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# The Sound of Music - Vocal Book

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VOCAL BOOK

# The Sound of Music

Music by Richard Rodgers  
Lyrics by Oscar Hammerstein II  
Book by Howard Lindsay and Russel Crouse

Suggested by "The Trapp Family Singers" by Maria Augusta Trapp

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Orchestrations by Robert Russell Bennett  
Choral Arrangements by Trude Rittmann

FOR THIS 1995 EDITION:  
Musical Supervision by Bruce Pomahac  
Musical Preparation by Scott Tilley

# The Sound of Music

## No. 1 - Preludium

(As the house lights dim, we hear the "Abbey" bells. They build in volume and continue until the 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 of the Abbey are acted out in pantomime.)

### Moderato

### Mono Chant

(Psalm 109, Dixit Dominus)

#### Solo:

\*\* Di - xit Dó - mi - nus Dó - mi - no mé - o, Sé - de a déx - tris mé - is.

(Curtain)

#### All:

Do - nec pó - nam in - í - mi - cos tú - os, Sca - bél - lum pé - dum tu - ó - rum.

#### Solo:

Dó - mi - nus a déx - tris tú - is, Con - fré - git - in dí - e i - rae sú - ae ré - gis.

#### All:

De - tor - rén - te in ví - a bí - bet, Prop - té - re - a ex - al - tá - bit cá - put.

#### Solo:

Glo - ri - a Pa - tri et Fi - li - o, Et Spi - ri - tu - i Sanc - to.

#### All:

Si - cut é - rat in prin - cí - pi - o, Et nunc et, sém - per, Et in saé - cu - la saé - cu - lo - rum. A - men. lunga

*Segue*

\* (In the original Broadway production this choral singing was broadcast from an off-stage room and amplified stereophonically throughout the entire theatre.)

\*\* (Accents indicate emphasis.)

# Morning Hymn

Richard Rodgers

Molto tranquillo, ben legato

*p* *p*

Soprano I  
Rex ad - mi - ra - bi - lis, et tri - um - pha - tor no - bi - lis,

Soprano II  
Rex ad - mi - ra - bi - lis, et tri - um - pha - tor no - bi - lis,

Mezzo Soprano  
Rex ad - mi - ra - bi - lis, et tri - um - pha - tor no - bi - lis,

Alto  
Rex ad - mi - ra - bi - lis, et tri - um - pha - tor no - bi - lis,

*p* *p*

dul - ce - - - do in ef - fa - bi - lis, to -

dul - ce - - - do in ef - fa - bi - lis, in ef - fa - bi - lis, to -

dul - ce - - - do in ef - fa - bi - lis, in ef - fa - bi - lis, to -

dul - ce - - - do in ef - fa - bi - lis, to -

*poco rall.*

tus de - si - de - ra - bi - lis, to - tus de - si - de - ra - bi - lis.

tus de - si - de - ra - bi - lis, to - tus de - si - de - ra - bi - lis.

tus de - si - de - ra - bi - lis, to - tus de - si - de - ra - bi - lis.

tus de - si - de - ra - bi - lis, to - tus de - si - de - ra - bi - lis.





# No. 2 - The Sound Of Music

Lyrics by  
Oscar Hammerstein II

Music by  
Richard Rodgers

**Allegretto animato**

(♩=144)

**Tranquillo**

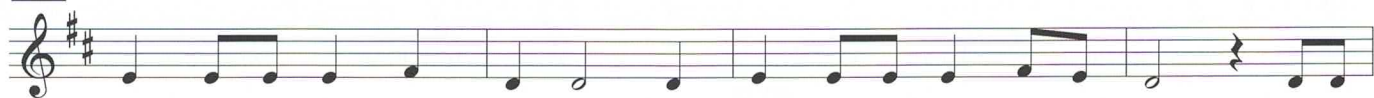


My day in the hills has come to an end, I

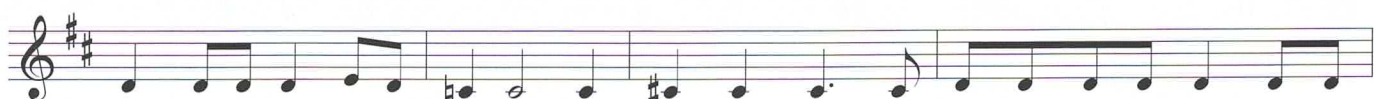


know. A star has come out to tell me it's time to go. But

**16**



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

**26** **Con espressione**



hills might say. The hills are a-live with the sound of music, With

**34**

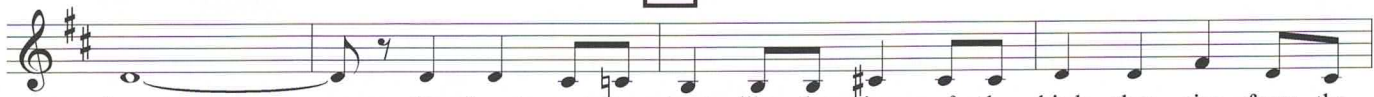


songs they have sung for a thousand years. The hills fill my heart



with the sound of music. My heart wants to sing ev-'ry song it

**42**



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

50

breeze. To laugh like a brook when it trips and falls o-ver stones in its way, To

58

sing through the night like a lark who is learn - ing to pray. I go to the hills

when my heart is lone - ly, I know I will hear what I've heard be -

66

fore. My heart will be blessed with the sound of

*colla voce*

mu - sic, and I'll sing once more.

*Segue*

Cue: Sister Berthe: "Exactly what I say!"

### No. 4 - Maria

**Presto (in 1)** 1

**Sister Berthe:** *parlando*

(sung)

**Sister Sophia:**

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

9

**Berthe:**

17

waltz - es on her way to Mass and whis - tles on the stair. And un - der -

**Sophia:** 25

neath her wim - ple she has curl - ers in her hair. I've e - ven heard her

33

Berthe:

Sophia:

sing - ing in the Ab - bey! She's al - ways late for cha - pel But her

41

Berthe:

pen - i - tence is real. She's al - ways late for ev - 'ry - thing Ex - cept for ev - 'ry

49

Berthe and Sophia:

meal. I hate to have to say it But I ve - ry firm - ly feel Ma -

57

Sister Margretta:

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

Moderato

Mother Abbess: "Then say it, Sister Margretta." *colla voce*

In tempo

like to say a word in her be - half. Ma - ri - a makes me laugh.

70

Tempo giusto

Sophia:

Mother Abbess: 3

How do you solve a prob - lem like Ma - ri - a? How do you catch a cloud and pin it

Margaretta: 3

Berthe:

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

78

Sophia: 3

Margaretta: 3

Mother Abbess: 3

flib - ber - ti - jib - bet! A will - o' - the-wisp! A clown! Man - y a thing you know you'd like to

Margaretta: 3

tell her, Man - y a thing she ought to un - der - stand, But how do you make her stay And

**Mother Abbess:**

**Margaretta:**

lis - ten to all you say? How do you keep a wave up - on the sand? Oh,

**Mother Abbess:**

*rit.*

how do you solve a prob - lem like Ma - ri - a? How do you hold a moon - beam in your

**A tempo**

**\* Margaretta: (♩ = ♪) Mosso**

hand? — When I'm with her I'm con - fused, Out of fo - cus and be - mused, And I

**100**

nev - er know ex - act - ly where I am. —

**Berthe:**

Un - pre - dict - a - ble as weath - er, she's as

(Marg.)

