

"CAROUSEL" VOCAL SELECTION

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presents

RODGERS and
HAMMERSTEIN'S

CAROUSEL

CINEMASCOPE
55
THE NEW DIMENSION IN SIGHT AND SOUND



starring **GORDON MAC RAE**
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with **CAMERON MITCHELL**

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Directed by **HENRY KING**
Screenplay by **PHOEBE** and **HENRY EPHRON**
From the Stage Play "Lilium" by Evans Molan
and the Musical Stage Hit by Rodgers & Hammerstein

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609 Fifth Avenue • New York 17, N. Y.



CAROUSEL

VOCAL SELECTION

by

RICHARD RODGERS and OSCAR HAMMERSTEIN 2nd



Contents

X 1. IF I LOVED YOU	3
2. JUNE IS BUSTIN' OUT ALL OVER	7
X 3. MISTER SNOW	13
X 4. WHEN THE CHILDREN ARE ASLEEP	22
5. A REAL NICE CLAMBAKE	26
X 6. YOU'LL NEVER WALK ALONE	34
X 7. WHAT'S THE USE OF WOND'RIN'	37

83


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If I Loved You

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Allegretto moderato

Piano

A7 D

When I worked in the mill, Weav-in' at the loom, I'd gaze ab-sent-
Kind-a scraw-ny and pale, Pick-in' at my food And love-sick like

mind-ed at the roof ———— And half the time the shut-tle 'd
an-y oth-er guy ———— I'd throw a-way my sweat-er and

Db

tan-gle in the threads, And the warp 'd get mixed with the woof ————
dress up like a dude In a dick-ey and a col-lar and a tie

587-4

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A

If I loved you! Oh,
If I loved you! And

D C(sus.9) C G7

some - how I can see just ex - ack - ly how I'd be.
I know I would be like you said you'd be with me.

rit

Refrain (with great warmth and slowly)

C Cdim C C+

If I loved you, Time and a - gain I would try to say

mf

Dm Cdim C Em

All I'd want you to know.

cross hands

C Cdim C

If I loved you, Words would-n't come in an

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'If', followed by a quarter note 'I', a quarter note 'loved you,', and then a triplet of eighth notes 'Words_ would-n't', followed by a quarter note 'come_ in an'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chord diagrams for C, Cdim, and C are shown above the staff.

C+ Dm Cdim C

eas-y way, 'Round in cir-cles I'd go.

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'eas-y way,', a quarter note ''Round in', a quarter note 'cir-cles I'd', and a quarter note 'go.'. The piano accompaniment continues with the eighth-note pattern, with some chords changing in the right hand. A 'cresc.' marking is present in the piano part. Chord diagrams for C+, Dm, Cdim, and C are shown above the staff.

C+ Am Dm C#7

Long - in' to tell you, but a - fraid and

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, followed by a quarter note 'Long - in'', a quarter note 'to tell you,', a quarter note 'but a - fraid', and a quarter note 'and'. The piano accompaniment continues with the eighth-note pattern. A 'mf espr.' marking is present in the piano part. Chord diagrams for C+, Am, Dm, and C#7 are shown above the staff.

C Dm Bb D

shy, I'd let my gold-en chanc-es pass me

Detailed description: This system contains the final two measures. The vocal line starts with a quarter note 'shy,', a quarter note 'I'd', a quarter note 'let my gold-en chanc-es', a quarter note 'pass', and a quarter note 'me'. The piano accompaniment continues with the eighth-note pattern. Chord diagrams for C, Dm, Bb, and D are shown above the staff.

6

G G7 C Cdim C

by! Soon you'd leave me, off—you would go—in the

mist of day, Nev - er, nev - er to know

How I loved you, If I

loved you. loved you.

mf molto espr.

a tempo

L.H.

Red. *

June Is Bustin' Out All Over

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Moderato

Piano

f marcato

mf

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4. This is followed by a half note G4, then a quarter rest, and then a series of chords: F#4-A4, G4-B4, F#4-A4, G4-B4, F#4-A4, G4-B4. The left hand starts with a bass clef and plays a series of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3. This is followed by a half note F#3, then a quarter rest, and then a series of chords: F#3-A3, G3-B3, F#3-A3, G3-B3, F#3-A3, G3-B3. The piece ends with a final chord of G4-B4.

Nettie (sternly)

March went out like a li-on, a-whip-pin' up the wa-ter in the bay, Then

mf

The vocal line for Nettie is written on a single staff with a treble clef and a key signature of one sharp. The lyrics are: "March went out like a li-on, a-whip-pin' up the wa-ter in the bay, Then". The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The dynamic marking is *mf*.

A-pril cried and stepped a-side And a-long come pret-ty lit-tle May!

