

RODGERS & HAMMERSTEIN'S™

PIANO / VOCAL SELECTIONS
WITH PIANO RECORDING

The Sound of Music™



Audio Access
Included

Music by
Richard Rodgers

Lyrics by
Oscar Hammerstein II

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(Top photo:) Original SOUND OF MUSIC star Mary Martin, flanked by her composer, Richard Rodgers, and lyricist, Oscar Hammerstein II.

(Bottom photo:) Mary Martin and Richard Rodgers listen intently to a "playback" during the album recording sessions for THE SOUND OF MUSIC.

RICHARD RODGERS & OSCAR HAMMERSTEIN II

After long and highly distinguished careers with other collaborators, Richard Rodgers (composer) and Oscar Hammerstein II (librettist/lyricist) joined forces to create the most consistently fruitful and successful partnership in the American musical theatre.

Prior to his work with Hammerstein, Richard Rodgers (1902-1979) collaborated with lyricist Lorenz Hart on a series of musical comedies that epitomized the wit and sophistication of Broadway in its heyday. Prolific on Broadway, in London and in Hollywood from the '20s into the early '40s, Rodgers & Hart wrote more than forty shows and film scores. Among their greatest were ON YOUR TOES, BABES IN ARMS, THE BOYS FROM SYRACUSE, I MARRIED AN ANGEL and PAL JOEY.

Throughout the same era Oscar Hammerstein II (1895-1960) brought new life to a moribund artform: the operetta. His collaborations with such preeminent composers as Rudolf Friml, Sigmund Romberg and Vincent Youmans resulted in such operetta classics as THE DESERT SONG, ROSE-MARIE and THE NEW MOON. With Jerome Kern he wrote SHOW BOAT, the 1927 masterpiece that changed the course of modern musical theatre. His last musical before embarking on an exclusive partnership with Richard Rodgers was CARMEN JONES, the highly-acclaimed 1943 all-black revision of Georges Bizet's tragic opera CARMEN.

OKLAHOMA!, the first Rodgers & Hammerstein musical, was also the first of a new genre, the musical play, representing a unique fusion of Rodgers' musical comedy and Hammerstein's operetta. A milestone in the development of the American musical, it also marked the beginning of the most successful partnership in Broadway musical history, and was followed by CAROUSEL, ALLEGRO, SOUTH PACIFIC, THE KING AND I, ME AND JULIET, PIPE DREAM, FLOWER DRUM SONG and THE SOUND OF MUSIC. Rodgers & Hammerstein wrote one musical specifically for the big screen, STATE FAIR, and one for television, CINDERELLA. Collectively, the

MARIA

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Allegretto con moto

C/E C#dim7 Dm7 Bm7b5

BERTHE:
She

mf *p*

C F/G C G/B G9 F/C C

climbs a tree and scrapes her knee, Her dress has

brightly

C6 C G9/B G7 C F/G C G/B

SOPHIA:
got a tear. She waltzes on her way to

The musical score is written in 3/4 time. The vocal line for Berthe begins with a rest, followed by the lyrics 'She'. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. The first system includes guitar chord diagrams for C/E, C#dim7, Dm7, and Bm7b5. The second system includes guitar chord diagrams for C, F/G, C, G/B, G9, F/C, and C. The third system includes guitar chord diagrams for C6, C, G9/B, G7, C, F/G, C, and G/B. The piano accompaniment includes dynamic markings of *mf* and *p* for the first system, and *brightly* for the second system.

THE SOUND OF MUSIC

73

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Molto moderato (tenderly)

My day in the hills has come to an

p *legato*

F

Detailed description: This system contains the first two lines of the musical score. The vocal line is in 4/4 time, starting with a whole rest followed by a half note 'My', a quarter note 'day', a quarter note 'in the hills', a half note 'has', a quarter note 'come', and a quarter note 'to an'. The piano accompaniment begins with a piano (*p*) dynamic and a *legato* marking. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. A chord diagram for the F major chord is shown above the vocal line.

end, I know. A star has come out to tell me it's

C7 F

Detailed description: This system contains the next two lines of the musical score. The vocal line continues with a half note 'end,', a quarter note 'I know.', a quarter note 'A', a quarter note 'star', a half note 'has come out', a quarter note 'to', a quarter note 'tell me it's'. The piano accompaniment continues with a *legato* marking. Chord diagrams for C7 and F major are shown above the vocal line.

time to go. But deep in the dark green shadows are

Gb C7 F

sempre legato

Detailed description: This system contains the final two lines of the musical score. The vocal line continues with a half note 'time to go.', a quarter note 'But', a quarter note 'deep', a quarter note 'in the dark', a quarter note 'green', a half note 'shad - ows', and a quarter note 'are'. The piano accompaniment continues with a *sempre legato* marking. Chord diagrams for Gb major, C7, and F major are shown above the vocal line.

WEDDING PROCESSIONAL

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Majestically

mf

f

3

3