

L. BERNSTEIN  
west side story

Musical

Book

by A. LAURENTS

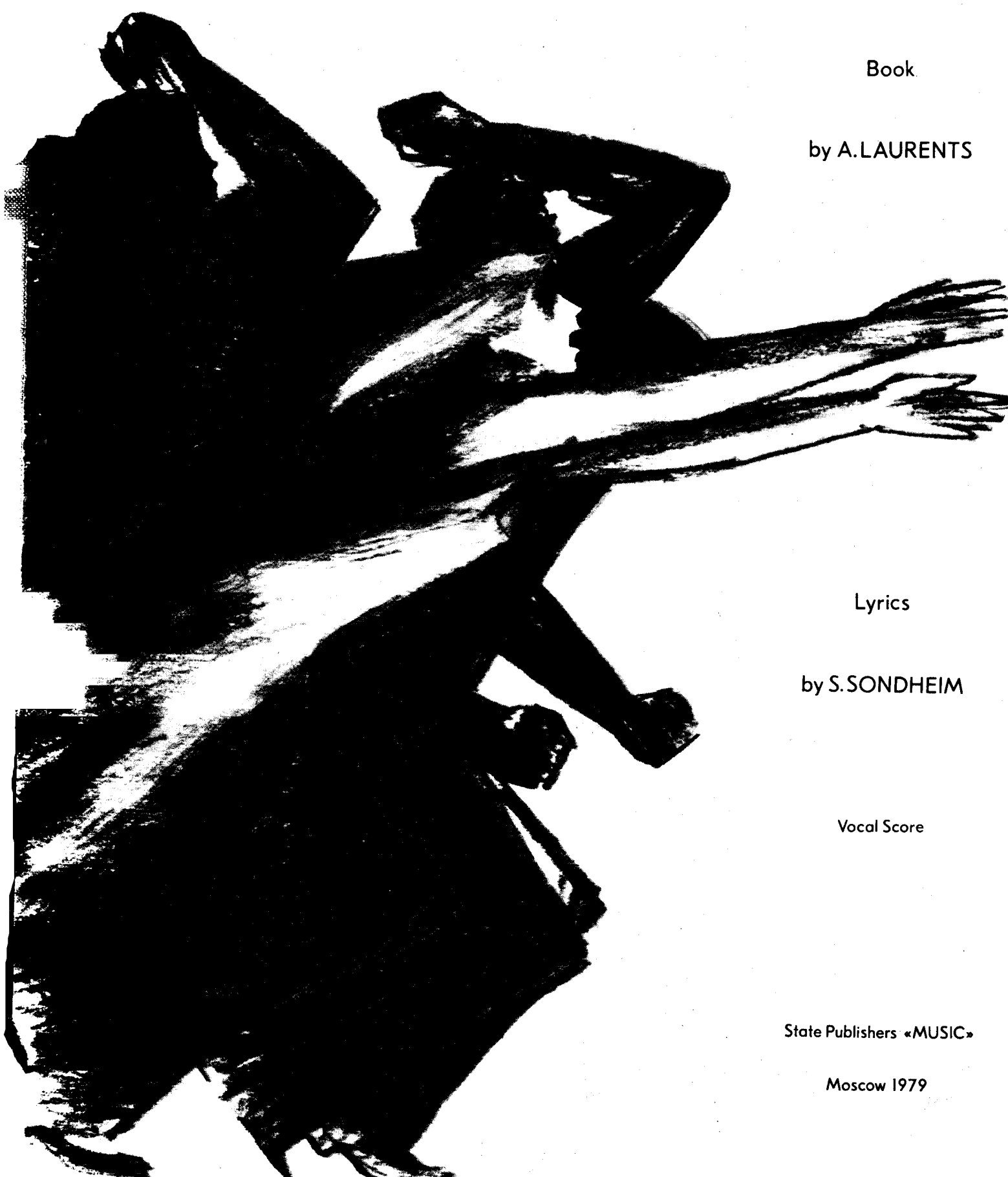
Lyrics

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:  
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# 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.*

The musical score is written for piano (Ф-п.) in 6/8 time. It begins with the tempo marking 'Allegro moderato' and a metronome marking of 128 beats per minute. The key signature has one sharp (F#). The score is divided into four systems. The first system includes the tempo and time signature markings, and the instruction 'Занавес / Curtain'. The second system features a dynamic marking of 'p' (piano). The third system includes the instruction 'шелкнуть пальцами / finger snaps' and a dynamic marking of 'p'. The fourth system continues the melodic line. The score uses a variety of note values, including eighth and sixteenth notes, and rests. There are also some slurs and accents throughout the piece.

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шелкнуть пальцами  
*finger snaps* *mp*

This system shows the beginning of a piano 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 piano piece with similar melodic and rhythmic patterns. The right hand has slurs and accents over the notes, and the left hand maintains a steady accompaniment.

*cresc.*

This system introduces a 'cresc.' (crescendo) marking. The melodic line in the right hand continues with slurs and accents, and the left hand accompaniment remains consistent.

*p sub.* *mf*

This system features a 'p sub.' (piano subito) marking, indicating a sudden change in dynamics. The right hand continues with slurs and accents, and the left hand accompaniment is present. A 'mf' (mezzo-forte) marking appears at the end of the system.

Входит Бернардо.  
*Bernardo enters.* *pp*

This system marks the entrance of a character. The right hand has slurs and accents, and the left hand accompaniment is present. The instruction 'Входит Бернардо.' (Bernardo enters.) is written above the system, with the dynamic marking 'pp' (pianissimo) below.

Двое „ракет“ задирают Бернардо.  
*Two Jets taunt Bernardo.*

Барабаны (4 инструмента по-разному настроенные)  
*Drums (with 4 pitches)*

*p*

This system is for a drum part. The right hand is mostly empty, and the left hand plays a rhythmic pattern. The instruction 'Двое „ракет“ задирают Бернардо.' (Two Jets taunt Bernardo.) is written above the system, with the dynamic marking 'p' (piano) below.

First system of musical notation. The right hand features a melodic line with eighth notes and triplets, marked with a *cresc.* dynamic. The left hand provides a bass accompaniment with sustained notes and some triplet patterns.

„Ракеты“ уходят.  
Jets exit.

Second system of musical notation. The right hand has a melodic line starting with a *p* dynamic. The left hand continues with a bass accompaniment.

Входят двое „акул“:  
Two Sharks enter

Third system of musical notation. The right hand features a melodic line with eighth notes and slurs, marked with a *cresc.* dynamic. The left hand has a bass accompaniment with eighth notes.

Fourth system of musical notation. The right hand continues the melodic line with eighth notes and slurs. The left hand has a bass accompaniment with eighth notes.

Fifth system of musical notation. The right hand continues the melodic line with eighth notes and slurs, marked with a *f* dynamic. The left hand has a bass accompaniment with eighth notes.

грубо  
roughly

This system shows the first two staves of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo or character is marked as 'грубо' (roughly).

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

This system continues the piano accompaniment. The right hand has a more active melodic line with slurs and accents. The left hand continues with a steady accompaniment. A dynamic marking of *f* is present.

Барабаны  
Drums

dim.

*p*

This system is dedicated to the drum part. The right hand contains a rhythmic pattern of eighth notes with accents. The left hand has a simple accompaniment. The dynamics are marked as *dim.* and *p*.

Входят Рифф и „ракеты“  
Riff and Jets enter.

*p* *f* *p*

This system continues the piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand provides a steady accompaniment. Dynamics are marked as *p*, *f*, and *p*.

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

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

This system continues the piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand provides a steady accompaniment. Dynamics are marked as *p*, *cresc.*, and *mf cresc.*

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, and a series of chords with double fingerings (marked '2'). The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* is present.

