

WILLIAMSON MUSIC, INC.

CHORAL SERIES

For Schools, Colleges, Choral Societies and Glee Clubs

Sixth Series

94	WE KISS IN A SHADOW — Oscar Hammerstein 2nd & Richard Rodgers — (<i>Stickles</i>) — S. A. B.	.20
95	YOUNGER THAN SPRINGTIME — Oscar Hammerstein 2nd & Richard Rodgers — (<i>Stickles</i>) — S. A. B.	.20
96	YOUNGER THAN SPRINGTIME — Oscar Hammerstein 2nd & Richard Rodgers — (<i>Stickles</i>) — Two Part	.20
97	WE KISS IN A SHADOW Oscar Hammerstein 2nd & Richard Rodgers (<i>Stickles</i>) Two Part	.20
98	Hello, Young Lovers Oscar Hammerstein 2nd & Richard Rodgers (<i>Stickles</i>) Two Part	.20
99	Getting To Know You Oscar Hammerstein 2nd & Richard Rodgers (<i>Stickles</i>) S. S. A.	.20
100	Getting To Know You Oscar Hammerstein 2nd & Richard Rodgers (<i>Stickles</i>) T. T. B. B.	.20
101	Getting To Know You Oscar Hammerstein 2nd & Richard Rodgers (<i>Stickles</i>) S. A. T. B.	.20

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THE ORPHEON CLUB

WILLIAMSON MUSIC, INC.

RKO Building

Rockefeller Center

New York, N. Y.

Getting To Know You

From the Musical Play "The King And I"
Four Part Male Voices (T.T.B.B.)

Arranged by William Stickles

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Moderato

TENOR I

TENOR II

BARITONE

BASS

Piano

mf

p

It's a ver - y an - cient say - ing But a true and hon - est

p

It's a ver - y an - cient say - ing But a true and hon - est

p (melody)

It's a ver - y an - cient say - ing But a true and hon - est

p

It's a ver - y an - cient say - ing But a true and hon - est

p

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thought, That if you be - come a teach - er, by your
thought, That if you be - come a teach - er, by your
thought, That if you be - come a teach - er, by your
thought, That if you be - come a teach - er, by your

The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are repeated for each voice part. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

pu - pils you'll be taught.
pu - pils you'll be taught.
pu - pils you'll be taught. *mf* (Solo voice)
pu - pils you'll be taught. As a teach - er, I've been
pu - pils you'll be taught.

The second system continues the vocal parts. The third staff has a solo voice entry marked *mf* with the lyrics "As a teach - er, I've been". The piano accompaniment continues with chords and a bass line, including a *mf* dynamic marking.

And I've now be-come an *mf*

And I've now be-come an *mf*

And I've now be-come an
(*tutti*)
(*melody*) (b)

learn - ing (You'll for - give me if I boast.) And I've now be-come an *mf*

And I've now be-come an

ex-pert On the sub-ject I like most, (b)

ex-pert On the sub-ject I like most, (Spoken, one voice)

ex-pert On the sub-ject I like most, Get-ting to know you.

ex-pert On the sub-ject I like most,

Refrain (*gracefully and not fast*)

5

p *3*
Get - ting to know you, get - ting to know all a - bout —
(melody)
p *3*
Get - ting to know you, get - ting to know all a - bout you, —
p *3*
Get - ting to know you, get - ting to know all a - bout you, —
p *3*
Get - ting to know you, get - ting to know all a - bout you, —
Refrain (*gracefully and not fast*)

you, — Get - ting to like you, like
3
— Get - ting to like you, get - ting to hope you like me, like
3
— Get - ting to like you, like
3
— Get - ting to like you, like

me. Get-ting to know you, Put-ting it my way, but nice - ly

me. Get-ting to know you, Put-ting it my way, but nice - ly

me. Get-ting to know you, Put-ting it my way, but nice - ly

me. Get-ting to know you, Put-ting it my way, but nice - ly

ly — *cresc.* You are pre - cise - ly — *mf* My cup of tea! My cup of

My cup of

My cup of

cresc. *mf*

tea! Get-ting to know you, get-ting to feel free and eas -

tea! Get-ting to know you, get-ting to feel free and eas - y

tea! Get-ting to know you, get-ting to feel free and eas - y

tea! Get-ting to know you, get-ting to feel free and eas - y

The piano accompaniment consists of two staves. The right hand features a melody with triplets and eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *p* (piano).

