is written above the first measure.

Agitato ed animato

W.W. Fls. Cls., Str. Br.

This system is marked "Agitato ed animato". It includes performance instructions for "W.W." (Woodwinds), "Fls." (Flutes), "Cls., Str." (Clarinets and Strings), and "Br." (Brass). The music continues with complex rhythmic patterns and dynamic markings.

26 Fls., Cls., Str.

This system is numbered "26" in a box. It includes the instruction "Fls., Cls., Str." and continues the musical notation with various articulations and dynamics.

Vivace
Vis.

brillante

3 W.W. Br.

This system is marked "Vivace" and "Vis." (Vivacissimo). It includes the instruction "brillante" and a triplet of eighth notes marked "3". Performance instructions for "W.W." (Woodwinds) and "Br." (Brass) are present.

Br. W.W. Str. cresc.

This system includes performance instructions for "Br." (Brass), "W.W." (Woodwinds), and "Str. cresc." (Strings, crescendo). The music features a prominent melodic line in the upper register.

34 Allegretto

W.W., Str.

ff Bsn., Vla., Vc.
Hns.

This system shows the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music consists of chords and melodic lines. The dynamic marking is *ff*. The instruments listed are Bsn., Vla., Vc., and Hns.

+Hp.
Tpt., Trb. etc.

This system continues the music. The upper staff has a *+Hp.* marking. The lower staff has a *Tpt., Trb. etc.* marking. The music continues with similar chordal and melodic textures.

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

This system introduces a *Br.* (Brass) marking in the middle of the lower staff. The upper staff continues with chords. The lower staff has *Bsn., Vla., Vc.* and *Hns.* markings.

Tpt., Trb. etc.

This system features a *Tpt., Trb. etc.* marking in the lower staff. The music continues with a consistent rhythmic and harmonic pattern.

+Hp.

This system features a *+Hp.* marking in the upper staff. The music concludes with sustained chords in both staves.

Fls., Cls.

W.W.
Hns.

ff Br.
mf

W.W., Vls., Hp. gliss

+Tpt.
Br.
fp
Hns., Tpts., Tuba

ff Tutti
pp molto cresc.
ff

Fls., Bells

W.W., Str.
Str.
mf Bsu., Vla., Vc.
dim.
Hns.

Vivo, alla breve

W.W., Hns., Tpts.

f *mp sub.*

Tbs., Tuba

74 *ff* *ff*

etc. *sfz p* *sfz p*

80 Allegro con brio

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

88 *ff* *ff*

96 WW, Str.

Tutti

Tpt., Str.

+Fls., Ob.

Tutti *rit.*

Tutti molto rit.

108 Allegretto

f Tutti Hns., Bsn.

etc.

Br.

116

Segue

No. 29a

Opening-Act II

124 Fla., 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.

GRETJ: 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

Str.

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., Vc.

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*

The first system of the score features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "feel - ing sad I sim - ply re -". The piano accompaniment is in grand staff (treble and bass clefs). A woodwind part for Woodwinds (W.W.) is shown above the piano part, and an Oboe (Ob.) part is shown below it with the instruction *animando*.

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

The second system continues the vocal line with the lyrics "mem - ber my fa - vor - ite things, And then I don't feel". The piano accompaniment continues in grand staff. The woodwind parts from the previous system are also present.

so bad.

Vls. Tpts.

ff Tutti

The third system shows the vocal line with the lyrics "so bad.". The piano accompaniment continues. The woodwind parts are now labeled "Vls." (Violins) and "Tpts." (Trumpets). The instruction *ff* Tutti is placed below the piano part.

The fourth system shows the piano accompaniment in grand staff, continuing the musical piece. The woodwind parts (Vls. and Tpts.) are also visible.

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

Allegro ELSA:

Piano

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

You dear at-trac-tive dew-y-eyed i-
de-al-ist, To-day you have to learn to be a
re-al-ist. 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.

