

Картина девятая

Scene Nine

9:00 вечера. Под виадукэм.

9:00 P.M. Under the Highway.

Сцена драки

№ 11

The Rumble

Рифф бьет Бернардо.
Riff hits Bernardo.

Tempo di prologue

The first system of the musical score consists of three staves. The top two staves are joined by a brace and contain the piano accompaniment. The top staff is in treble clef, and the middle staff is in bass clef. The bottom staff is also in bass clef and contains a bass line. The music is in 6/8 time and has a key signature of three sharps (F#, C#, G#). The tempo is marked *Tempo di prologue*. The first measure is marked with a forte dynamic (**f**). The music features a mix of eighth and sixteenth notes with various articulations.

Рифф и Бернардо
достают ножи.
*Riff and
Bernardo
open knives.*

The second system of the musical score continues the piano accompaniment. It consists of three staves. The top two staves are joined by a brace. The music is in 6/8 time and has a key signature of three sharps. A *marc.* (marcato) marking is present in the middle of the system. The dynamics range from **f** to **mf**. The music continues with similar rhythmic patterns and articulations.

The third system of the musical score continues the piano accompaniment. It consists of three staves. The top two staves are joined by a brace. The music is in 6/8 time and has a key signature of three sharps. The dynamics range from **f** to **mf**. The music continues with similar rhythmic patterns and articulations.

The fourth system of the musical score continues the piano accompaniment. It consists of three staves. The top two staves are joined by a brace. The music is in 6/8 time and has a key signature of three sharps. A *dim.* (diminuendo) marking is present in the middle of the system, followed by a *mp* (mezzo-piano) marking. The dynamics range from **f** to **mp**. The music continues with similar rhythmic patterns and articulations.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. The system concludes with a mezzo-piano (*mp*) dynamic marking.

Second system of musical notation. The right hand continues with melodic development, including a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. The left hand maintains its accompaniment. The system ends with a piano (*p*) dynamic marking.

Third system of musical notation. The right hand features a forte (*f*) dynamic with a piano (*p*) dynamic marking. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation. The right hand has a *più cresc.* (more crescendo) and a fortissimo (*ff*) dynamic. The left hand continues with accompaniment.

Рифф („ракетам.“)
 Не лезте!
 Riff (as Jets advance)
 Keep out of this!

Fifth system of musical notation. The right hand features a fortissimo (*ff*) dynamic. The left hand continues with accompaniment.

Bl. di l.

P-tti

Tom-tom

Бернардо подкидывает нож.
Bernardo tosses knife.

pp

sempre stacc.

cresc. poco a poco

mf

cresc.

f

2
cresc.

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

ff
cresc.

Бернардо убивает Риффа.
Bernardo kills Riff.

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

fff p
ff
fff

p
mp cresc.
mf cresc.

Тони убивает Бернардо.
Tony kills Bernardo.

sf
sf

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

Second system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand maintains the rhythmic accompaniment.

Third system of musical notation. The right hand features a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment. A dynamic marking of *loco* is present in the left hand.

Сирена за сценой.
Siren, off-stage.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment. Dynamic markings of *fff* and *dim. molto* are present.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment. A dynamic marking of *pp* is present in the left hand.

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

Барабаны *pp*
 Drums

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

dim. sempre

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.

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

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

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

M. M.

луч-ший из всех!
 won-der-ful boy!

луч-ший из всех!
 won-der-ful boy!

луч-ший из всех!
 won-der-ful boy!

First system of musical notation. Treble and bass clefs. Key signature: two flats. The system includes a triplet of eighth notes in the bass line and a dynamic marking of *ff* (fortissimo).

Second system of musical notation. Treble and bass clefs. Key signature: two flats. The system includes a dynamic marking of *mf sub.* (mezzo-forte, *subito*).

Third system of musical notation. Treble and bass clefs. Key signature: two flats. The system includes a dynamic marking of *cresc.* (crescendo).

Fourth system of musical notation. Treble and bass clefs. Key signature: two flats. The system includes dynamic markings of *f* (forte) and *mf* (mezzo-forte).

Fifth system of musical notation. Treble and bass clefs. Key signature: two flats. The system includes a dynamic marking of *f* (forte).

Sixth system of musical notation. Treble and bass clefs. Key signature: two flats. The system includes a dynamic marking of *ff* (fortissimo).

Seventh system of musical notation. Treble and bass clefs. Key signature: two flats. The system includes dynamic markings of *dim.* (diminuendo) and *pp* (pianissimo). The text "Занавес" and "Curtain" is written above the first measure, and "(Диалог)" and "(Dialogue)" is written above the last measure.

The image displays a page of musical notation for piano, organized into seven systems. Each system consists of a grand staff with a treble and bass clef. The notation includes various rhythmic values, slurs, and dynamic markings. The first system shows a melodic line in the treble and a supporting bass line. The second system features a more complex texture with chords and a triplet in the bass. The third system is marked with the dynamic *pp sempre* and includes accents. The fourth system continues the melodic and harmonic development. The fifth system features a triplet in the treble. The sixth system has a key signature change to one flat in the treble. The seventh system concludes with a series of chords in the treble and a steady bass line.

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

tr

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

p

я, как и - ва, кра - си - ва, строй - на, так кра - си - ва,
I feel pret - ty and wit - ty and bright, And I fit - y

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

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

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

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

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

M.
M.

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

M.
M.

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

cresc.

cresc.

M.
M.

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

f *p sub.*

f *p*

M.
M.

- стя - ща, э - ле - гант - на, я вся сча - стье, и
stun - 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!

Две девушки
 Two girls

Зна - комь - тесь: вот
Have you met my

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,

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!

pp

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

sim.

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

f

Мария
Maria

ff

Мисс Америка!
Miss America!

Виват! Виват!
Speech! Speech!

Я пре -
I feel

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

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

М.
М.
- рад. Я лу - чи - ста, зо - ло -
те. I feel dis - 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 - ny, I feel fiz - zy and fun - ny 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.
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-mm?

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

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.