

HPS 1176

# LEONARD BERNSTEIN

## WEST SIDE STORY

BASED ON A CONCEPTION OF JEROME ROBBINS

BOOK BY  
**ARTHUR LAURENTS**

LYRICS BY  
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ENTIRE ORIGINAL PRODUCTION  
DIRECTED AND CHOREOGRAPHED BY  
**JEROME ROBBINS**

ORCHESTRATIONS BY  
**LEONARD BERNSTEIN**  
WITH SID RAMIN AND IRWIN KOSTAL



BOOSEY & HAWKES

## Characters

### Singing Roles

Maria ..... Soprano  
Tony ..... Tenor  
Anita ..... Mezzo-soprano  
Riff ..... Baritone

Action ..... Baritone  
Baby John ..... Baritone  
A-rab ..... Tenor or Baritone  
Snowboy ..... Tenor or Baritone  
Big Deal ..... Tenor or Baritone  
Rosalia ..... Soprano  
Bernardo ..... Baritone  
Francisca ..... Soprano  
Consuelo ..... Mezzo-soprano  
A Girl ..... Mezzo-soprano  
Diesel ..... Tenor or Baritone

### Chorus: Jets, Sharks, Their Girls

### Speaking Roles:

Krupke  
Schrack  
Glad Hand  
Offstage Voice of Maria's Mother  
Offstage Voice of Maria's Father  
Doc



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### Scene 5      **The cellar**

### Scene 6      **The neighborhood**

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## Instrumentation

Reed I: Piccolo, Flute, Alto Saxophone, Clarinet in B $\flat$ , Bass Clarinet  
Reed II: Clarinet in E $\flat$ , Clarinet in B $\flat$ , Bass Clarinet  
Reed III: Piccolo, Flute, Oboe, English Horn, Tenor Saxophone,  
Baritone Saxophone, Clarinet in B $\flat$ , Bass Clarinet  
Reed IV: Piccolo, Flute, Soprano Saxophone, Bass Saxophone,  
Clarinet in B $\flat$ , Bass Clarinet  
Reed V: Bassoon  
2 Horns in F  
3 Trumpets in B $\flat$  (2nd doubling Trumpet in D)  
2 Trombones  
Timpani  
Percussion (four players)\*  
Piano / Celesta  
Electric Guitar / Spanish Guitar / Mandolin  
Violin I - VII  
Cello I - IV  
Contrabass

\*Traps, Vibraphone, 4 Pitched Drums, Guiro, Xylophone, 3 Bongos, 3 Cowbells, Conga, Timbales, Snare Drum, Police Whistle, Gourd, 2 Suspended Cymbals, Castanets, Maracas, Finger Cymbals, Tambourines, Small Maracas, Glockenspiel, Woodblock, Claves, Triangle, Temple Blocks, Chimes, Tam-tam, Ratchet, Slide Whistle

## Duration

Act I: 90 minutes

Act II: 45 minutes

***For first class, stock and amateur productions worldwide, performance materials are available in full or reduced orchestrations from Music Theatre International.***

***For concert suites and performances of individual numbers worldwide, performance materials are available from Boosey & Hawkes.***

***Also available from Boosey & Hawkes:***

***Two Concert Suites of selections from West Side Story, for voices and orchestra;  
the Symphonic Dances from West Side Story;***



I Al. Sax. Solo *mf* with a jazz feel

V Bsn. *p*

B $\flat$  Tpts. 1 2 *p*

3 *p*

Tbn. 2 *p*

Vibr. Solo *p* with a jazz feel

Traps CYM BD SD *p*

Elec. Guit. *p*

Piano *p*

JETS (finger snaps)

1 2 arco *p* pizz. *p marc.*

3 4 arco *p* pizz. *p marc.*

5 6 arco *p* pizz. *p marc.*

Vcs. arco *p* pizz. *p*

Cb. arco *p* pizz. *p*

21

Slightly Faster

B. Cl. 1  
 B. Cl. 2  
 I. A. Sax  
 V. Ban.  
 F. Hrn. 1  
 F. Hrn. 2  
 Tpts. 1  
 Tpts. 2  
 Vib.  
 Traps. (BD, SD)  
 Elec. Guit.  
 Piano  
 Jests (finger snaps)

Solo  
 mp smoothly 2  
 Solo  
 mp smoothly 2  
 Solo  
 mf  
 muted  
 mp  
 straight mute  
 mp  
 Solo  
 mp  
 CYM  
 BD  
 SD  
 mp

21

Slightly Faster

Vlns. 1  
 Vlns. 2  
 Vlns. 3  
 Vlns. 4  
 Vcs.  
 Cb.

arco  
 pizz.  
 mp  
 pizz.  
 mp  
 pizz.  
 mp  
 pizz.  
 mp  
 arco  
 pizz.  
 mp  
 arco  
 pizz.  
 mp





34

IV Fl. *mf* *p sub., joyously* To Bass Saxophone

II B. Cl. *mf* To E♭ Clarinet

III B. Cl. *mf*

I A. Sax *mf* To Piccolo

V Bsn. *mf*

F Hns 1 *mf* *fp* *fp*

1 (straight mute) *mf*

# Trpc 2 cup mute *p joyously*

3 *mf*

1 (straight mute) *mf*

Tbns 1 *mf*

2 *mf*

Vibr. *mf*

Traps. CYM SD (snare off) HH *mf*

BD SD

Elec. Guit. *mf*

Piano

34

12 34 Vns. *mf* *p sub., joyously*

5 6 7 *mf* *p sub., joyously*

1 2 Vcs. *p sub.*

3 4 *p sub.*

Clb. *p sub.*

42

V Bsn.

B $\flat$  Tpts. 1 3

Tbns. 1 2

4 Pitched Drums

Traps SD HH BD

Elec. Guit.

(Bernardo enters) (Two Jets taunt Bernardo)

Vlns.

Vcs. unis. arco

Cb. arco

*pp* *fp* *f*

*p*

49

V Bsn.

F In. 1

B $\flat$  Tpt. 1

Pitched Drs.

Vlns.

Vcs.

Cb.

Solo open

*p*

(Jets exit)

57

64

I Picc. *mp cresc.*

II E♭ Cl. *p cresc.*

III B♭ Cl. *p cresc.*

V Bsn. *cresc.*

F Hns. 1 *(muted) a2 p cresc.*

1 *cresc.*

B♭ Tpts. 2 *straight mute p cresc.*

3 *(straight mute) p cresc.*

1 *(straight mute) p cresc.*

Tbns. 1 *p cresc.*

2 *straight mute p cresc.*

Traps *CYM SD p BD cresc.*

Elec. Gut. *p cresc.*

Piano *p cresc.*

57

(Two Sharks enter)  
unis.  
(arco)

64

Vlns. *p cresc.*

Vcs. *(arco) p cresc.*

Cb. *pizz. p cresc.*

I Picc.

II Eb Cl.

III Bb Cl.

V Bsn.

F Hns. 2

1

Bb Tpts.

2

3

1

Tbns.

2

Traps

CYM

BD SD

Elec. Guit.

Piano

Detailed description of the musical score for measures 68-70 and the beginning of section 70. The score is for a large ensemble. Measures 68-70 show a complex rhythmic and melodic texture. The Piccolo, Clarinets, and Bassoon parts feature melodic lines with slurs and accents. The Horns and Trumpets play sustained notes with accents. The Trombones have glissando markings. The Drums play a steady pattern with cymbal (CYM), bass drum (BD), and snare drum (SD) parts. The Electric Guitar and Piano provide harmonic support with sustained notes and chords. The key signature has one sharp (F#) and the time signature is 4/4.

Vlns.

Vcs.

Cb.

Detailed description of the musical score for measures 1-3 of section 70. The Violins and Violas play sustained notes with accents. The Contrabass part features a melodic line with slurs and accents. The key signature has one sharp (F#) and the time signature is 4/4.

I Picc. *To Alto Saxophone*

II Eb Cl. *To Bb Clarinet*

III Bb Cl. *To Tenor Saxophone*

IV Bs. Sax.

V Bsn.

F Hns. 1 *a2*

2

B. Tpts. 2

3

Tbns. 1 *gliss.*

2 *gliss.*

Guiro

Traps. *CYM* *HH*

*SD* *BD*

Elec. Guit.

Piano

Vlns. 1 *at frog*

2 *ord.*

3 *at frog*

4 *at frog*

Vcs. 1 *arco*

2 *pizz.*

3 *arco*

4 *pizz.*

Cb. *arco*

84

To B♭ Clarinet

IV B♭ Sax. *ppp*

V Bsn. *ppp*

F Hns. 1/2 *a2(muted)*

Pitched Drs. *Solo* *p*

Elec. Gut. *ppp*

Piano *ppp*

(Baby John and A-rab enter) **84** (Riff)

Vlns.

Vcs. 1/2 *p*

3/4 *p*

Cb. *p*



90

94

III Ten. Sax. *mp* *p*

V Bsn. *mp* *p*

F Hns. 1/2 *a2* *f*

Pitched Drs. *f* *p* *f* *p*

and Jets enter) **90** **94**

Vlns.

Vcs.

Cb.

II B♭ Cl. *mf cresc.*

IV B♭ Cl. *mf cresc.*

I Al. Sax. *mf cresc.*

III Ten. Sax.

V Bsn. *cresc.*

F Hns. 1/2 *open a2 mf cresc.* *fff* *fff*

B♭ Tpts. 1/2 *open a2 mf cresc.* *mf*

Tbns. 1/2 *open a2 mf cresc.* *fff* *fff*

Pitched Drs. *cresc.*

Traps *CYM* *SD f* *BD*

Piano *f*

(Bernardo and Sharks exit) **101**

Vlns. 1 2 3 4 *mf* *f*

Vcs. *unis mf cresc.* *f*

Ch. *pizz.* *f*

108

112

G.P.

II B $\flat$  Cl.  
IV B $\flat$  Cl.  
I Al. Sax.  
III Ten. Sax.  
V Bsn.

G.P.

F Hns. 1/2  
B $\flat$  Tpts. 1/2, 2/3  
Tbns. 1/2

G.P.

Xylo.  
Traps  
CYM  
BD  
SD

G.P.

Elec. Guit.

G.P.

Piano

108

112

G.P.

Vlns. 12/34, 5/6/7  
Vcs.  
Cb.



119

II B♭ Cl. *molto*

IV B♭ Cl. *molto* Tb Flute

I Al. Sax. *molto* Tb Flute

III Ten. Sax. *molto* Tb B♭ Clarinet

V Bsn. *pp sub.*

F Hns. 1/2 *fpp* *f molto* a2

B♭ Tpts. 1/3 a3 *mf* 2. *f molto* 2. straight mute *sfz*

Tbns. 1/2 *f molto*

Bongos high med. low *sfz*

Xylo. *pp*

Traps CYM: BD SD

Elec. Guit. *pp gliss.*

Piano *pp sub.* 8

119

Vlms. 1 2 3 4 *pizz.*

Vcs. 5 6 7 *pizz.*

Cb. *pizz.*

122

128

I Fl. *mf* *cresc.*

IV Fl. *mf* *cresc.*

II B♭ Cl. *mf* *cresc.*

III B♭ Cl. *mf* *cresc.*

V Bsn. *p* *cresc.*

F Hns. 1/2 *a2* *mf* *cresc.*

B♭ Tpts. 1/2 *mf* *cresc.*

3 *mf* *cresc.*

Tbns. 1/2 *a2* *mp* *mf* *cresc.*

Traps. CYM | SD *p* | BD

Piano *p* *cresc.*

122

128

1/2 *arco* *mf* *cresc.*

3/4 *arco* *mf* *cresc.*

5/6 *arco* *mf* *cresc.*

7 *arco* *mf* *cresc.*

1/2 *arco* *p* *cresc.*

3/4 *arco* *p* *cresc.*

Cb. (pizz.)





148

153

17

To Bass Clarinet

Pict. *mp*  
 IV Fl. *gliss.* *fp*  
 E. Cl. *mp* *fp*  
 I A. Sax. *gliss.* *fp*  
 V Bsn.

B. Tpt. I *straight mute*  
*gliss.* *mp* *fp*

Bongos *mp*  
 Xylo *mp*  
 Traps *Ride CYM jazz*  
*BD f molto*

Elec. Guit. *gliss.* *gliss.*

Piano *mp* *f molto*

148

153

Vlns. *mp*  
 1 *gliss.* *gliss.* *(arco) f molto*  
 2 *mp* *(arco) f molto*  
 3 *(arco) f molto*  
 4 *(arco) f molto*  
 Cb. *(arco) f molto*

IV Fl. *mp* *gliss.* *cresc.* *mf*

I Al. Sax. *p* *cresc.* *mf*

V Bsn. *mp* *gliss.* *p* *cresc.* *mf*

Bongos *mp* *mf* *cresc.*

Traps  
CYM *p*  
BD *p* *cresc.*

Elec. Gut. *mp* *gliss.* *p* *cresc.* *mf*

Piano *p* *cresc.*

Vcs. *unis.* *p* *cresc.*

Cb. *p* *cresc.*

**162**

IV Fl. *gliss.*

I Al. Sax. *gliss.* *Tb Piccolo*

V Bsn. *gliss.*

B♭ Tpt. 1 *(straight mute)* *p* *gliss.* *straight mute*

Tbn. 1 *straight mute* *p*

Bongos

Cowbells *small*  
*med.*  
*large*

Traps

Elec. Gut. *gliss.*

Piano

**162**

Vcs.

Cb.

168

174

19

I Picc.

IV Fl. *mf cresc. sempre* *gliss.* To Bass Saxophone

II Eb Cl. *mf cresc. sempre* *gliss.*

III Bs. Cl.

F Hns. 1 2 *mf cresc.* a2

B♭ Tpts. 1 2 3 *mf cresc.* a3 open *gliss.*

Tbns. 1 2 *mf cresc. sempre* open a2

Bongos

Conga

Cowbells

Traps  
CYM  
BD

Piano

168

174

1 2 3 4 Vlns. *mf cresc. sempre* *gliss.*

5 6 7 *mf cresc. sempre* *gliss.*

Vcs.

Cb.

I Picc.  
 II Eb Cl.  
 III Bs. Cl.  
 IV Bs. Sax.  
 V Bsn.  
 F Hns. 1  
 2  
 1  
 3  
 Bb Tpts.  
 2  
 1  
 Tbns.  
 2  
 Bongos  
 Conga  
 Timbales  
 Pitched Drs.  
 Traps  
 CYM  
 BD  
 Elec. Guit.  
 Piano  
 12  
 3 4  
 Vlns.  
 5  
 6  
 7  
 Vcs.  
 Cb.

*cresc.*  
*a2*  
*To D Trumpet*  
*ad lib.*



This page of a musical score, numbered 21, features a large ensemble of instruments. The score is organized into several systems of staves. The top system includes:

- I Picc. (Piccolo)
- II Eb Cl. (E-flat Clarinet)
- III Bs. Cl. (Bass Clarinet)
- IV Bs. Sax. (Bass Saxophone)
- V Bsn. (Baritone Saxophone)

The second system includes:

- F Hns. 1 2 (Flute 1 and 2)
- D Tpt. (Trumpet in D)
- B+ Tpts. 1 3 (B-flat Trumpets 1, 2, and 3)
- 1 (Trumpet 1)
- Tbns. (Tuba)
- 2 (Tuba 2)

The third system includes:

- Bongos
- Timb. (Tambourine)
- Pitched Drs. (Pitched Drums)
- Traps (Cymbals (CYM) and Bass Drum (BD))
- Elec. Gut. (Electric Guitar)

The fourth system includes:

- Piano

The bottom system includes:

- Vlns. 1 2 3 4 (Violins 1, 2, 3, and 4)
- 5 6 7 (Violas)
- Vcs. (Violoncello)
- Cb. (Contrabass)

The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains various musical notations such as notes, rests, dynamics (e.g., *sf*, *f*), and articulation marks. The page is densely packed with musical notation across 28 staves.

192

I Picc.

II Eb Cl.

III Bs. Cl. *To Tenor Saxophone*

IV Bs. Sax.

V Bsn.

F Hns. 1/2 *a2 gliss. gliss. gliss. gliss.*

D Tpt.

1 Bb Tpts.

3 Bb Tpts.

1 Tbps. 2

Timp.

Bongos

Timb.

Pitched Drs.

Traps *CYM*  
*BD*

Piano

*f marc.*

192

12 Vlns. 3/4

5 Vlns. 6/7

Vcs.

Cb.

*f marc.*

I Picc.

II Eb Cl. *ff marc.*

III Ten. Sax.

IV Bs. Sax.

V Bsn.

F Hns. 1 *a2*  
2

D Tpt. *f marc.*

1  
3  
Bb Tpts.

1  
2  
Tbns.

Timp.

Xylo.

Traps  
BD  
CYM

Elec. Guit. *gliss.*

Piano *gliss.*

1 2  
3 4  
Vlns. *ff marc.*

5  
6 7  
*ff marc.*

Ves.

Cb.

I Picc.

II Eb Cl. *Tb Bb Clarinet*

III Ten. Sax.

IV Bs. Sax.

V Bsn.

F Hns.  $\frac{1}{2}$  *a2*

D Tpt.

B- Tpts.  $\frac{1}{3}$  *a2*

1

Tbns. 2

Timp.

Bongos *Solo*

Xylo.

Traps *jazz* *CYM* *BD*

Elec. Gut.

Piano *gliss.* *f* *p*

Vlns. *unis.*

Vcs. *(arco)* *sempre stacc.* *pizz.*

Ch.

206

I Picc.

II B♭ Cl.

III Ten. Sax.

IV Bs. Sax. *cresc.*

V Bsn. *cresc.*

B. Tpt. 1 *straight mute*  
*p cresc.*

Tbns. *a2*

Bongos

Pitched Drs.

Xylo. *p cresc.*

Traps  
CYM  
BD

Piano *p cresc.*

Detailed description: This page of a musical score covers measures 212 through 218. It features a variety of instruments including woodwinds (Piccolo, Clarinet, Tenor Saxophone, Bass Saxophone, Bassoon), brass (Trumpet 1, Trombone), percussion (Bongos, Pitched Drums, Xylophone, Cymbals, Bass Drum), and piano. The score includes dynamic markings such as *cresc.*, *p cresc.*, and *f*. Performance instructions like *straight mute* and *a2* are present. The piano part includes a section of 8 measures marked with a dotted line and a fermata.

Vcs. *cresc.*

Cb.

Detailed description: This section of the score covers measures 212 through 218 for the double bass and double bass parts. The double bass part (Vcs.) features a *cresc.* marking. The double bass part (Cb.) provides a steady bass line.

I Picc. *f* G.P.

II B♭ Cl.

III Ten. Sax.

IV Bs. Sax.

V Bsn.

F Hns. 1 *a2* *f* G.P.  
2

D Tpt.

B♭ Tpts. 1 *open* *f*  
3 *f*

Tbns. 1  
2

Pitched Drs. *f* G.P.

Xylo. *f*

Traps  
CYM  
BD

Piano *f* G.P.

Vins. 1 2  
3 4 *f* G.P.  
5 6  
7 8

Vcs.

Cb.



236

240

I Picc.

II Eb Cl.

III Ten. Sax.

IV Bs. Sax.

V Bsn.

1 F Hns.

2

D Tpt

1 B<sup>b</sup> Tpts.

3

1

Tbns.

2

Bongos

Xylo.

Traps

SD

HH

BD

Elec. Guit.

mp cresc.

mp cresc.

mp cresc.

rim shot

A-RAB: Jets!

236

240

(Bernardo pierces A-rab's ear)

1 2 Vlns.

3 4

5 6 7

1 2 Vcs.

3 4

Cb.

arco

arco

arco

loco



I Picc.

E♭ Cl.

Ten Sax.

B♭ Sax.

V Bsn.

F Hns. 2

D Tpt.

1

3

1

2

Tbns.

Bongos

Pitched Drs.

Xylo.

Traps

SD

BD

Ride

CYM

Exec. Gut.

Piano

246

12

3 4

Vlins.

5

6 7

unis.

Vcs.

Cb.

This block contains the musical score for measures 253 through 256. The instruments and parts are as follows:

- I Picc.**: Piccolo, starting with a *fff* dynamic in measure 254.
- II Eb Cl.**: E-flat Clarinet, starting with a *fff* dynamic in measure 254.
- III Bb Cl.**: B-flat Clarinet, starting with a *fff* dynamic in measure 254.
- IV Bs. Sax.**: Bass Saxophone, playing a steady eighth-note pattern.
- V Bsn.**: Baritone Saxophone, playing a steady eighth-note pattern.
- F Hns. 1/2**: Flute and Half Flute, with a *a2* marking above the first staff.
- D Tpt.**: Trumpet in D.
- Bb Tpts. 1/3**: Three staves of Trumpets in B-flat.
- Tbns. 1/2**: Two staves of Trombones.
- Bongos**: Bongos, playing a rhythmic pattern.
- Pitched Drs.**: Pitched Drums, playing a rhythmic pattern.
- Xylo.**: Xylophone, playing a rhythmic pattern.
- Traps**: Cymbals (CYM) and Bass Drum (BD), playing a rhythmic pattern.
- Elec. Guit.**: Electric Guitar, playing a rhythmic pattern.
- Piano**: Piano, playing a complex melodic and harmonic part.

This block contains the musical score for measures 257 through 260. The instruments and parts are as follows:

- Vlins. 1/2/3/4/5/6/7**: Violins, with staves numbered 1 through 7.
- Vcs.**: Violoncello (Cello).
- Cb.**: Double Bass.

257

261

I Picc.

II Eb Cl.

III Bb Cl.

IV Bs. Sax.

V Ben.

F Hns. 1 2

D Tpt.

B. Tpts. 1 3

Tbns. 1 2

Bongos

Sn. Dr.

Police Whistle

Xylo.

Traps

Exec. Guit.

Piano

on stage

rim shot SD

gliss.

gliss.

a2

loco

257

261

KRUPKE  
Police whistle:

Vlms. 12 34

Vcs.

Cb.

This page of a musical score, numbered 32, contains the following instruments and parts:

- I Picc.**: Piccolo part with notes and rests.
- II Eb Cl.**: Clarinet in E-flat part.
- III Bb Cl.**: Clarinet in B-flat part.
- IV Bs. Sax.**: Bass Saxophone part.
- V Bsn.**: Bassoon part.
- F Hns. 1 2**: French Horns parts 1 and 2, including a *stopped* instruction.
- D Tpt.**: Trumpet in D part.
- Bb Tpts. 1 3**: Trumpets in B-flat parts 1 and 3.
- Tbns. 1 2**: Trombones parts 1 and 2, including a *1. straight mute* instruction.
- Timp.**: Timpani part.
- Su. Dr.**: Snare Drum part.
- Xylo.**: Xylophone part.
- Traps**: Traps part, including *CYM*, *SD*, and *BD* (Bass Drum) parts.
- Elec. Guit.**: Electric Guitar part.
- Piano**: Piano part.
- Vlns. 1 2 3 4 5 6 7**: Violins parts 1 through 7, including *pizz.* (pizzicato) instructions.
- Vcs. 1 2 3 4**: Viola parts 1 through 4.
- Cb.**: Cello part.

The score includes various musical notations such as notes, rests, dynamics (e.g., *mp*, *mf*), and performance instructions (e.g., *stopped*, *1. straight mute*, *pizz.*).

rall. al fine

B. Cl.  
 Bsn.  
 F Hns 1/2  
 Tbn. 1/2  
 Vib.  
 Traps  
 SD  
 BD  
 Elec. Gut.  
 Piano

rall. al fine

Vln. 1/2  
 Vln. 3/4  
 Vln. 5/6  
 unis. pizz.  
 Vcs.  
 pizz.  
 Cb.

a tempo

B. Cl.  
 Vib.  
 Traps  
 Elec. Gut.  
 Piano  
 Vln. 1/2  
 Vln. 3/4  
 Vln. 5/6  
 Vcs.  
 Cb.

# No.2

# Jet Song

## Riff and Jets

Cue: ACTION  
Who needs Tony?

Allegro moderato (deliberately) ♩. = 116-128

Reed II B♭ Clarinet

Reed III B♭ Clarinet

Reed IV B♭ Clarinet

Reed I Alto Saxophone

Reed V Bassoon

F Horns 1 2

B♭ Trumpets 1 2 3

Trombones 1 2

Traps

Electric Guitar

Piano

Allegro moderato (deliberately) ♩. = 116-128

RIFF  
Against the Sharks  
we need every man we got.

ACTION  
Tony don't belong  
any more.

Violins 1 2

Violins 3 4

Violins 5 6 7

Violoncellos

Contrabass

9

II B. Cl. *To Bass Clarinet*

III B. Cl. *To Bass Clarinet*

IV B. Cl. *To Flute*

I Al. Sax. *pp with a jazz feel* *To B. Clarinet*

V Bsn. *p*

F Hns. 1 2 *p*

Tbns. 1 2 *p*

Vibr. *(motor on)* *p with a jazz feel*

Traps *CYM* *SD* *BD* *p*

Elec. Guit. *p with a jazz feel*

Piano

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!

9

1 2 *arco* *pizz.* *p marc.* *arco*

Vins. 3 4 *arco* *pizz.* *p marc.* *arco*

5 6 7 *arco* *pizz.* *p marc.* *arco*

Vcs. *arco* *pizz.* *p* *arco*

Cb. *arco* *pizz.* *p* *arco*

17

IV Fl. *mp* *p*

Piano *p*

**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.

17

Vlns. *con sord.* *p*

Vcs. *pizz.* *p*

Cb. *pizz.* *p*

24

Tb B $\flat$  Clarinet

IV Fl. *mf* *dim.*

II B $\flat$  Cl. *mf* *dim.*

I B $\flat$  Cl. *mf* *dim.*

III Bs. Cl. *mf* *dim.*

Traps HH *mf* *dim.*

BD *mf* *dim.*

Elec. Guit. *mf* *dim.*

Piano *mf* *dim.*

**BABY JOHN**  
He saved my ever-lovin' neck!

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

24

Vlns. *mf* *dim.*

Vcs. *mf* *dim.*

Cb. *mf* *dim.*



II B $\flat$  Cl. *p*

I B $\flat$  Cl. *p*

III Bs. Cl. *p*

V Bsn. *colla voce* *p*

1  
2  
B. Tpts. *mf* straight mutes

3  
Tbn. 1 *mf* straight mute (straight mute)

Traps HH *p* SD rim shots *mf*

BD *p*

Elec. Guit. *p*

Piano

RIFF

When you're a Jet, You're a Jet all the way From your first cig - a - rette To your last dy - in' day.

1  
2  
Vlns. 3  
4

5  
6  
7

Vcs. *unis.* *p*

Cb. *p*

36

II B♭ Cl. *cresc. poco a poco*

I B♭ Cl. *cresc. poco a poco*

III Bs. Cl. *cresc. poco a poco*

V Bsn. *cresc. poco a poco*

HH

Traps  
BD *p sub., cresc. poco*

Elec. Guit. *cresc. poco a poco*

Riff

When you're a Jet, If the spit hits the fan, You got broth - ers a - round, You're a fam - i - ly

Vcs. *cresc. poco a poco*

Cb. *cresc. poco a poco*

36



44

II B♭ Cl. *mp sub.*

I B♭ Cl. *mp sub.*

III Bs. Cl. *mp sub.*

V Bsn. *mp sub.*

F Hns. 1/2 *a2*

B♭ Tpts. 1/2 *mp sub.*

3 *mp sub.*

Tbns. 1/2 *2. straight mute*

Traps *SD rim shot*

Elec. Guit. *mp sub.*

Piano

Riff

man! You're nev - er a - lone, - You're nev - er dis - con - nect - ed! - You're

Vcs. *arco*

Cb. *(pizz.) f sub.*

*f sub.*

44

49

B♭ Cl. *cresc.*  
 I B♭ Cl. *cresc.*  
 E♭ Cl. *mp sub.* *cresc.*  
 V. Ben. *mp sub.* *cresc.*  
 # Hrn 1 *a2*  
 # Hrn 2 *f* *cuivré*  
 Tpts. 1 *cresc.*  
 Tpts. 2 *cresc.*  
 Tpts. 3 *cresc.*  
 Trp. 1 *straight mute*  
 Traps *HH*  
 SD *mp sub.* *cresc.*  
 BD *cresc.*  
 Elec. Guit. *cresc.*  
 Piano *p*  
 Ruff *f*  
 Home with your own... When com - pa - ny's ex - pect - ed, You're well pro - tect - ed!  
 49  
 Vcs. *mp sub.* *cresc.* *arco*  
 Cb. *mp sub.* *cresc.*

55

B♭ Cl. *cresc.*  
 I B♭ Cl. *cresc.*  
 E♭ Cl. *cresc.*  
 V. Ben. *p sub.* *cresc.*  
 Traps *p sub.* *cresc.*  
 Guit. *cresc.*  
 Ruff *f*  
 Then you are set With a cap - i - tal J, Which you'll nev - er for - get Till they cart you a -  
 55  
 Vcs. *p sub.* *cresc.*  
 Cb. *p sub.* *cresc.*

63

67

II B♭ Cl. *mf* *cresc.* *f*

I B♭ Cl. *mf* *Tb Alto Saxophone*

IV B♭ Cl. *mf* *cresc.* *f*

III B♭ Cl. *mf cresc.* *f*

I Al. Sax. *f*

V Bsn. *mf cresc.* *f*

F Hns. 1/2 *f* *con sord.*

B- Tpts 1 *mf* *mf cresc.* *f*

2 *mf* *mf cresc.* *f*

3 *mf* *mf cresc.* *f*

Tbns 1 *mf* *mf cresc.* *f*

2 *mf cresc.* *f*

Traps HH SD TD  
BD *mf cresc.* *f*

Elec. Guit. *f*

Piano *mf cresc.* *f*

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

63

67

Vlms. *f* *unis. senza sord.*

Vcs. 1/2 *arco* *mf cresc.* *pizz.* *f*

3/4 *arco* *mf cresc.* *pizz.* *f*

Cb. *mf cresc.* *(pizz.)* *f*



**80**

Solo *p*

IV Fl.

Solo *p*

Elec. Guit.

Piano *p*

**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

**80**

con sord. *p*

Vlins. 12 34 5 6 7

pizz. *p*

Vcs. 1 2 3 4

Cb. pizz. *p*

**87**

**Vi\* 93**

*p grazioso*  
To Bass Saxophone

I Al. Sax.

IV Fl.

II B♭ Cl.

III B♭ Cl.

Vibr. (motor on) *p grazioso*

Elec. Guit. *p grazioso*

Piano

neutral territory. **RIFF (innocently)** I'm gonna make nice there! I'm only gonna challenge him. **A-RAB** Great, Daddy-O!

**87**

**Vi\* 93**

Vlins. 12 34 5 6 7

Vcs. 1 2 3 4

Cb.

\* - de : bar 128 (p.48); original Broadway Production. If cut is made, dialogue is as follows: A-RAB: "Great Daddy-O!" RIFF: "So everybody dress up sweet and sharp. Meet Tony and me at ten."

I.C. Sax  
 B. Cl.  
 B. Cl.  
 Bsn.  
 1  
 2  
 1  
 2  
 3  
 1  
 Vib.  
 Traps.  
 Elec. Guitt.  
 Piano  
 JETS Tutti

To Tenor Saxophone

HH  
SD  
BD

RIFF  
So everybody dress up sweet and sharp.

Oh, when the

1  
 2  
 3  
 4  
 5  
 6  
 1  
 2  
 3  
 4  
 Cb.

senza sord.  
senza sord.  
senza sord.  
arco  
arco  
arco

101

II B♭ Cl. *f jazz feel*

I Al. Sax. *bend f gliss.*

III Ten. Sax. *bend f gliss.*

IV Bs. Sax. *f*

V Bsn. *f*

F Hns. 1 *(con sord.) f*

F Hns. 2 *(con sord.) f*

B. Tpts. 1 *straight mutes f shake*

B. Tpts. 2 *straight mute f shake*

B. Tpts. 3 *straight mute f shake*

Tbns. 1 *straight mute f*

Tbns. 2 *straight mute f*

Vibr. *f*

Traps. *Ride f*  
*CYM*  
*BD*  
*TD*

Elec. Guit. *f*

Piano *f*

Jets *f*  
 Jets fall in at the corn - ball dance, - We'll be the sweet - est dress - in' gang

101

Vca. *unis. f*

Cb. *pizz. f*



109

II B♭ Cl.

I Al. Sax.

Ten. Sax.

IV B♭ Sax.

V Bsn.

F Hns. 1 2

B♭ Tpts. 1 2 3

Tbns. 1 2

Vibr.

Traps. CYM TD BD

Elec. Guit.

Piano

Jets

in pants! And when the chicks dig us in our Jet black ties, They're gon - na

109

Vcs.

Cb. arco pizz.

II B♭ Cl. *cresc.*

I Al. Sax. *cresc.*

III Ten. Sax. *cresc.*

IV Bs. Sax. *cresc.*

V Bsn. *cresc.*

Tb B♭ Clarinet

F Hns. 1 2

B♭ Tpts. 1 2 3

Tbns. 1 2 *cresc.*

Vibr. *cresc.*

Traps. *cresc.* CYM HH SD BD

Elec. Guit. *cresc.*

Piano

Jets *cresc.* (They dance together, a little wild)  
 flip, gon - nā flop, gon - na drop like flies! —

Vl. 1 2

Vl. 3 4

Vl. 5 6 7

Vcs. *cresc.*

Cb. *cresc.* arco

To  
Bb Clarinet

IV Bsn. Sax. *f* *dim.*

V Bsn. *f* *dim.*

F Hns. 1/2

B Tpts. 1/3 *f stacc.*

1

Tbns. 2 *f*

Xylo. *f*

Traps HH SD BD *dim.*

Elec. Guit.

Piano *f*

RIFF *f* *mf*  
Hey. Cool.

1/2

Vlns. 3/4

5

Vca. *f* *dim.*

Cb. *f* *dim.*

-de 129

I Al. Sax.

V Bsn.

F Hns. 1 2

Tbns. 1 2

Vibr.

Traps HH SD BD

Elec. Guit.

Piano

Riff *mp* *pp*

Eas - y. Sweet.

RIFF Meet Tony and me at ten. And walk tall!

A-RAB We always walk tall!

BABY JOHN We're Jets!

-de 129

1 2

Vlns. 3 4

5 6 7

Vcs.

Cb.

pizz.

*mp*

II B. Cl. *p*

III B. Cl. *p*

IV B. Cl. *p*

V Bsn. *mf*

F Hns 1 2

♯ Tpx 1 *p* *colla voce*  
*cup mute*

1

Tbns. 2 *mf*

Traps HH SD BD *p* *mf* *p sub.*

Elec. Guit. *p*

Piano

ACTION & BABY JOHN

ACTION The greatest! When you're a Jet, You're the top cat in town, You're the gold med - al

1 2 (If wanted) *p*

3 4 (If wanted) *p*

5 6 7 (If wanted) *p*

Vcs. arco *mf* pizz. *p*

Cb. arco *mf* pizz. *p*

(optional)

II B<sup>b</sup> Cl.

III B<sup>b</sup> Cl.

IV B<sup>b</sup> Cl.

To Tenor Saxophone

To Soprano Saxophone

1

B<sup>b</sup> Tpts. 2

3

Tbn. 1

*mf* *pp* *cresc.*

cup mute

*mf* *pp* *cresc.*

cup mute

*mf* *pp* *cresc.*

cup mute

*mf*

HH

SD

BD

*cresc.*

Elec. Gut.

*cresc.*

Piano

*p* *cresc.*

A-RAB, ACTION & BIG DEAL

Act. B.J.

kid With the heav - y - weight crown! When you're a Jet, You're the swing - in' - est

1

2

Vlns. 3

4

5

6

7

Vcs.

Cb.

Play

*p* *cresc.*

Play

*p* *cresc.*

Play

*p* *cresc.*

*cresc.*

*cresc.*

153

Play

Musical score for the first system, measures 1-5. It includes staves for strings and woodwinds. Dynamics include mp.

Musical score for the second system, measures 6-10. It includes staves for brass and woodwinds. Dynamics include mp sub. and ff. Performance instructions include "a2 cuivre" and "cup mute".

Musical score for the third system, measures 11-15. It includes staves for HH (Hi-Hat) and BD (Bass Drum). Dynamics include mp sub.

Musical score for the fourth system, measures 16-20. It includes a staff for woodwinds. Dynamics include mp sub.

Musical score for the fifth system, measures 21-25. It includes a staff for woodwinds. Dynamics include mp sub.

Musical score for the sixth system, measures 26-30. It includes a vocal line with lyrics: "thing: Lit - tle boy, you're a man; Lit - tle man, you're a king! The Jets are in gear,". Dynamics include mp sub. Performance instruction includes "JETS Tutti".

153

Musical score for the seventh system, measures 31-35. It includes staves for strings. Dynamics include mp sub. Performance instruction includes "pizz.".

II B♭ Cl.

IV Sop. Sax.

V Bsn.

F Hns. 1  
2

B- Tpts. 1  
2  
3

Tbns. 1  
2

Traps  
BD TD HH SD rim

Elec. Guit

Piano

Jets

Our cyl - in - ders are click - in'! The Sharks' - ll steer clear\_ 'Cause

*f sub.* *mp sub.* *f sub.* *mp sub.* *f sub.* *mp sub.* *f sub.* *mp sub.* *f sub.* *mp sub.*

a2 + + + 0 0 cuivré + + +

senza sord. *f sub.* senza sord. *f sub.*

1  
2

Vlns. 3  
4

5  
6

Vcs.

Cb.

arco *f sub.* pizz. *mp sub.*

(pizz.) *f sub.* *mp sub.*



164

To Bass Clarinet

II B♭ Cl. *cresc.*

Sop Sax. *cresc.* *pp*

I Al Sax. *pp*

III Ten Sax. *f* *pp*

V Bsn. *cresc.* *f* *pp*

1 Tpts. *cresc.* *f* *pp*

2 Tpts. *cresc.* *f* *pp*

3 Tpts. *cresc.* *f* *pp*

1 Tuba. *f* *pp*

2 Tuba. *f* *pp*

*cup mute*

Traps HH | SD brushes

*cresc.* BD TD *f* *pp*

Bar. Guit. *cresc.* *f* *pp*

Piano *cresc.* *f* *pp*

Jets

ev - 'ry Puer - to Ric - an - 's a lous - y - chick - en! Here come the Jets Like a bat out of

164

1 Vln. *cresc.* *(mf)* 1.23 (pizz.) *sempre sim.* *pp*

2 Vln. *cresc.* *(mf)* 4.5 (pizz.) *sempre sim.* *pp*

3 Vln. *cresc.* *(mf)* 6.7 (pizz.) *sempre sim.* *pp*

4 Vln. *cresc.* *(mf)* (pizz.) *sempre sim.* *f* *pp*

5 Vln. *cresc.* *(mf)* (pizz.) *sempre sim.* *f* *pp*

Vcl. *cresc.* *(mf)* (pizz.) *sempre sim.* *f* *pp*

Cb. *cresc.* *(mf)* (pizz.) *sempre sim.* *f* *pp*

II Bs. Cl.

IV Sop. Sax.

I Al. Sax.

III Ten. Sax.

