

**VOCAL SELECTIONS**

**MUSIC BY  
LEONARD BERNSTEIN**


# WEST SIDE STORY

**LYRICS BY  
STEPHEN SONDHEIM**



**BASED ON AN IDEA BY JEROME ROBBINS BOOK BY ARTHUR LAURENTS**

**WEST** MUSIC BY  
**LEONARD BERNSTEIN**

**SIDEE** 

**STORY** LYRICS BY  
**STEPHEN SONDHEIM**

**BASED ON AN IDEA BY JEROME ROBBINS BOOK BY ARTHUR LAURENTS  
ENTIRE PRODUCTION DIRECTED AND CHOREOGRAPHED BY JEROME ROBBINS**

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EXCLUSIVE DISTRIBUTORS:

**MUSIC SALES LIMITED**

8-9 FRITH STREET, LONDON W1V 5TZ, ENGLAND

**MUSIC SALES PTY. LIMITED**

120 ROTHSCCHILD AVENUE, ROSEBERY, NSW 2018, AUSTRALIA

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**CAMPBELL CONNELLY & CO. LIMITED**

ISBN 0 7119 1317 X CODE NO. GS10081

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# I FEEL PRETTY

MUSIC BY LEONARD BERNSTEIN

LYRICS BY STEPHEN SONDHEIM

Brightly (alla Spagnola)

Piano introduction in 3/4 time, marked *Brightly (alla Spagnola)*. The music features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the right hand. Dynamics include *mf* and *mp*.

With pulse

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in 3/4 time, marked *With pulse*. The piano accompaniment is in 3/4 time, marked *mp*. Chord diagrams are provided above the vocal line: C+, F, C+, F, C+.

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

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in 3/4 time. The piano accompaniment is in 3/4 time. Chord diagrams are provided above the vocal line: F, C+, F, Gm7, C7, Dm. The text "Guitar tacet" is written below the C7 chord diagram.

pret - ty and wit - ty and bright! — — — — — And I pit - y —



Gm7 C C9 F Eb C

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

*f sub.*

F C+ F C+ F

I feel charm - ing, — oh, so charm - ing, —

*p*

C+ F C+ F Gm7 C7

It's a - larm - ing how charm - ing I feel! — And so

Guitar tacet

Dm Gm7 C C7 F

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

*f*



See the pret-ty girl in that



mir - ror there. Who can that at - trac - tive girl



be? Such a pret-ty face, such a pret-ty

*cresc.*



dress, such a pret-ty smile, such a pret-ty me!

*f*

C7 C+ F C+ F

*p*

I feel stun - ing, — and en - tranc - ing, —

C+ F C+ F Gm7 C Gm7 C7

Feel like run - ning and danc - ing for joy, — For I'm

Dm Dm7 Gm7 C7 F

loved — by a pret - ty — won - der - ful boy! —

*f* *ff*

Eb C 1. F C+ 2. F

I feel

8

# SOMEWHERE

MUSIC BY LEONARD BERNSTEIN

LYRICS BY STEPHEN SONDHEIM

Slowly

Piano introduction in B-flat major, 4/4 time. The music is marked 'p' (piano) and 'pp' (pianissimo). It features a melodic line in the right hand and a bass line in the left hand, both moving slowly.

Chord diagrams for the first system:

- Bb
- Bb7
- Eb7
- Ab
- Fm7
- Bb7
- Eb7
- Ab

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

Piano accompaniment continues with the same melodic and bass lines as the introduction, marked 'p'.

Chord diagrams for the second system:

- Bb
- Bb7
- Gm
- Cm
- Ab
- Db
- Bb

Vocal line: Peace and quiet\_ and op - en air wait for us some - where. \_

Piano accompaniment continues with the same melodic and bass lines, marked 'p'. It includes a triplet of eighth notes in the right hand.



There's a time for us, Some-day a time for us.

*p*



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

*cresc.*



Some-day, \_\_\_\_\_ some-where \_\_\_\_\_ We'll find a new way of liv-ing, \_\_\_\_\_

*mf* *f*



We'll find a way of for-giv-ing, \_\_\_\_\_ some-where. \_\_\_\_\_

*p* *rit.*



Bb Bb7 Eb7 Ab Fm7 Bb7 Eb7 Ab

*pp a tempo*

There's a place for us, A time and place for us.

*pp*

Bb Bb7 Gm Cm Ab Db

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

Bbm Gb Cb Abm 1. Eb Eb7

take you there, some-how, some-day, some-where.

Ab 2. Eb Eb7 Ab Eb

some-where.

*rall.*

*pp*

# TONIGHT

MUSIC BY LEONARD BERNSTEIN

LYRICS BY STEPHEN SONDHEIM

Moderate Beguine Tempo

The first system of the musical score for 'Tonight'. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand. The tempo is marked 'Moderate Beguine Tempo'. The lyrics 'To -' are written below the vocal line.

Warmly

G(add9)



A9



G(add9)



The second system of the musical score. The vocal line continues with the lyrics '- night, To - night, won't be just an - y'. The piano accompaniment continues with the same rhythmic pattern. The tempo is marked 'Warmly'.

A9



G(add9)



Em9



The third system of the musical score. The vocal line continues with the lyrics 'night. To - night there will be no morn - ing'. The piano accompaniment continues with the same rhythmic pattern. The tempo is marked 'Warmly'.

