

A New Musical

West Side Story

Based on a conception of Jerome Robbins

Book by

ARTHUR LAURENTS

Music by

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Lyrics by

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Entire Production Directed and Choreographed by

JEROME ROBBINS

VOCAL SCORE

Ed. 2310

AMBERSION

G. Schirmer, Inc. and Chappell & Co., Inc.

WEST SIDE STORY was first presented by Robert E. Griffith and Harold S. Prince, by arrangement with Roger L. Stevens, at the Winter Garden, New York City, September 26, 1957, with the following cast:

THE JETS

RIFF (The Leader)	MICKEY CALIN
TONY (His Friend)	LARRY KERT
ACTION	EDDIE ROLL
A-RAB	TONY MORDENTE
BABY JOHN	DAVID WINTERS
SNOWBOY	GROVER DALE
BIG DEAL	MARTIN CHARNIN
DIESEL	HANK BRUNJES
GEE-TAR	TOMMY ABBOTT
MOUTHPIECE	FRANK GREEN
TIGER	LOWELL HARRIS

THEIR GIRLS

GRAZIELLA	WILMA CURLEY
VELMA	CAROLE D'ANDREA
MINNIE	NANETTE ROSEN
CLARICE	MARYLIN D'HONAU
PAULINE	JULIE OSER
ANYBODYS	LEE BECKER

THE SHARKS

BERNARDO (The Leader)	KEN LE ROY
MARIA (His Sister)	CAROL LAWRENCE
ANITA (His Girl)	CHITA RIVERA
CHINO (His Friend)	JAMIE SANCHEZ
PEPE	GEORGE MARCY
INDIO	NOEL SCHWARTZ
LUIS	AL DE SIO
ANXIOUS	GENE GAVIN
NIBBLES	RONNIE LEE
JUANO	JAY NORMAN
TORO	ERNE CASTALDO
MOOSE	JACK MURRAY

THEIR GIRLS

ROSALIA	MARYLIN COOPER
CONSUELO	RENI GRIST
TERESITA	CARMEN GUITERREZ
FRANCISCA	ELIZABETH TAYLOR
ESTELLA	LYNN ROSS
MARGARITA	LIANE PLANE

THE ADULTS

DOC	ART SMITH
SCHRANK	ARCH JOHNSON
KRUPKE	WILLIAM BRAMLEY
GLAD HAND	JOHN HARKINS

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 Neighborhood
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

MUSICAL NUMBERS

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No. 2

Jet Song

Riff and Jets

ACTION

Who needs Tony?

Moderato $\text{J} = 128$

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.

Musical score for SNOWBOY and A-RAB. The score consists of two staves. The top staff is for SNOWBOY, featuring a treble clef, a key signature of one flat, and a common time. The bottom staff is for A-RAB, featuring a bass clef, a key signature of one flat, and a common time. Both staves include dynamic markings like p , f , and mf . Measure numbers 1 and 2 are indicated above the staves.

BABY JOHN

He saved my
ever lovin' neck!

RIFF

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

Musical score for BABY JOHN and RIFF. The top staff is for BABY JOHN, featuring a treble clef, a key signature of one flat, and a common time. The bottom staff is for RIFF, featuring a bass clef, a key signature of one flat, and a common time. The RIFF staff includes dynamic markings mf and $dim.$. Measure numbers 1 and 2 are indicated above the staves.

RIFF

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

Musical score for RIFF lyrics. The top staff shows the beginning of the melody. The bottom staff shows the continuation of the melody. The RIFF staff includes a dynamic marking p . Measure numbers 1 and 2 are indicated above the staves.

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

Musical score for RIFF lyrics continuation. The top staff shows the beginning of the melody. The bottom staff shows the continuation of the melody. Measure numbers 1 and 2 are indicated above the staves.

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 *(b)*

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.

cresc.

J, Which you'll nev - er for - get Till they cart you a -

cresc.

way. When you're a Jet, You stay a

mf cresc.

f

Jet!

RIFF

I know Tony like I know me.

I guarantee you can count him in.

Musical score for the RIFF section. The score consists of two staves: treble and bass. The treble staff features a series of eighth-note chords and eighth-note pairs, with dynamic markings 'pp' and '2'. The bass staff provides harmonic support with sustained notes and eighth-note pairs. The vocal line is integrated into the musical texture.

A-RAB

Where you gonna find Bernardo?

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

Musical score for the A-RAB section. The score consists of two staves: treble and bass. The treble staff features eighth-note chords and eighth-note pairs, with dynamic markings 'p' and '2'. The bass staff provides harmonic support with sustained notes and eighth-note pairs. The vocal line is integrated into the musical texture.

RIFF

At the dance tonight at the gym.

BIG DEAL

But the gym's neutral territory.

Musical score for the RIFF and BIG DEAL sections. The score consists of two staves: treble and bass. The treble staff features eighth-note chords and eighth-note pairs, with dynamic markings '2' and 'p'. The bass staff provides harmonic support with sustained notes and eighth-note pairs. The vocal line is integrated into the musical texture.

