# MUSICAL NUMBERS

## ACT I

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>PROLOGUE (Instrumental)</td>
<td>3</td>
</tr>
<tr>
<td>2.</td>
<td>JET SONG (Riff and Jets)</td>
<td>15</td>
</tr>
<tr>
<td>2A.</td>
<td>CHANGE OF SCENE (Instrumental)</td>
<td>26</td>
</tr>
<tr>
<td>3.</td>
<td>SOMETHING’S COMING (Tony)</td>
<td>27</td>
</tr>
<tr>
<td>3A.</td>
<td>CHANGE OF SCENE (Instrumental)</td>
<td>35</td>
</tr>
<tr>
<td>4.</td>
<td>THE DANCE AT THE GYM (Instrumental)</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>BLUES</td>
<td>36</td>
</tr>
<tr>
<td>4A.</td>
<td>PROMENADE</td>
<td>40</td>
</tr>
<tr>
<td>4B.</td>
<td>MAMBO</td>
<td>40</td>
</tr>
<tr>
<td>4C.</td>
<td>CHA-CHA</td>
<td>49</td>
</tr>
<tr>
<td>4D.</td>
<td>MEETING SCENE</td>
<td>50</td>
</tr>
<tr>
<td>4E.</td>
<td>JUMP</td>
<td>52</td>
</tr>
<tr>
<td>5.</td>
<td>MARIA (Tony)</td>
<td>55</td>
</tr>
<tr>
<td>6.</td>
<td>BALCONY SCENE (Maria and Tony)</td>
<td>60</td>
</tr>
<tr>
<td>7.</td>
<td>AMERICA (Anita, Rosalia and Girls)</td>
<td>72</td>
</tr>
<tr>
<td>7A.</td>
<td>CHANGE OF SCENE (Instrumental)</td>
<td>86</td>
</tr>
<tr>
<td>8.</td>
<td>COOL (Riff and Jets)</td>
<td>88</td>
</tr>
<tr>
<td>8A.</td>
<td>CONTINUATION OF SCENE (Instrumental)</td>
<td>99</td>
</tr>
<tr>
<td>8B.</td>
<td>UNDER DIALOGUE AND CHANGE OF SCENE (Instrumental)</td>
<td>100</td>
</tr>
<tr>
<td>9.</td>
<td>UNDER DIALOGUE (Instrumental)</td>
<td>102</td>
</tr>
<tr>
<td>9A.</td>
<td>ONE HAND, ONE HEART (Tony and Maria)</td>
<td>105</td>
</tr>
<tr>
<td>10.</td>
<td>TONIGHT (Maria, Tony, Anita, Riff, Bernardo)</td>
<td>111</td>
</tr>
<tr>
<td>11.</td>
<td>THE RUMBLE (Instrumental)</td>
<td>127</td>
</tr>
</tbody>
</table>

## ACT II

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.</td>
<td>I FEEL PRETTY (Maria and the Girls)</td>
<td>133</td>
</tr>
<tr>
<td>13.</td>
<td>UNDER DIALOGUE (Instrumental)</td>
<td>148</td>
</tr>
<tr>
<td>13A.</td>
<td>BALET SEQUENCE (Instrumental, Tony, Maria and a Girl)</td>
<td>150</td>
</tr>
<tr>
<td>13B.</td>
<td>TRANSITION TO SCHERZO</td>
<td>152</td>
</tr>
<tr>
<td>13C.</td>
<td>SCHERZO</td>
<td>153</td>
</tr>
<tr>
<td>13D.</td>
<td>Somewhere</td>
<td>156</td>
</tr>
<tr>
<td>13E.</td>
<td>PROCESSION AND NIGHTMARE</td>
<td>159</td>
</tr>
<tr>
<td>14.</td>
<td>GEE, OFFICER KRUPKE (Jets)</td>
<td>165</td>
</tr>
<tr>
<td>14A.</td>
<td>CHANGE OF SCENE (Instrumental)</td>
<td>179</td>
</tr>
<tr>
<td>15.</td>
<td>A BOY LIKE THAT (Maria and Anita)</td>
<td>180</td>
</tr>
<tr>
<td></td>
<td>I HAVE A LOVE (Maria and Anita)</td>
<td>188</td>
</tr>
<tr>
<td>15A.</td>
<td>CHANGE OF SCENE (Instrumental)</td>
<td>191</td>
</tr>
<tr>
<td>16.</td>
<td>TAUNTING SCENE (Instrumental)</td>
<td>193</td>
</tr>
<tr>
<td>17.</td>
<td>FINALE (Maria and Tony)</td>
<td>199</td>
</tr>
</tbody>
</table>
A New Musical