She's a dar - ling. She's a lamb. —

(Ber.)

**Sophia:**

flight - y as a feath - er, She's a de - mon. She'll out -

**108**

**Berthe:**

pes - ter an - y pest, Drive a hor - net from his nest, She could throw a whirl - ing

**Margaretta:**

**116**

**Sophia:**

der - vish out of whirl. — She is gen - tle, She is wild, She's a rid - dle, She's a

*colla voce*

(♩ = ♩) (A tempo)

**Berthe:** child. She's a head - ache! **Margaretta:** She's an an - gel. **Mother Abbess:** She's a girl...\_\_\_\_\_

**124**

**All:** How do you solve a prob - lem like Ma - ri - a? How do you catch a cloud and pin it

**Margaretta:** down? How do you find a word that means Ma - ri - a? A

**Sophia:** flib - ber - ti - jib - bet! **Berthe:** A will - o' - the - wisp! A clown!

**132**

**All:** Man - y a thing you know you'd like to tell her, Man - y a thing she ought to un - der -

**Mother Abbess:** stand, **Sophia:** But how do you make her stay And lis - ten to all you say?

**Margaretta:**

**140**

How do you keep a wave up - on the sand? Oh, how do you solve a prob - lem like Ma -

*rit.* *Meno mosso (dolce)* *rit.* *Poco meno*  
ri - a? How do you hold a moon - beam in your hand?\_\_\_\_\_

# No. 6 - My Favorite Things

Cue: Mother Abbess: "I used to sing that song when I was a child, and I can't quite remember - - - -"

**Con moto**

---please---" Maria:

Rain-drops on ros - es and whis-kers on kit - tens, Bright cop - per  
ket - tles and warm wool - en mit - tens, Brown pa - per pack - ag - es tied up with strings,  
These are a few of my fa - vor - ite things. Cream col - ored pon - ies and  
crisp ap - ple stru - dels, Door - bells and sleigh - bells and schnitz - el with noo - dles,  
Wild geese that fly with the moon on their wings, These are a few of my fa - vor - ite  
things. Girls in white dress - es with blue sat - in sash - es, Snow - flakes that  
stay on my nose and eye - lash - es, Sil - ver white win - ters that melt in - to springs,  
These are a few of my fa - vor - ite things. When the dog bites, When the bee stings,  
When I'm feel - ing sad, I sim - ply re - mem - ber my fa - vor - ite things and

then I don't feel \_\_\_\_\_ so bad. \_\_\_\_\_

**77***(Mother Abbess taps with her pencil on the table.)***81****Mother Abbess:**

Rain-drops on ros-es and whis-kers on kit-tens,

**89**

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

**97**

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

Cream col-ored pon-ies and crisp ap-ple stru-dels, Door-bells and sleigh-bells and

**107**

schnitz-el with noo-dles, Wild geese that fly with the moon on their wings,

**115**

These are a few of my fa-vor-ite things. Girls in white dress-es with

blue sat-in sash-es, Snow-flakes that stay on my nose and eye-lash-es,

**125**

Sil-ver white win-ters that melt in-to springs, These are a few of my fa-vor-ite

133

things. When the dog bites, When the bee stings, When I'm feel - ing sad,—

141

— I sim-ply re - mem-ber my fa - vor - ite things and then I don't feel—

151

so bad.— **Maria:** **Mother Abbess:** **Both:** When the dog bites, When the bee stings, When I'm

159

feel - ing sad,— I sim-ply re - mem-ber my fa - vor - ite things and then I don't

167

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."

(Sister Berthe enters.)

Maria: "I have been given permission to sing."

**Poco meno mosso (sadly)** **13**

(Dialogue continues) **Maria:**

These are a few of my fa - vor - ite things.

**21** (The traveller closes.) (Maria enters below the traveller)

**29** (She sings.)

Brown pa-per pack-ag - es tied up with strings,

**39**

These are a few of my fa - vor - ite things. Girls in white

dress-es with blue sa - tin sash - es, Snow - flakes that stay on my nose and eye -

47

lash - es, Sil - ver white win - ters that melt in - to springs, These are a

55 (Margaretta enters.)

few of my fa - vor - ite things. When the dog bites, when the bee stings,

63

When I'm feel - ing sad, I sim - ply re - mem - ber my fa - vor - ite

**Piu largo (dolce)**

(She exits.)

things and then I don't feel so bad.

**Margaretta:**

How do you hold a

73 **Piu mosso, animato**

moon - beam in your hand?

## No. 9 - Do-Re-Mi

Cue: Maria: "Well, now I know where to start."

### Moderato

"I'm going to teach you how to sing." **5**

**Maria:**

Let's start at the ver-y be - gin - ning, — A ver-y good place to

**13** **Gretl: (spoken) Maria:**

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

**21** **Children: Maria:**

do - re - mi. Do - re - mi? Do - re - mi. The first three notes just hap-pen to be

**29** **Children: Maria:**

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

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

**38** **Moderato**

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

**46**

Me - a name I call my - self, Far - a long, long way to run, —

**54**

Sew - a needle pul-ling thread, — La - a note to fol-low sew, —

**62**

Tea - a drink with jam and bread — That will bring us back to Do - oh - oh - oh!

**70****Gretl:****Maria:****Children:****Maria:**

Do- A deer, a fe - male deer, Re- A drop of gold-en sun,——

**78****Children:****Maria:****Children:****Maria:**

Mi- a name I call my - self, Fa- A long, long way to run,——

**86**

So- A nee - dle pul - ling thread,—— La- a note to fol - low

**Children:**

A nee - dle pul - ling thread,—— A note to fol - low

**94****(Maria)**

so,—— Ti- a drink with jam and bread—— That will bring us back to

**(Children)**

so,—— A drink with jam and bread——

**100***pp*

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

**108**

Me- a name I call my - self, Far- a long, long way to run,——

**116****Maria:**

Sew- a nee - dle pul - ling thread,—— La- a note to fol - low sew,——

124

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

132

Do - re - mi - fa - so - la - ti - do ————— So Do!

**Children:**

### No. 9a - Do-Re-Mi Encore

Cue: Maria: "By mixing them up. Listen."

(On Stage)

Maria: *She sings.*

"Now you do it."

**Children:**

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

Maria: "One word for every note."

Maria:

**Children:**

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

**1** Allegretto

**9**

All:

So do la fa mi do re ————— So do

**17**

"Now let's put it all together."

**8**

la ti do re do. —————

**25**

Maria:

**33**

When you know the notes to sing ————— You

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

can sing most an - - y - - thing. —

**41**

**All:**

When you know the notes to sing —

**49**

You can sing most an - - y - - thing. —

**57** **Animato**

**Children:**

Doe - a deer, a fe - male deer, Ray - a drop of gold-en sun, —  
*\*Gretl: (Maria sings note for one bar to start child off.)* *Marta: (Maria starts note.)*

Do Re

**65**

Me - a name I call my - self, Far - a long, long way to run, —  
*Brigitta: (Maria starts note.)* *Kurt: (Maria starts note.)*

Mi Fa

(\*Each child keeps his or her note from here on throughout the number.)

73

(Maria joins them.)

