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 DEUTEN

Settings and lighting by JO MIBLZINER

Costumes designed by IRENE SHABAN

Choreography by JEROME ROBBINS

Orchestrations by ROBERT RUSSELL BENNETT

Musical Director FREDERICK DVONCE

VOCAL SCORE

(Edited by DR. ALBERT SIRMAY)

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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 KRALAHOMA ............................................ JOHN JULIANO
THE KING ...................................................... YUL BRYNNER
PHRA ALACK .................................................. LEN MENCHE
TUPTIM .......................................................... DORETTA MORROW
LADY THIANG .................................................. DOROTHY SARNOFF
PRINCE CHULALONGKORN .............................. JOHNNY STEWART
PRINCESS YING YAOWALAK .............................. BAAVORK LEE
LUN THA ........................................................ LARRY DOUGLAS
SIR EDWARD RAMSAY ...................................... ROBIN CRAVEN
PRINCESSES AND PRINCES . . . Crisanta Cornejo, Andrea Del Rosario, Marta James, Barbara Luna, Nora Baez, Corrine St. Denis, Bunny Warner, Rodolfo Cornejo, Robert Cortazal, Thomas Griffin, Alfonso Maribo, James Maribo, Orlando Rodriguez


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 . . . Duarie 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
Moderato (gently swaying)

Sings & W. W.

Tromb.

simile

P melody

Timp.
No. 1
Opening Act 1
(Arrival At Bangkok)

Words by
Oscar Hammerstein 2nd

Music by
Richard Rodgers

Pomposo - 125
Violin Solo

Captain speaks (Dialogue)

Fl. Hp.

begin to fade under

dialogue

Fl.
No. 2  I Whistle A Happy Tune

Cue: CAPTAIN ORTON: I think you should know.

Chant of MEN (off stage, a cappella) J - 95
repeat ad lib. until Cue

LOUIS:
End of Chant  Cue: Oh, that's why you whistle!

ANNA

Piano

fraid I hold my head erect And whistle a happy tune, So

no-one will suspect I'm afraid While shivering in my

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shoes I strike a care-less pose And whis-tle a hap-py tune And
no one ever knows I'm a-fraid The re-sult of this de-
cep-tion is ver-y strange to-tell For when I fool the
people I fear I fool my-self as well! I whis-tle a hap-py
And every single time The happiness in the
tune convinces me that I'm not afraid.

Make believe you're brave And the trick will take you far.

You may be as brave as you make believe you are.
After applause.

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

While shivering in my shoes I strike a careless pose

And whistle a happy tune And no-one ever knows I'm afraid

The result of this deception is
very strange to tell For when I fool the people I fear I

fool myself as well! I whistle a happy tune And

every single time The happiness in the tune con-

vinces me that I'm not afraid.
Make be-lieve you're brave And the trick will take you far. You may be as

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

in whistling)
No. 3 Incidental For Dialogue
(Entrance of Kralahome)

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

KRALAHOME

\[
\text{(in pantomime)}
\]

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.
KRALAHOME to INTERPRETER

Clar.

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.

KRALAHOME

Clar.

\[
\text{(kick)}
\]

No. 4 Exit: I Whistle A Happy Tune

Cue: Goodbye Capt. Orton.

Tempo \( \text{I}^\circ \) \( \text{d} = 107 \)

Piano

\[
\text{ANNA and LOUIS (both whistle)}
\]

Whistle

\[
\text{(walk off. Curtain)}
\]
No. 5

Vignettes And Dance

In front of curtain

\( \text{Presto (one beat) } \) \( \text{d} = 94 \)

Piano

sempre stacc.

B W.W.

Stgs.

C W.W. Stgs. & Xyl.
In the New York production the music started here.
(Curtain)
Slowly $(a = 4) \dot{=} 76$

(King interrupting) King dismisses dancers. King summons Arahomah.
No. 6 My Lord And Master

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

Tuptim rises.

Con moto Con moto 60

TUPTIM: The King is pleased.

