Side 1

## SCENE THREE

*(Bridal shop.*

*A small section, enough to include table with sewing machine; chair or two.*

*ANITA, a Puerto Rican girl with loose hair and a slightly flashy "American" dress, is finishing remaking what was a white communion dress into a party dress for an extremely lovely, extremely young girl: MARIA. ANITA is knowing, sexual, sharp. MARIA is an excited, enthusiastic, obedient child mixed with the temper, stubborn strength and awareness of a woman)*

**MARIA**

*(Holding out scissors)*

Por favor, Anita. Make the neck lower!

**ANITA**

Stop it, Maria.

**MARIA**

One inch. How much can one little inch do?

**ANITA**

Too much.

**MARIA**

*(Exasperated)*

Anita, it is now to be a dress for dancing, no longer for kneeling in front of an altar.

**ANITA**

With those boys you can start in dancing and end up kneeling.

**MARIA**

Querida, one little inch; una poca poca —

**ANITA**

Bernardo made me promise —

**MARIA**

Ai! Bernardo! One month have I been in this country — do I ever even touch excite--ment? I sew all day, I sit all night. For what did my fine brother bring me here?

**ANITA**

To marry Chino.

**MARIA**

When I look at Chino, nothing happens.

**ANITA**

What do you expect to happen?

**MARIA**

I dunno: something. What happens when you look at Bernardo?

**ANITA**

It's when I don't look that it happens.

# Side 2

**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…

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 3

## # 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 —

137

I Feel Pretty

For auditions, all girls need to be prepared to sing all of this song

Maria, Girls

138
I feel pret-ty and wit-ty and bright, And I pit-y
— An-y girl who is-n't me to-night.
f sub.
I feel charm-ing, Oh, so charm-ing,
p sub.
It's a-larm-ing how charm-ing I feel, And so
44415

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

*f*

See the pret - ty girl in that

*p sub.*

mir - ror there: Who can that at - trac - tive girl be?

*cresc.*

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

*cresc.*

140
f
p sub.
smile, Such a pret - ty mel
I feel
p
stun - ning
And en - tranc - ing,
Feel like run-ning and
danc - ing for joy,
For I'm loved
By a
f
End
pret - ty
won - der - ful boy!
ff
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*

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

*f*

*cresc. poco avanti*

Now it be - gins, now we start One

*f*

*mf*

108
p
pp tranquillo
hand, one heart; Ev - en death won't part
p
pp
hand, one heart; Ev - en death won't part
p
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.
f
f
f
44415

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

44415

## "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.
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
44416

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