Side 1

2A – *Jet Song Chase* (Orchestra)

SCENE TWO

(A yard.

On a small ladder, a good-looking sandy-haired boy is painting a vertical sign that will say: DOC'S. Below, RIFF is haranguing)

RIFF

Riga tiga tum tum. Why not?... You can't say you won't, Tony boy, without saying why not?

TONY

(Grins)

Why not?

RIFF

Because it's me askin', Riff. Womb to tomb!

TONY

Sperm to worm!

(Surveying the sign)

You sure this looks like sky-writing?

RIFF

It's brilliant.

TONY

27 years the boss has had that drugstore. I want to surprise him with a new sign.

RIFF

(Shaking the ladder)

Tony, this is important!

TONY

Very important: Acemen, Rocket men.

RIFF

What's with you? Four and one-half years I live with a buddy and his family. Four and one-half years, I think I know a man's character. Buddy boy, I am a victim of disappointment in you.

TONY

End your suffering, little man. Why don't you pack up your gear and clear out?

RIFF

'Cause your ma's hot for me.

(TONY grabs his arm and twists it)

No! 'Cause I hate living with my buggin' uncle uncle UNCLE!

(TONY releases him and climbs back up)

TONY

Now go play nice with the Jets.

RIFF

The Jets are the greatest!

TONY

Were.

RIFF

Are. You found something better?

TONY

No. But —

Side 2

4D – *Meeting Scene* *(Orchestra)*

TONY

You're not thinking I'm someone else?

MARIA

I know you are not.

TONY

Or that we have met before?

MARIA

I know we have not.

TONY

I felt, I knew something-never-before was going to happen, had to happen.
But this is –

MARIA

(Interrupting)

My hands are cold.

(HE takes them in his)

Yours, too.

(HE moves her hands to his face)

So warm.

(SHE moves his hands to her face)

TONY

Yours, too.

MARIA

But of course. They are the same.

TONY

It's so much to believe — you're not joking me?

MARIA

I have not yet learned how to joke that way. I think now I never will.

(Impulsively, HE stops to kiss her hands;
then tenderly, innocently, her lips.

 # 4E — *Jump* *(Orchestra)*

The music bursts out, the lights flare up and BERNARDO is upon them in an icy rage)

BERNARDO

Go home, "American."

TONY

Slow down, Bernardo.

BERNARDO

Stay away from my sister!

TONY

...Sister?

(RIFF steps up)

BERNARDO

(To MARIA)

Couldn't you see he's one of them?

MARIA

No; I saw only him.

BERNARDO

(As CHINO comes up)

I told you: there's only one thing they want from a Puerto Rican girl!

TONY

That's a lie!

RIFF

Cool, boy.

CHINO

(To TONY)

Get away.

TONY

You keep out, Chino.

(To MARIA)

Don't listen to them!

BERNARDO

She will listen to her brother before —

RIFF

(Overlapping)

If you characters want to settle —

Side 3

TONY

I told her you were coming. She will look at your face and try not to smile. And she will say: Skinny — but pretty.

MARIA

She is plump, no doubt.

TONY

(Holding the waist of dummy's dress)

Fat!

MARIA

(Indicating another female dummy)

I take after my mama; delicate boned.

(HE kisses her)

Not in front of Mama!

(HE turns the dummy around as she goes to a male dummy)

Oh, I would like to see Poppa in this! Mama will make him ask about your prospects,. if you go to church. But Poppa — Poppa might like you.

TONY

(Kneeling to the "father" dummy)

May I have your daughter's hand?

MARIA

He says Yes.

TONY

Gracias!

MARIA

And your mama?

TONY

I'm afraid to ask her.

MARIA

Tell her she's not getting a daughter; she's getting rid of a son!

TONY

She says Yes.

MARIA

She has good taste.

(SHE grabs up the wedding veil and puts it on as TONY arranges the dummies)

TONY

Maid of Honor!

MARIA

That color is bad for Anita.

TONY

Best man!

MARIA

That is my Poppa!

TONY

Sorry, Poppa. Here we go, Riff: Womb to Tomb!

(Takes hat off dummy)

MARIA

Now you see, Anita, I told you there was nothing to worry about.

9A – *One Hand, One Heart* *(Tony, Maria)*

(MUSIC starts as she leaves the dummy and walks up to TONY. THEY look at each other – and the playing vanishes. Slowly, seriously, they turn front and, together, kneel as before an altar)

TONY

I, Anton, take thee, Maria…

MARIA

I, Maria, take thee, Anton…

TONY

For richer, for poorer —

MARIA

In sickness and in health…

TONY

To love and to honor…

MARIA

To hold and to keep…

TONY

From each sun to each moon…

MARIA

From tomorrow to tomorrow…

TONY

From now to forever…

MARIA

Till death do us part.

TONY

With this ring, I thee wed.

MARIA

With this ring, I thee wed.

