West Side Story

Music by

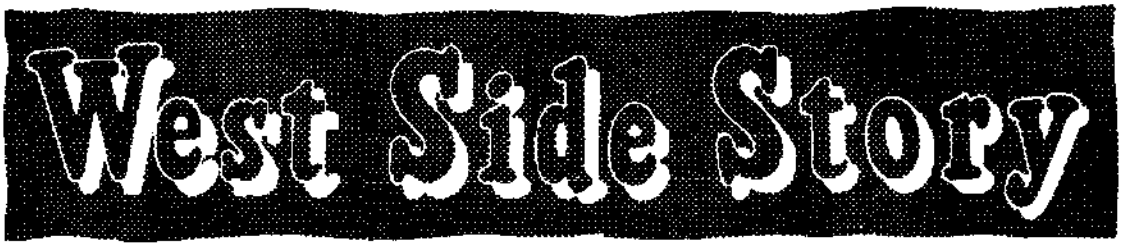
LEONARD BERNSTEIN

Lyrics by

STEPHEN SONDHEIM

VOCAL SCORE

A New Musical



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

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

MUSICAL NUMBERS

ACT I

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ACT II

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To Felicia, with love

West Side Story

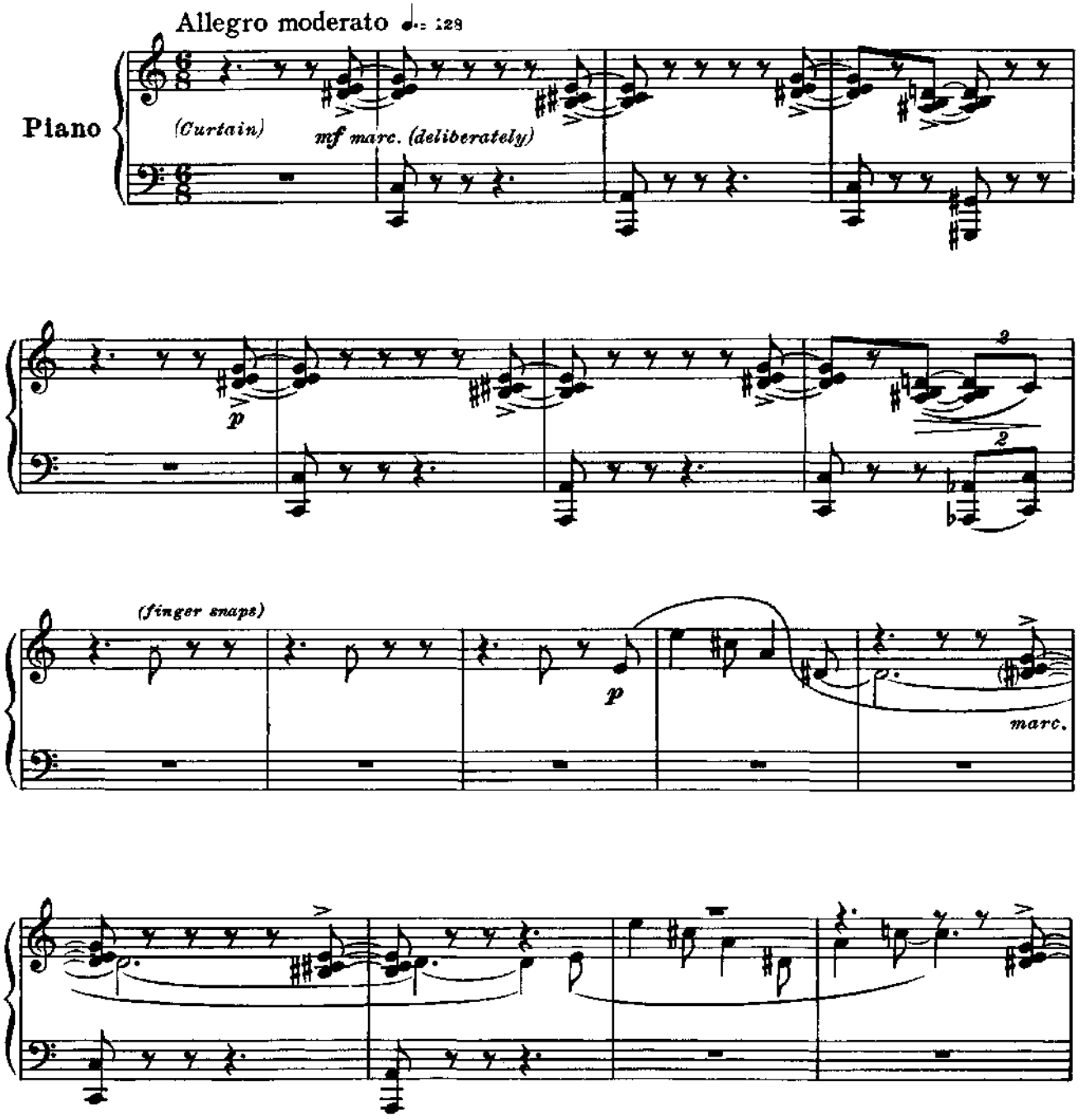
Act One

No. 1

Prologue

Instrumental

Leonard Bernstein



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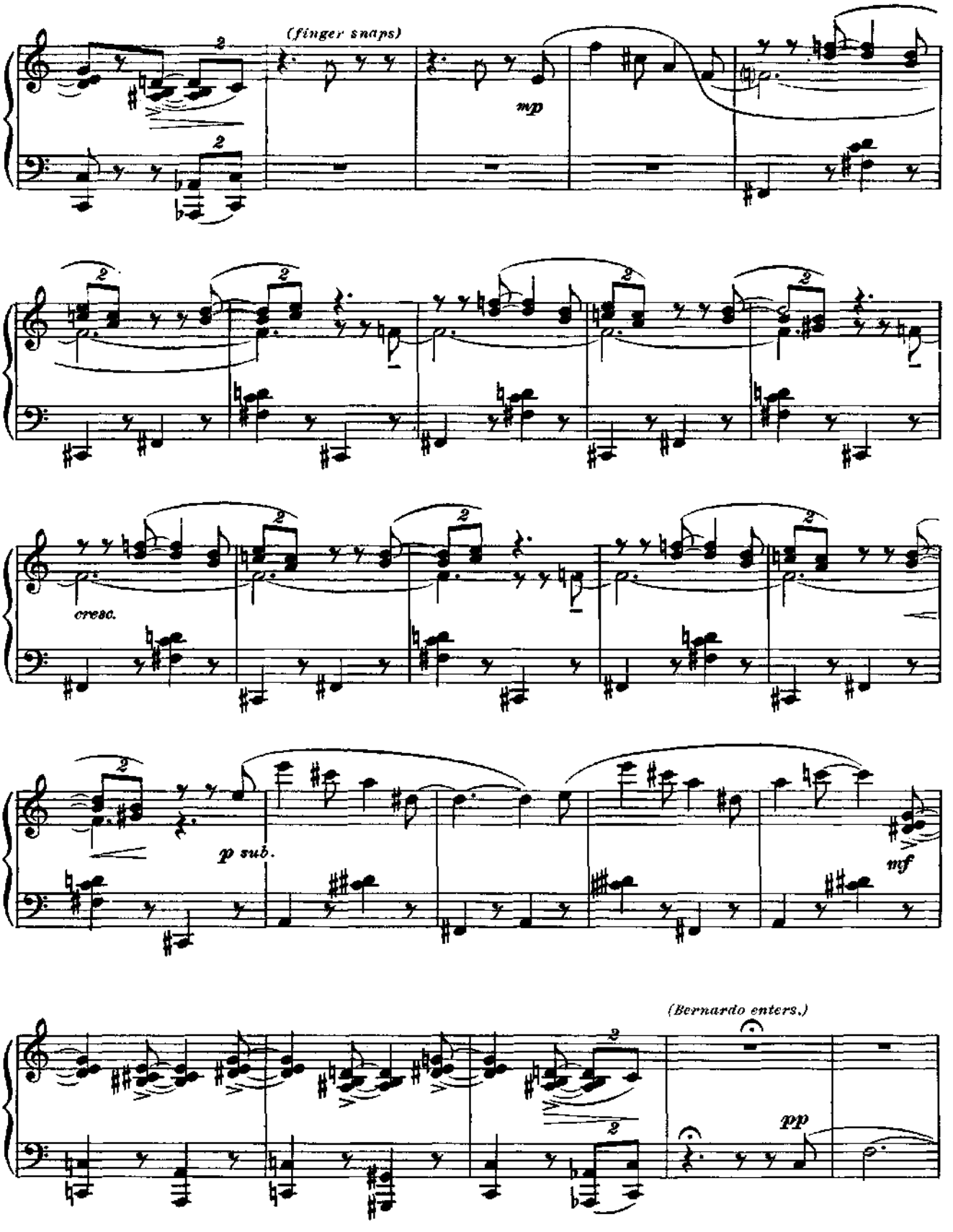
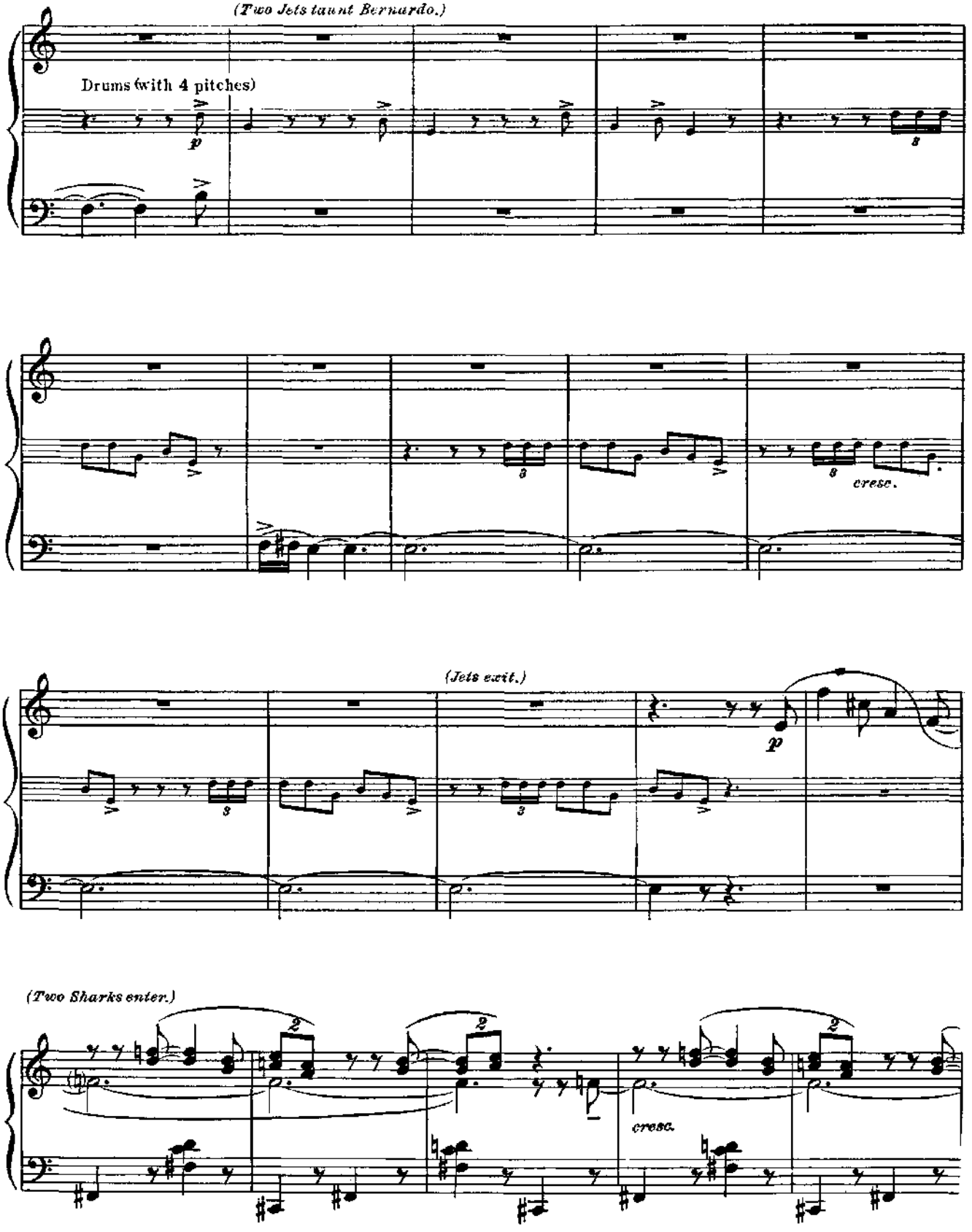
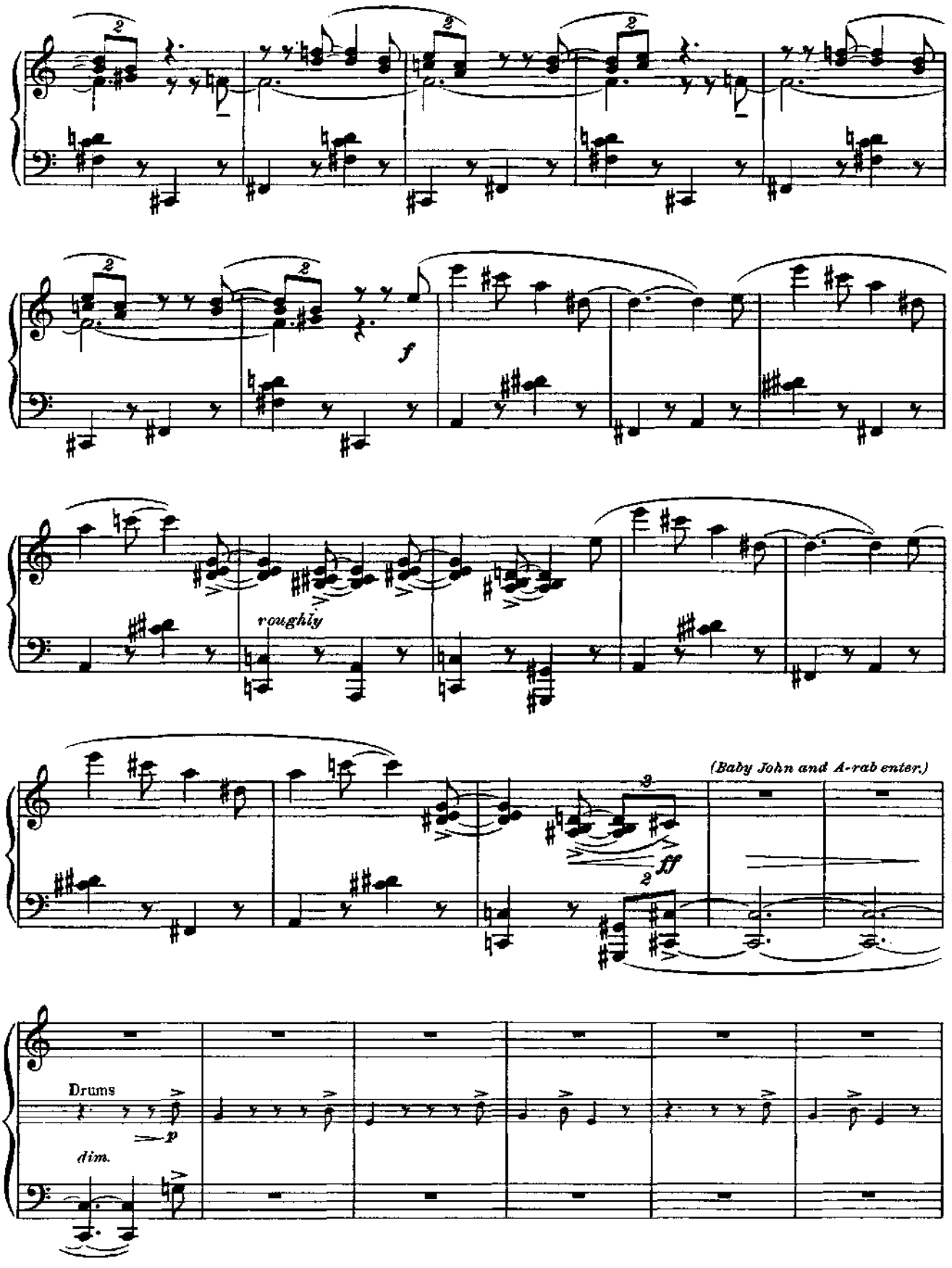
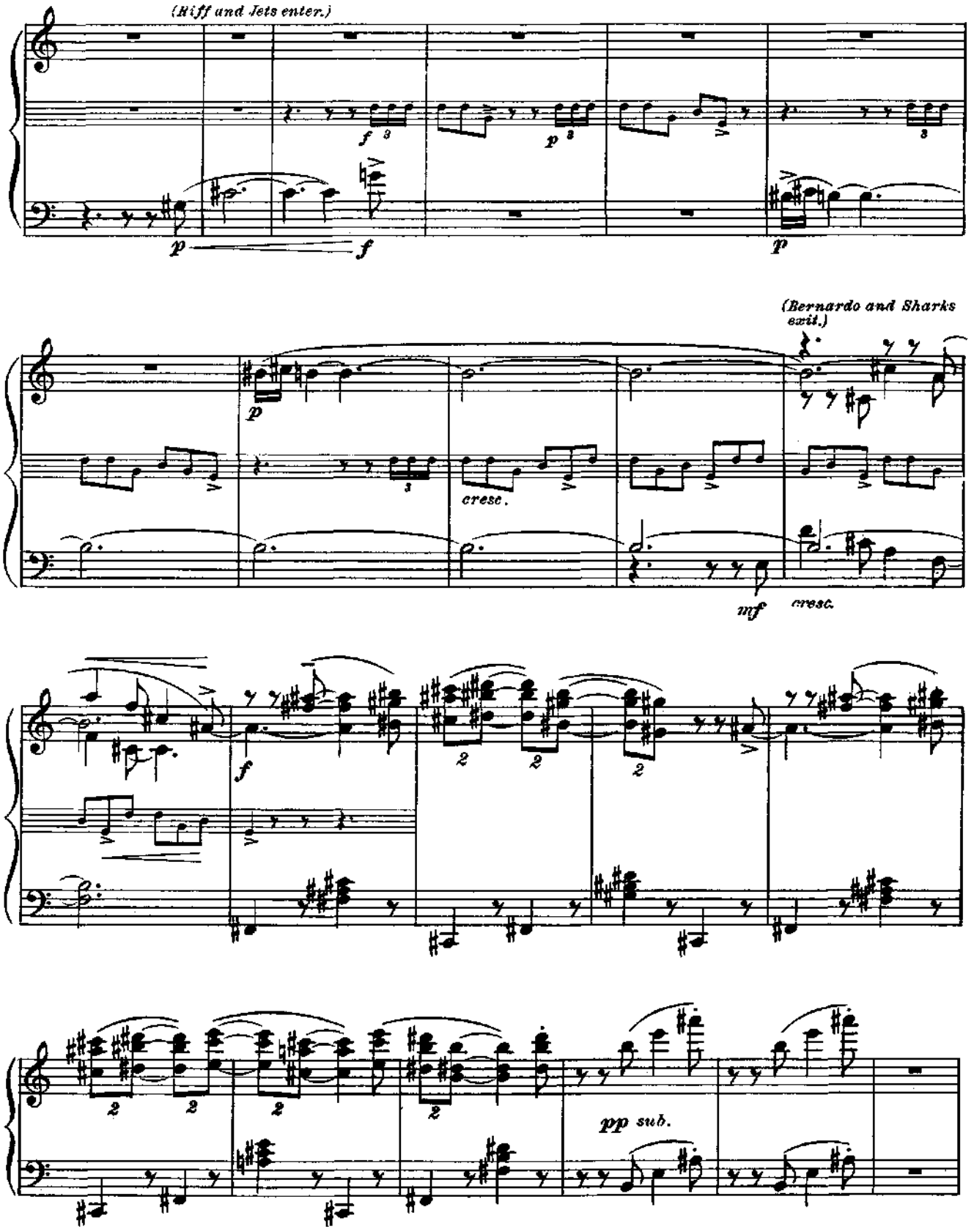
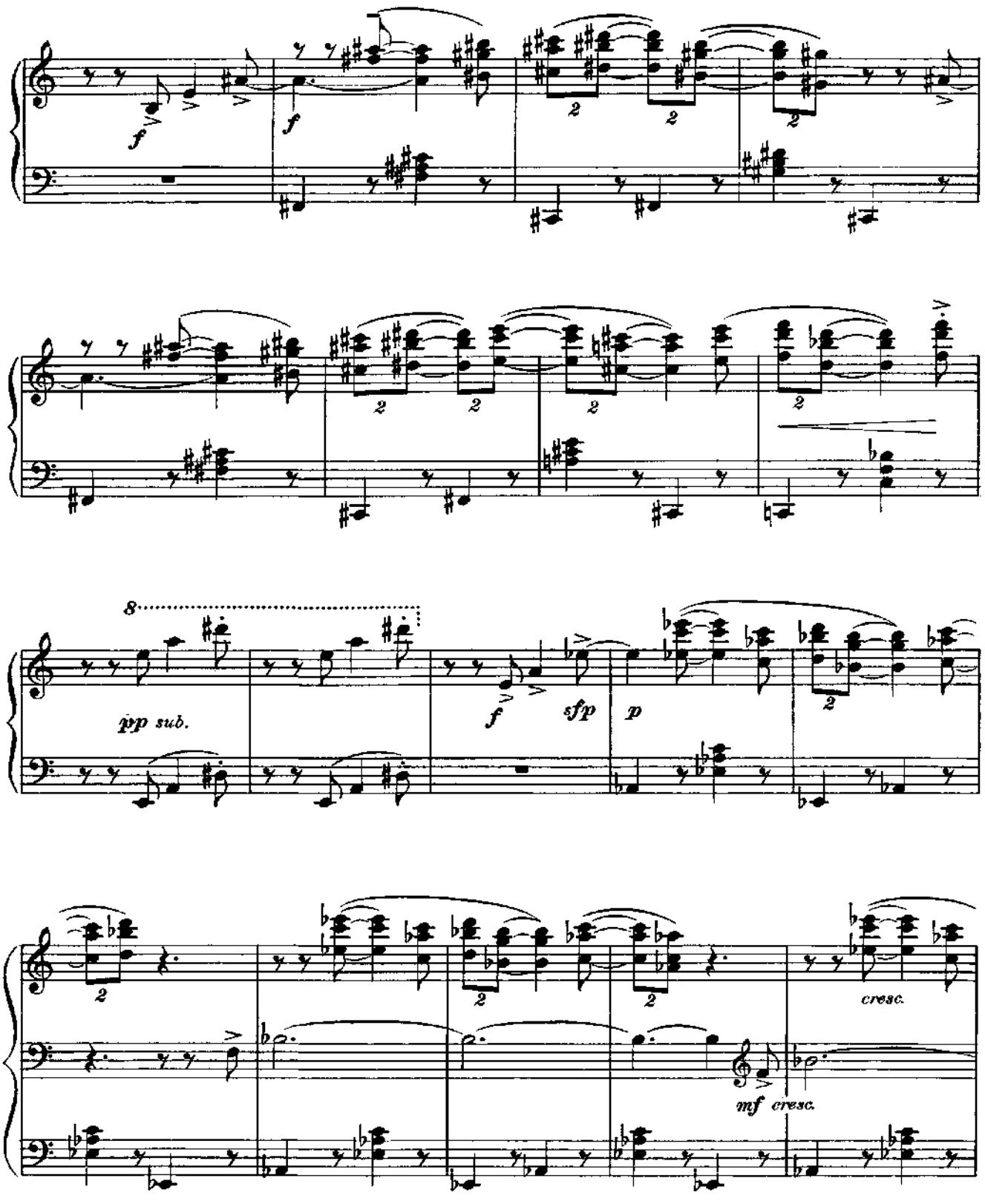
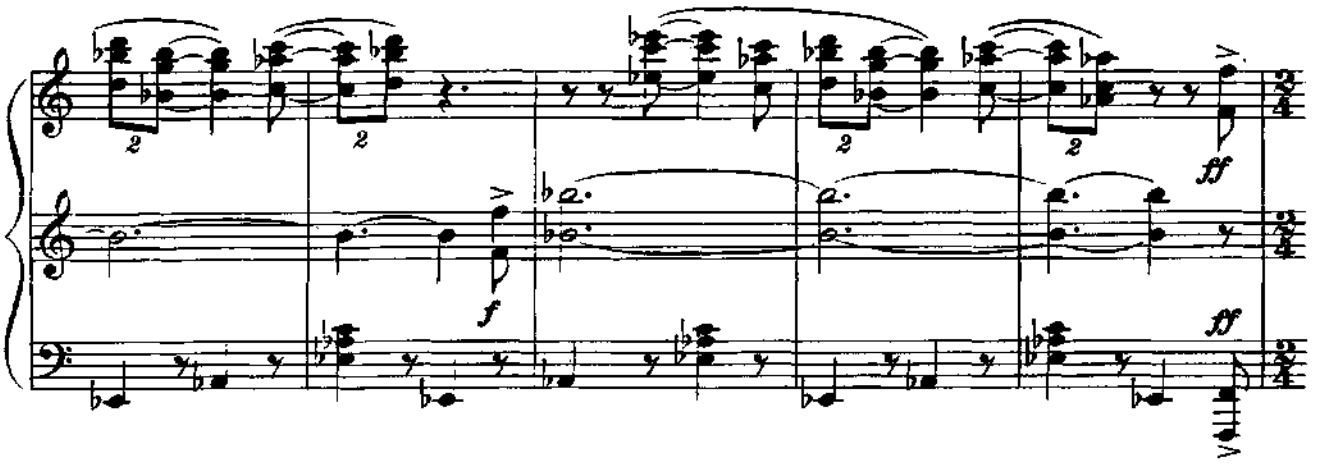

(finger snaps)
mp
cresc.
p sub.
mf
(Bernardo enters.)
pp

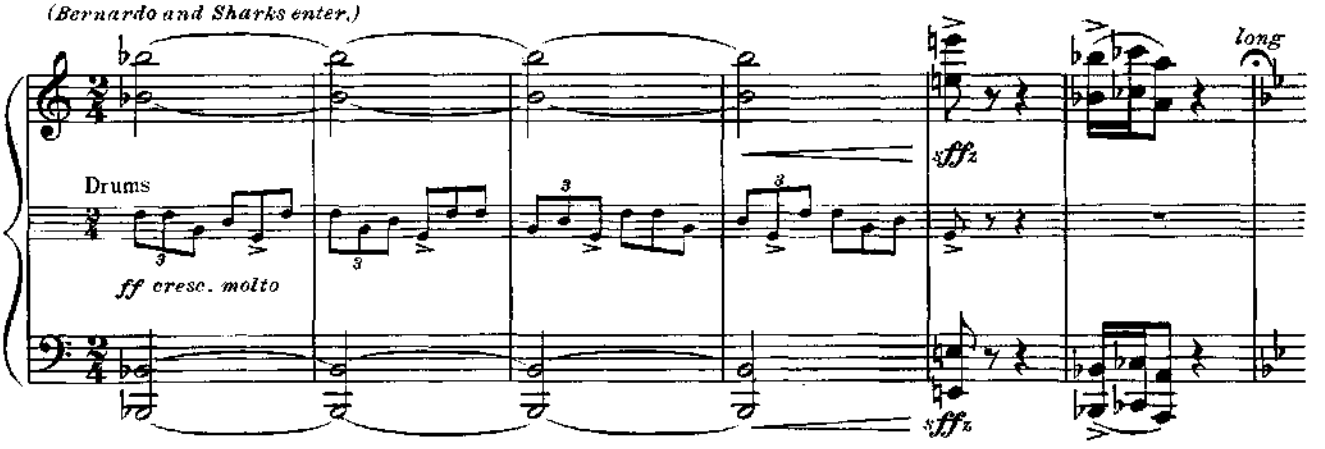

(Two Jets taunt Bernardo.)
Drums (with 4 pitches)
p
cresc.
(Jets exit.)
p
(Two Sharks enter.)
cresc.

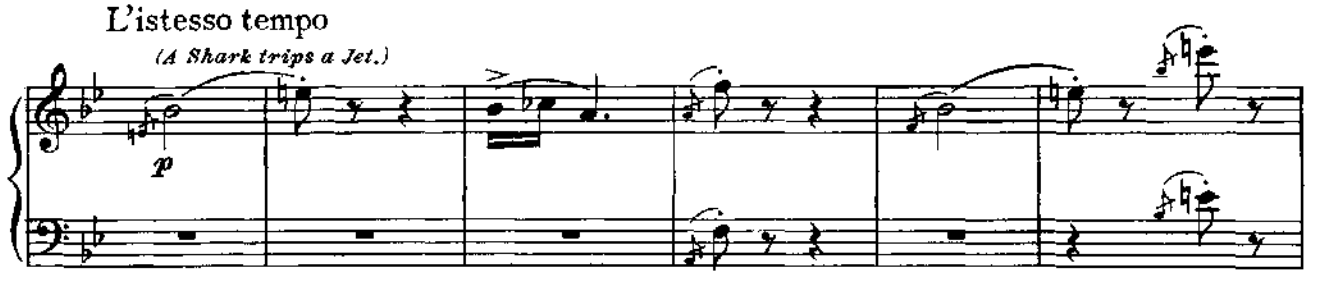

f
roughly
(Baby John and A-rab enter.)
ff
Drums
p
dim.

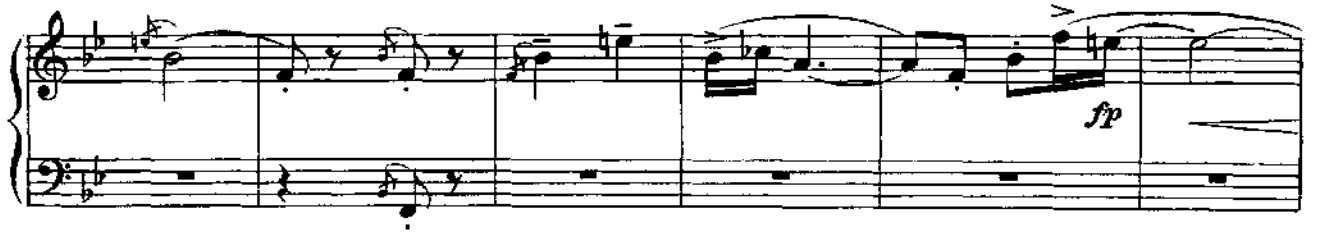

(Riff and Jets enter.)
(Bernardo and Sharks exit.)
cresc.
mf
cresc.
pp sub.

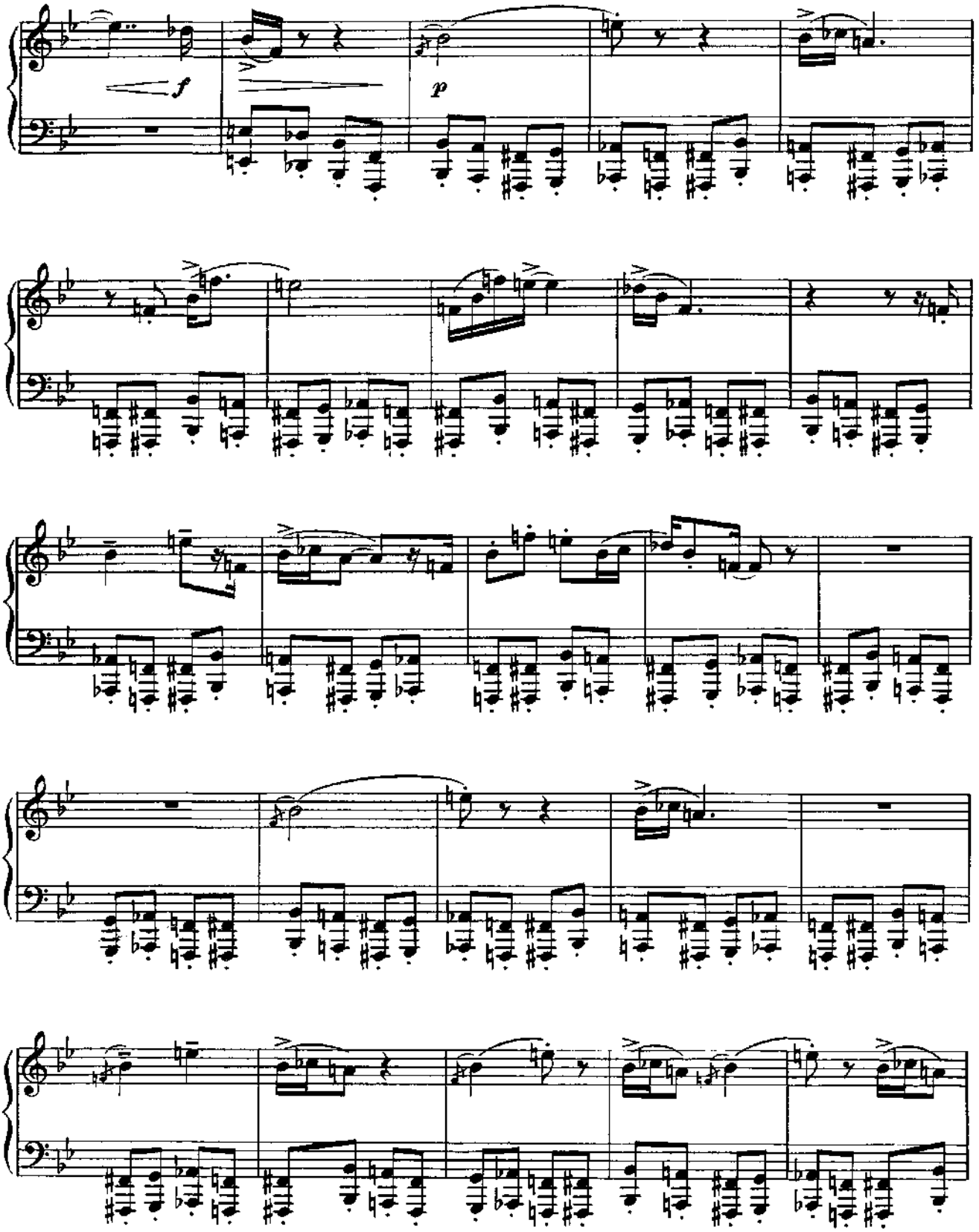

f
f
2
2
2
2
2
2
2
2
8
pp sub.
f
sfp
p
2
2
2
2
cresc.
mf
cresc.

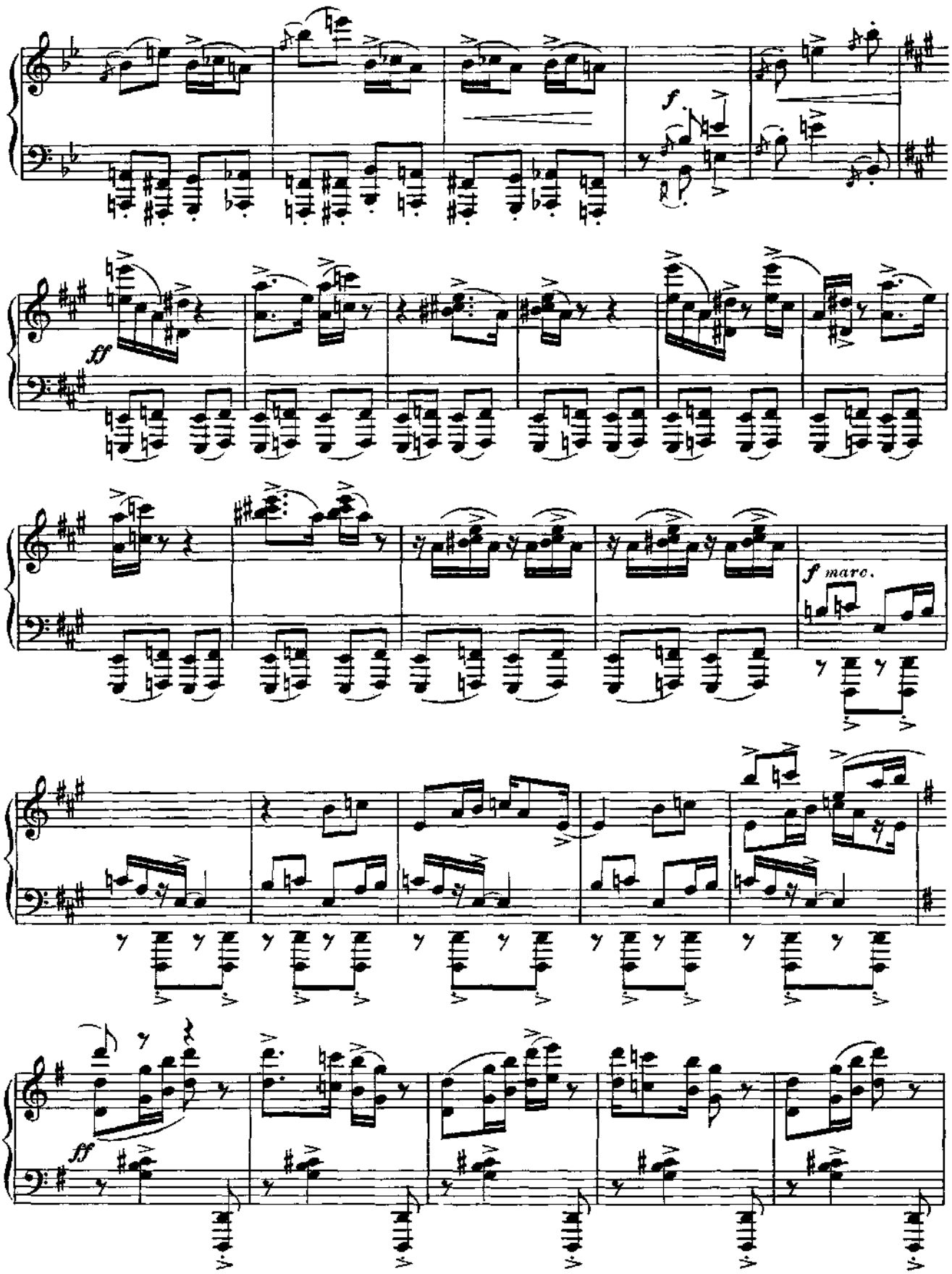

2
2
2
2
ff
f
ff

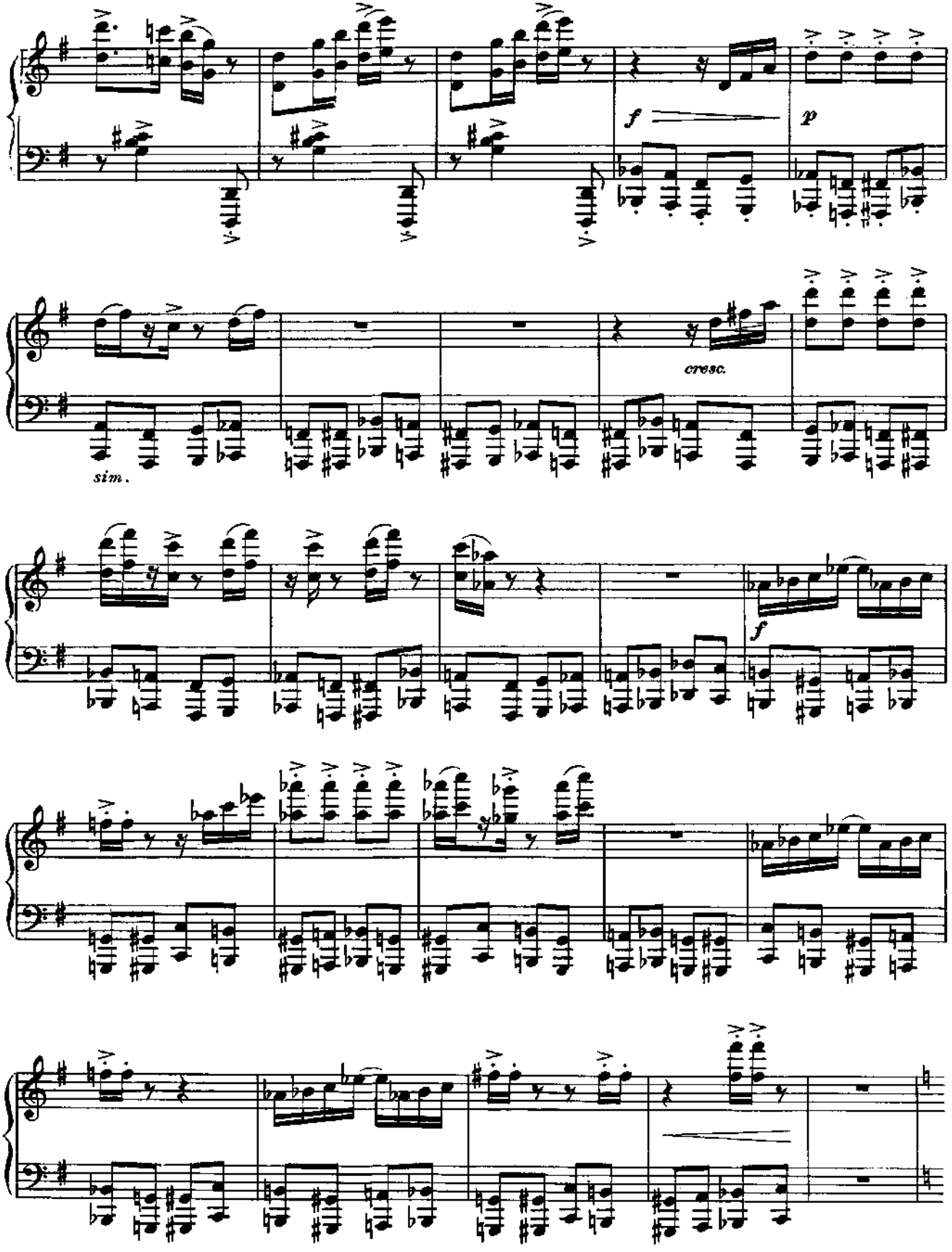

(Bernardo and Sharks enter.)
long
sfffz
Drums
ff cresc. molto
sfffz

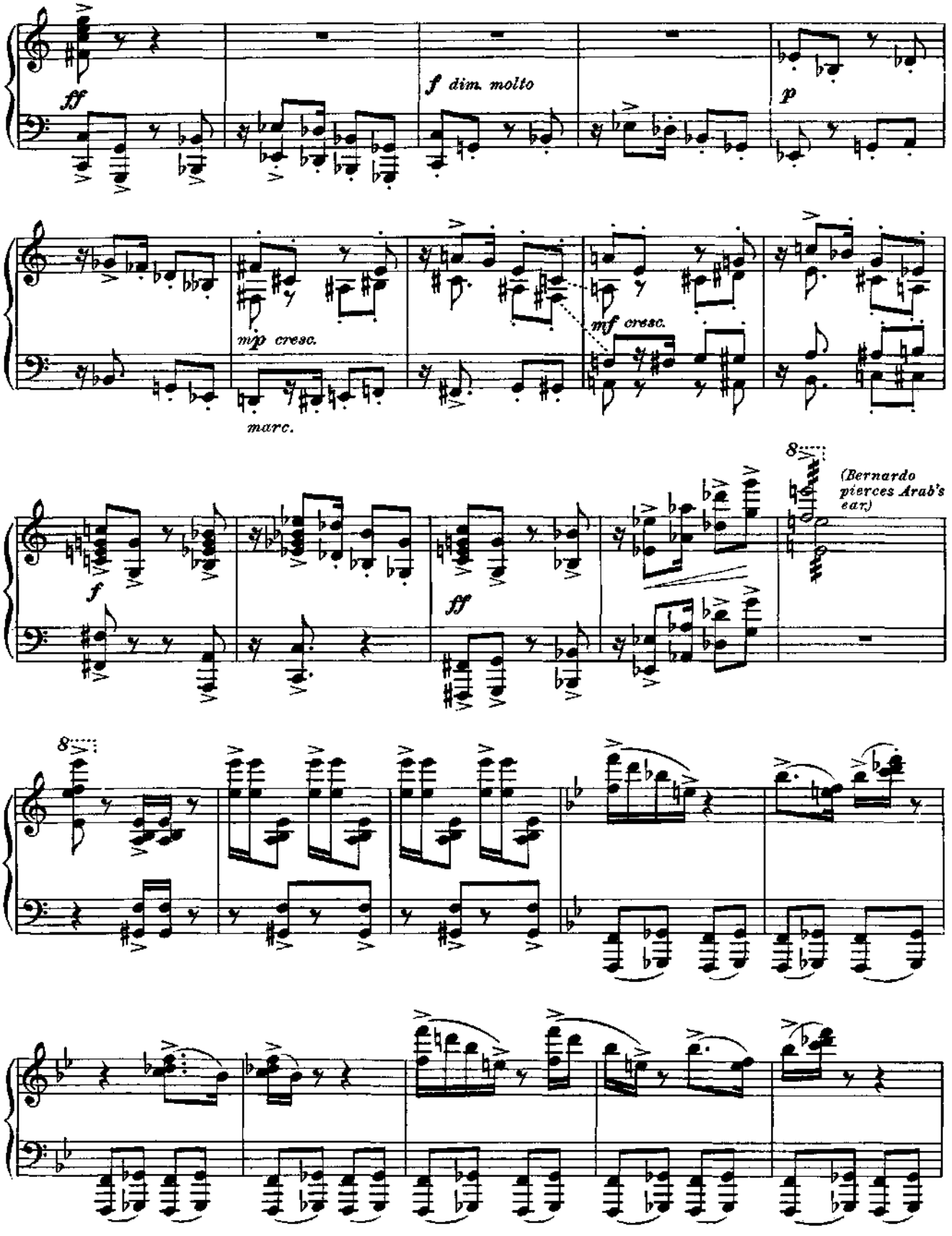

L'istesso tempo
(A Shark trips a Jet.)
p

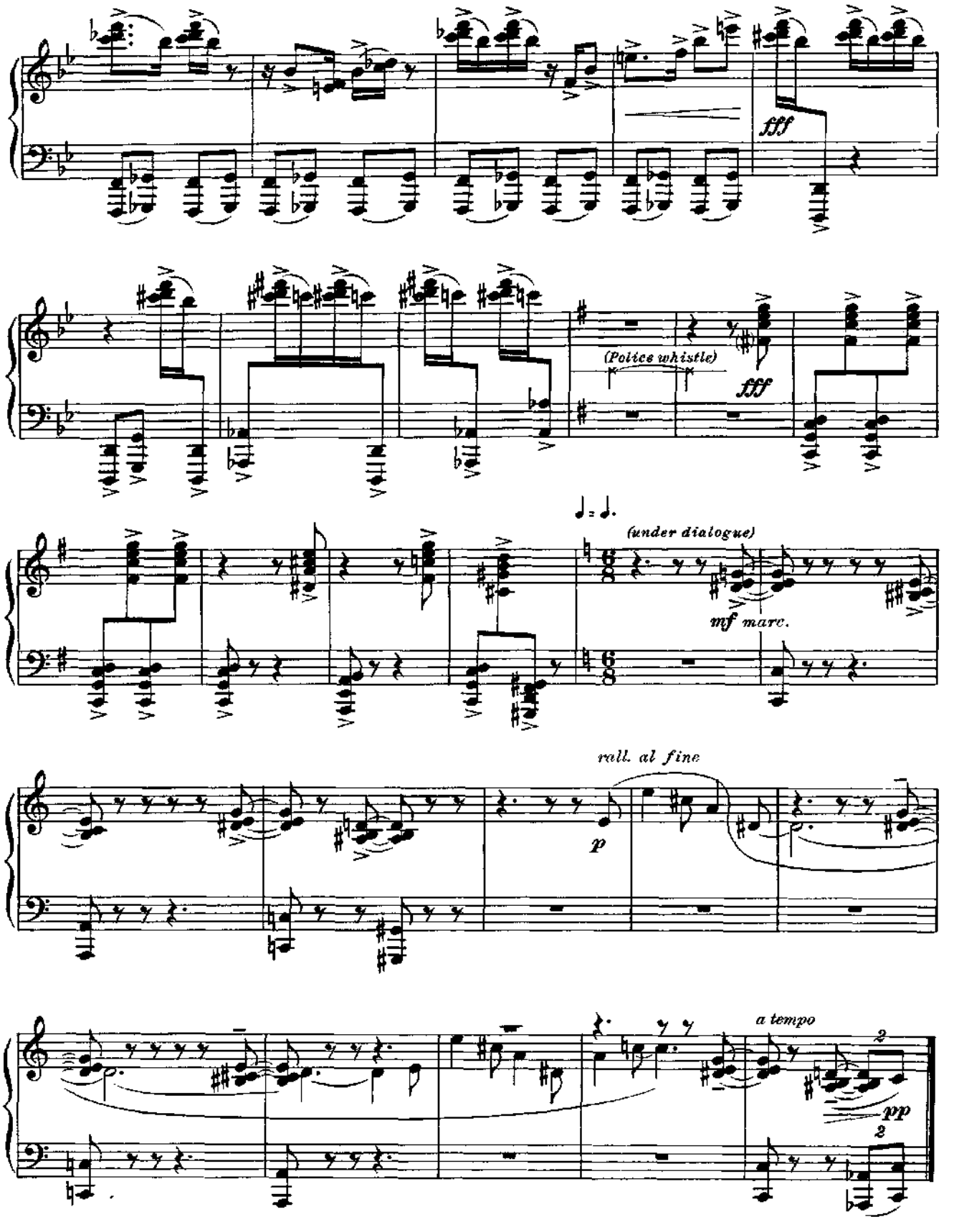

fp


f
p


f
ff
f marc.
ff


f
p
sim.
cresc.
f

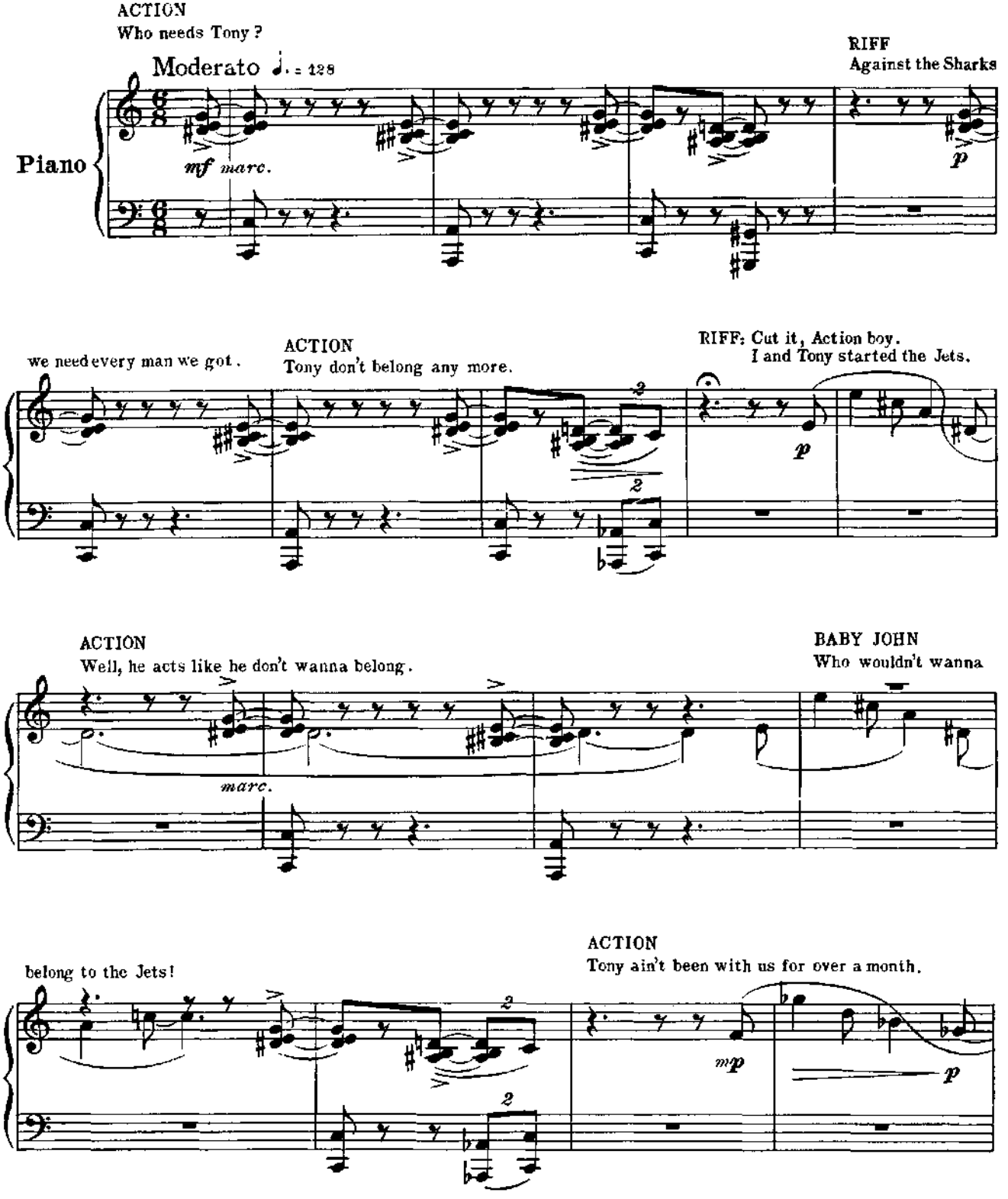

ff
f dim. molto
p
mp cresc.
marc.
mf cresc.
f
ff
8
(Bernardo pierces Arab's ear.)
8


fff
(Police whistle)
fff
(under dialogue)
mf marc.
rall. al fine
p
a tempo
pp

No. 2

Jet Song

Riff and Jets



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!

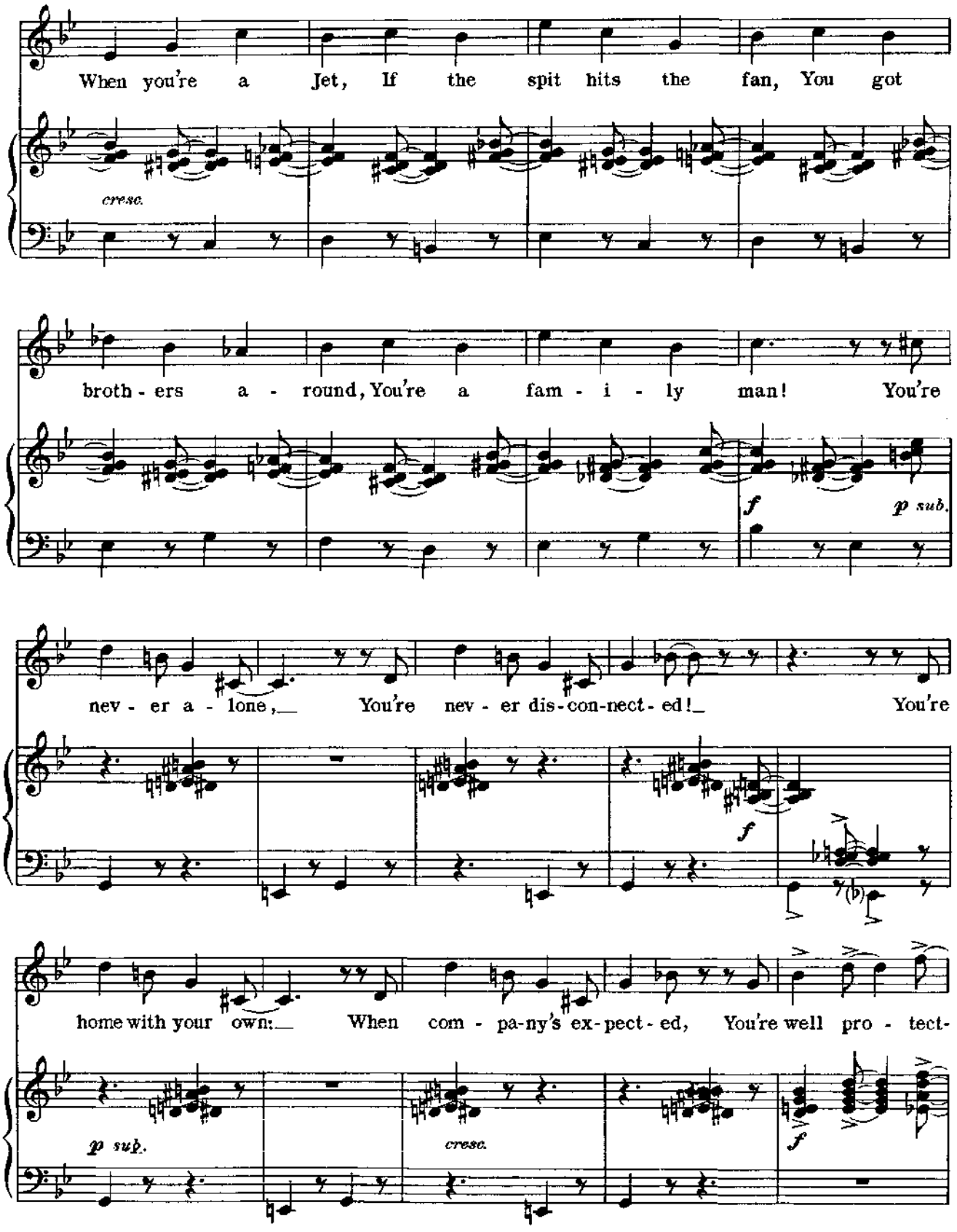
RIFF
Right! He's always come through for us and he will now.

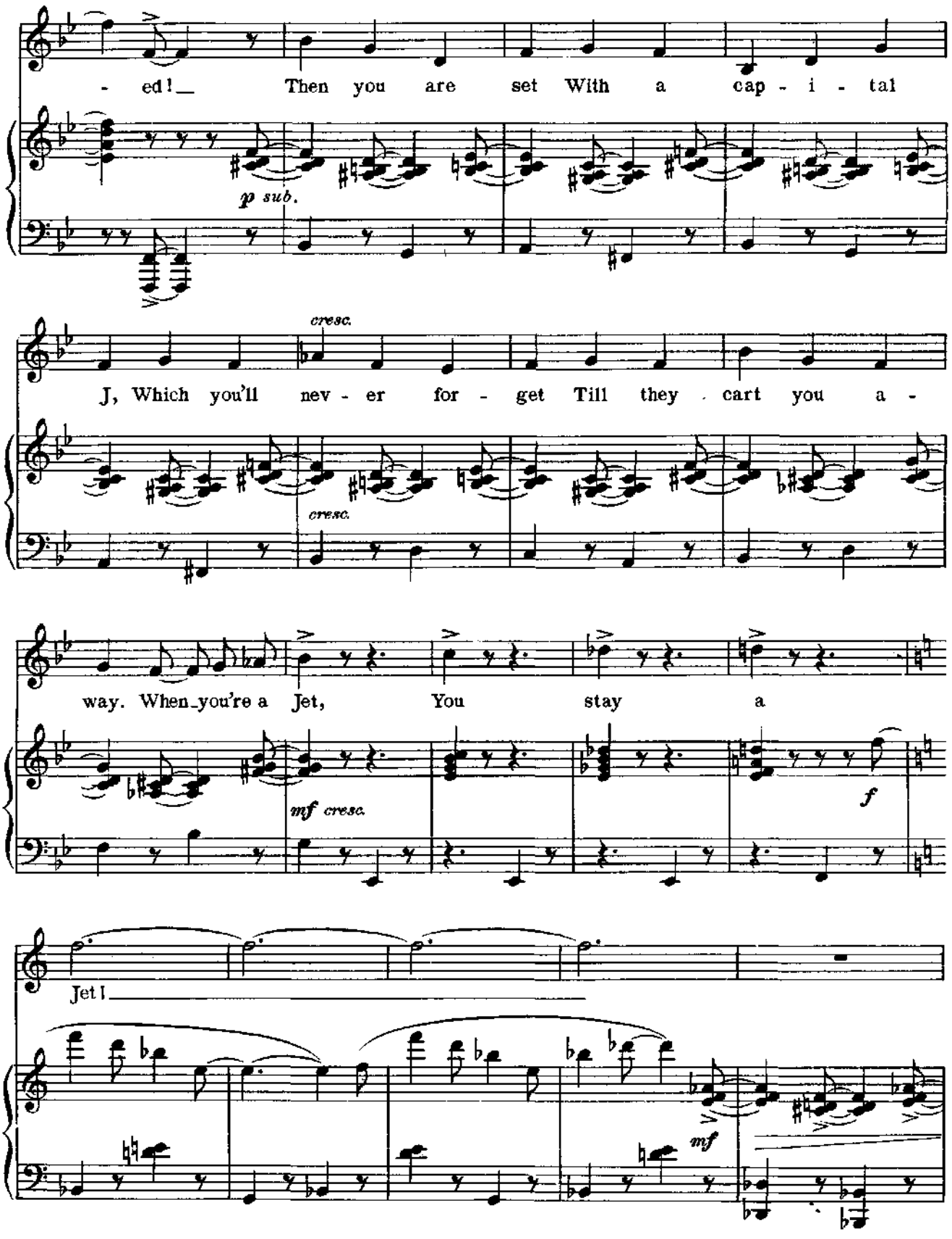
mf *dim.*

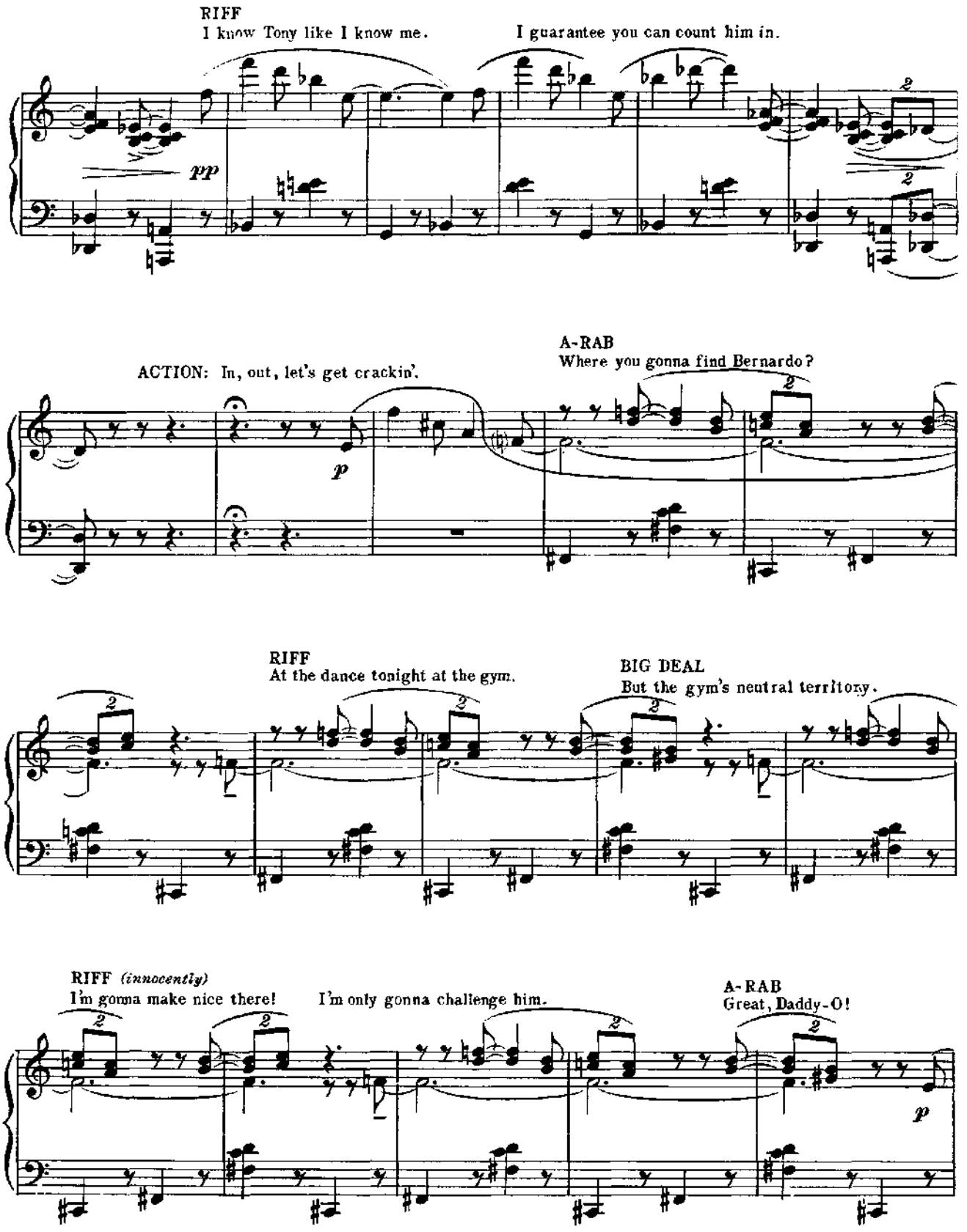
RIFF
When you're a Jet, You're a Jet all the way From your

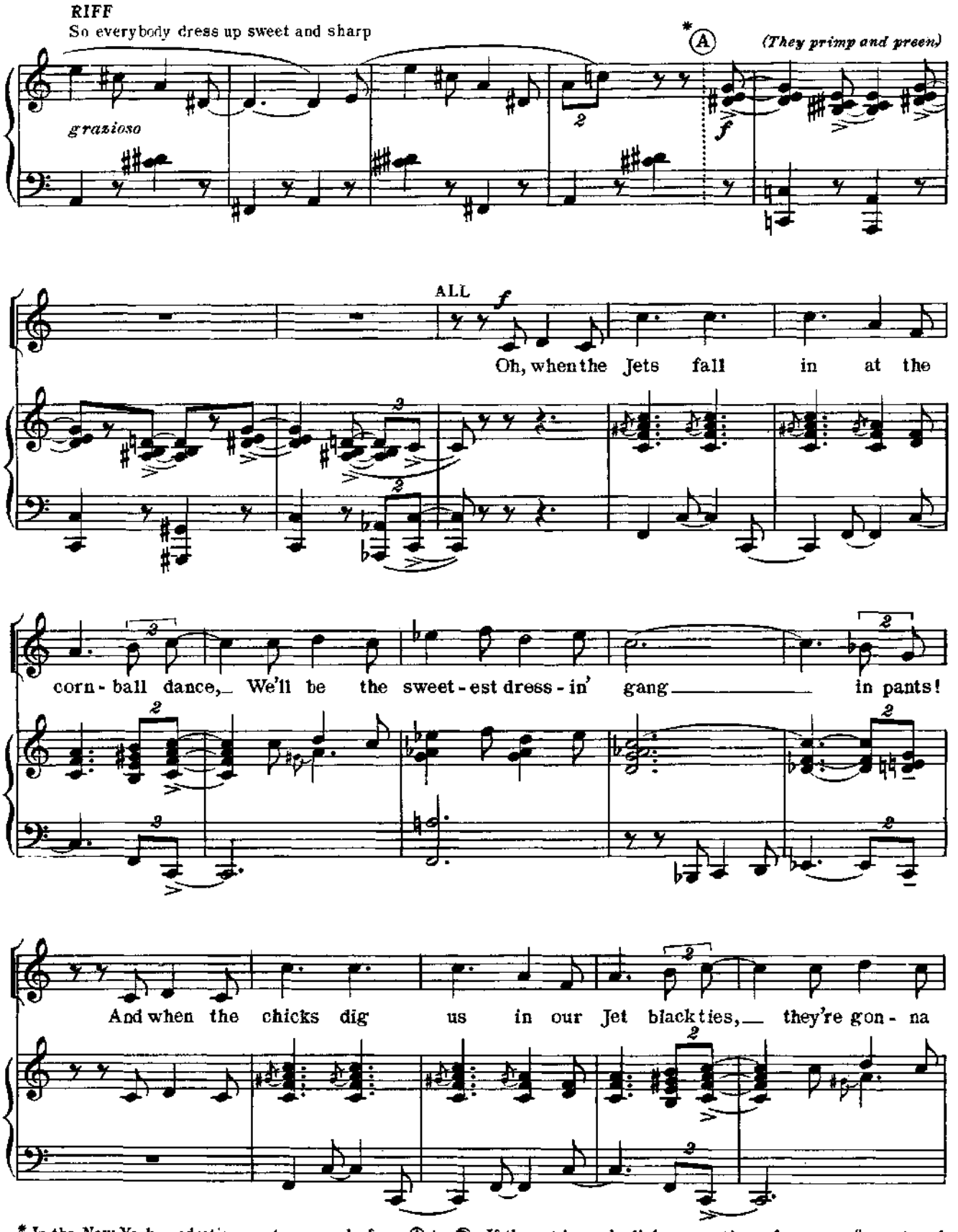
p

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

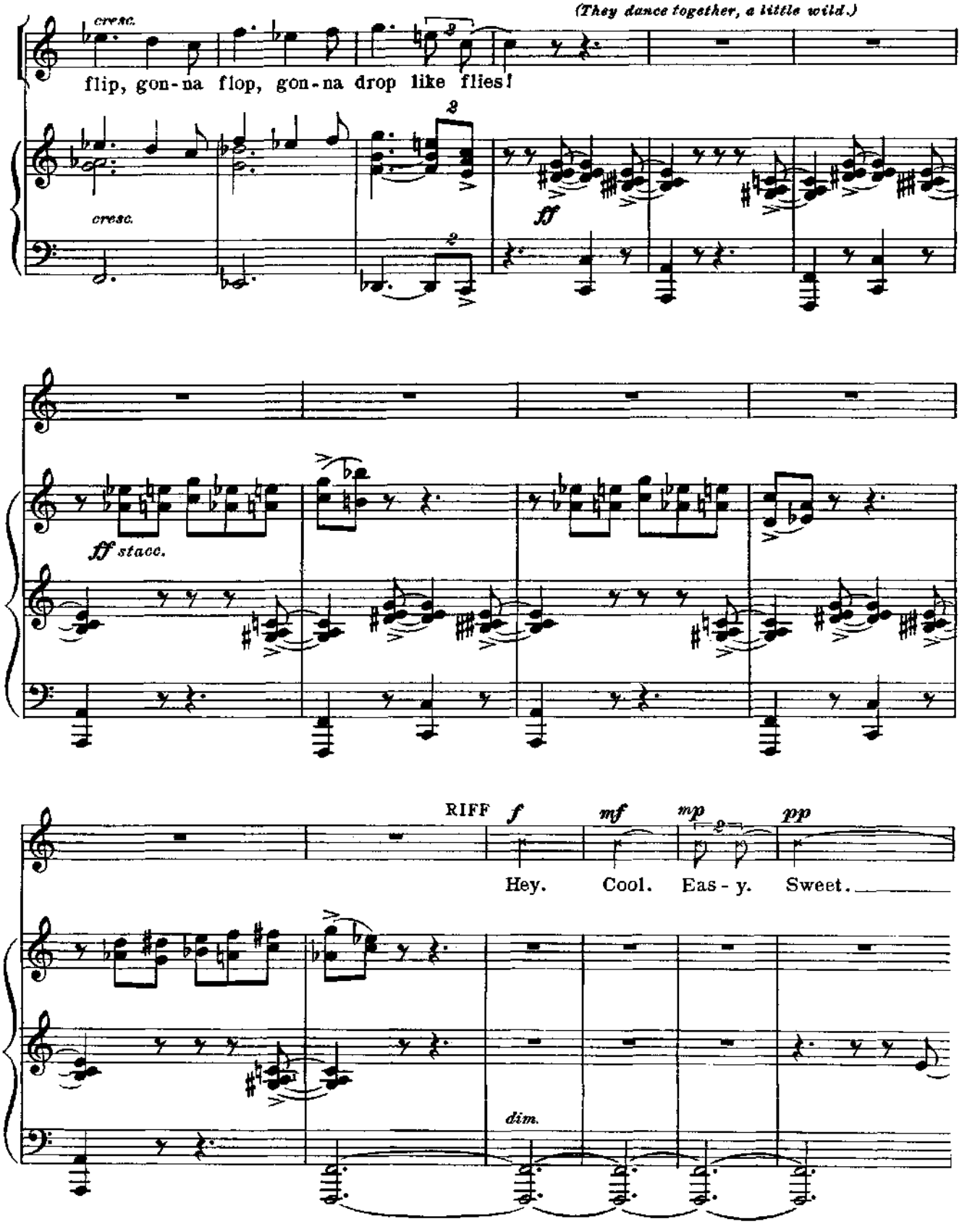

When you're a Jet, If the spit hits the fan, You got
cresc.
broth - ers a - round, You're a fam - i - ly man! You're
f
p sub.
nev - er a - lone, You're nev - er dis-con-nect - ed! You're
f
home with your own: When com - pa-ny's ex-pect - ed, You're well pro - tect-
p sub.
cresc.
f

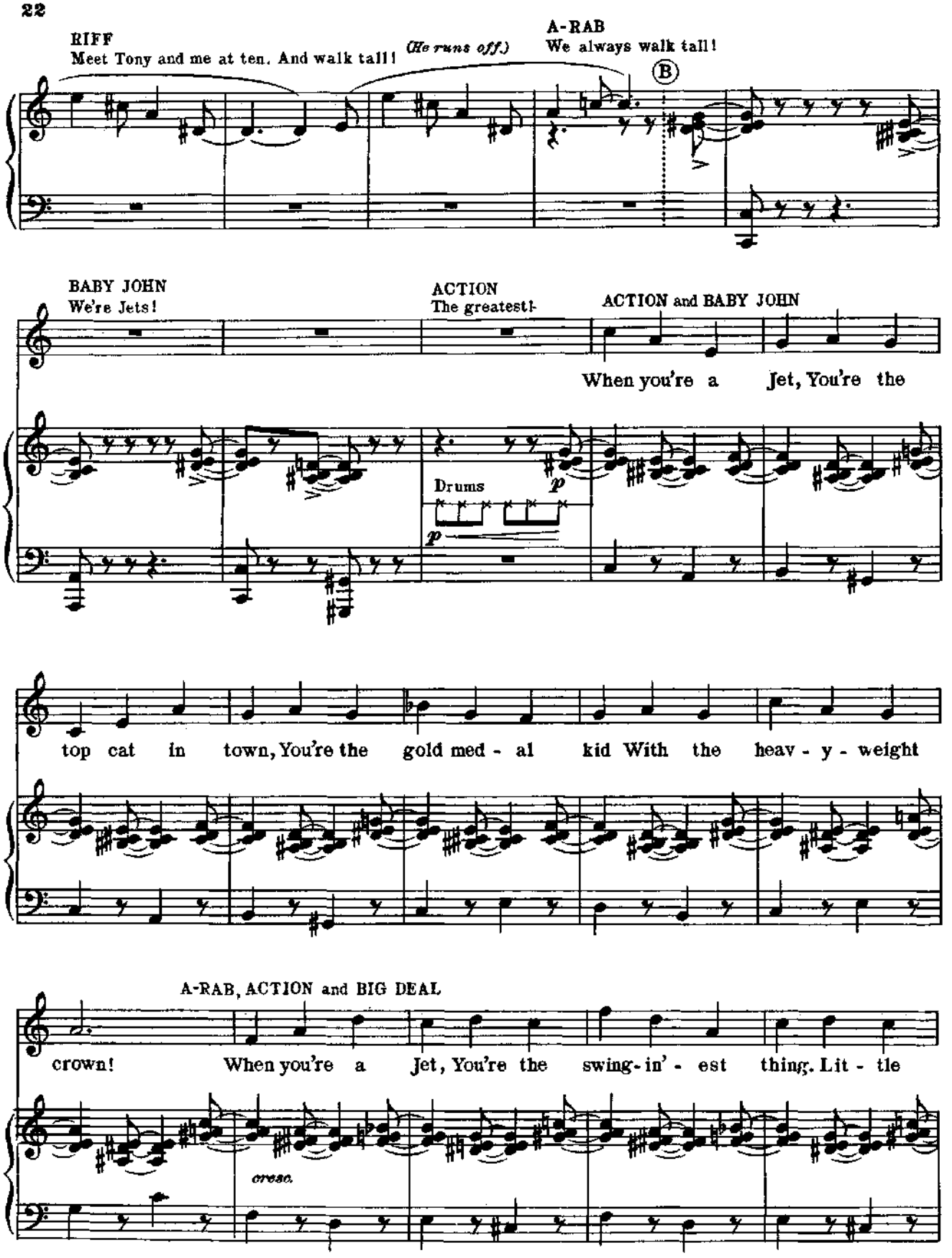

- ed!_ Then you are set With a cap - i - tal
p sub.
cresc.
J, Which you'll nev - er for - get Till they cart you a -
cresc.
way. When you're a Jet, You stay a
mf cresc.
f
Jet!
mf

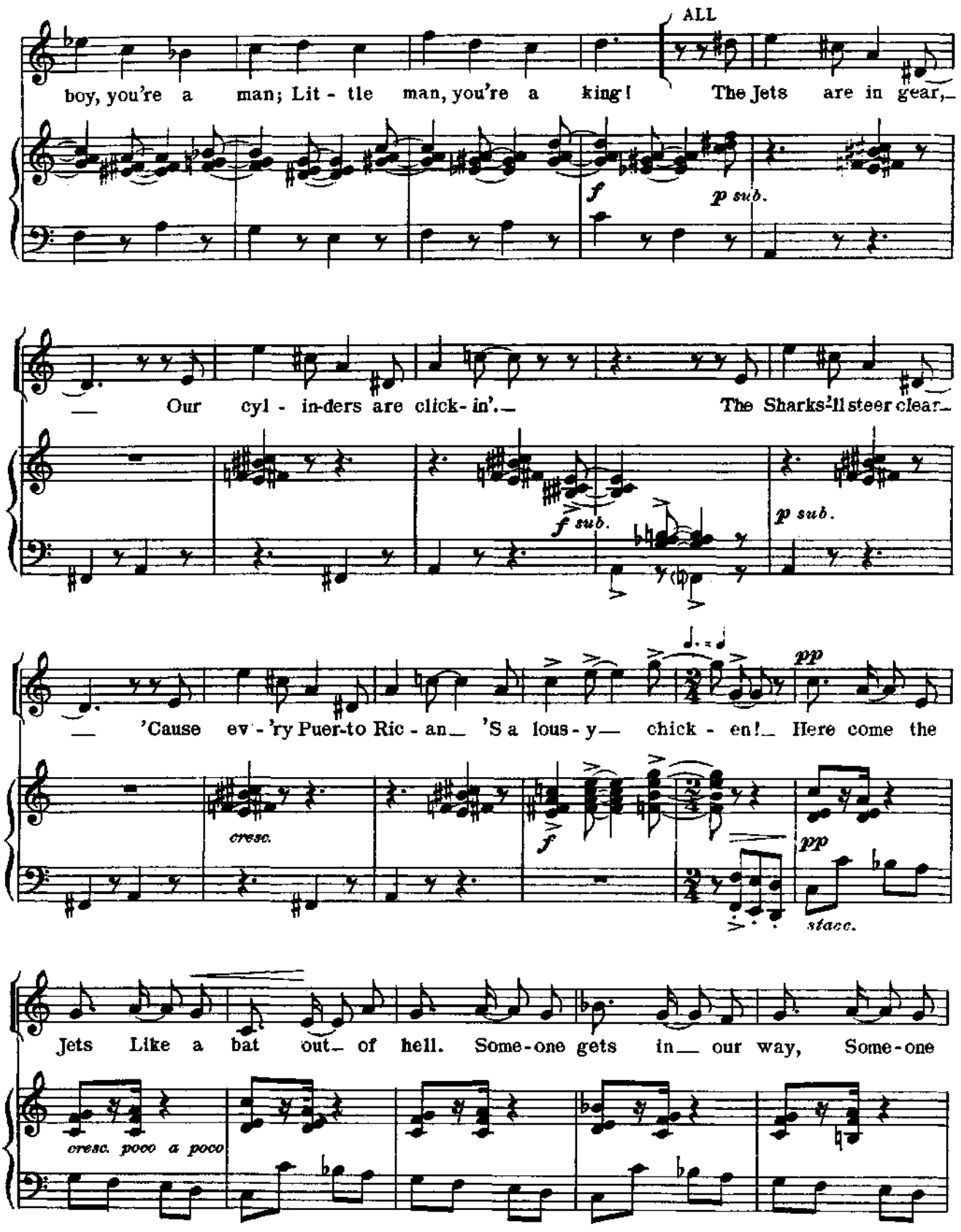

RIFF
I know Tony like I know me.
I guarantee you can count him in.
pp
ACTION: In, out, let's get crackin'.
p
A-RAB
Where you gonna find Bernardo?
RIFF
At the dance tonight at the gym.
BIG DEAL
But the gym's neutral territory.
RIFF (innocently)
I'm gonna make nice there!
I'm only gonna challenge him.
A-RAB
Great, Daddy-O!
p

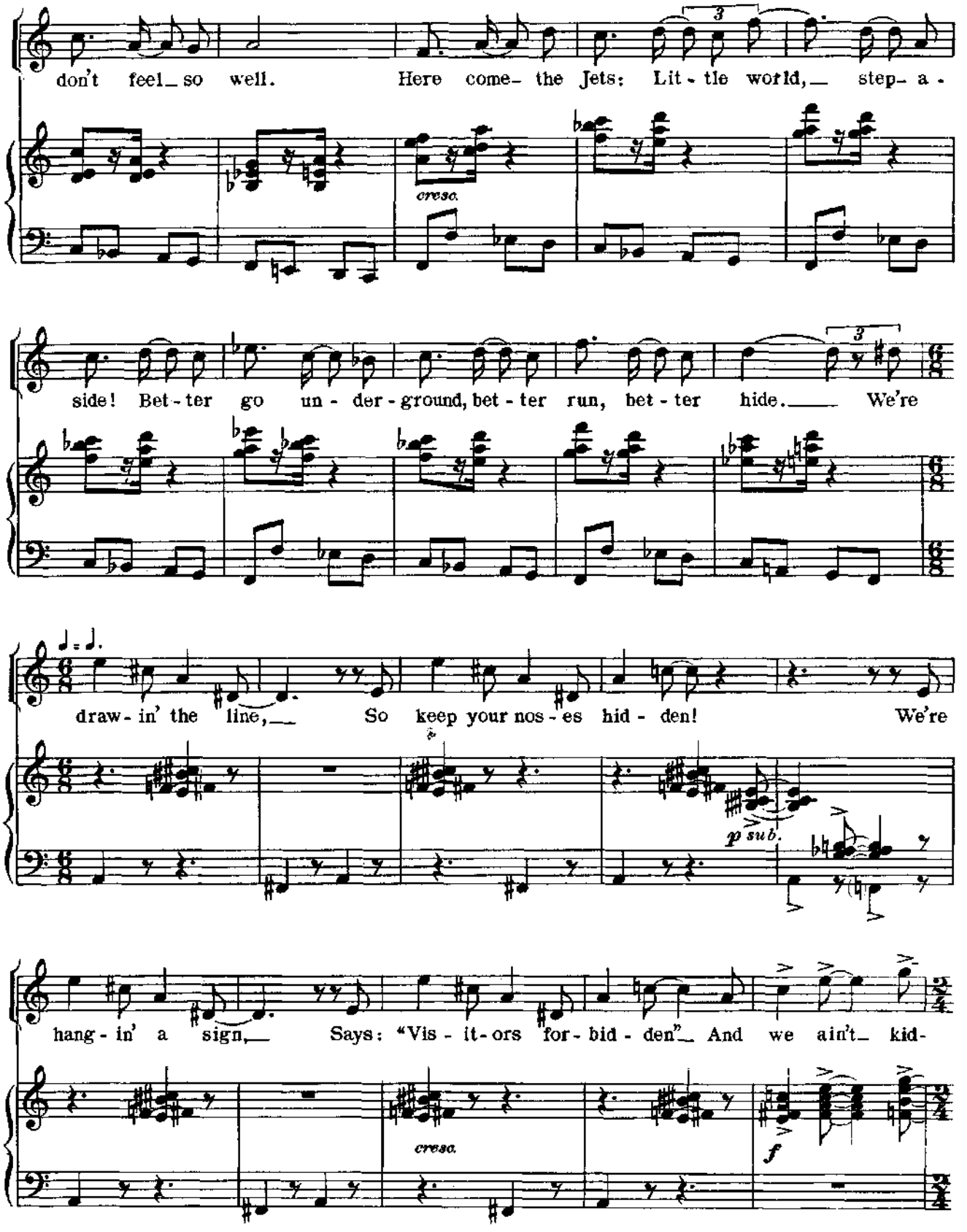


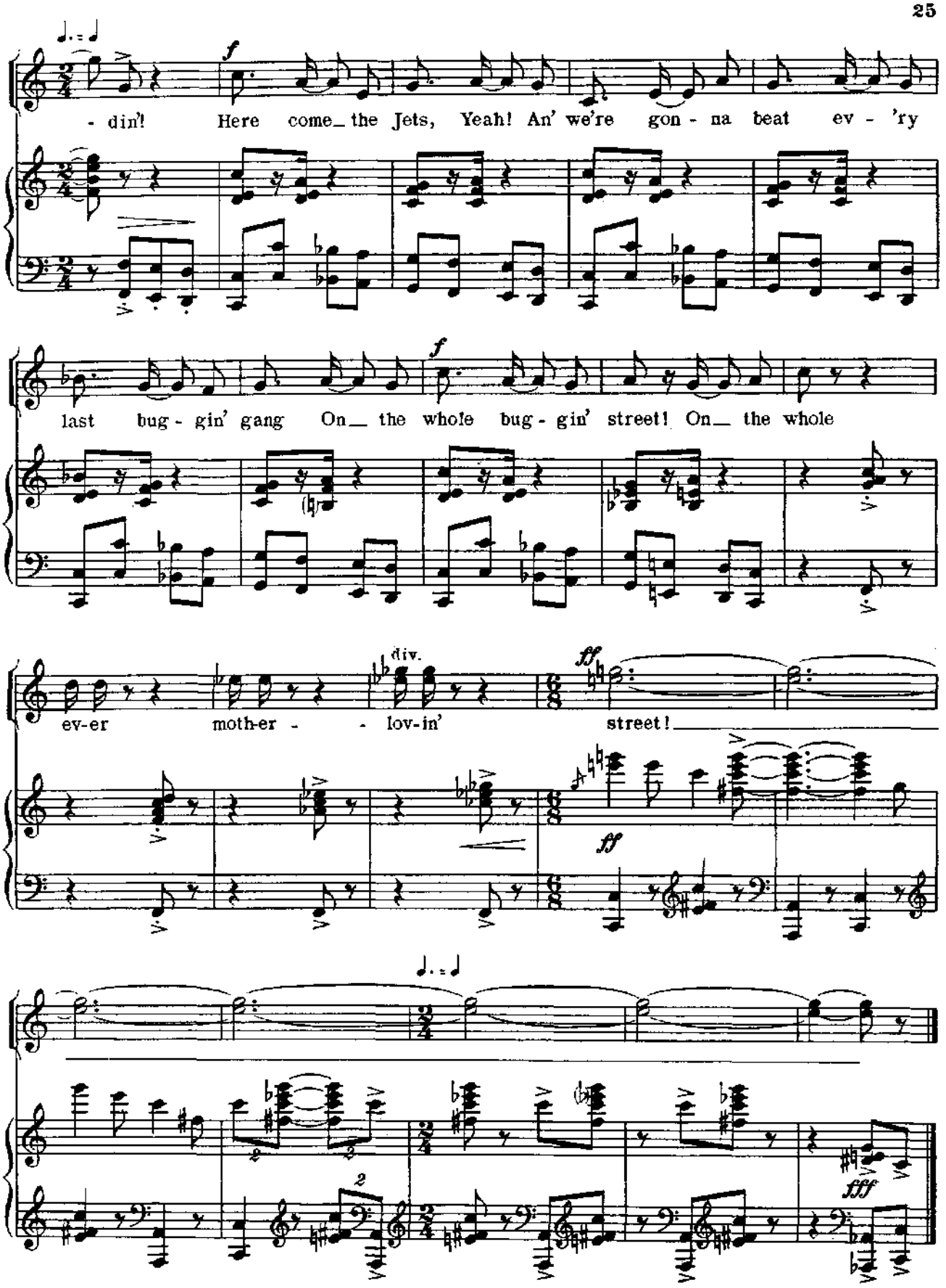
* In the New York production a cut was made from Ⓐ to Ⓑ. If the cut is made dialogue continues from . . . "sweet and sharp" to "Meet Tony and me at ten. . ."


(They dance together, a little wild.)
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!
B
BABY JOHN
We're Jets!
ACTION
The greatest!
ACTION and BABY JOHN
When you're a Jet, You're the
Drums
p
top cat in town, You're the gold med - al kid With the heav - y - weight
A-RAB, ACTION and BIG DEAL
crown! When you're a Jet, You're the swing-in' - est thing. Lit - tle
cresc.


