

WORLD PREMIÈRE COMPLETE RECORDING

**CHANDOS**

# RODGERS & HAMMERSTEIN'S OKLAHOMA!

Music by RICHARD RODGERS

Book and lyrics by OSCAR HAMMERSTEIN II

Based on the play 'Green Grow the Lilacs' by LYNN RIGGS

Original choreography by AGNES DE MILLE



NATHANIEL HACKMANN · SIERRA BOGCESS

RODNEY EARL CLARKE · JAMIE PARKER · LOUISE DEARMAN · SANDRA MARVIN · NADIM NAAMAN

SINFONIA OF LONDON

JOHN WILSON



RICHARD RODGERS AND OSCAR HAMMERSTEIN II, 1943

Courtesy of The Rodgers & Hammerstein Organization,  
a Concord Company, [www.rnh.com](http://www.rnh.com)

RODGERS & HAMMERSTEIN'S

# OKLAHOMA!

Musical Comedy in Two Acts

Music by Richard Rodgers  
Book and Lyrics by Oscar Hammerstein II

Based on the play *Green Grow the Lilacs*  
by Lynn Riggs

Original Choreography by Agnes de Mille

Curly ..... Nathaniel Hackmann  
Laurey ..... Sierra Boggess  
Jud Fry ..... Rodney Earl Clarke  
Will Parker ..... Jamie Parker  
Ado Annie ..... Louise Dearman  
Aunt Eller ..... Sandra Marvin  
Ali Hakim ..... Nadim Naaman  
Andrew Carnes ..... Leo Roberts  
Ike Skidmore ..... Juan Jackson  
Joe ..... Will Richardson  
Gertie Cummings ..... Sejal Keshwala  
Kate ..... Emma Kingston  
Ellen ..... Kelly Mathieson

Virginia ..... Rebekah Lowings  
Vivian ..... Charlotte Kennedy  
Sylvie ..... Ceili O'Connor  
Fred ..... Danny Whitehead  
Cord Elam ..... Michael Colbourne  
Farmer ..... Freddie King

**'Oklahoma!' Ensemble**  
**Sinfonia of London**  
John Mills leader  
**John Wilson**

**'Oklahoma!' Ensemble**

**Alex Parker** chorus master  
Rebekah Lowings  
Charlotte Kennedy  
Kelly Mathieson  
Emma Kingston  
Laura Sillett  
Holly Ann-Hull  
Deborah Crowe  
Ceili O'Connor  
Sejal Keshwala  
Soophia Foroughi  
Wendy Ferguson  
Claudia Kariuki

Danny Whitehead  
Will Richardson  
Freddie King  
Adam Rhys-Charles  
Ronan Burns  
Michael Colbourne  
Tom Ping  
Tom Partridge  
Juan Jackson  
George Maddison

---

**Tap dancer**  
Alistair David



Ted Chapin

This recording is dedicated to the memory of  
Bruce Pomahac.

	COMPACT DISC ONE	TIME	PAGE
1	Overture	5:18	30
	<b>Opening Act I</b>	<b>47:54</b>	
2	1 Curly: 'Oh, What a Beautiful Mornin' with Aunt Eller	3:19	30
3	2 Laurey: Laurey's Entrance	0:26	30
4	3 Curly, Aunt Eller, and Laurey: 'The Surrey with the Fringe on Top'	6:04	31
5	4 Will Parker, Aunt Eller, Ike Skidmore, and Boys: 'Kansas City'	5:23	33
6	5 Aunt Eller and Curly: 'The Surrey with the Fringe on Top' (Reprise)	0:59	35
7	6 Ado Annie: 'I Cain't Say No!'	3:11	35
8	7 Ado Annie: 'I Cain't Say No!' (Encore)	0:57	36
9	8 Will Parker, Ado Annie, Curly, and All: Entrance of Ensemble	0:59	36
10	9 Laurey, Aunt Eller, and Girls: 'Many a New Day'	3:06	37
11	10 Girls and Laurey: 'Many a New Day' (Dance and Reprise)	3:49	37
12	11 Ali Hakim, Men, and Girls: 'It's a Scandal! It's a Outrage!'	3:25	38
13	12 Curly and Laurey: 'People Will Say We're in Love' - New Scene. Curly, Laurey, and Aunt Eller	5:55	39
14	13 Change of Scene	2:26	41
15	14 Curly and Jud Fry: 'Pore Jud is Daid'	5:07	41
16	15 Jud Fry: 'Lonely Room'	2:41	43
		<b>TT 53:12</b>	

	COMPACT DISC TWO	TIME	PAGE
	<b>Act I concluded</b>	<b>18:43</b>	
1	16 Change of Scene	1:46	46
	17 Dream Sequence		
2	a. Melos. Vivian, Laurey, Gertie Cummings, Ellen, and Kate	0:42	46
3	b. Out of My Dreams. Kate, Ellen, Virginia, Vivian, and Laurey	2:31	46
4	c. Interlude to Ballet	0:15	47
5	d. Dream Ballet	13:28	47
6	18 Entr'acte	2:34	47
	<b>Act II</b>	<b>25:13</b>	
7	19 Andrew Carnes, Aunt Eller, Will Parker, Curly, Cord Elam, Farmer, Fred, Ado Annie, and All: 'The Farmer and the Cowman'	4:22	47
8	20 Farmer Dance. All	2:10	50
9	21 Change of Scene	0:29	50
10	22 Will Parker and Ado Annie: 'All er Nothin''	5:15	50
11	23 Change of Scene	0:30	52
12	24 Curly and Laurey: 'People Will Say We're in Love' (Reprise)	1:34	52
13	25 Change of Scene –		
	26 Change of Scene	2:11	53
14	27 Laurey, Aunt Eller, Ike Skidmore, Curly, Fred, Cord Elam, Andrew Carnes, and All: 'Oklahoma'	3:17	53
15	28 All: 'Oklahoma' (Encore)	1:07	54
16	29 Finale Ultimo. Ike Skidmore, Curly, and All: 'Oh, What a Beautiful Mornin'' / 'People Will Say We're in Love'	1:53	55
17	30 Exit Music	2:20	55
		<b>TT 46:31</b>	

## Rodgers & Hammerstein's 'Oklahoma!'

### The shock of the new

'I know I will hear what I've heard before.'  
That lyric, from the title song of *The Sound of Music*, the last of Rodgers and Hammerstein's shows, serves as a description of the entire genre that is the Broadway musical. There are, of course, famous exceptions but, for the most part, creative teams have tended to favour the familiar over the fresh. Being daring and different is great for the development of the art form but dangerous for producers seeking to turn a profit on musicals which, thanks to their vast companies of actors, musicians, costumes, sets, backstage crew, and offstage administration, are costly affairs. Still, certain shows have not only confounded expectations but blazed a trail. Hard though it is to believe of a show now so beloved and seemingly steeped in tradition, one of the most radical shows in Broadway history is 1943's *Oklahoma!*

In direct contradiction of F. Scott Fitzgerald's celebrated observation that 'there are no second acts in American lives', the extraordinary career of the composer Richard Rodgers (1902 - 1979) comes in two

distinct halves. He made his name with an eye-wideningly successful twenty-year collaboration with the lyricist Lorenz Hart (1895 - 1943) that spanned twenty-six stage musicals and more than 500 songs including such standards as 'Blue Moon', 'My Funny Valentine', and 'The Lady Is a Tramp'. Between 1936 and 1940 alone they wrote the elegant music and sophisticated lyrics for eight musicals, seven of which were runaway hits. At a point when a smart Chevrolet cost \$560, they were earning over \$100,000 a year. Each.

But Hart's unhappiness and alcoholism were driving them apart. When Rodgers grew interested in the idea of the producer Theresa Helburn to turn Lynn Riggs's 1931 play *Green Grow the Lilacs* into a musical, Hart was unconvinced. So Rodgers turned to a man who had had close to nothing but flops for a decade. The man in question was Oscar Hammerstein II (1895 - 1960) and he supplied the lyrics and the book (the Broadway term for libretto) for *Away We Go!*, the first show they wrote together; and the reason why almost no one knows that title is that, en route to Broadway after tryouts in New Haven and Boston, they renamed it *Oklahoma!*



Almost twenty years later, when Noël Coward famously dismissed Lerner and Loewe's intermittently gorgeous but grandiloquent musical *Camelot* as 'a little like *Parsifal* without the jokes', he unintentionally put his finger on something. Just as Wagner had tied the often diffuse form that was opera into the *Gesamtkunstwerk*, it was Rodgers and Hammerstein who brought dramatic and musical unity and integrity to the American musical. And if that sounds like grotesque overstatement, consider what musicals had been like before.

They were not even called musicals: they were 'musical comedies', and with good reason. Usually elaborate, wildly expensive excuses to show off seemingly endless lines of leggy chorus girls, they featured light-hearted, idiotic love stories peopled by characters with balloons for brains. They featured star turns, chirpy melodies, comedy skits, and happy endings. Cross the world of operetta with an urban, backstage story and you are pretty much there.

Rodgers and Hammerstein changed all that. Sixteen years earlier, Hammerstein had served notice on the form by writing the lyrics and the book of *Show Boat*. Not only was it the first musical to be based on a novel, it was one of the first to handle important subject matter (in that instance, racial prejudice) with

flashes of genuine dramatic seriousness. But it was *Oklahoma!* that completely rewrote the rule book. For the first time, Rodgers and Hammerstein achieved complete dramatic consistency: they replaced spectacle with specifics and created dramatic respectability.

At root, what *Oklahoma!* did was kiss goodbye to vaudeville and create the 'musical play'. Out went interchangeable numbers often chosen on the whim of the leading actors in what were little more than star vehicles that moved from one painfully obvious song cue to another. In their place, Hammerstein took Riggs's play and created the first drama on the musicals stage to be built around a coherent plot that was determined, crucially, by three-dimensional characters. And it was the thoughts, wishes, ideas, and fears of those characters that drove the songs they sang. Rodgers welded musical styles, melodies, rhythms, and accompaniments to the individually tailored, realistic, yet poetic lyrics of Hammerstein, which were themselves embedded in his book.

And although many revivals lose sight of it, the book, set in 1906, is about more than who will take the young heroine, Laurey, to the local dinner dance: the box social. It is really a portrait of what happens when rivalry between local landowners (farmers) and their workers (cowmen) threatens their rural community as

it teeters on the brink of forming itself into the 'brand-new state' of Oklahoma.

There was yet more innovation courtesy of Agnes de Mille (1905 – 1993). Although new to musicals, she had form in terms of the show's milieu, having just choreographed Aaron Copland's 1942 *Rodeo* for which she incorporated more vernacular forms than traditional ballet, using elements such as tap, movement associated with horse-riding, and a square dance. It was thanks to her that the dance in 'Kansas City', its music so evocative, actually illustrated a plot point rather than simply providing entertaining choreography to fill out the number.

