

NAKED REVOLUTION

A socialist realist opera drawn from
immigrant dreams

Piano reduction

composed by Dave Soldier

libretto by Maita di Niscemi

artistic conception by Komar and Melamid



"His wings will grow", Komar & Melamid

1997, this version 11.12.13

Soloists

tenor	Alexander Ulyanov; Citizen George Washington (George I); King George III's head
soprano	Molly Pitcher; Russian soothsayer ; Vera Pavlovna; Isadora Duncan
bass	General George Washington (George II)
countertenor	Vladimir Lenin

Chorus:

3 sopranos	2 solos for Irina, Masha, Russian maidens
2 mezzo	1 solo for Sasha, Russian maiden
2 tenors,	1 solo as slave
2 baritones	1 solo as slave
1 bass	1 solo as slave

sound man with recorded effects as indicated

Duration of music is about one hour

LIBRETTO

ACT I

Bowling Green New York 1776

Clangs (Voiced as in score)

Scrim rises revealing gilded equestrian statue of King George III as it stood on Bowling Green in New York City after 1770 - the King is dressed as a Roman Emperor. Horse and rider are one-third larger than life. They stand on a white marble pedestal 15 feet high behind a 10 foot black wrought iron fence. Molly Pitcher wears a sash reading Don't Tread on Me.

1. Truth, Truth, Truth

Molly, singing like Julie Andrews

It's Truth Truth and Truth
Truth in whose glorious name
All true Sons of Freedom
Now rise to proclaim
It's Truth, it's Truth, Truth forsooth
On this glorious day
All true sons of freedom now rally to say

Chorus

We hold these truths to be self-evident,
That all men are created equal
That they are endowed by their creator
with certain unalienable rights
among these are life liberty and the
pursuit of happiness

spot on piano

Molly, draping herself on the piano

It's Truth Truth and Truth
Truth in whose glorious name
All true Sons of Freedom
Now rise to proclaim
It's Truth, it's Truth, Truth forsooth
On this glorious day
All true sons of freedom now rally to say

Chorus

We hold these truths
yes we do.

2. Heave ho boys

Molly & Sons of Liberty:

Heave ho boys
pull your back in it fellows and haul
The true rule of riot
is willful destruction of all
The sole rule of warfare
is willful destruction of all
We hold these truths
yes. we. do.

Washington enters stage left, entering like Elvis with women in the chorus in thrall trailing behind him.

3. Washington's entrance

Washington

Why have my militia abandoned their
posts? (*girls sigh*)
Why do my soldiers
riot and boast? (*girls sigh*)
Dismembering statues as if they
were foes? Tell me all.
Is the enemy fled?

Molly

The King's mighty army is spread

Washington

around our supply lines. They'll starve
us.

Molly

But Congress - it's said-

Washington

Lies. *snare roll*
Rumors.

Cue 3A

He touches statue - clang.

Young Lady.
This statue's made out of lead.

snare roll

Molly

And?

snare roll

Washington

And so my friends are bullets.

Clang and snare

Forty thousand bullets,
forty thousand enemy dead.

4. Bullets

*Choir and Washington
shape note hymn, Washington leads*

LORD
Forty thousand bullets.
The King shall give us bullets.
Forty thousand bullets. Forty thousand enemy dead.
Bullets, bullets, bullets.
The King shall give us bullets.
Forty thousand bullets.
Forty thousand enemy dead.

5. I was not my father's eldest son

Lights fade to night as the music portrays the sounds of nightfall,

Head of George III as Roman Emperor appears as the moon high in the stars upstage left.

Three male choir members sing wordlessly as slaves near the piano. The rest of the choir exits.

Sounds of crickets and nightbirds between slave's singing, especially prominent at score cues.

Washington

I was not my father's eldest son.
Left three worthless lots in
Fredricksburg
Ten slaves
only half of Deep Run
my mother proved unkind
and took Perry Farm
that should have been mine

George III

Sanctissima mea uxor Elizabeth
Liza my life
Let me divorce my German queen
and make you my wife

Washington

Today I hold Mount Vernon
and I call Mount Vernon home
and stand possessed in Virginia alone
of twelve thousand seven
hundred thirty eight acres of my own.

Gentlemen's acres mapped and sown
Not parts of the Dismal Swamp
Nor unlocated frontier claims
or Custis lands in my good wife's name
cultivated farmland stone by stone
Foreclosing the improvident
I have made twelve thousand seven
hundred thirty eight acres of the old
Dominion my own.

I have done well. I shall do better.
I shall not reply to my
female parent's begging letters.

George III

I have lost my colonies, lost my
colonies. My beloved colonies.
It is you who desert me my lord
not I you.
Do not call again.

Lights out.

ACT II
Moscow, early decades of 1900s

6. Russian maiden's trio

Lights up on three middle class Russian maidens. The set suggests Moscow, circa 1900.

Irina Why do the dark woods weigh on my soul?

Masha boredom

Sasha sadness

Irina Why is mere living beyond my control?

Masha Hopeless

Sasha Despair

Irina If I were able just once to reach my goal.

Alexander

Among the Russian people
at any given time
Some men, perhaps a dozen
will answer for the nation
will answer with their lives
No power on earth can terrify us
No raging fire can prevail
against the coming dawn of freedom
The people's will shall be unveiled.

Vera & Alexander

Believe in the coming dawn of freedom.
Believe in the people's will
Believe in love and courage.
Dear friend, we're not alone.
Dear friend, we're not alone.
Dear friend, we're not afraid.

BLACKOUT.

Lights up on Lenin seated downstage right in the pose of his portrait in the Smolny Institute October 27, 1917. Alternate: Lenin (Alexander) limbs ladder and gives speech from balcony. As the speech progresses they are joined by the chorus dressed as workers, sailors, peasants, etc. Church bells, revolutionary posters, mob sounds Starts with quiet mob sounds that build.

9. Lenin at Smolny Institute

*Lenin and Alexander's ghost (rising to address his audience)
(when Lenin sings here, two voices emerge- Lenin and Alexander's ghost*

The Tsar himself recalled the touching
frankness of my brother.
Alexander did not beg or betray
or excuse himself in anyway.
Caught with a bomb in a book
He accused no one but took his time in
court to praise the people's will.
A martyr to the people's will. My
brother was hanged. My brother a
martyr at the age of twenty-one.

A body dressed like Alexander is revealed hanging.

Choir

Brother Illich

Lenin with Alexander

Comrades, martyrdom has never been
my way.

I survived assassins, exile, hunger and
despair. I have survived, we have
survived, we shall prevail
and see our vile oppressors destroyed.

*Lenin gives speech in Russian.
Use supertitles in English?
Choir sings "ooh" behind him.*

Choir members, spoken (subset)

Batushka, we are your children
Tell us what to do.

Lenin (with building anger)

Shoot the traitors
Shoot them all.
Scatter them like the dust they are.
Let the garbage heap of history
turn the corpses of our enemies
to compost to enrich our Revolution's
crops.

(The following spoken lines could be in Russian .)

Running dogs. Lackeys.
Why should they see another dawn?
Who dares say the naked revolution
should not prevail?
Who dares? Do you?

mob yells

No never. Comrade. We're
yours. Forever. All power to the
Supreme Soviet. All power to Comrade
Lenin.

*They disassemble the horse during instrumental music. Lenin assumes his typical salute
that he will use again at the end of the piece.*

Lenin & Mob

Shoot the traitors
Shoot them all.
Scatter them like the dust they are.
Let the garbage heap of history
turn the corpses of our enemies
to compost to enrich our Revolution's
crops.
THE WATERS OF REVOLUTION ARE
DRAWN FROM VILLAGE WELLS!

Majestic instrumental interlude (The Factory Worker and the Collective Farm Girl) with recorded mob sounds and recording of the real Lenin.

Act III
Washington Square, New York, 1917-1989

10. Remember

The remainder of the opera takes place in New York, Washington Square Park, 1917. In the Washington Square Arch, a statue of 1792 civilian George Washington faces a statue of 1776 military George Washington. The statues come alive and sing.

George I (civilian)
dreamily) Remember

George II (military)
(impatiently) of course I remember

George I
The apples
possible clattering vision of teeth
sounds of cars or car crashes

George II
The forests *(he steps down from niche)*
the trees

George I & II
huge oaks

George II
unblighted chestnuts
fern fronds and leaves

George I
Poplars marking property
and the winter of 1753, remember?