F#m F9 Bb(add9) C9/Bb

star. To - night, To - night, I'll

Bb(add9) Cm Cm7 *cresc.*

see my love to - night. And for us stars will

Am7(b5) D D7/C Eb/Bb *mf* *f*

stop where they are! To - day the

Am7(b5) Cm/Bb Cm *dim.*

min - utes seem like hours, The hours go so

Db Bbm A A7 A7(b5)

slow - ly And still the sky is light. *mp* O

G(add9) A9 G(add9) G6 Em9 Em

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

*cresc.*

Bm Am7 1. Gmaj7 Em9 Am7 D9 D7

*mf* night to - night! *f* to -

2. Gmaj7 Em7 Cmaj9 G G(add9)

*ff* - night! *rall.*



# ONE HAND, ONE HEART

MUSIC BY LEONARD BERNSTEIN

LYRICS BY STEPHEN SONDHEIM

Slowly

*mp*

Tenderly



Make of our hands One hand,



*cresc.*

Make of our hearts One heart. Make of our

Ab                      Bb/D                      Ab/C                      Db/F                      Gb/Bb

vows                      one                      last                      vow:                      On - ly                      death                      will

Fm/Ab                      Bb7                      Eb                      Ebmaj7                      Ab                      Bb7                      Eb

part                      us                      now.                      Make                      of                      our

Ab/C                      Bb/D                      Eb                      Cm                      Gm






lives                      one                      life.                      Day                      af - ter                      day

Db                      Ab/C                      Eb                      Ab                      Bb/D

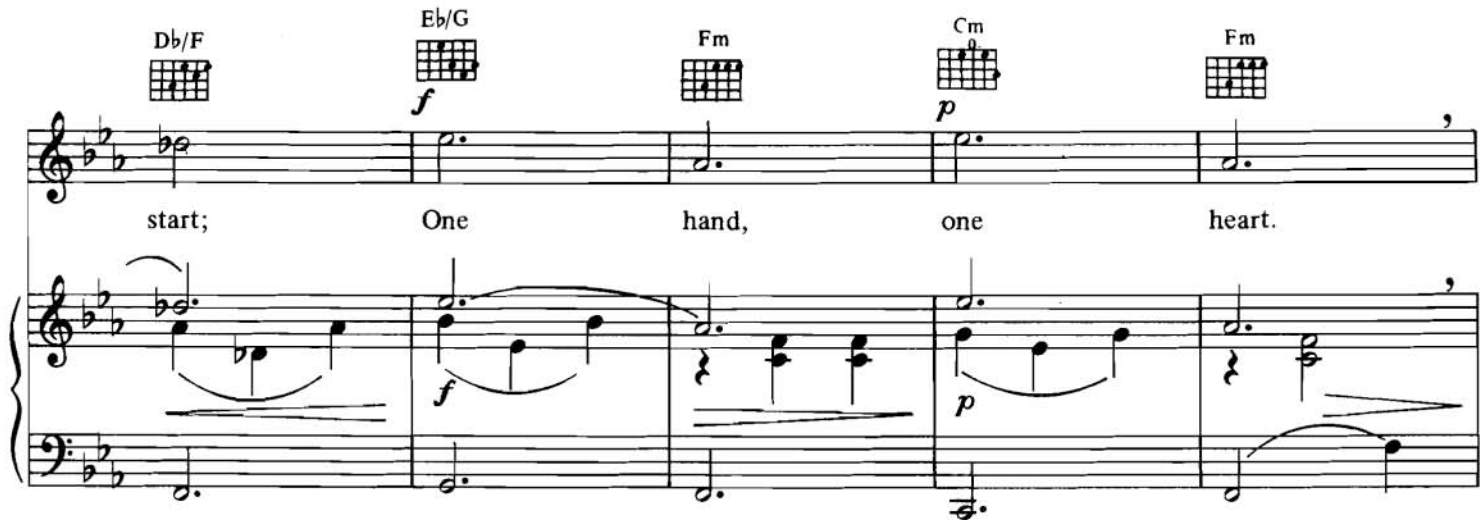
*cresc.*





one                      life.                      Now it be - gins,                      Now                      we

*cresc.*

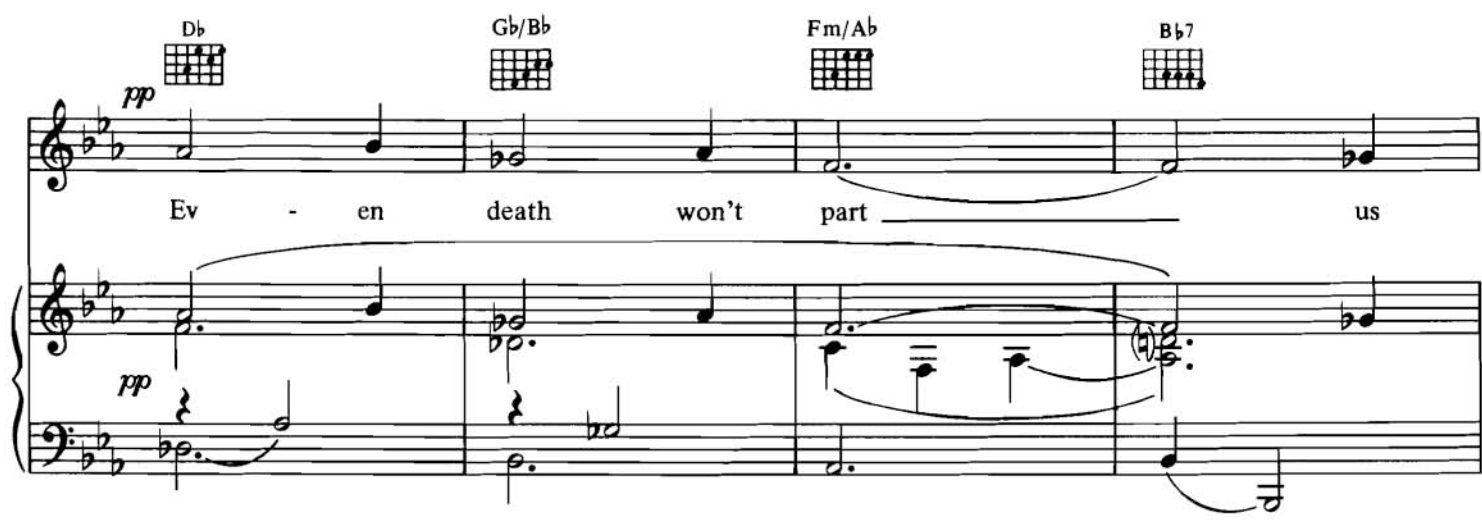
Db/F  Eb/G  f   
 Fm  Cm  p   
 Fm 





start; One hand, one heart.



