

Vocal Selections From

WEST SIDE STORY[®]

Music by

Leonard Bernstein[®]

Lyrics by

Stephen Sondheim



BOOSEY & HAWKES

 HAL • LEONARD[®]

Vocal Selections From

WEST SIDE STORY®

Based on a conception of Jerome Robbins

Book by

Arthur Laurents

Music by

Leonard Bernstein®

Lyrics by

Stephen Sondheim

Entire original production
directed and choreographed by

Jerome Robbins

Vocal Selections

America	18
Cool	15
I Feel Pretty	2
Maria	20
One Hand, One Heart.....	12
Something's Coming	25
Somewhere	6
Tonight	9

ISBN 0-634-04675-6



"West Side Story" and the Name and Likeness of "Leonard Bernstein" are registered trademarks of Amberson Holdings LLC.
Used by permission.

BOOSEY & HAWKES

 **HAL•LEONARD®**
CORPORATION
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

For all works contained herein:

Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright. Infringers are liable under the law.

Visit Hal Leonard Online at www.halleonard.com

I Feel Pretty

from "West Side Story"

Lyrics by
Stephen Sondheim

Music by
Leonard Bernstein

Brightly (alla Spagnola)

Voice

Piano

mf *mp*

With pulse

C+ F C+ F C+

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

mp

F C+ F Gm7 C7 **Guitar tacet** Dm

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

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

f sub.

Detailed description: This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "an - y girl who is - n't me to - night." Above the notes are chord symbols: Dm7, C, C9, F, Eb, and C. The piano accompaniment is on two staves (treble and bass clefs). It features a complex harmonic texture with many chords and some triplets. A dynamic marking of *f sub.* is placed above the piano part.

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

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "I feel charm-ing, - oh, so charm-ing, -". Above the notes are chord symbols: F, C+, F, C+, and F. The piano accompaniment continues with similar harmonic complexity, including some trills and slurs.

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

Guitar tacet

Detailed description: This system contains the third and fourth lines of music. The vocal line has the lyrics "It's a - larm-ing how charm-ing I feel! And so". Above the notes are chord symbols: C+, F, C+, F, Gm7, and C7. A box labeled "Guitar tacet" is placed above the final measure of the vocal line. The piano accompaniment continues with complex chords and textures.

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

Detailed description: This system contains the final two lines of music. The vocal line has the lyrics "pret - ty - that I hard - ly can be - lieve I'm real." Above the notes are chord symbols: Dm, Gm7, C, C7, and F. The piano accompaniment concludes with a triplet and a dynamic marking of *f*.

E \flat C F F7 B \flat F7

See the pret-ty girl in that

The first system of music features a vocal line with lyrics "See the pret-ty girl in that" and a piano accompaniment. The key signature has one flat (Bb). The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *p* is present.

B \flat F7 B \flat Gm

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

The second system continues the vocal line with lyrics "mir - ror there. — Who can that at - trac - tive girl". The piano accompaniment continues with chords and a bass line. A dynamic marking of *p* is present.

F Am E7 *cresc.*

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

The third system continues the vocal line with lyrics "be? — Such a pret-ty face, such a pret-ty". The piano accompaniment includes a *cresc.* marking in the right hand and a *p.* marking in the left hand.

Am Fm *f* C7 Gm7

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

The fourth system concludes the vocal line with lyrics "dress, such a pret-ty smile, such a pret-ty me! —". The piano accompaniment features a *f* dynamic marking and a *b \flat* marking in the left hand.

C7 *p* C+ F C+ F

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note C4, followed by a half note G4, and then a quarter note F4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The first measure has a C7 chord, and the second measure has a C+ chord. Dynamics include piano (*p*) and accents.

C+ F C+ F Gm7 C Gm7 C7

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

Detailed description: This system contains measures 3 and 4. The vocal line continues with a half note G4, a quarter note F4, and a half note G4. The piano accompaniment continues with the eighth-note bass line and chords. The first measure has C+ and F chords, and the second measure has C+, F, Gm7, C, Gm7, and C7 chords. Dynamics include piano (*p*) and accents.

