

L. BERNSTEIN  
west side story

Musical

Book

by A. LAURENTS

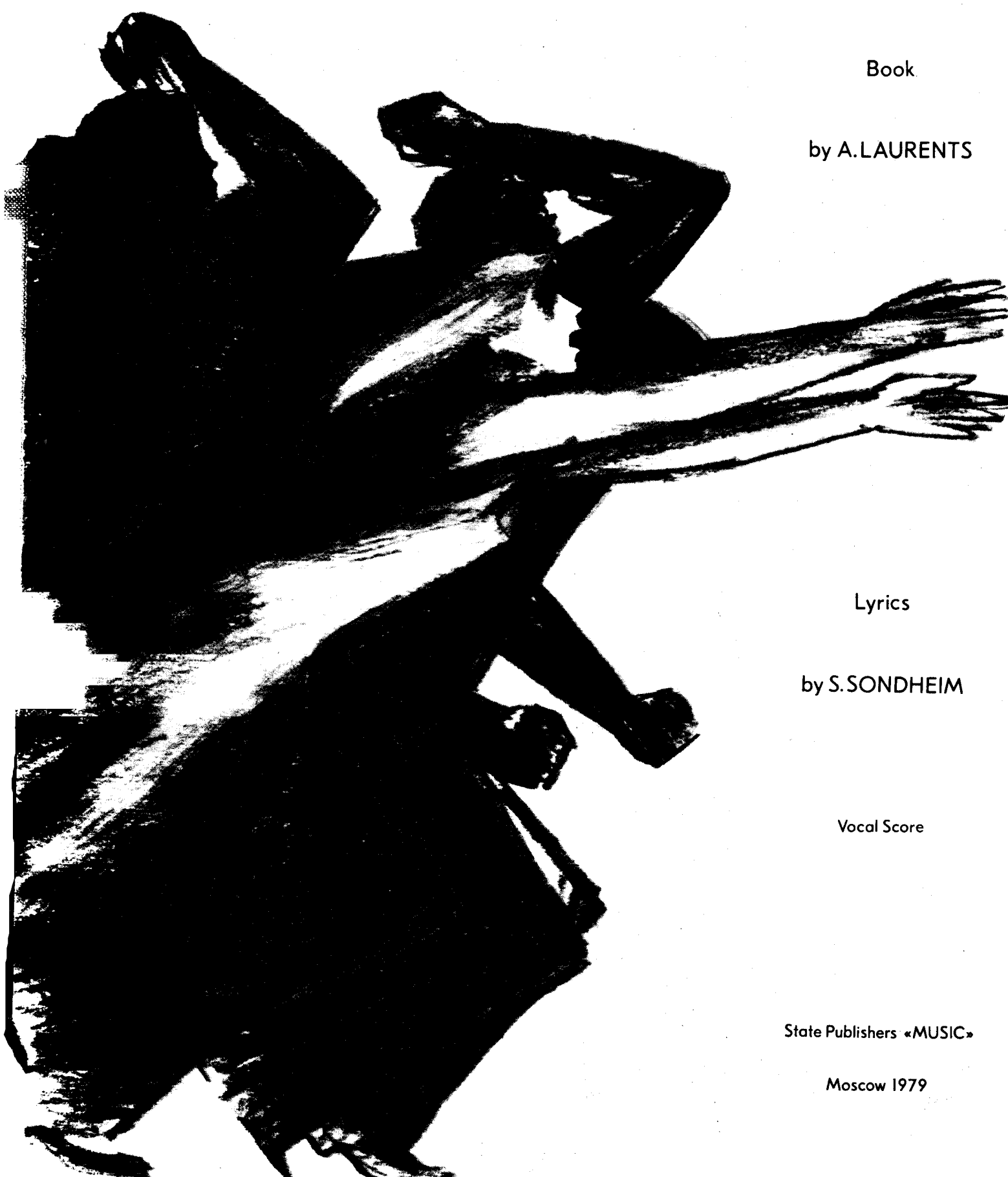
Lyrics

by S. SONDHEIM

Vocal Score

State Publishers «MUSIC»

Moscow 1979



Л.БЕРНСТАЙН  
**ВЕСТСАЙДСКАЯ ИСТОРИЯ**

Мюзикл

Либретто

А.ЛОУРЕНЦА

Текст песен

С.СОНДХАЙМА

Перевод

В.ПОЗНЕРА

Переложение

для пения с фортепиано

Издательство «МУЗЫКА»

Москва 1979



## ДЕЙСТВУЮЩИЕ ЛИЦА

### «РАКЕТЫ»

**РИФФ** (главарь)  
**ТОНИ** (его друг)  
**ПОРОХ**  
**АРАП**  
**МАЛЮТКА ДЖОН**  
**СНЕГОВИК**  
**НУ-И-ЧТО**  
**ДИЗЕЛЬ**  
**ГИТАРА**  
**ТРЕПАЧ**  
**ТИГР**

### ИХ ДЕВУШКИ

**ГРАЦИЭЛЛА**  
**ВЕЛЬМА**  
**МИННИ**  
**КЛЭРИС**  
**ПОЛИН**  
**НИЧЬЯ**

### «АКУЛЫ»

**БЕРНАРДО** (главарь)  
**МАРИЯ** (его сестра)  
**АНИТА** (его девушка)  
**ЧИНО** (его друг)  
**ПЕПЕ**  
**ИНДИО**  
**ЛУИС**  
**ПСИХ**  
**ЗУБ**  
**ХУАНО**  
**ТОРО**  
**ЛОСЬ**

### ИХ ДЕВУШКИ

**РОЗАЛИЯ**  
**КОНСУЭЛО**  
**ТЕРЕСИТА**  
**ФРАНЦИСКА**  
**ЭСТЕЛЛА**  
**МАРГАРИТА**

### ВЗРОСЛЫЕ

**ДОК**  
**ШРЭНК**  
**КРАПКИ**  
**ЗАТЕЙНИК**

Действие происходит в районе  
Вестсайда (Нью-Йорк) в пос-  
ледние дни лета.

## CAST OF CHARACTERS

### THE JETS

**Riff** (the leader)  
**Tony** (his friend)  
**Action**  
**A-rab**  
**Baby John**  
**Snowboy**  
**Big Deal**  
**Diesel**  
**Gee-Tar**  
**Mouthpiece**  
**Tiger**

### THEIR GIRLS

**Graziella**  
**Velma**  
**Minnie**  
**Clarice**  
**Pauline**  
**Anybodys**

### THE SHARKS

**Bernardo** (the leader)  
**Maria** (his sister)  
**Anita** (his girl)  
**Chino** (his friend)  
**Pepe**  
**Indio**  
**Luis**  
**Anxious**  
**Nibbles**  
**Juano**  
**Toro**  
**Moose**

### THEIR GIRLS

**Rosalia**  
**Consuelo**  
**Teresita**  
**Francisca**  
**Estella**  
**Marguerita**

### THE ADULTS

**Doc**  
**Schrank**  
**Krupke**  
**Glad Hand**

The action takes place on the West  
Side of New York City during the  
last days of summer.

Нотный текст печатается по изданию:  
G. Schirmer, Inc. and Chappell & Co., Inc. New York

© MCMLVII, MCMLIX, by Leonard Bernstein and Stephen Sondheim  
International Copyright Secured

Английский текст печатается по изданию: Theatre Arts, October, 1959, USA

© Издательство «Музыка», 1979 г. Перевод

# ВЕСТСАЙДСКАЯ ИСТОРИЯ

# WEST SIDE STORY

Леонард БЕРНСТАЙН  
Leonard BERNSTEIN

## ДЕЙСТВИЕ ПЕРВОЕ

## ACT ONE

### Картина первая

### Scene One

5.00 вечера. Улица.

5:00 P.M. The Street.

### Интродукция и сцена

### №1

### Introduction and Scene

Allegro moderato  $\text{♩} = 128$  Занавес  
Curtain

Ф-п. *mf marc.*

*p*

шелкнуть пальцами  
*finger snaps* *p* *marc.*

Нотный текст печатается по изданию: G.Schirmer, Inc. and Chappell & Co., Inc. New York  
 © MCMLVII, MCMLIX, by Leonard Bernstein and Stephen Sondheim International Copyright Secured  
 Английский текст печатается по изданию: Theatre Arts, October, 1959, USA  
 © Издательство „Музыка“, 1979 г. Перевод

шелкнуть пальцами  
*finger snaps* *mp*

This system shows the beginning of a musical piece. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. The instruction 'шелкнуть пальцами' (finger snaps) is written above the first few notes, with the dynamic marking 'mp' (mezzo-piano) below.

This system continues the musical piece with similar melodic and rhythmic patterns in both hands.

*cresc.*

This system includes the instruction 'cresc.' (crescendo) in the left hand, indicating a gradual increase in volume.

*p sub.* *mf*

This system features the instruction 'p sub.' (piano subito) in the left hand, followed by a dynamic marking of 'mf' (mezzo-forte) in the right hand.

Входит Бернардо.  
*Bernardo enters.* *pp*

This system marks the entrance of a character with the instruction 'Входит Бернардо.' (Bernardo enters.) and the dynamic marking 'pp' (pianissimo).

Двое „ракет“ задирают Бернардо.  
*Two Jets taunt Bernardo.*  
Барабаны (4 инструмента по-разному настроенные)  
*Drums (with 4 pitches)* *p*

This system describes the entrance of two other characters and the drum accompaniment. The instruction 'Двое „ракет“ задирают Бернардо.' (Two Jets taunt Bernardo.) is written above the staff, followed by 'Барабаны (4 инструмента по-разному настроенные)' (Drums (with 4 pitches)) and the dynamic marking 'p' (piano).

First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand plays a melodic line with eighth notes and triplets, marked with *cresc.* The left hand provides a bass line with sustained notes and some triplet figures.

„Ракеты“ уходят.  
*Jets exit.*

Second system of musical notation. The right hand continues the melodic line, marked with *p*. The left hand maintains a steady bass line with some triplet patterns.

Входят двое „акул“:  
*Two Sharks enter*

Third system of musical notation. The right hand features a complex melodic line with slurs and accents, marked with *cresc.* The left hand has a rhythmic bass line with slurs and accents.

Fourth system of musical notation. The right hand continues the complex melodic line with slurs and accents. The left hand maintains the rhythmic bass line.

Fifth system of musical notation. The right hand continues the melodic line, marked with *f*. The left hand maintains the rhythmic bass line.

грубо  
roughly

This system shows the first two staves of a piano score. The right hand features a melodic line with many accidentals and slurs, while the left hand plays a rhythmic accompaniment of eighth notes. The instruction "грубо / roughly" is written above the first few measures.

Входят Малютка Джон и Арап.  
Baby John and A-rab enter.

This system continues the piano score. The right hand has a melodic line with a fermata and a second ending marked with a '2'. The left hand continues with eighth notes. The instruction "Входят Малютка Джон и Арап. / Baby John and A-rab enter." is written above the right staff.

Барабаны  
Drums

dim.

This system is dedicated to the drums. The right staff shows a rhythmic pattern of eighth notes with accents, and the left staff shows a bass line. The instruction "Барабаны / Drums" is written above the right staff, and "dim." is written below the left staff.

Входят Рифф и „ракеты“  
Riff and Jets enter.

*p* *f* *p*

This system continues the piano score. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs. The instruction "Входят Рифф и „ракеты“ / Riff and Jets enter." is written above the right staff. Dynamics *p*, *f*, and *p* are marked below the left staff.

Бернардо и „акулы“  
уходят.  
Bernardo and Sharks  
exit.

*p* *cresc.* *mf cresc.*

This system continues the piano score. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs. The instruction "Бернардо и „акулы“ / уходят. / Bernardo and Sharks / exit." is written above the right staff. Dynamics *p*, *cresc.*, and *mf cresc.* are marked below the left staff.

First system of musical notation. The right hand features a melodic line with slurs and accents, and a complex chordal accompaniment with doublets (marked '2'). The left hand provides a steady bass line with chords. A dynamic marking of *f* is present.

Second system of musical notation. The right hand continues with doublets and slurs. A dynamic marking of *pp sub.* is indicated. The left hand maintains its accompaniment.

Third system of musical notation. The right hand features slurs and doublets. A dynamic marking of *f* is present. The left hand continues with its accompaniment.

Fourth system of musical notation. The right hand features slurs and doublets. The left hand continues with its accompaniment.

Fifth system of musical notation. The right hand features slurs and doublets. A dynamic marking of *pp sub.* is present. The left hand continues with its accompaniment. Dynamic markings of *f*, *sf*, and *p* are also present.

2  
cresc.  
mf cresc.

2 2 2  
f ff

Входят Бернардо и „акулы“  
Bernardo and Sharks enter.

Барабаны  
Drums  
ff cresc. molto  
lunga  
ff

L'istesso tempo

„Акула“ подставляет ножку „ракете“  
A Shark trips a Jet.

p fp

fp

First system of musical notation. The treble clef staff contains a few notes with a dynamic marking of *f* and a *p* marking. The bass clef staff contains a complex accompaniment of chords and moving lines.

Second system of musical notation. The treble clef staff features a melodic line with a *v* (accents) marking. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff has a melodic line with a *v* marking. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with a *v* marking. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with a *v* marking. The bass clef staff continues the accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *v* and *ff*.

Second system of musical notation, continuing the piece with complex rhythmic patterns and dynamic markings like *ff*.

Third system of musical notation, including a section marked *f marc.* (forte marcato) in the right hand.

Fourth system of musical notation, showing a series of repeated rhythmic figures in the bass line.

Fifth system of musical notation, concluding the page with dynamic markings like *ff* and *v*.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents. The bass clef contains a complex accompaniment with many beamed notes. Dynamic markings include *f* and *p*.

Second system of musical notation. The treble clef has a melodic line with slurs. The bass clef has a complex accompaniment. Dynamic markings include *sim.* and *cresc.*

Third system of musical notation. The treble clef has a melodic line with slurs. The bass clef has a complex accompaniment. A dynamic marking of *f* is present.

Fourth system of musical notation. The treble clef has a melodic line with slurs. The bass clef has a complex accompaniment.

Fifth system of musical notation. The treble clef has a melodic line with slurs. The bass clef has a complex accompaniment.

*f dim. molto* *p*

*mp cresc.* *mf cresc.*

*marc.*

Бернардо прокалывает ухо Арапу.  
*Bernardo pierces A-rab's ear.*

Врываются „ракеты“; завязывается ожесточенная драка.  
*Jets tear on, and a free-for-all breaks out.*

First system of musical notation, featuring piano accompaniment in G minor. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Dynamics include *ff* in the final measure.

Second system of musical notation, including the instruction "Свисток полисмена" (Police whistle) above the staff. The music features a prominent whistle-like melody in the right hand. Dynamics include *ff*.

Third system of musical notation, including the instruction "(Диалог)" (Dialogue) above the staff. The tempo is marked *mf marc.* and the time signature changes to 6/8.

Fourth system of musical notation, including the instruction "rall. al fine" above the staff. The music concludes with a *p* dynamic.

Fifth system of musical notation, including the instruction "a tempo" above the staff. The music concludes with a *pp* dynamic and a second ending.

Песня „ракет“  
(Рифф и „ракеты“)

№2

Jet Song

(Riff and Jets)

Порох. Кому он нужен, Тони?  
Action. *Who needs Tony?*

Рифф. Против „акул“  
Riff. *Against the*

Moderato  $\text{♩} = 128$

mf marc. p

нам нужен любой.  
Sharks we need  
every man we got.

Порох. Но Тони уже не наш.  
Action. *Tony don't belong any more.*

Рифф. Брось, Порох., „Ракеты“  
создали мы с Тони.  
Riff. *Cut it, Action boy. I and  
Tony started the Jets.*

p

Порох. Пусть, но он ведет себя так, будто ему не до нас.  
Action. *Well, he acts like he don't wanna belong.*

Малютка Джон. Не до  
Baby John. *Who wouldn't*

marc.

„ракет“? Это кому же не до „ракет“?  
*wanna belong to the Jets!*

Порох. Тони нет с нами уже больше  
месяца.

Action. *Tony ain't been with us for over  
a month.*

mp

Снеговик. Помнишь тот день, когда мы разгромили „изумрудов“?

Арап. Без Тони ничего бы не получилось.

Snowboy. *What about the day we clobbered the Emeralds?*

A-Rab. *Which we couldn't have done without Tony.*

Малютка Джон. Он спас мою бесценную шею!

Baby John. *He saved my ever lovin' neck!*

Рифф. Точно! Он всегда выручал нас, выручит и теперь.

Riff. *Right! He's always come through for us and he will now.*

Рифф  
Riff

С тех са - мых дней, что ты в шай - ку по - пал, не рас -  
*When you're a Jet, You're a Jet all the way From your*

P.  
R.

- ста - нешь - ся с ней, по - ка ду - ба не дал.  
*first cig - a - rette To your last dy - in' day.*

P.  
R.

В шай - ке „ра - кет“ всем „ра - ке - там“ ты брат, ты пле -  
*When you're a Jet, If the spit hits the fan, You got*

*cresc.*

P.  
R.

- вал на весь - свет, ты на шай - ке же - нат! Ты  
*broth - ers a - round, You're a fam - i - ly man! You're*

*f p sub.*

P.  
R.

не о - ди - нок, ни - где ты не ску - ча - ешь! С то -  
*nev - er a - lone, You're nev - er dis - con - nect - ed! You're*

*f*

P.  
R.

- бой мы, дру - жок! Ког - да вра - гов встре - ча - ешь, - не при - пу - ха -  
*home with your own: When com - pa - ny's ex - pect - ed, You're well pro - tect -*

*p sub. cresc. f*

P.  
R.

- ешь! Ты на ко - не, у те - бя нет за -  
- ed! Then you are set With a cap - i - tal

*p sub.*

P.  
R.

- бот, и ум - решь ты во сне бе - зо вся - ких хло -  
J, Which you'll nev - er for - get Till they cart you a -

*cresc.*

*cresc.*

P.  
R.

- пот. Ес - ли ты наш, ты наш все -  
- way. When you're a Jet, You stay a

*mf cresc.*

*f*

P.  
R.

- гда!  
Jet!

*mf*

Рифф. Я знаю Тони, как самого себя, и ручаюсь: он — свой в доску.  
 Riff. *I know Tony like I know me. I guarantee you can count him in.*

Порох. Свой-не свой, давай за работу. Арап. А где ты найдешь Бернардо?  
 Action. *In, out, let's get crackin'.* A-Rab. *Where you gonna find Bernardo?*

Рифф. Вечером в спортзале на танцах. Ну-и-что. Но ведь зал — ничейная территория.  
 Riff. *At the dance tonight at the gym.* Big deal. *But the gym's neutral territory.*

Рифф (с наигранной наивностью)

Я буду пайнкой, я только вызову его.

Riff (innocently)

*I'm gonna make nice there! I'm only gonna challenge him.*

Арап. Порядок, старик!

A-Rab. *Great, Daddy-O!*

Рифф. Так что оденьтесь пошикарнее!  
Riff. So everybody dress up sweet and sharp.

(Прихорашиваясь.)  
(They primp and preen.)

