

Music Examples

- 7.1 Page of leitmotifs for *West Side Story* that Bernstein wrote at some point. Typescript version produced by Adrian Hartsough. (Library of Congress, Leonard Bernstein Collection, 1079/19.) [page 112]
- 7.2 ‘Balcony Scene’, mm. 51–54, with opening ascending perfect fourth in the melody and beguine rhythms in eighth notes of the right hand. [113]
- 7.3 ‘Ballet Sequence’, mm. 86–89, ‘Somewhere’, with opening ascending minor seventh in melody and various accompanimental voices. [113]
- 7.4 ‘Ballet Sequence’, mm. 45–54, ‘Transition to Scherzo’, with various evocations of short–long rhythms, later heard in the title text of ‘Somewhere’. [114]
- 7.5 ‘Prologue’, mm. 9–17, with a wide-ranging theme starting in anacrusis to m. 4 also heard in the B section of the ‘Jet Song’ and blues third C-natural in m. 17. [116]
- 7.6 ‘Jet Song’, mm. 28–35, with melody in triple meter against syncopations in the right hand and bass line in 6/8. [116]
- 7.7 ‘Jet Song’, mm. 190–199, with *tresillo* rhythm in the vocal line and walking jazz bass like that heard in sections of ‘Prologue’. [117]
- 7.8 ‘Meeting Scene’, mm. 1–8, with tritone and ‘Maria’ motive heard four times in ascending eighth notes of mm. 2–5. [119]
- 7.9 ‘Maria’, mm. 9–14, with *tresillo* in bass line and A’ as a tritone over E-flat in bass in mm. 9, 10, and 12. [120]
- 7.10 ‘America’, mm. 5–12, with combination of half-note and quarter-note triplets, *tresillo* in a clave rhythm (bass line), and *alla breve* (m. 7, voice). [122]
- 7.11 ‘One Hand, One Heart’, mm. 112–116, with ‘Maria’ motive stated four times in eighth notes in the third stave. [123]
- 7.12 ‘Tonight’ (Quintet), mm. 1–9, with changing meters, triple meter outlined by the ascending bass ostinato, and bitonal use of C and E major. [124]

- 7.13 'Ballet Sequence', mm. 84–88 of 'Procession and Nightmare', with 'Somewhere' motive stated three times in mm. 86–88 and F sounding in mm. 86–87 as root of the chord. [127]
- 7.14 'I Have a Love', mm. 1–9, with movement from conjunct to disjunct motion in the melodic line. [128]
- 7.15 'Finale', mm. 24–28, with 'Somewhere' rhythmic motive stated three times in mm. 26–28, resolving to C major triad and tritone F \sharp stated in bass in mm. 26–27. [129]