

No.3

Interlude  
(After "The Sound Of Music")

Poco grandioso

Str. *tr* *tr* *tr* etc. Tpt. Bells

Piano *ff* Tutti *mf* *con calore* Hns.

Str. *tr* *tr* *tr* Vls. R.H.

11 *p* Tutti *religioso*

(Curtain opens on the office of the Mother Abbess.)

*dim.* *rit.*

Presto [1]

SISTER BERTHE:  
*parlando*

(sung)

She climbs a tree and scrapes her knee, Her

Fl., Ob.

Piano *p*

SISTER SOPHIA: [9]

dress has got a tear. She waltzes on her

Fl., Ob. *colla voce*

BERTHE:

way to Mass And whistles on the stair. And

[17]

un - der - neath her wim - ple she has curl - ers in her

Hn.

SOPHIA: 25

hair. I've e - ven heard her sing - ing in the

Str.

+Br.

*p*

BERTHE: 33

Ab bey! She's ai - ways late for

Fl.Ob. colla voce

*f* Tutti

*p*

SOPHIA: BERTHE:

chap - el But her pen - i - tence is real. She's

41

al - ways late for ev - 'ry - thing Ex - cept for ev - 'ry

meal. I hate to have to say it But I

Hn.

57  
BERTHE and SOPHIA:

ver - y firm - ly feel Ma - ri - a's not an

+Br. *p* W.W., Br.

SISTER MARGARETTA:

as - set to the Ab - bey. I'd

*f* Tutti

Moderato

MOTHER ABBESS:  
Then say it, Sister  
Margaretta.

like to say a word in her be - half. Ma - ri - a makes me

Tp. cued Fl. *colla voce*

*p* Str.

In Tempo

70 Tempo giusto

SOPHIA: *3*

laugh. How do you solve a prob - lem like Ma -

Fl., Picc. *3* Str. *3* Hn. *p* *leggiero sempre*

MOTHER ABBESS: *3*

ri - a? How do you catch a cloud and pin it down?

W.W. +W.W.

MARGARETTA: *3* BERTHE: *7*

How do you find a word that means Ma - ri - a? A

SOPHIA: *3* MARGARETTA: *3*

flib - ber - ti - jib - bet! A will - o' - the - wisp! A clown!

Vls. colla voce Fls.

MOTHER ABBESS:

Man - y a thing you know you'd like to tell her,

Str. 3 W.W. 3 3

MARGARETTA:

Man - y a thing she ought to un - der - stand, But

3 7 W.W. 7 7

how do you make her stay And lis - ten to all you say?

3 Vls. colla voce W.W. 3

MOTHER ABBESS:

MARGARETTA:

How do you keep a wave up - on the sand? Oh,

3 3 3 3 Hp. 3 3 3 3

how do you solve a prob - lem like Ma - ri - a?

Str. 3 +W.W.

MOTHER ABBESS: MARGARETTA:

How do you hold a moon-beam in your hand? When I'm

Ob., Bsn. Picc., Fls., Hp. Ob., Cl. cued

*rit.* *a tempo*

\* (♩ = ♩) (*mosso*)

with her I'm con - fused, Out of fo - cus and be - mused, And I nev - er know ex -

100

act - ly where I am.

BERTHE:

Un - pre - dict - a - ble as weath - er, She's as

Tpt., Trb. cued

MARGARETTA: BERTHE: MARGARETTA:

flight - y as a feath - er, She's a dar - ling. She's a de - mon. She's a lamb.

SOPHIA: **108** BERTHE:

She'll out - pes - ter an - y pest, Drive a hor - net from his nest, She could

Fl., Cl. colla voce

Tpts., Str. *leggiero* *p*

MARGARETTA: **116**

throw a whirl - ing der - vish out of whirl. She is gen - tle, She is

Ob. colla voce

*sempre staccato* +Trbs.

SOPHIA: BERTHE: MARGARETTA: MOTHER ABBESS:

wild, She's a rid - dle, She's a child. She's a head - ache! She's an an - gel. She's a

*colla voce*



(♩ = ♩) (a tempo)

girl...

Picc., Fl.

*mp*

*mf*

124

ALL:

How do you solve a prob - lem like Ma - ri - a?

Fl., Bsn.

*p leggiero sempre*

Br.

Hp.

How do you catch a cloud and pin it down?

+Br.

MARGARETTA:

How do you find a word that means Ma - ri - a? A

Hp.

flib - ber - ti - jib - bet, A will - o' - the - wisp, A clown!

W.W. colla voce

Bells

+Str.

132

ALL:

Man - y a thing you know you'd like to tell her,

Fl., Bsn.

Br.

Hp.

MOTHER ABESS:

Man - y a thing she ought to un - der - stand,

But

Vis. colla voce

Tutti

SOPHIA:

how do you make her stay And lis - ten to all you say?

MARGARETTA: ALL:

How do you keep a wave up - on the sand? Oh,

Hp.

140

how do you solve a prob - lem like Ma - ri - a? How do you hold a

Fl., Bsn.

*p dolce*

*rit.*

*Meno mosso*

moon - beam in your hand?

Picc., Fl., Hp.

*rit.*

*Poco Meno*

*p*

*mf*

## No. 5 The Scene Continues

Cue: MOTHER ABBESS: I'm grateful to you all.

(After "Maria")

L'istesso tempo

Piano

*pp* *Str. con sord.* *legato*

Hp.

There is a knock on the door.

MOTHER ABBESS: Ave!

Come here my child. (Dialogue continues)

*pp sempre*

Hp. *rit.*

Cue: MOTHER ABBESS: I used to sing that song when I was a child, and I can't quite remember  
please

Con moto

Piano

Str., Hp., *mp*  
W.W.