1  
2  
B: Tpts.

3

Xylo.

Traps  
SD  
BD

Elec. Guit.

Piano

Jets

*pp cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

hell. Someone gets in our way, Someone don't feel so well! Here come the Jets: Lit-tle world,

1  
2  
3

Vlns. 4  
5

6  
7

Vcs.

Cb.

*sim.*

*sim.*

*sim.*

*sim.*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

II Bs. Cl.

IV Sop. Sax.

I Al. Sax.

Ten. Sax.

V Bsn.

F Hns. 1  
2

B. Tpts. 1  
2  
3

Xylo.

Traps  
SD  
BD  
TD

Elec. Guit.

Piano

Jets

Musical score for instruments including saxophones, brass, woodwinds, and percussion. The score is written in treble clef with a key signature of one sharp (F#). It consists of ten staves. The saxophone parts (II Bs. Cl., IV Sop. Sax., I Al. Sax., Ten. Sax., V Bsn.) feature melodic lines with some rests. The brass parts (F Hns. 1 & 2, B. Tpts. 1, 2, & 3) play rhythmic patterns. The woodwinds (Xylo.) and percussion (Traps: SD, BD, TD) provide a steady accompaniment. The electric guitar (Elec. Guit.) and piano parts feature complex chordal textures. The 'Jets' part at the bottom of this section has a rhythmic, driving pattern.

— step a - side! Bet - ter go un - der - ground, Bet - ter run, bet - ter hide! — We're draw - in' the line,

Vlms. 1  
2  
3

4  
5

6  
7

Vcs.

Cb.

Musical score for strings and double bass. It consists of seven staves. The Violins (Vlms. 1, 2, 3, 4, 5, 6, 7) and Viola (Vcs.) parts are marked with 'sim.' (sustained) and 'arco' (arco). The Double Bass (Cb.) part is marked with 'pizz.' (pizzicato). The score is in treble clef with a key signature of one sharp (F#). The strings play a rhythmic accompaniment with some melodic movement.

II Bs. Cl. *cresc.*

IV Sop. Sax. *cresc.*

I Al. Sax. *cresc.*

V Bsn. *f marc.* *mf* *cresc.*

F Hns. 1 *a2* *f marc.* *cuivré* *ff*

2 *f marc.*

B $\flat$  Tpts. 1 *cresc.*

2 *cresc.*

3 *cresc.*

Tbns. 1 *open* *f marc.*

2 *(open)* *f marc.*

Traps *CYM* *BD* *TD* *SD rim* *f marc.* *mf* *cresc.*

Elec. Guit. *cresc.*

Piano *f marc.* *mf* *cresc.*

Jets *So keep your nos - es hid - den!* *We're hang - in' a sign,* *Says: "Vis - it - ors for -*

1 *cresc.*

2 *cresc.*

3 *cresc.*

Vlns. 4 *cresc.*

5 *cresc.*

6 *cresc.*

7 *cresc.*

Ves. *arco* *f* *pizz.* *mf* *cresc.*

Cb. *(pizz.)* *f* *mf* *cresc.*

To B $\flat$  Clarinet

II Bs. Cl. *f* *pp*

IV Sop. Sax. *mp* *cresc. poco a poco*

I Al. Sax. *f* *mp* *cresc. poco a poco*

III Ten. Sax. *f* *mp* *cresc. poco a poco*

V Bsn. *f* *mp* *cresc. poco a poco*

B. Tpts. 1 2 *f* *pp*

3 *f* *pp*

Tbns. 1 *f* *pp*

2 *f* *pp*

Traps. CYM TD SD BD *f* *pp* *cresc. poco a poco*

Elec. Guit. *f* *p* *cresc. poco a poco*

Piano *f* *pp* *cresc. poco a poco*

Jets *p* *cresc.*

- bid - den" And we ain't kid - din'! Here come the Jets, Yeah! And we're gon - na beat Ev - 'ry

1 2 3 *(mf)* 1.2 *pp* *cresc. poco a poco*

Vlns. 4 5 *(mf)* 3.4 *pp* *cresc. poco a poco*

6 7 *(mf)* 5.6.7 *pp* *cresc. poco a poco*

Vcs. *f* *pp* *sim.* *cresc. poco a poco*

Cb. *f* *pp* *sim.* *cresc. poco a poco*

II Bb Cl.

IV Sop. Sax.

I Al. Sax.

III Ten. Sax.

V Bsn.

1  
2  
B- Tpts.

3

1  
Tbns.

2

Traps  
SD  
BD

Elec. Guit.

Piano

Jets  
last bug - gin' gang On the whole bug - gin' street! On the whole! Ev - er! Mother! - -

1  
2  
Vlns.

3  
4

5  
6  
7

Vcs.

Cb.

*sim.*

*arco*

*arco*



# Jet Song Chase

## Change of Scene

### Instrumental

## No.2a

1

(Fade when lights come up)

8

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

**I Piccolo**

**II E $\flat$  Clarinet**

**III B $\flat$  Clarinet**

**IV Bass Saxophone**

**V Bassoon**

**F Horns** 1/2

**B $\flat$  Trumpets** 1

**2/3**

**Trombones** 1/2

**Traps**

**Electric Guitar**

**Piano**

**Violins**

**Violoncellos**

**Contrabass**

*a2 con sord.*

*(open)*

*straight mutes*

*Choke CYM*

*TD*

*BD*

*pizz.*

*p*

*cresc.*



I Picc.

II Eb Cl.

III Bb Cl.

V Bsn.

F Hns. 1 2

Bb Tpts. 1 2 3

Tbns. 1 2

Gourd

Traps  
BD TD SD

Elec. Guit

Piano

Detailed description: This block contains the musical notation for measures 14 through 17. It includes staves for Piccolo, Eb Clarinet, Bb Clarinet, Bassoon, Flute (1 and 2), Bb Trumpets (1, 2, 3), Trombones (1, 2), Gourd, Traps (BD, TD, SD), Electric Guitar, and Piano. The woodwinds and brass parts feature melodic lines with slurs and accents, often marked with a forte (f) dynamic. The strings play a rhythmic accompaniment. The percussion includes a snare drum (SD) and a cymbal (CYM). The piano part provides harmonic support with chords and moving lines.

Vlns. 1 2 3 4 5 6 7

Ves.

Cb.

at frog

pizz.

Detailed description: This block contains the musical notation for measures 14 through 17 for the string section and double bass. It includes staves for Violins (1-7), Viola, and Double Bass (Cb.). The violin parts feature melodic lines with slurs and accents, often marked with a forte (f) dynamic. The double bass part includes a pizzicato (pizz.) section. The Viola part also features melodic lines with slurs and accents, often marked with a forte (f) dynamic. The strings play a rhythmic accompaniment. The double bass part provides harmonic support with chords and moving lines.



No.3

# Something's Coming

Tony

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

**Fast** ♩ = 176

Reed II B♭ Clarinet *p* *dim.* *pp* *Safety*

Reed I B♭ Clarinet *p* *dim.* *pp*

Reed III B♭ Clarinet *p* *dim.* *pp*

Reed IV Bass Clarinet *p* *dim.* *pp*

Reed V Bassoon

F Horns 1/2

B♭ Trumpets 1/2/3

Trombones 1/2

Traps *with brushes*  
HH  
SD  
BD *p* *dim.* *pp*

Electric Guitar

Piano

TONY (last time) *pp*  
Could be! \_\_\_\_\_ Who

**Fast** ♩ = 176

Violins 1/2/3 *pizz.* *p* *dim.* *pp* *Safety*

Violins 4/5 *pizz.* *p* *dim.* *pp*

Violins 6/7 *pizz.* *p* *dim.* *pp*

Violoncellos *pizz.* *p* *dim.* *pp*

Contrabass *pizz.* *p* *dim.* *pp*

II B♭ Cl.  
I B♭ Cl.  
III B♭ Cl.  
IV B♭ Cl.  
Traps  
Tony

HH  
SD  
BD

knows? (rhythmically)  
There's something due an - y day;

1  
2  
3  
Vlns. 4  
5  
6  
7  
Vcs.  
Cb.

II B♭ Cl.  
I B♭ Cl.  
III B♭ Cl.  
IV B♭ Cl.  
B♭ Tpts.  
Traps  
Tony

cup mutes  
cup mute *pp*

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

I will know right a - way, Soon as it shows.

1  
2  
3  
Vlns. 4  
5  
6  
7  
Vcs.  
Cb.

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

20

II B♭ Cl.

I B♭ Cl.

III B♭ Cl.

IV B♭ Cl.

1 2  
B♭ Tpts.

3

cup mutes  
Tbns. 1 2

HH  
SD  
BD *f*

Elec. Guit.

Piano

Tony *f marc.*  
It may come can-non-ball-ing down thru the sky, Gleam in its eye, Bright as a rose!—

20

1 2 3

4 5  
Vlns.

6 7

Vcs.

Cb.

26

II B♭ Cl. *f* *pp*

I B♭ Cl. *f* *pp*

III B♭ Cl. *f* *pp*

IV B♭ Cl. *f* *pp*

B. Tpts. 1 2 3

Tbns. 1 2

Traps HH SD BD *dim.* *pp* *pp*

Tony *dim.* *pp* *pp* Who knows?

26

Vlns. 1 2 3 4 5 6 7 *pp* *pp* *pp*

Vcs. *f* *dim.* *pp*

Cb. *f* *dim.* *pp*

34

II B♭ Cl.

I B♭ Cl.

III B♭ Cl.

IV B♭ Cl.

Traps

Tony *(rhythmically)* It's on-ly just out of reach, Down the block, on a beach,

34

Vlns. 1 2 3 4 5 6 7

Vcs.

Cb.

42

II B♭ Cl. *cresc.*

I B♭ Cl. *cresc.*

III B♭ Cl. *cresc.*

IV B♭ Cl. *cresc.*

B♭ Tpts. 1 *pp* *cresc.*

B♭ Tpts. 2 *pp* *cresc.*

B♭ Tpts. 3 *pp* *cresc.*

Tbns. 1

Tbns. 2

Traps HH SD BD *cresc.*

Elec. Guit.

Piano

Tony *cresc.* *f marc.*  
 Un-der a tree. I got a feel-ing there's a mir-a-cle due,

42

Vlns. 1 *cresc.*

Vlns. 2 *cresc.*

Vlns. 3 *cresc.*

Vlns. 4 *cresc.*

Ves. *cresc.*

Cb. *cresc.*

II B $\flat$  Cl. *f* *dim.*

I B $\flat$  Cl. *f* *dim.*

III B $\flat$  Cl. *f* *dim.*

IV Bs. Cl. *f* *dim.*

V Bsn. *f dim.*

B $\flat$  Tpts. 1 2 3

Tbns. 1 2

Traps SD BD (brushes) *dim.*

Elec. Guit. *dim.*

Piano *dim.*

Tony *f* *dim.*  
Gon-na come true, Coming to me!

Vlns. 1 2 3 4 arco *mp dim.*

5 6 7 arco *mp dim.*

Vcs. arco *mp dim.*

Cb. *dim.*



56

II B $\flat$  Cl.  
I B $\flat$  Cl.  
III B $\flat$  Cl.  
IV B $\flat$  Cl.  
V Bsn.

Traps  
SD  
BD

Elec. Guit.

Piano

Tony

*p (with rhythmic excitement)*

Could it be? — Yes, it could. Some-thing's com - ing, something good,

56

12  
34  
Vlns.  
5  
6  
7  
Vcs.  
Cb.

64

68

II B♭ Cl.  
I B♭ Cl.  
III B♭ Cl.  
IV Bs. Cl.  
V Bsn.

F Hns. 1/2  
B♭ Tpts. 1/2  
3  
Tbns. 1/2

Traps SD  
BD

Elec. Guit.

Piano

Tony

If I can wait! \_\_\_\_\_ Something's com-ing, I don't know. what it is,

64

68

Vlms.  
Cb.

75

79

II B♭ Cl.  
I B♭ Cl.  
III B♭ Cl.  
IV B♭ Cl.  
V Bsn.

*f* *p*

F Hns. 1/2  
B♭ Tpts. 1/2  
3  
Tbns. 1/2  
a2

*f*

Traps  
SD  
BD

*p*

Elec. Guit.

*p*

Piano

*p*

Tony

But it is \_\_\_\_\_ Gonna be great! \_\_\_\_\_ With a click, with a shock,

*p*

75

79

Vlms. 1/2  
3/4  
5/7  
Vcs.  
Cb.

*f* *p*

II B<sup>b</sup> Cl.  
I B<sup>b</sup> Cl.  
III B<sup>b</sup> Cl.  
IV B<sup>b</sup> Cl.  
V Bsn.

F Hns. 1  
2  
B<sup>b</sup> Tpts. 1  
2  
3  
Tbns. 1  
2

Traps SD  
BD

Elec. Guit

Piano

Tony

Phone'll jin - gle, door'll knock, O - pen the latch! Some - thing's

Vlins.  
Vcs.  
Cb.

II B $\flat$  Cl.  
I B $\flat$  Cl.  
III B $\flat$  Cl.  
IV B $\flat$  Cl.  
V Bsn.

F Hns. 1/2  
B $\flat$  Tpts. 1/2, 2, 3  
Tbns. 1/2

Traps  
SD  
BD

Elec. Guit.

Piano

Tony  
com - ing, don't know when, but it's soon; Catch the moon, - One-hand-ed catch!

Vlins. 1/2, 3/4, 5/6/7  
Vcs. 1/2, 3/4  
Cb.

II B♭ Cl. *mp*

I B♭ Cl. *mp* To Flute

III B♭ Cl. *mp* To Flute

IV B♭ Cl. *mp* To Flute

V Bsn. *mp* *p dolce*

F Hns. 1/2 *mp*

Tbns. 1/2 *p dolce*

Traps SD BD *mp*

Elec. Guit. *mp*

Piano *mp*

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

1 2 *mf espr.*

3 4 *mp* *mf espr.*

5 6 *mp* *mf espr.*

7 *mp* *mf espr.*

1 2 *mp* *mf espr.*

3 4 *mp* *mf espr.*

Cb. *mp*

IV Fl. *p cresc.* *f* *dim.* *p* To B♭ Clarinet

I Fl. *p cresc.* *f* *dim.* *p* To B♭ Clarinet

III Fl. *p cresc.* *f* *dim.* *p*

V Bsn. *cresc.* *f* *dim.* *p*

1 B♭ Tpts. *p cresc.* *f* *dim.* *p*

2 3 *p cresc.* *f* *dim.* *p*

Tbns. 1 2 *cresc.* *f* *dim.* *p*

Traps SD BD *cresc.* *f* *dim.*

Elec. Guit. *cresc.* *f* *dim.*

Piano *cresc.* *f* *dim.*

Tony *cresc.* *f* *dim.* *mf*  
 Or whis - tling down the riv - er, Come

1 2 Vlns. *cresc.* *f* *dim.*

3 4 *cresc.* *f* *dim.*

5 6 *cresc.* *f* *dim.*

7 *cresc.* *f* *dim.*

1 2 Vcs. *cresc.* *f* *dim.*

3 *cresc.* *f* *dim.*

4 *cresc.* *f* *dim.*

Cb. *cresc.* *f* *dim.*





IV Fl.

To Bass Clarinet

II B $\flat$  Cl.

I B $\flat$  Cl.

III B $\flat$  Cl.

B $\flat$  Tpts. 1  
2

Tbns. 1  
2

Traps

SD

BD

Elec. Guit.

Piano

Tony

Will it be?\_ Yes, it will.\_

Vlins. 3  
4

5  
6  
7

Vcs. 1  
2

3  
4

Cb.

II B $\flat$  Cl.  
I B $\flat$  Cl.  
III B $\flat$  Cl.  
IV Bs. Cl.  
V Bsn.

*ppp* *cresc. molto* *mf*

1  
2  
B $\flat$  Tpts.  
3  
1  
2  
Tbns.

*mp*

SD  
BD  
Traps

*cresc. molto* *f*

Elec. Guit.

*cresc. molto* *f*

Piano

*cresc. molto* *f*

Tony

May-be just by hold-ing still, - It -'ll be there! Come on,

*cresc. molto* *f*

Vlns.  
1  
2  
Vcs.  
3  
4  
Cb.

*cresc. molto* *f*

II B♭ Cl. *dim.*

I B♭ Cl. *dim.*

III B♭ Cl. *dim.*

IV B♭ Cl. *dim.*

V Bsn. *f* *dim.*

F Hns. 1 *a2* *dim.*

B♭ Tpts. 1 2 *f*

3 *f*

Tbns. 1 2 *f*

Traps SD BD *dim.*

Elec. Guit. *dim.*

Piano *dim.*

Tony *dim.*  
 some - thing, come on in, — don't be shy, Meet a guy, — Pull up a chair!

Vlns. *unis.* *dim.*

Vcs. 1 2 *f* *dim.*

3 4 *f* *dim.*

Cb. *dim.*

II B $\flat$  Cl. *p*

I B $\flat$  Cl. *p*

III B $\flat$  Cl. *p*

IV B $\flat$  Cl. *p*

V Bsn. *p*

F Hns. 1 2 *p*

Tbns. 1 *p*

2 *p*

Traps SD *p*

BD *p*

Elec. Guit. *p*

Cel. *p*

Piano *p* Tb Celesta

Tony *p sub. (freely)*

The air is hum - ming,

1 2 3 4 *p*

Vlns. 5 6 7 *p*

1 2 *p*

Vcs. 3 4 *p*

Cb. *p*



173

II B♭ Cl. *p* *dim. sempre*

I B♭ Cl. *p* *dim. sempre*

III B♭ Cl. *p* *dim. sempre*

IV B♭ Cl. *p* *dim. sempre*

B♭ Tpts. 1 2 3

Traps HH SD *p* *dim. sempre*  
BD

Tony *dim.*  
Who knows? It's on-ly just out of reach,

Vlns. 1 2 3 4 5 6 7 *pizz.* *p* *dim. sempre*

Vcs. *p* *dim. sempre*

Cb. *p* *dim. sempre*

181

II B♭ Cl. *fade out*

I B♭ Cl. *fade out*

III B♭ Cl. *fade out*

IV B♭ Cl. *fade out*

B♭ Tpts. 1 2 3

Traps HH SD *ppp*  
BD

Tony *dim.*  
down the block, on a beach, Maybe to-night... *fade out*

Vlns. 1 2 3 4 5 6 7 *fade out*

Vcs. *fade out*

Cb. *fade out*

181

No.3a

# Something's Coming Chase

## Change of Scene

### Instrumental

Fast  $\text{♩} = 176$

6

*(Repeat, if necessary, and fade)*

The musical score is arranged in a multi-staff format. The top section includes four Clarinet parts (Reed II, I, III, and IV Bass Clarinet) and three B♭ Trumpet parts (labeled 1, 2, 1). The middle section features Trombones (1, 2), Traps (with brushes on HH, SD, and BD), and Electric Guitar. The bottom section includes Piano and string parts (Violins 1, 2, 3, 4, 5, 6, 7, Violoncellos, and Contrabass). The score is marked with a tempo of 'Fast' and a metronome marking of 176. A box containing the number '6' is placed above the final measure of the main section. The instruction '(Repeat, if necessary, and fade)' is written above the final measure of the Clarinet parts.

when lights come up on next scene.) **10**

II B<sup>b</sup> Cl.  
I B<sup>b</sup> Cl.  
III B<sup>b</sup> Cl.  
IV Bs. Cl.

B<sup>b</sup> Tpts.  
1  
2  
3  
cup mutes  
Tbns.  
1  
2

Traps  
HH  
SD  
BD

Elec. Guit.

Piano

**10**

1  
2  
3  
Vlns. 4  
5  
6  
7  
Vcs.  
Cb.



II B♭ Cl. *f* *dim.*

I B♭ Cl. *sva if forte* *f* *dim.* *To Alto Sax.*

III B♭ Cl. *sva if forte* *f* *dim.*

IV Bs. Cl. *f* *dim.* *To Bass Sax.*

B♭ Tpts. 1 *f*

B♭ Tpts. 2 3 *f*

Tbns. 1 *f*

Tbns. 2 *cup mute* *f*

Traps HH SD *f* *dim.*

BD

Elec. Guit. *f*

Piano *dim.* *To Celesta*

Vlns. 1 2 3 *f* *dim.*

Vlns. 4 5 *f* *dim.*

Vlns. 6 7 *f* *dim.*

Vcs. *f* *dim.*

Cb. *f* *dim.*

# The Dance at the Gym

## Blues

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

Molto moderato ♩ = 58 Instrumental

**1** accel. poco a poco

Reed II B♭ Clarinet: *f*, *fp*, *pp cresc. poco a poco*

Reed III B♭ Clarinet: *f*, *fp*, *pp*, *p cresc. poco a poco*

Reed I Alto Saxophone: *pp cresc. poco a poco*

Reed IV Bass Saxophone: *f*, *fp*, *pp cresc. poco a poco*

Reed V Bassoon: *f*, *fp*, *pp cresc. poco a poco*

F Horns 1, 2: *mp cresc. poco a poco*

B♭ Trumpets 1, 2, 3

Trombones 1, 2

Suspended Cymbal: *mp*, *pp cresc. poco a poco*

Vibraphone: *f*, *p cresc. poco a poco*

Electric Guitar: *p cresc. poco a poco*

Celesta: *f*, *fp*, *pp cresc. poco a poco*

Molto moderato ♩ = 58 accel. poco a poco

**1**

Violins 1, 2, 3, 4, 5, 6, 7: arco, *f*, *fp*, *pp cresc. poco a poco*

Violoncellos 1, 2, 3, 4: arco, *f*, *fp*, *pp cresc. poco a poco*

Contrabass: *p*, *cresc. poco a poco*

(sempre string.)

7 Rocky  $\text{♩} = 108$

87

Musical score for the first system of 'Rocky'. The score includes parts for woodwinds, brass, strings, and percussion. The woodwind section consists of II B♭ Cl., III B♭ Cl., I Al. Sax., IV B♭ Sax., and V Bsn. The brass section includes F Hns. 1 & 2, B♭ Tpts. 1, 2, & 3, and Tbns. 1 & 2. The string section includes Susp. Cym., Vibr., Traps, Elec. Guit., and Cel. The piano part is also present. The score is marked with 'molto' and 'ff' dynamics. Performance instructions include 'open valve' for the B♭ Tpts. 3 part and 'open' for the Tbns. parts. Percussion instructions include 'SD snares off', 'CYM', 'BD', 'T.T.', and 'snares on'. The key signature has two flats and the time signature is 4/4.

(sempre string.)

7 Rocky  $\text{♩} = 108$

Musical score for the second system of 'Rocky'. This system focuses on the string section, including Vlns. 1-4, Vcs. 1-4, and Cb. The strings are marked with 'molto' dynamics. The Cb. part is marked 'arco'. The woodwind and brass parts from the first system are also visible, continuing their parts. The score is marked with 'ff' dynamics. The key signature has two flats and the time signature is 4/4.



IV Picc.

I Fl.

II E $\flat$  Cl.

III B $\flat$  Cl.

III Bar. Sax. *To B $\flat$  Clarinet*

IV Bs. Sax. *To Piccolo*

F Hns. 1/2

B. Tpts. 1/2, 3

Tbns. 1/2

Traps. CYM, SD, BD

Elec. Guit.

Piano

Vlms. 1/2, 3/4, 5/6/7

Vcs. 1/2, 3/4

Cb.

*at frog*

*mf stacc.*

*f*

*pizz.*

*f*

*p*

20

IV Picc. *cresc.*

I Fl. *cresc.*

II Eb Cl. *cresc.*

III Bb Cl. *cresc.*

V Bsn. *mf*

F Hns. 1 *a2*

2

Bb Tpts. 1 *cresc.*

3 *cresc.*

Tbns. 1

2

Traps. CYM

BD *cresc.*

Elec. Guit.

Piano

20

Vlins. 1 2 *cresc.*

3 4

5 6 *cresc.*

7

Vcs. *unis.*

Cb.

IV Picc.

I Fl.

II Eb Cl.

III Bb Cl.

V Bsn.

F Hns. 1  
2

Bb Tpts. 1  
2

Tbns. 1  
2

Xylo.

Traps  
CYM  
BD

Elec. Guit.

Piano

Vlns. 1  
2  
3  
4

Vcs.

Cb.

26

*f*

*a2*

IV Picc. *ff* Tb Bass Saxophone

I Fl. *ff*

II Eb Cl. *ff*

III Bb Cl. *ff*

V Bsn. *ff*

F Hns. 1 *ff* a2

2 *ff* a2

Bb Tpts. 1 *ff*

2 *ff*

Tbns. 1 *ff*

2 *ff*

Traps *ff* CYM BD

Elec. Guit. *ff*

Piano *ff*

12 Vlns. *ff*

34 *ff*

5 Vcs. *ff*

6 *ff*

Cb. *ff*



31

To Alto Saxophone

To Baritone Saxophone

a2

(b)

1 2 3 4 5 6 7

1 2

CYM

BD

snare off

SD

TD

snare on

arcu

31

III Bar. Sax. 1st time: *f dim. sempre*  
2nd time: *pp*

IV Bs. Sax. To Piccolo

V Bsn. 1st time: *f dim. sempre*  
2nd time: *pp*

F Hns. 1/2 1st time: *f dim. sempre*  
2nd time: *pp*

Bb Tpts. 1/2 straight mutes

Bb Tpts. 3 1st time: *f dim. sempre*  
2nd time: *pp*

Tbns. 1/2 straight mute

Tbns. 3 1st time: *f dim. sempre*  
2nd time: *pp*

Traps 1st time: *f dim. sempre*  
2nd time: *pp*

Elec. Guit. 1st time: *f dim. sempre*  
2nd time: *pp*

Piano

(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.)

Vlns. 1/2 1st time: *f dim. sempre*  
2nd time: *pp*

Vlns. 3/4 1st time: *f dim. sempre*  
2nd time: *pp*

Vlns. 5/6/7 1st time: *f dim. sempre*  
2nd time: *pp*

Vcs. 1st time: *f dim. sempre*  
2nd time: *pp*

Cb. 1st time: *f dim. sempre*  
2nd time: *pp*

\* Repeat, if necessary, and cut off as the two gangs move toward each other.

I. Al. Sax. *mp dim. sempre*

Bar. Sax. *mp*

V. Bsn. *mp* *p*

B. Tpts. 1 *cup mutes* *p*

2 *cup mute* *p*

3 *cup mute* *p*

Tbn. 2 *straight mute* *mp*

Traps *Ride CYM* *SD* *BD* *TD*

Elec. Guit. *mp* *p*

Piano

Vlns. 1 *mp* *p*

2 *mp* *p*

3 *mp* *p*

4 *mp* *p*

5 *mp* *p*

6 *mp* *p*

7 *mp* *p*

Ves. *mp* *p*

Cb. *mp* *p*

II Eb Cl. *pp* long

I Al. Sax. *pp* long

III Bar. Sax. *pp* long

V Bsn. *pp* long

Bb Tpts. 1 *pp* long  
2 *pp* long  
3 *pp* long

Traps *pp* long  
Ride CYM  
Small CYM  
BD SD TD

Elec. Guit. *pp* long

Piano *pp* long

Vlns. 1 *pp* long  
2 *pp* long  
3 *pp* long  
4 *pp* long  
5 *pp* long  
6 *pp* long  
7 *pp* long

Ves. *pp* long

Cb. *pp* long





No.4b

Mambo

Fast ♩ = 126

58 To Bass Saxophone

Reed IV Piccolo

Reed II E $\flat$  Clarinet

Reed III B $\flat$  Clarinet To Tenor Saxophone

Reed I Alto Saxophone

Reed V Bassoon

F Horns 1/2

B $\flat$  Trumpets 1/2

3

Trombones 1

2

Bongos *ff*

Timbales *ff*

Cowbells *ff*

Traps SD (snare off) *ff* BD

Piano

Fast ♩ = 126

58

Violins

Violoncellos

Contrabass

\* originally notated as Tenor Drum. Snare Drum was used in the 1984 Bernstein recording for clarity and pitch distinction (bars 58-99).

II Eb Cl.

I Al. Sax.

III Ten. Sax.

IV Bs. Sax.

V Bsn.

F Hns. 1 a2

2

Bb Tpts. 1 2 3

Tbns. 1 2

Timp.

Bongos

Timb.

Cowbells

Xylo.

Traps SD BD

Piano

JETS Mam - bo! Go!

SHARKS Mam - bo! Go!

Vlins.

Vcs.

Cb.



IV Picc.

II E $\flat$  Cl.

I Al. Sax.

III Ten. Sax.

V Bsn.

1

B $\flat$  Tpts.

2

3

1

Tbns.

2

Bongos

Cowbells

Xylo.

Mambo ad lib.  
SD (snares off)

Traps

f BD

loco

Piano

Vlns.

Vcs.

pizz.

Cb.

IV Picc.

II E♭ Cl.

I Al. Sax.

III Ten. Sax.

V Bsn.

1  
B♭ Tpts.

2  
3

1  
Tbns.

2

Bongos

Cowbells

Xylo.

Traps  
SD  
BD

Piano

8

loco

82

Vlns.

Vca.  
pizz.

Cb.



IV Picc. *ff*

II Eb Cl.

I Al. Sax.

III Ten. Sax.

F Hns. 1 *a2*

2

1 *(p) f*

Bb Tpts. *(p) f*

3 *(p) f*

Tbns. 1 *a2* *ff* 1st only

2

Bongos

Timb.

Cowbells

Traps SD BD

Piano

Vlns. 12 34 5 6 8

Ves.

Cb.

IV Picc. *To B $\flat$  Clarinet*

III Ob.

II E $\flat$  Cl.

I B $\flat$  Cl.

IV B $\flat$  Cl.

I Al. Sax. *To B $\flat$  Clarinet*

III Ten. Sax. *To Oboe*

V Bsn.

F Hns. 1 *a2*

2

B $\flat$  Tpts. 1 *open*

2

1

Tbns. 2

Timp.

Bongos

Timb.

Cowbells

Traps SD

BD

Piano

SHARKS  
Mam-bo!

Vins. *unis. v*

Vcs. *unis.*

Cb. *arco*

3.4



IV Picc.

III Ob.

II E♭ Cl.

I B♭ Cl.

IV B♭ Cl. *To Piccolo*

V Bsn.

F Hns. 1 2

B- Tpts. 1 2 3

Tbns. 1 2

Timp.

Bongos

Timb.

Cowbells

Xylo.

Traps SD BD

Piano

Mam-bo!

Vlins. 1 2 3 4 5 6 7

Vcs. *unis.*

Cb.

*pizz.*

*pizz.*

*pizz.*

*pizz.*





IV Picc.

I Fl. *To B♭ Clarinet*

III Ob.

II Eb Cl.

V Bsn.

F Hns. 1 2 *a2*

B♭ Tpts. 1 2 3

Tbns. 1 2 *fall-off*

Bongos

Conga

Pitched Drs.

Cowbells

Xylo. *gliss.*

Traps TD BD

Piano *vella*

Vlns. 1 2 3 4 5 6 7 *pizz.*

Vcs. *unis.*

Cb.

134 *pizz.*

Detailed description: This is a page of a musical score for a large ensemble, including an orchestra and a percussion section. The page is numbered 109 in the top right corner and features a rehearsal mark of 134 in a box at the top center. The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo (IV), Flute (I, marked 'To B♭ Clarinet'), Oboe (III), E♭ Clarinet (II), Bassoon (V), and French Horns (1 and 2, marked 'a2'). The brass section consists of B♭ Trumpets (1, 2, 3) and Trombones (1, 2). The percussion section includes Bongos, Conga, Pitched Drums, Cowbells, Xylophone (with 'gliss.' markings), and Traps (Tom Drums and Bass Drum). The string section includes Violins (1-7) and Violas (Vcs.). The double bass (Cb.) is also present. The score contains various musical notations such as dynamics (e.g., *f*, *fall-off*, *vella*, *gliss.*), articulation (e.g., *pizz.*), and performance instructions. The key signature has two sharps (F# and C#), and the time signature is 4/4.

IV Picc.

III Ob.

II E $\flat$  Cl.

I B $\flat$  Cl.

V Bsn.

F Hns. 1  
2

1

B $\flat$  Tpts. 2  
3

Tbns. 1  
2

Bongos

Conga

Pitched Drs.

Cowbells

Xylo.

Traps

Piano

138

142

12  
34

Vlns.

5  
6  
7

1  
2

Vcs.

3  
4

Cb.

IV Picc.

III Ob.

II E♭ Cl.

I B♭ Cl.

V Bsn.

F Hns. 1  
2

B♭ Tpts. 1  
2  
3

Tbns. 1  
2

Bongos

Pitched Drs.

Cowbells

Xylo.

Traps SD  
Mambo ad lib. TD  
BD

Piano

*dim.*

*f*

*p ma marc.*

*f*

*vell.*

*vell.*

Vlns. 1  
2  
3  
4  
5  
6  
7

Vcs. 1  
2  
3  
4

Cb.

*arco*

*f*

*dim.*

*f*

*dim.*

*f*

*dim.*

*f*

IV Picc. *cresc.*

III Ob. *cresc.*

II E $\flat$  Cl. *cresc.*

I B $\flat$  Cl. *cresc.*

V Bsn. *cresc.*

F Hns. 1 *a2*  
2 *poco f*

1 *cresc.*

B $\flat$  Tpts. 2 *marc.* *cresc.*

3 *poco f* *marc.* *cresc.*

Tbns. 1 *poco f* *cresc.*

2

Bongos *cresc.*

Pitched Drs. *cresc.*

Cowbells

Xylo. *cresc.*

Traps TD BD *cresc.*

Piano *cresc.* *loco*

1 *cresc.*

2 *cresc.*

3 *cresc.*

4 *cresc.*

5 *cresc.*

6 *cresc.*

7 *cresc.*

Vcs. *unis.* *cresc.*

Cb. *cresc.*

IV Picc.

III Ob.

II E♭ Cl.

I B♭ Cl.

V Bsn.

1  
3  
B♭ Tpts.

2  
Tb D Trumpet

Tbn. 1

Conga *ad lib.*

Cowbells *ad lib.*

Guiro

Xylo.

Traps

Piano

Detailed description: This system of musical notation covers measures 158 through 163. It includes staves for four Piccolo (Picc.), three Oboe (Ob.), two E-flat Clarinet (Cl.), one B-flat Clarinet (Cl.), five Bassoon (Bsn.), three B-flat Trumpets (Tpts.), one Trombone (Tbn. 1), Conga, Cowbells, Guiro, Xylophone (Xylo.), Traps, and Piano. The woodwinds and brass play a rhythmic pattern of eighth notes with various articulations. The percussion section features a complex, syncopated rhythm. The piano part provides harmonic support with chords and single notes.

1  
2  
3  
Vlns. 4  
5

6  
7

1  
2  
Vcs. *arco*

3  
4

Cb. *arco*

Detailed description: This system of musical notation covers measures 158 through 163 for the string section. It includes staves for Violins (Vlns.) 1 through 7 and Violas (Vcs.) 1 through 4, along with a Contrabass (Cb.). The strings play a rhythmic pattern of eighth notes, with some parts marked 'arco' (arco). The notation includes various articulations and dynamics.



174

IV Picc. *cresc.*

III Ob. *cresc.* To Tenor Saxophone

II Eb Cl. *cresc.*

I Bb Cl. *cresc.* To Alto Saxophone

V Bsn. *cresc.*

F Hns. 1/2 *cresc.* a2

D Tpt. (open)

B Tpts. 1/3 *cresc.* shake

Tbns. 1/2 *cresc.*

Timp. *cresc.*

Bongos

Timb. *cresc.*

Pitched Drs.

Traps SD TD BD *cresc.*

Piano *cresc.* *vell.*

174

Vlns. *cresc.*

Ves. *cresc.*

Cb. *cresc.*

IV Picc.

II Eb Cl.

I Al. Sax.

III Ten. Sax.

V Bsn.

F Hns. 2

D Tpt.

Bb Tpts. 3

Tbns. 2

Timp.

Bongos

Timb.

Pitched Drs.

Traps TD BD

Piano

Vlns.

Vcs.

Cb.

182



IV Picc.

II Eb Cl.

I Al. Sax.

III Ten. Sax.

V Bsn.

F Hns. 1/2

D Tpt. To Bb Trumpet

B Tpts. 1/3

2

Tbns. 1/2

Timp. with Maracas ad lib.

Bongos ad lib.

Timb. ad lib.

Pitched Drs. ad lib.

Traps TD Susp. CYM BD ad lib.

Piano

Vlns.

Vce.

Cb. pizz.

186

IV Picc.

II Eb Cl.

I Al. Sax.

III Ten. Sax.

V Bsn.

F Hns. 1  
2

B♭ Tpts. 1  
3  
2

Tbns. 1  
2

Timp.

Bongos

Timb.

Pitched Drs.

Traps  
TD  
BD

Piano

Detailed description: This page contains the musical score for measures 118 through 194. The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo (IV), Eb Clarinet (II), Alto Saxophone (I), Tenor Saxophone (III), and Bassoon (V). The brass section includes French Horns (1 and 2), B♭ Trumpets (1, 2, and 3), and Trombones (1 and 2). The percussion section includes Timpani, Bongos, Tom-toms, and Traps (Tom-toms and Bass Drum). The piano part is written for a grand piano. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents, slurs, and glissandos. Dynamic markings like *ff* and *sfz* are used throughout. The key signature has two sharps (F# and C#), and the time signature is 4/4.

ALL  
Go, Mam

Vlins.

Vcs.

Cb.

Detailed description: This page contains the musical score for measures 194 through 200, focusing on the string section. It includes Violins (Vlins.), Violas (Vcs.), and a Cello (Cb.). The strings play a melodic line with various articulations and dynamics. The key signature remains two sharps (F# and C#), and the time signature is 4/4.

IV Picc.

II Eb Cl.

I Al. Sax.

III Ten. Sax.

V Bsn.

F Hns. 1  
2

1

B- Tpts. 2  
3

Tbns. 1  
2

Timp.

Bongos

Timb.

Pitched Drs.

Traps  
TD  
BD

Susp. CYM

Piano

All  
- bo! Go, Mam - bo! Go, Mam - bo!

Vlns.

Vca.

Cb.

**rall. molto**

IV Picc. *Tb Flute*

II Eb Cl. *Tb Bb Clarinet*

I Al. Sax. *Tb Flute*

III Ten. Sax. *Tb Flute*

V Bsn.

F Hns. 1 *a2*

2

Bb Tpts. 1 *straight mute*

2 *straight mutes*

Tbns. 1

2

Timp.

Bongos

Timb.

Pitched Drs.

Maracas

Traps *TD*

*BD*

Piano

Detailed description: This block contains the musical score for measures 202 through 205. The tempo is marked 'rall. molto'. The woodwind section includes Piccolo (IV), Eb Clarinet (II), Alto Saxophone (I), Tenor Saxophone (III), Bassoon (V), Flute (1 and 2), and Bb Trumpets (1 and 2). The brass section includes Trombones (1 and 2). The percussion section includes Timpani, Bongos, Tom-toms, Pitched Drums, Maracas, and Traps (Tom Drums and Bongos). The piano part is also included. Dynamics range from fortissimo (ff) to pianissimo (pp). Performance instructions include 'straight mute' and 'straight mutes' for the trumpets.