(The MUSIC becomes a love duet:)

Side 4

SCENE FIVE

(Cellar.

Cramped: a box or crate; part of stairs leading to the drugstore above; a door to the outside.

TONY is sitting on a crate, whistling "Maria" as DOC comes down the stairs, some bills in his hand)

TONY

Make a big sale?

DOC

No.

TONY

(Taking the money DOC holds out automatically)

Thanks. I'll pay you back as soon as I can.

DOC

Forget that.

TONY

I won't; I couldn't. Doc, you know what we're going to do in the country, Maria and me? We're going to have kids and we'll name them all after you, even the girls. Then when you come to visit —

DOC

(Slapping him)

Wake up!

(Raging)

Is that the only way to get through to you? Do just what you all do? Bust like a hot water pipe?

TONY

Doc, what's gotten –

DOC

(Over-riding angrily)

Why do you live like there's a war on?

(Low)

Why do you kill?

TONY

I told you how it happened, Doc. Maria understands. Why can't you?

DOC

I never had a Maria.

TONY

(Gently)

I have, and I'll tell you one thing, Doc. Even if it only lasts from one night to the next, it's worth the world.

DOC

That's all it did last.

TONY

What?

DOC

That was no customer upstairs, just now. That was Anita.

(Pause)

Maria is dead. Chino found out about you and her – and shot her.

(A brief moment. TONY looks at DOC, stunned, numb. HE shakes his head as though he cannot believe this. DOC holds out his hands to him but TONY backs away, then suddenly turns and runs out the door. As he does, the set flies away and the stage goes dark. In the darkness, we hear:)

Tony

No. 5

Maria

Tony

55

DIESEL: We'll see him at Doc's.
TONY: Maria . . .

Slowly and freely

Piano

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

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

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

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

cresc. *più cresc. e rall.* *rall.*

* In the New York production the repeated "Marias" were sung by off-stage voices up to this point.

44415

Moderato con anima

mf (warmly) *dolce* *mp*

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

mf (warmly) *mp* *dolce*

sud-den - ly that name Will nev - er be the same To me. Ma -

p

cresc. *f*

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

cresc. *mf*

ff

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

f

57
pp sub.
ri - a! Say it loud and there's mu - sic play - ing, Say it
pp
dolce
soft and it's al - most like pray - ing. Ma - ri - a, I'll
dolce
poco rall.
a tempo
f
nev - er stop say - ing Ma - ri - a, Ma -
poco rall.
a tempo
cresc. molto
ri - a, Ma - ri - a, Ma - ri -
mf dolce
44415

58
p
cresc.
- a, Ma - ri - a, Ma - ri -
cresc.
Ossia
f
- a, Ma - ri - a, Ma - ri - a, Ma -
f
- a, Ma
mf
ff
ri - a, Ma -
ff
ri - a, Ma - ri - a! Say it loud and there's mu - sic
f
44415

59
pp sub.
p dolce
play-ing, Say it soft and it's al-most like pray-ing. Ma-
pp
dolce
rall. molto
pp
ri-a, I'll nev-er stop say-ing Ma-ri-a.
rall. molto
pp
meno mosso
ppp a piacere
The most beau-ti-ful sound I
pp meno mosso
ppp
Adagio
ev-er heard. Ma-ri-a.
ppp
44415

"One Hand, One Heart"

Tony and Maria—sing appropriate parts

MARIA

p dolce

Make of our

On - ly death will part us now.

lives one life, Day af - ter day, one

cresc. poco avanti

f

life. Now it be - gins, now we start One

cresc. poco avanti

f

Now it be - gins, now we start One

ff

108
p
pp tranquillo
hand, one heart; Ev - en death won't part
p
pp
hand, one heart; Ev - en death won't part
pp
us now.
us now.
rall.

109
p espr.
Make of our lives one
p espr.
Make of our lives one
ppp
life, Day af - ter day, one life.
life, Day af - ter day, one life.
cresc. poco avanti
Now it be - gins, now we start One
cresc. poco avanti
Now it be - gins, now we start One
cresc.
44415

*In the New York production a cut was made from A to B.

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"Tonight"

Tony and Maria

67
A tempo (Allegro)
mf
To - night, to - night, The
To - night, to - night, The
A tempo (Allegro)
mf
world is wild and bright, Go - ing mad, shoot - ing
cresc.
world is wild and bright, Go - ing mad, shoot - ing
cresc.
cresc.
sparks in - to space. To -
sparks in - to space. To -
44415

68
day the world was just an ad - dress, A place for me to
day the world was just an ad - dress, A place for me to
live in, No bet - ter than all right,
live in, No bet - ter than all right,
But here you are, And
But here you are, And
44415

69
cresc.
mf
what was just a world is a star To -
cresc.
mf
what was just a world is a star To -
cresc
mf
Molto meno mosso
night.
night.
Molto meno mosso
f