Sew— a nee-dle pul-ling thread, ——— La— a note to fol-low sew, ———  
**Louisa:** **Friedrich:**

So ——— thread, ——— La ——— so ———

81

Tea— a drink with jam and bread ——— That will bring us back to do. ———  
**Liesl:** **Maria:**

Ti ——— bread ———

89

**Gretl: Marta: Brigitta: Kurt: Louisa: Friedrich: Liesl: Maria:**

Do re mi fa so la ti do, do

97

\*Li F Lo K B M G B Lo M K

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

105

F Li G B Lo M K F Li

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

109

**Maria:**

When you know the notes to  
 (continue as before)

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

(\* Each letter represents initial name of child.)

117

sing, ————— You can sing most  
 re fa fa la ti ti do mi mi mi so so re fa fa la ti ti

All:

*ff*

*ff*

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

sun, — Me- a name I call my - self, Far- a long, long way to run, —

141

Tempo I

Maria:

Sew- a nee-dle pul-ling thread, ————— La- a note to fol-low

Children:

a nee-dle pul-ling thread,

sew, ————— Tea- a drink with jam and bread —————

a note to fol - low sew, ————— jam and

157

— That will bring us back to do. — That will bring

bread ————— That will bring

*rit.*

**Maria:** *Cadenza* *rit.* (She can't make it.)

us back to Do ti la so fa mi re do. (Maria laughs.)

**Children:** *ff* do! (shout)

## No. 11 - Sixteen Going On Seventeen

Cue: Rolf: "The only one I worry about is his daughter."

Liesl: "Me? Why?" Rolf: "How old are you, Liesl?" Liesl: "Sixteen. What's wrong with that?"

**Andante** **7** **Rolf:** **9** **Tranquillo**

You wait, lit - tle girl, on an emp - ty stage, For

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

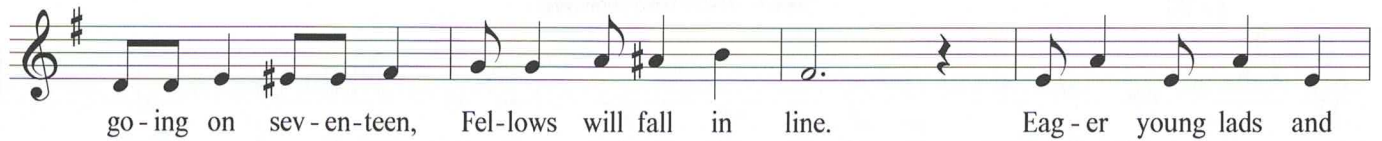
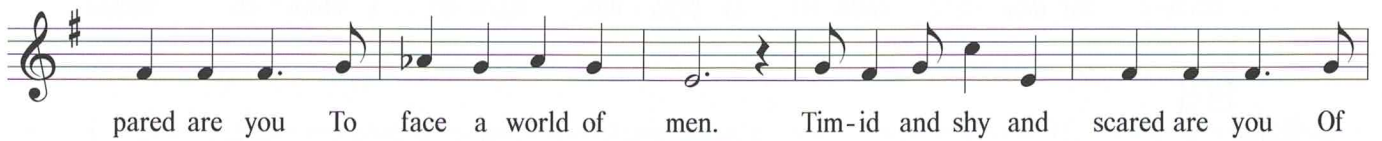
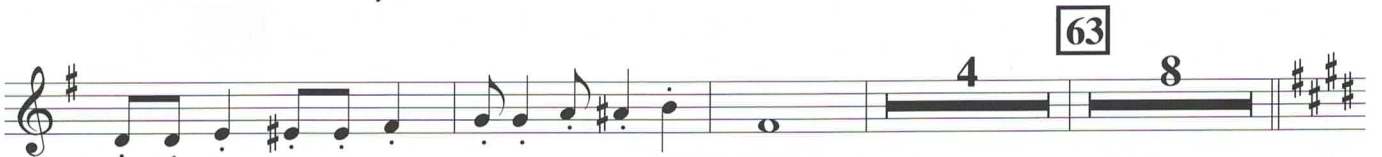
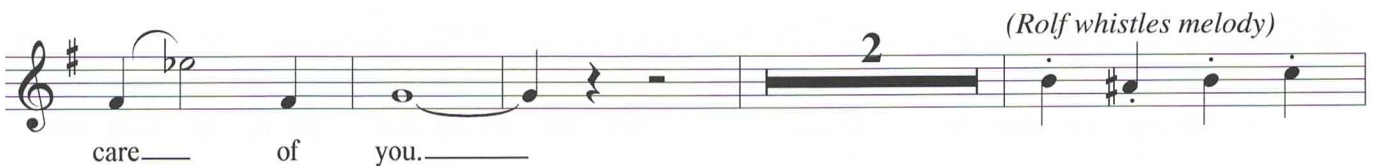
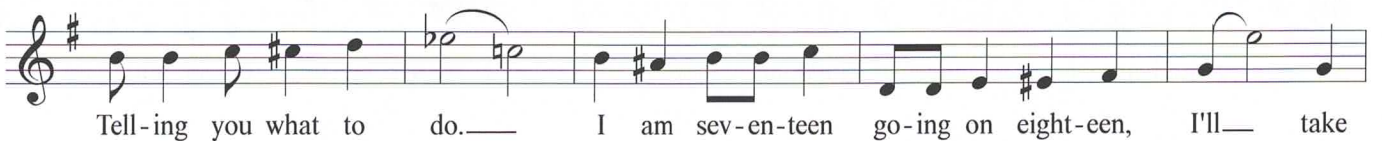
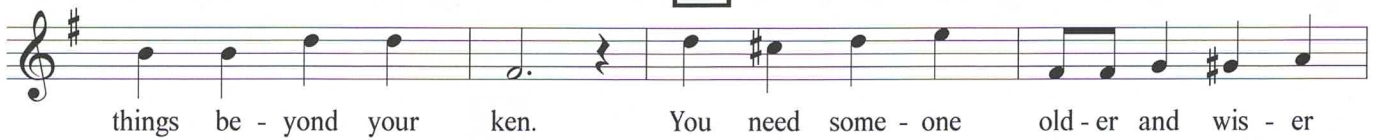
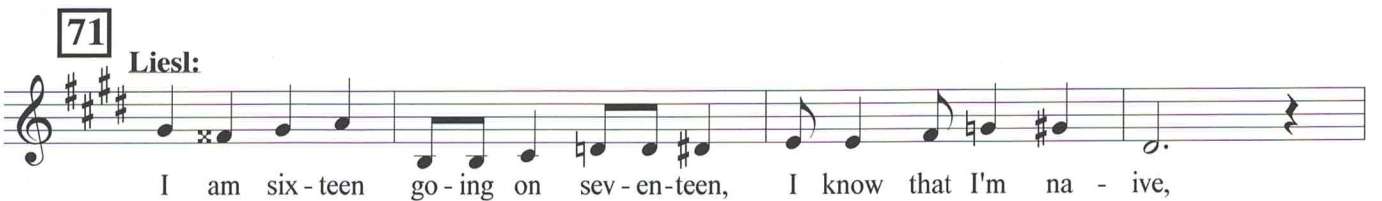
**Liesl:** *rit.* **19** **Rolf:** **Moderato**

men will want to write on. To write on. You are six - teen

go - ing on sev - en - teen, Ba - by, it's time to think. Bet - ter be - ware, Be

**27**

can - ny and care - ful, Ba - by, you're on the brink. You are six - teen

**35****43****63**

79

I am six - teen go - ing on sev - en - teen, In - no - cent as a rose.

Bach - e - lor dan - dies, drink - ers of bran - dies, What do I know of those?