**202**

**rall. molto**

Vlns. *sul D*

Vcs. 1 *sul D*

2

3 *sul D*

4

Cb.

Detailed description: This block contains the musical score for measures 202 through 205 for the string section. It includes Violins (1 and 2), Violas (3 and 4), and Double Bass (Cb.). The tempo is 'rall. molto'. The strings play a melodic line with a 'sul D' instruction. Dynamics range from fortissimo (ff) to pianissimo (pp).

Andante con grazia ♩ = 100

207

Musical score for woodwinds, brass, and strings (top section). The score includes parts for Reed IV Flute, Reed I Flute, Reed III Flute, Reed II B♭ Clarinet, Reed V Bassoon, B♭ Trumpets (1 and 3), Finger Cymbals, Electric Guitar, and Piano. The tempo is marked "Andante con grazia" with a quarter note equal to 100 beats per minute. The key signature has two sharps (F# and C#). The score shows measures 207 through 210. Dynamics include *p* and *pp*.

Andante con grazia ♩ = 100

207

Musical score for strings (bottom section). The score includes parts for Violins (1 and 2), Violoncellos (3 and 4), and Contrabass. The tempo is marked "Andante con grazia" with a quarter note equal to 100 beats per minute. The key signature has two sharps (F# and C#). The score shows measures 207 through 210. Dynamics include *p*. Performance instructions include *pizz.*, *(arco) sul D*, and *sul G*.

211

IV Fl. *light and dry*

I Fl. *light and dry*

III Fl. *light and dry*

II B♭ Cl.

V Bsn.

Bongos *pp*

Tamb. *pp*

Piano *light and dry*

KIDS (finger snaps)

211

1 2 *div.*

Vlns. 3 4 *div.*

5 6 7

1 2 *pizz.*

Vcs. 3 4 *pizz.*

Cb.

217

IV Picc.

IV Fl. *To Piccolo*

I Fl.

III Fl.

II B♭ Cl.

V Bsn.

Bongos

Tamb.

Frgr. Cym.

Scr. Maracas *pp*

Elec. Guit.

Piano

Detailed description: This block contains the musical score for measures 217 through 220. It features woodwinds (Piccolo, Flutes I-IV, Clarinet in B-flat, Bassoon), percussion (Bongos, Tambourine, Finger Cymbal, Scraper Maracas), and piano. The woodwinds play melodic lines with various articulations. The percussion provides a rhythmic accompaniment. The piano part consists of chords and a bass line.

217

1  
2

Vlins. 3  
4

5  
6  
7

1  
2

Vcs. *arco sul D.* *sul G.* *unis. pizz.*

3  
4

Cb.

Detailed description: This block contains the musical score for measures 217 through 220 for the string section. It includes Violins 1 and 2, Violins 3 and 4, Violas 5, 6, and 7, Violas 1 and 2, and Cello. The strings play a rhythmic accompaniment with various articulations and dynamics. The Viola part includes specific performance instructions: 'arco sul D.', 'sul G.', and 'unis. pizz.'.





rall.

IV Fl. *with élan*

I Fl.

III Ob.

II B♭ Cl.

V Bsn.

B♭ Tpts. 1/3

Sm. Maracas

Vibr.

Traps SD

Elec. Guit. *to Mandolin*

Mandolin *to Guitar*

Cel.

Piano *To Celesta*

*p*

*dim. molto*

*pp*

rall.

Solo con sord.

1

Vins. 2/3/4

5/6/7

1/2

Vcs. 3/4

Cb.

*pizz.*

*p*

*pp*

*pp*

*pp*

# No.4d

# Meeting Scene

Cue: TONY:  
You're not thinking  
I'm someone else?

Meno mosso  $\text{♩} = 72$

233

Reed IV Flute

Reed I Flute

Reed II B $\flat$  Clarinet

Reed III B $\flat$  Clarinet

Reed V Bassoon

F Horns  $\frac{1}{2}$

B $\flat$  Trumpets  $\frac{1}{2}$   
 $\frac{2}{3}$   
 $\frac{3}{3}$

Trombones  $\frac{1}{2}$

Vibraphone

Electric Guitar

Celesta

MARIA  
I know you are not.

TONY  
Or that we've met before?

MARIA  
I know we have not.

Meno mosso  $\text{♩} = 72$

233

1

2

3

4

Violins

Violoncellos

Contrabass



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

**accel. poco a poco**

Musical score for measures 243-248. The score includes parts for IV Fl., I Fl., II B♭ Cl. (with a 'To E♭ Clarinet' instruction), III B♭ Cl., F Hns. (1 and 2), Timp., Cast., Glock., Elec. Guit., and Piano. Dynamics include *mp*, *p*, *mp misterioso espr.*, *ppp*, and *p tinny*. The tempo marking is **accel. poco a poco**.

**243**

**accel. poco a poco**

Musical score for measures 243-248, continuing from the previous page. It features parts for Vlns. (1-7) and Cb. The Vlns. parts are marked *mp* and the Cb. part is marked *ppp*. The instruction *arco* is present for the Vlns. and Cb. parts. The tempo marking is **accel. poco a poco**.

Allegretto (sempre accel. e cresc.)

250

IV Picc. *f pesante*

IV Fl. *To Piccolo*

I Fl. *To B $\flat$  Clarinet*

II E $\flat$  Cl. *mf* *f pesante*

III B $\flat$  Cl. *f pesante*

V Bsn. *p*

F Hns. 1 *open* *p cresc.*

F Hns. 2 *open* *p cresc.*

B- Tpt. 1 *open* *mf <*

Tbn. 1 *p cresc.*

Timp.

Glock.

Elec. Guitt. *p*

Piano

Allegretto (sempre accel. e cresc.)

250

Vlns. 1 2 *senza sord.* *p* *f pesante*

Vlns. 3 4 *senza sord.* *p* *f pesante*

Vcl. 1 2 *p* *f pesante*

Vcl. 3 4 *p* *f pesante*

Cb. *f pesante*

**258 First tempo (Paso Doble)**

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

IV Picc. *f*

II E $\flat$  Cl. *f* Tb B $\flat$  Cl.

III B $\flat$  Cl. *f*

V Bsn. *f pesante*

F Hns. 1 *a2*  
2 *f pesante*

B $\flat$  Tpts. 1 *f pesante cresc.*  
2 *open*  
3 *f pesante cresc.*

Tbns. 1 *f pesante*  
2 *f pesante*

Timp. *f*

Wood Blk. *f*

Traps *CYM* *SD*  
*BD* *f*

Elec. Guit. *f*

**258 First tempo (Paso Doble)**

*unis.*

Vlins. *f*

Ves. 1 *f*  
2 *f*  
3 *f*  
4 *f*

Cb. *f*

268

Lo stesso tempo, fast, light, dry

Reed II B $\flat$  Clarinet

Reed III B $\flat$  Clarinet

B $\flat$  Trumpet 1

Traps

Piano

Contrabass

*Tight cup mute*

*pp*

SD rim shots (swing ad lib.) HH

*f* *pp* BD

(If wanted)

*pp*

268

Lo stesso tempo, fast, light, dry

*pizz.*

*p*

276

II B $\flat$  Cl.

III B $\flat$  Cl.

B $\flat$  Tpt. 1

Traps

Piano

Cb.

*f sub.* *p sub.*

*f sub.* *p sub.*

*f sub.* *p sub.*

*f sub.* *p sub.*

276

*f sub.* *p sub.*

280

II B♭ Cl.

III B♭ Cl.

B♭ Tpt. 1

Traps  
HH  
SD  
BD

Piano

Cb.

280



288

II B♭ Cl.

III B♭ Cl.

B♭ Tpt. 1

Traps

Piano

Cb.



292

II B♭ Cl.

III B♭ Cl.

B♭ Tpt. 1

Traps  
SD  
BD  
HH  
TD

Piano

Cb.

292



300

II B♭ Cl.

III B♭ Cl.

B♭ Tpt. 1

Traps  
cresc.

Piano  
cresc.

Cb.

300

308

II Bb Cl. *f sub.*

III Bb Cl. *f sub.*

Bb Tpt. 1 *f sub.*

Traps  
HH  
BD

Piano *f sub.*

Cb. *f sub.*

308



312

Repeat, if necessary, and fade at Cue: RIFF:  
Let's get the chicks and kick it.

II Bb Cl. *p sub.* *pp*

III Bb Cl. *p sub.* *pp* *Tb Oboe*

Bb Tpt. 1 *p sub.* *pp*

Traps  
HH  
SD  
BD *p sub.* *pp*

Piano *p sub.* *pp*

Cb. *p sub.* *pp*

312

# No.5

# Maria

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

Tony

Slowly and freely

Reed IV Flute

Reed III Oboe

Reed II B $\flat$  Clarinet

Reed I B $\flat$  Clarinet

Reed V Bassoon

1 F Horns

2 F Horns

B $\flat$  Trumpets 1/2, 2/3

Trombones 1/2

Suspended Cymbal

Electric Guitar

Piano

TONY

*p* The most beau-ti-ful sound I ev-er heard: *cresc.* Ma-ri-a, Ma-ri-a, Ma-ri-a, Ma-

Slowly and freely

Violins

Violoncellos

Contrabass

\*Original Broadway Production: The repeated "Marias" were sung by off-stage voices.

IV Fl.

III Ob.

V Bsn.

F Hn. 2

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

Vlns.  
con sord.  
pp

Vcs.  
pp

IV Fl. *rall.*

III Ob. *rall.*

V Bsn. *rall.*

F Hns. *rall.*

Susp. Cym.

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

Vlns. *rall.*

Vcs. *rall.*

9 Moderato con anima

IV Fl. *mf warmly*

III Ob. *mf warmly*

II B♭ Cl. *mf warmly*

I B♭ Cl. *mf warmly*

V Bsn. *mf warmly*

F Hns. 1 *mf warmly*

2 *mf warmly*

cup mute

B♭ Tpts. 1 *mf*

2 *mf*

3 *mf*

cup mutes

Timp. *p*

Fngr. Cym. *mp*

Susp. Cym. *mf*

Elec. Guit. *mf warmly*

Tony *mf warmly*

*mp dolce*

- ri - a! I've just met a girl named Ma - ri - a, And sud - den - ly that name Will

9 Moderato con anima

senza sord.

1 2 *mf warmly*

3 4 *mf warmly*

Vlns. *mp*

5 *mf warmly*

6 *mf warmly*

7 *mp*

1 *mf warmly*

2 *mf warmly*

Vcs. *mp*

3 *mf warmly*

4 *mf warmly*

5 *mf warmly*

6 *mf warmly*

7 *mp*

senza sord.

pizz.

Cb. *mf warmly*

IV Fl.

II B $\flat$  Cl.

V Bsn.

F Hn. 1

1  
2  
B $\flat$  Tpts.

3

Timp.

Fngr. Cym.

Elec. Guit.

Tony  
nev - er be the same To me. Ma - ri - a! I've just kissed a girl named Ma -

1 2  
3 4  
Vlns.

5  
6  
7

1  
2  
Vcs.

3  
4

Cb.

IV Fl. *mp cresc.*

III Ob. *mp cresc.*

I B♭ Cl. *f*

II B♭ Cl. *f*

V Bsn. *f*

1 F Hns. *p*

2 F Hns.

1 B♭ Tpts. *mp* *poco f*

2 B♭ Tpts. *mp* *poco f*

3 B♭ Tpts.

1 Tbn. *pp* *cup mutes*

2 Tbn.

Timp.

Flgr Cym.

Susp Cym. *pp*

Elec Guit.

Tony *f* *ff*  
- ri - a, \_\_\_\_\_ And sud - den - ly I've found How won - der - ful a sound Can be! Ma -

1 Vlns. *f*

2 Vlns. *f*

3 Vlns. *f*

4 Vlns. *f*

5 Vlns. *f*

6 Vlns. *f*

7 Vlns. *f*

1 Vcs. *f*

2 Vcs. *f*

3 Vcs. *f*

4 Vcs. *f*

Cb. *f*

21

24

IV Fl.

III Ob.

I B $\flat$  Cl.

II B $\flat$  Cl.

V Bsn.

1  
F Hns.

2

1  
2  
B $\flat$  Tpts.

3

1  
2  
Tbns.

soft sticks

Timp.

SD

Traps

Fngr. Cym.

Susp. Cym.

Vibr.

soft mallets

Tony

- ri - a! Say it loud and there's mu - sic playing, Say it soft and it's al - most like

21

24

1  
2  
Vlns.

3  
4

5  
6

7

1  
2  
Vcs.

3  
4

Cb.

pp sub.

div. V

pp sub.

pp sub.

pp sub.

pp sub.

pp sub.

pp

pizz.

pp

arco

pizz.

pp





IV Fl.

III Ob.

II B♭ Cl.

I B♭ Cl.

V Bsn.

F Hns. 1 2

B♭ Tpts. 1 2 3

Tbns. 1 2

Timp.

Elec. Guit.

Piano

Tbny

Vlins. 1 2 3 4

Vcs. 1 2 3 4

Cb.

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

a2

cup mutes

L.H.

34





rall. molto

Meno mosso

45

48

II B<sup>b</sup> Cl. dolce ten.

I B<sup>b</sup> Cl. dolce ten.

F Hn. 1 dolce ten.

Elec. Guit. p

Tony *p dolce*  
 pray - ing. Ma - ri - a, I'll nev - er stop say - ing Ma - ri - a.

rall. molto

Meno mosso

45

48

1 dolce ten. pizz. con sord. arco

2 dolce ten. p vibr. con sord. arco

3 dolce ten. p vibr. con sord. arco

Vlms. 4 dolce ten. p pizz. con sord. arco

5 dolce ten. p vibr. con sord. arco

6 dolce ten. p pizz. con sord. arco

7 dolce ten. p vibr. con sord. arco

Vcs. 1 unis. ten. p pizz.

2 dolce ten. p vibr.

3 arco pizz. arco ten. p pizz.

4 dolce ten. p vibr.

Cb. arco pizz. p vibr.

Adagio (in 4)

51

Fngr. Cym. *pp*

Vibr. *pp* *ppp*

Elec. Guit. *ppp*

Piano *ppp*

Tony *ppp, a piacere*  
 The most beau - ti - ful sound I ev - er heard. Ma - ri - a.

Adagio (in 4)

51

1 *ppp*

2 *ppp*

3 *ppp*

Vlms. 4 *ppp*

5 *ppp*

6 *ppp*

7 *ppp*

1 *con sord. ppp*

2 *con sord. ppp*

Vcs. 3 *pizz. pp*

4 *pizz. pp*

Cb. *arco ppp*

APPLAUSE SEQUE











46 Allegro (♩ = 66) ancora accel.

IV Fl. *mp* *f*

II B♭ Cl. *mp* *f*

I B♭ Cl. *p* *f*

III B♭ Cl. *mp* *f*

V Bsn. *mf* *f*

F Hns. 1 2 *f*

B. Tpts. 1 2 3 straight mutes *f* *poco marc.* *mf* *sim.*

Tbns. 1 2 straight mutes *f* *poco marc.* *mf* *sim.*

Susp Cym. soft sticks *mf* *mp*

Piano *f*

Maria *mf* *f*  
All the world is on-ly you and me!

Tony *p* *f*  
be, you and me!

46 Allegro (♩ = 66) ancora accel.

1 2 3 *mp* *f cant.*

Vlns. 4 5 *mp* *f cant.*

6 7 *mp* *f cant.*

Vcs. 1 2 *mp* unis. *f*

3 4 unis. *mp* *f*

Cb. pizz. *p* arco *f*

IV Fl. *ff* *ppv* *mf* *p*

II B♭ Cl. *ff* *ppv* *mf* *p*

I B♭ Cl. *ff* *ppv* *mf* *p*

III Bs. Cl. *ff marc.* *mf* *p*

V Bsn. *ff marc.* *mf* *p*

F Hns. 1 *ff marc.* *mf*

2 *ff marc.* *mf*

B♭ Tpts. 1 *f marc.* *mf*

2 *f marc.* *mf*

3 *f marc.* *mf*

Tbns. 1 *f marc.* *mf*

2 *f marc.* *mf*

Timp. *f marc.* *mf* *pp* SD with brushes

Traps *pp*

Susp. Cym. *f*

Piano *ff* *pp* (no pedal)

Maria *mf* (warmly)

To - night, to - night, It all be - gan to -

1 *ff* *ppv* *mf* *p* point *v*

2 *ff* *ppv* *mf* *p* point *v*

3 *ff* *ppv* *mf* *p* point *v*

Vlns. 4 *ff* *ppv* *mf* *p* point *v*

5 *ff* *ppv* *mf* *p* point *v*

6 *ff* *ppv* *mf* *p* point *v*

7 *ff* *ppv* *mf* *p* point *v*

Vcs. *ff* *mf* *p* pizz.

Cb. *ff* *mf* *p* pizz.



IV Fl. *mf cresc.* *f*

II B♭ Cl. *mf cresc.* *f*

I B♭ Cl. *mf cresc.* *f*

III B♭ Cl. *f*

V Bsn. *mf* *f*

F Hns. 1/2 (muted) *mf*

B♭ Tpts. 1/2 (straight mutes) *mf lightly cresc.* *mf*

B♭ Tpts. 3 (straight mute) *mf lightly cresc.* *mf*

Tbns. 1/2 (straight mutes) *mf*

Timp. soft sticks *mf (non dim.)* *ppp*

Traps SD *mf cresc.* *mf* *pp*

Piano *f*

Maria *mf*  
do, what you say.

TONY *mf* *f*  
To - day, all day I had the

Vlns. 1/2 3/4 *f*

Vlns. 5/6/7 *f*

Vcs. *mf* arco *v* *f*

Cb. *mf* arco *v* *f*

IV Fl. *dim.* *poco*

II B♭ Cl. *dim.* *poco*

I B♭ Cl. *dim.* *poco*

III Bs. Cl. *dim.* *p*

V Bsn. *dim.* *p*

F Hns. 1 2 *dim.* *p*

B. Tpts. 1 2 *dim.* *p poco*

3 *p poco*

Tbns. 1 2 *dim.* *p*

Traps

Piano *dim.*

Tony *dim.* *p*  
feel - ing A mir - a - cle would hap - pen. I know now I was right.

Vlns. 1 2 3 4 *dim.* *p poco*

5 6 7 *dim.* *p poco*

Vcs. *dim.* *p*

Cb. *dim.* *p*

IV Fl. *pp* *p cresc.*

II B♭ Cl. *pp* *cresc.*

I B♭ Cl. *pp* *cresc.*

III B♭ Cl. *pp* *cresc.*

V Bsn. *pp*

F Hn. 1 *open* *p cresc.*

1 2 B♭ Tpts. *mp* *pp*

3 B♭ Tpts. *mp* *pp*

Tbns. 1 2

Traps SD (brushes) *pp* *cresc.*

Piano *mf* *p* *cresc.*

Tony *cresc.*  
 For here you are, And what was just a world is a

1 2 Vlns. *pp* *cresc.*

3 4 Vlns. *pp* *cresc.*

5 6 7 Vlns. *pp* *cresc.*

Vcs. *pizz.* *pp* *cresc.*

Cb. *pizz.* *pp* *cresc.*



IV Fl. *mf* *f* *mp*

II B♭ Cl. *mf* *f* *mp*

I B♭ Cl. *mf* *f* *mp*

III B♭ Cl. *mf* *f* *mp*

V Bsn. *mf* *f* *mp*

1 F Hns. *mf* *f* *sub. dim.* *pp*

2 " " *open* *f* *sub. dim.* *pp*

1 B♭ Tpts. *open* *f* *sub. dim.* *pp*

2 " " *open* *f* *sub. dim.* *pp*

3 " " *open* *f* *sub. dim.* *pp*

1 Tbns. *open* *f* *sub. dim.* *pp*

2 " " *open* *f* *sub. dim.* *pp*

Timp. SD *f* (non dim.) *ppp*

Traps *f* *ppp*

Piano *mp* *f* *pp* *Tb Celesta*

Tony *star* *Tb* *night.*

1 Vlns. *mf* *f* *mp*

2 " " *mf* *f* *mp*

3 " " *mf* *f* *mp*

4 " " *mf* *f* *mp*

5 " " *mf* *f* *mp*

6 " " *mf* *f* *mp*

7 " " *mf* *f* *mp*

1 Vcs. *arco* *f* *mp*

2 " " *arco* *f* *mp*

3 " " *arco* *f* *mp*

4 " " *arco* *f* *mp*

Cb. *f* *mp*

rall. 87 Andante (♩ = 50-)

IV Fl. *pp* *ppp*

II B♭ Cl. *pp* *ppp*

I B♭ Cl. *pp* *ppp*

III Bs. Cl. *pp* *ppp* T♭ B♭ Clarinet

V Bsn. *pp* *ppp*

Vibr. soft sticks *pp*

Cel. *pp* L.H. to Piano

MARIA *pp*  
 T♭ - night, to - night, The world is full of light, With

Tony *pp*  
 T♭ - night, to - night, The world is full of light, With

rall. 87 Andante (♩ = 50-)

1 2 Vins. *pp* *ppp* *pp* div. unis.

3 4 *pp* *ppp* *pp* *pp*

5 6 *pp* *ppp* *pp* *pp* div. unis.

7 *pp* *ppp* *pp* *pp*

1 2 Vcs. *pp* *ppp* niente

3 4 *pp* *ppp* niente

Cb. *pp* *ppp* niente



II B♭ Cl.  
III B♭ Cl.  
I B♭ Cl.  
F Hns. 1 2  
B♭ Tpts. 1 2 3  
Traps SD  
Vibr.  
Cel.  
Piano  
Maria  
Tbny  
Vlns. 1 2 3 4 5 6 7  
Vcs. unis.  
Cb.

*sim.* *cresc.* *cresc.* *cresc.* *cresc.*

night, The world is wild and bright, Go - ing mad, shoot - ing sparks in - to  
night, The world is wild and bright, Go - ing mad, shoot - ing sparks in - to





111

II B♭ Cl. *sim.* *cresc.* *cresc.*

III B♭ Cl. *sim.* *cresc.* *cresc.*

I B♭ Cl. *sim.* *cresc.* *cresc.*

V Bsn. *mf cresc.*

F Hns. 1 *sim.* *cresc.* *cresc.*

2 *cresc.* *cresc. molto*

B♭ Tpts. 1 *mp* *cresc.* *cresc. molto*

2 *mp* *cresc.* *cresc. molto*

3 *sim.* *cresc.* *cresc. molto*

Tbns. 1 *cresc.* *cresc.*

2 *mf cresc.*

Timp. SD. *mp cresc*

Traps *cresc.* *mp cresc.*

Piano *mp* *cresc.*

Maria *cresc.* *mf*  
 here you are, And what was just a world is a star

Tony *cresc.* *mf*  
 here you are, And what was just a world is a star

111

1 *mf* *cresc.* *cresc.*

2 *mf* *cresc.* *cresc.*

3 *mf* *cresc.* *cresc.*

4 *mf* *cresc.* *cresc.*

5 *mf* *cresc.* *cresc.*

6 *mf* *cresc.* *cresc.*

7 *mf* *cresc.* *cresc.*

Vcs. *unis. pizz.* *cresc.* *arco* *cresc.*

Cb. *pizz.* *mf* *cresc.* *arco* *cresc.*

117 Molto meno mosso (sub. in 4)

rall.

IV Fl.

III Eng. Hn.

II B♭ Cl.

III B♭ Cl.

I B♭ Cl.

II B♭ Cl.

V Bsn.

F Hns. 1  
2

B♭ Tpts. 1  
2  
3

Tbns. 1  
2

Timp.

Traps

Susp. Cym.

Piano

Maria

Tony

Tb - night!

Tb - night!

OFFSTAGE VOICE  
Maruca!

MARIA  
Wait for me! (exits)

Tb

117 Molto meno mosso (sub. in 4)

rall.

1  
2  
3

Vlins. 4  
5

6  
7

1  
2

Vcs. 3  
4

Cb.



121 Broadly

III Eng. Hn. *pp*

II Bs. Cl. *pp cant.*

Tony  
 night! To - night, It all be - gan to - night, I saw you and the world went a -

121 Broadly

1  
2  
3  
Vlns. 4  
5  
6  
7  
1  
2  
Vcs. *pp* con sord.  
3  
4  
Cb. *pp*

129

IV Fl. Solo *p dolciss.*

III Eng. Hn. To Oboe

II Bs. Cl.

V Bsn. Solo *p dolciss.* *pp*

Tony  
 way. (Maria re-enters) MARIA I cannot stay. Go quickly. TONY I'm not afraid. MARIA They are strict with me. Please.

129

1  
2  
3  
4  
Vlns. *pp* con sord.  
5  
6  
7  
1  
2  
Vcs. *pp*  
3  
4  
Cb. *pp*

TONY  
I love you.

MARIA  
Yes, yes, hurry. Go!

(He starts to  
climb down)

MARIA  
Buenas noches.

137 TONY  
Buenas noches.

MARIA  
Wait! When will I  
see you?  
(He starts to back up)

Musical score for strings and violas. Includes parts for Violins 1-7 and Violas 1-2. Dynamics include *pp*, *ppp*, *legato*, *ppp*, *espr.*, and *pp*. A *Solo* marking is present for the Viola 1 part.

Musical score for woodwinds. Includes parts for Bassoon (Bb Cl.) and Flute (F Hn. 1). Dynamics include *ppp* and *mute*.

TONY  
Tomorrow.

MARIA  
I work at the  
bridal shop.

TONY  
Come there.

MARIA  
At sundown.

TONY  
Yes. Good night.

MARIA  
Good night.

TONY  
Tony!

MARIA  
Shh!

TONY  
Come to the  
back door.

(He starts off)

Musical score for strings and violas. Includes parts for Violins 1-7 and Violas 1-4. Dynamics include *ppp* and *con sord.*

145  
Adagio (sempre in 4)

Musical score for woodwinds and timpani. Includes parts for Bassoon (Bb Clarinet), Flute (F Hn. 1), and Timpani (Timp.). Dynamics include *morendo* and *softest sticks*.

MARIA *pp*

TONY *pp*

Good night, good night, Sleep well and when you

MARIA  
Tony! What  
does Tony  
stand for?

TONY  
Anton.

MARIA  
Te adoro,  
Anton.

TONY  
Te adoro,  
Maria

145  
Adagio (sempre in 4)

Musical score for strings and double bass. Includes parts for Violins 1-7, Violas 1-4, and Double Bass (Cb.). Dynamics include *morendo* and *ppp*. A *div.* marking is present for the Viola 2 part.

rit. 151

IV Fl. *pp* *f* *p* *To Flute*

III Ob. *f* *p* *To Bass Clarinet*

II B♭ Cl. *pp* *f* *p* *To Flute*

I B♭ Cl. *pp* *f* *p* *To Flute*

V Bsn. *pp espr. cresc.* *f* *p*

F Hns. 1 2 (mutes) *pp* *(f)* *p* *pp* *straight mute*

B♭ Tpts. 1 2 3 *pp* *pp* *straight mutes* *p* *pp*

Timp. *ppp* *mf* *soft stick*

Sp. Cym. *mf*

Piano *pp* *To Celesta*

Maria *f* *pp* *dolcissimo*  
dream, Dream of me \_\_\_\_\_ To - night.

Tony *f* *pp* *dolcissimo*  
dream, Dream of me \_\_\_\_\_ To - night.

rit. 151

1 2 3 *f* *pp* *f* *p* *via sord.*

Vlns. 4 5 *f* *pp* *f* *p* *via sord.*

6 7 *f* *pp* *f* *p* *via sord.*

Vcs. 1 2 *f* *pp* *espr. cresc.* *f* *via sord.*

3 4 *f* *pp* *f* *via sord.*

Cb. *f* *pp* *f*

# No.7

## America Anita, Rosalia, Girls

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

**Moderato, Tempo di "Seis"** (Repeat, ad lib, under dialogue until cue.) **5**

The musical score is divided into two systems. The first system includes woodwinds, brass, and percussion. The second system includes strings and a vocal cue.

**Woodwinds:** IV Flute, I Flute, III Flute, II Bass Clarinet, V Bassoon. All woodwinds play a sustained note in the final measure of the first system, marked *pp*.

**Brass:** F Horns (1/2), Bb Trumpets (1/2/3), Trombones (1/2). All brass instruments are silent throughout the first system.

**Percussion:** Claves (p), Guiro (p). The Claves part features a rhythmic pattern of eighth notes. The Guiro part features a rhythmic pattern of eighth notes with accents.

**Spanish Guitar:** Plays a melodic line in the final measure of the first system, marked *p*.

**Celesta:** Plays a melodic line in the final measure of the first system, marked *p*.

**Second System:** **Moderato, Tempo di "Seis"** **5**

**Strings:** Violins, Violoncellos, Contrabass. The Violoncellos and Contrabass parts play a melodic line in the final measure of the second system, marked *pp* and *pizz.*

**Vocal Cue:** ROSALIA: Just for a successful visit.

IV Fl. *p*

I Fl. *p*

III Fl. *p*

V Bsn. *p espr.*

Claves

Guiro

Span. Guit.

Cel.

ROSALIA *nostalgically*

*mp*

Puer - to Ri - co, You love - ly is - land... Is - land of

Vcs.

Cb.

15

IV Fl.

I Fl.

III Fl.

Tb Oboe

II Bs. Cl.

V Bsn. *pp cresc.*

F Hn. 1 (mute) *cresc.*

Claves *p cresc.*

Guiro *cresc.*

Span. Guit. *cresc.*

Cel. *cresc.*

Ros. *cresc.*

trop - i - cal breez - es. Al - ways the pine - ap - ples

15

Vlms. *gliss. on harmonics*

Vcs. *arco gliss. on harmonics*

Cb. *pp cresc.*

*gliss.*

*gliss.*

*gliss.*

*pp cresc.*

*pp cresc.*

*cresc.*

IV Fl. *p* *dim.*

I Fl. *p* *dim.*

III Ob. *pp*

II Bs. Cl. *dim.*

V Bsn. *dim.*

F Hn. 1 *dim.*

B $\flat$  Tpts. 1/2 *ppp* cup mutes

Tbn. 1 *pp* (straight mute)

Claves *dim.*

Guero *dim.*

Pitched Drs *p*

Span. Guit. *dim.* *p*

Cel. *dim.* *p*

ANITA (*sarcastically*) *p sub.*  
Puer - to

Ros. *f*  
grow-ing, — Al - ways the cof - fee blos - soms blow-ing... —

Vlns. *dim.*

Vcs. *dim.*

Cb. *dim.*

IV Fl.

I Fl.

III Ob.

II Bs. Cl.

V Bsn.

F Hns. 1/2

B. Tpts. 1/2

Tbn. 1

Susp. Cym.

Pitched Drs.

Span. Guit.

Cel.

Anita

Vlns.

Vcs.

Cb.

*p*

*fpp*

*pizz.*

Ri - co... You ug - ly is - land... Is - land of trop - ic dis -

IV Fl. *p* *f* *p*

I Fl. *p* *f* *p*

III Ob. *p* *cresc.*

II Bs. Cl. *cresc.*

V Bsn. *cresc.*

F Hns.  $\frac{1}{2}$  (muted) *p* *cresc.*

B $\flat$  Tpts.  $\frac{1}{2}$  *p* *f*

Tbn. 1 *p*

2 Susp. Cym.

Pitched Drs. *cresc.*

Span. Guit. *cresc.*

Cel. *f* *cresc.*

Anita *cresc.*  
 eas - es. Al - ways the hur - ri - canes blow - ing, —

Vlins. *p* *cresc.*

Vcs. *arco* *p* *cresc.*

Cb. *cresc.*



34

IV Fl. *cresc.*

I Fl. *cresc.*

III Ob. *To Flute*

II Bs. Cl.

V Bsn. *mf dryly* *dim.*

F Hns. 1/2

1 *straight mute*

2 *mf* *dim.*

Tpts. 1 *straight mute* *mf* *dim.*

2 *mf* *dim.*

Tbns. 1

2 *(straight mute)* *mf dryly* *dim.*

Timp. *with Maracas* *mf* *dim*

Pitched Drs.

Guero *mf* *dim.*

Guit. *mf* *dim.*

Cel. *To Piano*

Anita *rhythmically*  
 Al - ways the pop - u - la - tion grow - ing... And the mon - ey ow - ing, \_\_\_\_\_

34

Vlins. *mf* *dim.*

Vcs. *mf* *dim.*

Cb. *mf* *dim.*

IV Fl.   
 I Fl.   
 III Fl.   
 II Bs. Cl.   
 V Bsn.   
 F Hns. 1 2   
 B. Tpts. 1 2   
 Tbns. 1 2   
 Timp.   
 Guiro   
 Span. Guit.   
 Anita   
 *dim.*   
 And the ba-bies cry-ing, — And the bul-lets fly-ing. — I like the is-land Man-

Vlns. 1 2 3 4   
 5 6 7   
 Vcs. 1 2 3 4   
 Cb.   
 *f sub.*   
 *f sub.*   
 *f sub.*   
 *f sub.*

rall.

46 Tempo di Huapango (fast)

IV Fl.

I Fl.

III Fl.

II Bs. Cl.

V Bsn.

F Hns. 1  
2

B- Tpts. 1  
2

Timp. (with Maracas) with Timp. mallets

Traps SD  
BD

Guero

Span. Guit. (Spanish Guitar ad lib.) C

Piano

Anita  
hat-tan. Smoke on your pipe and put that in!

rall.

46 Tempo di Huapango (fast)

1 2  
3 4  
Vlns. col legno saltando  
5 6 7  
f marcato col legno saltando  
f marcato  
pizz. f marcato

Vcs. 1 2  
3 4  
f marcato  
pizz. f marcato

Cb. (pizz.)  
f marcato

IV Fl. *p*

I Fl. *p*

III Fl. *p*

II Bs. Cl.

V Bsn. *p*

F Hns. 1  
2

1  
2  
Tbns.

Timp.

Traps  
SD  
BD *p*

with fingers on SD

(C) F C G Eb

Span. Guit.

Piano

Anita

GIRLS\*

I like to be in A - mer - i - ca! O. K. by me in A - mer - i - ca! Ev - ry - thing free in A -

I like to be in A - mer - i - ca! O. K. by me in A - mer - i - ca! Ev - ry - thing free in A -

1 2  
3 4  
Vns. *p* *naturale* *sim.*

5 6  
7 *p* *naturale* *sim.*

Vcs. *un.* *arco* *spicc.* *p*

Cb. *p*

\* Except Rosalia

58

IV Fl. *f*

I Fl. *f*

III Fl. *f*

Bs. Cl. *f*

V Bsn. *f*

F Hns. 1 *f* *marcato* *dim.*

2 *f* *marcato* *dim.*

Tbns 1 *p* *cup mute* *dim.*

2 *f* *open* *dim.*

Timp. *f* *with soft sticks* *gliss.* *dim.*

Traps SD *f* *with sticks* *dim.*

BD *f* *dim.*

Span. Guit. *f marcato* *dim.*

Piano *f marcato*

Anita *f*  
mer - i - ca For a small fee in A - mer - i - ca!

Girls *f*  
mer - i - ca For a small fee in A - mer - i - ca!

58

Vlins. 1 2 *f marcato* *col legno saltando* *sim.* *dim.*

3 4 *f marcato* *col legno saltando* *sim.* *dim.*

5 6 *f marcato* *pizz.* *dim.*

7 *f marcato* *pizz.* *dim.*

Vcs. *f* *marcato* *dim.*

Cb. *f* *arco* *pizz.* *marcato* *dim.*

62

IV Fl. *p*

I Fl. *p*

II B♭ Cl. *p*

III B♭ Cl. *p* To Flute

V Bsn. *p* *f sub.*

F Hns. 1/2

B♭ Tpts. 1/2 straight mute *f*

Tbn. 1

Timp. *p*

Traps SD with fingers *p*

BD *p* *f sub.*

Span. Guit. (C) Dm *p* *f sub.*

Piano

Anita I know a boat you can get on. \_\_\_\_\_

ROSALIA I like the ci - ty of San Juan. \_\_\_\_\_

62

Vins. 1 2 3 4 *nat.* *sim.* *p* *f sub.*

5 6 7 *nat.* *sim.* *p* *f sub.*

Vcs. arco spicc. *p* *f sub.*

Cb. *p* *f sub.*

IV Fl. *p sub.*

I Fl. *p sub.*

III Fl.

II Bb Cl. *To Bass Clarinet*

V Bsn. *p sub.*

F Hns. 1 2

Tpts. 1 2 3 (straight mute) a3

Tbns. 1 2 open a2 *p < f*

Tri.

Maracas

Traps SD *p sub.* Dm *with sticks* *with fingers*

Span. Guit. *p sub.* C

Piano

Anita

Ros. *mf*  
 Hundreds of flow-ers in full bloom. — Au - to - mo - bile in A -

GIRLS  
 Au - to - mo - bile in A -

Vlns. 1 2 3 4 5 6 7 *p sub.* *naturale* *pizz.* *mp*

Vcs. 1 2 3 4 *p sub.* *mp*

Cb. *p sub.* *mp*

IV Fl.

I Fl.

III Fl.

II Bsn. Cl.

V Bsn.

F Hns. 1 2

1 2

Tbns.

Maracas

Traps  
SD  
BD

Span. Guit.  
F C G Eb Bb Ab

Piano

Anita  
mer - i - ca, Chro-mi-um steel in A - mer - i - ca, Wi - re-spoke wheel in A - mer - i - ca, Ve - ry big deal in A -

Girls  
mer - i - ca, Chro-mi-um steel in A - mer - i - ca, Wi - re-spoke wheel in A - mer - i - ca, Ve - ry big deal in A -

1 2 3

Vlns. 4 5 6 7

Vcs.  
unis.

Cb.





IV Fl. *f* *p sub.*

I Fl. *f* *p sub.*

II B<sup>b</sup> Cl. *p* *f*

III B<sup>b</sup> Cl. *p* *f* *To Flute*

V Bsn. *f sub.* *p sub.*

F Hns. 1/2 *f*

B<sup>b</sup> Tpts. 1/2 *f*

Tbns. 1/2 *f* *open*

Tamb. *p* *f*

Traps SD BD *f sub.* *p sub.*

Span. Guit. *Dm* *f sub.* *p sub.*

Piano

Anita *If there's a road you can drive on. \_\_\_\_\_*

Ros. *San Juan. \_\_\_\_\_ I'll give my cou-sins a free ride. \_\_\_\_\_*

Vms. 1 2 3 4 *f sub.* *p sub.*

5 6 7 *f sub.* *p sub.*

Vcs. *f sub.* *p sub.*

Cb. *f sub.* *p sub.*

IV Fl. *mp*

I Fl. *mp*

III Fl. *mp*

II B♭ Cl. *mp* To Bass Clarinet

V Bsn. *mp*

F Hns. 1 2 *mp* a2

3 Tpts. 1 2 3 *mp* a3

Tbns. 1 2 *mp* open a2

Tri. *p*

Tamb. *f*

Maracas *mp*

Traps SD with sticks *mp* with fingers

BD *mp*

Pan. Guit. Dm *mp* C F C

Piano *mp*

Anita

How you get all of them in - side?

