

SIX FEATURED SONGS

HOMER CURRAN presents

MAGDALENA

A Musical Adventure

MUSIC BY

HEITOR VILLA-LOBOS

Lyrics by

ROBERT WRIGHT and GEORGE FORREST

Starring



**IRRA
PETINA**



**JOHN
RAITT**



**DOROTHY
SARNOFF**



**HUGO
HAAS**

and Company of 100

Book by FREDERICK HAZLITT BRENNAN and HOMER CURRAN
Directed by JULES DASSIN • Choreography by JACK COLE
Settings and Lighting by HOWARD BAY • Costumes by SHARAFF
Musical Direction by ARTHUR KAY • Choral Direction by ROBERT ZELLER

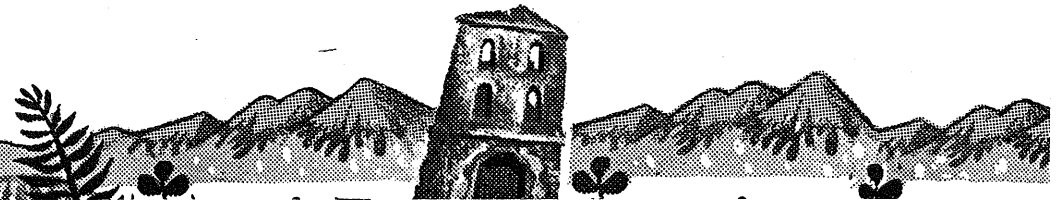
Produced by EDWIN LESTER

VILLA-LOBOS MUSIC CORPORATION

in association with

J. J. ROBBINS & SONS, Inc.

1585 BROADWAY, NEW YORK 19, NEW YORK



MY BUS AND I

from the Homer Curran Musical Adventure "MAGDALENA"

Lyrics by
ROBERT WRIGHT
GEORGE FORREST

Music by
H. VILLA-LOBOS

Moderato rit. a tempo

The

fin - est gas - o - lin - a is Ped-ro's gas - o - lin - a, The

sweet-est gas - o - lin - a, in the whole wide world!

Extracted from
the piano score

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slower

1. My bus is like the An - des,
2. My bus may have short - com - ings,

slower

a tempo

Old - er than for - ev - er, But still go - ing strong! And if you go by
But she has long go - ings, That you can't de - ny! She'll cough and groan and

a tempo

my road She'll pass you on the high road, Her en - gine, sing - ing
rat - tle, Her life is an up - hill bat - tle, But her heart's sing - ing

and her hood un - bowed, Be - cause her heart is young and proud! And
un - der ev - 'ry groan, Be - cause she calls her soul her own! And

that's the way with Pe - dro's heart,
 that's the way with Pe - dro's heart,

With Pe - dro's heart!
 And Pe - dro's soul!

ff

REFRAIN

Look to the sky And you'll see My
 Look to the sky And you'll see My

Bus And I As we climb the high - est hill
 Bus And I As we chase a bird or two

Till you think we start to fly And we will! ev - en if we
 Till you think we pass them by And we do! ev - en if we

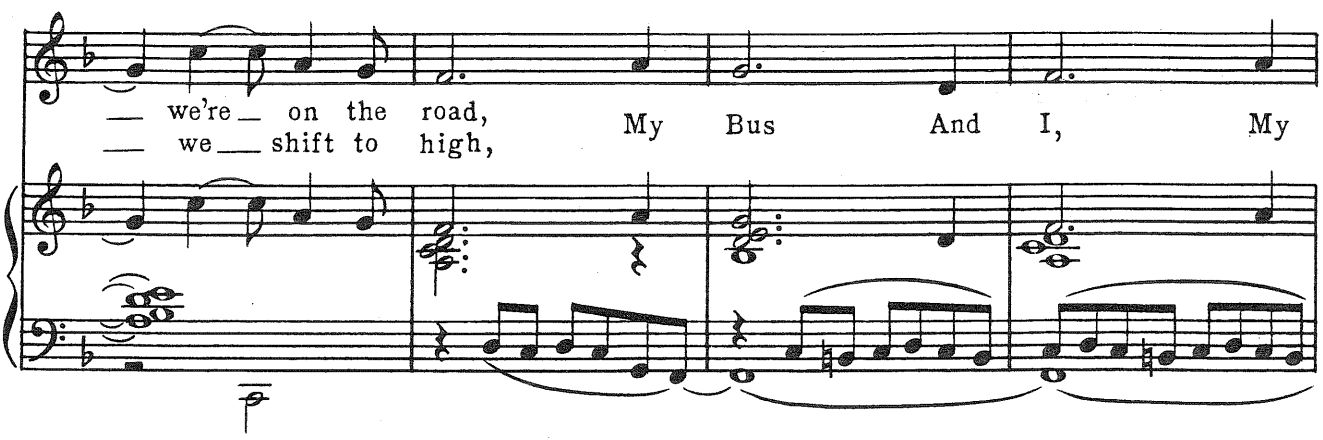
bump, What's the harm in a lit - tle bump? What's the harm in a lit - tle
 bounce, What the dev - il's a lit - tle bounce? What the dev - il is bad with