TUPTIM (sings)

He is pleased with me,

Piano

My Lord and Master De-clares he's pleased with me, what does he mean?

What does he know of me, this Lord and Master?

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

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Something young, soft and slim, Painted cheek, tapp'ring limb,

Smiling lips all for him. Eyes that shine just for him, So he thinks

just for him. Though the man may be

My Lord and Master Though he may study me
as hard as he can, ——— — The smile be - neath my smile ——— —

He'll nev - er see ——— — He'll nev - er know I love an - oth - er man

He'll nev - er know ——— — I love an - oth - er man.

ed allargando

molto espressivo
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?

(Thiang translates to wives)

After dialogue.

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.

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sky was streaked with white And the soft mist of England was sleeping on a hill, I re-
member this And I always will. There are
new lovers now on the same silent hill Looking on the same blue sea, And I
know Tom and I are a part of them all, And they're all a part of Tom —— and
Hello, young lovers, whoever you are, I hope your troubles are few. All my good wishes go with you tonight—

I've been in love like you. Be brave, young lovers, and follow your star, be brave and faithful and
true, Cling very close to each other tonight.

I've been in love like you. I know how it 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 really by chance. Don't
cry, young lovers whatever you do, Don't cry because I'm a-

tone,

All of my memories are happy to-night,

I've had a love of my own, I've had a love of my own,

own, like yours, I've had a love of my own.
No. 9  Encore: Hello, Young Lovers

After applause

Listesso tempo

brave, young lovers and follow your star, Be brave and faithful and

true,

Cling very close to each other tonight,
I've been in love like you, I know how it 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 really by chance. Don't
cry, young lovers, whatever you do, Don't cry because I'm alone,
All of my memories are happy tonight
I've had a love of my own.
No. 10  The March Of Siamese Children

After applause three gongs.

Cue: KING: The Royal Princes and Princesses!

Moderato

Piano

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Last child appears

sempre cresc. al fine
Postlude to The March Of Siamese Children

No. 11
Cue: (Anna removes hat)

Tempo I° $d = 94$

Piano

No. 12
Scene Before Curtain
(Priests And Children)

In 4 $d = 73$

Piano
Be it ev - er so hum - ble, There's

Oh

Fade on the dialogue. 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.

Oh
A Puzzlement

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

Moderato \( \text{Tempo} = 68 \)

KING: I'm not sure of anything.

When I was a boy, World was better spot,

What was so was so, What was not was not.

Now I am a man, World have change a lot
Some things nearly so, Others nearly not. There are
times I almost think I am not sure of what I absolutely
often find confusion in conclusion I concluded long a-

\[ \text{\textit{Vivace ma non troppo}} \]

\[ \text{\textit{colla voce}} \]
Meno mosso

instance, shall I say to him of women? Shall I

decate him on the ancient lines?
tell the boy, As far as he is ab le, To re-
spect his wives and love his con-cu-bines? Shall I
tell him ev'-ry-one is like the oth-er, And the
bet-ter one of two is re-al-ly neith-er? If I
tell him this I think he won't believe it, And I

nearly think I don't believe it either!

When my

father was a king He was a king who knew exactly what he knew,

And his
brain was not a thing, For-ev-er swing-ing to and fro, and fro and fro,

a thing, For-ev-er swing-ing to and fro, and fro and fro,

a thing, For-ev-er swing-ing to and fro, and fro and fro,

a thing, For-ev-er swing-ing to and fro, and fro and fro,

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a thing, For-ev-er swing-ing to and fro, and fro and fro,

a thing, For-ev-er swing-ing to and fro, and fro and fro,

a thing, For-ev-er swing-ing to and fro, and fro and fro,

a thing, For-ev-er swing-ing to and fro, and fro and fro,

a thing, For-ev-er swing-ing to and fro, and fro and fro,
better to be right? Or am I right when I believe
may be
tutti cresc.

wrong?

Shall I

Meno mosso

join with other nations in alliance?