The vocal line continues with the lyrics: "A-pril cried and stepped a-side And a-long come pret-ty lit-tle May!". The piano accompaniment continues with the same rhythmic pattern as the previous section.

May was full of prom-is-es But she did-n't keep 'em quick e-nough fer some And a

mp

The vocal line concludes with the lyrics: "May was full of prom-is-es But she did-n't keep 'em quick e-nough fer some And a". The piano accompaniment continues with the same rhythmic pattern. The dynamic marking is *mp*.

592-6

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Em E Em E B+ Bm Db7 Am E B7(sus.6)

crowd of doubt - in' Thom - as - es Was pre - dict - in' that the Sum - mer'd nev - er

E A

Men
come. But it's com - in' by gum, y' ken feel it come! Y' ken

mp

D Am7

Girls
feel it in yer heart, y' ken see it in the ground. Y' ken hear it in the trees, Y' ken

D7 A11

smell it in the breeze. Look a - round, look a - round, look a - round!

f

Refrain (brightly)

Chord diagrams: G, G6, Gmaj.7, G6, Gmaj.9

June is bust-in' out all o - ver! All o - ver the
 June is bust-in' out all o - ver! The sap - lin's are
 June is bust-in' out all o - ver! The o - cean is

Chord diagrams: G6, F#dim, Em, G+

mead - ow and the hill! Buds 're bust - in' out - a
 bust - in' out with sap! Love hes found my broth - er,
 full of Jacks and Jills. With her lit - tle tail a -

Chord diagrams: Em7, Em6, C, Em, C7, A7, D, Dm

bush - es And the romp - in' riv - er push - es Ev - 'ry lit - tle wheel that
 jun - ior, And my sis - ter's ev - en lu - nier! And my ma is get - tin'
 swish - in' Ev - 'ry la - dy fish is wish - in' That a male would come and

A7 Dsus4 A7 D D7 G All G6

wheels be - side a mill! June is bust-in' out all
 kit - ten - ish with pap! June is bust-in' out all
 grab her by the gills! June is bust-in' out all

f *mf*

Gmaj.7 G6 Gmaj.9 G6

Nettie *Blessing of the Fleet*

o - ver! The feel - in' is get - tin' so in -
 o - ver! To la - dies the men are pay - in'
 o - ver! The sheep are - n't sleep - in' an - y

F#dim Em G+ Em7 Em6

tense, That the young Vir - gin - ia creep - ers Hev been
 court. Lots - a ships are kept at an - chor Jest be -
 more! All the rams that chase the ewe sheep Are de -

C Em C7 A7 D Dm Em7 A7

hug - gin' the be - jeep - ers Out - a all the morn - in' glo - ries on the
 cause the Cap - tains hank - er Fer a com - fort they ken on - ly get in
 ter - mined there'll be new sheep And the ewe sheep are - n't ev - en keep - in'

D Am7 D7 Gmaj.9 G6 Gmaj.9 Men

fence! _____ Be - cause it's June! _____ June, June,
 port! _____ Be - cause it's June! _____ June, June,
 score! _____ On a - count - a it's June! _____ June, June,

G6 Am7 Bm D7

June, Jest be - cause it's June! June!
 June, Jest be - cause it's June! June!
 June, Jest be - cause it's June! June!

1. Gmaj.9

G6

Gmaj.9

G6

rit

June!
June!

Am7

E^b7

B6

D7

Nettie *rit*

girls: Fresh and a-live and gay and young, June is a love song sweet-ly sung.
Spring sound June makes the ~~bay~~ look bright and new, Sails gleam-in' white on sun-lit blue.

2. Gmaj.9

G6

Gmaj.9

G6

June!

F6

A7(sus.6)

D

Mister Snow

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Moderato

Piano *mf*

The piano introduction consists of two staves. The right hand plays a series of eighth notes with a descending melodic line, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Moderato' and the dynamic is 'mf'.

E^bmaj.7 B^b7 E^bmaj.7 B^b7 E^bmaj.7

Chord diagrams for the first system: E^bmaj.7, B^b7, E^bmaj.7, B^b7, E^bmaj.7.

His name is Mis-ter Snow and an up-stand-ing man is he. He comes
ad lib. 8va

p

Piano accompaniment for the first vocal line, starting with a piano (*p*) dynamic. The right hand features a melodic line with some grace notes, and the left hand has a steady accompaniment.

B^b7 E^b Fm7 B^b7 E^b B^b7

Chord diagrams for the second system: B^b7, E^b, Fm7, B^b7, E^b, B^b7.

home ev-'ry night in his round bot-tomed boat with a net full of her-ring from the sea.

mf

Piano accompaniment for the second vocal line, starting with a mezzo-forte (*mf*) dynamic. The right hand continues the melodic line, and the left hand provides accompaniment.

