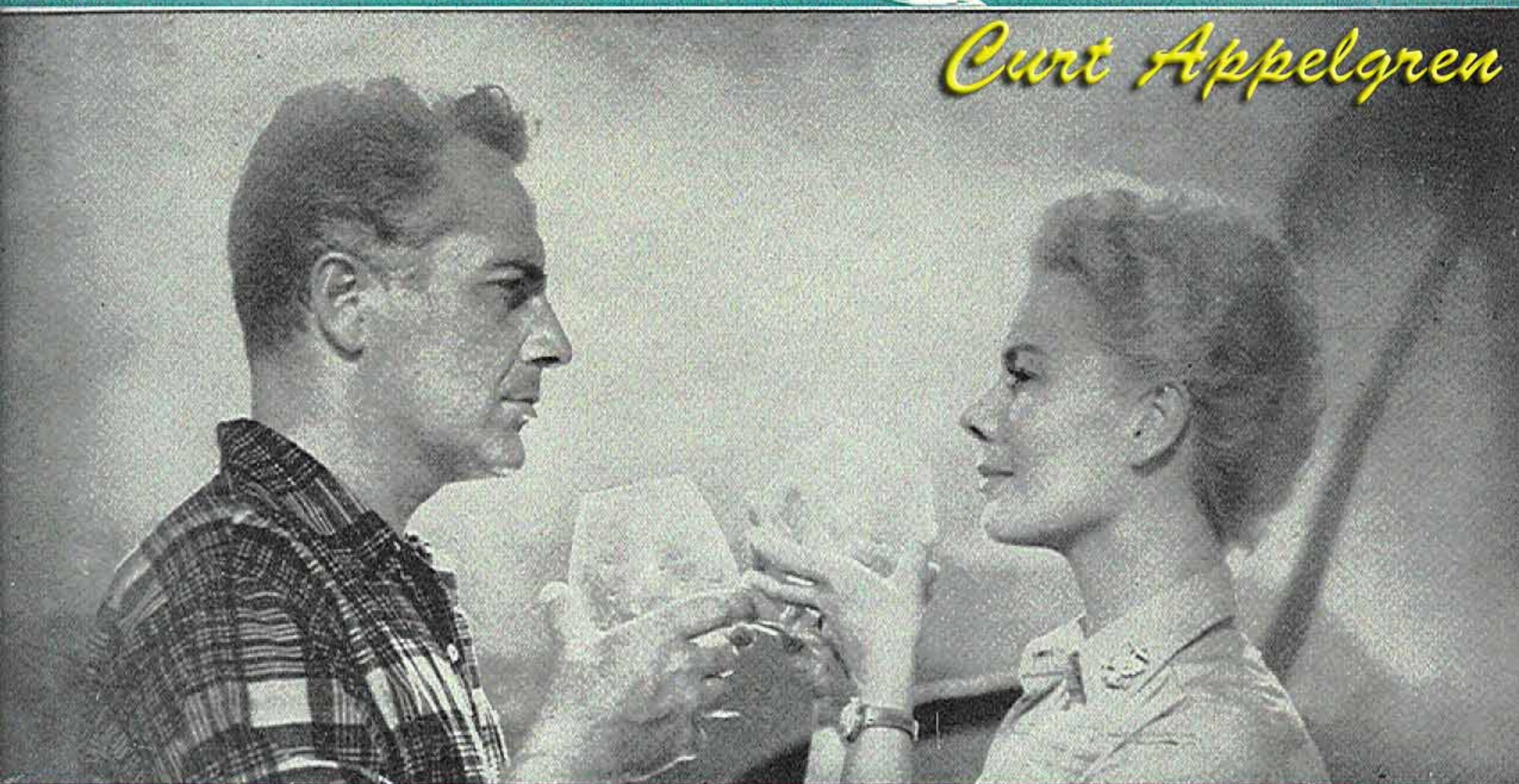


VOCAL SELECTION

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Curt Appelgren



RODGERS AND HAMMERSTEIN'S

SOUTH PACIFIC

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SOUTH PACIFIC

by

RICHARD RODGERS and OSCAR HAMMERSTEIN 2nd

VOCAL SELECTION



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Some Enchanted Evening

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Moderato

Piano

C
slowly with expression

Some en - chant - ed eve - ning — You may see a stran - ger, —

G7

P a tempo

C

You may see a stran - ger — A - cross a

E+

781 - 5

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Fmaj7

F6

C6

Dm7

G7

Dm

E7

crowd - ed room And some-how you know, You know e - ven

Am

C7

F

C

Dm7

G7

then That some-where you'll see her a - gain and a -

Cmaj7

C7

C+

Cdim

C

gain. Some en - chant - ed eve - ning

G7

Some - one may be laugh - ing,

C E+ Fmaj7 F6

You may hear her laugh - ing — A - cross a crowd - ed room

C6 Dm7 G7 Dm E7 Am C7

And night af - ter night, — As strange as it seems —

F C Dm7 G7 C

— The sound of her laugh - ter will sing in your dreams.

