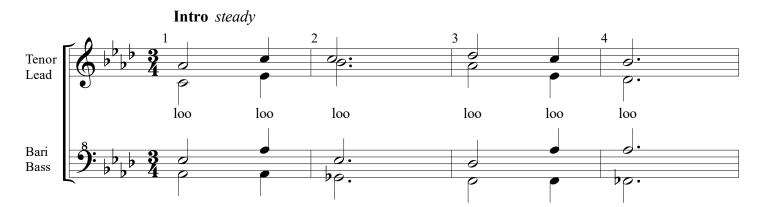
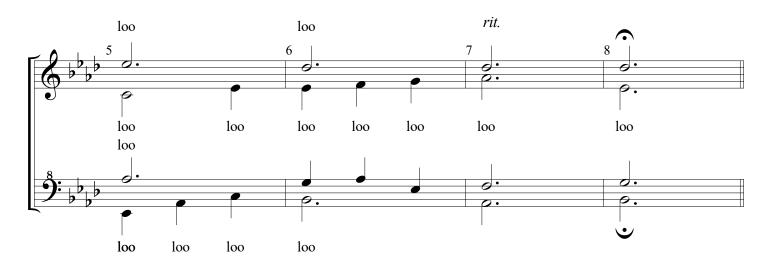
EDELWEISS

from the musical The Sound of Music for female voices

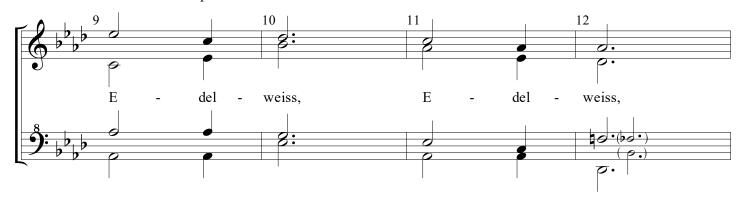
Words by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS Arrangement by ROB CAMPBELL Adapted by Patrick McAlexander



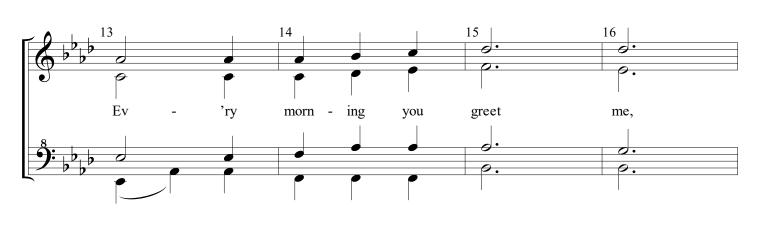


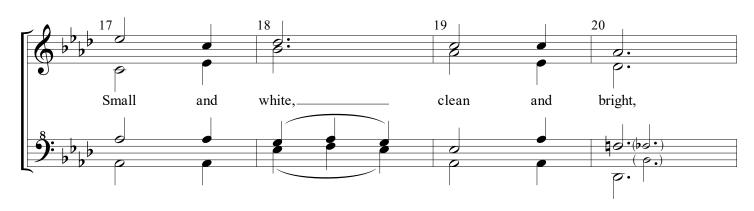
Chorus a tempo

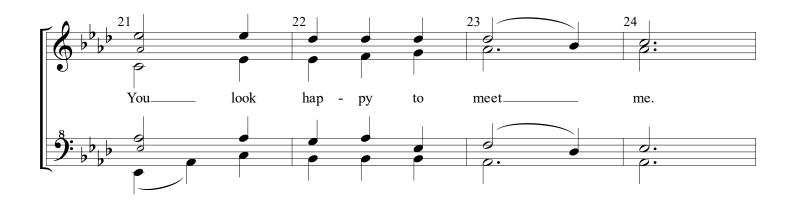


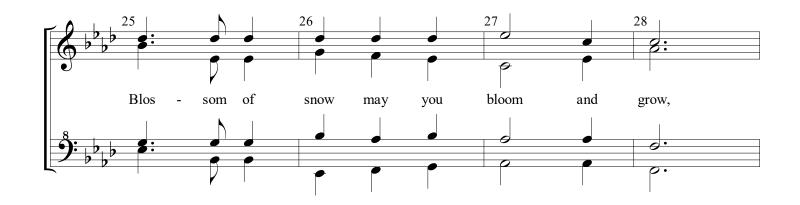
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2 Edelweiss