GIRLS

Im-migrant goesto A - mer - i - ca, Ma - ny hel - los in A -

Im-migrant goesto A - mer - i - ca, Ma - ny hel - los in A -

1 2 3 Vlns. *mp* nat. pizz.

4 *mp* nat. pizz.

5 *mp* nat. pizz.

6 7 *mp* nat. pizz.

1 2 Vcs. *mp*

3 4 *mp*

Cb. *mp*

IV Fl. *To Piccolo*

I Fl.

III Fl.

II Bs. Cl.

V Bsn.

F Hns. 1 2 *a2 +*

Tbns. 1 2 *cup mute*

Timp. *Put Tamb. on Timp.*

Tamb.

Maracas *with sticks*

Traps SD BD

Span. Guit. *G Eb Bb Ab C*

Piano *gliss.*

Anita *mer - i - ca; No-bod-y knows in A - mer - i - ca Puer-to Ri-co's in A - mer - i - ca!*

Girls *mer - i - ca; No-bod-y knows in A - mer - i - ca Puer-to Ri-co's in A - mer - i - ca!*

Vlns. 1 2 3 4 5 6 7 *arco gliss.*

Vcs. *arco*

Cb. *arco*

Detailed description: This page of a musical score contains 18 staves. The top section includes woodwinds (IV Fl., I Fl., III Fl., II Bs. Cl., V Bsn.), brasses (F Hns. 1 & 2, Tbns. 1 & 2), and percussion (Timp., Tamb., Maracas, Traps). The middle section features a Spanish guitar with chord changes (G, Eb, Bb, Ab, C) and a piano with glissando markings. The bottom section contains vocal parts for Anita and Girls, and strings (Vlns. 1-7, Vcs., Cb.). The score concludes with a 'To Piccolo' instruction for the flutes and various performance markings like 'cup mute', 'with sticks', and 'arco'.

IV Picc.

I Fl.

III Fl.

II Bs. Cl.

V Bsn.

F Hns. 1 2

B♭ Tpt. 1

1

Tbns.

2

Timp.

Guero

Traps

SD

BD

Span. Guit.

Piano

Anita

Girls

(straight mute)

(Tamb. on Timp.)

\* (whistling)

\* (whistling)

104

1 2

3 4

Vlns.

5 6

7

Vcs.

Cb.

\* Optional

IV Picc.

I Fl.

III Fl.

V Bsn.

F Hns. 1 2

B $\flat$  Tpts. 1 2

Bongos

Wood Blk.

Guiro

Traps SD BD

Span. Guit.

Piano

Anita & Girls

Vlns. 1 2 3 4

5 6 7

Vcs.

Cb.

IV Picc. *loco*

I Fl. *loco*

III Fl. *loco*

II Eb Cl. *f*

V Bsn.

1 B. Tpts.

2 B. Tpts.

Tem. Blks. *f*

Guiro

Traps SD *rim shot*  
BD

Span. Guit.

Piano

Anita & Girls

1 2  
3 4  
Vlns.

5  
6  
7

Vcs.

Cb.

IV Picc. *molto*

I Fl. *molto*

III Fl. *molto*

II Eb Cl. *molto*

V Bsn. *molto*

F Hns.  $\frac{1}{2}$  *molto*

1 *open* *molto*

B $\flat$  Tpts. 2. *open* *molto*

3 *open* *molto*

Tbns. 1 *(open)* *gliss.* *f* *molto*

2

Bongos

Guiro

Cowbells

Traps SD BD *molto*

Span. Guit. *molto*

Piano *molto*

Anita & Girls *gliss.* *molto*

Vlns. 1 2 3 4 *molto*

5 6 7 *molto*

Vcs. *molto*

Cb. *molto*



IV Picc. *ff*

I Fl. *ff*

III Fl. *ff*

II Eb Cl. *ff*

V Bsn. *ff*

F Hns. 1 2 *ff*

B. Tpts. 1 2 3 *ff*

Tbns. 1 2 *ff*

Xylo. *ff*

Guiro *ff*

Traps SD BD *ff*

Span. Guit. *ff*

Piano *ff*

Anita & Girls *ff*

Vlns. 1 2 3 4 5 6 7 *ff*

Vcs. *ff*

Cb. *ff*

IV Picc. *gliss.* To Flute

I Fl. *gliss.*

III Fl. *gliss.* To B♭ Clarinet

II E♭ Cl. *gliss.* To B♭ Clarinet

V Bsn. *dim.*

F Hns. 1 2 *a2 gliss. dim.*

1 *gliss.*

B♭ Tpts. 2 3 *a2 gliss.*

Tbns. 1 2 *a2 gliss.*

Timp. *dim.*

Xylo. *gliss.*

Guero

Traps SD, BD, CYM, TD *dim.*

Span. Guit. *gliss. dim.*

Piano *loco dim.*

Vlns. 1 2 3 4 *loco sim. dim.*

5 6 7 *sim. dim.*

Vcs. *pizz. dim. dim.*

Cb. *gliss. pizz. dim.*

138

143

IV Fl. *p* *f* *psub.*

I Fl. *p* *f* *psub.*

II B♭ Cl. *p* *f*

III B♭ Cl. *p* *f* To Flute

V Bsn. *p* *fsub.* *psub.*

F Hns. 1 2 *f*

E♭ Tpts. 1 2 straight mute *f*

Tamb.

Traps SD *p* *fsub.* *psub.*  
BD (ad lib.)

Span. Guit. *p* *fsub.* *psub.* Dm

Piano

ANITA  
If there's a cur-rent to turn on! \_\_\_\_\_

ROSALIA  
I'll bring a T. V. to San Juan. \_\_\_\_\_  
I'll give them new washing

138

143

1 2  
3 4  
Vlns. *p* *fsub.* *psub.*

5 6 7  
Vcs. arco *p* *fsub.* *psub.*  
spicc.

Cb. *p* *fsub.* *psub.*



IV Fl.

I Fl.

III Fl.

II Bs. Cl.

V Bsn.

F Hns. 1  
2

Tbn. 1  
2

Tamb.

Maracas

Traps  
SD  
BD

Span. Guit.

Piano

Anita  
mer - i - ca! Com-fort is yours in A - mer - i - ca! Knobs on the doors in A - mer i - ca, Wall-to-wall floors in A -

Girls  
mer - i - ca! Com-fort is yours in A - mer - i - ca! Knobs on the doors in A - mer i - ca, Wall-to-wall floors in A -

Vlns. 4  
5

6  
7

Vcs.  
unis.

Cb.

IV Fl. *To Piccolo* (Picc.) *f*

I Fl. *To Piccolo* (Picc.) *f*

III Fl. *To Piccolo* (Picc.) *f*

II Bs. Cl. *f marc. dim. f*

V Bsn. *f marc. dim. f*

F Hns. 1 2 *a2 + f marc. dim. straight mute*

B. Tpt. 1 *straight mute f*

Tbns. 1 2 *f*

Timp. *gliss. dim. f*

Tamb. *dim. f*

Maracas

Traps *SD with sticks f dim. f*

Span. Guit. *C (C) f marc. dim. f*

Piano *mf gliss. f dim. f*

Anita *mer i - ca! (whistling)*

Girls *mer i - ca! (whistling)*

1 2 3 *arco gliss. f marc. sim. dim.*

Vlns. 4 5 *arco gliss. f marc. sim. dim.*

6 7 *arco gliss. f marc. sim. dim.*

Vcs. *f marc. dim. f*

Cb. *arco f marc. dim. f*

IV Picc.

I Picc.

III Picc.

II Bs. Cl. *To Eb Clarinet*

V Bsn.

F Hns. 1/2

1

B $\flat$  Tpts. 2

3

1

Tbns. 2

Timp. *wooden sticks*

Traps SD BD

Span. Guit.

Piano

Anita & Girls

1 2  
3 4  
Vlns.

5  
6 7  
Vcs.

Cb.

*sim.*

*sim.*

*sim.*

IV Picc.

I Picc.

III Picc.

II E-Cl.

V Bsn.

F Hns. 1  
2

B. Tpts. 1  
2

Tbns. 1  
2

Trmb.

Bongos

Cowbells

Traps SD  
BD

Span. Guit.

Piano

Anta & Girls

Detailed description: This block contains the musical score for measures 166 through 170. It includes staves for four Piccolo parts (IV, I, III, II E-Cl.), Bassoon (V), Flutes (F Hns. 1 and 2), Trumpets (B. Tpts. 1 and 2), Trombones (Tbns. 1 and 2), Timpani (Trmb.), Bongos, Cowbells, Traps (SD and BD), Spanish Guitar (Span. Guit.), Piano, and Anta & Girls. The score features complex rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* and *a2* are present. The key signature has two flats, and the time signature is 4/4.

Vlins. 1  
2  
3  
4  
5  
6  
7

Vcs.

Cb.

Detailed description: This block contains the musical score for measures 166 through 170 for the string section and double bass. It includes staves for Violins (Vlins. 1-7), Violas (Vcs.), and Double Bass (Cb.). The strings play a rhythmic accompaniment of eighth notes. The key signature has two flats, and the time signature is 4/4.



IV Picc. *loco*

I Picc. *loco*

III Picc. *loco*

II E $\flat$  Cl.

V Bsn.

1 B $\flat$  Tpts.

2 B $\flat$  Tpts.

1 Tbns.

2 Tbns.

Conga

Cowbells

Traps  
SD  
BD

Span. Guit.

Piano

Anita & Girls

Detailed description: This block contains the musical score for measures 172 through 197. It features a large ensemble of instruments. The woodwind section includes four Piccolo (Picc.) parts (I, II, III, IV), an E-flat Clarinet (Cl.), and five Bassoon (Bsn.) parts. The brass section consists of two parts for B-flat Trumpets (Tpts.), two parts for Trombones (Tbns.), and a part for Anita & Girls. The percussion section includes Conga, Cowbells, and Traps (Snare Drum (SD) and Bass Drum (BD)). The string section includes Spanish Guitar (Span. Guit.), Piano, and a section of Violins (Vlns.) with parts 1, 2, 3, 4, 5, 6, and 7. The string parts are written in a rhythmic pattern. The woodwind and brass parts have various articulations and dynamics, with the Piccolo parts marked 'loco'. The piano part has a complex texture with many notes. The Anita & Girls part has a melodic line. The overall style is orchestral with a focus on rhythmic patterns and melodic lines.

1 2  
3 4  
Vlns.

5  
6  
7

Vcs.

Cb.

Detailed description: This block contains the musical score for measures 172 through 197, focusing on the string and double bass sections. It includes parts for Violins (Vlns.) numbered 1 through 7, Violas (Vcs.), and Double Bass (Cb.). The Vlns. parts are written in a rhythmic pattern, with parts 1-4 and 5-7. The Vcs. part has a melodic line. The Cb. part has a rhythmic pattern. The overall style is orchestral with a focus on rhythmic patterns and melodic lines.

IV Picc. *molto* *ff*

I Picc. *molto* *ff*

III Picc. *molto* *ff*

II Eb Cl. *molto* *ff*

V Bsn. *molto* *ff*

F Hns. 1/2 *a2* *molto* *ff*

1 *open* *molto* *ff*

B- Tpts. 2 *open* *molto* *ff*

3 *open* *molto* *ff*

1 *open* *gliss.* *ff*

Tbns. 2 *open* *molto* *gliss.* *ff*

Xylo. *ff*

Bongos

Cowbells

Traps SD BD. *molto* *ff*

Span. Guit. *molto* *ff*

Piano *molto* *ff*

Anita & Girls *gliss.* *molto* *ff*

1 2 *molto* *ff*

3 4

Vns. 5 *molto* *ff*

6 *molto* *ff*

7

Vcs. *molto* *ff*

Cb. *molto* *ff*



190

194

IV Fl.

I Fl.

II B♭ Cl.

III B♭ Cl.

V Bsn.

F Hns. 1 2

B♭ Tpts. 1 2 3

Tbns. 1 2

Timp.

Traps

Span. Guit.

Piano

SD

TD

BD

dim.

gliss.

(ad lib.)

C

ROSALIA

When I will go back to San Juan...

190

194

1 2

3 4

Vlns.

5 6 7

Vcs.

Cb.

sim.

dim.

pizz.

dim.

pizz.

arco

spicc.

p

IV Fl. *f sub.* *p sub.*

I Fl. *f sub.* *p sub.*

II B♭ Cl. *p* *f sub.* To E♭ Clarinet

III B♭ Cl. *p* *f sub.* To Piccolo

V Bsn. *f sub.* *p sub.*

F Hns. 1/2 *f*

B♭ Tpts. 1/2 straight mutes *f*

Tbns. 1/2 *f*

Tamb. *p* *f*

Bongos *f*

Tri.

Traps SD BD *f sub.* *p sub.*

Span. Guit. Dm *f sub.* *p sub.*

Piano

ANITA

When you will shut up and get gone?

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

Vlns. 1 2 3 4 *f sub.* *p sub.*

5 6 7 *f sub.* *p sub.*

Vcs. *f sub.* *p sub.*

Cb. *f sub.* *p sub.*

To Piccolo

Piccolo

IV Fl. *pp*

I Fl. *pp*

III Picc. *pp*

II Eb Cl. *f* *pp*

V Bsn. *f* *p*

B> Tpts. 1/2

Tri. *p*

Sm. Maracas *pp*

Glock. *p*

Traps SD BD

Span. Guit. *f* *p*

Piano *f* *pp* L.H.

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

Vlins. 1 2 3 4 5 6 7 *pizz.* *f* *pp*

Vcs. *f* *pp*

Cb. *f*

IV Picc.  
I Picc.  
III Picc.  
II Eb Cl.  
V Bsn.

*cresc.* *gliss.* *molto*

F Hns.  
1  
2  
B. Tpts.  
1  
2  
3

*gliss.* *molto* *open*

Tbns.  
1  
2  
Timp.  
Tri.  
Maracas  
Cast.  
Glock.  
Traps

*pp* *molto* *gliss.* *SD* *molto*

Span. Guit.  
Piano  
L.H.

*gliss.* *molto* *cresc.*

Vlms.  
1  
2  
3  
4  
5  
6  
7  
Vcs.  
Cb.

*cresc.* *arco* *molto*

IV Picc. *mf*

I Picc. *mf*

III Picc. *mf*

II Eb Cl. *mf*

V Bsn. *mf*

F Hns. 1/2 *mf*

1 *mf*

B- Tpts. 2 *mf*

3 *mf*

Tbns. 1/2 *mf*

Timp. *mf*

Cast. *mf*

Tamb. *mf*

Traps *mf*

BD *mf*

Span. Guit. *mf*

E A E B G D

Piano *mf*

*loco*

Vlns. *mf*

1/2 *mf*

Vcs. 3/4 *mf*

Cb. *mf*



220

(8)

IV Picc.  
I Picc.  
III Picc.  
II Eb Cl.  
V Bsn.

F Hns. 1 2  
1  
3 Tpts. 2 3  
1 2  
Tbns.

Timp.  
Cast.  
Tamb.  
Traps SD BD  
all rim shots  
CYM nat.  
TD

Span. Guit.  
Piano  
8  
loco

220

(8)

1 2 3 4  
Vlns. 5 6 7  
1 2  
Ves. 3 4  
Cb.

No.7a.

# America to Drugstore

Change of Scene

Instrumental

**Tempo di Huapango (fast)**

*(Fade when lights come up)*

IV Piccolo  
I Flute  
III Flute  
II E $\flat$  Clarinet  
V Bassoon  
F Horns 1/2  
B $\flat$  Trumpets 1/2, 3  
Trombones 1/2  
Xylophone  
Traps (SD, BD)  
Spanish Guitar  
Piano

**Tempo di Huapango (fast)**

Violins 1/2, 3/4, 5/6/7  
Violoncellos  
Contrabass

9

IV Picc. *gliss.* To Flute

I Fl. *gliss.*

III Fl. *gliss.* To B $\flat$  Clarinet

II E $\flat$  Cl. *gliss.* To B $\flat$  Clarinet

V Bsn. *sfz.* *dim.*

F Hns. 1 *a2* *gliss.* *sfz.* *dim.*

2 *gliss.* *a2*

B. Tpts. 1 *gliss.* *sfz.*

2 *gliss.* *a2*

3 *gliss.*

Tbns. 1 *gliss.* *a2*

2 *gliss.*

Timp. *gliss.* *sfz.* *dim.*

Xylo. *gliss.* *sfz.*

Traps SD *BD* *CYM* *TD* *sfz.* *dim.*

Span. Guit. *gliss.* *sfz.* *dim.*

Piano *gliss.* *loco* *sfz.*

Vlns. 1 2 3 4 *loco* *sim.* *dim.*

5 6 7 *sim.* *dim.*

Vcs. *pizz.* *dim.*

Cb. *gliss.* *pizz.* *dim.*

9

**13** (Repeat, if necessary)

IV Fl. *p*

I Fl. *p*

II B♭ Cl. *p*

III B♭ Cl. *p*

V Bsn. *p*

F Hns. 1/2

B♭ Tpts. 1/2

Tbns. 1/2

Timp.

Traps SD (with fingers) *p*

BD

Span. Guit. (Spanish Guit. ad lib.) *p* C Dm

Piano

**13**

Vlms. 1 2 3 4 (nat.) *p* sim.

5 6 7 (nat.) *p* sim.

Vcs. arco *p* spicc.

Cb. *p*

18

IV Fl. *f sub.* *p sub.* *ff sub.*

I Fl. *f sub.* *p sub.* *ff sub.*

II B♭ Cl. *f sub.* *p* *ff sub.*

III B♭ Cl. *f sub.* *To Flute* *ff sub.*

V Bsn. *f sub.* *p sub.* *ff sub.*

F Hns. 1 2 *straight mutes* *(straight mutes)* *a2* *f* *mp*

B. Tpts. 1 2 3 *f sub.* *straight mute* *ff* *mp*

Tbns. 1 2 *(open)* *f* *gliss. a2* *p* *f* *mp*

Tamb. *f* *with sticks*

Traps SD BD *f sub.* *p sub.* *ff sub.*

Span. Guit. *Dm* *f sub.* *p sub.* *G* *ff*

Piano *ff sub.*

18

1 2 3 *f sub.* *p sub.* *ff sub.*

4 *f sub.* *p sub.* *ff sub.*

5 *f sub.* *p sub.* *ff sub.*

6 7 *f sub.* *p sub.* *ff sub.*

Vcls. 1 2 *f sub.* *p sub.* *ff sub.*

3 4 *f sub.* *p sub.* *ff sub.*

Cb. *f sub.* *p sub.* *ff sub.*

IV Fl. *mp*

I Fl. *mp*

III Fl. *mp*

II B♭ Cl. *To Bass Clarinet*

V Bsn. *mp*

F Hns. 1/2

Tbns. 1/2

Maracas *mp*

Traps SD *with fingers*

BD *mp*

Span. Guit. *mp*

C F C G E♭ B♭

Piano

1/2/3 *pizz.* *mp*

Vlms. 4/5 *pizz.* *mp*

6/7 *pizz.* *mp*

Vcs. *unis.* *mp*

Cb. *mp*

31

IV Fl. *f*

I Fl. *f* To Alto Saxophone

III Fl. *f* To Baritone Saxophone (To B♭ Clarinet)

II Bs. Cl. *f* (To B♭ Clarinet)

V Bsn. *f* *marcato* *dim.*

F Hns. 1 *f* *marcato* *dim.*

2 *a2+* *cup mute* *p* *dim.*

Tbns. 1 *f* *dim.*

2 *f*

Timp. *f* *gliss.* *dim.*

Traps SD *f* *with sticks* *dim.*

BD

Span. Guit. *f* *marcato* *dim.*

Piano *f* *gliss.* *f* *marcato* *dim.*

31

1/2/3 *arco* *gliss.* *col legno saltando* *sim.*

Vlms. 4 *arco* *gliss.* *marcato* *col legno saltando* *sim.* *dim.*

5 *arco* *gliss.* *marcato* *col legno saltando* *sim.* *dim.*

6 *arco* *gliss.* *marcato* *col legno saltando* *sim.* *dim.*

7 *arco* *gliss.* *marcato* *col legno saltando* *sim.* *dim.*

Vcs. *f* *marcato* *pizz.* *dim.*

Cb. *f* *arco* *pizz.* *marcato* *dim.*

# No.8

## Cool Riff and Jets

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

**Solid and boppy**  $\text{♩} = 90$

3

Reed IV Flute *pp* jazz feel *fz*

Reed II Bass Clarinet

Reed I Alto Saxophone *pp* jazz feel *fz*

Reed III Baritone Saxophone *pp* jazz feel *fz*

Reed V Bassoon

F Horns 1 2

B♭ Trumpets 1 2 3

Trombones 1 2

straight mute *mf*

Xylophone

Vibraphone *pp* *fz*

Traps HH *ppp*

Electric Guitar *pp* *fz* *loco*

Piano *pp* *fz*

RIFF: You wanna live? You play it cool. ACTION: I wanna get even. RIFF: Get cool. A-RAB: I wanna bust! RIFF: Bust cool.

**Solid and boppy**  $\text{♩} = 90$

3

Violins 1 2 3 4 5 6 7

Violoncellos

Contrabass *pizz.* *p* jazz feel *fz*



7 To Soprano Saxophone

IV Fl.

II Bs. Cl.

I Al. Sax. To Flute

III Bar. Sax.

B<sup>b</sup> Tpt. 1

Xylo.

Vibr.

Traps

Elec. Guit.

Piano

RIFF (almost whispered)

Boy, boy, cra-zy boy, — Get cool, boy!

BABY JOHN: I wanna go! RIFF: Go cool!

7

Vlns.

Vcs.

Cb.

I Fl.

III Bar. Sax.

B<sup>b</sup> Tpt. 3

Vibr.

Traps

Elec. Guit.

Piano

Riff

Vcs.

Cb.

cup mute

*pp*

HH

Got a rock-et in your pock-et, Keep cool - ly cool, — boy!



15

I Fl.

II Bs. Cl.

V Bsn.

B<sup>b</sup> Tpt. 3

Vibr.

Traps

Elec. Guit.

Piano

Riff

Vcs.

Cb.

Don't get hot, 'Cause man, you got. Some high times a - head. Take it slow and,

15

23

I Fl.

II Bs. Cl.

V Bsn.

B<sup>b</sup> Tpt. 3

Vibr.

Traps

Elec. Guit.

Piano

Riff

Dad - dy - o, — You can live it up and die in bed! — Boy, — boy, —

Vlns.

1

2

Vcs.

3

4

Cb.

23

unis. arco

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

Bar. Sax.

Vibr.

Traps

Elec. Guit.

Piano

Riff

cra - zy boy, — Stay loose, boy! — Breeze it, buzz it, eas - y does it.

Vcs.

Cb.

unis.

I Fl. *p* *mp*

II Bs. Cl. *p* *mp* To B $\flat$  Clarinet

IV Sop. Sax. *p* *mp*

III Bar. Sax. *p* *mp* To B $\flat$  Clarinet

V Bsn. *mp*

B $\flat$  Tpts. 1 2 3 *pp* *pp* *pp* cup mutes (cup mute) cup mutes

Tbns. 1 2 *pp*

Bongos *mf*

Vibr. *mp*

Traps HH *mp*

Elec. Guit. *mp*

Piano *mp*

Riff *mp*

Vcs. *mp*

Cb. *mp*

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

31

37

I Fl. *p dim. molto* *pp*

Sop Sax. *To Flute*

V Bsn. *pp*

1 2  
Tpts.

3

1 2  
Tbns.

Bongos *p*

Vibr. *dim. molto* *pp*

HH *pp*

Electric Guit. *dim. molto* *pp*

Piano *dim. molto* *pp*

Riff *dim. molto* *pp sub.*

Just play it cool, boy, Real cool!

37

Vcs. *(pizz.)* *pp*

Cb. *pp*

Poco più mosso

I Fl.

V Bsn.

Vibr.

Traps

HH

Elec. Guit.

Piano

Vcs.

Cb.

Poco più mosso



43

[FUGUE]

tight cup mute

B♭ Tpts.

1

2

3

Vibr.

Traps

rim shot

SD

Elec. Guit.

Piano

43

Cb.

*pp*

*molto*

*a2 open*

*pp*

*pp*



63

Musical score for measures 63-66. The score includes parts for I Fl., IV Fl., F Hns. (1 and 2), Bb Tpts. (1, 2, 3), Bongos, Vib., Traps, Vcs., and Cb. The Flutes and Vibraphone play melodic lines with dynamics *p* and *pp*. The Horns play a sustained note with a *molto* hairpin and *open* mutes. The Trumpets play a sustained note with *straight mutes*. The Traps play a rhythmic pattern with *rim shot* and *SD* markings. The Basses play a sustained note with a *molto* hairpin and *f* dynamic.

63

Musical score for measures 67-70. The score includes parts for I Fl., IV Fl., F Hns. (1 and 2), Bb Tpt. 1, Tbn. 1, Bongos, Vib., Traps, Elec. Guit., Vcs., and Cb. The Flutes and Vibraphone play melodic lines with dynamics *p*, *f*, and *mf*. The Horns play a sustained note with a *molto* hairpin and *open* mutes. The Trumpet 1 plays a sustained note with a *tight cup mute*. The Traps play a rhythmic pattern with *rim shot* and *SD* markings. The Basses play a sustained note with a *molto* hairpin and *f* dynamic.



To Bass Saxophone

IV Fl.

I Fl. *p* *mp* *mf*

II B♭ Cl. *p* *mp* *mf*

1 F Hns. *sf* open

2 F Hns. *sf* open

1 B. Tpts. (straight mute) *p*

2 B. Tpts. *p*

1 Tbn. *pp cresc.* *molto* *sf* *pp*

2 Tbn. *pp cresc.* *molto* *sf* *pp*

Vibr. *p* *mp* *mf*

Traps HH TD *sf*

Elec. Guit. *p*

Piano *p*

Vlns. *mp* unis. pizz.

Vcs. *p* senza sord. *mp*

Cb. *mp*

I Fl.

II B♭ Cl.

F Hns. 1/2

1

B♭ Tpts. 2

1

Tbn. 1

2

Bongos

Vibr.

Traps

HH

TD

Elec. Guit.

Piano

*cresc.*

*molto*

*fz*

*f*

*ff*

*p*

*f*

*ff*

*(cup mute)*

*a2*

*(b)*

*(b)*

Vlns.

Vcs.

Cb.

I Fl. *f dim.* *p cresc.*

II B♭ Cl. *f dim.* *p cresc.*

III B♭ Cl. *f* *mf* *p cresc.*

IV Bs. Sax. *pp poss. cresc.* *molto*

V Bsn. *p cresc.*

1 Tbn. *f* *mf* *p cresc.* *molto*

2 Tbn. *f*

Vibr. *f dim.* *p cresc.*

Traps

Elec. Guit. *f* *mf* *p cresc.*

Piano *f* *mf* *p cresc.*

Vlns. *arco* *pp cresc.* *molto*

Vcs. *arco* *p cresc.* *molto*

Cb. *arco* *pp cresc.* *molto*

I Fl. *mf* *cresc.*

II B♭ Cl. *f* *p*

III B♭ Cl. *f* *p*

IV Bs. Sax. *pp* *cresc.* *molto*

V Bsn. *f* *p*

F Hns. 1 *a2*

2 *mf*

B♭ Tpts. 1 *mf*

2 *a2* *p* *f*

3 *mf*

Tbns. 1 *pp* *cresc.* *molto*

2 *open* *tight straight mute* *p* *f*

Bongos *mf*

Xylo. *mf*

Vibr. *mf* *cresc.*

Traps HH

BD

Elec. Guit. *mf* *cresc.*

Piano *mf* *cresc.*

Vlns. *pp* *cresc.* *molto*

Vcs. *pp* *cresc.* *molto*

Cb. *pp* *cresc.* *molto*

I Fl. *f* *cresc. sempre*

II B♭ Cl. *f* *cresc. sempre*

III B♭ Cl. *f* *cresc. sempre*

IV Bs. Sax. *f* *cresc. sempre*

V Bsn. *f* *cresc. sempre*

F Hns. 1 *a2*

2

B- Tpts. 1 *f* *cresc.*

2 *a2*

3

Tbns. 1 *f* *cresc. sempre*

2 *f* *cresc. sempre*

Bongos

Xylo.

Vibr. *f* *cresc. sempre*

Traps HH *rim* *shot*

TD *shot*

BD

Elec. Guit. *f* *cresc. sempre*

Piano *f* *cresc. sempre*

Vlns. *f* *cresc. sempre*

Vcs. *f* *cresc. sempre*

Cb. *f* *cresc. sempre*

I Fl.

II B♭ Cl.

III B♭ Cl.

IV Bs. Sax.

V Bsn.

F Hns. 1 2

B♭ Tpts. 1 2 3

Tbns. 1 2

Xylo.

Traps  
HH  
BD  
SD rim shot  
rim shot

Elec. Guit.

Piano

Vlns. 1 2 3 4 5 6 7

Vcs.

Cb.

99

loco

This page of a musical score, numbered 227, features a large ensemble of instruments. The score is organized into several systems of staves. The top system includes I Piccolo, I Flute (with a 'Tb Piccolo' marking), II B♭ Clarinet, III B♭ Clarinet, Bass Saxophone, and Bassoon. The second system contains two Flute parts (1 and 2), two Trumpet parts (1 and 2), and two Trombone parts (1 and 2). The third system includes Xylophone, Percussion (with sub-staves for HH, SD, BD, and TT), and Electric Guitar. The fourth system consists of Piano and Violins (1, 2, 3, 4, 5, 6, 7). The bottom system includes Viola, Cello, and Double Bass. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. It contains various musical notations such as notes, rests, slurs, and dynamic markings like 'cresc.', 'div.', 'sim.', and 'open'. The overall style is that of a professional orchestral or concert band score.

104

I Picc.

II B $\flat$  Cl.

III B $\flat$  Cl.

IV Bs. Sax.

V Bsn.

F Hns. 1  
2

B $\flat$  Tpts. 1  
2  
3

Tbns. 1  
2

Xylo.

Traps  
CYM  
SD  
BD (r.s.) (r.s.) (r.s.) (r.s.)

Elec. Guit.

Piano

Swing style

Solo jazz break (ad lib.)

UTT

TT

104

12  
34  
Vlns.

5  
6  
7

1  
2  
Vcs.

3  
4

Cb.



I Picc.

II B $\flat$  Cl.

III B $\flat$  Cl.

IV Bs. Sax.

V Bsn.

F Hns. 2

1

B- Tpts. 2

3

Tbns. 1

2

Xylo.

Traps (r.s.) Solo

Elec. Guit.

Piano

JETS Cool!

Detailed description: This block contains the musical score for measures 109 through 114. It includes staves for I Piccolo, II B-flat Clarinet, III B-flat Clarinet, IV Bass Saxophone, V Bassoon, Flute 2, Flute 1, B-flat Trumpets (2 and 3), Trombones (1 and 2), Xylophone, Traps (with 'r.s.' and 'Solo' markings), Electric Guitar, and Piano. The score shows complex rhythmic patterns and melodic lines for each instrument. At the end of measure 114, there are the words 'JETS' and 'Cool!'.

12

34

Vlins.

5

67

1

2

Vcs.

3

4

Cb.

Detailed description: This block contains the musical score for measures 109 through 114 for the string section. It includes staves for Violins (1 and 2), Violas (3 and 4), and Double Bass (Cb.). The score shows rhythmic accompaniment and melodic lines for each instrument.

I Picc. *To Alto Saxophone*

II E $\flat$  Cl.

II B $\flat$  Cl. *To E $\flat$  Clarinet*

III B $\flat$  Cl. *To Baritone Saxophone*

IV Bs. Sax.

V Bsn.

F Hns. 1 *a2*

2

1

B $\flat$  Tpts. *a2*

2

3

Tbns. 1 *a2*

2

Pitched Drs.

Xylo.

Traps SD

BD

Elec. Guit.

Piano

Jets

Go! Crazy! Cool! Go! Crazy!

Vlns. *unis.*

1

2

Vcs. 3

4

Cb.



II Eb Cl.

I Al. Sax.

III Bar. Sax.

IV Bs. Sax.

V Bsn.

F Hns. 1  
2

1

Bb Tpts. 2  
3

Tbns. 1  
2

Timp.

Vibr.

Traps

ride jazz ad lib.

CYM

SD

BD

UTT

HH

TD

Elec. Guit.

Piano

vella

vella

vella

vella

vella

vella

vella

vella

vella

Vcs.

unis.

pizz.

Cb.

II Eb Cl.  
 I Al. Sax.  
 III Bar. Sax.  
 IV Bs. Sax.  
 V Bsn.

F Hns. 1 2  
 B- Tpts. 1 2 3  
 Tbns. 1 2

shake  
 shake  
 a2  
 1. b2

Timp.  
 Vibr.  
 Traps

ride ad lib.  
 CYM  
 SD  
 BD  
 TD  
 ad lib.  
 HH

Elec. Guit.

Piano

Vcs.  
 Cb.



This musical score is for a jazz ensemble and includes the following parts and markings:

- Saxophones:** II Eb Cl., I Al. Sax., III Bar. Sax., IV Bs. Sax., V Bsn. All saxophone parts feature a dynamic marking of *ff* (fortissimo) and a *dim. molto* (diminuendo molto) instruction.
- Woodwinds:** F Hns. 1 & 2, Bb Tpts. 1, 2, 3, and Tbn. 1 & 2.
- Brass:** Timp., Bongos, and Traps. The Traps part includes specific notation for HH (Hi-Hat) and BD (Bass Drum).
- Electric Guitar:** Elec. Guit. with a *loco* marking.
- String Section:** Piano and Vcs. (Violins). The Vcs. part includes an *arco* (arco) marking.
- Other:** A *To Bb Clarinet* marking is present above the saxophone staves, and a *To Piccolo* marking is present above the I Al. Sax. staff.

I Picc.

IV Fl.

II B♭ Cl.

III Bar. Sax.

IV Bs. Sax. *Tb Flute*

V Bsn.

F Hns. 1 2

B♭ Tpts. 1 2 3

Tbns. 1 2

Vibr.

Traps *HH*

Elec. Gut.

Piano

JETS

Boy, boy, cra-zy boy, — Stay loose, boy! — Breeze it, buzz it,

Vcs. *pizz.*

Cb. *pizz.*

*arco* *ff sub.* *pizz.*

*arco* *ff sub.* *pizz.*



I Picc. *mf* *ff*

IV Fl. *mf* *ff*

II B♭ Cl. *mf* *ff*

Bar. Sax. *mf* *ff*

V Bsn. *mf* *ff*

F Hns. 1 *pp* *ff*

2 *pp* *ff*

3 *pp* *ff*

4 *pp* *ff*

5 *pp* *ff*

6 *pp* *ff*

7 *pp* *ff*

8 *pp* *ff*

9 *pp* *ff*

10 *pp* *ff*

11 *pp* *ff*

12 *pp* *ff*

13 *pp* *ff*

14 *pp* *ff*

15 *pp* *ff*

16 *pp* *ff*

17 *pp* *ff*

18 *pp* *ff*

19 *pp* *ff*

20 *pp* *ff*

21 *pp* *ff*

22 *pp* *ff*

23 *pp* *ff*

24 *pp* *ff*

25 *pp* *ff*

26 *pp* *ff*

27 *pp* *ff*

28 *pp* *ff*

29 *pp* *ff*

30 *pp* *ff*

31 *pp* *ff*

32 *pp* *ff*

33 *pp* *ff*

34 *pp* *ff*

35 *pp* *ff*

36 *pp* *ff*

37 *pp* *ff*

38 *pp* *ff*

39 *pp* *ff*

40 *pp* *ff*

41 *pp* *ff*

42 *pp* *ff*

43 *pp* *ff*

44 *pp* *ff*

45 *pp* *ff*

46 *pp* *ff*

47 *pp* *ff*

48 *pp* *ff*

49 *pp* *ff*

50 *pp* *ff*

51 *pp* *ff*

52 *pp* *ff*

53 *pp* *ff*

54 *pp* *ff*

55 *pp* *ff*

56 *pp* *ff*

57 *pp* *ff*

58 *pp* *ff*

59 *pp* *ff*

60 *pp* *ff*

61 *pp* *ff*

62 *pp* *ff*

63 *pp* *ff*

64 *pp* *ff*

65 *pp* *ff*

66 *pp* *ff*

67 *pp* *ff*

68 *pp* *ff*

69 *pp* *ff*

70 *pp* *ff*

71 *pp* *ff*

72 *pp* *ff*

73 *pp* *ff*

74 *pp* *ff*

75 *pp* *ff*

76 *pp* *ff*

77 *pp* *ff*

78 *pp* *ff*

79 *pp* *ff*

80 *pp* *ff*

81 *pp* *ff*

82 *pp* *ff*

83 *pp* *ff*

84 *pp* *ff*

85 *pp* *ff*

86 *pp* *ff*

87 *pp* *ff*

88 *pp* *ff*

89 *pp* *ff*

90 *pp* *ff*

91 *pp* *ff*

92 *pp* *ff*

93 *pp* *ff*

94 *pp* *ff*

95 *pp* *ff*

96 *pp* *ff*

97 *pp* *ff*

98 *pp* *ff*

99 *pp* *ff*

100 *pp* *ff*

Vibr.

Traps HH SD ride CYM BD

Exc. Guit.

Piano

Jets *cresc. molto* *ff*

eas-y does it Turn off the juice, — boy! Go man, go, — But not like a yo - yo

Vcn.

Cb. *ff sempre*

I Picc.

IV Fl.

II B♭ Cl.

III Bar. Sax.

V Bsn.

F Hns. 1  
2

B- Tpts. 1  
2  
3

Tbns. 1  
2

Xylo.

Vibr.

Traps SD  
BD HH

Elec. Guit.

Piano

Jets

Vca.

Cb.

*p dim. molto* **pp**

*p dim. molto* **pp**

*p dim. molto* **pp**

*RIFF dim. molto* **pp**

(snap fingers on offbeats)

(Jets snap fingers through bar 171)

school - boy. Just play it cool, boy, Real cool!

157

(pizz.)

arco

pizz.

I Picc. *To Flute*

IV Fl. *To Bass Saxophone*

Xylo.

Vibr.

Traps

Elec. Guit.

Piano

Vcs.

Cb.

164

167

172

Bar. Sax.

IV Bs. Sax.

V Bsn.

Vibr.

Traps

Elec. Guit.

Piano

Vcs.

Cb.

167

172

*To B♭ Clarinet*

*To Flute*

*f marcato*

*f marcato*

*f marcato*

SD TD

BD

*f marcato*

*f marcato*

(pizz.)

arco sul D

*f marcato*

*f marcato*

\*Tets snap fingers through bar 171

No.8a

# Cool Chase

Continuation of Scene  
Instrumental

(They resume dancing)

**Lo stesso tempo**

**Reed IV Flute**  
Musical notation with dynamics *p* and *sfz*.

**Reed I Flute**  
Musical notation with dynamics *p* and *sfz*.

**F Horns**  
1. *mute*, *p cresc.*, *molto*, *sfz*  
2. *open*, *sfz*

**B $\flat$  Trumpets**  
1. *open*, *sfz*  
2. *sfz*  
3. *sfz*

**Trombone 1**  
Musical notation.

**Vibraphone**  
Musical notation with dynamics *p* and *sfz*.

**Traps**  
HH, *p*, rim shot, SD, *sfz*

**Electric Guitar**  
Musical notation.

**Violoncellos**  
*Lo stesso tempo*, *con sord.*, *arco*, *p cresc.*, *molto*, *sfz*

6 (Fade as Sharks enter drugstore)

IV Fl.