thump If we hap - pen to bump a stump? What's the harm?
 that Life with - out an - y lit - tle bounce Would be flat!

Hap - py, — I am hap - py, There's no man_ push - ing me a - round When_
Hap - py, — I am hap - py, There's no man_ bet - ter than I am When_



— we're_ on the road, My Bus And I, My
— we_ shift to high,



Bus And I, My most in - sep - a - ra - ble



1. bus and I! 2.



THE EMERALD SONG

from the Homer Curran Musical Adventure "MAGDALENA"

Lyrics by
ROBERT WRIGHT
GEORGE FORREST

Music by
H. VILLA-LOBOS

Moderato con molto espressivo

Sun - down _____ and in the night a gen-tle
whis-per of the past _____ Moon - break _____ and in the wind a long for-
got-ten ode of love _____ And oh, my lov - er _____
The stone burns bright _____ As it was burn - ing _____

mf rail. e dim. *pp* *mf* *pp* *i.h. r.h.* *pp*

127-4

Extracted from
the piano score

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that an-cient night.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "that an-cient night." and includes a long horizontal line indicating a sustained note. The piano accompaniment consists of a treble and bass staff with various chords and melodic lines, including triplets in the bass line.

The second system of music continues the piano accompaniment from the first system. It features a treble and bass staff with various chords and melodic lines, including triplets in the bass line.

Sun - down

The third system of music continues the piano accompaniment. It features a treble and bass staff with various chords and melodic lines, including triplets in the bass line. Dynamic markings include *p* and *pp*.

— and tho we're stand-ing in the cer-tain here and now

The fourth system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "— and tho we're stand-ing in the cer-tain here and now" and includes a long horizontal line indicating a sustained note. The piano accompaniment consists of a treble and bass staff with various chords and melodic lines, including triplets in the bass line.

Love me _____ and we are one with all the love that ev-er was _____

mf *pp*

And oh, my lov - er _____ The stone's a - blaze _____

mf *pp*

But if ev - er we should de - ny love _____ Dark night will

mf *pp*

fall up - on the stone and on the \sharp earth. Black night _____

mf *pp*

- and cold, cold tears of ev-'ry lov-er out of time, But oh, my

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics "and cold, cold tears of ev-'ry lov-er out of time, But oh, my". The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with accents.

lov-er This shall not be! No! No! No! For I was

The second system continues the vocal line with the lyrics "lov-er This shall not be! No! No! No! For I was". The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' above them.

yours from cre - a - tion till now _____

The third system shows the vocal line with the lyrics "yours from cre - a - tion till now" followed by a long horizontal line. The piano accompaniment features a melodic line in the right hand and a supporting line in the left hand, with some notes marked with accents.

And I shall be yours. _____

The fourth system concludes the vocal line with the lyrics "And I shall be yours." followed by a long horizontal line. The piano accompaniment features a melodic line in the right hand and a supporting line in the left hand, ending with a double fermata and a fortissimo (ff) dynamic marking.

BON SOIR PARIS

from the Homer Curran Musical Adventure "MAGDALENA"

Lyrics by
ROBERT WRIGHT
GEORGE FORREST

Music by
H. VILLA-LOBOS

Valsa lenta

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked 'Valsa lenta'.

Bon soir, _____ Par - ee, _____

The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The piano part features a steady accompaniment of chords and arpeggios.

Stay al - ways as you are, cher a - mi,

The vocal line continues on the same staff. The piano accompaniment remains consistent with the previous system.

Au r'voir, _____ A mon Par-ee _____

rall. *a tempo*

The vocal line concludes with the phrase 'A mon Par-ee'. The piano accompaniment includes markings for 'rall.' and 'a tempo'.