ALL
boy, you're a man; Lit - tle man, you're a king! The Jets are in gear,
f
p sub.
— Our cyl - in-ders are click-in'.— The Sharks'll steer clear—
f sub.
p sub.
— 'Cause ev - 'ry Puer-to Ric - an— 'S a lous - y— chick - en!— Here come the
cresc.
f
pp
pp
stacc.
Jets Like a bat out— of hell. Some-one gets in— our way, Some-one
cresc. poco a poco

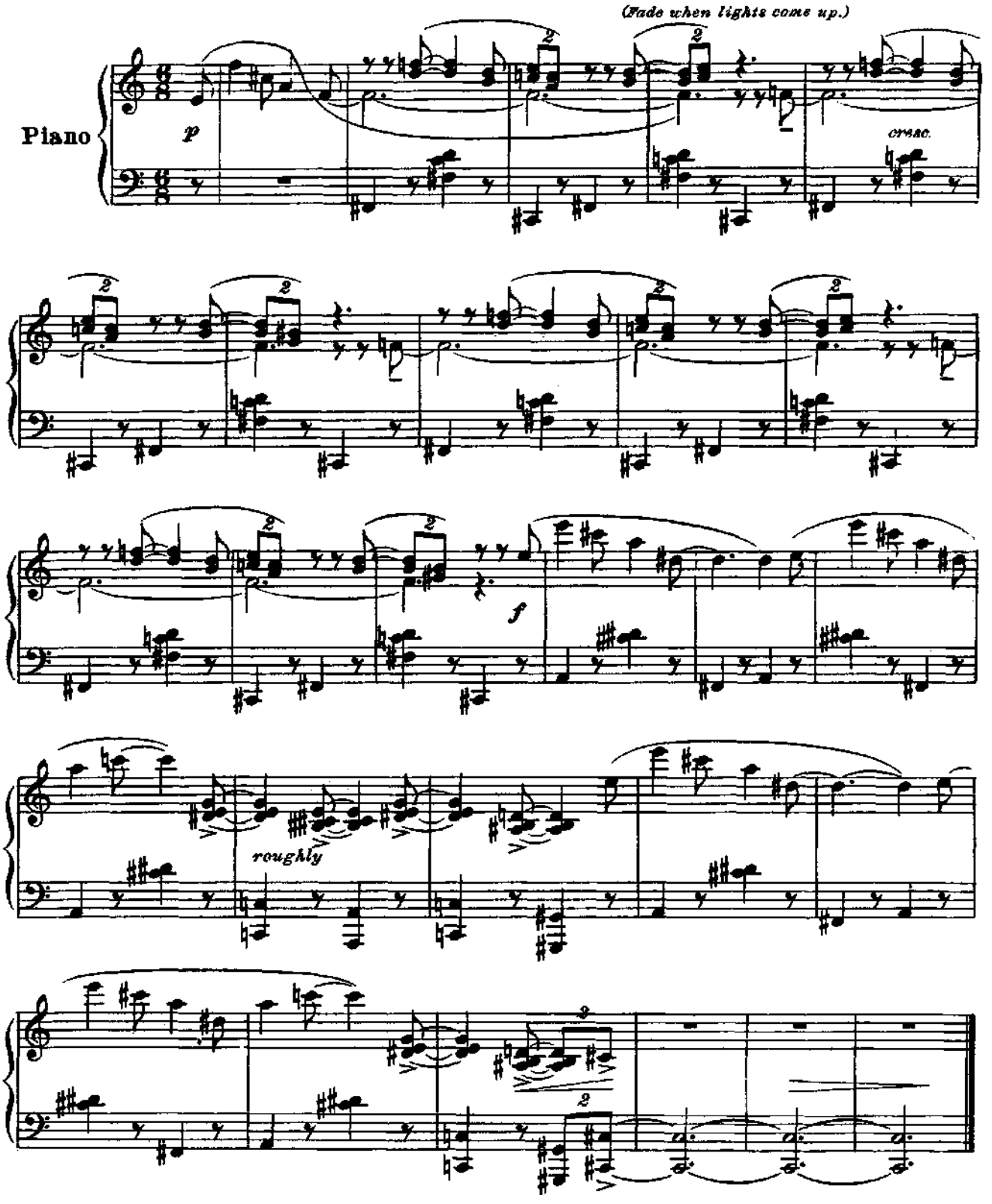

don't feel so well. Here come the Jets: Lit - tle world, step- a -
cresc.
side! Bet - ter go un - der - ground, bet - ter run, bet - ter hide. We're
draw - in' the line, So keep your nos - es hid - den! We're
p sub.
hang - in' a sign, Says: "Vis - it - ors for - bid - den" And we ain't kid-
cresc.
f


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

No. 2A

Change of Scene

Instrumental

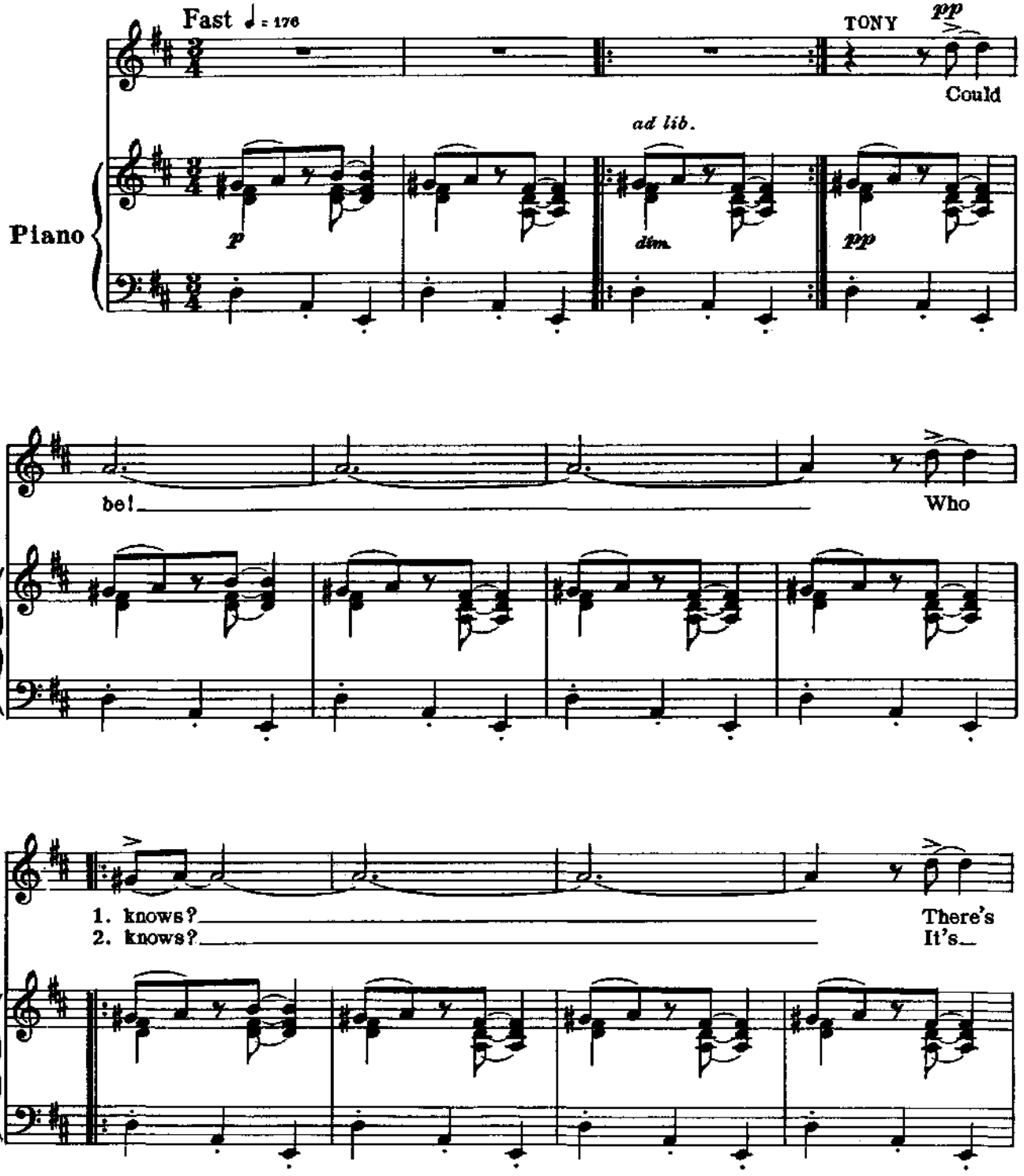


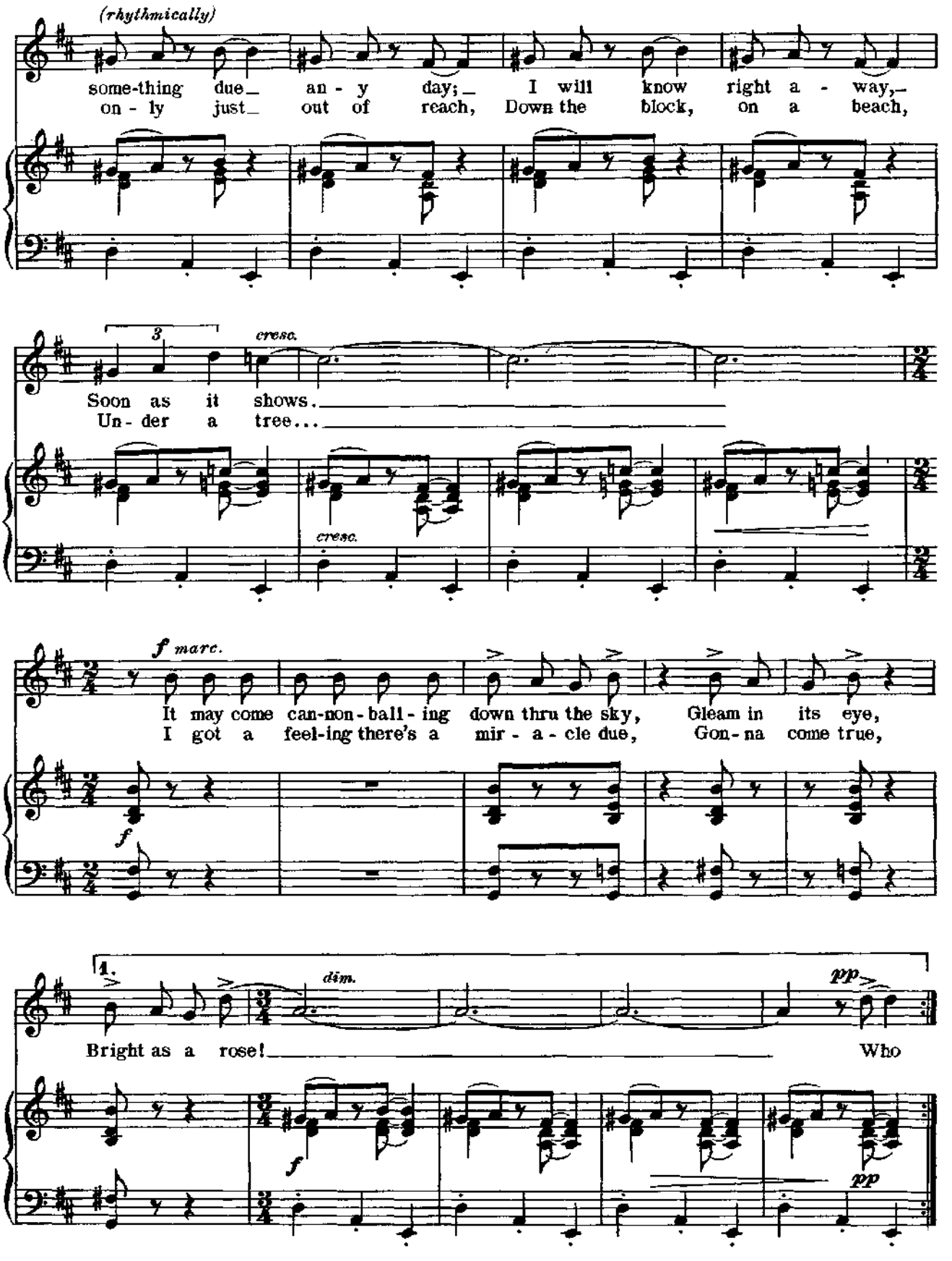
No. 8

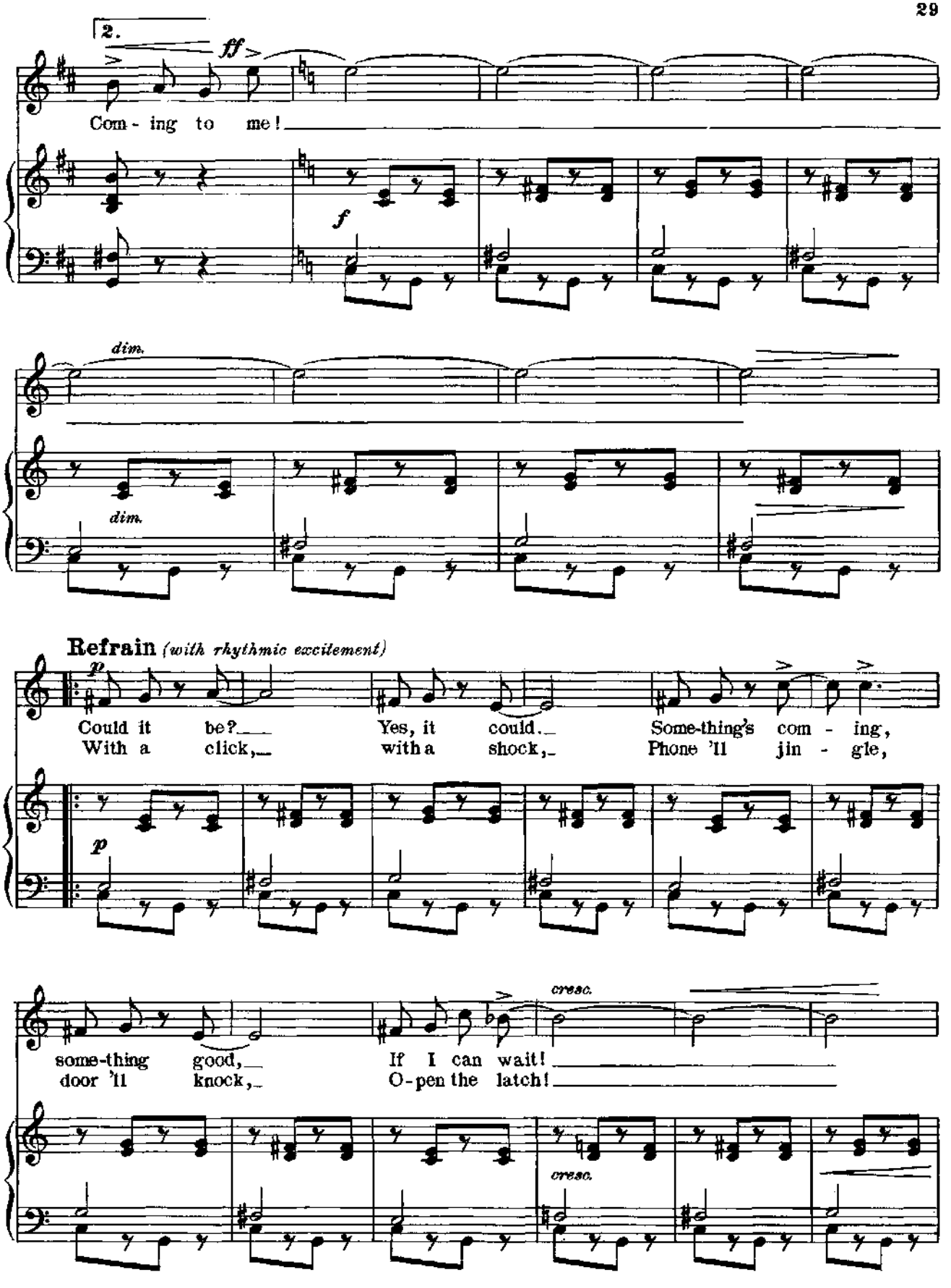
Something's Coming

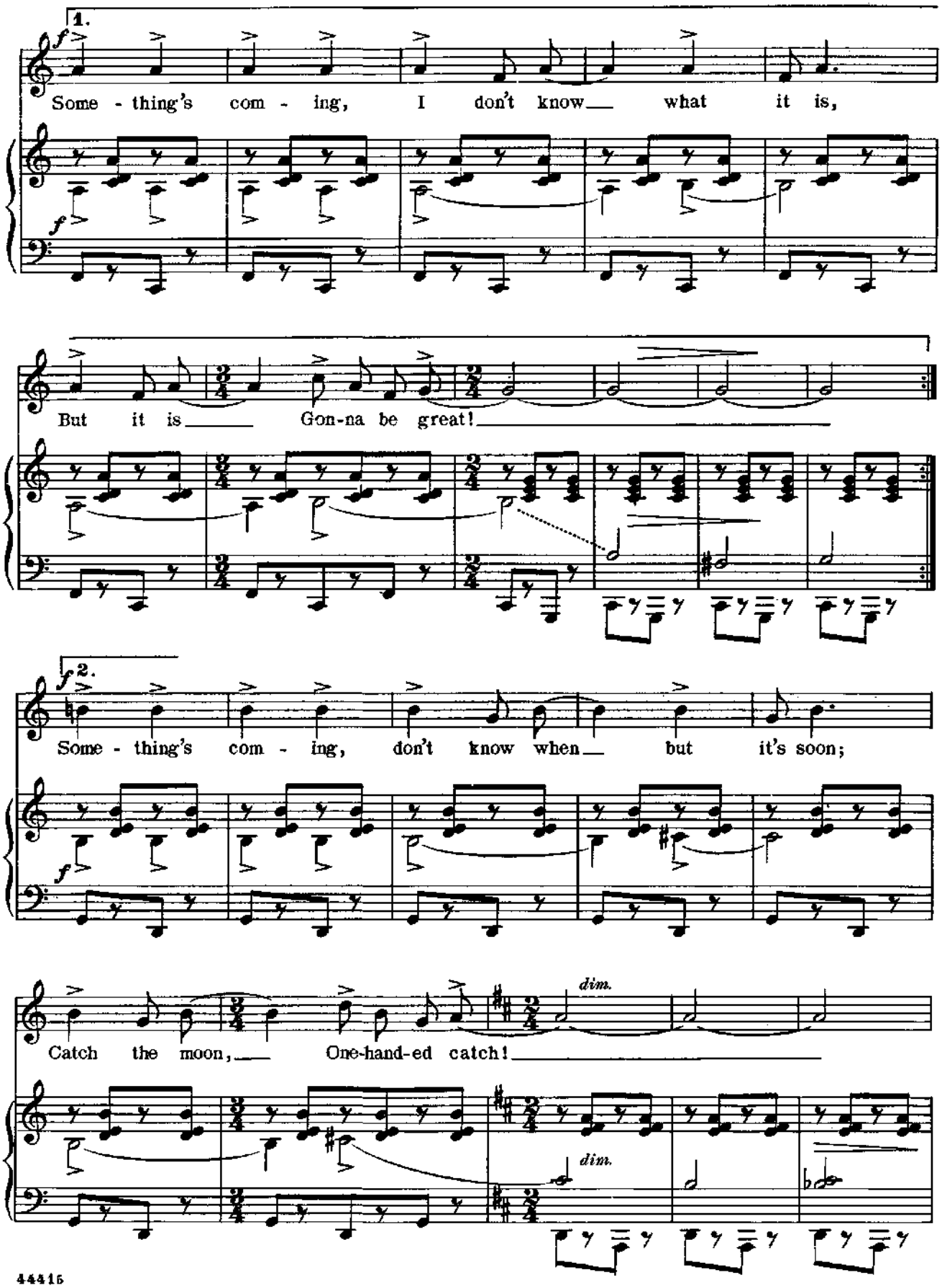
Tony

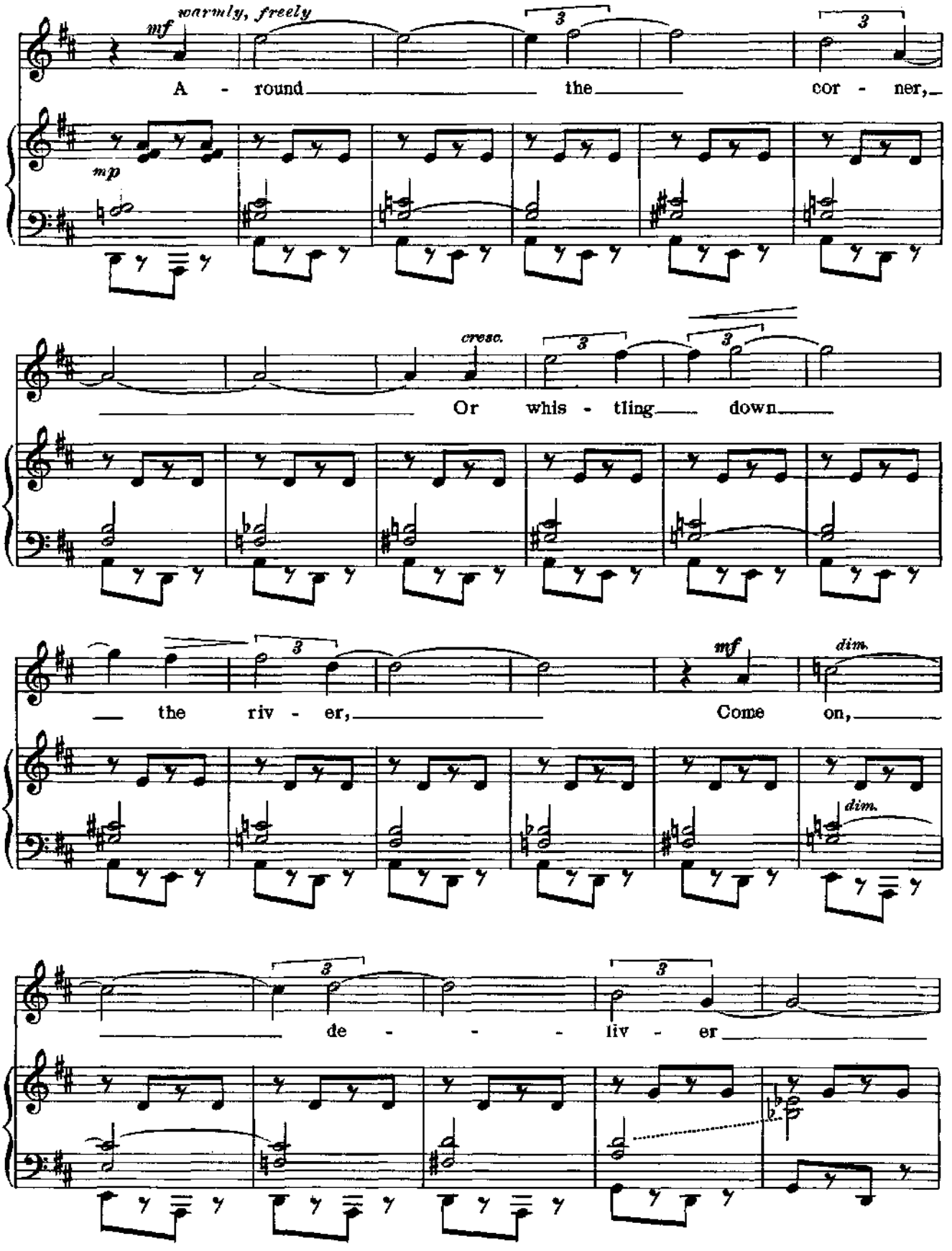
RIFF: Maybe what you're waitin' for will be twitchin' at the dance. *(He runs off)*

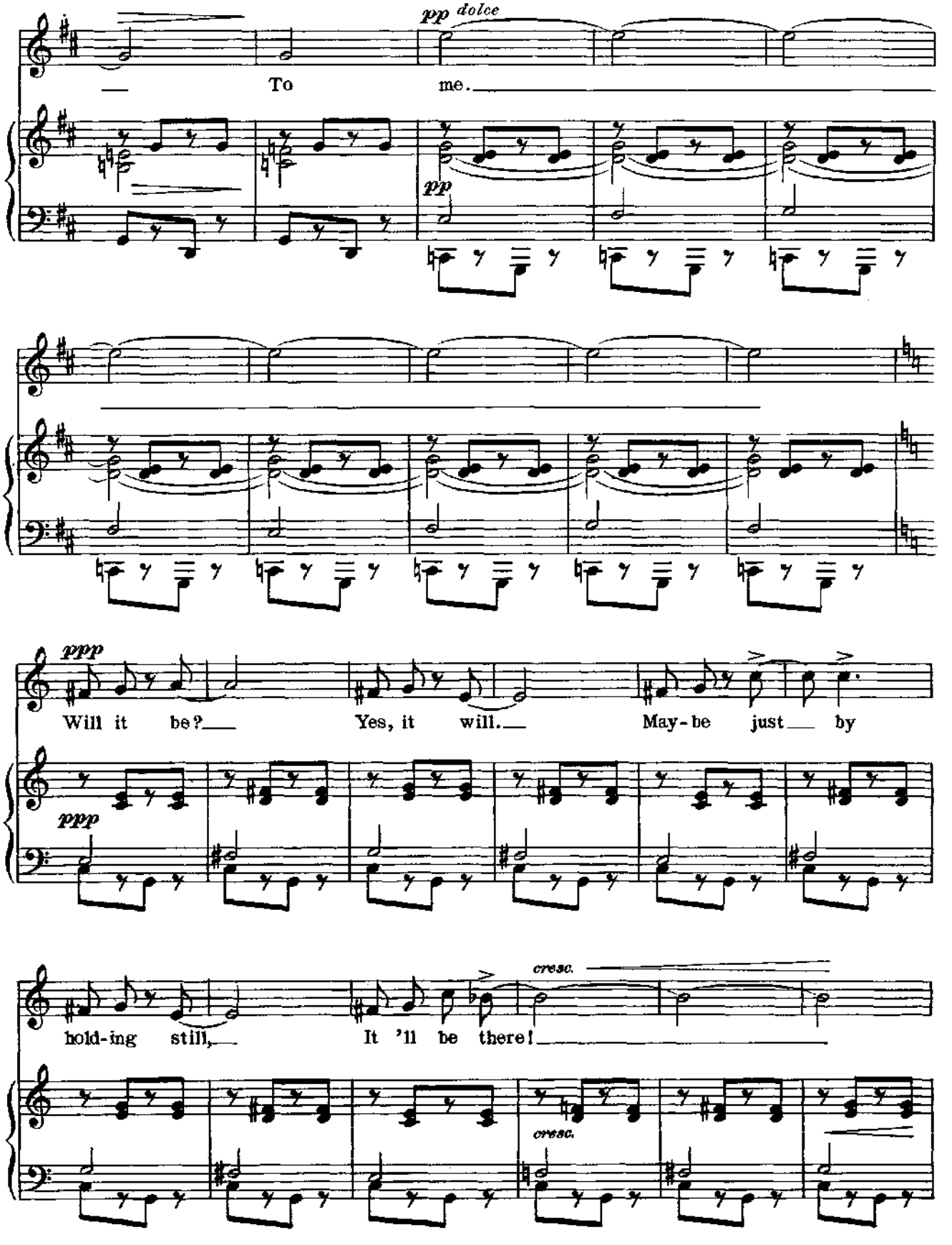


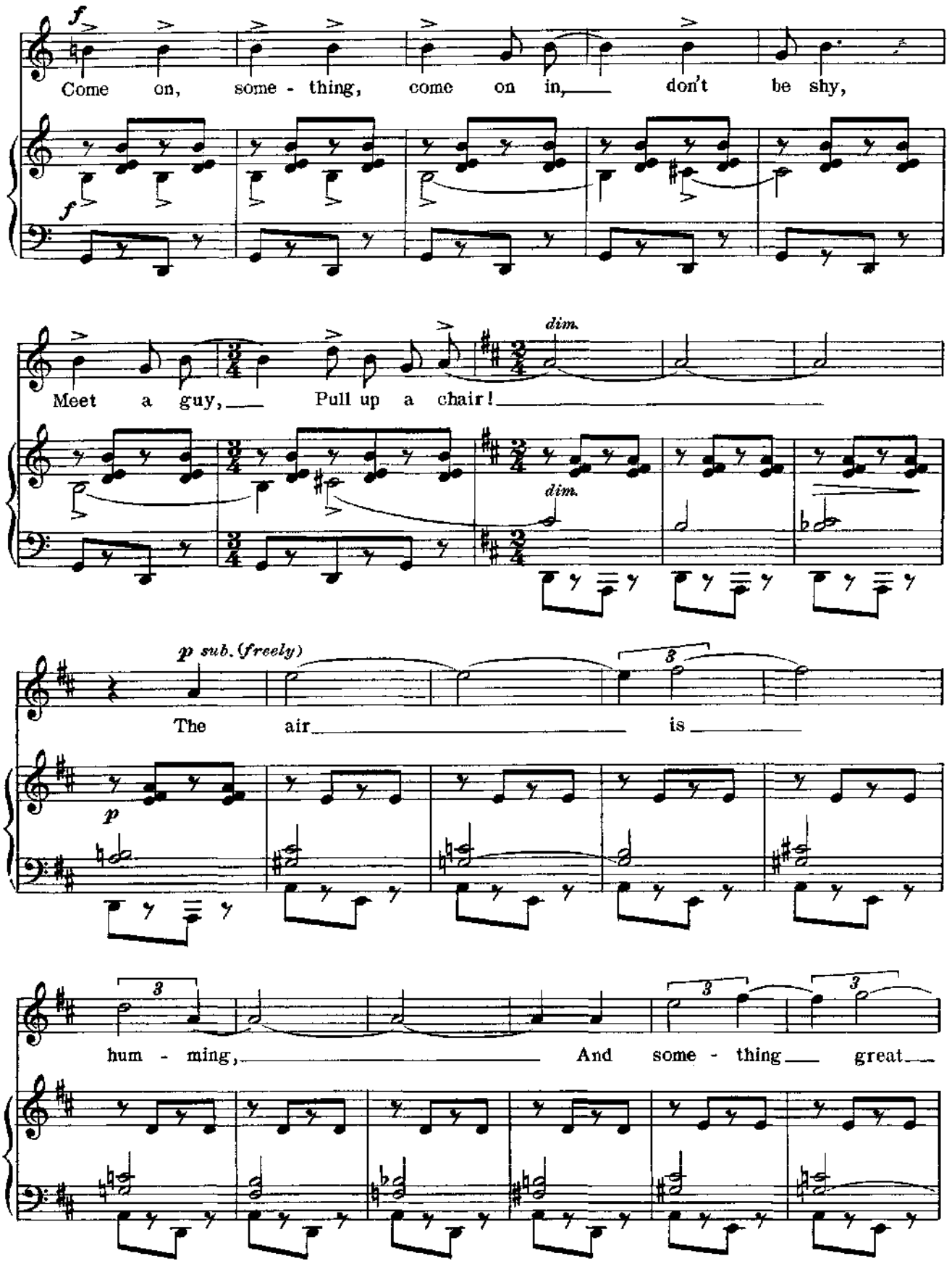

(rhythmically)
some-thing due_ an - y day;_ I will know right a - way,_
on - ly just_ out of reach, Down the block, on a beach,
3
cresc.
Soon as it shows._____
Un - der a tree..._____
cresc.
f marc.
It may come can-non-ball - ing down thru the sky, Gleam in its eye,
I got a feel-ing there's a mir - a - cle due, Gon-na come true,
f
1.
dim.
pp
Bright as a rose!_____ Who
f
pp

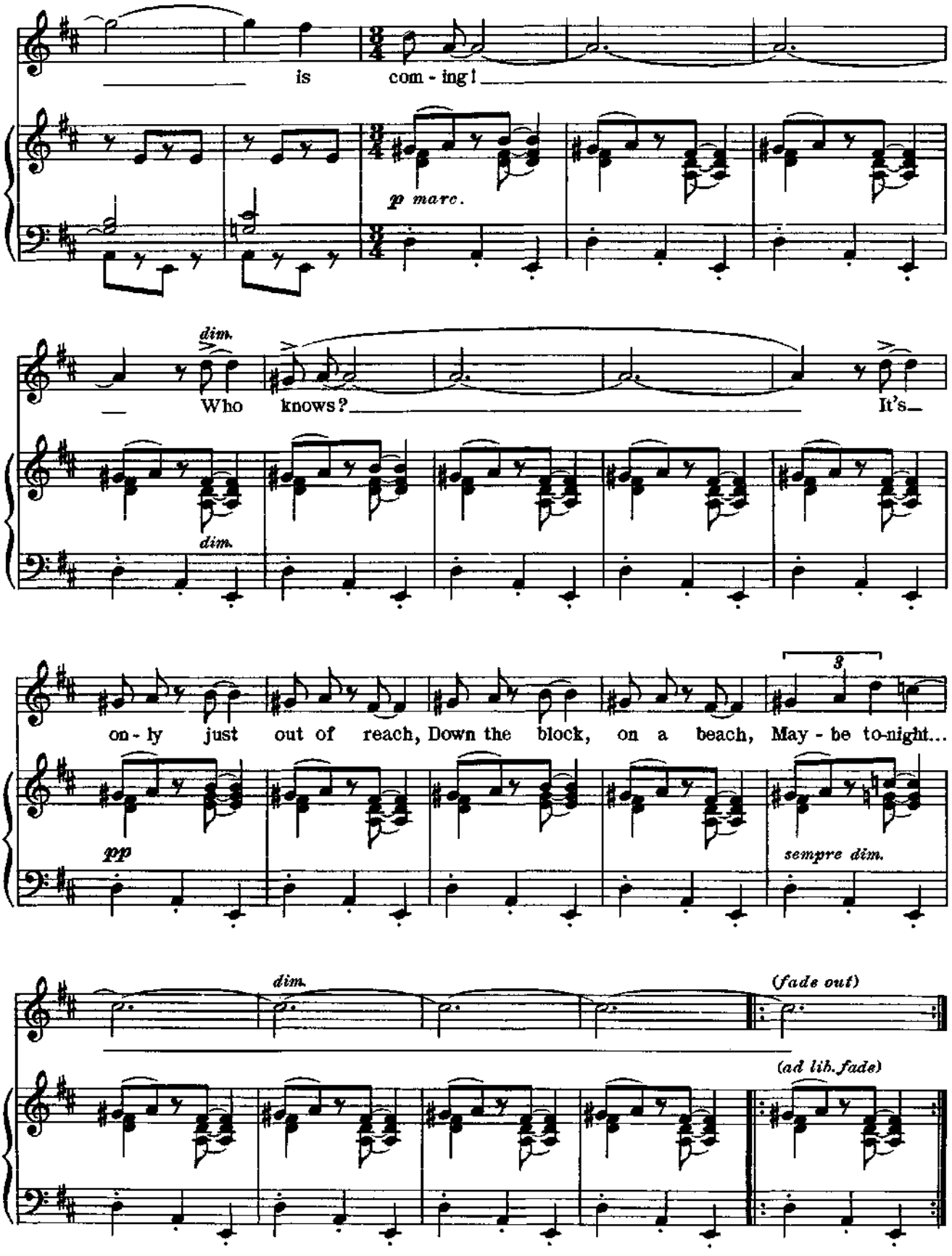

2.
ff
Com - ing to me!
f
dim.
dim.
Refrain (with rhythmic excitement)
p
Could it be? Yes, it could. Some-thing's com - ing,
With a click, with a shock, Phone 'll jin - gle,
p
cresc.
some-thing good, If I can wait!
door 'll knock, O-pen the latch!
cresc.


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!
dim.
dim.


warmly, freely
mf
A - round the cor - ner,
mp
cresc.
Or whis - tling down
the riv - er,
mf
dim.
Come on,
dim.
de - - - liv - er


pp dolce
To me.
pp
ppp
Will it be? Yes, it will. May-be just by
ppp
hold-ing still, It 'll be there!
cresc.
cresc.

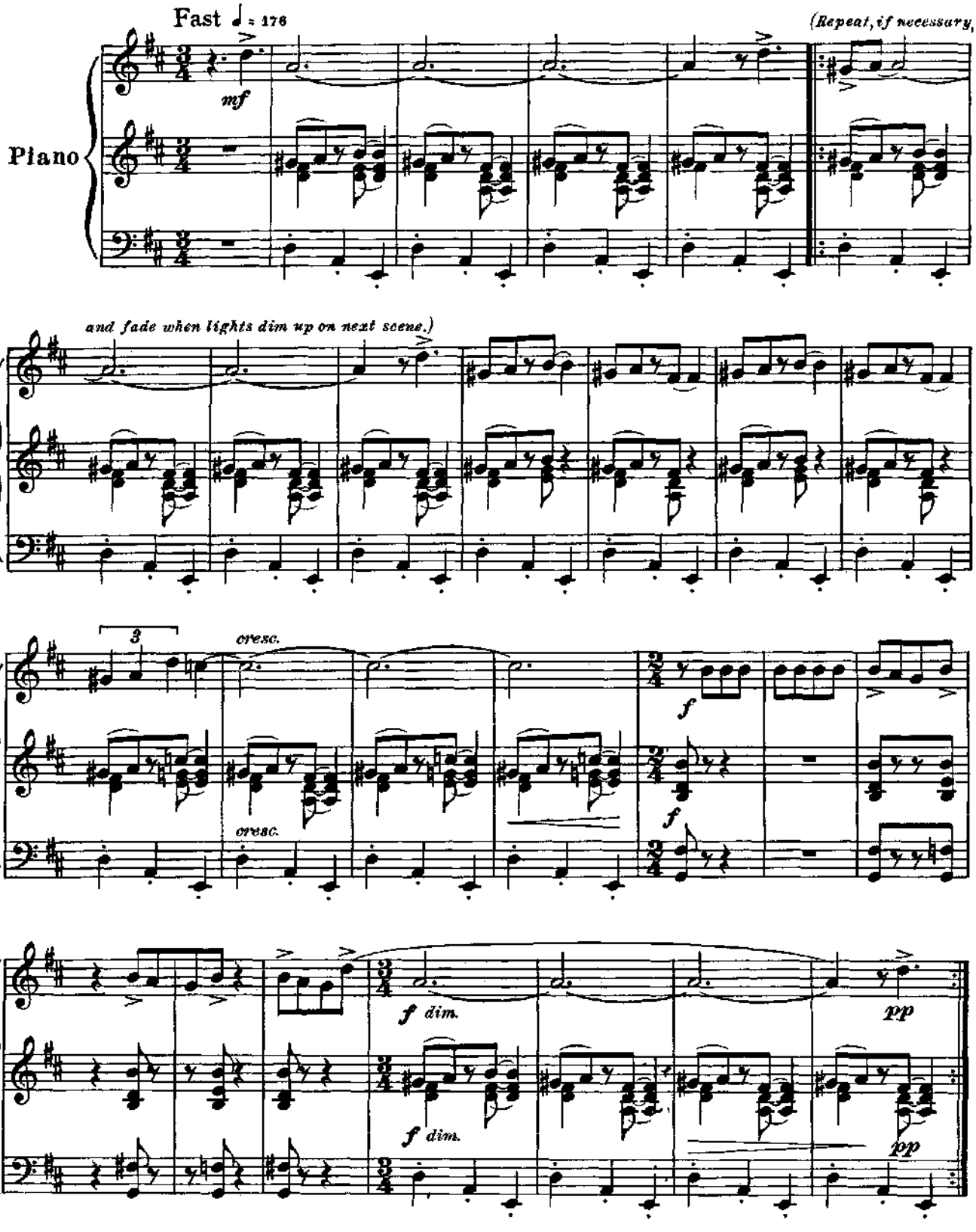

f
Come on, some - thing, come on in, don't be shy,
f
dim.
Meet a guy, Pull up a chair!
dim.
p sub. (freely)
The air is
p
3
hum - ming, And some - thing great
3
3
3


is com - ing!
p marc.
dim.
Who knows?
It's
dim.
on - ly just out of reach, Down the block, on a beach, May - be to-night...
3
pp
sempre dim.
dim.
(fade out)
(ad lib. fade)

No. 3A

Change of Scene

Instrumental



No. 4

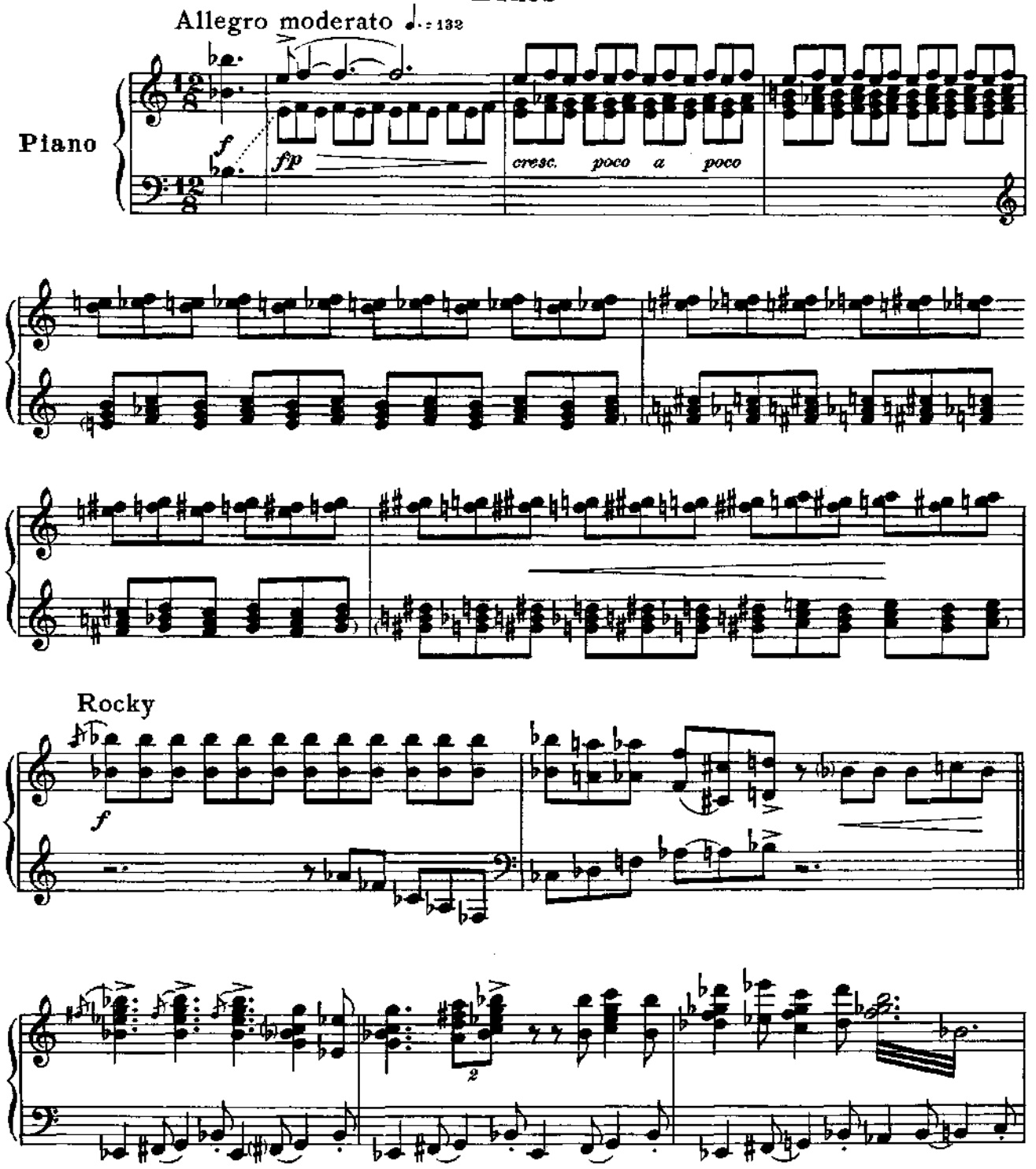
The Dance at the Gym

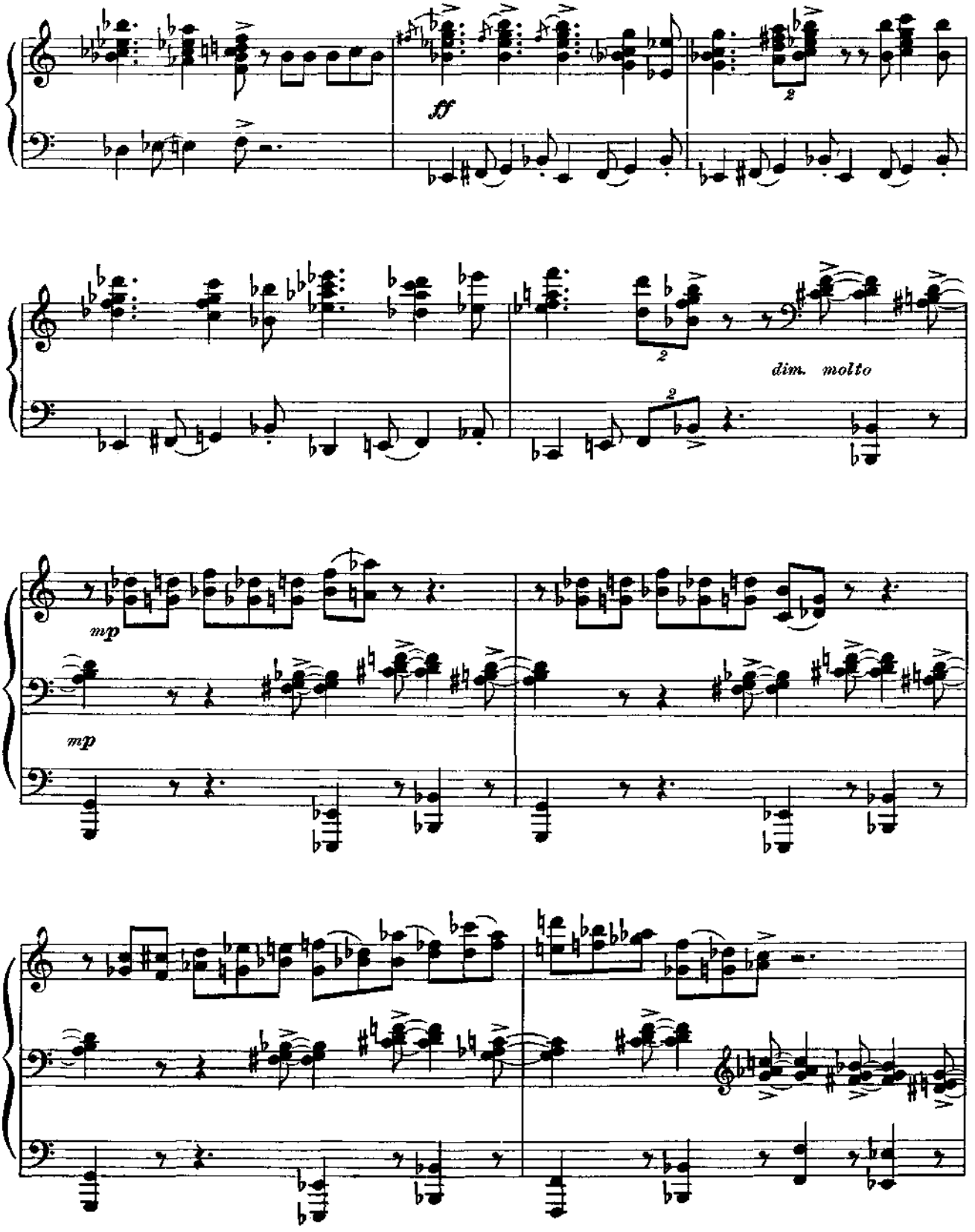
Instrumental

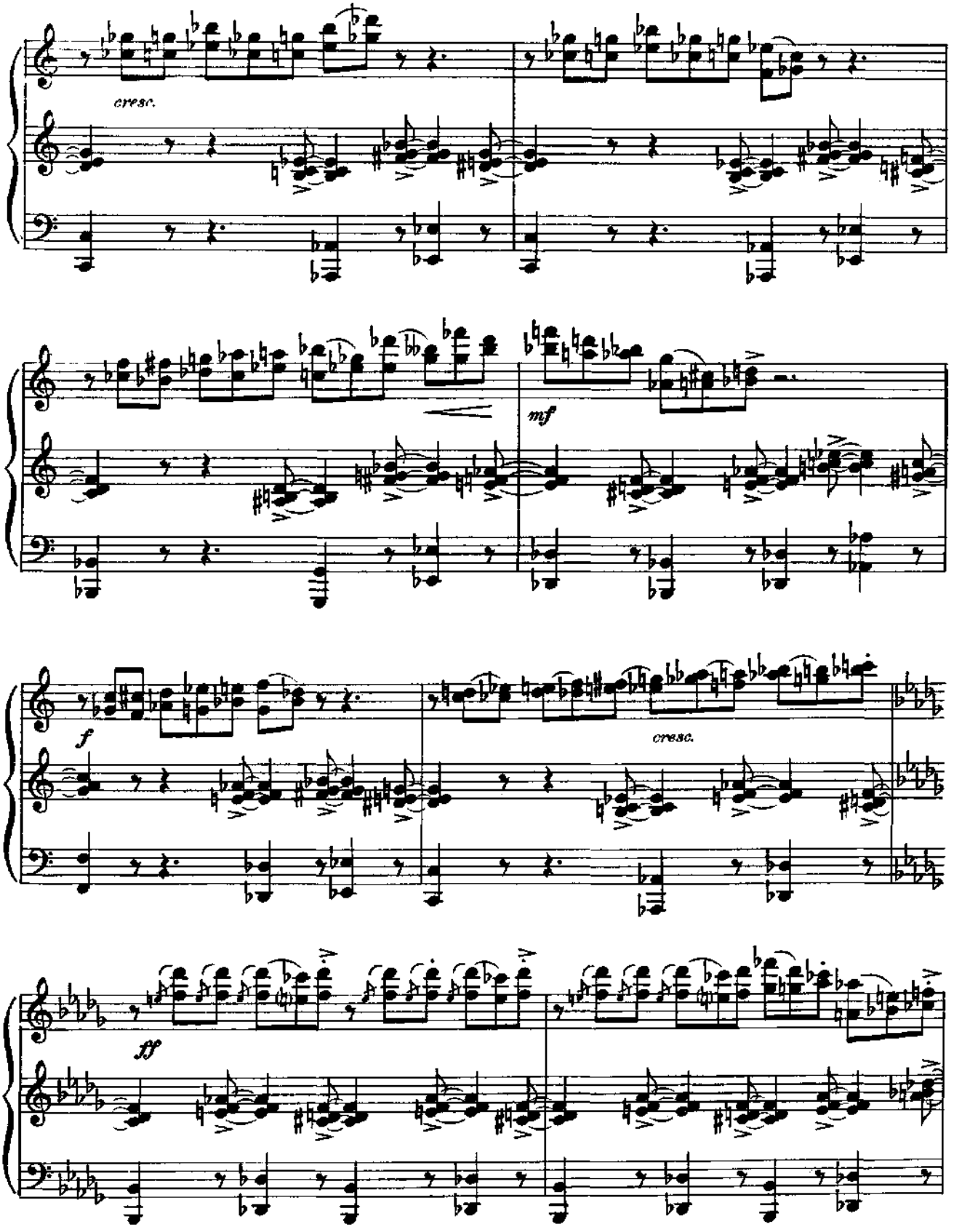
MARIA: Because tonight is the real beginning of my life as a young lady of America!

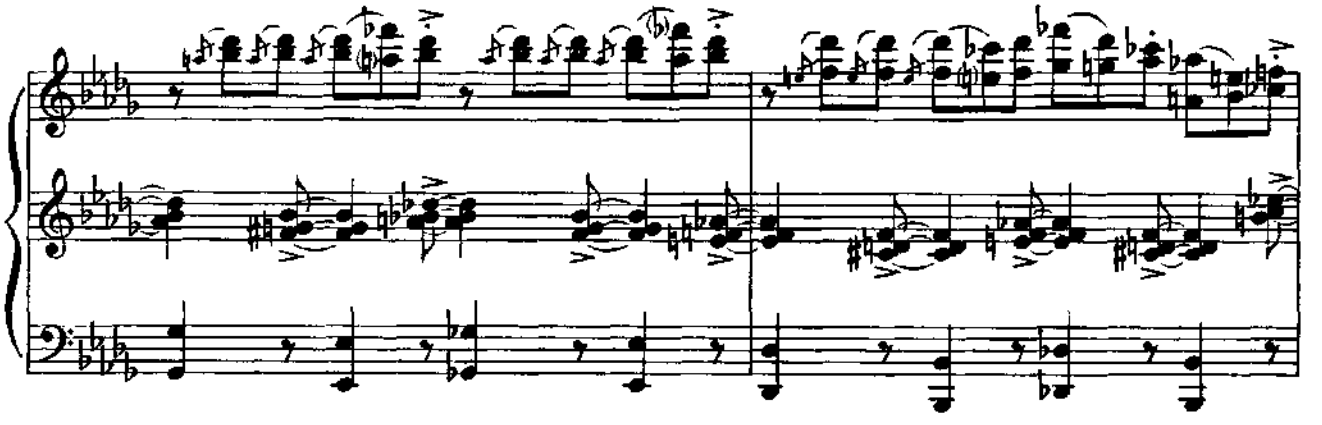
Blues

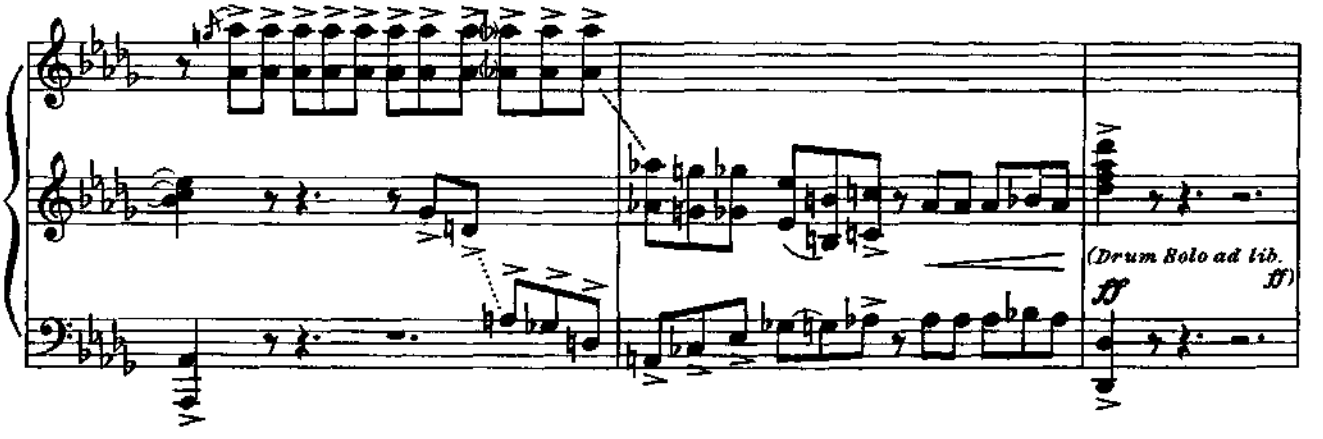
Allegro moderato ♩. = 132



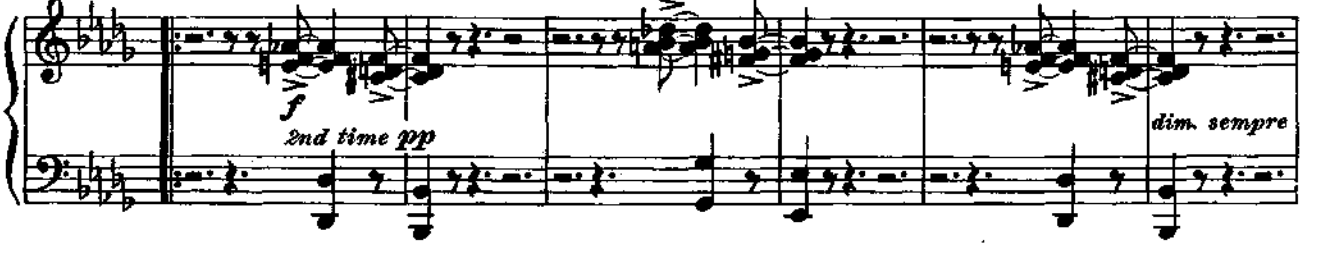

ff
dim. molto
mp
mp

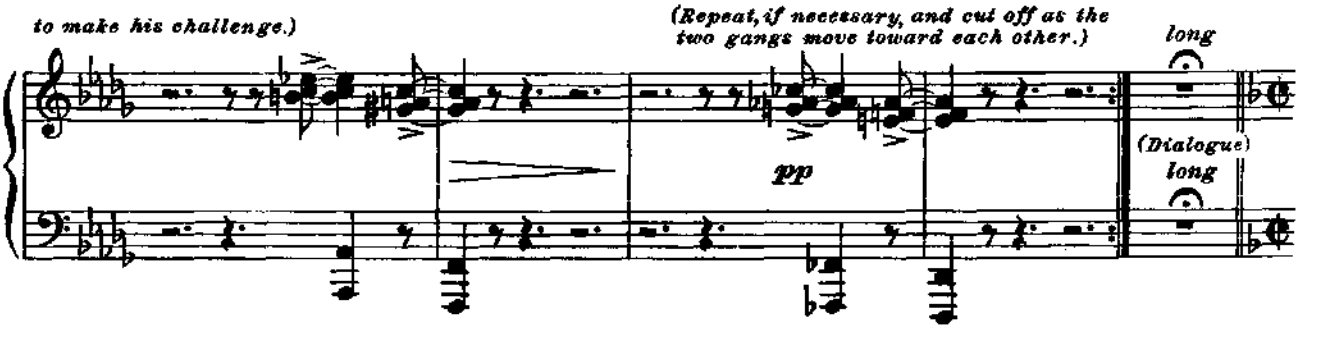

cresc.
mf
f
cresc.
ff





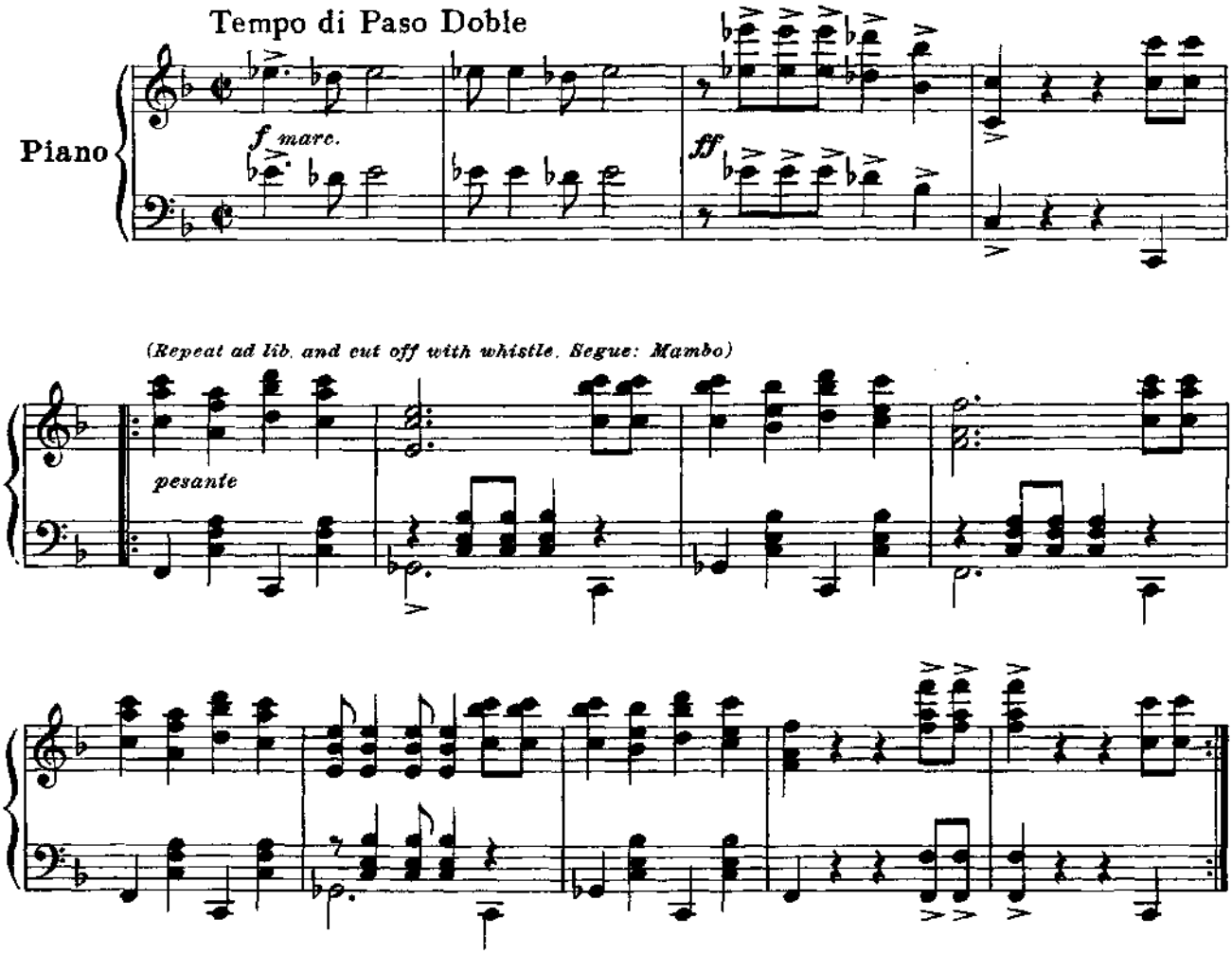
(Bernardo enters with Maria, Anita and Chino. As the Jets see them they drop out of the dance one by one and withdraw to one side of the hall. The Sharks draw to their side. After a brief consultation, Riff starts across the stage



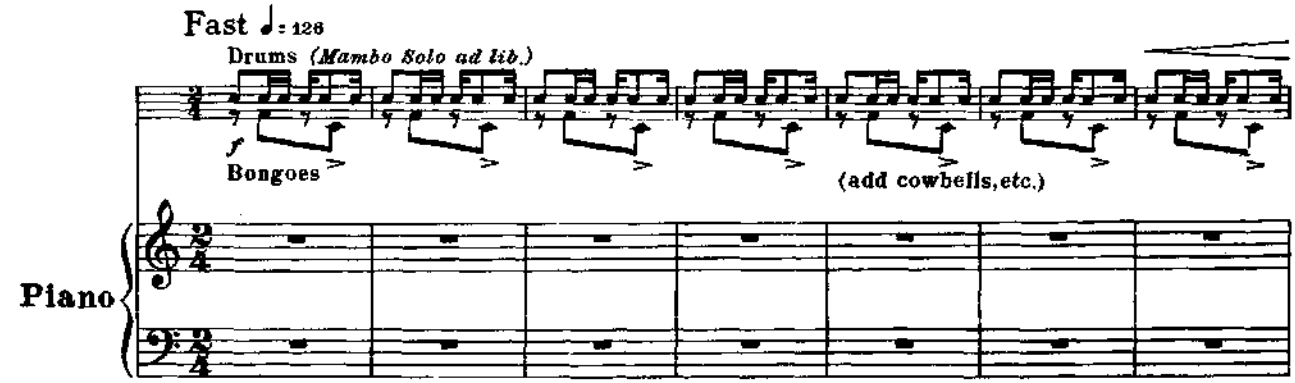


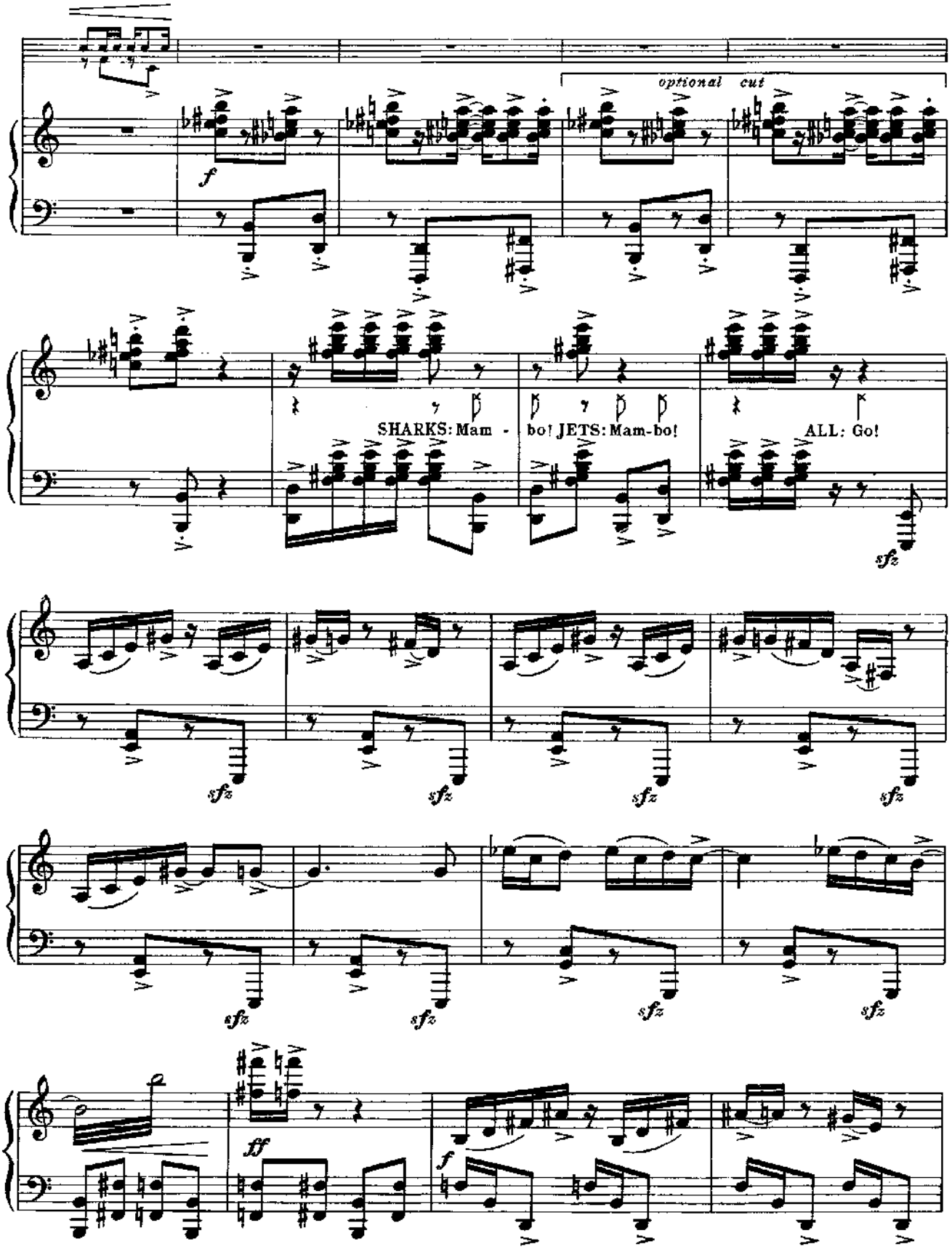
No. 4A Promenade

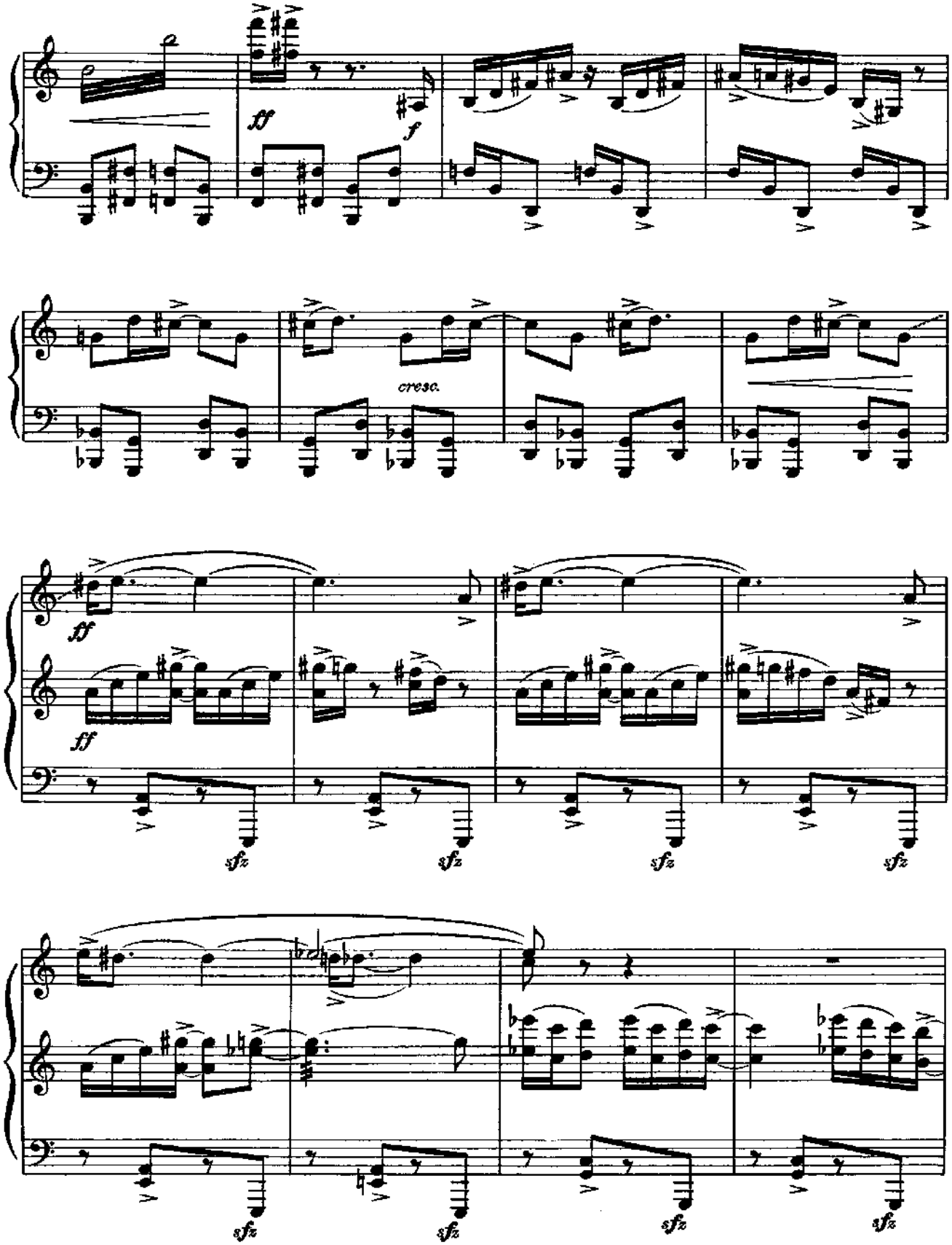
GLAD HAND: All right: here we go!

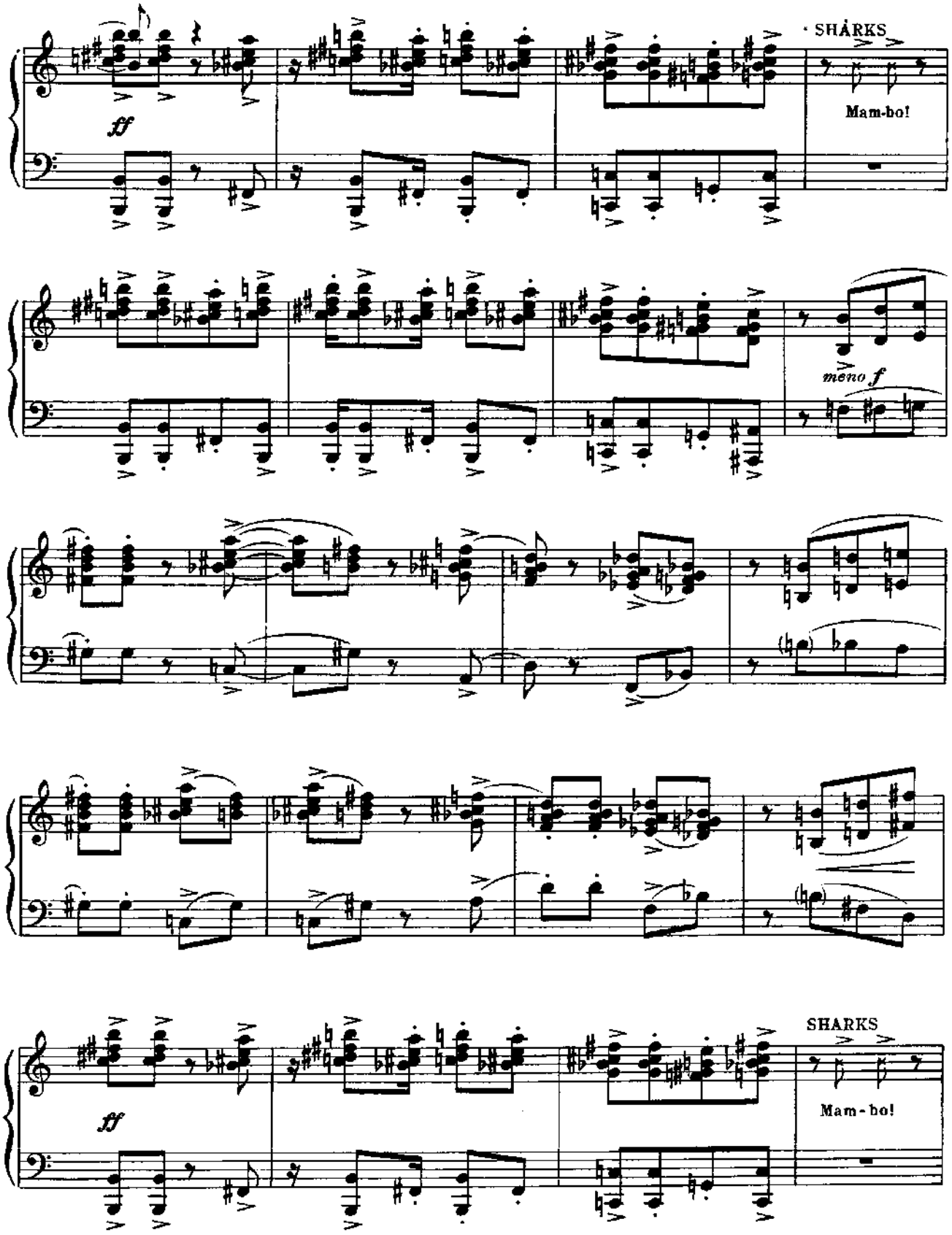


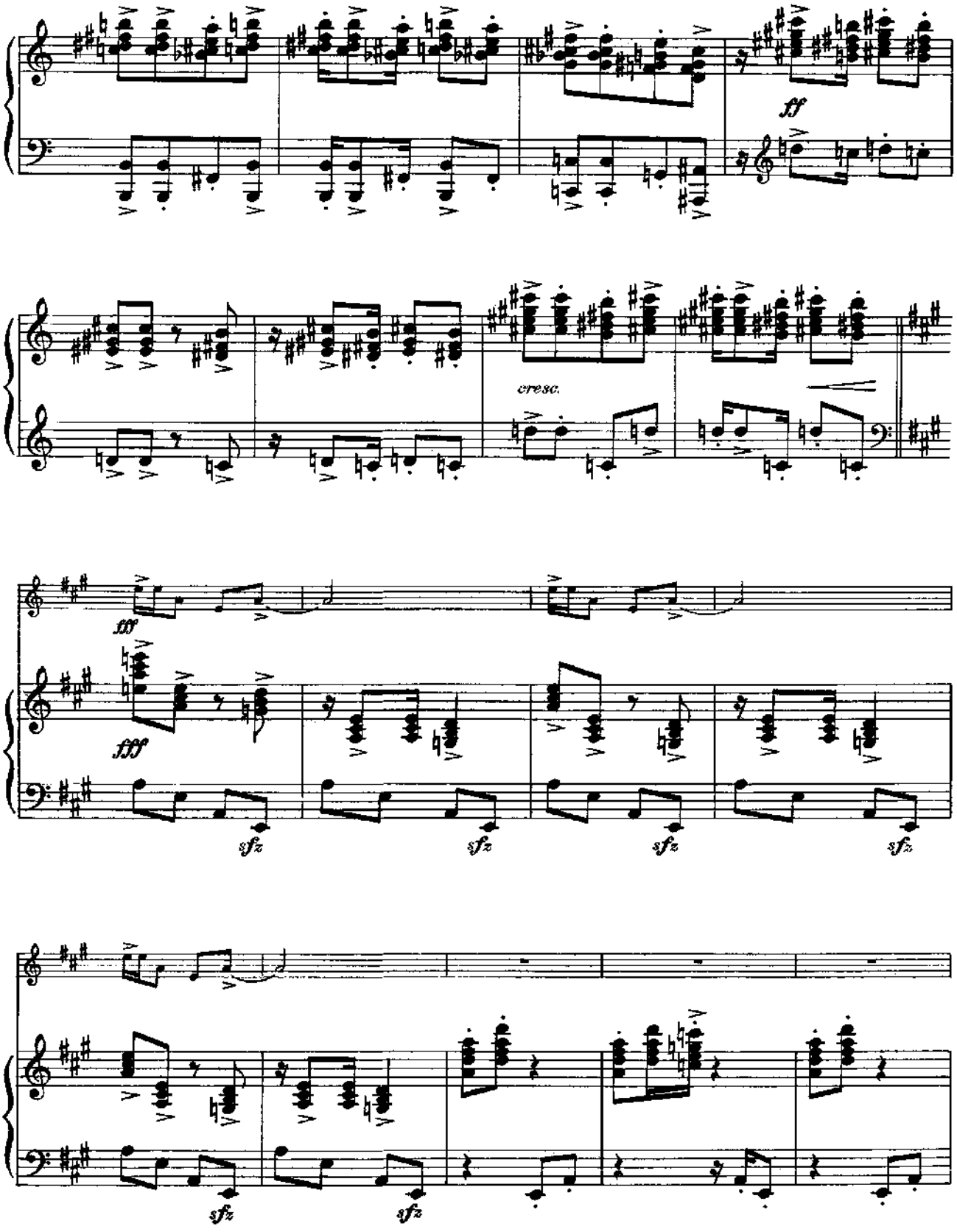
No. 4B Mambo

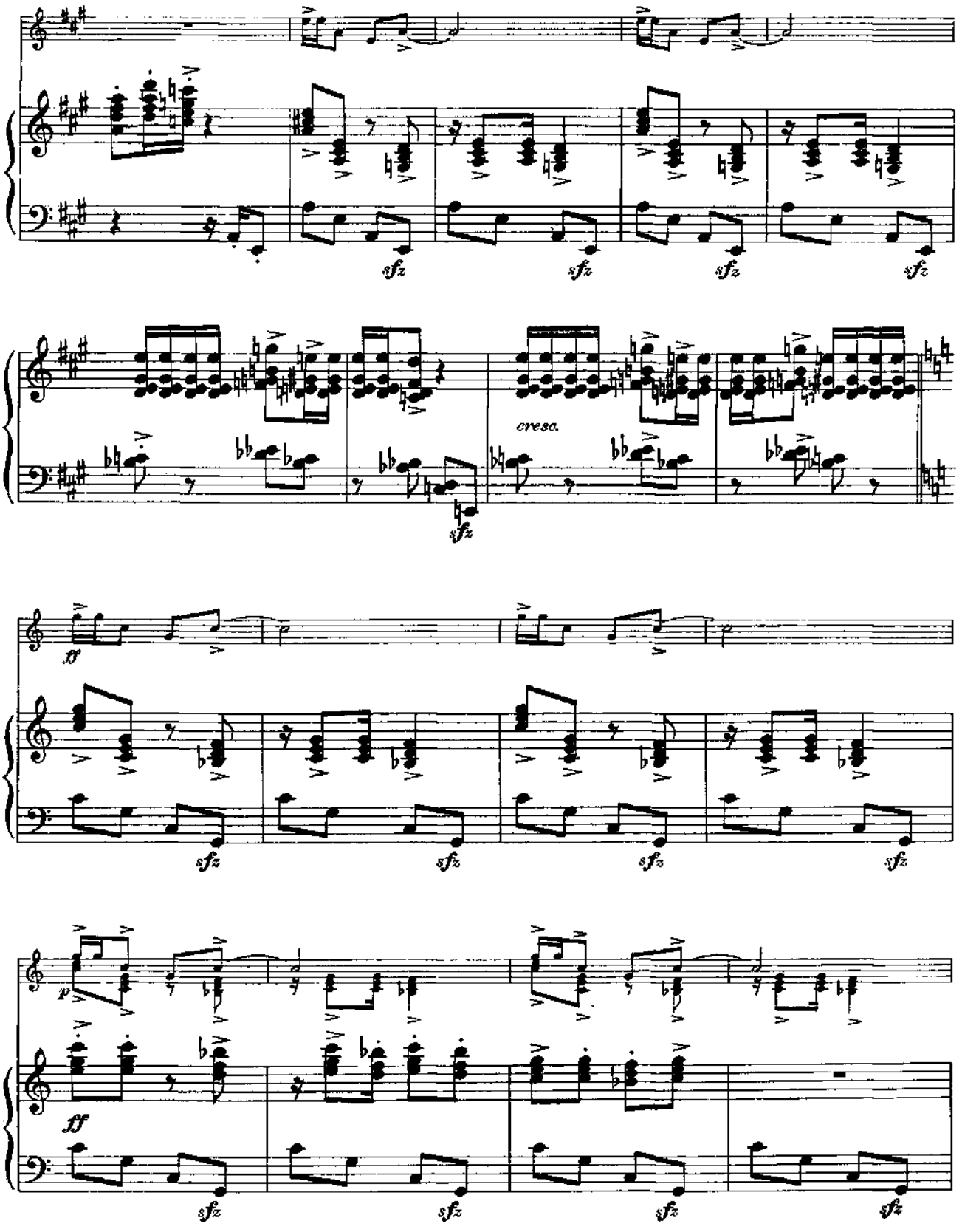


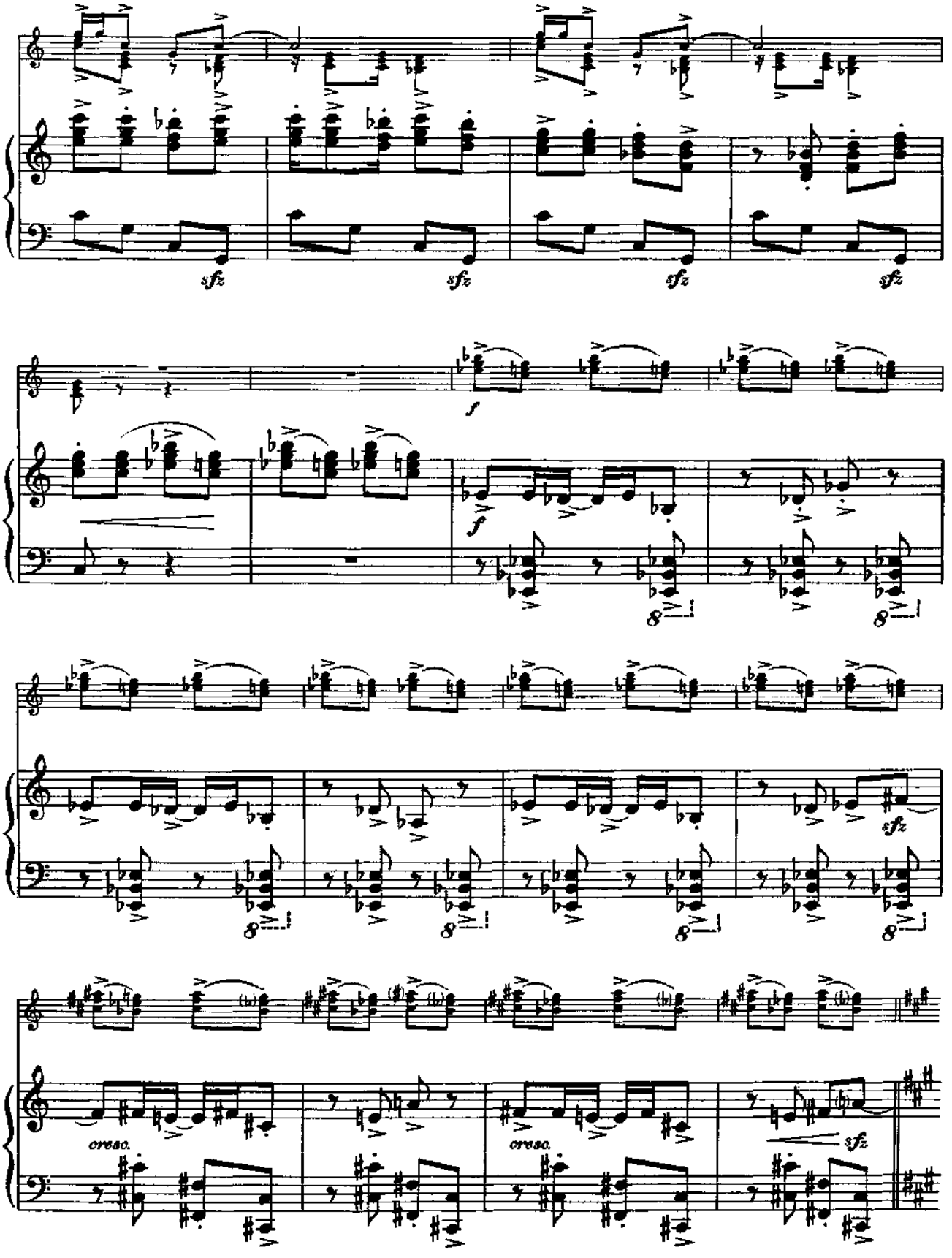

optional cut
f
SHARKS: Mam - bo! JETS: Mam-bo!
ALL: Go!
sfz
ff

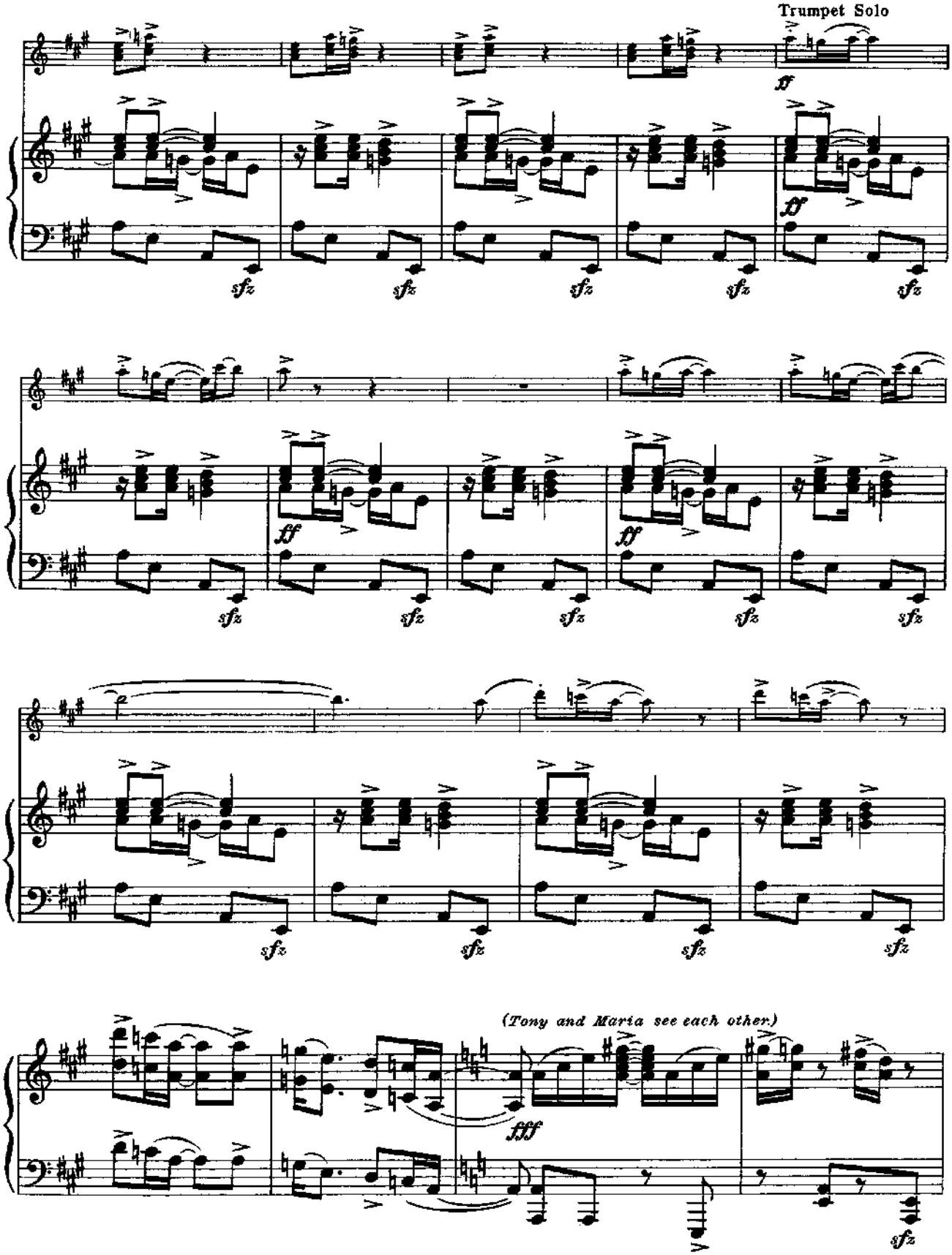

ff
f
cresc.
ff
ff
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz

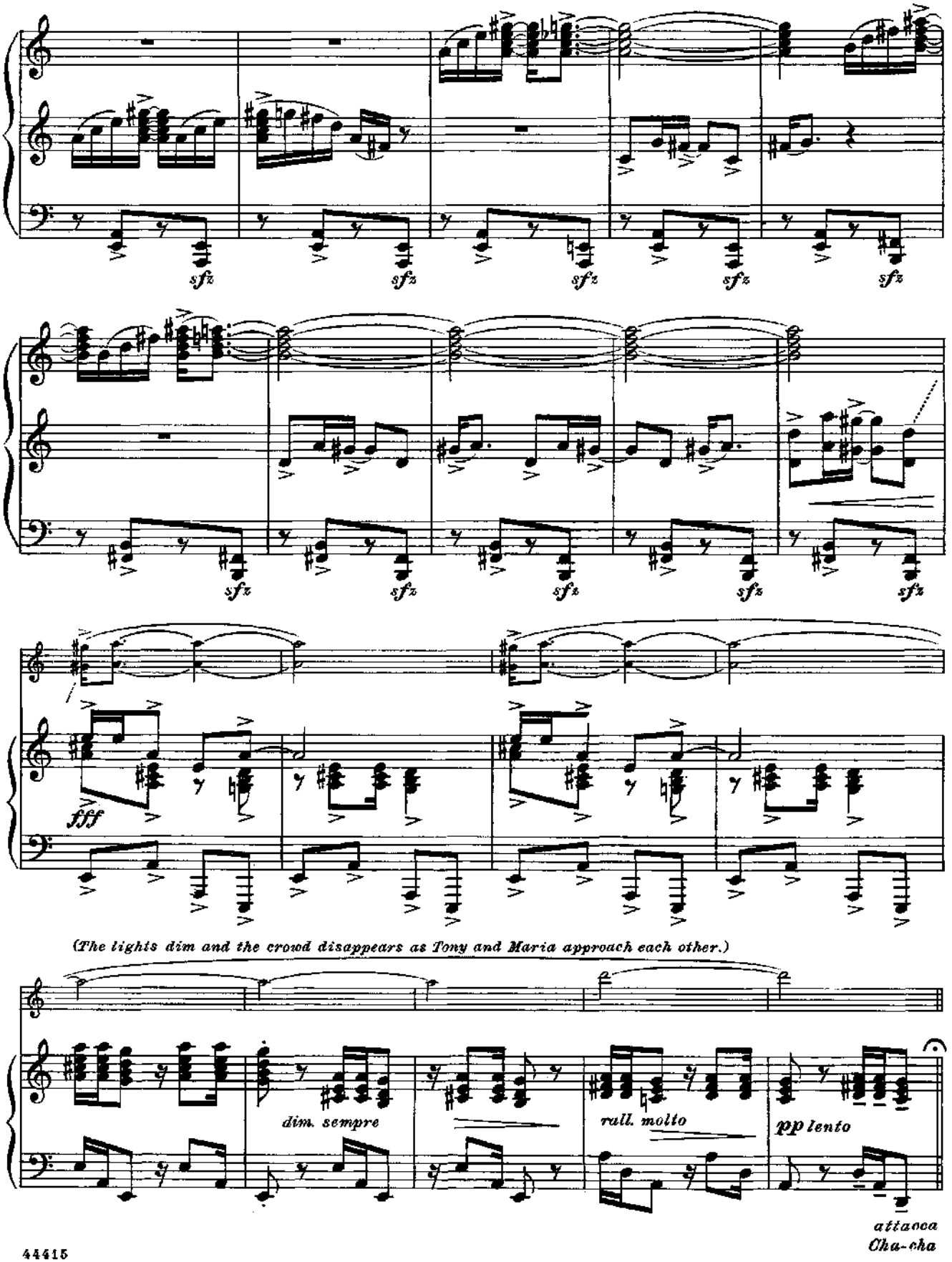

SHARKS
Mam-bo!
ff
meno f
SHARKS
Mam-bo!
ff


ff
cresc.
fff
fff
sfz
sfz
sfz
sfz
sfz
sfz


sfz
cresc.
ff
p
ff

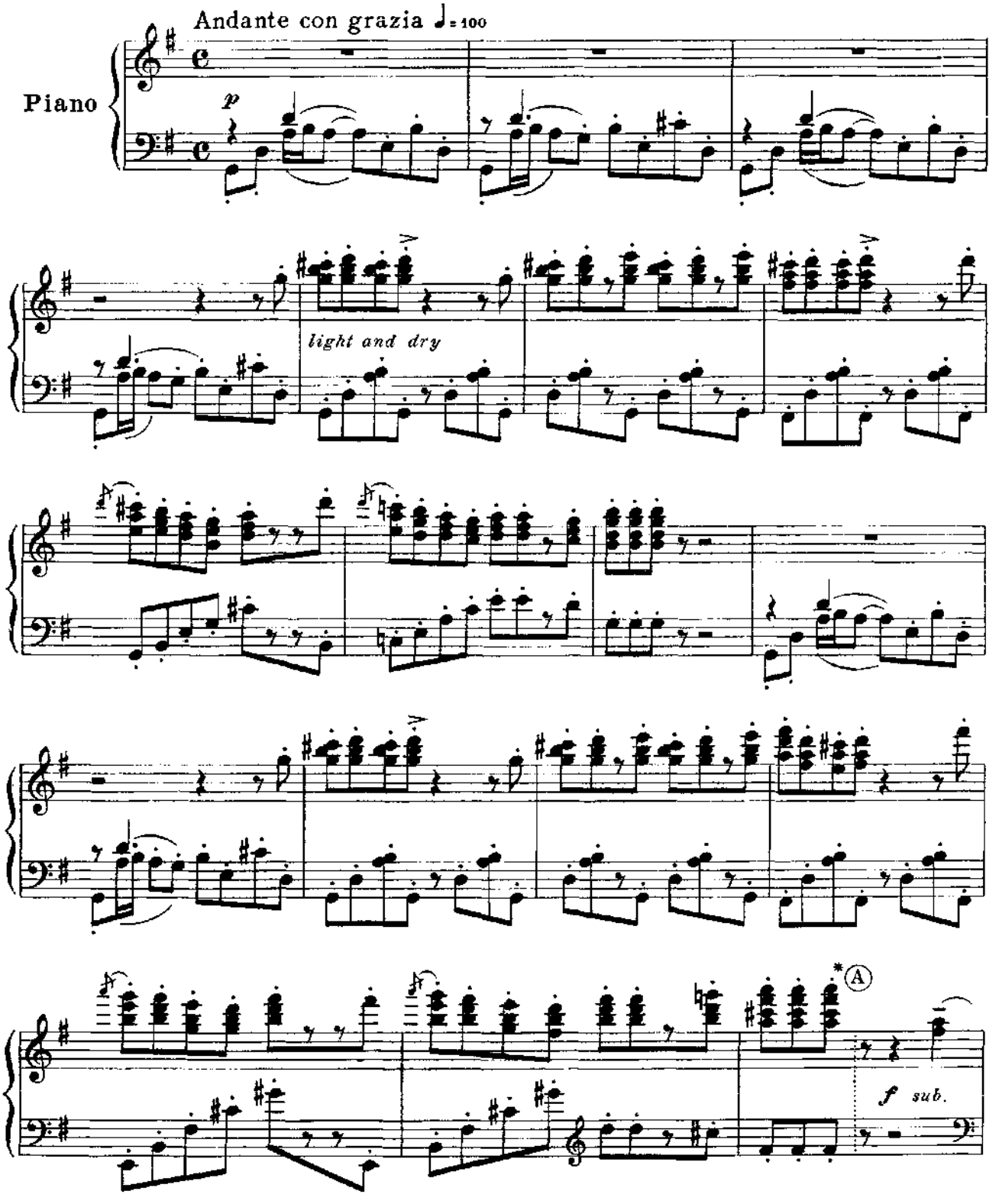

sfz
sfz
sfz
sfz
f
f
8
8
8
8
sfz
cresc.
cresc.
sfz


Trumpet Solo
ff
sfz
ff
(Tony and Maria see each other.)
fff

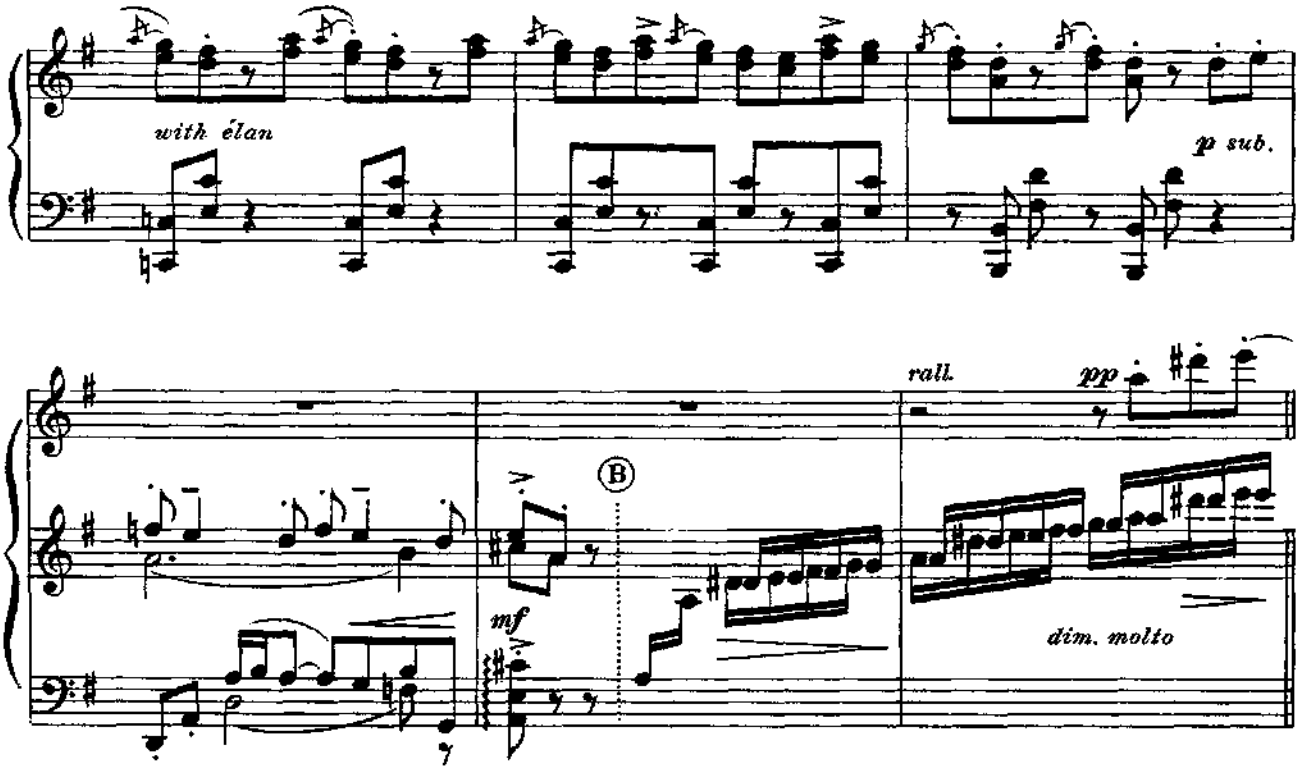

sfz
fff
(The lights dim and the crowd disappears as Tony and Maria approach each other.)
dim. sempre
rall. molto
pp lento
attacca
Cha-cha

No. 4C

Cha-Cha



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



No. 4D Meeting Scene

TONY
You're not thinking I'm someone else?
MARIA
I know you are not.
TONY
Or that we've met before?
MARIA
I know we have not.

Twice as slow

Piano

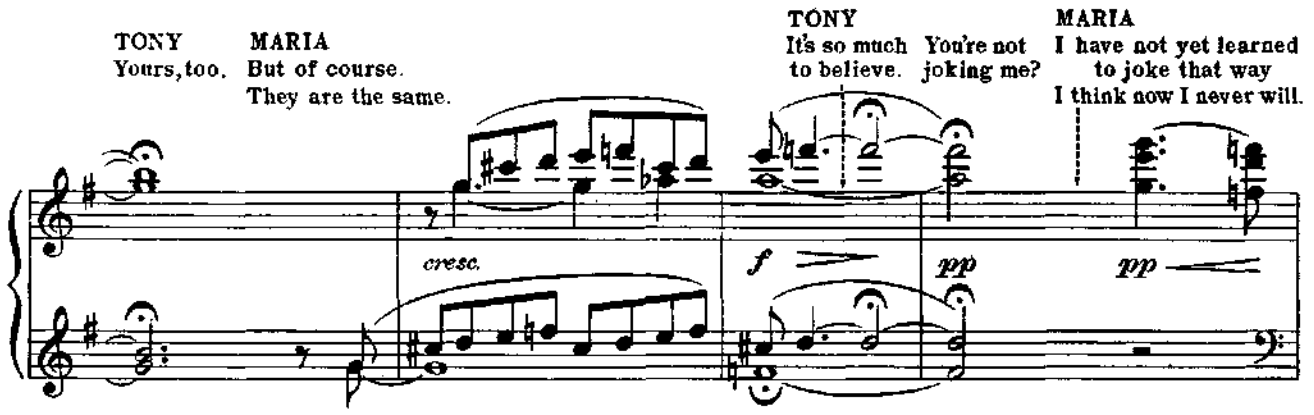
(pp)

pp

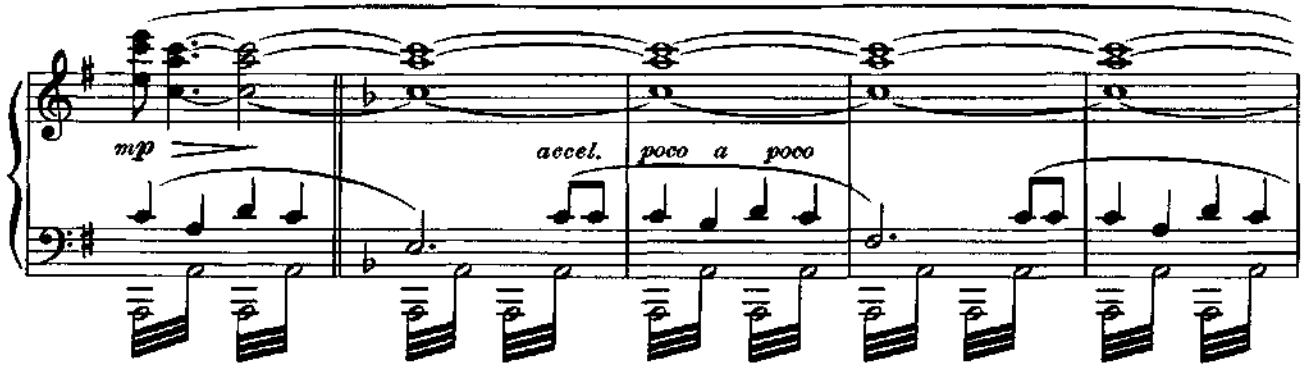
TONY
I felt, I knew... But this is...
MARIA
My hands are so cold.
(He takes them in his.)
Yours, too
(He moves her hands to his face)
So warm.

mp

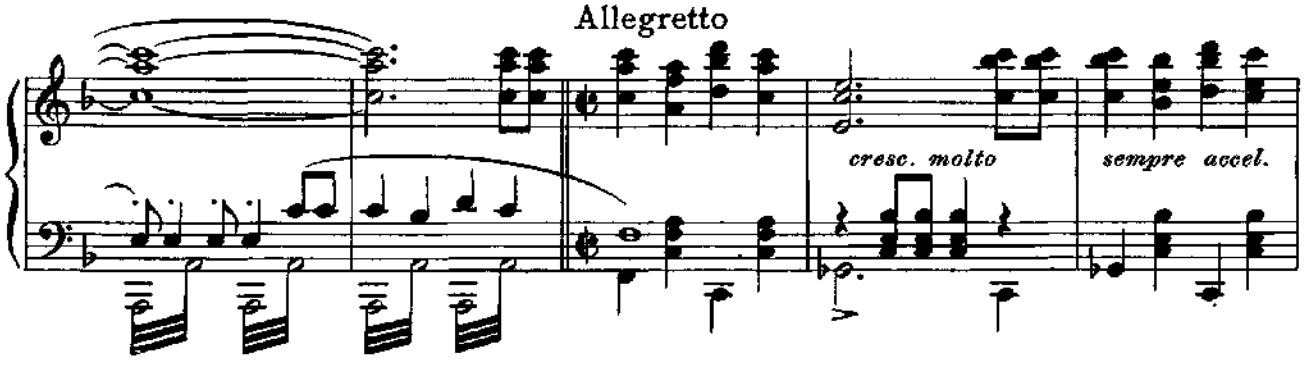
pp

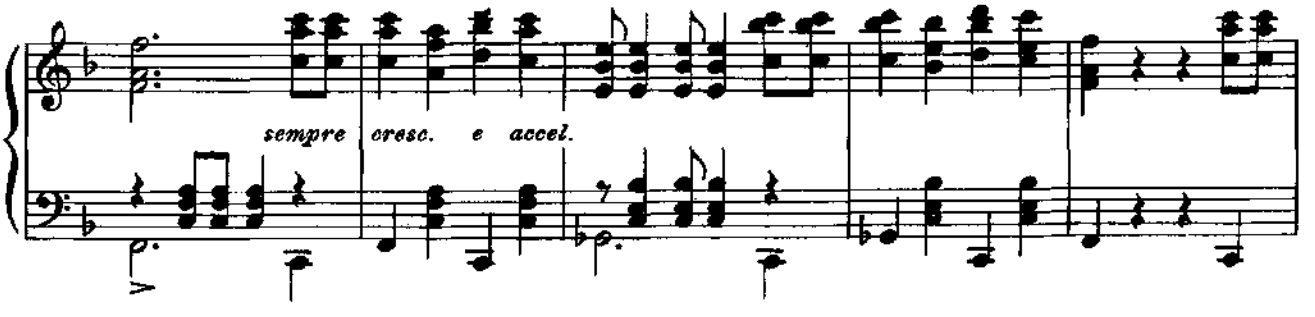


(The others begin to reappear and the lights dim up slowly during the ensuing action.)