West Side Story

Based on a conception of Jerome Robbins

Book by
ARThUR LAURENTS

Music by
LEONARD BERNSTEIN

Lyrics by
STEPHEN SONDHEIM

Entire Production Directed and Choreographed by
JEROME ROBBINS

VOCAL SCORE

Ed. 2310

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

### THE JETS

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>RIFF (The Leader)</td>
<td>Mickey Cahn</td>
</tr>
<tr>
<td>TONY (His Friend)</td>
<td>Larry Kert</td>
</tr>
<tr>
<td>ACTION</td>
<td>Eddie Roll</td>
</tr>
<tr>
<td>A-RA-B</td>
<td>Tony Mordente</td>
</tr>
<tr>
<td>BABY JOHN</td>
<td>David Winters</td>
</tr>
<tr>
<td>SNOWBOY</td>
<td>Grover Dale</td>
</tr>
<tr>
<td>BIG DEAL</td>
<td>Martin Charnin</td>
</tr>
<tr>
<td>DIESEL</td>
<td>Hank Brunning</td>
</tr>
<tr>
<td>GEE-TAR</td>
<td>Tommy Abbott</td>
</tr>
<tr>
<td>MOUTHPIECE</td>
<td>Frank Green</td>
</tr>
<tr>
<td>TIGER</td>
<td>Lowell Harris</td>
</tr>
</tbody>
</table>

### THEIR GIRLS

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wilma Curley</td>
<td>Carole D'Andrea</td>
</tr>
<tr>
<td>Carole</td>
<td>Nanette Rosen</td>
</tr>
<tr>
<td>Carleen</td>
<td>Marilyn D'Houa</td>
</tr>
<tr>
<td>JULIETTE</td>
<td>Julie Osar</td>
</tr>
<tr>
<td>TINA</td>
<td>Lee Becker</td>
</tr>
</tbody>
</table>

### THE SHARKS

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>BERNARDO (The Leader)</td>
<td>Ken Le Roy</td>
</tr>
<tr>
<td>MARIA (His Sister)</td>
<td>Jennifer Dickson</td>
</tr>
<tr>
<td>ANITA (His Girl)</td>
<td>Carol Lawrence</td>
</tr>
<tr>
<td>CHINO (His Friend)</td>
<td>Chita Rivera</td>
</tr>
<tr>
<td>PEPE</td>
<td>Jamie Sanchez</td>
</tr>
<tr>
<td>LUIS</td>
<td>George Marcy</td>
</tr>
<tr>
<td>AL DE SIO</td>
<td>Noel Schwartz</td>
</tr>
<tr>
<td>NIBBLES</td>
<td>Al De Sio</td>
</tr>
<tr>
<td>TINA Iribarren</td>
<td>Gene Gavin</td>
</tr>
<tr>
<td>CARLOS</td>
<td>Ronnie Lee</td>
</tr>
<tr>
<td>ANITA</td>
<td>Jay Norman</td>
</tr>
<tr>
<td>ERNE CASTELDO</td>
<td>Jack Murray</td>
</tr>
</tbody>
</table>

### THEIR GIRLS

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROSALIA</td>
<td>Marilyn Cooper</td>
</tr>
<tr>
<td>CONSUELO</td>
<td>Reni Grist</td>
</tr>
<tr>
<td>TERESITA</td>
<td>Carmen Guitierrez</td>
</tr>
<tr>
<td>FRANCISCA</td>
<td>Elizabeth Taylor</td>
</tr>
<tr>
<td>ESTELLA</td>
<td>Lynn Ross</td>
</tr>
<tr>
<td>MARGARITA</td>
<td>Liane Plane</td>
</tr>
</tbody>
</table>

### THE ADULTS

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>DOC</td>
<td>Art Smith</td>
</tr>
<tr>
<td>SCHRANK</td>
<td>Arch Johnson</td>
</tr>
<tr>
<td>KRUPKE</td>
<td>William Bramley</td>
</tr>
<tr>
<td>GLAD HAND</td>
<td>John Harkins</td>
</tr>
</tbody>
</table>

**Original dancers:**
- Richard Stahl
- Mali Bawa
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
West Side Story
Act One

No. 1
Prologue
Instrumental

Leonard Bernstein

Allegro moderato \( \frac{\text{Curtain}}{:} \text{mf marc. (deliberately)}} \)

\( \text{(finger snaps)} \)

\( \text{© MCMLVII, MCMLIX, by Leonard Bernstein and Stephen Sondheim} \)

International Copyright Secured

Printed in the U. S. A.
(Two Jets taunt Bernarda.)

Drums (with 4 pitches)

(Jets exit.)

(Two Sharks enter.)
(Bernardo and Sharks enter.)

Drums

ff cresc. molto

L'istesso tempo

(A Shark trips a Jet.)
No. 2

Jet Song
Riff and Jets

ACTION
Who needs Tony?

RIFF
Against the Sharks

Moderato \textit{j.=128}

Piano

\textit{mf} \textit{Marc.}

we need every man we got.

ACTION
Tony don't belong any more.

