

A New Musical

West Side Story

Based on a conception of Jerome Robbins

Book by

ARTHUR LAURENTS

Music by

LEONARD BERNSTEIN

Lyrics by

STEPHEN SONDHEIM

Entire Production Directed and Choreographed by
JEROME ROBBINS

VOCAL SCORE

Price 17/6

CHAPPELL & CO. LTD.

50 NEW BOND STREET, LONDON, W.1

G. SCHIRMER, INC., AND CHAPPELL & CO., INC.
NEW YORK

WEST SIDE STORY was first presented at the Winter Garden, New York City, September 26, 1957, and at Her Majesty's Theatre, London, on December 12, 1958 with the following cast:

THE JETS

RIFF (The Leader)	GEORGE CHAKIRIS
TONY (His Friend)	DON MCKAY
ACTION	EDDIE ROLL
A-RAB	TONY MORDENTE
BABY JOHN	ED VERSO
SNOWBOY	RIGGS O'HARA
BIG DEAL	DAVID BEAN
DIESEL	GARY COCKRELL
GEE-TAR	MICHEL KLEINMAN
MOUTHPIECE	JOE DONOVAN

THEIR GIRLS

GRAZIELLA	LESLIE FRANZOS
VELMA	SUSAN WATSON
MINNIE	INGE ROLL
CLARICE	MAUREEN GILLICK
ANYBODY'S	SYLVIA TYSICK

THE SHARKS

BERNARDO (The Leader)	KEN LE ROY
MARIA (His Sister)	MARLYS WATTERS
ANITA (His Girl)	CHITA RIVERA
CHINO (His Friend)	BEN GERARD
PEPE	MARC SCOTT
INDIO	BUD FLEMING
LUIS	DON PERCASSI
ANXIOUS	LEO KHARIBIAN
NIBBLES	KEITH STEWART
JUANO	BILLY WILSON

THEIR GIRLS

ROSALIA	FRANCESCA BELL
TERESITA	YVONNE OTHON
FRANCISCA	GLORIA HIGDON
ESTELLA	ROBERTA KEITH
MARGUERITA	LINA SORIANO

THE ADULTS

DOC	DAVID BAUER
SCHRANK	TED GUNTHER
KRUPKE	HAL GALILI
GLAD HAND	DAVID HOLLIDAY

West Side Story

MUSICAL NUMBERS

ACT I

1. PROLOGUE (<i>Instrumental</i>)	3
2. JET SONG (<i>Riff and Jets</i>)	15
2A. CHANGE OF SCENE (<i>Instrumental</i>)	26
3. SOMETHING'S COMING (<i>Tony</i>)	27
3A. CHANGE OF SCENE (<i>Instrumental</i>)	35
4. THE DANCE AT THE GYM (<i>Instrumental</i>)	
4. BLUES	36
4A. PROMENADE	40
4B. MAMBO	40
4C. CHA-CHA	49
4D. MEETING SCENE	50
4E. JUMP	52
5. MARIA (<i>Tony</i>)	55
6. BALCONY SCENE (<i>Maria and Tony</i>)	60
<i>Tonight. (Duet.)</i>	
7. AMERICA (<i>Anita, Rosalia and Girls</i>)	72
7A. CHANGE OF SCENE (<i>Instrumental</i>)	86
8. COOL (<i>Riff and Jets</i>)	88
8A. CONTINUATION OF SCENE (<i>Instrumental</i>)	99
8B. UNDER DIALOGUE AND CHANGE OF SCENE (<i>Instrumental</i>)	100
9. UNDER DIALOGUE (<i>Instrumental</i>)	102
9A. ONE HAND, ONE HEART (<i>Tony and Maria</i>)	105
10. TONIGHT (<i>Maria, Tony, Anita, Riff, Bernardo</i>)	111
11. THE RUMBLE (<i>Instrumental</i>)	127

ACT II

12. I FEEL PRETTY (<i>Maria and the Girls</i>)	133
13. UNDER DIALOGUE (<i>Instrumental</i>)	148
13A. BALLET SEQUENCE (<i>Instrumental, Tony, Maria and a Girl</i>)	150
13B. TRANSITION TO SCHERZO	152
13C. SCHERZO	153
13D. SOMEWHERE	156
13E. PROCESSION AND NIGHTMARE	159
14. GEE, OFFICER KRUPKE (<i>Jets</i>)	165
14A. CHANGE OF SCENE (<i>Instrumental</i>)	179
15. A BOY LIKE THAT (<i>Maria and Anita</i>)	180
I HAVE A LOVE (<i>Maria and Anita</i>)	188
15A. CHANGE OF SCENE (<i>Instrumental</i>)	191
16. TAUNTING SCENE (<i>Instrumental</i>)	193
17. FINALE (<i>Maria and Tony</i>)	199

Synopsis of Scenes

The action takes place on the West Side of New York City during the last days of summer.

ACT I

Prologue: The months before

5:00 P.M.	The Street
5:30 P.M.	A Back Yard
6:00 P.M.	A Bridal Shop
10:00 P.M.	The Gym
11:00 P.M.	A Back Alley
MIDNIGHT	The Drugstore

The Next Day

5:30 P.M.	The Bridal Shop
6.00 to 9:00 P.M.	The Neighbourhood
9:00 P.M.	Under the Highway

ACT II

9:15 P.M.	A Bedroom
10:00 P.M.	Another Alley
11:30 P.M.	The Bedroom
11:40 P.M.	The Drugstore
11:50 P.M.	The Cellar
MIDNIGHT	The Street

To Felicia, with love
West Side Story
Act One

3

No. 1

Prologue

Instrumental

Leonard Bernstein

Allegro moderato $\text{J} = 128$

Piano

(Curtain) *mf marc. (deliberately)*

p

(*finger snaps*) *p*

marc.

2

2

p

marc.

p

Copyright © MCMLVII, MCMLIX, by Leonard Bernstein and Stephen Sondheim
G. Schirmer Inc., and Chappell & Co. Inc., New York
Chappell & Co. Ltd. 50 New Bond Street, London, W.1

International Copyright Secured

PRINTED IN ENGLAND

44415C
(44587)

(finger snaps)

mp

cresc.

p sub.

mf

(Bernardo enters.)

pp

(Two Jets taunt Bernardo.)

Drums (with 4 pitches)

(Jets exit.)

(Two Sharks enter.)

(Riff and Jets enter.)

(Bernardo and Sharks exit.)

8.....

pp sub.

cresc.

mf cresc.

(Bernardo and Sharks enter.)

(Bernardo and Sharks enter.)

Drums

ff cresc. molto

ffz

long

L'istesso tempo

(A Shark trips a Jet.)

L'istesso tempo
(A Shark trips a Jet.)

p

A musical score for piano, page 10, featuring five staves of music. The score is in common time and consists of two systems of music. The first system begins with a forte dynamic (f) in the treble staff, followed by a piano dynamic (p) and a melodic line in the bass staff. The second system continues with a melodic line in the treble staff and a harmonic line in the bass staff. The music is written in a 2/4 time signature, with various note heads and stems indicating the rhythmic pattern. The piano keys are indicated by black and white dots on the staves.

Musical score for orchestra and piano, page 11, measures 111-120. The score consists of six staves. The top three staves are for the orchestra, featuring woodwind (oboe, bassoon), brass (trumpet, tuba), and strings. The bottom three staves are for the piano. Measure 111 starts with a forte dynamic (ff) in the piano. Measure 112 shows woodwind entries. Measure 113 features brass entries. Measure 114 includes string entries. Measure 115 is a piano solo with a dynamic of *f marc.*. Measures 116-117 show woodwind entries. Measures 118-119 show brass entries. Measure 120 concludes with a piano solo. The score is in 2/4 time, with various key signatures (F major, B major, E major, A major) and dynamic markings throughout.

8

(Bernardo pierces Arab's ear.)

14

fff

(Police whistle) fff

(under dialogue) *mf marc.*

rall. al fine

a tempo pp

No. 2

Jet Song

Riff and Jets

ACTION

Who needs Tony?

Moderato $\text{♩} = 128$

Piano

RIFF

Against the Sharks

we need every man we got.

ACTION

Tony don't belong any more.

RIFF: Cut it, Action boy.

I and Tony started the Jets.

ACTION

Well, he acts like he don't wanna belong.

BABY JOHN

Who wouldn't wanna

belong to the Jets!

ACTION

Tony ain't been with us for over a month.

SNOWBOY

What about the day we clobbered the Emeralds?

A-RAB

Which we couldn't have done without Tony.

Two staves of musical notation. The top staff is for SNOWBOY, featuring a treble clef and a bass clef. The bottom staff is for A-RAB, featuring a bass clef. The music consists of eighth and sixteenth note patterns with various dynamics and rests.

BABY JOHN

He saved my
ever lovin' neck!

RIFF

Right! He's always come through for us and he will now.

Two staves of musical notation. The top staff is for BABY JOHN, with a treble clef and a bass clef. The bottom staff is for RIFF, with a bass clef. The RIFF staff includes dynamic markings 'mf' and 'dim.'. The music features eighth and sixteenth note patterns.

RIFF

When you're a Jet, You're a Jet all the way From your

Two staves of musical notation. The top staff is for RIFF, with a treble clef and a bass clef. The bottom staff is for RIFF, with a bass clef. The RIFF staff includes a dynamic marking 'p'. The music features eighth and sixteenth note patterns.

first cig - a - rette To your last dy - in' day.

Two staves of musical notation. The top staff is for RIFF, with a treble clef and a bass clef. The bottom staff is for RIFF, with a bass clef. The RIFF staff includes a dynamic marking 'p'. The music features eighth and sixteenth note patterns.

When you're a Jet, If the spit hits the fan, You got

cresc.

broth - ers a - round, You're a fam - i - ly man! You're

f *p sub.*

nev - er a - lone, You're nev - er dis-con-nect - ed! You're

f

home with your own: When com - pa ny's ex - pect - ed, You're well pro - tect -

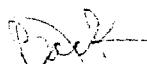
p sub. *cresc.* *f*

- ed! Then you are set With a cap - i - tal
 { *p sub.*
 bass: *p*

J, Which you'll nev - er for - get Till they cart you a -
 { *cresc.*
 bass: *cresc.*

way. When you're a Jet, You stay a
 { *mf cresc.* *f*
 bass: *f*

Jet! *ff*
 { *mf*



RIFF

I know Tony like I know me.

I guarantee you can count him in.

pp

A-RAB

Where you gonna find Bernardo?

ACTION: In, out, let's get crackin'.

p

RIFF

At the dance tonight at the gym.