The full flowering of her input is the game-changing Act I closer, 'Laurey Makes Up Her Mind'. This is not a mere dance break, it is a fully fledged dream ballet in which Laurey's fantasies and fears run wild. As danced by counterparts of the actors who play the roles in the rest of the show, the dream is a dynamic playing out of the vexed circumstances of Laurey and the dilemma she faces of having to choose between the two opposing men vying for her affections. Climaxing with Jud killing Curly and carrying Laurey off, the ballet is as vicious as it is vivid and, in 1943, for sheer musical and dramatic intensity, audiences had never seen anything like it in a musical. It lasted around fifteen minutes and

was powered throughout by the sustained dramatic suspense achieved by Rodgers and his orchestrator, Robert Russell Bennett (1894 – 1981).

Yet that is far from being the score's sole revolutionary element. The writers reimagined standard song styles and structures and blurred the boundaries between speech and dialogue in ways audiences now take completely for granted but which, back then, were new. That is absolutely apparent in 'The Surrey with the Fringe on Top'. This is not a song about a mode of transport, it is an entire scene of seduction as Curly woos Laurey, inventing, off the top of his head, the ideal carriage in which to take her out. Rodgers sets everything up by illustrating the sound of horses' hooves. Then, not content with simply painting the atmosphere in sound, he and Hammerstein maintain tension between the two would-be lovers by having the song slip in and out of dialogue, its mood sustained by underscoring that is part of a complete aural fabric for the show.

Most artistic revolutionaries not only take time to achieve their effect, they usually do so while being ignored by popular taste. But unlike, say, Vincent van Gogh who barely sold a painting throughout his life, the teaming of Rodgers and Hammerstein was an overnight and enduring sensation. Back then, the

record for a long-running musical was held by *Irene* (1919) which had lasted eighteen months. *Hellzapoppin'*, a zany hullabaloo of a musical revue of comedy skits and songs, ran for just over three years; *Oklahoma!* ran for more than five years. The national tour ran ten-and-a-half years. All that made its creators extremely wealthy. Small wonder, then, that this revolutionary show should influence everything and everyone that followed. For almost twenty years, this new-minted, groundbreaking style of the musical play was the form to which Broadway musicals aspired. Better yet, its unparalleled success gave Rodgers and Hammerstein the confidence they needed for their masterpieces still to come.

© 2023 David Benedict

**John Wilson talks to David Benedict about this first complete recording of 'Oklahoma!'**

**David Benedict:** *Why Oklahoma!, and why now?*

**John Wilson:** It needed doing. It's the landmark musical and there are no complete recordings out there where every note is played and where they are played as originally written. And the marriage between Robert Russell Bennett's orchestrations and the piece itself is perfect: they sound like the piece looks. There's an

honesty and a freshness about them which absolutely mirror what is happening onstage.

**DB:** You conducted *Oklahoma!* at the Proms in 2017. Was that when you fell for it?

**JW:** I was thrown into it. In 1986, when I was fourteen, my percussion teacher said, 'I need you to go and play the drums in *Oklahoma!* for the Swalwell Operatic Society'. I didn't even know what an operatic society was. My mother took me to the library to get the original cast recording and I immediately realised that it didn't match what was in my percussion part. It was just a few of the numbers. Then, two years later, the conductor John McGlinn released a complete recording of *Show Boat*. He researched the original orchestrations and recorded every moment of the full score. That and his subsequent benchmark musicals recordings set in motion everything that followed. It was the beginning of making the *music* of musical theatre the next important area of scholarship.

**DB:** Until then, complete scores of golden age musicals barely existed. Musical directors tended to work from the piano reduction and get hold of diverse orchestral parts that rarely matched up. New arrangements often had scant regard for the originals.

**JW:** So the great Bruce Pomahac, at the Rodgers & Hammerstein Organization, spent years going back to the original manuscripts, collating all the orchestral parts, incorporating changes made en route to Broadway, and re-engraving them to make full, complete performing editions, making sure that every note is what Richard Rodgers and Robert Russell Bennett wrote. They are now definitive texts.

**DB:** But in addition to creating a recording to honour that work, this is clearly a labour of love.

**JW:** Having spent months rehearsing *Oklahoma!* for the Proms, it really got under my skin. I love the connective tissue of the piece, the scene-change music, the ballet, the songs that sometimes get cut, the underscoring. And when so many vastly different new versions are appearing on stage, it's more important than ever that we have a document of the actual source material.

**DB:** What have been your guiding principles for the recording?

**JW:** Where we come into it is to take this text and bring to it all the elements of informed historical performance. That's not about

preserving it in a museum: it's no different to, say, John Eliot Gardiner's approach to period performance. We use exactly the same line-up and number of instruments as were used on opening night, in 1943: we have six first violins, four seconds, two violas, two cellos, two basses; the woodwind doubling means we use oboe, cor anglais, oboe d'amore, and the bass oboe; the drummer and the guitarist are playing instruments from the 1940s, and so on.

**DB:** What governed your choice of singers?

**JW:** Obviously, the first thing I knew was that I was casting for a record. The question was, who are the finest voices who can act through song? There has to be vocal authenticity and purity but it cannot be just that: they have to have the acting experience to inhabit those roles. And as soon as I cast them I told them: 'I want to be able to hear your characterisation – but you don't have to project to the back row of the gallery because the microphone is there.' Many of them I've worked with before and, over the years, I've formed an unofficial mini-repertory company of singers who I know are intelligent, talented, and versatile. They respect the idiom and never condescend to it. They know just how hard you have to work to make these pieces

seem effortless. That goes right through to the ensemble, many of whom are West End leads. Their vitality and intensity are palpable.

**DB:** The trick, presumably, is no different to any other large-scale work: choosing singers and players who are at one with the idiom.

**JW:** Whether I'm learning a Mozart symphony, an Elgar symphony, or a Rodgers and Hammerstein musical, the most important thing is the style. That's the essence of tackling any piece, that's what enables me to deliver the music sincerely, honestly. You cannot separate the style from the piece. If you do, you lose something.

**DB:** With that in mind, what's your overall vision for the recording?

**JW:** We want to make everybody aware of why the musical side of a musical – with full orchestra – is the beating heart of the piece. We simply don't get orchestras anywhere near this size in theatres now, and we have the added problem of amplification. This was recorded in such a way that you could have put one microphone at the back of the hall and you could have heard all the text. What you hear is what happened in the room: no one has been artificially enhanced.

That's a tribute to Bennett's understanding of instruments and voices. He doesn't use drums or heavy brass when people are singing. And you know what? It works without amplification. For about 250 years, people on stage sang over musicians in the pit. The master orchestrator Jonathan Tunick said to me, 'I can listen to a loudspeaker in my front room. I go to the theatre to interact with my fellow human beings'. That's something we've lost in musical theatre, we have lost some of that direct reciprocity between the stage and the audience because there's a wall of technology in the way. We could do with being reminded of what it sounds like to hear actual voices. Intensity of singing and playing is what makes a direct line to your emotions, not the volume level on loudspeakers. That's what we're aiming for.

© 2023 David Benedict

## Synopsis

### Act I

There's a bright, golden haze on the meadow as handsome cowboy Curly arrives at the farm of Aunt Eller who, sitting on the front porch churning butter one morning in 1906 in the Oklahoma Territory, hears him singing (l. 'Oh, What a Beautiful Mornin'). But he is not passing by idly: he is there, as the

sceptical but kind Aunt Eller knows, to ask Laurey to the local picnic and dance, the box social, where baskets filled with food by the local women are auctioned as a fundraiser. Whoever wins a basket gets to eat with the woman who prepared it.

From the moment she arrives (2. 'Laurey's Entrance'), Laurey and Curly start sparring. Curly offers to take her to the social, but she refuses to succumb to his too-calculated charms. Undeterred, he seduces her by offering to take her in the finest carriage imaginable (3. 'The Surrey with the Fringe on Top'). But, accusing him of making the whole thing up, she turns on her heel and leaves.

Will Parker stumbles in, cock-a-hoop at having won a hefty \$50 at a steer-roping contest at the Kansas City Fair, the exact (and high) sum of money that the father of Ado Annie had told him he would need to marry her. He is so excited by the fun he has had in town that he launches into a song 'n' dance with everyone (4. 'Kansas City').

Curly returns, wanting to know with whom Laurey will go to the box social. Aunt Eller warns him that her best farmhand, the tongue-tied, emotionally bruised Jud Fry, is obsessed with Laurey, at which point Jud turns up, announcing that he has invited her. Laurey concedes this, so Curly immediately declares that he will take Aunt Eller instead and that the

surrey he sang about is for real. He has hired it, he says, and stalks off (5. 'The Surrey with the Fringe on Top' – Reprise).

Left confused by conflicting feelings, Laurey admits to nervousness about being alone with Jud and begs Aunt Eller not to take her place with Curly. She is worried that the testing game she has been playing may have backfired because Jud's intensity scares her. But before anything can be resolved, Ado Annie appears with the travelling salesman Ali Hakim.

Aunt Eller marches off, arguing with Ali, leaving the young women to chat. Puzzled by the presence of Ali, Laurey warns Annie that Will is back early from Kansas and looking for her. That is awkward for Annie who has persuaded Ali to take her to the social. She, too, is in a quandary, as she tells Laurey (6. 'I Cain't Say No!'; 7. 'I Cain't Say No!' – Encore).

Annie, not the smartest cookie in the jar, misunderstands Ali's offer of time in a hotel as a marriage proposal and gets excited. Laurey meanwhile is floundering in indecision, which leads Ali to suggest that he sell her a bottle of 'The Elixir of Egypt' – aka smelling salts – which he insists will enable her to see everything clearly.

Will appears (8. 'Entrance of Ensemble') and tells Ado Annie about his \$50 prize but, not blessed with the smarts either, realises that he cannot give it to her father because he has spent it all on gifts for her.

Curly, getting nowhere with Laurey, starts responding to Gertie Cummings who is making eyes at him. As the women prepare their picnics, Laurey sings that she does not care (9. 'Many a New Day'; 10. 'Many a New Day' – Dance and Reprise).

To his relief, Annie tells Ali that she is promised to Will. At which point, Andrew Carnes, her trigger-happy father, appears with his shotgun and learns not only that Will is penniless again but that Ali's chat with his daughter sounds very much like a marriage proposal. Ado Annie rushes off to tell her girlfriends about her engagement, leaving Ali furious (11. 'It's a Scandal! It's a Outrage!').

