

# MARIA

MUSIC BY LEONARD BERNSTEIN

LYRICS BY STEPHEN SONDHEIM

Slowly and freely

Spoken: Maria ...

Piano introduction for the song 'Maria'. The music is in C minor, 3/4 time, and is marked 'p' (piano). It features a melodic line in the right hand and a bass line in the left hand. The melody begins with a half note C4, followed by a quarter note B3, and then a series of eighth notes: A3, G3, F3, E3, D3, C3. The piece concludes with a half note C4. Above the staff, there are two triplet markings over the final eighth notes of the melody.

Chord diagrams for the piano introduction:

- Cm:
- Cm7:
- Ab:
- Cm:
- Db/F:

Sung: The most beau - ti - ful sound I ev - er heard: Ma -

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics are: "The most beautiful sound I ever heard: Ma -".

Chord diagrams for the first line of lyrics:

- Gb6:
- Eb7/G:
- Ab:

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

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part continues with the eighth-note accompaniment. The lyrics are: "- ri - a, Ma - ri - a, Ma - ri - a, Ma - ri - a."

Chord diagrams for the second line of lyrics:

- Cm:
- Cm7:
- Ab:
- Cm:
- Db/F:

All the beau - ti - ful sounds of the world in a sin - gle word: Ma -

Vocal and piano accompaniment for the third line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part continues with the eighth-note accompaniment. The lyrics are: "All the beautiful sounds of the world in a single word: Ma -".

Ebm/Gb



cresc.

Eb/G



Ab



3

3

rall.

3

3

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

CHORUS

Moderately (warmly)

C



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

G/B



C



sud - den - ly that name will nev - er be the same to me. Ma -

C



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

Am Em Am Em Bm

*f*

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

F Em

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

*p* *pp*

Gm D Bb9

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

*tenderly*

Fm/G C

Short version *rall.* *pp* *Slowly*

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

*rall. e dim.* *ppp*

Fm/G



Extended version

rall.