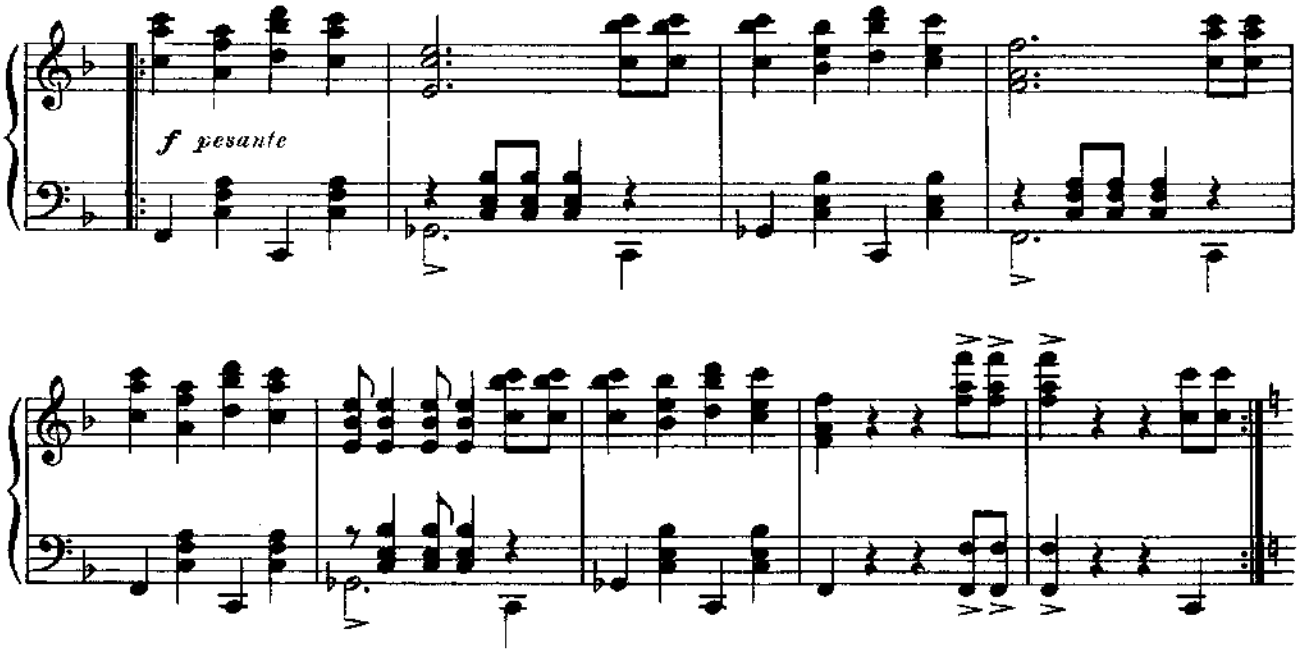
Allegretto





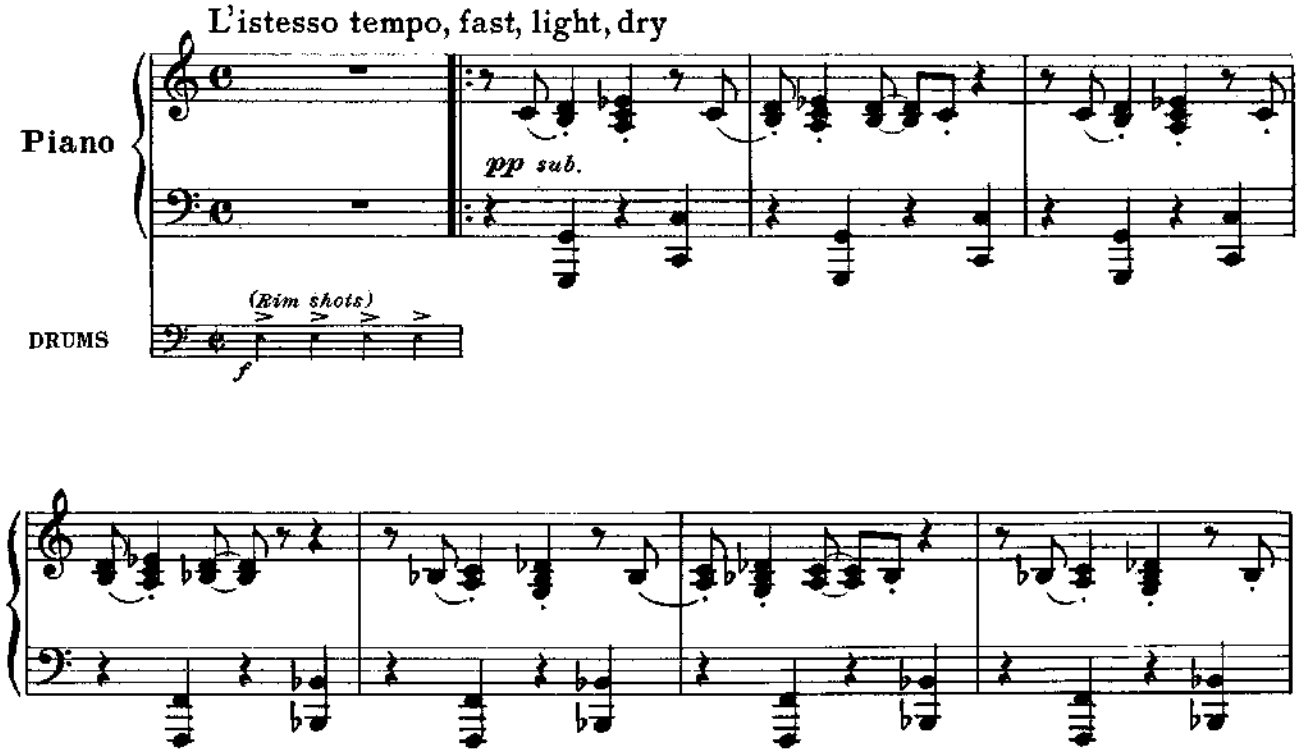
First tempo (Paso Doble)

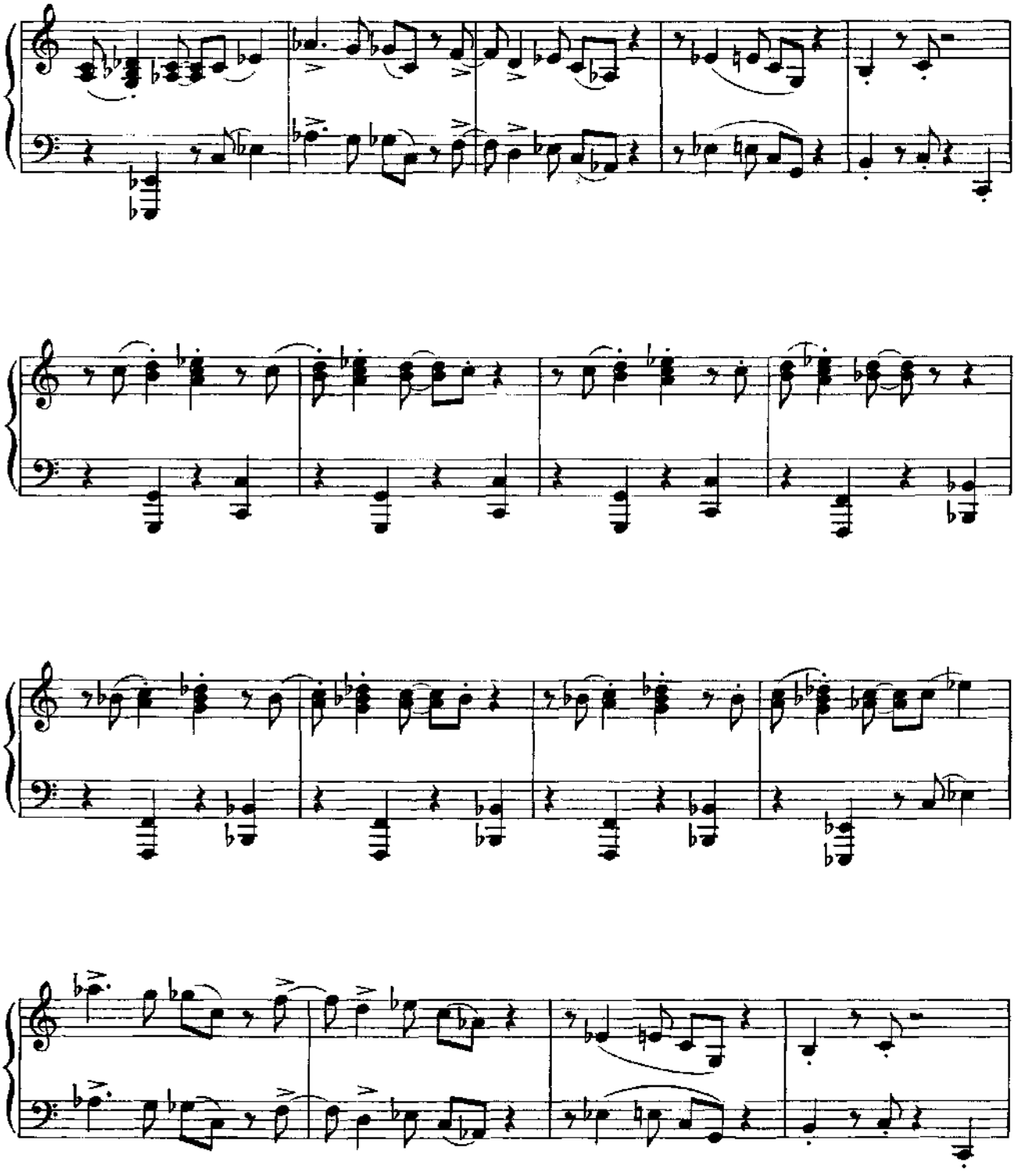
(Repeat, if necessary, until cut off by whistle. Segue: Jump)

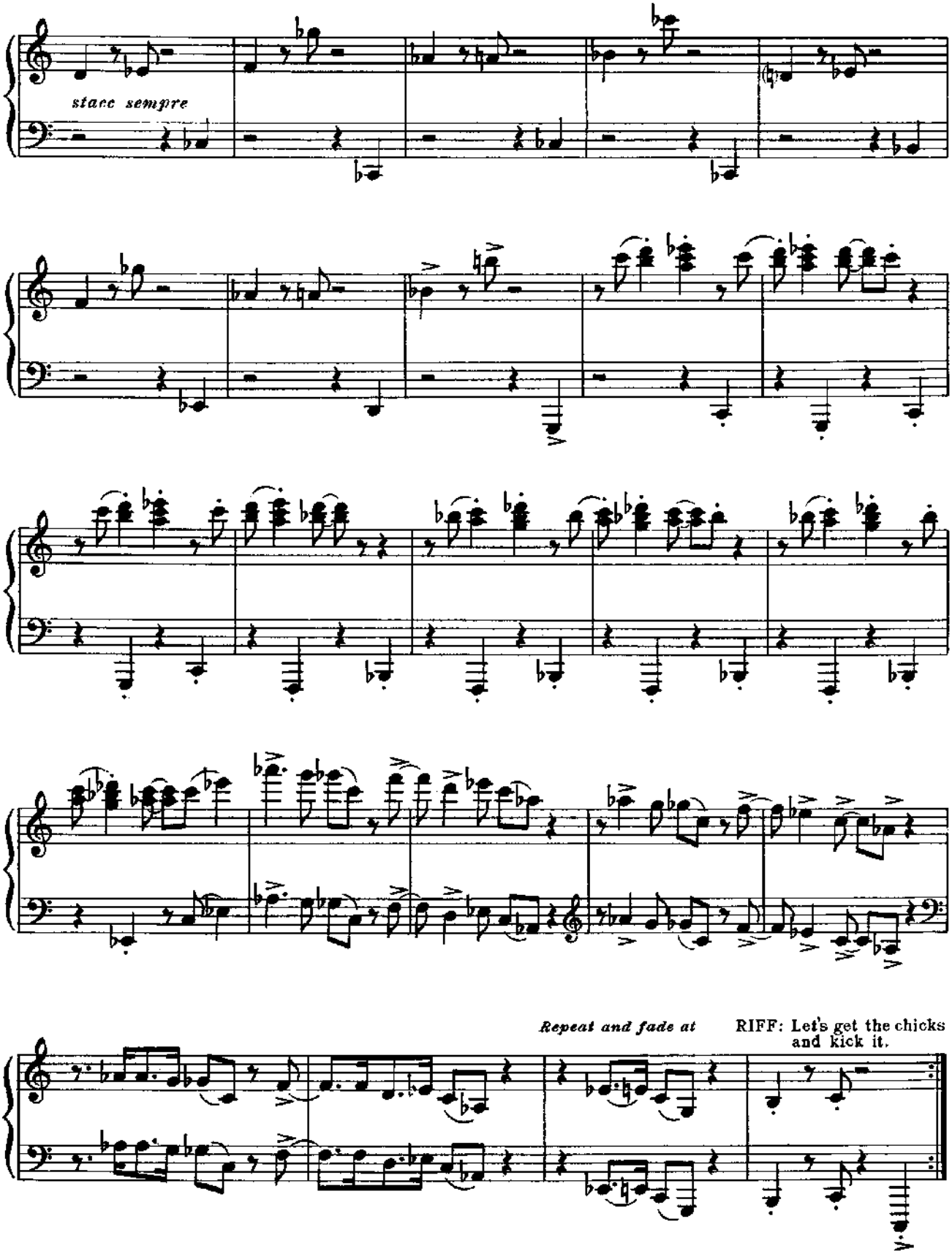


No. 4E Jump

L'istesso tempo, fast, light, dry





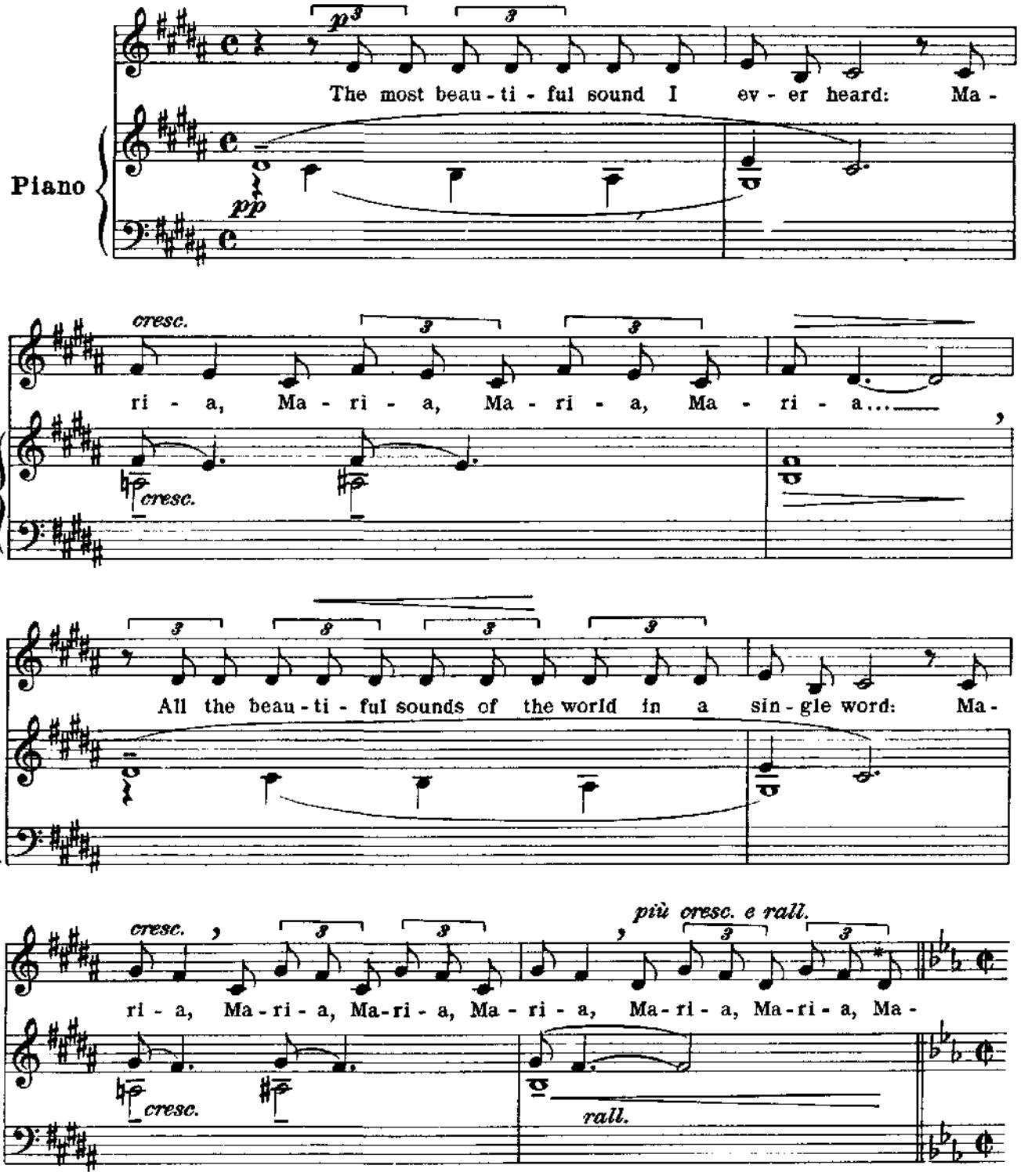

stacc sempre
Repeat and fade at
RIFF: Let's get the chicks and kick it.

Maria

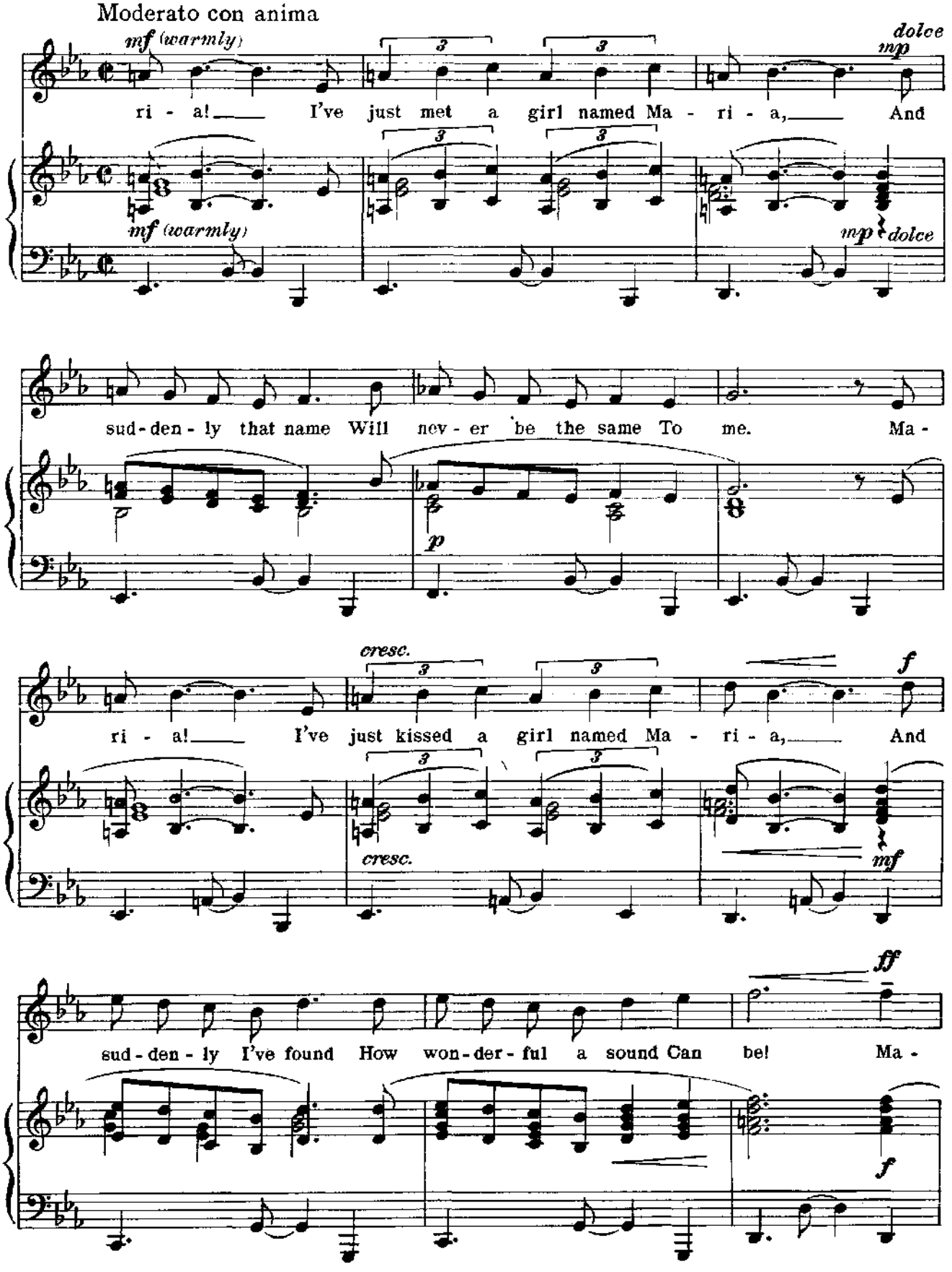
DIESEL: We'll see him at Doc's.
TONY: Maria . . .

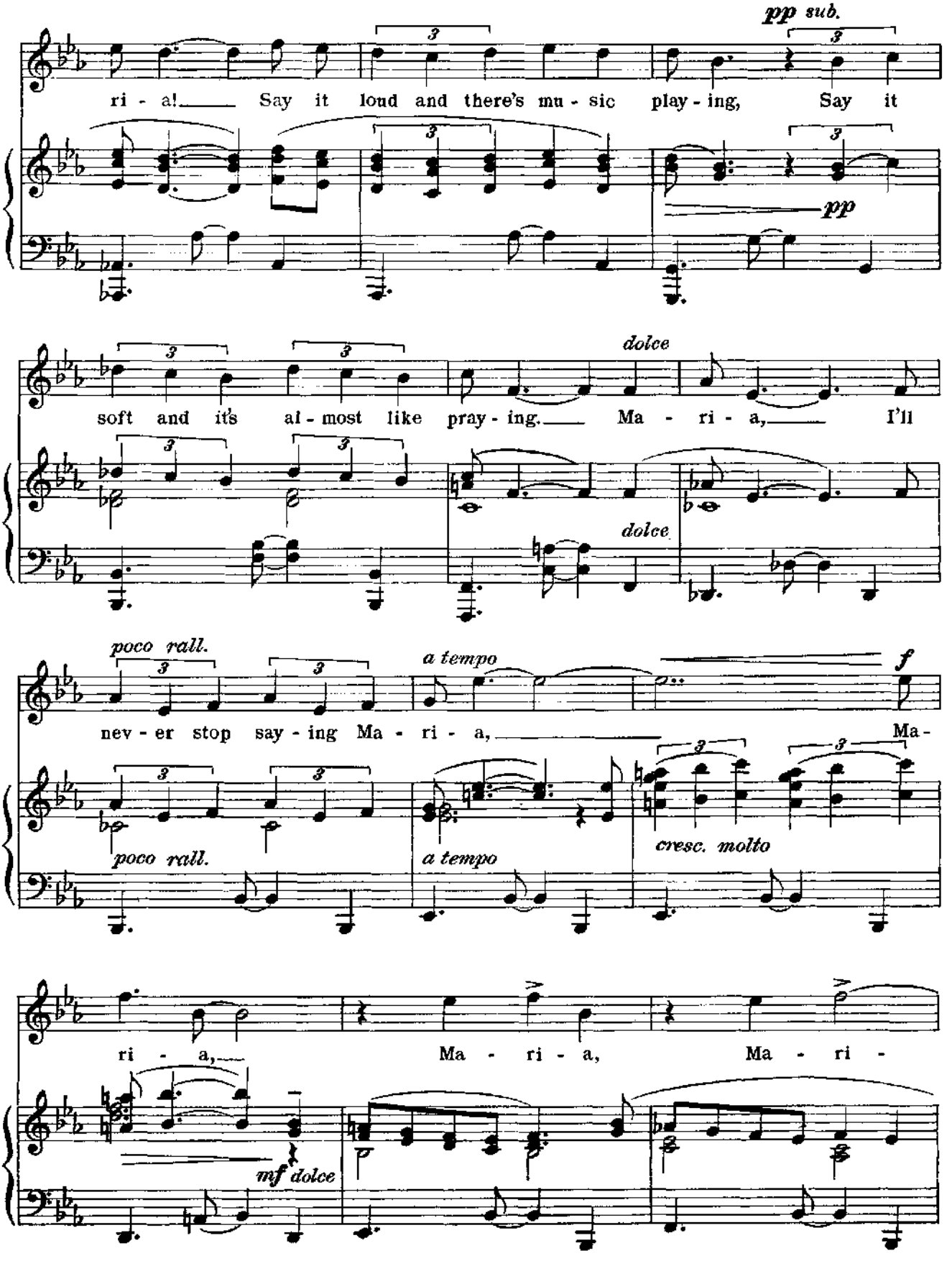
Tony

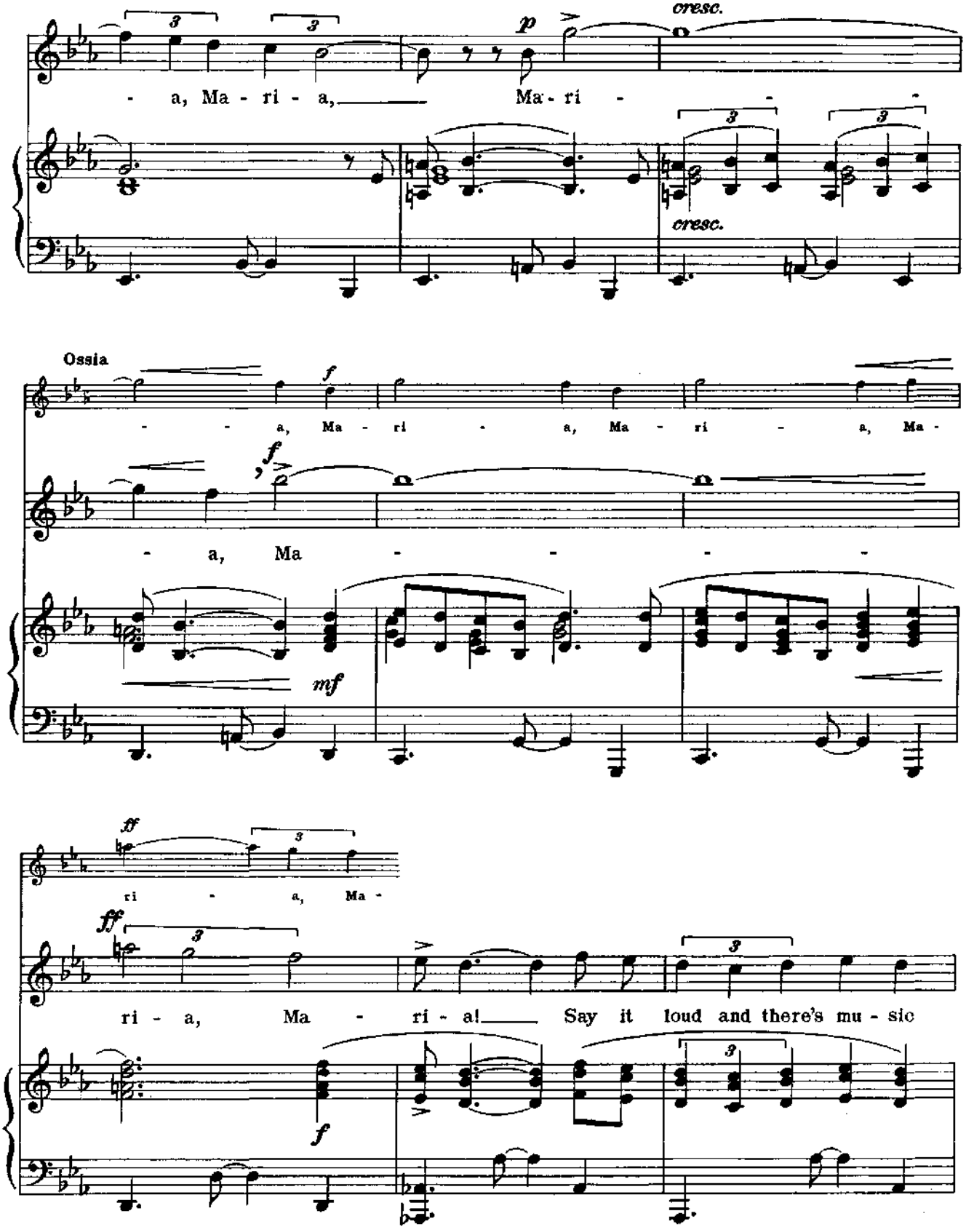
Slowly and freely

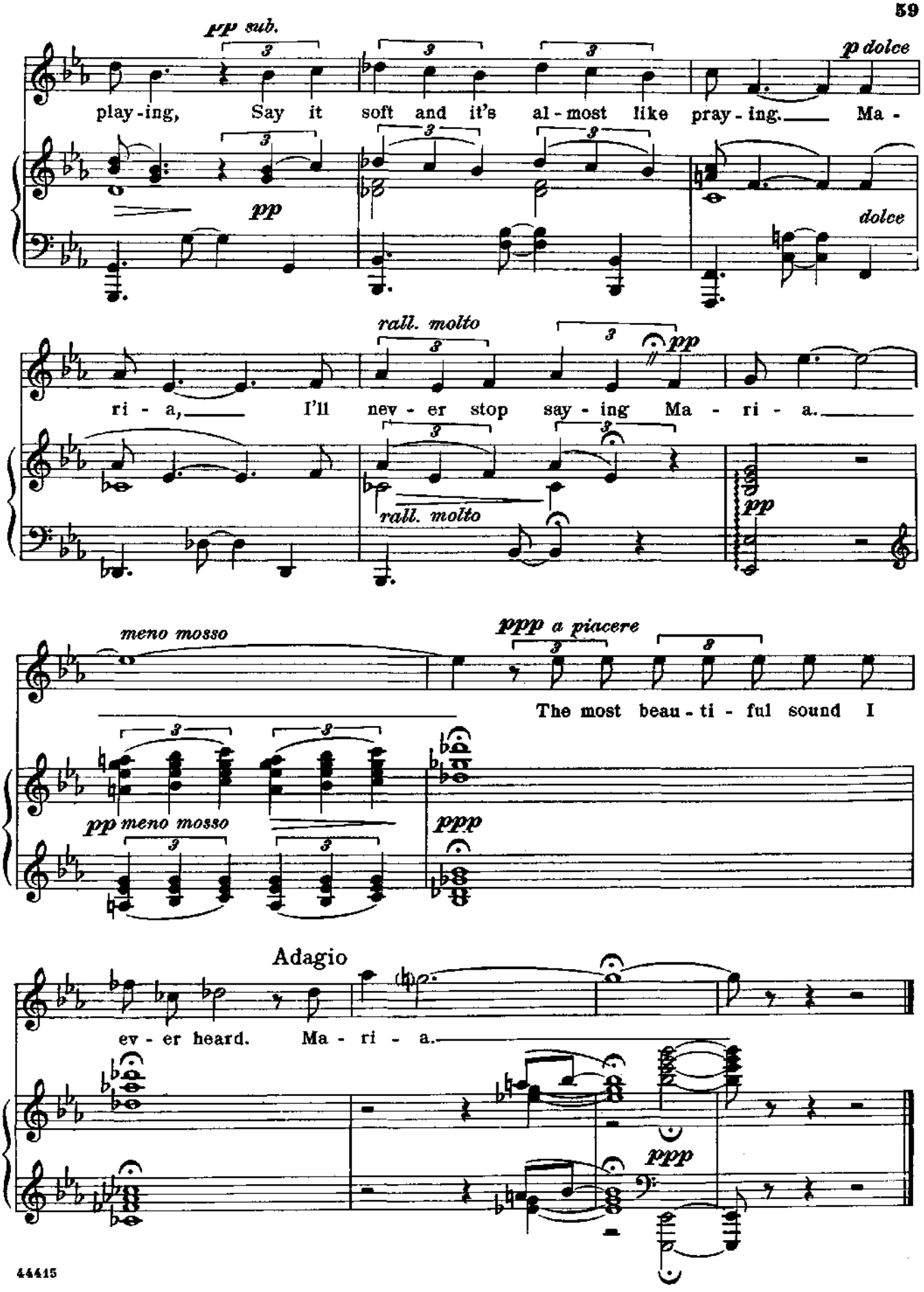


* In the New York production the repeated "Marias" were sung by off-stage voices up to this point.


Moderato con anima
mf (warmly)
dolce
mp
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 -
p
cresc.
f
ri - a! I've just kissed a girl named Ma - ri - a, And
mf
ff
sud-den-ly I've found How won-der-ful a sound Can be! Ma -


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

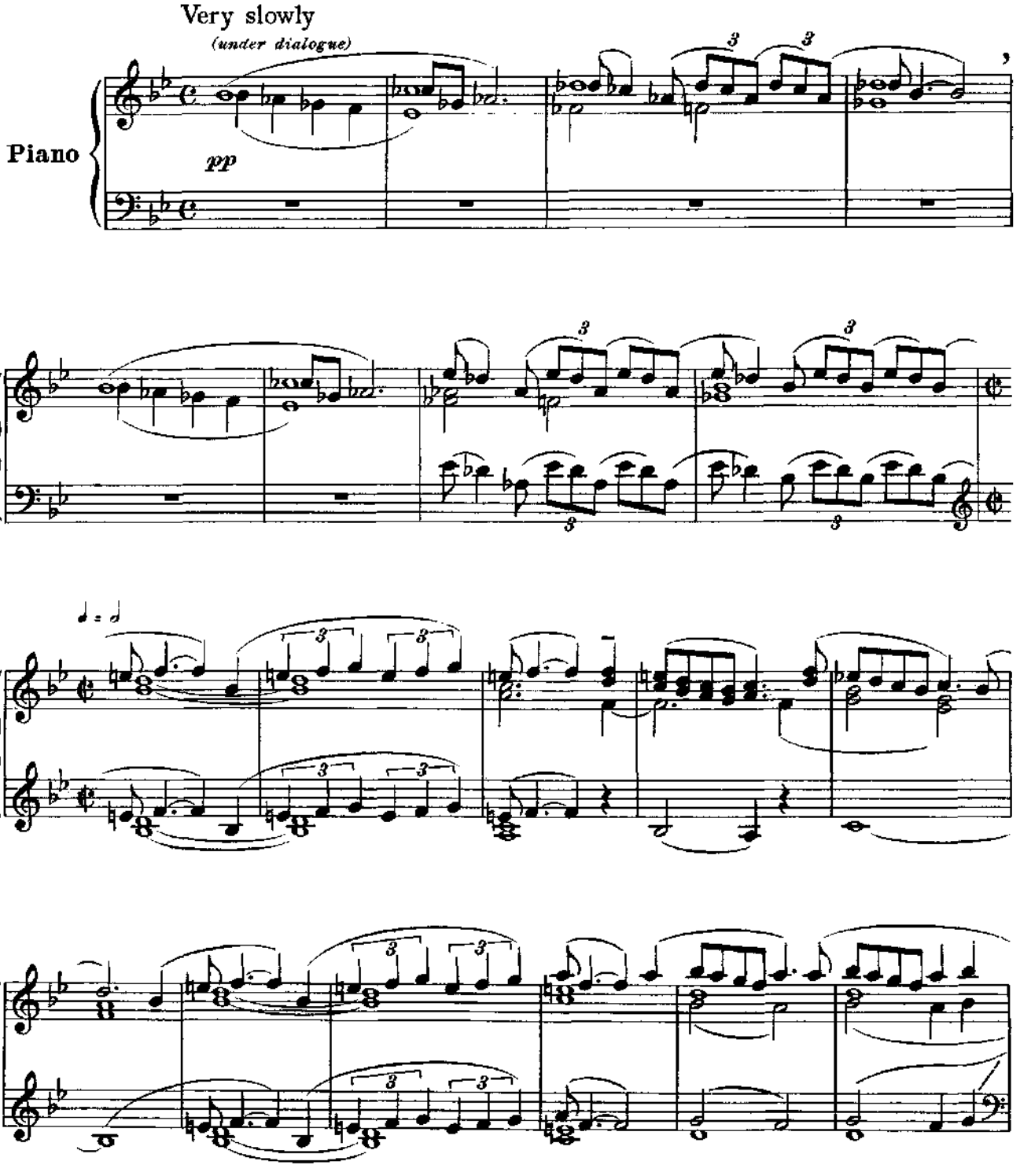

cresc.
- a, Ma - ri - a, Ma - ri -
cresc.
Ossia
- - - a, Ma - ri - a, Ma - ri - a, Ma -
- a, Ma - - - -
ri - a, Ma -
ri - a, Ma - ri - a! Say it loud and there's mu - sic

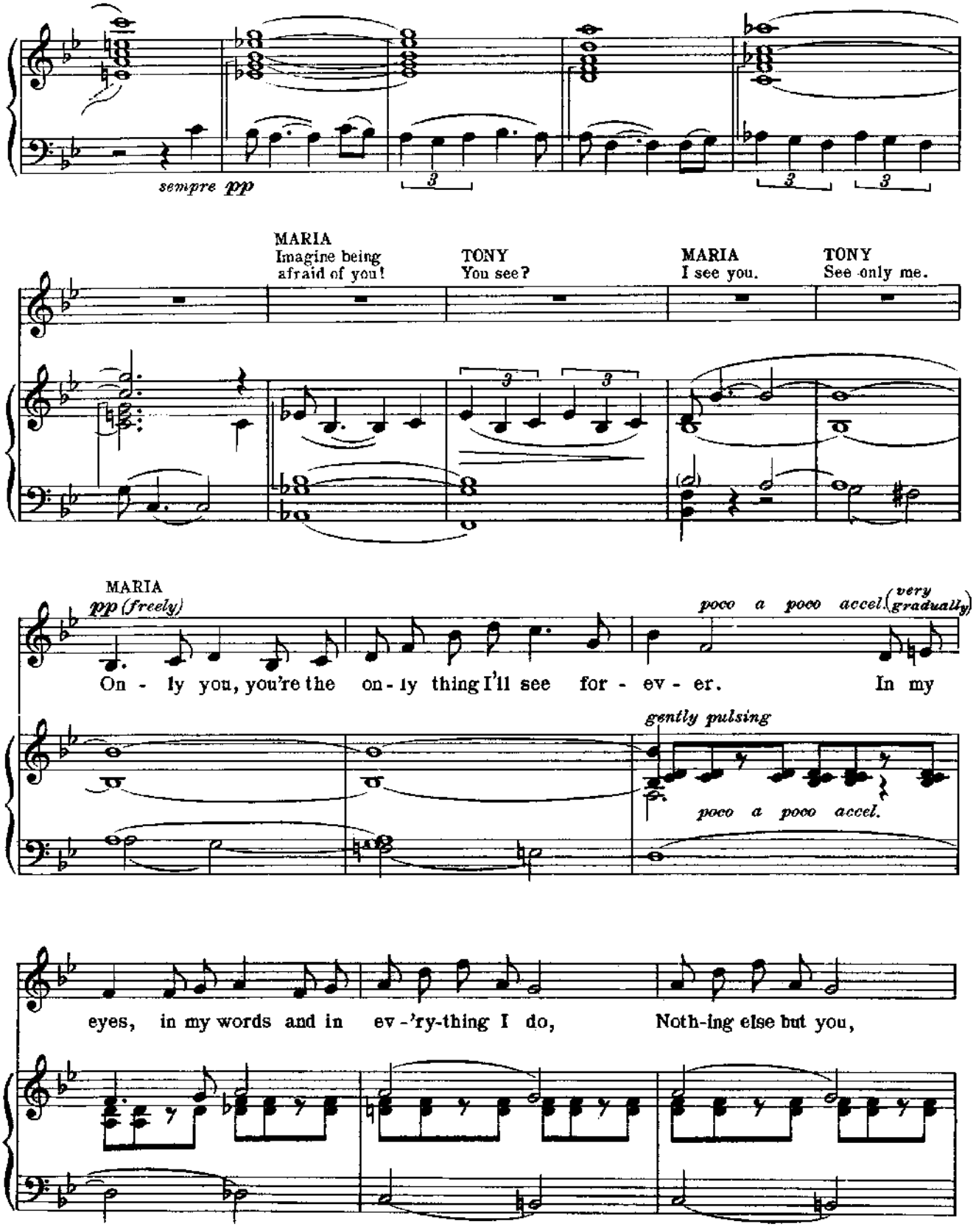

pp sub.
p dolce
play-ing, Say it soft and it's al-most like pray-ing. Ma-
pp
dolce
rall. molto
ri-a, I'll nev-er stop say-ing Ma-ri-a.
pp
rall. molto
pp
meno mosso
ppp a piacere
The most beau-ti-ful sound I
pp meno mosso
ppp
Adagio
ev-er heard. Ma-ri-a.
ppp

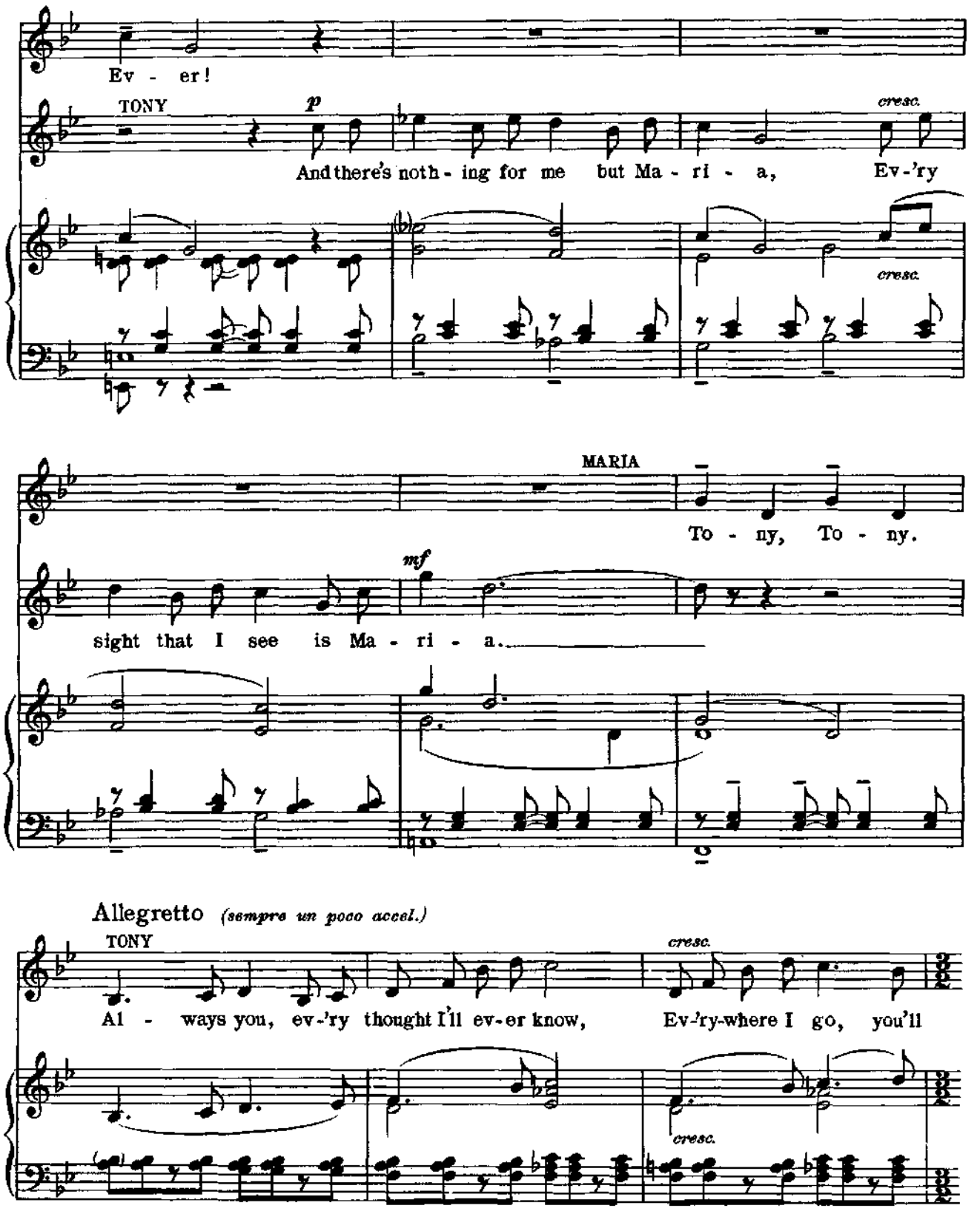
No. 6

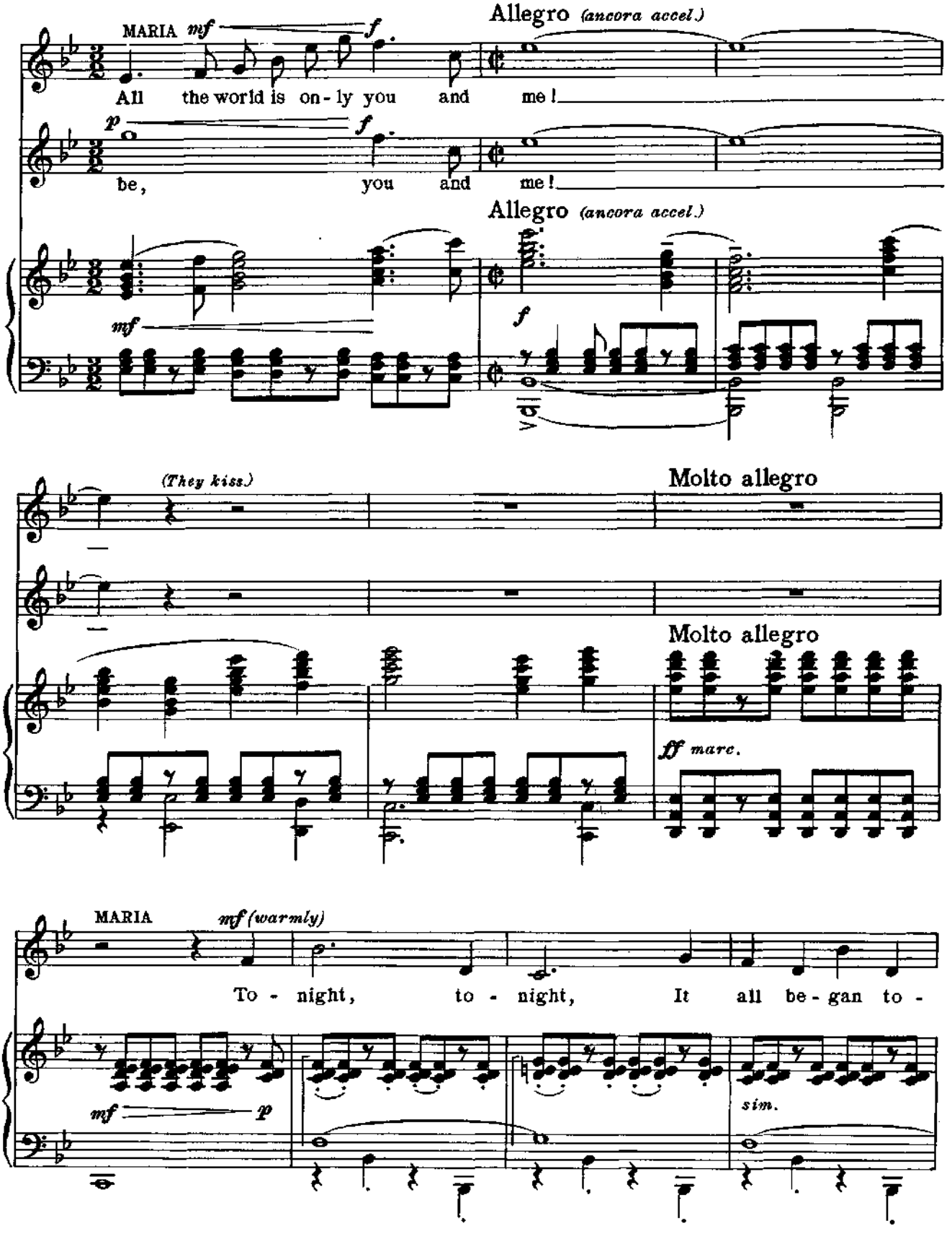
Balcony Scene

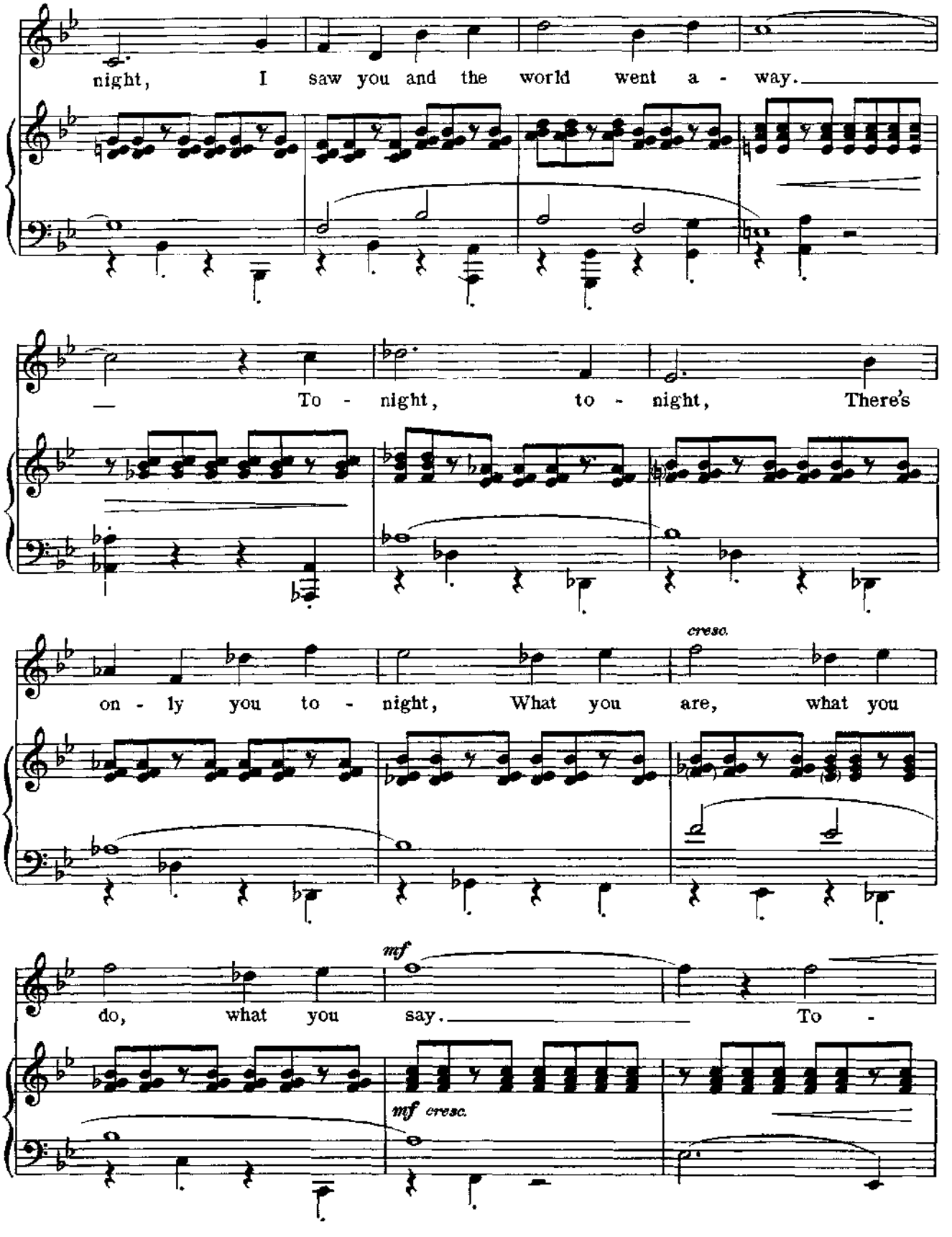
Maria and Tony

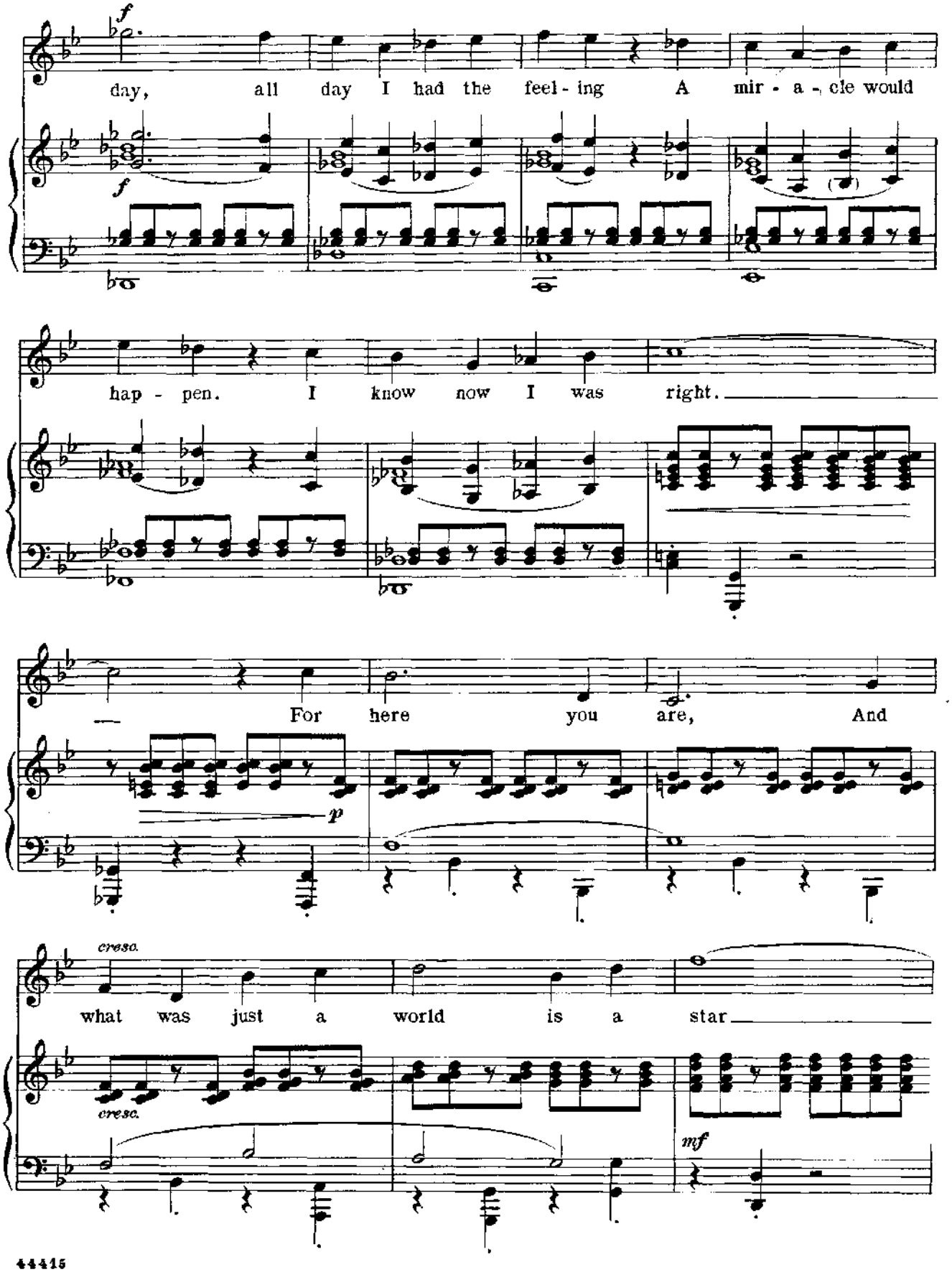


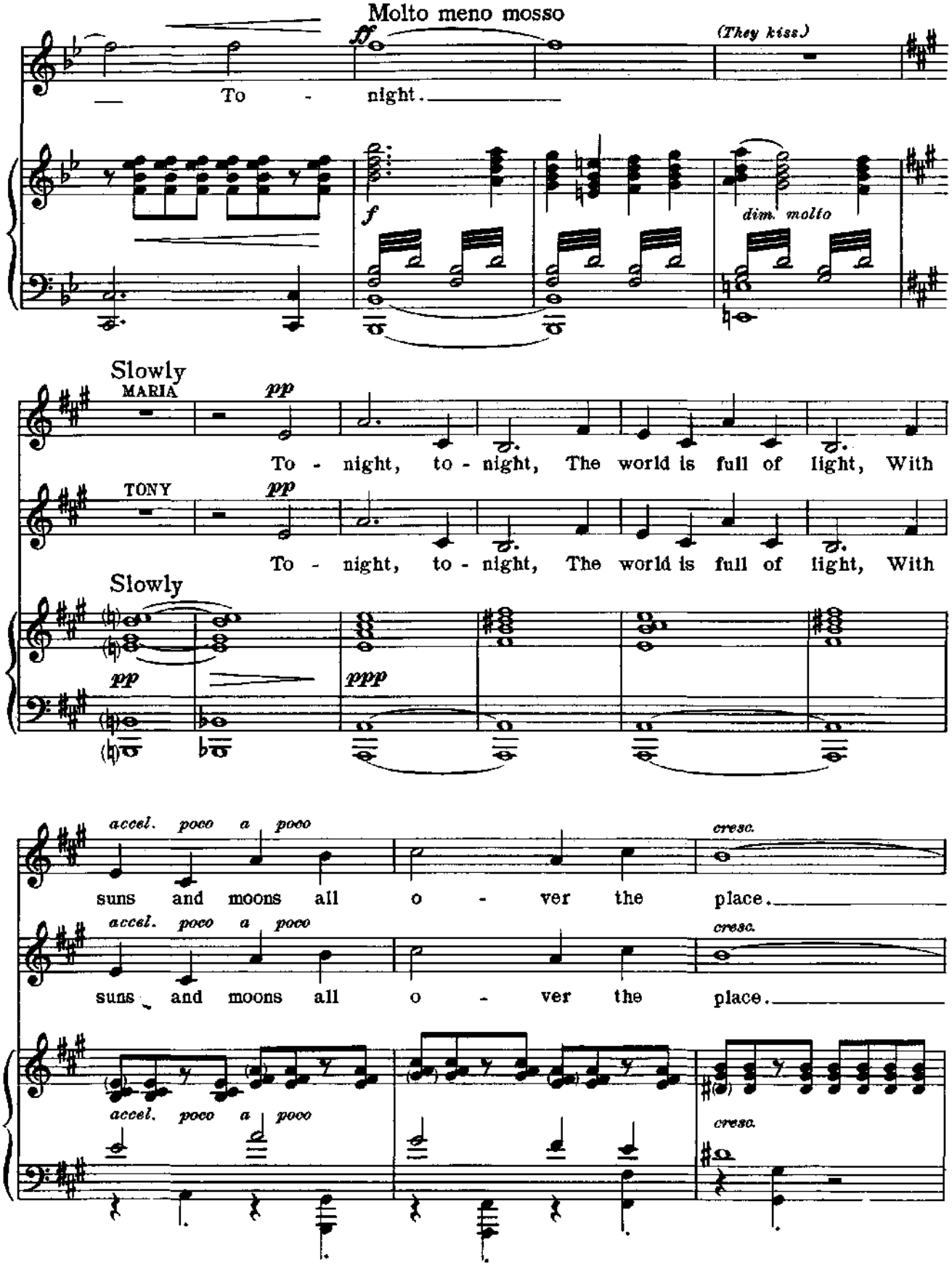

sempre pp
MARIA
Imagine being afraid of you!
TONY
You see?
MARIA
I see you.
TONY
See only me.
MARIA
pp (freely)
On - ly you, you're the on - ly thing I'll see for - ev - er. In my
poco a poco accel. (very gradually)
gently pulsing
poco a poco accel.
eyes, in my words and in ev - 'ry-thing I do, Noth-ing else but you,


Ev - er!
TONY
p
cresc.
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.


MARIA mf f
All the world is on - ly you and me!
p f
be, you and me!
Allegro (ancora accel.)
Allegro (ancora accel.)
mf
f
(They kiss.)
Molto allegro
Molto allegro
ff marc.
MARIA mf (warmly)
To - night, to - night, It all be - gan to -
mf p
sim.


night, I saw you and the world went a - way.
To - night, to - night, There's
on - ly you to - night, What you are, what you
cresc.
do, what you say. To -
mf
mf cresc.


f
day, all day I had the feel - ing A mir - a - cle would
f
hap - pen. I know now I was right.
For here you are, And
p
cresc.
what was just a world is a star
cresc.
mf


Molto meno mosso
ff
(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

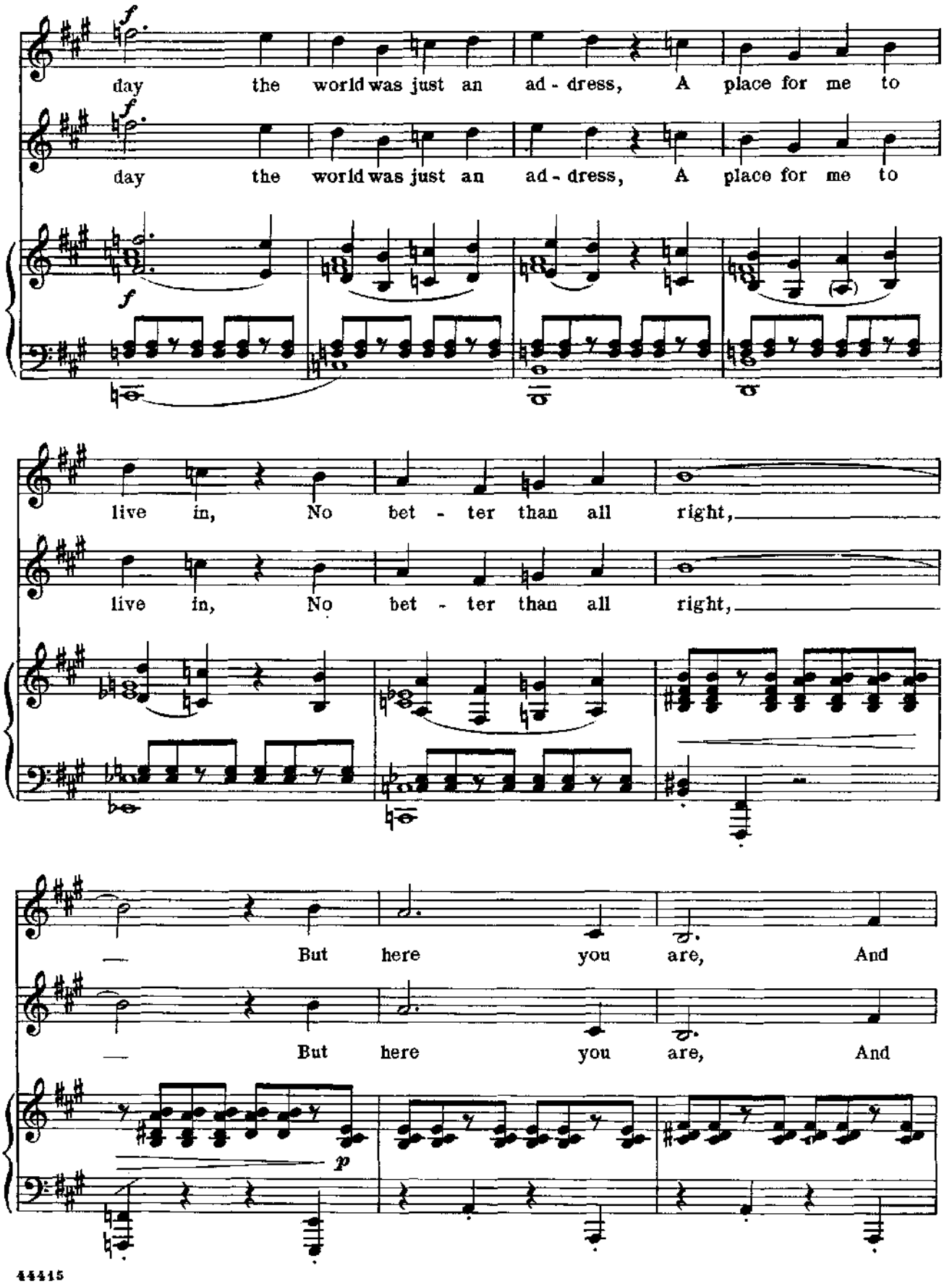
cresc.

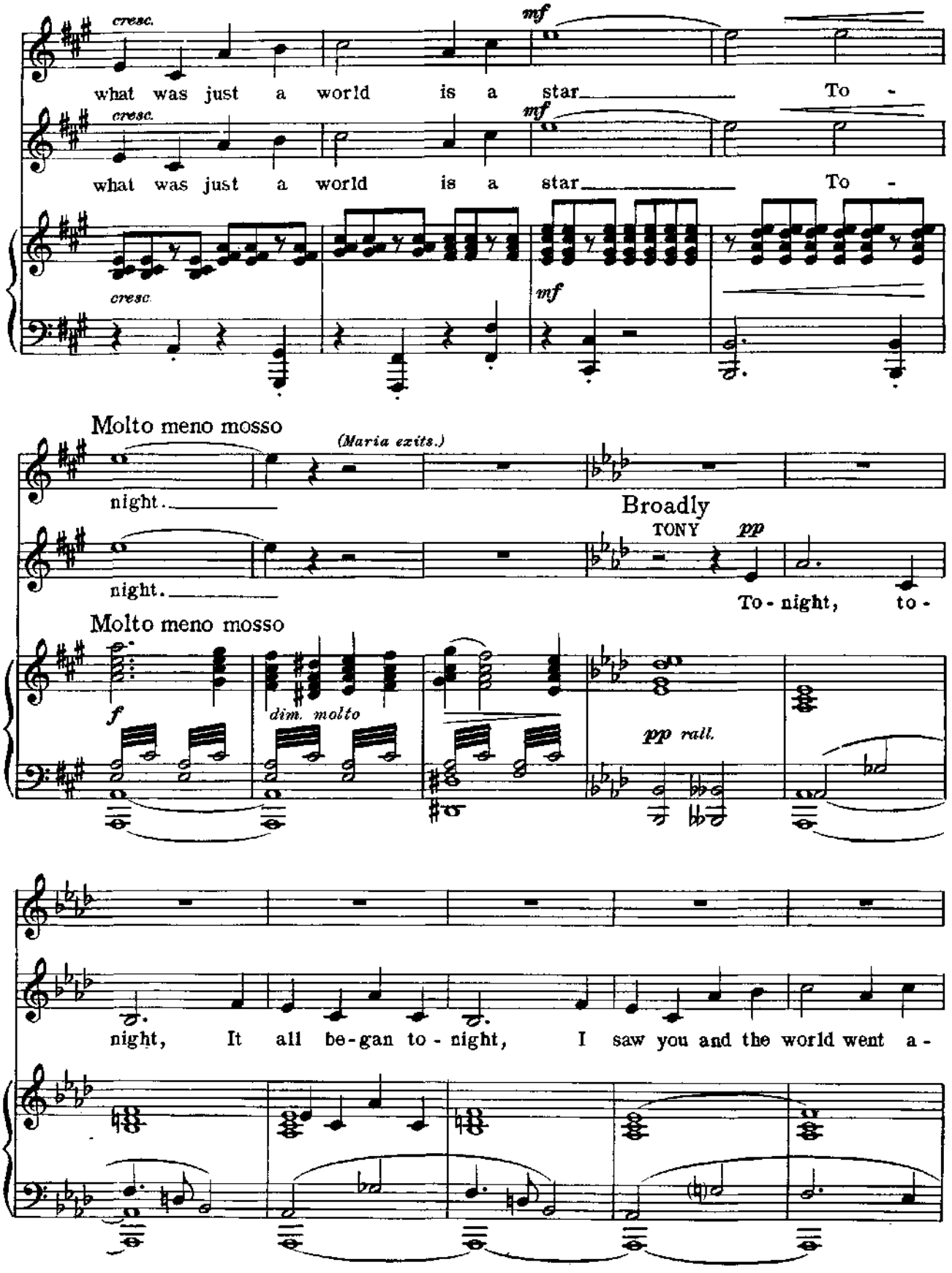
world is wild and bright, Go - ing mad, shoot - ing

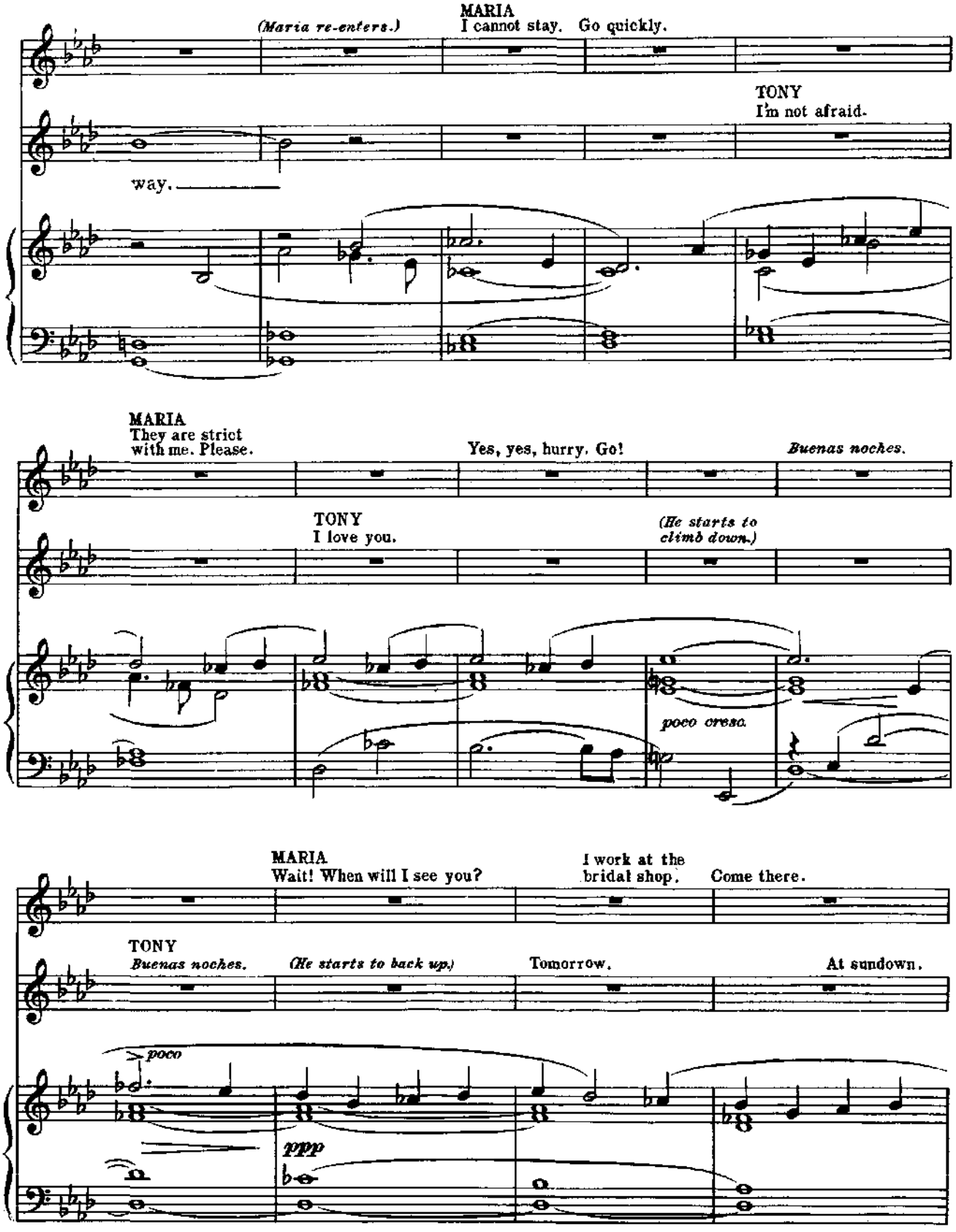
cresc.

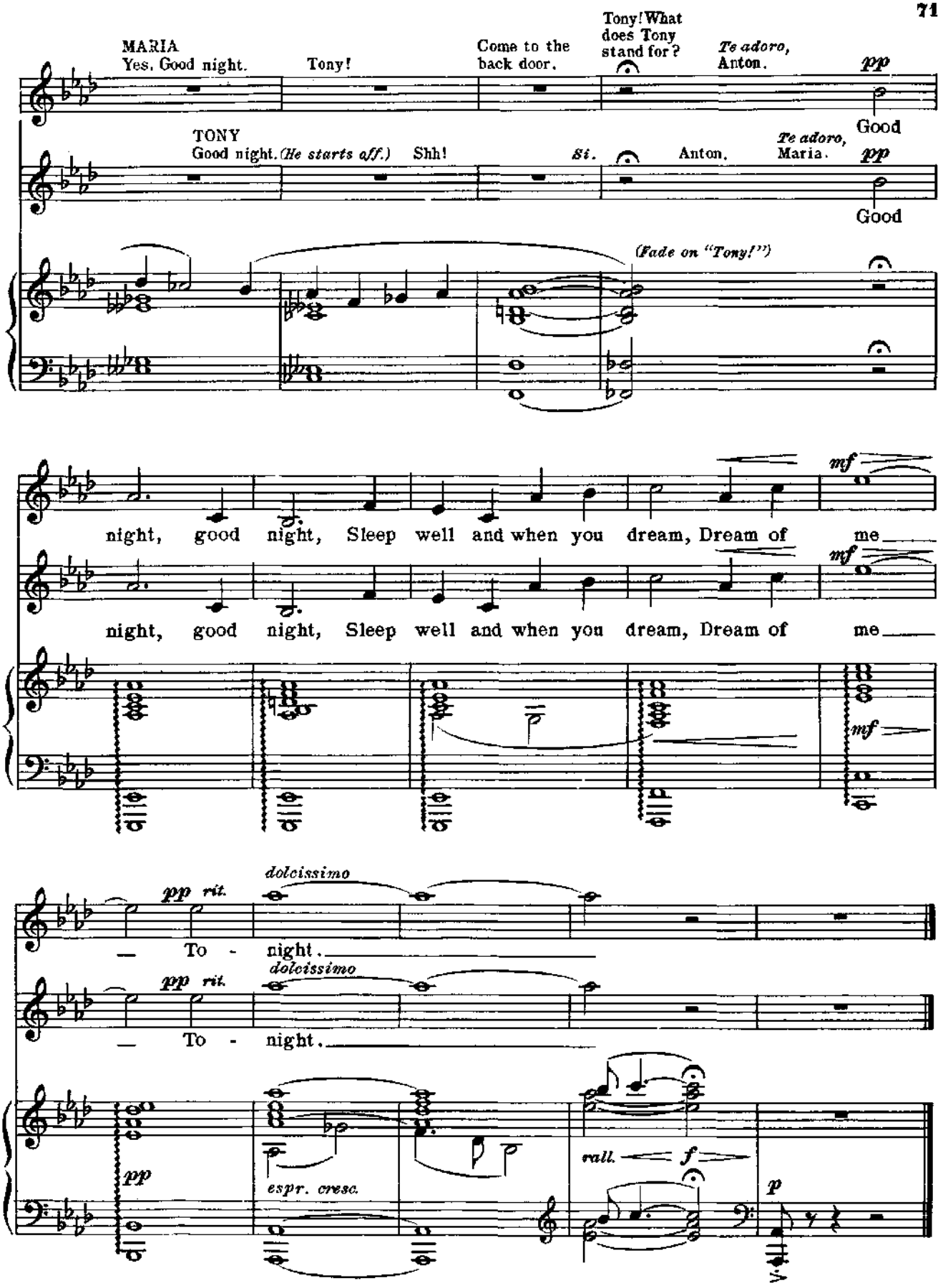
sparks in - to space. To -

sparks in - to space. To -


f
day the world was just an ad - dress, A place for me to
f
day the world was just an ad - dress, A place for me to
f
live in, No bet - ter than all right,
live in, No bet - ter than all right,
But here you are, And
But here you are, And
p


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.
night.
Broadly
TONY
pp
To - night, to -
Molto meno mosso
f
dim. molto
pp rall.
night, It all be - gan to - night, I saw you and the world went a -


(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

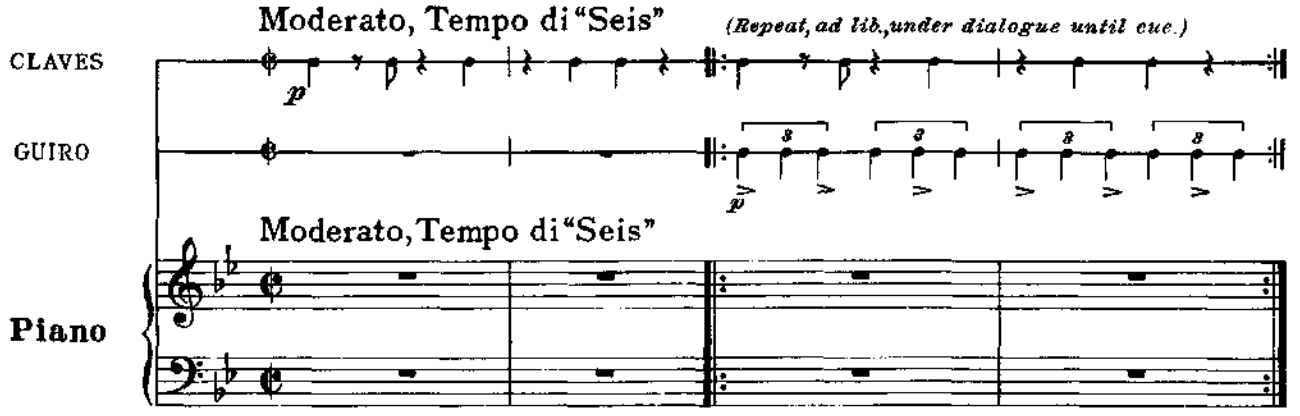

MARIA
Yes. Good night.
Tony!
Come to the back door.
Tony! What does Tony stand for?
Te adoro, Anton.
pp
Good
TONY
Good night. (He starts off.)
Shh!
Si.
Anton.
Te adoro, Maria.
pp
Good
(Fade on "Tony!")
night, good night, Sleep well and when you dream, Dream of me
mf
night, good night, Sleep well and when you dream, Dream of me
mf
mf
pp rit.
dolcissimo
To - night.
pp rit.
dolcissimo
To - night.
pp
espr. cresc.
rall.
f
p

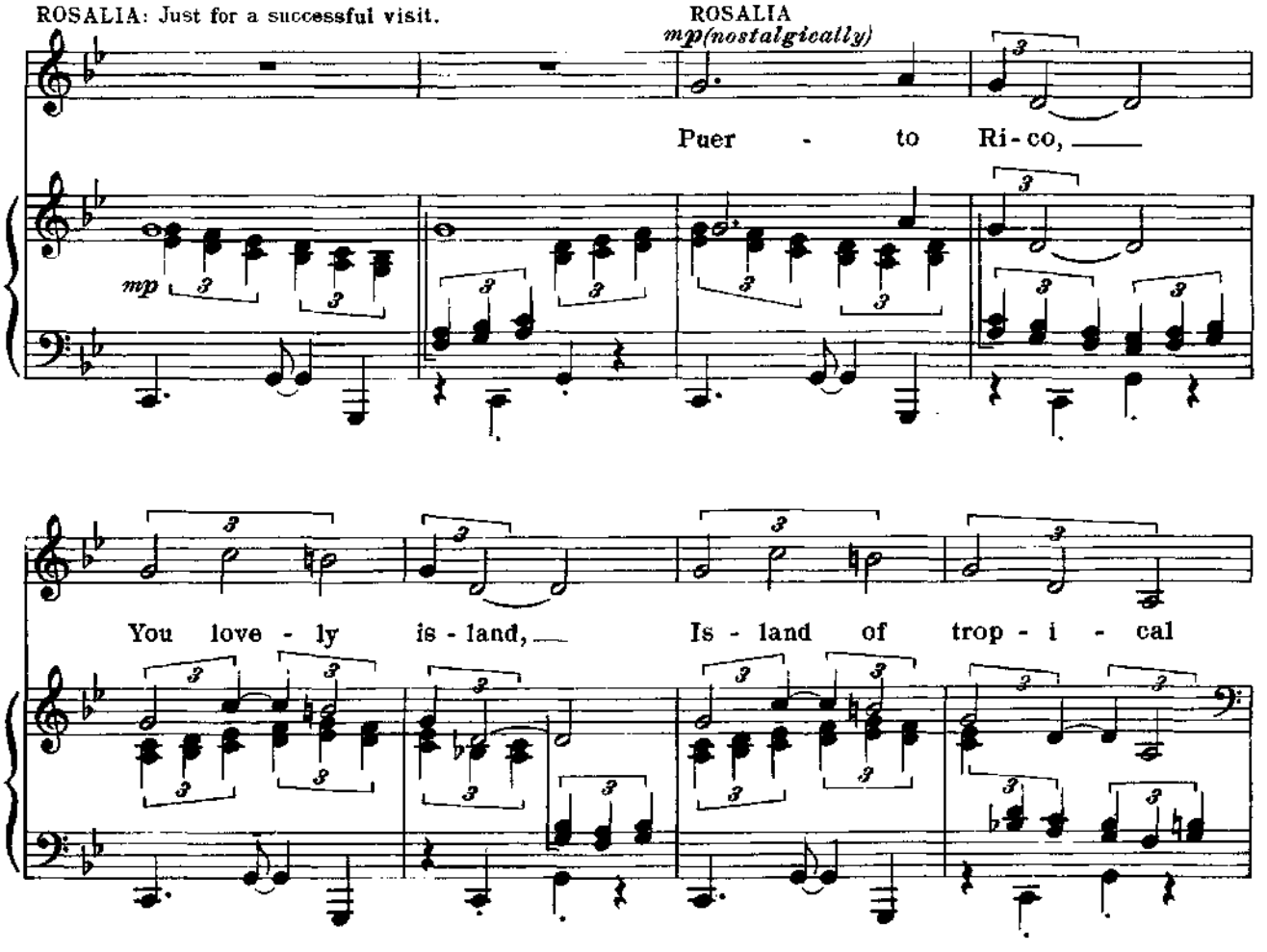
No. 7

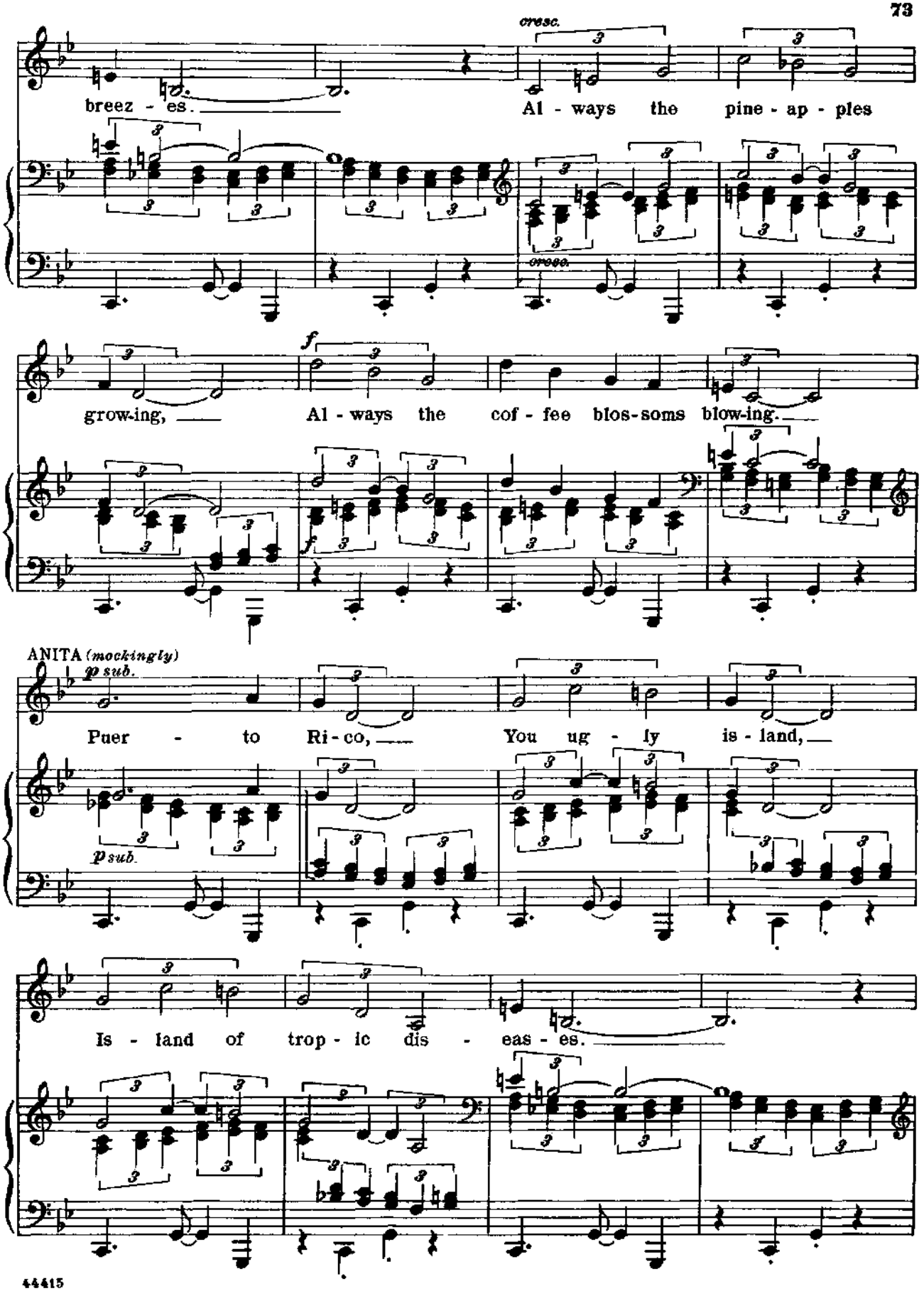
America

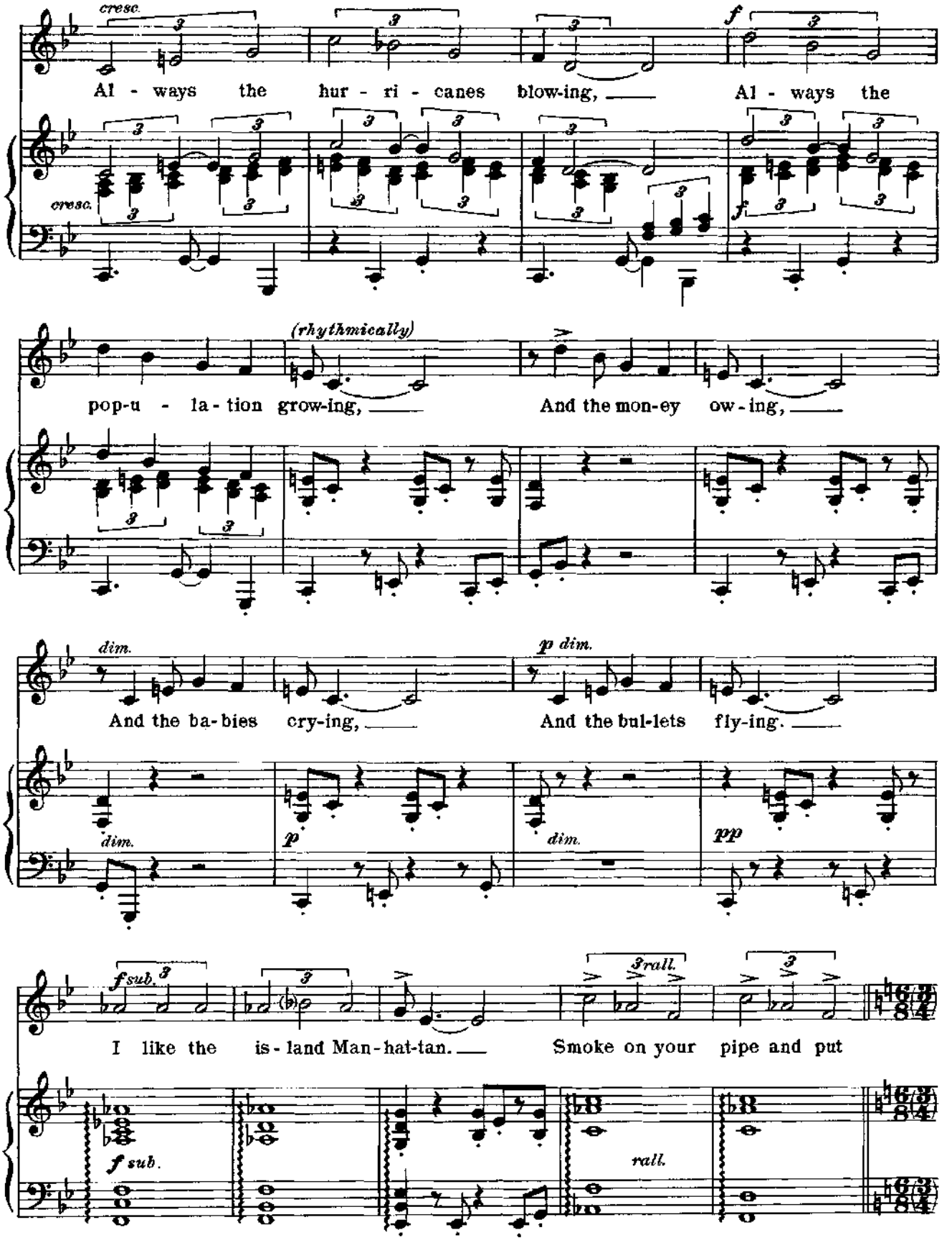
Anita, Rosalia, Girls

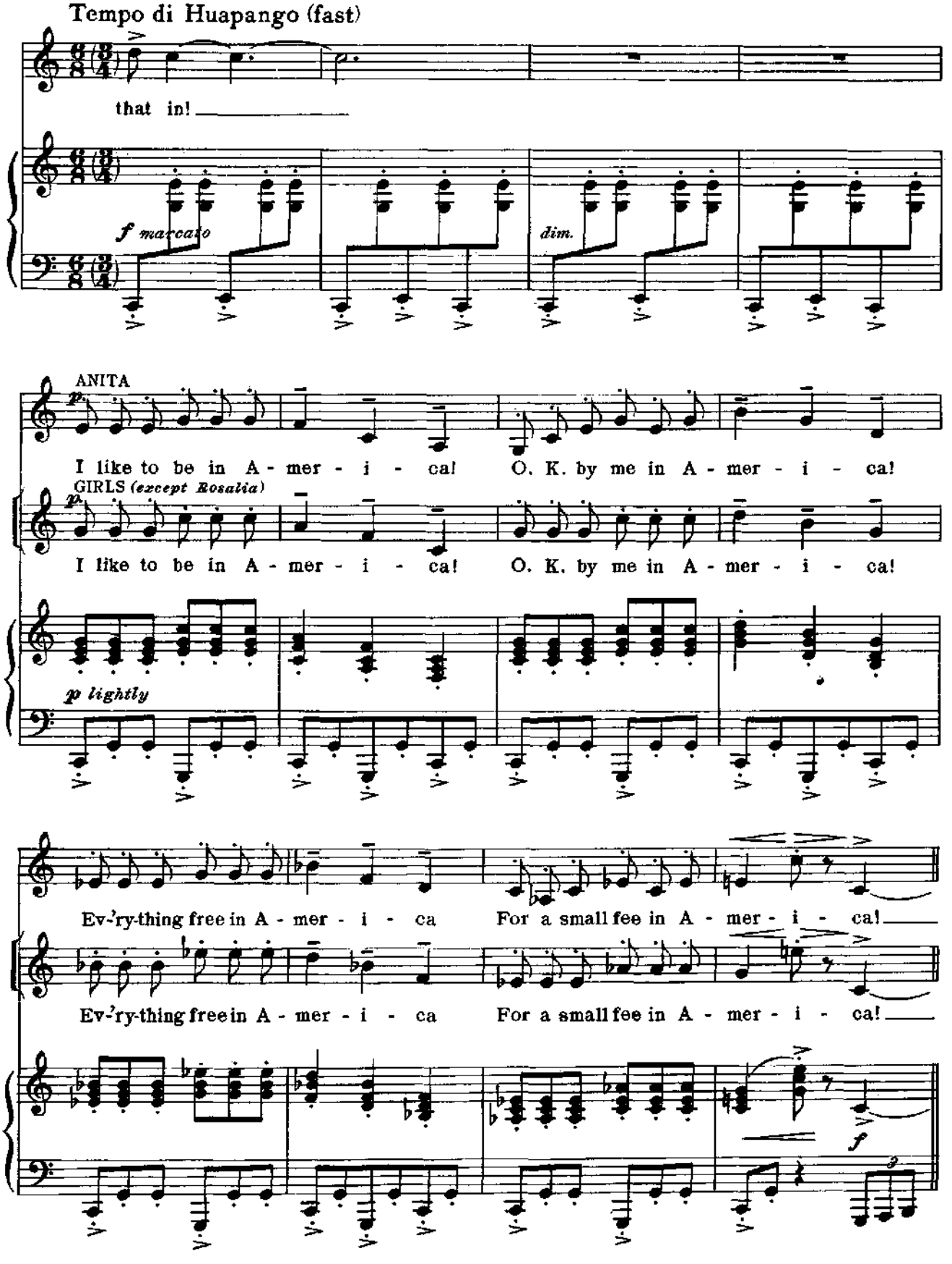
ROSALIA: That's a very pretty name: Etcetera.

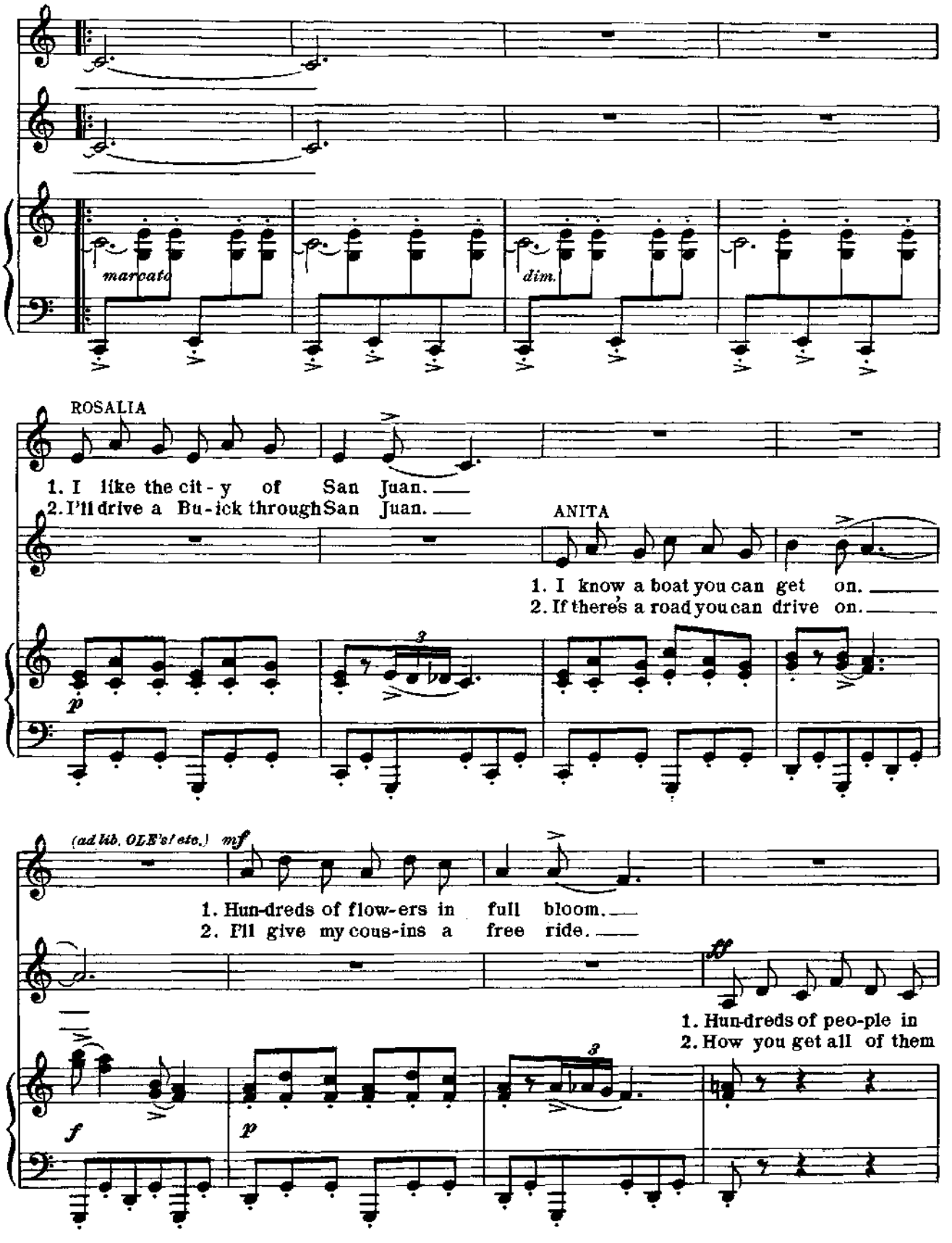


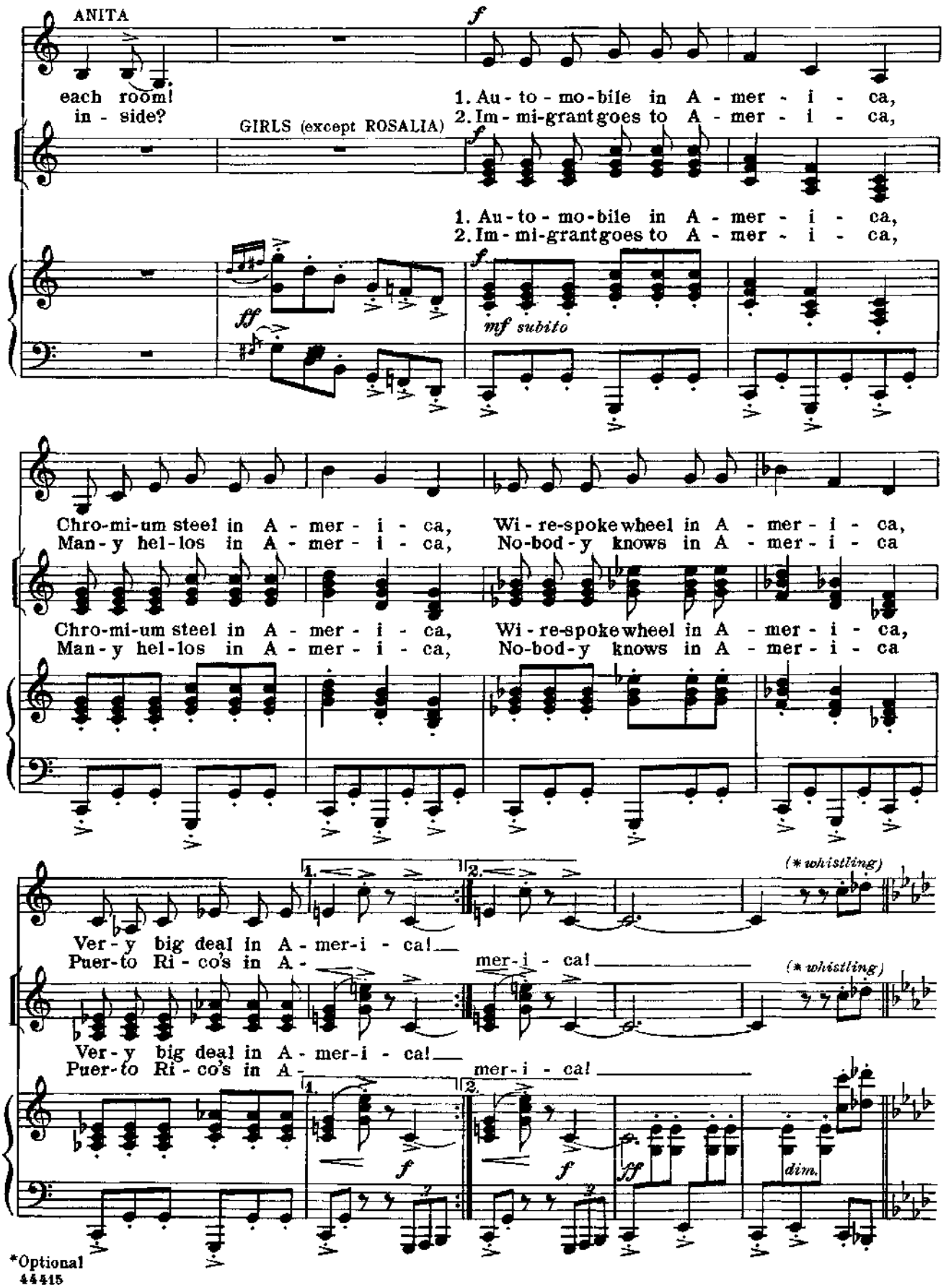



cresc.
breez - es.
Al - ways the pine - ap - ples
cresc.
f
grow-ing,
Al - ways the cof - fee blos-soms blow-ing.
ANITA (mockingly)
p sub.
Puer - to Ri - co,
You ug - ly is - land,
p sub.
Is - land of trop - ic dis - eas - es.