G7(C) G7 Cmaj9 C Dm7 G7 C6 C

Who can ex - plain it? Who can tell you why?

pp *tenderly and legato*

G7(C) G7 Cmaj9 C Am7 D7 G Cm6

Fools give you reas - ons, Wise men nev - er try.

cresc. molto

Edim Dm7 Cdim C

Some en - chant - ed eve - ning

mp

Dm7 G7 C

When you find your true love, — When you feel her call you

E+ Fmaj7 F6 C6

A - cross a crowd - ed room, Then fly to her

mf

side _____ And make her your own, _____ Or all through your

molto espr.

Dm G7 Dm E7 Am G7 F C

life you may dream all a - lone. _____

rit. *dim.* *a tempo*

Dm Dm7 G7 C

Once you have found her, Nev - er let her go. Once you have found her,

pp *legatissimo*

G7(C) G7 Cmaj9 C Dm7 G7 C6 C G7(C) G7 Cmaj9 C

Nev - er let her go! _____

rit. *mf*

Dm7 C

A Wonderful Guy

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Allegro moderato

VOICE

Piano

Dm

L.H. *L.H.* I ex - spect ev-'ry one of my

mf *mp* *leggiero*

Dm7 *G7* *Bb7*

crowd To make fun of my proud pro - tes - ta - tions Of faith in ro - mance.

Dm *Gm6* *Dm* *Gm6* *Dm* *Gm7* *Dm* *A7* *Dm*

mf *L.H.* *R.H.*

Dm *Dm7* *G7*

L.H. And you'll say I'm na - ive As a babe to be - lieve An - y fa - ble I

mp

732 - 6

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Bb7

Dm Gm6 Dm Gm6 Dm Gm7 Dm A7

hear from a per - son in pants.

mf

D

D

I've been known to share your sa -

mp

F#

G

C

Em

tir - i - cal at - ti - tude. Think - ing that

A7

Dmaj.7

D

love could be kept in its place, Till

F# G C Em

all of a sud-den that ly-ri-cal pla - ti - tude Bounced

Detailed description: This system contains the first two lines of music. The vocal line (top staff) has a treble clef and a key signature of two sharps (F# and C#). The lyrics are "all of a sud-den that ly-ri-cal pla - ti - tude Bounced". Above the vocal line, the chords F#, G, C, and Em are indicated. The piano accompaniment (bottom two staves) features a bass line with a treble clef and a key signature of two sharps. It includes dynamic markings such as *p.* and *f.*, and various articulation marks like accents and slurs.

A7 D G

up and hit me smack in the face! That's

Detailed description: This system contains the second two lines of music. The vocal line (top staff) continues with the lyrics "up and hit me smack in the face! That's". Above the vocal line, the chords A7, D, and G are indicated. The piano accompaniment (bottom two staves) continues with a bass line and includes dynamic markings like *p.* and *f.*, along with articulation marks.

A9 G A9 D Dmaj.7 D Dmaj.7 G

how I turned out to be The hap -

Detailed description: This system contains the third two lines of music. The vocal line (top staff) has the lyrics "how I turned out to be The hap -". Above the vocal line, the chords A9, G, A9, D, Dmaj.7, D, Dmaj.7, and G are indicated. The piano accompaniment (bottom two staves) continues with a bass line and includes dynamic markings like *p.* and *f.*, along with articulation marks.

Gm A7(6) A+ A7(6) A+ A7

py young wo - man you see.

Detailed description: This system contains the final two lines of music. The vocal line (top staff) has the lyrics "py young wo - man you see.". Above the vocal line, the chords Gm, A7(6), A+, A7(6), A+, and A7 are indicated. The piano accompaniment (bottom two staves) continues with a bass line and includes dynamic markings like *f.* and *rit.*, along with articulation marks.

