LEONARD BERNSTEIN

WEST SIDE STORY

BASED ON A CONCEPTION OF JEROME ROBBINS

BOOK BY
ARTHUR LAURENTS

LYRICS BY
STEPHEN SONDHEIM

ENTIRE ORIGINAL PRODUCTION
DIRECTED AND CHOREOGRAPHED BY
JEROME ROBBINS

ORCHESTRATIONS BY
LEONARD BERNSTEIN
WITH SID RAMIN AND IRWIN KOSTAL

LEONARD BERNSTEIN
Music Publishing Company LLC

BOOSEY & HAWKES
**Characters**

**Singing Roles**

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**Chorus:** Jets, Sharks, Their Girls

**Speaking Roles:**

- Krupke
- Schrank
- 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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Original Broadway Production Credits and Cast List

Robert E. Griffith and Harold S. Prince, by arrangement with Roger L. Stevens, first presented West Side Story on September 26, 1957, at the Winter Garden, New York City, with the following credits and cast:

WEST SIDE STORY

Based on a conception of Jerome Robbins
Book by Arthur Laurents
Music by Leonard Bernstein
Lyrics by Stephen Sondheim

Entire Production Directed and Choreographed by Jerome Robbins
Orchestration by Leonard Bernstein with Sid Ramin and Irwin Kostal
Musical Direction by Max Goberman

THE JETS
Riff (The Leader) ............ Mickey Calin
Tony (His Friend) .......... Larry Kert
Action .................... Eddie Roll
A-rab ..................... Tony Mordente
Baby John ................. David Winters
Snowboy .................. Grover Dale
Big Deal .................. Martin Charnin
Diesel ..................... Hank Brunjes
Gee-Tar ................... Tommy Abbott
Mouthpiece .............. Frank Green
Tiger ...................... Lowell Harris

THE SHARKS
Bernardo (The Leader) ......... Ken Le Roy
Maria (His Sister) ............ Carol Lawrence
Anita (His Girl) .............. Chita Rivera
Chino (His Friend) ........... Jamie Sanchez
Pepe ........................ George Marcy
Indio ........................ Noel Schwartz
Luis ........................ Al De Sio
Anxious .................... Gene Gavino
Nibbles ..................... Ronnie Lee
Juano ........................ Jay Norman
Toro ........................ Erne Castaldo
Moose ....................... Jack Murray

THEIR GIRLS
Grazziella ................. Wilma Curley
Velma .................... Carole D'Andrea
Minnie ..................... Nanette Rosen
Clarice .................... Marilyn D'Honau
Pauline ..................... Julie Oser
Anybodys .................. Lee Becker

THEIR GIRLS
Rosalta ..................... Marilyn Cooper
Consuelo ................... Reri Grist
Teresita .................... Carmen Guiterrez
Francisca .................. Elizabeth Taylor
Estella ..................... Lynn Ross
Margarita ................... Liane Plane

THE ADULTS
Doc ........................... Art Smith
Krupke ...................... William Bramley
Art Smith .................... Schrank
Glad Hand .................... Arch Johnson
John Harkins

Tony awards: Choreographer: Jerome Robbins
Scenic Designer: Oliver Smith

The original Broadway cast recording was first released on CBS OL 5320 (LP), re-released on Columbia CK32603 (CD).
Instrumentation

Reed I: Piccolo, Flute, Alto Saxophone, Clarinet in B♭, Bass Clarinet
Reed II: Clarinet in B♭, Clarinet in B♭, Bass Clarinet
Reed III: Piccolo, Flute, Oboe, English Horn, Tenor Saxophone,
Baritone Saxophone, Clarinet in B♭, Bass Clarinet
Reed IV: Piccolo, Flute, Soprano Saxophone, Bass Saxophone,
Clarinet in B♭, Bass Clarinet
Reed V: Bassoon
2 Horns in F
3 Trumpets in B♭ (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 Picchet Drums, Guiro, Xylophone, 3 Bongos, 3 Cowbells, Conga, Timbales, Snare Drum,
Police Whistle, Gourd, 2 Suspended Cymbals, Castanets, Maracas, Finger Cymbals, Tambourine, Small Maracas,
Glockenspiel, Woodblock, Claves, Triangle, Temple Blocks, Chimes, Tam-tam, Ratchet, Side 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;

Reproduction in whole or in part without written permission is prohibited.
(Bernardo enters)

(Two Jets taunt Bernardo)

(Jets exit)
(Two Sharks enter)

Two (arco)
236  
240  

A-RAB! Jets!
No. 2

Jet Song
Riff and Jets

Allegro moderato (deliberately) \( \frac{4}{4} = 116-128 \)

Cue: ACTION
Who needs Tony?

Allegro moderato (deliberately) \( \frac{4}{4} = 116-128 \)

RIFF
Against the Sharks
we need every man we got.

ACTION
Tony don't belong
any more.
RIFF: Cut it, Action boy.
I and Tony started the Jets.

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

BABY JOHN
Who wouldn't wanna belong to the Jets!
ACTION
Tony ain't been with us for over a month.

SNOWBOY
What about the day we clobbered the Emeralds?

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

BABY JOHN
He saved my ever-levin' neck!

RIFF
Right! He's always come through for us and he will now.
When you're a Jet, You're a Jet all the way From your first cigarette To your last dyin' day.
When you're a Jet, If the spit hits the fan, You got brothers around, You're a family...
home with your own. When company's expected, You're well protected!