*grazioso*

Все  
All

*f*

Мы как на бал придем, каждый  
Oh, when the Jets fall in at the

раз - о - дет, — „Вы по - гля - ди - те, — ска - жут, — на „ра - кер!“  
corn - ball dance, We'll be the sweet - est dress - in' gang in pants!

И ког - да ку - роч - ки по - гля - дят, будь спок, то ска - жут  
And when the chicks dig us in our Jet black ties, they're gon - na

\*) В Нью-Йоркской постановке от (A) до (B) была сделана купюра.

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

(Все танцуют, двигаясь подчеркнито угловато.)  
 (They dance together, a little wild.)

*cresc.*

„Ах“, скажут „Ох“, у - па - дут на бок!  
*flip, gon-na flop, gon-na drop like flies!*

*cresc.* *ff*

Рифф  
 Riff

*ff stacc.*

*f* *mf* *mp* *pp*

Эй. Вы. Лег - че. Стоп.  
 Hey. Cool. Eas - y. Sweet.

*dim.*

Рифф. Встретимся там с Тони ровно в десять.

И выше головы!

Riff. Meet Tony and me at ten.  
And walk tall!

(Убегает.)  
(He runs off)

Арап. А мы их никогда не опускали!

A-Rab. We always walk tall!

Musical score for the first system, featuring a piano accompaniment and a vocal line. A circled 'B' is placed above a measure in the vocal line.

Малютка Джон. Мы — „ракеты“!  
Baby John. We're Jets!

Порох. Непобедимые! Порох и Малютка Джон  
Action. The greatest! Action and Baby John

Musical score for the second system, including piano accompaniment, a drum part labeled "Барабаны Drums", and a vocal line.

Ес - ли ты наш, ты чи -  
When you're a Jet, You're the

- хал на за - кон. Ты - ге - рой, ты - ти - тан, ты - бок - сер - чем - пи -  
top cat in town, You're the gold med - al kid With the heav - y - weight

Musical score for the third system, featuring piano accompaniment and a vocal line.

Арап, Порох и Ну-и-что  
A-Rab, Action and Big deal

- он!  
crown!  
Ес - ли ты наш, ты в о - кру - ге не ноль. Ты боль -  
When you're a Jet, You're the swing.in' - est thing. Lit - tle

Musical score for the fourth system, including piano accompaniment, a vocal line, and a "cresc." marking.

\_шой че - ло - век, ты всех у - лиц ко - роль!  
 Все boy, you're a man; Lit - tle man you're a king!  
 All

„Ра - ке - ты“ ре - вут,  
 The Jets are in gear,

*f* *p sub.*

го - то - вят - ся ка - та - ке.  
 Our cyl - in - ders are click - in'.

„А - ку - лы“ сбе - гут:  
 The Sharks'll steer clear

*f sub.* *p sub.*

трус - ли - вы - е со - ба - ки бо - ят - ся дра - ки! Вот мы взви -  
 'Cause ev - 'ry Puer.to Ric - an 'Sa lous - y chick - en! Here come the

*cresc.* *f* *pp* *stacc.*

- лись, буд - то сам са - та - на. По - ско - ре - е мо - лись, ведь при -  
 Jets Like a bat out of hell. Some - one gets in our way, Some - one

*cresc. poco a poco*

шла вам ха - на! Вот мы взви - лись, э - тот ша - рик нам  
*don't feel so well. Here come the Jets: Lit - tle world step a -*

*cresc.*

мал! Тот, кто мо - жет, за - прись, за - би - рай - ся в под - вал. Про -  
*-side! Bet - ter go un - der - ground, bet - ter run, bet - ter hide. We're*

- хо - ду здесь нет, ус - вой - те э - то проч - но! И  
*draw in' the line, So keep your nos - es hid - den! We're*

*p sub.*

наш вам со - вет: про - ва - ли - вай - те сроч - но, и э - то точ -  
*hang in' a sign, Says: "Vis - it - ors for - bid - den" And we ain't kid -*

*cresc.*

*f*

- но! Ад - рес „ра - кет“ по - ста - рай - тесь за - быть, э - то  
 - din'! Here come the Jets, Yeah! An' we're gon - na beat ev - 'ry

*f*

наш вам со - вет, ес - ли хо - чет - ся жить! Ес - ли не  
 last bug - gin' gang On the whole bug - gin' street! On the whole

*div.* *ff*

очень на - до е - ло жить!  
 ev - er moth - er lov - in' street!

*ff*

Свет гаснет.  
 The lights black out.

Интермедия №2а Intermezzo  
(Смена декораций) (Change of Scene)

The musical score consists of five systems of piano and bass staves. The first system begins with a piano (*p*) dynamic and includes a *cresc.* instruction. The second system features a *f* dynamic. The third system includes the instruction *грубо roughly*. The fourth system contains the instruction *По окончании музыки вспыхивает свет. Fade when lights come up.* The fifth system concludes the piece with a final cadence.

## Картина вторая

5.30 вечера. Двор.

## Scene Two

5:30 P. M. A Back Yard.

## Песня Тони

## № 3

## Tony's Song

Рифф. А вдруг то, чего ты так ждешь, будет кружиться вечером на танцах? (Убегает) Тони. Как знать?..  
 Riff. Maybe what you're waitin' for will be twitchin' at the dance. (He runs off) Tony. Who knows?

Fast (Быстро) ♩ = 176

*ad lib.*

Тони  
Tony*pp*

Как знать?.. Меч -  
 Could be! Who

*ритмично*  
*rhythmically*

1. ты... 2. знать?  
 1. knows? 2. knows?

Ведь, может быть,  
 Ведь счастье здесь  
 There's something due  
 It's on - ly just

в час лю - бой где - то ря - дом со мной, быть мо - жет, ты.  
 где - то ждет, мне на - встре - чу и - дет: я ря - дом с ним!  
 an - y day; I will know right a way, Soon as it shows.  
 out of reach, Down the block, on a beach, Un - der a tree...

T. *f marc.*

Меч-та сверк-нет ко-ме-той  
 Слу-чит-ся чу-до, зна-ю  
 It may come can-pon-balling  
 I got a feel-ing there's a

*cresc.* *f*

T. *1.* *dim.*

срeдь бе-ла дня, яр-че ог-ня бу-дет сия-ть!  
 я на-пе-ред, сча-стье при-дет, Bright as a rose!  
 down thru the sky, Gleam in its eye,  
 mir-a-cle due, Gon-na come true,

T. *pp* *ff* *2.*

Как // бу-дет мо-им!  
 Who // Com-ing to me!

*pp* *f*

T. *dim.*

*dim.*

Припев (ритмично, взволнованно)  
Refrain (with rhythmic excitement)

*p*

T. Будет ли? Быть дол - жно! Кто - то по - сту - ся  
 Будет стук, бу - дет звон, по - сту - чит - ся  
 Could it be? Yes, it could. Some - thing's com - ing,  
 With a click, with a shock, Phone 'll jin - gle,

*cresc.*

T. - чит в ок - но, эй, от - кры - вай!  
 поч - та - льон: ну - ка пля - ши!  
 some - thing good, If I can wait!  
 door 'll knock, O - pen the latch!

*1. f*

T. Вот жар - пти - ца при - ле - тит че - рез час,  
 Some - thing's com - ing, I don't know what it is,

T. вот сей - час, толь - ко пой - май!  
 But it is, Gon - na be great!

2. *f*

T. Зна - ю, мне не да - но ждать то - го дня, у ме - ня  
Some-thing's com - ing, don't know when but it's soon; Catch the moon,

*dim.* *mf* тепло, свободно  
warmly, freely

T. праздник ду - ши! Вон там  
One-hand-ed catch! A - round

T. за две - рью, а,  
the cor - ner, Or

*cresc.*

T. мо - жет быть, и бли - же...  
whis - tling down the riv - er,

*mf* *dim.*

T. да - вай при - ди же  
Come on, de - liv - er

*pp dolce*

T. ко мне.  
To me.

*pp*

*ppp*

T. Бу-дет ли? Как ска - зать... Ес-ли толь-ко  
Will it be? Yes, it will. May-be just by

*ppp*

T. *cresc.*

о - чень ж - дать, чу - до при - дет!  
*hold - ing still, It 'll be there!*

T. *f*

Ну, да - вай же, при - хо - ди по - ско - рей, не ро - бей,  
*Come on, some - thing, come on in, don't be shy, Meet a guy,*

T. *dim.* *p* свободно  
*freely*

сме - ло и - ди! По - ет  
*Pull up a chair! The air*

T. *3*

мне ве - тер - о -  
*is hum - ming, And*

T. *3* *3*

- но при - дет под ве - чер!  
 some - thing great is com - ing!

*p marc.*

T. *dim.*

Как знать? Ведь  
 Who knows? It's

*dim.*

T. *3*

чу-до здесь, подру - кой, за уг - лом, за ре - кой, мо - жет, сей - час...  
 on - ly just out of reach, Down the block, on a beach, May - be to - night...

*pp* *sempre dim.*

T. *dim.*

Свет гаснет.  
 The lights dim.  
*ad lib.*

*ad lib.*

Интермедия  
(Смена декораций)

№3а

Intermezzo  
(Change of Scene)

Fast (Быстро) ♩ = 176

По окончании музыки вспыхивает свет.  
Fade when lights come up.

\*) Повторить ad lib.  
Repeat ad lib.

3\*

10474

First system of musical notation. It consists of a grand staff with three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The music features complex chordal textures and melodic lines. A dynamic marking of *ff* (fortissimo) is present in the second measure. A fingering of '2' is indicated in the top staff.

Second system of musical notation. It consists of a grand staff with three staves. The key signature has two flats. The music continues with complex textures. A dynamic marking of *dim. molto* (diminuendo molto) is present in the second measure. A fingering of '2' is indicated in the top staff.

Third system of musical notation. It consists of a grand staff with three staves. The key signature has two flats. The music continues with complex textures. A dynamic marking of *mp* (mezzo-piano) is present in the first measure of the top staff.

Fourth system of musical notation. It consists of a grand staff with three staves. The key signature has two flats. The music continues with complex textures.

## Картина четвертая

10. 30 вечера. Спортзал.

## Scene Four

10:30 P. M. The Gym.

## Танцы

## № 4

## The Dance

Мария. Потому что сегодня вечером настоящее начало моей жизни в Америке!

Maria. Because tonight is the real beginning of my life as a young lady of America!

## БЛЮЗ

## BLUES

Allegro moderato  $\text{♩} = 132$ 





В темпе „рок“  
Rocky

First system of musical notation. It consists of three staves: a treble staff, a middle staff, and a bass staff. The treble staff begins with a *cresc.* marking. The music is written in a complex, chromatic style with many accidentals.

Second system of musical notation. It consists of three staves. A *mf* marking is present in the middle staff. The musical notation continues with complex chromatic patterns.

Third system of musical notation. It consists of three staves. A *f* marking is present in the treble staff, and a *cresc.* marking is present in the middle staff. The music continues with complex chromatic patterns.

Fourth system of musical notation. It consists of three staves. A *ff* marking is present in the treble staff. The music continues with complex chromatic patterns.

Входят Бернардо с Марией, Анита с Чино. Заметив их, „ракеты“ перестают танцевать и отходят к одной стороне зала. „Акулы“ отходят к противоположной стороне. Коротко посоветовавшись со своим Bernardo enters with Maria, Anita and Chino. As the Jets see them they drop out of the dance one by one and withdraw to one side of the hall. The Sharks draw to their side. After a brief concul-

нами, Рифф пересекает сцену, чтобы вызвать Бернардо на драку.  
tation, Riff starts across the stage to make his challenge.

Повторить, если нужно, и закончить, когда группы подростков начнут двигаться навстречу друг другу.  
Repeat, if necessary, and cut off as the two gangs move toward each other. (Диалог) (Dialogue) lunga

ХОРОВОД

PROMENADE

Затейник. Начали!

Glad hand. All right; here we go!

Tempo di Paso Doble

*f marc.*

*ff*

Повторить ad lib. и оборвать свистом.  
Repeat ad lib. and cut off with whistle.

*pesante*

*attacca*

МАМБО

МАМБО

Fast (Быстро) ♩ = 126

Барабаны  
Drums (*Mambo solo ad lib.*)

*f*

Бонги  
Bongoes

плюс колокольчики и т. д.  
add cowbells, etc.

возможное сокращение  
optional cut

Акулы Sharks	Ракеты Jets	Все All
Мам - бо!	Мам - бо!	Мам - бо!
Mam - bo!	Mam - bo!	Mam - bo!

First system of musical notation. The right hand starts with a piano (*p*) dynamic and a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment. The system concludes with a forte (*ff*) dynamic marking.

Second system of musical notation. The right hand features a melodic line with slurs and accents. A *cresc.* (crescendo) marking is placed above the staff. The left hand continues with eighth-note accompaniment.

Third system of musical notation. Both the right and left hands are marked with fortissimo (*ff*). The right hand has a complex melodic line with many slurs and accents, while the left hand plays a rhythmic accompaniment.

Fourth system of musical notation. The piece continues with fortissimo (*ff*) dynamics. The right hand has a dense, melodic texture with many slurs, and the left hand provides a consistent accompaniment.

Fifth system of musical notation. The right hand features a complex, multi-measure rest followed by a melodic phrase. The left hand continues with eighth-note accompaniment. The title "„Акулы“ Sharks" and the lyrics "Мам-бо! Мам-бо!" are written in the bottom right corner of the system.

*meno f*

**„Акулы“  
Sharks**

*Мам-бо!  
Mam-bol*

*cresc.*

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The top staff begins with a *fff* dynamic marking. The grand staff contains complex rhythmic patterns with many accents and slurs. The bass line features several *sf* (sforzando) markings.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The dynamics and rhythmic complexity continue, with *sf* markings in the bass line.

Third system of musical notation. The notation remains consistent with the previous systems, showing intricate rhythmic figures and dynamic markings like *sf*.

Fourth system of musical notation. This system is characterized by dense, rapid sixteenth-note passages in both the treble and bass staves. A *cresc.* (crescendo) marking is present in the bass line. The dynamics are generally *sf*.

Fifth system of musical notation. The piece concludes with a *ff* (fortissimo) dynamic marking in the top staff. The notation continues with complex rhythmic patterns and *sf* markings in the bass line.

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a piano (*p*) dynamic marking and contains a series of chords and melodic fragments. The bass staff contains a rhythmic accompaniment of eighth notes, with a fortissimo (*sf*) dynamic marking appearing in the second measure.

Second system of musical notation, continuing the piece. It features the same two-staff structure. The treble staff continues with complex chordal textures, and the bass staff maintains its eighth-note accompaniment with *sf* markings.

Third system of musical notation. The treble staff shows a change in texture with more sustained chords and some melodic movement. The bass staff continues with eighth notes, and a fortissimo (*f*) dynamic marking is present.

Fourth system of musical notation. This system features a more active treble staff with eighth-note passages. The bass staff continues with eighth notes, and there are several *sf* markings throughout.

Fifth system of musical notation. The treble staff includes a *cresc.* (crescendo) marking. The system concludes with a double bar line. The bass staff continues with eighth notes and *sf* markings.

Соло труба  
Trumpet solo

The first system of the musical score consists of three staves. The top staff is a single line for the trumpet, starting with a dynamic marking of *ff*. The middle and bottom staves are grand piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *sf* and *ff*.

The second system continues the musical score with three staves. The trumpet part continues with a melodic line, and the piano accompaniment maintains its rhythmic pattern. Dynamic markings of *ff* and *sf* are present throughout the system.

The third system continues the musical score with three staves. The trumpet part continues with a melodic line, and the piano accompaniment maintains its rhythmic pattern. Dynamic markings of *sf* and *ff* are present throughout the system.

Тони и Мария замечают друг друга.  
Tony and Maria see each other.

The fourth system of the musical score consists of two staves, both grand piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *fff* and *sf*.

Свет гаснет, и танцующие исчезают в полутьме. Тони и Мария устремляются навстречу друг другу.  
*The lights dim and the crowd disappears as Tony and Maria approach each other.*

## ЧА-ЧА

## CHA - CHA

Andante con grazia ♩ = 100

*p*

*secco*

*f sub.*

*p sub.*

*mf*

*dim. molto*

*rall.*

*pp*

\*) Купюра от А до В См. сноску на стр. 20.

СЦЕНА ВСТРЕЧИ

MEETING SCENE

Тони. Тебе ведь не кажется, что я кто-то другой? Мария. Я знаю, ты-это ты. Тони. Или что мы встречались раньше? Tony. *You're not thinking I'm some one else?* Maria. *I know you are not.* Tony. *Or that we've met before?*

Twice as slow (Вдвое медленнее)

Мария. Я знаю, этого не было. Maria. *I know we have not.*

Тони. Я чувствовал, Мария. У меня я знал, но это... руки замерзли. Tony. *I felt, I knew... But this is...* Maria. *My hands are so cold.*

(Он берет ее руки в свои.) И у тебя. (Он гладит себя по лицу ее руками.) Yours, too. Какое теплое. (He moves her hands to his face.) So warm.

Тони. Твое тоже. Мария. Ну, конечно. Они ведь одно и то же. Tony. *Yours, too.* Maria. *But of course. They are the same.*

Тони. В это слишком трудно поверить. Ты ведь не пошутила надо мной? Мария. Я еще не научилась так шутить... И теперь, мне кажется, никогда не научусь. Tony. *It's so much to believe. joking me?* Maria. *I have not yet learned to joke that way I think now I never will.*

Начинают появляться танцующие; свет постепенно разгорается.

The others begin to reappear and the lights dim up slowly during the ensuing action.

accel. poco a poco

*mp*

**Allegretto**

*cresc. molto*

*sempre cresc. e accel.*

**First tempo (Paso Doble)**

Повторить, если нужно, и закончить свистом.

Repeat, if necessary, until cut off by whistle.

*f pesante*

*attaca*

ДЖАМП

JUMP

L'istesso tempo

Барабаны  
Drums

*pp sub. secco e leggero*

The first system of the score features a grand staff with a treble clef and a bass clef. The top staff is for the piano, and the bottom staff is for the bass. The tempo is marked 'L'istesso tempo'. The key signature has two flats (B-flat and E-flat). The first measure of the piano part is a whole rest. The drum part consists of a series of eighth notes. The piano accompaniment begins in the second measure with a series of chords and single notes.

The second system continues the piano accompaniment. The right hand plays a series of chords and single notes, while the left hand plays a bass line with chords and single notes. The key signature remains two flats.

The third system continues the piano accompaniment. The right hand plays a series of chords and single notes, while the left hand plays a bass line with chords and single notes. The key signature remains two flats.

The fourth system continues the piano accompaniment. The right hand plays a series of chords and single notes, while the left hand plays a bass line with chords and single notes. The key signature remains two flats.

The fifth system continues the piano accompaniment. The right hand plays a series of chords and single notes, while the left hand plays a bass line with chords and single notes. The key signature remains two flats.

*stacc. sempre*

Рифф. Давай заберем  
девиц и отвалим.  
Riff. Let's get the chicks  
and kick it.

## Песня Тони

## № 5

## Tony's Song

Дизель. Встретимся с ним у Дока.  
 Diesel. We'll see him at Doc's.  
 Тони. Мария...  
 Tony. Maria...