87

To - tal - ly un - pre - pared am I To face a world of men. Tim - id and shy and

95

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,

107

I'll — de - pend — on you. —

2 56

*Segue*

## No. 14 - The Lonely Goatherd

Cue: Maria: "Maybe if we all sing loud enough we won't hear the thunder."

**Moderato**

**Maria:**

2

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

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

**11**

oo. Folks in a town that was quite re - mote heard Lay-ee o - dl, lay-ee o - dl,

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

**19**

oo. O ho lay-dee o - dl lee o, O ho lay-dee o - dl ay, O ho

**27**

lay-dee o - dl lee o, Lay dee o - dl lee o lay. A prince on the bridge of a

cas - tle moat, heard Lay-ee o - dl, lay-ee o - dl, lay - ee oo. Men on a road with a

**35**

load to tote, heard Lay-ee o - dl, lay-ee o - dl oo. Men in the midst of a

ta - ble d'hote, heard Lay-ee o - dl, lay-ee o - dl, lay - ee oo. Men, drink-ing beer with the

43

foam a - float, heard 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.

51

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.

59

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

67

What a du - et for a girl and goat - herd! 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,

75

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

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

83

lay - ee \_\_\_\_\_ Ho-dl lay - ee \_\_\_\_\_ Ho-dl lay - ee \_\_\_\_\_

**Liesl:**

Ho - dl lay - ee Ho - dl lay - ee Ho - dl

91

\_\_\_\_\_ Ho-dl lay-ee \_\_\_\_\_ O ho ho ho lay-dee o - dl lee o, O ho ho ho

lay - ee O ho lay-dee o - dl lee o, O ho

lay-dee o - dl ay, O ho ho ho lay-dee o - dl lee o, Lay dee o - dl lee o lay.

lay-dee o - dl ay, O ho lay-dee o - dl lee o, Lay dee o - dl lee o lay.

99

One lit - tle girl in a pale pink coat, heard

**Friedrich:**

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.

107

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 - ee o - dl, lay - ee o - dl oo.

**Children:** Lay - ee o - dl, lay - ee o - dl oo.

Lay - ee o - dl, lay - ee o - dl oo.

115

*f* O ho lay-dee o - dl lee o, O ho lay-dee o - dl ay,

*f* Tah, tah, tah, tah, tah, tah, tah, tah, tah, tah, tah, tah,

*f* Tah, tah, tah, tah, tah, tah, tah, tah, tah, tah,

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

tah, tah, tah, tah, tah, tah,

tah, tah, tah, tah,

123

**Animando**  
**Maria:**

Hap - py are they lay-dee o lay-dee lee o, O lay-dee o o - dl lay - dee o,

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

**131**

lay - ee \_\_\_\_\_ Ho - dl lay - ee \_\_\_\_\_ Ho - dl

**Children:**

Ho - dl lay - ee Ho - dl lay - ee

lay - ee - ee \_\_\_\_\_ Ho dl lay - ee. \_\_\_\_\_ Ho dl

Ho - dl lay - ee - ee

**139**

lay - ee \_\_\_\_\_ Ho dl lay - ee \_\_\_\_\_ Ho dl

Ho dl lay - ee Ho dl lay - ee

lay - ee \_\_\_\_\_ Ho dl lay-ee o - dl lay-ee o - dl ay.

Ho dl lay - ee

## No. 15a - Gretl's Crossover ("The Lonely Goatherd")

(Gretl enters, followed by Marta, Brigitta and Louisa.)

**Gretl:** (frightened)

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

(Big thunderclap)

(Louisa and Brigitta run off.)

**Vivo (in 2)**

lay - dee o - dl lee o,

*Segue*

## No. 16 - How Can Love Survive?

Cue: Max: "Yes. He is rich and you are rich."

**Moderato**

Elsa: "Oh, Max!"

**Max:**

In all the fam-ous love af-fairs The lov-ers have to

strug - gle. In gar-ret rooms a - way up-stairs The lov-ers starve and snug - gle.

**11**

They're fam-ous for mis - for - tune which They seem to have no fear of,

While lov - ers who are ve - ry rich You ve - ry sel - dom hear of.

**Allegro** 21

**Elsa:**

No lit - tle shack do you share with me, — We do not

29

flee from a mort - ga-gee, — Na - ry a care in the world have we, —

**Max:** 37 **Elsa:**

How can love sur - vive? — You're fond of bonds and you own a lot. —

45

I have a plane and a die - sel yacht, — Plen - ty of no - thing you

53

**Both:** **Elsa:**

have - n't got! — How can love sur - vive? — No rides for

us on the top of a bus in the face of the freez - ing breez - es. —

61

**Max:**

You reach your goals In your com-fy old Rolls Or in one of your Mer-ce -

69

**Elsa:**

des - es! — Far, ve - ry far off the beam are we, —

77

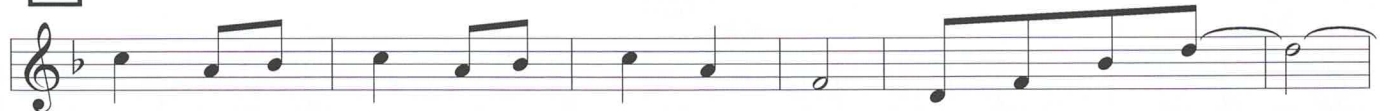


Quaint and bi - zarre as a team are we, Two mil - lion - aires with a



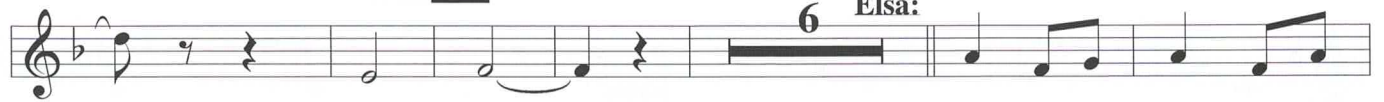
dream are we, We're keep - ing ro - mance a - live.

85



Two mil - lion - aires with a dream are we, We'll make our love

93



sur - vive! Elsa: No lit - tle cold - wa - ter

101



flat have we, Warmed by the glow of in - sol - ven - cy,

109

Max:



Up to your necks in se - cur - i - ty, How can love sur -

117

Elsa:



vive? How can I show what I feel for you?


125



I can - not go out and steal for you, I can - not die like Ca -

133

Max:



mille for you.\_\_\_\_\_ How can love sur - vive?\_\_\_\_\_ You mil - lion -



aires With fi - nancial af - fairs Are too bus-y for sim-ple plea-sure.\_\_\_\_\_

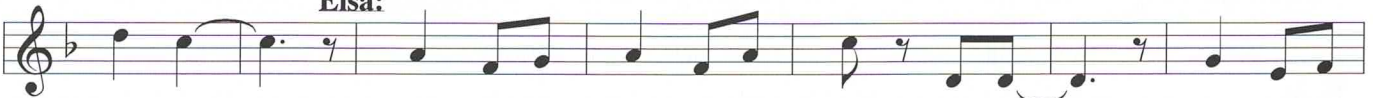
141



When you are poor It is tou-jours l'a - mour, For l'a - mour all the poor have


149

Elsa:



lei - sure!\_\_\_\_\_ Caught in our gold plat-ed chains are we,\_\_\_\_\_ Lost in our

157



wealth - y do - mains are we,\_\_\_\_\_ Trapped by our cap - i - tal gains are we,\_\_\_\_\_ But

