

# VOCAL SELECTIONS

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HAMMERSTEIN™**

# THE SOUND OF MUSIC®

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**RODGERS AND  
HAMMERSTEIN®**

# **THE SOUND OF MUSIC®**

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# THE SOUND OF MUSIC

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

*Molto moderato (tenderly)*

Voice

My day in the hills has come to an end, I

Piano

*p* *legato*

F C7

know. A star has come out to tell me it's time to go. But

F Gb

deep in the dark green shadows are voices that urge me to

C7 F C7

*sempre legato*

stay. So I pause and I wait and I listen for one more sound, For

F Fm6 Eb C7

F Gm C7 F

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

*rit.* *più rit.*

Refrain (*moderately, with warm expression*)

F E

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

*p a tempo*

F6

With songs they have sung for a thou - sand

Bb C7 F

years. The hills fill my heart with the sound of

E F Bb C C7

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

F Bb Bb dim

hears. My heart wants to beat like the wings of the

*mp*

F Bb Bb dim F

birds that rise from the lake to the trees. My

Bb Bb dim F G7 G7(b5)

heart wants to sigh like a chime that flies from a church on a

C F B $\flat$  B $\flat$  dim F

breeze, To laugh like a brook when it trips and falls o - ver

B $\flat$  B $\flat$  dim F Dm Dm6 Am

stones on its way, To sing through the night, like a

Dm G7 C C7 F

lark who is learn - ing to pray. I go to the hills

E

when my heart is lone - ly. I

F Bb

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (Bb). The vocal line begins with the lyrics 'know I will hear what I've heard be - fore.' The piano accompaniment consists of a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand. Chord symbols 'F' and 'Bb' are placed above the vocal staff.

Bbm F Am

My heart will be blessed with the sound of

*mf più espressivo*

The second system continues the piece. The vocal line has the lyrics 'My heart will be blessed with the sound of'. The piano accompaniment features a more complex harmonic texture with chords and moving lines in both hands. The dynamic marking '*mf più espressivo*' is written below the piano part. Chord symbols 'Bbm', 'F', and 'Am' are positioned above the vocal staff.

Bb Gm7 Am C7

mu - sic And I'll sing once

*dim.*

The third system contains the lyrics 'mu - sic And I'll sing once'. The piano accompaniment shows a clear progression of chords: Bb, Gm7, Am, and C7. The dynamic marking '*dim.*' is placed below the piano part. Chord symbols are written above the vocal staff.

1. F Fdim Gm7 C7 2. F

more. The more.

*p mp*

The fourth system concludes the piece with the lyrics 'more. The more.'. It includes a first ending (1.) and a second ending (2.). The piano accompaniment features a final chord progression: F, Fdim, Gm7, C7, and F. Dynamic markings '*p*' and '*mp*' are used. Chord symbols are placed above the vocal staff.

# MARIA

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

*Allegretto con moto*

Piano

The piano introduction is written for a grand piano in 3/4 time. It begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked *Allegretto con moto*.

C F C G Dm F C C6 C G9 G7 **BERTHE:** **SOPHIA:**

She climbs a tree and scrapes her knee, Her dress has got a tear. — She

The first vocal line is for Berthe, starting with a piano (*p*) dynamic and the instruction *brightly*. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. The lyrics are: "She climbs a tree and scrapes her knee, Her dress has got a tear. — She".

C F C G Dm F C C6 C G9 G7 **BERTHE:** **E7**

waltz - es on her way to mass and whis - tles on the stair. — And

The second vocal line continues the melody for Berthe. The piano accompaniment remains consistent with the first line. The lyrics are: "waltz - es on her way to mass and whis - tles on the stair. — And".

Am Am7 Am6 F7 C F7 Dm7 **SOPHIA:**

un - der - neath her wim - ple she has curl - ers in her hair. — Ma -

The third vocal line is for Sophia, starting with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with chords and a bass line. The lyrics are: "un - der - neath her wim - ple she has curl - ers in her hair. — Ma -".