If all
lies are weak am I not best a lone? If Al

lies are strong with pow-er to pro-tect me, Might they

not pro-tect me out of all I own? Is a

dan-ger to be trust-ing one an-oth-er. One will
seldom want to do what other wishes; But un-
less some-day, some-body trust some-body, There'll be

nothing left on earth excepting fishes!

There are

times I almost think nobody sure of what he absolutely
know, Ev'ry body find confusion in conclusion he concluded long a-
go. And it

puzzle me to learn that tho' a man may be in doubt of what he
quickly will he fight, He'll fight to prove that what he

does not know is

(shouted)
Sometimes I think that people going

mad!

Ah-

h-

h-

Tutti

Sometimes I think that people not so bad.

But no matter what I think, I must go on living

Sig.s & Br.
poco a poco cres.
life. As a leader of my kingdom I must go forth. Be father to my children, And husband to each wife, Et-
cetera, et cetera, and so forth.

Lord in heaven, Buddha, show the way, Every
Lord in heaven, Buddha show the way, every day I do my best for one more day,

But is a puzzle-ment!
Moderato (Slow Curtain) $d = 116$ (Curtain)

CHILDREN and WIVES (start to sing behind curtain)

We work and work from week to week at the Royal Bangkok Academy, And

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.
Royal Bangkok Academy. If we pay attention to our

teacher And obey her every rule, We'll be

grateful for those golden years, at our dear old school, The

Royal Bangkok Academy, Our dear old school.
No. 15

Getting To Know You

Sue: I like you very much indeed.

Moderato $d = 113$

ANNA (rather spoken)

It's a very ancient saying, but a true and honest thought, That if

you become a teacher, By your pupils you'll be taught, As a

teacher I've been learning (You'll forgive me if I boast) And I've

now become an expert, On the subject I like most, Getting to know you.

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Gracefully and not fast $\frac{2}{3}$

Get-ting to know you, get-ting to know all a-bout you. Get-ting to

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-

cise-ly My cup of tea! Get-ting to
know you, Getting to feel free and easy. When I am

with you, Getting to know what to say. Haven't you

noticed? Suddenly I'm bright and breezy because of

all the beautiful and new things I'm learning about you.
day by day.

Get-ting to

know you, get-ting to know all a - bout you._ Get-ting to

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-

(Children join in)
ANNA (Solo)

My cup of tea! — Getting to

know you, Getting to feel free and easy. — When I am

with you, Getting to know what to say. — Haven't you

noticed? Suddenly I'm bright and breezy — because of
all the beautiful and new things I'm learning about you
day by day.

Schoolroom Dance

Tuftlem plays small Cymbals
WIVES and CHILDREN

Getting to know you,
Getting to feel free and easy
When I am with you.
Getting to know what to
Haven't you noticed?

Suddenly I'm bright and breezy
Because of all the beautiful and new things I'm learning about you
day by day.

Getting to

ANNAsuto

Tutti
know you getting to feel free and easy—

When I am

with you, Getting to know what to say,

Haven't you noticed?

Suddenly I'm bright and breezy—

Because of all the beautiful and new

things I'm learning about you day by day.
(After applause) ALL

Getting to know you getting to feel free and easy

When I am with you, Getting to know what to say, Haven't you noticed? Suddenly I'm bright and breezy

Because of all the beautiful and new things I'm learning about you day by day.
No. 16  
Incidental  
(King)

Cue: King faces map
Slowly  "So big a world," etc.
No man big enough to be alone.
No man big enough.

Cue: King different,
King need no one,
nobody at all.

We Kiss In A Shadow  
(Tuptim and Lun Tha)

Cue: Tuptim: Pretend you wait for her. (As Lun Tha sits)
Con sentimento
Lun Tha: If only we could stop pretending.

We kiss in a sha-dow  We hide from the moon,
Our meetings are few and over too soon.

We speak in a whisper, afraid to be heard;

When people are near, we speak not a word.

Alone in our secret, together we sigh for
one smiling day to be free,

To kiss in the sunlight
And say to the sky:

Behold and believe what you see!

