

West Side Story

Choral Suite

For SATB* and Piano

I

Something's Coming • Tonight

Duration: ca. 4:10

Music by LEONARD BERNSTEIN
Lyrics by STEPHEN SONDHEIM

Arranged by
MAC HUFF

Adagio (♩ = ca. 72)

Piano

11 Fast (♩ = ca. 182)

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Soprano *p* Could _ be! _

Alto *p* Could _ be! _ Could _

Tenor *p* Could _ be! _

Bass

13

Who _ knows? _

be! _

Who _

p Could _ be!

17

knows? _ Who _ knows? _ 1. There's _

Who _ knows? _

20

23

Unis.

some-thing due an - y day; I will know
 on - ly just out of reach, Down the block,

23

right a - way, Soon as it shows.
 on a beach, Un - der a tree...

cresc.

p *cresc.*

26

31

f

It may come can - non - ball - ing
 I got a feel - ing there's a

f

29

down through the sky, Gleam in it's eye, Bright as a rose! —
 mir - a - cle due, Gon - na come true, Unis.

33

Who —
 pp

37

knows? — It's —
 p

41

WEST SIDE STORY (CHORAL SUITE) – SATB

2 *f*
com - ing to me!
f

2
f

dim.
dim.

dim.

54 *Unis. p*
Could it be? Yes, it could.
Unis. p

p

Some - thing's com - ing, some - thing good, _____

58

If I can wait! _____

cresc.

62

cresc.

66

f

Some - thing's com - ing, I don't know _____ what

66

f

WEST SIDE STORY (CHORAL SUITE) – SATB

it is, But it is Gon - na be great!

70

77 *Unis. p*

With a click,

74

with a shock, Phone - 'll jin - gle, door - 'll knock,

Unis. p

79

o - pen the latch! *cresc.*

cresc.

cresc.

84

89 *f*

Some - thing's com - ing, don't know when, but

f

89

Unis. *dim.*

it's soon; Catch the moon, One-hand-ed catch! *dim.*

Unis. *dim.*

dim.

93

WEST SIDE STORY (CHORAL SUITE) – SATB

mf div. *mf* A - round

mf

the cor - ner, *div.*

Or whis - tling down the *cresc.* *div.*

cresc. *f*

WEST SIDE STORY (CHORAL SUITE) – SATB

riv - er, Come on,
mf

112

de - liv - er
mf

Ah

117

To me.

p

123

dim. Unis. *pp*

Will it be? _

dim. Unis. *pp*

128

— Yes, it will. — May - be just — by

133

hold - ing still, — It - 'll be there! —

molto cresc.

molto cresc.

138

molto cresc.

144

f

Come on, some - thing, come on in, — don't be shy,

f

144

Unis. *dim.*

Meet a guy, — pull up a chair. —

Unis. *dim.*

149

155

p div. *p*

The air — is

p

154

WEST SIDE STORY (CHORAL SUITE) – SATB

hum - ming, And

div.

159

some - thing great is

div.

163

167 *p* Unis. com - ing. Who

p Unis.

167

WEST SIDE STORY (CHORAL SUITE) – SATB

knows. _____

171

175

— It's — on - ly just — out of reach, —

174

Down the block, — on a beach. — May - be to - night. —

177

WEST SIDE STORY (CHORAL SUITE) – SATB

dim.

dim.

180

(dim.)

(dim.)

(dim.)

183

(dim.)

(dim.)

(dim.)

186

WEST SIDE STORY (CHORAL SUITE) – SATB

(♩ = ♩)

191

Solo *p*

Musical notation for the first system. The vocal line (treble clef) has a whole rest followed by a quarter note G4. The piano accompaniment (bass clef) has a whole rest. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

To - night, to -

(♩ = ♩)

Musical notation for the second system. The vocal line (treble clef) has a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (bass clef) has a quarter note G2, a quarter note F2, and a quarter note E2. The key signature is three sharps and the time signature is 4/4.

