

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

Ed. 2310

AMBERSON

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	MARILYN 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 CASTILLO
MOOSE	JACK MURRAY

THEIR GIRLS

ROSALIA	MARILYN COOPER
CONSUELO	RERI 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

overture

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
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

No. 2

Jet Song

Riff and Jets

ACTION

Who needs Tony?

RIFF

Against the Sharks

Moderato $\text{♩} = 128$

Piano

mf marc.

p

we need every man we got.

ACTION

Tony don't belong any more.

RIFF: Cut it, Action boy.

I and Tony started the Jets.

p

ACTION

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

BABY JOHN

Who wouldn't wanna

marc.

belong to the Jets!

ACTION

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

mp

p

SNOWBOY

What about the day we clobbered the Emeralds?

A-RAB

Which we couldn't have done without Tony.

BABY JOHN
He saved my
ever lovin' neck!

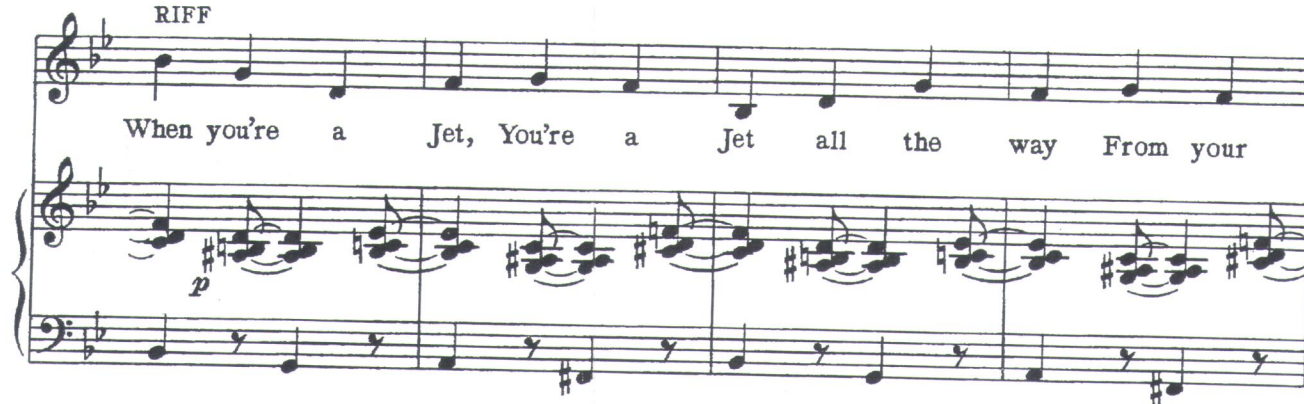
RIFF

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

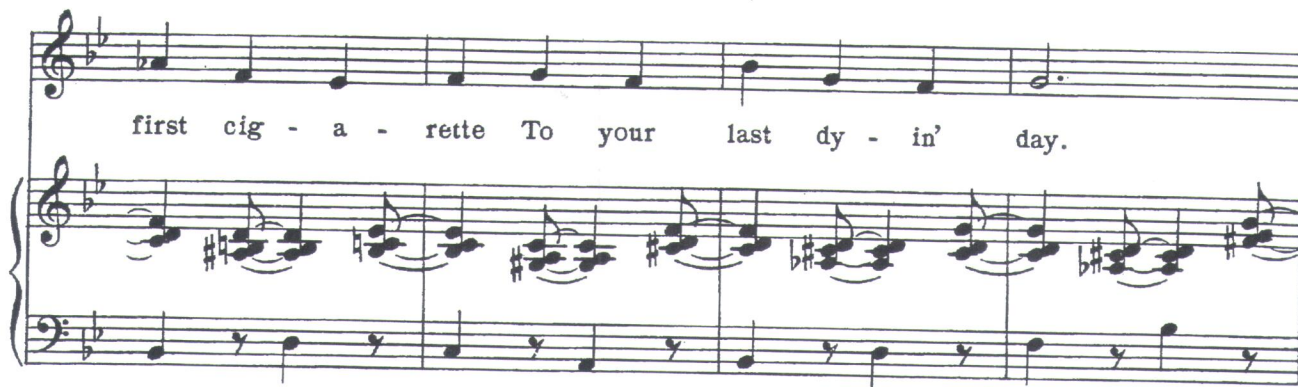


RIFF

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



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



RIFF

I know Tony like I know me.

I guarantee you can count him in.

Musical score for the first system. The piano part (treble clef) features a melody with eighth and sixteenth notes, including a triplet marked '2'. The bass part (bass clef) provides a steady accompaniment with eighth notes. Dynamics include *pp* (pianissimo) and *p* (piano).

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

A-RAB

Where you gonna find Bernardo?

Musical score for the second system. The piano part continues the melody with various rests and notes. The bass part maintains the accompaniment. Dynamics include *p* (piano).

RIFF

At the dance tonight at the gym.

BIG DEAL

But the gym's neutral territory.

Musical score for the third system. The piano part features a triplet marked '2'. The bass part continues the accompaniment. Dynamics include *p* (piano).

RIFF (innocently)

I'm gonna make nice there!

I'm only gonna challenge him.

A-RAB

Great, Daddy-O!

Musical score for the fourth system. The piano part features a triplet marked '2'. The bass part continues the accompaniment. Dynamics include *p* (piano).

- ed! — Then you are set With a cap - i - tal

p sub.

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!

mf

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*

RIFF

So everybody dress up sweet and sharp

* (A)

(They primp and preen)

grazioso

ALL

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 (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

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!

Musical notation for the Riff and A-RAB sections. The Riff is a short melodic phrase in G major. A-RAB is a longer melodic phrase that ends with a circled 'B' indicating a repeat or a key change.

BABY JOHN

We're Jets!

ACTION

The greatest!

ACTION and BABY JOHN

When you're a Jet, You're the

Musical notation for the Baby John and Action sections. Baby John's part is a simple melody. Action's part is a more complex melody. The drums part is a simple rhythm.

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

Musical notation for the top cat in town section. The melody is a simple, catchy phrase.

A-RAB, ACTION and BIG DEAL

crown!

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

Musical notation for the A-RAB, ACTION and BIG DEAL section. The melody is a simple, catchy phrase. The drums part is a simple rhythm.

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-tle 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*

f
- din'! Here come the Jets, Yeah! An' we're gon - na beat ev - 'ry

f
last bug - gin' gang On the whole bug - gin' street! On the whole

div. *ff*
ev - er moth - er - - lov - in' street!

fff

Something's Coming

Tony

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

Fast ♩ = 176

TONY *pp*
Could

ad lib.
dim.
pp

Piano

bel _____ 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,

cresc.

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

f marc.

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.* *pp*

1. *dim.* *pp*
Bright as a rose! Who

2. *ff* >

Com - ing to me!

dim.

dim.

Refrain (*with rhythmic excitement*)

p

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

p

cresc.

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

cresc.

1.
Some - thing's com - ing, I don't know — what it is,

But it is — Gon-na be great!

2.
Some - thing's com - ing, don't know when — but it's soon;

Catch the moon, — One-hand-ed catch! —

mf warmly, freely
A - round the cor - ner,

mp

cresc.
Or whis - tling down

the riv - er, Come on,

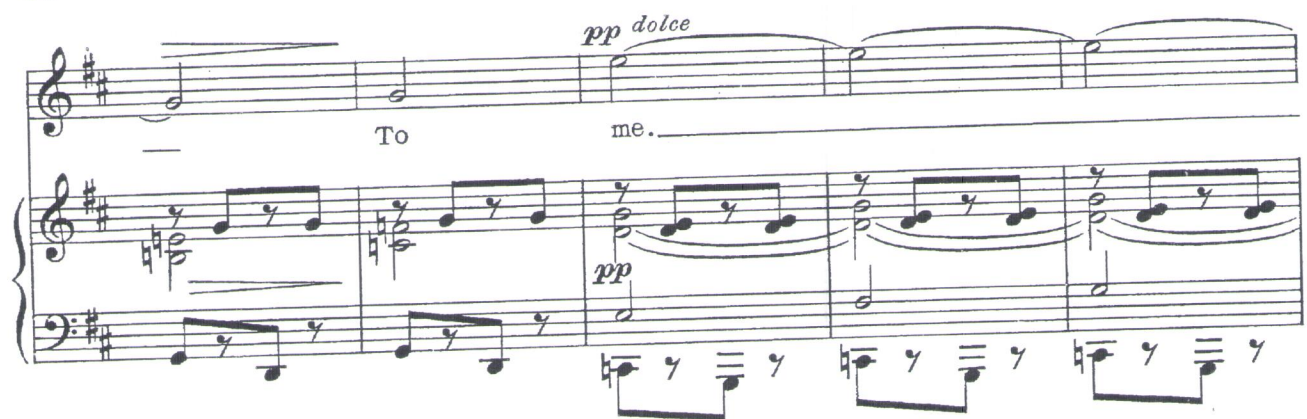
mf *dim.*

dim.