I Fl.

F Hn. 1

B. Tpts. 2/3

Bongos

Vibr.

HH

Traps

Vcs.

straight mutes

*pp*

cresc.

*molto*

6

*pp*

cresc.

*molto*

11

IV Fl.

I Fl.

F Hns. 1/2

B. Tpt. 1

Tbn. 1

Bongos

Vibr.

Traps

Elec. Guit.

Vcs.

To Bass Clarinet

To Bb Clarinet

cup mute

open

rim shot

SD

11

*p*

*f*

*mf*

# Under Dialogue and Change of Scene

Cue: TONY  
Forget him.

Allegro (♩=72) Underscore and Instrumental

Reed II B♭ Clarinet

Reed I B♭ Clarinet

Reed III B♭ Clarinet

Reed IV Bass Clarinet

Reed V Bassoon

F Horns 1  
2

B♭ Trumpets 1  
2  
3

Trombones 1  
2

Traps

Electric Guitar

Piano

Violins

Violoncellos

Contrabass

TONY: From here on in, everything goes my way.

DOC: You think it'll really be a fair fight?

TONY: Yeah.

*ppp*

*pizz.*

*ppp*

Traps

Piano

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.

Vlins.

Ch.

9

SD

BD

*ppp*

Traps *SD*  
*BD*

Piano

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

Vlns.

Cb.

Traps 17

Piano

TONY: Tough? Doc, I'm in love!

DOC: How do you know?

TONY: Because there isn't any other way I could feel.

Vlns.

Cb.

Traps

Piano

DOC: And you're not frightened?

TONY: Why should I be? *(Exits)*

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

Vlns.

Cb.





39

■ B. Cl.  
I B. Cl.  
■ B. Cl.  
B. Cl.  
V. Bsn.

This section of the score includes parts for three B-flat Clarinets (B. Cl.), one Bass Clarinet (B. Cl.), and one Baritone Saxophone (V. Bsn.). The woodwinds play melodic lines with eighth and sixteenth notes, while the brass instruments provide harmonic support with sustained notes and some melodic fragments. A 'To Flute' instruction is present above the Bass Clarinet staff.

F Hns. 1/2  
Tpts. 1/2, 3  
Tbns. 1/2

This section contains parts for French Horns (F Hns.), Trumpets (Tpts.), and Trombones (Tbns.). The horns play a melodic line with a 'a2' marking. The trumpets and trombones play rhythmic patterns and harmonic accompaniment. Dynamics markings like 'mf' are used.

Traps SD BD

The percussion part includes Snare Drum (SD) and Bass Drum (BD) parts, showing a steady rhythmic accompaniment.

Elec. Guit.

The electric guitar part features a melodic line with sustained notes and some rhythmic patterns.

Piano

The piano part consists of two staves, with the right hand playing chords and the left hand providing a harmonic accompaniment.

39

Vlns.  
Vcs.  
Cb.

This section includes parts for Violins (Vlns.), Violas (Vcs.), and Cellos (Cb.). The strings play sustained, melodic lines that provide a rich harmonic background for the rest of the ensemble.

II B $\flat$  Cl. *cresc.*

I B $\flat$  Cl. *cresc.*

III B $\flat$  Cl. *cresc.*

V Bsn.

F Hns. 1 *a2*

2

B $\flat$  Tpts. 1 *open mf cresc.*

2 *open mf cresc.*

3

Tbn. 1

2

Traps SD BD

Elec. Guit.

Piano

Vlns.

Vcs.

Cb.

47

IV Fl.

B. Cl.

I B. Cl.

B. Cl.

Bsn.

Hns. 1 2

1

Tpts. 2 3

Tbns. 1 2

open a2

open

mf sub.

Traps

SD

BD

Elec. Guit.

Piano

47

Play 8va on cue

Vlins.

Vcs.

Cb.

To Bass Clarinet

IV Fl.

II B<sup>b</sup> Cl.

I B<sup>b</sup> Cl.

III B<sup>b</sup> Cl.

V Bsn.

F Hns. 2

1

B<sup>b</sup> Tpts.

2

3

1

Tbns.

2

Traps

SD

BD

Elec. Guit.

Piano

55

Vlms.

Vcs.

Cb.

Detailed description: This is a page of a musical score for a large ensemble. The page number '248' is in the top left, and the rehearsal mark '55' is in a box at the top right. A note 'To Bass Clarinet' is written above the woodwind staves. The score is organized into systems. The first system contains five staves for woodwinds: IV Flute, II Bass Clarinet, I Bass Clarinet, III Bass Clarinet, and V Bassoon. The second system contains five staves for brass: French Horns (2 and 1), B<sup>b</sup> Trumpets (2 and 3), and Trombones (1 and 2). The third system contains three staves for percussion: Traps (Snare Drum and Bass Drum), Electric Guitar, and Piano. The fourth system contains three staves for strings: Violins, Violas, and Cello. The music is written in a key with two sharps (D major or F# minor) and a 4/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

II B♭ Cl.

I B♭ Cl. 2nd time to Fl.

III B♭ Cl. 2nd time to Fl.

IV B♭ Cl. 2nd time to Fl.

V Bsn.

F Hns. 1 a2  
2

B. Tpts.  
1  
2  
3

Tbns. 1  
2

Traps  
SD  
BD

Elec. Guit.

Piano

Vlns.

Vcs.

Cb. arco

# No.9

# Under Dialogue

Cue: TONY

## Underscore

You go home and dress up.

**Andante con grazia** ♩ = 100

5

Reed IV Flute *pp sempre, light and dry*

Reed I Flute *pp sempre, light and dry*

Reed III Flute *pp sempre, light and dry*

Reed II B♭ Clarinet *pp sempre*

Reed V Bassoon *pp sempre*

F Horn 1

Tambourine *pp sempre*

Bongos *pp sempre*

Finger Cymbals *pp sempre*

Electric Guitar *pp sempre*

Piano *pp sempre, light and dry*

TONY  
Then tonight I will come by for you.

MARIA  
You cannot come by.  
My mama ...

TONY  
Then I will take you to my house—

**Andante con grazia** ♩ = 100

5

Violins 1 *pp sempre* *pizz. div.*

Violins 2 *pp sempre* *pizz. div.*

Violoncellos 1 *pp sempre* *pizz.* *sul D arco* *sul G* *sul D* *sul G*

Violoncellos 2 *pp sempre* *pizz.*

Violoncellos 3 *pp sempre* *3. pizz.* *a2 pizz.*

Contrabass *pp sempre* *pizz.*

IV Fl. *To Piccolo*

I Fl.

III Fl.

B-Cl.

V Bsn.

Tamb.

Bongos

Maracas *ppp sempre*

Piano

MARIA	TONY		MARIA	TONY
<i>(shaking her head)</i>	<i>(pulling up a female dummy)</i>			
Your mama ...	She will come running from the kitchen to welcome you.	She lives in the kitchen.	Dressed so elegant?	I told her you were coming.

Vlns.

Vcs.

Cb.

IV Picc.

I Fl.

III Fl.

II B♭ Cl.

V Bsn.

Fngr. Cym.

Sm Maracas

Elec. Guit.

Piano

TONY  
 She will look at your face  
 and try not to smile.  
 And she will say:

Skinny -- but pretty.

MARIA  
 She is plump, no doubt.

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

MARIA  
 (Arranging another  
 female dummy)  
 I take after my  
 mama; delicate boned.

Vlns.

Vcs.

Cb.



IV Picc. *pp sempre*

I Fl.

III Fl.

II B♭ Cl.

V Bsn.

Tamb.

Bongos

Cym.

Elec. Guit. *8ba---*

Piano

MARIA

(She goes to a male dummy)  
 Not in front of Mama! 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 kisses her) (He turns the "mama" dummy around)

1  
2  
Vlns.

3  
4

1  
2  
Vcs. *sul G* *pizz.*

3  
4

Cb.



IV Fl. *pp sempre* with élan

I Fl. *pp sempre* with élan

III Ob. *pp sempre*

II B♭ Cl. *pp*

V Bsn. *pp*

Traps *pp sempre* SD

Elec. Guit. *pp*

Piano *To Celesta*

MARIA  
Tell her she's not  
getting a daughter;  
she's getting rid of  
a son!

She has  
good taste.

MARIA  
That color is bad for Anita.

TONY  
She says yes.

27 (He continues to arrange the dummies)  
Maid of honor!

Vlins. *arco* with élan

Vcs. *arco*

*(pizz.)*

*(pizz.)*

IV Fl.

I Fl. To B♭ Clarinet

III Ob.

II B♭ Cl.

V Bsn.

F Hn. 1 (mute) *pp*

Vibr. *p dim. molto* *pp*

Elec. Guit. *p dim. molto* *pp*

Cel. *p dim. molto* *pp*

MARIA  
*(She puts on a wedding veil)* That is my Papa!

TONY  
 Best man!

Sorry, Papa.

*(He takes hat off dummy)*  
 Here we go, Riff:  
 womb to tomb!

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

TONY  
 Mama's crying already.

Vlns. unis. pizz.

1 pizz.

2

Vcs. 3 pizz.

4

Cb.

# One Hand, One Heart (Marriage Scene)

Tony, Maria

**35** *Andante con moto* *dim. e rall.*

The score is divided into two systems. The first system includes:

- Reed IV Flute: *mp* to *f* to *mp*
- Reed III Oboe: *mp* to *f* to *pp*
- Reed II B $\flat$  Clarinet: *p cresc.* to *f* to *mp*
- Reed I B $\flat$  Clarinet: *f* to *mp*
- Reed V Bassoon: *p cresc.* to *f* to *mf* to *mp*
- F Horns 1/2: Rest
- Vibraphone: Rest
- Celesta: Rest

The second system includes:

- Violins 1/2/3: *arco*, *p* to *f* to *mp*
- Violins 4/5: *arco*, *p* to *f* to *mp*
- Violins 6/7: *arco*, *p* to *f* to *mp*
- Violoncellos: *arco*, *mf* to *mp*
- Contrabass: Rest

Dynamic markings include *mp*, *f*, *pp*, *p cresc.*, *mf*, and *mp*. The tempo is *Andante con moto* and the ending is *dim. e rall.*

43

*poco rall.*      *a tempo*      *poco rall.*      *a tempo*

II B<sup>b</sup> Cl. *pp dolce*

F Hns. 1 *pp*

2 *pp*

Cel. *pp* Tb Piano

(Tony and Maria kneel)

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

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

TONY  
For richer,  
for poorer ...

43

*poco rall.*      *a tempo*      *poco rall.*      *a tempo*

1 *pizz.*      *con sord.*      *arco div.*

2 *pp*      *pp*

Vlns. 3 *pizz.*      *con sord.*      *arco*

4 *pp*      *pp*

5 *pizz.*      *con sord.*      *arco*

6 *pp*      *pp*

7 *pizz.*      *con sord.*      *arco*

1 *pp*      *pp*      *unis.*      *div.*

2 *pp*      *pp*

Vcs. 3 *pizz.*      *pp*

4 *pp*

Cb. *pizz.*      *pp*      *arco*      *pp*

*poco rall.*      53 *a tempo*      *poco rall.*      *a tempo*

IV Fl. *pp dolce*

III Ob. *pp dolce*

II B<sup>b</sup> Cl.

MARIA  
In sickness, and  
in health ...

TONY  
To love and  
to honor ...

MARIA  
To hold and  
to keep ...

TONY  
From each sun to each  
moon...

MARIA  
From tomorrow  
to tomorrow ...

53

*poco rall.*      *a tempo*      *poco rall.*      *a tempo*

1 *div.*      *poco rall.*      53 *a tempo*      *poco rall.*      *a tempo*

2 *pp*

Vlns. 3 *pp*

4 *con sord., arco*      *pp*

1 *div.*      *pp*      *unis.*

2 *pp*

Vcs. 3 *pp*

4 *pp*

Cb. *pp*

61

IV Fl. *pp espr.*  
To Bass Clarinet

III Ob.

II B. Cl. *pp espr.*

I B. Cl. *pppp* Solo

V Bsn. *pppp* *ppp dolce*

Vibr. *pp* softest mallets

Piano *pp* *pppp*

TONY  
From now  
to forever ...

MARIA  
Till death do us part.

TONY  
With this ring,  
I thee wed.

MARIA  
With this ring,  
I thee wed.

61

1 2 unis. *pp* *pppp*

3 4 unis. *pp* *pppp*

5 6 div. *pp* unis. *pppp* div. *pppp*

7 *pp* *pppp*

1 *pp* *pppp*

2 *pp* *pppp*

3 arco *pp* *pppp*

4 con sord. arco *pp* *pppp*

Cb. *pp* *pppp*

Adagio

67

I B<sup>b</sup> Cl.

Piano

TONY

*p dolce*

Make of our hands one hand, Make of our hearts one heart,

Adagio

67

1  
2  
3

Vlns. 4 5

6 7

Vcs. 1 2

3 4

Cb.

75

Tony

Make of our vows one last vow: On - ly death will part us

1  
2  
3

Vlns. 4 5

6 7

Vcs. 1 2

3 4

Cb.



83 MARIA  
*p dolce*

Make of our lives one life, Day af - ter day, one life.

Tony  
now.

83

1  
2  
3  
Vlns. 4  
5  
6  
7  
Vcs. 1  
2  
3  
4  
Cb.

*p dolce*

91

IV Fl.  
II B. Cl.  
I B. Cl.  
III B. Cl.  
V Bsn.

*p cresc.*  
*pp cresc.*  
*p cresc.*  
*pp cresc.*  
*p cresc.*

*f*  
*f*  
*f*  
*f*

*p*  
*p*  
*p*  
*p*

F Hns. 1  
2

Maria  
Tony

*cresc. poco avanti*  
*cresc. poco avanti*

Now it be - gins, now we start One hand, one heart;

Now it be - gins, now we start One hand, one heart;

*mf*  
*f*  
*f*

*p*  
*p*  
*p*

91

1  
2  
3  
Vlns. 4  
5  
6  
7  
Vcs. 1  
2  
3  
4  
Cb.

*p cresc.*  
*p cresc.*  
*p cresc.*  
*p cresc.*  
*p cresc.*

*f*  
*f*  
*f*  
*f*

*p*  
*p*  
*p*  
*p*



121

IV Fl. *ppp*

II B♭ Cl. *ppp*

I B♭ Cl. *ppp*

MARIA *p espr.*  
 Make of our lives one life, Day af - ter day, one life.

TONY *p espr.*  
 Make of our lives one life, Day af - ter day, one life.

121

1 Vlns. *p espr.* *pp*

2 Vlns. *p espr.* *pp*

3 Vlns. *p espr.* *pp*

4 Vlns. *p espr.* *pp*

5 Vlns. *p espr.* *pp*

6 Vlns. *p espr.* *pp*

7 Vlns. *p espr.* *pp*

Vcs. Solo *p espr.*

1 Vcs. *ppp*

2 Vcs. *ppp*

3 Vcs. *ppp*

4 Vcs. *ppp*

Cb. *ppp*

129

137

, Molto tranquillo (meno mosso)

IV Fl. *f* *p*

II B♭ Cl. *f* *pp*

I B♭ Cl. *f* *pp*

III B♭ Cl. *f* *pp*

Maria *cresc. poco avanti* *f* *p dim.* *pp dolciss.*  
 Now it be - gins, now we start One hand, one heart, Death won't part

Tony *cresc. poco avanti* *f* *p dim.* *pp dolciss.*  
 Now it be - gins, now we start One hand, one heart, Ev - en death won't part

129

Molto tranquillo (meno mosso)

1 Vlns. *cresc.* *div.* *unis.* *f* *p dim.* *pp dolciss.*

2 Vlns. *cresc.* *f* *p dim.* *pp dolciss.*

3 Vlns. *cresc.* *f* *p dim.* *pp dolciss.*

4 Vlns. *cresc.* *f* *p dim.* *pp dolciss.*

5 Vlns. *cresc.* *f* *p dim.* *pp dolciss.*

6 Vlns. *cresc.* *f* *p dim.* *pp dolciss.*

7 Vlns. *cresc.* *f* *p dim.* *pp dolciss.*

1 Vcs. *cresc.* *f* *p dim.* *pp dolciss.*

2 Vcs. *cresc.* *f* *p dim.* *pp dolciss.*

3 Vcs. *cresc.* *f* *p dim.* *pp dolciss.*

4 Vcs. *cresc.* *f* *p dim.* *pp dolciss.*

Cb. *cresc.* *f* *p dim.* *pp dolciss.*

145

rall. long To Picc.

IV Fl. *pp espr.*

II B♭ Cl. *pp* Solo *ppp* long

I B♭ Cl. *pp* long

V Bsn. *pp* Solo *ppp* long

Cel. *ppp*

Maria *pp* us now. long

Tony *pp* us now. long

145

rall. 8 long

1 *pp* Solo *ppp* long

2 *pp* Solo *ppp* long

3 *pp* Solo *ppp* long

Vlns. 4 *pp* Solo *ppp* long

5 *pp* Solo *ppp* long

6 *pp* Solo *ppp* long

7 *pp* Solo *ppp* long

Vcs. 1 *pp* Solo arco *pp espr.* long

2 *pp* pizz. arco *pp* long

3 *pp* (pizz.) arco *pp* long

4 *pp* pizz. arco *pp* long

Cb. *pp* pizz. arco *pp* long

SEGUE

# Tonight Ensemble

Maria, Tony, Anita, Riff, Bernardo, Sharks and Jets\*

Fast and rhythmic ♩ = 132

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Reed IV Piccolo:** Part 1, marked *f marc.*
- Reed II B♭ Clarinet:** Part 1, marked *f marc.*
- Reed I B♭ Clarinet:** Part 1, marked *f marc.*
- Reed III Bass Clarinet:** Part 1, marked *f marc.*
- Reed V Bassoon:** Part 1, marked *f marc.*
- F Horns:** Parts 1 and 2, marked *f marc.*
- B♭ Trumpets:** Parts 1, 2, and 3. Part 1 is marked *f marc.*; Part 2 is marked *f marc.* and *p*; Part 3 is marked *f marc.* and *p*.
- Trombones:** Parts 1 and 2. Part 1 is marked *f marc.* and *p*; Part 2 is marked *f marc.* and *p*.
- Percussion:** Includes Suspended Cymbal (marked *f marc.*), Chime (marked *f marc.*), and Traps (marked *f marc.*, *f*, and *p* with the instruction "with fingers").
- Electric Guitar:** Part 1, marked *f marc.*
- Piano:** Part 1, marked *f marc.*
- Violins:** Parts 1, 2, 3, and 4. All parts are marked *f marc.*
- Viola:** Part 1, marked *f marc.*
- Violoncellos:** Part 1, marked *f marc.*
- Contrabass:** Part 1, marked *f marc.*

The score includes various musical notations such as dynamics (*f marc.*, *f*, *p*, *dim.*), articulation (*metal mallets*, *SD*), and performance instructions like *with fingers*. The tempo is indicated as "Fast and rhythmic" with a quarter note equal to 132 beats per minute.

\* If the scene is staged with more than the designated five people, the members of the gangs may sing with their respective leaders (except in bars 103-125).

7

II B♭ Cl. *p* *f* *p*

I B♭ Cl. *p* *f* *p*

III B♭ Cl. *p*

V Bsn. *p* *f* *p*

F Hns. 1 2 *p* *mute 1.* *f*

B. Tpts. 1 2 *straight mutes* *p* *f*

3 *p* *f*

Tbn. 2 *p*

Traps SD *ppp* *f* *ppp*

Piano *p*

RIFF *mp*

The Jets are gon-na have their day \_\_\_\_\_ To - night. \_\_\_\_\_

BERNARDO *mp*

The

7

Vlms. 1 2 *p* *f* *p*

3 4 *p* *f* *p*

5 6 7 *p* *f* *p*

Vcs. *(arco)* *p*

Cb. *pizz.* *p*

II B♭ Cl. *p* *mp*

I B♭ Cl. *mp* To Alto Saxophone

III B♭ Cl.

V Bsn. *mp*

F Hn. 1 *p* *mp*

B. Tpts. 1 2 3 straight mute *mp*

Tbns. 1 2 straight mutes *mp*

Maracas

Traps SD *pp* *mp*

Piano

Riff *mf*


Bern. Sharks are gon-na have their way \_\_\_\_\_ Tb - night. \_\_\_\_\_


The Puer-to Ri-cans grum-ble:

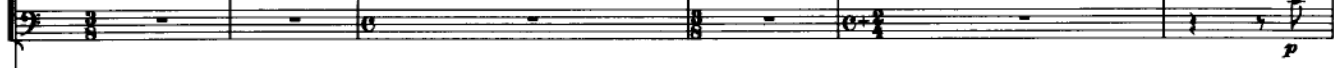
Vlins. 1 2 3 4 5 6 7 *div.* *pizz.* *mp* *unif.* *pizz.* *mp*

Vcs. 1 2 3 4 *pizz.* *mp* *pizz.* *mp*

Cb. *mp*

IV B. Cl.  *p*

III B. Cl.  *mf* *p*

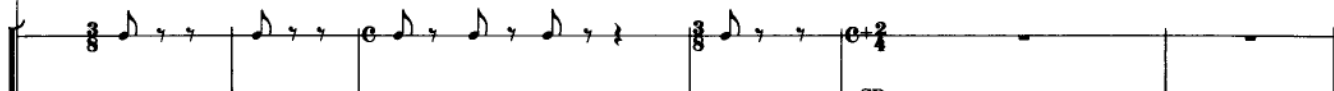
V Bsn.  *p*

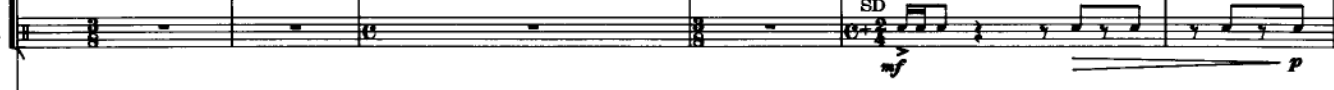
F Hns. 1 2  (mutes) *mf* *p* *f*

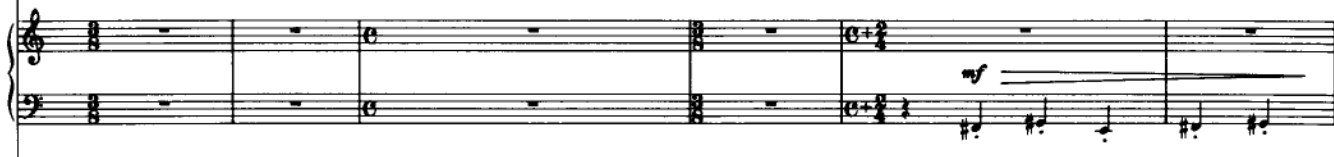
B. Tpts. 1 2  *p*


3  *p*

Tbns 1 2  *p*

Maracas 

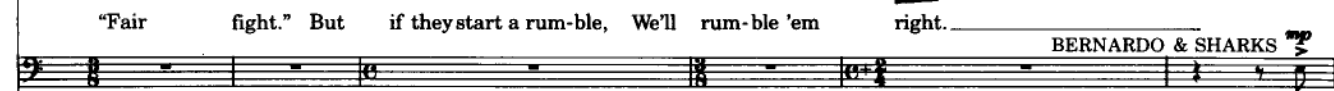
Traps  SD *mf* *p*

Piano  *mf*

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

*mf* *p*

BERNARDO & SHARKS *mf*

 *p*

We're

1 2 3  arco *p*

Vlns. 4 5  div. arco *p*

6  arco *p*

Vcs. 1 2  arco *p*

3 4  arco *p*

Cb.  (pizz.) *mf*



22

II B♭ Cl.

IV B♭ Cl.

III B♭ Cl.

V Bsn.

F Hn. 1

1  
2

B- Tpts.

3

Tbns. 1  
2

To Ten. Sax.

Traps

SD

Piano

RIFF & JETS *mp*

We're gon-na cut 'em down to size \_\_\_\_\_ Tb-

Bern. & Sharks

gon-na hand'em a sur-prise \_\_\_\_\_ Tb - night. \_\_\_\_\_

22

1 2  
3 4

Vlns.

5  
6  
7

Vos.

unis.

Cb.

To Bass Clarinet

II B♭ Cl. *mp*

IV B♭ Cl. *mp*

V Bsn. *mp*

F Hn. 1 *mp*

1 2 B♭ Tpts. *mp*

3 *mp*

Tbns. 1 2 *mp*

Maracas *pp*

Traps SD *mp*

Piano *mp*

Riff & Jets

night. \_\_\_\_\_

Bern. & Sharks *mf*

We said, "O. K., no rumpus, No tricks." But just in case they jumpus, We're

1 2 3 Vlns. 4 5 *mp* pizz. unis. pizz. *mp* div.

6 7 *mp* pizz.

1 2 Vcs. *mp* pizz.

3 4 *mp* pizz.

Cb. *mp*



II Bs. Cl.  
I Al. Sax.  
III Ten. Sax.  
V Bsn.

*f sub.* *mp sub.*

F Hns. 1 2  
B♭ Tpts. 1 2 3  
Tbns. 1 2

*f* *a2*

Traps  
SD  
BD

*f sub.* *mp sub.*

Elec Guit.

*f*

Piano

Riff & Jets

— We're gon-na jazz it up and have us a ball! — They're gon-na get it to-night.

Bern. & Sharks

— We're gon-na jazz it up and have us a ball! — They're gon-na get it to-night.

Vlins. 1 2 3 4  
5 6 7  
Vcs.  
Cb.

*f sub.* *mp sub.* *unis.*

B. Cl.  
Bs. Cl.  
A. Sax.  
Tenor Sax.  
Bsn.

Hrns 1/2  
Tpts 1/2/3  
Tbns 1/2

Temp.  
Traps  
Guit.  
Piano

Riff & Jets  
Bern. & Sharks

— The more they turn it on the hard - er they'll fall! — Well, they be-gan it!

— The more they turn it on the hard - er they'll fall! — Well,

Vcs  
Cb.

IV B<sup>b</sup> Cl.

II B<sup>b</sup> Cl.

II Bs. Cl. *Tb B<sup>b</sup> Clarinet*

I Al. Sax.

III Ten Sax.

V Bsn.

F Hns. 1  
2

B<sup>b</sup> Tpts. 1  
2  
3

Tbns. 1  
2

Timp.

Susp. Cym.

Chime

Traps *choke*  
CYM  
BD

Elec. Guit.

Piano

Riff & Jets

Bern. & Sharks

Vlns. 12  
34  
5  
6  
7

Vcs.

Cb.

*open a2*

*a2*

*open*

*metal mallets*

*SD with sticks*

*And we're the ones to stop 'em once and for all, Tb - night!*

*they be-gan it! And we're the ones to stop 'em once and for all, Tb - night!*



61

II B. Cl. *pp*

I B. Cl. *pp*

IV B. Cl. *pp*

III B. Cl. *pp*

V Bsn. *pp*

To Flute

F Hns. 1/2 mutes

B. Tpts. 1/2 cup mutes

Tbns. 1/2 cup mutes

Mr. Maracas

Traps with fingers SD *fp*

Piano

Anita

walk in hot and ti - red, So what? Don't mat-ter if he's ti - red, As long as he's hot

61

1/2/3 *mp* pizz. arco

Vlins. 4/5 *mp* pizz. div. arco

6/7 *mp* pizz. arco

1/2 *mp* pizz. arco

Vcs. 3/4 *mp* pizz. arco

Cb. *p*



68 ♩ = ♩

II B♭ Cl.

III B♭ Cl. *To B♭ Clarinet*

V Bsn.

F Hns. 1 2

♯ Tpts. 1 2

Tbns. 1 2

Traps

SD with sticks

BD

Elec. Guit.

Piano

Anita

To - - night!

TONY *mf warmly*

To - - night, to - night, Won't be just an - y night, To -

68 ♩ = ♩

1 2 3

Vns. 4 5

6 7

Vcs. *mp warmly*

Cb. *p*

1. *a2* (mutes) *cresc.*

F Hns. 1/2

Tbns. 1/2 *cresc.*

Traps SD BD *cresc.*

Elec. Guit. *cresc.*

Piano *cresc.*

Tony night there will be no morn-ing star. To - night, to -

*mf warmly cresc.*

Vlns. 1/2 4/5 6/7 *cresc.*

Vcs. *cresc.*

Cb. *cresc.*

F Hns. 1/2

Tbns. 1/2

Traps

Elec. Guit.

Piano

Tony night, I'll see my love to - night. And for us, stars will stop where they

*unis.*

Vlns.

Vcs.

Cb.

84

IV Fl. *mf espr.*

II B♭ Cl. *mf espr.*

I B♭ Cl. *mf*

B♭ Cl. *mf*

V Bsn. *mf*

F Hns. 1 2 *a2*

Trbns. 1 2

Traps SD BD *mf*

Guit. *mf*

Piano

Tony *f*

are. \_\_\_\_\_ To - day The min - utes seem like hours, — The

84

Vlms. 1 2 3 4 *mf espr.*

5 6 7 *mf espr.*

Vcs. *mf*

Cb. *mf* arco

IV Fl.

II B♭ Cl.

I B♭ Cl.

III B♭ Cl.

V Bsn.

F Hn. 1

Tbns. 1 2

Traps

Elec. Guit.

Piano

Tony

1 2  
3 4

Vlns.

5  
6  
7

Vcs.

Cb.

open

*mp dolce*

open

*mp dolce*

SD

BD

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

*mp*

Detailed description: This page of a musical score, numbered 280, contains ten systems of staves. The first five systems are for woodwinds: IV Flute, II B♭ Clarinet, I B♭ Clarinet, III B♭ Clarinet, and V Bassoon. The sixth system is for brass: F Horn 1 and two Trombones (1 and 2). The seventh system is for percussion: Snare Drum (SD) and Bass Drum (BD). The eighth system is for electric guitar. The ninth system is for piano. The tenth system is for strings: Tony (vocal line), Violins (1 and 2), Violins (5, 6, 7), Violas, and Cello. The vocal line includes the lyrics: "hours go so slow - ly, And still the sky is light... Oh". Performance markings include "open" for brass instruments and "*mp dolce*" for dynamics. The score is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature.

IV Fl. *Tb Piccolo*

II B♭ Cl. *Tb E♭ Clarinet*

I B♭ Cl.

III B♭ Cl.

F Hn. 1

1 2

3

Tpts.

1 2

Tbns.

Traps

SD

BD

Guit.

Piano

Tony

moon, grow bright, And make this end - less day end - less night!

1 2 3

4 5

6 7

Vcs.

Cb.

div.

pizz.

arco

98 Come prima, in 4

IV Picc. *ff marcatis.*

II Eb Cl. *ff marcatis.*

I Bb Cl. *ff marcatis.*

III Bb Cl. *ff marcatis.*

V Bsn. *ff marcatis.*

F Hns. 1 *ff marcatis.*

2 *ff marcatis.*

Bb Tpts. 1 *ff marcatis.*

2 *ff marcatis.*

3 *ff marcatis.*

Tbns. 1 *ff marcatis.*

2 *ff marcatis.*

Timp. *ff marcatis.*

Traps SD *ff marcatis.*

BD *ff marcatis.*

Elec. Guit. *ff marcatis.*

Piano *ff marcatis.*

Tony

98 Come prima, in 4

1 *ff marcatis.*

2 *ff marcatis.*

3 *ff marcatis.*

Vns. 4 *ff marcatis.*

5 *ff marcatis.*

6 *ff marcatis.*

7 *ff marcatis.*

Vcs. *ff marcatis.*

Cb. *ff marcatis.*

104

Pic. *To B♭ Clarinet*  
 E♭ Cl. *To B♭ Clarinet*  
 B♭ Cl. *To Bass Clarinet*  
 B♭ Cl. *To Bass Clarinet*  
 Bsn. *To Bass Clarinet*  
 Hns. 1 *a2*  
 Hns. 2  
 Tpts. 1 2  
 Tpts. 3  
 Tbn. 1  
 Tbn. 2  
 Chime  
 Traps SD BD  
 Piano  
 RIFF (To Tony) *mp*  
 I'm count-ing on you to be there — To - night.

104

Vns. 1 2 3  
 Vns. 4 5  
 Vns. 6 7  
 Vcs.  
 Cb.

II B<sup>b</sup> Cl. *mp*

I B<sup>b</sup> Cl. *p* *pp* *mp*

IV B<sup>b</sup> Cl. *mp*

III Bs. Cl. *p* *mp*

V Bsn. *pp* *mp*

Sm. Maracas

Traps  
SD  
BD

Piano

Riff

When Die-sel wins it fair and square — Tb - night. — That Puer-to Ri - can punk'll —

1  
3  
Vlns. *pizz.* *mp*  
*unis.* *pizz.* *mp*

4  
5

6  
7  
*pizz.* *mp*

1  
2  
Vcs. *pizz.* *mp*

3  
4  
*pizz.* *mp*

Cb. *mp*



118

II B♭ Cl.  
I B♭ Cl.  
IV B♭ Cl.  
III B♭ Cl.  
V Bsn.

Tpts. 1  
Tpts. 2  
Tbns. 1  
Tbns. 2

Maracas  
Traps

Guit.

Piano

MARIA  
(warmly) *mf*

To - night, to -

Riff

Go down. And when he's hol-lered "Un-cle" We'll tear up the town! So I can count on you, boy? -

118

1  
2  
3  
4  
5  
6  
7  
1  
2  
3  
4  
Vcs.  
Cb.

II B♭ Cl.

I B♭ Cl.

IV B♭ Cl.

III B♭ Cl.

V Bsn.

Traps

Elec. Gutt.

Piano

Maria

TONY *(abstractedly)* *(a bit impatiently)* *(spoken) (regretting his impatience)*  
 All right... All right... Sperm to worm!

Riff *(spoken) (gently)*  
 We're gon-na have us a ball... Womb to tomb!

Vlins.

Vcs.

Cb.

126

II B♭ Cl.  
I B♭ Cl.  
IV B♭ Cl.  
III B♭ Cl.  
V Bsn.

Traps  
SD  
BD

Exc. Guit

Piano

Maria  
star, \_\_\_\_\_ *più f* To - night, to - night, I'll

\*ANITA *(sexily)*  
To - night... -

Tony  
To - night... -

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

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

126

1 2  
3 4  
Vlns.  
5 6  
7  
2  
Vcs.  
3  
4  
Cb.

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

II B♭ Cl.  
I B♭ Cl.  
IV B♭ Cl.  
III B♭ Cl.  
V Bsn.  
Traps  
Elec. Guit.  
Piano  
Maria  
Anita  
JETS  
Sharks  
Vlns.  
Vcs.  
Cb.

*cresc.*  
see my love to - night. And for us, stars will stop where they

*cresc.*  
to - night, — Late to - night,

We're gon - na jazz it to - night! —

*fp fp fp fp fp fp fp*  
They're gon - na get it to - night, —

Detailed description: This is a page of a musical score for a jazz ensemble. It features ten staves of instrumental parts: two B♭ Clarinets (II, I), four B♭ Clarinets (IV, III), five Bassoons (V), Traps (SD, BD), Electric Guitar, Piano, and a double Bass line for the JETS. There are also three vocal staves: Maria, Anita, and Sharks. Maria's part includes the lyrics "see my love to - night. And for us, stars will stop where they". Anita's part includes "to - night, — Late to - night,". The Sharks part includes "We're gon - na jazz it to - night! —" and "They're gon - na get it to - night, —". The score includes various musical notations such as dynamics (cresc., fp), articulation (accents), and phrasing slurs. The key signature has one sharp (F#) and the time signature is 4/4.

134

■ B. Cl. *mf*  
 I B. Cl. *mf*  
 ♭ B. Cl. *mf*  
 B♭ Cl. *mf*  
 ♭ Bsn. *mf*  
 Traps SD BD *mf*  
 Guit *mf*  
 Piano *mf*  
 Maria are. \_\_\_\_\_ To day the min - utes seem like  
 Anita We're gon-na mix it to - night. \_\_\_\_\_ An - i - ta's gon-na have her day, \_\_\_\_\_  
 TONY *f*  
 To - day the min - utes seem like  
 Jets *mp*  
 To - night! \_\_\_\_\_  
 Sharks *fp* *fp* *sim.*  
 They be - gan it,

134

1 2  
 3 4  
 5 6  
 7  
 1 2  
 3 4  
 Cb. *mf*

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

II B $\flat$  Cl.  
I B $\flat$  Cl.  
IV B $\flat$  Cl.  
III B $\flat$  Cl. *To B $\flat$  Clarinet*  
V Bsn.  
Traps *SD*  
BD  
Elec. Guit.  
Piano  
Maria  
Anita  
Tony  
Jets  
Sharks  
Vlns. 12, 3, 4, 5, 6, 7  
Vcs. 12, 34 *div.*  
Cb.

hours. — The hours go so slow - ly, And still the sky is  
An - i - ta's gon-na have her day, — Ber-nar-do's gon-na have his way —  
hours. — *fp* The hours go so slow - ly, *sim.* And still the sky is  
They be - gan it, And we're the ones —  
they be - gan it, They be - gan it.

To E $\flat$  Clarinet

II B $\flat$  Cl. *dim.* *dim. molto* Tb Piccolo

I B $\flat$  Cl. *dim.* *dim. molto* Tb Bass Saxophone

IV B $\flat$  Cl. *dim.* *dim. molto*

III B $\flat$  Cl. *dim.* *dim. molto*

V Bsn. *dim. molto* *pp*

Traps SD BD *dim.* *dim. molto* *pp*

Elec. Guit. *dim.*

Piano *dim.* *dim. molto*

Maria *dim.* *pp*  
light. Oh moon, grow bright, And

Anita *pp*  
To - night, to - night, To - night,

Tony *dim.* *pp*  
light. Oh moon, grow bright, And

Jets *f* *dim. molto* *pp*  
to stop 'em once and for all! The Jets are gon-na have their way,

Sharks *f* *pp*  
we'll stop 'em once and for all. The Sharks are gon-na have their way,

1 2 *dim.* *dim. molto* *pizz.* *arco*

3 *dim.* *dim. molto* *pizz.* *pp arco*

4 5 *div.* *unis.* *pizz.* *pp arco*

6 7 *dim.* *dim. molto* *pizz.* *pp arco*

1 2 *dim.* *dim. molto* *unis.* *pizz.* *arco*

3 4 *dim.* *dim. molto* *unis.* *pizz.* *pp arco*

Cb. *dim.* *dim. molto* *pp*





148

I Picc.  
 II E♭ Cl.  
 III B♭ Cl.  
 B♭ Sax.  
 V Bsn.  
 F Hns. 1  
 2  
 1  
 2  
 Tpts. 3  
 Tbns. 1  
 2

Tb Ten. Sax.

Tb B♭ Cl.

2 Tb D Tpt.

Timp.  
 Traps  
 CYM  
 SD  
 BD

Piano  
*loco*

Maria  
 Anita  
 Tony  
 Jets  
 Sharks

night!  
 night!  
 night!  
 night!