(dim.)

p

189

Musical notation for the third system. The vocal line (treble clef) has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment (bass clef) has a whole rest. The key signature is three sharps and the time signature is 4/4.

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

Musical notation for the fourth system. The piano accompaniment (bass clef) has a quarter note G2, a quarter note F2, and a quarter note E2. The key signature is three sharps and the time signature is 4/4.

192

Allegro (♩ = ca. 138)

Musical notation for the fifth system. The vocal line (treble clef) has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment (bass clef) has a whole rest. The key signature is three sharps and the time signature is 4/4.

night there will be no morn - ing star.

Allegro (♩ = ca. 138)

Musical notation for the sixth system. The piano accompaniment (bass clef) has a quarter note G2, a quarter note F2, and a quarter note E2. The key signature is three sharps and the time signature is 4/4.

195

Solo *p* To - night, to - night, I'll

198

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

201

stop where they are. *mf* Tutti div. To -

204

WEST SIDE STORY (CHORAL SUITE) – SATB

f

day the min - utes seem like ho - urs The

207

dim.

ho - urs go so slow - ly, And still the sky is

dim.

210

p

light. O moon, grow

p

215

213

WEST SIDE STORY (CHORAL SUITE) – SATB

cresc.

bright, and make this end - less day end - less

cresc.

216

div. *ff* *div.*

night! To - night!

ff *div.*

219

222

WEST SIDE STORY (CHORAL SUITE) – SATB

II

Maria • One Hand, One Heart

Duration: ca. 4:45

Arranged by
MAC HUFF

Music by LEONARD BERNSTEIN
Lyrics by STEPHEN SONDHEIM

Slowly and freely (♩ = ca. 60)

Tenor Solo **pp**

Solo
8
The most beau-ti-ful sound I ev-er heard: Ma -

Piano
pp

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

3

pp

8
All the beau-ti-ful sounds of the world in a sin - gle word: Ma -

pp

5

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WEST SIDE STORY (CHORAL SUITE) – SATB

9

a tempo

cresc. *rit.* *a tempo*

8
 ri - a, Ma - ri - a, Ma - ri - a, Ma - ri - a. Ma - ri - a, Ma - ri - a, Ma - ri - a! I've

Tenor *rit.* *a tempo*
 div. *mf*

Bass

cresc. *rit.* *a tempo*
mf

8
 just met a girl named Ma - ri - a. And sud - den - ly that name will

div. *mf* Unis.

10

15

8
 nev - er be the same to me. Ma - ri - a! I've

div. *mf*

13

just kissed a girl named Ma - ri - a, _____ And sud - den - ly I've found how

cresc. *f*

16

21

won - der - ful a sound can be! Ma - ri - a! _____ Say it

ff

19

loud and there's mu - sic play - ing. Unis. Say it soft and it's al - most like

sub. pp *sub. pp*

22

WEST SIDE STORY (CHORAL SUITE) – SATB

rit.

8

pray-ing. _____ Ma - ri - a, _____ I'll nev - er stop say - ing Ma -

p

rit. 3 3

25

p

rit. 3

pp Tenor Solo a piacere

8

ri - a. _____

div. _____

The most beau-ti-ful sound I

pp

3 3

28

pp

pp

3 3

Adagio, in four

8

ev - er heard: Ma - ri - a. _____

3/4

Adagio, in four

31

gva- r

Soprano

Adagio (♩ = ca. 76)

p

Alto

Make of our hands

one

hand,

Make of our

Tenor

p

Bass

Adagio (♩ = ca. 76)

piano opt.

p

34

hearts

one

heart,

Make of our vows

Play

39

one

last vow;

Unis.