C Am7 D7 G7 Dm7 G7 BERTHE:

ri - a's not an as - set to the ab - bey. She's

C F C G Dm MARGARETTA: F C C6 C G9 G7 BERTHE:

al - ways late for chap - el But her pen - i - tence is real. She's

C F C G Dm F C C6 C G9 G7 E7 MOTHER ABBESS:

al - ways late for ev - 'ry - thing ex - cept for ev - 'ry meal. From

Am Am7 Am6 F7 C F7 Dm7

all of which, I take it, that you ver - y firm - ly feel Ma -

C **BERTHE and SOPHIA:** Am7 Dm6 E Dm E7 **MARGARETTA:**

ri - a's not an as - set to the ab - bey. I'd

Am7 D9 G **MOTHER ABESS:** (Spoken) Am7 D7 **MARGARETTA:**

like to say a word in her be - half. Then say it, Margarett! Ma - ri - a makes me

**Refrain (Moderately)**

G SOPHIA: C

laugh! How do you solve a prob - lem like Ma -

G7 C **MOTHER ABESS:** G

ri - a? How do you catch a cloud and pin it down?

**C**  
**MARGARETTA:**

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

**F** **BERTHE:**  
**A**

**D7** **SOPHIA:** **Fm** **Em** **G7**  
**MARGARETTA:**

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

**C**  
**MOTHER ABBESS:**

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

**G7**

**C** **Dm** **E7(a)** **E7**  
**MARGARETTA:**

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

*mf*

Cm G7

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

Cm G7

MOTHER ABESS: MARGARETTA:

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

C F Dm7 C C dim

MOTHER ABESS:

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

*cresc.* *f*

Dm7 G7 C

(no harmony) MARGARETTA:

moon - beam in your hand? When I'm

*espressivo* *mp* *p*

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

act - ly where I am. SOPHIA: Un - pre - dict - a - ble as weath - er, She's as

flight - y as a feath - er, MARGARETTA: She's a dár - ling, BERTHE: She's a de - mon, MARGARETTA: She's a lamb.

SOPHIA: She'll out - pest - er an - y pest, Drive a hor - net from his nest, She could BERTHE:

*P leggiero*

F C7 F C7 F C7 F MARGARETTA: C G7

throw a whirl - ing der - vish out of whirl. \_\_\_\_\_ She is gen - tle, she is

C G7 C G7 C G D7

SOPHIA: MARGARETTA: BERTHE: MARGARETTA: 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

Tempo I

Dm7 G7 MOTHER ABBESS, MARGARETTA, BERTHE & SOPHIA:

girl. \_\_\_\_\_ How do you solve a prob - lem like Ma -

G7 C G

ri - a? How do you catch a cloud and pin it down?

C F

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

*mp*

D7 Fm Em G7

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

C G7

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

C Dm E7(a) E7

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

*mf*

Cm G7

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

Cm G7

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

C F Dm7 C Cdim

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

*cresc.* *f*

Dm7 G7 C

moon - beam in your hand?

*mf*



# MY FAVORITE THINGS

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

*Allegro animato*

Piano *mf*

Em Cmaj.7

Rain - drops on ros - es and whisk - ers on kit - tens, Bright cop - per

*p*

Am7 D7

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

G C G C Am6 B7

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

The musical score is written in G major and 3/4 time. It begins with a piano introduction marked 'Allegro animato' and 'Piano' with a mezzo-forte (*mf*) dynamic. The piano part features a flowing eighth-note accompaniment in the right hand and a bass line with chords in the left hand. The vocal melody enters in the second system with the lyrics 'Rain - drops on ros - es and whisk - ers on kit - tens, Bright cop - per'. The piano accompaniment continues with a steady eighth-note pattern. The third system continues the vocal line with 'ket - tles and warm wool - en mit - tens, Brown pa - per pack - ag - es'. The piano accompaniment includes some chordal textures. The final system concludes the phrase with 'tied up with strings, These are a few of my fa - vor - ite things.' The piano accompaniment provides harmonic support throughout.

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**Em**

Cream col - ored pon - ies and crisp ap - ple

*mf* *mp*

**Cmaj.7**

strud - els, Door-bells and sleigh - bells and schnitz - el with noo - dles,

**Am7 D7 G C G**

Wild geese that fly with the moon on their wings, These are a

**C Am6 B7 E**

few of my fa - vor - ite things.

