

L. BERNSTEIN
west side story

Musical

Book

by A. LAURENTS

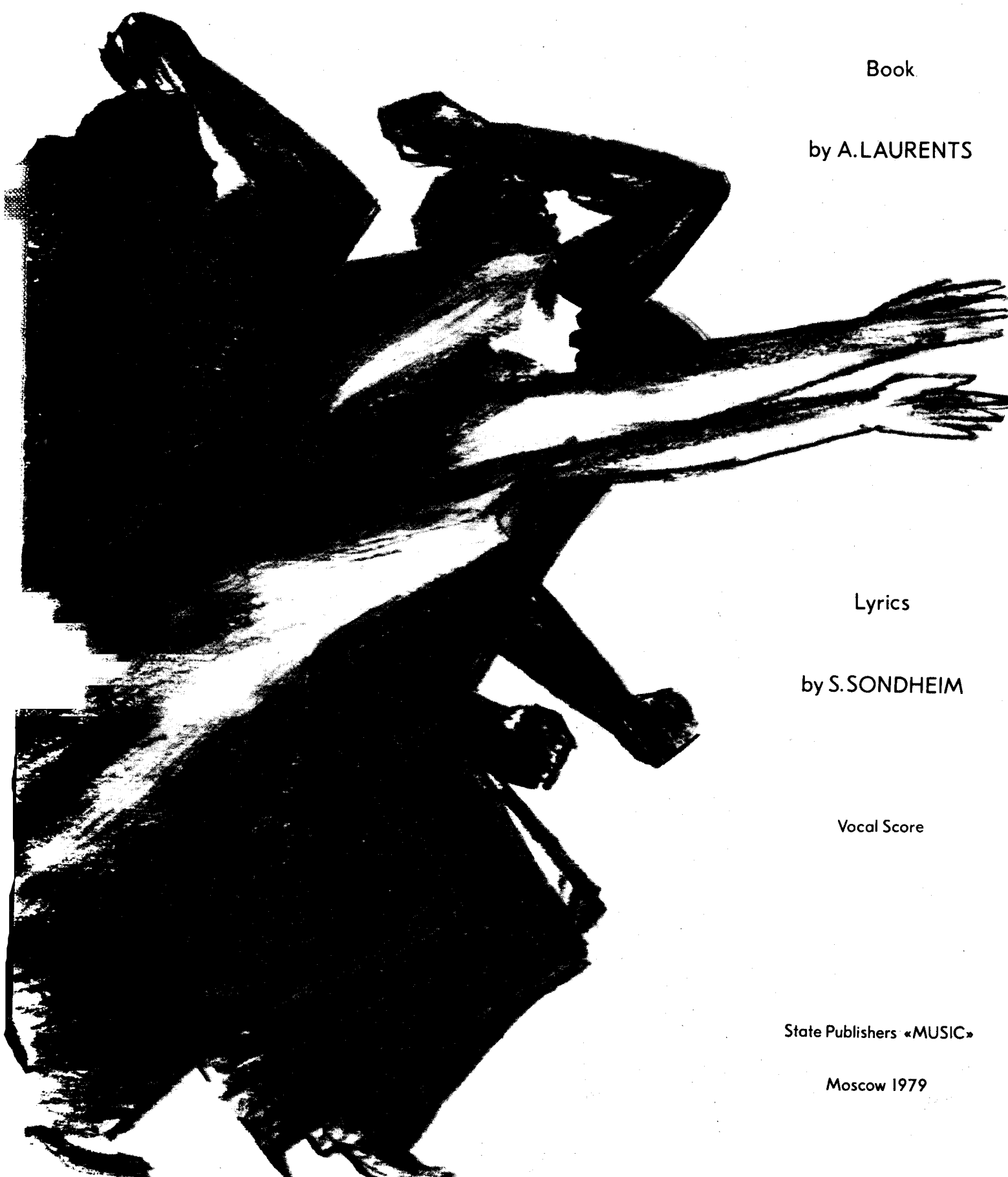
Lyrics

by S. SONDHEIM

Vocal Score

State Publishers «MUSIC»

Moscow 1979



Л.БЕРНСТАЙН
ВЕСТСАЙДСКАЯ ИСТОРИЯ

Мюзикл

Либретто

А.ЛОУРЕНЦА

Текст песен

С.СОНДХАЙМА

Перевод

В.ПОЗНЕРА

Переложение

для пения с фортепиано

Издательство «МУЗЫКА»

Москва 1979



ДЕЙСТВУЮЩИЕ ЛИЦА

«РАКЕТЫ»

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

ИХ ДЕВУШКИ

ГРАЦИЭЛЛА
ВЕЛЬМА
МИННИ
КЛЭРИС
ПОЛИН
НИЧЬЯ

«АКУЛЫ»

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

ИХ ДЕВУШКИ

РОЗАЛИЯ
КОНСУЭЛО
ТЕРЕСИТА
ФРАНЦИСКА
ЭСТЕЛЛА
МАРГАРИТА

ВЗРОСЛЫЕ

ДОК
ШРЭНК
КРАПКИ
ЗАТЕЙНИК

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

CAST OF CHARACTERS

THE JETS

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

THEIR GIRLS

Graziella
Velma
Minnie
Clarice
Pauline
Anybodys

THE SHARKS

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

THEIR GIRLS

Rosalia
Consuelo
Teresita
Francisca
Estella
Marguerita

THE ADULTS

Doc
Schrank
Krupke
Glad Hand

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

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

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

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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.*

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шелкнуть пальцами
finger snaps *mp*

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

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

cresc.

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

p sub. *mf*

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

Входит Бернардо.
Bernardo enters. *pp*

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

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

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

First system of musical notation. The right hand (treble clef) plays a melodic line with eighth notes and triplets. The left hand (bass clef) plays a bass line with eighth notes. A *cresc.* marking is present at the end of the system.

„Ракеты“ уходят.
Jets exit.

Second system of musical notation. The right hand continues the melodic line. A *p* (piano) dynamic marking is present. The left hand continues the bass line.

Входят двое „акул“:
Two Sharks enter

Third system of musical notation. The right hand features a complex melodic line with slurs and accents. A *cresc.* marking is present. The left hand continues the bass line.

Fourth system of musical notation. The right hand continues the complex melodic line. The left hand continues the bass line.

Fifth system of musical notation. The right hand continues the complex melodic line. A *f* (forte) dynamic marking is present. The left hand continues the bass line.

грубо
roughly

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

Барабаны
Drums

dim.

p

Входят Рифф и „ракеты“
Riff and Jets enter.

p *f*

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

p *cresc.* *mf cresc.*

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

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

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

Fourth system of musical notation. The right hand has doublets and slurs. The left hand continues with its bass line.

Fifth system of musical notation. The right hand has slurs and doublets. The left hand continues with its bass line. Dynamic markings include *pp sub.*, *f*, *sf*, and *p*. A measure rest is indicated with a dashed line and the number '8' above it.

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 *v* (accents) marking. The bass clef staff continues the accompaniment.

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

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

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

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

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

Third system of musical notation, including the instruction *f marc.* (forte marcato) in the right-hand part.

