

"South Pacific" Choral Selection

(From the Musical Play "South Pacific")
Transcription for Mixed Voices (S. A. T. B.)
by Clay Warnick

Lyrics by
OSCAR HAMMERSTEIN II

Music by
RICHARD RODGERS

Maestoso *ff*

SOPRANOS
Ah! Ah!

ALTOS
Ah! Ah!

TENORS
Ah! Ah!

BASSES
Ah! Ah!

Piano
ff

poco a poco rit. et dim. "Bali Hai" (melody) **A** (Slowly, with great feeling)

Woo, Ba-li Hai may call you, An-y

poco a poco rit. et dim. *mp*

Woo, Ba-li Hai may call you, An-y

poco a poco rit. et dim. *mp*

Woo, Ba-li Hai may call you, An-y

poco a poco rit. et dim. *mp*

Woo, Ba-li Hai may call you, An-y

poco a poco rit. et dim. *mp* (Slowly, with great feeling)

night, an-y day. In your heart You'll hear it

night, an-y day. In your heart You'll hear it

night, an-y day. In your heart You'll hear it

night, an-y day. In your heart You'll hear it

call you "Come a - way, Come a - way." Ba-li *mp*

call you "Come a - way, Come a - way." Ba-li *mp*

call you "Come a - way, Come a - way." Ba-li *mp*

call you "Come a - way, Come a - way." Ba-li *mf* (melody)

③

Hai Will whis - per On the wind Of the

Hai Will whis - per On the wind Of the

Hai Will whis - per On the wind Of the

Hai Will whis - per On the wind Of the

mp

sea; ——— "Here am I, ——— Your spe-cial is - land! Come to

sea; ——— "Here am I, ——— Your spe-cial is - land! Come to

sea; ——— "Here am I, ——— Your spe-cial is - land! Come to

sea; ——— "Here am I, ——— Your spe-cial is - land! Come to

(melody) © *mf*

me, Come to me! Your own spe-cial hopes, Your

p (like distant drums)

me, Come to me! Thum thum thum thum thum thum thum thum

p (like distant drums)

me, Come to me! Thum thum thum thum thum thum thum thum

p (like distant drums)

me, Come to me! Thum thum thum thum thum thum thum thum

own spe-cial dreams ——— Bloom on the hill - side And

thum thum thum thum thum thum thum thum thum thum thum thum thum

thum thum thum thum thum thum thum thum thum thum thum thum thum

thum thum thum thum thum thum thum thum thum thum thum thum thum

shin e in the streams. — If you try, You'll

thum thum thum thum thum — If you try, You'll

thum thum thum thum thum — If you try, You'll

thum thum thum thum thum — If you try, You'll

(melody) *mf*

mp

mp

mp

mp

find me Where the sky Meets the sea, — "Here am

find me Where the sky Meets the sea, — "Here am

find me Where the sky Meets the sea, — "Here am

find me Where the sky Meets the sea, — "Here am

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

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

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

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

mf unis. $\text{\textcircled{E}}$
me!'' Ba-li Hai, Ba-li Hai, Ba-li

mf unis.
me!'' Ba-li Hai, Ba-li Hai, Ba-li

mf unis.
me!'' Ba-li Hai, Ba-li Hai, Ba-li

mf unis.
me!'' Ba-li Hai, Ba-li Hai, Ba-li

mf $\text{\textcircled{E}}$

Spirited Waltz

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts consist of a single melodic line with the lyrics "Ha'i." repeated. The piano accompaniment features a rhythmic pattern with triplets and a dynamic marking of *mf*.

ⓕ "A Wonderful Guy"

Vocal staves with lyrics: "I'm as corn-y as Kan-sas in Au-gust, I'm as I'm as corn-y as Kan-sas in Au-gust, I'm as". The piano accompaniment includes dynamic markings of *mf* and *mp*, and a circled 'F' symbol.

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

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

Mm, —

Mm, —

Ⓞ

The first system of music features two vocal staves and piano accompaniment. The vocal staves have lyrics: "nor - mal as blue - ber - ry pie, — No more a smart lit - tle". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A circled 'G' is placed above the second measure of the vocal staves.

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

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

Mm, — What a

Mm, — What a

The second system of music features two vocal staves and piano accompaniment. The vocal staves have lyrics: "girl with no heart, I have found me a won - der - ful guy! —". The piano accompaniment continues with chords and a bass line. The lyrics "Mm, — What a" appear below the vocal staves. The piano accompaniment ends with a double bar line.