de - liv - er

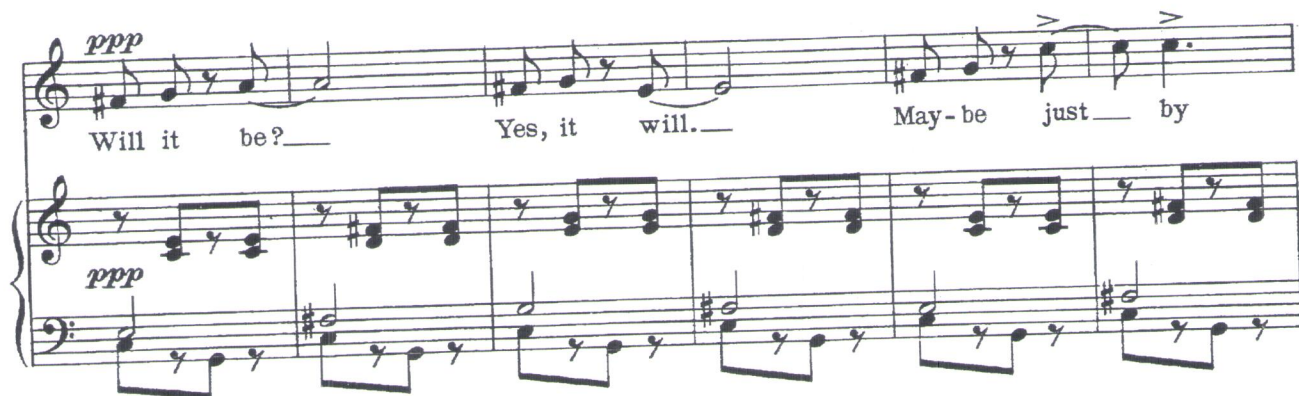
pp dolce

To me.



ppp

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



cresc.

hold-ing still, It 'll be there!



f > > > > > >

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

> > > > > > *dim.*

Meet a guy, — Pull up a chair! —

dim.

p sub. (freely)

The air — is —

p

3 *3* *3*

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.

TONY: Maria...

Tony

Slowly and freely

Piano

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

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

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

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

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

Moderato con anima

mf (warmly) *mp* *dolce*

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

mf (warmly) *mp* *dolce*

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

p

cresc. *f*

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

cresc. *mf*

ff

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

f

pp sub.

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

pp

dolce

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

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

Ossia

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

ff
ri - a, Ma -
ff
ri - a, Ma - ri - a! Say it loud and there's mu - sic
f

Balcony Scene

Maria and Tony

Very slowly
(under dialogue)

Piano

pp

The first system of musical notation is for a piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo and performance instruction 'Very slowly (under dialogue)' is written above the staff. The dynamic marking 'Piano' and 'pp' (pianissimo) are written to the left of the staff. The music begins with a half note B-flat in the treble and a whole rest in the bass. The treble staff contains a series of eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket. The bass staff has whole rests for the first two measures, followed by eighth notes in the third and fourth measures.

The second system continues the piano accompaniment. It features a grand staff with a treble and bass clef. The treble staff continues with eighth and sixteenth notes, including triplets. The bass staff begins with eighth notes and includes triplets in the third and fourth measures.

The third system continues the piano accompaniment. It features a grand staff with a treble and bass clef. The treble staff continues with eighth and sixteenth notes, including triplets. The bass staff continues with eighth notes and includes triplets. A tempo change is indicated by a '♩ = ♩' symbol at the beginning of the system.

The fourth system continues the piano accompaniment. It features a grand staff with a treble and bass clef. The treble staff continues with eighth and sixteenth notes, including triplets. The bass staff continues with eighth notes and includes triplets.

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, Ev - 'ry

cresc.

MARIA

To - ny, To - ny.

mf

sight that I see is Ma - ri - a.

Allegretto (sempre un poco accel.)

TONY

cresc.

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

cresc.

Allegro (ancora accel.)

MARIA *mf* *f*
 All the world is on-ly you and me!
p be, you and me!

mf *f*

Allegro (ancora accel.)

mf *f*

val

(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.

The first system of the musical score. The vocal line is in G major (one flat) and 4/4 time. It begins with a half note 'night,' followed by a quarter note 'I', an eighth note 'saw', a quarter note 'you', an eighth note 'and', a quarter note 'the', an eighth note 'world', a quarter note 'went', an eighth note 'a', and a half note 'way.' The piano accompaniment consists of a right hand with a continuous eighth-note pattern and a left hand with a simple bass line.

To - night, to - night, There's

The second system of the musical score. The vocal line continues with a half note 'To - night,', a quarter note 'to - night,', and a half note 'There's'. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand.

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

The third system of the musical score. The vocal line continues with a half note 'on - ly you to - night,', a quarter note 'What', an eighth note 'you', a quarter note 'are,', an eighth note 'what', and a half note 'you'. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand. A 'cresc.' marking is placed above the vocal line.

do, what you say. To -

The fourth system of the musical score. The vocal line continues with a half note 'do,', a quarter note 'what', an eighth note 'you', a quarter note 'say.', an eighth note 'To -', and a half note. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand. A 'mf' marking is placed above the vocal line, and a 'mf cresc.' marking is placed below the piano accompaniment.

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

hap - pen. I know now I was right.

For here you are, And

cresc.
what was just a world is a star

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 o - ver the place.

accel. poco a poco *cresc.*

suns and moons all o - ver 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

cresc.

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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are "day the world was just an ad - dress, A place for me to". The piano accompaniment is in bass clef, featuring a steady eighth-note pattern in the left hand and chords in the right hand. A forte (*f*) dynamic marking is present.

live in, No bet - ter than all right, —

live in, No bet - ter than all right, —

The second system continues the musical score. The vocal staves have the lyrics "live in, No bet - ter than all right, —". The piano accompaniment continues with similar patterns. The system concludes with a double bar line.

But here you are, And

But here you are, And

p

The third system of the musical score features the lyrics "But here you are, And". The piano accompaniment includes a piano (*p*) dynamic marking. The system concludes with a double bar line.

cresc. *mf*

what was just a world is a star To -

cresc. *mf*

what was just a world is a star To -

cresc. *mf*

Molto meno mosso (Maria exits.)

night.

Broadly TONY *pp*

night.

Molto meno mosso

To - night, to -

f *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.)

poco cresc.

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.

> poco

ppp

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

(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*

pp rit. dolcissimo
To - night.

pp rit. dolcissimo
To - night.

pp espr. cresc. rall. f p

America

Anita, Rosalia, Girls

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

Moderato, Tempo di "Seis" (Repeat, ad lib, under dialogue until cue.)

CLAVES *p*

GUIRO *p*

Piano Moderato, Tempo di "Seis" *vamp x13x (?) -until done*

exit vamp at "I would like to -"

ROSALIA: Just for a successful visit.

ROSALIA
mp(nostalgically)

Puer - to Ri - co, —

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

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

grow-ing, *f* 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.

(rhythmically)

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

The musical score is written on two staves. The top staff is a single melodic line in treble clef, and the bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'mod.' (moderate). The score includes various musical notations such as triplets, slurs, and dynamic markings like 'f sub.' and 'rall.'. The lyrics are written below the top staff.

f sub. 3 *3* *3 rall.* *3*

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

Tempo di Huapango (fast)

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 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

marcato *dim.*

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. —

p *3*

(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. —

ff

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

f *p* *3*

ANITA *f*

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,

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

ff *mf subito*

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 - mer - i - ca! — mer - i - ca! — (*whistling)

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

f *ff* *dim.*

m. 103 — 1st drive break

(The girls whistle and dance around Rosalia.)

The musical score is written for piano and voice. It consists of four systems of staves. The piano part is written in a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). The tempo and mood are indicated as *mf ritmico*. The voice part is written in a single staff with a treble clef. The music features a rhythmic melody in the voice and piano, with various musical notations including notes, rests, and dynamic markings. The piano part includes a complex, rhythmic accompaniment with many beamed notes and rests. The voice part has a melodic line with some phrasing slurs and breath marks. The overall style is that of a 20th-century musical score.