Fourth system of musical notation, showing a continuation of the rhythmic and melodic themes.

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

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

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

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

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

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

f dim. molto *p*

mp cresc. *mf cresc.*

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 dynamics, while the bass clef provides a rhythmic accompaniment. The key signature has one flat.

Second system of musical notation. The treble clef part includes the text "Свисток полисмена" and "Police whistle" above the staff. The music continues with a similar melodic and accompaniment structure.

Third system of musical notation. The treble clef part includes the text "(Диалог)" and "(Dialogue)" above the staff. The tempo marking "mf marc." is present below the staff. The key signature changes to two sharps.

Fourth system of musical notation. The tempo marking "rall. al fine" is placed above the staff. The music concludes with a long, sustained note in the treble clef.

Fifth system of musical notation. The tempo marking "a tempo" is placed above the staff. The music resumes with a more active melodic line in the treble clef.

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 *2*

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. *2*

„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.*

2 *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 with notes and rests. The piano part includes a *pp* dynamic marking.

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

Musical score for the second riff, featuring piano and bass staves with notes and rests. The piano part includes a *p* dynamic marking.

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

Musical score for the third riff, featuring piano and bass staves with notes and rests.

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 with notes and rests. The piano part includes a *p* dynamic marking.

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

(Прихорашиваясь.)
(They primp and preen.)

grazioso

Все
All

f

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

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

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

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

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

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

cresc.

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

cresc. *ff*

Рифф
 Riff

ff stacc.

f *mf* *mp* *pp*

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

dim.

Рифф. Встретимся там с Тони ровно в десять.

И выше головы!

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

(Убегает.)
(He runs off)

Арап. А мы их никогда не опускали!

A-Rab. We always walk tall!

Musical score for the first system, featuring a piano accompaniment and a vocal line with a circled 'B' marking.

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

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

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

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

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

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

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

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

- 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

„Pa - 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

p sub.

- 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 is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 6/8. The first system begins with a piano (*p*) dynamic and includes a *cresc.* marking. 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 ends with 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.

Тони
Tony*pp*

Как знать?.. Меч -
 Could be! Who

*ритмично
rhythmically*

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

Ведь, может быть,
 Ведь счастье здесь
 There's something due
 It's on - y 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, Gleam 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!

pp *f*

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. *3* *3* *3*
 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* *3*

мне ве - тер - о -
is hum - ming, And

T. *3* *3*

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

p marc.

T. *dim.*

Как знать? Ведь
 Who knows? It's

dim.

T. *3*

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

pp *sempre dim.*

T. *dim.*

Свет гаснет.
 The lights dim.
ad lib.

ad lib.

Интермедия
(Смена декораций)

№3а

Intermezzo
(Change of Scene)

Fast (Быстро) ♩ = 176

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

*) Повторить ad lib.
Repeat ad lib.

3*

First system of musical notation. It consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature has two flats (B-flat and E-flat). The music features complex chordal textures in the right hand and a more rhythmic bass line. A dynamic marking of *ff* (fortissimo) is present in the second measure. A fingering of '2' is indicated in the right hand.

Second system of musical notation. It continues the piece with similar complex textures. A dynamic marking of *dim. molto* (diminuendo molto) is present in the right hand. A fingering of '2' is indicated in both hands.

Third system of musical notation. This system features a more active bass line with frequent sixteenth-note patterns. The dynamic marking *mp* (mezzo-piano) is present in both the treble and bass staves.

Fourth system of musical notation. It continues the complex textures with intricate chordal patterns in the right hand and rhythmic accompaniment in the left hand.

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 features complex rhythmic patterns and chromatic movement across all staves.

Second system of musical notation. It consists of three staves. A *mf* marking is present in the middle staff. The musical texture continues with intricate harmonic and rhythmic details.

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 shows a clear upward dynamic trend.

Fourth system of musical notation. It consists of three staves. A *ff* marking is present in the treble staff. The system concludes with a dense and powerful musical passage.

ff (Соло на бара-
банax ad lib.)
(Dram 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 сво-
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 concu-

f
при повторении *pp*
2nd time *pp* *dim. sempre*

ими, 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! Mam - bo!	Мам - бо! Mam - bo!	Мам - бо! 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 system ends with the title "„Акулы“ Sharks" and the lyrics "Мам-бо! Мам-бо!". The left hand continues with eighth-note accompaniment.

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 in the grand staff shows more intricate chordal textures and rhythmic figures. The bass line continues with *sf* markings.

Third system of musical notation. The piano part in the grand staff features dense, multi-voiced chords. The bass line maintains its rhythmic drive with *sf* markings.

Fourth system of musical notation. The piano part in the grand staff has a more active, sixteenth-note texture. A *cresc.* (crescendo) marking is placed above the piano staff. The bass line includes several *sf* markings.

Fifth system of musical notation. The top staff begins with a *ff* dynamic marking. The piano part in the grand staff has a more sparse texture with larger intervals. The bass line continues with *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 and bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system begins with a piano (*p*) dynamic and features a series of chords in the right hand and a melodic line in the left hand. The second system continues this pattern with a fortissimo (*sf*) dynamic. The third system introduces a forte (*f*) dynamic and includes some complex chordal textures. The fourth system features a series of chords with a crescendo (*cresc.*) marking. The fifth system continues with complex textures and a fortissimo (*sf*) dynamic. The sixth system concludes with a fortissimo (*sf*) dynamic and includes 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 piano accompaniment, with the bottom staff starting with a dynamic marking of *sf*. The music is in a key with two sharps (D major) and a 4/4 time signature. The piano part features a steady eighth-note bass line and chords in the right hand.

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

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

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

The fourth system of the musical score consists of two staves, grand piano accompaniment. The music continues with a dynamic marking of *fff* in the middle of the system. The piano part features a steady eighth-note bass line and chords in the right hand.

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 in 4/4 time, marked "Andante con grazia" with a tempo of 100. It consists of seven systems of music. The first system is marked *p* and features a rhythmic pattern of eighth notes in the bass and chords in the treble. The second system is marked *secco*. The third system continues the rhythmic pattern. The fourth system features a more complex chordal texture. The fifth system is marked *f sub.* and *p sub.*. The sixth system contains a section marked **A** and **B**. The seventh system ends with *rall.*, *dim. molto*, and *pp*.

*) Купюра от **A** до **B** См. сноску на стр. 20.

СЦЕНА ВСТРЕЧИ

MEETING SCENE

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

Twice as slow (Вдвое медленнее)

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

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

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

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

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

Начинают появляться танцующие; свет постепенно разгорается.

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

accel. poco a poco

mp

Allegretto

cresc. molto

sempre cresc. e accel.

First tempo (Paso Doble)

Повторить, если нужно, и закончить свистом.

Repeat, if necessary, until cut off by whistle.

f pesante

attacca

ДЖАМП

JUMP

L'istesso tempo

Барабаны
Drums

pp sub. secco e leggero

The first system of the musical score consists of two staves. The upper staff is in treble clef with a 2/2 time signature and contains piano accompaniment. The lower staff is in bass clef with a 2/2 time signature and contains the drum part, indicated by 'x' marks on a four-line staff. The piano part begins with a repeat sign and a first ending bracket. The dynamic marking *pp sub. secco e leggero* is placed below the piano staff.

