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

WILLIAMSON MUSIC, INC.
609 FIFTH AVE., NEW YORK 17, N.Y.
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 Margareta, 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

children of Captain Von Trapp

Rolf Gruber .................................. Brian Davies
Elsa Schraeder ................................ Marion Marlowe
Ursula ....................................... Luce Ennis
Max Detweiler ................................ Kurt Kasznar
Herr Zeller .................................. Stefan Giersch
Baron Elberfeld ................................ Kirby Smith

A Postulant ................................... Sue Yaeger
Admiral von Schreiber .......................... Michael Gorin

Neighbors of Captain Von Trapp, Nuns, Novices, Postulants, 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.
Musical Program

ACT I

<table>
<thead>
<tr>
<th>No.</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>5</td>
</tr>
<tr>
<td>2.</td>
<td>9</td>
</tr>
<tr>
<td>3.</td>
<td>14</td>
</tr>
<tr>
<td>4.</td>
<td>15</td>
</tr>
<tr>
<td>5.</td>
<td>24</td>
</tr>
<tr>
<td>6.</td>
<td>25</td>
</tr>
<tr>
<td>7.</td>
<td>33</td>
</tr>
<tr>
<td>8.</td>
<td>38</td>
</tr>
<tr>
<td>9.</td>
<td>39</td>
</tr>
<tr>
<td>9a.</td>
<td>47</td>
</tr>
<tr>
<td>10.</td>
<td>59</td>
</tr>
<tr>
<td>11.</td>
<td>60</td>
</tr>
<tr>
<td>12.</td>
<td>68</td>
</tr>
<tr>
<td>13.</td>
<td>69</td>
</tr>
<tr>
<td>14.</td>
<td>70</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>No.</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>15.</td>
<td>80</td>
</tr>
<tr>
<td>15a.</td>
<td>81</td>
</tr>
<tr>
<td>15b.</td>
<td>82</td>
</tr>
<tr>
<td>16.</td>
<td>83</td>
</tr>
<tr>
<td>17.</td>
<td>93</td>
</tr>
<tr>
<td>18.</td>
<td>96</td>
</tr>
<tr>
<td>19.</td>
<td>100</td>
</tr>
<tr>
<td>20.</td>
<td>101</td>
</tr>
<tr>
<td>21.</td>
<td>105</td>
</tr>
<tr>
<td>22.</td>
<td>106</td>
</tr>
<tr>
<td>23.</td>
<td>110</td>
</tr>
<tr>
<td>23a.</td>
<td>111</td>
</tr>
<tr>
<td>24.</td>
<td>113</td>
</tr>
<tr>
<td>25.</td>
<td>119</td>
</tr>
<tr>
<td>26.</td>
<td>119</td>
</tr>
<tr>
<td>27.</td>
<td>121</td>
</tr>
<tr>
<td>28.</td>
<td>121</td>
</tr>
</tbody>
</table>

ACT II

<table>
<thead>
<tr>
<th>No.</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>29.</td>
<td>125</td>
</tr>
<tr>
<td>29a.</td>
<td>131</td>
</tr>
<tr>
<td>30.</td>
<td>134</td>
</tr>
<tr>
<td>31.</td>
<td>135</td>
</tr>
<tr>
<td>32.</td>
<td>136</td>
</tr>
<tr>
<td>33.</td>
<td>139</td>
</tr>
<tr>
<td>34.</td>
<td>150</td>
</tr>
<tr>
<td>35.</td>
<td>158</td>
</tr>
<tr>
<td>36.</td>
<td>159</td>
</tr>
<tr>
<td>36a.</td>
<td>163</td>
</tr>
<tr>
<td>37.</td>
<td>165</td>
</tr>
<tr>
<td>37a.</td>
<td>165</td>
</tr>
<tr>
<td>37b.</td>
<td>168</td>
</tr>
<tr>
<td>38.</td>
<td>175</td>
</tr>
<tr>
<td>39.</td>
<td>176</td>
</tr>
<tr>
<td>40.</td>
<td>177</td>
</tr>
<tr>
<td>41.</td>
<td>181</td>
</tr>
<tr>
<td>41a.</td>
<td>181</td>
</tr>
<tr>
<td>41b.</td>
<td>182</td>
</tr>
<tr>
<td>42.</td>
<td>186</td>
</tr>
<tr>
<td>43.</td>
<td>190</td>
</tr>
<tr>
<td>44.</td>
<td>195</td>
</tr>
<tr>
<td>44a.</td>
<td>196</td>
</tr>
<tr>
<td>45.</td>
<td>197</td>
</tr>
<tr>
<td>46.</td>
<td>198</td>
</tr>
<tr>
<td>47.</td>
<td>201</td>
</tr>
</tbody>
</table>
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

SOLO:

Dixit Dominus Domino meo, Sede a dex-tris me-is.

ALL:

Donec ponam inimicos tuos, Scabellum pedum tuo-rum.

SOLO:

Dominus a dex-tris tu-is, Confrigit in die irae suae reges.

ALL:

De torrente in via bibet, Propvere exaltabit caput

SOLO:

Gloria Patri et Filio, Et Spiritui Sancto.

ALL:

Si-cut erat in principio, Et nunc et, sem-per, Et in saecula saeculo-rum. Amen.

* 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.
Molto tranquillo, ben legato

Rex admirabilis Et triumphator nobilis,

Rex admirabilis Et triumphator nobilis,

Rex admirabilis Et triumphator nobilis,

Rex admirabilis Et triumphator nobilis,

Dulcedo in effabilis,
Dulcedo in effabilis, in effabilis,
Dulcedo in effabilis, in effabilis, in effabilis,
Dulcedo in effabilis,

Totus desiderabilis,

Totus desiderabilis,

Totus desiderabilis,

Totus desiderabilis,

Segue

Angelus Bells

Slowly

Chime

attacca
Off-stage Voices:
Have you seen Maria? Isn't she back yet? Where could Maria be? Where's Maria? Maria! Maria! Maria! Maria! Maria!