This musical score is for a piano and voice piece, page 79. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second system features a vocal line with a glissando (gliss) and a piano accompaniment with a forte (ff) dynamic. The third system shows a piano accompaniment with a forte (ff) dynamic. The fourth system includes a piano accompaniment with a glissando (gliss) and a forte (ff) dynamic, followed by a dim. (diminuendo) section.

79

gliss

ff

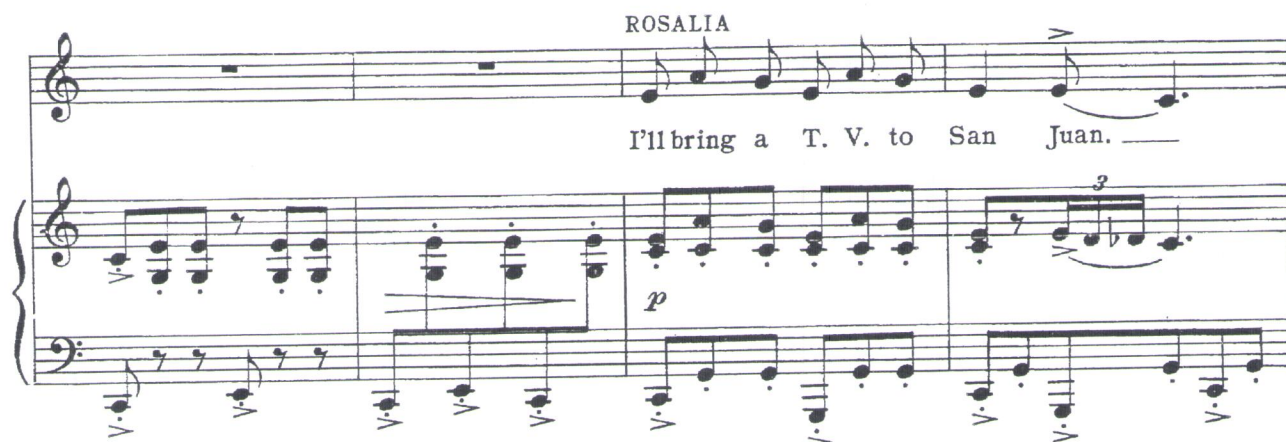
gliss

ffz

dim.

ROSALIA

I'll bring a T. V. to San Juan. —



ROSALIA

I'll give them new wash-ing

ANITA

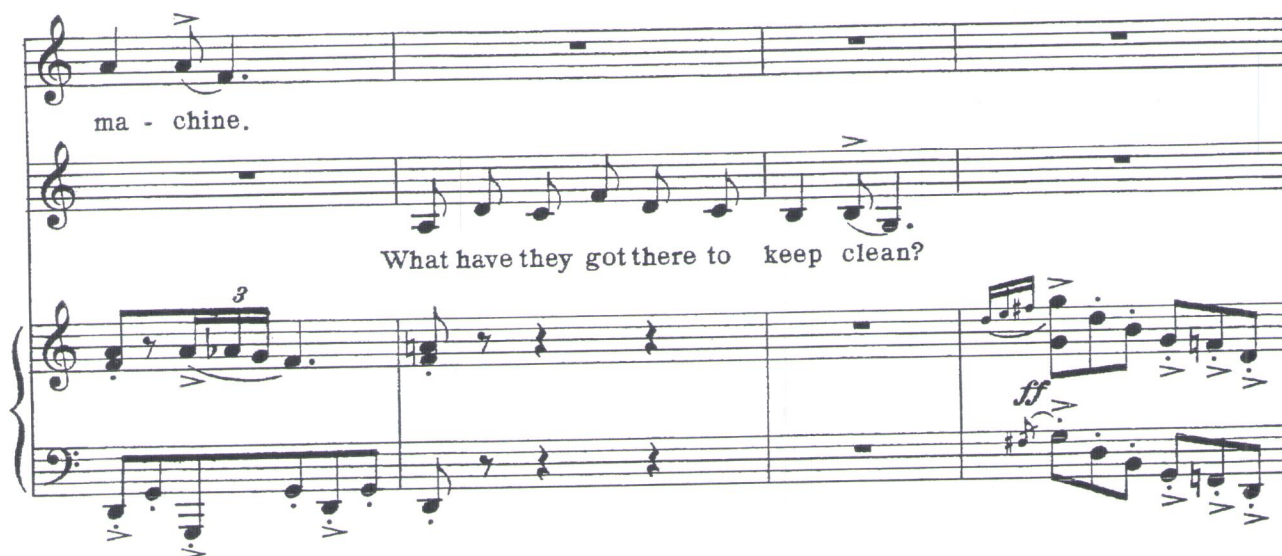
(ad lib. OLE's! etc.)

If there's a cur-rent to turn on! —



ma - chine.

What have they got there to keep clean?



m. 141

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! —

m. 152 - second drum beat
(*whistling)

(*whistling)

dim.

This page contains four systems of musical notation for a piano piece. The key signature is B-flat major (two flats). The notation is as follows:

- System 1:** The right hand has a melodic line with eighth and sixteenth notes, accented with 'v'. The left hand has a rhythmic accompaniment of eighth notes, marked *mf* *ritmico*.
- System 2:** The right hand continues the melody with some rests. The left hand features a more complex accompaniment with triplets and sixteenth notes.
- System 3:** The right hand has a melodic line with some rests. The left hand has a complex accompaniment with many beamed sixteenth notes and triplets.
- System 4:** The right hand has a melodic line with some rests. The left hand has a complex accompaniment with many beamed sixteenth notes and triplets.

This musical score is for a piano and voice piece, spanning four systems. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

System 1: The voice part (top staff) begins with a long note, followed by a series of eighth notes. The piano accompaniment (bottom staves) features a steady eighth-note pattern in the bass and chords in the treble.

System 2: The voice part continues with eighth notes and includes a glissando (gliss) marking. The piano accompaniment features a *ff* (fortissimo) dynamic marking.

System 3: The piano accompaniment consists of dense chords in the treble and eighth notes in the bass.

System 4: The piano accompaniment features a *sffz* (sforzando) dynamic marking and a glissando (gliss) marking. The system concludes with a *dim.* (diminuendo) marking.

ROSALIA

When I will go back to San Juan —

p

ROSALIA *m. 199*

Ev-'ry-one there will give

ANITA

When you will shut up and get gone! —

(*ad lib. OLE's! etc.*)

f *p*

big cheer! —

p

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

m. 204 - 3rd dance
break

Handwritten musical score for a 3rd dance break, measures 204-209. The score is written for piano (pp) and features complex rhythmic patterns, including triplets and sixteenth notes. The key signature changes from C major to D major (two sharps) at measure 208. The notation includes various dynamics (pp, ff) and articulation marks (accents, slurs). The piece concludes with a double bar line and a final chord in D major.

Measures 204-209 are shown. The score is written for piano (pp) and features complex rhythmic patterns, including triplets and sixteenth notes. The key signature changes from C major to D major (two sharps) at measure 208. The notation includes various dynamics (pp, ff) and articulation marks (accents, slurs). The piece concludes with a double bar line and a final chord in D major.

Tempo: ♩ 158 - %12

88

No. 8

m = 103 slowed 35%
m = 135 down 15%
m = 147 down 7%

Cool

Riff and Jets

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

Solid and boppy $\text{♩} = 98$

RIFF

You wanna live? You play it cool.

Piano

pp

ACTION: I wanna get even!

RIFF: Get cool.

A-RAB

I wanna bust!

cresc.

mf

RIFF: Bust cool.

BABY JOHN
I wanna go!

RIFF: Go cool!

RIFF (almost whispered) *p*

Boy,—

boy,—

cra-zy

boy,—

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

hightimes a-head._ Take it slow_ and, Dad-dy-o,_ You can

live it up and die in bed!_ Boy,_ boy, cra-zy 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

dim. molto *pp sub.*

m. 38 - Dance starts

(non cresc.)

Poco più mosso

[FUGUE]

Drums

etc.
pp cresc.

sfz

(opt.)

pp *cresc.* *sfz* *pp*

(opt.)

f *mf* *p*

pp cresc.