RIFF (*innocently*)

I'm gonna make nice there!

I'm only gonna challenge him.

A-RAB
Great, Daddy-O!

Musical score for the RIFF, BIG DEAL, and A-RAB sections. The score consists of two staves: treble and bass. The treble staff features eighth-note chords and eighth-note pairs, with dynamic markings '2' and 'p'. The bass staff provides harmonic support with sustained notes and eighth-note pairs. The vocal line is integrated into the musical texture.

RIFF

So everybody dress up sweet and sharp

grazioso

2

(A) *(They primp and preen)*

The musical score consists of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature is A major (no sharps or flats). The tempo is marked 'grazioso'. The vocal line starts with eighth-note patterns. A dynamic 'f' is indicated at the end of the first measure. Measure 2 begins with a bass note followed by eighth-note patterns. The vocal line continues with eighth-note patterns.

ALL

f

Oh, when the Jets fall in at the

2

The musical score consists of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature changes to E major (one sharp). The vocal line continues with eighth-note patterns. Measure 2 begins with a bass note followed by eighth-note patterns. The vocal line continues with eighth-note patterns.

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

2

2

The musical score consists of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature changes to B major (two sharps). The vocal line continues with eighth-note patterns. Measure 2 begins with a bass note followed by eighth-note patterns. The vocal line continues with eighth-note patterns.

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

2

2

The musical score consists of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature changes to G major (one sharp). The vocal line continues with eighth-note patterns. Measure 2 begins with a bass note followed by eighth-note patterns. The vocal line continues with eighth-note patterns.

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

(They dance together, a little wild.)

cresc.

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

cresc.

ff stacc.

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!

(B)

Musical score for the Riff section. It consists of two staves: treble and bass. The treble staff has six measures. The first three measures show eighth-note patterns. The fourth measure has a dotted half note followed by eighth-note pairs. The fifth measure has eighth-note pairs. The sixth measure has eighth-note pairs. The bass staff has six measures, all of which are silent.

BABY JOHN

We're Jets!

ACTION

The greatest!

ACTION and BABY JOHN

When you're a Jet, You're the

Musical score for Baby John, Action, and Action and Baby John sections. It consists of two staves: treble and bass. The treble staff has six measures. The first three measures show eighth-note patterns. The fourth measure has a dynamic marking 'p' over a drum roll pattern. The fifth measure has eighth-note pairs. The sixth measure has eighth-note pairs. The bass staff has six measures. The first three measures show eighth-note patterns. The fourth measure has a dynamic marking 'p'. The fifth measure has eighth-note pairs. The sixth measure has eighth-note pairs.

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

Musical score for the verse lyrics. It consists of two staves: treble and bass. The treble staff has six measures. The first three measures show eighth-note patterns. The fourth measure has a dynamic marking 'p'. The fifth measure has eighth-note pairs. The sixth measure has eighth-note pairs. The bass staff has six measures. The first three measures show eighth-note patterns. The fourth measure has a dynamic marking 'p'. The fifth measure has eighth-note pairs. The sixth measure has eighth-note pairs.

A-RAB, ACTION and BIG DEAL

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

Musical score for the verse lyrics. It consists of two staves: treble and bass. The treble staff has six measures. The first three measures show eighth-note patterns. The fourth measure has a dynamic marking 'cresc.'. The fifth measure has eighth-note pairs. The sixth measure has eighth-note pairs. The bass staff has six measures. The first three measures show eighth-note patterns. The fourth measure has a dynamic marking 'cresc.'. The fifth measure has eighth-note pairs. The sixth measure has eighth-note pairs.

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 sharks.

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 - tle world,— step- a -

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

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

- 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*** ***B:*** ***B:***

ff

fff

No. 3

Something's Coming

Tony

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

Fast $\text{♩} = 176$

Piano

TONY $\frac{pp}{>}$
Could

ad lib.

p *dim.* *pp*

be! Who

1. knows?
2. knows? There's
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 cresc.

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

2

cresc.

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,

1. dim.

Bright as a rose! Who

pp

f pp

2.

Com-ing to me!

dim.

dim.

Refrain (*with rhythmic excitement*)

Could it be?
With a click,

Yes, it could...
with a shock,

Some-thing's com-ing,
Phone 'll jin-gle,

cresc.

some-thing good,
door 'll knock,

If I can wait!
O-pen the latch!

cresc.

1.

f > > > > >

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

f > > > > >

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!

dim.

mf warmly, freely

A - round the cor - ner,

mp

cresc.

Or whis - tling down

— the riv - er,

mf *dim.*

Come on,

dim.

de - - - liv - er

bassoon

pp dolce

To me.

pp

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

hold-ing still, It 'll be there!

cresc.

f

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

f

Meet a guy, — Pull up a chair!

p sub. (freely)

The air _____ is _____

p

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...

pp

sempre dim.

dim.