Hold how my lover loves me!
LUN THA: Tuptim, when can we meet? When?

TUPTIM: It is not possible.

We cannot meet alone ever— not ever.

TUPTIM (sings)

We speak in a whisper, Afraid to be heard;

When people are near, We speak not a word.

LUN THA:

Alone in our secret, Together we sigh For
one smiling day to be free,

TUPTIM and LUN THA (together)

To kiss in the sunlight
And say to the sky:

Behold and believe what you see!

TUPTIM

lover loves me!

Behold how my

LUN THA
After applause, Tuptim and Lun Tha furtively embrace. Lady Thiang enters unseen, observes lovers and goes.

TuPTIM (to Lun Tha)
Please go! Please go! (Lun Tha exits)
TEPTIM (sings alone)

To kiss in the sunlight

And say to the sky:

Behold and believe what you see!

Behold how my lover loves me!
Reprise: A Puzzlement
(Prince and Louis)

Vivace $d = 133$

(before curtain)

Piano

Prince and Louis enter from opposite side

They pass each other, then, with a common

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

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 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.

Commodo

PRINCE: A puzzlement! When I left my father a little

while ago, I heard him talking to himself. He seemed uncertain about many

things. LOUIS: I don't believe grownups are very certain. They only talk as if they are

certain.

PRINCE: There are times I almost think they are not...
PRINCE: If my father and your mother are not sure of what they absolutely know, can you tell me why they believe they are confused about conclusions they concluded long ago.

LOUIS: Sure of what they absolutely know, I believe they are confused about conclusions they concluded long ago.
fight? They fight to prove that what they do not know

is so!

h - h! Sometimes I think that people going mad!

Ah - h

Sometimes I think that
people not so bad. But no matter what I think, I must
go on living life, And some-day as a leader I must go forth,

Be father to my children and husband to each wife, Et-
ce-ter-a, et-cet-er-a and so forth.

If my
Lord in heav-en, Bud-dha show the way, Ev-ry day I try to live an-oth-er
day. If my Lord in heav-en, Bud-dha show the way, Ev-ry
day I do my best for one more
day. But

LOUIS (spoken)

is a pu-zzle-ment.
No. 19 Shall I Tell You What I Think Of You?

Curtain opens disclosing Anna seated on bed.

Allegro $d = 124$

Piano

(Anna starts singing to an imaginary King.)

Your servant! Indeed I'm not your servant

W.W. & Hn.
though you give me less than the servant's pay,

I'm a free and independent employee, employee,

Because I'm a woman, you think like every woman, I have to be a
slave or concubine,
You conceited self in-
dulgent libertine, libertine.

How I wish I'd called him that, Right to his face! Libertine! And

while we're on the subject, sire, There are certain goings on
around this place, That I wish to tell you I do not admire. I

do not like polygamy, Or even moderate bigamy. (I

realize that in your eyes that clearly makes a prig of me) But

I am from a civilized land called Wales, Where men like you are
kept in county gaols! In your pursuit of pleasure, you have

mistrées who treasure you. (They have no ken of other men, beside whom they can

measure you.) A flock of sheep, and you are the only ram,

wonder you're the wonder of Siam!
I'm rather glad I didn't say that... Not with the women right there and the children.

Assai moderato

The children, the children, I'll

Tremolo start slowly and then accelerando

not forget the children, No matter where I go I'll always

see

Those little faces looking up at

me.

At first when I started to

a tempo p
They were shy and remained out of reach. But lately I’ve thought one or two have been caught by a word I have said or a sentence I’ve read, and I’ve heard an occasional question, That im-
plied, at the least, a suggestion — That the work I was trying to do — Was beginning to show with a

Tempo I?

(rather parlando)

That Prince, Chul-a-long-korn is very like his father. He's stubborn, but inquisitive And
Sung

smart

I must leave this place before they break my heart.

(Sung) Goodness! I had no idea it was so late!

Poco mosso

I must leave this place before they break my heart.