ELSA:

her - ring do? _____

W.W. Be
Ob. + Bsn.

Br. *f* *p*

21

CAPTAIN:

ELSA:

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

Str. *f*

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.

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

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

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

97

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

year has run. And there's

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

Hrs., 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

133

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

Br.

w.w.

Hu., Ve.

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. An

pp Bsn., Vc.

Detailed description: This system shows the beginning of the musical piece. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in bass clef, also in F# and C. The piano part includes markings for 'Str.' (strings), 'pp' (pianissimo), and 'Bsn., Vc.' (bassoon and viola). The tempo is marked 'Tranquillo'. The lyrics 'is right here.' are written above the vocal line.

3

or - di - na - ry cou - ple Is

Detailed description: This system continues the musical piece. It features a vocal line in treble clef with the lyrics 'or - di - na - ry cou - ple Is'. The piano accompaniment is in bass clef. A rehearsal mark '3' is placed in a box above the first measure of the vocal line.

all well ev - er be, For

Cls.

Detailed description: This system continues the musical piece. It features a vocal line in treble clef with the lyrics 'all well ev - er be, For'. The piano accompaniment is in bass clef. The word 'Cls.' (clarinet) is written below the piano part.

all I want of liv - ing Is to

Detailed description: This system continues the musical piece. It features a vocal line in treble clef with the lyrics 'all I want of liv - ing Is to'. The piano accompaniment is in bass clef.

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. Well

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

The first system of music consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with the lyrics "ride, Our arms a - round each". The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

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

Bsn., Hp. Fls. Ins.

The second system continues the vocal line with the lyrics "oth - er And our chil - dren by our side... Our". The piano accompaniment includes markings for "Bsn., Hp." (Bassoon, Harp) and "Fls. Ins." (Flute, Strings). The music features a mix of chords and melodic lines.

arms a - round each oth - er.

The third system concludes the vocal line with the lyrics "arms a - round each oth - er.". The piano accompaniment continues with a similar rhythmic and harmonic structure, ending with a *pp* (pianissimo) dynamic marking.

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

The fourth system is a piano accompaniment for the instruction "Più mosso" (faster). It features a melodic line in the treble clef and a supporting bass line in the bass clef, with various articulations and dynamics.

MARIA: Who?

CAPTAIN: The Mother Abbess and Brigitta.

(He sings)

Musical score for the first system. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment (treble and bass clefs) features a series of chords and moving lines. A tempo marking *poco rall.* is present. The word "An" is written below the vocal line.

Musical score for the second system, starting at measure 47. The vocal line (treble clef) has the lyrics "or - di - na - ry coup - le, That's". The piano accompaniment (treble and bass clefs) includes the marking "Vls., Vc. div." and "w.w.". The word "That's" is written below the vocal line.

Musical score for the third system. The vocal line (treble clef) has the lyrics "all we'll ev - er be, For". The piano accompaniment (treble and bass clefs) continues with chords and moving lines. The word "For" is written below the vocal line.

Musical score for the fourth system. The vocal line (treble clef) has the lyrics "all I want of liv - ing Is to". The piano accompaniment (treble and bass clefs) includes the marking "w.w.". The word "to" is written below the vocal line.

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

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one sharp (F#). The vocal line begins with the lyrics 'keep you close to me, To laugh and weep to -'. The piano accompaniment includes a treble and bass clef with various chords and melodic lines.

geth - er While time goes on its

W.W.

The second system continues the musical piece. The vocal line has the lyrics 'geth - er While time goes on its'. Below the vocal line, the initials 'W.W.' are written. The piano accompaniment continues with similar harmonic and melodic patterns.

flight, To kiss you ev - 'ry

The third system shows the vocal line with the lyrics 'flight, To kiss you ev - 'ry'. The piano accompaniment provides a steady accompaniment for the vocal melody.

MARIA:

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

W.W.

Hn.

