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

Price 17/6

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NEW YORK
WEST SIDE STORY was first presented at the Winter Garden, New York City, September 26, 1957, and at Her Majesty’s Theatre, London, on December 12, 1958 with the following cast:

**THE JETS**

RIFF (The Leader) ........................................... GEORGE CHAKIRIS
TONY (His Friend) ........................................... DON MCKAY
ACTION ............................................................ EDDIE ROLL
A-RAB ............................................................... TONY MORDENTE
BABY JOHN ......................................................... ED VERSO
SNOWBOY ............................................................ RIGGS O’HARA
BIG DEAL ............................................................. DAVID BRAN
DIESEL ............................................................... GARY COCKRELL
GEE-TAR ............................................................... MICHEL KLEINMAN
MOUTHPIECE ......................................................... JOE DONOVAN

**THEIR GIRLS**

GRAZIELLA .......................................................... LESLIE FRANZOS
VELMA ............................................................... SUSAN WATSON
MINNIE ............................................................... INGE ROLL
CLARICE .............................................................. MAUREEN GILICK
ANYBODY’S ......................................................... SYLVIA TYSICK

**THE SHARKS**

BERNARDO (The Leader) ......................................... KEN LE ROY
MARIA (His Sister) ............................................. MARLYS WATTERS
ANITA (His Girl) ................................................... CHITA RIVERA
CHINO (His Friend) .............................................. BEN GERARD
PEPE ................................................................. MARC SCOTT
INDIO ................................................................. BUD FLEMING
LUIS ................................................................. DON PERCASSI
ANXIOUS ............................................................. LEO KHARIBIAN
NIBBLES ............................................................. KEITH STEWART
JUANO ............................................................... BILLY WILSON

**THEIR GIRLS**

ROSALIA ............................................................. FRANCESCABEL
TERESITA ............................................................ YVONNE OTHON
FRANCISCA ......................................................... GLORIA HIDGOON
ESTELLA ............................................................. ROBERTA KEITH
MARGUERITA ......................................................... LINA SORIANO

**THE ADULTS**

DOC ................................................................. DAVID BAUER
SCHRANK ............................................................ TED GUNTER
KRUPKE ............................................................. HAL GALILI
GLAD HAND ......................................................... DAVID HOLLIDAY
West Side Story

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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 Neighbourhood
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
(Two Jets taunt Bernardo.)

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

Piano

Moderato \( \frac{\text{mf}}{\text{marc.}} \)

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.

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 a-round, You're a fam-i-ly man! You're
never a-lone, You're never dis-con-nec-ted!
home with your own: When com-pa-ny's ex-pect-ed, You're well pro-tect-
ed!

Then you are set with a capital

J, Which you'll never forget Till they cart you a-

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

Jet1.
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 sweetest 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 ③ to ⑤. 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!

(ff stacc.)

RIFF f mf mp pp


dim.
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
Crown! 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 clickin'. The Sharks' listeer 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 a-
side! Better go underground, better run, better hide. We're
draw in' the line. So keep your noses hidden! We're
hang in' 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-lov-in' street!
Change of Scene
Instrumental

(Pause when lights come up.)

Piano

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

**Piano**

Fast \( \text{d} = 176 \)  

**TONY**  

Could

be!  

Who

1. knows?  
2. knows?  

There's  
It's...
(rhythmically)

something due any day; I will know right away,
on-ly just out of reach, Down the block, on a beach,

Soon as it shows.
Under a tree...

It may come cannon-ball-ing down thru the sky, Gleam in its eye,
I got a feeling there's a miracle due, Gonna come true,

Bright as a rose!

Who
Coming to me!

Refrain (with rhythmic excitement)

Could it be? Yes, it could. Something's coming,
With a click, with a shock, Phone 'll jingle,
something good, If I can wait! O- pen 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!
warmlly, freely

A - round the cor - ner,

mp

Or whis - tling down

the riv - er,

Come on,

de - liv - er
To me.

