

5. Maria

Tony

Cue: DIESEL: We'll see him at Doc's.

TONY: Maria ... *mar a...* (a)

Slowly and freely

TONY *p* 3

The first system of the musical score for 'Maria'. It features a vocal line for Tony and piano accompaniment. The vocal line begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The lyrics are 'The most beau - ti - ful sound I ev - er heard: Ma -'. The piano accompaniment includes parts for Horn I (Hn. I), Bassoon (Bsn.), and Piano (Piano). The piano part is marked *pp* and features a long, sustained chord in the right hand and a melodic line in the left hand.

The second system of the musical score. The vocal line for Tony continues with the lyrics 'ri - a, Ma - ri - a, Ma - ri - a, Ma - ri - a...'. The piano accompaniment includes Horn II (Hn. II) and Piano. The piano part is marked *cresc.* and features a melodic line in the right hand and a sustained chord in the left hand. There are triplets and a crescendo marking in the vocal line.

The third system of the musical score, starting with a boxed number '5'. The vocal line for Tony continues with the lyrics 'All the beau - ti - ful sounds of the world in a sin - gle word: Ma -'. The piano accompaniment includes Violins (Vcs.) and Bassoon/Violas (Bsn., Vlns. (con sord.)). The piano part is marked *pp* and features a melodic line in the right hand and a sustained chord in the left hand. There are triplets in the vocal line.

* Original Broadway production: The repeated "Marias" were sung by off-stage voices.

7 *cresc.* *rall.* *più cresc. e rall.* (norm.)

Tony
ri - a, Ma - ri - a, Ma - ri - a, Ma - ri - a, Ma - ri - a, Ma - ri - a, Ma -

Fl., Ob., Vins.
cresc.
+Bsn.
molto

Vcs.
+Hn. I
+Hn. II, Susp. Cym.

9 **Moderato con anima** *mf warmly* *dolce mp*

Tony
ri - a! I've just met a girl named Ma - ri - a, And

Vins., Vcs. (senza sord.)
Clas., Hns., Tpts. (sust.) *mf*
-Tpts.
Bsn., El. Gr., Timp., Cb. (pizz.)
-Timp.

12

Tony
sud - den - ly that name Will nev - er be the same To me. Ma -

15

Tony

ri - a! I've just kissed a girl named Ma - ri - a, And

+Cl., Hn. I

+Tpts. (sust.)

cresc.

3

3

f

+Ob., -Cl.

18

Tony

sud - den - ly I've found How won - der - ful a sound Can be! Ma -

+Fl.

Tutti

f

Tbns.

ff

NB

21

Tony

ri - a! Say it loud and there's mu - sic play - ing, Say it

Vins.

(Hn. I sust.)

pp sub.

pp sub.

3

3

24

Tony

dolce

soft and it's al - most like pray - ing. Ma - ri - a, I'll

Vibr., Fngr. Cym. (l.v.)

dolce +Cls.

Vcs., Cb. (pizz.) (pizz.)

27

poco rall.

28 *A tempo*

Tony

nev - er stop say - ing Ma - ri - a, Ma -

f

WW., Strs.

Tpts., Tbns. *f* (Br. cont.)

Bsn., El. Ctr., Timp., Cb. (pizz.)

30

Tony

ri - a, Ma - ri - a, Ma - ri -

dolce

-Br., Hns. *mf* El. Ctr.

-Timp.

34

33

Tony

a, Ma - ri - a, Ma - ri

Fl., Ob.,
Hns., Strs.

+Cl., Pno. (arp.)

Tpts.
Tbns.

Bsn., El. Gtr.,
Timp., Cb. (pizz.)

cresc.

Ossia

36

Tony

a, Ma - ri - a, Ma - ri - a, Ma -

a, Ma -

-Tbns., El. Gtr.

-Timp.

39

ff

ri - a, Ma -

40

Tony

ri - a, Ma - ri - a! Say it loud and there's mu - sic

Tutti

+Tbns., Susp. Cym.

42 *pp sub.* 59 *p dolce*

Tony
play - ing, Say it soft and it's al - most like pray - ing. Ma -

(Hn. I sust.) *pp* Vlns. *pp* Vibr., Fng. Cym. (l.v.) *dolce*
Vcs., Cb. (pizz.) (pizz.)

45 *rall. molto* *pp*

Tony
ri - a, I'll nev - er stop say - ing Ma - ri - a.
ten.

+Cls. *p* Fng. Cym., El. Gtr., Strs. (pizz.)

48 *Meno mosso* *ppp a piacere*

Tony
The most beau - ti - ful sound I

Vlns. (con sord.) *ppp* +Vibr. (l.v.) *ppp*

51 *Adagio (in 4)*

50
Tony
ev - er heard. Ma - ri - a.

Vlns. 1 & 2, Vibr., El. Gtr. *ppp*
Vlns. 3-7, Vc. 1, Fng. Cym. *ppp* *sva.*
Pno., Vcs. 2-4, Cb.

Applause Segue