

Overture

♪ —TACET— ♪

West Side Story

1

Prologue

♪ —TACET— ♪

Jet Song

(ACTION)
Who needs Tony?

Allegro moderato (♩. = 116-128)
(deliberately)

(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.

(BABY JOHN)
He saved my ever lovin' neck!

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

28

32

36

40

44

55

28 (RIFF) 29 30 31

When you're a Jet, you're a Jet all the way from your

32 33 34 35

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

36 *cresc. poco a poco* 37 38 39

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

40 41 42 43

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

44 45 46 47

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

48 49 50 51

You're home with your own:— When com - pa - ny's ex -

52 53 54

pect - ed, you're well pro - tect - ed!—

55 56 57 58

Then you are set with a cap - i - tal J, which you'll

59 *cresc.* 60 61 62

nev - er for - get till they cart you a - way. When— you're a

(RIFF)

63 > 64 > 65 > 66 >

Jet, You stay a

67

68 69 70 71 2

Jet!

(RIFF) I know Tony like I know me. I guarantee you can count him in.

73 2 75 4

(ACTION) In, out, let's get crackin.' (A-RAB) Where you gonna find Bernardo?

79 80 81 3

(RIFF) At the dance tonight at the gym. (BIG DEAL) But the gym's neutral territory.

84 2 86 2

(RIFF) (Innocently) I'm gonna make nice there! I'm only gonna challenge him. (A-RAB) Great, Daddy-O! VI =

88 2 90 2 92

(RIFF) So everybody dress up sweet and sharp. (They primp and preen)

93 4 97 3

100 (ALL) *f* 101 102 103

Oh, when the Jets fall in at the corn - ball dance,

104 105 106 107

we'll be the sweet - est dress - in' gang in pants!

108 109 110 111

And when the chicks dig us in our Jet black ties,

112 113 *cresc.* 114 115

they're gon - na flip, gon - na flop, gon - na drop like flies!

116 (They dance together, a little wild.) 117 8

125 *f* (RIFF) 126 *mf* 127 *mp* 128 *pp* = DE

Hey. Cool. Eas - y. Sweet.

(RIFF) Meet Tony and me at ten. And walk tall! (He runs off) (A-RAB) We always walk tall!

129 2 131 132 2

(BABY JOHN) We're Jets! (ACTION) The greatest!

134 2 136

137 (ACTION and BABY JOHN)

138 139 140
When you're a Jet, you're the top cat in town, you're the

141 142 143 144
gold med - al kid with the heav - y weight crown!

145 (A-RAB, ACTION and BIG DEAL)

146 147 148
When you're a Jet, you're the swing - in' - est thing. Lit - tle

149 150 151 152 (ALL)
boy, you're a man; Lit - tle man, you're a king! The

153 154 155 156
Jets are in gear, — our cyl - in - ders are click - in'. —

157 158 159 160
The Sharks' - ll steer clear — 'cause ev - 'ry Puer - to
(. = .)

161 162 163
Ric - an's — a lous - y — chick - en! —

164 *pp* 165 166 167
Here come — the Jets like — a bat out — of hell. Some - one

168 169 170 171
gets in — our way, some - one don't feel — so well.

Jet Chase

♪ —TACET— ♪

Something's Coming

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

Fast (♩ = 176) (TONY) Who knows?

2

Safety (Vocal last time)

3 (TONY) *pp*

Could bel Who

knows? There's

rhythmically

some - thing due an - y day; I will know

right a - way, soon as it shows.

20 *f marc.*

It may come can-non-ball-ing down thru the sky, gleam in its eye,

bright as a rose! Who

knows? It's

79

34 on - ly just out of reach down the block,

37 on a beach, un - der a tree.

42 *f marc.* I got a feel - ing there's a mir - a - cle due,

45 gon - na come true, 47 com - ing to me!

48 49 50 51 52 *dim.* 53 54 55

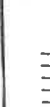
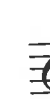
with rhythmic excitement

56 *p* Could it be? Yes, it could. Some - thing's com - ing,

62 some - thing good, if I can wait!

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

73 but it is gon - na be great!



79 *p* 80 81 82 83 84

With a click, with a shock, phone-'ll jin-gle,

85 86 87 88 *cresc.* 89 90

door-'ll knock, o-pen the latch!

91 *f* 92 93 94 95

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

96 97 98 *dim.* 99 100

catch the moon, one hand-ed catch!

mf warmly, freely 101 102 103 104 3 105 106 3

A-round the cor-ner,

107 108 109 *cresc.* 110 3 111 3 112 113

or whist-ling down the

114 3 115 116 117 *mf* 118 *dim.* 119

riv-er, come on,

120 3 121 122 3 123 124 125

de-liv-er to

126 *pp dolce* 127 128 129 130 131 132 133

me!

134 *ppp*

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

140 hold - ing still, _____ 141 142 it' - ll be there! _____ 143 *cresc.* 144 145

146 > > 147 > > 148 > 149 > 150 Come on some - thing, come on in, _____ don't be shy,

151 > 152 > 153 *dim.* 154 155 meet a guy, _____ pull up a chair! _____

156 *p sub. (freely)* 157 158 159 3 160 The air _____ is _____

161 3 162 163 164 165 3 166 3 167 hum - ming, _____ and some - thing _____ great _____

168 169 170 171 172 *dim.* - is com - ing! _____ Who _____

173 174 175 176 177 knows? _____ It's _____ on - ly just _____

178 179 180 out of reach, _____ down the block, _____ on a beach, _____

181 3 182 183 *dim.* 184 185 186 *fade out* may - be to - night... _____

Applause Segue

Something's Coming Chase

♪ —TACET— ♪

West Side Story

4

(The Dance at the Gym)

Blues

♪ —TACET— ♪

West Side Story

4a

Promenade

♪ —TACET— ♪

Mambo

12

128

146

170

186

58 **Fast** (♩ = 126)

8

66

67

68

69 (SHARKS) 70 (JETS) 71 (ALL)

Mam - bo! Mam - bo! Go!

72 16 88 4

92 93 94 95

96 4

100 101 102 103 (SHARKS)

Mam - bo!

104 108 8

116 117 118 119 (SHARKS)

Mam - bo!

ory

Musical score for five staves. Each staff begins with a measure number in a box: 120, 128, 146, 170, and 186. Above the staves are bar counts: 4, 6, 4, 8, 8, 4, 4, 8, 4, 16, 3, 2. The key signature is one sharp (F#). The notation includes treble clefs, stems, and beams. The final staff includes the instruction *rall. molto* above the bar count 2.

Segue

Cha-Cha

♪ - TACET - ♪

West Side Story

4c

Meeting Scene

♪ - TACET - ♪

West Side Story

4d

Jump

♪ - TACET - ♪

West Side Story

4e

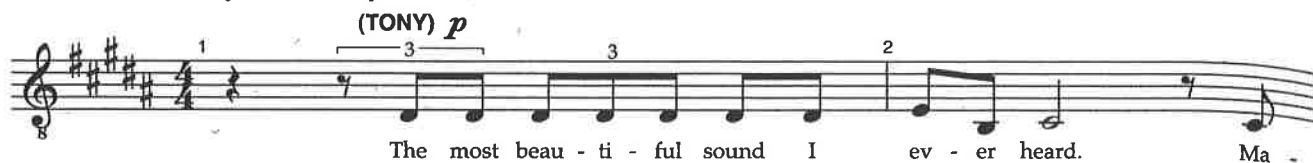
Maria

(DIESEL) We'll see him at Doc's

(TONY) Maria...