① *mf*
I am in a con - ven - tion - al di - ther

mf
I am in a con - ven - tion - al di - ther

mp
guyl — Doo doo doo doo

mp
guyl — Doo doo doo doo

mp

Detailed description: This system contains the first two systems of music. The first system is for the Soprano part, starting with a circled 'H' and a mezzo-forte (*mf*) dynamic. The lyrics are 'I am in a con - ven - tion - al di - ther'. The second system is for the Alto part, also with a mezzo-forte (*mf*) dynamic and the same lyrics. The third system is for the Tenor part, with a mezzo-piano (*mp*) dynamic and lyrics 'guyl — Doo doo doo doo'. The fourth system is for the Bass part, with a mezzo-piano (*mp*) dynamic and lyrics 'guyl — Doo doo doo doo'. The piano accompaniment begins in the fifth system, marked with a circled 'H' and a mezzo-piano (*mp*) dynamic.

①
With a con - ven - tion - al star in my eye, — And you will

With a con - ven - tion - al star in my eye, — And you will

doo doo doo doo doo

doo doo doo doo doo

①

Detailed description: This system contains the second two systems of music. The first system is for the Soprano part, marked with a circled 'I' and lyrics 'With a con - ven - tion - al star in my eye, — And you will'. The second system is for the Alto part, with the same lyrics. The third system is for the Tenor part, with lyrics 'doo doo doo doo doo'. The fourth system is for the Bass part, with lyrics 'doo doo doo doo doo'. The piano accompaniment continues in the fifth system, marked with a circled 'I'.

note There's a lump in my throat When I speak of that won-der-ful

note There's a lump in my throat When I speak of that won-der-ful

doo doo doo doo doo

doo doo doo doo doo

guy! Oo, Oo,

guy! Oo, Oo,

doo, You just sigh. You're as trite and as gay As a

doo, You just sigh. You're as trite and as gay As a

Oo, It's so true!

Oo, It's so true!

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

dai - sy in May, A cli - che com - ing true!

This system contains the first two systems of a musical score. It features a vocal line and a piano accompaniment. The vocal line has two parts, both starting with a long note 'Oo,' followed by the lyrics 'It's so true!'. The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support. The key signature has two sharps (F# and C#) and the time signature is 4/4.

Oo, Oo, Oo,

Oo, Oo, Oo,

mf You're bro - mi - dic and bright As a moon - hap - py night Pour - ing

mf You're bro - mi - dic and bright As a moon - hap - py night Pour - ing

mp

This system contains the second two systems of the musical score. The vocal line has two parts, both starting with a long note 'Oo,' followed by 'Oo, Oo, Oo,'. The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support. The key signature has two sharps (F# and C#) and the time signature is 4/4. The lyrics 'You're bro - mi - dic and bright As a moon - hap - py night Pour - ing' are written below the vocal lines. The piano part includes dynamic markings *mp* and *mf*.

I a - gree with you. I'm as corn - y as
 I a - gree with you. I'm as corn - y as
 light on the dew! Ah ah
 light on the dew! Ah ah

The first system of the score consists of four staves. The top two staves are vocal staves for Soprano and Alto, both with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. A circled 'L' with a hairpin crescendo is above the first vocal staff. Dynamics include *f* and *mf*. The piano part features a melodic line with a slur and a *mf* dynamic.

Kan - sas in Au - gust, High as a flag on the Fourth of Ju -
 Kan - sas in Au - gust, High as a flag on the Fourth of Ju -
 ah ah ah ah ah
 ah ah ah ah ah

The second system of the score consists of four staves. The top two staves are vocal staves for Soprano and Alto, both with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. A circled 'L' is above the first vocal staff. Dynamics include *p* and *mf*. The piano part features a melodic line with a slur and a *mf* dynamic.

ly! *mp* If you'll ex - cuse an ex - pres - sion I

ly! *mp* If you'll ex - cuse an ex - pres - sion I

ah. *mp* If you'll ex - cuse an ex - pres - sion I

ah. *mp* If you'll ex - cuse an ex - pres - sion I

mp

use, I'm in love, I'm in love, I'm in love, I'm in

use, I'm in love, I'm in love, I'm in love, I'm in

use, I'm in love, I'm in love, I'm in love, I'm in

use, I'm in love, I'm in love, I'm in love, I'm in

love, I'm in love with a wonderful guy! _____

love, I'm in love with a wonderful guy! _____

love, I'm in love with a wonderful guy! _____

love, I'm in love with a wonderful guy! _____

(N) Dramatically (in four) **"Younger Than Springtime"**
Slowly (with great warmth)

fp Woo, _____ sigh-ing. Oo, _____

fp Woo, _____ sigh-ing. Oo, _____

mf Why does my heart keep sigh-ing, sigh-ing? Oo, _____
(melody)

mf Why does my heart keep sigh-ing, sigh-ing? *mp* Young-er than Spring-time are you