E^b B^b7 E^bmaj.7 B^b7 E^bmaj.7 B^b7

Chord diagrams for the third system: E^b, B^b7, E^bmaj.7, B^b7, E^bmaj.7, B^b7.

An al-most per-fect beau, As re-fined as a girl could

p

Piano accompaniment for the third vocal line, starting with a piano (*p*) dynamic. The right hand has a melodic line, and the left hand has a steady accompaniment.

591-7

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E^b maj.7 **B^b7** **E^b** **Fm7** **B^b7**

wish, But he spends so much time in his round bot-tomed boat, That he can't seem to lose the smell of

E^b **D7** **Gm** **Gm7** **D7(sus.4)** **D7**

fish! The first time he kissed me, The

mf *p*

Gm **D7(sus.4)** **D7** **Gm** **F7(sus.4)** **F7**

whiff of his clo'es knocked me flat on the floor of the room. But now that I love him, my

B^b **Cm7** **F9** **B^b** **Fm7**

heart's in my nose And fish is my fav-'rit per-fume. Last night he spoke quite

p legato

low, And a fair spok-en man is he And he said, "Miss Pip-per-idge, I'd

like it fine, If I could be wed with a wife — And in-deed, Miss Pip-per-idge, if

you'll be mine, I'll be yours for the rest of my life." Next mo-ment we were

prom-ised! And now my mind's in a maze, Fer all it ken do is look

B \flat 7(sus.6) **B \flat 9** **Gm** **Fm7**

Gm **Fm7** **Gm** **Fm7**

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

B \flat **E \flat dim** **B \flat** **E \flat 7**

Fdim Ebdim Bb Bb7

for - ward to that won - der - ful day of days.

Refrain, Moderato (with expression)

Eb Eb+ Fm7 Bb7 Ab(sus.9) C7(9b) C7

When I mar - ry Mis - ter Snow. The

P-mf

Fm7 Bb7 Eb Eb6 Fm7 Bb7

flow - er's 'll be buz - zin' with the hum of bees, The birds 'll make a rack - et in the

Eb C7 F7 Eb Cm Fm7 Bb7 Eb Cm

church - yard trees, When I mar - ry Mis - ter Snow.

mf

Fm7 Bb7 Eb Eb+ Fm7 Bb7 Ab(sus.9)

Then it's off to home we'll go

The first system of music features a vocal line with the lyrics "Then it's off to home we'll go". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. A piano dynamic marking (*p*) is present.

C7(9b) C7 Fm7 Bb7 Eb Eb6

And both of us 'll look a lit-tle dream - y eyed, A-

The second system continues the vocal line with the lyrics "And both of us 'll look a lit-tle dream - y eyed, A-". The piano accompaniment maintains the harmonic structure with various chords and a consistent bass line.

Fm7 Bb7 Eb C7 F7 Eb Cm

driv - in' to a cot-tage by the o - cean side, Where the

The third system features the lyrics "driv - in' to a cot-tage by the o - cean side, Where the". The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line.

Fm7 Bb7 Eb Ab Eb Bbm7 Eb7 Ab

sal - ty breez - es blow. He'll car - ry me 'cross the

The fourth system concludes the lyrics on this page: "sal - ty breez - es blow. He'll car - ry me 'cross the". The piano accompaniment features a right-hand part with chords and a left-hand part with a bass line. A mezzo-forte dynamic marking (*mf*) is present.

E^b9 A^b C7

thres - hold, And I'll be as meek as a lamb. Then he'll

Fm F7(9^b) B^b (spoken)

set me on my feet and I'll say, kind - a sweet, "Well, Mis ter Snow, here I

mf

Fm7 B^b7 E^b E^b+ Fm7 B^b7 A^b(sus.9)

am!" Then I'll kiss him so he'll know,

p

C7(9^b) C7 Fm7 B^b7 E^b E^b6

That ev - 'ry - thin' ll be as right as right ken be, a -

Fm7 Bb7 Eb Cm Bbm7 Eb7 Abmaj.7 Fm7 Bbm6 C7+5 C7

liv-in' in a cot-tage by the sea with me. For I love that Mis-ter

F7+5 F7 Abm6 Bb7 Eb Eb+

Snow, _____ That young sea-far-in', bold and dar-in'

Ab F9 Eb Cm Fm7 Bb7(sus.6)

Big, be-wis-kered, o-ver bear-in', dar-lin', Mis-ter

1. Eb Ab Eb Fm7 Bb7 2. Eb

Snow. _____ Snow. _____

If I loved you,
Time and again
I would try to say
All I'd want you
to know.