Slowly and Freely

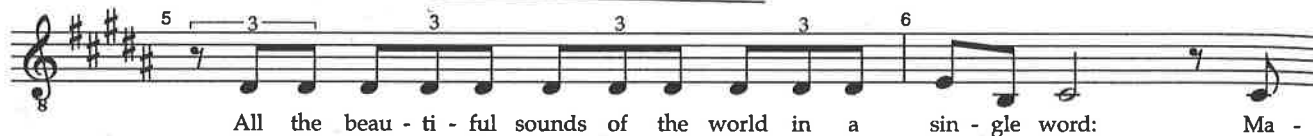
(TONY) *p*



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

Moderato con Anima

9 *mf warmly*



ri - a I've just met a girl named Ma - ri - a and



sud - den - ly that name will nev - er be the same to me. Ma -

15 *cresc.* 16 3 17 3 *f*
 ri - a! I've just kissed a girl named Ma - ri - a, and

18 19 20 *ff*
 sud - den - ly I've found how won - der - ful a sound can be! Ma

21 *pp sub.* 22 3 23 3
 ri - a! Say it loud and there's mu - sic play - ing Say it

24 25 *dolce* 26
 soft and it's al - most like pray - ing Ma - ri - a... I'll

poco rall. 27 3 28 *a tempo* 29 *f* 30
 ne - ver stop say - ing Ma - ri - a! Ma - ri - a!

31 32 33 3 34 *p* 35 *cresc.*
 Ma - ri - a! Ma - ri - a! Ma - ri - a! Ma - ri

36 *f* 37 38 39 *ff* 3
 a! Ma ri - a! Ma

(Ossia) *f* 3
 a Ma - ri - a, Ma - ri - a, Ma - ri - a, Ma -

40 *pp sub.*

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

43 *p dolce*

soft and it's al - most like pray - ing Ma -

45 *molto rall. pp*

ri - a I'll ne - ver stop say - ing Ma - ri - a!

48 *meno mosso ppp a piacere*

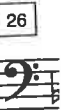
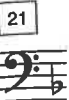
The most beau - ti - ful sound I ev - er heard Ma -

Adagio (in 4)

51 52 53

ri - a.

Applause Segue



Balcony Scene

Very Slowly

26 (MARIA) Imagine being afraid of you! 27 (TONY) You see? 28 (MARIA) I see you. 29 (TONY) See only me.

Andantino *accel. poco a poco*

(very gradually) (♩ = 80+)

30 (MARIA) *pp* 31

32 33

34 (MARIA) 35 36 (♩ = 100)

(TONY) *p*

And there's

37

(TONY)

no - thing for me but Ma - ri - a, ev' - ry

38

cresc.

39

40

41 (MARIA)

To - ny, To - ny...

sight that I see is Ma - ri - a.

mf

42

Allegretto (♩ = 108)
sempre un poco accel.

43

44

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

cresc.

45

mf *f*

46

Allegro (♩ = 66)
ancora accel.

47

48 (They kiss)

All the world is on - ly you and me!

p *f*

(They kiss)

be. you and me!

49

50

51

Molto allegro (♩ = 72+)

(MARIA)
mf warmly

To

52

(MARIA)

53 54 55

night, to night, it all be - gan to - night, I

56 57 58 59

saw you and the world went a - way. To -

60

61 62 63

night, to - night, there's on - ly you to - night, what you

64 *cresc.* 65 66 *mf* 67

are, what you do, what you say. To -

68

69 70 71

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

72 73 74 75

hap - pen I know now I was right. for

76

77 78 *cresc.* 79

here you are and what was just a world is a

Molto meno mosso (ma in 2)

80 81 82 *ff* 83 84

star to night!

(They kiss)

Slowly
rall.

(MARIA) *pp*

87

Andante (♩ = 50 -)

85 86 88 89

To - night, to - night, the world is full of

(TONY) *pp*

To - night, to - night, the world is full of

91

accel. poco a poco

92

93 *cresc.*

94

90

light, with suns and moons all o - ver the place. To -

cresc.

light, with suns and moons all o - ver the place. To -

a tempo (Allegro)

95

mf

96

97

98

night, to - night, the world is wild and bright, go - ing

mf

night, to - night, the world is wild and bright, go - ing

99 *cresc.*

100

101

102

mad, shoot - ing sparks in - to space. To -

cresc.

mad, shoot - ing sparks in - to space. To -

103

104

105

day the world was just an ad - dress, a

f

day the world was just an ad - dress, a

106 (MARIA) 107 108

place for me to live in, no bet - ter than all

(TONY)

place for me to live in, no bet - ter than all

109 110 111 112

right, but here you are, and

right, but here you are, and

113 *cresc.* 114 115 *mf* 116

what was just a world is a star to

cresc. *mf*

what was just a world is a star to

117 **Molto meno mosso (sub. in 4)** (VOICE --offstage) Maruca! (MARIA) Wait for me!

118 119 120 *rall.*

night!

pp

night! To

121 **Broadly** (TONY)

122 123 124

night, to - night, it all be - gan to - night, I

125 126 127 128 (Maria re-enters)

saw you and the world went a - way.

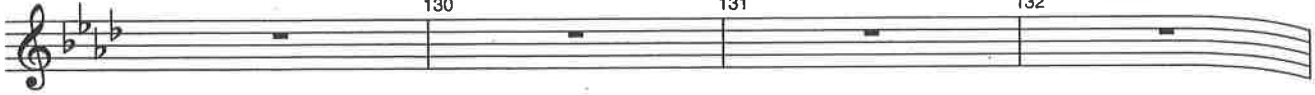
129

(MARIA) I cannot stay.

Go quickly.

(TONY) I'm not afraid.

(MARIA) They are strict with me.
Please.

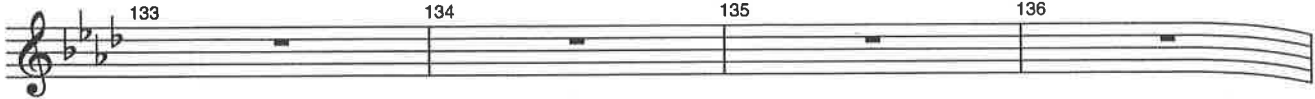


(TONY) (Kissing her) Good night.

(MARIA) Buenos noches.

(TONY) I love you.

(MARIA) Yes, yes. Hurry.



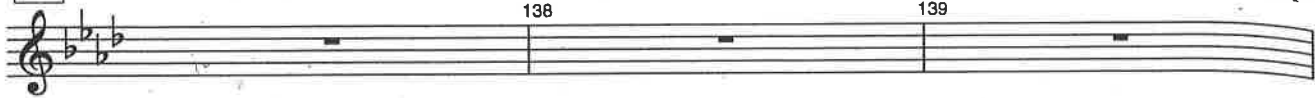
137

(He climbs down.)

(MARIA) Wait! When will I see you? (He starts to back up.) No!

(TONY) Tomorrow.

(MARIA) I work at the bridal shop.



(MARIA) Come there.

(MARIA) Yes. Good night.

(MARIA) Tony!

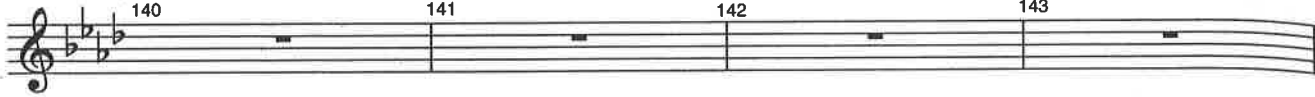
(MARIA) Come to the back door.