BIG DEAL

But the gym's neutral territory.

RIFF (*innocently*)

I'm gonna make nice there!

I'm only gonna challenge him.

A-RAB
Great, Daddy-O!

p

RIFF

So everybody dress up sweet and sharp

ALL

f
Oh, when the Jets fall in at the

corn-ball dance, We'll be the sweet-est dress-in' gang in pants!

And when the chicks dig us in our Jet blackties, they're gon-na

* In the New York production a cut was made from Ⓐ to Ⓑ. If the cut is made dialogue continues from . . . "sweet and sharp" to "Meet Tony and me at ten . . ."

(They dance together, a little wild.)

flip, gon-na flop, gon-na drop like flies!

RIFF *f* *mf* *mp* *pp*

Hey. Cool. Eas - y. Sweet.

dim.

RIFF

Meet Tony and me at ten. And walk tall! *(He runs off.)*

A-RAB

We always walk tall!

BABY JOHN
We're Jets!ACTION
The greatest!

ACTION and BABY JOHN

When you're a Jet, You're the

top cat in town, You're the gold med - al kid With the heav - y - weight

A-RAB, ACTION and BIG DEAL

crown! When you're a Jet, You're the swing-in' - est thing. Lit - tle

cresc.

ALL

boy, you're a man; Lit-tle man, you're a king! The Jets are in gear,

f *p sub.*

Our cyl-in-ders are click-in'. The Sharks'll steer clear-

f sub. *p sub.*

'Cause ev-'ry Puer-to Ric-an' 'S a lous-y— chick-en!... Here come the

cresc. *f* *pp*

stacc.

Jets Like a bat out-of hell. Some-one gets in our way, Some-one

cresc. poco a poco

don't feel so well. Here come- the Jets: Lit - tie world, step a -

cresc.

side! Bet - ter go un - der - ground, bet - ter run, bet - ter hide. We're

draw - in' the line, So keep your nos - es hid - den! We're

p sub.

hang - in' a sign, Says: "Vis - it - ors for - bid - den" And we ain't kid -

cresc. f

- din! Here come the Jets, Yeah! An' we're gon - na beat ev - 'ry
 last bug - gin' gang On the whole bug - gin' street! On the whole
 ev - er moth - er - - lov - in' street!

div. ff

44415

No. 2A

Change of Scene

Instrumental

Piano

(Fade when lights come up.)

p

cresc.

f

roughly

f

No. 3

27

Something's Coming

Tony

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

Fast $\text{J} = 176$

Piano

TONY pp

Could

ad lib.

dim.

pp

be! Who

1. knows? _____ There's
2. knows? _____ It's _____

(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,

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

cresc.
2

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

f

1. dim. Who
Bright as a rosel

f pp

2.

Com - ing to me!

ff

dim.

Refrain (*with rhythmic excitement*)

Could it be?— Yes, it could.— Some-thing's com - ing,
 With a click,— with a shock,— Phone '11 jin - gle,

p

cresc.

some-thing good,— If I can wait!—
 door '11 knock,— O-pen the latch!

cresc.

1.

f > > > > >

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

But it is Gon-na be great!

f > > > >

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

Catch the moon, One-hand-ed catch!

warmly, freely

A - round the cor - ner,

mp

cresc.

Or whis - tling down

— the riv - er, Come on,

mf *dim.*

de - - - liv - er

ppp dolce

To me.

pp

ppp

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

cresc.

hold-ing still, It 'll be there!

cresc.

Come on, some - thing, come on in, don't be shy,
 Meet a guy, — Pull up a chair!

The air is

hum - ming, And some - thing great

is com - ing!

p marc.

dim.

Who knows? It's—

dim.

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

3

pp

sempre dim.

dim.

(fade out)

(ad lib. fade)

No. 3A

Change of Scene
Instrumental

Piano

Fast $\text{♩} = 176$

(Repeat, if necessary,

and fade when lights dim up on next scene.)

cresc.

f

cresc.

f

f dim.

pp

f dim.

pp

The musical score consists of four staves of piano music. The first staff starts with a dynamic of *mf*. The second staff begins with a dynamic of *ff*. The third staff starts with a dynamic of *f*. The fourth staff begins with a dynamic of *ff*. The score includes performance instructions such as *cresc.* (crescendo), *f* (fortissimo), *ff* (fortississimo), *f dim.* (forte dimissio), and *pp* (pianississimo). The score also includes a repeat instruction with the note *(Repeat, if necessary,* and *and fade when lights dim up on next scene.)*

The Dance at the Gym

Instrumental

MARIA: Because tonight is the real beginning of my life as a young lady of America!

Blues

Allegro moderato $\text{♩} = 132$

Piano

12/8

f *fp*

cresc. *poco a poco*

Rocky

f

ff

dim. molto

mp

mp

Musical score for piano, page 38, featuring four staves of music. The score includes the following dynamics and markings:

- Staff 1 (Treble):** Crescendo (cresc.)
- Staff 2 (Treble):** Crescendo (cresc.)
- Staff 3 (Bass):** Crescendo (cresc.)
- Staff 4 (Treble):** Mezzo-forte (mf)
- Staff 5 (Treble):** Forte (f)
- Staff 6 (Bass):** Crescendo (cresc.)
- Staff 7 (Treble):** Fortissimo (ff)
- Staff 8 (Bass):** Crescendo (cresc.)

(Bernardo enters with Maria, Anita and Chino. As the Jets see them they drop out of the dance one by one and withdraw to one side of the hall. The Sharks draw to their side. After a brief consultation, Riff starts across the stage

to make his challenge.)

(Repeat, if necessary, and cut off as the two gangs move toward each other.) long

No. 4A

Promenade

GLAD HAND: All right; here we go!

Tempo di Paso Doble

Piano

(Repeat ad lib. and cut off with whistle. Segue: Mambo)

pesante

No. 4B

Mambo

Fast $\text{♩} = 126$

Drums (Mambo Solo ad lib.)

f Bongoes >

(add cowbells, etc.)

Piano

optional cut

SHARKS: Mam-bo! JETS: Mam-bo! ALL: Go!

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

ff

f

Musical score for piano, four staves, dynamic ff, crescendo, ff, sfz, sfz, sfz, sfz.

Staff 1 (Treble): Measures 1-4. Dynamics: ff, f. Measure 4: cresc.

Staff 2 (Bass): Measures 1-4. Dynamics: ff, ff, sfz, sfz, sfz, sfz.

Staff 3 (Treble): Measures 1-4. Dynamics: ff, ff, sfz, sfz, sfz, sfz.

Staff 4 (Bass): Measures 1-4. Dynamics: ff, ff, sfz, sfz, sfz, sfz.

SHARKS >

Mam-bo!

ff

meno f

(h) b

SHARKS >

Mam-bo!

ff

Musical score for piano, page 45, featuring four staves of music. The score includes dynamic markings such as *sfz*, *cresc.*, *ff*, *p*, and *ff*. The music consists of a series of measures with various note heads and stems, some with vertical strokes indicating direction. The piano keys are represented by vertical lines with black dots for black keys and white spaces for white keys. The score is divided into measures by vertical bar lines.

Measure 1: Treble clef, 2 sharps. Dynamics: *sfz*, *sfz*, *sfz*, *sfz*.

Measure 2: Treble clef, 2 sharps. Dynamics: *sfz*, *cresc.*, *bb*, *bb*, *bb*, *bb*, *bb*, *bb*, *sfz*.

Measure 3: Treble clef, 2 sharps. Dynamics: *ff*, *sfz*, *sfz*, *sfz*, *sfz*.

Measure 4: Treble clef, 1 sharp. Dynamics: *sfz*, *sfz*, *sfz*, *sfz*.

Measure 5: Treble clef, 1 sharp. Dynamics: *p*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*.

Measure 6: Treble clef, 1 sharp. Dynamics: *ff*, *sfz*, *sfz*, *sfz*, *sfz*.

Musical score for piano, page 46, featuring six staves of music. The score includes dynamic markings such as *sfz* (staccato forte) and *f* (forte), and performance instructions like *cresc.* (crescendo). The music consists of six staves, likely for two hands, with various note heads, stems, and bar lines. The key signature changes throughout the piece, and the tempo is indicated by a metronome marking of 120.

Trumpet Solo

sfz *sfz* *sfz* *sfz* *sfz*

ff *ff*

ff *ff*

sfz *sfz* *sfz* *sfz*

sfz *sfz* *sfz* *sfz*

(*Tony and Maria see each other.*)

fff

sfz

(The lights dim and the crowd disappears as Tony and Maria approach each other.)

dim. sempre rall. molto pp lento

attacca
Cha-cha

No. 4C

Cha-Cha

Andante con grazia $\text{♩} = 100$

Piano

In the New York production a cut was made from A to B.

44415

No. 4D

Meeting Scene

TONY

You're not thinking
I'm someone else?

MARIA

I know you are not.

TONY

Or that we've met before? I know we have not.

MARIA

Twice as slow

Piano

TONY MARIA

I felt, My hands (He takes them
I knew... are so in his)
But this is... cold. Yours, too (He moves her
hands to his face.) So warm.

TONY MARIA
Yours, too. But of course.
They are the same.

TONY
It's so much. You're not
to believe. joking me?

MARIA
I have not yet learned
to joke that way.
I think now I never will.

cresc.

f

pp

pp

(The others begin to reappear and the lights dim up slowly during the ensuing action.)

mp

accel.

poco a poco

Allegretto

cresc. molto

sempre accel.

sempre cresc. e accel.

First tempo (Paso Doble)

(Repeat, if necessary, until cut off by whistle. Segue: Jump)

No. 4E

Jump

L'istesso tempo, fast, light, dry

Piano

DRUMS

Musical score for piano, two staves. Treble staff: measures 1-4. Bass staff: measures 1-4.

Musical score for piano, two staves. Treble staff: measures 5-8. Bass staff: measures 5-8.

Musical score for piano, two staves. Treble staff: measures 9-12. Bass staff: measures 9-12.

Musical score for piano, two staves. Treble staff: measures 13-16. Bass staff: measures 13-16.

stacc sempre

Repeat and fade at RIFF: Let's get the chicks and kick it.

No. 5

Maria

Tony

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

TONY: Maria . . .

Slowly and freely

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

Piano { *pp*

2. *ri - a, Ma - ri - a, Ma - ri - a, Ma - ri - a.... ,*

cresc.

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

4. *ri - a, Ma - ri - a, Ma -*

cresc. { *cresc.* *rall.*

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

Moderato con anima

mf (warmly)

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

mf (warmly)

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

cresc.

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

cresc.

