RODGERS and HAMMERSTEIN

present

A Musical Play

The King and I™

Music by

RICHARD RODGERS

Book and Lyrics by

OSCAR HAMMERSTEIN II

Based on the Novel "Anna and the King of Siam"
by
MARGARET LANDON

Directed by JOHN VAN DRUTEN

Settings and lighting by JO MIELZINER

Costumes designed by IRENE SHARAFF

Choreography by JEROME ROBBINS

Orchestrations by ROBERT RUSSELL BENNETT

Musical Director FREDERICK DVONCH

VOCAL SCORE

(Edited by DR. ALBERT SIRMAY)

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For all works contained herein:

First performance at the St. James Theatre, New York
March 29, 1951

THE KING AND I

Cast of Characters

CAPTAIN ORTON ..... CHARLES FRANCIS
LOUIS LEONOWENS ..... SANDY KENNEDY
ANNA LEONOWENS ..... GERTRUDE LAWRENCE
THE INTERPRETER ..... LEONARD GRAVES
THE KRALAHOME ..... JOHN JULIANO
THE KING ..... YUL BRYNNER
PHRA ALACK ..... LEN MENCE
TUPTIM ..... DORETTA MORROW
LADY THIANG ..... DOROTHY SARNOFF
PRINCE CHULALONGKORN ..... JOHNNY STEWART
PRINCESS YING YAOWALAK ..... BAAYORK LEE
LUN THA ..... LARRY DOUGLAS
SIR EDWARD RAMSAY ..... ROBIN CRAVEN

PRINCESSES AND PRINCES . . . Crisanta Cornejo, Andrea Del Rosario, Marcia James, Barbara Luna, Nora Baez, Corrine St. Denis, Bunny Warner, Rodolfo Cornejo, Robert Cortazal, Thomas Griffin, Alfonso Maribo, James Maribo, Orlando Rodiguez

THE ROYAL DANCERS . . . Jamie Bauer, Lee Becker, Mary Burr, Gemze DeLappe. Shellie Farrell, Marilyn Gennaro, Evelyn Giles, Ina Kurland, Nancy Lynch, Michiko, Helen Murielle, Prue Ward, Dusty Worrall and Yuriko

WIVES . . . Stephanie Augustine, Marcia James, Ruth Korda, Suzanne Lake, Gloria Marlowe, Carolyn Maye, Helen Merritt, Phyllis Wilcox

AMAZONS . . . Geraldine Hamburg, Maribel Hammer, Norma Larkin, Miriam Lawrence

PRIESTS . . . Duane Camp, Joseph Caruso, Leonard Graves, Jack Matthew, Ed Preston

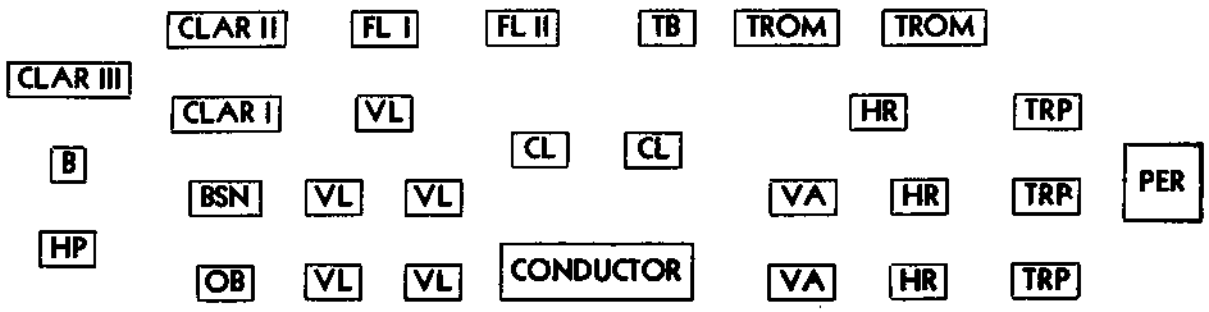
SLAVES . . . Doria Avila, Raul Celada, Beau Cunningham, Tommy Gomez

The Play is Divided into Two Acts.
The Action Passes in and Around the King's Palace, Bangkok, Siam.
Time: Early Eighteen Sixties.

Instrumentation Of Score Is As Follows:

5—VIOLINS [VL]
2—VIOLAS [VA]
2—CELLOS [CL]
1—BASS [B]
2—FLUTES —(1 PIC) [FL]
3—CLARINETS (1 BASS CLAR.) [CLAR]
1—OBOE [OB]
1—BASSOON [BSN]
3—TRUMPETS [TRP]
3—HORNS [HR]
2—TROMBONES [TROM]
1—TUBA [TB]
1—HARP [HP]
1—PERCUSSION [PER]

Seating Plan For Orchestra Of The King And I™



THE KING AND I

Act I

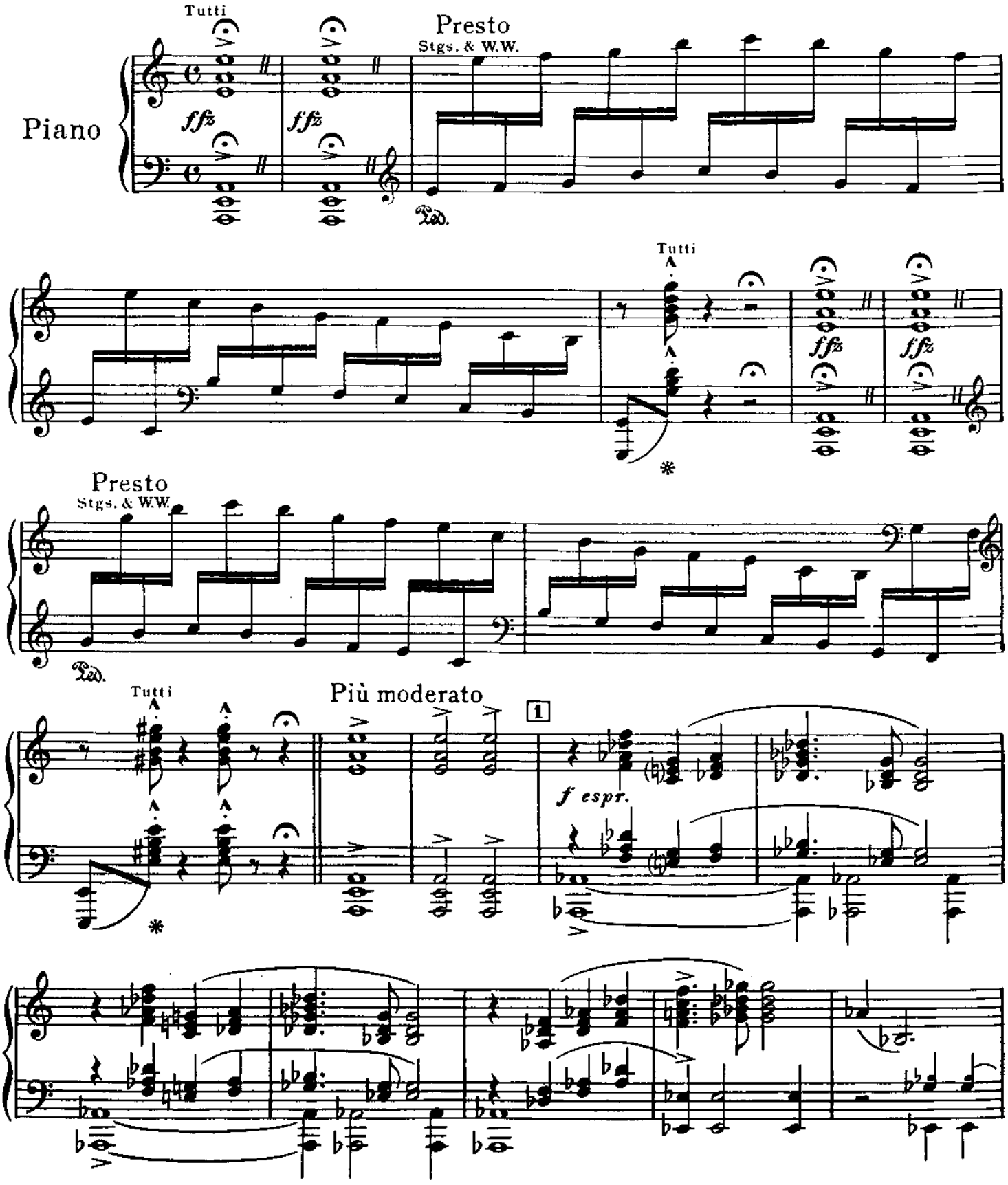
		PAGE
	OVERTURE	5
1.	OPENING ACT I (Arrival at Bangkok)	13
2.	I WHISTLE A HAPPY TUNE	15
3.	INCIDENTAL FOR DIALOGUE (Entrance of Kralahome)	22
4.	EXIT: I WHISTLE A HAPPY TUNE	22
5.	VIGNETTES AND DANCE	23
6.	MY LORD AND MASTER	27
7.	INCIDENTAL FOR DIALOGUE	30
8.	HELLO, YOUNG LOVERS	30
9.	ENCORE: HELLO, YOUNG LOVERS	35
10.	THE MARCH OF SIAMESE CHILDREN	38
11.	POSTLUDE TO THE MARCH OF SIAMESE CHILDREN	42
12.	SCENE BEFORE CURTAIN (Priests and Children)	42
13.	A PUZZLEMENT	44
14.	SCHOOL-ROOM SCENE	59
15.	GETTING TO KNOW YOU	61
16.	INCIDENTAL (King)	71
17.	WE KISS IN A SHADOW (Tuptim and Lun Tha)	71
18.	REPRISE: A PUZZLEMENT (Prince and Louis)	78
19.	SHALL I TELL YOU WHAT I THINK OF YOU?	84
20.	SOMETHING WONDERFUL	98
21.	CHANGE OF SCENE (Pantomime)	101
22.	REPRISE: SOMETHING WONDERFUL	101
23.	CHANGE OF SCENE (Postlude to "Something Wonderful")	103
24.	SCENE (Anna and King planning party)	104
25.	FIREWORKS	106
26.	FINALE ACT I	106

Act II

		PAGE
	ENTR'ACT	108
27.	OPENING ACT II	113
28.	WESTERN PEOPLE FUNNY	115
29.	EXIT OF WIVES	121
30.	DANCE OF ANNA AND SIR EDWARD	122
31.	EXIT OF ANNA, KING AND SIR EDWARD	124
32.	INCIDENTAL "WE KISS IN A SHADOW"	124
33.	I HAVE DREAMED	126
34.	REPRISE: "HELLO, YOUNG LOVERS"	132
35.	THE SMALL HOUSE OF UNCLE THOMAS (Ballet)	135
36.	POSTLUDE OF BALLET	162
37.	INCIDENTAL (Change of Scene)	164
38.	SONG OF THE KING	165
39.	SHALL WE DANCE?	168
40.	MELOS, MY LORD AND MASTER	178
41.	PROCESSIONAL	179
42.	REPRISE: SOMETHING WONDERFUL (Letter Reading)	184
43.	POLKA DOLOROSO	186
44.	REPRISE: I WHISTLE A HAPPY TUNE	188
45.	FINALE ULTIMO	192
46.	EXIT MUSIC	194

OVERTURE

RICHARD RODGERS



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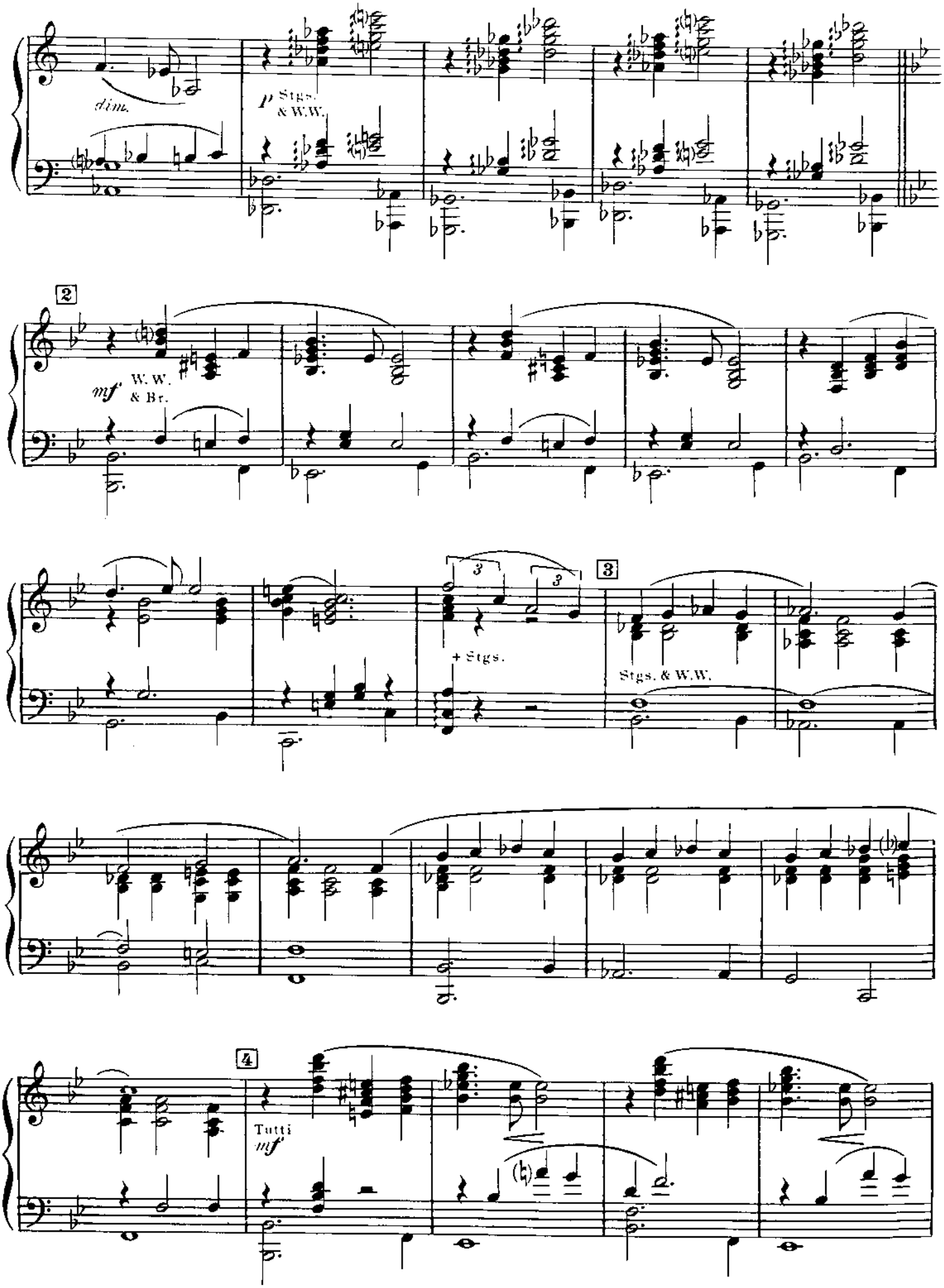
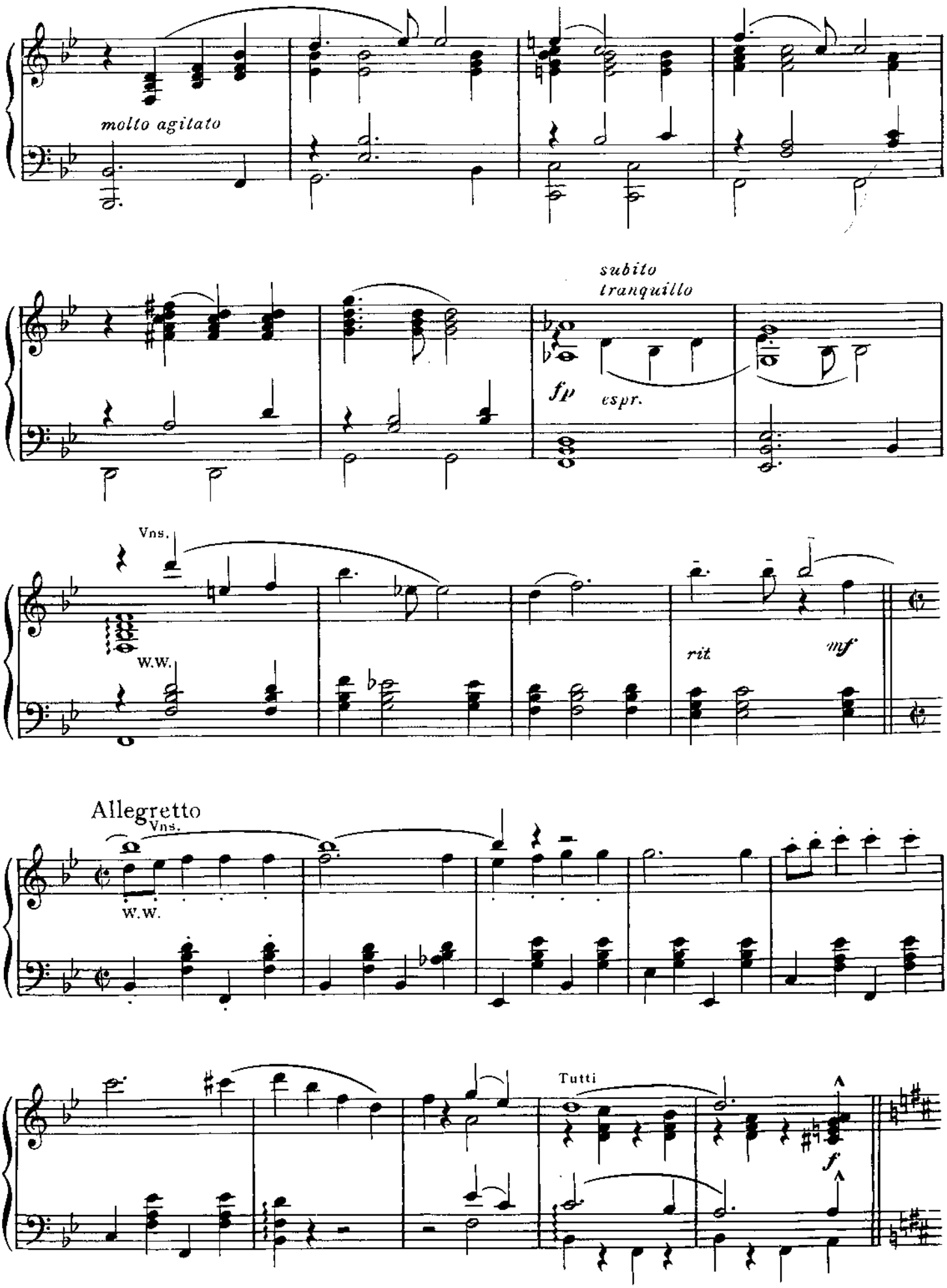
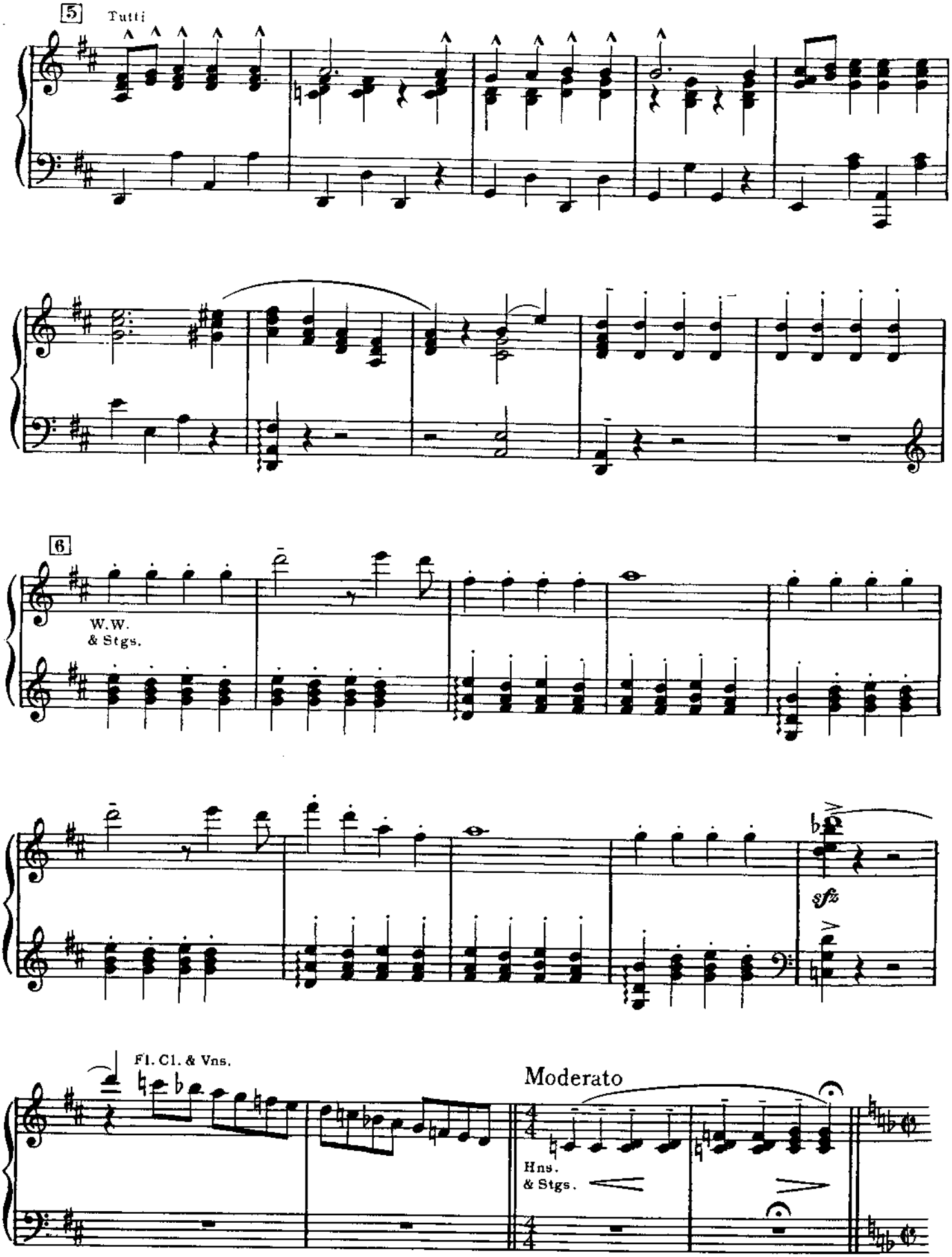
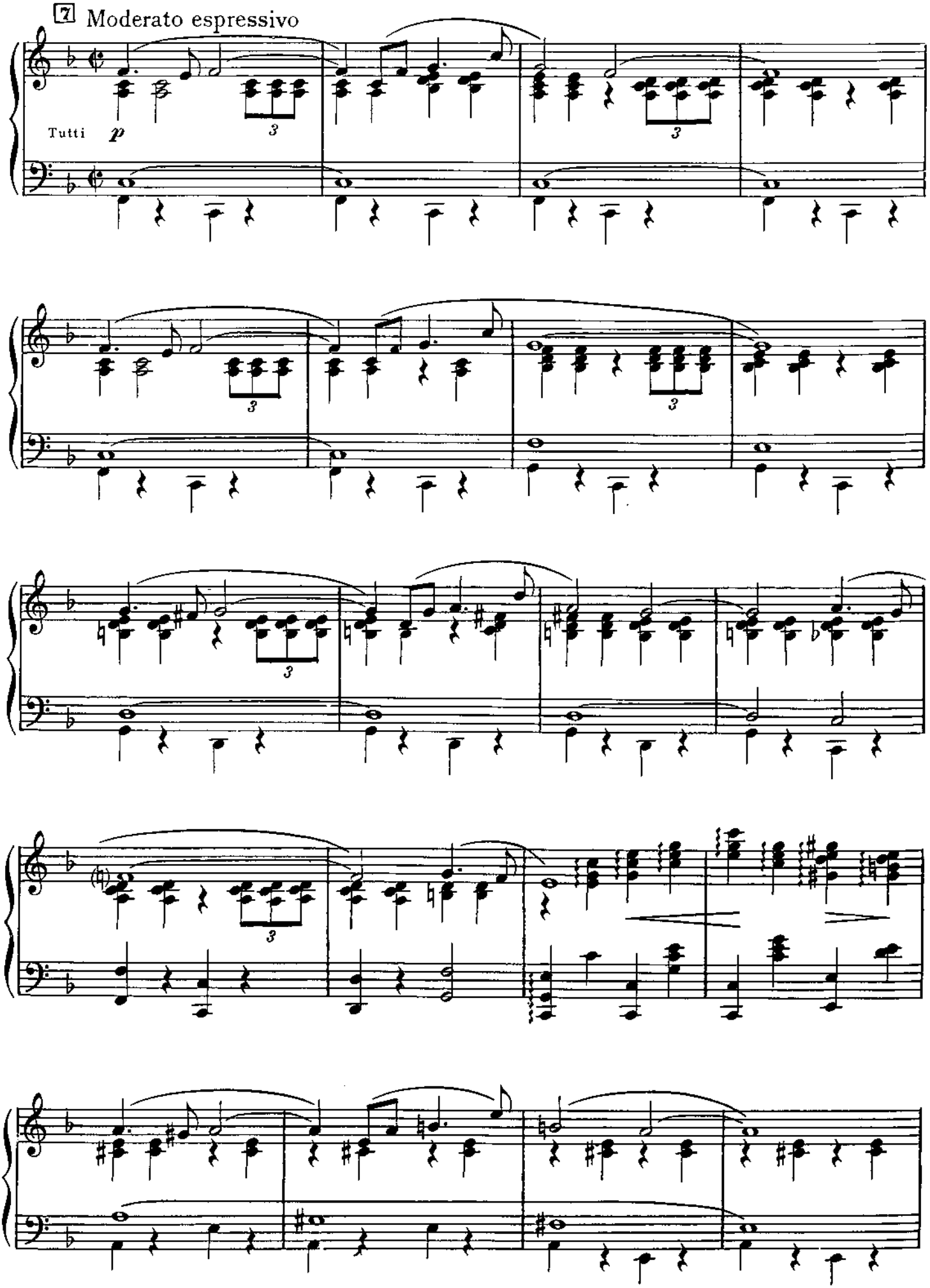
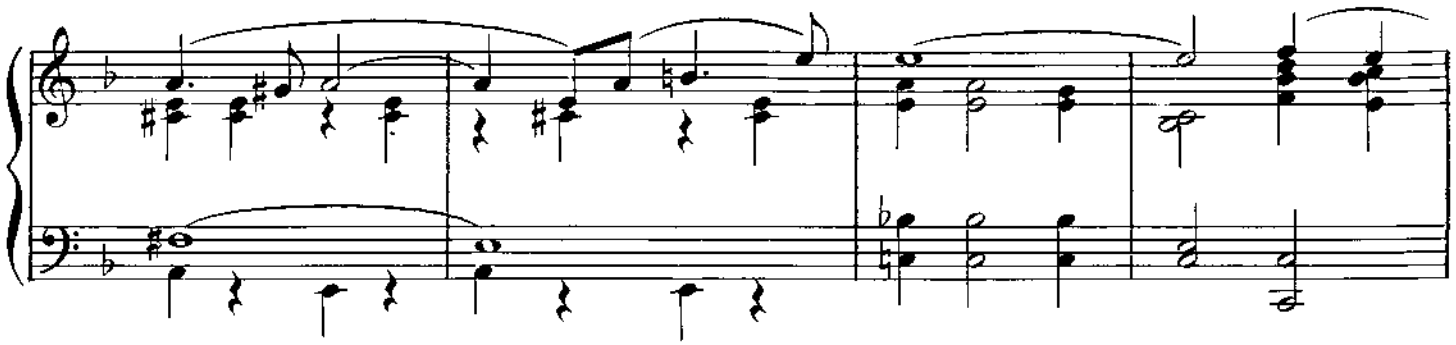

dim.
p Stgs. & W.W.
2
mf W.W. & Br.
3
+ Stgs.
Stgs. & W.W.
4
Tutti
mf

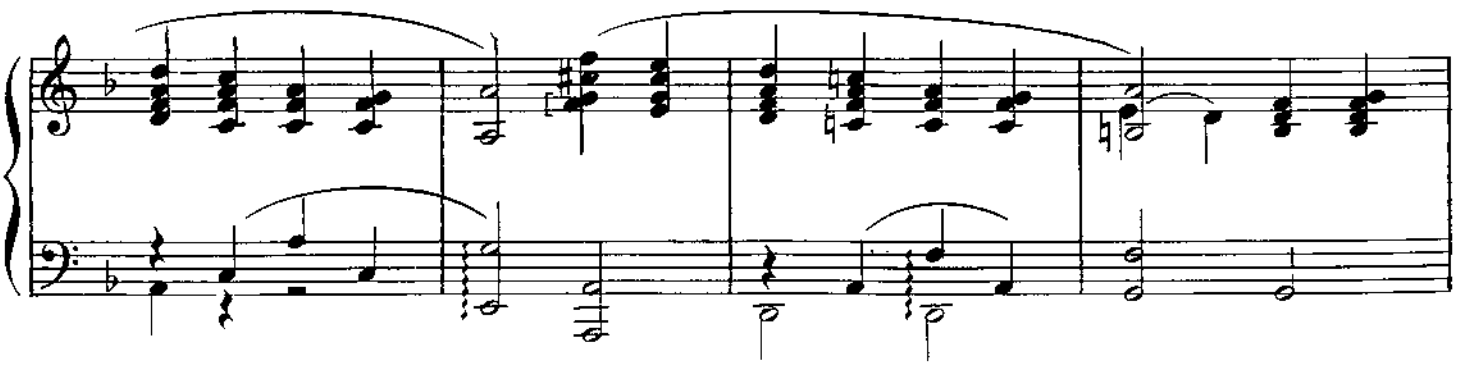

molto agitato
subito
tranquillo
fp
espr.
Vns.
W.W.
rit
mf
Allegretto
Vns.
W.W.
Tutti
f

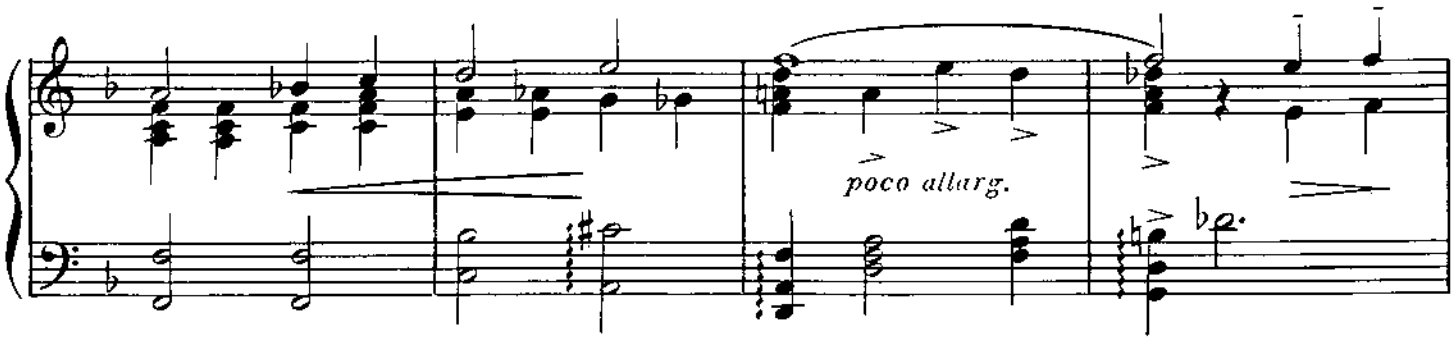

5
Tutti
6
W.W.
& Stgs.
sfz
Fl. Cl. & Vns.
Moderato
Hns.
& Stgs.

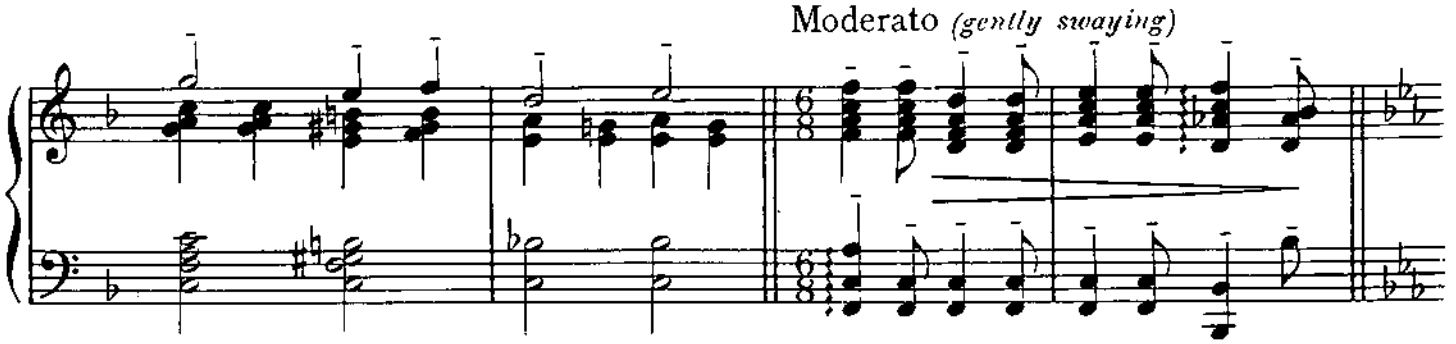
7 Moderato espressivo

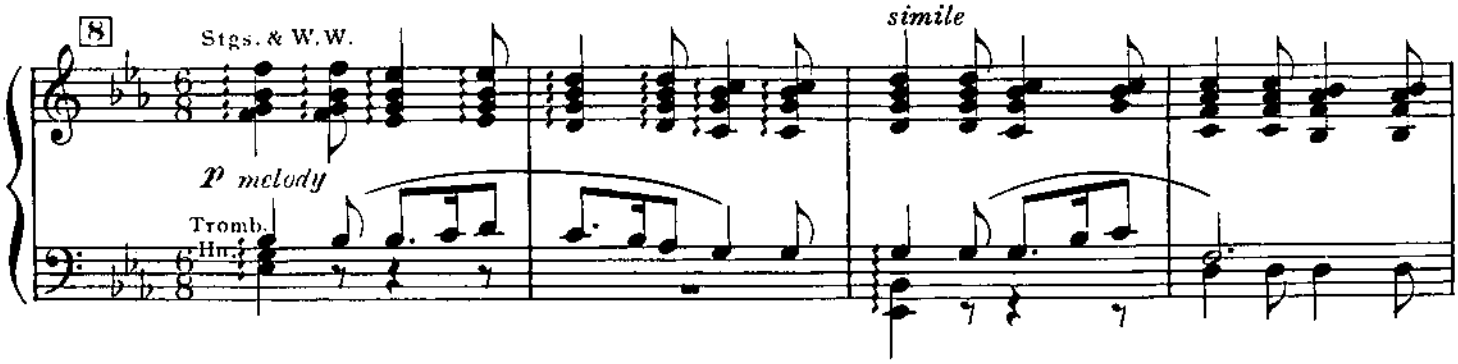


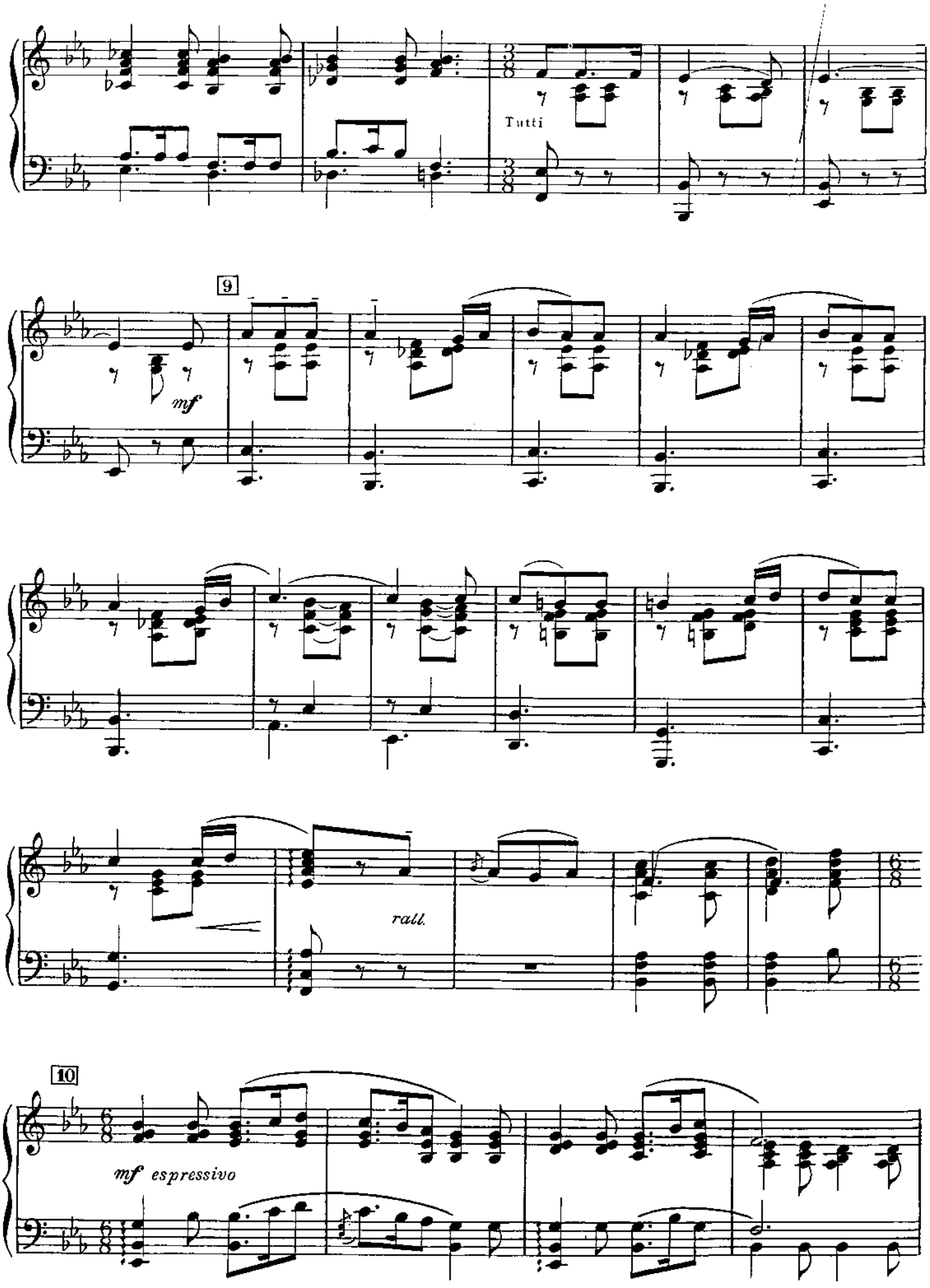


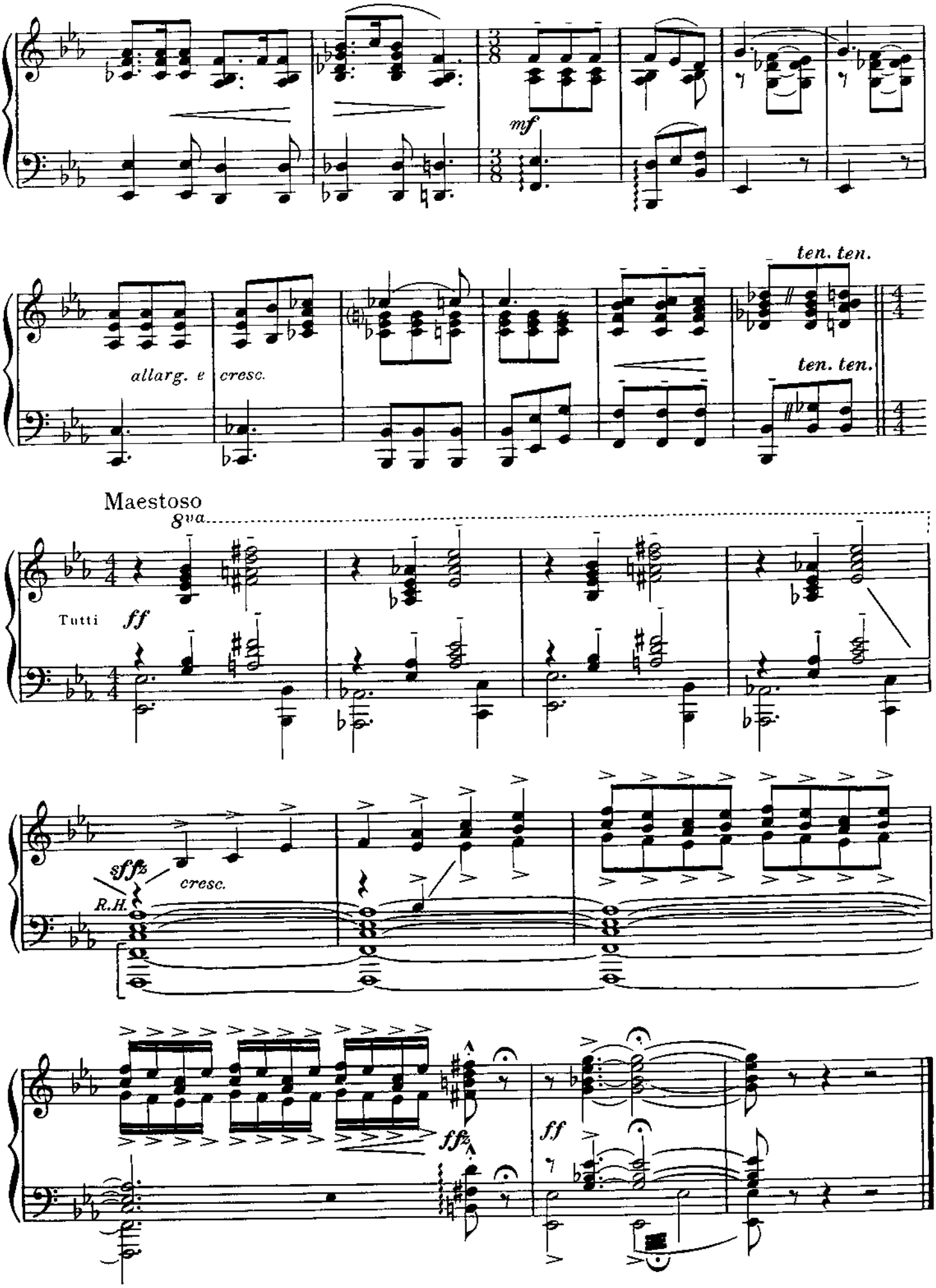



poco allarg.


Moderato (gently swaying)


8
Stgs. & W.W.
simile
p melody
Tromb.
Hn.


Tutti
9
mf
rall.
10
mf espressivo


mf
ten. ten.
allarg. e cresc.
ten. ten.
Maestoso
8va
Tutti
ff
sffz
cresc.
R.H.
ffz
ff

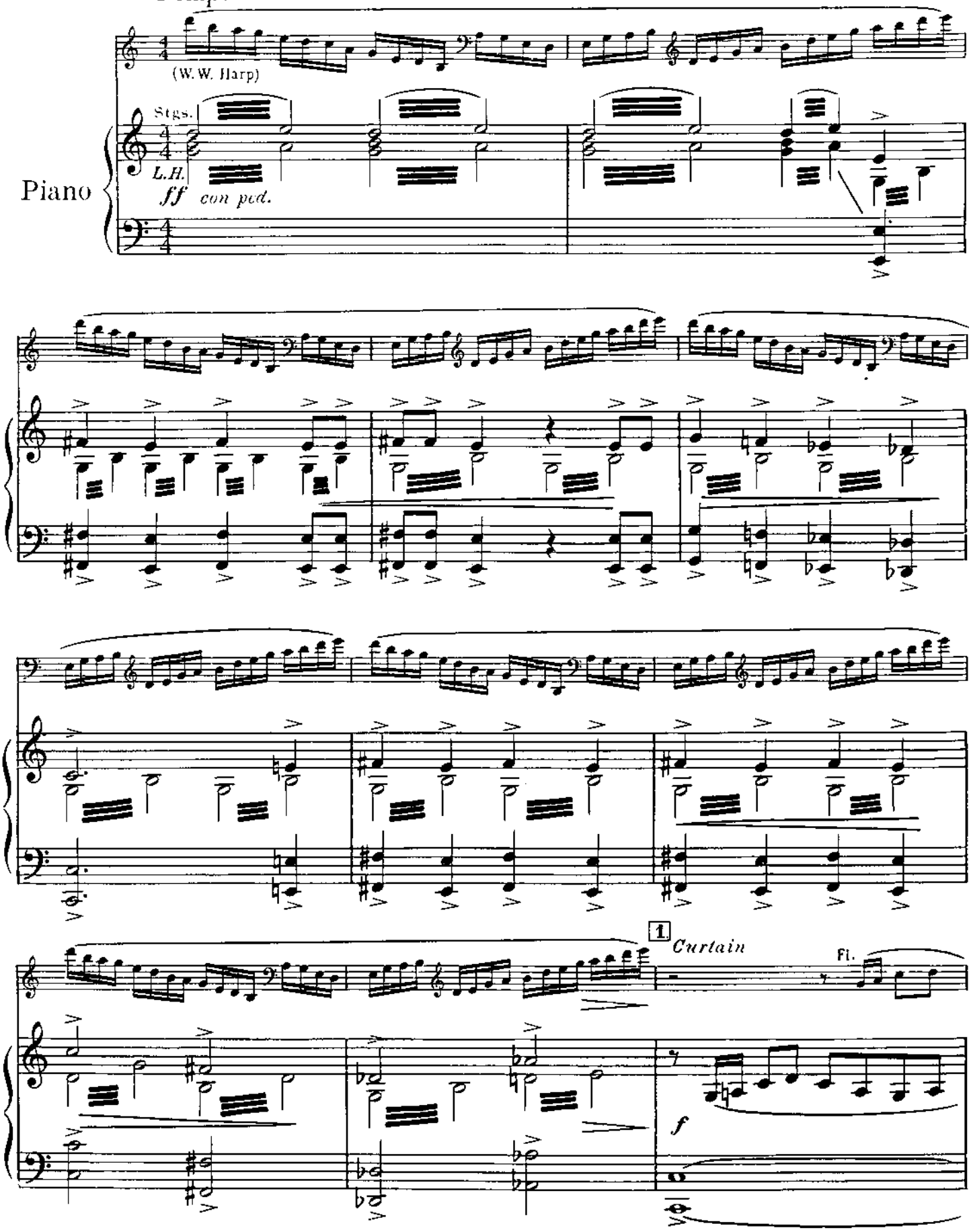
No. 1

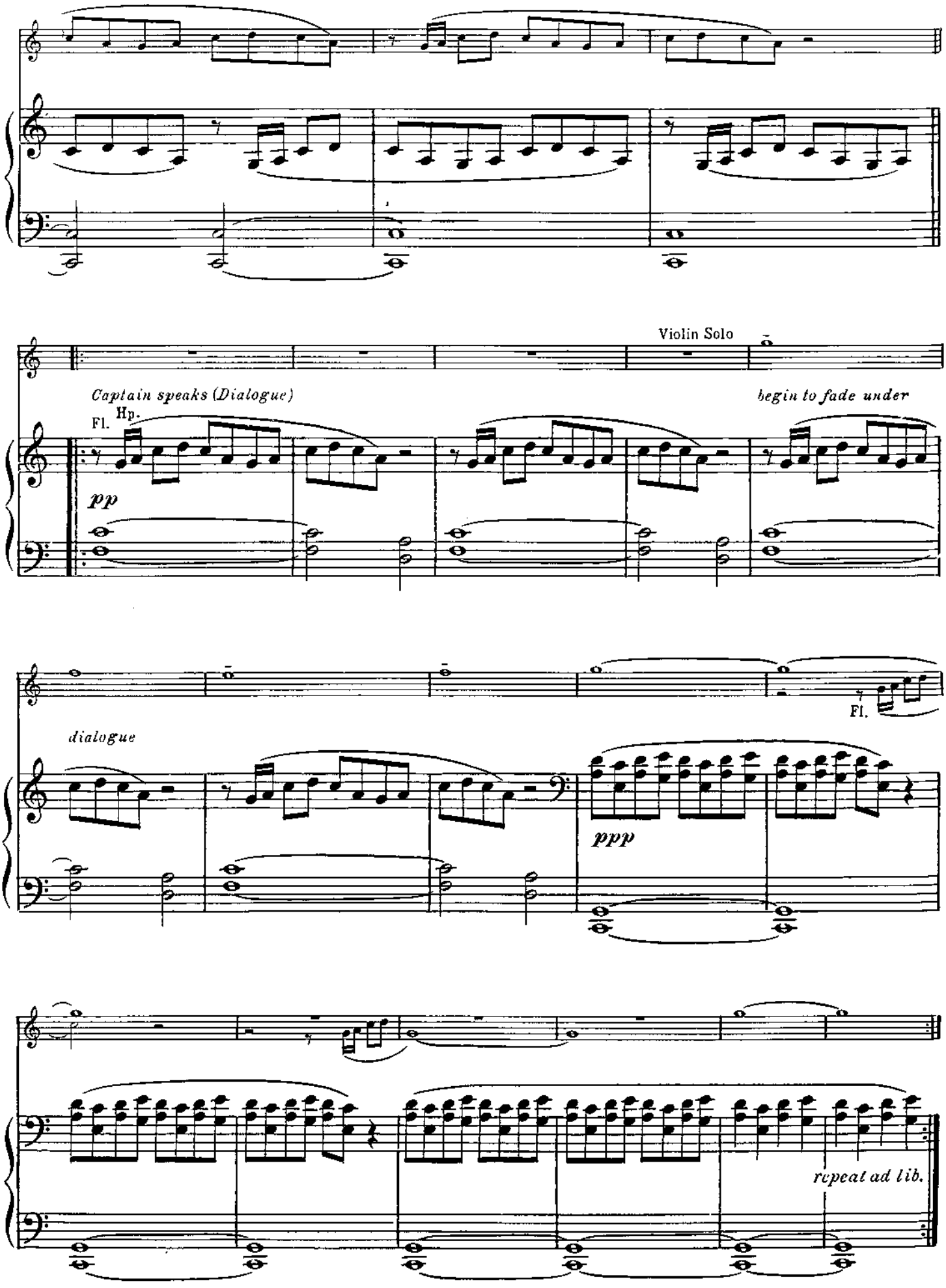
Opening Act 1
(Arrival At Bangkok)

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

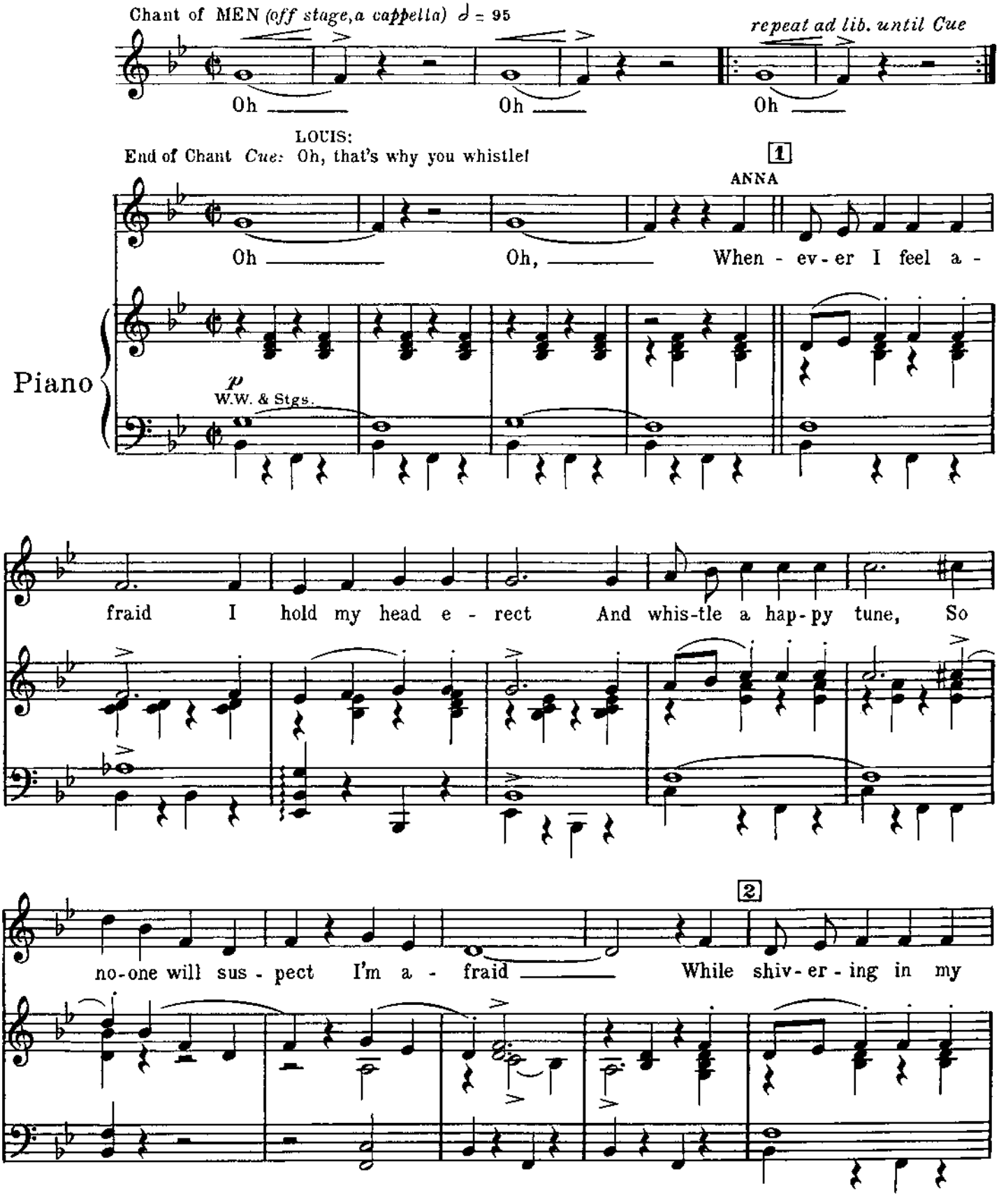
Pomposo ♩ = 125




Violin Solo
Captain speaks (Dialogue)
begin to fade under
Fl.
Hp.
pp
Fl.
dialogue
ppp
repeat ad lib.

No. 2 I Whistle A Happy Tune

Cue: CAPTAIN ORTON: I think you should know.



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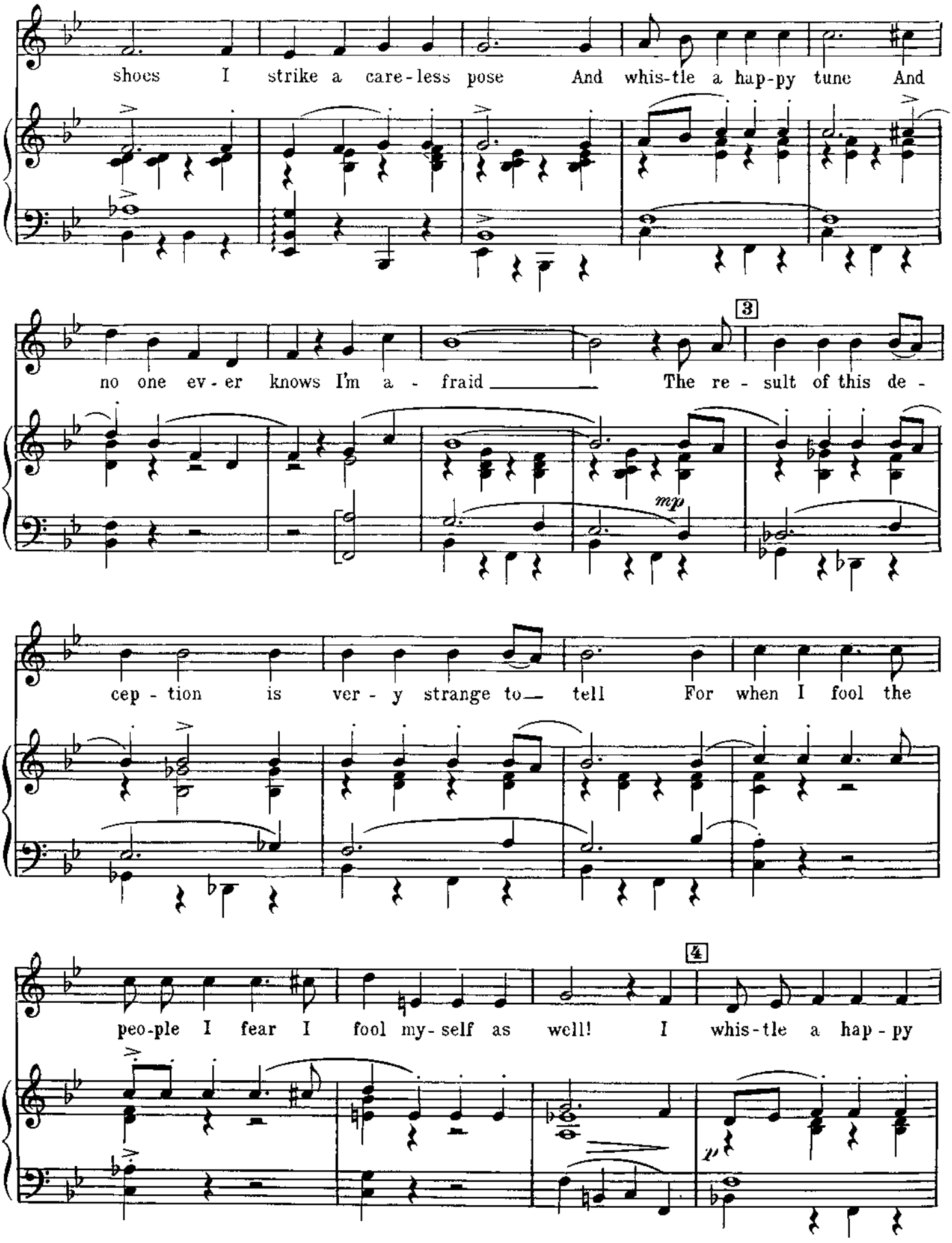
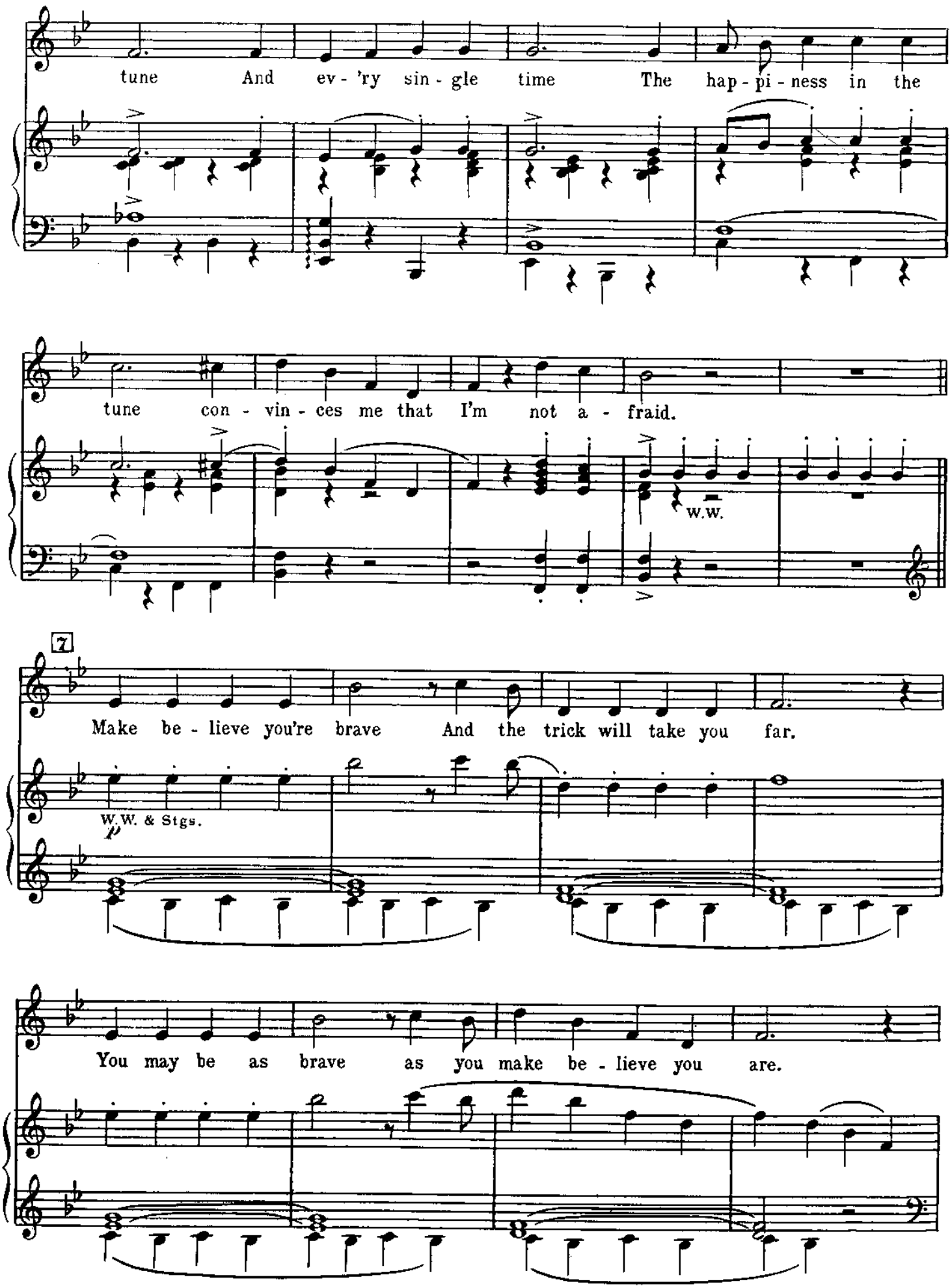
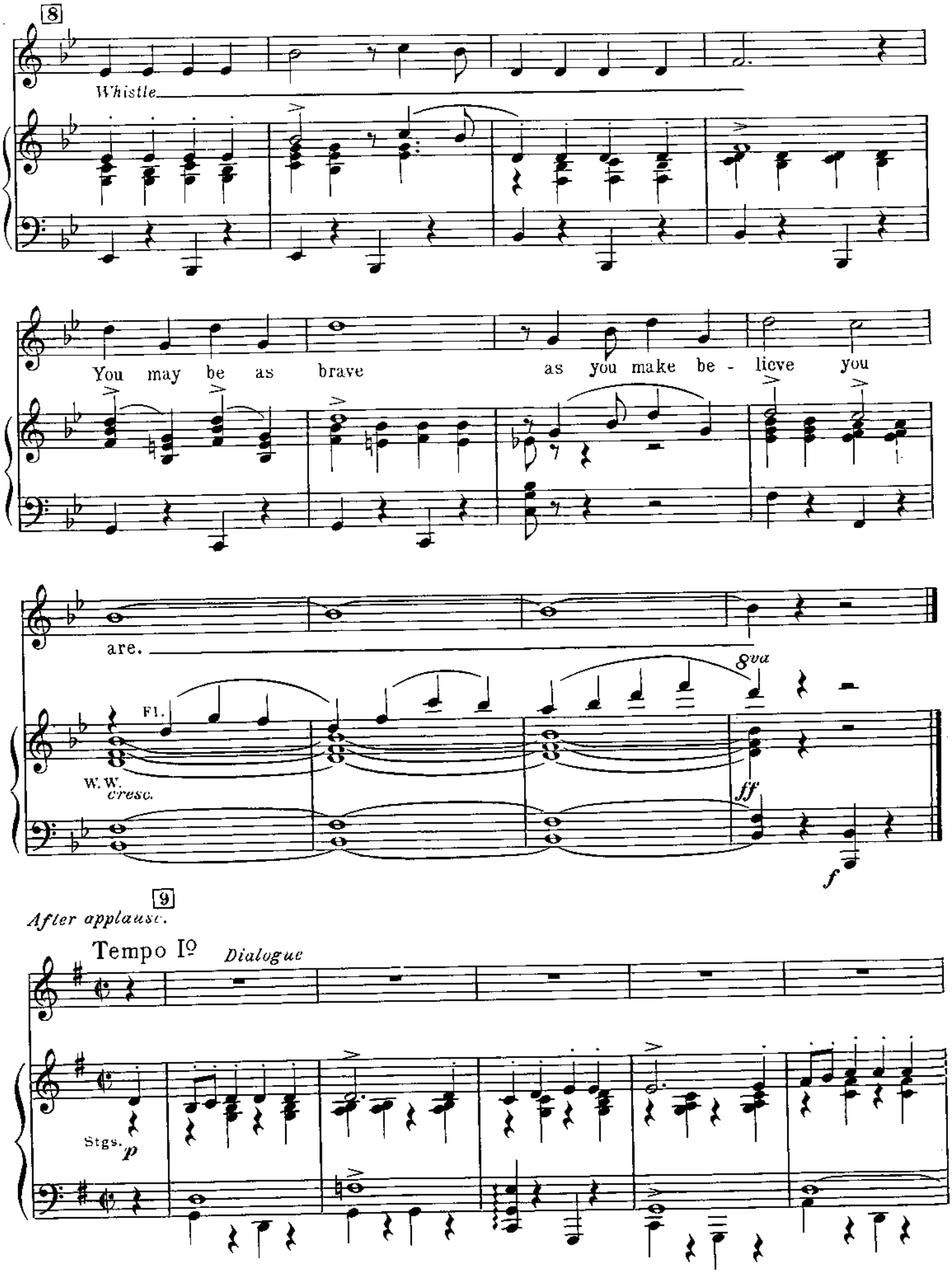

shoes I strike a care-less pose And whis-tle a hap-py tune And
3
no one ev-er knows I'm a - fraid The re - sult of this de -
mp
cep - tion is ver - y strange to tell For when I fool the
4
peo-ple I fear I fool my-self as well! I whis-tle a hap - py
p


tune And ev - 'ry sin - gle time The hap - pi - ness in the
tune con - vin - ces me that I'm not a - fraid.
w.w.
7
Make be - lieve you're brave And the trick will take you far.
W.W. & Stgs.
p
You may be as brave as you make be - lieve you are.


8
Whistle
You may be as brave as you make be - lieve you
are.
8va
Fl.
W. W.
cresc.
ff
f
9
After applause.
Tempo Iº
Dialogue
Stgs.
p

LOUIS: I don't think I will ever be afraid again.

LOUIS: *(sings)*

While

add W.W.

10

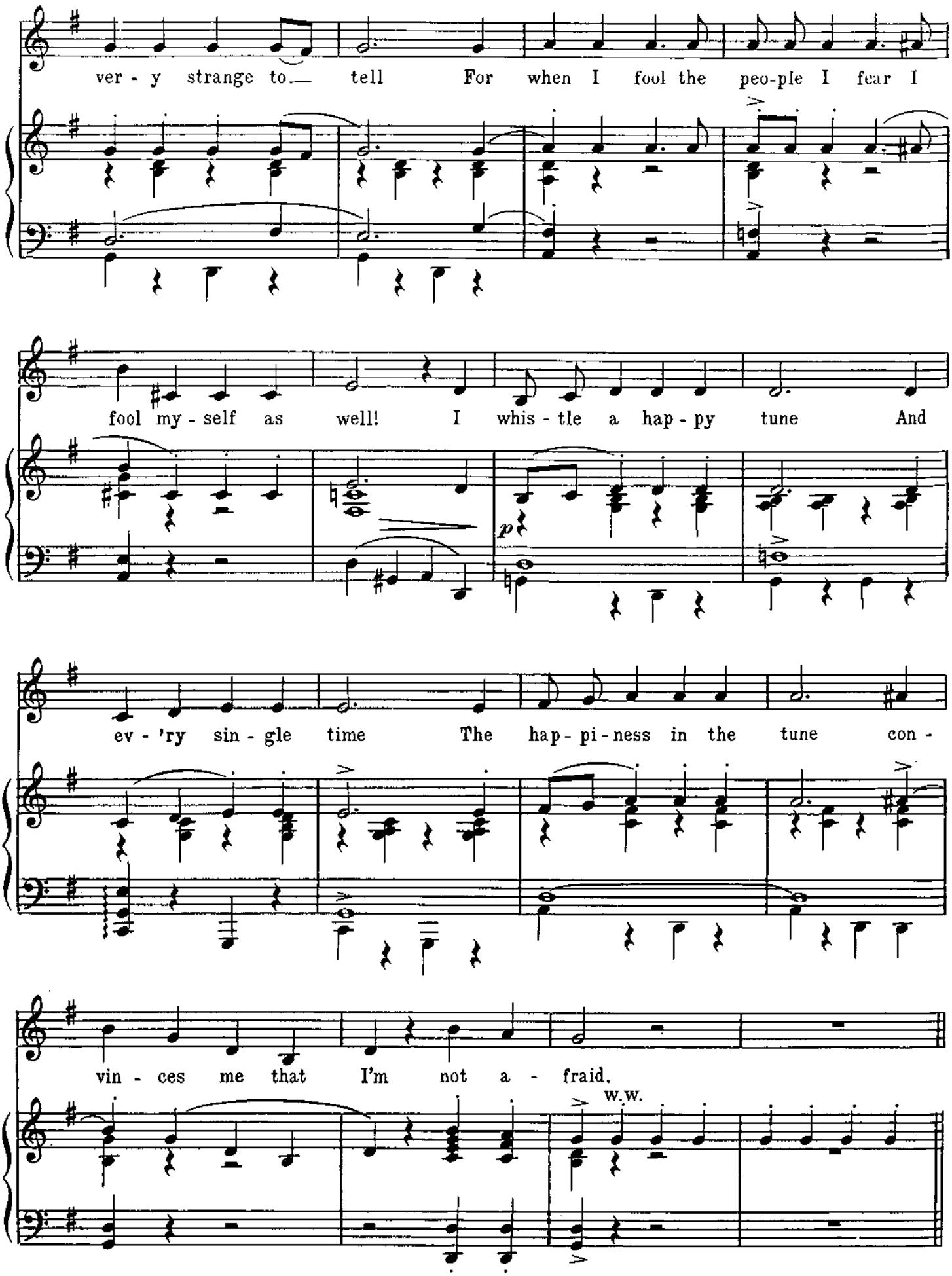
shiv - er - ing in my shoes I strike a care - less pose And

whis - tle a hap - py tune And no - one ev - er knows I'm a -

ANNA and LOUIS

fraid The re - sult of this de - cep - tion is

mp


ver - y strange to— tell For when I fool the peo-ple I fear I
fool my - self as well! I whis - tle a hap - py tune And
p
ev - 'ry sin - gle time The hap - pi - ness in the tune con -
vin - ces me that I'm not a - fraid.
W.W.

11

Make be - lieve you're brave And the trick will take you far. You may be as

p Stgs. & W.W.

Anna notices guards. *Anna (whistles alone) urging Louis to whistle too.* *(Louis joins*

12

brave as you make be - lieve you are. *Whistle*

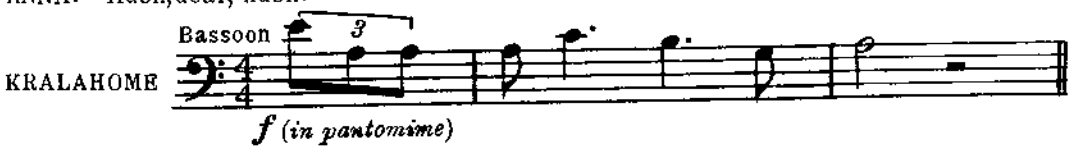
Stgs.

in whistling)

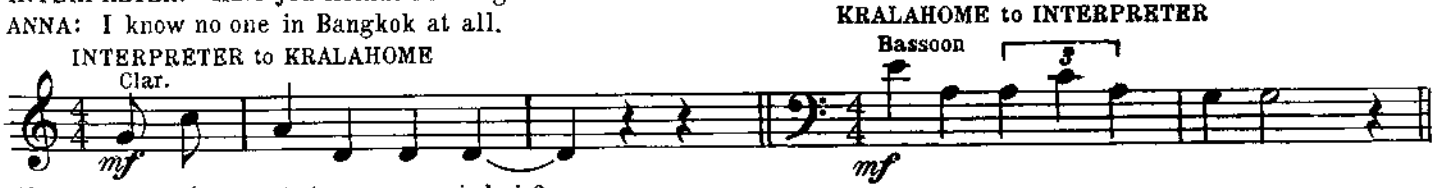
pp

No. 3 Incidental For Dialogue
(Entrance of Kralahome)

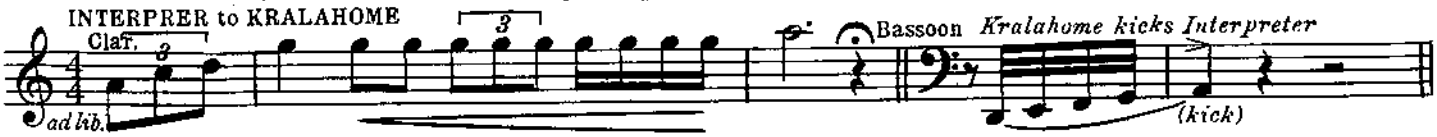
INTERPRETER: Good evening, Sir Welcome to Siam!
LOUIS: He called you Sir!
ANNA: Hush, dear, hush!



INTERPRETER: Sir, are you lady who will be school mistress of royal children?
ANNA: Yes.
INTERPRETER: Have you friends in Bangkok?
ANNA: I know no one in Bangkok at all.

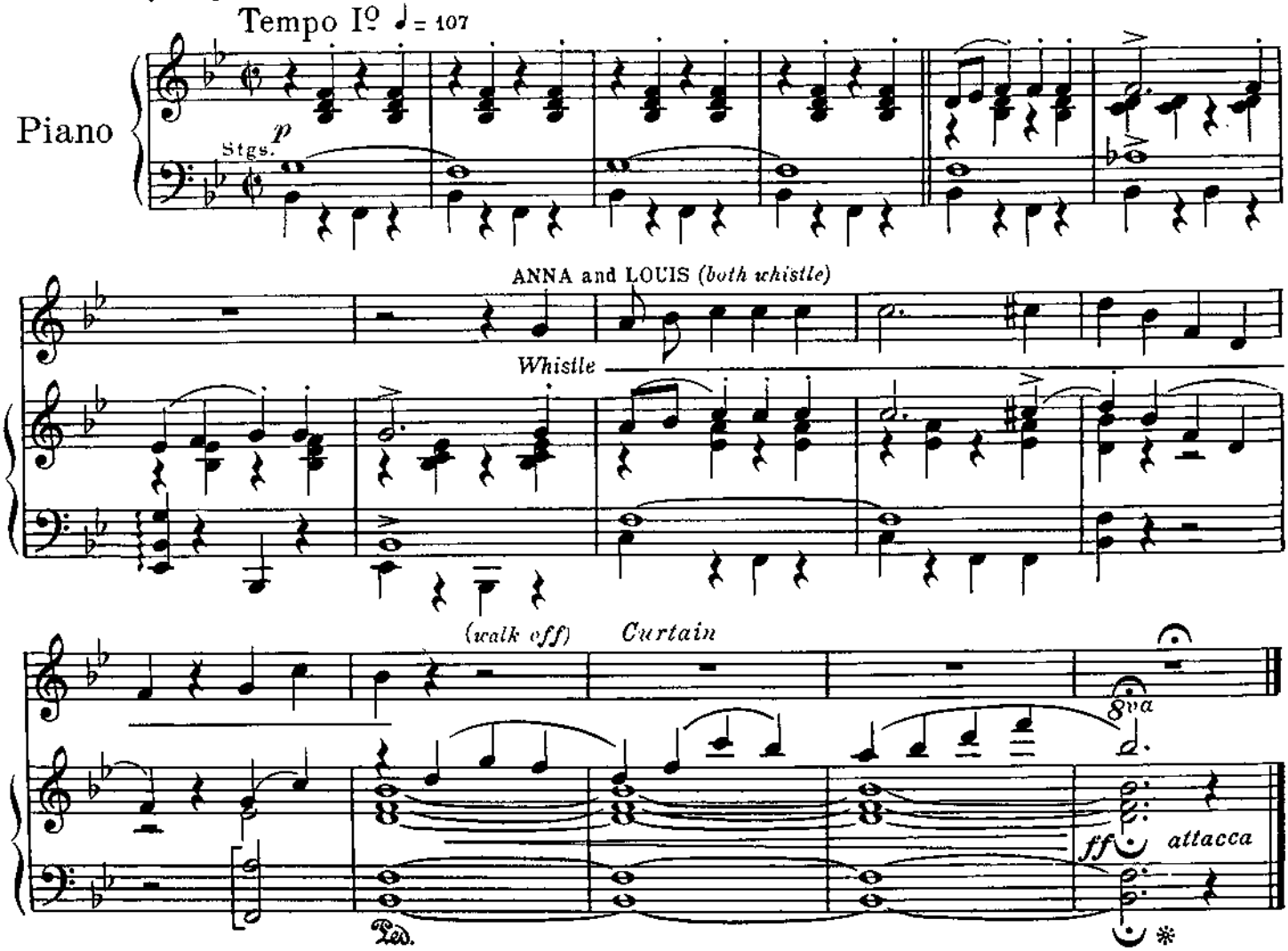


INTERPRETER: *(to Anna)* Are you married, sir?
ANNA: I am a widow.
INTERPRETER: What manner of man — your deceased husband?
ANNA: My husband was an officer of Her Majesty's Army in — Tell your master his business with me is in my capacity of schoolteacher to the royal children. He has no right to pry into my personal affairs.



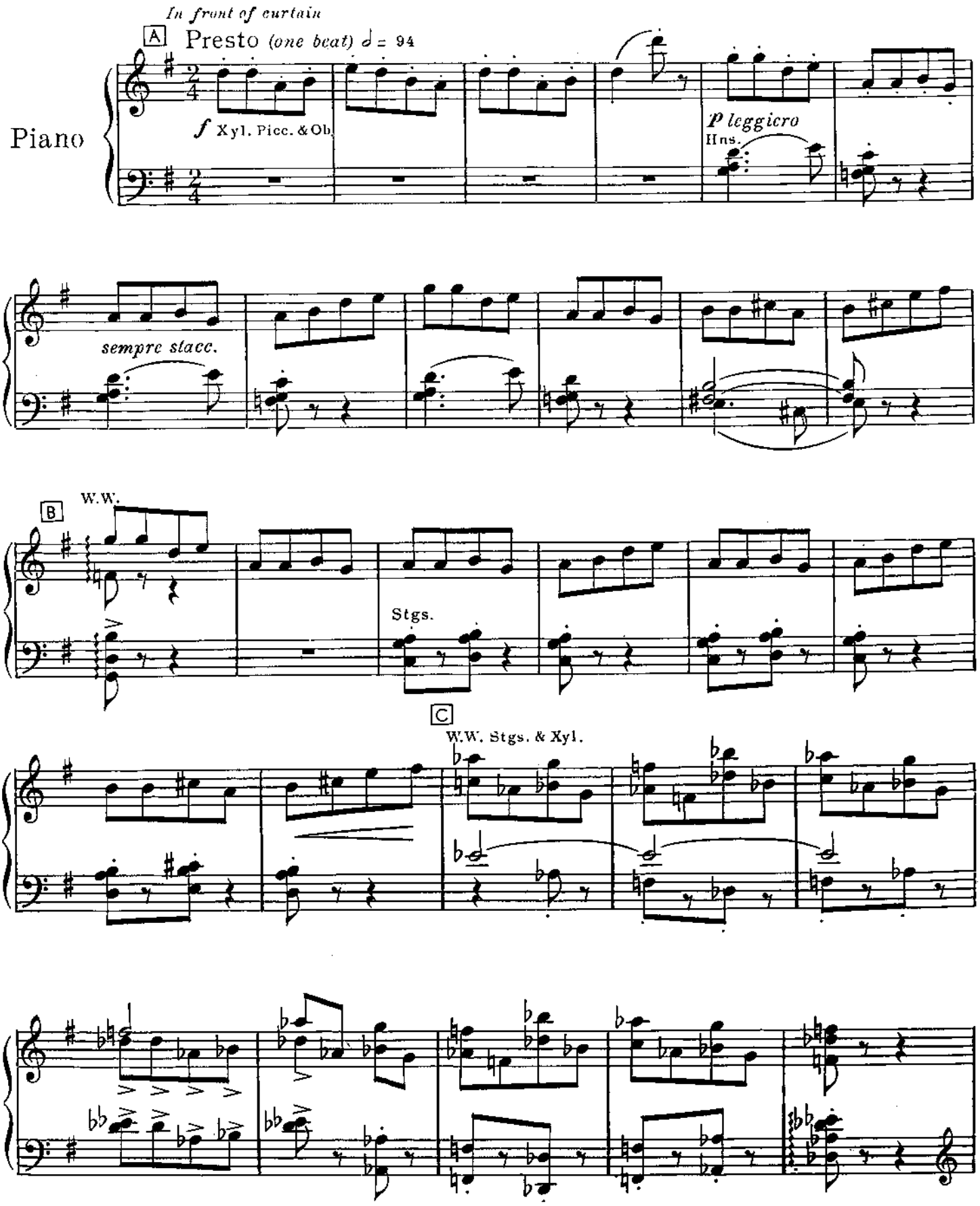
No. 4 Exit: I Whistle A Happy Tune

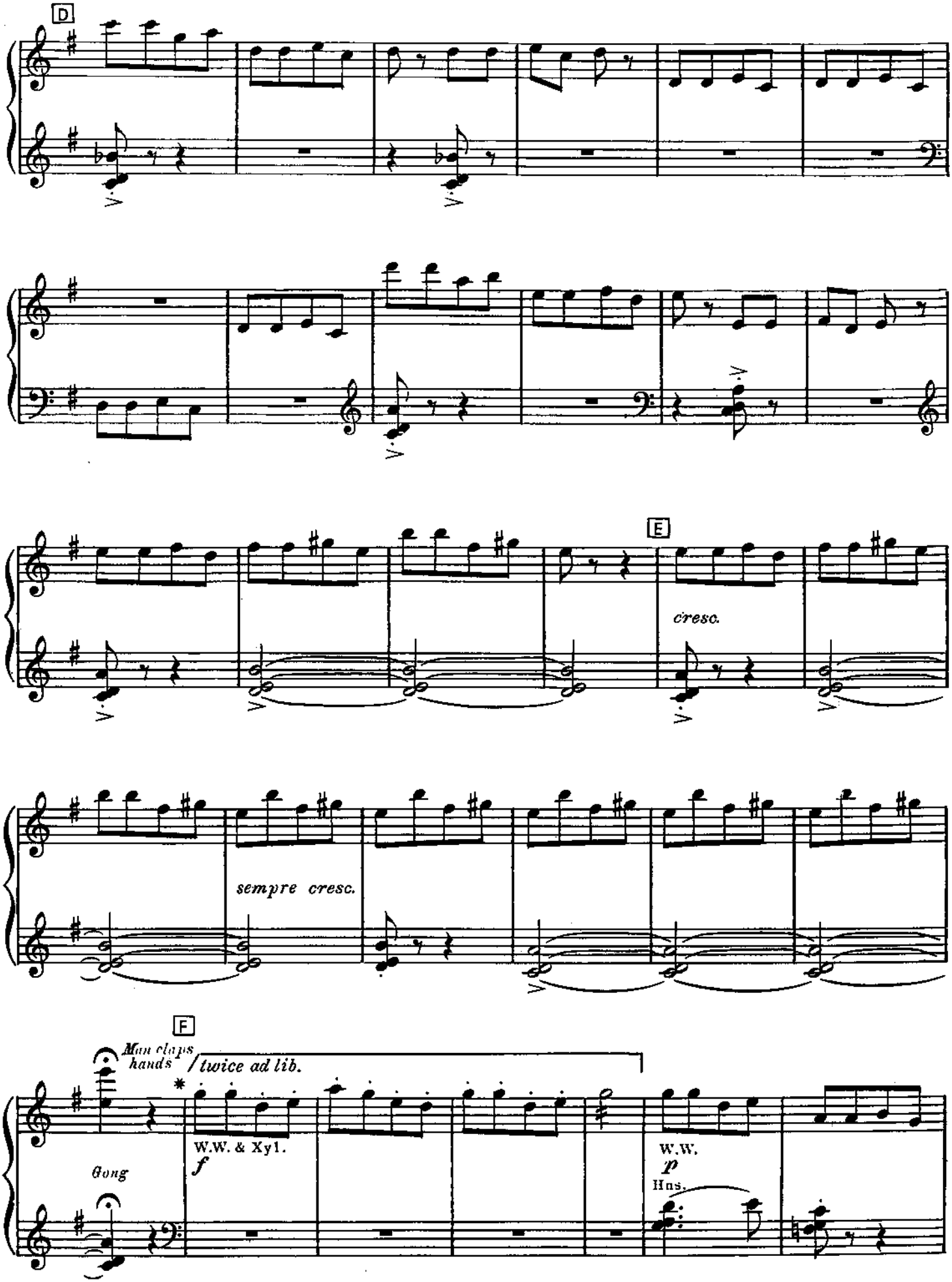
Cue: Goodbye Capt. Orton.



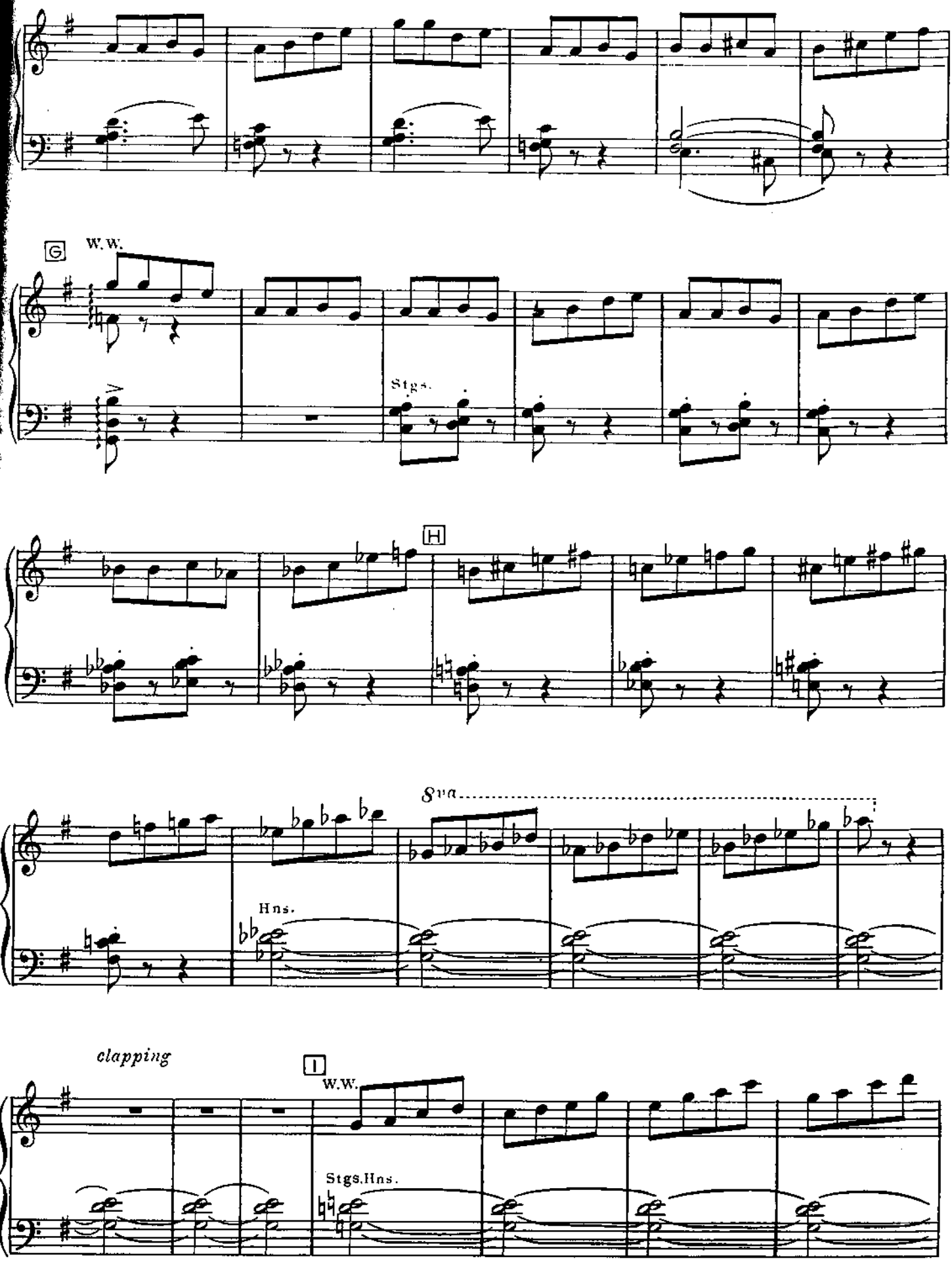
No. 5

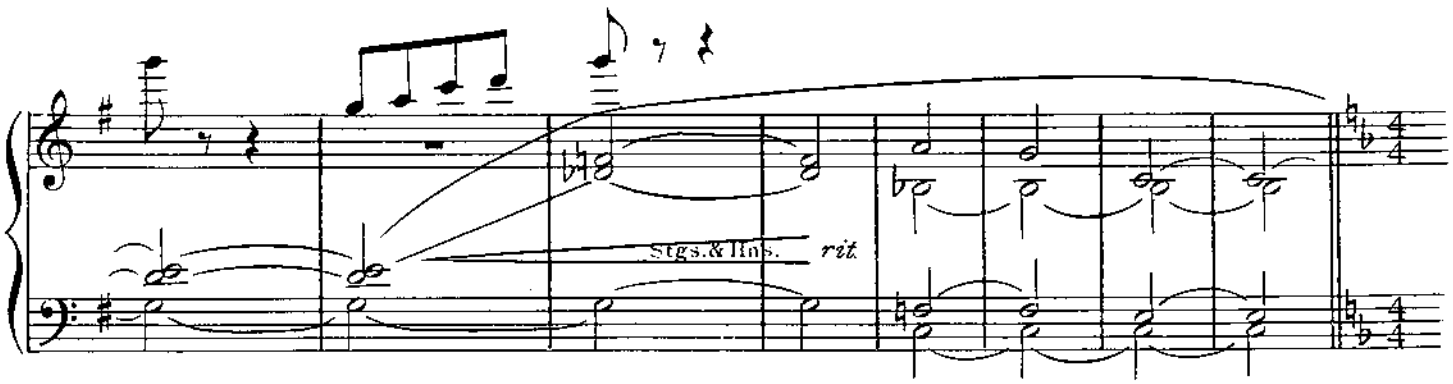
Vignettes And Dance





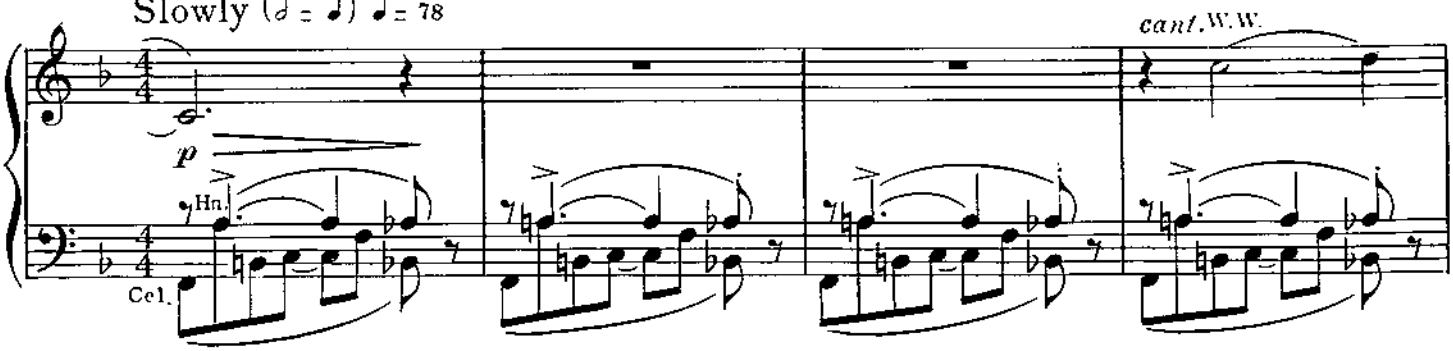
* *In the New York production the music started here.*

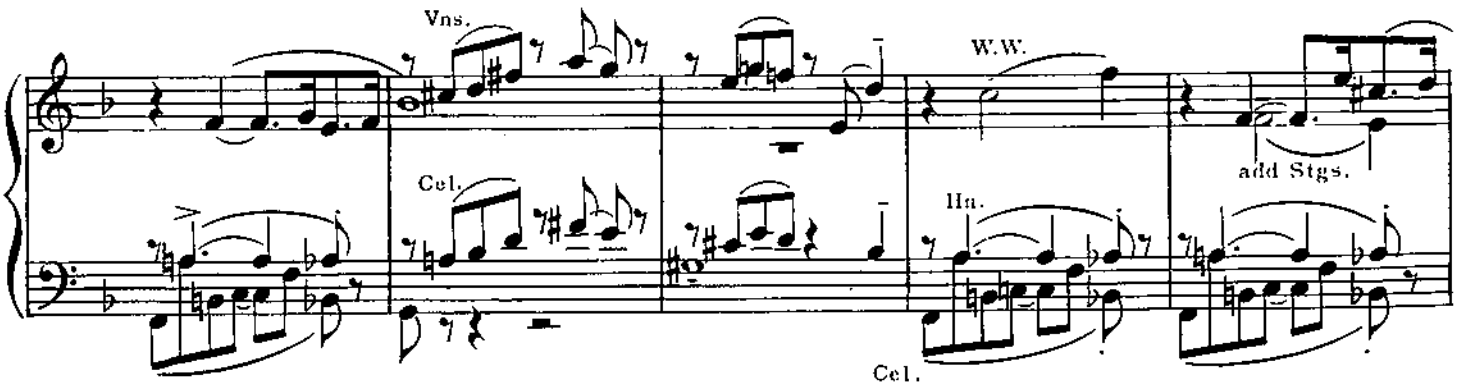

G
W.W.
Stgs.
H
8va
Hns.
clapping
I
W.W.
Stgs.Hns.

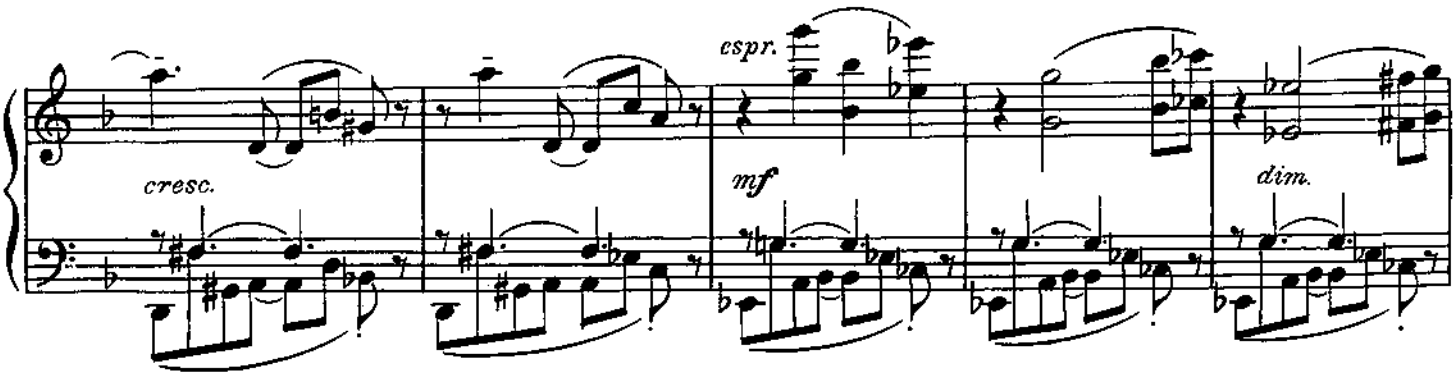


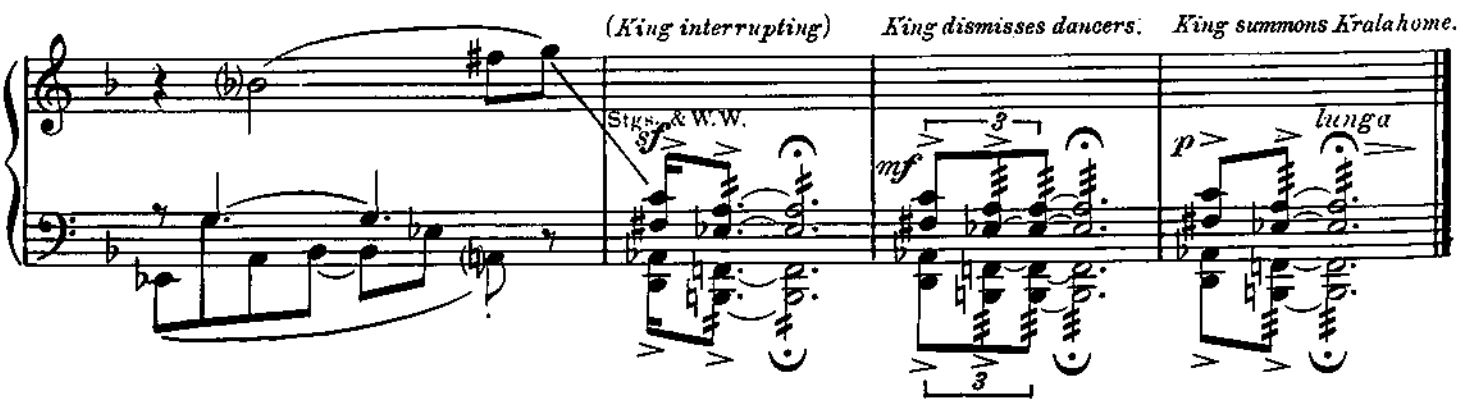
J *(Curtain)*

Slowly (𝅗𝅥 = 𝅗𝅥) ♩ = 78









No. 6

My Lord And Master

Cue: KRALAHOME: He is pleased with you. He likes you.