The second system continues the piano accompaniment in the treble and bass staves. The piano part features a series of chords and melodic lines, while the bass part provides a steady harmonic foundation with chords and occasional eighth-note patterns.

The third system continues the piano accompaniment. The piano part shows more complex chordal textures and melodic movement, while the bass part maintains its rhythmic and harmonic support.

The fourth system continues the piano accompaniment. The piano part features a series of chords and melodic lines, while the bass part provides a steady harmonic foundation with chords and occasional eighth-note patterns.

The fifth system continues the piano accompaniment. The piano part features a series of chords and melodic lines, while the bass part provides a steady harmonic foundation with chords and occasional eighth-note patterns.

stacc. sempre

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

Песня Тони

№ 5

Tony's Song

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

Slowly and freely (Медленно и свободно)

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

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

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

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

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

Moderato con anima

mf (тепло) (warmly) *dolce mp*

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

mf (тепло) (warmly) *mp dolce*

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

cresc. *f*

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

cresc. *mf*

ff

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

pp sub. *dolce*

лечь-ся, ска-жешь ти-хо-за-хочешь 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 снится Ма-ри-я, Ма-ри-я,
nev-er stop say-ing Ma-ri-a, Ma-ri-a,

cresc. molto *mf dolce*

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

p

Ossia *f*

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

cresc. *f* *mf*

ff

-ри - я, Ма -
-ri - a, Ma -

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

pp sub.

f *pp*

p dolce *rall. molto*

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

dolce *ppp*

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)

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.
M.

sim.

M.
M.

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

M.
M.

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.
M.

cresc.

M.
M.

mf

Тони да.
Tony say.

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

mf cresc. *f*

T.
T.

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

T.
T.

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

p

T.
T.

cresc.

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

cresc. *mf*

Molto meno mosso

(Целуются)
(They kiss)

T. T.

сей - час.
To - night.

ff

dim. molto

Slowly (Медленно)

Мария
Maria *pp*

T. T.

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

pp

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

Slowly (Медленно)

pp *ppp*

accel. poco a poco *cresc.*

M. M.

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

T. T.

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

accel. poco a poco *cresc.*

cresc.

a tempo (Allegro)

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

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

a tempo (Allegro)

mf

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

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

cresc.

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

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

mf

M.
M.

f

- 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

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. Сей - час, сей -
 To - night, to -

pp (широко)
 (broadly)

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.*

Повторять под диалог до следующей реплики.
Repeat, ad lib., under dialogue until cue.

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,

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*

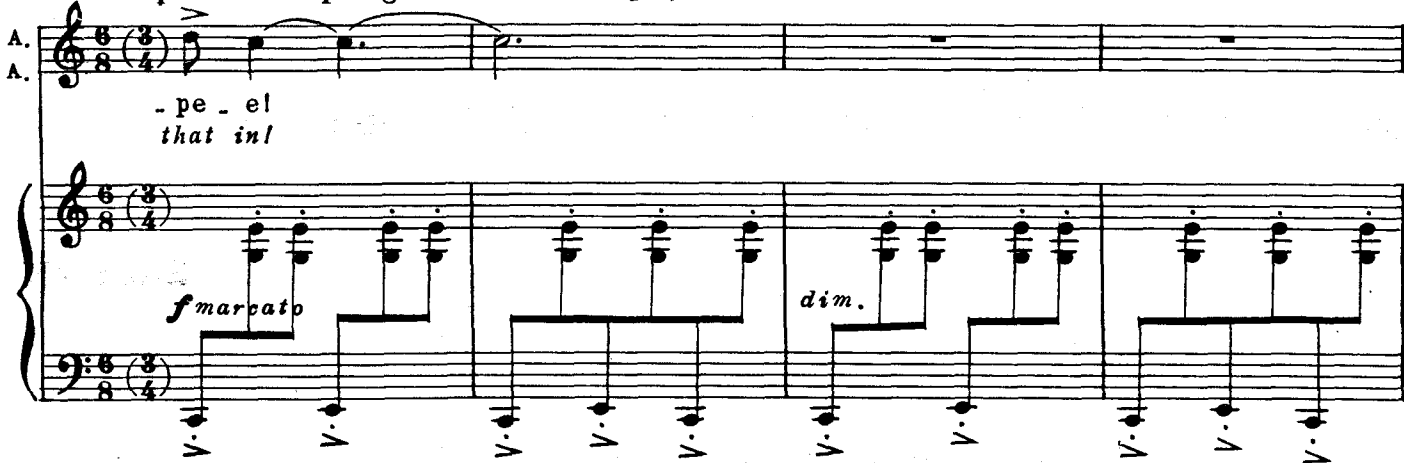
f sub. 3 *rall.* *3* *3*

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.  *f marcato* *dim.*

- pe - el
that in!

A.  *p* *leggiero*

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

Девушки (кроме Розалии)
Girls (except Rosalia)

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

A.  *p*

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

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

10474

A.
A.

marcato *dim.*

Розалия
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.

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

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 - cal
Puer - to Ri - co's in A - mer - i - cal

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 - cal!
Puer - to Ri - co's in A - mer - i - cal!

dim.

*) ad libitum

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

The first system of music consists of three staves. The top staff is a single melodic line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a series of eighth and sixteenth notes with accents. The middle staff is a grand staff (treble and bass clefs) with a dynamic marking of *mf* and the tempo marking *ritmico*. It contains a complex accompaniment with many beamed notes and chords. The bottom staff is a bass line in a bass clef with a key signature of three flats, consisting of a steady eighth-note pattern.

The second system continues the musical piece. The top staff has a melodic line with some notes tied across the bar line. The middle grand staff features more intricate piano accompaniment with various chordal textures and rhythmic patterns. The bottom bass staff maintains its eighth-note accompaniment.

The third system shows further development of the melody and accompaniment. The top staff has a melodic line with some phrasing slurs. The middle grand staff continues with dense piano accompaniment, including some chords with sharp signs. The bottom bass staff continues with its eighth-note accompaniment.

The fourth system is the final one on the page. It concludes the melodic and accompanimental lines. The top staff has a melodic line ending with a final note. The middle grand staff and bottom bass staff also conclude their respective parts.

gliss.

Розалия
Rosalia

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

3

p.

P.
R.

Анита
Anita

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

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

p.

P.
R.

стир - ки.
ma - chine.

A.
A.

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

A.
A.

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

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

mf sub.

A.
A.

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

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

*) (свистят)
(whistling)

A.
A.

*) (свистят)
(whistling)

dim.

mf ritmico

*) ab libitum

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

3

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!

f

p

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!

p

3

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and moving lines. A dynamic marking of *pp* is present at the beginning.

Second system of musical notation, continuing the piece. It includes a key signature change to one flat (B-flat major) and a dynamic marking of *ff* towards the end of the system.

Third system of musical notation, continuing the piece with complex chordal textures in both hands.

Fourth system of musical notation, continuing the piece with complex chordal textures in both hands.

Свет гаснет.
The lights black out.