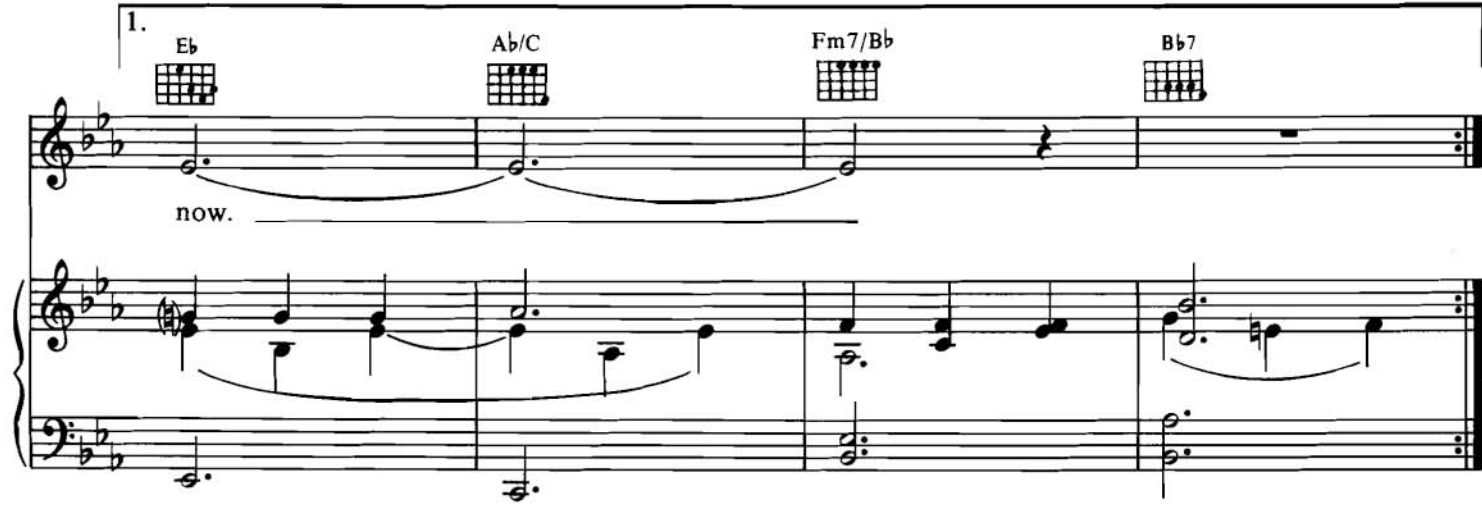
Db  pp   
 Gb/Bb    
 Fm/Ab    
 Bb7 





Ev - en death won't part us



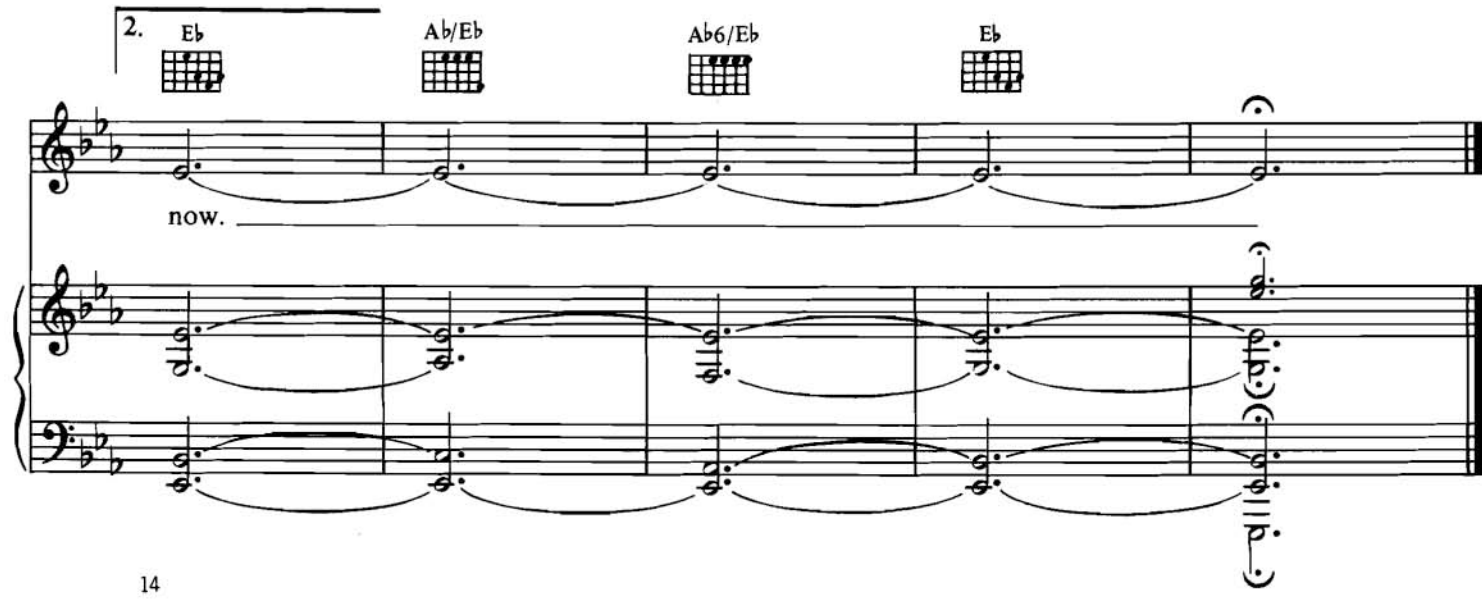
1.   
 Eb    
 Ab/C    
 Fm7/Bb    
 Bb7 

now.