The fourth system is labeled 'MARIA:' and contains the lyrics 'morn - ing, And to kiss. you ev-'ry night. We'll meet our dai - ly'. The piano accompaniment includes the initials 'W.W.' and 'Hn.' (likely for Horn). The system concludes with a double bar line.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5. The piano accompaniment includes a 'rit.' (ritardando) marking in the right hand. The system concludes with a fermata over the final note.

MARIA: 71

sun. An or - di - na - ry

CAPTAIN:

An or - di - na - ry

Str. div.

a tempo

E. H., Cls.

The third system introduces two vocal parts: MARIA and CAPTAIN. Both sing the lyrics 'An or - di - na - ry'. The piano accompaniment includes a 'Str. div.' (string division) marking and an 'a tempo' instruction. The system ends with a fermata over the final notes.

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

Fls.

This system contains two vocal staves and two piano accompaniment staves. The vocal lines are in G major and 2/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

ride, Our arms a - round each
 ride, Our arms a - round each

This system continues the vocal and piano parts from the first system. The piano accompaniment includes a *p.* (piano) dynamic marking.

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.

This system includes the vocal lines and piano accompaniment. The piano accompaniment features a *tr* (trill) marking and a *Fls.* (flute) marking. The system concludes with a double bar line.

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

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

Vi., Fl., Picc.

Piano

mf

leggiero sempre

Ob., Bsn., Str.

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

Cls., Str.

Bsn.

All on

17

Bsn.

Hn.

Nuns exit

29 *Postulants run off*

Musical score for measures 29-30. The top staff shows a piano accompaniment with chords and a melodic line. The bottom staff shows a trumpet part (Tpt.) with notes and dynamics.

Musical score for measures 31-32. The top staff shows a piano accompaniment. The bottom staff shows woodwind parts for Oboe (Ob.), Flute and Clarinet (Fl. + Cls.), Horns (Hns.), and Bassoon (Bsn.).

Musical score for measures 33-34. The top staff shows a piano accompaniment. The bottom staff shows woodwind parts for Oboe (Ob.), Flute and Clarinet (Fl., Cls.), Horns (Hns.), Bassoon (Bsn.), and Woodwinds/Strings (W. W., Str.).

Musical score for measures 35-36. The top staff shows a piano accompaniment with a melodic line. The bottom staff shows a horn part (Hns.) with notes and dynamics.

49 *Novices enter with cape*

Musical score for measures 49-50. The top staff shows a piano accompaniment. The bottom staff shows violin (Vls.), trumpet (Tpt.), and brass (Br.) parts.

Fl., Picc., Ob.

etc.

57

65

BERTHE and MARGARETTA enter and

W. W., Str.

take care.

Novices exit

+ Ob.

Hns.

73

Musical score for the first system. The piano part is in the lower register, and the trumpet part is in the upper register. The music consists of a series of eighth and sixteenth notes.

81

Fl., Picc., Hp.

Musical score for the second system, starting at measure 81. The piano part includes a bass pizzicato section. The brass part includes a trumpet and a flute/piccobello. The music features sustained notes and some melodic movement.

89

Fl., Picc.

Musical score for the third system, starting at measure 89. The piano part features a complex texture with many notes. The woodwind part includes a clarinet and a flute/piccobello. The music is characterized by sustained chords and melodic lines.

Musical score for the fourth system. The piano part continues with a dense texture. The woodwind part includes a clarinet, horn, and violin. The music includes a *dim.* (diminuendo) marking.

97

They put cape on MOTHER ABBESS.

Musical score for the fifth system, starting at measure 97. The piano part includes a section marked *p calmando poco a poco*. The woodwind part includes a string quartet and a trumpet/oboe. The music features a gradual deceleration.

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.
 Fl. Mand.
 Hp.
poco rit.
a tempo

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
 tes.

SOPRANO II
 tes.

ALTO
 tes.

Piano
 Maestoso
 Orchestra
f Tutti

Tpts.

