

THE SOUND OF MUSIC[®]

VOCAL SELECTIONS

RODGERS AND
HAMMERSTEIN[™]

THE SOUND OF MUSIC[™]



WILLIAMSON 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

Piano

p *legato*

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

F *C7*

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

F *G♭*

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* *E♭* *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 B \flat C C7

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

F B \flat B \flat dim

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

F B \flat B \flat dim F

birds that rise from the lake to the trees. My

B \flat B \flat 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.

Bbm F Am

My heart will be blessed with the sound of

mf più espressivo

Bb Gm7 Am C7

mu - sic And I'll sing once

dim.

1. F Fdim Gm7 C7 2. F

more. The more.

p mp

MARIA

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Allegretto con moto

Piano

The piano introduction is in 3/4 time, marked *mf*. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line has a steady eighth-note accompaniment.

BERTHE: C F C G Dm F C C8 C G9 G7 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 the lyrics "She climbs a tree and scrapes her knee, Her dress has got a tear." The piano accompaniment is marked *p* and *brightly*. The piano part features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand.

C F C G Dm F C C8 C G9 G7 BERTHE: E7

waltzes on her way to mass and whistles on the stair. — And

The second vocal line is for Berthe, starting with the lyrics "waltzes on her way to mass and whistles on the stair." The piano accompaniment continues with the same rhythmic pattern as the first line.

Ain 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 the lyrics "un - der - neath her wim - ple she has curl - ers in her hair." The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

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 F C C6 C G9 G7 BERTHE:

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

MARGARETTA:

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

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) MARGARETTA: Am7 D7

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: **F** BERTHE:

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

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

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

C MOTHER ABESS: **G7**

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

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 MOTHER ABBESS: G7 MARGARETTA:

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

C F Dm7 C C dim

MOTHER ABBESS:

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

Dm7 G7 C

(no harmony) MARGARETTA:

moon - beam in your hand? When I'm

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 dar - ling, BERTHE: She's a de - mon, MARGARETTA: She's a lamb.

SOPHIA: F C7 F C7 F C7 F C7 BERTHE:

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

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 ABESS:

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

Tempo I

Dm7 C G7 MOTHER ABESS, 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 A

How do you find a word that means Ma - ri - 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 C dim

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

cresc.

Dm7 G7 C

moon - beam in your hand?

mf

MY FAVORITE THINGS

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGER

Allegro animato

Piano

The piano introduction is in 3/4 time, marked 'Allegro animato' and 'mf'. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment with chords and single notes.

Em Cmaj.7

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

p

The first line of the song features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody is in 3/4 time. The lyrics are 'Rain - drops on ros - es and whisk - ers on kit - tens, Bright cop - per'. The piano accompaniment is marked 'p' and includes chords for Em and Cmaj.7.

Am7 D7

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

The second line of the song continues the melody in 3/4 time. The lyrics are 'ket - tles and warm wool - en mit - tens, Brown pa - per pack - ag - es'. The piano accompaniment includes chords for Am7 and D7.

G C G C Am6 B7

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

The third line of the song concludes the melody in 3/4 time. The lyrics are 'tied up with strings, These are a few of my fa - vor - ite things.'. The piano accompaniment includes chords for G, C, G, C, Am6, and B7.

Em

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

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

mf

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,

mf

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.

resc.

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 and Eb). It features a melody in the right hand with eighth-note patterns and a bass line in the left hand with quarter notes and chords. The dynamics start with a forte (f) marking.

Refrain

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

mf

The first system of the refrain includes a vocal line and piano accompaniment. The key signature remains two flats. The piano part features a steady eighth-note bass line and chords in the right hand. Chord symbols Eb, Fm7, and Bb7 are indicated above the vocal line.

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

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

E_b **A_b** **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_b **E_bdim** **Fm7** **B_b7** **E_b**

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

A_b **E_b+**

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

A_b **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 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 \flat **A \flat** **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

E \flat **E \flat dim** **B \flat 9** **Fm7** **B \flat 7**

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

1. E \flat **Cm** **Fm7** **Cm6** **B \flat**

me.

2. E \flat **A \flat** **E \flat**

me.

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

A ver - y good place to start, When you

G7 C G7

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

C G C G C CHILDREN: G C

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:

mf

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line has five measures with lyrics: "back to do - oh - oh - oh! (Guitar) A deer, a fe - male". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols G7, C, G, C, and C are placed above the vocal line.

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

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

The second system of music features a vocal line and piano accompaniment. The vocal line has five measures with lyrics: "deer, Do! (Guitar) A drop of gold - en sun, Re!". The piano accompaniment continues with the same eighth-note bass line and chords. Chord symbols G7, G9, and G7 are placed above the vocal line.

C MARIA: CHILDREN: G9 MARIA:

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

The third system of music features a vocal line and piano accompaniment. The vocal line has five measures with lyrics: "(Guitar) A name I call my - self, Mi! (Guitar) A". The piano accompaniment continues with the same eighth-note bass line and chords. Chord symbols C, C, and G9 are placed above the vocal line.