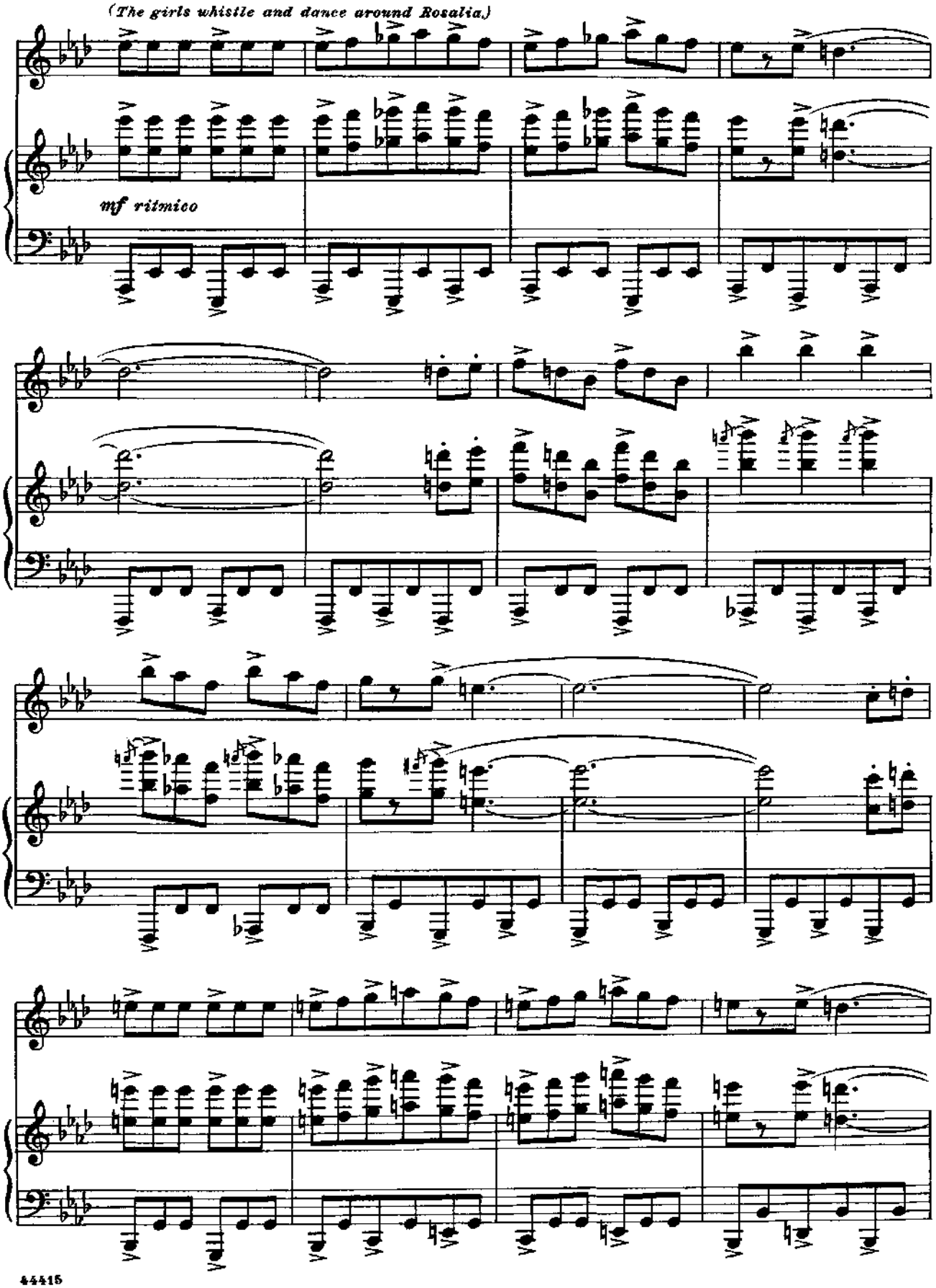

cresc.
Al - ways the hur - ri - canes blow-ing,
Al - ways the
f
cresc.
f
(rhythmically)
pop-u - la-tion grow-ing,
And the mon-ey ow-ing,
dim.
And the ba-bies cry-ing,
p dim.
And the bul-lets fly-ing.
dim.
p
dim.
pp
fsub.
3rall.
I like the is-land Man-hat-tan.
Smoke on your pipe and put
f sub.
rall.

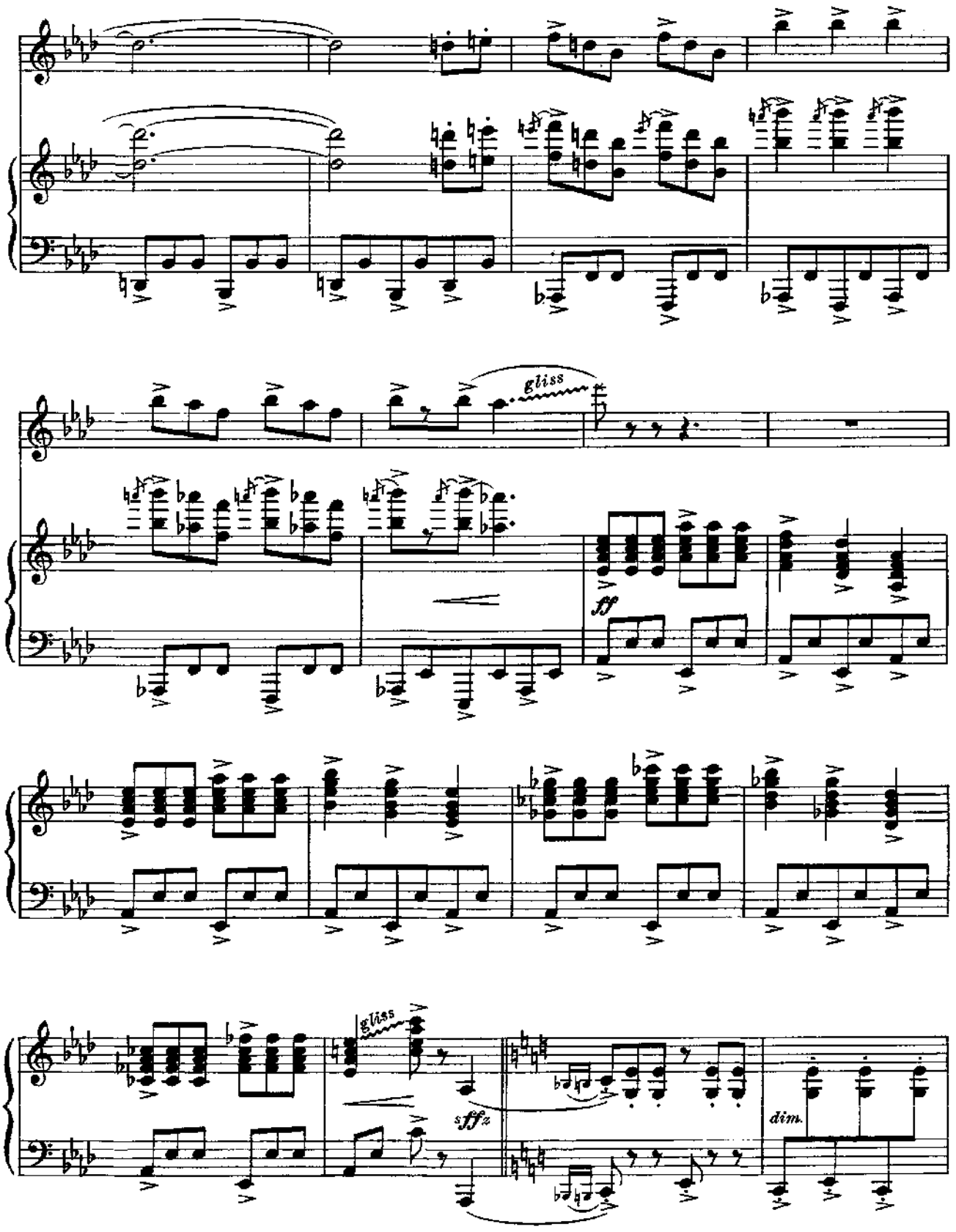

Tempo di Huapango (fast)
that in!
f marcato
dim.
ANITA
p
I like to be in A - mer - i - ca! O. K. by me in A - mer - i - ca!
GIRLS (except Rosalia)
p
I like to be in A - mer - i - ca! O. K. by me in A - mer - i - ca!
p lightly
Ev-'ry-thing free in A - mer - i - ca For a small fee in A - mer - i - ca!
Ev-'ry-thing free in A - mer - i - ca For a small fee in A - mer - i - ca!
f

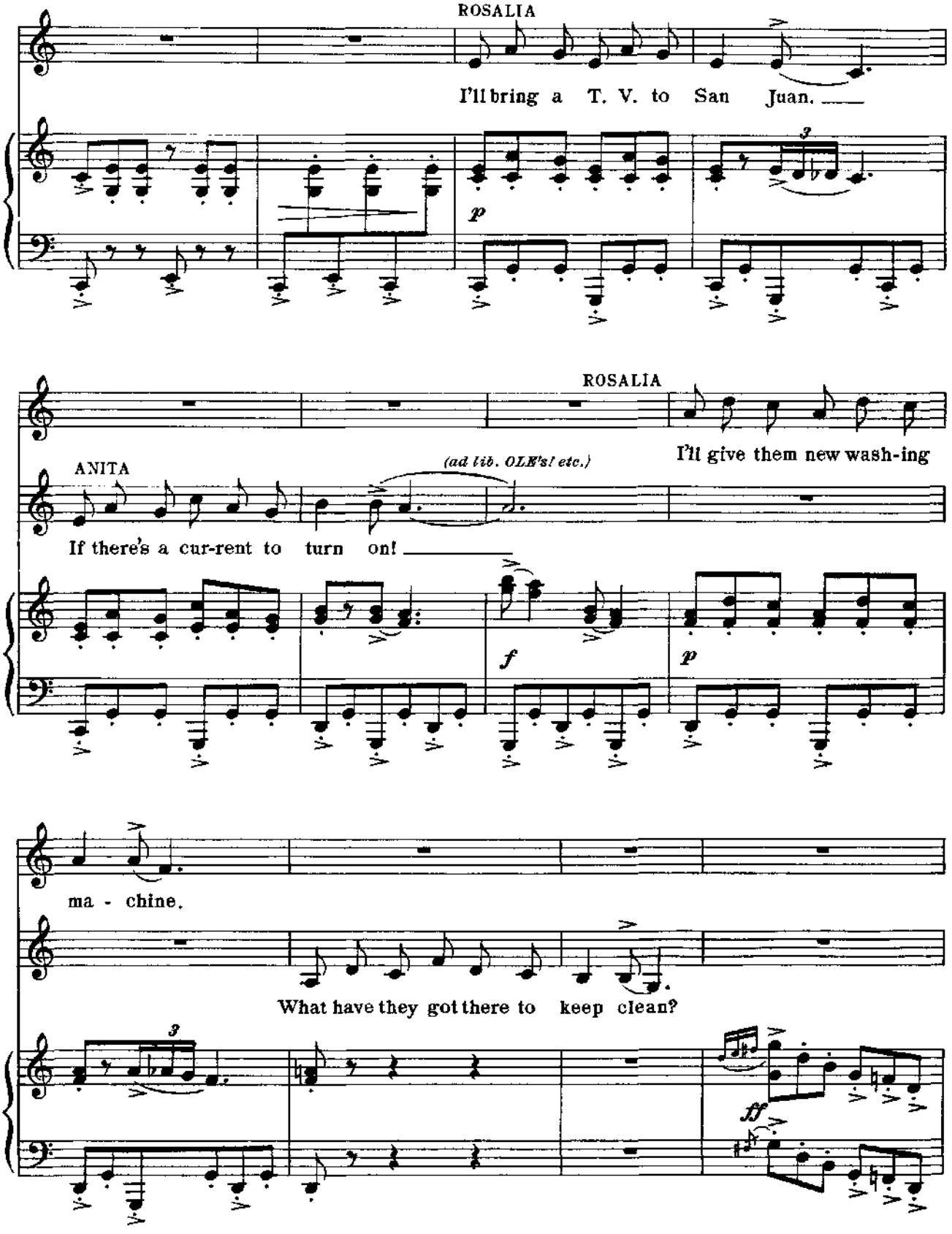

marcato
dim.
ROSALIA
1. I like the cit - y of San Juan.
2. I'll drive a Bu - ick through San Juan.
ANITA
1. I know a boat you can get on.
2. If there's a road you can drive on.
p
(ad lib. OLE's! etc.)
mf
1. Hun-dreds of flow-ers in full bloom.
2. I'll give my cous-ins a free ride.
ff
1. Hun-dreds of peo-ple in
2. How you get all of them
f
p

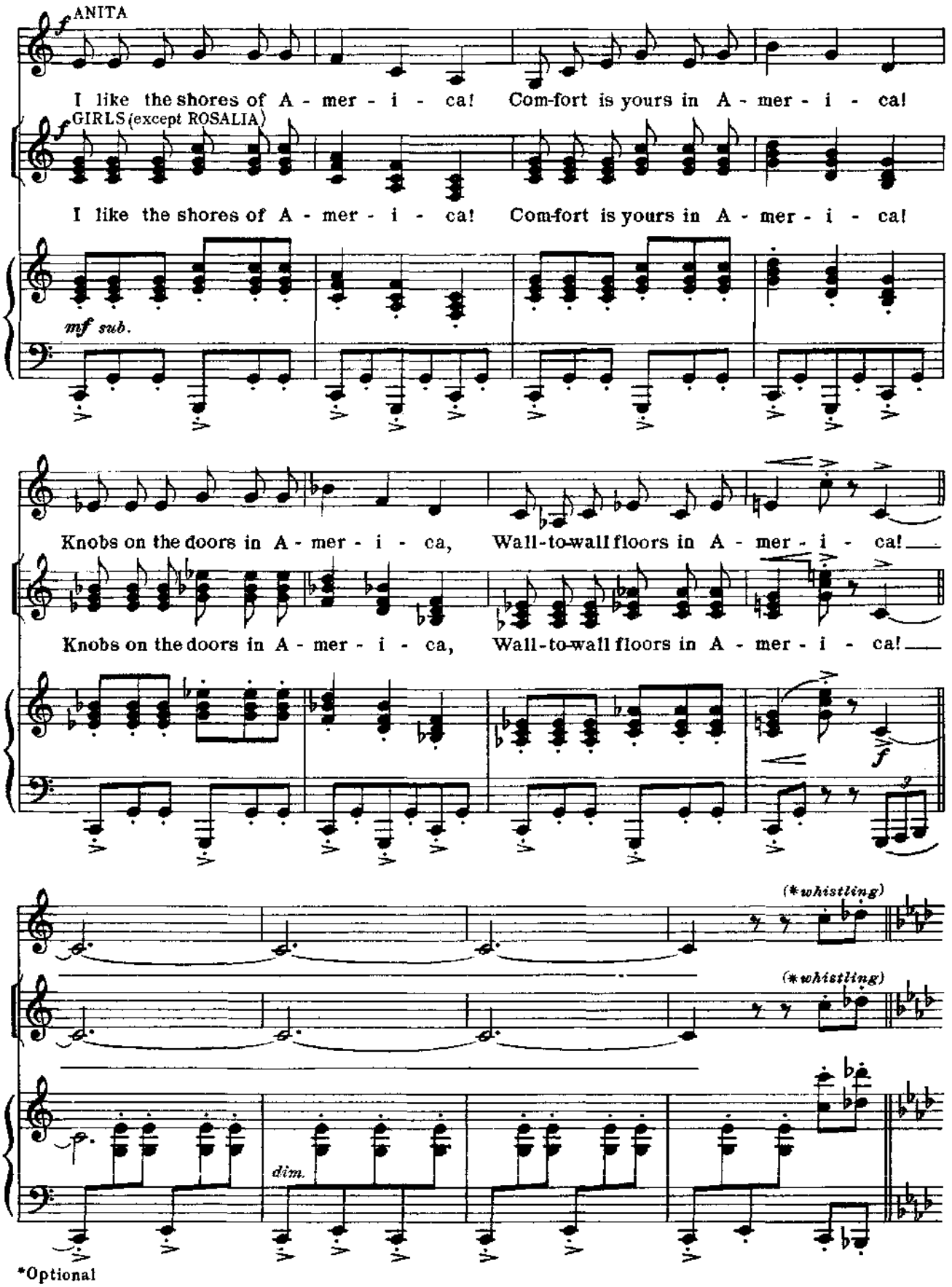

ANITA
each room!
in - side?
GIRLS (except ROSALIA)
1. Au - to - mo - bile in A - mer - i - ca,
2. Im - mi-grant goes to A - mer - i - ca,
1. Au - to - mo - bile in A - mer - i - ca,
2. Im - mi-grant goes to A - mer - i - ca,
Chro-mi-um steel in A - mer - i - ca, Wi - re-spoke wheel in A - mer - i - ca,
Man - y hel - los in A - mer - i - ca, No-bod - y knows in A - mer - i - ca
Chro-mi-um steel in A - mer - i - ca, Wi - re-spoke wheel in A - mer - i - ca,
Man - y hel - los in A - mer - i - ca, No-bod - y knows in A - mer - i - ca
Ver - y big deal in A - mer-i - ca!
Puer-to Ri - co's in A -
mer - i - ca!
(* whistling)
Ver - y big deal in A - mer-i - ca!
Puer-to Ri - co's in A -
mer - i - ca!
(* whistling)

*Optional

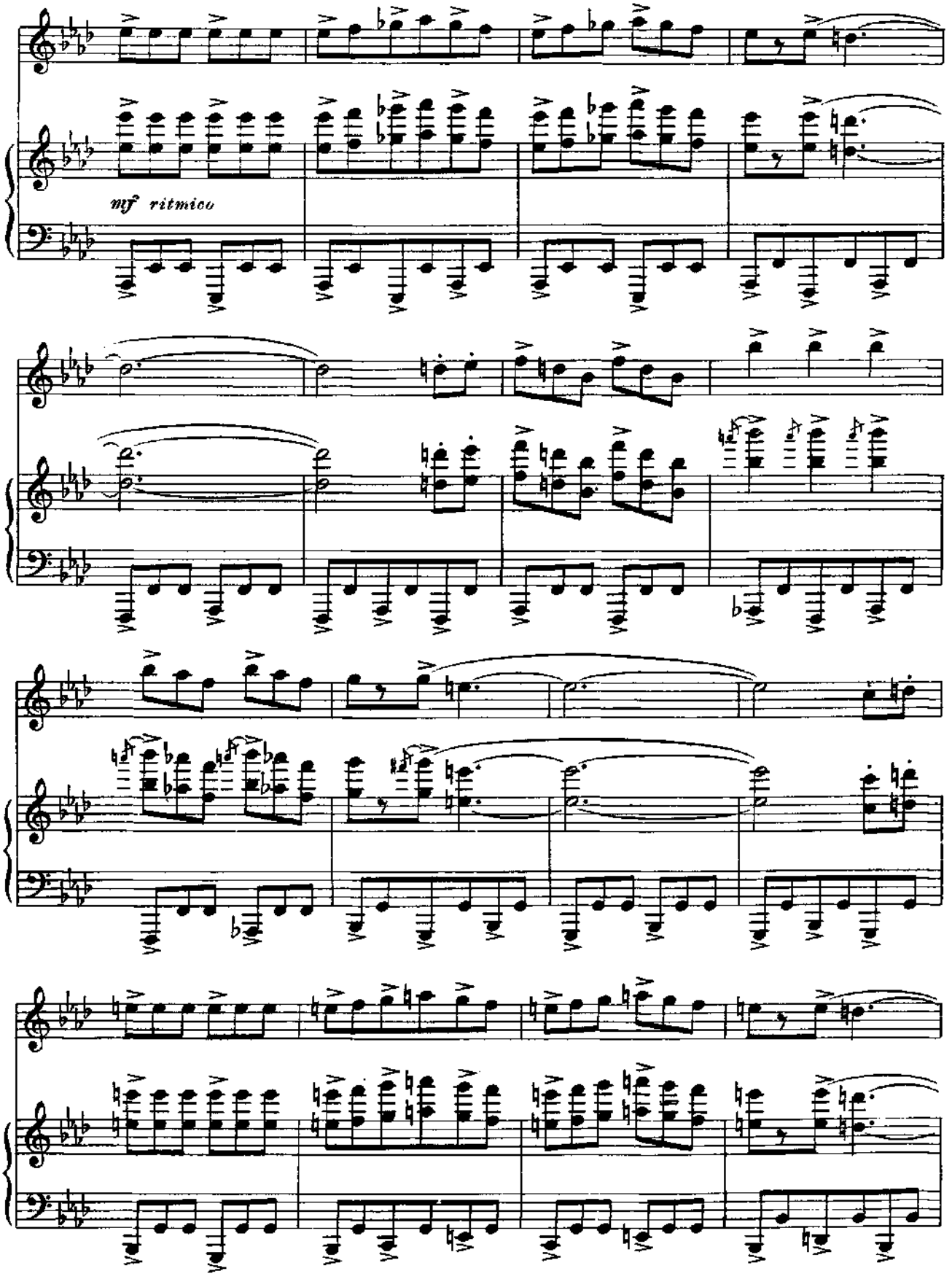

(The girls whistle and dance around Rosalia.)
mf ritmico

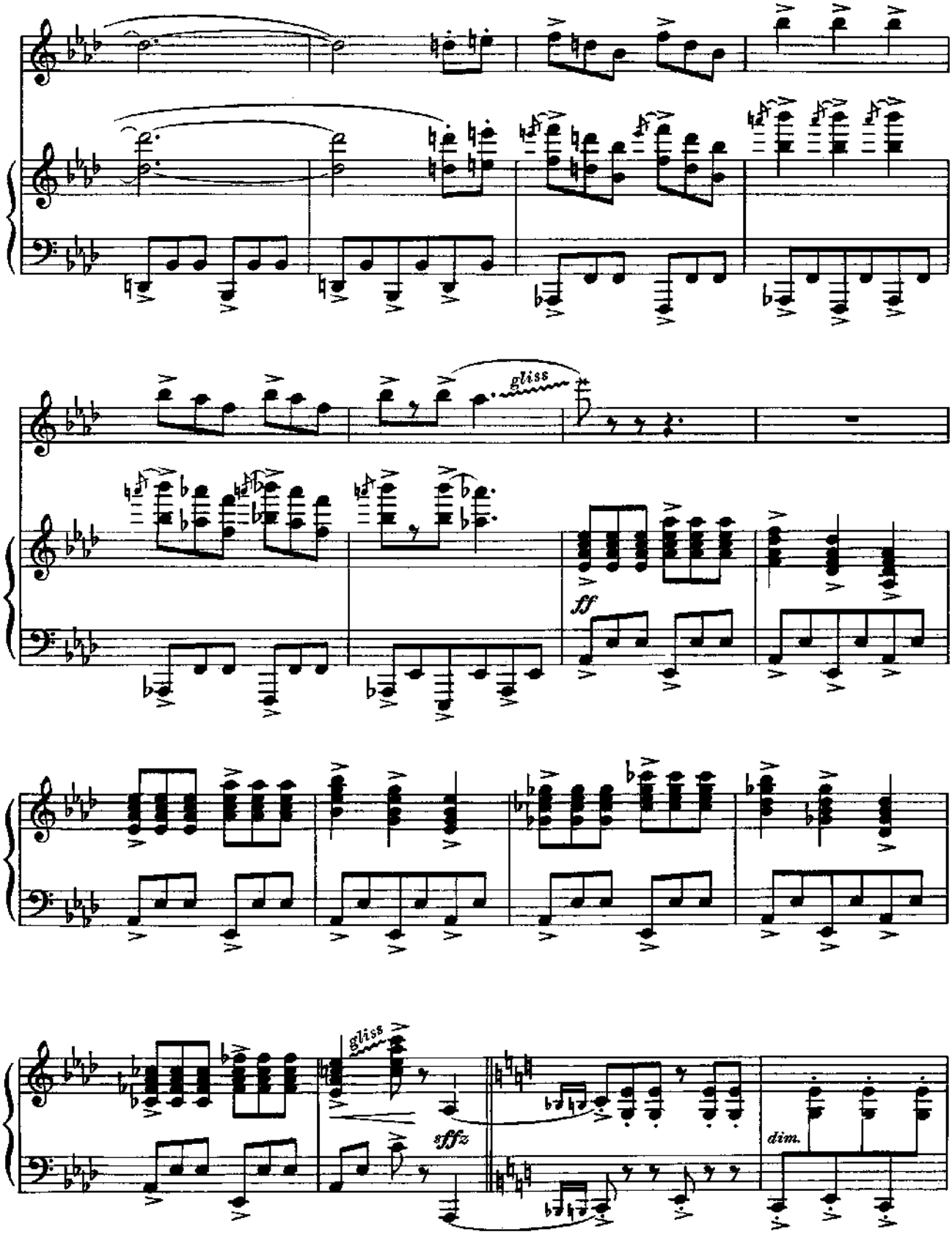

gliss
ff
gliss
sffz
dim.

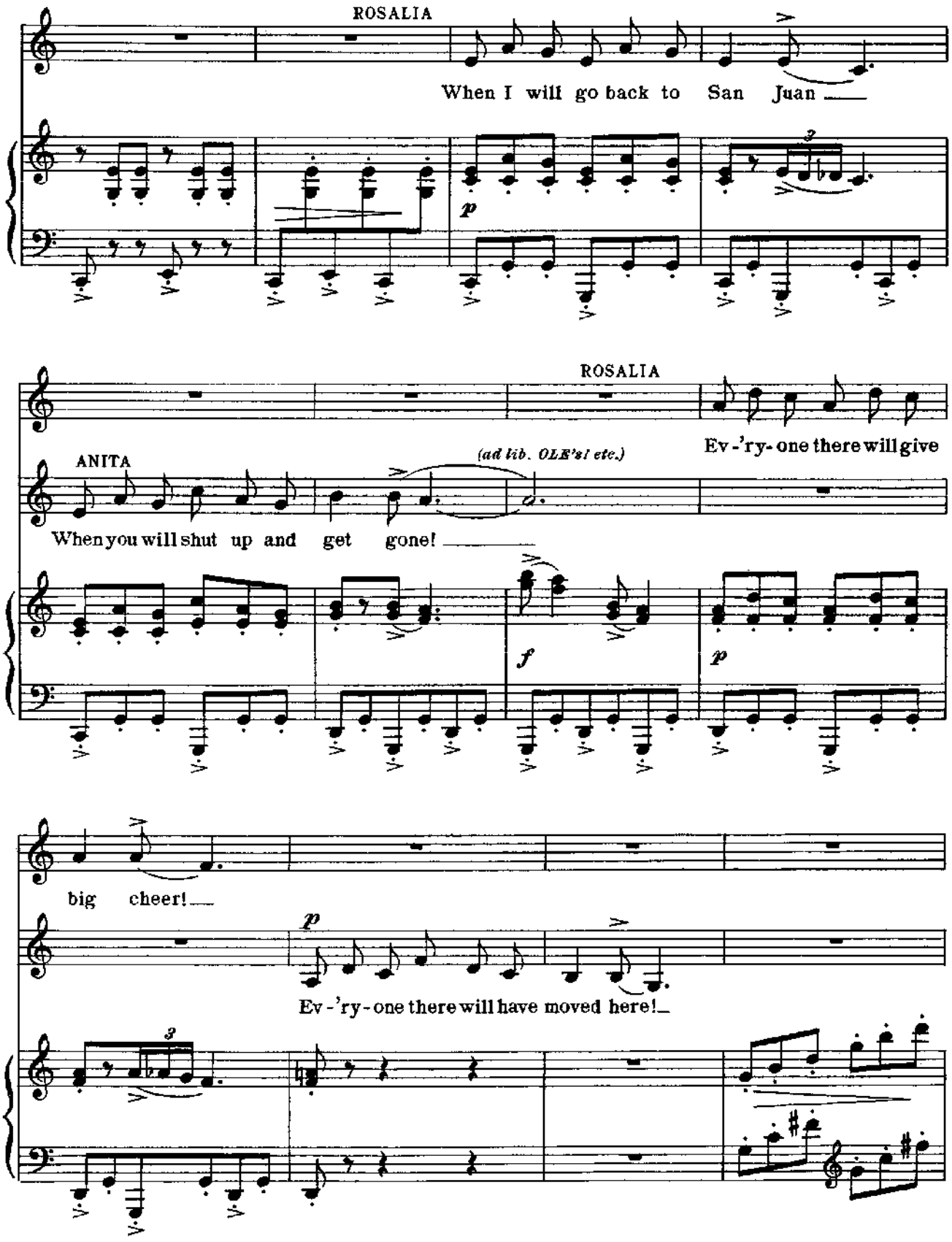

ROSALIA
I'll bring a T. V. to San Juan.
p
ROSALIA
I'll give them new wash-ing
ANITA
(ad lib. OLE's! etc.)
If there's a cur-rent to turn on!
f
p
ma - chine.
What have they got there to keep clean?
ff

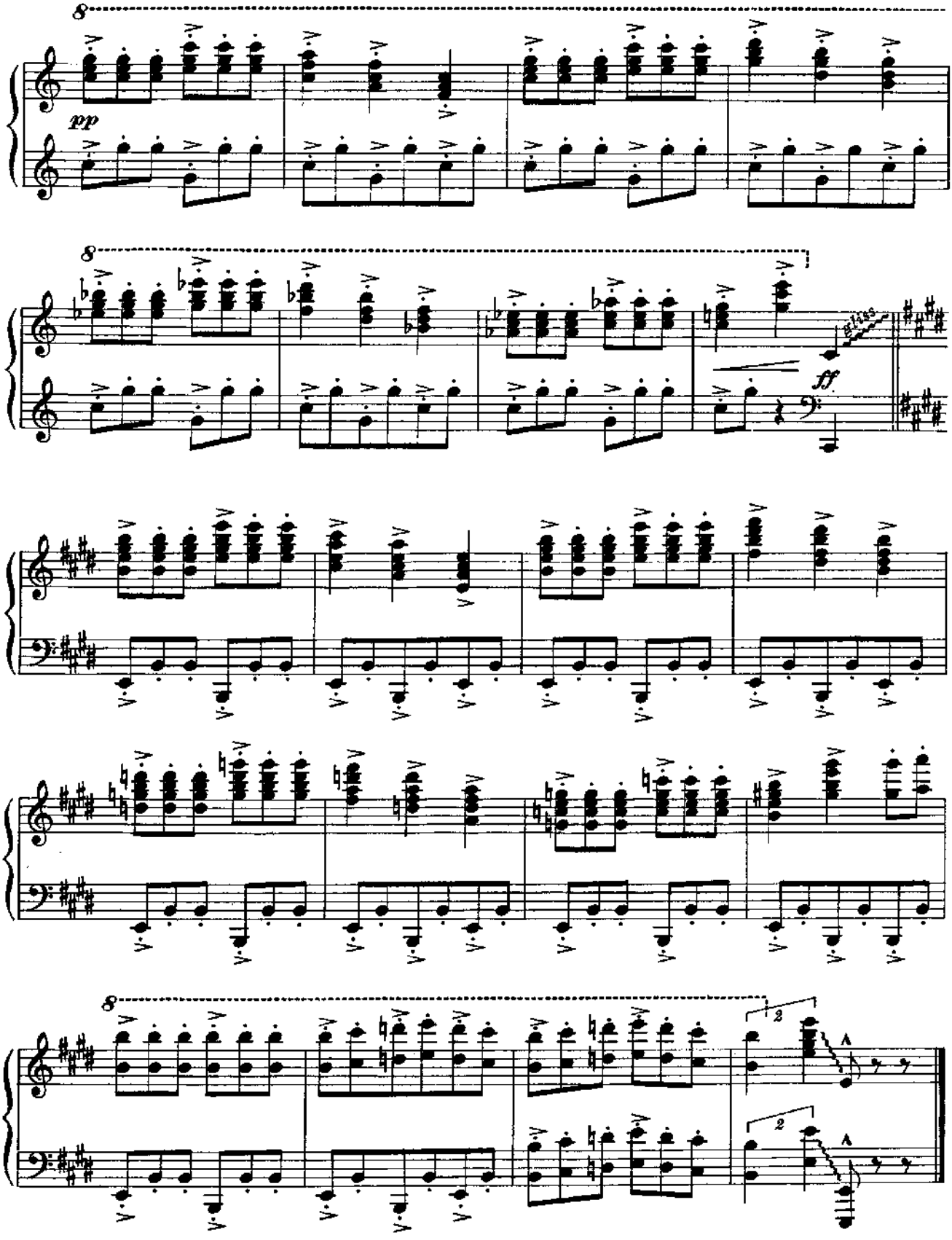

ANITA
I like the shores of A - mer - i - ca! Com-fort is yours in A - mer - i - ca!
GIRLS (except ROSALIA)
I like the shores of A - mer - i - ca! Com-fort is yours in A - mer - i - ca!
mf sub.
Knobs on the doors in A - mer - i - ca, Wall-to-wall floors in A - mer - i - ca!
Knobs on the doors in A - mer - i - ca, Wall-to-wall floors in A - mer - i - ca!
(*whistling)
(*whistling)
dim.

*Optional


mf ritmico


gliss
ff
gliss
sffz
dim.

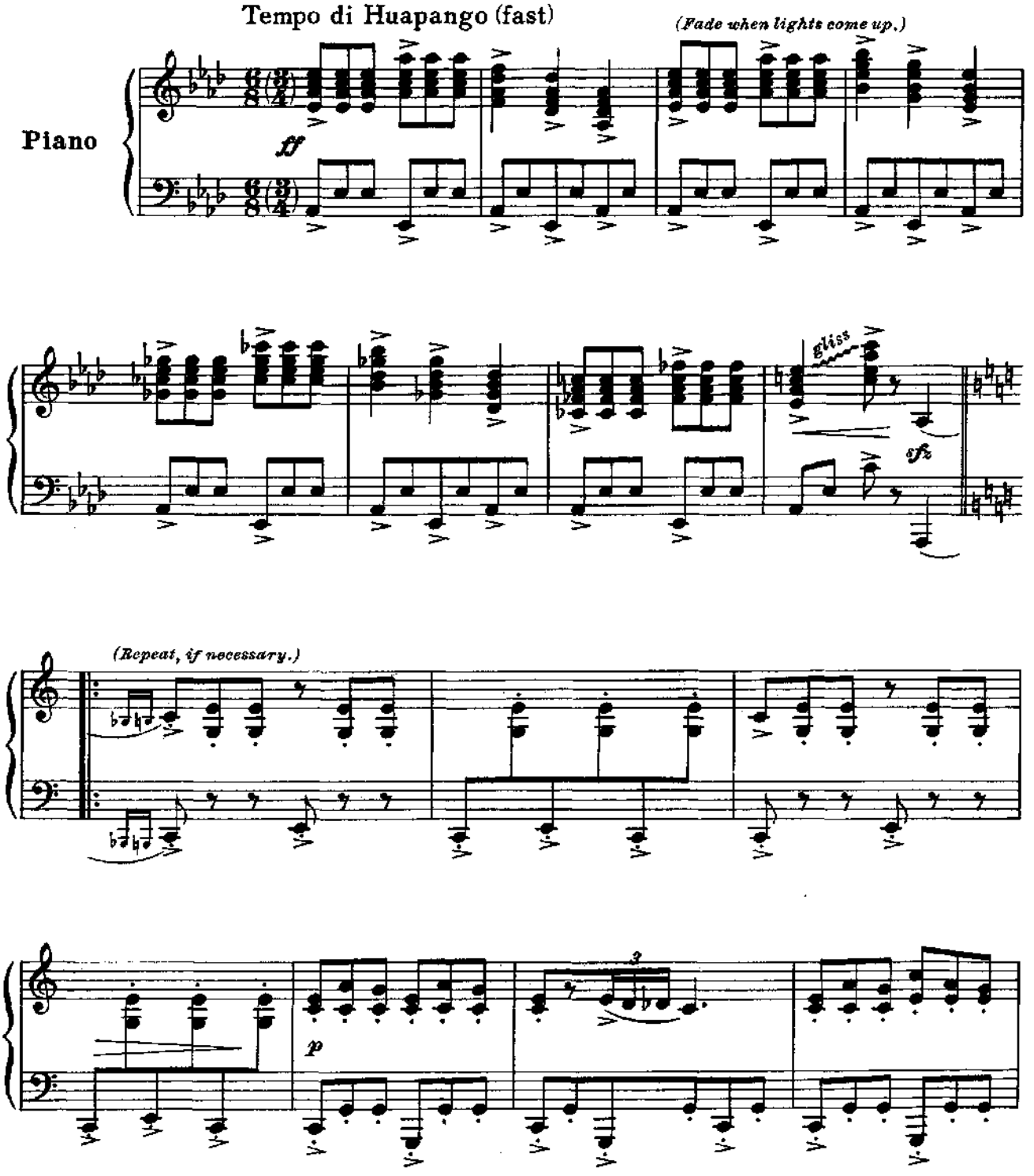

ROSALIA
When I will go back to San Juan
p
ROSALIA
Ev-'ry-one there will give
ANITA
(ad lib. OLE's! etc.)
When you will shut up and get gone!
f
p
big cheer!
p
Ev-'ry-one there will have moved here!

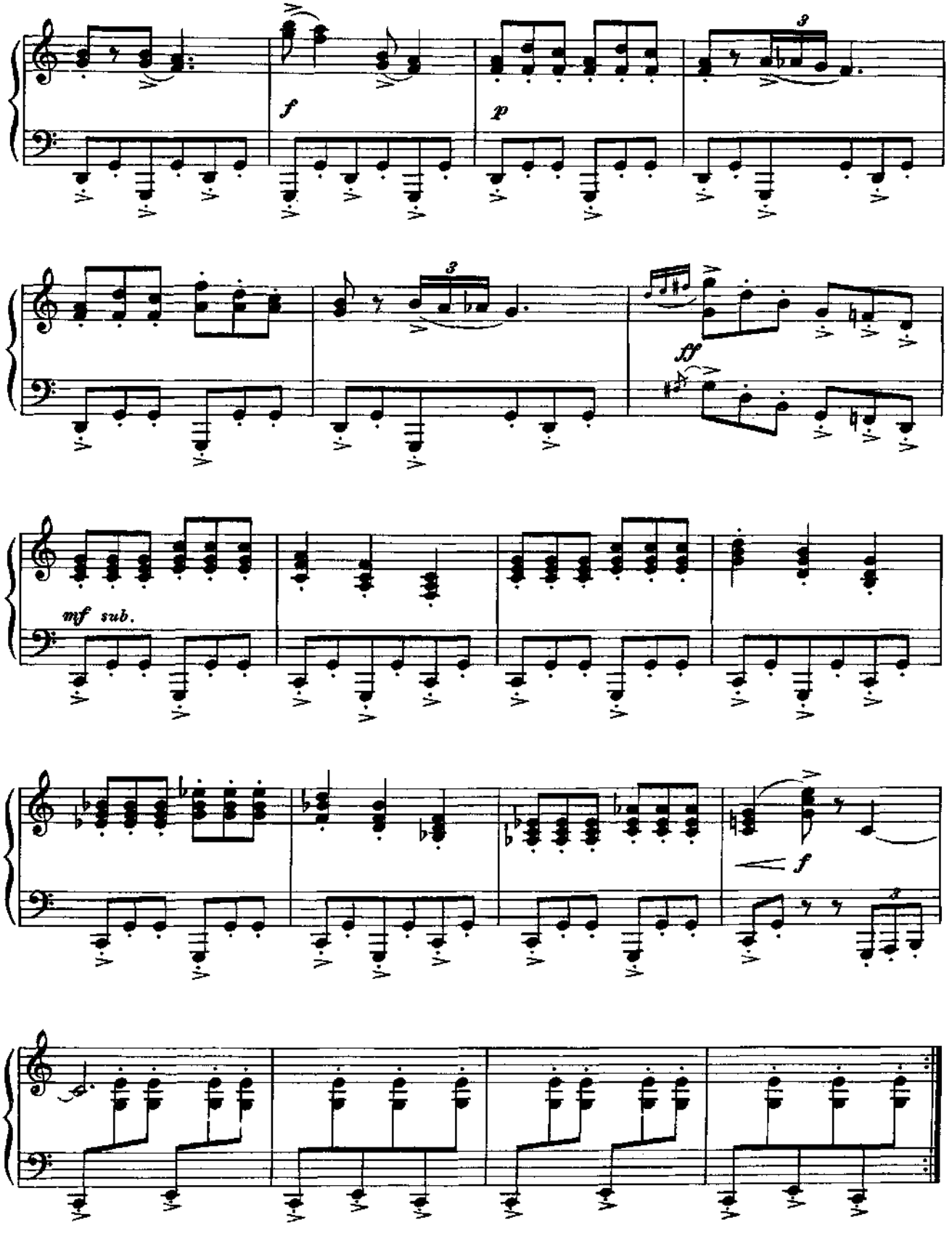

8
pp
8
ff
2
2

No. 7A

Change of Scene

Instrumental




f
p
3
3
ff
mf sub.
f

No. 8

Cool

Riff and Jets

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

Solid and boppy ♩= 96

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.

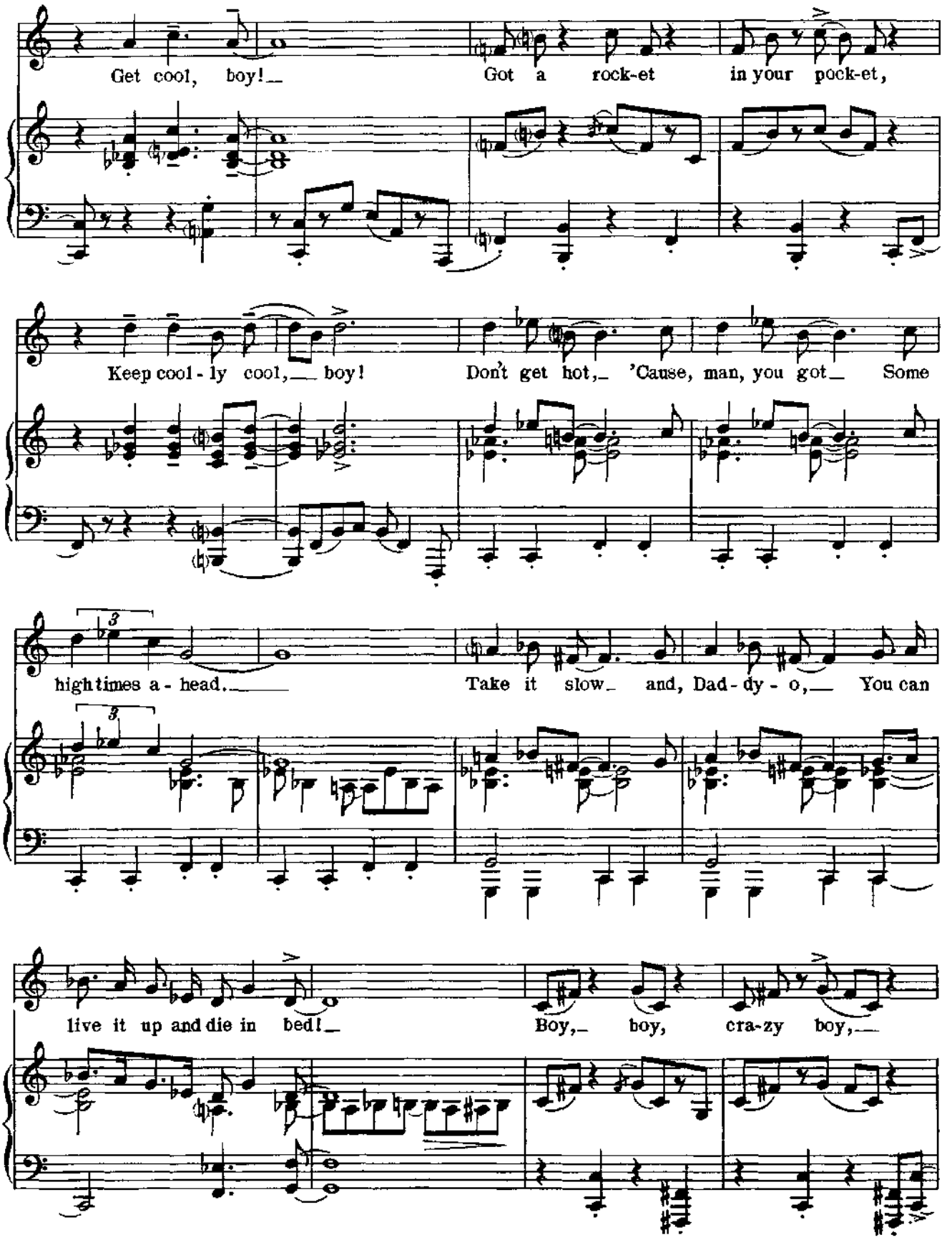
BABY JOHN
I wanna go!

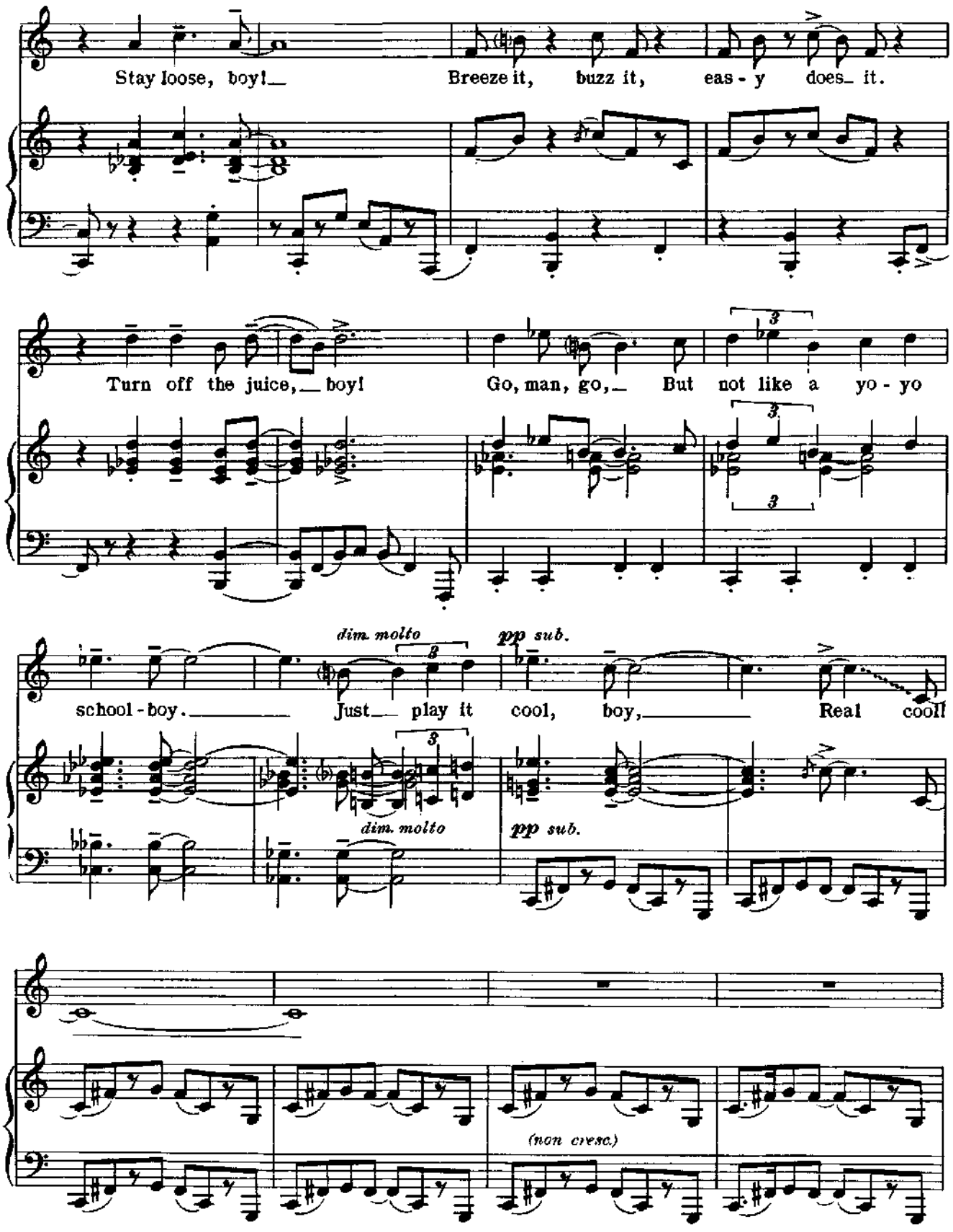
RIFF: Go cool!

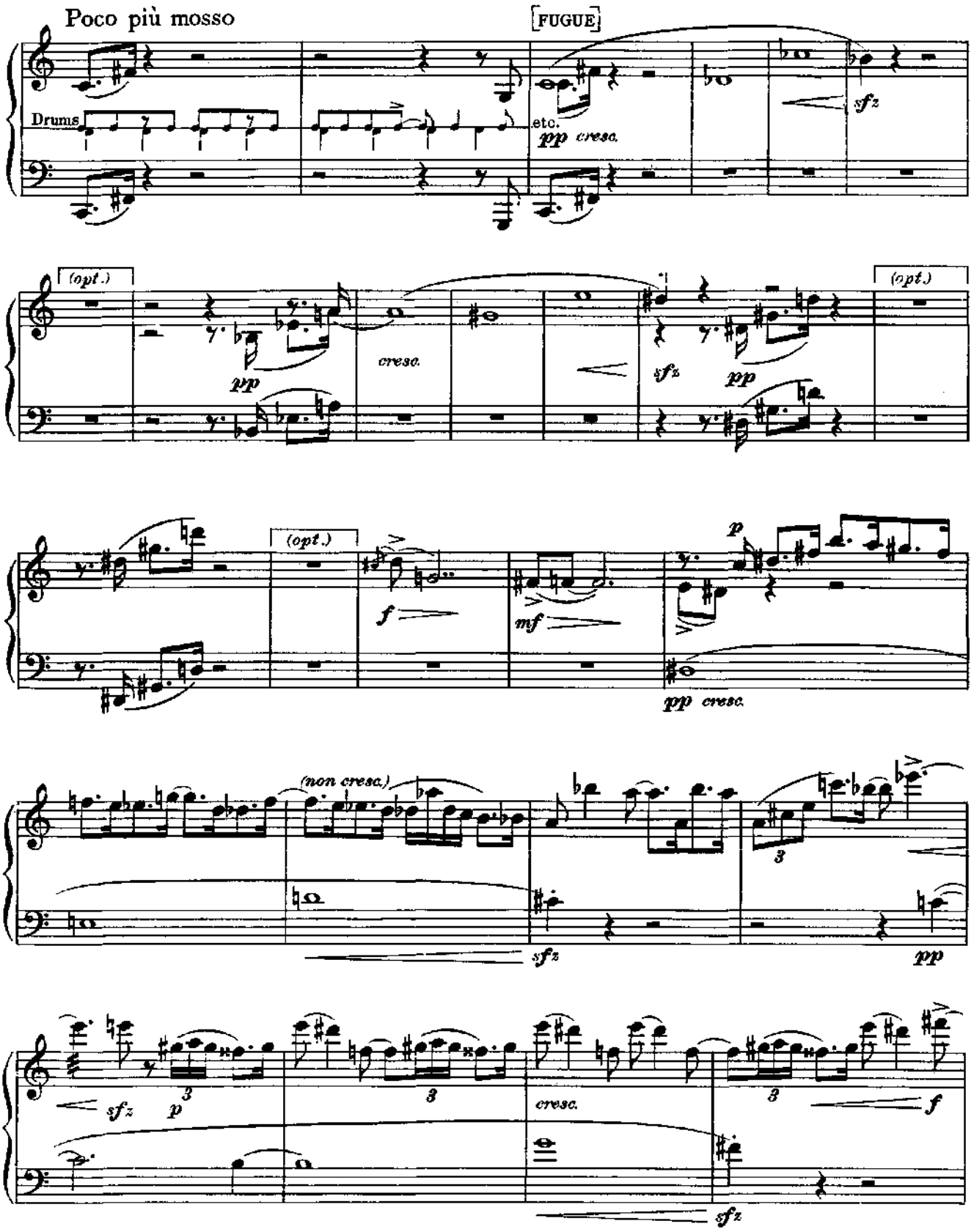
RIFF *(almost whispered)* *p*

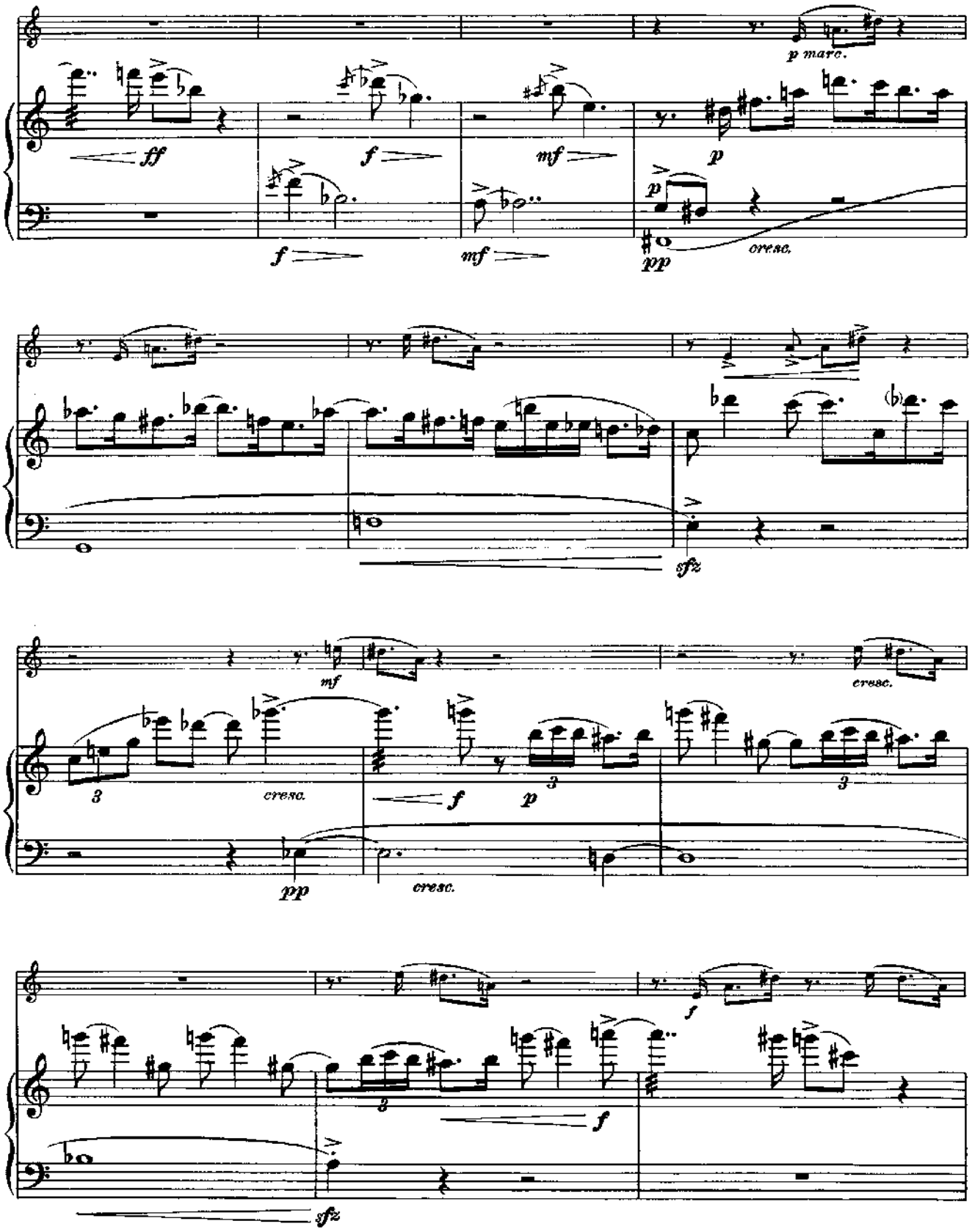
Boy, boy, cra - zy boy,

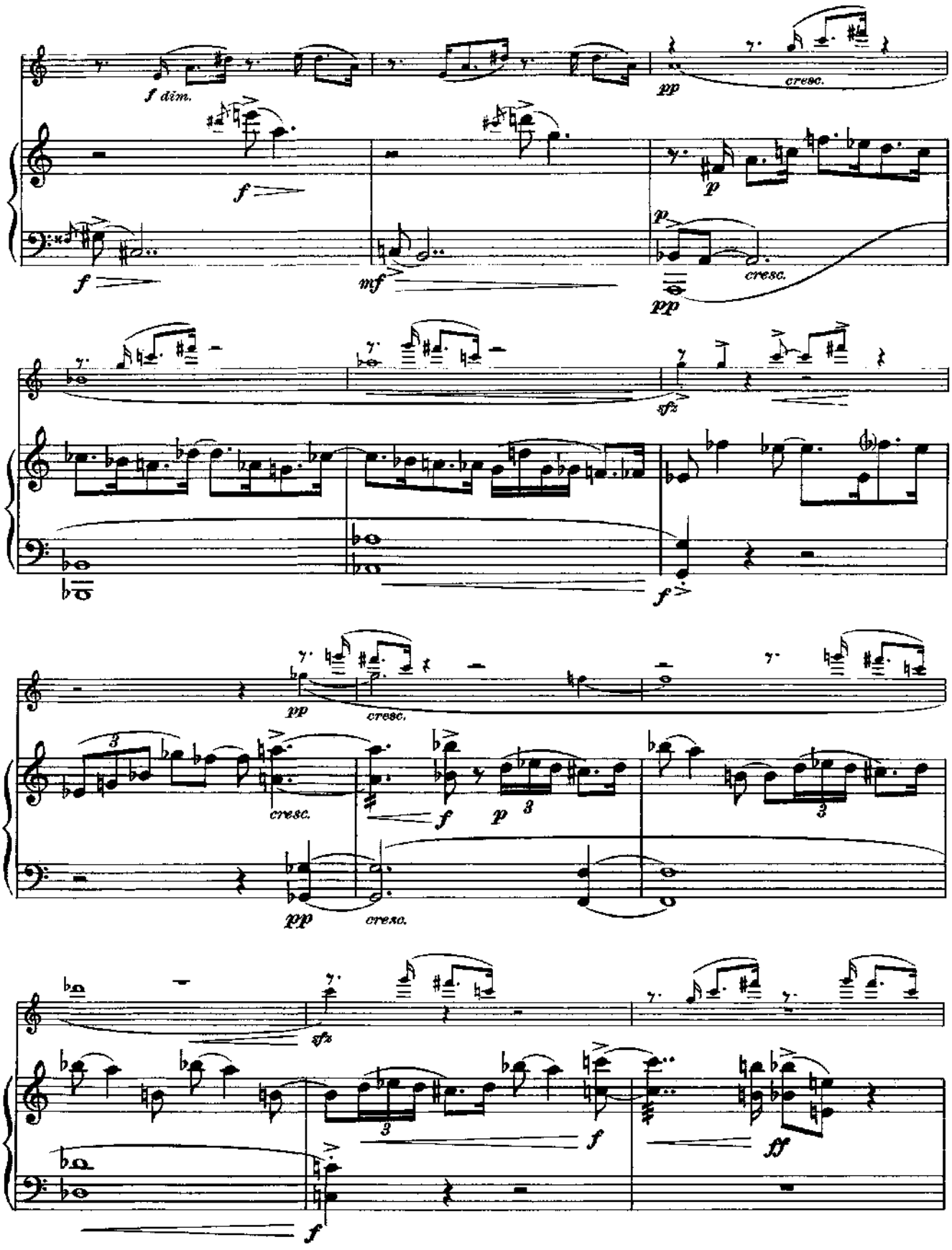
p

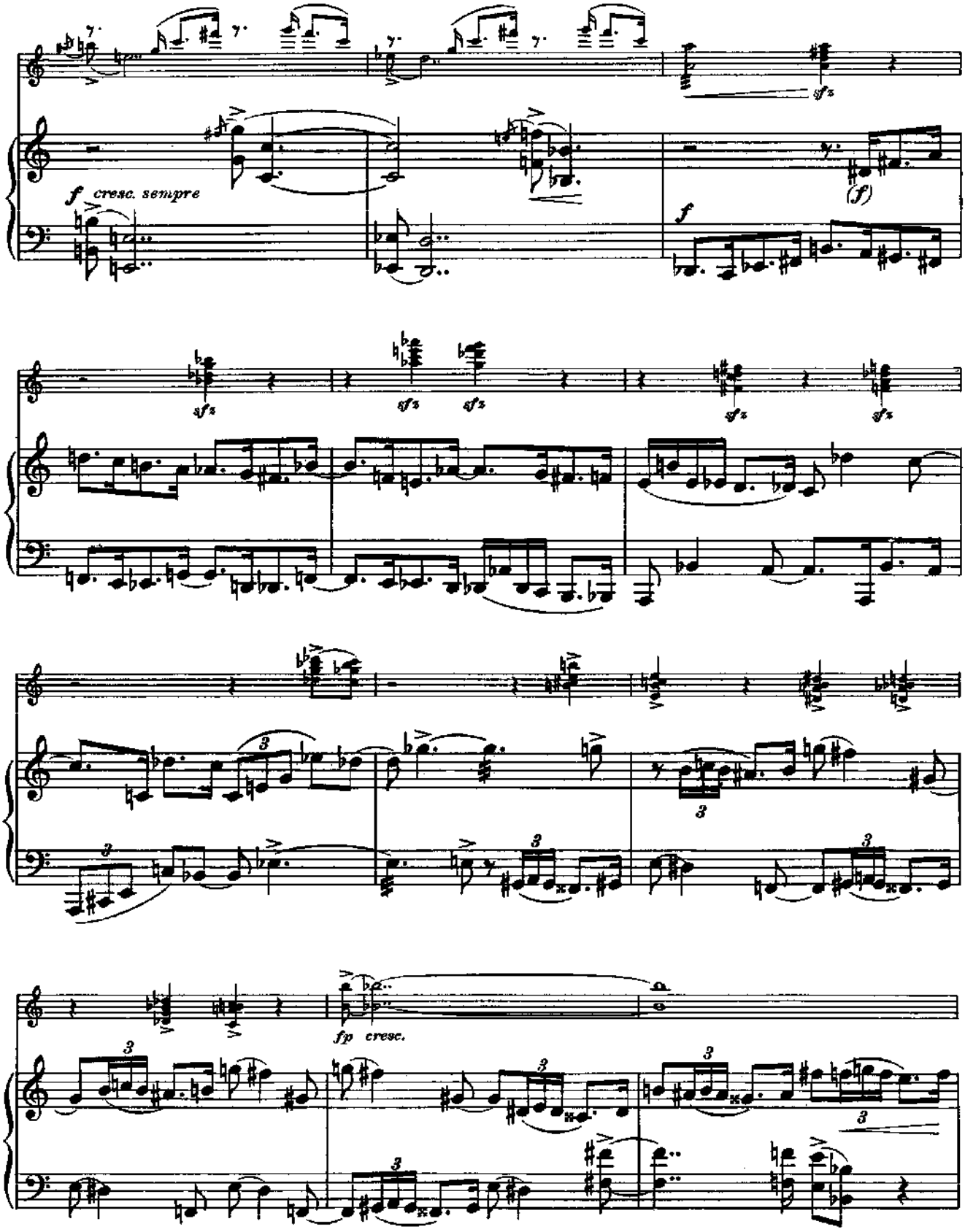

Get cool, boy!
Got a rock-et in your pock-et,
Keep cool-ly cool, boy!
Don't get hot, 'Cause, man, you got Some
high times a-head.
Take it slow and, Dad-dy-o, You can
live it up and die in bed!
Boy, boy, cra-zy boy,

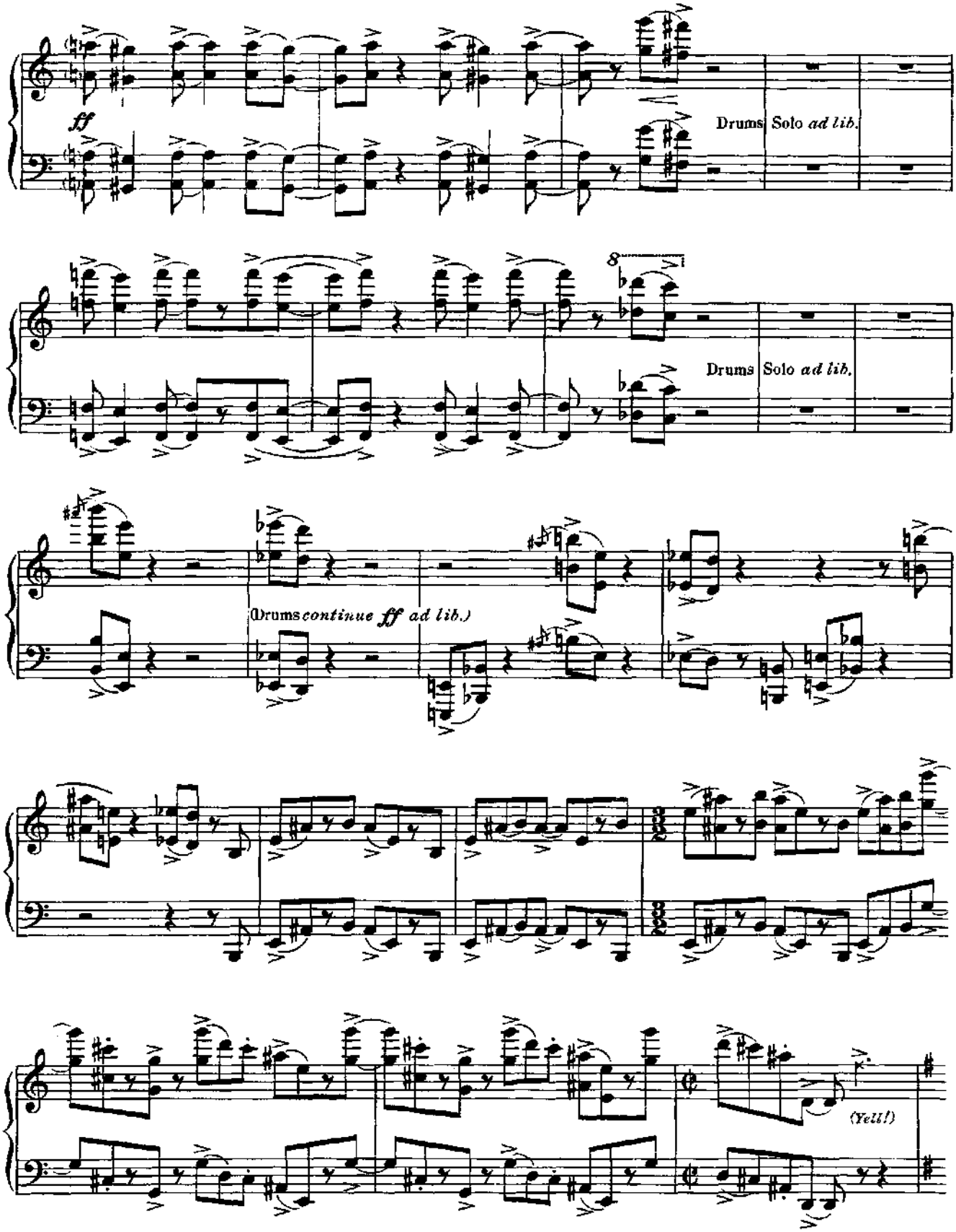

Stay loose, boy!
Breeze it, buzz it, eas - y does it.
Turn off the juice, boy!
Go, man, go, But not like a yo - yo
dim. molto
pp sub.
school - boy.
Just play it cool, boy,
Real cool!
dim. molto
pp sub.
(non cresc.)

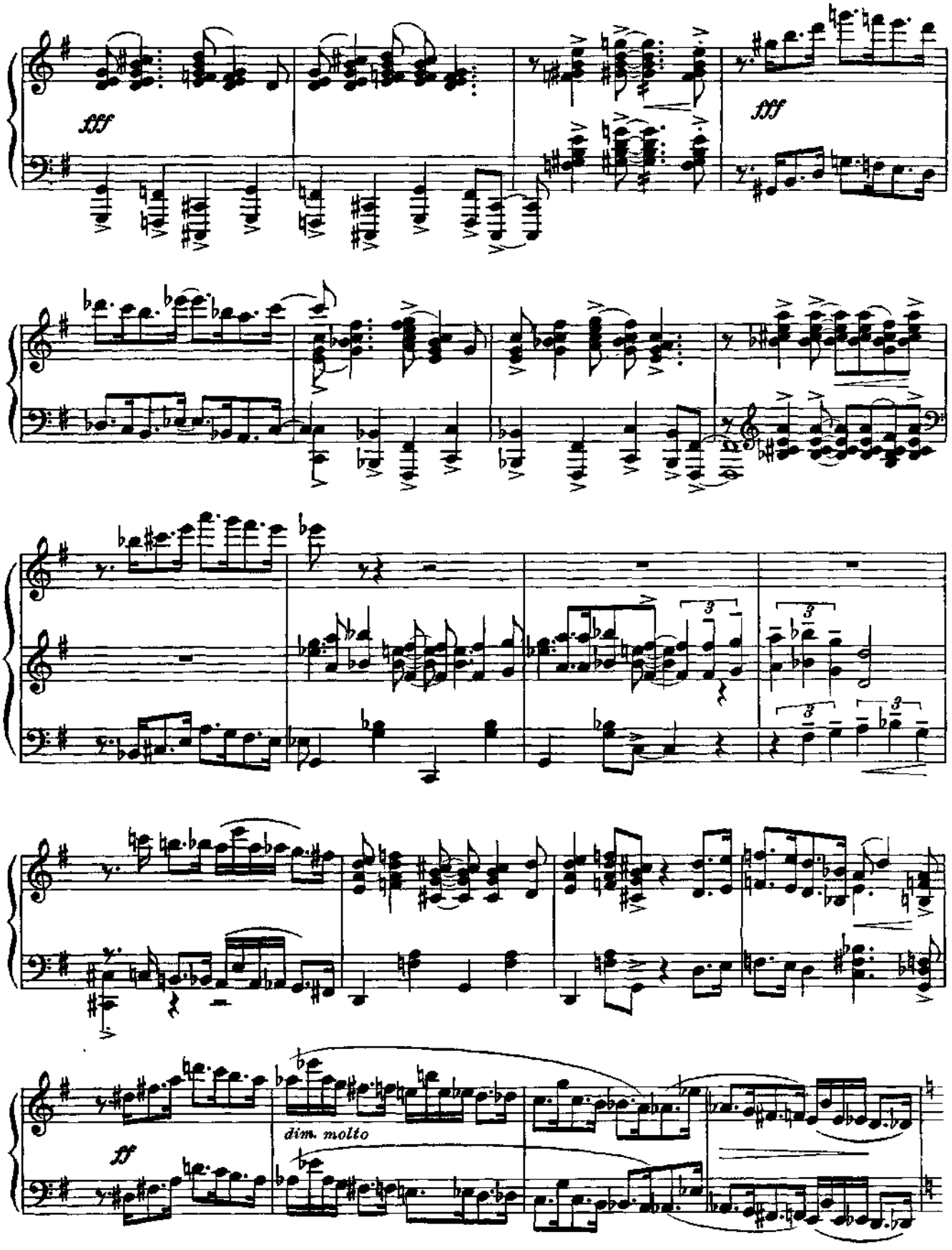

Poco più mosso
[FUGUE]
Drums
etc.
pp cresc.
sfz
(opt.)
pp
cresc.
sfz
pp
(opt.)
(opt.)
f
mf
p
pp cresc.
(non cresc.)
sfz
3
pp
sfz
p
3
3
cresc.
3
f
sfz

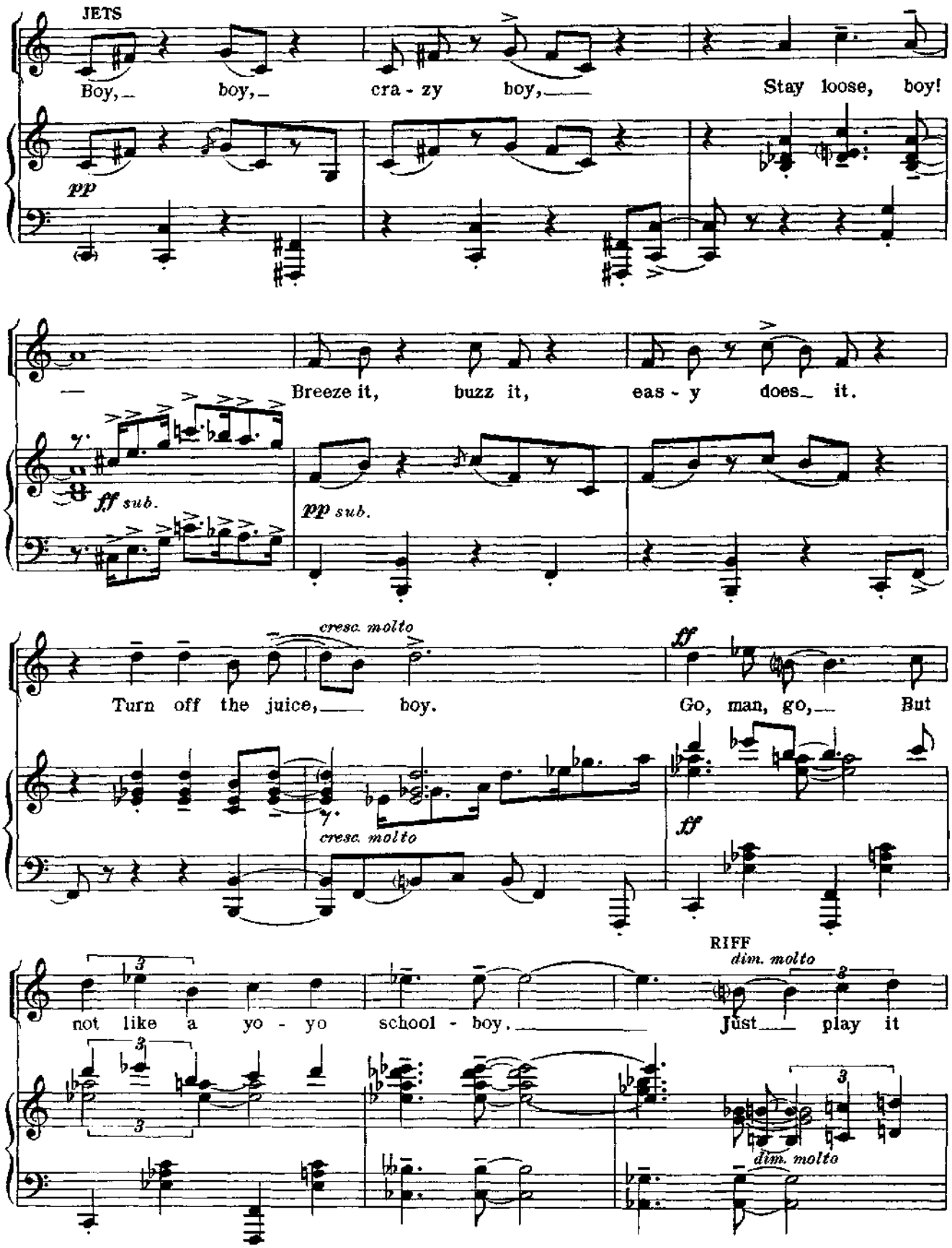

p marc.
ff
f
mf
p
f
mf
p
pp
cresc.
sfz
mf
cresc.
3
cresc.
f
p
3
3
pp
cresc.
f
3
f
sfz

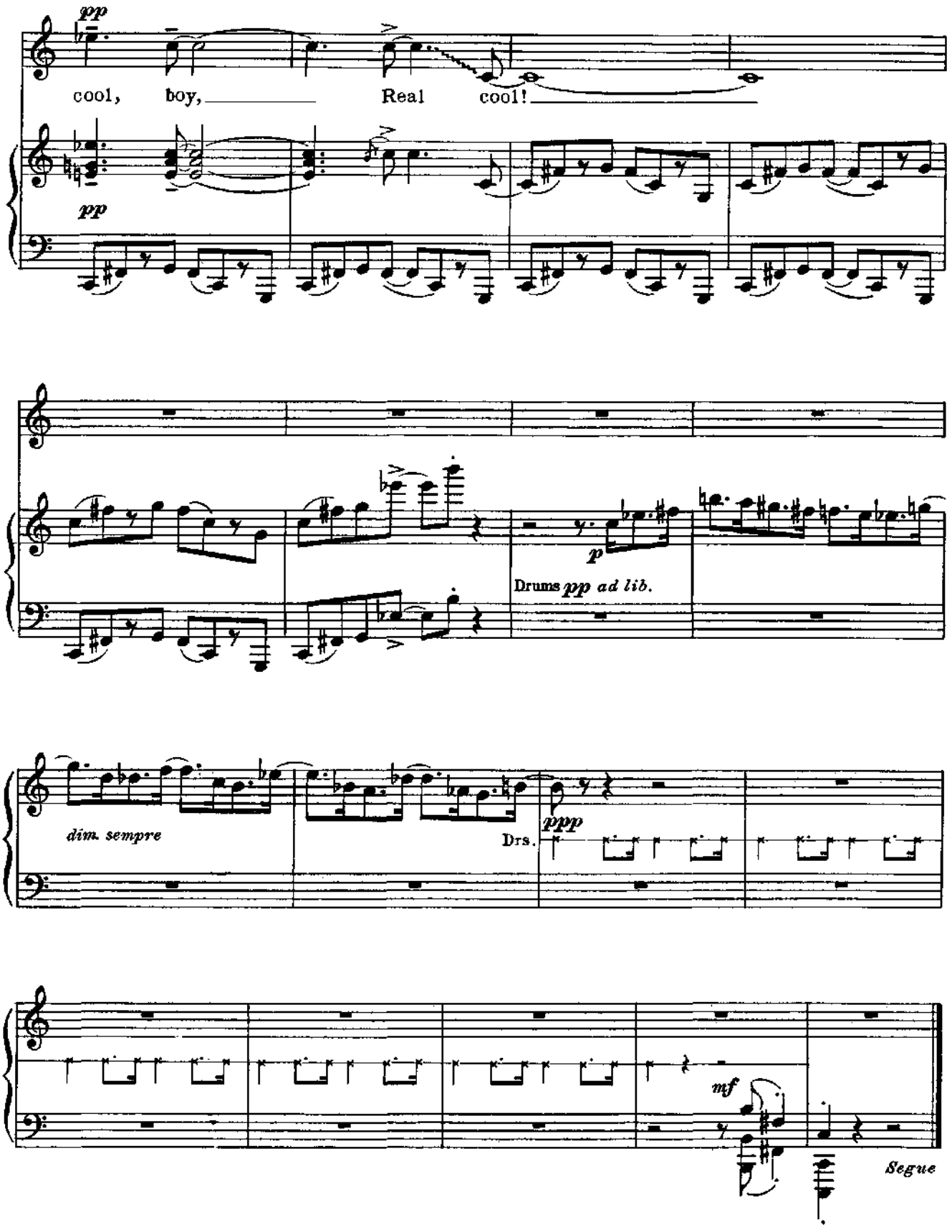

f dim.
pp
cresc.
f
p
mf
sfz
ff


f cresc. sempre
(f)
f
sfz
fp cresc.


ff
Drums Solo ad lib.
8
Drums Solo ad lib.
(Drums continue ff ad lib.)
(Yell!)


fff
fff
3
3
3
3
dim. molto
ff

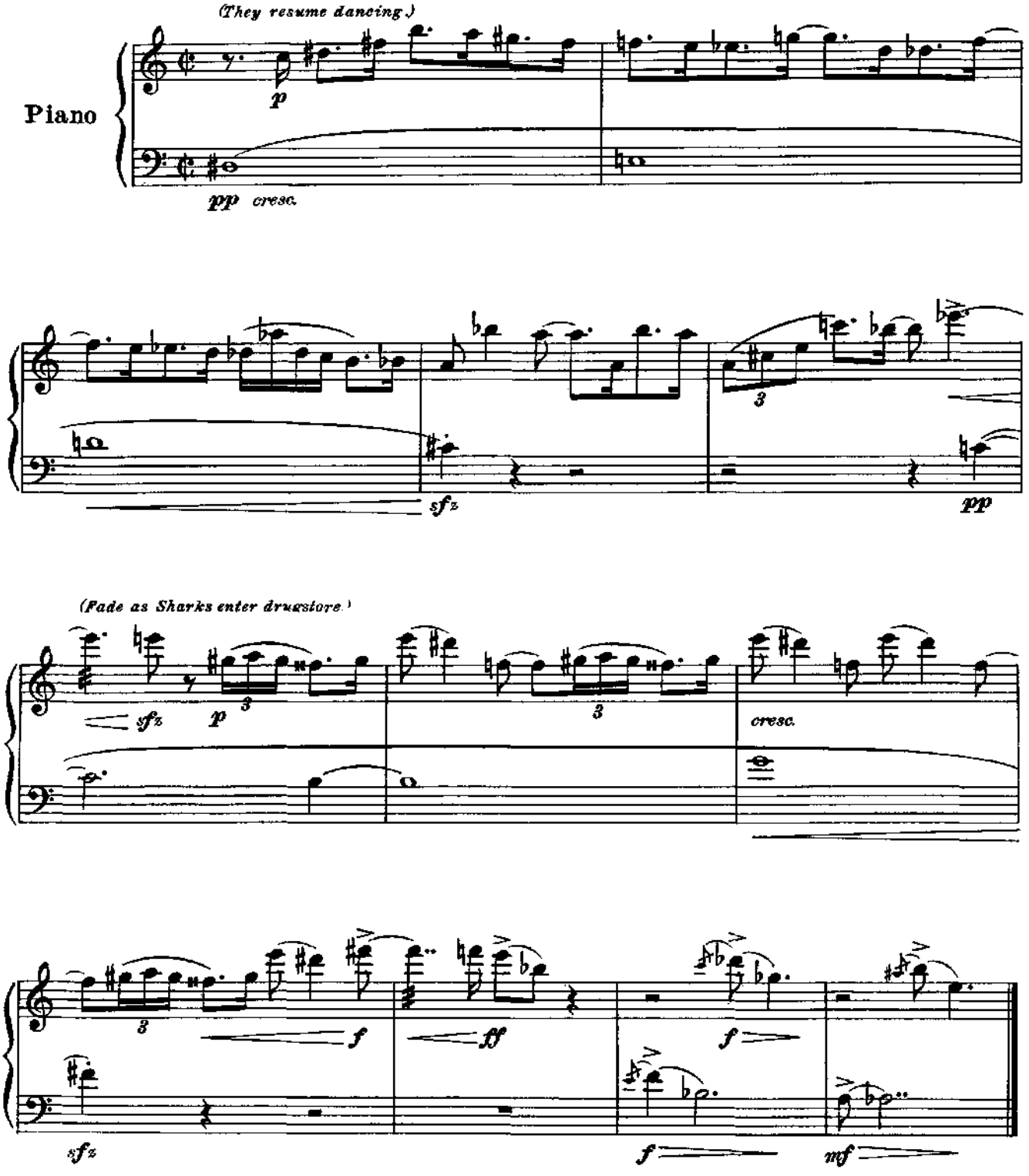

JETS
Boy, boy, cra - zy boy, Stay loose, boy!
pp
Breeze it, buzz it, eas - y does it.
ff sub.
pp sub.
cresc. molto
Turn off the juice, boy.
ff
Go, man, go, But
cresc. molto
ff
RIFF
dim. molto
not like a yo - yo school - boy. Just play it
dim. molto


pp
cool, boy, Real cool!
pp
p
Drums pp ad lib.
dim. sempre
Drs.
ppp
mf
Segue

No. 8A

Continuation of Scene

Instrumental

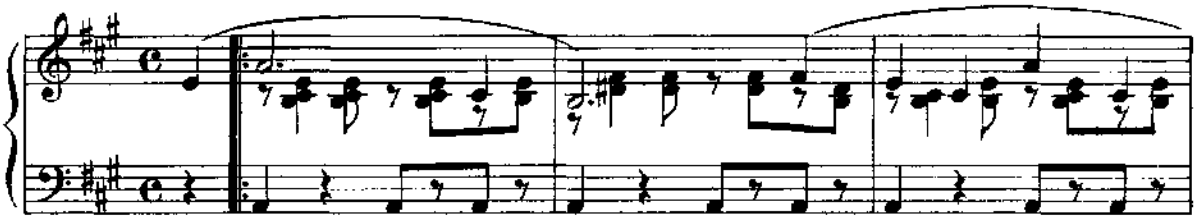


No. 8B

Under Dialogue and Change of Scene

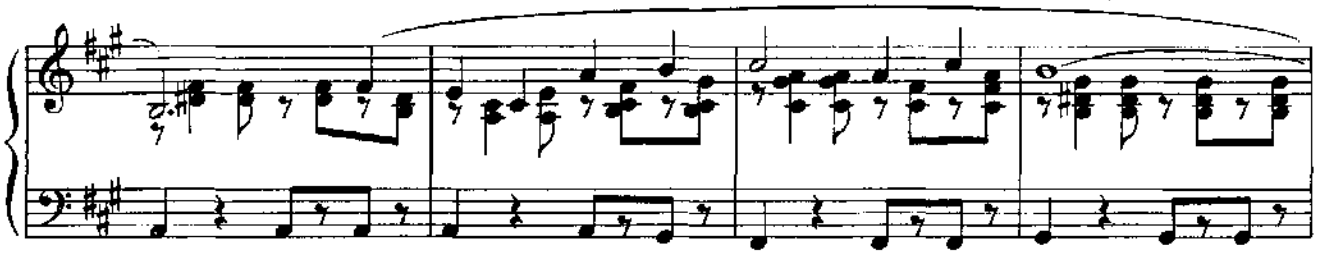
Instrumental

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

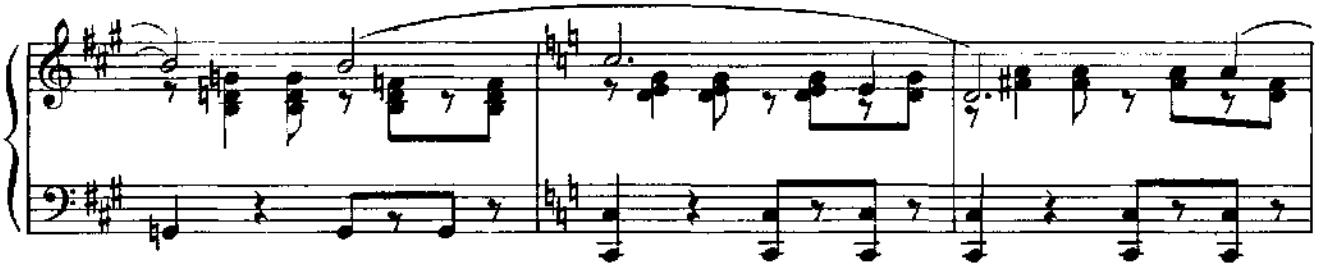


(1st time ppp under dialogue; 2nd time f for change of scene. Fade as lights come up.)

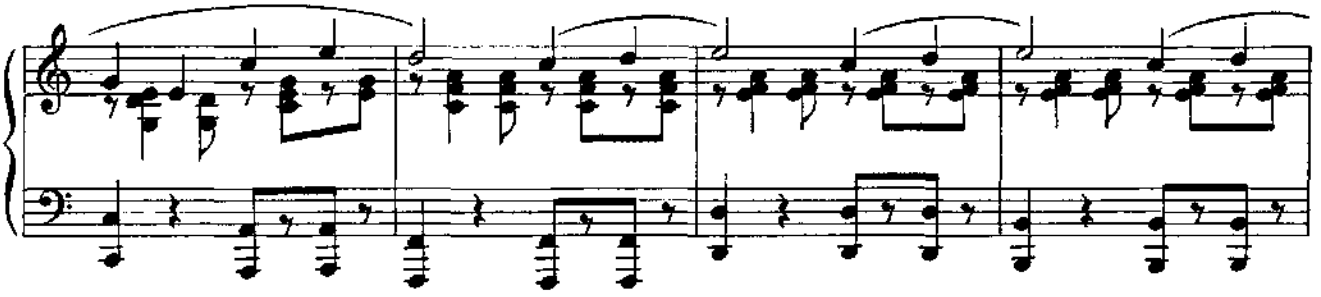
fair fight? TONY: Yeah? DOC: What have you been takin' tonight? TONY: A trip to the moon. And



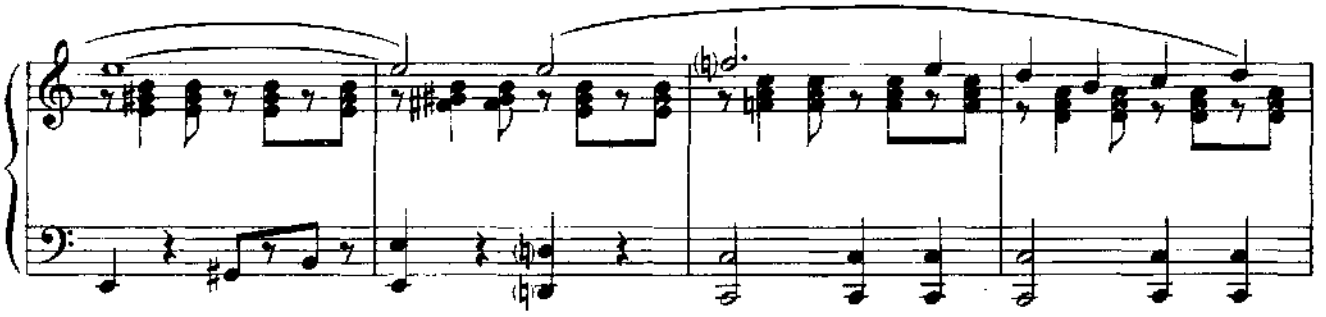
I'll tell you a secret. It isn't a man that's up there, Doc. It's a girl, a lady. *(opens the door) Buenas noches,*



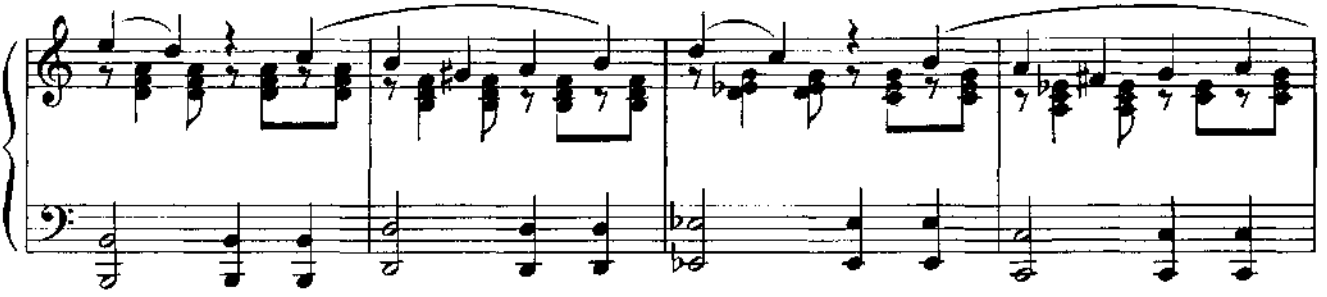
señor. DOC: *Buenas noches?!* So that's why you made it a fair fight. Tony, things aren't tough enough?



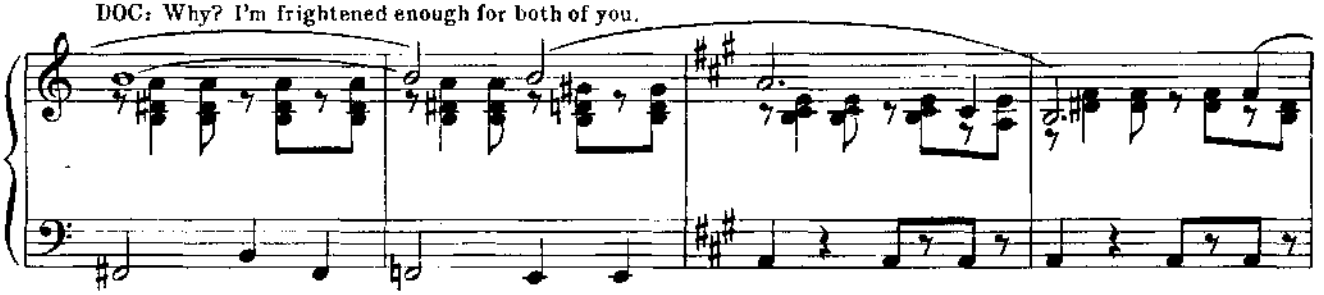
TONY: Tough? Doc, I'm in love. DOC: How do you know? TONY: Because there isn't any other way

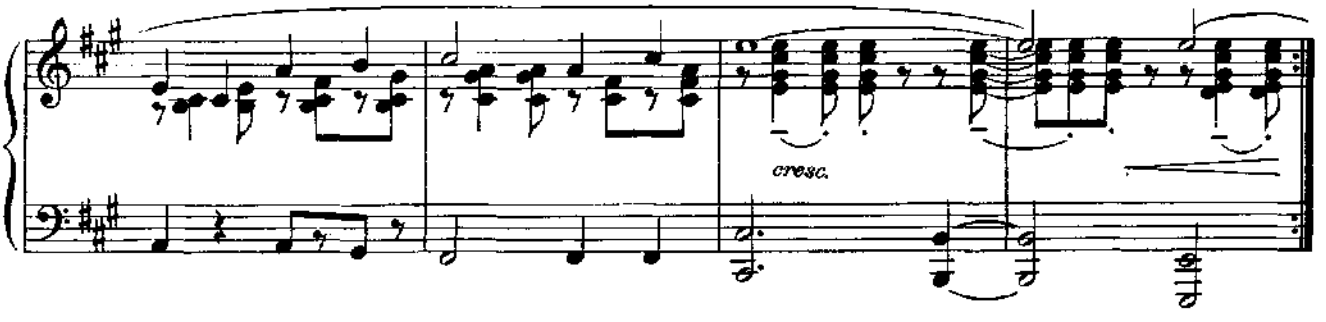


I could feel. DOC: And you're not frightened? TONY: Should I be?