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

10 MOTHER ABBESS, NUNS and POSTULANTS:

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

mp

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

No. 37b

Canticle
(Confitemini Domino)

11 Più animato, leggero

SOPRANO I
Con - fi - te - mi - ni Do - mi - no

SOPRANO II
Con - fi - te - mi - ni Do - mi - no

MEZZO SOPRANO
Con - fi - te - mi - ni Do - mi - no

ALTO
Con - fi - te - mi - ni Do - mi - no

11 Più animato, leggero

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

rit.

8bassa *volo 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 -

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 -

legato

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

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

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

allarg.

3

Segue

Change Of Scene

(My Favorite Things)

Waltz tempo

Piano

The first system of the piano score is in 3/4 time with a key signature of two sharps (F# and C#). It begins with a dynamic marking of *f*. The right hand features a melody of eighth notes, while the left hand provides a steady accompaniment of quarter notes.

The second system starts with a boxed measure number **5**. The right hand has a *Vla.* (Violin) part and a *+Fl.* (Flute) part. The dynamic marking is *mf*. The right hand melody is more melodic, with some slurs. The left hand continues with quarter notes. The system ends with the instruction *(Fade into scene)*.

The third system begins with a boxed measure number **13**. The right hand features a *Bsn.* (Bassoon) part. The left hand continues with quarter notes. The system concludes with a double bar line.

The fourth system includes a *+Cl.* (Clarinet) part in the right hand. The left hand continues with quarter notes. The system ends with a double bar line.

Homecoming Music

(An Ordinary Couple)

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

Tumultuoso
(Dialogue continues)

Piano

The musical score is written for piano and consists of four systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo and mood are indicated as **Tumultuoso** and *(Dialogue continues)*. The first system starts with a forte (*f*) dynamic. The piano part features a complex rhythmic pattern in the bass line, with many notes beamed together. The right hand plays chords and single notes. The second system continues this pattern. The third system introduces a piano (*pp*) dynamic. The fourth system concludes with a *(Fade)* instruction and ends with a double bar line. The score includes various musical notations such as slurs, ties, and dynamic markings.

No. 40 Reprise: Sixteen Going On Seventeen

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

The musical score consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part is marked *pp* (pianissimo) and includes instructions for strings and harp. The vocal line includes lyrics and performance directions such as *Tranquillo*, *tenderly*, *rit*, and *a tempo*. A box containing the number 3 is placed above the vocal line in the first system, and a box containing the number 13 is placed above the vocal line in the fourth system.

System 1: Vocal line: "spend my love." (She sings) 3. Piano accompaniment: *pp* Str., Hp. + Bells. Lyrics: "A bell is no bell till you".

System 2: Vocal line: "ring it, A song is no song till you sing it, And". Piano accompaniment: Str., W.W. sust.

System 3: Vocal line: "love in your heart was - n't put there to stay... Love is - n't love Till you".

System 4: Vocal line: "give it a - way." 13 *tenderly* "When you're six - teen, Str.". Piano accompaniment: *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

Vi. 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
Fls.

poco rit. *slower*

LIESL: 47

year or two. I'll wait - a

a tempo *slower*

BOTH:

year or two!

+Mand. +Bells

rit *a tempo* Str. trem. *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:

(Blackout)

self, Far, a long, long way to run

Timp. roll

attaca

No. 41a

Change Of Scene

17 vls. trem.

Br.
ff Tutti

31

Vis. (Lights come on)

Tbs.

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 consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom staff is a piano accompaniment with chords and a bass line.

Ti, a drink with jam and bread, _____
 so, A drink with jam and

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom staff is a piano accompaniment with chords and a bass line.

53 CAPTAIN:

A drink with jam and bread, _____
 bread, _____ A drink with jam and
 W.W.

The third system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line. The bottom staff is a piano accompaniment with chords and a bass line.

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.