George II
Of course I remember.

George I
What was that Indian's name?
Kustaloga? Shingiss? Jeskakaka?

George II
No, no the one who said the French had killed
boiled and eaten his father.

George I
Of course, let me think
just the thing
Half King.

George II

That's right, Half King.
A strong man.
Always singing.

George I

Always sleeping.
Always drunk in the deepest woods.

George II

In the deepest snow,

George I & II

Half King

George II

half beast
he would have murdered us all had he dared
felled us like oxen in the snow
murdered us all
murdered us there

George I & II

Where the Allegheny
and the Monongahela Rivers
join the frozen Ohio
Well I know
Half King would have drunk our blood
had he dared.
Drunk our blood in the snow.

11. *Lenin's entrance*

Enter Lenin stage right with his accordionist dressed as he was when he crossed Petrograd disguised as a laborer in 1918.

12. *I still remember*

Someone rides by on a ridiculous bicycle – it is Marcel Duchamp.

pause

*Lenin
(to the accordionist)*

I still remember
on grassy afternoons
I have lain on hay I never raked
Eaten bread I never baked
And dreamed in honeyed sunlight.

Dreamed young dreams
on perfumed afternoons
birch trees lime trees hollyhocks
mignonette fresh peas for tea
and colored kites flying high high high
above the meadow
above the clearing
high in the sunset sky.

George I The forest.

George II The meadows.

George I The clearing.

together The sky.

An on-stage trio of street musician including Lenin's accordionist, solo violin, and the orchestra's guitarist preferably on balalaika, perform a gypsy interlude.

Chorus (like Red Army chorus)

I still remember
on grassy afternoons
I have lain on hay I never raked
Eaten bread I never baked
And dreamed in honeyed sunlight.

George I The forest.

George II The meadows.

George I The clearing.

together The sky.

13. *Lenin and Washingtons' trio*

Lenin Perhaps I'm the fool.
Because while listening to Beethoven
I forgot to be cruel.

George I (to George II) Beethoven?

George II Beethoven?

Lenin The Appassionata to be precise
is such strange music
it makes me want to be kind
I cannot be weak, no leader can.

comrades
shoot them!

beloved

revered throughout the land
and more and more and more and more.

Help me

14. *Oh no*

George 1 & II start sketching out a dance to the strains of the Appassionata,.

Banner: Republic of Greenwich Village.

Isadora lit on a swing behind the scrim.

Violins intro truth truth truth

Lenin

Oh, no.

Isadora

I greet you in the sacred name of beauty.

Lenin

Not again.

15. *Sing of nature*

Isadora (coyly, always centered on Lenin)

Sing of nature
Sing of numbers
Sing of sunflowers turning in time
one two three
see the petals on lilies
the petals on lilies
five on each buttercup
eight dressed delphiniums
thirteen marigolds
twenty-one asters
thirty-four daisies
fifty-five daisies

dances with accordionist, looks at Lenin

sing of petals
sing of daisies
next flowering number
eighty-nine

sing of nature
sing of numbers
sing of sunflowers
turning in, turning in time
and all the florets

in all the sunflowers
thirty-four clockwise *to George I*
fifty-five counter *to George II*
onward through nature
beyond eighty-nine

That's right, think about it
want to know more
the next circle of florets
one forty-four.

circles triumphantly to Lenin

Lenin (spoken, Russian)

That woman!! Get rid of her.
Tell Podvovsky I will not see her!! I don't care how
many orphans she's found for her school.

Isadora:

On Sparrow Hill in Moscow
Five hundred little girls
greet the nation's newfound way
wave red scarves in the sunlight
raise their garlands in unison
to bless the coming day.

Lenin (spoken, Russian)

she's crazy, etc.

Isadora (sung)

And anybody's child
shall know the story of this dawn
shall know the glory that is born
of art and truth and beauty
shall know the grandeur of the hope
that makes man free.

16. Hysteria

Washingtons dance a minuet to the Appassionata.

Tape or conga/bongo begins at score cue.

George Washingtons

State your business.

Isadora

Here I stand today
and here we promise to forgive
all debts we owe to sorrow shall cease
the world shall know peace.

Chorus of Georges

*Komar and Melamid have made George masks using the face on the dollar bill that the
chorus can brandish*

Who why where what
do you think you're doing?
Who why where what
do you think we are

Isadora

and anybody's child
shall know the story of this dawn
shall know the glory that is born
of art and truth and beauty
shall know the grandeur of the hope
that makes man free.

Chorus of Georges

This is our country.
Our world, our century.
We're taking it back!

George George George George
George George George George

Chorus of Georges grows more and more frenetic. Lenin tries to cut in to dance but is rebuffed.

At waltz cue, drums stop and Isadora and Marcel dance off together, and the Georges waltz. Maybe some of the chorus too.

Chorus sings la, la, la.

Lenin attempts to leave with only his trusty accordionist following. He hails at a cab with his trademark salute.

Lenin yells Taxi!

Lights out.

Clangs from the introduction.

Lights on and bows.

Naked Revolution

a socialist realist opera drawn from immigrant dreams

Piano reduction

1997

version 11.11.13

Dave Soldier, composer

Maita di Niscemi, lyrics

Komar & Melamid, concept

Bells

1. Truth Truth Truth

$\text{♩} = 72$

Sop.

a tempo

f It's — truth truth truth it's truth

Sop.

truth in whose glor-i-ous name all true Sons of Free - dom now rise to pro - claim

Naked Revolution

34

Sop. It's truth it's truth tru - th for - sooth on this glor-i - ous day all

44

Sop. true Sons of Free - dom now ral-ly to - say **ff** We hold _____

C Ten 1 **f** We hold these truths to

C Bari 2 **f** We hold these truths to

C Bass 3 **f** We hold these truths to

44 **mf**

53

Sop. _____ they are en - dowed _____

C Ten 1 be self ev - i - dent that all men are cre - a - ted e - qual that they are en - dowed by their Cre -

C Bari 2 be self ev - i - dent that all men are cre - a - ted e - qual that they are en - dowed by their Cre -

C Bass 3 be self ev - i - dent that all men are cre - a - ted e - qual that they are en - dowed by their Cre -

53

Naked Revolution

62

Sop. ri - ghts — hi - hi - hi - hi - hi ghts a mong these rights gently

C Ten 1 a - tor with cer - tain in - al - ni ble rights *mp* Oh gently oh

C Bari 2 a - tor with cer - tain in - al - ni ble rights *mp* Oh gently oh

C Bass 3 a - tor with cer - tain in - al - ni ble rights *mp* Oh oh



71 spoken (Julie Andrews)

Sop. life lib - er - ty and the pur - suit of hap - pi ness

C Ten 1 oh oh oh oh oh

C Bari 2 oh oh oh oh oh

C Bass 3 oh oh oh oh oh



79

Sop. truth truth truth it's

romantic

mug with pianist *a tempo*



Naked Revolution

85

Sop. truth truth in whose glor - i - ous name all true Son's of free - dom now rise to pro -

96

Sop. claim It's truth it's truth tftu th for - sooth on this glor - i - ous day

106

Sop. all true Sons of Free - dom now ral - ly to say

C Ten 1 We hold

C Bari 2 We hold

C Bass 3 We hold


mf

116

C Ten 1
8 — these truths — we — hol-hol - ho - hold them yes — yes — we do we hold — these

C Bari 2
— these truths — we — hol-hol - ho - hold them yes — yes — we do we hold — these

C Bass 3
— these truths — we — hol-hol - ho - hold them yes — yes — we do we hold — these



116

mf

125

C Ten 1
8 truths — we — hol-hol - ho - hold them yes — yes — we do we hold — these truths —

C Bari 2
truths — we — hol-hol - ho - hold them yes — yes — we do we hold — these truths —

C Bass 3
truths — we — hol-hol - ho - hold them yes — yes — we do we hold — these truths —