Second system of musical notation. The right hand continues with complex chordal textures and double fingerings. A dynamic marking of *pp sub.* is indicated. The left hand maintains a steady accompaniment.

Third system of musical notation. The right hand features a melodic line with slurs and accents, and chords with double fingerings. A dynamic marking of *f* is present. The left hand continues with harmonic accompaniment.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents, and chords with double fingerings. The left hand continues with harmonic accompaniment.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents, and chords with double fingerings. A dynamic marking of *pp sub.* is present. The left hand continues with harmonic accompaniment. Dynamic markings of *f*, *sf*, and *p* are also present.

2  
cresc.  
mf cresc.

2  
f  
ff

Входят Бернардо и „акулы“  
Bernardo and Sharks enter.

Барабаны  
Drums  
ff cresc. molto  
lunga

L'istesso tempo

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

p

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 slur and an accent (>). The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff has a melodic line with a slur and an accent (>). The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur and an accent (>). The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur and an accent (>). 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 transition in the right hand with various note values and rests.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs, including dynamic markings like *ff* and *v*.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamic markings include *f* (forte) and *p* (piano).

Second system of musical notation. The right hand continues the melodic line. The left hand has a more active accompaniment. Dynamic markings include *sim.* (sostenuto) and *cresc.* (crescendo).

Third system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment is dense. A dynamic marking of *f* (forte) is present.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment is active. Dynamic markings include *f* (forte) and *p* (piano).

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment is active. Dynamic markings include *f* (forte) and *p* (piano).



*f dim. molto* *p*

*mp cresc.* *mf cresc.*

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 a treble and bass clef. The treble clef contains a melodic line with various ornaments and slurs. The bass clef contains a rhythmic accompaniment. A dynamic marking of *fff* is present in the final measure of the system.

Second system of musical notation. The treble clef part features a sequence of notes that resemble a whistle. Above the staff, the text "Свисток полисмена" and "Police whistle" is written. A dynamic marking of *fff* is present in the final measure.

Third system of musical notation. The tempo is marked "d = d.". Above the staff, the text "(Диалог)" and "(Dialogue)" is written. The dynamic marking is *mf marc.*

Fourth system of musical notation. The tempo is marked "rall. al fine". A dynamic marking of *p* is present in the final measure.

Fifth system of musical notation. The tempo is marked "a tempo". A dynamic marking of *pp* is present in the final measure.

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

R.  
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.*

Musical score for the first riff, featuring piano and bass staves. The piano part includes a 'pp' dynamic marking and a fermata over the final measure. The bass part has a steady eighth-note accompaniment.

Порох. Свой-не свой, давай за работу.  
 Action. *In, out, let's get crackin'.*

Арап. А где ты найдешь Бернардо?  
 A-Rab. *Where you gonna find Bernardo?*

Musical score for the second riff, featuring piano and bass staves. The piano part includes a 'p' dynamic marking and a fermata over the final measure. The bass part has a steady eighth-note accompaniment.

Рифф. Вечером в спортзале  
 на танцах.  
 Riff. *At the dance tonight at  
 the gym.*

Ну-и-что. Но ведь зал — ничейная  
 территория.  
 Big deal. *But the gym's neutral  
 territory.*

Musical score for the third riff, featuring piano and bass staves. The piano part includes a 'p' dynamic marking and a fermata over the final measure. The bass part has a steady eighth-note accompaniment.

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!*

Musical score for the fourth riff, featuring piano and bass staves. The piano part includes a 'p' dynamic marking and a fermata over the final measure. The bass part has a steady eighth-note accompaniment.

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

(Прихорашиваясь.)  
(They primp and preen.)

\*)  
A

*grazioso*

*f*

Все  
All

*f*

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

разодет, — „Вы поглядите, скажут, — на „ракер!“  
corn-ball dance, We'll be the sweetest dress-in' gang in pants!

И когда курочки поглядят, будь спок, то скажут  
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“, ска-жут „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!

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

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

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

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

\_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 continues the melodic and harmonic development. The third system features a forte (*f*) dynamic. The fourth system includes the instruction *грубо roughly*. The fifth system concludes with the instruction *По окончании музыки вспыхивает свет. Fade when lights come up.* and contains a double bar line.

## 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.*
*dim.*Тони  
Tony*pp*

Как знать?.. Меч -  
 Could be! Who

*ритмично  
rhythmically*

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

Ведь, мо - жет быть,  
 Ведь сча - стье здесь  
 There's some - thing 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...

*f marc.*

T. T. 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*

1. *dim.*

T. T. средь 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, Glean in its eye,  
 mir-a-cle due, Gon-na come true,

2. *pp* *ff*

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

*dim.*

T. T. *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!

T. *f* 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,

T. *dim.* *mf* тепло, свободно  
 warmly, freely  
 праздник ду - ши! Вон там  
 One-hand-ed catch! A - round

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

T. *cresc.*  
 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*

T.

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

*p marc.*

T. *dim.*  
 T. Как знать? Ведь  
 Who knows? It's

*dim.*

T. *3*  
 T. 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.  
 T. *ad lib.* The lights dim.  
*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 second ending bracket with a '2' is located in the final measure of the system.

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 second ending bracket with a '2' is located in the final measure of the system.

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

Fourth system of musical notation. It consists of a grand staff with three staves. The key signature has two flats. The music features complex textures. The system concludes with a series of chords in the bottom two staves.

## 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 in a complex key signature with multiple flats and sharps. The bass staff provides a steady accompaniment with quarter notes.

Second system of musical notation. It consists of three staves. A *mf* marking is present in the middle staff. The treble staff continues with complex melodic lines, while the bass staff maintains its accompaniment.

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 increasing intensity and complexity.

Fourth system of musical notation. It consists of three staves. A *ff* marking is present in the treble staff. The music reaches its peak intensity in this system.

*ff* (Соло на барабанах ad lib.)  
(Drum solo ad lib.)

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-

*f*  
при повторении *pp*  
2nd time *pp*

*dim. sempre*

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

*pp*

*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 highly active melodic line with numerous slurs and accents, and the left hand provides a consistent accompaniment.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The title **„Акулы“ Sharks** is written above the staff. The lyrics **Мам-бо!** and **Mam-bol** are written below the staff. The system is marked with fortissimo (*ff*).

*meno f*

**„Акулы“  
Sharks**

*ff*

Мам-бо!  
Мам-бол

*ff*

*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 has 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 piano part continues with dense chordal textures and rhythmic activity. The bass line maintains its *sf* markings.

Third system of musical notation. The piano part shows a shift in texture with more sustained chords. The bass line continues with *sf* markings.

Fourth system of musical notation. The piano part features a dense, tremolo-like texture. The bass line includes a *cresc.* (crescendo) marking. The system concludes with a *sf* marking in the bass line.

Fifth system of musical notation. The top staff begins with a *ff* dynamic marking. The piano part continues with complex textures. The bass line features *sf* markings.

This musical score is written for piano and consists of six systems of staves. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various musical elements such as chords, arpeggios, and melodic lines. The first system begins with a piano (*p*) dynamic marking. The second system features a fortissimo (*sf*) dynamic marking. The third system includes a forte (*f*) dynamic marking. The fourth system contains a *cresc.* (crescendo) marking. The fifth system includes a *sfz* (sforzando) marking. The sixth system concludes with a final cadence. The score is marked with numerous accents and slurs throughout.



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 staff piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a rhythmic accompaniment with *sf* (sforzando) markings in the bass line.

The second system continues the musical score with three staves. The trumpet part continues with *ff* dynamics. The piano accompaniment maintains its rhythmic pattern with *sf* markings in the bass line.

The third system continues the musical score with three staves. The trumpet part continues with *ff* dynamics. The piano accompaniment maintains its rhythmic pattern with *sf* markings in the bass line.