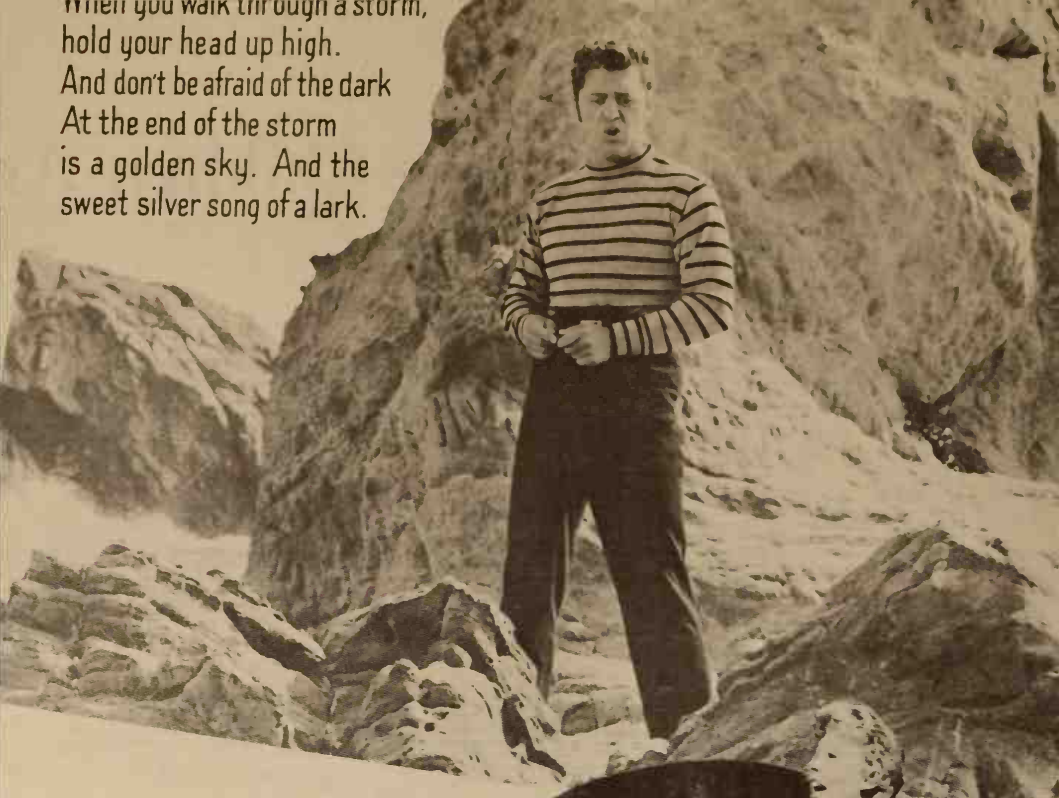


June is bustin' out all
all over the mea



This was a real nice clam-bake
Were mighty glad we came
The vittles we et were good, you bet!
The company was the same.

Photos by P
20th CENT



When you walk through a storm,
hold your head up high.
And don't be afraid of the dark
At the end of the storm
is a golden sky. And the
sweet silver song of a lark.

ver!
w and the hill!



When I marry Mister Snow.
The flowers 'll be buzzin'
with the hum of bees,
The birds 'll make a racket
in the church-yard trees.



mission of
STURDY FOX

What's the use of wond'rin if he's good or if he's bad,
Or if you like the way he wears his hat?
Oh! what's the use of wond'rin if he's good or if he's bad?
He's your feller and you love him. That's all there is to that

When The Children Are Asleep

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Moderato

Piano

Musical notation for the piano introduction, featuring a treble and bass clef with dynamic markings *mf*, *cresc.*, *f*, and *dim.*. The key signature has two flats and the time signature is 4/4. The notation includes various chords and melodic lines.

Chord diagram for Eb (E-flat major), showing the fretting pattern on a guitar.

Chord diagram for Ab6 (A-flat major 6th), showing the fretting pattern on a guitar.

Chord diagram for A7(9b) (A major 7th with flat 9th), showing the fretting pattern on a guitar.

Vocal line for the first phrase: "When we've tucked the kids in their down - y beds, and list - ened to each one".

When we've tucked the kids in their down - y beds, and list - ened to each one

Piano accompaniment for the first phrase, including dynamic markings *p* and *a tempo*.

Chord diagram for Bb7 (B-flat dominant 7th), showing the fretting pattern on a guitar.

Chord diagram for Bb9+5 (B-flat dominant 9th with sharp 5th), showing the fretting pattern on a guitar.

Chord diagram for Eb (E-flat major), showing the fretting pattern on a guitar.

Vocal line for the second phrase: "pray, We'll kiss the tops of their tous - led heads and".

pray, We'll kiss the tops of their tous - led heads and

Piano accompaniment for the second phrase.

Chord diagram for Am7 (A minor 7th), showing the fretting pattern on a guitar.

Chord diagram for D7 (D dominant 7th), showing the fretting pattern on a guitar.

Chord diagram for G (G major), showing the fretting pattern on a guitar.