Slowly and freely (Медленно и свободно)

Все пре-крас-ные зву-ки в сло-ве том: Ма-  
 The most beau-ti-ful sound I ev-er heard: Ma-

-ри-я, Ма-ри-я, Ма-ри-я, Ма-ри-я...  
 -ri-a, Ma-ri-a, Ma-ri-a, Ma-ri-a...

Буд-то мир кра-со-ту всю со-брал в сло-ве том од-ном: Ма-  
 All the beau-ti-ful sounds of the world in a sin-gle word: Ma-

-ри-я, Ма-ри-я, Ма-ри-я, Ма-ри-я, Ма-ри-я, Ма-ри-я, Ма-  
 -ri-a, Ma-ri-a, Ma-ri-a, Ma-ri-a, Ma-ri-a, Ma-ri-a, Ma-

\*) В Нью-Йоркской постановке рефрен „Мария“ дублировался голосами за сценой до знака \*).  
 In the New York production the repeated „Marias“ were sung by off-stage voices up to this point \*).

## Moderato con anima

*mf* (тепло) (warmly) *dolce mp*

- ри - я! Я толь - ко что встре - тил Ма - ри - ю, то  
- ri - a! I've just met a girl named Ma - ri - a, And

*mf* (тепло) (warmly) *mp dolce*

и - мя ста - ло вмиг пре - крас - ней всех дру - гих и - мен. Ма - ри - я! Сей -  
sud - den - ly that name Will nev - er, be the same To me. Ma - ri - a! I've

*cresc.* *f*

- час це - ловал я Ма - ри - ю! Ска - зал то и - мя вдруг, и  
just kissed a girl named Ma - ri - a, And sud - den - ly I've found How

*cresc.* *mf*

*ff*

в ми - ре новый звук рож - ден! Ма - ри - я! Ска - жешь гром - ко - и пе - сню  
won - der - ful a sound Can be! Ma - ri - a! Say it loud and there's mu - sic

*pp sub.* *dolce*

лечь-ся, ска-жешь ти-хо-за-хо-чешь мо-лечь-ся. Ма-ри-я, мне  
*play-ing, Say it soft and it's al-most like pray-ing. Ma-ri-a, I'll*

*pp* *dolce*

*poco rall.* *a tempo* *f*

веч-но пусть снит-ся Ма-ри-я, Ма-ри-я,  
*nev-er stop say-ing Ma-ri-a, Ma-ri-a,*

*cresc. molto* *mf dolce*

Ма-ри-я, Ма-ри-я, Ма-ри-я, Ма-ри-я,  
*Ma-ri-a, Ma-ri-a, Ma-ri-a, Ma-ri-a,*

*p*

Ossia *f*

-я, Ма-ри-я, Ма-ри-я, Ма-ри-я, Ма-ри-я, Ма-ри-я,  
*a, Ma-ri-a, Ma-ri-a, Ma-ri-a, Ma-ri-a, Ma-ri-a,*

*cresc.* *f* *mf*

*ff*

-ри - я, Ма -  
-ri - a, Ma -

-ри - я, Ма - ри - я! Ска - жешь громко - и пе - сню лить - ся, ска - жешь  
-ri - a, Ma - ri - a! Say it loud and there's music play - ing, Say it

*pp sub.*

*f* *pp*

*p dolce* *rall. molto*

ти - хо - за - хо - чешь мо - лить - ся. Ма - ри - я, мне веч - но пусть снит - ся Ма -  
soft and it's al - most like pray - ing. Ma - ri - a, I'll nev - er stop say - ing Ma -

*pp*

*Meno mosso*

-ри - я.  
-ri - a.

Пре - крас - не - е зву - ка  
The most beau - ti - ful sound I

*pp* *ppp*

*Adagio*

в ми - ре нет... Ма - ри - я!  
ev - er heard. Ma - ri - a.

*ppp*

## Картина пятая

11.00. вечера. Глухой закоулочек.

## Scene Five

11:00. P. M. A Back Alley.

## Сцена у балкона

(Мария и Тони)

## № 6

## Balcony Scene

(Maria and Tony)

Very slowly (Очень медленно)

(Диалог)  
(Dialogue)

pp

*sempre pp*

Мария. Разве можно тебе бояться! Тони. Вот видишь! Мария. Я вижу тебя. Тони. Только меня.  
 Maria. *Imagine being afraid of you!* Tony. *You see?* Maria. *I see you.* Tony. *See only me.*

Мария (свободно)  
 Maria (freely)

*rosso a poco accel.*

Толь-ко ты! Ни-не ста-ла я тво-ей на-веч-но. Каж-дый  
 On-ly you, you're the on-ly thing I'll see for-ev-er. In tu

М.  
 шаг, каж-дый вздох, каж-дый взгляд мой для те-бя, я те-перь тво-я  
 eyes, in my words and in ev-ry-thing I do, Noth-ing else but you,

М.  
 веч-но!  
 Ev-er!

Тони  
 Tony

Для ме-ня есть од-на лишь Ма-ри-я, для ме-  
 And there's noth-ing for me but Ma-ri-a, Ev-ry

*p* *cresc.*

Allegretto (sempre un poco accel.)

M. M. То - ни, То - ни.  
То - ну, То - ну.

T. T. ня соз - да - на ты, Ма - ри - я.  
sight that I see is Ma - ri - a.

Толь - ко ты, в серд - це  
Al - ways you, ev - 'ry

Allegretto (sempre un poco accel.)

M. M. Вся пла - не - та - это мы сто -  
All the world is on - ly you and

T. T. толь - ко ты од - на, вся ду - ша пол - на то - бой!  
thought I'll ev - er know, Ev - 'ry - where I go, you'll be, Мы сто -  
you and

cresc. cresc. mf f.

Allegro (ancora accel.)

(Целуются)  
(They kiss)

M. M. - бой!  
me!

T. T. - бой!  
me!

Allegro (ancora accel.)

Molto allegro

*mf animato*

M.  
M.

Сей - час, сей - час, мы  
To - night, to - night, It

Molto allegro

*ff marc.* *mf* *p*

M.  
M.

встре - ти - лись сей - час, и поч - ва из - под ног у - плы -  
all be - gan to - night, I saw you and the world went a -

*sim.*

M.  
M.

- ла. Сей - час, сей - час, есть  
- way. To - night, to - night, There's

M.  
M.

толь - ко ты сей - час, я до встре - чи сто - бой не жи -  
on - ly you to - night, What you are, what you do, what you

*cresc.*

M.  
M.

*mf*

Тони да.  
Tony say.

Весь день се - год - ня ждал я  
To - day, all day I had the

*mf cresc.* *f*

T.  
T.

чу - да, я знал, о - но слу - чит - ся, и вот меч - та сбы -  
feel - ing A mir - a - cle would hap - pen. I know now I was

T.  
T.

- лась, ты здесь со мной, и  
right. For here you are, And

*p*

T.  
T.

*cresc.*

ста - рый шар зем - ной стал звез - дой  
what was just a world is a star

*cresc.* *mf*

*Molto meno mosso*

(Целуются)  
(They kiss)

*ff*

Т. сей - час.  
To - night.

*dim. molto*

Slowly (Медленно)  
Мария  
Maria *pp*

Сей - час, сей - час пла - не - та вся за - жглась, и  
To - night, to - night, The world is full of light, With

Т. *pp*

Сей - час, сей - час пла - не - та вся за - жглась, и  
To - night, to - night, The world is full of light, With

Slowly (Медленно)

*pp* *ppp*

*accel. poco a poco* *cresc.*

М. солнц, и лун на не - бе пол - но.  
suns and moons all o - ver the place.

Т. *accel. poco a poco* *cresc.*

солнц, и лун на не - бе пол - но.  
suns and moons all o - ver the place.

*accel. poco a poco* *cresc.*

a tempo (Allegro)

M. *mf*  
 Сей - час, сей - час, зем -  
 To - night, to - night, The

T. *mf*  
 Сей - час, сей - час, зем -  
 To - night, to - night, The

a tempo (Allegro)

*mf*

M. *cresc.*  
 - ля пу - сти - лась в пляс, и с ней весь не - бо -  
 world is wild and bright, Go - ing mad, shoot - ing

T. *cresc.*  
 - ля пу - сти - лась в пляс, и с ней весь не - бо -  
 world is wild and bright, Go - ing mad, shoot - ing

*cresc.*

M.  
 - СВОД за - од - но. Вме -  
 sparks in - to space. To -

T.  
 - СВОД за - од - но. Вме -  
 sparks in - to space. To -

M.  
M.

- ра наш мир был про - сто ме - стом, где жить мне при - хо -  
- day the world was just an ad - dress, A place for me to

T.  
T.

- ра наш мир был про - сто ме - стом, где жить мне при - хо -  
- day the world was just an ad - dress, A place for me to

*f*

M.  
M.

- ди - лось, без - ра - дост - ным для глаз,  
live in, No bet - ter than all right,

T.  
T.

- ди - лось, без - ра - дост - ным для глаз,  
live in, No bet - ter than all right,

M.  
M.

но ты со мной, и  
But here you are, And

T.  
T.

но ты со мной, и  
But here you are, And

*p*

*cresc.* *mf*

M. ста - рый шар зем - ной стал звез - дой сей -  
 what was just a world is a star To -

T. ста - рый шар зем - ной стал звез - дой сей -  
 what was just a world is a star To -

*cresc.* *mf*

**Molto meno mosso** (Мария уходит) (Maria exits.)

M. - час.  
 - night.

T. - час.  
 - night.

*pp* (широко) (broadly)

Сей - час, сей -  
 To - night, to -

**Molto meno mosso**

*f* *dim. molto* *pp rall.*

M. - час, мы встре - ти - лись сей - час, и поч - ва из - под ног у - плы -  
 - night, It all be - gan to - night, I saw you and the world went a -

(возвращается)  
(re-enters)

Больше нельзя оставаться.  
Уходи быстрее.  
*I cannot stay. Go quickly.*

Я не боюсь.  
*I'm not afraid.*

- ла.  
- way.

Прошу тебя!  
*They are strict with me. Please.*

Да, да. Иди скорее!  
*Yes, yes, hurry. Go!*

*Buenas noches. Buenas noches.*

Я тебя люблю.  
*I love you.*

(Он начинает спускаться.)  
(*He starts to climb down.*)

*poco creso.*

Подожди! Когда я тебя увижу?  
*Wait! When will I see you?*

Я работаю в ателье свадебных нарядов.  
*I work at the bridal shop.*

Приходи туда.  
*Come there.*

*Buenas noches. (Хочет вернуться.)*  
*Buenas noches. (He starts to back up.)*

Завтра.  
*Tomorrow.*

На закате.  
*At sundown.*

*poco*

*ppp*

Да. Спокойной ночи.  
Yes. Good night.

Тони!  
Tony!

Приходи через  
черный ход.  
Come to the  
back door.

Тони! Что  
значит „Тони“?  
Tony! What  
does Tony  
stand for?

Te adoro,  
Антон.  
Te adoro,  
Anton.

M. M.

T. T.

Спокойной ночи. (Собирается Тесс!  
Good night. (уходит) Shh!

Si.  
Si.

Антон.  
Anton.

Te adoro, Кор -  
Мария. Good  
Te adoro,  
Maria. pp

Закончить на Кор -  
слове „Тони!“ Good  
Fade on „Тони!“

M. M.

T. T.

- да за - снешь, то ду - май о - бо мне и во сне  
night, good night, Sleep well and when you dream, Dream of me

- да за - снешь, то ду - май о - бо мне и во сне  
night, good night, Sleep well and when you dream, Dream of me

M. M.

T. T.

pp rit. *dolcissimo* rall.

ВСЮ НОЧЬ.  
To - night.

pp *dolcissimo*

ВСЮ НОЧЬ.  
To - night. rall.

rit. *espr. cresc.*

# Песня и танец девушек №7 The Girl's Song and Dance

(Анита, Розалия, девушки)

(Anita, Rosalia, Girls)

Розалия. Это очень красивое имя: Итэдэйтэпэ.

Rosalia. *That's a very pretty name: Etcetera.*

Moderato, Tempo di "Seis" Повторять под диалог до следующей реплики.  
Repeat, *ad lib.*, under dialogue until cue.

Claves  $\frac{2}{2}$  *p*

Guiro  $\frac{2}{2}$  *p*

Moderato, Tempo di "Seis"

Розалия. ...Ну хоть ненадолго...

Rosalia. *Just for a successful visit.*

(с ностальгией)

*mp* (nostalgically)

Пуэр - то - Ри - ко,  
Puer - to Ri - co,

*mp*

P.  
R.

мой ми - лый ост - ров,      ост - ров в тро - пи - че - ском  
You love - ly is - land,      Is - land of trop - i - cal

P. R. *cresc.*

мо - ре. Веч - но цве - тут там ба -  
*breez - es.* *Al - ways the pine - ap - ples*

P. R. *f*

- на - ны, за - па - хи сла - дост - ны и пря - ны.  
*grow - ing, Al - ways the cof - fee blos - soms blow - ing.*

Анита (с издевкой)  
 Anita (mockingly)

*p sub.*

Пуэр - то - Ри - ко, от - врат - ный ост - ров,  
*Puer - to Ri - co, You ug - ly is - land,*

A. A.

ост - ров тро - пи - че - ской хво - ри.  
*Is - land of trop - ic dis - eas - es.*

*cresc.* *f*

A. *3* *3* *3* *3* *3* *3*

Веч - но ре - вут у - ра - га - ны, де - ти пло -  
*Al - ways the hur - ri - canes blow - ing, Al - ways the*

*cresc.*

(ритмично)  
(rhythmically)

A. *7* *7* *7* *7* *7* *7*

- дят - ся бес - пре - стан - но, и пу - стыкар - ма - ны.  
*por - u - la - tion grow - ing, And the mon - ey ow - ing,*

*dim.* *pp dim.*

A. *7* *7* *7* *7* *7* *7*

От де - тей о - глох - нешь, ес - ли не по - дох - нешь.  
*And the ba - bies cry - ing, And the bul - lets fly - ing.*

*dim.* *p.* *dim.* *pp*

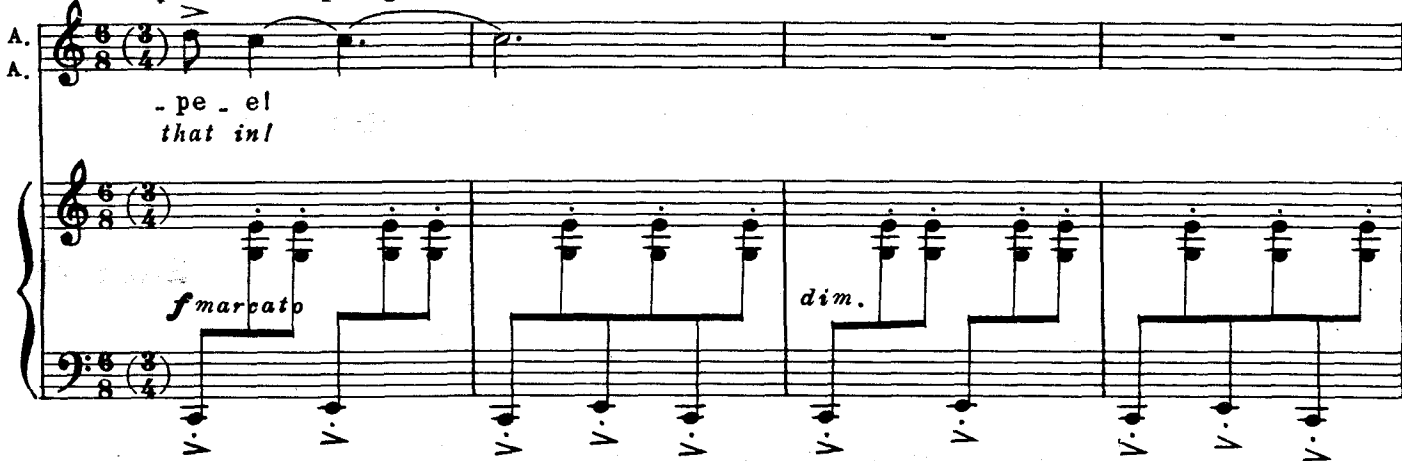
*f sub. 3* *rall.* *3* *3*

A. *3* *3* *3* *3* *3* *3*

Всех мне Ман - хэт - тен ми - ле - э - то у - свой по - ско -  
*I like the is - land Man - hat - tan. Smoke on your pipe and put*

*f sub.*

## Tempo di Huarango. Fast (Быстро)

A.  *f marcato* *dim.*

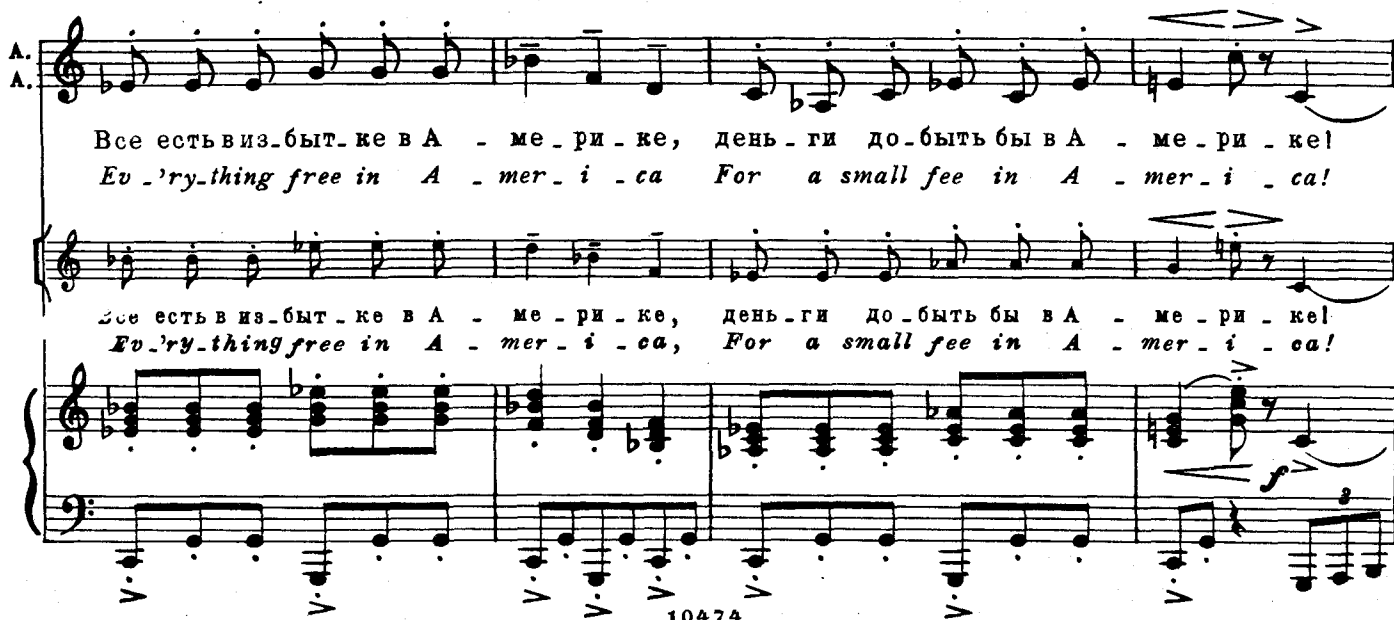
- pe - el  
that in!