148

1  
 2  
 3  
 Vlns. 4  
 5  
 6  
 7  
 Vcs.  
 Cb.

# The Rumble

Instrumental

**Tempo di prologue**

*(Riff hits  
Bernardo)*

Musical score for the first section of "The Rumble". The score is written for a large ensemble and includes the following parts: Reed I Piccolo, Reed II E $\flat$  Clarinet, Reed IV B $\flat$  Clarinet, Reed III Tenor Saxophone, Reed V Bassoon, F Horns 1/2, D Trumpet (marked "straight mute"), B $\flat$  Trumpets 1/3, Trombones 1/2, Timpani, Traps (marked "BD" and "CYM"), Electric Guitar, and Piano. The music is in 4/4 time and features a complex, rhythmic melody with many accidentals. The dynamic marking *ff* is used throughout. The section concludes with a double bar line.

**Tempo di prologue**

Musical score for the second section of "The Rumble". This section is for the string ensemble and includes the parts: Violins, Violoncellos (1/2 and 3/4), and Contrabass. The music continues the complex, rhythmic melody from the first section. The dynamic marking *ff* is used throughout. The section concludes with a double bar line.

7 (Riff and Bernardo open knives)

11

I Picc. *cresc. poco a poco* *ff*

II Eb Cl.

IV Bb Cl.

Ten. Sax.

V Bsn. *marcato*

F Hns. 1/2

D Tpt. *straight mute* *cresc. poco a poco* *ff*

B Tpts. 1/3

1 Tbns. *marcato*

2 Tbns. *marcato*

Timp.

Pitched Drs. *marcato*

Traps *CYM*

Xylo. *ff* *ffp* *cresc. poco a poco* *ff*

Elec. Guit. *marcato*

Piano *marcato*

7

11

1 2 Vlns. *marcato*

3 4

5 6 7

1 2 Vcs. *marcato*

3 4

Cb. *marcato*

I Picc.

II Eb Cl.

IV Bb Cl.

III Ten. Sax. *To Piccolo*

V. Bsn.

F Hns. 1  
2 *a2*

D Tpt.

Bb Tpts. 1  
3

1

Tbns. 2

Timp.

Pitched Drs.

Traps *CYM*  
*BD*

Xylo.

Elec. Guit.

Piano

1 2  
3 4

Vlns. 5  
6  
7

1  
2

Vce. 3  
4

Cb.

**I Picc.** *Tb Alto Saxophone*

**II Eb Cl.** *Tb Bb Clarinet*

**III Bb Cl.**

**V Bsn.**

**f Hns. 1/2** *mutes a2 cuivré gliss*

**D Tpt.**

**1** *straight mute*

**3**

**Tbns. 1/2**

**2**

**Pitched Drs.**

**Xylo.**

**Dec. Guit.**

**Piano**

**1 2 3 4** **Vlns.**

**5 6 7**

**Vcs. unio.**

**Cb.**

24

30

III Picc. *mf* *cresc.*

II B♭ Cl. *mf* *cresc.*

IV B♭ Cl. *mf* *cresc.*

V Bsn. *cresc.*

F Hns. 1 2 *a2* *f* *open* *mf* *cresc.*

D Tpt. *open* *mf* *cresc.*

B♭ Tpts. 1 3 *straight mutes* *a2* *f*

1 *straight mute* *gliss.* *f* *mf*

Tbns. 2 *straight mute* *mf*

Pitched Drs. *cresc.*

Elec. Guit. *cresc.*

Piano *cresc.*

24

30

Vlms. 1 2 3 4 *cresc.*

5 6 7 *cresc.*

Vcs. *cresc.*

Cb. *cresc.*

34

III Picc. *gliss.*

II B♭ Cl. *gliss.*

IV B♭ Cl. *gliss.*

I Al. Sax.

V Bsn.

F Hns. 1 *a2 gliss.*

2

D Tpt. *gliss.*

1 open

2 (straight mute)

3

Tbns. 1 open a2

2

Pitched Drs.

Traps SD

Xylo.

Elec. Guit.

Piano

34

1 2

3 4

Vlns.

5 6 7

Vcs.

Cb.





(Bernardo tosses knife)

III Picc.

II B<sup>b</sup> Cl.

IV B<sup>b</sup> Cl.

I Al. Sax.

V Bsn.

F Hns. 1  
2

D Tpt.

1  
3  
B. Tpts.

1  
2  
Tbns.

Timp.

Traps

Xylo.

Exc. Guitt.

Piano

To Bass Clarinet *pp*

To B<sup>b</sup> Trumpet

SD

BD

loco

RIFF: (as Jets advance)  
Keep out of this!

1 2  
3 4  
Vlns.

5  
6  
7

1  
2  
Vcs.

3  
4

Cb.

pizz. *pp*

pizz. *pp*

pizz. *pp*

pizz. *pp*

54

II B♭ Cl. *cresc. poco a*

V Bsn. *cresc. poco a poco*

Wood Blk. *pp*

Traps. CYM *pp* TD

Vlns. *unis.* *cresc. poco a*

Vcs. *unis.* *cresc. poco a poco*



61

III Picc. *gliss.* *mf cresc. sempre* *f*

II B♭ Cl. *poco* *mf cresc. sempre* *gliss.* *f*

IV B♭ Cl. *gliss.* *mf cresc. sempre* *f*

V Bsn. *gliss.* *mf cresc. sempre* *f*

1 F Hns. *mf cresc.*

2 F Hns. *mf cresc.*

Xylo. *f*

Vlns. *arco* *mf cresc. sempre* *f*

Vcs. *arco* *mf cresc. sempre* *f*

This musical score page, numbered 67, contains 18 staves of music. The instruments and their parts are as follows:

- Picc.** (Piccolo): *cresc.* (measures 1-5), *ff* (measure 6)
- Cl.** (Clarinet): *cresc.* (measures 1-5), *ff* (measure 6)
- Cl.** (Clarinet): *ff* (measure 6)
- Cl.** (Tb Bb Clarinet): *cresc.* (measures 1-5), *ff* (measure 6)
- Sax.** (Saxophone): *f* (measures 3-5), *ff* (measure 6)
- Ban.** (Bassoon): *cresc.* (measures 1-5), *ff* (measure 6)
- Fl.** (Flute 1): *f cresc.* (measures 2-5), *ff* (measure 6)
- Fl.** (Flute 2): *f cresc.* (measures 2-5), *ff* (measure 6)
- Trp.** (Trumpet 1): *ff* (measure 6)
- Trp.** (Trumpet 3): *open ff* (measure 6)
- Trb.** (Trombone 1): *f cresc.* (measures 2-5), *ff* (measure 6)
- Trp.** (Trombone): *ff* (measure 6)
- Vcl.** (Violin): *cresc.* (measures 1-5), *ff* (measure 6)
- Guit.** (Guitar): *ff* (measure 6)
- Piano** (Piano): *f cresc.* (measures 2-5), *ff* (measure 6)
- Vins.** (Violins): *cresc.* (measures 1-5), *ff* (measure 6)
- Vcs.** (Cellos): *cresc.* (measures 1-5), *ff* (measure 6)

III Picc. *f* *loco*

II B♭ Cl. *f*

IV B♭ Cl. *f*

I Al. Sax. *f*

V Bsn.

1 F Hns.

2 F Hns. *ff*

1 B♭ Tpts. 2

3 B♭ Tpts. 2

1 Tbn. 2

2 Tbn. 2 *ff*

Traps SD *f* *loco* rim shot

Xylo. *f* *loco*

Elec. Guit. *f* *loco*

Piano L.H. R.H.

Vlns.

Vcs.

Cb. *ff*

78

Picc. *To B $\flat$  Clarinet*

B. Cl. *To E $\flat$  Clarinet*

B. Cl. *To Bass Saxophone*

A. Sax. *To Piccolo*

Ban.

1 # Hrs.

2

1 2 3 *To D Trumpet*

1 2

Traps *CYM*

Piano *cresc. molto*

TONY Riff, don't!

78

1 2 3 4 Vcs. *cresc. molto*

5 6 7

1 2 Vcs. *cresc. molto*

3 4 *cresc. molto*

Cb. *pizz.*

(Bernardo kills Riff)

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

Score for various instruments including Piccolo, Clarinets, Saxophones, Trumpets, Trombones, Percussion, Guitar, Piano, Violins, Viola, and Cello.

Key performance instructions include *long*, *gliss.*, *poss.*, *mf*, *mp cresc.*, *mp staccatiss.*, *pizz.*, and *arco*.

Rehearsal mark 84 is indicated at the top right and bottom right of the page.

Instrument parts include: I Picc., II Eb Cl., III Bb Cl., IV Bs Sax., V Bsn., F Hns. 1/2, D Tpt., Bb Tpts. 1/3, Tbns. 1/2, Timp., Traps, Xylo., Elec Guit., Piano, Vlns. 1/2/3/4, Vcs. 1/2/3/4, and Cb.

90

B-Cl  
B-Cl  
A. Sax.  
B♭ Sax.  
Bsn.

*mf cresc.*

To Piccolo

Hns. 1  
2  
1  
2  
3  
1  
2

Soli  
a2  
mp sub.

Tymp.  
Cyme

metal mallets

Guit.  
Piano

gliss.

90

Vns. 1  
2  
3  
4  
5  
6  
7  
8  
Cb.

*mf cresc.*

arco





This musical score page, numbered 104, features a variety of instruments. The top section includes Piccolo (I), Clarinets (II Bb, III Bb), Bass Saxophone, and Bassoon. The middle section contains Horns (F, 1, 2), Trumpets (2, 3), Trombones (1, 2), Timpani, Cymbals, and Traps (SD). The bottom section includes Electric Guitar, Piano, Violins (1, 2), Violas (3, 4), and Cellos. The score is written in a key signature of one flat and a 4/4 time signature. It includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *sub.*. Specific performance instructions include *gliss.* for the Trombones and *a2* for the Horns. The page concludes with a final measure on the bottom staff.

108 (Siren, off-stage)

8- loco

I Picc. *fff* *dim. molto* Tb Flute

II B♭ Cl. *fff* *dim. molto*

III B♭ Cl. *fff* *dim. molto* Tb Oboe

IV Bs. Sax. *fff* *dim. molto* Tb Piccolo

V Bsn. *fff* *dim. molto*

F Hns. 1 a2 *fff* *dim. molto*

2 *fff* *dim. molto*

B♭ Tpts. 1 *fff* *dim. molto*

2 *fff* *dim. molto*

3 *fff* *dim. molto*

Tbns. 1 *fff* *dim. molto*

2 *fff* *dim. molto*

Timp. *fff* *mf dim. molto*

Susp. Cym. *fff*

Traps SD *fff* BD *fff*

Elec. Guit. *fff*

Piano *fff* *dim. molto*

108

1 *fff* *dim. molto*

2 *fff* *dim. molto*

3 *fff* *dim. molto*

4 *fff* *dim. molto*

Vlns. 5 *fff* *dim. molto*

6 *fff* *dim. molto*

7 *fff* *dim. molto*

Vcs. 1 *fff* *dim. molto*

2 *fff* *dim. molto*

3 *fff* *dim. molto*

4 *fff* *dim. molto*

Cb. *fff* *dim. molto*

(The gangs disperse in panic and confusion)

114

Timp. *pp niente*

Pitched Drs. *with fingers Solo pp*

Xylo. *Solo pp*

Piano *pp*

114

1 *sul pont. pp*

2 *sul pont. pp*

3 *sul pont. pp*

4 *sul pont. pp*

5 *sul pont. pp*

6 *sul pont. pp*

7 *sul pont. pp*

1 *sul pont. unis. pizz. pp*

2 *sul pont. unis. pizz. pp*

3 *sul pont. unis. pizz. pp*

4 *sul pont. pizz. pp*

Vns.

Vcs.

Cb.

122

Pitched Drs. *pp*

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

Pitched Drs. *dim. sempre pp*

134

I Fl. *pp*

III Ob. *pp*

II B♭ Cl. *pp*

V Bsn. *pp* *poco cresc.*

B♭ Tpt. 1 *pp* *poco* straight mute

TONY: Maria!

Vlins. unis. pizz. *pp*

Vcs. unis. pizz. *poco cresc.*

Cb. *pp*

**SLOW CURTAIN**

141

(Tony runs)

(A distant clock chimes nine o'clock.)

IV Picc. *ppp*

I Fl. *ppp*

III Ob. *ppp*

II B♭ Cl. *ppp*

V Bsn. *pp dim.*

B♭ Tpt. 1 *pp dim.*

Glock. *ppp*

Xylo. *ppp*

Vlins. *ppp dim.*

Vcs. *ppp dim.*

Cb. *pp dim.*

END of ACT ONE

\*) Hold fermata until curtain is down.

## No.12

# ACT II

## I Feel Pretty

Maria and Three Girls

**Allegro (♩ = 66+)**

The score is divided into two systems. The first system includes the following parts:

- Reed IV Flute
- Reed I Flute
- Reed III Flute
- Reed II B♭ Clarinet
- Reed V Bassoon
- F Horns (1 and 2)
- B♭ Trumpets (1 and 3)
- Trombones (1 and 2)
- Timpani
- Tambourine
- Castanets
- Spanish Guitar
- Piano

The second system includes:

- Violins (1, 2, 3, 4, 5, 6, 7)
- Violoncellos
- Contrabass

Dynamic markings include *ff*, *dim.*, and *mf*. The tempo is marked **Allegro (♩ = 66+)**. The key signature has two flats (B♭ and E♭).

10

18

IV Fl. *mp* *mf* *mp*

I Fl. *mp* *mf* *mp*

III Fl. *mp* *mf* *mp*

II B♭ Cl. *mp* *mf* *mp*

V Bsn.

F Hns. 1 *a2*  
2 *mp*

B♭ Tpts. 1  
2 *cup mutes*  
*mf*

3 *cup mute*  
*mf*

Tbns. 1  
2 *cup mutes*  
*mf*

Cast. *mp*

Vibr. *p*

Span. Guit. *mp*

10

18

Vlins. 1 2  
3 4

5 6  
7

Vcs. 1  
2

3 4

Cb.

26

IV Fl.

I Fl.

III Fl.

II B♭ Cl.

V Bsn.

1

F Hns.

2

1

2

B. Tpts.

3

Tbns. 1/2

Cast.

Vibr.

Span. Guit.

Piano

26

12

3

4

Vins.

5

6

7

Vcs.

1

2

3

4

Cb.

IV Fl. *mf* *mp* *f*

I Fl. *mf* *mp* *f*

III Fl. *mf* *mp* *f*

II B♭ Cl. *mf* *mp* *f*

V Bsn. *f*

1 F Hns. *mp*

2 F Hns. *mp*

1 B♭ Tpts. *mf* *f*

2 B♭ Tpts. *f*

3 B♭ Tpts. *mf* *f*

1 Tbns. *mf* *f*

2 Tbns. *f*

Cast. *mp* *mp*

Vibr. *p*

Span. Guit. *f*

Piano *f*

12 Vlns. *f*

3 4 Vlns. *f*

5 6 Vlns. *f*

7 Vlns. *f*

1 Vcs. *f*

2 Vcs. *f*

3 4 Vcs. *f*

Cb. *f*



IV Fl.

I Fl.

III Fl.

II B♭ Cl.

V Bsn.

1  
2  
B. Tpts.

3

1  
Tbns.

2

Timp.

Cast.

Span. Guit.

Piano

1  
2  
3  
Vns.

4  
5

6  
7

1  
2  
Vcs.

3  
4

Cb.

IV Fl. *cresc.* *ff* *mf*

I Fl. *cresc.* *ff* *mf*

III Fl. *cresc.* *ff* *mf*

II B♭ Cl. *cresc.* *ff*

V Bsn. *cresc.* *ff* *mf sub.*

F Hns. 1 *mp*

F Hns. 2 *mp*

B♭ Tpts. 1 2 *cresc.* *ff*

B♭ Tpts. 3 *cresc.* *ff*

Tbns. 1 *cresc.*

Tbns. 2 *cresc.*

Cast. *f* *ff*

Glock. *cresc.*

Span. Guit. *mp*

1 2 3 *pizz.* *cresc.* *arco* *ff* *mf sub.*

Vlns. 4 5 *pizz.* *cresc.* *arco* *ff* *mf sub.*

6 7 *pizz.* *cresc.* *arco* *ff* *mf sub.*

Vcs. *unis. pizz.* *cresc.* *arco* *mf*

Cb. *cresc.* *mf*

IV Fl.

I Fl.

III Fl.

II B♭ Cl.

V Bsn.

1  
F Hns.

2

1  
2  
B♭ Tpts.

3

1  
Tbns.

2

Timp.

Cast.

Traps

Span. Guit

Detailed description: This block contains the musical notation for woodwinds, brass, and percussion. The woodwind section includes four flutes (IV, I, III), two clarinets (II B♭), and five bassoons (V). The brass section includes two French horns (1, 2), three B♭ trumpets (1, 2, 3), and two trombones (1, 2). The percussion section includes timpani, castanets, and traps. The Spanish guitar part is also included. Dynamics include *mf*, *f*, and *mp*. The word "open" is written above some brass parts. A box with the number "66" is located at the top of the page.

Vlns. unis.

1  
2  
Vcs.

3  
4

Cb.

Detailed description: This block contains the musical notation for the string section. It includes five violin parts (labeled "Vlns. unis." and numbered 1, 2), four viola parts (labeled "Vcs." and numbered 3, 4), and one cello part (labeled "Cb."). Dynamics include *f*. A box with the number "66" is located at the top of the page.

70

CURTAIN

78

IV Fl. *ff* *mf dim.*

I Fl. *ff* *mf dim.*

III Fl. *ff* *mf dim.*

II B♭ Cl. *ff* *mf dim.*

V Bsn. *ff* *mf dim.*

F Hns. 1 *ff*

2 *ff*

B♭ Tpts. 1 *ff*

2 *ff*

3 *ff*

Tbns. 1 *ff*

2 *ff*

Timp. *ff*

Tamb. *ff*

Cast. *mf*

Traps *mp* *p* SD

Span. Guit. *p sempre*

70

78 (under dialogue)

1 *ff* *mf dim.* *div. con sord.* *p*

2 *ff* *mf dim.* *div. con sord.* *p*

3 *ff* *mf dim.* *div.* *mp* *unis.* *p*

4 *ff* *mf dim.* *div.* *mp* *unis.* *p*

5 *ff* *mf dim.* *div.* *mp* *unis.* *p*

6 *ff* *mf dim.* *div.* *mp* *unis.* *p*

7 *ff* *mf dim.* *div.* *mp* *unis.* *p*

1 *ff* *mp* *div. con sord.* *p*

2 *ff* *mp* *div. con sord.* *p*

3 *ff* *mp* *div. con sord.* *p*

4 *ff* *mp* *div. con sord.* *p*

Cb. *ff* *mp* *div. con sord.* *p*

86

IV Fl.

I Fl.

III Fl.

Span. Guit.

Vlns. 1

Vlns. 2

Vcs. 1

Vcs. 2

Cb.

86

94

IV Fl.

I Fl.

III Fl.

Span. Guit.

94

Vlns. 1/2

Vcs. 1

Vcs. 2

Cb.

div.

102

IV Fl.

I Fl.

III Fl.

II B♭ Cl.

Span. Gut.

102

1 Vlns.

2 Vlns.

1 Vcs.

2 Vcs.

Cb.



110

118

1 Vlns.

2 Vlns.

3 Vlns.

1 Vcs.

2 Vcs.

Cb.

con sord.

p

126

IV Fl.

I Fl.

III Fl.

II B♭ Cl.

Span. Guit.

126

Vlns. 1

Vlns. 2

Vlns. 3

Vcs. 1

Vcs. 2

Cb.

134

IV Fl.

I Fl.

III Fl.

Span. Guit.

134

Vlns. 1

Vlns. 2

Vlns. 3

Vcs. 1

Vcs. 2

Cb.

4. con sord., div.

-----Safety----- **140**

IV Fl. *p* (last time)

I Fl. *p* (last time)

III Fl. *p*

II B♭ Cl.

1 2 B♭ Tpts. *p* cup mutes

3 *p* cup mute

Tamb. *pp*

Traps SD *pp*

Span. Guit. *p*

MARIA (last time) *mp*

I feel pretty, Oh, so pretty, I feel pretty and witty and bright! — And I

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

-----Safety----- **140**

1 2 Vlns. *p* unis.

3 4 *p* div.

5 6 *p* div. con sord.

7 *p* con sord.

1 2 Vcs. *p* senza sord. unis.

3 4 *p* senza sord.

Cb. *p*



IV Fl. *(p)*

I Fl. *(p)*

III Fl.

II B♭ Cl. *p*

V Bsn. *f sub.*

B♭ Tpts. 1 2 *f sub.*

3 *f sub.*

Tamb. *f sub.* *p sub.*

Span. Guit. *f sub.* *p sub.*

Piano *p f sub.*

Maria  
 pit-y An-y girl who is-n't me to - night. I feel charming, Oh, so

1 2/3 *senza sord. f sub.*

Vlns. 4 5 *senza sord. f sub.*

6 7 *senza sord. f sub.*

Vcs. 1 2 *f sub.* *p sub.*

3 4 *f sub.* *p sub.*

Cb. *p sub.*

IV Fl.

I Fl.

III Fl.

II B♭ Cl.

V Bsn.

1  
2  
B♭ Tpts.

3

Tamb.

Span. Guit.

Piano

Maria  
 charming, It's a - larming how charming I feel! \_\_\_\_\_ And so pret-ty \_\_\_\_\_ That I hard - ly can be -

1  
2  
3  
Vlns.

4  
5

6  
7

1  
2  
Vcs.

3  
4

Cb.

IV Fl. *(p)*

I Fl. *(p)*

III Fl.

B♭ Cl.

V Bsn. *f sub.* *p*

1 2  
Tpts. *f sub.*

3  
*f sub.*

Tamb. *f sub.*

Acorn. Guit. *f sub.*

Piano *f sub.* *p*

Maria  
- lieve I'm real. See the pret-ty girl in that mir - ror there..

1 2 3  
Vlins. *f sub.* *p sub.* *div.*

4 5  
*f sub.* *p sub.*

6 7  
*f sub.* *p sub.*

1 2  
Vcs. *f sub.* *p sub.*

3 4  
*f sub.* *p sub.*

Cb. *f* *p*

IV Fl.

I Fl.

III Fl.

II B $\flat$  Cl.

V Bsn.

F Hns. 1  
2

B $\flat$  Tpts. 1  
2  
3

Tamb.

Span. Guit.

Piano

Maria

Who can that at - trac - tive girl be? \_\_\_\_\_ Such a pret-ty face, Such a pret-ty dress, Such a pret-ty

1  
2  
3

Vlns. 4  
5

6  
7

Vcs.

Cb.

unis.

pizz.

unis. pizz.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

IV Fl. *f* *p sub.*

I Fl. *f* *p sub.*

III Fl. *f*

II B♭ Cl. *f*

V Bsn. *f* *p sub.*

F Hns. 1 2

B- Tpts. 1 2 3 *f*

Tamb. *f* *p sub.*

Span. Guit. *p sub.*

Piano *p sub.*

Maria *f* *p sub.*  
 smile, Such a pret-ty me! I feel stunning And en-trancing, Feel like

1 2 3 *arco* *f*

Vlns. 4 5 *arco* *f*

6 7 *arco* *f*

1 2 *arco* *p sub.*

Vcs. 3 4 *arco* *p sub.*

Cb. *arco* *f* *p sub.*

IV Fl.

I Fl.

III Fl.

II B♭ Cl.

V Bsn.

F Hns. 1/2

B♭ Tpts. 1/2, 3

Tbns. 1, 2

Timp.

Tamb.

Span. Guit.

Piano

Maria

running and dancing for joy, For I'm loved By a pretty won - der - ful boy!

1/2 Vlns.

3/4 Vlns.

5/6 Vlns.

7 Vlns.

1/2 Vcs.

3/4 Vcs.

Cb.

IV Fl.

I Fl.

III Fl.

II B♭ Cl.

V Bsn.

F Hns. 1 2

B. Tpts. 1 2 3

Tbns. 1 2

Tamb.

Traps

Span. Guit.

Piano

Maria

FRANCISCA, ROSALIA & CONSUELO *mf*

Have

1 2

3 4

5 6

7

1 2

3 4

Vlns.

Vcs.

Cb.

IV Fl. *p*

I Fl. *p*

III Fl. *p*

II B♭ Cl. *p*

V Bsn. *p*

F Hns. 1 *p*

2 *p*

B♭ Tpts. 1

2

3

Cast. *p*

Traps. *p* BD CYM

Span. Guit. *p* 3

Piano

Fran. Ros. Cons. *p*

you met my good friend Ma - ri - a, The cra - zi - est girl on the block? You'll

Vlins. 1 2 3 4 *p* arco

5 6 7 *p* arco

Vcs. 1 2 *p* arco pizz.

3 4 *p* arco pizz.

Cb. *p* pizz.



216

IV Fl.

I Fl.

II B♭ Cl.

V Bsn.

F Hns. 1/2

Cast.

Glock.

Traps

BD

Span. Guit.

Piano

Fran.

Ros.

Cons.

know her the min-ute you see her, — She's the one who is in an ad-vanced state of shock.

know her the min-ute you see her, — She's the one who is in an ad-vanced state of shock. She

know her the min-ute you see her, — She's the one who is in an ad-vanced state of shock. She

216

Vlns.

Vcs.

Cb.

gliss.

pizz.

arco

ppp

224

IV Fl.

I Fl.

V Bsn. *pp*

Tri. *pp*

Glock.

Span. Guit. *mp* *gliss.*

Piano

Ros. thinks she's in love. She thinks she's in Spain. She is - n't in love, She's mere - ly in -

Cons. thinks she's in love. She thinks she's in Spain. She is - n't in love, She's mere - ly in -

224

1 *arco* *pizz.*

2

3

4

Vlns. 5 *div.* *unis.*

6

7

1 *(pizz.)* *pp*

Vcs. 2 *arco* *pp*

Cb. *pp*

234

IV Fl.

I Fl.

V Bsn.

(straight mutes)

1

2

Bb Tpts.

3

Tri.

Tem. Blk.

Glock.

Span. Guit.

*gliss.*  
*mp*

Piano

*pp*

FRANCISCA

Or too much to

Ros. - sane. Or some rare dis - ease,

Cons. - sane. It must be the heat

234

1

2

3

4

Vlns.

5

6

7

1

2

Vcs.

Cb.

*arco* *pizz.*

*div.* *unis.*

IV Fl. *gliss.* *mf*

I Fl. *gliss.* *mf*

III Fl. *gliss.* *mf*

II B<sup>b</sup> Cl. *gliss.* *mf*

V Bsn. *mf*

F Hns. 1 *a2* *pp* *mf* *mp*

2

B- Tpts. 1 *pp* *mf* *mp*

2

3

Tbns. 1 *pp* *mf* *mp*

2

Tri.

Tem. Blk.

Glock.

Xvlo. *gliss.* *pp* *f*

Traps. *SD* *pp* *BD* *f*

Span Guit.

Piano *gliss.*

Fran. eat Keep a - way from her, Send for Chi - no!

Ros. Or may-be it's fleas. Keep a - way from her, Send for Chi - no!

Cons. Keep a - way from her, Send for Chi - no!

1 *arco* *mf*

2

Vins. 3 *div. arco* *mf*

4 *div. arco* *mf*

5 *arco* *mf*

6 *arco* *mf*

7 *arco* *mf*

Ves. 1 *arco* *mf* unis.

2 *arco* *mf*

3 *arco* *mf*

4 *arco* *mf*

Cb. *arco* *mf*

IV Fl. *pp*

I Fl. *pp*

III Fl. *pp*

II B<sup>b</sup> Cl. *pp*

V Bsn. *pp*

F Hns. 1 2

B<sup>b</sup> Tpts. 1 2 3

Tbns. 1 2

Tri.

Glock. *pp*

Xylo.

Traps SD BD

Span. Guit. *pp* *mp* *gliss.*

Piano

Fran. This is not the Ma - ri - a we know!

Ros. This is not the Ma - ri - a we know! Mod-est and pure, Po - lite and re-fined, Well -

Cons. This is not the Ma - ri - a we know! Mod-est and pure, Po - lite and re-fined, Well -

1 2 3 4 5 6 7

Vlms. *pp* *unis. pizz.* *arco gliss.* *pizz.* *div.* *unis.*

1 2 3 4

Vcs. *pp* *pizz.* *(arco)*

Cb. *pp* *pizz.*

IV Fl. *f sub.*

I Fl. *f sub.*

III Fl.

II B<sup>b</sup> Cl. *f*

V Bsn. *f sub.* *dim.*

F Hns. 1 *a2 open* *f* *mutes* *dim.*  
 2 *open* *f* *cup mutes* *dim.*

B<sup>b</sup> Tpts. 1 *open* *f* *cup mute* *dim.*  
 2 *open* *f* *cup mute* *dim.*  
 3 *open* *f* *cup mute* *dim.*

Tbns. 1 *open* *f* *dim.*  
 2 *open* *f* *dim.*

Timp. *f*

Tri.

Glock. *f sub.*

Traps. SD *f sub.* *dim.*  
 BD *f sub.*

Ros. Miss America! Speech! Speech!  
 - bred and ma-ture And out of her mind! Miss America! Speech! Speech!

Cons. Miss America! Speech! Speech!  
 - bred and ma-ture And out of her mind! Miss America! Speech! Speech!

Vlns. 1 *arco* *f sub.* *dim.*  
 2 *div.* *f sub.* *dim.*  
 3 *div.* *f sub.* *dim.*  
 4 *div.* *f sub.* *dim.*  
 5 *div.* *f sub.* *dim.*  
 6 *arco* *f sub.* *dim.*  
 7 *arco* *f sub.* *dim.*

Ves. 1 *f sub.* *arco* *dim.*  
 2 *f sub.* *arco* *dim.*  
 3 *f sub.* *arco* *dim.*  
 4 *f sub.* *arco* *dim.*

Cb. *f sub.* *arco* *dim.*

IV Fl. *pp*

I Fl. *pp*

III Fl. *pp*

II B♭ Cl. *pp*

V Bsn. *pp*

F Hns. 1 *pp* a2

2 *pp*

B♭ Tpts. 1 *mp* *pp* *pp*

2 *pp*

3 *pp*

Tamb. *pp*

Traps SD *mp* *pp* BD

Span. Guit. *pp*

MARIA

I feel pretty, Oh, so pretty That the cit-y should give me its key.

Vlms. 1 2 3 4 *pp*

5 6 7 *pp*

Vcs. 1 2 *pp*

3 4 *pp*

Cb. *pp*

IV Fl.  
I Fl.  
III Fl.  
II B♭ Cl.  
V Bsn.

F Hns. 1 2  
B♭ Tpts. 1 2 3

Tamb.  
Glock.

Span. Guit.  
Piano

Maria  
A com - mittee Should be or - ganized to hon - or me. I feel

FRANCISCA & ROSALIA  
La la la la la la la la la la.

CONSUELO  
La la la la la la la la la la.

Vlns. 1 2 3 4 5 6 7

Vcs. 1 2 3 4

Cb.



284

292

341

IV Fl.

I Fl.

III Fl.

II B♭ Cl.

V Bsn.

F Hns. 1

2

B♭ Tpts. 1

2

3

Tamb.

Span. Guit.

Maria

diz-zy, I feel sun-ny, I feel fiz-zy and fun-ny and fine, And so pretty,

284

292

1

2

3

4

Vlns.

5

6

7

1

2

Vcs.

3

4

Cb.

IV Fl. *p*

I Fl. *p*

III Fl. *p*

II B♭ Cl. *p*

V Bsn. *p*

Tbn. 2 *mp*

Glock. *f*

Span. Guit. *f*

Piano *f*

Maria  
 — Miss A - mer - i - ca can just re - sign! See the pret - ty

FRANCISCA & ROSALIA

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

CONSUELO

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

1 2 *pizz. strum* *f*

3 4 *pizz. strum* *f*

Vlns. *pizz. strum* *f*

5 6 *pizz. strum* *f*

7 *pizz. strum* *f*

1 2 *pizz.* *f*

Vcs. *pizz.* *f*

3 4 *pizz.* *f*

Cb. *pizz.* *mp*

IV Fl.

I Fl.

III Fl.

II B♭ Cl.

V Bsn.

F Hns. 1 2

B♭ Tpts. 1 2 3

Tbn. 1

Span. Guit.

Maria  
girl in that mir - ror there: Who can that at - trac - tive girl be? \_\_\_\_\_ Such a pretty

Fran.  
What mir-ror where? Which? Whom?

Ros.  
What mir-ror where? Where? Whom?

Cons.  
What mir-ror where? What? Whom?

Vlns.

Vcs.

Cb.

IV Fl. *cresc.*

I Fl. *cresc.*

III Fl. *cresc.*

II B♭ Cl. *cresc.*

V Bsn. *cresc.* *f*

F Hns. 1/2

B♭ Tpts. 1/2 *cresc.* *f*

3 *cresc.* *f*

Tbn. 1 *cresc.*

Traps

BD *f*

Span. Guit. *cresc.*

Maria *cresc.* *f*  
face, Such a pretty dress, Such a pretty smile, Such a pretty me! \_\_\_\_\_

Fran. *cresc.* *f*  
Whom-mm? Whom-mm? Whom-mm? Such a pretty me! \_\_\_\_\_

Ros. *cresc.* *f*  
Whom-mm? Whom-mm? Whom-mm? Such a pretty me! \_\_\_\_\_

Cons. *cresc.* *f*  
Whom-mm? Whom-mm? Whom-mm? Such a pretty \_\_\_\_\_

Vlns. 1/2 *arco* *f*

3/4 *arco* *f*

5/6 *arco* *f*

7 *arco* *f*

Vcs. 1/2 *p cresc.* *f* *arco*

3/4 *p cresc.* *f* *arco*

Cb. *p cresc.* *f*

IV Fl. *p*

I Fl. *p*

III Fl. *p*

II B♭ Cl. *p*

V Bsn. *p*

F Hns. 1 *a2*

2

B♭ Tpts. 1 *p*

2

3 *p*

Tamb. *p*

Traps. SD *p*

BD *p*

Span. Guit. *p*

Maria  
I feel stunning And en - trancing, Feel like running and dancing for joy, —

Fran.  
— I feel stunning And en - trancing, Feel like run - ning and danc - ing for

Ros.  
— I feel stunning And en - trancing, Feel like run - ning and danc - ing for

Cons.  
me! I feel stunning And en - trancing, Feel like run - ning and danc - ing for

Vlns.

1 *p*

2

Vcs. 3 *p*

4

Cb. arco *p*



# No.13

# Under Dialogue

Underscore, Tony

Cue: MARIA: Killer, killer, killer .... (Dialogue continues)

**Allegro agitato** (♩ = 108+)

Reed IV Flute

Reed I Flute

Reed III Oboe

Reed II B♭ Clarinet

Reed V Bassoon

F Horns 1/2

B♭ Trumpets 1/2/3

Trombones 1/2

Timpani *pp distinctly* *sim. sempre*

Piano

**Allegro agitato** (♩ = 108+)

Violins 1/2

Violoncellos 3/4

Contrabass

F Hn. 1 *mute* **7**

Timp. *pp*

Traps *pp*

Vlns. 1/2/3/4 *pp* **7**

Vcs. 1/2/3/4 *pp* *unis.*

Cb. *pp* *unis.*

11

III Ob. *pp*

Timp. *SD*

Traps

11

Vlns. 1-7 *div.* *unis.* *div.*

Vcs. 1-4

Cb.

14

IV Fl. *pp*

II B♭ Cl. *pp*

V Bsn. *pp*

F Hns. 1-2 *straight mute* *(mute) pp* *pp*

B♭ Tpt. 1 *pp*

Timp.

Traps

14

Vlns. 1-7 *unis.* *div.* *unis.* *div.*

Vcs. 1-4

Cb.



18

IV Fl.

I Fl.

III Ob.

II B♭ Cl.

V Bsn.

F Hns. 2

1

B♭ Tpts. 2 3

Tbns. 1 2

Timp.

Traps SD

Piano

18

1 2

3 4 unis. div. unis.

Vns. 5 6 7

1 2 div. div.

Vcs. 3 4

Cb.

IV Fl. *cresc.*

I Fl. *cresc.*

III Ob. *cresc.*

II B♭ Cl. *cresc.*

V Bsn. *cresc.*

F Hns. 1 *cresc.*  
2 *a2*

B♭ Tpts. 1 *cresc.*  
2 *straight mutes*  
3 *cresc.*

Tbns. 1 *straight mutes*  
2 *cresc.*

Timp.

Traps *SD* *cresc.*

Piano *cresc.*

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

*(last time) f*

And I'll

1 *cresc.*

2 *cresc.*

3 *div.*  
4 *cresc.*

5 *cresc.*

6 *cresc.*

7 *cresc.*

1 *unis.*  
2 *cresc.*

3 *unis.*  
4 *cresc.*

Cb. *cresc.*

# Ballet Sequence

Instrumental, Tony, Maria and a Girl

Lo stesso tempo

Reed IV Flute *pp sub.*

Reed I Flute *pp sub.*

Reed III Oboe *pp sub.*

Reed II B $\flat$  Clarinet *pp sub.*

Reed V Bassoon *pp sub.*

F Horns 1 (mute) *pp sub.*  
2

B $\flat$  Trumpets 1 2 3  
(straight mutes)

Trombones 1 2 *pp sub.*

Traps SD *pp sub.*

Electric Guitar

Piano

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

Lo stesso tempo

Violins 1 2 3 *pp sub.*

Violins 4 5 *pp sub.*

Violins 6 7 *pp sub.*  
unis.

Violoncellos *pp sub.*  
pizz.

Contrabass *pp sub.*

IV Fl.

I Fl.

III Ob.

II B<sup>b</sup> Cl.

V Bsn.

F Hn. 1

Tbns. 1 2

Traps

MARIA *cresc.*  
Somewhere there must be a place we can

Tony *cresc.*  
Far, far a - way till the walls and the streets disappear. Somewhere there must be a place we can

Vlns. 1 2 3 4 5 6 7

Vcs.

Cb.

Detailed description: This is a page of a musical score, page 352. It features a full orchestral arrangement with vocal soloists. The instruments listed on the left are: IV Flute, I Flute, III Oboe, II Bass Clarinet, V Bassoon, First French Horn, Trombones 1 and 2, Traps (with SD marking), Violins 1-7, Violas, Cellos, and Double Basses. The vocal soloists are MARIA and Tony. The score is divided into three measures. The vocal parts have lyrics: MARIA: "Somewhere there must be a place we can"; Tony: "Far, far a - way till the walls and the streets disappear. Somewhere there must be a place we can". The instrumental parts include woodwinds with long notes and slurs, brass with rhythmic patterns, strings with sustained notes, and traps with a steady eighth-note pattern. Dynamics include *cresc.* (crescendo) for the vocalists and *mf* (mezzo-forte) for the French Horn in the second measure.

IV Fl.

I Fl.

III Ob.

II B♭ Cl.

V Bsn.

F Hn. 1

(straight mute)

1 *mp* *pp*

B♭ Tpts.

