

Картина вторая

Scene Two

Публичный дом Матушки Гусыни в Лондоне, заполненный
завсегдатаями – мужчинами и женщинами.

В глубине сцены справа часы-кукушка. На авансцене слева
за столом сидят Том, Ник и Матушка Гусыня. Все пьют.

Mother Goose's Brothel, London.
At a table, downstage, right, sit Tom, Nick
and Mother Goose, drinking. Backstage left,
a Cuckoo Clock. – Whores. Roaring Boys.

Хор

Chorus

105 *♩=120 poco pesante* *ff* *a tempo* 106

107

(sempre) (h)

108

(h) (b)

Musical score system 1, measures 107-108. The right hand features a complex, chromatic arpeggiated texture. The left hand has a bass line with some rests and a few notes. A *molto* dynamic marking is present in the right hand.

Musical score system 2, measures 109-110. The right hand plays a series of chords and dyads. The left hand has a simple bass line. A *p* (piano) dynamic marking is present in the right hand.

Musical score system 3, measures 110-111. The right hand has a melodic line with grace notes. The left hand has a bass line. A *grazioso* dynamic marking is present in the right hand.

Musical score system 4, measures 111-112. The right hand has a melodic line with grace notes. The left hand has a bass line. A *grazioso* dynamic marking is present in the right hand.

Musical score system 5, measures 112-113. The right hand has a melodic line with grace notes. The left hand has a bass line. A *grazioso mf* dynamic marking is present in the right hand.

Musical score system 6, measures 113-114. The right hand has a melodic line with grace notes. The left hand has a bass line.

113

114

ЗАНАВЕС
CURTAIN

Мужчины
Roaring Boys
Tenori

115

ХОР Как все во-я-ки, мы рвем-ся в дра-ку, за каж- дым у-глом
CORO With air com-mand-ing and wea-pon han-dy We rove in a band

Bassi

116

при-кдю-чень-я ждем. Од-на и-де-я- скан-дал за-те-ять,
through the streets at night, Our op-ly no-tion to make com-mo-tion

117

тво - рить все, что на ум при - дет, да, все, что на ум при - дет.
And find *oc - ca - sion* *to pro - voke* *a fight,* *to pro - voke a fight.*

Женщины

118

Whores

Soprani

А наш по - бед - ный вид лю - бо - го за - ма - нит, ту - го
In tri - umph *glo - ri - ous* *with* *tro - phies* *cu - ri - ous* *We re -*

Алти

119

ко - ше - лек на - бит по - сле сви - дань - я.
- turn vic - to - ri - ous *from* *Love's* *sat - rains;*

Зна - ем за - ко - ны мы Ку - пи - до - на,
No troops more prac - tised in Cu - pid's tac - tics

120
 вен - ча - ет ус - пех все ста - рань - я.
By feint and am - bush the day to gain.

121 Мужчины
 Roaring Boys
 Tenori *f*
 Ду - ше при - ят - но и так за - нят - но со - ру вдруг за - те - ять
For what is swee - ter to hu - man na - ture Than to quar - rel o - ver

Bassi *f*

122

нам под ок - ном, раз - бить по - су - ду, на-скан-да - лить всю - ду,
no - thing at all, To hear the cra-shing of fur - ni - ture sma-shing

123

и в дра - ке ко - го - то пыр-нуть но - жом, да, да, пыр-нуть но - жом.
Or heads be - ing bashed in a ta - vern brawl, in a ta - vern brawl?

124

Женщины
 Whores
 Soprani

При - зыв - ным взгля - дом и слов кас - ка - дом мы
With dar - ting glan - ces and bold ad - van - ces We

Alti

125

о - боль - ща - ем всех, всех, под - ряд.
о - реп fire и - рон young and old;

The musical score for system 125 consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics in Russian and English. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

126

Все под - да - ют - ся, нам в плен сда - ют - ся
Sur - prised by cap - ture, their hearts are cap - tured,

The musical score for system 126 includes two vocal staves and piano accompaniment. The vocal lines continue with the lyrics. The piano accompaniment maintains a consistent rhythmic pattern with a bass line of eighth notes and a treble line of chords and moving lines.

и тро - фе - и нам щед - ро да - рят.
And in - to our laps they pour their gold.

The musical score for system 127 (the third system on the page) features two vocal staves and piano accompaniment. The vocal lines conclude the phrase. The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment.

127 Tutti
Soprani *f*

Наш тост про - воз - гла - сим за тех, кто вдох - нов -
A toast to our com - man - ders then From their Ir -

Alti *f*

Tenori *f*

Bassi *f*

128

- ля - ет нас здесь всех - со - е - ди - ня - ют нас
- re - gu - lars; A toast, la - dies and gent - le - men:

unis. unis. unis.

- ля - ет нас здесь всех - со - е - ди - ня - ют нас
- re - gu - lars; A toast, la - dies and gent - le - men:

129

Be - не - pa и Марс.
To - VE - NUS and to Mars.
MARS!

130

attacca