

# WEST SIDE STORY MEDLEY

from West Side Story

Lyrics by Stephen Sondheim  
Music by Leonard Bernstein

ARR. Walter Latzko

As sung by the Suntones

*freely*  
**AMERICA**

1 I like to be in A - mer - i - ca. 2 O - kay by me in A - mer - i - ca, 3 4

*accel.*

5 Ev' - ry - thing's free in A mer - i - ca, 6 for a small fee in A mer - i - ca. 7 8

**170 bpm**

9 Au - to - mo - bile in A - mer - i - ca, 10 chrom - i - um steel in A - mer - i - ca. 11 12

13 Wi - re - spoke wheel in A - mer - i - ca, 14 ve - ry big deal in A - mer - i - ca. 15 16

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West Side Story Medley

17 freely 18 19 20 SOMEWHERE 21

In A - mer - i - ca — There's a — place for us, —

22 23 24 25

some-where a place for us. Peace and qui - et and o - pen air —

26 27 28 29 30

wait for us — some-where. There's a — time for us — some day a

31 32 33 34

time for us time to - geth - er with - time to spare — - time to learn — -

35 36 37 38

time to care. some day some where Oo — —

West Side Story Medley

liv - ing

39 40 41 42

Some-where we'll find a way of for giv - ing. Some-where

Some-where

43 44 45 46 47

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

A time

48 49 50 51

Hold my hand and we're half - way there, hold my hand and I'll - take you there

some - how some - day some - where.

52 53 54

some - how some - day

(where) some-where

55 56 57 58

Some-where in dear old A - mer - i - ca, some-where right here in A - mer - i - ca.

West Side Story Medley

160 bpm

SOMETHING'S COMING

Musical notation for measures 59-63. The key signature is B-flat major. Measure 59 has a 2/4 time signature. Measure 63 has a key signature change to C major. The lyrics are: "Could it be,"

Musical notation for measures 64-68. The lyrics are: "Some - thing's com - ing, some - thing's com - ing some - thing's yes, it could, some-thing's com - ing, com - ing, some - thing's com - ing, some - thing's com - ing, can wait"

Musical notation for measures 69-73. The lyrics are: "some-thing good. If I can wait can wait some - thing's com - ing"

Musical notation for measures 74-78. The lyrics are: "Some - thing's com - ing, I don't know what can wait"

Musical notation for measures 79-83. The lyrics are: "it is, but it is gon-na' be great."

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84 85 86 87 88

(great) with a click, with a shock,

some - thing's com - ing, some - thing's com - ing, some - thing's

(shock) phone will jin - gle, door will knock.

com - ing, some - thing's com - ing, some - thing's com - ing,

O - pen the latch. Some - thing's com - ing,

some - thing's com - ing, some - thing's com - ing

don't know when, but it's soon, catch the moon

- one - hand - ed catch. (some - thing's com - ing, com - ing for sure)

Detailed description: This block contains the first system of musical notation, measures 84 through 88. It features a treble and bass clef staff with lyrics: "(great) with a click, with a shock,". The melody is in a minor key with a key signature of two flats. Measure 86 has a red sharp sign above the staff.

89 90 91 92 93

(shock) phone will jin - gle, door will knock.

com - ing, some - thing's com - ing, some - thing's com - ing,

O - pen the latch. Some - thing's com - ing,

some - thing's com - ing, some - thing's com - ing

don't know when, but it's soon, catch the moon

- one - hand - ed catch. (some - thing's com - ing, com - ing for sure)

Detailed description: This block contains the second system of musical notation, measures 89 through 93. It features a treble and bass clef staff with lyrics: "(shock) phone will jin - gle, door will knock." and "com - ing, some - thing's com - ing, some - thing's com - ing,". Measure 90 has a red sharp sign above the staff.

94 95 96 97 98 99

O - pen the latch. Some - thing's com - ing,

some - thing's com - ing, some - thing's com - ing

don't know when, but it's soon, catch the moon

- one - hand - ed catch. (some - thing's com - ing, com - ing for sure)

Detailed description: This block contains the third system of musical notation, measures 94 through 99. It features a treble and bass clef staff with lyrics: "O - pen the latch. Some - thing's com - ing," and "some - thing's com - ing, some - thing's com - ing". Measure 94 has a bracket with the number 3 above it. Measure 95 has a bracket with the number 3 below it. Measure 96 has a bracket with the number 3 above it. Measure 97 has a bracket with the number 3 below it. Measure 98 has a red sharp sign above the staff.

100 101 102 103

don't know when, but it's soon, catch the moon

- one - hand - ed catch. (some - thing's com - ing, com - ing for sure)

Detailed description: This block contains the fourth system of musical notation, measures 100 through 103. It features a treble and bass clef staff with lyrics: "don't know when, but it's soon, catch the moon". The time signature changes to 3/4 at the end of measure 103.