Will it be?  Yes, it will.  Maybe just by holding still.  It'll be there!
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...
Change of Scene
Instrumental

Fast \( \frac{j}{126} \)

(Repeat, if necessary,
and fade when lights dim up on next scene.)
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 \( \frac{\text{b}}{\text{f}} \cdot \frac{\text{f}}{\text{p}} \cdot \frac{\text{cresc. poco a poco}}{\text{poco}} \)

Piano

Rocky

\( \frac{\text{f}}{\text{b}} \cdot \frac{\text{b}}{\text{f}} \cdot \frac{\text{b}}{\text{f}} \cdot \frac{\text{b}}{\text{f}} \cdot \frac{\text{b}}{\text{f}} \cdot \frac{\text{b}}{\text{f}} \cdot \frac{\text{b}}{\text{f}} \cdot \frac{\text{b}}{\text{f}} \cdot \frac{\text{b}}{\text{f}} \)
(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 \( \frac{1}{4} \) = 128

Drums (Mambo Solo ad lib.)

Bongos

(add cowbells, etc.)

Piano
(Tony and Maria see each other)
(The lights dim and the crowd disappears as Tony and Maria approach each other.)
No. 46

Cha-Cha

Andante con grazia \( \frac{\text{d}-100}{\text{d}} \)

Piano

\[
\begin{align*}
\text{light and dry}
\end{align*}
\]

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?

Twice as slow

Piano

(pp)

TONY  
I felt, I knew...  
But this is...

MARIA  
My hands are so cold.

TONY  
Or that we've met before? I know we have not.

MARIA  
I know you are not.

(He takes them in his hands)  
Yours, too (He moves her hands to his face)  
So warm.
TONY  MARIA
Yours, too. But of course.
They are the same.

TONY  MARIA
It's so much to believe. Joking me? I have not yet learned to joke that way.
I think now I never will.

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

Allegretto

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

No. 4E

Jump

L'istesso tempo, fast, light, dry

Piano

DRUMS

(Rim shots)
Repeat and fade at.

RIFF: Let's get the chicks and kick it.
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, 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. Ma-

mf (warmly)

cresc.

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

cresc.

suddenly I've found how wonderful a sound can be! Ma-

ff
ria! 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.
Maria, Maria, Maria, Maria, Maria, Maria, Maria, Maria, Maria, Maria, Say it loud and there's music
play-ing, Say it soft and it's al-most like pray-ing. Ma-
ri-a, I'll nev-er stop say-ing Ma-ri-a.
men-o mosso

The most beau-ti-ful sound I

Adagio
Balcony Scene
Maria and Tony

Very slowly
(under dialogue)

Piano pp
MARIA
Imagine being afraid of you!

TONY
You see?

MARIA
I see you.

TONY
See only me.

---

MARIA
(pp freely)

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

In my gently pulsing

---

eyes, in my words and in every-thing I do,

Nothing else but you,
Ev-er!

TONY

And there's noth-ing for me but Ma-ri-a, Ev-ry

MARI A

To-ny, To-ny.

sight that I see is Ma-ri-a.

Allegretto (sempre un poco accel.)

TONY

Al-ways you, ev-ry thought I'll ev-er know, Ev-ry-where I go, you'll
All the world is only you and me!

Maria (mf)

Allegro (ancora accel.)

(They kiss)

Molto allegro

Maria (mf warmly)

Tonight, tonight, It all began to
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.)  
---  
To-night.  
---  

tonight,  
tonight,  
The world is full of light,  
With  
slowly  
slowly  
slowly  

suns and moons all over the place.  
suns and moons all over the place.  
suns and moons all over the place.  

accel. poco a poco  
cresc.
Tonight, tonight, Tonight, tonight,
The world is wild and bright,
Going mad, shooting sparks into space.
Tonight, tonight, Tonight, tonight,
The world is wild and bright,
Going mad, shooting sparks into space.
day the world was just an address, A place for me to
live in, No better than all right,
But here you are, And
But here you are, And
Molto meno mosso (Maria exits.)

night.