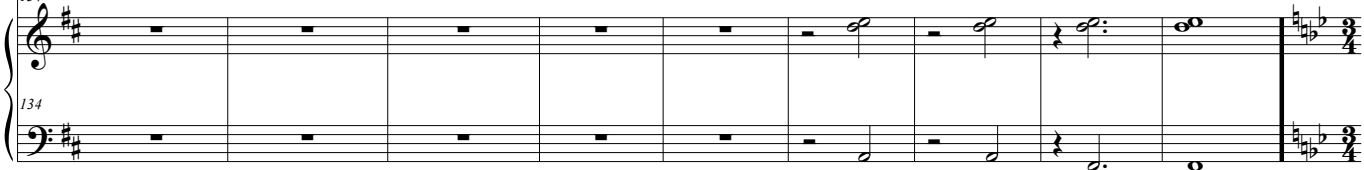
125

134

C Ten 1
8 — we — hol-hol - ho - hold them yes — yes — we do —

C Bari 2
— we — hol-hol - ho - hold them yes — yes — we do —

C Bass 3
— we — hol-hol - ho - hold them yes — yes — we do —



134

Naked Revolution

2. Heave Ho Boys

143

 $\text{♩} = 72$

Sop. Oh Ah Heave ho b'-hoys put your back in it fel-lows and haul The true rule of ri-ot is

C Ten 1 *f* Oh Ah Heave ho b'-hoys put your back in it fel-lows and haul The true rule of ri-ot is

C Bari 2 *f* Oh Ah Heave ho b'-hoys put your back in it fel-lows and haul The true rule of ri-ot is

C Bass 3 *f* Heave ho b'-hoys put your back in it fel-lows and haul The true rule of ri-ot is

155

Sop. will-full de-struction of all the true rule of war-fare is will-ful de-struction of all

C Ten 1 will-full de-struction of all the true rule of war-fare is will-ful de-struction of all

C Bari 2 will-full de-struction of all the true rule of war-fare is will-ful de-struction of all

C Bass 3 will-full de-struction of all the true rule of war-fare is will-ful de-struction of all

166

attacca

Sop. We hold these truths yes we do

C Ten 1 We hold these truths yes we do

C Bari 2 We hold these truths yes we do

C Bass 3 We hold these truths yes we do

Naked Revolution

♩ = 66

patterns on these notes can vary, keep sharp attack

3. Washington enters

174 *f*

175 *mp* *gwa*

177 *mp*

178 *f* *bass cl.*

179 *f* *mp*

Bass

Why have my mi - li - tia

180

Bass

a - ban - doned their posts?

girls sigh

C Sop 1

Ah ah ah ah ah ah ah

C Sop 2,3

Ah ah ah ah ah ah ah

C Mezz 2

Ah ah ah ah ah ah ah

Glk.

f

180

f

*

182

Bass

Why do my

182

p

leg.

183

Bass

sol - - - diers

183

183

184

Bass
ri - ot and boast?

C Sop 1
girls sigh
ah ah ah ah ah ah ah

C Sop2,3
girls sigh
ah ah ah ah ah ah ah

C Mezz 2
ah ah ah ah ah ah ah

f

186

Bass
Partch
Dis - mem - ber - ing

p

Rev.

187

Bass
sta - tues as if they were foes?

188

Bass
Tell me

189

Sop. *f* The King's migh - ty ar - my

Bass *f* all is the en - e - my fled?

Partch

189

189 *p*

191

Sop. is spread

Bass *a - round* our sup - ply - lines

Partch

191

191 *mp*

191 *Sea*

193

Sop. but Con - gress it's said

Bass They'll starve us

193

193

195

Bass Lies ru - mors

3A W: "Young lady, this statue's made of lead"

S.Dr. chimes

195 *f*

195

Naked Revolution

199 S.Dr. Molly and Chorus: ♩=90 "And?"

202 Bass and so my friends are bul-lets for-ty thou-sand bul-lets for-ty thou-sand en-e-my dead

C Sop 1 *f* LORD -

C Sop2,3 *f* LORD -

C Mezz 2 *f* LORD

C Ten 1 *f* LORD

C Bari 2 *f* LORD

C Bass 3 *f* LORD

202 S.Dr.

202

206 **4. Bullets** $\text{♩} = 90$

Bass
For - ty thou - sand bul - lets the king shall give us bul - lets For - ty thou - sand bul - lets and

C Sop 1
For - ty thou - sand bul - lets the king shall give us bul - lets — For - ty thou - sand bul - lets and

C Sop2,3
For - ty thou - sand bul - lets the king shall give us bul - lets — For - ty thou - sand bul - lets and

C Mezz 2
For - ty thou sand bul - lets the king shall give us bul - lets For ty thou sand bul lets and

C Ten 1
For - ty thou - sand bul - lets the king shall give us bul - lets For - ty thou - sand bul - lets and

C Bari 2
For - ty thou - sand bul - lets the king shall give us bul - lets For - ty thou - sand bul - lets and

C Bass 3
For - ty thou - sand bul - lets the king shall give us bul - lets For - ty thou - sand bul - lets and

209

Bass
thou - sands en - my dead bul - lets for - ty thou - sand bul - lets For ty thou - sand - en - 'my dead

C Sop 1
thou - sands en - 'mydead the king shall give us bul - lets for - ty thou - sand bul - lets — For - ty thou - sand en - em - y dead

C Sop2,3
thou - sands en - 'mydead the king shall give us bul - lets for - ty thou - sand bul - lets — For - ty thou - sand en - em - y dead

C Mezz 2
thous - sands en - my dead bul - lets for - ty thou - sand bul - lets for - ty for - ty thou - sand en - am - y dead

C Ten 1
thou - sands en - my dead bul - lets for - ty thou - sand bul - lets for - ty for - ty thou - sand en - em - y dead The

C Bari 2
thou - sands en - my dead bul - lets for - ty thou - sand bul - lets for - ty for - ty thou - sand en - em - y dead The

C Bass 3
thou - sands en - my dead bul - lets for - ty thou - sand bul - lets For ty thou - sand - en - 'my dead

214 $\text{♩} = 112$

Bass
king shall give bul - lets bul - lets en - my dead

C Sop 1
The king king king king king king king shall give us bul - lets - thou - sand en - 'my dead

C Sop2,3
The king king king king king king king shall give us bul - lets - thou - sand en - 'my dead

C Mezz 2
the king king king king king king - shall give us bul - lets thou - sand en - my dead

C Ten 1
8 king king king king king king king king king king king king shall give bul - lets thou - sand en - my dead dead dead the

C Bari 2
king king king king king king king king king king king king shall give bul - lets thou - sand en - my dead dead dead the

C Bass 3
king shall give bul - lets bul - lets en - my dead

218

Bass
dead bul - lets Bul - lets thou - sand en - 'my dead

C Sop 1
king shall give us bul - lets for - ty thou - sand bul - bul - lets bul - lets bul - lets for - ty thou - sand en - 'my dead

C Sop2,3
king shall give us bul - lets for - ty thou - sand bul - bul - lets bul - lets bul - lets for - ty thou - sand en - 'my dead

C Mezz 2
king shall give us bul - lets for - ty thou - sand bul - lets bul - lets bul - lets for - ty - thou - sand en - my dead

C Ten 1
8 king shall give us bul - lets for - ty thou - sand bul lets - bul - lets bul - lets bul - lets for - ty - thou - sand en my dead

C Bari 2
king shall give us bul - lets for - ty thou - sand bul lets - bul - lets bul - lets bul - lets for - ty - thou - sand en my dead

C Bass 3
dead bul - lets Bul - lets thou - sand en - 'my dead

5. I was not my father's eldest son

222

$\text{♩} = 86$

trio of Washington's slaves

solo

legato throughout

C Ten 1

C Bari 2

C Bass 3

222

mf

Aae _____

mf

Ah _____

solo

legato throughout

mf

Eh _____

pp

C Ten 1

C Bari 2

C Bass 3

227

p

C Ten 1

C Bari 2

C Bass 3

229

mf

231

C Ten 1

C Bari 2

C Bass 3

233

C Ten 1

C Bass 3

mf

236

C Ten 1

C Bari 2

C Bass 3

mf

cricket sounds

243 *cricket sounds* ♩=100

Bass *f* I was

C Ten 1 *cricket sounds*

C Bari 2

C Bass 3

243 *legato mp*

250

Bass not my fa - ther's el - dest son left three worth-less lots in Fred - ricks - burg

250

259 *cresc.*

Bass Twelve slaves, on-ly half of Deep Run _____ my mo - ther proved un - kind and

259

269 *a little maniacal a little faster*

Bass took Per - ry Farm, that should have been mine _____

269

(as the man in the moon)