Adagio
Allegretto animato (Introduction)

Piano

MARIA: Tranquillo

My day in the hills has come to an end, I know. A star has come out to tell me it's time to go. But deep in the dark green
shadows are voices that urge me to stay. So I pause and I wait and I listen for one more sound, for one more lovely thing that the hills might say. The

Con espressione

hills are alive with the sound of music,
With songs they have sung for a thousand years.

The hills fill my heart with the sound of music.

My heart wants to sing every song it hears.

My heart wants to beat like the wings of the birds that rise from the
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

trips and falls over stones on its way, To

sing through the night like a lark who is learning to pray. I

W.W.
go to the hills when my heart is lonely,

know I will hear what I've heard before. My

heart will be blessed With the sound of music And I'll

sing once more.
Interlude
(After "The Sound Of Music")

Poco grandioso

Piano

(Curtain opens on the office of the Mother Abbess.)
Cue: SISTER BERTHE: Exactly what I say!

Presto 5

SISTER BERTHE:  
parlando

She climbs a tree and scrapes her knee, Her

Piano

SISTER SOPHIA: 13

dress has got a tear. She waltzes on her

Fl., Ob. colla voce

BERTHE:

way to Mass And whistles on the stair. And

un...nderneath her wimple she has curlers in her

Hn.

Copyright © 1959 by Richard Rodgers and Oscar Hammerstein 2nd
SOPHIA: hair.

I even heard her singing in the

BERTHE: Abbey! She's always late for

SOPHIA: chapel But her penitence is real. She's

BERTHE: always late for everything Except for ev-

1081-202
meal. I hate to have to say it. But I

very firmly feel Maria's not an

asset to the Abbey. I'd

Moderato

like to say a word in her behalf. Maria makes me

colla voce
SOPHIA: How do you solve a problem like Maria?

MOTHER ABBESS: How do you catch a cloud and pin it down?

MARGARETTA: How do you find a word that means Maria?

BERTHE: A flibbertigibbet! A will-o’-the-wisp! A clown!

Vls., colla voce
MOTHER ABBESS:

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

MARGARETTA:

Man-y a thing she ought to un-der-stand,

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

MOTHER ABBESS:

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

Oh,
how do you solve a problem like Maria?

MARGARETTA:

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

When I'm

with her I'm confused, Out of focus and bemused, And I never know ex-

* In the New York production, this part of the song, up to bar 108, was performed a cappella.
MARGARETTA: flight-y as a feath-er, She's a dar-ling. She's a de-mon. She's a lamb.

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

MARGARETTA: throw a whirl-ing der-vish out of whirl. She is gen-tle, She is

BERTHE: wild, She's a rid-dle, She's a child. She's a head-ache! She's an an-gel. She's a
(d = d) (a tempo)

ALL:
How do you solve a problem like Maria?

P leggero sempre

How do you catch a cloud and pin it down?

MARGARETTA:
How do you find a word that means Maria?
SOPHIA:
flib - ber - ti - jib - bet, A will - o' the - wisp, A clown.

BERTHE:

W. W. colla voce

+ Str.

132

ALL:

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

Fl., Ban.

MOTHER ABBESS:

Man - y a thing she ought to un - der - stand,

Vis. colla voce

Tutti

SOPHIA:

how do you make her stay And lis - ten to all you say?
MARGARETTA:

How do you keep a wave upon the sand?

Oh,

How do you solve a problem like Maria?

How do you hold a moonbeam in your hand?

All:

Meno mosso

A tempo

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 Abbess:

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.

---

Piano

Con moto

MARIA:

Raindrops on roses and whiskers on kittens, Bright copper

kettles and warm woolen mittens, Brown paper packages

---

Copyright © 1959 by Richard Rodgers and Oscar Hammerstein 2nd
things.

Cream colored ponies and

crisp apple strudels, Door-bells and sleigh-bells and schnitzel with

noodles. Wild geese that fly with the moon on their wings,

These are a few of my favorite things.
Girls in white dresses with blue satin sashes,

Snowflakes that stay on my nose and eyelashes,

Winters that melt into springs,

These are a few of my favorite things.

When the dog bites, When the

Br. *

mf Tutti

poco marcato
bee stings, When I'm feeling sad, I
simply remember my favorite things and then I don't
feel so bad!

MOTHER ABBESS taps with her pencil on the table.

P W. W., Str.
MOTHER ABBESS:

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

Bright copper kettles and warm woolen mittens, Brown paper

pack - ages tied up with strings, These are a few of my

fa - vor - ite things.

Cream col - ored
ponies and crisp apple strudels, Door-bells and sleigh-bells and

schnitzel with noodles, Wild geese that fly with the moon on their wings,

These are a few of my favorite things.

Girls in white dresses with blue satin etc.
sash-es, Snow-flakes that stay on my nose and eye-lash-es,

Silver white winters that melt into springs, These are a few of my favorite things. When the dog bites,

When the bee stings, When I'm feeling sad,
...I simply remember my favorite things and

then I don't feel so bad!

149 MARIA: MOTHER ABBESS:

When the dog bites, When the bee stings,

mf Tutti

BOTH:

When I'm feeling sad, I simply re-

157

Cl., Str.
member my favorite things and then I don't feel

so bad.

No. 7  The Scene Continues
(My Favorite Things)

Warning: MOTHER ABBESS: You're not being sent to his battleship. (The Abbey bells are heard.)

