

# THE SOUND OF MUSIC<sup>®</sup>

VOCAL SELECTIONS

RODGERS AND  
HAMMERSTEIN<sup>™</sup>

## THE SOUND OF MUSIC<sup>™</sup>



**WILLIAMSON MUSIC<sup>®</sup>**

A RODGERS AND HAMMERSTEIN COMPANY

**RODGERS AND  
HAMMERSTEIN**®

# **THE SOUND OF MUSIC**®

## Vocal Selections

- 54 Climb Ev'ry Mountain
- 26 Do-Re-Mi
- 60 Edelweiss
- 22 I Have Confidence
- 42 The Lonely Goatherd
- 9 Maria
- 18 My Favorite Things
- 34 Sixteen Going On Seventeen
- 48 So Long, Farewell
- 57 Something Good
- 4 The Sound Of Music

# THE SOUND OF MUSIC

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

*Molto moderato (tenderly)*

Voice

Piano

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

*p legato*

*sempre legato*

F C7

F G $\flat$

C7 F C7

F Fm6 E $\flat$  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 C6 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 a piano (*p*) and brightly dynamic. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "She climbs a tree and scrapes her knee, Her dress has got a tear. — She".

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

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

The second vocal line is for Berthe, continuing the melody. The piano accompaniment continues with chords and a bass line. The lyrics are: "waltzes on her way to mass and whistles on the stair. — And".

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 a piano (*p*) and accented notes. The piano accompaniment continues with chords and a bass line. The lyrics are: "un - der - neath her wim - ple she has curl - ers in her hair. — Ma -".



C Am7 D7 G7 Dm7 G7 BERTHE:

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

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

MARGARETTA:

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

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

*cresc.*

Dm7 G7 C

(no harmony) MARGARETTA:

moon - beam in your hand? When I'm

*espressivo* *mp* *p*

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

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

flight - y as a feath - er, MARGARETTA: She's a 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

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

*mp*

D7 Fm Em G7

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

C G7

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

C Dm E7(a) E7

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

*mf*

Cm G7

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

Cm G7

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

C F Dm7 C 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

*mf*

The piano introduction is in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The tempo is marked 'Allegro animato' and the dynamic is 'mf'.

Em Cmaj.7

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

*p*

The first line of lyrics is set to music. The piano accompaniment is in the bass clef, and the vocal line is in the treble clef. The dynamic is 'p'. The key signature remains one sharp (F#).

Am7 D7

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

The second line of lyrics is set to music. The piano accompaniment is in the bass clef, and the vocal line is in the treble clef. The dynamic is 'p'. The key signature remains one sharp (F#).

G C G C Am6 B7

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

The third line of lyrics is set to music. The piano accompaniment is in the bass clef, and the vocal line is in the treble clef. The dynamic is 'p'. The key signature remains one sharp (F#).

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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The first two measures are marked with an Em chord, and the last two with a C chord.

C A7

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

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a more active right hand with chords and a steady bass line. The first two measures are marked with a C chord, and the last two with an A7 chord.

G C G C G D7(b9) D7 G

then I don't feel so bad.

*resc.*

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a more active right hand with chords and a steady bass line. The first two measures are marked with a G chord, the next two with a C chord, the next two with a G chord, and the last two with a D7(b9) chord. The word "resc." is written below the piano part.

C G D7 G

The fourth system shows the piano accompaniment for the final part of the piece. The right hand has chords and a melodic line, while the left hand has a steady bass line. The first two measures are marked with a C chord, the next two with a G chord, and the last two with a D7 chord.

# 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 range from *f* (forte) to *mf* (mezzo-forte).

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 vocal lines and piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. Chord symbols E<sup>b</sup>, Fm7, and Bb7 are indicated above the vocal line.

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

E<sup>b</sup> B<sup>b</sup>9 B<sup>b</sup>7

The second system of the refrain continues the vocal and piano parts. Chord symbols E<sup>b</sup>, B<sup>b</sup>9, and B<sup>b</sup>7 are indicated above the vocal line.

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

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

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

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

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

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

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

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

Fm Fm+ Bb9

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

Eb F7 Bb7

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

Eb Fm7 Bb7

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

Eb Bb9 Bb7

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

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

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

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

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

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

me.