Then you are set With a capital J, Which you'll never forget Till they cart you a-

Vc
p sub.

Cb
p sub.

p sub.

p sub.
way. When you're a Jet, You stay a Jet!
RIFF
I know Tony like I know me. I guarantee you can count him in.
ACTION:
In, cut, let's get crackin'.
A-RAB
Where you gonna find Bernardo?
RIFF
At the dance tonight at the gym.
BIG DEAL
But the gym's

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

* - 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."
RIFF
So everybody dress up sweet and sharp.

Oh, when the
Jets fall in at the corn-ball dance,... We'll be the sweet-est dress-in' gang...
in pantal! And when the chicks dig us in our Jet black ties, They're gonna
Jete:

(They dance together, a little wild)

flip, gonna flop, gonna drop like flies!
Easy. Sweet.

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

A-RAB
We always walk tall!

BABY JOHN
We’re Jets!
ACTION & BABY JOHN

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

137
A-RAB, ACTION & BIG DEAL

B.J.
kid With the heavy-weight crown! When you're a Jet, You're the swing-in'-est
thing: Lit-tle boy, you're a man; Lit-tle man, you're a king! The Jets are in gear.
Our cylinders are click in'.
The Sharks' - I'll steer clear... 'Cause
ev’ry Puerto Rican’s a lousy chicken! Here come the Jotas Like a bat out of
hell. Someone gets in our way. Someone don't feel so well! Here come the Jets: Lit-tle world,
step a-side! Better go under-ground, Better run, bet-ter hide! We're draw-in' the line,
So keep your noses hidden! We're hangin' a sign... Says: "Visitors for..."
- bid - den' And we ain't kid - din'! Here come the Jets, Yeah! And we're gon - na beat Ev - ry
last bug-gin' gang On the whole bug-gin' street! On the whole! Ev-er! Mother! - -
Jet Song Chase
Change of Scene
Instrumental
(Fade when lights come up)

Allegro moderato (deliberately) \( \frac{1}{8} = 116-128 \)
No. 3

Something's Coming

Tony

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

\[
\text{Fast } \frac{\text{j}}{\text{=} \quad 176}
\]

\[\ldots\text{Safety} \ldots\]

\text{Reed II B♭ Clarinet}

\text{Reed I B♭ Clarinet}

\text{Reed III B♭ Clarinet}

\text{Reed IV Bass Clarinet}

\text{Reed V Reeds}

\text{F Horns}

\text{B♭ Trumpets}

\text{Trombones}

\text{Traps}

\text{Electric Guitar}

\text{Piano}

\text{TONY (last time)}

\text{Could be!}

\text{Who}

\[\text{Fast } \frac{\text{j}}{\text{=} \quad 176}
\]

\[\ldots\text{Safety} \ldots\]

\text{Violins}

\text{Violoncellos}

\text{Contrabass}
I know? There's something due any day.

I will know right away. Soon as it shows.
It may come cannonballing down thru the sky, Gleam in its eye, Bright as a rose...
Who knows?

It's only just out of reach. Down the block, on a beach.
I got a feeling there's a miracle due, under a tree.
Gonna come true, Coming to me!
Could it be? Yes, it could. Something's coming, something good.
II Bb Cl.
cresc.

I Bb Cl.
cresc.

III Bb Cl.
cresc.

IV Bb Cl.
cresc.

V Bsn.
cresc.

F Hn.

Bb Tpts.

Tbn.

Traps
SD
BD
cresc.

Elee. Cbsn.
cresc.

Piano
cresc.

Tbn.

If I can wait!
Something's coming, I don't know what it is.

Vlns.

Cb.
cresc.
But it is gonna be great!

With a click... with a shock,
Phone'll jingle, door'll knock, open the latch! Something's
I B♭ Cl.
II B♭ Cl.
III B♭ Cl.
IV B♭ Cl.
V B♭ Cl.
F Hns.
B. Tpts.
Tbn.
Traps
BD
Elec. Guit.
Piano
Toby
Vns.
Vcs.
Ch.

coming, don't know when, but it's soon; Catch the moon; One-handed catch!
Tony: Around the corner.
Or whistling down the river, Come
118

on, deliver to me!

Vlns. 3 4

Vc.

Ch.

126
May be just by holding still.
It'll be there!
Come on,
someth-ing, come on in, don't be shy, Meet a guy, Pull up a chair!
The air is humming.
And something great is coming!
Who knows?

It's only just out of reach.

down the block, on a beach. Maybe tonight...
No. 3a

Something's Coming Chase
Change of Scene
Instrumental

Fast $\frac{j}{2} = 176$

(Repeat, if necessary, and fade)
No. 4

The Dance at the Gym

Blues

Instrumental

*Molto moderato* \( \frac{\text{cresc. poco a poco}}{\frac{\text{p poco a poco}}{\text{p poco a poco}}} \)

1

**Reed II Bb Clarinet**

**Reed III Bb Clarinet**

**Reed Alto Saxophone**

**Reed IV Bass Saxophone**

**Reed V Bassoon**

**F Horn**

**B- Trumpet**

**Trombones**

**Suspended Cymbal**

**Vibraphone**

**Electric Guitar**

**Celesta**

**Molto moderato** \( \frac{\text{cresc. poco a poco}}{\frac{\text{p poco a poco}}{\text{p poco a poco}}} \)

1

**Violas**

**Violoncellos**

**Contra-bass**

Cue: MARIA: Because tonight is the real beginning of my life as a young lady of America.
(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.)
No. 4a

Promenade

Cue: GLAD HAND: All right: here we go!