(*fade out*)

(*ad lib. fade*)

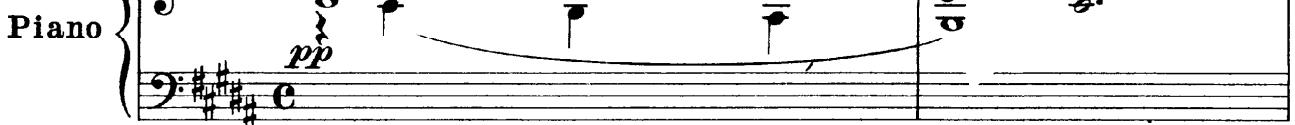
DIESEL: We'll see him at Doc's.

Maria

Tony

TONY: Maria...

Slowly and freely



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

cresc., Ma - ri - a, Ma -

*più cresc. e rall.**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 -

p

p

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 -

ff

f

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,

Ma -

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

ri - a,

Ma - ri - a,

Ma - ri -

mf dolce

- a, Ma - ri - a, _____ Ma - ri - - - -
cresc.
Ossia
 - a, Ma - ri - - a, Ma - ri - - a, Ma -
 - a, Ma - - - -
mf
 ri - - a, Ma - - - - Say it loud and there's mu - sic
f

pp sub.

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

pp

dolce

rall. molto

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

*pp meno mosso**ppp*
Adagio

ev - er heard.

Ma - ri - a.—

ppp

No. 6

Balcony Scene

Maria and Tony

Very slowly
(under dialogue)

Piano

The musical score consists of four staves of piano music. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of 'Very slowly' with a note 'under dialogue'. The dynamic is marked as 'pp'. The bottom staff shows a bass clef. The first two staves contain mostly eighth-note patterns. The third and fourth staves begin with sixteenth-note patterns, followed by eighth-note patterns. Measure lines are present between the staves.

sempre pp

MARIA

Imagine being
afraid of you!

TONY

You see?

MARIA

I see you.

TONY

See only me.

MARIA

*pp (freely)**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

MARIA

To - ny, To - ny.

sight that I see is Ma - ri - a. *mf*

Allegretto (sempre un poco accel.)

TONY

Al - ways you, ev -'ry thought I'll ev -er know, *cresc.*
Ev -'ry-where I go, you'll

cresc.

MARIA *mf* — *f*.
All the world is on - ly you and me!

p — *f*.
be, you and me!

Allegro (ancora accel.)

mf

(They kiss.)

Molto allegro

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 -

mf cresc.

The musical score is for voice and piano. The vocal part uses a soprano clef, and the piano part uses a treble clef. The key signature is F major (one sharp). The time signature is 2/4. The vocal line follows a melodic path with various note values (eighth and sixteenth notes) and rests. The piano accompaniment provides harmonic support with eighth-note chords and bass notes. Dynamic markings include 'cresc.' and 'mf cresc.'.

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

hap - pen. I know now I was right.
 bo

For here you are, And
 p.

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

Molto meno mosso
 (They kiss.)

To - night. _____

f

f dim. molto

Slowly MARIA *pp*

TONY *pp*

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

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

Slowly

pp *ppp*

accel. poco a poco

suns and moons all o - ver the place.

cresc.

accel. poco a poco

suns and moons all o - ver the place.

cresc.

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

live in, No bet - ter than all right,

live in, No bet - ter than all right,

p

— But here you are, And

— But here you are, And

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

*f**dim. molto**pp rall.*

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

ba *ba* *(h)* *ba*

(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. *Good pp*
Good

(*Fade on "Tony!"*)

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

To - night. *dolcissimo*
To - night. *dolcissimo*

pp rit. *pp rit.*

espr. cresc. *rall.* *f* *p*

v.

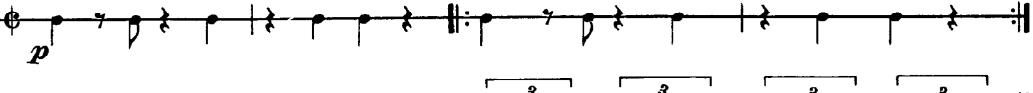
America

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

Moderato, Tempo di "Seis"



ROSALIA: Just for a successful visit.

ROSALIA
mp (nostalgically)

Puer - to Ri - co, —

Musical notation for the vocal line. The vocal line begins with a dotted half note followed by a quarter note. The lyrics 'Puer - to Ri - co, —' are written below the notes. The piano accompaniment consists of eighth-note chords in the treble and bass staves.

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

Musical notation for the vocal line. The vocal line continues with a dotted half note followed by a quarter note. The lyrics 'You love - ly is - land, — Is - land of trop - i - cal' are written below the notes. The piano accompaniment consists of eighth-note chords in the treble and bass staves.

breez - es. Al - ways the pine - ap - ples

growing, — Al - ways the cof - fee blos-soms blow-ing.

ANITA (mockingly)

p sub. Puer - to Ri - co, — You ug - ly is - land, —

Is - land of trop - ic dis - eas - es.

Always the hur - ri - canes blow-ing, — Always the
 (rhythmically)

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

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

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

Tempo di Huapango (fast)

f marcato

that in! _____

dim.