Refrain (bright Valse tempo)

D Dmaj.7 D6 D Em7

I'm as corn - y as Kan - sas in Au - gust, I'm as

sf *mp*

A7 Em7 A7 D6

nor - mal as blue - ber - ry pie, No more a smart lit - tle

Em7 A7 D Em A7

girl with no heart, I have found me a won - der - ful guy!

D Dmaj.7 D6 D Em7 A7

I am in a con - ven - tion - al dith - er With a con - ven - tion - al

sf *mp*

Em7

A7

D6

Em7

A7

star in my eye. And you will note there's a lump in my throat When I

D

Cmaj.7

C6

Dm7

G7

speak of that won-der-ful guy! I'm as trite and as

Cmaj.7

C6

Dm7

G7

Cmaj.7

C6

gay as a dai-sy in May, A cli-ché com-ing true!

Em7

A7

D

D6

F#m7

B7

I'm bro-mid-ic and bright as a moon-hap-py night Pour-ing light on the

E9 A9 D Dmaj.7 D7 D6

dew! I'm as corn-y as Kan-sas in Au-gust,

Gm A7 E7 A7 D7

High as a flag on the Fourth of Ju-ly! If you'll ex-cuse an ex-

G Em7 D A7 D D+

pres-sion I use, I'm in love, I'm in love, I'm in love, I'm in love, I'm in

G Em 1. D A7+ 2. D

love, with a won-der-ful guy! guy!

Happy Talk

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Allegretto grazioso

Piano

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes with chords, starting with a forte (*f*) dynamic and a marcato articulation. The left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Allegretto grazioso'.

Refrain

F F+ Gm G7(6)

The first line of the refrain features a vocal melody and piano accompaniment. The vocal line starts with a mezzo-forte (*mp*) dynamic. The lyrics are: "1.&2. Refrain Hap - py talk, keep talk - in' hap - py talk,". The piano accompaniment supports the vocal line with chords and rhythmic patterns.

F Gm7 C7(6) Fmaj.9 F Fmaj.7 F7+

The second line of the refrain continues the vocal melody and piano accompaniment. The lyrics are: "Talk a - bout things you'd like to do. You". The piano accompaniment includes a mezzo-forte (*mp*) dynamic marking.

Bb Bbm F D7(b9) Dm

The third line of the refrain concludes the vocal melody and piano accompaniment. The lyrics are: "got - ta have a dream, - If you don't have a dream - How you gon - na". The piano accompaniment features a mezzo-forte (*mp*) dynamic marking.

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Gm9 C7 F

have a dream come true?

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'have a dream come true?' and is followed by a long horizontal line. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. The key signature has one flat (Bb) and the time signature is 4/4.

Verse

F

Gm

Talk a-bout a moon Float-in' in de sky, Look-in' like a
 Talk a-bout a star Look-in' like a toy, Peek-in' through de

The second system of music continues the verse. The vocal line has lyrics: 'Talk a-bout a moon Float-in' in de sky, Look-in' like a', 'Talk a-bout a star Look-in' like a toy, Peek-in' through de'. The piano accompaniment includes a dynamic marking 'mp' in the first measure. The key signature remains Bb and the time signature is 4/4.

F

lil - y on a lake; Talk a - bout a bird
 branch-es of a tree; Talk a - bout a girl

The third system of music continues the verse. The vocal line has lyrics: 'lil - y on a lake; Talk a - bout a bird', 'branch-es of a tree; Talk a - bout a girl'. The piano accompaniment includes a dynamic marking 'mp' in the first measure. The key signature remains Bb and the time signature is 4/4.

Gm

C Gm Ebm C

Learn-in' how to fly Mak - in' all de mu-sic he can make.
 Talk a - bout a boy Count - in' all de rip-ples on de sea.

The fourth system of music concludes the verse. The vocal line has lyrics: 'Learn-in' how to fly Mak - in' all de mu-sic he can make.', 'Talk a - bout a boy Count - in' all de rip-ples on de sea.'. The piano accompaniment includes a dynamic marking 'mp' in the first measure. The key signature remains Bb and the time signature is 4/4.

16 III Refrain

F F+ Gm G7(6)

Hap - py talk, keep talk - in' hap - py talk,

Gm7 C7(6) Fmaj.9 F Fmaj.7 F7+

Talk a - bout things you'd like to do. You

Bb Bbm F D7(b9)

got - ta have a dream, — If you don't have a dream —

Gm7 C7 F6 F F6 F

How you gon - na have a dream come true?