RIFF: Cut it, Action boy.
I and Tony started the Jets.

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

BABY JOHN
Who wouldn't wanna

belong to the Jets!

ACTION
Tony ain't been with us for over a month.
SNOWBOY:
What about the day we clobbered the Emeralds?

A-RAB:
Which we couldn't have done without Tony.

BABY JOHN:
He saved my ever lovin' neck!

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

RIFF:
When you're a Jet, You're a Jet all the way From your first cigarette To your last dyin' day.
When you’re a Jet, If the spit hits the fan, You got brothers around, You’re a family man! You’re never alone, You’re never disconnected! You’re home with your own: When company’s expected, You’re well protected.
Then you are set with a capital J, which you'll never forget till they cart you away. When you're a Jet, you stay a Jet!
RIFF
I know Tony like I know me. I guarantee you can count him in.

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

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!
RIFF
So everybody dress up sweet and sharp

(They primp and preen)

grazioso

ALL

Oh, when the Jets fall in at the corn-ball dance, We'll be the sweet-est dress-in' gang in pants!

And when the chicks dig us in our Jet blackties, They're gonna

* In the New York production a cut was made from 4 to 9. If the cut is made dialogue continues from ... "sweet and sharp" to "Meet Tony and me at ten..."
(They dance together, a little wild.)

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

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

A-RAB
We always walk tall!

BABY JOHN
We're Jets!

ACTION
The greatest!

ACTION and BABY JOHN
When you're a Jet, You're the top cat in town, You're the gold medal kid With the heavy weight

A-RAB, ACTION and BIG DEAL
When you're a Jet, You're the swingin' est thing. Little
boy, you're a man; Little man, you're a king! The Jets are in gear.

Our cylinders are click-in'. The Sharks! Let's steer clear.

'Cause every Puerto Rican's a lousy chicken! Here come the Jets. Like a bat out of hell. Someone gets in our way, Someone
don't feel so well. Here come the jets: Little world, step aside! Better go underground, better run, better hide. We're drawin' the line, So keep your noses hidden! We're hangin' a sign, Says: "Visitors forbidden." And we ain't kid-
-din'
Here come the Jets, Yeah! An' we're gonna beat ev'-ry

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

ev-er mother-lovin' street!

44415
RIFF: Maybe what you're waitin' for will be twitchin' at the dance. (He runs off)

Fast $\frac{4}{4}$

Could

Piano

1. knows?
2. knows?

There's

It's
(rhythmically)

something due any day,
on-ly just out of reach, Down the block, on a beach,

Soon as it shows.
Under a tree...

It may come cannon-balling down thru the sky,
I got a feeling there's a miracle due,

Bright as a rose!

Who
Refrain (with rhythmic excitement)

Could it be? Yes, it could...
With a click, with a shock...
Something's coming, Phone 'll jingle,

something good, If I can wait!
Door 'll knock, Open the latch!
Something's coming, I don't know what it is,

But it is gonna be great!

Something's coming, don't know when but it's soon;

Catch the moon, one-handed catch!
Around the corner,

Or whistling down the river,

Come on, deliver.
To me.

Will it be? Yes, it will. Maybe just by holding still, it'll be there!
F  

Come on, something, come on in, don't be shy,

Meet a guy, pull up a chair!

The air is humming, and something great.
is coming!

Who knows?

It's... only just out of reach, Down the block, on a beach, Maybe tonight...

(fade out)
Change of Scene
Instrumental

Fast \( \frac{4}{4} \) 176

(Repeat, if necessary.)

and fade when lights dim up on next scene.)
MARIA: Because tonight is the real beginning of my life as a young lady of America!

Blues

Allegro moderato \( \frac{\text{b.}}{\text{d.}} \), \( \text{f.} \)
(Bernardo enters with Maria, Anita and Chino. As the Jets see them they drop out of the dance one by one and withdraw to one side of the hall. The Sharks draw to their side. After a brief consultation, Riff starts across the stage to make his challenge.)

(Repeat, if necessary, and cut off as the two gangs move toward each other.)
No. 4A

Promenade

GLAD HAND: All right; here we go!

Tempo di Paso Doble

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

No. 4B

Mambo

Fast $ \frac{d}{d} = 128$

Drums (Mambo Solo ad lib.)

Bongoes

(add cowbells, etc.)
SHARKS: Mambo! JETS: Mambo! ALL: Go!
(Tony and Maria see each other)
(The lights dim and the crowd disappears as Tony and Maria approach each other.)
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? I know we have not.

Twice as slow

Piano

TONY  I felt, I knew... My hands (He takes them in A's)
     are so cold.

MARIA  But this is... So warm.

Yours, too (He moves her hands to his face)
(The others begin to reappear and the lights dim up slowly during the ensuing action.)