ANITA

p

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

GIRLS (except Rosalia)

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

p lightly

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!

f

The musical score consists of several staves. The top two staves show piano accompaniment with bass notes and treble clef. The third staff is a bass staff with a brace. The fourth staff is a soprano staff labeled 'ROSLIA'. The fifth staff is a soprano staff labeled 'ANITA'. The sixth staff is a soprano staff labeled '(ad lib. OLE's! etc.) *mf*'. The piano part features 'marcato' and 'dim.' dynamics. The vocal parts sing in unison or alternating sections. The piano part has 'p' dynamics in the middle section.

ROSLIA

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)

f

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

f

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

mf subito

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

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

(*whistling)

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

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

f

ff

dim.

This musical score page contains six staves of music. The top two staves are for 'ANITA', with lyrics 'each room!' and 'in - side?'. The third staff is for 'GIRLS (except ROSALIA)'. The fourth staff begins with a forte dynamic (f), followed by two lines of lyrics: '1. Au - to - mo - bile in A - mer - i - ca,' and '2. Im - mi - grant goes to A - mer - i - ca,'. The fifth staff continues with another line of lyrics: '1. Au - to - mo - bile in A - mer - i - ca,' followed by '2. Im - mi - grant goes to A - mer - i - ca,'. The sixth staff starts with a dynamic marking 'mf subito'. The bottom two staves are for the piano. The lyrics are in Spanish, with some words in English. The music includes various dynamics like forte (f), pianissimo (pp), and accents. The score is numbered 77 at the top right.

(The girls whistle and dance around Rosalia.)

Musical score for orchestra and piano, page 78. The score consists of eight staves. The top three staves are for the orchestra, featuring violins, violas, cellos, and double basses. The bottom five staves are for the piano. The music is in common time, with a key signature of two flats. The first staff of the piano section includes the instruction *mf ritmico*. The score depicts a scene where girls are whistling and dancing around Rosalia.

Musical score for piano, page 79, featuring five staves of music. The score consists of two treble staves and three bass staves. The key signature is four flats (B-flat, E-flat, A-flat, D-flat). The time signature is common time (indicated by 'C'). The music includes various performance instructions such as grace notes, dynamic markings like *ff* (fortissimo) and *dim.* (diminuendo), and a glissando instruction labeled "gliss". The notation uses standard musical symbols including quarter notes, eighth notes, sixteenth notes, and rests. The piano keys are indicated by vertical lines with arrows pointing up or down, indicating the direction of the fingers.

ROSALIA

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

Musical score for Rosalia's first vocal line. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The vocal line starts with a rest, followed by a melodic line with eighth and sixteenth notes. The piano accompaniment features eighth-note chords in the treble and bass staves. The dynamic is marked *p*. The vocal line concludes with a melodic line ending with a fermata over the last note.

ROSALIA

I'll give them new wash-ing

ANITA

(ad lib. OLE's! etc.)

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

Musical score for Anita's vocal line and piano accompaniment. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The vocal line begins with a melodic line, followed by a rest. The piano accompaniment features eighth-note chords. The dynamic is marked *f*. The vocal line continues with another melodic line, followed by a rest. The piano accompaniment features eighth-note chords. The dynamic is marked *p*.

ma - chine.

What have they got there to keep clean?

Musical score for the final vocal line and piano accompaniment. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The vocal line begins with a melodic line, followed by a rest. The piano accompaniment features eighth-note chords. The dynamic is marked *ff*.

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.

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.

mf ritmico

Musical score for three staves (Treble, Alto, Bass) in 2/4 time, B-flat major. The score includes the following markings:

- Staff 1: Measure 1: dynamic **p**, grace notes. Measure 2: dynamic **f**. Measures 3-4: eighth-note patterns. Measures 5-6: sixteenth-note patterns. Measures 7-8: eighth-note patterns.
- Staff 2: Measures 1-2: eighth-note patterns. Measures 3-4: sixteenth-note patterns. Measures 5-6: eighth-note patterns. Measures 7-8: sixteenth-note patterns.
- Staff 3: Measures 1-2: eighth-note patterns. Measures 3-4: sixteenth-note patterns. Measures 5-6: eighth-note patterns. Measures 7-8: sixteenth-note patterns.
- Measure 9: **gliss** (slide) with asterisk, dynamic **f**.
- Measure 10: **ff** (fortissimo).
- Measure 11: **dim.** (diminuendo).

ROSALIA

When I will go back to San Juan —

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The vocal parts enter sequentially. The piano part features eighth-note chords in the right hand and sixteenth-note patterns in the left hand. The vocal entries consist of eighth-note chords followed by melodic lines.

ROSALIA

Ev-'ry-one there will give

ANITA

(ad lib. OLE'st etc.)

When you will shut up and get gone! —

A continuation of the musical score. The vocal parts and piano part continue from the previous section. The piano part includes dynamic markings *f* and *p*. The vocal parts sing eighth-note chords followed by melodic lines.

big cheer! —

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

A continuation of the musical score. The vocal parts and piano part continue. The piano part includes dynamic markings *p* and *>*. The vocal parts sing eighth-note chords followed by melodic lines.