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

The fourth system consists of two staves for piano accompaniment. The right hand is in treble clef and the left hand is in bass clef. The music features a *fff* (fortissimo) dynamic marking in the middle of the system.

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

The musical score is written for piano and accompaniment in 4/4 time, marked 'Andante con grazia' with a tempo of 100 beats per minute. The key signature has one sharp (F#). The score is divided into several systems:

- System 1:** The piano part begins with a *p* (piano) dynamic. The accompaniment features a steady eighth-note pattern.
- System 2:** The piano part is marked *secco* (staccato). The accompaniment continues with eighth notes.
- System 3:** The piano part has a *mf* (mezzo-forte) dynamic. The accompaniment features a mix of eighth and sixteenth notes.
- System 4:** The piano part has a *f* (forte) dynamic. The accompaniment continues with eighth notes.
- System 5:** The piano part has a *f sub.* (forzando) dynamic. The accompaniment features a mix of eighth and sixteenth notes.
- System 6:** The piano part has a *p sub.* (pianissimo) dynamic. The accompaniment features a mix of eighth and sixteenth notes.
- System 7:** The piano part has a *mf* dynamic. The accompaniment features a mix of eighth and sixteenth notes.
- System 8:** The piano part has a *dim. molto* (diminuendo molto) dynamic. The accompaniment features a mix of eighth and sixteenth notes.
- System 9:** The piano part has a *pp* (pianissimo) dynamic. The accompaniment features a mix of eighth and sixteenth notes.

There are two circled letters, A and B, marking specific sections of the score. The piano part includes various articulations such as accents and slurs. The accompaniment includes various articulations such as slurs and accents.

\*) 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)

Musical score for the first system, featuring piano accompaniment and vocal lines for Tony and Maria. The piano part is in G major, 4/4 time, with a tempo marking of 'Twice as slow'. The vocal lines are in G major, 4/4 time, with lyrics in Russian and English.

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.*

Musical score for the second system, featuring piano accompaniment and vocal lines for Tony and Maria. The piano part continues with a 'mp' dynamic. The vocal lines continue with lyrics in Russian and English.

(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.*

Musical score for the third system, featuring piano accompaniment and vocal lines for Tony and Maria. The piano part has a 'pp' dynamic. The vocal lines continue with lyrics in Russian and English.

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.*

Musical score for the fourth system, featuring piano accompaniment and vocal lines for Tony and Maria. The piano part has a 'cresc.' marking followed by 'pp' and 'f' dynamics. The vocal lines continue with lyrics in Russian and English.

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 drum part on a single staff with a treble clef and a 2/2 time signature. The drum part consists of a series of rhythmic patterns marked with 'x' symbols. Below the drum part is a piano accompaniment consisting of two staves (treble and bass clefs) with a 2/2 time signature. The piano part begins with a series of chords and melodic lines, including a double bar line and a repeat sign. The dynamic marking *pp sub. secco e leggero* is placed below the piano part.

The second system of the score continues the piano accompaniment from the first system. It consists of two staves (treble and bass clefs) with a 2/2 time signature. The piano part continues with a series of chords and melodic lines, including a double bar line and a repeat sign.

The third system of the score continues the piano accompaniment from the second system. It consists of two staves (treble and bass clefs) with a 2/2 time signature. The piano part continues with a series of chords and melodic lines, including a double bar line and a repeat sign.

The fourth system of the score continues the piano accompaniment from the third system. It consists of two staves (treble and bass clefs) with a 2/2 time signature. The piano part continues with a series of chords and melodic lines, including a double bar line and a repeat sign.

The fifth system of the score continues the piano accompaniment from the fourth system. It consists of two staves (treble and bass clefs) with a 2/2 time signature. The piano part continues with a series of chords and melodic lines, including a double bar line and a repeat sign.

*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)

\*) 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.*

*p dolce*

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 -

*rall. molto*

*pp*

*Meno mosso*

-ри - я.  
-ri - a.

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

*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  
тебя бояться!  
Maria. *Imagine being  
afraid of you!*

Тони. Вот видишь!  
Tony. *You see?*

Мария. Я вижу тебя.  
Maria. *I see you.*  
Тони. Только меня.  
Tony. *See only me.*

Мария (свободно)  
Maria (freely)

*rosso a rosso accel.*

Толь-ко ты! Ны-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 my

М.  
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.  
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

M.  
T.  
T.

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 -

M.  
T.

*sim.*

M.  
M.

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

M.  
T.

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

M.  
T.

*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*





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 cresc.*

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. уходитъ) 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

mf

M. M.

T. T.

pp rit. *dolcissimo* rall.

Всю ночь.  
To - night.

pp *dolcissimo*

Всю ночь.  
To - night.

pp rit. *dolcissimo* rall.

espr. cresc.

f

# 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.  
*pop - 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.  
A.

- pe - el  
that in!

*f marcato* *dim.*

A.  
A.

Нра-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)

Нра-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!

*p leggiero*

A.  
A.

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!

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.  
чах - 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 - ло в А - ме - ри - ке!  
что Пуэр - то - Ри - ко в А - ме - ри - ке!  
Ver - y big deal in A - mer - i - ca!  
Puer - to Ri - co's in A - mer - i - ca!

\*) (свистом)  
(whistling)

вот как все ми - ло в А - ме - ри - ке!  
что Пуэр - то - Ри - ко в А - ме - ри - ке!  
Ver - y big deal in A - mer - i - ca!  
Puer - to Ri - co's in A - mer - i - ca!

1. 2. *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 a treble clef with a key signature of two flats and a common time signature. The middle staff is a grand staff (treble and bass clefs) with a dynamic marking of *mf* and the tempo marking *ritmico*. The bottom staff is a bass line in a bass clef. The music features a rhythmic pattern of eighth and sixteenth notes with many accents.

The second system of musical notation continues the piece with three staves. The top staff has a melodic line with some slurs. The middle grand staff shows more complex piano accompaniment with slurs and accents. The bottom staff continues the bass line.

The third system of musical notation continues the piece with three staves. The top staff has a melodic line with a long slur. The middle grand staff features piano accompaniment with slurs and accents. The bottom staff continues the bass line.

The fourth system of musical notation continues the piece with three staves. The top staff has a melodic line with a long slur. The middle grand staff features piano accompaniment with slurs and accents. The bottom staff continues the bass line.

gliss.

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 clef staff at the top, and a grand staff (treble and bass clefs) 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 over the first two measures. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Second system of musical notation. Similar to the first system, it has three staves. The top staff includes a glissando marking (*gliss.*) over a descending melodic phrase. The grand staff continues the accompaniment. A fortissimo (*ff*) dynamic marking is present in the right hand of the grand staff.

Third system of musical notation. This system features a more active accompaniment in the grand staff, with frequent chords and moving lines in both hands. The top staff continues with melodic fragments.

Fourth system of musical notation. The top staff has a glissando marking (*gliss.*) and a fortissimo (*ff*) dynamic. The grand staff concludes with a *dim.* (diminuendo) marking. The music ends with sustained chords 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 series of chords and notes.

Second system of musical notation, including a key signature change to B-flat major and a dynamic marking of *ff*.

Third system of musical notation, continuing the piece with various chordal textures.

Fourth system of musical notation, showing further development of the musical themes.

Свет гаснет.  
The lights black out.

Fifth system of musical notation, concluding the page with a glissando effect and a final chord.

Интермедия  
(Смена декораций)

№ 7а

Intermezzo  
(Change of Scene)

Fast (Быстро) Tempo di Huarango

Повторить, если нужно.  
Repeat, if necessary.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The right hand features a melodic line with slurs and a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *f* and *p*.