279 *lonely*
T *Sanc - tiss - i - me me - a ux - or E - a -*

287 *rit.*
T *liz - a - bet Li - za my life let me div-orce my Ger-man queen and make you my wife*

295 *a tempo*
T
Bass *To day, I hold Mt. Ver - non and I call Mt.*

304
Bass *Ver - non home and stand po - sessed in Vir - gin - ia a lone of twelve*

313
Bass *thou - sand se - ven hun - dred thirty eight a - cres of my own*

Naked Revolution

323 can be an octave lower

Bass

Gen - tle - man's a - cres mapped and sown not pie - ces of the Dis - mal

331

Bass

swamp or un - lo - ca - ted fron - tier claims or Cus - tis lands in my good wife's name _____

340

Bass

cul - ti - va - ted farm - land stone by stone _____ fore - clos - ing the im - prov - i - dent

348 going a bit crazy

Bass

I have made twelve _____ thou - sand se - ven hun - dred thir - ty eight a - cres of old Do - min ion my

357

Bass

own _____ I _____ have done well I shall _____ do bet - ter _____ I

366

Bass

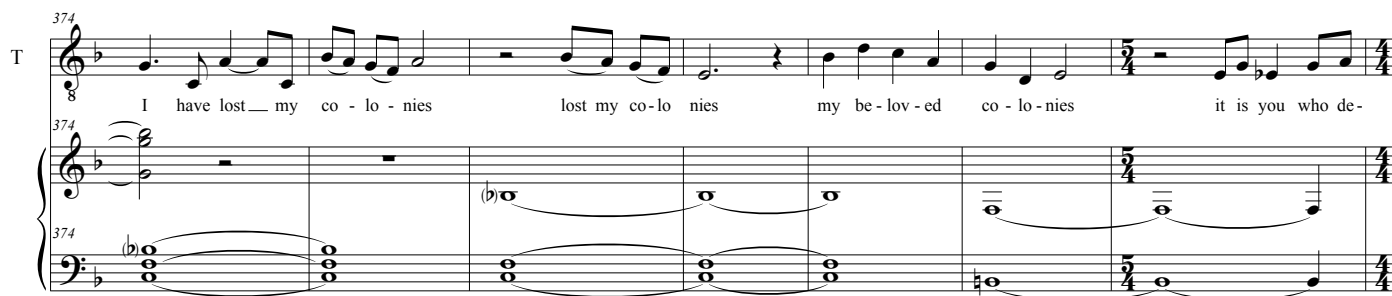
shall not re - ply to my fe - male pa - rents beg - ging let - ter



374

T

I have lost my co - lo - nies lost my co - lo - nies my be - lov - ed co - lo - nies it is you who de -



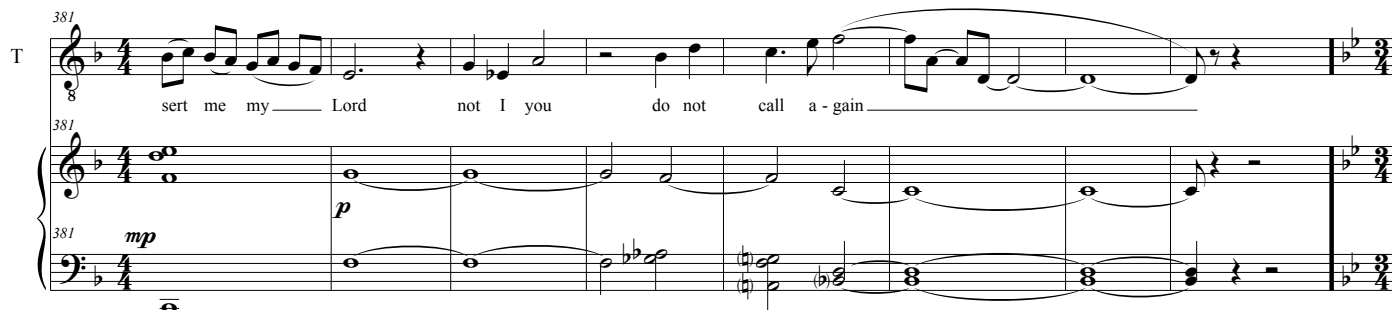
381

T

sert me my Lord not I you do not call a - gain

mp

p



6. Russian Maiden Trio
trio of lonely chorus girls

solo

C Sop 1
C Sop2,3
C Mezz 2

389

f Why do the dark woods weigh on my soul?
Why do the dark woods weigh on my soul?
Why do the dark woods weigh on my soul?

ocho

f

a tempo

Bore - dom
Sad -

C Sop 1
C Sop2,3
C Mezz 2

398

Why do the dark woods weigh on my soul - - Why is mere li - ving be - yond my con - trol?
Bore - dom - - Why is mere li - ving be - yond my con - trol?
ness Sad - ness Why is mere li - ving be - yond my con - trol?

398

C Sop 1
C Sop2,3
C Mezz 2

407

If I were a - ble just once - to
De - spair
Hope - less

407

mf

415

C Sop 1 reach my goal Tra - vel to Par - is to Par - is

C Sop2,3

C Mezz 2 Your goal? With-out mo-ney? Without per - mis - sion? With-out
Your goal? With-out mo-ney? Without per - mis - sion? With-out

423

C Sop 1 and then to Rome

C Sop2,3

C Mezz 2 mo-ney or per - mis - sion to Rome
mo-ney or per - mis - sion to Rome

432

C Sop 1 I shall ne - ver see Par - is

C Sop2,3

C Mezz 2 You shall ne - ver see Par - is Par - is
You shall ne - ver see Par - is Par - is Par - is accordion

441

C Sop 1 We shall ne - ver see Par - is We shall ne - ve see Rome _____ We shall

C Sop2,3 We shall ne - ver see Par - is We shall ne - ver see Rome _____ We shall

C Mezz 2 We shall ne - ver see Par - is We shall ne - ver see Rome _____ We shall

451

C Sop 1 sit in our par - lour sit and de - spair play - ing Cho - pin, pres - sing flo - wers -

C Sop2,3 sit in our par - lour sit and de - spair play - ing Cho - pin, pres - sing flo - wers

C Mezz 2 sit in our par - lour sit and de - spair ply - ing Cho - pon, pres - sing flo - wers

461

C Sop 1 - wea - ving rib - bons in our hair _____

C Sop2,3 wea - ving rib - bons in our hair _____

C Mezz 2 wea - ving rib - bons in our hair _____

guitar

470

C Sop 1

C Sop2,3

C Mezz 2

Why do the dark woods weigh on my soul?

Why do the dark woods weigh on my soul?

Why do the dark woods weigh on my soul?

mf

470

480

480

7. When the Devil Comes to Moscow

$\text{♩} = 96$

489

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

p An - gels and
cresc. poco a poco

pp *cresc. poco a poco* *p*

495

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

min - i - sters of Grace de - fend us

f

min - i - sters of Grace de - fend us

min - i - sters of Grace de - fend us

min - i - sters of Grace de - fend us

min - i - sters of Grace de - fend us

min - i - sters of Grace de - fend us

f church bells

500

C Sop 1 *f* An - gels and mi - ni - sters of grace de -

C Sop2,3 *f* An - gels and mi - ni - sters of grace de -

C Mezz 2 *f* An - gels and mi - ni - sters of grace de -

C Ten 1 *f* An - gels and mi - ni - sters of grace de -

C Bari 2 *f* An - gels and mi - ni - sters of grace de -

C Bass 3 *f* An - gels and mi - ni - sters of grace de -

503

C Sop 1 fend us

C Sop2,3 fend us

C Mezz 2 fend us

C Ten 1 fend us

C Bari 2 fend us

C Bass 3 fend us

503 solo

Piano accompaniment for measures 507-511. The music is in a key with two sharps (D major) and a 4/4 time signature. It features a complex rhythmic pattern with many triplets and sixteenth notes. A common time signature change to 3/4 is indicated at the end of the system.

Piano accompaniment for measures 512-516. The music continues with the same complex rhythmic patterns and includes a key signature change to one sharp (E major) at the end of the system.

Sop. *ff* penetrating
When the evil comes to Mos - cow on a Wednes - day late in May

Soprano vocal line and piano accompaniment for measures 517-521. The vocal line is marked *ff* and includes the lyrics "penetrating When the evil comes to Mos - cow on a Wednes - day late in May". The piano accompaniment features triplets and complex rhythmic figures.