Broadly

TONY pp

night.

Molto meno mosso

To-night, to-

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

pppp
MARIA

Yes. Good night.

Tony!

Come to the back door.

Tony! What does Tony stand for?

Te adoro, Anton.

pp

TONY

Good night. (He starts off.) Shh!  

Si.  

Anton.  

Te adoro, Maria.

pp

Good

(Fade on "Tony!")

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

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

pp rit.

dolcissimo

Tonight.

pp rit.

dolcissimo

Tonight.

espr. cresca

rail.

f

p

44415
America
Anita, Rosalia, Girls

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

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

CLAVES

GIRO

Piano

ROSALIA: Just for a successful visit.

ROSALIA  \( \text{mp/nostalgically} \)

Pue - to Ri-co,

You love-ly is-land,  Island of trop-i-cal
breezes.

Always the pineapples
growing,
Always the coffee blossoms blowing.

ANITA (mockingly)

Puerto Rico, You ugly island,
Island of tropical diseases.
Al - ways the hur - ri - canes blow - ing, Al - ways the
poppu - la - tion grow - ing, And the mon - ey ow - ing,
And the ba - bies cry - ing, And the bul - lets fly - ing.

I like the is - land Man - hat - tan. Smoke on your pipe and put
Tempo di Huapango (fast)

that in!

ANITA
I like to be in America! O. K. by me in America!

GIRLS (except Rosalita)
I like to be in America! O. K. by me in America!

Ev'rything free in America! For a small fee in America!

Ev'rything free in America! For a small fee in America!
ROSALIA

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.

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

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

each room?
inside?

GIRLS (except ROSALIA)

f

1. Automobile in America,
2. Immigrant goes to America,

1. Automobile in America,
2. Immigrant goes to America,

Chromium steel in America,
Many hellos in America,

Chromium steel in America,
Many hellos in America,

Very big deal in America!
Puerto Rico's in America!

Very big deal in America!
Puerto Rico's in America!

*Optional

44419
(The girls whistle and dance around Rosalia.)

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

I'll give them new washing

If there's a current to turn on!

What have they got there to keep clean?
ANITA

I like the shores of America! Comfort is yours in America!

GIRLS (except ROSALIA)

I like the shores of America! Comfort is yours in America!

mf sub.

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

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

(*whistling)

(*whistling)

*Optional
When I will go back to San Juan

(ad lib. OLB'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.)

Piano

(Repeat, if necessary.)
Cool

Riff and Jets

RIFF: ... a red hot umbrella and open it. Wide.
Solid and boppy \( \text{\textit{d}} = 90 \)

RIFF
You wanna live? You play it cool.

ACTION: I wanna get even!

Riff: Get cool.

A-RAB
I wanna bust!

RIFF: Bust cool.

BABY JOHN
I wanna go!

RIFF: Go cool!

RIFF (almost whispered) \( pp \)

Boy, boy, crazy boy,
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, easy does it.

Turn off the juice, boy!
Go, man, go,
But not like a yo-yo schoolboy.

Just play it cool, boy,
Real cool!

(dim molto)

(pp sub.)

(non cresc.)
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 schoolboy. Just play it
cool, boy, Real cool!

Drums \textit{ppp ad lib.}

dim. sempre

Segue
No. 8A

Continuation of Scene
Instrumental

They resume dancing.

Piano

(They resume dancing.)

pp cresc.

Fade as Sharks enter drugstore.

(cresc.)

f

ff

f

mf
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. Then I will...

Tony: Andante con grazia

Maria: (shaking her head) Your mama...

Tony: (pulling up a female dummy) She will come running from the kitchen to welcome you.

Maria: She lives in the kitchen. I told her you were coming. And she will say: Dressed so elegant?

Tony: She will look at your face and try not to smile. Skinny— but pretty.
She is plump, no doubt.

{Holding the waist of dummy's dress}
Fat!

(His 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

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

(poco rall.)

(Tony and Maria kneel.)

a tempo

MARIO
In sickness, and
in health...