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

dolce
mp

ff

pp sub.

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**poco rall.**a tempo**f*

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

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

ri - a,

Ma - ri - a,

Ma - ri -

mf dolce

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

pp sub.

3 3 3

rall. molto

3 3

*meno mosso**ppp a piacere*

3 3

Adagio

Adagio

ev-er heard. Ma-ri-a.

(h.p.)

ppp

Balcony Scene

Maria and Tony

Piano

Very slowly
(under dialogue)

pp

44415

sempre *pp*

MARIA
Imagine being afraid of you!

TONY
You see?

MARIA
I see you.

TONY
See only me.

MARIA
pp (freely)

TONY
poco a poco accel. (very gradually)

On - ly you, you're the on- ly thing I'll see for - ev - er. In my
gently pulsing

poco a poco accel.

eyes, in my words and in ev -'ry-thing I do, Noth-ing else but you,

Ev - er!

TONY *p* And there's noth - ing for me but Ma - ri - a, *cresc.* Ev - 'ry

cresc.

MARIA To - ny, To - ny.

mf

sight that I see is Ma - ri - a.

Allegretto (*sempre un poco, accel.*)

TONY *cresc.*

All - ways you, ev - 'ry thought I'll ev - er know, Ev - 'ry - where I go, you'll

cresc.

MARIA *mf*

Allegro (*ancora accel.*)

All the world is on - ly you and me!

p *f*

be, you and me!

Allegro (*ancora accel.*)

mf *f*

vcl

(They kiss.)

Molto allegro

f

Molto allegro

ff marc.

MARIA *mf (warmly)*

To - night, to - night, It all be - gan to -

mf *p*

sim.

night, I saw you and the world went a - way.

To - night, to - night, There's

on - ly you to - night, What you are, what you

do, what you say. To -

Add Tenay

mf

mf cresc.

f.
 day, all day I had the feel-ing A mir - a - cle would
b8 *b8* *b8* *b8*
 f
b8 *b8* *b8* *b8*
b8 *b8* *b8* *b8*

hap - pen. I know now I was right.
b8 *b8* *b8* *b8*
b8 *b8* *b8* *b8*

For here you are, And
p
b8 *b8* *b8* *b8*
b8 *b8* *b8* *b8*

what was just a world is a star
cresc. *cresc.* *mf*
b8 *b8* *b8* *b8*

Molto meno mosso
(They kiss.)

To - night.

f

dim. molto

Slowly
MARIA

pp

To - night, to - night, The world is full of light, With

TONY

pp

To - night, to - night, The world is full of light, With

Slowly

pp

ppp

accel. poco a poco

cresc.

suns and moons all over the place.

accel. poco a poco

cresc.

suns and moons all over the place.

accel. poco a poco

cresc.

A tempo (Allegro)

mf

To - night, to - night, The

mf

To - night, to - night, The

A tempo (Allegro)

mf

world is wild and bright, Go - ing mad, shoot - ing

cresc.

world is wild and bright, Go - ing mad, shoot - ing

cresc.

sparks in - to space. To -

sparks in - to space. To -

day the world was just an ad - dress, A place for me to

day the world was just an ad - dress, A place for me to

f.

f.

f.

live in, No bet - ter than all right,

live in, No bet - ter than all right,

b

— But here you are, And

— But here you are, And

p

cresc.

what was just a world is a star *mf* To -

cresc.

what was just a world is a star *mf* To -

cresc.

mf

Molto meno mosso

(Maria exits.)

night.

Broadly

TONY

pp

night.

To - night, to -

Molto meno mosso

*dim. molto**pp rall.*

night, It all be-gan to - night, I saw you and the world went a -

(Maria re-enters.)

MARIA
I cannot stay. Go quickly.

TONY
I'm not afraid.

way.

MARIA
They are strict
with me. Please.

Yes, yes, hurry. Go!

Buenas noches.

TONY
I love you.(He starts to
climb down.)

MARIA
Wait! When will I see you?I work at the
bridal shop. Come there.

TONY
Buenas noches.

(He starts to back up.)

Tomorrow.

At sundown.

MARIA Yes. Good night. Tony! Come to the back door. Tony! What does Tony stand for? *Te adoro, Anton.* *pp*

TONY Good night. (He starts off.) Shh! *Si.* Anton. *Te adoro, Maria.* *pp* Good Good

(Fade on "Tony!")

night, good night, Sleep well and when you dream, Dream of me *mf*

night, good night, Sleep well and when you dream, Dream of me *mf*

dolcissimo

To - night. *pp rit.* *dolcissimo*

To - night. *pp rit.*

espr. cresa. *rall.* *f* *p*

44415

America

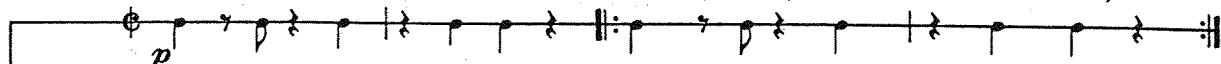
Anita, Rosalia, Girls

ROSALIA: That's a very pretty name: Etcetera.

Moderato, Tempo di "Seis"

(Repeat, ad lib., under dialogue until cue.)

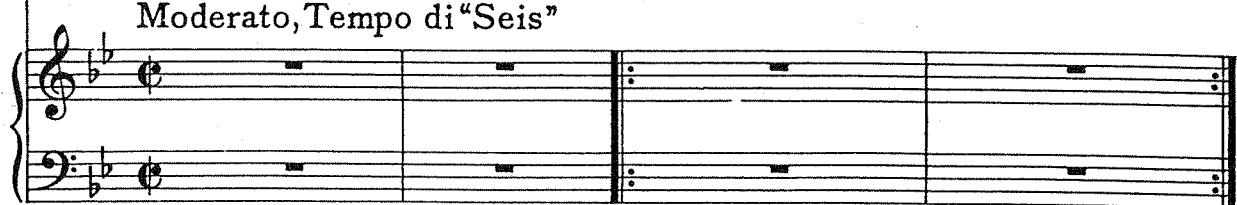
CLAVES



GUIRO



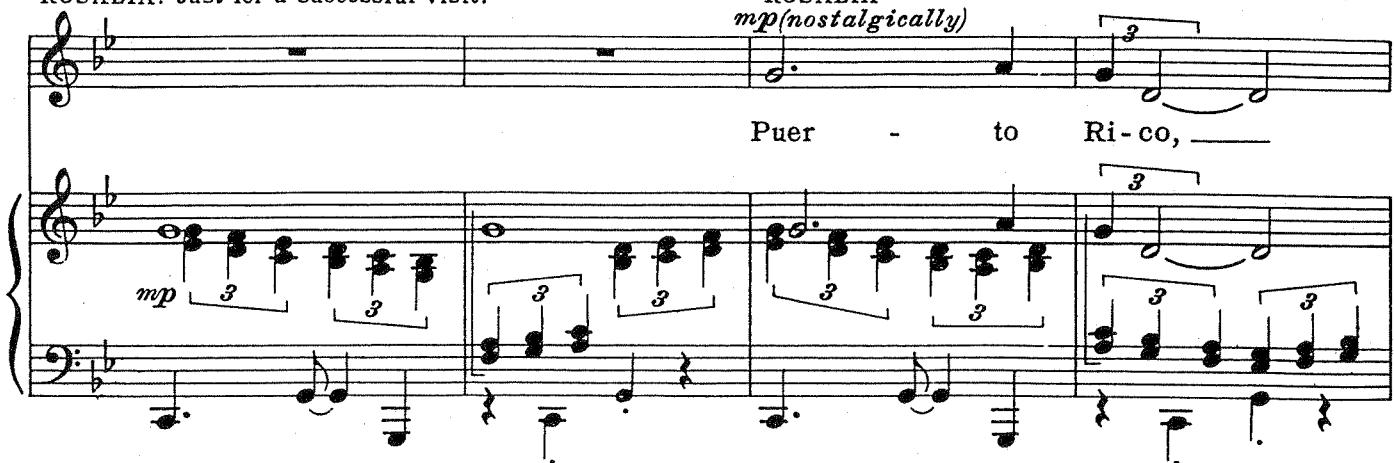
Piano



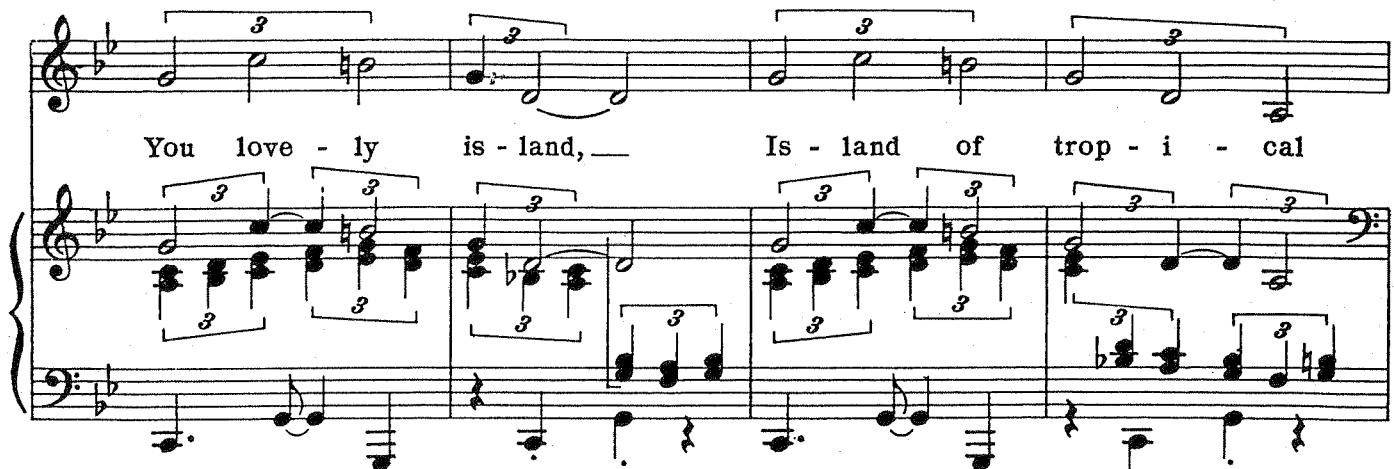
ROSALIA: Just for a successful visit.