Getting flirty with Gertie is becoming tricky for Curly. Everyone thinks he and Laurey are a couple. Isn't this ridiculous? (12. 'People Will Say We're in Love'). Under questioning, Laurey admits that she does not have the courage to turn Jud down. Heading to Jud's smokehouse, Curly is determined to find out why. There he discovers Jud polishing his gun. Seeing a rope hanging from the wall, Curly not-so-casually plants the idea that Jud might kill himself (14. 'Pore Jud Is Daid'). When Jud warns Curly off, tension spirals so high that Jud fires a warning shot. In response, Curly coolly shoots a bullet through a knothole in the roof, the situation only saved by the arrival of Aunt Eller.

After some haggling with Ali, Jud sings with

rising resentment about his hopeless, loveless circumstances (15. 'Lonely Room').

Surrounded by her girlfriends, Laurey takes some of the Elixir and drifts off into a dream... or is it a nightmare? (17. 'Dream Sequence: Out of My Dreams') In the Dream Ballet (17d), she is getting ready for her wedding. To her alarm, she realises that she is marrying Jud. Curly tries to save her by shooting Jud but the bullets have no effect. Jud throttles Curly, then carries Laurey off. As she goes, she blows a kiss to Curly's lifeless body... at which point Laurey is suddenly shaken awake by Jud. It is time to leave for the social. Curly appears just in time to watch, dejected, as the couple leave together.

## **Act II**

After an Entr'acte (18) the curtain rises on the box social, where Andrew sings about the necessity of the entire community bonding together (19. and 20. 'The Farmer and the Cowman'). Aunt Eller is voted in as auctioneer for the picnic boxes.

Confronted by Will about his engagement to Annie, Ali finds a way out by buying back all the gifts Will had purchased, which come to a total of... \$50, the exact amount that Will needs to pay Annie's father.

The last two boxes at the auction are Laurey's and Ado Annie's. Will almost loses his money during the bidding for Annie's

basket but Ali again steers the situation to remove himself from the equation. However, the auction action really heats up when Jud persistently outbids all comers for Laurey's basket. As prices climb sky high, Aunt Eller urges Curly to bid. He and Jud go fiercely head to head until Curly outbids Jud's entire savings of two years by selling everything he owns, including his gun. Aunt Eller slams the auction to a close.

Will attempts to put his foot down with Annie. They are engaged now so she has got to focus on him. They kiss and she agrees... up to a point (22. 'All er Nuthin').

Still obsessed with her, Jud tells Laurey how he feels and when Laurey admits that she does not feel the same way, he boils over and threatens her. Terrified, she fires him. Enraged, Jud stomps out, leaving Laurey alone and emotionally thrown. Curly reappears. She explains her fear and he soothes her. The angry temperature drops but the heat of the flirting rises and he begs her to marry him. Utterly relieved, she agrees (24. 'People Will Say We're in Love' - Reprise).

At their wedding party, three weeks later, everyone celebrates (27. 'Oklahoma'). But the spell is broken when Jud suddenly appears. He claims that he wants to give the groom a gift but first he wants to kiss the bride. As Jud moves to kiss her, Curly pulls them apart

and Jud slugs him. A dangerous fight breaks out and Jud pulls a knife. When Curly throws him, Jud lands on his own knife, groans, and is suddenly, horribly dead.

Is it manslaughter or murder? Honeymoon notwithstanding, Cord Elam, a Federal Marshal, thinks that Curly should turn himself in immediately. Things grow dark as Aunt Eller suggests that Andrew, Ado Annie's father, preside over an informal court right there. As Judge, Andrew leads Curly into a plea of self-defence. The lone vote against this court of not-so-impartial justice is Elam, but Aunt Eller and the wedding attendees support Andrew's instant verdict of not guilty. Everyone hurries the newly-weds into the surrey and waves them off to their honeymoon (28. 'Oklahoma' - Encore; 29. 'Finale Ultimo', followed by 30. 'Exit Music').

© 2023 David Benedict

**Nathaniel Hackmann** has emerged as an actor/singer of international renown. He has been seen on stage in some of the most demanding roles and alongside many of the world's greatest orchestras. He has portrayed Jean Valjean and Javert (*Les Misérables*) on Broadway, as well as the titular roles in *Jekyll and Hyde* and *The Hunchback of Notre Dame*. For the internationally televised BBC Proms,





at the Royal Albert Hall, he appeared as *Curly (Oklahoma!)* in the acclaimed production with the John Wilson Orchestra and portrayed *Gabey (On the Town)* for the 100th Birthday Celebration of Leonard Bernstein. He will make his Original Broadway Principal debut as *Biff Tannen (Back to the Future: the Musical)* at the Winter Garden Theatre. His *Curly* follows his recording as *Steve (Paint Your Wagon)*, available on all music streaming platforms, and will in turn be followed by his *Billy Bigelow (Carousel)*. Among his favourite past roles are *Gaston* as well as the *Beast (Disney's Beauty and the Beast)*, *Quasimodo (Disney's The Hunchback of Notre Dame)*, and many of *Frank Wildhorn's* and *Stephen Sondheim's* antagonists. He is an alumnus of the prestigious *Merola Opera Program*, at *San Francisco Opera*, and has also appeared with *Virginia Opera*, *Michigan Opera Theatre*,

*Opera Theatre of Saint Louis*, *San Francisco Lyric Opera*, and others. On the concert stage, he has performed with the *John Wilson Orchestra*, *Sinfonia of London*, *Hong Kong Philharmonic Orchestra*, *San Francisco Opera Orchestra*, *Springfield Symphony Orchestra*, *Midland Symphony Orchestra*, *Sun Valley Opera*, *Central Michigan University Symphony Orchestra*, *Northern Arizona University Symphony Orchestra*, and *Northwest Indiana Symphony Orchestra*. *Nathaniel Hackmann* holds a Bachelor and Master of Music in vocal performance from *Central Michigan University*.

**Sierra Boggess** has been seen on Broadway in *School of Rock*, *It Shoulda Been You*, *The Phantom of the Opera*, *Master Class*, and *The Little Mermaid*. Her London theatre credits include *Les Misérables*, *The Phantom of the Opera* at Royal Albert Hall, and *Love Never Dies*. Among her other New York theatre credits are the recent off-Broadway production of *Barry Manilow's Harmony*, *The Secret Garden* at Lincoln Center, *Guys & Dolls* at Carnegie Hall, the final off-Broadway cast of *Love, Loss, and What I Wore*, and *Music in the Air* for City Center's *Encores!* series. She also starred as *Christine Daae* in the Las Vegas production of *The Phantom of the Opera*. Regionally, she has been seen in *The Secret Garden (CTG)*, *Into the Woods (Hollywood Bowl)*, *Ever After (Alliance*



Theatre), *Age of Innocence* (world première, Hartford Stage and McCarter Theatre), *Princesses* (world première, Goodspeed Opera House and Seattle's 5th Avenue Theatre), and the national tour of *Les Misérables*. In film and on television she has appeared in, among others, *Vulture Club* and the web series *What's Your Emergency*. She appears in the recordings of *School of Rock*, *It Shoulda Been You*, the twenty-fifth-anniversary concert of *The Phantom of the Opera*, the symphonic recording of *Love Never Dies*, *The Little Mermaid*, and *A Little Princess*. She has performed in concert at the BBC Proms, in the Royal Albert Hall, in *The Lyrics of David Zippel* at Lincoln Center, at The New York Pops

at Carnegie Hall, and Broadway by the Year at Town Hall. Sierra Boggess has toured across Australia, in Japan, Paris, and London with her concert show *Awakening: Live at 54 Below*, recorded live and issued on CD. She recently released an album of duets, *Together at a Distance*, with Julian Ovenden, made during the pandemic.

Hailed by *Gramophone* and recognised for his versatility in performance, the baritone **Rodney Earl Clarke** has appeared in shows such as *Les Misérables* in London's West End, *Carmen Jones* at the Royal Festival Hall, London, Jude Kelly's award winning production of *On the Town*, Kenneth Branagh's film version of *The Magic Flute*, Sondheim's Eightieth Birthday Celebration Prom, *The Broadway Sound* BBC Prom with the John Wilson Orchestra, and *Porgy and Bess* as Jake under Sir Simon Rattle and as Crown at the Royal Danish Opera. He starred in Raymond Gubbay's *Crazy for Gershwin* and has also performed many times on BBC Radio 2's *Friday Night Is Music Night*. Sought-after worldwide, in Australia he performed songs from the *Gershwin Songbook* with the soprano Julie Lea Goodwin and the Adelaide Symphony Orchestra under Keith Lockhart. In 2014 he was a BBC TV presenter for the Proms, alongside Suzy Klein, and in 2015 returned to Australia to perform the bass



solos in *Messiah* under Brett Weymark at the Sydney Opera House. In 2016 he starred in an arena concert tour of West End / Broadway hits with the Czech Philharmonic Orchestra under Keith Lockhart. In 2017 he released his debut album, *Glorious Quest*, hits from the Golden Age of Broadway musicals, with the pianist Christopher Gould. He featured on the *World Cup '98 Pavane* BBC album and continues to work on recording projects with the award-winning composers Anthony and Gaynor Sadler. He gratefully acknowledges the support of the Sir Peter Moores Foundation and of the Royal Academy of Music which has elected him an Associate. Having overcome the challenges of a stutter, Rodney Earl Clarke also helps others who face challenges in communication and speech, guiding them towards greater fluency and

confidence in his online platform *Singing Speaking*.

A prolific actor and singer, **Jamie Parker** has achieved success on stage not only across London (National Theatre, Donmar Warehouse, Southwark Playhouse, Palace Theatre, The Old



Manuel Harden

Vic, Savoy Theatre, Menier Chocolate Factory, Shakespeare's Globe, and Jermyn Street Theatre, among others) and throughout the UK (Theatre Royal Bath, West Yorkshire Playhouse, Sheffield Crucible, and Chichester Festival Theatre, to name only a few) but as far afield as Australia and Broadway. He has appeared in acclaimed productions of plays such as

*Next to Normal, The Curious Case of Benjamin Button, The Doctor, Harry Potter and the Cursed Child* (for which he earned an Olivier Award for Best Actor, as well as a Tony nomination), *High Society, Guys and Dolls, Candida, Proof, Cat on a Hot Tin Roof, Rosencrantz and Guildenstern Are Dead, My Zinc Bed, Racing Demon, A New World, As You Like It, Henry IV Parts 1 and 2, Henry V, The Revenger's Tragedy, The History Boys, Singer, Between the Crosses, Holes in the Skin, The Gondoliers, and After the Dance.* On television he has been seen in *The Long Shadow, Becoming Elizabeth, Des*, the BBC Proms, *Jonathan Strange & Mr Norrell, Count Arthur Strong, Endeavour, Silk, Burn Up, Silent Witness, Maxwell, Wire in the Blood, and Foyle's War*, among others. His film credits include *1917, Dirty Weekend, Valkyrie, The History Boys, The Journey Home, and The Lady in the Van.* Jamie Parker appeared at the BBC Proms in 2015, in a programme called *The John Wilson Orchestra Performs Frank Sinatra*, and in 2021 celebrated *The Golden Age of Broadway* with the BBC Concert Orchestra.