E A

Girls in white dress - es with blue sat-in sash - es, Snow-flakes that

Am7 D7

stay on my nose and eye - lash - es, Sil - ver white win - ters that

G C G C Am6 B7

melt in - to springs, These are a few of my fa - vor - ite things.

Em Am6 B7

When the dog bites, When the bee stings,

Em C

When I'm feel - ing sad, I

C A7

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

G C G C G D7(b9) D7 G

then I don't feel so bad.

*cresc.* *f*

C G D7 G

# I HAVE CONFIDENCE

Lyrics and Music by  
RICHARD RODGERS

Allegretto

Piano

The piano introduction is in 2/4 time with a key signature of two flats (Bb, Eb). It features a melody in the right hand with accents and a bass line in the left hand. The dynamics start with a forte (f) marking.

Refrain

The first system of the refrain includes a vocal line and piano accompaniment. The key signature remains two flats. The piano accompaniment has a dynamic marking of mezzo-forte (mf). Chord symbols Eb, Fm7, and Bb7 are indicated above the vocal line.

1. I have con - fi - dence in sun - shine.\_\_\_\_  
2. Let them bring on an - y prob - lems.\_\_\_\_

The second system of the refrain continues the vocal line and piano accompaniment. Chord symbols Eb, Bb9, and Bb7 are indicated above the vocal line.

I have con - fi - dence in rain.\_\_\_\_  
I'll do bet - ter than my best.\_\_\_\_

**E<sub>b</sub>** **A<sub>b</sub>** **Cm6**

I have con - fi - dence that spring will come a - gain; Be -  
 I have con - fi - dence they'll put me to the test, But

**E<sub>b</sub>** **E<sub>b</sub>dim** **Fm7** **B<sub>b</sub>7** **E<sub>b</sub>**

sides which, you see, I have con - fi - dence in me.  
 I'll make them see I have con - fi - dence in me.

**A<sub>b</sub>** **E<sub>b</sub>+**

Strength does - n't lie in num - bers. \_\_\_\_\_  
 Some - how I will im - press them. \_\_\_\_\_

**A<sub>b</sub>** **C7(sus.4)** **C7**

Strength does - n't lie in wealth. \_\_\_\_\_  
 I will be firm but kind. \_\_\_\_\_

Fm Fm+ Bb9

Strength lies in nights of peace - ful slum - bers.  
 And all those chil - dren, heav - en bless them,

Eb F7 Bb7

When you wake up, wake to up! It's health - y.  
 They will look up to me and mind me.

Eb Fm7 Bb7

All I trust I leave my heart to.  
 With each step I am more cer - tain.

Eb Bb9 Bb7

All I trust be - comes my own.  
 Ev - 'ry - thing will turn out fine.

**E<sup>b</sup>** **A<sup>b</sup>** **Cm6**

I have con - fi - dence in con - fi - dence a - lone; Be -  
 I have con - fi - dence the world can all be mine. They'll

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three flats (B-flat major/D-flat minor). The system is divided into three measures by chord changes: E-flat major, A-flat major, and C minor 6. The piano accompaniment includes a steady bass line with some chords and a treble line with chords and moving lines.

**E<sup>b</sup>** **E<sup>b</sup>dim** **B<sup>b</sup>9** **Fm7** **B<sup>b</sup>7**

sides which, you see, I have con - fi - dence in  
 have to a - gree I have con - fi - dence in

The second system continues the piece with a vocal line and piano accompaniment. It contains five measures with chord changes: E-flat major, E-flat diminished, B-flat 9, F minor 7, and B-flat 7. The piano accompaniment maintains a consistent rhythmic pattern with chords and moving lines in both hands.

**1. E<sup>b</sup>** **Cm** **Fm7** **Cm6** **B<sup>b</sup>**

me. \_\_\_\_\_

The first ending of the piano accompaniment consists of five measures. The chords are E-flat major, C minor, F minor 7, C minor 6, and B-flat major. The notation includes various musical symbols such as slurs, accents, and repeat signs.