Tempo di Paso Doble

(Respi al lib. and cut off with whistle.
Segue: Mambo)
No. 4b

Mambo

Fast $j = 126$

58

Reed IV Piccolo
Reed II E-Clarinet
Reed III B-Clarinet
Reed I Alto Saxophone
Reed V Bassoon
F Horns
B♭ Trumpets
Trombones
Bongos
Timbales
Cowbells
Drums
Piano

Fast $j = 126$

58

Violins
Violoncellos
Contrabass

* originally notated as Tenor Drum. Snare Drum was used in the 1964 Bernstein recording for clarity and pitch distinction (bars 58-99).
IV Pce.
III Ob.
II Es Cl.
I Bb Cl.
IV Bb Cl.
V Bsn.
F Hns.
3/4 B- Tpts.
2 Tbn.
2 Tbn.
Temp.
Bongos
Timb.
Cowbells
Xylo.
Traps
Piano

116

Mambo!
* maracas may be separate player.
(Tony and Maria see each other)
(The lights dim and the crowd disappears as Tony and Maria approach each other)
No. 4c

Cha-Cha

Andante con grazia $\frac{j}{4} = 100$

207

Reed IV Flute
Reed I Flute
Reed III Flute
Reed II B-Clarinet
Reed V Bassoon
B- Trumpets
Finger Cymbals
Electric Guitar
Piano

Andante con grazia $\frac{j}{4} = 100$

207

Violins

(arco) sul D

(sul G)

(sul D)

(sul G)

Violoncello

2

(pizz.)

Contrabass

(pizz.)
Meeting Scene

No. 4d

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

Meno mosso $= 72$

MARCIA
I know you are not.

TONY
Or that we've met before?

MARCIA
I know we have not.
TONY: I felt, I knew... But this is... cold.

MARIA: My hands are so cold. (He takes them in his)

Yours, too. (He moves her hands to his face)

So warm.

TONY: Yours, too. But of course. They are the same.

MARIA: It's so much to believe. You're not joking me?

TONY: I have not yet learned to joke that way. I think now I never will.
(The others begin to reappear and the lights dim up slowly during the ensuing action.)

accel. poco a poco
First tempo (Paso Doble)

(Repeat, if necessary, until cut off by whistle. Segue: Jump)
No. 4e

Jump

268

Lo stesso tempo, fast, light, dry

Reed II Bb Clarinet

Reed III Bb Clarinet

Bb Trumpet 1

Traps

Piano

Contrabass

268

Lo stesso tempo, fast, light, dry

276

II Bb Cl

III Bb Cl

Bb Tpt. 1

Traps

Piano

Cb

276
Repeat, if necessary, and fade at Cue: RIFF.
Let's get the chicks and kick it.
No. 5

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

Slowly and freely

Tony

Maria

*Original Broadway Production: The repeated "Marias" were sung by off-stage voices.
All the beautiful sounds of the world in a single word.
Moderato con anima

I've just met a girl named Maria. And suddenly that name Will...
IV Fl.

II B♭ Cl.

V Bsn.

F Hn. 1

F Hn. 2

B♭ Tpts.

Timp.

Frgr. Cym.

Klee. Cts.

Tony

Never be the same To me. Maria! I've just kissed a girl named Ma...
"And suddenly I've found How wonderful a sound Can be!"
Tony: ri-a! Say it loud and there's mu-sic playing. Say it soft and it's al-most like
Say it loud and there's music playing, Say it soft and it's almost like
praying Maria

I'll never stop saying Maria
The most beautiful sound I ever heard.

Maria.
No. 6
Balcony Scene
Maria and Tony

Very slowly
(under dialogue)

TONY: Maria (dialogue continues)

= = =

Vc.

Vlns.
Cue: MARIA
Imagine being afraid of you!

TONY
You see?

MARIA
I see you.

TONY
See only me.
Andantino, poco a poco accel. (very gradually) \( (j = 80+) \)

Only you, you're the only thing I'll see forever. In my eyes, in my words and in everything I do.

Andantino, poco a poco accel. (very gradually) \( (j = 80+) \)

Nothing else but you, ever!

And there's nothing for me but Maria, every sight that I see is Maria.
Allegretto \( \textit{(} j = 108 \text{)} \) sempre un poco accel.
night, I saw you and the world went away. To

night, tonight. There's only you tonight, What you are, what you

night.
IV Fl.
mf cresc.

II Bb Clar.
mf cresc.

I Bb Clar.
mf cresc.

III Bb Clar.
f

V Bsn.
mf

F Horns 1 2

(muted)

1 2

(straight mutes)

Bb Tpts.

(straight mutes)

mf lightly cresc.

mf lightly cresc.

Thnrs 1 2

soft sticks

Timp.

SD

(soft dim.)

Traps

mf cresc.

Piano

Maria

do, what you say

TONY

To-day, all day I had the
feeling A miracle would happen. I know now I was right.
For here you are, And what was just a world is a
Molto meno mosso (ma in 2)

F Hn.  

Bb Tpt.  

Pno.  

Tony  

Vns.  

Vc.  

Cb.
rall.  

87 Andante (\( j = 50 \))

IV Fl

H Bc. Cl.

I Bc. Cl.

III Bc. Cl.

V Bsn.

Vibr.