Sop. *f*
Will his eyes be black or yel - low will his beard be black or gray?

Soprano vocal line and piano accompaniment for measures 522-526. The vocal line is marked *f* and includes the lyrics "Will his eyes be black or yel - low will his beard be black or gray?". The piano accompaniment continues with complex rhythmic patterns.

Piano accompaniment for measures 527-532. The music continues with complex rhythmic patterns and includes a key signature change to one sharp (E major) at the end of the system.

Sop. *f*
With a dog's head on each sad - dle Will the de -

Soprano vocal line and piano accompaniment for measures 533-537. The vocal line is marked *f* and includes the lyrics "With a dog's head on each sad - dle Will the de -". The piano accompaniment features triplets and complex rhythmic figures.

538 Sop. vil's hench - men ride? Ride forth from the se - perate king - dom Ride _____ forth at the de -

544 Sop. vil's side?

548 C Sop 1 choose own pitch, move in these intervals

548 C Sop2,3 choose own pitch, move in these intervals I van Groz _____

548 C Mezz 2 choose own pitch, move in these intervals I van Groz _____

548 C Ten 1 choose own pitch, move in these intervals *f* Op ri chi ni - - - ki

548 C Bari 2 *f* Op ri chi ni ki

548 C Bass 3 *f* Op ri chi ni ki

550

follow rhythm, not pitch!

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

ny

Oooo

'yaah'

yaah

Oooo

Oooo

yaah

552

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

554

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

554

555

Sop.

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

nasal Oh

HAH! Oh - - - nasal

HAH! Oh nasal

HAH! Oh nasal

HAH! OH nasal

HAH! OH nasal

HAH! Oh

555

Naked Revolution

Sop. ⁵⁵⁸ men of dark-ness on dark hor - ses — Brooms and dag - gers in —

Sop. ⁵⁶³ his hand — All in — black u - pon black stal - lions — Will the — black — brooms —

Sop. ⁵⁶⁸ sweep — our land?

C Sop 1 *ff* An - gels mi - ni - sters of

C Sop2,3 *ff* An - gels mi - ni - sters of

C Mezz 2 *ff* An - gels mi - ni - sters of

C Ten 1 *ff* An - gels mi - ni - sters of

C Bari 2 *ff* An - gels mi - ni - sters of

C Bass 3 *ff* An - gels mi - ni - sters of

church bells

573

C Sop 1
grace de - fend us Oh an - gels mi-ni-sters of

C Sop2,3
grace de - fend us Oh an - gels mi-ni-sters of

C Mezz 2
grace de - fend us Oh an - gels mi-ni-sters of

C Ten 1
grace de - fend us Oh an - gels mi-ni-sters of

C Bari 2
grace de - fend us Oh an - gels mi-ni-sters of

C Bass 3
grace de - fend us Oh an - gels mi-ni-sters of

578

C Sop 1
grace de - fend us

C Sop2,3
grace de - fend us

C Mezz 2
grace de - fend us

C Ten 1
grace de - fend us

C Bari 2
grace de - fend us

C Bass 3
grace de - fend us

Naked Revolution

finger cymbals ad lib

582

Sop.

Will the De - vil's wit - ches

586

Sop.

highest sop, lowest bs, keen
whis - tle Will they stra - dle hu - man swine? Ri - ding

C Sop 1

f

hu - man swine

C Sop2,3

hu - man swine

C Mezz 2

hu - man swine

C Bass 3

highest sop, lowest bs, keen

f

586

591

Sop.

— broom - sticks through the stars Flown to drink the de -

591

596

Sop. vil's wine *f* When the de - vil comes *fff* to Mos - cow - *mf*

C Sop 1 *f* When the de - vil comes *fff* to Mos - cow - *mf*

C Sop2,3 *f* When the de - vil comes *fff* to Mos - cow - *mf*

C Mezz 2 *f* When the de - vil comes *fff* to Mos - cow - *mf*

596

English horn

601 *half sung stage whispers*

C Sop 1 - - - *half sung stage whispers* Not to mor - row not to - day when the de - vil comes to Mos - cow

C Sop2,3 - - - *half sung stage whispers* Not to mor - row not to - day when the de - vil comes to Mos - cow

C Mezz 2 - - - *half sung stage whispers* Not to - mor - row - - - Not to - day when the de - vil comes to Mos - cow

C Ten 1 - - - *half sung stage whispers* Not to mor - row not to - day when the de - vil comes to Mos - cow

C Bari 2 - - - *half sung stage whispers* Not to mor - row not to - day when the de - vil comes to Mos - cow

C Bass 3 - - - *half sung stage whispers* Not to - mor - row - - - Not to - day when the de - vil comes to Mos - cow

601

605

C Sop 1
how long_ will the de - vil stay? An - gels and

C Sop2,3
how long_ will the de - vil stay? An - gels and

C Mezz 2
how long_ will the de - vil stay? An - gels and

C Ten 1
how long_ will the de - vil stay? An - gels and

C Bari 2
how long_ will the de - vil stay? An - gels and

C Bass 3
how long_ will the de - vil stay? An - gels and

610

C Sop 1
mi - ni - sters of _____ grace de - fend us

C Sop2,3
mi - ni - sters of _____ grace de - fend us

C Mezz 2
mi - ni - sters of _____ grace de - fend us

C Ten 1
mi - ni - sters of _____ grace de - fend us

C Bari 2
mi - ni - sters of _____ grace de - fend us

C Bass 3
mi - ni - sters of _____ grace de - fend us

8. And When You See a Fire

tubular bells

613 *5 explosions*

legato

f *mp* *mp*

tympani

pp

Sop.

C Sop 1

C Sop2,3

C Mezz 2

618

mp Ah... *f* And

mp Ah... one mezzo

mp Ah...

618 *mp*

618 *pp*

Sop.

622

when you see a fire threat-en-ing your home in night's dark-est hour *mp* the ho-ur af-ter mid-night, the

622

622

Sop.

626

hour be-fore dawn, *f* run brave-ly to it through the for-est no rag-ing fi-re can pre-

626

626

Sop. *630*
 veil a - gainst the com - ing dawn of free - dom the peo - ple's will *p* shall be un -

Sop. *634*
 veiled

C Sop 1 *mf*

C Sop 2,3 *mf*

C Mezz 2 *mf*

T *638*
f A - mong the Rus - sian peo - ple at a - ny - giv - en time some

T *642*
 men - per - haps a doz - en will an - swer for their na - tion will an - swer with their lives no pow - er on earth can ter - ri -

646

T

fy us no ra - ging fi - re can pre - vail a - gainst the com - ing dawn of

mp

650

T

free - dom the peo - ple's will shall be un - veiled

p

mp

654

Sop.

f Be - lieve in the com - ing dawn of free dom be

T

f Be - lieve in the com - ing dawn of free dom be -

C Sop 1

Ooo

C Sop 2,3

Ooo

C Mezz 2

Ooo

654

mf

658

Sop. lieve in the peo - ple's will be - lieve in love and cour - age Dear

T lieve in the peo - ple's will be - lieve in love and cour - age Dear

C Sop 1 Ooo

C Sop2,3 Ooo

C Mezz 2 Ooo

658

662

Sop. friend we're not a - lone

T friend we're not a - fraid

C Sop 1 one pitch for each singer

C Sop2,3

C Mezz 2

662

666

666

666

9. Lenin at Smolny

CountTen. *f* The czar him - self re - called the

T *f* The czar him - self re - called the

669 *ff* *mp*

CountTen. touch - ing frank - ness of my bro - ther Al - ex - an - der did not beg or be -

T touch ing frank - ness of my bro - ther Al - ex - an der did not beg or be -

675 *f*

CountTen. tray or ex - cuse him - self in an - y way caught with a

T tray or ex - cuse him - self in an - y way caught with a

679 *f*

CountTen. bomb in a book he ac - cused no one but took his time in court to praise the peo - ple's will

T bomb in a book he ac - cused no one but took his time in court praise the peo - ple's will

683 *oboe*

CountTen. $\text{♩} = 52$

687 $\text{♩} = 60 \text{ } 3 \text{ } 7$

A mar - - - tyr to the peo - ple's

T

A mar - - - tyr to the peo - ple's

CountTen.