G9 CHILDREN: MARIA: (sung) CHILDREN: C7

long, long way to run, Fal Sol A nee - dle pull - ing

poco a poco cresc.

The fourth system of music features a vocal line and piano accompaniment. The vocal line has five measures with lyrics: "long, long way to run, Fal Sol A nee - dle pull - ing". The piano accompaniment continues with the same eighth-note bass line and chords. Chord symbols G9 and C7 are placed above the vocal line. The instruction "poco a poco cresc." is written below the piano accompaniment.

F 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 needle 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-doe!

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 starting on a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The left hand plays a bass line starting on a half note G2, followed by quarter notes F2, E2, and D2, then a half note C2, and finally a half note B1. The tempo is marked 'Moderato e semplice' and the dynamics are 'mf' and 'legato'. The piece concludes with a 'poco rit.' marking.

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 line and a piano accompaniment. The vocal line starts on a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment starts on a half note G2, followed by quarter notes F2, E2, and D2, then a half note C2, and finally a half note B1. The tempo is marked 'triquillo' and the dynamics are 'P'. The key signature has one flat (Bb) and the time signature is 4/4. The piece concludes with a 'poco rit.' marking.

F6 F G9

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

The second line of the song features a vocal line and a piano accompaniment. The vocal line starts on a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment starts on a half note G2, followed by quarter notes F2, E2, and D2, then a half note C2, and finally a half note B1. The key signature has one flat (Bb) and the time signature is 4/4. The piece concludes with a 'poco rit.' marking.

Gm7 F6 A+ Dm C7

men will want to write on, to write on.

poco rit.

The third line of the song features a vocal line and a piano accompaniment. The vocal line starts on a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment starts on a half note G2, followed by quarter notes F2, E2, and D2, then a half note C2, and finally a half note B1. The key signature has one flat (Bb) and the time signature is 4/4. The piece concludes 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 - pro -
 what do I know of those? To - tal - ly un - pre -

mp

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

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 Gdim 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,

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!

F Fdim F B \flat C7 F

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

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 B \flat C7 Gm7 Cdim C7

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

glass *mf* *deciso*

F Fdim F B \flat m6 F Fdim F B \flat

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 four measures. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a simple bass line. The tempo is marked 'Allegretto'.

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 melody and piano accompaniment. The vocal line starts with a half note 'High' and continues with eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

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 melody and piano accompaniment. The vocal line continues with a half note 'lay-ee-o.' followed by eighth notes. The piano accompaniment maintains the same rhythmic pattern.

C F F

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

The third system of the vocal melody and piano accompaniment. The vocal line continues with eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

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

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 flat (B-flat major or D minor). The vocal line begins with a quarter note G4, followed by quarter notes A4 and B4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "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,

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a quarter note G4. The piano accompaniment continues with chords and a bass line. The lyrics are: "goat-herd's throat heard: lay-ee o - dl lay-ee o-dl - o. O - ho,". A dynamic marking of *mf* is present in the piano part.

F C C7 F C

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

The third system continues the vocal line and piano accompaniment. The vocal line has quarter notes G4, A4, and B4. The piano accompaniment continues with chords and a bass line. The lyrics are: "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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has quarter notes G4, A4, and B4. The piano accompaniment continues with chords and a bass line. The lyrics are: "lay - dee o - dl lee - o, hod - 1 - o - dl - lee - o - ay! A". A dynamic marking of *mp* is present in the piano part.

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♭ 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♭ 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 goat, 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-1 - o - dl lee - o - ay!

F C7 F C F B^b F

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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one flat (B-flat). The vocal line begins with a half note 'Hap-py' followed by eighth notes 'are they, lay-lee'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: 'Hap-py are they, lay-lee o lay-ee lee-ol O lay-lee o lay-lee lay - ee - o.'

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 vocal line has a half note 'Soon' followed by eighth notes 'the du-et will be-come a tri - o, lay-ee o - dl, lay-ee o - dl - o.'. The piano accompaniment continues with chords and a bass line. The lyrics are: 'Soon the du-et will be-come a tri - o, lay-ee o - dl, lay-ee o - dl - o.'

Coda C7 F6

Ho-di lay-ee ————— Ho-di lay-ee ————— Ho-di

The Coda section features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one flat. The vocal line has a half note 'Ho-di' followed by a long melisma 'lay-ee'. The piano accompaniment includes chords and a bass line. The lyrics are: 'Ho-di lay-ee ————— Ho-di lay-ee ————— Ho-di'.

C7 F

lay-ee ————— O - de lay-ee o - dl lee - e o - dl lay.

The final system continues the vocal line and piano accompaniment. The vocal line has a half note 'lay-ee' followed by eighth notes 'O - de lay-ee o - dl lee - e o - dl lay.'. The piano accompaniment continues with chords and a bass line. The lyrics are: 'lay-ee ————— O - de lay-ee o - dl lee - e o - dl lay.'