On - ly death will

44

part us now. Make of our lives

48

one life, Day af - ter day, one

52

life. Now it be - gins, now we

57

WEST SIDE STORY (CHORAL SUITE) – SATB

f *p*

start one hand, one

f *p*

61

Unis. *pp* tranquillo

heart; E - ven death won't part us

Unis. *pp* tranquillo

65

74

now. Make of our

mp *mp*

70

WEST SIDE STORY (CHORAL SUITE) – SATB

lives one life, Day af - ter day,

75

one life. Now it be - gins, now we
 Unis. now we

cresc. div.
 cresc.

80

start one hand, one heart;

f p
 div. div.

85

WEST SIDE STORY (CHORAL SUITE) – SATB

Molto tranquillo (meno mosso)

pp

Death won't part us
Unis. *pp* div.

ev - en death won't part us

Molto tranquillo (meno mosso)

pp

90

now.

now.

espr.

94

rit.

rit.

rit. *ppp*

99

III I Feel Pretty • Cool • America

Duration: ca. 6:15

Arranged by
MAC HUFF

Music by LEONARD BERNSTEIN
Lyrics by STEPHEN SONDHEIM

Allegro (♩. = ca. 66)

Piano *ff*

The piano introduction is in 3/8 time with a key signature of one flat (Bb). It features a rhythmic accompaniment in the bass clef consisting of eighth notes and quarter notes, and a melodic line in the treble clef with chords and eighth notes. The dynamic is marked *ff* (fortissimo).

Soprano *mp* 10

I feel pret-ty. —

Alto *mp*

mp

The vocal parts for Soprano and Alto enter at measure 10. The Soprano part is marked *mp* (mezzo-piano) and has the lyrics "I feel pret-ty. —". The Alto part is also marked *mp*. The piano accompaniment continues with chords and rhythmic patterns. Measure numbers 6 and 10 are indicated.

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

The vocal parts continue with the lyrics "Oh, so pret-ty. — I feel pret-ty and wit-ty and". The piano accompaniment provides harmonic support with chords and rhythmic accompaniment. Measure number 11 is indicated.

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WEST SIDE STORY (CHORAL SUITE) – SATB

bright, _____ And I pit - y _____ an - y girl who is - n't

16

me to - night. _____ I feel

21

charm-ing. _____ Oh so, charm-ing. _____ It's a - larm-ing how

I feel charm-ing. _____ Oh, so charm-ing. _____

26

WEST SIDE STORY (CHORAL SUITE) – SATB

charm - ing I feel. And so pret - ty that I

31

hard - ly can be - lieve I'm real.

36

sub. f

42

div. mp

See the pret - ty girl in that mir - ror there: —

mp

mp

41

WEST SIDE STORY (CHORAL SUITE) – SATB

Who can that at - trac - tive girl be? _____ Such a pret - ty

cresc. *div.* *f*
face, such a pret - ty dress, such a pret - ty smile, such a pret - ty me! _____

mp **58**
I feel stun - ning _____ and en -

tranc-ing, — Feel like run-ning and danc-ing for joy

60

div. *f*

For I'm loved — by a pret-ty — won-der-ful div.

f

65

ff

boy!

ff

ff

70

WEST SIDE STORY (CHORAL SUITE) – SATB

mp

See the pret - ty girl in that mir - ror there: _____

f

What mir - ror

mp

f

74

be? _____

div.

Who can that at - trac - tive girl be? _____ Which? Where?

where? _____

What?

mp

f

78

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

cresc.

Whom? Whom? Whom? Whom?

cresc. *div.*

mp

cresc.

82

WEST SIDE STORY (CHORAL SUITE) – SATB

me! _____

f Such a pret - ty me! _____ *mf* I feel

Such a pret - ty me! _____

Such a pret - ty me!

86

90

stun - ning _____ and en - tranc - ing, _____ Feel like

mf I feel stun - ning _____ and en - tranc - ing. _____

90

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

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

div.

94

f

loved by a pret - ty won - der - ful div.

f

98

ff

boy!

ff

102

106 Solid and boppy ($\text{♩} = \text{ca. } 90$) ($\text{♩} = \text{♩}^3$)

pp

106

109

WEST SIDE STORY (CHORAL SUITE) – SATB

112 Tenor

Unis. *p*

div.