8

8

8

8

8

Cool

Riff and Jets

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

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

Piano

Piano part showing a melodic line in treble and bass clef. The key signature is one sharp. The dynamic is *pp*.

RIFF

You wanna live? You play it cool.

ACTION: I wanna get even!

RIFF: Get cool.

A-RAB
I wanna bust!

Piano part showing two melodic lines. The first line has a dynamic *cresc.* and the second line has a dynamic *mf*.

RIFF: Bust cool.

BABY JOHN
I wanna go!

RIFF: Go cool!

Piano part showing two melodic lines. The first line contains the lyrics "BABY JOHN I wanna go!". The second line contains the lyrics "RIFF: Go cool!".

RIFF (*almost whispered*) *p*

Boy, — boy, — cra - zy boy, —

Piano part showing two melodic lines. The first line contains the lyrics "Boy, — boy, — cra - zy boy, —". The second line has a dynamic *p*.

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

dim. molto *pp sub.*

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

dim. molto *pp sub.*

(*non cresc.*)

Poco più mosso

[FUGUE]

Drums

etc.
pp cresc.

(opt.)

cresc.

sfz
pp

(opt.)

p

pp cresc.

(non cresc.)

ffz

3

pp

sfz
p

3

cresc.

3

f

sfz

Musical score page 92, measures 1-4. The score consists of three staves: Treble, Bass, and a third staff. Measure 1 starts with a dynamic *ff*. Measures 2 and 3 show rhythmic patterns with dynamics *f*, *mf*, and *p*. Measure 4 begins with *p* and ends with *cresc.*. The bass staff has sustained notes throughout. Measure 4 concludes with a dynamic *pp*.

Musical score page 92, measures 5-8. The treble staff features eighth-note patterns. The bass staff has sustained notes. Measure 8 ends with a dynamic *sfz*.

Musical score page 92, measures 9-12. The treble staff shows eighth-note patterns. The bass staff has sustained notes. Measure 12 ends with a dynamic *sfz*.

Musical score page 92, measures 13-16. The treble staff features eighth-note patterns. The bass staff has sustained notes. Measure 16 ends with a dynamic *sfz*.

A page of musical notation for two staves. The top staff uses treble clef and the bottom staff uses bass clef. The music consists of several measures, each with a different dynamic marking such as *f dim.*, *f*, *mf*, *p*, *pp*, *cresc.*, *sfz*, *f*, *pp*, *cresc.*, *f*, *p*, *3*, *cresc.*, *pp*, *cresc.*, *sfz*, *f*, and *ff*. There are also various slurs, grace notes, and accidentals throughout the piece.



 Drums Solo *ad lib.*
 Drums Solo *ad lib.*
 Drums continue *ff ad lib.*
 (Yell!)

Musical score page 96, featuring five staves of music for piano. The score consists of two systems of measures.

Measure 1:

- Top Staff:** Treble clef, key signature of one sharp (F#). Dynamics: **fff**. Measures show eighth-note chords and sixteenth-note patterns.
- Second Staff:** Bass clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.
- Third Staff:** Treble clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.
- Fourth Staff:** Bass clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.
- Fifth Staff:** Treble clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.

Measure 2:

- Top Staff:** Treble clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.
- Second Staff:** Bass clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.
- Third Staff:** Treble clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.
- Fourth Staff:** Bass clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.
- Fifth Staff:** Treble clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.

Measure 3:

- Top Staff:** Treble clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.
- Second Staff:** Bass clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.
- Third Staff:** Treble clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.
- Fourth Staff:** Bass clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.
- Fifth Staff:** Treble clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.

Measure 4:

- Top Staff:** Treble clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.
- Second Staff:** Bass clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.
- Third Staff:** Treble clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.
- Fourth Staff:** Bass clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.
- Fifth Staff:** Treble clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.

Measure 5:

- Top Staff:** Treble clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.
- Second Staff:** Bass clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.
- Third Staff:** Treble clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.
- Fourth Staff:** Bass clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.
- Fifth Staff:** Treble clef, key signature of one sharp (F#). Measures show eighth-note chords and sixteenth-note patterns.

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

p

Drums *pp ad lib.*

dim. sempre

Drs. *ppp*

mf

Segue

No. 9A

One Hand, One Heart

(Marriage Scene)

Tony, Maria

Andante con moto

*p cresc.**f**(b)*

(Tony and Maria kneel.)

TONY

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

Maria: moon...

Tony: From now to forever...

Maria: Till death do us part.

TONY
With this ring,
I thee wed...TONY
With this ring,
I thee wed...*rall.*

TONY: With this ring,
I thee wed...

TONY: With this ring,
I thee wed...

TONY Adagio
p dolce

TONY: Make of our hands one hand, Make of our hearts

TONY: 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

cresc. poco avanti

life. 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 _____

(They kiss.)