Having trained at Laine Theatre Arts, **Louise Dearman** has made a name for herself on stage across the UK in roles such as Ruth Sherwood (*Wonderful Town*), Sarah Parker (*Mimma*), Daisy (*Side Show*), Adelaide as well as Mimi and Sarah Brown (*Guys and Dolls*),



Jennie Scott

Elphaba as well as Glinda (*Wicked*), Mrs D (world première of *The Waterbabies*), Soloist (*Judy*), The Woman (*Tell Me on a Sunday*), Eva Peron (*Evita*), Debbie (*Debbie Does Dallas*), Jan (*Grease*), and Narrator (*Joseph and the Amazing Technicolor Dreamcoat*). She opened the Festival of Remembrance, in the presence of The Royal Family, and has performed as a guest artist for Josh Groban. As a soloist she has performed with orchestras including the BBC Concert Orchestra, Royal Philharmonic Orchestra, John Wilson Orchestra, Bournemouth Symphony Orchestra, and Royal Liverpool Philharmonic. She has performed solo shows at The Other Palace, Leicester Square Theatre, and Prince Edward Theatre, and most recently appeared with Kerry Ellis

in the UK tour *Stars of the West End*. She has been seen in BBC Television broadcasts of *Kiss Me Kate* (as Lois Lane) at the BBC Proms, *Gershwin in Hollywood*, *Cole Porter in Hollywood*, and *The Warner Brothers Story*. She is a regular guest on BBC Radio 2, has presented her own radio show on Magic FM, and has been a guest presenter for 'The Olivier Awards Live at The Piazza' and 'West End Live in Trafalgar Square'. She can be heard on such recordings as *Bedtime Baby*, *You and I*, *Here Comes the Sun*, *It's Time*, *For You, for Me*, *Bond and Beyond*, *Christmas in New York*, *The Route to Happiness*, *Lift*, *Scrapbook*, *More with Every Line*, *All Things in Time*, *Songs*, and *Somewhere in the Audience*. With Mark Evans, Louise Dearman has published a book, *Secrets of Stage Success*.

**Sandra Marvin** has established herself on the theatrical stage in London and throughout the UK in roles such as Deloris Van Cartier (*Sister Act: the Musical*), Brenda (*Bagdad Café*), Becky (*Waitress*), Diane Loxley (*The Band Plays On*), Mrs Fezziwig / Mrs Mops (*A Christmas Carol*), Mother (*Romantics Anonymous*), Camila Batmanghelidjh (*Committee*), Rose (*Stepping Out*), Queenie (*Show Boat*), Matron Mama Morton (*Chicago*), Sarah's Friend (*Ragtime*), Mary (*Cool Hand Luke*), and Miss Motormouth Maybelle (*Hairspray*), as well as in productions



Jennie Scott

of *City of Angels*, *A Midsummer Night's Dream*, and *Porgy and Bess*. On the concert stage she has performed with Kate Bush in her sold-out *Before the Dawn* concerts and features on her live album of the same title. She has performed with many other artists, including Liam Gallagher, Tim Burgess, and The Charlatans – also featuring on their album *Modern Nature* – and joined Michael Ball OBE as a guest vocalist on several of his UK tours. On television she has been seen as Jessie Grant / Dingle (*Emmerdale*), Patricia Williams (season ten of *Call the Midwife*), and Nurse Ball (*Citizen Khan*), as well as in *The Royal Variety Show*, *Loose Women*, *Comic Relief*, *Good Morning Britain*, *This Morning*, and *Children in Need*. Sandra Marvin appears in the film *Florence Foster Jenkins* and

sings the title track on the Grammy-winning soundtrack for the George Clooney and Sandra Bullock film *Gravity*.

Trained in Musical Theatre at The Royal Academy of Music, where he has since been appointed an Associate, **Nadim Naaman** has appeared in numerous productions in London, throughout the Mediterranean and the Middle East, and beyond, most recently as Raoul (*The Phantom of the Opera*) and Rumi (*Rumi: the Musical*), but also in stagings of *Broken Wings*, *My Fair Lady*, *A Little Night Music*, *On the Town*, *By Jeeves*, *Sweeney Todd*, *One Man, Two Guvvnors*, *The Sound of Music*, *Titanic*, *Chess*, *Marguerite*, *James and the Giant Peach*, and *The Last Five Years*. With Dana Al Fardan, he is the book writer and co-composer of the musical *Broken Wings*, which premièred in the West End, London, before touring the Middle East. Their second collaboration, *Rumi: the Musical*, was released as a concept album and subsequently performed at the London Coliseum and the D'reesha Festival of Performing Arts, Qatar. As a concert soloist, Nadim Naaman has performed in programmes such as *The Golden Age of Broadway*, at the BBC Proms, in the Royal Albert Hall, *Bernstein: On Stage and Screen* with John Wilson and the Hong Kong Philharmonic Orchestra, City of Birmingham Symphony Orchestra, Royal



Jennie Scott

Concertgebouw Orchestra, Amsterdam, Royal Stockholm Philharmonic Orchestra, Gothenburg Symphony Orchestra, RTÉ Concert Orchestra, Dublin, and Oslo Philharmonic Orchestra, *Rodgers & Hammerstein* with the Bournemouth Symphony Orchestra, *Bond... James Bond* with the Royal Liverpool Philharmonic and Royal Northern Sinfonia, *Rodgers & Hammerstein / Rodgers & Hart*, and *The Broadway Sound* with the John Wilson Orchestra, numerous concerts for West End International and for Raymond Gubbay across the UK, *How to Succeed in Business without Really Trying* at the Guildhall School of Music and Drama, *A Little Night Music* at the

Palace Theatre, and Twenty-fifth Anniversary performances of *The Phantom of the Opera* at the Royal Albert Hall.

A British baritone and leading man who has made an indelible mark on the music industry with his exceptionally wide range, **Leo Roberts** has captivated audiences internationally across West End musicals, national tours, and landmark concerts, cementing his place in the performing arts world. He is currently based in New York City, where he is celebrated for his performances in his show *Baritone on Broadway*, which showcases his individual style of classicising modern music, blending styles to create a sound that is all his own. His classical roots have led him to some of the most prestigious stages in the world, including the Gielgud Theatre for the 'All Star Concert' run of *Les Misérables*; the broadcast of the Universal Pictures production reached audiences around the world. He played the role of the Beast (*Beauty and the Beast*) in summer 2023 and was recently seen in Michael John LaChuisa's new production, *An American Eclipse*, which was work-shopped on Broadway. Elsewhere, he has sung Riff (*West Side Story*) with the John Wilson Orchestra at the Royal Albert Hall during the BBC Proms, Steve Baker (*Show Boat*) in a



recent West End production, and alternated the title role in the original UK / Ireland tour of *Shrek the Musical*. At twenty years of age, Leo Roberts demonstrated his exceptional range in his performances as Javert and the Bishop of Digne (*Les Misérables*), earning critical acclaim as the youngest Javert ever.

The 'Oklahoma!' Ensemble was put together especially for this recording and comprises some of the West End's brightest talents, many of whom have played leading roles. Between them, they have starred in musicals such as *Les Misérables*, *The Phantom of the Opera*, *Wicked*, *Six*, *Mamma Mia!*, *Evita*, *South Pacific*, *My Fair Lady*, and *Sweeney Todd*.

**Sinfonia of London** rose to fame in the 1950s as the leading recording orchestra of the day, appearing in the musical credits of more than 300 films, including the 1958 soundtrack by Bernard Herrmann for Hitchcock's *Vertigo*, and on countless gramophone records, among them Sir Colin Davis's first discs of Mozart symphonies and Sir John Barbirolli's celebrated recording of English string music. Relaunched in 2018 by the British conductor John Wilson, the orchestra brings together outstanding musicians who meet several times a year for specific projects. It includes a significant number of principals and leaders from orchestras based both in the UK and abroad, alongside notable soloists and members of distinguished chamber ensembles.

The orchestra's début recording, of Korngold's Symphony in F sharp, received numerous five-star reviews, was nominated for a *Gramophone Award*, and in 2020 won the orchestra its first *BBC Music Magazine Award*. The very next year a disc of Respighi's Roman Trilogy garnered the orchestra its second *BBC Music Magazine Award*, the magazine concluding: 'Wilson and his hand-picked band of musicians continue to strike gold with almost anything they turn their hands to.' *MusicWeb International* said: 'I have never heard this music presented with such power and detail and sheer visceral excitement but

also with such control and sophisticated balance – it is literally revelatory. This might just be one of Chandos' finest feats of engineering ever, showcasing the superlative and sophisticated playing of John Wilson's Sinfonia of London. A genuine triumph.'

In 2021, *English Music for Strings* received a flurry of ecstatic reviews, *The Mail on Sunday* declaring it 'dazzling... some of the finest string playing ever put on disc by a British orchestra', and an album of works by Dutilleux was described by the *Financial Times* as 'bewitchingly played and imaginatively directed by Wilson', going on to win the performers a *BBC Music Magazine Award* for the third year in a row.

Further acclaimed releases since then have included a disc of orchestral works by Ravel, which received a *Gramophone Award* in 2022, the celebrated album *Metamorphosen*, featuring outstanding works for string orchestra by Strauss, Korngold, and Schreker, a second disc of British works for strings, a disc of music by John Ireland, and *Hollywood Soundstage*, which celebrates the golden age of Hollywood. As part of a Rachmaninoff symphonies cycle, recordings of Symphonies Nos 2 and 3 were released in 2023.

In 2021, Sinfonia of London made its live début at the BBC Proms, appearing again in the 2022 and 2023 Proms seasons. The



orchestra undertook its first UK tour in 2022, while another is scheduled for 2023, along with appearances at the 2023 Aldeburgh Festival. Reviewing its performances in 2022, *The Arts Desk* stated that 'John Wilson's handpicked super-orchestra is quite simply the most exciting thing currently happening on the British orchestral scene', *The Telegraph* declaring that Sinfonia of London 'is set fair to become Britain's favourite orchestra'. [www.sinfoniaoflondon.com](http://www.sinfoniaoflondon.com)

Born in Gateshead, and since 2011 a Fellow of the Royal College of Music where he studied composition and conducting, **John Wilson** is now in demand at the highest level across the globe, regularly guest conducting the world's finest orchestras. In recent seasons these have included the London Symphony Orchestra, London Philharmonic Orchestra, Royal Concertgebouw Orchestra, Budapest Festival Orchestra, Oslo Philharmonic Orchestra, Symphonieorchester des Bayerischen Rundfunks, Royal Stockholm Philharmonic Orchestra, and Sydney Symphony Orchestra. He has also conducted productions at English National Opera and Glyndebourne Festival Opera. For many years he appeared across the UK and abroad with the John Wilson Orchestra and in 2018 relaunched Sinfonia of London with which he has recorded several



Sim Canetty-Clarke Photography

award-winning CDs, their wide repertoire ranging from Respighi to Britten and Dutilleux. In 2021 he brought the orchestra to the BBC Proms for their much-anticipated debut concert performance, described by *The Guardian* as 'truly outstanding'. In 2022 they appeared at the second night of the Proms in a concert of English music.