(straight mutes)

2 *mp* *pp*

3

Tbns. 1

2

Vibr.

Traps SD

Maria

feel we're free, Somewhere there's got to be some place for you and for me.

Tony

feel we're free, Somewhere there's got to be some place for you and for me.

1

2

3

Vlns. 4

5

6

7

Vcs.

Cb.

IV Fl. *f*

I Fl. *f* To B $\flat$  Clarinet

III Ob. *f*

II B $\flat$  Cl. *f*

V Bsn. *f*

1 F Hns. *f* open

2 F Hns. *f* open

1 B. Tpts. *f*

2 B. Tpts. *f*

3 B. Tpts. *f*

Tbns. 1 *f*

2 *f*

Susp. Cym. *f*

Traps SD *f*

Maria

Tony

12 Vlns. *f*

34 *f*

5 *f*

6 *f*

7 *f*

Vcs. *f*

Cb. *f* arco

IV Fl.

III Ob.

II B♭ Cl.

I B♭ Cl.

V Bsn.

F Hns. 1/2

Xylo.

Traps  
SD  
CYM  
BD

Elec. Guit.

Piano  
Tb  
Celesta

Vlns. unis.

Vcs.

Cb.

41

IV Fl.

III Ob.

II B $\flat$  Cl.

I B $\flat$  Cl.

V Bsn.

F Hns. 1  
2

B. Tpts. 2  
3

Xylo.

Elec. Guit.

Detailed description: This block contains the first three systems of the musical score. The first system includes parts for IV Fl., III Ob., II B $\flat$  Cl., I B $\flat$  Cl., and V Bsn. The second system includes parts for F Hns. 1 & 2, B. Tpts. 2 & 3, Xylo., and Elec. Guit. The notation includes various notes, rests, and performance markings such as 'a2', 'open', and 'div.'. The key signature has one flat and the time signature is 4/4.

41

1  
2

Vlns. 4  
5  
6  
7

Vcs. 1  
2  
3  
4

Cb.

Detailed description: This block contains the fourth system of the musical score, focusing on the string section. It includes parts for Vlns. 4, 5, 6, and 7, and Vcs. 1, 2, 3, and 4. The Cb. part is also present but mostly contains rests. The notation includes notes, rests, and performance markings such as 'div.' and '(b)'. The key signature has one flat and the time signature is 4/4.





Poco più mosso ♩ = 96

♩ = 120 accel. poco a poco

51

IV Fl.

III Ob.

II B♭ Cl.

V Bsn.

F Hns. 1  
2

1

B♭ Tpts. 2  
3

Vibr.

Cel.

straight mute

straight mute

straight mute

Poco più mosso ♩ = 96

♩ = 120 accel. poco a poco

51

1  
2

3  
4

Vlns.

5  
6

7

Vcs.

Cb.

(arco)

56 accel. di più

♩ = 132 accel. molto

IV Fl. *f* *p* *mp dim.* *p dim.*

III Ob.

II B♭ Cl. *f* *p* *mf sub.* *mp dim.* *dim.* *mp dim.* *p dim.*

I B♭ Cl. *mp dim.* *dim.* *mp dim.* *p dim.*

V Bsn. *f* *p* *mf sub.* *mp dim.* *dim.*

F Hns. 1 2

B♭ Tpts. 1 2 3

Cel.

56 accel. di più

♩ = 132 accel. molto

12 34  
Vlns. *f* *p* *mf* *mp* *p dim.*

Vcl. *f* *p* *mf* *mp* *p dim.*

Cb.

(Ballet Sequence continued)  
Scherzo

63 Fast and light  $\text{♩} = 172$  67

Reed IV Flute *pp* *p*

Reed III Oboe *pp*

Reed II B $\flat$  Clarinet *pp* *p*

Reed I Bass Clarinet *pp* *p*

Reed V Bassoon *pp* *p*

F Horns 1. *pp* 2. *pp* *cup mute*

B $\flat$  Trumpets 1. 2. 3.

Trombones 1. 2.

Wood Block

Electric Guitar

Celesta *pp*

63 Fast and light  $\text{♩} = 172$  67

Vlns. 1. 2. *pp* 3. 4. *pp* 5. 6. 7. *pp* *(arco)*

Vcs. *pp* *(arco)*

Cb. *pp*

IV Fl. *cresc.* *mf* *pp* *cresc.* *f* *pp*

III Ob. *p cresc.* *f* *pp*

II B♭ Cl. *cresc.* *mf* *pp* *cresc.* *f* *pp*

I B♭ Cl. *cresc.* *mf* *pp* *cresc.*

V Bsn. *cresc.* *mf* *pp* *cresc.* *f* *pp*

B♭ Tpts. 1 *mf* *pp* *mf* *pp*

3 *mf* *pp*

Tri. *mf*

Wood Blk. *ppp* *cresc.*

Cel. *cresc.* *mf* *pp* *Tb Piano*

Piano *cresc.* *Tb Celesta*

Vlins. 12 *cresc.* *mf* *pp* *cresc.* *f* *pp* *1. div.*

34 *cresc.* *mf* *pp* *cresc.* *f* *pp* *div.*

5 *cresc.* *mf* *pp* *cresc.* *f* *pp* *div.*

7 *cresc.* *mf* *pp* *cresc.* *f* *pp* *div.*

Vcs. *cresc.* *mf* *pp* *cresc.* *f* *pp* *div.*

Cb. *cresc.* *mf* *pp* *cresc.* *f* *pp* *div.*

2.

IV Fl. *f* *pp* *f sub.* *pp*

III Ob. *f* *pp* *f sub.*

II B♭ Cl. *f* *pp* *f sub.* *pp*

I B♭ Cl. *pp* *f sub.*

V Bsn. *f* *pp*

1 *mf* *pp*

B♭ Tpts. 2 *f* *pp* straight mute

3 *mf* *pp*

Tri. *mf*

Wood Blk.

Glock. (soft mallets) *pp non cresc.*

Vibr. (soft mallets) *pp non cresc.*

Elec. Guit. *pp*

Cel. *pp*

Piano Tb Celesta

2. div. <sup>^</sup>

77

12 34 Vlns. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

5 6 7 Vcs.

Cb.

IV Fl. *pp* *cresc.* *f* *pp*

III Ob. *pp* *cresc.* *f*

II B♭ Cl. *pp* *cresc.* *f* *pp*

I B♭ Cl. *pp* *cresc.* *f*

V Bsn. *f*

1 B♭ Tpts. straight mute

2 B♭ Tpts. (straight mute)

Glock. *pp* *cresc.* *f*

Vibr. *pp* *cresc.* *f*

Elec. Guit. *pp* *cresc.* *f* *pp*

Cel. *pp* *cresc.* *f* *pp* To Piano

COMPANY  
(finger snaps)

Vlins. (optional) *arco* *pp* *cresc.* *f*

Vcs. *arco* *pp* *cresc.* *f*

Cb.

IV Fl. *mf* *f marc. e stacc.* *dim. molto* *ppp*

III Ob. *mf* *f marc. e stacc.* *dim. molto* *ppp*

II B. Cl. *f marc. e stacc.* *dim. molto* *ppp*

I B. Cl. *mf* *f marc. e stacc.* *dim. molto*

V Bsn. *mf* *f marc. e stacc.* *dim. molto* *ppp*

F Hn. 1 (straight mute) (mute) *ppp*

B. Tpts. 1 *mf* *f marc. e stacc.*

B. Tpts. 3 straight mute *f marc. e stacc.*

Pitched Drs. *ppp*

Xylo. *ppp* *ppp*

Traps SD *f marc.* *dim. molto* *fp* *ppp*

Piano R.H. To Celesta *pp* *ppp*

Vlns. 1 2 3 4 arco (play) *mf* *f marc. e stacc.* *dim. molto* *p* *ppp con molto arco, flautando dolce espr.*

Vlns. 5 6 7 arco (play) *mf* *f marc. e stacc.* *dim. molto* *p* *ppp con molto arco, flautando dolce espr.*

Vcs. pizz. *f marc. e stacc.* *dim. molto* *ppp*

Cb. pizz. *ppp*











# Somewhere

Adagio ♩ = 72

A Girl

123

Reed IV Flute

Reed III Flute

Reed II B $\flat$  Clarinet

Reed I B $\flat$  Clarinet

Reed V Bassoon

F Horns  $\frac{1}{2}$

B $\flat$  Trumpets  $\frac{1}{2}$   
 $\frac{2}{3}$

Trombones  $\frac{1}{2}$   
 $\frac{2}{2}$

Vibraphone

Electric Guitar

Piano

A GIRL

There's a place for us, Some-where a place for us. Peace and qui-et and o - pen air

Adagio ♩ = 72

123

Violins

Violoncellos

Contrabass

1. Solo arco

1. Solo

131

IV Fl. *pp* pure and limpid

II B<sup>b</sup> Cl. *p* *pp*

I B<sup>b</sup> Cl. *p* *pp* To Bass Clarinet

Vibr. *p* *pp*

Piano *p*

Girl  
Wait for us Somewhere.. There's a time for us, Some day a time for us,

Vln. 1 *pp* div.

Vcs. 1 2 3 *pp*

Poco più mosso

139

IV Fl. *cresc.*

Timp. *p*

Piano *cresc.*

Girl *cresc.*  
Time to-gether with time to spare, Time to learn, time to care, Some day! \_\_\_\_\_

Poco più mosso

139

Vlns. 1 2 3 4 5 6 7 arco *pp* *cresc.*

Vcs. 1 2 3 4 *cresc.* *cresc.* unis. *mf* unis.

Cb. arco *pp* *cresc.* *mf*



rall.

a tempo

147

IV Fl. *pp* *dim.* *ppp*

III Fl. *pp* *dim.* *ppp* *To English Horn*

II B<sup>b</sup> Cl. *pp* *dim.* *ppp* *To Flute*

I B<sup>b</sup> Cl. *pp*

V Bsn. *mp* *pp* *ppp*

F Hn. 1 *pp* *Solo mute*

Vibr. *pp*

Elec. Guit.

Piano *ppp*

Girl  
- giv - ing \_\_\_\_\_ *pp* Some - where... *pp* There's a place for us, *pp*

rall.

a tempo

147

1 *pp espr.*

2 *pp espr.*

3 *pp espr.*

4 *pp espr.*

5 *pp espr.*

6 *pp espr.*

7 *pp espr.*

1 *pp* *Solo* *ppp* *pp*

2 *mp* *pp* *pp*

3 *pp* *pp*

4 *pp* *dim.* *pp*

Cb. *pp* *dim.* *ppp* *pizz.* *arco*



Piano *cresc.*

Girl  
A time and place for us. Hold my hand and we're half - way there. Hold my hand and I'll

Vlns. *unis.* *cresc.*

Vcs. *unis.* *cresc.*

Cb. *cresc.*

155

F Hns. 1 2 *a2 open* *mf cant.* *molto* *ppp*

Timp. *mp* *mf* *dim. molto* *ppp*

Tam-tam *mf* *let ring and die away* *ppp*

Elec. Guit. *mf* *let ring and die away* *ppp*

Piano *mf* *let ring and die away* *ppp*

Girl  
take you there Somehow, Some day, Somewhere!

155

Vlns. 1 2 3 4 5 6 7 *div.* *dim. molto* *ppp*

Vcs. 1 2 *unis.* *mf cant.* *molto* *ppp*

Vcs. 3 4 *unis.* *mf cant.* *molto* *ppp*

Cb. *mf* *dim. molto* *ppp*

(Ballet Sequence continued)  
**Procession and Nightmare**  
Entire Company, Instrumental, Maria and Tony

**160** Più mosso  $\text{♩} = 40$

Reed IV Flute *pp*

Reed I Flute *pp*

Reed III English Horn *pp*

Reed II B $\flat$  Clarinet *pp*

Reed V Bassoon

F Horns 1 2

B $\flat$  Trumpets (straight mutes) 1 2 3 *pp*

Trombones 1 2

Timpani *pp*

Tam-tam *pp*

Electric Guitar *pp*

Piano *pp*

**160** Più mosso  $\text{♩} = 40$

Violins

Violoncellos (arco) unis. *pp*

Contrabass (arco) *pp*

IV Fl. *pp* *mf* *pp dim.*

I Fl. *pp* *mf* *pp dim.*

III Eng. Hn. *pp* *mf* *pp dim.*

II B♭ Cl. *pp* *mf* *pp dim.*

V Bsn. *pp* *mf* *pp dim.*

1 B♭ Tpts. *pp* *mf* *pp dim.* *ppp*

2 3 *pp* *mf* *pp dim.*

Tbn. 2 (straight mute) *pp* *mf* *pp dim.*

Timp. *pp* *mf* *pp dim.*

Tam-tam *pp* *mf* *pp dim.*

Chime *ppp* *mp* *ppp dim.*

Elec. Guit. *pp* *mf* *pp dim.*

Piano *pp* *mf* *pp dim.*

ENTIRE COMPANY *p* *mf* *p dim.* *ppp*

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

*mf* *p dim.* *ppp*

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

Vlins. *univ.* *p espr.* *mf* *p dim.* *pp* *ppp*

Vcs. *pizz.* *mf* *pp dim.*

Cb. *pizz.* *mf* *pp dim.*

accel. molto

♩ = 80

IV Picc. *Tb Piccolo*

IV Fl. *cresc.*

I Fl. *cresc.* *mp* *mf* *f*

III Ob. *mp* *mf* *f*

II E♭ Cl. *cresc.* *mp* *mf* *f*

V Bsn. *cresc.* *mp* *mf* *f*

F Hns. 1 *cresc.* *mp* *mf* *f*

2

B♭ Tpts. 1

2

3

Tbn. 2 *cresc.* *mp* *mf* *f*

Timp. *cresc.* *mp* *mf* *f*

Xylo. *mf* *f*

Chime

Traps *TD* *mf marc.*

Piano *cresc.* *mp* *mf* *f*

accel. molto

♩ = 80

1 *cresc.* *mp* *mf* *f*

2

3

Vlns. 4 *cresc.* *mp* *mf* *f*

5

6 *cresc.* *mp* *mf* *f*

7

Vcs. 1 *arco* *cresc.* *mp* *mf* *f*

2

3 *arco* *cresc.* *mp* *mf* *f*

4

Cb. *arco* *cresc.* *mp* *mf* *f*

Allegro molto  $\text{♩} = 152$

187

$\text{♩} = 120$   $\text{♩} = 138$

IV Picc. *più f* *molto* *mf marcatis.*

I Fl. *più f* *molto* *mf marcatis.*

III Ob. *più f* *molto* *mf marcatis.*

II Eb Cl. *più f* *molto* *mf marcatis.*

V Bsn. *molto* *mf marcatis.*

F Hns. 1 *più f* *molto* *mf marcatis.*

2 *più f* *molto* *mf marcatis.*

B♭ Tpts. 1 *open* *mf marcatis.*

2 *open* *mf marcatis.*

3 *open* *mf marcatis.*

Tbns. 1 *open* *mf marcatis.*

2 *open* *mf marcatis.*

Timp. *mf marcatis.*

Xylo. *più f* *molto* *mf marcatis.*

Traps. *TD* *SD* *mf marcatis.*

Elec. Guit. *più f* *molto* *mf marcatis.*

Piano *più f* *molto* *mf marcatis.*

Allegro molto  $\text{♩} = 152$

187

$\text{♩} = 120$   $\text{♩} = 138$

1 *più f* *molto* *mf marcatis.*

2 *più f* *molto* *mf marcatis.*

3 *più f* *molto* *mf marcatis.*

Vlns. 4 *più f* *molto* *mf marcatis.*

5 *più f* *molto* *mf marcatis.*

6 *più f* *molto* *mf marcatis.*

7 *più f* *molto* *mf marcatis.*

Vcs. 1 *più f* *molto* *mf marcatis.*

2 *più f* *molto* *mf marcatis.*

3 *più f* *molto* *mf marcatis.*

4 *più f* *molto* *mf marcatis.*

Cb. *più f* *molto* *mf marcatis.*

IV Picc. *To Bass Saxophone*

I Fl. *To Piccolo*

III Ob.

II Eb Cl.

V Bsn.

F Hns. 1 2 *a2*

B $\flat$  Tpts. 1 2 3

Tbns. 1 2

Timp.

Susp. Cym.

Timb.

Traps. SD *TD BD*

Elec. Guit.

Piano

Detailed description: This block contains the musical score for measures 191 through 194. The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo (IV), Flute (I), Oboe (III), Clarinet in E-flat (II), Bassoon (V), and French Horns (1 and 2). The brass section includes Trumpets in B-flat (1, 2, 3) and Trombones (1, 2). The percussion section includes Timpani, Suspended Cymbal, Tom-tom, and Traps (Snare Drum, Tom Drum, Bass Drum). The string section includes Violins (1 and 2), Violas, Cellos, and Double Basses. The Electric Guitar part is also present. The score features complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms. Dynamic markings such as *f* and *f sub.* are used throughout. Performance instructions like *To Bass Saxophone* and *To Piccolo* are included. The key signature has one sharp (F#) and the time signature is 4/4.

12 34

Vlins. 5 6 7

Vcs. *unis.* 1 2 3 4 *unis.*

Cb. *f sub.*

Detailed description: This block contains the musical score for measures 191 through 194, focusing on the string and double bass sections. It includes staves for Violins (1 and 2), Violas, Cellos, and Double Basses. The string parts feature rhythmic patterns similar to the woodwinds and brass, with some parts marked *unis.* (unison). The Double Bass part is marked *f sub.* and includes a triplet of eighth notes. The score continues the complex rhythmic and harmonic material from the previous block.

I Picc.

III Ob.

II Eb Cl.

IV Bs. Sax.

V Bsn.

1  
F Hns.

2

1  
Bb Tpts. 2

3

1  
Tbns.

2

Timp.

Traps SD

Piano

Vlns. unis.

Vcs.

Cb.

200

I Picc.

III Ob.

II Eb Cl.

IV Bs. Sax.

V Bsn.

1  
F Hns.

2

1  
B: Tpts. 2

3

1  
Tbns.

2

Traps

SD

Piano

This block contains the musical notation for measures 195-200 for the woodwind and brass sections. The instruments listed are I Piccolo, III Oboe, II Eb Clarinet, IV Bass Saxophone, V Bassoon, 1 and 2 Flutes, 1 and 2 B♭ Trumpets, 3 Trombones, Traps, and Piano. The woodwinds and bassoon play melodic lines with various articulations and dynamics. The flutes and trumpets play rhythmic patterns of eighth notes. The trombones and piano are mostly silent in this section.

200

Vlns.

Vcs.

Cb.

This block contains the musical notation for measures 195-200 for the string section. The instruments listed are Violins, Violas, and Cellos. The strings play a rhythmic accompaniment of eighth notes, mirroring the patterns of the woodwinds and brass.



204

207

I Picc.

III Ob.

II Eb Cl.

IV Bs. Sax.

V Bsn.

F Hns. 1 2

Bb Tpts. 2 3

Tbns. 1 2

Timp.

Susp. Cym.

Tam-tam

Traps

Elec. Guit.

204

207

Vlins. 1 2 3 4 5 6 7

Vcs. 1 2 3 4

Cb.

Piano

I Picc.

III Ob.

II E♭ Cl.

IV Bs. Sax.

V Bsn.

F Hns. 2

1

B♭ Tpts. 2

3

1

Tbns. 2

Timb.

Susp. Cym.

Xylo.

Traps SD rim shot

Piano

12 34

Vlns. 5 6 7

Vcs. unis.

Cb.

To Flute

a2

r.s.

213



I Picc.  
 IV Fl.  
 III Ob.  
 II E♭ Cl.  
 V Bsn.  
 F Hns. 2  
 1  
 B♭ Tpts. 2  
 3  
 1  
 Tbns. 2  
 Timp.  
 Tam-tam (or Cym.) *p cresc.* *molto*  
 Traps SD  
 Elec. Gut.  
 Piano *loco*  
 12  
 34  
 Vlns.  
 5  
 67  
 Vcs. 1  
 2  
 3  
 4  
 Cb.

I Picc.

IV Fl.

III Ob.

II Eb Cl.

V Bsn.

F Hns. 1

2

Bb Tpts. 1

2

3

Tbns. 1

2

Timp.

Traps SD

Piano

Detailed description: This block contains the musical score for measures 224 through 229. It includes staves for I Piccolo, IV Flute, III Oboe, II Eb Clarinet, V Bassoon, First and Second Flutes, three parts of Bb Trumpets (with a 'Solo' marking for the third part), two parts of Trombones, Timpani, Snare Drums, and Piano. The woodwinds and brass parts feature melodic lines with accents and slurs, while the piano provides a rhythmic accompaniment with chords. The percussion parts include snare drum patterns and a solo line. The score is marked with dynamics such as *ff* and *mf*.

12

34

Vlms.

5

6

7

1

2

Vcs.

3

4

Cb.

Detailed description: This block contains the musical score for measures 224 through 229 for the string section. It includes staves for Violins (1st and 2nd), Violas, Cellos, and Double Basses. The strings play a rhythmic accompaniment consisting of eighth-note chords. The score is marked with dynamics such as *ff* and *mf*.

233 Tempo I (Adagio)

I Picc. *long*  
IV Fl. *long* Solo *pp dolce*  
III Ob. *long* Solo *molto* *pp dolce* To B $\flat$  Clarinet  
II E $\flat$  Cl. *long* To B $\flat$  Clarinet  
V Bsn. *long* Solo *pp dolce*  
F Hns. 1/2 *long*  
B $\flat$  Tpts. 1/2 *long*  
3 *long*  
Tbns. 1/2 *long*  
2 *long*  
Timp. *long*  
Traps SD *long*  
Piano *long*

233 Tempo I (Adagio)

Vlns. *unis.* *long*  
1/2 *long* *pp*  
Vcs. 3/4 *long* *pp*  
Cb. *long*



IV Fl. *cresc.* *f* *p* *ppp* *pp* *long* To Piccolo

I Fl. *f* *p* *ppp* *pp* *long*

II B<sup>b</sup> Cl. *cresc.* *f* *p* *ppp* *pp* *long*

III B<sup>b</sup> Cl. *cresc.* *f* *p* *ppp* *pp* *long*

V Bsn. *cresc.* *f espr.* *ppp* *pp* *long*

1 *straight mute* *pp* *long*

B- Tpts 2 *straight mute* *pp* *long*

3 *straight mute* *pp* *long*

Timp. *mp* *p* *ppp* *pp* *pp* *long*

Cel. *pp* *long*

Piano *pp* *Tb Celesta*

Maria *cresc.* *f* *p* *ppp* *long*  
Some day, Somewhere!

Tony *cresc.* *f* *p* *ppp* *long*  
Some day, Somewhere!

1 *cresc.* *f* *p* *ppp* *pp* *long* *unis.* *div.*

2 *pp* *ppp* *pp* *long* *unis.* *div.*

3 *div.* *cresc.* *f* *p* *ppp* *pp* *long* *div.* *long*

4 *cresc.* *f* *p* *ppp* *pp* *long* *div.* *long*

5 *div.* *cresc.* *f* *p* *ppp* *pp* *long* *pp* *long*

6 *cresc.* *f* *p* *ppp* *pp* *long* *pp* *long*

7 *cresc.* *f* *p* *ppp* *pp* *long* *pp* *long*

1 *V* *cresc.* *f espr.* *ppp* *pp* *long* *pizz.*

2 *pp* *pp* *long* *pizz.*

3 *cresc.* *pp* *ppp* *pp* *long* *pizz.*

4 *pp* *pp* *long* *pizz.*

Cb. *cresc.* *mf* *p* *ppp* *pp* *long* *pizz.*



# Gee, Officer Krupke

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

Jets

Fast, vaudeville style

Reed IV Piccolo *f marc.*

Reed I Flute *f marc.*

Reed II B $\flat$  Clarinet *f marc.*

Reed III B $\flat$  Clarinet *f marc.*

Reed V Bassoon *f marc.*

F Horns 1 2 *f marc.*

B $\flat$  Trumpets 1 3 2 *f marc.*

Trombones 1 2 *f marc.* gliss.

Suspended Cymbal

Traps SD BD *f*

Electric Guitar *f marc.*

Piano *f marc.*

Fast, vaudeville style

Violins 1 2 3 4 *f marc.* *sempre sim.*

Violoncellos 1 2 *f marc.*

Contrabass 3 4 *f marc.* *pizz.*

---Safety---

IV Picc.

I Fl.

II Cl. B♭

III Cl. B♭

V Bsn.

F Hns. 1 2

Tbns. 1 2

Traps

SD

BD

Elec. Guit.

Piano

ACTION (last time)

Dear kind-ly Sergeant Krupke, You got - ta un - der - stand, It's just our bring-in' up - ke That

---Safety---

Vlms. 1 2 3 4

Vcs. 1 2 3 4

Cb.

17

IV Pic.

I Fl.

II B♭ Cl. *cresc.*

III B♭ Cl. *cresc.*

V Bsn. *mp* *mf*

F Hns. 1 2 *a2*

Tbns. 1 2 *straight mutes* *gliss.* *p* *mp*

Traps *SD* *BD* *cresc.* *mf*

Elec. Guit. *cresc.* *mf*

Piano *cresc.* *mf*

Act. *cresc.*  
 gets us out of hand. Our mothers all are junk-ies, Our fathers all are drunks. Gol - ly Mo - ses,

17

12 34  
 Vlns. *cresc.* *mf*

5 6 7  
 Vcs. *cresc.* *mf*

1 2  
 Vcs. *cresc.* *mf* *arco*

3 4  
 Vcs. *cresc.* *mf* *arco*

Cb. *cresc.* *mf* *arco*

IV Picc.

I Fl.

II B. Cl.

III B. Cl.

V Bsn.

Tbns. 1. 2.

Traps

Elec. Guit.

Piano

Act.

natcherly we're punks! Gee, Of-fi-cer Krup-ke, we're ver-y up-set;— We nev-er had the love that ev-'ry

JETS

Gee, Of-fi-cer Krup-ke, we're ver-y up-set;— We nev-er had the love that ev-'ry

Vlns.

Ves.

Cb.

gliss.

gliss.

unis.

pizz.

33

IV Picc.

I Fl.

II B♭ Cl.

III B♭ Cl.

V Bsn.

1  
2  
B♭ Tpts.

3

1  
2  
Tbns.

SD  
BD  
Traps

Elec. Guit.

Piano

Act.  
child ought-a get... We ain't no de - lin - quents, We're mis-un-der - stood... Deep down in-side us there is

Jets  
child ought-a get... We ain't no de - lin - quents, We're mis-un-der - stood... Deep down in-side us there is

straight mutes

straight mute

33

1 2  
3 4  
Vlns.

5  
6  
7

1  
2  
Vcs.

3  
4

Cb.

IV Picc. *mf brillante*

I Fl. *mf*

II B-Cl. *mf*

III B-Cl. *mf*

V Bsn. *mf*

F Hns. 1 *mf*

2 *mf*

B- Tpts. 1

2

3

Tbns. 1

2

Traps SD. *mf*

BD *mf*

Elec. Guit. *mf*

Piano *mf*

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

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

optional

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

Vlns. 1 2 *optional* *p sub.* *mf*

3 4 *p sub.* *mf*

5 6 *p sub.* *mf*

7 *p sub.* *mf*

Vcs. 1 2 *p sub.* *mf*

3 4 *p sub.* *mf*

Cb. *mf arco*

47

IV Picc. *f marc.*

I Fl. *f marc.*

II B♭ Cl. *f marc.*

III B♭ Cl. *f marc.*

V Bsn. *f marc.*

F Hns. 1 *a2 f marc.*

2 *f marc.*

3 *f marc.*

B♭ Tpts. 1 *f marc.*

2 *f marc.*

Tbns. 1 *open gliss. f marc.*

2 *gliss. f marc.*

Susp. Cym.

Traps SD *f*

BD *f*

Elec. Guit. *f marc.*

Piano *f marc.*

Jets *Tutti unis.*

--- Safety ---

*p sub.*

*p sub.*

*p sub.*

47

Cue: SNOWBOY: Just tell it to the Judge.

1 *sempre sim. f marc.*

2 *sempre sim. f marc.*

3 *sempre sim. f marc.*

4 *sempre sim. f marc.*

5 *sempre sim. f marc.*

6 *sempre sim. f marc.*

7 *sempre sim. f marc.*

Vcs. *unis. f marc.*

Cb. *f marc.*

--- Safety ---

*p sub.*

*p sub.*

*p sub.*

*p sub.*

*pizz. p sub.*

IV Picc. *f* *p sub.* *Safety*

I Fl. *f* *p sub.*

II B♭ Cl. *f* *p sub.*

III B♭ Cl. *f* *p sub.*

V Bsn. *f*

F Hns. 1/2 *f* *p sub.*

B♭ Tpts. 1/2 *straight mutes* *f* *p sub.*

Tbns. 1/2 *a2* *f* *p sub.*

Traps *SD* *BD* *f* *p sub.*

Elec. Guit. *f* *p sub.*

Piano *f* *p sub.*

ACTION (to DIESEL)  
(last time)

Dear kind-ly Judge, your Hon-or, my par-ents treat me

1/2/3 *f* *p sub.* *Safety*

Vlns. 4/5 *f* *p sub.*

6/7 *f* *p sub.*

Vcs. 1/2 *div.* *f* *unis.* *p*

3/4 *f* *p*

Cb. *f* *p sub.*



68

II B $\flat$  Cl. *cresc.*

III B $\flat$  Cl. *cresc.*

V Bsn.

Tbns. 1  
2

Traps

SD

BD *cresc.*

Elec. Guit. *cresc.*

Piano *cresc.*

Act. *cresc.*

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

68

1  
2  
3 *cresc.*

Vlns. 4  
5 *cresc.*

6  
7 *cresc.*

Vcs. *cresc.*

unis.

Cb. *cresc.*

II B♭ Cl. *mf*

III B♭ Cl. *mf*

V Bsn. *mp* *mf*

Tbns. 1 2 *straight mutes a2* *p* *mf* *gliss.*

Wood Blk.

Traps SD BD *mf* *p*

Elec. Guit. *mf*

Piano *mf*

Act. *f*

some-how I was had. Leap - in' liz - ards! That's why I'm so bad!

DIESEL (as Judge) *f*

Right! Of - fi - cer Krup-

Vlns. 1 2 3 4 5 6 7 *mf* *gliss.*

Vcs. *arco* *pizz.*

Cb. *mf*

II B $\flat$  Cl. *p*

III B $\flat$  Cl. *p*

V Bsn. *p*

Tbns. 1 *a2*  
2 *mp > p* *p*

Traps  
SD  
BD.

Elec. Guit.

Piano

Dies.  
- - ke, you're real-ly a square; This boy don't need a judge, he needs an an - a - lyst's care! - It's

12  
34  
Vlns. *p*

5  
6  
7

1  
2  
Vcs.

3  
4

Cb.

II B<sup>b</sup> Cl.

III B<sup>b</sup> Cl.

V Bsn.

1  
B<sup>b</sup> Tpts.

2  
3

1  
Tbns.

2

Susp. Cym.

Ratchet

SD  
BD  
Traps

Elec. Guit.

Piano

ACTION *f*

Dies.

just his neu - ro - sis that ought - a be curbed. He's psy - cho - lo - gic - 'ly dis - turbed!

I'm dis -

12  
34  
Vlms.

5  
6  
7

1  
2  
Vcs.

3  
4

Cb.

IV Picc. *p* *f marc.*

I Fl. *p* *f marc.*

II B♭ Cl. *p* *f marc.*

III B♭ Cl. *p* *f marc.*

V Bsn. *p* *f marc.*

F Hns. 1 *p* *f marc.*

2 *p* *f marc.*

3 *open* *f marc.*

Bl. Tpts. 1 *open* *f marc.*

2 *open* *f marc.*

1 *open* *mf* *ghiss.* *p* *ghiss.* *molto* *f marc.*

2 *open* *mf* *f marc.*

Ratchet *p* *f marc.*

Traps *SD* *p* *molto* *f*

Elec. Guit. *p* *f marc.*

Piano *p* *molto* *f marc.*

Act. *mf* *f marc.*

- turbed! We're dis - turbed, We're the most dis - turbed, Like we're psy - cho - lo - gic - ly dis - turbed.

JETS We're dis - turbed, We're the most dis - turbed, Like we're psy - cho - lo - gic - ly dis - turbed.

*optional*

We're dis-turbed, We're the most dis - turbed, Like we're psy - cho - lo - gic - ly dis - turbed.

1 *p* *molto* *f marc.*

2 *p* *molto* *f marc.*

3 *p* *molto* *f marc.*

Vlns. 4 *div.* *un.* *molto* *f marc.*

5 *div.* *molto* *f marc.*

6 *div.* *molto* *f marc.*

7 *molto* *f marc.*

1 *p* *molto* *f marc.*

2 *p* *molto* *f marc.*

Vcs. 3 *arco* *p* *molto* *f marc.*

4 *pizz.* *arco* *f marc.*

Cb. *p* *f marc.*



106

111

IV Picc. *f* *p sub.* *pp* *pp*

I Fl. *f* *p sub.* *pp* *pp*

II B<sup>b</sup> Cl. *f* *p sub.* *pp* *pp*

III B<sup>b</sup> Cl. *f* *p sub.* *pp* *pp*

V Bsn. *f* *p sub.* *pp* *pp*

F Hns. 1/2 *a2* *f* *p sub.* *pp* *pp*

B<sup>b</sup> Tpts. 1/2 *straight mutes* *f* *p sub.* *pp* *pp*

Tbns. 1/2 *a2* *f* *straight mutes* *p sub.* *pp* *pp*

Traps *SD* *BD* *f* *p sub.* *pp* *pp*

Elec. Guit. *f* *p sub.* *pp* *pp*

Piano *f* *p sub.* *pp* *pp*

ACTION (to A-RAB)  
(last time)

My fa-ther is a bas-tard, My

106

111

1/2/3 *f* *p sub.* *pp* *pp*

Vlins. 4/5 *f* *p sub.* *pp* *pp*

6/7 *f* *p sub.* *pp* *pp*

Vcs. 1/2 *div.* *f* *p sub.* *pp* *pp*

3/4 *f* *p sub.* *pp* *pp*

Cb. *f* *p sub.* *pp* *pp*

II B<sup>b</sup> Cl.  
 III B<sup>b</sup> Cl.  
 V Bsn.

F Hns.  $\frac{1}{2}$   
 1  
 Tbns. 2

Traps  
 SD  
 BD

Elec. Guit.

Piano

Act.

ma's an S. O. B. My grand-pa's al-ways plastered, My grand-ma push-es tea. My sis-ter wears a

1  
 2  
 3  
 Vlns. 4  
 5  
 6  
 7  
 Vcs.  
 Cb.

pizz. unis.



II B♭ Cl. *mp*

III B♭ Cl. *mp*

V Bsn. *mp* *mf* *mf*

F Hns. 1/2 *a2* *mp*

1 *mp*

Tbns. 2 *mp*

Traps SD BD *mf*

Elec. Guit. *mf*

Piano

Act.  
mus-tache, My bro-ther wears a dress. Good - ness gra - cious, that's why I'm a mess!  
A-RAB (as Psychiatrist)  
Yes!

Vlns. 4/5 *div.*

6/7

Ves. *arco*

Cb. *arco*

II B<sup>b</sup> Cl. *p*

III B<sup>b</sup> Cl. *p*

V Bsn. *p*

Tbns. 1 2 *p* a2 *p*

Traps SD BD *p*

Elec. Guit. *p*

Piano *p*

A-rab

Vlms. 1 2 3 4 *p*

Vcs. 5 6 7 1 2 3 4

Cb. *pizz.* *p*

135

IV Picc. *p*

I Fl. *p*

II B♭ Cl. *cresc.*

III B♭ Cl. *cresc.*

V Bsn. *cresc.*

1 B♭ Tpts. (straight mute)

2 B♭ Tpts. straight mutes

3 B♭ Tpts.

1 Tbns. *mf* gliss.

2 Tbns. *mf* gliss.

Timp. *mf* gliss.

Traps SD *f* Ped. gliss.

BD *cresc.*

Elec. Guit. *cresc.*

Piano *cresc.*

A-rab *cresc.* I am sick! We are  
 - ci - e - ty's played him a ter - ri - ble trick, And so - cio - lo - gic - ly he's sick! We are

JETS We are

135

1 2 Vlns. *cresc.*

3 4

5 6 Vlns. *cresc.*

7

1 2 Vcs. *cresc.*

3 4

Cb. *cresc.*

IV Picc. *f marc.*

I Fl. *f marc.*

II B<sup>b</sup> Cl. *p* *f marc.*

III B<sup>b</sup> Cl. *f marc.*

V Bsn. *f marc.*

F Hns. 1/2 *p* *f marc.* *a2*

1 *open* *f marc.*

B<sup>b</sup> Tpts. 2/3 *open* *f marc.*

Tbns. 1/2 *a2 open* *f marc.*

Traps *SD* *BD* *p* *f marc.*

Elec. Guit. *p* *f marc.*

Piano *p* *f marc.*

Tutti Jets  
 sick, We are sick, sick, sick, Like we're so - cio - lo - gi - cal - ly sick!  
*optional*  
 We, are sick We are sick, sick, sick, Like we're so - cio - lo - gi - cal - ly sick!

Vlns. 1/2 *p* *div.* *f marc.*

3/4 *div.* *f marc.*

5/6 *div.* *f marc.*

7 *unis.* *f marc.*

Vcs. 1/2 *p* *f marc.*

3/4 *f marc.*

Cb. *p* *arco* *f marc.*

IV Picc. *Safety*

I Fl.

II B♭ Cl.

III B♭ Cl.

V Bsn.

F Hns. 1 2

B♭ Tpts. 1 2 3

Tbns. 1 2

Traps SD BD *p sub.*

Elec. Guit. *p sub.*

Piano *p sub.*

Cue: A-RAB: So take him to a social worker

1 2 3 Vlns. 4 5 6 7 *sim.* *unis.* *Safety* *p sub.*

Vcs. *unis.* *p sub.*

Cb. *pizz.* *p sub.*

IV Picc. *f* *p sub.* --- Safety ---

I Fl. *f* *p sub.*

II B♭ Cl. *f* *p sub.*

III B♭ Cl. *f* *p sub.*

V Bsn. *f*

F Hns. 1 *a2* *f* *p sub.*

2 *f* *p sub.*

B♭ Tpts. 1 straight mute *f* cup mute *p*

2 straight mute *f* cup mutes *p*

3 straight mute *f* cup mutes *p*

Tbns. 1 *a2* *f* cup mute *p*

2 *f*

Traps SD *f* *p sub.*

BD *f*

Elec. Guit. *f* *p sub.*

Piano *f* *p sub.*

ACTION (to BABY JOHN)  
(last time)

Dear kind-ly so-cial work-er, They say go earn a

157 162

1 2 3 *f* *p sub.* --- Safety ---

4 5 *f* *p sub.*

6 7 *f* *p sub.*

Vcs. 1 div. *f* unis. *p*

2 *f* *p*

3 4 *f* *p*

Cb. *f* *p sub.*

IV Pic.  
I Fl.  
II B♭ Cl.  
III B♭ Cl.  
V Bsn.

1  
2  
3  
B♭ Tpts.  
1  
2  
Tbns.