MARIANA
I, Maria, take
thee, Anton...

(poco rall.)

TONY
For richer,
for poorer...

(a tempo)

TONY
To love and
to honor...

poco rall.

TONY
To hold and
to keep...

(a tempo)

TONY
From each sun to each
MARIA
moon...
From tomorrow to tomorrow...

TONY
From now to forever...

TILL DEATH DO US PART

TONY
With this ring,
I thee wed...

MARIA
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:
Maria  $p doce$

Only death will part us now.

lives one life, Day after day, one

Now it begins, now we start One

44415
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 \( \frac{4}{4} \)

RIFF \( m_p \) marc.

The Jets are gonna have their day
Tonight.

BERN. \( m_p \) marc.

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.
(RIFF)  

(BERN.)  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 to-night, mix Tonight!
We're gonna rock it to-night,

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

They're gonna get it to-night; The more they turn it on, the

They're gonna get it to-night; The more they turn it on, the

44415
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 tonight, tonight, there will be no morning star.

Tonight, tonight, I'll see my love tonight, tonight.
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!
RIFF (To Tony) \( m^p \)

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)  
\[mf\]
To-night, to-night
Won't

TONY (abstractedly) \[mp\]
All right.

(firmly)
town! So I can count on you, boy?

be just an-y night, To-night there will be

(a bit impatiently)

All right.

We're gon-na have us a ball. Womb to tomb!

(simile)
no morning star.
(regretting his impatience)
Sperm to worm!

tonight.
(dreamily again)

I'll see you there about eight.
(He exits.)
(lights on Bernardo)

night, tonight, I'll see my love tonight,
(lights on Anita) ANITA* (excitedly)

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. To-day the

We're gonna mix it to-night.— Ani-ta's gonna have her

(lights on Tony)

To-day the

to-night! They be—

*The part of Maria may be augmented by voices in the wings from here to the end.
minutes seem like hours,

And still the sky is light.

They began it.

And we're the ones

To stop 'em once and for all!
Oh moon, grow

Well 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

cresc. molto

this very night,

cresc. molto

way, The Jets are gonna have their day,

cresc. molto

way, The Sharks are gonna have their day,
We're gonna rock it tonight!

We're gonna rock it tonight,
We're gonna rock it tonight!
The Rumble
Instrumental

Tempo di prologue

(Riff hits Bernardo)

(Riff and Bernardo open knives.)

marc.
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 gangs disperse in panic and confusion.)

Drums

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

dim. sempre

(Anybody tugs Tony.)

TONY: Marial

(Tony runs.)

(Hold till curtain is down.)

Ossia

Off-stage Chimes (9 o'clock)

Curtain
No. 12

Act Two

I Feel Pretty

Maria and Three Girls
CONSUELO: "I do?" "I am?" "What is going on with you?"

(Repeat, ad lib, through cue.)

MARIA

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

See the pret-ty girl in that

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

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

I feel

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

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

pretty— won-der-ful boy!
Have you met my good friend Maria,

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

CONSUELO

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

(comes prima)

FRANCISCA

some rare disease, Or too much to eat Or

ALL

may-be it's fleas. Keep a-way from her, Send for
Chi - no! This is not the Ma - ri - a we know!

Mod - est and pure, Po - lite and re - fined,
Well - bred and ma - ture And out of her mind!

Miss America! Speech! Speech!
I feel
Oh, so pretty That the city should give me its key.

A committee Should be organized to honour

me.

I feel dizzy, I feel

La la la la la la la la la la la la.

sunny I feel fizzy and funny and fine And so
pretty, Miss America can just resign!

La la la la la la la la

See the pretty girl in that

la la la la la la la

Who can that attractive girl

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

Which? What? Where? Whom?

Whom-mmm?

dress, Such a pretty smile, Such a pretty me!

Whom-mmm? Whom-mmm? Such a pretty me! Such a pretty

I feel stunning-

And em-

me!

Such a pretty me!