Cel.

rall.  

soft sticks

MARIA

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

Tony

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

rall.  

87 Andante (\( j = 50 \))

div.

unis.

div.

unis.

Vns.

Vcs.

Ob.
night, The world is wild and bright, Going mad, shooting sparks into

night, The world is wild and bright, Going mad, shooting sparks into

night, The world is wild and bright, Going mad, shooting sparks into

night, The world is wild and bright, Going mad, shooting sparks into

night, The world is wild and bright, Going mad, shooting sparks into

night, The world is wild and bright, Going mad, shooting sparks into

night, The world is wild and bright, Going mad, shooting sparks into
here you are, And what was just a world is a star
117 Molto meno mosso (sub. in 4) rall.

IV Fl.
III Eng. Hn.
II Bb Cl.
III Bb Cl.
I Bb Cl.
II Bb Cl.
V Bsn.
F Hn. 1
2
1
Bb Tpt.
2
3
Tuba 1
2
Timp.
Traps
Susp. Cym.
Piano
Maria
Tony

OFFSTAGE VOICE
MARIÄ
Maruca!
Wait for me! (exits)

117 Molto meno mosso (sub. in 4) rall.
night! To-night, It all began to-night, I saw you and the world went a-

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

MARIA
Yes, yes, hurry. Go!

(Tony starts to climb down)

MARIA
Buenas noches.

137 TONY
Marias noches.

(Mario starts to back up)

MARIA
Wait! When will I see you?

(Tony starts off)

TONY
Come to the back door.

MARIA
Yes. Good night.

TONY
Tony! Shh!

MARIA
I work at the bridal shop.

TONY
Come there.

MARIA
At sundown.

TONY
(Adagio sempre in 4)

Adagio (sempre in 4)
America
Anita, Rosalia, Girls

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

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

IV Flute
I Flute
III Flute
II Bass Clarinet
V Bassoon
F Horns
B♭ Trumpets
Trombones
Claves
Guzo
Spanish Guitar
Celesta

Moderato, Tempo di "Seis" ROSALIA: Just for a successful visit.

Violins
Violoncellos
Contrabass
Always the coffee blossoms blowing...
IV Fl.

I Fl.

III Ob.

II Bss Cl.

V Bsn.

F Hrs.

B Tpt.

Tbn. 1

Suss Cym.

Pstchd Drum.

Span Guit.

Cel.

Anita

Ri-co... You ug - ly is - land... Is - land of trop - ic dis -
And the babies crying, And the bullets flying, I like the island.
rall. 46 Tempo di Huapango (fast)

V Fl. I Fl. III Fl. H Bc. Cl. V Bsn. f Hns. 1 2 B. Tpts. 1 2 (with Maracas) with Timp. mallets (Spanish Guitar ad lib.)

Timp. Traps Guiro Ssnn. Guit. Piano Anita

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

rall. 46 Tempo di Huapango (fast)

I know a boat you can get on.

I like the city of San Juan...
How you get all of them inside?

GIRLS

ImmigrantgoestoAmerica,ManyhellosinA-

ImmigrantgoestoAmerica,ManyhellosinA-
(The girls whistle and dance around Rosalia)
If there's a current to turn on,
I'll bring a T. V. to San Juan.

I'll give them new washing.
What have they got there to keep clean? I like the shores of A -

GIRLS
I like the shores of A -
When I will go back to San Juan...
When you will shut up and get gone?

Ev'ry one there will give big cheer!
Ev'-ry one there will have moved here!
America to Drugstore
Change of Scene
Instrumental

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

IV Piccolo

I Flute

III Flute

II E-Clarinet

V Bassoon

F Horns 1  2

1  2

B- Trumpets

3

Trombones 1  2

Xylophone

Traps

Spanish Guitar

Piano

Tempo di Huapango (fast)

1  2

3

4

Violins

5  6

7

Violoncellos

Contrabass
No. 8

Cool
Riff and Jets

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

Solid and boppy $\downarrow = 90$

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

RIFF (almost whispered)

Boy, boy, crazy boy,... Get cool, boy!
Turn off the juice, boy! Go man, go, but not like a yo-yo school boy.
Just play it cool, boy.  Real cool!
Boy, boy, crazy boy, stay loose, boy! Breeze it, buzz it.

145
Cool Chase
Continuation of Scene
Instrumental

(They resume dancing)

Lo stesso tempo

Reed IV Flute
Reed I Flute
F Horns
B♭ Trumpets
Trombone I
Vibraphone
Traps
Electric Guitar
Violoncellos
Fade as Sharks enter drugstore

F Hn. 1
straight mutes

cresc.
molto

B. Tpts. 1

Bongos

Vibr
drum shot

Traps

Flar Geit

Vcs
Case: TONY
Forget him.

Under Dialogue and Change of Scene

Allegro (J=72) Underscore and Instrumental

TONY: From here on in, everything goes my way. You think it'll really be a fair fight? Yeah.

DOC: What have you been takin' tonight? A trip to the moon. And I'll tell you a secret. It isn't a man that's up there, Doc. It's a girl, a lady.
(opens the door) Buenas noches, señor.  

_Buenas noches?!_ So that's why you made it a fair fight. Tony, things aren't tough enough?

---

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

DOC:  
How do you know?  

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

---

DOC:  
And you're not frightened?  

TONY:  
Why should I be? (Exits)  

DOC:  
Why? I'm frightened enough for both of you.
Repeal, if necessary, and fade when lights come up on next scene.
No. 9

Under Dialogue

Tony

Cue: TONY

You go home and dress up.