2.   
 Eb    
 Ab/Eb    
 Ab6/Eb    
 Eb 

now.



# COOL

MUSIC BY LEONARD BERNSTEIN

LYRICS BY STEPHEN SONDHEIM

Boppy, with a solid beat

pp

The piano introduction consists of two staves of music. The right hand plays a rhythmic pattern of eighth notes with a dotted quarter note, while the left hand plays a similar pattern. The key signature has one sharp (F#).



(1st time almost whispered)



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

pp

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The piano part features a steady eighth-note bass line and chords in the right hand.



— Got a rock-et in your pock - et.

The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern.



Keep cool - ly cool, — boy! Don't get hot, — 'cause

mf

The vocal line concludes with the lyrics. The piano accompaniment features a more complex chordal texture in the right hand.



Ab F7 Ab F11 Cm7 F9

man, you got some high times a - head.

Eb C7-5 Eb C7-5 Cm7 F7 Gm7

Take it slow, — and Dad - dy - o, — you can live it up and die in bed...

*dim.* *p*

G7 C

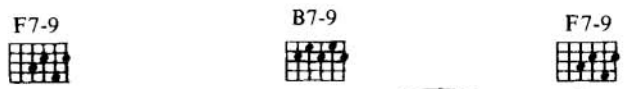
Boy, — boy, — cra - zy boy, —

*pp*

C7-9 A7 C7-9 F

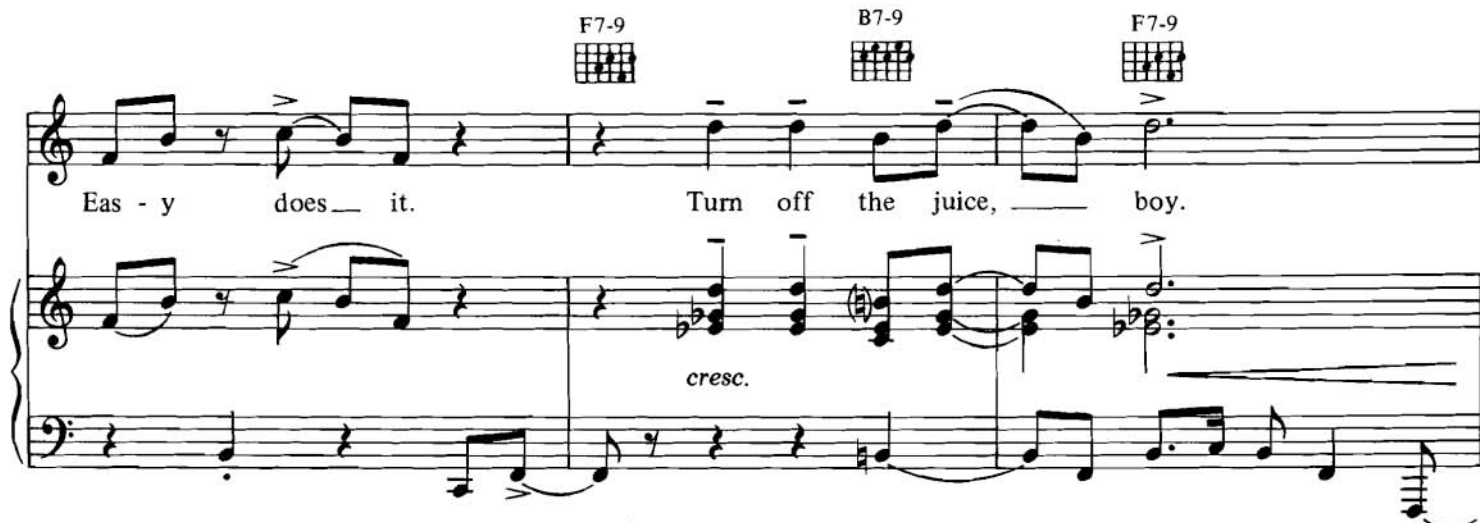
stay loose boy. — Breeze it, buzz it,

F7-9      B7-9      F7-9



Eas - y does — it. Turn off the juice, — boy.