Dm Dm7 Gm7 C7 F

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

Detailed description: This system contains measures 5 and 6. The vocal line has a half note G4, a quarter note F4, and a half note G4. The piano accompaniment continues with the eighth-note bass line and chords. The first measure has Dm and Dm7 chords, and the second measure has Gm7, C7, and F chords. Dynamics include piano (*p*) and fortissimo (*ff*).

Eb C 1. F C+ 2.

I feel _____

Detailed description: This system contains measures 7 and 8. The vocal line has a half note G4, a quarter note F4, and a half note G4. The piano accompaniment continues with the eighth-note bass line and chords. The first measure has Eb and C chords, and the second measure has F and C+ chords. Dynamics include mezzo-piano (*mp*) and accents. A first ending bracket is shown above the vocal line, and a second ending bracket is shown below the piano accompaniment.

Somewhere

from "West Side Story"

Lyrics by
Stephen Sondheim

Music by
Leonard Bernstein

Slowly

Voice

Piano

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

Peace and quiet_ and op - en air wait for us some - where._

B \flat B \flat 7 E \flat 7 A \flat Fm7 B \flat 7 E \flat 7 A \flat

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat major/D-flat minor). The lyrics are "There's a time for us, Some-day a time for us." The piano accompaniment is in a grand staff (treble and bass clefs) and includes a piano (*p*) dynamic marking. The music consists of eighth and quarter notes, with some triplets and slurs. Chord symbols are placed above the vocal line.

B \flat B \flat 7 Gm Cm A \flat *cresc.* D \flat B \flat m G \flat

Time together with time to spare, Time to learn, time to care.

The second system continues the musical score. The vocal line lyrics are "Time together with time to spare, Time to learn, time to care." The piano accompaniment includes a *cresc.* (crescendo) marking. The music features a triplet of eighth notes in the vocal line and piano accompaniment. Chord symbols are placed above the vocal line.

mf C \flat A \flat m E \flat m Fm7

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

The third system of the musical score has the vocal line lyrics "Some-day,— some-where— We'll find a new way of liv-ing,—". The piano accompaniment includes a *mf* (mezzo-forte) dynamic marking. The music features a triplet of eighth notes in the vocal line and piano accompaniment. Chord symbols are placed above the vocal line.

p C \flat A \flat m6 G \flat F Dm7 *rit.*

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

The fourth and final system of the musical score has the vocal line lyrics "We'll find a way of for-giv-ing,— some-where.—". The piano accompaniment includes a *p* (piano) dynamic marking and a *rit.* (ritardando) marking. The music features a triplet of eighth notes in the vocal line and piano accompaniment. Chord symbols are placed above the vocal line.

ppa tempo $B\flat$ $B\flat 7$ $E\flat 7$ $A\flat$ $Fm 7$ $B\flat 7$ $E\flat$ $A\flat$

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

pp

$B\flat$ $B\flat 7$ Gm Cm $A\flat$ $D\flat$

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

3

Bbm $G\flat$ $f C\flat$ Abm

take you there, some-how, — some-day, —

$E\flat$ $E\flat 7$ $A\flat$ $E\flat$ $E\flat 7$ $A\flat$

some-where. — some-where. —

rall. *pp*

Tonight

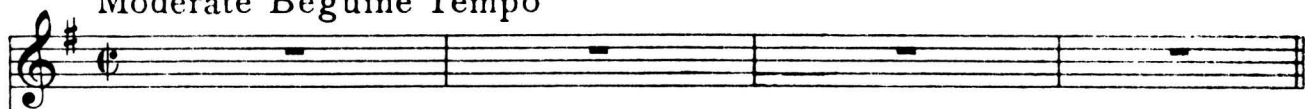
from "West Side Story"

Lyrics by
Stephen Sondheim

Music by
Leonard Bernstein

Moderate Beguine Tempo

Voice



Piano

mp

Warmly

G A9 G

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

mp

A9 G Em7

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

F#m F9 Bb C9

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a long note on 'star.' followed by 'To - night, To - night, I'll'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. Chords are labeled F#m, F9, Bb, and C9.