(TONY) At sundown.

(TONY) Good night. (He starts off.)

(TONY) Shhh!

(TONY) Si. (Again he starts out)



(MARIA)
Tony! What
does Tony
stand for?

Adagio (sempre in 4)

Te adoro,
Anton.



Good night, good night, sleep well and when you

(TONY)
Anton.

Te adoro,
Maria.



Good night, good night, sleep well and when you

ritard

148

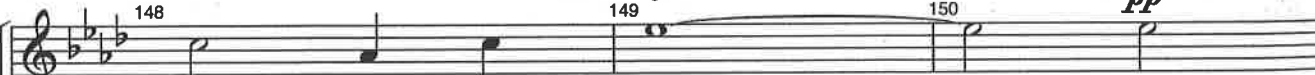
dream, dream of me to

149

mf

150

pp



dream, dream of me to

mf

pp



dream, dream of me to

dolciss.

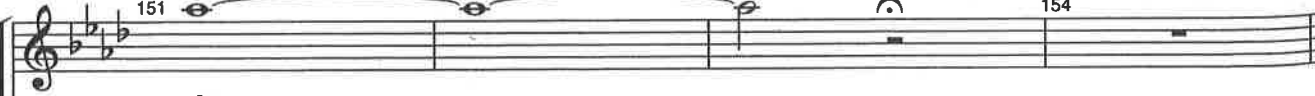
152

153

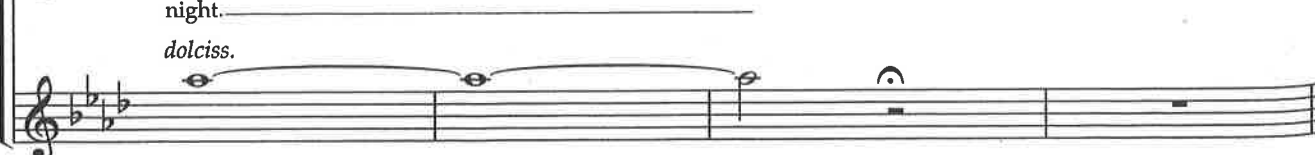
154

night.

dolciss.



night.



America

Moderato, Tempo di "Seis"

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

(Repeat ad lib. under dialog until cue.)

(ROSALIA) Just for a successful visit.

7 (ROSALIA)
mp (nostalgically)

Puer - to Ri - co, you love - ly is - land,

is - land of trop - i - cal breez - es.

Al - ways the pine - ap - ples grow - ing,

al - ways the cof - fee blos - soms blow - ing.

21 (ANITA) (mockingly)
p sub.
Puer - to Ri - co, you ug - ly is - land,

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

29 (ANITA) *cresc.*

Al - ways the hur - ri - canes blow - ing.

32 *f*

al - ways the pop - u - la - tion grow - ing.

34 (rhythmically)

35

and the mon - ey ow - ing.

37 *p dim.*

and the ba - bies

38

cry - ing.

39 *p dim.*

and the bul - lets

40

fly - ing.

41 *f sub.*

I like the is - land Man - hat - tan.

44 *rall.*

smoke on your pipe and put

46 **Tempo di Huapango (fast)**

that in!

50

I

54

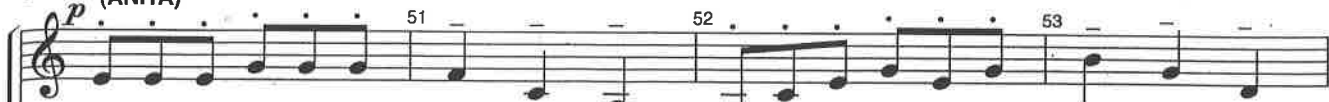
58

62

67

50

(ANITA)



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!

54

55

56

f



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



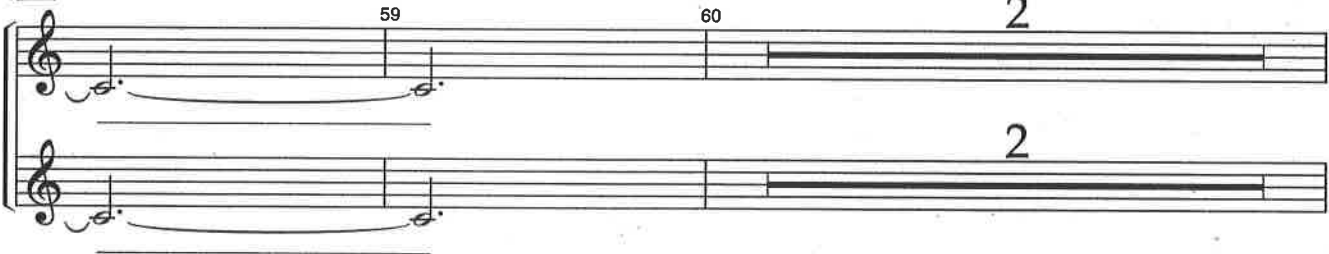
Ev - 'ry thing free in A - mer - i - ca, for a small fee in A - mer - i - ca!

58

59

60

2



62

(ROSALIA)

63

64

65

66



I like the cit - y of San Juan. (ad lib. OLE's! etc.)

(ANITA)



I know a boat you can get on.

67

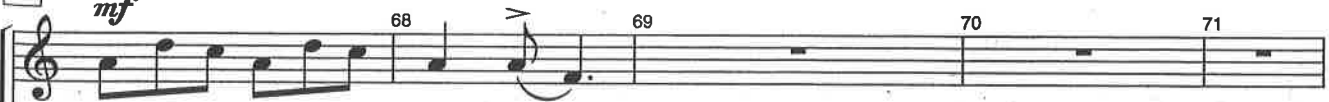
mf

68

69

70

71



Hun - dreds of flow - ers in full bloom.

ff



Hun - dreds of peo - ple in each room!

72 **f** (ANITA) 73 74

Au - to - mo - bile in A - mer - i - ca, chro - mi - um steel in A -

f (GIRLS) (except Rosalia)

Au - to - mo - bile in A - mer - i - ca, chro - mi - um steel in A -

75 76 77

mer - i - ca, wi - re spoke wheel in A - mer - i - ca,

mer - i - ca, wi - re spoke wheel in A - mer - i - ca,

78 79 **f** 80 4

ver - y big deal in A - mer - i - ca!

ver - y big deal in A - mer - i - ca!

84 (ROSALIA) 85 86

I'll drive a Bu - ick through San Juan.—

(ANITA)

If there's a road you can

(ad lib. OLE's! etc.)

87 88 89 90

I'll give my cou - sins a free ride.—

drive on.—

91 **f**

H

94 **f**

Ir

f

Ir

97

rr

rr

100

P

P

104

110

91 *ff* (ANITA) 92 93

How you get all of them in - side?

94 *f* (ANITA) 95 96

Im - mi - grant goes to A - mer - i - ca, man - y hel - los in A -

f (GIRLS) (except Rosalia)

Im - mi - grant goes to A - mer - i - ca, man - y hel - los in A -

97 98 99

mer - i - ca, no - bod - y knows in A - mer - i - ca,

mer - i - ca, no - bod - y knows in A - mer - i - ca,

100 (ALL) 101 *f* 102 103 (Whistling)

Puer - to Ri - co's in A - mer - i - ca!