*cresc.*



Ab      F7-5      Ab      F7      Cb9




Go, man, go, — but not like a yo - yo school boy, —

*f*

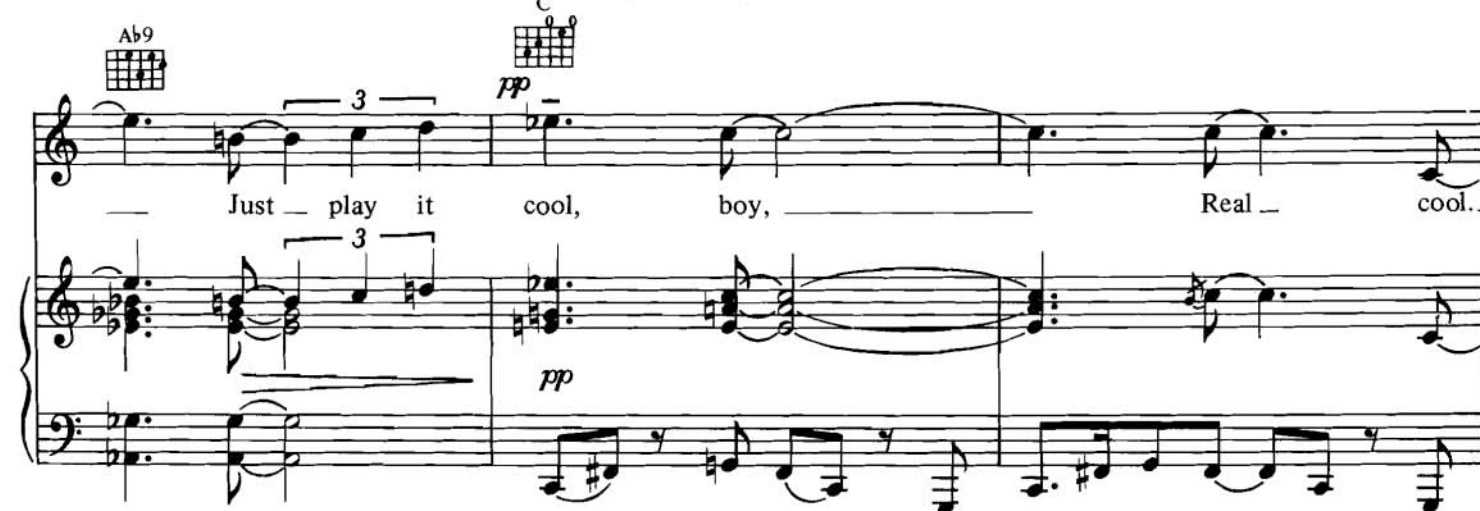


Ab9      C



— Just — play it cool, boy, — Real — cool..

*pp*



1.      G



2.



*ppp*

# AMERICA

MUSIC BY LEONARD BERNSTEIN

LYRICS BY STEPHEN SONDHEIM

Moderately bright

Piano introduction in 6/8 time. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a similar pattern. Dynamics range from *f* to *p*.

Lightly

Chord diagrams for the first system:

- C:
- F/C:
- C:
- G/C:

*mp*

Girl: 1. I like to be in A - me - ri - ca, O - kay by me in A - me - ri - ca.  
Girl: 2. Au - to - mo - bile in A - me - ri - ca. Chro - mi - um steel in A - me - ri - ca.  
Both: 3. Im - mi - grant goes to A - me - ri - ca, Man - y hel - los in A - me - ri - ca.  
Both: 4. I like the shores of A - me - ri - ca, Com - fort is yours in A - me - ri - ca.  
Both: 5. I like to be in A - me - ri - ca, O - kay by me in A - me - ri - ca.

Vocal line with lyrics and piano accompaniment. Dynamics include *mp*.

Cm7:

Bb/C:

Ab/C:

C:

Ev - 'ry - thing free in A - me - ri - ca, For a small fee in A - me - ri - ca!  
Wi - re spoke wheel in A - me - ri - ca, Ve - ry big deal in A - me - ri - ca!  
No - bo - dy knows in A - me - ri - ca, Puer - to Ri - co's in A - me - ri - ca!  
Knobs on the doors in A - me - ri - ca, Wall to wall floors in A - me - ri - ca!  
Ev - 'ry - thing free in A - me - ri - ca, For a small fee in A - me - ri - ca!


Vocal line with lyrics and piano accompaniment. Dynamics include *f* and *sfz*.

1. 2. 3. 4.

5.

To Verse

Fine

VERSE 

*p*

Girl: 1. I like the ci - ty of San	Juan. _____	Boy: I know a boat you can
Girl: 2. I'll drive a Bu - ick through San	Juan. _____	Boy: If there's a road you can
Girl: 3. When I will go back to San	Juan. _____	Boy: When you will shut up and
Girl: 4. I'll bring a T. V. to San	Juan. _____	Boy: If there's a cur - rent to

G7 

Dm7 

get on. _____	Girl: Hund - reds of flow - ers in
drive on. _____	Girl: I'll give my cous - ins a
get gone? _____	Girl: I'll give them new wash - ing
turn on. _____	Girl: Ev - 'ry - one there will give

*sva ad lib.*

G9 

Dm7 

G 

(sing octave lower ad lib.)

full bloom. _____	Boy: Hund - reds of peo - ple in each room! _____
free ride. _____	Boy: How you fit all of them in - side? _____
ma - chine. _____	Boy: What have they got there to keep clean? _____
big cheer. _____	Boy: Ev - 'ry - one there will have moved here! _____



# MARIA

MUSIC BY LEONARD BERNSTEIN

LYRICS BY STEPHEN SONDHEIM

Slowly and freely

Spoken: Maria . . .

Piano introduction for the song 'Maria'. The music is in C minor, 3/4 time, and is marked 'p' (piano). It features a melodic line in the right hand and a bass line in the left hand. The melody consists of a series of eighth notes, with a triplet of eighth notes in the final measure. The bass line is a simple accompaniment of quarter notes.

Chord diagrams for the piano introduction:

- Cm:
- Cm7:
- Ab:
- Cm:
- Db/F:

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

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The music is marked 'p' (piano). The vocal line consists of a series of eighth notes, with a triplet of eighth notes in the final measure. The piano accompaniment is a simple accompaniment of quarter notes.

Chord diagrams for the first line of lyrics:

- Gb6:
- Eb7/G:
- Ab:

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

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The music is marked 'p' (piano). The vocal line consists of a series of eighth notes, with a triplet of eighth notes in the final measure. The piano accompaniment is a simple accompaniment of quarter notes.