Cue: God bless you, Maria.

Poco meno mosso

(str)

Dialogue continues

Dolce

Piano

1081-202
Maria:
These are a few of my favorite things.

(Sister Berthe enters) Maria: I have been given permission to sing.

The traveller closes

(W.W., Str. (Maria enters below the traveller))
(She sings)

Brown paper packages
Ob., Str., colla voce

Tied up with strings, These are a few of my favorite things.

Girls in white dresses with Fl., Tpt., colla voce

Blue satin sashes, Snowflakes that stay on my nose and eye-

1061-202
lashes, Silver white winters that melt into springs,

These are a few of my favorite things. When the

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

I simply remember my favorite
things and then I don’t feel so bad.

MARGARETTA:

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

(Curtain opens on living room of Trapp Villa)
The Scene Continues

Warning: FRANZ: You will wait in here.

Cue: FRANZ exits.

Un poco lento (timidly)

(The Abbey bells are heard, MARIA kneels and prays.)

(The Captain enters)

(Stop as Captain starts to speak)
No. 9

Do-Re-Mi

_Cue: Well, now I know where to start._

Moderato

I'm going to teach you how to sing.  

MARIA: (sings)

Let's start at the very beginning, a very good place to start.

When you read you begin with A, B, C. When you sing you be-

Copyright © 1959 by Richard Rodgers and Oscar Hammerstein 2nd
CHILDREN:

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

MARIA:

Do-re-mi, The first three notes just happen to

20 

CHILDREN:

be Do-re-mi. Do-re-mi!

MARIA:

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

Do-re-mi-fa-so-la-ti

Fls., Cl., Hp.

Guitar on stage

1081-202
Moderato

Doe-a deer, a female deer,

Ray-a drop of golden sun,

Me-a name I call myself, Far-a

long, long way to run, Sew-a needle pulling

* Guitar on stage plays wherever possible.
1081-202
thread, w.w. La - a note to fol - low sew,

Tea - a drink with jam and bread That will

bring us back to Do - oh - oh - oh! Do - A

Hns.

Hns. Br.

ALL CHILDREN: MARIA:

deer, a fe - male deer, Re - A drop of gold - en
CHILDREN: MARIA:

sun,

Mi-
A name I call my -

CHILDREN: MARIA:

self,

Fa-
A long, long way to run,

MARIA:

So-
A needle pulling thread

CHILDREN:

A needle pulling thread

Str. Ban.
Br.
note to follow so,

Ti-

A drink with jam and

note to follow so,

A drink with jam and

bread

That will bring us back to

Doe--- a

bread

Guitar on stage

der, a female deer,

Ray--- a drop of golden
sun,  
Me a name I call my - 

self,  
Far a long, long way to run,  

MARIA:  
Sew a need le pull ing thread, 

W.W. Str.
Note to follow so.

Tea-

drink with jam and bread. That will bring us

back to do.

Do-re-mi-

Children:

Fa-solati-do. So Do!
Do-Re-Mi Encore

"Cur: MARIA: By mixing them up. Listen.

(Maria sings) MARIA: Now you do it. CHILDREN:

So do la fa mi do re. So do la fa mi do re.

MARIA:

So do la ti do re do. So do la ti do re do.

Now let's put it all together...

Allegretto

ALL:

Tpt. colla voce

(Sheet)

So do la simile fa simile

mi do re

So do la ti

* Guitar on stage to bar 12 and from bar 25 wherever possible.
BRIGITTA: But it doesn't mean anything. *(Dialogue continues)*

MARIA: One word for every note.

MARIA:
*Vls. colla voce*

When you know the
notes to sing

You can sing most

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

an - y - thing.

41

ALL:

When you know the
notes to sing

You can sing most

anything.

Animato

CHILDREN: Br. colla voce

Doe, a deer, a female deer,

* GRETL: (MARIA sings note for one bar to start child off)

Do

* Each child keeps his or her note from here on throughout the number.
Ray, a drop of golden sun.

MARTA: (MARIA again starts note)

Re

Me, a name I call myself.

BRIGITTA: (MARIA starts note)

Mi

Far, a long, long way to run.

KURT: (MARIA starts note)

Fa
(MARIA joins them)

Sew, a needle pulling thread,

LOUISA:

So thread,

Fl., Pce., Cl.

Trb., Bsn., Ve.

La, a note to follow so.  

FRIEDRICH:

La so

Tea, a drink with jam and bread That will

LIESL:  

Ti bread
FRIEDRICH: LIESL:

(Children continue as before)

fa la ti ti do mi

B B

Br., Str.

109

MARIA:
Ob., Bar. colla voce

(LOUISA)

(BL CHILDREN:)

M K K

F L L

When

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

(continue as before)

*Each letter represents initial of name of child.

1081-202
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

ff>

mi so so re fa fa la ti ti an

f cresc.

Br.

125 Tempo di Marcia

ALL: ff
Br. colla voce

y thing.

Doe, a

Vls.
deer, a female deer,

Ray, a drop of golden sun,

Me, a name

call myself, Far, a
long, long way to run.

Sew, a

needle pulling thread, La, a note to follow

CHILDREN: Fl. colla voce

A needle pulling thread,

149

sew. Tea, a drink with jam and bread.

A note to follow sew,

Jam and
That will bring us back to do,
That will bring us back to
Cadenza

(She can't make it)

Do ti la so fa mi re do do!

(MARIA laughs.)
Cue: ROLF: The only one I worry about is his daughter.

Andante

LIESL: Me? Why? ROLF: How old are you, Liesl?

Piano

PP dolce

LIESL: Sixteen. What's wrong with that?