A.  *p* *leggiero*

Пра-вит-ся жить мне в А - ме - ри - ке! Хо-чет-ся быть мне в А - ме - ри - ке!  
I like to be in A - mer - i - ca! O. K. by me in A - mer - i - ca!

Девушки (кроме Розалии)  
Girls (except Rosalia)

Пра-вит-ся жить мне в А - ме - ри - ке! Хо-чет-ся быть мне в А - ме - ри - ке!  
I like to be in A - mer - i - ca! O. K. by me in A - mer - i - ca!

A.  *p*

Все есть виз-быт-ке в А - ме - ри - ке, день-ги до-быть бы в А - ме - ри - ке!  
Ev-ry-thing free in A - mer - i - ca For a small fee in A - mer - i - ca!

Все есть виз-быт-ке в А - ме - ри - ке, день-ги до-быть бы в А - ме - ри - ке!  
Ev-ry-thing free in A - mer - i - ca, For a small fee in A - mer - i - ca!

10474

A.  
A.

*marcato* *dim.*

Розалня  
Rosalia

Город Сан-Хуан всех милее.  
В Сан-Хуан поеду на Форде.  
*I like the city of San Juan.  
I'll drive a Buick through San Juan.*

A.  
A.

Ну и езжай поскорее!  
Там ты получишь по морде.  
*I know a boat you can get on.  
If there's a road you can drive on.*

*p*

P.  
R.

Дома цветы сладко пахнут.  
Всех прокачу я задаром.  
*Hundreds of flowers in full bloom.  
I'll give my cousins a free ride.*

A.  
A.

Новесно те люди  
Чем ты заправишься—  
*Hundreds of people in  
How you get all of them*

*mf* *p*

A.  
A.  
ча - нут,  
па - ром?  
each room!  
in - side?

Ав - то - мо - би - ли в А - ме - ри - ке,  
Все при - ез - жа - ют в А - ме - ри - ку,  
Au - to - mo - bile in A - mer - i - ca,  
Im - mi - grant goes to A - mer - i - ca,

Девушки (кроме Розалии)  
Girls (except Rosalia)

Ав - то - мо - би - ли в А - ме - ри - ке,  
Все при - ез - жа - ют в А - ме - ри - ку,  
Au - to - mo - bile in A - mer - i - ca,  
Im - mi - grant goes to A - mer - i - ca,

*mf subito*

A.  
A.  
все ви - зо - биль - е в А - ме - ри - ке, ско - рость на ми - ли в А - ме - ри - ке,  
всех при - гла - ша - ют в А - ме - ри - ку, ско - ро у - зна - ют в А - ме - ри - ке,  
Chro - mi - um steel in A - mer - i - ca, Wi - re - spoke wheel in A - mer - i - ca,  
Man - y hel - los in A - mer - i - ca, No - bod - y knows in A - mer - i - ca

все ви - зо - биль - е в А - ме - ри - ке, ско - рость на ми - ли в А - ме - ри - ке,  
всех при - гла - ша - ют в А - ме - ри - ку, ско - ро у - зна - ют в А - ме - ри - ке,  
Chro - mi - um steel in A - mer - i - ca, Wi - re - spoke wheel in A - mer - i - ca,  
Man - y hel - los in A - mer - i - ca, No - bod - y knows in A - mer - i - ca,

A.  
A.  
1. 2.  
вот как все ми - лова - ме - ри - kel  
что Пуэр - то - Ри - кова - ме - ри - kel  
Ver - y big deal in A - mer - i - cal  
Puer - to Ri - co's in A - mer - i - cal

вот как все ми - лова - ме - ри - kel  
что Пуэр - то - Ри - кова - ме - ри - kel  
Ver - y big deal in A - mer - i - cal!  
Puer - to Ri - co's in A - mer - i - cal!

*dim.*

\*) ad libitum

(Девушки свистят и танцуют вокруг Розалии.)  
(The girls whistle and dance around Rosalia.)

The first system of musical notation consists of three staves. The top staff is a single melodic line in G major, featuring a sequence of eighth notes with accents and slurs. The middle staff is a piano accompaniment in G major, marked *mf ritmico*, with a rhythmic pattern of eighth notes and chords. The bottom staff is a bass line in G major, also featuring eighth notes and chords. The key signature has two flats (B-flat and E-flat).

The second system of musical notation continues the piece. The top staff has a melodic line with a long slur over the first two measures. The middle piano staff features a complex texture with many beamed eighth notes and chords. The bottom bass staff continues with a steady eighth-note accompaniment.

The third system of musical notation shows the continuation of the melody and accompaniment. The top staff has a melodic line with a slur. The middle piano staff has a dense texture of chords and eighth notes. The bottom bass staff maintains the eighth-note accompaniment.

The fourth system of musical notation concludes the piece. The top staff has a melodic line with a slur. The middle piano staff has a dense texture of chords and eighth notes. The bottom bass staff maintains the eighth-note accompaniment.

gliss.

ff

dim.

Розалия  
Rosalia

Те - лик в Сан - Ху - ан за - хва - чу я.  
I'll bring a T. V. to San Juan.

3

p

P.  
R.

Анита  
Anita

Бу - дет ма - ши - на для  
I'll give them new washing

То - ка там нет, хо - хо - чу я!  
If there's a cur - rent to turn on!

p

P.  
R.

стир - ки.  
ma - chine.

A.  
A.

Бу - дешь сти - рать од - ни дыр - ки.  
What have they got there to keep clean?

A.  
A.

Луч - ше всех ви - ре А - ме - ри - ка! Ок - на всех ши - ре ва - ме - ри - ке!  
I like the shores of A - mer - i - ca! Com - fort is yours in A - mer - i - ca!  
Девушки (кроме Розалии)  
Girls (except Rosalia)

Луч - ше всех ви - ре А - ме - ри - ка! Ок - на всех ши - ре ва - ме - ри - ке!  
I like the shores of A - mer - i - ca! Com - fort is yours in A - mer - i - ca!

*mf sub.*

A.  
A.

Что ни квар - ти - ра ва - ме - ри - ке, степ - лым сор - ти - ром ва - ме - ри - ке!  
Knobs on the doors in A - mer - i - ca, Wall - to - wall floors in A - mer - i - ca!

Что ни квар - ти - ра ва - ме - ри - ке, степ - лым сор - ти - ром ва - ме - ри - ке!  
Knobs on the doors in A - mer - i - ca, Wall - to - wall floors in A - mer - i - ca!

\*) (свистят)  
(whistling)

A.  
A.

\*) (свистят)  
(whistling)

*dim.*

*mf ritmico*

\*) ab libitum

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in a key with two flats and a 3/4 time signature. The top staff features a melodic line with a long slur. The grand staff has a complex accompaniment with many slurs and accents.

Second system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues from the first system. A slur with the word "gliss." is present in the top staff. The grand staff features a dense texture of chords and moving lines. A dynamic marking "ff" appears in the right-hand part of the grand staff.

Third system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with a focus on chordal textures in the right hand and a steady bass line in the left hand.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music concludes with a "gliss." marking in the top staff, a "ff" dynamic in the left hand, and a "dim." dynamic in the right hand.

Розалия  
Rosalia

В Сан-Хуан на - зад я у - е - ду.  
*When I will go back to San Juan*

P.  
R.

Анита  
Anita

Все бу-дут мне о-чень  
*Ev-ry-one there will give*

Ну же, ско-ре - е, хоть в сре-ду!  
*When you will shut up and get gone!*

P.  
R.

ра - ды!  
*big cheer!*

A.  
A.

Все пе - ре - е - дут к нам в Шта - ты!  
*Ev-ry-one there will have moved here!*

First system of musical notation, featuring piano (pp) dynamics and a treble clef. The music consists of chords and melodic lines with accents.

Second system of musical notation, featuring piano (pp) dynamics and a treble clef. The music consists of chords and melodic lines with accents.

Third system of musical notation, featuring piano (pp) dynamics and a treble clef. The music consists of chords and melodic lines with accents.

Fourth system of musical notation, featuring piano (pp) dynamics and a treble clef. The music consists of chords and melodic lines with accents.

Свет гаснет.  
The lights black out.

Fifth system of musical notation, featuring piano (pp) dynamics and a treble clef. The music consists of chords and melodic lines with accents, ending with a glissando.

Интермедия  
(Смена декораций)

№ 7а

Intermezzo  
(Change of Scene)

Fast (Быстро) Tempo di Huarango

Повторить, если нужно.  
Repeat, if necessary.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents, including a triplet of eighth notes. The bass clef contains a steady eighth-note accompaniment. Dynamic markings include *f* and *p*.

Second system of musical notation, continuing the piece. It features a treble and bass clef. The treble clef has a melodic line with a triplet of eighth notes. The bass clef has an eighth-note accompaniment. Dynamic markings include *f* and *p*.

Third system of musical notation, featuring a treble and bass clef. The treble clef contains a block of chords. The bass clef contains an eighth-note accompaniment. The dynamic marking is *mf sub.*

Fourth system of musical notation, featuring a treble and bass clef. The treble clef contains a block of chords. The bass clef contains an eighth-note accompaniment. Dynamic markings include *f* and *p*.

По окончании музыки вспыхивает свет.  
 Fade when lights come up.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef contains a block of chords. The bass clef contains an eighth-note accompaniment.

## Картина шестая

Полночь. Лавка Дока.

## Scene Six

Midnight. The Drugstore.

Песня Риффа № 8  
(Рифф и „ракеты“)Riff's Song  
(Riff and Jets)

Рифф. .... насуют тебе туда всякого дерьма.

Riff. .... a red hot umbrella and open it. Wide.

Solid and borru (Четко, в ритме „боп“)

Рифф. Тогда не кипятись.

Riff. You wanna live? You play it cool.

Арап. Я хочу поработать кулаками!

Порох. Я хочу драки!  
Action. I wanna get even!Рифф. Дерись... Спокойно. А-габ. I wanna bust!  
Riff. Get cool.

Рифф. Работай... Спокойно.  
Riff. Bust cool.

Малютка Джон. Я хочу их потрясти!

Baby John. I wanna go!

Рифф. Тряси... Спокойно!

Riff. Go cool!

Рифф (почти шепотом)

Riff (almost whispered)

Стой - стой, мальй, стой спо-кой - но!  
Boy, boy, ста-зу boy, Get cool, boy!

P.  
R.

Сер-дце бьется - вот взор-вет-ся,      держись спокой - но!  
*Got a rock-et in your rock-et,      Keep cool-ly cool, boy!*

P.  
R.

Будь, как лед, гля-ди вперед - и ты на ко-не.      Не ду - ри, а  
*Don't get hot, 'Cause, man, you got Some high times a head.      Take it slow and,*

P.  
R.

там смо-три, бо-гу ду-шу ты от-дашь во сне!      Стой, стой,  
*Dad-dy - o, You can live it up and die in bed!      Boy, boy,*

P.  
R.

ма-лый, стой,      скрыва-й - ся!      Ти - хо, мир-но,  
*cr-a-sy boy,      Stay loose, boy!      Breeze it, buss it,*

P.  
R.

си-ди смир-но, не за-ры-вай-ся! Жа-ру дай, но  
*eas-y does it. Turn off the juice, boy! Go, man, go, But*

P.  
R.

со-об-ра-жай сна-ча-ла. Будь же как лед ты,  
*not like a yo-yo school-boy. Just play it cool, boy,*

*dim. molto pp sub.*

*dim. molto pp sub.*

P.  
R.

как лед! Спокойно, Порех, спокойно!  
*Real cool! Yet cool, Action, got cool!*

*(non cresc.)*

*Poco più mosso*

Варабаны  
 Drums

etc.  
*pp cresc.*

*sf*

ad lib.

pp cresc. sf pp

ad lib.

ad lib.

f mf p pp cresc.

(non cresc.)

sf pp

sf p 3 cresc. f

p marc.

ff f mf p pp cresc.

sf mf cresc. f pp cresc.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *cresc.* marking. The piano accompaniment features a complex texture with triplets and a *f* dynamic marking. The bass line has a *sf* marking.

Second system of musical notation. The vocal line begins with *f dim.* and ends with *pp* and *cresc.*. The piano accompaniment includes a *f* dynamic marking and a *cresc.* marking in the bass line. The texture is dense with many notes.

Third system of musical notation. The vocal line has a *sf* marking. The piano accompaniment features a *f* dynamic marking and a *cresc.* marking in the bass line. The texture is dense with many notes.

Fourth system of musical notation. The vocal line starts with *pp* and *cresc.*. The piano accompaniment includes a *cresc.* marking, a *f* dynamic marking, and a *p* dynamic marking. The texture is dense with many notes.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a fermata and a dynamic marking of *sf*. The piano accompaniment features a triplet in the right hand and a bass line. A dynamic marking of *f* is present in the piano part. The system concludes with the instruction *f cresc. sempre*.

Second system of musical notation. The vocal line continues with a fermata and a dynamic marking of *sf*. The piano accompaniment includes a triplet in the right hand and a bass line. Dynamic markings of *f* and *(f)* are used throughout the system.

Third system of musical notation. The vocal line features a series of chords with dynamic markings of *sf*. The piano accompaniment has a complex rhythmic pattern with triplets in both hands.

Fourth system of musical notation. The vocal line continues with a fermata and a dynamic marking of *sf*. The piano accompaniment features a triplet in the right hand and a bass line. Dynamic markings of *f* and *(f)* are used throughout the system.

*fp cresc.*

3

3

3

**ff**

This system shows the beginning of a musical piece. It features a grand staff with treble and bass clefs. The music starts with a dynamic marking of *fp cresc.* and includes several triplet markings (3) over groups of notes. The piece concludes with a fortissimo (**ff**) dynamic marking.

Барабаны solo ad lib.  
Drums Solo ad lib.

Барабаны  
Drums

This system continues the musical score. It includes the instruction "Барабаны solo ad lib." (Drums Solo ad lib.) in both Russian and English. The notation shows a complex rhythmic pattern with many accents and dynamic markings.

баны solo ad lib.  
Solo ad lib.

(Барабаны **ff** ad lib.)  
(Drums *continuo ff* ad lib.)

This system contains further instructions for the drums, including "баны solo ad lib." (Solo ad lib.) and "(Барабаны **ff** ad lib.)" (Drums *continuo ff* ad lib.). The musical notation continues with various rhythmic figures and accents.

This system shows a continuation of the musical score with intricate rhythmic patterns and accents across both staves.

(Крикнуть.)  
(Yell!)

This system concludes the page with the instruction "(Крикнуть.)" (Yell!) in both Russian and English. The notation features a final, powerful rhythmic sequence.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in G major. The first measure is marked with a forte dynamic (***ff***). The piece features complex textures with many beamed notes and rests.

Second system of musical notation, continuing the piece. It features a variety of rhythmic patterns and articulation marks such as accents and slurs.

Third system of musical notation, including triplet markings (3) and eighth-note patterns in both staves.

Fourth system of musical notation, showing further development of the melodic and harmonic material.

Fifth system of musical notation, concluding the page. It includes a *dim. molto* marking and features long, sweeping lines across both staves.

„Ракеты“  
Jets

Стой, стой, ма-лый, стой, скры-вай - ся!  
Boy, boy, cra-зу boy, Stay loose, boy!

*pp*

Ти - хо - мир - но, си - ди смир - но,  
Breeze it, buzz it, eas - y does it.

*ff sub.* *pp sub.*

не за - ры - вай - ся! Жа - ру дай, но  
Turn off the juice, boy. Go, man, go, But

*cresc. molto* *ff*

со - об - ра - жай сна - ча - ла. Будь же как  
not like a yo - yo school - boy. Just play it

*Рифф Riff dim. molto* *dim. molto*

*pp*

P.  
R.

*port.*

лед, ты, как лед!  
cool, boy, Real cool!

*p*

Барабаны *pp ad lib.*  
Drums *pp ad lib.*

*dim. sempre*

Барабаны *ppp*  
Drums.

*mf*

Снова начинаются танцы.  
They resume dancing.

*p*

*pp cresc.*

*sf*

*pp*

Танцы прекращаются при входе „акул“.  
*Fade as Sharks enter drugstore.*

Musical score for the first system, featuring piano and bass staves. The piano part includes dynamic markings *sf*, *p*, and *cresc.* There are also triplets and slurs in the piano part.

Musical score for the second system, featuring piano and bass staves. The piano part includes dynamic markings *sf*, *f*, *ff*, and *mf*. There are also triplets and slurs in the piano part.

Мелодрама № 8 а Melodrama  
 (Смена декораций) (Change of Scene)

Тони... Не грусти. Отныне все будет по-моему. Док. Ты действительно веришь  
*Tony... Forget him. From here on in, everything goes my way. Doc. You think it'll really be a*

Musical score for the first musical phrase, featuring piano and bass staves. The piano part includes a dynamic marking *sf* and a triplet.

в честную драку? Тони. Да. Док. Ты откуда свалился? Тонн. Слуны! И я тебе  
*fair fight? Tony. Yeah? Doc. What have you been takin' tonight? Tony. A trip to the moon. And*

Musical score for the second musical phrase, featuring piano and bass staves. The piano part includes a dynamic marking *sf* and a triplet.

скажу по секрету, Док: говорят, на луне живет мужчина. Это ошибка. Там живет женщина. (Откры-  
*I'll tell you a secret. It isn't a man that's up there, Doc. It's a girl, a lady. (Opens the door.)* *взает дверь.)*

Musical score for the third musical phrase, featuring piano and bass staves. The piano part includes a dynamic marking *sf* and a triplet.

\*Первый раз исполнять *ppp* под диалог; при повторении во время смены декораций — *f*. По окончании музыки вспыхивает свет.

1-st-time *ppp* under dialogue; 2-nd time *f* for change of scene. Fade as lights come up.  
 10474

*Buenas noches, Док. Buenas noches?! Так вот почему ты настоял на честной драке! Тони, тебе не кажется, что и без того тяжело?*

*señor! Док. Buenas noches? So that's why you made it a fair fight. Tony, things aren't tough enough?*

**Тони.** Тяжело? Док, я влюблен. **Док.** Откуда ты знаешь? **Тони.** Знаю... другого и быть  
**Tony.** Tough? **Doc,** I'm in love. **Doc.** How do you know? **Tony.** Because there isn't any other way

не может. **Док.** И тебе не страшно?  
*I could feel. Док. And you're not frightened?*

**Тони.** А мне должно быть страшно?  
**Tony.** Should I be?

**Док.** Пожалуй, нет... Моего страха хватит на вас обоих.  
**Doc.** Why? I'm frightened enough for both of you.

*(Гасит последнюю  
(He turns out the last*

*лампочку.)  
light.)*

# Картина седьмая

# Scene seven

5.30. вечера следующего дня. Ателье по пошиву  
свадебных нарядов.

5:30. P. M. The Next Day. The Bridal Shop.

Сцена и дуэт  
(Мария, Тони)

№ 9

Scene and Duet  
(Maria, Tony)

Тони. Иди домой и принарядись.  
Tony. You go home and dress up.

Тебе нельзя.  
Моя мама...  
You cannot come by.  
My mama...

Мария  
Maria

Тони Вечером я за тобой зайду.  
Tony Then tonight I will come by for you.