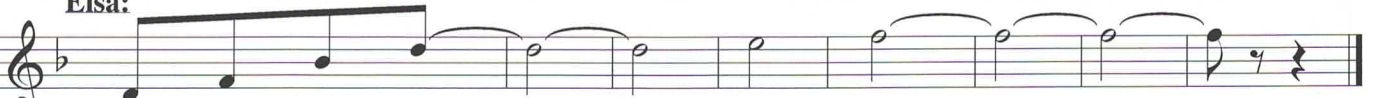
165

Max:



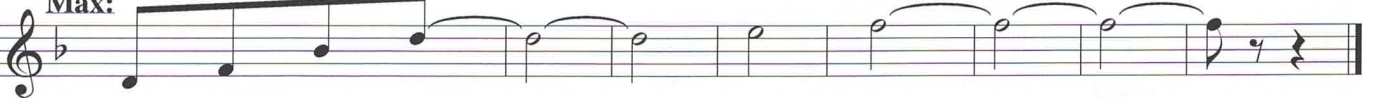
we'll keep ro - mance a - live.\_\_\_\_\_ Trapped by your cap - i - tal gains are you,

Elsa:



We'll make our love\_\_\_\_\_ sur - vive!\_\_\_\_\_

Max:



You'll make your love\_\_\_\_\_ sur - vive!\_\_\_\_\_

# No. 17 - Reprise: The Sound Of Music

Cue: Maria: "I shouldn't have said those things... not in the way I said them." (Dialogue continues)

**Tranquillo, molto espressivo**

*mf* (singing offstage) (solo) Ah

Children

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

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

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

(Guitar off-stage)  
(let ring)

Ah

songs they have sung for a thou - sand years. The

songs they have sung for a thou - sand years. The

songs they have sung for a thou - sand years. The

9

Ah

hills fill my heart With the sound of mu - sic My

hills fill my heart With the sound of mu - sic My

hills fill my heart With the sound of mu - sic My

*(en dehors)*

heart wants to sing Ev - 'ry song it hears. Ah

heart wants to sing Ev - 'ry song it hears. Ah

heart wants to sing Ev - 'ry song it hears. My heart wants to

*pp*

*p*

*pp*

**Solo (en dehors)**

17

Ah From the lake to the trees, Ah

Ah From the lake to the trees, Ah

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

*rit.* **Captain:**

*rit.* I

From a church on a breeze.

From a church on a breeze.

heart wants to fly like a chime that flies from a church on a breeze.

**25** A tempo

go to the hills \_\_\_\_\_ when my heart is lone - ly \_\_\_\_\_ I know I will hear \_\_\_\_\_

**Children** *pp*

Ah \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_

**33**

what I've heard be - fore \_\_\_\_\_ My heart will be blessed \_\_\_\_\_ with the sound of

Ah \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_

mu - sic \_\_\_\_\_ And I'll sing \_\_\_\_\_ once \_\_\_\_\_ more. \_\_\_\_\_

*pp*

Once \_\_\_\_\_ more. \_\_\_\_\_

**No. 18 - The Scene Continues**  
("The Sound Of Music")

Cue: Elsa: "Oh, Edelweiss!...Georg, why didn't you tell me?" Captain: "You brought music into my house... I had forgotten..."  
(Dialogue continues)

**L'istesso tempo**

8 **9** 8 **17** 7 **Captain: 25**

To laugh like a brook when it

**Maria:**

To sing through the night like a

trips and falls o - ver stones in its way. To sing through the night like a

**33**

lark who is learn - ing to pray. I go to the hills when my heart is lone - ly.

lark who is learn - ing to pray. I go to the hills when my heart is lone - ly.

**(Both:)** **41**

I know I will hear What I've heard be - fore. My heart will be blessed.

**Captain:** *(He exits.)*

with the sound of mu - sic and I'll sing once. more.

**48** **Gaily** *poco a poco cresc. e accel.* **56**

**Maria:**

Ray, a drop of gold - en sun, Me, a name I

*(She sees Elsa.)*

call my - self, Far a long, long way to run.

## No. 24 - So Long, Farewell

Cue: Elsa: "Max, you're just in time. Children... now."

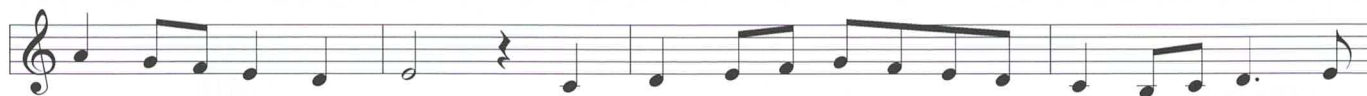
**Moderato**

Children:

**5**



There's a sad sort of clang-ing From the clock in the hall and the



bells in the stee - ple too, And up in the nurs -'ry an ab - surd lit - tle bird Is



"Coo-coo"

"Coo-coo"

"Coo - coo"



pop-ping out to say "coo - coo."

Re - gret - ful - ly they tell us, But

**18** **Allegro**



"Coo - coo"

"Coo - coo"

to you.



firm - ly they com - pel us To say good - bye

to you.

All Children:

**26**

Marta:

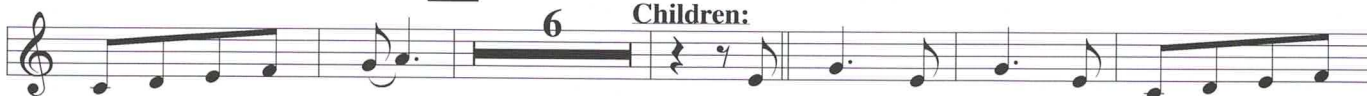


So long, fare - well, Auf wie - der - sehn, good night, — I hate to go and

**34**

(She is ejected by the "machine" and exits.)

**41**



leave this pret - ty sight. —

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

**49**

(He exits the same way.)



dieu, — a - dieu, a - dieu to yieu and yieu and yieu. —

**Children:** **56** **Liesl:**

So long, fare - well, Au' - voir, auf wie - der - sehn — I'd like to

**64** *(spoken)* **Captain:** *(She exits.)*

stay and taste my first cham - pagne. — No? No!

**Children:** **71** **Friedrich:**

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

*poco rit.* *(He exits.)*

leave and heave a sigh and say good - bye, — Good - bye. —

**83** **Meno mosso**

**Brigitta:** **Louisa:**

I'm glad to go, I can - not tell a lie. — I flit, I

*(They both exit.)*

**96** **Molto tranquillo** **Gretl:**

float, I fleet - ly flee, I fly. — The sun has

**102**

**All Children:** *(from the upstairs landing)*

gone to bed and so must I. — So long, fare - well, Auf wie - der - sehn, good -

**Guests:** *pp* *(Children leave.)*

bye, — Good - bye, — Good - bye, — Good - bye, — Good - bye! —

# No. 26 - Nuns' Processional (Morning Hymn)

**Molto tranquillo**

*p*

Soprano I  
Soprano II  
Mezzo-Soprano  
Alto

Rex ad - mi - ra - bi - lis, et tri - um - pha - tor no - bi - lis,  
Rex ad - mi - ra - bi - lis, et tri - um - pha - tor no - bi - lis,  
Rex ad - mi - ra - bi - lis, et tri - um - pha - tor no - bi - lis,  
Rex ad - mi - ra - bi - lis, et tri - um - pha - tor no - bi - lis,

dul - ce - - do in ef - fa - bi - lis, to -  
dul - ce - - do in ef - fa - bi - lis, in ef - fa - bi - lis, to -  
dul - ce - - do in ef - fa - bi - lis, in ef - fa - bi - lis, to -  
dul - ce - - do in ef - fa - bi - lis, to -

*rit.*

(On repeat, curtain opens on Abbey office - Nuns continue sing softly, backstage.)