Chord diagrams for the second line of lyrics:

- Cm:
- Cm7:
- Ab:
- Cm:
- Db/F:

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

Vocal and piano accompaniment for the third line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The music is marked 'p' (piano). The vocal line consists of a series of eighth notes, with a triplet of eighth notes in the final measure. The piano accompaniment is a simple accompaniment of quarter notes.

Ebm/Gb



cresc.

Eb/G



Ab



3

3

rall.

3

3

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

CHORUS

Moderately (warmly)

C



G/B



- ri - a, I've just met a girl named Ma - ri - a, And

C



G



Dm7



Cmaj7



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

C



Gmaj7



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

Am Em Am Em Bm

*f*

sud - den - ly I've found How won - der - ful a sound can be! Ma -

F Em

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

*p* *pp*

Gm D Bb9

soft and it's al - most like pray - ing. Ma - ri - a, I'll

*tenderly*

Fm/G C

Short version *rall.* *pp* *Slowly*

nev - er stop say - ing, "Ma - ri - a".

*rall. e dim.* *ppp*

Fm/G



Extended version

rall.



nev - er stop say - ing, "Ma - ri - a". *f* Ma -

*rall.* *cresc.*



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

*f*



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



*p* *cresc.*

*cresc.*

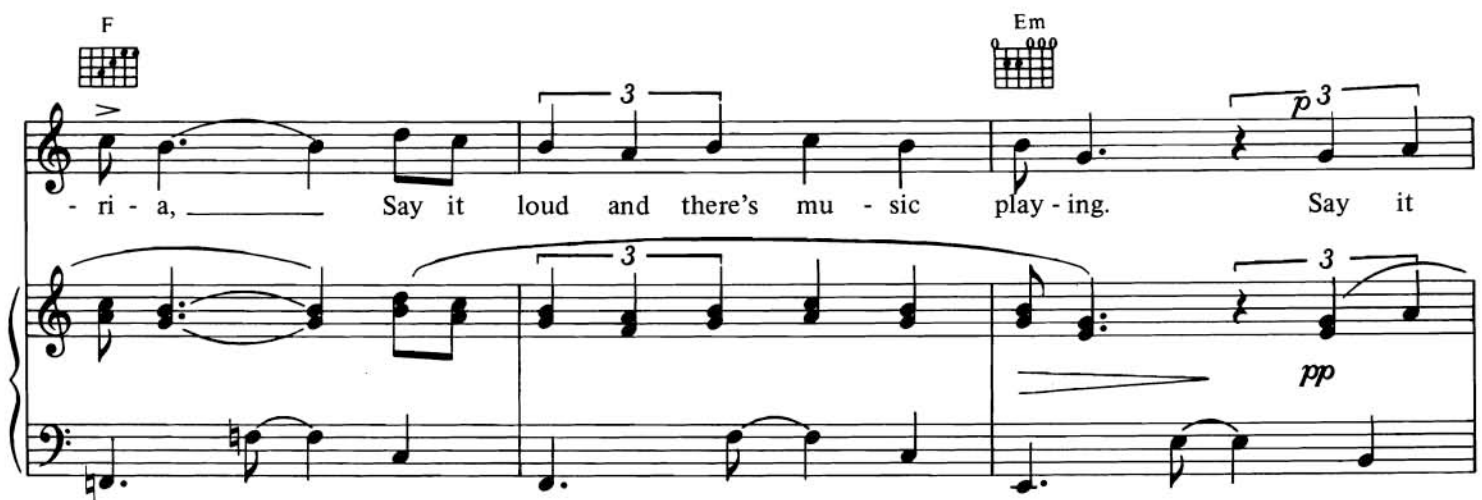





- a, Ma ri - a, Ma -

*f* *ff*

F  Em 

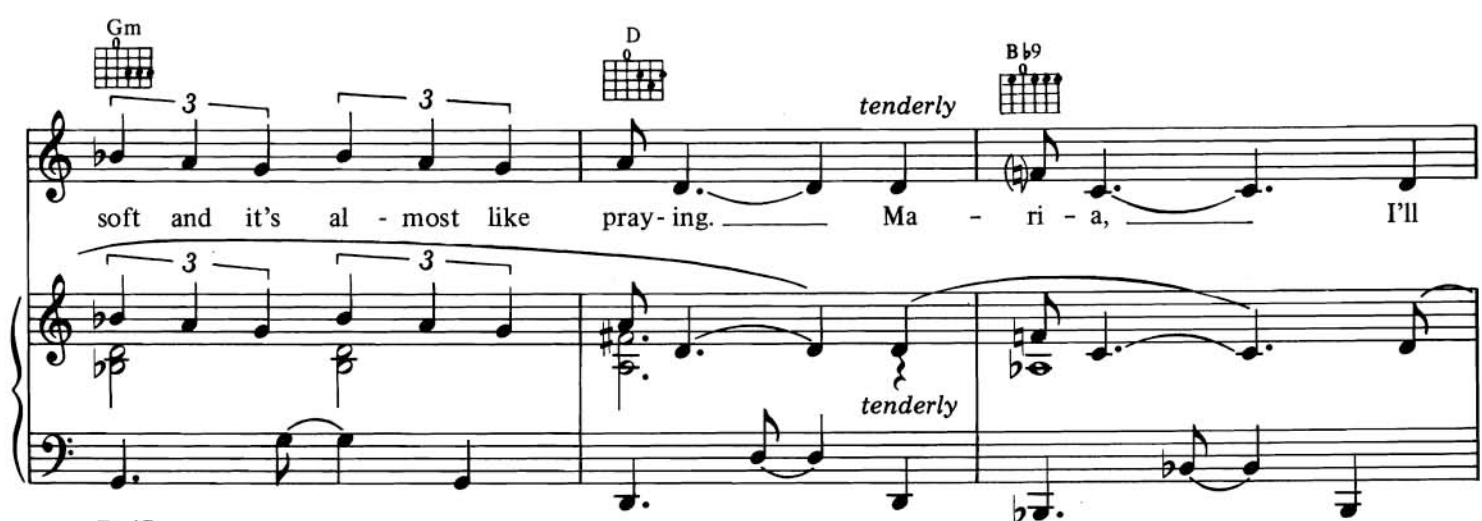
- ri - a, Say it loud and there's mu - sic play - ing. Say it