Bb Cm *cresc.* Cm7

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

The second system continues the vocal line with 'see my love to - night. And for us stars will'. The piano accompaniment features a crescendo in the right hand. Chords are labeled Bb, Cm, *cresc.*, and Cm7.

Cm6 *mf* D7 *f* Eb

stop where they are! _____ To - day the

The third system has the vocal line 'stop where they are! _____ To - day the'. The piano accompaniment includes dynamic markings *mf* and *f*. Chords are labeled Cm6, *mf*, D7, and *f* Eb.

Cm6 Cm *dim.*

min - utes seem like hours, _____ The hours _____ go so

The fourth system concludes the vocal line with 'min - utes seem like hours, _____ The hours _____ go so'. The piano accompaniment features a decrescendo in the right hand. Chords are labeled Cm6, Cm, and *dim.*.

Bbm A A7 E7-5 *mp* D7

slow - ly And still the sky is light. O

pp

G A9 G *cresc.* Em7

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

cresc.

mf Bm Am7 *f* G Em7 Am7 D7

night to - night! to -

mf *f*

ff G7 Em7 C7 *rall.* G7

night!

ff *rall.*

One Hand, One Heart

from "West Side Story"

Lyrics by
Stephen Sondheim

Music by
Leonard Bernstein

Slowly

Voice

Piano

Tenderly

mp

Make of our hands One hand,

Cm *Gm* *Db* *Ab* *Eb cresc.*

Make of our hearts One heart. Make of our

cresc.

Ab Bb Ab D \flat *dim.* G \flat

vows one last vow: On - ly death will

Fm B \flat 7 Eb Ebmaj7 A \flat B \flat 7 E \flat

part us now. Make of our

Ab Bb Eb Cm Gm

lives one life. Day af - ter day

D \flat Ab Eb *cresc.* Ab Bb

one life. Now it be - gins, Now we

Db Eb Fm Cm Fm

start; One hand, one heart.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (Bb, Eb). It begins with a half note on Bb, followed by a quarter note on Eb, a quarter note on Fm, a quarter note on Cm, and a quarter note on Fm. The lyrics are "start; One hand, one heart." The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand starts with a half note on Bb, followed by a quarter note on Eb, a quarter note on Fm, a quarter note on Cm, and a quarter note on Fm. The left hand starts with a half note on Bb, followed by a quarter note on Eb, a quarter note on Fm, a quarter note on Cm, and a quarter note on Fm. Dynamic markings include *f* (forte) and *p* (piano).

pp Db Gb Fm Bb7

Ev - en death won't part us

The second system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (Bb, Eb). It begins with a half note on Db, followed by a quarter note on Gb, a quarter note on Fm, and a quarter note on Bb7. The lyrics are "Ev - en death won't part us". The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand starts with a half note on Db, followed by a quarter note on Gb, a quarter note on Fm, and a quarter note on Bb7. The left hand starts with a half note on Db, followed by a quarter note on Gb, a quarter note on Fm, and a quarter note on Bb7. Dynamic markings include *pp* (pianissimo).

1. Eb Ab Fm7 Bb7

now.

The first ending of the third system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (Bb, Eb). It begins with a half note on Eb, followed by a quarter note on Ab, a quarter note on Fm7, and a quarter note on Bb7. The lyrics are "now.". The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand starts with a half note on Eb, followed by a quarter note on Ab, a quarter note on Fm7, and a quarter note on Bb7. The left hand starts with a half note on Eb, followed by a quarter note on Ab, a quarter note on Fm7, and a quarter note on Bb7.

2. Eb Ab Eb

now.

The second ending of the third system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (Bb, Eb). It begins with a half note on Eb, followed by a quarter note on Ab, a quarter note on Eb, and a quarter note on Eb. The lyrics are "now.". The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand starts with a half note on Eb, followed by a quarter note on Ab, a quarter note on Eb, and a quarter note on Eb. The left hand starts with a half note on Eb, followed by a quarter note on Ab, a quarter note on Eb, and a quarter note on Eb.