**2. E<sup>b</sup>** **A<sup>b</sup>** **E<sup>b</sup>**

me. \_\_\_\_\_

The second ending of the piano accompaniment consists of three measures. The chords are E-flat major, A-flat major, and E-flat major. The notation includes slurs, accents, and repeat signs.



# DO-RE-MI

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

**Allegretto**

**GRETEL:** G G

Voice: Let's start at the ver - y be - gin - ning!

Piano: *mp tenderly* *p*

**MARIA:** G G

Voice: A ver - y good place to start, When you

G7 C G7

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

C G C G C CHILDREN: C G C

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

**MARIA:** C G G7 C G7  
 Do - re - mi. The first three notes just hap-pen to

C C G C CHILDREN: G C  
 be do - re - mi! Do - re - mi!

**MARIA:** C G7 (Spoken) C G7  
 Do-re - mi - fa - so - la - ti All right, I'll make it easier. Listen:

Refrain (in spirited tempo)

**MARIA:** C G7  
 Doe... a deer, a fe - male deer, Ray... a drop of gold - en

G9 G7 C C

sun, Me... a name I call my - self,

G9 G9 C C7

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

*poco a poco cresc.*

F D7 G

thread, La... a note to fol - low sew,

E7 Am C7 F Dm7

Tea... a drink with jam and bread That will bring us

*mf*

G7 C G C C

back to do - oh - oh - oh! (Guitar) A deer, a fe - male

CHILDREN: (spoken) G7 MARIA: G9 G7 CHILDREN:

deer, Do! (Guitar) A drop of gold - en sun, Re!

C MARIA: CHILDREN: G9 MARIA:

(Guitar) A name I call my - self, Mi! (Guitar) A

G9 CHILDREN: MARIA: (sung) CHILDREN: C7

long, long way to run, Fa! So! A nee - dle pull - ing

*poco a poco cresc.*

F D7 MARIA: CHILDREN: G

thread. ————— La! A note to fol - low so!

E7 MARIA: CHILDREN: Am C7 MARIA: F Dm7 G7

Til A drink with jam and bread ————— That will bring us back to

*mf*

C ALL: C G7

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

*mf*

G9 C C

sun, ————— Me... a name I call my - self,

G9 G9 C C7

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

*poco a poco cresc.*

F D7 G

thread, La... a note to fol- low sew,

E7 Am C7 F G7

Tea... a drink with jam and bread That will bring us back to

*mf*

C C7 F Dm7 G7 C

doe! Do- re - mi - fa - so - la - ti - do!

# SIXTEEN GOING ON SEVENTEEN

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderato e semplice

Piano

*mf* *legato* *poco rit.*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato e semplice' and the dynamics include 'mf', 'legato', and 'poco rit.'.

F G9 Gm7

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

*p* *tranquillo*

The first line of the song features a vocal melody and piano accompaniment. The key signature has one flat (B-flat major). The tempo is 'Moderato e semplice'. The piano part is marked 'p' and 'tranquillo'. Chords F, G9, and Gm7 are indicated above the staff.

F6 F G9

light on. Your life, lit - tle girl, is an emp - ty page That

The second line of the song continues the vocal melody and piano accompaniment. Chords F6, F, and G9 are indicated above the staff.

Gm7 F6 A+ Dm C7

men will want to write on, to write on.

*poco rit.*

The third line of the song concludes the phrase. Chords Gm7, F6, A+, Dm, and C7 are indicated above the staff. The piano part ends with a 'poco rit.' marking.

Refrain (*Assai moderato*)

F Fdim F Bb C7

1. You are six - teen, go - ing on sev - en - teen,  
 2. I am six - teen, go - ing on sev - en - teen,

*p* with feeling and not fast

F Dm7 G9 C9

Ba - by, it's time to think! Bet - ter be - ware, be  
 I know that I'm na - ive. Fel - lows I meet may

F Gm7 G7 C7 C+

can - ny and care - ful, Ba - by, you're on the brink!  
 tell me I'm sweet and will - ing - ly I'll be - lieve.