Gm  D  Bb9 

soft and it's al - most like pray - ing. Ma - ri - a, I'll

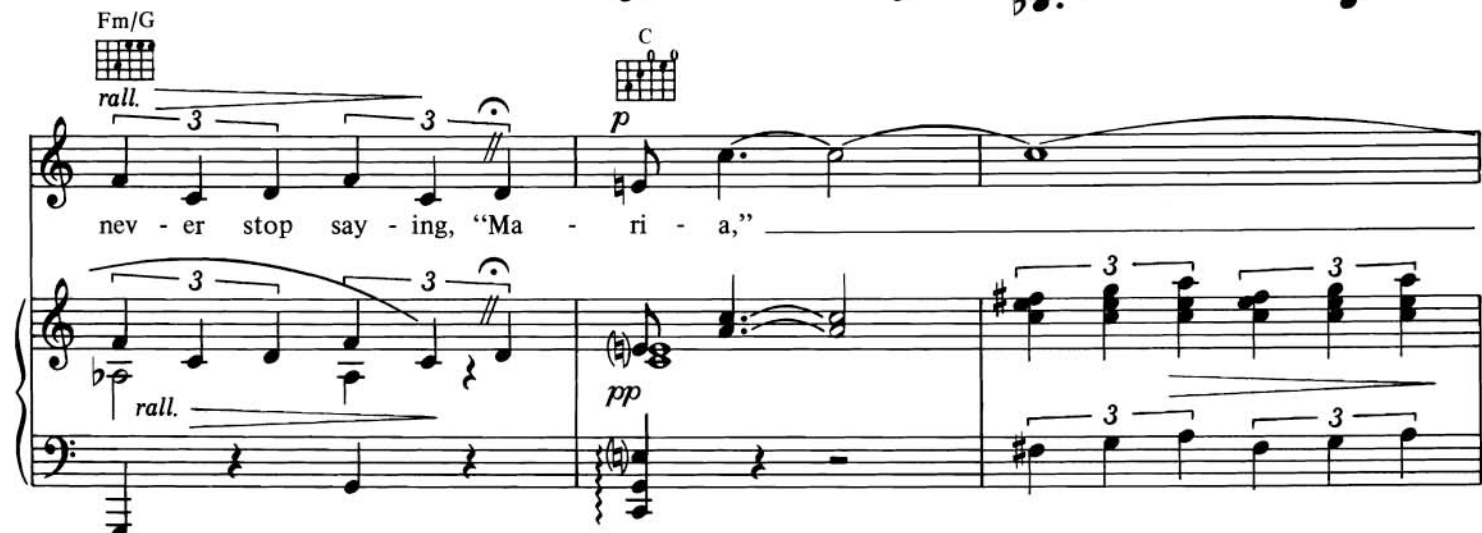
*tenderly*






Fm/G  C 

nev - er stop say - ing, "Ma - ri - a,"