Second system of musical notation, continuing the piece. It includes a triplet of eighth notes in the right hand and a dynamic marking of *cs*.

Third system of musical notation, featuring a *mf sub.* dynamic marking. The right hand plays a series of chords, while the left hand continues with eighth notes.

Fourth system of musical notation, showing a change in the right hand's texture with chords and a final triplet of eighth notes. Dynamic markings include *f* and *p*.

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

Fifth system of musical notation, consisting of a grand staff with treble and bass clefs. The right hand plays a series of chords, while the left hand continues with eighth notes.

## 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, sta-zy 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,  
cra-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.*

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.* *3* *f* *sf*

*ff* *f* *mf* *p* *p* *pp* *cresc.* *p marc.*

*mf* *3* *cresc.* *f* *p* *3* *pp* *cresc.*

First system of musical notation. The top staff contains a vocal line with a *cresc.* marking. The piano accompaniment features a treble clef with a triplet of eighth notes and a bass clef with a whole note chord. Dynamics include *f* and *sf*.

Second system of musical notation. The vocal line begins with *f dim.* and ends with *pp cresc.*. The piano accompaniment includes a treble clef with a triplet and a bass clef with a whole note chord. Dynamics include *f*, *mf*, and *pp*.

Third system of musical notation. The vocal line features a *sf* dynamic. The piano accompaniment includes a treble clef with a triplet and a bass clef with a whole note chord. Dynamics include *f* and *sf*.

Fourth system of musical notation. The vocal line starts with *pp cresc.*. The piano accompaniment includes a treble clef with a triplet and a bass clef with a whole note chord. Dynamics include *cresc.*, *f*, and *p*.

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 in the left hand. 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 in the left hand. Dynamic markings of *f* and *(f)* are visible. The system ends with a dynamic marking of *f*.

Third system of musical notation. The vocal line features a fermata and a dynamic marking of *sf*. The piano accompaniment includes a triplet in the right hand and a bass line in the left hand. Dynamic markings of *sf* and *f* are present. The system concludes with a dynamic marking of *f*.

Fourth system of musical notation. The vocal line features a fermata and a dynamic marking of *sf*. The piano accompaniment includes a triplet in the right hand and a bass line in the left hand. Dynamic markings of *sf* and *f* are present. The system concludes with a dynamic marking of *f*.

*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 slurs.

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 throughout both the treble and bass staves.

(Крикнуть.)  
(Yell!)

This final system on the page includes the instruction "(Крикнуть.)" (Yell!) in both Russian and English. The music features a driving, rhythmic pattern with many accents.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a forte (*ff*) dynamic. The right hand features a complex texture of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The system concludes with a repeat sign.

Second system of musical notation. The right hand continues with intricate chordal patterns and melodic fragments. The left hand maintains its rhythmic accompaniment. The system ends with a repeat sign.

Third system of musical notation. The right hand shows more complex rhythmic patterns, including some sixteenth-note passages. The left hand features a triplet of eighth notes. The system concludes with a repeat sign.

Fourth system of musical notation. The right hand has a more active melodic line with frequent accidentals. The left hand continues with its accompaniment. The system ends with a repeat sign.

Fifth system of musical notation. The right hand features a long, flowing melodic line with many accidentals. The left hand continues with its accompaniment. The system concludes with a repeat sign. The dynamic marking *dim. molto* is present in the middle of the system.

„Ракеты“  
Jets

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

*pp*

Тя - 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 accompaniment. The treble clef part has dynamics *sf*, *p*, and *cresc.*. The bass clef part has a dynamic of *sf*.

Musical score for the second system, featuring piano accompaniment. The treble clef part has dynamics *f*, *ff*, and *mf*. The bass clef part has dynamics *sf*, *f*, and *mf*.

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 vocal system, featuring piano accompaniment. The treble clef part has a dynamic of *sf*. The bass clef part has a dynamic of *sf*.

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 vocal system, featuring piano accompaniment. The treble clef part has a dynamic of *sf*. The bass clef part has a dynamic of *sf*.

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 vocal system, featuring piano accompaniment. The treble clef part has a dynamic of *sf*. The bass clef part has a dynamic of *sf*.

\*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.



*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:  
„Худенькая, но  
хорошенькая“.

And she will say: 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 манекены.)  
Твой свидетель!  
*(He continues to arrange the dummies.)  
Maid of honor!*

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!*

M. M.

T. T.

Мой свидетель!  
*Best man!*

Извините, папа.  
*Sorry, Papa.*

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

M. M.

T. T.

(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

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

M.  
M.  
- же смерть.  
us now.

T.  
T.  
- же смерть.  
us now.

rall. a tempo

(Целуются)  
(They kiss)

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

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

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. *p dim.* *pp*  
 -бя со мной не раз - лу - чит  
*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*

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## 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. *mf*

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.  
 if they start a rum - ble, we'll rum - ble 'em right. *mp*

B. B.

Мы  
 We're

*p*

P. R.

Мы  
 We're

B. B.

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

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.*

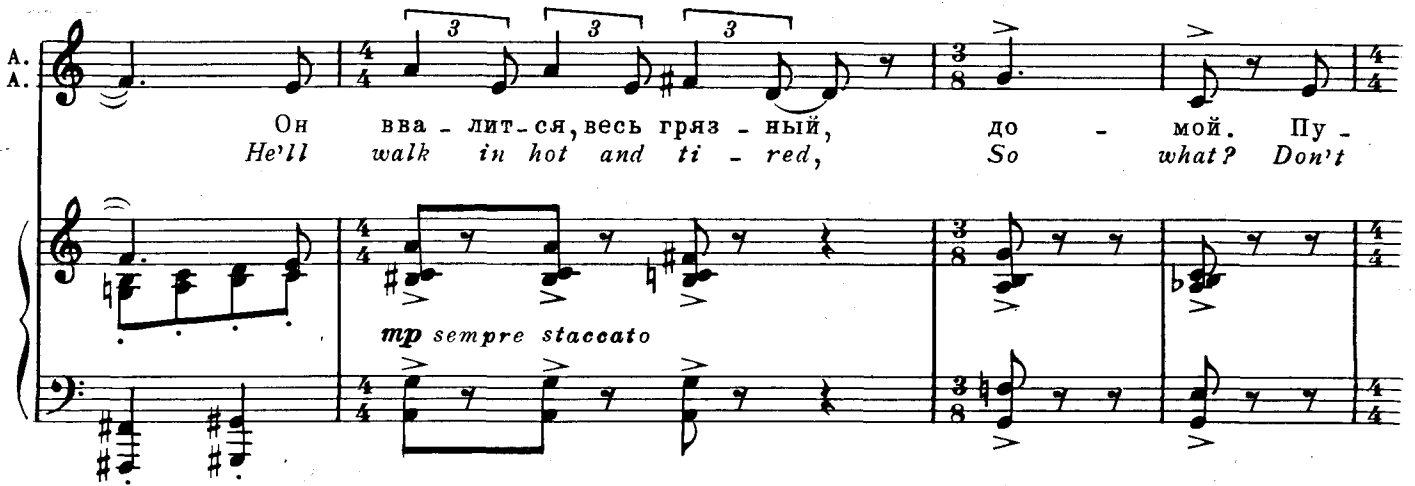
*p subito*

А.  
А.