Fifth system of musical notation, concluding the piece. It features a key signature change to three sharps (F# major) and includes a *gliss.* marking with a fermata over the final notes.

Интермедия
(Смена декораций)

№ 7а

Intermezzo
(Change of Scene)

Fast (Быстро) Tempo di Huarango

Повторить, если нужно.
Repeat, if necessary.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and a triplet of eighth notes. The bass clef contains a steady eighth-note accompaniment. Dynamic markings include *f* and *p*. A fermata is placed over the final note of the treble line.

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

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

Fourth system of musical notation, featuring a treble and bass clef. The treble clef contains a series of chords. The bass clef contains an eighth-note accompaniment. Dynamic markings include *f* and *p*. A fermata is placed over the final note of the treble line.

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

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

Картина шестая

Полночь. Лавка Дока.

Scene Six

Midnight. The Drugstore.

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

Рифф. насуют тебе туда всякого дерьма.

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

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

Рифф. Тогда не кипятись.

Riff. You wanna live? You play it cool.

Арап. Я хочу поработать кулаками!

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

Рифф. Работай... Спокойно.
Riff. Bust cool.Малютка Джон. Я хочу их потрясти!
Baby John. I wanna go!Рифф. Тряси... Спокойно!
Riff. Go cool!

Рифф (почти шепотом)
Riff (almost whispered)Стой - стой, мальй, стой спокой - но!
Boy, boy, sta-zy boy, Get cool, boy!

P.
R.

Сер-дце бьется - вот взор-вет-ся, дер-жись 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, скрывает - ся! Ти - хо, мир-но,
scra-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. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *cresc.* marking. The piano accompaniment features a complex texture with triplets and a *f* dynamic marking. The bass line has a *sf* marking.

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

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

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

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a fermata and a dynamic marking of *sf*. The piano accompaniment features a triplet in the right hand and a bass line 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 used throughout the system.

Third system of musical notation. The vocal line features a series of chords with dynamic markings of *sf*. The piano accompaniment has a complex rhythmic pattern in the right hand and a bass line in the left hand. A triplet is marked in the right hand.

Fourth system of musical notation. The vocal line continues with a triplet in the right hand. The piano accompaniment features a triplet in the right hand and a bass line in the left hand. Dynamic markings of *f* and *(f)* are present.

fp cresc.

3

3

3

ff

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

Барабаны solo ad lib.
Drums Solo ad lib.

Барабаны
Drums

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

баны solo ad lib.
Solo ad lib.

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

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

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

(Крикнуть.)
(Yell!)

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

First system of musical notation, featuring a treble and bass clef. The music is in a key with one sharp (F#) and a 7/8 time signature. It begins with a forte (*ff*) dynamic marking. The right hand contains complex chords and melodic lines, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece. The right hand features a melodic line with various accidentals (flats and naturals) and slurs. The left hand continues with eighth-note accompaniment.

Third system of musical notation. The right hand includes a triplet of eighth notes and an eighth-note triplet. The left hand has a triplet of eighth notes. The music continues with complex harmonic textures.

Fourth system of musical notation. The right hand has a melodic line with many accidentals and slurs. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation. It begins with a forte (*f*) dynamic marking. The right hand has a melodic line with many accidentals and slurs. The left hand continues with eighth-note accompaniment. The system concludes with a *dim. molto* (diminuendo molto) instruction.

„Ракеты“
Jets

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

pp

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

ff sub. *pp sub.*

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

cresc. molto *ff*

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

dim. molto

Рифф Riff

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.

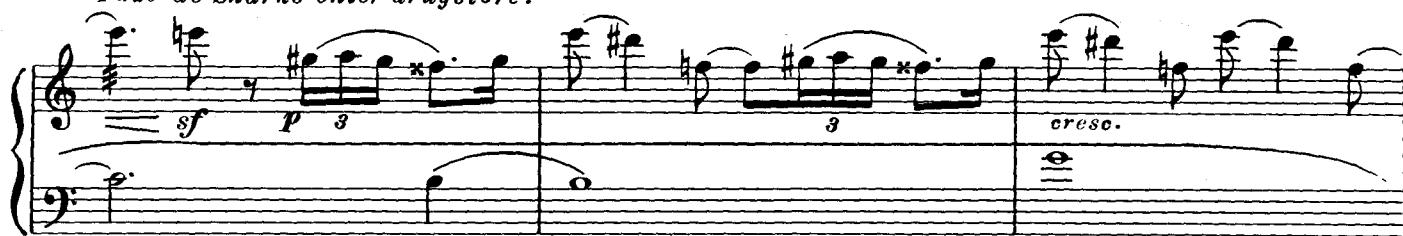
p

pp cresc.

sf

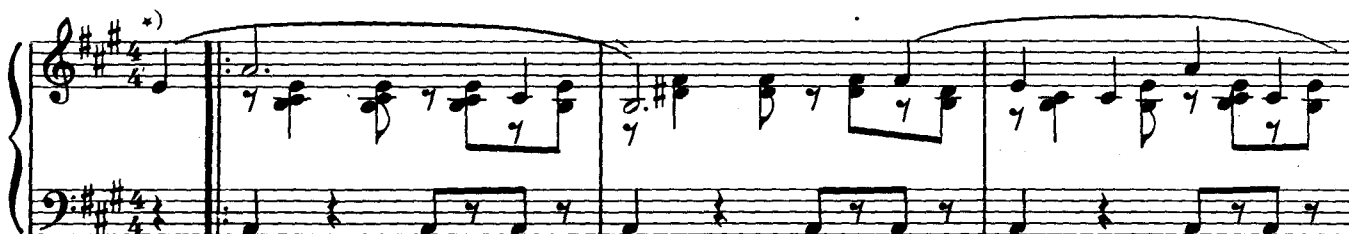
pp

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



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



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



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.)*



*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“.
She will look at your
face and try not to smile.
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 коленях 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...

a tempo

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

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

to keep...
Tony. From each

poco rall.

a tempo

poco rall.

a tempo

sun to each
moon...

poco rall. a tempo poco rall. a tempo

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

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

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

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

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

rall.

Тони
Tony Adagio
p dolce

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

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

Мария
Maria

p dolce

Жизнь - ю нам
Make of our

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

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

T. T.

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

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

cresc. poco avanti *f.*

tranquillo

p, *pp*

M. M. *pp* *pp*

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

T. T. *pp* *pp*

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

tranquillo

p *pp*

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

M. M.

- же смерть.
us now.

T. T.

- же смерть.
us now.

rall. *a tempo*

rall. *a tempo*

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

espr.

respr.

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

respr.

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

ppp

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

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

cresc. poco avanti

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

cresc. poco avanti

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

f

Molto tranquillo (Meno mosso)

p dim. *rall.* *pp*

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

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

p dim. *pp dolciss.*

M. M. *(h) p.*
 -лу чит смерть.
part us now.

T. T. *(h) p.*
 да же смерть.
part us now.

espr.

rall. *lunga* *ppp*

lunga *ppp*

ppp

ppp

attacca

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

Картина восьмая

Scene Eight

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

Ансамбль

№ 10

Ensemble

(Мария, Тони, Анита, Рифф, Бернардо)

(Maria, Tony, Anita, Riff, Bernardo)

Fast and rhythmic (Быстро и ритмично) ♩ = 132

f marc. *dim.*

Рифф
Riff *mp marc.*

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

Р.
R.
Берн.
Bern. *mp marc.*

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

mf

P. R. 


 Хо - ти - те чест - ной дра - ки? О' кей! Но

 The Puer - to Ri - cans grum - ble: "Fair fight". But

B. 