Allegretto

cresc. molto sempre accel.

sempre cresc. e accel.
First tempo (Paso Doble)
(Repeat, if necessary, until cut off by whistle. Segue: Jump)

No. 4 E
Jump

L'istesso tempo, fast, light, dry

Piano

DRUMS

(Rim shots)
No. 5

Maria

Tony

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

Slowly and freely

The most beautiful sound I ever heard: Maria, Maria, Maria, Maria...

All the beautiful sounds of the world in a single word: Maria, Maria, Maria, Maria, Maria, Maria...

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

mf (warmly)

ri-a! I've just met a girl named Maria,
And suddenly that name will never be the same to me.

Maria!

f

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

Maria!

ff

suddenly I've found how wonderful a sound can be!
ri-a! Say it loud and there's music playing, Say it

soft and it's almost like praying. Maria, I'll

never stop saying Maria, Maria, Maria,
Ossia

O, M-a-r-i-a, M-a-r-i-a, M-a-r-i-a, M-a-r-i-a, M-a-r-i-a, M-a-r-i-a, M-a-r-i-a, M-a-r-i-a, M-a-r-i-a, M-a-r-i-a, M-a-r-i-a, M-a-r-i-a, M-a-r-i-a, M-a-r-i-a, M-a-r-i-a.

Say it loud and there's music.
playing, Say it soft and it's almost like praying. Maria, I'll never stop saying Maria.

The most beautiful sound I ever heard. Maria.
Balcony Scene
Maria and Tony

Very slowly
(under dialogue)

Piano

pp

<table>
<thead>
<tr>
<th>Staff 1</th>
<th>Staff 2</th>
<th>Staff 3</th>
<th>Staff 4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
MARIA
Imagine being afraid of you!

TONY
You see?

MARIA
I see you.

TONY
See only me.

MARIA

_only you, you're the only thing I'll see forever._

_In my eyes, in my words and in every thing I do, nothing else but you._
Ever!

TONY

And there's nothing for me but Maria, Ever'

Maria

Tony, Tony.

sight that I see is Maria.

Allegretto (sempre un poco accel.)

TONY

Always you, ev'ry thought I'll ev'er know, Ever'-where I go, you'll

44418
MARIA \(mf\) Allegro (ancora accel.)

All the world is only you and me!

be, you and me!

Allegro (ancora accel.)

(They kiss.) Molto allegro

Molto allegro

ff marc.

MARIAMF (warmly)

Tonight, tonight, It all began to-

\(mf\) \(p\) \(sim.\)
night, I saw you and the world went away.

Tonight, tonight, There's

only you tonight, What you are, what you do, what you say.

To
day, all day I had the feeling
A miracle would happen. I know now I was right.

For here you are, And

what was just a world is a star
Molto meno mosso

They kiss.

Tonight.

Slowly

MARIA

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

TONY

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

Slowly

accel. poco a poco
suns and moons all o-ver the place.

cresc.

accel. poco a poco
suns and moons all o-ver the place.

cresc.
A tempo (Allegro)

Tonight, tonight, The
Tonight, tonight, The

world is wild and bright, Going mad, shooting
world is wild and bright, Going mad, shooting

sparks into space. To
sparks into space. To
day
the world was just an address, A place for me to
day the world was just an address, A place for me to

come in, No better than all right,
come in, No better than all right,

But here you are, And
But here you are, And
what was just a world is a star
To
what was just a world is a star
To

Molto meno mosso
(Maria exits.)

night.

Broadly
TONY

night.

To-night, to-

Molto meno mosso
dim molto

pp rall.

night, It all began 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: Good night. (He starts off.) Shh!


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

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

Tonight.

Tonight.

rall. — f — p — espr. cresc.
America
Anita, Rosalia, Girls

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

CLAVES

GUÍRO

Moderato, Tempo di "Seis"

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

Piano

Moderato, Tempo di "Seis"

ROSALIA: Just for a successful visit.

ROSALIA

(nostalgically)

Puerto Rico,

You lovely island,

Island of tropical
Breezes, always the pineapples
growing, always the coffee blossoms blowing.

ANITA (mockingly)
Puerto Rico, you ugly island,
Island of tropical diseases.
Always the hurricanes blowing,
Always the population growing,
And the money owing,
And the babies crying,
And the bullets flying.

I like the island Manhattan.
Smoke on your pipe and put
Tempo di Huapango (fast)

that in!

f marcato

dim.

ANITA

I like to be in Amer-i-cal! O.K. by me in Amer-i-cal!

GIRLS (except Rosalía)

I like to be in Amer-i-cal! O.K. by me in Amer-i-cal!

p lightly

Ev’rything free in Amer-i-cal! For a small fee in Amer-i-cal!

Ev’rything free in Amer-i-cal! For a small fee in Amer-i-cal!
ROSA LIA
1. I like the city of San Juan.
2. I'll drive a Buick through San Juan.