SO LONG, FAREWELL

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

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.

ALL CHILDREN:

C

MARTA:

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

G7

C

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

mf

C

R.H.

CHILDREN:

KURZ:

C

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

G7

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

mf

C

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

CHILDREN: C

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

FRIEDRICH:

leave and heave a sigh and say good - bye, - good - bye. _____

G7

P

*C*maj,7

Meno mosso

BRIGITTA:

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 GRETLE: 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-

mf *dolce*

G9 C6 GUESTS: *pp*

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 written in 4/4 time and marked *ff* (fortissimo). It features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The melody is characterized by a series of eighth-note runs and chords, creating a sense of upward motion.

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

The first line of the refrain is in 4/4 time and marked *mf* (mezzo-forte). The vocal line is accompanied by piano chords. The lyrics are: "Climb ev - 'ry moun - tain, search high and low,". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *mf* dynamic marking.

C D G Gm7 C Fmaj7

Climb ev - 'ry moun - tain, search high and low,

The second line of the refrain is in 4/4 time and marked *mf* (mezzo-forte). The vocal line is accompanied by piano chords. The lyrics are: "Fol - low ev - 'ry by - way, ev - 'ry path you know." The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Fm6 C Dm7 G7 C

Fol - low ev - 'ry by - way, ev - 'ry path you know.

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

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, Pol - low ev - 'ry

più cresc. e poco a poco allarg.

Dm Dm7 C E+ C7+ F6 G7

rain - bow till you find your

ff

C F G C Dm7 C

dream! dream!

ff marcato

SOMETHING GOOD

Lyrics and Music by
RICHARD RODGERS

Moderato

Piano

The piano introduction consists of two staves. The right hand starts with a melody in F major, marked *mf*. The left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked *Moderato*.

Refrain

F

F6

E

D dim

C7

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

The piano accompaniment for the first line of the refrain features a melody in the right hand and a bass line in the left hand. The right hand melody is marked *mf*. The left hand provides a steady accompaniment with chords and moving lines.

F

F6

C9

C7

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

The piano accompaniment for the second line of the refrain continues the melody and accompaniment from the first line. The right hand melody is marked *mf*. The left hand provides a steady accompaniment with chords and moving lines.

F

F7

Bb

Bbm6

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

The piano accompaniment for the third line of the refrain continues the melody and accompaniment from the previous lines. The right hand melody is marked *mf*. The left hand provides a steady accompaniment with chords and moving lines.

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,

mp

F F7 Bb Ebm6 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 lines of the musical score. The vocal line is on a treble clef staff with a key signature of one flat and a common time signature. The lyrics are "some - thing good. Per - good." The piano accompaniment is on grand staff notation (treble and bass clefs). The first line of the piano part has two first endings: the first ending is marked "1." and the second is marked "2.". Chords are indicated above the vocal line: E, C7, F, Gm7, C7, and F. Dynamics include *mf* and *ad.* (ad libitum). A double bar line with repeat dots is present at the end of the first ending.

Coda C7 Am7 F Gm7 Bbm6

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

This system contains the Coda section of the musical score. The vocal line is on a treble clef staff with a key signature of one flat and a common time signature. The lyrics are "Noth - ing comes from noth - ing, Noth - ing ev - er could, So,". The piano accompaniment is on grand staff notation. Chords are indicated above the vocal line: C7, Am7, F, Gm7, and Bbm6. Dynamics include *mf*.

F Bb C7

some - where in my youth or child - hood I

This system contains the second line of the musical score. The vocal line is on a treble clef staff with a key signature of one flat and a common time signature. The lyrics are "some - where in my youth or child - hood I". The piano accompaniment is on grand staff notation. Chords are indicated above the vocal line: F, Bb, and C7.

F E C7 F

must have done some - thing good.

This system contains the third line of the musical score. The vocal line is on a treble clef staff with a key signature of one flat and a common time signature. The lyrics are "must have done some - thing good." The piano accompaniment is on grand staff notation. Chords are indicated above the vocal line: F, E, C7, and F. Dynamics include *mf* and *ad.* (ad libitum). A double bar line with repeat dots is present at the end of the system.

EDELWEISS

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

B♭ 3/4
Moderato

Piano

Refrain *(slowly, with expression)*

B♭ F7 B♭ E♭

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

B♭ Gm7 Cm7 F7

Ev - 'ry morn - ing you greet me.

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^b Fm^o E^b E^m

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

B^b F7 B^b

Bless my home - land for - ev - er.

1.

B^b B^b Gm7

ev - er. ev - er.

2. Optional Final Ending

mf

*pedal sostenuto **

Cm7 F9 B^b

p rall. *pp*

*pedal sostenuto **

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THE LONELY GOATHERD • SO LONG, FAREWELL • CLIMB EV'RY MOUNTAIN • SOMETHING GOOD • EDELWEISS

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