

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 borpy (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.  
Riff. Get cool.

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

Малютка Джон. Я хочу их потрясти!  
Baby John. I wanna go!

Рифф. Тряси... Спокойно!  
Riff. Go cool!

Рифф (почти шепотом)  
Riff (almost whispered)

Стой - стой, мальй, стой спо-кой - но!  
Boy, boy, sta-yu boy, Get cool, boy!

P.  
R.

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

P.  
R.

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

P.  
R.

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

P.  
R.

ма-лый, стой,      скрыва-й - ся!      Ти-хо, мир-но,  
*сра-зу boy,      Stay loose, boy!      Breeze it, buzz it,*

P.  
R.

си\_ди смир\_но,                    не за\_ры\_вай\_ся!  
eas\_y does it.                    Turn off the juice, boy!

Жа\_ру дай, но  
Go, man, go,                    But

P.  
R.

со\_об\_ра\_жай сна\_ча\_ла.  
not like a yo\_yo school\_boy.

Будь же как лед ты,  
Just play it cool, boy,

*dim. molto*                    *pp sub.*

P.  
R.

как лед!  
Real cool!

Спокойно, Порех, спокойно!  
Yet cool, Action, got cool!

*(non cresc.)*

*Poco più mosso*

Варабаны  
Drums

etc.  
*pp cresc.*

*sf*

ad lib.

pp cresc. sf pp

ad lib.

ad lib.

f mf p pp cresc.

(non cresc.)

sf pp

sf p 3 cresc. f

p marc.

ff f mf p p pp cresc.

mf cresc. f p pp cresc.

First system of musical notation. The upper staff contains a melodic line with a *cresc.* marking. The lower staff contains piano accompaniment with a *sf* marking.

Second system of musical notation. The upper staff features a *f dim.* marking followed by a *pp* marking and a *cresc.* marking. The lower staff includes *f*, *mf*, and *pp* markings.

Third system of musical notation. The upper staff has a *sf* marking. The lower staff includes a *f* marking.

Fourth system of musical notation. The upper staff has *pp* and *cresc.* markings. The lower staff includes *cresc.*, *f*, *p*, and *sf* markings.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a dynamic marking of *f* and contains several measures with notes and rests, some marked with a '7' above them. The grand staff contains more complex rhythmic patterns, including triplets and slurs. A dynamic marking of *f* is present at the start, and *ff* appears later. The instruction *f cresc. sempre* is written in the right-hand part of the grand staff.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff continues with notes and rests, marked with *sf* and *f*. The grand staff features intricate rhythmic figures, including triplets and slurs, with dynamic markings of *f* and *(f)*.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has dynamic markings of *f* and *sf*. The grand staff contains complex rhythmic patterns with triplets and slurs.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has notes and rests with dynamic markings of *f* and *sf*. The grand staff features complex rhythmic patterns with triplets and slurs.

*fp cresc.*

3

3

3

**ff**

This system contains a grand staff with a treble clef and a bass clef. The top staff has a melodic line with a fermata and a dynamic marking of *fp cresc.*. The bottom two staves feature a complex rhythmic accompaniment with triplets and accents. The piece concludes with a fortissimo (**ff**) dynamic.

Барабаны solo *ad lib.*  
Drums Solo *ad lib.*

Бара.  
Drums

This system continues the piano accompaniment from the previous system. It includes a section for the drums, indicated by the text "Барабаны solo *ad lib.*" and "Drums Solo *ad lib.*". The piano part continues with rhythmic patterns and accents.

баны solo *ad lib.*  
Solo *ad lib.*

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

This system features a section for the drums with the instruction "(Барабаны **ff** *ad lib.*) (Drums *continue ff ad lib.*)". The piano accompaniment continues with rhythmic patterns and accents.

This system continues the piano accompaniment with rhythmic patterns and accents.

(Крикнуть.)  
(Yell!)

This system concludes the piece with a section for the drums and piano accompaniment. The instruction "(Крикнуть.) (Yell!)" is placed above the drum staff. The piano part continues with rhythmic patterns and accents.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a complex accompaniment with many beamed notes and slurs. Dynamics markings include *mf* and *fff*.

Second system of musical notation. The treble clef staff continues the melodic line with various ornaments and slurs. The bass clef staff continues the accompaniment with complex rhythmic patterns.

Third system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff includes triplet markings (3) and other rhythmic notations.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff continues the accompaniment with complex rhythmic patterns.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff continues the accompaniment with complex rhythmic patterns. A dynamic marking of *dim. molto* is present.



„Ракеты“  
Jets

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

*pp*

7

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*

7 *cresc. molto*

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

*dim. molto*

Рифф Riff *dim. molto*

3

*dim. molto*

*pp*

P.  
R.

*port.*

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

*p*

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

*dim. sempre*

Барабаны *ppp*  
Drums.

*mf*

Снова начинаются танцы.  
*They resume dancing.*

*p*

*pp cresc.*

*sf*

*pp*

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

Musical score for the first system, featuring piano accompaniment. Dynamics include *sf*, *p*, *sf*, and *cresc.*

Musical score for the second system, featuring piano accompaniment. Dynamics include *sf*, *f*, *ff*, *f*, and *mf*.

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

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

Musical score for the first vocal system, featuring piano accompaniment.

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*

Musical score for the second vocal system, featuring piano accompaniment.

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.)* *взлетает вверх.)*

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

<sup>\*)</sup> 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! Doc. 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. Doc. 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.)*