692 $\text{ } 3 \text{ } 3$

will My bro-ther was hanged My bro-ther a mar - tyr at the age of twen - ty

T

will My bro-ther was hanged My bro-ther a mar - tyr at the age of twen - ty

692 $\text{ } 3 \text{ } 3$

Naked Revolution

♩ = 72

699

Sop. *f* Bro - ther Ill - ich *mf* Ah.....

CountTen. *f* one Com-rades mar - tyr dom has ne - ver been my way I

T *f* one

C Sop 1 *f* Bro - ther Ill - ich *mp* Ah.....

C Sop2,3 *f* Bro - ther Ill - ich *mp* Ah.....

C Mezz 2 *f* Bro - ther Ill - ich *mp* Ah.....

C Ten 1 *f* Bro - ther Ill - ich *mp* Ooo.....

C Bari 2 *f* *mp* Ooo.....

C Bass 3 *f* Bro - ther Ill - ich *mp* Oooo.....

699 *f* *mp*

699

704

Sop.

CountTen.

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

704

704

have sur-vived as-sass - ins ex - ile hun - ger and de spair I have sur - vived we have sur - vived we shall pre - vail and

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

708 $\text{♩}=112$ $\text{♩}=132$

Sop.

CountTen.
see our vile op - pres - sors de - stroyed

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

708 oboe *f*

713

C Sop 1
ooh

C Sop2,3
ooh

C Mezz 2
ooh

713

722

CountTen. Shoot

T Shoot

C Sop 1

C Sop2,3

C Mezz 2

clarinet

gtr.

728

CountTen.
 the trai - tors shoot shoot them all _____ Scat ter them like the dust they are _____ let the

T
 the trai - tors shoot shoot them all _____ Scat - ter them like the dust they are _____ let the

735

CountTen.
 gar-bage heap of his - to - ry turn the corp-ses of our en - em - ies to com - post _____ to en-rich _____ our re - vo -

T
 gar-bage heap Sing of na - ture turn the corp-ses of our en - em - ies to com - post _____ to en-rich _____ our re - vo -

741 Lenin gives 2nd speech in Russian

CountTen. *lu - tion's crops*

T *lu - tion's crops*

747

CountTen. *f* Shoot the trai-tors shoot shoot them all _____ Scat ter them like like dust they are _____ let the gar-bage heap of

T *f* Shoot the trai-tors shoot shoot them all _____ Scat - t~~er~~ - like ty dust they ter _____ let the gar-bage heap of

C Sop 1 *f* Shoot the trai-tors shoot shoot them all _____ Scat - ter _____ like _____ dust they _____ let the gar-bage heap of

C Sop2,3 *f* Shoot the trai-tors shoot shoot them all _____ Scat - ter _____ like _____ dust they _____ let the gar-bage heap of

C Mezz 2 *f* Shoot the trai-tors shoot shoot them all _____ Scat ter them like like dust they are _____ let the gar-bage heap of

C Ten 1 *f* Shoot the trai-tors shoot shoot them all _____ Scat - ter _____ like _____ dust they _____ let the gar-bage heap of

C Bari 2 *f* Shoot the trai-tors shoot shoot them all _____ Scat - ter _____ like _____ dust they _____ let the gar-bage heap of

C Bass 3 *f* Shoot the trai-tors shoot shoot them all _____ Scat - ter _____ like _____ dust they _____ let the gar-bage heap of

low basses sing 8vb

755

CountTen. his - to - ry turn the corp-ses of our en-em-ies to com - post to en - rich our rev - o - lu - tion's crops

T his - to - ry turn the corp-ses of our en-em-ies to _____ the _____ to en - rich our rev - o - lu - rion's crops

C Sop 1 his - to - ry turn the corp-ses of our en-em-ies to _____ to en - rich our rev - o - lu - rion's crops

C Sop2,3 his - to - ry turn the corp-ses of our en-em-ies to _____ to en - rich our rev - o - lu - rion's crops

C Mezz 2 his - to - ry turn the corp-ses of our en-em-ies to com - post to en - rich our rev - o - lu - tion's crops

C Ten 1 his - to - ry turn the corp-ses of our en-em-ies to _____ to en - rich our rev - o - lu - rion's crops

C Bari 2 his - to - ry turn the corp-ses of our en-em-ies to _____ to en - rich our rev - o - lu - rion's crops

C Bass 3 his - to - ry turn the corp-ses of our en-em-ies to _____ to en - rich our rev - o - lu - rion's crops

755

755

762

CountTen. *ff* The wa-ters of re - vo - lu - tion are drawn from vill - age wells

T *ff* The wa-ters of re - vo - lu - tion are drawn from vill - age wells

C Sop 1 *ff* The wa-ters of re - vo - lu - tion are drawn from vill - age wells

C Sop2,3 *ff* The wa-ters of re - vo - lu - tion are drawn from vill - age wells

C Mezz 2 *ff* The wa-ters of re - vo - lu - tion are drawn from vill - age wells

C Ten 1 *ff* The wa-ters of re - vo - lu - tion are drawn from vill - age wells

C Bari 2 *ff* The wa-ters of re - vo - lu - tion are drawn from vill - age wells

C Bass 3 *ff* The wa-ters of re - vo - lu - tion are drawn from vill - age wells

768

The factory worker & collective farm girl

773 *♩=80*

781

Musical score for measures 789-797. The piece is in 6/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes.

Musical score for measure 798. The right hand has a whole note chord, and the left hand has a whole note chord. The key signature changes to four sharps (F#, C#, G#, D#) and the time signature changes to 6/4.

10. Remember patterns can be altered at will, but keep sharp attack

Musical score for measures 800-801. The tempo is marked $\text{♩} = 90$. The right hand plays a continuous eighth-note pattern, and the left hand plays a similar eighth-note pattern. The dynamic is marked *f*.

Musical score for measures 801-802. The right hand continues the eighth-note pattern. The left hand has a whole note chord in measure 801 and a whole note chord in measure 802. The time signature changes to 3/4 in measure 802.

Musical score for measures 803-804. The right hand continues the eighth-note pattern. The left hand continues the eighth-note pattern.

Musical score for measures 804-805. The right hand has a whole note chord in measure 804 and a whole note chord in measure 805. The left hand continues the eighth-note pattern.

Musical score for measures 805-806. The right hand continues the eighth-note pattern. The left hand has a whole note chord in measure 805 and a whole note chord in measure 806.

806

T

807 *f* Re - mem - ber

Bass

809 *f* impatiently Of course I re - mem - ber

Bass

810

T

811 the app - les

f

813

Musical notation for measures 813-814. The system consists of a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 813 features a melodic line in the treble clef with eighth and quarter notes, and a rhythmic accompaniment in the bass clef with eighth notes. A slur covers the final two notes of measure 813 and the first note of measure 814.

Bass

814

the

Musical notation for measures 814-815. The system includes a Bass staff, a grand staff, and a Bass staff. The grand staff continues the piano accompaniment from the previous system. The Bass staff contains the vocal line for measure 814, which begins with a whole rest followed by a quarter note. The lyrics "the" are positioned below the staff. The grand staff continues with piano accompaniment for measures 814-815.

Bass

815

for - - - - - ests

Musical notation for measures 815-816. The system includes a Bass staff, a grand staff, and a Bass staff. The Bass staff contains the vocal line for measure 815, which begins with a whole rest followed by a quarter note. The lyrics "for - - - - - ests" are positioned below the staff. The grand staff continues with piano accompaniment for measures 815-816.

Bass

816

the trees - - - - -

Musical notation for measures 816-817. The system includes a Bass staff, a grand staff, and a Bass staff. The Bass staff contains the vocal line for measure 816, which begins with a whole rest followed by a quarter note. The lyrics "the trees - - - - -" are positioned below the staff. The grand staff continues with piano accompaniment for measures 816-817.

817

f

Musical notation for measures 817-818. The system consists of a grand staff with a treble clef and a bass clef. Measure 817 features a melodic line in the treble clef with eighth notes, marked with a forte (*f*) dynamic. The bass clef continues with a rhythmic accompaniment of eighth notes. A slur covers the final two notes of measure 817 and the first note of measure 818.