— us now. _____

— us now. _____

rall. *a tempo*

rall. *a tempo*

(They rise and put back the dummies.)

espr.

p espr.

Make of our lives one
p espr.

Make of our lives one

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*)

p dim. *rall.*, *pp*
 hand, one heart. Death won't
p dim. *rall.*, *pp*
 hand, one heart. Ev - en death won't
p dim. *rall.*, *pp dolciss.*
 part us now.
 part us now.
espr.
 *
 (A) *p'* *lunga*
 (B) *p'* *lunga*
rall. *ppp*
ppp
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 $\text{J}=132$

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.

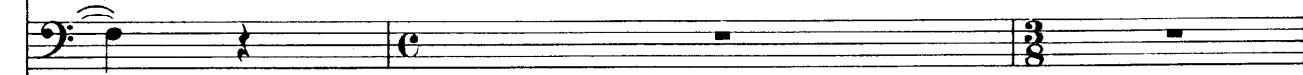
(RIFF)

mf

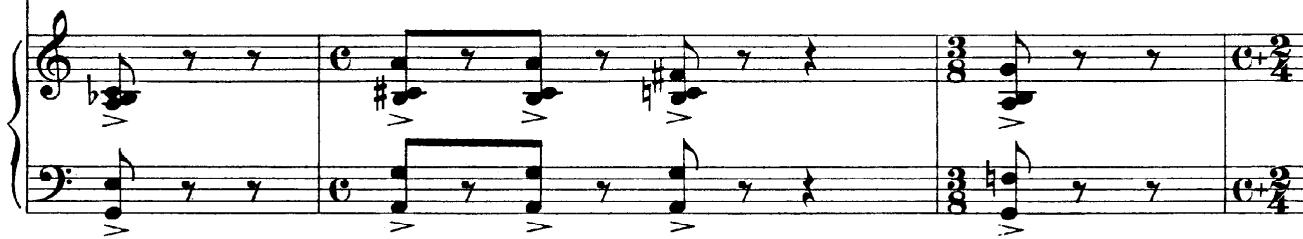
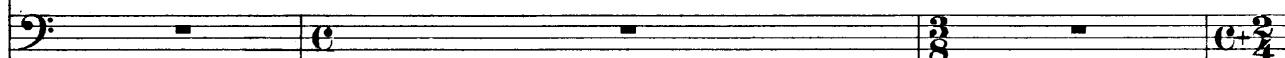
(BERN.)

The Puerto Ricans grumble:

"Fair

*mp sempre staccato*

fight?" But if they start a rum - ble, We'll rum - ble 'em



We're gon-na hand 'em a sur -prise _____ To -



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

night.

mf

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

mp sempre staccato

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

Bassoon 2

Bassoon 2

Bassoon 2

We're gon-na rock it to-night,
To - night! We're gon-na rock it to-night,

cresc. **f marc.** **mf**

We're gon-na jazz it up and have us a ball!

We're gon-na jazz it up and have us a ball!

f subito

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

mf subito

The musical score consists of four systems of music. The first system starts in common time (C) with a key signature of one sharp (F#). It features two bassoon parts. The top part has a melodic line with slurs and grace notes, while the bottom part provides harmonic support. The lyrics "We're gon-na rock it to-night, To - night! We're gon-na rock it to-night," are written below the notes. Measure 1 ends with a repeat sign and a new section begins in common time (C) with a key signature of three sharps (G#). The bassoon parts play eighth-note patterns. The lyrics "We're gon-na jazz it up and have us a ball!" are repeated twice. The third system shows a dynamic change to forte (f) subito. The fourth system continues with the bassoon parts playing eighth-note patterns, with the lyrics "They're gon - na get it to - night;— The more they turn it on, the" appearing twice.

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

cresc.

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!

cresc.

p subito

V. V. V. V.

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

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

To - night!

TONY (*warmly*) *mf*

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

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 espri.

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

mp
 Oh moon, grow bright, And make this end-less
cresc.
cresc.

Come prima, in 4

day end-less night!

ff marcato

A musical score for three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes from G major (two sharps) to F major (one sharp) to E major (no sharps or flats). Measure 11 starts with a half note in G major. Measure 12 begins with a half note in F major, followed by a series of eighth-note chords in E major, each preceded by a fermata. The score includes dynamic markings like 'V.' and 'V.v.', and performance instructions like 'riten.' and 'tempo'.

RIFF (*To Tony*) *mp*

The musical score consists of six staves of music. The first staff is a bass staff with a key signature of one flat. The second staff is a treble staff with a key signature of one flat. The third staff is a bass staff with a key signature of one flat. The fourth staff is a treble staff with a key signature of one flat. The fifth staff is a bass staff with a key signature of one flat. The sixth staff is a treble staff with a key signature of one flat. The music is in common time. The lyrics are as follows:

 I'm count-ing on you to be there—

 — 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

no morn - ing star. *(regretting his impatience)* To - - -

Sperm to worm! *(dreamily again)* *mp* To - night. *(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!