Cool

Lyrics by
Stephen Sondheim

from "West Side Story"

Music by
Leonard Bernstein

Boppy, with a solid beat

Piano *pp*

The piano introduction consists of two staves of music. The right hand plays a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line. The tempo is marked 'Boppy, with a solid beat' and the dynamics are 'pp'.

(1st time almost whispered)

C C7-9 A7

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

pp

The first system of the vocal melody is written on a single staff. The piano accompaniment is on two staves below. The lyrics are 'Boy, boy, cra-zy boy, Get cool, boy.' The music is marked '(1st time almost whispered)' and 'pp'. Chords C, C7-9, and A7 are indicated above the staff.

C7-9 F

Got a rock-et in your pock-et.

The second system of the vocal melody continues the previous line. The piano accompaniment is on two staves below. The lyrics are 'Got a rock-et in your pock-et.' The music is marked 'C7-9' and 'F' above the staff.

F7-9 B7-9 F7-9 Ab F7-5

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

mf

The third system of the vocal melody continues the previous line. The piano accompaniment is on two staves below. The lyrics are 'Keep cool - ly cool, boy! Don't get hot, 'cause'. The music is marked 'F7-9', 'B7-9', 'F7-9', 'Ab', and 'F7-5' above the staff, and 'mf' below the piano part.

A \flat
F7
A \flat
F(sus 4)
Cm7
F9

man, you got — some high times a - head. —

E \flat
C7-5
E \flat
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 3 F7 Cb9

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

f

Ab9 3 pp^C

— Just_ play it cool, boy, — Real_ cool.

pp

1. G 2.

ppp

AMERICA

from "West Side Story"

Lyrics by
Stephen Sondheim

Music by
Leonard Bernstein

Moderately bright

Voice

Piano

Lightly

mp C F G G

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.

Cm7 Bb Ab C

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

1. 2. 3. 4. To Verse 5. Fine

Verse

p^C

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 (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

from "West Side Story"

Lyrics by
Stephen Sondheim

Music by
Leonard Bernstein

Slowly and freely

Voice

spoken: Maria . . .

Piano

Cm Cm7 *p* Ab Cm Db

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

Gb6 Eb7 Ab

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

Cm Cm7 Ab Cm Db

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

Ebm cresc. *Eb* *Ab , rall.*

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

cresc. *rall.*

Chorus
Moderately (warmly)

mf *C* *G (maj 7)*

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

mf

C *G* *Dm7* *C (maj 7)*

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

C *G (maj 7)* *mf*

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

Am Bm *f*

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

F Em *p3*

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

Gm D *tenderly* Bb9

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

Short version
rall. *pp slowly*

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

rall. e dim. *pp* *ppp*

Extended version
rall.

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

rall. *f* *cresc.*

Chords: C

ri - a, — Ma - ri - a, Ma - ri -

f *cresc.*

Chords: C, G, Dm7

- a, Ma - ri - a, — Ma - ri -

p *cresc.*

Chords: C (maj 7), C

- a, Ma - ri - a, Ma -

f *ff*

Chords: G (maj 7), Am, Bm

F Em *p3*

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

pp

Gm D *tenderly* Bb9

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

tenderly

rall. C *p*

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

rall. *pp*

Eb *pp ad lib.* D#6 *slowly* *ppp* Guitar tacit C

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

pp *ppp* *slowly*

Something's Coming

from "West Side Story"

Lyrics by
Stephen Sondheim

Music by
Leonard Bernstein

Fast ♩ = 176

Voice

Tony *pp*

Could_

Piano

pp

ad lib.

dim.

be. _____

Who_

1. knows? _____

2. knows? _____

There's
It's_

(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,

soon as it shows. un - der a tree.

f marc.

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 cometue,

Bright as a rose. Who_

2. *ff*

Com - in' to me!

f
r. h.

dim.

Refrain (*with rhythmic excitement*)

p

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

cresc.

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

cresc.