(non cresc.)

sfz *pp*

sfz *p* *cresc.* *f*

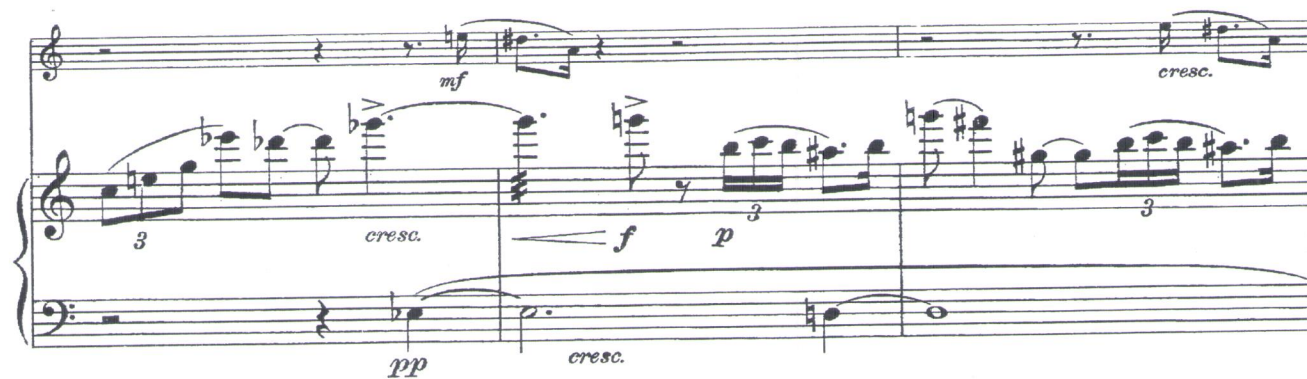
sfz



First system of musical notation. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The system contains four measures. The first measure has a *ff* dynamic. The second measure has a *f* dynamic. The third measure has a *mf* dynamic. The fourth measure has a *p* dynamic. The bottom staff has a *pp* dynamic and a *cresc.* marking. The top staff has a *p marc.* marking.



Second system of musical notation. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The system contains four measures. The first measure has a *sfz* dynamic. The second measure has a *sfz* dynamic. The third measure has a *sfz* dynamic. The fourth measure has a *sfz* dynamic.

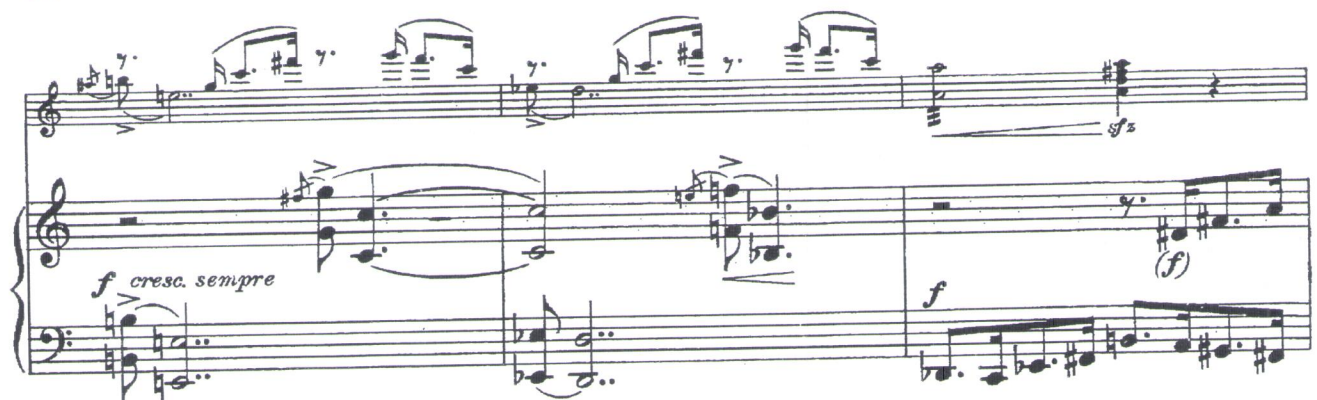


Third system of musical notation. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The system contains four measures. The first measure has a *mf* dynamic. The second measure has a *cresc.* marking. The third measure has a *f* dynamic. The fourth measure has a *p* dynamic. The bottom staff has a *pp* dynamic and a *cresc.* marking.



Fourth system of musical notation. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The system contains four measures. The first measure has a *sfz* dynamic. The second measure has a *f* dynamic. The third measure has a *f* dynamic. The fourth measure has a *f* dynamic.

This musical score is for a piano and voice piece, page 93. It consists of four systems of staves. The first system features a vocal line with a melodic line and a piano accompaniment. The vocal line starts with a forte dynamic (*f*) and a decrescendo (*dim.*), followed by a piano (*pp*) section with a crescendo (*cresc.*). The piano accompaniment begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section, and then a piano (*p*) section with a crescendo (*cresc.*). The second system continues the vocal line with a sforzando (*sfz*) dynamic and the piano accompaniment with a forte (*f*) dynamic. The third system shows the vocal line with a piano (*pp*) dynamic and a crescendo (*cresc.*), and the piano accompaniment with a piano (*p*) dynamic and a crescendo (*cresc.*). The fourth system features the vocal line with a sforzando (*sfz*) dynamic and the piano accompaniment with a forte (*f*) dynamic and a crescendo (*cresc.*). The score includes various musical notations such as notes, rests, and dynamic markings.



First system of musical notation. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff begins with the instruction *f cresc. sempre* and contains a complex accompaniment with slurs and ties. A dynamic marking *fz* appears at the end of the system.



Second system of musical notation. The upper staff contains chords with dynamic markings *sfz*. The lower staff continues the accompaniment with slurs and ties.



Third system of musical notation. The upper staff features a melodic line with slurs and ties. The lower staff contains a complex accompaniment with triplets and slurs.



Fourth system of musical notation. The upper staff begins with the instruction *fp cresc.* and contains a melodic line with slurs and ties. The lower staff continues the accompaniment with triplets and slurs.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo). The right hand plays a complex, rhythmic melody with many beamed sixteenth notes and slurs. The left hand plays a similar but more rhythmic accompaniment. The system concludes with a measure where the right hand has a whole rest and the left hand has a half note, with the instruction "Drums Solo *ad lib.*" written above the staff.



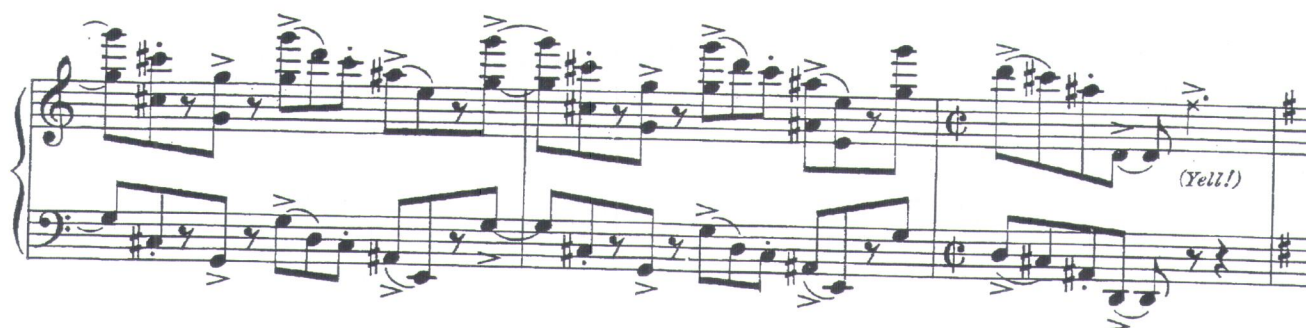
Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has a melodic line with many beamed sixteenth notes and slurs. The left hand provides a rhythmic accompaniment. The system concludes with a measure where the right hand has a whole rest and the left hand has a half note, with the instruction "Drums Solo *ad lib.*" written above the staff.



Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has a melodic line with many beamed sixteenth notes and slurs. The left hand provides a rhythmic accompaniment. The system concludes with a measure where the right hand has a whole rest and the left hand has a half note, with the instruction "Drums continue *ff ad lib.*" written above the staff.



Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has a melodic line with many beamed sixteenth notes and slurs. The left hand provides a rhythmic accompaniment. The system concludes with a measure where the right hand has a whole rest and the left hand has a half note.



Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has a melodic line with many beamed sixteenth notes and slurs. The left hand provides a rhythmic accompaniment. The system concludes with a measure where the right hand has a whole rest and the left hand has a half note, with the instruction "(Yell!)" written above the staff.