Chord diagram for Eb (E-flat major), showing the fretting pattern on a guitar.

Vocal line for the third phrase: "tip - toe qui - et - ly a - way. We'll tip - toe in - to our".

tip - toe qui - et - ly a - way. We'll tip - toe in - to our

Piano accompaniment for the third phrase.

589 - 4

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Am7 D7 G

sit - tin' room, where we love to be by our - selves, Where the

Bb9 Eb Fm Bb7

flick - rin' glow of the fi - re - light makes the books wink down from their

tr *tr*

Eb Fm7 Bb7 Gm7 Eb

shelves. And there ev - 'ry eve - nin', we'll al - ways be,

Ebdim Bb9 Gm Ebdim Bb7

Me in my arm - chair, You on my knee.

Refrain E^b $Fm7$ $Bb7$ E^b $Ebmaj.7$

When the chil-dren are a - sleep, we'll sit and dream

E^b6 E^b $Ab6$ $G7$ $Cm7$ $F7$

The things that ev - 'ry oth-er dad and moth-er

$Bb9$ Gm E^bdim $Bb7$ E^b $Fm7$ $Bb7$

dream. When the chil-dren are a - sleep and lights are

C $Cmaj.7$ $C6$ Ab $C6$ $Bb7$ E^b

low, If I still love you the way I

B^b7 G7 C^E Fm G7 G7+5 Cm Cm7

love you to - day, You'll par - don my say - ing

F7 E^b6 F7 B^b B^b7 E^b Fm7 B^b7

"I told you so!" When the chil-dren are a - sleep, I'll dream with

mf-p

G7+5 G7 C7(9^b) D^bm A7 Fm7 E^b Fm B^b7

you _____ We'll think what fun we have had and be glad that it all came

1. E^b B^b9 2. E^b A^b6 E^b

true! true!

mf

A Real Nice Clambake

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Allegro moderato

VOICE D
CARRIE, TOM AND QUARTET

Piano *f marcato* *p*

This was a real nice
clam - bake, — We're might - y glad we came, — The
vit - tles we et were good, you bet! The com - pa - ny was the
same, — Our hearts are warm, our bel - lies are full and

The score consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a driving bass line and chords. Chord diagrams are provided for guitar, including D, A7, Ddim, D, B7, Em7, D, Ddim, A9, F#m, D7, A7, and D. The lyrics are written below the vocal line, with some words in all caps for emphasis.

605-8

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Em7 B7+ B7 E7 Em7 A7 D

we are feel - in' prime. This was a real nice

B7 Em7 A7 D

clam - bake and we all had a real good time!

D

NETTIE

First come cod - fish

f *mp*

A9 Dmaj.7

chow - der Cooked in i - ron ket - tles,

A9

On - ions float - in' on the top, Curl - in' up in

Dmaj.7 Bm G Em6 E9 ALL

pet - als! — Throed in rib - bons of salt - ed pork (An

A A+ F#m A Em7 A7 D

JULIE

old New Eng - land trick) — And lapped it all up with a clam - shell —

A Bm7 E7 A Am7 Bbmaj.7 A

JULIE

— Tied on - to a bay - ber - ry stick! Oh! —

IN A MAJOR



ALL

(GIRLS) This was a real nice clam bake, We're might-y glad we
 THIS IS A REAL NICE CLAM-BAKE we've might-y glad we're



came, The vit-tles we et were good, you bet! The
 here No cook-in' To do, no clean up, too! Sweet



com-pa-ny was the same. Our hearts are warm, our bel-lies are
 hus-bands, you're such a dear! Our hearts are warm, our hus-bands are

2 PARTS



full and we are feel-in' prime. This was a real nice
 and we are feel-in' prime. This is a real nice

B7 Em7 A7 D

clam - bake — and we're all ^{hav-ing} had a real good time!

(DIFFERENT GIRLS)

MR. SNOW G6(C#) G G6(C#) G Cm5 Am F D7

Say, look at them take those
Re - mem - ber when we raked them red hot lob - sters out of the ^{steam-ing} drift - wood

mf
moderately

G G6(C#) G G6(C#) G Am7 D7

fire? They're siz-zled, and crack-led, and sput-tered, a song, Fit-ten fer an an - gels

G Am7 D7 Am7 D7 Am7 D7

choir! *All!* Fit-ten fer an an-gels Fit-ten fer an an-gels Fit-ten fer an an-gels

VMS

G **NETTIE** **Gm6** **b7+** **Eb9b5**

choir! *how* We'll slit 'em down the back and pep-per ~~up~~ 'em good, And dous ~~en~~ 'em in melt - ed

mf

D7(b5) **CARRIE** **C#m** **E7** **A7**

but-ter, Then we ^{tear} ~~were~~ a-way the claws and crack ~~ed~~ 'em with our teeth, 'Cause we ^{aren't} ~~were~~ in the mood to

very broad

ALL **D** **Am7** **D7** **Am7** **D7** **Am7** **D7** **G**

put-ter, Fit-ten fer an an-gel's, Fit-ten fer an an-gel's, Fit-ten fer an an-gel's choir!

a tempo

500 **Much slower** **C** **Am7** **Em** **ALI** **C** **Am**

JOSH *Re-mem-ber first*
Then ~~at last~~ came the clams, Steamed un - der rock weed and

slow-mysterious - no words

mf

SPOKEN!