I feel stunning

I feel stunning

p sub.
trancing,  
And entrancing,  
And entrancing,  
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

Tymn. (distinctly)

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

No. 13A

Instrumental, Tony, Maria and a Girl

TONY

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

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

MARIA (joining TONY)
cresc.

Some-where there must be a place we can feel we’re free,
Some-where there's got to be some place for you and for me.
(Ballet Sequence continued)

No. 138B

Transition to Scherzo

Twice as slow

fff --- mf --- p dolce

pp --- mp --- cresc.

dim. sempre ed accel.

attacca
Somewhere

Adagio $\frac{\text{A Girl}}{\text{mp}}$

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

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

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

Poco più mosso

Some day! Some-where We'll find a new way of living,

We'll find a way of forgiv-ing

44415
Some-where.

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,

Some-where!

rall.
(Ballet Sequence continued)

No. 13E

Procession and Nightmare

Piu 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 $j=152$

In the N.Y. production cuts were made from A to B; C to D; E to F; G to H; I to J and K to L.
Presto \( \dot{\text{d}} = 152 \)
Adagio

TONY pp
Hold my hand and we're halfway there.

MARIA (joining TONY)
Hold my hand and I'll take you there. Some how,
Some day,

Some where!
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' upke That gets us out of hand. Our
mothers all are junk-ies, Our fath-ers all are drunks.

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

-ke, we're ver-y up-set; We nev-er 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!

Like inside, the worst of us is good!

untapped good.

Like inside, the worst of us is good!
Skit 1
SNOWBOY: *(imitating Krupke)* That's a touching good story.
ACTION: Lemme tell it to the world!
SNOWBOY: *(shoving him)* Just tell it to the judge.

ACTION *(to Diesel)*

Dear kindly Judge, your Honor, My parents treat me rough. With
all their marijana, 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 an analyst's care! It's
just his neurosis that ought to be curbed. He's psychologically disturbed! I'm disturbed!

ACTION

We're disturbed, We're the

We're disturbed, We're the

most disturbed, Like we're psychologically disturbed.

most disturbed, Like we're psychologically disturbed.
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 father is a bastard, My ma's an S. O. B. My
grand-pa's al-ways plas-tered, My grand-ma push-es tea. My sis-ter wears a

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

ARAB (imitating psychiatrist)

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

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

ACTION

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

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

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,
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!
No. 14A

Change of Scene
Instrumental

ANYBODY'S: Thanks, Daddy-o.

Adagio quarter equals 72

(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!

Allegro con fuoco \( \text{ Allegro con fuoco } \)

\( \text{ Allegro con fuoco } \)

A boy like that who'd kill your brother,

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

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

f marc.
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-

f subito  cresc.

Just wait and see, Just wait, Maria, Just wait and see!
Maria

It's not 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, Ani-ta, But my
MARIA

heart

ANITA

A boy like that

who'd kill your brother,

heart

Is too strong,

For

Forget that boy

and find another,

I belong

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 can - not love,

care 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, Maria, very smart!

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

colla voce

dim. rall.

or so you said. You should know better... rall.
Andante sostenuto
cresc.

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

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

Be with him now, to-morrow
And all of my

f cresc.

life!
rall.

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

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

love is your life!

love is your life!

Adagio (in 4)
No. 15A

Change of Scene

Instrumental

SCHRANK: And his name?

MARIA: José.
(Cut off when Jets run into drugstore.)
Taunting Scene

(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 \( \rightarrow \)

(Repeat until cue)

**ACTION: Spiel Lyin' Spiel**

*In the New York production a cut was made from (A) to (B)*
No. 17
Finale
Maria, Tony

TONY: Yes we can. We will.

Adagio

Maria

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

(He falters and stops.)

Tony cresc.

Take you there some how, some day!

(He dies.)

Take you there some how,

Maria: Stay back!

long

dim. molto

pp

ppp

long
MARIA: Te adoro, Anton.

Meno mosso \( \text{\textit{d}ez} \)

Ancora meno mosso

Curtain