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

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

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

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

C MARIA: CHILDREN: G9 MARIA:

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

G9 CHILDREN: MARIA: (sung) CHILDREN: C7

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

*poco a poco cresc.*

F MARIA: CHILDREN: G

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

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'F' chord, followed by a half note 'D7' chord, and ends with a whole note 'G' chord. The lyrics are 'thread. La! A note to fol - low so!'. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

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

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

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a whole note 'E7' chord, followed by a half note 'Am' chord, and ends with a whole note 'G7' chord. The lyrics are 'Til A drink with jam and bread That will bring us back to'. The piano accompaniment includes a 'mf' dynamic marking and various chords.

C ALL: C G7

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

The third system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'C' chord, followed by a half note 'C' chord, and ends with a whole note 'G7' chord. The lyrics are 'Doe... a deer, a fe - male deer, Ray... a drop of gold - en'. The piano accompaniment includes a 'mf' dynamic marking and various chords.

G9 C C

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

The fourth system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'G9' chord, followed by a half note 'C' chord, and ends with a whole note 'C' chord. The lyrics are 'sun, Me... a name I call my - self,'. The piano accompaniment includes various chords and melodic lines.

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 is in 4/4 time, marked 'Moderato e semplice'. It begins with a treble clef and a key signature of one flat (B-flat major). The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a steady eighth-note accompaniment: G3, A3, Bb3, C4, D4, E4, F4, G4. The piece concludes with a 'poco rit.' marking and a final chord of G4.

F G9 Gm7

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

*P* tranquillo

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The key signature remains one flat. The tempo is 'Moderato e semplice'. The piano part is marked 'P' and 'triquillo'. The lyrics are: 'You wait, lit - tle girl, on an emp - ty stage For fate to turn the'. Chords above the staff are F, G9, and Gm7.

F6 F G9

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'light on. Your life, lit - tle girl, is an emp - ty page That'. Chords above the staff are F6, F, and G9.

Gm7 F6 A+ Dm C7

men will want to write on, to write on.

*poco rit.*

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: 'men will want to write on, to write on.'. Chords above the staff are Gm7, F6, A+, Dm, and C7. The piece ends with a 'poco rit.' marking.

Refrain (*Assai moderato*)

F Fdim F Bb C7

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

*p* with feeling and not fast

F Dm7 G9 C9

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

F Gm7 G7 C7 C+

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

*mf*

F Fdim F Bb C7 F

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

*p*



Dm7 G9 C9 F

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

Gm7 C9 F Bb

of - fer you food and wine. To - tal - ly un - 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

*glass. 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 provides a simple harmonic accompaniment with quarter notes. 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 and piano accompaniment. The vocal line begins with the lyrics 'High on a hill was a lone-ly goat-herd, lay-ee o-dl, lay-ee o-dl'. The piano accompaniment is marked 'mp' and 'leggiero'. The system includes a treble clef, a bass clef, and a grand staff. Chords F, C7, F, and C are indicated above the vocal line.

F Bb F F C7 F

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

The second system of the vocal and piano accompaniment. The vocal line continues with 'lay-ee-o. Loud was the voice of the lone-ly goat-herd,'. The piano accompaniment continues with the same 'mp' and 'leggiero' markings. The system includes a treble clef, a bass clef, and a grand staff. Chords F, Bb, F, F, C7, and F are indicated above the vocal line.

C F F

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

The third system of the vocal and piano accompaniment. The vocal line concludes with 'lay-ee o-dl, lay-ee o-dl-o. Folks in a town that was'. The piano accompaniment continues. The system includes a treble clef, a bass clef, and a grand staff. Chords C, F, and F are indicated above the vocal line.

C7 F C F B $\flat$  F F

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

C7 F C C7 F C

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

F C C7 F C

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

F B $\flat$  F C Dm G7 C

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



F C7 F C F B $\flat$  F

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

F C7 F C C7 F

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

F C7 F C F B $\flat$  F

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

F C7 F C C7 F

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

C F C C7 F

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

C F B♭ 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<sup>b</sup> 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 G major with a key signature of one flat. The melody is written in a soprano clef. The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a simple bass line. The lyrics are: "Hap-py are they, lay-lee o lay-ee lee-ol O lay-lee o lay-lee lay - ee - o." The chords above the staff are F, C7, F, C, F, B<sup>b</sup>, and F.

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 melody. The lyrics are: "Soon the du-et will be-come a tri - o, lay-ee o - dl, lay-ee o - dl - o." The chords above the staff are F, C7, F, C, C7, and F.

Coda C7 F6

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

The Coda section features a vocal line with a long note on "Ho-di" and a piano accompaniment. The lyrics are: "Ho-di lay-ee ————— Ho-di lay-ee ————— Ho-di". The chords above the staff are C7 and F6.