(spoken) Shall I...
9 Giocoso
(sempre quasi parlando)

Tell you what I think of you? You're spoiled!

Con-sci-ent-i-ous work-er But you're spoiled.

Credit where it's due, There is much I like in you, But it's

also very true that you're spoiled!
bod-y's al-ways bow-ing to the King!

bod-y has to-gro-vel to the King!

Bud-dha you are blessed, By your lad-ies you're ca-ressed, But the

one who loves you best (is the King.) All that
bowing and kow-towing To remind you of your royalty I
find a most disgusting exhibition I
wouldn't ask a Siamese cat to demonstrate his loyalty, By
taking that ridiculous position.
How would you like it if you were a man
Playing the part of a toad?

Crawling around on your elbows and knees,
Eating the dust in the road!

(spoken)
Toads! toads!
All of your people are toads!

Yes, your Majesty. No your Majesty! Tell us how low to go, Your Majesty.
Make some more de-crees, your Ma-jes-ty, Don't let us up off our knees, your Ma-jes-ty,

Give us a kick, if it please your Ma-jes-ty,

poco allarg.

Oh! That was good
Your Majesty!

Give us a kick if you would your Ma-jes-ty.

poco allarg.

Vigoroso

Tutti 

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

LADY THIANG: What more can I say to you?

Moderato

This is a man who thinks with his heart. His heart is not always wise. This is a man who

stumbles and falls, but this is a man who tries. This is a man you'll forgive and forgive, and help and protect, as long as you

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Con calore \( \text{\textit{d} = 110} \)

He will not always say live.

What you would have him say, But now and then he'll say something wonderful. The thoughtless things he'll do will hurt and worry you.

Then all at once he'll do something wonderful. He has a thousand
dreams that won't come true, You know that he believes in them, and

that's enough for you. You'll always go along, Defend him

when he's wrong, And tell him when he's strong, He is wonderful.

He'll always need your love, And so he'll get your love. A man who
needs your love can be wonderful.

No. 21
Change of Scene— Not change of scene
(Pantomime) — you

Agitato (espressivo)

No. 22
Reprise: Something Wonderful

Anna and Lady Thiang exit.
Curtain

KRALAHOME:
Did you succeed? (Dialogue)
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

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 wonderful.

No. 23
Change of Scene
(Postlude to "Something Wonderful")

Piano

Molto meno ANNA: Your Majesty! Your Majesty!
Cue: KING: You mean dress them in dresses.

Scene
(Anna And King Planning Party)

Allegro scherzoso \( \text{d.}=132 \)

(Under Anna and King's dialogue discussing the party)
Fade when smallest child crawls between

King's legs.
No. 25

Fireworks

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

Brillante

Piano

No. 26

Finale Act I

Cue: Bow to him.
Bow! Bow! Bow!

Tutti, KING: Oh, Buddha, give us the aid of your strength and wisdom. ALL: Oh, Buddha, give us the aid of your strength and wisdom.

Hand Clap
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.

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

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

(King and Anna Pantomime)

According to agreement etcetera, etcetera, etcetera.

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

Maestoso

ALL: I promise you that I shall give this unworthy woman a large house a large brick residence, Adjoining the Royal Palace, according to agreement

Et cetera etcetera etcetera

Tutti

Curtain

End Act I
Alla barcarolla
No. 27

Opening Act II

Allegro moderato $d = 132$

(Curtain)

Tutti $ff$

Piano

1

Sigs. Tpts. Cls.

2

Lady Thiang enters.
(Fade here) LADY THIANG: Cannot move fast in swollen skirt.
Cue: LADY THIANG: Whatever Mrs. Anna want us to do is wise and good, but this....

LADY THIANG: Is a puzzlement.

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

Moderato con grazia \( \text{J}=127 \)

LADY THIANG: Is a puzzlement.

prove we're not barbarians, They dress us up like savages! To prove we're not barbarians, We wear a funny skirt! Ah!