Puer - to Ri - co's in A - mer - i - ca!

104 (The girls whistle and dance around Rosalia.) 105 106

(The girls whistle and dance around Rosalia.)

107 108 109

(The girls whistle and dance around Rosalia.)

110 111 112

(The girls whistle and dance around Rosalia.)

(Whistling)

113 114 115 116 117 118 119 120 121 122 123 124 125 126 127

7

134 (ROSALIA)

4 138 139

I'll bring a T. V. to San Juan.—

(ANITA)

140 141 142

If there's a cur - rent to turn on!—

143 (ROSALIA)

144 145 146

I'll give them new wash - ing ma - chine.—

(ANITA)

147 148 149

What have they got there to keep clean?—

148 *f* (ANITA)

149

I like the shores of A - mer - i - ca!

f (GIRLS) (except Rosalia)

I like the shores of A - mer - i - ca!

150 (ANITA) 151 152

Com - fort is yours in A - mer - i - ca! Knobs on the doors in A -

(GIRLS) (except Rosalia)

Com - fort is yours in A - mer - i - ca! Knobs on the doors in A -

153 154 155

mer - i - ca, wall - to wall floors in A - mer - i - ca!

mer - i - ca, wall - to wall floors in A - mer - i - ca!

156 157 158 159

(Whistling)

(Whistling)

160 161 162 163

(Whistling)

164 165 166 167

168 169 170 171

172 173 174

175 176 177

178 179 180 181 gliss.

182 183 7

190 194 (ROSALIA) 195

4

When I will go back to San Juan—

196 (ANITA) 197 198

When you will shut up and get gone!—

199 (ROSALIA) 200 201 202

Ev-'ry one there will give big cheer!—

p (ANITA)

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

203 9

212 12

America to Drugstore

♪ —TACET— ♪

Cool

Solid and boppy (♩ = 90)

(RIFF) You wanna live? You play it cool.

(ACTION) I wanna get even!

3 (RIFF) Get cool (A-RAB) I wanna bust!

(RIFF) Bust cool.

(BABY JOHN) I wanna go!

(RIFF) Go cool!

7 (RIFF) (almost whispered)

P

15

23

31 (RIFF)
 Go man, go, but not like a yo - yo school boy

34 *dim. molto* 3 35 *pp sub.* 36
 Just play it cool, boy, Real cool!

37 *poco piu mosso*
 38 39 2 41 2

43 Fugue 15 58 17 75 7

82 5 87 7 94 5 99 5

104 5 109 3 112 *Drums solo ad lib.* 2

114 5 119 2 121 3 124

125 5 130 4

134 4 138 3

Musical staff 141-142. Treble clef, key signature of one sharp (F#). Measure 141 starts with a quarter rest followed by a quarter note G4. Measure 142 continues with eighth notes.

Musical staff 143-144. Treble clef, key signature of one sharp (F#). Measure 143 starts with a quarter note G4. Measure 144 continues with eighth notes.

Musical staff 145-148. Treble clef, key signature of one sharp (F#). Measure 145 starts with a quarter note G4. Lyrics: Boy, boy, cra - zy boy, stay loose, boy!

Musical staff 149-152. Treble clef, key signature of one sharp (F#). Measure 149 starts with a quarter note G4. Lyrics: Breeze it, buzz it, ea - sy does it. Turn off the juice, boy!

Musical staff 153-155. Treble clef, key signature of one sharp (F#). Measure 153 starts with a quarter note G4. Lyrics: Go man, go, but not like a yo - yo school boy.

Musical staff 156-160. Treble clef, key signature of one sharp (F#). Measure 156 starts with a quarter note G4. Lyrics: play it cool, boy, Real cool!

Musical staff 161-164. Treble clef, key signature of one sharp (F#). Measure 161 starts with a quarter note G4. Measure 164 ends with a double bar line.

Applause Segue

Cool Chase

West Side Story
8a

Lo strosso tempo
(They resume dancing)

Musical staff 174-176. Treble clef, key signature of one sharp (F#). Measure 174 starts with a quarter note G4. Measure 176 ends with a double bar line.

One Hand, One Heart

35 **Andante con moto** 6 41 *dim. e rall.* 2

43 *(Tony and Maria kneel)* *poco rall.* **(TONY)** I, Anton, take thee, Maria.... *a tempo* *poco rall.*

44 45 46

(MARIA) I, Maria, take thee, Anton.... *a tempo* **(TONY)** For richer, for poorer...

47 48 49 50

(MARIA) In sickness, and in health.... *poco rall.* **(TONY)** To love and to honor... *a tempo* *poco rall.*

51 52 53 54

(MARIA) To hold and to keep.... *a tempo* **(TONY)** From each sun to each moon... **(MARIA)** From tomorrow to tomorrow...

55 56 57 58

(TONY) From now to forever... **(MARIA)** Till death do us part.

59 60 61 62

(TONY) With this ring, I thee wed... *rall.* **(MARIA)** With this ring, I thee wed...

63 64 65 66

Adagio

67

(TONY) *p dolce*

68 69 70 71

Make of our hands one hand, make of our

72 73 74 75 76 77

hearts one heart, make of our vows one last

78 79 80 81 82

vow: on - ly death will part. us

83

(MARIA) *p dolce*

84 85 86

Make of our lives one life,

(TONY)

now.

87 88 89 90

day af - ter day, one life.

91

cresc. poco avanti

92 93 94 95

Now it be - gins, now we start one

cresc. poco avanti

Now it be - gins, now we start one

107

(MARIA) *p* 96 97 98 99 *pp* *tranquillo* 100

hand, one heart; ev - en death won't

(TONY) *p* *pp* *tranquillo*

hand, one heart; ev - en death won't

101 102 103 104 105 106 *rall.*

part us now.

part us now.

107 *a tempo* (They kiss.) 7 114 5 (They rise and put the dummies back in position.)

119 121 (MARIA) *p espr.* 122

Make of our lives

(TONY) *p espr.*

Make of our lives

123 124 125 126 127 128

one life, day af - ter day, one life.

one life, day af - ter day, one life.

129 (MARIA) *cresc. poco avanti* 130 131 132 133 *f*

Now it be - gins, now we start one

(TONY) *cresc. poco avanti* 134 135 136 137 138 *f*

Now it be - gins, now we start one

134 135 136 137 138 *Molto tranquilo (meno mosso)* *rall.* *pp*

hand, one heart. Death won't

134 135 136 137 138 *pp*

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

139 140 141 142 143 144

part us now.

139 140 141 142 143 144

part us now.

145 148 149 *rall.*

Segue

6

10

13 (E)

Tonight

Fast and Rhythmic (♩ = 132)

1 5

(RIFF) *mp marc.* 7

The Jets are gon-na have their day to - night.

10 11 12

(BERNARDO) *mp marc.*

The Sharks are gon - na have their way to -

13 14 (RIFF) *mf* 15

(BERNARDO)

The Puer - to Ri - cans grum - ble,

night.

(RIFF) 16 17 18

"Fair fight." But if they start a rum - ble, we'll

(RIFF) 19 20 21

rum - ble 'em right.

(BERNARDO) *mp*

We're

22

23 24 25 (RIFF) >

(BERNARDO)

We're

gon - na hand 'em 'a sur - prise to - night.

26 27 28 29

gon - na cut 'em down to size to - night.