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

1. Hundreds of flowers in full bloom.
2. I'll give my cousins a free ride.

1. Hundreds of people in
2. How you get all of them...
ANITA

1. Auto-mobile in Amer-i-ca,
2. Im-mi-grant goes to Amer-i-ca,

1. Auto-mobile in Amer-i-ca,
2. Im-mi-grant goes to Amer-i-ca,

Chro-mi-um steel in Amer-i-ca,
Wire-spoke wheel in Amer-i-ca,

Chro-mi-um steel in Amer-i-ca,
Wire-spoke wheel in Amer-i-ca,

Ver-y big deal in Amer-i-cal!
Puerto Rico's in Amer-i-cal!

Ver-y big deal in Amer-i-cal!
Puerto Rico's in Amer-i-cal!
(The girls whistle and dance around Rosalita.)
ROSA莉

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

ANITA

(Ad lib. O.H's! etc.) I'll give them new washing

If there's a current to turn on!

machine.

What have they got there to keep clean?
I like the shores of America!
Comfort is yours in America!

Knobs on the doors in America, Wall-to-wall floors in America!

*Optional
When I will go back to San Juan

(Ad lib. OLE's! etc.)
Ev'ry-one there will give
When you will shut up and get gone!

big cheer!

Ev'ry-one there will have moved here!
No. 7A

Change of Scene
Instrumental

Tempo di Huapango (fast)  
(Fade when lights come up.)

(Repeat, if necessary.)
Cool
Riff and Jets

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

Solid and boppy \( \dot{\text{d}} \cdot \text{st} \)

RIFF
You wanna live? You play it cool.

A-RAB
I wanna bust!

ACTION. I wanna get even!

RIFF: Get cool.

RIFF: Bust cool.

BABY JOHN
I wanna go!

RIFF: Go cool!

RIFF (almost whispered)

Boy,-- boy,-- crazy boy,
Get cool, boy!  
Got a rocket in your pocket,

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

hightimes ahead.  
Take it slow and, Daddy-o, You can

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

Breeze it, buzz it, easy does it.

Turn off the juice, boy!

Go, man, go,

But not like a yo-yo.

School-boy.

Just play it cool, boy.

Real cool!
Drums Solo ad lib.

Drums continue ff ad lib.

(Yes!)
JETS

Boy, boy, crazy boy, Stay loose, boy!

Breeze it, buzz it, easy does it.

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

not like a yo-yo school boy. Just play it
cool, boy, Real cool!

Drums pp ad lib.

dim. sempre

Segue
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

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.
TONY: You go home and dress up.

MARIA

Then tonight I will come by for you.

TONY

Andante con grazia

(shaking her head)

Your mama...

(pulling up a female dummy)

She will come running from the kitchen to welcome you.

Dressed so elegant?

She lives in the kitchen.

I told her you were coming.

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

And she will say: Skinny— but pretty.
She is plump, no doubt.

(Holding the waist of dummy's dress)
Fat!

(He kisses her)

(She goes to a male dummy)
Oh, I would like to see Papa in this!

Mama will make him ask about your prospects, if you go to church. But Papa—

(He turns the "mama" dummy around.)

Papa might like you.

He says yes. And your mama?

(kneeling to the 'father' dummy)
May I have your daughter's hand?

Gracias!
Tell her she's not getting a daughter; she's getting rid of a son! She has good taste.

I'm afraid to ask her. She says yes. (He continues to arrange the dummies.) Maid of honor!

That color is bad for Anita. (She puts on a wedding veil) That is my Papa!

Best man! Sorry, Papa.

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

(He takes hat off dummy.) Here we go, Riff: womb to tomb! Mama's crying already.
One Hand, One Heart

(Marriage Scene)

Tony, Maria

Andante con moto

\( \text{(Tony and Maria kneel)} \)

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

dim. e rall.
poco rall.

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

TONY
For richer,
for poorer...
a tempo

pp dolce

MARCIA
In sickness, and
in health...

\( \text{(Tony and Maria kneel)} \)

TONY
To love and
to honor...
ap tempo

MARCIA
To hold and
to keep...

poco rall.
ap tempo

TONY
From each sun to each
MARTHA  
From tomorrow to tomorrow...

TONY  
From now to forever...

MARTA  
Till death do us part.

TONY  
With this ring, I thee wed...

MARTA  
With this ring, I thee wed...

TONY  
Adagio  
_p dolce_

Make of our hands one hand,  
Make of our hearts one heart,  
Make of our vows one last vow:
Only death will part us now.

lives one life, Day after day, one

life. Now it begins, now we start One

Now it begins, now we start One
hand, one heart; Even death won't part.

(They kiss)

us now.

(They rise and put back the dummies)
Make of our lives one life, Day after day, one life.

Now it begins, now we start One
Molto tranquillo (meno mosso)

hand, one heart. Death won't
hand, one heart. Even death won't

part us now.
part us now.