To prove we're not barbarians, They
dress us up like savages! To prove we're not barbarians, We

Western people funny, Western people
wear a funny skirt! Sings W.W.

funny, Western people funny, Of that there is no

doubt. They feel so sentimental, About the ori-
always try to turn us inside down and upside out. Up-side out and inside down.

LADY THIANG: To
bruise and pinch our little toes, Our feet are cramped in leather shoes, They'd
break if we had brittle toes, But now they only hurt, Ah!...
When ever they advise us, To break if we had brittle toes, But now they only hurt.

Western people funny, Western people funny,

Western people funny, too funny to be true! They think they civilize us, Whenever they advise us, To
They think they civilize us whenever they advise us. To learn to make the same mistake that they are making too.

They make quite a few!
No. 29

Exit Of Wives

A WIFE: Evil eye, evil eye!

Vivo $\approx 148$

(Piano}

(Fade as King enters)
No. 30 Dance Of Anna And Sir Edward

"KRALAHOME: Your excellency.

Slow, elegant Valse (under dialogue) \( \frac{d}{2} = 100 \)

Piano

Fade as King says: 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”
Luu Tha enters

Fade at cue

TUPTIM: What will we do?
LUN THA: I can: It will be just as I have pictured it a million times.

I have dreamed
that your arms are lovely.

I have dreamed what a joy you'll be.

I have dreamed ev'ry word you'll
whisper  

When you're close,

— close to me. How you look

— in the glow of evening, I have dreamed

— and enjoyed the view. In these dreams I've loved you
That by now I think I know What it's like to be
loved by you, I will love being loved by

Poco piu mosso \( d = 97 \)

looked at the stars, The same that smiled on
I've thought all the things that you were thinking too.

Tempo I

I have dreamed that your arms are lovely,

I have dreamed what a joy you'll be.
I have dreamed every word you'll whisper, When you're close, close to me.

How you look in the glow of evening,

I have dreamed and enjoyed the view. In these
dreams I've loved you so That by now I think I

know What it's like to be loved by you,

What it's like to be loved by you, loved by

—I will love being loved by you.

you, I will love being loved by you.
ANNA: God bless you both.

I know how it 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 really by chance. Don't
cry, young lovers, whatever you do, Don’t cry because I’m alone,

All of my memories are happy to-night,

I’ve had a love of my own, like yours, I’ve had a love of my own.
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:

Your Majesty — and honorable guests


Curtain

I beg to put before you “Small House of Uncle Thomas”

Piano

Allegretto

CHORUS: (*)

Small house of Uncle Thomas, Small house of Uncle Thomas.

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

(*) Notes of this type, x are spoken. An approximation of pitch is indicated throughout.

Written by a woman, Harriet Beecher Stowe.

House is in Kingdom of Kentucky, ruled by most wicked King in all America, Simon of Legree.
Your Majesty, I beg to put before you loving friends.

**CHORUS:**

**TUPTIM:**

Little Eva enters

**CHORUS:**

Blessed little Eva. Little Topsy. Mischief maker,

**TUPTIM:**


* Upright to be played with felt on skin.

Downstems to be played with wood handle on rim (same stick).
(Loving friends dance a happy dance.)

L'istesso tempo

(TUPTIM:

Happy people!

(W.W., Harp, Tpts. Hp.)

Happy people!)
TUPTIM: Your Majesty, I beg to put before you one who is not happy, the slave Eliza.

Ben moderato e lamentoso

CHORUS:

Poor Eliza, Poor Eliza, Poor unfortunate slave.

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.

Lover's name is George.

TUPTIM: Baby in her arms also called George. Eliza say she run away.
and look for lover George.

CHORUS

TUPTIM.

Cymbal

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

TUPTIM.

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

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

8 boys run on and form "a mountain".

\textit{TUPTIM:}\n
Climbs a mountain.

\textit{CHORUS:}\n
Trees come on and form a forest.

\textit{TUPTIM:}\n
Hide, Eliza. Hide from Simon. Hide in forest.
TUPTIM: Eliza very tired.