Extracted from
the piano score
129-2

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Life will be sheer en - nui for me with - out you!

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Life will be sheer en - nui for me with - out you!". The piano accompaniment is in a bass clef, featuring a steady eighth-note bass line and chords in the right hand. Dynamics include piano (p.) and mezzo-forte (mf).

Je t'aim - e, Je t'a - dor -

The second system continues the vocal line and piano accompaniment. The lyrics are "Je t'aim - e, Je t'a - dor -". The piano accompaniment features more complex chordal textures and some grace notes. Dynamics include piano (p.) and mezzo-forte (mf).

e!

l.h. *r.h.* *l.h.*

The third system features a vocal line with the lyric "e!". The piano accompaniment is divided into left hand (*l.h.*) and right hand (*r.h.*) parts. The right hand part includes some grace notes. Dynamics include piano (p.) and mezzo-forte (mf).

p rall.

The fourth system is a piano accompaniment section. It begins with a piano (*p*) and *rall.* (rallentando) marking. The music features a mix of chords and melodic lines in both hands, ending with a fermata. Dynamics include piano (p.) and mezzo-forte (mf).

FOOD FOR THOUGHT

from the Homer Curran Musical Adventure "MAGDALENA"

Lyrics by
ROBERT WRIGHT
GEORGE FORREST

Music by
H. VILLA-LOBOS

Marcha de Rancho

The musical score is presented in four systems. The first system shows the piano introduction with a treble and bass clef, featuring sixteenth-note runs and triplets. The second system continues the piano accompaniment. The third system introduces the vocal line with the lyrics: "Tell me not of wo-men, — who whim-per, sim per and Bore-dom in the bou-doir — comes eas - i - ly to the". The fourth system continues the vocal line with the lyrics: "sigh, male, When their men get wea - ry — of what a la-dy can On - ly in the ov - en — can wo - man bal-ance her". The piano accompaniment consists of a steady bass line with chords and occasional triplets.

Extracted from
the piano score [^]

128 - 4

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of - fer, — Let them lose their lov - ers, — not I —
 loss - es! — Shall I o - ver - look this — and fail?

f Oh, no, no, no, not Te - re - sa! — For
 Oh, no, no, no, not Te - re - sa! — He

while — they weep — and lose — their sleep, — I broil, — I steep, I
 cools? — I cook! — he drools? — he's hooked! — By eel, — and veal, and

fry! When eye - lids droop and in - di - cate a de - sire To fly your
 snail! So when men brood on ev - 'ry pret - tier face When eyes pro -

coop, And find a fan-ci-er fea - ther, — Poor nin - com -
trude At sight ofsomebody twen - ty — If you'd be

poop, don't cry, — *f* Oh,
shrewd, don't cry, — Oh,

wo-man, take up your sauce - pan! — Tou - jours la' - mour may
la - dy, line up the len - tils! — Tou - jours la - mour may

not be sure But oh! Tou - jours la
not en - dure, But oh! Tou - jours la

1

soupe! Bore - dom in the

p *p* *f* *p*

2

food! Be - hold

p *f* *p*

now! So did Cir - ce work her mag - ic!

p *f* *p*

Voi - la!

p *f* *p*

MAGDALENA

from the Homer Curran Musical Adventure "MAGDALENA"

Lyrics by
ROBERT WRIGHT
GEORGE FORREST

Music by
H. VILLA-LOBOS

Andante moderato

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The vocal lines are marked with 'Ah.' and include triplets. The piano accompaniment features complex textures with triplets and sustained chords. Dynamic markings include *sfz*, *pp*, and *mp*. The tempo is marked 'Andante moderato'.

126-2

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the piano score

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REFRAIN

Mag - - da - le - na,
Mag - - da - le - na,

mp

How do you come to the val - ley? — From the moun-tain in the
Where do you go from the val - ley? — To the shore of yel-low

sky,
sand, Where your moth-er is the snow. Mag -
Where your lov-er is the sea.

1

Mag - - da - le - na! — sea—

2

l.h. *pp*

THE SINGING TREE

from the Homer Curran Musical Adventure "MAGDALENA"

Lyrics by
ROBERT WRIGHT
GEORGE FORREST

Music by
H. VILLA-LOBOS

Andante moderato

8va

Moon bright as the sun! Night bright as the day!

p

This system contains the first two lines of the vocal melody and piano accompaniment. The vocal line features triplets and is marked with an 8va. The piano accompaniment includes a piano (*p*) dynamic marking and features a triplet in the right hand.