(N) Dramatically (in four) **Slowly (with great warmth)**

fp _____ *p* _____

Oo, _____ Oo, _____

Oo, _____ Oo, _____

Oo, _____ Oo, _____

Soft-er than star-light are you Warm-er than winds of June are the gen-tle

© (melody) mp

lips you gave me. Gay-er than laugh-ter are you

mp

lips you gave me. Gay-er than laugh-ter are you

mp

lips you gave me. Gay-er than laugh-ter are you

mp

lips you gave me. Gay-er than laugh-ter are you

mp

Sweet - er than mu - sic are you An - gel and lov - er, heav - en and earth are

Sweet - er than mu - sic are you An - gel and lov - er, heav - en and earth are

Sweet - er than mu - sic are you An - gel and lov - er, heav - en and earth are

Sweet - er than mu - sic are you An - gel and lov - er, heav - en and earth are

p (stay in slow tempo) *cresc.*

you to me. Oo, *cresc.*

you to me. Oo, *cresc.*

you to me. Oo, *cresc.*

mf (melody) *cresc.*

you to me. And when your youth and joy in -

p (stay in slow tempo) *cresc.*

Oo, Oo, Oo,

vade my arms And fill my heart as now they

Oo, then Young-er than Spring-time am I

mf (melody)

Oo, then Young-er than Spring-time am I

Oo, then Young-er than Spring-time am I

do then Young-er than Spring-time am I

(With passion)

Gay - er than laugh - ter am I An - gel and lov - er, heav - en and earth am

Gay - er than laugh - ter am I An - gel and lov - er, heav - en and earth am

Gay - er than laugh - ter am I An - gel and lov - er, heav - en and earth am

Gay - er than laugh - ter am I An - gel and lov - er, heav - en and earth am

(With passion)

I with you.

I with you.

I with you.

I with you.

I with you.

® "There Is Nothin' Like A Dame"
Bright two

Mm, Mm, Mm, Mm,

mf For there is noth-in' like a dame, *f* Noth-in'

mf For there is noth-in' like a dame, *f* Noth-in'

® Bright two

sf mf *f*

Mm, Mm, Mm,

Mm, Mm, Mm,

in the world, There is noth-in' you can name

in the world, There is noth-in' you can name

sf mf *f*

Mm, _____
Mm, _____
That is an-y-thin' like a dame. _____ We got *mp*
That is an-y-thin' like a dame. _____ We got *mp*

¹
Doo doo doot doo doo doot doo
Doo doo doot doo doo doot doo
sun-light on the sand, We got moon-light on the sea, We got man-oes and ba-
sun-light on the sand, We got moon-light on the sea, We got man-oes and ba-
¹
mp



doo doot doo doo doot doo doo doot

doo doot doo doo doot doo doo doot

na-nas We can pick right off a tree, We got vol-ley ball and ping pong And a

na-nas We can pick right off a tree, We got vol-ley ball and ping pong And a



doo doot doo-dle doo. *f (shout)* What?

doo doot doo-dle doo. *f (shout)* What?

lot of dan - dy games. What ain't we got? We ain't got

lot of dan - dy games. What ain't we got? We ain't got

Ⓟ *recitativo (ad lib.)*

fp (close quickly to hum) no dames. _____ no dames. _____ *(close quicky to hum)*

fp (close quickly to hum) no dames. _____ no dames. _____ *(close quicky to hum)*

fp Ad lib. Solo voice - Tenor dames, no dames. *We got nothin' to* suit for no dames. *We got nothin' to* look masculine and cute for. *(close quicky to hum)*

fp (close quickly to hum) dames, no dames. _____ no dames. _____ *(close quicky to hum)*