818

T

huge oaks

Bass

the oaks Un - blight - ed chest - nuts

818

818

820

Bass

fern fronds and leaves

820

823

T

pop - lars mar - king pro - per - ty and the win - ter of se - ven - teen fif - ty three

mp

823

826

T

re - mem - ber

f

826

827

Bass

impatiently

Of course I re -

827

828

Bass

mem - ber

829

T

What was that

830

T

In - di - an's name? Kus -

831

T

ta - lo - ga Shin - giss

832


T

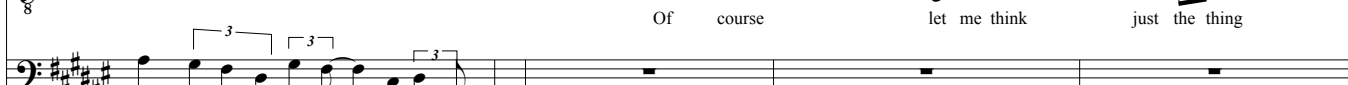
Jes - ka - ka - ka


Bass

No No the one who said the French had

834


T  Of course let me think just the thing

Bass  killed boi-led and eat-en his fa-ther




838

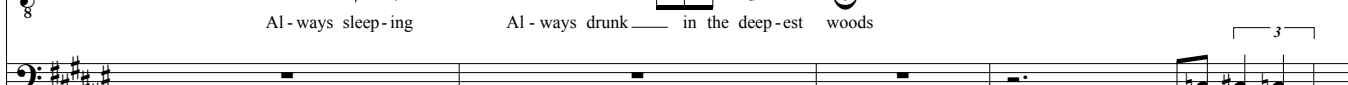
T  Half - King

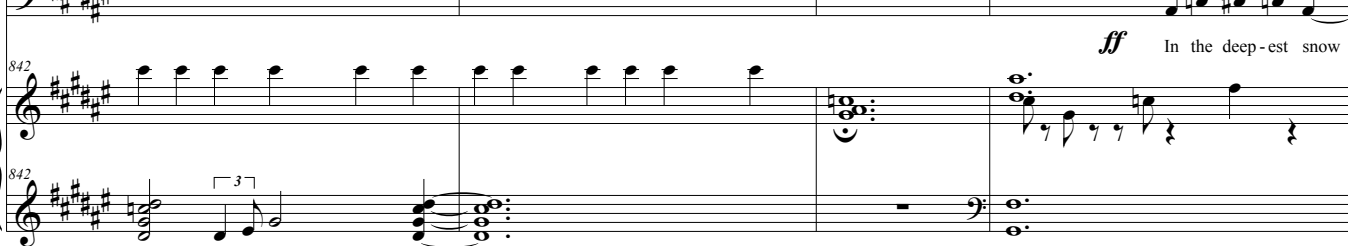
Bass  That's right, Half King A strong man Al-ways sing-ing



842

T  Al-ways sleep-ing Al-ways drunk in the deep-est woods

Bass  *ff* In the deep-est snow



846

T  Half King

Bass  Half King Half beast he would have mur-dered us all had he dared felled us like ox-en



850 *cresc.* Where the Al - le - ghe - ny — and the Mo -

T

Bass

in the snow *f* mur - dered us all mur - dered us there Where the Al - le - ghe - ny — and the Mo -

854 non - ga - he - la Ri - vers Join the fro - zen O - hi - o — Well — I — know

T

Bass

non - ga - he - la Ri - vers Join the fro - zen O - hi - o — Well — I — know

857 — Half King would have drunk our blood — had he dared drunk our blood — in the snow

T

Bass

— Half King would have drunk our blood — had he dared Drunk our blood — in the snow

11. Lenin's entrance

861 *mp* *mf*

865 *modern traffic sounds*

868 *glockenspiel* *ff*

871

874

877

12. I Still Remember

883 *mf* $\text{♩} = 96$

888

CountTen. 893 *rit.* *mf* I still re - mem - ber on gras - sy af - ter - noons I have

CountTen. 898 *broaden* lain on hay I ne-ver raked Eat - en bread I ne-ver baked and dreamed of hon-eyed sun - light

905 *mf*

910

915
 CountTen. *broaden*
 dreamed — young dreams on per - fumed af - ter noons birchtrees lime trees

921
 CountTen.
 hol-ly-hocks min - go-nettes sweet peas for tea co-lore d kites fly - ing high high high a - bove the mea-dow, a -

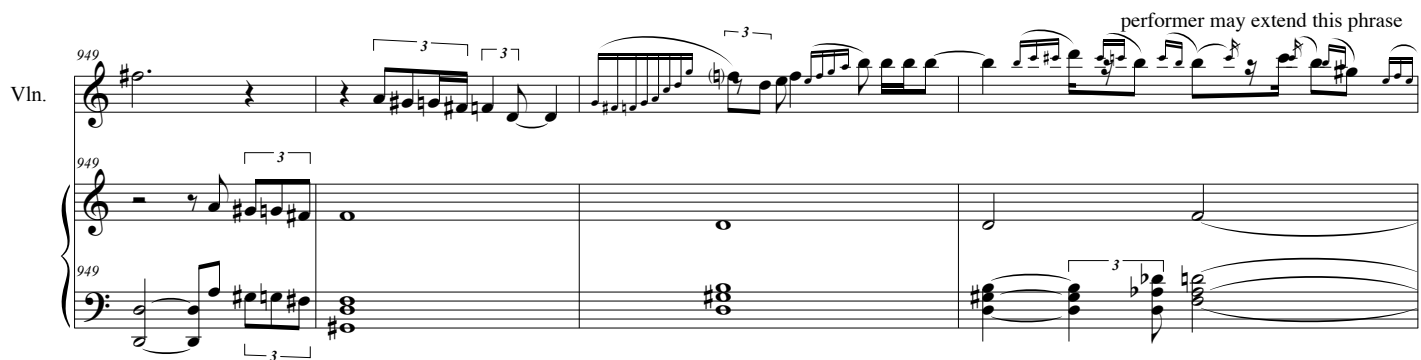
927
 CountTen. bove the clear - ing high in the sun - set sky
 T the — for - ests the -
 Bass the mea - dows —

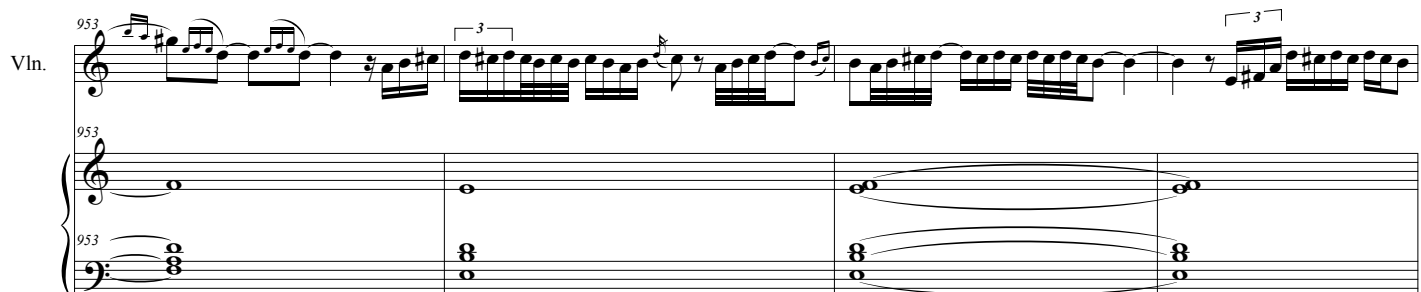
932 on stage trio - play from memory! gypsy-like
 T clear - ing the sky —
 Bass the sky — solo
 Vln. *ff* *mf*

Vln. 

Vln. 

Vln. 

Vln. 

Vln. 

Red Army Chorus

957 $\text{♩} = 104$

CountTen. I still re - mem - ber gras - sy af - ter

C Sop 1 I still re - mem - ber gras - sy af - ter -

C Sop2,3 I still re - mem - ber gras - sy af - ter -

C Mezz 2 I still re - mem - ber gras - sy af - ter -

C Ten 1 I still re - mem - ber gras - sy af - ter -

C Bari 2 I still re - mem - ber gras - sy af - ter -

C Bass 3 I still re - mem - ber gras - sy af - ter -

Vln. 