(BERNARDO) *mf*

We

(BERNARDO)

30 31 32 33

said, "O. K., no rum - pus, no tricks" but just in case they jump us, we're

34 35 36 *f*

read - y to mix to

37

38 (RIFF) *f*

(BERNARDO)

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

night!

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

39 40 41

- we're gon - na jazz it up and have us a ball.

- we're gon - na jazz it up and have us a ball.

42

(RIFF)

43

They're gon - na get it to - night; the more they turn it on the

(BERNARDO)

They're gon - na get it to - night; the more they turn it on the

44

45

46

hard - er they'll fall!

Well, they be - gan it!

ff

hard - er they'll fall!

Well,

47

48

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,

49

50

51

52

(ANITA) (*sexily*) *mp*

(RIFF)

fff

A

to - night.

(BERNARDO)

fff

to - night.

53 (ANITA)

ni - ta's gon - na get her kicks to - night. We'll

have our pri - vate lit - tle mix to - night. He'll

61

walk in hot and ti - red, so

what? Don't mat - ter if he's ti - red, as

65 66 67 (TONY) (warmly) *mf*

To

(ANITA)

long as he's hot to

68 (♩ = ♩)

night, to - night won't be just an - y night, to -

night!



72 (TONY) 73 74 75

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

76 *più f* 77 78 79

night, to - night, I'll see my love to - night. And for

80 81 82 83

us, stars will stop where they are. To

84 *f* 85 86 87

day the min - utes seem like ho - urs, the ho - urs go so

88 89 90 91 *mp*

slow - ly, and still the sky is light... Oh

92 93 94 95

moon, grow bright, and make this end - less day end - less

96 *f* 97 98 99 *Come prima, in 4* 3

night!

102 (RIFF) (To TONY) *mp* 103 104

I'm count - ing on you to be there

105 106 107

to - night. When

108 (RIFF) 109 110 111 *mf*

Die - sel wins it fair and square to - night. That

112 113 114

Puer - to Ri - can punk 'll go down. And

115 116 117 (MARIA) (warmly) *mf*

To

(RIFF)

when he's hol-lered "Un-cle" we'll tear up the town!

118 (MARIA) 119

night, to - night won't

(TONY) (abstractedly) *mp*

All right.

(RIFF) (firmly)

So I can count on you, boy?

120 121

be just an - y night, to

(a bit impatiently) *f*

All right...

(RIFF) (firmly)

We're gon - na have us a ball.

122 (MARIA) 123

night there will be no morn - ing

(regretting his impatience) (TONY)

Sperm to worm! —

(RIFF)
(spoken - gently)

Womb to tomb! —

124 125 *più f*

star, ————— To

(dreamily again)
mp

To - night... —————

(He exits) (lights on BERNARDO)

I'll see you there a - bout eight... —————

126 (MARIA) 127

night, to - night, I'll

(ANITA) (sexily)
mf

To - night... —————

(BERNARDO)
mf

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

(MARIA) *cresc.* 128 129

see my love to - night. And for

(ANITA) *cresc.*

to - night,

(BERNARDO)

We're gon - na jazz it to - night,

f 130 131 132

us, stars will - stop where they are.

f

Late to - night, we're gon - na mix it to - night.

fp fp fp fp fp fp

They're gon - na get it to - night

133 (MARIA) 134 135

To - day the min - utes seem like

(lights on TONY) (TONY) *f*

To - day the min - utes seem like

(ANITA)

A - ni - ta's gon - na have her day,

(BERNARDO) *mp* *fp* *fp* *sim.* (lights on RIFF)

To - night. They be - gan it

(MARIA)

136

137

ho - urs. the ho - urs go so

(TONY)

ho - urs. the ho - urs go so

(ANITA)

A - ni - ta's gon - na have her day,

(RIFF)

fp

fp

sim.

They be gan it...

(BERNARDO)

They be gan it.

138

139

slow - ly, and still the sky is

slow - ly, and still the sky is

Ber - nar - do's gon - na have his way

They be gan it.

And we're the ones

(MARIA)

140 *dim.*

141

light. _____

Oh

(TONY)

dim.

light. _____

Oh

(ANITA)

to - night, _____

To - night. _____

(RIFF) *f*

We'll stop 'em once and for _____

(BERNARDO)

to stop 'em once and for all! _____

142

Agitato

pp

143

moon,

grow

bright

and

moon,

grow

bright

and

pp

to - night, _____

pp

all! The Jets are gon - na have their way, _____

pp

The Sharks are gon - na have their way, _____

146

(MARIA)

cresc. molto

144 145
 make this end - less day end - less

(TONY)

cresc. molto

make this end - less day end - less

(ANITA) *cresc. molto*

this ver - y night,

(RIFF)

cresc. molto

The Jets are gon - na have their day,

(BERNARDO)

cresc. molto

The Sharks are gon - na have their day.

146

ff

night, to -

ff

night, to -

ff

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

ff

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

ff

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

(MARIA)

Musical staff for MARIA, measures 148-151. The staff shows a melodic line with notes and rests, starting with a dynamic marking 'v'.

night!

(TONY)

Musical staff for TONY, measures 148-151. The staff shows a melodic line with notes and rests, starting with a dynamic marking 'v'.

night!

(ANITA)

Musical staff for ANITA, measures 148-151. The staff shows a melodic line with notes and rests, starting with a dynamic marking 'v'.

(RIFF)

Musical staff for RIFF, measures 148-151. The staff shows a melodic line with notes and rests, starting with a dynamic marking 'v'.

night!

(BERNARDO)

Musical staff for BERNARDO, measures 148-151. The staff shows a melodic line with notes and rests, starting with a dynamic marking 'v'.

night!

West Side Story

11

The Rumble

♪ -TACET- ♪



34



58



78

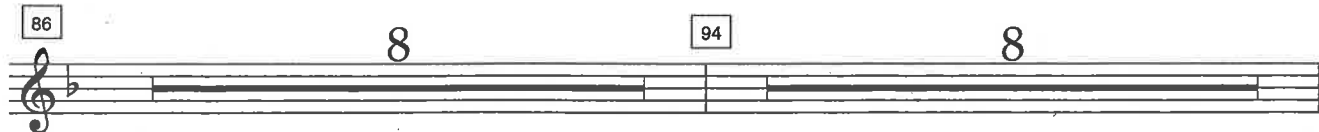
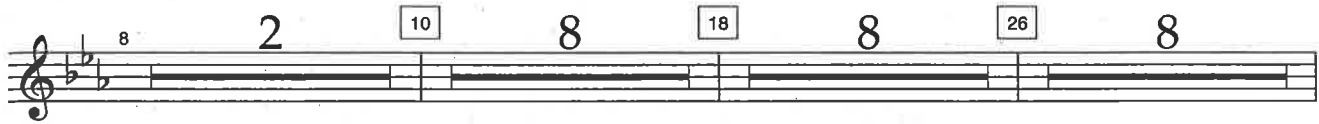


86



I Feel Pretty

Allegro (♩. = 66+)



102 8 110 111 112 113

114 115 116 117 118 8

126 7 133 134 135 136 137

(CONSUELA) "I do?" "I am?"
What is going on with you?