The trees and Eliza bow and exit.

Allegro molto marcato

Simon Of Legree

The slaves of Simon run on.

The King is carried on by servants.

*) Ad lib, wailing exclamations by different girls of the chorus.
TUPTIM: Simon clever man.

Because one slave has run away, Simon beating every slave.
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.

**The Chase**

CHORUS:

Eliza crosses stage, fleeing

Run, E- li- za, run.

Run, E- li- za, run.

*Throughout "Chase", in a steady cresc.*
She exits. Dogs come on sniffing for traces of Eliza.

Run from Simon, run.

Eliza reenters, crossing stage, fleeing.

Run Eliza, run, run. Run from Simon.
run, run. Poor E-li-za. Run from Si-mon.

Dogs reenter, followed by guards, in pursuit of Eliza.

They exit. Eliza crosses the stage a third time fleeing.
TUPTIM

CHORUS: (sung)

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

(shout) Simon, Guards and dogs reenter in hot pursuit of Eliza.

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

The river, a white silk band carried by 2 men servants, is stretched across the stage.

Run from Si- mon. Run, E- li- za, run, run ah*)

*) This scream should have the quality of a dramatic opera scream.
TUPTIM: E-li-za come to riv-er, E-li-za come to riv-er.

CHORUS: Poor E-li-za. Who can save her?

cresc. poco a poco


Save her, Bud-dha, Save her, Bud-dha, save her.
Curtain in background opens. "Buddha" is seen sitting on a ladder in pose of meditation.

What will Buddha do?

TUPTIM:
Buddha make a miracle!

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

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

CHORUS: (softly)
Buddha make a miracle!

In tempo
Praise to Buddha!

The angel and Elisa shake hands solemnly.

Gong on stage

Ice Skating Dance

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

Molto calmo

Stgs. W.W.

con Ped.
Tempo giusto
dolce

simile
grazioso
Poco meno
Now as token of his love,

Buddha send a new miracle.

Praise to Buddha...
TUPTIM:
Send from Heaven stars and blossoms.

Praise to Buddha

Look like lace upon the sky.

All Girls

Praise to Buddha
So Eliza cross the river, hidden by this veil of lace.

Forgot to tell you name of miracle: "Snow."

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

Tempo di "Chase"
Sliding cross the river fast.
With his bloodhounds and his slaves.

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.
Chorus

Buddha has called out the sun!

Sun has made the water soft.

Wicked Simon and his slaves

Fall in river and are drowned.
On other side of river is pretty city, Canada, where Eliza sees lovely small house. Guess who live in house? Uncle Thomas enters.

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

**Chorus:**

**Tuptim:**

Little Éva,
Blesséd lít-tle É-va,
Little Top-sy.

**Chorus:**

**Tuptim:**

Mischief mak-er,
Top-sy.
Lover George.
Faithful lover,

**Tuptim:**

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

**George.**

**Happy Reunion Dance**

*Allegretto giocoso*
The whole ensemble enters

allargando molto

Tutti

Slow March Tpt. & Cls. Finale

Drum on stage

Tutti

solo 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.

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. Ho.
Your Majesty and honorable guest! I will tell you end of story.

Is very sad ending. Buddha has saved Eliza. But with the blessings of Buddha also comes sacrifice.
Poor little Eva, Poor little Eva, Poor unfortunate

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

Poor little Eva,

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

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

Praise to Buddha, Praise to Buddha.

fff

End of Ballet
Incidental
(Change Of Scene)

piano opera on tempo study

Moderato $d = 112$

Fade on dialogue

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

Moderato \( \dot{=} 119 \)

KING: \( \textit{(quasi parlando)} \)

A wo-man is a fe-male who is hu-man.  

Piano

A wo-man is a fe-male who is hu-man.

signed for pleas-ing man, the hu-man male.

hu-man male is pleased by man-y wo-men.

And

all the rest you hear is fair-y tale.  