1. 2. *lunga*

tus de - si - de - ra - bi - lis, to - tus de - si - de - ra - bi - lis. ra - bi - lis.  
tus de - si - de - ra - bi - lis, to - tus de - si - de - ra - bi - lis. ra - bi - lis.  
tus de - si - de - ra - bi - lis, to - tus de - si - de - ra - bi - lis. ra - bi - lis.  
tus de - si - de - ra - bi - lis, to - tus de - si - de - ra - bi - lis. ra - bi - lis.

## No. 28 - Climb Ev'ry Mountain

Cue: Maria: "Oh no, Mother, please don't ask me to do that. Please." (Dialogue continues)

Mother Abbess: "Look for it."

**Tranquillo**

**A tempo**

**9**

Mother Abbess:



## No. 29a - Opening-Act II

**124**

*(Curtain rises)*

**132**

**8** **Max:** **Marta:**

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

**Kurt:** **Louisa:**

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

**140**

**All Children:**

**Max:**

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

**Gretl:** **Max:**

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

**148**

**All:**

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

**Max:** "Enough, enough."

O ho lay - dee o - dl lee o lay - dee o - dl lee o lay...

### No. 30 - Vocal Incidental for Dialogue

Cue: Max: "Liesl, give us a key."  
(Liesl plucks the E string on the guitar.)

Children:

(Max cuts them off.)

Musical notation for children's first attempt. A single treble clef staff with a key signature of one sharp (F#). The notes are Do (C4), mi (E4), sol (G4), and do. (A4). Each note has a fermata above it. The notes are connected by a long horizontal line. The staff ends with a double bar line.

Cue: Max: "Now once more."

(Max stops them individually.)  
(Gretl holds on to her "do.")

Musical notation for children's second attempt. Similar to the first attempt, but the final note 'do.' has a fermata that extends past a double bar line, indicating it is held on to.

(This attempt results in a very "sour" chord and is interrupted by the entrance of the Captain and Elsa.)

Cue: Max: "Well, let's try again."

Musical notation for children's third attempt. Similar to the previous attempts, but the staff ends with a double bar line and a 2/4 time signature, indicating the end of the attempt.

Cue: Captain: "Max, Max, please... now, what would you like to sing?"  
(He sings, accompanying himself on the guitar. The children join in.)

Musical notation for Captain's first line of dialogue. A treble clef staff in 2/4 time. The notes are quarter notes: Doe, a, deer, a, fe - male, deer, Ray, a.

Kurt: (interrupting)  
"Fräulein Maria  
always started with..."

Musical notation for Captain's second line of dialogue. A treble clef staff in 2/4 time. The notes are quarter notes: drop, of, gold - en, sun, Me, a, name... The staff ends with a double bar line and a fermata above the final note.

# No. 31 - Incidental (A Cappella)

("The Sound Of Music")

Cue: Captain: "Now what are you going to sing?"

**1**

Children

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)

(Add Captain)

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.

**9**

Captain: (interrupting) "No, not that..."

The hills fill my heart

The hills fill my heart

The hills fill my heart

## No. 32 - Reprise: My Favorite Things

Cue: Brigitta: "All right, let's try it."

**Liesl:**\*      **+Louisa:**      **+Brigitta:**      **+Kurt:**      **+Friedrich & Gretl:**

Rain-drops on ros - es and whis-kers on kit - tens, Bright cop - per ket - tles and

**9**

**+Marta:**      **All:**

warm wool - en mit-tens, Brown pa - per pack - a - ges tied up with strings, These are a

**17**

**Gretl:** "Why don't I feel better?"

**2 Children: (+Maria offstage)**      **Maria: (only)**

few of my fa - vor - ite things. Girls in white dress - es with blue sat-in

**27**

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

**35**

**Children: (shouting) "Maria! Maria!" (She enters.)**      **All:**

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

**43 Animando**

When the bee stings, When I'm feel - ing sad — I sim - ply re - mem - ber my

**51**

fa - vor - ite things, And then I don't feel so bad. —

(\* In the original Broadway production, **Liesl** secretly plucked the E string on the guitar for pitch. The children started to sing one by one, as indicated above.)

# No. 33 - No Way To Stop It

Cue: Elsa: "...take the world off your shoulders... relax.

**Allegro**

Elsa: **3**

You dear at - trac - tive, dew - y - eyed i - de - al - ist, \_\_\_\_\_ To -

Max: **11**

day you have to learn to be a re - al - ist. \_\_\_\_\_ You may be bent on do - ing deeds of

**19**

der - ring - do, \_\_\_\_\_ But up a - gainst a shark, what can a her - ring do? \_\_\_\_\_

**21**

Elsa:

Captain:

Elsa:

Be wise, com - pri - mise! Com - pri - mise and be wise! Let them think you're on their

Captain:

side, be non - com - mit - tal. \_\_\_\_\_ I will not bow my head to the men I de -

Max:

Elsa:

spise. You won't have to bow your head, just stoop a lit - tle. \_\_\_\_\_ Why not

**37** **Slower**

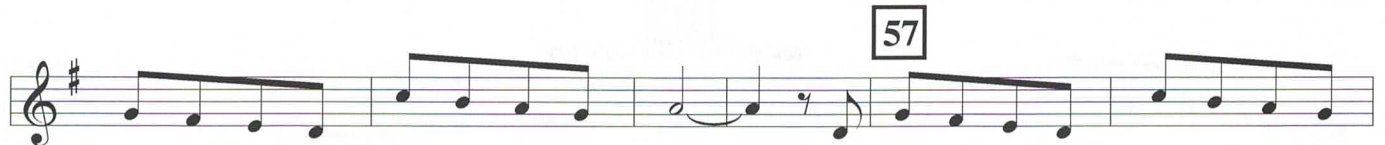
learn to put your faith and your re - li - ance \_\_\_\_\_ On an ob - vi - ous and sim - ple fact of

**45** **A tempo**

Elsa: **49**


sci - ence? \_\_\_\_\_ A cra - zy pla - net full of cra - zy peo - ple \_\_\_\_\_ Is

57

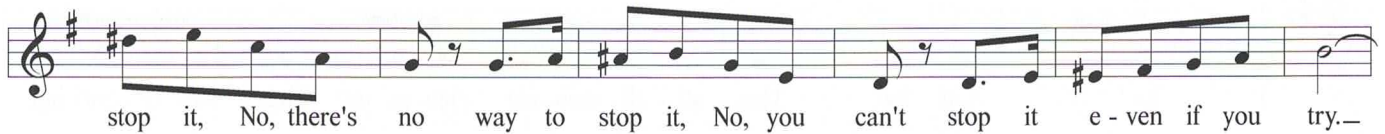


som - er - sault - ing all - a - round the sky, — And ev - 'ry time it turns an - oth - er

65




som - er - sault, — an - oth - er 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 e - ven if you try. —