Тогда я пригла-  
Then I will

Andante con grazia

*pp sempre*

(качая головой) Твоя мама...  
(shaking her head) Your mama...

М.  
М.

Т.  
Т.

шу тебя к себе...  
take you to my house -

(выталкивая манекен-женщину)  
Она вот так вылетит тебе навстречу из кухни.  
(pulling up a female dummy)  
She will come running from the kitchen to welcome you.

В таком роскошном платье?  
Dressed so elegant?

М.  
М.

Т.  
Т.

Она живет на кухне.  
She lives in the kitchen.

Я предупредил ее, что ты придешь.  
I told her you were coming.

Она посмотрит тебе в лицо и, стараясь не улыбнуться, скажет:  
She will look at your face and try not to smile.  
And she will say:

„Худенькая, но хорошенькая“.  
Skinny - but pretty.

Она, наверно,  
полная?  
*She is plump,  
no doubt.*

(указывая на другой  
манекен)  
*(arranging another  
female dummy)*

Я пошла в маму-  
тоненькая.  
*I take after my  
mama; delicate boned.*

Как не стыдно?  
Мама же все видит!  
*Not in front  
of Mama!*

M.  
M.

(растягивая платье  
на манекене)  
*(holding the waist  
of dummy's dress)*

Кубышка!  
*Fat!*

(Он целует ее.)  
*(He kisses her.)*

T.  
T.

(она подходит к мужскому манекену.)

Как бы я хотела видеть папу  
таким разодетым!

*(she goes to a male dummy.)*

*Oh, I would like to see Papa  
in this!*

Мама заставит его спросить  
о твоих намерениях,  
*Mama will make him ask  
about your prospects,*

да ходишь ли  
ты в церковь.  
*if you go to  
church.*

А папа —  
*But Papa —*

M.  
M.

(обходит манекен „мату“ кругом.)  
*(he turns the "mama" dummy  
around.)*

T.  
T.

папе ты, может быть, понравишься.  
*Papa might like you.*

Он говорит „да“.  
*He says yes.*

А что говорит  
твоя мама?  
*And your mama?*

M.  
M.

(остановилась на колени перед  
манекеном — „папой“)  
Могу ли я просить руки  
вашей дочери?  
*(kneeling to the „father“ dummy)*  
*May I have your daughter's  
hand?*

*Gracias!  
Gracias!*

T.  
T.

Скажи ей, что она  
избавляется от сына,  
а не приобретает дочь!  
*Tell her she's not getting  
a daughter; she's getting  
rid of a son!*

У нее хороший вкус.  
*She has good taste.*

M. M.

T. T.

Даже боюсь спросить ее.  
*I'm afraid to ask her.*

Она согласна.  
*She says yes.*

(Он продолжает расставлять манекенов.)  
Твой свидетель!  
*(He continues to arrange the dummies.)  
Maid of honor!*

M. M.

T. T.

Этот цвет Аните не идет.  
*That color is bad for Anita.*

(Она надевает свадебную фату.) Это мой папа!  
*(She puts on a wedding veil.) That is my Papa!*

Мой свидетель!  
*Best man!*

Извините, папа.  
*Sorry, Papa.*

M. M.

T. T.

Вот видишь, Анита,  
ничего страшного  
не случилось.  
*Now you see, Anita,  
I told you there was nothing  
to worry about.*

(Снимает с манекена шляпу)  
Ну, Рифф, поехали.  
С рожденья до погребенья!  
*(He takes hat off dummy.)  
Here we go, Riff:  
womb to tomb!*

Мама уже ревет.  
*Mama's crying already.*

Andante con moto

*p cresco.* *f*

Тони. Я, Антон, беру  
тебя, Марию...

Tony. I, Anton, take  
thee, Maria...

(Тони и Мария опускаются на  
колени.)  
(Tony and Maria kneel.)

a tempo poco rall.

*dim. e rall.* *pp* *dolce*

Мария. Я, Мария, беру  
тебя, Антона...

Maria. I, Maria, take  
thee, Anton...

a tempo

Тони. В богатстве  
или бедности...

Tony. For richer,  
for poorer...

Мария. Больным или  
здоровым...

Maria. In sickness,  
and in health...

Тони. Чтобы любить и почитать...  
Tony. To love and to honor...

Мария. Чтобы беречь  
и хранить...  
Maria. To hold and  
to keep...

Тони. От зари и  
до зари...  
Tony. From each  
sun to each  
moon...

poco rall. a tempo poco rall. a tempo

Мария. Изю дня в день...  
Maria. From tomorrow  
to tomorrow...

Тони. Отныне и навечно...  
Tony. From now to forever...

Мария. Пока смерть  
не разлучит нас.  
Maria. Till death do  
us part.

Тони. Это кольцо нас  
соединяет.  
Tony. With this ring,  
I thee wed...

Мария. Это кольцо нас соединяет.  
Maria. With this ring, I thee wed...

rall.

Тони  
Tony Adagio  
p dolce

Ру - ки сли - лись на - век, сли - лись серд - ца  
Make of our hands one hand, Make of our hearts

на - век, да - ли о - бет мы сей - час,  
one heart, Make of our vows one last vow:

Мария  
Maria

*p dolce*

Жизнь - ю нам  
Make of our

T. T.  
толь - ко смерть раз - лу чит нас.  
On - ly death will part us now.

M. M.  
жить од - ной, и - зо дня в день од -  
lives one life, Day af - ter day, one

T. T.

M. M.  
- ной. Сли - лись пу - ти в путь пря - мой, те -  
life. Now it be - gins, now we start One

T. T.  
Сли - лись пу - ти в путь пря - мой, те -  
Now it be - gins, now we start One

*cresc. poco avanti* *f.*

*tranquillo*

*p*, *pp*

M.  
M.  
-бя со мной не раз - лу - чит да -  
hand, one heart; Ev - en death won't part

T.  
T.  
-бя со мной не раз - лу - чит да -  
hand, one heart; Ev - en death won't part

*tranquillo*

*p*, *pp*

*rall.* *a tempo*  
(Целуются)  
(They kiss)

M.  
M.  
- же смерть.  
us now.

T.  
T.  
- же смерть.  
us now.

*rall.* *a tempo*

*rall.* *a tempo*

(Встают, ставят на место манекены.)  
(They rise and put back the dummies.)

*espr.*

*respr.*

M. M. Жизнь - ю нам жить од  
 Make of our lives one

*respr.*

T. T. Жизнь - ю нам жить од  
 Make of our lives one

*ppp*

M. M. -ной, и - зо дня в день од - ной.  
 life, Day af - ter day, one life.

T. T. -ной, и - зо дня в день од - ной.  
 life, Day af - ter day, one life.

*cresc. poco avanti*

M. M. Сли - лись пу - ти в путь пря - мой, те -  
 Now it be - gins, now we start One

*cresc. poco avanti*

T. T. Сли - лись пу - ти в путь пря - мой, те -  
 Now it be - gins, now we start One

*f*

Molto tranquillo (Meno mosso)

*p dim.* *rall.* *pp*

M. M. *pp*  
 -бя со мной не раз  
*hand, one heart. Death won't*

T. T. *pp*  
 -бя со мной не раз лу-лу-лу-лу  
*hand, one heart. Ev-en death won't*

*p dim.* *rall.* *pp dolciss.*

M. M. *pp*  
 -лу - чит смерть.  
*part us now.*

T. T. *pp*  
 да - же смерть.  
*part us now.*

*espr.*

*rall.* *lunga* *ppp*

*lunga* *ppp*

*ppp*

*ppp*

*attacca*

\*) Купюра от А до В. См. сноску на стр. 21.

От 6.00 до 9.00 вечера. Район Вестсайда. 6:00 to 9:00 P.M. The Neighborhood.

## Ансамбль

## № 10

## Ensemble

(Мария, Тони, Анита, Рифф, Бернардо)

(Maria, Tony, Anita, Riff, Bernardo)

Fast and rhythmic (Быстро и ритмично) ♩ = 132

*f marc.*

*dim.*

Рифф  
Riff*mp marc.*

„Ра - ке - там“ по - ко - рит - ся ночь сей - час.  
The Jets are gon - na have their day To - night.

*p*

P.  
R.Берн.  
Bern.*mp marc.*


„А - ку - лы“ им по - ка - жут мощь сей - час.  
The Sharks are gon - na have their way To - night.

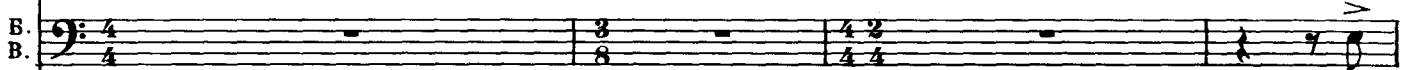
*mf*

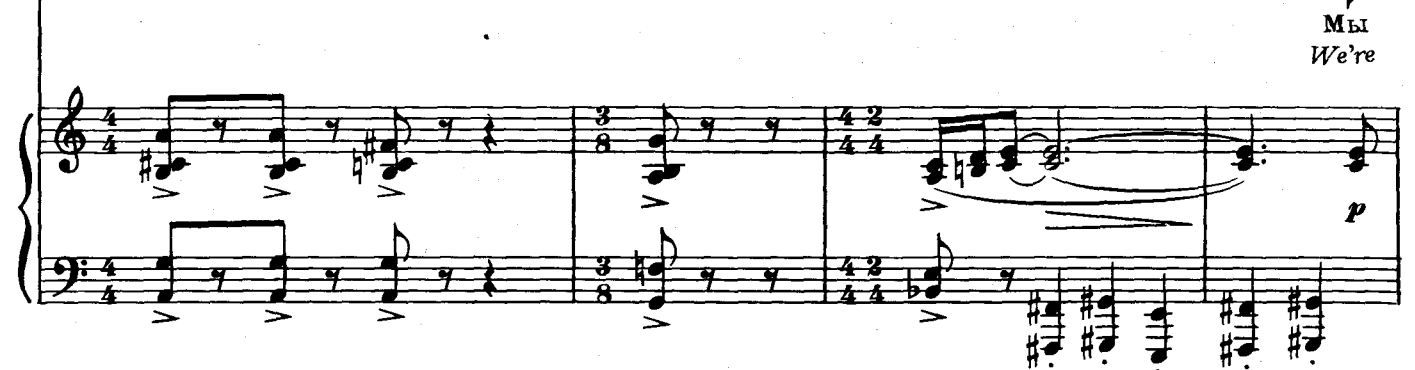
P. R. 
  
 Хо - ти - те чест - ной дра - ки? О' кей! Но
   
 The Puer - to Ri - cans grum - ble: "Fair fight". But

B. B. 



  
*mp sempre staccato*

P. R. 
  
 ес - ли э - то вра - ки, сда - вай - тесь ско - рей. *mp*
  
 if they start a rum - ble, we'll rum - ble 'em right.

B. B. 


  
*p*

Мы  
We're

P. R. 
  
 им сюр - приз пре - под - не - сем сей - час.
   
 gon - na hand 'em a sur - prise To - night.

B. B. 



Мы  
We're

P.  
R. как де-тей их раз.не-сем сей-час.  
gon-na cut 'em down to size To-night. *mf*

Б.  
В. Им  
We

В.  
В. как на рин-ге на-до, точь-в-точь. Но пусть по-ле-зут га-ды, мы  
said, "O. K., no rum-pus, no tricks". But just in case they jump us, We're

*mp sempre staccato*

В.  
В. драть-ся не прочь сей-час!  
read-y to mix To-night!

*resc.* *f marc.*

P.  
R. Да-дим им жа-ру сей-час, о-ни по-лу-чат то, что на-до, спол-на!  
We're gon-na rock it to-night, we're gon-na jazz it up and have us a ball!

В.  
В. О-ни за-гнут-ся сей-час, о-ни по-лу-чат то, что на-до, спол-на!  
We're gon-na rock it to-night, we're gon-na jazz it up and have us a ball!

*mf*

P.  
R.

О - ни за - гнут - ся сей - час; мы за - ве - лись, те - перь им  
They're gon - na get it to - night; The more they turn it on, the

B.  
B.

О - ни за - гнут - ся сей - час; мы за - ве - лись, те - перь им  
They're gon - na get it to - night; The more they turn it on, the

*f subito* *mf subito*

P.  
R.

бу - дет ха - на! *ff* Ведь в них все де - ло!  
*hard - er they'll fall!* *Well, they be - gan it!*

B.  
B.

бу - дет ха - на! *ff* Ведь  
*hard - er they'll fall!* *Well,*

*crese.*

P.  
R.

По - ра по - кон - чить с ни - ми нам на - всег - да  
*And we're the ones to stop 'em once and for all,*

B.  
B.

в них все де - ло! По - ра по - кон - чить с ни - ми нам на - всег - да  
*they be - gan it! And we're the ones to stop 'em once and for all,*

Анита  
Anita

(страстно)  
(sexily)

А -  
An -

сей - час!  
To - night!

сей - час!  
To - night!

*fff*

*cresc.*

*p subito*

А.  
А.  
- ни - та дру - га ждет как раз      сей - час.  
- i - ta's gon - na get her kicks      To - night.

А.  
А.  
Мы с гла - зу сви - дим - ся на глаз      сей - час.  
We'll have our pri - vate lit - tle mix      To - night.

A. A.

Он вва - лит - ся, весь гряз - ный, до - мой. Пу -  
 He'll walk in hot and ti - red, So what? Don't

*mp sempre staccato*

A. A.

- скай он бу - дет гряз - ный, но толь - ко со мной  
 mat - ter if he's ti - red, As long as he's hot

A. A.

сей - час!  
 To - night!

Тони  
 TONY *con anima*  
*mf*

Сей - час, сей - час, на - сту - пит ночь сей -  
 To - night, to - night Won't be just an - y

*mp*

T.  
T.

- час, И ей на сме - ну день не при - дет.  
night, To - night there will be no morn - ing star.

T.  
T.

*piu f*  
Сей - час, сей - час, мы встре - тим - ся сей -  
To - night, to - night, I'll see my love to -

*cresc.*

T.  
T.

час, и за - ря, ра - ди нас по - до - ждет.  
- night And for us, stars will stop where they are.

T.  
T.

*f*  
Как дол - го тя - нут - ся ми - ну - ты, на  
To day The min - utes seem like hours, The

*f espr.*

T.  
T.

не - бе солн - це мед - лит и не у - хо - дит прочь.  
hours go so slow - ly, And still the sky is light.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef and contains the lyrics in Russian and English. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of chords and moving lines.

T.  
T.

*mp* Лу - на, све - ти, и день ты прев - ра -  
Oh moon, grow bright, And make this end - less

*cresc.*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes dynamic markings like *mp* and *cresc.*. The piano accompaniment also features a *cresc.* marking and continues the rhythmic accompaniment.

T.  
T.

*f* - ти сра - зу в ночь!  
day end - less night!

Come prima, in 4

*f* *ff marcato*

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line includes dynamic markings like *f* and *ff marcato*. The piano accompaniment also features a *f* marking and ends with a *ff marcato* instruction. The system concludes with the instruction 'Come prima, in 4'.

Рифф  
Riff

(к Тони)  
(to Tony) *mp*

Я зна-ю, ты по-можешь нам  
I'm count\_ing on you to be there

*sf* *dim.* *p*

P.  
R.

сей-час,  
To - night

„а-ку-лы“ за-тре-щат по швам  
When Dies - el wins it fair and square

P.  
R.

сей-час.  
To - night.

Мы ку-ка-ра-чам ше-и  
That Puer-to Ri-can punk'll

*mf* *mp*

P. R. *mf*  
 свер - нем, а как за - кон - чим де - ло, мы сла - но гуль -  
 Go - down And when he's hol - lered "Un - cle" We'll tear up the

Мария  
Maria

*con anima*

*mf*  
 Сей - час, сей - час, на -  
 To - night, to - night Won't

Тони  
Tony

(рассеяннo)  
(abstractedly) *mp*

А - га.  
All right.

(твердо)  
(firmly)

А - га.  
All right.

P. R. *p*  
 - нем!  
town!  
 Ты бу - дешь ря - дом со мной?  
So I can count on you, boy?

M. M.  
 - сту - пит ночь сей - час, и ей на сме - ну  
be just an - y night, To - night there will be

(нетерпеливо)  
(a bit impatiently)

T. T.  
 А - га...  
All right.

(ласково)  
(gently)

P. R.  
 По - ве - се - лим - ся слег - ка? От рож - де - нья...  
We're gon - na have us a ball. Womb to tomb!

*simile*

M. M. *più f*  
 день не при - дет. Сей -  
 no torn - ing star. To -

(*рассеянно*)  
 (*dreamily*)

T. T. *mp* >  
 До по-гре-бе-нья! Сей-час,  
 Spert to worm! To-night, (Уходит)  
 (He exits)

P. R.  
 Так при-хо-ди жек вось-ми.  
 I'll see you there a-bout eight. (свет на Бернардо)  
 (lights on Bernardo)

Бернардо  
 Bernardo

M. M. *cresc.*  
 - час, сей - час, мы встре - тим - ся сей -  
 - night, to - night, I'll see my love to -

АНИТА (*свет на Аниту*) (*отрадно*)  
 Anita (lights on Anita) (*sexily*)  
 \*) *mf* >  
 Сей-час,  
 To-night,

T. T.  
 P. R.  
 Б. Б. *mf* >  
 Да-дим им жа-ру сей-час! О-ни за-гнут-ся сей-час!  
 We're gon-na rock it to-night! We're gon-na jazz it to-night!

*sempre p*

\*) Отсюда и до конца номера партия Аниты может быть усилена голосами за сценой.  
 The part of Anita may be augmented by voices in the wings from here to the end.

M. M. *f*  
 - час, и за - ря ра - ди нас по - до -  
 - night And for us, stars will stop where they

A. A. *creso.* *f*  
 сей - час, да, сей - час,  
 to - night, Late to - night,

T. T.

R. R.

B. B. *fp* *fp* *fp* *fp* *fp* *fp* *fp*  
 О - ни по - лу - чат сей - час,  
 They're gon - na get it to - night,

M. M. *\*)*  
 - ждет. Как дол - го  
 are. To - day the

A. A. *mf*  
 по - ве - се - лим - ся сей - час. А - ни - те по - ко - рит - ся  
 We're gon - na mix it to - night. An - i - ta's gon - na have her

Тони (свет на Тони) *f*  
 Tony (lights on Tony) *fp*

R. R.

B. B. *mp* *fp* *fp*  
 сей - час! В них все  
 to - night! They be

\*) Отсюда и до конца номера партия Марии может быть усилена голосам за сценой.  
 The part of Maria may be augmented by voices in the wings from here to the end.