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

44415

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. —
 Ber-nar-do's gon-na have his way — To - night, —
 slow - ly, And still the sky is light. —
 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

f

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

No. 12

I Feel Pretty

Maria and Three Girls

Allegro

ff

dim.

3

ff sub.

mf sub.

Musical score for piano, two staves. Key signature: three flats. Measure 1: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: three flats. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: three flats. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: three flats. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: three flats. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 135, measures 1-4. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It features eighth-note patterns and sixteenth-note chords. The bottom staff is in bass clef, B-flat key signature, and common time. It includes eighth-note patterns and sixteenth-note chords.

Musical score page 135, measures 5-8. The top staff continues with eighth-note patterns and sixteenth-note chords. The bottom staff shows eighth-note patterns and sixteenth-note chords.

Musical score page 135, measures 9-12. The top staff has a dynamic marking '(Curtain)' above it. The bottom staff has a dynamic marking 'dim.' above it. The top staff concludes with a dynamic marking 'pp' and a melodic line ending with a sixteenth-note chord. The bottom staff ends with a sixteenth-note chord.

Musical score page 135, measures 13-16. The top staff shows eighth-note patterns and sixteenth-note chords. The bottom staff shows eighth-note patterns and sixteenth-note chords.

Musical score page 135, measures 17-20. The top staff shows eighth-note patterns and sixteenth-note chords. The bottom staff shows eighth-note patterns and sixteenth-note chords.

A musical score for piano, consisting of five staves of music. The music is in common time and includes the following markings:

- Staff 1: Treble clef, key signature of one flat, dynamic *(pp sempre)*.
- Staff 2: Bass clef, key signature of one flat.
- Staff 3: Treble clef, key signature of one flat.
- Staff 4: Bass clef, key signature of one flat.
- Staff 5: Treble clef, key signature of one flat.

The music features various rhythmic patterns, including eighth-note chords, sixteenth-note patterns, and sustained notes. Measure 1 starts with a series of eighth-note chords in the treble and bass staves. Measures 2 and 3 continue with similar patterns, with measure 3 featuring a sustained note in the bass staff. Measures 4 and 5 show more complex patterns, including sixteenth-note figures and sustained notes. Measure 6 begins with a sustained note in the bass staff, followed by a series of eighth-note chords. Measures 7 and 8 conclude the section with sustained notes and eighth-note chords.

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.

f

smile, Such a pret - ty mel 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!

TWO GIRLS

mf

Have you met my

f

dim.

p

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

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

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

marc.

pp

v.

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. It must be the heat Or

(*come prima*) *pp*

FRANCISCA ROSALIA

some rare dis - ease, Or too much to eat Or

ALL
f *unison*

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*

pret - ty, Oh, so pret - ty That the cit - y should give me its

key. A com-mit - tee Should be or - ganized to hon - or

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

La la la la la la la la la la.

f sub. *p sub.*

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

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

La la la la

See the pretty girl in that

la la la la la la la la.

p sub.

mir - ror there: unis.

Who can that at - trac - tive girl

What mir - ror where?

be? Such a pret-ty face, Such a pret-ty
 cresc.
 div.
 Which? What? Where? Whom? Whom-mm?
 cresc.
 dress, Such a pret-ty smile, Such a pret-ty me!
 Whom-mm? Whom-mm? Such a pret-ty mel Such a pret-ty
 f

I feel stun-nинг_ And en -
 me! I feel stun-nинг
 Such a pret-ty me! I feel stun-n 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!

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. 13D

Somewhere

Adagio $\text{♩} = 72$ A GIRL
mp

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

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 espr.

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

No. 13E

Procession and Nightmare

Più mosso (in 2) $\text{♩} = 40$

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.

accel. molto

cresc.

Perc.

(C)

(D)

Allegro molto $\text{♩} = 152$

ff

marcatissimo

(E)

(F)

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).

The image shows a page from a musical score for piano, featuring four staves of music. The top staff uses a treble clef and has a dynamic marking of f . The second staff uses a bass clef. The third staff uses a treble clef and includes a dynamic marking of ff . The bottom staff uses a bass clef. The music consists of six measures. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measure 3 starts with a forte dynamic. Measure 4 begins with a piano dynamic. Measure 5 starts with a forte dynamic. Measure 6 begins with a piano dynamic. Articulation marks like dots and dashes are placed above and below the notes. Measure 6 concludes with a dynamic marking of p .

(H)

Three systems of musical notation for three voices (Soprano, Alto, Bass) and piano. The score consists of six staves in a 2/4 time signature. The vocal parts are in treble clef, and the piano part is in bass clef. The score includes dynamic markings such as 'c' (forte), 'fff' (ffff), and various slurs and grace notes. Rehearsal marks '(H)', '(I)', and '(J)' are placed above specific measures. The piano part features complex chords and rhythmic patterns.

(K)

cresc.