III Verse

F6 F F6 F F6 F F6 F

Talk a - bout a boy Say - in' to de girl:

The first system of the III Verse consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "Talk a - bout a boy Say - in' to de girl:". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady bass line and chords in the right hand. A piano dynamic marking (*p*) is present at the beginning.

Bb6 Bb Bb6 Bb Fmaj.9 F Fmaj.7 F7

"Gol - ly, Ba - by! I'm a luck - y cuss!"

The second system of the III Verse continues the vocal line and piano accompaniment. The lyrics are "Gol - ly, Ba - by! I'm a luck - y cuss!". The piano accompaniment continues with the same harmonic structure as the first system.

F6 F F6 F F6 F F6 F

Talk a - bout a girl Say - in' to de boy:

The third system of the III Verse continues the vocal line and piano accompaniment. The lyrics are "Talk a - bout a girl Say - in' to de boy:". The piano accompaniment continues with the same harmonic structure.

Bb6 G7 C Gm Ebm C

"You an' me is luck - y to be us!"

The fourth system of the III Verse concludes the vocal line and piano accompaniment. The lyrics are "You an' me is luck - y to be us!". The piano accompaniment concludes with a final chord in the right hand.

18 IV Refrain

F F+ Gm G7(6)

Hap - py talk, keep talk - in' hap - py talk,

mp

Gm7 C7(6)

Talk a - bout things you'd like to

mp

Fmaj.9 F Fmaj.7 F7+ Bb Bbm

do! You got - ta have a dream — If

F D7(b9) Dm

you don't have a dream — How you gon - na

Gm7 C7 Cm7 F7

have a dream_ come true? _____ If you don't talk

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat major/D minor). The lyrics are "have a dream_ come true? _____ If you don't talk". The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. Chord symbols Gm7, C7, Cm7, and F7 are placed above the vocal staff. A dynamic marking of *mf* is present in the piano accompaniment.

Bb6 Bb Cm7 F7 Bb6

hap - py An' you nev - er have a dream _____

The second system continues the musical score. The vocal line lyrics are "hap - py An' you nev - er have a dream _____". The piano accompaniment includes chords and a melodic line. Chord symbols Bb6, Bb, Cm7, F7, and Bb6 are placed above the vocal staff. A dynamic marking of *mf* is present in the piano accompaniment.

Bbmi6 F Cdim Gm7

Den you'll nev - er have a dream

The third system of the musical score features a vocal line and piano accompaniment. The vocal line lyrics are "Den you'll nev - er have a dream". The piano accompaniment consists of two staves with chords and melodic lines. Chord symbols Bbmi6, F, Cdim, and Gm7 are placed above the vocal staff. A dynamic marking of *cresc.* is present in the piano accompaniment.

C7 F Bb F Gm7 C7 F

come true! _____

The fourth system concludes the musical score. The vocal line lyrics are "come true! _____". The piano accompaniment includes chords and a melodic line. Chord symbols C7, F, Bb, F, Gm7, C7, and F are placed above the vocal staff.