MARIA:

Rain - drops on ros - es and whis - kers on kit - tens, Bright cop - per

*p* Str., Hp.

13

ket - tles and warm wool - en mit - tens, Brown pa - per pack - ag - es

Fl., Cls.

tied up with strings, These are a few of my fa - vor - ite

21

things. Cream col - ored pon - ies and

*mf* Bsn. *p* Cls.

crisp ap - ple stru - dels, Door - bells and sleigh - bells and schnit - zel with

31

noo - dles, Wild geese that fly with the moon on their wings,

*mf* Fl., Tpt. *p*

39

These are a few of my fa - vor - ite things.

Fl., Cl. *f* W.W., Br. Bsn., Vc.

Girls in white dress - es with blue sat - in sash - es,

*p*  
Cl.

49

Snow - flakes that stay on my nose and eye - lash - es, Sil - ver white  
Fl., Tpt.

*p*

win - ters that melt in - to springs, These are a few of my

*p*

57 *poco marcato*

fa - vor - ite things. When the dog bites, When the

*mf* Tutti  
Br.

bee stings, When I'm feel - ing sad, I

Fls., Cls.

65

sim - ply re - mem - ber my fa - vor - ite things and then I don't

Cls., Str.

Hns.

feel so bad!

Br.

f p f Tutti

77

MOTHER ABBESS taps with her pencil on the table.

mp W.W., Str.

Rain - drops on ro - ses and whis - kers on kit - tens,

*p* Str., Hp.

89

Bright cop - per ket - tles and warm wool - en mit - tens, Brown pa - per

Fl., Cl.

pack - ag - es tied up with strings, These are a few of my

97

fa - vor - ite things. Cream col - ored

Str., W.W.

Bsn. *mf* Fl., Ob.

Cl. *p*



pon - ies and crisp ap - ple stru - dels, Door - bells and sleigh - bells and

107  
schnit - zel with noo - dles, Wild geese that fly with the moon on their

Fl., Tpt.

wings, These are a few of my fa - vor - ite things.

Fl., Cl.

115  
Girls in white dress - es with blue sat - in

+Br. etc.

*f* Bsn., Vc. *p* Str. etc.

Cl. etc.

sash - es, Snow - flakes that stay on my nose and eye - lash - es,

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line has a melodic line with lyrics. The piano accompaniment features a steady bass line and chords in the right hand.

125

Sil - ver white win - ters that melt in - to springs, These are a

Fl., Tpt. etc.

The second system starts at measure 125. It includes a vocal line and piano accompaniment. The lyrics continue from the previous system. There are performance instructions for Flute and Trumpet. The piano accompaniment continues with similar harmonic support.

133

few of my fa - vor - ite things. When the dog bites,

+Ob. +Br. *mf* Tutti

The third system starts at measure 133. It includes a vocal line and piano accompaniment. The lyrics describe 'favorite things'. There are performance instructions for Oboe and Trombone, and dynamic markings 'mf' and 'Tutti'. The piano accompaniment features more complex chordal textures.

When the bee stings, When I'm feel - ing sad,

Fls., Cls.

The fourth system continues the vocal line and piano accompaniment. The lyrics describe 'feeling sad'. There are performance instructions for Flutes and Clarinets. The piano accompaniment concludes with sustained chords.

141

I sim - ply re - mem - ber my fa - vor - ite things and

Cls., Str.

Hns.

then I don't feel so bad!

Tutti

*p* *f*

151 MARIA: MOTHER ABBESS:

When the dog bites, When the bee stings,

*mf* Tutti

BOTH: 159

When I'm feel - ing sad, I sim - ply re -

Cls., Str.

mem - ber my fa - vor - ite things and then I don't feel

167

so bad.

sff

## No.7

## The Scene Continues

("My Favorite Things")

Warning: MOTHER ABBESS: You're not being sent to his battleship. (*The Abbey bells are heard.*)

Cue: God bless you, Maria.

Poco meno mosso

Str. (*Dialogue continues*)

Piano

pp sadly

Piano accompaniment for the first system of music, featuring a treble and bass clef with various musical notations including notes, rests, and slurs.

13 MARIA:

Vocal line and piano accompaniment for Maria's first entry. The vocal line includes the lyrics: "These are a few of my fa - vor - ite". The piano accompaniment includes a dynamic marking of *p*.

(SISTER BERTHE enters) MARIA: I have been given permission to sing.

Vocal line and piano accompaniment for Maria's second entry. The vocal line includes the lyrics: "things.". The piano accompaniment includes dynamic markings of *mp* and *poco accel.*

21 The traveller closes  
W.W., Str.

(MARIA enters below the traveller.)

Piano accompaniment for the final system of music, featuring a treble and bass clef with various musical notations including notes, rests, and slurs. It includes dynamic markings of *f* and *Tpts.*

Brown pa - per pack - ag - es  
Ob., Str. colla voce

*p*

tied up with strings, These are a few of my fa - vor - ite

39

things. Girls in white dress - es with  
Fl., Ob. colla voce

*f* *p*

blue sat - in sash - es, Snow - flakes that stay on my nose and eye -

47

lash - es, Sil - ver white win - ters that melt in - to springs,

W.W. sust.

55

(MARGARETTA enters)

These are a few of my fa - vor - ite things. When the

W.W., Str. *mf*

dog bites, When the bee stings, When I'm feel - ing

63

sad, I sim - ply re - mem - ber my fa - vor - ite

+Hn.

things and then I don't feel so

*Piú largo* (she exits)

73

*Piú mosso, animato*

bad. —

MARGARETTA:

How do you hold a moon-beam in your hand?

W.W. *p dolce*  
Str.

Tutti *f*

(Curtain opens on living room of Trapp Villa)

*dim.*  
Hns.

*poco rit.*