M.  
M.  
тя - нут - ся ми - ну - ты, на не - бе солн - це  
min - utes seem like hours, The hours go so

A.  
ночь, А - ни - те по - ко - рит - ся ночь,  
day, An - i - ta's gon - na have her day,

T.  
тя - нут - ся ми - ну - ты, на не - бе солн - це  
min - utes seem like hours, The hours go so

Рифф (свет на Риффа) *fp* *fp* *sim.*  
Riff (lights on Riff)

B.  
*sim.* В них все де - ло,  
They be - gan it,  
де - ло, в них все де - ло,  
- gan it, they be - gan it

M.  
мед - лит и не у - хо - дит прочь...  
slow - ly, And still the sky is light. *dim.*

A.  
Бер - нар - до ей по - ка - жет мощь сей - час,  
Ber - nar - do's gon - na have his way To - night,

T.  
мед - лит и не у - хо - дит прочь...  
slow - ly, And still the sky is light. *dim.*

P.  
R.  
в них все де - ло.  
They be - gan it.

B.  
и мы све - дем все сче - ты с ни - ми спод - на!  
And we're the ones To stop 'em once and for all!

M. M. *pp* Лу на, све  
Oh moon, grow

A. A. сей час, сей час,  
to night. To night,

T. T. Лу на, све  
Oh moon, *pp* grow

P. R. *f* По - кон - чим с ни - ми на - всег - да! „Ра - ке - там“ по - ко - рит - ся  
*dim. molto* We'll stop 'em once and for all! The Jets are gon - na have their.

B. B. „А - ку - лам“ по - ко - рит - ся  
The Sharks are gon - na have their

M. M. *cresc. molto* - ти, и день ты прев - ра - ти сра - зу  
*bright,* And make this end - less day end - less

A. A. да - да, сей - час  
*cresc. molto* this ver - y night,

T. T. - ти, и день ты прев - ра - ти сра - зу  
*bright,* And make this end - less day end - less

P. R. *cresc. molto* ночь, „ра - ке - ты“ им по - ка - жут мощь,  
*way,* The Jets are gon - na have their day,

B. B. *cresc. molto* ночь, „а - ку - лы“ им по - ка - жут мощь,  
*way,* The Sharks are gon - na have their day,

M.  
M.  
В НОЧЬ night, сей час! To - night!

A.  
A.  
По - ве - се - лим - ся сей - час!  
We're gon - na rock it to - night!

T.  
T.  
В НОЧЬ night, сей час! To - night!

P.  
R.  
По - ве - се - лим - ся сей - час,  
We're gon - na rock it to - night, сей - час!  
To - night!

B.  
B.  
По - ве - се - лим - ся сей - час,  
We're gon - na rock it to - night, сей - час!  
To - night!

M.  
M.  
A.  
A.  
T.  
T.  
P.  
R.  
B.  
B.

# Картина девятая

# Scene Nine

9.00 вечера. Под виадукэм.

9:00 P.M. Under the Highway.

## Сцена драки

## № 11

## The Rumble

Рифф бьет Бернардо.  
*Riff hits Bernardo.*

*Tempo di prologue*

Риффи Бернардо  
достают ножи.  
*Riff and  
Bernardo  
open knives.*

First system of musical notation. Treble clef, key signature of two flats. Dynamics include *mf* and *f*. The bass line features a steady eighth-note accompaniment.

Second system of musical notation. Treble clef, key signature of two flats. Dynamics include *f*, *mf*, *cresc.*, *f*, and *p*. The bass line continues with eighth-note accompaniment.

Third system of musical notation. Treble clef, key signature of two flats. Dynamics include *f* and *p*. The bass line continues with eighth-note accompaniment.

Fourth system of musical notation. Treble clef, key signature of two flats. Dynamics include *più cresc.* and *sf*. The bass line continues with eighth-note accompaniment.

Рифф (.,,ракстам.")

Не лезьте!

Riff (as Jets advance)  
Keep out of this!

Fifth system of musical notation. Treble clef, key signature of two flats. Dynamics include *sf*. The bass line continues with eighth-note accompaniment.

Bl. di 1.

P-tti

Tom-tom

Бернардо подкидывает нож.  
Bernardo tosses knife.

*pp*

*sempre stacc.*

*cresc. poco a poco*

*mf*

*cresc.*

*f*

2  
cresc.

Тони. Рифф, не надо!  
Tony. Riff, don't!

ff  
cresc.

Бернардо убивает Риффа.  
Bernardo kills Riff.

Рифф падает на руки  
Тони. Пауза. Тони берет  
его нож.  
Riff falls toward Tony.  
A short pause. Tony takes  
the knife from his hand.

fff  
p

p  
mp cresc.  
mf cresc.

Тони убивает Бернардо.  
Tony kills Bernardo.

sf  
sf

First system of musical notation. The right hand (treble clef) features a series of chords with a descending melodic line. The left hand (bass clef) has a steady eighth-note accompaniment. A dynamic marking of *fff* is present in the middle of the system.

Second system of musical notation. The right hand continues with chords and a descending line. The left hand accompaniment remains consistent. The system concludes with a double bar line.

Third system of musical notation. The right hand has some notes with slurs. The left hand accompaniment is marked *loco* at the end of the system.

Сирена за сценой.  
Siren, off-stage.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment is marked *fff* and *dim. molto*.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment is marked *pp*.

Подростки в панике разбегаются.  
*The gangs disperse in panic and confusion.*

Барабаны *pp*  
 Drums

Кроме Тони и мертвых  
 Бернардо и Риффа на  
 сцене никого нет.  
*The stage is empty ex-  
 cept for Tony and the  
 bodies of Riff and  
 Bernardo.*

*dim. sempre*

*ppp*

Тони. Мария!  
 Tony. Maria!

Ничья тянет Тони.  
 Anybodys tugs Tony.

*pp*

Тони бежит.  
 Tony runs.

*cresc.*

Пока не опустится  
 занавес.  
*Hold till curtain  
 is down.*

Ossia:

Бой часов за сценой  
 (9 раз)  
*Off-stage Chimes.  
 (9 o'clock)*

*molto*

*pp*

M.  
M.

га́нт-на́, я́ вся сча-стье, и́ тан-цы, и́  
-tranc-ing, Feel like run-ning and danc-ing for

э-ле-га́нт-на́, я́ вся сча-стье, и́  
And en-tranc-ing, Feel like run-ning and

э-ле-га́нт-на́, я́ вся сча-стье, и́  
And en-tranc-ing, Feel like run-ning and

M.  
M.

сме́х. По-лю-бил ме-ня са-мый  
joy, For I'm loved By a pret-ty

тан-цы и сме́х, по-лю-бил ме-ня са-мый  
danc-ing for joy, For I'm loved By a pret-ty

тан-цы и сме́х, по-лю-бил ме-ня са-мый  
danc-ing for joy, For I'm loved By a pret-ty

M.  
M.

луч-ший из всех!  
won-der-ful boy!

луч-ший из всех!  
won-der-ful boy!

луч-ший из всех!  
won-der-ful boy!

3

*ff*

*mf sub.*

*cresc.*

*f*

*mf*

*f*

*ff*

Занавес  
Curtain

*dim.*

*pp*

(Диалог)  
(Dialogue)

The image shows a page of musical notation for piano, consisting of seven systems of two staves each. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system has a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The second system has a bass clef with a key signature of one sharp (F#) and a 7/8 time signature. The third system has a treble clef with a key signature of one sharp (F#) and a 7/8 time signature, and includes the dynamic marking *(pp sempre)*. The fourth system has a bass clef with a key signature of one sharp (F#) and a 7/8 time signature. The fifth system has a treble clef with a key signature of one sharp (F#) and a 7/8 time signature, and includes the number '3' below a triplet. The sixth system has a bass clef with a key signature of one sharp (F#) and a 7/8 time signature, and includes the number '3' below a triplet. The seventh system has a treble clef with a key signature of one sharp (F#) and a 7/8 time signature, and includes the number '3' below a triplet. The page number '10474' is located at the bottom center.

The first system of the piano accompaniment consists of three systems of staves. Each system has a treble and bass clef. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The first system features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a bass line of quarter notes. The second system continues this pattern with some melodic movement in the right hand. The third system shows a more complex texture with chords and moving lines in both hands.

Консуэло. „Разве?“, „Разве?“ „Что с тобой?“

Consuelo. "I do?" "I am?" "What is going on with you?"

Повторять до окончания реплики.

Repeat, *ad lib.*, through cue.

Мария

Maria

*mp*

The first vocal phrase is set against piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The lyrics are: "Я кра-си-ва, ша-лов-ли-ва, I feel pret-ty, Oh, so pret-ty,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *p* is present.

The second vocal phrase continues the melody. The lyrics are: "я, как и-ва, кра-си-ва, строй-на, так кра-си-ва, I feel pret-ty and wit-ty and bright, And I fit-ty". The piano accompaniment provides harmonic support with chords and a moving bass line.

M.  
M.  
что за - ви - ду - ю се - бе са - ма.  
An - y girl who is - n't me to - night.

*f sub.*

M.  
M.  
Я пре - лест - на, так чу - дес - на,  
I feel charm - ing, Oh so charm - ing,

*p sub.*

M.  
M.  
нет на све - те пре - лест - ней ме - ня, не - из -  
It's a - larm - ing how charm - ing I feel, And so

M.  
M.  
- вест - но, вдруг о - ка - жет - ся, что я - не я?  
pret - ty That I hard - ly can be - lieve I'm real.

*f*

M.  
M.  
Ви - дишь там кра - са - ви - цу  
See the pret - ty girl in that

*p sub.*

M.  
M.  
в зер - ка - ле? Кто о - на, не ска - же - те - ль вы?  
mir - ror there: Who can that at - trac - tive girl be?

M.  
M.  
Ми - ло - е ли - цо, ми - лы - е гла - за, ми - ла - я са -  
Such a pret - ty face, Such a pret - ty dress, Such a pret - ty

*cresc.*

*cresc.*

M.  
M.  
- ма сног до го - ло - вы! Я бле -  
smile, Such a pret - ty mel I feel

*f*

*p sub.*

M.  
M.  
- стя - ща, э - ле - гант - на, я вся сча - стье, и  
stup - ning And en - tranc - ing, Feel like run - ning and

M.  
M.  
тан - цы, и смех. По - лю - бил ме - ня  
danc - ing for joy, For I'm loved By a

са - мый лучший из всех!  
*pret - ty won - der - ful boy!*

*ff*

Две девушки  
 Two girls

*mf*

Зна - комь - тесь: вот  
*Have you met my*

*f dim. p*

э - то Ма - ри - я. У - знать е - е о - чень лег -  
*good friend Ma - ri - a, The cra - zi - est girl on the*

*3*

- ко, сей - час у не - е и - сте - ри - я,  
*block? You'll know her the min - ute you see her,*

*3*

и кто - му же, у - вы, о - на ма - лость то - го. „Мне  
*She's the one who is in an ad - vanced state of shock. She*

*div. p*  
*marc. pp*

так хо - ро - шо, ах, я влюб - ле - на! При - ми по - ро -  
*thinks she's in love. She thinks she's in Spain. She is - n't in*

*sim. espr. pp*

Консуэло  
*Consuelo*

Розалия  
*Rosalia*

Воз - мож - но, бе - да от  
*It must be the heat Or*

- шок, ты про - сто боль - на.  
*love, She's mere - ly in - sane.*

*pp*

Франциска  
*Francisca*

Розалия  
*Rosalia*

страш - ной жа - ры; при - чи - на - е - да, а,  
*some rare dis - ease, Or too much to eat Or*

мо - жет, кло - пы.  
 may - be it's fleas.  
 Все  
 All

Как у - нять е - е? Вот кар -  
 Keep a - way from her, Send for

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'мо - жет, кло - пы. may - be it's fleas. Все All'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a forte (f) dynamic marking.

- ти - на! Как по - нять е - е? Где же Чи - но?  
 Chi - no! This is not the Ma - ri - a we know!

*pp*

The second system continues the musical score. The vocal line has the lyrics '- ти - на! Как по - нять е - е? Где же Чи - но? Chi - no! This is not the Ma - ri - a we know!'. The piano accompaniment includes a piano (pp) dynamic marking and a fermata over the final chord.

div.  
 О - чень чут - ка, по - слуш - на, как тень. Да  
 Mod - est and pure, Po - lite and re - fined, Well -

*sim.*

The third system of the score includes the lyrics 'div. О - чень чут - ка, по - слуш - на, как тень. Да Mod - est and pure, Po - lite and re - fined, Well -'. The piano accompaniment is marked with a sostenuto (sim.) dynamic.

толь - ко слег - ка моз - ги на - бе - крень!  
 - bred and ma - ture And out of her mind!

*f*

The fourth system concludes the page with the lyrics 'толь - ко слег - ка моз - ги на - бе - крень! - bred and ma - ture And out of her mind!'. The piano accompaniment features a forte (f) dynamic marking.

Мария  
Maria

*ff*

Мисс Америка!  
Miss Americanal

Виват! Виват!  
Speech! Speech!

Я пре -  
I feel

M.  
M.

- крас - на, так пре - крас - на, что от го - ро - да ключ мне вру -  
pret - ty, Oh, so pret - ty, That the cit - y should give me its

M.  
M.

- чат, так пре - крас - на, что у - стро - ят мо - ю честь па -  
key. A com - mit - tee Should be or - gan - ized to hon - or

M.  
M.

- рад - те. Я лу - чи - ста, зо - ло -  
me. I feel diz - зу, I feel

Девушки  
Girls

Ла ла ла ла ла ла ла ла ла.  
La la la la la la la la la.

*f sub.* *p sub.*

M.  
M.  
- ти - ста, я ис - кри - ста и так хо - ро - ша, что вот -  
sun - ну, I feel fix - zu and fun - ну and fine, And so

M.  
M.  
- став - ку мисс А - мер - и - ке по - дать по - ра!  
pret - ty, Miss A - mer - i - ca can just re - sign!

Ла ла ла ла  
La la la la

M.  
M.  
Ви - дишь там кра - са - ви - цу  
See the pret - ty girl in that

ла ла ла ла ла ла ла ла ла.  
la la la la la la la la la.

*p sub.*

M.  
M.  
в зер - ка - ле? Кто о - на, не ска - же - те ль  
mir - ror there: unis. Who can that at - trac - tive girl

Что? Ко - го? Где?  
What mir - ror where?

M. *cresc.*  
 M. *be?* *Ми - ло - е ли - цо, ми - лы - е гла -*  
*Such a pret - ty face, Such a pret - ty*  
*div.*  
 Что? А? Где? Кто? Кто-оо?  
*Which? What? Where? Whom? Whom-um?*  
*cresc.*

M. *f*  
 M. *- за, ми - ла - я са - ма с ног до го - ло - вы!*  
*dress, Such a pret - ty smile, Such a pret - ty me!*  
 Кто-оо? Кто-оо? С ног до го - ло - вы! С ног до го - ло -  
*Whom-um? Whom-um? Such a pret - ty me! Such a pret - ty*  
*f*

M. *э - ле -*  
 M. *Я бле - стя - ща, And en -*  
*I feel stun - ning*  
 - вы! *Я бле - стя - ща,*  
*me! I feel stun - ning*  
 С ног до го - ло - вы! *Я бле - стя - ща,*  
*Such a pret - ty me! I feel stun - ning*  
*p sub.*

# ДЕЙСТВИЕ ВТОРОЕ

# ACT TWO

## Картина первая

## Scene One

9.15 вечера. Спальня.

9:15 P.M. A Bedroom.

Мелодрама и песня Марии №12  
(Мария и девушки)

Melodrama and Maria's Song  
(Maria and Girls)

*Allegro*

*ff*

*dim.*

*mf*

3

*ff sub.*

*mf sub.*

Мелодрама и  
хореографическая сцена  
(Мария и Тони)

№ 13

Melodrama and  
Ballet Sequence  
(Maria and Tony)

Мария. Убийца, убийца, убийца.  
Maria. Killer, killer, killer...

Allegro agitato  $\text{♩} = 104$

The musical score is arranged in four systems, each containing three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the timpani part. The key signature is B-flat major (two flats) and the time signature is 3/2. The tempo is marked 'Allegro agitato' with a quarter note equal to 104 beats per minute. The first system includes a 'pp' dynamic marking and 'Timp.' for the timpani part. The second system includes a 'pp' dynamic marking. The third system includes a 'pp' dynamic marking. The fourth system includes a 'pp' dynamic marking. The word 'simile' is written below the piano accompaniment in the first system. The score features complex rhythmic patterns, including triplets and sixteenth notes, and expressive markings like accents and hairpins.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings. A dashed line with the number '8' is positioned below the system.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a dashed line and the number '8' below.

Third system of musical notation, continuing the piece. It features similar notation to the first system, with a dashed line and the number '8' below.

Тони. (Говорит, потом постепенно переходит на пение.) Чтобы ничто не могло помешать нам, ничто и никто. У-ве-

Tony. (Speaking, his voice gradually rising into song.) Not one of them, not anything. And - and I'll  
ad lib.

Fourth system of musical notation, concluding the piece. It includes a key signature change to B-flat major and a dynamic marking of *pp sempre*. A dashed line with the number '8' is positioned below the system.

Тони  
Tony

-зу я те-бя да-ле-ко, гдени у - лиц,нистен,  
take you a-way, take you far, far a - way out of here,

T.  
T.

где не у-слы-шишь ты вой по-ли - цей - ских си-рен.  
Far, far a-way till the walls and the streets dis-ap-pear.

Марня (присоединялась к Тони)  
Maria (joining Tony)  
*cresc.*

T.  
T.

Где - то на све - те дол-жны мы най - ти по-кой,  
Some - where there must be a place we can feel we're free,

M.T.  
M.T.

где - то дол-жно же быть ме - сто для нас с то - бой.  
Some - where there's got to be some place for you and for me.

Они бегут.  
They run.

*ff sub.*

Вдвое медленнее (Переход к скерцо)  
Twice as slow (Transition to Scherzo)

*mf* *p dolce*

*pp* *mp* *cres.*

First system of musical notation, including piano and bass staves with various dynamics and articulations.

Second system of musical notation, including piano and bass staves with the instruction *dim. sempre ed accel.* and *attacca*.

Легко и скоро (Скерцо) ♩ = 172  
 Fast and Light (Scherzo)

Third system of musical notation, including piano and bass staves with the instruction *pp leggero*.

Fourth system of musical notation, including piano and bass staves with the instruction *p grazioso* and *cresc.*

Fifth system of musical notation, including piano and bass staves with first ending markings and dynamics *pp* and *cresc.*

Sixth system of musical notation, including piano and bass staves with second ending markings and dynamics *pp* and *f*.

sub. f *pp* шелкнуть пальцами  
finger snaps

This system contains two staves of music. The upper staff features complex chordal textures with many accidentals, including sharps and naturals. The lower staff has a more rhythmic accompaniment. The key signature has one flat, and the time signature is 3/4. Dynamics include *sub. f* and *pp*. The instruction "шелкнуть пальцами" (finger snaps) is written above the lower staff.

*cresc.* *f non dim.* *pp sub.*

This system continues the musical piece. The upper staff has a melodic line with some grace notes. The lower staff provides a steady accompaniment. Dynamics include *cresc.*, *f non dim.*, and *pp sub.*. A first ending bracket is present in the upper staff.

*f* *marc. e stacc.* *dim. molto* *p dim.*

This system features a more rhythmic and percussive texture. The upper staff has many chords with accents. The lower staff has a walking bass line. Dynamics include *f*, *marc. e stacc.*, *dim. molto*, and *p dim.*.

*ppp*

This system continues with a very soft texture. The upper staff has chords with grace notes. The lower staff has a rhythmic accompaniment. The dynamic is *ppp*.

*cresc.*

This system features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The dynamic is *cresc.*.