ROSALIA
mp (nostalgically)

Puer - to Ri - co, —



You love - ly is - land, — Is - land of trop - i - cal



cresc. 3 3 3 f 3
 Al - ways the hur - ri - canes blow-ing, — Al - ways the

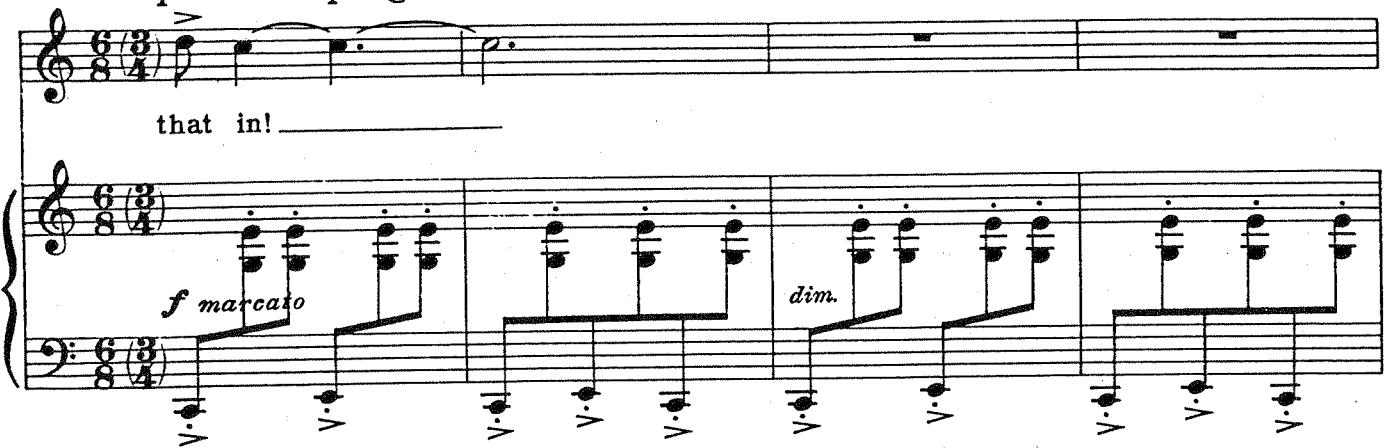
cresc. 3 3 3 3 3 3 3
 pop-u - la - tion grow-ing, — And the mon-ey ow-ing, —

dim. *p dim.*
 And the ba-bies cry-ing, — And the bul-lets fly-ing. —

dim. *p* *dim.* *pp*
 I like the is - land Man-hat-tan. — Smoke on your pipe and put

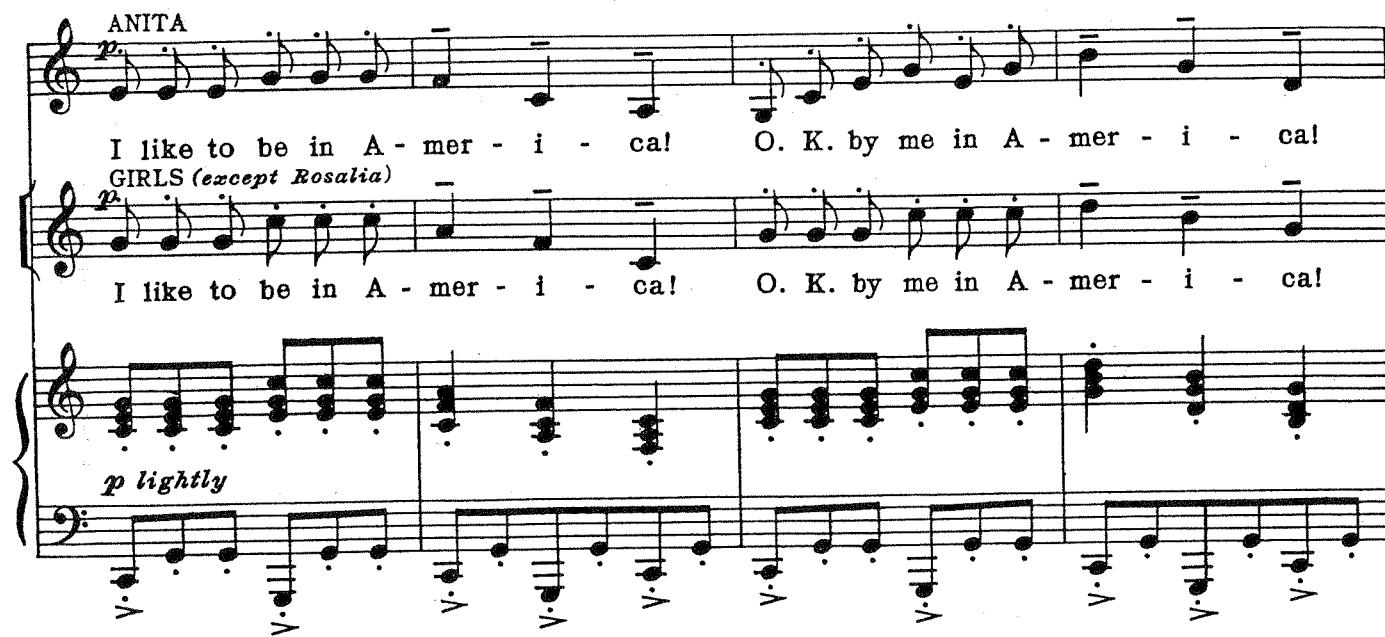
f sub. 3 3 3 3 3 3
 f sub. 3 3 3 3 3 3

Tempo di Huapango (fast)

6(3) 8(4) 

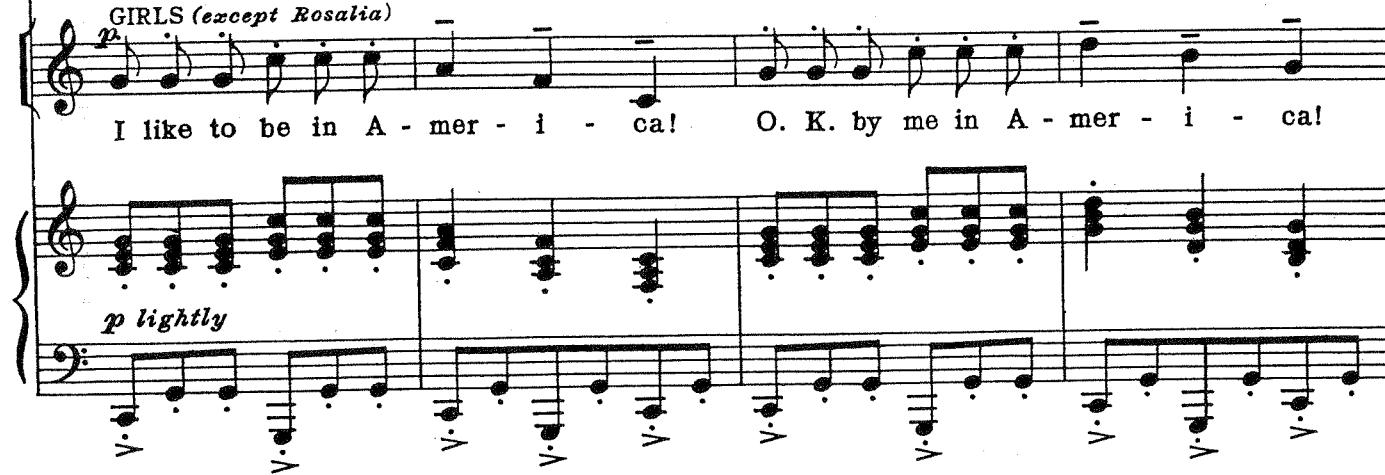
that in! _____

f marcato *dim.*

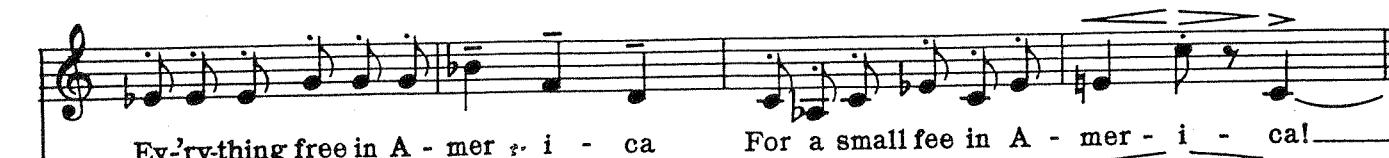
ANITA *p.* 

I like to be in A - mer - i - ca! O. K. by me in A - mer - i - ca!

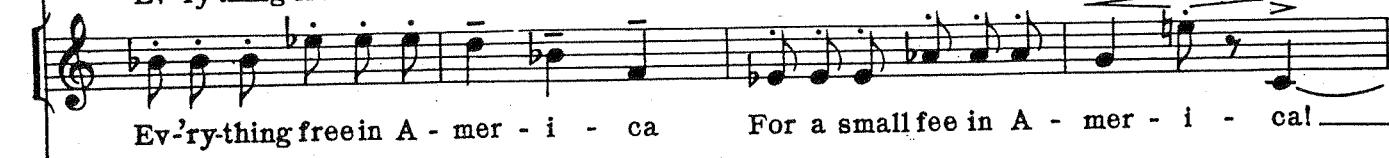
GIRLS (except Rosalia)

p *lightly* 

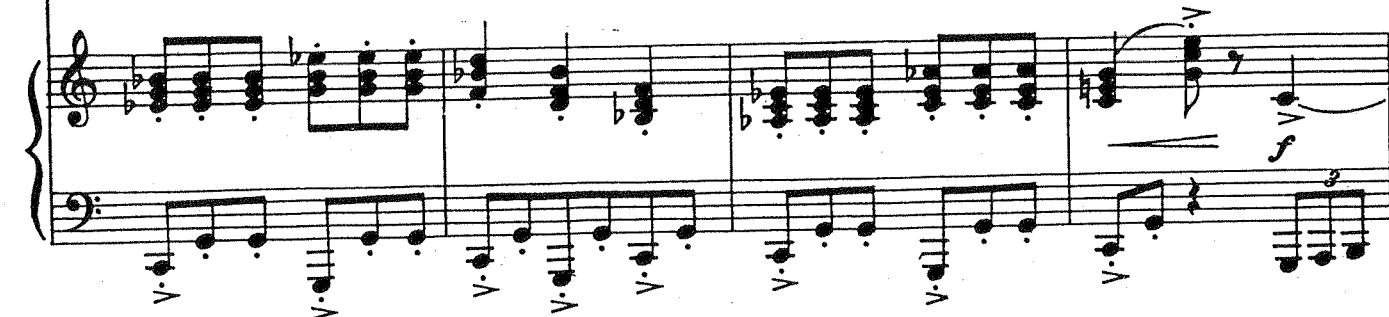
I like to be in A - mer - i - ca! O. K. by me in A - mer - i - ca!



