

VOCAL SELECTIONS

**MUSIC BY
LEONARD BERNSTEIN**

WEST SIDE STORY

**LYRICS BY
STEPHEN SONDHEIM**




BASED ON AN IDEA BY JEROME ROBBINS BOOK BY ARTHUR LAURENTS

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ENTIRE PRODUCTION DIRECTED AND CHOREOGRAPHED BY JEROME ROBBINS**

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

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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, key of F major. 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 line and piano accompaniment for the first line of lyrics. The vocal line is in 3/4 time, key of F major. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the right hand. Dynamics include *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 line and piano accompaniment for the second line of lyrics. The vocal line is in 3/4 time, key of F major. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the right hand. Dynamics include *mp*. 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 for 'Somewhere'. The score is in B-flat major, 4/4 time, and marked 'Slowly'. It features a piano (p) introduction in the right hand with sustained chords and a bass line in the left hand with a steady eighth-note accompaniment. The second measure is marked 'pp'.

Chord diagrams for the first system:

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

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

Musical notation for the first vocal line, including a piano accompaniment. The piano part is marked 'p'.

Chord diagrams for the second system:

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

Peace and quiet — and op - en air wait for us some - where. —

Musical notation for the second vocal line, including a piano accompaniment. The piano part features a triplet in the right hand.

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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

mf night to - night! *f* to -

1. Gmaj7 Em9 Am7 D9 D7

2. Gmaj7 Em7

ff - night! *rall.* *rall.*

Cmaj9 G G(add9)

ONE HAND, ONE HEART

MUSIC BY LEONARD BERNSTEIN

LYRICS BY STEPHEN SONDHEIM

Slowly

Tenderly



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

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 underneath. 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, starting with a forte (f) dynamic and moving to piano (p). The left hand plays a simple eighth-note accompaniment.

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. The piano part continues with the same rhythmic pattern as the introduction, marked *mp*.

Chord diagrams for the second system:

- 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. The piano part continues with the same rhythmic pattern, marked *sfz* and *f* at the end.

1. 2. 3. 4.

5.

To Verse

Fine

VERSE 

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. —
 drive on. —
 get gone? —
 turn on. —

Girl: Hund - reds of flow - ers in
 Girl: I'll give my cous - ins a
 Girl: I'll give them new wash - ing
 Girl: Ev - 'ry - one there will give

gva 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 ...

p

Cm Cm7 Ab Cm Db/F

p 3 3

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

p

Gb6 Eb7/G Ab

3 3

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

p

Cm Cm7 Ab Cm Db/F

3 3 3 3

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

p

Ebm/Gb



cresc.

Eb/G



Ab



rall.

3

3

3

3

CHORUS

Moderately (warmly)

C



G/B



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

3

3

3

3

C



G



Dm7



Cmaj7



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

C



Gmaj7



mf

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

3

3

3

3

Am Em Am Em Bm

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

f

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. *pp* *ppp*

Fm/G



Extended version

rall.



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

rall. *cresc.*

G/B



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

f

Cmaj7



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

p *cresc.*



cresc.