This page of musical notation consists of five systems of staves, each containing a grand staff (treble and bass clef). The music is written in a key with one sharp (F#) and a common time signature. The notation is highly complex, featuring dense chords, rapid melodic passages, and various articulations such as slurs, ties, and accents. Dynamic markings are present throughout, including *fff* (fortissimo) and *dim. molto* (diminuendo molto). The first system begins with a *fff* marking. The second system continues with similar complexity. The third system features a *fff* marking. The fourth system continues the dense texture. The fifth system begins with a *fff* marking and includes a *dim. molto* marking. The notation is highly detailed, with many notes and rests, and a variety of musical symbols.

JETS

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

pp

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

ff sub. *pp sub.*

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

cresc. molto *ff* *cresc. molto* *ff*

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

RIFF *dim. molto* *dim. molto*

pp

cool, boy, _____ Real cool! _____

pp

p

Drums *pp ad lib.*

dim. sempre

Drs. *ppp*

mf

Segue

One Hand, One Heart

(Marriage Scene)

Tony, Maria

Andante con moto

p cresc. *f*

The piano introduction is in 3/4 time, featuring a melody in the right hand and a supporting bass line in the left hand. The key signature has three flats. Dynamics range from piano (*p*) to forte (*f*).

(Tony and Maria kneel.)

TONY
I, Anton, take thee,
Maria...
a tempo

dim. e rall. *pp* *dolce* *poco rall.*

TONY's first vocal line is in 3/4 time. It begins with a piano introduction marked *dim. e rall.* and *pp*. The melody is marked *dolce* and *poco rall.* The lyrics are "I, Anton, take thee, Maria...".

MARIA
I, Maria, take
thee, Anton...

TONY
For richer,
for poorer...

MARIA
In sickness, and
in health...

a tempo

MARIA's first vocal line is in 3/4 time. It begins with a piano introduction marked *a tempo*. The melody is marked *a tempo*. The lyrics are "I, Maria, take thee, Anton...".

TONY
To love and
to honor...
a tempo

MARIA
To hold and
to keep...
a tempo

TONY
From each sun to each

poco rall. *poco rall.*

The final vocal lines are in 3/4 time. They begin with a piano introduction marked *poco rall.* and *a tempo*. The melody is marked *poco rall.* and *a tempo*. The lyrics are "To love and to honor... To hold and to keep... From each sun to each".

MARIA
moon... From tomorrow to tomorrow...

TONY
From now to forever...

MARIA
Till death do us part.

pp espr.

TONY
With this ring, I thee wed...

MARIA
With this ring, I thee wed...

rall.

ppp

TONY *Adagio*
p dolce

Make of our hands one hand, Make of our hearts

pp

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

p. *, pp tranquillo*

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

p. *, pp*

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

pp

(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

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.

f

Molto tranquillo (meno mosso)

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

p dim. *rall.* *pp*
p dim. *rall.* *pp*
p dim. *rall.* *pp dolciss.*
espr.
lunga *ppp*
lunga *ppp*
lunga *ppp*
rall. *ppp*
Segue

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

Tonight

Ensemble

Maria, Tony, Anita, Riff, Bernardo*

Fast and rhythmic ♩ = 132

Piano introduction for 'Tonight'. The score is in 2/4 time with a tempo of 132 beats per minute. It features a fast and rhythmic melody in the right hand, marked *f marc.* (forte marcato), and a bass line in the left hand. The right hand melody includes a *dim.* (diminuendo) marking towards the end of the first system.

RIFF

mp marc.

The Jets are gon-na have their day

To - night.

Musical score for Riff's part. The right hand has a melody with a *p* (piano) marking. The left hand provides a rhythmic accompaniment. The lyrics are: "The Jets are gon-na have their day To - night."

BERN.

mp marc.

The Sharks are gon-na have their way

To - night.

Musical score for Bernardo's part. The right hand has a melody with a *p* (piano) marking. The left hand provides a rhythmic accompaniment. The lyrics are: "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 Puer - to Ri - cans grum - ble: "Fair

mp *sempre staccato*

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

right. *mp*

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

p

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

night. _____

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

We're gon-na rock it to-night,
 mix 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

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

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-

fff To - night!

fff To - night!

cresc. *p subito*

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

We'll have our pri-vate 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 _____

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.

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

più f

cresc.

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a half note 'night', followed by a quarter rest, then a half note 'And', a quarter rest, a half note 'for', a quarter rest, a half note 'us,', a quarter rest, a half note 'stars', a quarter rest, a half note 'will', a quarter rest, a half note 'stop', a quarter rest, a half note 'where', a quarter rest, a half note 'they', a quarter rest, and finally a half note 'are.' with a long horizontal line extending to the right. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, including some triplets.

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

The second system continues the musical score. The vocal line begins with a half note 'To', a quarter rest, a half note 'day', a quarter rest, a half note 'The', a quarter rest, a half note 'min -', a quarter rest, a half note 'utes', a quarter rest, a half note 'seem', a quarter rest, a half note 'like', a quarter rest, a half note 'hours,', a quarter rest, and finally a half note 'The'. The piano accompaniment continues with similar patterns, including a triplet of eighth notes in the right hand and a steady bass line in the left hand. A dynamic marking 'f' (forte) appears above the vocal line, and 'f espr.' (forte espr.) appears below the piano accompaniment.

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

The third system concludes the musical score. The vocal line begins with a half note 'hours—', a quarter rest, a half note 'go', a quarter rest, a half note 'so', a quarter rest, a half note 'slow -', a quarter rest, a half note 'ly,', a quarter rest, a half note 'And', a quarter rest, a half note 'still', a quarter rest, a half note 'the', a quarter rest, a half note 'sky', a quarter rest, a half note 'is', a quarter rest, and finally a half note 'light.' with a long horizontal line extending to the right. The piano accompaniment continues with similar patterns, including a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

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

cresc.

day end-less night! Come prima, in 4

f

ff marcatisimo

RIFF (To Tony) *mp*

I'm count-ing on you to be there—

sfz *dim.* *p*

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

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

mf *mp*

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)**f*

All right. —

(spoken) (gently)

We're gon-na have us a ball. —

Womb to tomb! —

simile

no morn - ing star. *più f* To - -
 (regretting his impatience) *mp* (dreamily again) *mp* To - night. —
 Sperm to worm! (He exits.)
 I'll see you there a-bout eight. — (lights on Bernardo)

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

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! —

pp
Oh moon, grow
to - night. — *pp* 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
pp
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

night To - night!

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

night To - night!

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

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

I Feel Pretty

Maria and Three Girls

Allegro

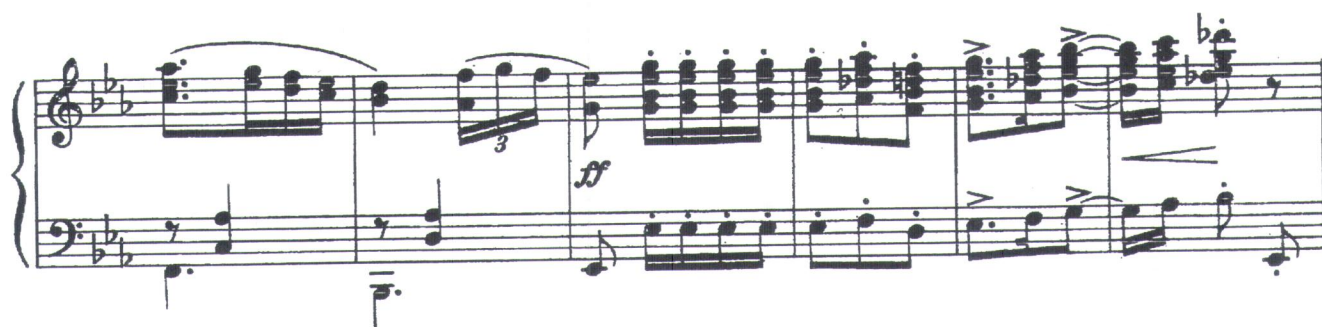
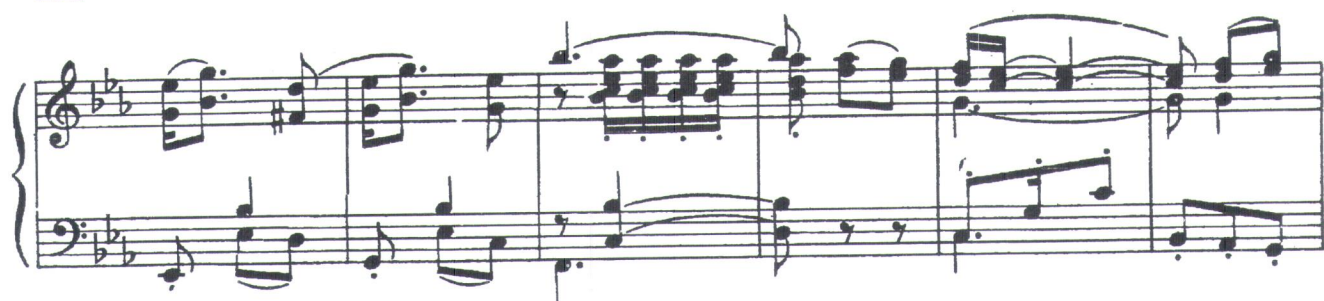
ff