Ev'ry-thing free in A - mer - i - ca For a small fee in A - mer - i - ca!



Ev'ry-thing free in A - mer - i - ca For a small fee in A - mer - i - ca!



Ev'ry-thing free in A - mer - i - ca For a small fee in A - mer - i - ca!

ROSALIA

1. I like the cit - y of San Juan. —
 2. I'll drive a Bu - ick through San Juan. —

ANITA

1. I know a boat you can get on. —
 2. If there's a road you can drive on. —

(ad lib. OLE's/ etc.) *mf*

1. Hun-dreds of flow-ers in full bloom. —
 2. I'll give my cous-ins a free ride. —

1. Hun-dreds of peo-ple in
 2. How you get all of them

ANITA

each room!
in - side?

GIRLS (except ROSALIA)

1. Au - to - mo - bile in A - mer - i - ca,
2. Im - mi - grant goes to A - mer - i - ca,

1. Au - to - mo - bile in A - mer - i - ca,
2. Im - mi - grant goes to A - mer - i - ca,

Chro-mi-um steel in A - mer - i - ca, Wi - re-spoke wheel in A - mer - i - ca,
Man - y hel - los in A - mer - i - ca, No - bod - y knows in A - mer - i - ca

Chro-mi-um steel in A - mer - i - ca, Wi - re-spoke wheel in A - mer - i - ca,
Man - y hel - los in A - mer - i - ca, No - bod - y knows in A - mer - i - ca

Ver - y big deal in A - mer - i - ca! — mer - i - ca! — (*whistling)
Puer - to Ri - co's in A -

Ver - y big deal in A - mer - i - ca! — mer - i - ca! — (*whistling)
Puer - to Ri - co's in A -

1. < - > 2. < - >

f

mf subito

44415

Optional

(The girls whistle and dance around Rosalia.)

mf ritmico

ROSALIA

I'll bring a T. V. to San Juan.

ROSALIA

I'll give them new wash-ing

ANITA

(ad lib. OLE's! etc.)

If there's a cur-rent to turn on!

ma - chine.

What have they got there to keep clean?

ANITA



I like the shores of A - mer - i - ca! Com-fort is yours in A - mer - i - ca!
 GIRLS(except ROSALIA)

I like the shores of A - mer - i - ca! Com-fort is yours in A - mer - i - ca!

mf sub.

V.

V.

V.

V.

V.

V.

V.

V.

V.

Knobs on the doors in A - mer - i - ca, Wall-to-wall floors in A - mer - i - ca!

Knobs on the doors in A - mer - i - ca, Wall-to-wall floors in A - mer - i - ca!

(*whistling)

(*whistling)

dim.

*Optional

44415

mf ritmico

44415

Musical score for three voices (Soprano, Alto, Bass) in 2/4 time, 3 flats key signature. The score consists of five systems of music, each with three staves. The vocal parts are separated by brace lines. The notation includes various dynamics (p, f, ff, sffz, dim.), articulations (trills, grace notes, slurs), and performance instructions (gliss, v. i.). The vocal parts are separated by brace lines.

System 1: Soprano starts with a sustained note followed by a trill. Alto and Bass provide harmonic support. The vocal parts are separated by brace lines.

System 2: Soprano enters with a melodic line. The vocal parts are separated by brace lines.

System 3: Soprano has a melodic line with grace notes. The vocal parts are separated by brace lines.

System 4: Soprano has a melodic line with grace notes. The vocal parts are separated by brace lines.

System 5: Soprano has a melodic line with grace notes. The vocal parts are separated by brace lines.

ROSALIA

When I will go back to San Juan —

ROSALIA

Ev-'ry-one there will give

(ad lib. OLE's! etc.)

ANITA

When you will shut up and get gone! —

big cheer! —

p r.

>

Ev-'ry-one there will have moved here! —

8

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

pp

ff

2

2

44415

No. 7A

Change of Scene
Instrumental

Tempo di Huapango (fast)

(Fade when lights come up.)

Piano

(Repeat, if necessary.)

(Repeat, if necessary.)

Musical score for orchestra and piano, page 10, measures 111-120. The score consists of five systems of music, each with two staves: treble and bass. The top system is for the piano (right hand) and orchestra (strings). The second system is for the piano (right hand) and orchestra (strings). The third system is for the piano (right hand) and orchestra (strings). The fourth system is for the piano (right hand) and orchestra (strings). The fifth system is for the piano (right hand) and orchestra (strings). The score includes dynamic markings such as *f*, *p*, *ff*, and *mf sub.* Measures 111-120 feature continuous eighth-note patterns in the bass staves, with sixteenth-note patterns in the treble staves. Measure 111 starts with a forte dynamic (*f*) and a piano dynamic (*p*). Measure 112 starts with a piano dynamic (*p*). Measure 113 starts with a forte dynamic (*f*). Measure 114 starts with a piano dynamic (*p*). Measure 115 starts with a forte dynamic (*f*). Measure 116 starts with a piano dynamic (*p*). Measure 117 starts with a forte dynamic (*f*). Measure 118 starts with a piano dynamic (*p*). Measure 119 starts with a forte dynamic (*f*). Measure 120 starts with a piano dynamic (*p*).

Cool

Riff and Jets

RIFF: . . . a red hot umbrella and open it. Wide.

Solid and boppy $\text{d} = 96$

Piano

RIFF

You wanna live? You play it cool.

ACTION: I wanna get even!

RIFF: Get cool.

A-RAB
I wanna bust!

RIFF: Bust cool.

BABY JOHN
I wanna go!

RIFF: Go cool!

RIFF (almost whispered) p

Boy, - boy, - cra - zy boy, —

Get cool, boy! — Got a rock-et in your pock-et,

Keep cool-ly cool, boy! Don't get hot, 'Cause, man, you got Some

high times a-head. Take it slow and, Dad-dy-o, You can

live it up and die in bed! Boy, boy, crazy boy,

Stay loose, boy!— Breeze it, buzz it, eas - y does it.

Turn off the juice,— boy! Go, man, go,— But not like a yo - yo

school - boy. Just play it cool, boy, Real cool!

(non cresc.)

Poco più mosso

[FUGUE]

Drums etc. *pp cresc.*

(opt.) *pp* *cresc.* *sfz* *pp* (opt.)

(opt.) *f* *mf* *p* *pp cresc.*

(non cresc.) *sfz* *pp*

sfz *p* *3* *3* *cresc.* *3* *f* *sfz*

ff ff ff

f f f

mf mf mf

p p p

pp pp pp

cresc. cresc. cresc.

sfz sfz sfz

sfz sfz sfz

sfz sfz sfz

mf mf mf

cresc. cresc. cresc.

f f f

p p p

pp pp pp

cresc. cresc. cresc.

sfz sfz sfz

sfz sfz sfz

sfz sfz sfz

sfz sfz sfz

f f f

sfz sfz sfz

sfz sfz sfz

44415

f cresc. sempre

f

sfz *sfz* *sfz* *sfz*

3 *3* *3* *3*

fp cresc.

3 *3* *3* *3*

Drums Solo *ad lib.*

Drums Solo *ad lib.*

Drums continue *ff ad lib.*

(Yell!)

fff

fff

dim. molto

ff

JETS

Boy, — boy, — cra - zy boy, — Stay loose, boy!

pp

Breeze it, buzz it, eas - y does it.

ff sub. *pp sub.*

cresc. molto

Turn off the juice, — boy. Go, man, go, — But

cresc. molto

ff

RIFF
dim. molto

not like a yo - yo school - boy. Just play it

dim. molto

pp

cool, boy, Real cool!

pp

*Drums *pp ad lib.**

*dim. *sempre**

Drs.

mf

Segue

No. 8A

Continuation of Scene
Instrumental

(They resume dancing.)

Piano {

p

pp cresc.

sfz

pp

(Fade as Sharks enter drugstore.)

{

sfz

p

3

cresc.

ff

3

f

ff

f

mf

sfz

Under Dialogue
and
Change of Scene
Instrumental

TONY: Forget him. From here on in, everything goes my way. DOC: You think it'll really be a

(1st time *ppp* under dialogue; 2nd time *f* for change of scene. Fade as lights come up.)

fair fight? TONY: Yeah? DOC: What have you been takin' tonight? TONY: A trip to the moon. And

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two sharps. The music consists of a series of chords and rhythmic patterns, with some notes highlighted by boxes. The score is divided into measures by vertical bar lines.

I'll tell you a secret. It isn't a man that's up there, Doc. It's a girl, a lady. (opens the door) *Buenas noches,*

señor. DOC: *Buenas noches?!* So that's why you made it a fair fight. Tony, things aren't tough enough?

TONY: Tough? Doc, I'm in love. DOC: How do you know? TONY: Because there isn't any other way

I could feel. DOC: And you're not frightened? TONY: Should I be?

DOC: Why? I'm frightened enough for both of you.

cresc.

Under Dialogue
Instrumental

TONY: You go home and dress up.

You cannot come by.
My mama...

MARIA

Then tonight I will come by for you.

Then I will

TONY

Andante con grazia



(shaking her head)

Your mama...

take you to my house—

(pulling up a female dummy)

She will come running from the kitchen to welcome you.



Dressed so elegant?

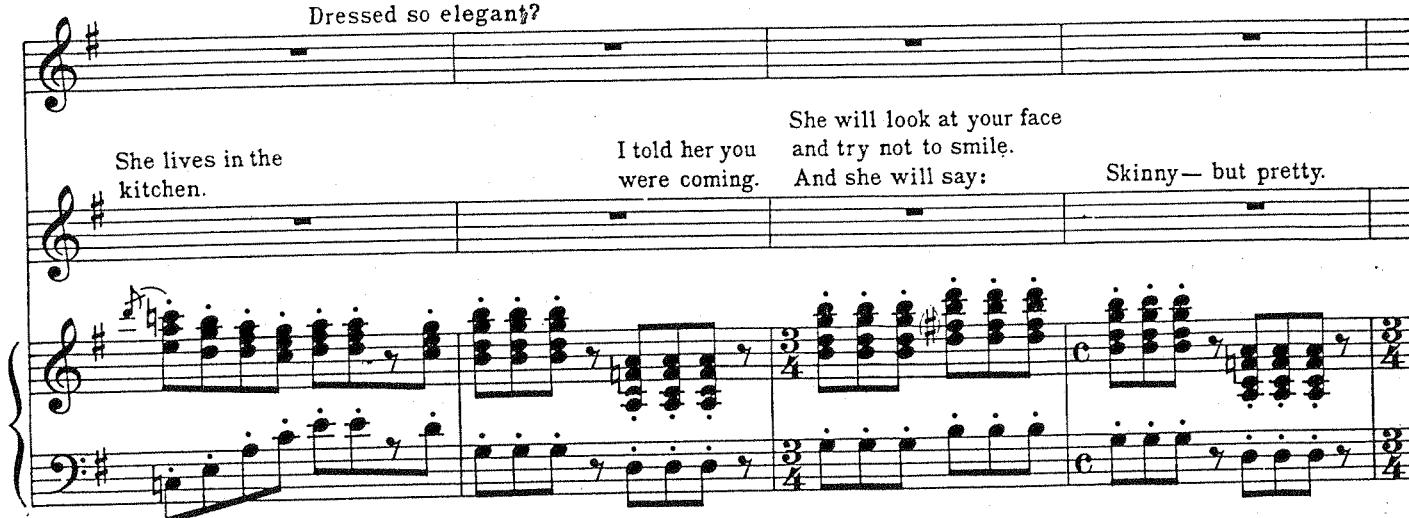
She lives in the
kitchen.

