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Excerpt from Act I Scene II



# The Most Happy Fella

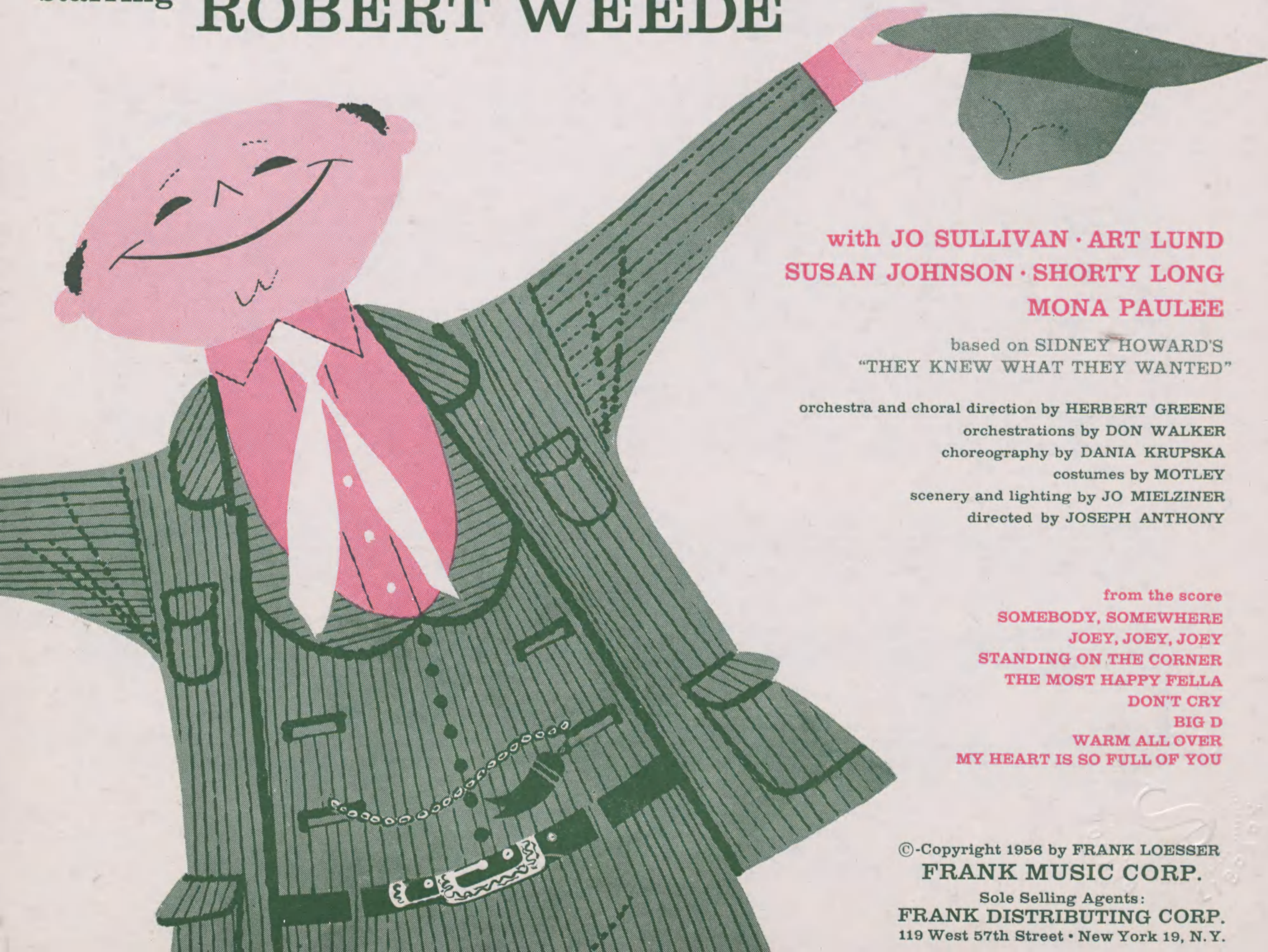
KERMIT BLOOMGARDEN and LYNN LOESSER

present

FRANK LOESSER'S MUSICAL

# THE MOST HAPPY FELLA

starring **ROBERT WEEDE**



with JO SULLIVAN · ART LUND  
SUSAN JOHNSON · SHORTY LONG  
MONA PAULEE

based on SIDNEY HOWARD'S  
"THEY KNEW WHAT THEY WANTED"

orchestra and choral direction by HERBERT GREENE  
orchestrations by DON WALKER  
choreography by DANIA KRUPSKA  
costumes by MOTLEY  
scenery and lighting by JO MIELZINER  
directed by JOSEPH ANTHONY

from the score  
SOMEBODY, SOMEWHERE  
JOEY, JOEY, JOEY  
STANDING ON THE CORNER  
THE MOST HAPPY FELLA  
DON'T CRY  
BIG D  
WARM ALL OVER  
MY HEART IS SO FULL OF YOU