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



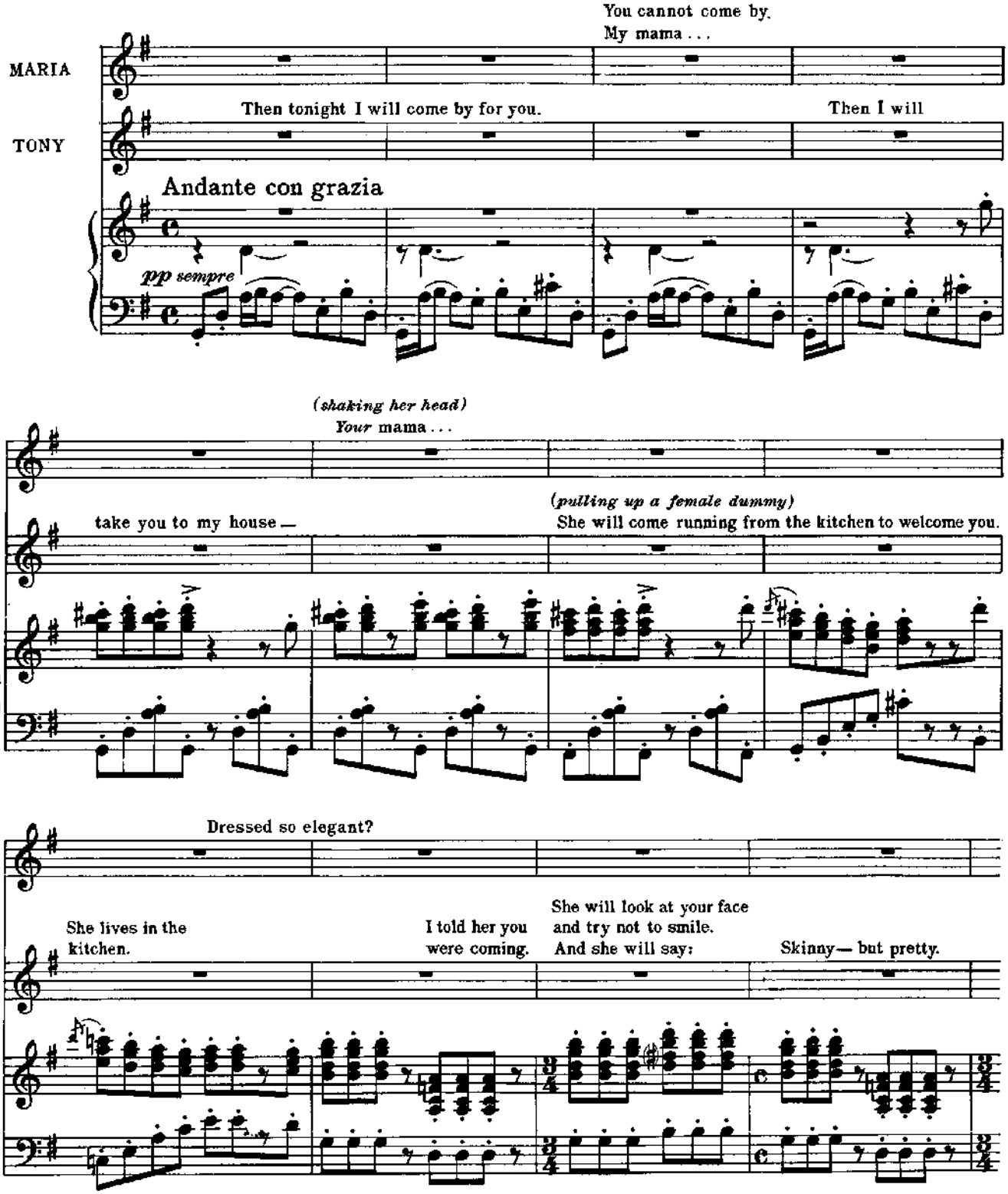


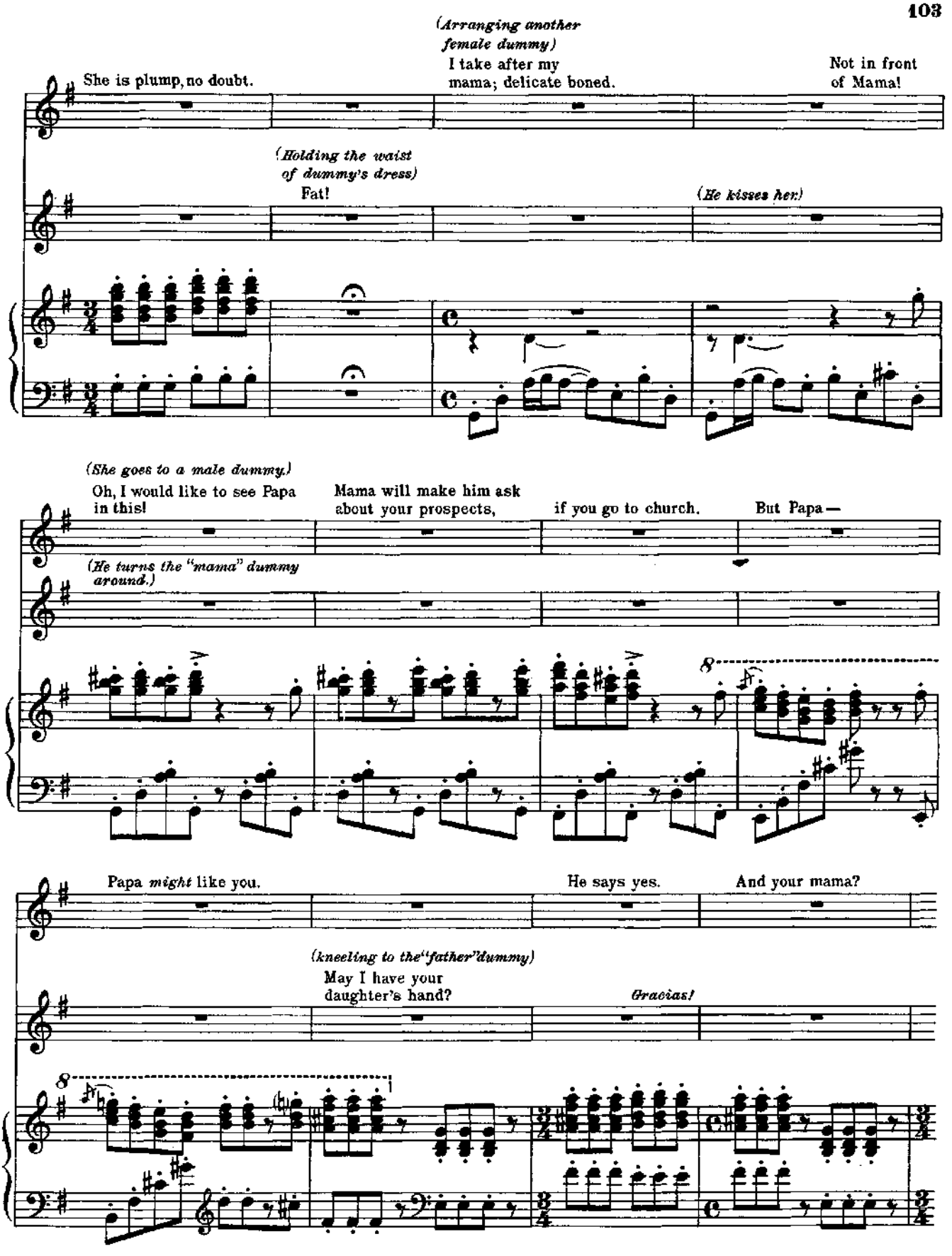
No. 9

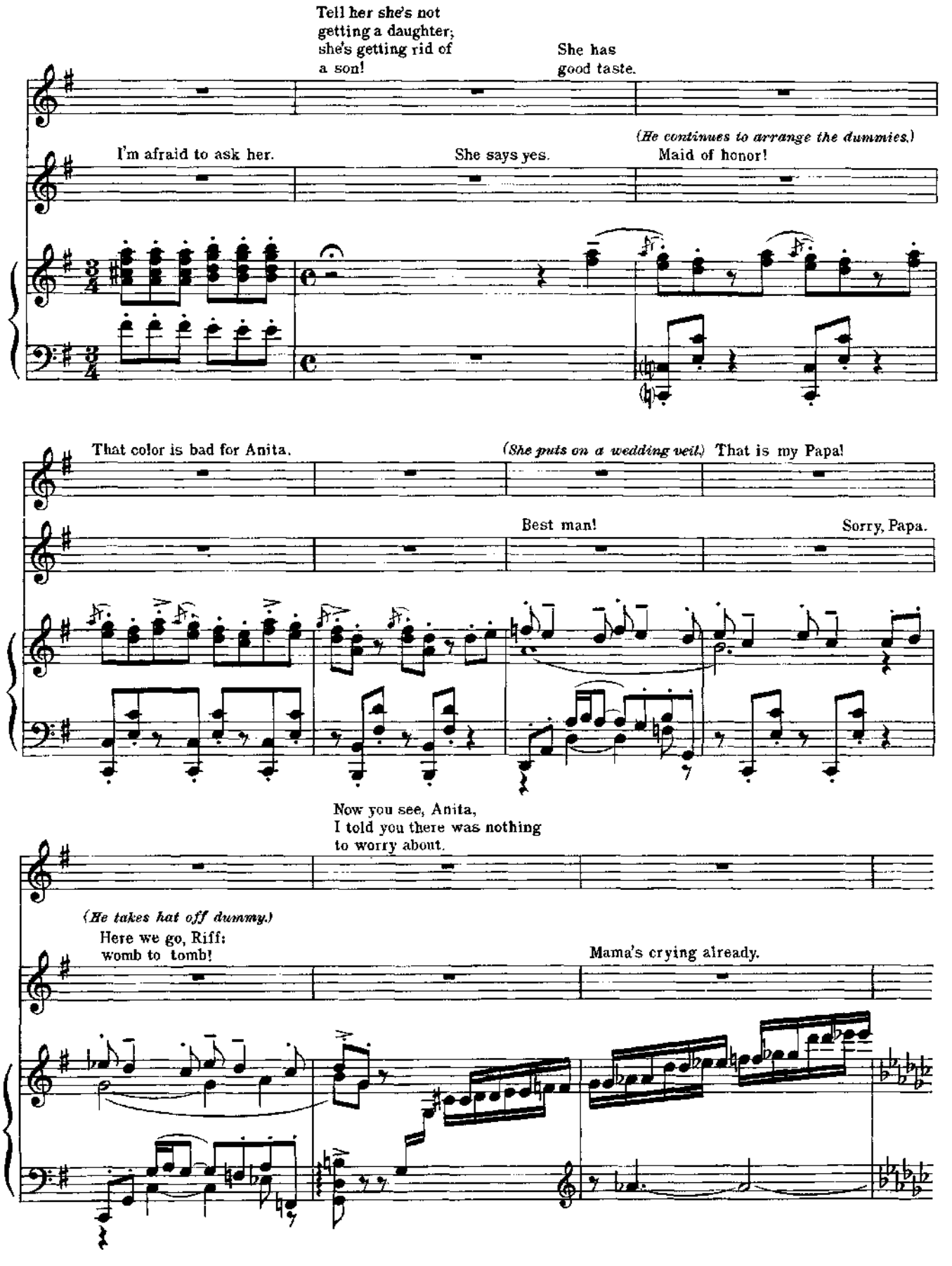
Under Dialogue

Instrumental

TONY: You go home and dress up.




(Arranging another female dummy)
She is plump, no doubt.
I take after my mama; delicate boned.
Not in front of Mama!
(Holding the waist of dummy's dress)
Fat!
(He kisses her.)
(She goes to a male dummy.)
Oh, I would like to see Papa in this!
Mama will make him ask about your prospects,
if you go to church.
But Papa—
(He turns the "mama" dummy around.)
Papa might like you.
He says yes.
And your mama?
(kneeling to the "father" dummy)
May I have your daughter's hand?
Gracias!

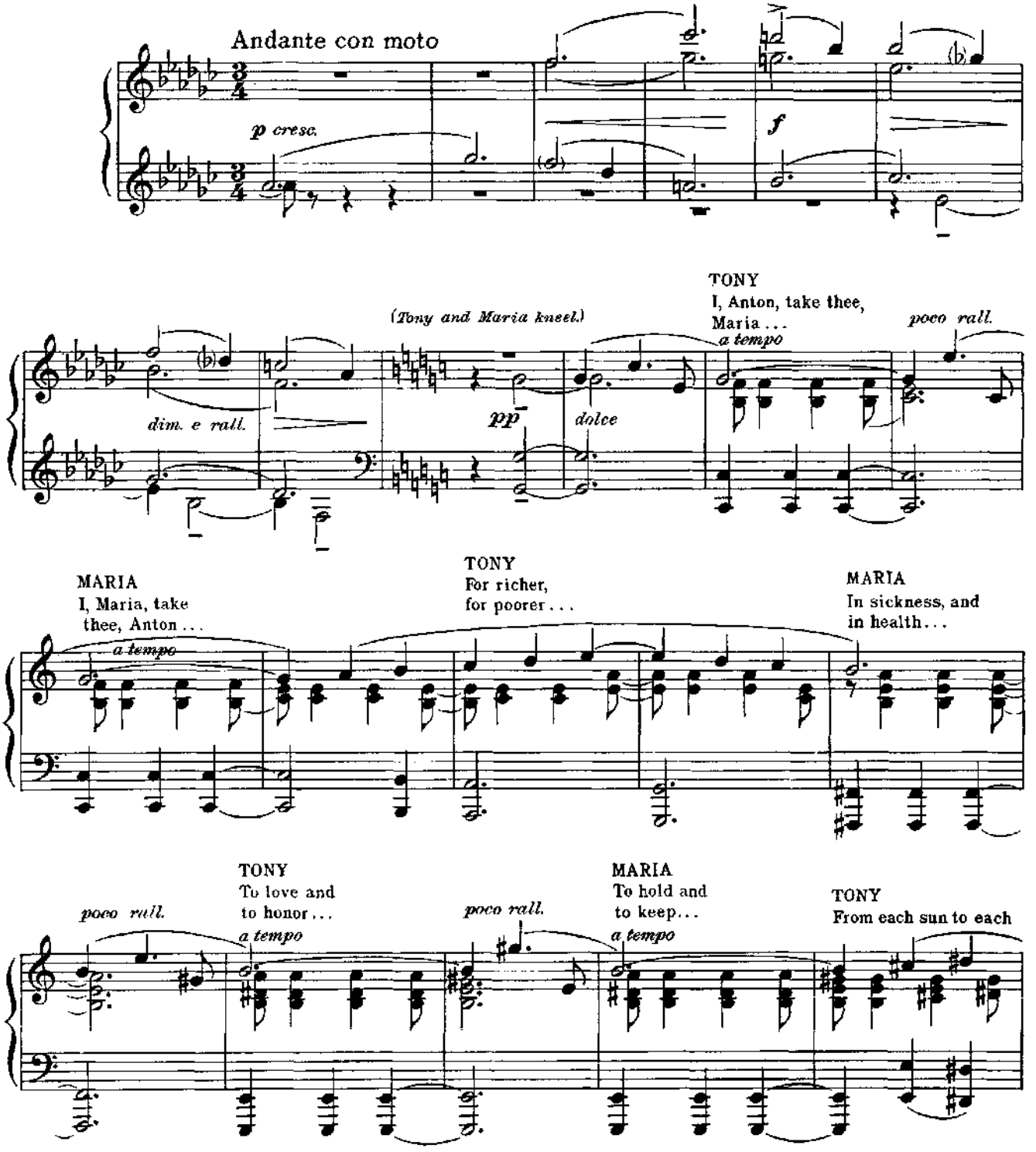

Tell her she's not getting a daughter; she's getting rid of a son!
She has good taste.
(He continues to arrange the dummies.)
I'm afraid to ask her.
She says yes.
Maid of honor!
That color is bad for Anita.
(She puts on a wedding veil.) That is my Papa!
Best man!
Sorry, Papa.
Now you see, Anita, I told you there was nothing to worry about.
(He takes hat off dummy.)
Here we go, Riff: womb to tomb!
Mama's crying already.

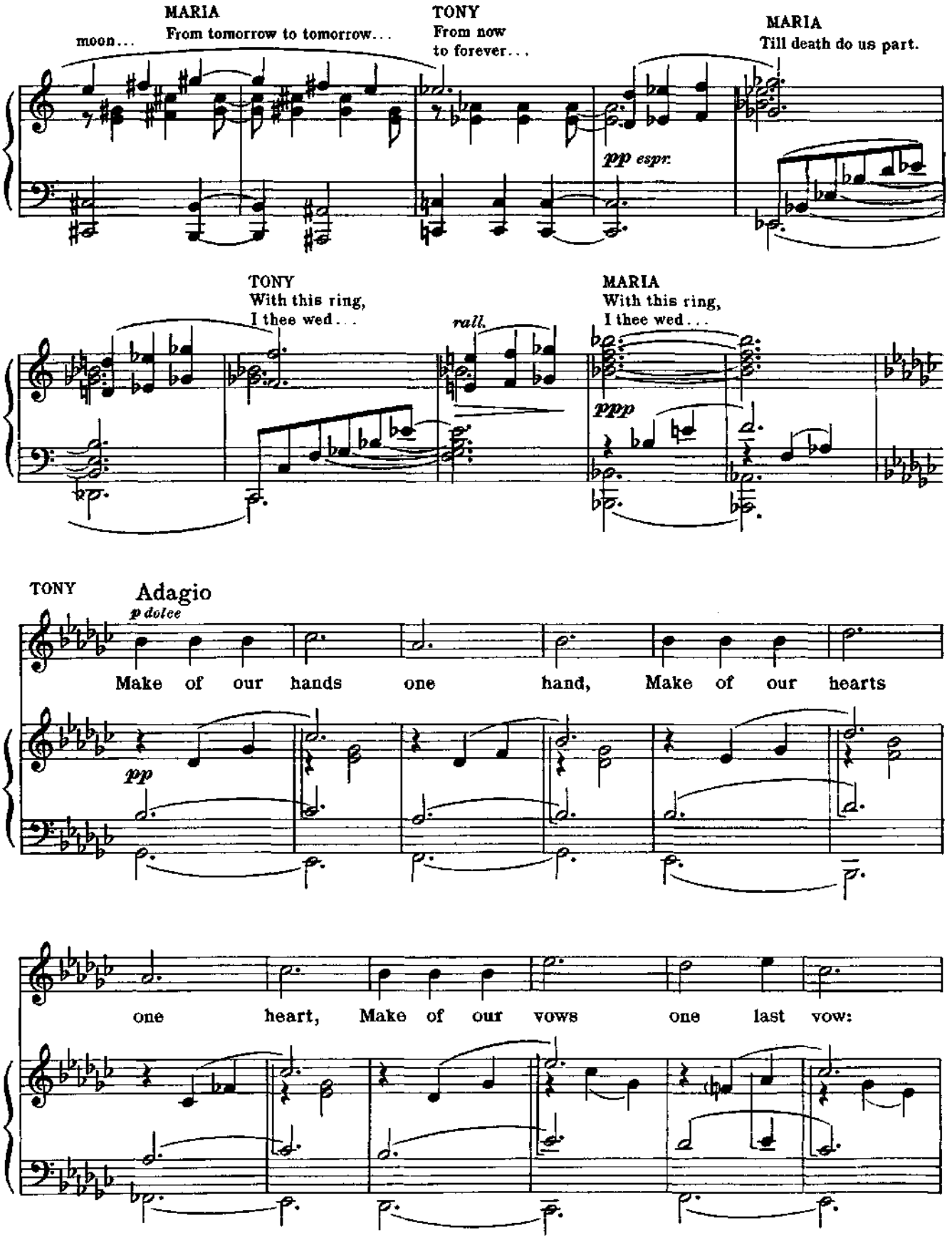
No. 9A

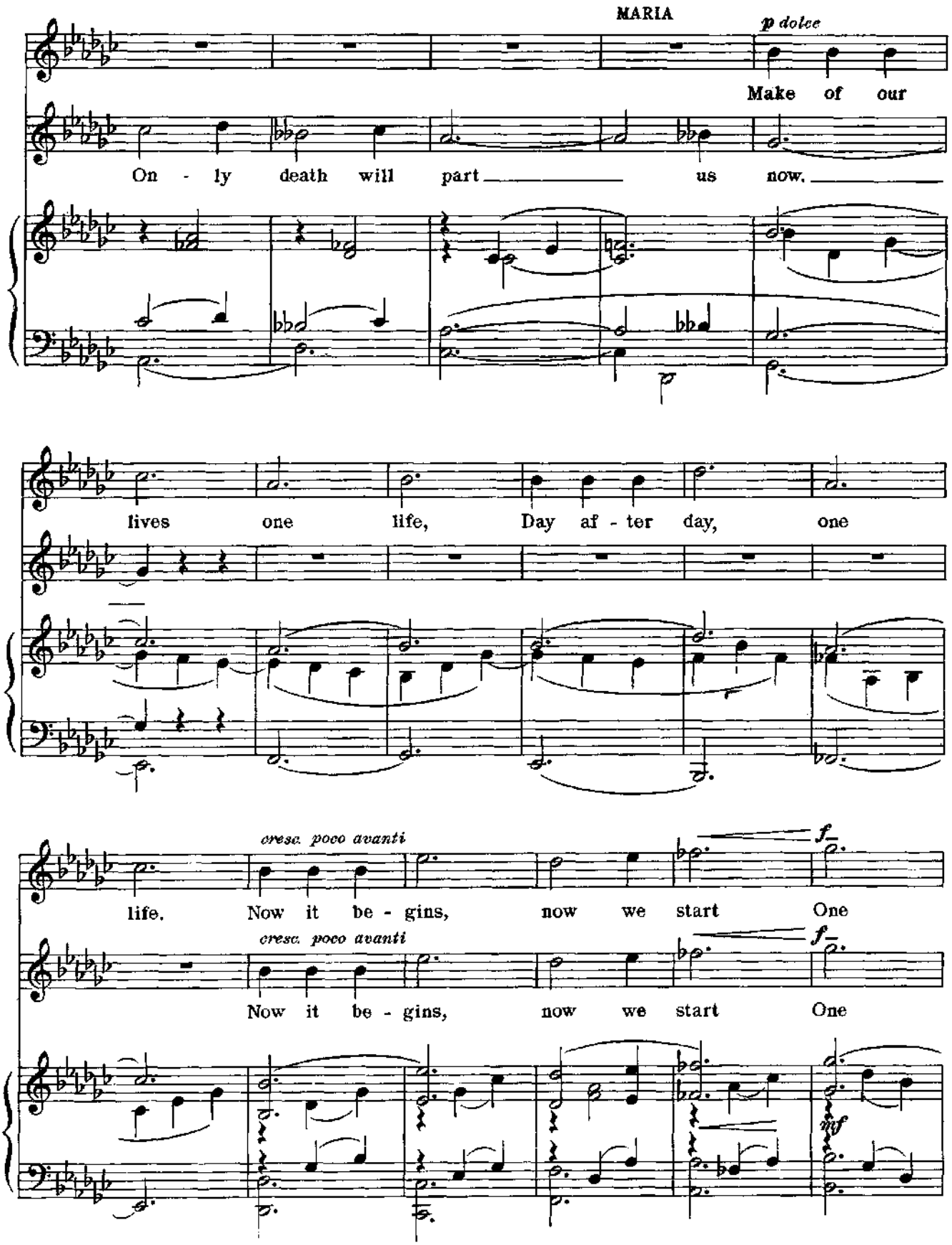
One Hand, One Heart

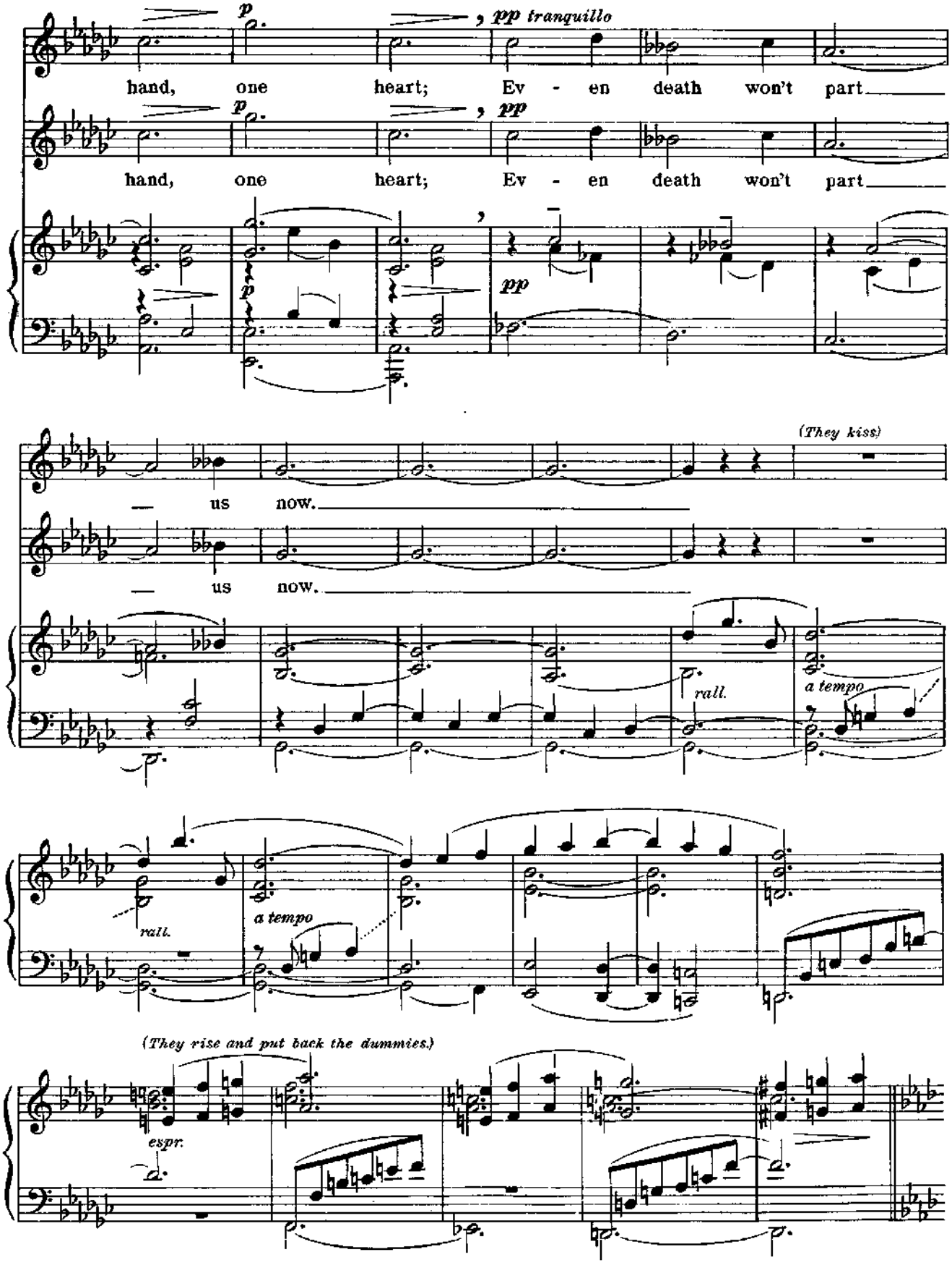
(Marriage Scene)

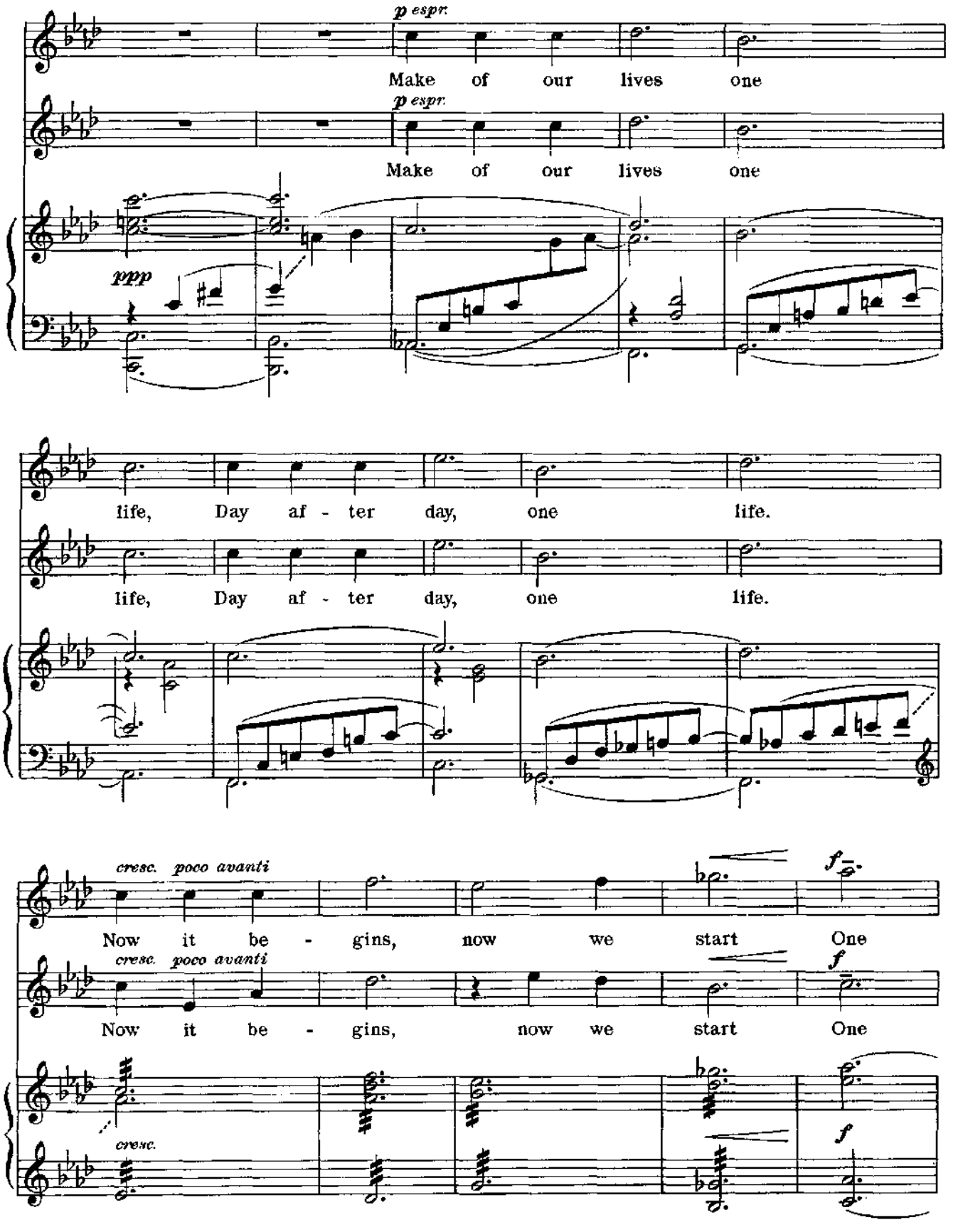
Tony, Maria

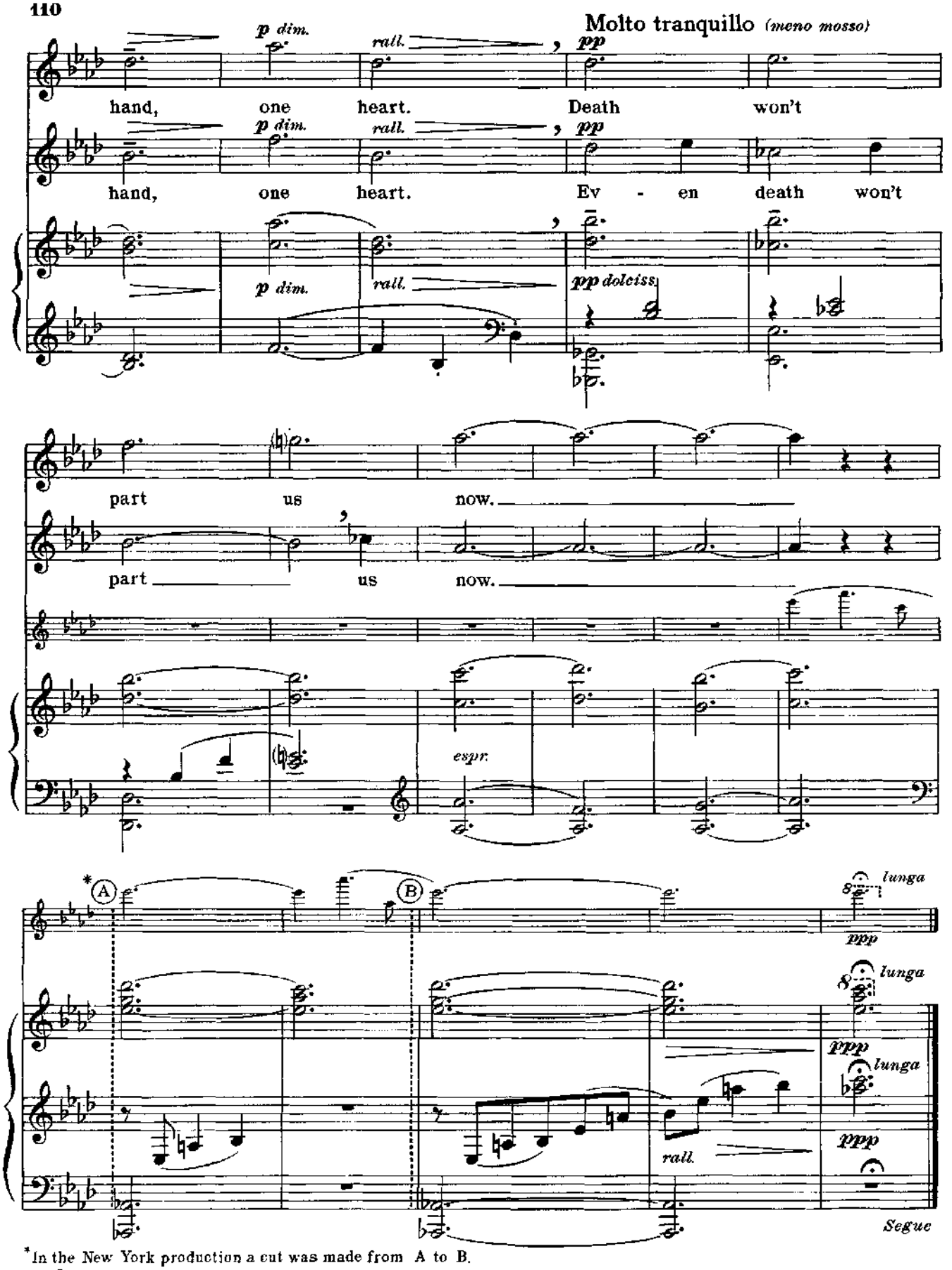



MARIA
moon...
From tomorrow to tomorrow...
TONY
From now
to forever...
MARIA
Till death do us part.
pp espr.
TONY
With this ring,
I thee wed...
rall.
MARIA
With this ring,
I thee wed...
ppp
TONY
Adagio
p dolce
Make of our hands one hand, Make of our hearts
pp
one heart, Make of our vows one last vow:


MARIA
p dolce
Make of our
On - ly death will part us now.
lives one life, Day af - ter day, one
cresc. poco avanti
f
life. Now it be - gins, now we start One
cresc. poco avanti
f
Now it be - gins, now we start One
fff


p
pp tranquillo
hand, one heart; Ev - en death won't part
p
pp
hand, one heart; Ev - en death won't part
p
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
f
f



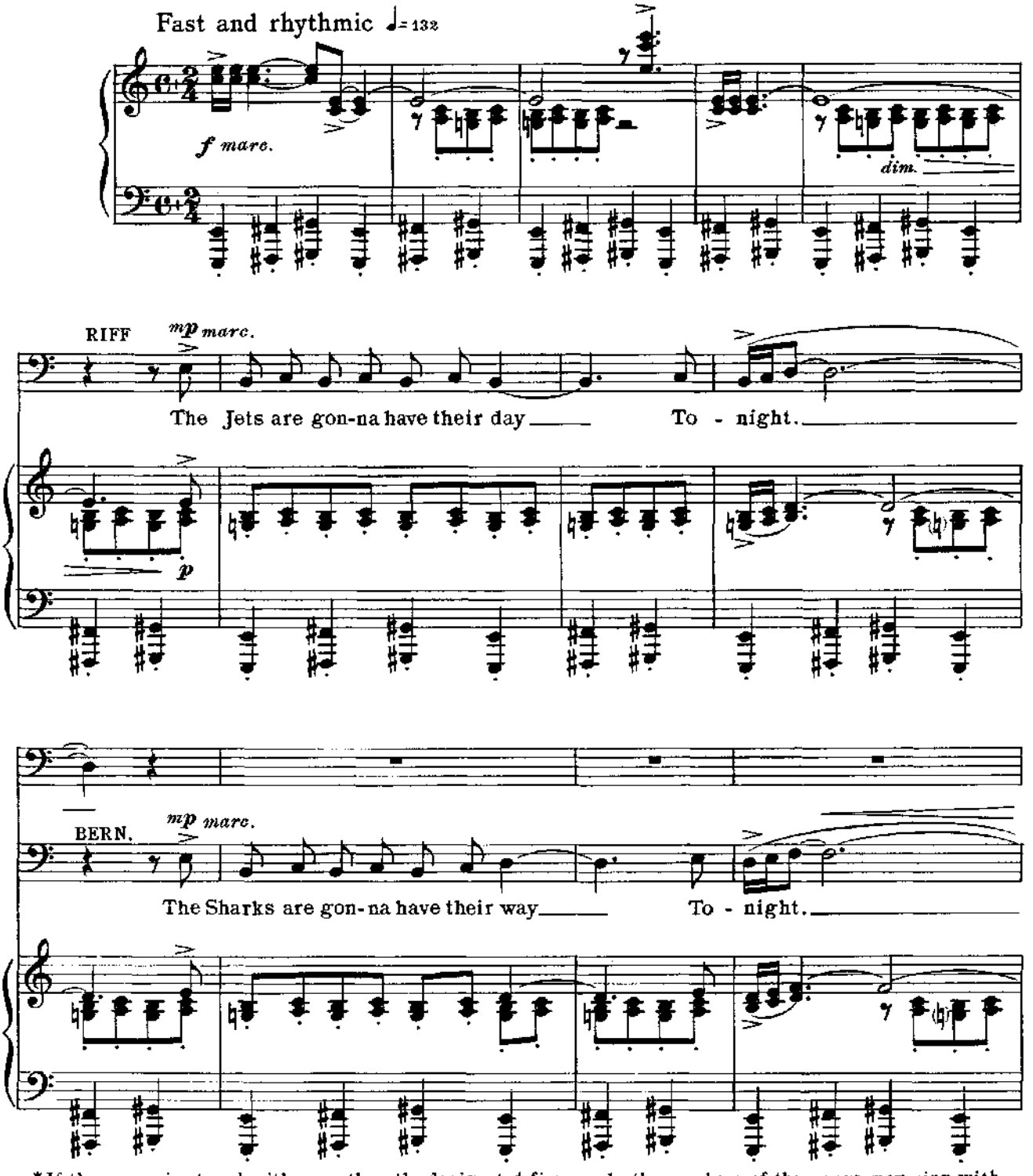
*In the New York production a cut was made from A to B.

No. 10

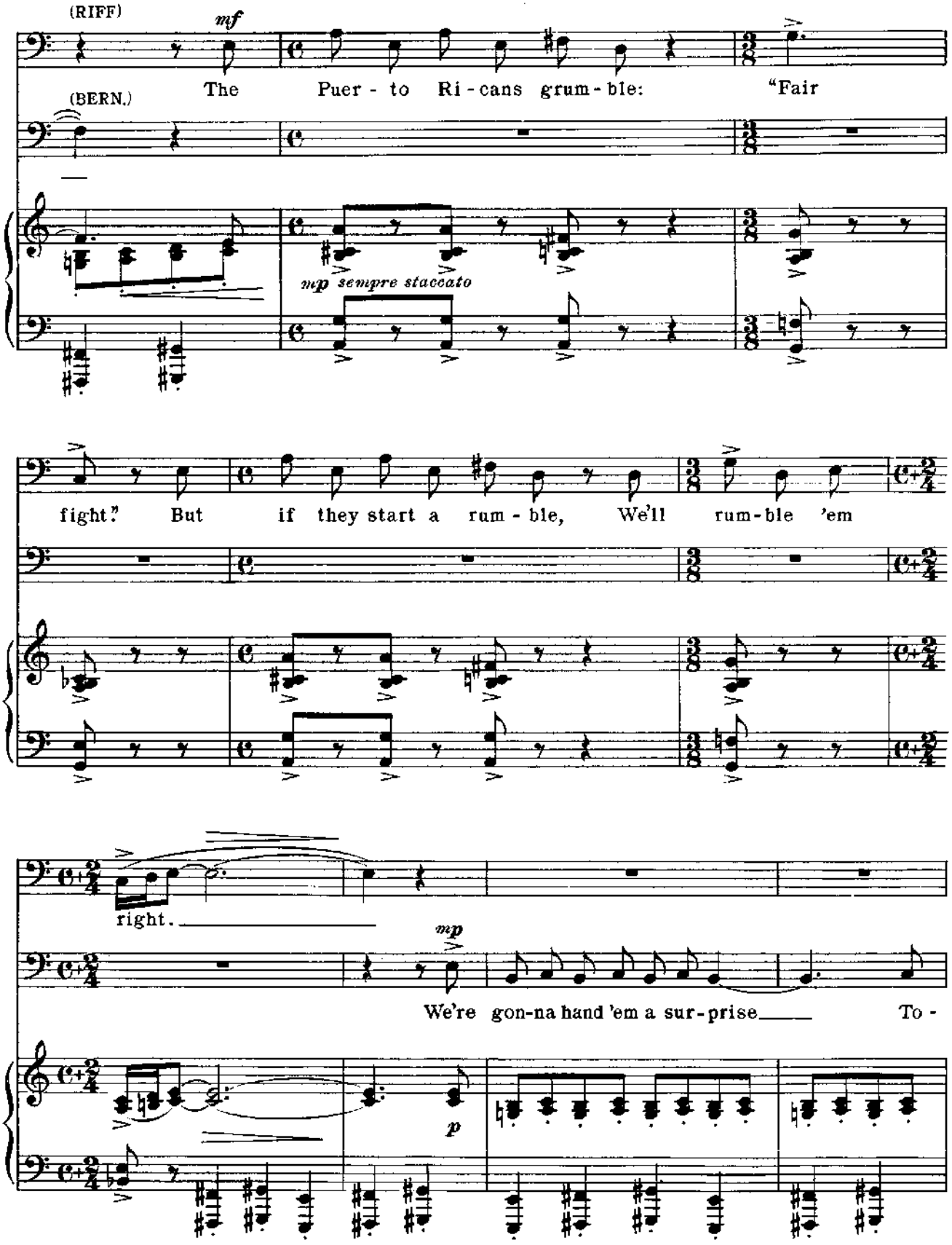
Tonight

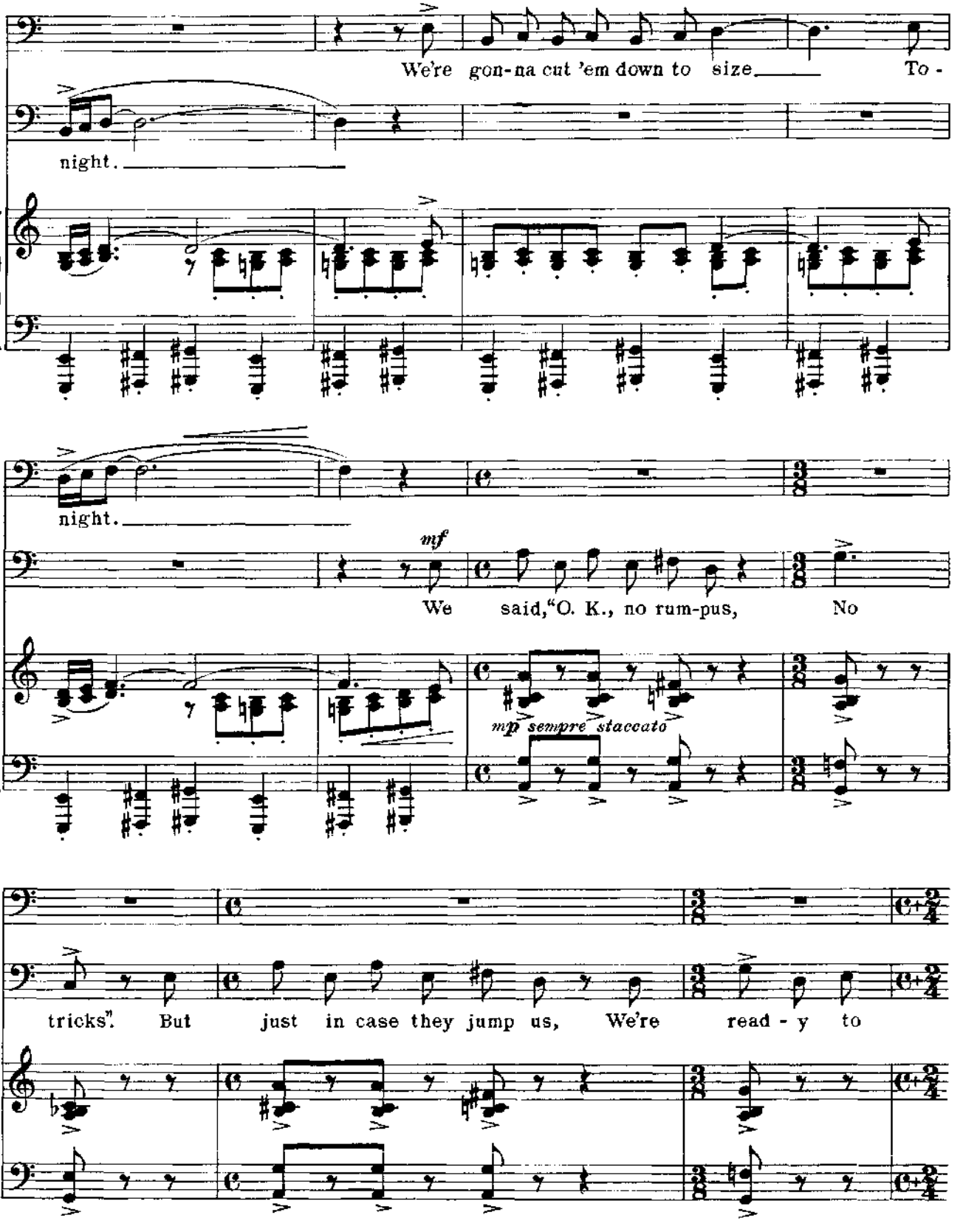
Ensemble

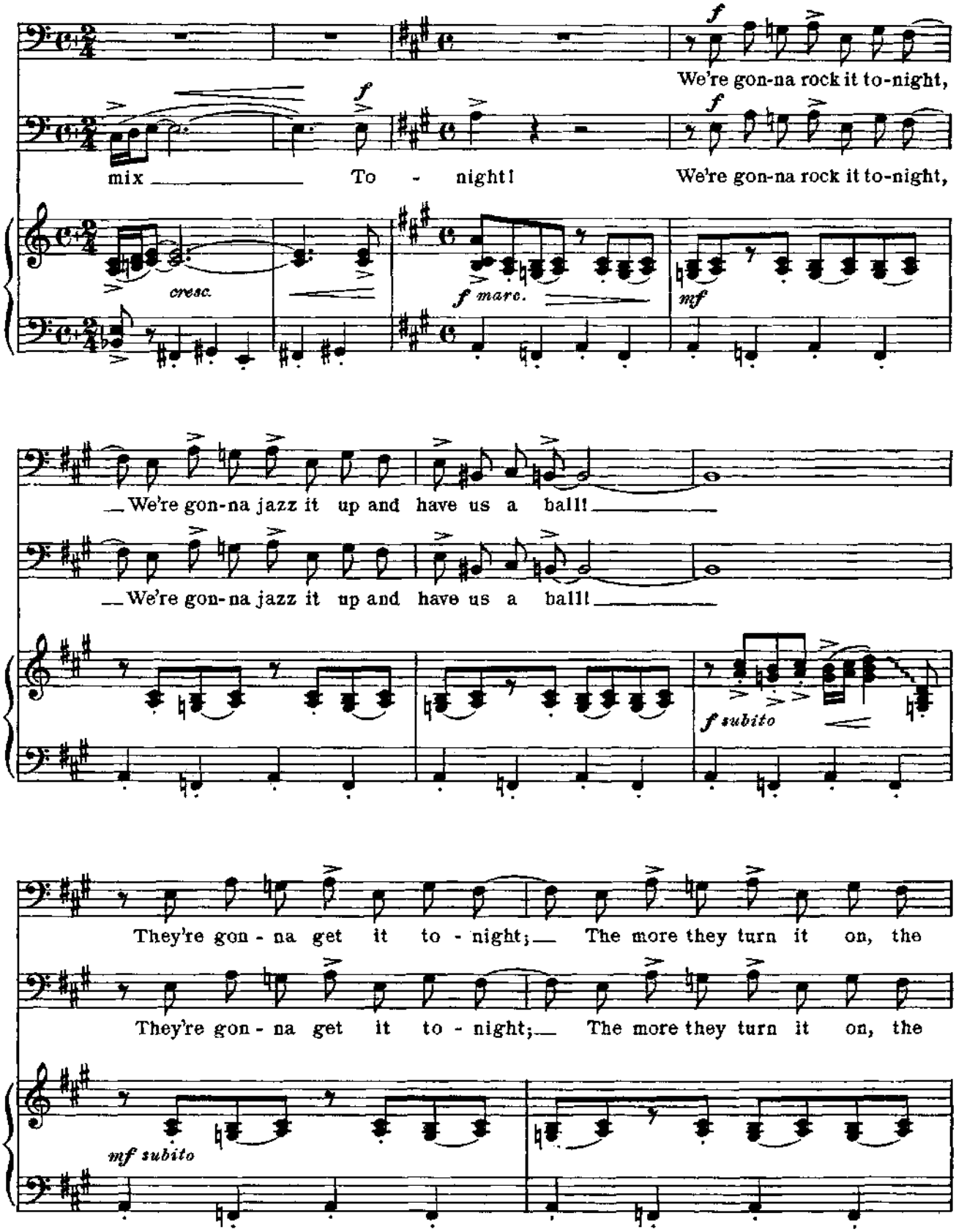
Maria, Tony, Anita, Riff, Bernardo*

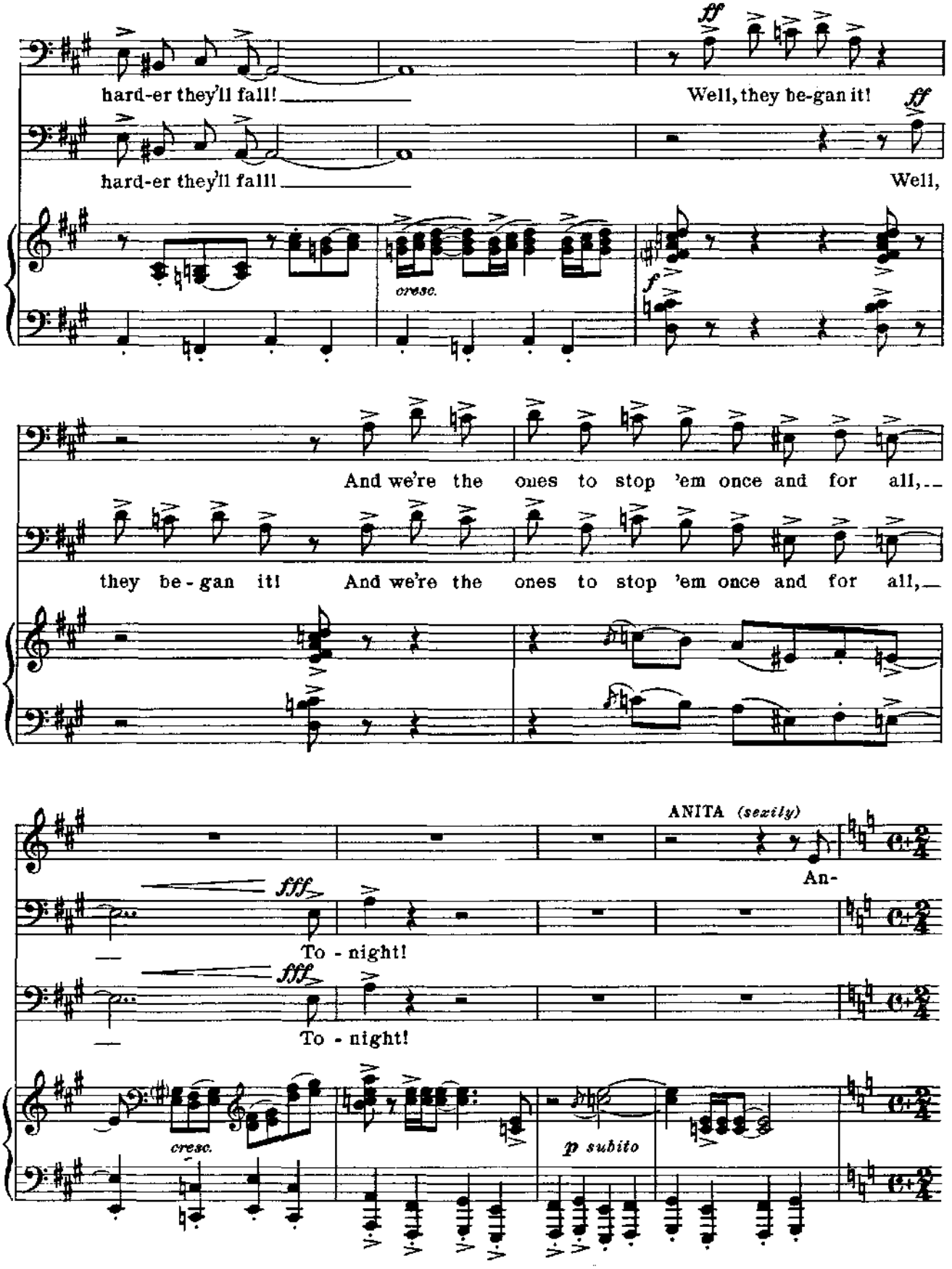


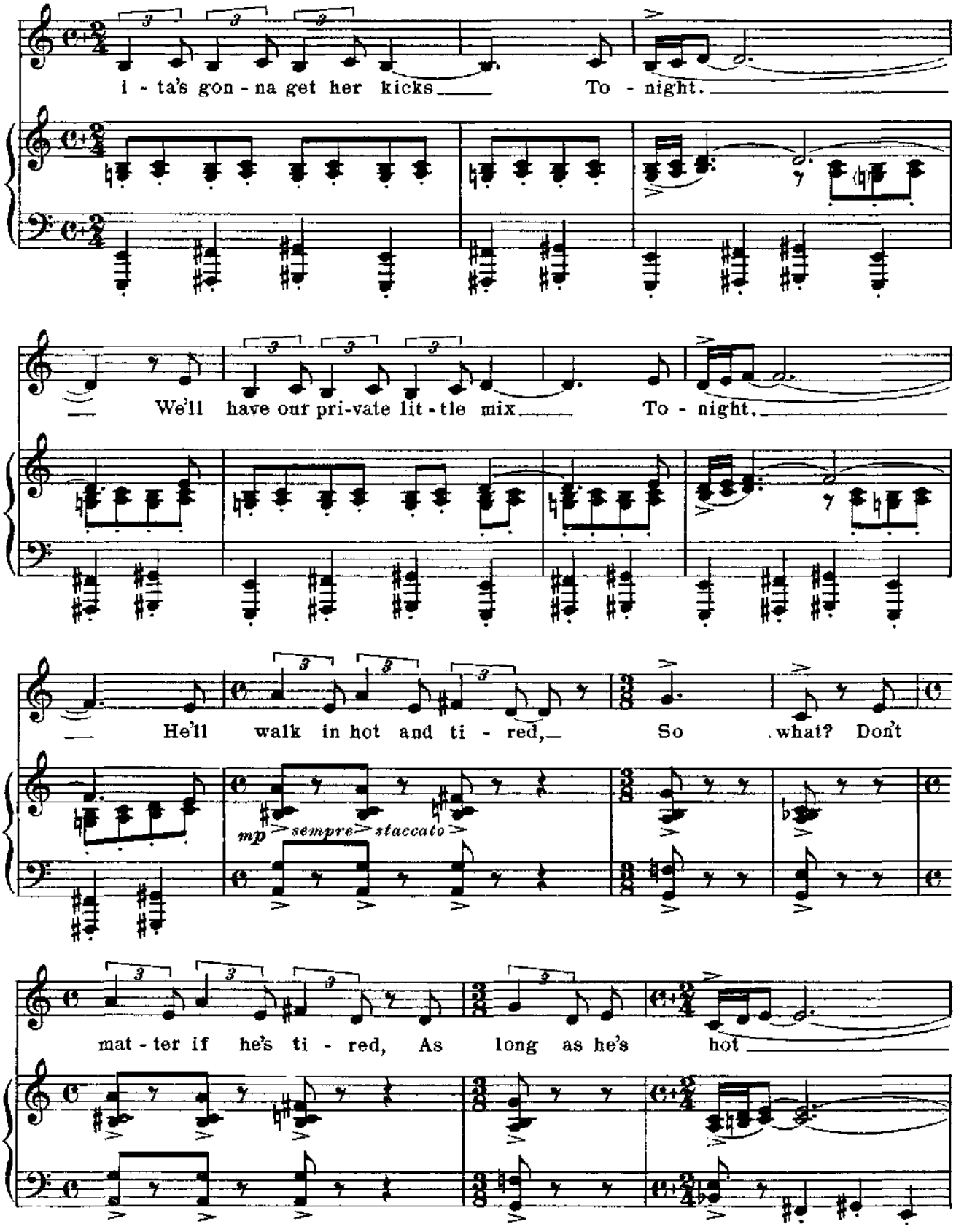
*If the scene is staged with more than the designated five people, the members of the gangs may sing with their respective leaders.

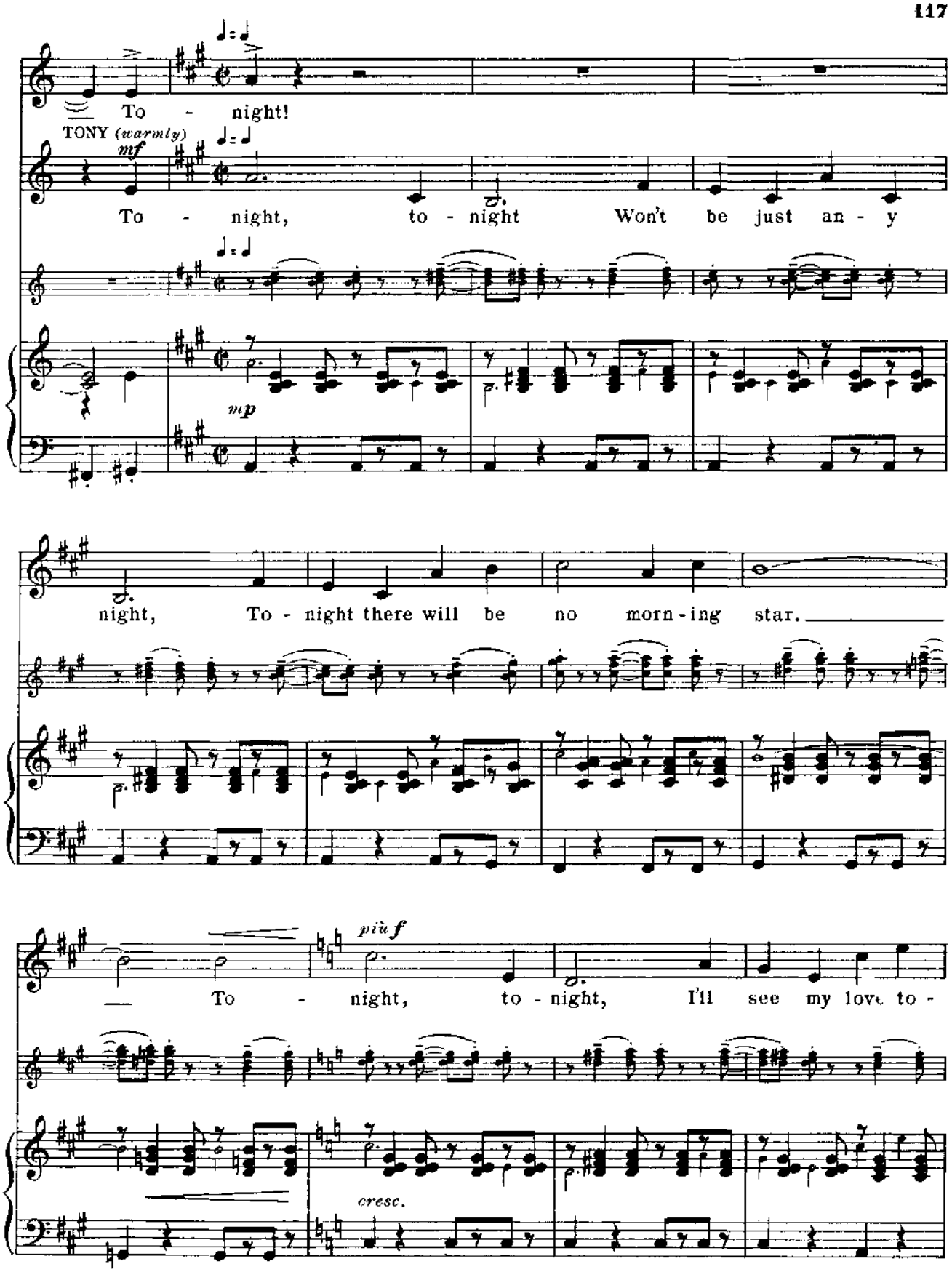

(RIFF)
mf
The Puer - to Ri - cans grum - ble: "Fair
(BERN.)
mp sempre staccato
fight." But if they start a rum - ble, We'll rum - ble 'em
right.
mp
We're gon-na hand 'em a sur - prise To -
p

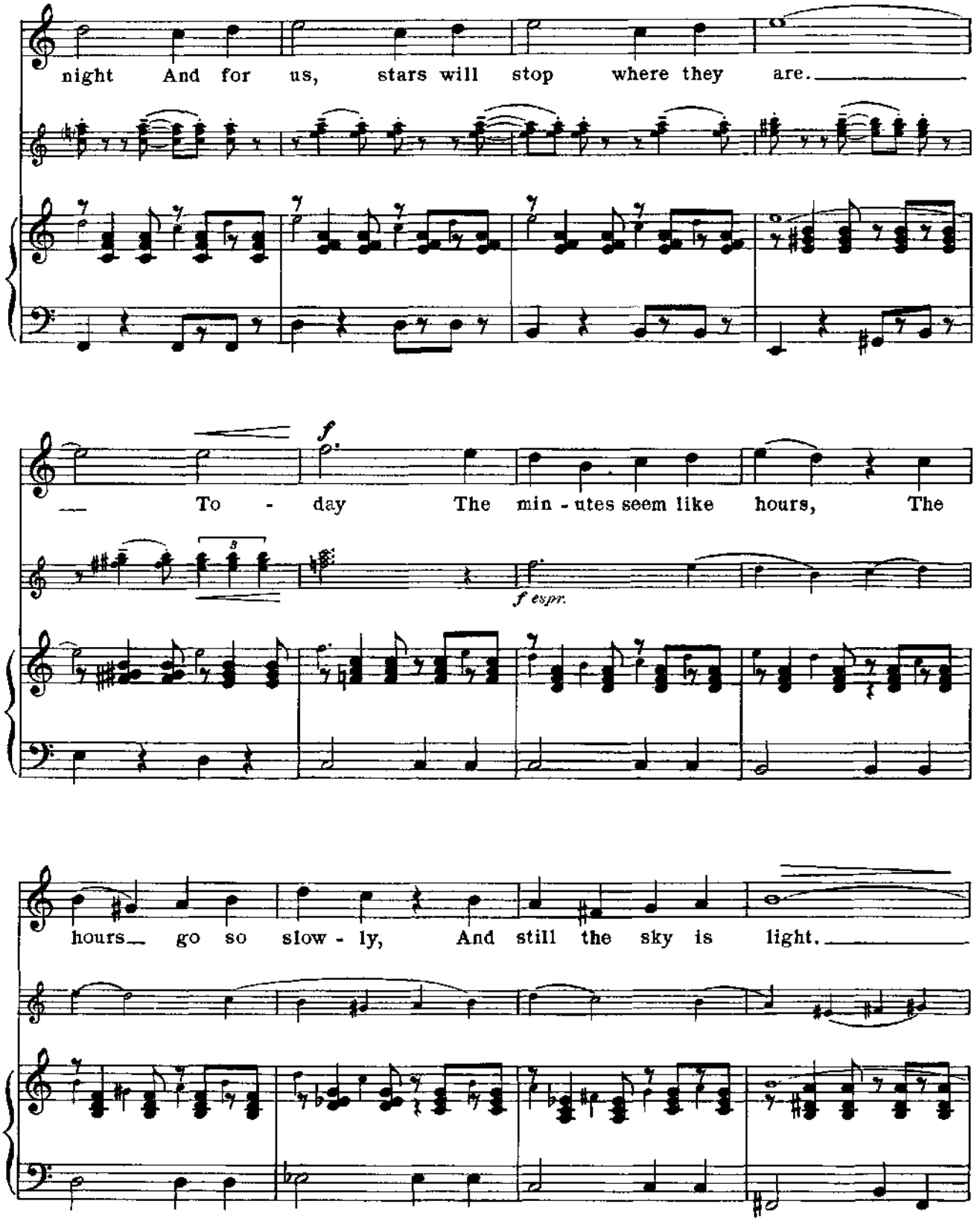

We're gon-na cut 'em down to size To -
night.
night.
mf
We said,"O. K., no rum-pus, No
mp sempre staccato
tricks". But just in case they jump us, We're read - y to

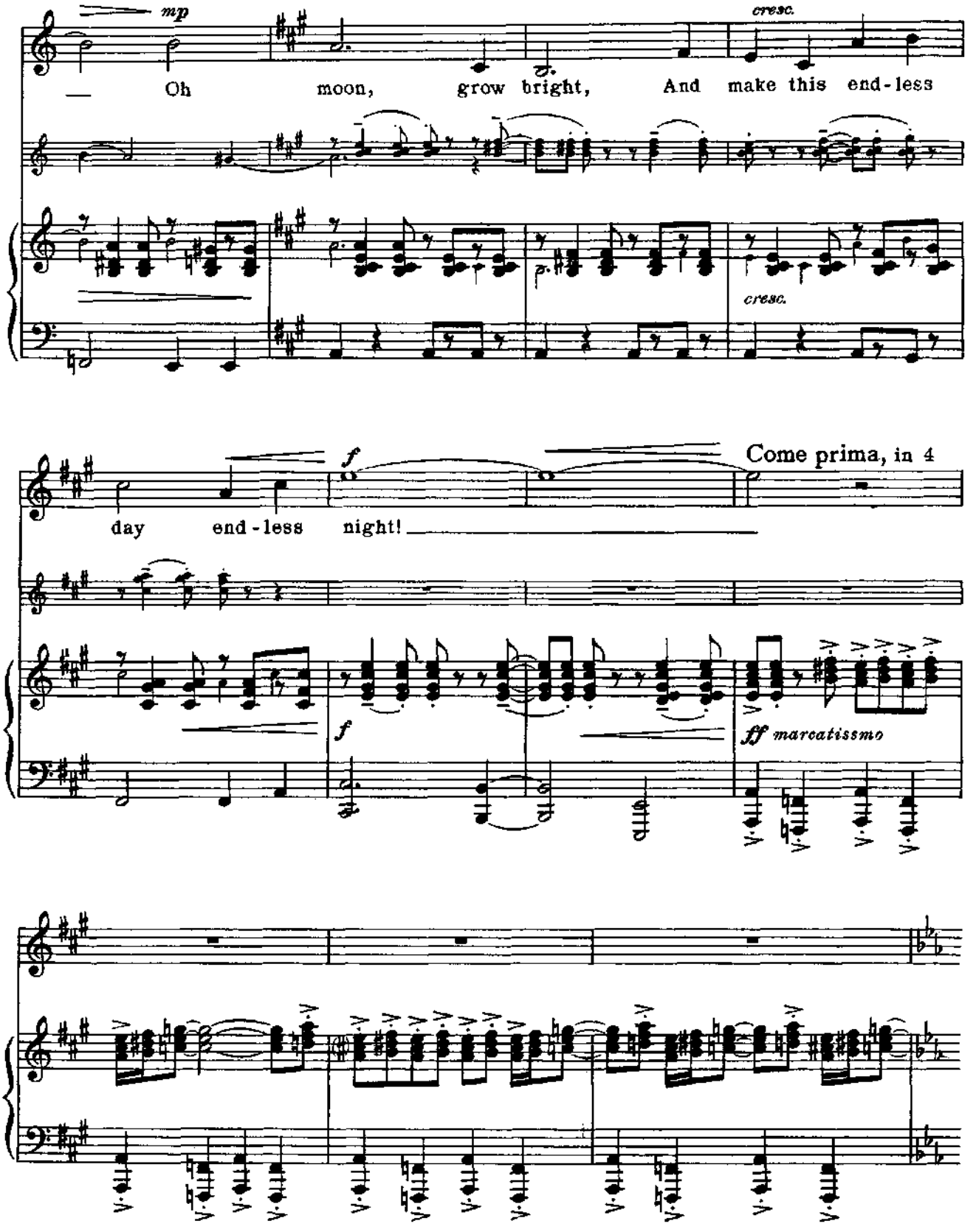

We're gon-na rock it to-night,
mix To - night! We're gon-na rock it to-night,
cresc.
f marc.
mf
We're gon-na jazz it up and have us a ball!
We're gon-na jazz it up and have us a ball!
f subito
They're gon - na get it to - night; The more they turn it on, the
They're gon - na get it to - night; The more they turn it on, the
mf subito

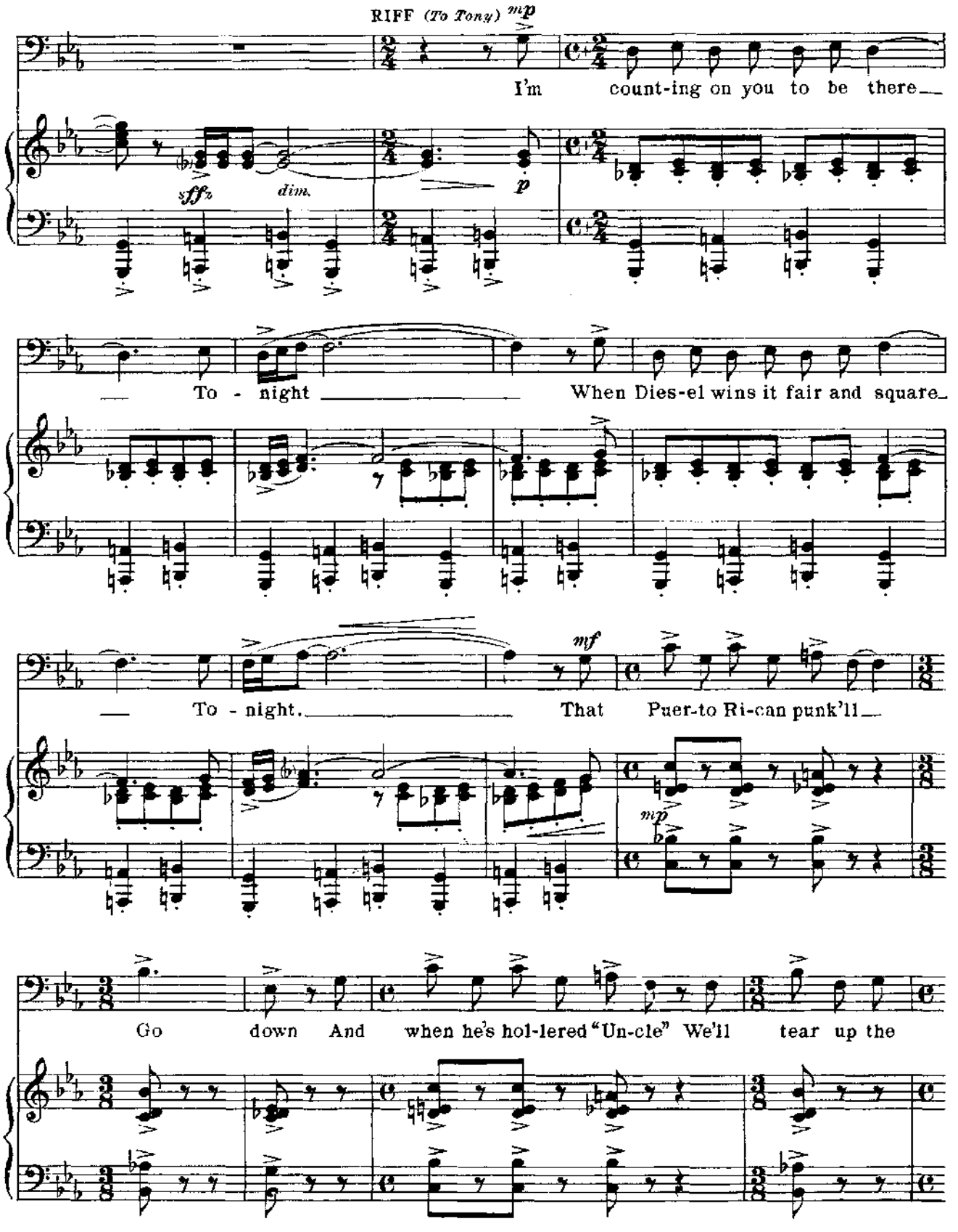

hard-er they'll fall!
Well, they be-gan it!
hard-er they'll fall!
Well,
cresc.
And we're the ones to stop 'em once and for all,
they be-gan it! And we're the ones to stop 'em once and for all,
ANITA (sexily)
An-
To - night!
To - night!
cresc.
p subito

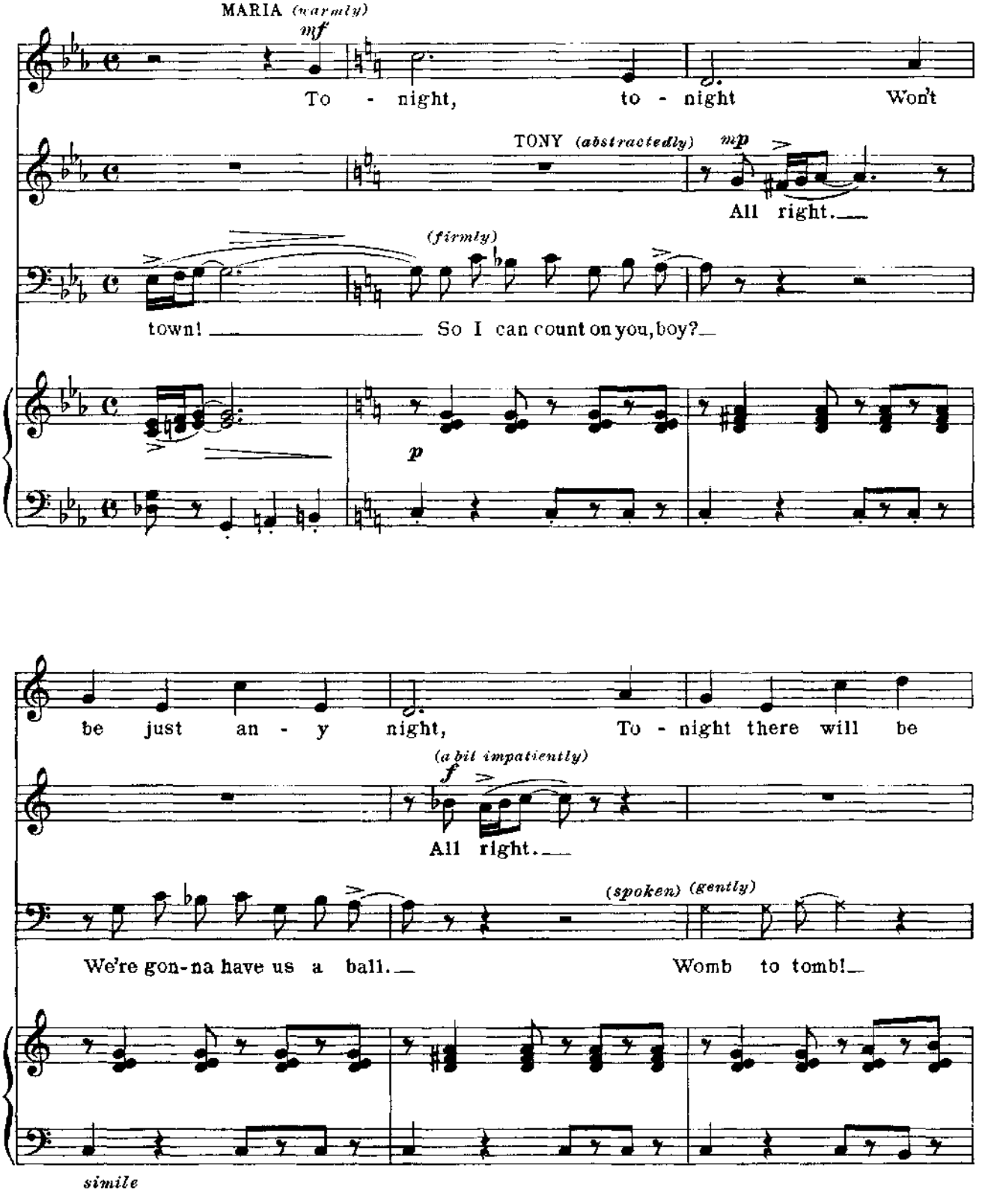

i - ta's gon - na get her kicks To - night.
We'll have our pri-vate lit - tle mix To - night.
He'll walk in hot and ti - red, So what? Don't
mp sempre staccato
mat - ter if he's ti - red, As long as he's hot

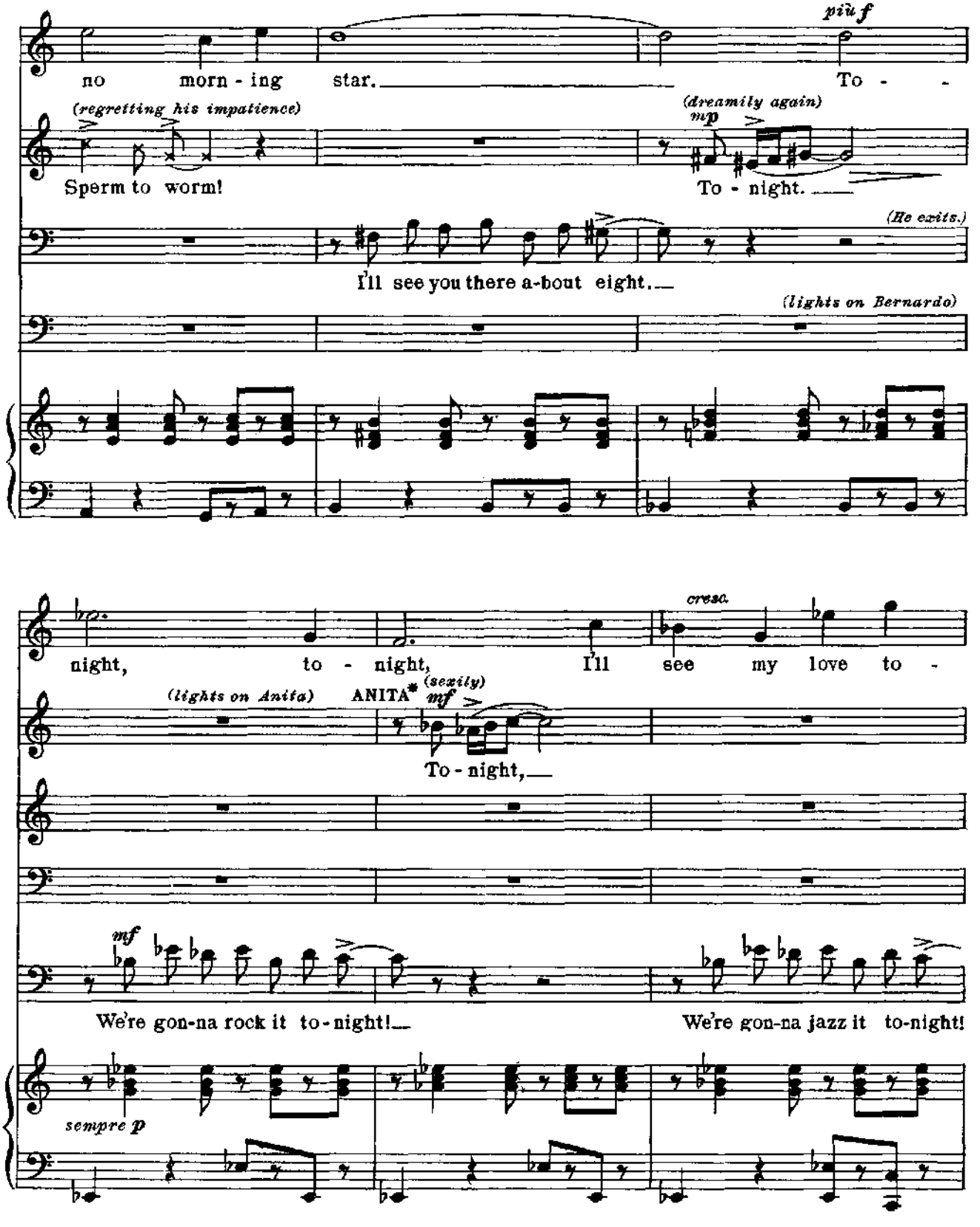

To - night!
TONY (warmly)
mf
To - night, to - night Won't be just an - y
mp
night, To - night there will be no morn - ing star.
più f
To - night, to - night, I'll see my love to -
cresc.


night And for us, stars will stop where they are.
To - day The min - utes seem like hours, The
f
f espr.
hours go so slow - ly, And still the sky is light.

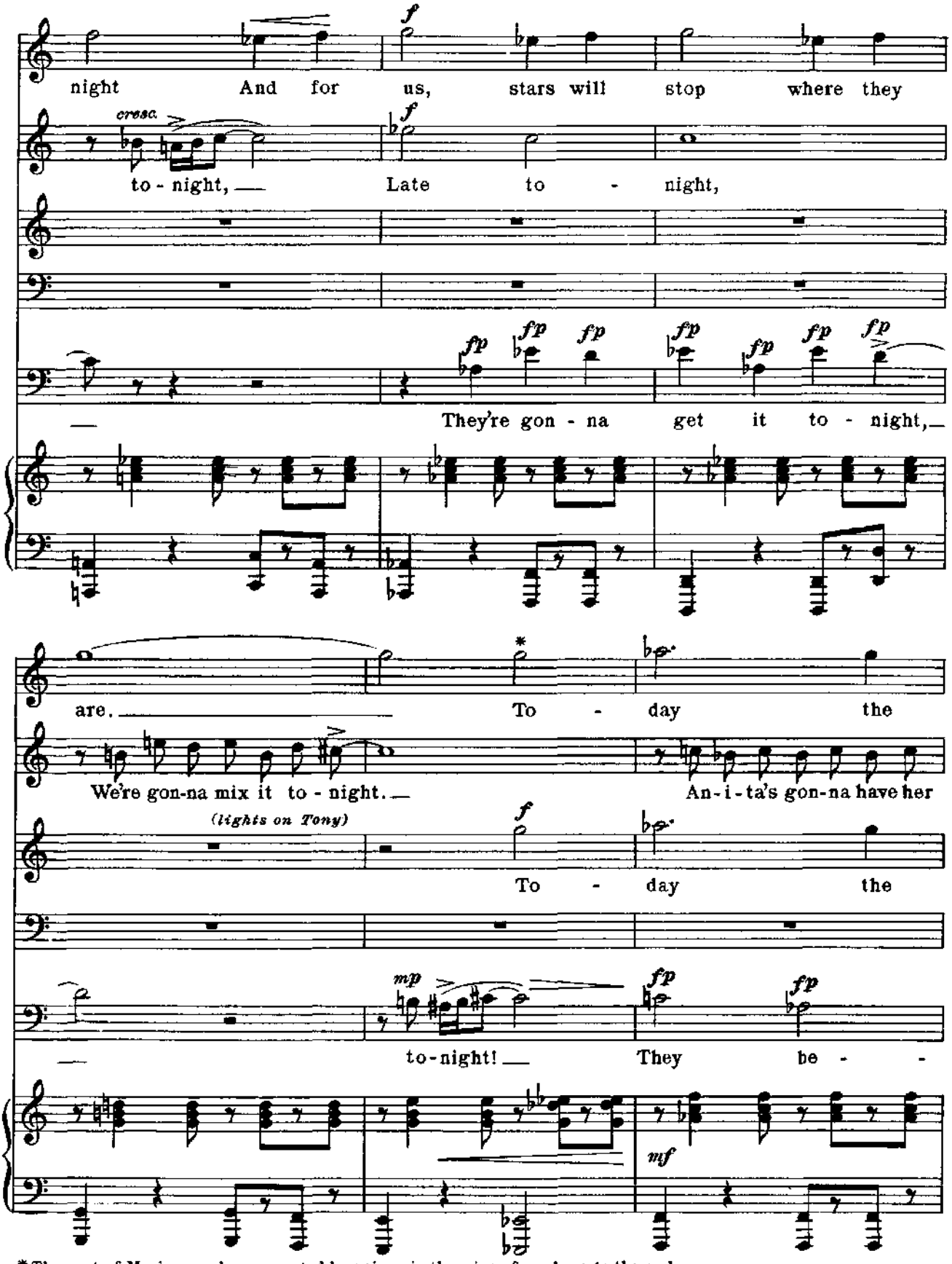

mp
cresc.
Oh moon, grow bright, And make this end-less
cresc.
f
Come prima, in 4
day end-less night!
f
ff marcatissmo


RIFF (To Tony) mp
I'm count-ing on you to be there
sffz
dim.
p
To - night
When Dies-el wins it fair and square
mf
To - night.
That Puer-to Ri-can punk'll
mp
Go down And when he's hol-lered "Un-cle" We'll tear up the

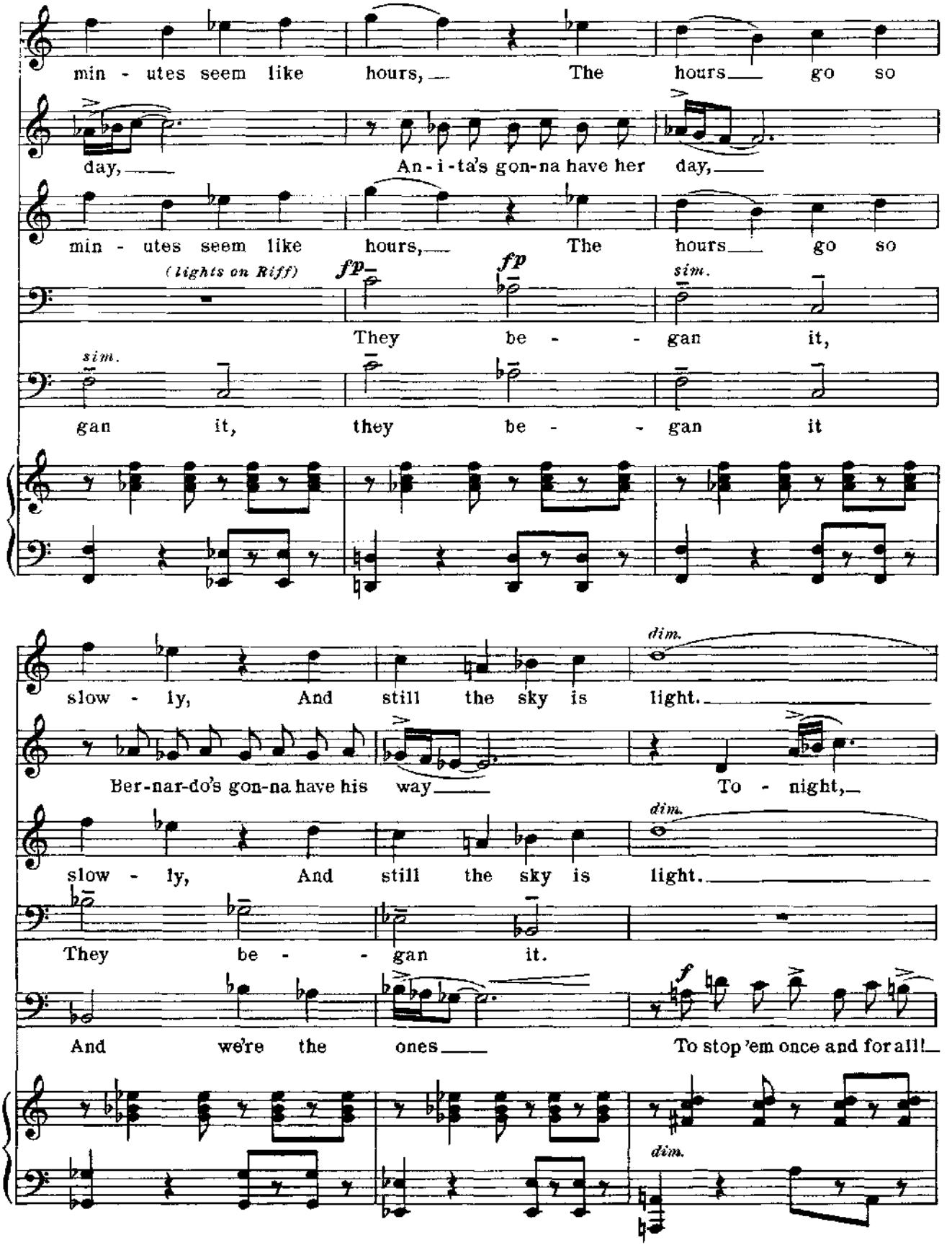

MARIA (warmly)
mf
To - night, to - night Won't
TONY (abstractedly)
mp
All right.
(firmly)
town! So I can count on you, boy?
p
be just an - y night, To - night there will be
(a bit impatiently)
f
All right.
(spoken)
(gently)
We're gon-na have us a ball. Womb to tomb!
simile

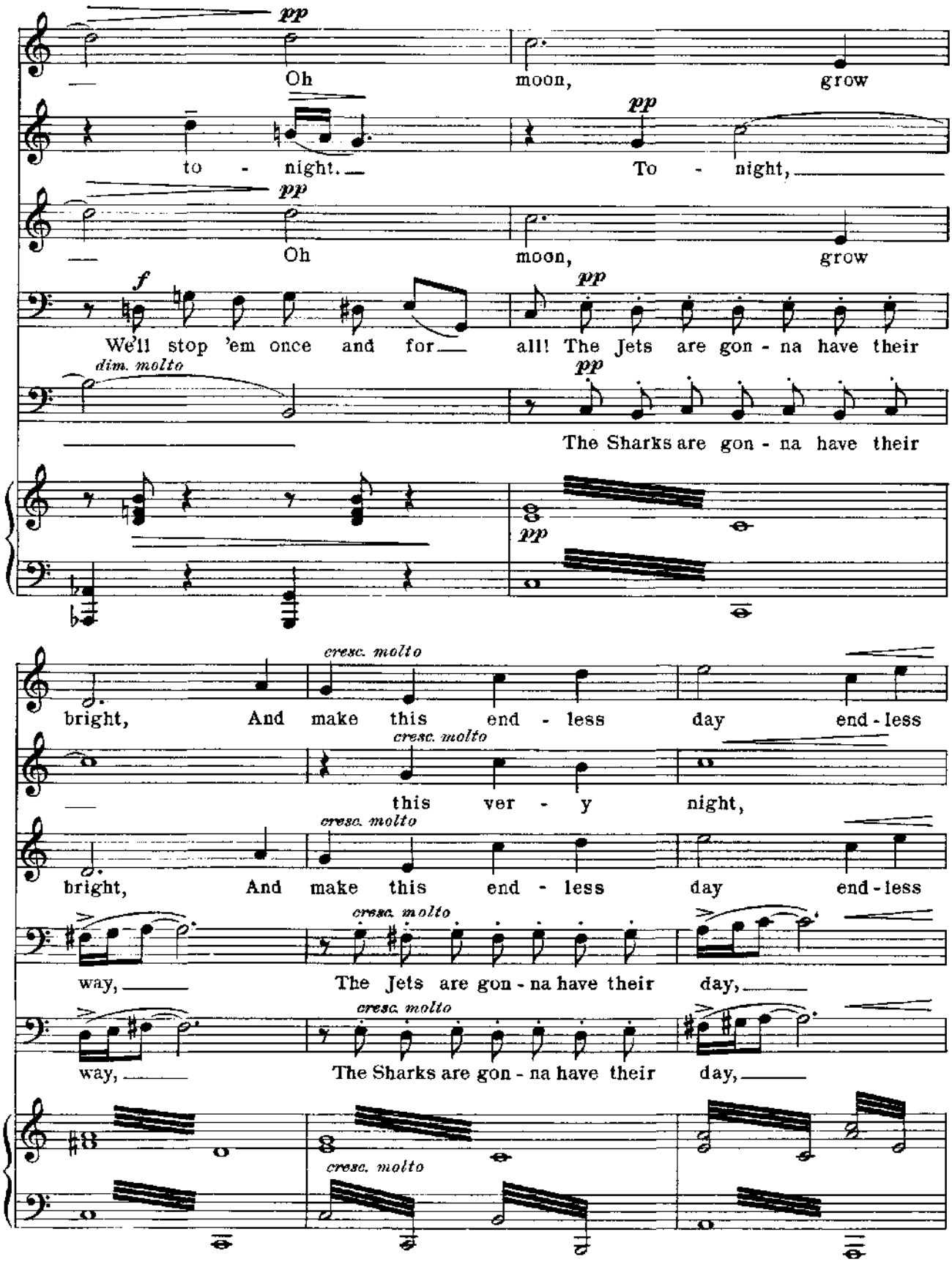


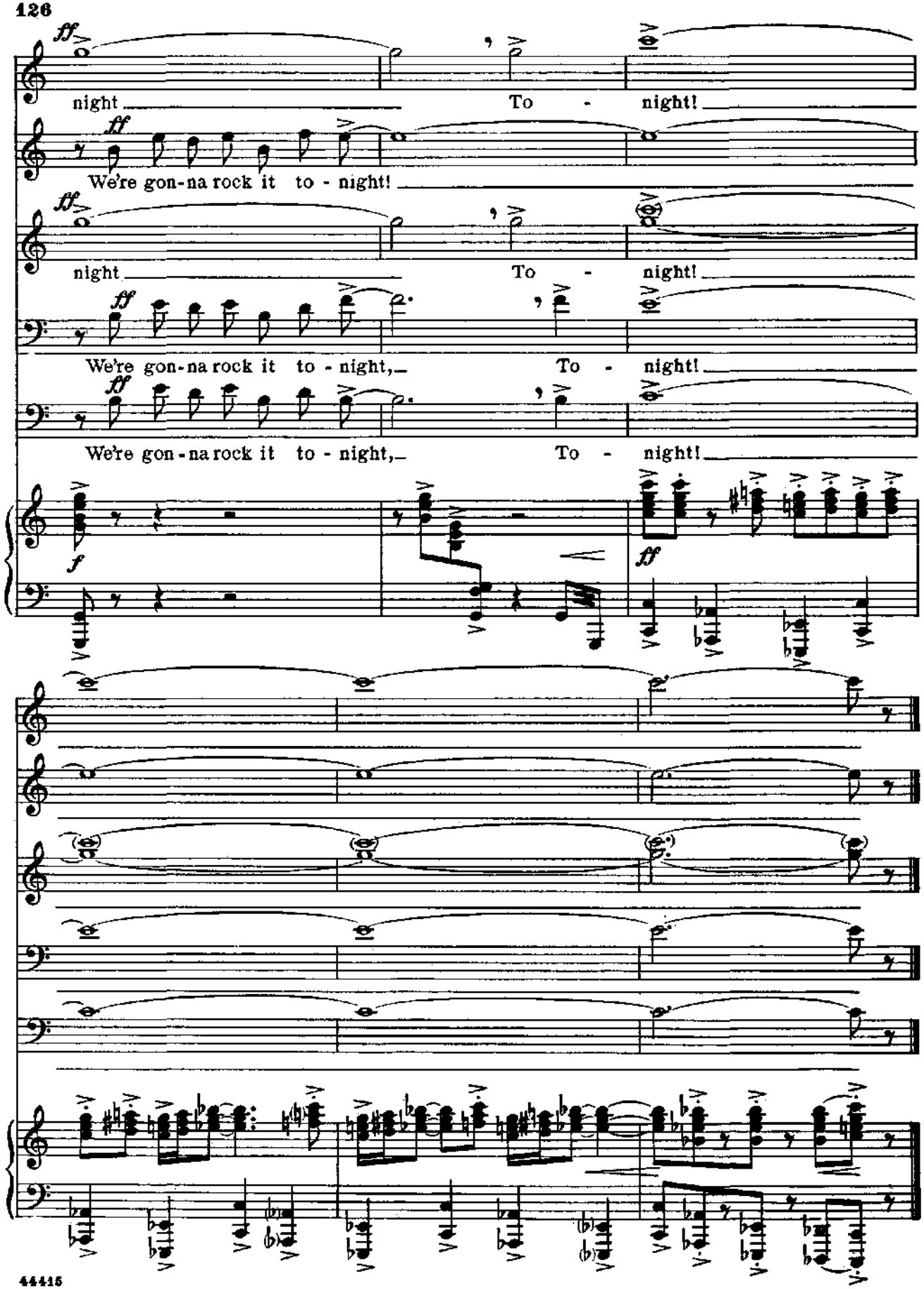
* The part of Anita may be augmented by voices in the wings from here to the end.



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

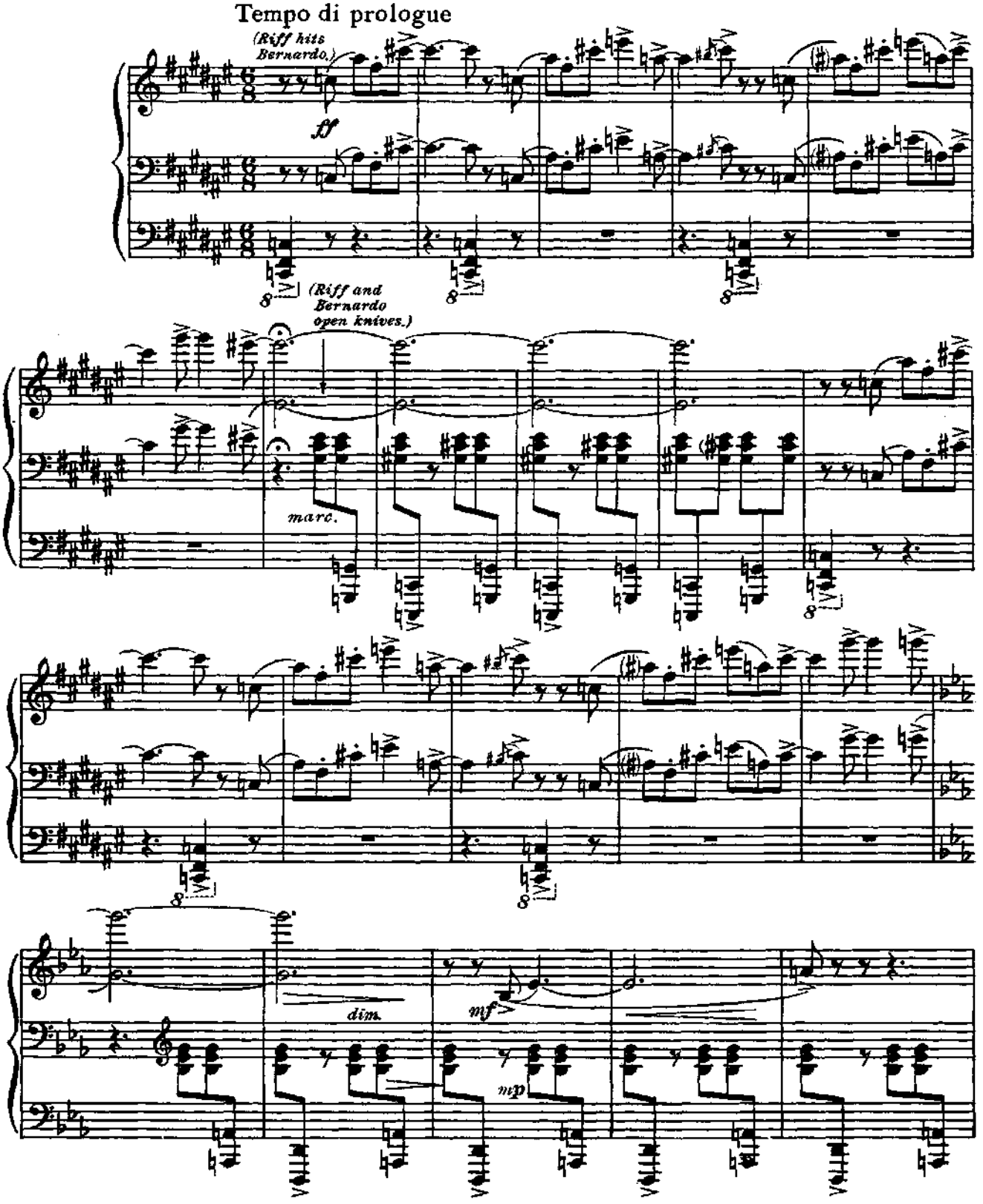

min - utes seem like hours, The hours go so
day, An - i - ta's gon-na have her day,
min - utes seem like hours, The hours go so
(lights on Riff)
fp
fp
sim.
They be - - gan it,
sim.
gan it, they be - - gan it
dim.
slow - ly, And still the sky is light.
Ber-nar-do's gon-na have his way To - night,
dim.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

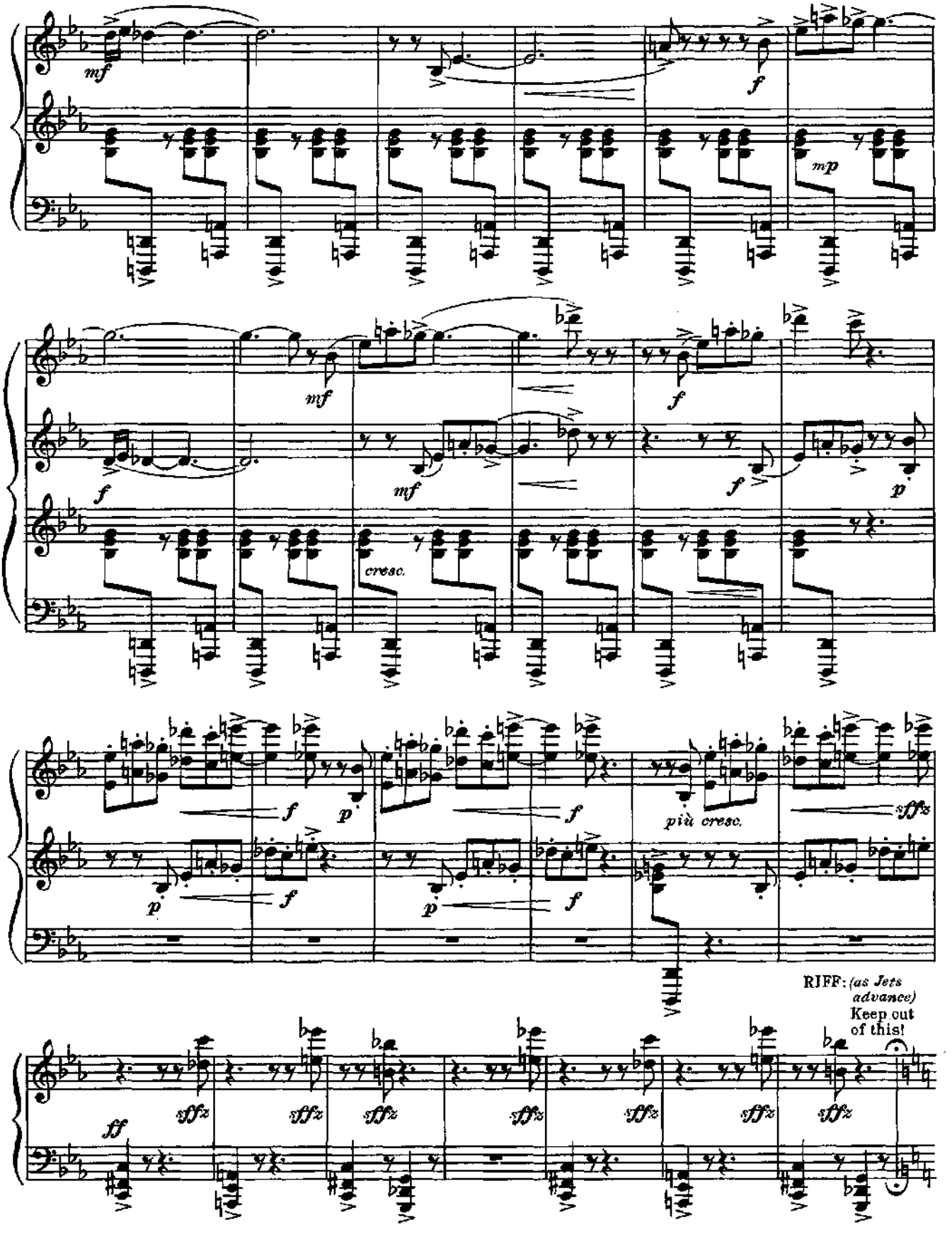

pp
Oh moon, grow
to - night.
To - night,
pp
Oh moon, grow
f
pp
We'll stop 'em once and for all! The Jets are gon - na have their
dim. molto
pp
The Sharks are gon - na have their
pp
cresc. molto
bright, And make this end - less day end - less
cresc. molto
this ver - y night,
cresc. molto
bright, And make 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

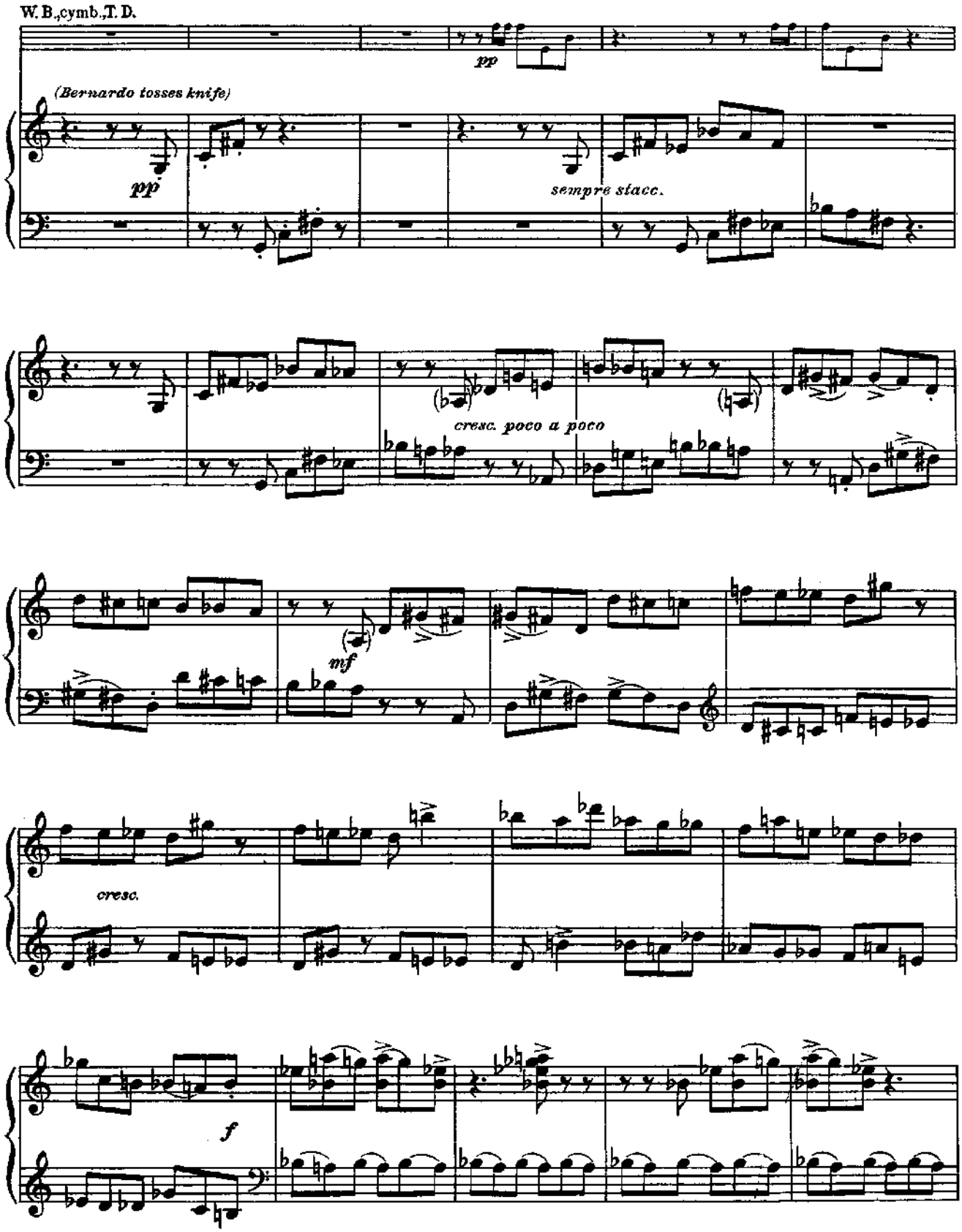

night To - night!
We're gon-na rock it to - night!
night To - night!
We're gon-na rock it to - night, To - night!
We're gon-na rock it to - night, To - night!