ROLF:

You

Tranquillo

(with bicycle light)

wait, little girl, on an empty stage, For fate to turn the light on. Your

Bells

colla voce

LIESL:

life, little girl, is an empty page That men will want to write on. To
Moderato

write on.

You are sixteen going on seventeen,

Baby, it's time to think. Better beware, Be canny and careful,

Baby, you're on the brink. W. W. You are sixteen going on seventeen,

Fellows will fall in line. Eager young lads And rou-es and cads Will
offer you food and wine. To-tal-ly un-pre-pared are you To face a world of men. Tim-id and shy and scared are you of things be-yond your ken. You need some-one old-er and wis-er Tell-ing you what to do. I am sev-en-teen go-ing on eight-een,
LIESL:
I am sixteen going on seventeen,
I know that I'm naive,
Fellows I meet may tell me I'm sweet and
willingly I believe.
I am sixteen going on seventeen,
innocent as a rose.
Bachelor dandies, Drinkers of brandies,
What do I know of those? To- tal- ly un-pre- pared am I To

face a world of men. Tim-id and shy and scared am I Of

things be-yond my ken. I need some-one old-er and wis-er

Tell-ing me what to do,— You are sev-en-teen go-ing on eight-een,
Scherzando ($\downarrow \downarrow$)

W.W.
Presto

Segue

No. 12  Change Of Scene
(After “Sixteen Going On Seventeen”)
No. 13

Incidental (Scene 7)

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

Slowly

Piano

PPPP Str. pizz.

Cue to proceed:

LIESL: I was out taking a walk.

Lento

PP dolce

1081-202
Cue: MARIA: Maybe if we all sing loud enough we won't hear the thunder.

Moderato

High on a hill was a lonely goat-herd,

Lay-ee o-dl, lay-ee o-dl, lay-ee-o-o. Loud was the voice of the lonely goat-herd,

Lay-ee o-dl, lay-ee o-dle-o-o. Folks in a town that was quite remote, heard

Lay-ee o-dl, lay-ee o-dl, lay-ee-o-o. Lusty and clear from the goat-herd's throat heard

Copyright ©1959 by Richard Rodgers and Oscar Hammerstein 2nd
Lay-ee o - dl, lay-ee o - dl - oo. O ho lay-dee o - dl lee o,

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

lay-dee o - dl lee o lay. A prince on the bridge of a cast-ple moat, heard

Lay-ee o - dl, lay-ee o - dl, lay-ee oo. Men on a road, with a load to tote, heard
Lay-ee o-dl, lay-ee o-dl oo. Men in the midst of a table d'hôte, heard

Lay-ee o-dl, lay-ee o-dl, lay-ee oo. Men, drinking beer with the foam a-float, heard

Lay-ee o-dl, lay-ee o-dl oo. O ho lay-dee o-dl lee o,

(Thunder starts rumbling, gets louder and louder)

o ho lay-dee o-dl ay, o ho lay-dee o-dl lee o,
lay dee o - dl lee o lay. One lit-tle girl in a pale pink coat, heard

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

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

Lay-ee o - dl, lay-ee o - dl, lay-ee oo. What a du-et for a girl and goat-herd!
Lay-dee o - dl, lay-dee o - dl oo,  O ho lay-dee o - dl lee o,

Lay-dee o - dl lee o - ay.  Hap - py are they lay-dee o - lay dee lee o,

O lay-dee o - dl lay-dee o,  Soon the du - et will be - come a tri-o!
Lay-ee o-dl, lay-ee o-dl oo. Ho-dl lay-ee

W.W., Hns. Str.

Hns., Bsn., Ve.

Br. sust.

O ho ho ho lay dee o-dl lee o

W.W.

o ho lay dee o-dl lee o

+ Br. f

p Str. tacet

Tuba
Lay-dee o-dl lee o lay, One lit-tle girl in a pale pink coat, heard
Lay-dee o-dl lee o lay,

FRIEDRICH:

MARIA:

Lay-ee o-dl, lay-ee o-dl, lay-ee oo. She yo-deled back to the lone-ly goat-herd
GRETL:
Lay-ee o-dl, lay-ee o-dl oo. Soon her Ma-ma with a gleam-ing gloat, heard

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

CHILDREN
Lay-ee o-dl, lay-ee o-dl oo. Oh ho lay-ee o-dl lee o
Lay-ee o-dl, lay-ee o-dl oo. Tah, tah, tah, tah, tah,
(Imitation of a German brass band)
Lay-ee o-dl, lay-ee o-dl oo. Tah, tah, tah, tah,

Str. Hns. Hns. Tuba etc.
MARIA:

123

Animando

Hod - l o - dl - lee - o - ay.

Happy are they lay-dee o lay-dee lee o,

Fls, Cls, Tpts

Tutti

Trbs., Tuba

O lay-dee o lay-dee lay-dee o, Soon the du-et will be-come a tri-o,

accelerando poco a poco
No. 15  After "The Lonely Goatherd"

L'istesso tempo

Copyright © 1959 by Richard Rodgers and Oscar Hammerstein 2nd
No. 15a  
Gretl's Crossover  
(The Lonely Goatherd)  

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

Adagio  

GRETl:  

Piano:  

081-202
(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.

(gretl runs off)
Vivo

ff

Blackout
attacca

No. 15b

Change Of Scene
(The Lonely Goatherd)

Vivo

ff

(Fade as lights come up on Scene 8)
How Can Love Survive?

Cue: MAX: Yes. He is rich and you are rich.

Moderato  ELSA: Oh Max!  MAX:

In all the famous love affairs The lovers

have to struggle. In garret rooms away upstairs The lovers

starve and snuggle. They're famous for misfortune which they seem to

have no fear of. While lovers who are very rich you very
CAPTAIN: Not a sign of them anywhere...