Bass Boy, — boy, — cra-zy boy, — get cool, boy! —

Unis.

div.

Got a rock-et in your pock - et; keep cool - ly cool, — boy!

120

Tenor only

Don't get hot, — 'cause man, you got — some high times a - head. —

Bass only

— Take it slow — and, dad - dy - o, — you can

All Unis. *p*

live it up and die in bed! ——— Boy, ——— boy, ———

cra-zy boy, ——— stay loose, boy! ——— Breeze it, buzz it,

eas-y does — it. Turn off the juice, ——— boy!

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

WEST SIDE STORY (CHORAL SUITE) – SATB

142 Fingersnaps

Unis. *pp*

Just — play it cool, boy, — real — cool!

pp

139

cresc.

f

143

End Fingersnaps

dim.

147

150

Unis. *pp*

Boy, — boy, — cra - zy boy, — stay loose, boy! —

pp

150

div.

Unis.

Breeze it, buzz it, eas - y does — it.

sub. ff *sub. p*

153

div. **ff**

Turn off the juice, — boy! Go, man, go, — but

ff

156

158

not like a yo - yo, school boy. — Just — play it

Unis.

159

pp Fingersnaps

cool, boy, — real — cool!

pp

162

WEST SIDE STORY (CHORAL SUITE) – SATB

End Fingersnaps

165

170 Moderato (♩ = ca. 120)

Claves

169

174

178 First time: Solo 1
Second time: Solo 2

Sop.

p

Alto

1. Puer - to Ri - co, _____ You love - ly
 2. Puer - to Ri - co, _____ You ug - ly

178

is - land. _____ Is - land of trop - i - cal
 is - land. _____ Is - land of trop - ic dis -

181

breez - es. _____ Al - ways the
 eas - es. _____ Al - ways the

cresc.

184

pine - ap - ples grow - ing, _____ Al - ways the
 hur - ri - canes blow - ing. _____ Al - ways the

f

187

1 2
 cof - fee blos - soms blow - ing. _____ rhythmically
 pop - u - la - tion grow - ing. _____

1 2
dim. *rhythmically*

190

WEST SIDE STORY (CHORAL SUITE) – SATB

193

And the mon - ey ow - ing, *dim.* and the ba - bies

196

cry - ing, _____ and the bul - lets fly-ing. _____ I like the

p *sub. f* 3

p *pp* *sub. f*

200

is - land Man - hat - tan. _____ Smoke on your pipe and put

rit. 3

rit.

204 Tempo di Husapango (fast) (♩. = ca. 100)

204

that in! _____

Tempo di Husapango (fast) (♩. = ca. 100)

f *dim.*

All div. p

I like to be in A - mer - i - ca! O - kay by me in A - mer - i - ca!

208

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

212

Unis.

mer - i - ca!

215

220 *Solo 1 p*

I like the cit - y of San Juan. I know the boat you can

219

WEST SIDE STORY (CHORAL SUITE) – SATB

Solo 1
mf

get on. _____ Hun-dreds of flow-ers in full bloom. _____

223

sub. f *mf*

Solo 2

Hun-dreds of peo - ple in each room! _____

227

ff *ff*

230

div. *f*

Sop. *f* Au - to - mo - bile in A - mer - i - ca, Chro - mi - um steel in A -

Alto

div. *mf*

Tenor

Bass Ah, _____ ah, _____

230

mf

mer - i - ca, Wi - re spoke wheel in A - mer - i - ca,

ah,

233

236

Ver - y big deal in A - mer - i - ca!

ah, in A - mer - i - ca!

Unis.