C7 F

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

The final system concludes the piece. The lyrics are: "lay-ee ————— O - de lay-ee o - dl lee - e o - dl lay." The chords above the staff are C7 and F.

# 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*

Meno mosso

BRIGITTA:

I'm

*P legato*

Cmaj,7

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!

*rall.*      *gva.....*

# CLIMB EV'RY MOUNTAIN

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

**Maestoso**

**Piano** *ff*

The piano introduction is in 4/4 time, marked *Maestoso* and *ff*. It features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand, including some triplets and sixteenth-note patterns.

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

C D G Gm7 C Fmaj7

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

The first line of the refrain is in 4/4 time, marked *mf*. The melody is simple and prayerful, with a long note on 'ev - 'ry' and a dotted note on 'moun - tain'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Fm6 C Dm7 G7 C

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

The second line of the refrain continues the melody and piano accompaniment. The piano accompaniment features a more active bass line with some sixteenth-note patterns.

C D G Gm7 C Fmaj7

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

*più espr.*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef and contains the lyrics "Climb ev - 'ry moun - tain, ford ev - 'ry stream,". The piano accompaniment is written in a grand staff (treble and bass clefs) and includes the instruction "più espr.". The system is divided into six measures, each with a chord symbol above it: C, D, G, Gm7, C, and Fmaj7.

Fm6 C Dm7 G7 C C7

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "Fol - low ev - 'ry rain - bow, till you find your dream! A". The piano accompaniment includes the instruction "mp". The system is divided into six measures with chord symbols: Fm6, C, Dm7, G7, C, and C7.

F Fmaj7 Dm G C Cmaj7

dream that will need all the love you can give,

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "dream that will need all the love you can give,". The piano accompaniment continues with the same accompaniment style. The system is divided into six measures with chord symbols: F, Fmaj7, Dm, G, C, and Cmaj7.

Am7 D7 G Gmaj7 Em A

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

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "Ev - 'ry day of your life for as long as you". The piano accompaniment continues with the same accompaniment style. The system is divided into six measures with chord symbols: Am7, D7, G, Gmaj7, Em, and A.

## 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 -

*mp*

F

F6

C9

C7

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

F

F7

B $\flat$

B $\flat$ m6

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

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.

*mf*

*Ad.* \*

Coda

C7 Am7 F Gm7 Bbm6

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

*mf*

F Bb C7

some - where in my youth or child - hood I

F E C7 F

must have done some - thing good.

*mf*

*Ad.* \*



# 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 $\flat$  Fm $\flat$  E $\flat$  E $\flat$ m

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

B $\flat$  F7 B $\flat$

Bless my home - land for - ev - er.

1.

B $\flat$  B $\flat$  Gm7

ev - er. ev - er.

2. Optional Final Ending

*mf*

*pedal sostenuto \**

Cm7 F9 B $\flat$

*p rall.* *pp*

*pedal sostenuto \**

THE SOUND OF MUSIC • MARIA • I HAVE CONFIDENCE • MY FAVORITE THINGS • DO-RE-MI • SIXTEEN GOING ON SEVENTEEN  
THE LONELY GOATHERD • SO LONG, FAREWELL • CLIMB EV'RY MOUNTAIN • SOMETHING GOOD • EDELWEISS

**RODGERS AND  
HAMMERSTEIN™**

# THE SOUND OF MUSIC®

IS AVAILABLE FOR PERFORMANCE  
BY YOUR ORGANIZATION,  
WHETHER LARGE OR SMALL,  
PROFESSIONAL OR AMATEUR,  
NEWLY FORMED OR ESTABLISHED.  
AND IT'S EASIER THAN YOU MIGHT THINK.  
FOR OUR COMPLETE CATALOGUE  
OF GREAT MUSICALS AVAILABLE  
FOR PRODUCTION PLEASE CONTACT:

**RODGERS AND  
HAMMERSTEIN  
THEATRE LIBRARY**



229 W. 28TH ST., 11th FLOOR  
NEW YORK, NEW YORK 10001

TELEPHONE: (212)564-4000  
FACSIMILE: (212)288-1245

U.S. \$8.95

ISBN 0-88188-114-7



0 73999 12392 0

**WILLIAMSON MUSIC®**

A RODGERS AND HAMMERSTEIN COMPANY

EXCLUSIVELY DISTRIBUTED BY



**HAL • LEONARD**

International  
Music Publications Limited

U.K. 0181 551 6131  
France (1) 424 606 15  
Germany (89) 290 690

**JUMP**