I told her you
were coming.

She will look at your face
and try not to smile.

And she will say:

Skinny—but pretty.



(Arranging another
female dummy)

I take after my
mama; delicate boned.

Not in front
of Mama!

She is plump, no doubt.

(Holding the waist
of dummy's dress)

Fat!

(He kisses her.)

(She goes to a male dummy.)

Oh, I would like to see Papa
in this!

Mama will make him ask
about your prospects,

if you go to church.

But Papa—

(He turns the "mama" dummy
around.)

Papa might like you.

He says yes.

And your mama?

(kneeling to the "father" dummy)

May I have your
daughter's hand?

Gracias!

Tell her she's not
getting a daughter;
she's getting rid of
a son!

She has
good taste.

I'm afraid to ask her.

She says yes.

(He continues to arrange the dummies.)
Maid of honor!

That color is bad for Anita.

(She puts on a wedding veil) That is my Papa!

Best man!

Sorry, Papa.

Now you see, Anita,
I told you there was nothing
to worry about.

(He takes hat off dummy.)

Here we go, Riff:
womb to tomb!

Mama's crying already.

No. 9A

One Hand, One Heart

(Marriage Scene)

Tony, Maria

Andante con moto

p cresc.

TONY

I, Anton, take thee,
Maria...
*a tempo**poco rall.*

(Tony and Maria kneel.)

*dim. e rall.**pp dolce*MARIA
I, Maria, take
thee, Anton...
*a tempo*TONY
For richer,
for poorer...MARIA
In sickness, and
in health...
*a tempo**poco rall.*TONY
To love and
to honor...
*a tempo**poco rall.*MARIA
To hold and
to keep...
*a tempo*TONY
From each sun to each

MARIA
From tomorrow to tomorrow...

TONY
From now
to forever...

MARIA
Till death do us part.

TONY
With this ring,
I thee wed...

MARIA
With this ring,
I thee wed...

TONY Adagio
p dolce

Make of our hands one hand, Make of our hearts

one heart, Make of our vows one last vow:

MARIA

p dolce

Make of our

On - ly death will part _____ us now. _____

lives one life, Day af - ter day, one

life. Now it be - gins, now we start One

cresc. poco avanti

Now it be - gins, now we start One

cresc. poco avanti

Now it be - gins, now we start One

mf

p. *pp tranquillo*

hand, one heart; Ev - en death won't part

hand, one heart; Ev - en death won't part

pp

(They kiss.)

— us now.

— us now.

rall. *a tempo*

p.

rall. *a tempo*

(They rise and put back the dummies.)

espr. *p.* *pp.* *pp.* *p.*

p espr.

Make of our lives one

Make of our lives one

ppp

life, Day af - ter day, one life.

life, Day af - ter day, one life.

cresc. poco avanti

Now it be - gins, now we start One

cresc. poco avanti

Now it be - gins, now we start One

cresc.

Molto tranquillo (*meno mosso*)

110

hand, one heart. Death won't
hand, one heart. Ev-en death won't

part us now.
part us now.

espr.

lunga

lunga

lunga

rall.

Segue

* In the New York production a cut was made from A to B.

No. 10

Tonight

Ensemble

Maria, Tony, Anita, Riff, Bernardo*

Fast and rhythmic $\text{♩} = 132$

RIFF mp marc.

The Jets are gon-na have their day — To - night.

BERN. mp marc.

The Sharks are gon-na have their way — To - night.

* If the scene is staged with more than the designated five people, the members of the gangs may sing with their respective leaders.

(RIFF)

mf

Bass line: $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Top line: The Puer - to Ri - cans grum - ble: "Fair

(BERN.)

Bass line: $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Bass line: $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Middle line: *mp sempre staccato*

Bass line: $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Top line: fight." But if they start a rum - ble, We'll rum - ble 'em

Bass line: $\text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Bass line: $\text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Bass line: $\text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Middle line: *mp*

Bass line: $\text{C} \quad \text{C} \quad \text{C}$

Top line: We're gon-na hand 'em a sur - pris - To -

Bass line: $\text{C} \quad \text{C} \quad \text{C}$

Middle line: *p*

We're gon-na cut 'em down to size. To -
 night.

night.

We said, "O. K., no rum-pus, No

mp sempre staccato

tricks". But just in case they jump us, We're read - y to

A handwritten musical score for a vocal and piano piece. The score consists of six staves of music with lyrics. The vocal parts are in soprano and bass clef, with a bassoon part in bass clef. The piano part is in treble and bass clef. The score includes dynamic markings like *f*, *f cresc.*, *f marc.*, *mf*, *f subito*, and *mf subito*. The lyrics are:

 We're gon-na rock it to-night,
 We're gon-na rock it to-night,
 To - night!
 We're gon-na rock it to-night,
 We're gon-na jazz it up and have us a ball!
 We're gon-na jazz it up and have us a ball!
 They're gon-na get it to-night;— The more they turn it on, the
 They're gon-na get it to-night;— The more they turn it on, the

hard-er they'll fall! Well, they be-gan it! Well,
 hard-er they'll fall! Well,

cresc. f

And we're the ones to stop 'em once and for all,
 they be-gan it! And we're the ones to stop 'em once and for all,

ANITA (*sexily*)

An-

To - night!

To - night!

cresc. *p subito*

i - ta's gon - na get her kicks — To - night.

We'll have our pri - va - te lit - tle mix — To - night.

He'll walk in hot and ti - red, — So what? Don't

mat - ter if he's ti - red, As long as he's hot

44415

To - night!

TONY (warmly) *mf*

To - night, to - night Won't be just an - y

mp

night, To - night there will be no morn-ing star.

più f

To - night, to - night, I'll see my love to -

cresc.

night And for us, stars will stop where they are. _____

To - day The min - utes seem like hours, The .

f

f *espr.*

hours go so slow - ly, And still the sky is light. _____

mp

Oh moon, grow bright, And make this end-less

cresc.

Come prima, in 4

day end-less night!

f

ff marcatismo

RIFF (To Tony) *mp*

I'm count-ing on you to be there—

sszz *dim.* *p*

To - night — When Dies-el wins it fair and square—

To - night. That Puer-to Ri-can punk'll—

Go down And when he's hol-lered "Un-cle" We'll tear up the

MARIA (*warmly*)*mf*

To - night,

to - night

Won't

TONY (*abstractedly*)*mp*

All right.—

(firmly)

town!

So I can count on you, boy?—

p

be just an - y night, To - night there will be

(a bit impatiently)

All right.—

(spoken) (gently)

We're gon-na have us a ball.—

Womb to tomb!—

simile

più f

no morn - ing star. To - - -
(regretting his impatience) (dreamily again) *up* To - night.
 Sperm to worm! (He exits.)

I'll see you there a-bout eight. (lights on Bernardo)

night, to - night, I'll see my love to -
(lights on Anita) ANITA* *(sexily)* *mf* To - night,

We're gon-na rock it to-night! We're gon-na jazz it to-night!

mf *sempre p*

* The part of Anita may be augmented by voices in the wings from here to the end.

night And for us, stars will stop where they
 to - night, — Late to - night,
 — They're gon - na get it to - night,
 —
 are. — To - day the
 We're gon-na mix it to - night. — An - i - ta's gon-na have her
 (lights on Tony) To - day the
 — to - night! — They be -
 —

The music consists of ten staves of handwritten musical notation for voice and piano. The vocal parts are in treble and bass clef, with lyrics written below the notes. The piano parts are in bass and treble clef, with harmonic and performance markings like dynamics (f, fp, mp, mf), crescendos (cresc.), and slurs. The notation is in common time, with various key signatures (F major, B-flat major, G major, C major, A major, D major, E major, B-flat major, G major, C major).

* The part of Maria may be augmented by voices in the wings from here to the end.

min - utes seem like hours,— The hours go so
 day, An-i-ta's gon-na have her day,—
 min - utes seem like hours,— The hours go so
 (lights on Riff) *fp* sim.
 They be - - gan it,
 sim. gan it, they be - - gan it
 slow - ly, And still the sky is light. *dim.*
 Ber-nar-do's gon-na have his way — To - night,—
 slow - ly, And still the sky is light. *dim.*
 They be - - gan it.
 And we're the ones — To stop 'em once and for all!
dim.

pp

Oh moon, grow

to - night. To - night,

pp

Oh moon, grow

We'll stop 'em once and for all! The Jets are gon - na have their
dim. molto

pp

The Sharks are gon - na have their

cresc. molto

bright, And make this end - less day end - less

cresc. molto

this ver - y night,

cresc. molto

bright, And make this end - less day end - less

cresc. molto

way, The Jets are gon - na have their day,

cresc. molto

way, The Sharks are gon - na have their day,

cresc. molto

Instrumental

Tempo di prologue

(Riff hits
Bernardo.)*ff*(Riff and
Bernardo
open knives.)*marc.**dim.**mf**mp*

128

mf

mp

mf

f

cresc.

p

f

p

f

p

f

p

più cresc.

sffz

ff

sffz

sffz

sffz

sffz

sffz

sffz

RIFF: (as Jets advance)
Keep out of this!

W. B., cymb., T. D.

W. B., cymb., T. D.

(Bernardo tosses knife)

pp *pp* *sempre stacc.*

cresc. poco a poco

mf

cresc.

f

2

cresc.

TONY
Riff, don't!

ff

cresc.

(Bernardo kills Riff.)

(Riff falls toward Tony. A short pause. Tony takes the knife from his hand.)

fff *p*

fff

fff

p

mp cresc.