SD  
BD  
Traps

Elec. Guit.

Piano

Act.

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

1  
2  
3  
4  
5  
6  
7  
Vlns.  
unis.  
Vcs.  
Cb.

IV Picc.

I Fl.

II B<sup>b</sup> Cl.

III B<sup>b</sup> Cl.

V Bsn.

B<sup>b</sup> Tpts. 1, 2, 3

Tbns. 1, 2

Timp.

Slide Whistle

Traps SD, BD

Elec. Guit.

Piano

Act.

on - ly an - ti work. Glo - ry - os - ky! That's why I'm a jerk!

BABY JOHN (as Female Social Worker)

*falsetto*

Eek! Of - fi - cer Krup - ke, you've

1, 2, 3 Vlns. 4, 5, 6, 7

1, 2, 3, 4 Vcs.

Cb.



IV Picc. *p*

I Fl. *p*

II B♭ Cl. *p* *cresc.*

III B♭ Cl. *p* *cresc.*

V Bsn. *p* *cresc.*

Tbns. 1/2 *p* a2 straight mutes

Wood Blk. *p*

Traps SD BD *cresc.*

Elec. Guit. *cresc.*

Piano *cresc.*

B.J. *cresc.*  
 done it a - gain. — This boy don't need a job, he needs a year in the pen. — It ain't just a ques -

1/3 Vlns. *cresc.*

4 *cresc.*

5 *cresc.*

6/7 *cresc.*

1/2 Ves. *p* *cresc.*

3/4 *cresc.*

Cb. *cresc.*

IV Picc.  
I Fl.  
II B♭ Cl.  
III B♭ Cl.  
V Bsn.  
F Hns. 2  
1  
B♭ Tpts. 2  
3  
1  
Tbns. 2  
Susp. Cym.  
Traps SD  
BD  
Elec. Guit  
Piano  
ACTION  
B.J.  
Vlns. 1 2  
3 4  
Vcs. 3  
4  
Cb. arco

mutes  
straight mute  
straight mutes  
gliss.  
gliss.  
a2 open  
p  
open  
p  
SD  
BD  
p  
p  
p  
p  
arco

- - tion of mis - un - der - stood; Deep down in - side him, he's no good!  
I'm no good! We're no  
JETS We're no



II B- Cl. *pp*

III B- Cl. *pp*

I B- Cl. *pp*

V Bsn. *pp*

F Hns. 1 *a2*

2

B- Tpts. 1 *pp* straight mute

2 *p* straight mutes

3 *p* straight mutes

Tbns. 1 *a2*

2 *pp* straight mutes

Traps SD *pp* rim shot r.s.

Elec. Guit. *pp*

Piano *pp*

DIESEL (as Judge)

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

A-RAB (as Psychiatrist)

The trou-ble is he drinks.

BABY JOHN (as Female Social Worker)

The

1 *pp*

2 *pp*

3 *pp*

4 *pp*

5 *pp*

6 *pp*

Vcs. 1 *pp*

2 *pp*

3 *pp*

4 *pp*

Cb. *pp* pizz.

212

II B<sup>b</sup> Cl. *cresc.*

III B<sup>b</sup> Cl. *cresc.*

I B<sup>b</sup> Cl. *cresc.* Tb Flute

V Bsn. *cresc.*

F Hns. 1/2 *a2*

B<sup>b</sup> Tpts. 1 *cresc.*

2/3 *cresc.*

Tbns. 1/2 *cresc.*

Traps *SD* *r.s.* *r.s.* *r.s.*

BD

Elec. Gut. *cresc.*

Piano *cresc.*

Dies. *The trou-ble is he stinks.*

A-rab *cresc.* *The trou-ble is he's grow-ing.*

B.J. *cresc.* *trou-ble is he's la-zy.* *The trou-ble is he's*

212

Vins. 1/2/3 *cresc.*

4/5 *cresc.*

6/7 *cresc.*

Vcs. *unis. arco* *cresc.*

Cb. *cresc.*

rall.

Tempo I (but held back)

220

IV Fl.  
I Fl.  
II B♭ Cl.  
III B♭ Cl.  
V Bsn.  
F Hns.  
B♭ Tpts.  
Tbns.  
Traps  
Elec. Guit.  
Piano  
B.J.

SD  
BD  
ride  
CYM

gliss.  
flutter  
a2  
gliss.  
gliss.  
gliss.

grown! Krup - ke, we got trou-bles of our own! Gee, Of - fi - cer Krup - ke, We're  
 div. unis.  
 JETS Krup - ke, we got trou-bles of our own! Gee, Of - fi - cer Krup - ke, We're  
 Krup - ke, we got trou-bles of our own! Gee, Of - fi - cer Krup - ke, We're

rall.

Tempo I (but held back)

220

Vlns.  
Vcs.  
Cb.

arco

gliss.  
div.  
gliss.  
gliss.

IV Fl.

I Fl.

II B♭ Cl.

III B♭ Cl.

V Bsn.

B♭ Tpts. 1

B♭ Tpts. 2

B♭ Tpts. 3

Tbns. 1/2

*(flutter)*

*gliss.*

a2

Traps

ride CYM

SD

rim shots

ride CYM

BD

Elec. Guit.

Piano

Tutti

Jets

down on our knees, 'Cause no one wants a fel - low with a so - cial dis - ease... Gee, Of - fi - cer Krup -

down on our knees, 'Cause no one wants a fel - low with a so - cial dis - ease... Gee, Of - fi - cer Krup -

Vlns. 1 2

Vlns. 3 4

Vlns. 5 6

Vlns. 7

Vcs. unis.

Cb.





# No.14a

# Change of Scene

Cue: ANYBODYS: Thanks, Daddy-O.

## Instrumental

$\text{♩} = 128$

Reed I Piccolo

Reed II E $\flat$  Clarinet

Reed III Tenor Saxophone

Reed IV Bass Saxophone

Reed V Bassoon

F Horns 2

D Trumpet

B $\flat$  Trumpets 3

Trombones 1

Trombones 2

Xylophone

Traps

Electric Guitar

Piano

Violins  $\text{♩} = 128$

Violoncellos (arco)

Contrabass pizz.

*f dim. molto*

*f*

*p*

*pizz.*

rim shot

SD

BD

CYM

a2



Adagio ♩ = 72

15

I Picc. To Bass Clarinet

II E♭ Cl. To Bass Clarinet

III Ten. Sax. To Bass Clarinet

IV Bs. Sax. To Flute

V Bsn.

F Hns. 1/2 a2

D Tpt. To B♭ Trumpet

B♭ Tpts. 1/3 a2

Tbns. 1/2

Xylo.

Traps SD

Piano

15 Adagio ♩ = 72

12  
3 4

Vlms.

Vcs. div. 1,2

Cb.

# A Boy Like That and I Have a Love

Duet

Maria, Anita

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

**Allegro con fuoco** (♩ = 132)

3

Reed IV Flute

Reed II Bass Clarinet

Reed III Bass Clarinet

Reed I Bass Clarinet

Reed V Bassoon

1  
F Horns

2

1  
B♭ Trumpets

2

3

1  
Trombones

2

Timpani

Traps

Electric Guitar

Piano

1  
2  
3  
4  
Viols

5  
6  
7

1  
2  
Violoncellos

3  
4

Contrabass

ANITA (bitterly)

3 A boy like that who'd kill your brother,

**Allegro con fuoco** (♩ = 132)

3

IV Fl. *mp*

II Bsn. *mp* *mf*

III Bsn. *mp* *mf*

I Bsn. *mp* *mf*

V Bsn. *mp* *mf*

Bb Tpts. 1 2 *p*

3 *p*

Timp. *mf*

Anita  
For-get that boy and find an-oth-er! One of your own kind, - Stick to your own kind!

Vlns. 1 2 3 4 *mp* *mf*

5 6 7 *mp* *mf*

Vcs. 1 2 *mp* *mf* arco

3 4 *mp* *mf* arco

Cb. *mf*

11

IV Fl.

II Bs. Cl.

III Bs. Cl.

I Bs. Cl.

V Bsn.

1 F Hns.

2 F Hns.

1 B. Tpts.

2 B. Tpts.

3 B. Tpts.

1 Tbns.

2 Tbns.

Timp.

Traps

Elec. Guit.

Piano

Detailed description: This block contains the musical notation for measures 11 and 12 for a variety of instruments. The woodwinds (Flute, Clarinets, Bassoon) and brass (Trumpets, Trombones, Baritone) parts feature melodic lines with dynamic markings such as *mp* and *mp sub.*. The percussion section includes Timpani and Traps (Cymbal, Snare Drum) with specific rhythmic patterns. The electric guitar and piano parts provide harmonic support. The score is written in a 3/4 time signature.

11

Anita

12 Vlns.

34 Vlns.

5 Vcs.

6 Vcs.

7 Vcs.

1 Vcs.

2 Vcs.

3 Vcs.

4 Vcs.

Cb.

A boy like that will give you sor-row,

Detailed description: This block contains the musical notation for measures 11 and 12 for strings, double bass, and a vocal line. The vocal line for Anita includes the lyrics "A boy like that will give you sor-row,". The string section (Violins and Violas) and double bass part feature melodic lines with dynamic markings such as *mp*, *pizz.*, and *mp sub.*. The double bass part also includes an *arco* marking. The score is written in a 3/4 time signature.

IV Fl. *mp*

II Bs. Cl. *mp* *mf*

III Bs. Cl. *mp* *mf*

I Bs. Cl. *mp* *mf*

V Bsn. *mp* *mf*

1  
2  
3  
Bb Tpts. *mf*

Timp. *mp* *mf*

Anita  
You'll meet an-oth - er boy to-mor-row! One of your own kind. Stick to your own kind!

12  
34  
Vlns. *mp* *mf*

5  
6  
7  
Vcs. *mp* *mf* arco

1  
2  
3  
4  
Cb. *mp* *mf*

Detailed description: This is a page of a musical score for orchestra and vocal soloist. The score is written in 4/4 time and features a key signature of two flats. The instruments are arranged in a standard orchestral layout. The woodwinds include Flute IV, Clarinets II, III, and I, and Bassoon V. The brass section consists of three B-flat Trumpets and a Trombone. The percussion includes a Timpani. The strings are divided into Violins (1st and 2nd) and Violas. The vocal soloist, Anita, has a line of music with lyrics. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and articulation like accents and slurs. The vocal line starts with a *f* (forte) dynamic. The lyrics are: "You'll meet an-oth - er boy to-mor-row! One of your own kind. Stick to your own kind!".

IV Fl.

II Bs. Cl.

III Bs. Cl.

I Bs. Cl.

V Bsn.

F Hns.

1

2

1

2

3

1

2

Timp.

Traps

Elec. Guif.

Piano

Anita

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

12

34

Vlms.

5

67

Vcs.

12

34

Cb.

arco

pizz.

(arco)

pizz. arco

pizz.



IV Fl. *cresc.*

II Bs. Cl. *cresc.*

III Bs. Cl. *cresc.*

I Bs. Cl. *cresc.*

V Bsn. *cresc.*

F Hns. 1 2

B♭ Tpts. 1 2 3

Tbns. 1 2

Traps SD *mp* *mf*

Piano *cresc.* *mf* *vd*

Anita *cresc.*  
 And he's the boy who gets your love — And gets your heart. Ver - y smart, Ma - ri - a, ver - y

Vlns. 1 2 3 4  
*non div. sul G* *sul A*  
*sul D* *mp cresc.*  
*non div. sul D* *sul G*  
*sul G* *mp cresc.*

Vcs. 1 2 3 4  
*arco* *mp cresc.*

Cb. *cresc.* *f* *ff*

IV Fl.  
II Bb Cl.  
III Bb Cl.  
I Bb Cl.  
V Bsn.

1  
2  
F Hns.  
1  
2  
B. Tpts.  
1  
2  
Tbns.

Timp.  
Traps

Elec. Guit.

Piano

Anita

smart! \_\_\_\_\_ A boy like that wants one thing on - ly,

12  
34  
Vlns.  
5  
6  
Vcs.  
1  
2  
3  
4  
Cb

IV Fl. *mp*

II Bsn. Cl. *mp* *mf*

III Bsn. Cl. *mp* *mf*

I Bsn. Cl. *mp* *mf*

V Bsn. *mp* *mf*

B $\flat$  Tpts. 1 2 3 *p*

Timp. *mf*

Anita  
And when he's done, he'll leave you lone-ly. He'll mur-der your love;. He murdered mine.

Vlns. 1 2 3 4 5 6 7 *mp* *mf* *arco*

Vcs. 1 2 3 4 *mp* *mf* *arco*

Cb. *mp* *mf*

32

IV Fl. *p* *mf* *dim.*

II Bs. Cl. *p sub.* *cresc.* *mf* *dim.*

III Bs. Cl. *p sub.* *cresc.* *mf* *dim.*

I Bs. Cl. *p* *cresc.* *mf* *dim.*

V Bsn. *p* *cresc.*

B. Tpts. 1 *pp* *cresc.* *mf* *dim.*

2 *pp* *cresc.* *mf* *dim.*

3 *pp* *cresc.* *mf* *dim.*

Elec. Guit. *pp* *cresc.*

Piano

MARIA  
*f molto cant.*

*dim.*

Oh no, An - i - ta, no, An - i - ta,

Anita *mp* *cresc. molto* *f*

Just wait and see, Just wait, Ma - ri - a, Just wait and see!

32

1 *p sub.* *cresc.* *mf* *dim.*

2 *p sub.* *cresc.* *mf* *dim.*

3 *p sub.* *cresc.* *mf* *dim.*

4 *pizz.* *p sub.* *cresc.* *arco* *mf* *dim.*

5 *pizz.* *p sub.* *cresc.* *arco* *mf* *dim.*

6 *pizz.* *p sub.* *cresc.* *arco* *mf* *dim.*

7 *pizz.* *p sub.* *cresc.* *arco* *mf* *dim.*

8 *pizz.* *p sub.* *cresc.* *arco* *mf* *dim.*

9 *pizz.* *p sub.* *cresc.* *arco* *mf* *dim.*

10 *pizz.* *p sub.* *cresc.* *arco* *mf* *dim.*

11 *pizz.* *p sub.* *cresc.* *arco* *mf* *dim.*

12 *pizz.* *p sub.* *cresc.* *arco* *mf* *dim.*

38

IV Fl. *mp*

II Bs. Cl.

III Bs. Cl. *p*

I Bs. Cl.

V Bsn.

F Hns. 1

2

1

2

B♭ Tpts. 3

Piano *mp*

Maria *mp (with intensity)*  
 no! It is - n't true, not for me, It's true for you, not for me.

38

1

2

3

Vlns. 4 *pp flautando*

5 *pp flautando*

6 *pp flautando*

7

1 *pizz.*

2 *p* *arco*

Vcs. 3 *(arco)*

4 *p*

Cb. *(pizz.)* *p*

IV Fl. *cresc.*

II Bs. Cl.

III Bs. Cl.

I Bs. Cl.

V Bsn. *mp cresc.*

1 F Hns. *mute mp cresc.*

2 F Hns. *mute mp cresc.*

1 B. Tpts. *mp*

2 B. Tpts. *mp*

3 B. Tpts.

1 Tbn. *mf*

2 Tbn. *f*

Traps SD *mp mf*

Piano *cresc. f*

Maria *cresc. f*  
 I hear your words And in my head I know they're smart, But my heart, An - i - ta, But my

1 Vlns. *cresc. f*

2 Vlns. *cresc. f*

3 Vlns. *cresc. f*

4 Vlns. *cresc. f*

5 Vlns. *cresc. f*

6 Vlns. *cresc. f*

7 Vlns. *cresc. f*

Vcs. *un. mp cresc.*

Cb. *mp cresc.*

*arco molto*

*molto*

44

IV Fl. *mp*

II Bs. Cl. *mp*

III Bs. Cl. *mp*

I Bs. Cl. *mp*

V Bsn. *mp*

F Hns. 1 2

B $\flat$  Tpts. 1 2 3

Timp. *mp* *mf*

Maria heart Knows they're wrong And my heart Is too strong, For

ANITA

A boy like that who'd kill your bro-ther, For-get that boy and find an-oth-er!

44

Vlns. 1 2 3 4 5 6 7

Vcs. 1 2 3 4 *pizz.* *mp* *mf*

Cb. *pizz.* *mp* *mf*





52

IV Fl. *mp legato*

II Bs. Cl. *mp*

III Bs. Cl. *mp legato*

I Bs. Cl. *mp legato*

V Bsn. *mp legato*

F Hns. 1  
2

1  
2  
3

Bb Tpts.

Timp.

Piano

Maria *mp*  
know: I am his. I don't care what he is. I don't

Anita  
A boy who kills can-not love, A boy who kills has no heart.

52

Vlns. *unis. (pizz.)*

1  
2 *mp*

Vcs. *mp*

3  
4

Cb.

IV Fl. *cresc.*

II Bs. Cl. *cresc.*

III Bs. Cl. *cresc.*

I Bs. Cl. *cresc.*

V Bsn. *cresc.*

F Hns. 1, 2

B♭ Tpts. 1, 2, 3 *mf poco cresc.*

Tbns. 1, 2 *mf poco cresc.*

Timp.

Traps SD *mp*, *mf*

Piano *cresc.*, *f*

Maria *cresc.*  
 know why it's so, I don't want to know! \_\_\_\_\_

Anita *cresc.*  
 And he's the boy who gets your love And gets your heart. Ver-y smart, Ma-ri-a, ver-y

Vlns. 1, 2, 3, 4, 5, 6, 7  
*non div. sul G*, *sul D*, *mp cresc.*, *sul A*

Vcs. 1, 2, 3, 4 *arco*, *cresc.*

Cb. *cresc.*, *pizz.*, *arco*

60

IV Fl.

II Bs. Cl. *To B $\flat$  Clarinet*

III Bs. Cl. *To B $\flat$  Clarinet*

I Bs. Cl. *To B $\flat$  Clarinet*

V Bsn.

1  
2  
F Hns.

1  
2  
3  
B $\flat$  Tpts.

1  
2  
Tbns.

Timp.

Traps *CYM*

Elec. Guit.

Piano

Maria *stentato*  
Oh no, An - i - ta, no, You should know bet - ter! *intense* You were in love

Anita *smart!*

60

12  
34  
Vlns.

5  
6  
7

1  
2  
Vcs.

3  
4  
Cb.

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

(Meno) rall. rall.

IV Fl.

V Bsn.

Maria

*dim.*  
or so you said. You should know bet - ter...

Solo  
*mp*

*p*

(Meno) rall. arco rall.

1 2  
3 4  
Vlns.

5 6  
7  
Vcs.

1 2  
Vcs.

3 4  
Cb.

*p*

*p*

*p*

*p*

*p*

*p*

arco

arco

arco

arco

arco

arco

68 Andante sostenuto

IV Fl.

V Bsn.

Maria

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

*cresc.*

*cresc.*

68 Andante sostenuto

1 2  
3 4  
Vlns.

5 6  
7  
Vcs.

1 2  
Vcs.

3 4  
Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

con sord.

con sord.

con sord.

con sord.

con sord.

IV Fl. *mf* *p*

II B $\flat$  Cl. *mf* *p*

I B $\flat$  Cl. *mf* *p*

III Bs. Cl. *mf*

Piano *mf*

Maria *mf* *p* *espr.*  
 wrong, what else can I do? I love him; I'm his, And

74 *div. Soli*

Vlns. 1, 2, 3, 4, 5, 6, 7 *mf* *p* *pp dolce Soli* *pp dolce*

Vcs. *mf* *p* *pp dolce* *1, 2 Soli div.*

Cb. *mf* *p*

F Hn. 1 *Solo (mute)* *ppp*

Maria *p*  
 ev - 'ry - thing he is I am, too.

Vlns. 1, 2, 3, 4, 5, 6, 7 *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vcs. 1, 2, 3, 4 *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Cb. *pp* *pp* *pp* *pp*

IV Fl. *pp* *cresc.* *mf*

II B-Cl. *pp* *cresc.* *mf*

I B-Cl. *pp* *cresc.* *mf*

III Bs. Cl. *pp* *cresc.* *mf*

V Bsn. *pp* *cresc.* *mf*

F Hn. 1

Piano *mf*

Maria *pp* *cresc.* *mf*

I have a love, and it's all that I need, Right or wrong, and he needs me,

1 2 *pp* *cresc.* *mf*

3 4 *pp* *cresc.* *mf*

5 6 *pp* *cresc.* *mf*

7 *pp* *cresc.* *mf*

1 2 *pp* *cresc.* *mf* *div.* *unis.*

3 4 *pp* *cresc.* *mf* *div.* *pp cresc.* *mf* *unis.*

Cb. *pp* *mf*

86

IV Fl. *pp dolce*

II B♭ Cl. *pp dolce*

I B♭ Cl. *pp dolce*

III B♭ Cl. *pp dolce*

V Bsn.

F Hn. 1

Piano

Maria *p espr.*  
 too. I love him, we're one; There's noth - ing to be done, Not a

86

1 2 *div. pp dolce*

3 *pp dolce*

Vlns.

4

5 6 7

1 2 *div. pp dolce*

Vcs.

3 4

Cb.

IV Fl. *pp* *poch. cresc.* *p*

II B♭ Cl. *pp* *poch. cresc.* *p*

I B♭ Cl. *pp* *poch. cresc.* *p*

III B♭ Cl. *pp* *poch. cresc.* *p*

V Bsn. *p espr.* *pp* *p* *pp*

F Hn. 1 *p espr.* *poch. cresc.* *pp*

Piano *p*

Maria *mf con espansione*  
 thing I can do \_\_\_\_\_ But hold him, hold him for - ev - er,

1 *pp* *poch. cresc.* *senza sord.* *p*

2 *pp* *poch. cresc.* *senza sord.* *p*

3 *pp* *poch. cresc.* *senza sord.* *p*

4 *pp* *poch. cresc.* *senza sord.* *p*

5 *pp* *poch. cresc.* *senza sord.* *p*

6 *pp* *poch. cresc.* *senza sord.* *p*

7 *pp* *poch. cresc.* *senza sord.* *p*

1 *pp* *poch. cresc.* *unis.* *p espr.*

2 *pp* *poch. cresc.* *unis.* *p*

3 *pp* *poch. cresc.* *unis.* *p*

4 *pp* *poch. cresc.* *unis.* *p*

Cb. *pp* *poch. cresc.* *unis.* *p*





accel. un poco

rall (in 4)

IV Fl. *mf cresc.*

II B♭ Cl. *mf cresc.*

I B♭ Cl. *mf cresc.*

III B♭ Cl. *mf cresc.*

V Bsn. *mf cresc.*

1 F Hns. *p cresc.* open

2 F Hns. *p cresc.* (mute)

1 B♭ Tpts. *p cresc.* (straight mutes)

2 B♭ Tpts. *p cresc.* (straight mute)

3 B♭ Tpts. *p cresc.* (straight mute)

1 Tbns. *p cresc.* (straight mute)

2 Tbns. *p cresc.* (straight mute)

Timp. *p cresc.*

Susp. Cym. *pp* soft mallets

Piano *p cresc.*

Maria *f cresc.* life!

accel. un poco

rall (in 4)

12 Vins. *mf cresc.*

34 Vins. *mf cresc.*

5 Vcs. *mf cresc.*

6 Vcs. *mf cresc.*

7 Vcs. *mf cresc.*

1 Cb. *mf cresc.*

2 Cb. *mf cresc.*

3 Cb. *mf cresc.*

4 Cb. *mf cresc.*

div. unis.

IV Fl. *molto* *pp* *dolciss.* *cresc.* *mp espr.*

II B♭ Cl. *molto* *pp* *dolciss.* *cresc.* *mp*

I B♭ Cl. *molto* *pp* *dolciss.* *cresc.* *mp*

III Bs. Cl. *molto* *pp* *dolciss.* *cresc.* *espr.* *mp*

V Bsn. *molto* *pp* *cresc.* *mp*

F Hns. *molto*

B♭ Tpts. *ppp*

Tbns. *molto*

Timp.

Piano *molto* *pp* *dolciss.* *cresc.*

Maria *pp* *cresc.*  
 When love comes so strong, There is no right or wrong, Your love is \_\_\_\_\_

ANITA *pp* *cresc.*  
 When love comes so strong, There is no right or wrong, Your love is \_\_\_\_\_

Vlns. 1 *molto* *pp* *dolciss.* *cresc.* *mp espr.*

Vlns. 2 *molto* *pp* *dolciss.* *cresc.* *mp*

Vlns. 3 *molto* *pp* *dolciss.* *cresc.* *mp*

Vcs. 1 *molto* *pp* *dolciss.* *cresc.* *espr.* *mp*

Vcs. 2 *molto* *pp* *dolciss.* *cresc.* *mp*

Cb. *molto* *pp* *dolciss.* *cresc.* *mp*

112 con moto

poco rall.

rall. (molto)

IV Fl.

II B♭ Cl.

I B♭ Cl.

III Bs. Cl.

V Bsn.

1  
F Hns.

2

1  
B♭ Tpts.

2  
3

1  
Tbns.

2

Timp.

Susp. Cym.

Piano

Maria  
your life!

Anita  
your life!

112 con moto

poco rall.

rall. (molto)

1  
2  
3

4  
5  
Vlns.

6  
7

1  
2  
Vcs.

3  
4

Cb.

118 Adagio

Tb Piccolo

IV Fl. *sub. ff = molto - ppp*

II B♭ Cl. *sub. ff = molto - ppp*

I B♭ Cl. *Tb Alto Saxophone*  
*sub. ff = molto - ppp*

III Bs. Cl. *Tb B♭ Clarinet*  
*molto - ppp*

V Bsn. *sub. ff = molto - ppp*

F Hns. 1 2 *sub. ff = molto - ppp*

B♭ Tpts. 1 *sub. ff = molto - ppp*

2 3 *2. Tb D Trumpet*  
*sub. ff = molto - ppp*

Tbns. 1 2 *sub. ff = molto - ppp*

Piano *molto - ppp*

118 Adagio

1 2 3 *con sord.*  
*sub. ff dolce dim.*

Vlins. 4 5 *con sord.*  
*sub. ff dolce dim. div.*

6 7 *con sord.*  
*sub. ff dolce dim.*

Vcs. 1 2 3 *con sord.*  
*sub. ff dolce dim.*

4 *molto - ppp*

Cb. *molto - ppp*





IV Picc. *gliss. b*

II B♭ Cl. *gliss. b*

III B♭ Cl. *gliss. b*

I Al. Sax.

V Bsn.

F Hns. 1 *a2 gliss. b*

2

D Tpt.

B♭ Tpts. 1 *open*

3 *(straight mute)*

Tbns. 1 *a2 open*

2

Timp.

Xylo.

Pitched Drs.

Traps *rim shot*

Elec. Guit. *loco*

Piano

12 *f più cresc.*

3 4

Vlns. 5 *f più cresc.*

6 7

Vcs.

Cb.



(Cut off when Jets run into drugstore)

24

IV Picc.

II B♭ Cl.

III B♭ Cl.

I Al. Sax.

V Bsn.

F Hns. 1/2

D Tpt.

1 B♭ Tpts.

3

Tbns. 1/2

Timp.

Xylo.

Traps

Elec. Guit.

Piano

24

1 2  
3 4

Vlns.

5  
6  
7

1  
2

Vcs.

3  
4

Cb.

To B♭ Sax.

To E♭ Cl.

To Flute

To B♭ Tpt.

SD

BD

più cresc.

più cresc.

(b)

VAL

# Taunting Scene\*

Instrumental

(A coin is put in the Juke Box)  
(under dialogue)

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *meno f*), and articulation marks. A vertical line on the left side of the score is labeled "Juke Box". At the bottom of the score, there is a section labeled "SHARKS Mam-bo!" which is noted as pre-recorded.

\* The Mambo section of this scene is pre-recorded and must seem to be coming from the Juke Box.



C

IV Picc.

III Ob.

II Es Cl.

I B♭ Cl.

V Bsn.

F Hns. 1  
2

B♭ Tpts. 1  
2  
3

Tbns. 1  
2

Tmp.

Timb.

Cowbells

Xylo.

Traps SD  
BD

Piano

rim shots

gliss.

L.H. gliss.

SHARKS  
Mam-bo!

C

Vlns. 1  
2  
3  
4  
5  
6  
7

Vcs. 1  
2  
3  
4

Cb.

pizz.

arco

at frog

D

E

IV Picc.

I Fl.

III Ob.

II Eb Cl.

I Bb Cl. *To Flute*

V Ban.

F Hns. 1 2

Bb Tpts. 1 2 3

Tbns. 1 2 *fall-off*

Bongos

Conga

Pitched Dra.

Cowbells

Xylo. *gliss*

Traps *TD Mambo ad lib.*

Piano

Juke Box

D

E

Vlns. 1 2 3 4 5 6 7 *arco*

Vcs. *uniso* *pizz.*

Cb. *pizz.*

F

G

IV Picc.  
I Fl. Tb B $\flat$  Clarinet  
III Ob.  
II E $\flat$  Cl.  
I B $\flat$  Cl.  
V Ban.  
F Hns. 1 2  
B $\flat$  Tpts. 1 2 3  
Tbns. 1 2  
Bongos  
Conga  
Pitched Dra.  
Cowbells  
Xylo.  
Traps  
Piano

Mambo ad lib. TD  
SD Temple Block

*cresc.*

F

G

1 2  
3 4  
5 6  
7  
Vlns.  
1 2  
3 4  
Vcs.  
Cb.

*cresc.*

H

I

IV Picc.

III Ob.

II Es Cl.

I B♭ Cl.

V Bsn.

F Hns. 1  
2

1

B♭ Tpts. 2  
3

Tbns. 1  
2

Bongos

Pitched Drs.

Xylo.

Traps  
TD Mambo ad lib.  
BD

Piano

*p ma marc.*

*marc.*

*marc.*

*poco f*

H

I

1  
2  
3  
4  
5  
6  
7

Vlns.

Vcs. unis.

Cb.

*arco*

*arco*

*arco*

*arco*

J

IV Picc. *cresc.*

III Ob. *cresc.*

II Ev. Cl. *cresc.*

I B♭ Cl. *cresc.*

V Ban. *cresc.*

F Hns. 2 *a2* *cresc.*

1 *cresc.*

B♭ Tpta. 2 *cresc.* To D Trumpet

3 *cresc.*

Tbns. 1/2 *cresc.* *a2*

Bongos *cresc.* *ad lib.*

Conga *ad lib.*

Guero *ad lib.*

Pitched Drs. *cresc.*

Cowbell *ad lib.*

Xylo. *cresc.*

Traps. TD HD

Piano *cresc.* *loco*

Vlns. 2 *cresc.*

3 *cresc.* *div. b.*

4 *cresc.*

5 *cresc.* *div. b.*

6 *cresc.*

7 *cresc.*

Vca. 1 *cresc.* *arco*

2 *cresc.* *arco*

3 *cresc.*

4 *cresc.*

Cb. *cresc.*



K

IV Pic.

III Ob.

II E♭ Cl.

I B♭ Cl.

V Bsn.

F Hns. 1/2

Tbns. 2

Timb.

Conga

Cowbells

Guiro

Traps

Piano

Vlns. 1/2

Vlns. 3/4

Vca. 1/2

Vca. 3/4

Cb.

Juke Box

BD

SD

CYM

ad lib.

cresc.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

L

M

IV Picc. *f* *cresc.*

III Ob. *f* *cresc.* Tb Tenor Saxophone

II E♭ Cl. *f* *cresc.*

I B♭ Cl. *f* *cresc.* Tb Alto Saxophone

V Ban. *f* *cresc.*

F Hns. 1 & 2 *a2* *f* *cresc.*

D Tpt. *f* (open)

Rt Tpts. 1 & 3 *f* shake *cresc.*

Tbns. 1 & 2 *a2* *f* *cresc.*

Timp. *f* with Maracas *cresc.*

Bongos *f* *cresc.* ad lib.

Timb. *f* *cresc.*

Pitched Drs. *f* *cresc.*

Traps. *f* CYM SD TD BD *cresc.* ad lib. TT

Piano *f* *cresc.*

L

M

Vins. *f* unis. *cresc.*

Vcs. *f* unis. *cresc.*

Cb. *f* *cresc.*

Juke Box





**Juke Box**

- IV Picc.
- II E♭ Cl.
- I Al. Sax.
- III Ten. Sax.
- V Bsn.
- F Hns. 1/2
- Tbns. 1/2
- Piano
- Vlns.
- Vcs.
- Cb.

**Reed I Flute**

**Reed II E♭ Clarinet**

**Reed III B♭ Clarinet**

**Reed IV Bass Saxophone**

**Reed V Bassoon**

F Horns 1/2

B♭ Trumpets 1/2/3

Trombones 1/2

Timpani *with Maracas*

Bongos

Spanish Guitar

Piano

Violins 1/2/3/4/5/6/7

Violoncellos 1/2/3/4

Contrabass

*Safety*

**5**

*Solo*  
*3. straight mute*

*Safety*

**5** *Cue:*  
**ACTION: Spic! Lyin' Spic!**



I Fl.

II E♭ Cl.

III B♭ Cl.

IV B♭ Sax.

V Bsn.

F Hns. 1  
2

B♭ Tpts. 1  
2  
3

Tbns. 1  
2

Timpani mallets

Bongos

Traps  
CYM  
BD

Piano

Detailed description: This block contains the musical notation for measures 15 through 18 for the woodwind and percussion sections. The instruments listed are Flute I, Clarinet in E-flat II, Clarinet in B-flat III, Saxophone in B-flat IV, Bassoon V, Flute in C (First and Second), Trumpets in B-flat (First, Second, and Third), Trombones (First and Second), Timpani mallets, Bongos, and Traps (Cymbal and Bass Drum). The score includes various musical notations such as dynamics (e.g., *ff*), articulation (accents, slurs), and performance instructions like *gliss.* and *open*. The key signature has two sharps (F# and C#), and the time signature is 4/4.

1  
2  
3

Vlms. 4  
5

6  
7

Vcs. 1  
2  
3  
4

Cb.

Detailed description: This block contains the musical notation for measures 15 through 18 for the string section. The instruments listed are Violins (First, Second, and Third), Violas, and Contrabass. The score includes various musical notations such as dynamics (e.g., *ff*), articulation (accents, slurs), and performance instructions like *div.*, *unis.*, and *arco*. The key signature has two sharps (F# and C#), and the time signature is 4/4.

I Fl.

II E♭ Cl.

III B♭ Cl.

IV B♭ Sax.

V Bsn.

F Hns. 1  
2

B♭ Tpts. 1  
2  
3

Tbns. 1  
2

Timp.

Bongos

Cowbells

Traps  
BD

Span. Guit.

Piano

1  
2  
3

Vlns. 4  
5

6  
7

Vcs. unis.

Cb.

27

I Fl.

II Eb Cl.

III Bb Cl.

IV Bs. Sax.

V Bsn.

F Hns. 1  
2

B♭ Tpts. 1  
2  
3

Tbns. 1  
2

Timp.

Bongos

Maracas

Cowbells

Traps  
BD  
CYM  
SD

Span. Gut.

Piano

*mf marcatisimo*

27

Vlns. 1  
2  
3  
4  
5  
6  
7

Vcs. 1  
2  
3  
4

Cb.

*mf marcatisimo*

div.

unis.



I Fl.

II E♭ Cl.

III B♭ Cl.

IV Bs. Sax.

V Bsn.

F Hns. 1  
2

B♭ Tpts. 1  
2  
3

Tbns. 1  
2

Timp.

Maracas

CYM  
SD

Traps  
BD

Span. Guit.

Piano

1  
2  
3

Vlins. 4  
5  
6  
7

Vcs. 1  
2  
3  
4

Cb.

I Fl.  
 II E<sup>b</sup> Cl.  
 III B<sup>b</sup> Cl.  
 IV Bs. Sax.  
 V Bsn.  
 F Hns. 1 2  
 B<sup>b</sup> Tpts. 1 2 3  
 Tbons. 1 2  
 Timp.  
 Pitched Drs.  
 Traps SD BD CYM TD  
 Span. Guit.  
 Piano  
 Vlns. 1 2 3 4  
 Vcs. 1 2 3 4  
 Cb.

To B<sup>b</sup> Clarinet  
 To Flute  
 a2  
 a2b  
 sim.  
 Cue: DOC: Stop it!

# Finale

Maria, Tony

Cue: TONY: Yes we can. We will.

### Adagio

Reed IV Flute

Reed I Flute

Reed II B $\flat$  Clarinet

Reed III B $\flat$  Clarinet

Reed V Bassoon

F Horns 1/2

B $\flat$  Trumpets 1/2/3

Trombones 1/2

Timpani

Electric Guitar

Piano

MARIA *mp* Hold my hand and we're half-way there. *cresc.* Hold my hand and I'll take you there Somehow, - Some day! *(She falters and stops)*

TONY *mp cresc.* Hold my hand and I'll take you there Somehow, - *(He dies)*

### Adagio

Violins

Violoncellos

Contrabass

7

IV Fl. *molto* *pp* *long*

I Fl. *molto* *pp*

II B♭ Cl. *molto* *pp*

III B♭ Cl. *molto* *pp* *Tb Oboe*

V Bsn. *pp*

F Hns. 1/2 *a2* *pp*

Timp. *pp* *ppp*

Piano *ppp*

7

MARIA: Stay back!  
(Dialogue continues) *long*

1 *con sord.*

2 *con sord.*

3 *con sord.*

4 *con sord.*

5 *con sord. div.*

6 *con sord. div.* *pp* *ppp* *unis.*

7 *con sord.* *pp* *ppp*

1 *con sord. div.* *pp* *ppp* *unis.*

2 *con sord. div.* *pp* *ppp* *unis.*

3 *con sord.* *pp* *ppp*

4 *con sord.* *pp* *ppp*

Cb. *pp*

15 **Meno mosso**

Cue: MARIA: Te adoro, Anton.

IV Fl. *pp*

I Fl. *pp*

III Ob.

II B♭ Cl. *pp*

V Bsn.

F Hns. 1 2

1 3  
B♭ Tpts. *pp*  
straight mutes

2  
Tbns. 1 2  
straight mute

Timp. *pp*

Tam-tam *pp*

Elec. Guit. *pp*

Piano *pp*

15 **Meno mosso**

Vlns.

Vcs. *pp*  
unis.

Cb. *pp*  
(arco)

SLOW CURTAIN

22

26 Ancora meno mosso

IV Fl. *ppp* *long*

I Fl. *p* *ppp* *long*

III Ob. *p* *long*

II B♭ Cl. *long*

V Bsn. *ppp* *long*

F Hns. 1 *long*

2 *ppp* *long*

3 *ppp* *long*

B♭ Tpts. 1 *ppp* *long*

2 *ppp* *long*

Tbns. 1 *long*

2 *ppp* *long*

Timp. *ppp* *long*

Tam-tam *long*

Elec. Guit. *long*

Piano *p* *ppp* *long*

22

26 Ancora meno mosso

1 *ppp* *long*

2 *ppp* *long*

3 *ppp* *div.* *long*

4 *ppp* *long*

5 *ppp* *long*

6 *ppp* *long*

7 *ppp* *long*

Vcs. *ppp* *pizz.* *long*

Cb. *ppp* *pizz.* *long*