Tuptim rises.

TUPTIM: The King is pleased.

Con moto ♩ = 60

TUPTIM *(sings)* 1

He is pleased with me,

Stgs. & W.W.

Piano

mf

mp

My Lord and Mas - ter De-clares he's pleased with me, what does he

mean? What does he know of me, this Lord and Mas - ter?

When he has looked at me, what has he seen?

f add Hns.

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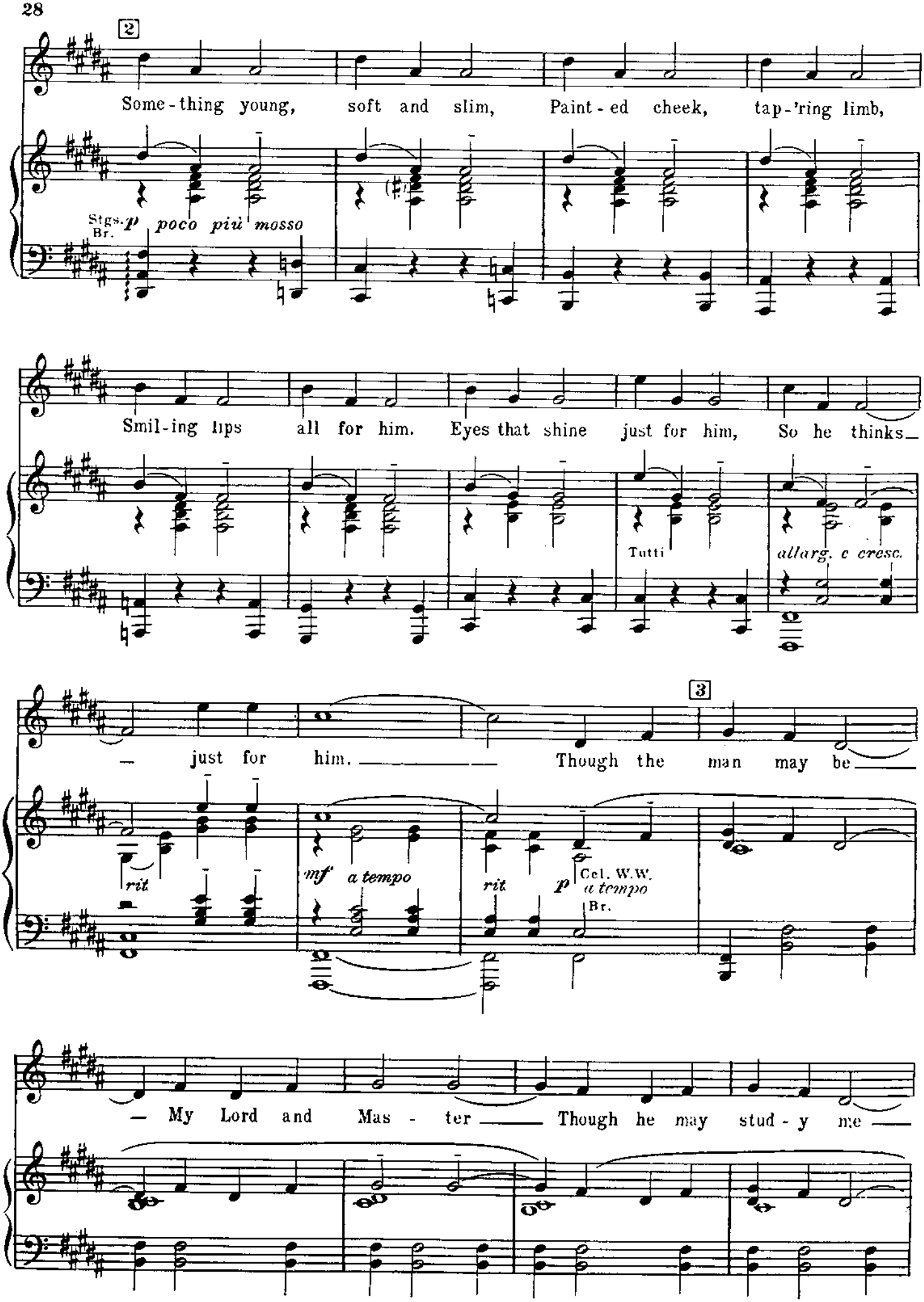
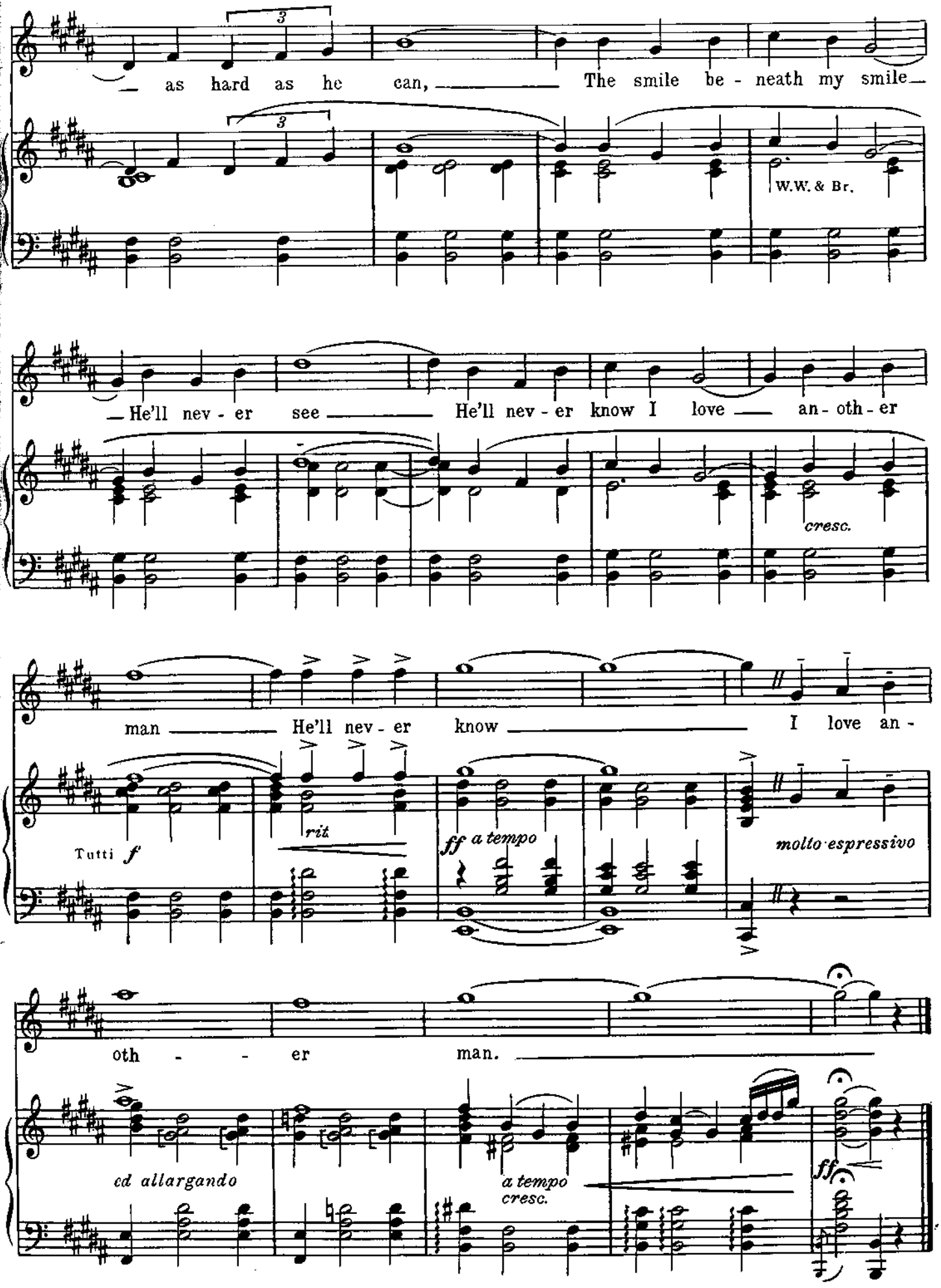
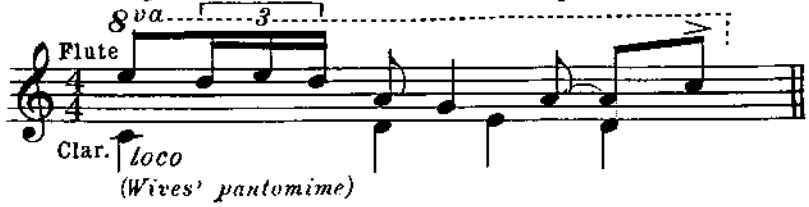

2
Some-thing young, soft and slim, Paint-ed cheek, tap-'ring limb,
Stgs. Br. p poco più mosso
Smil-ing lips all for him. Eyes that shine just for him, So he thinks_
Tutti
allarg. e cresc.
3
— just for him. — Though the man may be —
rit
mf a tempo
rit
p a tempo
Cel. W.W.
Br.
— My Lord and Mas - ter — Though he may stud - y me —


as hard as he can, The smile be - neath my smile
W.W. & Br.
He'll nev - er see He'll nev - er know I love an - oth - er
cresc.
man He'll nev - er know I love an -
Tutti f
rit
ff a tempo
molto espressivo
oth - - er man.
cd allargando
a tempo
cresc.
ff

No. 7 Incidental For Dialogue

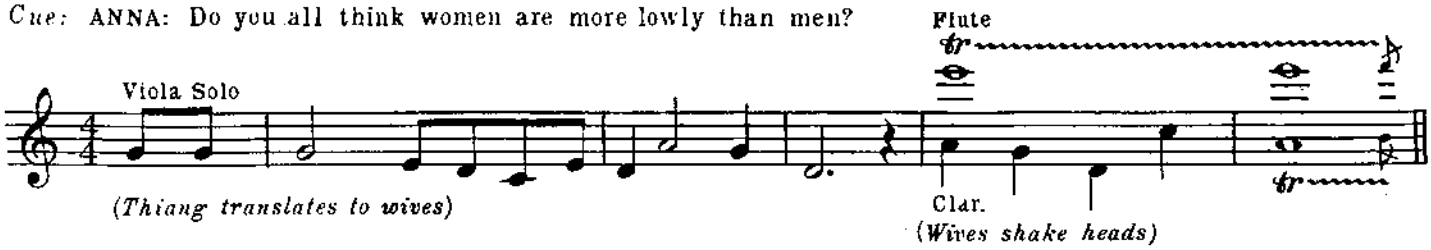
Cue: *(After King exits)* THIANG: They think you wear big skirt like that because you shaped like that

ANNA: Well, I'm not. *(She lifts her hoopskirt)*



After dialogue.

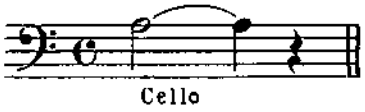
Cue: ANNA: Do you all think women are more lowly than men?



After dialogue.

THIANG: Tom! (Tom!) *(translates to wives)*

Cue: ANNA: I was very much in love with my late husband, Tom.



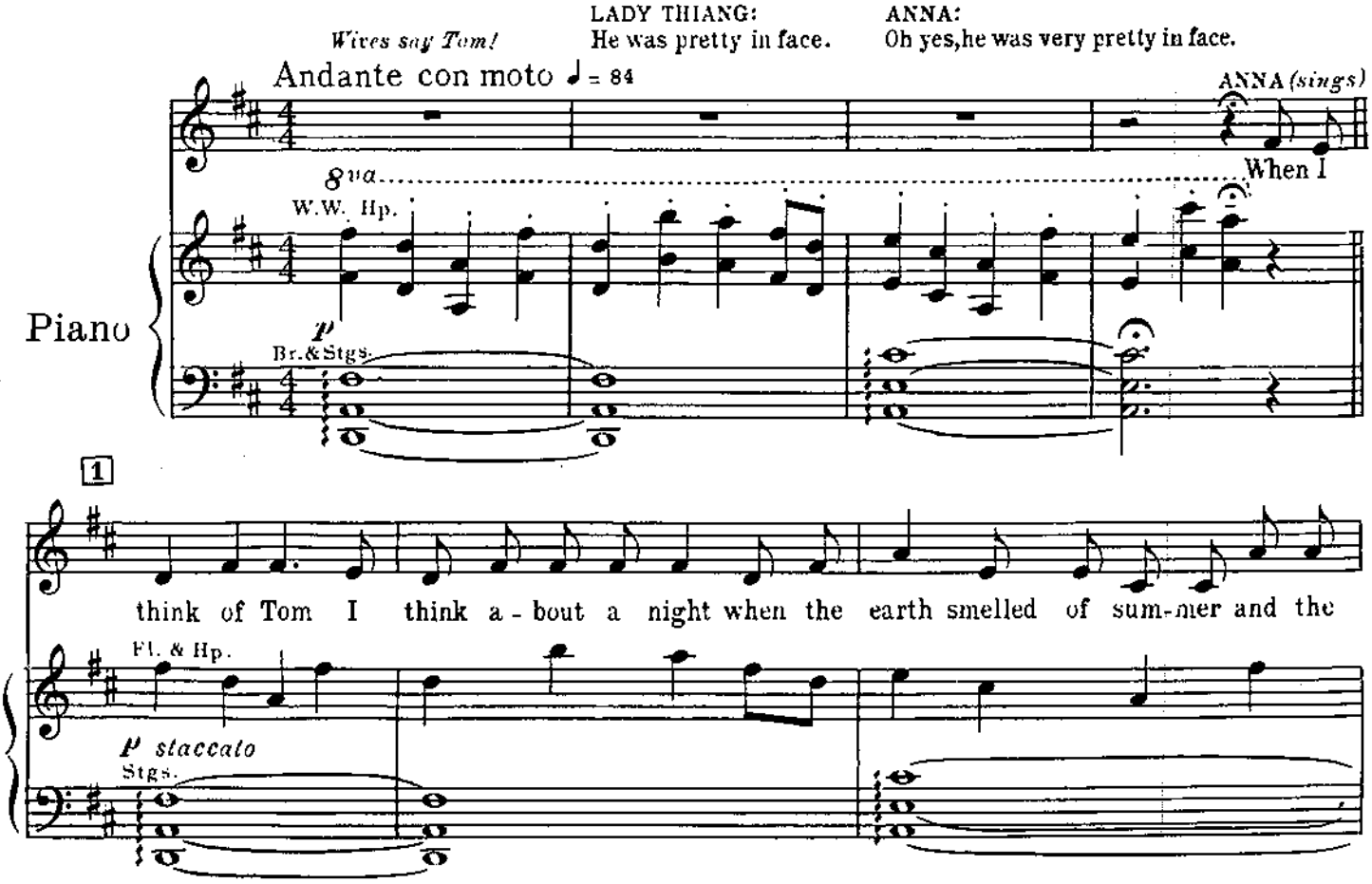
No. 8 Hello, Young Lovers

Cue: ANNA: And she's on their side, even if she's ..... a schoolteacher.

Wives say Tom!

LADY THIANG: He was pretty in face.

ANNA: Oh yes, he was very pretty in face.



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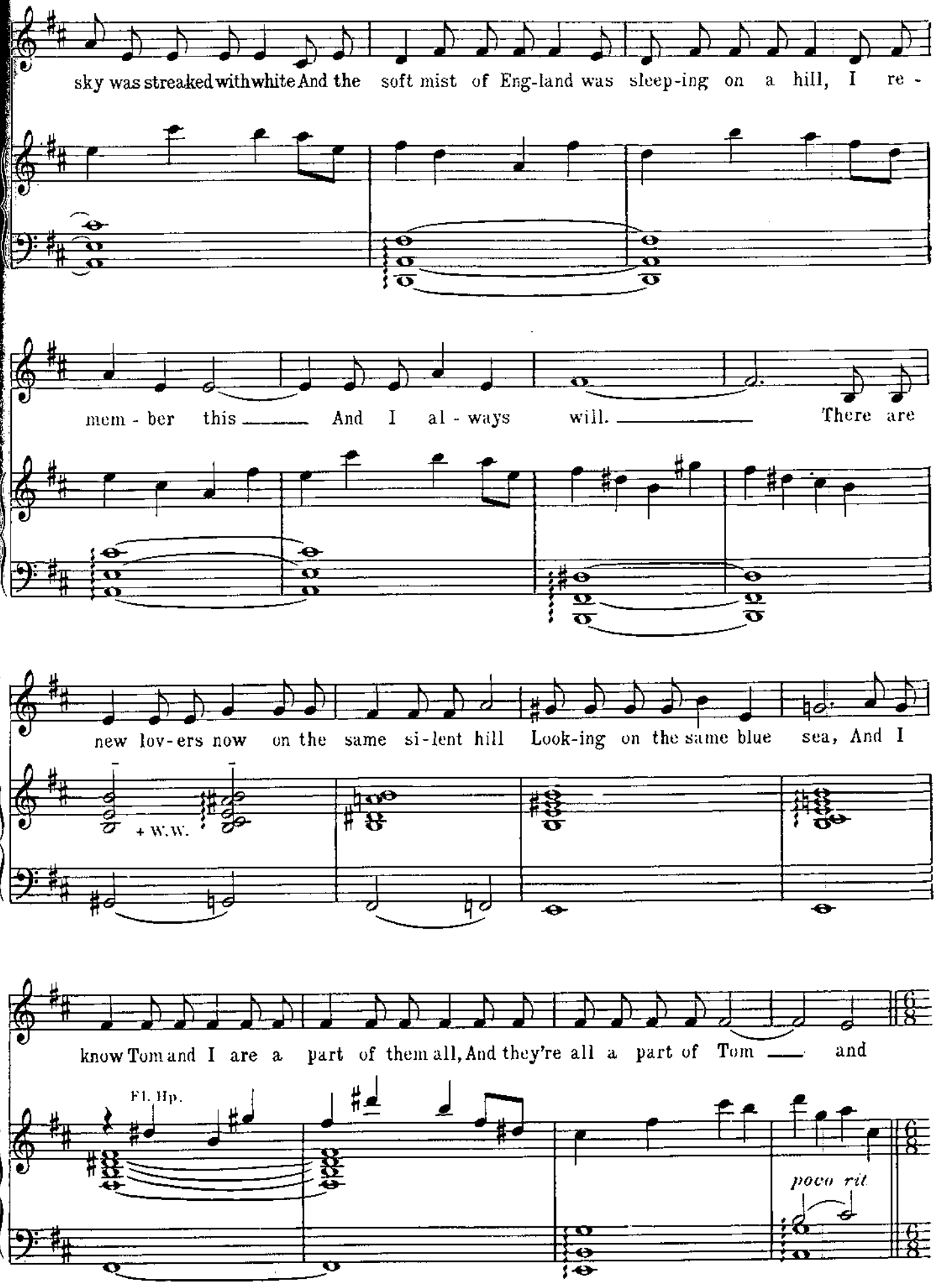
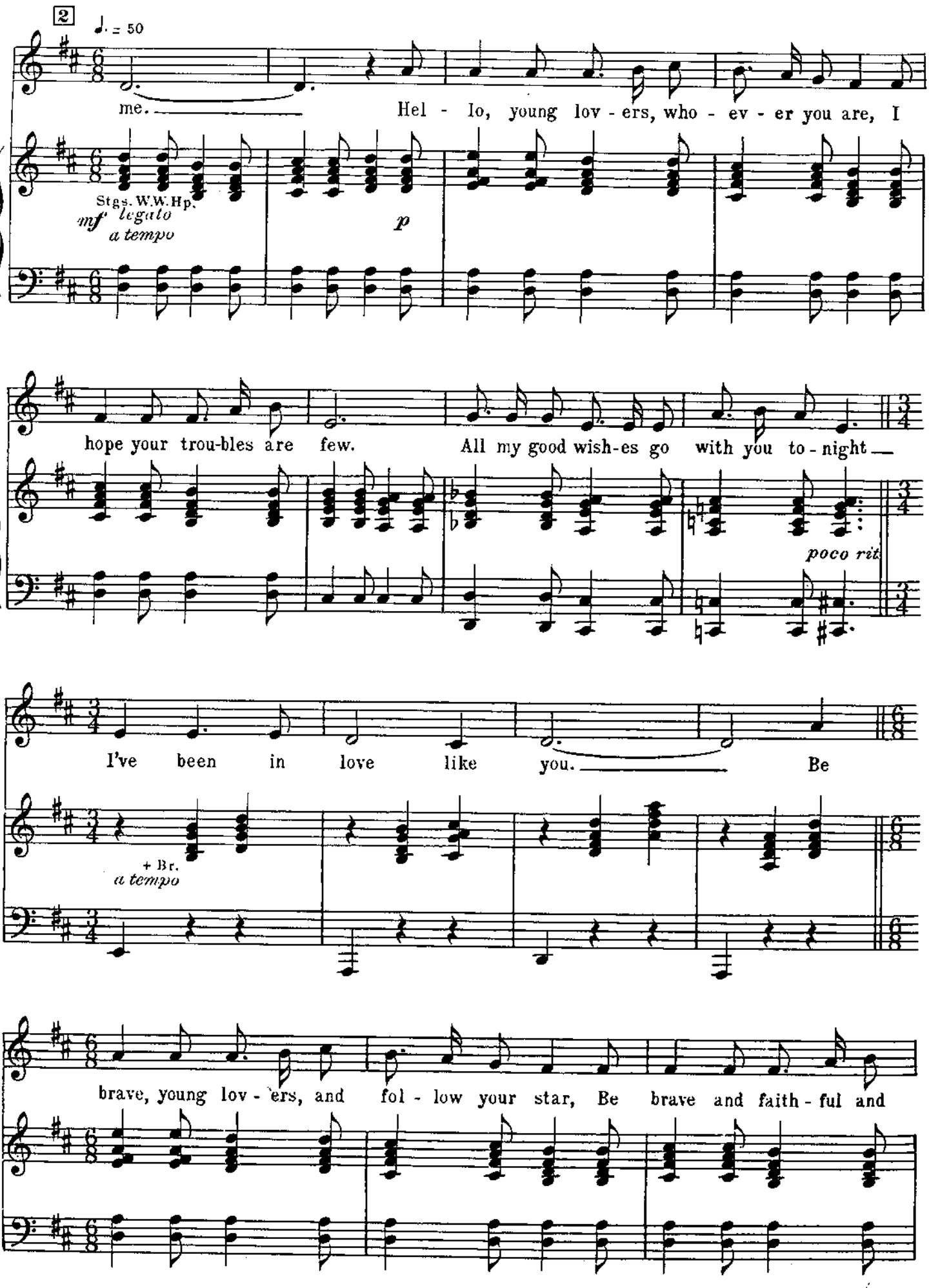
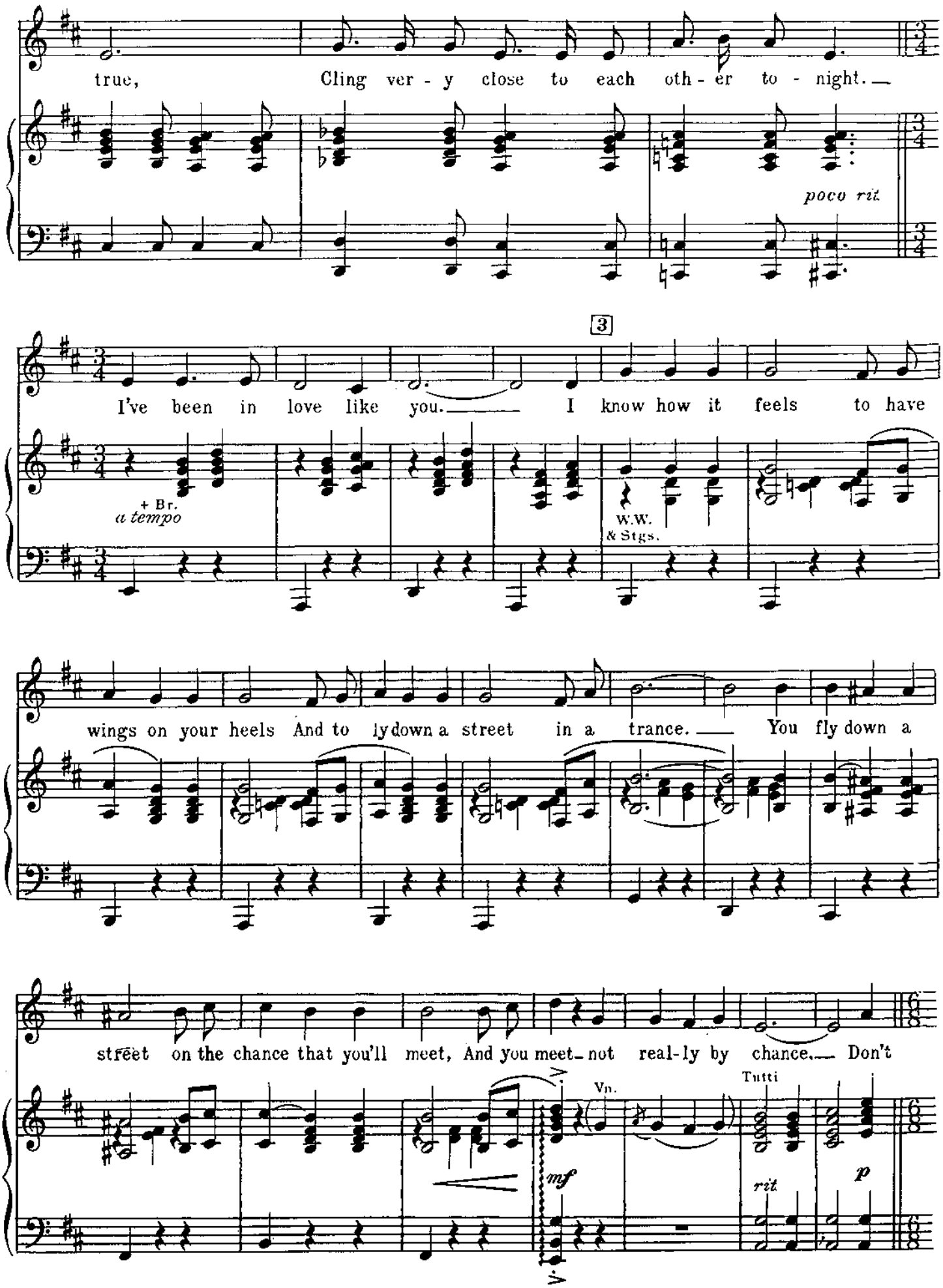
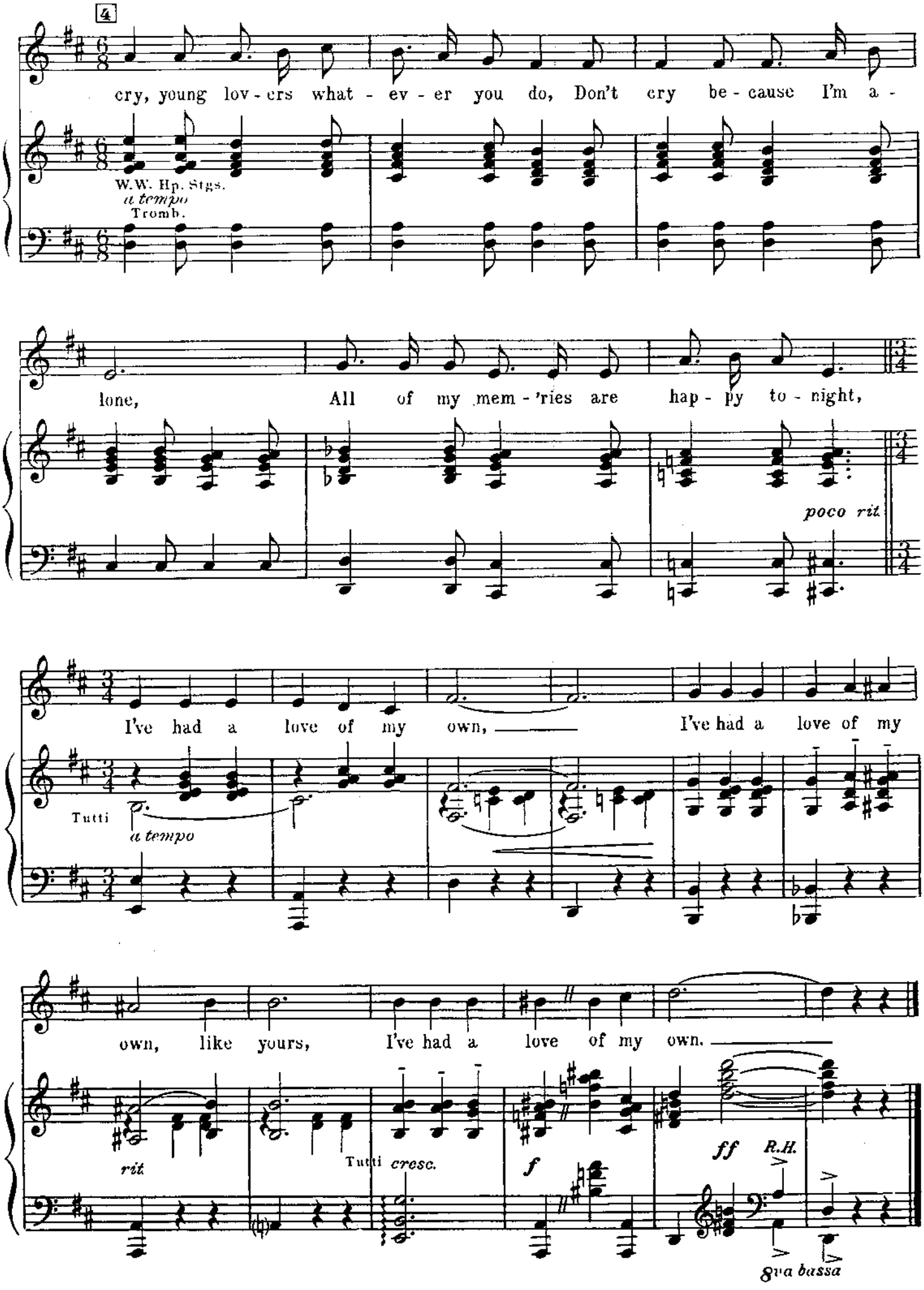

sky was streaked with white And the soft mist of Eng-land was sleep-ing on a hill, I re -
mem - ber this And I al - ways will. There are
new lov-ers now on the same si-lent hill Look-ing on the same blue sea, And I
+ W.W.
know Tom and I are a part of them all, And they're all a part of Tom and
Fl. Hp.
poco rit.

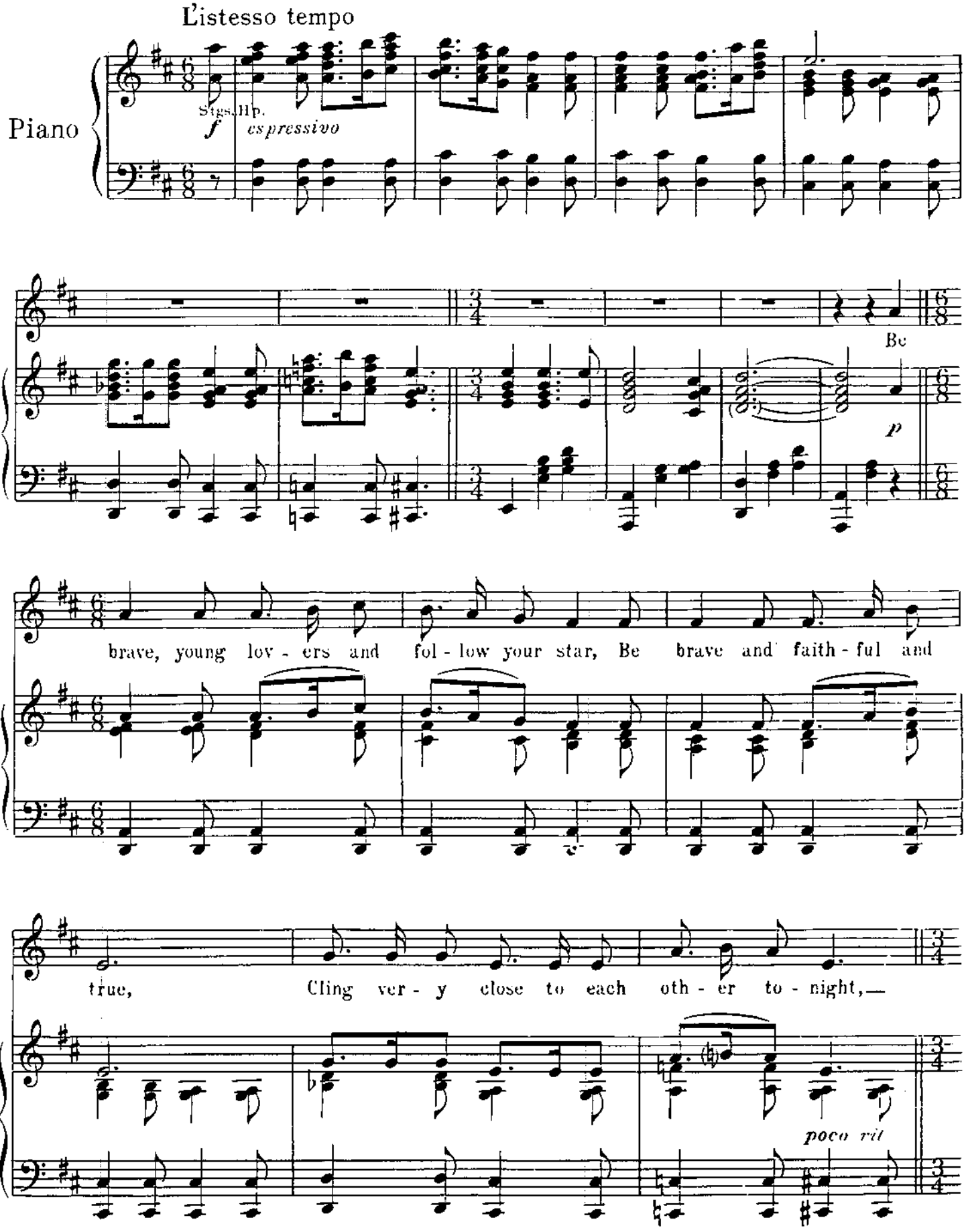

2
♩. = 50
me.
Hel - lo, young lov - ers, who - ev - er you are, I
Stgs. W.W. Hp.
mf legato
a tempo
p
hope your trou-bles are few.
All my good wish-es go with you to - night
poco rit.
I've been in love like you.
Be
+ Br.
a tempo
brave, young lov - ers, and fol - low your star, Be brave and faith - ful and

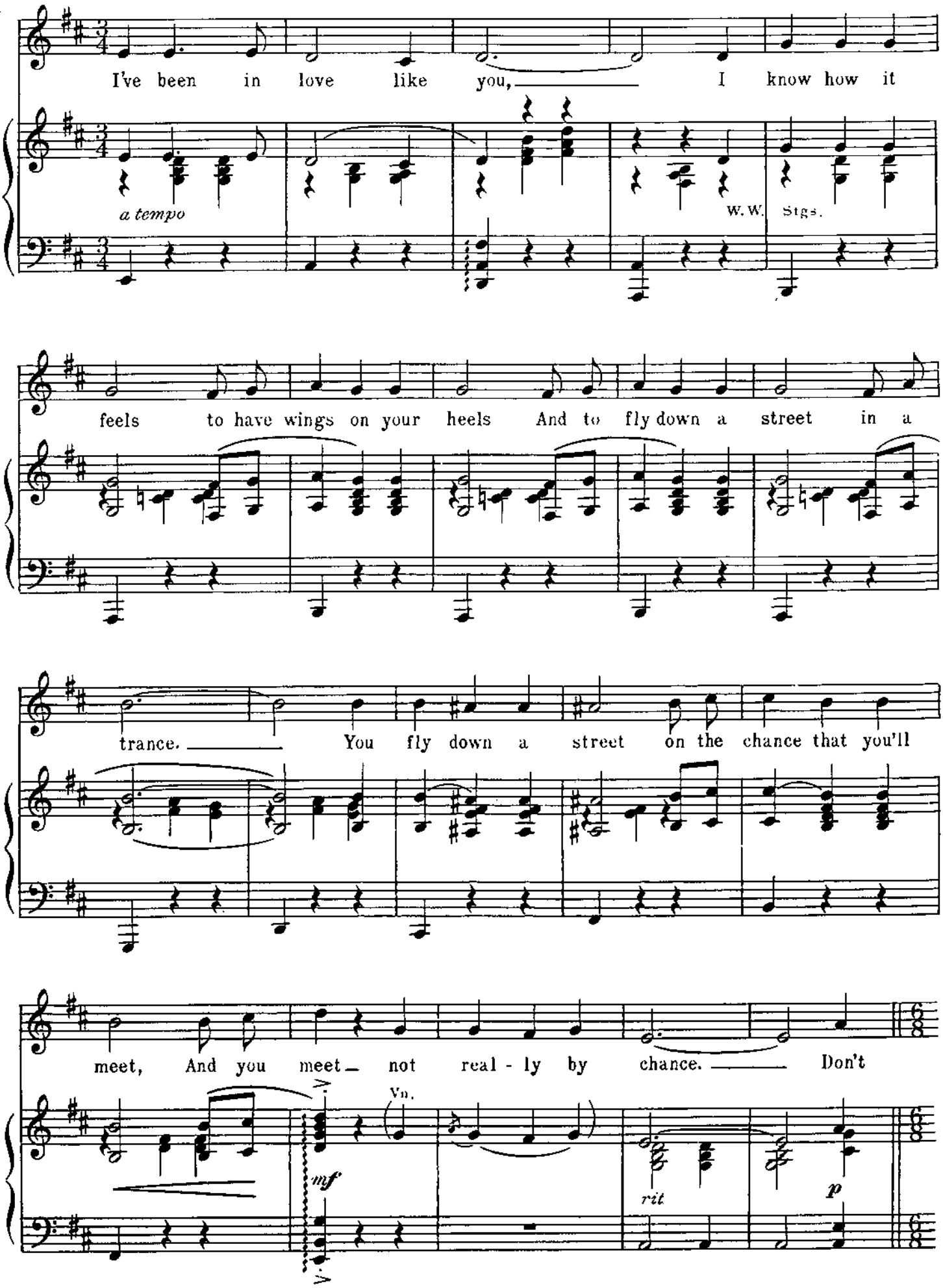

true, Cling ver - y close to each oth - er to - night.
poco rit.
3
I've been in love like you. I know how it feels to have
+ Br.
a tempo
W.W.
& Stgs.
wings on your heels And to fly down a street in a trance. You fly down a
street on the chance that you'll meet, And you meet not real-ly by chance. Don't
Vn.
Tutti
mf
rit
p

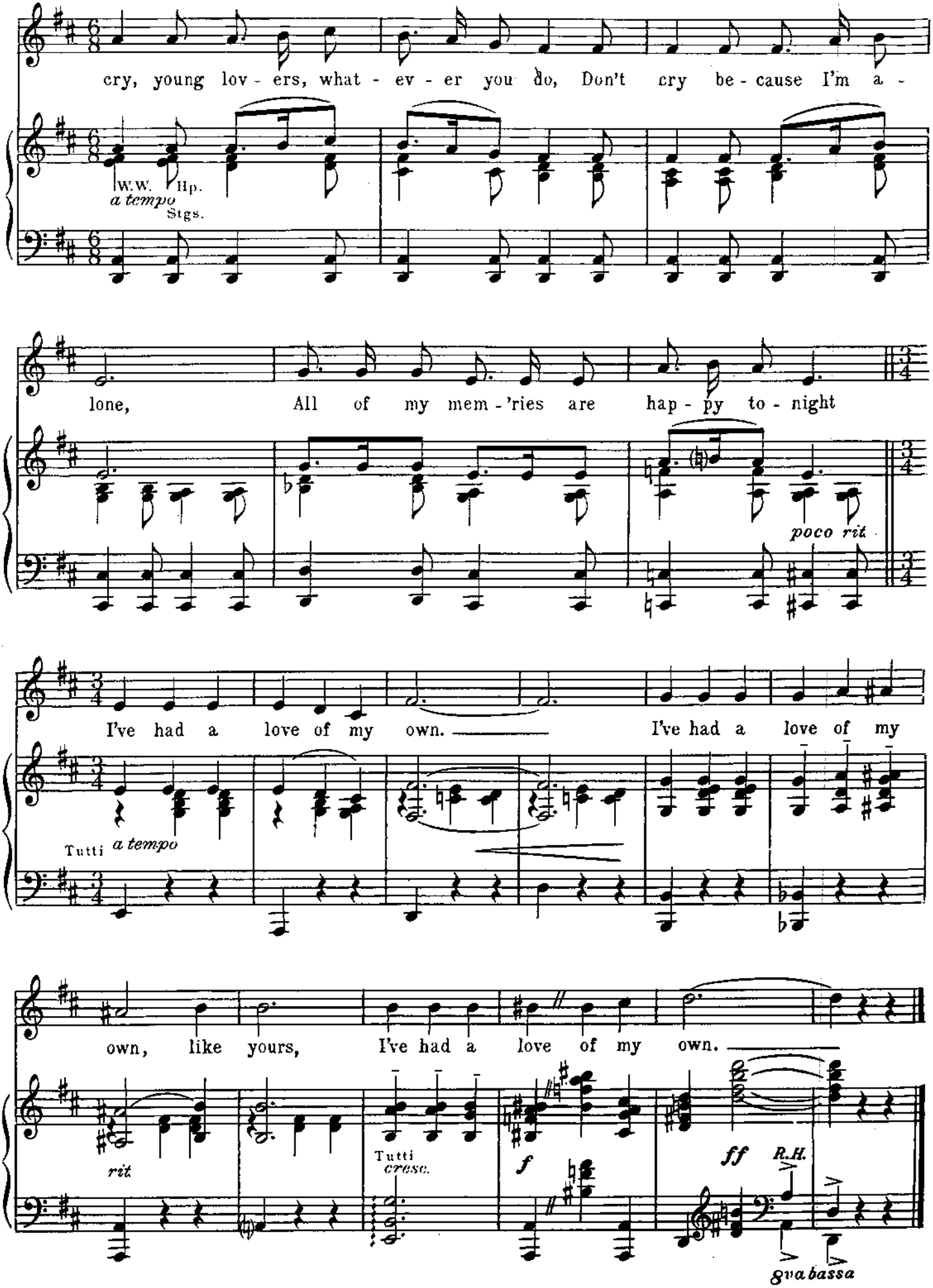

4
cry, young lov - ers what - ev - er you do, Don't cry be - cause I'm a -
W.W. Hp. Stgs.
a tempo
Tromb.
lone, All of my mem - 'ries are hap - py to - night,
poco rit
I've had a love of my own, I've had a love of my
Tutti
a tempo
own, like yours, I've had a love of my own.
rit
Tutti cresc.
f
ff R.H.
8va bassa

No. 9 Encore: Hello, Young Lovers

After applause.



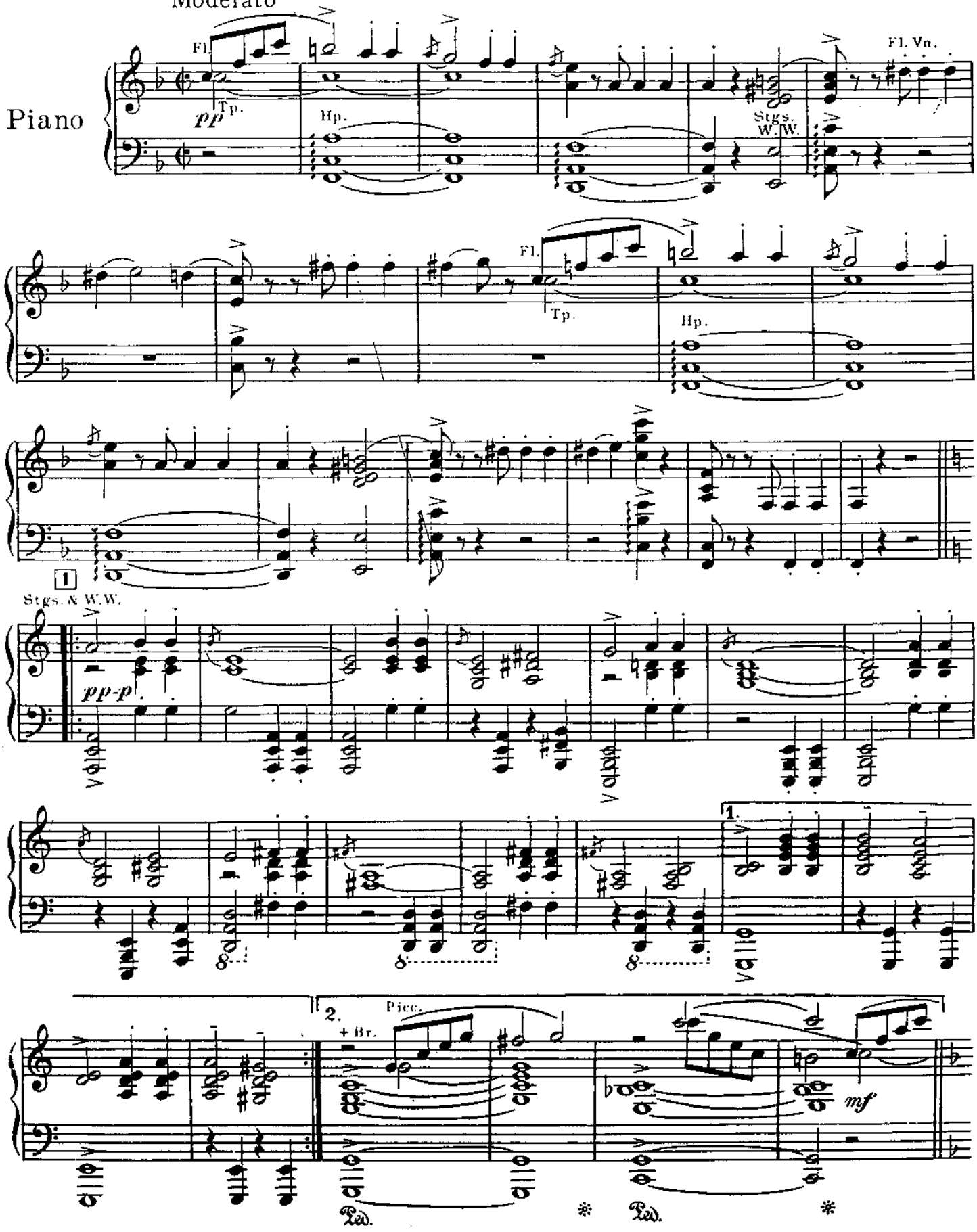

I've been in love like you, I know how it
a tempo
W. W. Stgs.
feels to have wings on your heels And to fly down a street in a
trance. You fly down a street on the chance that you'll
meet, And you meet not real - ly by chance. Don't
Vn.
mf
rit
p


cry, young lov - ers, what - ev - er you do, Don't cry be - cause I'm a -
W.W. Hp.
a tempo
Stgs.
lone, All of my mem - 'ries are hap - py to - night
poco rit
I've had a love of my own. I've had a love of my
Tutti
a tempo
own, like yours, I've had a love of my own.
rit
Tutti
cresc.
f
ff
R.H.
8va bassa

No. 10 The March Of Siamese Children

After applause three gongs.

Cue: KING: The Royal Princes and Princesses!



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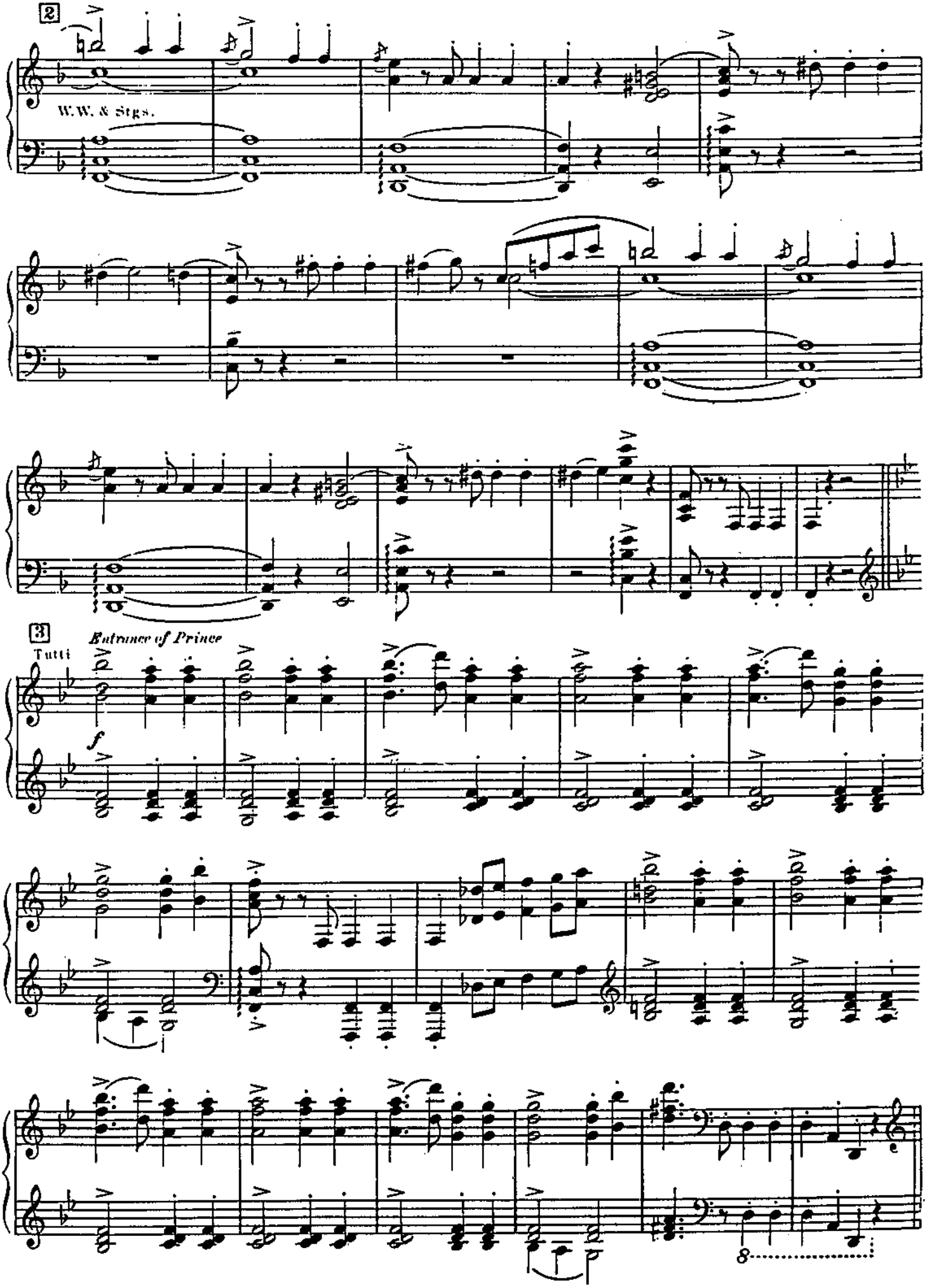
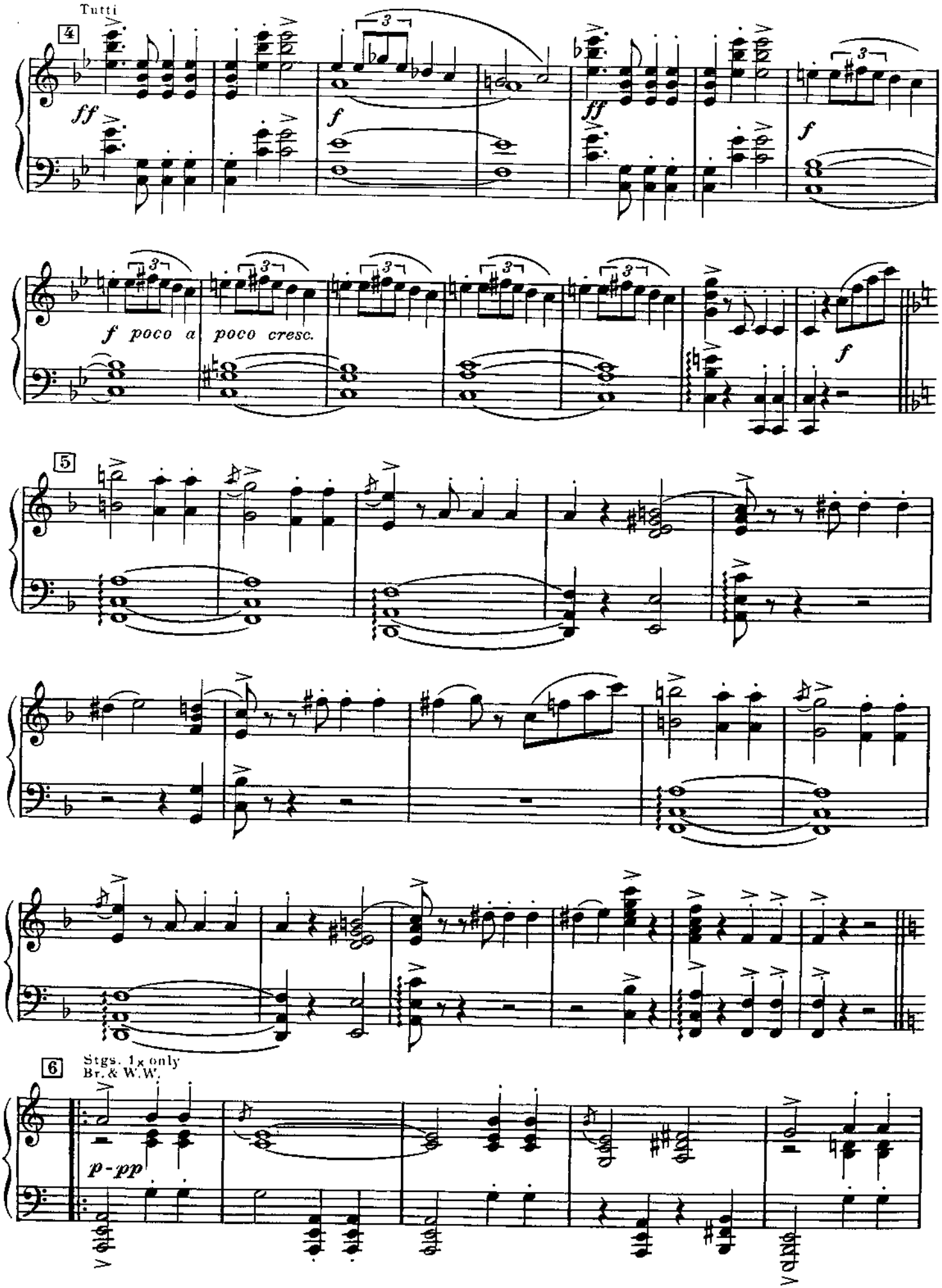
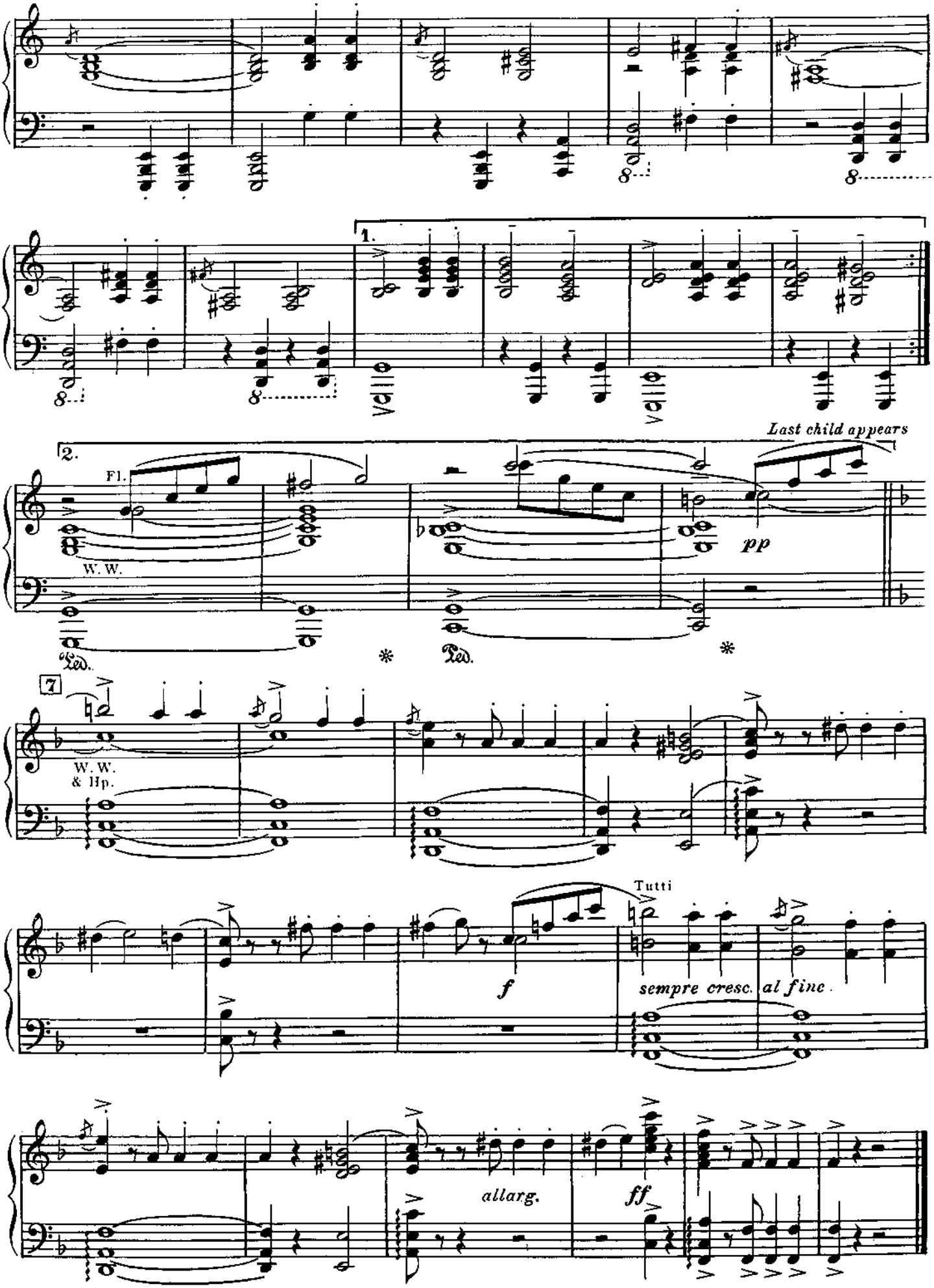

2
W.W. & Stgs.
3
Entrance of Prince
Tutti
f
8

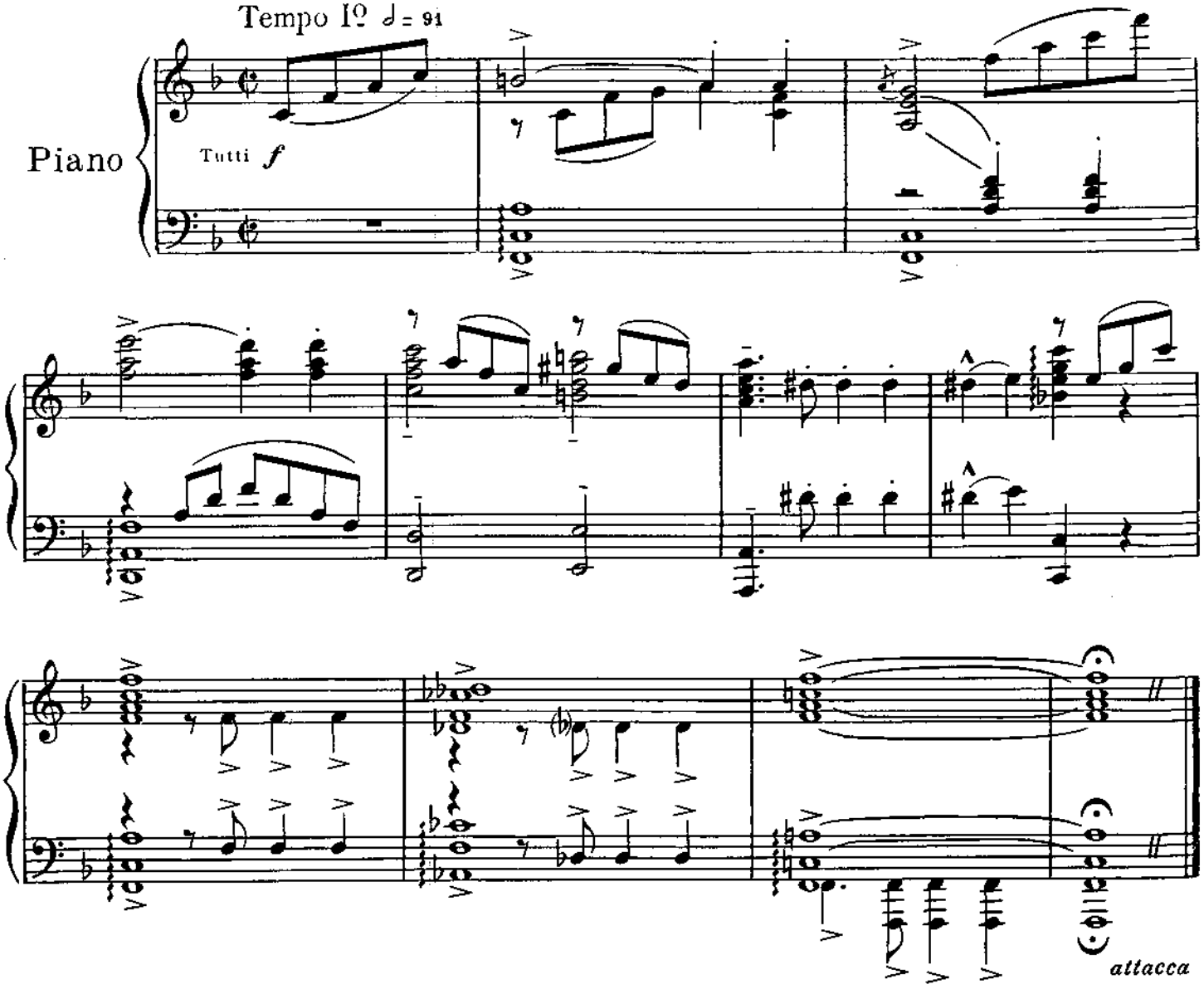

Tutti
4
ff
f
ff
f
f poco a poco cresc.
f
5
6
Stgs. 1x only
Br. & W.W.
p - pp


1.
2.
Fl.
W. W.
Last child appears
pp
Ped.
Ped.
7
W. W.
& Hp.
Tutti
f
sempre cresc. al fine
allarg.
ff

Postlude to The March Of Siamese Children

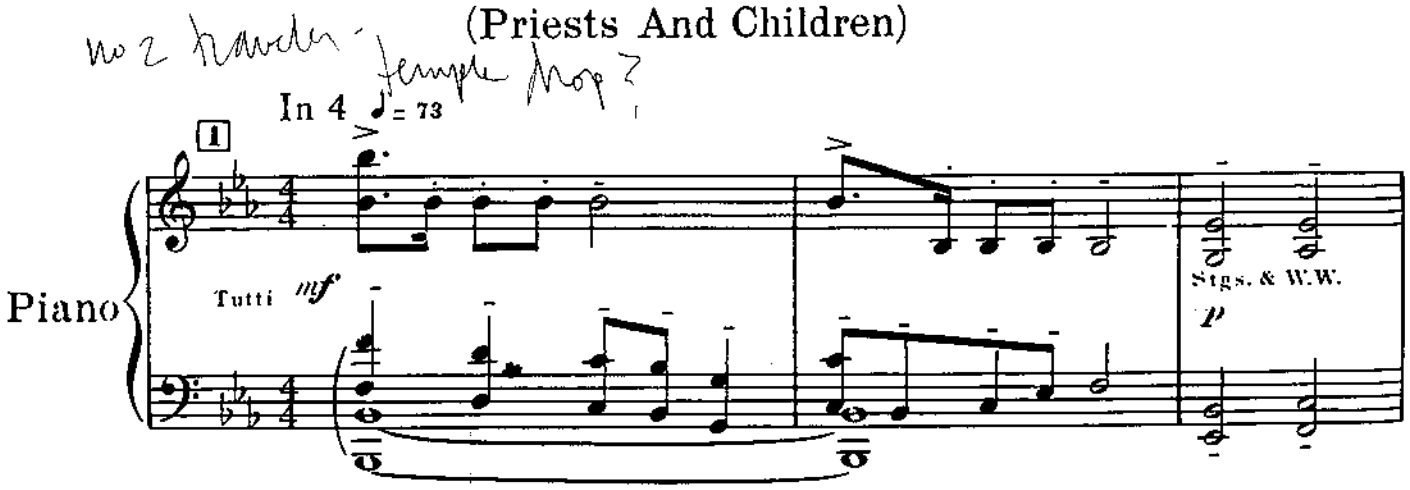
No. 11

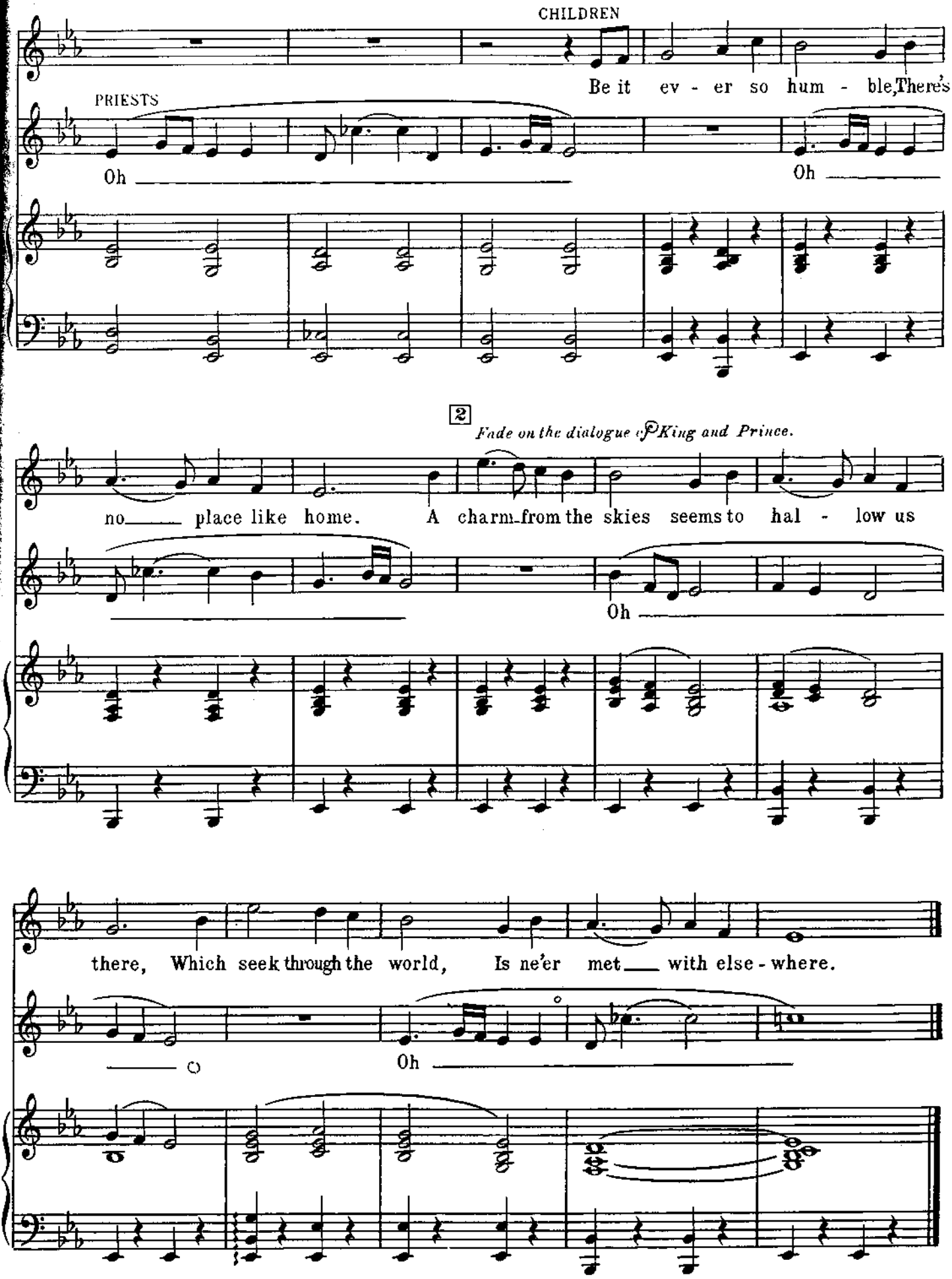
Cue: (Anna removes hat)



No. 12 Scene Before Curtain

(Priests And Children)



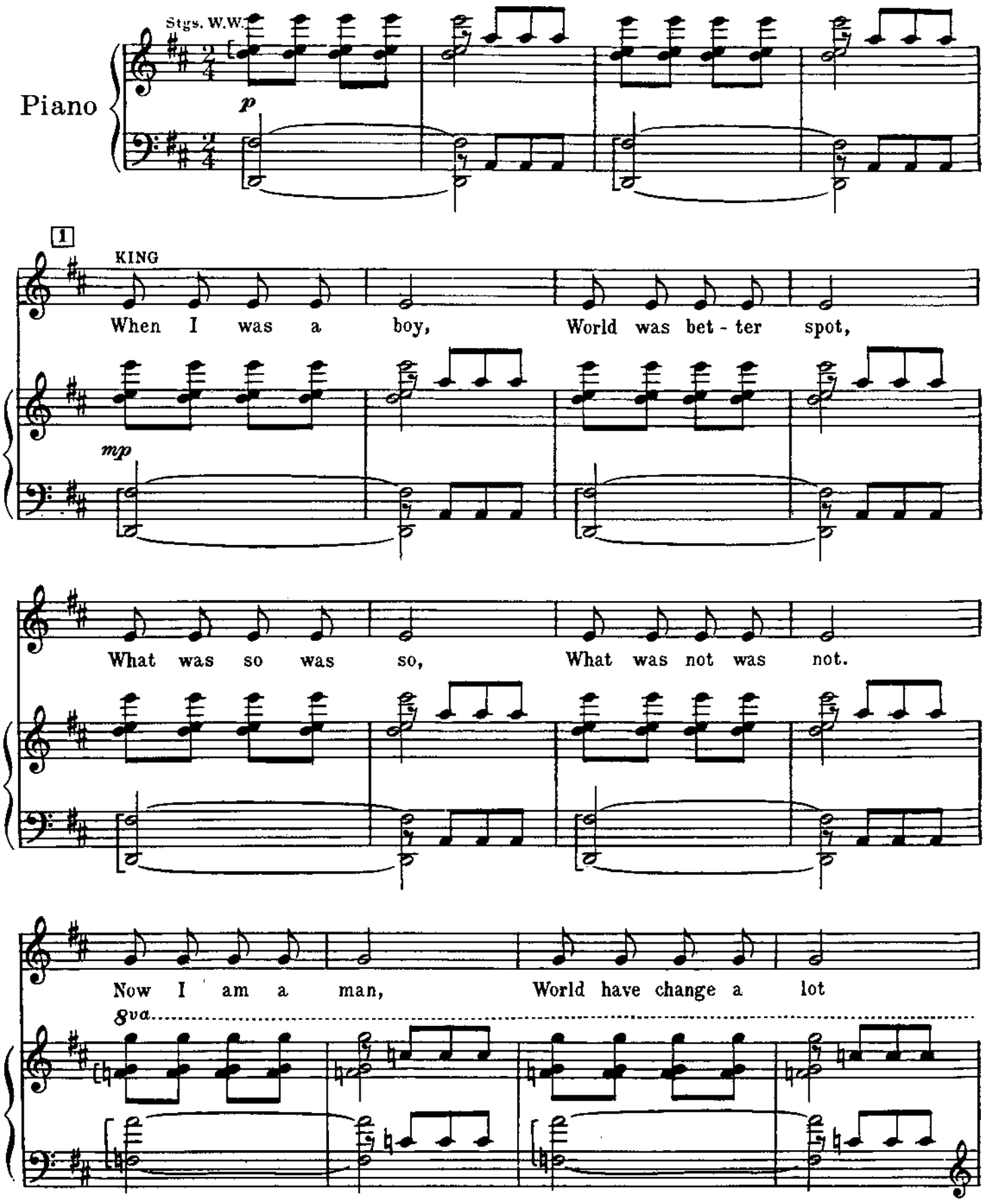

CHILDREN
Be it ev - er so hum - ble, There's
PRIESTS
Oh
Oh
2
Fade on the dialogue of King and Prince.
no place like home. A charm from the skies seems to hal - low us
Oh
there, Which seek through the world, Is ne'er met with else - where.
O
Oh

No. 13

A Puzzlement

Cue: KING: I do not know. I am not sure.

Moderato ♩ = 88 KING: I'm not sure of anything.



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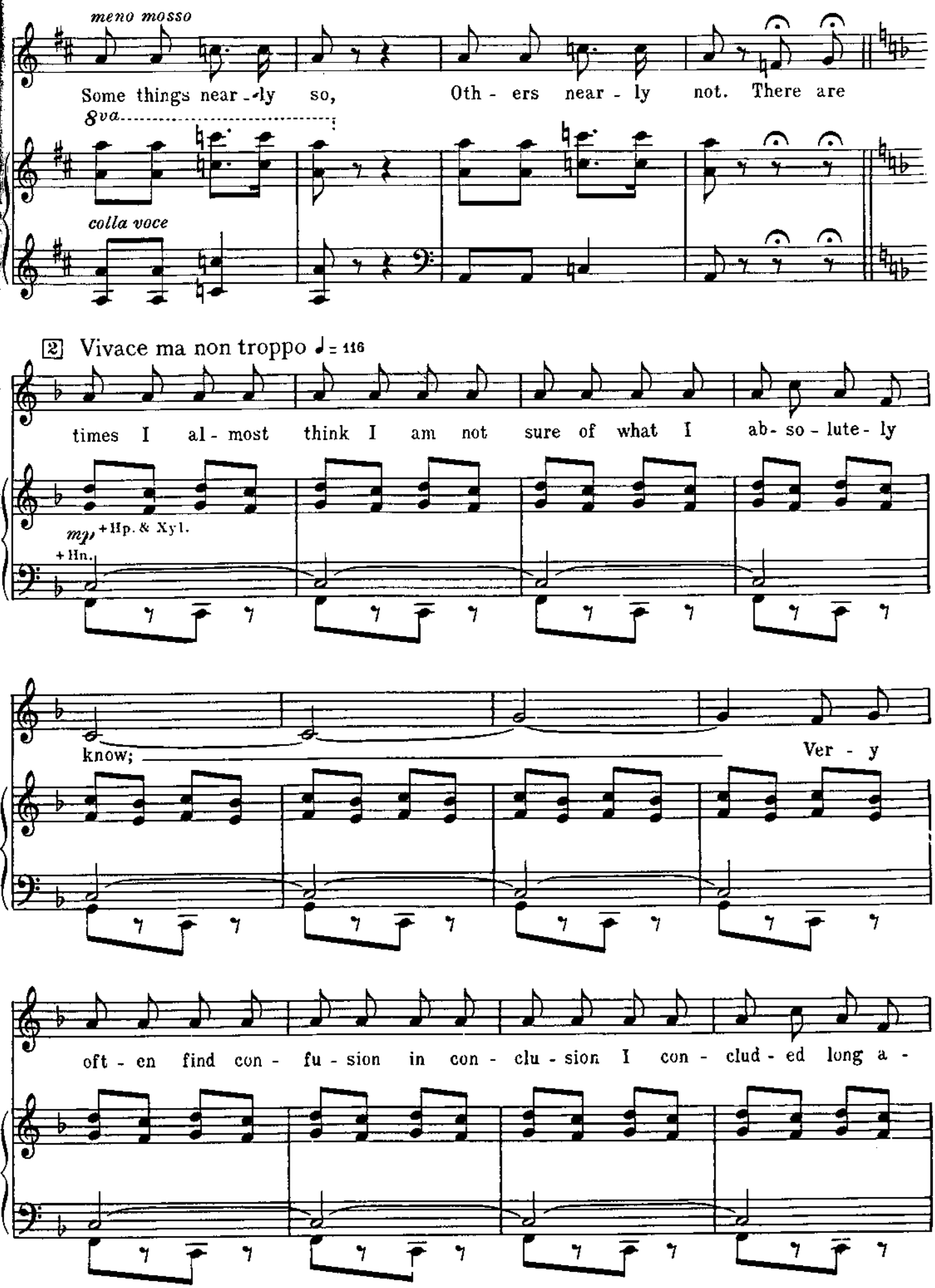
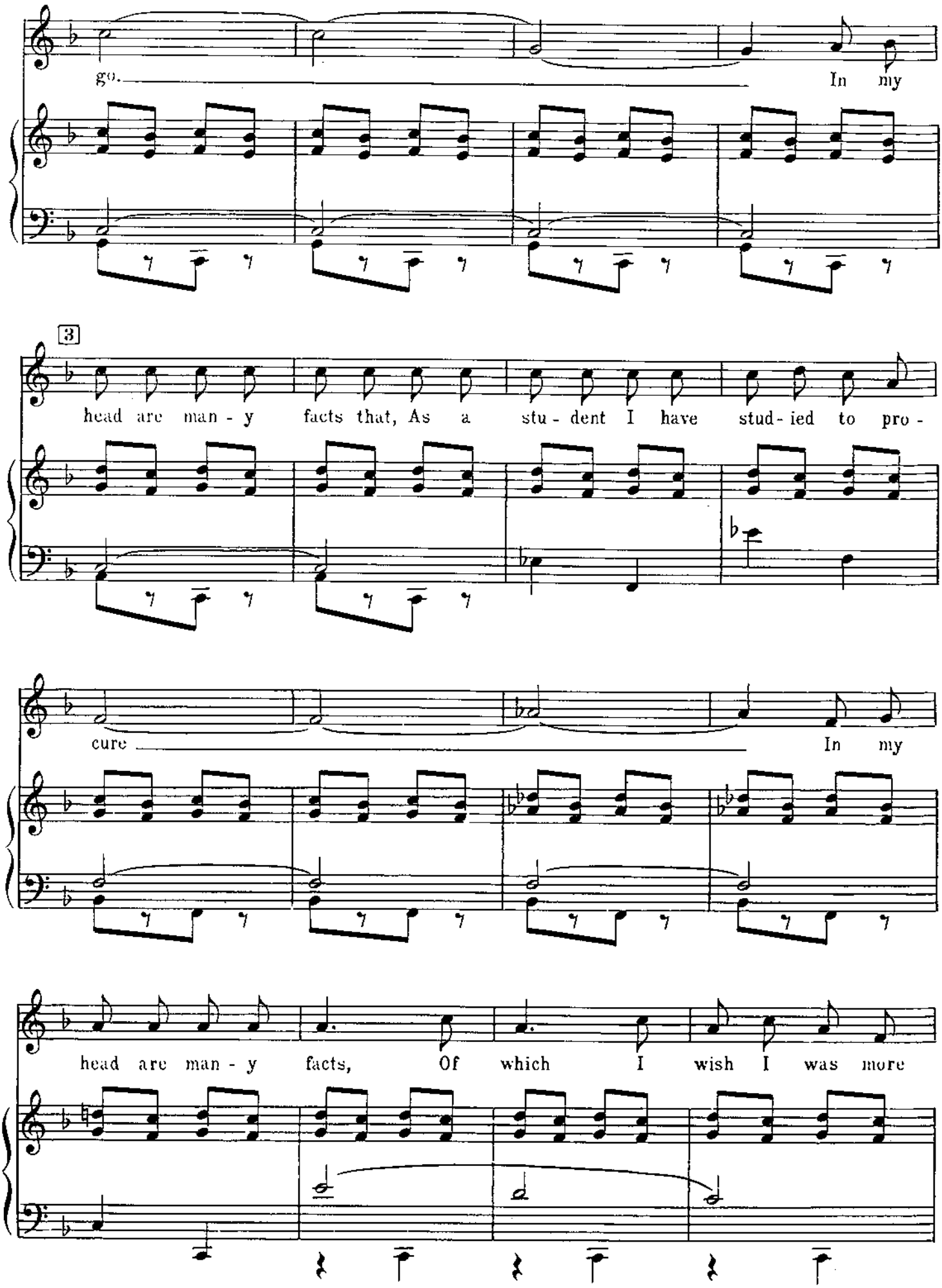
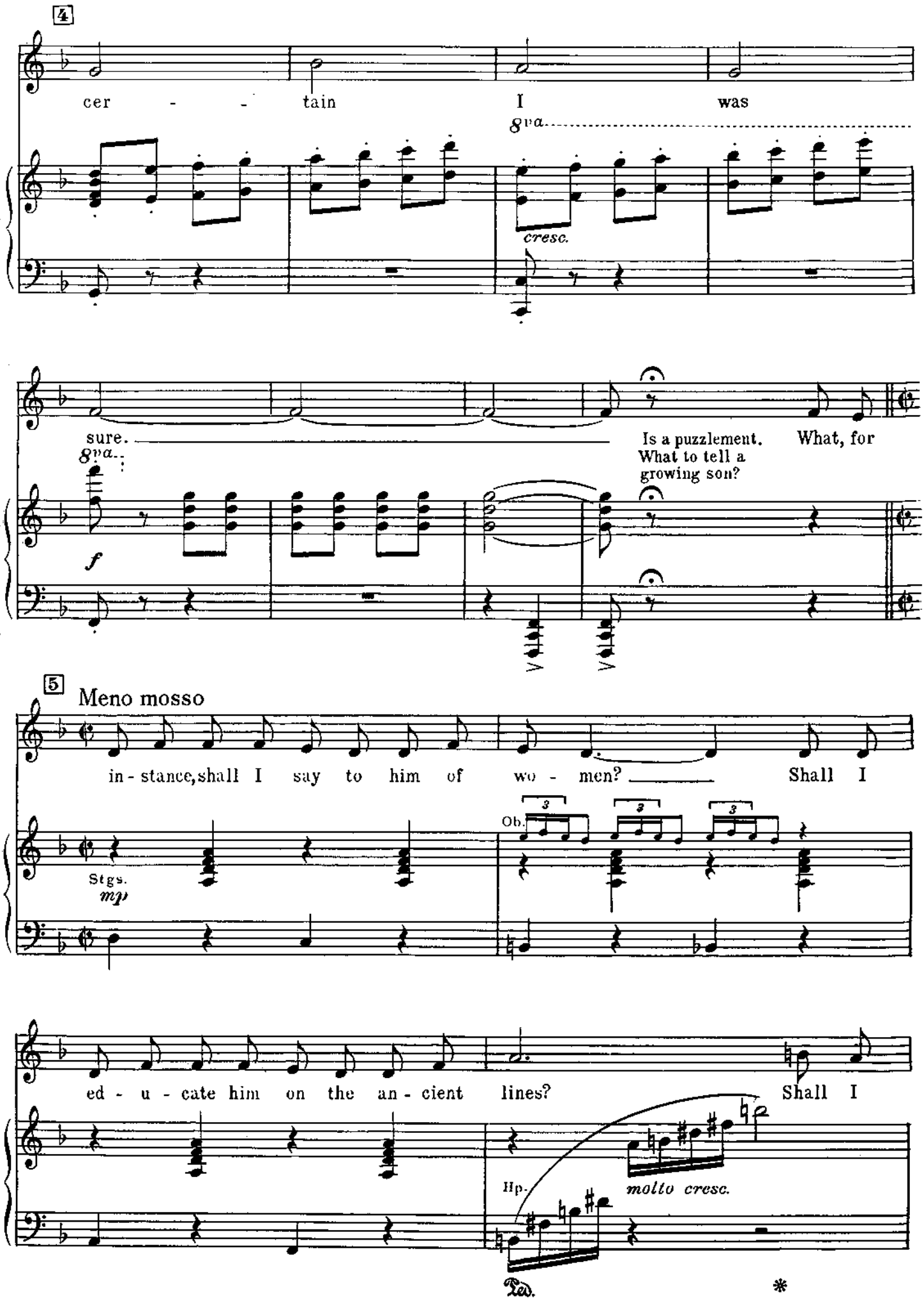
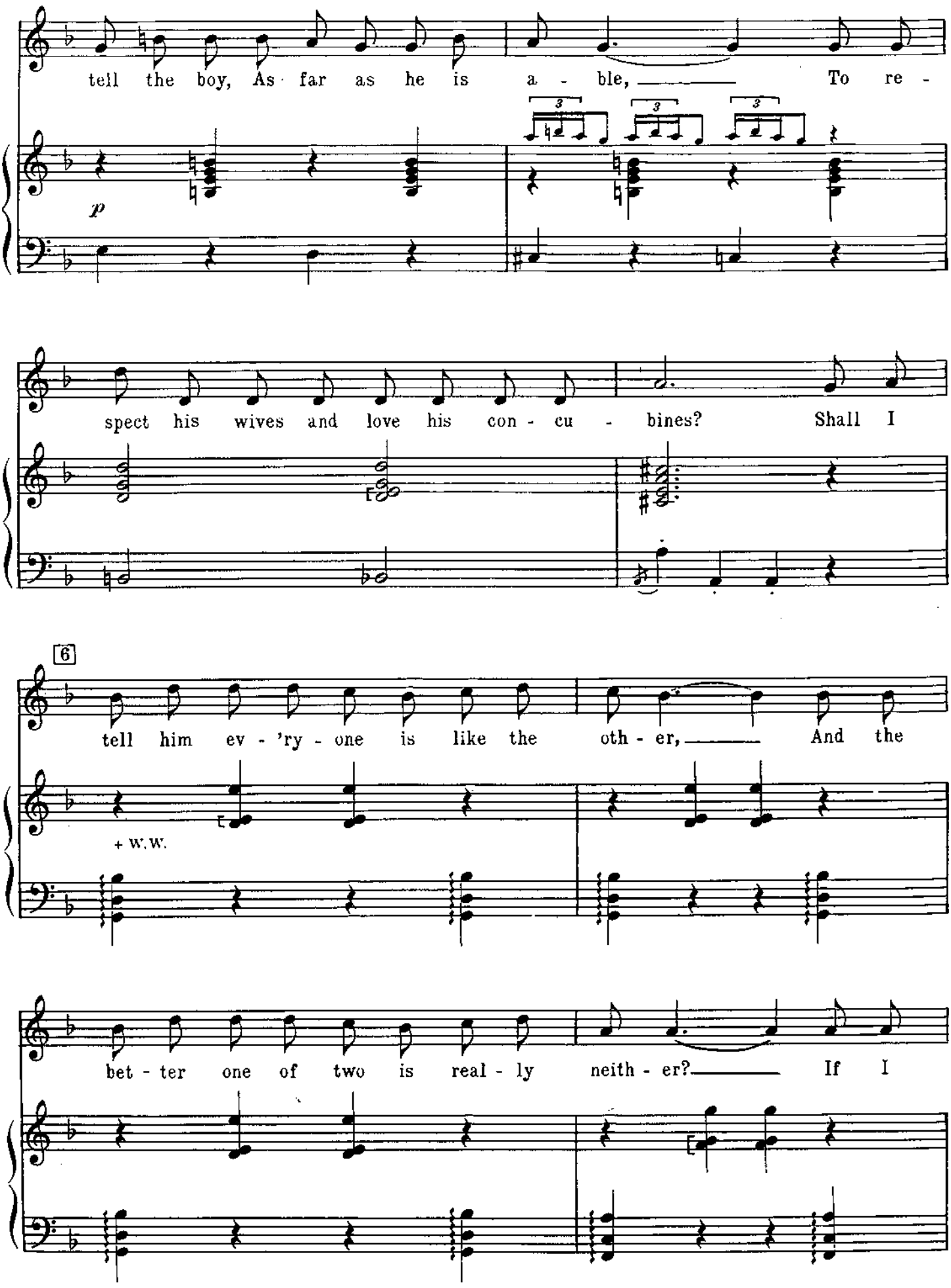
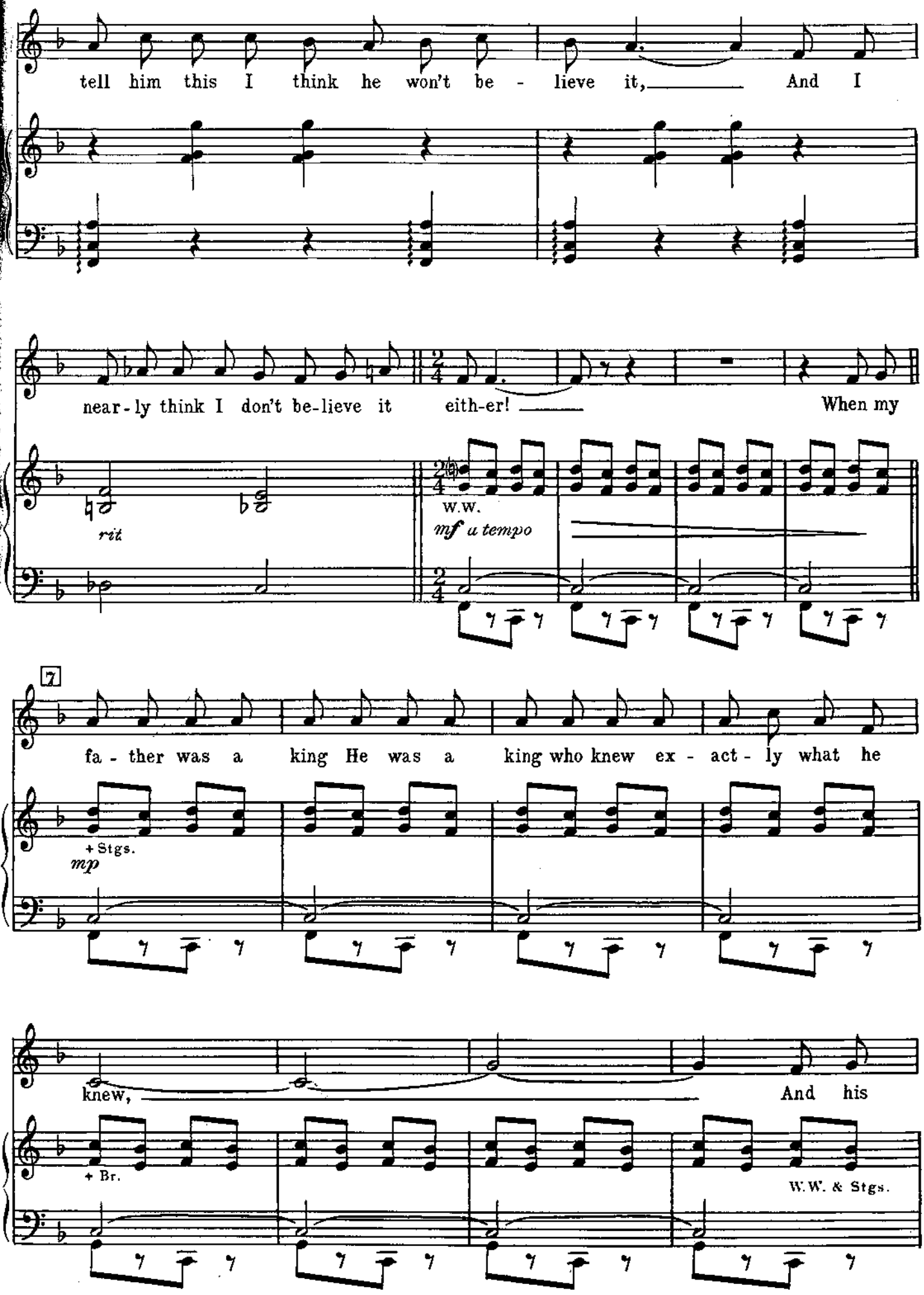
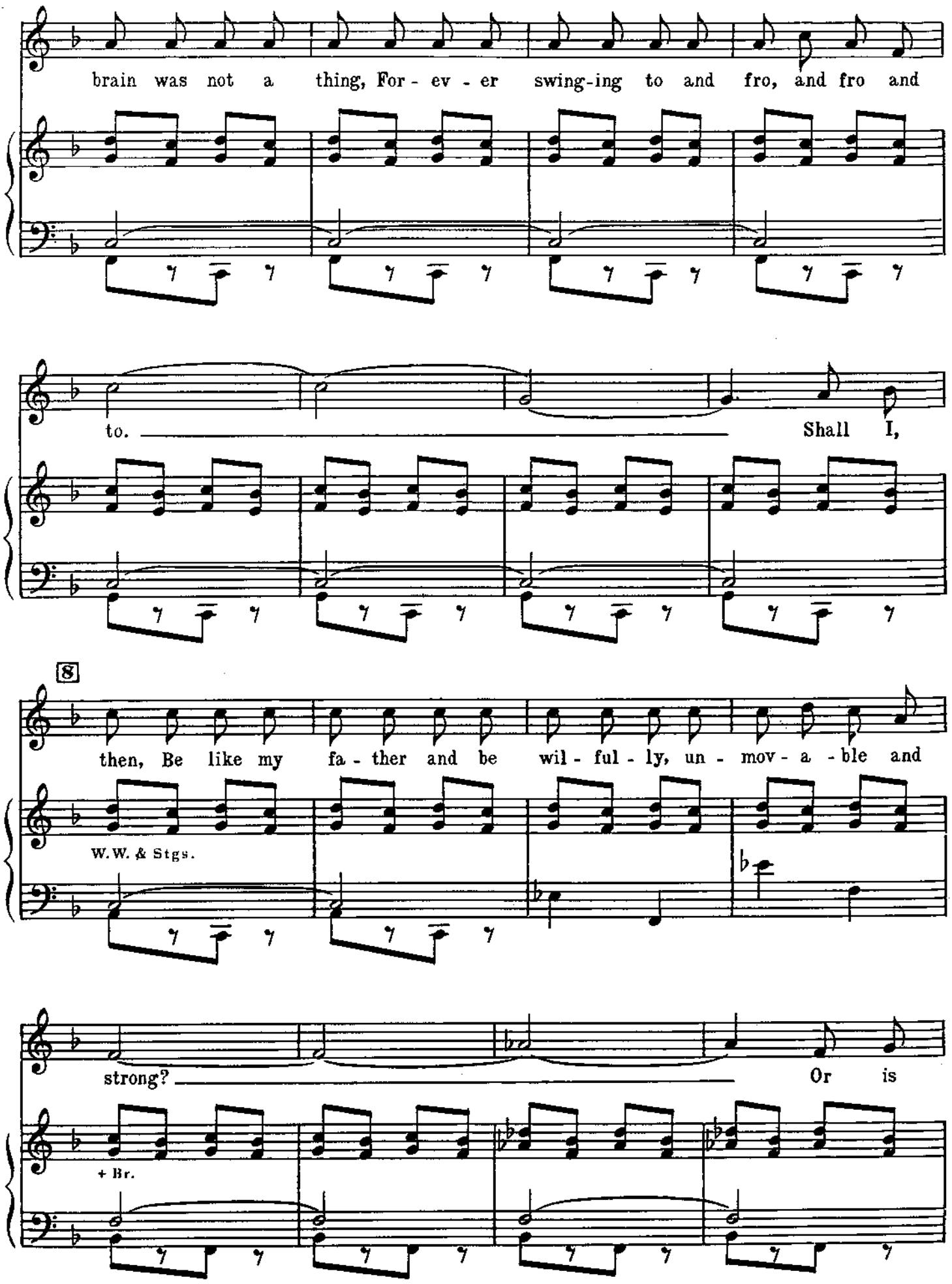

meno mosso
Some things near - ly so, Oth - ers near - ly not. There are
8va
colla voce
2 Vivace ma non troppo ♩= 116
times I al - most think I am not sure of what I ab- so - lute - ly
mp
+ Hp. & Xyl.
+ Hn.
know;
Ver - y
oft - en find con - fu - sion in con - clu - sion I con - clud - ed long a -