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Excerpt from Act I Scene II of "THE MOST HAPPY FELLA"

# The Most Happy Fella

By FRANK LOESSER

An Arrangement for  
Voice and Piano

Joyously, with vigor

TONY and  
ENSEMBLE:

Piano

Musical notation for the first system. The vocal line (top staff) begins with a rest followed by the lyrics "I'm The". The piano accompaniment (bottom two staves) starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a melody of eighth notes with accents and dynamic markings of *f* (ben marcato) and *mf*.

Musical notation for the second system. The vocal line continues with the lyrics "Most Hap - py Fel - la In the whole Na - pa". The piano accompaniment continues with a similar eighth-note melody, including a slur over several notes.

Musical notation for the third system. The vocal line continues with the lyrics "Val - ley In the whole Na - pa Val - ley, The". The piano accompaniment continues with the eighth-note melody, showing a change in key signature to one flat (F) in the later measures.

Musical notation for the fourth system. The vocal line concludes with the lyrics "most hap - py man That's me!". The piano accompaniment continues with the eighth-note melody, ending with a final chord and a fermata over the last few notes.

Look - a my Ro - sa - bel - la!

*mf*

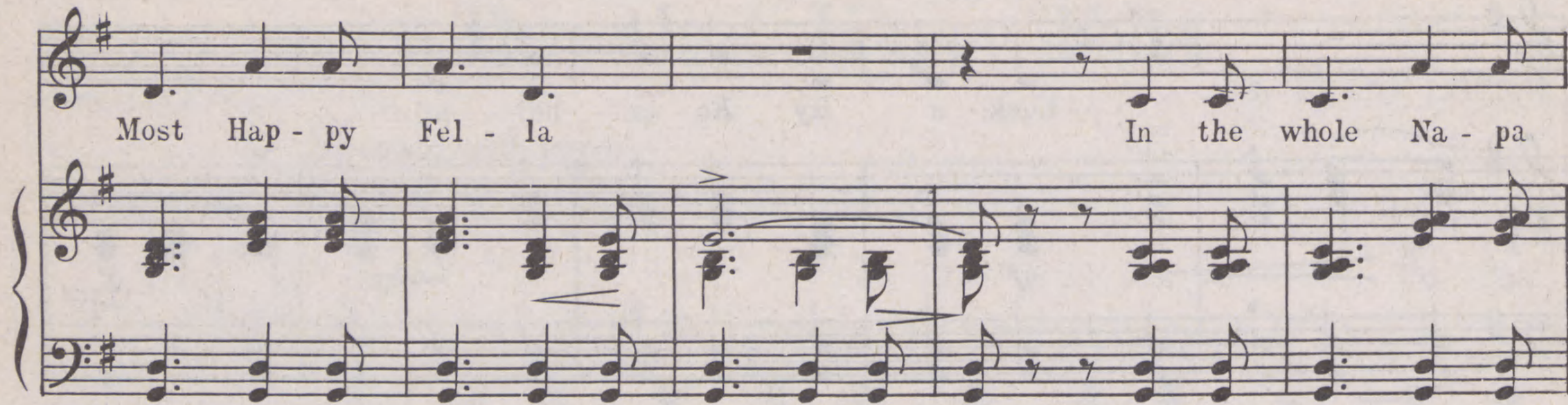
Look - a my Ro - sa - bel - la! She's - a