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

leggiero

jam and bread Fa - la - la - la

leggiero

jam and bread Fa - la - la - la

MARIA and CAPTAIN: *leggiero*

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 used and can be doubled instrumentally.

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

CAPTAIN: 5

E - del -

Orch. tacet

Guitar on stage

Str. *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,

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.

CAPTAIN: *(solo)*

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

61

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

Bsn. *rit. poco a poco al fine*

Bless my home - land for - ev - er.

pp *pizz.*

Reprise: So Long, Farewell (The Concert)

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

Cue: MARIA *rolls to conductor.*

Moderato MARIA:

The score is written for voice and piano. It begins with a tempo marking of 'Moderato'. Maria's vocal line starts with the lyrics 'There's a sad sort of clang-ing From the clock in the hall And the bells of the stee-ple, too, And up in the nurs-ry an ab-surd lit-tle bird Is pop-ping out to say "Coo-". The piano accompaniment is for Bass, Violin, Bassoon, and Harp. The score includes a section for children singing 'Coo - coo' and a section where the Captain takes over singing from Maria. The lyrics continue with 'Re-gret-ful-ly they tell us But'.

There's a sad sort of clang-ing From the
clock in the hall And the bells of the stee-ple, too, And
up in the nurs-ry an ab-surd lit-tle bird Is pop-ping out to say "Coo-
"Coo - coo" "Coo - coo" "Coo - coo"
Re-gret-ful-ly they tell us But

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

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

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

“Coo - eoo” to

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

w.w.

This system contains two vocal staves and a piano accompaniment. The first vocal staff has the lyrics “Coo - eoo” and “to”. The second vocal staff has the lyrics “firm-ly they com - pel us to say good - bye to”. The piano accompaniment consists of two staves with chords and melodic lines. A “w.w.” (wordless) marking is placed above the second vocal staff.

16 Allegro

you.

mf

This system begins with a piano accompaniment in 2/4 time, marked *mf*. It features a rhythmic pattern of eighth notes in the bass line and chords in the treble. The vocal line above has the word “you.” with a long note.

ALL: So

Cls., Vlas.

This system includes piano accompaniment and vocal lines. The piano part has a steady eighth-note bass line and chords. The vocal line has the word “So” and a long note. A marking “Cls., Vlas.” is placed above the piano staff.

24

MARTA and KURT:

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

This system features two vocal staves and piano accompaniment. The lyrics are “long, fare - well, Auf Wie - der - sehn, good - night... We”. The piano accompaniment has a steady eighth-note bass line and chords.

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

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a melody with eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a more melodic upper line with some ties.

32

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

Picc.,
Fls.

mf

The second system features a woodwind line (Piccolo and Flute) on a single staff and a piano accompaniment on two staves. The woodwind part has a melodic line with some grace notes and slurs. The piano accompaniment continues with a similar rhythmic pattern to the first system.

ALL:

39

So long, fare -

Cls., Vlas.

The third system features a woodwind line (Clarinets and Violins) on a single staff and a piano accompaniment on two staves. The woodwind part has a melodic line with some grace notes and slurs. The piano accompaniment continues with a similar rhythmic pattern to the first system.

LIESL and FRIEDRICH:

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

The fourth system features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a melody with eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a more melodic upper line with some ties.

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 -

GRETJL:

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

104

(She exits)

CAPTAIN and MARIA:

I, Good - bye. Good - bye,

Slower

CAPTAIN:

BOTH:

(They exit)

Good - bye, Good - bye.

rit.

Br.

Hp.

No. 44

The Scene Continues
(The Awards)

Cue: MAX:... the Sangerbund of Herwegen.

(The Singing Trio enters, bows and exits)

Pomposo

Piano

Br.

+WW, Str.

Warning: MAX: The second award has been given to Fraulein 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.

attaca

Change Of Scene

Piano

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

9 Fls., Cls., Vls.

mf 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

Vls.

pp

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.

Obo.

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

MEZZO 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

20

W.W., Hp.