104 105 106 107

- one - hand - ed catch. (some - thing's com - ing, com - ing for sure)

Detailed description: This block contains the fifth system of musical notation, measures 104 through 107. It features a treble and bass clef staff with lyrics: "- one - hand - ed catch. (some - thing's com - ing, com - ing for sure)". The time signature changes to 3/4 at the beginning of measure 104 and 105.

West Side Story Medley

108 109 110 111 112 113

A round the cor - ner

A - round the cor - ner

Detailed description: This system contains measures 108 through 113. The vocal line starts with a whole rest in measure 108, followed by a half note 'A' in 109, a quarter note 'round' in 110, a quarter note 'the' in 111, and a half note 'cor -' in 112, which is tied to a half note 'ner' in 113. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

114 115 116 117 118 119

ner - whist - ling

or whis - tling down

Detailed description: This system contains measures 114 through 119. The vocal line has a whole rest in 114, a half note 'ner -' in 115, a whole rest in 116, a whole rest in 117, a whole rest in 118, and a half note 'whist - ling' in 119. The piano accompaniment features a triplet of eighth notes in measure 118. There is a scribble in the vocal line of measure 114.

120 121 122 123 124 125

down the the ri - ver -

ri - ver come

Detailed description: This system contains measures 120 through 125. The vocal line has a whole rest in 120, a half note 'down' in 121, a half note 'the' in 122, a half note 'the' in 123, a half note 'ri -' in 124, and a half note 'ver -' in 125. The piano accompaniment continues with chords and a bass line.

126 127 128 129 130 131

come on de - li - ver -

on de - liv - er

Detailed description: This system contains measures 126 through 131. The vocal line has a whole rest in 126, a half note 'come' in 127, a half note 'on' in 128, a half note 'de -' in 129, a half note 'li -' in 130, and a half note 'ver -' in 131. The piano accompaniment includes a triplet of eighth notes in measure 130.

132 133 134 135 136 137 rit.

to - me to me to

to me

Detailed description: This system contains measures 132 through 137. The vocal line has a whole rest in 132, a whole rest in 133, a half note 'to -' in 134, a half note 'me' in 135, a half note 'to' in 136, and a half note 'me' in 137. The piano accompaniment features a triplet of eighth notes in measure 136. The word 'rit.' is written above measure 137.

West Side Story Medley

a tempo

138 me. 139 Will it be? 140 141 yes, it will, - 142

143 Will it be oh yes, it 144 145 146 147 May - be just by hold - ing still

148 will oh may - be just by hold - ing still 149 150 151 152 it - 'll be there come on,

153 will be there. 154 155 156 157 some - thing - come on in, Don't be shy, meet a guy,

158 159 160 161 pull up a chair (come one, some - thing, come on in)

chair

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162 163 164 165 166 167

The air is hum - ming.

The air is hum - ming.

168 169 170 171 172 173

ming - Some - thing great and

rit.

174 175 176 177

is com - ing who knows

freely

178 179 180 181

on - ly just out of reach, down the block, on a beach.

182 183 184 185 186

May - be to - night, may - be to - night.



West Side Story Medley

120 bpm  
TONIGHT

187 night, 188 189 190 191

may - be to - night. May - be To - night, to

Handwritten annotations: A cloud-like scribble above measure 188, a red arrow pointing to measure 190, and green circles around the 'C' time signature in measures 190 and 191. Triplet markings are present in measures 188, 190, and 191.

192 193 194 195 196

night, won't be just an - y night. To - night there will be no mor - ning

Handwritten annotations: Red dots above measures 192, 193, 194, and 195.

197 198 199 200 201 202

star (mor - ning star). To - night, to - night, I'll see my love to - night, and for

Handwritten annotations: Red dots above measures 197, 198, 199, 200, and 201.

203 204 205 206 207

us stars will stop where they are To - day

rit. freely

To - day the

Handwritten annotations: Red dots above measures 203, 204, and 205. A red 'rit.' annotation above measure 205 and a red 'freely' annotation above measure 207.

208 209 210 211 212

min - utes seem like hou - rs, the hou - rs go so slow - ly, and still the sky is

Handwritten annotations: Red dots above measures 208, 209, 210, and 211.

West Side Story Medley

a tempo

freely

213 The sky is light. 214 O moon grow 215 bright, and 216 make this end-less 217

light

rit.

218 day, — end-less 219 night — to — 220 night, to — 221 night, to — 222 night. — 223

I FEEL PRETTY

224 wah wah 225 wow! 226 wah wah 227 wow! 228 wah wah

Humm — — — — — I feel pret - ty — — — — —

wah wah wow! wah wah wow! wah wah

Bum wow! bum wow! bum

229 wow! 230 wah wah 231 wow! 232 wow! 233 wow!