*mf*

F Fdim F Bb C7 F

You are six - teen, go - ing on sev - en - teen, Fel - lows will fall in  
 I am six - teen, go - ing on sev - en - teen, In - no - cent as a

*p*



Dm7 G9 C9 F

line. Ea - ger young lads and rou - és and cads will  
 rose. Bach - e - lor dan - dies, drink - ers of bran - dies,

Gm7 C9 F Bb

of - fer you food and wine. To - tal - ly un - pre -  
 what do I know of those? To - tal - ly un - pre -

Bb(5b) F7 Bb

pared are you To face a world of men.  
 pared am I To face a world of men.

Bb(5b) F D9

Tim - id and shy and scared are you of things be - yond your  
 Tim - id and shy and scared am I of things be - yond my

G7 C7 F Fdim F Bb C7 Gm7 Cdim C7

ken. ken. You need some - one old - er and wis - er  
I need some - one old - er and wis - er

*gliss. mf deciso*

F Fdim F Bbm6 F Fdim F Bb

Tell - ing you what to do. I am sev - en - teen,  
Tell - ing me what to do. You are sev - en - teen,

*mf*

D7 D9 G9 G dim 1.F

go - ing on eight - een, I'll - take care - of you.  
go - ing on eight - een, I'll - de - pend - on

G9 C7 2.F Optional ending || To Interlude and 3rd Refrain

you. you. A

*mf*

## Interlude

F Gm7 C7 F

bell is no bell till you ring it, A song is no song till you

G7 F

sing it, And love in your heart was - n't

Fm6 F6

put there to stay, Love is - n't love till you

Gm7 C7 F7 F6 F+ F

give it a - way.

3rd Refrain (*Assai moderato*)

F Fdim F B $\flat$  C7

When you're six - teen, go - ing on sev - en - teen,

*p*

F Dm7 G9 C9

Wait - ing for life to start, Some - bod - y kind who

F Gm7 G7 C7 C+

touch - es your mind will sud - den - ly touch your heart!

*mf*

F Fdim F B $\flat$  C7 F

When that hap - pens, af - ter it hap - pens, noth - ing is quite the

*p*

Dm7 G9 C9 F

same. Some - how you know you'll jump up and go if

Gm7 C9 F Bb

ev - er he calls your name! Gone are your old i -

Bb(5b) F7 Bb

deas of life, the old i - deas grow dim -

Bb(5b) F D9

Lo and be - hold! You're some - one's wife and you be - long to

G7 C9 F Fdim F Bb C7 Gm7 C dim C7

him! You may think this kind of ad - ven - ture

*gliss.* *mf* *deciso*

F Fdim F Bbm6 F Fdim F Bb

nev - er may come to you Dar - ling six - teen

*mf*

D7 D9 G9

go - ing on sev - en - teen, Wait a

Gdim F

year or two.

*mf*

# THE LONELY GOATHERD

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Allegretto

Piano

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a simple harmonic accompaniment with quarter notes and half notes.

F C7 F C

High on a hill was a lone-ly goat-herd, lay-ee o-dl, lay-ee o-dl

*mp* *leggiero*

The first system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked 'Allegretto', and the dynamics are 'mp' (mezzo-piano) and 'leggiero' (light). The key signature has one flat (B-flat major). The system includes four measures of music with lyrics: 'High on a hill was a lone-ly goat-herd, lay-ee o-dl, lay-ee o-dl'. Chord symbols F, C7, F, and C are placed above the vocal line.

F Bb F F C7 F

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

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: 'lay-ee-o. Loud was the voice of the lone-ly goat-herd,'. The piano accompaniment continues with a similar rhythmic pattern. Chord symbols F, Bb, F, F, C7, and F are placed above the vocal line.

C F F

lay-ee o-dl, lay-ee o-dl-o. Folks in a town that was

The third system of the vocal and piano accompaniment. The vocal line continues with the lyrics: 'lay-ee o-dl, lay-ee o-dl-o. Folks in a town that was'. The piano accompaniment continues with a similar rhythmic pattern. Chord symbols C, F, and F are placed above the vocal line.