Reddy Low's entrance is a spoken

AW

Em Am7 P Dm P G7

pop - pin' from their shells, ^{Just} ~~Just~~ how man - y of them gal-loped down our gul-lets.

Subito allegro A E7 A Am7 Bbmaj.7 A

We could - n't say our - selves oh h h!

mf f

2x INST.

D

This ^{is} ~~was~~ a real nice clam - bake, — We're might - y glad we

mf

BETTY LOU'S DANCE

A7 Em7 A7 Ddim D B7 Em7

came, — The vit-tles we et ^{are} ~~were~~ good, you bet! The com - pa - ny

is was the same, Our hearts are warm, our ^{fun-nies} ~~bel-lies~~ are full and

Democracy

D Ddim A9 F#m Fmi A7 D

we are feel - ing prime. This ^{was} a real nice clam - bake.

was

Em7 B+ B7 E7 Em7 A7 D

- and we ^{now} ~~are~~ all had a real good time! We said it a - fore and we'll

now

B7 Em7 Em A7 Dm Bb7

spoken
(first) or, everybody... here's another hot pot of lobsters!!!

TD Beth
4/31

say it a - gen, We all had a real good time!

spoken
GIRLS! WE'LL... (SPOKEN)

THIS is our
ff all had a real good time! *L.H.*

Bm Em F#m Em7 A7 D

men catch by law

Red.

*

You'll Never Walk Alone

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Andantino molto cantabile C *(with great warmth, like a hymn)*

VOICE

When you walk through a

Piano *mf legato*

storm, hold your head up high And

don't be a - fraid of the dark,

At the end of the storm is a

F *C* *G* *Gm* *Dm* *B^b*

Detailed description: This is a musical score for the song 'You'll Never Walk Alone'. It features a voice line and a piano accompaniment. The tempo is 'Andantino molto cantabile' and the mood is 'with great warmth, like a hymn'. The piano part is marked 'mf legato'. The lyrics are: 'When you walk through a storm, hold your head up high And don't be a - fraid of the dark, At the end of the storm is a'. The score includes guitar chord diagrams for C, G, F, Gm, Dm, and Bb. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

F Dm Bb Ain

gold - en sky And the sweet sil - ver

The first system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (Bb). The lyrics are "gold - en sky And the sweet sil - ver". The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. Chord symbols F, Dm, Bb, and Ain are placed above the vocal line. The piano part includes a fermata over the first measure and a dynamic marking of *pp.* (pianissimo) at the beginning.

Gm F E C7

song of a lark. Walk

The second system continues the vocal line and piano accompaniment. The lyrics are "song of a lark. Walk". The piano accompaniment features a melodic line in the treble clef and a bass line in the bass clef. Chord symbols Gm, F, E, and C7 are placed above the vocal line. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

F Bdim C

on through the wind, Walk on through the

The third system continues the vocal line and piano accompaniment. The lyrics are "on through the wind, Walk on through the". The piano accompaniment includes a dynamic marking of *cresc.* (crescendo) in the piano part.

Fm6 C Em

rain, Tho' your dreams be tossed and

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "rain, Tho' your dreams be tossed and". The piano accompaniment includes a dynamic marking of *dim.* (diminuendo) in the piano part.



blown Walk on, walk on, with



hope in your heart, And you'll nev - er walk a -



lone, You'll nev - er walk a -



lone! When you lone!

What's The Use Of Wond'rin'

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Moderato

Piano

The piano introduction is in 4/4 time, marked Moderato. It begins with a forte (f) dynamic. The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes. The piece concludes with a *poco rit.* marking.