Oh, so pret - ty — — — — — I feel pret - ty — — — — — and wit - ty — — — — — and

wow! wah wah wow! wow! wow!

bum bum bum bum bum

234 wah wah 235 wah 236 wah wah 237 wah wah 238 wah wah

bright! — — — — — And I pi - ty — — — — — an - y girl who's not with

wah wah wah wah wah wah wah wah

bum bum bum bum

West Side Story Medley

239 me to night. 240 241 wow! 242 wah wah 243 I feel

wah wah wah wah wow! wah wah wow!

bum bum bum wow! bum wow!

244 charm-ing 245 Oh, so 246 charm-ing 247 It's a 248 farm-ing how

wah wah wow! wah wah wow! wow!

bum bum bum bum bum

249 charm-ing I 250 feel! 251 And so 252 pret-ty 253 that I

wow! wah wah wah wah wah wah

bum bum bum bum

254 hard - ly can be 255 lieve I'm 256 real. 257 Is he real-ly 258 real, is he?

wah wah wah wah real. Is he real-ly real, is hereal - ly real, is he?

bum bum bum bum

259 260 Ooh 261 See the pret - ty 262 boy in the mid - dle there.

wah wah wah wah ooh

bum bum bum

West Side Story Medley

263 264 265 266 267

Ooh Who can it be? -

Who can that at - trac - tive boy be

wal - la, wal - la, wal - la ooh

268 269 270 271

Such a pret - ty face

such a pret - ty suit

Such a pret - ty

wot - ta pret - ty he

272 273 274

me

wot - ta pret - ty he

I feel

Such a pret - ty smile

275 276

stun - ning

wah wah

wah wah

Aw nuts! Bum

277 278 279 280 281

wow! wah wah wow! wow! wow!

and en - tran - cing

feel like run - ning and dan - cing for

wow! wah wah wow! wow!

wow!

bum wah wah bum wah bum bum bum

282 283 284 285 286 287

joy

Yes, loved and a pret - ty won - der - ful

wah wah wah

bum for he's loved

West Side Story Medley

rit.

freely

boy

288 *d.* 289 *d.* 290 *d.* 291 *d.*

dum dum dum dum ooh

The most beau-ti-ful sound I

bum bum bum

MARIA

292 293 294

ooh

e - ver heard Ma - ri - a, Ma - ri - a, Ma - ri - a, Ma - ri - a.

295 296

ooh

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

ooh

297 298 299 *rubato*

ah

ri - a, Ma - ri - a, Ma - ri - a - ri - a, Ma - ri - a, Ma - ri - a, Ma - ri - a I've

300 301 302

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

just met a girl named Ma - ri - a. And sud - den - ly that name will

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

303 Ma - ri - a - Ma - ri - a - Ma - ri - a - Ma - ri - a -  
 nev - er be the same to me, Ma - ri - a, I've just kissed a girl named Ma -

Ma - ri - a Ma - ri - a Ma - ri - a Ma - ri Oh, aMa -  
 307 Ma - ri - a and 308 Ah sud - den - ly I've found how 309 won - der - ful a sound can 310 Oh, Ma -  
 ri - a, and Ah sud - den - ly I've found how won - der - ful a sound can bel - Ma -  
 Ma - ri - a Ah Oh, Ma

311 ri - a, say it 312 loud and there's mu - sic 313 play - ing, say it 314 soft and it's al - most like

315 Ma - ri - a 316 Ma - ri - a 317 Ma - ri - a 318 Ma - ri - a -  
 Ma - ri - a Ma - ri - a Ma - ri - a Ma - ri - a  
 pray - ing Ma - ri - a, I'll nev - er stop say - ing Ma ri - a

rit. Ma - ri - a Ma - ri - a Ma - ri - a Ma - ri - a  
 319 Ma - ri - a 320 freely Ooh 321 Ma - ri - a 322 rit. Ma - ri - a  
 Ma - ri - a the most beau - ti - ful sound I ev - er heard  
 Ma - ri - a Ooh

AMERICA (Reprise)

323 324 325 326

I like the shores of A - mer - i - ca. Com - fort is yours in A -

327 328 accel. 329 330 331

mer - i - ca. Knobs on the doors in A - mer - i - ca, wall-to-wall-floors in A - mer - i - ca.

170 bpm 332 333 334

I like to be in A - mer - i - ca, o - kay by me in A -

335 336 337 338

mer - i - ca. Ev - 'ry - thing free in A - mer - i - ca, for a small fee in A -

339 340 341 342 343

mer - i - ca. A - mer - i - ca, my home.