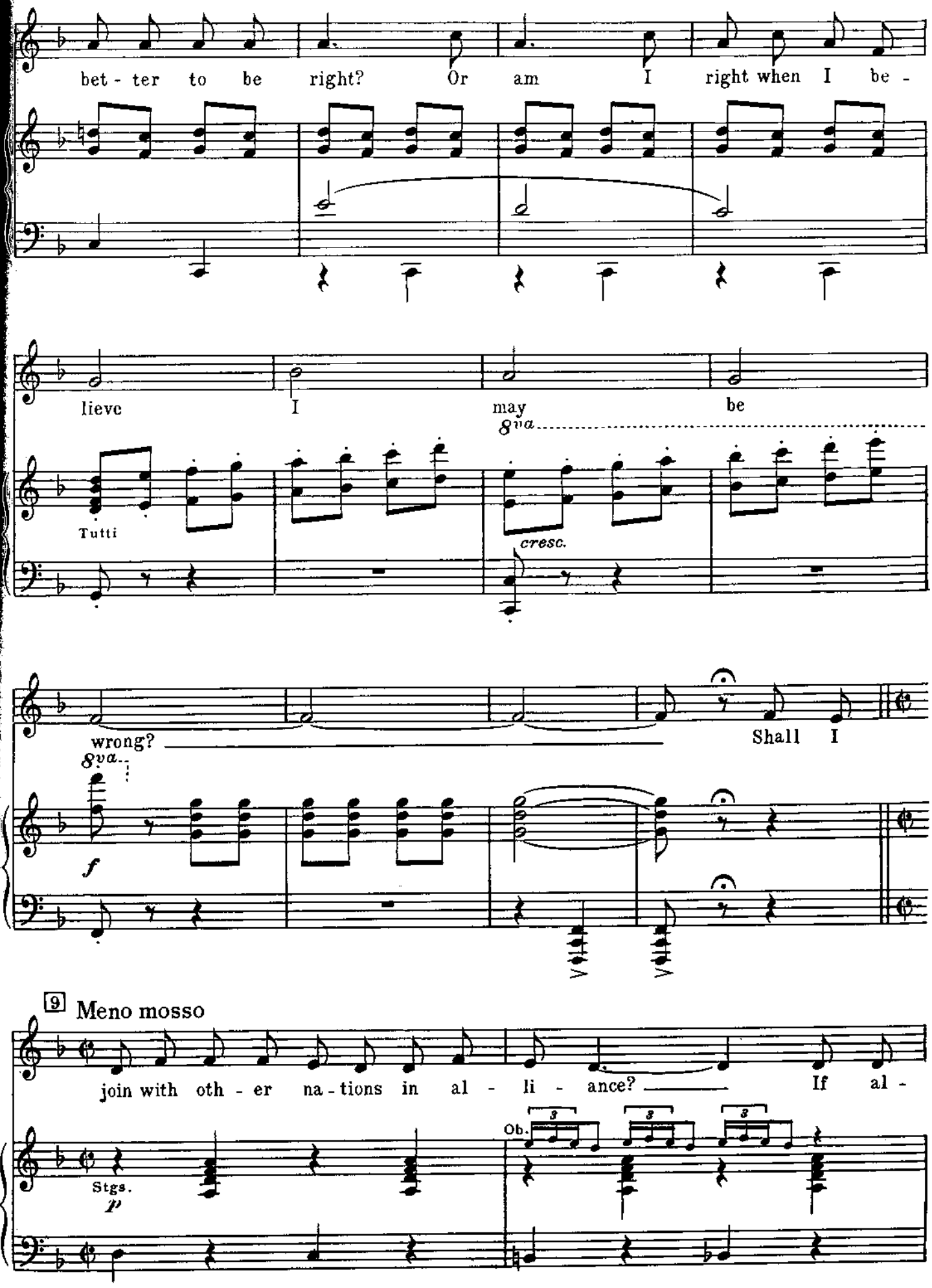

go.
In my
3
head are man - y facts that, As a stu - dent I have stud - ied to pro -
cure
In my
head are man - y facts, Of which I wish I was more

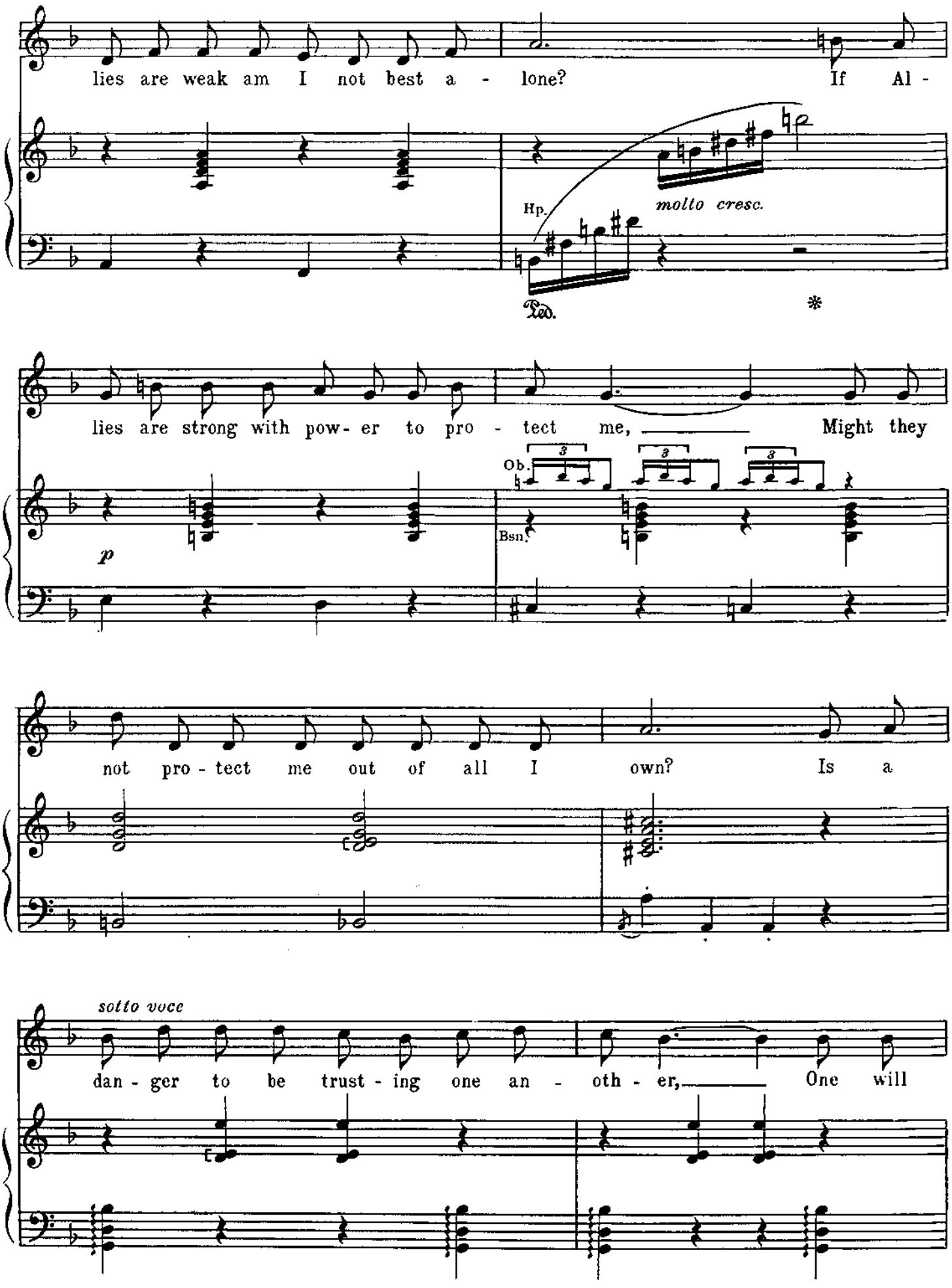

4
cer - - tain I was
8va
cresc.
sure.
8va
Is a puzzlement. What, for
What to tell a
growing son?
f
5
Meno mosso
in - stance, shall I say to him of wo - men? Shall I
Stgs.
mp
Ob.
3
ed - u - cate him on the an - cient lines? Shall I
Hp.
molto cresc.
Ped.
*

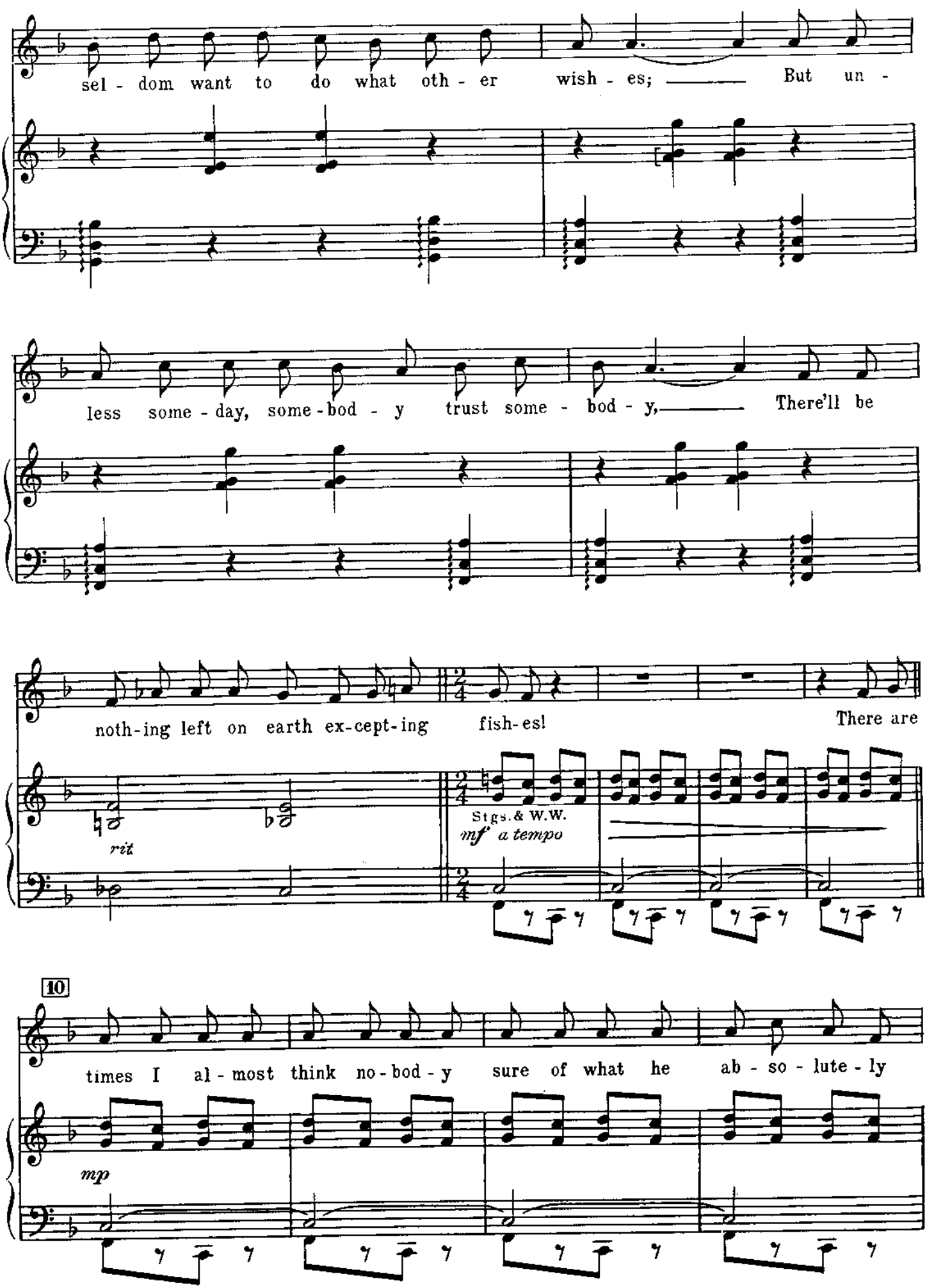

tell the boy, As far as he is a - ble, To re -
p
spect his wives and love his con - cu - bines? Shall I
6
tell him ev - 'ry - one is like the oth - er, And the
+ W.W.
bet - ter one of two is real - ly neith - er? If I

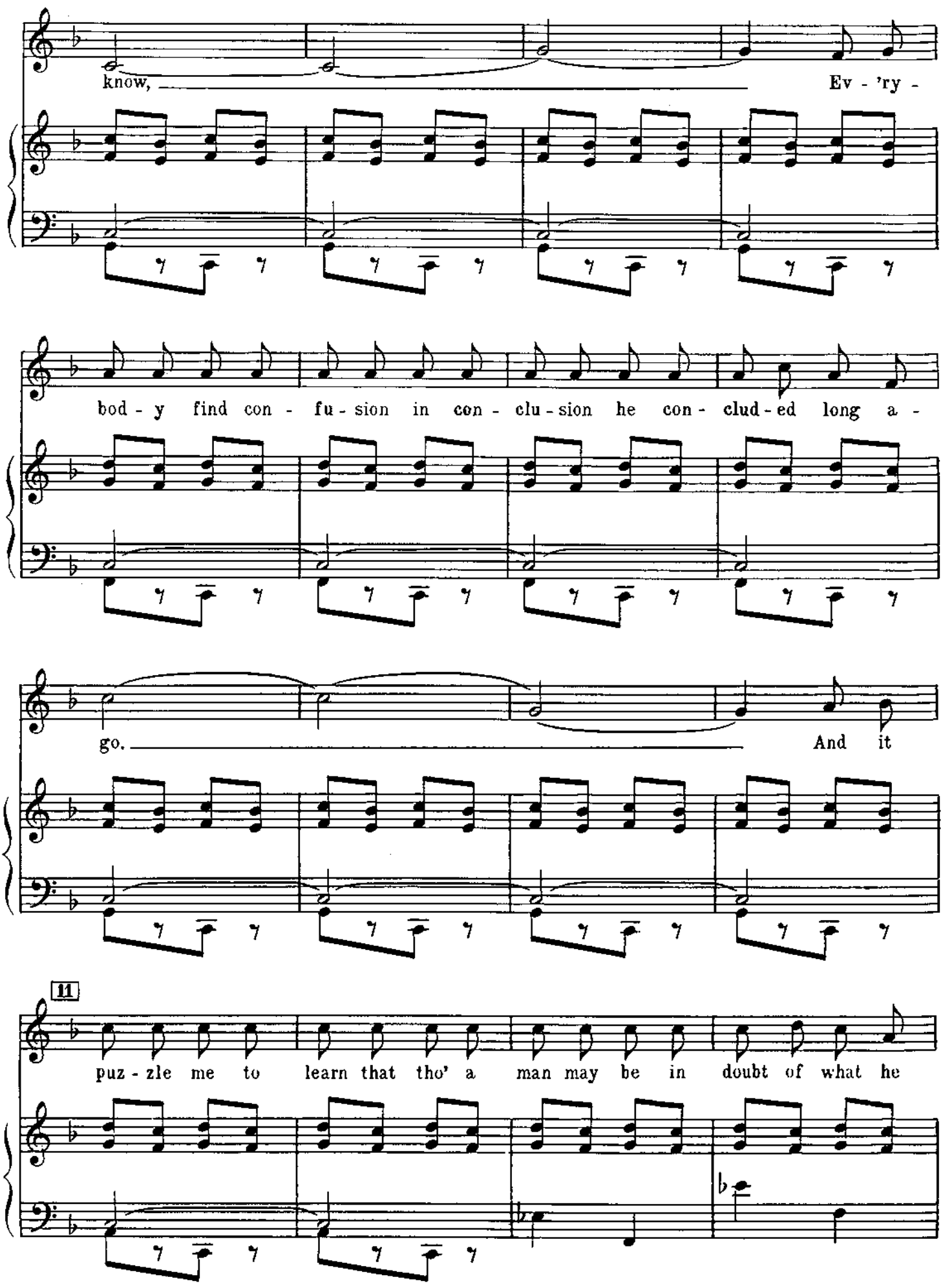

tell him this I think he won't be - lieve it, And I
near - ly think I don't be-lieve it eith-er! When my
rit
W.W.
mf a tempo
7
fa - ther was a king He was a king who knew ex - act - ly what he
+ Stgs.
mp
knew, And his
+ Br.
W.W. & Stgs.

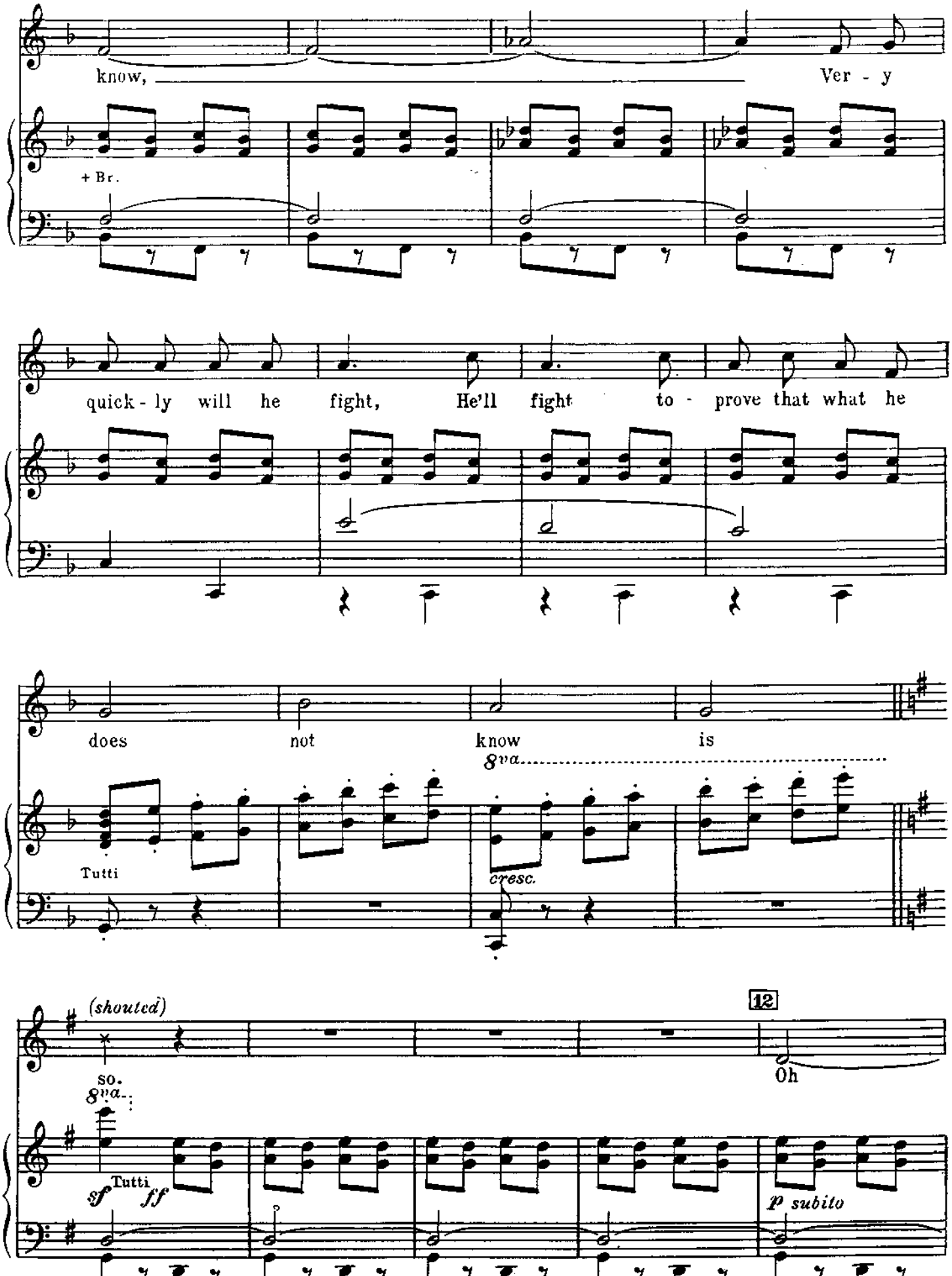

brain was not a thing, For - ev - er swing-ing to and fro, and fro and
to.
Shall I,
8
then, Be like my fa - ther and be wil - ful - ly, un - mov - a - ble and
W.W. & Stgs.
strong?
Or is
+ Br.

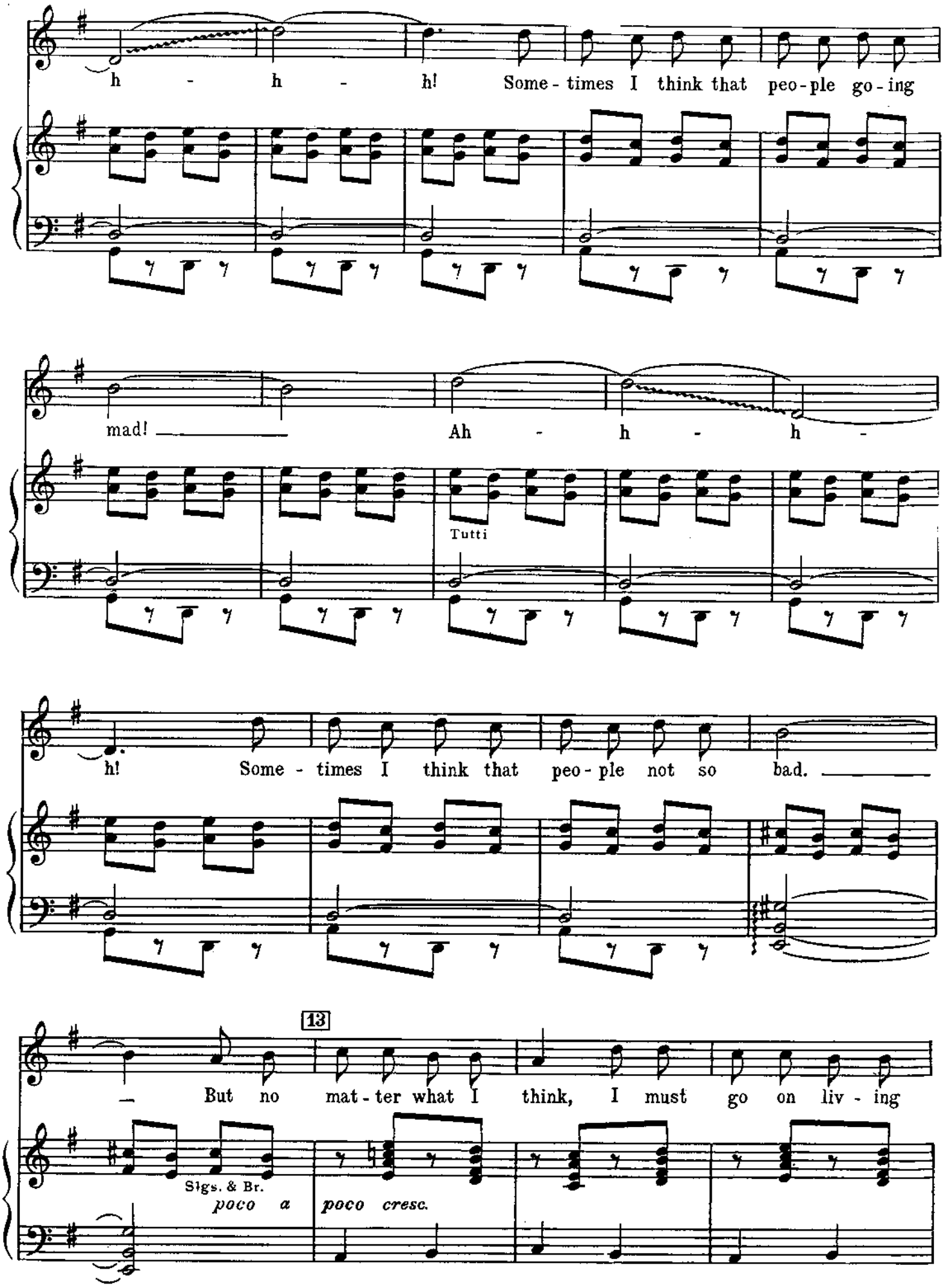

bet - ter to be right? Or am I right when I be -
lieve I may be
Tutti
8va
cresc.
wrong?
Shall I
8va
f
9 Meno mosso
join with oth - er na - tions in al - li - ance?
If al -
Stgs.
p
Ob.

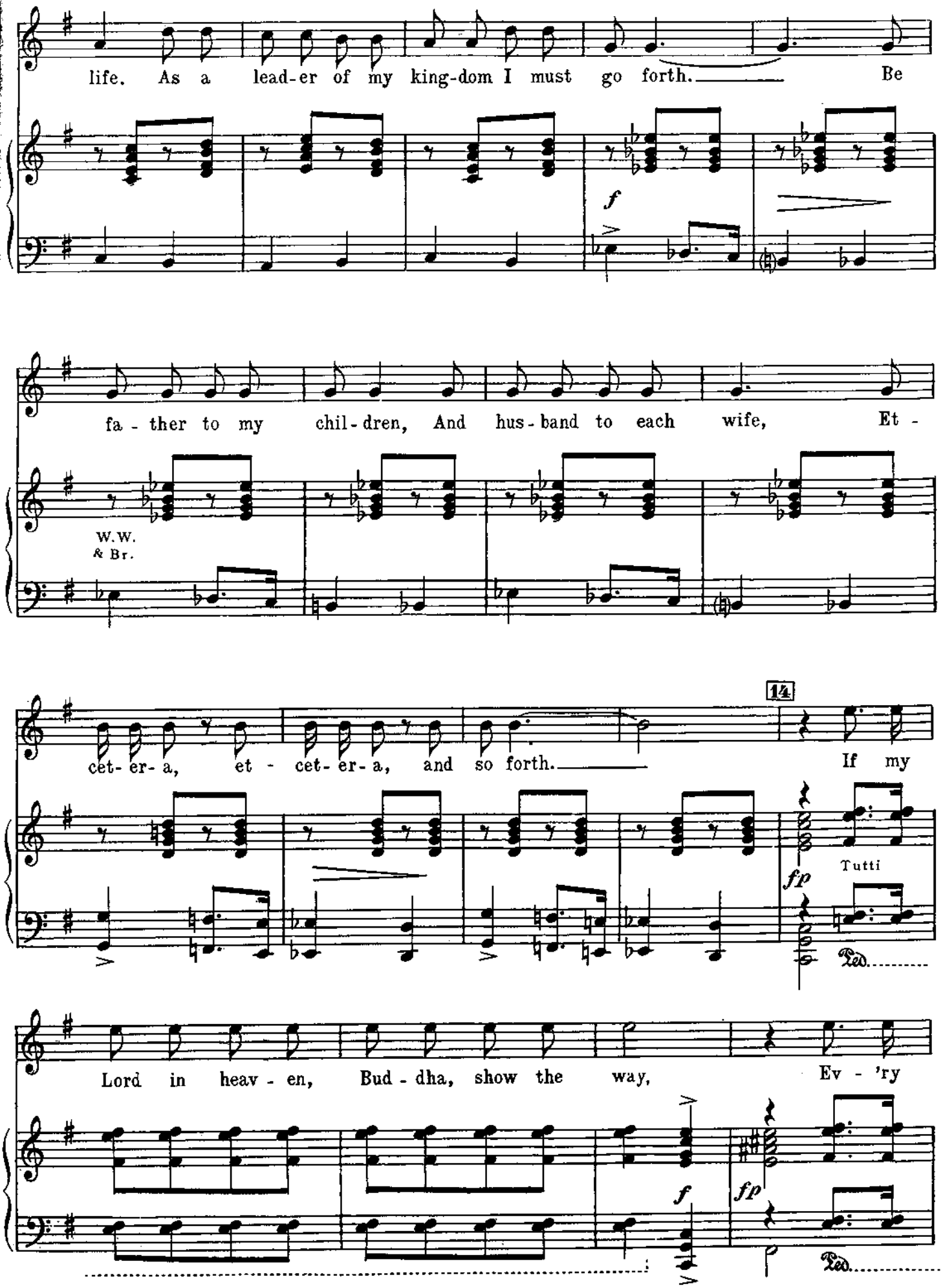

lies are weak am I not best a - lone? If Al -
Hp.
molto cresc.
Ped.
*
lies are strong with pow- er to pro - tect me, Might they
p
Ob.
Bsn.
not pro - tect me out of all I own? Is a
sotto voce
dan - ger to be trust - ing one an - oth - er, One will

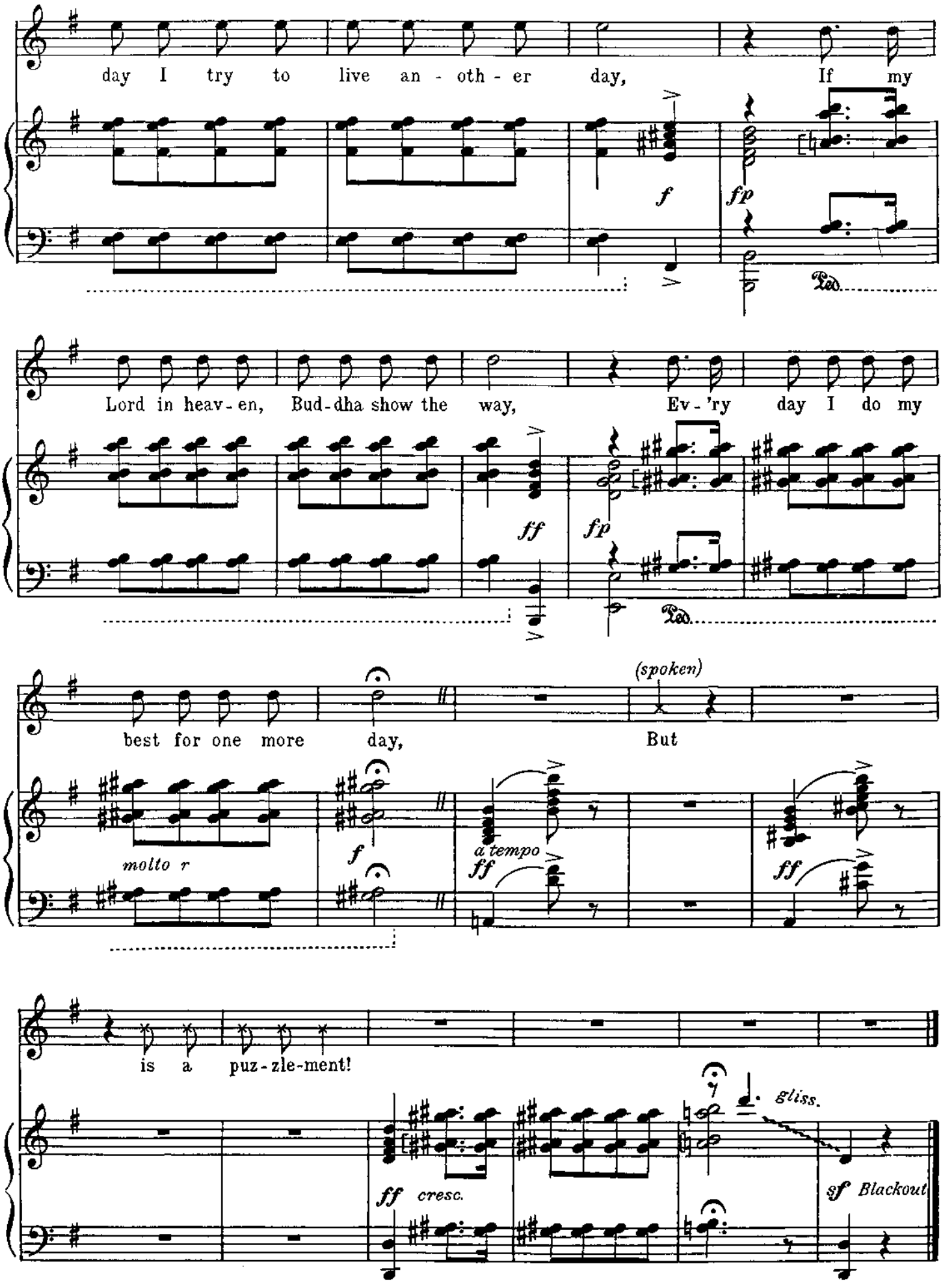

sel - dom want to do what oth - er wish - es; But un -
less some - day, some - bod - y trust some - bod - y, There'll be
noth-ing left on earth ex-cept-ing fish-es! There are
rit
Stgs. & W.W.
mf a tempo
10
times I al - most think no - bod - y sure of what he ab - so - lute - ly
mp


know,
Ev - 'ry -
bod - y find con - fu - sion in con - clu - sion he con - clud - ed long a -
go.
And it
11
puz - zle me to learn that tho' a man may be in doubt of what he


know,
Ver - y
+ Br.
quick - ly will he fight, He'll fight to - prove that what he
does not know is
8va
Tutti
cresc.
(shouted)
12
so.
8va
Oh
Tutti
sf
ff
p subito


h - h - h! Some - times I think that peo - ple go - ing
mad! Ah - h - h -
Tutti
h! Some - times I think that peo - ple not so bad.
13
But no mat - ter what I think, I must go on liv - ing
Sigs. & Br.
poco a poco cresc.


life. As a lead-er of my king-dom I must go forth. Be
f
fa - ther to my chil-dren, And hus-band to each wife, Et -
W.W.
& Br.
cet-er-a, et - cet-er-a, and so forth. If my
14
fp
Tutti
Ped.
Lord in heav - en, Bud - dha, show the way, Ev - 'ry
f
fp
Ped.

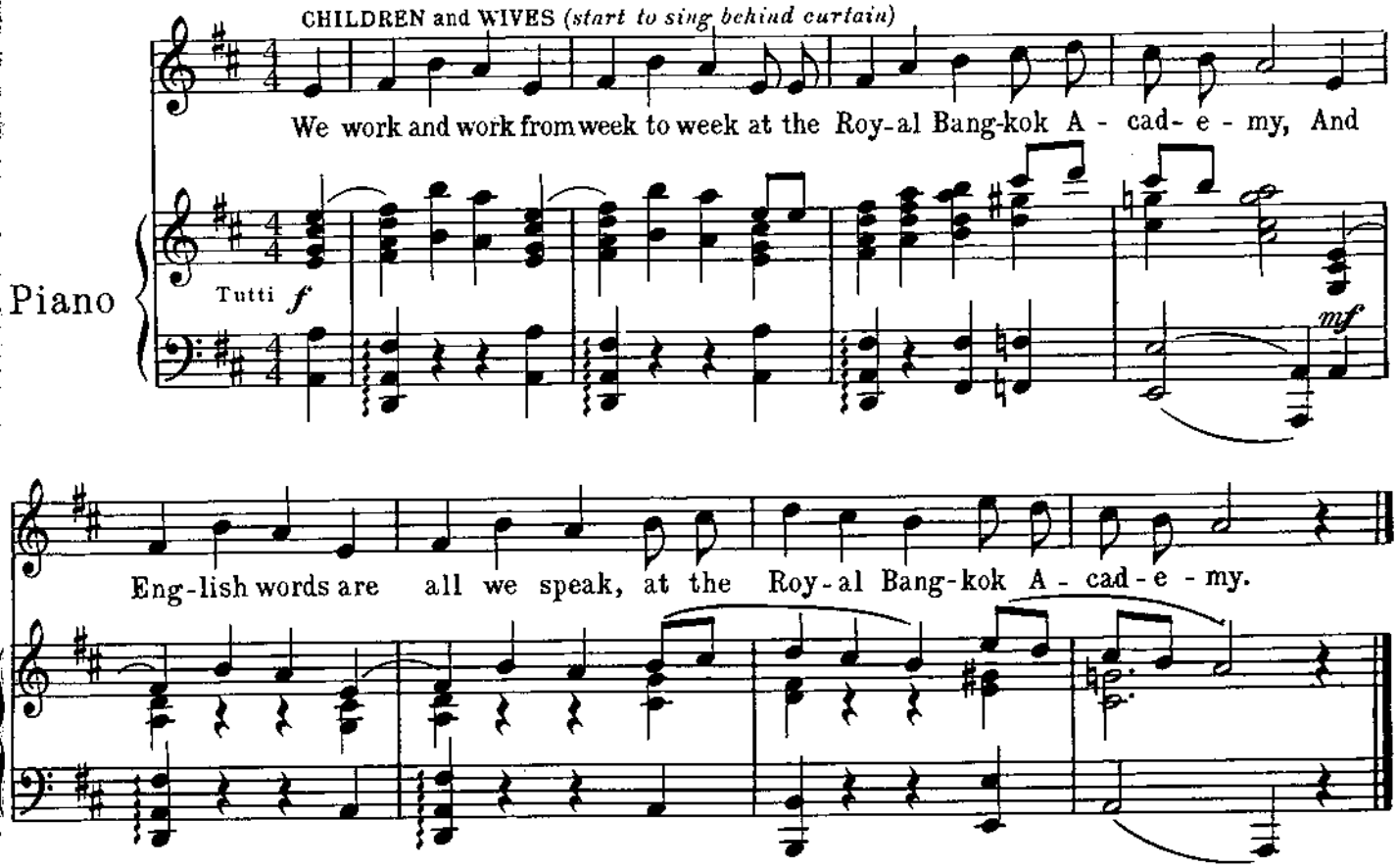

day I try to live an - oth - er day, If my
f
fp
Ped.
Lord in heav - en, Bud - dha show the way, Ev - 'ry day I do my
ff
fp
Ped.
best for one more day,
(spoken)
But
molto r
f
a tempo
ff
ff
is a puz - zle - ment!
gliss.
ff cresc.
sf Blackout

No. 14

School-Room Scene

Moderato *(Slow Curtain)* ♩ = 116 *(Curtain)*

CHILDREN and WIVES *(start to sing behind curtain)*

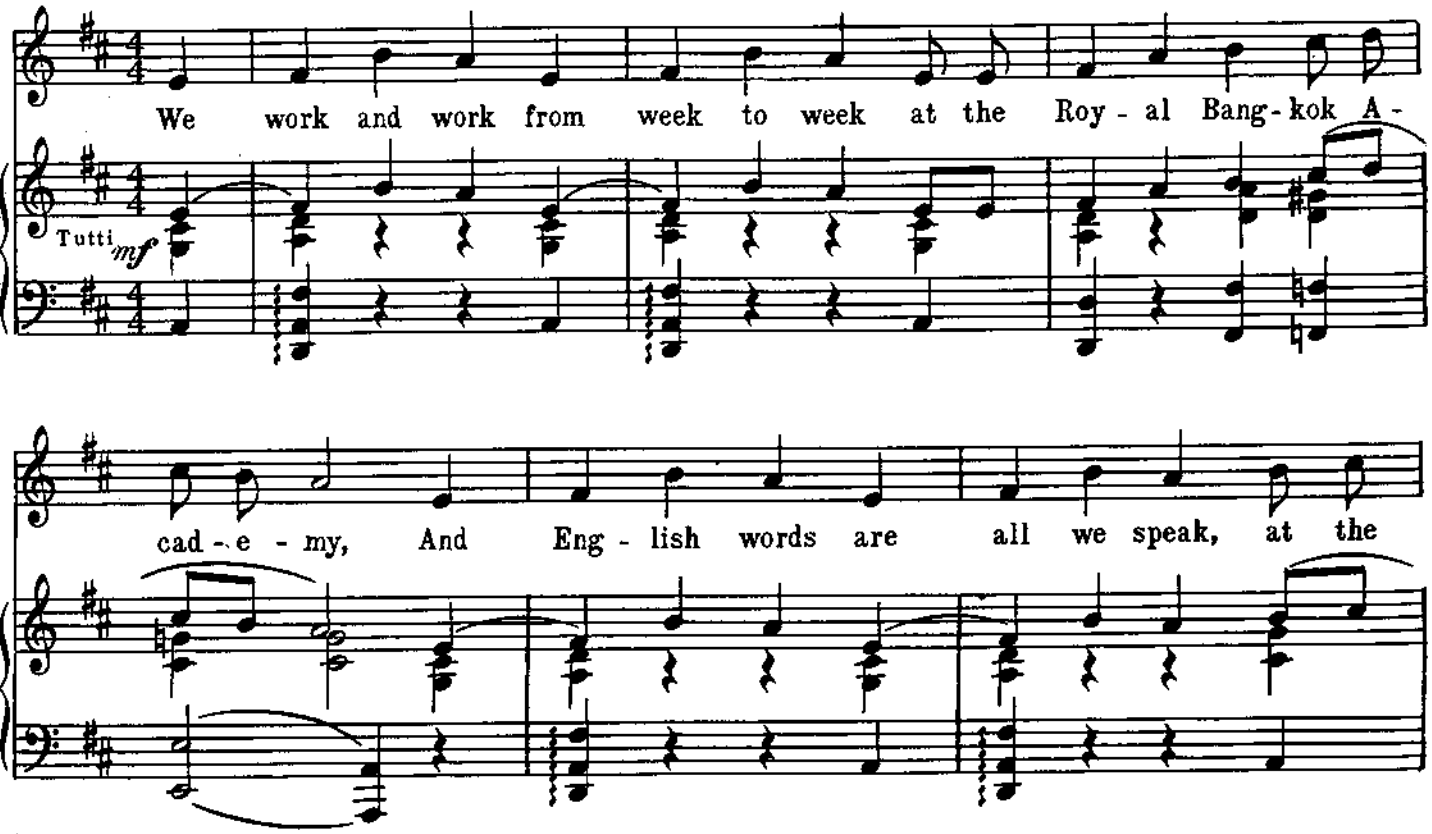


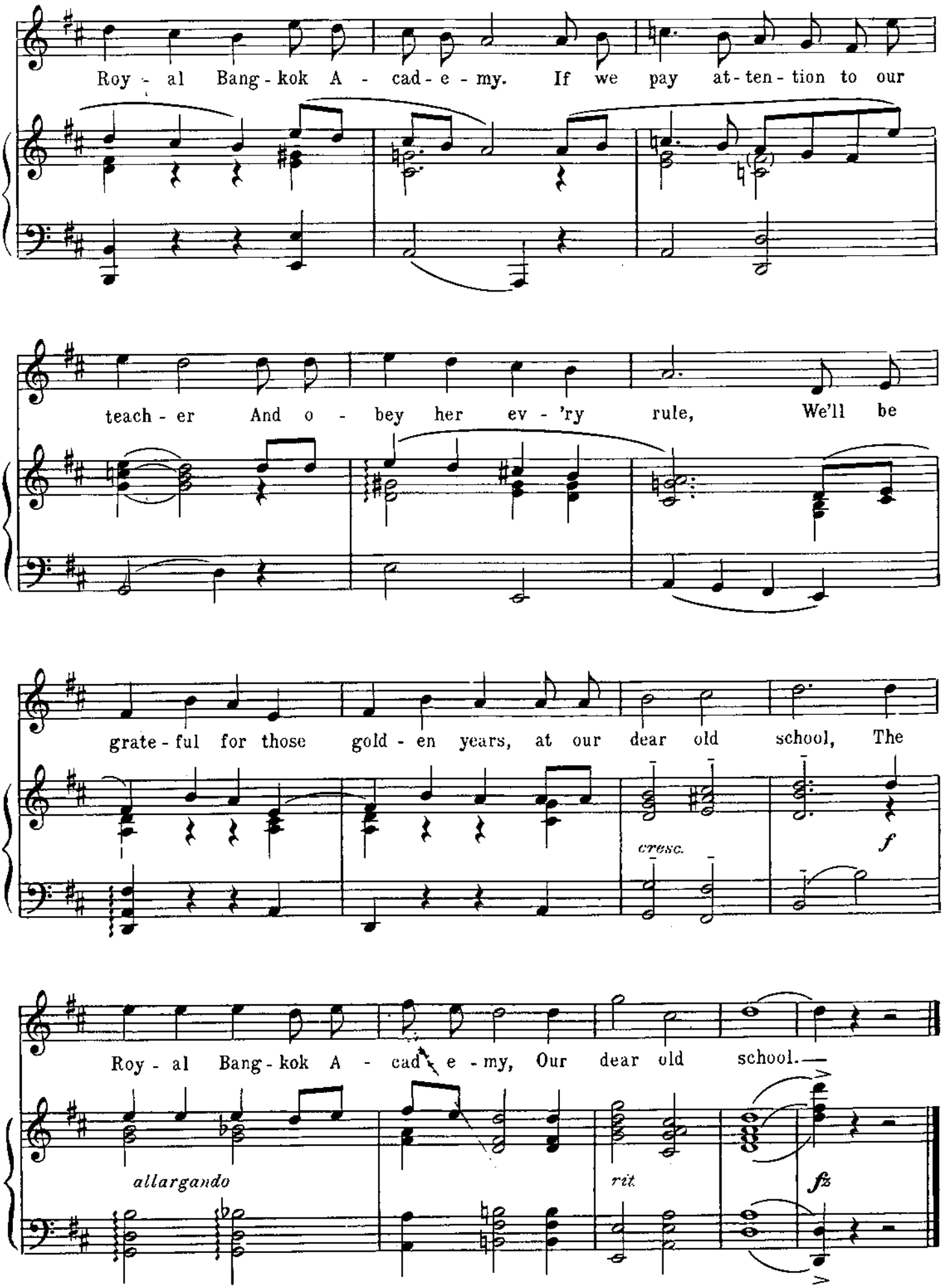
ANNA *(Interrupting)*

Spread out, children.

(Children move downstage)

Now, that last line was 'English words are all we speak.' I didn't quite understand. I want to hear the beginnings and ends of your words. Once again, now, and nice big smiles, because we love our school *(Anna conducts)* One, two, three.




Roy - al Bang - kok A - cad - e - my. If we pay at - ten - tion to our
teach - er And o - bey her ev - 'ry rule, We'll be
grate - ful for those gold - en years, at our dear old school, The
cresc.
f
Roy - al Bang - kok A - cad - e - my, Our dear old school.
allargando
rit
fz

No. 15 Getting To Know You

Cue: I like you very much indeed.

Moderato ♩ = 113

ANNA *(rather spoken)*

It's a ver-y an-cient say-ing, but a true and hon-est thought, That if

Piano

p Stgs. Hp.

(sings)

you be-come a teach-er, By your pu-pils you'll be taught, As a

+ W.W.

1

teach-er I've been learn-ing (You'll for-give me if I boast) And I've

(spoken)

3

now be-come an ex-pert, On the sub-ject I like most, Get-ting to know you.

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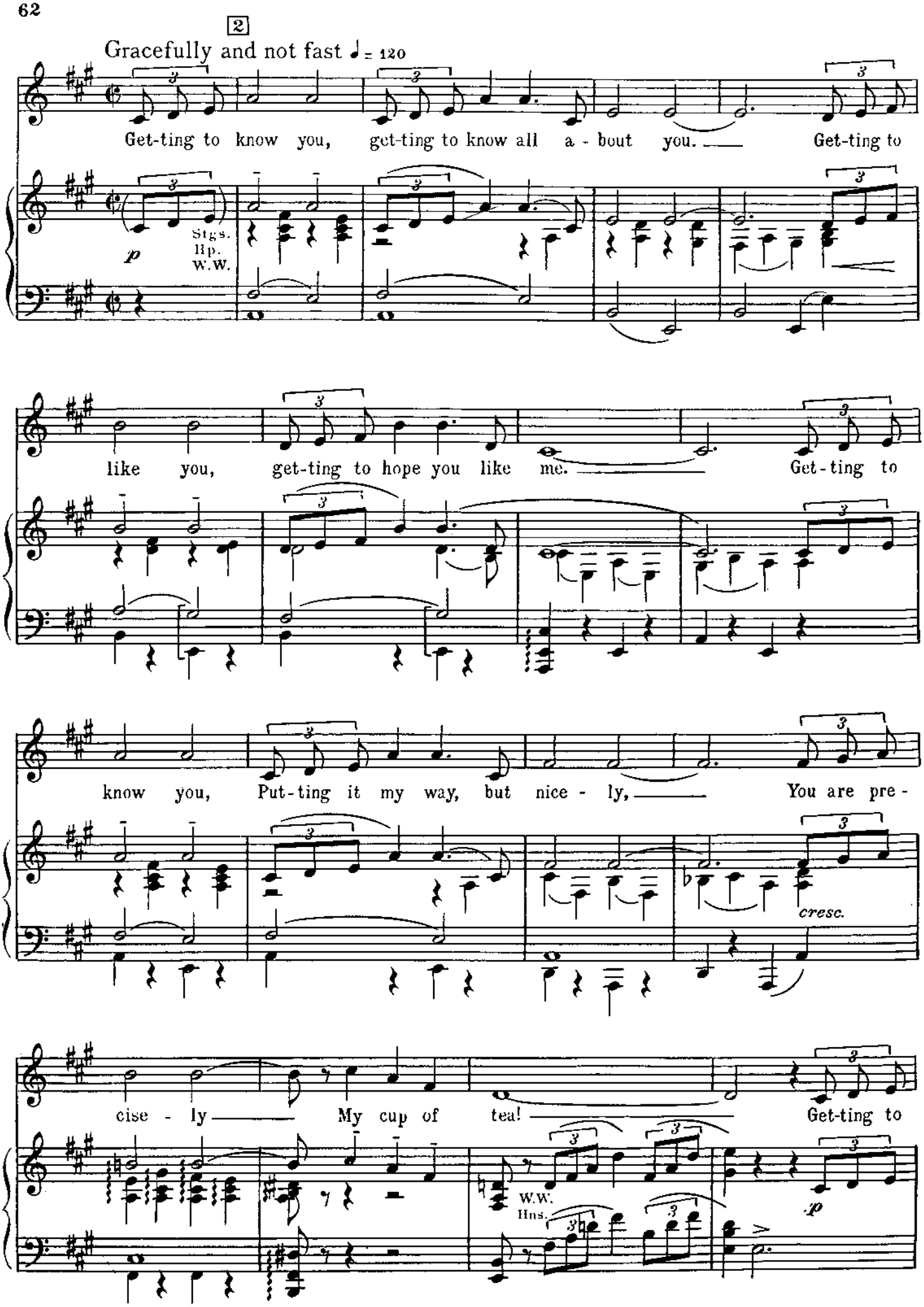
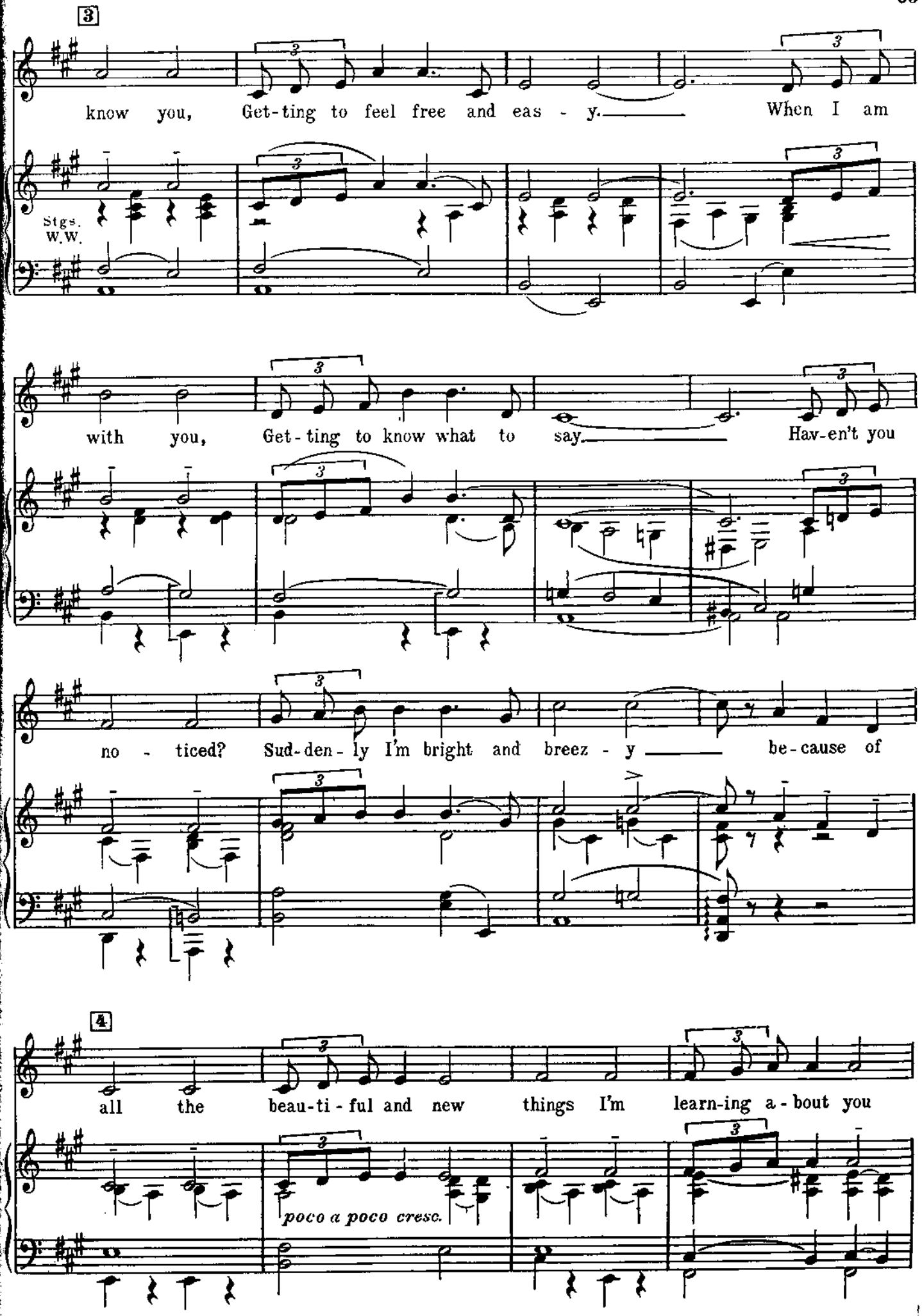
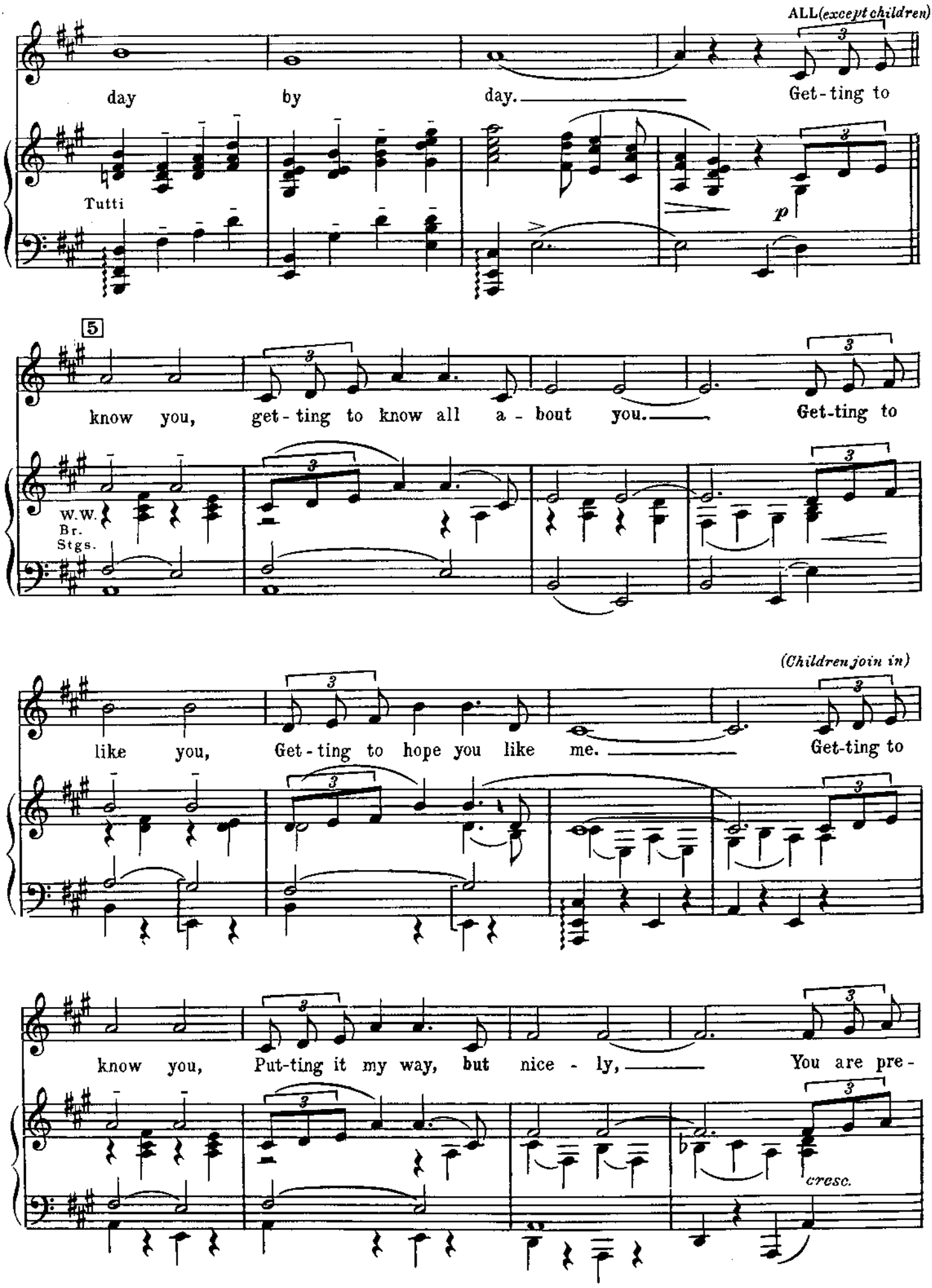
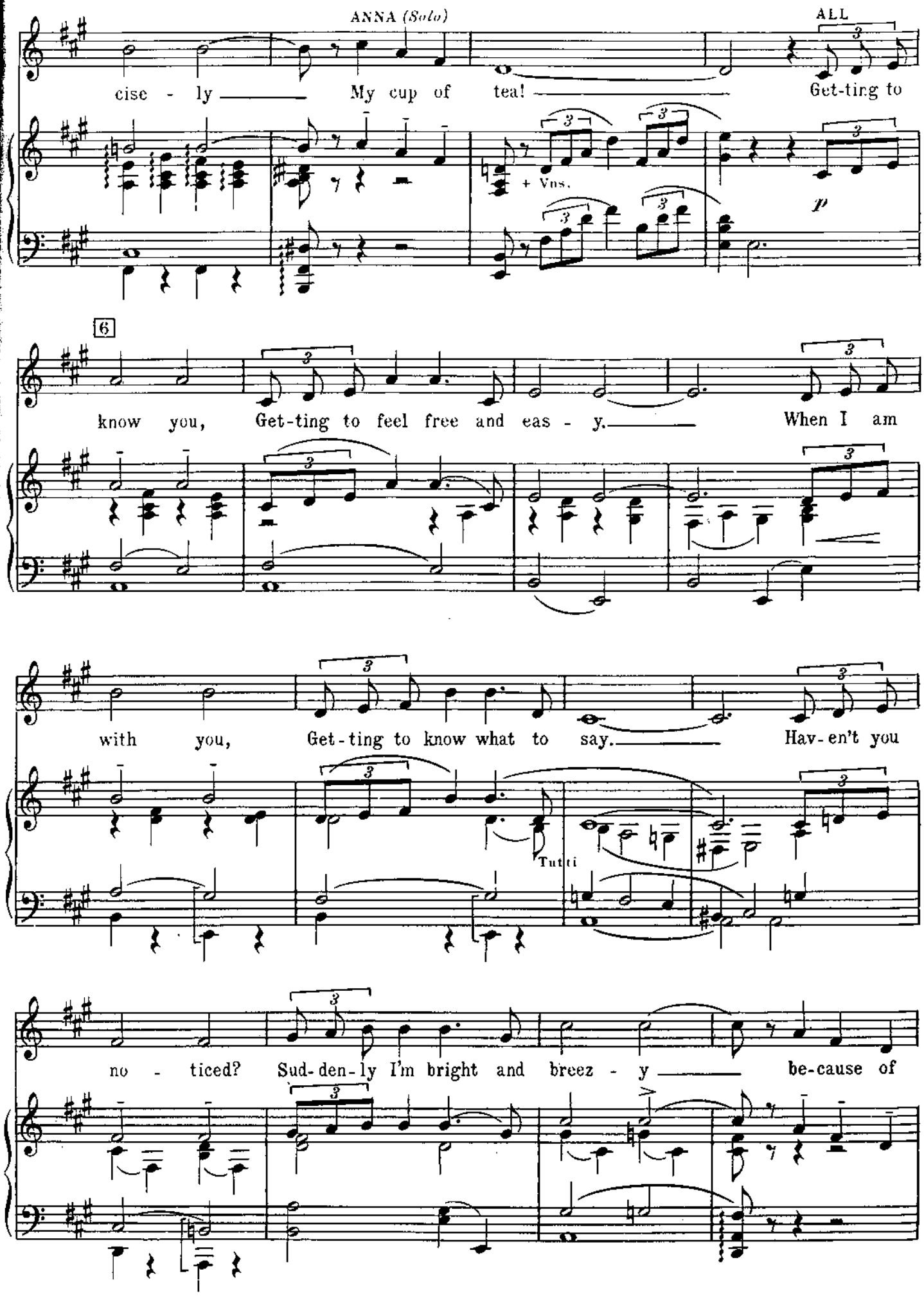
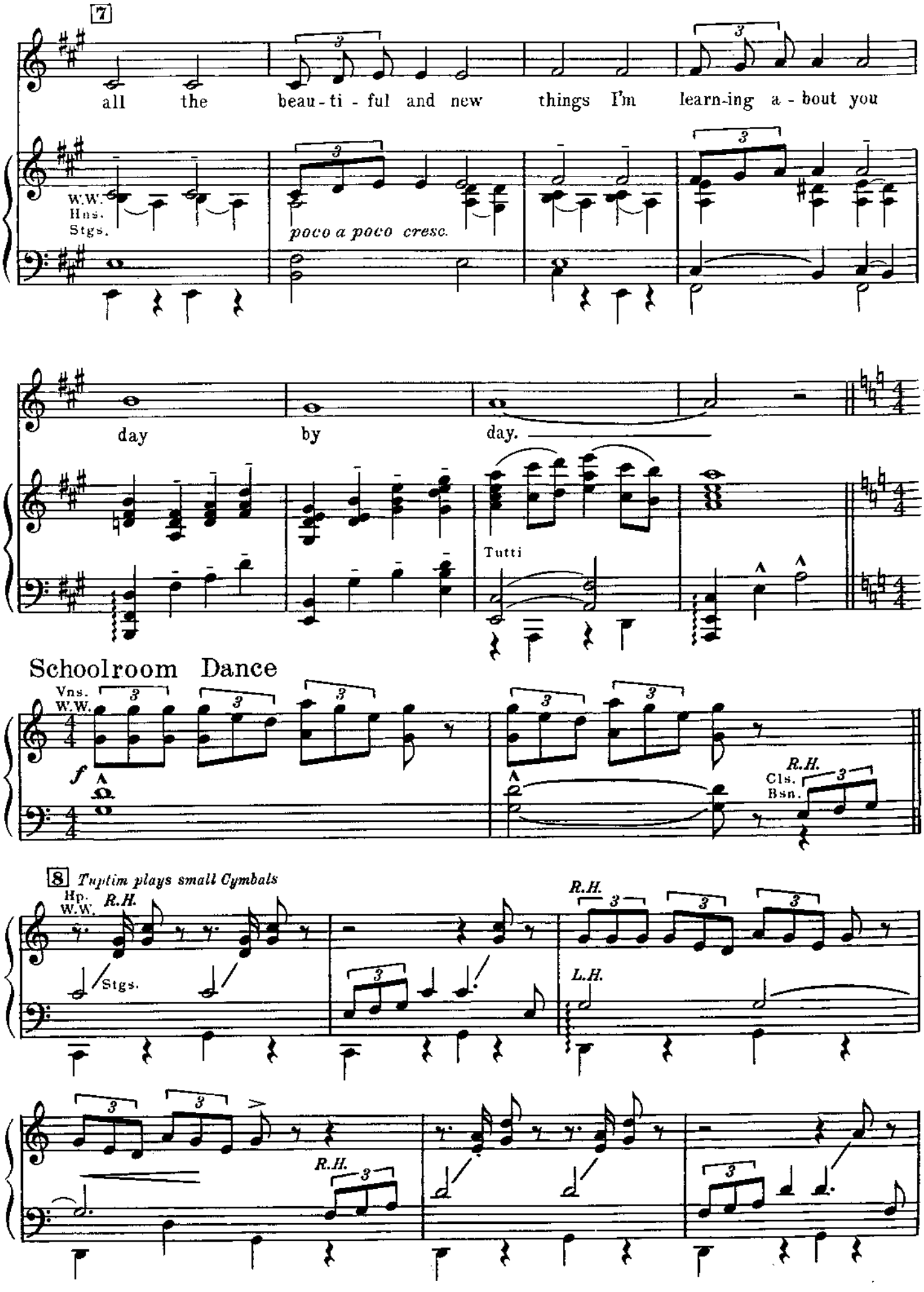
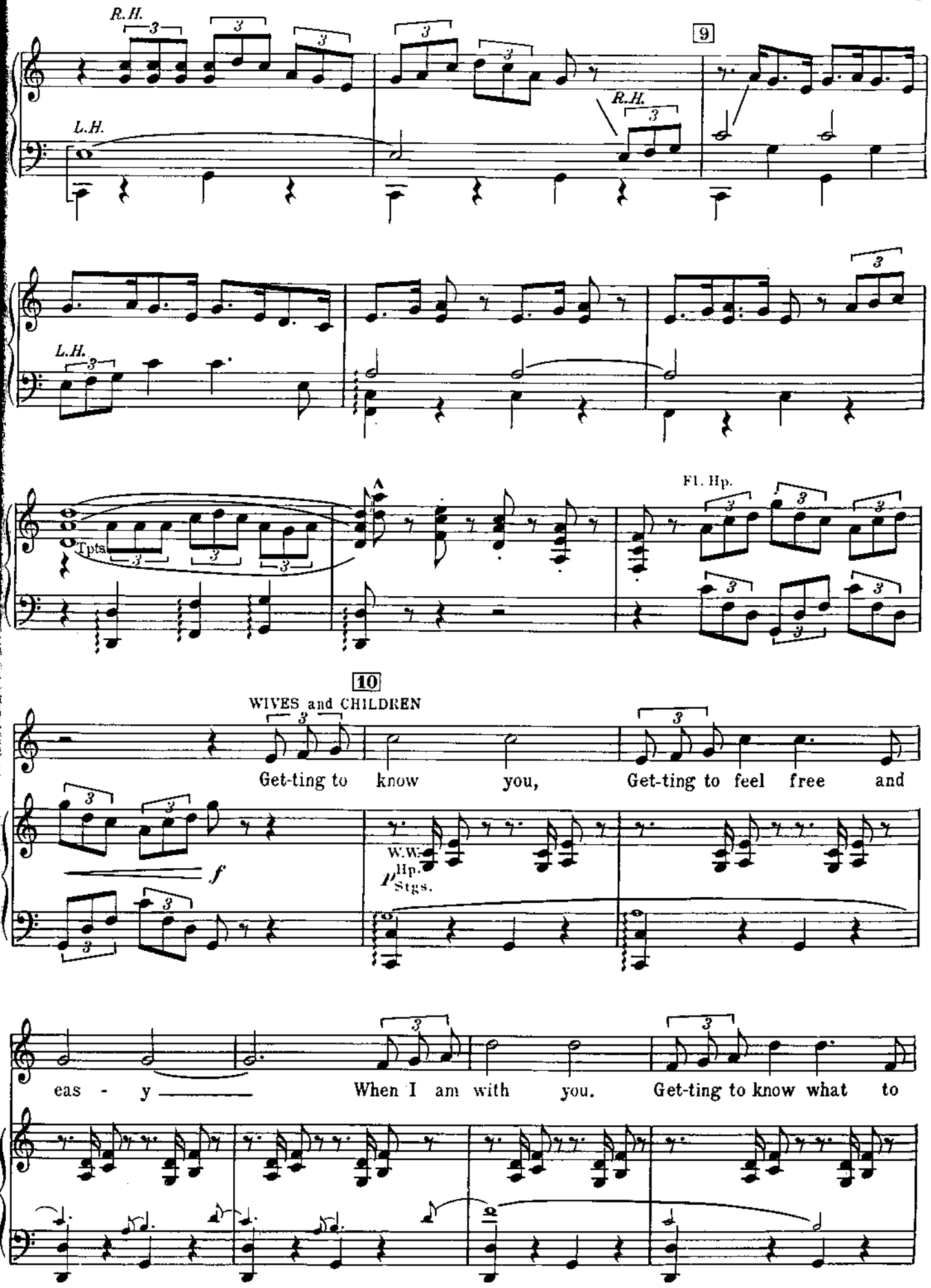

2
Gracefully and not fast ♩= 120
Get-ting to know you, get-ting to know all a - bout you. Get-ting to
Stgs.
Hp.
W.W.
p
like you, get-ting to hope you like me. Get-ting to
know you, Put-ting it my way, but nice - ly, You are pre -
cresc.
cise - ly My cup of tea! Get-ting to
W.W.
Hns.
p

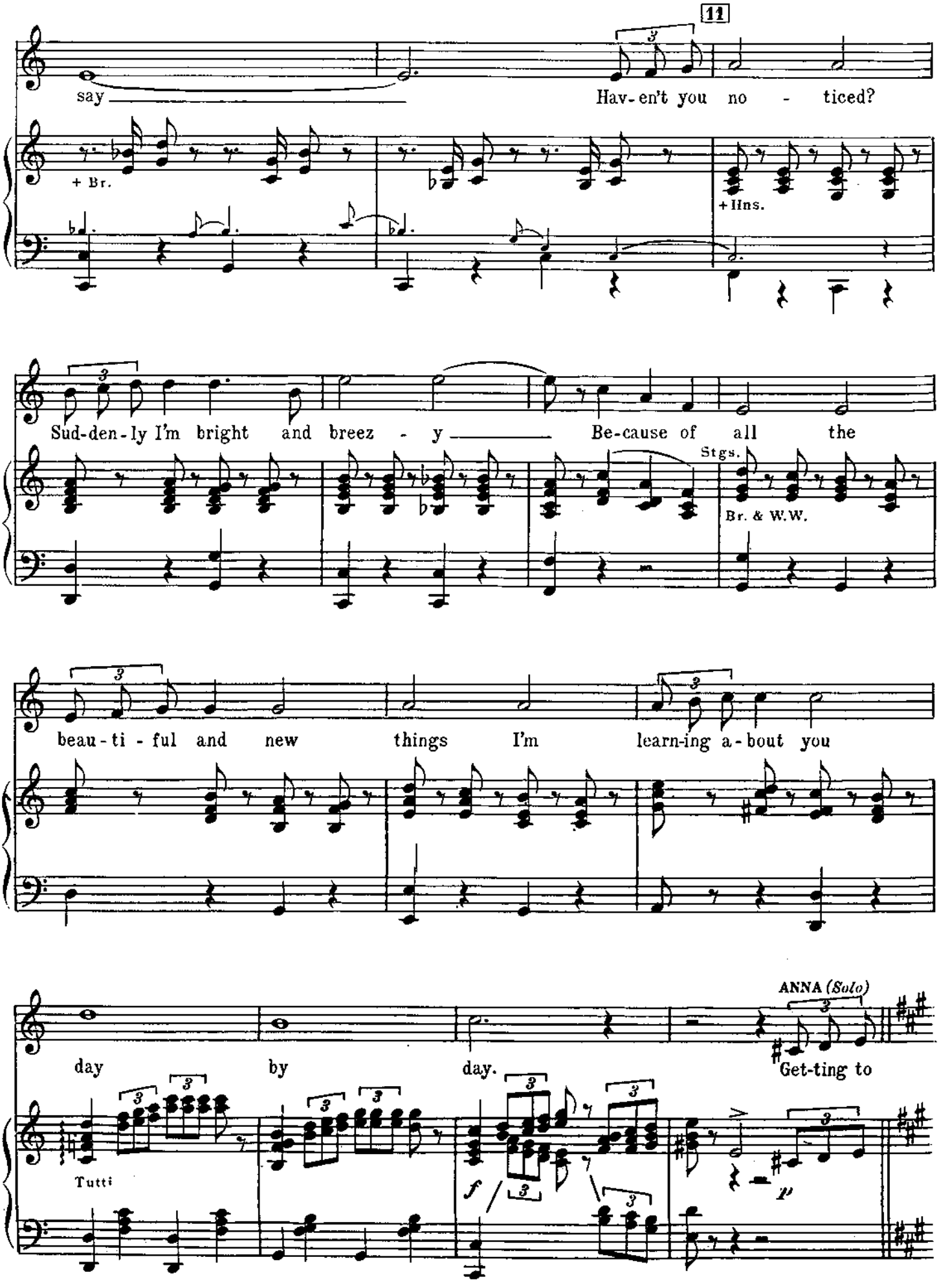

3
know you, Get-ting to feel free and eas - y. When I am
Stgs.
W.W.
with you, Get-ting to know what to say. Hav-en't you
no - ticed? Sud-den-ly I'm bright and breez - y be-cause of
4
all the beau-ti-ful and new things I'm learn-ing a-bout you
poco a poco cresc.

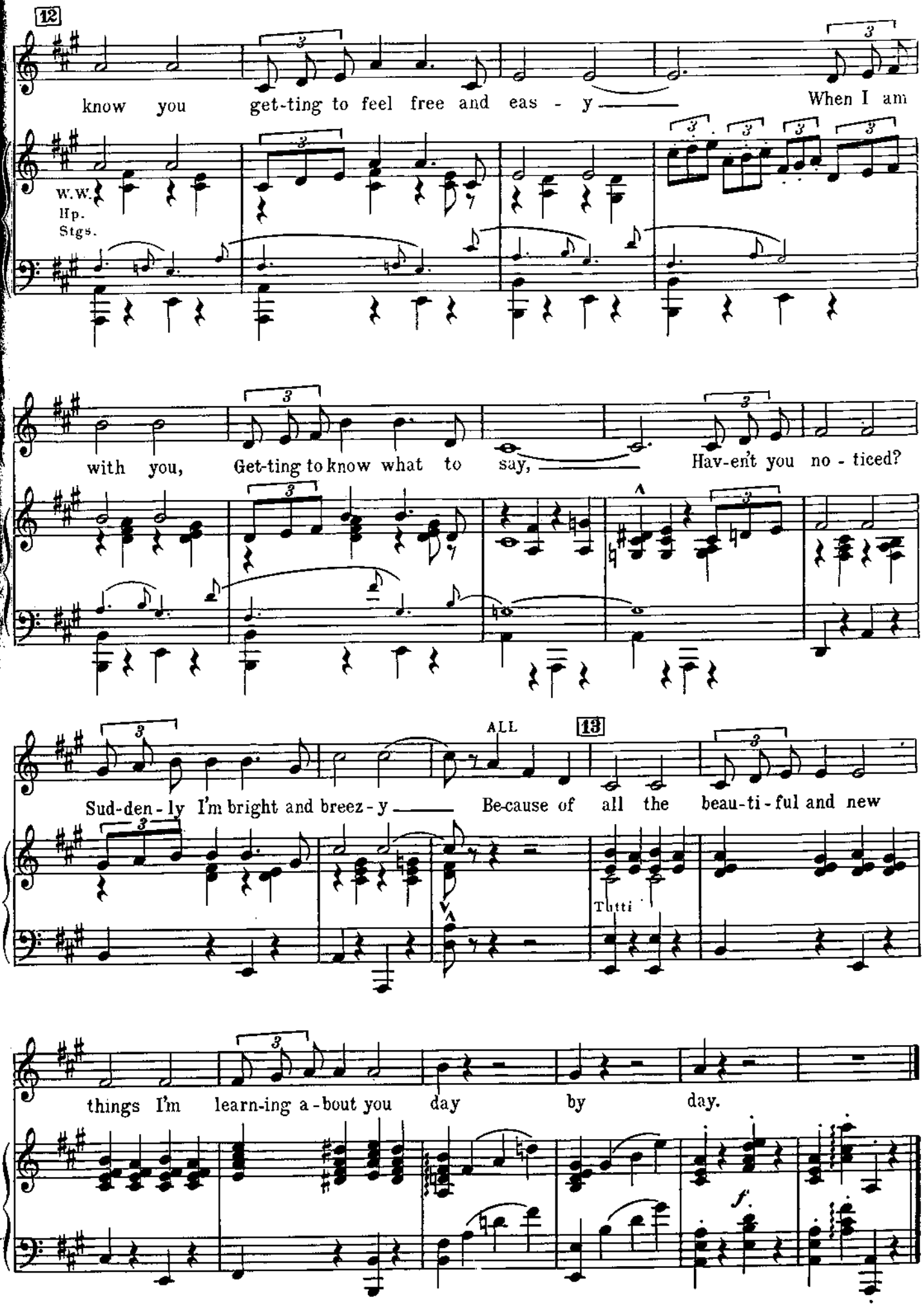

ALL(except children)
day by day. Get-ting to
Tutti
p
5
know you, get-ting to know all a-bout you. Get-ting to
W.W.
Br.
Stgs.
(Children join in)
like you, Get-ting to hope you like me. Get-ting to
know you, Put-ting it my way, but nice-ly, You are pre-
cresc.

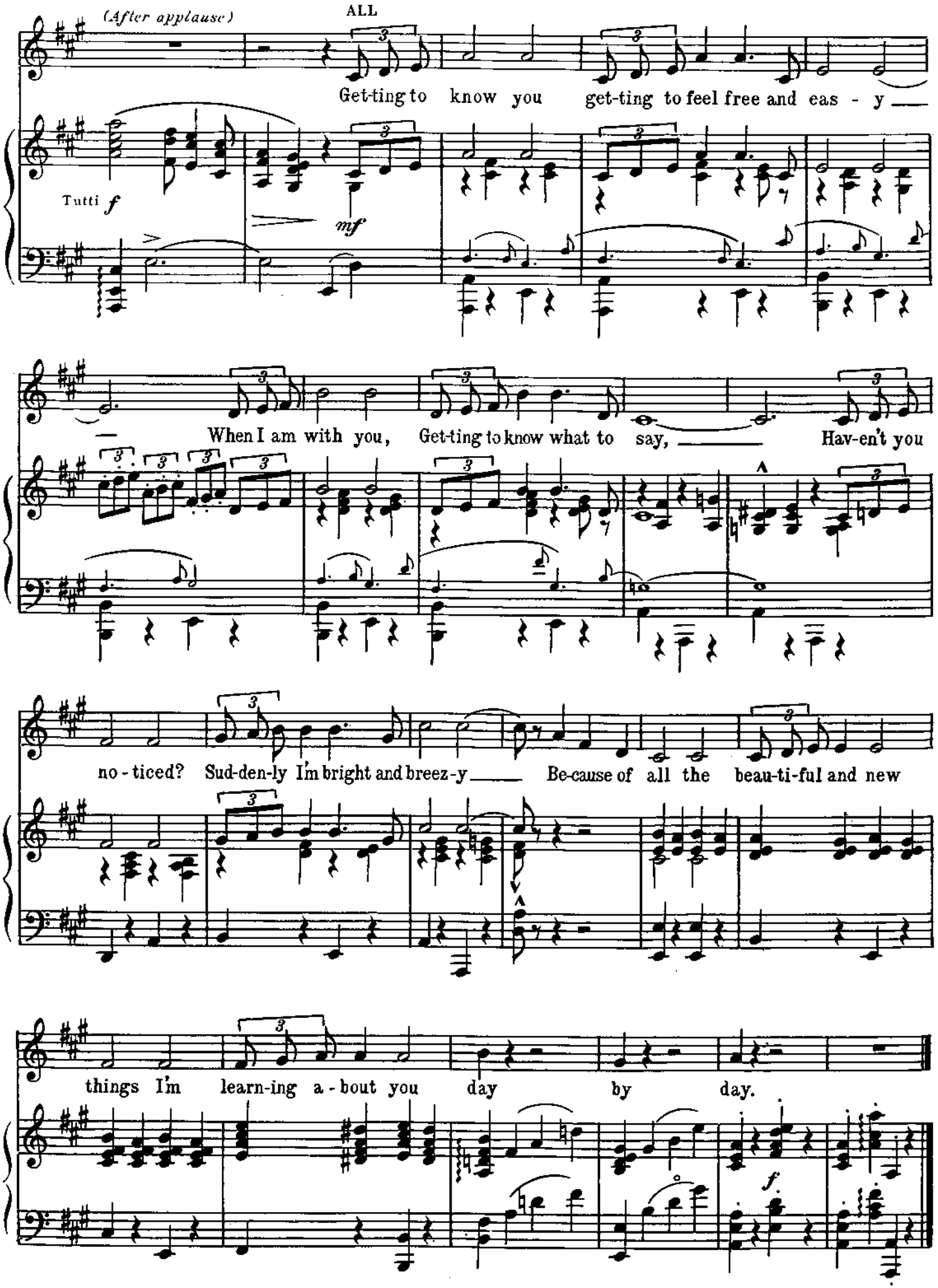

ANNA (Solo)
ALL
cise - ly My cup of tea! Get-ting to
+ Vns.
p
6
know you, Get-ting to feel free and eas - y. When I am
with you, Get-ting to know what to say. Hav-en't you
Tutti
no - ticed? Sud-den-ly I'm bright and breez - y be-cause of


7
all the beau-ti-ful and new things I'm learn-ing a-bout you
W.W.
Hns.
Stgs.
poco a poco cresc.
day by day.
Tutti
Schoolroom Dance
Vns.
W.W.
f
R.H.
Cls.
Bsn.
8 Tuptim plays small Cymbals
Hp.
W.W.
R.H.
Stgs.
L.H.
R.H.


R.H.
L.H.
9
R.H.
L.H.
Tpts.
Fl. Hp.
10
WIVES and CHILDREN
Get-ting to know you, Get-ting to feel free and
f
W.W.
Hp.
p
Stgs.
eas - y When I am with you. Get-ting to know what to


11
say
Hav-en't you no - ticed?
+ Br.
+ Hns.
Sud-den-ly I'm bright and breez - y
Be-cause of all the
Stgs.
Br. & W.W.
beau-ti-ful and new things I'm learn-ing a-bout you
ANNA (Solo)
day by day.
Get-ting to
Tutti
f
p

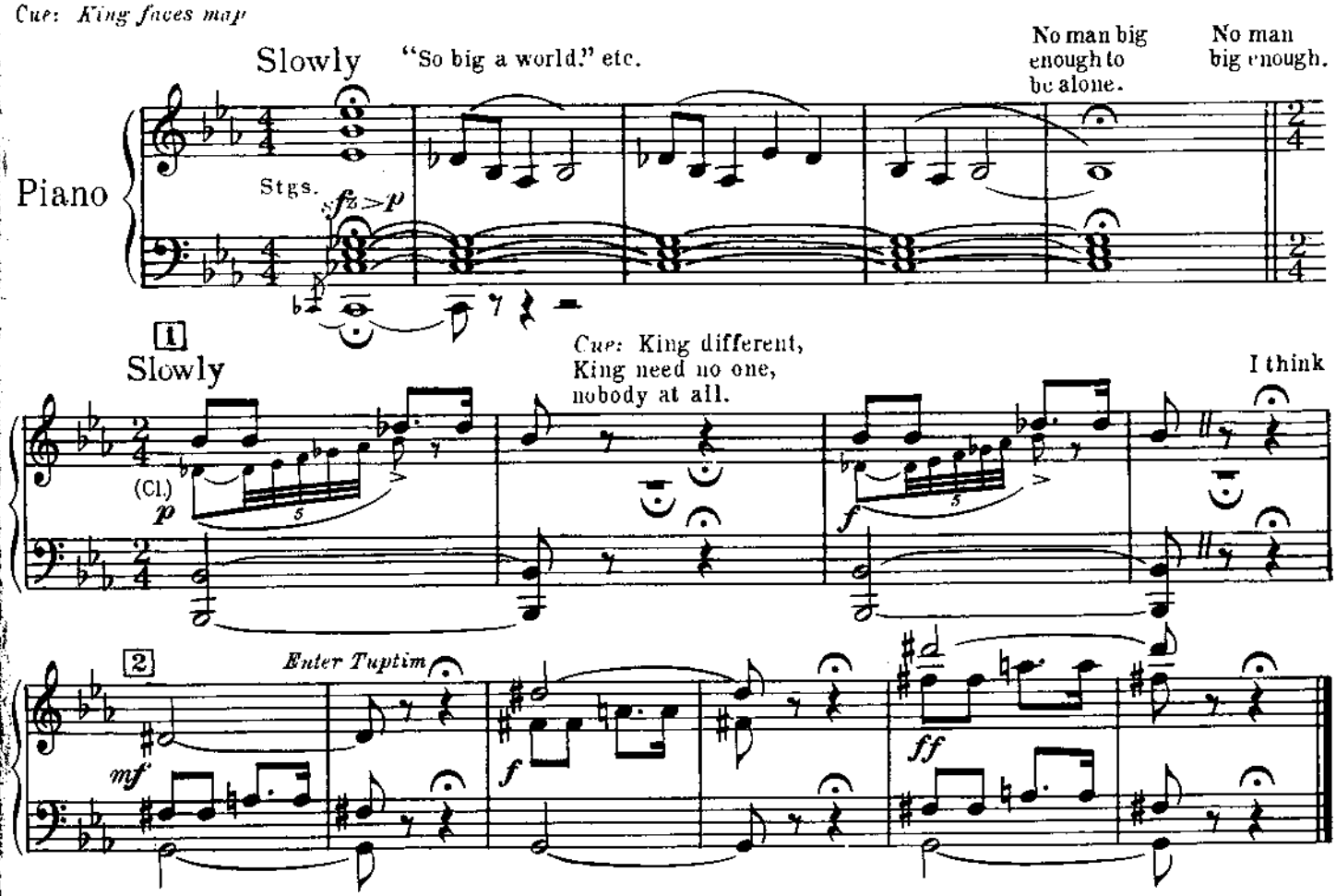

12
know you get-ting to feel free and eas - y When I am
W.W.
Hp.
Stgs.
with you, Get-ting to know what to say, Hav-en't you no - ticed?
ALL
13
Sud-den - ly I'm bright and breez - y Be-cause of all the beau-ti - ful and new
Tutti
things I'm learn-ing a - bout you day by day.
f.