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

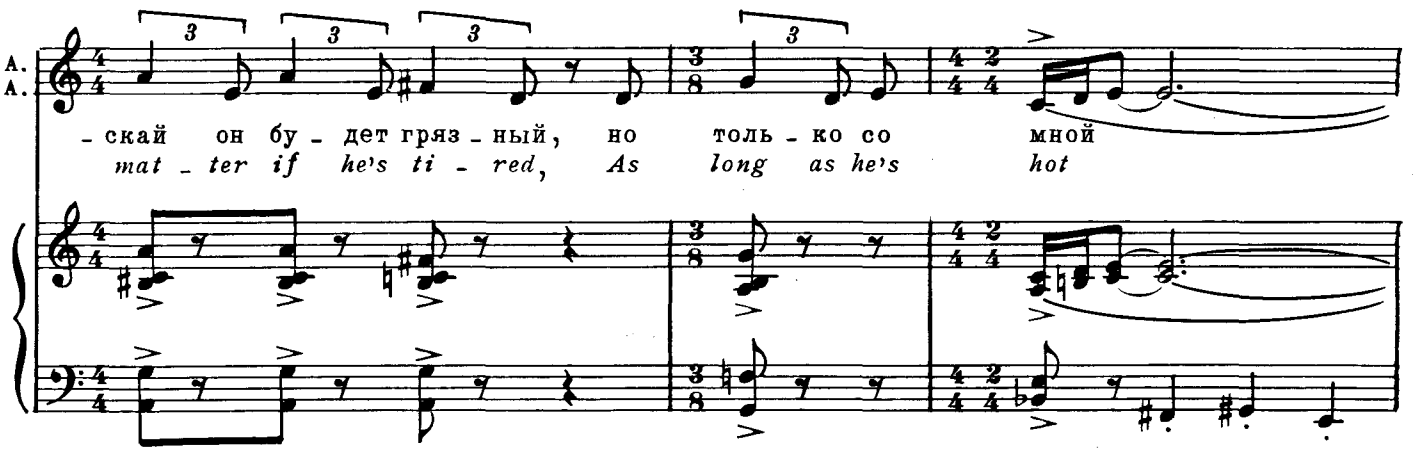
А.  
А.

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

A. 

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. 

- 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. 

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 -

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

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.

T.  
T.

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

*cresc.*

T.  
T.

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

Come prima, in 4

*f* *ff marcato*

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*

(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?  
 We're gon - na have us a ball.  
 От рож - де - нья...  
 Womb to tomb!

*simile*

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

T. T. *tr >*  
 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)

Bernardo  
 Bernardo

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

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

T. T.  
 P. R.  
 B. B. *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* *fp*  
 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  
*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. *ff*  
 В НОЧЬ night, сей час! To - night!

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

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

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

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

The first system of music is a piano accompaniment in 6/8 time with a key signature of three sharps (F#, C#, G#). It consists of three staves: a grand staff (treble and bass clefs) and a separate bass line. The music is marked with a forte dynamic (*f*) and includes various musical notations such as slurs, accents, and dynamic markings.

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

The second system continues the piano accompaniment. It features a *marc.* (marcato) marking in the middle of the system. The notation includes slurs, accents, and dynamic markings, maintaining the 6/8 time signature and key signature.

The third system continues the piano accompaniment with similar notation to the previous systems, including slurs, accents, and dynamic markings.

The fourth system concludes the piano accompaniment. It features a *dim.* (diminuendo) marking and a *mp* (mezzo-piano) dynamic marking. The notation includes slurs, accents, and dynamic markings.

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  
ff  
fff

p  
mp cresc.  
mf cresc.

Тони убивает Бернардо.  
Tony kills Bernardo.

sf  
sf

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *fff* is present in the middle of the system.

Second system of musical notation, continuing the melodic and accompanimental lines from the first system.

Third system of musical notation. The right hand has more complex phrasing with slurs and accents. A *loco* marking is placed under the left hand's accompaniment.

Сирена за сценой.  
Siren, off-stage.

Fourth system of musical notation, featuring a dense texture of chords and accompaniment. Dynamic markings include *fff* and *dim. molto*.

Fifth system of musical notation, showing a change in texture with a *pp* (pianissimo) dynamic marking.

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-на, я вся сча-стье, и тан-цы, и  
-tranc-ing, Feel like run-ning and danc-ing for

э-ле-га́нт-на, я вся сча-стье, и  
And en-tranc-ing, Feel like run-ning and

э-ле-га́нт-на, я вся сча-стье, и  
And en-tranc-ing, Feel like run-ning and

M.  
M.

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

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

тан-цы и смах, 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 treble clef with a key signature of one sharp and a 7/8 time signature. The third system has a treble clef with a key signature of one sharp and a 7/8 time signature, and includes the dynamic marking *(pp sempre)*. The fourth system has a treble clef with a key signature of one sharp and a 7/8 time signature. The fifth system has a treble clef with a key signature of one sharp and a 7/8 time signature, and includes the number '3' below the staff. The sixth system has a treble clef with a key signature of one sharp and a 7/8 time signature, and includes the number '3' below the staff. The seventh system has a treble clef with a key signature of one sharp and a 7/8 time signature. The bass clef staves in all systems have a key signature of one sharp and a 7/8 time signature. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. There are also some performance instructions like '7' and '3'.

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*

Я кра - си - ва, ша - лов - ли - ва,  
I feel pret - ty, Oh, so pret - ty,

*p*

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 - y

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

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

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.

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

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.*

*f*

*p*

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

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

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

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



Мария  
Maria

*ff*

Мисс Америка!  
Miss America!

Виват! Виват!  
Speech! Speech!

Я пре -  
I feel

М.  
М.  
- 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

М.  
М.  
- 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

М.  
М.  
- рад. Я лу - чи - ста, зо - ло -  
те. 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. M. *cresc.*

вы? 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-m-m?

*cresc.*

M. M. *f*

- 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-m-m? Whom-m-m? Such a pret-ty me! Such a pret-ty

*f*

M. M.

Я бле-стя-ща, э-ле-  
I feel stun-ning And en-

- вы! me! Я бле-стя-ща, 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 consists of four systems, each with three staves. The top staff is for the vocal line, the middle for the piano, and the bottom for the timpani. 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 for the timpani and a 'simile' instruction. The second system features a 'pp' dynamic marking for the piano. The third and fourth systems continue the musical development with various dynamics and articulations.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings.

Second system of musical notation, continuing the piece with similar rhythmic and melodic elements.

Third system of musical notation, showing further development of the musical themes.

**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 with a section marked 'pp sempre' and a key signature change to B-flat major.

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)

ff mf p dolce

pp mp creso.



First system of musical notation, featuring a grand staff with two staves. The music is in a key with one flat and a 3/4 time signature. It includes various musical notations such as slurs, accents, and dynamic markings like *f*.

Second system of musical notation, continuing the piece. It includes the instruction *dim. sempre ed accel.* and ends with the word *attacca*.

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

Third system of musical notation, starting with the dynamic marking *pp leggero*.

Fourth system of musical notation, featuring the instruction *p grazioso* and *cresc.*

Fifth system of musical notation, including the first ending bracket labeled "1." and dynamic markings *pp* and *cresc.*

Sixth system of musical notation, including the second ending bracket labeled "2." and dynamic markings *f* and *pp*.

sub. f *pp* шелкнуть пальцами  
finger snaps

This system contains two staves of music. The upper staff features complex chordal textures with many accidentals, while 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, and the lower staff provides a steady accompaniment. Dynamics include *cresc.*, *f non dim.*, and *pp sub.*. A first ending bracket is present over the final two measures of the upper staff.

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

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

*ppp*

This system shows a transition to a very soft dynamic. The upper staff has a series of chords, and the lower staff has a rhythmic accompaniment. The dynamic is marked *ppp*.