236

239

WEST SIDE STORY (CHORAL SUITE) – SATB

242

Musical score for measures 242-245. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a rhythmic pattern of eighth notes in the bass staff and a melody of eighth notes in the treble staff. Measure 242 starts with a treble staff chord of B-flat, E-flat, and A-flat. The bass staff has a quarter rest followed by eighth notes. Measure 243 continues the eighth-note patterns. Measure 244 has a treble staff chord of B-flat, E-flat, and A-flat. Measure 245 ends with a treble staff chord of B-flat, E-flat, and A-flat.

246

Musical score for measures 246-249. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats. The time signature is 4/4. The music features a melody of quarter notes in the treble staff and a rhythmic pattern of eighth notes in the bass staff. Measure 246 starts with a treble staff chord of B-flat, E-flat, and A-flat. The bass staff has eighth notes. Measure 247 continues the eighth-note patterns. Measure 248 has a treble staff chord of B-flat, E-flat, and A-flat. Measure 249 ends with a treble staff chord of B-flat, E-flat, and A-flat.

249

Musical score for measures 249-252. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats. The time signature is 4/4. The music features a melody of quarter notes in the treble staff and a rhythmic pattern of eighth notes in the bass staff. Measure 249 starts with a treble staff chord of B-flat, E-flat, and A-flat. The bass staff has eighth notes. Measure 250 continues the eighth-note patterns. Measure 251 has a treble staff chord of B-flat, E-flat, and A-flat. Measure 252 ends with a treble staff chord of B-flat, E-flat, and A-flat.

252

Musical score for measures 252-255. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats. The time signature is 4/4. The music features a melody of quarter notes in the treble staff and a rhythmic pattern of eighth notes in the bass staff. Measure 252 starts with a treble staff chord of B-flat, E-flat, and A-flat. The bass staff has eighth notes. Measure 253 continues the eighth-note patterns. Measure 254 has a treble staff chord of B-flat, E-flat, and A-flat. Measure 255 ends with a treble staff chord of B-flat, E-flat, and A-flat.

255

Musical score for measures 255-258. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats. The time signature is 4/4. The music features a melody of quarter notes in the treble staff and a rhythmic pattern of eighth notes in the bass staff. Measure 255 starts with a treble staff chord of B-flat, E-flat, and A-flat. The bass staff has eighth notes. Measure 256 continues the eighth-note patterns. Measure 257 has a treble staff chord of B-flat, E-flat, and A-flat. Measure 258 ends with a treble staff chord of B-flat, E-flat, and A-flat.

WEST SIDE STORY (CHORAL SUITE) – SATB

Musical score system 1, measures 258-263. The system is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. Measure 263 ends with a fermata.

Musical score system 2, measures 264-270. Measure 264 is marked with a box containing the number 264. The right hand has a melodic line with slurs and accents, and the left hand continues with eighth notes. A dynamic marking of *ff* (fortissimo) appears in measure 267. Measure 270 ends with a fermata.

Musical score system 3, measures 271-276. The right hand features a series of chords with slurs and accents, while the left hand plays eighth notes. Measure 276 ends with a fermata.

Musical score system 4, measures 277-282. The right hand has a melodic line with slurs and accents, and the left hand plays eighth notes. A dynamic marking of *sfz* (sforzando) appears in measure 280. Measure 282 ends with a fermata.

Musical score system 5, measures 283-288. The right hand has a melodic line with slurs and accents, and the left hand plays eighth notes. A dynamic marking of *dim.* (diminuendo) appears in measure 285. Measure 288 ends with a fermata.

WEST SIDE STORY (CHORAL SUITE) – SATB

276

Solo 1
*mp**Solo 2*

When I will go back to San Juan? _____ When will you shut up and

p

276

get gone? _____ Ev - 'ry - one there will give

sub. f *mp*

279

big cheer! _____ Ev - 'ry - one there will have moved here! _____

Solo 2
p *mf* *f*

282

286

Claps Spoken Claps Spoken

Aye, aye, aye! Aye, aye, aye!

pp

286

Claps Spoken Claps Spoken

Aye, aye, aye!

cresc.