Allegro

ELSÄ:

No little

Fl., Cl., Ban.

shack do you share with me,

We do not flee from a

mortgagee,

Nary a care in the world have we.

MAX:

How can love survive?

+ Hn.

+ Br.
ELSA:

You're fond of bonds and you own a lot. I have a

MAX:

plane and a diesel yacht. Plen - ty of noth - ing you

BOTH:

haven't got! How can love sur - vive?

ELSA:

No rides for us On the top of a bus In the
face of the freezing breezes.

goals

ELSA:

Far, very far off the beam are we,

Quaint and bizarre as a team are we,
Two millionaires with a dream are we, We're keeping romance alive.
Two millionaires with a dream are we, We'll make our love survive.
No little
E.H., Bsn., Str.
cold water flat have we,
Warmed by the glow of in-
Fl., Cls.
+Tpts.

solvency,
Up to your necks in security,
+Tpts. Hns.

How can love survive?
Fl., Cls.
ELSA:

How can I show what I feel for you?

I cannot go out and steal for you.

I cannot die like Camille for you.

How can love survive?
You millionaires With financial affairs Are too busy for simple pleasure.

When you are poor It is toujours l'amour, For l'amour all the poor have leisure!
Caught in our gold plated chains are we,

Lost in our wealthy domains are we,

Trapped by our capital gains are we, But

we'll keep romance alive.
167

**MAX:**

Trapped by your capital gains are you,

**ELSIA:**

We'll make our love

**MAX:**

You'll make your love

vive!

vive!

*(Yodel sequence)*
Reprise: The Sound Of Music

Cue: MARIA: I shouldn't have said those things... not in the way I said them.

(Children singing off stage)

Tranquillo, molto espressivo

(Solo) Ah

The hills are alive With the sound of music With

The hills are alive With the sound of music With

The hills are alive With the sound of music With

(Guitar off-stage)*

ELSVA: (entering) Georg, you must hear this....

Ah

songs they have sung For a thousand years...

The songs they have sung For a thousand years...

The songs they have sung For a thousand years...

(Children are entering from the house)

Ah

hills fill my heart With the sound of music

My hills fill my heart With the sound of music

My hills fill my heart With the sound of music

My hills fill my heart With the sound of music

* In the New York production the guitar was played by Friederich.

Copyright © 1959 by Richard Rodgers and Oscar Hammerstein 2nd
heart wants to sing Ev'ry song it hears. Ah

heart__ wants to sing__ Ev'ry song it__ hears. Ah

*SOLO: (en dehors)

heart__ wants to sing__ Ev'ry song it__ hears. My heart wants to

Ah — From the lake to the trees, Ah

SOLO;

beat like the wings of the birds that rise From the lake to the trees My

(Orchestra starts here)

PP W.W., Str.

CAPTAIN:

From a church on a breeze. I

heart wants to sigh like a chime that flies From a church on a breeze.

ten.

* Sung by Kurt in the New York production.
go to the hills — When my heart is lonely — I

CHILDREN: PP

Ah

Ah

W.W., Br.

p Str., Hp.

know I will hear — What I’ve heard before — My

Ah

Ah

heart will be blessed — With the sound of music — And I’ll

Ah

Ah

mf Br. sust.  coli voce
The Scene Continues
(The Sound Of Music)

Cue: ELSA: Oh, Edelweiss!...

Georg, why didn't you tell me...

Listesso tempo +Mandolin (Dialogue continues)
(Captain speaks)

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

(Maria speaks)

MARTA:

laugh like a brook When it trips and falls Over stones in its way.
sing through the night Like a lark who is learning to pray...
I
sing through the night Like a lark who is learning to pray...
I

33
BOTH:

go to the hills When my heart is lonely
I

f dim.

know I will hear What I've heard before My heart will be blessed

41

CAPTAIN:

(He exits.)

With the sound of music And I'll sing once more.

attacca
MARIA:
Ray—a drop of golden sun,

poco a poco cresc. e accel.

Me—a name I call myself,

(She sees Elsa.)

Far—a long, long way to run.
Cue: MARIA: I'll pray for you. (She exits)

End Of Scene

Allegro

Piano
(GRETIL CURTSES) That's right. You must do that to all the guests.
Liesel: Yes, of course.

Remember what Fräulein Maria told us.

Children: Yes.
(CHILDREN start to dance, end of dialogue.)
Curtain opens on living room of villa.

Tempo di Waltz

Br. f Tutti
Cue: BRIGITTA: ... maybe they're having a good time not speaking to each other.

FRAU SCHMIDT: Oh, sir, Frau Schraeder asked me... (Dialogue continues)

MARIA: Then they go for a little stroll.
that's wrong, Kurt... let me show you...
Poco più animato

Fl., 2 Vls.

Tutti

Hand clapping
Tempo I°

2 Solo Vls.

Fl., Ob.

+ Cl.

PP

MARIA: I don't remember any more.

CAPTAIN: Well,

2 Solo Vls.

Fl.

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

(He exits.)
CAPTAIN: I want to see Fräulein Maria.

(Dialogue continues)
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) Cls.)

Piano

pp Str., Hp.
Cue: ELSA: Max, you're just in time. Children... now.

Moderato

CHILDREN:

There's a

sad sort of clanging From the clock in the hall And the bells in the steeple
too, And up in the nursery an absurd little bird Is

*In the New York production the "coo-coo" was sung by Brigitta, Gretl, Marta.

"Coo-coo", "coo-coo", "coo-coo"

popping out to say "coo-coo!"