Younger Than Springtime

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Moderato

Piano

f *espressivo*

molto rit

C *with warm expression* G F C G

I touch your hand And my arms grow strong

mp *a tempo*

C G F C B \flat

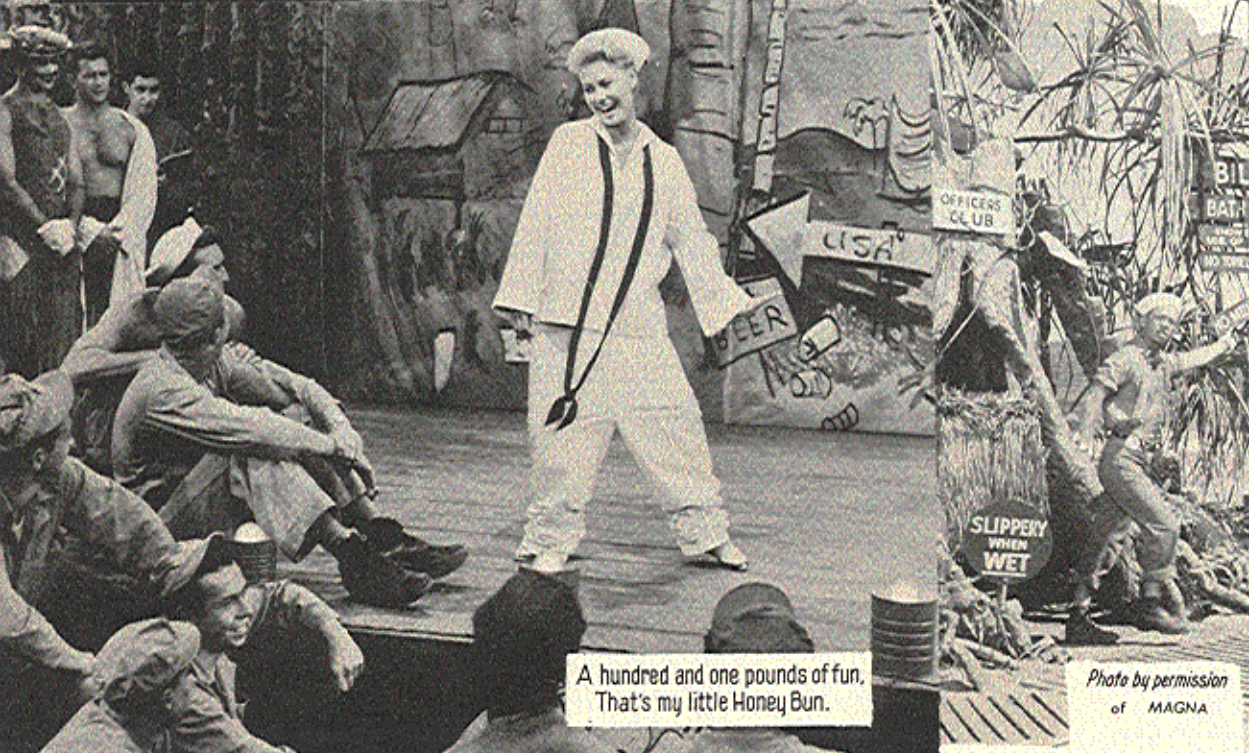
Like a pair of birds That burst with song.

737 - 4

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I'm gonna wash that man
right outa my hair.
And send him on his way.

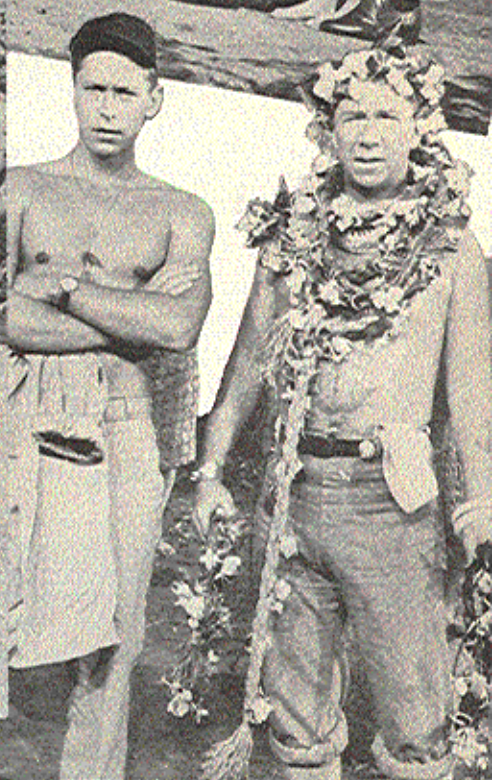
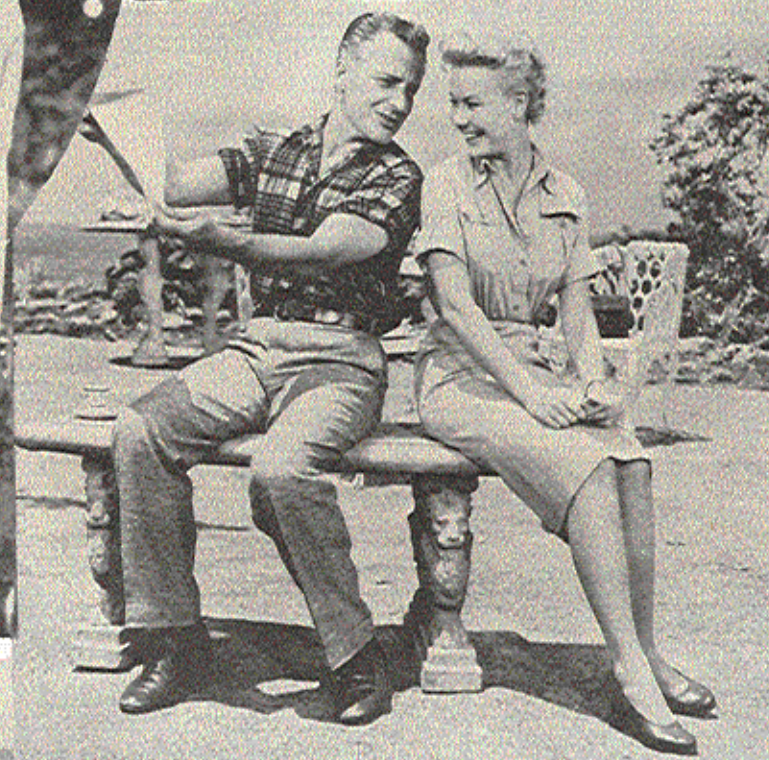


A hundred and one pounds of fun,
That's my little Honey Bun.