шелкнуть пальцами  
finger snaps *p stacc.* *cresc.* *f*

This system concludes the piece. The upper staff has a melodic line with some grace notes. The lower staff has a rhythmic accompaniment. Dynamics include *p stacc.*, *cresc.*, and *f*. The instruction "шелкнуть пальцами" (finger snaps) is written above the lower staff.

musical score system 1, measures 1-4. It features four staves with piano accompaniment. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat), and the time signature is 5/4. Dynamics include *mf* and *marc.* (marcato). The word *cresc.* (crescendo) is written above the second and third staves.

musical score system 2, measures 5-8. It features four staves with piano accompaniment. The first two staves are in treble clef, and the last two are in bass clef. The key signature changes to two sharps (D major). Dynamics include *f* (forte) and *dim. molto* (diminuendo molto). The word *sim.* (sforzando) is written below the fourth staff.

musical score system 3, measures 9-12. It features four staves with piano accompaniment. The key signature changes to three sharps (F# major). Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). The word *attacca* is written at the bottom right of the system.

Песня девушки и  
хореографическая сцена

## № 13 а

A Girl's Song and  
Ballet Sequence

(продолжение)

(continued)

Adagio  $\text{♩} = 72$ 

Девушка  
A girl

*mp*

Ждет нас где - ни - будь, на све - те где - ни - будь  
There's a place for us, Some\_where a place for us.

*pp*

Д.  
G.

мир, где ды - шит сво - бод - но грудь, ждет нас где - то.  
Peace and qui - et and o - pen air Wait for us Some - where.

Д.  
G.

Час при - дет для нас, на - ста - нет час для нас,  
There's a time for us, Some day a time for us,

*p espr.*

Д. G. *cresc.*

вре-мя как бы за-мед-лит ход, вре-мя жить без за-бот  
*Time to\_geth\_er with time to spare, Time to look, time to care,*

*Roco più mosso*

Д. G. *mf* *f*

для нас при-дет! Жить по-и-но-му мы  
*Some day! Some\_where We'll find a new way of*

Д. G. *p dolce*

бу-дем, мы все о-би-ды за-бу-дем  
*liv-ing, We'll find a way of for-giv-ing*

*pp* *rall.* *a tempo* *pp*

Д. Г. *pp*

В ТОТ ДЕНЬ. *Some-where.* Ждет нас где-ни-будь, *There's a place for us,*

*pp* *dim.* *ppp*

Д. Г.

ждет счастье где - ни - будь. *A time and place for us.* Дай мне ру - ку, за *Hold my hand and were*

Д. Г.

мною и - ди, пол - до - ро - ги уж по - за - ди. *half - way there. Hold my hand and I'll take you there*

*cresc.* *cresc.*

Д. Г.

И мы должны дой - ти! *Some-how, Some day, Some-where!*

*f* *rall.* *dim. molto* *ppp*

*f* *mf* *dim. molto* *ppp*

*attacca*

Più mosso (in 2) ♩ = 40

pp

pp

Вся труппа  
Entire company

pp

Ждет нас где-ни-будь, ждет нас где-ни-будь, ждет нас...  
There's a place for us, There's a place for us, There's a...

ppp

ppp

pp

Ждет нас где-ни-будь, ждет нас где-ни-будь.  
There's a place for us, There's a place for us.

ppp

ppp

ppp

ppp

\*)

Ⓐ Ⓑ

*accel. molto*

*cresc.* Perc.

This system contains the first two systems of a musical score. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The middle staff is in treble clef with a key signature of three sharps. The bottom staff is in bass clef with a key signature of three sharps. The first system includes a circled 'A' and a circled 'B'. The second system includes the instruction 'accel. molto' and 'cresc.' followed by 'Perc.' and two percussion staves.

Ⓒ Ⓓ

This system contains the third and fourth systems of the musical score. The top staff is in treble clef with a key signature of three sharps. The middle staff is in treble clef with a key signature of three sharps. The bottom staff is in bass clef with a key signature of three sharps. The third system includes a circled 'C' and a circled 'D'. The fourth system includes a circled 'E' and a circled 'F'.

*Allegro molto* ♩ = 152

*ff* *marcatissimo*

This system contains the fifth and sixth systems of the musical score. The top staff is in treble clef with a key signature of three sharps. The middle staff is in treble clef with a key signature of three sharps. The bottom staff is in bass clef with a key signature of three sharps. The fifth system includes the instruction 'ff' and the sixth system includes the instruction 'marcatissimo'.

Ⓔ Ⓕ

This system contains the seventh and eighth systems of the musical score. The top staff is in treble clef with a key signature of three sharps. The middle staff is in treble clef with a key signature of three sharps. The bottom staff is in bass clef with a key signature of three sharps. The seventh system includes a circled 'E' and a circled 'F'. The eighth system includes a circled 'G' and a circled 'H'.

\*)В Нью-Йоркской постановке кучеры были сделаны от Ⓐ до Ⓑ; от Ⓒ до Ⓓ; от Ⓔ до Ⓕ; от Ⓖ до Ⓗ; от Ⓘ до Ⓢ; от Ⓚ до Ⓛ.

In the N.Y. production cuts were made from Ⓐ to Ⓑ; Ⓒ to Ⓓ; Ⓔ to Ⓕ; Ⓖ to Ⓗ; Ⓘ to Ⓢ and Ⓚ to Ⓛ.

First system of musical notation. It features a grand staff with treble and bass clefs. The key signature has one flat (B-flat). The time signature is 4/4. A circled 'G' is positioned above the staff. The music includes various note values, rests, and dynamic markings such as *sim.* (sostenuto). There are also some sharp signs (#) and a 'b' (flat) sign.

Second system of musical notation, continuing the piece. It shows a continuation of the melodic and harmonic lines from the first system, with similar note values and rests.

Third system of musical notation. This system is characterized by a *ff* (fortissimo) dynamic marking. It features a dense texture with many beamed notes and chords, particularly in the right hand.

Fourth system of musical notation. It continues the complex texture of the previous system, with a mix of melodic lines and dense chordal accompaniment.

(H)

System 1: Four staves of music. The top staff is a single treble clef line. The second and third staves are grouped by a brace on the left and are in treble clef. The bottom staff is in bass clef. The music is in 3/4 time, with a key signature of one flat (B-flat). It features various rhythmic patterns, including eighth and sixteenth notes, and rests.

System 2: Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music continues in 3/4 time with a key signature of one flat. A dynamic marking of *fff* (fortissimo) is present in the middle of the system. The notation includes many sixteenth notes and rests.

System 3: Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. A circled letter 'I' is placed above the top staff. The music is in 3/4 time with a key signature of one flat. The notation is dense with sixteenth notes and rests.

System 4: Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. A circled letter 'J' is placed above the top staff. The music is in 3/4 time with a key signature of one flat. The notation includes many sixteenth notes and rests.

First system of musical notation, consisting of two staves. The music is in 4/4 time and features a complex rhythmic pattern with many sixteenth notes. A circled 'K' is placed above the first staff. A 'cresc.' marking is present in the second staff.

Second system of musical notation, consisting of two staves. It continues the complex rhythmic pattern from the first system. A circled 'L' is placed above the first staff.

Presto ♩. = 152

Third system of musical notation, consisting of two staves. The music transitions to a more sustained texture with chords and longer note values. A 'ff' marking is present in the first staff.

Fourth system of musical notation, consisting of two staves. It features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Fifth system of musical notation, consisting of two staves. The music continues with sustained chords and melodic fragments.

Adagio

fff molto lunga pp

Тони  
Tony

pp 3  
Дай мне ру - ку, за мной и - ди,  
Hold my hand and we're half - way there.

pp

Мария (вместе с Тони)  
Maria (joining Tony)

cresc. 3 mf cresc.

Т. Т.  
пол - до - ро - ги уж по : за - ди. И мы должны  
Hold my hand and I'll take you there Somehow, Some-day,

cresc. mf espr.

М.Т.  
М.Т.

f p ppp

дой - ти!  
Some-where!

ppp pp

## Картина вторая

10.00 вечера. Темный закоулоч.

Ансамбль  
(„Ракеты“)

№ 14

## Scene Two

10:00 P.M. Another Alley.

Ensemble  
(Jets)

Порох. Мы же для них паршивые мало-  
летние хулиганы. Значит, мы и играем эту роль.

Action. *We're cruddy juvenile delinquents. So  
that's what we give'em.*

Fast, vaudeville style (Быстро, нагло вато)

Порох  
Action

II.  
A. - счаст - ны - е мы дет - ки, ты, Крап - ки, знай од - но: ви.  
kind - ly Ser - geant Круп - ке, You got - ta un - der - stand, It's

II.  
A. - нов - ны на - ши пред - ки, что ка - тим - ся на дно. Ma.  
just our bring - in' up - ке That gets us out of hand. Our

cresc.

II.  
A. *cresc.*  
 ма - ши - нар - ко - ман - ки, за - пой - ны е от - цы...  
 moth - ers all are junk - ies, Our fath - ers all are drunks.

II.  
A. *f*  
 По - то - му - то все мы под - ле - цы!  
 Gol - ly Mo - ses, nat - cher - ly we're punks! *Tutti*  
 По - ве - ришь ли, Крап -  
 Gee, - Of - fi - cer Krup -

- ки, нам так тя - же - ло, без лас - ки и за -  
 - ke, we're ver - y up - set; We nev - er had the  
*sim.*

- бо - ты на - ше дет - ство прош - ло. Мы не ху - ли - га -  
 love that ev - 'ry child ought - a get. We ain't no de - lin -  
*cresc.*  
*cresc.*

- ны, пой - ми нас хоть ты. В нас пря - мо без - дна доб - ро -  
 - quents, We're mis - un - der - stood. Deep down in - side us there is

**Порох  
Action**

Доб - ро - ты!  
 There is good!

- ты!  
 good!

Доб - ро - ты,  
 There is good,

ку - ча  
 There is

- ты!  
 good!

Доб - ро - ты,  
 There is good, There is

*ff* brave

доб - ро - ты, да - же худ - ший по - лон доб - ро - ты!  
 un - tapped good. Like in - side, the worst of us is good!

доб - ро - ты, да - же худ - ший по - лон доб - ро - ты!  
 un - tapped good. Like in - side, the worst of us is good!

СЦЕНКА 1

Снеговик (подражая Крапки). Ах, какой трогательный рассказ!

Порох. Пусть его услышит весь мир!

Снеговик (толкает его). Лучше пусть послушает судья.

SKIT 1

Snowboy (imitating Krupke). That's a touching good story.

Action. Lemme tell it to the world!

Snowboy (shoving him). Just tell it to the judge.

Порох (Дизелю)  
Action (to Diesel)

Су - дья, я врать не ста - ну, се - мей - ка мо - я - жуть. Все  
Dear - kind - ly Judge, your Hon - or, My par - ents treat me rough. With

П. *cresc.*  
 А. ку - рят ма - ри - ху - а - ну, а мне нель - зя кур - нуть. Ме - ня ведь не хо -  
*all their mar - i - jua - na, They won't give me a puff. They did - n't wan - na*

П. *f*  
 А. - те - ли, слу - чай - но я за - чат. Пусть я плох, но  
*have me, But some - how I was had. Leap - in' liz - ards,*

Дизель (подражал судье)  
 Diesel (imitating Judge)

П. *gliss.*  
 А. я не ви - но - ват! Да! Слу - шай - те, Крап - ки, вы ред - кий ду - рак;  
*that's why I'm so bad! Right! Of - fi - cer Krup - ke, you're real - ly a square;*

Д. *sim.*  
 Д. су - дья ре - бен - ку э - то - му не нуж - ен ни - как! Вра -  
*This boy don't need a judge, he needs a an - a - lyst's care! It's*

Д.  
D.

- ча по - зо - ви - те, чтоб маль - чик у - тих, он не нор -  
just his neu - ro - sis that ought - a be curbed. He's psy - chol -

Порох  
Action

Д.  
D.

- маль - ный, то есть псих! Да, я псих!  
- o - gic - 'ly dis - turbed! I'm dis - turbed!

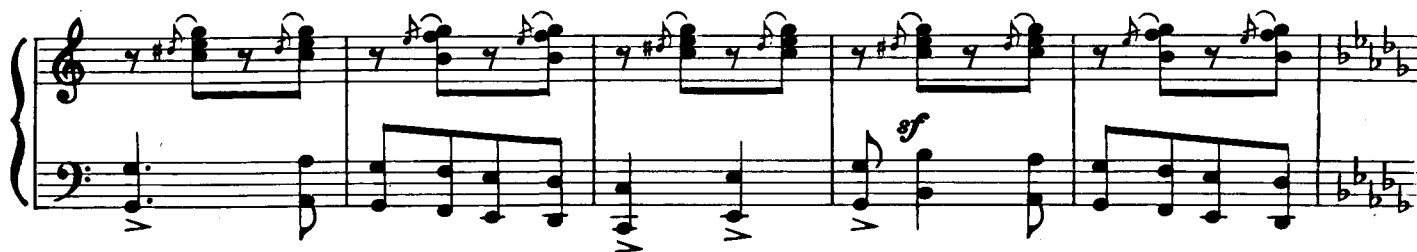
Да, я псих,  
We're dis - turbed,

и я  
We're the

И я псих, и я  
We're dis - turbed, We're the

то - же псих, не - нор - маль - ный каж - дый, то есть псих.  
most dis - turbed, Like we're psy - chol - o - gic - 'ly dis - turbed.

то - же псих, не - нор - маль - ный каж - дый, то есть псих.  
most dis - turbed, Like we're psy - chol - o - gic - 'ly dis - turbed.



## СЦЕНКА 2

Дизель. (*подражал судье*). По просвещенному мнению судьи, причина ненормальности этого ребенка в том, что у него не было настоящего дома.

Дело. Ха! Я умалщенный от того, что я домо- лишенный!

Дизель. Отправьте его к психиатру!

## SKIT 2

Diesel (*imitating Judge*). In the opinion of this court, this child is deprived on account he ain't had a normal home.

Action. Hey, I'm deprived on account I'm deprived!

Diesel. So take him to a headshrinker.

Порох (*Apany*)

Action (*to A-rab*)

Му - па - ша мать луп - цу - ет, мне мор - ду ма - ма бьет. Дед  
 My - fa - ther is a bas - tard, My ma's an S. O. B. My

II. *cresc.*  
 А. мор - фи - ем тор - гу - ет, а баб - ка силь - но пьет. Се - стри - ца на па -  
*grand-pa's al-ways plas-tered, My grand-ma push-es tea. My sis-ter wears a*

II. *f*  
 А. - не - ли, раз - бо - ем за - нят брат. Раз - ве стран - но,  
*mus-tache, My broth-er wears a dress. Good-ness gra-cious,*

Арап (подражая психиатру)  
 Arab (imitating psychiatrist)

что я пси - хо - пат? Да! Крап - ки, бес - спор - но, вы про - сто ин - дюк.  
*that's why I'm a mess! Yes! Of-fi-cer Krup-ke, you're real-ly a slob.*

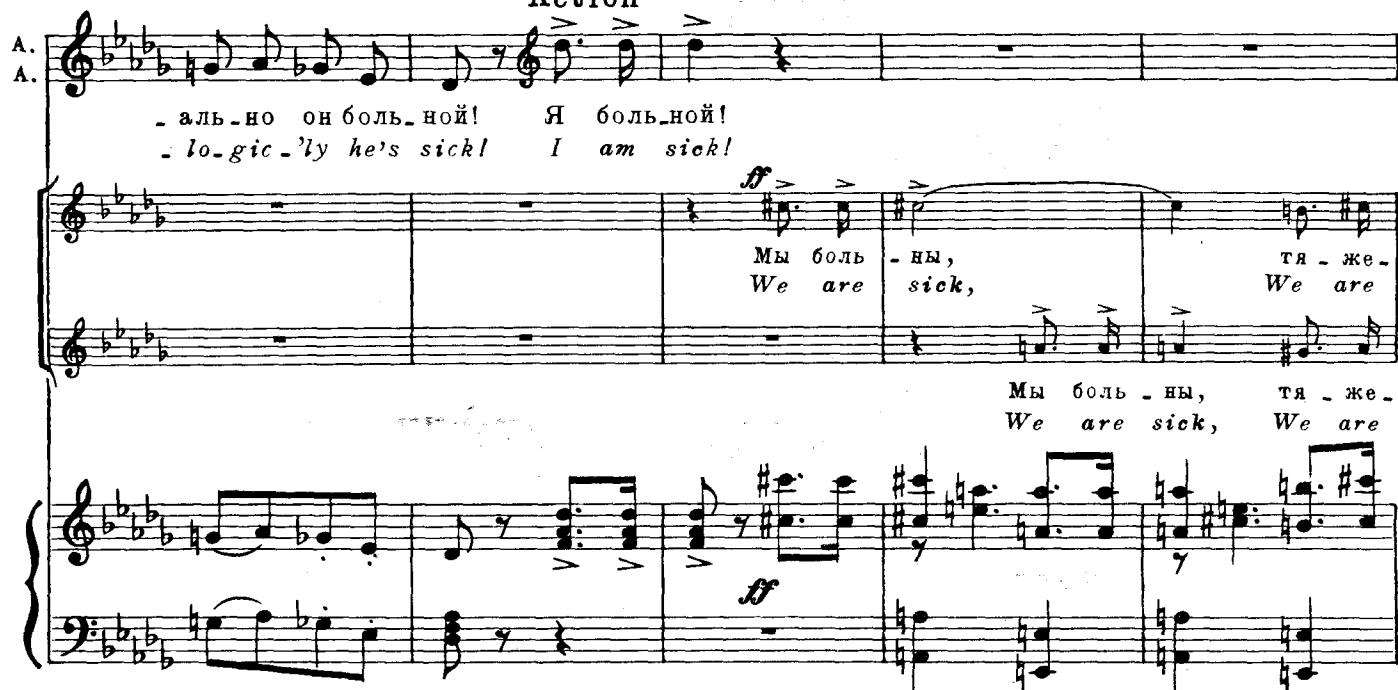
А. Труд вы - ле - чит ре - бен - ка луч - ше вся - ких на - ук. Он  
*This boy don't need a doc-tor, just a good hon-est job. So -*

*cresc.* ***ff***

A. 

жерт-ва си-сте-мы и страждет ду-шой, и со-ци-  
 -ci-e-ty's played him a ter-ri-ble trick, And so-cio-

**Порох  
Action**

A. 

- аль-но он боль-ной! Я боль-ной!  
 - lo-gic-'ly he's sick! I am sick!