Segue

*In the New York production a cut was made from A to B.*
Tonight
Ensemble
Maria, Tony, Anita, Riff, Bernardo

Fast and rhythmic $ \dot{=} \ 122$

The Jets are gonna have their day — Tonight.

The Sharks are gonna have their way — Tonight.

*If the scene is staged with more than the designated five people, the members of the gangs may sing with their respective leaders.
The Puerto Ricans grumble: "Fair fight? But if they start a rumble, we'll rumble 'em right."

We're gonna hand 'em a surprise... To...
We're gonna cut 'em down to size tonight.

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

tricks. But just in case they jump us, We're ready to
We're gonna rock it tonight,
mix tonight!
We're gonna rock it tonight,
cresc.

We're gonna jazz it up and have us a ball!

We're gonna jazz it up and have us a ball!

They're gonna get it tonight; The more they turn it on, the

They're gonna get it tonight; The more they turn it on, the

mf subito
hard-er they'll fall!

Well, they began it!

hard-er they'll fall!

Well,

And we're the ones to stop 'em once and for all...

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

ANITA (seantly)

An-

To-night!

To-night!
It's gonna get her kicks tonight.

We'll have our private little mix tonight.

He'll walk in hot and tired, so what? Don't matter if he's tired, as long as he's hot.
Tonight, tonight, won't be just any night,
Tonight, tonight, there will be no morning star.
Tonight, tonight, I'll see my love to—
night And for us, stars will stop where they are.

To-day The minutes seem like hours, The

hours go so slowly, And still the sky is light.
Oh moon, grow bright, And make this endless

Come prima, in 4
day endless night!

ff marcatoissmo
RIFF (To Tony) mp

I'm counting on you to be there.

Tonight When Diesel wins it fair and square.

Tonight That Puerto Rican punk'll.

Go down And when he's hollered "Uncle" We'll tear up the
MARIA (warmly)

To-night, to-night

Won't

TONY (abstractedly) 

(firmly)

town!

So I can count on you, boy?

be just any night, To-night there will be

(nabid impatiently)

All right.

We're gonna have us a ball.

Womb to tomb!

(simile)
no morn-ing star.

To-

(dreamily again)

Sperm to worm!

Tonight.

(He exits.)

I'll see you there about eight.

(lights on Bernardo)

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

(lights on Anita) Anita * (seecily)

Tonight,

We're gonna rock it tonight!

We're gonna jazz it tonight!

* The part of Anita may be augmented by voices in the wings from here to the end.
night and for us, stars will stop where they

to-night, late to-night,

They're gonna get it to-night,

are.

today the

We're gonna mix it to-night.

(tight on Tony)

Anita's gonna have her
today the

to-night! They be-

*The part of Maria may be augmented by voices in the wings from here to the end.
minutes seem like hours, The hours go so
day, Anita's gonna have her day,

minutes seem like hours, The hours go so
(lights on riff) fp fp sim.

They began it,
gan it, they began it

slowly, And still the sky is light.

Bernardo's gonna have his way To night,

slowly, And still the sky is light.

They began it.

And we're the ones To stop 'em once and for all!
Oh moon, tonight.

We'll stop 'em once and for all! The Jets are gonna have their

The Sharks are gonna have their

bright, And make this endless day endless

this very night,

bright, And make this endless day endless

The Jets are gonna have their day,

The Sharks are gonna have their day,
night

We're gonna rock it tonight!

night

We're gonna rock it tonight!

We're gonna rock it tonight,

We're gonna rock it tonight,
Tempo di prologue

(Reff hits
Bernardo)

(prick
Bernardo
open knives.)

 marc.

dim.  mf

mp
TONY
Riff, don't!

(Bernardo kills Riff.)

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

(Tony kills Bernardo.)
(The gang disperses in panic and confusion.)

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

TONY: Maria!

(Tony runs.)

(Hold till curtain is down.)

Ossia

Off-stage Chimes (9 o'clock)

Curtain
Act Two
I Feel Pretty
Maria and Three Girls

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

(Repeat, ad lib, through cue.)

MARIA (with pulse)

I feel pretty, Oh, so pretty.
I feel pretty and witty and bright, And I pity any girl who isn't me tonight.

I feel charming, Oh, so charming.

It's alarming how charming I feel, And so
pretty
That I hardly can believe I'm real.

See the pretty girl in that

mirror there:
Who can that attractive girl be?

Such a pretty face, Such a pretty dress, Such a pretty
smile, Such a pretty mel-

stunning. And entrancing. Feel like running and

dancing for joy. For I'm loved. By a

pretty—wonderful boy!
TWO GIRLS

Have you met my good friend Mar-ia, The craziest girl on the block? You'll know her the minute you see her, She's the one who is in an advanced state of shock. She
thinks she's in love. She thinks she's in Spain. She isn't in

love, She's merely insane. It must be the heat Or

some rare disease, Or too much to eat Or

may be it's fleas. Keep away from her, Send for
Chiro! This is not the Maria we know!