Andante con grazia = 100

Maria

Then tonight I will come by for you.

You cannot come by.

My mama...

Tony

Then I will take you to my house—

Andante con grazia = 100
MARIA (shaking her head) TONY (pulling up a female dummy)
Your mama ... She will come running from the kitchen to welcome you. She lives in the kitchen.

MARIA TONY
Dressed so elegant? I told her you were coming.
IV Picc.
I Fl.
III Fl.
II B♭ Cl.
V Bsn.
Fgr. 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
(Holding the waist of dummy's dress)
She is plump, no doubt.

TONY
Fat!

MARIA
(Arranging another female dummy)
I take after my mama; delicate boned.
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)
MÁRIA
Papa might like you.

TONY
(kneeling to the “father” dummy) He says yes. May I have your daughter’s hand?

MÁRIA
And your mama?

TONY: Gracias!

TONY
I’m afraid to ask her.
MILDRED
She says yes.

TONY
(He continues to arrange the dummies)
Maid of honor!
(She puts on a wedding veil) That is my Papa!

TONY
Best man!

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

MARIA
Sorry, Papa. Here we go, Riff;
womb to tomb!

TONY
Mama's crying already.
One Hand, One Heart
(Marriage Scene)

Tony, Maria

35 Andante con moto
dim. e rall.
In sickness, and in health...

To love and to honor...

To hold and to keep...

To each other...

For richer, for poorer...
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.
Adagio

Make of our hands one hand, Make of our hearts one heart,

Adagio

Make of our vows one last vow: Only death will part us
MARIA

p dolce

Make of our lives one life. Day after day, one life.

Tony

now.

83

83

Vlns. 4

Vlns. 5

Vlns. 6

Vcs. 3

Vcs. 4

Cb.

81

IV Fl.

II B-Cl.

I B-Cl.

III Bb. Cl.

V Bar.

F Hns. 1

Maria

Now it begins, now we start One hand, one heart;

cresc. poco animato

cresc. poco animato

cresc. poco animato

cresc.

cresc.

cresc.

cresc.

cresc.

91

91

Vlns. 3

Vlns. 4

Vcs. 3

Vcs. 4

Cb.
They kiss

Even death won't part us now.

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

IV Fl. 121
II Bb Cl.
I Bb Cl.

MARIA p esp.

TONY p esp.

Make of our lives one life, Day after day, one life.

Vlns.

Solo

Vc.s.

Ch.

IV Fl. 129
II Bb Cl.
I Bb Cl.

III Bb Cl.
cresc. poco avanti

Maria

Dim.
dolciss.

Now it begins, now we start One hand, one heart, Death won’t part

cresc. poco avanti

Tony

Dim.
dolciss.

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

cresc. div.

Inari. be.

Vlns.
cresc.

Dim.
dolciss.

Vc.s.
cresc.

Dim.
dolciss.

Ch.
cresc.

Dim.
dolciss.
No.10

Tonight
Ensemble

Maria, Tony, Anita, Riff, Bernardo, Sharks and Jets*

Fast and rhythmic $j = 132$

*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 103-122).
The Jets are gonna have their day tonight.
The Puerto Ricans stumble:

Sharks are going to have their way tonight.
We're gonna cut 'em down to size

gon-na-hand'em a sur-prise

To-night.
We said, "O.K., no rumpus. No tricks." But, just in case they jump us, we're...
We're gonna rock it tonight!

read-y to mix... Tonight!

We're gonna rock it tonight!
We're gon-na jazz it up and have us a ball!

They're gon-na get it to-night.

We're gon-na jazz it up and have us a ball!

They're gon-na get it to-night.
The more they turn it on the harder they'll fall!

Well, they began it!

The more they turn it on the harder they'll fall!

Well,
IV Bk. Cl.
II Bk. Cl.
II Bk. Cl.
I Al. Sax.
III Ten. Sax.
V Bsn.
F Hns. 1/2
8 Tpt.
1
Tbn.
2
Timp.
Susc. Cym.
Chime
traps
Cym
SD
Elec. Guit.
Piano
Riff
Jets
Berm. & Sharks
Vns.
Vcs.
Cb.

And we're the ones to stop 'em once and for all, To-night!
they began it! And we're the ones to stop 'em once and for all, To-night!
ANITA (serenely)

An

i-ta's go-na get her kicke

To-night.

We'll have our pri-vate lit- tle mix

To-night.

He'll
walk in hot and tired, So what? Don't matter if he's tired, As long as he's hot
Anita

Tony

Tonight, tonight, won't be just any night, tonight!
Tonight, I'll see my love tonight. And for us, stars will stop where they
are. To-day The minutes seem like hours. The
hours... go so slowly, And still the sky is light... Oh
I'm counting on you to be there tonight.
When Dicewins it fair and square. That Puer-to Ri- can punk'll...
Go down. And when he’s ho-l-i-ered“Uncle” We’ll tear up the town! So I can count on you, boy?
Maria

star, to-night, to-night, I'll

Tony

To-night...

Riff

I'll see you there a-bout eight...

SHARKS

We're gonna rock it to-night!

*The part of Anita may be augmented by voices in the wings from here to the end.
Maria:
see my love to-night.
And for us, stars will stop where they
cresc.
to-night,
Late to-night,

JETS
We’re gonna jazz it to-night!