*cresc.*

This system continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The dynamic is marked *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, and 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. The system consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature has one flat (B-flat) and the time signature is 5/4. The first staff has a *mf* dynamic marking. The second staff has a *mf* dynamic marking. The third staff has a *mf* dynamic marking. The fourth staff has a *marc.* dynamic marking. The system concludes with a *cresc.* marking and a *marc.* marking.

musical score system 2, measures 5-8. The system consists of four staves. The key signature changes to two sharps (F# and C#). The first staff has a *f* dynamic marking. The second staff has a *f* dynamic marking. The third staff has a *f* dynamic marking. The fourth staff has a *sim.* dynamic marking. The system concludes with a *dim. molto* marking.

musical score system 3, measures 9-12. The system consists of four staves. The key signature has two sharps (F# and C#). The first staff has a *pp* dynamic marking. The second staff has a *pp* dynamic marking. The third staff has a *pp* dynamic marking. The fourth staff has a *pp* dynamic marking. The system concludes with a *mp* dynamic marking and the instruction *attacca*.

Песня девушки и  
хореографическая сцена

№ 13 а

A Girl's Song and  
Ballet Sequence

(продолжение)

(continued)

Adagio ♩ = 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\_gether with time to spare, Time to look, time to care,*

*Poco 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,*

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.*

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* *ppp*

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

*pp* *ppp*

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

\*)

accel. molto

cresc.

Perc.

A B

C D

Allegro molto ♩ = 152

ff

marcatissimo

E F

\*) В Нью-Йоркской постановке кюбюры были сделаны от А до В; от С до D; от E до F; от G до H; от I до J и от K до L.

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



Musical score system 1, featuring a treble and bass clef. It includes a circled 'G' above the staff and a 'sim.' dynamic marking. The music consists of eighth and sixteenth notes with various accidentals.

Musical score system 2, continuing the piece with treble and bass clefs. It features a series of chords and melodic lines, with some notes marked with 'v' (accents).

Musical score system 3, marked with a forte 'ff' dynamic. It features a complex texture with multiple voices and a prominent bass line.

Musical score system 4, continuing the complex texture from the previous system. It features a series of chords and melodic lines, with some notes marked with 'v' (accents).

(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 represent the right hand of a grand staff. The bottom staff is the left hand of a grand staff. The music is in 3/4 time, with a key signature of one flat (B-flat). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

System 2: Two staves of music. The top staff is a single treble clef line. The bottom staff is the left hand of a grand staff. The music continues in 3/4 time with a key signature of one flat. A dynamic marking of *fff* (fortissimo) is present. The right hand part features a dense texture of sixteenth notes.

System 3: Two staves of music. The top staff is a single treble clef line. The bottom staff is the left hand of a grand staff. A circled letter 'I' is placed above the top staff. The music continues in 3/4 time with a key signature of one flat. The right hand part features a dense texture of sixteenth notes.

System 4: Two staves of music. The top staff is a single treble clef line. The bottom staff is the left hand of a grand staff. A circled letter 'J' is placed above the top staff. The music continues in 3/4 time with a key signature of one flat. The right hand part features a dense texture of sixteenth notes.

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 changes to a steady eighth-note accompaniment in the bass clef. The treble clef has a melodic line with slurs and accents. A 'ff' marking is present in the first staff.

Fourth system of musical notation, consisting of two staves. The bass clef continues with eighth-note accompaniment. The treble clef has a melodic line with a long slur.

Fifth system of musical notation, consisting of two staves. The bass clef continues with eighth-note accompaniment. The treble clef has a melodic line with slurs and accents.

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.

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

- 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 -

- 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, ку - ча  
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!

*ff*

СЦЕНКА 1

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

Порох. Пусть его услышит весь мир!

Снеговик (толкает его). Лучше пусть послушает судьба.

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 - gie - 'ly dis - turbed! I'm dis - turbed!

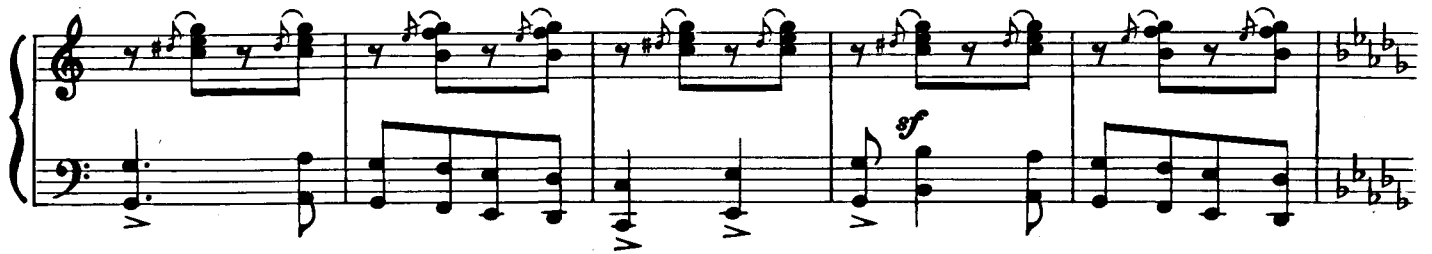
Да, я псих,  
We're dis - turbed,

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 - gie - 'ly dis - turbed.

то - же псих, не - нор - маль - ный каж - дый, то есть псих.  
most dis - turbed, Like we're psy - chol - o - gie - '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  
 Mu - fa - ther is a bas - tard, Mu ma's an S. O. B. Mu

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 - джк.  
*that's why I'm a mess! Yes! Of-fi-cer Krup-ke, you're real-ly a slob.*

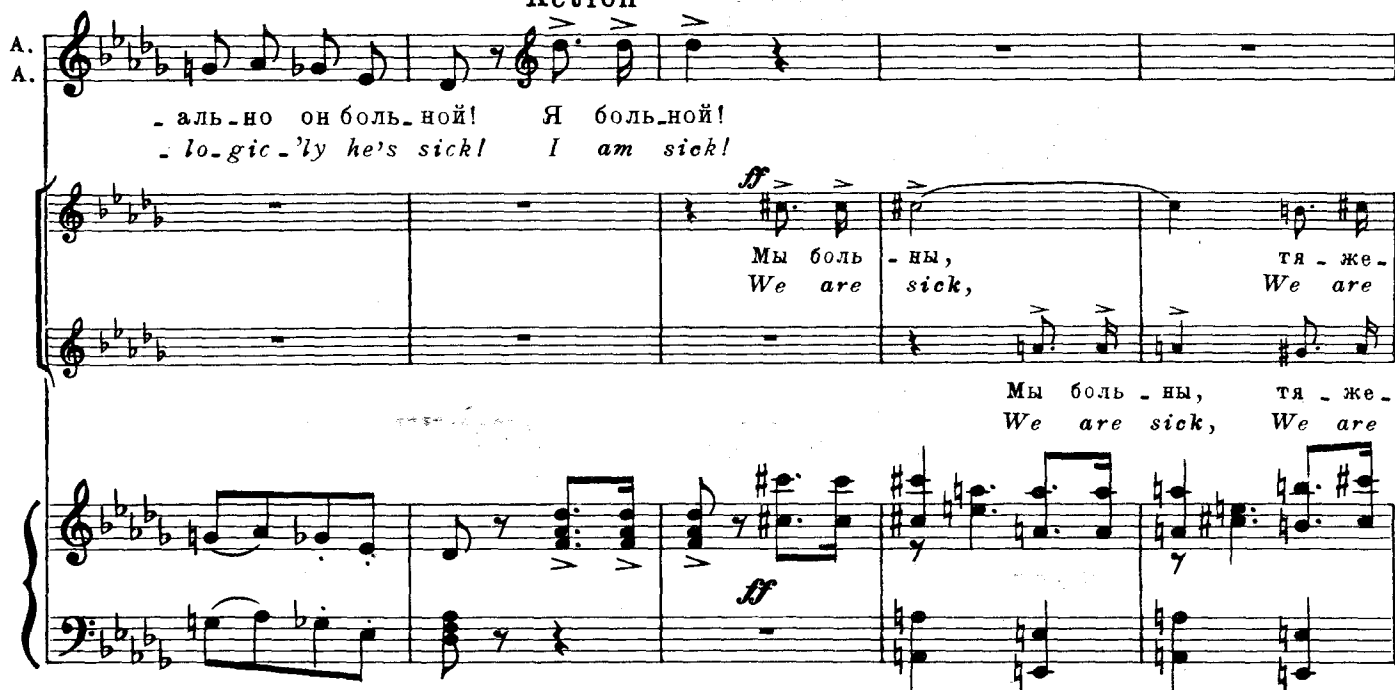
А. Труд вы - ле - чит ре - бен - ка луч - ше вся - ких на - ук. Он  
*This boy don't need a doc-tor, just a good hon-est job. So -*

