

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

TONY: Maria...

MARIA

Tony

MARIA

1/5

Slowly and freely

Piano

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

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

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

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

* In the New York production the repeated "Marias" were sung by off-stage voices up to this point.

Moderato con anima

mf (warmly) *dolce mp*

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

mf (warmly) *mp dolce*

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

p

cresc. *f*

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

cresc. *mf*

ff

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

f

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

pp

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

dolce

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

poco rall. *a tempo* *f*

poco rall. *a tempo* *cresc. molto*

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

mf dolce

a, Ma - ri - a, Ma - ri

p *cresc.*

WE WOULD PREFER TO HEAR THE D> IF YOU CAN DO IT.

Ossia

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

a, Ma

f *mf*

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

ff

5/5

mp sub. *p dolce*

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

pp *dolce*

rall. molto *pp*

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

rall. molto *pp*

meno mosso *ppp a piacere*

The most beau - ti - ful sound I

ppp meno mosso *ppp*

Adagio

ev - er heard. Ma - ri - a.

ppp

No. 3

Something's Coming

Tony

RIFF: Maybe what you're waitin' for will be twitchin' at the dance. (*He runs off*)

Fast ♩ = 170

Piano

TONY *pp*
Could

ad lib.
dim. *pp*

bel

Who

1. knows?
2. knows?

There's
It's

Detailed description of the musical score: The score is written in G major (one sharp) and 2/4 time. It features a vocal line for Tony and a piano accompaniment. The tempo is marked 'Fast' with a quarter note equal to 170 beats per minute. The piano part begins with a piano (*p*) dynamic and includes markings for *ad lib.*, *dim.*, and *pp*. The vocal line includes the lyrics 'Could', 'bel', 'Who', '1. knows?', '2. knows?', 'There's', and 'It's'. The name 'TONY' is written above the first vocal line, and 'pp' is written above the second. The piano part consists of a rhythmic accompaniment with chords and moving lines in both hands.

(rhythmically)

some-thing due an - y day; I will know right a - way,
 on - ly just out of reach, Down the block, on a beach,

Soon as it shows.
 Un - der a tree...

cresc.

f marc.

It may come can-non-ball-ing down thru the sky, Glean in its eye,
 I got a feel-ing there's a mit - a - cle due, Gon-na come true,

1. *dim.* *pp*

Bright as a rose! Who

2.

Com - ing to me!

f

dim.

dim.

Refrain (with rhythmic excitement)

p

Could it be? — Yes, it could. — Some-thing's com - ing,
 With a click, — with a shock, — Phone 'll jin - gle,

cresc.

some-thing good, — If I can wait!
 door 'll knock, — O - pen the latch!

cresc.

Some - thing's com - ing, I don't know what it is,

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a circled '1' above the first note. The lyrics are 'Some - thing's com - ing, I don't know what it is,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

But it is Gon-na be great!

The second system continues the musical score. The vocal line has the lyrics 'But it is Gon-na be great!'. The piano accompaniment continues with the same rhythmic pattern, and the key signature changes to one sharp (F#).

Some - thing's com - ing, don't know when but it's soon;

The third system features the lyrics 'Some - thing's com - ing, don't know when but it's soon;'. The piano accompaniment continues, and the key signature changes to two sharps (F# and C#).

Catch the moon, One-hand-ed catch!

The fourth system has the lyrics 'Catch the moon, One-hand-ed catch!'. The piano accompaniment continues, and the key signature changes to three sharps (F#, C#, and G#). The word 'dim.' is written above the piano part in two places.

mf warmly, freely

A - round the cor - ner,

cresc.

Or whis - tling down

mf *dim.*

the riv - er, Come on,

de - liv - er

pp dolce

To me.

pp

ppp

Will it be? — Yes, it will. — May-be just — by

ppp

hold-ing still, — It 'll be there!

cresc.

cresc.

f
Come on, some - thing, come on in, don't be shy,

Meet a guy, Pull up a chair!

dim.

p sub. (freely)
The air is

p

hum - ming, And some - thing great

is com - ing!

p marc.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics "is com - ing!" are written below the notes. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a *p marc.* (piano, marcato) instruction.

dim.
Who knows? It's...

dim.

Detailed description: This system contains the next two staves. The vocal line continues with the lyrics "Who knows? It's...". A *dim.* (diminuendo) instruction is placed above the first note of the vocal line. The piano accompaniment continues with a *dim.* instruction below the first measure.

on - ly just out of reach, Down the block, on a beach, May - be to-night...

pp *sempre dim.*

Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics "on - ly just out of reach, Down the block, on a beach, May - be to-night...". A triplet of eighth notes is marked with a "3" above it. The piano accompaniment starts with a *pp* (pianissimo) instruction and includes a *sempre dim.* instruction towards the end of the system.

dim. (fade out)

(ad lib. fade)

Detailed description: This system contains the final two staves. The vocal line concludes with a *dim.* instruction and the text "(fade out)". The piano accompaniment concludes with the text "(ad lib. fade)".