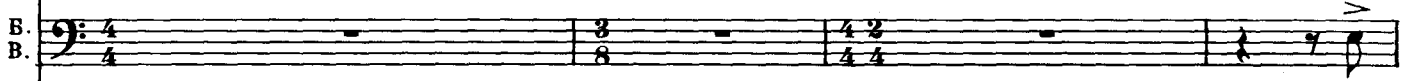



mp sempre staccato

P. R. 

 ес - ли э - то вра - ки, сда - вай - тесь ско - рей. *mp*

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

B. 



p

Мы
We're

P. R. 

 им сюр - приз пре - под - не - сем сей - час.

 gon - na hand 'em a sur - prise To - night.

B. 



Мы
We're

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

Б.
В. Им
We

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

mp sempre staccato

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

resc. *f marc.*

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

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

mf

P. R. *rit.*
 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. *ff*
 бу - дет ха - на! *hard - er they'll fall!* *ff* *ff*
 Ве - дь в них все де - ло!
Well, they be - gan it!

B. B. *ff*
 бу - дет ха - на! *hard - er they'll fall!* Ве - дь
Well,

cresc.

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

Анита
Anita

(страстно)
(sexily)

А -
An -

сей - час!
To - night!

сей - час!
To - night!

fff

cresc.

p subito

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

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

A. A.

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

mp sempre staccato

A. A.

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

A. A.

сей - час!
 To - night!

Тони
 Tony *con anima*
mf

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

mp

T.
T.

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

T.
T.

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

cresc.

T.
T.

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

T.
T.

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

f esp.

T.
T.

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a treble clef. It begins with a melodic phrase in D major, with lyrics in Russian and English. The piano accompaniment is in the right and left hands, with a treble and bass clef respectively. It features a rhythmic pattern of eighth and sixteenth notes, providing harmonic support for the vocal line.

T.
T.

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

cresc.

The second system continues the musical score. The vocal line starts with a dynamic marking of *mp* (mezzo-piano) and includes the lyrics 'Лу - на, све - ти, и день ты прев - ра -' and 'Oh moon, grow bright, And make this end - less'. The piano accompaniment features a *cresc.* (crescendo) marking, indicating an increase in volume. The music continues with similar melodic and harmonic elements as the first system.

T.
T.

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

Come prima, in 4

f *ff* *marcatissimo*

The third system concludes the musical score. The vocal line begins with a dynamic marking of *f* (forte) and includes the lyrics '- ти сра - зу в ночь!' and 'day end - less night!'. The piano accompaniment features a *f* marking and a *ff* *marcatissimo* (fortissimo, very marked) marking, indicating a strong and slow tempo. The system ends with a tempo change instruction: 'Come prima, in 4'. The piano part includes various musical notations such as slurs and accents.

Рифф
Riff

(к Тони)
(to Tony) *mp*

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

sf *dim.* *p*

P.
R.

сей-час,
To - night

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

P.
R.

сей-час.
To - night.

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

mf *mp*

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

Мария
 Maria

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

Тони
 Tony

(рассеяннo)
 (abstractedly) *mp*
 А - га.

(твердо)
 (firmly)

А - га.
 All right.

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

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

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. *crec.* *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.

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.

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.

10474

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

First system of musical notation, piano accompaniment. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass line. The music is in 6/8 time and features a key signature of three sharps (F#, C#, G#). The first staff has a dynamic marking of *ff*. The second system includes a tempo marking of *Tempo di prologue*.

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

Second system of musical notation, piano accompaniment. It consists of three staves. The music continues in the same key signature and time signature. A dynamic marking of *marc.* (marcato) is present in the second staff. The third system includes a tempo marking of *Tempo di prologue*.

Third system of musical notation, piano accompaniment. It consists of three staves. The music continues in the same key signature and time signature. The fourth system includes a tempo marking of *Tempo di prologue*.

Fourth system of musical notation, piano accompaniment. It consists of three staves. The music continues in the same key signature and time signature. Dynamic markings of *dim.* and *mf* are present in the first staff. The fifth system includes a tempo marking of *Tempo di prologue*.

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

Musical score for the first system, featuring piano accompaniment. The piece is in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The music consists of a rhythmic piano accompaniment in the bass clef and a melodic line in the treble clef. A 'cresc.' (crescendo) marking is present in the first measure.

Musical score for the second system, including vocal lines and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The system includes a 'ff' (fortissimo) dynamic marking and a 'cresc.' marking. The lyrics are: **Тони. Рифф, не надо!** / **Tony. Riff, don't!**

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.

Musical score for the third system, featuring piano accompaniment. The system includes 'fff' (fortississimo) and 'p' (piano) dynamic markings. The music continues with a similar rhythmic pattern in the bass clef and a melodic line in the treble clef.

Musical score for the fourth system, featuring piano accompaniment. The system includes 'mp' (mezzo-piano) and 'mf' (mezzo-forte) dynamic markings. The music continues with a similar rhythmic pattern in the bass clef and a melodic line in the treble clef.

Тони убивает Бернардо.
Tony kills Bernardo.

Musical score for the fifth system, featuring piano accompaniment. The system includes 'sf' (sforzando) dynamic markings. The music continues with a similar rhythmic pattern in the bass clef and a melodic line in the treble clef.

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. The right hand continues the melodic line with various articulations, and the left hand maintains the eighth-note accompaniment.

Third system of musical notation. The right hand has more complex phrasing with slurs and accents. The left hand accompaniment includes a *loco* marking in the final measure.

Сирена за сценой.
Siren, off-stage.

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

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes a *pp* 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 Ву а pret-ty

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

тан-цы и смах, по-лю-бил ме-ня са-мый
danc-ing for joy, For I'm loved Ву а 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 and a key signature of one sharp (F#). The second system has a bass clef and a key signature of one sharp (F#). The third system has a treble clef and a key signature of one sharp (F#), with the dynamic marking *pp sempre* in the first measure. The fourth system has a bass clef and a key signature of one sharp (F#). The fifth system has a treble clef and a key signature of one sharp (F#), with a '3' marking in the second measure. The sixth system has a bass clef and a key signature of one sharp (F#), with a 'b' marking in the first measure. The seventh system has a treble clef and a key signature of one sharp (F#). The page number 10474 is located at the bottom center.

Three systems of piano accompaniment for the first part of the song. Each system consists of a treble and bass clef staff. The music is in a 7/8 time signature and a key signature of one flat (B-flat major or D minor). The first system features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The second system continues with similar rhythmic complexity. The third system shows a more melodic line in the right hand with some sustained chords.