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Some enchanted evening
You may see a stranger.
You may see a stranger
Across a crowded room.



Younger than Springtime are you,
Softer than starlight are you,
Warmer than winds of June
are the gentle lips you gave me.

Bali Hai may call you any night, Any day.
In your heart you'll hear it call you -
"Come away, Come away."

Dm Gdim Dm Fm

My eyes look down At your love - ly face _____ And I hold the

Detailed description: This system contains the first two lines of music. The vocal line is on a treble clef staff with a key signature of one flat (Bb). The lyrics are "My eyes look down At your love - ly face _____ And I hold the". The piano accompaniment is on grand staff notation (treble and bass clefs). Chords are indicated above the staff: Dm, Gdim, Dm, and Fm. The piano part features arpeggiated chords and moving bass lines.

C Gdim Dm7 G7

world _____ In my em - brace. _____

Detailed description: This system contains the next two lines of music. The vocal line continues with "world _____ In my em - brace. _____". The piano accompaniment continues with the same style. Chords are indicated: C, Gdim, Dm7, and G7. Dynamics include *mf* and *molto rit*.

C G

Refrain (*slowly, with great warmth*)

Young - er than Spring - time are you, Soft - er than star - light

Detailed description: This system begins the Refrain section. The tempo and mood are indicated as "Refrain (*slowly, with great warmth*)". The vocal line starts with "Young - er than Spring - time are you, Soft - er than star - light". The piano accompaniment is in 4/4 time. Chords are C and G. Dynamics include *p - mf*.

C Am D(G) D

are you, Warm - er than winds of June are the gen - tle lips you

Detailed description: This system continues the Refrain. The vocal line continues with "are you, Warm - er than winds of June are the gen - tle lips you". The piano accompaniment continues. Chords are C, Am, D(G), and D.

Gmaj.7 G7 C G

gave me. Gay-er than laugh-ter are you, Sweet-er than mu-sic

p

C Am D(G) D

are you, An-gel and lov-er, heav-en and earth are you to

p

G D7 (stay in slow tempo) G D7

me. And when your youth and joy in-vade my

mf *cresc.*

G D7 G Dm7

arms And fill my heart as now they do...

mf

G7 C G C G

then... Young-er than Spring-time am I, Gay-er than laugh-ter

mp

C G7 C with passion Am

am I, An-gel and lov-er, heav-en and earth am

cresc.

Am7 G7 1. C G7

I with you!

allarg. *a tempo*

2. C

you!

f dim. *morendo* *p*

I'm Gonna Wash That Man Right Outa My Hair

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Piano

f *dim.*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece starts with a forte (*f*) dynamic and ends with a decrescendo (*dim.*) to a piano (*p*) dynamic.

C7

I'm gon - na

mp

The first vocal line is on a single staff. The piano accompaniment is shown in two staves below. The piano part features a steady eighth-note accompaniment. The vocal line begins with a C7 chord and ends with a mezzo-piano (*mp*) dynamic.

Refrain

F Gm7 F Bb C7 F Gm7

wash that man right out - a my hair, — I'm gon - na wash that man right

The refrain section is marked with a double bar line and a repeat sign (§). It features a series of chords: F, Gm7, F, Bb, C7, F, and Gm7. The piano accompaniment continues with the eighth-note accompaniment.

F Bb C7 F Gm7 F Bb

out - a my hair, — I'm gon - na wash that man right out - a my hair — And

The second part of the refrain continues with chords: F, Bb, C7, F, Gm7, F, and Bb. The piano accompaniment remains consistent with the previous sections.

F C9 F Gm7 F C7

send him on his way. I'm gon - na

The first system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics 'send him on his way.' followed by 'I'm gon - na'. The piano accompaniment consists of chords and rhythmic patterns in the right and left hands.