Then
tell me how the fairy tale began, sir.

cannot call it just a poet's trick.

plain to me why many men are faithful.

true to one wife only, they are sick.
KING: (spoken) It is like old Siamese rhyme.

KING: (sings)

A girl must be like a blossom with honey for just one man. A man must live like honey-bee and gather all he can.

To fly from blossom to blossom, a honey-bee must be free, but blossom must not ever fly from bee, to bee, to bee.
Cue: A face... it speaks

Moderately (brightly) $j = 104$

ANNA:

We've just been introduced, I do not know you

Piano

well. But when the music started, something drew me to your

side. So many men and girls are in each other's

arms, It made me think we might be similarly occupied.
Shall we dance? On a bright cloud of music shall we fly?

Shall we dance? Shall we then say "good-night" and mean "good-bye?"

Or, perhaps chance when the last little star has left the
Shall we still be together with our arms around each other, And shall you be my new romance?

On the clear understanding that this kind of thing can happen, Shall we dance? Shall we dance? Shall we dance?
KING: (spoken)
Why do you stop? You dance pretty. Go on!

Go on! Go on! (continue dialogue)
ANNA: (spoken)

One, two, three and... and...

Shall we dance? On a bright cloud of music shall we fly?

KING: one, two, three, and...

Shall we then say "good-night" and mean "good-bye"?

KING: one, two, three and... (sings)

Or, perchance when the last little
ANNA:

star has leave the sky. Shall we still be to-geth-er with our

arms a-round each oth-er, And shall you be my new ro-man-ce?

On the clear un-der-stand-ing that this kind of thing can

hap-pen, Shall we dance? Shall we dance? Shall we dance?
ANNA: (teaching King to dance)
One, two, three, and one, two, three, and one.

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

Dialogue and Dance.
Poco più mosso

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

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

They are not holding hands, like this.
KING: Was like this? No?

ANNA: Yes!

KING: Come!

Anna and King dance Polka.

*ff very marked Polka rhythm*
(After updance) KING:
Come, we do it again!

Encore
Cue TUPTIM: Dead... Then I shall join him (TuPtim screams)

Anna: I don't understand you or your King!

Kralahome: I'll never understand him. You have destroyed him. You have destroyed King! (Here are three loud tympany beats, while orchestra continues playing)

Anna: Give this back to his Majesty!

Kralahome: I wish you have never come to Siam! Anna: So do I! So do I!

Curtain
In front of Curtain.

Dialogue

PHILIP, ALACK:
Captain Orton, your ship has docked in time. He has been ill for several months.

Fade on: The King is very ill.

Procession starts

Bright March tempo $J = 126$
Cue: INTERPRETER: Your highness, go no further!

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

Exit: Cue: PRINCE: Go on with procession. (Prince exits)
Curtain. (Letter Scene) open onto grand withdrawing room

Fade as Prince enters.
No. 42  Reprise: Something Wonderful

(Letter Reading)

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

Moderato $d = 82$

(Anna starts reading letter)
Ending letter:
And much more difficult than generality!

ANNA: Come Louis!
Anna exits.

(Curtain)
Polka Doloroso

In front of Curtain.

Enter Anna, Louis, Lady Thiang and Prince.

Very slowly

Piano

Ludwig 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.

Louis enters. Anna enters.

No. 44 Reprise: I Whistle A Happy Tune

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

Tempo I° \( d = 88 \)

When-ever I feel a-fraid I hold my head e-

Piano
rect And whistle a happy tune, So no one will suspect I'm afraid. While shivering in my shoes, I strike a careless pose And whistle a happy tune And no one ever knows I'm afraid.
KING: Whistle, you show them.  
Anna whistles.
Under dialogue.
No. 45

Finale Ultimo

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

Molto moderato = so

PRINCE: Up, rise up etc.

Piano

Tutti

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B
(End of speech) PRINCE: The ladies will make dip, as in Europe.

Mother!

cresc. molto

Lady Thiang curtseys.

Curtain.

End of Act II
Tempo di Polka

very marked polka rhythm