(Tony kills Bernardo.)

marc. 8

(d = d.)

fff tutta forza

(Siren, off-stage)

ffff

dim. molto

pp

(The gangs disperse in panic and confusion.)

(*The stage is empty except for Tony and the bodies of Riff and Bernardo.*)

dim. sempre and Bernarao.)

3 ppp

(Anybodys tugs Tony.)

TONY: Maria!

(Tony runs.)

*(Hold till curtain
is down.)*

Musical score for piano and off-stage chimes. The piano part is in G minor, indicated by a treble clef and a B-flat key signature. The score includes a dynamic marking of *molto* and a dynamic of *pp*. The off-stage chimes are marked as playing at 9 o'clock. The piano part consists of a treble clef staff and a bass clef staff. The off-stage chimes are represented by a staff with vertical stems and a dynamic marking of *pp*.

Curtain

Act Two

I Feel Pretty

Maria and Three Girls

No. 12

Allegro

ff

dim. *mf*

ff sub.

mf sub.

A musical score for piano, page 10, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in B-flat key signature. Measure 11 begins with a forte dynamic (ff) and a sixteenth-note pattern. Measure 12 continues with a sixteenth-note pattern and concludes with a half note on the bass staff.

A musical score for piano, page 10, showing two staves. The top staff (treble clef) has a wavy line under the first measure and a 'cresc.' instruction in the third measure. The bottom staff (bass clef) has a fermata over the first measure and a 'leg.' instruction in the third measure. The music consists of eighth and sixteenth note patterns.

44415

(Curtain) (under dialogue)

f

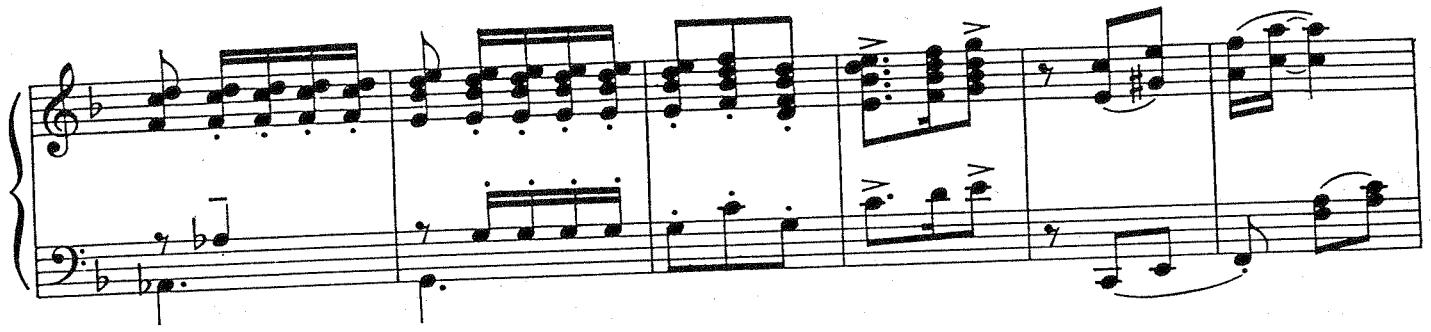
ff

dim.

pp

3

The image shows a musical score for piano, consisting of five staves of music. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time. The score includes various dynamics such as *pp* (pianissimo), *mp* (mezzo-pianissimo), *f* (fortissimo), and *mf* (mezzo-forte). Articulations include accents, staccato dots, and slurs. Performance instructions like *sempre* and *3* (indicating a triplet) are also present. The music features a mix of eighth and sixteenth-note patterns, with occasional rests and dynamic changes.



CONSUELO: "I do?" "I am?" What is
going on with you?

(Repeat, ad lib., through cue.)

MARIA *mp (with pulse)*

I feel pret-ty,-

Oh, so pret-ty,-



I feel pret-ty and wit-ty and bright, _____ And I pit-y

An - y girl who is - n't me to - night.

I feel charm-ing,- Oh, so charm-ing,-

It's a - larm-ing how charm-ing I feel, _____ And so

pretty That I hard - ly can be - lieve I'm real.

See the pretty girl in that

p sub.

mir - ror there: Who can that at - trac - tive girl be?

cresc.

Such a pret - ty face, Such a pret - ty dress, Such a pret - ty

cresc.

smile, Such a pret - ty mel *f* I feel
 stun - ning- And en - tranc-ing,- Feel like run-ning and
 danc - ing for joy, For I'm loved By a
 pret - ty - won - der - ful boy!

p sub.
p

ff

TWO GIRLS

Have you met my

good friend Ma - ri - a, _____ The cra - zi - est girl on the

The cra - zi - est girl on the

You'll know her the min-ute you see— her,—

You'll know her the min-ute you see— her,—

She's the one who is in an ad-vanced state of shock. She

212

222

thinks she's in love. She thinks she's in Spain. She is - n't in

sim. *espr.* *pp*

CONSUELO

ROSALIA

love, She's mere-ly in - sane.

(come prima)

pp

FRANCISCA

ROSALIA

some rare dis - ease,

Or too much to eat Or

ALL
funison

may - be it's fleas.

Keep a - way from her, Send for

gliss. *gliss.* *f*

Chi - no! This is not the Ma - ri - a we know!

div.

Mod - est and pure, Po - lite and re - fined, Well -

sim.

bred and ma - ture And out of her mind!

ff

Maria

Miss America! Speech! Speech! I feel

dim.

mp

pp

pretty, — Oh, so pretty — That the cit - y should give me its

key. — A com-mit - tee — Should be or - gan-ized to hon - our -

me. — I feel diz - zy, — I feel
GIRLS div.

La la.

f sub. *p sub.*

sun - ny, — I feel fiz - zy and fun - ny and fine, — And so

3

pretty, — Miss A-mer-i-ca can just re-sign!
GIRLS div.

La la la la

f

See the pretty girl in that

la la la la la la la la.

p sub.

mir-ror there:— Who can that at-trac-tive girl
unis.

What mir-ror where?

cresc.

Such a pret - ty face, Such a pret - ty div.

Which? What? Where? Whom? Whom-mm?

f

dress, Such a pret - ty smile, Such a pret - ty me!

Whom-mm? Whom-mm? Such a pret - ty me! Such a pret - ty me!

I feel stun - ning - And en -

me!

I feel stun - ning

Such a pret - ty me!

I feel stun - ning

p sub.

tranc-ing, — Feel like run-ning and danc-ing for
 And en - tranc-ing, Feel like run - ning and
 And en - tranc-ing, Feel like run - ning and

joy, For I'm loved By a pret - ty —
 danc-ing for joy, For I'm loved By a pret - ty —
 danc-ing for joy, For I'm loved By a pret - ty —

won - der - ful boy!

won - der - ful boy!

won - der - ful boy!

ff

Under Dialogue

Instrumental

MARIA: Killer, killer, killer . . .

Allegro agitato $\text{d} = 104$

8

8

8

TONY: *(Speaking, his voice gradually rising into song)* Not one of them, not anything. And — and I'll

ad lib.)

8

pp sempre

No. 13A

Ballet Sequence

Instrumental, Tony, Maria and a Girl

TONY

take you a-way, take you far, far a - way out of here,

Far, far a-way till the walls and the streets dis-ap-pear.

MARIA (joining TONY)
cresc.

Some-where there must be a place we can feel we're free,

Some - where there's got to be some place for you and for me.

(They run.)

ff sub.

No. 13B

Transition to Scherzo

Twice as slow

fff mf *p dolce*

pp mp cresc.

f cresc.

dim. sempre ed accel.

attacca

No. 13C

Scherzo

Fast and light $\text{J} = 172$ $\text{J} = \text{J}$

pp leggero

p grazioso *cresc.*

pp *cresc.*

1.

pp

2.

f

pp glassy

sub. f

pp

(finger snaps)

8

cresc.

f non dim.

pp sub.

f

marv. e stacc.

dim. molto

p dim.

ppp

cresc.

(finger snaps)

p stacc.

cresc.

sfz

mf

cresc.

cresc.

marc.

f

dim. molto

f

dim. molto

sim.

pp

mp

attacca

No. 13D

Somewhere

Adagio $\text{♩} = 72$ A GIRL
mp

There's a place for us, Some-where a place for us.

pp

Peace and quiet and o - pen air Wait for us Some-where.—

There's a time for us, Some day a time for us,

p espres.

cresc.

Time to-gether with time to spare, Time to look, time to care,

Poco più mosso

mf

Some day! — Some-where — We'll find a new way of

p

liv - ing, — " We'll find a way of for - giv - ing —

p dolce

(Ballet Sequence continued)

No. 13 E

Procession and Nightmare

Più mosso (in 2) $\downarrow = 40$

ENTIRE COMPANY

pp

There's a place for us, There's a place for us, There's a...
pp

There's a place for us, There's a place for us.

pp

pp

Allegro molto $\text{J}=152$

In the N.Y. production cuts were made from (A) to (B); (C) to (D); (E) to (F); (G) to (H); (I) to (J) and (K) to (L).

110

(H)

Presto $\text{J.} = 152$

Adagio

TONY *pp*

Hold my hand and we're half-way there.

MARIA (*joining TONY*)

Hold my hand and I'll take you there

Some-how,

Some day,

cresc.

mf espr.

cresc.

Some-where! —

lunga

pp

No. 14

Gee, Officer Krupke

Jets

ACTION: We're cruddy juvenile delinquents. So that's
what we give 'em.

Fast, vaudeville style

optional intro.

ACTION

Dear

(till ready)

kind - ly Ser - geant Krup - ke, You got - ta un - der - stand, It's

cresc.

That gets us out of hand. Our

moth-ers all are junk-ies, Our fath-ers all are drunks.

cresc.

Gol - ly Mo - ses, nat-cher - ly we're punks! Gee, Of - fi - cer Krup -

f

Tutti

gliss.

- ke, we're ver - y up - set;— We nev - er had the

sim.

love that ev - 'ry child ought - a get.— We ain't no de - lin -

cresc.

cresc.

— quents, We're mis - un - der - stood.. Deep down in - side us there is

ACTION *ff*

There is good!

good! There is good, There is

good! There is good, There is

ff brave

un - tapped good. Like in - side, the worst of us is good!

un - tapped good. Like in - side, the worst of us is good!

Skit 1

SNOWBOY: (*imitating Krupke*) That's a touching good story.

ACTION: Lemme tell it to the world!

SNOWBOY: (*shoving him*) Just tell it to the judge.