Chord diagrams for the piano introduction:
 C (treble), Am (bass), Dm (treble), G9 (bass), C (treble), A7 (bass)

Refrain

What's the use of won'drin' if he's good or if he's bad, Or if you like the way he wear his

p-mf
u tempo

hat? Oh! what's the use of won'drin', If he's good or If he's bad? He's your

fel-ler and you love him. — That's all there is to that. —

Chord diagrams for the vocal lines:
 D7 (treble), D7(5b) (bass), Ab7 (treble), C (bass), Am (treble), F (bass), C (treble), Dm7 (bass), C (treble), A9 (bass), D7 (treble), Dm7 (bass), G9 (treble), C (bass), Am (treble), Dm (bass), G7(C) (treble), G7 (bass)

C Am Dm G⁹ C A7 D7 D7(5b)/A^b7

Com-mon sense may tell you, that the end-in' will be sad, And now's the time to break and run a - way. But

C Am F C Dm7 C A9

what's the use of won-d'rin' if the end - in' will be sad? He's your fel-ler and you love him —

D7 Dm7 G⁹ C F

There's noth-in' more to say. Some-thin' made him the

C⁹ Fmaj.7 F F[#]dim Gm7 C7(sus.6) F

way that he is — Wheth - er he's false_ or true And some-thin' gave him the



things that are his_ One of those things is you. So, When he wants your kiss-es, You will



give them to the lad, And an-y-where he leads you, you will walk And an-y time he needs you, you'll go



run-nin' there like mad! You're his girl and he's your fel - ler And all the rest is

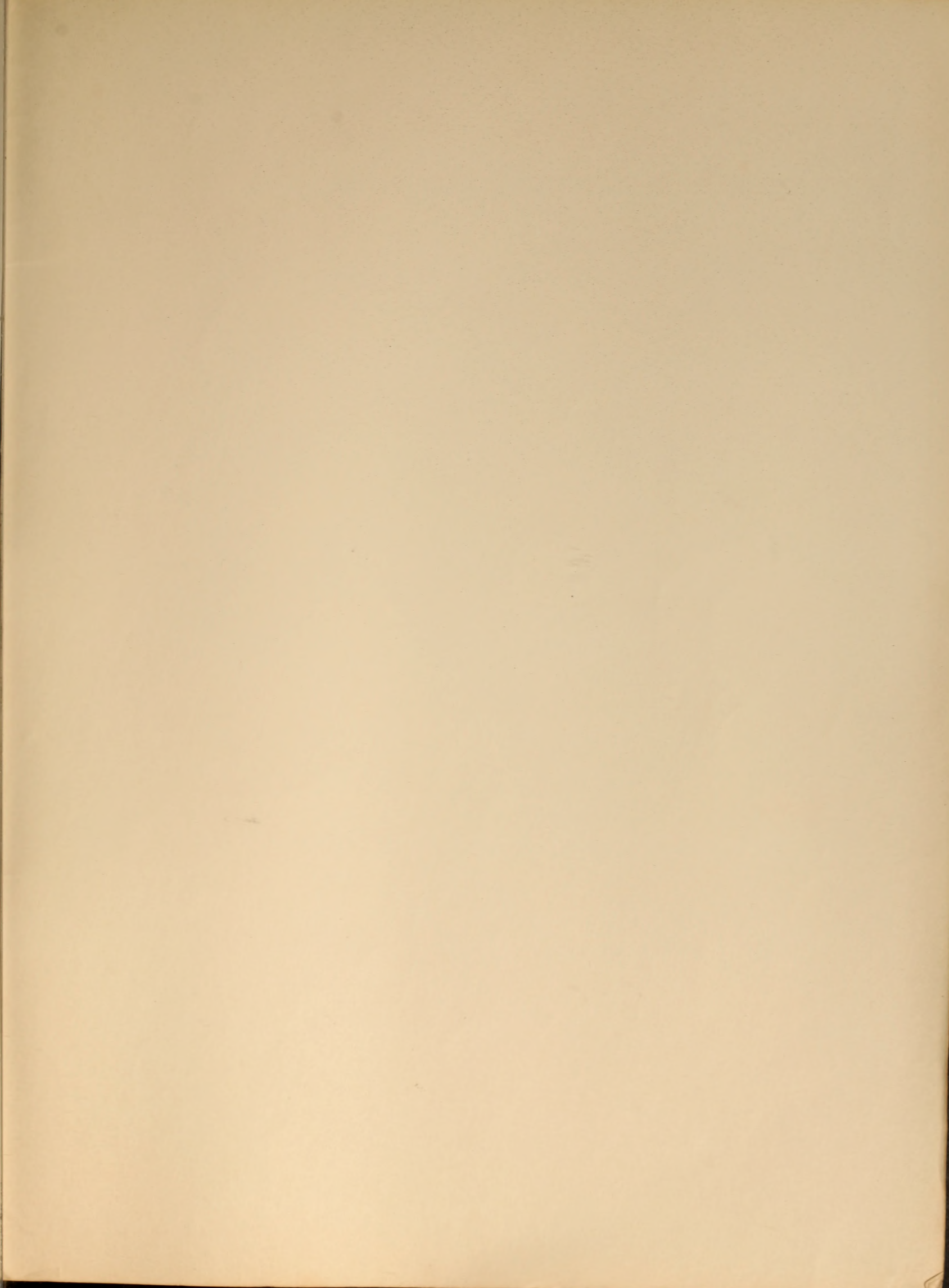


"talk."