Regrettably they tell us, But

Copyright © (unpub.) 1959 by Richard Rodgers and Oscar Hammerstein 2nd
"coo - coo" to firmly they compel us To say good - bye to

Allegro

you.

you.

ALL CHILDREN: Tpt.cue

So long, farewell, Auf

MARTA:

wieder - sehn, good night, I hate to go and leave this pretty
(She's ejected by the "machine" and exits.)

Sight...

Picc., Fls.

CHILDREN: Tpt. cue

C. Vlas.

So long, farewell, Auf

KURT:

wiedersehen, adieu, Adieu, adieu to yieu and yieu and

(He exits the same way.)

yieu.

Picc., Fls.
CHILDREN: Tpt. cue
So long, fare well, Auf

LIESL:
voir, auf wieder sehn, I'd like to stay and taste my first cham

(Spoken) LIESL: No?
CAPTAIN: No!
pagne.

(She exits)
CHILDREN: Tpt. cue
So long, fare well, Auf
FRIEDRICH:

wiedersehn, goodbye, I leave and heave a sigh and say good-

bye, goodbye.

(He exits)

BRIGitta:

Meno mosso

I'm glad to go, I cannot tell a

legato

LOUISA:

(They both exit)

Molto tranquillo

GRETL: Tpt. cue

Piec.
Fls.

W. Str.
Hns.
Str.

ALL CHILDREN: (from the sun has gone to bed and so must I. So long, fare-

upstairs landing)

well, auf wieder-sehn, good-bye,- Good-bye,- Good-bye,

GUESTS: (Children leave)

bye,- Good-bye,- Good-bye!
No. 26

Nuns' Processional
(Morning Hymn)

Molto tranquillo

Soprano I
Rex admirabilis et triumphator

Soprano II
Rex admirabilis et triumphator

Mezzo Soprano
Rex admirabilis et triumphator

Alto
Rex admirabilis et triumphator

Copyright © (unpub.) 1939 by Richard Rodgers and Oscar Hammerstein 2nd
On repeat, curtain opens on Abbey office. Nuns continue singing softly. (Backstage)

nobilis, dulce do in effabilis,

nobilis, dulce do in effabilis, in effabilis,

nobilis, dulce do in effabilis, in effabilis,

nobilis, dulce do in effabilis,

totus desiderabilis, to-

fabilis, totus desiderabilis, to-

fabilis, totus desiderabilis, to-

totus desiderabilis, to-

totus desiderabilis.

totus desiderabilis. rabilis.

totus desiderabilis. rabilis.

totus desiderabilis. rabilis.

totus desiderabilis. rabilis.

totus desiderabilis. rabilis.
Warning: MARIA: ... without saying good-bye.
Cue: MOTHER ABBESS: Sit down, Maria.

No. 27

Adagio (Dialogue continues)

Piano

PP dolcissimo

What is it you can't face?

No. 28

Climb Ev'ry Mountain

Cue: MARIA: Oh, no, Mother, please don't ask me to do that. Please.

(Dialogue continues)

Tranquillo

Piano

pp espr.

Look for it.

* The music should end with this line.

Copyright © 1959 by Richard Rodgers and Oscar Hammerstein 2nd
MOTHER ABBESS:

Climb ev'ry mountain, Search high and low. Follow ev'ry
by-way, Ev'ry path you know. Climb ev'ry mountain,
Ford ev'ry stream. Follow ev'ry rainbow Till you find your
dream. A dream that will need all the love you can give— Ev'ry
day of your life for as long as you live.

Climb every mountain, Ford every stream. Follow every rainbow Till you find your dream.

A dream that will need all the love you can give.
day of your life for as long as you live.

Poco pesante

Climb every mountain, Ford every stream.

Follow every rainbow Till you find your

dream.

End of Act I
No. 29a

Opening—Act II

(Curtain rises, revealing Terrace of Von Trapp Villa.)
One little girl in a pale, pink coat heard, Lay-ee o-dl, lay-ee o-dl, lay-ee oo. She yodeled back to the lonely goat-herd.

Lay-ee o-dl, lay-ee o-dl oo. Soon her Ma-ma with a gleaming gloat heard, Lay-ee o-dl, lay-ee o-dl, lay-ee oo.
GRETL:
What a duet for a girl and goat-herd! Lay-ee o-dl, lay-ee o-dl

MAX:

O ho lay-dee o-dl lee o,

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.
No. 30 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.

Do mi sol
do.(MAX stops them individually
    GRETL holds on to her "do")

Cue: MAX:... Well, let's try again.

Do mi sol
do.(This attempt results in a very "sour" chord
    and is interrupted by the entrance of the
    CAPTAIN and ELSA)

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 female deer, Ray, a

KURT:(interrupting) Fräulein Maria always started with...

drop of golden sun, Me, a name...
Incidental (A Cappella)
(The Sound Of Music)

Cue: CAPTAIN: Now what are you going to sing?

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)

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.

Ah

CAPTAIN: (interrupting) No, not that...

The hills fill my heart.

The hills fill my heart.

The hills fill my heart.
Reprise: My Favorite Things

Case: BRIGITTA: All right. Let's try it.

LIESEL: * Rain drops on roses and whiskers on kittens,

FRIEDRICH and GRETL: Bright copper kettles and warm woolen mittens, Brown paper

GRETL: Why don't I feel better?  

FAVORITE things.

CHILDREN (MARIA: off stage) Girls in white

*In the New York production LIESEL secretly plucked the E string on the guitar for pitch. The children started to sing one by one, as indicated above.

Copyright © 1969 by Richard Rodgers and Oscar Hammerstein 2nd
MARIA: (only)
dresses with blue satin sashes, Snowflakes that stay on my

nose and eyelashes, Silver white winters that melt into

CHILDREN: (shouting) Maria! Maria!
(she enters)

springs. These are a few of my favorite things.