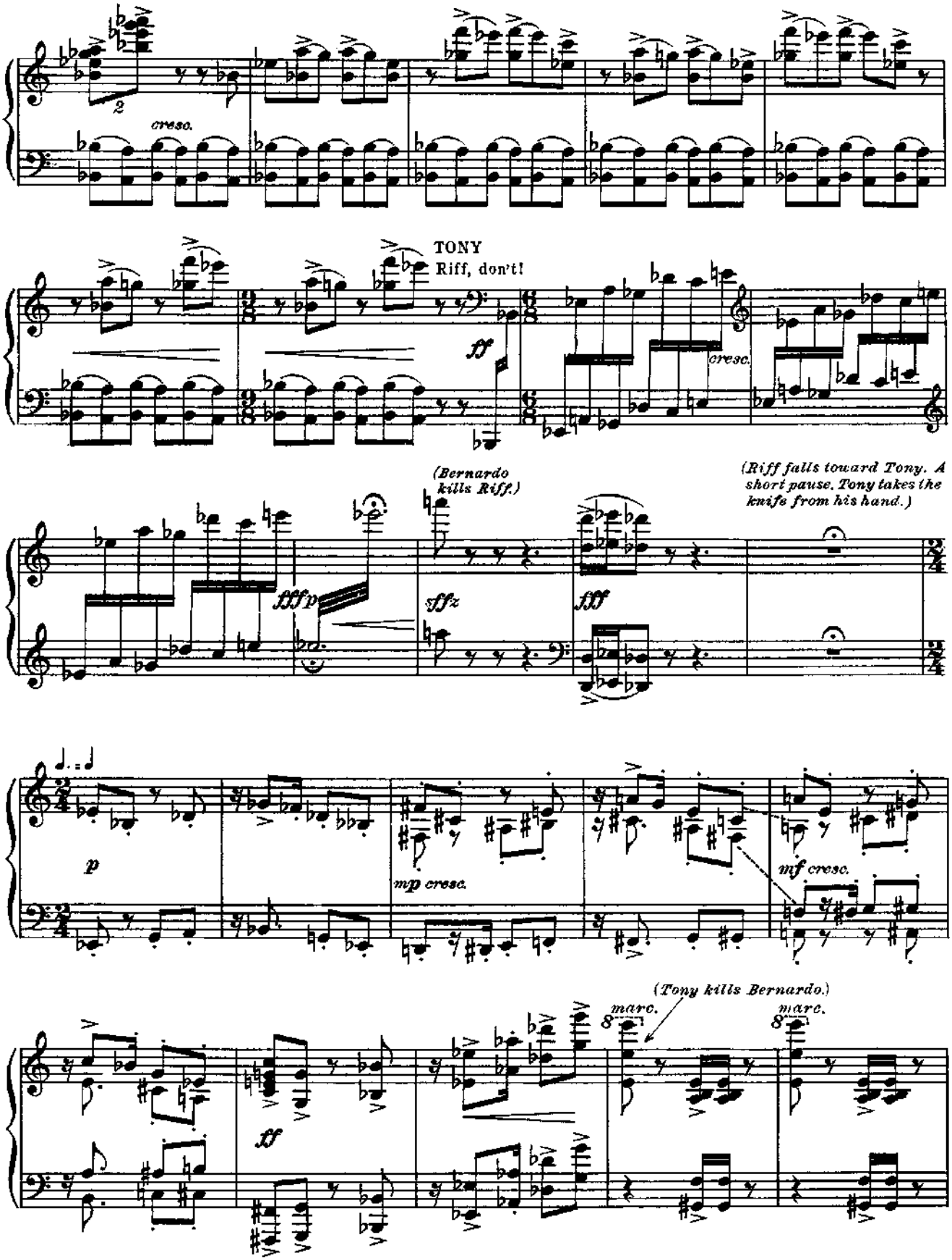
The Rumble

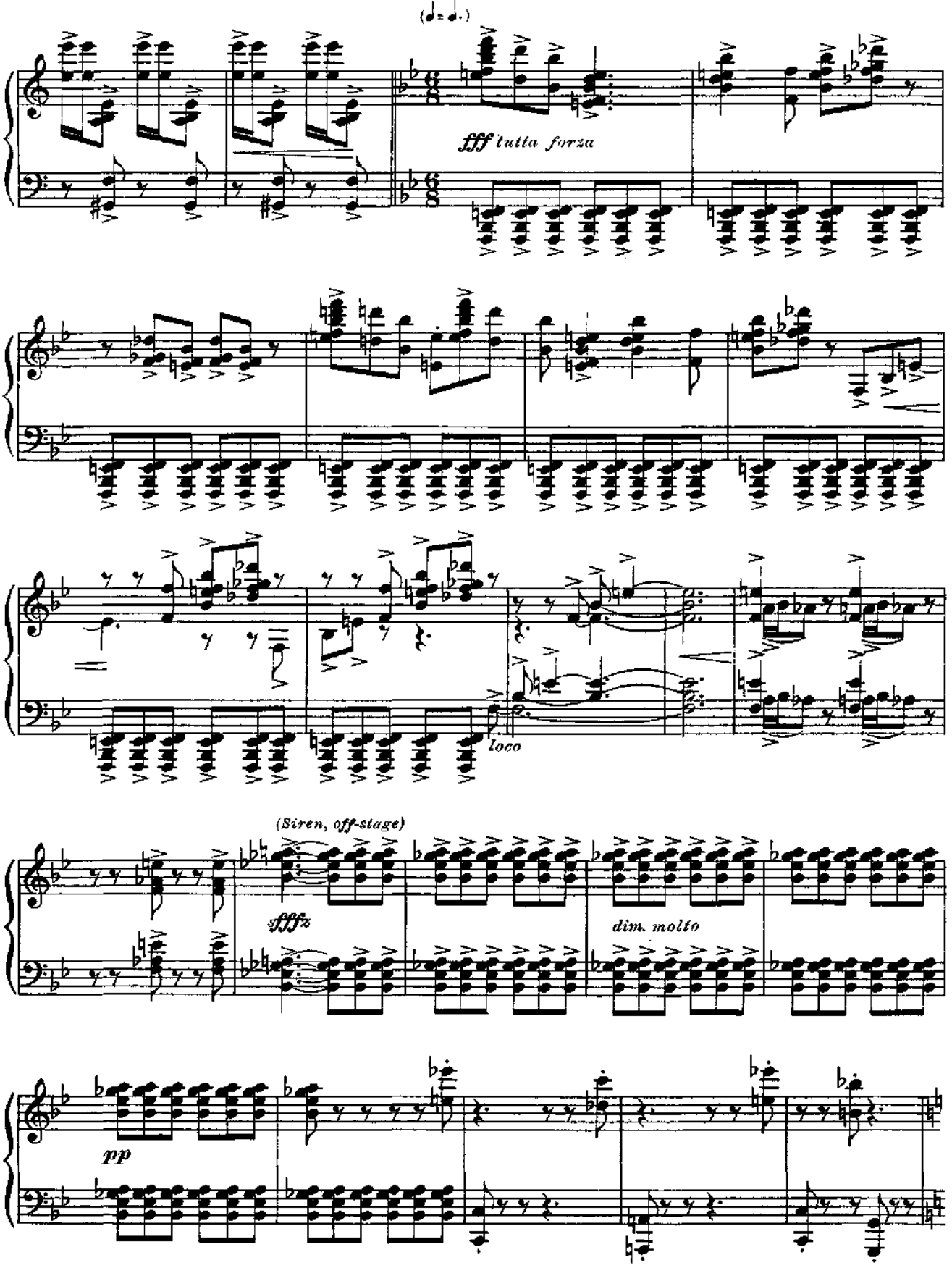
Instrumental



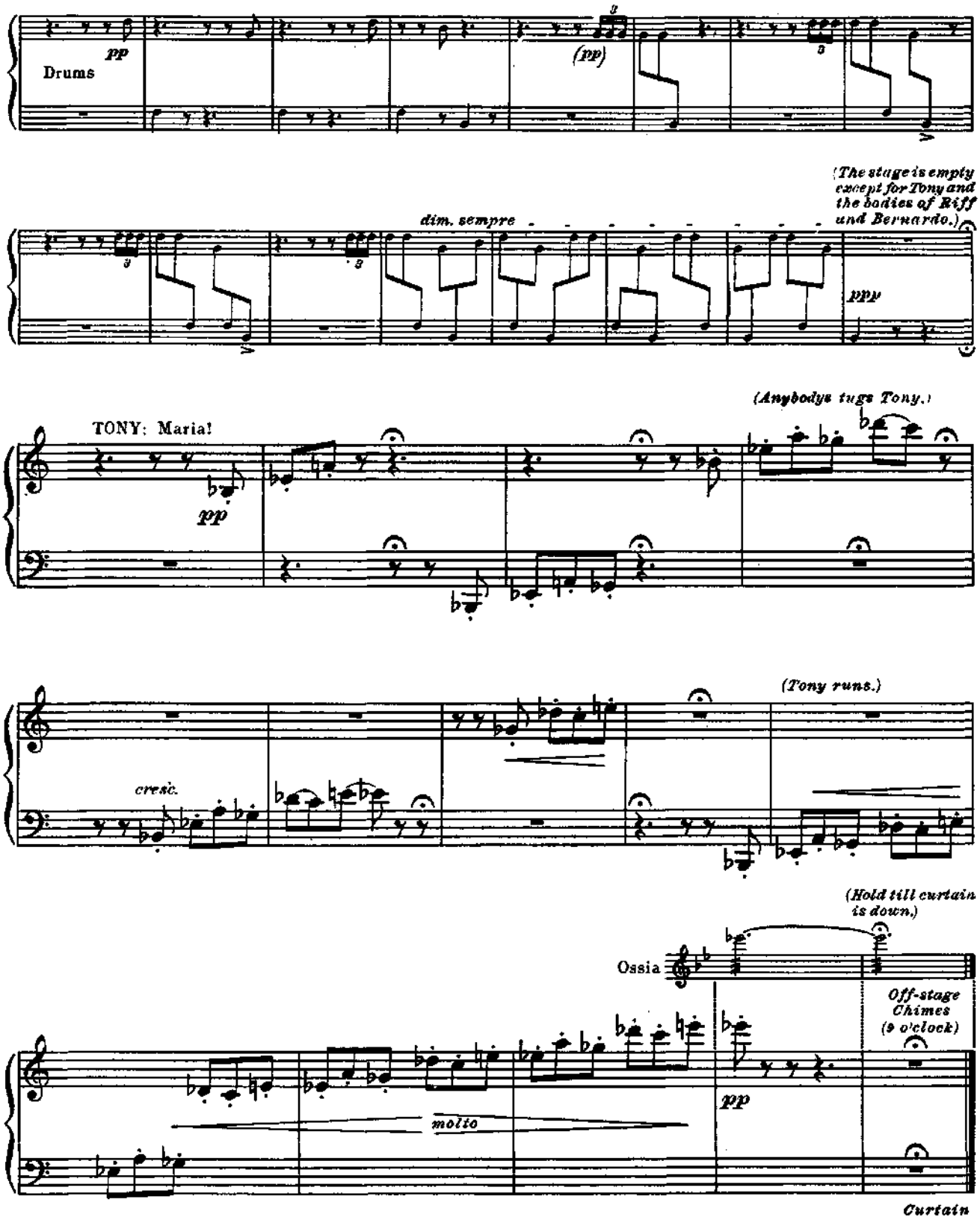

mf
f
mp
mf
f
mf
f
f
p
cresc.
f
p
f
p
f
p
f
più cresc.
sffz
RIFF: (as Jets advance)
Keep out of this!
ff
sffz
sffz
sffz
sffz
sffz
sffz
sffz


W.B.,cymb.,T.D.
pp
(Bernardo tosses knife)
pp
sempre stacc.
cresc. poco a poco
mf
cresc.
f


cresc.
TONY
Riff, don't!
ff
cresc.
(Bernardo kills Riff.)
(Riff falls toward Tony. A short pause. Tony takes the knife from his hand.)
fffp
sffz
fff
p
mp cresc.
mf cresc.
(Tony kills Bernardo.)
marc.
marc.
ff


(♩= ♩.)
fff tutta forza
loco
(Siren, off-stage)
ffffz
dim. molto
pp

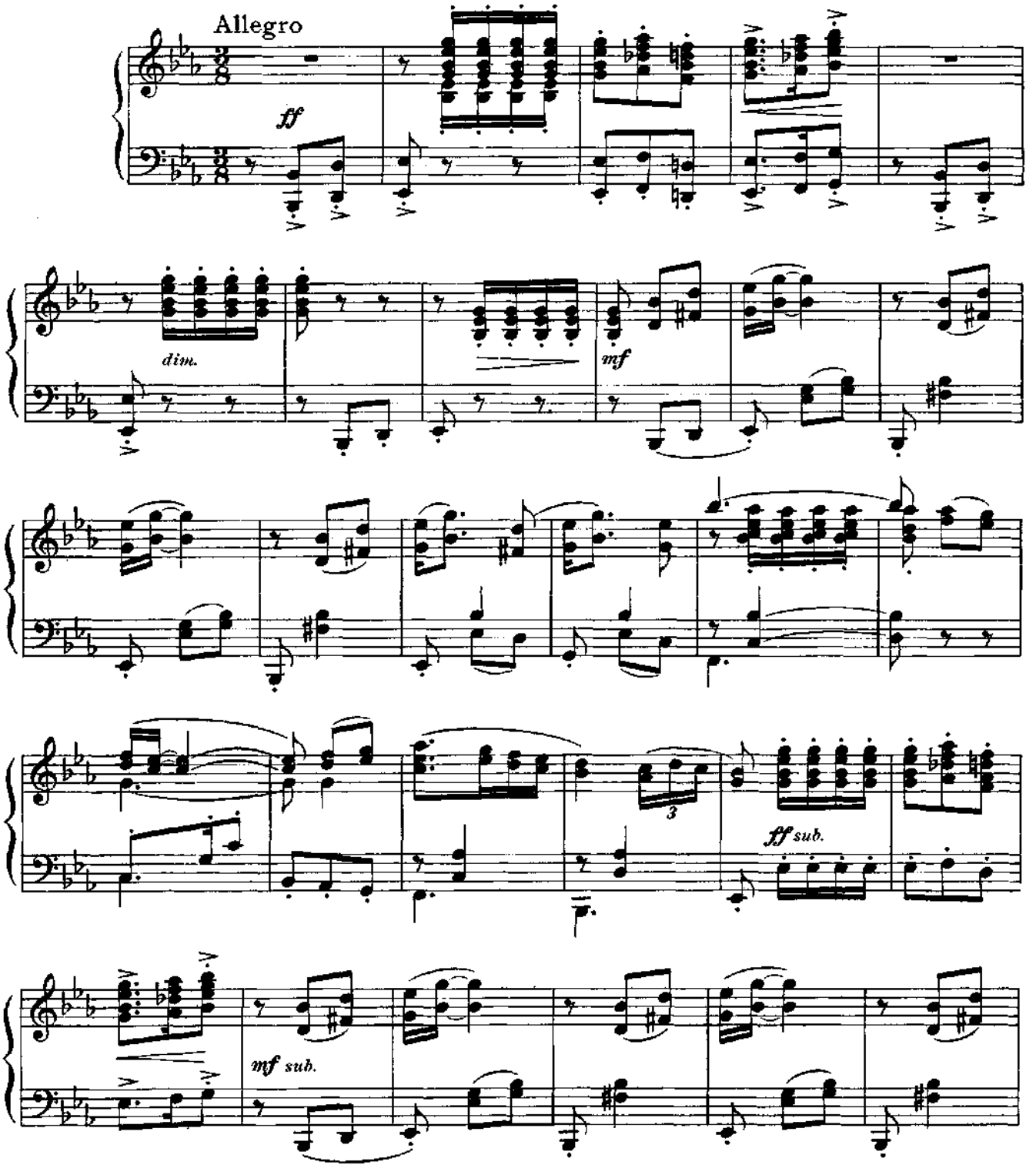
(The gangs disperse in panic and confusion.)

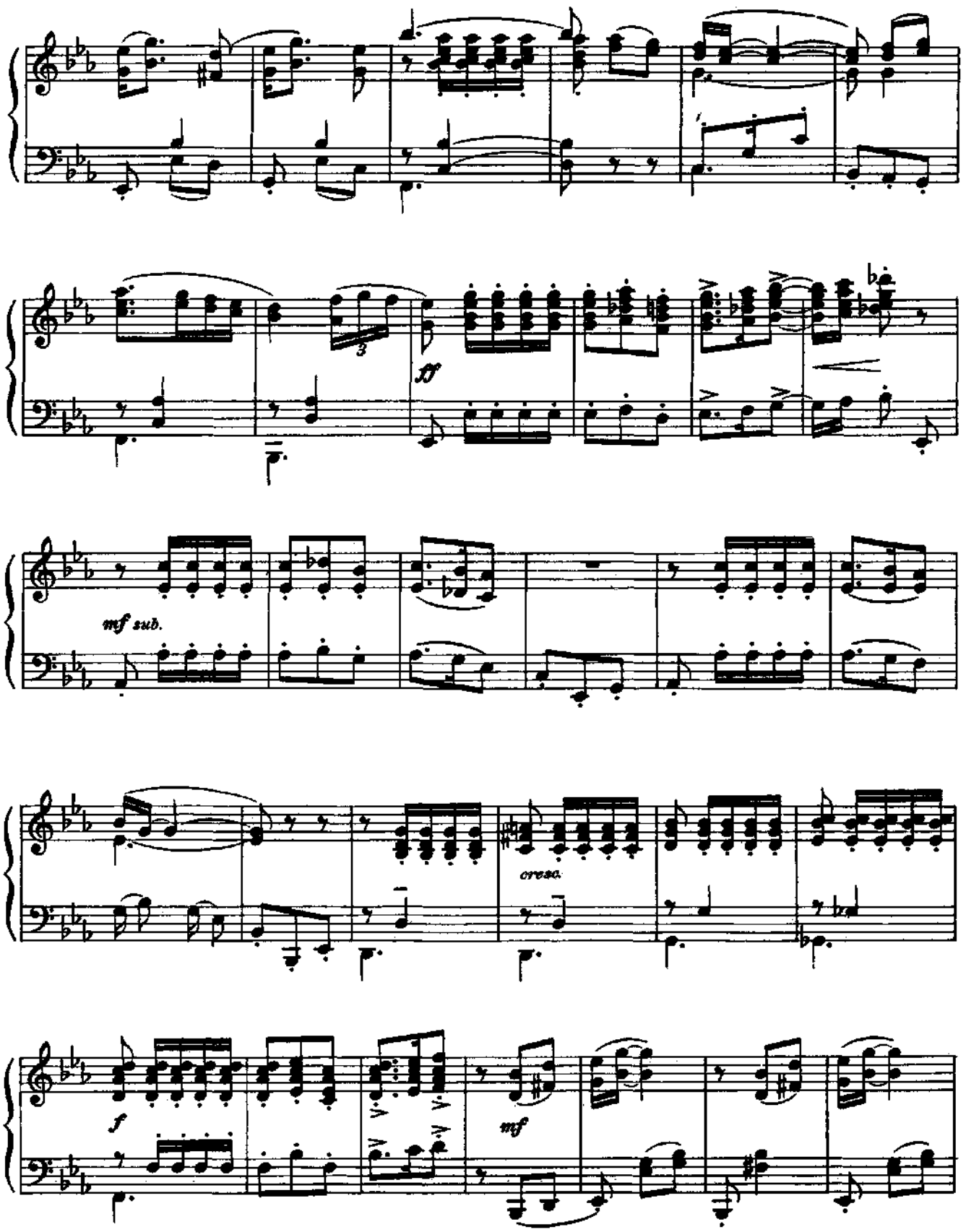


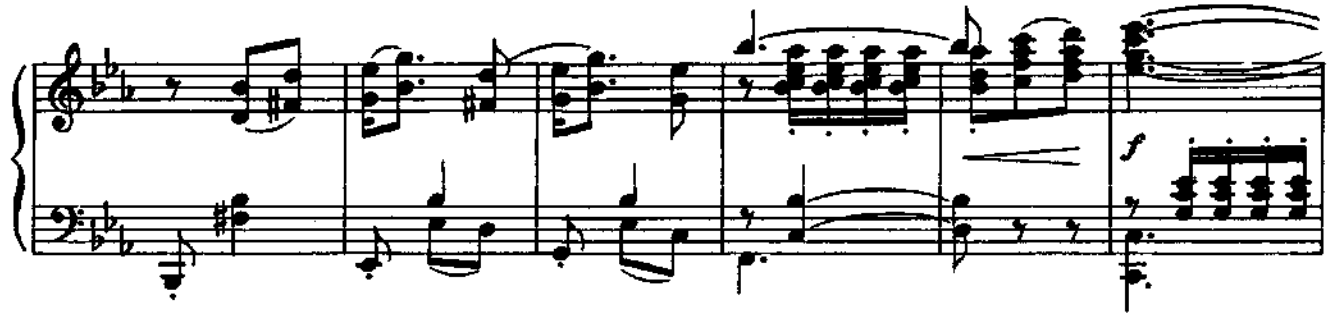
No. 12

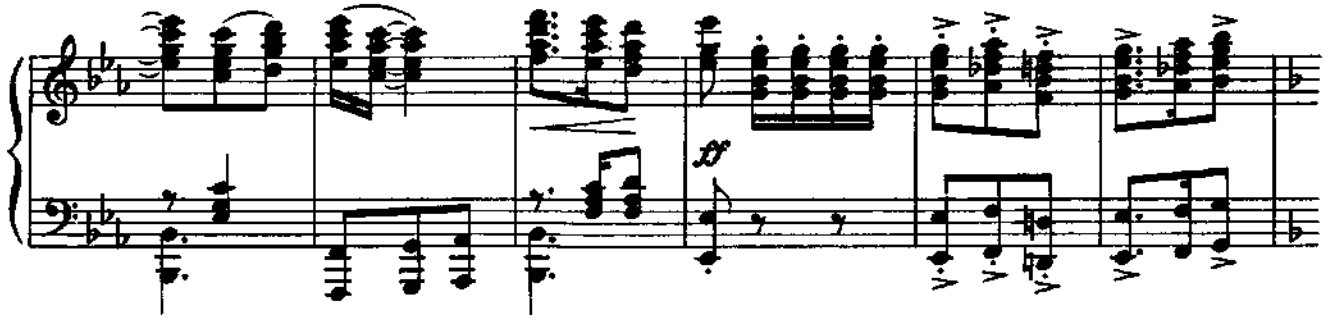
I Feel Pretty

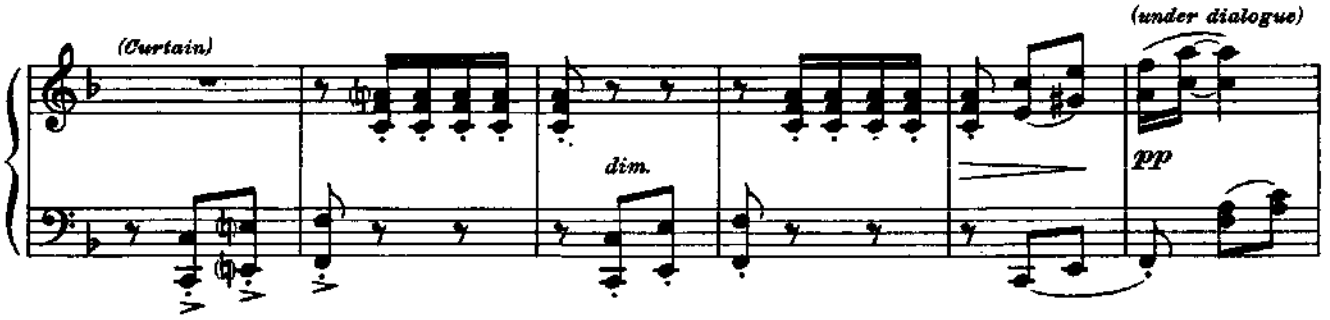
Maria and Three Girls

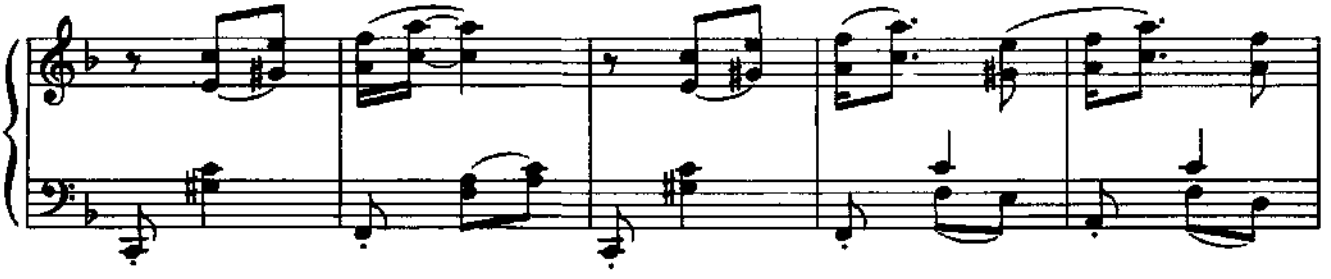


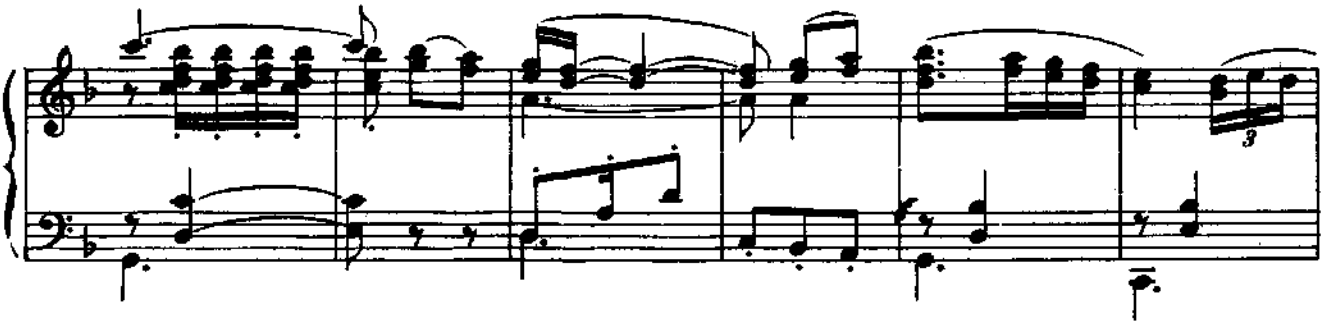

3
ff
mf sub.
cresc.
f
mf

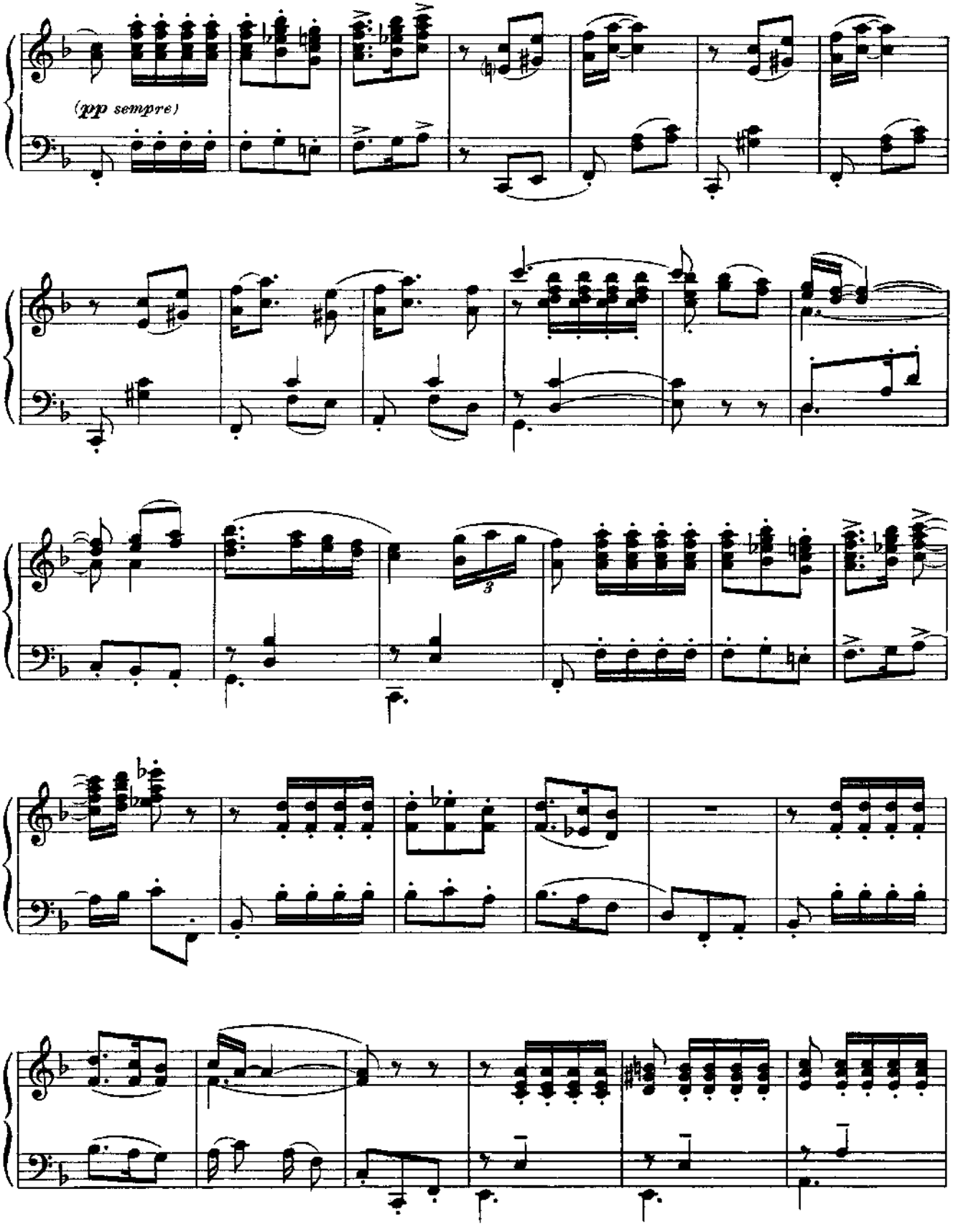

f

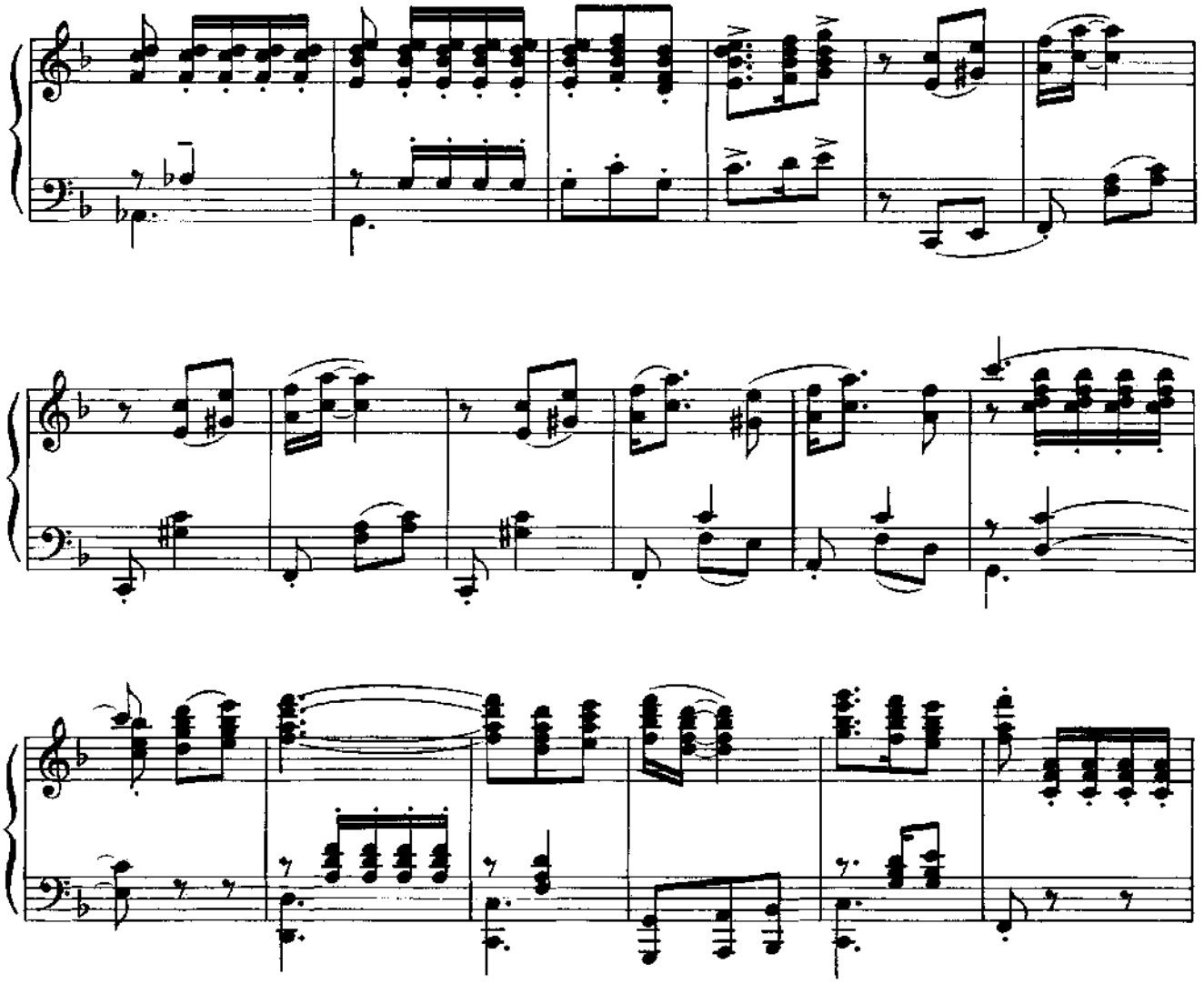

ff


(Curtain)
dim.
(under dialogue)
pp

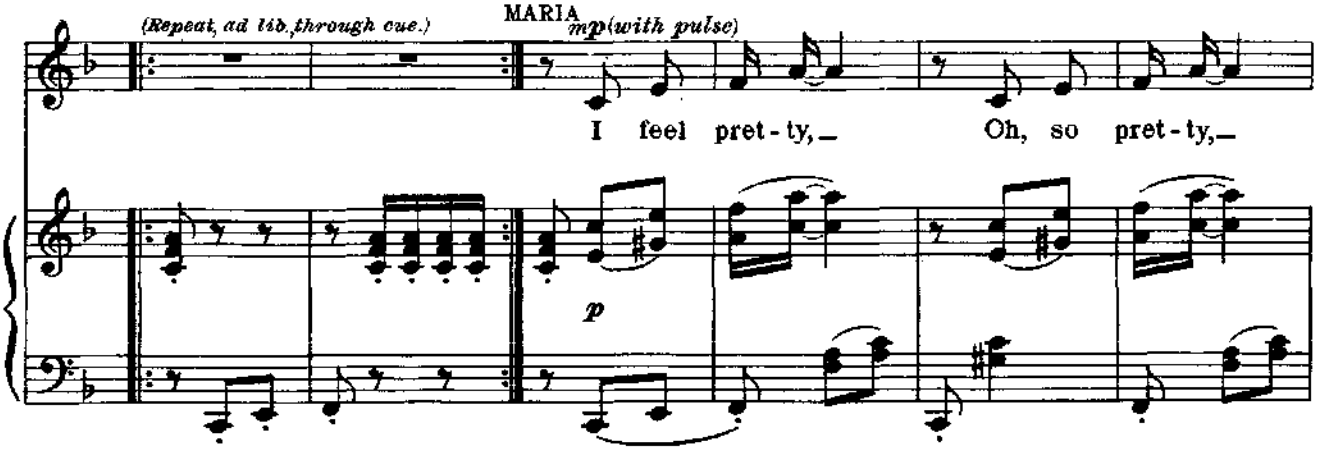


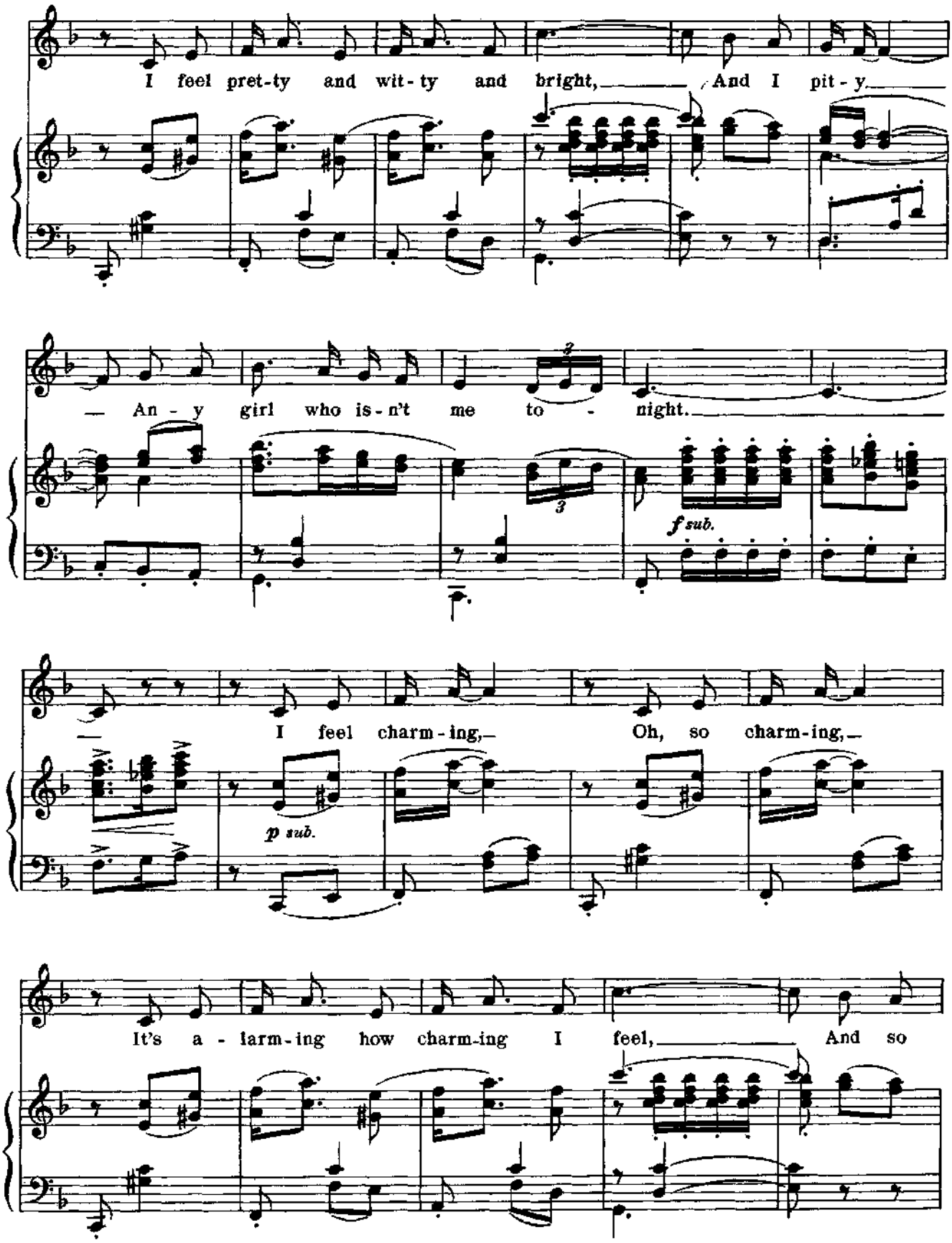

3

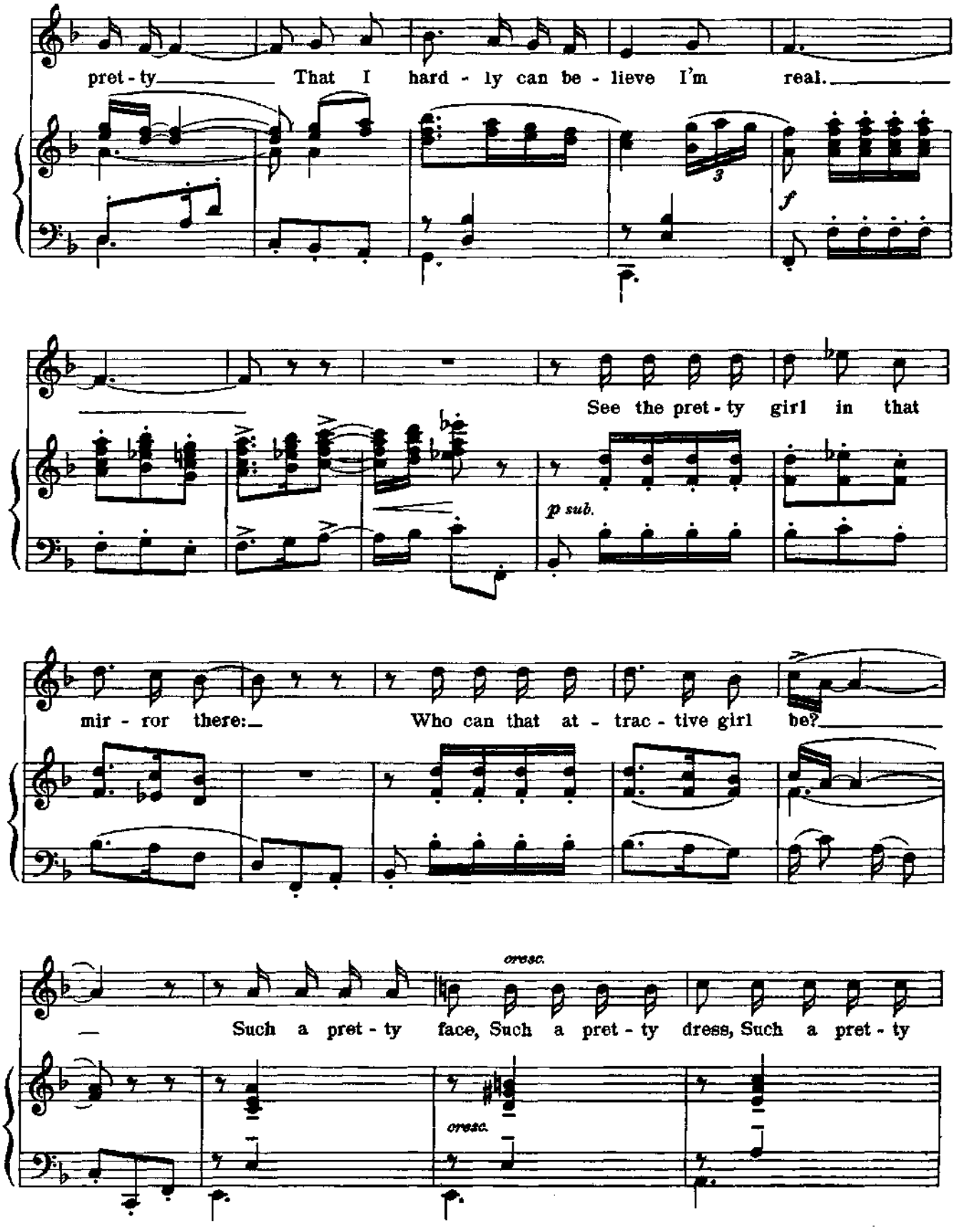

(pp sempre)

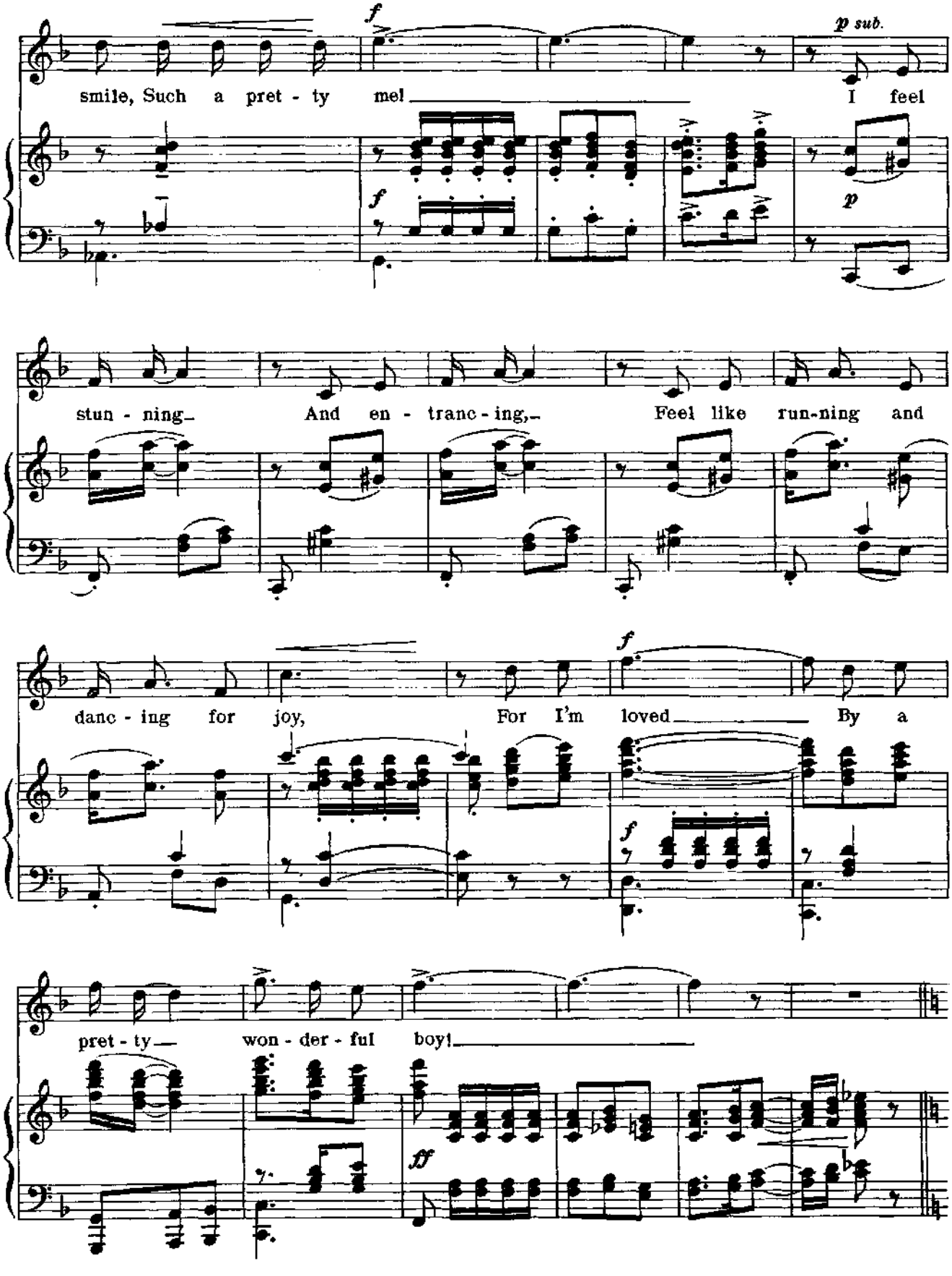


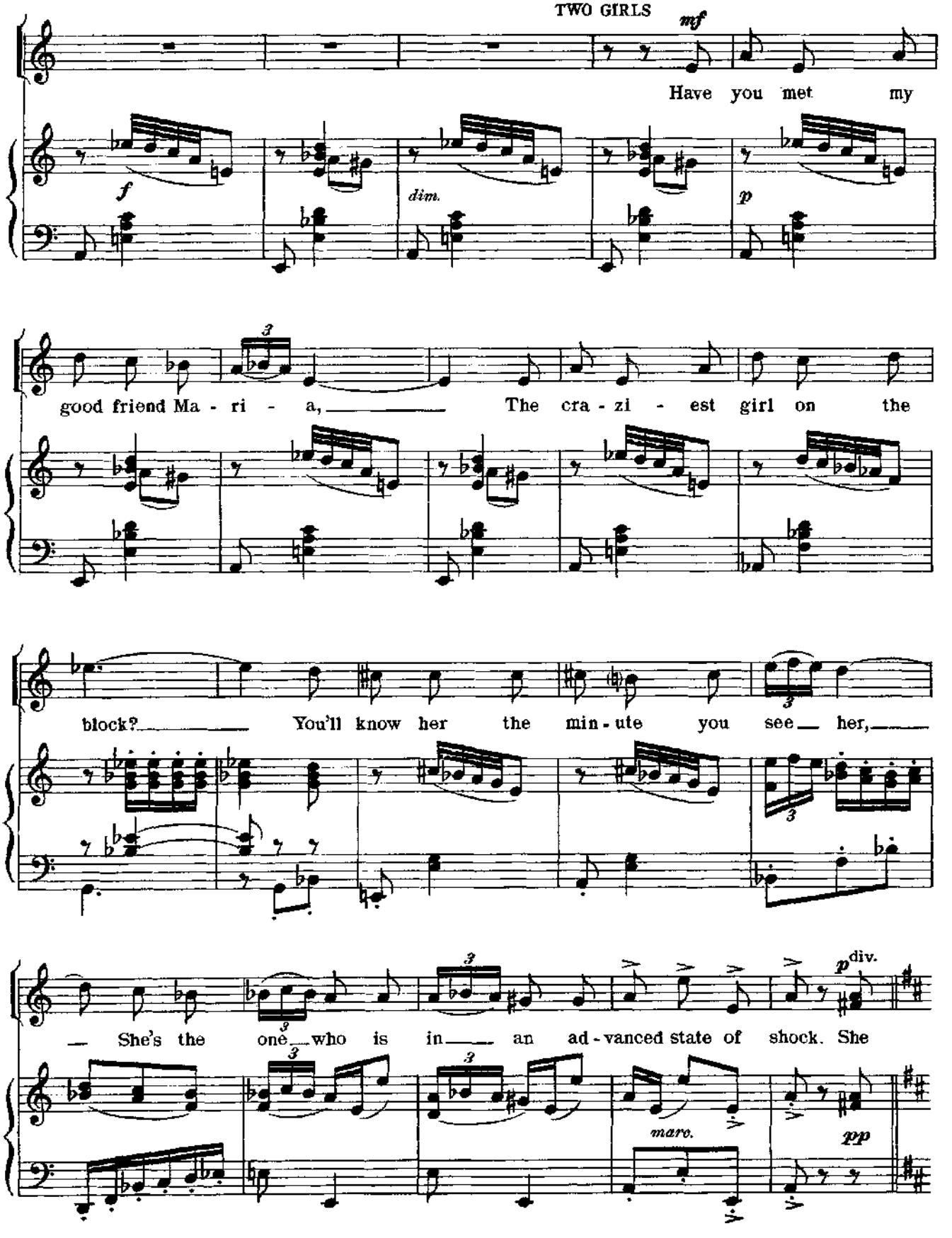
CONSUELO: "I do?" "I am?" What is going on with you?

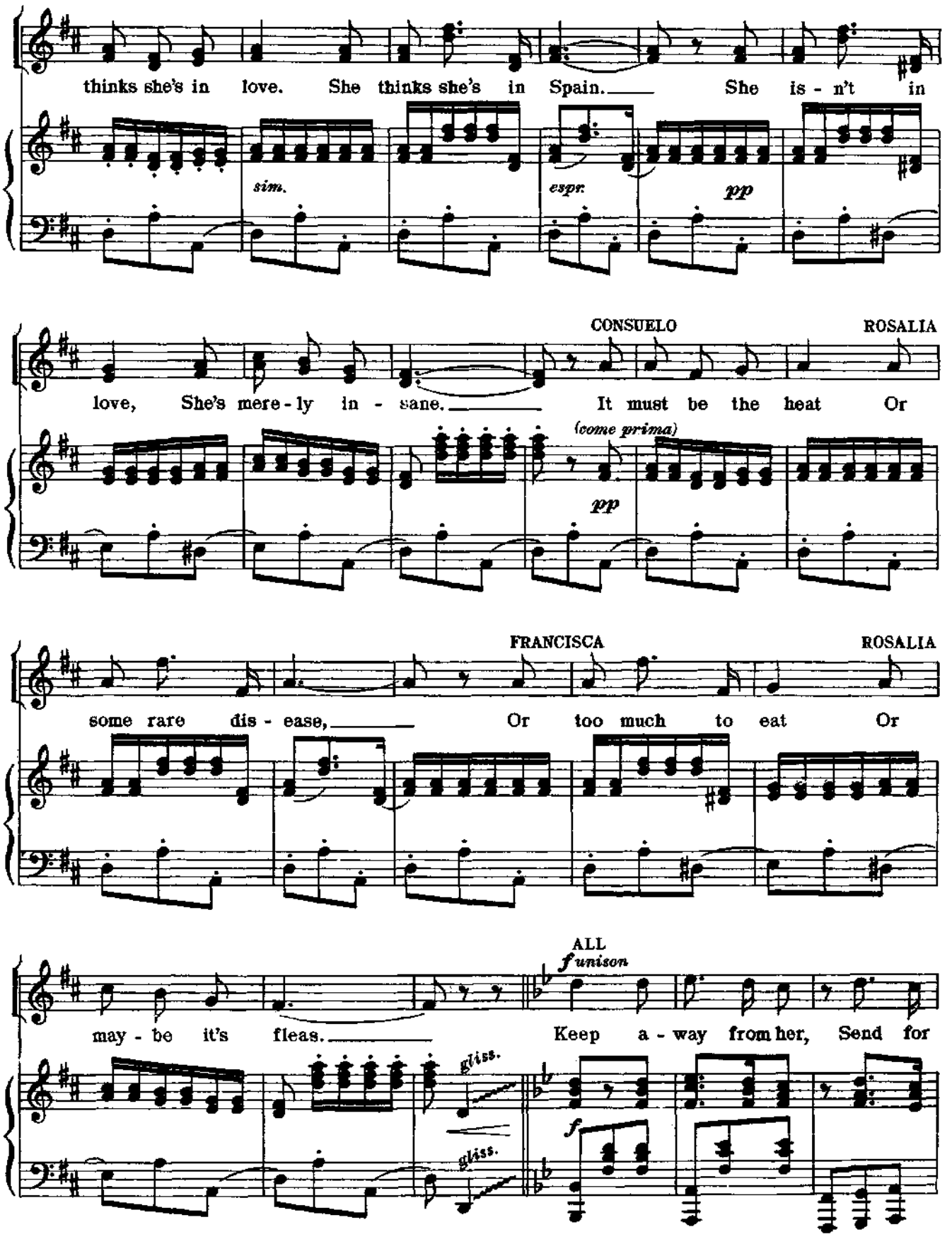


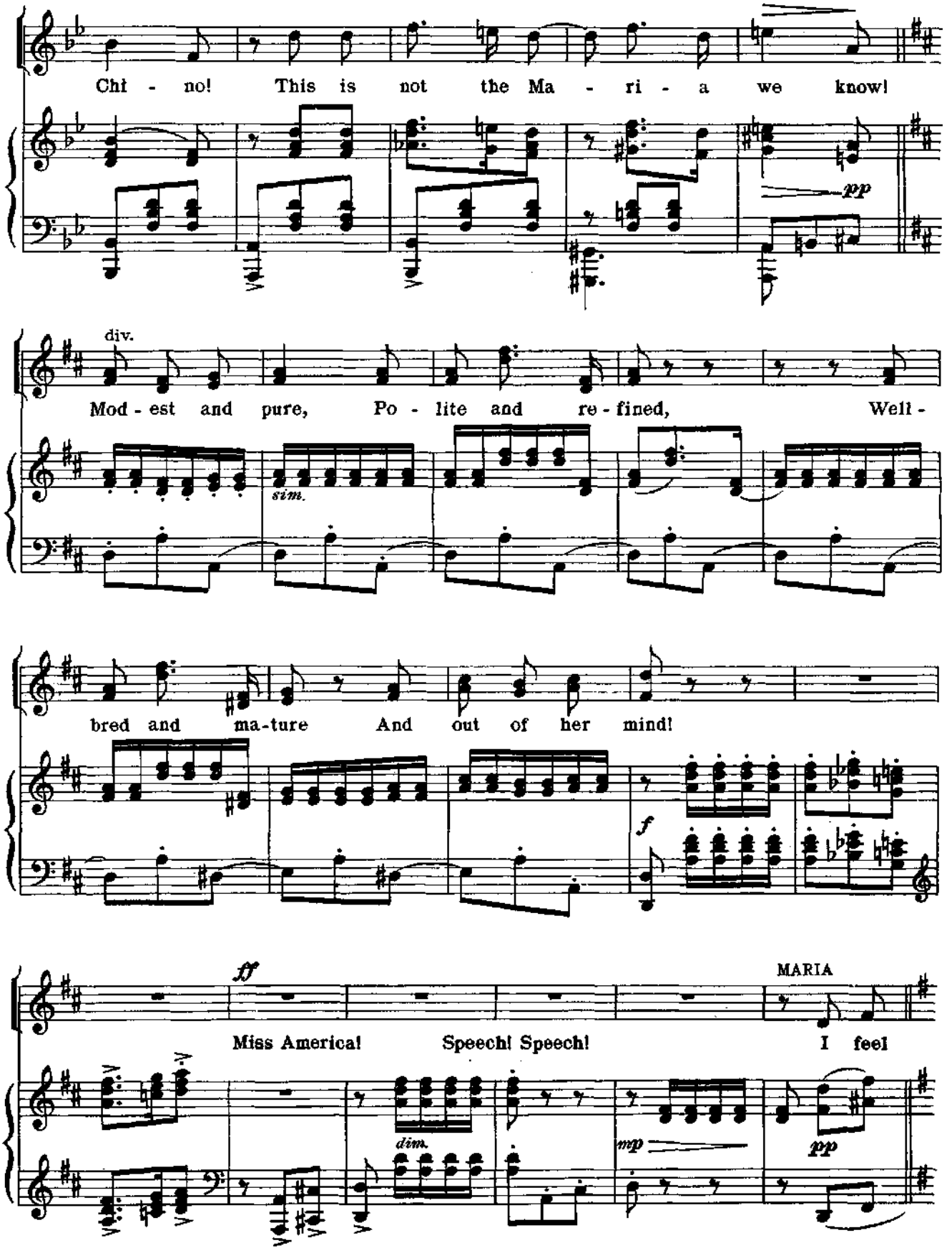

I feel pret-ty and wit-ty and bright, And I pit-y
An-y girl who is-n't me to-night.
f sub.
I feel charm-ing, Oh, so charm-ing,
p sub.
It's a-larm-ing how charm-ing I feel, And so

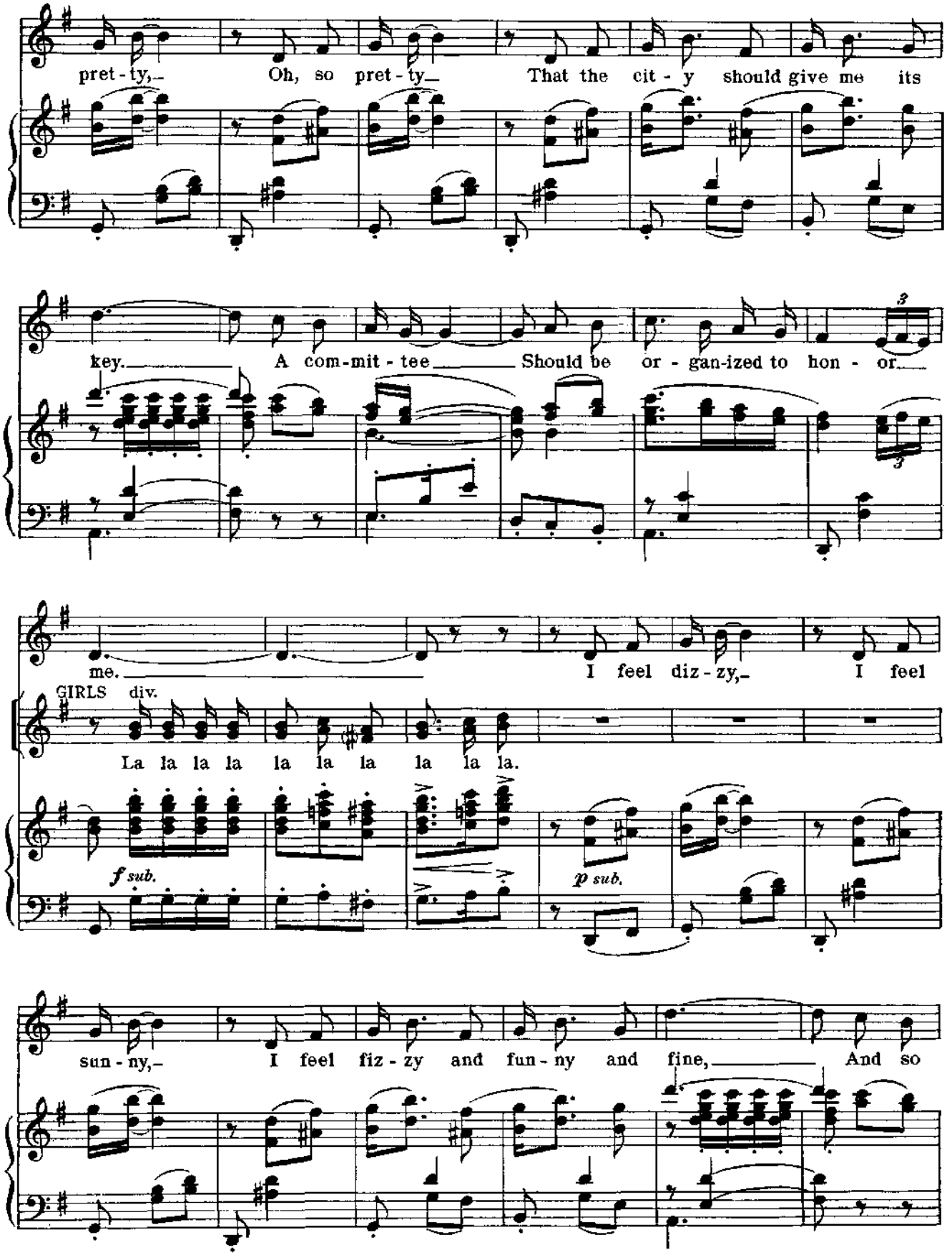

pret - ty That I hard - ly can be - lieve I'm real.
f
See the pret - ty girl in that
p sub.
mir - ror there: Who can that at - trac - tive girl be?
cresc.
Such a pret - ty face, Such a pret - ty dress, Such a pret - ty
cresc.

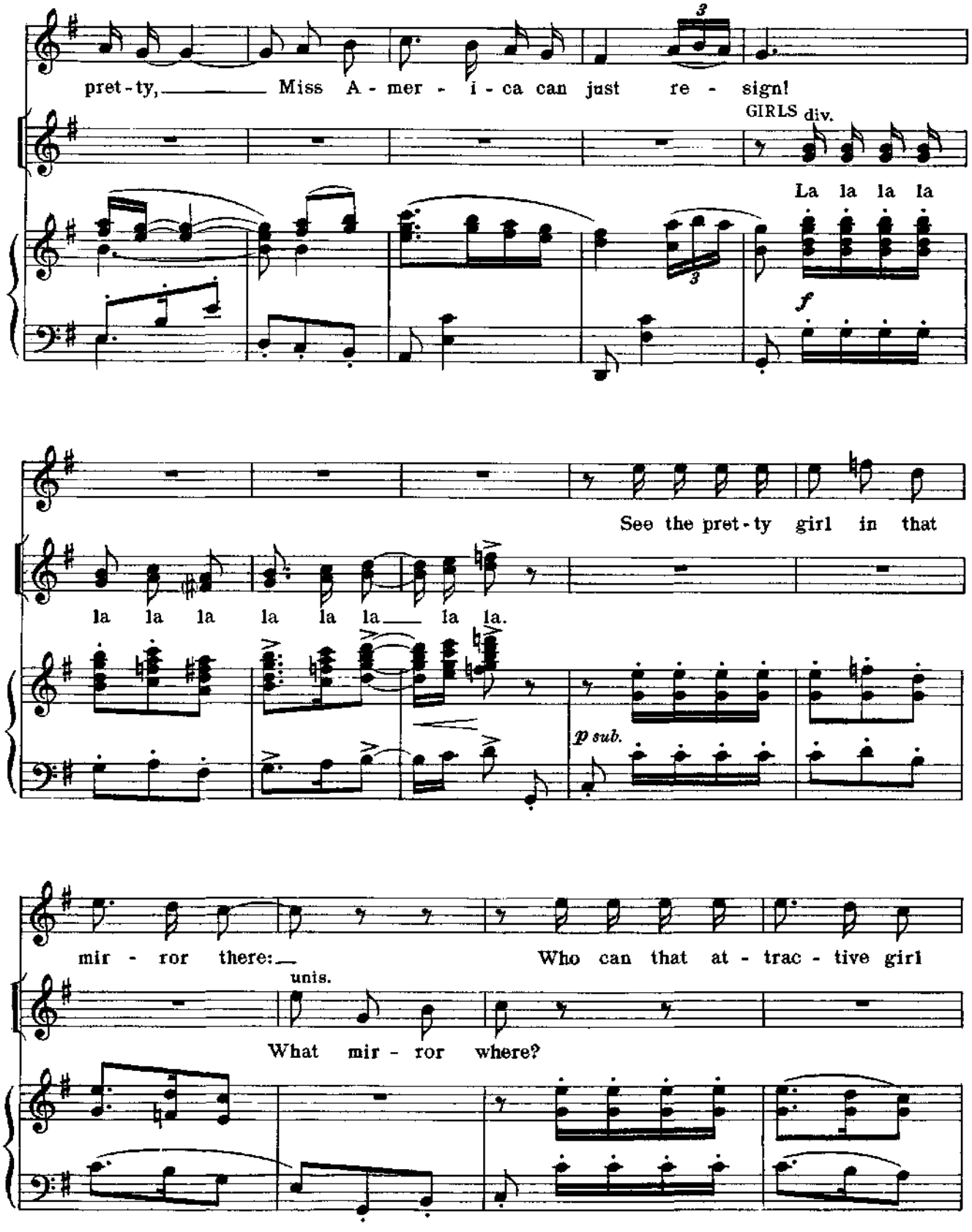

f
p sub.
smile, Such a pret - ty mel I feel
f
p
stun - ning And en - tranc - ing, Feel like run-ning and
danc - ing for joy, For I'm loved By a
f
f
pret - ty won - der - ful boy!
ff

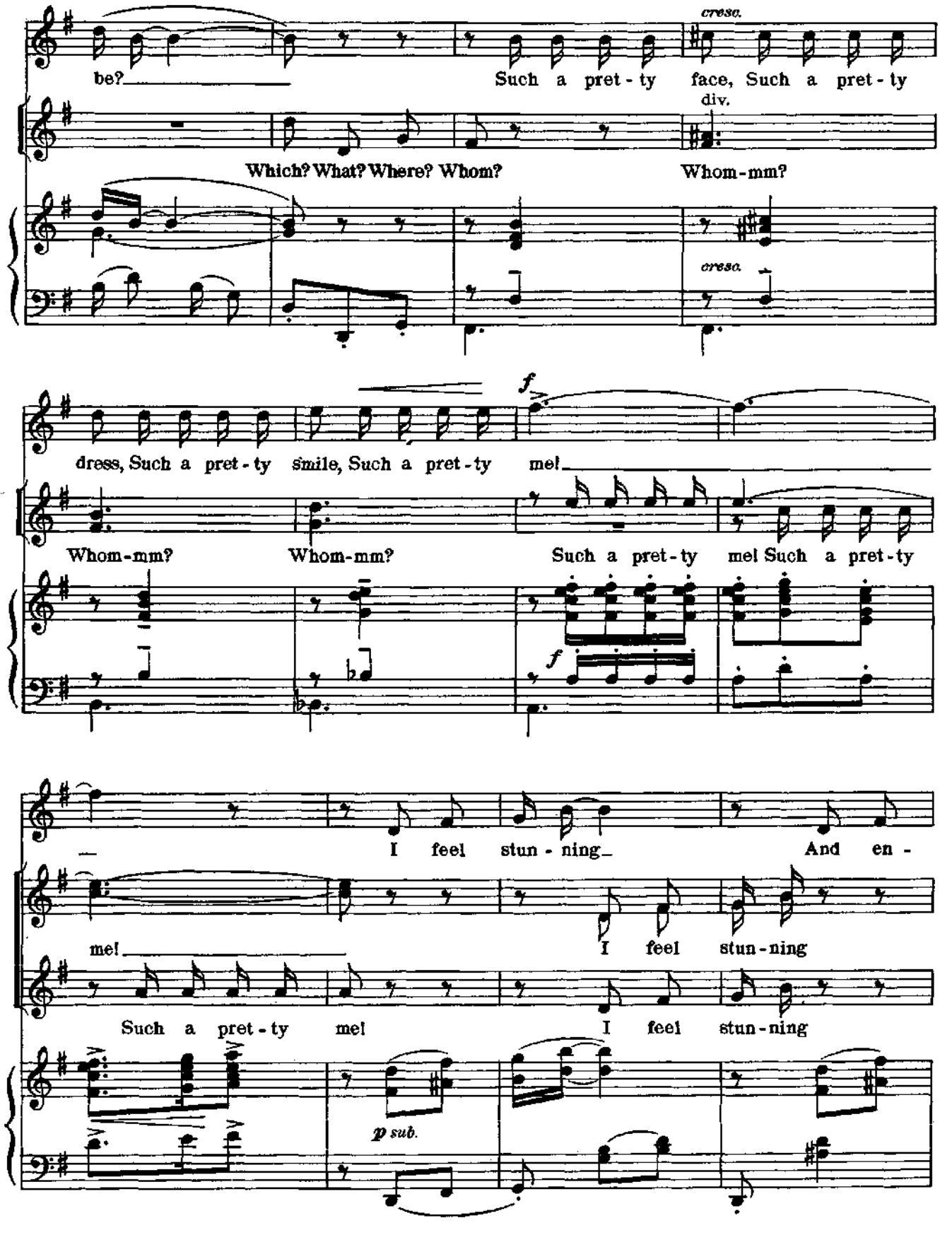

TWO GIRLS
mf
Have you met my
f
dim.
p
good friend Ma - ri - a, The cra - zi - est girl on the
block? You'll know her the min - ute you see her,
She's the one who is in an ad - vanced state of shock. She
p div.
marc.
pp

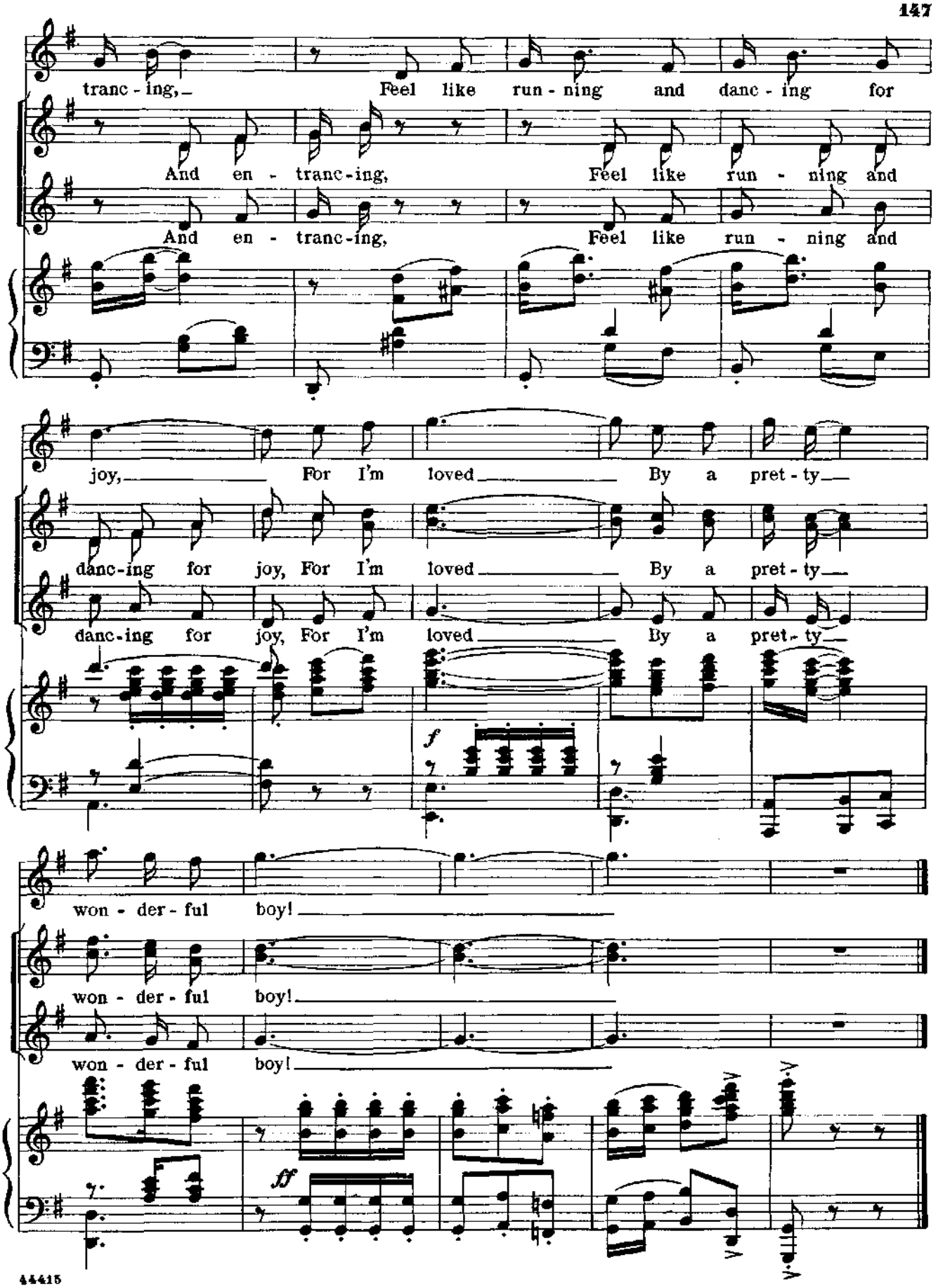

thinks she's in love. She thinks she's in Spain. She is - n't in
sim.
espr.
pp
CONSUELO
ROSALIA
love, She's mere - ly in - sane. It must be the heat Or
(come prima)
pp
FRANCISCA
ROSALIA
some rare dis - ease, Or too much to eat Or
ALL
f unison
may - be it's fleas. Keep a - way from her, Send for
gliss.
gliss.
f


Chi - no! This is not the Ma - ri - a we know!
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 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
unis.
What mir-ror where?


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

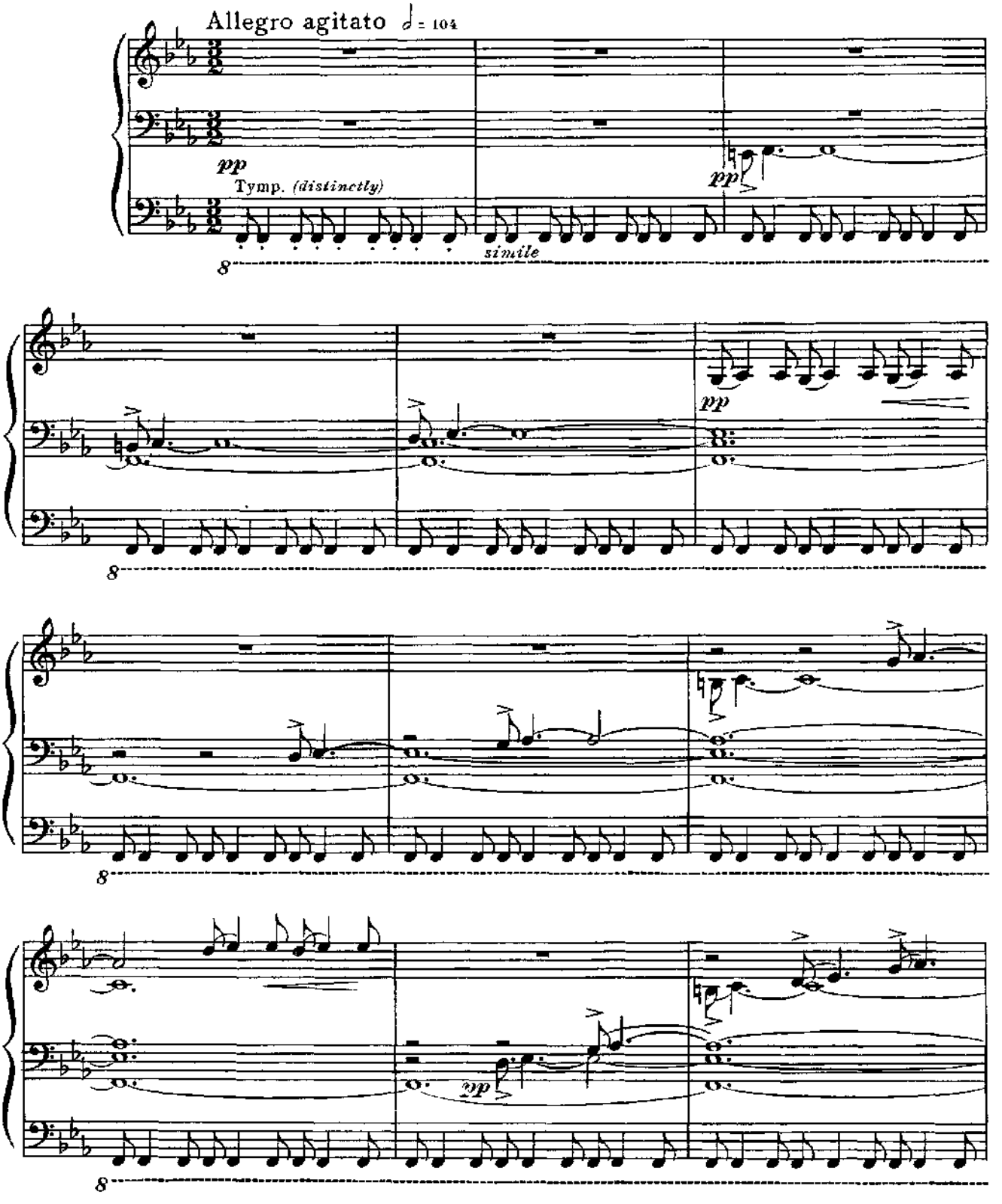

tranc - ing, Feel like run - ning and danc - ing for
And en - tranc - ing, Feel like run - ning and
And en - tranc - ing, Feel like run - ning and
joy, For I'm loved By a pret - ty
danc - ing for joy, For I'm loved By a pret - ty
danc - ing for joy, For I'm loved By a pret - ty
f
won - der - ful boy!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

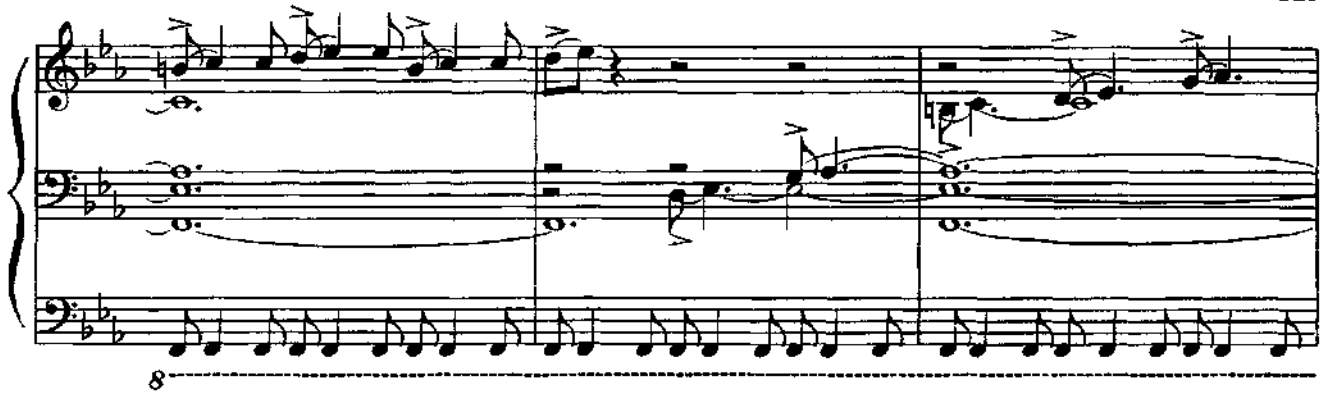
No. 13

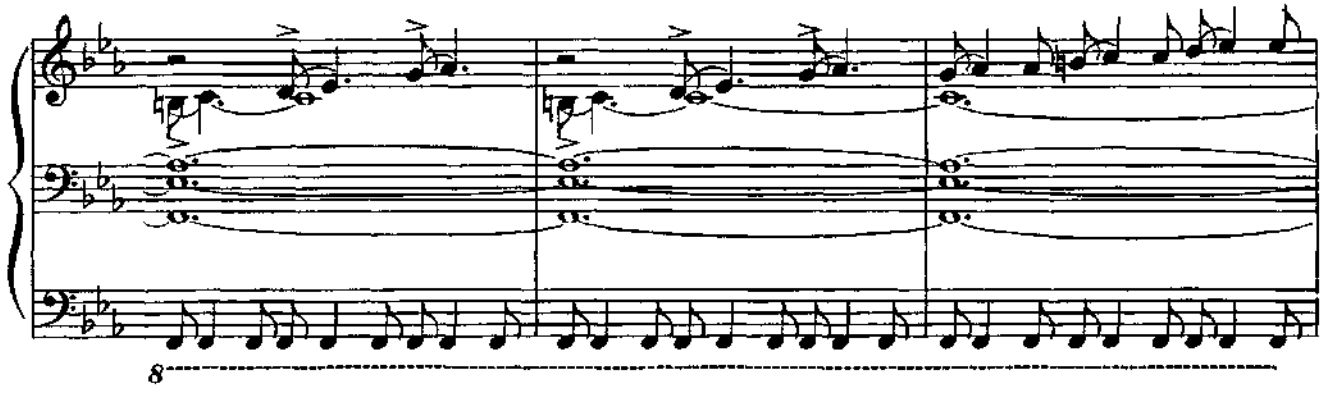
Under Dialogue

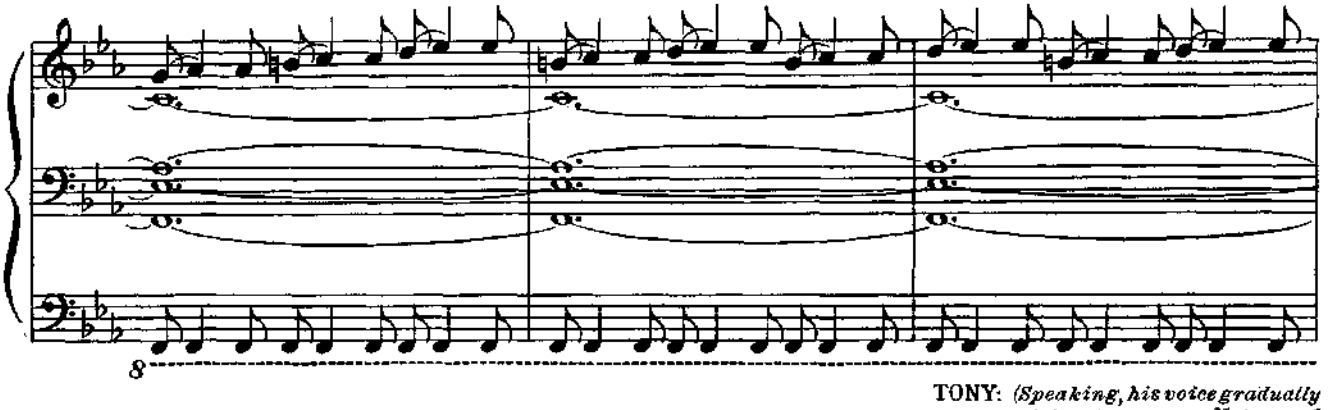
Instrumental

MARIA: Killer, killer, killer . . . .

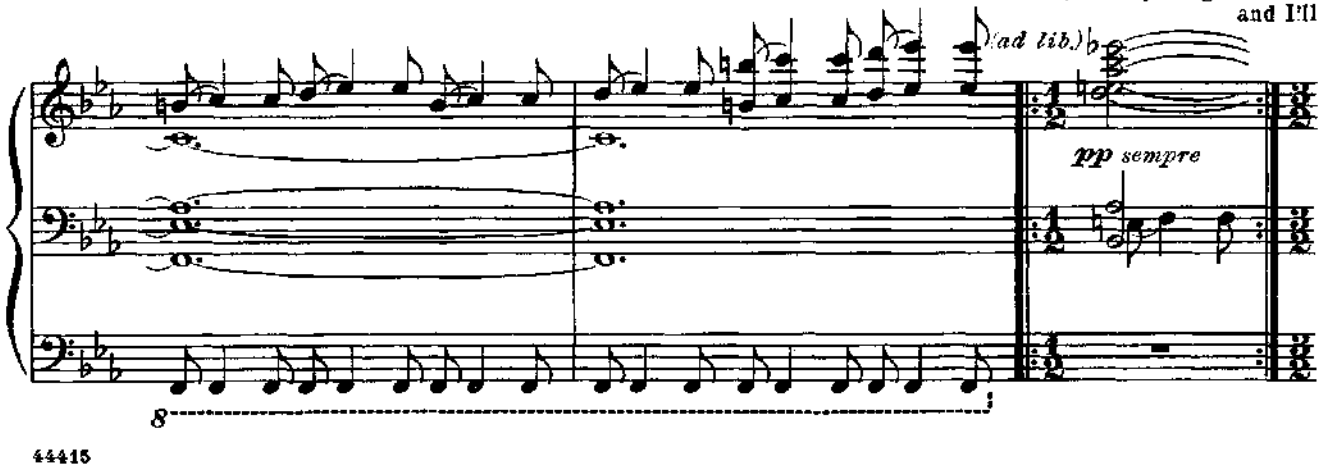








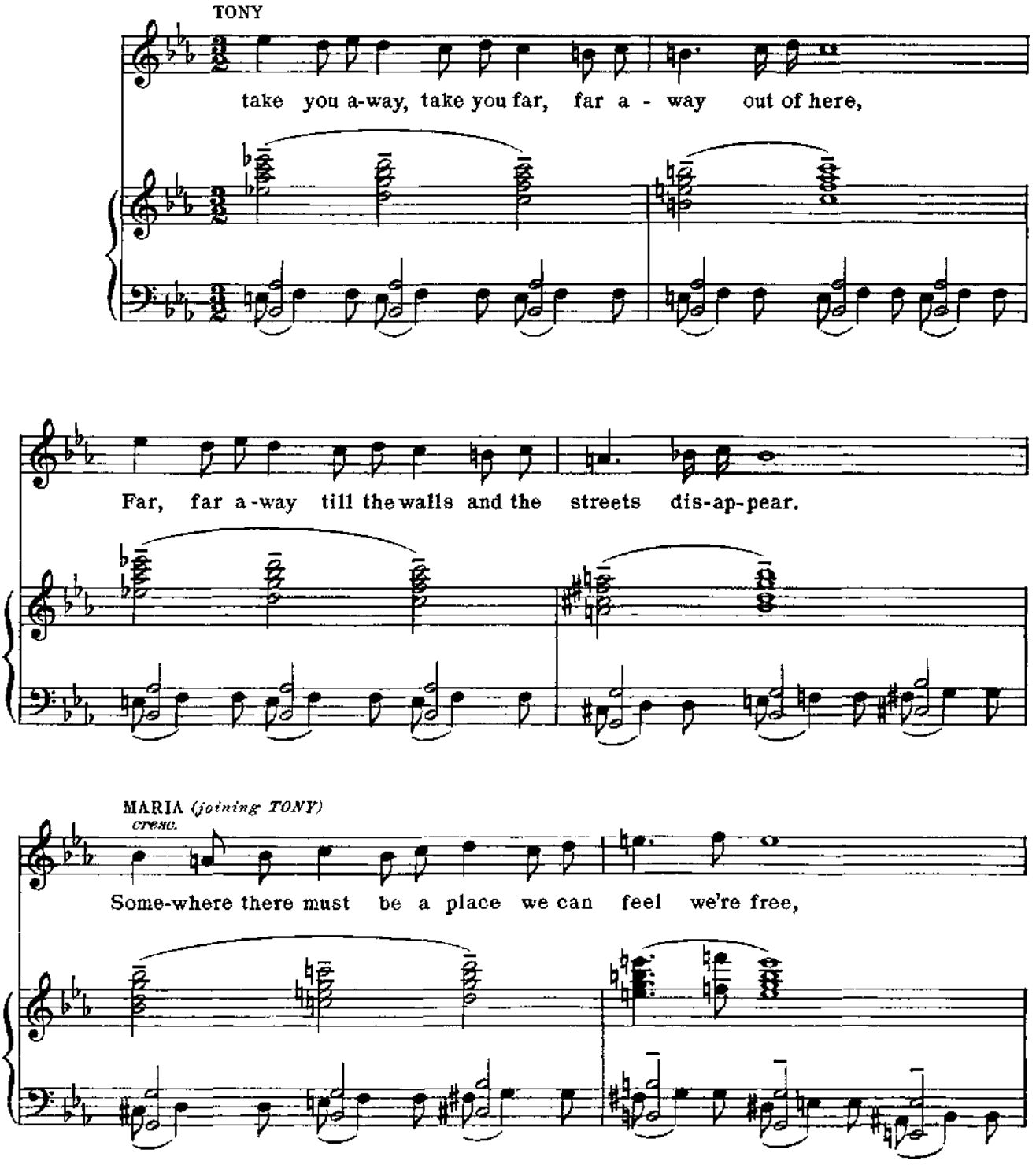
TONY: *(Speaking, his voice gradually rising into song)* Not one of them, not anything. And — and I'll

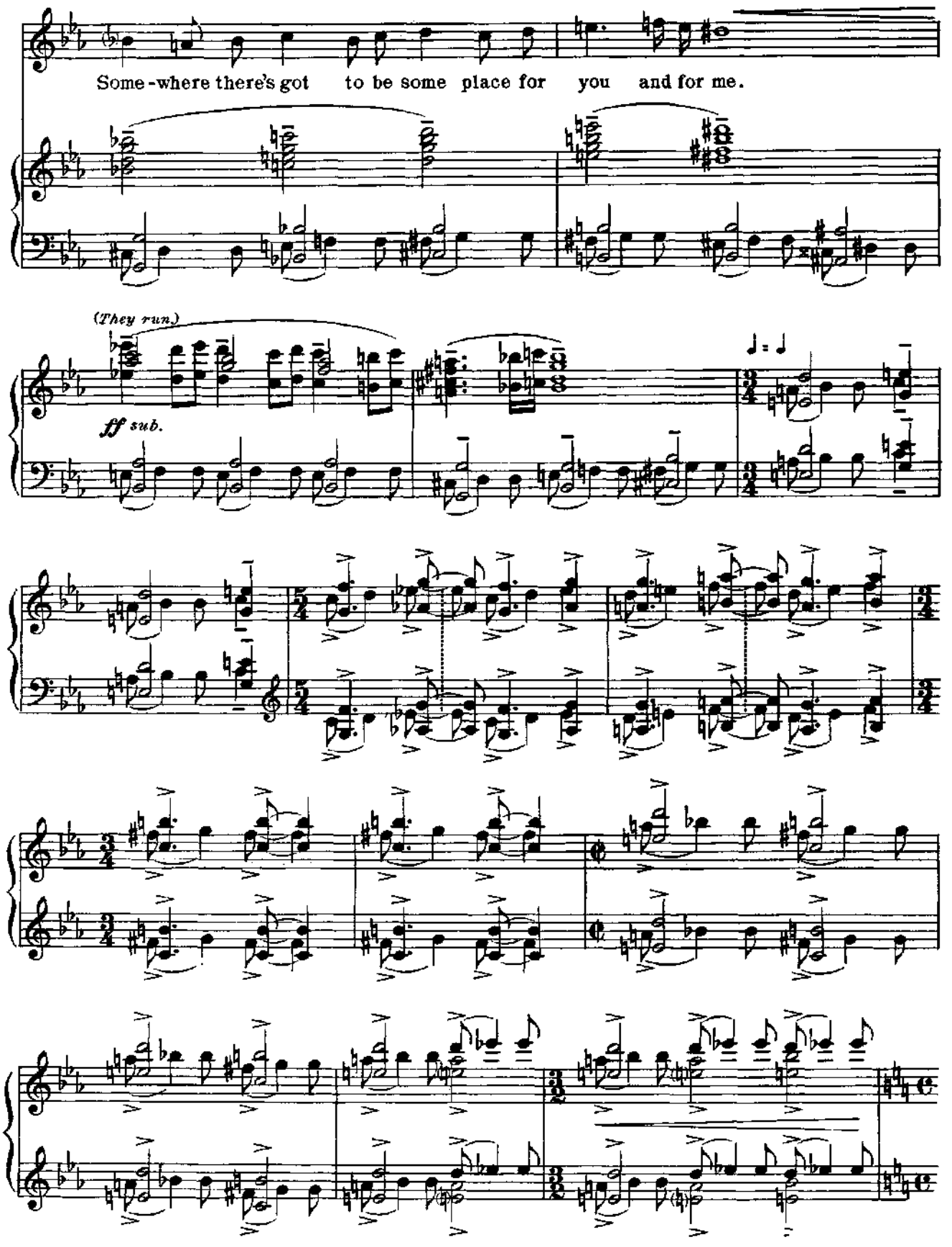


No. 13A

Ballet Sequence

Instrumental, Tony, Maria and a Girl

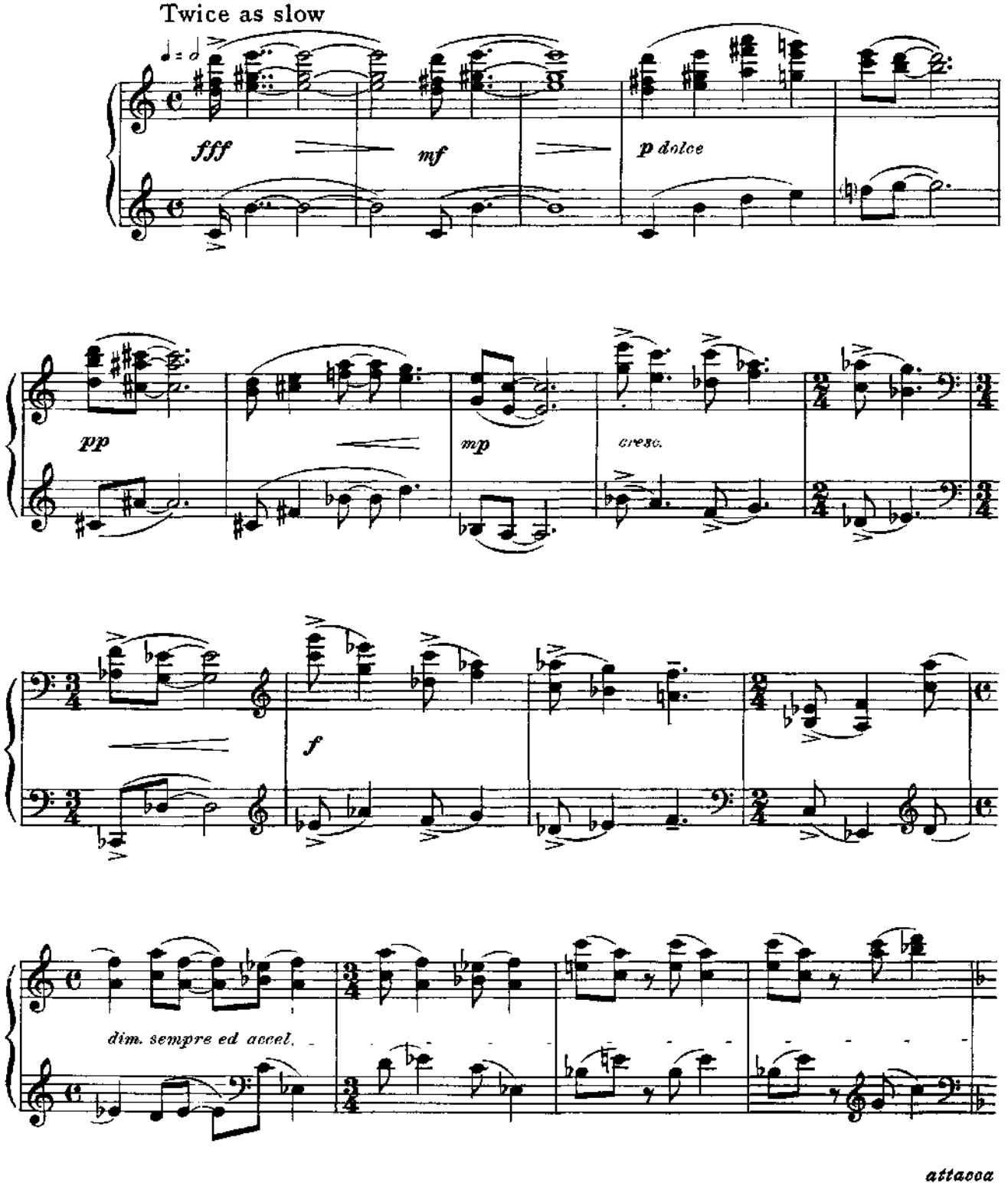



Some-where there's got to be some place for you and for me.
(They run)
ff sub.