Sharks
They’re gonna get it to-night.
Maria: We're gonna mix it tonight.

Tony: Today the minutes seem like

Tonight!

Sharks: They began it,

*The part of Maria may be augmented by voices in the wings from here to the end.*
Maria

hours. The hours go so slowly, And still the sky is

Anita

An-i- ta's gonn-a have her day, Bernar-do's gonn-a have his way

Tony

hours. The hours go so slowly, And still the sky is

Jets

They be-gan it, And we're the ones

Sharks

they be-gan it, They be-gan it.
No.11

The Rumble
Instrumental

Tempo di prologue
(Riff hits
Bernardo)

Reed I Piccolo

Reed II Eb Clarinet

Reed IV B♭ Clarinet

Reed III Tenor Saxophone

Sax v bassoon

F Horns 1/2

D Trumpet

B♭ Trumpets 1/3

Trombones

Timpani

Traps

Electric Guitar

Piano

Tempo di prologue

Violins

Violoncellos

Contrabass
(Bernardo tosses knife)

RIFF: (as Jets advance)  
Keep out of this!
(Bernardo kills Riff)

(Riff falls toward Tony. A short pause. Tony takes the knife from his hand)
(The gangs disperse in panic and confusion)

(The stage is empty except for Tony and the bodies of Riff and Bernardo)
TONY: Maria!

SLOW CURTAIN

(A distant clock chimes
nine o'clock.)

*) Hold fermata until curtain is down.

END of ACT ONE
ACT II
I Feel Pretty
Maria and Three Girls

Allegro ($\text{L. } = 66+$)

Reed IV Flute
Reed I Flute
Reed III Flute
Reed II B-Flat Clarinet
Reed V Bassoon
F Horn
B-Flat Trumpets
Trombones
Timpani
Tambourine
Castanets
Spanish Guitar
Piano

Allegro ($\text{L. } = 66+$)

Violas
Violins
Violoncellos
Contrabass
MARIA

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?
Oh, so charming, Oh, so charming.

Any girl who isn't me tonight.

Maria

pity...
It's alarming how charming I feel! And so pretty That I hardly can be.
Maria: I believe I'm real. See the pretty girl in that mirror there.
Who can that attractive girl be?  Such a pretty face, Such a pretty dress, Such a pretty
IV Fl.

I Fl.

III Fl.

II Bb Cl.

V Bassoon

F Horns.

Bb Trumpets

Trombones

Tuba

Spanish Guitar

Piano

"Maria"

smile, such a pretty me!

I feel stunning
And entrancing
Feel like

329
running and dancing for joy, For I'm loved By a pretty wonderful boy!
you met my good friend Maria. The craziest girl on the block? You'll
know her the minute you see her. She's the one who is in an advanced state of shock.

know her the minute you see her. She's the one who is in an advanced state of shock. She
thinks she’s in love. She thinks she’s in Spain. She isn’t in love, She’s merely in Love.

thinks she’s in love. She thinks she’s in Spain. She isn’t in love, She’s merely in Love.
FRANCISCA

Or too much to

Or some rare disease,

It must be the heat
Keep away from her, Send for Chino!

Or may-be it's fleas...

Keep away from her, Send for Chino!
This is not the Maria we know!

This is not the Maria we know! Modest and pure, Po-lite and re-fined, Well...
Miss America! Speech! Speech!

bred and mature And out of her mind!

Miss America! Speech! Speech!

bred and mature And out of her mind!

Miss America! Speech! Speech!
MARIA

I feel pretty. Oh, so pretty That the city should give me its key.
IV Fl.
I Fl.
III Fl.
II Bs. Cl.
V Bsn.
F Hns.
bs Tpts.
Tamb.
Glock.
Span. Gust.
Piano
Maria

A committee should be organized to honor me.

FRANCISCA & ROSALIA

I feel

CONSUELO

La la la la la la la la

pizz. strum

pizz. strum

pizz. strum

pizz. strum

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

Francisca & Rosalia

La la la la la la la la la

Consuelo

La la la la la la la la la

Vlns.

Vc.

Cb.
IV Fl.

I Fl.

III Fl.

H B S Cl.

V Bn.

F Hn.

B Tpts.

Tbn.

Span. Guit.

Maria

girl in that mirror there: Who can that attractive girl be? Such a pretty

Fran.

What mirror where?

Ros.

What mirror where?

Core.

What mirror where?

Vln.

Vcl.

Cb.
I feel stunning And en-trancing, Feel like running and dancing for joy.

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

I feel stunning And en-trancing, Feel like running and dancing for me!

I feel stunning And en-trancing, Feel like running and dancing for
No. 13

Under Dialogue
Underscore, Tony

Cue: MARIA: Killer, killer, killer ... (Dialogue continues)

Allegro agitato (\( \dot{\mathfrak{d}} = 108+ \))

Reed IV Flute
Reed I Flute
Reed III Oboe
Reed II Bb Clarinet
Reed V Bassoon

F Horns
Bb Trumpets
Trombones

Timpani
Piano

Allegro agitato (\( \dot{\mathfrak{d}} = 108+ \))

Violins
Violoncellos
Contrabass

==

F Hn.

==

7

Timp.

7

Trups

7

Vlns.

7

Vcs.