Modest and pure, Polite and refined, Well-

bred and mature And out of her mind!

Maria

Miss America! Speech! Speech! I feel
Oh, so pretty.
That the city should give me its key.
Should be organized to honor me.
I feel dizzy,
I feel sunny,
I feel fizzy and funny and fine.
And so
pretty, Miss America can just resign!

La la la la la la la la la la.

See the pretty girl in that

Who can that attractive girl

What mirror where?
Such a pretty face, such a pretty face.


Such a pretty smile, such a pretty smile.

Whommmm? Whommmm? Such a pretty me! Such a pretty me!

I feel stunning. And me!

I feel stunning

Such a pretty me!

I feel stunning
trancing,
Feel like running and dancing for
And entrancing,
Feel like running and
And entrancing,
Feel like running and

joy, For I'm loved. By a pretty—
dancing for joy, For I'm loved By a pretty—
dancing for joy, For I'm loved By a pretty—

wonderful boy!
wonderful boy!
wonderful boy!
No. 13
Under Dialogue
Instrumental

MARIA: Killer, killer, killer...

Allegro agitato $d = 104$

(pp) Tympani (distinctly)
TONY: (Speaking, his voice, ad lib., rising into song) Not one of them, not anything. And — and I'll
Ballet Sequence

Instrumental, Tony, Maria and a Girl

TONY

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

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

MARIA (joining TONY:)

Some-where there must be a place we can feel we're free,
Somewhere there's got to be some place for you and for me.

(They run.)
(Ballet Sequence continued)

No. 13B

Transition to Scherzo

Twice as slow

\[ \text{fff} \quad \text{mf} \quad \text{pdolce} \]

\[ \text{pp} \quad \text{mp} \quad \text{cresc.} \]

\[ \text{f} \]

\[ \text{dim. sempre ed accel.} \]

\[ \text{attacca} \]
No. 13C

Scherzo

Fast and light \( \mathcal{J} = 172 \)

\( \mathcal{J} = \mathcal{J} \)

\( \text{pp leggero} \)

\( \text{p grazioso} \)

\( \text{cresc.} \)

\( \text{pp} \)

\( \text{f} \)

\( \text{pp glassy} \)

\( \text{sub} \ f \)

\( \text{finger snaps} \)

\( \text{pp} \)
(Ballet Sequence continued)

No. 13D

Somewhere

Adagio \( \text{\textit{m.p.}} \)

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

Peace and quiet and open air Wait for us Somewhere.

There's a time for us, Some day a time for us,
Time together with time to spare, Time to look, time to care,

Poco più mosso

Some day! Somewhere. We'll find a new way of living,
We'll find a way of forgiving.
Some-place.
There's a place for us,

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

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

Some-how, Some day, Somewhere!
(Ballet Sequence continued)

No. 13E

Procession and Nightmare

Più mosso (in 2) \( \text{d} = 40 \)

ENTIRE COMPANY

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

There's a place for us, There's a place for us.
Allegro molto \( \dot{=} 152 \)

In the N.Y. production cuts were made from ① to ⑤; ⑥ to ③; ⑦ to ⑤; ⑧ to ⑥; ① to ③ and ⑥ to ④.
Presto $d=152$
Hold my hand and we're half-way there.

Hold my hand and I'll take you there somehow, some day,

Somewhere!
No. 14

Gee, Officer Krupke
Jets

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

Fast, vaudeville style

optional intro.

ACTION

(till ready)

Dear

kindly Sergeant Krupke, You gotta understand, It's

just our bring-in' up-ke That gets us out of hand. Our
mothers all are junkies, Our fathers all are drunks.

Golly Moses, nat-cher-ly we're punks! Gee, Officer Krup-

ke, we're very upset; We never had the

love that ev-ry child ought-a get. We ain't no de-lin-
-Quents, We're misunderstood.
Deep down inside us there is

ACTION

There is good!

There is good, There is
good!

There is good, There is
good!

There is good, There is
good!

There is good, There is
good!

There is good, There is
good!

There is good, There is
good!

There is good, There is
good!

There is good, There is
good!

There is good, There is
good!
Skit 1

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

ACTION (to Diesel)

Dear kindly Judge, your Honor, My parents treat me rough. With
all their marijuana, They won't give me a puff. They didn't wanna have me, But somehow I was had. Leapin' lizards,

DIESEL (imitating Judge)

that's why I'm so bad! Right! Officer Krupke, you're really a square;

This boy don't need a judge, he needs a analyst's care! It's
just his neurosis that ought-a be curbed. He's psychol-

logicly disturbed! I'm disturbed!