(After applause)
ALL
Get-ting to know you get-ting to feel free and eas - y
Tutti f
mf
When I am with you, Get-ting to know what to say, Hav-en't you
no - ticed? Sud-den-ly I'm bright and breez-y Be-cause of all the beau-ti-ful and new
things I'm learn-ing a - bout you day by day.
f

No. 16 Incidental

(King)

Cue: King faces map

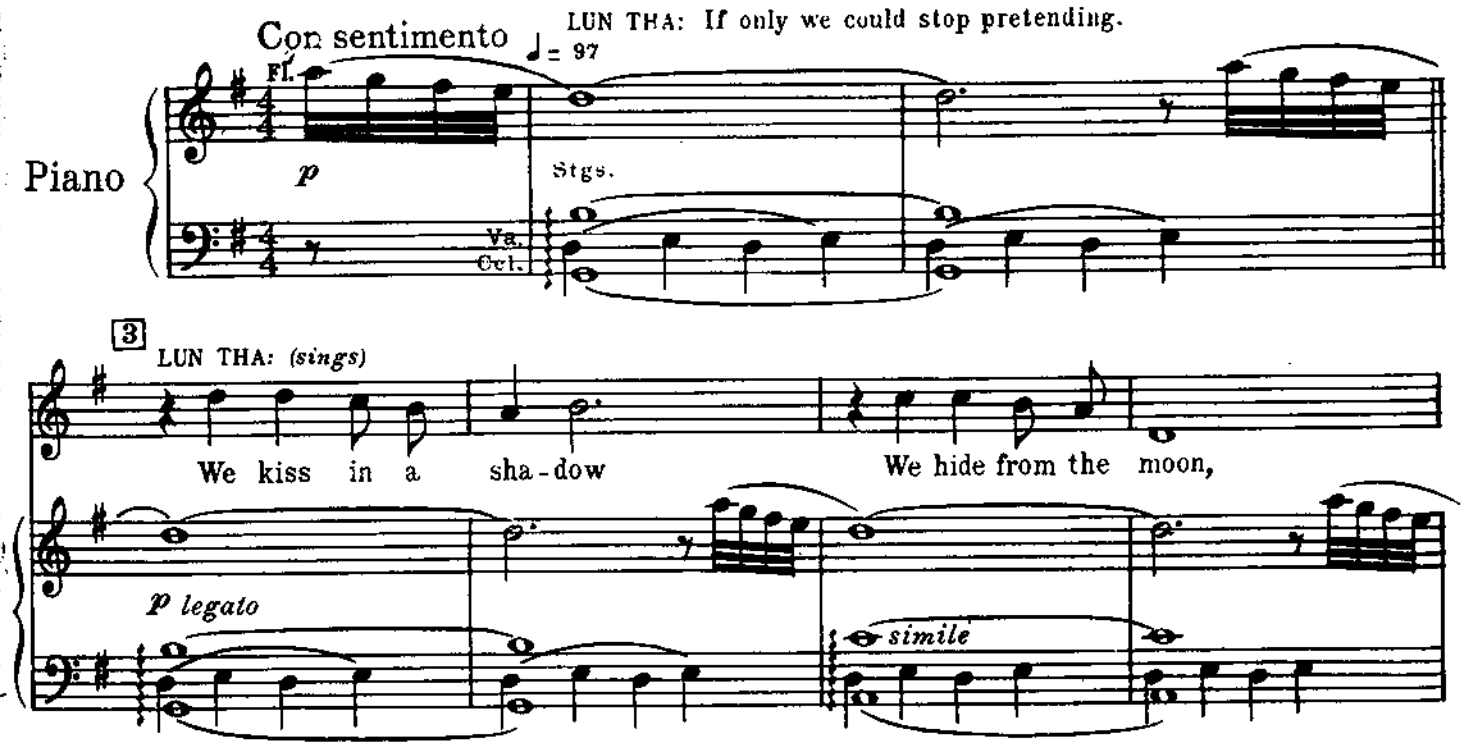


No. 17 We Kiss In A Shadow

(Tuptim and Lun Tha)

sung in school room

Cue: TUPTIM: Pretend you wait for her. *(As Lun Tha sits)*



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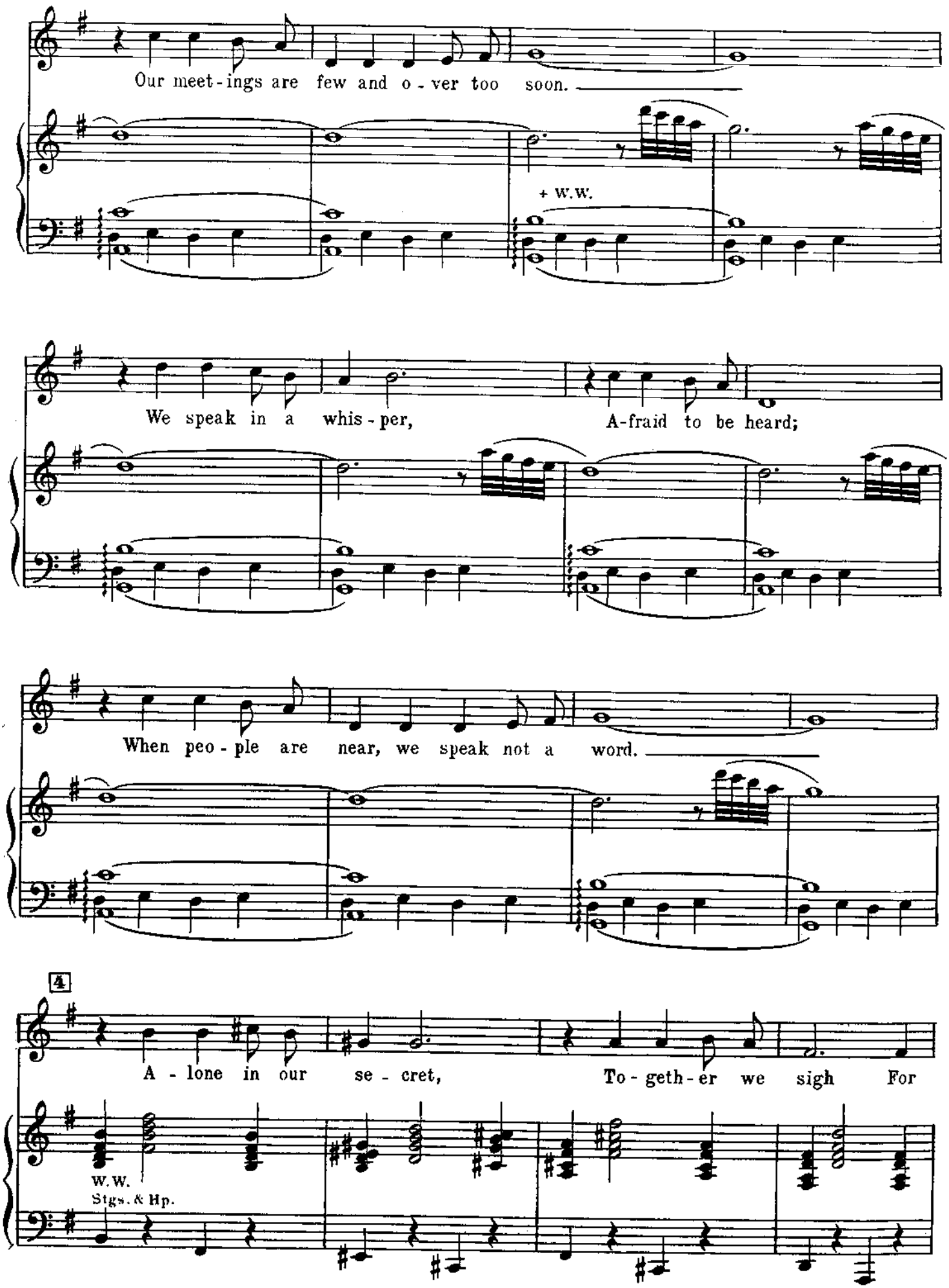
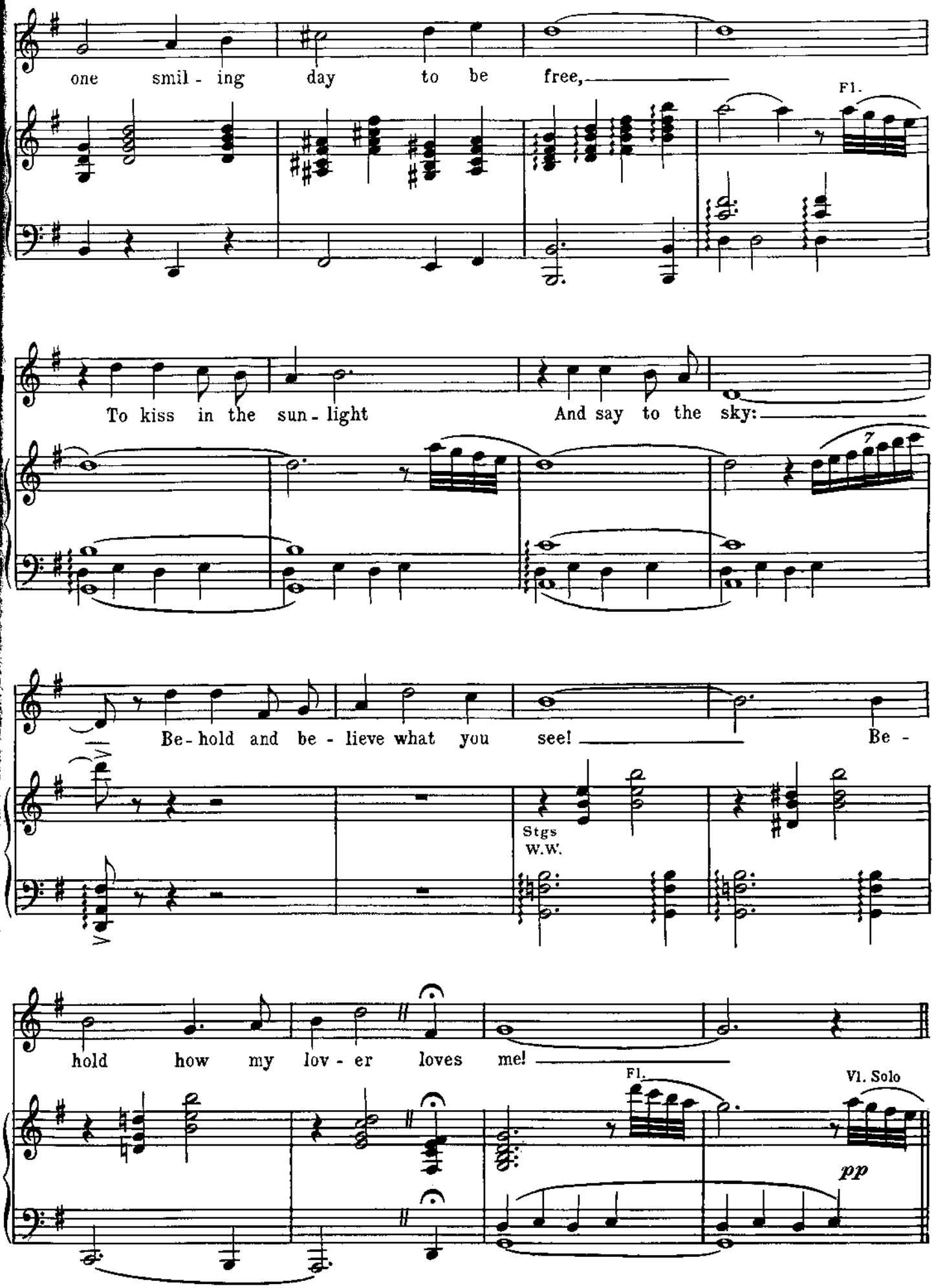
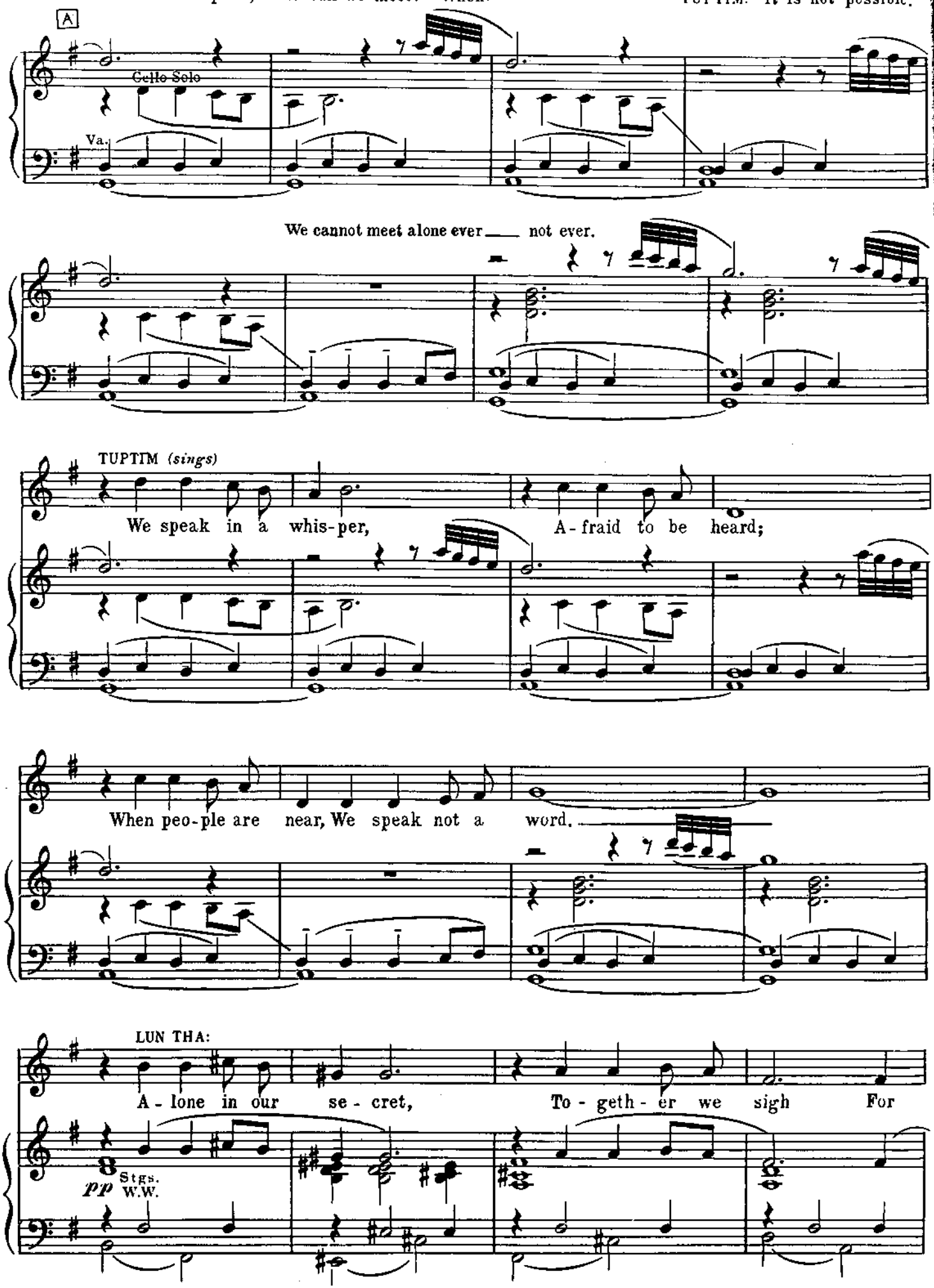
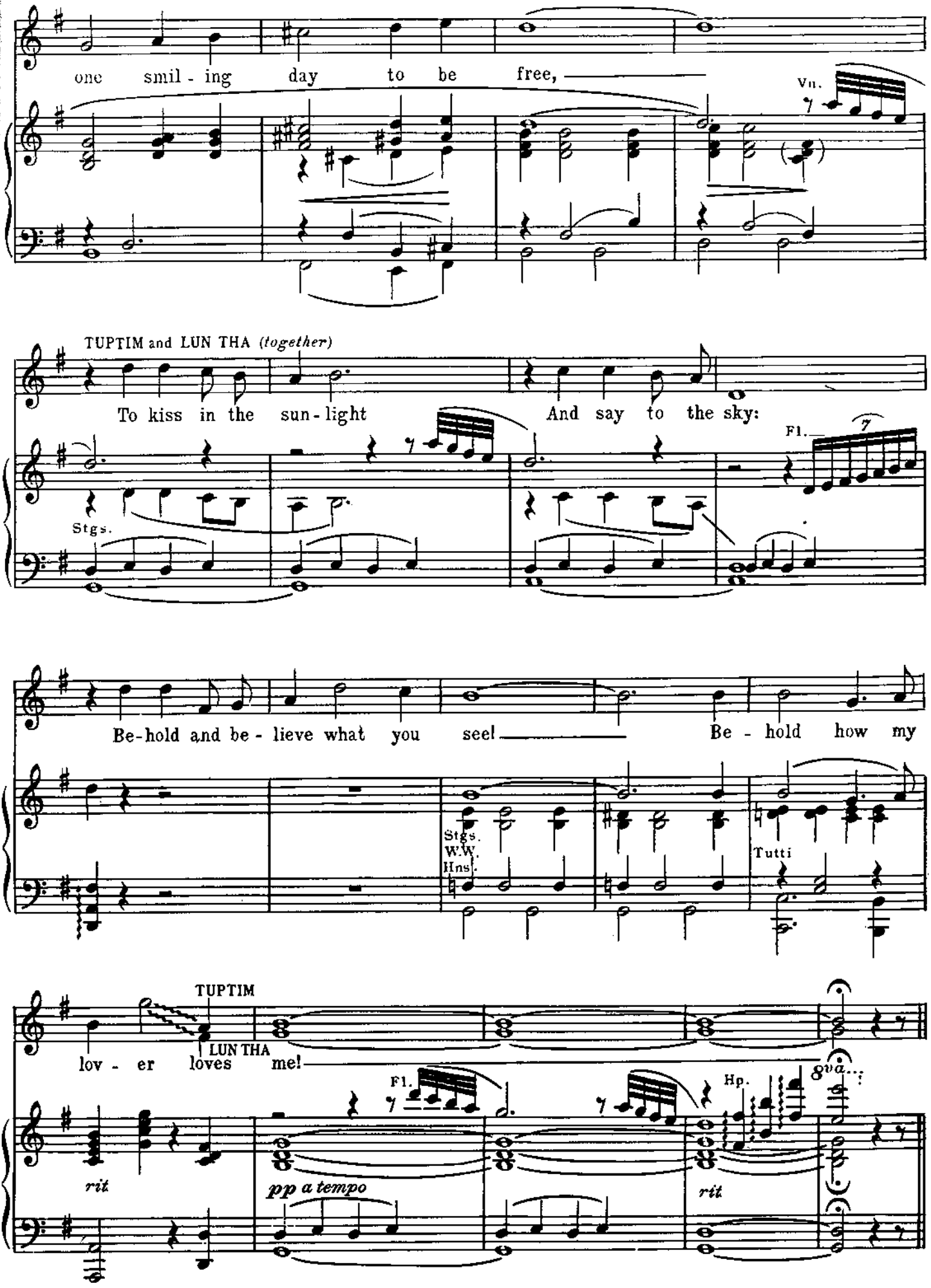

Our meet - ings are few and o - ver too soon.
+ W.W.
We speak in a whis - per, A-fraid to be heard;
When peo - ple are near, we speak not a word.
4
A - lone in our se - cret, To - geth - er we sigh For
W.W.
Stgs. & Hp.

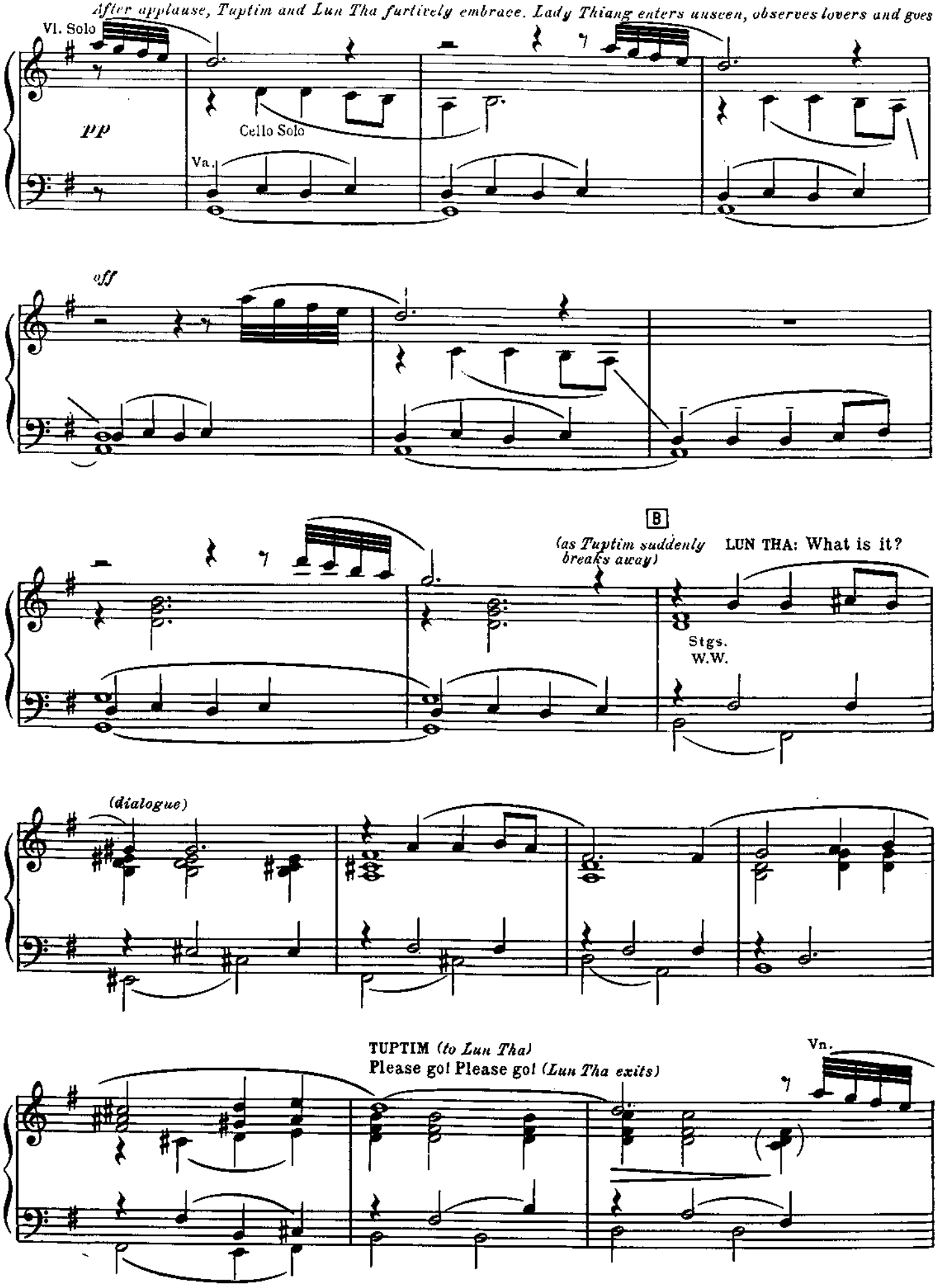

one smil - ing day to be free,
Fl.
To kiss in the sun - light
And say to the sky:
7
Be - hold and be - lieve what you see!
Be -
Stgs
W.W.
hold how my lov - er loves me!
Fl.
Vl. Solo
pp

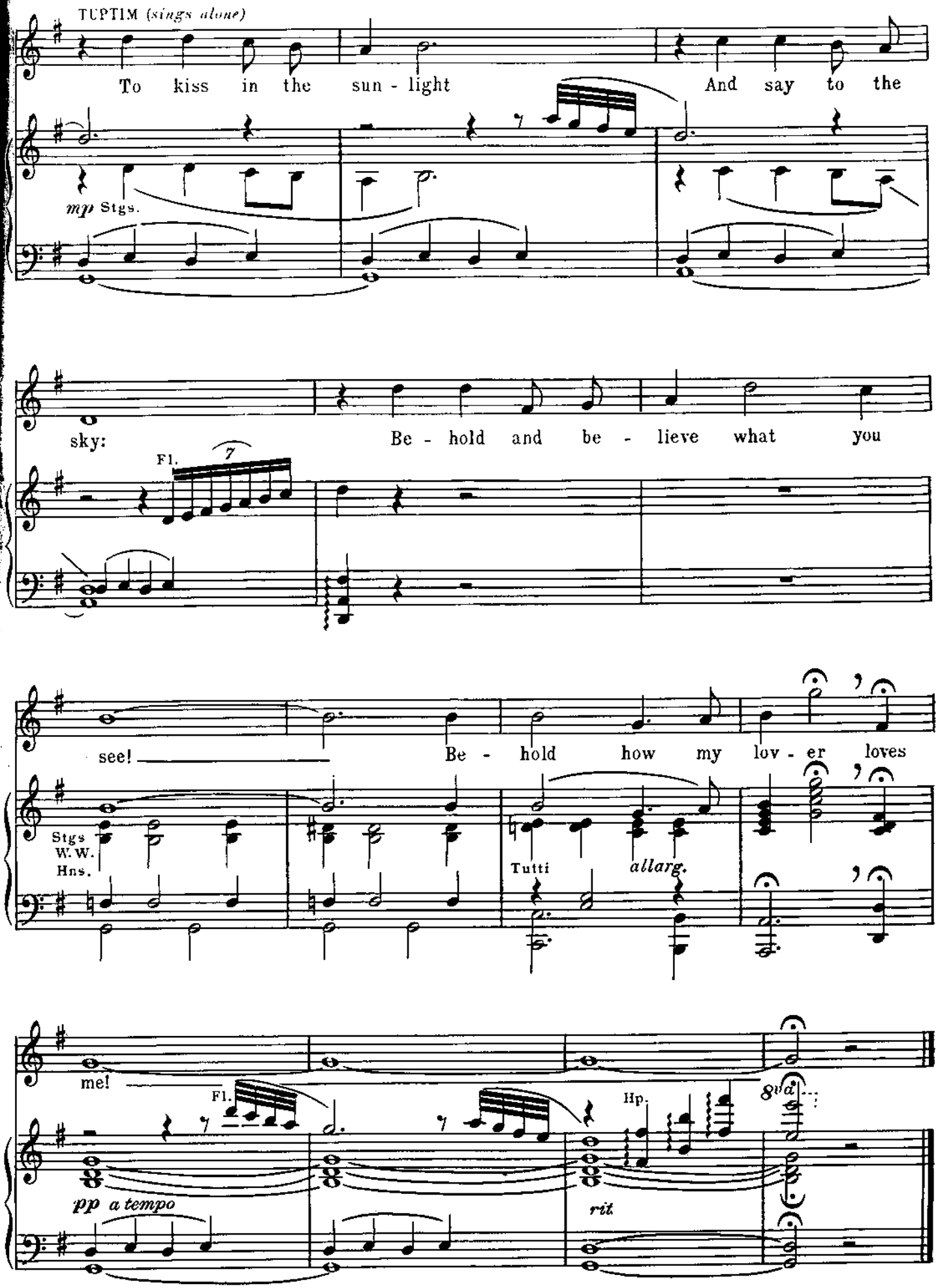
LUN THA: Tuptim, when can we meet? When?

TUPTIM: It is not possible.




one smil - ing day to be free,
Vn.
TUPTIM and LUN THA (together)
To kiss in the sun - light
And say to the sky:
Stgs.
Fl.
Be-hold and be - lieve what you see!
Be - hold how my
Stgs.
W.W.
Hns.
Tutti
TUPTIM
LUN THA
lov - er loves me!
Fl.
Hp.
8va
rit
pp a tempo
rit


After applause, Tuptim and Lun Tha furtively embrace. Lady Thiang enters unseen, observes lovers and goes
Vl. Solo
pp
Cello Solo
Va.
off
B
(as Tuptim suddenly breaks away)
LUN THA: What is it?
Stgs.
W.W.
(dialogue)
TUPTIM (to Lun Tha)
Please go! Please go! (Lun Tha exits)
Vn.


TUPTIM (sings alone)
To kiss in the sun - light And say to the
mp Stgs.
sky: Be - hold and be - lieve what you
Fl.
7
see! Be - hold how my lov - er loves
Stgs
W.W.
Hns.
Tutti
allarg.
me!
Fl.
Hp.
8va
pp a tempo
rit

No. 18

Reprise: A Puzzlement

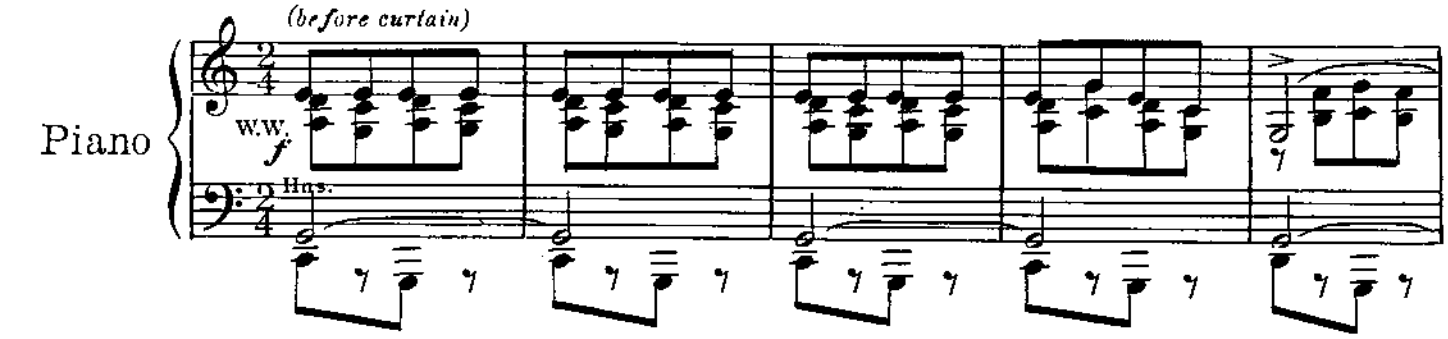
(Prince and Louis)

no 1 harder ?

A

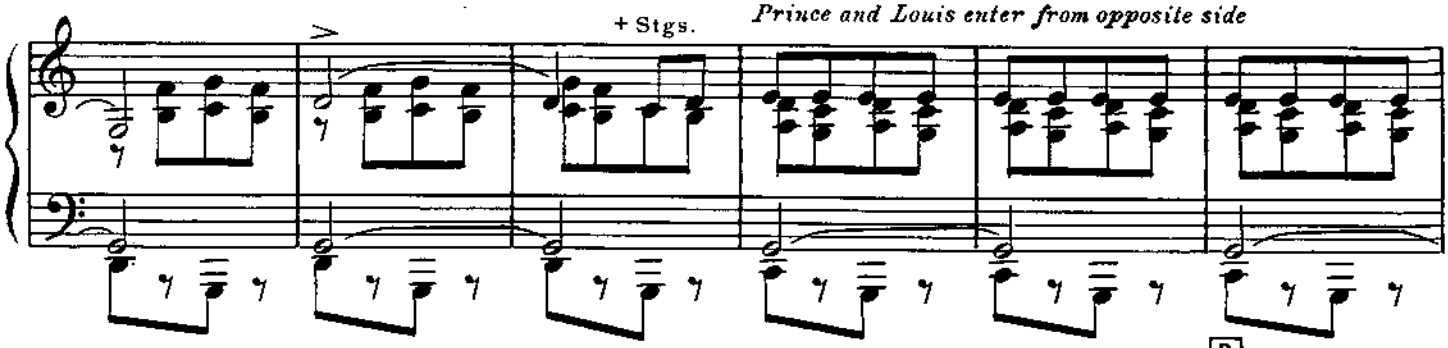
Vivace ♩ = 133

(before curtain)



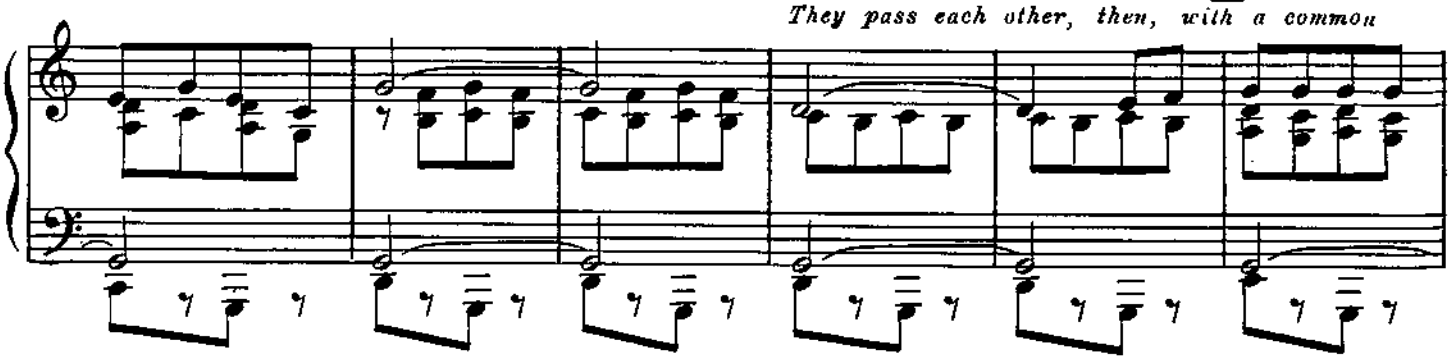
+ Stgs.

Prince and Louis enter from opposite side

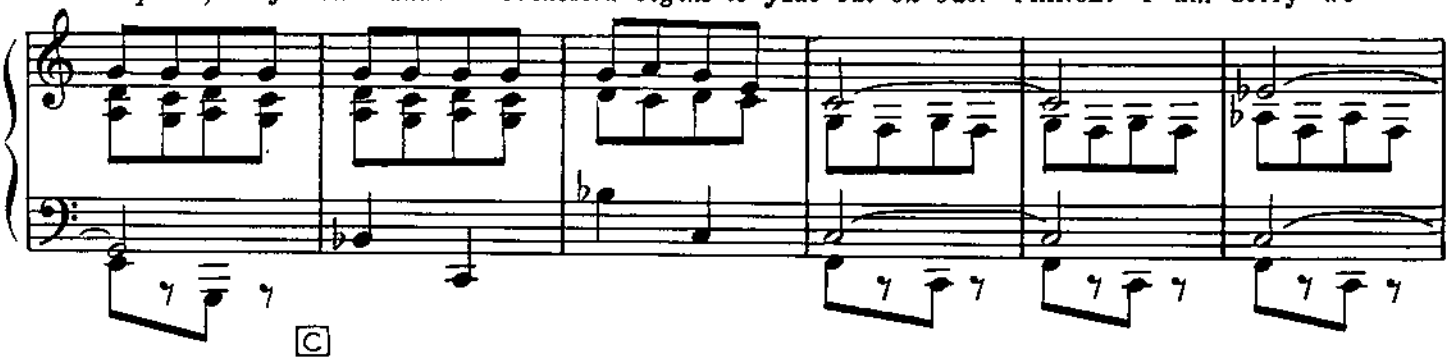


B

They pass each other, then, with a common

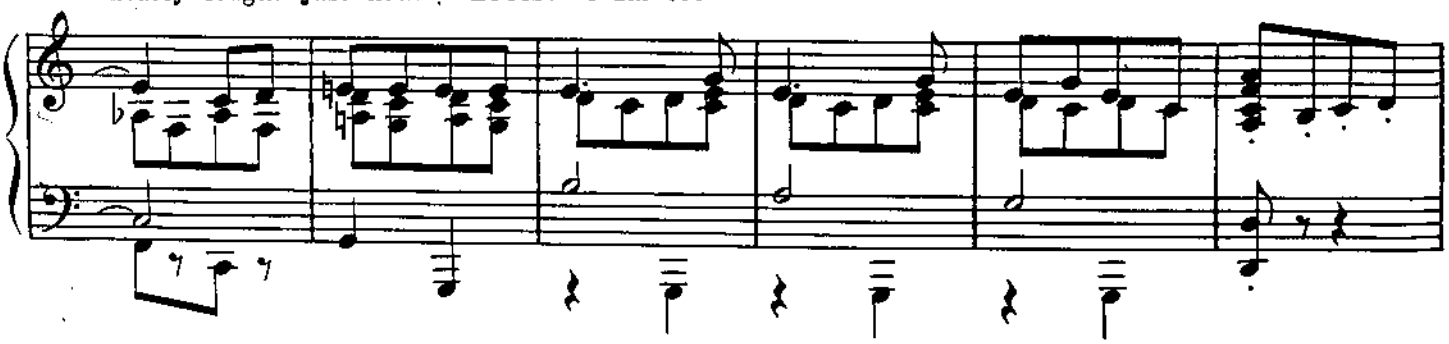


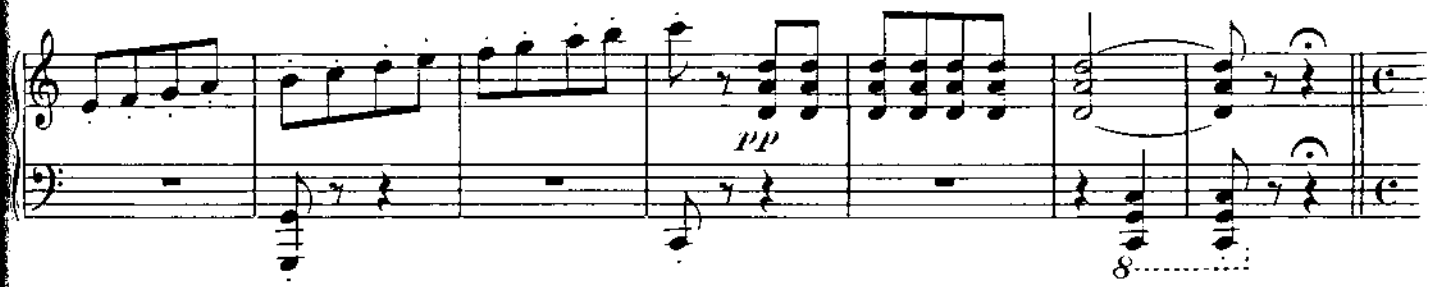
impulse, they shake hands. Orchestra begins to fade out on Cue: PRINCE: I am sorry we



C

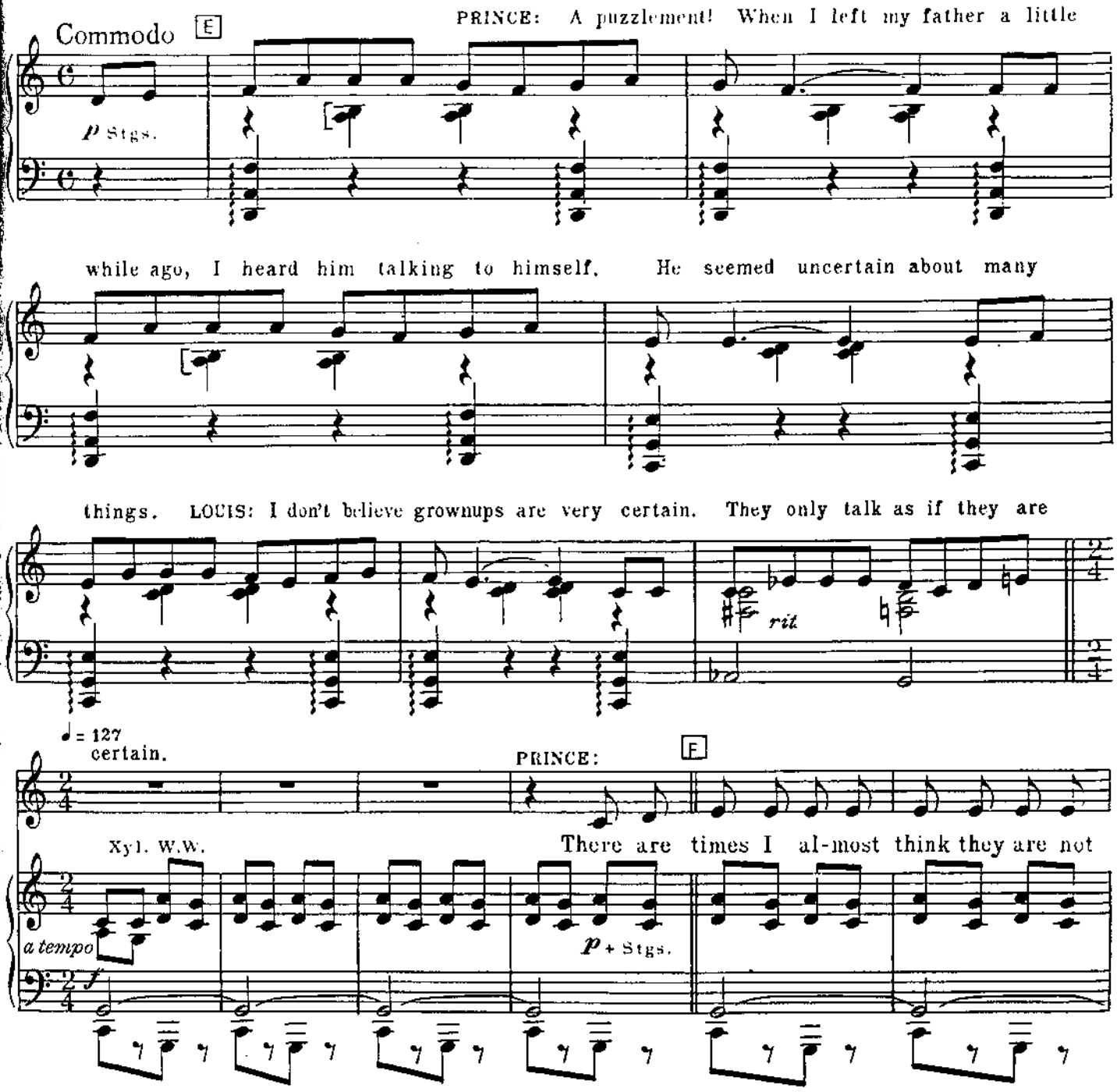
nearly fought just now. LOUIS: I am too.

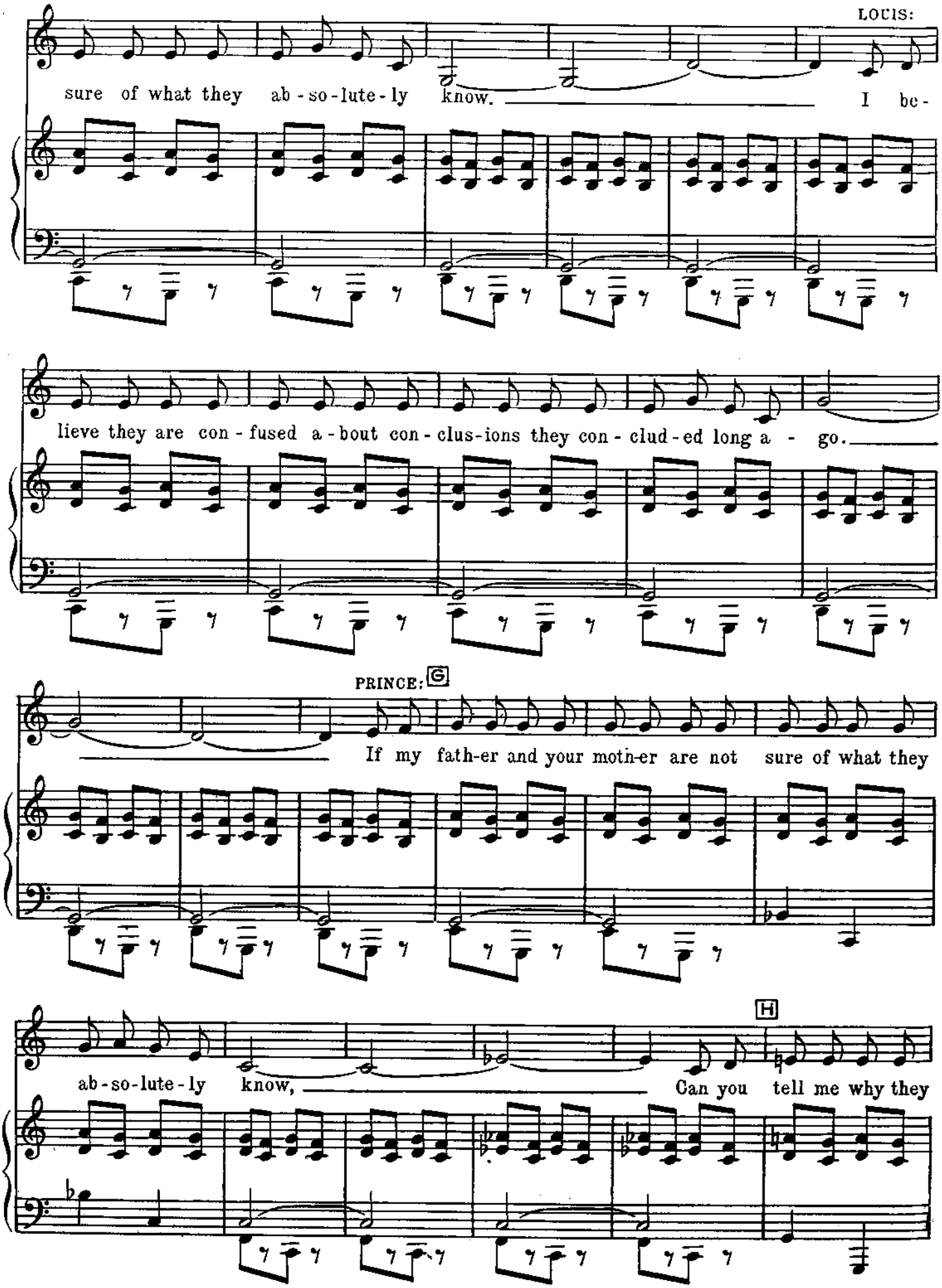


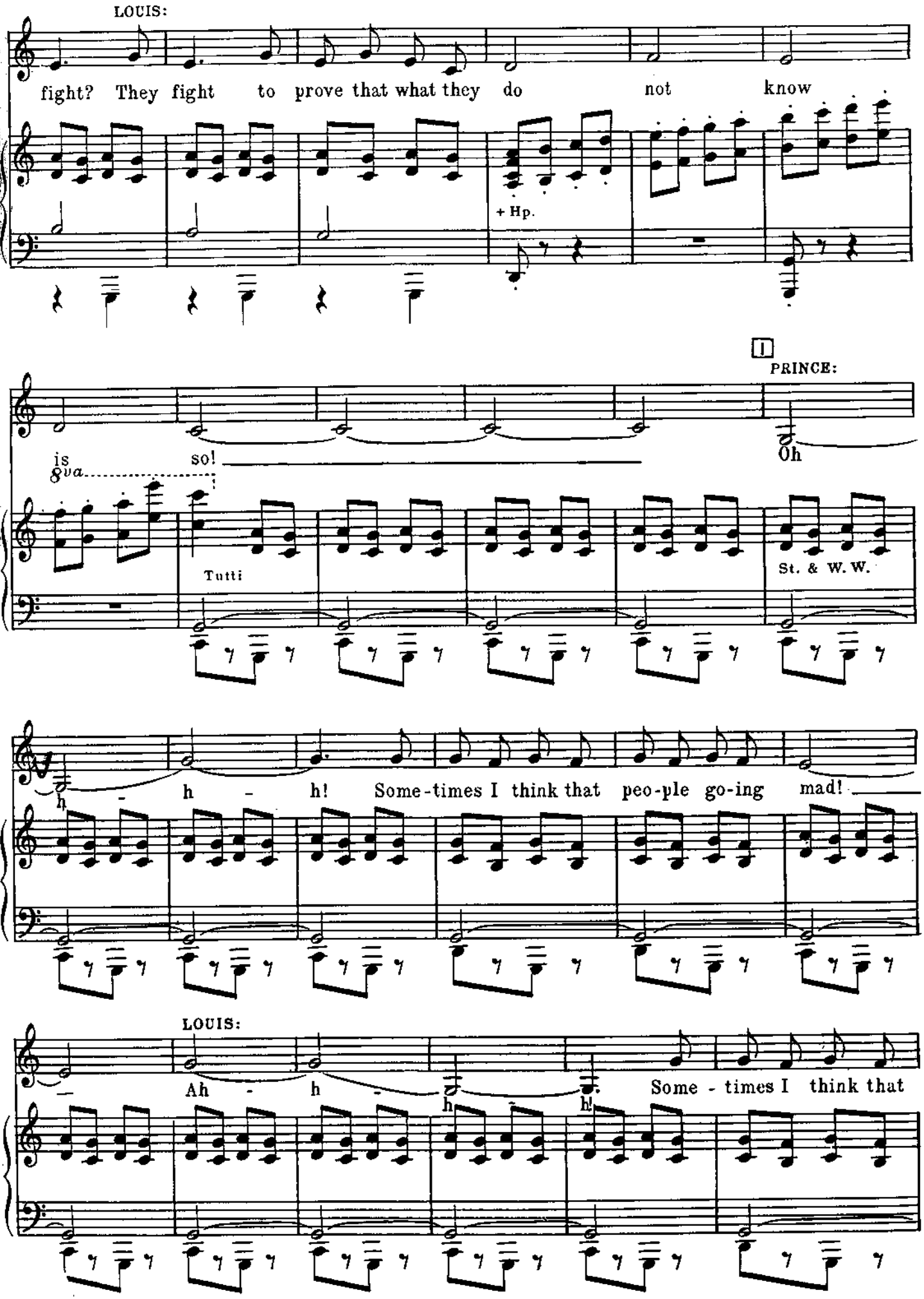


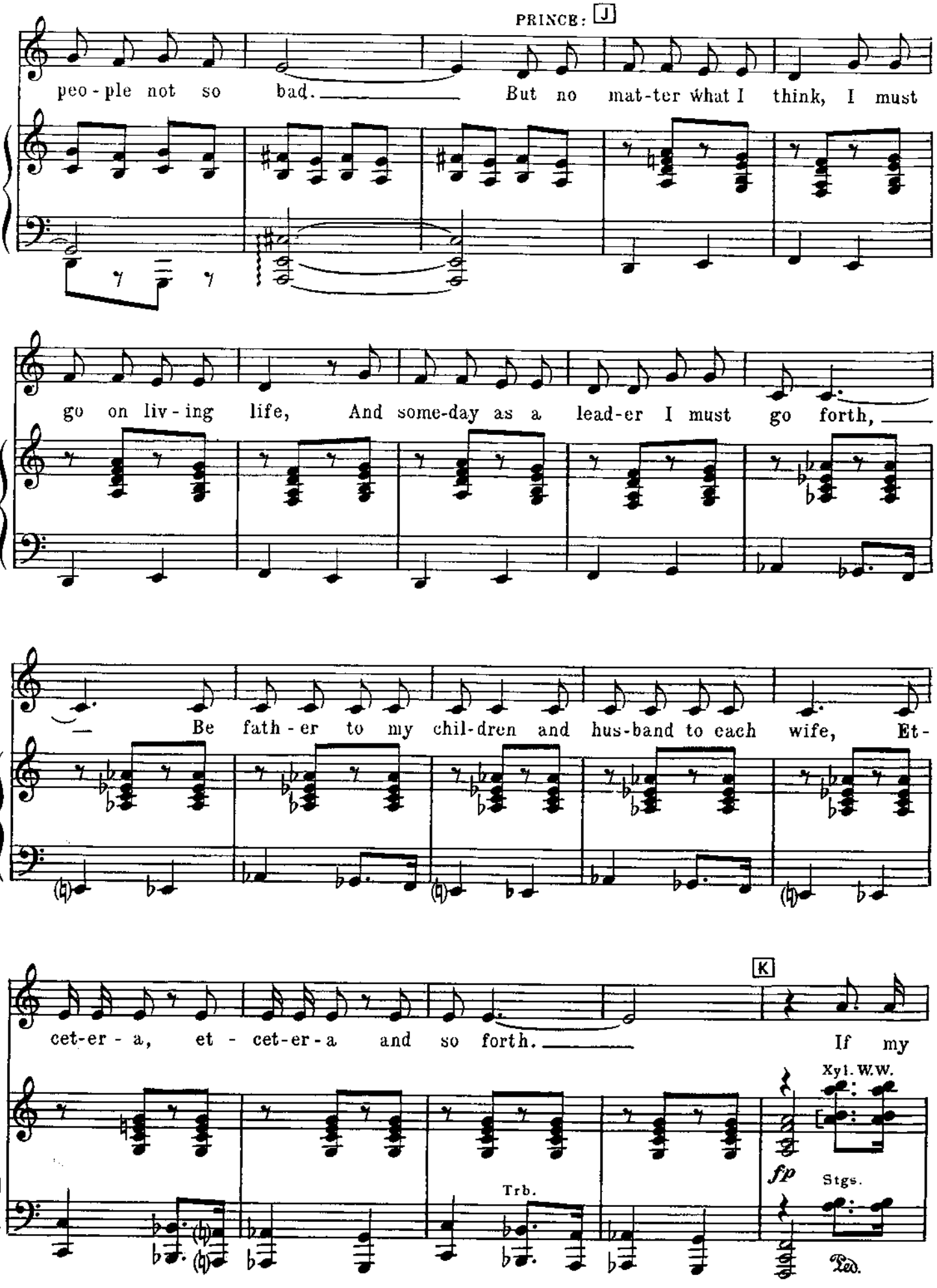
PRINCE: Are you really going away?
LOUIS: Mother plans to leave on the next sailing.
PRINCE: I am not sure my father will allow your mother to go.
LOUIS: I am not sure whether my mother will allow your father not to allow her to go.
PRINCE: Why does not your mother admit that she was wrong?
LOUIS: I don't believe that mother thinks she was wrong:
PRINCE: It begins to look as if people do not know when they are right or wrong - even after they have grown up.

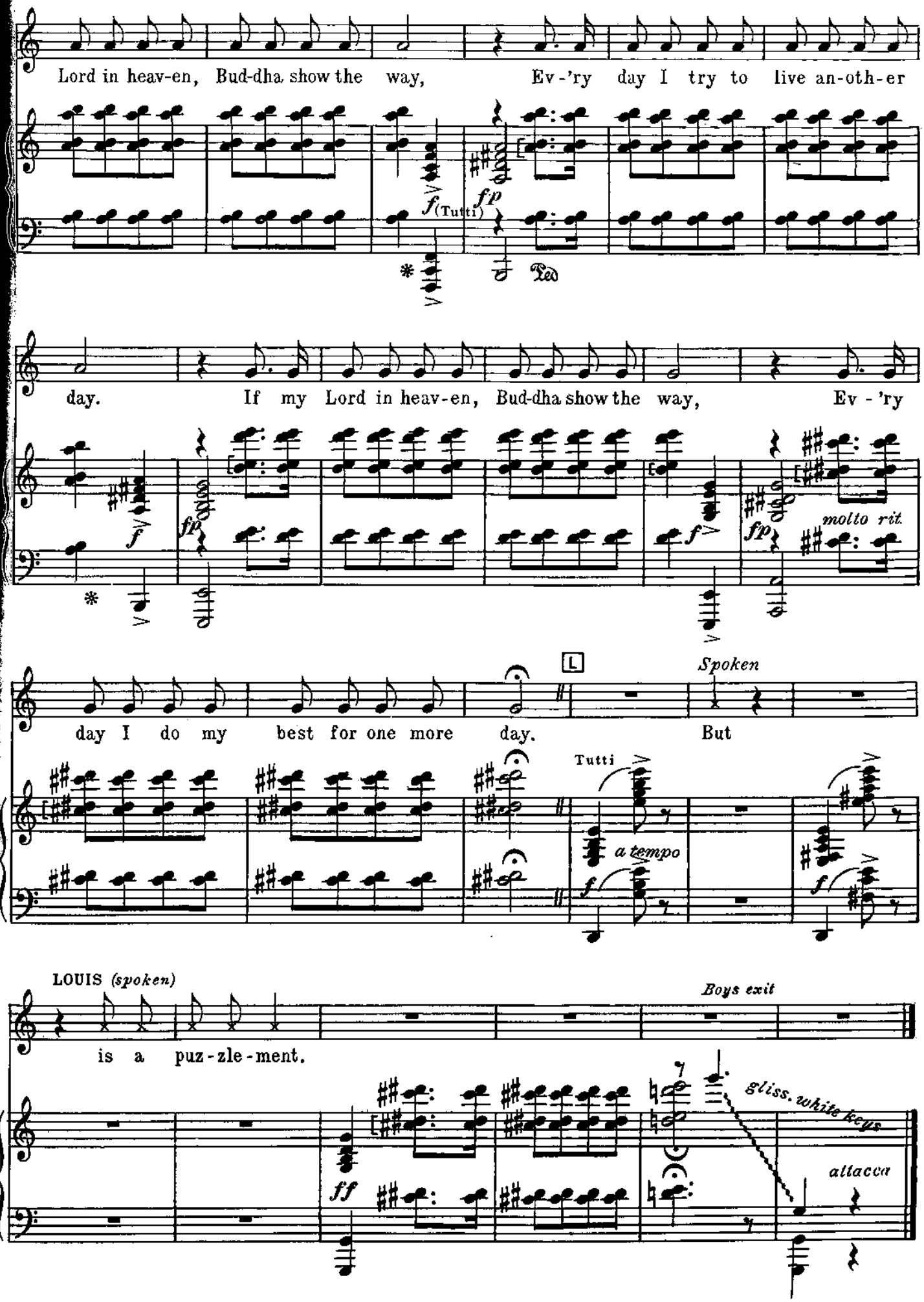
Cue: (for music) LOUIS: I've noticed that too.




LOUIS:
sure of what they ab - so - lute - ly know. I be -
lieve they are con - fused a - bout con - clus - ions they con - clud - ed long a - go.
PRINCE: G
If my fath-er and your moth-er are not sure of what they
H
ab - so - lute - ly know, Can you tell me why they


LOUIS:
fight? They fight to prove that what they do not know
+ Hp.
1
PRINCE:
is so!
Oh
8va
Tutti
St. & W. W.
h - h! Some-times I think that peo-ple go-ing mad!
h
LOUIS:
Ah - h -
Some - times I think that
h
h!


PRINCE: J
peo-ple not so bad. But no mat-ter what I think, I must
go on liv-ing life, And some-day as a lead-er I must go forth,
Be fath-er to my chil-dren and hus-band to each wife, Et-
cet-er-a, et-cet-er-a and so forth. K If my
Xyl. W.W.
fp
Stgs.
Trb.
Ped.


Lord in heav-en, Bud-dha show the way, Ev-'ry day I try to live an-oth-er
f (Tutti)
fp
Ped
day. If my Lord in heav-en, Bud-dha show the way, Ev - 'ry
f
fp
molto rit.
L
Spoken
day I do my best for one more day. But
Tutti
a tempo
LOUIS (spoken)
Boys exit
is a puz-zle-ment.
gliss. white keys
attacca
ff

No.19 Shall I Tell You What I Think Of You?

No. 1 traveler?

Curtain opens disclosing Anna seated on bed.

Allegro ♩ = 124

Piano

Fl.

p W.W. Hp. Va.

mf *simile*

+ Vns.

(Anna starts singing to an imaginary King.)

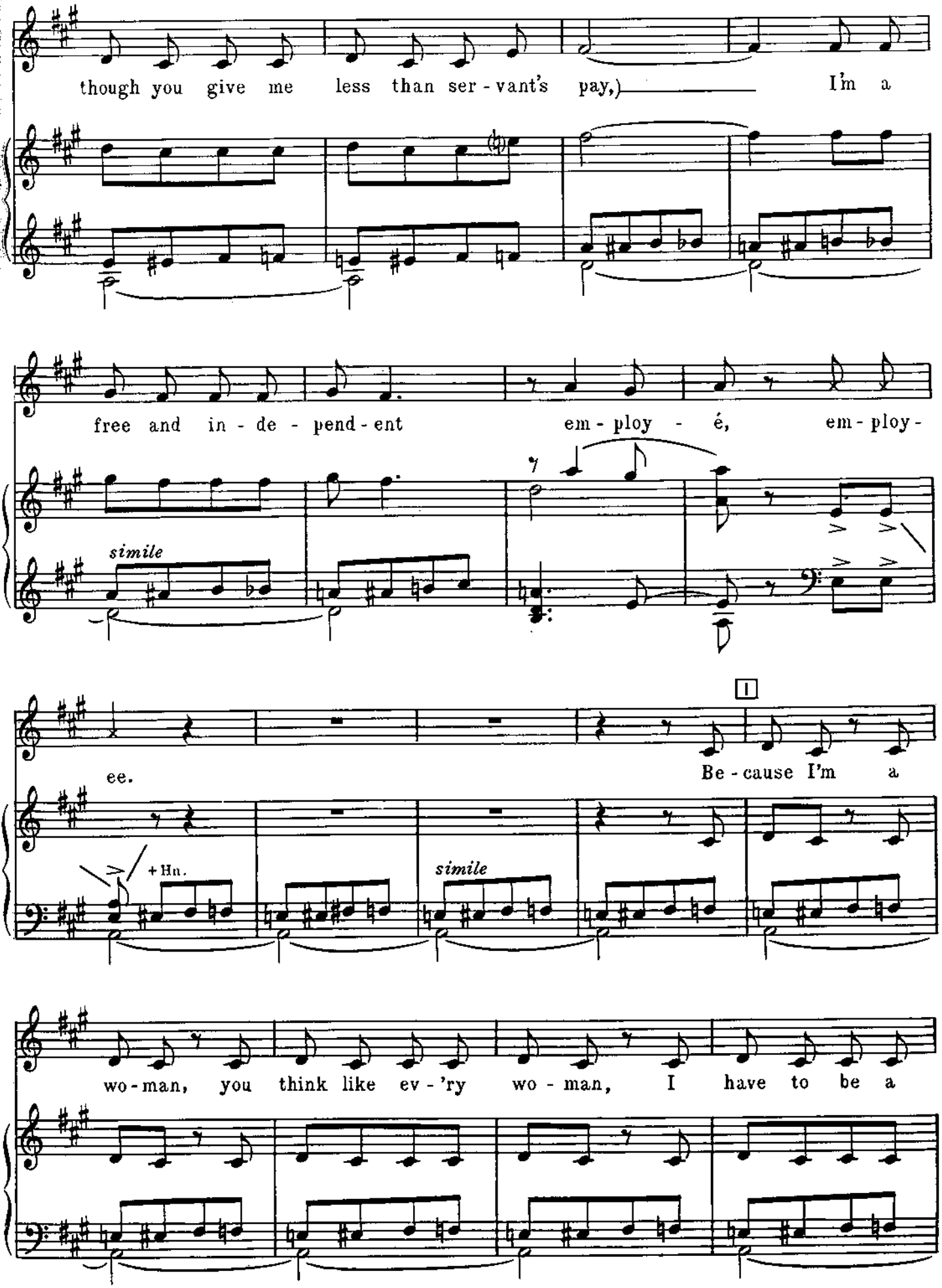
ANNA

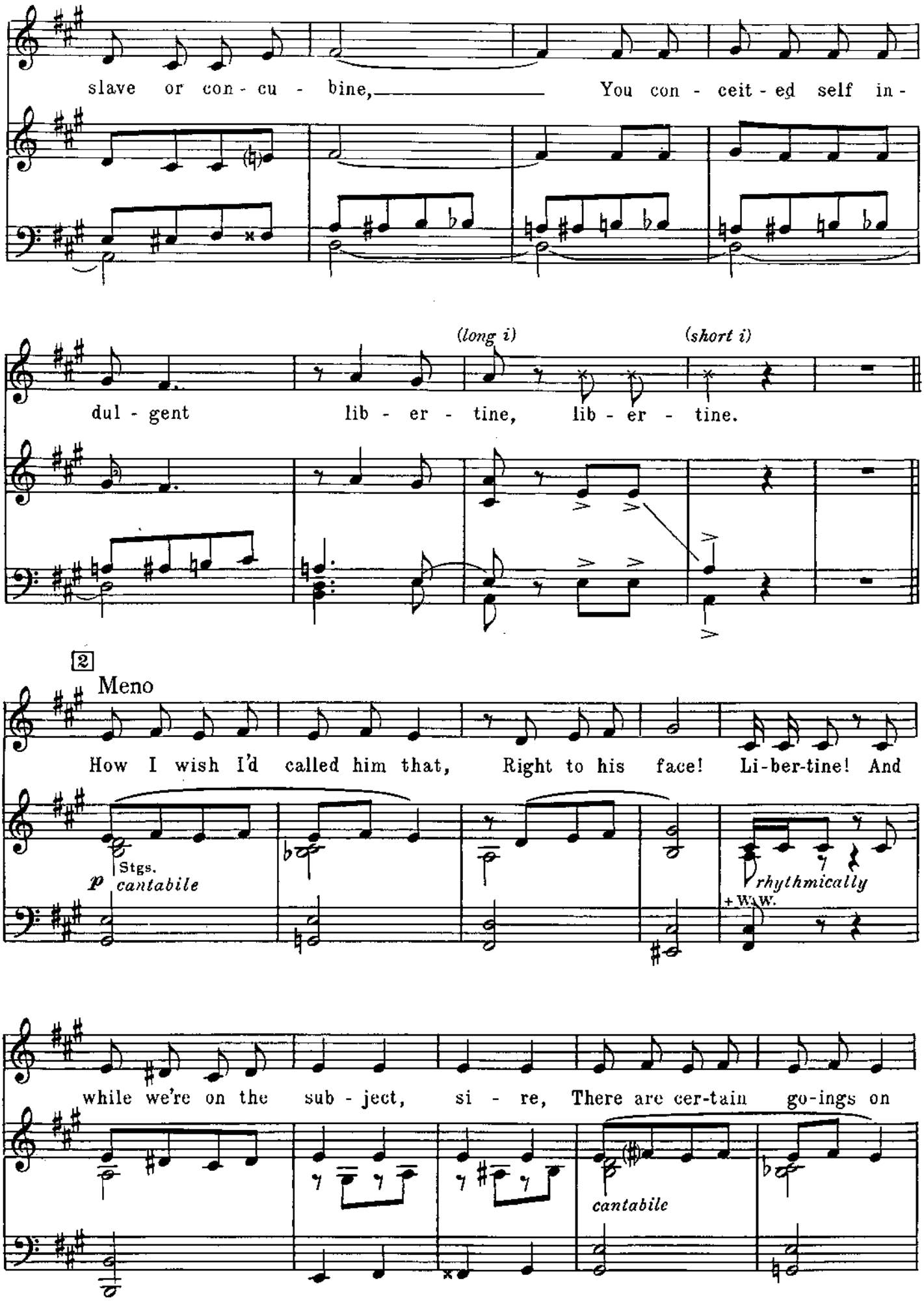
Your

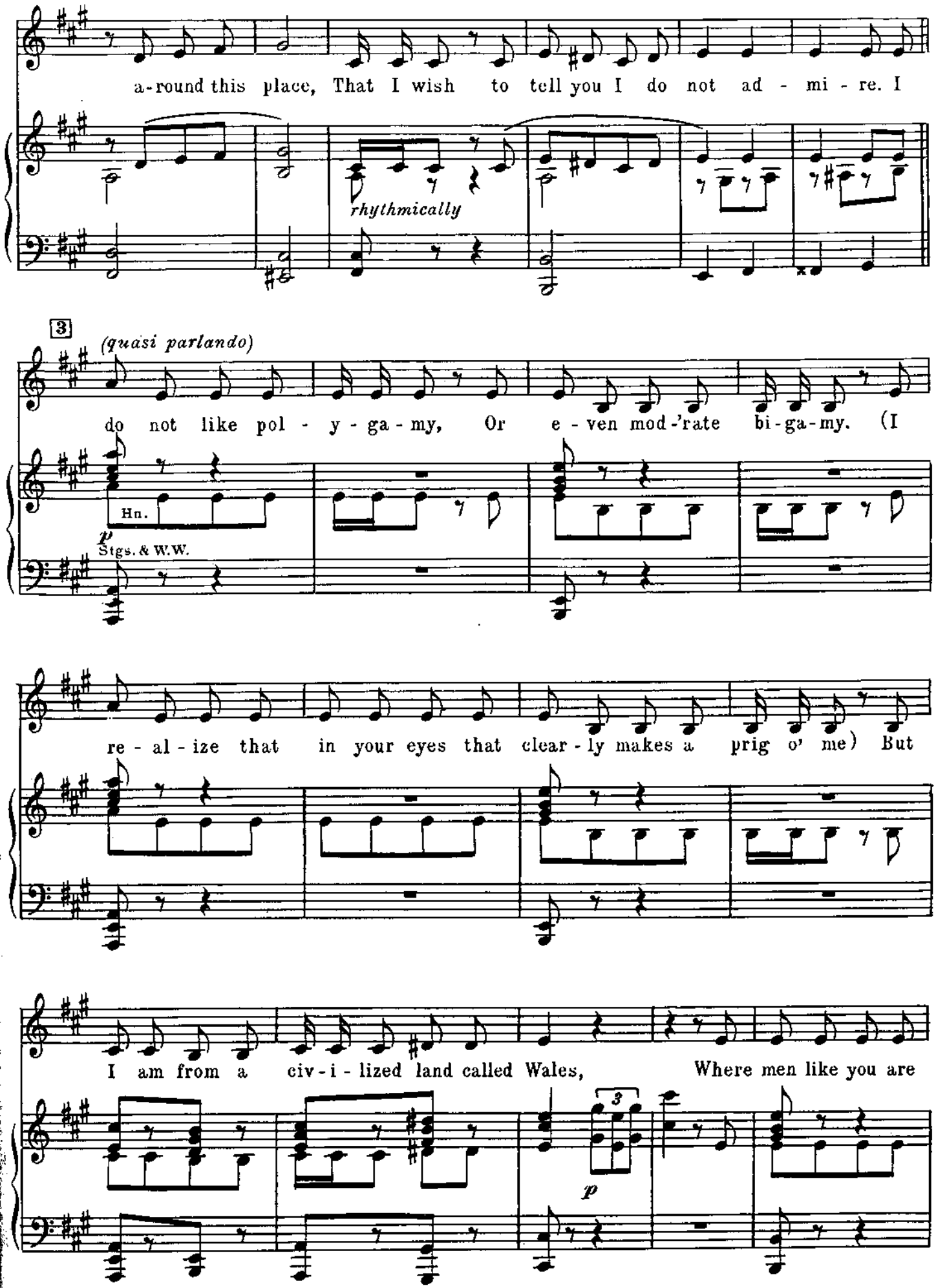
(repeat till Anna sings)

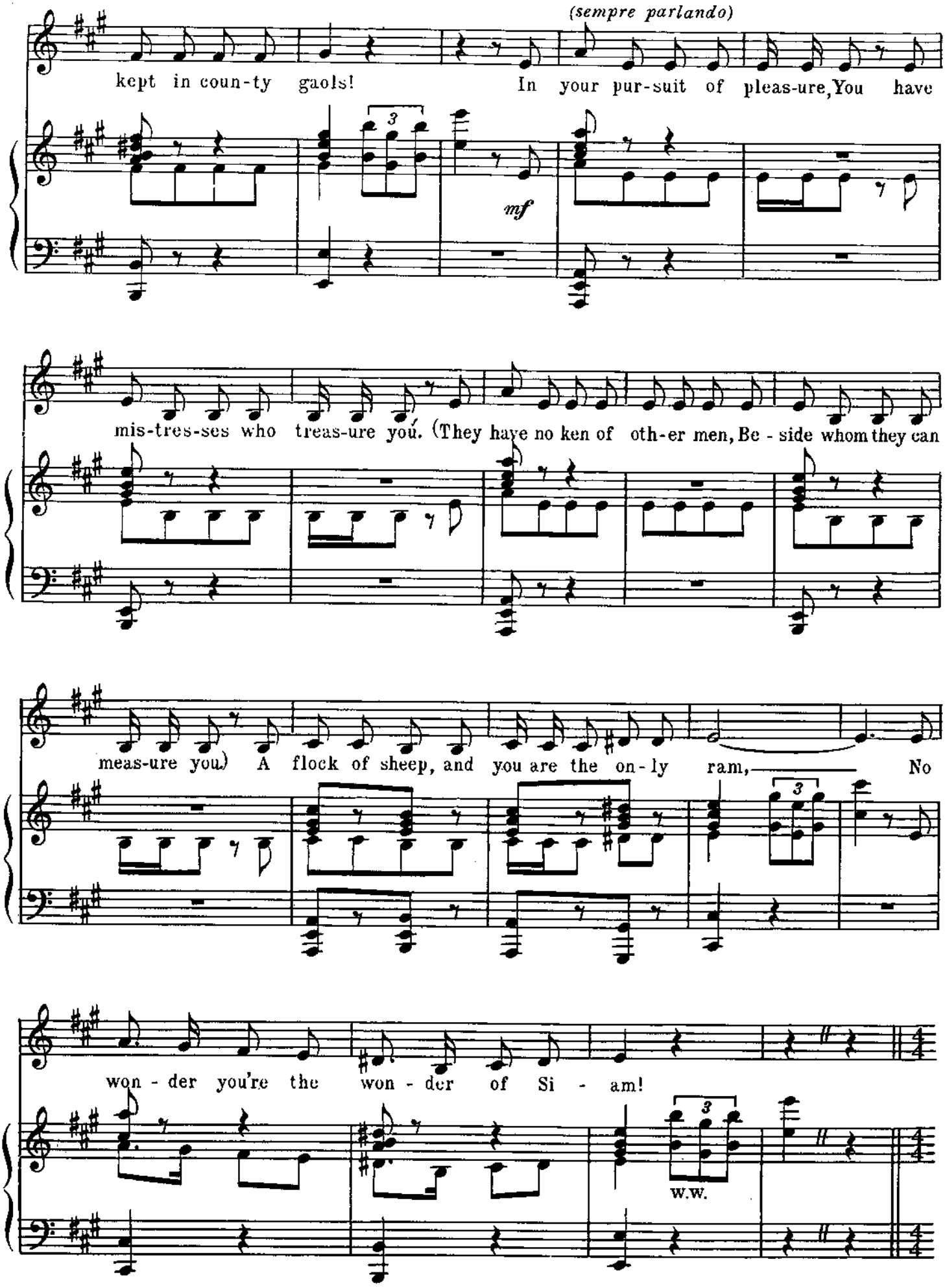
ser - vant! Your ser - vant! In - deed I'm not your ser-vant (Al -

W.W. & Hp.


though you give me less than ser - vant's pay,) I'm a
free and in - de - pend - ent em - ploy - é, em - ploy -
simile
ee.
Be - cause I'm a
+ Hn.
simile
wo - man, you think like ev - 'ry wo - man, I have to be a


slave or con - cu - bine, You con - ceit - ed self in -
(long i)
(short i)
dul - gent lib - er - tine, lib - er - tine.
2
Meno
How I wish I'd called him that, Right to his face! Li-ber-tine! And
Stgs.
p cantabile
rhythmically
+ W.W.
while we're on the sub - ject, si - re, There are cer-tain go-ings on
cantabile


a-round this place, That I wish to tell you I do not ad - mi - re. I
rhythmically
3
(quasi parlando)
do not like pol - y - ga - my, Or e - ven mod-'rate bi-ga-my. (I
Hn.
p
Stgs. & W.W.
re - al - ize that in your eyes that clear - ly makes a prig o' me) But
I am from a civ - i - lized land called Wales, Where men like you are
3
p


(sempre parlando)
kept in coun-ty gaols! In your pur-suit of pleas-ure, You have
mf
mis-tres-ses who treas-ure you. (They have no ken of oth-er men, Be - side whom they can
meas-ure you.) A flock of sheep, and you are the on-ly ram, No
won - der you're the won - der of Si - am!
W.W.

I'm rather glad I didn't say that... Not with the women right there and the children.

4 Assai moderato

The chil - dren, the chil - dren, I'll

(Solo Violin)

Tremolo start slowly and then accelerando

p

Strgs. & W.W. *(warmly)*

not for - get the chil - dren, No mat - ter where I go I'll al - ways

see Those lit - tle fac - es look - ing up at

rit.

5

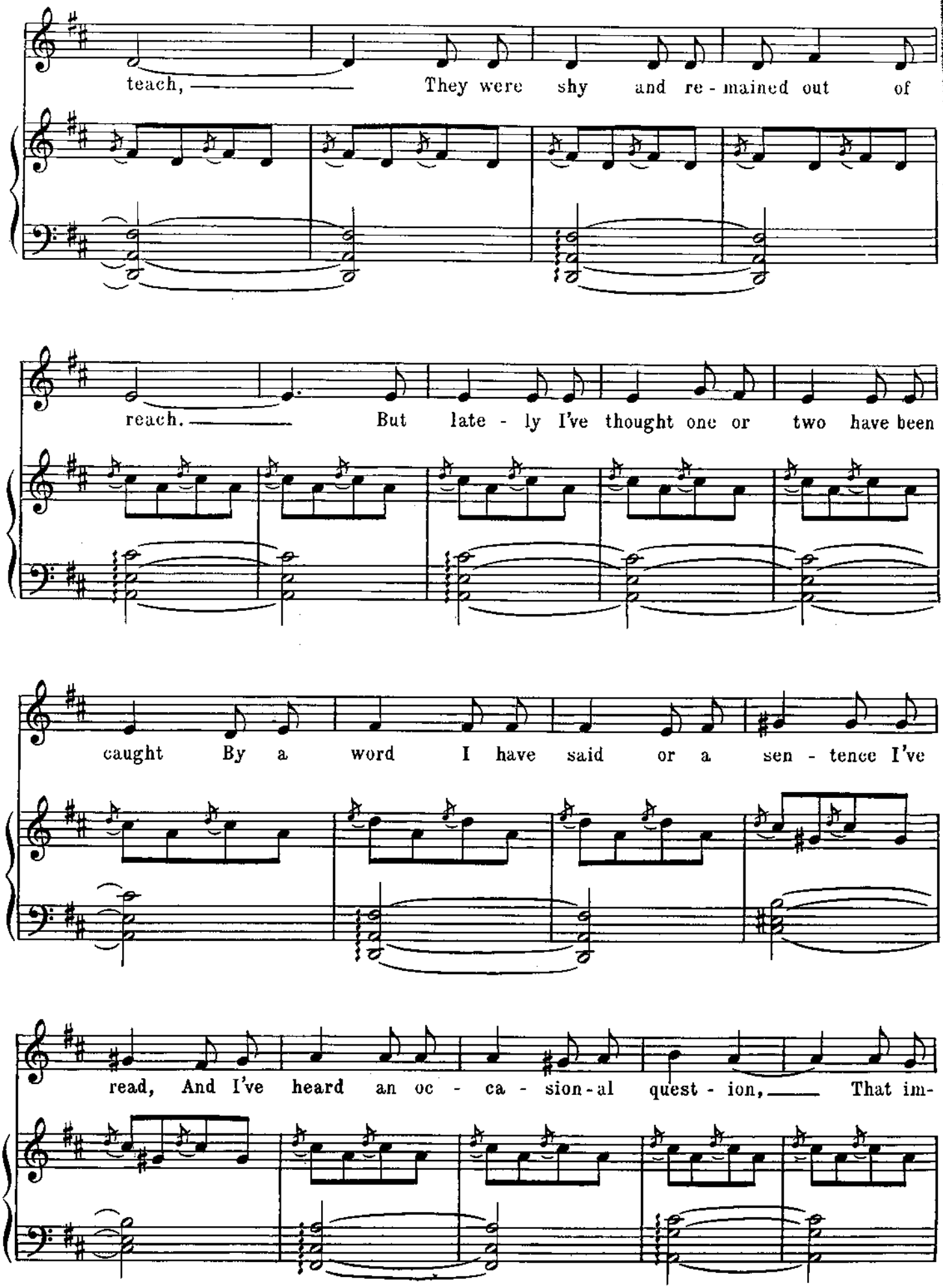
me. At first when I start-ed to

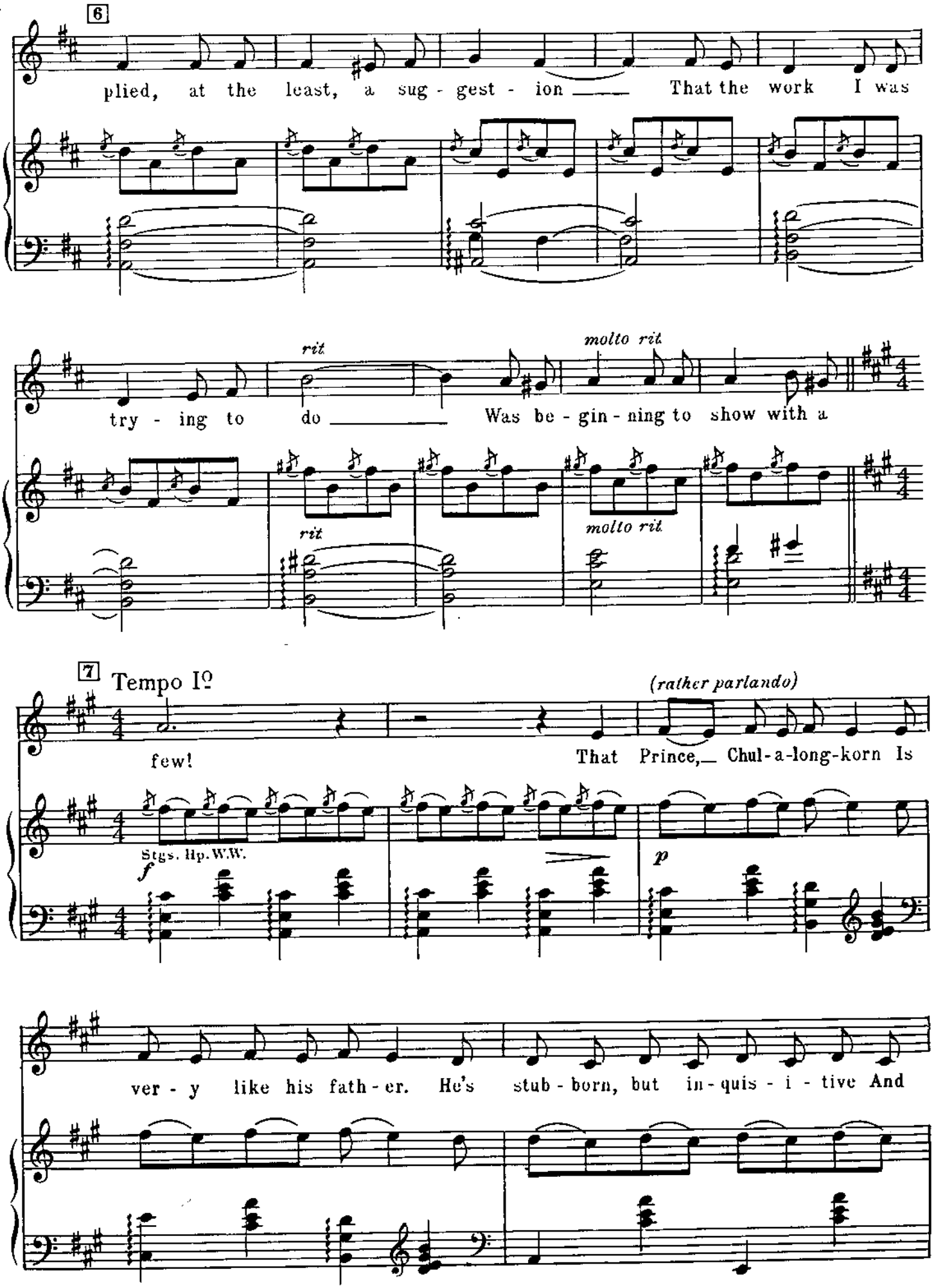
Vns. & Ob.

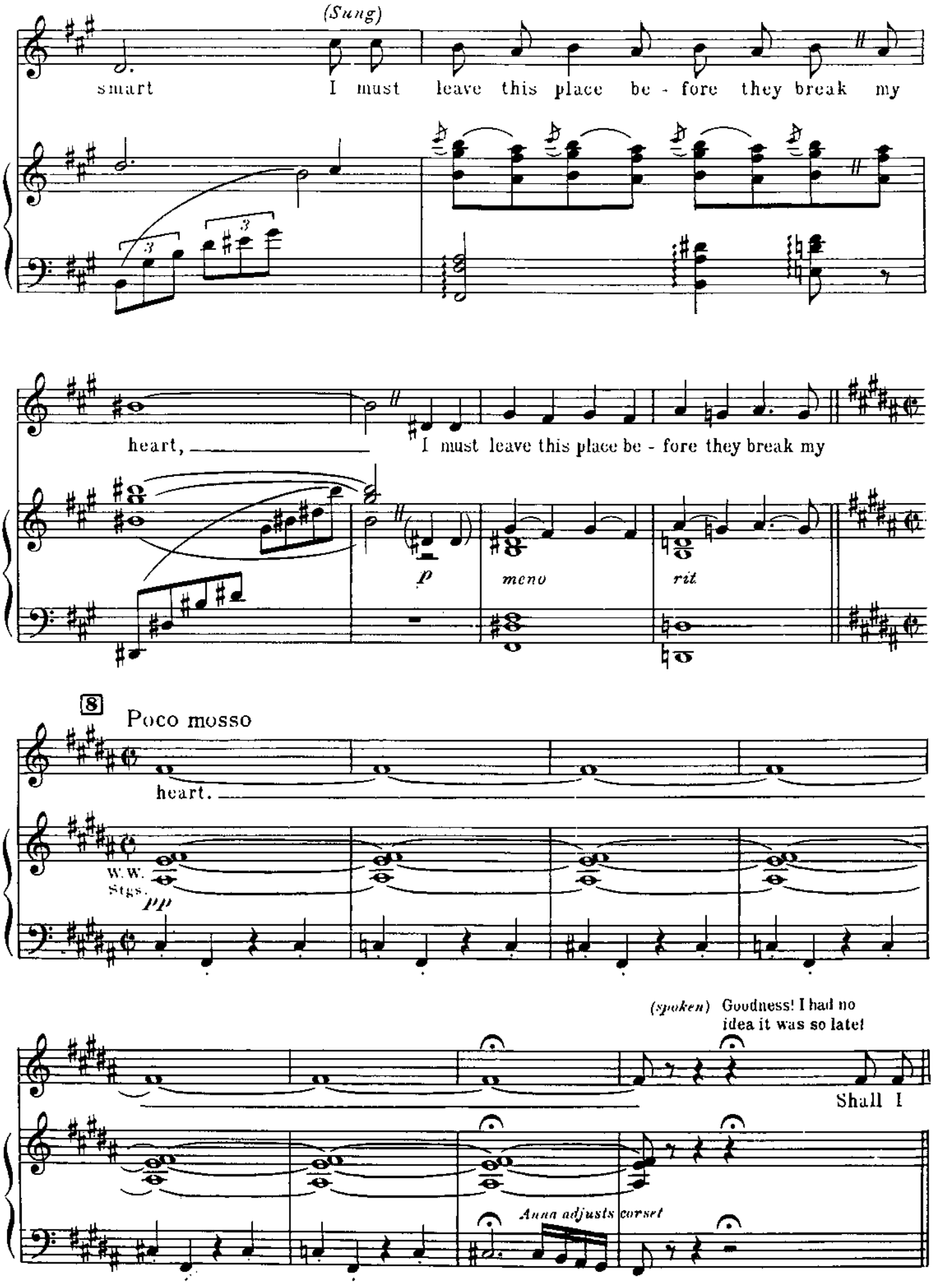
a tempo p

Stgs. Fl. & Cl. *sempre staccato*

Hp.

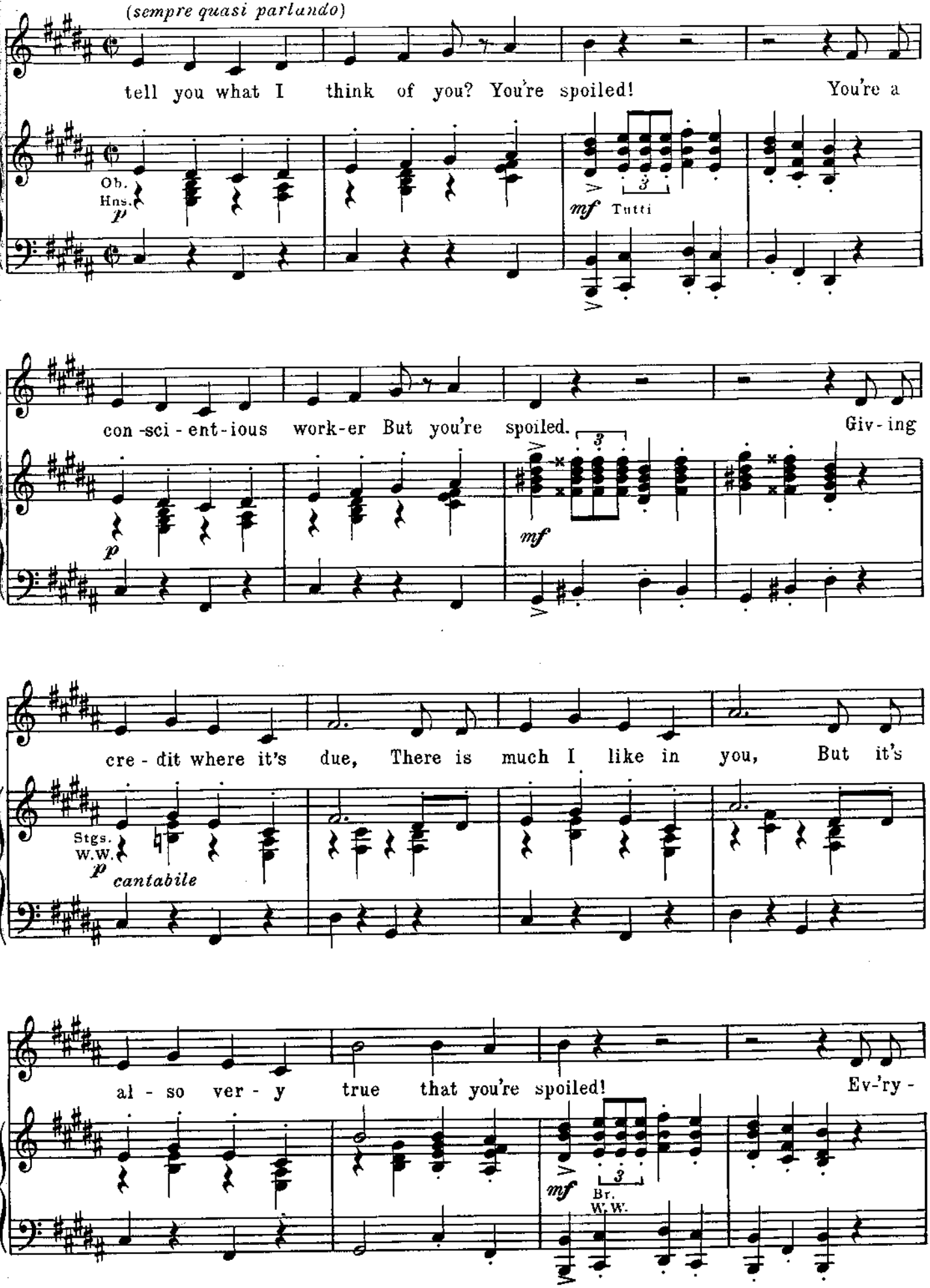

teach, They were shy and re - mained out of
reach. But late - ly I've thought one or two have been
caught By a word I have said or a sen - tence I've
read, And I've heard an oc - ca - sion - al quest - ion, That im-

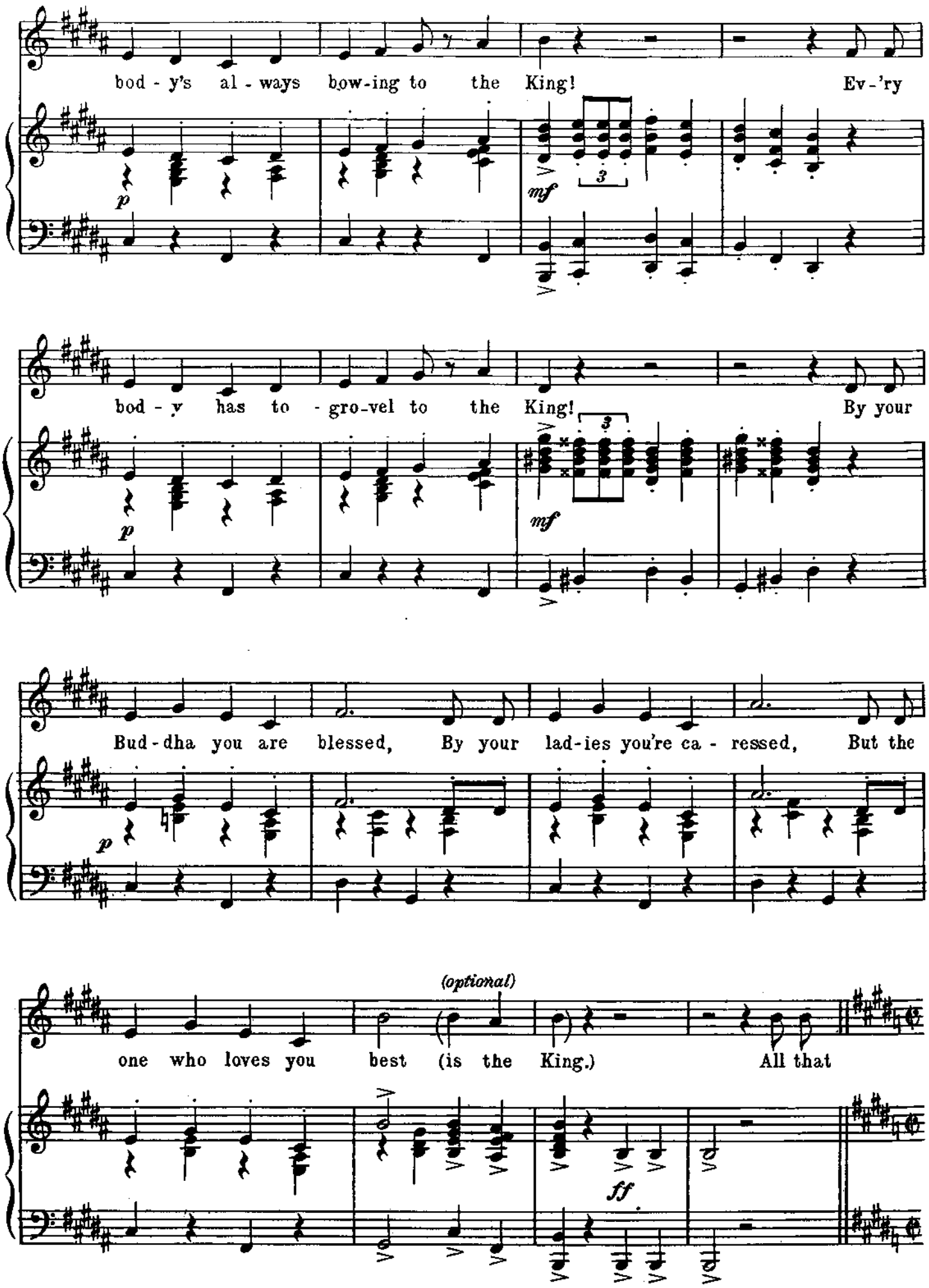

6
plied, at the least, a sug - gest - ion That the work I was
rit
molto rit
try - ing to do Was be - gin - ning to show with a
rit
molto rit
7 Tempo I♀
(rather parlando)
few!
That Prince, Chul-a-long-korn Is
Stgs. Hp. W.W.
f
p
ver - y like his fath - er. He's stub - born, but in - quis - i - tive And


(Sung)
smart I must leave this place be - fore they break my
heart, I must leave this place be - fore they break my
p
meno
rit
8
Poco mosso
heart.
W.W.
Stgs.
pp
(spoken) Goodness! I had no idea it was so late!
Shall I
Anna adjusts corset

9 Giocoso

(sempre quasi parlando)




bod - y's al - ways bow-ing to the King! Ev-'ry
p
mf
3
bod - y has to - gro-vel to the King! By your
p
mf
3
Bud - dha you are blessed, By your lad-ies you're ca - ressed, But the
p
(optional)
one who loves you best (is the King.) All that
ff

10 Freely

bow - ing and kow - tow - ing To re - mind you of your roy-al - ty I

p Stgs. W.W.

find a most dis - gust - ing ex - hib - i - tion I

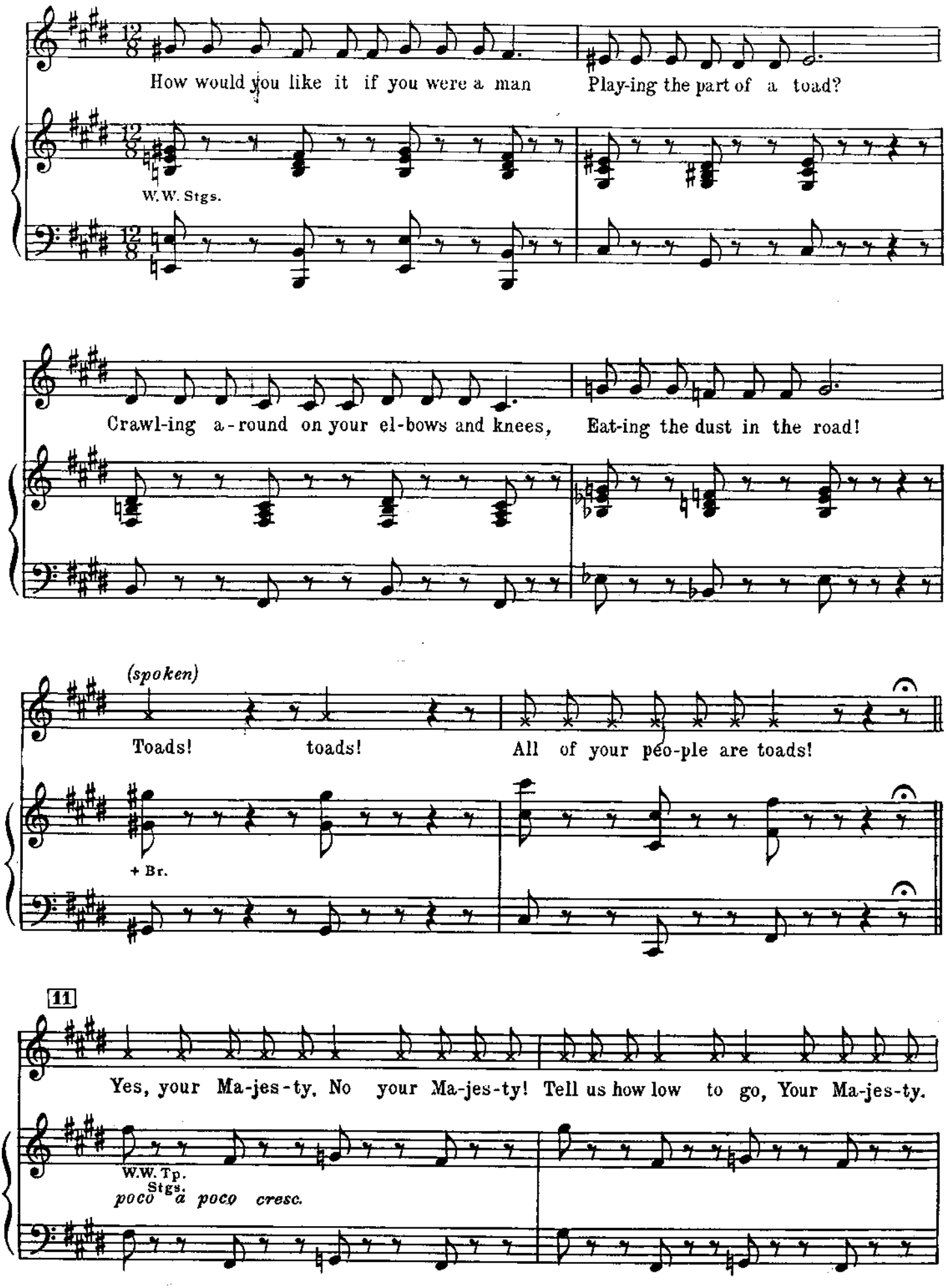
Bsn. Cel. Bs.
Anna falls on face.

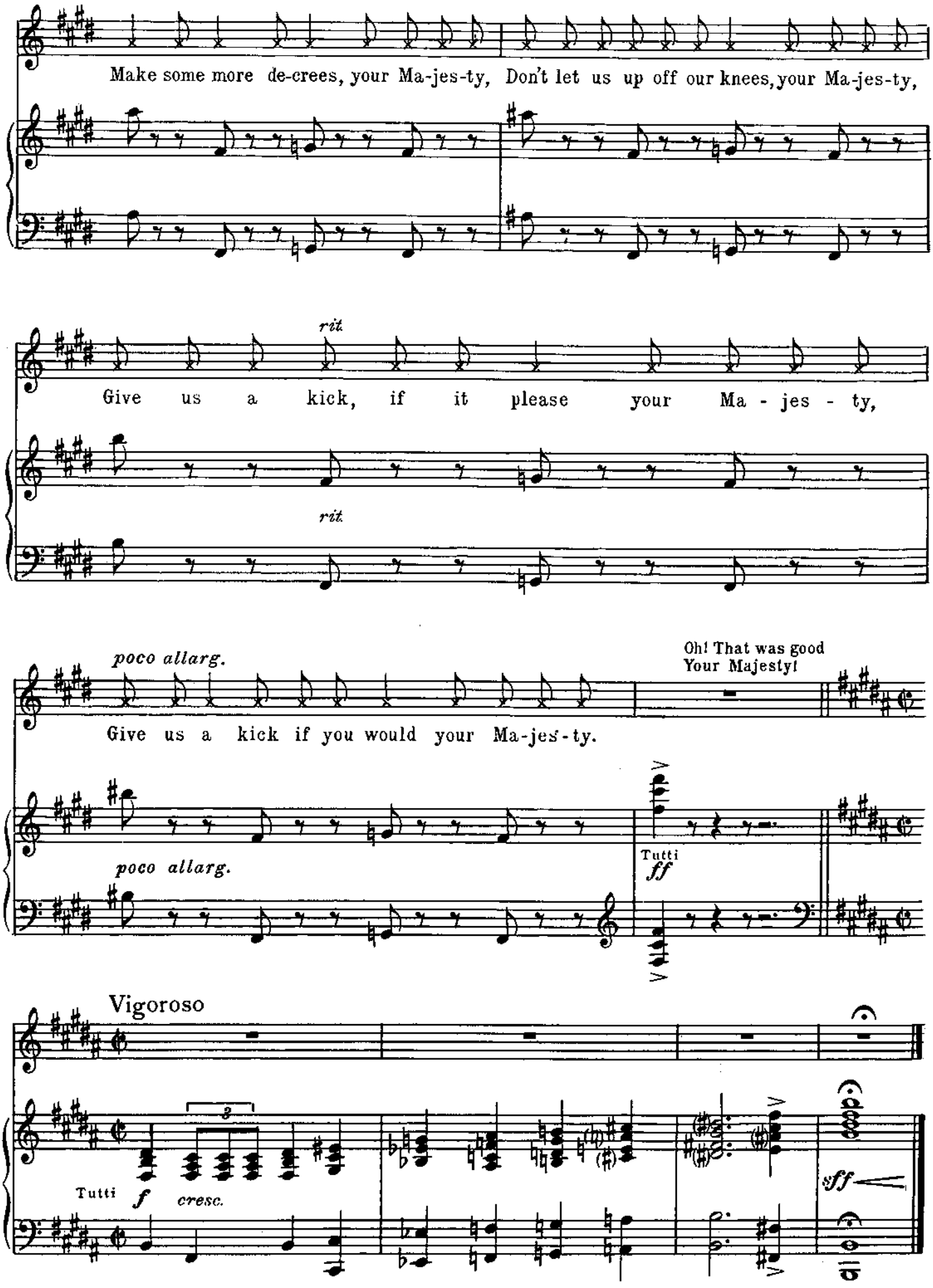
f

would - n't ask a Si - am-ese cat to de - mon - strate his loy - al - ty, By

p

tak - ing that ri - dic - u - lous pos - i - tion.

