

EVERY LAST BUGGIN' GANG  
ON THE WHOLE BUGGIN' STREET!

DIESEL, ACTION

ON THE WHOLE!

ALL

EVER - !  
MOTHER - !  
LOVIN' - !  
STREET!

(BLACKOUT)

### END OF SCENE ONE

# 2A - Jet Song Chase

(Orchestra)

### SCENE TWO

Start

(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 —

RIFF

But what?

TONY

You won't dig it.

RIFF

Try me.

TONY

O.K. Every single damn night for the last month, I wake up and I'm reaching out.

RIFF

For what?

TONY

I don't know, it's right outside the door, around the corner. But it's comin'!

RIFF

What is? Tell me!

TONY

I don't know! It's — like the kick I used to get from being a Jet.

RIFF

*(Quietly)*

...Or from being buddies.

TONY

We're still buddies.

RIFF

The kick comes from people, buddy boy.

TONY

Yeah, but not from being a Jet.

RIFF

No? Without a gang you're an orphan. With a gang you walk in twos, threes, fours. And when your gang is the best, when you're a Jet, buddy boy, you're out in the sun and home free home!



TONY

Riff, I've had it.

*(Pause)*

RIFF

Tony, the trouble is large: the Sharks bite hard!  
We got to stop them now and we need you!

*(Pause. Quietly)*

I never asked the time of day from a clock, but I'm asking you:  
Come to the dance tonight...

*(TONY turns away)*

... I already told the gang you'd be there.

TONY

*(After a beat, turns to him with a grin)*

What time?

RIFF

Ten?

TONY

Ten it is.

RIFF

Womb to tomb!

TONY

Sperm to worm! And I'll live to regret this.

RIFF

Who knows? Maybe what you're waitin' for'll be twitching at the dance!

*(HE runs off)*

—END

You make this world lousy!

ACTION

That's the way we found it, Doc.

DOC

Get out of here!

*(Slowly, THEY start to file out as the LIGHTS fade)*

**END OF SCENE FOUR**

**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:)*

*Eno!*

TONY

## 5. Maria

Tony

Cue: DIESEL: We'll see him at Doc's.

TONY: Maria ...

Slowly and freely

TONY *p* 3

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

Hn. I

Piano *mp* Bsn.

3 *cresc.* \*

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

Hn. II

5

3

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

Vcs.

*pp* Bsn., Vlns. (con sord.)

\* Original Broadway production: The repeated "Marias" were sung by off-stage voices.

7 *cresc.* *rall.* *più cresc. e rall.* (norm.)

Tony

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

Fl., Ob., Vins.

*cresc.*

+Bsn.

*molto*

Vcs.

+Hn. I

+Hn. II, Susp. Cym.

9 **Moderato con anima** *mf warmly* *dolce mp*

Tony

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

Vins., Vcs. (senza sord.)

Clis., Hns., Tpts. (sust.)

*mf*

-Tpts.

Bsn., El. Gtr., Timp., Cb. (pizz.)

-Timp.

12

Tony

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



15

*cresc.*

Tony

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

+Cl., Hn. I

+Tpts. (sust.)

*cresc.*

+Ob., -Cl.

*f*

18

Tony

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

+Fl.

Tutti

*f*

Tbns.

21

Tony

ri - a! Say it loud and there's mu - sic play-ing, Say it

*pp sub.*

Vins.

(Hn. I sust.)

*pp sub.*

24

Tony

*dolce*

soft and it's al - most like pray - ing. Ma - ri - a, I'll

Vibr.,  
Fmgr. Cym. (l.v.)

*dolce* +Cls.

Vcs.,  
Cb.

(pizz.) (pizz.)

27

*poco rall.*28 *A tempo*

Tony

nev - er stop say - ing Ma - ri - a, Ma -

*f*

WW., Strs.

Tpts., Tbns.

(Br. cont.)

*f*

Bsn., El. Gtr.,  
Timp., Cb. (pizz.)

30

Tony

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

*dolce*

*mf* -Br.,  
El. Gtr.

Hns.

-Timp.

34

33

Tony

a, Ma - ri - a, Ma - ri

Fl., Ob.,  
Hns., Strs.

+Cl., Pno. (*arp.*)

Tpts.  
Tbns.

Bsn., El. Gtr.,  
Timp., Cb. (*pizz.*)

*cresc.*

Ossia

36

Tony

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

a, Ma

*f*

*f*

-Tbns., El. Gtr.

-Timp.

39

ff

ri - a, Ma -

ff

40

Tony

ri - a, Ma - ri - a! Say it loud and there's mu - sic

Tutti

+Tbns., Susp. Cym.



42 *pp sub.* *p dolce*

Tony

play-ing, Say it soft and it's al-most like pray-ing. Ma-

Vlns. *pp* (Hn. I sust.) Vibr., Fngr. Cym. (l.v.) *dolce*

Vcs., Cb. (pizz.)

45 *rall. molto* *pp*

Tony

ri-a, I'll nev-er stop say-ing Ma-ri-a. *ten.*

+Cls. *p* Fngr. Cym., El. Gtr., Strs. (pizz.)

48 *Meno mosso* *ppp a piacere*

Tony

The most beau-ti-ful sound I

Vlns. (con sord.) *pp* +Vibr. (l.v.) *ppp*

50 *Adagio (in 4)* *ppp* *8va*

Tony

ev-er heard. Ma-ri-a.

Vlns. 1 & 2, Vibr., El. Gtr. *ppp*

Vlns. 3-7, Vc. 1, Fngr. Cym. *ppp*

Pno., Vcs. 2-4, Cb.

Applause Segue