"talk."

Red.

*



the songs of RODGERS & HAMMERSTEIN

Allegro

Come Home
A Fellow Needs A Girl
The Gentleman Is A Dope
Money Isn't Everything
So Far
You Are Never Away
VOCAL SCORE

Androcles And The Lion (tv)

Lyrics & Music by RICHARD RODGERS
Don't Be Afraid Of An Animal
No More Wailing
Strangers
Velvet Paws

Carousel

The Carousel Waltz (piano)
If I Loved You
June Is Bustin' Out All Over
Mister Snow
A Real Nice Climbake
Sillyness
What's The Use Of Wond'rin'
When The Children Are Asleep
You'll Never Walk Alone
VOCAL SCORE

Cinderella (tv)

Cinderella March (piano)
Cinderella Waltz (piano)
Da I Love You Because You're Beautiful
Impossible
In My Own Little Corner
A Lovely Night
Stepsisters Lament
Ten Minutes Ago
VOCAL SCORE

Do I Hear A Waltz?

Music by RICHARD RODGERS
Lyrics by STEPHEN SONDHEIM
Do I Hear A Waltz?
Here We Are Again
Moon In My Window
Someone Like You
Stay
Take The Moment
Thank You So Much
VOCAL SCORE

Flower Drum Song

Don't Marry Me
Grant Avenue
A Hundred Million Miracles
I Enjoy Being A Girl
Love, Look Away
Sunday
You Are Beautiful
VOCAL SCORE

The King And I

Getting To Know You
Hello, Young Lovers
I Have Dreamed
I Whistle A Happy Tune
March Of The Siamese Children (piano)
My Lord And Master
Shall We Dance?
Something Wonderful
We Kiss In A Shadow
VOCAL SCORE

Me And Juliet

The Big Black Giant
I'm Your Girl
It Feels Good
It's Me
Keep It Gay
Marriage Type Love
No Other Love
That's The Way It Happens
A Very Special Day
VOCAL SCORE

No Strings

Lyrics & Music by RICHARD RODGERS
Be My Host
Eager Beaver
La-La-La
Loads Of Love
Look No Further
Love Makes The World Go
"Maine"
The Man Who Has Everything
No Strings
Nobody Told Me
The Sweetest Sounds
You Don't Tell Me
VOCAL SCORE

Oklahoma!

All Er Nothin'
The Farmer And The Cowman
I Cain't Say No
Kansas City
Oh, What A Beautiful Mornin'
Oklahoma
Out Of My Dreams
People Will Say We're In Love
Pore Jud
The Surrey With The Fringe On Top
VOCAL SCORE

Pipe Dream

All At Once You Love Her
Everybody's Got A Home But Me
The Man I Used To Be
The Next Time It Happens
Suzy Is A Good Thing
Sweet Thursday
VOCAL SCORE

The Sound Of Music

Climb Ev'ry Mountain
Do-Re-Mi
Edelweiss
I Have Confidence (from film)*
The Lonely Goatherd
Maria
My Favorite Things
An Ordinary Couple
Sixteen Going On Seventeen
So Long, Farewell
Something Good (from film)*
The Sound Of Music
VOCAL SCORE
*Lyrics & Music by RICHARD RODGERS

South Pacific

Bali Ha'i
A Cock-Eyed Optimist
Dites-Moi
Happy Talk
Honey Bun
I'm Gonna Wash That Man Right Outa My Hair
My Girl Back Home (from film)
Some Enchanted Evening
This Nearly Was Mine
There Is Nothin' Like A Dame
A Wonderful Guy
Younger Than Springtime
You've Got To Be Carefully Taught
VOCAL SCORE

State Fair (film)

All I Owe Ioway
Isn't It Kinda Fun
It Might As Well Be Spring
It's A Grand Night For Singing
It's The Little Things In Texas*
More Than Just A Friend*
Never Say "No"
That's For Me
This Isn't Heaven*
Willing And Eager*
*from 1962 film version with
Lyrics & Music by RICHARD RODGERS

Fair Is Fair

(N. Y. World's Fair, 1964-65)
Words & Music by RICHARD RODGERS

The Great Adventure (tv)

Music by RICHARD RODGERS
The Great Adventure (piano)

Happy Christmas, Little Friend

I Haven't Got A Worry In The World
(from "Happy Birthday")

The P.T. Boat Song (Steady As You Go)

There's Music In You
(from film "Main Street To Broadway")

The Valiant Years (tv)

Music by RICHARD RODGERS
The Valiant Years (piano)

Victory At Sea (tv)

Music by RICHARD RODGERS
Guadalcanal March (piano)
Victory At Sea—Theme (piano)
Victory At Sea—Complete (piano)

We're On Our Way (Infantry Song)

WILLIAMSON MUSIC, INC.

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