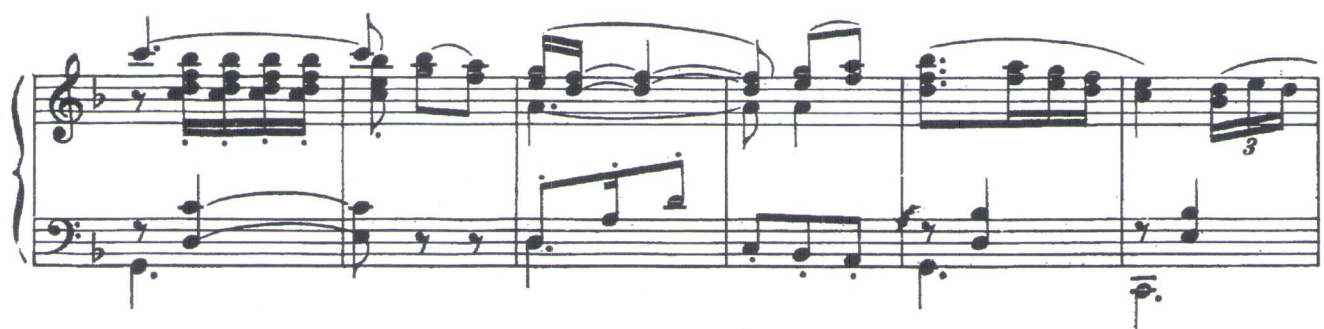
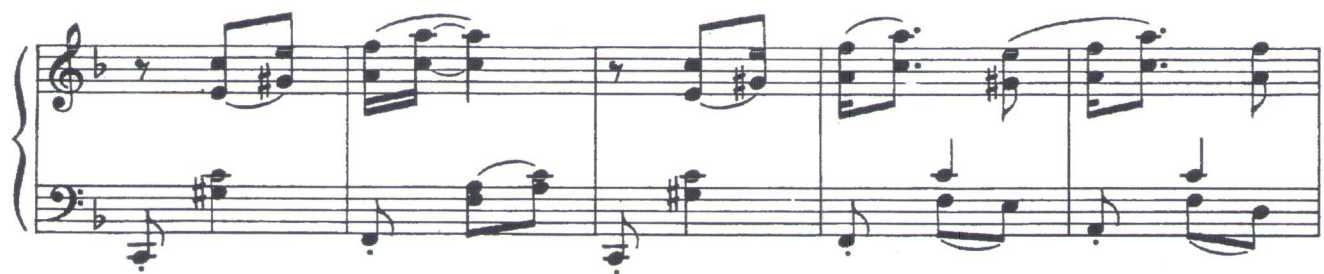
dim. *mf*

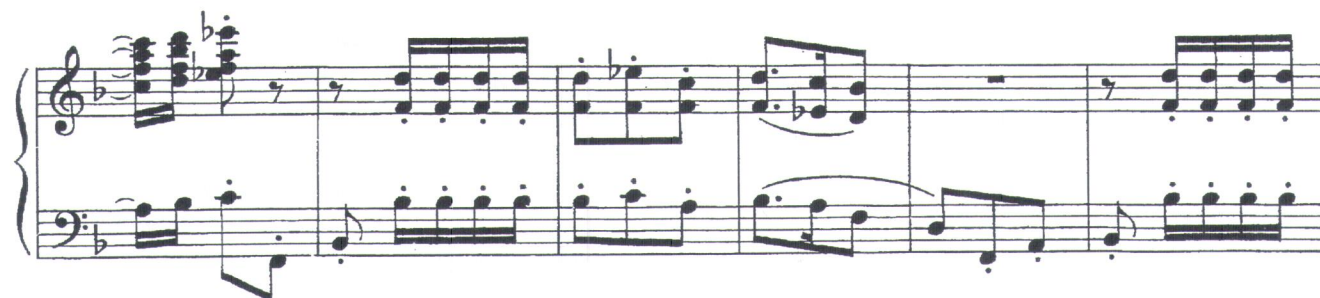
ff sub.

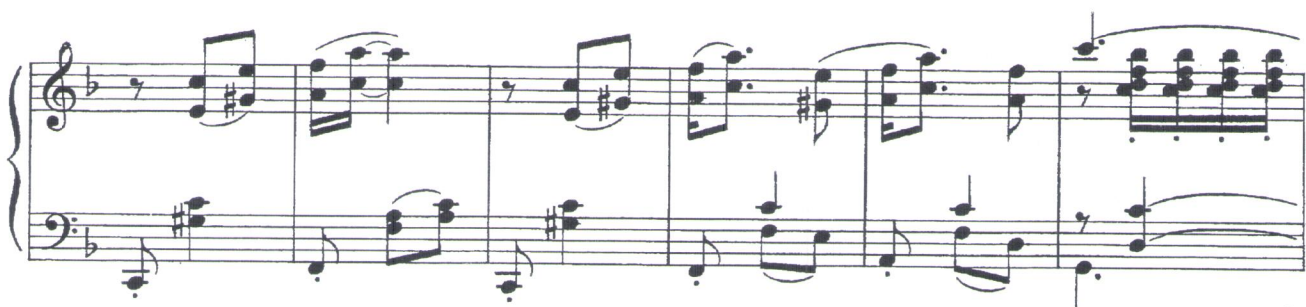
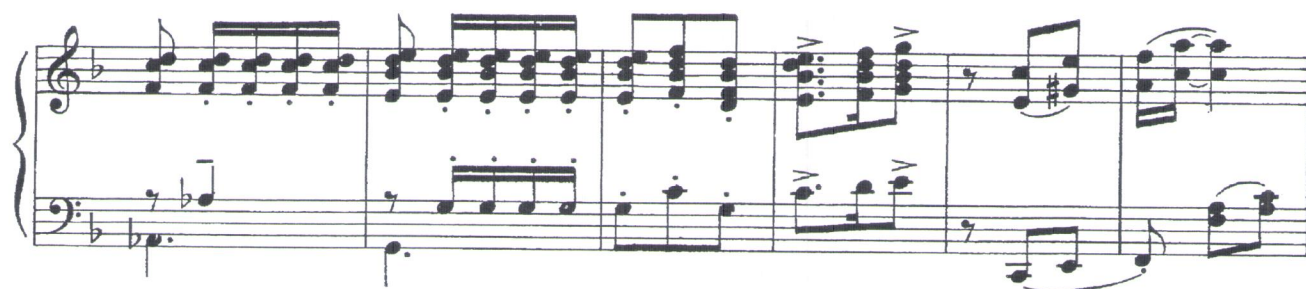
mf sub.

3





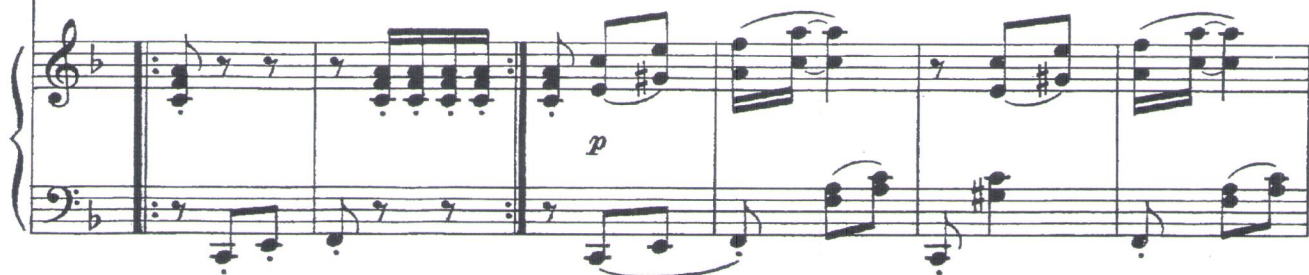
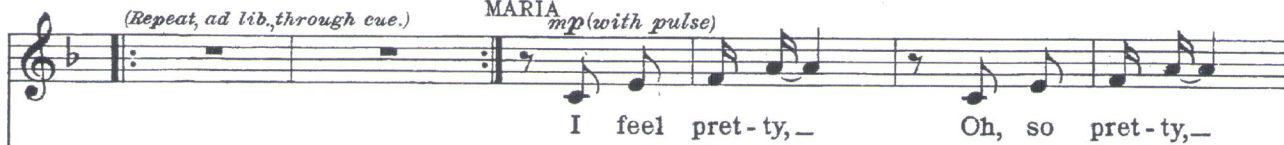




CONSUELO: "I do?" "I am?" "What is
going on with you?"