Ch.
Cue: TONY: (Speaking, his voice gradually rising into song) Not one of them, not anything. (last time) f

And I'll
Ballet Sequence
Instrumental, Tony, Maria and a Girl

Lo stessó tempo

Reed IV Flute
pp sub.
Reed I Flute
pp sub.
Reed III Oboe
pp sub.
Reed II Bb Clarinet
pp sub.
Reed V Bassoon
pp sub. (mute)
F Horns
pp sub.
Bb Trumpets
3 straight mutes
Trombones
1 pp sub.
Traps
pp sub.
Electric Guitar
Piano
Tony
take you away, take you far, far away out of here.

Lo stessó tempo

Violins
pp sub.
Viola
coda
Violoncello
pp sub.
pizz.
Contrabass
pp sub.
Somewhere there must be a place we can

Far, far away till the walls and the streets disappear.
feel we're free,
Somewhere there's got to be some place for you and for me.

feel we're free,
Somewhere there's got to be some place for you and for me.
No. 13b
(Ballet Sequence continued)
Transition to Scherzo

Adagio (twice as slow)

Reed I Piccolo
Reed IV Flute
Reed III Oboe
Reed II B♭ Clarinet
Reed I B♭ Clarinet
Reed V Bassoon

F Horns
Open
B♭ Trumpets

Suspended Cymbal
Vibraphone
Celesta

Adagio (twice as slow)

Violins
Contrabass
(Ballet Sequence continued)

Scherzo

[Music notation image with musical symbols and text]
Somewhere

A Girl

There's a place for us, Some-where a place for us. Peace and qui-et and o-pen air

Adagio $\frac{7}{4} = 72$
Wait for us Somewhere There's a time for us Some day a time for us

Time together with time to spare Time to learn time to care Some day! Poco più mosso
Somewhere, we'll find a new way of living. We'll find a way of for-
rall.  a tempo

IV Fl.
III Fl.
II B♭ Cl.
I B♭ Cl.
V Bsn.
F Hn. 1
Vibr
Elec Guit.
Piano
Gtr

giv-ing
Some-where...

There's a place for us,

rall.  a tempo

Vlna.
Ves.
Chs.
A time and place for us. Hold my hand and we're halfway there. Hold my hand and I'll bravely lead the way.

Somehow, some day, somewhere!

SEGUE
(Ballet Sequence continued)

Procession and Nightmare
Entire Company, Instrumental, Maria and Tony

\[\text{\textbf{160}} \text{ \textit{Più mosso} } \frac{\text{tempo}}{\text{d}} = 40\]

- Reed IV Flute
- Reed I Flute
- Reed III English Horn
- Reed II B♭ Clarinet
- Reed V Bassoon
- F Horns
- B♭ Trumpets (straight mutes)
- Trombones
- Timpani
- Tam-tam
- Electric Guitar
- Piano
- Violins
- Violoncello
- Contrabass
ENTIRE COMPANY
There's a place for us, There's a place for us, There's a...

There's a place for us, There's a place for us.
IV Fl.
I Fl.
II Bb Cl.
III Bb Cl.
V Bsn.

1

Bb Tpts. 2
3

Timp.

Piano

MARIA

Somehow,

TONY

Hold my hand and we're halfway there. Hold my hand and I'll take you there Somehow,
Fast, vaudeville style
Dear kindly Sergeant Krupke, You gotta understand, it's just our bring-in' up-ke That
IV Pce.

I Fl.

II B♭ Cl.

III B♭ Cl.

V Bsn.

F Hns.

Tbars.

Traps

Elec. Guit.

Piano

Act.

gets us out of hand. Our mothers all are junkies, Our fathers all are drunks. Golly Mosses,
natchery we're punk! Gee, Officer Krupke, we're very upset; we never had the love that every JETS

Gee, Officer Krupke, we're very upset; we never had the love that every
child ought-a get... We ain't no delinquent, We're misunderstood... Deep down inside us there is

child ought-a get... We ain't no delinquent, We're misunderstood... Deep down inside us there is

33
good! There is good. There is un-tapped good. Like inside, the worst of us is
good! There is good. There is un-tapped good. Like inside, the worst of us is
good! There is good. There is un-tapped good. Like inside, the worst of us is
Cue: SNOWBOY: Just tell it to the Judge.
ACTION (to DIESEL)
(last time)

Dear kindly Judge, your Honor, my parents treat me
rough. With all their mari-jua-na, They won't give me a puff. They didn't wanna have me, But
some-how I was had, Leap - in' lizards! That's why I'm so bad!

DIESEL (as Judge)

Right! Off - fi - cer Krup-
-ke, you're really a square; This boy don't need a judge, he needs an an-a-lyst's care!... It's
I'm dis...

just his neurosis that ought a be curbed. He's psych-ology disturbed!

ACTION

I'm dis...

just his neurosis that ought a be curbed. He's psych-ology disturbed!
We're disturbed, We're the most disturbed, Like we're psychologically disturbed.

JETS We're disturbed, We're the most disturbed, Like we're psychologically disturbed.

We're disturbed, We're the most disturbed, Like we're psychologically disturbed.
Cue: DIESEL: So take him to a headshrinker.
ACTION (to A-RAB)
last time

My father is a bastard, My
ma's an S O R
My grand-pa's al-ways plastered, My grand-ma push-es tea. My sis-ter wears a
mustache, My brother wears a dress. Goodness gracious, that's why I'm a mess!

A-RAB (as Psychiatrist)

Yes!
Of-fi- cer Krup-ke, you're real- ly a slob... This boy don't need a doc- tor, just a good hon- est job... So...
I am sick! We are

- ci - e - ty's played him a ter - ri - ble trick, And so - cio - lo - gie - ty he's sick!