Safety

(Vocal last time)

(MARIA) *mp*

138 139 140 141 142

I feel pret - ty, — oh, so pret - ty, —

143 144 145 146 147

I feel pret - ty and wit - ty and bright! — And I

148 149 150 151 152 153 154

pi - ty — an - y girl who is - n't me to - night. —

155 156 157 158 159 160

I feel charm - ing, — oh, so charm - ing, — it's a - larm - ing how

161 162 163 164 165

charm - ing I feel! — And so pret - ty — that I

166 167 168 169 170 171

hard - ly can be - lieve I'm real. —

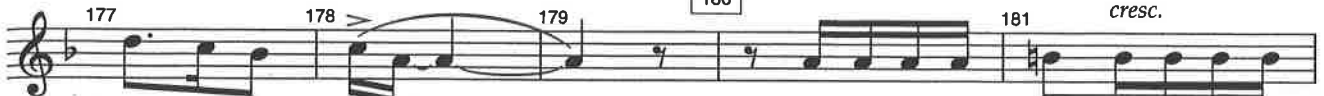
172

172

(MARIA)



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 me!_____



I feel stun - ning_____ and en - tran - cing,_____ feel like run - ning and



danc - ing for joy, for I'm loved_____ by a pret - ty_____



won - der - ful boy!_____

(CONSUELA, ROSALIA, FRANCISCA)



Have you met my 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

(CONSUELA, ROSALIA)

224 (CONSUELA, ROSALIA)

225 226 227 228

thinks she's in love. She thinks she's in Spain. She

(CONSUELA)

229 230 231 232 233

is - n't in love, she's mere - ly in - sane. It

(ROSALIA) (FRANCISCA)

234 235 236 237 238

must be the heat or some rare dis - ease or

(ROSALIA)

239 240 241 242 243

too much to eat or may - be it's fleas.

244 (CONSUELA, ROSALIA, FRANCISCA)

f unison

245 246 247

Keep a - way from her, send for Chi - no!

248 249 250 251

This is not the Ma - ri - a we know:

252 (CONSUELA, ROSALIA)

div.

253 254 255

Mod - est and pure, po - lite and re - fined,

256 257 258 259 260

well - bred and ma - ture and out of her mind!

261 6 267 (MARIA)

I feel

300

268 (MARIA)

pret - ty, — oh, so pret - ty, — that the ci - ty should

give me its key. — A com - mit - tee — should be

(MARIA)

or - gan - ized to , ho - nor — me. —

(CONSUELA, ROSALIA, FRANCISCA) *div.*

La la la la la la la la la.

283 (MARIA) 284

I feel diz - zy, — I feel sun - ny, — I feel fiz - zy and

fun - ny and fine, — and so pret - ty, — Miss A - mer - i - ca can

295 (MARIA) 296 297 298 299

just re - sign!

(CONSUELA, ROSALIA, FRANCISCA) *div.*

La la la la la la la la la — La la.

300

See the pret - ty girl in that mir - ror there: —

unis.

What mir - ror

304 (MARIA) 305 306 307
 who can that at - trac - tive girl be?
 (CONSUELA, ROSALIA, FRANCISCA) (FRANCISCA) (ROSALIA)
 where? Which? Where?
 (CONSUELA)
 What?

308 309 *cresc.* 310 311
 Such a pret - ty face, such a pret - ty dress, such a pret - ty smile, such a pret - ty
 (CONSUELA, ROSALIA, FRANCISCA) *div.*
 Whom? Whommm? Whommm? Whommm?

f 312 313 314 315
 me! I feel
 (FRANCISCA) Such a pret - ty me!
 (ROSALIA) Such a pret - ty me!
 (CONSUELA)
 Such a pret - ty me!

316 317 318 319 320
 stun - ning — and en - tran - cing, — feel like run - ning and
 (CONSUELA, ROSALIA, FRANCISCA) I feel stun - ning, and en - tranc - ing feel like
 I feel stun - ning, and en - tranc - ing feel like

3
 (C
 (C

(MARIA)

321 322 323 324 325

danc - ing for joy, for I'm loved by a

run - ning and danc - ing for joy, for I'm loved by a

(CONSUELA, ROSALIA, FRANCISCA)

run - ning and danc - ing for joy, for I'm loved by a

326 327 328 329 330 331

pret - ty won - der - ful boy!

pret - ty won - der - ful boy!

pret - ty won - der - ful boy!

Under Dialogue

Allegro agitato (♩ = 108+)

Musical score for 'Under Dialogue' in 3/2 time, key of B-flat major. The score consists of five staves. The first staff contains measure numbers 1, 6, 7, 4, 11, 3, 14, and 3. The second staff starts at measure 17. The third staff starts at measure 20. The fourth staff starts at measure 23. The fifth staff starts at measure 24 and includes the lyrics 'Safety (TONY) And I'll'. The music is marked 'Allegro agitato' with a tempo of 108+ beats per minute.

TONY: (Speaking, his voice gradually rising into song)
Not one of them, not anything.

Safety (TONY)

And I'll

Ballet Sequence

25

Lo stesso tempo

(TONY)

Musical score for 'Ballet Sequence' in 3/2 time, key of B-flat major. The score consists of three staves. The first staff starts at measure 25 and includes the lyrics 'take you a - way, take you far, far a - way out of here,'. The second staff starts at measure 27 and includes the lyrics 'far, far a - way till the walls and the streets dis - a - pear.'. The third staff starts at measure 29 and includes the lyrics 'Some - where there must be a place we can feel we're free,'. The music is marked 'Lo stesso tempo'.

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

(MARIA)

(joining TONY)

cresc.

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

(TONY)

cresc.

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

31 (MARIA) some - where there's got to be some place for you and for me.

(TONY) some - where there's got to be some place for you and for me.

33 (They run)

34 35 2

37 2 39 2

41 3 44

West Side Story

13b

Transition to Scherzo

45 (♩ = ♩) Adagio (twice as slow) 6 51 poco più mosso (♩ = 96) 2 53 (♩ = 120) accel. poco a poco

54 55 56 accel. di più 2

(♩ = 132) accel. poco 58 59 60 3

13c

Scherzo

Fast and light (♩ = 172)

Musical score for Scherzo, measures 63-122. The score is written in treble clef with a key signature of one flat (Bb). The tempo is marked 'Fast and light' with a quarter note equal to 172 beats per minute. The score consists of nine staves of music. Measures 63-67 are rests with time signatures 4/4, 3/8, 2/4, and 3/4. Measure 67 has a box around the number 67 and a '5' above it. Measures 72-75 are rests with a '3' above measure 72. Measures 75-76 are first and second endings, both with a '2' above them. Measure 75 has a box around the number 75. Measures 77-82 are rests with time signatures 2/4, 3/4, 2/4, 3/4, 2/4, and 3/4. Measure 82 has a '2' above it. Measures 83-87 are rests with time signatures 3/4, 2/4, 3/4, 2/4, and 3/4. Measure 87 has a '2' above it. Measures 88-91 are rests with time signatures 3/4, 2/4, 3/4, and 2/4. Measure 91 has a box around the number 91 and a '5' above it. Measures 92-100 are rests with time signatures 3/4, 4/4, 3/8, 3/4, 2/4, and 3/4. Measure 100 has a box around the number 100. Measures 101-107 are rests with time signatures 3/4, 3/4, 3/4, 3/4, 3/4, and 3/4. Measure 107 has a box around the number 107 and a '5' above it. Measures 112-115 are eighth-note chords with slurs. Measure 115 has a box around the number 115. Measures 116-118 are eighth-note chords with slurs. Measure 118 has a box around the number 118. Measures 119-122 are rests with time signatures 3/4, 3/4, 3/4, and 4/8. Measure 122 has a box around the number 122 and a '3' above it.

Somewhere

Adagio (♩ = 72)

(A GIRL) *mp*

123

124 125 126

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

127 128 129 130

Peace and quiet and open air wait for us some-where...