(Repeat, ad lib., through cue.)

MARIA *mp* (with pulse)



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

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The lyrics are "I feel pret-ty and wit-ty and bright, And I pit-y".

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

The second system of the musical score. The vocal line continues with the lyrics "An - y girl who is - n't me to - night.". The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The lyrics are "An - y girl who is - n't me to - night.". There is a dynamic marking of *f sub.* in the piano part.

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

The third system of the musical score. The vocal line continues with the lyrics "I feel charm-ing, - Oh, so charm-ing, -". The piano accompaniment includes a dynamic marking of *p sub.* in the left hand. The lyrics are "I feel charm-ing, - Oh, so charm-ing, -".

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

The fourth system of the musical score. The vocal line continues with the lyrics "It's a - larm-ing how charm-ing I feel, And so". The piano accompaniment continues with the same musical texture. The lyrics are "It's a - larm-ing how charm-ing I feel, And so".

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

See the pret - ty girl in that

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

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

smile, Such a pret - ty mel. I feel

f *p sub.* *p*

This system contains the first line of the musical score. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics 'smile, Such a pret - ty mel. I feel' are written below the vocal line. Dynamic markings include *f* (forte) above the vocal line, *p sub.* (piano subito) above the vocal line, and *p* (piano) below the piano accompaniment.

stun - ning - And en - tranc - ing, - Feel like run - ning and

This system contains the second line of the musical score. The vocal line continues with the lyrics 'stun - ning - And en - tranc - ing, - Feel like run - ning and'. The piano accompaniment continues with chords and moving lines. There are no dynamic markings in this system.

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

f *f*

This system contains the third line of the musical score. The vocal line continues with the lyrics 'danc - ing for joy, For I'm loved By a'. The piano accompaniment continues. Dynamic markings include *f* (forte) above the vocal line and *f* (forte) below the piano accompaniment.

pret - ty - won - der - ful boy!

ff

This system contains the fourth line of the musical score. The vocal line continues with the lyrics 'pret - ty - won - der - ful boy!'. The piano accompaniment continues. A dynamic marking of *ff* (fortissimo) is placed below the piano accompaniment.

TWO GIRLS

mf

Have you met my

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

sim. *espr.* *pp*

love, She's mere-ly in - sane. It must be the heat Or

CONSUELO ROSALIA

(come prima) *pp*

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

FRANCISCA ROSALIA

may - be it's fleas. Keep a - way from her, Send for

ALL *funison*

gliss. *f*

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

pp

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

sim.

bred and ma - ture And out of her mind!

f

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-gan-ized to hon-or

me. I feel diz-zy,- I feel

GIRLS div.
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

pret-ty, Miss A - mer - i - ca can just re - sign!

GIRLS div. La la la la

f

See the pret-ty girl in that

la la la la la la la la.

p sub.

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

What mir - ror where?

unis.

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

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

cresc.

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

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

f

I feel stun - ning - And en -

mel! I feel stun - ning

Such a pret - ty mel 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!

44415

Ballet Sequence

No. 13A

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.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef, and the piano accompaniment is written in two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

(They run.)
ff sub.

The second system of the musical score features a piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The tempo and dynamics are indicated by the marking *(They run.)* and *ff sub.* (fortissimo subito). The piano part is written in two staves (treble and bass clefs).

The third system of the musical score features a piano accompaniment. The key signature remains two flats, and the time signature changes to 3/4. The piano part is written in two staves (treble and bass clefs). The tempo and dynamics are indicated by the marking *(They run.)* and *ff sub.* (fortissimo subito).

The fourth system of the musical score features a piano accompaniment. The key signature remains two flats, and the time signature changes to 3/4. The piano part is written in two staves (treble and bass clefs). The tempo and dynamics are indicated by the marking *(They run.)* and *ff sub.* (fortissimo subito).

The fifth system of the musical score features a piano accompaniment. The key signature remains two flats, and the time signature changes to 3/4. The piano part is written in two staves (treble and bass clefs). The tempo and dynamics are indicated by the marking *(They run.)* and *ff sub.* (fortissimo subito).

No. 13D

Somewhere

Adagio $\text{♩} = 72$

A GIRL

mp

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

pp

Peace and qui-et and o-pen air Wait for us Some-where.

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

p espr.

cresc.

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

Poco più mosso *mf* *f* *4/25*

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

p *p dolce*

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

pp *rall.* *a tempo* *pp*

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

pp *rall. e dim.* *ppp* *a tempo*

A time and place for us. Hold my hand and we're

cresc. *3*

half - way there. Hold my hand and I'll take you there

cresc.

f *dim. molto* *ppp*

Some-how, Some day, Some-where!

rall. *mf* *dim. molto* *ppp*

ff

7 *7* *7*

segue

No. 13E

Procession and Nightmare

Più mosso (in 2) ♩ = 40

The musical score is divided into three systems. The first system is a piano introduction in 4/8 time, marked *Più mosso* with a tempo of ♩ = 40. It features a treble and bass staff for the piano, with a key signature of three sharps (F#, C#, G#). The piano part consists of arpeggiated chords and sustained notes, with dynamics *pp* in both hands. The second system continues the piano introduction with similar arpeggiated patterns. The third system introduces the vocal parts for the ENTIRE COMPANY. The vocal staves are in the same key signature and time signature. The lyrics are: "There's a place for us, There's a place for us, There's a..." for the first vocal line, and "There's a place for us, There's a place for us." for the second. The piano accompaniment continues beneath the vocal parts, with dynamics *pp* and *ppp* indicated. The score concludes with a final measure marked with a fermata.

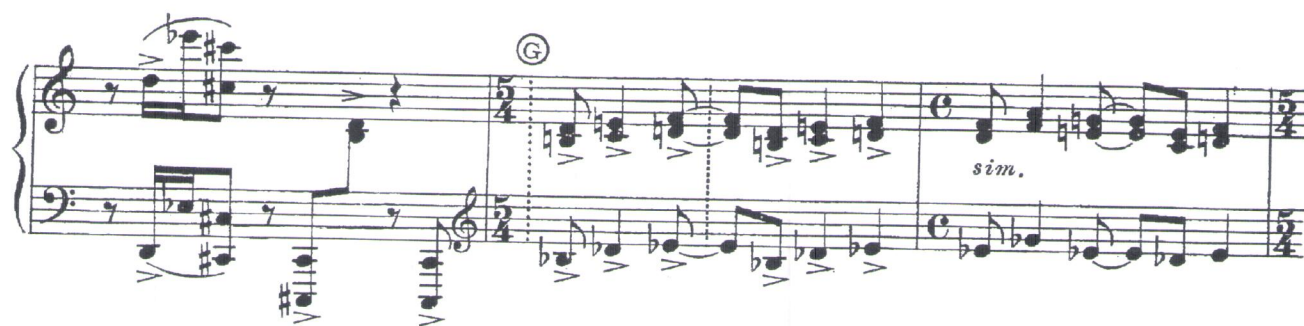
First system of a musical score in 2/4 time, key of D major. It features a piano accompaniment with a treble and bass staff. The piano part includes a melody in the treble and a bass line in the bass. The score is marked with "accel. molto" and "cresc.". There are two measures marked with circled letters A and B, indicating cuts. A percussion part is indicated by "Perc." and a rhythmic pattern of eighth notes.

Second system of the musical score, continuing the piano accompaniment. It includes measures marked with circled letters C and D, indicating cuts. The piano part continues with a melody in the treble and a bass line in the bass. The score is marked with "cresc." and "Perc.".

Third system of the musical score, starting with the tempo marking "Allegro molto" and a metronome marking of 152. The piano part is marked with "ff" (fortissimo) and "marcatissimo". The score is in 2/4 time and features a melody in the treble and a bass line in the bass.