ALL:
When the dog bites, When the bee stings, When I'm
feeling sad

I simply remember my favorite things, And then I don't feel so bad.

Vls.

Tpts.

ff Tutti
* In the N.Y. production Captain V. Trapp played the guitar on stage.
ELSIA:

herr-ring do?

W.W.

Bee

Ob. + Bon.

ELSIA:

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

CAPTAIN:

think you're on their side, be non-com-mitt-al. I will

CAPTAIN:

not bow my head to the men I de-spise. You won't
ELSA:

have to bow your head, just stoop a little. Why not

37 Slower

learn to put your faith and your reliance On an obvious and

+ Hp.

colla voce

45 A Tempo

simple fact of science?

Orch. tacet

f Tutti

f Guitar on stage

ELSA:

A crazy planet full of crazy people

Ob. cue

colla voce

Tpts., Str.

f

Clts., Bsn.
Is somersaulting all around the sky,
And every time it turns another somersault,
Another day goes by!
And there's no way to stop it, No, there's
no way to stop it, No, you can't stop it even if you
So I'm not going to worry, No, I'm not going to worry Every time I see another day go by.

MAX:

While

Ob. cue colla voce

Ha.Solo
somersaulting at a cock-eyed angle,

make a cock-eyed circle 'round the sun.

when we circle back to where we started from, another

year has run.

And there's
no way to stop it, No, there's no way to stop it If the
earth wants to roll around the sun!
You're a

fool if you worry, You're a fool if you worry Over

CACTIPAN:

an-thing but lit-tle Num-ber One!
That's
ELSA:
you! That's I. And I. And me! That

MAX:
all absorbing character! That fascinating creature! That

ELSA:

ALL:
super special feature...

CAPTAIN:
Me!

CAPTAIN:
So

133
ev'ry star and ev'ry whirling planet,

And
ev'ry constellation in the sky—Re-
volve a-round the cen-ter of the uni-
verse,—A love-
ly

(spo\text{\textsf{ken}})

thing called I! ................

\text{\textsf{And there's}}

\text{\textsf{Br.}}

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 cannot tell you why. That as

ALL:

long as I'm living, Just as long as I'm living There'll be

(soothen)

nothing else as wonderful as I!
ELSA:

Nothing else as wonderful

CAPTAIN and MAX:

Nothing else as wonderful
An Ordinary Couple

Cue: MARIE: ... All I could wish for

Tranquillo

is right here.

(She sings)

An ordinary couple

is all we'll ever be,

For all I want of living is to
keep you close to me; To laugh and weep to-
gather While time goes on its flight,
To kiss you ev'-ry
morn-ing And to kiss you ev'-ry night. We'll
meet our daily problems And rest when day is done,
Our arms around each other In the fading sun.
An ordinary couple, Across the years we'll
Our arms around each other
And our children by our side...
Our arms around each other.

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

CAPTAIN: The Mother Abbess and Briggitta.

(He sings)

An

capo rall.

That's

Viss., Vc. div.

all we'll ever be,

For

all I want of living Is to
keep you close to me,
To laugh and weep to-

gatherer
While time goes on its

flight,
To kiss you ev-'ry

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

MARIA:
problems. And rest when day is done, Our

arms around each other In the fading

MARIA:

sun. An ordinary

CAPTAIN:

An ordinary

Str. div. E.H., Cls.

a tempo
A couple, A couple,
Across the years we'll

Fls.

Our arms around each
Our arms around each

Other And our children by our side... Our arms a-

Ben., Hp.

202
CAPTAIN: Maria, is there some one... round each other!
round each other!

(Dialogue continues) MARIA: Why don't we ask the children?

No. 35

Change Of Scene
(After "An Ordinary Couple")

Listesso tempo

Piano

molto espressivo
No. 36  
Wedding Preparations (I)  
(The Postulants' Crossover)

Allegro vivace

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

Piano

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

All on

Nuns exit

1081-202
BERTHE and MARGARETTA enter and take cape.

Novices exit

W. W., Str.
MOTHER ABBESS enters.

Bass pizz.

Fl., Picc., Hp.

Cl., Hp., Vi.

dim.

Fl., Picc.

They put cape on MOTHER ABBESS.

Str., W.W.

p calmando poco a poco

Ob., Tpt.
No. 36a  Wedding Preparations (II)  
(The Bride's Dressing Music)

Molto tranquillo e delicatamente

\textit{Exit}  \hspace{1cm} (Curtain opens on office of Mother Abbess.)

\textit{dim.}  \hspace{1cm} \textit{attacca}
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
Gau - de - a - mus, gau - de - a - mus

SOPRANO II
Gau - de - a - mus, gau - de - a - mus

ALTO
Gau - de - a - mus, gau - de - a - mus

om - nes in Do - mi - no, Di - em fest - tum ce - le - bra - n

om - nes in Do - mi - no, Di - em fest - tum ce - le - bra - n

om - nes in Do - mi - no, Di - em fest - tum ce - le - bra - n

No. 37a

Processional

Maestoso

SOPRANO I

tes.

SOPRANO II

tes.

ALTO

tes.