290

294

Sop. *div. ff*

Alto I like to be in A - mer - i - ca! O - kay by me in A -

Tenor *div. ff*

Bass

ff

294

WEST SIDE STORY (CHORAL SUITE) – SATB

mer - i - ca! Ev - 'ry - thing free in A - mer - i - ca,

297

Detailed description: This system contains measures 297-300. It features a vocal line with lyrics and a piano accompaniment. The piano part has a steady eighth-note bass line and chords in the right hand. The vocal line has lyrics: "mer - i - ca! Ev - 'ry - thing free in A - mer - i - ca,". Measure 297 starts with a piano accompaniment and a vocal line. Measure 298 continues the accompaniment and vocal line. Measure 299 continues the accompaniment and vocal line. Measure 300 continues the accompaniment and vocal line.

for a small fee in A - mer - i - ca! Unis.

300

Detailed description: This system contains measures 300-303. It features a vocal line with lyrics and a piano accompaniment. The piano part has a steady eighth-note bass line and chords in the right hand. The vocal line has lyrics: "for a small fee in A - mer - i - ca! Unis.". Measure 300 starts with a piano accompaniment and a vocal line. Measure 301 continues the accompaniment and vocal line. Measure 302 continues the accompaniment and vocal line. Measure 303 continues the accompaniment and vocal line.

303

Detailed description: This system contains measures 303-306. It features a piano accompaniment. The piano part has a steady eighth-note bass line and chords in the right hand. Measure 303 starts with a piano accompaniment. Measure 304 continues the accompaniment. Measure 305 continues the accompaniment. Measure 306 continues the accompaniment.

WEST SIDE STORY (CHORAL SUITE) – SATB

IV

Somewhere

Duration: ca. 2:45

Arranged by
MAC HUFF

Music by LEONARD BERNSTEIN
Lyrics by STEPHEN SONDHEIM

Adagio (♩ = ca. 60)

mp

Solo

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

Soprano
Alto

p

Oo, _____

Oo. _____

Tenor
Bass

p

Oo _____

Adagio (♩ = ca. 60)

p

Piano

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WEST SIDE STORY (CHORAL SUITE)– SATB

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

Oh. _____

p oh, _____ oo. _____

Oo. _____

6

10

Soprano *mp*

Alto

Tenor *mp* div.

Bass

There's a time for us, some-day a

mp

10

time for us. Time to- geth - er with time to spare.

13

Time to learn, time to share. Some-day!

18 *div. mf*

16

Some-where! We'll find a new way of liv-ing.

div. f

19

WEST SIDE STORY (CHORAL SUITE)- SATB

p 3 3 *pp*

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

p *pp* div.

22

26

rit. *a tempo* Unis. *a tempo*

There's a place for us.

rit. *a tempo* Unis. *a tempo*

25

A time and place for us. Hold my hand and we're

3

28

cresc.

half - way there. Hold my hand and I'll take you there.

cresc. Unis.

31

cresc.

div. *f*

Some-how. Some-day. Some-where!

f *ff*

div. *ff*

34

f *ff*

37

pp

WEST SIDE STORY (CHORAL SUITE)- SATB

WEST SIDE STORY[®]

Choral Suite

Music by **LEONARD BERNSTEIN[®]**
Lyrics by **STEPHEN SONDHEIM**

Arranged by **MAC HUFF**

I.	2
Something's Coming • Tonight	
II.	21
Maria • One Hand, One Heart	
III.	30
I Feel Pretty • Cool • America	
IV.	53
Somewhere	

Total Duration: ca. 18:00



DIGITAL
00450164
Accompaniment Parts

Available for SATB, SAB and 2-Part



AUDIO
08621806
ShowTrax CD

This choral arrangement is for concert use only. The use of costumes, choreography or other elements that evoke the story or characters of a legitimate stage musical work is prohibited in the absence of a performance license.