

MAX: (L.) Maria, he must at least pretend to work with these people. I admire the way he feels—but you must convince him, he has to compromise.

MARIA: (Below sofa) No, Max, no.

MAX: Maria, you must.

MARIA: Max, I can't ask Georg to be less than what he is.

MAX: Then I will talk to him. If these children don't sing in the Festival—well, it would be a reflection on Austria—and it wouldn't do me any good. (He exits up back steps to balcony.)

LIESL: (Crosses to MARIA) Maria, I've always known you loved us children. Now I know you love Father.

MARIA: (Sits sofa) I do, Leisl. I love him very much.

LIESL: (Sits R. of MARIA) How can you be sure?

MARIA: Because I don't think first of myself, any more. I think first of him. I know now how to spend my love.

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No.40 - Reprise: Sixteen Going On Seventeen

Warning: Maria: "Because I don't think first of myself anymore."

Cue: "I think first of him. I know how to

Maria Audition #1  
(+ dialogue)

**Tranquillo**  
spend my love." Maria: **3**

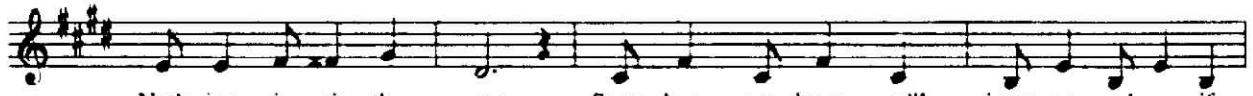
A bell is no bell till you ring it, A song is no song till you  
sing it. And love in your heart was-n't put there to stay... Love is-n't love till you  
give it a way. When you're six-teen, go-ing on se-ven-teen.  
Wait-ing for life to start, Some-bod-y kind Who touch-es your mind Will

21

Liesl:



sud - den - ly touch your heart! When that hap - pens, Af - ter it hap - pens,



Noth - ing is quite the same. Some - how you know you'll jump up and go if

29

Maria:



ev - er he calls your name! Gone are your old i - deas of life, The old i - deas grow



dim... Lo and be - hold! You're some - one's wife And you be - long to him!

37



You may think this kind of ad - ven - ture nev - er may come to you —



*poco rit.* **Slower** **A tempo** Liesl:  
Dar - ling Six - teen - go - ing - on - sev - en - teen, Wait — a year — or two. — I'll

45

**Slower**

*rit.*

**Both:**

**A tempo**



wait — a year — or two! —