

ROSE MARIE

ARTHUR  
HAMMERSTEIN  
PRESENTS

# ROSE- MARIE

A MUSICAL PLAY

Book and Lyrics by

Otto Harbach &  
Oscar Hammerstein 2nd

Music by

Rudolf Friml  
and

Herbert Stothart

Dancing Ensembles by  
David Bennett

Door Of Her Dreams  
Rose Marie  
Totem Tom Tom  
The Call  
Why Shouldn't We  
Hard Boiled Herman  
"Lak Jeem"  
The Mounties

HARMS  
NEW YORK

## Rose - Marie

Words by  
OTTO HARBACH and  
OSCAR HAMMERSTEIN 2nd  
Moderato

Music by  
RUDOLF FRIML

Piano

The piano introduction is in G major, 2/4 time, and Moderato. It features a melody in the right hand with triplets and a supporting bass line in the left hand. The dynamic is marked *mf*.

*mp*

Ah sweet Rose Ma - rie It's eas - y to  
The song of the spring Is heard when you

*leggiere*

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The dynamic is *mp*. The piano part includes a *leggiere* section.

see Why all who learn to know you love you  
sing And when you laugh the birds seem thrill - ing

The second line of the song continues the vocal melody and piano accompaniment. The piano part features a series of chords in the right hand.

You're gen - tle and kind di - vine - ly de -  
But an - gry oh my you'd think that the

The third line of the song concludes the vocal melody and piano accompaniment. The piano part features a series of chords in the right hand.

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signed sky As grace-ful as the pines a - bove you  
With storms from the - north is fill - ing

*poco accel. e cresc.*

There's an an - gels breath be - neath your sigh.  
Then when smiles have chased a - way your frown.

*poco accel. e cresc.*

There's a lit - tle dev - il in your eye. Oh  
Seems the sun it - self is shin - ing down.

Refrain

*mp - mf*

Rose Ma - rie, I love you I'm

*mp - mf*

al - ways dream - ing of you \_\_\_\_\_ No

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two sharps (F# and C#). The vocal line begins with a dotted quarter note, followed by eighth notes, and ends with a half note. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

mat - ter what I do I can't for - get you \_\_\_\_\_ Some

*poco marcato*

The second system continues the piece. The vocal line has a similar rhythmic pattern. The piano accompaniment in the right hand features a more active eighth-note pattern, while the left hand maintains a steady eighth-note accompaniment. The tempo marking *poco marcato* is placed below the piano part.

times I wish that I had nev - er met you. \_\_\_\_\_

The third system shows the vocal line with a dotted quarter note followed by eighth notes. The piano accompaniment continues with chords and eighth-note patterns.

And yet if I should lose you. \_\_\_\_\_

*mp*

The final system on the page. The vocal line concludes with a dotted quarter note. The piano accompaniment features a dynamic marking of *mp* (mezzo-piano) in the right hand.

'Twould mean my ver - y life to me

Of all the queens that ev - er lived I'd

choose you To rule me my Rose Ma -

-rie. Oh -rie.