*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***

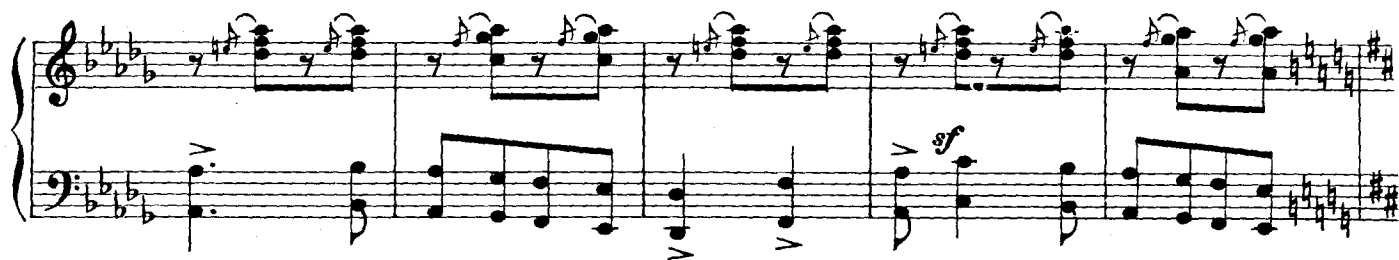
Мы боль-ны, та-же-  
 We are sick, We are

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.* *sim.*

- 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.Ж.

Маль - чик - ке труд не ну - жен, ну - жен го - дик-тюрь-мы. 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!*

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* marking. The second system starts with a piano (*p*) dynamic and includes a *mp cresc.* marking and a *(marc.)* tempo indication. The third system features a *mf cresc.* marking and a forte (*f*) dynamic. The fourth system is marked *Adagio* with a tempo of 72 and includes a fortissimo piano (*fp*) dynamic. 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,

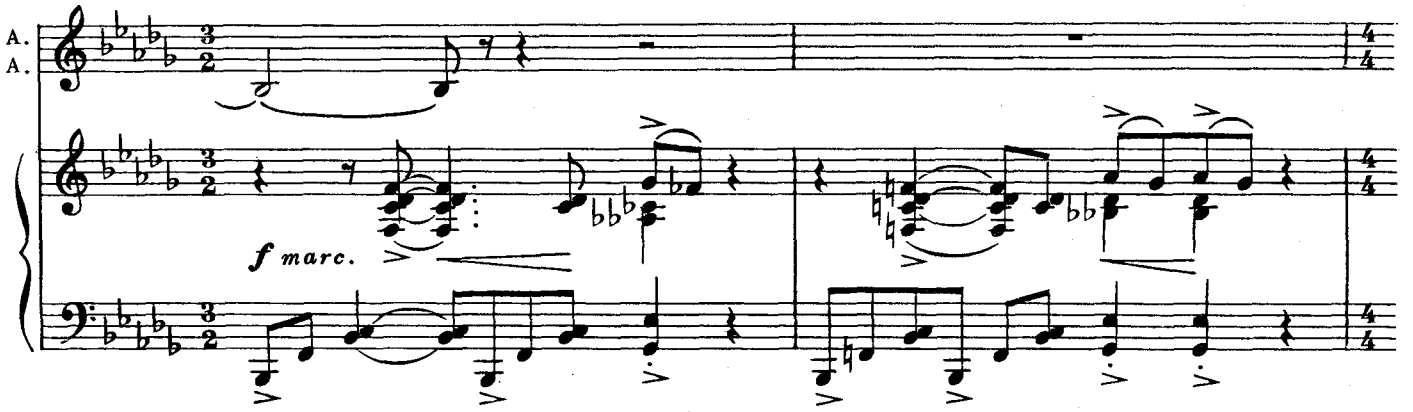
*mp*

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

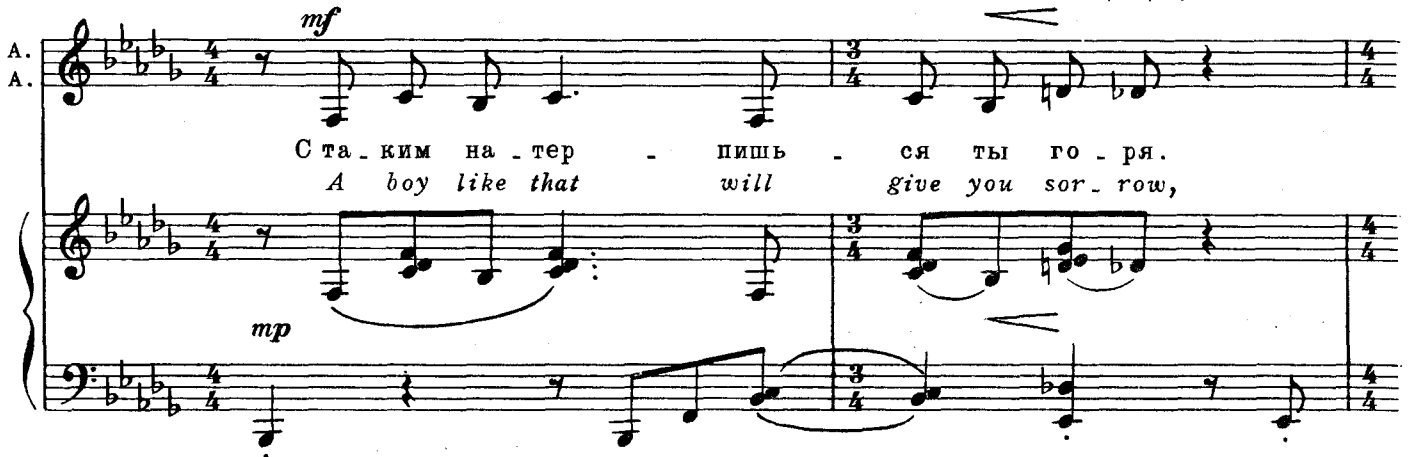
*mf*

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

*f*

A. 