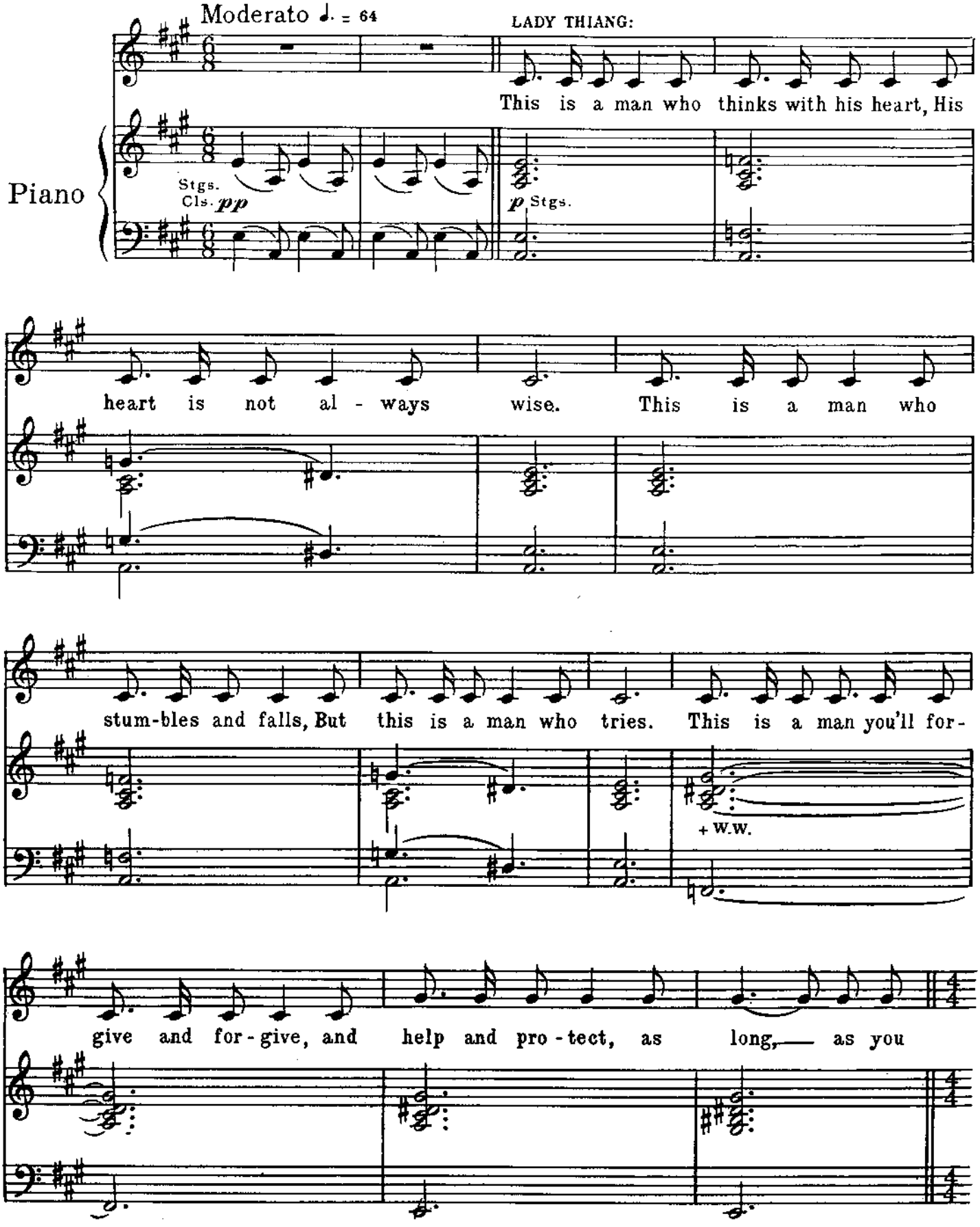

How would you like it if you were a man Play-ing the part of a toad?
W.W. Stgs.
Crawl-ing a-round on your el-bows and knees, Eat-ing the dust in the road!
(spoken)
Toads! toads! All of your peo-ple are toads!
+ Br.
11
Yes, your Ma-jes-ty, No your Ma-jes-ty! Tell us how low to go, Your Ma-jes-ty.
W.W. Tp.
Stgs.
poco a poco cresc.


Make some more de-crees, your Ma-jes-ty, Don't let us up off our knees, your Ma-jes-ty,
rit.
Give us a kick, if it please your Ma - jes - ty,
rit.
poco allarg.
Oh! That was good
Your Majesty!
Give us a kick if you would your Ma-jes-ty.
poco allarg.
Tutti
ff
Vigoroso
3
Tutti
f
cresc.
sff

No. 20 Something Wonderful

Cue: ANNA: But I simply cannot go to him. I will not.

LADY THIANG: What more can I say to you?



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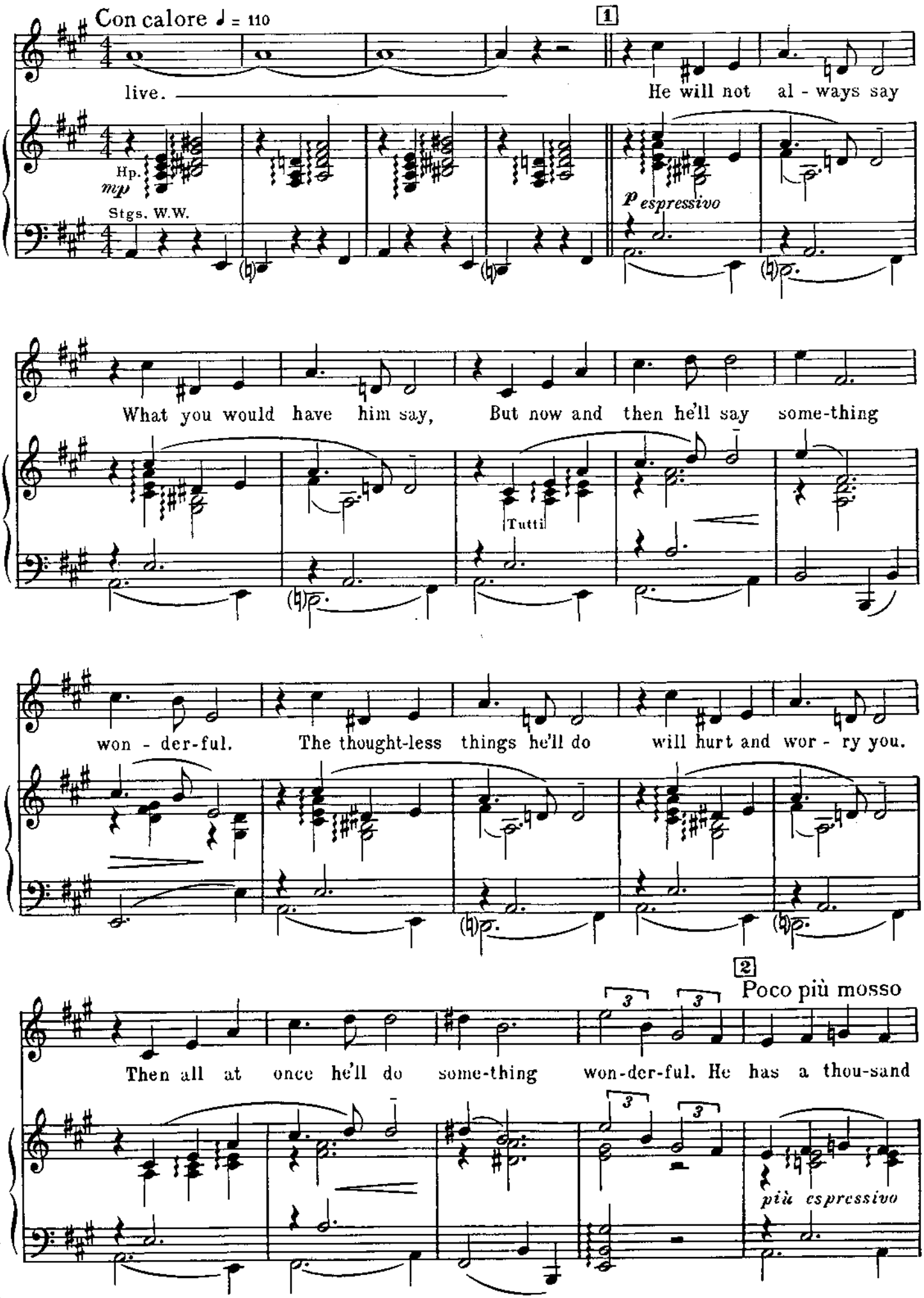
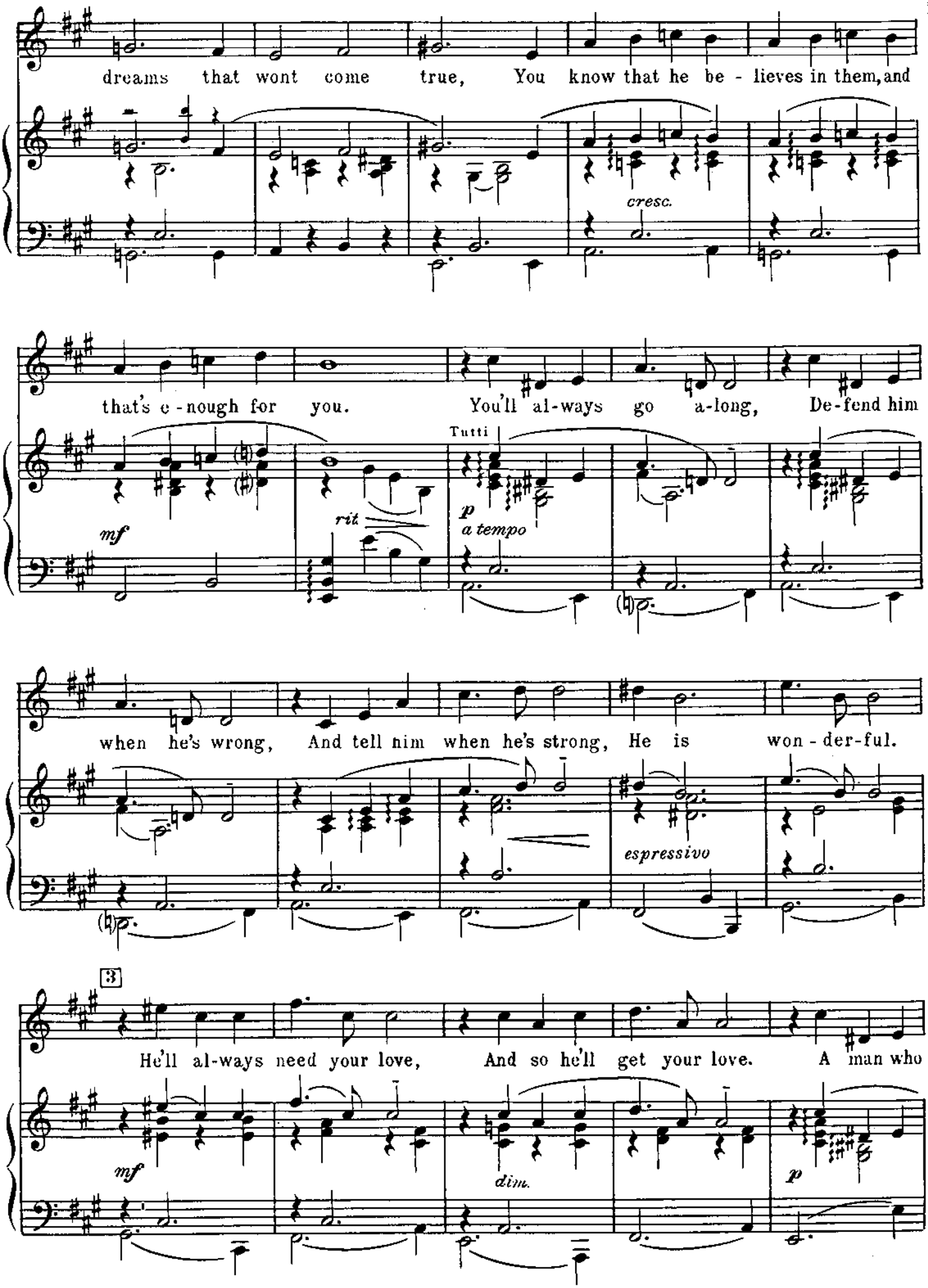

Con calore ♩ = 110
1
live.
He will not al - ways say
Hp.
mp
Stgs. W.W.
p espressivo
What you would have him say,
But now and then he'll say some-thing
Tutti
won - der-ful.
The thought-less things he'll do
will hurt and wor - ry you.
2
Poco più mosso
Then all at once he'll do some-thing won-der-ful. He has a thou-sand
più espressivo


dreams that wont come true, You know that he be - lieves in them, and
cresc.
that's e - nough for you. You'll al-ways go a-long, De-fend him
mf
rit
Tutti
p
a tempo
when he's wrong, And tell nim when he's strong, He is won - der-ful.
espressivo
3
He'll al-ways need your love, And so he'll get your love. A man who
mf
dim.
p

needs your love can be won - der - ful.

rit

cresc. *ff* *attacca*

No. 21 Change of Scene (Pantomine)

Agitato *(espressivo)*

Piano

f W.W. Stgs.

cresc.

Tutti

Anna and Lady Thiang exit.

molto allargando

Curtain

sff *attacca*

No. 22 Reprise: Something Wonderful

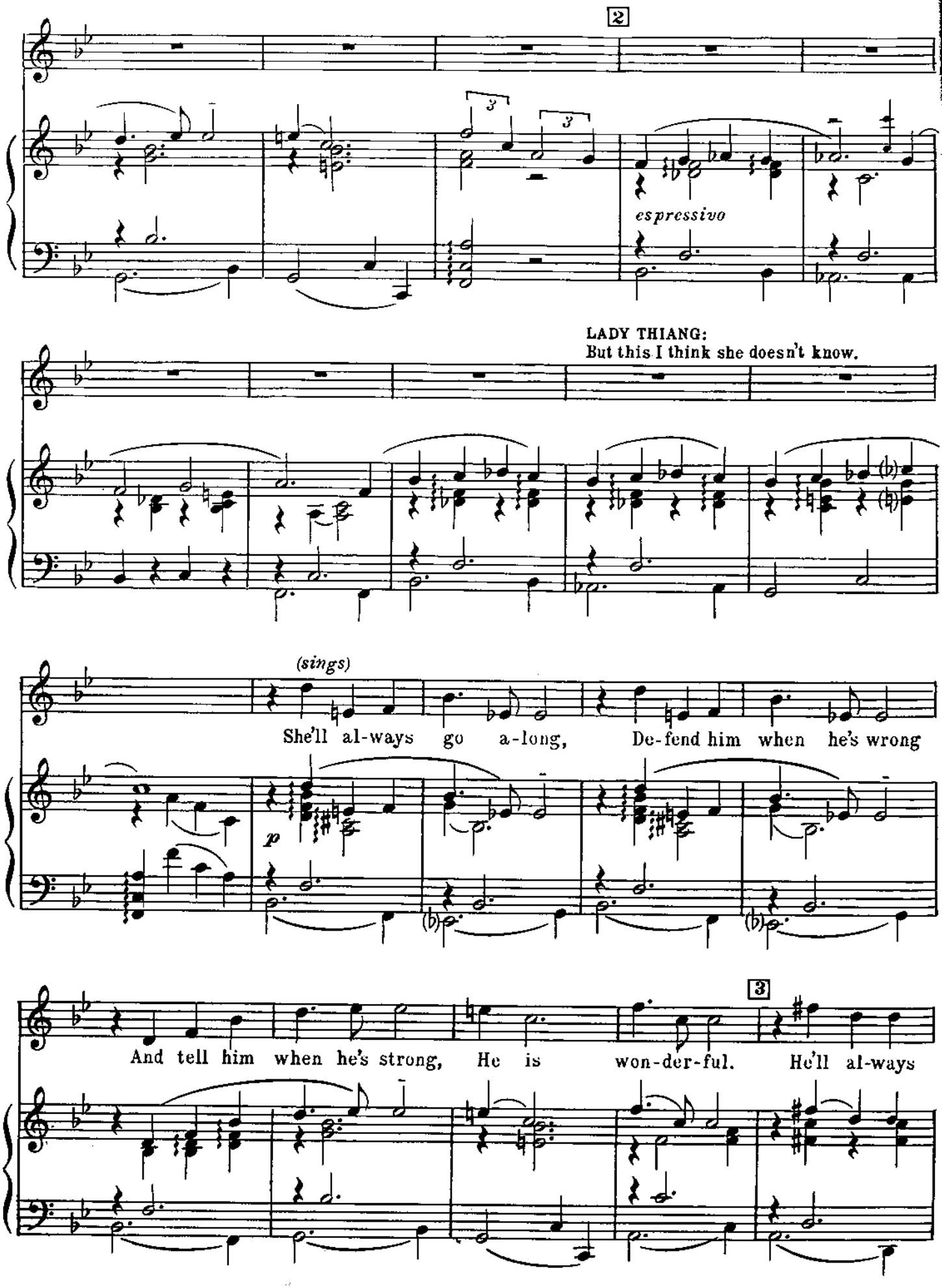
1

Tempo Iº

Piano

Stgs. W.W. *p*

KRALAHOME: Did you succeed? *(Dialogue)*


2
espressivo
LADY THIANG:
But this I think she doesn't know.
(sings)
She'll al-ways go a-long, De-fend him when he's wrong
p
3
And tell him when he's strong, He is won-der-ful. He'll al-ways

need her love, And so he'll get her love. A man who

needs your love can be won - der - ful.

allargando *rit* *ff* *attacca*

No. 23

Change of Scene

(Postlude to "Something Wonderful")

Poco maestoso

Curtain

Piano

Tutti *f /espr.* *R.H.* *L.H.*

Stgs. W.W. H'ns.

(King sees Anna)

Vn.Cl.

cresc. e rit *fp* Stgs. W.W. *p più mosso*

Va. *f in tempo*

Molto meno

ANNA: Your Majesty! Your Majesty!

Stgs.

dim. e rit *L.H.* *p lontano*

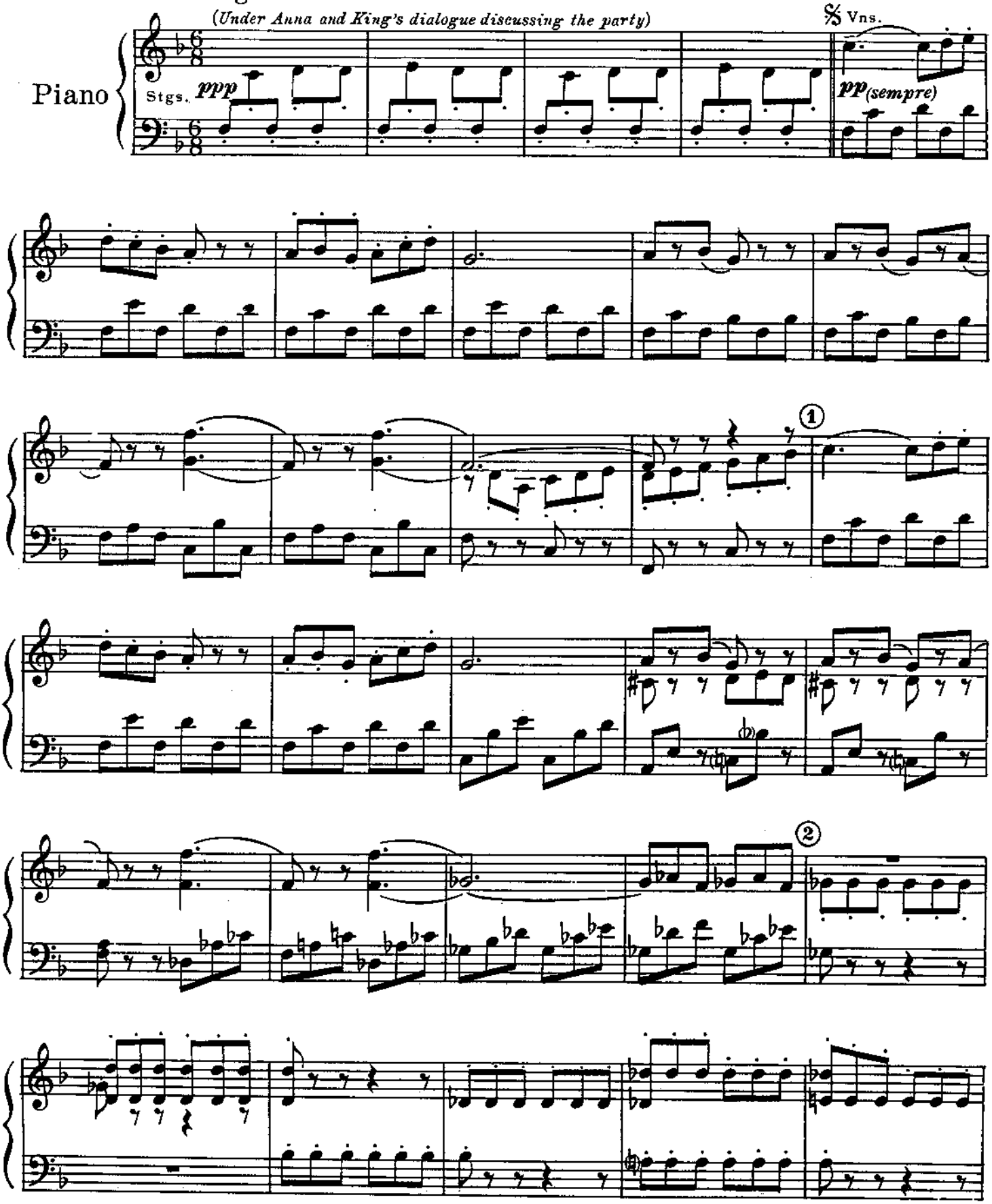
No. 24

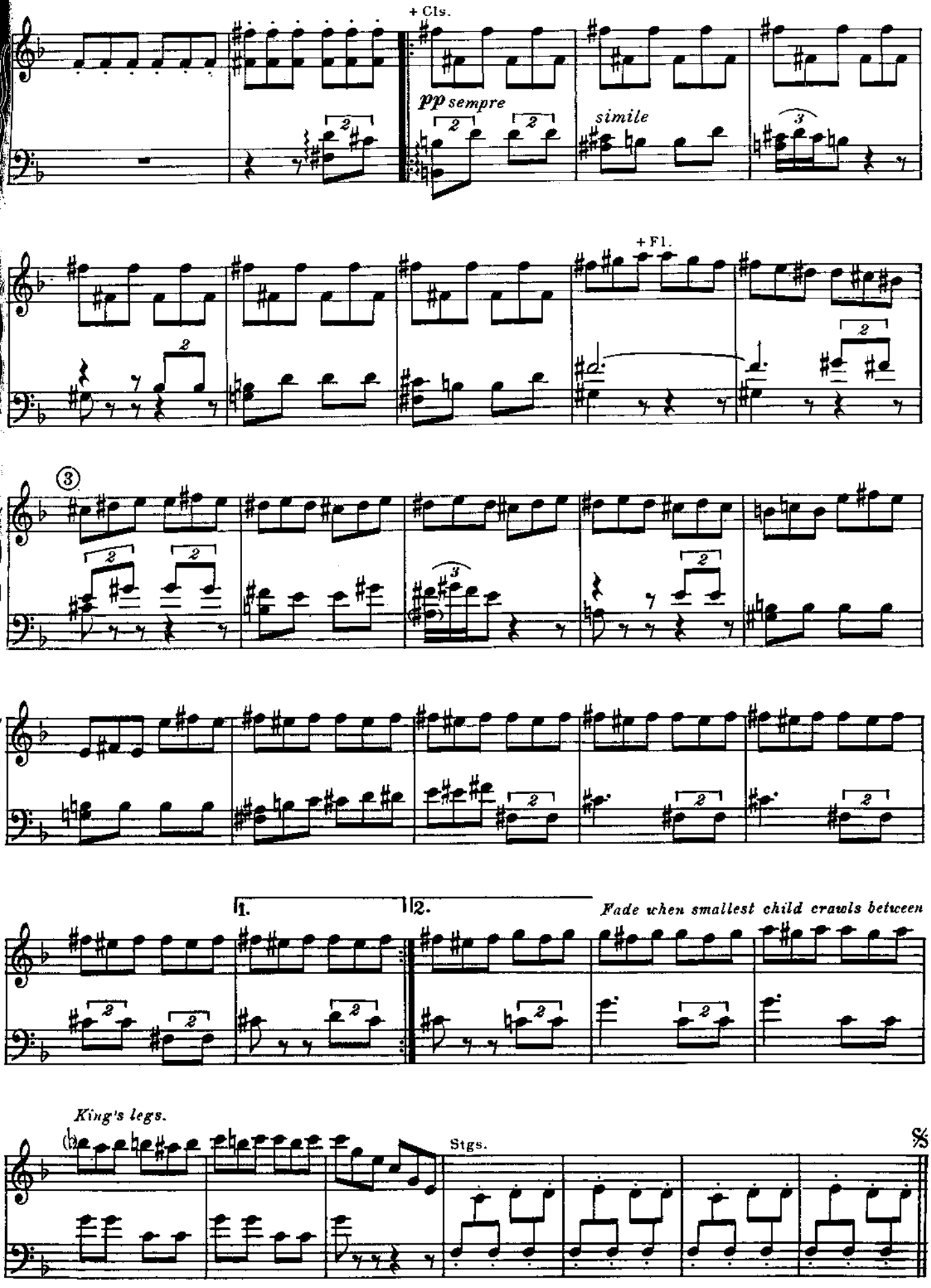
Scene
(Anna And King Planning Party)

Cue: KING: You mean dress them in dresses.

Allegro scherzoso ♩. = 132

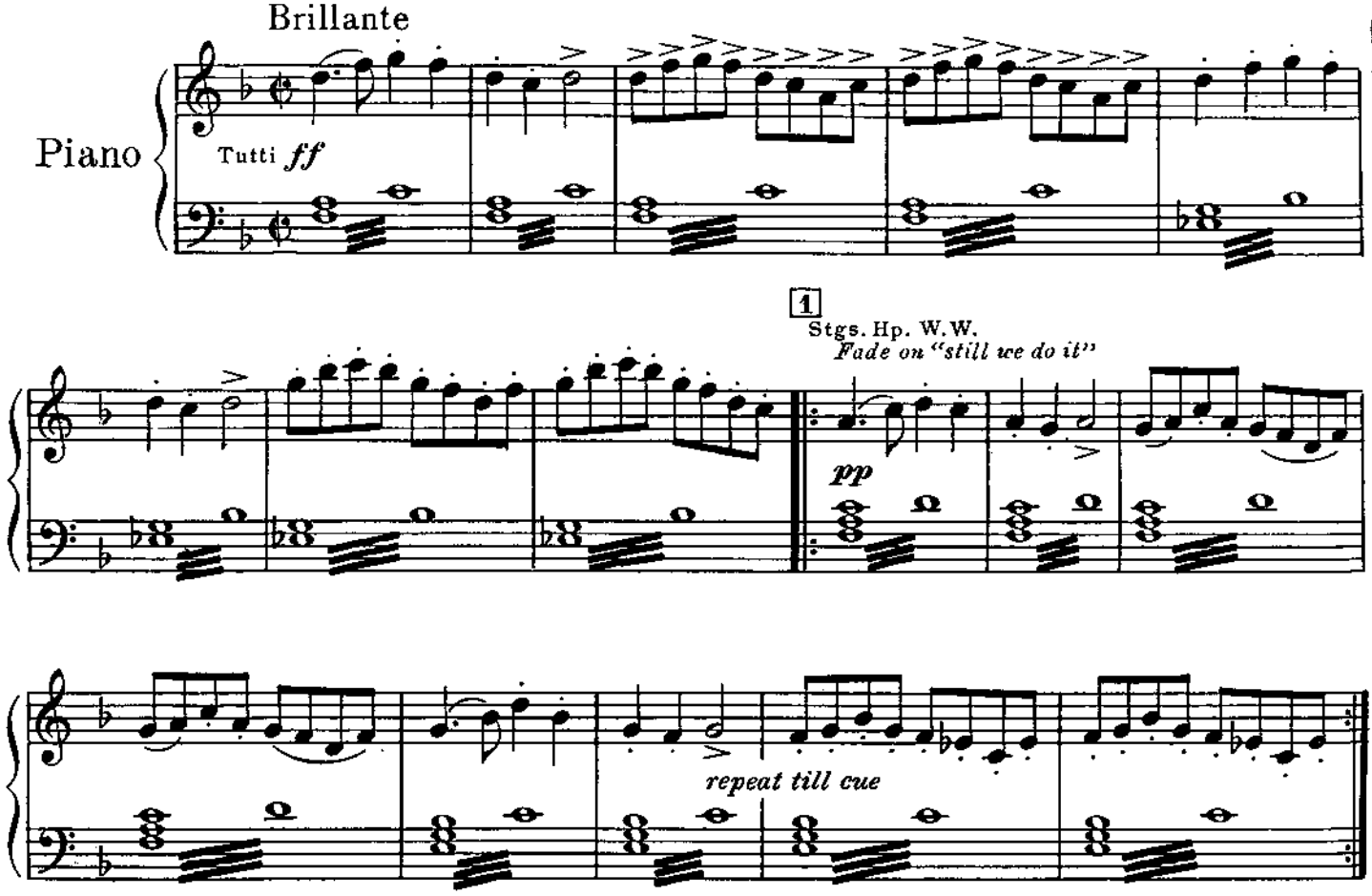
(Under Anna and King's dialogue discussing the party)




+ Cls.
pp sempre
simile
+ Fl.
③
1.
2.
Fade when smallest child crawls between
King's legs.
Stgs.
𝄋

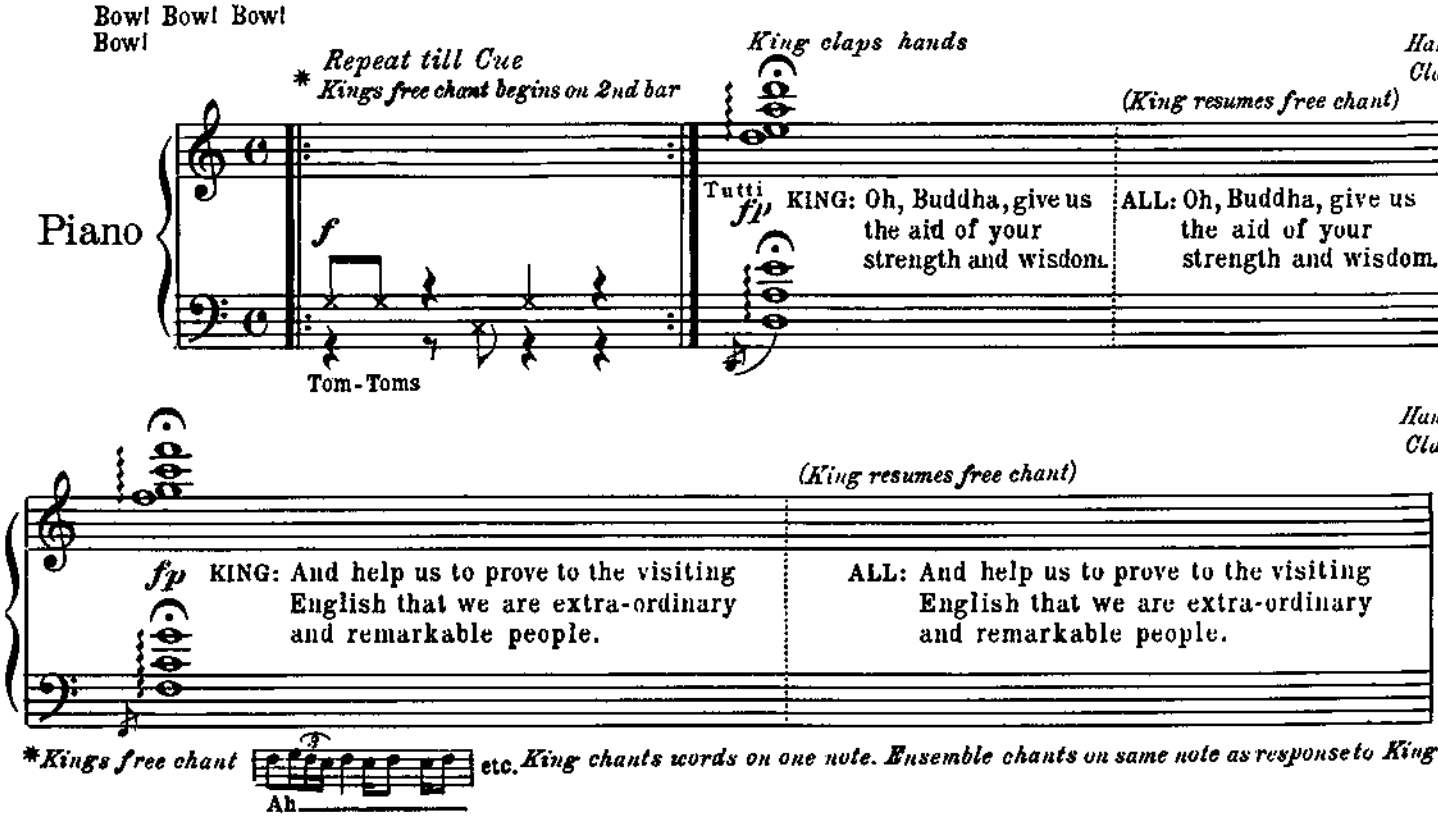
No. 25 Fireworks

Warning: Above all I must not be disturbed.
Cue: Explosion.



No. 26 Finale Act I

Cue: Bow to him.
Bowl Bowl Bowl
Bowl



Hand clap

fp KING: Help also Mrs. Anna to keep awake for scientific sewing of dresses, even though she be only a woman and a Christian and therefore unworthy of your interest.

ALL: Help also Mrs. Anna to keep awake for scientific sewing of dresses, even though she be only a woman and a Christian and therefore unworthy of your interest.

Dolce

p KING: And Buddha, I promise you that I shall give this unworthy woman.....

Va. Cl. *slowly*

A house of her own | A brick residence | Adjoining the Royal Palace

(King and Anna Pantomine)

According to agreement | etcetera, etcetera, etcetera.

ALL: And Buddha, I promise you that I shall give this unworthy woman a house A house of her own A brick residence, Adjoining the Royal Palace, according to agreement

Maestoso

ALL: *ff*

Et - cet - er - a — Et - cet - er - a — Et - cet - er - a.....

Tutti

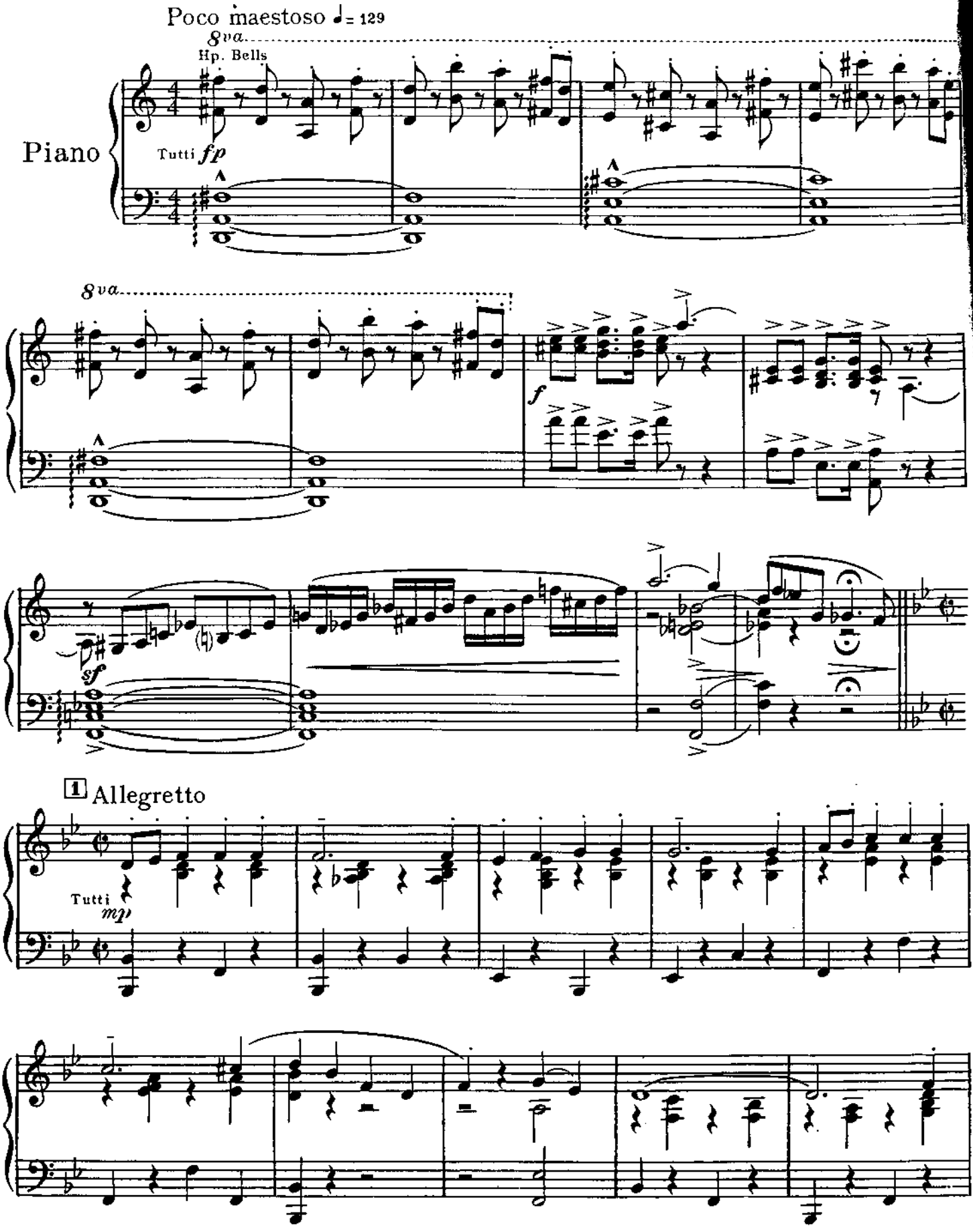
ff *L.H.* *L.H.* *L.H.*

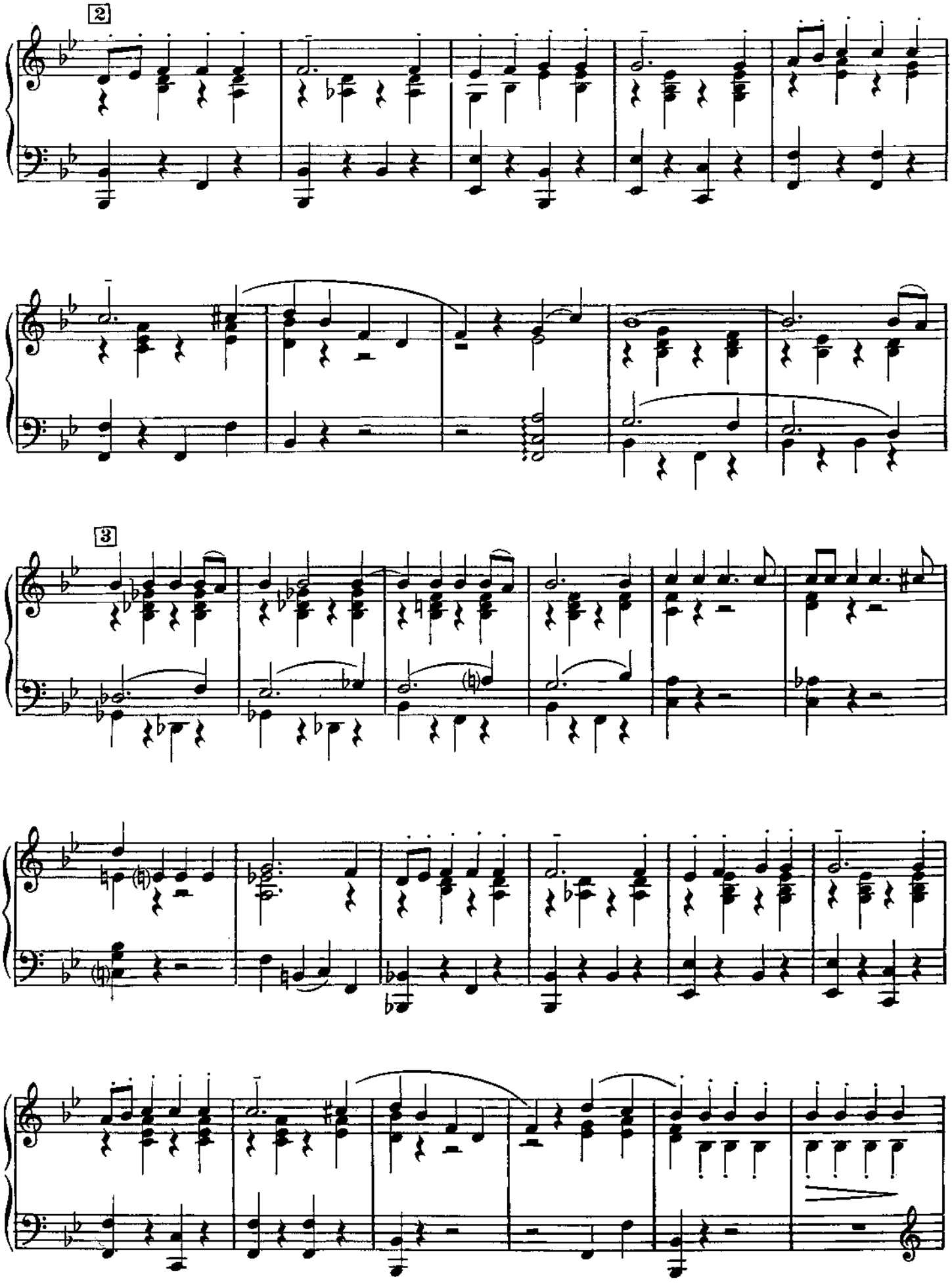
Curtain

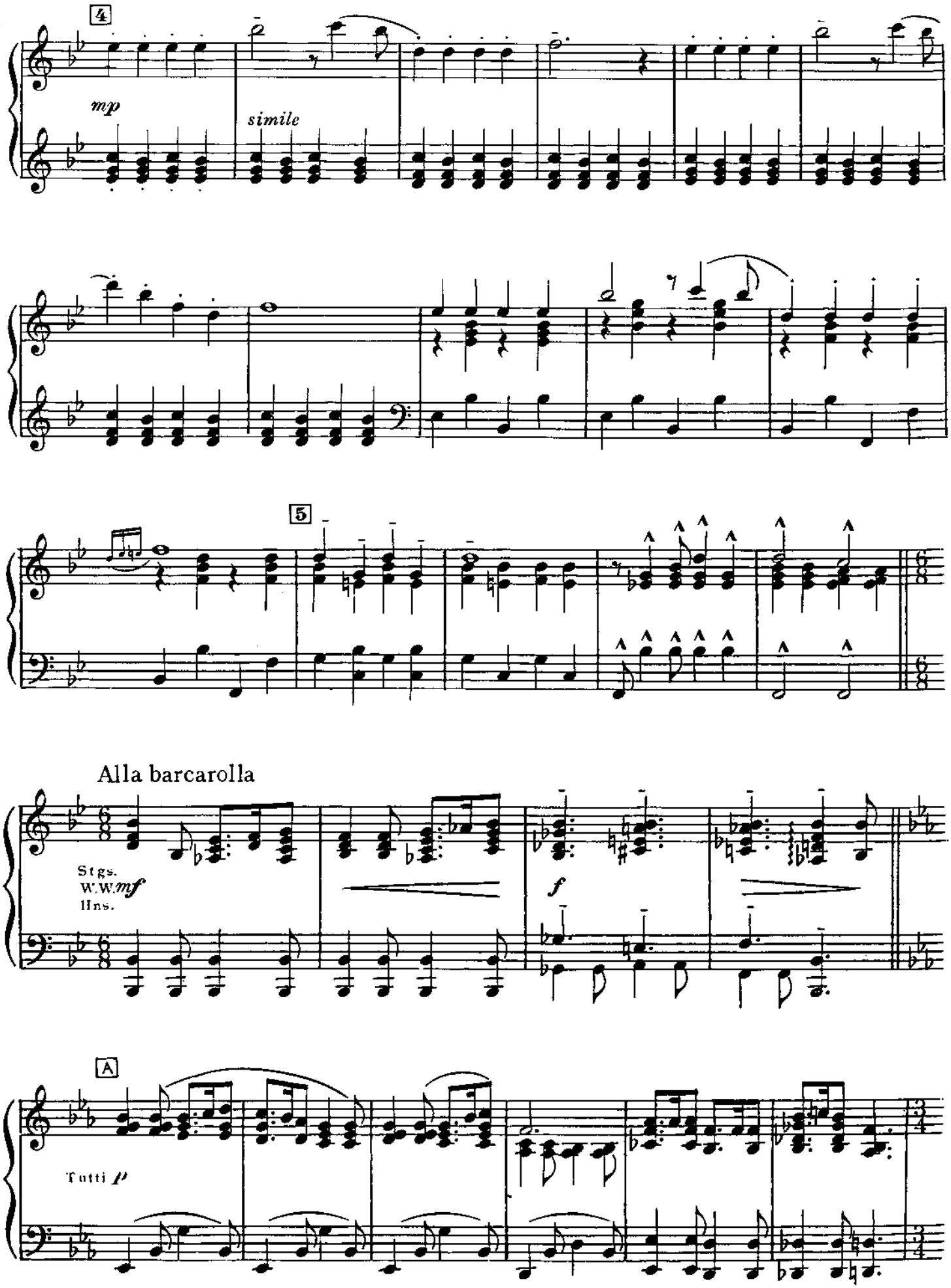
allargando

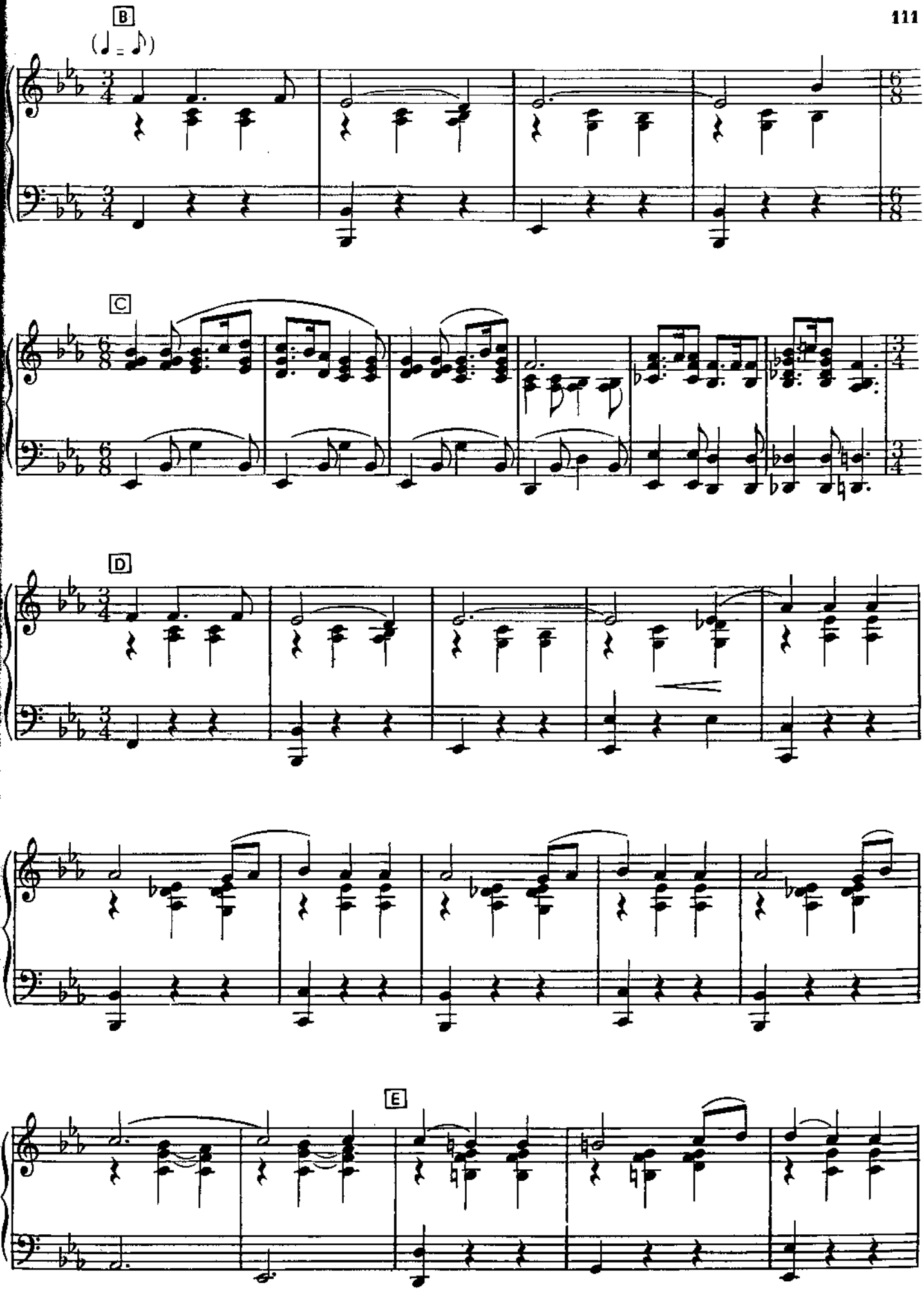
End Act I

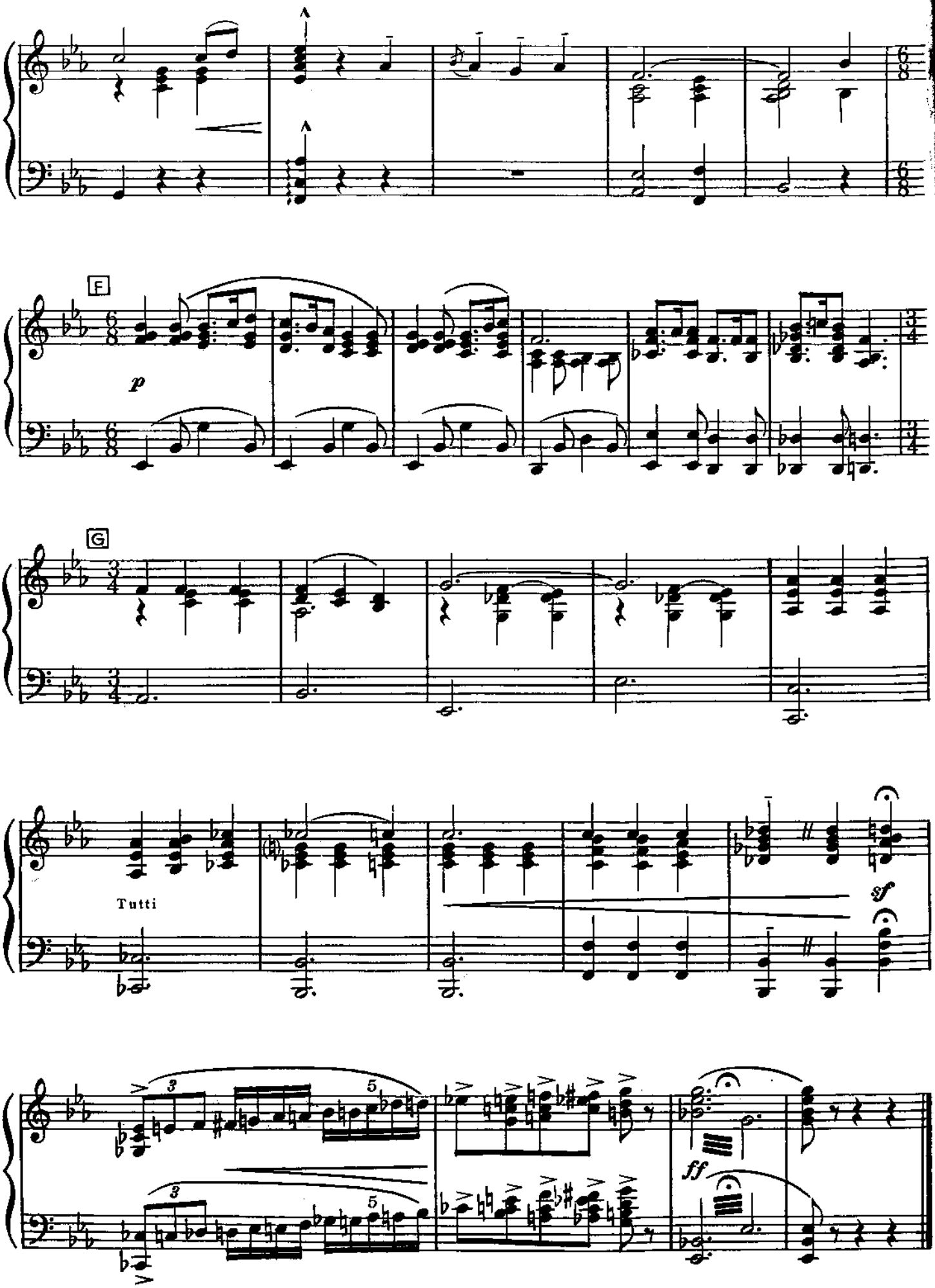
Entr' Act


Poco maestoso ♩= 129
8va
Hp. Bells
Piano
Tutti fp
8va
f
sf
1 Allegretto
Tutti
mp


2
3

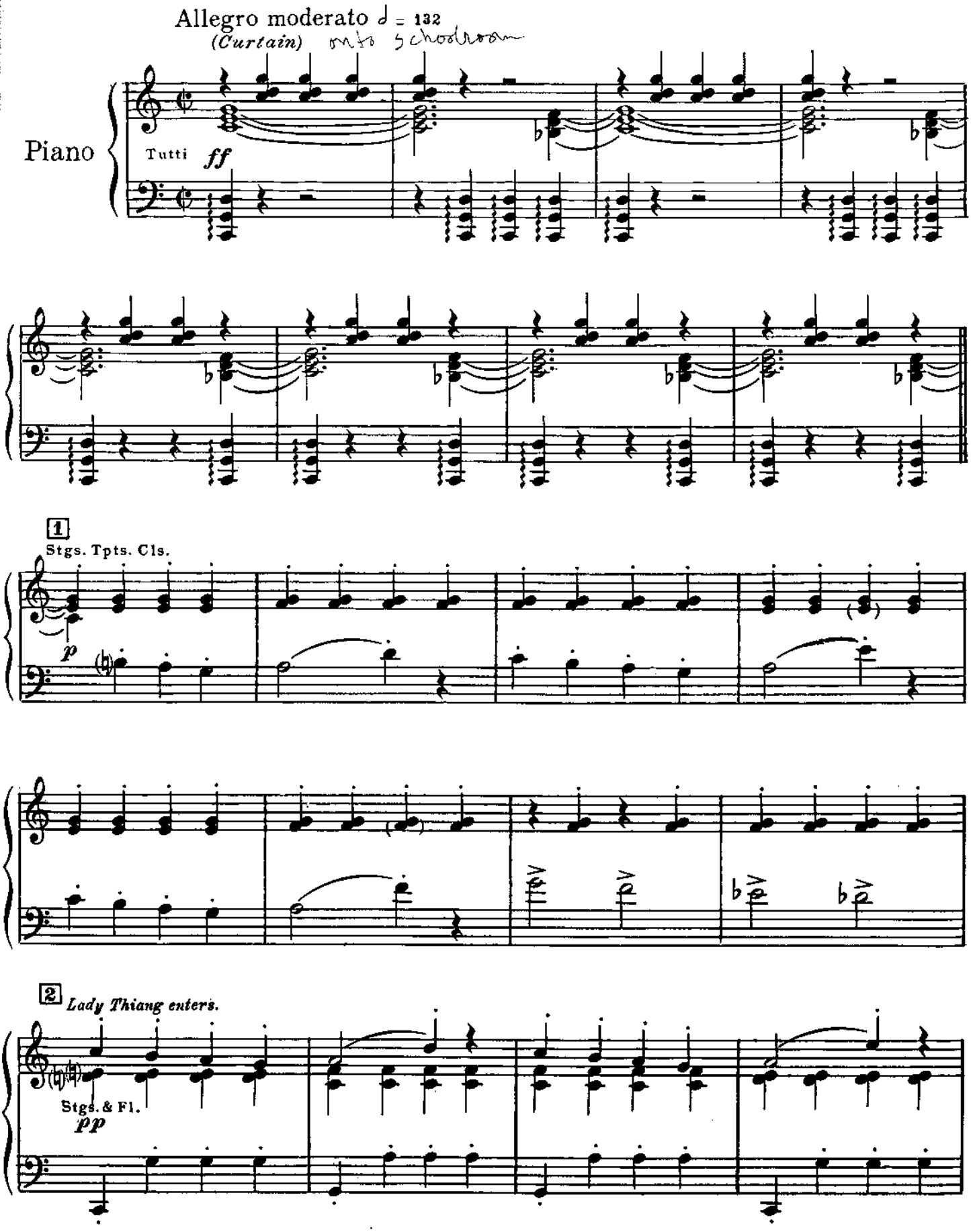

4
mp
simile
5
Alla barcarolla
Stgs.
W.W. mf
Hns.
f
A
Tutti p

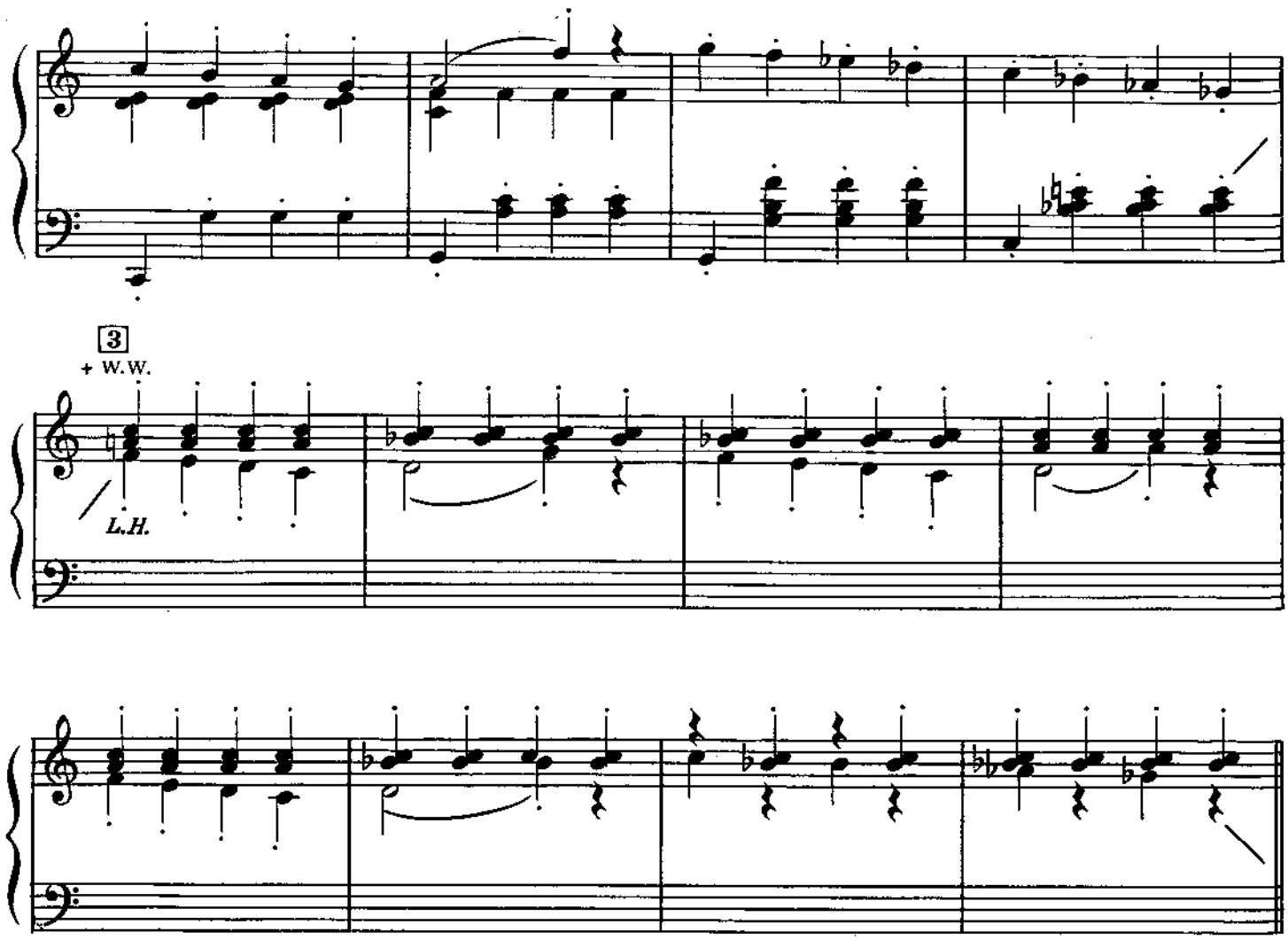

B
(♩ = ♪)
C
D
E

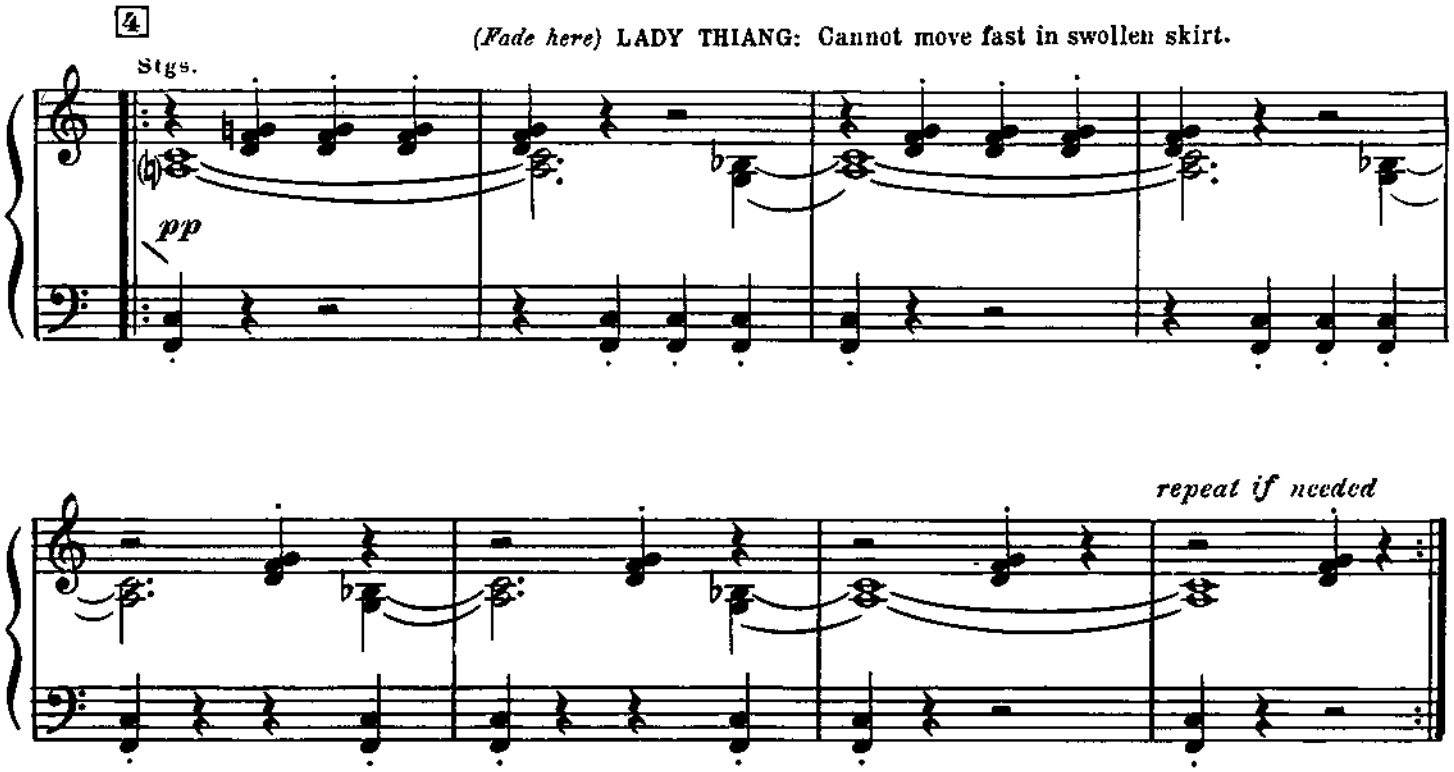

F
p
G
Tutti
sf
ff

No. 27

Opening Act II



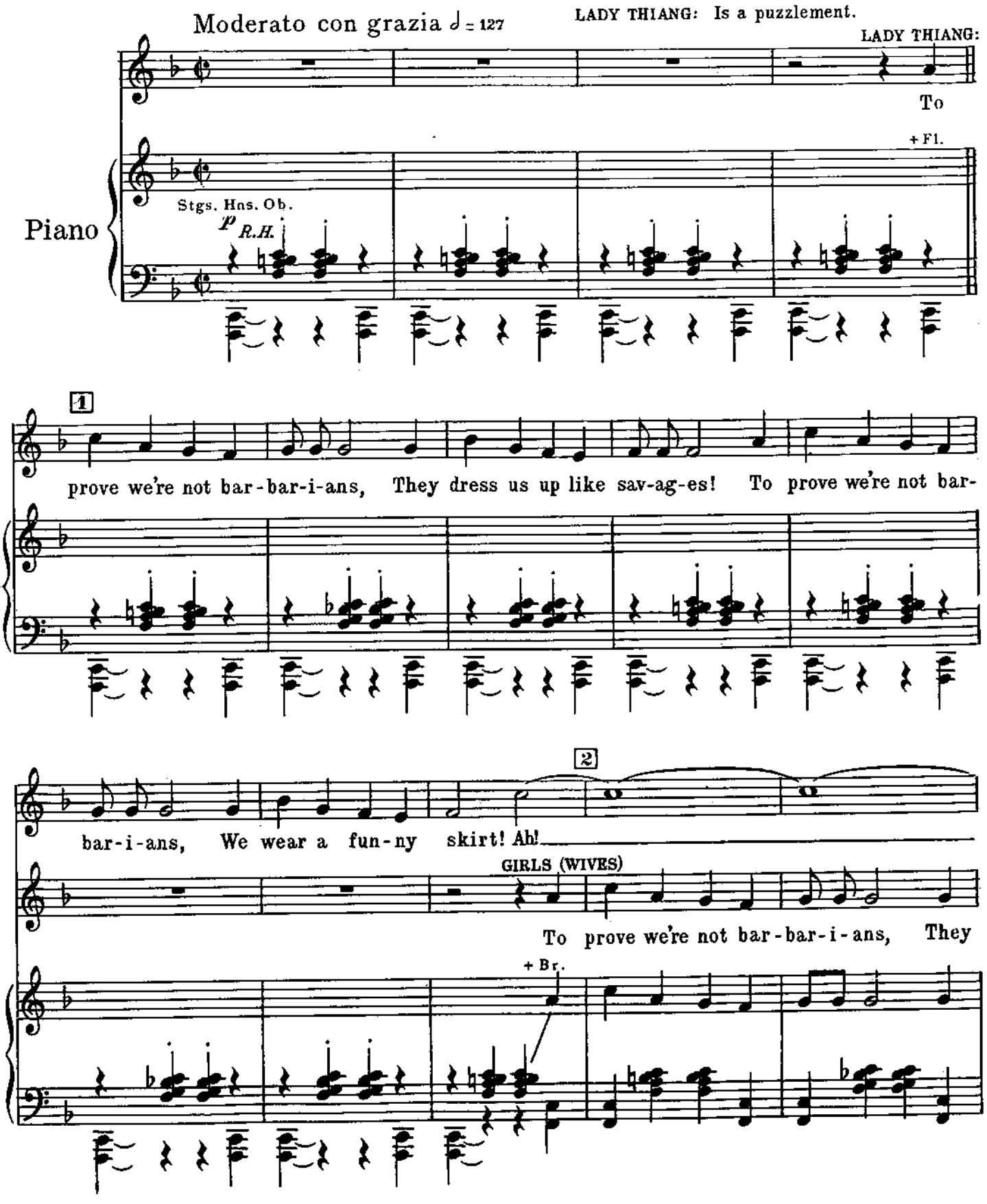

3
+ W.W.
L.H.

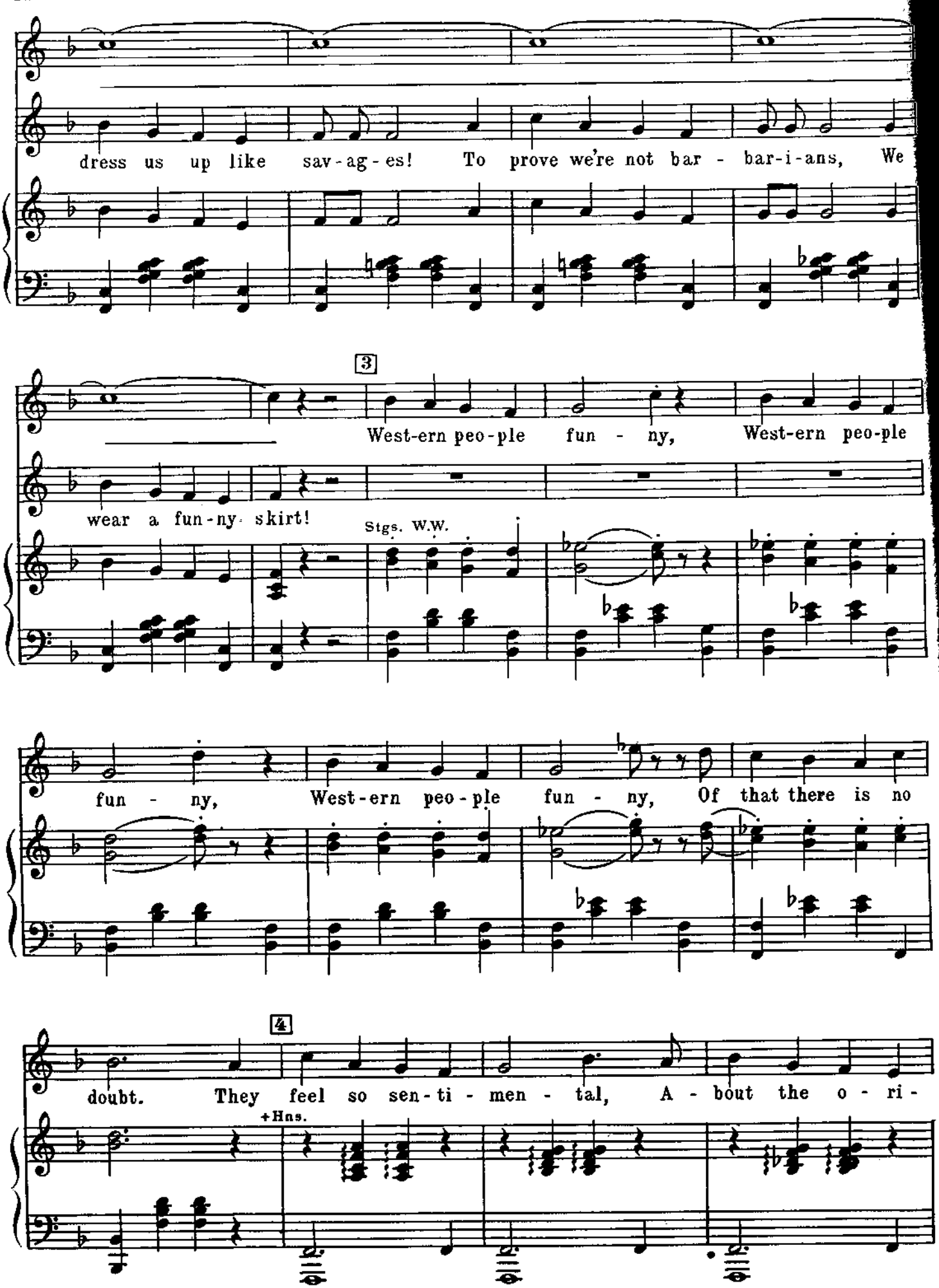

4
(Fade here) LADY THIANG: Cannot move fast in swollen skirt.
Stgs.
pp
repeat if needed

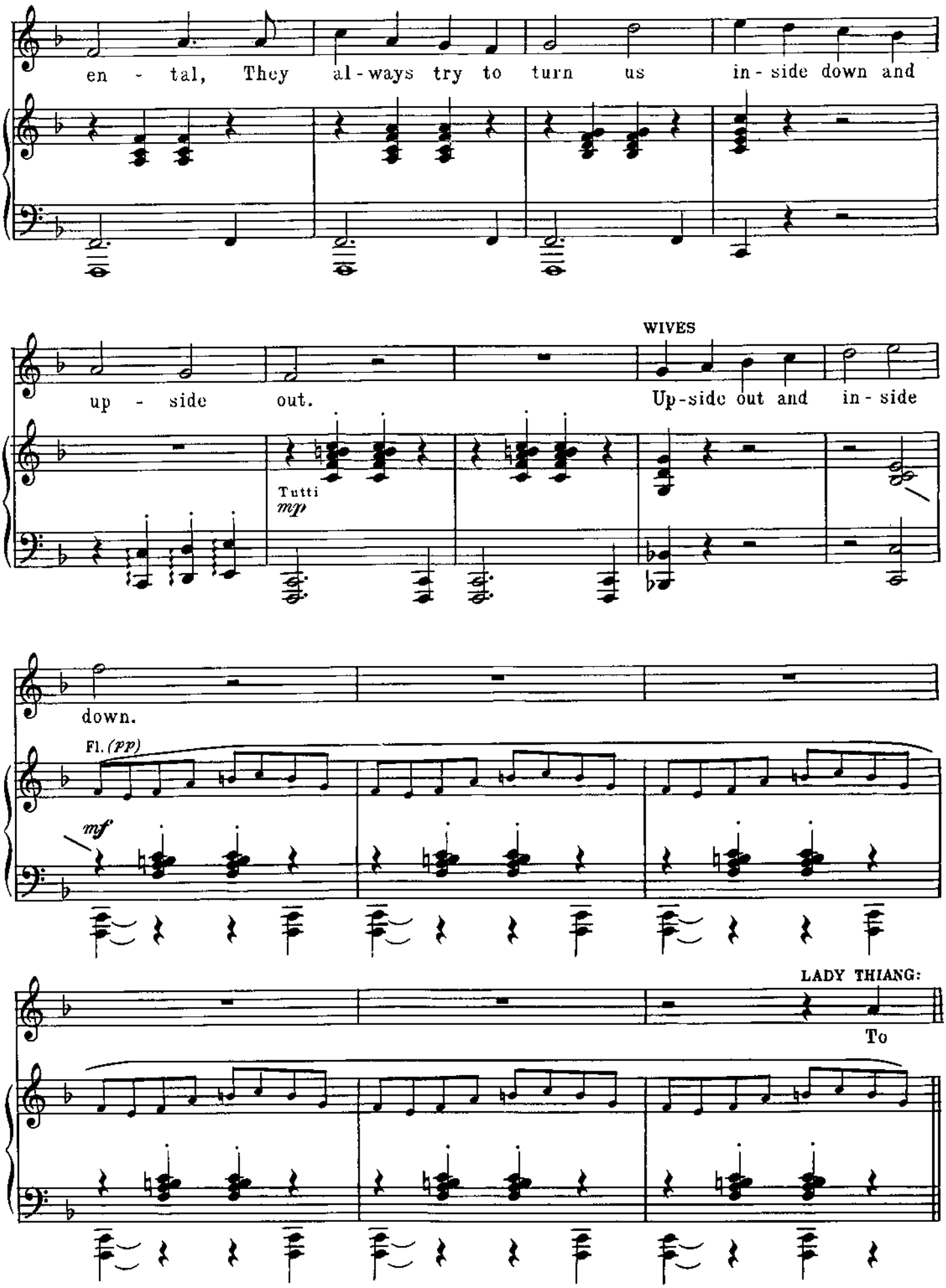
No. 28

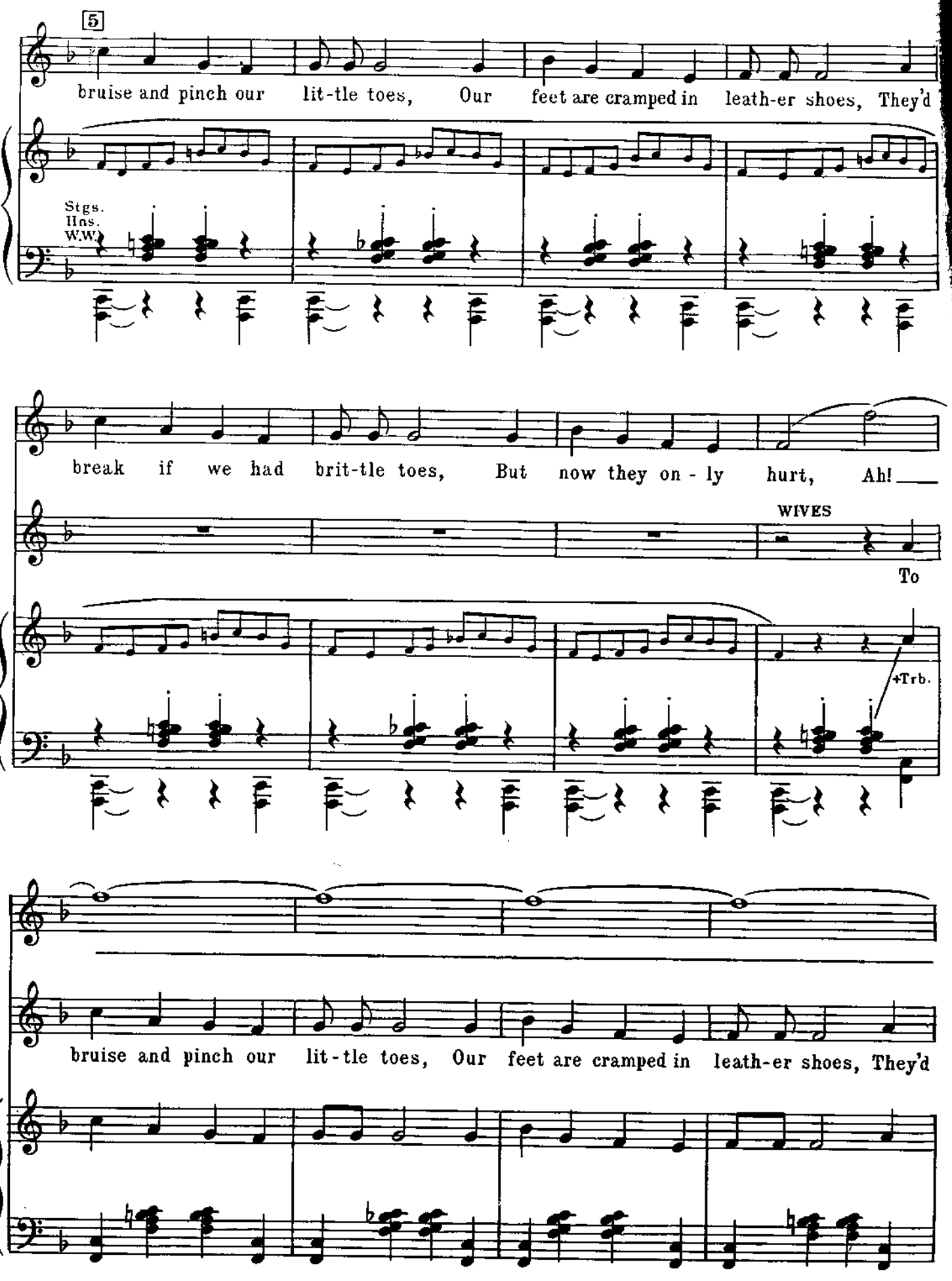
Western People Funny

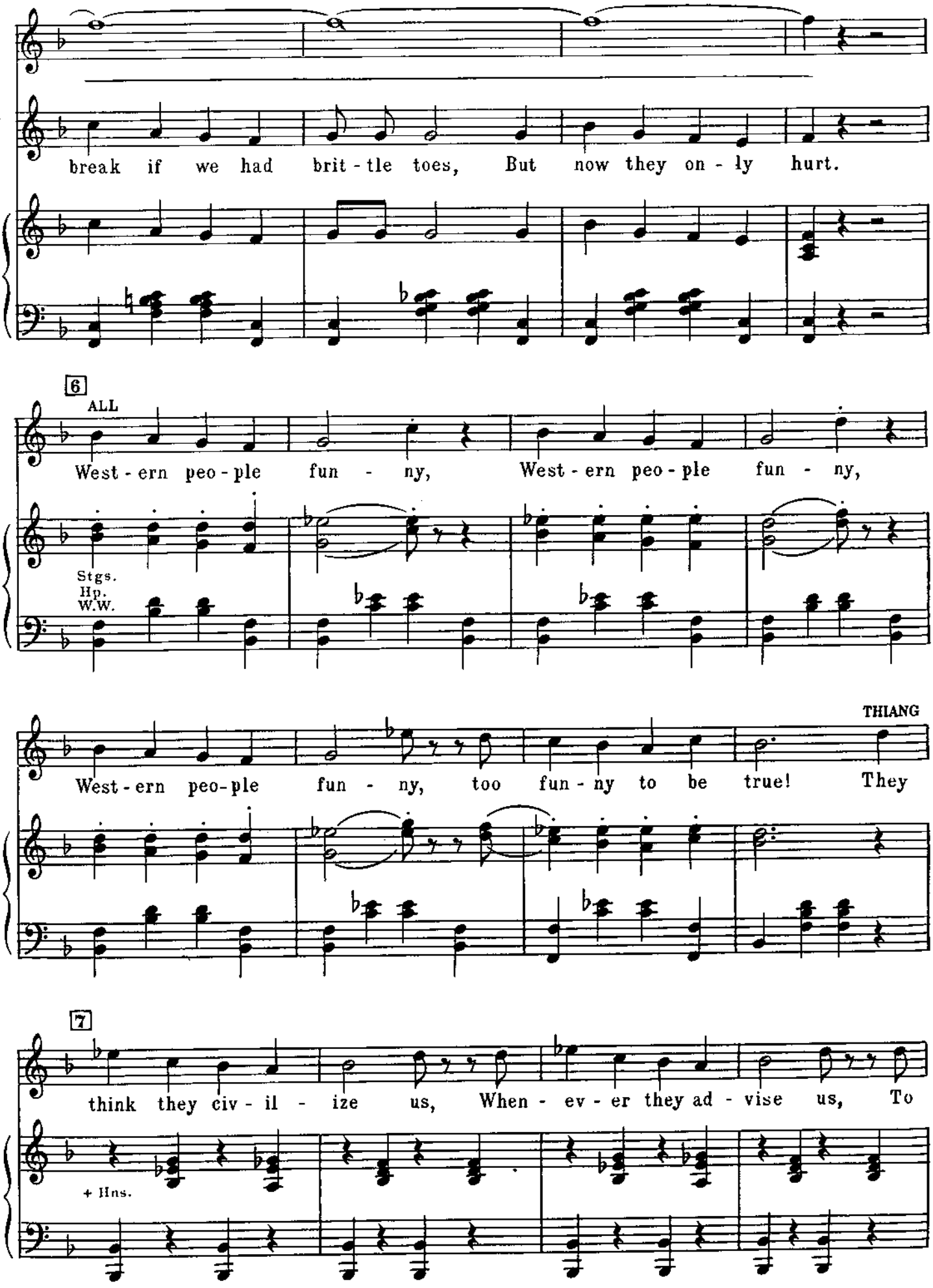
Cue: LADY THIANG: Whatever Mrs. Anna want us to do is wise and good, but this....

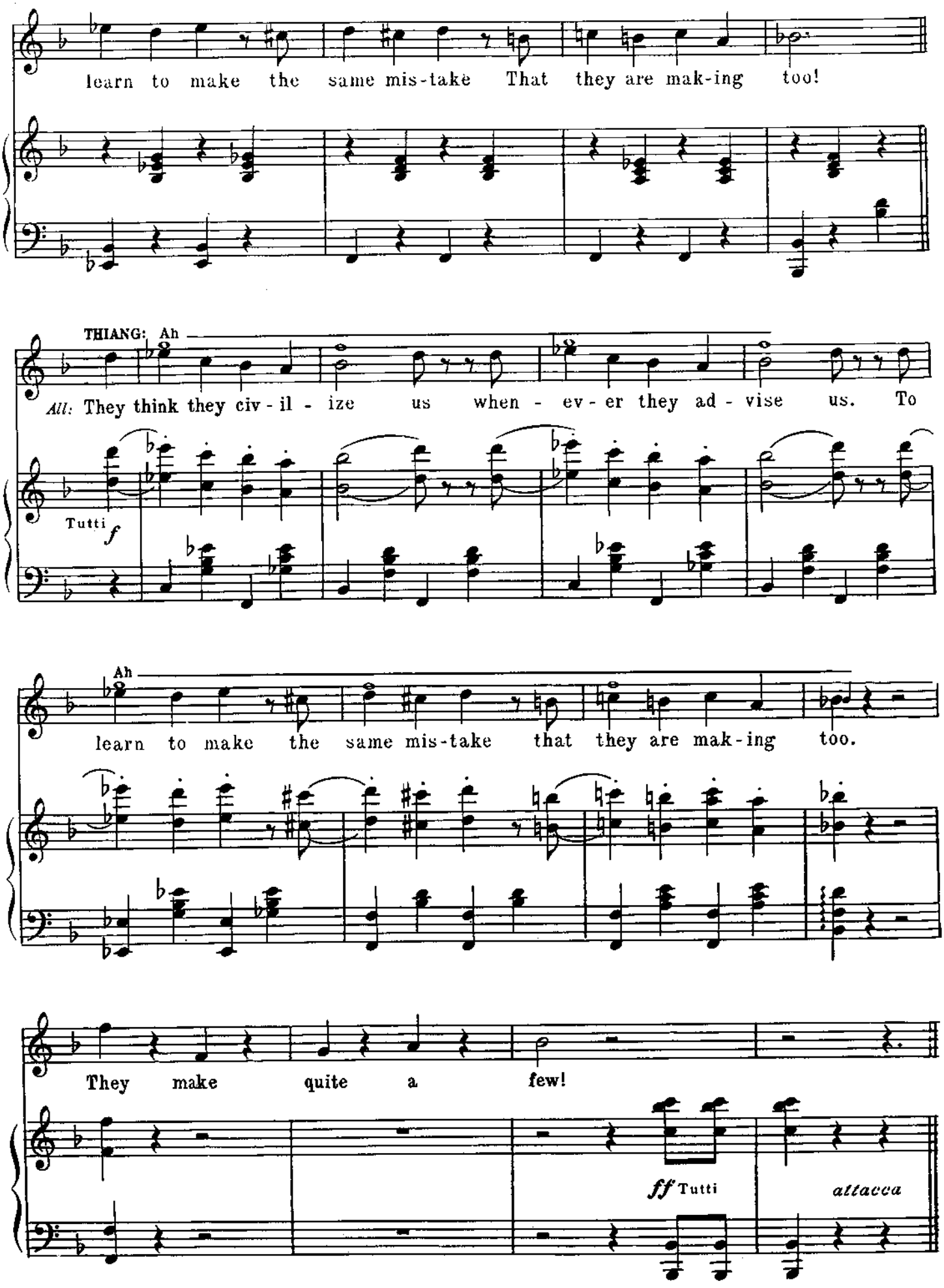



dress us up like sav-ag-es! To prove we're not bar - bar-i-ans, We
3
West-ern peo-ple fun - ny, West-ern peo-ple
wear a fun-ny skirt!
Stgs. W.W.
fun - ny, West-ern peo-ple fun - ny, Of that there is no
4
doubt. They feel so sen-ti - men - tal, A - bout the o - ri -
+Hns.


en - tal, They al - ways try to turn us in - side down and
WIVES
up - side out. Up - side out and in - side
Tutti
mp
down.
Fl. (pp)
mf
LADY THIANG:
To


5
bruise and pinch our lit-tle toes, Our feet are cramped in leath-er shoes, They'd
Stgs.
Hns.
W.W.
break if we had brit-tle toes, But now they on - ly hurt, Ah!
WIVES
To
+Trb.
bruise and pinch our lit-tle toes, Our feet are cramped in leath-er shoes, They'd


break if we had brit - tle toes, But now they on - ly hurt.
6
ALL
West - ern peo - ple fun - ny, West - ern peo - ple fun - ny,
Stgs.
Hp.
W.W.
THIANG
West - ern peo - ple fun - ny, too fun - ny to be true! They
7
think they civ - il - ize us, When - ev - er they ad - vise us, To
+ Hns.


learn to make the same mis-take That they are mak-ing too!
THIANG: Ah
All: They think they civ - il - ize us when - ev - er they ad - vise us. To
Tutti
f
Ah
learn to make the same mis-take that they are mak-ing too.
They make quite a few!
ff Tutti
attacca

Exit

repeat ad lib.

f

Tutti

(Fade as King enters)

No. 29 Exit Of Wives

A WIFE: Evil eye, evil eye!

Vivo ♩. = 148

Piano

Tutti

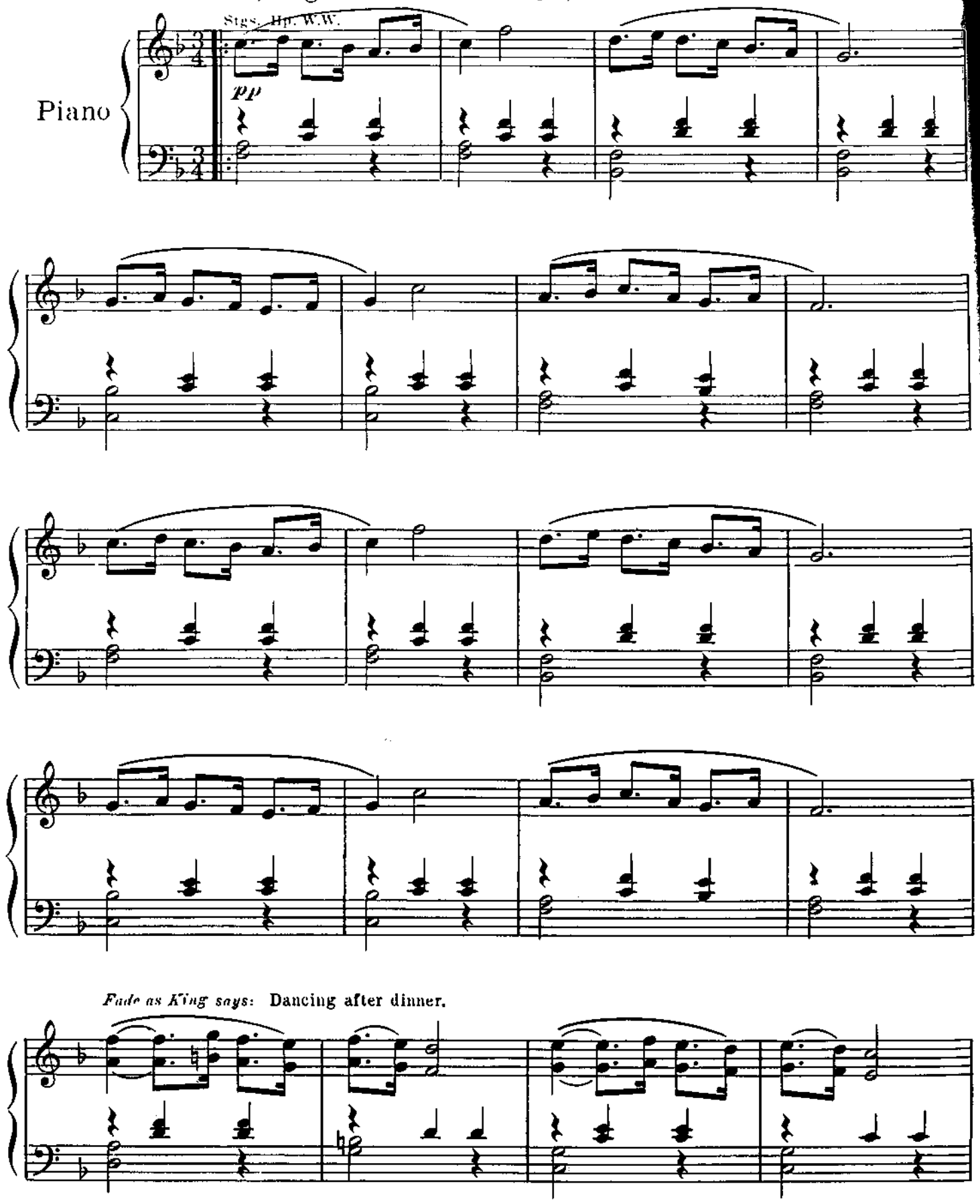
ff

ppp

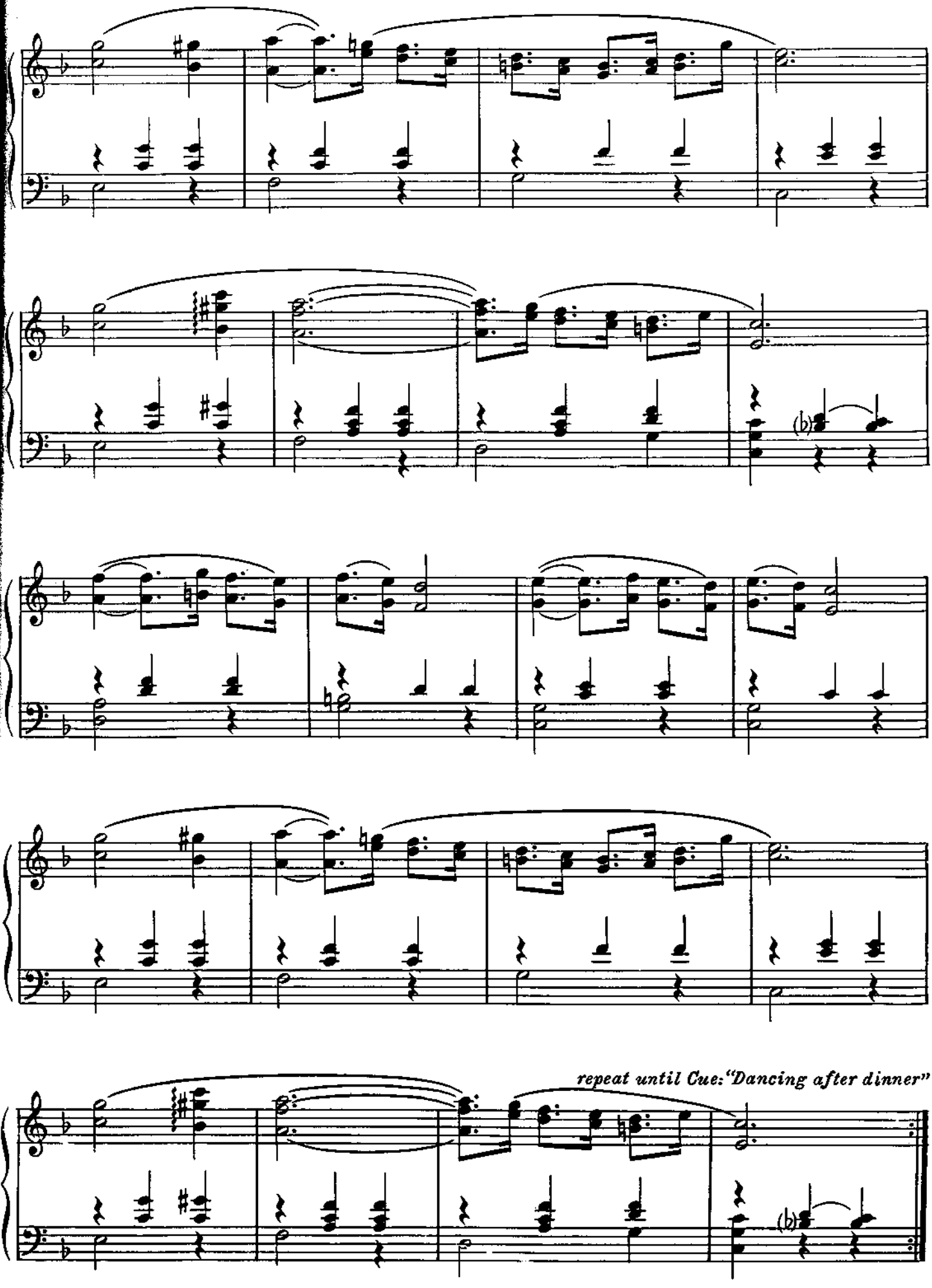
No. 30 Dance Of Anna And Sir Edward

Cue: KRALAHOME: Your excellency.