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

Vocal line and piano accompaniment for the second system. The vocal line is on a single staff with lyrics in Russian and English. The piano accompaniment is on two staves. The music is in a 7/8 time signature. The vocal line starts with a repeat sign and a double bar line. The piano accompaniment features a steady rhythmic pattern with some melodic movement in the right hand.

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

Vocal line and piano accompaniment for the third system. The vocal line is on a single staff with lyrics in Russian and English. The piano accompaniment is on two staves. The music is in a 7/8 time signature. The vocal line continues with the same rhythmic pattern. The piano accompaniment features a steady rhythmic pattern with some melodic movement in the right hand.

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.

f sub.

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

p sub.

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

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

f

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

p sub.

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

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

cresc.

cresc.

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

f *p sub.*

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

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

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

ff

Две девушки
 Two girls

mf

Зна - комь - тесь: вот
Have you met my

f dim. p

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

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

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.

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 - ganized 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 $\text{♩} = 104$

pp
Timp.

pp >

simile

8

8

8

8

8

System 1: Treble clef, bass clef, and a lower bass clef. The treble clef contains a melodic line with eighth notes and slurs. The middle bass clef contains a harmonic accompaniment with chords and slurs. The lower bass clef contains a steady eighth-note accompaniment. A dashed line with the number '8' is below the lower bass clef.

System 2: Similar to system 1, but the treble clef line features a more complex melodic pattern with slurs and accents. The lower bass clef continues with its eighth-note accompaniment. A dashed line with the number '8' is below the lower bass clef.

System 3: The treble clef line continues with a melodic line. The lower bass clef continues with its eighth-note accompaniment. A dashed line with the number '8' is below the lower bass clef.

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.

System 4: This system concludes with a double bar line. The treble clef line has a final melodic flourish. The lower bass clef continues with its eighth-note accompaniment. A dashed line with the number '8' is below the lower bass clef. The system ends with a key signature change to B-flat major and a dynamic marking of *pp sempre*.

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 (присоединяясь 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* *cresc.*

First system of musical notation, including piano and bass staves. Dynamics include *f* and *pp*. Articulations include accents and slurs.

Second system of musical notation, including piano and bass staves. Instruction: *dim. sempre ed accel.* *attacca*

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

Third system of musical notation, including piano and bass staves. Instruction: *pp leggero*

Fourth system of musical notation, including piano and bass staves. Instructions: *p grazioso*, *cresc.*

Fifth system of musical notation, including piano and bass staves. First ending markings (1.) and dynamics: *pp*, *cresc.*, *pp*

Sixth system of musical notation, including piano and bass staves. Second ending markings (2.) and dynamics: *pp*, *f*

sub. f *pp* шелкнуть пальцами
finger snaps

This system contains two staves of music. The upper staff features complex chordal textures with various accidentals (sharps and flats) and dynamic markings. The lower staff has a more rhythmic accompaniment. The key signature has one flat, and the time signature is 3/4.

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

This system continues the musical piece. It includes a first ending bracket over the final two measures of the system. The dynamics range from piano to forte.

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

This system features a more pronounced rhythmic accompaniment in the lower staff, with a 'marcato e staccato' feel. The upper staff continues with chordal patterns.

ppp

This system is characterized by a very soft piano (*ppp*) dynamic in the upper staff, with a steady accompaniment in the lower staff.

cresc.

This system shows a gradual increase in volume, marked with a *crescendo* dynamic.

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

The final system on the page includes the instruction 'шелкнуть пальцами' (finger snaps) in the upper staff, which is accompanied by a rhythmic pattern in the lower staff. The dynamics build up to a forte (*f*) conclusion.

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

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

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

Песня девушки и
хореографическая сцена

№ 13 а

A Girl's Song and
Ballet Sequence

(продолжение)

(continued)

Adagio ♩ = 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,

Росо più mosso

Д. G. *mf* *f*

для нас при-дет! Жить по-и-но-му мы
Some day! Some_where Well find a new way of

Д. G. *p dolce*

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

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

Д. Г. *pp*

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

pp *dim.* *ppp*

Д. Г.

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

Д. Г.

cresc.

мног 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.

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

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

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

attacca

Più mosso (in 2) ♩ = 40

pp

pp

Вся труппа
Entire company

pp

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

ppp

ppp

pp

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

ppp

ppp

ppp

ppp

*)

Ⓐ Ⓑ

accel. molto

cresc. Perc.

This system contains the first two systems of a musical score. The top system has two staves with treble clefs and a key signature of three sharps (F#, C#, G#). The bottom system has two staves with bass clefs and the same key signature. The first system includes a piano part with a *cresc.* marking and a percussion part with a *Perc.* marking. The second system includes a piano part with an *accel. molto* marking and a percussion part. Section markers Ⓐ and Ⓑ are placed above the first and second measures of the second system, respectively.

Ⓒ Ⓓ

This system contains the third and fourth systems of the musical score. The top system has two staves with treble clefs and a key signature of three sharps. The bottom system has two staves with bass clefs and the same key signature. The third system includes a piano part with a *cresc.* marking and a percussion part. The fourth system includes a piano part with an *accel. molto* marking and a percussion part. Section markers Ⓒ and Ⓓ are placed above the first and second measures of the third system, respectively.

Allegro molto ♩ = 152

ff *marcatissimo*

This system contains the fifth and sixth systems of the musical score. The top system has two staves with treble clefs and a key signature of three sharps. The bottom system has two staves with bass clefs and the same key signature. The fifth system includes a piano part with a *ff* marking and a percussion part. The sixth system includes a piano part with a *marcatissimo* marking and a percussion part.

Ⓔ Ⓕ

This system contains the seventh and eighth systems of the musical score. The top system has two staves with treble clefs and a key signature of three sharps. The bottom system has two staves with bass clefs and the same key signature. The seventh system includes a piano part with a *ff* marking and a percussion part. The eighth system includes a piano part with a *marcatissimo* marking and a percussion part. Section markers Ⓔ and Ⓕ are placed above the first and second measures of the seventh system, respectively.

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

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

First system of musical notation. It features a treble and bass clef. The treble clef has a circled 'G' above it. The music includes various notes, rests, and dynamic markings such as 'sim.'. There are also some accidentals like flats and sharps.

Second system of musical notation. It continues the piece with treble and bass clefs. The bass clef has a '5' above it. The music consists of chords and melodic lines with dynamic markings like 'V'.

Third system of musical notation. It features a treble and bass clef. The treble clef has a 'ff' marking above it. The music is characterized by dense chordal textures and melodic patterns with dynamic markings like 'V'.

Fourth system of musical notation. It features a treble and bass clef. The treble clef has a 'b' above it. The music continues with complex chordal structures and melodic lines, including dynamic markings like 'V'.

(H)

First system of musical notation, consisting of four staves. 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 piano. The bottom staff is the bass clef line. The music is in 3/4 time and features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Second system of musical notation, consisting of two staves. The top staff is a single treble clef line. The bottom staff is the bass clef line. The music continues with similar rhythmic patterns. A dynamic marking of *fff* (fortissimo) is present in the second measure of the bass staff.

Third system of musical notation, consisting of two staves. The top staff is a single treble clef line. The bottom staff is the bass clef line. A circled letter 'I' is placed above the first measure of the top staff. The music continues with similar rhythmic patterns.