Maestoso

Orchestra

Piano

Copyright © (unpub.) 1959 by Richard Rodgers and Oscar Hammerstein 2nd
10 MOTHER ABBESS, NUNS and POSTULANTS:

How do you solve a problem like Maria? How do you catch a cloud and pin it down? How do you find a word that means Maria? A

flibbertijibbet, a will-o’ the wisp, a clown!
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?
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?
No. 37b

Canticle
(Confitemini Domino)

11 Più animato, leggiero

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, leggiero

Piano

mf Trb., Tuba, Vc., Bass
*Orchestra tacet from here on. Chorus continues a cappella.*
Largo

Maestoso

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

Tumultuoso
(Dialogue continues)

Piano
(f)

Fade

Copyright © 1959 by Richard Rodgers and Oscar Hammerstein 2nd
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) 

_A bell is no bell till you ring it, A song is no song till you sing it, And love in your heart wasn't put there to stay... Love isn't love Till you give it away._

When you're six-teen,
Going on seventeen, Waiting for life to start,

Somebody kind Who touches your mind Will suddenly touch your heart!

When that happens, after it happens,

Nothing is quite the same.

Somehow you know You'll
jump up and go If ev-er he calls your name!

Gone are your old i-deas of life, The old i-deas grow
dim... Lo and be-hold! You're some-one's wife And

you be-long to him! You may think this
kind of adventure Never may come to you

Darling Sixteen-going-on-Teen, Wait a

LIESL: 47

year or two. I'll wait a

a tempo slower

BOTH:

year or two!

r.to Str. trem.

+Mand.

+Bells

pizz.
Cue: MARIA: Liesl, will you give us a "Do?"
(LIESEL blows a "Do" on a pitch pipe)

Moderato
MARIA and CHILDREN:
Tpt. cue

Piano

9

MARIA:

sun,
Me, a name, I call my

CAPTAIN:

self, Far, a long, long way to run

Change Of Scene

No. 41a

17
Vls. trem.

Br.

Tutti

ff

Copyright © 1959 by Richard Rodgers and Oscar Hammerstein 2nd
No. 41b

L'istesso tempo

MARIA:

So, a needle pulling thread,

CHILDREN:

A needle pulling

Str, Guitar

(Lights come on)

attacca
La, a note to follow so,
thread,

Ti, a drink with jam and bread,
so,

A drink with jam and bread,

CAPTAIN:

A drink with jam and bread,

w.w.
CHILDREN:
Jam and bread, Tea with jam and bread,
bread, with jam and bread, Tea with

(b) marcato

jam and bread, jam and bread, tea with jam, jam and
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.
Has.
Str.
In the New York production the children were given vocal parts most suited to their ranges. From bar 69 to bar 85 the group performed a cappella. However all vocal parts are cued and can be doubled instrumentally.
No. 42  **Edelweiss**

**Moderato**

Orch. tacet

Piano

Copyright © 1959 by Richard Rodgers and Oscar Hammerstein 2nd
weiss,
E - del - weiss,
Ev - ry morn - ing you
greet
me.
Small and white,
clean and
bright,
you look hap - py to meet me.
Blos - som of snow may you bloom and grow,
Bloom and
grow forever... Edelweiss,

Edelweiss, Bless my homeland forever.

Edelweiss, Edelweiss,

Mand. solo

(He stops) MARIA and CHILDREN:

Every morning... Small and white,
CAPTAIN: (Joining in)
clean and bright, You look happy to meet me.

CAPTAIN: (acting)
Blossom of snow may you bloom and grow, Bloom and grow for-

ever... Edelweiss, Edelweiss,

Bless my homeland forever.
No. 43
Reprise: So Long, Farewell
(The Concert)

Warning: MAX... And now, ladies and gentlemen, the Family Von Trapp again.
Cue: MARIA nice to conductor.

MODERATO

Maria:

There's a sad sort of clanging From the clock in the hall And the bells of the steeple, too, And

up in the nurs'ry an absurd little bird Is popping out to say "Coo-

Children:

"Coo-coo" "Coo-coo" "Coo-coo"

Maria:

CAPTAIN: (Takes over singing from MARIA)

Coo." Re-gret-ful-ly they tell us But

Copyright © (unpub.) 1959 by Richard Rodgers and Oscar Hammerstein 2nd
hate to go, and miss this pretty sight...

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

Picc., Fls.

mf

ALL:

So long, fare-

LIESEL and FRIEDRICH:

well, Auf Wiedersehn, adieu. Adieu, a
48 (They exit the same way)

dieu to yieu and yieu and yieu.

PIEC.

ALL: So long, farewell, Auf

LOUISA and BRIGITTA:

Wiedersehn, goodbye, We flit, we float, we
fleety flee, we fly.

ALL: So long, farewell, Auf Wiedersehn, good-

GRETL: bye, The sun has gone to bed and so must
No. 44

The Scene Continues
(The Awards)

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

Pomposo
(The Singing Trio enters, bows and exits)

Cue: MAX: The second award has been given to Fräulein Schweiser, the first soloist of 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 Family Von Trapp...

OFFSTAGE VOICES:
Where are they... The Family (confused offstage shouting continues)

MAX: (to Conductor) Play something!

(his runs off)
Change Of Scene

(Lights come on revealing the garden of Nonnberg Abbey)

Tranquillo, meno mosso  

(if needed)
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)

KURT: Father, we can do it without help.

MOTHER ABBESS: You'll have help.

\textit{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

rain - bow, Till you find your dream. A dream that will need

Ah _____ Ah _____ Ah _____ Ah _____

Ah _____ Ah _____ Ah _____

Ah _____

Copyright © 1959 by Richard Rodgers and Oscar Hammerstein 2nd
All the love you can give _______ Ev'ry day of your life

for as long as you live. _______ Climb ev'ry mountain,

Climb ev'ry mountain, _______ Climb ev'ry mountain,
Ford ev'ry stream, Follow ev'ry rainbow,
allargando

Largo (Curtain) Pesante
Till you find your dream.

Till you find your dream.

Till you find your dream. Pesante

fff marcato

1081-202
Allegro alla marcia
Allargando

505 908

ff Tutti