(L)

Presto $\text{d} = 152$

fff

Adagio

fff *rall. molto*
molto *pp*

TONY *pp* *3*
 Hold my hand and we're half-way there.

cresc. *mf* *cresc.*
 Hold my hand and I'll take you there Some-how, Some day,

cresc. *mf espr.*

f *p* *ppp*,
 Some-where! *lunga*

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.

just our bring-in' up - ke 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

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

sim.

cresc.

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

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,

DIESEL (imitating Judge)

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

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

ffbrave

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.

ff

Skit 2

DIESEL: (*imitating judge*) In the opinion of this court, this child
is depraved on account he ain't had a normal home.

ACTION: Hey, I'm depraved 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

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

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

ARAB (*imitating psychiatrist*)

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

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!

We are sick, We are
We are sick, We are

ff
ff
ffbrave

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

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

ff

A musical score for piano. The top staff is in treble clef, B-flat major, and 2/4 time. It features a continuous eighth-note melody. The bottom staff is in bass clef, A-flat major, and 2/4 time. It provides harmonic support with sustained notes and occasional eighth-note chords. The score includes dynamic markings such as *p*, *f*, and *sf*.

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!

A musical score for piano. The top staff is in treble clef and G major (two sharps). The bottom staff is in bass clef and G major (two sharps). The first measure shows a complex chordal progression. The second measure begins with a dynamic instruction 'p sub.' followed by a sustained note. The third measure shows a sustained note. The fourth measure shows a sustained note.

ACTION (*to Baby John*)

The image shows a musical score for a piece titled "Hallelujah (A Baby John)". It consists of two staves. The top staff is for voice, featuring a treble clef, a key signature of one sharp, and a time signature of common time. The lyrics are: "Dear kind - ly so -cial work-er, They say go earn a buck, Like". The bottom staff is for piano, indicated by a brace on the left, and shows a bass clef, a key signature of one sharp, and a time signature of common time. The piano part consists of a series of chords: F# major (F#-A#-C#), G major (G-B-D), G major (G-B-D), A major (A-C#-E), B major (B-D-F#), and C major (C-E-G). The music is set against a background of horizontal dashed lines.

A musical score for a voice and piano. The vocal part is in soprano clef, G major, 2/4 time. The lyrics are: "be a so - da jerk - er, Which means like be a schmuck. It's not I'm an - ti -". The piano part has bass and treble staves, with a bass clef and G major key signature. The piano accompaniment consists of eighth-note chords in the treble staff and eighth-note notes in the bass staff. The vocal line includes eighth and sixteenth note patterns. The piano dynamic is marked "cresc." at the end of the measure.

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.

A musical score for a solo voice and piano. The vocal part is in G major with a treble clef, and the piano part is in G major with a bass clef. The lyrics "This boy don't need a job, he needs a year in the pen.— It" are written below the vocal line. The piano accompaniment consists of simple harmonic chords and rhythmic patterns.

cresc.

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

ACTION

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

We're no good,

We're no good,

We're no good, We're no

ff brave

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 trouble is he's cra - zy. The

f

p sub.

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,

ff rall.

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

Tempo I (*but held back*)*ff rall.**gloss.*

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

div. *fff* *3* *v* *v* *v* *v* *v* *v*

div. *fff* *3* *v* *v* *v* *v* *v* *v*

ff *3* *v* *v* *v* *v* *v* *v*

v *v* *v* *v* *v* *v* *v*

8

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

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

Piano { Allegro con fuoco $\text{♩} = 132$ >

f marc.

ANITA (bitterly) $\text{♩} = 132$ >

A boy like that who'd kill your brother,

For-get that boy and find an - oth - er,

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

f

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
ff

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

Oh no, An -

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.

smart,

But my heart,

An - i - ta, But my

vol.

MARIA

heart Knows they're wrong And n.y.

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.

know why it's so, I don't
 And he's the boy who gets your love And gets your

cresc.

want to know! Oh no, An -
 heart. Ver - y smart, Ma - ri - a, ver - y smart!

f

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

cresc.

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

pp *cresc.*

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

dolce

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

*espr.**cresc.*

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

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

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

f cresc.

life!

mp cresc.

rall.

MARIA *pp* *meno* *cresc.*

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

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

dolciss. *cresc.* *espr.*

molto > pp

f cresc.

love is _____ your life! *f cresc.*

love is _____ your life! *espr.*

pp cresc. *accel.*

rall.

sffz

ff p>pp dolce

Adagio (in 4)

No. 17

Finale

Maria, Tony

TONY: Yes we can. We *will*.

Adagio

mp MARIA

cresc.

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

TONY *cresc.*

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

Meno mosso $\text{♩} = 63$

Three staves in G major (three sharps). The first staff has dynamic *pp*. The second staff has dynamic *pp*. The third staff has dynamic *pp*. The music consists of eighth-note patterns.

Three staves in G major (three sharps). The dynamics remain *pp* throughout the measures.

Ancora meno mosso

Three staves in G major (three sharps). Dynamics are *ppp*. Measures end with long sustained notes. The bass staff includes a "Curtain" instruction at the end.