131

132 133 134

There's a time for us, some-day a time for us,

135 136 137 *cresc.* 138

time to-gether with time to spare, time to learn, time to care,

139

poco più mosso
mf

140 141 *f*

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

142 143 *p* 144

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

145 *pp* *rall.* 146 *a tempo* 147 *pp* 148

some - where... _____ There's a place for us,

149 150 151 3

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

152 153 *cresc.* 3 154

half - way there, hold my hand and I'll take you there

155 *f* 156 157 *dim. molto* 158 *ppp* 159

some - how, _____ some - day, _____ some - where! _____ Segue

160

13e

Procession and Nightmare

160 *Più mosso* (♩ = 40)

Musical staff for measures 160-163. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Notes: 160 (quarter), 161 (quarter), 162 (quarter), 163 (quarter).

Musical staff for measures 164-168. Treble clef, key signature of three sharps, 4/4 time signature. Notes: 164 (quarter), 165 (quarter), 166 (quarter), 167 (quarter), 168 (quarter).

(GROUP 1) *p* 169 *mf* 170 *p dim.* 171 172 *ppp* 173

Musical staff for measures 169-173. Treble clef, key signature of three sharps, 4/4 time signature. Lyrics: There's a place for us, there's a place for us, there's a...

(GROUP 2) *mf* *p dim.* *ppp*

Musical staff for measures 169-173. Treble clef, key signature of three sharps, 4/4 time signature. Lyrics: There's a place for us, there's a place for us.

174 175 *accel. molto* 177

Musical staff for measures 174-177. Treble clef, key signature of three sharps, 4/4 time signature. Measure 174 has a fermata. Measure 175 has a '2' above it. Measure 177 has 'accel. molto' and a '2' above it.

(♩ = 80) 179 4 (♩ = 120) 183 2 (♩ = 138) 185 2

Musical staff for measures 179-185. Treble clef, key signature of three sharps, 4/4 time signature. Measure 179 has a '4' above it. Measure 183 has a '2' above it. Measure 185 has a '2' above it.

187 *Allegro molto* (♩ = 152)

187 3 190 191 4

Musical staff for measures 187-191. Treble clef, key signature of three sharps, 4/4 time signature. Measure 187 has a '3' below it. Measure 190 has a '2/4' time signature change. Measure 191 has a '4' below it.

195 196 197 198 199

Musical staff for measures 195-199. Treble clef, key signature of three sharps, 4/4 time signature. Measure 196 has a '4/4' time signature change. Measure 197 has a '5/4' time signature change. Measure 198 has a '4/4' time signature change.

200 201 202 203

Musical staff for measures 200-203. Treble clef, key signature of three sharps, 4/4 time signature. Measure 201 has a '4/4' time signature change. Measure 202 has a '3/4' time signature change.

204 3 207 3 210 211 2

213 2 215 2 217 3 220

221 **Presto** (♩ = 152) 3 224 225 226 227

228 229 230 231 232 long

233 **Tempo 1 (Adagio)** 234 235 236

(TONY) 237 **pp** 3 238 239 *cresc.* 3 240

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

(MARIA) (Joining TONY) 241 **mf** 242 *cresc.* 243 **f** 244 **p** **ppp**

Some - how, some - day, some - where! _____

(TONY) **mf** *cresc.* **f** **p** **ppp**

Some - how, some - day, some - where! _____

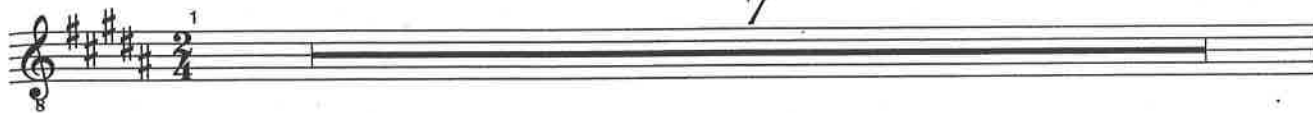
245 2 247

Gee, Officer Krupke

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

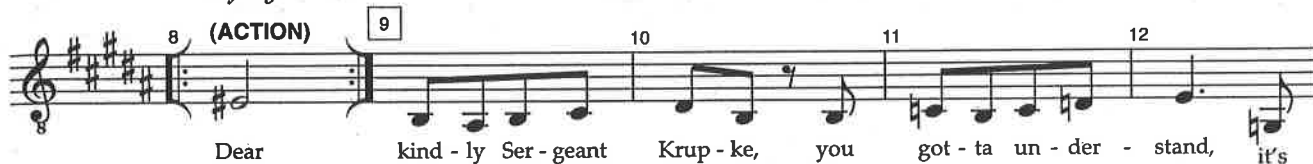
Fast, vaudeville style

7



Safety

(ACTION)



Dear kind - ly Ser - geant Krup - ke, you got - ta un - der - stand, it's



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.



Gol - ly Mo - ses— nat - cher - ly we're punks! Gee,



Of - fi - cer Krup - ke, we're ve - ry up - set; ——— we



ne - ver had the love that eve - ry child ought - a get. ——— We

(ALL) *cresc.* 33 34 35 36

ain't no de - lin - quents, we're mis - un - der - stood.

(ACTION) *ff* 37 38 39 40

There is good!

(ALL) *ff* 37 38 39 40

Deep down in - side us there is good! There is

(ALL) 41 42 43 44

good, there is un - tapped good. Like in -

(ALL) *ff* 41 42 43 44

There is good, there is un - tapped good. Like in -

45 46 47 48

side, the worst of us is good.

45 46 47 48

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.

53 54

Safety

55 57 58

Safety

(ACTION) (To Diesel) 60

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

64 all their mar - i - jua - na, they won't give me a puff. They

68 *cresc.* did - n't wan - na have me, but some - how I was had.

72 *f* Leap - in' liz - ards— that's why I'm so bad! Right!

(DIESEL)
(imitating Judge)

76 Of - fi - cer Krup - ke, you're real - ly a square; this

80 boy don't need a judge, he needs an an - al - yst's care! It's

84 just his neu - ro - sis that ought - a be curbed.

88 *ff* He's psych - o - log - ic - 'ly dis - turbed! I'm dis - turbed! We're dis -

(ACTION) *ff* (GROUP 1) *ff*

92 (GROUP 1) *>* 93 94 *>* 95 *>*

turbed, we're the most dis - turbed. Like we're

(GROUP 2) *ff >*

We're dis - turbed, we're the most dis - turbed. Like we're

96 97 98 *>* 99 5

psy - chol - og - ic - 'ly dis - turbed.

psy - chol - og - ic - 'ly dis - turbed. 5

SKIT 2 -
(DIESEL) (*imitating Judge*) In the opinion of the court, this child is depraved on account he ain't had a normal home
(ACTION) Hey, so I'm depraved on account I'm deprived!
(DIESEL) So take him to a headshrinker.

104 105 *Safety*

106 2 108 109

Safety
(ACTION) (*to A-rab*) 111

110 *>* 112 113 114

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

115 116 117 118

grand - pa's al - ways plas - tered, my grand - ma push - es tea. My

119

(ACTION)
cresc.

Musical staff for measures 119-122. The melody is in a minor key with a chromatic scale. The lyrics are: sis - ter wears a mus - tache, my bro - ther wears a dress.

(A-RAB)
(imitating psychiatrist)

Musical staff for measures 123-126. The melody is in a minor key with a chromatic scale. The lyrics are: Good - ness gra - cious, that's why I'm a mess! Yes!