Fourth system of musical notation, consisting of two staves. The top staff is a single treble clef line. The bottom staff is the bass clef line. A circled letter 'J' is placed above the first measure of the top staff. The music continues with similar rhythmic patterns.

First system of a piano score. It consists of two staves. The music is in 4/4 time and features a complex, rhythmic melody with many slurs and accents. A circled 'K' is placed above the first staff. The word 'cresc.' is written above the second staff.

Second system of a piano score, continuing the complex, rhythmic melody from the first system. A circled 'L' is placed above the first staff.

Presto ♩. = 152

Third system of a piano score. The top staff has a melodic line with a fermata and a dynamic marking of *ff*. The bottom staff has a steady accompaniment of chords.

Fourth system of a piano score. The top staff has a melodic line with a fermata. The bottom staff continues the accompaniment.

Fifth system of a piano score. The top staff has a melodic line with a fermata. The bottom staff continues the accompaniment.

Adagio

fff molto lunga pp

Тони
Tony

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

pp

Мария (вместе с Тони)
Maria (joining Tony)

cresc. 3 mf cresc.

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

cresc. mf espr.

М.Т.
М.Т.

f p ppp

дой - ти!
Some-where!

ppp pp

Картина вторая

10.00 вечера. Темный закоулоч.

Ансамбль
(„Ракеты“)

№ 14

Scene Two

10:00 P.M. Another Alley.

Ensemble
(Jets)

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

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

Fast, vaudeville style (Быстро, нагло вато)

Порох
Action

II.
A. - счаст - ны - е мы дет - ки, ты, Крап - ки, знай од - но: ви.
kind - ly Ser - geant Krup - ke, 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 - ke That gets us out of hand. Our

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

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

cresc.

- 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!

СЦЕНКА 1

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

Порох. Пусть его услышит весь мир!

Снеговик (толкает его). Лучше пусть послушает судья.

SKIT 1

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

Action. Lemme tell it to the world!

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

Порох (Дизелю)
Action (to Diesel)

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

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

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

Дизель (подражал судье)
 Diesel (imitating Judge)

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

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

Д.
D.

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

Порох
Action

Д.
D.

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

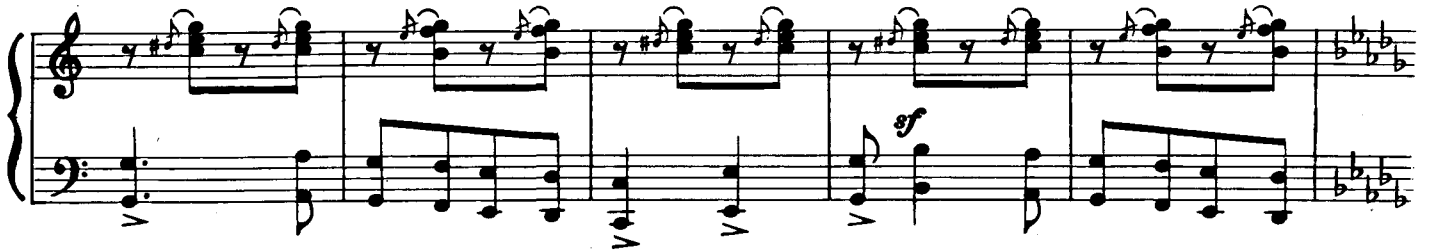
Да, я псих,
We're dis - turbed,

и я
We're the

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

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

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



СЦЕНКА 2

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

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

Дизель. Отправьте его к психиатру!

SKIT 2

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

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

Diesel. So take him to a headshrinker.

Порох (*Apany*)

Action (*to A-rab*)

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

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

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

Арап (подражая психиатру)
 Arab (imitating psychiatrist)

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

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

cresc. ***ff***

A. 

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

Порох
Action

A. 

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

ff

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

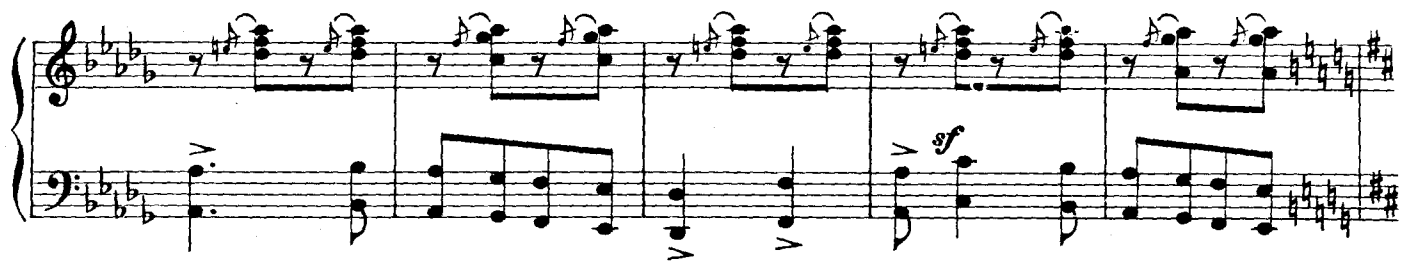
Мы боль-ны, та-же-
 We are sick, We are

- 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!

ff





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



П. А. *cresc.*

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

П. А. *f*

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

Малютка ДЖОН (подражая даме-общественнице)

(фальцетом)

Baby John (imitating female social worker)

(falsetto)

П. А. *gliss.*

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

М.Д. В.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

Музыкальная партитура для Судьи и Психа. Судья поет: "Все - му при - чи - на - ту - посты! Он / The trou - ble is he's cra - sy. The". Псих играет фортепиано. Музыкальная партитура для фортепиано.

Общественник
Social worker

Судья
Judge

Музыкальная партитура для Психа и Судьи. Псих поет: "пьет - вот ко - рень зла. / trouble is he drinks. Все - му при - чи - на - глу - посты. / The trou - ble is he's la - sy. Уп - ря - мей он ос - / The trou - ble is he". Судья играет фортепиано. Музыкальная партитура для фортепиано.

Псих
Psych

Общественник
Social worker

Музыкальная партитура для Психа и Общественника. Псих поет: "да. / stinks. В бо - лез - ни ро - ста де - ло. / The trou - ble is he's grow - ing. Он боль - ше не ю - нец! / The trou - ble is he's grown!". Общественник играет фортепиано. Музыкальная партитура для фортепиано.

Все
All div. rall.

Темпо I

Музыкальная партитура для всех персонажей. Судья поет: "Круп - ки, / Круп - ke, мы за - пу - та - лись вко - нец! / troubles of our own! Ну, / Gee,". Общественник поет: "Круп - ки, / Круп - ke, мы за - пу - та - лись вко - нец! / troubles of our own! Ну, / Gee,". Музыкальная партитура для фортепиано.

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

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

legato

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

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

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

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

div.

3

Интермедия
(Смена декораций)

№ 14 а

Intermezzo
(Change of Scene)

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

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

Картина третья

11.30. вечера. Спальня.

Scene Three

11:30. P. M. The Bedroom.