John Wilson has amassed a large and varied discography, his most recent recordings with Sinfonia of London having received exceptional acclaim. The disc devoted to Respighi's Roman Trilogy won the 'Orchestral' category at the 2021 *BBC Music Magazine Awards*, the renditions described by *The Observer* as 'Massive, audacious and vividly played'. Referring to one

of the musicians' most recent discs, the *Financial Times* praised the contents as 'bewitchingly played and imaginatively directed by Wilson... This disc of early works by the fastidious French composer Henri Dutilleux succeeds beyond expectation'. It duly won a 2022 *BBC Music*

*Magazine Award*. In March 2019 John Wilson received the prestigious Distinguished Musician Award of the Incorporated Society of Musicians for his services to music and in 2021 was appointed Henry Wood Chair of Conducting at the Royal Academy of Music.









# Oklahoma!

COMPACT DISC ONE

1 Overture

Opening Act I

2 1. Oh, What a Beautiful Mornin'

Curly (*off stage*)

There's a bright, golden haze on the meadow,  
There's a bright, golden haze on the meadow.  
The corn is as high as a elephant's eye,  
(*Curly enters.*)

An' it looks like it's climbin' clear up to the sky.

Oh, what a beautiful mornin'!

Oh, what a beautiful day!

I got a beautiful feelin'

Ev'rythin's goin' my way.

All the cattle are standin' like statues,

All the cattle are standin' like statues.

They don't turn their heads as they see me  
ride by,

But a little brown mav'rick is winkin' her eye.

Oh, what a beautiful mornin'!

Oh, what a beautiful day!

I got a beautiful feelin'

Ev'rythin's goin' my way.

Curly (*spoken*)

Hi, Aunt Eller.

Aunt Eller (*spoken*)

Skeer me to death! Whut're you doin'  
around here?

Curly (*spoken*)

I come a-singin' to you.

(*sung*)

All the sounds of the earth are like music,  
All the sounds of the earth are like music.  
The breeze is so busy it don't miss a tree,  
And a ol' weepin' willer is laughin' at me.

Oh, what a beautiful mornin'!

Oh, what a beautiful day!

I got a beautiful feelin'

Ev'rythin's goin' my way...

Oh, what a beautiful day!

3 2. Laurey's Entrance

Laurey (*off stage*)

Oh, what a beautiful mornin'!

Oh, what a beautiful day!

(*spoken*)

Oh, I thought you was somebody.

*(sung)*  
I got a beautiful feelin'  
Ev'rythin's goin' my way.

**4 3. The Surrey with the Fringe on Top**

**Curly**

When I take you out tonight with me,  
Honey, here's the way it's goin' to be:  
You will set behind a team of snow-white  
horses  
In the slickest gig you ever see!

**Aunt Eller** *(spoken)*

Lands!

**Curly**

Chicks and ducks and geese better scurry  
When I take you out in the surrey,  
When I take you out in the surrey with the  
fringe on top.

Watch thet fringe and see how it flutters  
When I drive them high-steppin' strutters –  
Nosey-pokes'll peek through their shutters  
and their eyes will pop!

The wheels are yellor, the upholstery's brown,  
The dashboard's genuine leather,  
With isinglass curtains y' c'n roll right down  
In case there's a change in the weather.

Two bright side lights winkin' and blinkin',  
Ain't no finer rig, I'm a-thinkin';  
You c'n keep yer rig if you're thinkin' 'at I'd  
keer to swap  
Fer that shiny little surrey with the fringe  
on the top.

**Aunt Eller**

Would y' say the fringe was made of silk?

**Curly**

Wouldn't have no other kind but silk.

**Laurey**

Has it really got a team of snow-white horses?

**Curly**

One's like snow – the other's more like milk.

**Aunt Eller** *(spoken)*

So y' can tell' em apart!

**Curly**

All the world'll fly in a flurry  
When I take you out in the surrey,  
When I take you out in the surrey with the  
fringe on top!

When we hit that road, hell fer leather,  
Cats and dogs'll dance in the heather,  
Birds and frogs'll sing all together, and the  
toads will hop!

The wind'll whistle as we rattle along,  
The cows'll moo in the clover,  
The river will ripple out a whispered song,  
And whisper it over and over:

Don't you wisht y'd go on ferever?  
Don't you wisht y'd go on ferever?  
Don't you wisht y'd go on ferever and ud  
never stop  
In that shiny little surrey with the fringe on  
the top?

**Aunt Eller** (*spoken*)  
Y'd shore feel like a queen, settin' up in that  
carriage!

**Curly** (*spoken*)  
On'y she talked so mean to me a while  
back, Aunt Eller, I've got a good mind not  
to take her.

**Laurey** (*spoken*)  
Ain't said I was goin'.

**Curly** (*spoken*)  
Ain't ast you!

**Laurey** (*spoken*)  
Whur'd you git such a rig at?  
I bet he's went and h'ard a rig over to  
Claremore! Thinkin' I'd go with him!

**Curly** (*spoken*)  
'S all you know about it.

**Laurey** (*spoken*)  
Spent all his money on h'arin' a rig and now  
he ain't got nobody to ride in it!

**Curly** (*spoken*)  
Have, too! Did not h'ar it. Made the whole  
thing up outa my head.

**Laurey** (*spoken*)  
What! Made it up?

**Curly** (*spoken*)  
Dashboard and all.

**Laurey** (*spoken*)  
Oh! Git offa the place, you! Aunt Eller, make  
him git his-se'f outa here. Tellin' me lies!

**Curly** (*spoken*)  
Makin' up a few – look out now! Makin'  
up a few purties ain't agin' no law I know  
of. Don't you wish they was sich a rig,  
though?  
'Nen y' could go to the play party and do a  
hoe-down till mornin' if you was of a mind  
to. 'Nen when you was all wore out, I'd lift  
you onto the surrey and jump up alongside  
of you. And we'd jist point the horses home.  
I can jist pitcher the whole thing.



**Curly** (*sung*)

I can see the stars gittin' blurry  
When we ride back home in the surrey,  
Ridin' slowly home in the surrey with the  
fringe on top.

I can feel the day gittin' older,  
Feel a sleepy head near my shoulder,  
Noddin', droopin' close to my shoulder till it  
falls, kerplop!

The sun is swimmin' on the rim of a hill,  
The moon is takin' a header,  
And jist as I'm thinkin' all the earth is still,  
A lark'll wake up in the medder...

Hush! You bird, my baby's a-sleepin' –  
Maybe got a dream worth a-keepin'.  
Whoa! You team, and jist keep a-creepin' at  
a slow clip-clop;  
Don't you hurry with the surrey with the  
fringe on the top.

**4. Kansas City**

**Will**

I got to Kansas City on a Frid'y.  
By Sattidy I l'arned a thing or two.  
For up to then I didn't have an idy  
Of whut the modern world was comin' to!  
I counted twenty gas buggies goin' by  
theirse!s

Almost ev'ry time I tuck a walk.  
'Nen I put my ear to a Bell Telephone,  
And a strange womern started in to talk!

**Aunt Eller**

Whut next!

**Boys**

Yeah, what?

**Will**

Whut next?  
Ev'rythin's up to date in Kansas City.  
They've gone about as fur as they c'n go!  
They went and built a skyscraper seven  
stories high –  
About as high as a buildin' orta grow.

(*Boys whistle.*)

**Will**

Ev'rythin's like a dream in Kansas City.  
It's better than a magic-lantern show!  
Y' c'n turn the radiator on whenever you  
want some heat,  
With ev'ry kind o' comfort ev'ry house is all  
complete,  
You c'n walk to privies in the rain and never  
wet your feet!  
They've gone about as fur as they c'n go!

**Boys**

Yes, sir!

They've gone about as fur as they c'n go!

**Will**

Ev'rythin's up to date in Kansas City.

They've gone about as fur as they c'n go!

They got a big theayter they call a

burleekew –

Fer fifty cents you c'n see a dandy show.

**A Boy**

Girls?

**Will**

One of the gals was fat and pink and perty.

As round above as she was round below.

I could swear that she was padded from

her shoulder to her heel,

But later in the second act when she

begun to peel,

She proved that ev'rythin' she had was

absolutely real!

She went about as fur as she could go!

**Boys**

Yes, sir!

She went about as fur as she could go!

*(Will starts two-stepping.)*

**Ike** *(spoken)*

Whut you doin', Will?

**Will** *(spoken)*

This is the two-step. That's all they're dancin' nowadays. The waltz is through.

Ketch on to it? A one-and-a-two, a one-and-a-two. Course they can't do it alone.

C'mon, Aunt Eller.

*(Will dances Aunt Eller around.)*

**Aunt Eller**

And that's about as fur as I c'n go!

**Boys**

Yes, sir!

And that's about as fur as she c'n go!

*(Dance continues.)*

**A Boy** *(spoken)*

Whut you doin' now, Will?

**Will** *(spoken)*

That's ragtime. Seen a couple of city fellers doin' it.

*(He dances.)*

All  
And that's about as fur as he c'n go!

8 5. The Surrey with the Fringe on Top (Reprise)

Aunt Eller (*spoken*)  
Lands, you did?

Curly (*spoken*)  
Shore did. Purty one, too. When I come  
callin' fer you right after supper, see that  
you got yer beauty spots fastened onto  
you proper, so you won't lose 'em off, you  
hear? 'At's a right smart turnout.

(*sung*)  
The wheels are yellor, the upholstery's brown,  
The dashboard's genuine leather,  
With isinglass curtains y' c'n roll right down  
In case there's a change in the weather.

(*spoken*)  
See you before tonight anyways, on the  
way back from the station.

(*sung*)  
Ain't no finer rig, I'm a-thinkin', 'at I'd keer  
to swap

Fer that shiny little surrey with the fringe  
on the top.

7 6. I Cain't Say No!

Ado Annie  
It ain't so much a question of not knowin'  
whut to do,

I knowed whut's right and wrong since I  
been ten.