Slow, elegant Valse *(under dialogue)* ♩ = 100

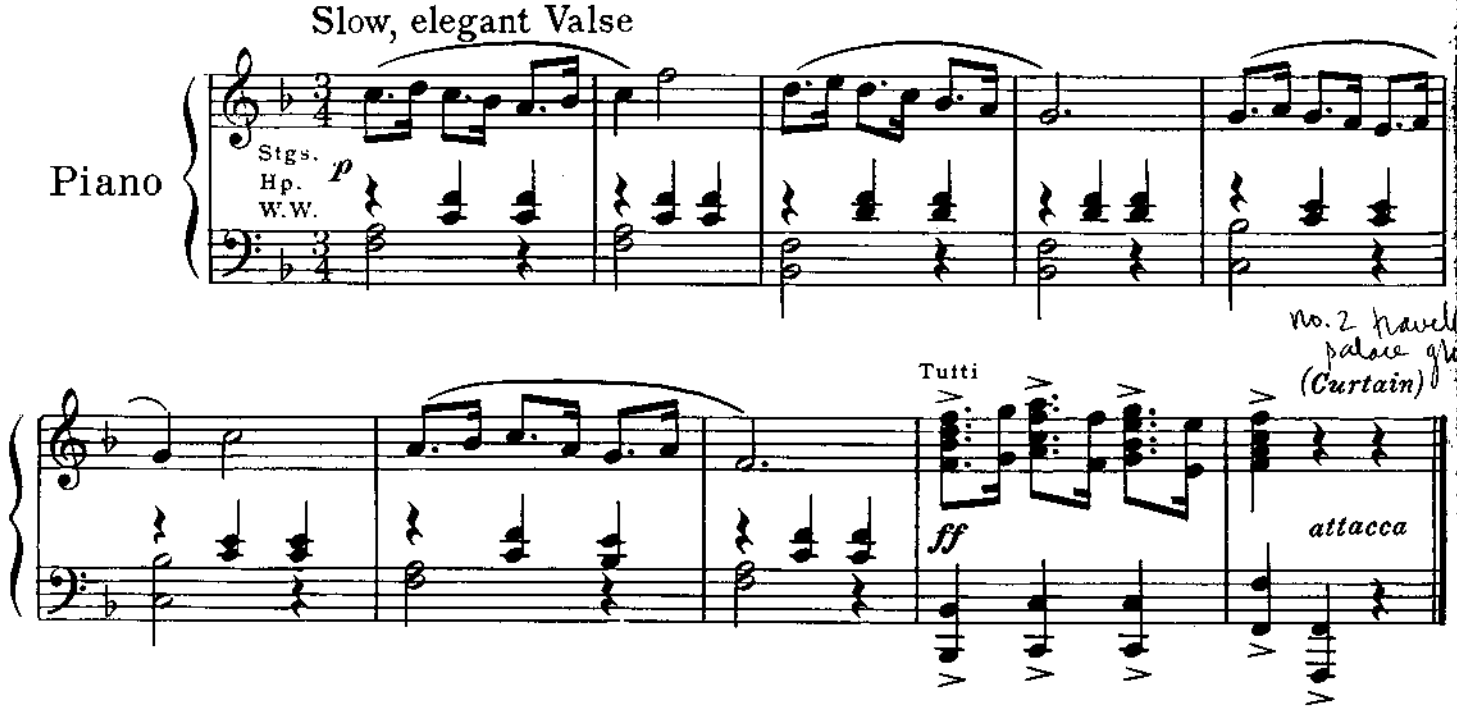


Fade as King says: Dancing after dinner.

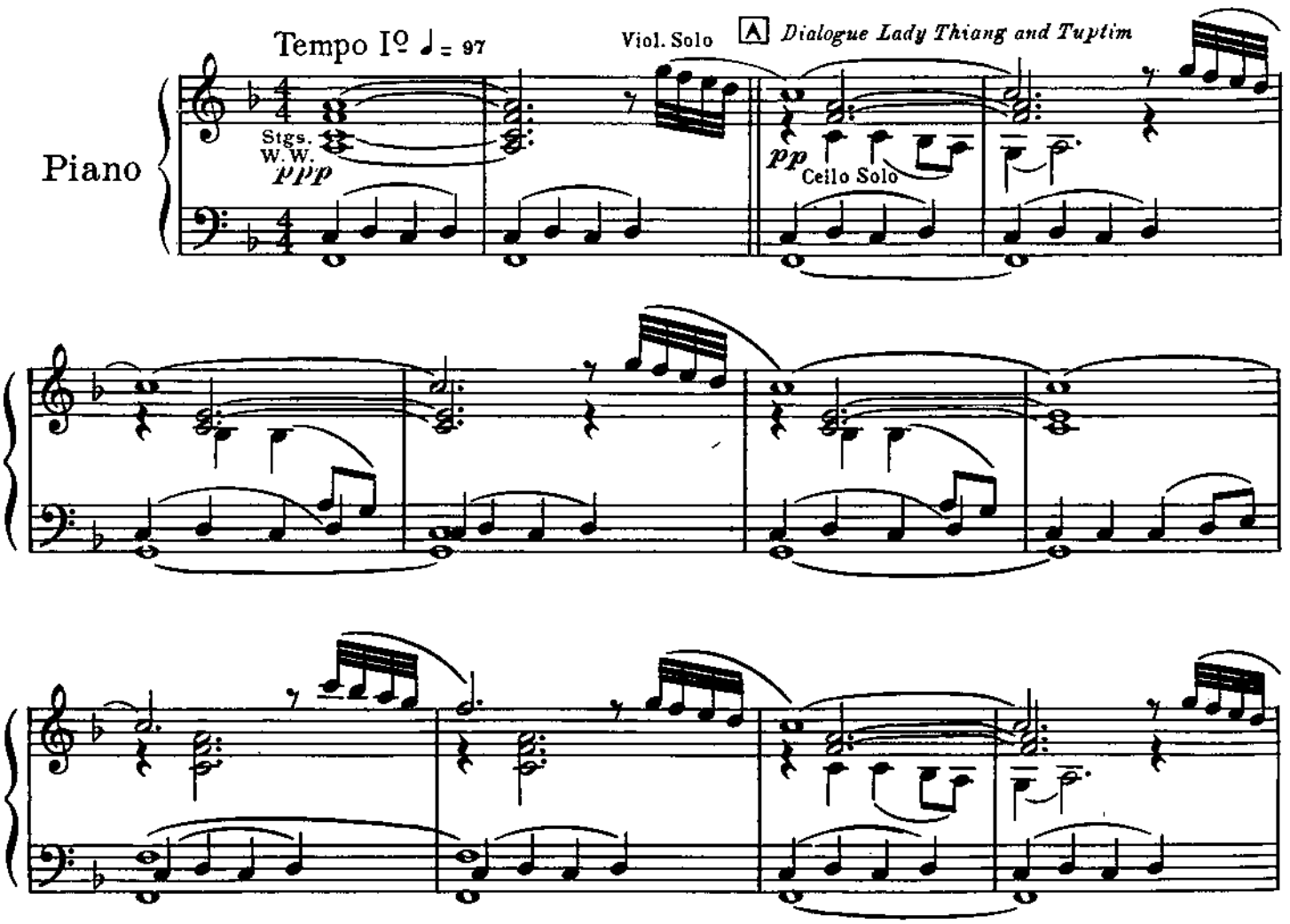

repeat until Cue: "Dancing after dinner"

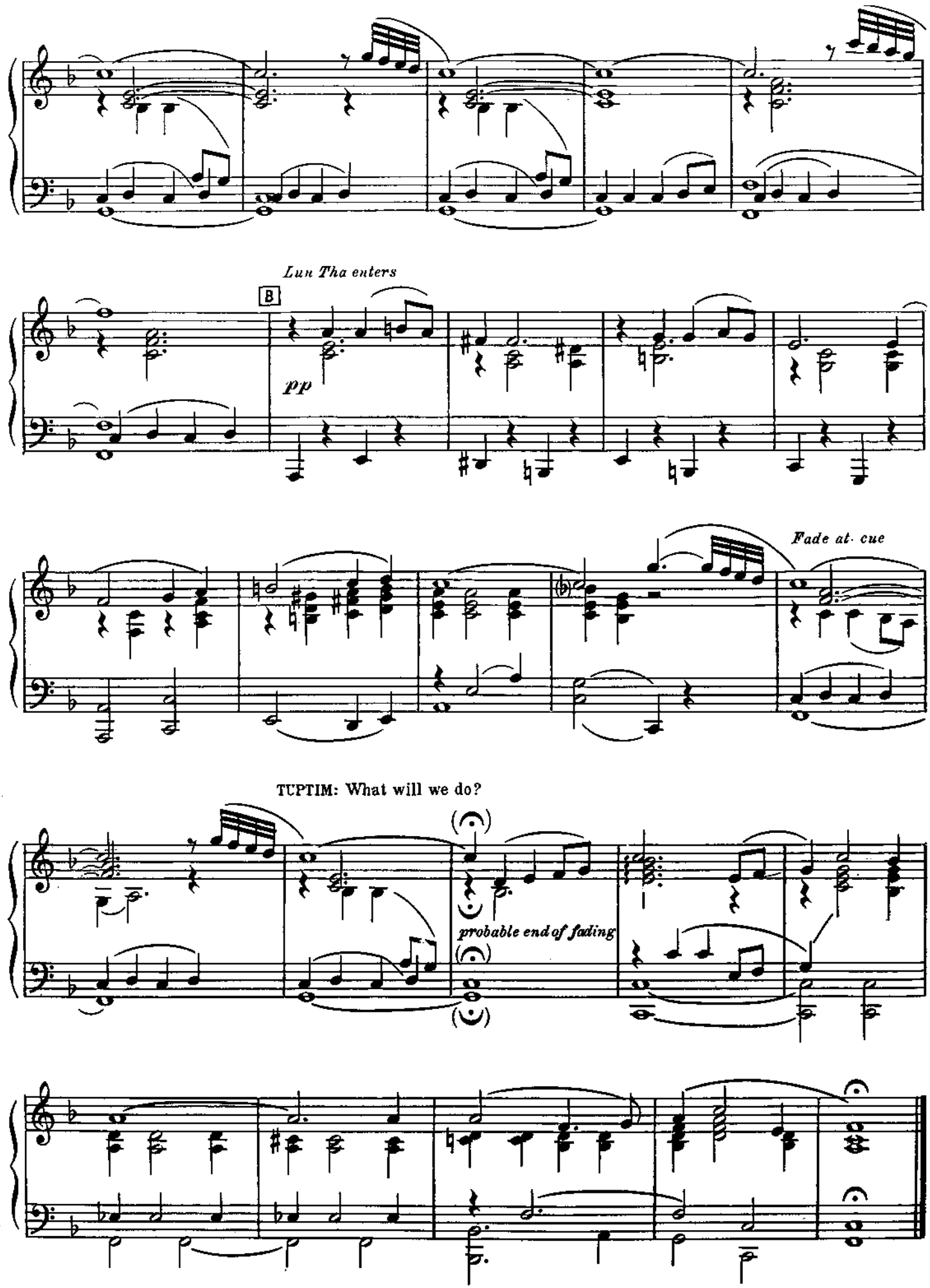
No. 31 Exit Of Anna, King And Sir Edward

Cue: KING: Yes, better be going in, Anna.



No. 32 Incidental "We Kiss In A Shadow"



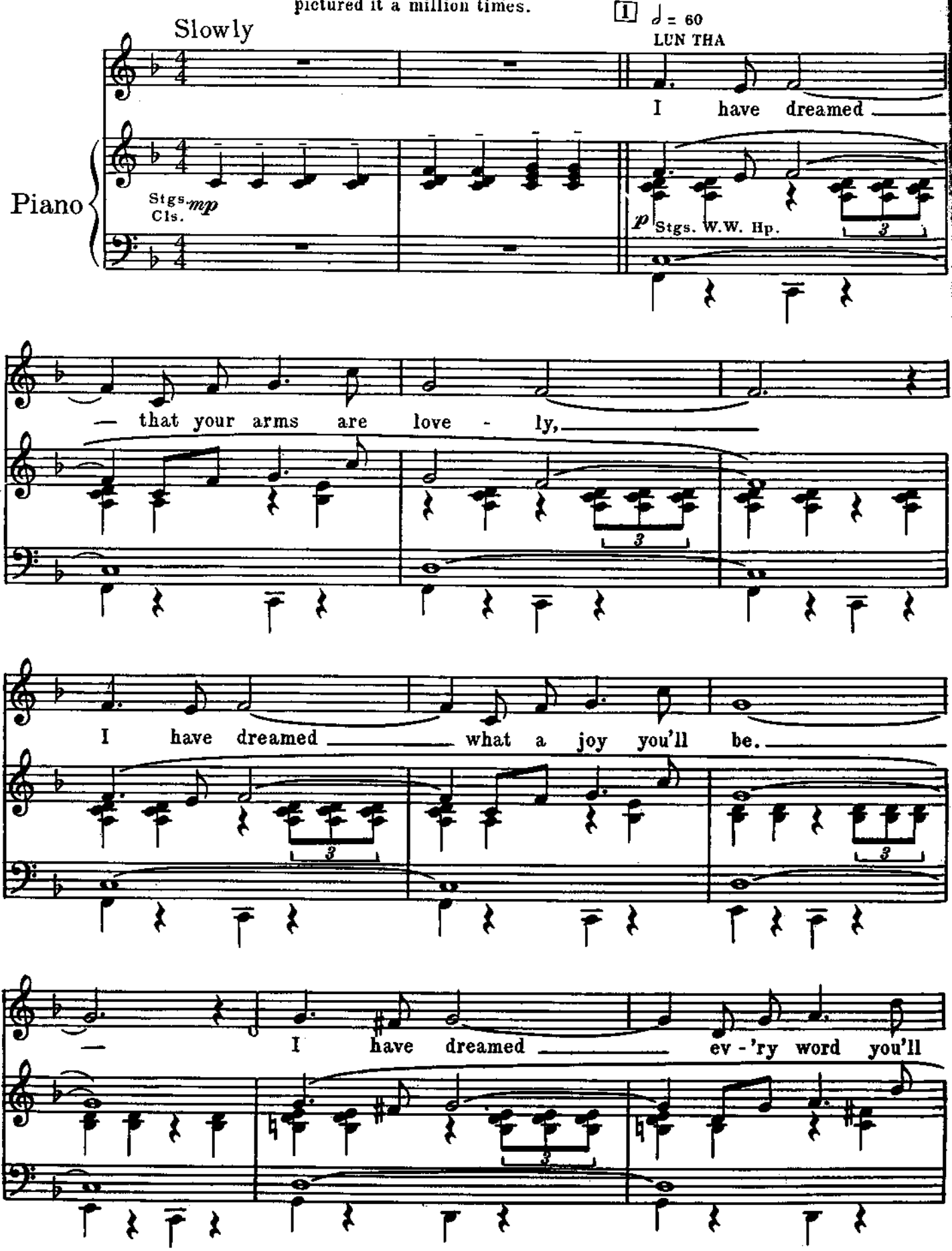

Lun Tha enters
B
pp
Fade at cue
TUPTIM: What will we do?
probable end of fading

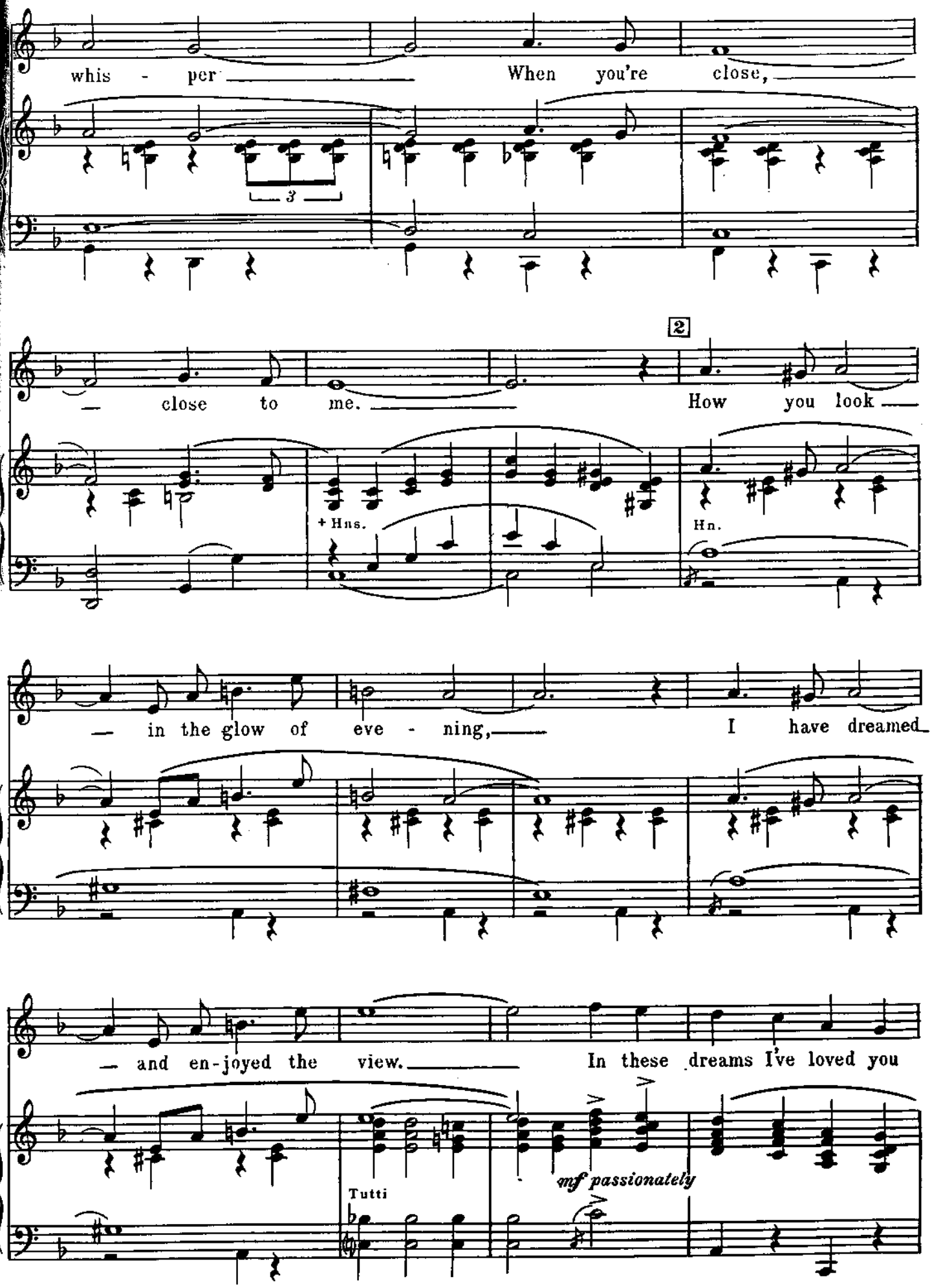
No. 33

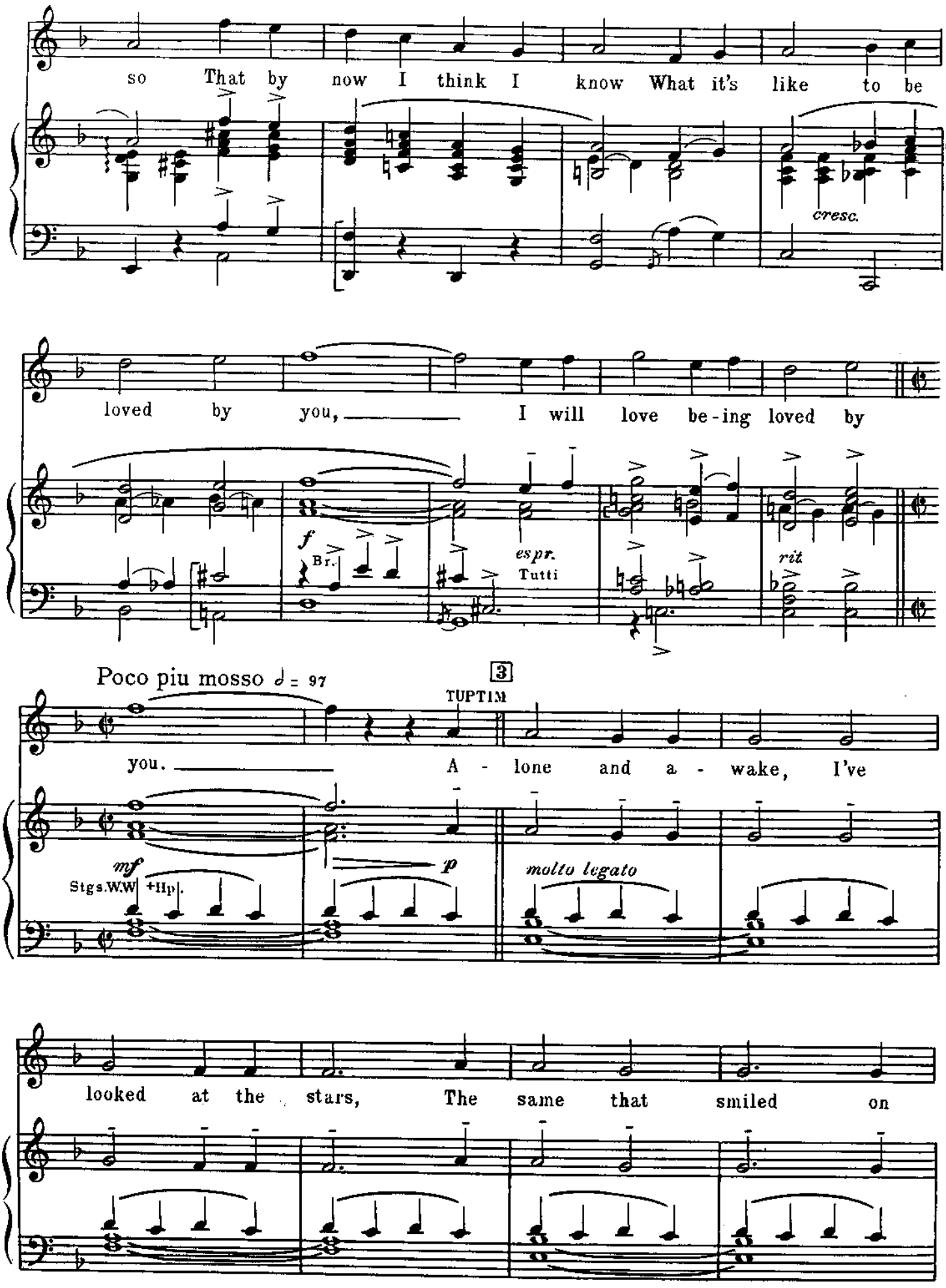
I Have Dreamed

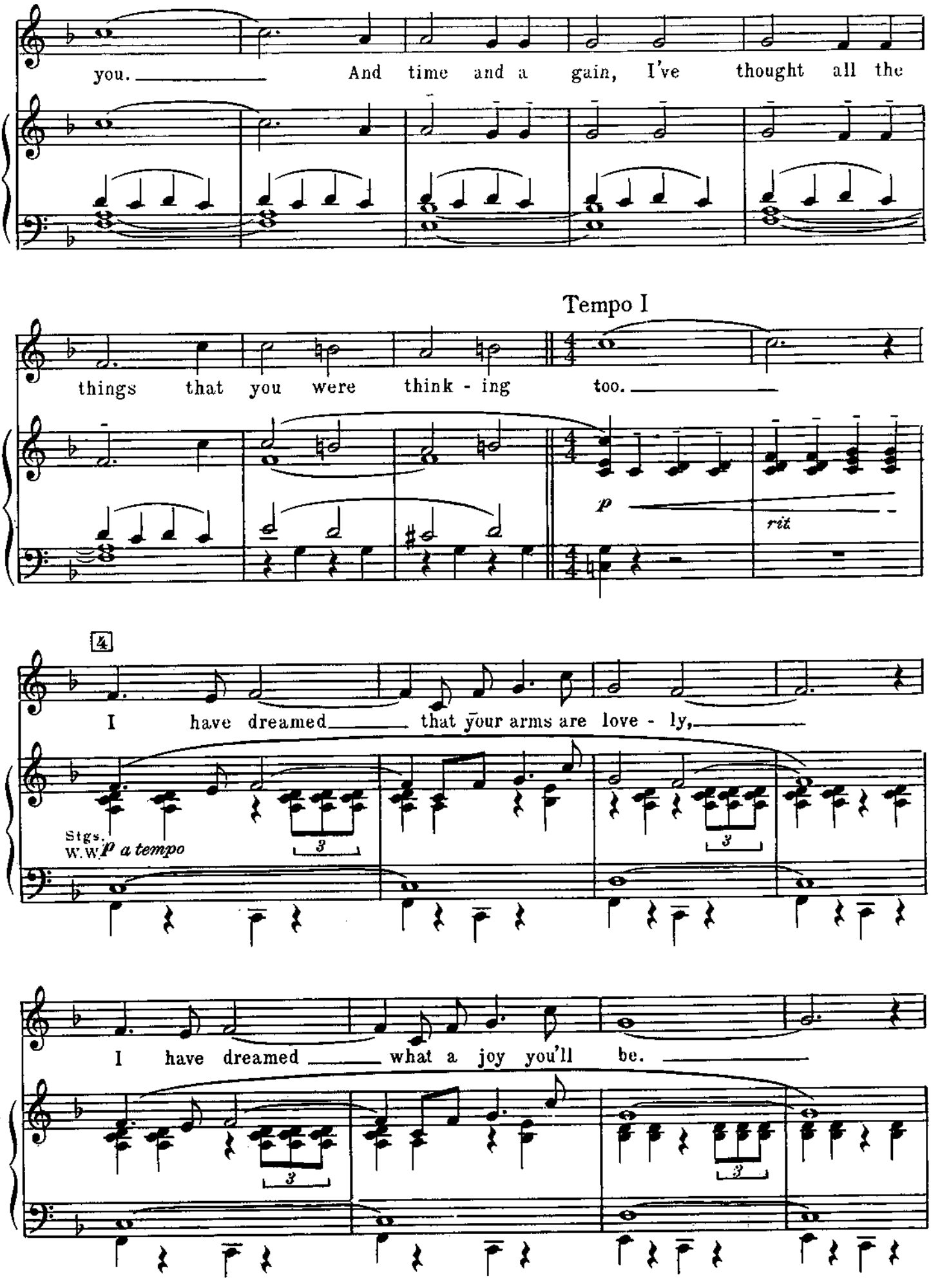
Cue: TUPTIM: I cannot believe it.

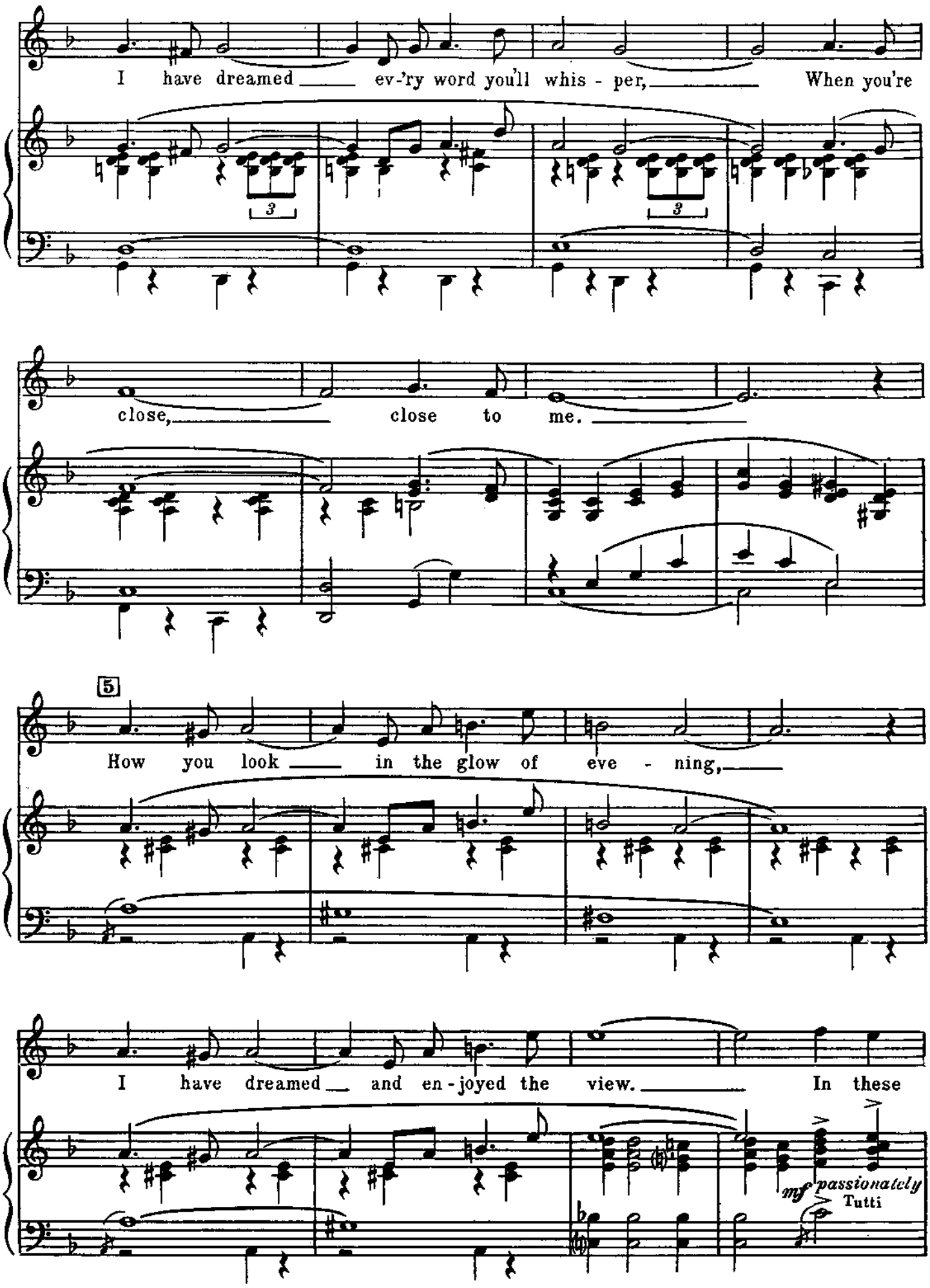
LUN THA: I can: It will be just as I have pictured it a million times.

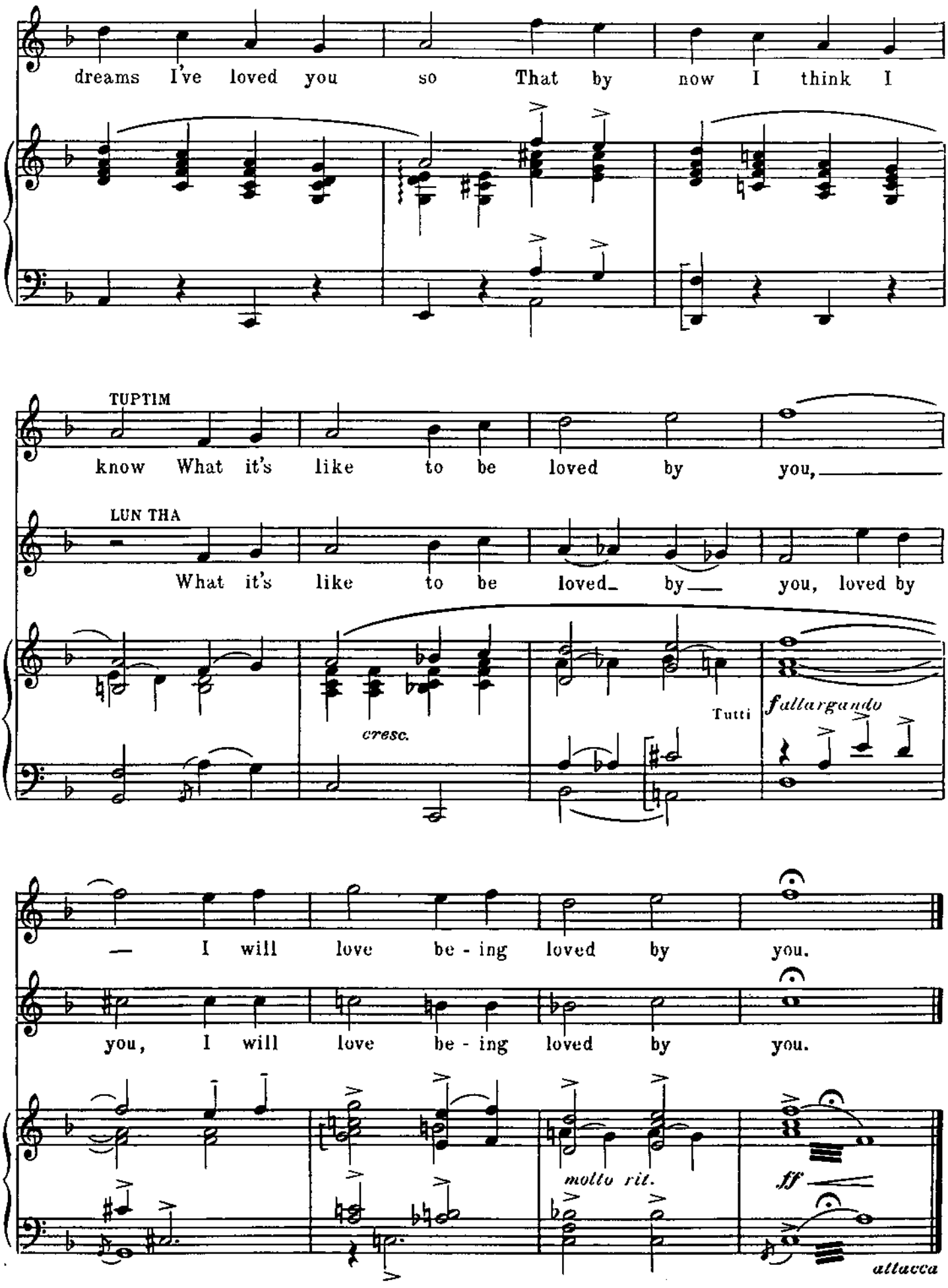



whis - per
When you're close,
3
close to me.
2
How you look
+ Hns.
Hn.
in the glow of eve - ning,
I have dreamed
and en-joyed the view.
In these dreams I've loved you
Tutti
mf passionately

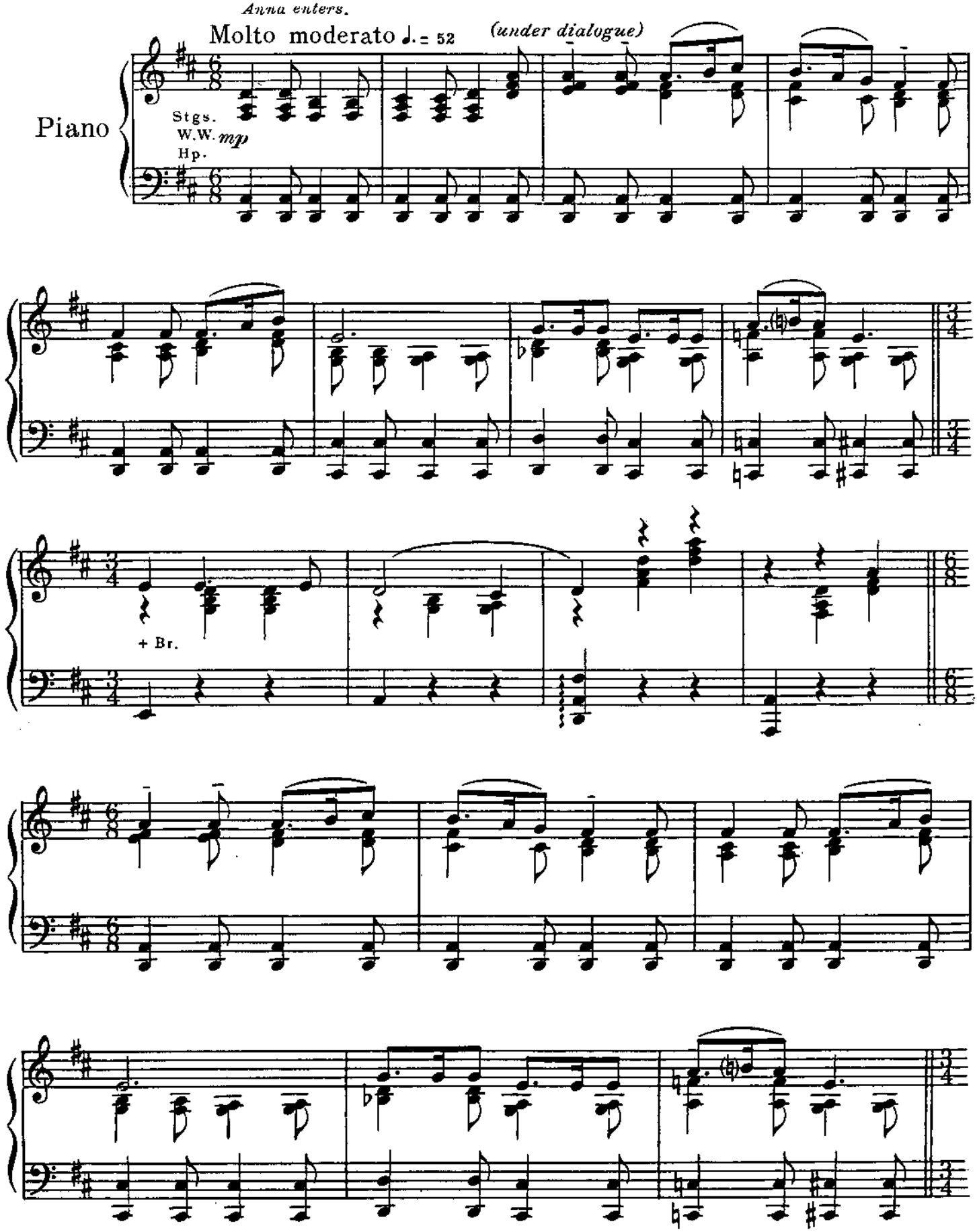

so That by now I think I know What it's like to be
cresc.
loved by you, I will love be-ing loved by
f
Br.
espr.
Tutti
rit
Poco piu mosso ♩ = 97
3
TUPTIM
you. A - lone and a - wake, I've
mf
Stgs.W.W +Hp.
p
molto legato
looked at the stars, The same that smiled on


you. And time and a gain, I've thought all the
Tempo I
things that you were think - ing too.
p
rit
4
I have dreamed that your arms are love - ly,
Stgs.
W.W.
p a tempo
3
I have dreamed what a joy you'll be.

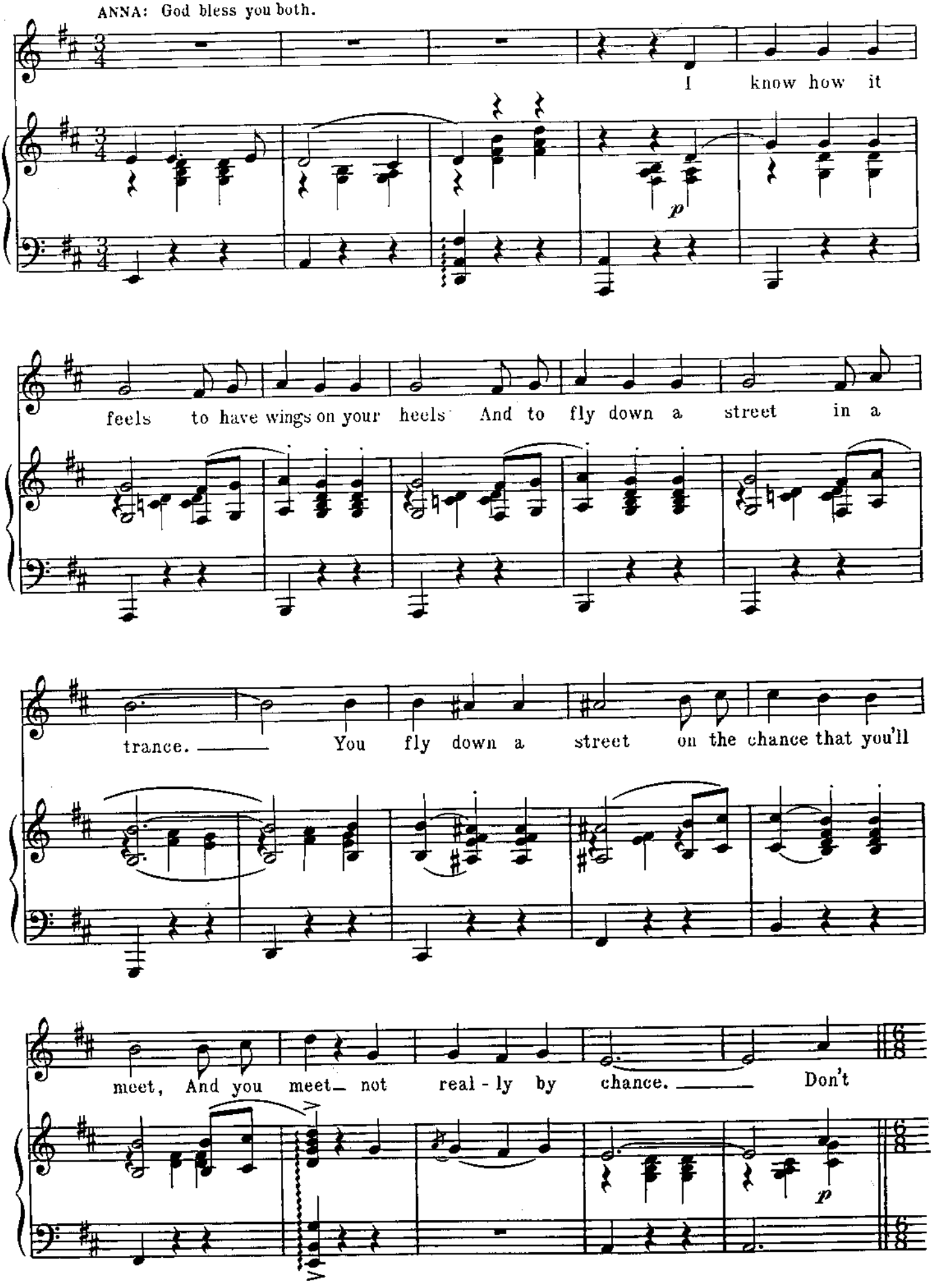

I have dreamed ev-'ry word you'll whis - per, When you're
close, close to me.
5
How you look in the glow of eve - ning,
I have dreamed and en-joyed the view. In these
mf passionately
Tutti

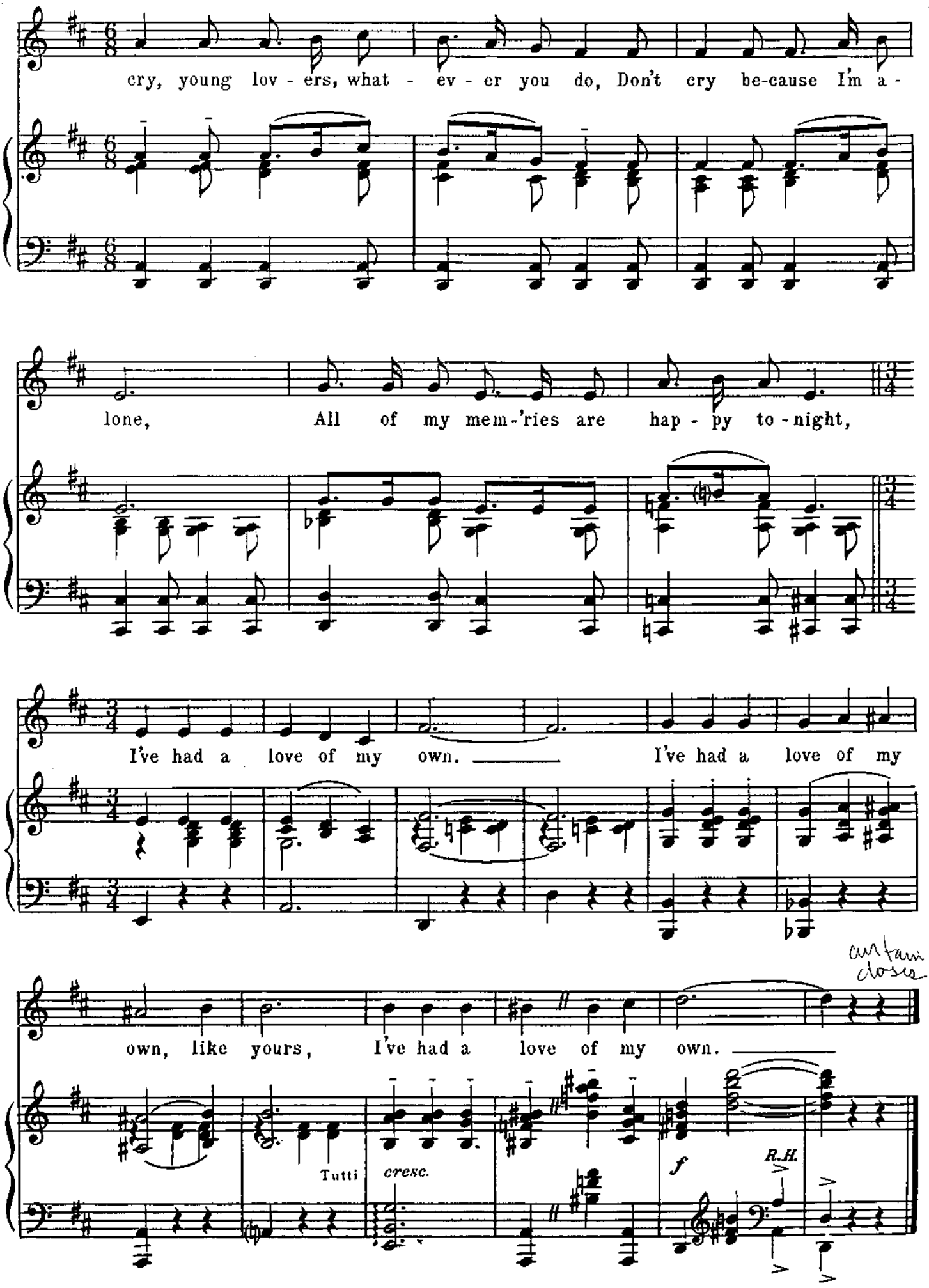

dreams I've loved you so That by now I think I
TUPTIM
know What it's like to be loved by you,
LUN THA
What it's like to be loved by you, loved by
cresc.
Tutti
fallargando
— I will love be - ing loved by you.
you, I will love be - ing loved by you.
molto rit.
ff
attacca

No. 34 Reprise: "Hello, Young Lovers"



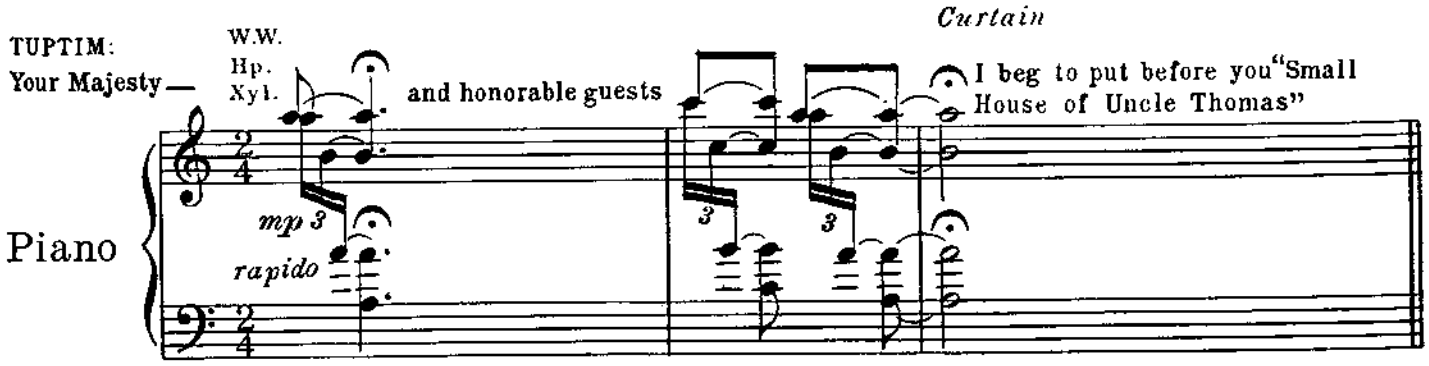
ANNA: God bless you both.

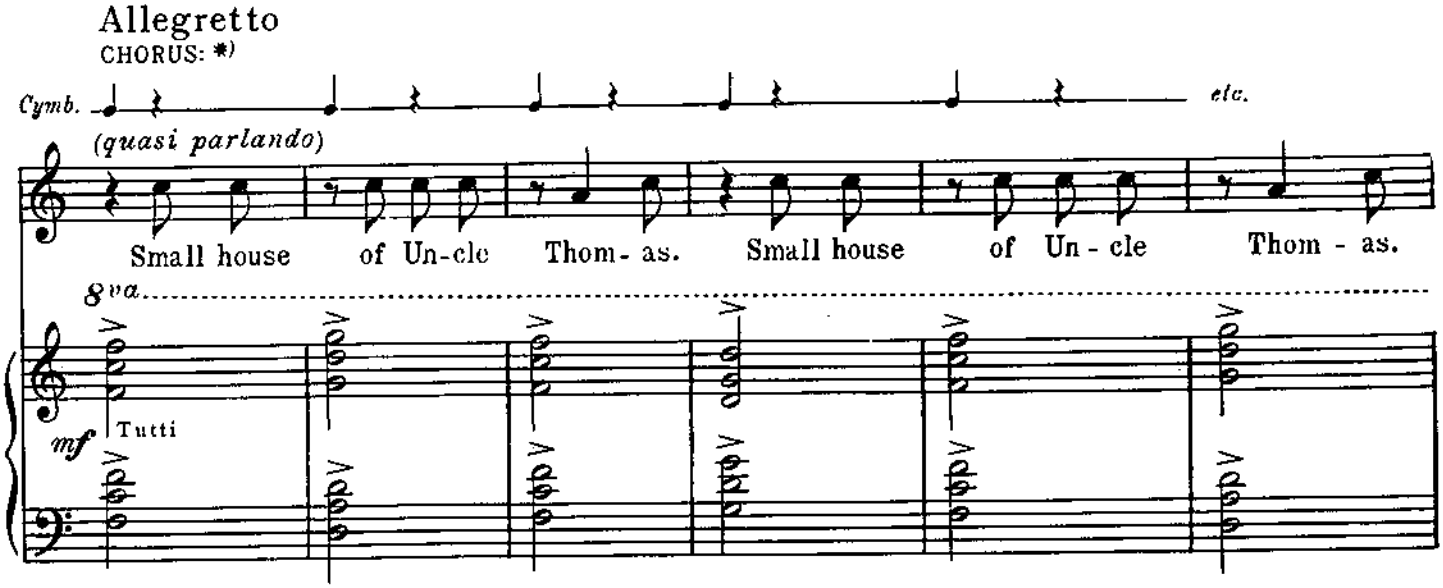


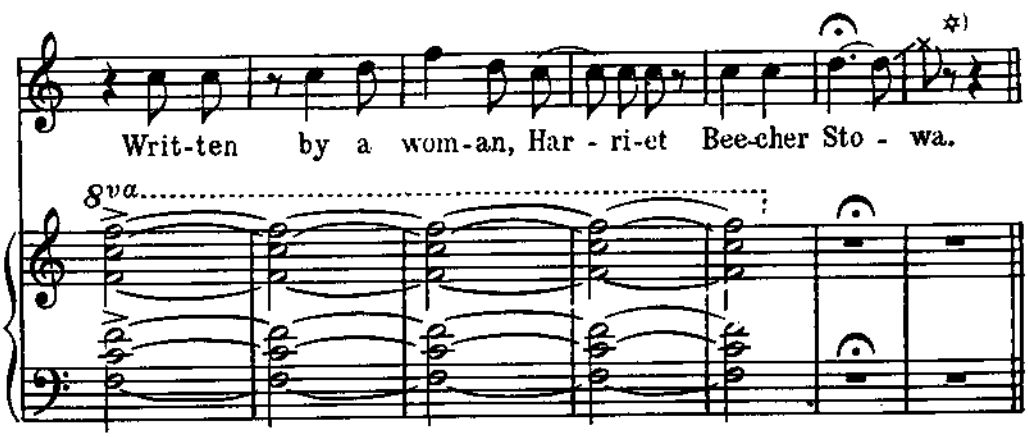

cry, young lov - ers, what - ev - er you do, Don't cry be-cause I'm a -
lone, All of my mem-'ries are hap - py to - night,
I've had a love of my own. I've had a love of my
own, like yours, I've had a love of my own.
Tutti
cresc.
f
R.H.

No. 35 The Small House Of Uncle Thomas
(Ballet)

A Siamese musician enters, beating a gong in walking rhythm. He is followed by servant who carries his drum and ratchet. Other servants place benches for a chorus of girls and a stool for the musician on opposite sides of the stage. While gong beating continues, chorus enter, bow to the audience and take their places. Then the narrator, Tuptim, enters and after bowing to the audience, sits down in front of the chorus. (Gong stops)





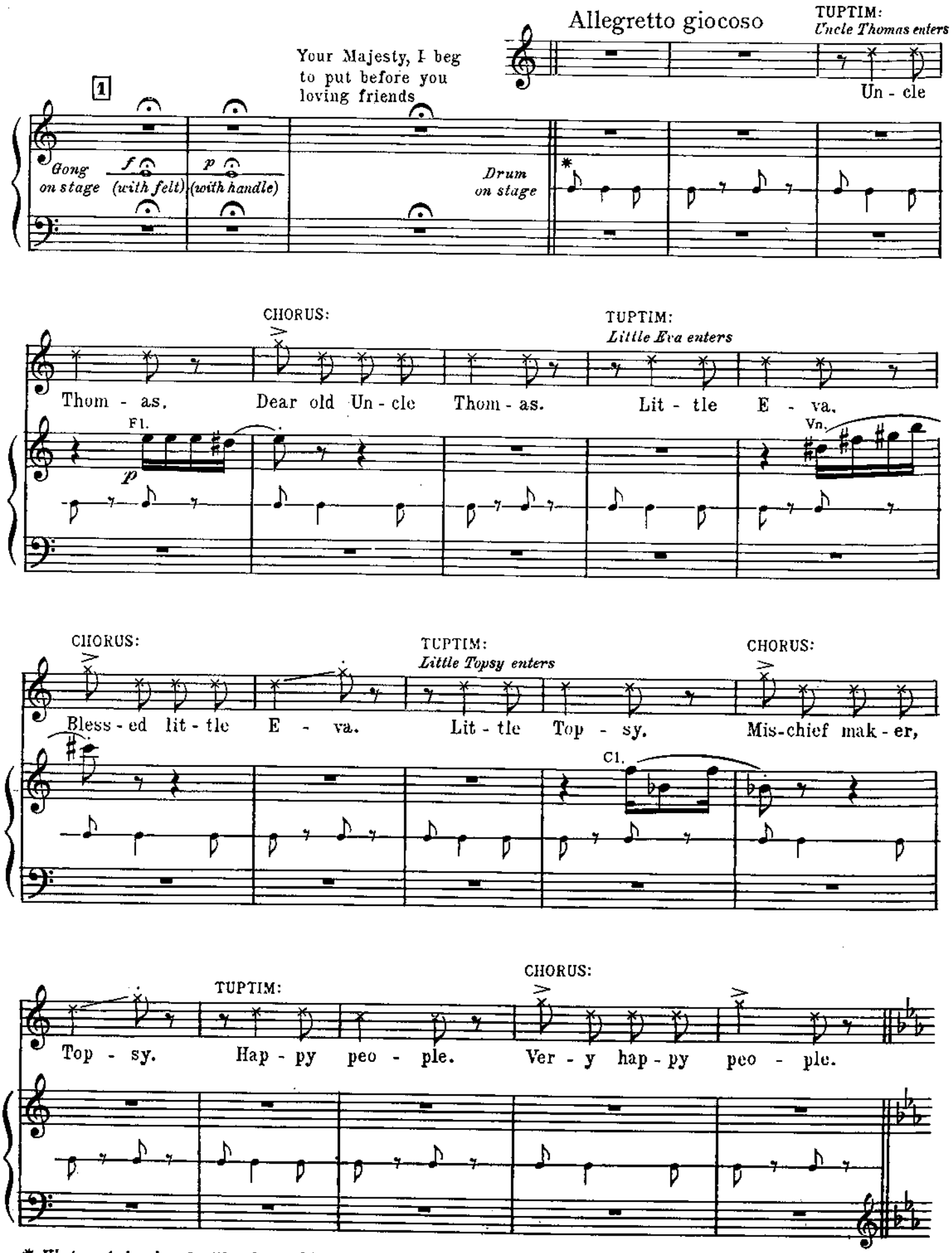


TUPTIM:

House is in Kingdom of Kentucky, ruled by most wicked King in all America, Simon of Legree.

**) The chorus, whenever speaking or singing in rhythm, beat Wood Blocks and Ancient Cymbals on the down beat. This applies to the entire ballet.*

✲) Notes of this type: × are spoken. An approximation of pitch is indicated throughout.



* *Upstems to be played with felt on skin.*
Downstems to be played with wood handle on rim (same stick).

(Loving friends dance a happy dance.)

2 L'istesso tempo

W.W.

Bells

mf

Tpts.

Wood Block

Wood Block

3

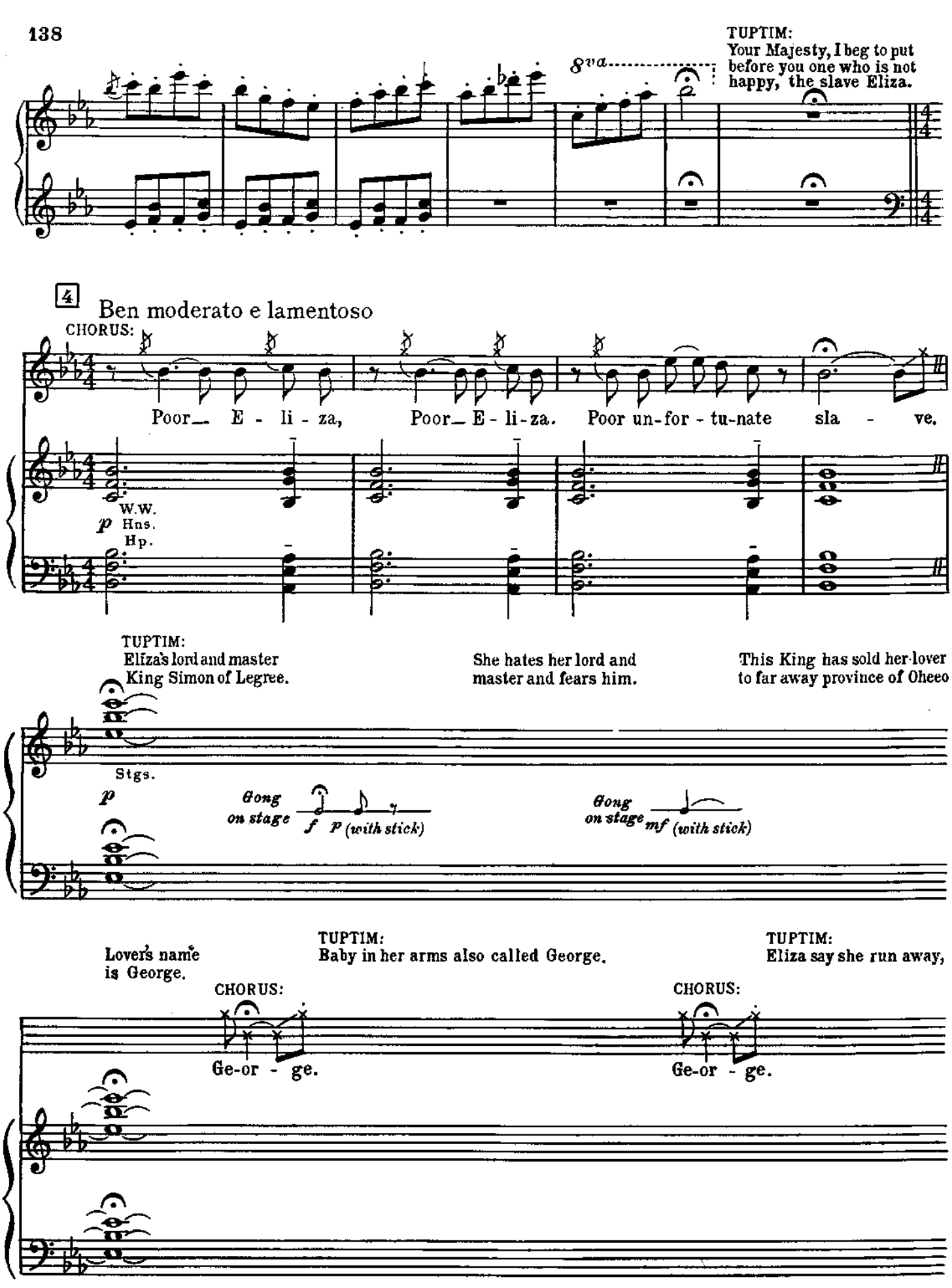
TUPTIM:

Hap-py peo-ple!

Fl. Cl.

W.W. Hns. Tpts. Hp.

Hap - py peo - ple!


TUPTIM:
Your Majesty, I beg to put before you one who is not happy, the slave Eliza.
8va
4
Ben moderato e lamentoso
CHORUS:
Poor_ E - li - za, Poor_ E - li - za. Poor un-for - tu-nate sla - ve.
W.W.
p Hns.
Hp.
TUPTIM:
Eliza's lord and master King Simon of Legree.
She hates her lord and master and fears him.
This King has sold her lover to far away province of Oheeo
Stgs.
p
Gong on stage
f p (with stick)
Gong on stage
mf (with stick)
Lover's name is George.
TUPTIM:
Baby in her arms also called George.
TUPTIM:
Eliza say she run away,
CHORUS:
Ge-or - ge.
CHORUS:
Ge-or - ge.

and look for lover George.

CHORUS: Ge-or - ge

Cymbal

TUPTIM: So she bid goodbye to friends, and start on her escape.

Andante 5

Wood Bl. *p*

Tutti *ff*

Allegro

Ratchet on stage ff

Eliza exits

ff

Hp. Stgs. W.W.

The Journey

TUPTIM: "The escape?" 6

(Eliza enters)

Moderato

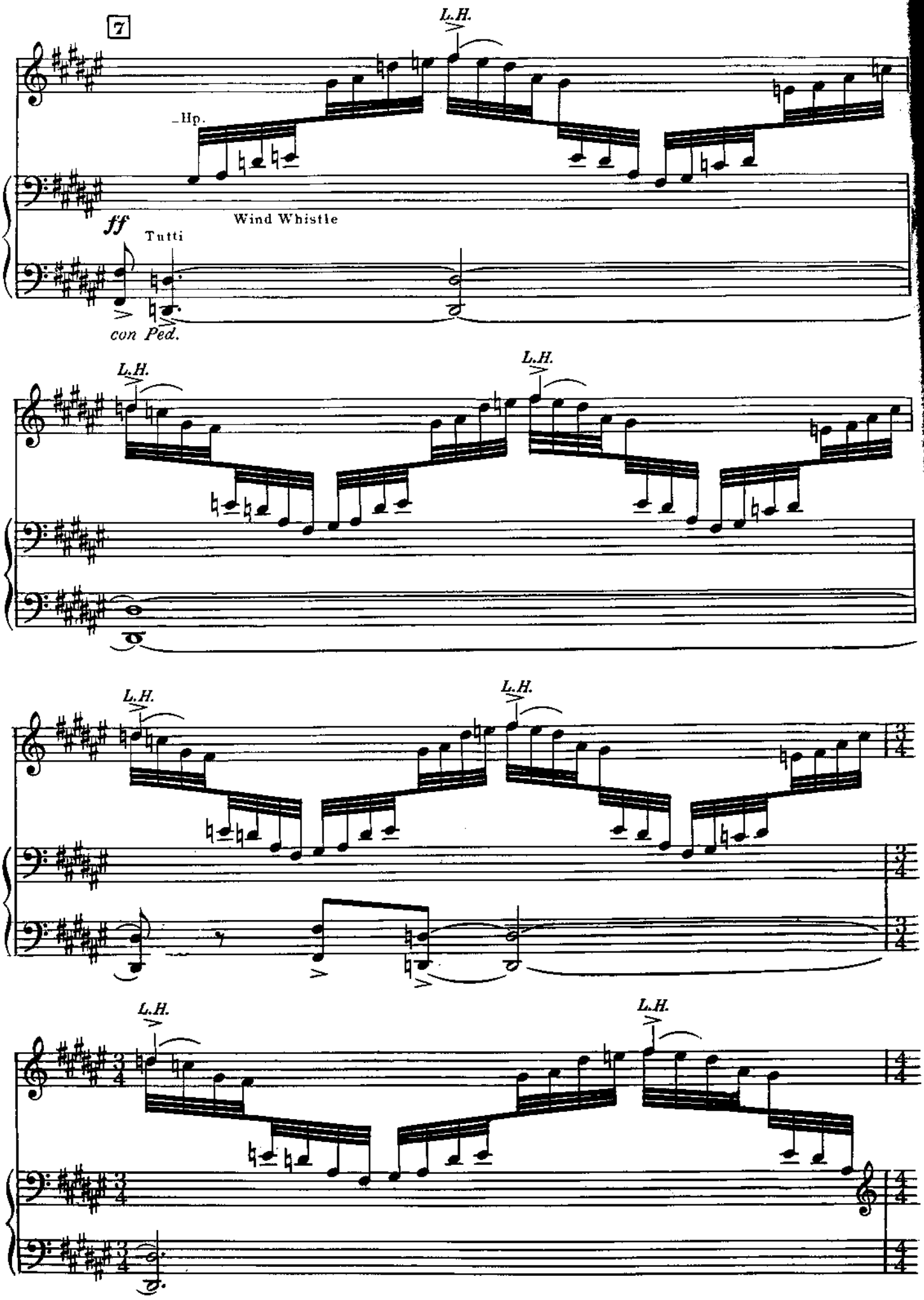
CHORUS: *p* Run, E - li - za, Run, E - li - za,

p W.W. Stgs.

Hn.

TUPTIM: Poor Eliza running, and run into a rain storm.

Run from Si - mon.


7
L.H.
Hp.
ff
Wind Whistle
Tutti
con Ped.
L.H.
L.H.
L.H.
L.H.
L.H.
L.H.

The storm departs, Eliza shakes the rain off herself and the baby.

p subito
Hn. Stgs.W.W.

3 boys run on and form "a mountain".

8

TUPTIM:
Comes a mountain.

CHORUS:
f
Climb, E - li - za.

Eliza is climbing up the mountain,
Hp.W.W.
cresc.
Stgs.
Hn.

She's on top,
8va
f

and climbs down.
8va
dim.

9

Trees come on and form a forest.

TUPTIM:
CHORUS:
Hide, E - li - za.
Hide from Si - mon.
Hide in for - est.

mf secco
Stgs. Hp. Tpts.
Bsn.

(1st Girl) Poor Eliza! (2nd Girl) Poor Eliza! (3rd Girl) Poor Eliza! (4th Girl) Poor Eliza! (5th Girl) Poor Eliza!

cresc. poco a poco

+ Tuba

TUPTIM: Elisa very tired.

ff (All)

Poor E-li - za!

Tutti

f + Trb.

allargando molto

ff

sff

The trees and Eliza bow and exit.

Allegro

10

Ratchet on stage *ff*

W.W. Hp. Stgs.

TUPTIM: Your Majesty, I regret to put before you King Simon of Legree.

ff *ff*

Simon Of Legree

Allegro molto marcato

The slaves of Simon run on.

The King is carried on by servants.

Tutti *ff*

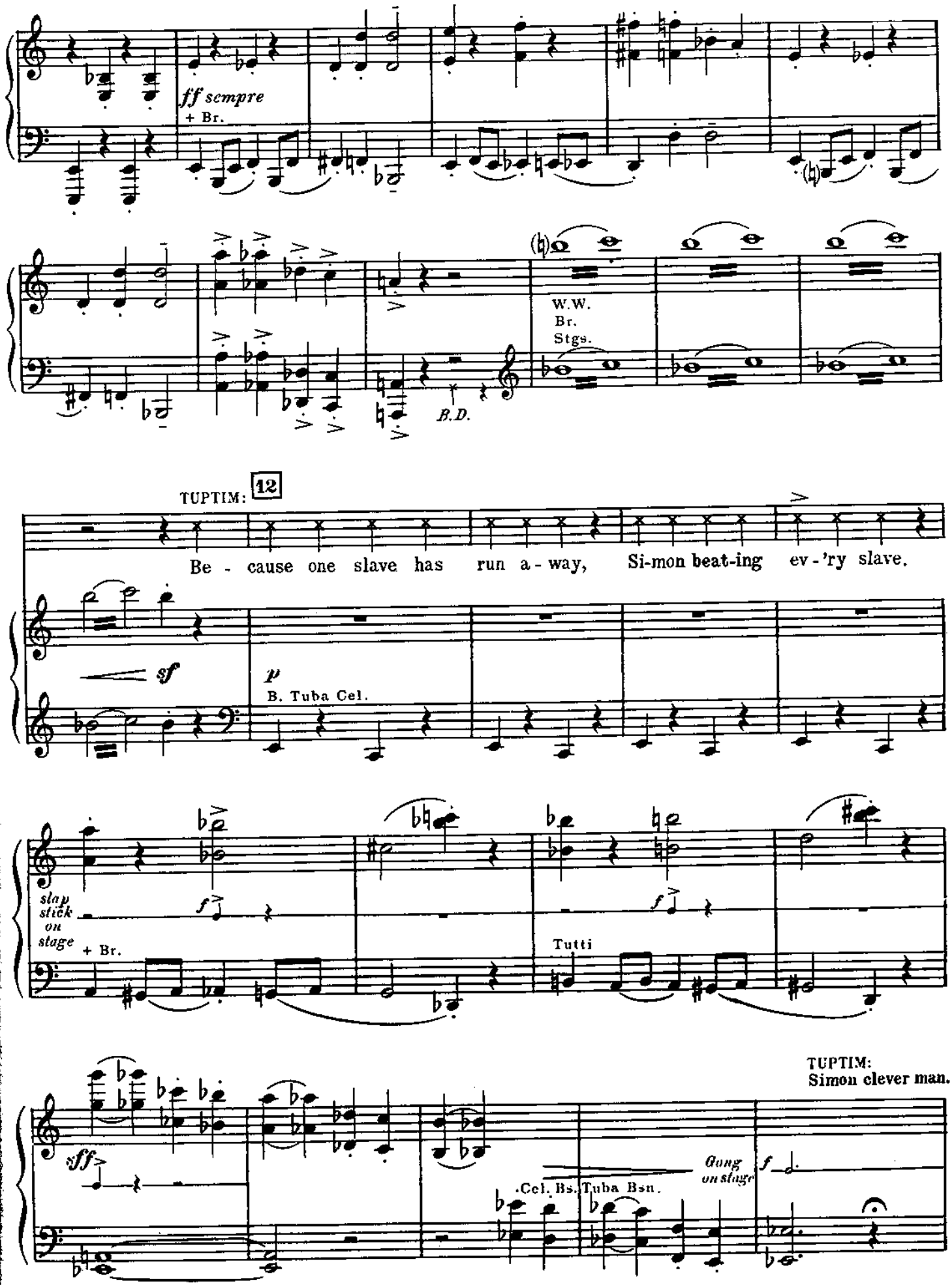
Gong on stage *ff*

Stgs. W.W.

11

ff Trb.

*) *Ad lib. wailing exclamations by different girls of the chorus.*


ff sempre
+ Br.
W.W.
Br.
Stgs.
B.D.
TUPTIM: 12
Be - cause one slave has run a - way, Si-mon beat-ing ev - 'ry slave.
sf
p
B. Tuba Cel.
slap stick on stage
+ Br.
f
Tutti
TUPTIM:
Simon clever man.
sff
Cel. Bs. Tuba Bsn.
Gong on stage
f

He decide to hunt Eliza, not only with soldiers, but with scientific dogs who sniff and smell, and thereby discover all who run from King.

mf Tutti

In tempo, come Iº

Hong on stage *ff*

Br. *ff*

Cel. Bs.

+ W.W.

cresc.

sff

dim. molto

The Chase

15 (♩ = ♩)

Eliza crosses stage, fleeing CHORUS: *p*

Run, E - li - za, run.

p

Run, E - li - za, run.

Drum on stage *pp*

etc. *)

pp

Cel.
Bs.
Hp.

*) *Throughout "Chase", in a steady cresc.*

She exits

Dogs come on sniffing for traces of Eliza.

Run from Si-mon, run.

Hns. Cls.

p

Stgs.

Cymbal

cresc. - - - - *poco*

Tpts. W.W.

- - *a* - - *poco*

16

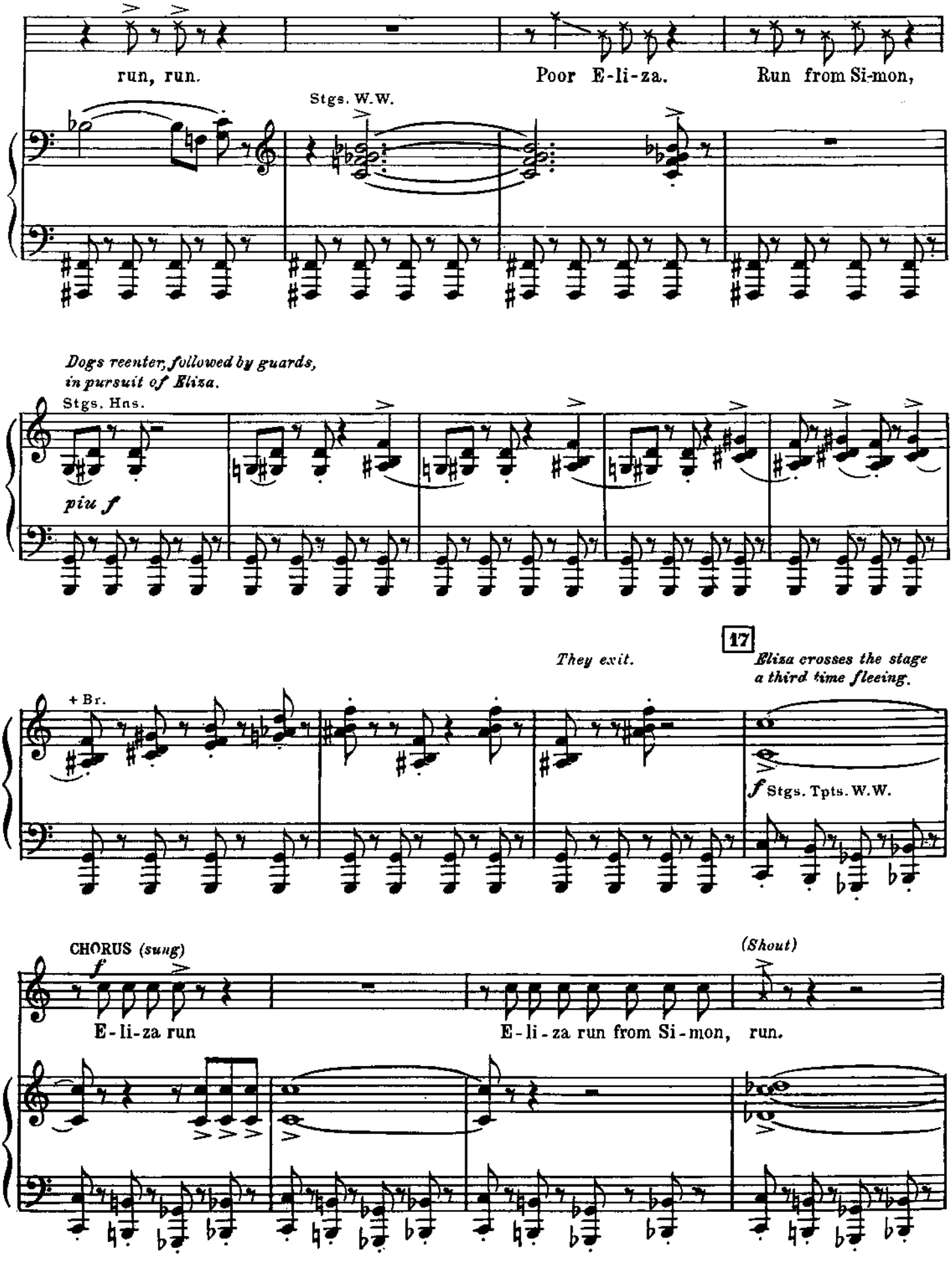
Eliza reenters, crossing stage, fleeing

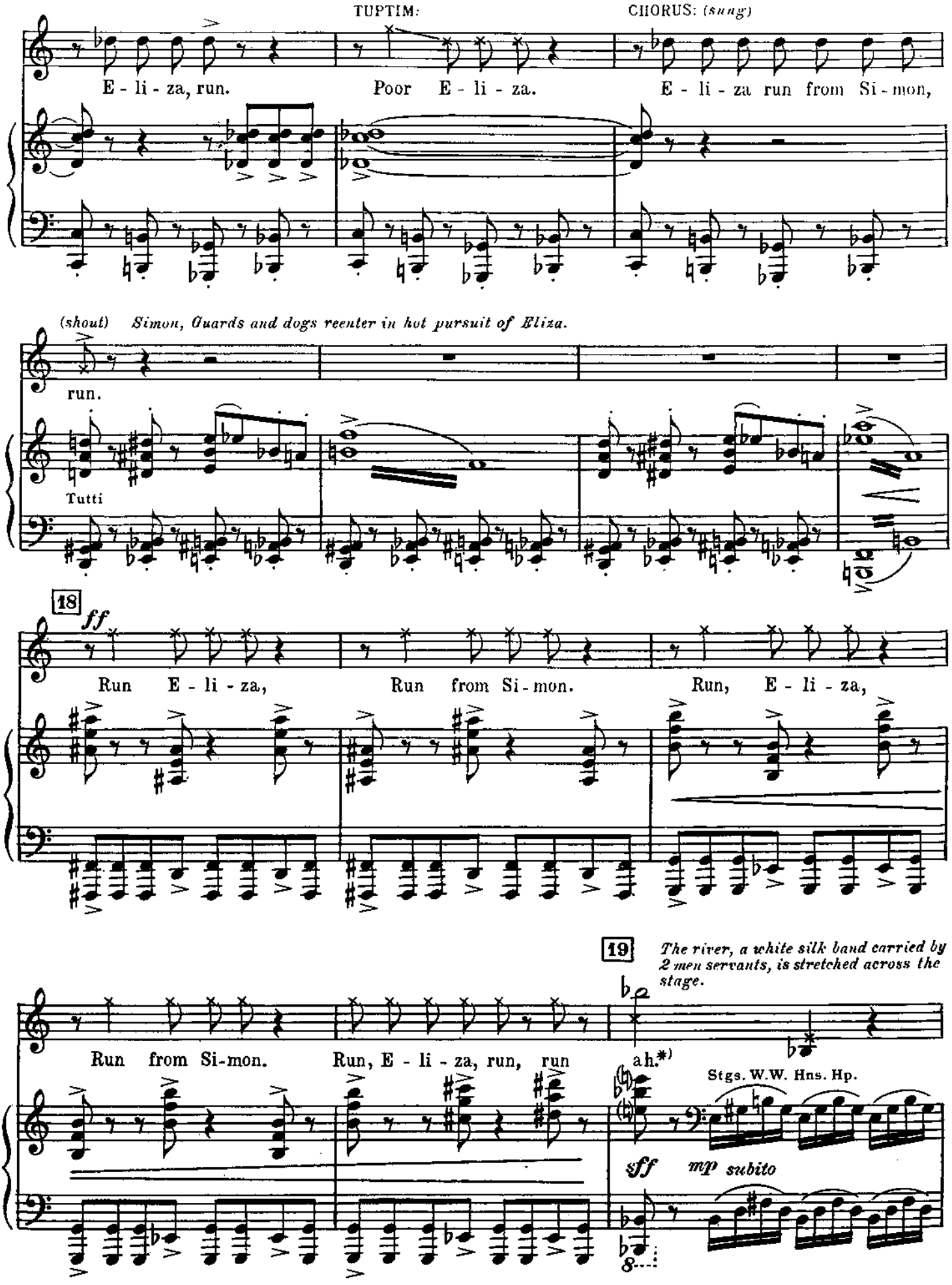
mf

Run E-li-za, run, run. Run from Si-mon,

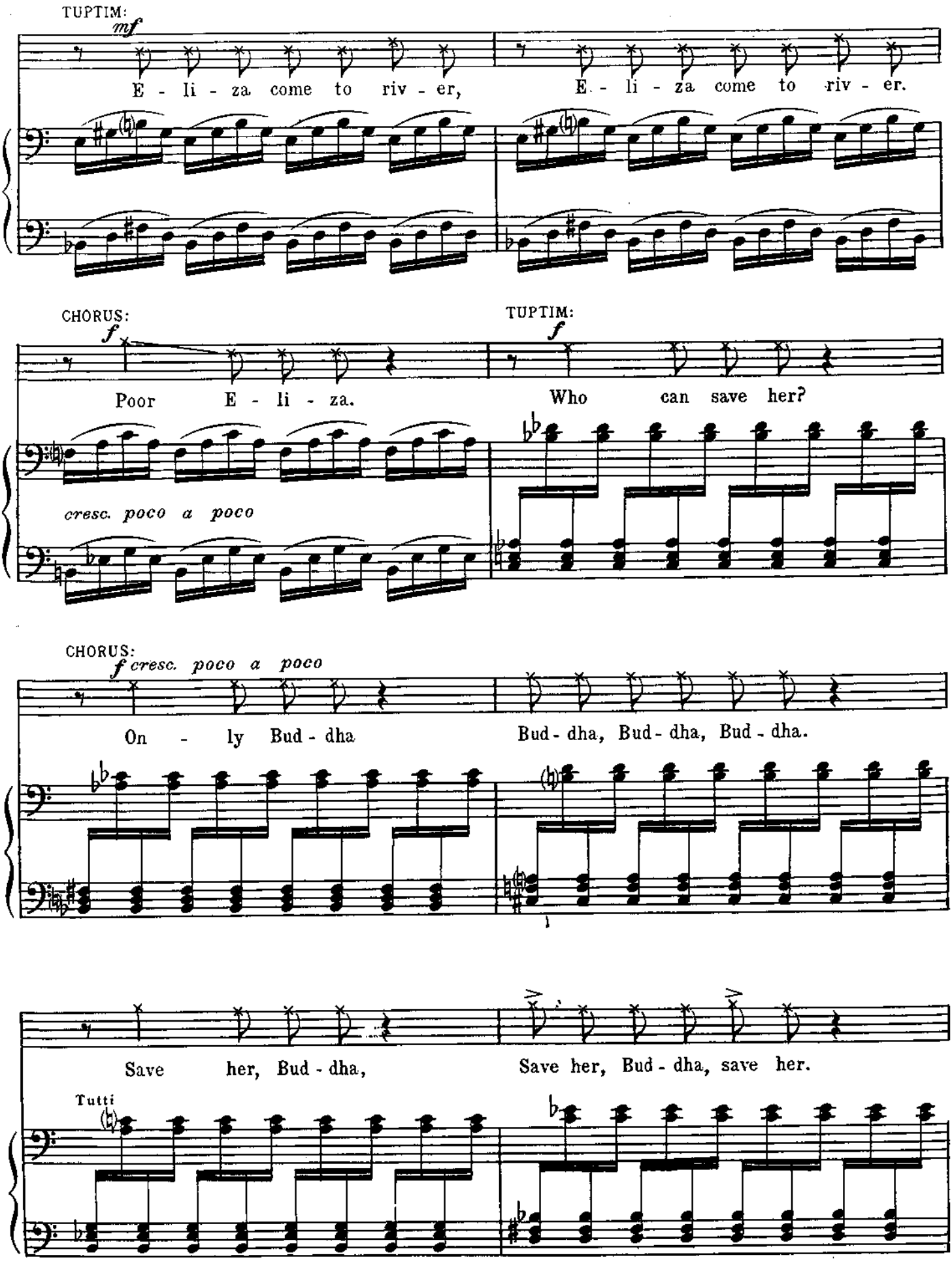
Cl.
Va.

mf


run, run.
Poor E-li-za.
Run from Si-mon,
Stgs. W.W.
Dogs reenter, followed by guards, in pursuit of Eliza.
Stgs. Hns.
piu f
17
They exit.
Eliza crosses the stage a third time fleeing.
+ Br.
f Stgs. Tpts. W.W.
CHORUS (sung)
f
(Shout)
E-li-za run
E-li-za run from Si-mon, run.



*) This scream should have the quality of a dramatic opera scream.


TUPTIM:
mf
E - li - za come to riv - er,
E - li - za come to riv - er.
CHORUS:
f
Poor E - li - za.
TUPTIM:
f
Who can save her?
cresc. poco a poco
CHORUS:
f cresc. poco a poco
On - ly Bud - dha
Bud - dha, Bud - dha, Bud - dha.
Save her, Bud - dha,
Save her, Bud - dha, save her.
Tutti

Curtain in background opens, "Buddha" is seen sitting on a ladder in pose of meditation.

ff

What will Bud - dha do?

ten.

ff

ff

ff

gliss.

8

TUPTIM:
Buddha make a miracle!

Angel appears

Buddha send an Angel down. Angel make the wind blow cold.

sff

Gong on stage

ff

W. W.

p Hp.

Make the river water hard, hard enough to walk upon.

CHORUS: *(softly)*
Buddha make a miracle!

In tempo

p

Praise to Bud-dha!

The angel and Eliza shake hands solemnly

Gong on stage

p

Ice Skating Dance

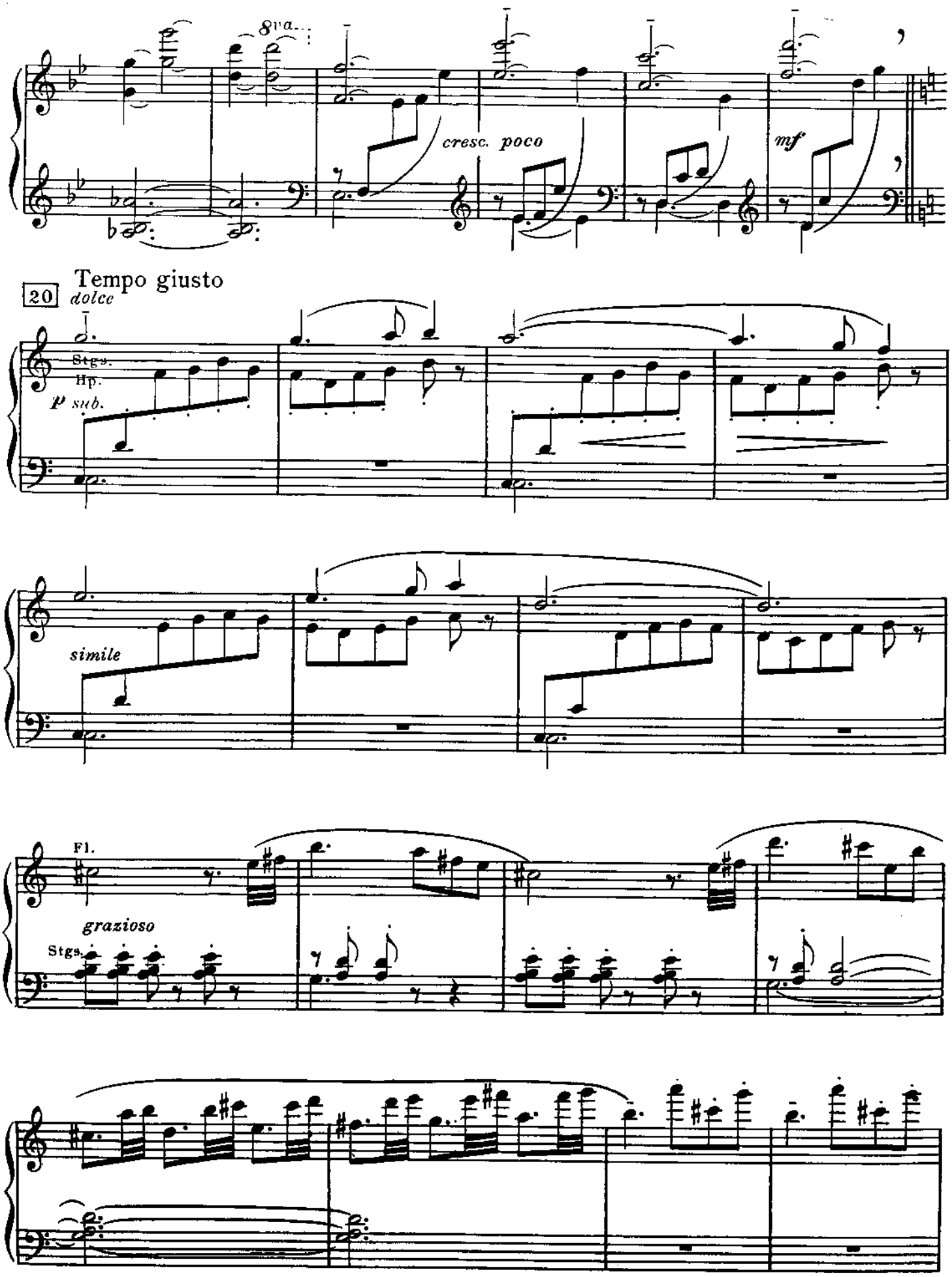
TUPTIM:
Angel show her how to walk on frozen water.

Molto calmo

Stgs. W.W.

p

con Ped.


8va
cresc. poco
mf
20
Tempo giusto
dolce
Stgs.
Hp.
p sub.
simile
Fl.
grazioso
Stgs.

21

Stgs. Hp.

cédez

Cymb.

simile

poco rit. e dim.

Snowflakes are carried on by servants.

Hp.
Stgs.
W.W.

Poco meno

pp legato sempre

TUPTIM:
Now as token of his love,

Buddha send a new miracle.

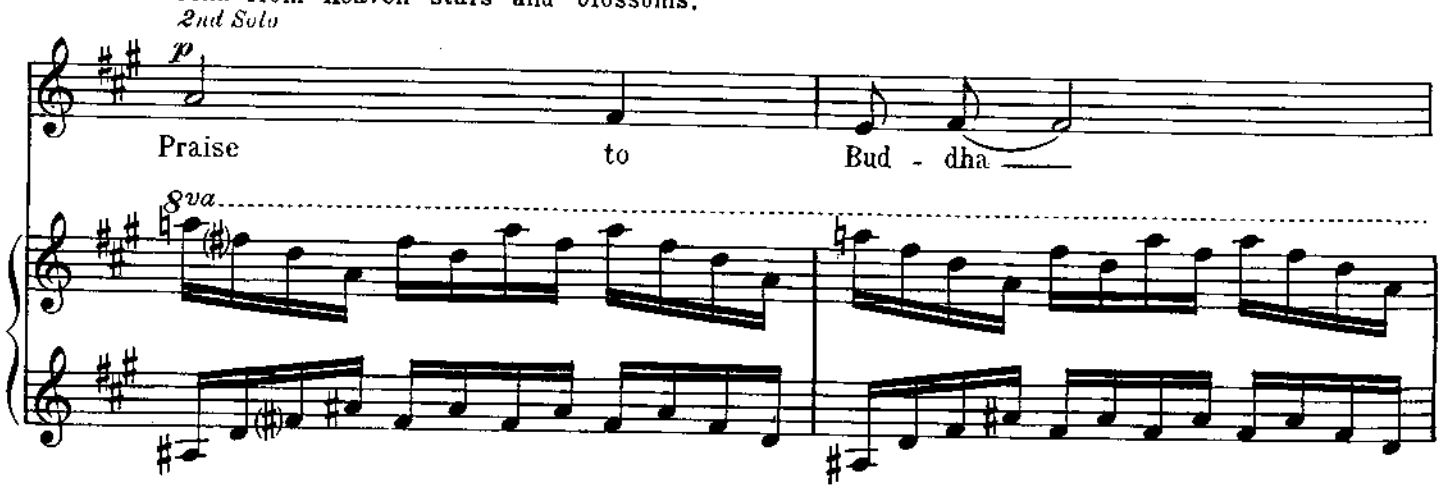
1st Solo

mf

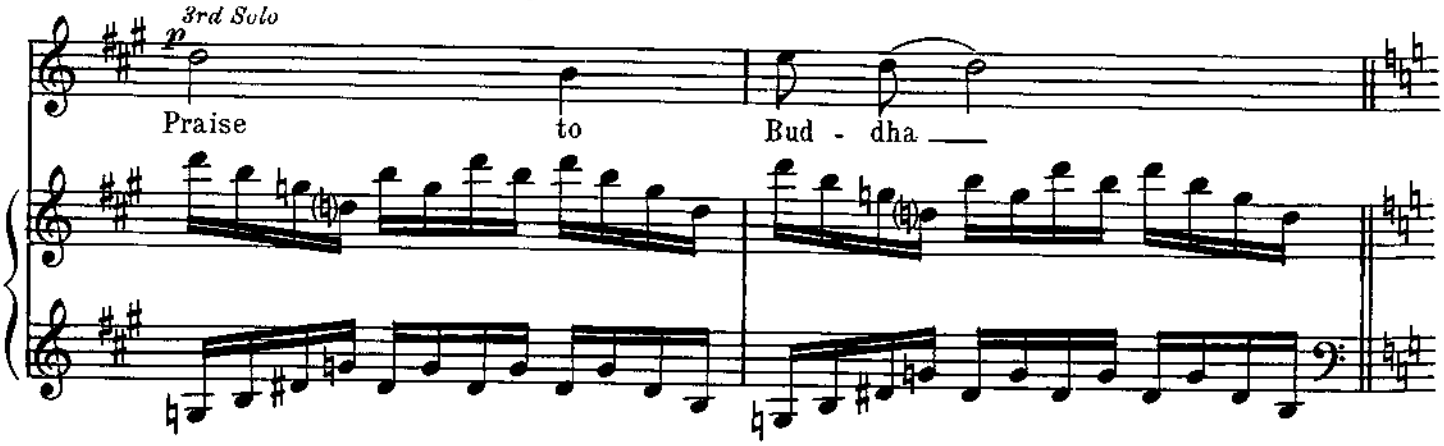
Praise to Bud - dha

8va

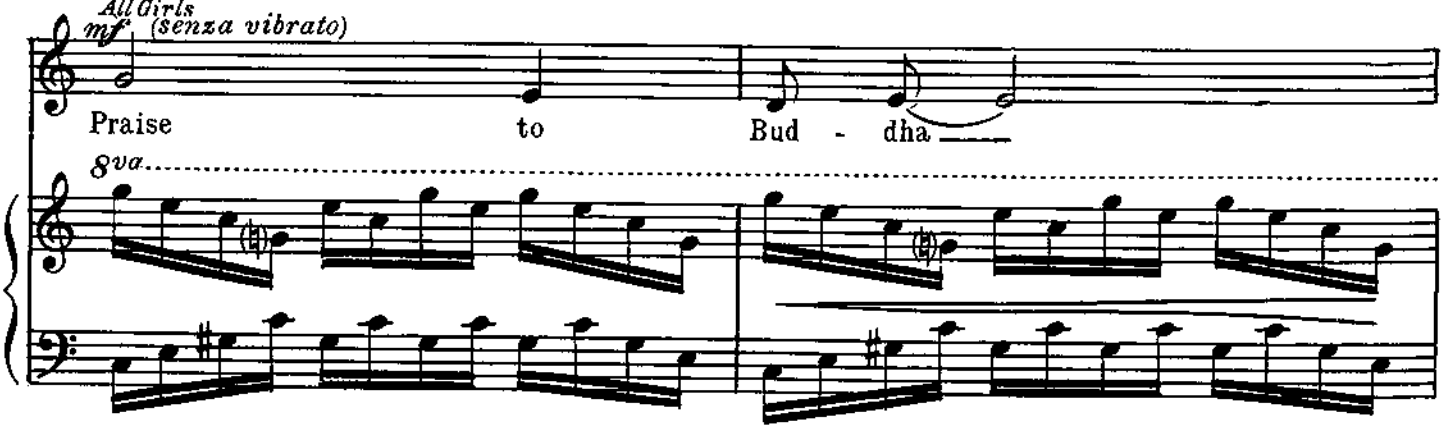
TUPTIM:
Send from Heaven stars and blossoms.