C7 F C F B $\flat$  F F

quite re-mote, heard: lay-ee o-dl, lay-ee o-dl lay-ee - o. Lust-y and clear from the

C7 F C C7 F C

goat-herd's throat heard: lay-ee o - dl lay-ee o-dl - o. O - ho,

F C C7 F C

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

F B $\flat$  F C Dm G7 C

lay - dee o - dl lee - o, hod - 1 - o - dl - lee - o - ay! A



F C7 F C F B $\flat$  F

prince on the bridge of a cas-tle moat, heard: lay-ee o-dl, lay-ee o-dl lay-ee - o.

F C7 F C C7 F

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

F C7 F C F B $\flat$  F

Men, in the midst of a ta-ble d'hote, heard: lay-ee o-dl, lay-ee o-dl lay-ee - o.

F C7 F C C7 F

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

C F C C7 F

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

C F B $\flat$  F C Dm G7 C

O - ho, lay-dee o - dl lee - o, hod - l - o - dl lee - o - ay!

F C7 F C F B $\flat$  F

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

F C7 F C C7 F

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

F C7 F C F B $\flat$  F

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

F C7 F C C7 F

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

C F C C7 F

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

C F B $\flat$  F C Dm G7 C

O - ho, lay-dee o - dl lee - o, hod - l - o - dl lee - o - ay!

F C7 F C F B<sup>b</sup> F

Hap-py are they, lay-lee o lay-ee lee-o! O lay-lee o lay-lee lay - ee - o.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat (B-flat major). The lyrics are: "Hap-py are they, lay-lee o lay-ee lee-o! O lay-lee o lay-lee lay - ee - o." The piano accompaniment starts with a mezzo-forte (mf) dynamic and consists of chords and moving lines in both hands.

F C7 F C C7 F

Soon the du-et will be-come a tri - o, lay-ee o - dl, lay-ee o - dl - o.

The second system continues the vocal line and piano accompaniment. The lyrics are: "Soon the du-et will be-come a tri - o, lay-ee o - dl, lay-ee o - dl - o." The piano accompaniment continues with similar harmonic support.

Coda C7 F6

Ho-di lay-ee \_\_\_\_\_ Ho-di lay-ee \_\_\_\_\_ Ho-di

The Coda section begins with the vocal line and piano accompaniment. The lyrics are: "Ho-di lay-ee \_\_\_\_\_ Ho-di lay-ee \_\_\_\_\_ Ho-di". The piano accompaniment features a mezzo-forte (mf) dynamic and includes some melodic flourishes.

C7 F

lay-ee \_\_\_\_\_ O - de lay-ee o - dl lee - e o - dl lay.

The final system concludes the piece. The lyrics are: "lay-ee \_\_\_\_\_ O - de lay-ee o - dl lee - e o - dl lay." The piano accompaniment ends with a final chord and a fermata.

# SO LONG, FAREWELL

Lyrics by OSCAR HAMMERSTEIN  
Music by RICHARD RODGER

Moderato

CHILDREN:

Voice

Piano

*p*

There's a

*c*

sad sort of clang-ing from the clock in the hall and the bells in the stee-ple

*G7*

too, And up in the nurs-'ry an ab-surd lit-tle bird Is pop-ping out to say "coo

C  
BRIGITTA, GRETL, MARTA:

Dm

G7

C

"coo - coo"

"coo - coo"

"coo - coo"

"coo - coo"

coo."

Re-gret-ful-ly they tell us, But firm-ly they com-pel us To

Allegro

Dm7

"coo - coo"

G9

C

say good - bye

to

you.

*mf*

*R.H.*

ALL CHILDREN:

C

MARTA:

So long, fare - well, Auf wie - der - sehn, good - night, - I

C G7

hate to go and leave this pret - ty sight. -

*mf*

C

*mf*

R.H.

CHILDREN: C KURF:

So long, fare - well, Auf wie - der - sehn, a - dieu, - a -

*mf*

G7

dieu, A - dieu, to yieu and yieu and yieu. -

*mf*

C

R.H.

CHILDREN: C LIESL:

So long, fare - well, Au' - voir, Auf wie - der - sehn, - I'd

G7

like to stay and taste my first cham - pagne. -

*mf*

C

R.H.