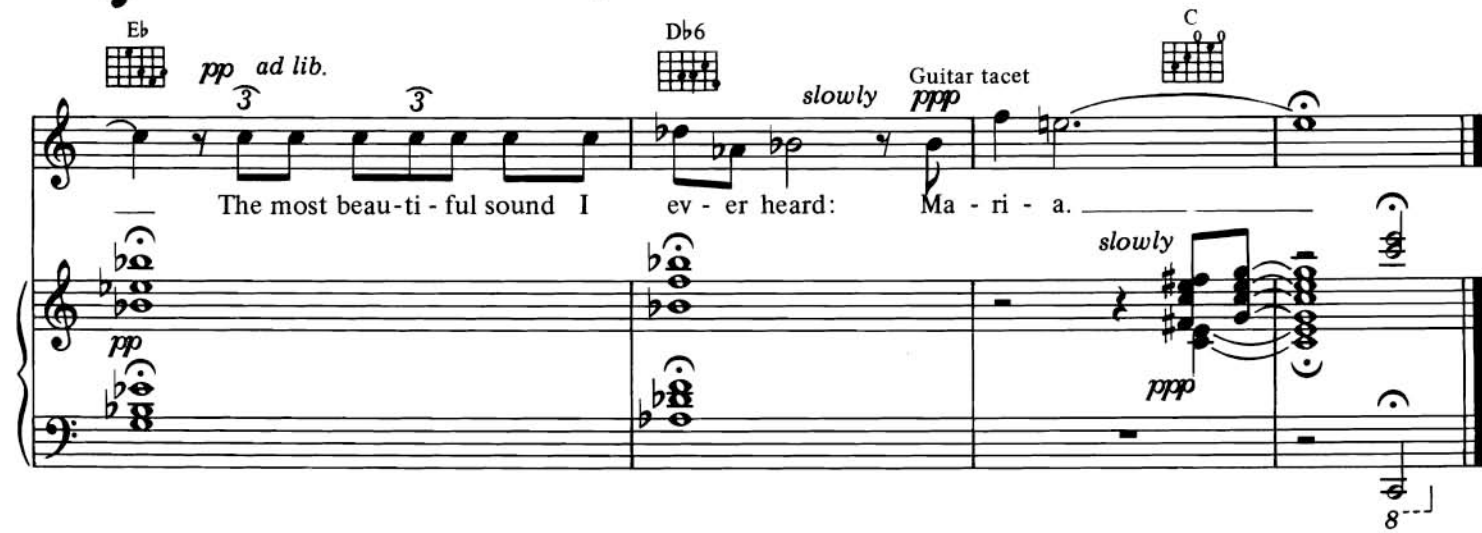
*rall.* *p*



Eb  Db6  C 

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

*pp ad lib.* *slowly* *ppp* *Guitar tacet* *ppp* *slowly*





# SOMETHING'S COMING

MUSIC BY LEONARD BERNSTEIN

LYRICS BY STEPHEN SONDHEIM

Fast ♩ = 176



*pp*

Could \_

*ad lib.*

*dim.*

be. \_

Who \_

- 1. knows? \_\_\_\_\_
- 2. knows? \_\_\_\_\_

There's \_  
It's \_\_\_\_\_

C Dm C Dm C

(rhythmically)

some-thing due — an - y day. — I will know — right a way, —  
 on - ly just — out of reach, — Down the block, — on a beach, —

Bb C Bb C Bb

3 cresc.

soon as it shows. —  
 un - der a tree. —

Fmaj7 tacet f marc. Fmaj7 F13 Fmaj7 F13

It may come can - non - ball - ing down thru the sky, Gleam in its eye,  
 I got a feel - ing there's a mir - a - cle due, gon - na come true,

1. Fmaj7 C dim. pp

Bright as a rose — Who —

2. Fmaj7

tacet

*ff*

Bb

C/Bb

Bb

C/Bb

Com-in' to me!

*f*

*r.h.*

Bb

C/Bb

Bb

C/Bb

*dim.*

REFRAIN (with rhythmic excitement)

Bb

C/Bb

Bb

C/Bb

Bb

C/Bb


*p*

Could it be? — Yes, it could. — Some-thing's com - ing,  
With a click, — With a shock. — Phone will jin - gle,

Some-thing good, — If I can wait. —  
Door will knock. — O - pen the latch. —

*cresc.*

*cresc.*

1.  Eb6


Some - thing's com - ing, I don't know — what it is,



 Bb

but it is — gon-na be great.



2.  F6

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



 Cmaj9

 C<sup>6</sup>

 Cmaj9

catch the moon, — one-hand-ed catch.



*dim.*

C6 Warmly *mf* Gmaj7 Gm7 G11 Gmaj7 Gm7sus  
 A - round the cor - ner,

*mf*  
 or whis - tling down

Am/G Ab/G Am/G *cresc.* Gmaj7 Gm7 Dm/G  
 the riv - er. Come on,

Gmaj7 Gm7 C6 Ab/G Am/G Bb/D *dim.*  
 de - liv - er

Cm7 C F Db/F

Detailed description: This is a musical score for the song 'A Round the Corner'. It consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff. The piano accompaniment is written in two staves (treble and bass clefs). The score is divided into several systems. The first system includes the title 'A Round the Corner' and the first two lines of the piano accompaniment. The second system continues the piano accompaniment. The third system includes the lyrics 'or whistling down' and the next two lines of piano accompaniment. The fourth system includes the lyrics 'the river. Come on,' and the next two lines of piano accompaniment. The fifth system includes the lyrics 'de - liv - er' and the final two lines of piano accompaniment. Chord diagrams are provided for various chords: C6, Gmaj7, Gm7, G11, Gm7sus, Am/G, Ab/G, Gmaj7, Gm7, Dm/G, Cm7, C, F, and Db/F. Performance markings include 'Warmly', 'mf', 'cresc.', and 'dim.'. There are also triplets and slurs indicated in the piano part.



F6 F7sus Bbmaj9

to me.

Bb C/Bb Bb C/Bb Bb C/Bb

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

Bb C/Bb Bb Ab/Bb C/Bb Bb

hold-ing still It - 'll be there.

F6



Musical staff with notes and dynamics (f) for the first line of the song.

Come on, some - thing, Come on in. — Don't be shy,

Piano accompaniment for the first line of the song.

Cmaj7



dim.

Musical staff with notes and dynamics (p) for the second line of the song.

meet a guy, — Pull up a chair. —

Piano accompaniment for the second line of the song.

*p sub.*

Gmaj7



Gm7



G11



Gmaj7



Musical staff with notes and dynamics (p) for the third line of the song.

The air — is —

Piano accompaniment for the third line of the song.

Gm7



Am/G



A $\flat$ /G



C6



Gmaj7




Gm7



Musical staff with notes and dynamics (p) for the fourth line of the song.

hum - ming, — And some - thing — great —


Piano accompaniment for the fourth line of the song.


  
 is com - ing.

*p marc.*

*dim.* Who knows? *sempre dim.* It's

*dim.* *pp*


  
 on - ly just out of reach, Down the block, On a beach. May - be to - night...

*pp* *sempre dim.*

*fade out*  $\frac{3}{3}$


  
*dim.* *(ad lib. fade)*

*(ad lib. fade)*

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**AMERICA**

**COOL**

**I FEEL PRETTY**

**MARIA**

**ONE HAND, ONE HEART**

**SOMETHING'S COMING**

**SOMEWHERE**

**TONIGHT**

ISBN 0-7119-1317-X



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**G. SCHIRMER LIMITED**  
**CAMPBELL CONNELLY & CO. LIMITED**  
CODE NO. 66 10061 ISBN 0-7119-1317-X