nev - er stop say - ing, "Ma - ri - a". *f* Ma -

*rall.* *cresc.*



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

*f*



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



*p* *cresc.*

*cresc.*

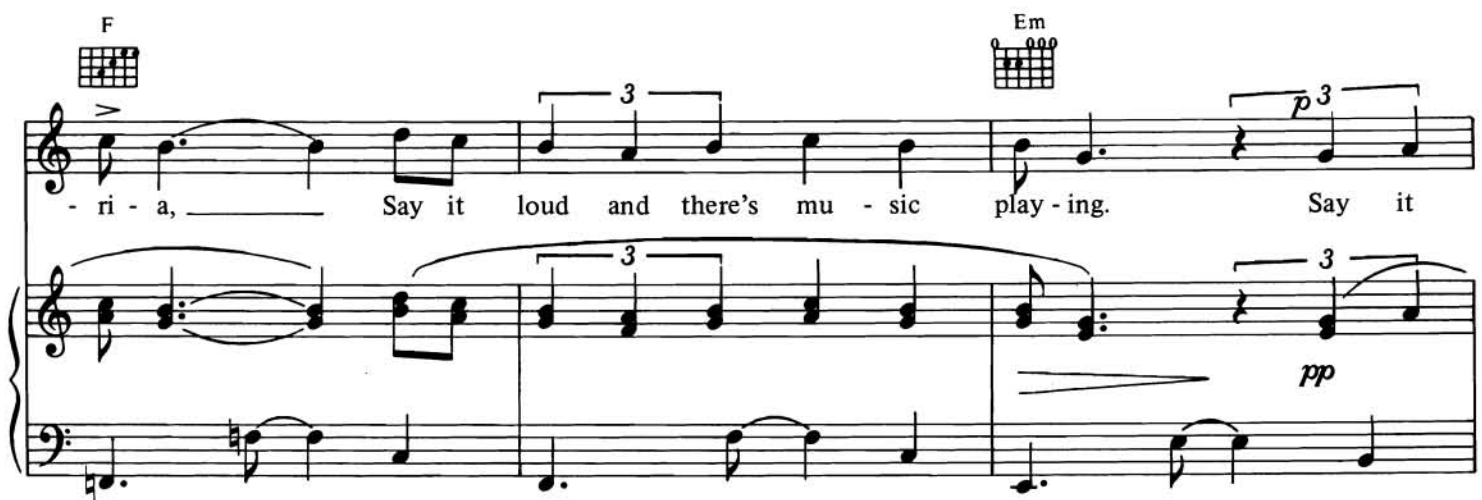





- a, Ma ri - a, Ma -

*f* *ff*

F  Em 

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

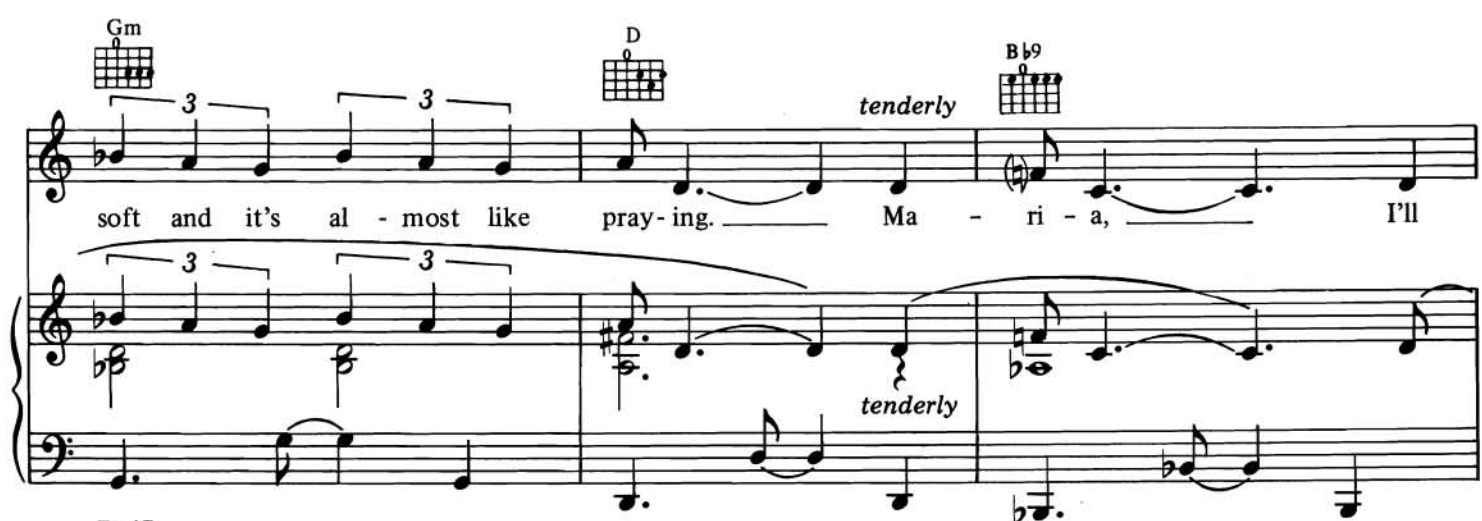




Gm  D  Bb9 

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

tenderly

tenderly

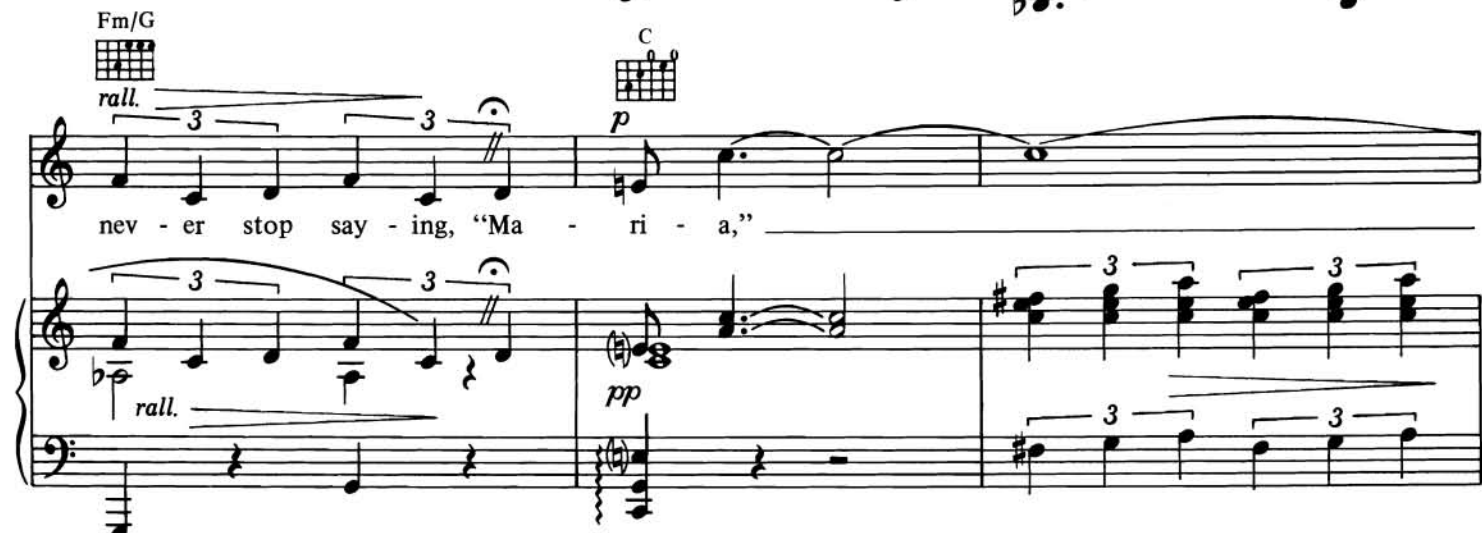





Fm/G  C 

rall. *p*

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

rall. *pp*



Eb  Db6  C 

*pp ad lib.* *slowly* Guitar tacet *ppp*

The most beau-ti - ful sound I ev - er heard: Ma - ri - a.

*pp* *ppp* *slowly*