(Ballet Sequence continued)

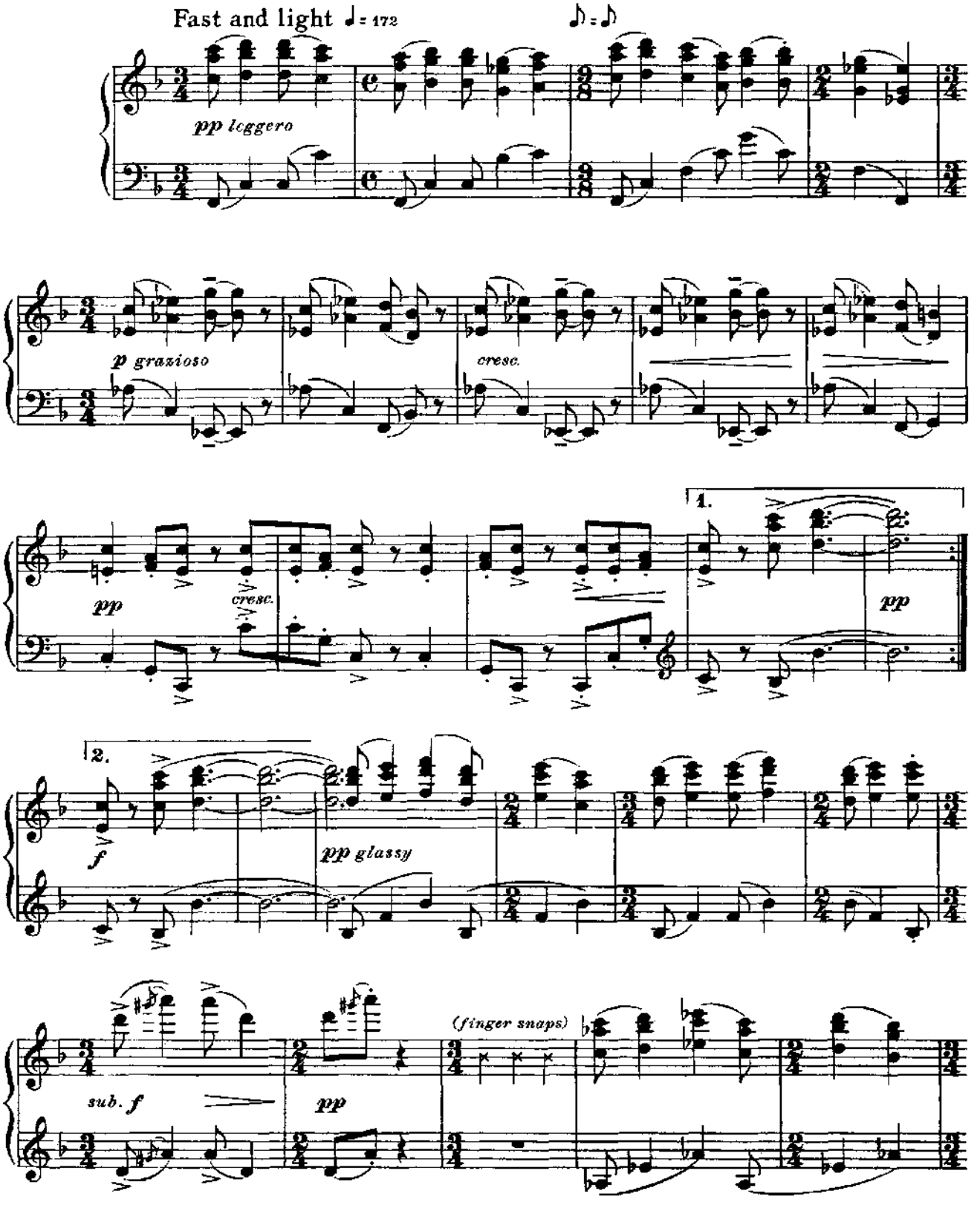
No. 13B

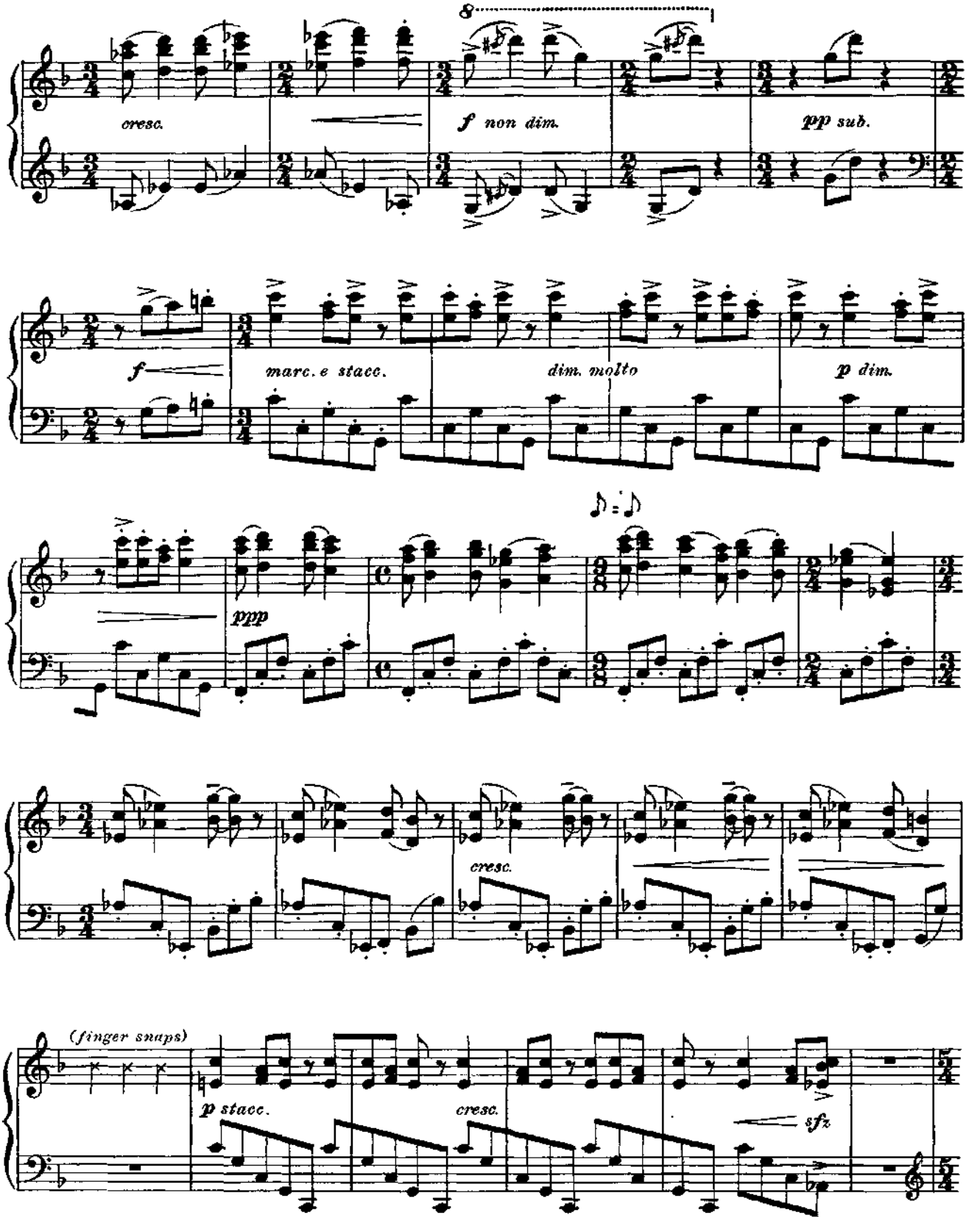
Transition to Scherzo

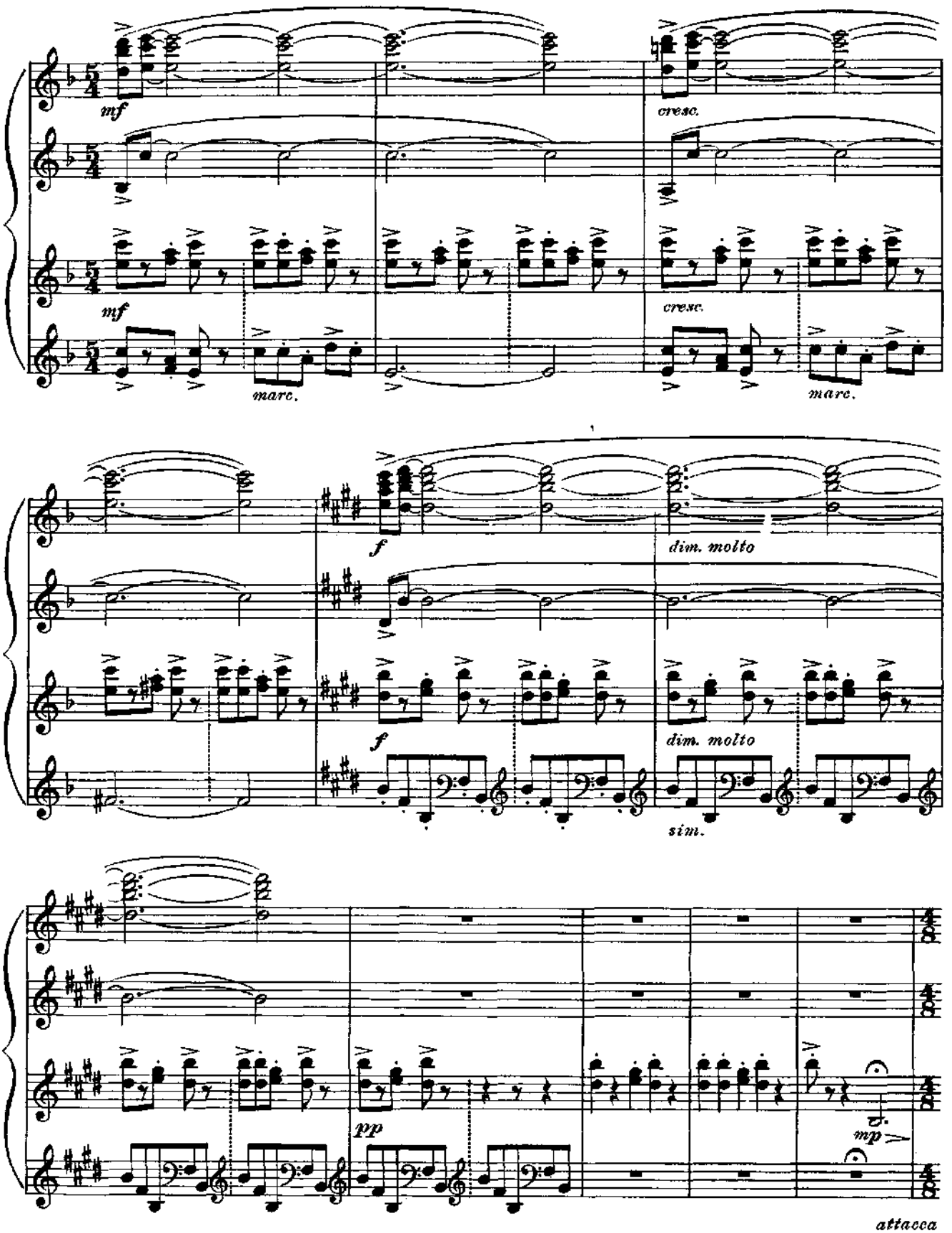


No. 13C

Scherzo



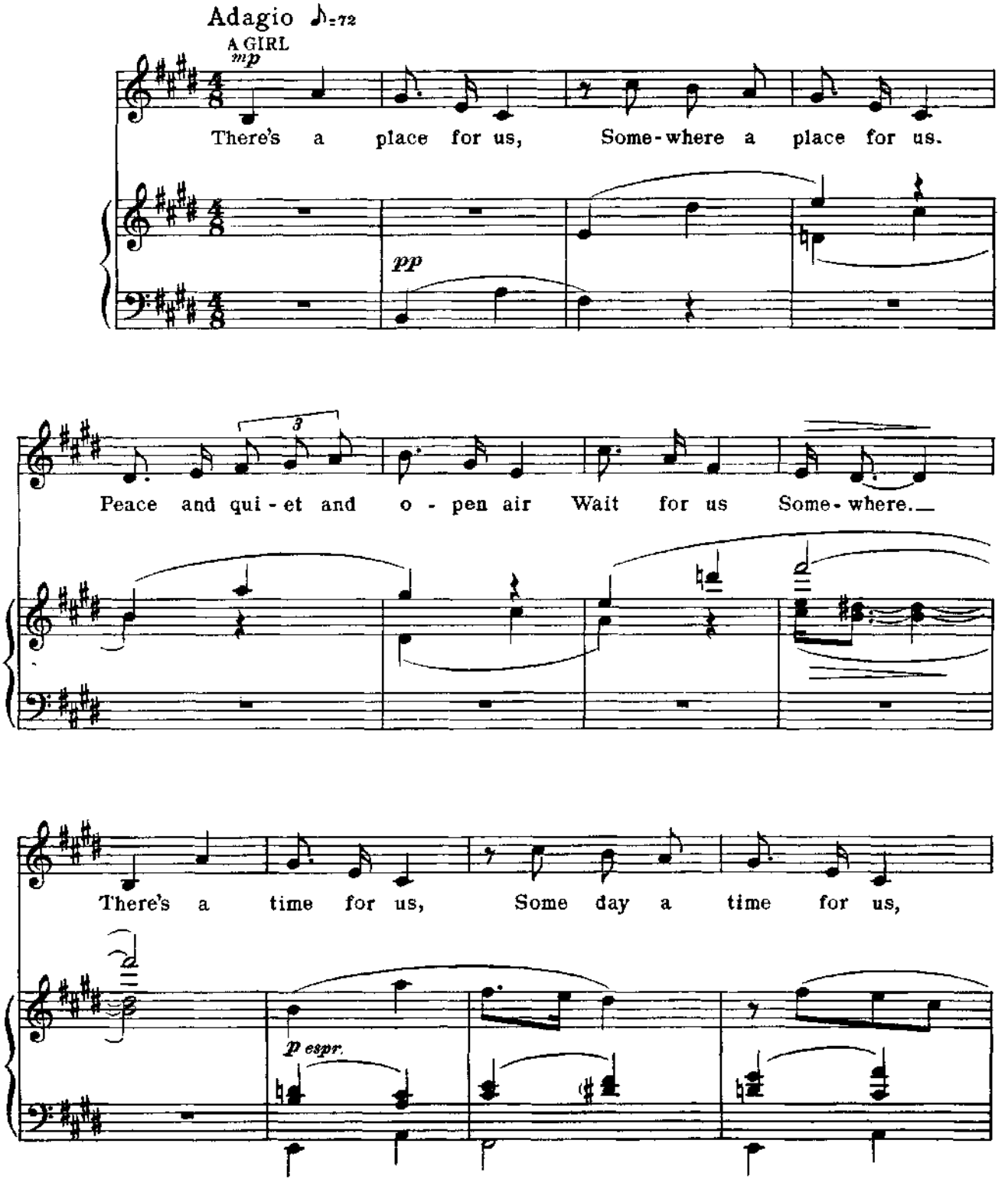

cresc.
f non dim.
pp sub.
f
marc. e stacc.
dim. molto
p dim.
ppp
cresc.
(finger snaps)
p stacc.
cresc.
sfz

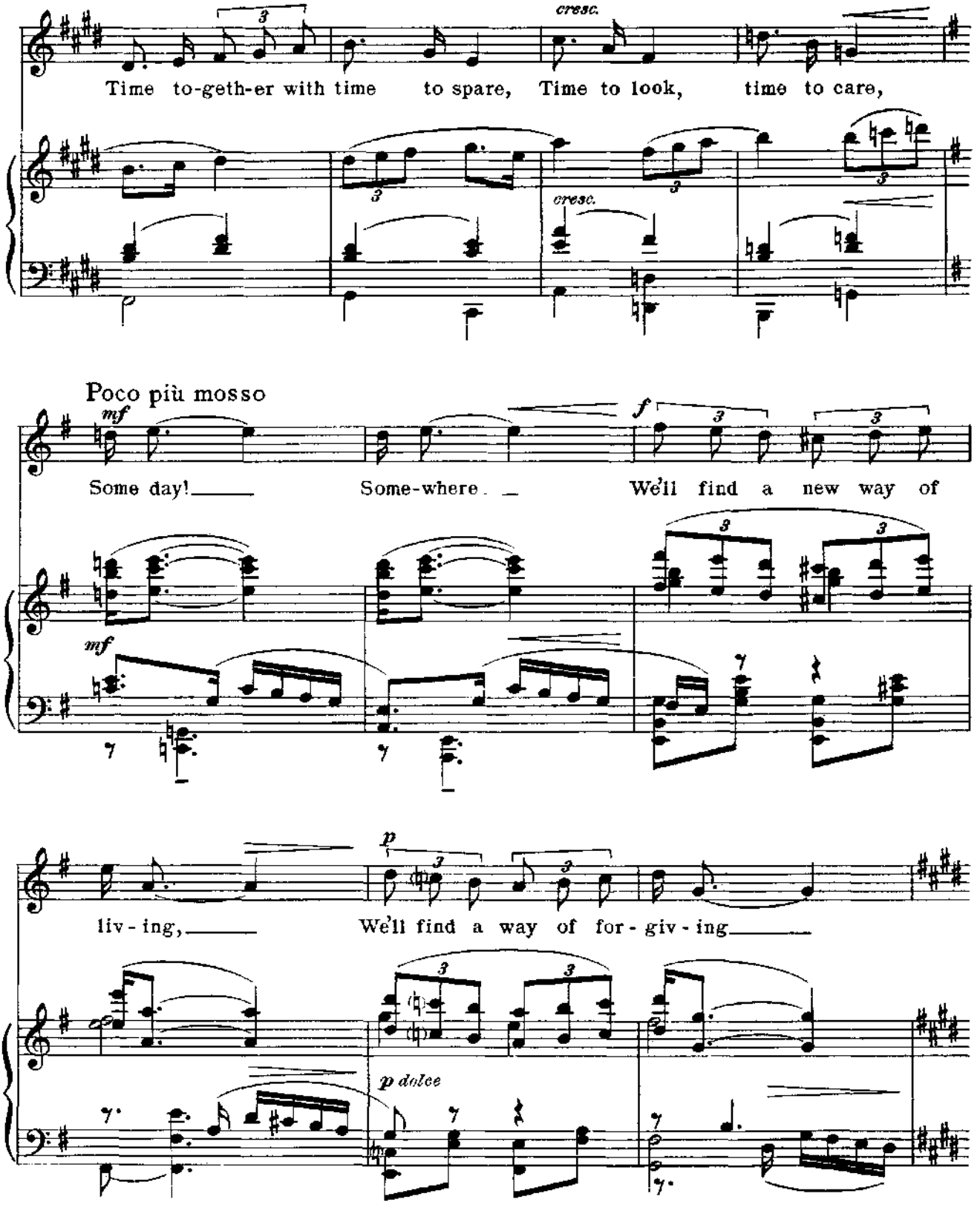

mf
cresc.
mf
cresc.
marc.
marc.
f
dim. molto
f
dim. molto
sim.
pp
mp
attacca

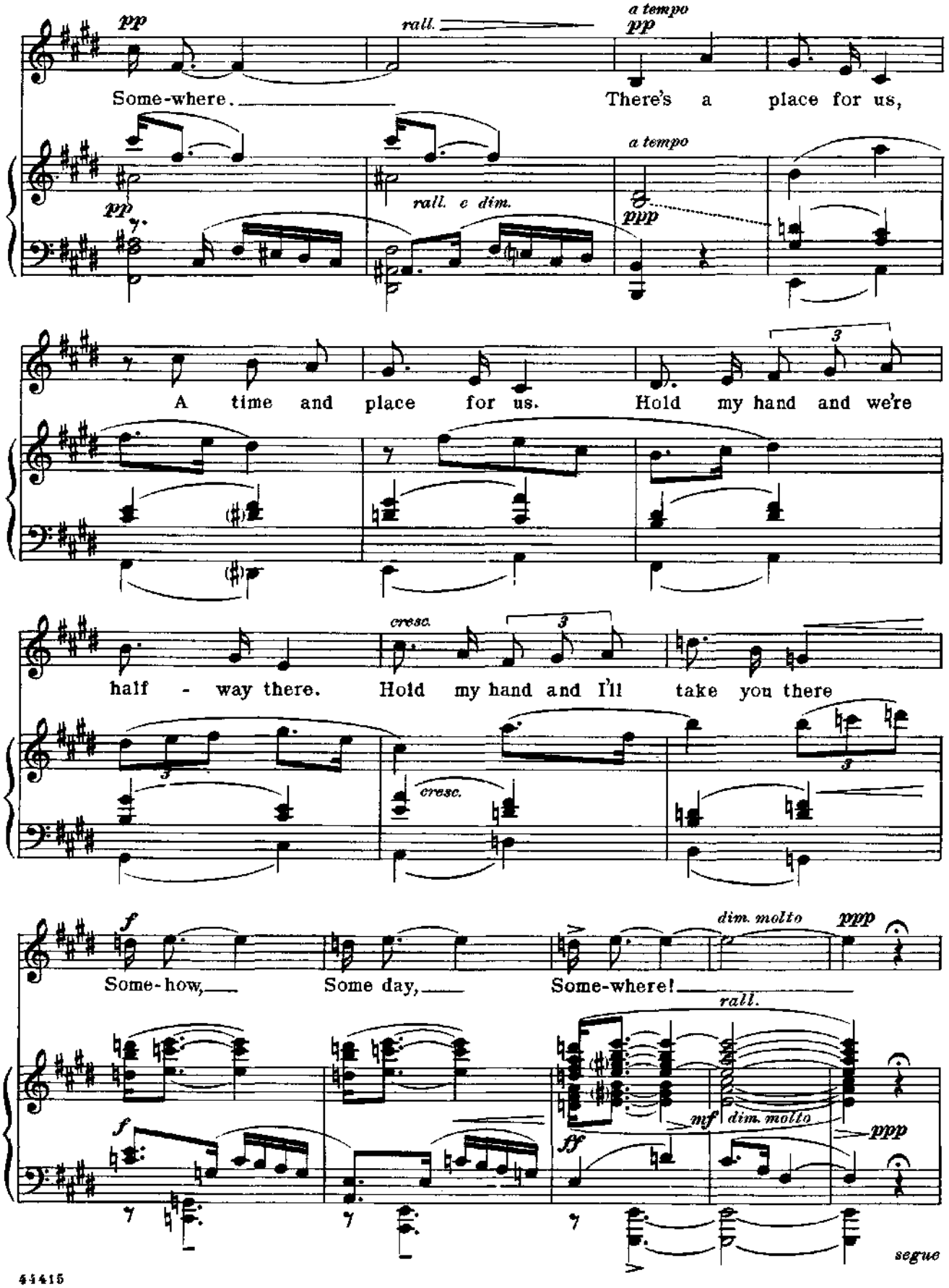
(Ballet Sequence continued)

No. 13D

Somewhere

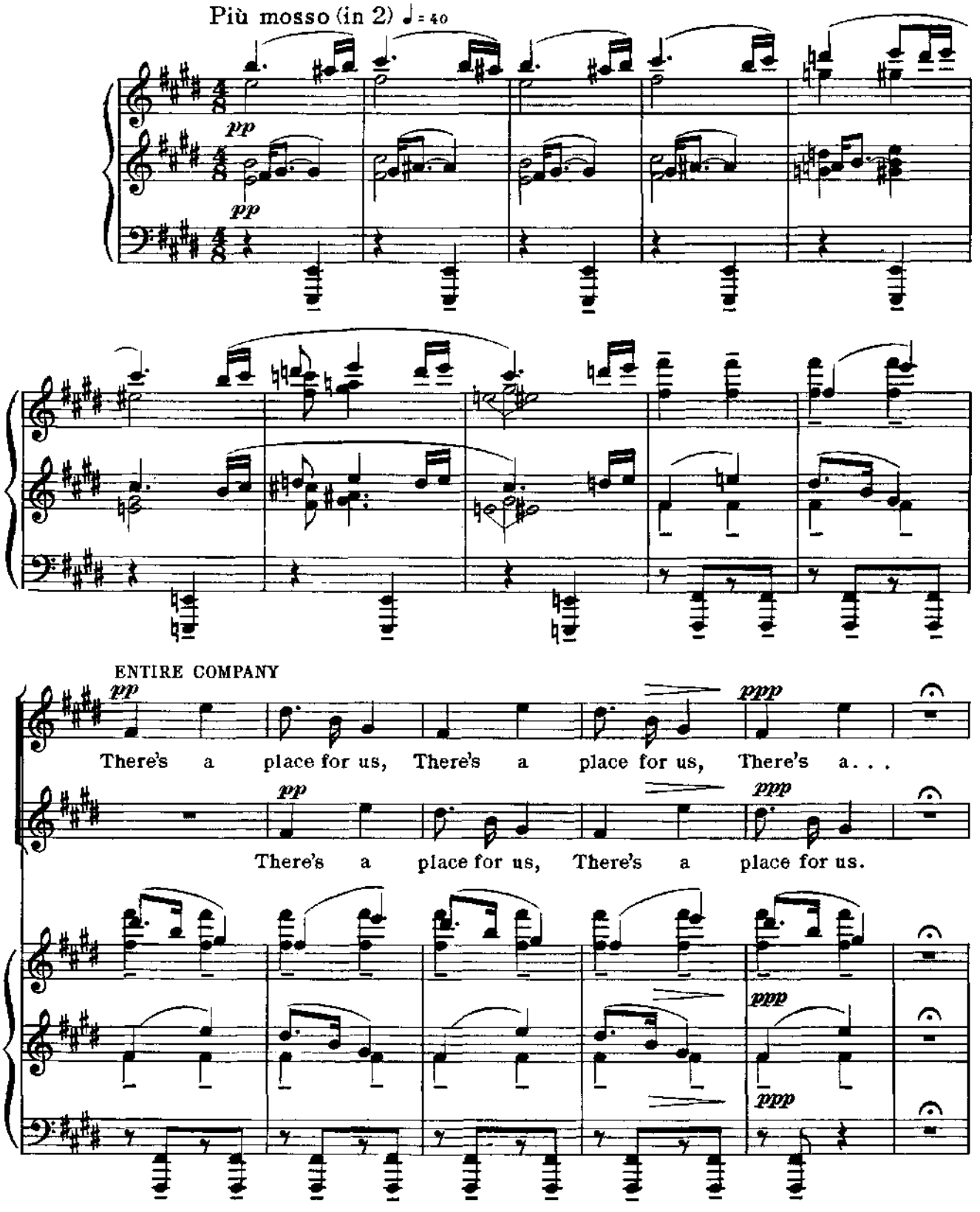


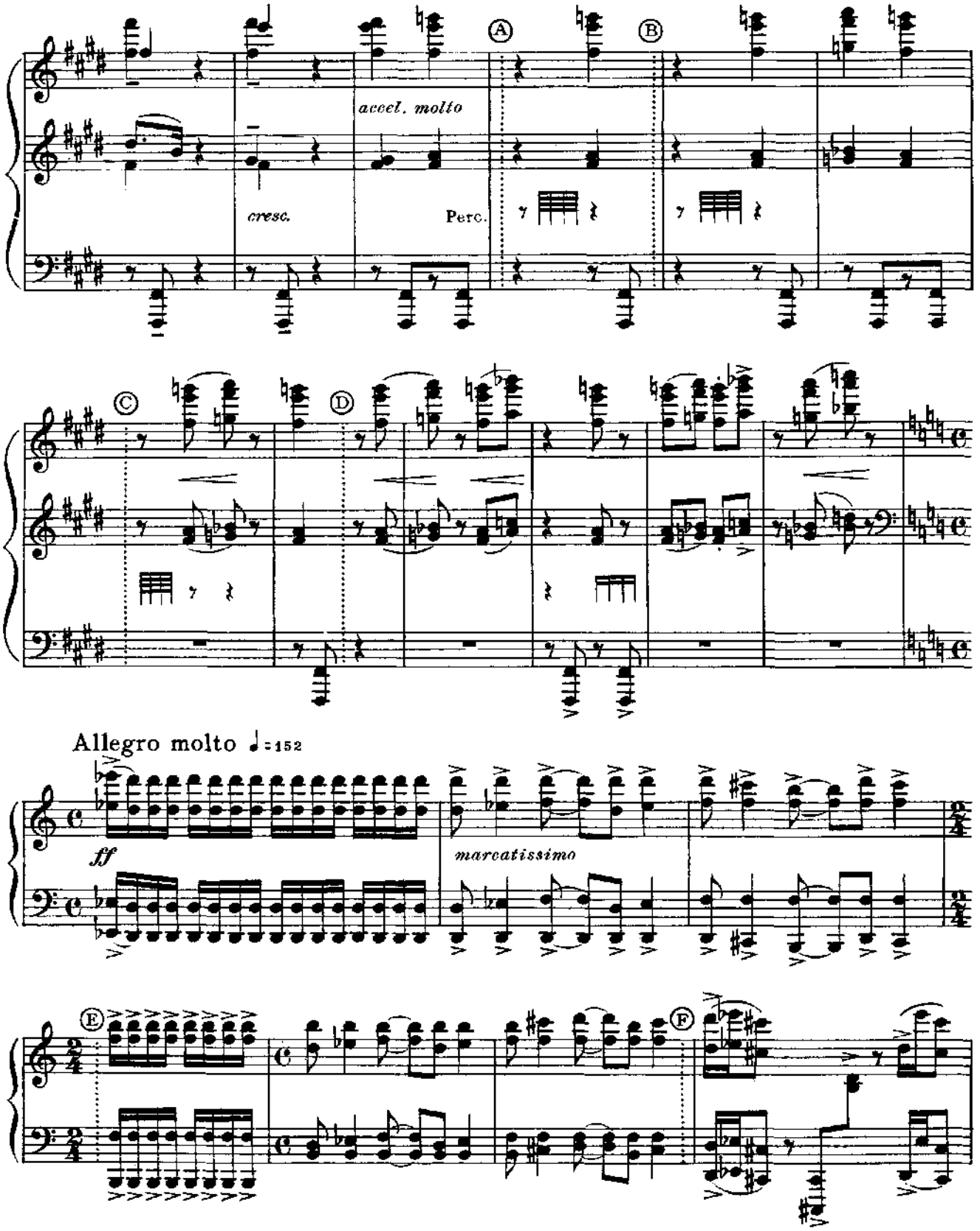

cresc.
Time to-geth-er with time to spare, Time to look, time to care,
cresc.
Poco più mosso
mf
f
Some day! Some-where We'll find a new way of
mf
p
liv - ing, We'll find a way of for - giv - ing
p dolce


pp
rall.
a tempo
pp
Some-where.
There's a place for us,
pp
rall. e dim.
a tempo
ppp
A time and place for us.
Hold my hand and we're
half - way there.
cresc.
Hold my hand and I'll take you there
cresc.
f
dim. molto
ppp
Some-how,
Some day,
Some-where!
rall.
f
mf
dim. molto
ppp
ff
segue

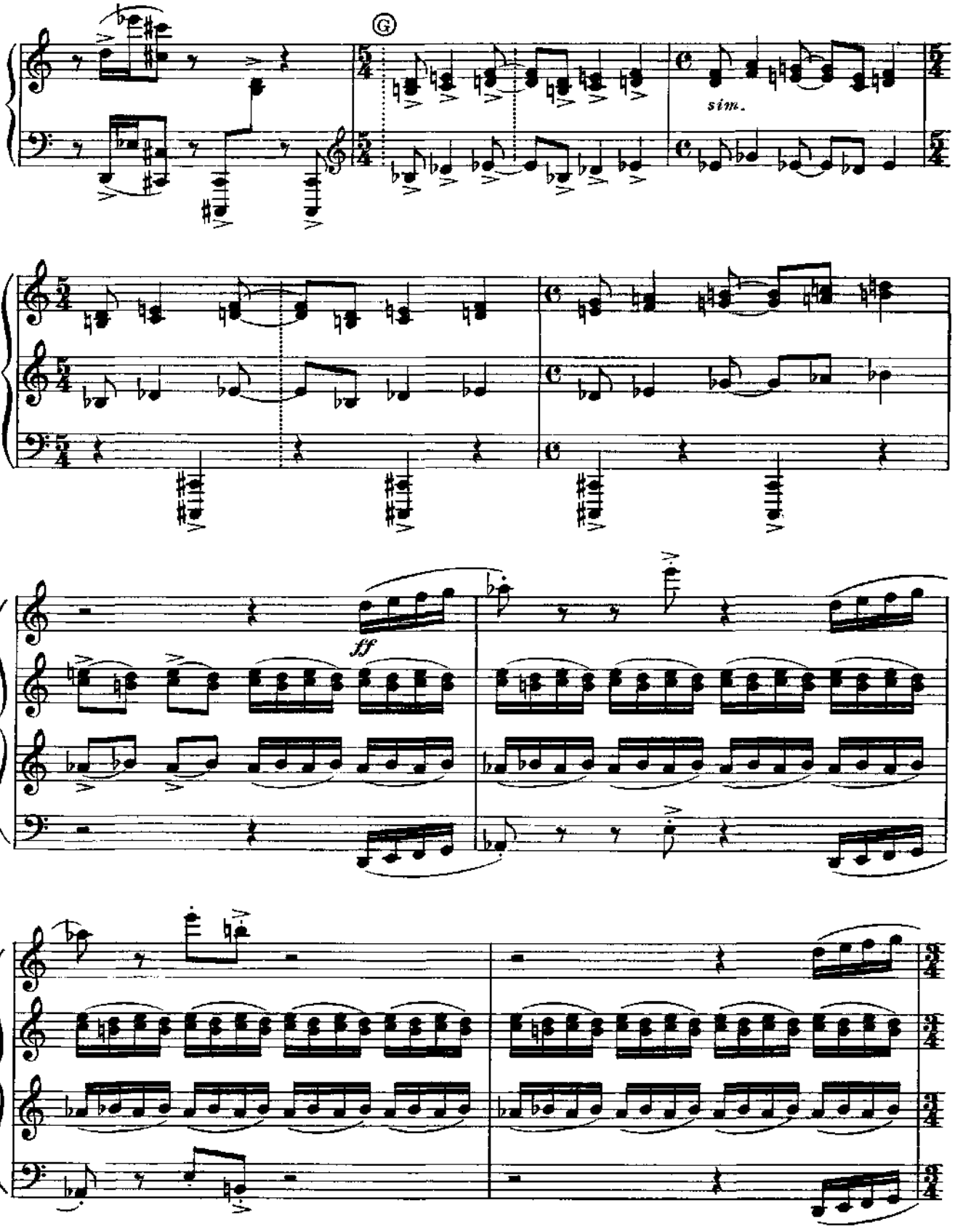
No. 13E

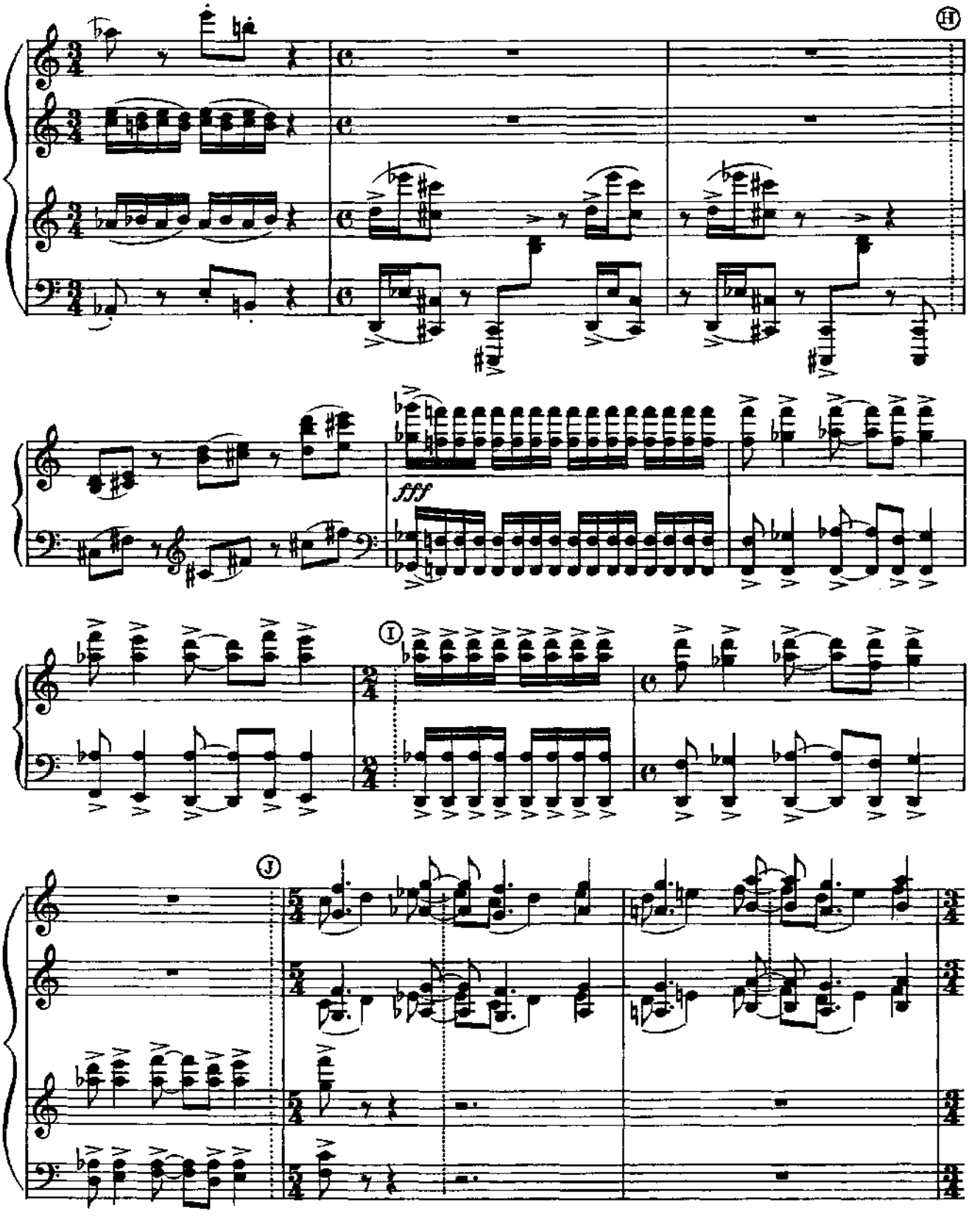
Procession and Nightmare

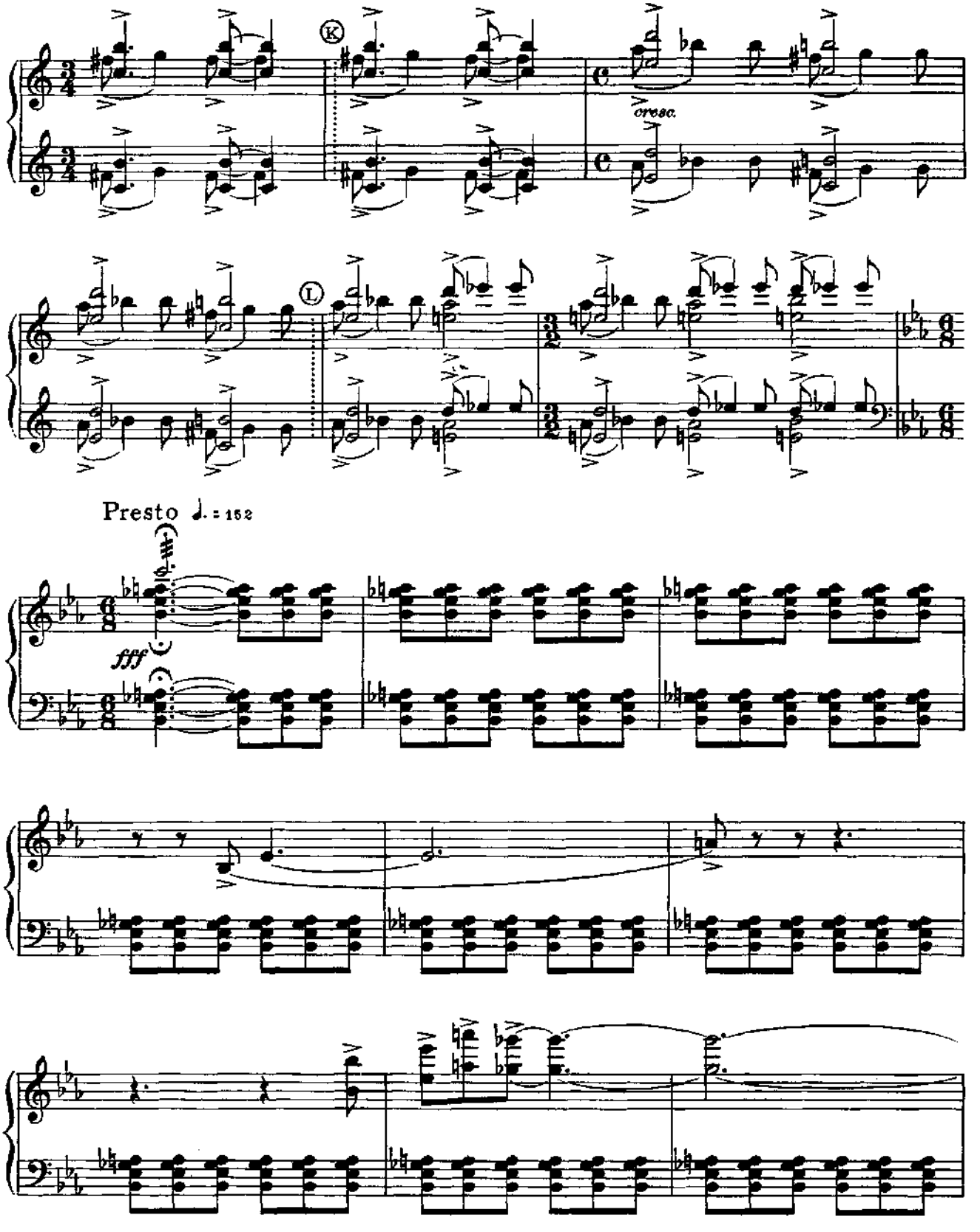


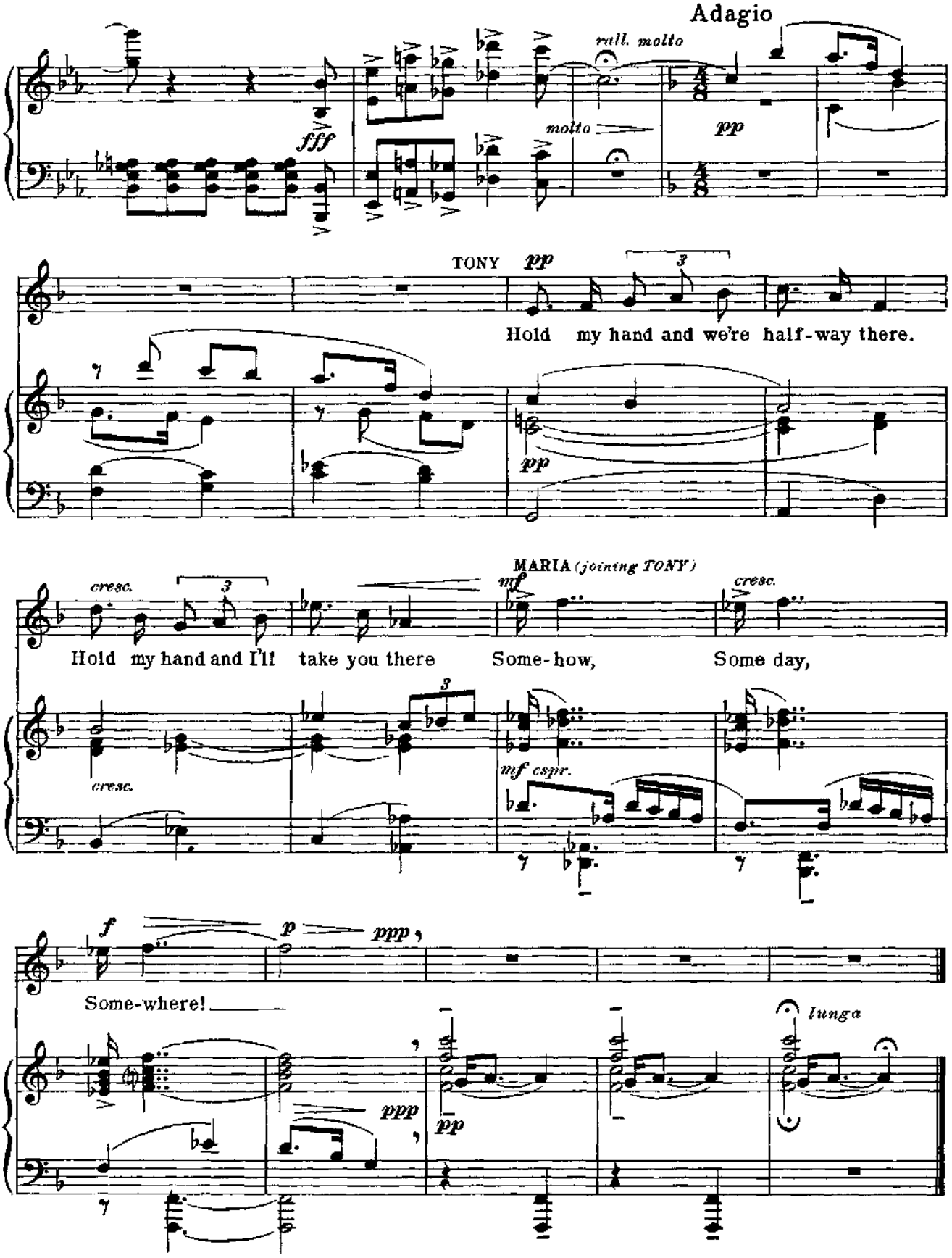


In the N.Y. production cuts were made from Ⓐ to Ⓑ; Ⓒ to Ⓓ; Ⓔ to Ⓕ; Ⓖ to Ⓗ; Ⓘ to Ⓙ and Ⓚ to Ⓛ.


G
sim.
ff


H
fff
I
J


K
cresc.
L
Presto ♩. = 152
fff

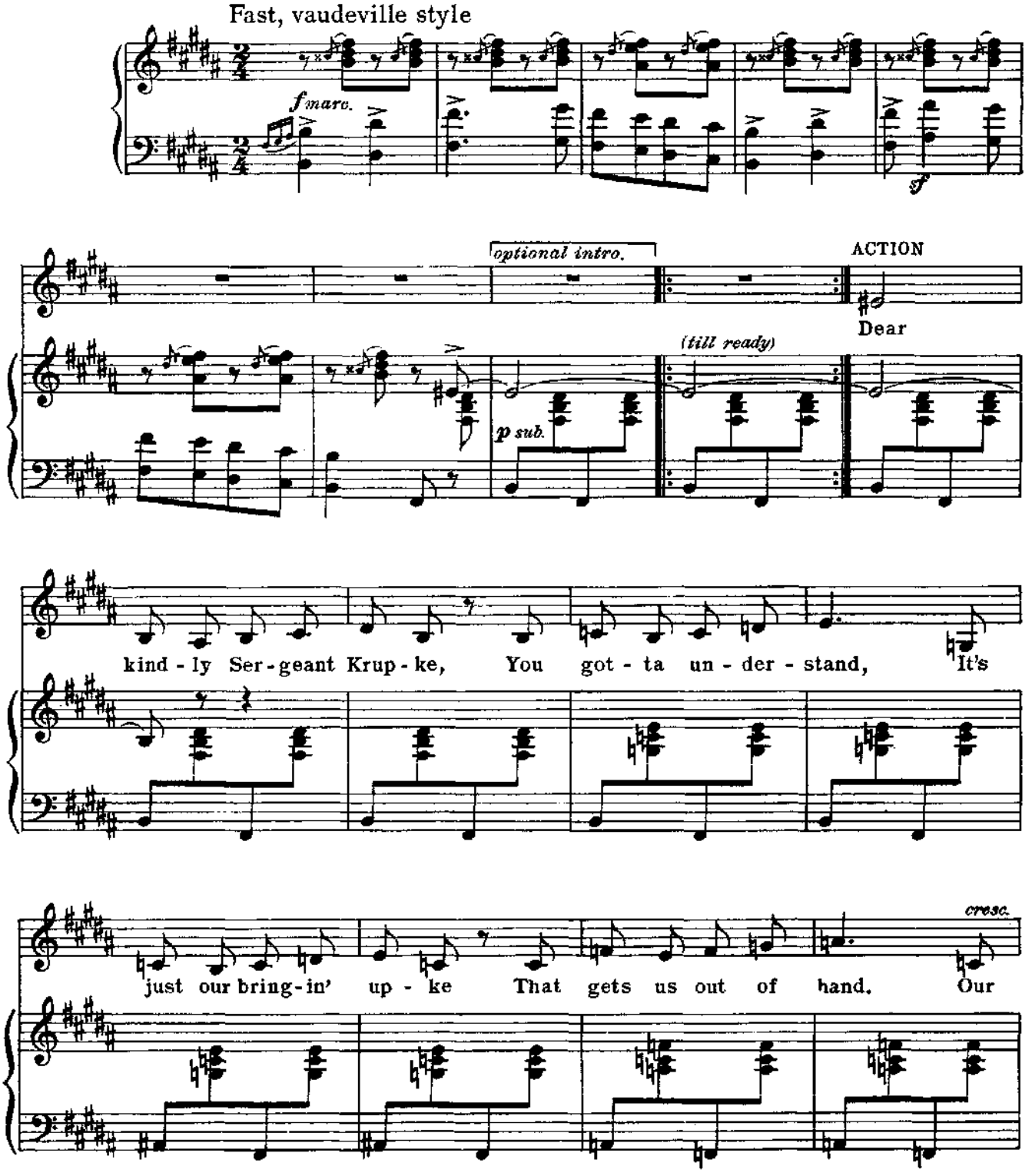

Adagio
rall. molto
fff
molto
pp
TONY
pp
Hold my hand and we're half-way there.
pp
MARIA (joining TONY)
cresc.
mf
cresc.
Hold my hand and I'll take you there
Some-how,
Some day,
cresc.
mf espr.
f
p
ppp
Some-where!
ppp
pp
lunga

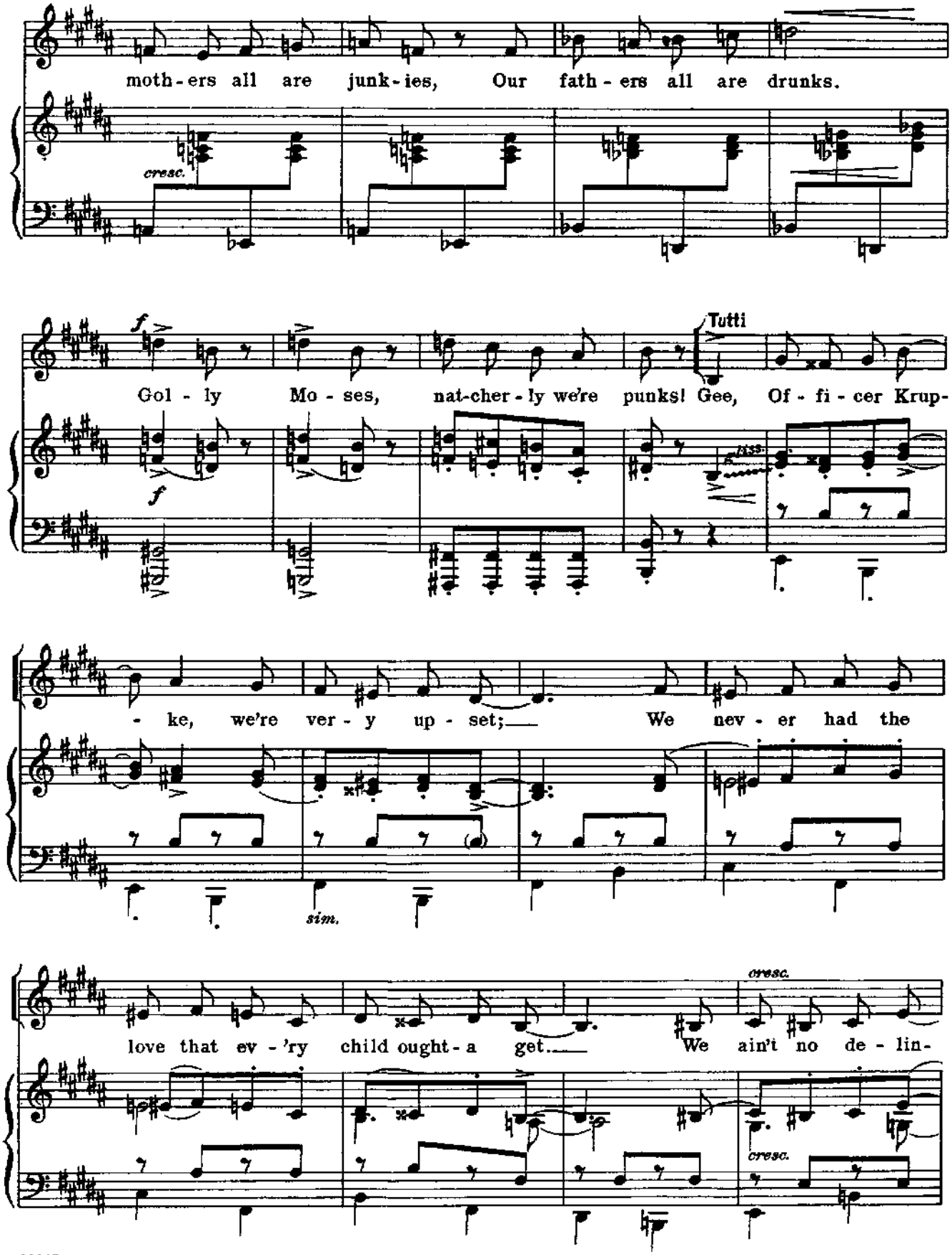
No. 14

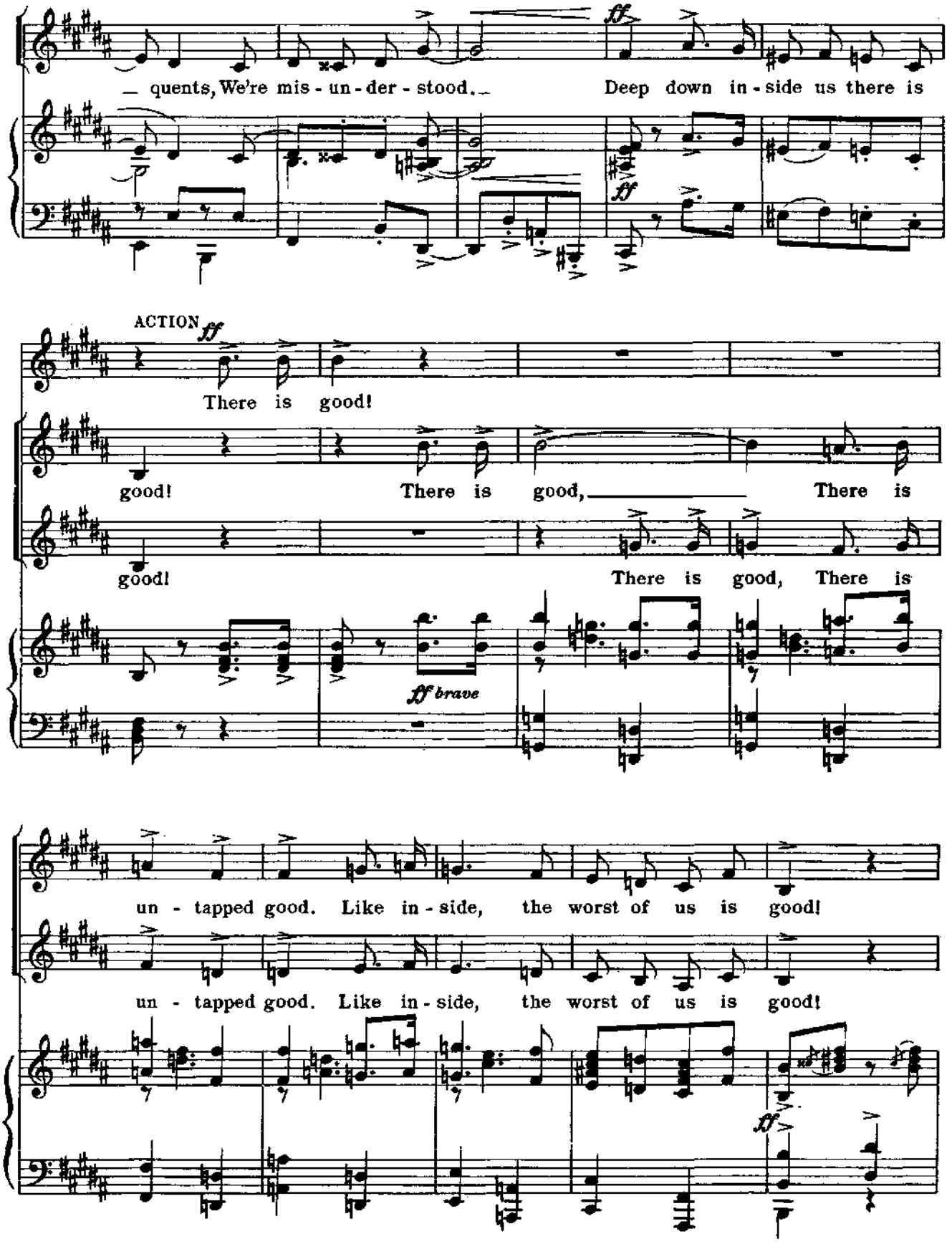
Gee, Officer Krupke

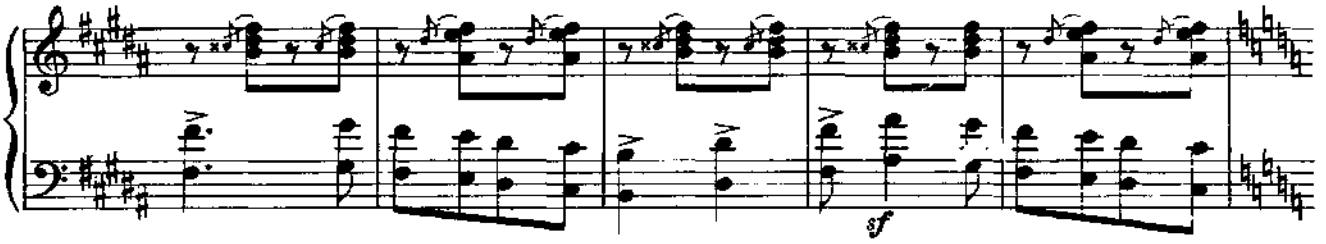
Jets

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



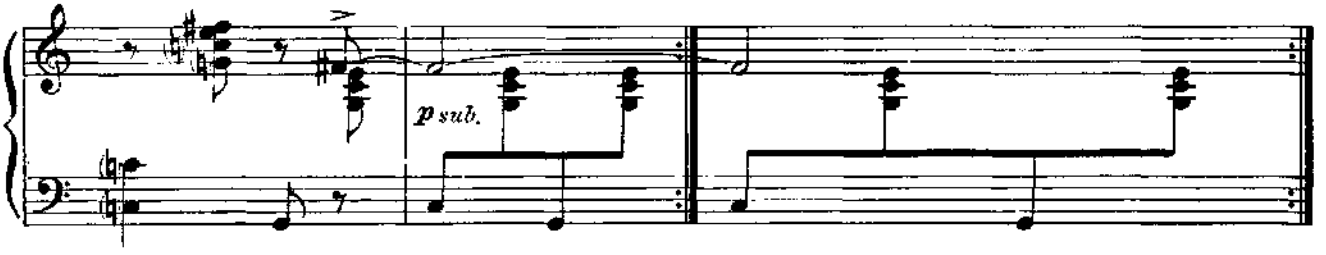

moth - ers all are junk - ies, Our fath - ers all are drunks.
cresc.
f
Tutti
Gol - ly Mo - ses, nat-cher - ly we're punks! Gee, Of - fi - cer Krup-
f
- ke, we're ver - y up - set; We nev - er had the
sim.
cresc.
love that ev - 'ry child ought - a get. We ain't no de - lin-
cresc.

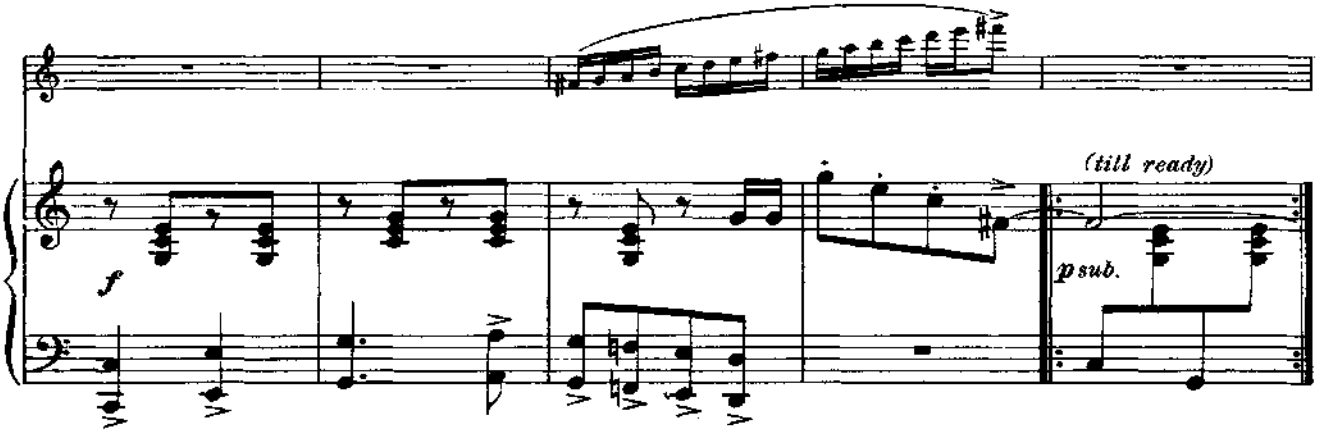

— quents, We're mis - un - der - stood. — Deep down in - side us there is
ff
ff
ACTION
ff
There is good!
good! There is good, — There is
good! There is good, There is
ff brave
un - tapped good. Like in - side, the worst of us is good!
un - tapped good. Like in - side, the worst of us is good!
ff

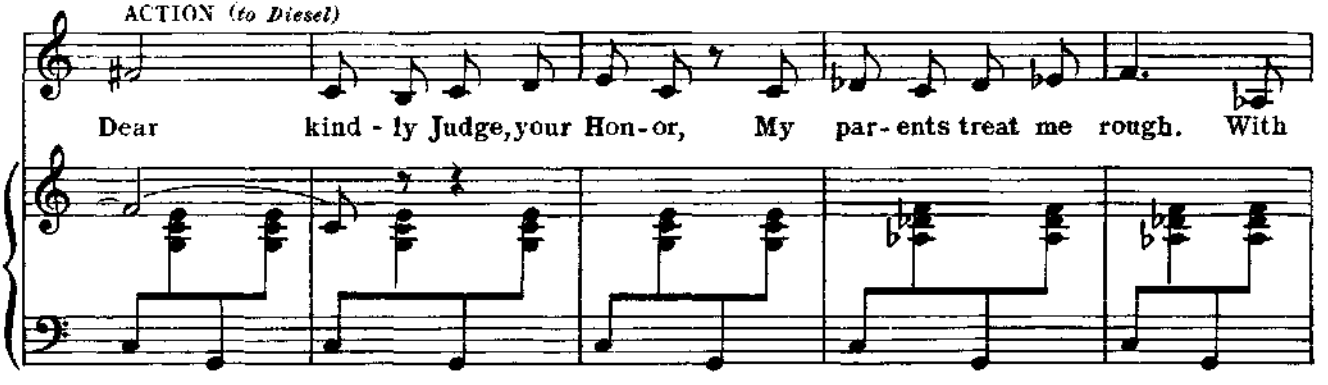


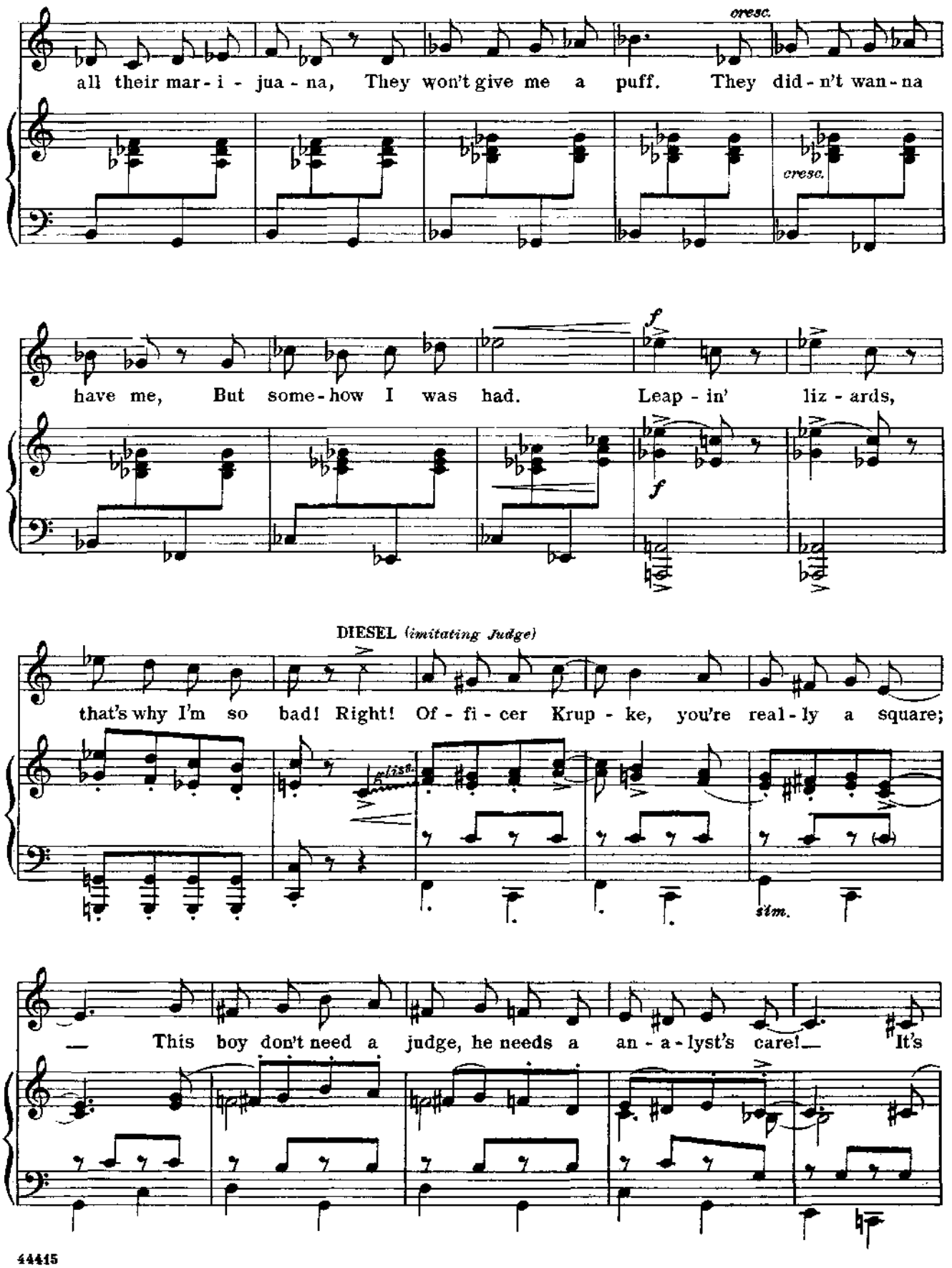
Skit 1

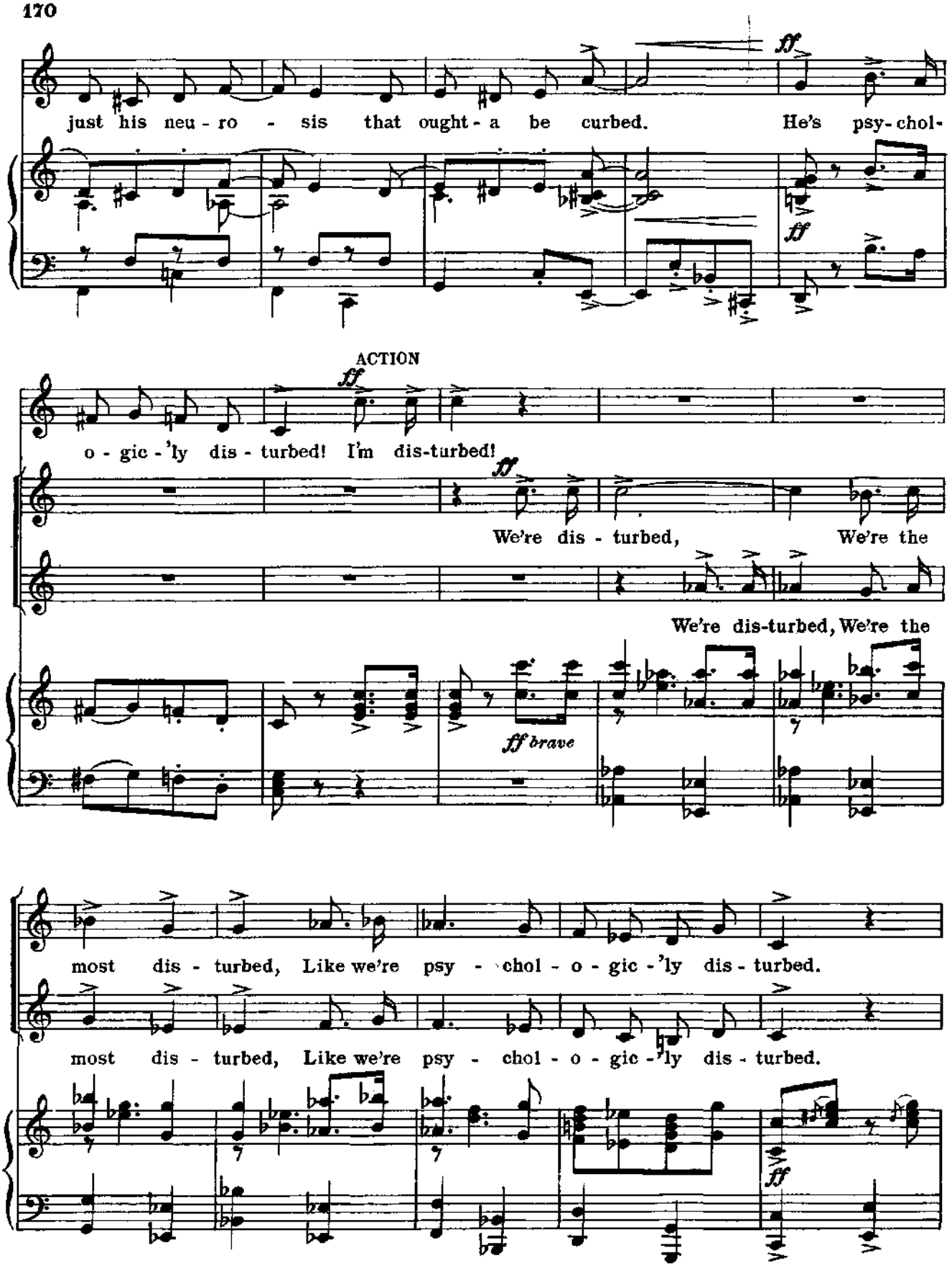
SNOWBOY: *(imitating Krupke)* That's a touching good story.
ACTION: Lemme tell it to the world!
SNOWBOY: *(shoving him)* Just tell it to the judge.

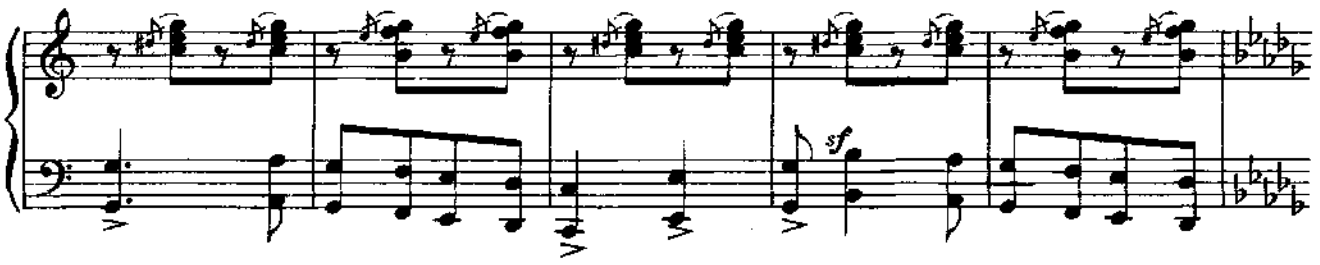







cresc.
all their mar - i - jua - na, They won't give me a puff. They did - n't wan - na
cresc.
have me, But some - how I was had. Leap - in' liz - ards,
f
f
DIESEL (imitating Judge)
that's why I'm so bad! Right! Of - fi - cer Krup - ke, you're real - ly a square;
sim.
— This boy don't need a judge, he needs a an - a - lyst's care! — It's


just his neu - ro - sis that ought - a be curbed. He's psy - chol-
ff
ff
ACTION
ff
o - gic - 'ly dis - turbed! I'm dis-turbed!
ff
We're dis - turbed, We're the
We're dis-turbed, We're the
ff brave
most dis - turbed, Like we're psy - chol - o - gic - 'ly dis - turbed.
most dis - turbed, Like we're psy - chol - o - gic - 'ly dis - turbed.
ff

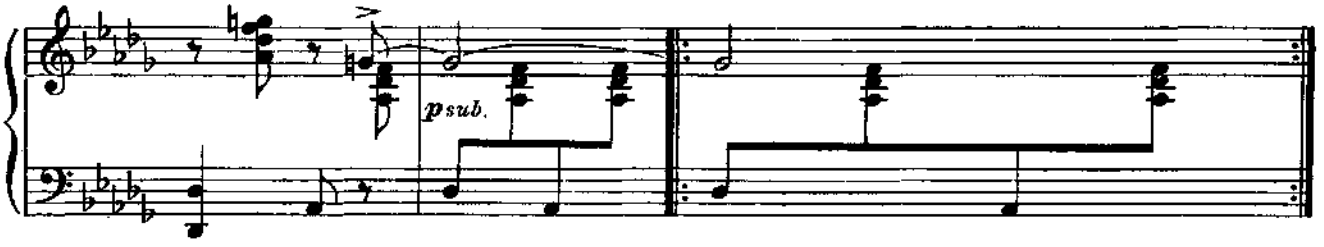


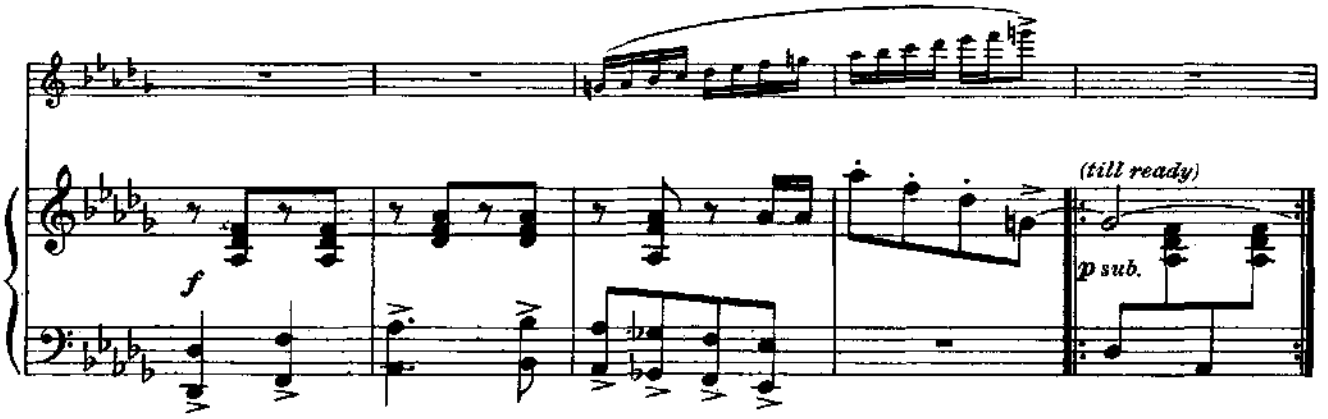
Skit 2

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

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

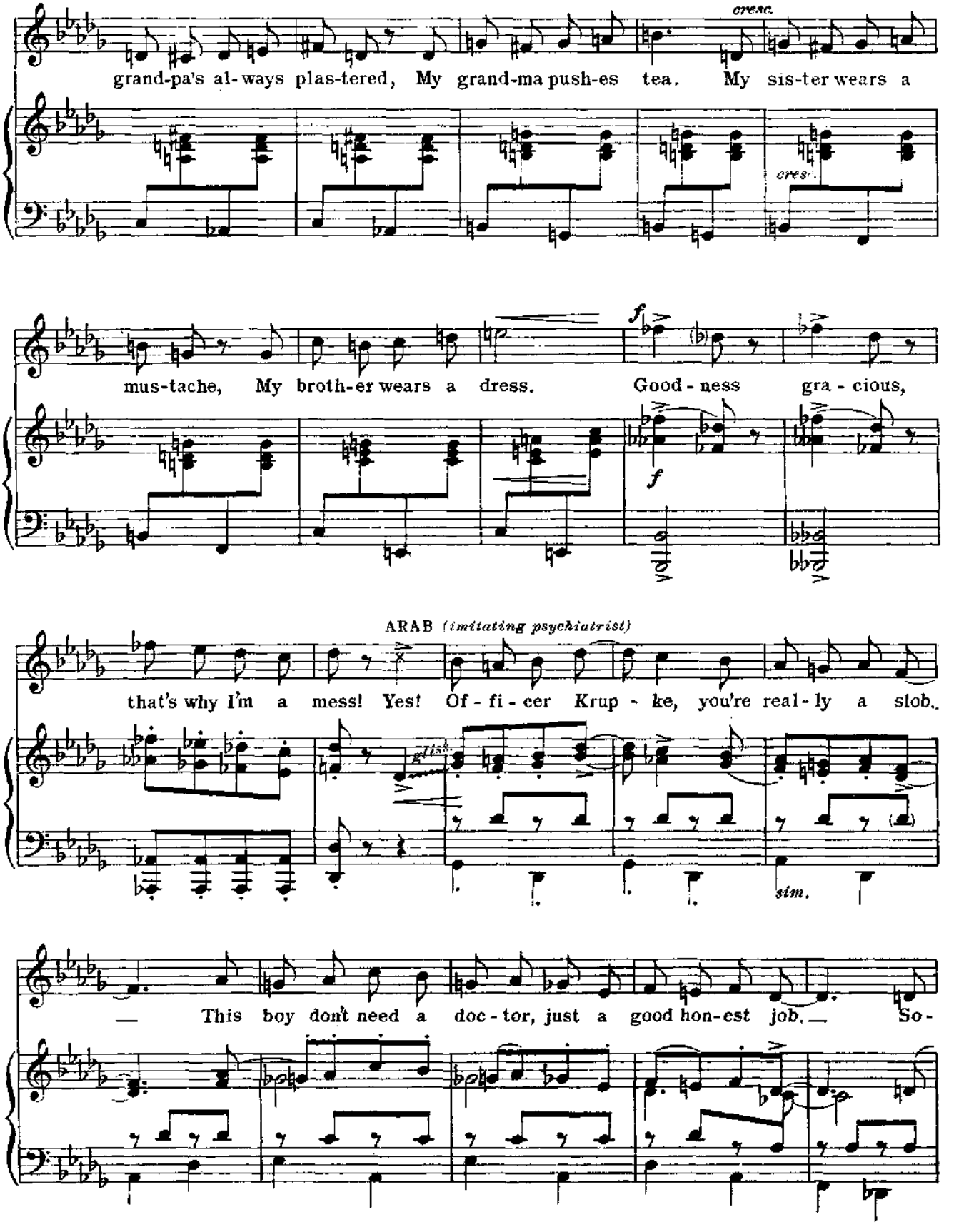
DIESEL: So take him to a headshrinker.

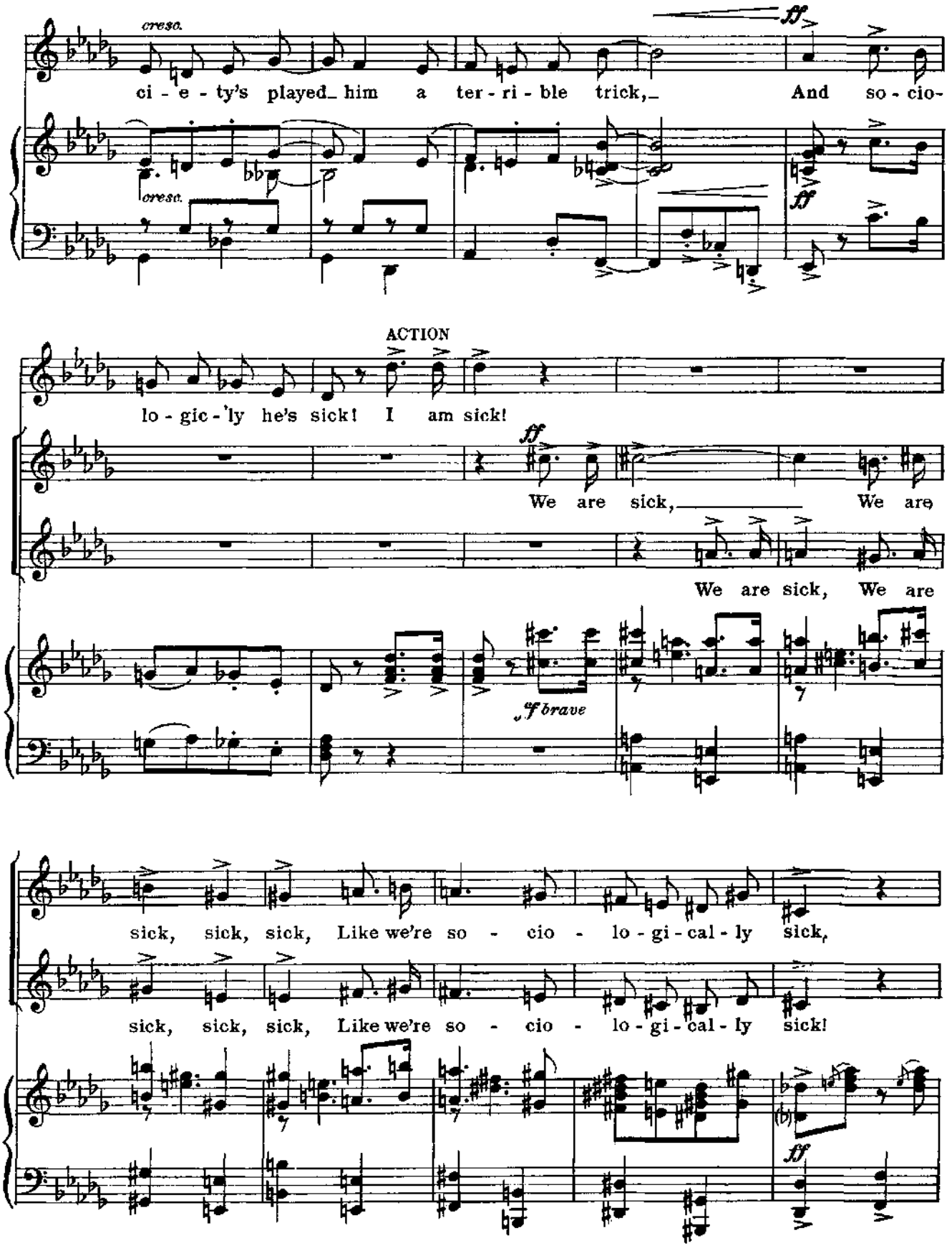


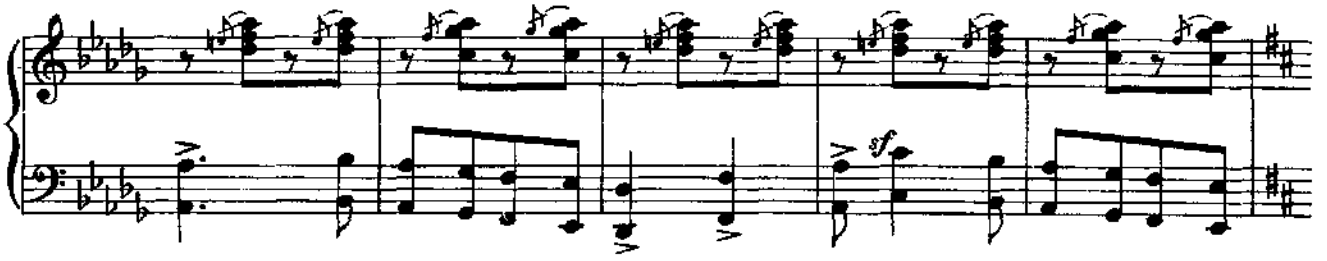


ACTION. *(to A-rab)*

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


cresc.
grand-pa's al-ways plas-tered, My grand-ma push-es tea. My sis-ter wears a
cresc.
mus-tache, My broth-er wears a dress. Good-ness gra-cious,
f
f
ARAB (imitating psychiatrist)
that's why I'm a mess! Yes! Of-fi-cer Krup-ke, you're real-ly a slob.
glissando
sim.
— This boy don't need a doc-tor, just a good hon-est job. — So-


cresc.
ci - e - ty's played_ him a ter - ri - ble trick,_ And so - cio-
cresc.
ff
ff
ACTION
lo - gic - 'ly he's sick! I am sick!
ff
We are sick,_____ We are
We are sick, We are
sf brave
sick, sick, sick, Like we're so - cio - lo - gi - cal - ly sick,
sick, sick, sick, Like we're so - cio - lo - gi - cal - ly sick!
ff

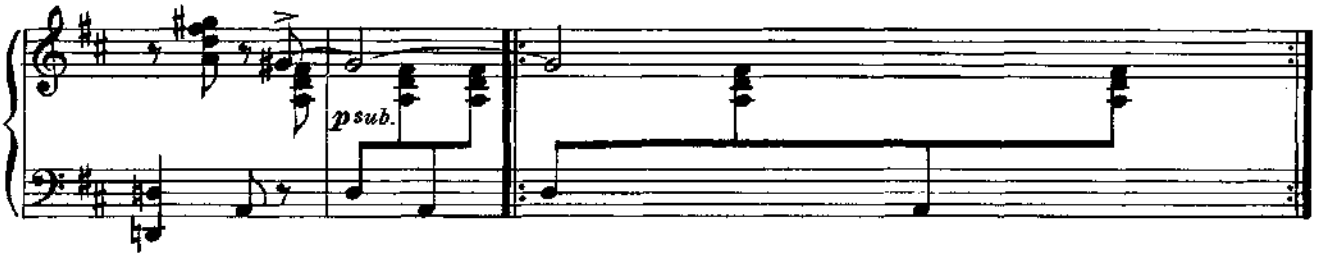


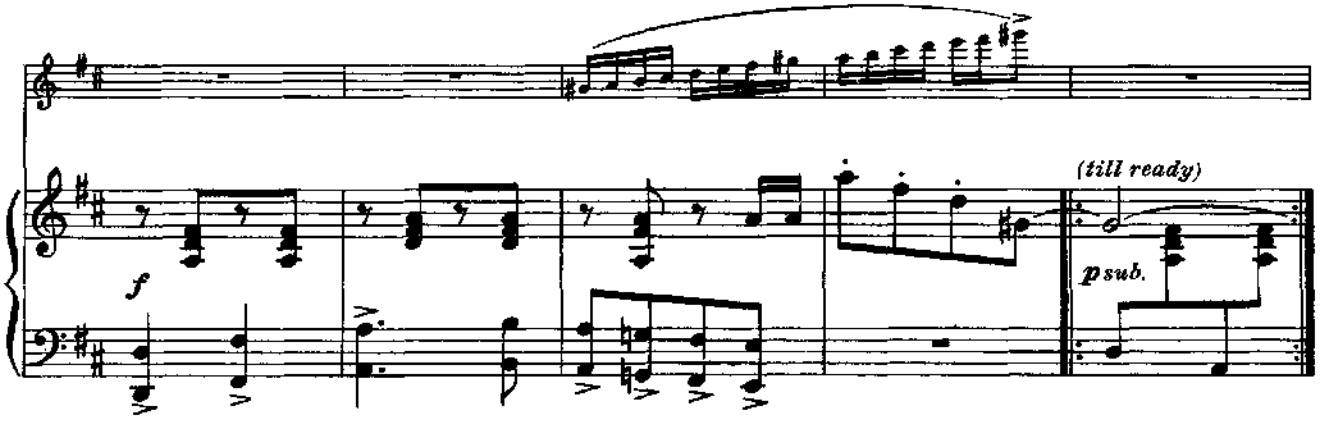
Skit 3

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

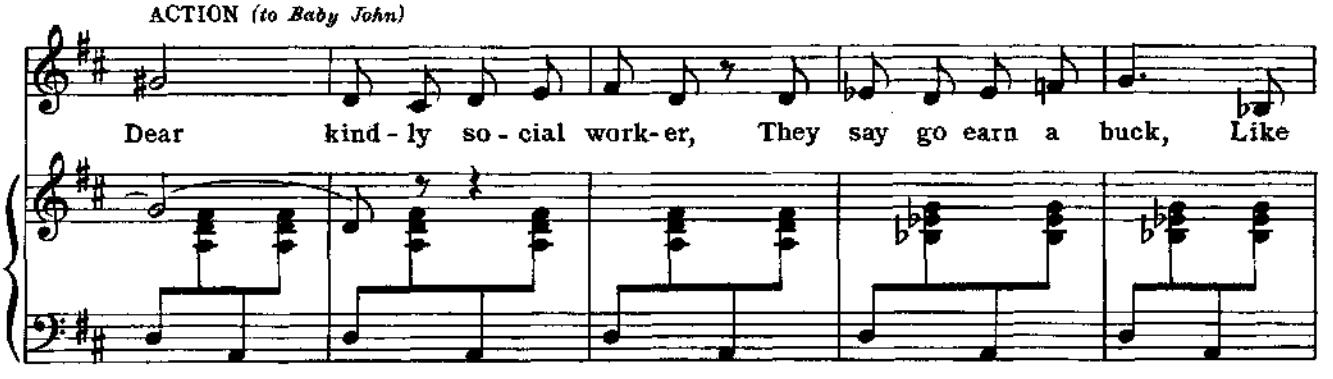
ACTION: Hey, I got a social disease.

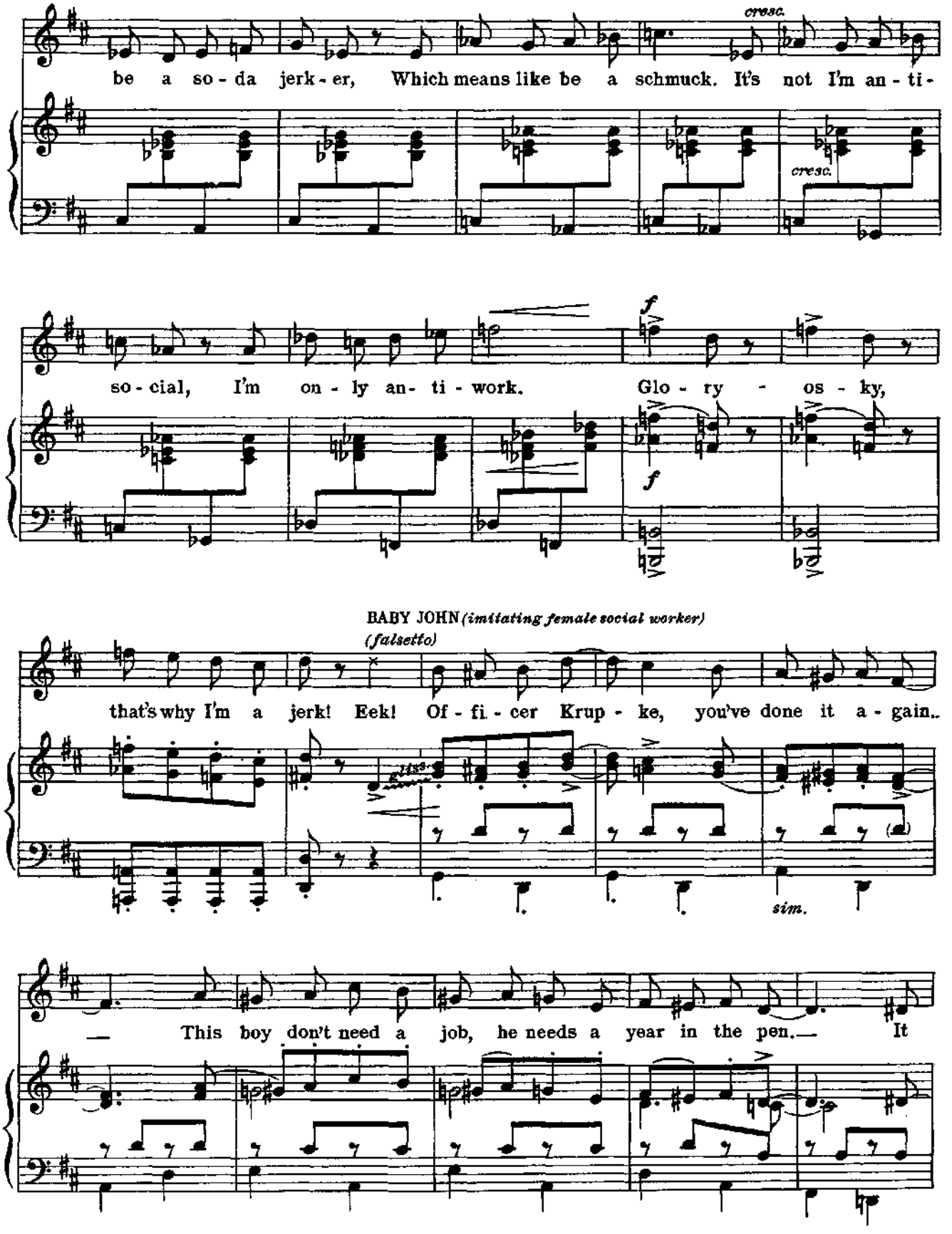
ARAB: So take him to a social worker!