Ⓟ *Recitativo (ad lib.)*

Ⓟ *Tempo IO (Bright two)*

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

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

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

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

Ⓟ *Tempo IO (Bright two)*

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

in the world, *ff* There is noth-in' you can
in the world, *ff* There is noth-in' you can
in the world, *ff* There is noth-in' you can
in the world, *ff* There is noth-in' you can

ff

name That is an - y - thin' like a
name That is an - y - thin' like a
name That is an - y - thin' like a
name That is an - y - thin' like a

ff

① "Some Enchanted Evening"
Slowly (with expression)

mp
Who can ex-plain it? Who can tell you why? Fools give you rea-sons, Wise men nev-er

mp
Who can ex-plain it? Who can tell you why? Fools give you rea-sons, Wise men nev-er

sp
Who can ex-plain it? Who can tell you why? Fools give you rea-sons, Wise men nev-er

dame. _____ Fools give you rea-sons, Wise men nev-er

② Slowly (with expression)

mp

molto rit. *mf* ② *Atempo* (tenderly, with great warmth)

try. _____ For some en-chant-ed eve-ning _____

molto rit. *mf*

try. But you'll wish on a star in the sky. For some en-chant-ed eve-ning _____

molto rit. *mf* *mp*

try. _____ Mm, _____ Some en-chant-ed eve-ning

molto rit. *mf* *mp*

try. But you'll wish on a star in the sky. Mm, _____ Some en-chant-ed eve-ning

③ *Atempo* (tenderly, with great warmth)

molto rit. *mf* *mp*

This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics: "You may see a stran-ger, ————— You may see a stran-ger — A-cross a". The third staff is a piano accompaniment with dynamics *mp* and *mf*. The fourth staff is a bass line with dynamics *mp* and *mf*. The piano part includes a *Mm* marking.

This system contains the next four staves of the musical score. The top two staves are vocal parts with lyrics: "crowd - ed room. And some-how you know, ————— You know e-ven". The third staff is a piano accompaniment with dynamics *mf* and *p*. The fourth staff is a bass line with dynamics *mf* and *p*. The piano part includes a circled '1' marking and a triplet of eighth notes.

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

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

You know e - ven then That some-where you'll see her a - gain and a -

You know e - ven then That some-where you'll see her a - gain and a -

gain. Mm, Some en-chant - ed eve-ning

gain. Mm, Some en-chant - ed eve-ning

gain. Some en-chant - ed eve-ning

gain. Some en-chant - ed eve-ning

Mm, Some-one may be laugh-ing, You may hear her laugh-ing — A-cross a

Mm, Some-one may be laugh-ing, You may hear her laugh-ing — A-cross a

Some-one may be laugh-ing, You may hear her laugh-ing — A-cross a

Some-one may be laugh-ing, You may hear her laugh-ing — A-cross a

crowd - ed room. And night af - ter night, As strange as it

crowd - ed room. And night af - ter night, As strange as it

crowd - ed room. And night af - ter night,

crowd - ed room. And night af - ter night,

seems The sound of her laugh-ter will sing in your

seems The sound of her laugh-ter will sing in your

And strange as it seems The sound of her laugh-ter will sing in your

And strange as it seems The sound of her laugh-ter will sing in your

dreams. Oo, Oo, Oo, Oo,

dreams. Oo, Oo, Oo,

dreams. Oo, Oo, Oo,

dreams. Who can explain it? Who can tell you why? Fools give you reasons

Some enchant-ed eve-ning

Some enchant-ed eve-ning

Mm, Some enchant-ed eve-ning

Wise men nev-er try. Mm, Some enchanted evening

mf mp

5

When you find your true love, When you feel her call you A-cross a

When you find your true love, When you feel her call you A-cross a

Mm, When you find your true love, When you feel her call you A-cross a

Mm, When you find your true love, When you feel her call you A-cross a

mp mf

crowd - ed room, Then fly to her side And make her your own,

crowd - ed room, Then fly to her side And make her your own,

crowd - ed room, Then fly to her side And make her your own,

crowd - ed room, Then fly to her side And make her your own,

crowd - ed room, Then fly to her side And make her your own,

molto espr.
Or all through your life you may dream all a - lone.

molto espr.
Or all through your life you may dream all a - lone.

molto espr.
Or all through your life you may dream all a - lone.

molto espr.
Or all through your life you may dream all a - lone.

mf molto espr.

poco a poco cresc. rit.

pp

Oo, Oo, Once you have found her, Nev - er let her

poco a poco cresc. rit.

pp

Oo, Oo, Once you have found her, Nev - er let her

poco a poco cresc. rit.

pp

Oo, Oo, Once you have found her, Nev - er let her

poco a poco cresc. rit.

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

pp

poco a poco cresc. rit.

ff *atempo*

go, Nev - er let her go.

ff *atempo*

go, Nev - er let her go.

ff *atempo*

go, Nev - er let her go.

ff *atempo*

go, Nev - er let her go.

go, Nev - er let her go.

ff *atempo*

gua.....

South Pacific - SATB



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