y — When I am with you, what to

— When I am with you, get-ting to know what to say, what to

— When I am with you, what to

— When I am with you, what to

The piano accompaniment continues with similar melodic and harmonic patterns, including triplets and eighth notes. The right hand has a more active role with more frequent note values, while the left hand remains supportive with chords and bass notes.

say. Have - n't you not - iced? Sud - den - ly I'm bright and

say. - Have - n't you not - iced? Sud - den - ly I'm bright and

say. - Have - n't you not - iced? Sud - den - ly I'm bright and

say. Have - n't you not - iced? Sud - den - ly I'm bright and

breez - y *poco a poco cresc.*

breez - y Be - cause of all the beau - ti - ful and new

breez - y

breez - y *poco a poco cresc.*

learn - ing a - bout you_ day by

things I'm learn - ing a - bout you day by

learn - ing a - bout you_ day by

learn - ing a - bout you day by

1. *f* day . *p* Get-ting to day, day by day . —

2. *f* (melody) *rall.* day . —

1. *f* day . *p* Get-ting to day, day by day . —

2. *f* *rall.* day . —

1. *f* day . *p* Get-ting to day, day by day . —

2. *f* *rall.* day . —

1. *f* day . *p* Get-ting to day, day by day . —

2. *f* *rall.* day . —

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Second Series

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|----|--|-----|
| 21 | IT MIGHT AS WELL BE SPRING—Oscar Hammerstein 2nd and Richard Rodgers—(Stickles)—S.A.T.B..... | 20c |
| 22 | IT'S A GRAND NIGHT FOR SINGING—Oscar Hammerstein 2nd and Richard Rodgers—(Stickles)—T.T.B.B..... | 20c |
| 23 | THAT'S FOR ME—Oscar Hammerstein 2nd and Richard Rodgers—(Stickles)—T.T.B.B..... | 20c |
| 24 | IT MIGHT AS WELL BE SPRING—Oscar Hammerstein 2nd and Richard Rodgers—(Stickles)—S.S.A..... | 20c |
| 25 | IT MIGHT AS WELL BE SPRING—Oscar Hammerstein 2nd and Richard Rodgers—(Stickles)—T.T.B.B..... | 20c |
| 26 | ALL THROUGH THE DAY—Oscar Hammerstein 2nd and Jerome Kern—(Stickles)—S.A.T.B..... | 20c |
| 27 | ALL THROUGH THE DAY—Oscar Hammerstein 2nd and Jerome Kern—(Stickles)—T.T.B.B..... | 20c |
| 28 | ALL THROUGH THE DAY—Oscar Hammerstein 2nd and Jerome Kern—(Stickles)—S.S.A..... | 20c |
| 29 | IF I LOVED YOU—Oscar Hammerstein 2nd & Richard Rodgers (Stickles)—Two-Part | 20c |
| 30 | IF I LOVED YOU—Oscar Hammerstein 2nd & Richard Rodgers (Stickles)—S.A.B..... | 20c |
| 31 | "CAROUSEL" Choral Selection—Oscar Hammerstein 2nd & Richard Rodgers (Warnick)—S.A.T.B..... | 40c |
| 32 | You'll Never Walk Alone—Oscar Hammerstein 2nd & Richard Rodgers (Stickles)—S.A.B..... | 20c |
| 33 | You'll Never Walk Alone—Oscar Hammerstein 2nd & Richard Rodgers (Stickles)—Two-Part | 20c |
| 34 | June Is Bustin' Out All Over—Oscar Hammerstein 2nd & Richard Rodgers (Stickles)—S.A.B..... | 20c |
| 35 | June Is Bustin' Out All Over—Oscar Hammerstein 2nd & Richard Rodgers (Stickles)—Two-Part | 20c |
| 36 | A FELLOW NEEDS A GIRL—Oscar Hammerstein 2nd & Richard Rodgers—(Stickles)—S.S.A..... | 20c |
| 37 | A FELLOW NEEDS A GIRL—Oscar Hammerstein 2nd & Richard Rodgers—(Stickles)—S.A.T.B..... | 20c |
| 38 | A FELLOW NEEDS A GIRL—Oscar Hammerstein 2nd & Richard Rodgers—(Stickles)—T.T.B.B..... | 20c |
| 39 | A FELLOW NEEDS A GIRL—Oscar Hammerstein 2nd & Richard Rodgers—(Stickles)—S.A.B..... | 20c |
| 40 | A FELLOW NEEDS A GIRL—Oscar Hammerstein 2nd & Richard Rodgers—(Stickles)—Two-Part..... | 20c |

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