

OUT OF MY DREAMS

THE THEATRE GUILD *presents*

Oklahoma!

A MUSICAL PLAY

(Based on the play "GREEN GROW THE LILACS" by Lynn Riggs)

Music by

RICHARD RODGERS

Book and Lyrics by

OSCAR HAMMERSTEIN 2^D

Directed by

ROUBEN MAMOULIAN

Dances by

AGNES DE MILLE

Production under the supervision of

**LAWRENCE LANGNER and
THERESA HELBURN**



HOLLEY

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OKLAHOMA
MANY A NEW DAY
THE SURREY WITH THE FRINGE ON TOP
OH, WHAT A BEAUTIFUL MORNIN'
PEOPLE WILL SAY WE'RE IN LOVE
OUT OF MY DREAMS

"Oklahoma"

2

Out Of My Dreams

Words by
OSCAR HAMMERSTEIN II

Music by
RICHARD RODGERS

Allegretto (Tempo di Valse)

Piano *mf*

Refrain

*F (sus.4) F E mi. 7 E mi. 7 A7

Out of my dreams and in - to your arms I

D mi. D mi. 7 G7 B b mi. 6 F

long to fly I will

D mi. 7 G C G mi. G mi. (sus. 9)

come as eve - ning comes to woo a wait - ing

* Names of chords for Ukulele and Banjo.
Symbols for Guitar.

C-522-4

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C7 Gmi.7 C7. F F (sus.4) F Emi.7

sky. _____ Out of my dreams and in - to the

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a half note 'sky.' followed by a melodic phrase for 'Out of my dreams and in - to the'. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *mf* and *p*.

Emi.7 A7 Dmi. Dmi.7 G7 Bmi.6

hush of fall - ing shad - ows,

The second system continues the vocal line with 'hush of fall - ing shad - ows,'. The piano accompaniment provides harmonic support with various chords and textures.

F+ F Ami. F C7(5b) C7. F (sus.4) F

When the mist is low _____ and stars are

The third system begins with 'When the mist is low _____ and stars are'. The piano accompaniment features a mix of chords and melodic fragments.

D#mi.6 C7 F F (sus.4) F

break - ing through _____ Then out of my dreams I'll

The fourth system concludes with 'break - ing through _____ Then out of my dreams I'll'. The piano accompaniment continues with harmonic accompaniment.

Chords: B \flat , B \flat (5 \flat), B \flat , F, F maj.7, Gmi.7

go In - to a dream

Chords: C7, F, E7(5 \flat), F

with you. Fine

L.H. Fine

Ad.

Chords: D mi., G7(9 \flat), C, C maj.7, Dmi.7

Interlude

Won't have to make up an - y more sto - ries You'll be

mp

Chords: C maj.7, C6, Dmi., G7(9 \flat), C, C maj.7

there! Think of the bright mid-sum-mer night glo - ries

G D7 G G7 Dmi. G7(9b)

we can share. Won't have to go on kiss-ing a

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'we', followed by a quarter note 'can', and a dotted half note 'share.' with a fermata. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *mp* is present.

C Cmaj.7 Ami.6 B7 Bb7

day dream I'll have you

The second system continues the vocal and piano parts. The vocal line has a half note 'day', a quarter note 'dream', a dotted half note 'I'll', and a half note 'have' followed by a half note 'you'. The piano accompaniment continues with various chords and melodic lines.

C9 A7 Dmi. Fmi.6 C G7

You'll be real Real as the white moon lighting the

The third system shows the vocal line with a half note 'You'll', a quarter note 'be', and a dotted half note 'real'. This is followed by a quarter note 'Real' and a dotted half note 'as the white moon lighting the'. The piano accompaniment features complex chordal textures.

C Cdim. C7

blue. D.S. al Fine

The fourth system concludes the piece. The vocal line has a half note 'blue.' followed by a double bar line. The piano accompaniment ends with a double bar line and a repeat sign. Dynamic markings of *mf* and *f* are present. The instruction 'D.S. al Fine' appears twice.

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