I heared a lot of stories – and I reckon they  
are true –

About how girls're put upon by men.  
I know I mustn't fall into the pit,  
But when I'm with a feller – I fergit!

I'm jist a girl who cain't say no,  
I'm in a turrible fix.  
I always say, 'Come on, le's go!  
Jist when I orta say nix!

When a person tries to kiss a girl  
I know she orta give his face a smack.  
But as soon as someone kisses me  
I somehow sorta wanta kiss him back.

I'm jist a fool when lights are low.  
I cain't be prissy and quaint –  
I ain't the type thet c'n faint –  
How c'n I be whut I ain't?  
I cain't say no!

Whut you goin' to do when a feller gets flirty  
And starts to talk purty?

Whut you goin' to do?

S'posin' 'at he says 'at yer lips're like cherries,  
Er roses, er berries?

Whut you goin' to do?

S'posin' 'at he says 'at yer sweeter'n cream  
And he's gotta have cream er die?  
Whut you goin' to do when he talks thet  
way?  
Spit in his eye?

I'm jist a girl who cain't say no,  
Cain't seem to say it at all.  
I hate to disserpoint a beau  
When he is payin' a call.

Fer a while I ack refined and cool,  
A-settin' on the velveteen settee –  
'Nen I think of thet ol' golden rule,  
And do fer him whut he would do fer me!

I cain't resist a Romeo  
In a sombrero and chaps.  
Soon as I sit on their laps  
Somethin' inside of me snaps –  
I cain't say no!

**8 7. I Cain't Say No! (Encore)**

**Ado Annie**

I'm jist a girl who cain't say no.  
Kissin's my favorite food.  
With er without the mistletoe  
I'm in a holiday mood!

Other girls are coy and hard to catch,  
But other girls ain't havin' any fun!

Ev'ry time I lose a wrestlin' match  
I have a funny feelin' that I won!

Though I c'n feel the undertow,  
I never make a complaint  
Till it's too late fer restraint,  
Then when I want to I cain't –  
I cain't say no!

**9 8. Entrance of Ensemble**

**Will**

S'posin' 'at I say 'at yer lips're like cherries  
Er roses er berries?  
Whut you gonna do?  
Cain't you feel my heart palpitatin' an'  
bumpin',  
A-waitin' fer sumpin',  
Sumpin' nice from you?  
I gotta git a kiss an' it's gotta be quick,  
Er I'll jump in a crick an' die!

**Ado Annie**

Whut's a girl to say when you talk that-  
a-way?

*(Ensemble enters.)*

**All**

Oh, what a beautiful mornin',

**Curly**

Oh, what a beautiful day,

**All**

I got a beautiful feelin'

**Curly**

Ev'rythin's goin' my way.

**10 9. Many a New Day**

**Laurey**

Why should a womern who is healthy and  
strong

Blubber like a baby if her man goes away?

A-weepin' an' a-wailin' how he's done her  
wrong –

That's one thing you'll never hear me say!

Never gonna think that the man I lose

Is the only man among men.

I'll snap my fingers to show I don't care.

I'll buy me a brand-new dress to wear.

I'll scrub my neck and I'll brush my hair,

And start all over again!

Many a new face will please my eye,

Many a new love will find me.

Never've I once looked back to sigh

Over the romance behind me.

Many a new day will dawn before I do!

Many a light lad may kiss and fly,

A kiss gone by is bygone;

Never've I asked an August sky,

'Where has last July gone?'

Never've I wandered through the rye,

Wonderin' where has some guy gone –

Many a new day will dawn before I do!

**Girls**

Many a new face will please my eye,

Many a new love will find me.

Never've I once looked back to sigh

Over the romance behind me.

Many a new day will dawn before I do!

**Laurey**

Never've I chased the honeybee

Who carelessly cajoled me;

Somebody else just as sweet as he

Cheered me and consoled me.

Never've I wept into my tea

Over the deal someone doled me –

**Girls**

Many a new day will dawn,

**Laurey**

Many a red sun will set,

Many a blue moon will shine before I do!

**11 10. Many a New Day (Dance and Reprise)**

**Girls**

Many a new face will please my eye,

Many a new love will find me.

Never've I once looked back to sigh  
Over the romance behind me.  
Many a new day will dawn before I do!

Never've I chased the honeybee  
Who carelessly cajoled me;  
Somebody else just as sweet as he  
Cheered me and consoled me.  
Never've I wept into my tea  
Over the deal someone doled me –

Many a new day will dawn,

**Laurey**  
Many a red sun will set,  
Many a blue moon will shine before I do!

**11. It's a Scandal! It's a Outrage!**

**Ali Hakim**  
Trapped! Tricked!  
Hoodblinked! Hambushed!

**Men**  
Friend,  
Whut's on yer mind?  
Why do you walk  
Around and around,  
With yer hands  
Folded behind,  
And yer chin  
Scrapin' the ground?

**Ali Hakim**  
Twenty minutes ago I am free like a breeze,  
Free like a bird in the woodland wild,  
Free like a gypsy, free like a child,  
I'm unattached.

Twenty minutes ago I can do what I please,  
Flick my cigar ashes on a rug,  
Dunk with a doughnut, drink from a jug –  
I'm a happy man!

I'm minding my own business like I oughter,  
Ain't meanin' any harm to anyone.  
I'm talking to a certain farmer's daughter –  
An' then I'm looking in the muzzle of a gun!

**Men**  
It's gittin' so you cain't have any fun!  
Ev'ry daughter has a father with a gun!

It's a scandal, it's a outrage!  
How a gal gits a husband today!

**Ali Hakim**  
If you make one mistake when the moon is  
bright,  
Then they tie you to a contract,  
So you make it ev'ry night!

**Men**

It's a scandal, it's a outrage!  
When her fambly surround you and say:  
'You gotta take an' make an honest  
womern outa Nell!'

**Ali Hakim**

To make you make her honest, she will lie  
like hell!

**Men**

It's a scandal, it's a outrage!  
On our manhood it's a blot!  
Where is the leader who will save us  
And be the first man to be shot?

**Ali Hakim**

Me?

**Men**

Yes, you!  
It's a scandal, it's a outrage!  
Jist a wink and a kiss and you're through!

**Ali Hakim**

You're a mess, and in less than a year, by  
heck!  
There's a baby on your shoulder making  
bubbles on your neck!

**Men**

It's a scandal, it's a outrage!  
Any farmer will tell you it's true.

**Ali Hakim**

A rooster in a chicken coop is better off  
'n men.  
He ain't the special property of just one hen!

**Men**

It's a scandal, it's a outrage!  
It's a problem we must solve.  
We gotta start a revolution!

**Girls**

All right, boys! Revolve!

**12. People Will Say We're in Love**

**Laurey**

Why do they think up stories that link my  
name with yours?

**Curly**

Why do the neighbors chatter all day  
behind their doors?

**Laurey**

I know a way to prove what they say is  
quite untrue.  
Here is the gist, a practical list of 'don'ts'  
for you:

Don't throw bouquets at me,  
Don't please my folks too much,  
Don't laugh at my jokes too much –  
People will say we're in love!

**Curly** (*spoken*)  
Who laughs at yer jokes?

**Laurey**  
Don't sigh and gaze at me  
(Your sighs are so like mine),  
Your eyes mustn't glow like mine –  
People will say we're in love!

Don't start collecting things –

**Curly** (*spoken*)  
Like what?

**Laurey**  
Give me my rose and my glove.  
Sweetheart, they're suspecting things –  
People will say we're in love!

**Curly**  
Some people claim that you are to blame  
as much as I.  
Why do you take the trouble to bake my  
fav'rite pie?

Grantin' your wish, I carved our initials on  
that tree.  
Jist keep a slice of all the advice you give  
so free!

Don't praise my charm too much,  
Don't look so vain with me,  
Don't stand in the rain with me –  
People will say we're in love!

Don't take my arm too much,  
Don't keep your hand in mine.  
Your hand feels so grand in mine,  
People will say we're in love!

Don't dance all night with me,  
Till the stars fade from above.  
They'll see it's alright with me,  
People will say we're in love!

(*Jud appears.*)

**Curly** (*spoken*)  
Don't you reckon y' could tell Jud you'd  
ruther go with me tonight?

**Laurey** (*spoken*)  
Curly! I – no, I couldn't.

**Curly** (*spoken*)  
Oh, you couldn't? Think I'll go down to the  
smokehouse, where Jud's at. See what's



so elegant about him makes girls wanta go parties with him.

**Laurey** (*spoken*)  
Curly!

**Curly** (*spoken*)  
What?

**Laurey** (*spoken*)  
Nothin'.

*(Laurey watches him off, then sits on the rocker crying softly and starts to sing.)*

**Laurey**  
Don't sigh and gaze at me  
(Your sighs are so like mine),  
Your eyes mustn't glow...

*(Laurey breaks down.)*

**Aunt Eller** (*spoken*)  
Got yer hamper packed?

**Laurey** (*spoken*)  
Oh, Aunt Eller... Yes, nearly.

**Aunt Eller** (*spoken*)  
Like a hanky?

**Laurey** (*spoken*)  
Whut'd I want with a ole hanky?

**Aunt Eller** (*spoken*)  
Y'got a smudge on your cheek, jist under your eye.

**14** 13. Change of Scene

**15** 14. Pore Jud Is Daid

**Curly**  
Pore Jud is daid,  
Pore Jud Fry is daid,  
All gether 'round his cawfin now and cry.  
He had a heart of gold  
And he wasn't very old –  
Oh, why did sich a feller have to die?  
Pore Jud is daid,  
Pore Jud Fry is daid.  
He's lookin', oh, so peaceful and serene –

**Jud Fry**  
And serene!

**Curly**  
He's all laid out to rest  
With his hands acrost his chest.  
His fingernails have never b'en so clean.  
(*spoken*)  
'Nen the preacher'd git up and he'd say:

*(chanting)*

'Folks! We are gathered here to moan and groan over our brother Jud Fry who hung his-se'f up by a rope in the smokehouse.'

*(spoken)*

'Nen, there'd be weepin' and wailin' from some of the womern.

'Nen he'd say: *(chanting)* 'Jud was the most misunderstood man in the territory. People useter think he was a mean, ugly feller. And they called him a dirty skunk and a ornery pig stealer.

*(sung)*

'But the folks 'at really knowed him, Knowed 'at beneath them two dirty shirts he alw'ys wore, There beat a heart as big as all outdoors.'

**Jud Fry**

As big as all outdoors.

**Curly**

Jud Fry loved his fellow man.

**Jud Fry**

He loved his fellow man.

**Curly** *(spoken)*

He loved the birds of the forest and the beasts of the field. He loved the mice and the vermin in the barn, and he treated the rats like equals, which was right. And he

loved little children. He loved ev'body and ev'thin' in the world! Only, he never let on, so nobody ever knowed it!