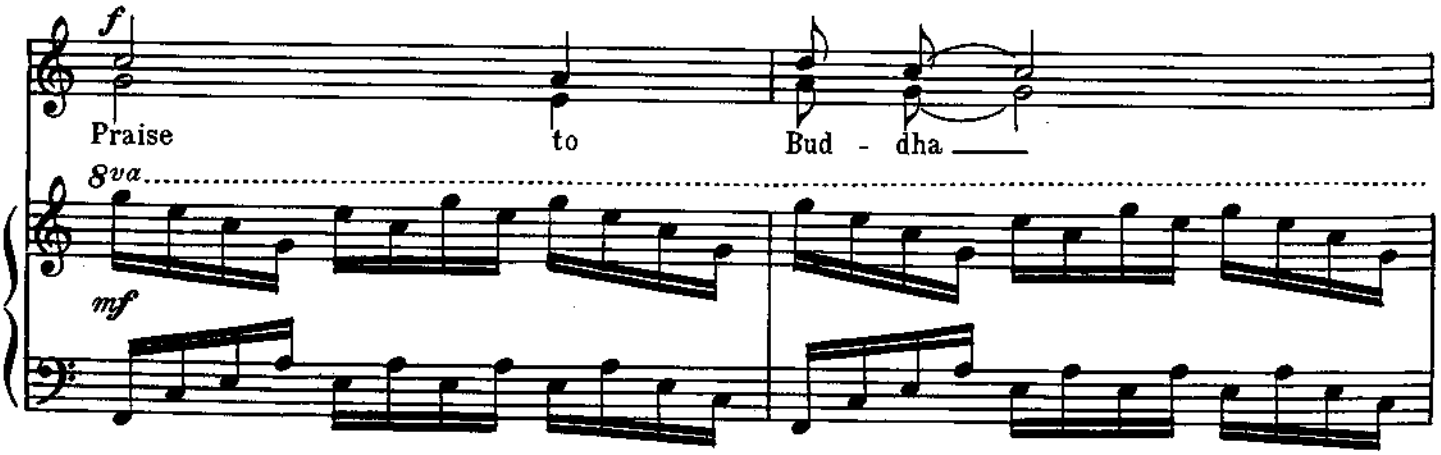


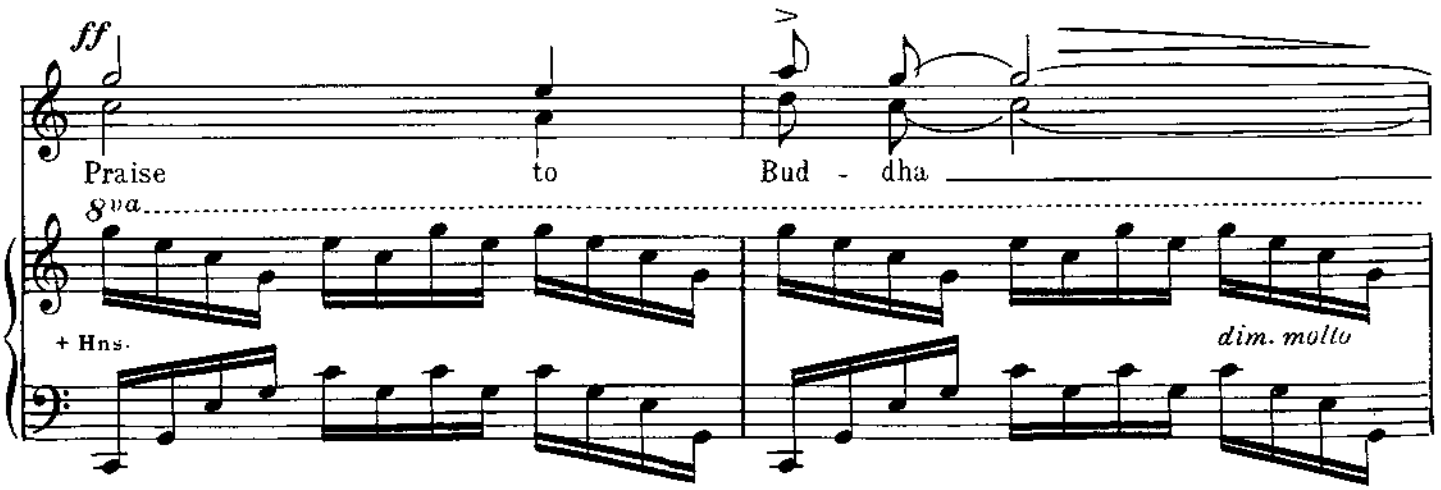
Look like lace upon the sky.



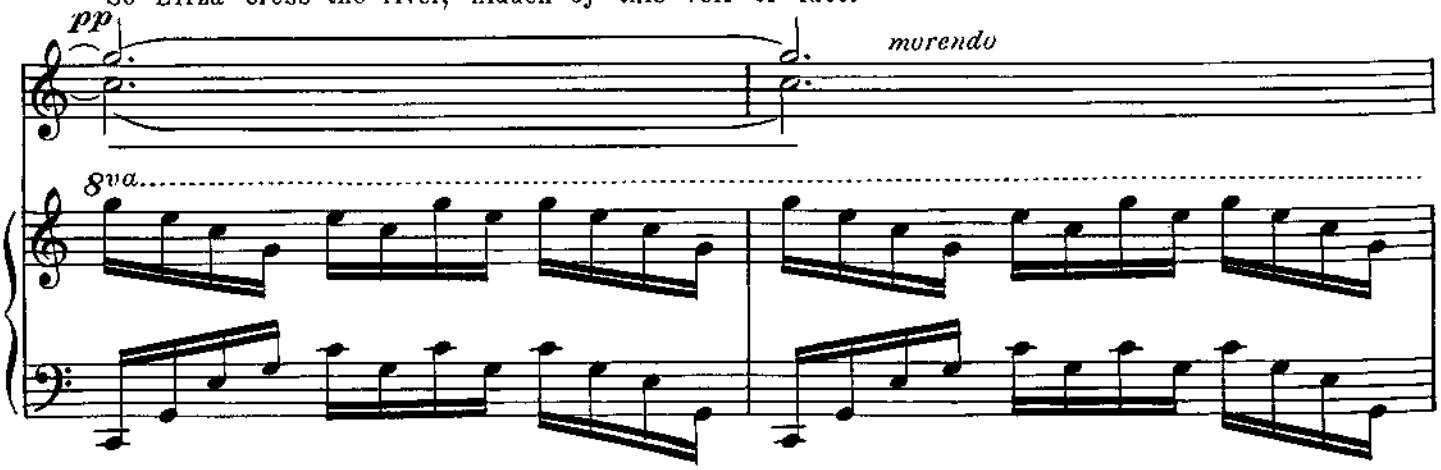
22

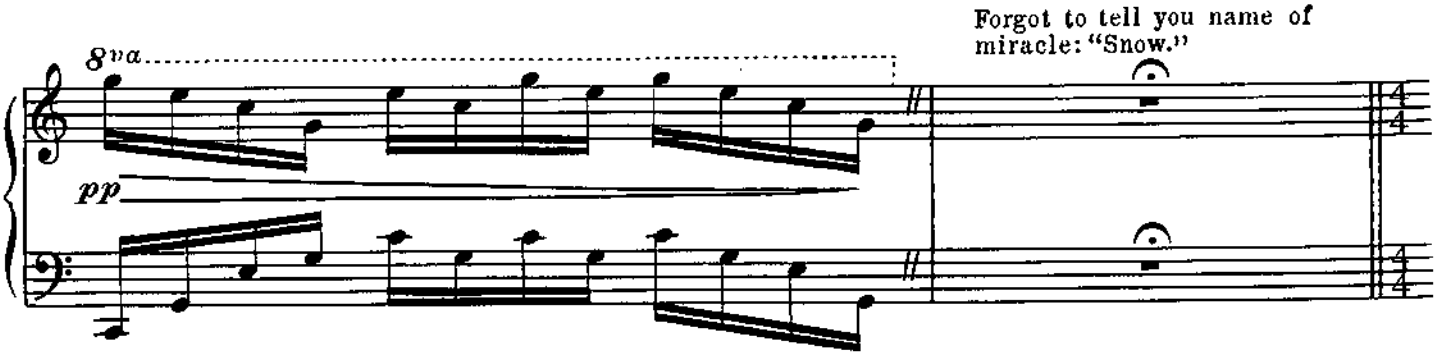






TUPTIM:
So Eliza cross the river, hidden by this veil of lace.



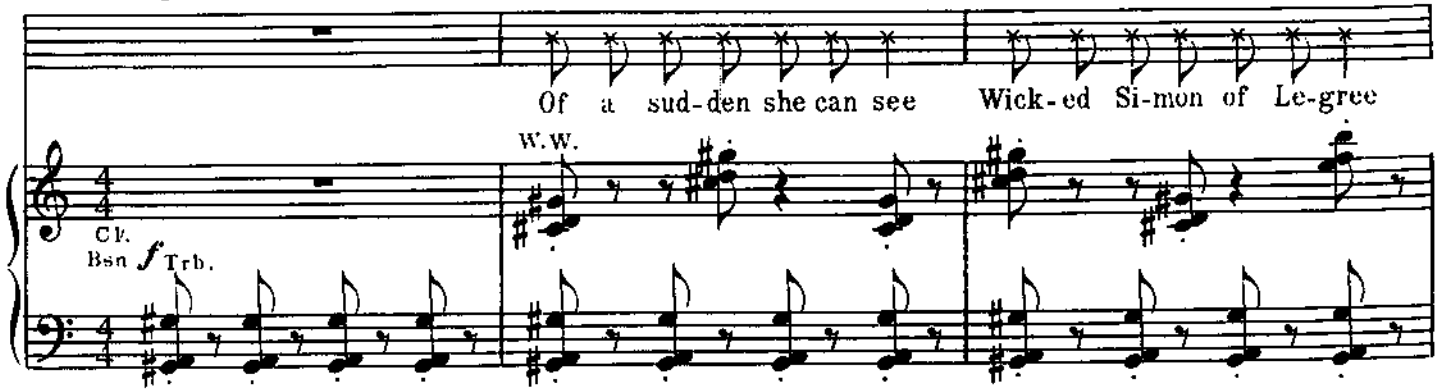


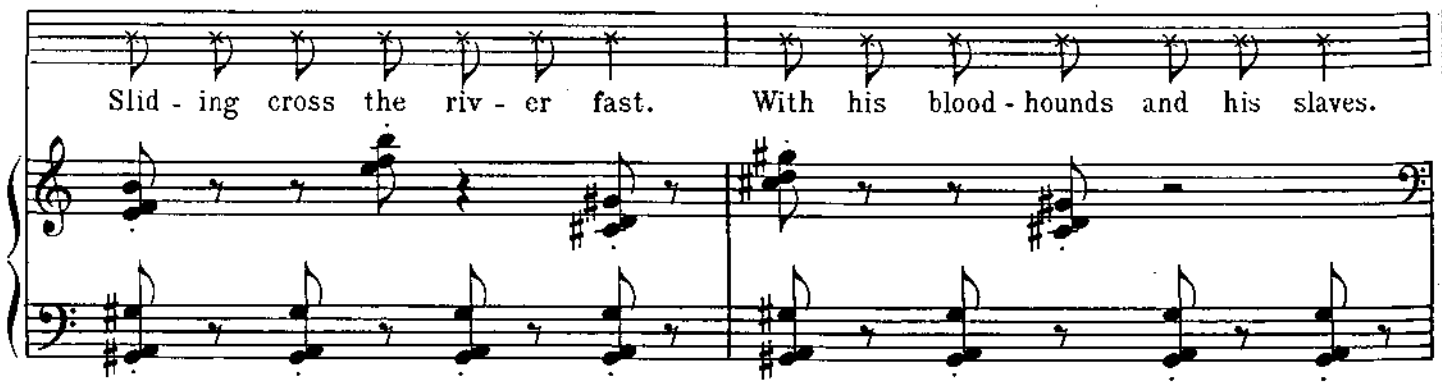
Reentrance of Simon, guards and dogs. The snow flakes vanish. Eliza exits.

23

Tempo di "Chase"

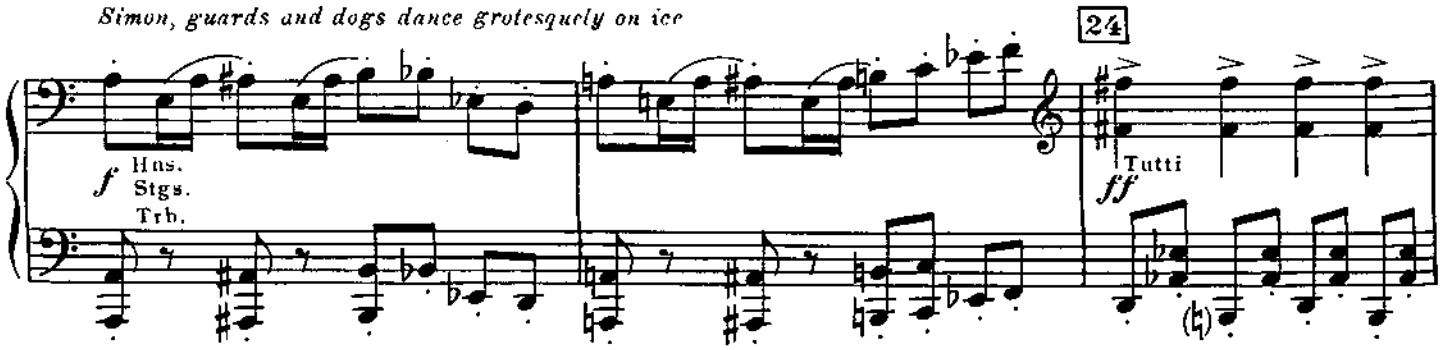
TUPTIM

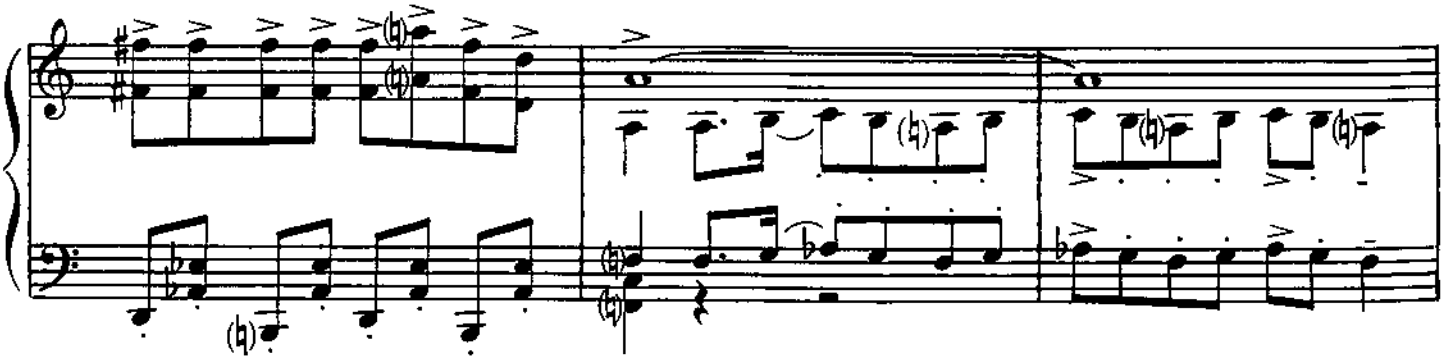


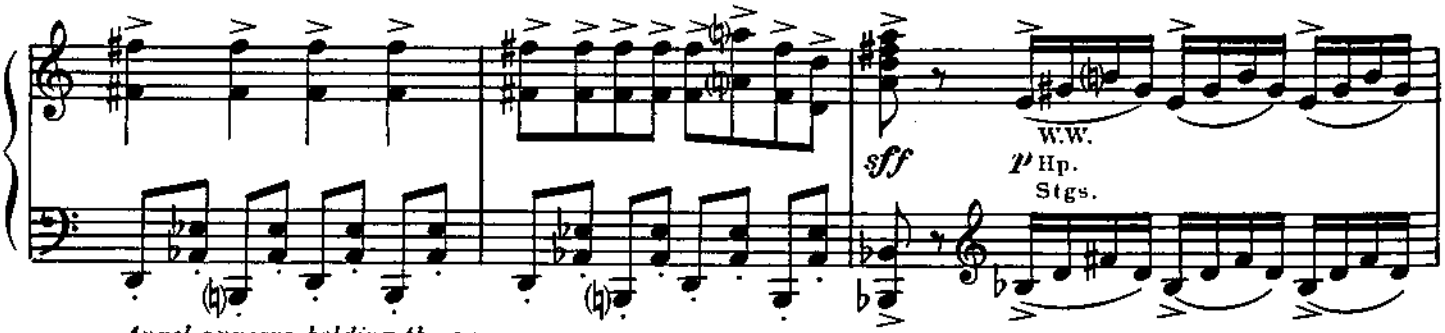


Molto marcato

Simon, guards and dogs dance grotesquely on ice



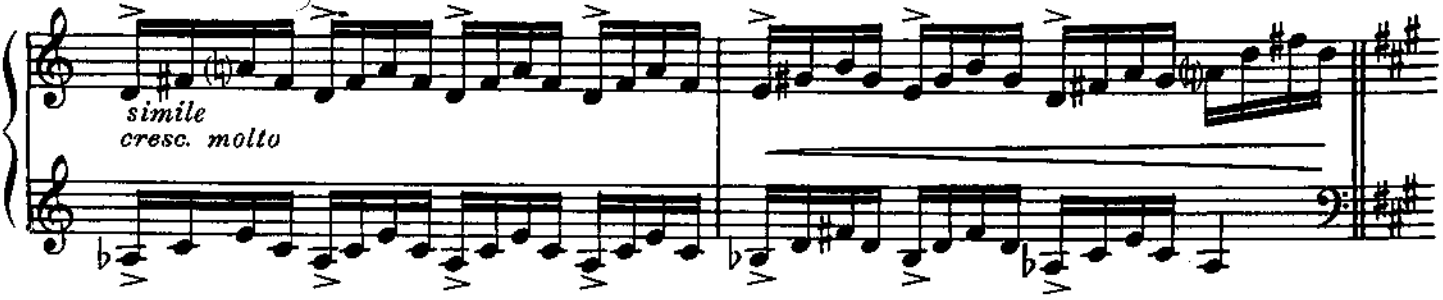




Angel appears holding the sun.

TUPTIM: What has happened to the river?

Budha has called out the sun.



25

ff CHORUS

Bud - dha has called out the sun!

f Tutti

(Hp.)

Gong on stage

f

Sun has made the wa - ter soft.

Gong on stage

f

Wick - ed Si - mon and his slaves

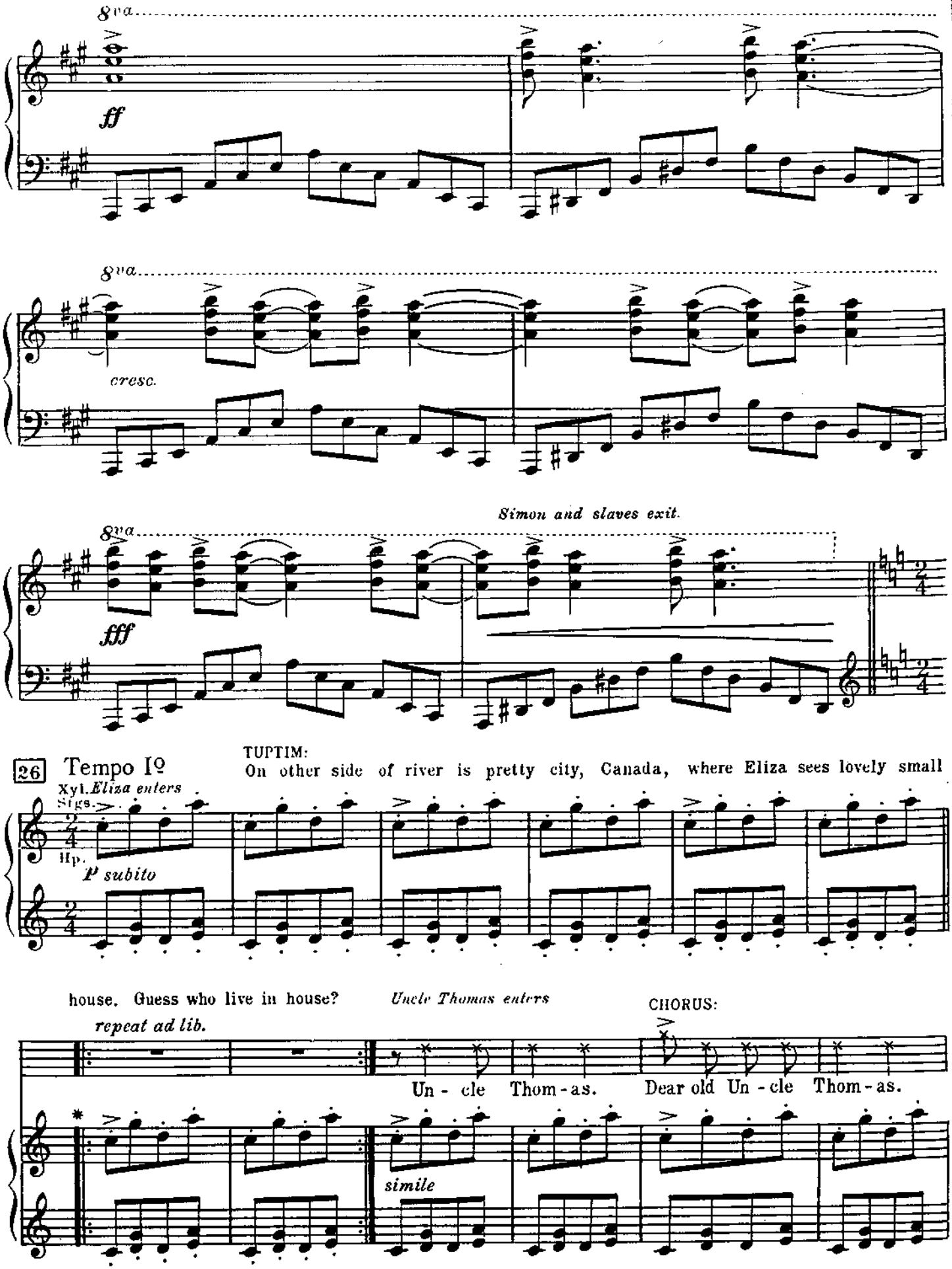
Gong on stage

f

Fall in riv - er and are drowned.

Gong on stage

f



* *This Vamp has to be played an indefinite number of times until the word cue: "live in house" comes up. This might take more or less bars than indicated here, since it depends on Tuptim's narration.*

Little Eva enters

TUPTIM: Lit - tle E - va.

CHORUS: Bless - ed lit - tle E - va,

Little Topsy enters

TUPTIM: Lit - tle Top - sy.

CHORUS: Mis - chief mak - er, Top - sy.

Angel - George enters

TUPTIM: Lov - er George.

Faith - ful lov - er,

TUPTIM: Who is looking like angel to Eliza. They have all escaped from wicked Simon and make happy reunion.

Ge - or - ge.

W.W. Hp.

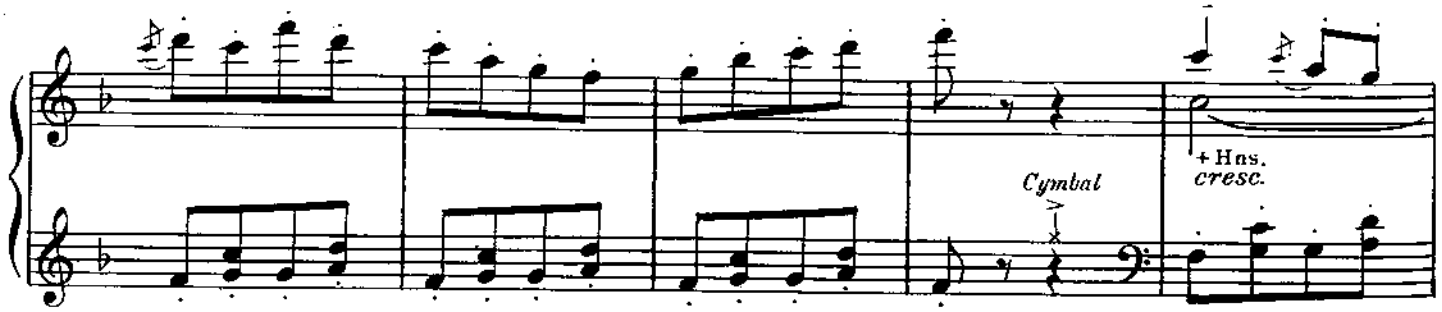
Happy Reunion Dance

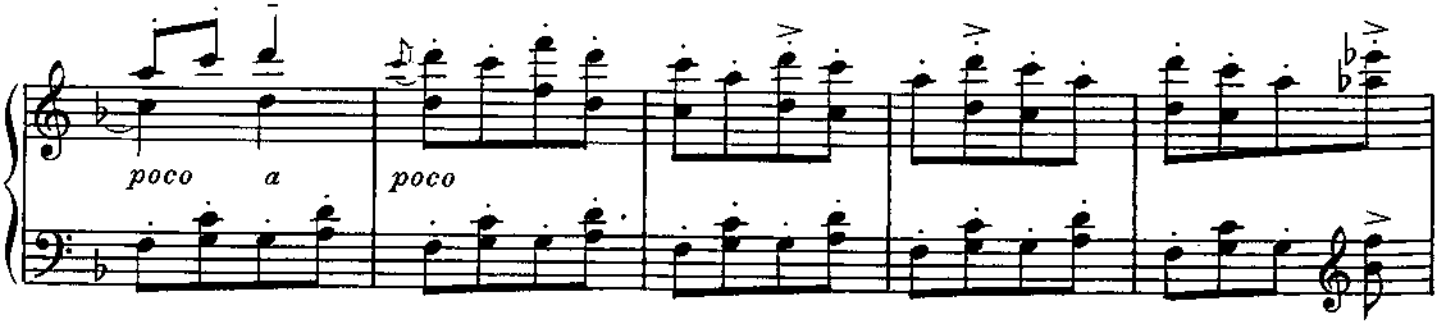
Allegretto giocoso

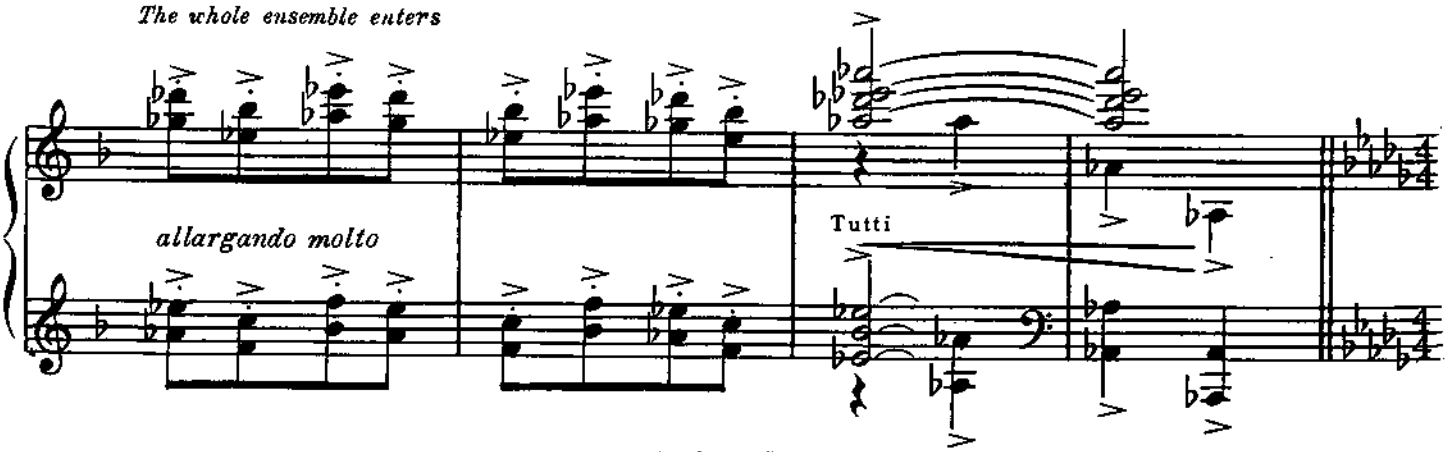
27

Vns. Fl.

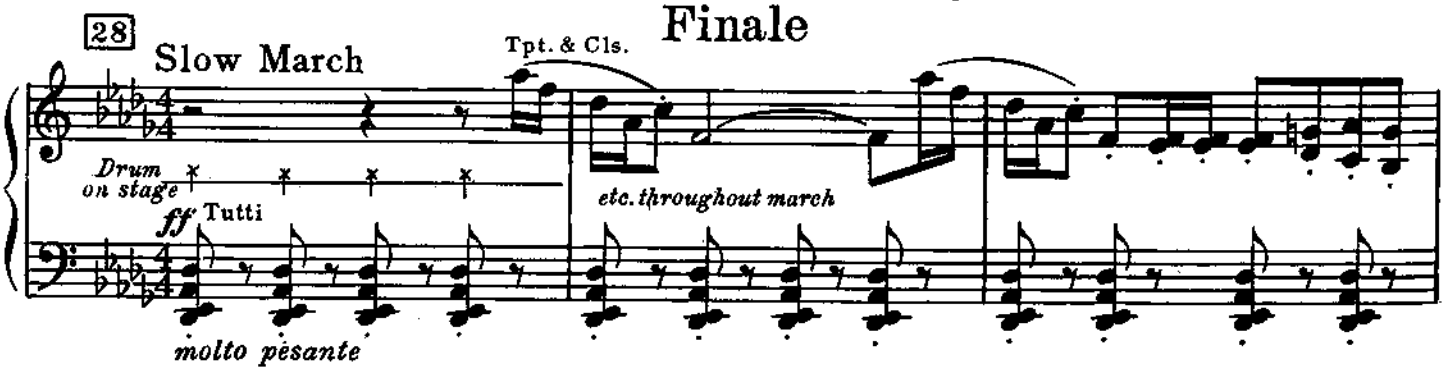
W.W. Stgs.

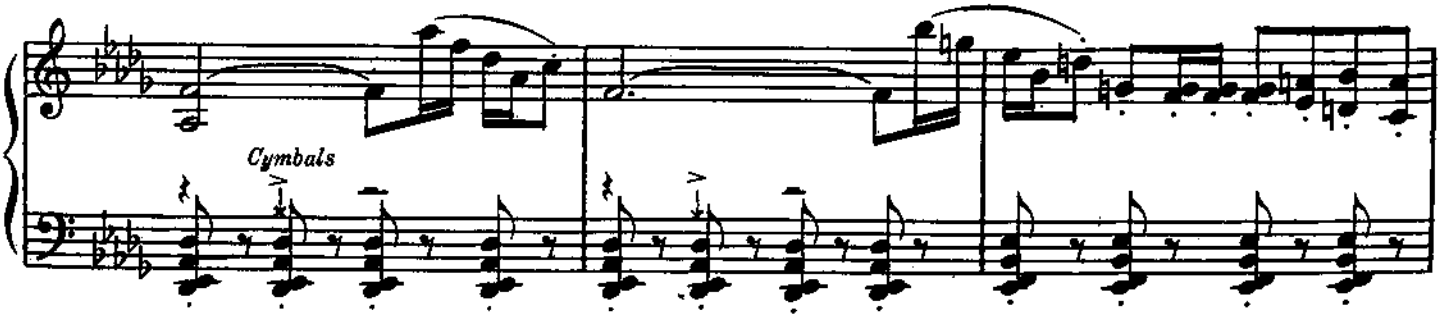

Cymbal
+ Hns.
cresc.

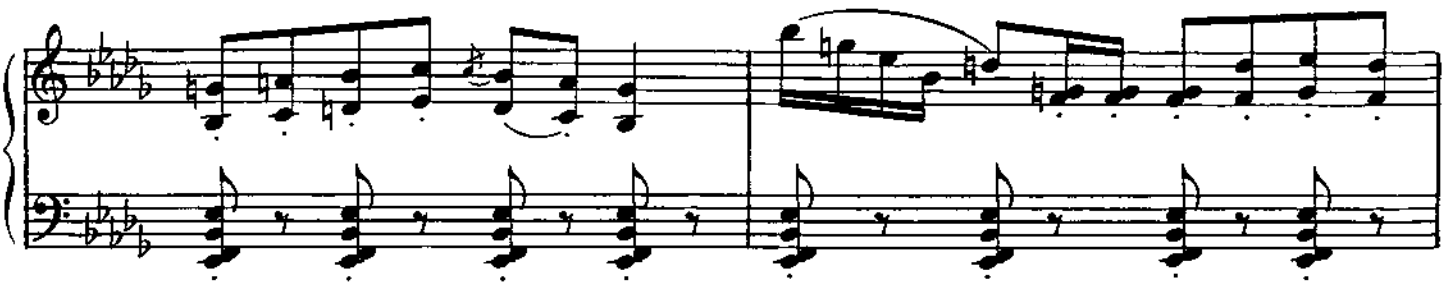

poco a
poco


The whole ensemble enters
allargando molto
Tutti

Finale

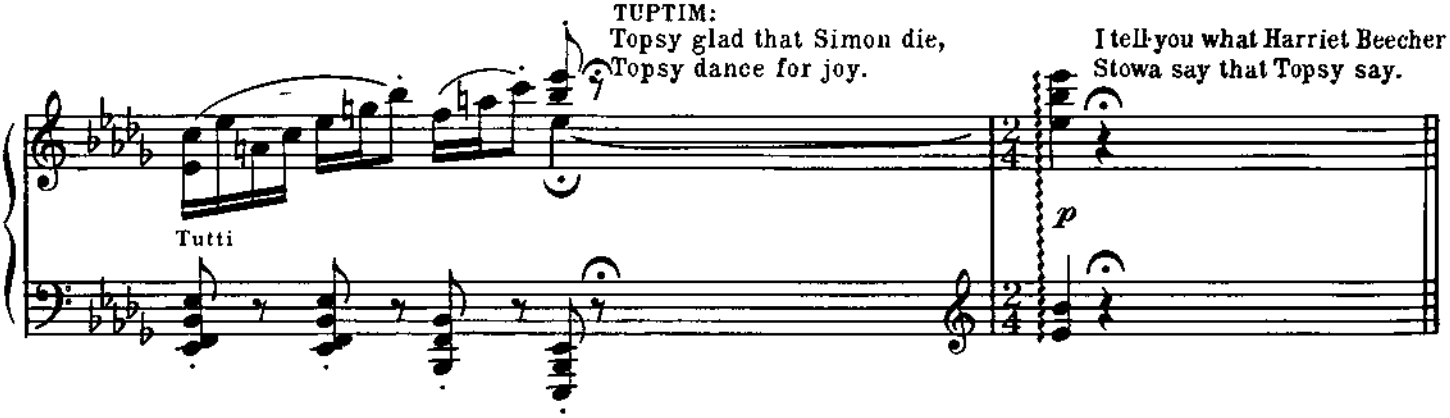

28
Slow March
Tpt. & Cls.
Drum on stage
ff Tutti
etc. throughout march
molto pesante


Cymbals



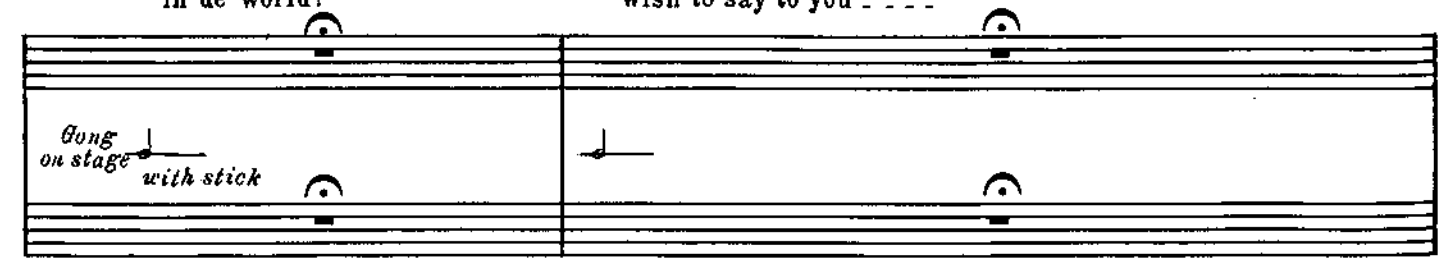
TUPTIM:
Topsy glad that Simon die,
Topsy dance for joy.

I tell you what Harriet Beecher
Stowa say that Topsy say.



I specks I'se de wickedest critter
in de world!

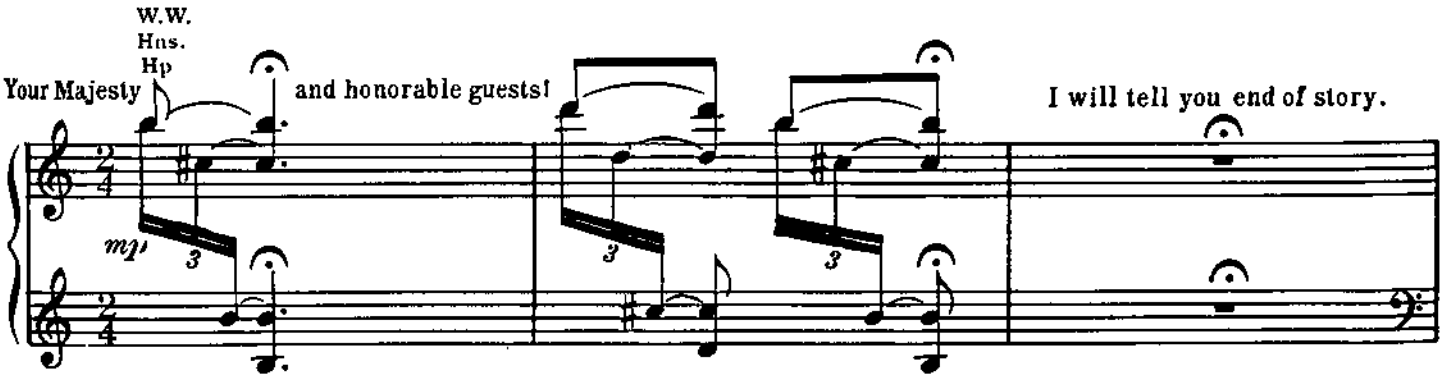
But I do not believe Topsy is wicked critter. Because I too am glad for death of King. Of any King who pursues a slave who is unhappy and who wish to join her lover. And your Majesty, I wish to say to you - - - -



W.W.
Hns.
Hp

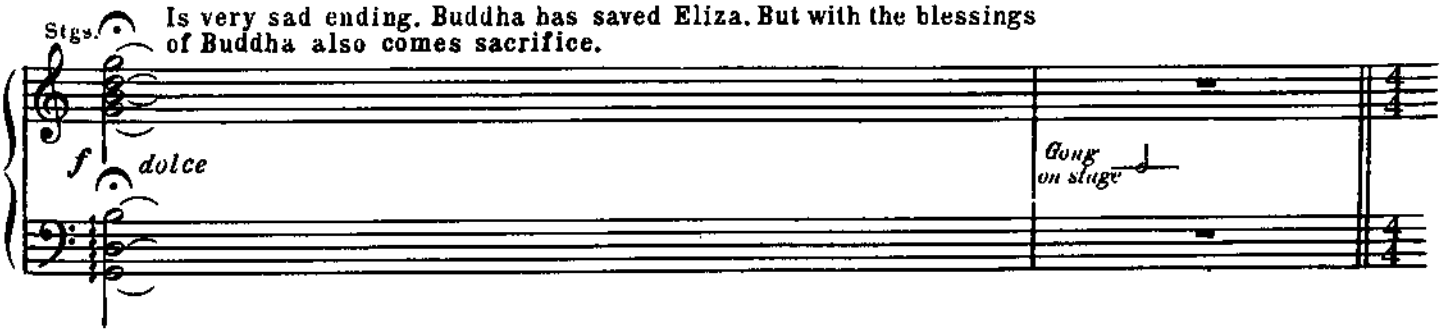
Your Majesty and honorable guests!

I will tell you end of story.



Stgs.

Is very sad ending. Buddha has saved Eliza. But with the blessings of Buddha also comes sacrifice.



Lento doloroso

CHORUS

mf

Poor lit - tle E - va, Poor lit - tle E - va, Poor un - for - tu - nate

Stgs.
Hp.
W.W.
mf dolce
Hns.

TUPTIM: *(speaking slowly)*
Is Buddha's wish that Eva come to him and

pp

child! Poor lit - tle E - va,

p *ppp*

thank him personally for saving of Eliza and baby. And so she die and go to arms of Buddha.

Poor lit - tle E - va, Poor un - for - tu - nate

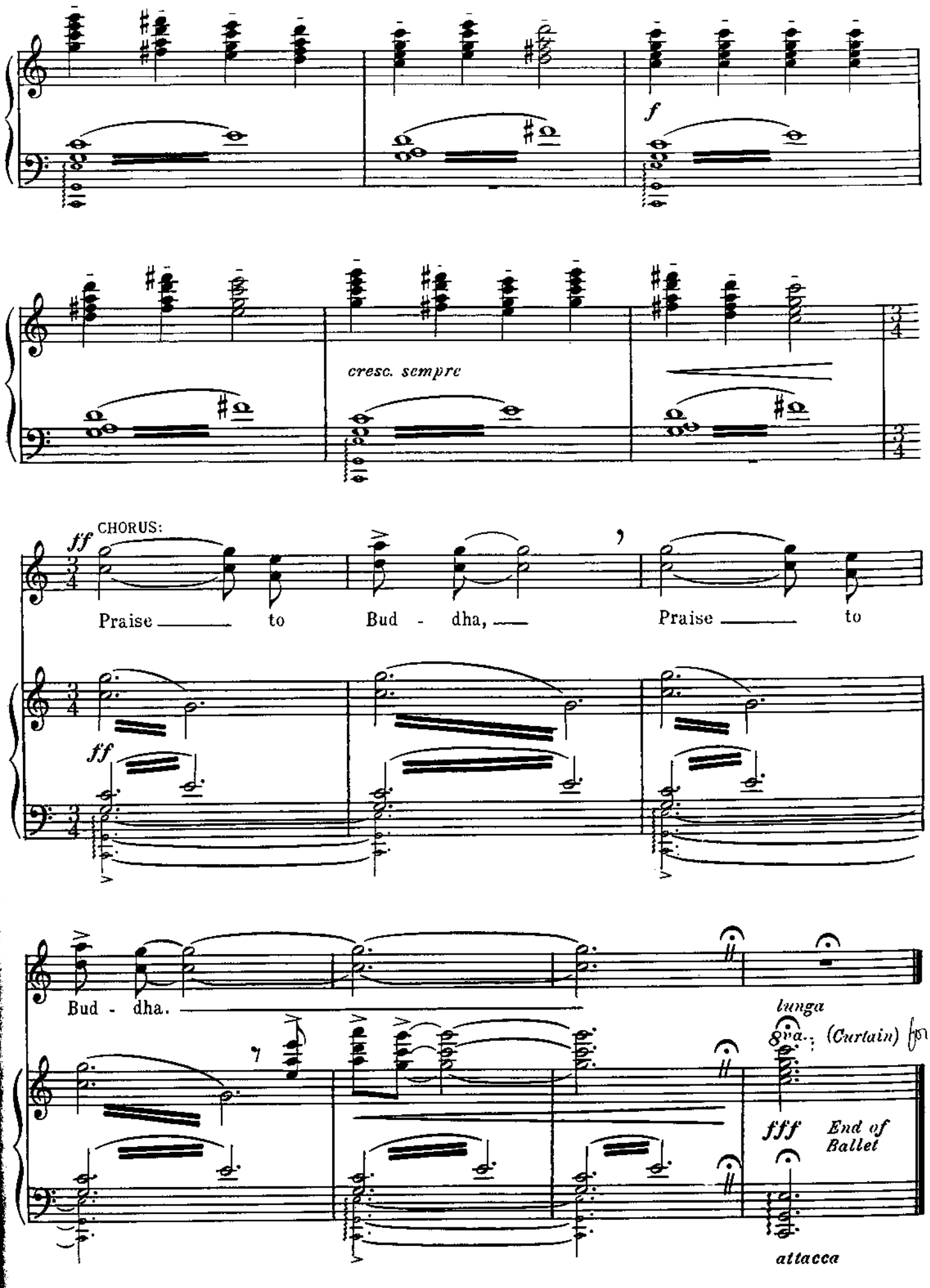
Curtain in background opens. "Buddha", stands on top of a ladder. Eva starts ascending to him while servants attach wings to her.

child!

p
Tutti

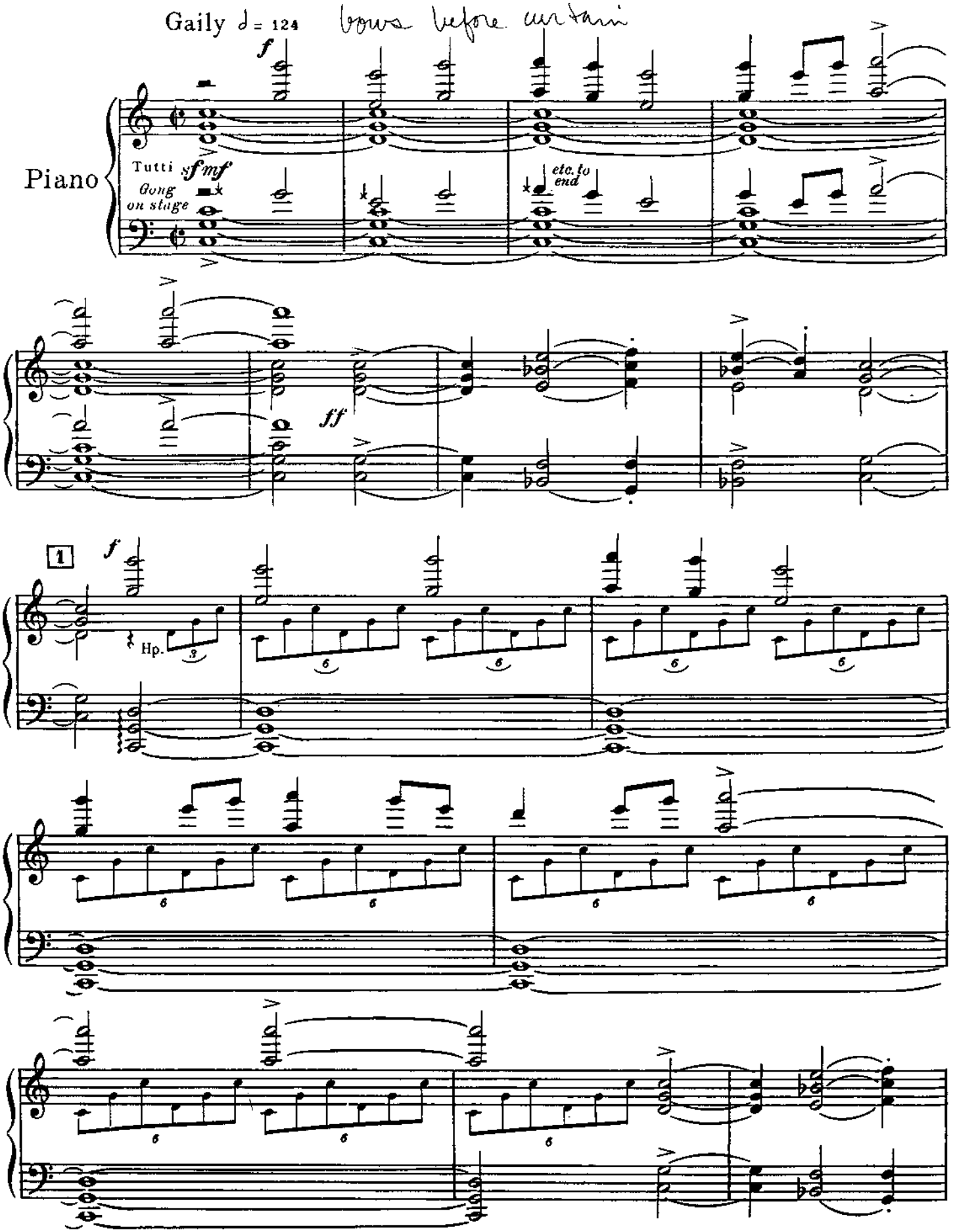
cresc.

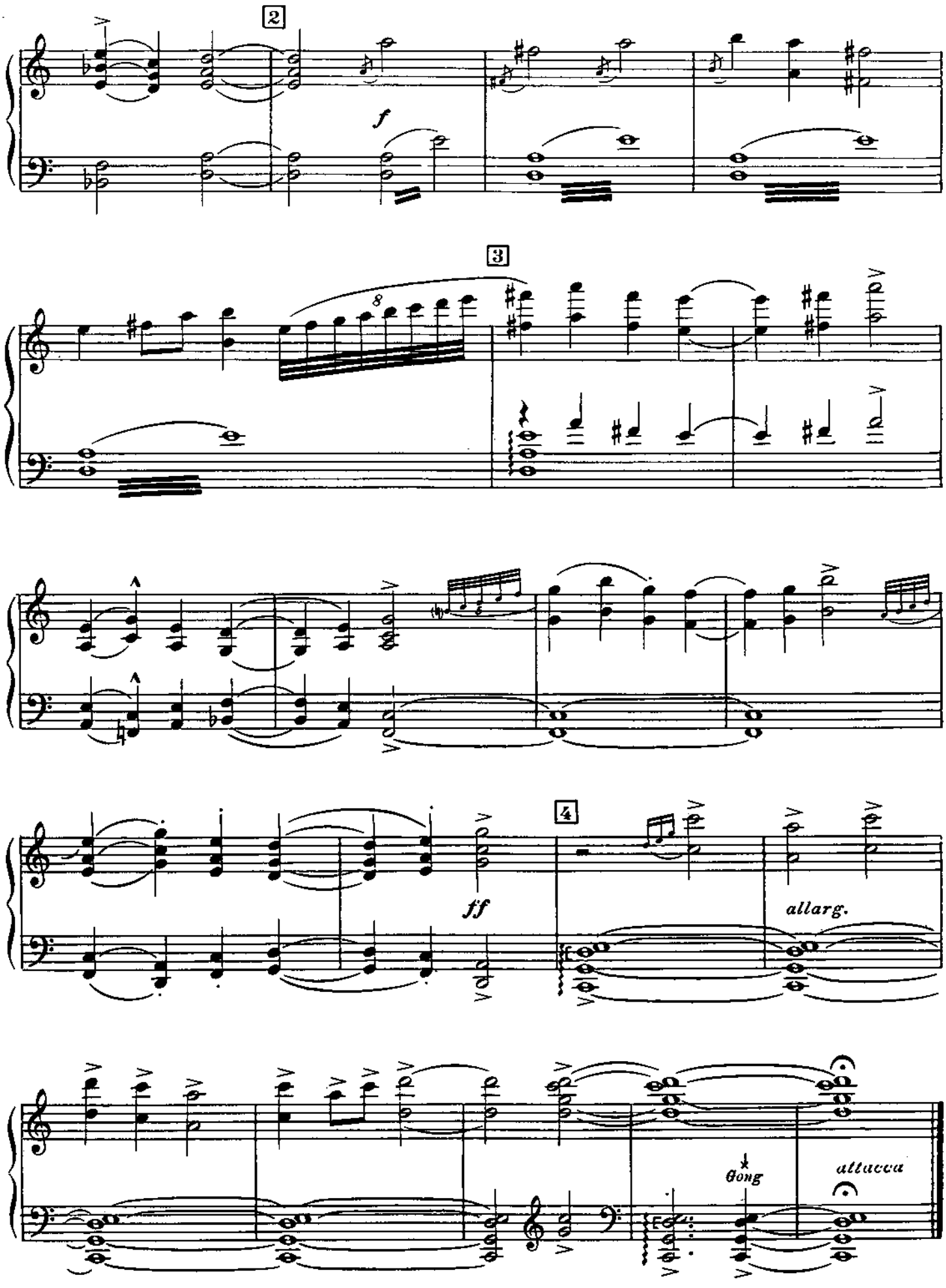
poco *a* *poco*


f
cresc. sempre
ff
CHORUS:
Praise to Bud - dha, Praise to
ff
Bud - dha.
7
lunga
8va.
(Curtain) for bows
fff
End of Ballet
attacca

No. 36

Postlude Of Ballet




2
f
3
8
ff
4
allarg.
Gong
attacca

No. 37

Incidental

(Change Of Scene)

curtain opens on King's study

Moderato ♩ = 112

Piano

ff W.W. Stgs.

Fade on dialogue

pp

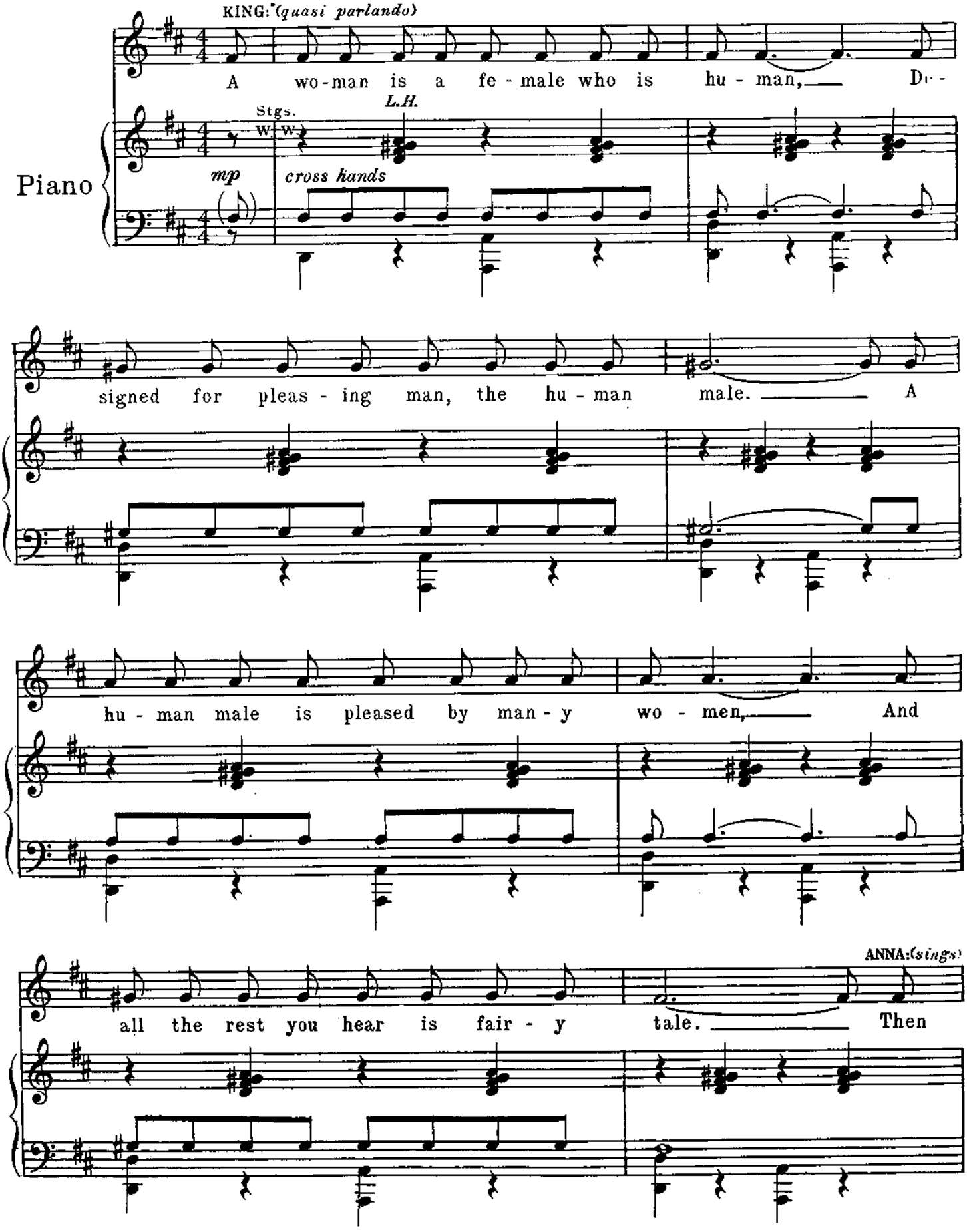
Song Of The King

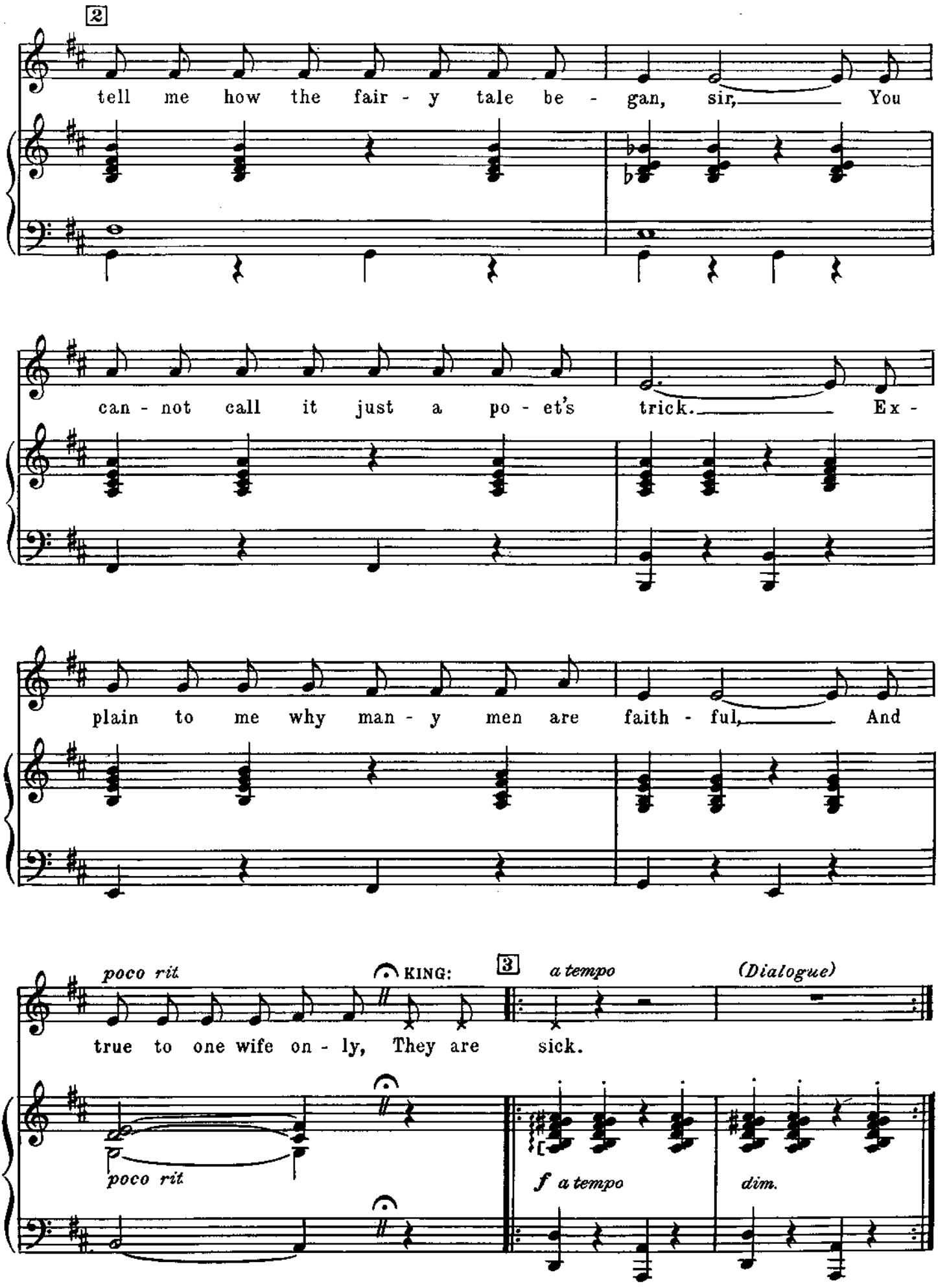
Cue: KING: A silly complication of a pleasant simplicity.

1

Moderato ♩ = 119

KING: *(quasi parlando)*




2
tell me how the fair - y tale be - gan, sir, You
can - not call it just a po - et's trick. Ex -
plain to me why man - y men are faith - ful, And
poco rit
KING:
3
a tempo
(Dialogue)
true to one wife on - ly, They are sick.
poco rit
f a tempo
dim.

4

KING: *(spoken)* It is like old Siamese rhyme.

KING: *(sings)*

A girl must be like a blos-som with hon-ey for just one

p Stgs. W.W.

man. A man must live like hon-ey-bee and gath-er all he can.

To fly from blos-som to blos-som, A hon-ey-bee must be

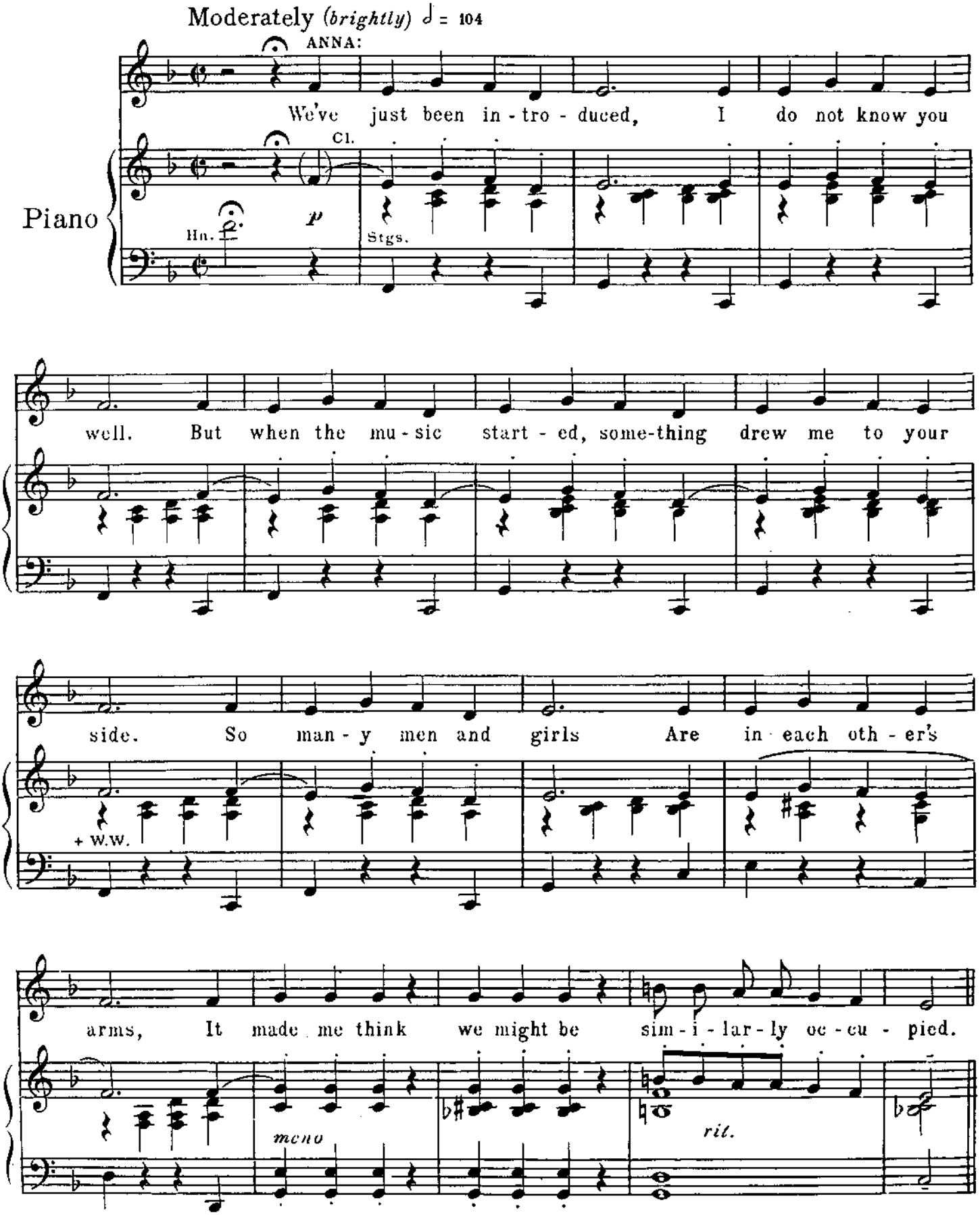
mf *p*

free, But blos-som must not ev-er fly from bee, to bee, to bee.

No. 39

Shall We Dance?

Cue: A face... it speaks



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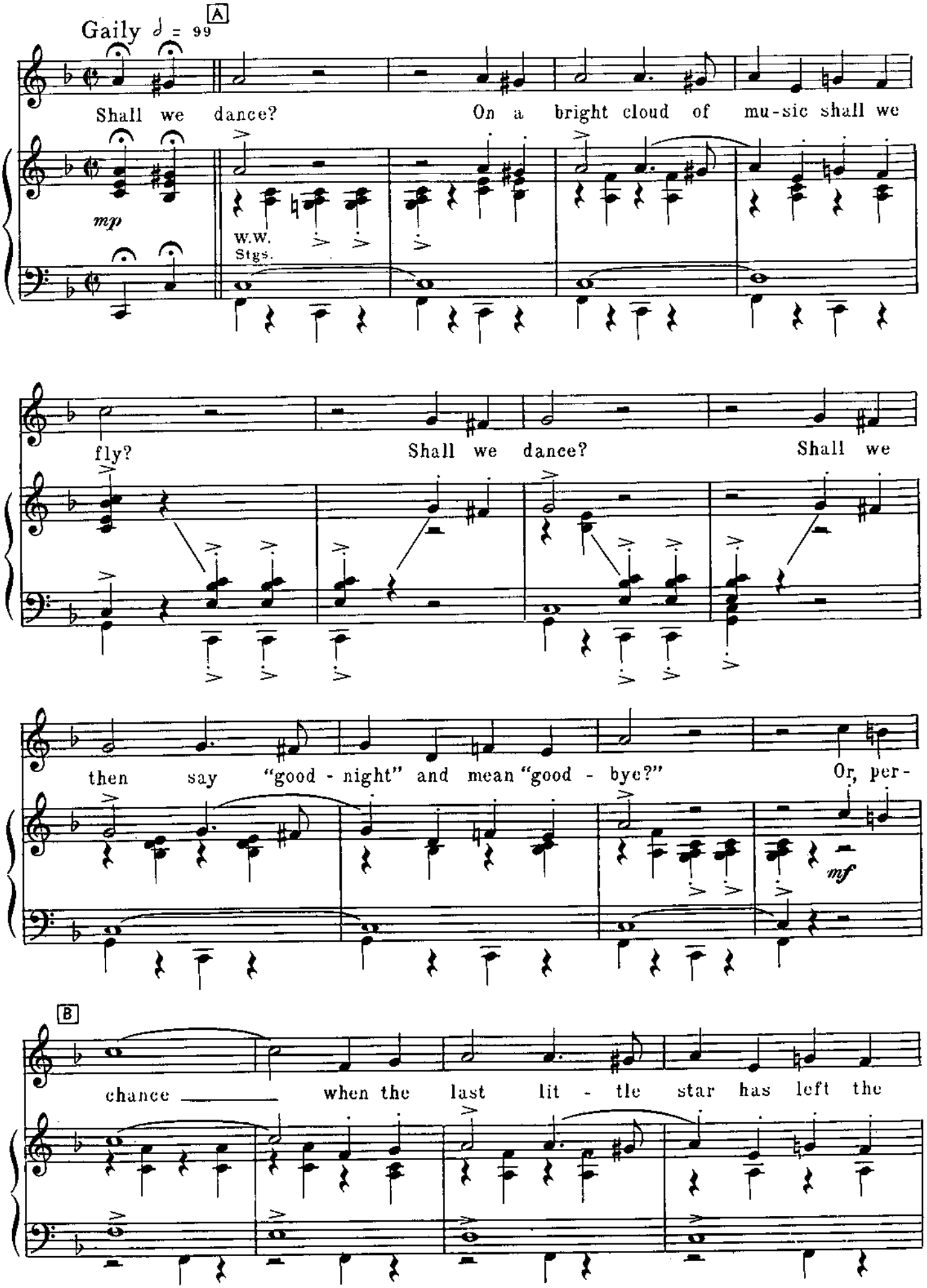
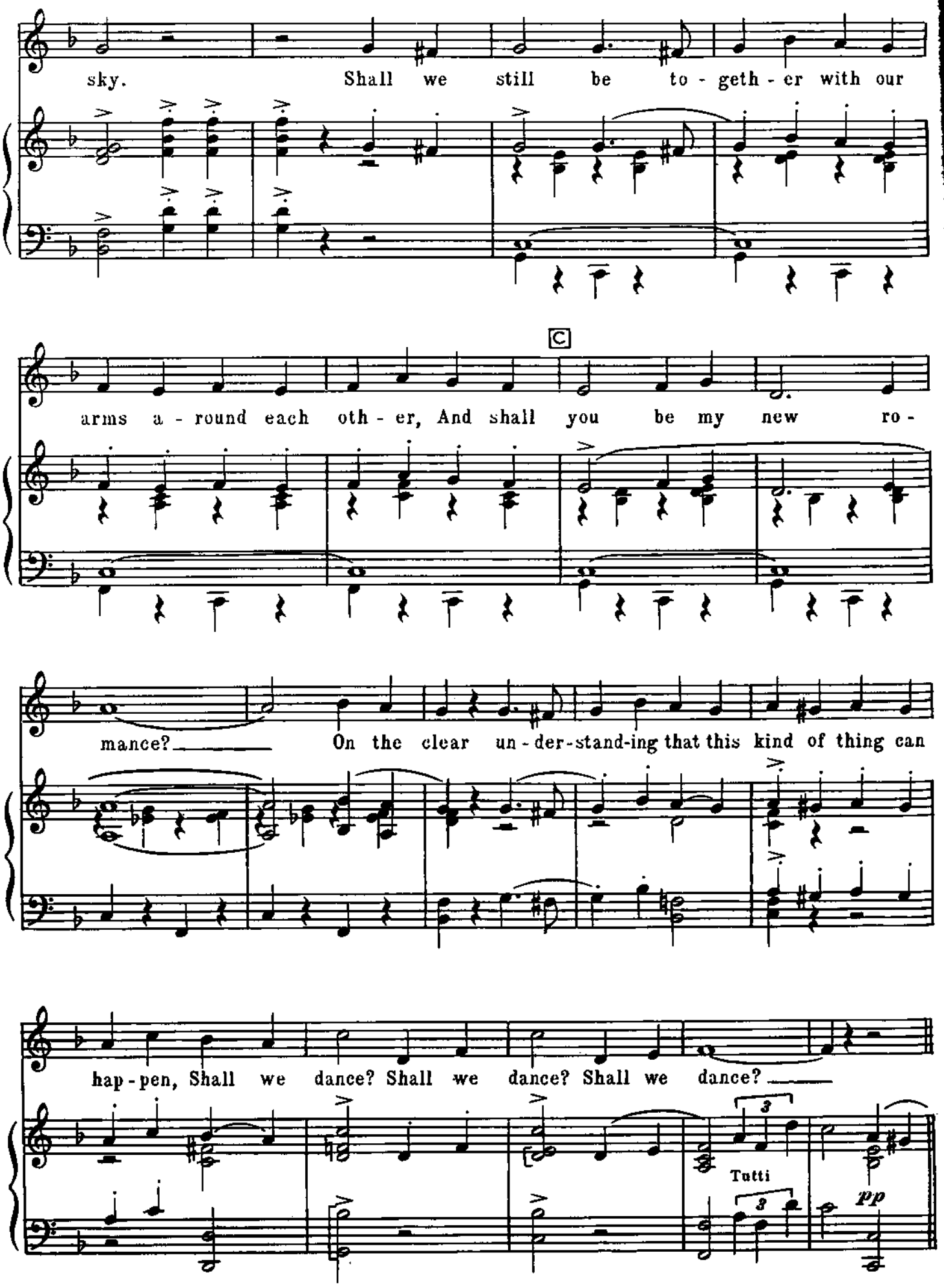
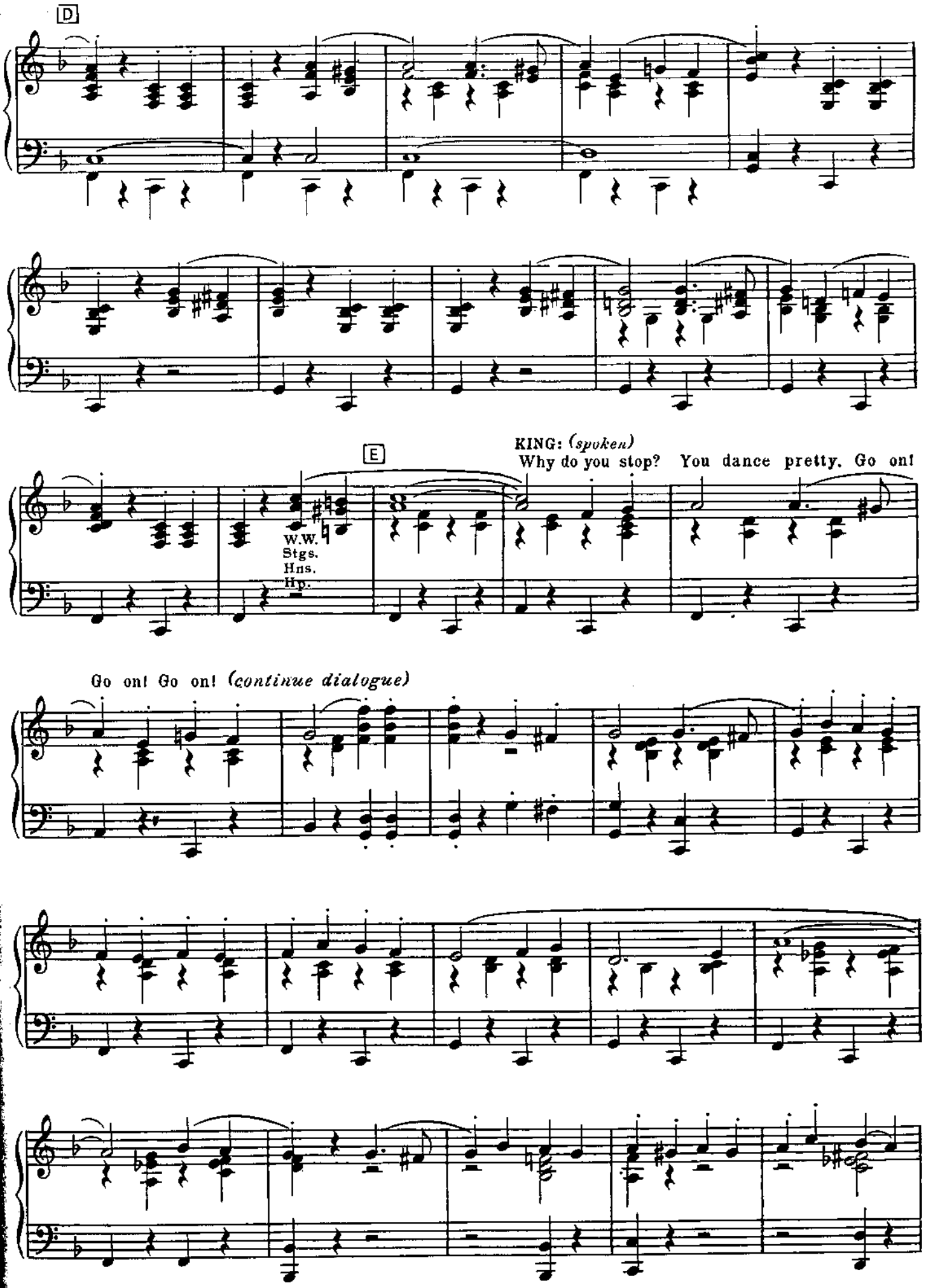
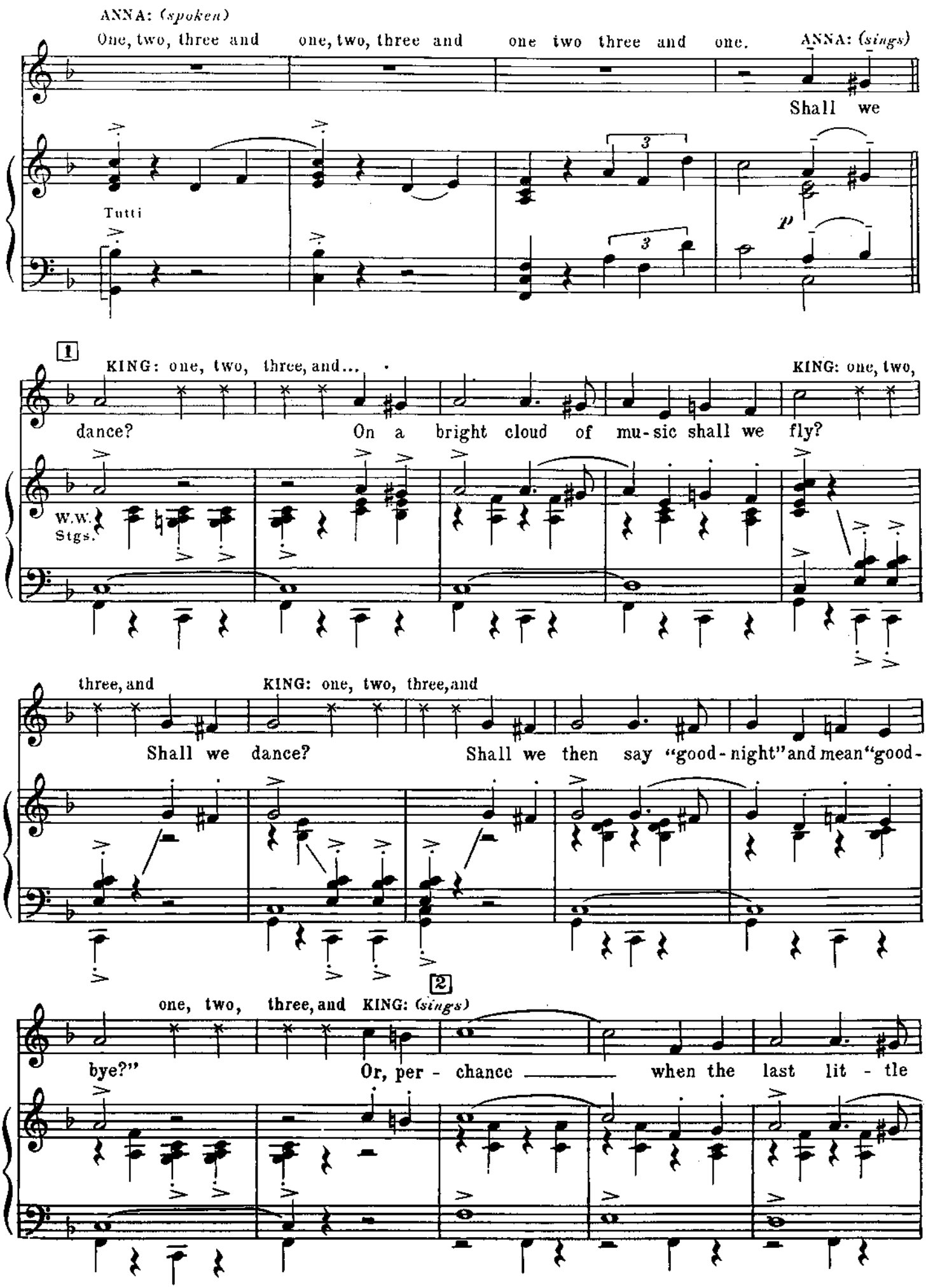
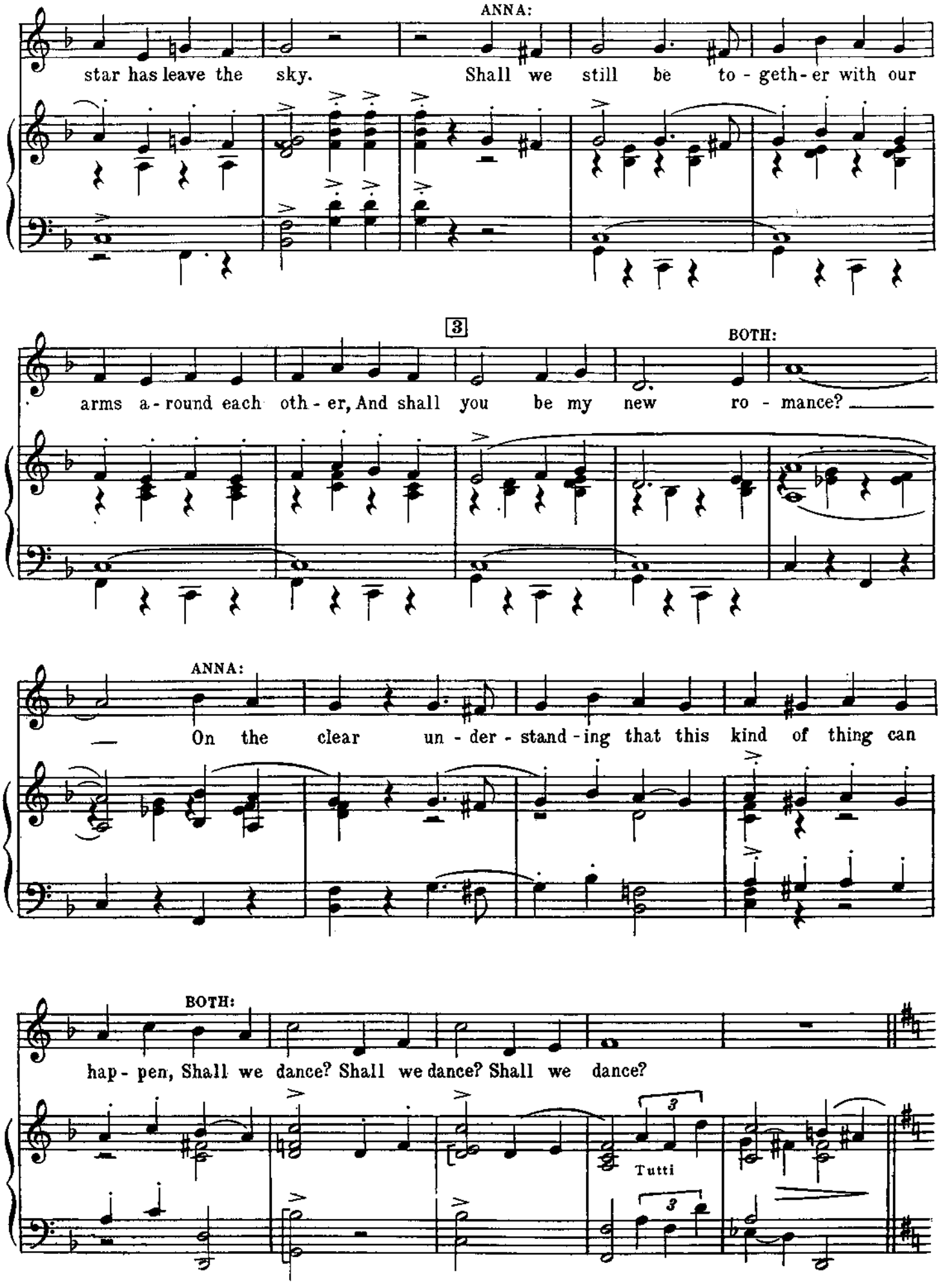

Gaily ♪ = 99
A
Shall we dance? On a bright cloud of mu-sic shall we
mp
W.W.
Stgs.
fly? Shall we dance? Shall we
then say "good - night" and mean "good - bye?" Or, per-
mf
B
chance when the last lit - tle star has left the


sky. Shall we still be to - geth - er with our
C
arms a - round each oth - er, And shall you be my new ro -
mance? On the clear un - der - stand - ing that this kind of thing can
hap - pen, Shall we dance? Shall we dance? Shall we dance?
Tutti
pp


D
E
KING: (spoken)
Why do you stop? You dance pretty. Go on!
W.W.
Stgs.
Hns.
Hp.
Go on! Go on! (continue dialogue)


ANNA: (spoken)
One, two, three and one, two, three and one two three and one.
ANNA: (sings)
Shall we
Tutti
p
1
KING: one, two, three, and...
KING: one, two,
dance? On a bright cloud of mu-sic shall we fly?
W.W.
Stgs.
three, and
KING: one, two, three, and
Shall we dance? Shall we then say "good-night" and mean "good-
2
one, two, three, and
KING: (sings)
bye?" Or, per - chance when the last lit - tle

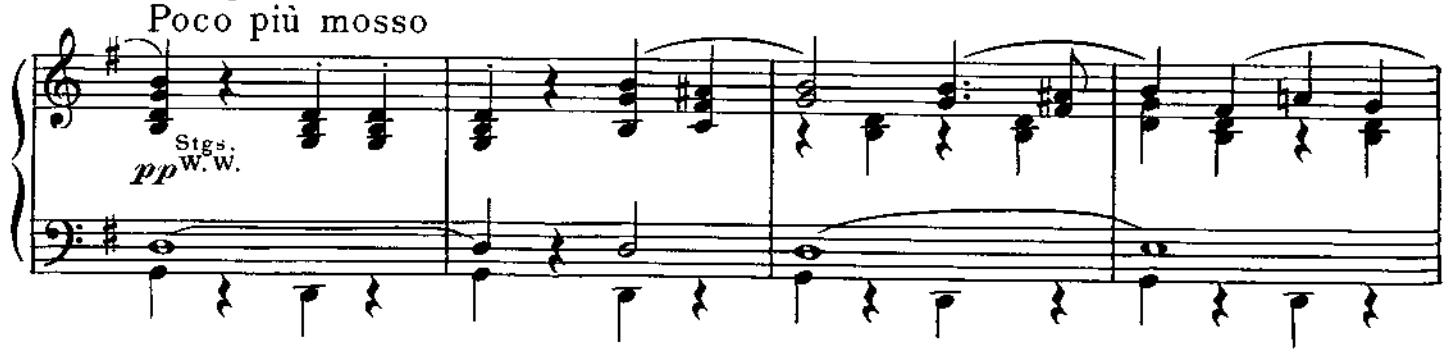

ANNA:
star has leave the sky. Shall we still be to - geth - er with our
3
BOTH:
arms a - round each oth - er, And shall you be my new ro - mance?
ANNA:
On the clear un - der - stand - ing that this kind of thing can
BOTH:
hap - pen, Shall we dance? Shall we dance? Shall we dance?
Tutti

ANNA: *(teaching King to dance)*
One, two, three, and one, two, three, and

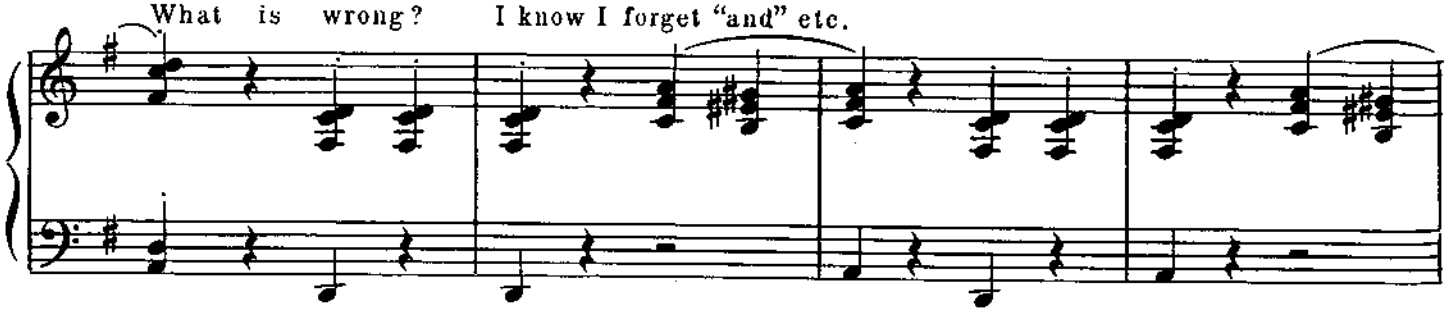
KING:
One, two, three, one, two, three.

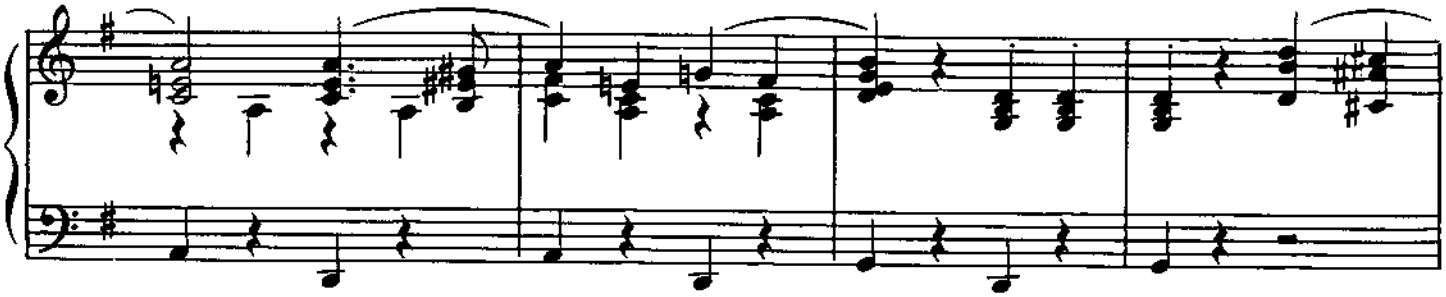
4 *Dialogue and Dance.*

Poco più mosso

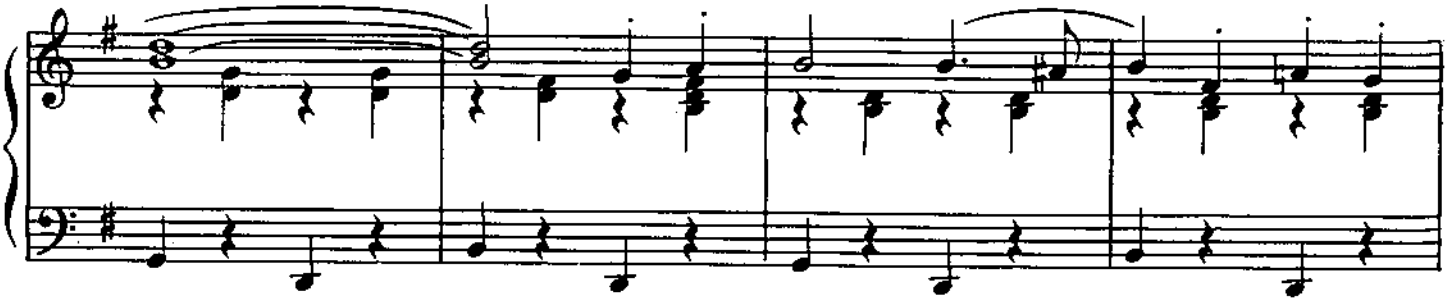


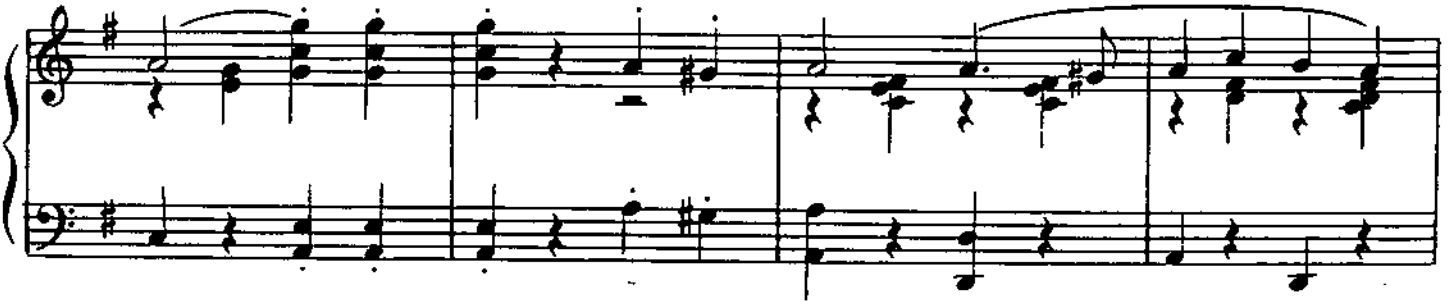
What is wrong? I know I forget "and" etc.

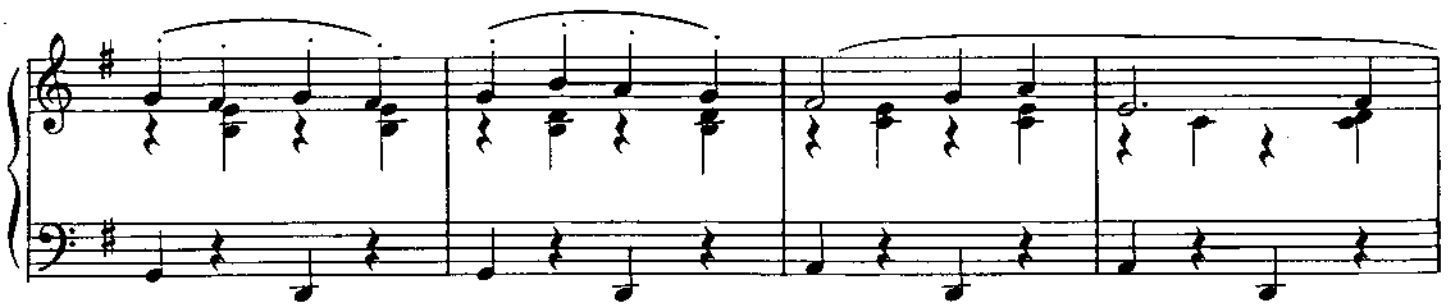




5

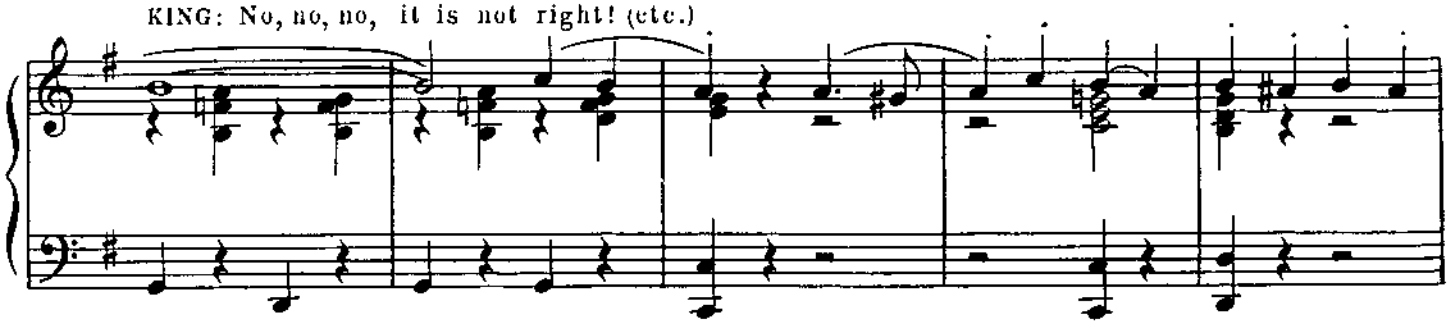


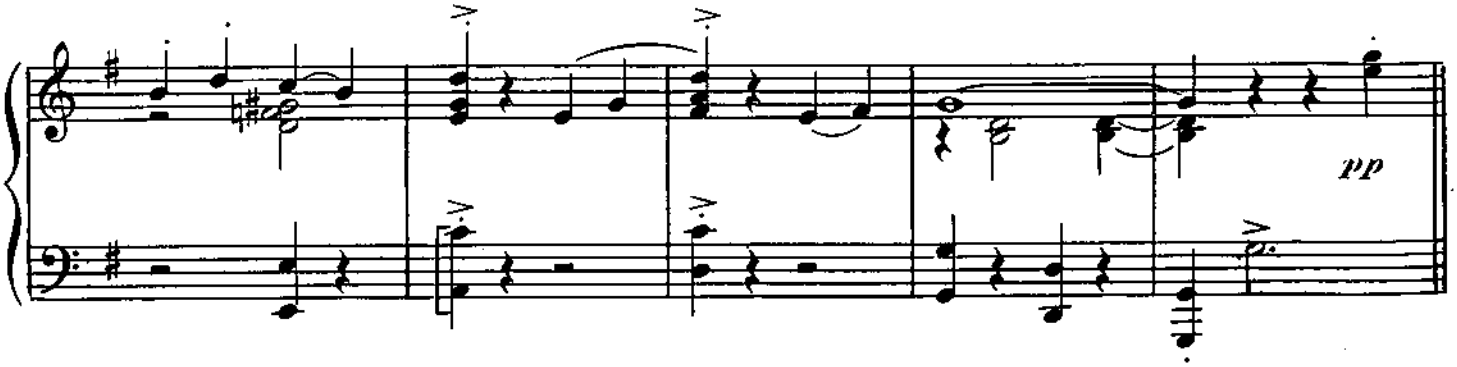




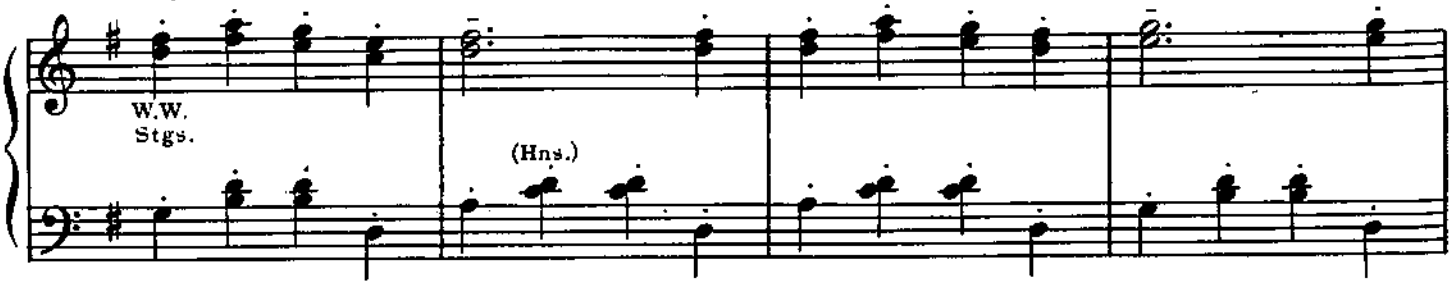
6

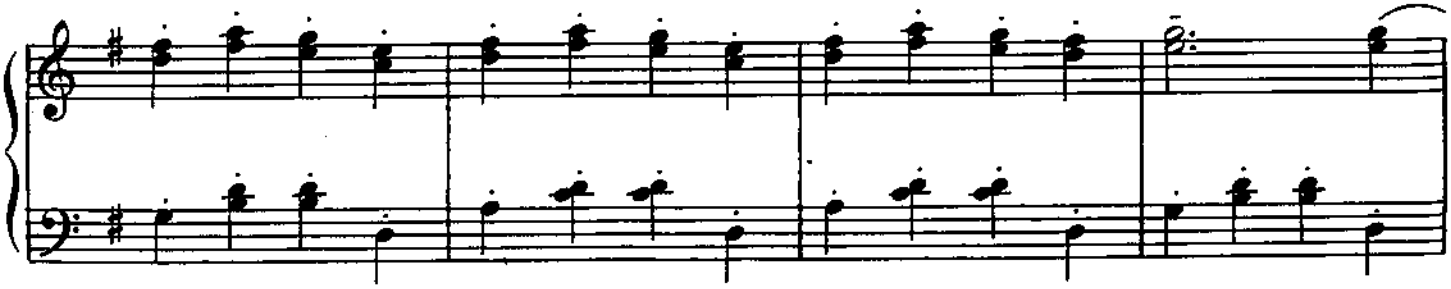
KING: No, no, no, it is not right! (etc.)