Gmaj7

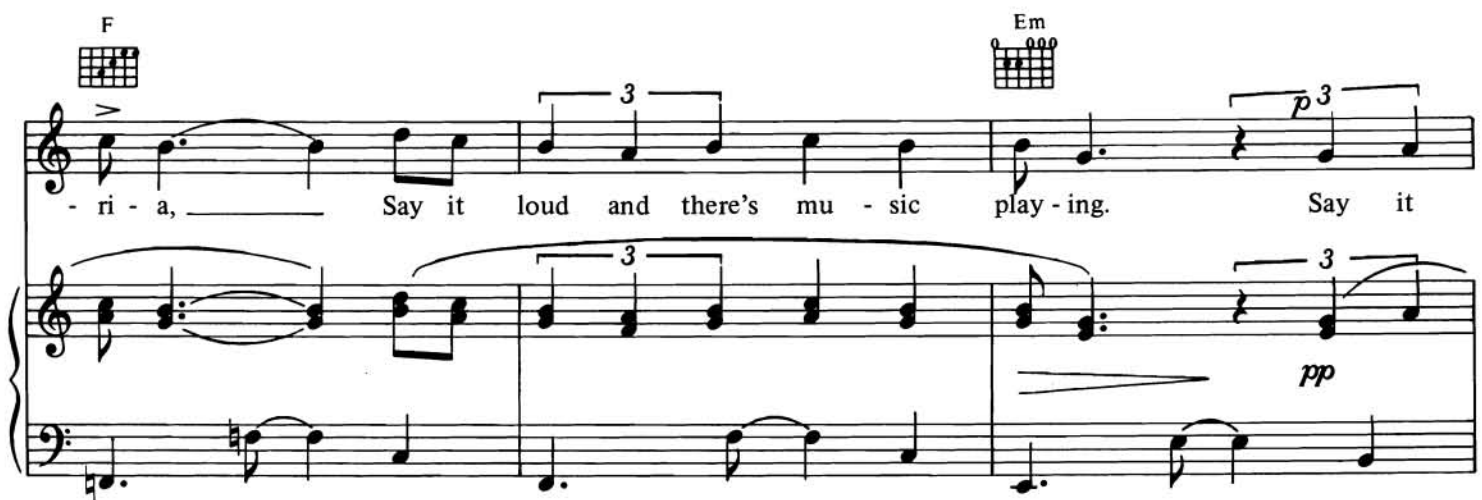





- a, Ma ri - a, Ma -

f *ff*

F  Em 

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

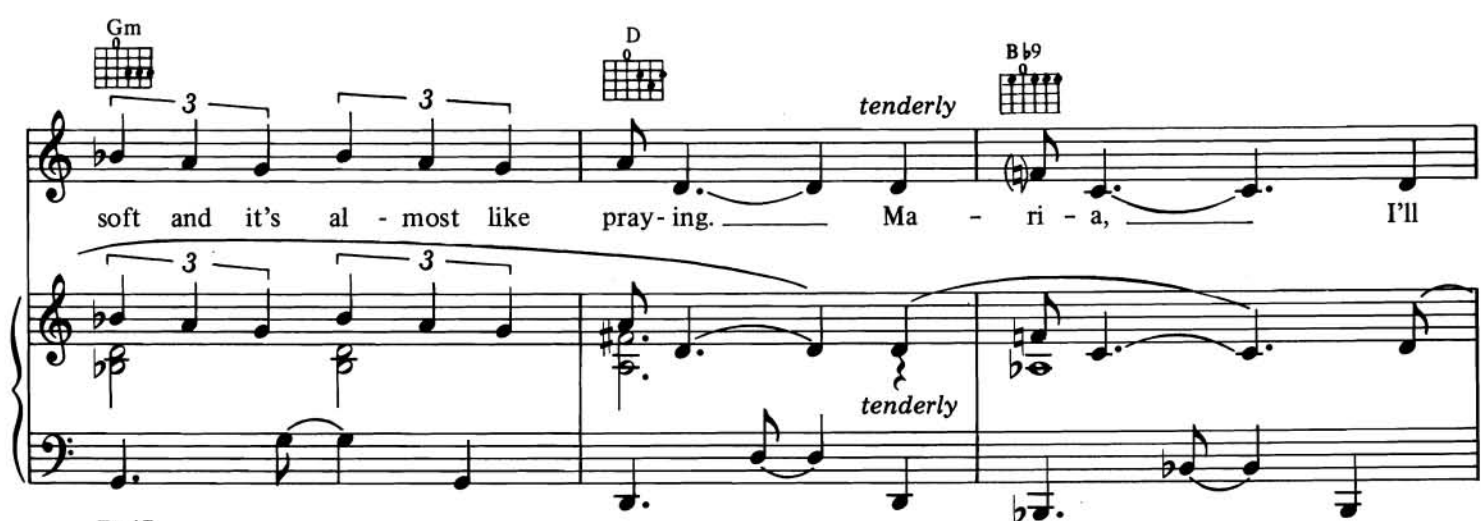




Gm  D  Bb9 

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

tenderly

tenderly

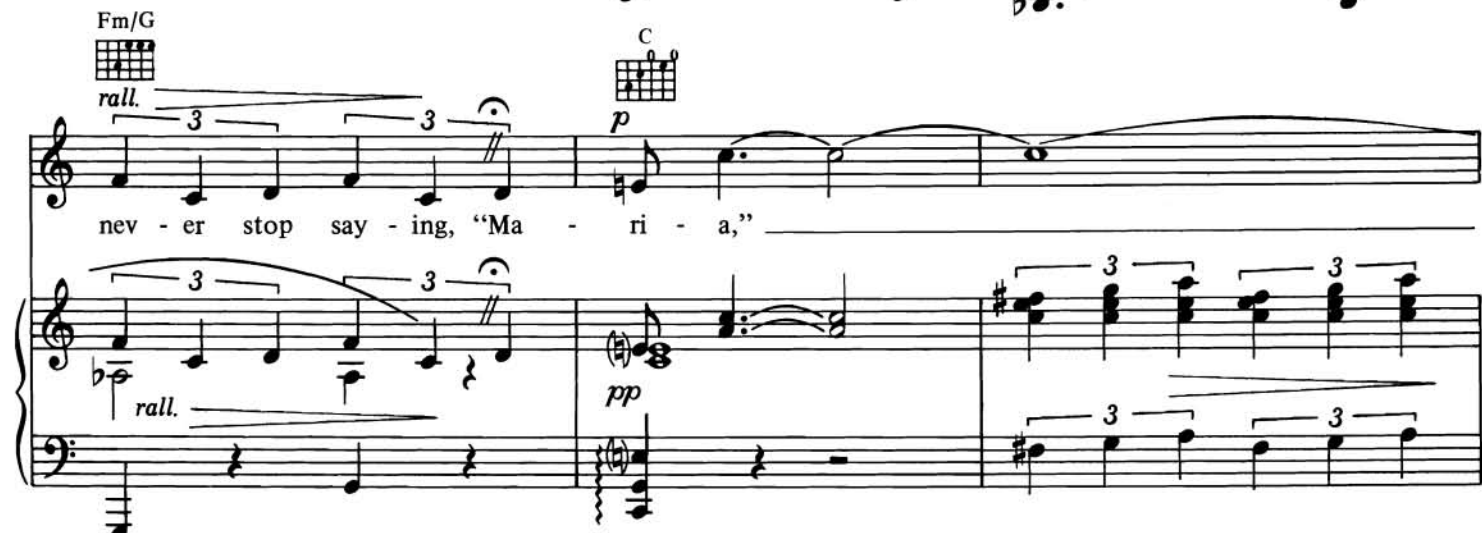





Fm/G  C 

rall. *p*

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

rall. *pp*

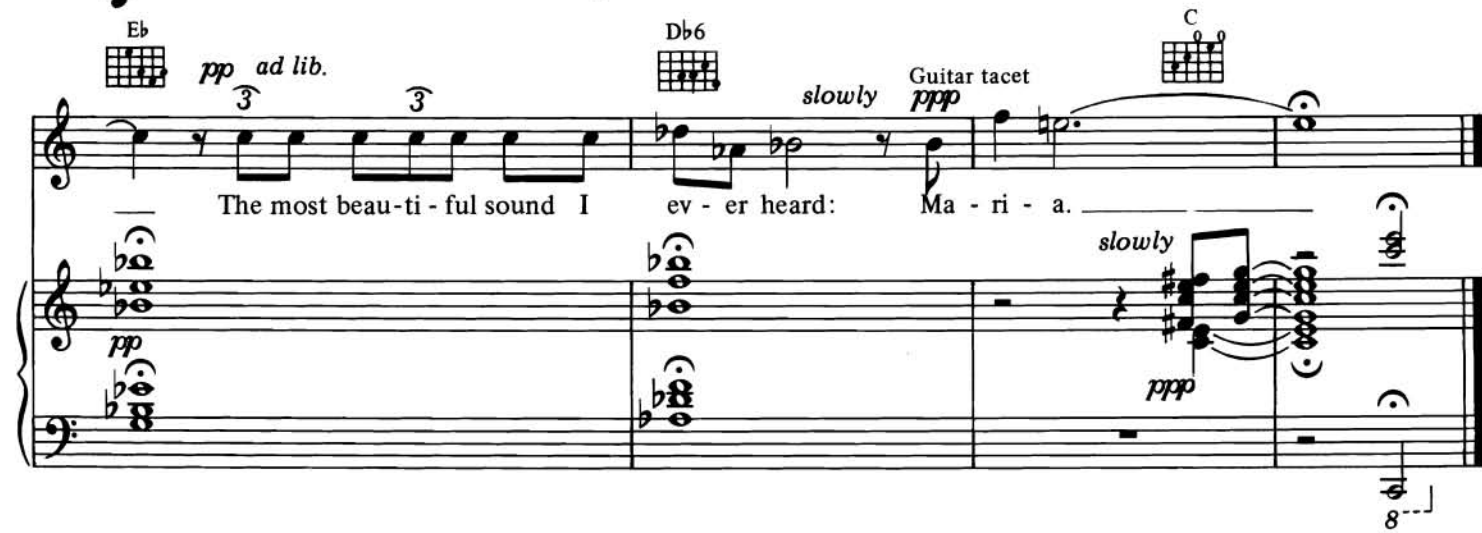


Eb  Db6  C 

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

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

pp *ppp* *slowly*



SOMETHING'S COMING

MUSIC BY LEONARD BERNSTEIN

LYRICS BY STEPHEN SONDHEIM

Fast ♩ = 176



pp

Could _

ad lib.

dim.

pp

be. _____ Who _

1. knows? _____ There's _
2. knows? _____ 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.

E \flat 6



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

B \flat



but it is — gon-na be great.

2.

F6



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

Cmaj9



C \flat 6



Cmaj9



catch the moon, — one-hand-ed catch.

dim.

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

Am/G Ab/G Am/G *cresc.* Gmaj7 Gm7 Dm/G
 or whis - tling down

Gmaj7 Gm7 C6 Ab/G Am/G Bb/D *dim.*
 the riv - er. Come on,

Cm7 C F D7/F
 de - liv - er

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 piano part is written in a 12/8 time signature. The score is divided into several systems, each with a vocal line and a piano accompaniment. Chords are indicated above the vocal line, and some are accompanied by guitar chord diagrams. The piano accompaniment features a steady eighth-note bass line and a more melodic upper line. Dynamics include *mf*, *cresc.*, and *dim.*. The lyrics are: 'A - round the cor - ner, or whis - tling down the riv - er. Come on, de - liv - er'.

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

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CODE NO. 00 10001 ISBN 0.7119.1317.X