**Curly** *(sung)*

Pore Jud is daid,  
Pore Jud Fry is daid,  
His friends'll weep and wail fer miles  
around -

**Jud Fry**

Miles around.

**Curly**

The daisies in the dell  
Will give out a diff'runt smell  
Becuz pore Jud is underneath the ground.

**Jud Fry**

Pore Jud is daid,  
A candle lights his haid,  
He's layin' in a cawfin made of wood -

**Curly**

Wood.

**Jud Fry**

And folks are feelin' sad  
Cuz they useter treat him bad,  
And now they know their friend has gone  
fer good -

**Curly**

Good.

**Both**

Pore Jud is daid,  
A candle lights his haid -

**Curly**

He's lookin', oh, so purty and so nice!  
He looks like he's asleep.  
It's a shame that he won't keep,  
But it's summer and we're runnin' out of ice...

**Both**

Pore Jud - pore Jud!

**15. Lonely Room**

**Jud Fry**

The floor creaks,  
The door squeaks,  
There's a field mouse a-nibblin' on a broom,  
And I set by myself  
Like a cobweb on a shelf,  
By myself in a lonely room.

But when there's a moon in my winder  
And it slants down a beam 'crost my bed,  
Then the shadder of a tree starts a-dancin'  
on the wall  
And a dream starts a-dancin' in my head.

And all the things that I wish fer  
Turn out like I want them to be,  
And I'm better'n that smart-aleck cowhand  
Who thinks he is better'n me,

And the girl that I want  
Ain't afraid of my arms,  
And her own soft arms keep me warm.  
And her long, yellor hair  
Falls acrost my face  
Jist like the rain in a storm...

The floor creaks,  
The door squeaks,  
And the mouse starts a-nibblin' on the broom.  
And the sun flicks my eyes -  
It was all a pack o' lies!  
I'm awake in a lonely room.

I ain't gonna dream 'bout her arms no more!  
I ain't gonna leave her alone!  
Goin' outside,  
Git myself a bride,  
Git me a womern to call my own.





COMPACT DISC TWO

1 16. Change of Scene

17. Dream Sequence

2 17a. Melos

*(Girls laugh.)*

**Vivian** *(taking a card from the deck)*

...And in your future I see a dark, handsome man.

**Laurey** *(enters)*

Girls, could you, could you go some 'eres and tell fortunes? I gotta be here by myself.

**Gertie Cummings**

Look! She bought 'at ol' smellin' salts the peddler tried to sell us!

**Laurey**

It ain't smellin' salts. It's goin' to make up my mind fer me. Look-it me take a good whiff now!

*(She coughs.)*

**Gertie Cummings**

That's the camphor.

**Laurey**

Please, girls, go away.

**Ellen**

Hey, Laurey, is it true you're lettin' Jud take you tonight 'stid of Curly?

**Laurey**

Tell you better when I think ever'thin' out clear.

Beginnin' to see things clear a'ready.

**Kate**

I c'n tell you whut you want...

3 17b. Out of My Dreams

**Kate**

Out of your dreams and into his arms you long to fly.

**Ellen**

You don't need Egyptian smellin' salts to tell you why.

**Kate**

Out of your dreams and into the hush of falling shadows -

**Virginia**

When the mist is low, and stars are breaking through -

**Vivian**

Then out of your dreams you'll go –

**All Girls**

Into a dream come true.

Make up your mind, make up your mind,  
Laurey, Laurey dear.

Make up your own, make up your own  
story, Laurey dear.

Ol' Pharaoh's daughter won't tell you what  
to do.

Ask your heart – whatever it tells you will  
be true.

**Laurey**

Out of my dreams and into your arms I long  
to fly.

I will come as evening comes to woo a  
waiting sky.

Out of my dreams and into the hush of  
falling shadows,

When the mist is low, and stars are  
breaking through,

Then out of my dreams I'll go  
Into a dream with you.

**4** 17c. Interlude to Ballet

**5** 17d. Dream Ballet

End of Act I

**6** 18. Entr'acte

**Act II**

**7** 19. The Farmer and the Cowman

**Andrew (Old Man) Carnes**

The farmer and the cowman should be  
friends,

Oh, the farmer and the cowman should be  
friends.

One man likes to push a plough,

The other likes to chase a cow,

But that's no reason why they can't be  
friends.

Territory folks should stick together,

Territory folks should all be pals.

Cowboys, dance with the farmers' daughters!

Farmers, dance with the ranchers' gals!

**All**

Territory folks should stick together,

Territory folks should all be pals.

Cowboys, dance with the farmers' daughters!

Farmers, dance with the ranchers' gals!

**Andrew Carnes**

I'd like to say a word fer the farmer.

**Aunt Eller** (*spoken*)

Well, say it!

**Andrew Carnes**

He come out west and made a lot of  
changes.

**Will**

He come out west and built a lot of fences.

**Curly**

And built 'em right acrost our cattle ranges!

**Cord Elam** (*spoken*)

Whyn't these dirtscratchers stay in  
Missouri where they belong?

**Farmer** (*spoken*)

We got as much right here!

**Andrew Carnes** (*spoken*)

Gentlemen, shut up!

(*sung*)

The farmer is a good and thrifty citizen.

**Fred** (*spoken*)

He's thrifty all right!

**Andrew Carnes**

No matter whut the cowman says or thinks.  
You seldom see 'im drinkin' in a bar room –

**Curly**

Unless somebody else is buyin' drinks!

**Andrew Carnes**

But the farmer and the cowman should be  
friends,

Oh, the farmer and the cowman should be  
friends.

The cowman ropes a cow with ease,  
The farmer steals her butter and cheese,  
But that's no reason why they cain't be  
friends.

**All**

Territory folks should stick together,  
Territory folks should all be pals.  
Cowboys, dance with the farmers' daughters!  
Farmers, dance with the ranchers' gals!

**Aunt Eller**

I'd like to say a word for the cowboy.

**Farmer** (*spoken*)

Oh, you would!

**Aunt Eller**

The road he treads is difficult and stony.  
He rides fer days on end,  
With jist a pony fer a friend.

**Ado Annie**

I shore am feelin' sorry fer the pony!



**Aunt Eller**

The farmer should be sociable with the  
cowboy.

If he rides by an' asks fer food an' water,  
Don't treat him like a louse,  
Make him welcome in yer house.

**Andrew Carnes**

But be shore that you lock up yer wife an'  
daughter!

**Cord Elam** (*spoken*)

Who wants a old farm womern anyway?

**Ado Annie** (*spoken*)

Notice you married one, so 's you c'd git a  
square meal!

**Man** (*to Cord Elam, spoken*)

You cain't talk that-a-way 'bout our womern  
folks!

**Will** (*spoken*)

He can say whut he wants!

*(Fight begins.)*

**All** (*who are not fighting*)

Oh, the farmer and the cowman should be  
friends.

The farmer and the cowman should be  
friends.

*(Stop when Aunt Eller shoots.)*

**Aunt Eller** (*spoken*)

They ain't nobody gonna slug out anythin'!  
This here's a party! Sing it, Andrew!

*(sung)*

Dum tiddy um tum-tum.

**Andrew Carnes**

But the farmer and the cowman should be  
friends,

**Small Group**

Oh, the farmer and the cowman should be  
friends.

**All**

One man likes to push a plough,  
The other likes to chase a cow,  
But that's no reason why they cain't be  
friends.

**Curly**

And when this territory is a state,  
An' jines the Union jist like all the others,  
The farmer and the cowman and the  
merchant  
Must all behave theirsels and act like  
brothers.

**Aunt Eller**

I'd like to teach you all a little sayin',  
And learn the words by heart the way you  
should.

'I don't say I'm no better than anybody else,  
But I'll be damned if I ain't jist as good!'

**All**

I don't say I'm no better than anybody else,  
But I'll be damned if I ain't jist as good!

Territory folks should stick together,  
Territory folks should all be pals.  
Cowboys, dance with the farmers' daughters!  
Farmers, dance with the ranchers' gals!

**8 20. Farmer Dance**

**All**

Hey!  
Territory folks should stick together,  
Territory folks should all be pals.  
Cowboys, dance with farmers' daughters!  
Farmers, dance with the ranchers' gals!

**9 21. Change of Scene**

**10 22. All er Nuthin'**

**Will** (*spoken*)

You gotta stop havin' fun!  
I mean with other fellers.

**Will** (*sung*)

You'll have to be a little more standoffish,  
When fellers offer you a buggy ride.

**Ado Annie**

I'll give an imitation of a crawfish,  
And dig myself a hole where I c'n hide.

**Will**

I heard how you was kickin' up some  
capers  
When I was off in Kansas City, Mo.  
I heard some things you couldn't print in  
papers,  
From fellers who been talkin' like they know!

**Ado Annie**

Foot!  
I only did the kind of things I orta - sorta,  
To you I was as faithful as c'n be, fer me.  
Them stories 'bout the way I lost my  
bloomers - Rumors!  
A lot of tempest in a pot o' tea!

**Will**

The whole thing don't sound very good to me.

**Ado Annie** (*spoken*)

Well, y' see.

**Will**

I go and sow my last wild oat!  
I cut out all shenanigans!  
I save my money – don't gamble er drink,  
In the backroom down at Flannigan's!  
I give up lotsa other things,  
A gentleman never mentions –  
But before I give up any more,  
I wanta know your intentions!

With me it's all er nuthin'!  
Is it all er nuthin' with you?  
It cain't be 'in between',  
It cain't be 'now and then'.  
No half-and-half romance will do!

I'm a one-woman man,  
Home-lovin' type,  
All complete with slippers and pipe.  
Take me like I am er leave me be!  
If you cain't give me all, give me nuthin' –  
And nuthin's whut you'll git from me!

**Ado Annie**

Not even sump'n?

**Will**

Nuthin's whut you'll git from me!

*(Will starts to walk away, nonchalantly, Ado Annie follows him.)*

**Ado Annie**

It cain't be 'in between'?

**Will**

Uh-huh!

**Ado Annie**

It cain't be 'now and then'?

**Will**

No half-and-half romance will do!

**Ado Annie**

Would you build me a house,  
All painted white,  
Cute and clean and purty and bright?

**Will**

Big enough fer two but not fer three!

**Ado Annie**

Supposin' 'at we should have a third one?

**Will**

He better look a lot like me!

**Ado Annie**

The spit an' image!

**Will**

He better look a lot like me!

(*Two girls enter and dance with Will.*)

**Ado Annie**

Hey!  
With you it's all er nuthin' –  
All fer you and nuthin' fer me!  
But if a wife is wise,  
She's gotta realize,  
That men like you are wild and free.