73

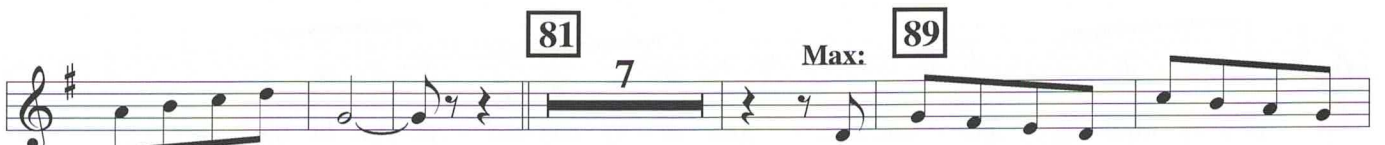


— So I'm not going to wor - ry, No, I'm not going to wor - ry ev - 'ry time I see an -

81

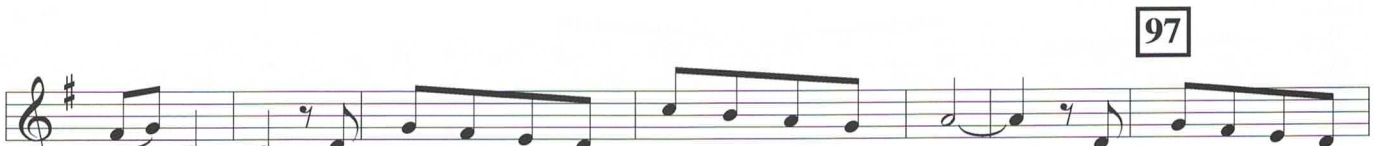
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Max: 89

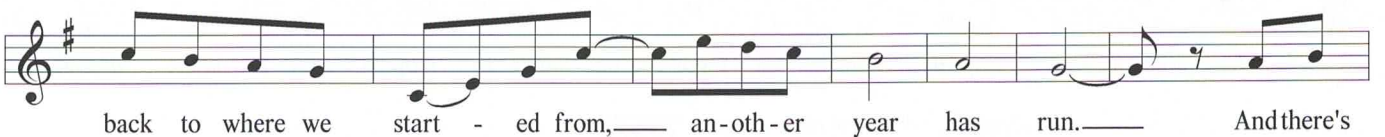


oth - er day go by. — While som - er - sault - ing at a cock-eyed

97




an - gle, — We make a cock-eyed cir - cle 'round the sun. — And when we cir - le



back to where we start - ed from, — an - oth - er year has run. — And there's

105



no way to stop it, No, there's no way to stop it If the Earth wants to

113

roll a - round the sun! — You're a fool if you wor - ry, You're a fool if you

Captain: 121

Elsa:

wor - ry O - ver an - y - thing but lit - tle num - ber One! — That's you! That's

Max:

Captain:

Elsa:

I. And I. And me! That all - ab - sorb - ing char - ac - ter! That fas - ci - nat - ing

Max:

All:

Captain:

133

crea - ture! That su - per - spe - cial fea - ture... Me! — So ev - 'ry star and

ev - 'ry whirl - ing pla - net, — And ev - 'ry con - stel - la - tion in the sky — Re -

141

volve a - round the cen - ter of the u - ni - verse, — A love - ly thing called I! *(spoken)*

Max &amp; Elsa:

149

And there's no way to stop it, No, there's no way to stop it, And I know though I

Captain: "That's charming!"

Max &amp; Elsa:

157

All:

can - not tell you why — That as long as I'm liv - ing, Just as long as I'm

(spoken) 165

liv - ing There'll be noth - ing else as won - der - ful as I... I I

**Elsa:**

I Noth - ing else as won - der - ful as

**Captain and Max:**

I Noth - ing else as won - der - ful as

173

I.

### No. 34 - An Ordinary Couple

Cue: Maria: "...All I could wish for..."

**Tranquillo**

...is right here." **Maria:** 3

An or - di - na - ry cou - ple Is all we'll ev - er be, For

11

all I want of liv - ing is to keep you close to me; To laugh and weep to -

ge - ther While time goes on its flight, To kiss you ev - 'ry morn - ing and to

19

kiss you ev - 'ry night. We'll meet our dai - ly prob-lems And rest when day is

*rit.*

27 **A tempo**

done, Our arms a-round each oth - er In the fad - ing sun. An or - di - na - ry

cou - ple, A - cross the years we'll ride, Our arms a - round each

oth - er and our chil - dren by our side... Our arms a - round each

Captain: "You know... those two ought to get together sometime." Maria: "Who?"

Captain: "The Mother Abbess and Brigitta."

39 **Piu mosso**

oth - er. \_\_\_\_\_

45 *Poco rall.*

Captain: 47 **A tempo**

An or - di - na - ry cou - ple, That's all we'll ev - er

be, For all I want of liv - ing is to keep you close to me; To

55

laugh and weep to - ge - ther While time goes on its flight, To kiss you ev - 'ry

63

Maria:

morn-ing and to kiss you ev - 'ry night. We'll meet our dai - ly prob-lems And

*rit.*

rest when day is done, Our arms a - round each oth - er In the fad - ing

71 A tempo

sun. An or - di - na - ry cou - ple, A - cross the years we'll ride, Our

Captain:

An or - di - na - ry cou - ple, A - cross the years we'll ride, Our

arms a - round each oth - er and our chil - dren by our side... Our arms a -

arms a - round each oth - er and our chil - dren by our side... Our arms a -

83

87

Captain: " Maria, is there someone..." (Dialogue continues.)

round each oth - er!\_\_\_\_\_

round each oth - er!\_\_\_\_\_

Segue

## No. 37 - Change of Scene (Gaudeamus Domino)

Cue: *Maria receives prayer book, bows to Mother Abbess and Sisters.*

### Largo

Sop. I *ff*  
Gau - de - a - mus, gau - de - a - mus om - nes in do - mi - no di - em fes - tum ce - le - bran -

Sop. II *ff*  
Gau - de - a - mus, gau - de - a - mus om - nes in do - mi - no di - em fes - tum ce - le - bran -

Alto *ff*  
Gau - de - a - mus, gau - de - a - mus om - nes in do - mi - no di - em fes - tum ce - le - bran -

## No. 37a - Processional

### Maestoso

Sop. I *tes.* 8

Sop. II *tes.* 8

Alto *tes.* 8

### 10 Mother Abbess, Nuns, and Postulants:

How do you solve a prob - lem like Ma - ri - a? How do you catch a cloud and pin it down?

How do you find a word that means Ma - ri - a? A flib - ber - ti - jib - bet! A will - o' - the - wisp! A clown!