F Gm7 F Bb C7 F Gm7

wave that man right out - a my arms, - I'm gon - na wave that man right

The second system continues the musical piece. The vocal line has the lyrics 'wave that man right out - a my arms, - I'm gon - na wave that man right'. The piano accompaniment provides harmonic support with various chords and textures.

F Bb C7 F Gm7 F Bb

out - a my arms, - I'm gon - na wave that man right out - a my arms, - And

The third system of music includes the lyrics 'out - a my arms, - I'm gon - na wave that man right out - a my arms, - And'. The piano accompaniment continues with its characteristic chordal and rhythmic structure.

F C7 F7 Bb

send him on his way. Don't try to patch it up,

The fourth system concludes the page with the lyrics 'send him on his way. Don't try to patch it up,'. The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) in the final measure.

Tear it up, tear it up! Wash him out, dry him out, Push him out, fly him out,

F G7 C Ab Gb C C7

Can - cel him and let him go! Yea, sis - ter! — I'm gon - na

F Gm7 F Bb C7 F Gm7

wash that man right out - a my hair, — I'm gon - na wash that man right

F Bb C7 F Gm7 F Bb

out - a my hair, — I'm gon - na wash that man right out - a my hair — And

1. 1st time to Interlude

2. Final Ending

Chords: F C7 F F Ab G Gb7 F

send him on his way. If the send him on his way.

p *f* *Fine*

Bb Interlude

Cm7

Bb7

F7

Bb

F7

Bb

man don't un-der-stand you— If you fly on sep'-rate beams,

Eb

Eb maj.7

Cm7

Eb

Bb

Bb maj.7

Gm

Bb6

Waste no time, Make a change, Ride that man right off your range,—

C7

Gb7

F7

Rub him out-a the roll-call— And drum him out-a your dreams. If you

Bb Cm7 Bb7 F7 Bb F7 Bb

laugh at dif-f'rent com-ics— If you root for dif-f'rent teams,

Eb Ebmaj.7 Cm7 Eb Bb Bbmaj.7 Gm Bb6

Waste no time,— Weep no more,— Show him what the door is for!—

C7 Gb7 F7

Rub him out-a the roll-call— And drum him out-a your dreams. Oh,

G7(b5) C7

no! ————— Oh, no! ————— I'm gon-na

mp
D. S. (Repeat Refrain)

There Is Nothin' Like A Dame

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Allegro

Piano

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It features a rhythmic melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, while the bass line uses a steady eighth-note pattern. Dynamics include a forte (f) marking.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "We got sun-light on the sand, We got moon-light on the sea, We got mangoes and ba-". The piano accompaniment continues with the eighth-note bass line. Chords G and D7 are indicated above the vocal line. Dynamics include mezzo-forte (mf).

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "na-nas You can pick right off a tree, We got vol-ley ball and ping pong And a lot of dan-dy". The piano accompaniment continues with the eighth-note bass line. Chord G is indicated above the vocal line.

The third line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "games! What ain't we got? We ain't got dames! We get". The piano accompaniment continues with the eighth-note bass line. Chords Am7, A7(b5) D7, and G are indicated above the vocal line. Dynamics include marcato and mezzo-forte (mf).

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G D7

pack-ag - es from home, We get mov - ies, we get shows, We get speech - es from our
 lone - ly and we long For the fair and gen - tle sex, We would like to feel the

G

skip - per And ad - vice from Tok - yo Rose, We get let - ters doused with per - fume, We get
 feel - ing of some arms a - round our necks. We feel hun - gry as the wolf felt When he

Am7 A7(b5) D7 G

diz - zy from the smell! What don't we get? You know darn well!
 met Red Rid - ing Hood. What don't we feel? We don't feel good!

marcato

B7 *Recit. (ad lib.)* E7+ A7(b5) D9(6)

We got nothin' to put on a clean white suit for. We got nothin' to look masculine and ___ cute for!
 Lots of things in life are beautiful, but brother, There is one particular thing that is nothin'
 whatsoever in any way, shape or form like any-oth-er.

pp

D7 G maj.7 G6 Am7 D7

There is noth-in' like a dame, _____ Noth-in' in the

mf

G(A) G Am7 D7 B7 E7+(b9) E7(b9)

world, _____ There is noth-in' you can name That is

Am7 D7 1. G

an - y - thin' like a dame! _____ We feel

2. G

dame! _____ There are no

mp *p*

D7 Am7 D7 G6

books like a dame, ————— And noth-in' looks like a

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a quarter note 'books', followed by a half note 'like a', and a dotted half note 'dame,' with a long horizontal line underneath. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated above the staff: D7, Am7, D7, and G6.