CHILDREN: C FRIEDRICH:

So long, fare - well, Auf wie - der - sehn, good - bye, - I

leave and heave a sigh and say good - bye, - good - bye. \_\_\_\_\_

G7

*p*

Meno mosso BRIGITTA:

Cmaj.7 I'm

*p legato*

LOUISA:

glad to go, I can-not tell a lie. - I flit, I float, I

G7

fleet - ly flee, I fly.

Molto tranquillo

C6

G9

GRETTL:

C6

G9

C6

G9

ALL CHILDREN:

The sun has gone to bed and so must I. So

F

C

F

C

D7

long, fare-well, Auf wie - der - sehn, good - bye, - Good - bye; Good-

G9

C6

GUESTS:

bye, Good bye, Good bye!

gva.....

rall.

# CLIMB EV'RY MOUNTAIN

Maestoso

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Piano

The piano introduction is in 4/4 time, marked *Maestoso* and *ff*. It consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The piece concludes with a final chord in the right hand.

Refrain (*with deep feeling, like a prayer*)

The first system of the refrain is in 4/4 time, marked *mf*. It includes a vocal line and a piano accompaniment. The vocal line has lyrics: "Climb ev - 'ry moun - tain, search high and low,". The piano accompaniment features chords and a melodic line. Chord symbols above the vocal line are C, D, G, Gm7, C, and Fmaj7.

The second system of the refrain continues the vocal and piano parts. The vocal line has lyrics: "Fol - low ev - 'ry by - way, ev - 'ry path you know." The piano accompaniment continues with chords and a melodic line. Chord symbols above the vocal line are Fm6, C, Dm7, G7, and C.

C D G Gm7 C Fmaj7

Climb ev - 'ry moun - tain, ford ev - 'ry stream,

*più espr.*

Fm6 C Dm7 G7 C C7

Fol - low ev - 'ry rain - bow, till you find your dream!

A

*mp*

F Fmaj7 Dm G C Cmaj7

dream that will need all the love you can give,

Am7 D7 G Gmaj7 Em A

— Ev - 'ry day of your life for as long as you

Allargando

D D7 G A7 D

live. Climb ev - 'ry moun - tain,

*molto cresc.* *f legato*

Dm7 G Cmaj7 Am Am7

ford ev - 'ry stream, Fol - low ev - 'ry

*più cresc. e poco a poco allarg.*

Dm Dm7 C E+ C7+ F6 G7

rain - bow till you find your

1. C F G 2. C Dm7 C

dream! dream!

*ff marcato*

# SOMETHING GOOD

Lyrics and Music by  
RICHARD RODGERS

Moderato

Piano *mf*

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. The tempo is marked 'Moderato' and the dynamics are 'mf'.

Refrain F F6 E D dim C7

Per - haps I had a wick - ed child - hood, Per -

The first line of the refrain features a vocal melody with lyrics 'Per - haps I had a wick - ed child - hood, Per -'. The piano accompaniment includes chords F, F6, E, D dim, and C7. The dynamics are marked 'mf'.

F F6 C9 C7

haps I had a mis' - ra - ble youth. But

The second line of the refrain features a vocal melody with lyrics 'haps I had a mis' - ra - ble youth. But'. The piano accompaniment includes chords F, F6, C9, and C7.

F F7 Bb Bbm6

some - where in my wick - ed mis' - ra - ble past — There

The third line of the refrain features a vocal melody with lyrics 'some - where in my wick - ed mis' - ra - ble past — There'. The piano accompaniment includes chords F, F7, Bb, and Bbm6.

F C7 F F7

must have been a mo - ment of truth. For

Bb Db7 F

here you are, Stand - ing there, Lov - ing me,

*mf*

Bb Db7 C9 C7

Wheth - er or not you should. So,

*mf*

F F7 Bb Bbm6 F

some-where in my youth or child - hood I must have done

E C7 1. F Gm7 C7 2. F

some - thing good. Per - good. \_\_\_\_\_

This system contains the first two phrases of the song. The vocal line starts with a quarter note 'some' and a quarter note 'thing' under the chord E, followed by a quarter note 'good.' under C7. The first ending (1.) has a quarter note 'Per' under F, a quarter note 'good.' under Gm7, and a quarter rest under C7. The second ending (2.) has a quarter note 'good.' under F. The piano accompaniment features a steady bass line and chords in the right hand, with a *mf* dynamic marking.