1. f

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

but it is— gon-na be great.

2. f

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

catch the moon,— one-hand-ed catch.

dim.

Warmly

mf

A - round the cor - ner,

The piano accompaniment for the first system consists of a treble staff and a bass staff. The treble staff features a melodic line with eighth notes and rests, while the bass staff provides a steady accompaniment with eighth notes. Chords are indicated by sharp and flat symbols above the treble staff.

cresc.

or whis - tling down

The piano accompaniment for the second system continues the melodic and harmonic patterns from the first system. The treble staff has a melodic line with eighth notes, and the bass staff has a steady accompaniment. Chords are indicated by sharp and flat symbols.

dim.

the riv - er. Come on,

The piano accompaniment for the third system continues the melodic and harmonic patterns. The treble staff has a melodic line with eighth notes, and the bass staff has a steady accompaniment. Chords are indicated by sharp and flat symbols.

dim.

de - liv - er

The piano accompaniment for the fourth system continues the melodic and harmonic patterns. The treble staff has a melodic line with eighth notes, and the bass staff has a steady accompaniment. Chords are indicated by sharp and flat symbols.

pp

to me.



ppp

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

ppp



cresc.

hold-ing still — It 'll be there. —

cresc.



f

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

dim.

meet a guy, — Pull up a chair. —

p sub.

The air — is —

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

is com - ing.

p marc.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with the lyrics "is com - ing." The bottom staff is a piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The piano part begins with a *p marc.* marking.

dim. Who_ knows? *sempre dim.* It's_

dim. pp

Detailed description: This system contains the third and fourth staves. The vocal line has the lyrics "Who_ knows?" and "It's_". The piano accompaniment features a *dim.* marking and a *pp* dynamic. The piano part continues with a *sempre dim.* instruction.

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

pp *fade out* *3* *sempre dim.*

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with the lyrics "on - ly just_ out of reach, Down the block, On a beach. May - be to-night...". The piano accompaniment includes a *pp* dynamic, a *fade out* marking with a triplet of three notes, and a *sempre dim.* instruction.

dim. (ad lib. fade)

(ad lib. fade)

Detailed description: This system contains the seventh and eighth staves. The vocal line has a *dim.* marking and ends with the instruction "(ad lib. fade)". The piano accompaniment also concludes with the instruction "(ad lib. fade)".

“...I am now convinced that what we dreamed all these years *is* possible; because there stands that tragic story, with a theme as profound as love versus hate, with all the theatrical risks of death and racial issues and young performers and ‘serious’ music and complicated balletics—and it all added up for audience and critics.”

Leonard Bernstein
(from his *West Side Story* log)

WEST SIDE STORY **Piano/Vocal Publications**

- HL00450050 West Side Story Vocal Score
- HL00450068 West Side Story Vocal Selections
- HL00450061 West Side Story Selections, Piano Solo
- HL00450062 West Side Story Selections, Simplified Piano
- HL00450060 West Side Story Selections, All Organ

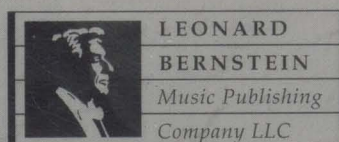
Individual Songs:

- HL00450002 America
- HL00450015 Cool
- HL00450019 Gee, Officer Krupke
- HL00450023 I Feel Pretty
- HL00450030 Maria
- HL00450034 One Hand, One Heart
- HL00450036 Something's Coming
- HL00450039 Somewhere
- HL00450046 Tonight

MORE LEONARD BERNSTEIN THEATRE MUSIC **Piano/Vocal Publications**

- HL00450009 Candide Vocal Score
- HL00450014 Candide Vocal Selections
- HL00450031 On the Town Vocal Score

- HL00450018 Dream with Me (from *Peter Pan*), voice, cello, piano
- HL00450020 Glitter and Be Gay (from *Candide*)
- HL00450042 Take Care of This House (from *1600 Pennsylvania Avenue*)



U.S. \$9.25



BOOSEY & HAWKES

HAL LEONARD®