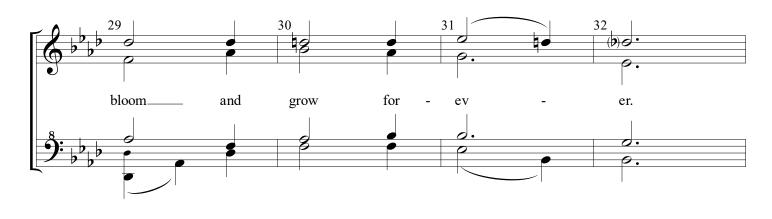


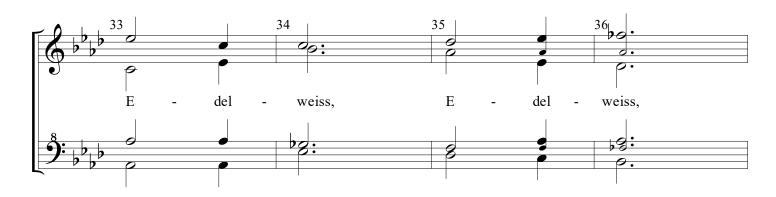


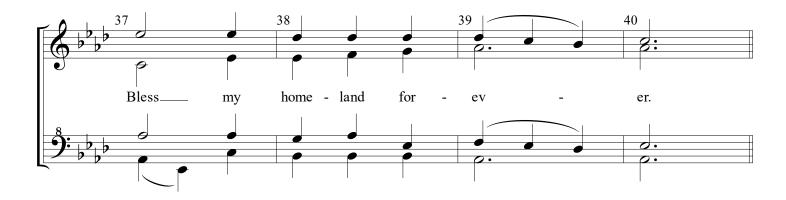




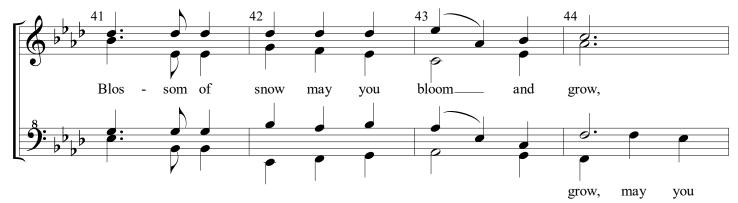
Edelweiss 3

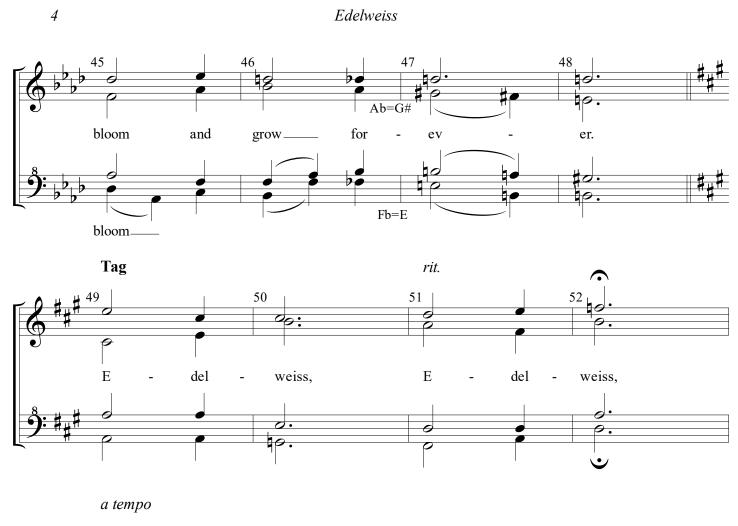




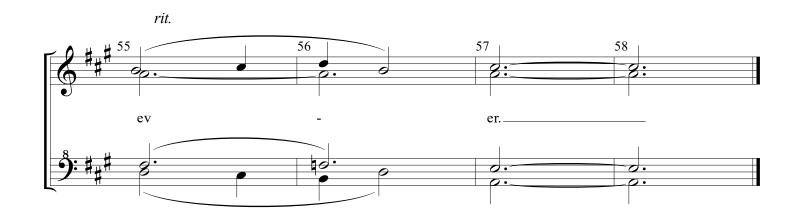


Reprise









Edelweiss 5

Performance Notes

Edelweiss was written in 1959 by Richard Rogers and Oscar Hammerstein II for the musical *The Sound of Music*. The song was originally intended to only appear once in the stage version of the musical during the concert sequence. However, in the film adaptation, the song is used a second time earlier in the script as Captain von Trapp sings it with his children, rediscovering the love that he feels for them. The song is both a tender homage to the native flower of the same name, as well as a device of civil protest against the occupying forces of Germany in World War II-era Austria, an ever-present backdrop to the plot of this classic musical.

Rogers and Hammerstein have been called the greatest songwriting partnership of the 20th century. The team garnered 34 Tony Awards, 15 Academy Awards, two Grammy Awards, and the Pulitzer Prize. They collaborated on a string of Broadway hits during the 1940's and 1950's, in what is considered to be the "golden age" of musical theatre, including *Oklahoma!*, *Carousel*, *South Pacific*, *The King and I*, and *The Sound of Music*.

Rob Campbell is a prolific barbershop arranger. His works have been performed by quartets and choruses at every skill level. Among his arrangements in the Barbershop Harmony Society catalog are My Girl, Once Upon a Time, Take Me to the Land of Jazz, Nice Work If You Can Get It, Frosty the Snowman, Crazy 'Bout Ya, Baby, and Oh! Susanna.

Keep this performance smooth, connected, and sincere throughout. Begin building the dynamics prior to the key change so that measure 52 rings loud and true as the climax of the chart, then end as tenderly as the arrangement begins.

As a final note: Questions about the contest suitability of this or any song/arrangement should be directed to the judging community and measured against current contest rules. Ask *before* you sing!