

A WONDERFUL GUY

THE THEATRE ROYAL
DRURY LANE LONDON

WILLIAMSON MUSIC LTD.

pre sent

MARY MARTIN

in the Musical Play

South Pacific

as originally produced by
RICHARD RODGERS & OSCAR HAMMERSTEIN 2nd
in association with
LELAND HAYWARD & JOSHUA LOGAN

Music by **RICHARD RODGERS**

Lyrics by **OSCAR HAMMERSTEIN 2nd**

Book by **OSCAR HAMMERSTEIN 2nd & JOSHUA LOGAN**

Adapted from JAMES A. MICHENER'S Pulitzer
Prize Winning "TALES OF THE SOUTH PACIFIC"

Directed by **JOSHUA LOGAN**

in association with **JEROME WHYTE**

Scenery and Lighting by **JO MIELZNER**
Costumes by **MOTLEY**

WILLIAMSON MUSIC LTD

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RALE HA!
SOME ENCHANTED EVENING
A WONDERFUL GUY
I'M GONNA WASH THAT MAN
RIGHT OUTA MY HAIR
YOUNGER THAN SPRINGTIME
THIS NEARLY WAS MINE
Piano Selection (2c net)
Vocal Score (14 net)

W 6022



A Wonderful Guy

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Allegro moderato

VOICE

Piano

mf *L.H.* *L.H.* *mp* *leggero*

Dm

I ex - pect ev-'ry one of my

Dm7 G7 Bb7

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

Dm Gm6 Dm Gm6 Dm Gm7 Dm A7 Dm

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

Dm Dm7 G7

L.H. *mp*

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

Bb7 Dm Gm6 Dm Gm6 Dm Gm7 Dm A7

hear from a per - son in pants.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat (Bb). The lyrics are "hear from a per - son in pants." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. A dynamic marking of *mf* is present in the piano part.

D D

I've been known to share your sa -

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two sharps (D major). The lyrics are "I've been known to share your sa -". The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. A dynamic marking of *mp* is present in the piano part.

F# G C Em

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

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two sharps (D major). The lyrics are "tir - i - cal at - ti - tude. Think - ing that". The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. Dynamic markings of *p* are present in the piano part.

A7 Dmaj.7 D

love could be kept in its place, Till

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two sharps (D major). The lyrics are "love could be kept in its place, Till". The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. Dynamic markings of *p* are present in the piano part.

F# G C Em

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is two sharps (F# and C#). The vocal line has a melodic line with lyrics. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include piano (p) and accents (>).

A7 D G

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

The second system continues the musical piece. The vocal line has a melodic line with lyrics. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include piano (p) and accents (>).

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

how I turned out to be The hap-

The third system continues the musical piece. The vocal line has a melodic line with lyrics. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include piano (p) and accents (>).

Gm A7 A+ A7 A+ A7

py young wo-man you see.

The fourth system continues the musical piece. The vocal line has a melodic line with lyrics. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include piano (p), accents (>), and a forte (f) marking.

Refrain (*bright Valse tempo*)

D Dmaj.7 D6 D Em7

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

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!