Musical staff for measures 127-130. The melody is in a minor key with a chromatic scale. The lyrics are: Of - fi - cer Krup - ke, you're real - ly a slob. This

Musical staff for measures 131-134. The melody is in a minor key with a chromatic scale. The lyrics are: boy don't need a doc - tor, just a good hon - est job. So -

Musical staff for measures 135-138. The melody is in a minor key with a chromatic scale. The lyrics are: ci - e - ty's played him a ter - ri - ble trick,

(GROUP 1)

(ACTION)

Musical staff for measures 139-142. The melody is in a minor key with a chromatic scale. The lyrics are: and so - cio - log - ic - ly he's sick! I am sick! We are

143

(GROUP 1)

Musical staff for measures 143-146. The melody is in a minor key with a chromatic scale. The lyrics are: sick, we are sick sick sick, Like we're

(GROUP 2)

Musical staff for measures 143-146. The melody is in a minor key with a chromatic scale. The lyrics are: We are sick, we are sick sick sick, Like we're

149

Musical staff for measures 147-150. The melody is in a minor key with a chromatic scale. The lyrics are: so - cio - lo - gic - al - ly sick!

Musical staff for measures 147-150. The melody is in a minor key with a chromatic scale. The lyrics are: so - cio - lo - gic - al - ly sick!

SKIT 3 -

(A-RAB) (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.

(A-RAB) So take him to a social worker!

155 156 *Safety*

157 2 159 160

Safety
(ACTION) (to Baby John) 162

161 163 164 165

Dear kind - ly so - cial work - er, they say go earn a buck, like

166 167 168 169

be a so - da jerk - er, which means like be a schmuck. It's

170 *cresc.* 171 172 173

not I'm an - ti - so - cial, I'm on - ly an - ti - work.

174 *f* 175 176 177

Glo - ry - os - ky, that's why I'm a jerk! Eek!

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

179 180 181

Of - fi - cer Krup - ke, you've done it a - gain. ——— This

182 183 184 185

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

186

21:

186 (BABY JOHN) *cresc.* 187 188 189

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

190 *ff* > (ACTION) 191 192 193 *ff* >

deep down in - side him, he's no good! I'm no good! We're no

(GROUP 1) 194 > 195 196 > 197 >

good, we're no earth - ly good, like the

(GROUP 2) *ff* > 194 > 195 > 196 > 197 >

We're no good, we're no earth - ly good, like the

198 199 200 *più mosso* 201 2

best of us is no damn good!

198 199 200 > 201 2

best of us is no damn good!

203 (DIESEL) (as JUDGE) *f* 204 205 (A-RAB) (as PSYCH.)

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

206 (BABY JOHN) (as SOCIAL WORKER) 207 208

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

209 (DIESEL) (as JUDGE) 210 211 (A-RAB) (as PSYCH.)

la - zy. The trou - ble is he stinks. The

212 (A-RAB) (BABY JOHN) (as SOCIAL WORKER) 213 214 215

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

216

rall.
ff (ALL) div.

Musical score for measures 216-219. It consists of three vocal staves. The lyrics are: "Krup - ke, we got trou - bles of our own! Gee,". The music is in treble clef with a key signature of one sharp (F#). The first staff has a box number 216 and dynamic markings **ff** and *rall.*. The second and third staves also have **ff** markings. Measure numbers 217, 218, and 219 are indicated above the notes.

Musical score for measures 220-224. It consists of two vocal staves. The lyrics are: "Of - fi - cer Krup - ke, we're down on our knees, 'cause no one wants a". The music is in treble clef with a key signature of one sharp (F#). Measure numbers 220, 221, 222, 223, and 224 are indicated above the notes.

Musical score for measures 225-229. It consists of two vocal staves. The lyrics are: "fel - la with a so - cial dis - ease. Gee, Of - fi - cer Krup - ke, what". The music is in treble clef with a key signature of one sharp (F#). Measure numbers 225, 226, 227, 228, and 229 are indicated above the notes.

Musical score for measures 230-235. It consists of three vocal staves. The lyrics are: "are we to do? Gee, Of - fi - cer Krup - ke - Krup you!". The music is in treble clef with a key signature of one sharp (F#). Measure numbers 230, 231, 232, 233, 234, and 235 are indicated above the notes. There are **fff** dynamic markings and a triplet of eighth notes in measure 232.

A Boy Like That —and— I Have a Love

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

Allegro con fuoco (♩ = 132)

18

(ANITA) *mp*

18 A boy who kills can - not love, 19 a boy who kills has no heart.

20 *cresc.* And he's the boy who 21 gets your love, 22 *f* and gets your heart. *ff* Ve - ry

23 smart, 24 Ma - ri - a, 25 ve - ry smart!

26 *mp* A boy like that wants 27 one thing on - ly, 28 and when he's done he'll

29 leave you lone - ly. 30 *f* He'll mur - der your love; 31 he mur - dered mine.

32

(MARIA) *f* *molto cantabile*

32 Just wait and see, 33 just wait, Ma - ri - a, 34 just wait and see!

mp (ANITA) *cresc. molto* *f*

Oh, no, A -

35 ni - ta, 36 no, 37 A - ni - ta, no!

dim.

38

(MARIA)

mp (with intensity)

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

I hear your words, and in my head I know they're

smart, but my heart, A - ni - ta, but my

44

(MARIA)

heart knows they're wrong. And my

(ANITA) *mp*

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

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

52

(MARIA)

mf

53

54

know:

I am his,

I don't care

what he

(ANITA)

A boy who kills

can - not love,

a boy who kills

55

56

cresc.

is.

I don't know

why it's

has no heart.

And he's the boy

who

57

58

f

59

so,

I don't want to know.

gets your love, and gets your heart.

Ve - ry smart, Ma - ri - a, ve - ry

60

ff

61

62

stentato

Oh, no, A - ni - ta, no, you should know

smart!

(MARIA)

63

(intense)

64

dim.

bet - ter!

You were in love,

or so you said.

65

66

rall.

2

You should know bet - ter...

Andante Sostenuto

68

(MARIA)

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

wrong, what else can I do? I love him; I'm his, and

eve - ry - thing he is, I am, too.

I have a love and it's all that I

need, right or wrong, and he needs me too. I

love him, we're one; there's no - thing to be done, not a

thing I can do, but hold him, hold him for - ev - er,

be with him now, to - mor - row and all of my

100 (MARIA) *f cresc.*

life!

104 *rall.* (MARIA) 106 107

When love comes so strong, there

(ANITA)

When love comes so strong, there

108 109 110 111

is no right or wrong, your love is your

is no right or wrong, your love is your

112 113 114 115 116 *accel.*

life!

life!

117 118 Adagio (in 4) 4 122



Change of Scene

♪ -TACET- ♪

Taunting Scene

1 2 3 4 (SHARKS)
Mam - bo!

5 4 9 8

17 18 19 20 (SHARKS)
Mam - bo!

21 4 (Tacet al fine)

Finale

Adagio

1 (MARIA) *mp* 3 2 3 *cresc.* 3

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

(TONY) *mp cresc.* 3

Hold my hand and I'll

4 5 *f* 6 (She falters and stops.)

take you there some - how, some day!

(He dies.)

take you there some - how,

7 (MARIA) Stay back! *long*

15 (MARIA) Te adoro, Anton *meno mosso* 10 25

26 *ancora meno mosso* 27 28 *long*

Slow Curtain