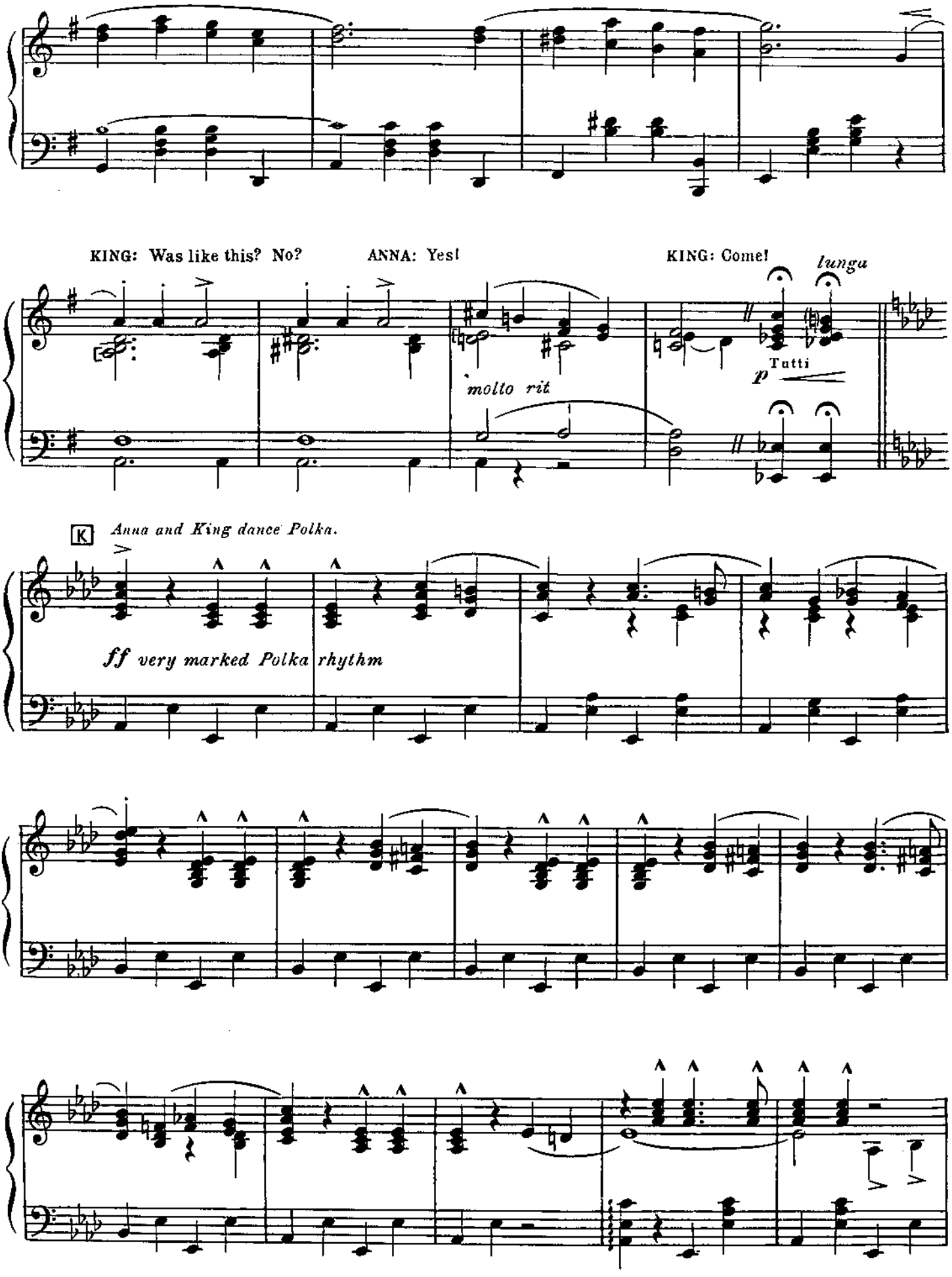


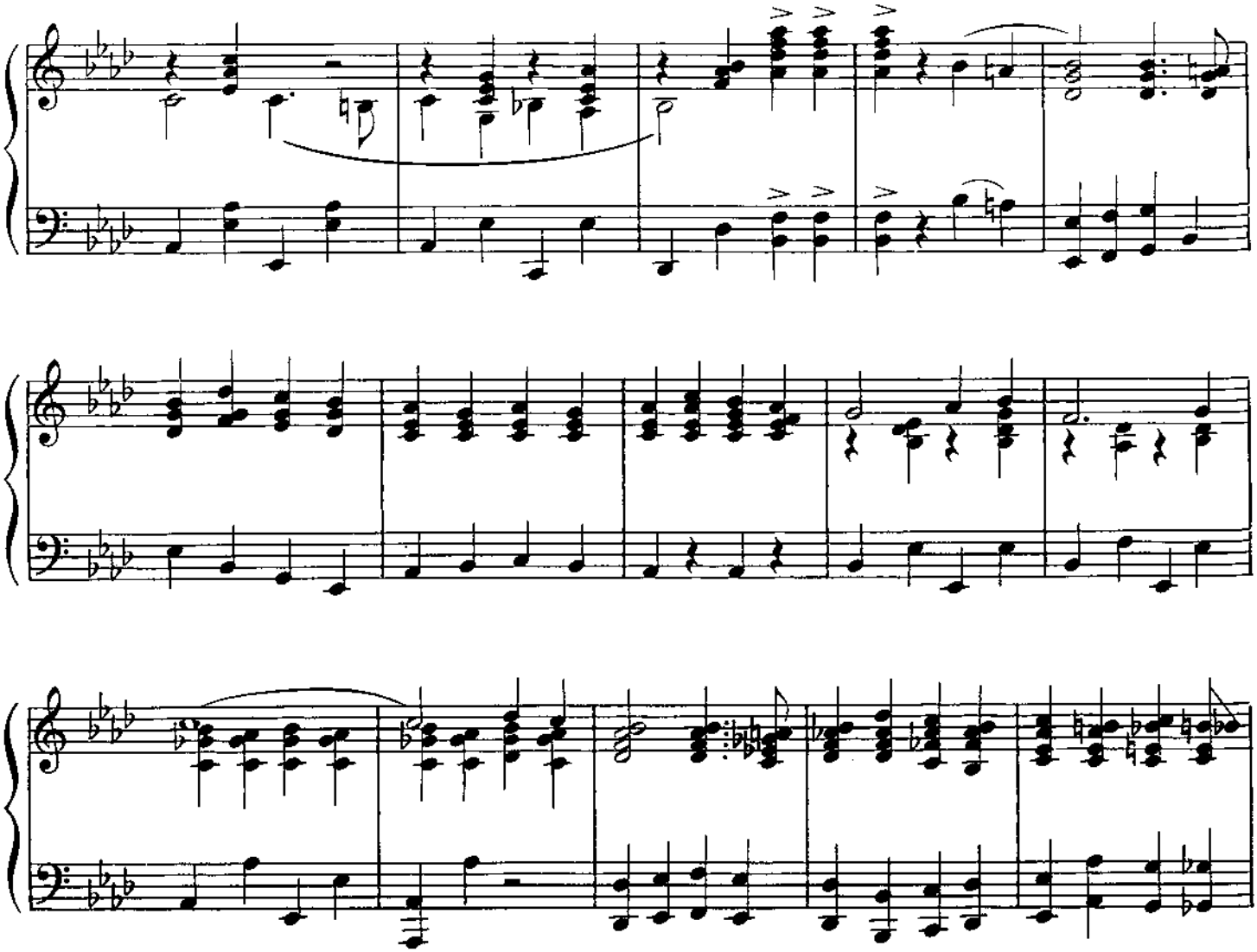


J KING:
They are not holding hands, like this.

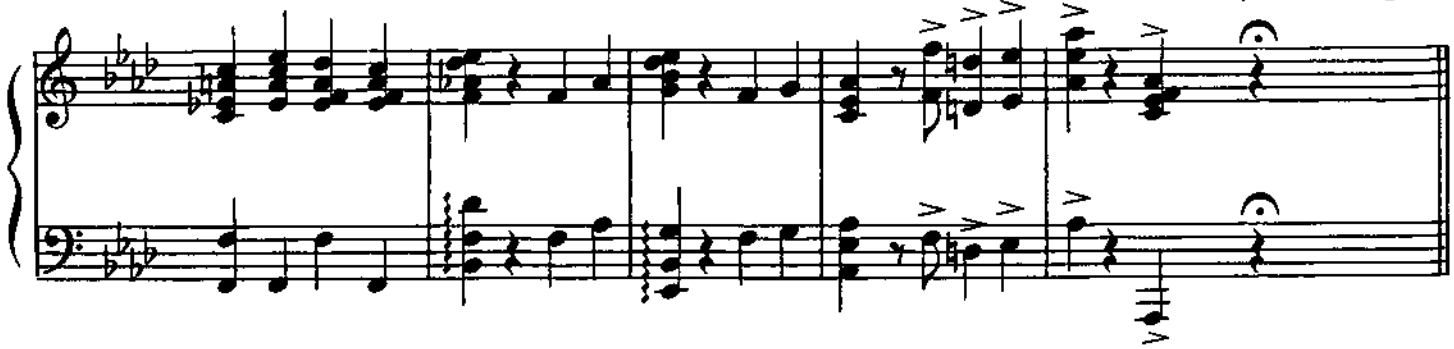





KING: Was like this? No?
ANNA: Yes!
KING: Come!
lunga
molto rit
Tutti
p
K
Anna and King dance Polka.
ff very marked Polka rhythm



(After applause) KING:
Come, we do it again!



Encore

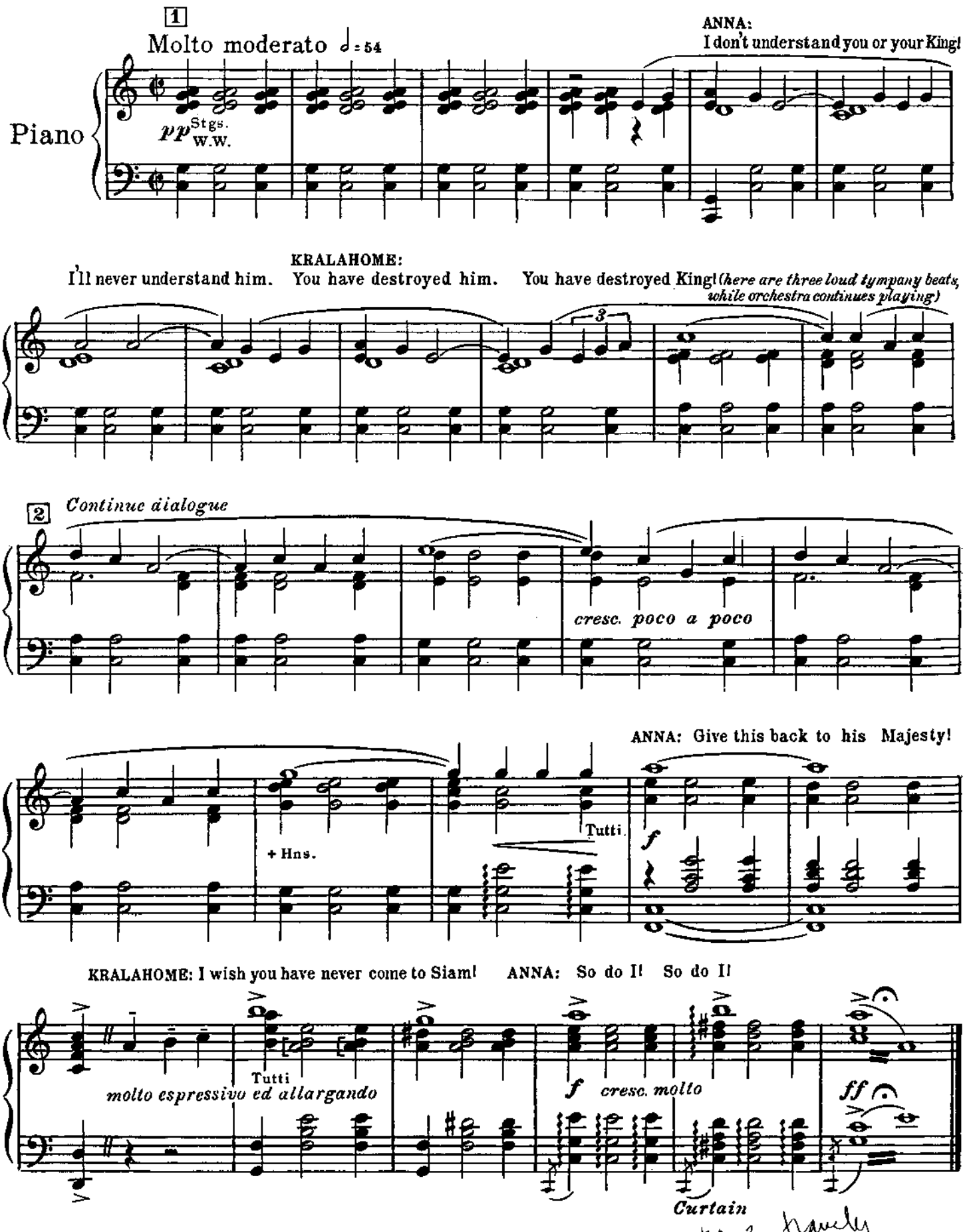
Gong

ff Tutti

sff

No. 40 Melos: My Lord And Master

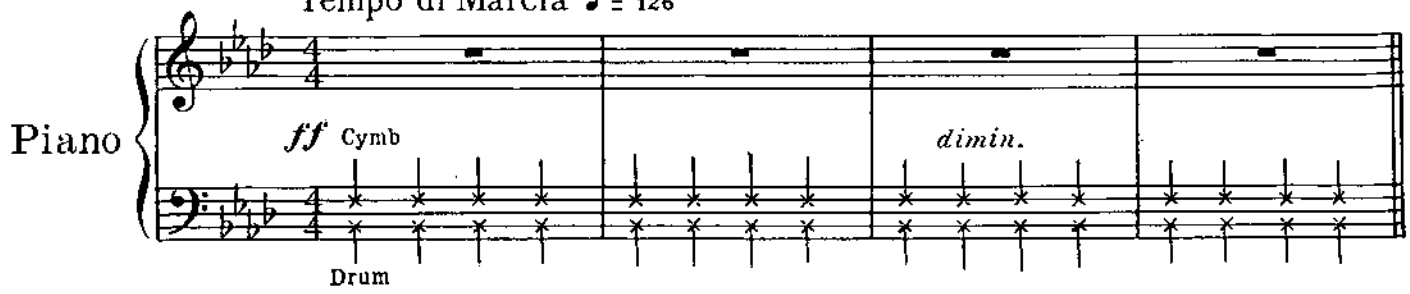
Cue TUPTIM: Dead... Then I shall join him *(Tuptim screams)*



No. 41

Processional

Tempo di Marcia ♪ = 126



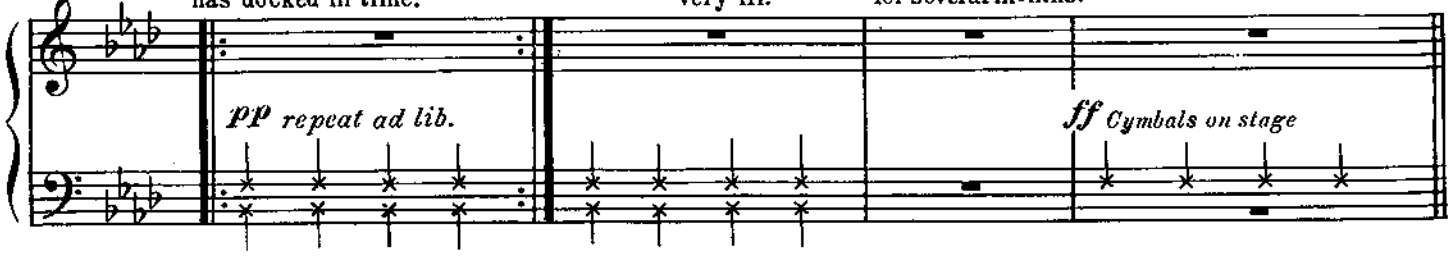
In front of Curtain.

Dialogue

PHRA ALACK:
Captain Orton, your ship has docked in time.

Fade on: The King is very ill.

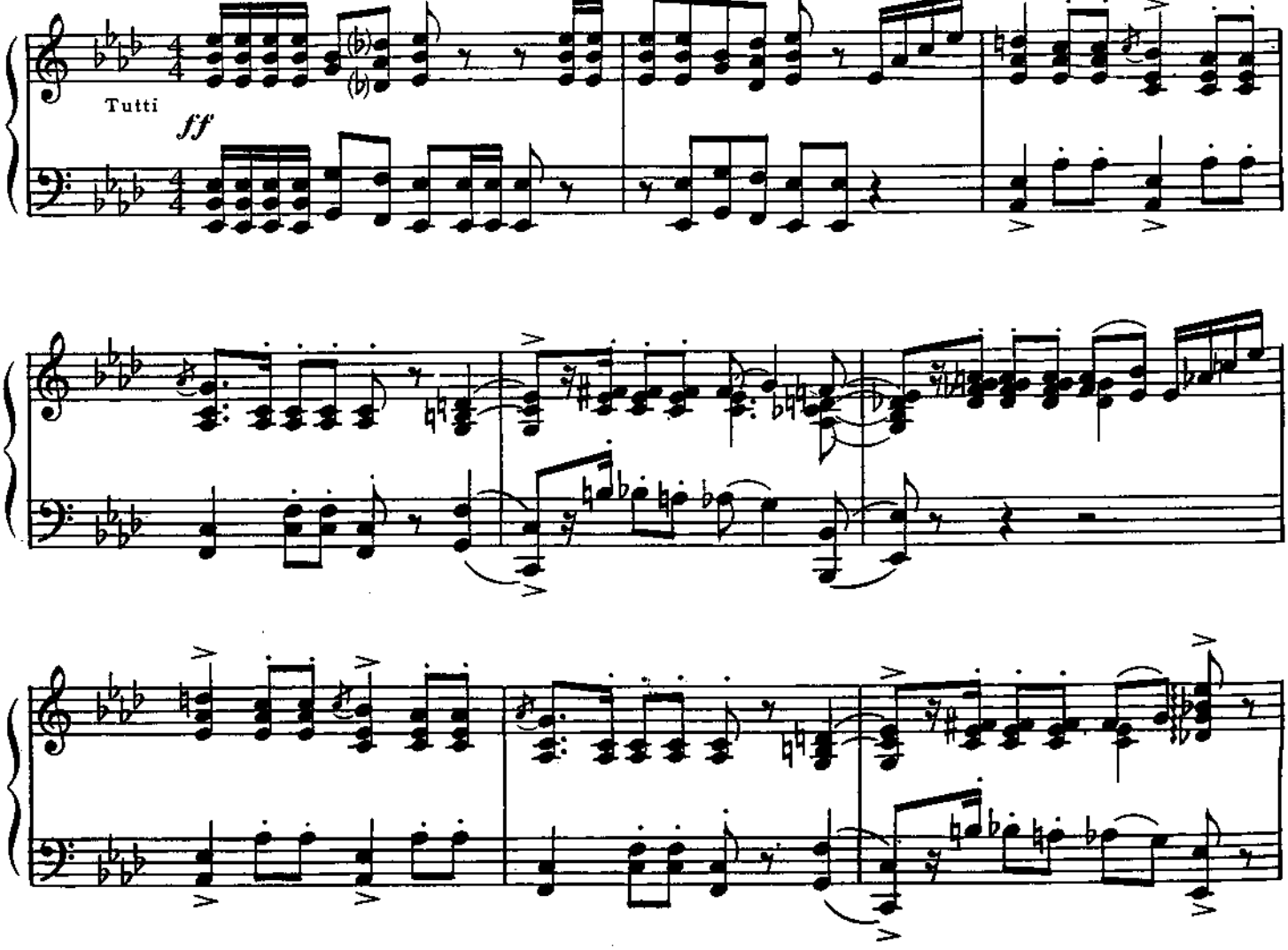
He has been ill for several months.

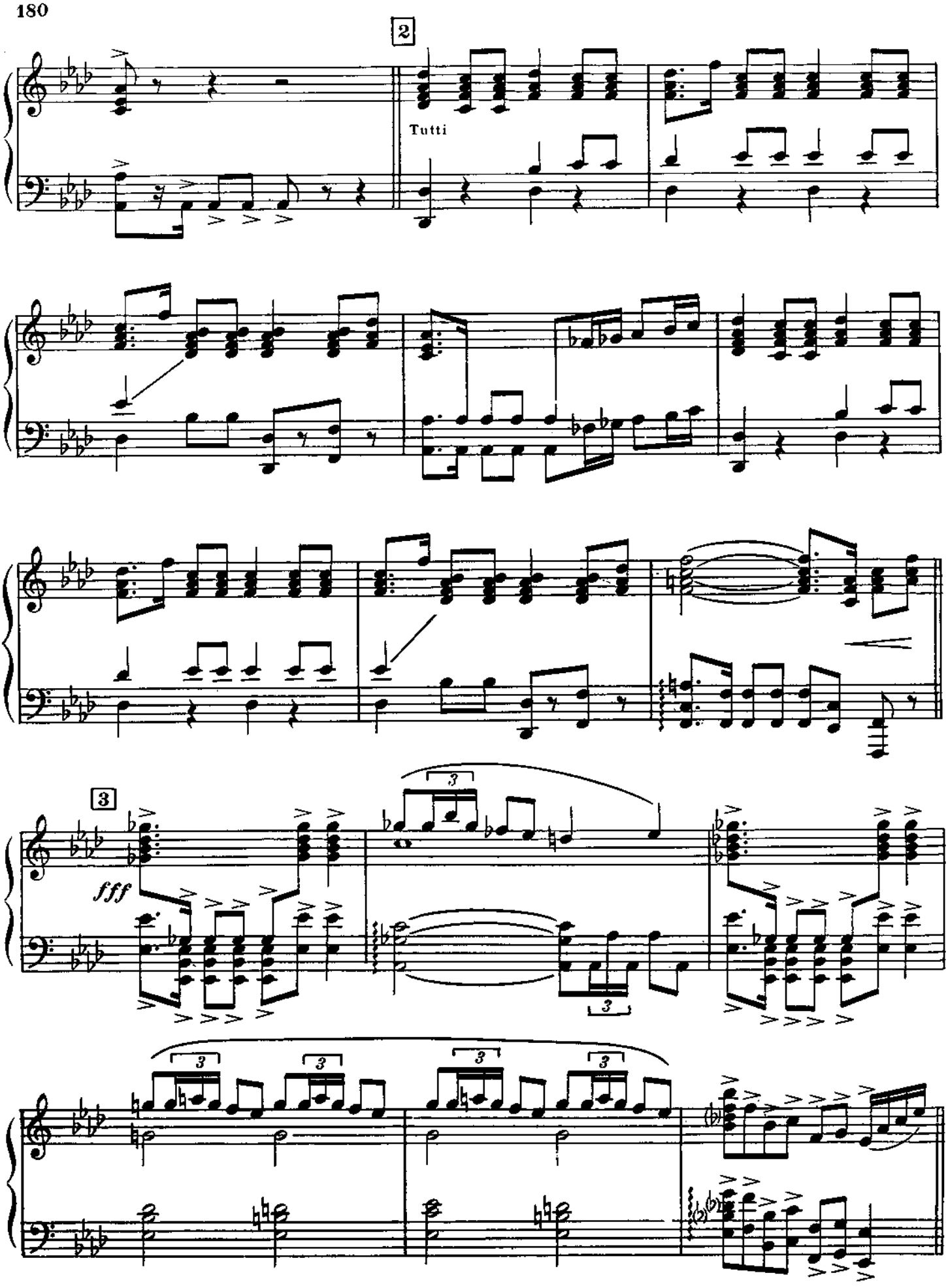


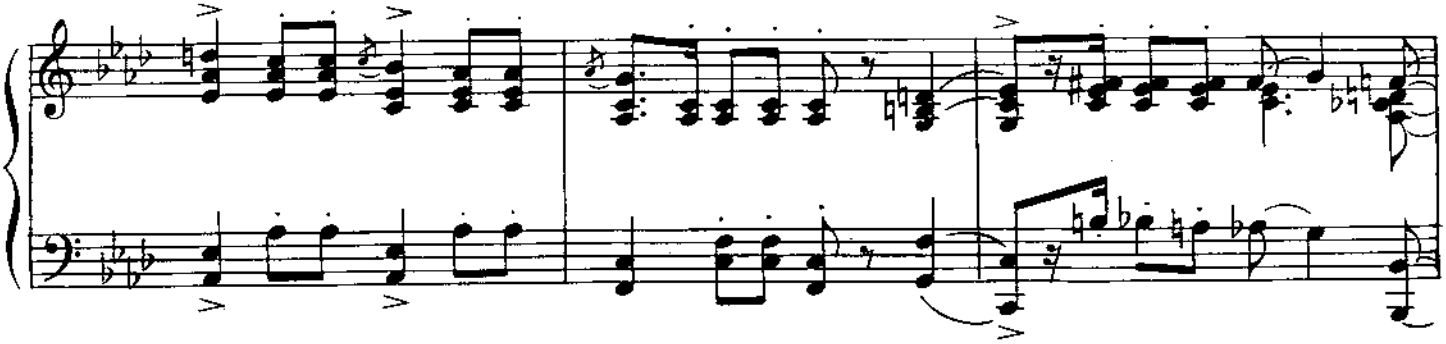
Procession starts

Bright March tempo ♩ = 126

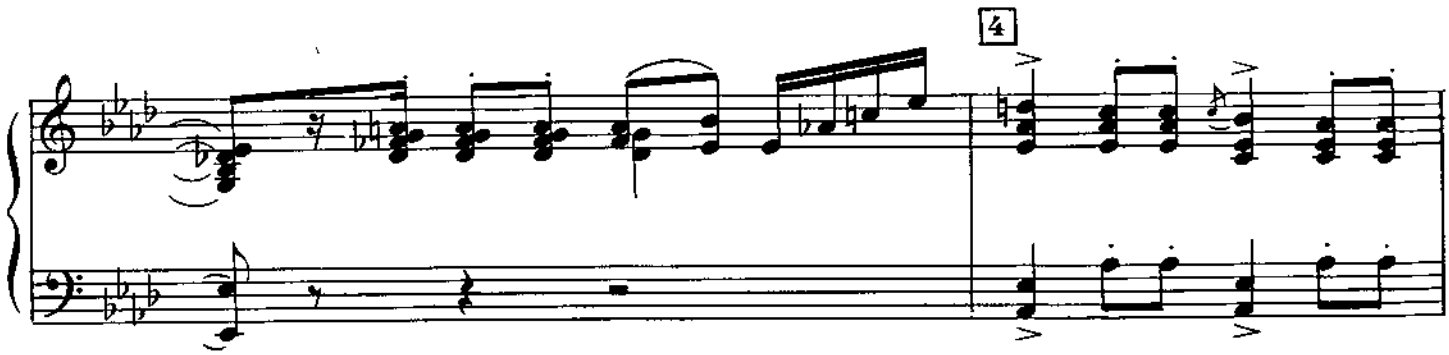
1

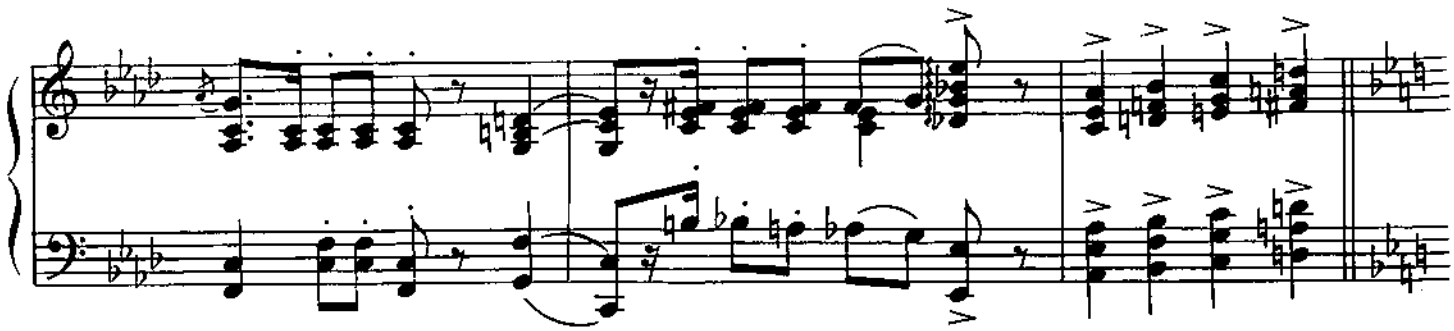



2
Tutti
3
fff



4

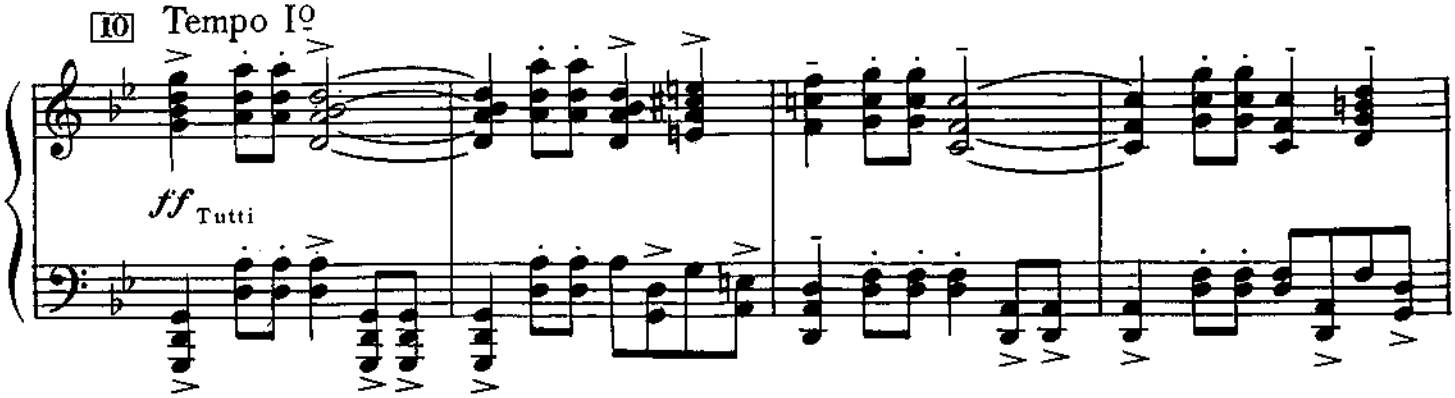


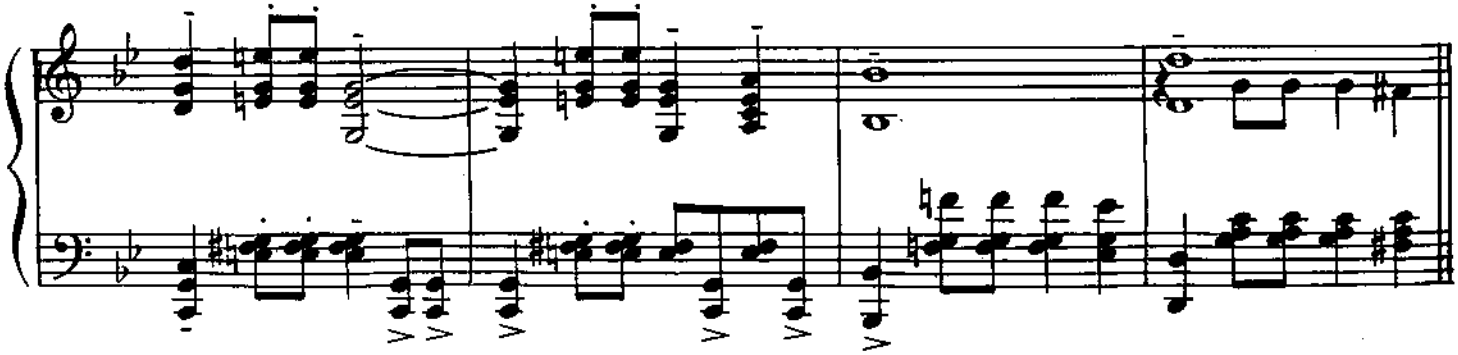


Prince enters.

10 Tempo I°

ff Tutti





Cue: INTERPRETER: Your highness, go no further!

11 Stgs. W.W.

mp

Music stops on cue: INTERPRETER: Your father is worse.

Exit: Cue: PRINCE: Go on with procession. *(Prince exits)*

ff *Cymbals on stage.*

Tutti

Curtain. *(Letter Scene)* open onto ornate Victorian room

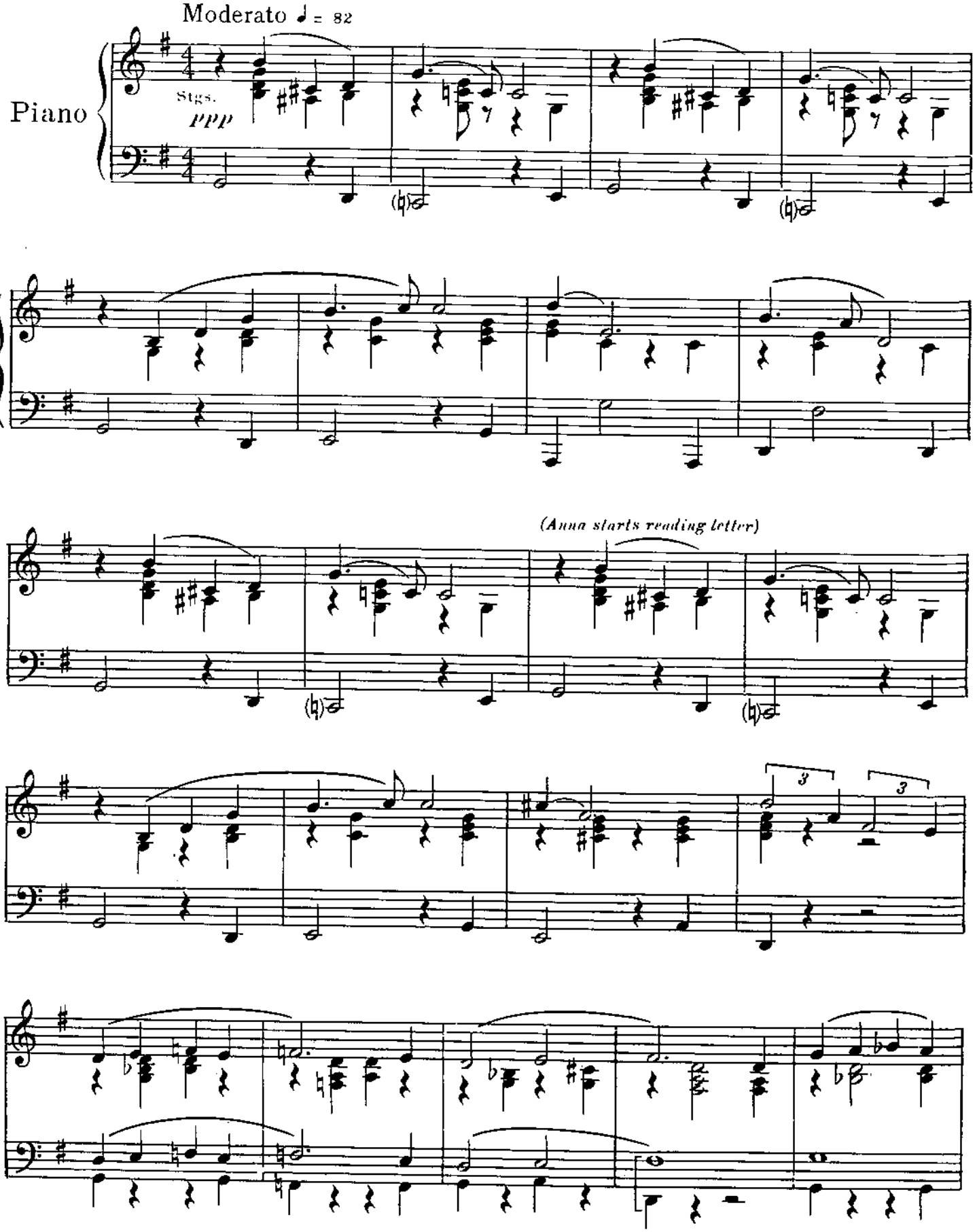
Stgs. W.W.

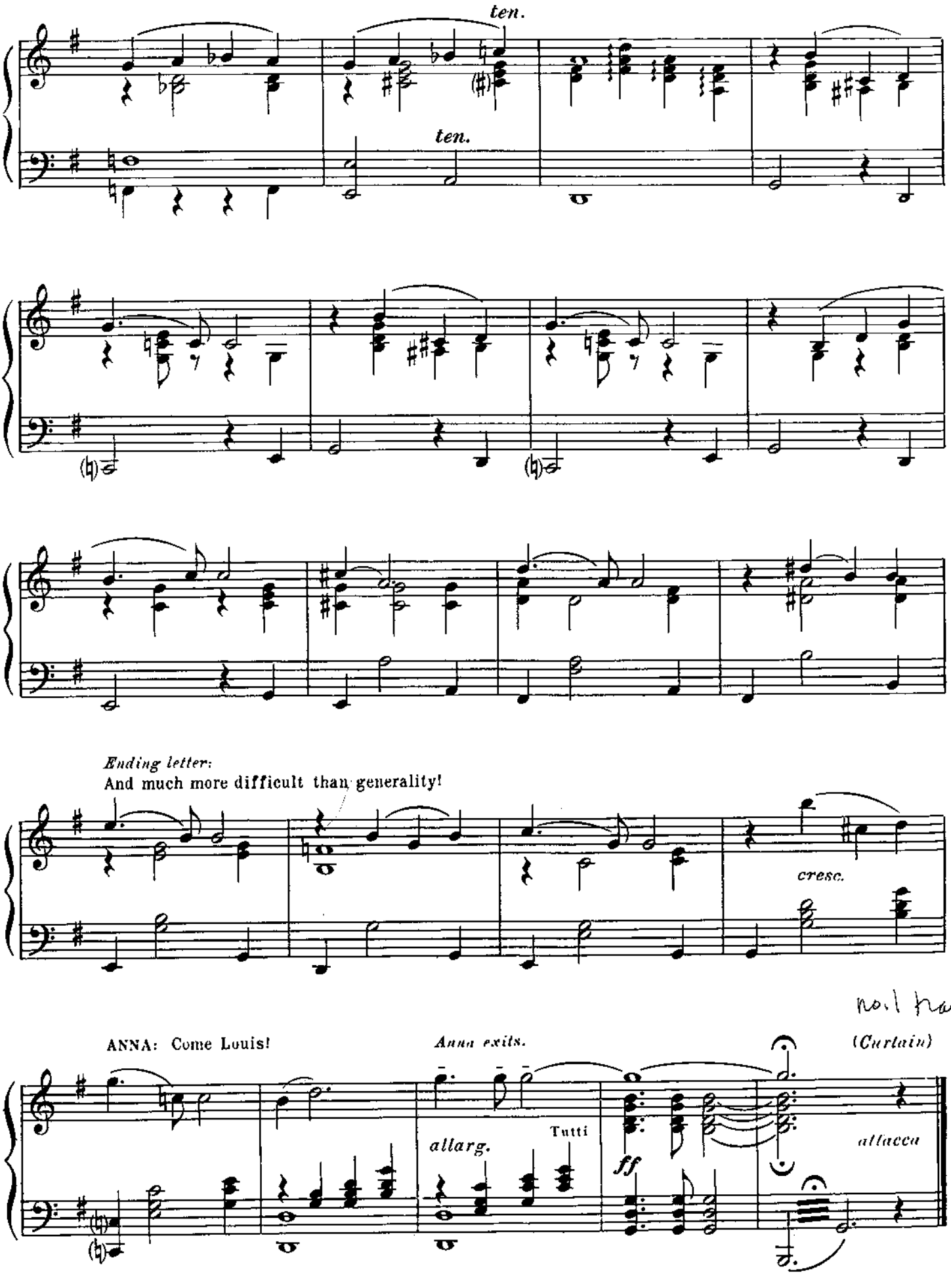
mp

Fade as Prince enters.

No. 42 Reprise: Something Wonderful
(Letter Reading)

Cue: PRINCE: Please to read it to all of us.




ten.
ten.
Ending letter:
And much more difficult than generality!
cresc.
ANNA: Come Louis!
Anna exits.
(Curtain)
allarg.
Tutti
ff
attacca

No. 43 Polka Doloroso

In front of Curtain.

Enter: Anna, Louis, Lady Thiang and Prince.

Very slowly

Piano

Stgs.

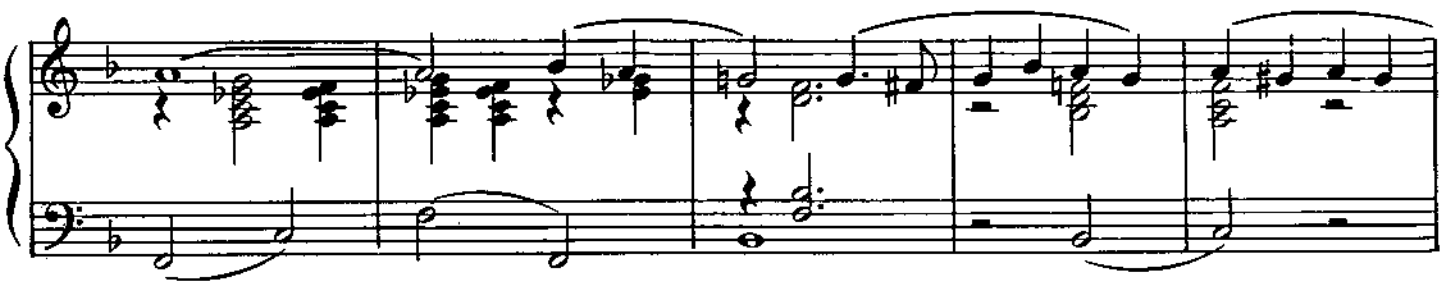
ppp W.W.

quasi doloroso

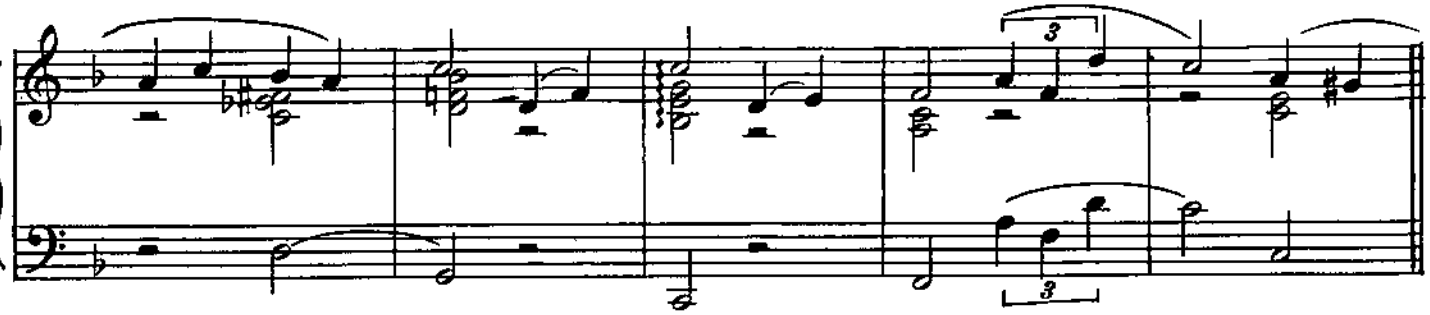
Lady Thiang and Prince exit.

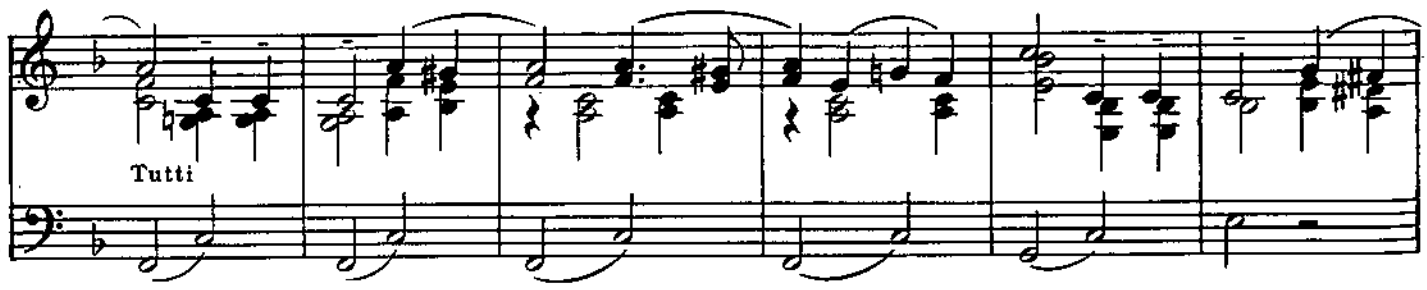
LOUIS:
I thought you and the King were very angry with

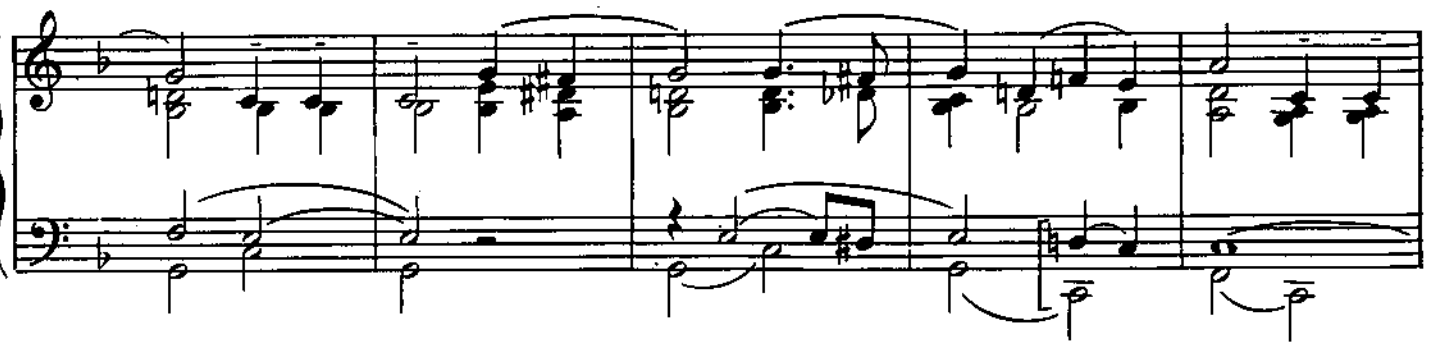
each other.

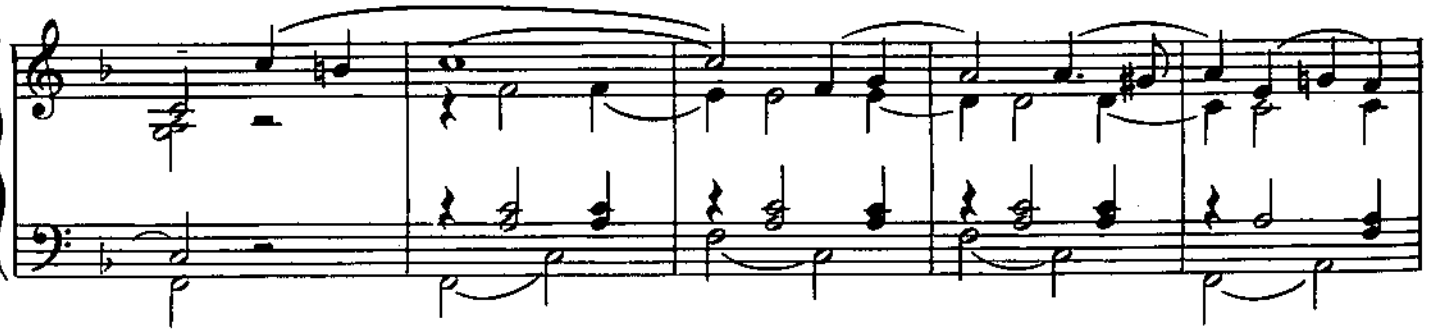


LOUIS:
Was he as good a king as he could have been?



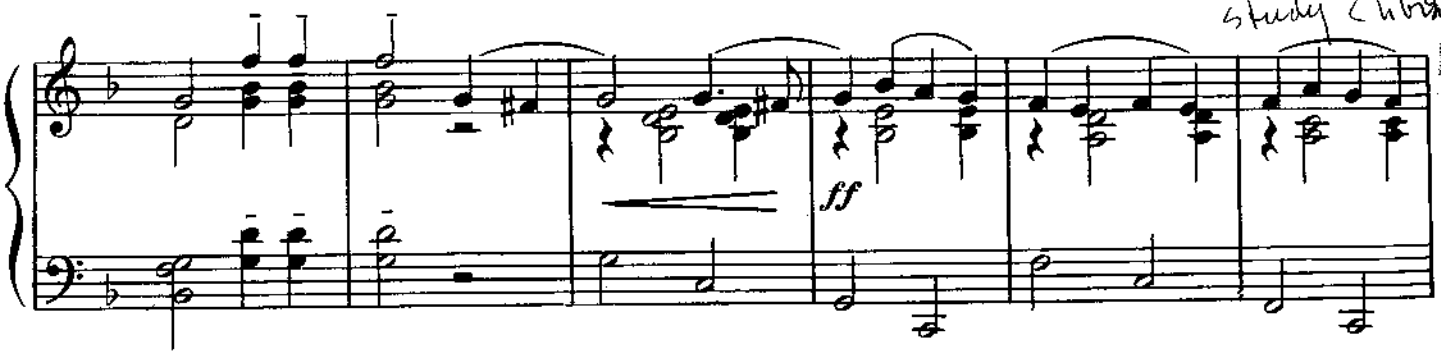






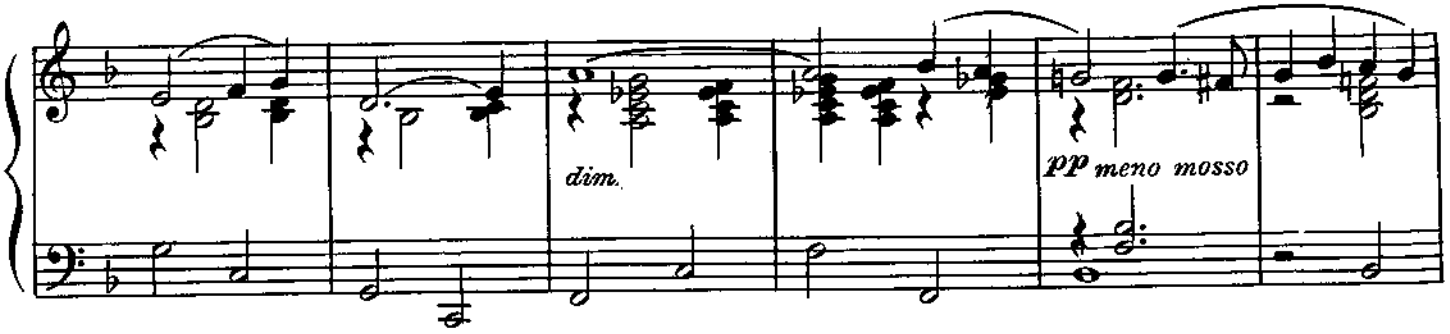
ANNA:
I like him very much, very much, indeed.

Curtain opens.



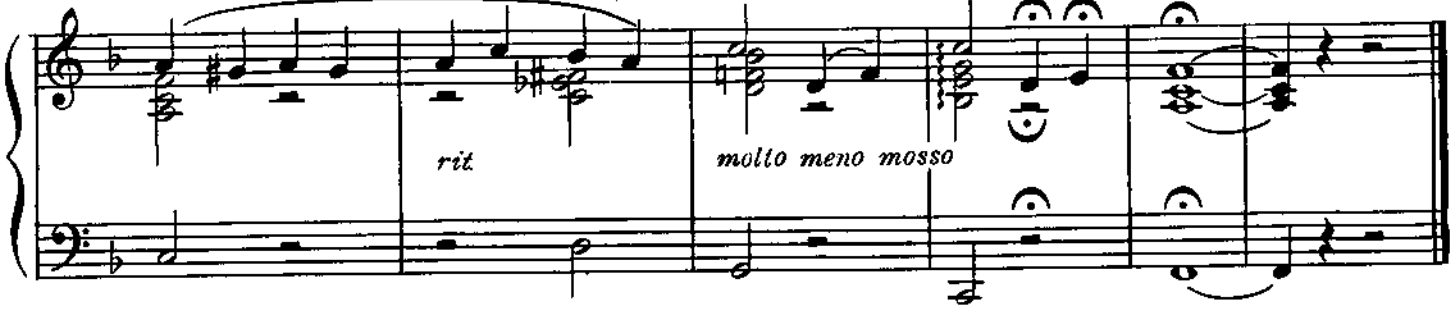
Meno

Louis enters. *Anna enters.*



Molto meno

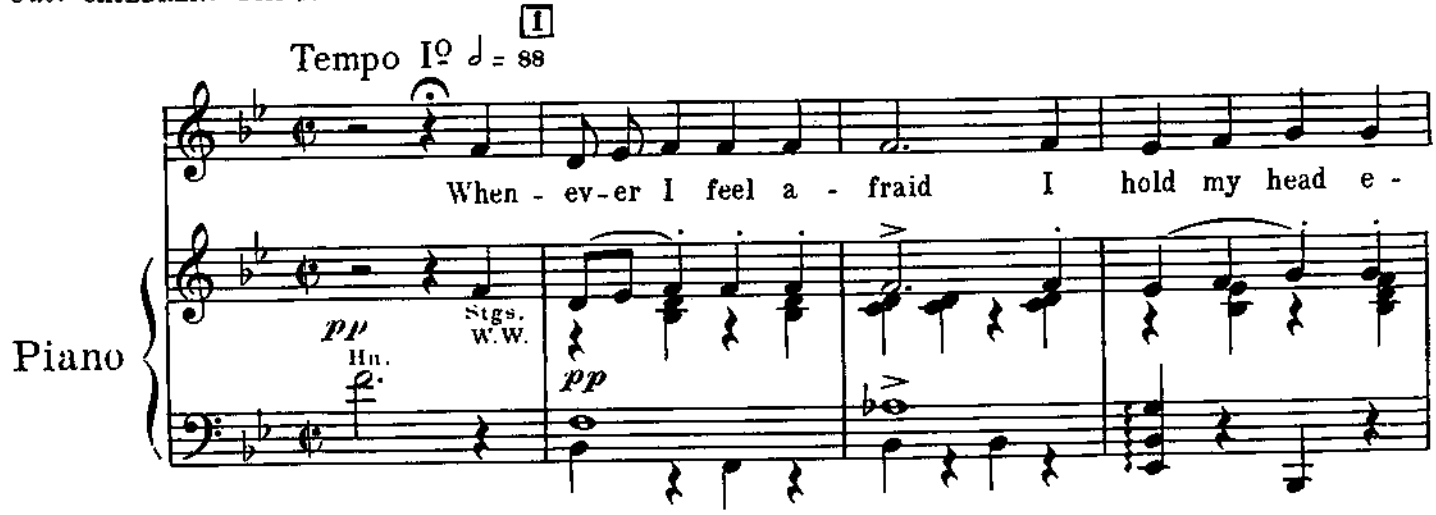
Anna curtsies.

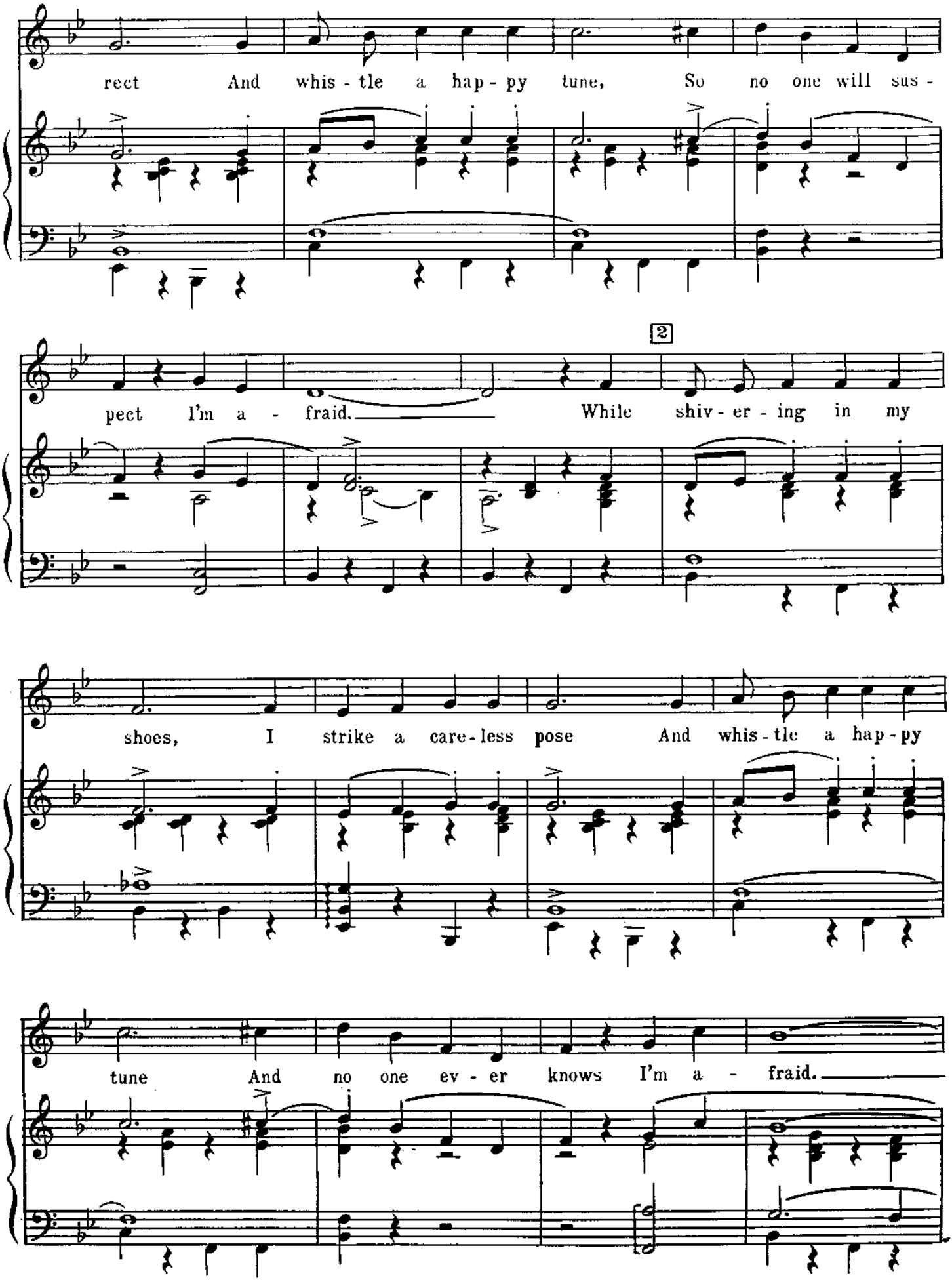


No.44 Reprise: I Whistle A Happy Tune

Cue: CHILDREN: Tell us Missus Anna. What to do when afraid, you teach us!

Tempo I♩ ♩ = 88



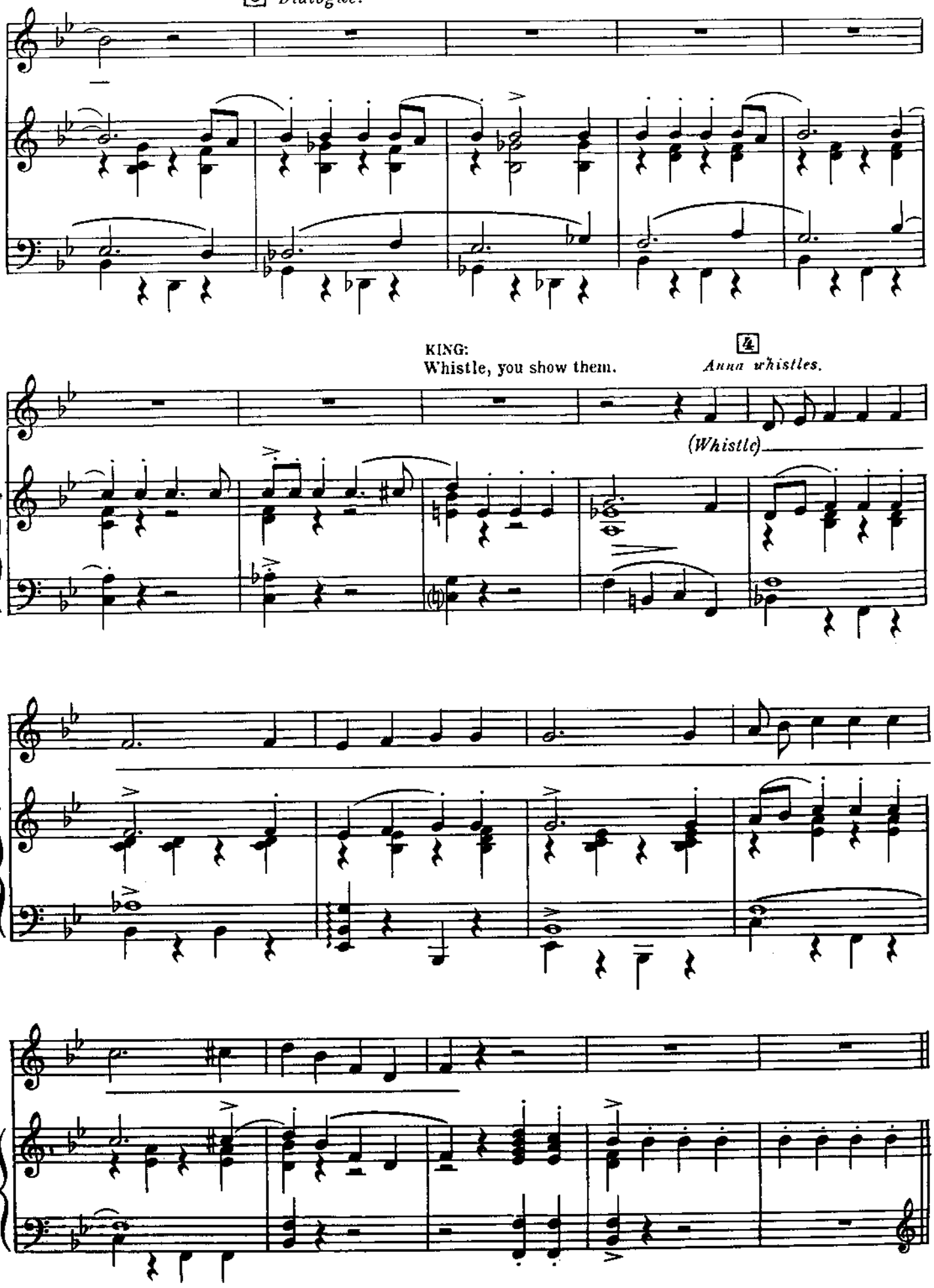

rect And whis - tle a hap - py tune, So no one will sus -
pect I'm a - fraid. While shiv - er - ing in my
2
shoes, I strike a care - less pose And whis - tle a hap - py
tune And no one ev - er knows I'm a - fraid.

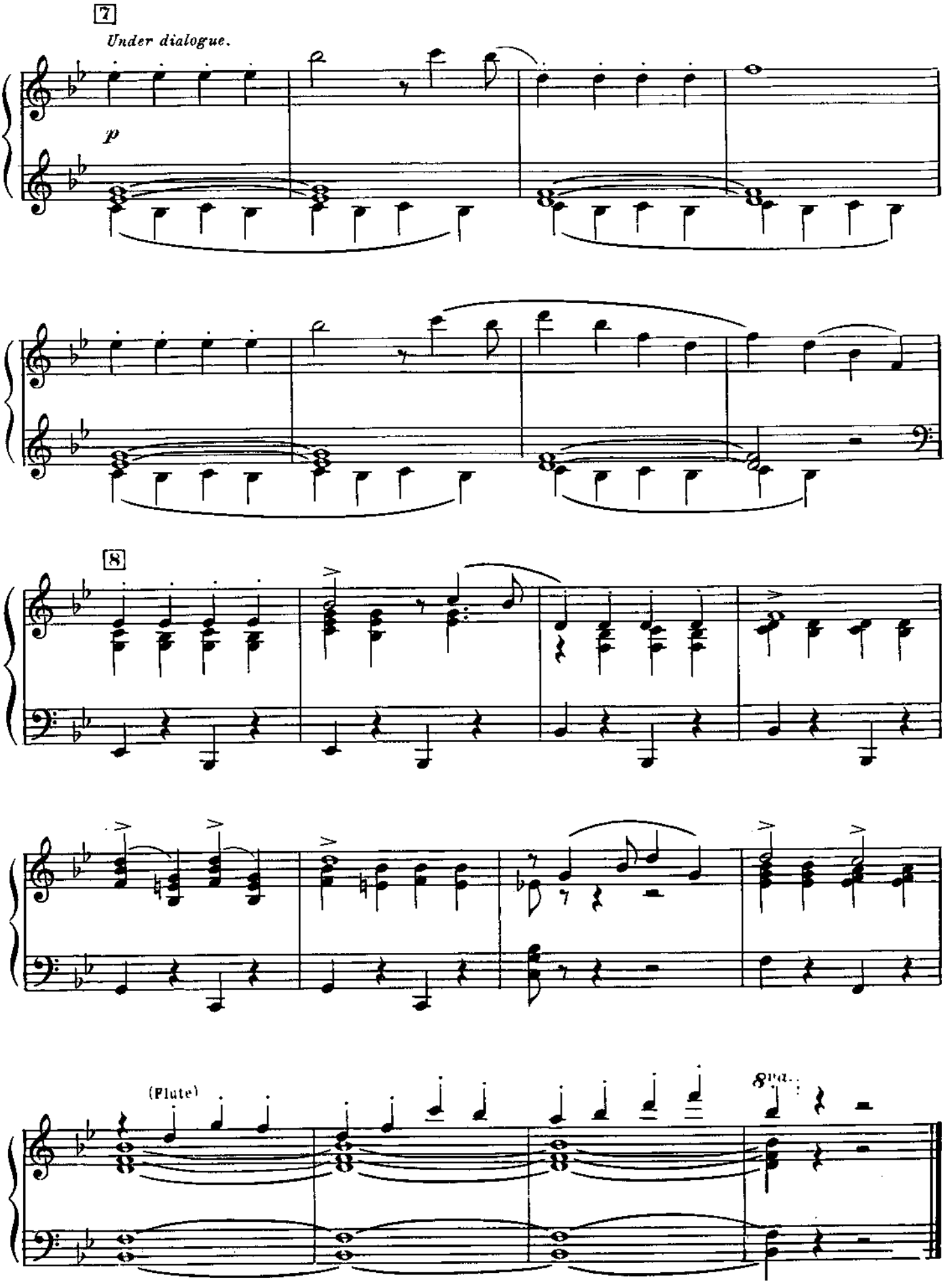
3 *Dialogue.*

KING:
Whistle, you show them.

4
Anna whistles.

(*Whistle*)




7
Under dialogue.
p
8
(Flute)
8va

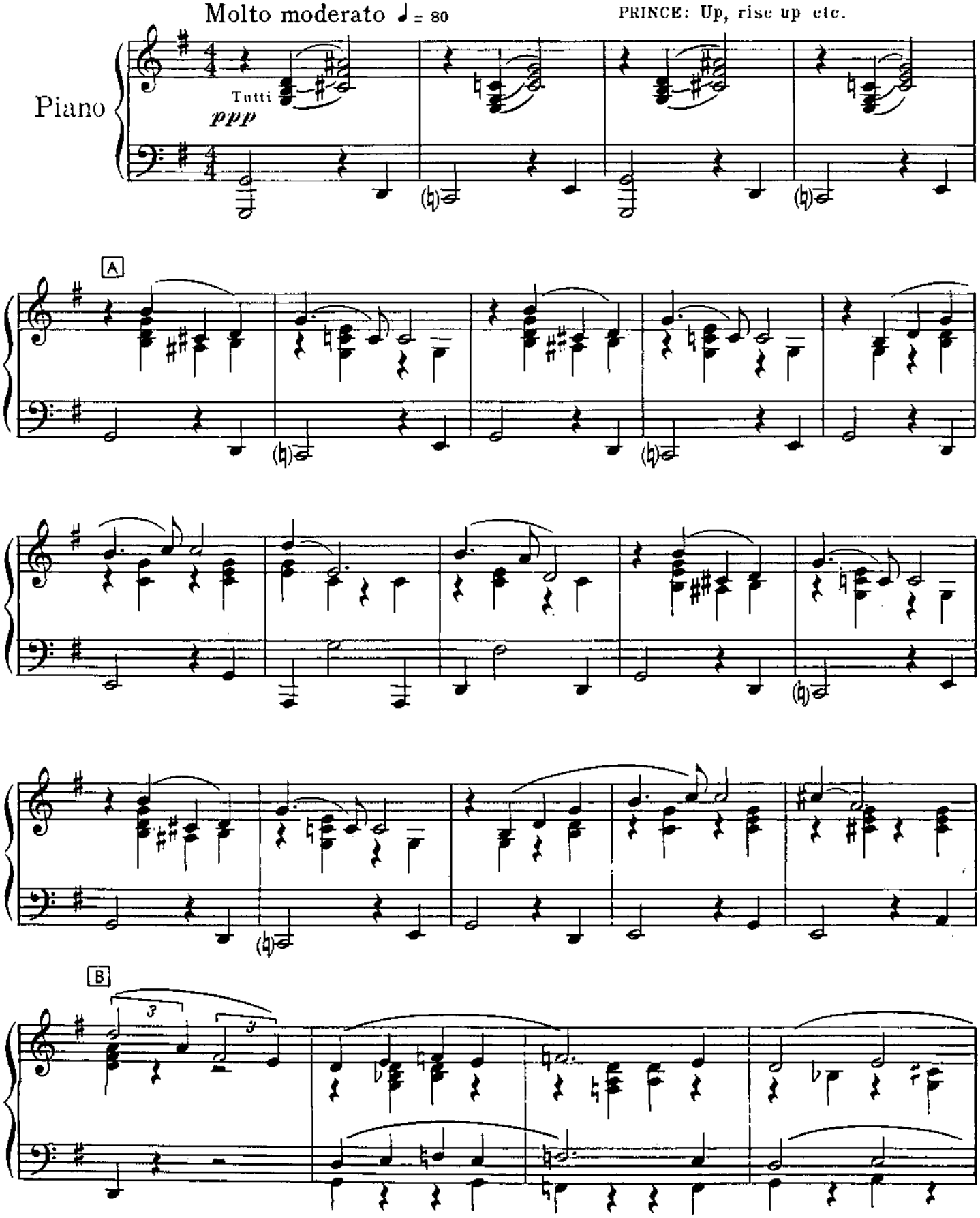
No. 45

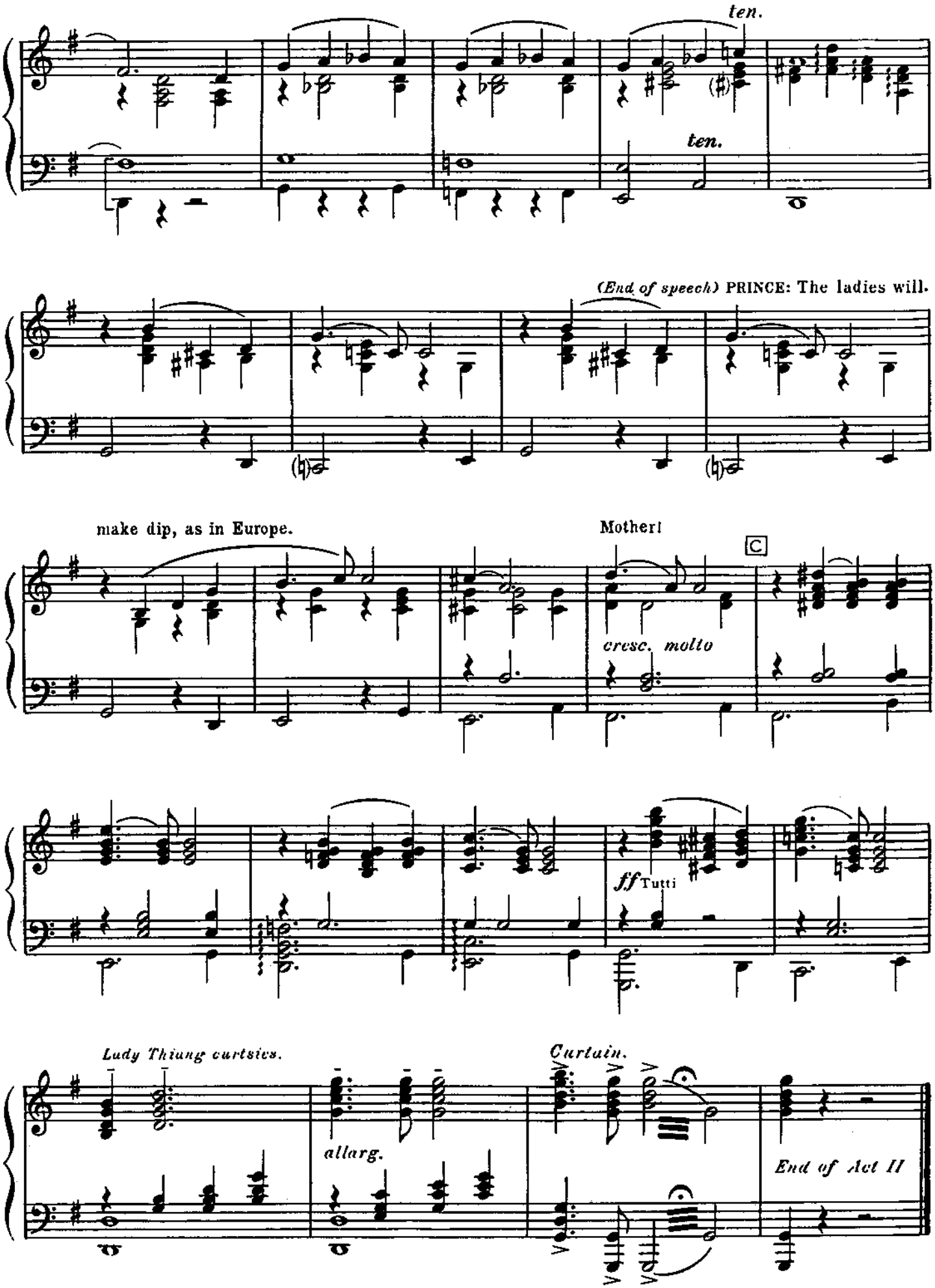
Finale Ultimo

Cue: ANNA: I hope so, your Majesty! I do hope so!

Molto moderato ♩ = 80

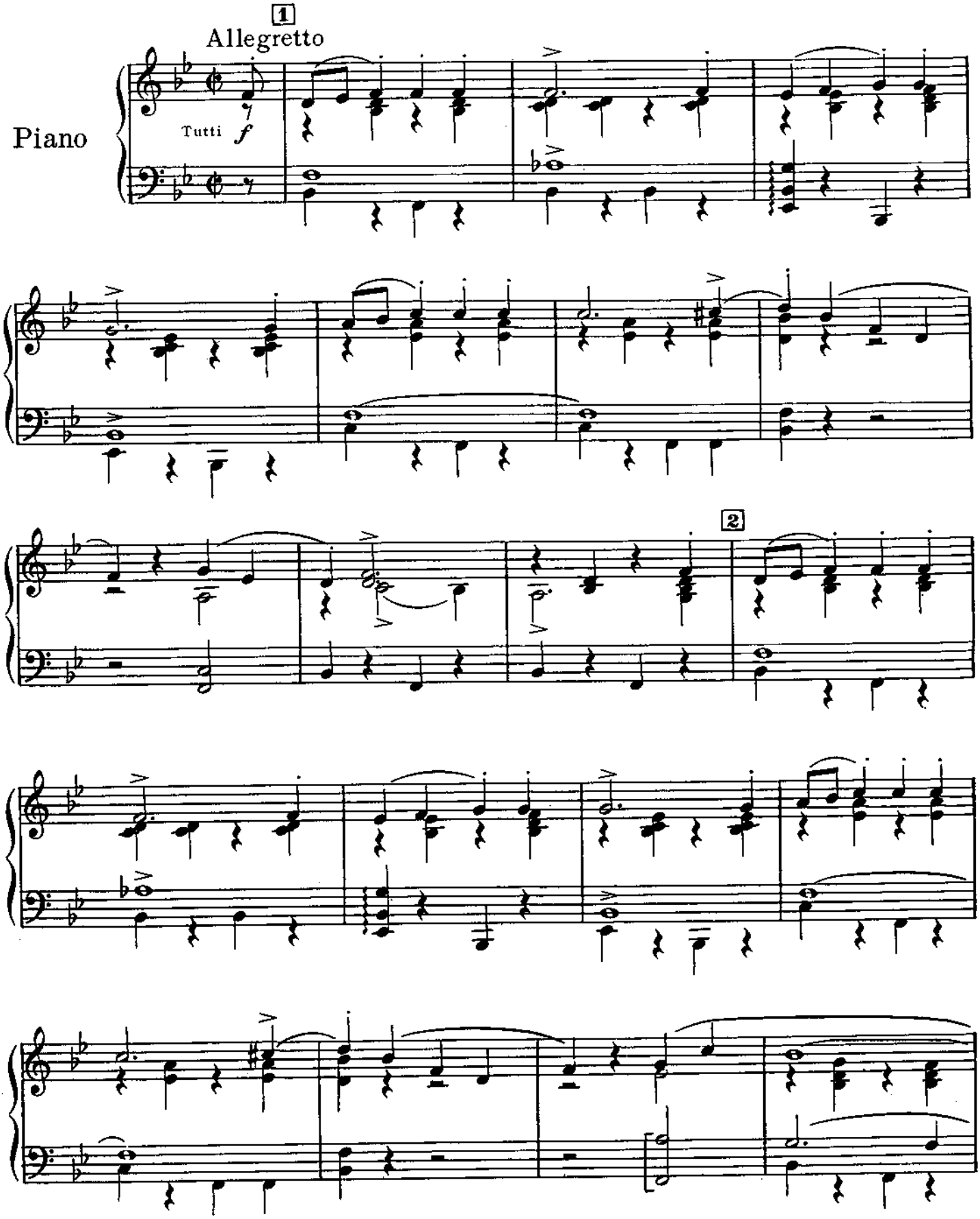
PRINCE: Up, rise up etc.

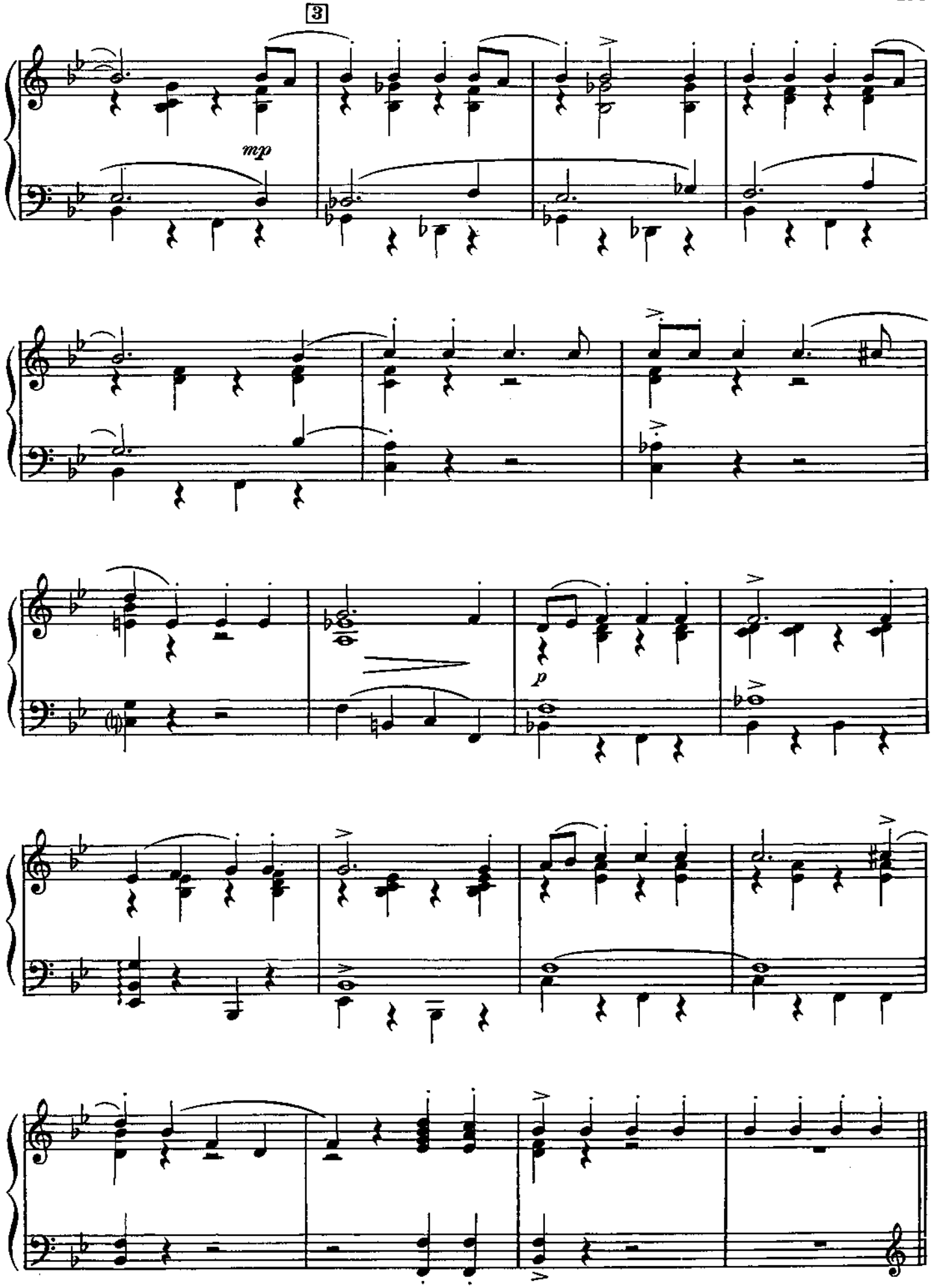


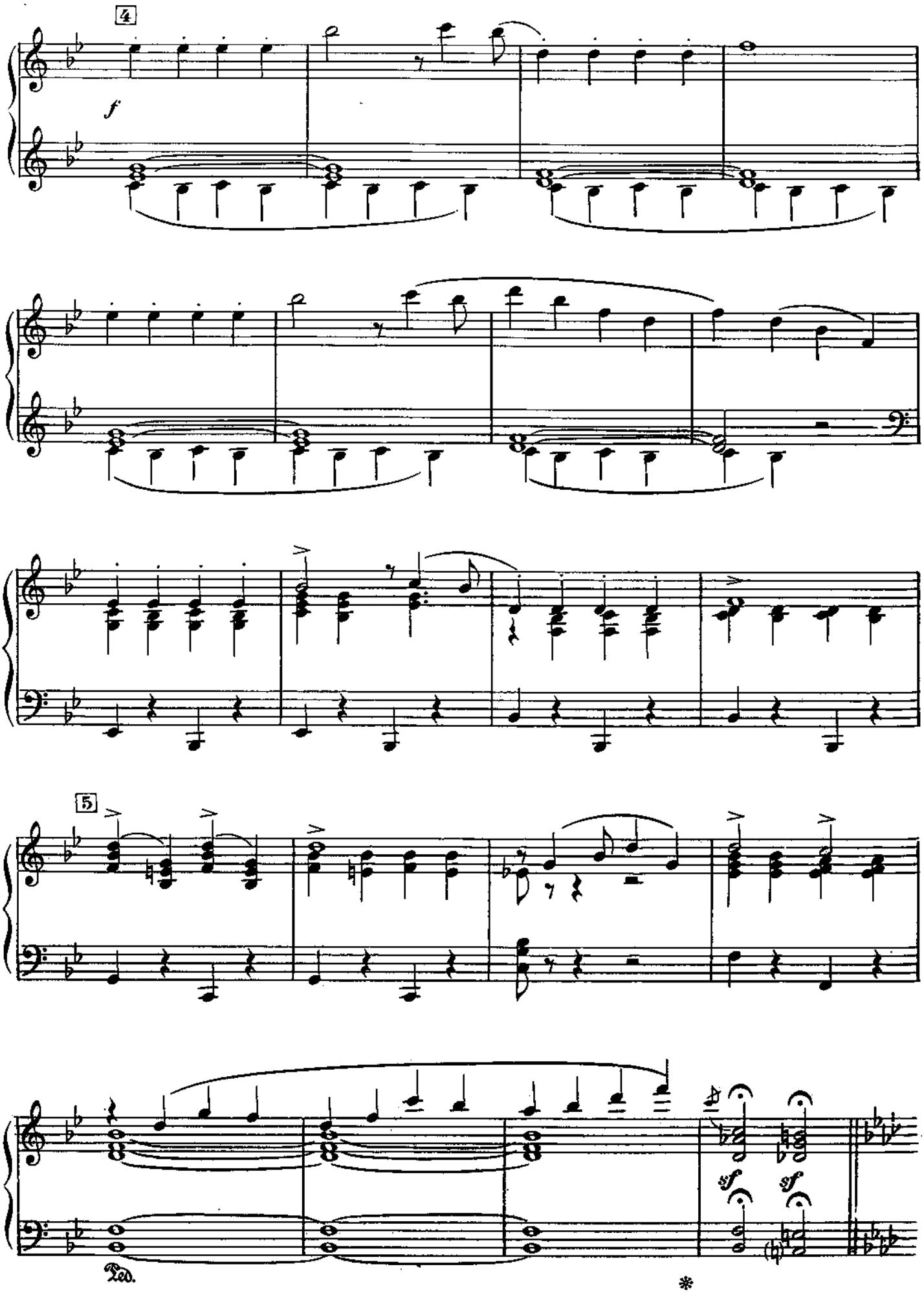

ten.
ten.
(End of speech) PRINCE: The ladies will.
make dip, as in Europe.
Mother!
C
cresc. molto
ff Tutti
Lady Thiang curtsies.
Curtain.
allarg.
End of Act II

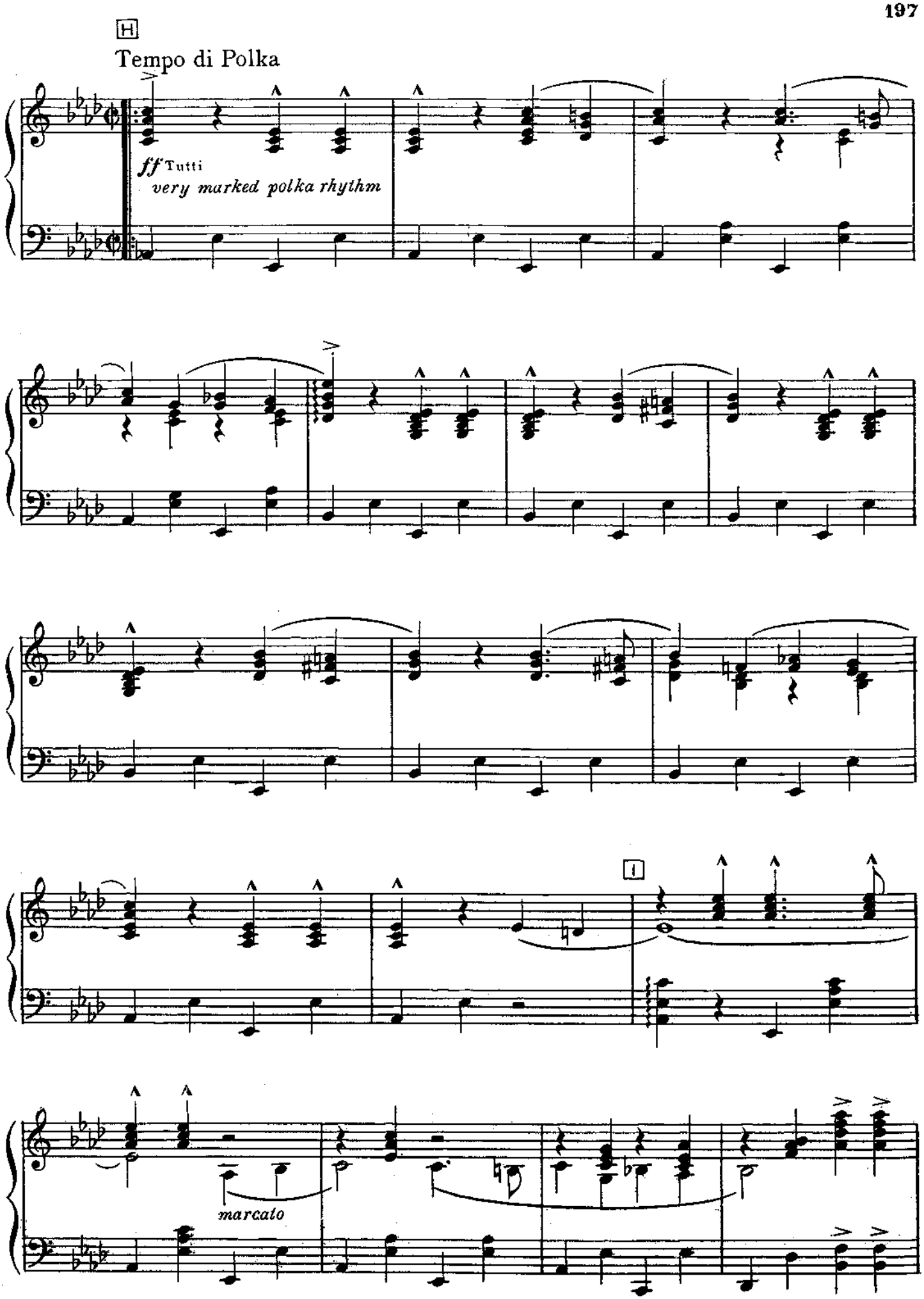
No. 46

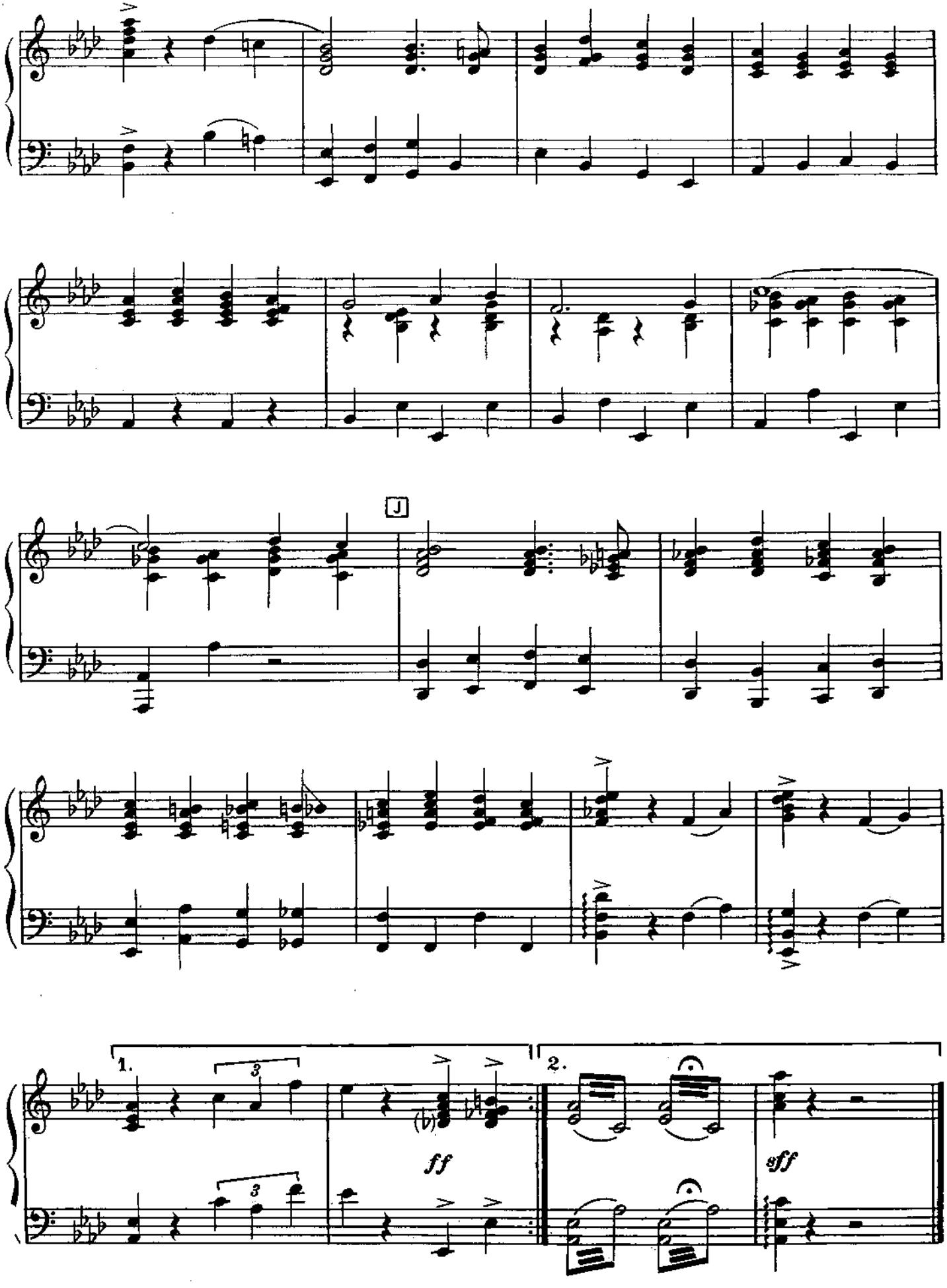
Exit Music




3
mp
p


4
f
5
sf
sf
Ped.
*


H
Tempo di Polka
ff Tutti
very marked polka rhythm
I
marcato


J
1.
2.
ff
fff