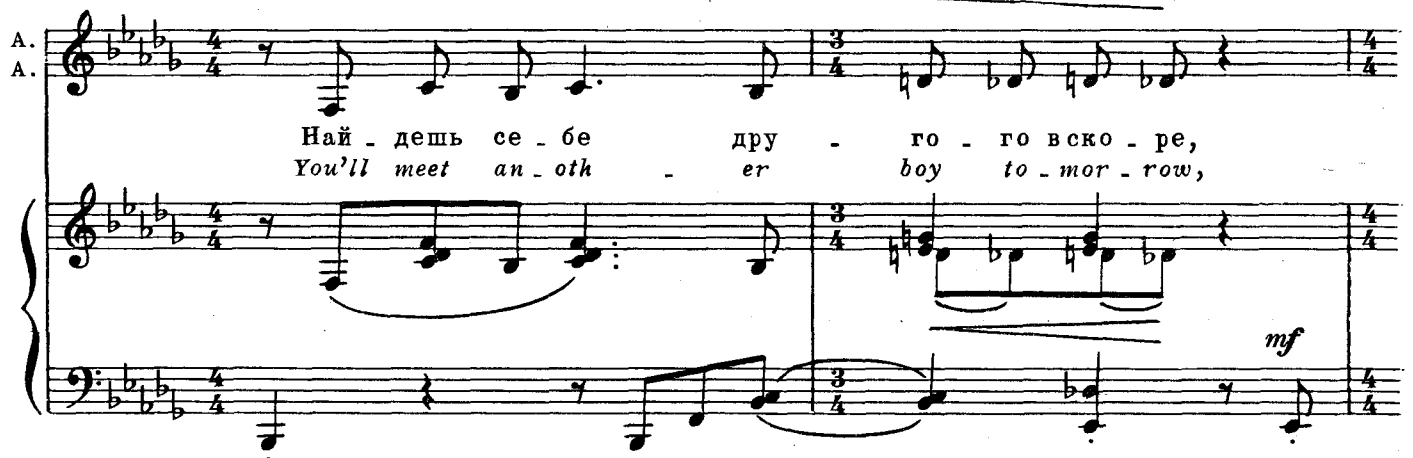
*f marc.*

A. 

*mf*

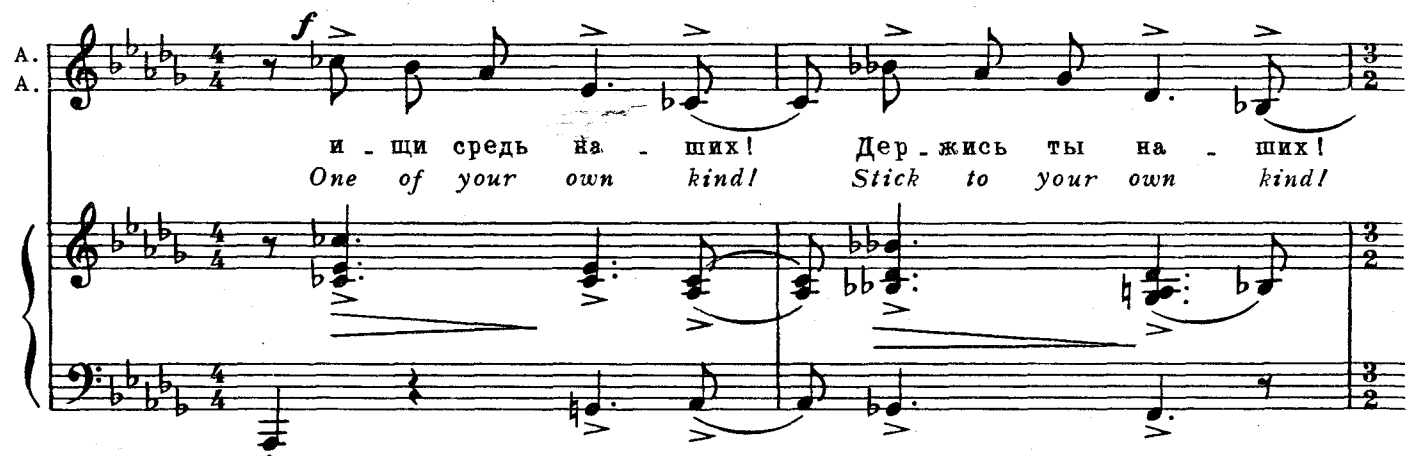
Ста - ким на - тер - пиш - ся ты го - ря.  
A boy like that will give you sor - row,

*mp*

A. 

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a soprano register, with lyrics in Russian and English. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/2. The dynamic marking is *dim.* (diminuendo).

(страстно)  
mp (with intensity)

M. Ты в То-ни ви - дишь вра-га, но не он до - ро-же всех,  
It is n't true, not for me, It's true for you, not for me.

*mp*

The second system of the musical score continues the vocal and piano parts. The vocal line is marked with a dynamic of *mp* (mezzo-piano) and the instruction "(with intensity)". The piano accompaniment includes a dynamic marking of *mp*. The key signature remains three flats, and the time signature is 3/2. The lyrics are in Russian and English.

*cresc.*

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

*cresc.*

The third system of the musical score continues the vocal and piano parts. The vocal line is marked with a dynamic of *cresc.* (crescendo). The piano accompaniment also includes a dynamic marking of *cresc.*. The key signature remains three flats, and the time signature is 3/2. The lyrics are in Russian and English.

*f*

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

*f*

The fourth system of the musical score continues the vocal and piano parts. The vocal line is marked with a dynamic of *f* (forte). The piano accompaniment also includes a dynamic marking of *f*. The key signature remains three flats, and the time signature is 3/2. The lyrics are in Russian and English.



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

*А. А.*

*p*

M.  
M.

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

*А. А.*

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

*А. А.*

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 - те 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 cresc.* *rall.*

*mf cresc.*

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.*  
 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.* **Adagio (in 4)**  
 M. *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 consisting of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 6/8. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line consists of short phrases with various dynamics and articulations.

**System 1:** The piano accompaniment begins with a forte (*ff*) dynamic. The vocal line starts with a half note followed by a quarter note. Dynamics include *ff* and *mp*.

**System 2:** The piano accompaniment continues with a consistent eighth-note pattern. The vocal line features a melodic phrase with a mezzo-forte (*mf*) dynamic.

**System 3:** The piano accompaniment maintains its rhythmic pattern. The vocal line concludes with a phrase marked mezzo-forte (*mf*).

mf

f

p

cresc.

p

f

В лавку вбегают  
„ракеты“ Музыка  
обрывается.  
Cut off when Jets  
run into drugstore.

f

p

f

più cresc.

sf

f

p

f

sf

sf

sf

sf

sf

sf



# Картина четвертая

11:40. вечера. Лавка Дока.

Сцена издевки  
(Анита и „ракеты“)

№16

# 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!  
Mam-bo!

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 a piano score. 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 a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. The bass line includes dynamic markings of *sf* (sforzando) at the end of several measures.

Second system of the piano score. 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 a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. The bass line includes dynamic markings of *sf* (sforzando) at the end of several measures.

Third system of the piano score. 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 a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. The treble staff begins with a *ff* (fortissimo) dynamic marking. The bass line includes dynamic markings of *sf* (sforzando) at the end of several measures.

Fourth system of the piano score. 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 a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. The bass line includes dynamic markings of *sf* (sforzando) at the end of several measures.

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.* with a hairpin crescendo symbol.

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  $\text{♩} = \text{♩}$

(Повторять до конца реплики)  
(Repeat until cue)

Порох. Обезьяна! Лживая дрянь!  
Action. Spic! Lyin' Spic!

\* Купюра от А до В 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 a complex, fast-moving melodic line with many slurs and accents. The third staff provides a rhythmic accompaniment with eighth notes and rests.

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 blocky, chordal texture with many slurs. The second and third staves have a more melodic line with some long notes and slurs.

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 has a blocky, chordal texture with many slurs. The second and third staves have a more melodic line with some long notes and 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 a blocky, chordal texture with many slurs. The second and third staves have a more melodic line with some long notes and slurs. The system concludes with the instruction *Док. Прекратите!* / *Doc. Stop it!* and a *fff* dynamic marking.

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  $\text{♩} = 68$

The first system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 3/4. It features a melodic line with eighth and sixteenth notes, often beamed together, and is marked with a piano dynamic (*pp*). The middle and bottom staves are the piano accompaniment, also in treble and bass clefs respectively, with the same key signature and time signature. The piano part features a steady accompaniment of eighth notes in the right hand and quarter notes in the left hand, also marked with a piano dynamic (*pp*).

The second system continues the musical score with three staves. The vocal line continues its melodic progression. The piano accompaniment maintains its rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Ancora meno mosso

*lunga*

*lunga*

*lunga*

Занавес  
Curtain