Fourth system of the musical score, continuing the piano accompaniment. It includes measures marked with circled letters E and F, indicating cuts. The piano part continues with a melody in the treble and a bass line in the bass. The score is marked with "ff" and "marcatissimo".

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.



First system of musical notation, featuring a treble and bass staff. The key signature has one sharp (F#). The time signature is 5/4. A circled 'G' is above the treble staff. The word *sim.* is written below the treble staff.



Second system of musical notation, featuring a treble and bass staff. The key signature has one sharp (F#). The time signature is 5/4. The system includes various musical notations such as notes, rests, and dynamic markings.



Third system of musical notation, featuring a treble and bass staff. The key signature has one sharp (F#). The time signature is 5/4. The system includes various musical notations such as notes, rests, and dynamic markings, including *ff*.



Fourth system of musical notation, featuring a treble and bass staff. The key signature has one sharp (F#). The time signature is 3/4. The system includes various musical notations such as notes, rests, and dynamic markings.

This musical score page contains measures 162 through 175. It is written for piano in 3/4 time, featuring a complex texture with multiple staves. The score includes various musical notations such as notes, rests, and dynamic markings. A key signature change to one flat occurs at measure 165. Measure 164 is marked with a circled 'H'. Measure 166 features a fortissimo (*fff*) dynamic marking. Measure 168 is marked with a circled 'I'. Measure 170 is marked with a circled 'J'. The piece concludes with a double bar line at the end of measure 175.

First system of a musical score in 3/4 time, key of D major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. A first ending bracket labeled 'K' spans the first two measures. A 'cresc.' (crescendo) marking is placed above the right hand in the third measure.

Second system of the musical score. It continues the melodic and rhythmic patterns. A first ending bracket labeled 'L' is present in the second measure. The system concludes with a key signature change to B minor, indicated by two flats in the key signature.

Presto ♩ = 152

Third system of the musical score, marked 'Presto' with a tempo of 152 beats per minute. The key signature is B minor. The right hand plays a series of chords, while the left hand plays a steady eighth-note accompaniment. A fortissimo 'fff' marking is placed at the beginning of the system.

Fourth system of the musical score. The right hand has a melodic line with a long slur over the first two measures. The left hand continues with the eighth-note accompaniment.

Fifth system of the musical score. The right hand features a melodic line with a long slur over the last two measures. The left hand continues with the eighth-note accompaniment.

Adagio

fff *rall. molto* *molto* *pp*

TONY *pp*

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

pp

MARIA (joining TONY)

cresc. *mf* *cresc.*

Hold my hand and I'll take you there Some-how, Some day,

cresc. *mf espr.*

f *p* *ppp*

Some-where! _____

ppp *pp* *lunga*

J-176

No. 14

Gee, Officer Krupke

165

Jets

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

Group 1:

Ransom, Kevin, Robby, Luke, Spencer

Group 2:

Brinn, Harro, Will, Ben

1 Fast, vaudeville style

Handwritten note: ALL Vamps: exit immediately! 2X play

6

7

8

optional intro.

9

exit! 2x

10

ACTION

Dear

(till ready)

p sub.

11

12

13

14

kind - ly Ser - geant Krup - ke,

You got - ta un - der - stand,

It's

15

16

17

18

cresc.

just our bring-in' up - ke

That gets us out of hand.

Our

20 21 22

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

cresc.

23 24 25 26 Tutti 27

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

f *f* *liss.*

28 29 30 31

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

sim.

32 33 34 35 *cresc.*

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

cresc.

36 37 38 39 40

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

41 ACTION *ff* 42 43 44

There is good!

good! There is good, — There is

good! There is good, There is

ff *brave*

45 46 47 48 49

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

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

ff

168

50



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.

55



58



63

ACTION (*to Diesel*)

64

65

66

67

Dear

kind - ly Judge, your Hon - or,

My par - ents treat me rough.

With

68 69 70 71 *cresc.* 72

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

73 74 75 76 77

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

79 80 81 82

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

5/12 50.

sim.

83 84 85 86 87

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

170
[88] 89 90 91 92 *ff*

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

[93] 94 *ff* ACTION 95 96 97

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

We're dis - turbed, We're the

We're dis-turbed, We're the

ff *brave*

[99] 99 100 101 102

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.

121 122 123 123 *cresc.* 124

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

125 126 127 *f* 128 129

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

130 131 ARAB (*imitating psychiatrist*) 133 134

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

135 136 137 138 139

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

140 *cresc.* 141 142 143 *ff* 144

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

cresc. *ff*

145 146 ACTION 147 148 149

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

ff

We are sick, - We are

We are sick, We are

f *brave*

150 151 152 153 154

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

174

165

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! *until done*]

163

168

ACTION (*to Baby John*)

173 174 175 176 177 *cresc.*

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

178 179 180 181 182 *f*

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

183 184 185 186 187 *liss.* *falsetto* *sim.*

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

BABY JOHN (imitating female social worker)

189 190 191 192

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

173 *cresc.* 194 195 196 *ff* 197

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

cresc.

179 199 ACTION 200 201 202

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

ff We're no good, We're no

ff We're no good, We're no

ff *brave*

203 204 205 206 207 *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

209 210 JUDGE 211 212 PSYCH. 177

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

f *p sub.*

213 214 SOCIAL WORKER 215 216 JUDGE 217

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

219 PSYCH. 219 220 SOCIAL WORKER 221 222

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

223 ALL: div. *ff rall.* 224 225 226 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,

f rall. *ff* *Tempo I (but held back)* *ff unis.*

227 228 229 230 231

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

232 233 234 235 236

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

237 238 239 240 241 242

are we to do? - div. *fff* Gee, Of - fi - cer Krup - ke, krup you!

are we to do? - div. *fff* Gee, Of - fi - cer Krup - ke, krup you!

ff

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 ♩ = 132

f marc.

ANITA (*bitterly*)

mf

A boy like that who'd kill your brother,

mp

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

mf

f

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

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,
f marc. *legato*

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

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

smart!
f marc.

mp

A boy like that wants one thing on - ly,

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

f

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

MARIA *f molto cant.*

Oh no, An -

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

f *ff*

valle

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

f *ff*

MARIA

heart Knows they're wrong And n.y

ANITA

A boy like that who'd kill your broth-er,

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

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two flats (B-flat major). The piano part begins with a piano (*p*) dynamic and features a melodic line in the right hand and a supporting bass line in the left hand.

know: *mf* I am his, I don't

A boy who kills can - not love,

mp

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "know: I am his, I don't". The piano part continues with a mezzo-forte (*mf*) dynamic in the vocal line and a mezzo-piano (*mp*) dynamic in the piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

care what he is. I don't

A boy who kills has no heart.

This system contains the fifth and sixth staves of music. The vocal line concludes with the lyrics "care what he is. I don't". The piano part concludes with a melodic line in the right hand and a supporting bass line in the left hand.

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 *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

cresc.

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

pp *cresc.*

mf *> p espr.*

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

dolce *p*

p *pp* *cresc.*

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

espr. *pp* *cresc.*

mf *> p espr.*

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

mf *p*

val

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,

mf con espansione

espr. *espr.* *mf*

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

life!

f cresc. *mp cresc.* *rall.* *sf*

MARIA *pp* *meno* *cresc.*

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

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

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

love is your life! *f cresc.*

love is your life! *f cresc.*

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

f (She falters and stops.)

take you there Some-how, - Some day! -

f (He dies.)

take you there Some-how, -

mf *dim. molto*

MARIA: Stay back! *long*

pp *ppp* *long*

MARIA: *Te adoro, Anton.**Meno mosso* ♩ = 63

The first system of the musical score for 'Te adoro, Anton.' features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Meno mosso' with a quarter note equal to 63 beats per minute. The piano part is marked 'pp' (pianissimo) in both the right and left hands. The vocal line consists of a series of eighth and sixteenth notes, mostly beamed together, with some slurs. The piano accompaniment in the right hand features a similar rhythmic pattern, while the left hand provides a steady bass line with eighth notes.

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same key signature and tempo. The piano part remains marked 'pp'. The vocal line continues with a melodic line of eighth and sixteenth notes. The piano accompaniment in the right hand follows the vocal line with a similar rhythmic pattern, while the left hand continues with a steady bass line.

The third system of the musical score concludes the piece. The tempo is marked 'Ancora meno mosso'. The piano part is marked 'ppp' (pianississimo). The vocal line features a final melodic phrase with a long note. The piano accompaniment in the right hand features a final chord with a long note. The left hand continues with a steady bass line. The system ends with the word 'Curtain' written below the piano part.