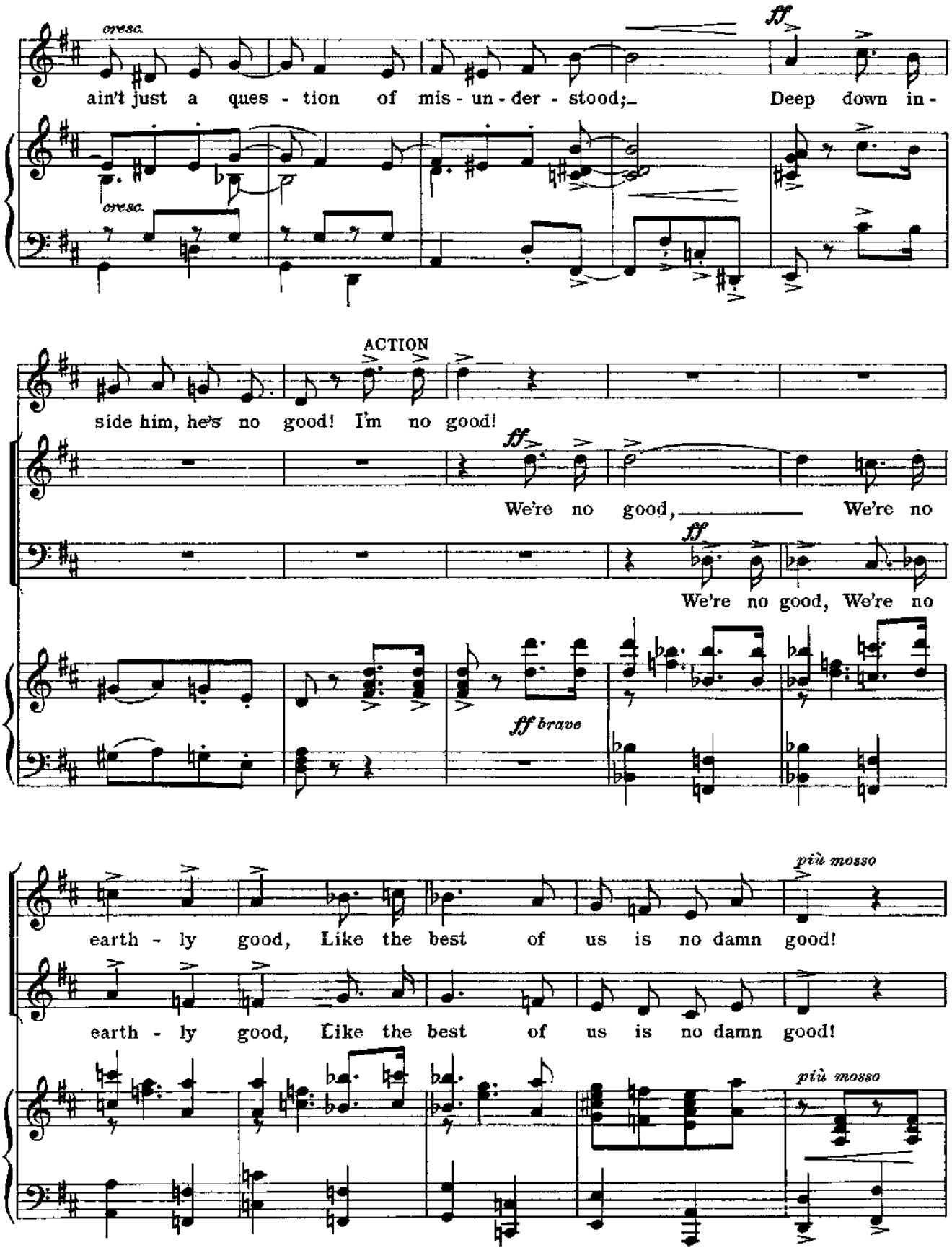




ACTION *(to Baby John)*




cresc.
be a so - da jerk - er, Which means like be a schmuck. It's not I'm an - ti -
cresc.
so - cial, I'm on - ly an - ti - work. Glo - ry - os - ky,
f
f
BABY JOHN (imitating female social worker)
(falsetto)
that's why I'm a jerk! Eek! Of - fi - cer Krup - ke, you've done it a - gain.
sim.
— This boy don't need a job, he needs a year in the pen.— It


cresc.
ain't just a ques - tion of mis - un - der - stood;
ff
Deep down in -
cresc.
ACTION
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
più mosso
earth - ly good, Like the best of us is no damn good!
earth - ly good, Like the best of us is no damn good!
più mosso

JUDGE

PSYCH.

f

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

f

psub.

SOCIAL WORKER

JUDGE

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

PSYCH.

SOCIAL WORKER

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

ALL: div.

ff rall.

Tempo I *(but held back)*

ff unis.

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

ff rall.

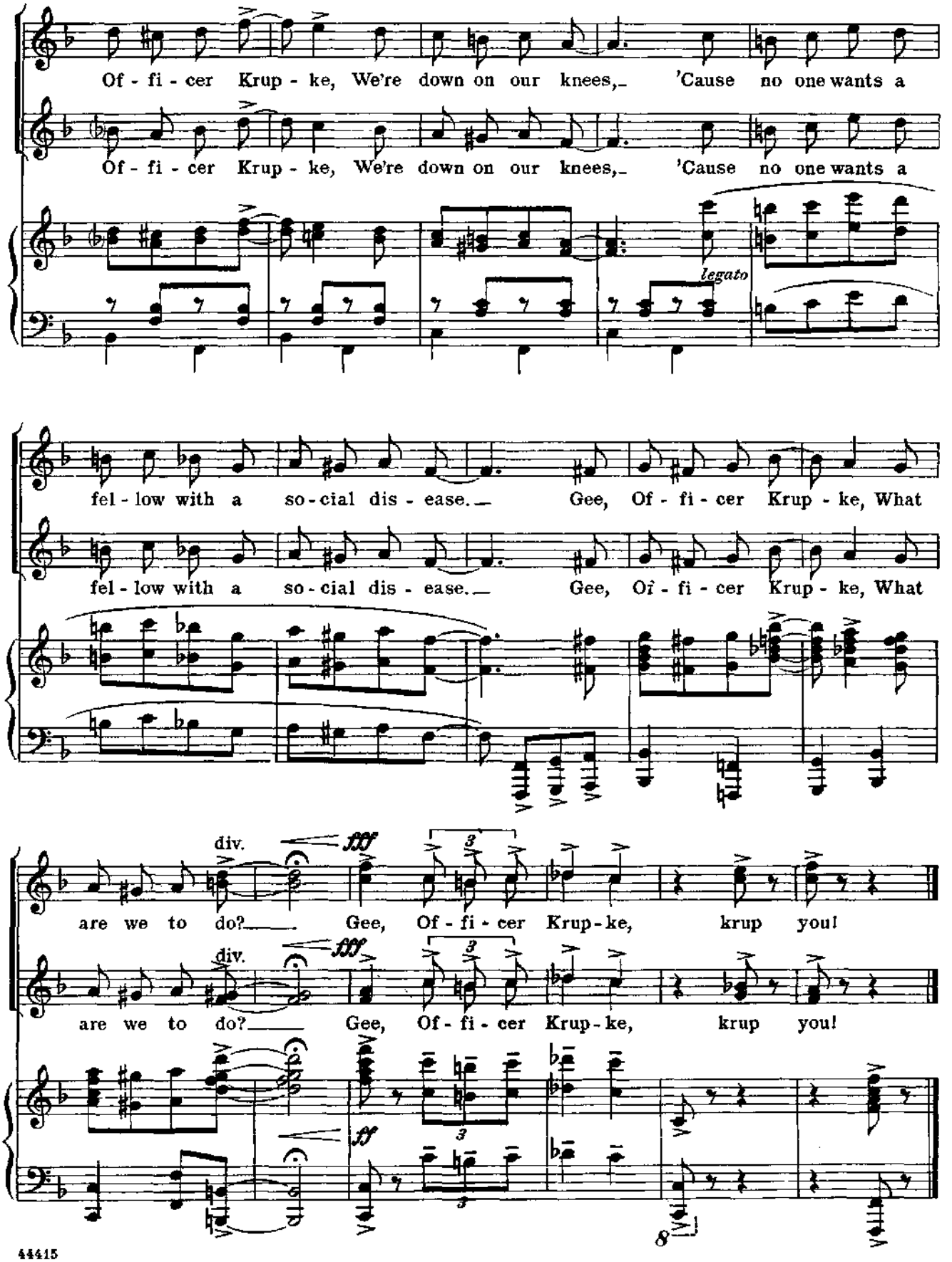
ff

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

Tempo I *(but held back*

f rall.

rit.

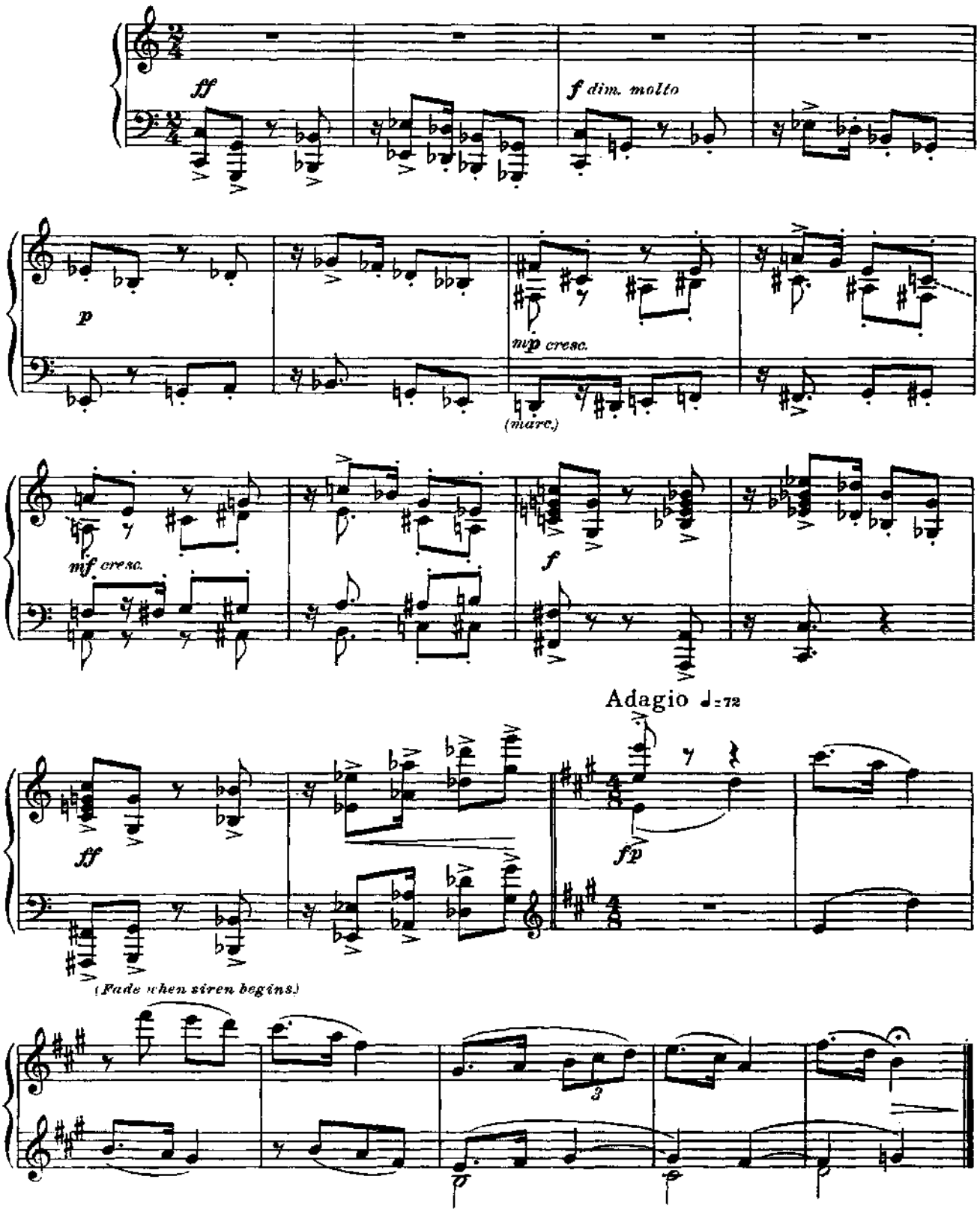

Of - fi - cer Krup - ke, We're down on our knees, 'Cause no one wants a
Of - fi - cer Krup - ke, We're down on our knees, 'Cause no one wants a
legato
fel - low with a so - cial dis - ease. Gee, Of - fi - cer Krup - ke, What
fel - low with a so - cial dis - ease. Gee, Of - fi - cer Krup - ke, What
div.
fff
are we to do? Gee, Of - fi - cer Krup - ke, krup you!
div.
fff
are we to do? Gee, Of - fi - cer Krup - ke, krup you!
ff
8

No. 14A

Change of Scene

Instrumental

ANYBODY'S: Thanks, Daddy-o.



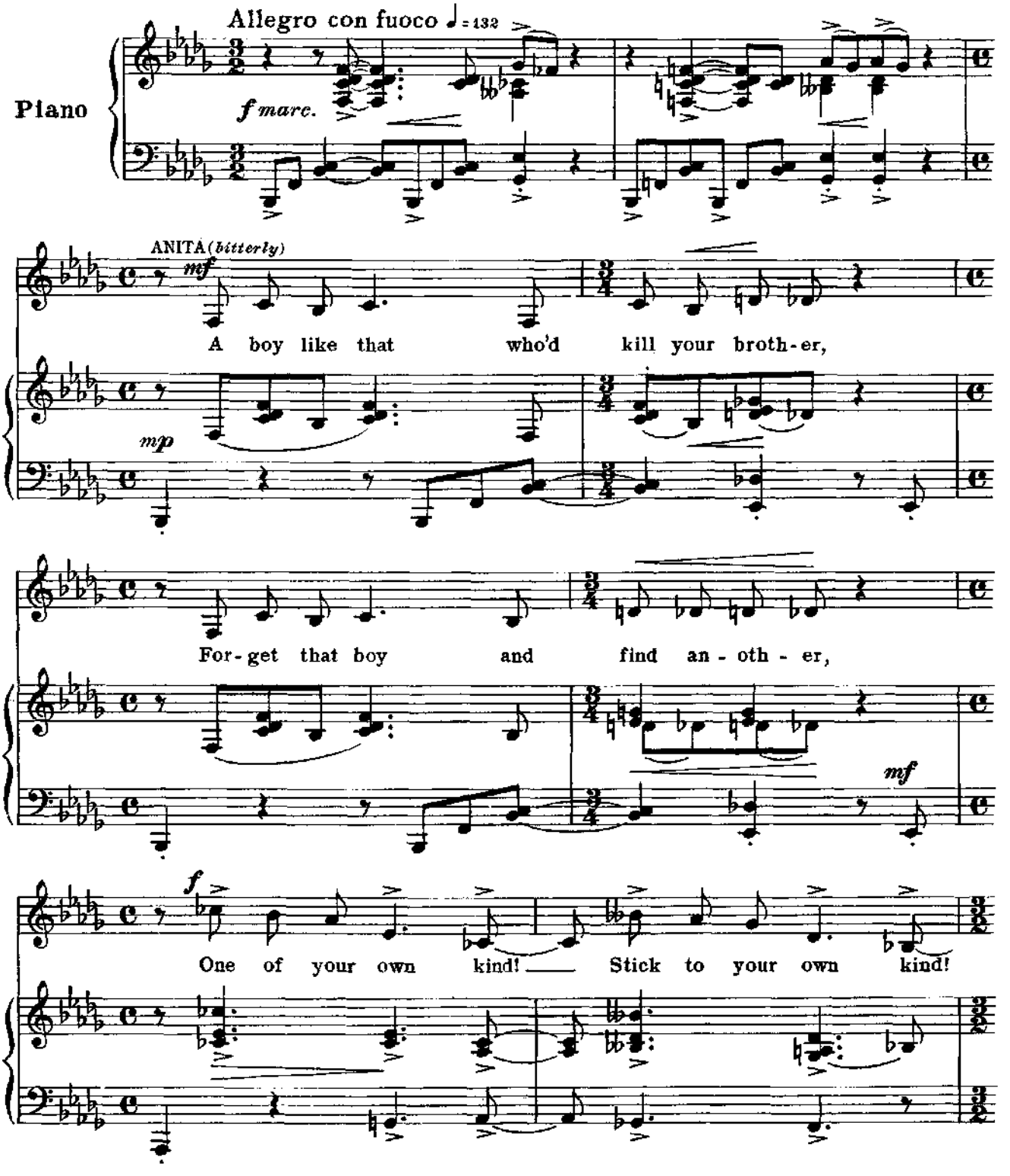
No. 15

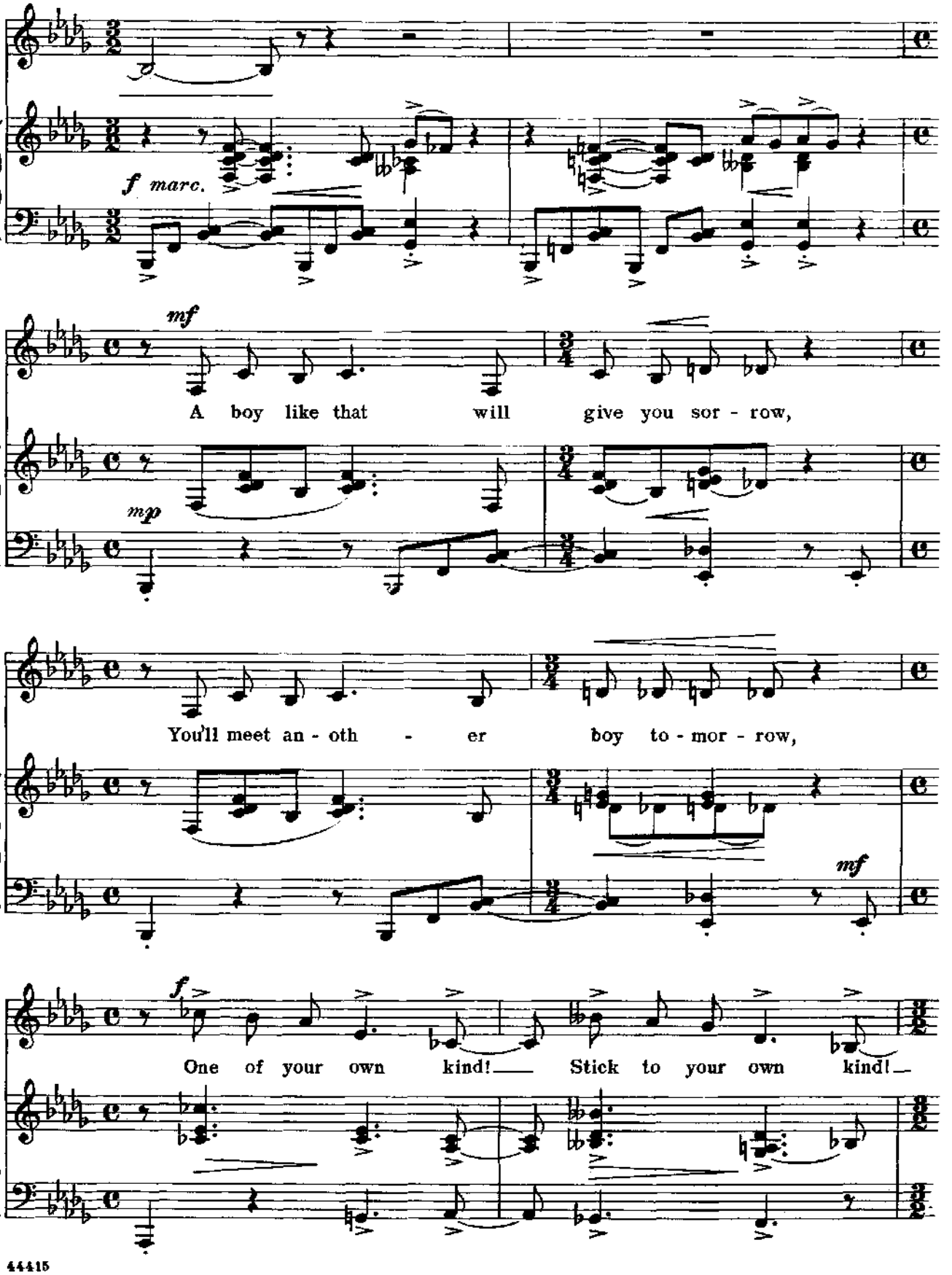
A Boy Like That
and I Have A Love

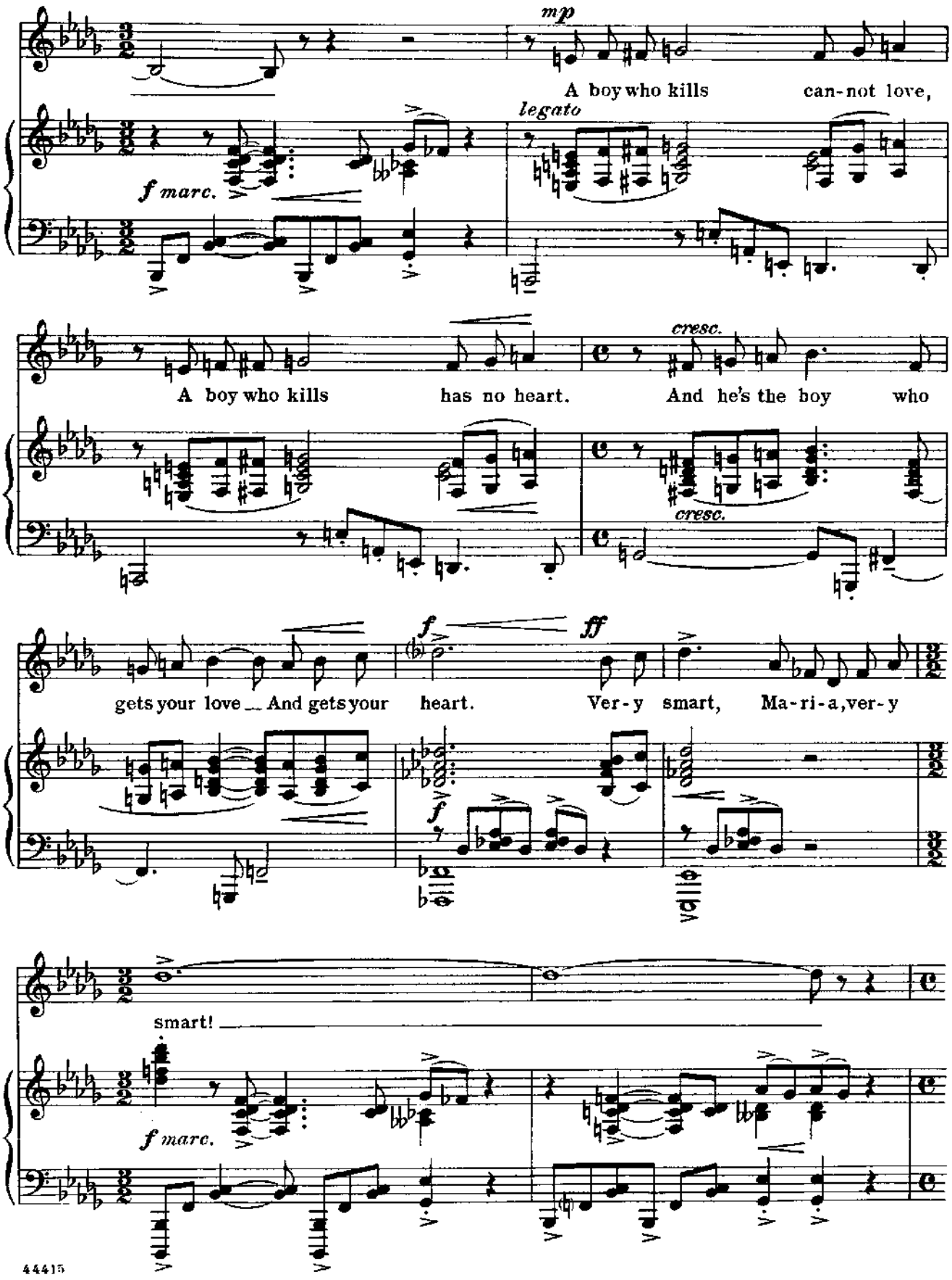
Duet

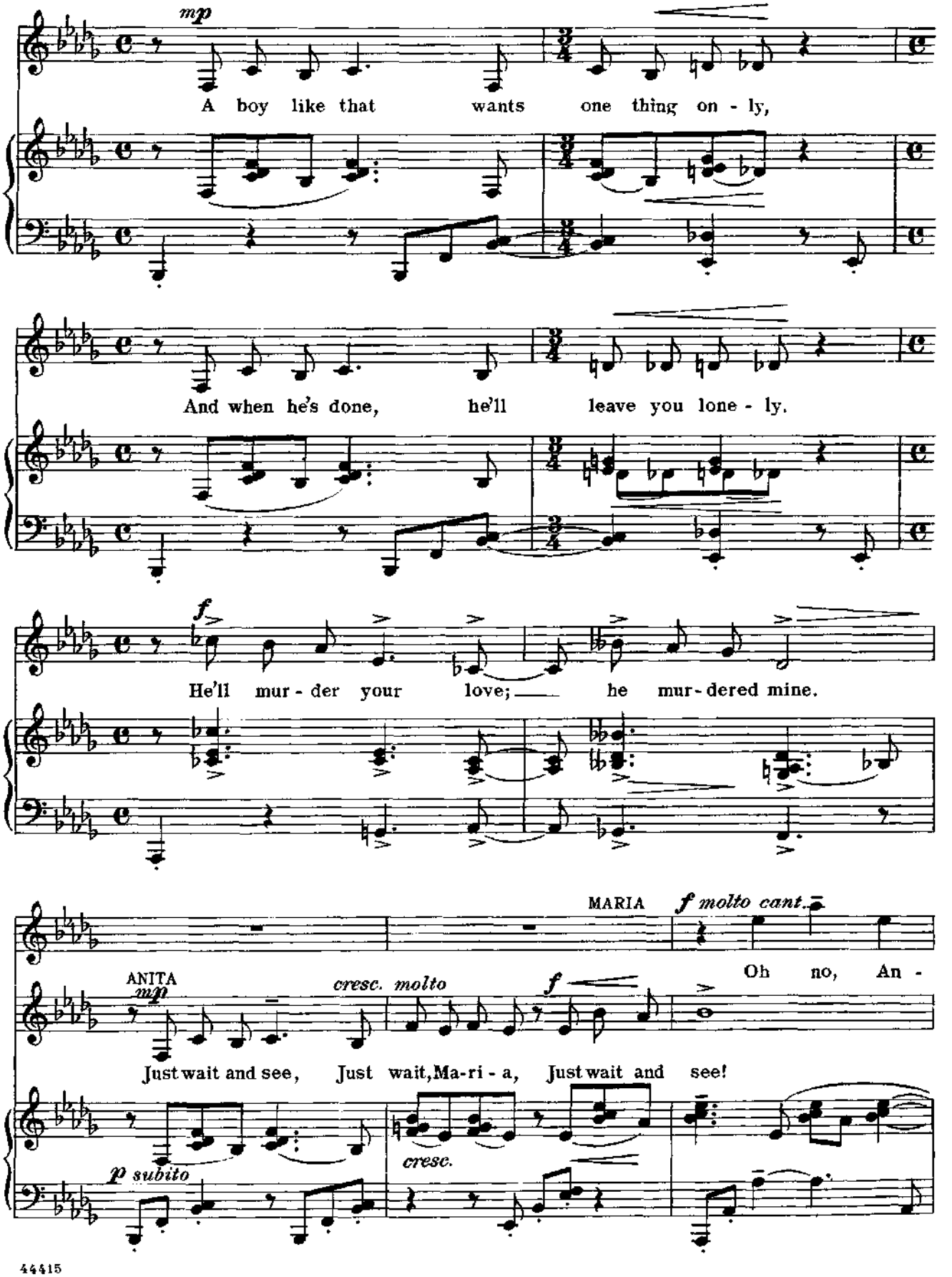
Maria, Anita

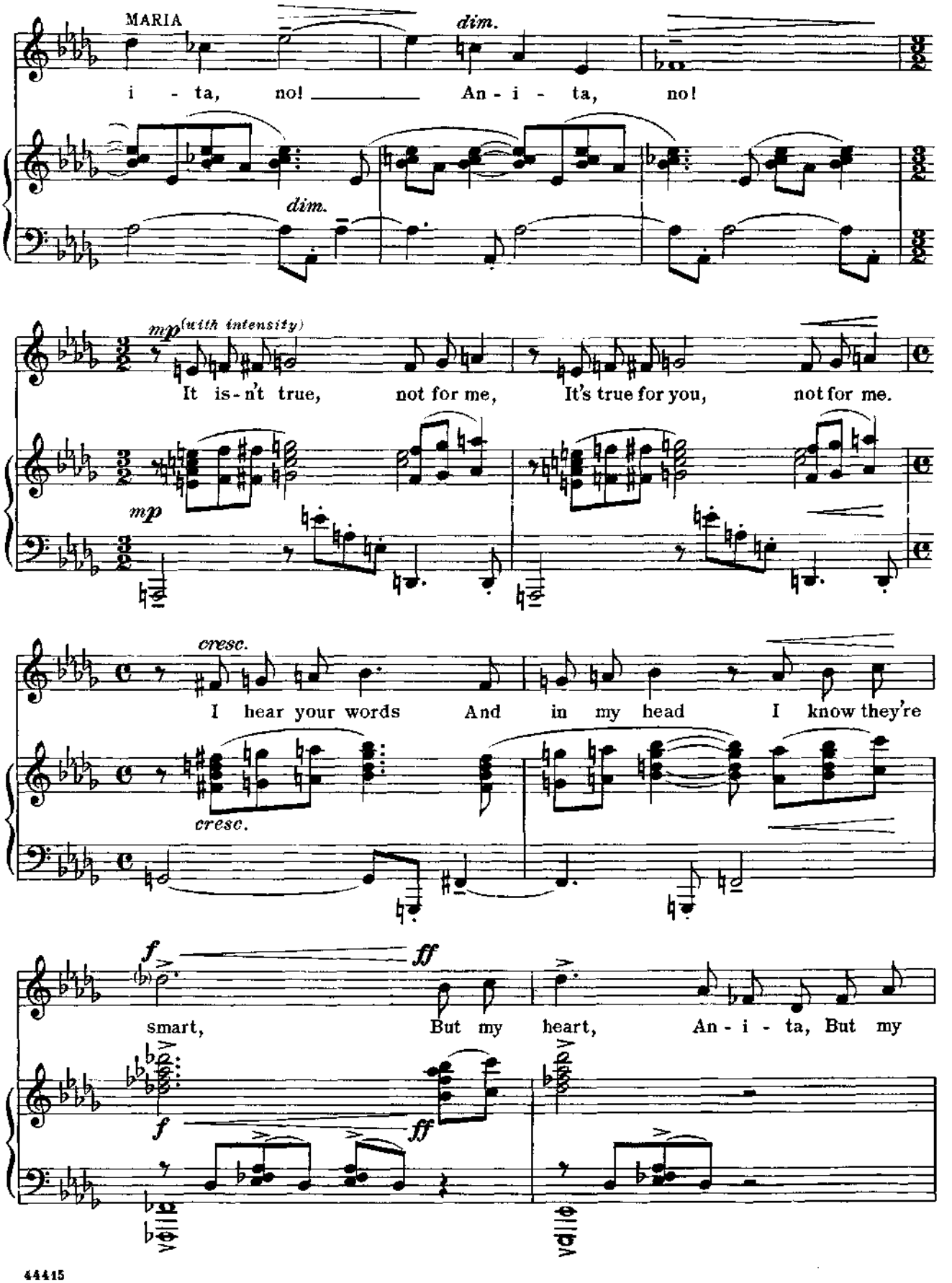
ANITA: And you still don't know: Tony is one of them!

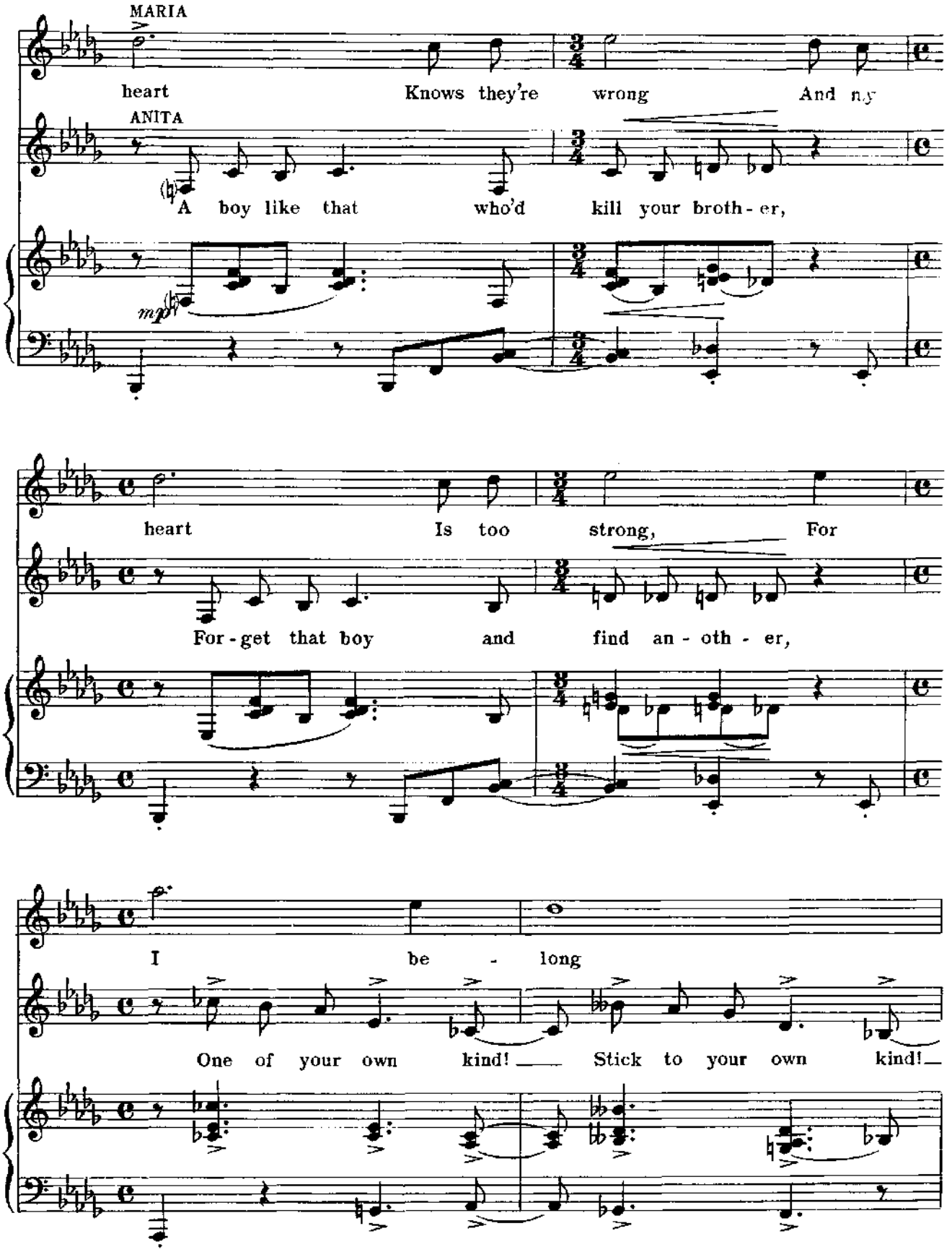


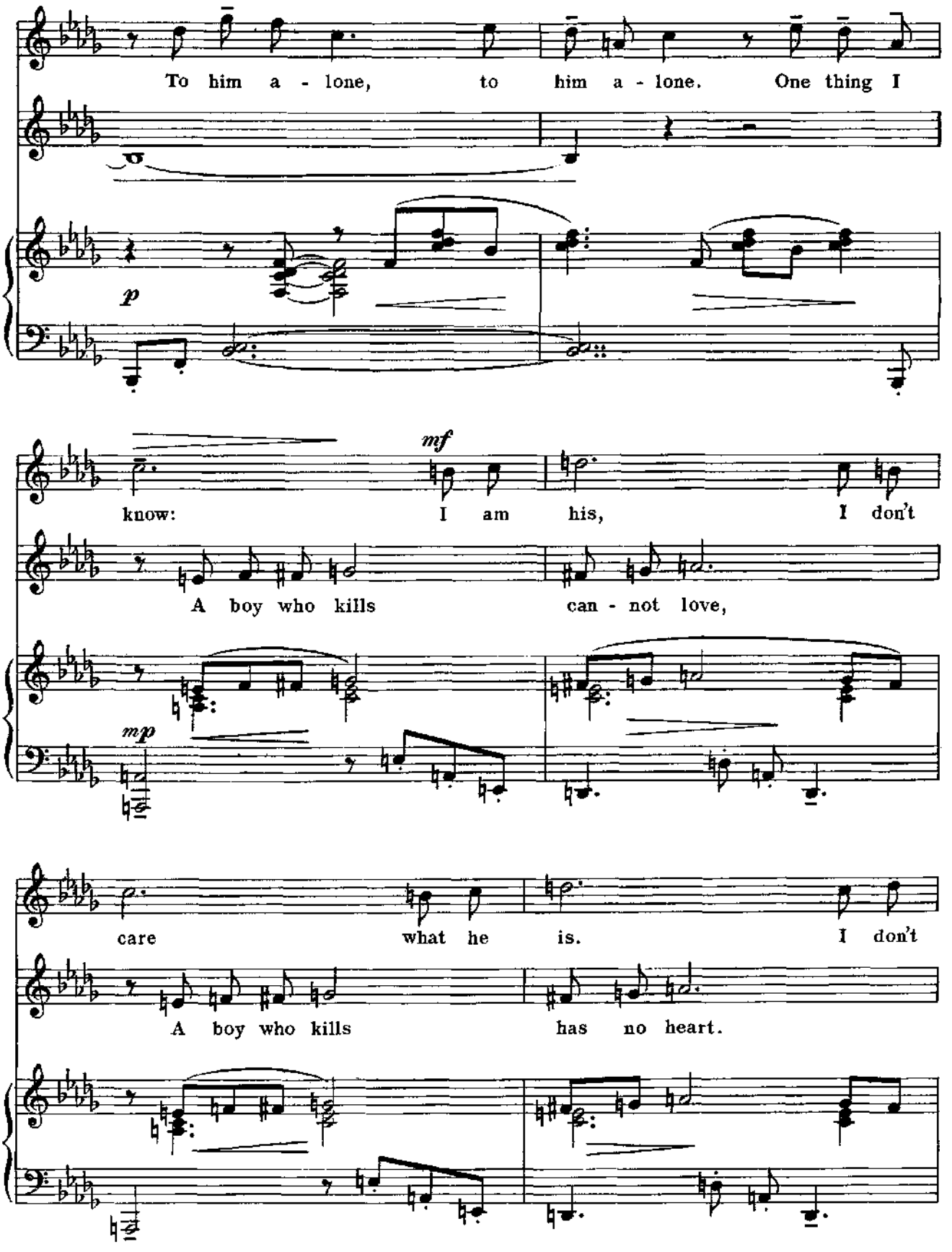

f marc.
mf
A boy like that will give you sor - row,
mp
You'll meet an - oth - er boy to - mor - row,
mf
f
One of your own kind! Stick to your own kind!

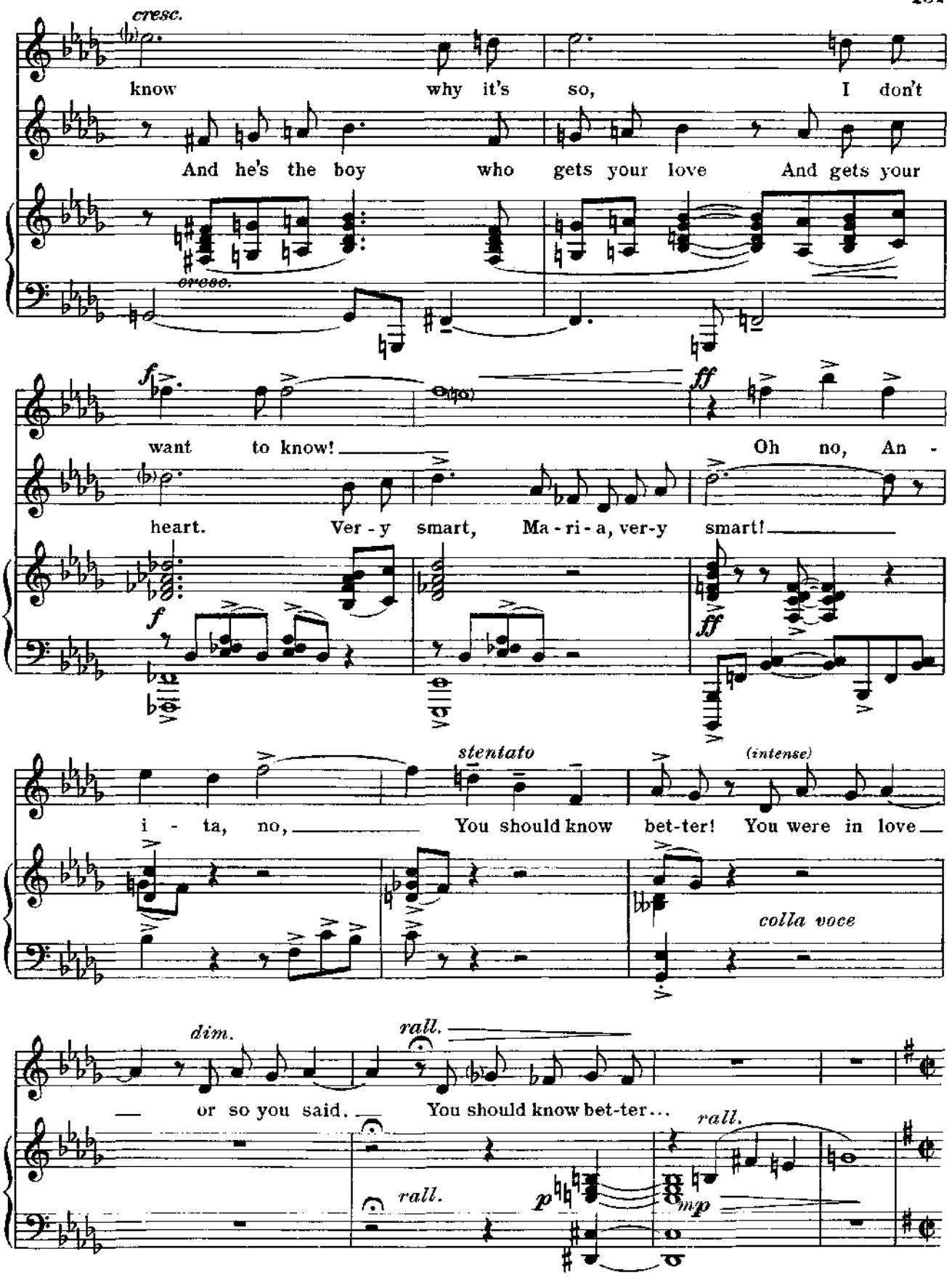

mp
A boy who kills can-not love,
legato
f marc.
cresc.
A boy who kills has no heart. And he's the boy who
cresc.
f
ff
gets your love And gets your heart. Ver-y smart, Ma-ri-a, ver-y
f
smart!
f marc.

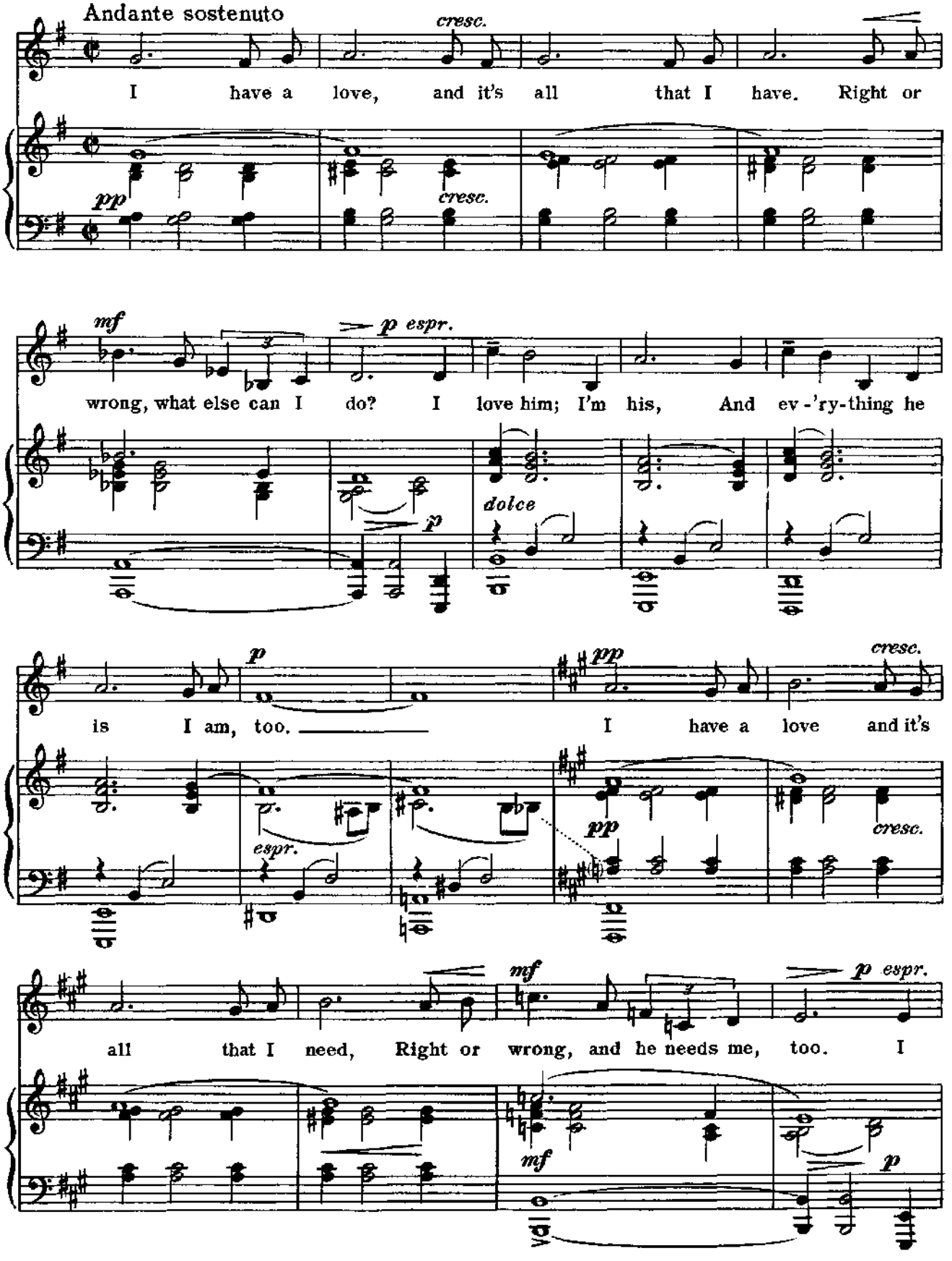

mp
A boy like that wants one thing on - ly,
And when he's done, he'll leave you lone - ly.
f
He'll mur - der your love; he mur - dered mine.
MARIA
f molto cant.
Oh no, An -
ANITA
mp
cresc. molto
f
Just wait and see, Just wait, Ma-ri - a, Just wait and see!
p subito
cresc.

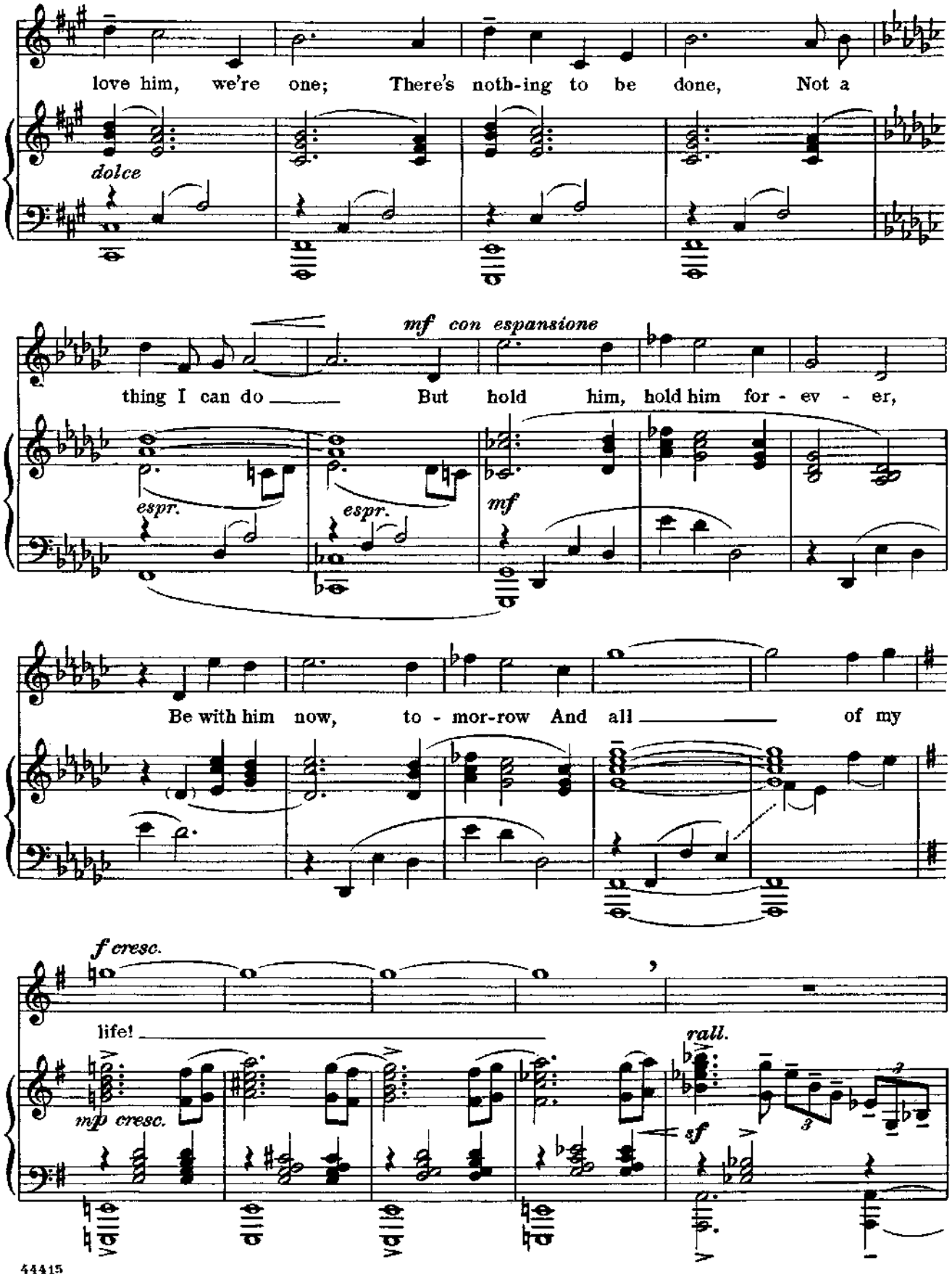

MARIA
dim.
i - ta, no! An - i - ta, no!
dim.
mp (with intensity)
It is-n't true, not for me, It's true for you, not for me.
mp
cresc.
I hear your words And in my head I know they're
cresc.
f
ff
smart, But my heart, An - i - ta, But my
f
ff

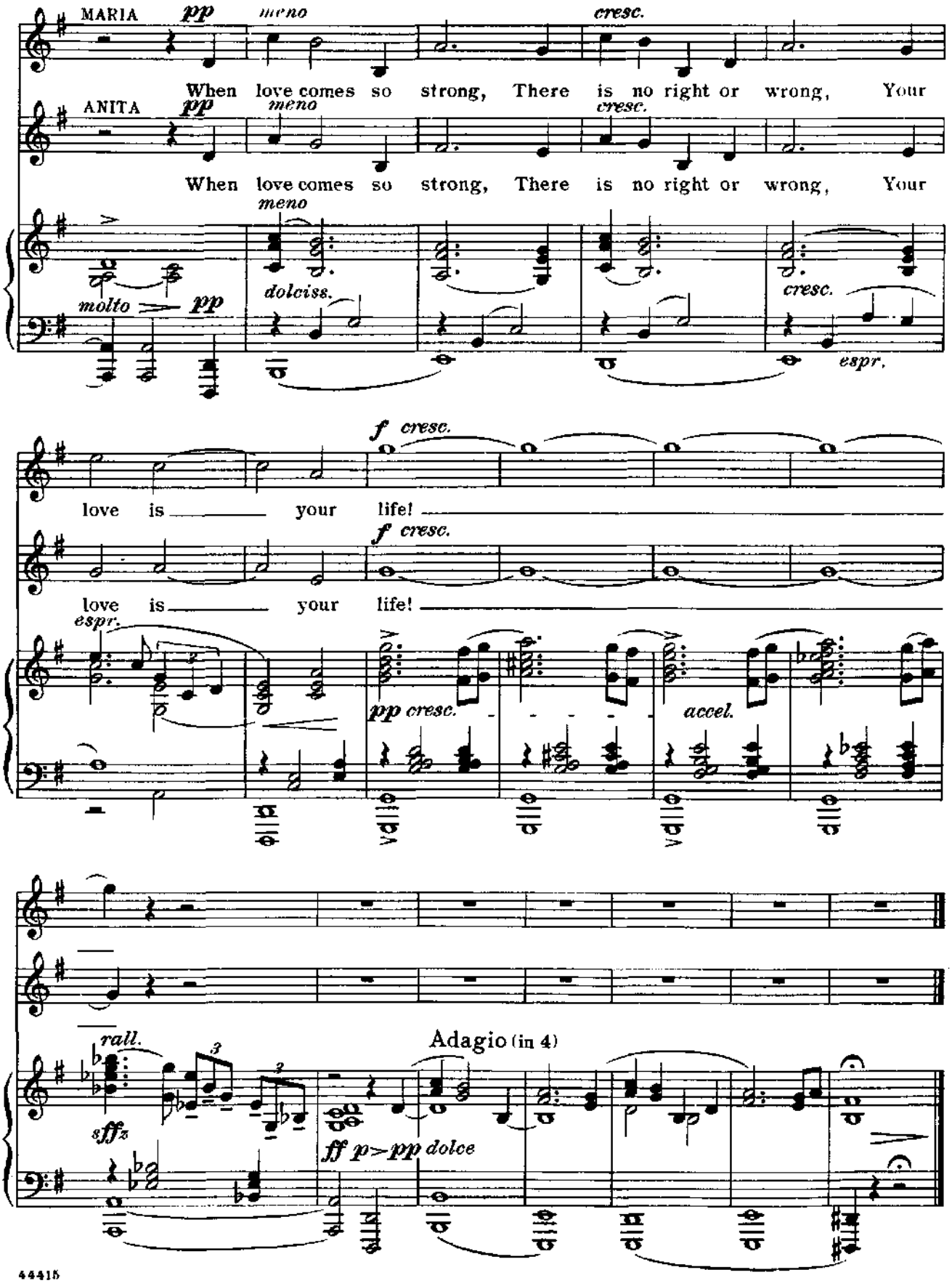

MARIA
heart Knows they're wrong And my
ANITA
A boy like that who'd kill your broth - er,
mp
heart Is too strong, For
For - get that boy and find an - oth - er,
I be - long
One of your own kind! Stick to your own kind!


To him a - lone, to him a - lone. One thing I
p
know: I am his, I don't
mf
A boy who kills can - not love,
mp
care what he is. I don't
A boy who kills has no heart.


cresc.
know why it's so, I don't
And he's the boy who gets your love And gets your
cresc.
f
want to know!
ff
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
is I am, too.
pp
I have a love and it's
cresc.
espr.
pp
cresc.
mf
p espr.
all that I need, Right or wrong, and he needs me, too. I
mf
p

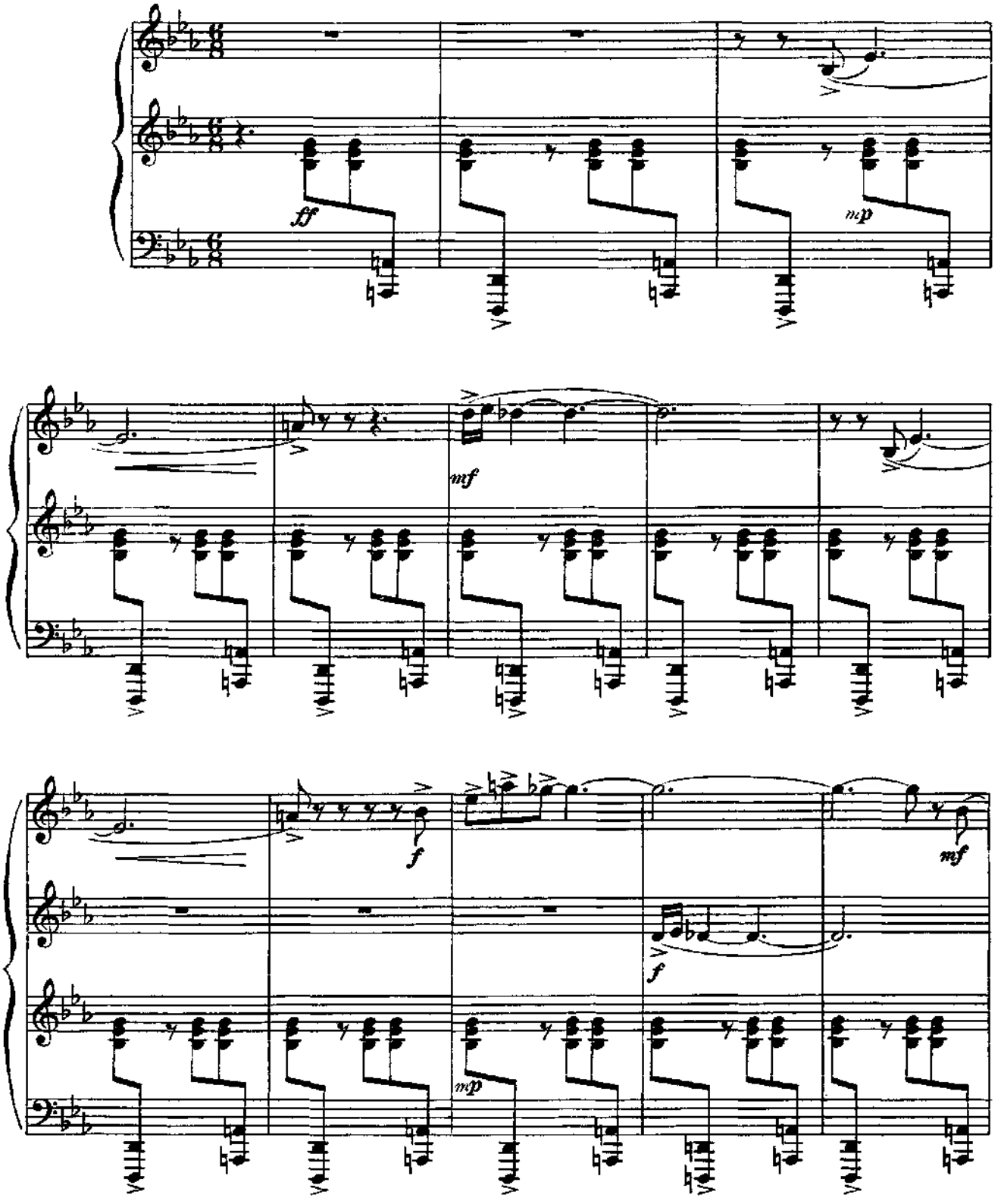

love him, we're one; There's noth-ing to be done, Not a
dolce
thing I can do But hold him, hold him for - ev - er,
mf con espansione
espr.
espr.
mf
Be with him now, to - mor-row And all of my
f cresc.
life!
mp cresc.
rall.
sf

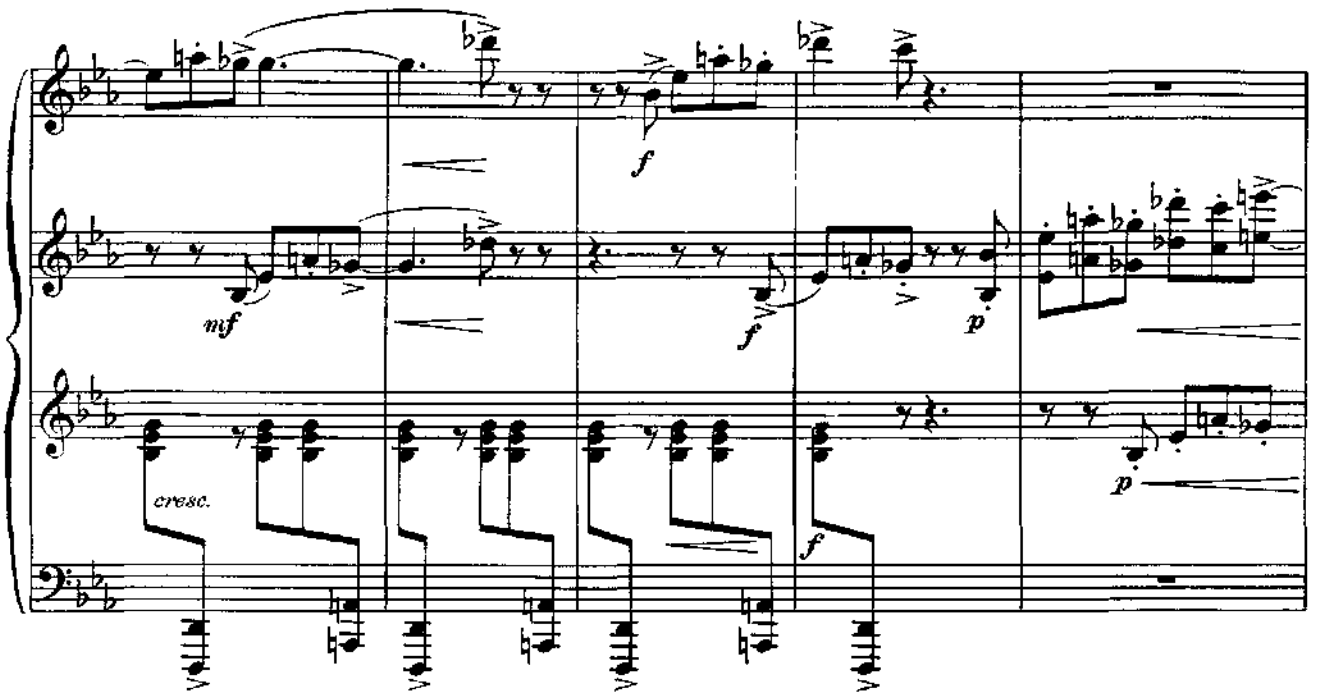

MARIA
pp
meno
cresc.
When love comes so strong, There is no right or wrong, Your
ANITA
pp
meno
cresc.
When love comes so strong, There is no right or wrong, Your
meno
molto
pp
dolciss.
cresc.
espr.
f cresc.
love is your life!
f cresc.
love is your life!
espr.
pp cresc.
accel.
rall.
sffz
Adagio (in 4)
ff p>pp dolce

No. 15A Change of Scene

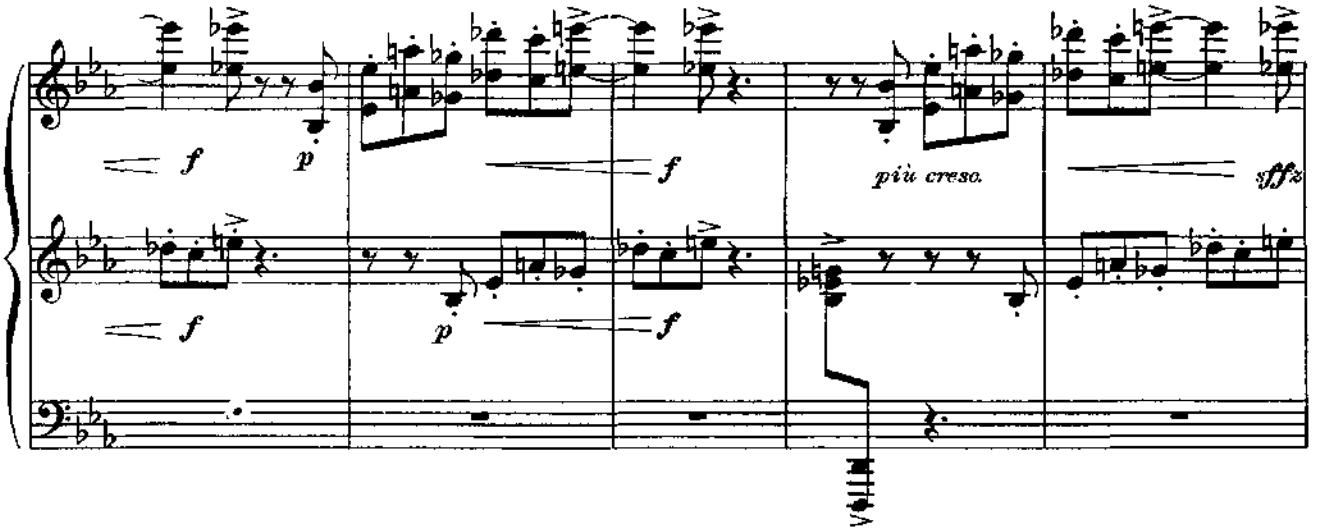
Instrumental

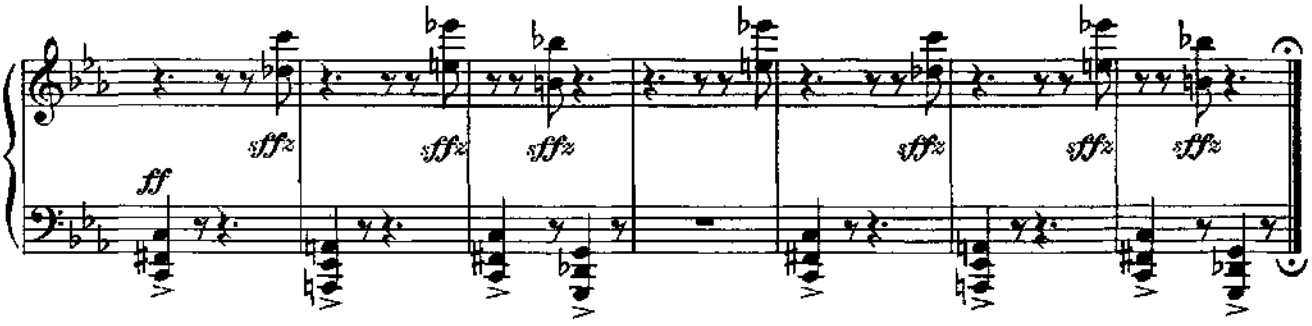
SCHRANK: And his name?
MARIA: José.





(Cut off when Jets run into drugstore.)



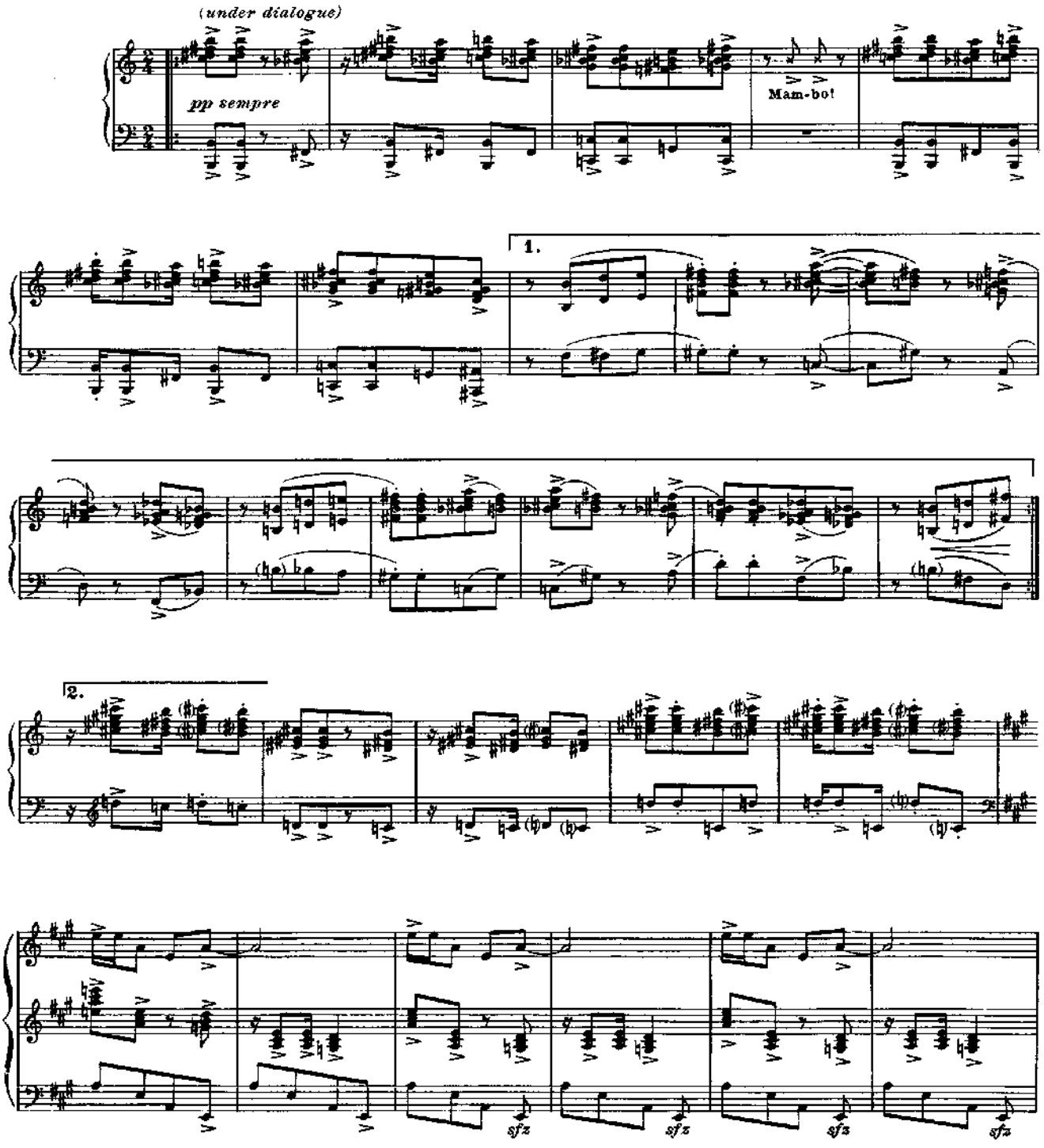


No. 16

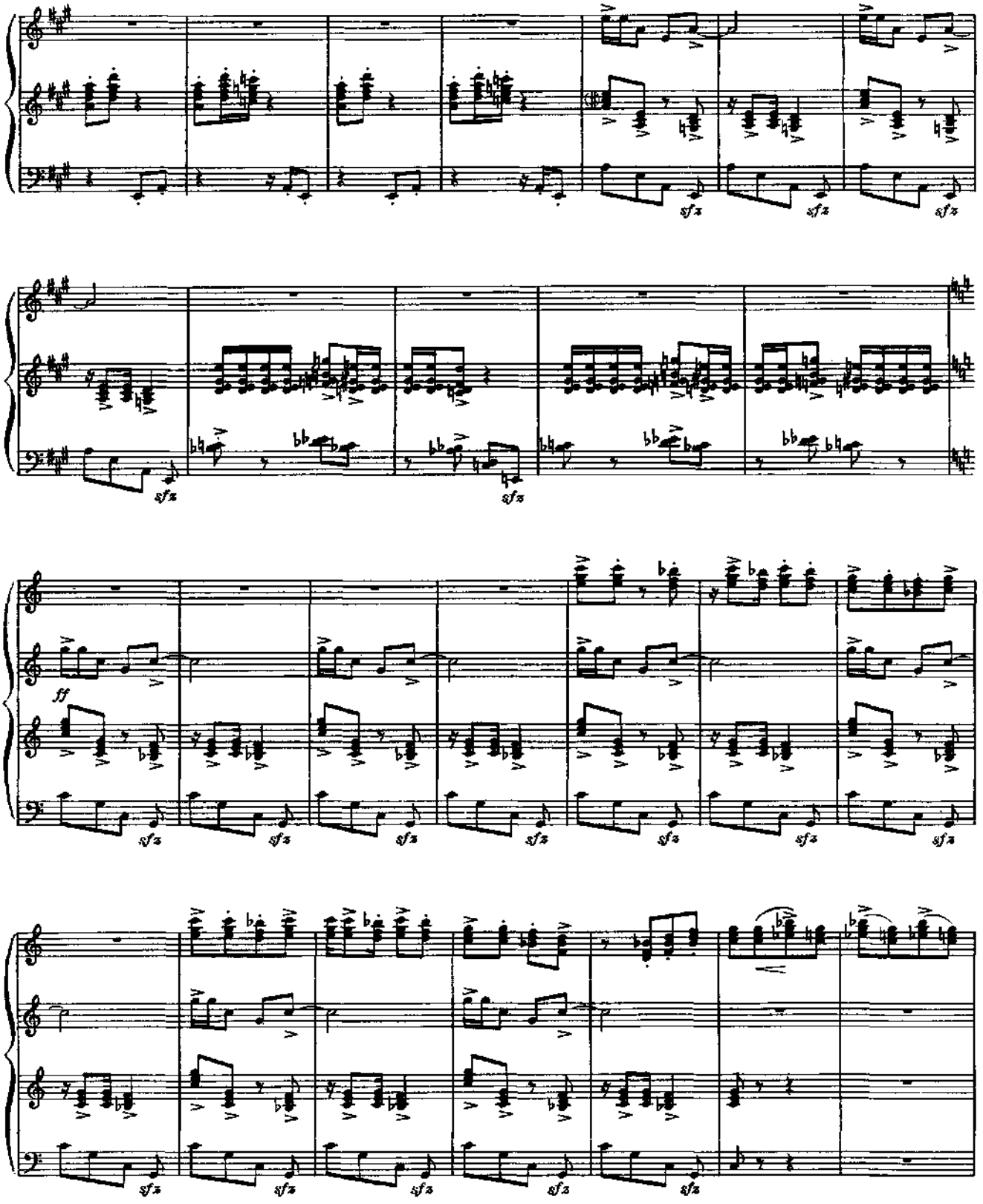
Taunting Scene *

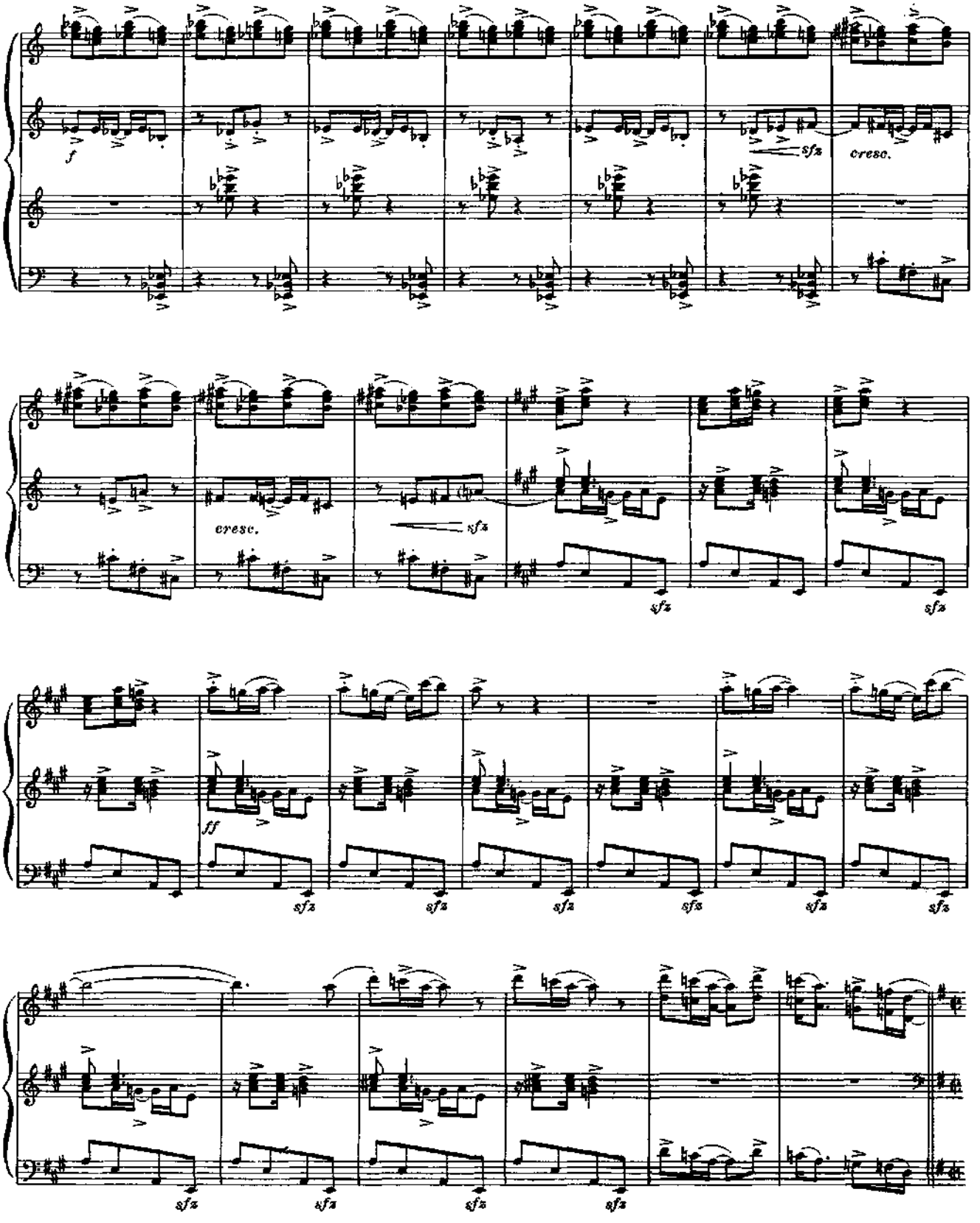
Instrumental

(A coin is put in the Juke Box.)



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


sfz
ff


f
sfz
cresc.
cresc.
sfz
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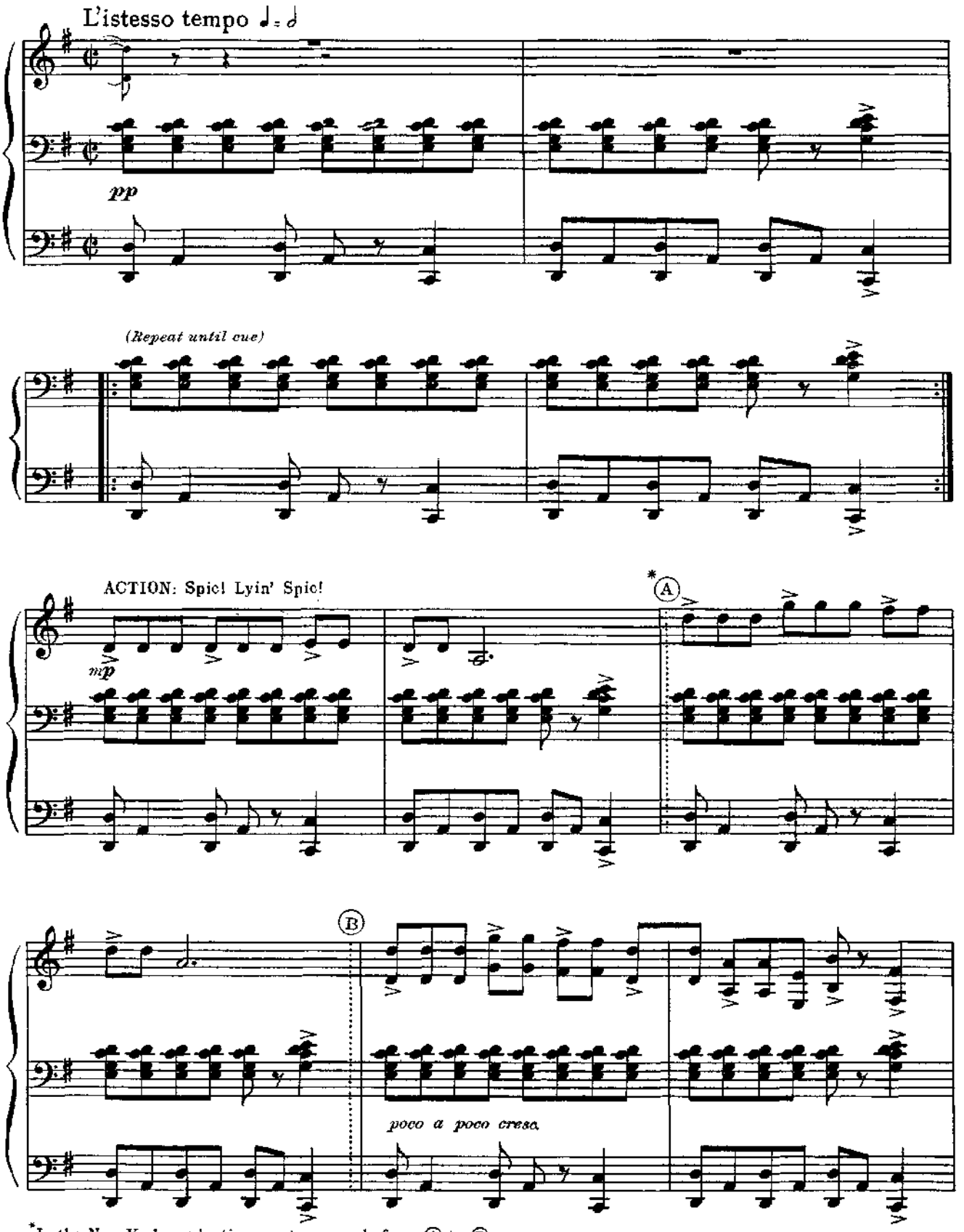
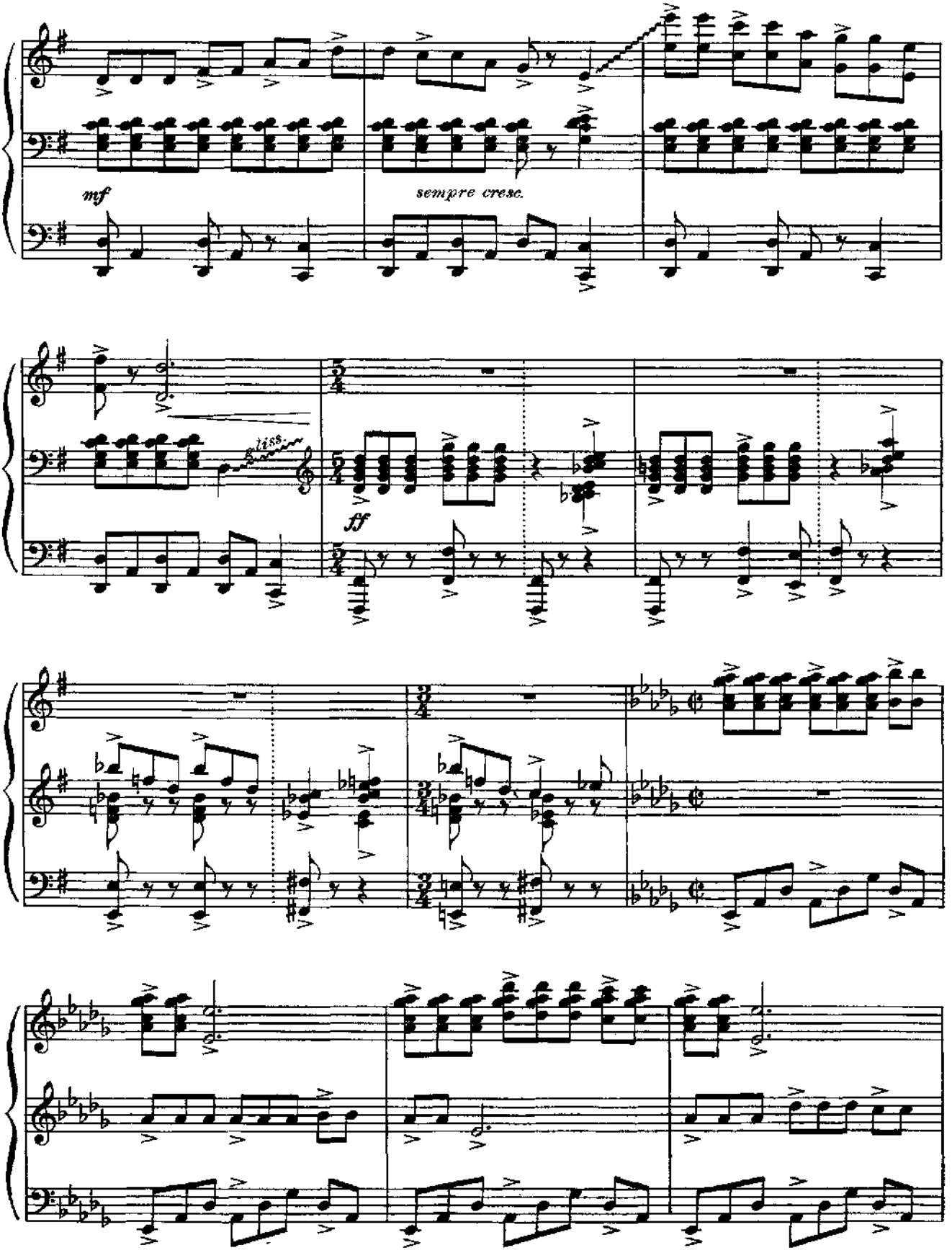
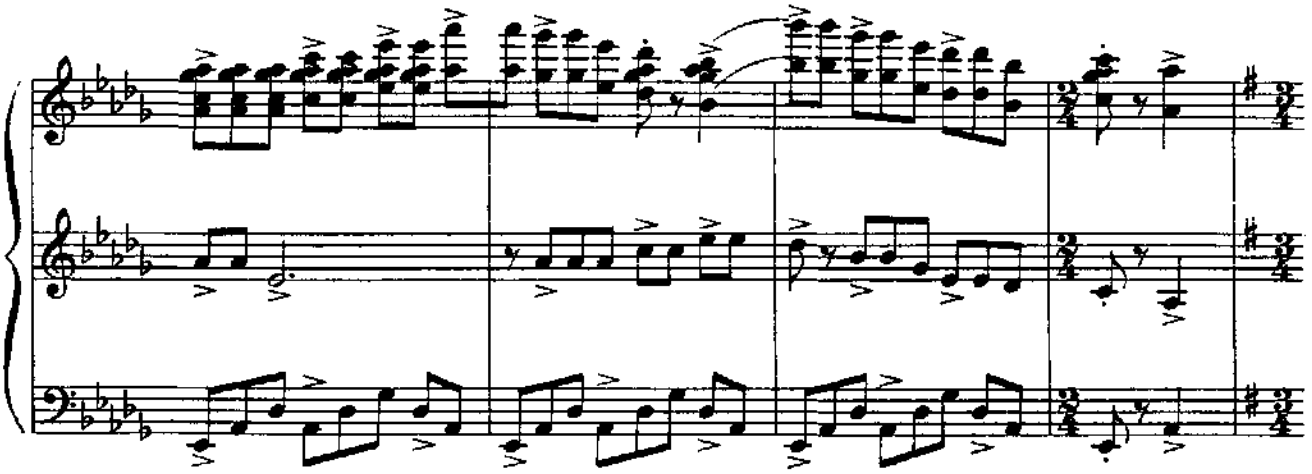
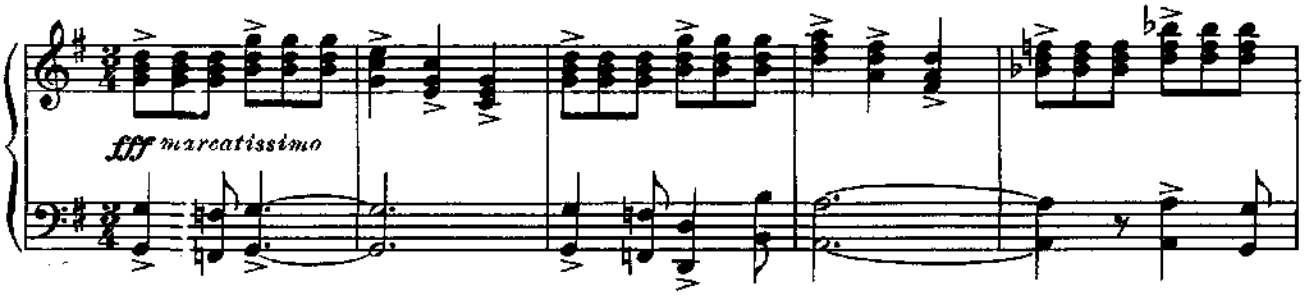
sfz

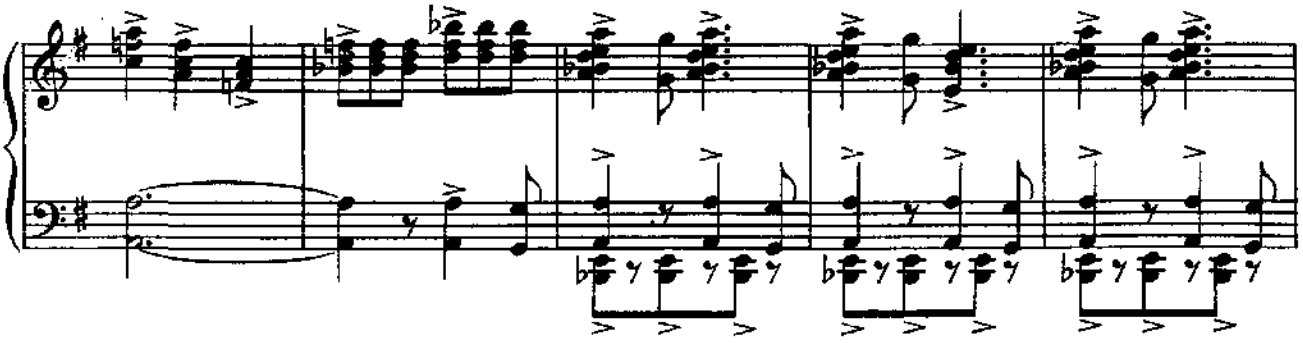


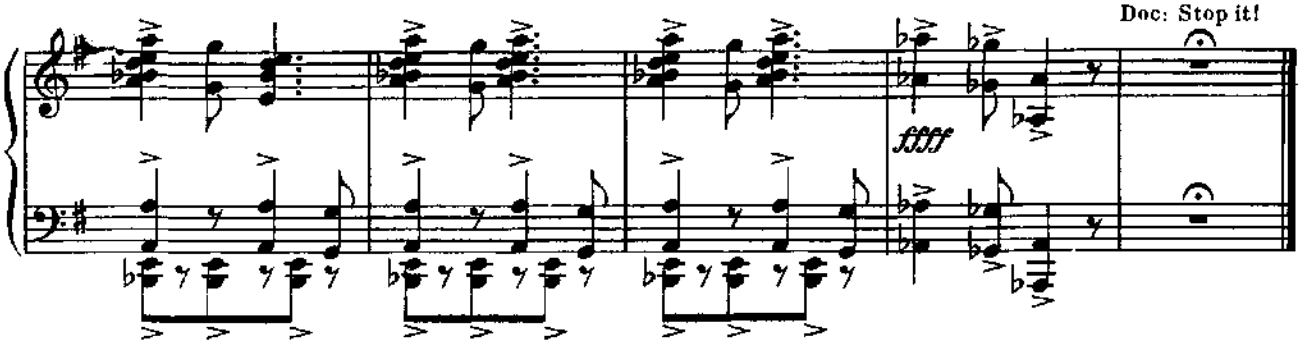
*In the New York production a cut was made from Ⓐ to Ⓑ


mf
sempre cresc.
ff




fff marcatissimo



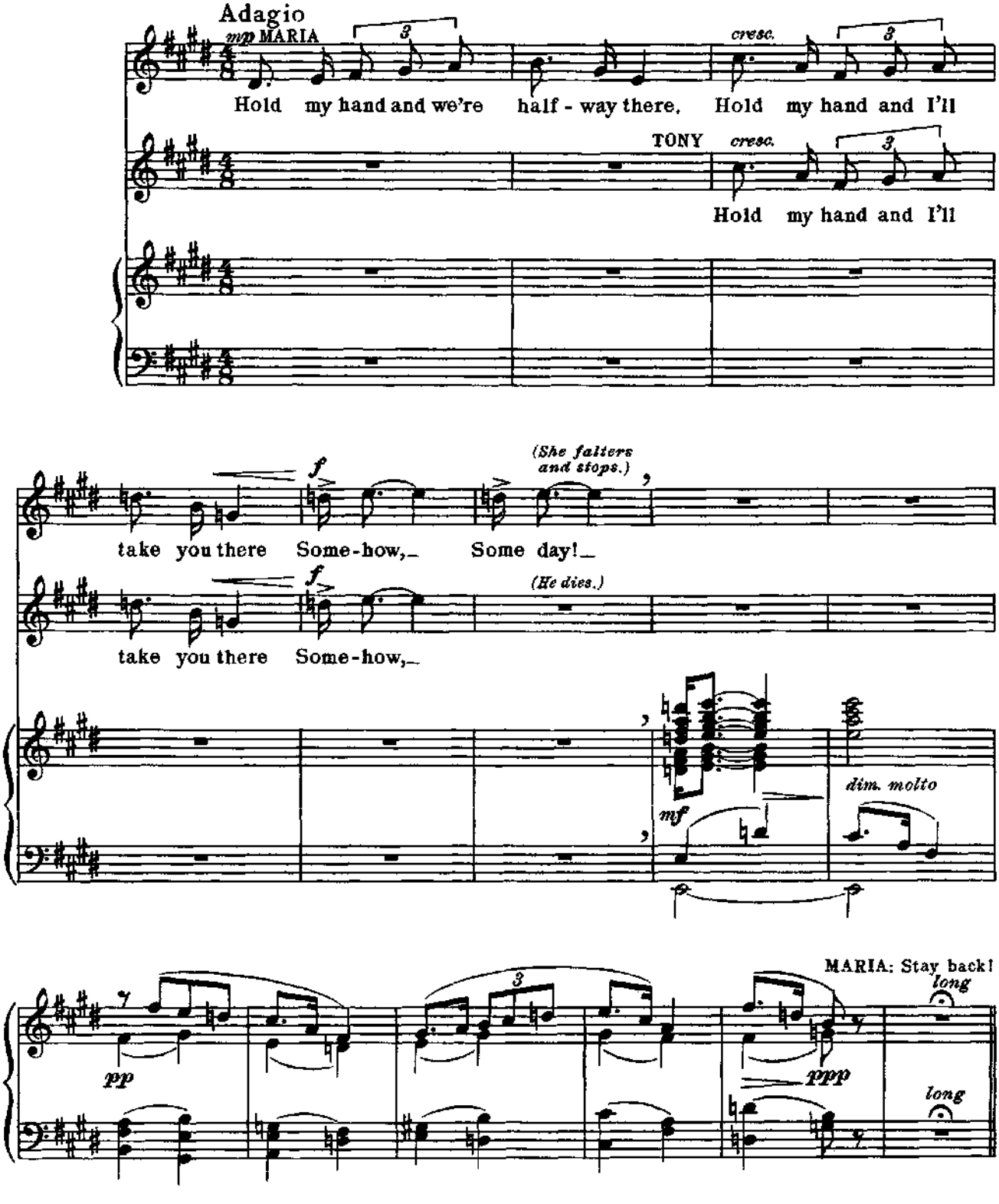
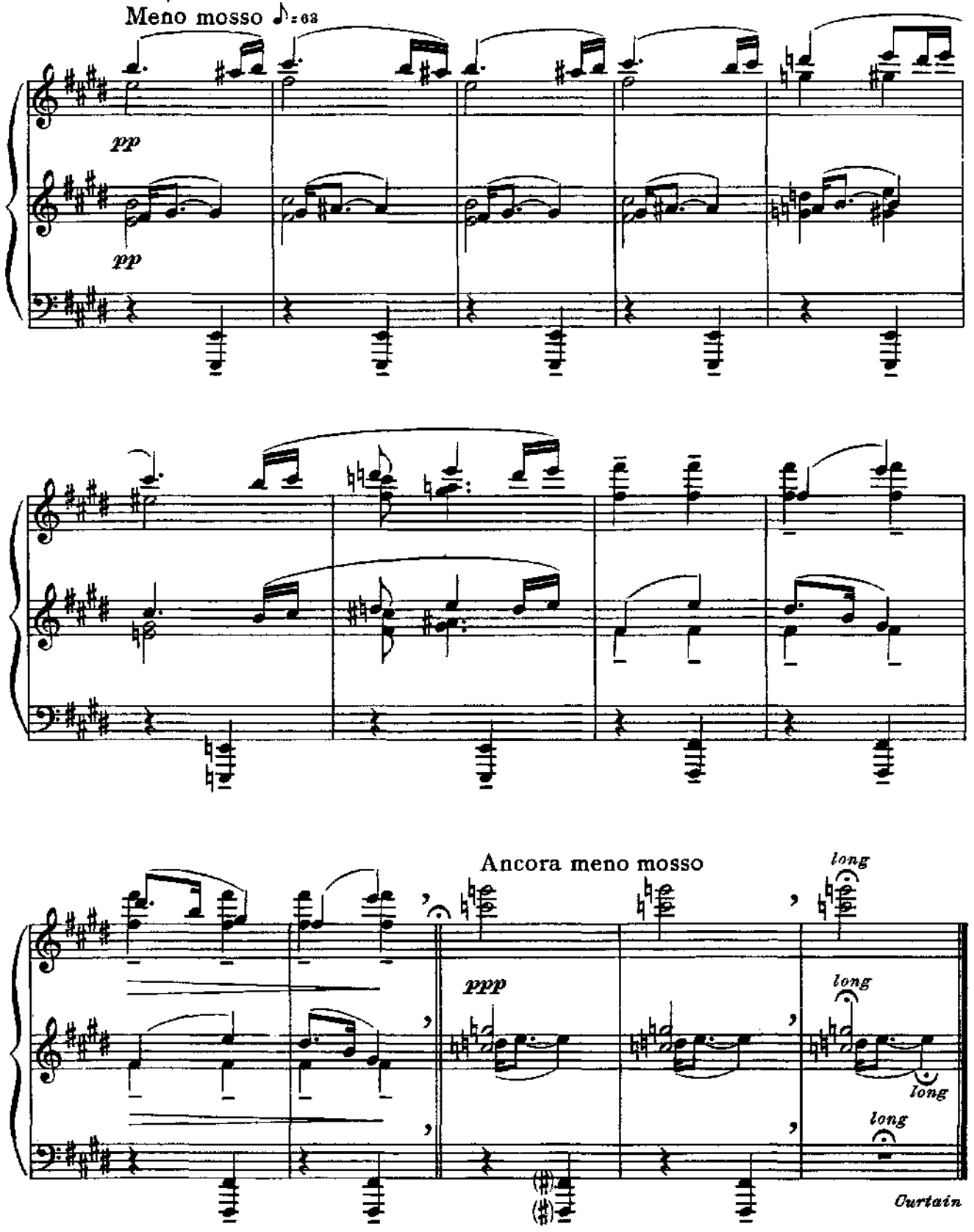

Doc: Stop it!
ffff

No. 17

Finale

Maria, Tony

TONY: Yes we can. We *will.*



MARIA: *Te adoro,* Anton.