ACTION (*to Diesel*)

Dear kind - ly Judge, your Hon - or, My par - ents treat me rough. With

cresc.

all their mar-i-jua-na, They won't give me a puff. They did-n't wan-na

have me, But some-how I was had. Leap-in' liz-ards,

f

DIESEL (*imitating Judge*)

that's why I'm so bad! Right! Of-fi-cer Krup-ke, you're real-ly a square;

gloss.

sim.

This boy don't need a judge, he needs a an-a-lyst's care! It's

just his neu - ro - sis that ought - a be curbed. He's psy - chol-

ACTION

o - gic - 'ly dis - turbed! I'm dis - turbed!

We're dis - turbed, We're the

We're dis - turbed, We're the

most dis - turbed, Like we're psy - chol - o - gic - 'ly dis - turbed.

most dis - turbed, Like we're psy - chol - o - gic - 'ly dis - turbed.

Skit 2

DIESEL: (*imitating judge*) In the opinion of this court, this child

is deprived on account he ain't had a normal home.

ACTION: Hey, I'm deprived on account I'm deprived!

DIESEL: So take him to a headshrinker.

ACTION. (*to A-rab*)

My fa-ther is a bas-tard, My ma's an S. O. B. My

cresc.

grand-pa's al-ways plas-tered, My grand-ma push-es tea. My sis-ter wears a

cresc.

mus-tache, My broth-er wears a dress. Good - ness gra - cious,

f

ARAB (*imitating psychiatrist*)

that's why I'm a mess! Yes! Of - fi - cer Krup - ke, you're real - ly a slob.. sim.

This boy don't need a doc - tor, just a good hon-est job. So -

cresc.

ci - e - ty's played him a ter - ri - ble trick, — And so - crio -

cresc.

ACTION

lo - gic - 'ly he's sick! I am sick!

ff

We are sick, — We are

We are sick, We are

ff *brave*

sick, sick, sick, Like we're so - cio - lo - gi - cal - ly sick!

sick, sick, sick, Like we're so - cio - lo - gi - cal - ly sick!

ff

Skit 3

ARAB: (*imitating psychiatrist*) In my opinion, this child don't need to have his head shrunk at all. Juvenile delinquency is purely a social disease!

ACTION: Hey, I got a social disease.

ARAB: So take him to a social worker!

ACTION (*to Baby John*)

Dear kind-ly so-cial work-er, They say go earn a buck, Like

be a so - da jerk - er, Which means like be a schmuck. It's not I'm an - ti -

cresc.

so - ci - al, I'm on - ly an - ti - work. Glo - ry - os - ky,

f

vcl

vcl

BABY JOHN (*imitating female social worker*)
(*falsetto*)

that's why I'm a jerk! Eek! Of - fi - cer Krup - ke, you've done it a - gain -

iss.

sim.

This boy don't need a job, he needs a year in the pen. — It

cresc.

ain't just a ques - tion of mis - un - der - stood;— Deep down in -

cresc.

ACTION

side him, he's no good! I'm no good! ff

We're no good, We're no

We're no good, We're no

ff
brave

più mosso

earth - ly good, Like the best of us is no damn good!

earth - ly good, Like the best of us is no damn good!

più mosso.

JUDGE

PSYCH.

The trou-ble is he's cra - zy. The

SOCIAL WORKER

JUDGE

trou-ble is he drinks. The trou-ble is he's la - zy. The trou-ble is he

PSYCH.

SOCIAL WORKER

stinks. The trou-ble is he's grow-ing. The trou-ble is he's grown!

ALL div.

ff rall.

Tempo I (but held back)

ff unis.

Krup - ke, we got trou-bles of our own! Gee,

Krup - ke, we got trou-bles of our own! Gee,

Tempo I (but held back,

frall.

Of - fi - cer Krup - ke, We're down on our knees,- 'Cause no one wants a

Of - fi - cer Krup - ke, We're down on our knees,- 'Cause no one wants a

legato

fel - low with a so - cial dis - ease. — Gee, Of - fi - cer Krup - ke, What

fel - low with a so - cial dis - ease. — Gee, Of - fi - cer Krup - ke, What

are we to do? — Gee, Of - fi - cer Krup - ke, krup you!

are we to do? — Gee, Of - fi - cer Krup - ke, krup you!

No. 14A

Change of Scene

Instrumental

ANYBODY'S: Thanks, Daddy-o.

2/4

ff

f dim. molto

p

mp cresc.

(march.)

mf cresc.

f

Adagio $\text{d} = 72$

ff

f p

(Fade when siren begins)

A Boy Like That
and I Have A Love
Duet
Maria, Anita

ANITA: And you still don't know: Tony is one of them!

Allegro con fuoco $\text{♩} = 132$

Piano

f marc.

ANITA (*bitterly*)

A boy like that who'd kill your brother,

mp

Forget that boy and find an - oth - er,

mf

One of your own kind! Stick to your own kind!

3

f marc.

mf

A boy like that will give you sor - row,

mp

You'll meet an - oth - er boy to - mor - row,

mf

One of your own kind!— Stick to your own kind!—

mp

A boy who kills can-not love,
legato

f marc.

A boy who kills has no heart. And he's the boy who

cresc.

gets your love — And gets your heart. Ver-y smart, Ma-ri-a, ver-y

smart!

f marc.

44415

mp

A boy like that wants one thing on - ly,

And when he's done, he'll leave you lone - ly.

He'll mur - der your love; he mur - dered mine.

MARIA *f molto cant.*

ANITA *mp*

cresc. molto

f

Just wait and see, Just wait, Ma-ri - a, Just wait and see!

p subito

cresc.

MARIA

dim.

i - ta, no! An - i - ta, no!

dim.

mp (with intensity)

It is - n't true, not for me, It's true for you, not for me.

mp

cresc.

I hear your words And in my head I know they're

cresc.

f *ff*

smart, But my heart, An - i - ta, But my

f *ff*

vcl *vcl*

MARIA

heart

Knows they're wrong

And my

ANITA

A boy like that

who'd

kill your brother,

mp

heart

Is too strong,

For

For - get that boy

and

find an - oth - er,

I

be - long

One of your own

kind! —

Stick to your own

kind! —

To him a - lone, to him a - lone. One thing I

p

know: I am his, I don't

A boy who kills can - not love,

mp

care what he is. I don't

A boy who kills has no heart.

cresc. (b) *p.*

know why it's so, I don't

And he's the boy who gets your love And gets your

oroso.

f. *p.* *ff.* *ff.* *ff.*

want to know! Oh no, An -

heart. Ver - y smart, Ma - ri - a, ver - y smart!

f. *ff.* *ff.*

stentato *(intense)*

i - ta, no, You should know bet-ter! You were in love -

colla voce

dim. *rall.* -

or so you said. You should know bet-ter... *rall.*

rall. *p.* *mp.*

Andante sostenuto

I have a love, and it's all that I have. Right or

cresc.

pp *cresc.*

mf *p expr.*

wrong, what else can I do? I love him; I'm his, And ev'-ry-thing he

p *dolce*

cresc.

p *pp* *cresc.*

is I am, too. I have a love and it's

espr. *pp* *cresc.*

mf *p expr.*

all that I need, Right or wrong, and he needs me, too. I

mf *p*

love him, we're one; There's noth-ing to be done, Not a

dolce

mf con espansione

thing I can do — But hold him, hold him for - ev - er,

espr. *espr.* *mf*

Be with him now, to - mor-row And all _____ of my

f cresc.

life!

mp cresc.

rall.

sf

vcl

44415

MARIA *pp* *meno* *cresc.*

ANITA *pp* *meno* When love comes so strong, There is no right or wrong, Your *cresc.*

When love comes so strong, There is no right or wrong, Your *meno*

molto > pp *dolciss.* *cresc.* *espr.*

love is your life! *f cresc.*

love is your life! *espr.* *pp cresc.* *accel.*

rall. *Adagio (in 4)* *ff p > pp dolce*

No. 15A

Change of Scene

Instrumental

SCHRANK: And his name?

MARIA: José.

ff

mp

mf

f

mf

(Cut off when Jets run into drugstore.)

No. 16

Taunting Scene *

Instrumental

(A coin is put in the Juke Box.)

(under dialogue)

pp sempre

Mam-bo!

1.

2.

sffz *sfz* *sffz* *sfz* *sffz*

*The Mambo section of this scene(pp.193-195) is pre-recorded and must seem to be coming from the Juke Box.

Musical score for orchestra, page 194, featuring four staves of music. The score includes dynamics such as *sfz* (soft, accented), *ff* (fortissimo), and *bb* (bassoon). The music consists of six measures per staff, with the first staff ending on a double bar line. The score is written in 2/4 time and includes various clefs (G, C, F) and key signatures (G major, B-flat major).

Musical score page 195, system 1. The score consists of four staves. The top two staves are in common time, B-flat major, with a dynamic of *sfz* (sforzando). The bottom two staves are in common time, A major, with a dynamic of *cresc.* (crescendo). The score features various musical markings including slurs, grace notes, and dynamic changes.

Musical score page 195, system 2. The score continues with four staves. The top two staves are in common time, B-flat major, with a dynamic of *cresc.* (crescendo). The bottom two staves are in common time, A major, with dynamics of *sfz* (sforzando) and *sfs* (sforzando sforzando). The score includes slurs and grace notes.

Musical score page 195, system 3. The score continues with four staves. The top two staves are in common time, B-flat major, with a dynamic of *ff* (fortissimo). The bottom two staves are in common time, A major, with dynamics of *sfs* (sforzando sforzando). The score includes slurs and grace notes.

Musical score page 195, system 4. The score continues with four staves. The top two staves are in common time, B-flat major, with a dynamic of *f* (forte). The bottom two staves are in common time, A major, with dynamics of *sfs* (sforzando sforzando). The score includes slurs and grace notes.

L'istesso tempo $\text{J} = \text{d}$

pp

(Repeat until cue)

ACTION: Spic! Lyin' Spic!

mp

*Ⓐ

Ⓑ

poco a poco cresa

*In the New York production a cut was made from Ⓐ to Ⓑ

sempre cresc.

iss.

ff

fff marcato

Doc: Stop it!

ffff

No. 17

Finale

Maria, Tony

TONY: Yes we can. We *will*.

Adagio
mp MARIA

3

cresc.

3

Hold my hand and we're half-way there. Hold my hand and I'll

TONY cresc.

3

Hold my hand and I'll

(She falters and stops.)

f

take you there Some-how, Some day!

(He dies.)

f

take you there Some-how,

mf

dim. molto

MARIA: Stay back!

long

pp

3

ppp

long

MARIA: *Te adoro, Anton.*Meno mosso $\text{♩} = 63$

pp

pp

Ancora meno mosso

long

long

long

long

Curtain