ACTION

We're disturbed, We're the

We're disturbed, We're the

most disturbed, Like we're psychologicly disturbed.

most disturbed, Like we're psychologicly disturbed.
Skit 2

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

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

DIESEL: So take him to a headshrinker

ACTION (to Arab)

My father is a bastard, My ma's an S.O.B. My
grand-pa's always plastered, My grand-ma pushes tea. My sister wears a
mus-tache, My broth-er wears a dress. Good-ness gra-cious,

ARAB (imitating psychiatrist)

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

This boy don't need a doc-tor, just a good hon-est job. So-
ci-e-ty's played him a ter-ril-e trick., And so-cio-
cres.

ACTION

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

We are sick, We are

We are sick, We are

sick, sick, sick, Like we're so-cio-lo-gi-cally sick.

sick, sick, sick, Like we're so-cio-lo-gi-cally sick!
Skit 3
ARAB: (imitating psychiatrist) In my opinion, this child don't need to have his head shrunk at all. Juvenile delinquency is purely a social disease!
ACTION: Hey, I got a social disease.
ARAB: So take him to a social worker!

ACTION (to Baby John)
Dear kindly social worker, They say go earn a buck, Like
be a soda jerk-er, Which means like be a schmuck. It's not I'm anti-
so-cial, I'm only anti-work. Glory os-ky,

BABY JOHN (imitating female social worker) (falsetto)

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

This boy don't need a job, he needs a year in the pen. It
ain't just a ques-tion of mis-un-der-stood;
Deep down in-
side him, he's no good! I'm no good!
We're no good,
We're no good, We're no
def
earth-ly good, Like the best of us is no damn good!
earth-ly good, Like the best of us is no damn good!
The trouble is he's crazy. The trouble is he drinks. The trouble is he's lazy. The trouble is he stinks. The trouble is he's growing. The trouble is he's grown!

Krupke, we got troubles of our own! Gee, Krupke, we got troubles of our own! Gee,

Tempo I (but held back)
Officer Krupke, We're down on our knees, 'Cause no one wants a fellow with a social disease.

Gee, Officer Krupke, What are we to do? Gee, Officer Krupke, krup you!
ANYBODY'S: Thanks, Daddy-o.

Adagio \( \text{d':72} \)

\text{Fade when siren begins.}
A Boy Like That
and I Have A Love
Duet
Maria, Anita

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

A boy like that who'd kill your brother,

Forget that boy and find another,

One of your own kind! Stick to your own kind!
A boy like that will give you sorrow,

You'll meet another boy tomorrow,

One of your own kind! Stick to your own kind!
A boy who kills cannot love,

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

gets your love. And gets your heart. Very smart, Maria, very

smart!
A boy like that wants one thing only,

And when he's done, he'll leave you lonely.

He'll murder your love; he murdered mine.

MARIA f molto cant.

ANITA cresc. molto f Oh no, An-

Just wait and see, Just wait, Maria, Just wait and see!
Maria, no! Maria, no!

It isn't true, not for me, It's true for you, not for me.

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

But my heart, Maria, But my

Crescendo

Tempo increase

(dynamic indications)
heart Knows they're wrong And ny
A boy like that who'd kill your broth-er,

heart Is too strong, For
For-get that boy and find an-oth-er,

I be-long

One of your own kind! Stick to your own kind!
To him a - lone, to him a - lone. One thing I

know: I am his, I don't

A boy who kills cannot love,

care what he is. I don't

A boy who kills has no heart.
know why it's so, I don't
And he's the boy who gets your love And gets your
want to know! Oh no, An-
heart. Very smart, Mari-a, very smart!

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

colla voce

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

I have a love, and it's all that I have. Right or wrong, what else can I do? I love him; I'm his, And everything he is I am, too. I have a love and it's all that I need, Right or wrong, and he needs me, too. I
love him, we're one; There's nothing to be done, Not a

dolce

mf con espansione

thing I can do ———— But hold him, hold him forever,

espr. espr. mf

Be with him now, tomorrow And all of my

f cresc.

coda

life!

rall.

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

love is your life!

Adagio (in 4)
SCHRANK: And his name?
MARIA: José.
(Cut off when Jets run into drugstore.)
Taunting Scene

Instrumental

(A coin is put in the Juke Box.)

(under dialogue)

*The Mambo section of this scene (pp.193-195) is pre-recorded and must seem to be coming from the Juke Box.
L'istesso tempo \( \dot{\ddot{\dddot{\dddot{\dddot{d}}}}} \)

\[ \text{(Repeat until cue)} \]

ACTION: Spic! Lyin' Spic!

\[ \text{poco a poco cres.} \]

*In the New York production a cut was made from \( A \) to \( B \)*
FINALE

MARIA, TONY

TONY: Yes we can. We will.

Adagio

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

(She falters and stops.)

TONE

take you there some-how. Some day!

(He dies.)

take you there some-how.

MARIA: Stay back!

long