+Bsn.

sempre

Hn., Str.

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

Ah Ah

This system contains the first two staves of the musical score. The top staff is the vocal line, starting with the lyrics "All the love you can give" and "Ev-'ry day of your life". The second and third staves are piano accompaniment, featuring sustained chords and melodic lines. The piano part includes two "Ah" vocalizations. The key signature has one sharp (F#).

28

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

Ah Climb ev - 'ry moun-tain,

Ah Climb ev - 'ry moun-tain,

This system contains the next two staves of the musical score. The top staff is the vocal line, starting with the lyrics "for as long as you live." and "Climb ev - 'ry moun-tain,". The second and third staves are piano accompaniment, featuring sustained chords and melodic lines. The piano part includes two "Ah" vocalizations. The key signature has one sharp (F#).

28

Br.

Tutti *cresc.*

This system contains the piano accompaniment for the third system. It features a grand staff with treble and bass clefs. The music is marked "Tutti cresc." and includes a section marked "Br." (Brass). The key signature has one sharp (F#).

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

ff marcato

Pesante

Curtain

Moderato

Piano

mf

Tutti

The first system of the musical score for 'Exit Music' is in 3/4 time. It begins with a piano (Piano) instruction and a mezzo-forte (*mf*) dynamic. The tempo is marked 'Moderato'. The music is in a key with one flat (B-flat major or D minor). The first measure is a whole rest in the right hand and a half note B-flat in the left hand. The second measure starts with a 'Tutti' marking and features a melodic line in the right hand and a bass line in the left hand. The system concludes with a key signature change to two sharps (F# and C#).

The second system continues the musical piece. It features a melodic line in the right hand with some grace notes and a bass line in the left hand. A triplet of eighth notes is marked with a '3' in the right hand. The system ends with a key signature change to two sharps (F# and C#).

9

The third system begins with a measure number '9' in a box. The music continues with a melodic line in the right hand and a bass line in the left hand. A key signature change to two sharps (F# and C#) occurs in the final measure of the system.

The fourth system continues the musical piece. It features a melodic line in the right hand with some grace notes and a bass line in the left hand. The system ends with a key signature change to two sharps (F# and C#).

17

The fifth system begins with a measure number '17' in a box. The music continues with a melodic line in the right hand and a bass line in the left hand. The system ends with a key signature change to two sharps (F# and C#).

First system of musical notation, measures 1-4. The piece is in a minor key, indicated by a single flat in the key signature. The music features a melodic line in the right hand and a supporting bass line in the left hand.

Second system of musical notation, measures 5-8. Measure 5 is marked with a box containing the number 25 and the initials W.W. above the staff. The notation includes a '7' above the first note of each measure, indicating a fingering.

Third system of musical notation, measures 9-12. The notation continues with melodic and harmonic development, featuring a '7' above the first note of the first measure in the system.

Fourth system of musical notation, measures 13-16. Measure 13 is marked with a box containing the number 33. The notation includes a '7' above the first note of the first measure in the system.

Fifth system of musical notation, measures 17-20. The notation concludes the piece with a final melodic phrase in the right hand and a sustained bass line in the left hand.

41

Musical score for measures 41-48. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The music features a melody in the right hand with a long slur over measures 41-48 and a bass line with chords and eighth notes.

Musical score for measures 49-51. The piece is in 2/4 time with a key signature of two flats. The music features a melody in the right hand and a bass line with chords and eighth notes. A first ending bracket is present at the end of the system.

Allegro alla marcia

Musical score for measures 52-58. The piece is in 2/4 time with a key signature of two flats. The tempo is marked **Allegro alla marcia**. The music features a melody in the right hand and a bass line with chords and eighth notes. A **f Tutti** marking is present at the beginning of the system.

52

W.W.

Musical score for measures 59-64. The piece is in 2/4 time with a key signature of two flats. The music features a melody in the right hand with slurs and a bass line with chords and eighth notes.