### 18

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



12

cor - di - a e - jus. Con - fi - te - mi - ni Do - mi - no

cor - di - a e - jus. Con - fi - te - mi - ni Do - mi - no

cor - di - a e - jus. Con - fi - te - mi - ni Do - mi - no

cor - di - a e - jus. Con - fi - te - mi - ni Do - mi - no

quo - ni - am bo - nus, quo - ni - am bo - nus, quo - ni - am in *cresc.*

quo - ni - am bo - nus, quo - ni - am bo - nus, quo - ni - am in

quo - ni - am bo - nus, quo - ni - am bo - nus, quo - ni - am in

quo - ni - am bo - nus, quo - ni - am bo - nus, quo - ni - am in

22 **Giubilante**

sae - cu - lum mi - se - ri - cor - di - a e - - - jus. Al - le - lu - ia, *rit.*

sae - cu - lum mi - se - ri - cor - di - a e - - - jus. Al - le - lu - ia,

sae - cu - lum mi - se - ri - cor - di - a e - - - jus. Al - le - lu - ia,

sae - cu - lum mi - se - ri - cor - di - a e - - - jus. Al - le - lu - ia

al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

ia, al - le - lu - ia, al - le - lu - ia, Al - le - lu - ia,

ia, al - le - lu - ia, al - le - lu - ia, Al - le - lu - ia,

ia, al - le - lu - ia, Al - le - lu - ia,

*legato*

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

*legato*  
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

**40** Largo

*ff*

Gau - de - a - mus, gau - de - a - mus om - nes in do - mi - no

Gau - de - a - mus, gau - de - a - mus om - nes in do - mi - no

Gau - de - a - mus, gau - de - a - mus om - nes in do - mi - no

**45** Maestoso*allarg.*

di - em fes - tum ce - le - bran - - - - tes.

di - em fes - tum ce - le - bran - - - - tes.

di - em fes - tum ce - le - bran - - - - tes.

**No.40 - Reprise: Sixteen Going On Seventeen**

Warning: Maria: "Because I don't think first of myself anymore."

Cue: "I think first of him. I know how to

**Tranquillo***spend my love.* Maria:**3**

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

sing it, And love in your heart was - n't put there to stay... Love is - n't love till you

*rit.***A tempo****13**

give it a - way. When you're six - teen, go - ing on se - ven-teen,

Wait-ing for life to start, Some-bod - y kind Who touch-es your mind Will

**21**

**Liesl:**

sud - den - ly touch your heart! When that hap - pens, Af - ter it hap - pens,

Noth - ing is quite the same. Some - how you know you'll jump up and go if

**29**

**Maria:**

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!

**37**

You may think this kind of ad - ven - ture nev - er may come to you—

*poco rit.*

**Slower**

**A tempo**

**Liesl:**

Dar - ling Six - teen - go - ing - on - sev - en - teen, Wait— a year— or two.— I'll

**45**

**Slower**

*rit.*

**Both:**

**A tempo**

wait— a year— or two!—

# No. 41 - Reprise: Do-Re-Mi

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

**Moderato**

**Maria and Children:**

**9** Doe, a deer, a fe - male deer, Ray, a drop of gol - den sun, \_\_\_\_\_

**Maria:**

**Captain:**

Me, a name I call my - self, Far, a long, long way to run \_\_\_\_\_

*Segue as 1*

# No. 41a - Change of Scene

**17** **31** *rit.*

# No. 41b - The Concert

**41** **L'istesso tempo**

**Maria:**

So, a nee - dle pull - ing thread, \_\_\_\_\_ la, a note to fol - low so, \_\_\_\_\_

**Children:**

A nee - dle pull - ing thread, A

**53** **Captain:**

\_\_\_\_\_ Tea, a drink with jam and bread, \_\_\_\_\_ A

note to fol - low so, A drink with jam and bread, \_\_\_\_\_

**57** **Children:**

drink with jam and bread, \_\_\_\_\_ (Children) Jam and bread, \_\_\_\_\_

\_\_\_\_\_ A drink with jam and bread, \_\_\_\_\_ With jam and

Tea with jam and bread, jam and bread, jam and  
bread, Tea with jam and bread, jam and

65

bread, tea with jam, jam and bread, jam and bread, tea with jam, jam and  
bread, tea with jam, jam and bread, jam and bread, tea with jam, jam and

Maria & Captain:

73

bread, With jam, with jam,  
bread, A B C Do - re - mi

81

mi Do re mi fa so la ti With jam and bread,  
With jam and bread,

\*In the original Broadway production, the children were given vocal parts most suited to their ranges. From bar 73 to bar 89 the group performed a cappella. However, all parts are cued and can be doubled instrumentally.

89

Maria & Children: *f*

jam and bread, Fa - la - la - la Tea with jam and

Captain & Children: *f*

Fa - la - la - la Tea with jam and

bread with jam and bread, with jam, with jam and  
bread with jam and bread, with jam, with jam and

99

*poco accel.*

*ff* bread.  
*ff* bread.

## No. 42 - Edelweiss

Moderato

**5**

**4 Captain:**

E - del - weiss, E - del - weiss, Ev - 'ry morn-ing you greet me.

**13**

**21**

Small and white, clean and bright, you look hap-py to meet me. Blos - som of

**29**

snow may you bloom and grow, bloom and grow for - ev - er... E - del - weiss,

**37**

E - del - weiss Bless my home-land for - ev - er. E - del - weiss, E - del - weiss,

**45**

*(He stops)*

**2 Maria & Children:**

**Captain: (joining in)**

Ev - 'ry morn-ing... Small and white, clean and bright, you look

**Captain: (solo)**

hap - py to meet me. Blos - som of snow may you bloom and grow,

**61**

*rit. poco a poco  
al fine*

bloom and grow for - ev - er... E - del - weiss, E - del -

weiss Bless my home - land for - ev - er.

## No. 43 - Reprise: So Long, Farewell

Warning: Max: "... And now, ladies and gentlemen, the Family Von Trapp again."

Cue: Maria nods to conductor.

**Moderato**

**Maria:**

**3**

There's a sad sort of clang-ing From the clock in the hall and the

bells in the stee - ple too, And up in the nurs - 'ry an ab - surd lit - tle bird Is

**10**

**Children:**

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

**Captain:**

pop-ping out to say "coo - coo." Re - gret - ful - ly they tell us, But

**16 Allegro**

"Coo - coo" to you.

firm - ly they com - pel us To say good-bye to you.

**24**

**All:**

So long, fare - well, Auf wie - der - sehn, good night, We hate to

**Marta & Kurt:**

**32**

(They are "ejected by the machine" and exit.)

**39**

go and leave this pret - ty sight. So long, fare - well, Auf

**Liesl & Friedrich:**

wie - der - sehn, a - dieu, a - dieu, a - dieu to yieu and yieu and yieu.

**47** (They exit the same way.) **All:** **54** **Louisa & Brigitta:**

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

**62** (They both exit.)

flit, we float, We fleet - ly flee, we fly. —

**All:** **69** **Gretl:**

So long, fare - well, Auf wie - der - sehn, good - bye. — The

*rall.*

sun has gone to bed and so must I. — Good -

**77** (She exits.) **Captain & Maria:** *rit.* **Captain:** **Slower** **Both:**

bye, — Good - bye, — Good - bye, — Good - bye! —

### No. 46 - Finale Ultimo: Climb Ev'ry Mountain

Mother Abbess: "Ye shall go out with joy... (dialogue continues)"

**Moderato** "...before you into singing." **Mother Abbess:**

Fol - low ev - 'ry rain - bow,  
 Ah Ah Ah Ah

9

Till you find your dream. A dream that will need \_\_\_\_\_ all the love you can

Ah Ah Ah

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

Ah Ah

17

live. \_\_\_\_\_ *f* Climb ev - 'ry moun - tain,

Ah *f* Climb ev - 'ry moun - tain,

Ah *f* Climb ev - 'ry moun - tain,

*allarg.*

Ford ev - 'ry stream, Fol - low ev - 'ry rain - bow Till you

Ford ev - 'ry stream, Fol - low ev - 'ry rain - bow Till you

Ford ev - 'ry stream, Fol - low ev - 'ry rain - bow Till you

**Pesante**

find your dream.

find your dream.

find your dream.

**End of Act II**