Birds think-ing it's time to sing! Eyes bright as the sun! Hearts light as the day!

rall. *a tempo*

This system contains the next two lines of the vocal melody and piano accompaniment. The tempo changes from *Andante moderato* to *rall.* and then back to *a tempo*. The piano accompaniment features a triplet in the right hand.

Sing-ing! Sing-ing! Sing-ing!

p

This system contains the final line of the vocal melody and piano accompaniment. The piano accompaniment features a piano (*p*) dynamic marking and a triplet in the right hand.

124-3

Extracted from
the piano score

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REFRAIN

1. Swal-low fol - low me, To The Sing - ing Tree, Where the
 2. Swamp-lark fol - low me, To The Sing - ing Tree, Where the

while you fold your wings from wing - ing, Night will fill with sing - ing.
 moon will light your bright ap - par - el, List - ning while you car - ol.

Sweet love fol - low me, To The Sing - ing Tree, Where the while you know my
 Sweet love sit with me, 'Neath The Sing - ing Tree, While the birds all tell the

lips so will - ing, Birds will trill - ing be! Shu - ca shu - ca shu - ca
 moon I love you, And the moon a - gree!

lu - na, Shu-ca shu-ca shu-ca mo-ro, Shu-ca shu-ca shu-ca av-es, Mi a - ma-do mi-ra (da)

tu! Late moon break-ing, great tree wak-ing, Bright birds sing-ing all night

through, Shu-ca shu-ca shu-ca lu - na, Shu-ca shu-ca shu-ca mo-ro, Shu-ca shu-ca shu-ca

1 | 2

av - es, Mi a - ma-do mi - ra tu! tu!

(da)

r.h.

l.h.

sffz

HEITOR VILLA-LOBOS

By OLIN DOWNES

Music Critic, *New York Times*



HEITOR VILLA-LOBOS

☆ VILLA-LOBOS is one of the rare creative personalities in music in the world today who has something of his own to say. What he has to say is the product of his own extraordinary richness of invention and sensation, and his art is profoundly based upon his native folklore of melody and of legend. His catholicity of taste is something which distinguishes him from too many composers who have made musical folklore their fetish. He writes his "Bachianas" and pays his tribute to the immortal Leipsig master, at the same time that he conveys in these forms suggested to him by Bach's genius his own extremely native and individual position as an artist.

☆ He is no musical isolationist, he knows the literature of music, ancient and modern, very well. He knows also that the secret of the universal in art is that the root of an individual composer's creative genius must strike deep into his own soil. The authenticity and the sincerity of Mr. Villa-Lobos' music makes it one of the most valuable ingredients of the modern repertory, and an artistic expression which is likely far to outlive those of composers who have followed a path of bigger publicity but smaller production.

☆ His art is very important to the American musicians of the rising generation. If they perceive the principle of the vitality and richness of Mr. Villa-Lobos' music to lie in the material drawn from natural environment and all the racial strands of his country and his own racial inheritance, they will have advanced a step toward the formation of an important North American school.

ROBERT WRIGHT AND GEORGE FORREST



ROBERT WRIGHT and GEORGE FORREST

☆ WHEN ROBERT WRIGHT and GEORGE FORREST pooled their talents as a team, there was created one of the most interesting and productive collaborations which has graced the entertainment world. Although they have just turned thirty, they have had nearly twenty years of active professional experience. While still in their early teens they organized their own orchestra and went on a tour to the Caribbean islands and North Africa.

☆ They were not yet twenty-one when they were signed to a long-term writing contract at Metro-Goldwyn-Mayer. Included in their M.G.M. credits were the lyrics and musical adaptations for most of the Jeannette MacDonald and Nelson Eddy pictures, among them *Maytime*, *Firefly*, and *Sweethearts*. Seeking new worlds to conquer, they went to New York in 1941 to write and produce a series of intimate revues at the Copacabana. Here again their efforts met with great success and high recognition from the profession as well as the public.

☆ Wright and Forrest proved themselves as adept in the classical field as they had been in the lighter forms. When the idea was conceived to secure Villa-Lobos to compose the score for *Magdalena*, it was conditioned upon the fact that Wright and Forrest would work with Maestro Villa-Lobos by creating the pattern for the musical numbers and writing the lyrics. Long-time admirers of the great South American composer, these craftsmen brought to *Magdalena* an enthusiasm and devotion which has encompassed over two years of almost uninterrupted endeavor.