send me \_\_\_\_\_ her pho - to - graph And she was ask - in' - a

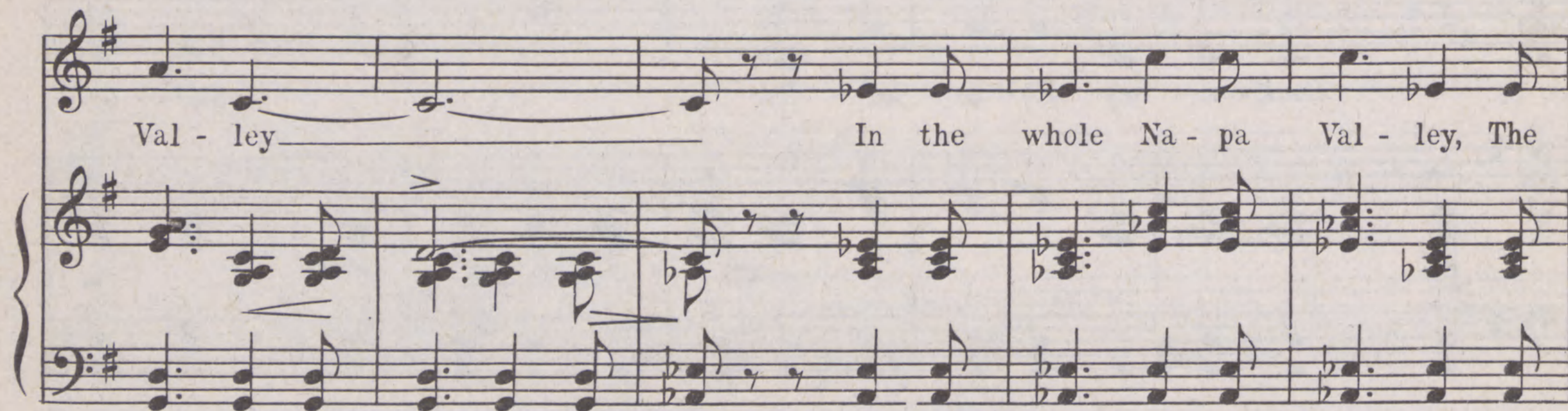
me \_\_\_\_\_ for mine. I'm The

*f* *mf*

Most Hap - py Fel - la In the whole Na - pa



Val - ley In the whole Na - pa Val - ley, The

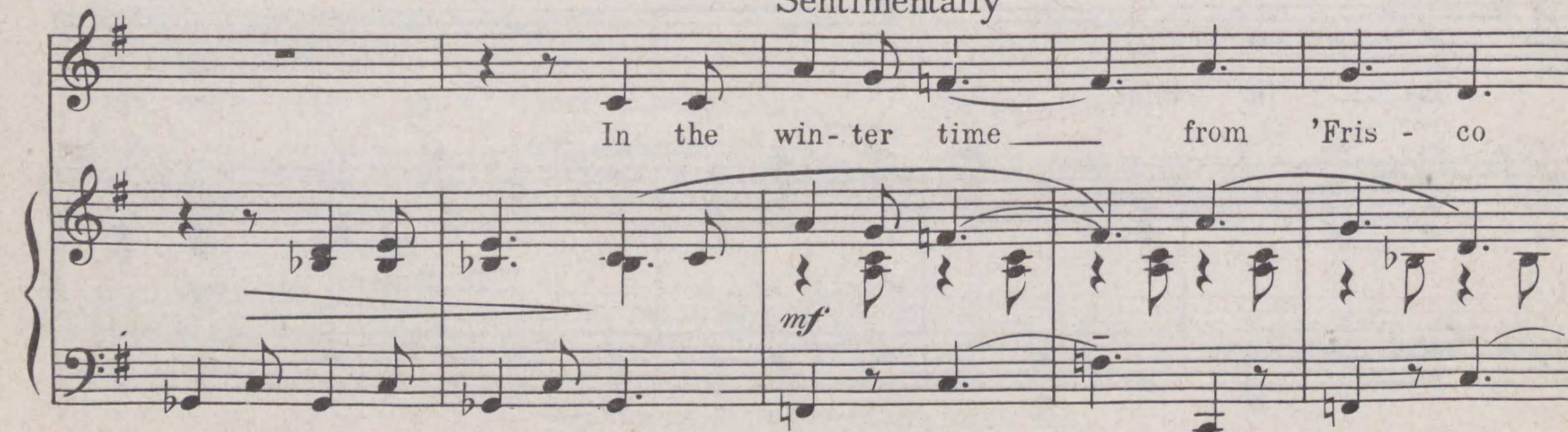


most hap - py man That's me!



Sentimentally

In the win - ter time from 'Fris - co



She was - a write to me — one post - card.

Then I was - a write, then she was - a write,

then I was - a write, then she was - a write, then me, then she, then

me, then she, and now — She's - a bring — the

spring - time fast! She's - a make the green come

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff. The piano part consists of chords in the right hand and a bass line in the left hand. The lyrics are: "spring - time fast! She's - a make the green come".

on — the vine! She's - a send me — her

The second system continues the vocal line and piano accompaniment. The lyrics are: "on — the vine! She's - a send me — her".

pho - to - graph And she was ask - in' - a me — for

The third system continues the vocal line and piano accompaniment. The lyrics are: "pho - to - graph And she was ask - in' - a me — for".

*(With great vigor)*  
mine. I'm The Most Hap - py Fel - la

*f (ben marcato)*

The fourth system begins with the instruction *(With great vigor)*. The vocal line and piano accompaniment continue. The lyrics are: "mine. I'm The Most Hap - py Fel - la". The piano part includes the instruction *f (ben marcato)*.

In the whole Na - pa Val - ley

In the whole Na - pa Val - ley, The

most hap - py man That's

me!

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