Gmaj.9 G6 D7

dame. ————— There are no drinks like a dame, —————

poco a poco crescendo

The second system continues the piece. The vocal line has a half note 'dame.' followed by a dotted half note 'There are no drinks like a dame,' with a long horizontal line underneath. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord changes are indicated: Gmaj.9, G6, and D7. The instruction 'poco a poco crescendo' is written below the piano part.

Am9 A7 G6 Gmaj.7 G6

— And noth-in' thinks like a dame, —————

The third system shows the vocal line with a dotted half note 'And noth-in' thinks like a dame,' with a long horizontal line underneath. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. Chord changes are indicated: Am9, A7, G6, Gmaj.7, and G6.

D7 Am7 D7

And noth-in' acts like a dame, ————— Or at -

The fourth system concludes the page. The vocal line has a dotted half note 'And noth-in' acts like a dame,' with a long horizontal line underneath, followed by a quarter note 'Or at -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord changes are indicated: D7, Am7, and D7.

G6 Gmaj.9 G6 Am7

tracts like a dame. _____ There ain't a thing that's

più cresc.

A7

wrong with an - y man here That can't be cured by

Am7 Bm Am7 Bm Am7 Bm

put - tin' him near A girl - y, wo - man - ly, fe - male,

rit *f*

Am7 D7 G

fem - i - nine dame! _____

a tempo *ff*

Bali Ha'i

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Moderato

VOICE

Piano

Most peo-ple live on a lone-ly is - land

VOICE

Piano

Lost in the mid-dle of a fog-gy sea.

VOICE

Piano

Most peo-ple long for an - oth - er is - land

VOICE

Piano

One where they know they would like to be.

734-5

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Refrain (*slowly*)

Fdim

F

Fdim

Ba - li Ha'i may call you an - y night, An - y

p - mf

F

E

Db7

F

day. In your heart — you'll hear it call you: "Come a -

Db7

C7

F

Fdim

F

way, Come a - way." Ba - li Ha'i will whis - per On the

Fdim

F

E

wind of the sea: "Here am I, — Your spe - cial

Db7 F Db7 C7 F Bb

is - land! Come to me, come to me!" Your own spe - cial

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present in the piano part.

Bb+ Gm

hopes, Your own spe - cial dreams Bloom on the

The second system continues the musical piece. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment includes a triplet of eighth notes in the right hand. A dynamic marking of *mf* is present.

Bbm C7 Fdim

hill - side And shine in the streams. If you try, You'll

The third system of music shows the vocal line with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a dynamic marking of *mp*.

F Fdim F

find me Where the sky Meets the sea. "Here am

The fourth system concludes the page. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with chords and a bass line.

E D \flat 7 F D \flat 7 C7

I, ——— Your spe - cial is - land! Come to me, Come to

F7 B \flat C9

me!" Ba - li Ha'i, Ba - li Ha'i, Ba - li

cresc.

1. F6 Edim Dm

Ha'i! ——— Some day you'll see me,

mf *mp*

Edim Dm Gdim

Float - ing in the sun - shine, My head stick - ing out From a low - fly - ing

F6 Gdim Dm

cloud. _____ You'll hear me call you,

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a half note on a whole rest, followed by a quarter note on a whole rest, and then a quarter note on a whole rest. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes. Chord symbols F6, Gdim, and Dm are placed above the staff.

Gdim Dm Gb Ab Bb Ab Bb

Sing - ing through the sun - shine, Sweet and clear as can

The second system continues the musical score. The vocal line has a quarter note on a whole rest, followed by a quarter note on a whole rest, and then a quarter note on a whole rest. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and single notes. Chord symbols Gdim, Dm, Gb, Ab, Bb, Ab, and Bb are placed above the staff.

Db Eb F

be, _____ "Come to me, Here am I, come to

The third system continues the musical score. The vocal line has a quarter note on a whole rest, followed by a quarter note on a whole rest, and then a quarter note on a whole rest. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and single notes. Chord symbols Db, Eb, and F are placed above the staff. Dynamic markings *mf* and *cresc.* are present.

C7 2. F6

me!" _____ Ba - li Ha'i! _____

The fourth system concludes the musical score. The vocal line has a quarter note on a whole rest, followed by a quarter note on a whole rest, and then a quarter note on a whole rest. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and single notes. Chord symbols C7 and 2. F6 are placed above the staff. A *cresc.* marking is present.