Musical score for measures 65-70. The piece is in 2/4 time with a key signature of two flats. The music features a melody in the right hand with slurs and a bass line with chords and eighth notes.

60

Musical score for measures 60-67. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a steady eighth-note bass line and chords in the right hand. The right hand has a melodic line with eighth-note patterns and some triplets. Measure 60 starts with a triplet of eighth notes in the right hand.

Musical score for measures 68-75. The piano accompaniment continues with the same rhythmic pattern. The right hand melodic line becomes more active, featuring a triplet of eighth notes in measure 68 and a series of eighth-note runs in measures 69-71. Measure 72 has a dynamic marking of *ff*.

68

WW.

unis. Br. + Str.

Hns. Cello

Musical score for measures 76-83. The piano accompaniment continues. The right hand melodic line features a triplet of eighth notes in measure 76 and a series of eighth-note runs. Measure 77 has a dynamic marking of *ff*. Measure 83 has a dynamic marking of *ff*. The score includes performance instructions: *WW.* (Woodwinds), *unis. Br. + Str.* (unison Brass and Strings), and *Hns. Cello* (Horn and Cello).

Musical score for measures 84-91. The piano accompaniment continues. The right hand melodic line features a triplet of eighth notes in measure 84 and a series of eighth-note runs. Measure 85 has a dynamic marking of *ff*. Measure 91 has a dynamic marking of *ff*. The score includes the performance instruction *con Sva* (con Sordina).

76

Musical score for measures 92-99. The piano accompaniment continues. The right hand melodic line features a triplet of eighth notes in measure 92 and a series of eighth-note runs. Measure 93 has a dynamic marking of *ff*. Measure 99 has a dynamic marking of *ff*.

Br.

First system of musical notation, featuring a brass instrument (Br.) and piano accompaniment. The piano part has a long, sustained chord in the right hand and a melodic line in the left hand.

Musical score for the second system, featuring piano accompaniment. The right hand has a complex, arpeggiated texture, while the left hand has a steady bass line. A *rit.* marking is present.

Second system of musical notation, featuring piano accompaniment. The right hand has a complex, arpeggiated texture, while the left hand has a steady bass line. A *rit.* marking is present.

88 ww.

mf

Third system of musical notation, starting at measure 88. It features piano accompaniment with a *mf* dynamic marking and a *ww.* marking. The right hand has a complex, arpeggiated texture.

Fourth system of musical notation, featuring piano accompaniment. The right hand has a complex, arpeggiated texture, and the left hand has a steady bass line.

96

Fifth system of musical notation, starting at measure 96. It features piano accompaniment with a *mf* dynamic marking and a *ww.* marking. The right hand has a complex, arpeggiated texture.

Musical notation for the first system, measures 98-103. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The melody in the right hand features a series of eighth notes with a slur, and the left hand provides a steady accompaniment of quarter notes.

Musical notation for the second system, measures 104-111. Measure 104 is marked with a box containing the number "104". The dynamic marking *mp* (mezzo-piano) is present. The right hand continues with eighth-note patterns, while the left hand has a more active accompaniment.

Musical notation for the third system, measures 112-119. The right hand features a melodic line with a slur, and the left hand has a steady accompaniment. The word *gliss.* is written at the end of the system.

Musical notation for the fourth system, measures 120-127. Measure 120 is marked with a box containing the number "120". The dynamic marking *f* (forte) is present, followed by *sub. p* (subito piano). The right hand has a complex texture with many beamed notes, and the left hand has a steady accompaniment.

Musical notation for the fifth system, measures 128-135. The right hand has a complex texture with many beamed notes, and the left hand has a steady accompaniment. The word *Hns.* is written in the middle of the system.

505 908

Allargando

Musical notation for the sixth system, measures 136-143. The dynamic marking *ff* (fortissimo) and the instruction *Tutti* are present. The right hand has a complex texture with many beamed notes, and the left hand has a steady accompaniment.