ACTION

JETS We are
Cue: A-RAB: So take him to a social worker.
ACTION (to BABY JOHN)
(last time)

Dear kindly social worker. They say go earn a
buck. Like a so-das jerk-er. Which means like be a schmuck. It’s not I’m an-ti-so-cial, I’m
on-ly an-ti work. Glo-ry-os-ky! That's why I'm a jerk!

BABY JOHN (as Female Social Worker)

Eek! Of-fi- cer Krup-ke, you've
done it a gain... This boy don't need a job, he needs a year in the pen. It ain't just a ques-
ACTION

I'm no good! We're no

...tion of mis-understood... Deep down inside him, he's no good!

JETS We're no
DIESEL (as Judge)

The trouble is he's crazy.

A-RAB (as Psychiatrist)

The trouble is he drinks.

BABY JOHN (as Female Social Worker)

The
The trouble is he stinks.

The trouble is he's growing.

The trouble is he's lazy.
Tutti

down on our knees, 'Cause no one wants a fellow with a social disease... Gee, Officer Krup-

12
3 4

Vn.

unia.

Ch.
Jetske, What are we to do? Gee, Officer Krupke, Krupke, Krupke, Krupke, Gee, Officer Krupke, Krupke, Krupke, Krupke.
Change of Scene
Instrumental

Cue: ANYBODYS: Thanks, Daddy-O.
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 ($\frac{\dot{}}{\dot{}} = 132$)

A boy like that who'd kill your brother,
You'll meet another boy tomorrow! One of your own kind. Stick to your own kind!
A boy who kills cannot love, A boy who kills has no heart.
And he's the boy who gets your love. And gets your heart.

Very smart, Maria, very...
A boy like that wants one thing only.

smart!
And when he's done, he'll leave you lonely. He'll murder your love. He murdered mine.
Maria

Oh no, Ani-ta, no, Ani-ta,

Just wait and see, Just wait, Ma-ri-a. Just wait and see!
Maria: no!

It's not true, not for me.

It's true for you, not for me.
I hear your words
And in my head
I know they're smart,
But my heart,
An-i-ta, But my
Maria

heart Knows they're wrong And my heart Is too strong, For

ANITA

A boy like that who'd kill your brother, For-get that boy and find an-oth-er!
Maria
I belong
To him a-lone, to him a-lone. One thing I

Anita
One of your own kind. Stick to your own kind!
Maria:
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.
Maria: know why it's so, I don't want to know!

Anita: And he's the boy who gets your love And gets your heart. Very smart, Maria, very
Oh no, Anita, no, You should know better! You were in love...
(Meno) rall. rall.

IV Fl.

V Bsn.

Maria

or so you said You should know better...

(Meno) rall. arco rall.

1 2

3 4

Vlns.

5 6

7 8

Vcs.

Cb.

68 Andante sostenuto

IV Fl.

V Bsn.

Maria

I have a love, and it's all that I have. Right or

68 Andante sostenuto

1 2

3 4

Vlns.

5 6

7 8

Vcs.

Cb.
IV Fl.

II B♭ Cl.

I B♭ Cl.

III B♭ Cl.

Piano

Maria

wrong, what else can I do? I love him. I'm his. And

Vlns.

Vcs.

Cb.

F Hn.1

Solo

(mute)

Maria

everything he is I am, too.
I have a love, and it's all that I need. Right or wrong, and he needs me.
too. I love him, we’re one; There’s nothing to be done, Not a
Maria thing I can do. But hold him, hold him forever.

sempre con espressione
Be with him now, tomorrow
And all...
When love comes so strong, There is no right or wrong, Your love is

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

I Bb. Cl.
sub. ff = molto — ppp

II Bb. Cl.
sub. ff = molto — ppp

I Bb. Cl.
sub. ff = molto — ppp

II Bb. Cl.
sub. ff = molto — ppp

V Bam.
sub. ff = molto — ppp

F Hns. 1
sub. ff = molto — ppp

F Hns. 2
sub. ff = molto — ppp

Bb. Tpt.
sub. ff = molto — ppp

Tbcn. 1
sub. ff = molto — ppp

Tbcn. 2
sub. ff = molto — ppp

Piano
sub. ff = molto — ppp

1 3 con sord.
sub. ff = dolce — dim.

Vln. 4
sub. ff = dolce — dim.

Vln. 5
sub. ff = dolce — dim.

Vln. 6
sub. ff = dolce — dim.

Vc.
sub. ff = dolce — dim.

Cb.
molto — ppp
Tempo di prologue

Cae: SCHRANK: And his name?
MARIA: José.

Reed IV Piccolo
Reed II B♭ Clarinet
Reed III B♭ Clarinet
Reed I Alto Saxophone
Reed V Bassoon
F Horns
D Trumpet
B♭ Trumpets
Trombones
4 Retched Drums
Electric Guitar
Piano

Tempo di prologue
Taunting Scene*
Instrumental

(A coin is put in the Juke Box)

(under dialogue)

* The Mambo section of this scene is pre-recorded and must seem to be coming from the Juke Box.
Cue: TONY: Yes we can. We will.

Adagio

Maria, Tony

Hold my hand and we're halfway there. Hold my hand and I'll take you there. Somehow, somehow, some day. (He dies)

Adagio

She falls and stops
MARIA: Stay back!
(Dialogue continues)