Дуэт

№ 15

Duet

(Мария и Анита)

(Maria and Anita)

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

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

Allegro con fuoco ♩ = 132

f marc.

АНИТА (с горечью)
Anita (bitterly)

mf

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

mp

A.
A.

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

mf

A.
A.

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

A. 

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



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



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



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

f marc.

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

cresc.

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

A. *f marc.*
 бред!
 smart!

mp

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

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

f

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

Мария
 Maria

f molto cant.

A. A. *mp* *cresc. molto* *f*
 ты мне по-верь, по-верь, Ма-ри-я, ты мне по-верь!
 Just wait and see, Just wait, Ma-ri-a, Just wait and see!

Ах, нет, А -
 Oh no, An -

p subito *cresc.*

Мария
Maria

M. *dim.*

M. *dim.*

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

(страстно)
mp (with intensity)

M. *mp*

M. *mp*

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

tr

cresc.

M. *cresc.*

M. *cresc.*

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

f

M. *f*

M. *f*

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

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

Анита
 Anita

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

mp

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

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

M. *I* вся е - го,
I *be - long*

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

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

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.
mf 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

p espr.

dolce

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.

espr.

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.

mf

p

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.*
 - бовь - мо - я жизнь!
 love is your life!

pp cresc. *accel.*

M. *rall.* **Adagio (in 4)**
 M.

A. *rall.* **Adagio (in 4)**
 A.

sf *pp > pp dolce*

Интермедия
(Смена декораций)

№ 15а

Intermezzo
(Change of Scene)

Шрэнк. Как его зовут?
Мария. Хосе.
Schrank. And his name?
Maria. José.

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The first system begins with a piano introduction in the bass clef, marked *ff* (fortissimo), consisting of a steady eighth-note accompaniment. The melody in the treble clef is mostly rests, with a few notes appearing in the final measure. The second system continues the piano accompaniment, which is marked *mp* (mezzo-piano) in the middle. The melody in the treble clef becomes more active, featuring a series of eighth notes and some rests. The third system shows the piano accompaniment marked *mp* and the melody in the treble clef marked *f* (forte) in the first measure, with a *mf* (mezzo-forte) marking later in the system. The score concludes with a final measure in the treble clef marked *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.

Scene Four
11:40. P.M. The Drugstore.

Сцена издевки
(Анита и „ракеты“)

№16

Taunting Scene
(Anita and Jets)

Кто-то опускает монету в музыкальный автомат.
A coin is put in the Juke Box.

(Диалог)
(Dialogue)

pp sempre

Мам-бо!
Mambo!

1.

2.

sf *sf* *sf* *sf*

* Танец (мамбо) записан на пленку. Должно казаться, что он исполняется музыкальным автоматом.
The Mambo section of this scene is pre-recorded and must seem to be coming from the Juke Box.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The key signature is two sharps (F# and C#). The first two staves feature chords and arpeggiated figures, while the third staff has a melodic line with accents and dynamic markings of *sf*.

Second system of musical notation. It consists of three staves. The grand staff continues with chords and arpeggiated patterns. The separate treble staff has a melodic line with accents and dynamic markings of *sf*. The bass clef staff has a melodic line with accents and dynamic markings of *sf*.

Third system of musical notation. It consists of three staves. The grand staff features chords and arpeggiated patterns. The separate treble staff has a melodic line with accents and dynamic markings of *ff*. The bass clef staff has a melodic line with accents and dynamic markings of *sf*.

Fourth system of musical notation. It consists of three staves. The grand staff features chords and arpeggiated patterns. The separate treble staff has a melodic line with accents and dynamic markings of *sf*. The bass clef staff has a melodic line with accents and dynamic markings of *sf*.

First system of musical notation. It consists of four staves. The top staff has a treble clef and contains a series of chords with accents. The second staff has a treble clef and contains a melodic line with accents and a dynamic marking of *f*. The third staff has a bass clef and contains a series of chords with accents. The fourth staff has a bass clef and contains a melodic line with accents. A *cresc.* marking is present in the second staff towards the end of the system.

Second system of musical notation. It consists of four staves. The top staff has a treble clef and contains a series of chords with accents. The second staff has a treble clef and contains a melodic line with accents and a dynamic marking of *cresc.*. The third staff has a bass clef and contains a series of chords with accents. The fourth staff has a bass clef and contains a melodic line with accents. A *sf* marking is present in the second staff, and *f* markings are present in the fourth staff.

Third system of musical notation. It consists of four staves. The top staff has a treble clef and contains a series of chords with accents. The second staff has a treble clef and contains a melodic line with accents and a dynamic marking of *ff*. The third staff has a bass clef and contains a series of chords with accents. The fourth staff has a bass clef and contains a melodic line with accents. *f* markings are present in the fourth staff.

Fourth system of musical notation. It consists of four staves. The top staff has a treble clef and contains a series of chords with accents. The second staff has a treble clef and contains a melodic line with accents. The third staff has a bass clef and contains a series of chords with accents. The fourth staff has a bass clef and contains a melodic line with accents. *sf* markings are present in the fourth staff.

L'istesso tempo $\text{♩} = \text{♩}$

pp

(Повторять до конца реплики)
(Repeat until cue)

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

mp

(A)

(B)

poco a poco cresc.

poco a poco cresc.

* Купюра от (A) до (B) См.сноску на стр.21.

musical score system 1, featuring treble and bass staves with dynamic markings *mf* and *sempre cresc.*, and a *gliss.* instruction.

musical score system 2, featuring treble and bass staves with dynamic markings *ff* and *gliss.*, and a 5/4 time signature.

musical score system 3, featuring treble and bass staves with dynamic markings *ff* and *gliss.*, and a 5/4 time signature.

musical score system 4, featuring treble and bass staves with dynamic markings *ff* and *gliss.*, and a 5/4 time signature.

First system of a piano score. It consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The music is in a key with two flats and a 4/4 time signature. The first two staves feature a complex, fast-moving melodic line with many slurs and accents. The third staff provides a steady accompaniment with eighth-note patterns.

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 two staves have a more rhythmic, block-like texture with many slurs. The third staff continues the accompaniment with eighth-note patterns.

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 two staves have a rhythmic, block-like texture with many slurs. The third staff continues the accompaniment with eighth-note patterns.

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 two staves have a rhythmic, block-like texture with many slurs. The third staff continues the accompaniment with eighth-note patterns. 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 ♩ = 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 contains five measures of music, each starting with a half note followed by a quarter note, all under a single slur. The bottom two staves are the piano accompaniment, with the right hand in a treble clef and the left hand in a bass clef. Both hands start with a piano (*pp*) dynamic. The right hand accompaniment consists of eighth-note chords, while the left hand plays a simple bass line of quarter notes.

The second system continues the piano accompaniment from the first system. It consists of three staves. The vocal line is not present in this system. The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system, maintaining the *pp* dynamic.

The third system of the musical score consists of three staves. The tempo is marked *Ancora meno mosso*. The piano accompaniment begins with a *ppp* dynamic. The system concludes with a *lunga* (long) marking over a final chord in both the right and left hands. The text "Занавес" (Curtain) and "Curtain" is written at the bottom right of the system.