***ff***

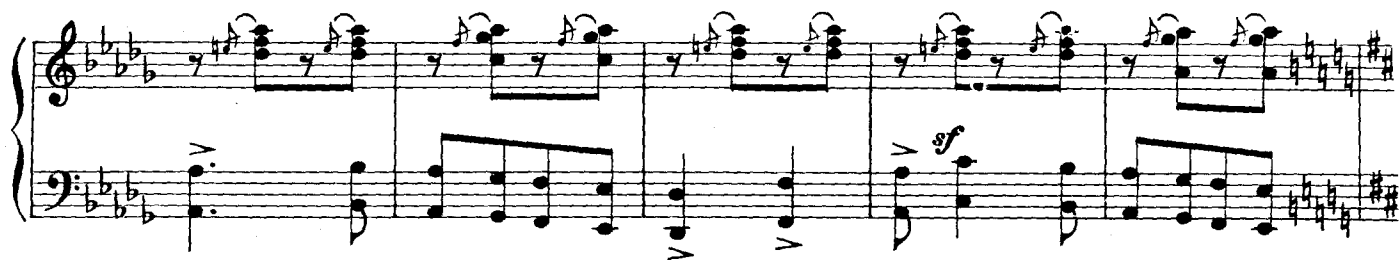
Мы боль-ны, та-же-  
 We are sick, We are

Мы боль-ны, та-же-  
 We are sick, We are

***ff***

- ло боль-ны, со-ци-аль-но тя-же-ло боль-ны!  
 sick, sick, sick, Like we're so-cio-lo-gi-cal-ly sick!

- ло боль-ны, со-ци-аль-но тя-же-ло боль-ны!  
 sick, sick, sick, Like we're so-cio-lo-gi-cal-ly sick!



## СЦЕНКА 3

Арап (*подражая психиатру*). Я полагаю, что мальчик не нуждается в психотерапии. Детская преступность—это болезнь общества.  
 Порох. Эй, у меня социальная зараза!  
 Арап. Пусть им займется общественник!

## SKIT 3

Arab (*imitating psychiatrist*). In my opinion, this child don't need to have his head shrunk at all. Juvenile delinquency is purely a social disease!

Action. Hey, I got a social disease.

Arab. So take him to a social worker!



Порох (Малютке Джону)

Action (to Baby John)

Чтоб не попасть в тю-ря-гу, твер-дят мне об од-ном: я  
 Dear kind-ly so-cial work-er, They say go earn a buck, Like

П. А. *cresc.*

дол-жен стать тру-дя-гой, а, зна-чит, хо-лу-ем. Я не а-со-ци-  
*be a so-da jerk-er, Which means like be a schmuck. It's not I'm an-ti-*

П. А. *f*

- а - лен; я про - сто ан - ти - труд. От - то - го, на  
*- so - cial, I'm on - ly an - ti - work. Glo - ry - os - ky,*

Малютка ДЖОН (подражая даме-общественнице)

(фальцетом)

Baby John (imitating female social worker)

(falsetto)

П. А. *gliss.*

- вер - но, я вер - блюд! Ах! Крап-ки, сты-ди - тесь, при - чем жетут мы?  
*that's why I'm a jerk! Eek! Of - fi - cer Krup - ke, you've done it a - gain.*

М.Д.  
В.Д.

Маль - чик - ке труд не ну - жен, ну - жен го - дик - тюр - ы. По -  
*This boy don't need a job, he needs a year in the pen. It*

M.D.  
B.J.

*cresc.*

-ра бы ус - во - ить, хоть вы и бол - ван, что э - тот  
ain't just a ques - tion of mis - un - der - stood; Deep down in -

Порох  
Action

M.D.  
B.J.

Все мальчик - ху - ли - ган! Ху - ли - ган!  
All - side him, he's no good! I'm no good!

Ху - ли - ган, жут - кий  
We're no good, We're no

Ху - ли - ган, жут - кий  
We're no good, We're no

*ff* *brave*

Più mosso

ху - ли - ган, са - мый луч - ший - страшный ху - ли - ган!  
earth - ly good, Like the best of us is no damn good!

ху - ли - ган, са - мый луч - ший - страшный ху - ли - ган!  
earth - ly good, Like the best of us is no damn good!

Più mosso

Судья Judge Псих Psych

Все - му при - чи - на - ту - посты! Он  
 The trou - ble is he's cra - zy. The

Общественник Social worker Судья Judge

пьет - вот ко - рень зла. Все - му при - чи - на - глу - посты. Уп - ря - мей он ос -  
 trouble is he drinks. The trou - ble is he's la - zy. The trou - ble is he

Псих Psych

Общественник Social worker

да. В бо - лез - ни ро - ста де - ло. Он боль - ше не ю - нец!  
 stinks. The trou - ble is he's grow - ing. The trou - ble is he's grown!

Все All div. rall. Tempo I

Круп - ки, мы за - пу - та - лись вко - нец! Ну, Gee,  
 Круп - ке, we got trou - bles of our own! Gee,  
 rall. Tempo I

сми-луй-ся, Крап - ки, нам так тя-же-ло,      ведь      ни-ко-му не  
*Of-fi-cer Krup - ke, We're down on our knees, 'Cause no one wants a*

сми-луй-ся, Крап - ки, нам так тя-же-ло,      ведь      ни-ко-му не  
*Of-fi-cer Krup - ke, We're down on our knees, 'Cause no one wants a*

*legato*

нуж-но со-ци-аль-но-е зло.      Ну, хоть бы ты, Крап - ки, нам  
*fel-low with a so-cial dis-ease. Gee, Of-fi-cer Krup - ke, What*

нуж-но со-ци-аль-но-е зло.      Ну, хоть бы ты, Крап - ки, нам  
*fel-low with a so-cial dis-ease. Gee, Of-fi-cer Krup - ke, What*

сло-во ска-зал...      Я на те-бя, Крап-ки,      нач-хал!  
*are we to do? Gee, Of-fi-cer Krup-ke, krup you!*

сло-во ска-зал...      Я на те-бя, Крап-ки,      нач-хал!  
*are we to do? Gee, Of-fi-cer Krup-ke, krup you!*

*div.*

*3*

Интермедия  
(Смена декораций)

№ 14 а

Intermezzo  
(Change of Scene)

Ничья. Спасибо, папаша.  
Anybodys. Thanks, Daddy - o.

The musical score is written for piano in 2/4 time. It consists of several systems of staves. The first system begins with a forte (*ff*) dynamic and a *dim. molto* instruction. The second system starts with a piano (*p*) dynamic and includes *mp cresc.* and *(marc.)* markings. The third system features *mf cresc.* and *f* dynamics. The fourth system is marked *Adagio* with a tempo of 72 and includes *ff* and *fp* dynamics. The fifth system contains the instruction *(замирает при звуке сирены) (fade when siren begins)*. The score concludes with a final system of staves.

Картина третья

11.30. вечера. Спальня.

Scene Three

11:30. P. M. The Bedroom.

Дуэт

№ 15

Duet

(Мария и Анита)

(Maria and Anita)

АНИТА. А ты все еще не понимаешь: Тони один из них!

Anita. And you still don't know: Tony is one of them!

Allegro con fuoco ♩ = 132

*f marc.*

АНИТА (с горечью)  
Anita (bitterly)

*mf*

Он раз у - бил, у - бьет и сно - ва.  
A boy like that who'd kill your broth - er,

*mp*

A.  
A.

За - будь е - го, най - ди дру - го - го.  
For - get that boy and find an - oth - er,

*mf*

A.  
A.

И - щи средь на - ших! Дер - жись ты на - ших!  
One of your own kind! Stick to your own kind!

A. 

A. *mf*  
 Ста - ким на - тер - пиш - ся ты го - ря.  
 A boy like that will give you sor - row,  
*mp*



A. *mf*  
 Най - дешь се - бе дру - го - го вско - ре,  
 You'll meet an - oth - er boy to - mor - row,  
*mf*



A. *f*  
 и - щи средь на - ших! Дер - жись ты на - ших!  
 One of your own kind! Stick to your own kind!



A. *mp*  
 В том, кто у - бил, нет люб - ви,  
 A boy who kills can not love,

*f marc.*

A. *cresc.*  
 в том, кто у - бил, серд - ца нет, а для те - бя он  
 A boy who kills has no heart. And he's the boy who

*cresc.*

A. *f* *ff*  
 за - сло - нил весь бе - лый свет. Что за бред, Ма - ри - я, что за  
 gets your love And gets your heart. Ver - y smart, Ma - ri - a, ver - y

A. *f marc.*  
 бред!  
 smart!

*mp*

A. A. *mp*

Та-кой до-бьет - ся, че-го хо-чет,  
 A boy like that wants one thing on-ly,

A. A.

по-том, за-быв, те-бя он бро-сит.  
 And when he's done, he'll leave you lone-ly.

A. A. *f*

Он мир у-бил мой, - у-бьет и твой,  
 He'll mur-der your love; he mur-dered mine.

Мария  
 Maria

*f molto cant.*

A. A. *mp* *cresc. molto* *f*

ты мне по-верь, по-верь, Ма-ри-я, ты мне по-верь!  
 Just wait and see, Just wait, Ma-ri-a, Just wait and see!

Ах, нет, А -  
 Oh no, An -

*p subito* *cresc.*

Мария  
Maria

M. *dim.*

M. *dim.*

- ни - та, нет! А - ни - та, нет!  
- i - ta, no! An - i - ta, no!

(страстно)  
mp (with intensity)

M. *mp*

M. *mp*

Вера 2-ю и 3-ю раз  
Ты в То-ни ви - дишь врага, но не мое  
It is n't true, not for me, It's true for you, not for me.

*tr*

*cresc.*

M. *cresc.*

M. *cresc.*

и я мо - гу те - бе по - ве - рить лишь у -  
I hear your words And in my head I know they're

*f*

M. *f*

M. *f*

- мом ду - шой, А - ни - та, но ду -  
smart, But my heart, An - i - ta, But my

M. *heart* - шой не мо гу... Ведь лю -  
*heart* *Knows they're wrong* *And my*

Анита  
 Anita

(b) Он раз у - бил, у - бьет и сно - ва,  
*A boy like that who'd kill your broth - er,*

*mp*

M. *heart* - бовь так силь - на, я  
*heart* *Is too strong,* *For*

A. за - будь е - го, най - ди дру - го - го,  
*For - get that boy and find an - oth - er,*

M. *I* вся е - го,  
*I be - long*

A. и - щи средь на - ших! Дер - жись ты на - ших!  
*One of your own kind! Stick to your own kind!*

M.  
M.  
я вся - до дна, я вся - до дна при - над - ле -  
To him a - lone, to him a - lone. One thing I

*p*

M.  
M.  
- жу лишь е - му. Не пой -  
know: I am his, I don't

A.  
A.  
В том, кто у - бил, нет люб - ви,  
A boy who kills can - not love,

*mf*  
*mp*

M.  
M.  
- му, по - че - му, но я  
what he is. I don't

A.  
A.  
и серд - ца нет у то - го,  
A boy who kills has no heart.

*cresc.*

M. зна ю од но, что мне  
know why it's so, I don't

A. ко - му ты от да - ла и серд - це и лю -  
And he's the boy who gets your love And gets your

*cresc.*

M. все рав - но! Ах, нет, А -  
want to know! Oh no, An -

A. - бовь. Что за бред, Ма - ри - я, что за бред!  
heart. Ver - y smart, Ma - ri - a, ver - y smart!

*ff*

M. - ни - та, нет, не будь же - сто - кой! Лю - би - ла ж ты,  
- i - ta, no, You should know bet - ter! You were in love

*stentato*

*(страстно) (intense)*

M. а ес - ли так - не будь же - сто - кой...  
or so you said. You should know bet - ter...

*dim.*

*rall.*

*p* *mp*

Andante sostenuto

*cresc.*

M.  
M.  
Толь - ко лю - бовь мне од - на и да - на. Пусть он  
I have a love, and it's all that I have. Right or

M.  
M.  
плох, но э - то мой рай. Люб - лю я, он мой, и ес - ли он та -  
wrong, what else can I do? I love him; I'm his, And ev - 'ry - thing he

*mf* *p espr.*

M.  
M.  
- кой, то пу - скай. Толь - ко лю - бовь мне од -  
is I am, too. I have a love and it's

*p* *pp* *cresc.*

M.  
M.  
- на и важ - на, лишь бы - ла б е - му я нуж - на. Люб -  
all that I need, Right or wrong, and he needs me, too. I

*mf* *p espr.*

M.  
M.

лю я е - го, и тут уж ни че - го из ме -  
love him, we're one; There's noth - ing to be done, Not a

*dolce*

M.  
M.

ни - ть не мо - гу. Об - нять лишь крепче, на веч - но,  
thing I can do; But hold him, hold him for ev - er,

*mf con espansione*

*espr.* *mf*

M.  
M.

быть с ним се - год - ня, завтра, и так на всю  
Be with him now, to - mor - row And all of my

M.  
M.

жизнь!  
life!

*f creso.* *rall.*

*mf creso.*

M. *pp* *meno* *cresc.*  
 M. Люб - ви де - ла нет, хо - рош он и - ли нет, лю -  
 When love comes so strong, There is no right or wrong Your  
 Анита Anita

*pp* *meno* *cresc.*  
 M. Люб - ви де - ла нет, хо - рош он и - ли нет, лю -  
 When love comes so strong, There is no right or wrong Your

*molto* *pp* *dolciss.* *cresc.* *espr.*

M. *f cresc.*  
 M. - бовь - мо я жизнь!  
 love is your life!

A. *f cresc.*  
 A. - бовь - мо я жизнь!  
 love is your life!

*pp cresc.* *accel.*

*rall.* **Adagio (in 4)**

M. *rall.*  
 M. *rall.*

A. *rall.* **Adagio (in 4)**

*sf* *pp > pp dolce*

Интермедия  
(Смена декораций)

## № 15а

Intermezzo  
(Change of Scene)

Шрэнк. Как его зовут?  
Мария. Хосе.  
Schrank. And his name?  
Maria. José.

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 6/8. The first system begins with a piano introduction in the bass clef, marked *ff* (fortissimo), consisting of a rhythmic pattern of eighth notes. The melody in the treble clef is mostly rests, with a few notes appearing in the final measure. The second system continues the piano accompaniment, which is marked *mp* (mezzo-piano). The melody in the treble clef becomes more active, featuring a series of eighth notes and some slurs. The third system shows the piano accompaniment still marked *mp*, with the melody in the treble clef becoming more complex, including some sixteenth notes and slurs. The overall mood is light and rhythmic.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with various dynamics: *mf* (mezzo-forte), *f* (forte), and *p* (piano). The middle staff is a treble clef with a key signature of two flats, containing a piano accompaniment with a *cresc.* (crescendo) marking. The bottom staff is a bass clef with a key signature of two flats, containing a bass line with a *f* (forte) marking.

В лавку вбегают  
„ракеты“ Музыка  
обрывается.  
Cut off when Jets  
run into drugstore.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats, containing a melodic line with dynamics *f* (forte), *p* (piano), and *sf* (sforzando). The middle staff is a treble clef with a key signature of two flats, containing a piano accompaniment with dynamics *f* (forte), *p* (piano), and *sf* (sforzando). The bottom staff is a bass clef with a key signature of two flats, containing a bass line with dynamics *f* (forte) and *sf* (sforzando). A *piu cresc.* (piu crescendo) marking is present in the middle of the system.

The third system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats, containing a melodic line with *sf* (sforzando) markings. The middle staff is a treble clef with a key signature of two flats, containing a piano accompaniment with *sf* (sforzando) markings. The bottom staff is a bass clef with a key signature of two flats, containing a bass line with *sf* (sforzando) markings.

## Картина четвертая

11:40. вечера. Лавка Дока.

## Сцена издевки

(Анита и „ракеты“)

## Scene Four

11:40. P.M. The Drugstore.

## Taunting Scene

(Anita and Jets)

Кто-то опускает монету в музыкальный автомат.

*A coin is put in the Juke Box.*

\*) (Диалог)  
(Dialogue)

Мам-бо!  
Mambo!

1.

2.

sf sf sf sf

\*) Танец (мамбо) записан на пленку. Должно казаться, что он исполняется музыкальным автоматом.  
The Mambo section of this scene is pre-recorded and must seem to be coming from the Juke Box.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The music features chords in the treble and a rhythmic bass line. Dynamic markings include *sf* (sforzando) in the bass line.

Second system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is two sharps. The music features chords in the treble and a rhythmic bass line with some chromatic movement. Dynamic markings include *sf* (sforzando) in the bass line.

Third system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is two sharps. The music features chords in the treble and a rhythmic bass line. Dynamic markings include *ff* (fortissimo) in the treble and *sf* (sforzando) in the bass line.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is two sharps. The music features chords in the treble and a rhythmic bass line. Dynamic markings include *sf* (sforzando) in the bass line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures and melodic lines. Dynamic markings include *f* and *cresc.*

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamic markings include *cresc.*, *sf*, and *f*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures and melodic lines. Dynamic markings include *ff* and *sf*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures and melodic lines. Dynamic markings include *sf*.

L'istesso tempo  $\text{♩} = \text{♩}$ 

*pp*

(Повторять до конца реплики)  
(Repeat until cue)

Порох. Обезьяна! Лживая дрянь!  
Action. Spic! Lyin' Spic!

*mp*

(A)

(B)

*poco a poco cresc.*

*poco a poco cresc.*

\* Купюра от (A) до (B) См.сноску на стр.21.

musical score system 1, featuring treble and bass staves with dynamic markings *mf* and *sempre cresc.*, and a *gliss.* instruction.

musical score system 2, featuring treble and bass staves with dynamic markings *ff* and *gliss.*, and a 5/4 time signature.

musical score system 3, featuring treble and bass staves with dynamic markings *ff* and *gliss.*, and a 5/4 time signature.

musical score system 4, featuring treble and bass staves with dynamic markings *ff* and *gliss.*, and a 5/4 time signature.

First system of a piano score. It consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The music is in a key with two flats and a 4/4 time signature. The first two staves feature complex, rapid sixteenth-note passages with many slurs and accents. The third staff has a more rhythmic accompaniment with eighth and sixteenth notes.

Second system of the piano score. It features a grand staff and a separate treble clef staff. The tempo is marked *fff marc.* The music is in a key with one sharp and a 4/4 time signature. The first staff has a dense texture of chords and sixteenth notes. The second and third staves have a more melodic and harmonic accompaniment with some long notes.

Third system of the piano score. It features a grand staff and a separate treble clef staff. The music is in a key with one sharp and a 4/4 time signature. The first staff continues with dense chordal textures. The second and third staves have a rhythmic accompaniment with eighth notes and some slurs.

Fourth system of the piano score. It features a grand staff and a separate treble clef staff. The music is in a key with one sharp and a 4/4 time signature. The first staff has dense chordal textures. The second and third staves have a rhythmic accompaniment. The system concludes with the instruction *fff* and the text **Док. Прекратите!** / **Doc. Stop it!** written above the notes.

Заключительная сцена

№ 17

Finale Scene

(Мария, Тони)

(Maria, Tony)

Тони. Да, мы уедем.

Tony. Yes we can. We will.

Adagio

Мария

Maria

Дай мне ру - ку, за мной и - ди, пол - до - ро - ги уж  
Hold my hand and we're half way there. Hold my hand and I'll

Тони

Tony

пол - до - ро - ги уж  
Hold my hand and I'll

(Ее голос замирает)

(She falters and stops.)

по - за - ди, и мы долж - ны...  
take you there Somehow, Some day...

по - за - ди, и мы...  
take you there Somehow,

(умирает)  
(he dies)

Мария: Назад!

Maria. Stay back!

lunga

Мария. *Te adoro*, Антон.  
Maria. *Te adoro*, Anton.

Meno mosso  $\text{♩} = 68$

Ancora meno mosso

*lunga*

*ppp*

*lunga*

*lunga*

Занавес  
Curtain