

Dedicated to Fred Waring's U.S. Chorus, 1990,
with special thanks to Virginia Waring, Ruth Sibley and Tom Janssen

WEST SIDE STORY

(Medley)

for S.A.T.B. voices, accompanied*

Arranged by LEN THOMAS

Music by LEONARD BERNSTEIN

Lyrics by STEPHEN SONDHEIM

Maestoso (♩ = ca. 72)

ACCOMP.

SOPRANO *mf (unis.)*

ALTO

TENOR *To - mf (unis.)*

BASS

* Also available: Instrumental score and parts LB-309
Performance/Accompaniment Tape MC-128

Performance Time: approx. 7:40

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A-1908

11

TONIGHT

night, to - night, won't be just an - y

11

mf

night. To - night there will be no morn - ing

19

star. To - night, to -
To - night, to -
To - night, to -

19

mp

night,

night, I'll see my love to - night. And for

night,

(S. div.)

(S. unis.)

us stars will stop where they are!

ff *Al. qua* 27

To - day
To - day the min - utes seem like
To - day

27

hours, the hours go so slow - ly and

still the sky is light. Oh,

cresc.

35

Oh, moon grow bright,
moon grow bright, and make this end - less
Oh, moon grow bright,

35

day end - less night to

rit. *ten.*

rit. *ten.* *ten.*

Bright waltz (♩ = 72-76)

night! I feel

mf (unis.)

Bright waltz (♩ = 72-76)

mf

45 I FEEL PRETTY

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

mp

Doo doo

45

pret-ty and wit-ty and bright! And I

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line contains the lyrics "pret-ty and wit-ty and bright! And I". The piano accompaniment consists of chords and moving lines in both hands.

doo — doo — wit - ty and bright!

The second system shows the piano accompaniment for the second system, continuing the harmonic support for the vocal line.

vla/alto
(unis.) mp

pit - y — an - y girl who is - n't me to -

(unis.)
3

The third system includes a vocal line with lyrics "pit - y — an - y girl who is - n't me to -" and a piano accompaniment. There are performance markings such as *vla/alto*, *(unis.) mp*, and a triplet of eighth notes marked *(unis.)* with a '3' below it.

The fourth system shows the piano accompaniment for the third system.

night. I feel

The fifth system features a vocal line with lyrics "night. I feel" and a piano accompaniment. The piano part includes a series of chords marked with a forte *f* dynamic.

La la la la la la la la la

(bell-like)

The sixth system shows the piano accompaniment for the fifth system, including the "La la la" vocal line and a bell-like piano accompaniment marked *(bell-like)*.

61

charm - ing, — oh, so charm - ing. — It's a -

mp

Doo — doo —

61

charm - ing how charm - ing I feel! — And so

doo — doo — how she feels!

mp (unis.) pret - ty — that I hard - ly can be - lieve I'm —

(unis.)

3

real.

f

La la la la la la la la la la

77

mf

See the pret-ty girl in that mir - ror there.

mf >

77

What mir - ror,

Who can that at - trac - tive girl be?

where? Which, what, where?

85

(S. div.) *cresc.*

Such a pret - ty face, such a pret - ty dress, such a pret - ty

cresc.

Whom? Whom? Whom?

85

cresc.

f

smile, such a pret - ty me!

(B. div.) *(B. unis.)*

Whom? La la la la la la la la la

93

mf (unis.)

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

mp

Doo doo

(bell-like)

93

mf

feel like run-ning and danc-ing for joy,

mf

doo — doo — danc - ing for

cresc. *sta. 8va*

for I'm loved by a pret-ty —

joy! For she's loved by a pret-ty —

cresc.

cresc.

f accel. poco a poco *cresc.*

won - der-ful boy!

f *cresc.*

f accel. poco a poco *cresc.*

Ped. * *Ped.* *

ff

Ped. * Ped. * Ped.

112 Freely

MARIA

ALTO SOLO *mf*

BASS SOLO *mf*

Ma-

112 F

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

SOP. SOLO

ri - a, Ma - ri - a,

John Y. TEN SOLO

BASS SOLO

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

118

S.A. (unis.)

Ma -

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

118

ri - a, Ma - ri - a,

T.B. (unis.)

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

124 Strict tempo (♩ = ca. 104)

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

ri - a, Ma - ri - a. Ma - ri - a, I just met a girl named Ma -

124 Strict tempo (♩ = ca. 104)

mp

Introduction with great freedom

John G.
TENOR SOLO 221 ONE HAND, ONE HEART
Strict tempo (♩ = ca. 104)

wh!
Make of our hands one

hand, Make of our hearts one heart.

229 mp

S.
A.
T.
B.

Make of our vows one last vow: On - ly

229

237

Who?

(SOP. SOLO) Make of our lives

death will part us now. *S.A. (unis.)* *stagger breathing* *Oo*

237

one life. Day af - ter day

245

one life. *cresc.*

S. *A.* Now it be - gins, *cresc.*

245

cresc.

now we start one hand,

ff

Solo voce!
SOP. SOLO

one heart. Ev - en death won't part

p

TEN. SOLO

us now.

Slowly ($\text{♩} = \text{ca. } 66$) 261 SOMEWHERE

SOPRANO *mp*

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

ALTO *(mel.) mp*

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

TENOR *mp*

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

BASS *(mel.) mp*

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

Slowly ($\text{♩} = \text{ca. } 66$) 261

p **R.H.** *mp*

Peace and quiet and o - pen air wait for us some-where,

Peace and quiet and o - pen air wait for us some-where,

Peace and quiet and o - pen air wait for us some-where,

Peace and quiet and o - pen air wait for us some-where,

270 A little faster (♩ = ca. 72)

some - where. Hold my hand, nev-er let me
 some - where. There's a place for us, a time and
 some - where. Hold my hand, nev-er let me
 some - where. There's a place for us, a time and

270 A little faster (♩ = ca. 72)

go. Hold my hand and we're half - way there.
 place for us. Hold my hand and we're half - way there.
 go. Hold my hand and we're half - way there.
 place for us. Hold my hand and we're half - way there.

278

(mel.)

Hold my hand and I'll take you there, some-how,--

Hold my hand and I'll take you there, some-how,--

Hold my hand and I'll take you there, some-how,--

Hold my hand and I'll take you there, some-how,--

278

Ped. *

rit. *ff* *cresc.*

some-day,-- some-where.-----

rit. *ff* *cresc.*

some-day,-- some-where.-----

rit. *ff* *cresc.*

some-day,-- some-where.-----

rit. *ff* *cresc.*

some-day,-- some-where.-----

rit. *ff* *cresc.*

ff *cresc.*

Ped. * Ped. * Ped. *

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