Coda C7 Am7 F Gm7 Bbm6

Noth - ing comes from noth - ing, Noth - ing ev - er could. So,

This system begins the Coda section. The vocal line has a quarter note 'Noth - ing' under C7, a quarter note 'comes' under Am7, a quarter note 'from' under F, a quarter note 'noth - ing,' under Gm7, a quarter note 'Noth - ing' under Bbm6, a quarter note 'ev - er' under Bbm6, a quarter note 'could.' under Bbm6, and a quarter note 'So,' under Bbm6. The piano accompaniment continues with chords and a *mf* dynamic marking.

F Bb C7

some - where in my youth or child - hood \_\_\_\_\_ I

This system continues the Coda. The vocal line has a quarter note 'some - where' under F, a quarter note 'in' under F, a quarter note 'my' under F, a quarter note 'youth' under F, a quarter note 'or' under Bb, a quarter note 'child - hood' under Bb, and a quarter note 'I' under C7. The piano accompaniment features chords and a *mf* dynamic marking.

F E C7 F

must have done some - thing good. \_\_\_\_\_

This system concludes the Coda. The vocal line has a quarter note 'must' under F, a quarter note 'have' under F, a quarter note 'done' under F, a quarter note 'some - thing' under E, a quarter note 'good.' under C7, and a quarter rest under F. The piano accompaniment features chords and a *mf* dynamic marking.



# EDELWEISS

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderato

Piano

The piano introduction is in 3/4 time, starting with a piano (*p*) dynamic. It features a simple melody in the right hand and a bass line in the left hand. The piece concludes with a *rit.* (ritardando) marking.

Refrain (*slowly, with expression*)

B $\flat$  F7 B $\flat$  E $\flat$

E - del - weiss, E - del - weiss,

The first system of the refrain consists of four measures. The melody is in the right hand, and the piano accompaniment is in the left hand. The dynamics are marked *p* (piano). The key signature is B-flat major (two flats).

B $\flat$  Gm7 Cm7 F7

Ev - 'ry morn - ing you greet me.

The second system of the refrain consists of four measures. The melody is in the right hand, and the piano accompaniment is in the left hand. The dynamics are marked *p* (piano). The key signature is B-flat major (two flats).

B $\flat$  F7 B $\flat$  E $\flat$

Small and white, Clean and bright,

B $\flat$  F7 B $\flat$

You look hap - py to meet me.

F7 B $\flat$

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

*mp*

E $\flat$  C F F7

Bloom and grow for - ev - er.

B $\flat$  Fm $\acute{6}$  E $\flat$  E $\flat$ m

E - del - weiss, E - del - weiss,

The first system of music features a vocal line and a piano accompaniment. The vocal line is in a soprano register, with lyrics 'E - del - weiss, E - del - weiss,'. The piano accompaniment consists of chords and moving lines in both hands, with a piano (*p*) dynamic marking.

B $\flat$  F7 B $\flat$

Bless my home - land for - ev - er.

1.

The second system continues the vocal line with the lyrics 'Bless my home - land for - ev - er.' and includes a first ending bracket labeled '1.'. The piano accompaniment features chords and moving lines, with a piano (*p*) dynamic marking.

2. *Optional Final Ending* B $\flat$  Gm7

ev - er. ev - er.

*mf*

*red.* \*

The third system shows a second ending bracket labeled '2.' and 'Optional Final Ending'. The vocal line has the lyrics 'ev - er. ev - er.'. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking and a first ending marked with a red line and an asterisk (\*).

Cm7 F9 B $\flat$

*p rall.* *pp*

*red.* \*

The fourth system continues the piano accompaniment with chords and moving lines. It includes a piano (*p*) dynamic marking with a *rall.* (ritardando) instruction, followed by a pianissimo (*pp*) dynamic marking. A first ending is marked with a red line and an asterisk (\*).

# Notes