So I ain't gonna fuss,  
Ain't gonna frown,  
Have your fun, go out on the town,  
Stay up late and don't come home till three,  
And go right off to sleep if you're sleepy –  
There's no use waitin' up fer me!

**Will**

Oh, Ado Annie!

**Ado Annie**

No use waitin' up fer me!

**Will**

Come on and kiss me.

**11 23. Change of Scene**

**12 24. People Will Say We're in Love (Reprise)**

**Curly** (*spoken*)

Hey! If there's anybody out around this yard

'at c'n hear my voice, I'd like fer you to know  
that Laurey Williams is my girl!

**Laurey** (*spoken*)

Curly!

**Curly** (*spoken*)

And she's went and got me to ast her to  
marry me!

**Laurey** (*spoken*)

They'll hear you all the way to Catoosie!

**Curly** (*spoken*)

Let 'em.

(*sung*)

Let people say we're in love.

Who keers whut happens now!

**Laurey**

Jist keep your hand in mine.

Your hand feels so grand in mine.

**Both**

Let people say we're in love!

Starlight looks well on us,  
Let the stars beam from above.  
Who cares if they tell on us?  
Let people say we're in love!

**13** 25. Change of Scene

**26. Change of Scene**

**14** 27. Oklahoma

**Aunt Eller**

They couldn't pick a better time to start  
in life –

**Ike**

It ain't too early and it ain't too late.

**Curly**

Startin' as a farmer with a brand-new wife –

**Laurey**

Soon be livin' in a brand-new state!

**All**

Brand-new state  
Gonna treat you great!

**Fred**

Gonna give you barley,  
Carrots and pertaters –

**Cord Elam**

Pasture fer the cattle –

**Andrew Carnes**

Spinach and termayters!

**Aunt Eller**

Flowers on the prairie where the  
June bugs zoom –

**Ike**

Plen'y of air and plen'y of room –

**Fred**

Plen'y of room to swing a rope –

**Aunt Eller**

Plen'y of heart and plen'y of hope.

**Curly**

Oklahoma,  
Where the wind comes sweepin' down the  
plain  
Where the wavin' wheat  
Can sure smell sweet  
When the wind comes right behind the rain.

Oklahoma!

Ev'ry night my honey lamb and I  
Sit alone and talk  
And watch a hawk  
Makin' lazy circles in the sky.

We know we belong to the land,  
And the land we belong to is grand.  
And when we say:  
Yee-ow! A-yip-i-o-ee-ay!

We're only sayin',  
You're doin' fine, Oklahoma!  
Oklahoma, O.K.!

**All**  
Oklahoma,  
Where the wind comes sweepin' down the  
plain  
(Oklahoma!)  
Where the wavin' wheat  
Can sure smell sweet  
When the wind comes right behind the rain.

Oklahoma!  
Ev'ry night my honey lamb and I,  
(Ev'ry night we)  
Sit alone and talk  
And watch a hawk  
Makin' lazy circles in the sky.

We know we belong to the land,  
And the land we belong to is grand.

Yip-ee-i, Yip-ee-i,  
Yip-ee-i, Yip-ee-i,  
Yip-ee-i, Yip-ee-i!

And when we say:  
Yee-ow! A-yip-i-o-ee-ay!

We're only sayin',  
You're doin' fine, Oklahoma!  
Oklahoma, O.K.!

Oklahoma, Oklahoma  
Oklahoma, Oklahoma  
Oklahoma, Oklahoma...

We know we belong to the land,  
And the land we belong to is grand.

And when we say:  
Yee-ow! A-yip-i-o-ee-ay!  
We're only sayin',  
You're doin' fine, Oklahoma!  
Oklahoma,  
O-K-L-A-H-O-M-A...  
Oklahoma!

Yee-ow!

<sup>15</sup> **28. Oklahoma (Encore)**

**All**  
Oklahoma,  
Where the wind comes sweepin' down the  
plain,  
(Oklahoma!)  
Where the wavin' wheat  
Can sure smell sweet  
When the wind comes right behind the rain.

Oklahoma!  
Ev'ry night my honey lamb and I,  
(Ev'ry night we)  
Sit alone and talk  
And watch a hawk  
Makin' lazy circles in the sky.

Oklahoma, Oklahoma  
Oklahoma, Oklahoma  
Oklahoma, Oklahoma...

We know we belong to the land,  
And the land we belong to is grand.

And when we say:  
Yee-ow! A-yip-i-o-ee-ay!  
We're only sayin',  
You're doin' fine, Oklahoma!  
Oklahoma,  
O-K-L-A-H-O-M-A..  
Oklahoma!

Yee-ow!

**16** 29. **Finale Ultimo**

All  
I got a beautiful feelin'  
Ev'rythin's goin' my way.

All  
Oh, what a beautiful mornin'!  
Oh, what a beautiful day!  
I got a beautiful feelin'  
Ev'rythin's goin' my way...  
Oh, what a beautiful day!

People will say we're in love!  
Don't start collecting things –  
Give me my rose and my glove.  
Sweetheart, they're suspecting things –  
People will say we're in love!

**17** 30. **Exit Music**

© 1943, Renewed 1983  
by Williamson Music Company (ASCAP)  
c / o Concord Music Publishing  
All Rights Reserved.  
Used by Permission.













Produced by Special Arrangement with Concord Theatricals.  
For information about RODGERS & HAMMERSTEIN'S OKLAHOMA!  
please visit [www.rodgersandhammerstein.com](http://www.rodgersandhammerstein.com).

You can purchase Chandos CDs and DVDs or download high-resolution sound files online at our website:  
[www.chandos.net](http://www.chandos.net)

For requests to license tracks from this CD or any other Chandos products please find application forms on the Chandos website or contact the Royalties Director, Chandos Records Ltd, direct at the address below or via e-mail at [bchallis@chandos.net](mailto:bchallis@chandos.net).

Chandos Records Ltd, Chandos House, 1 Commerce Park, Commerce Way, Colchester, Essex CO2 8HX, UK.  
E-mail: [enquiries@chandos.net](mailto:enquiries@chandos.net) Telephone: + 44 (0)1206 225 200 Fax: + 44 (0)1206 225 201



[www.facebook.com/chandosrecords](http://www.facebook.com/chandosrecords)



[www.twitter.com/chandosrecords](http://www.twitter.com/chandosrecords)

**Chandos 24-bit / 96 kHz recording**

The Chandos policy of being at the forefront of technology is now further advanced by the use of 24-bit / 96 kHz recording. In order to reproduce the original waveform as closely as possible we use 24-bit, as it has a dynamic range that is up to 48 dB greater and up to 256 times the resolution of standard 16-bit recordings. Recording at the 44.1 kHz sample rate, the highest frequencies generated will be around 22 kHz. That is 2 kHz higher than can be heard by the typical human with excellent hearing. However, we use the 96 kHz sample rate, which will translate into the potentially highest frequency of 48 kHz. The theory is that, even though we do not hear it, audio energy exists, and it has an effect on the lower frequencies which we do hear, the higher sample rate thereby reproducing a better sound.

A **Hybrid SA-CD** is made up of two separate layers, one carries the normal CD information and the other carries the SA-CD information. This hybrid SA-CD can be played on most standard CD players, but will only play normal stereo. It can also be played on an SA-CD player reproducing the stereo or multi-channel DSD layer as appropriate.

**Acknowledgements**

Special thanks to Stephen Allcock

**Recording sessions photography** Chris Christodoulou

**Executive producer** Ralph Couzens

**Recording producer** Jonathan Allen

**Sound engineer** Jonathan Allen

**Mixing** Jonathan Allen

**Assistant engineer** Ed Gill

**Recording Equipment Supplied by** Arne Akselberg

**Editor** Jonathan Allen

**Chandos mastering** Alexander James

**A & R administrator** Sue Shortridge

**Recording venue** Susie Sainsbury Theatre, Royal Academy of Music, London; 18 – 22 July 2022

**Front cover** Set design for Dream Ballet, *Oklahoma!*, Act I, by Lemuel Ayers (1915 – 1955). Reproduced with kind permission from the heirs of Lemuel Ayers and the assistance of the New York Public Library

**Back cover** Photograph of John Wilson by Sim Canetty-Clarke Photography

**Design and typesetting** Cass Cassidy

**Booklet editor** Finn S. Gundersen

**Publishers** Williamson Music, a Concord Company

© 2023 Chandos Records Ltd

© 2023 Chandos Records Ltd

Chandos Records Ltd, Colchester, Essex CO2 8HX, England

Country of origin UK

CHANDOS

'Oklahoma! Ensemble/Sinfonia of London/Wilson

CHSA 5322(2)

CHANDOS DIGITAL

CHSA 5322(2)

CHANDOS

RODGERS &amp; HAMMERSTEIN'S OKLAHOMA!

CHSA 5322(2)

RODGERS &amp; HAMMERSTEIN'S

## OKLAHOMA!

Musical Comedy in Two Acts

Music by Richard Rodgers  
Book and Lyrics by Oscar Hammerstein IIBased on the play *Green Grow the Lilacs*  
by Lynn Riggs  
Original Choreography by Agnes de Mille

Curly	Nathaniel Hackmann
Laurey	Sierra Boggess
Jud Fry	Rodney Earl Clarke
Will Parker	Jamie Parker
Ado Annie	Louise Dearman
Aunt Eller	Sandra Marvin
Ali Hakim	Nadim Naaman
Andrew Carnes	Leo Roberts
Ike Skidmore	Juan Jackson
Joe	Will Richardson

Gertie Cummings	Sejal Keshwala
Kate	Emma Kingston
Ellen	Kelly Mathieson
Virginia	Rebekah Lowings
Vivian	Charlotte Kennedy
Sylvie	Ceili O'Connor
Fred	Danny Whitehead
Cord Elam	Michael Colbourne
Farmer	Freddie King

All songs published by Williamson Music, a Concord Company. International Copyright Secured.  
Used by Permission. All Rights Reserved.

Produced by Special Arrangement with Concord Theatricals.  
For information about RODGERS & HAMMERSTEIN'S OKLAHOMA!  
please visit [www.rodgersandhammerstein.com](http://www.rodgersandhammerstein.com).



SA-CD and its logo are  
trademarks of Sony.



All tracks available  
in stereo and  
multi-channel

This Hybrid SA-CD  
can be played on most  
standard CD players.

CD1  
Overture -  
Act I, No. 15, 'Lonely Room' TT 53:12

CD2  
Act I, No. 16, Change of Scene -  
Act II, No. 30, Exit Music TT 46:31

© 2023 Chandos Records Ltd  
© 2023 Chandos Records Ltd  
Chandos Records Ltd  
Colchester  
Essex • England

'Oklahoma!' Ensemble  
Sinfonia of London  
John Mills *leader*  
John Wilson