962

CountTen.  noons I have lain on hay I ne - ver raked and eat - en bread I ne - ver

C Sop 1  noons I have lain on hay I ne - ver raked and eat - en bread ne - ver

C Sop2,3  noons I have lain on hay I ne - ver raked and eat - en bread ne - ver

C Mezz 2  noons I have lain on hay I ne - ver raked and eat - en bread ne - ver

C Ten 1  noons I have lain on hay I ne - raked and eat - en bread ne - ver

C Bari 2  noons I have lain on hay I ne - raked and eat - en bread ne - ver

C Bass 3  noons I have lain on hay I ne - raked and eat - en bread ne - ver

962 

962 

968

CountTen. *ff*
baked and dreamed of hon - eyed sun light and dreamed of hon - eyed

C Sop 1 *ff*
ba - - - ked dreamed of hon - eyed sun light Oh

C Sop2,3 *ff*
ba - - - ked dreamed of hon - eyed sun light Oh

C Mezz 2 *ff*
ba - - - ked dreamed of hon - eyed sun light Oh

C Ten 1 *ff*
ba - - - ked dreamed of hon - eyed sun light Oh

C Bari 2 *ff*
ba - - - ked dreamed of hon - eyed sun light Oh

C Bass 3 *ff*
ba - - - ked dreamed of hon - eyed sun light Oh

968

974

CountTen. *sun - light*

T *The for - est* *ff* *the*

Bass *ff* *the mea - dows*

C Sop 1 *Oh Oh*

C Sop2,3 *Oh Oh*

C Mezz 2 *Oh Oh*

C Ten 1 *Oh Oh*

C Bari 2 *Oh Oh*

C Bass 3 *Oh Oh*

974 *tubular bells*

979 *clea - ring the sky*

Bass *the sky*

979

13. Lenin & Washington's trio

981 $\text{♩} = 69$ Duchamp on a bicycle $\text{—} \text{—} \text{—} \text{—}$

f

981

4 4

CountTen. 989 $\text{♩} = 104$

mf Per - haps — I'm — the fool Be-cause I for

989

4 4 2 4 4 4

p

CountTen. 995 $\text{—} \text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—} \text{—}$

got while lis-ten ing — Beet - ho-ven — I for-got — to be cruel —

T 8 $\text{—} \text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—} \text{—}$

f Bee - tho-ven? —

Bass $\text{—} \text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—} \text{—}$

f Bee - tho - ven?

995

995

3 3

CountTen. $\text{—} \text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—} \text{—}$

The Ap - pas - sion-a ta to be pre-cise — is such — strange — mu - sic —

Bass $\text{—} \text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—} \text{—}$

mf

3

CountTen.

it makes me want to be kind I can-not be weak no lead-der can

T

Bass

f What makes you a lead-er

f You seem an or-din-a-ry man

CountTen.

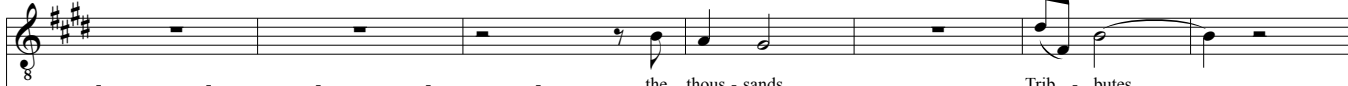
f I am your suc - ces - sor The in car na - tion of the peo-ple's will


T


Bass

f First in war?

f First in

T  the thous - sands Trib - butes _____


Bass  peace? _____ Have you en - joyed the hundreds _____ of wreaths co - mem or




T  obnoxious - in Lenin's ear
sta - tues through-out the land a cen-tur - y of grat-i-tude _____

Bass  a - tions _____



CountTen.  Don't you know who I _____ am? _____



legato
mp

T  Just a - no-ther would be Wash - ing - ton Er - satz Wash - ing - ton A -

Bass  Tin horn Wash - ing - ton A -



falsetto

T
no - ther small beer ty - rant who thinks he ^{falsetto} can - be *f*

Bass
no - ther small beer ty - rant who thinks he can be *f*

CountTen.
f I don't be - lieve Don't un - der - stand

T
Wash - ing - ton a Wash - ing ton a now and for - e - ver Wash - ing ton a - First in peace First in was

Bass
^{high notes - hiccup}
Wash - ing - ton a Wash - ing ton a now and for e - ver Wash - ing ton a First in peace First in war

CountTen.
I gave my life that ^{falsetto} un - - der - stand

T
and more and more and more and more - - - ya da ya da ya da - - - ^{sim.}

Bass
and more and more and more and more - - - ya da ya da ya da ^{sim.}

CountTen. *sim.*
da da da da da

T
Truth - ful

Bass
Dig - ni - fied

mp
mf

CountTen. e - qual com - rades help me

T
Self re - spec - ting hon - est pride - e - qual to the - task in hand -


Bass
hon - est pride Be -

CountTen. Com - rades shoot them help me

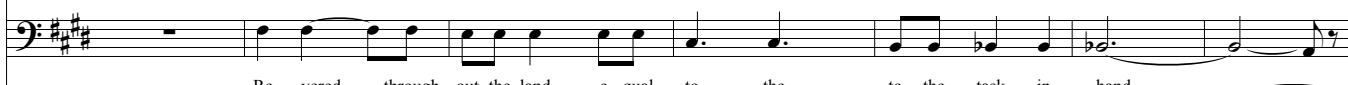
T
Re - vered and more and more and more and more


Bass
lov - ed through out the land and more and more and more and more

falsetto

CountTen.  shoot them _____ help me _____ ah...

T  Re - vered through out the land e - qual - e - qual - to the task in hand - - -


Bass  Re - vered through out the land e - qual to the to the task in hand



CountTen. 

T  *falsetto*
- and more and more and more and more - - - - -

Bass  and more and more and more and more _____



ff

14. Oh No $\text{♩} = 82$

Piano introduction for 'Oh No'. The piece starts in 6/8 time with a tempo of 82. It features a melody in the right hand and a bass line in the left hand. The melody includes several measures with four-measure rests and a triplet. The bass line consists of eighth notes and quarter notes. The key signature has two flats.

Continuation of the piano introduction. The right hand features a triplet and a glissando effect. The left hand continues with a steady eighth-note bass line. The tempo changes to 72. The piece concludes with a final chord and a fermata.

Piano accompaniment for the vocal entry. It consists of a series of chords in the right hand and a bass line in the left hand, providing harmonic support for the lyrics.

Sop. $\text{♩} = 82$

I greet you in the sa - cred name ____ of beau - ty ____

CountTen.

Oh No Not a - gain

15. Sing of Nature

Sop. $\text{♩} = 110$

f Sing ____ of na - ture Sing of num - bers ____

mf

f

Sop. Sing of Sun flow - ers turn - ing in time

Sop. Oh

Sop. One two three

Sop. See the pet - als on the lil - lies the

Sop.

pet-als on the lil-lies Five on each but-ter-cup Eight

mp

Sop.

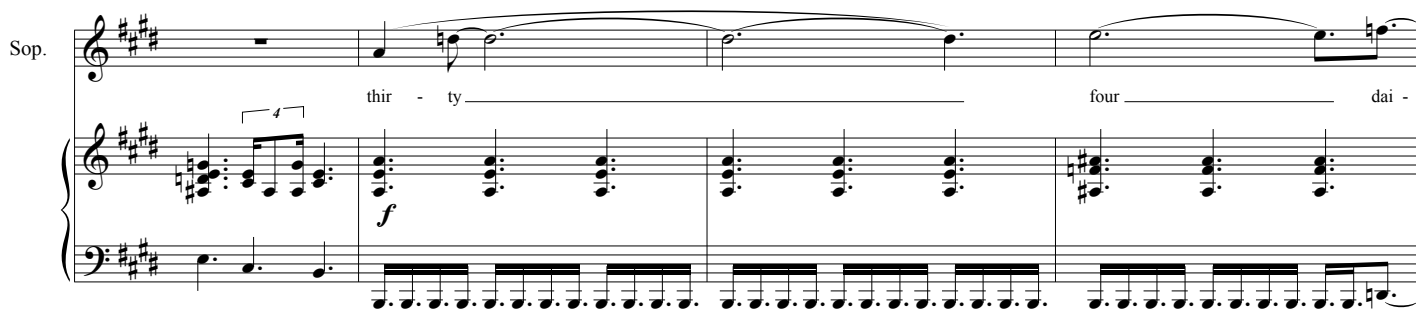
dressed del-phin-i-ums

Sop.

Thir-teen mar-i-golds

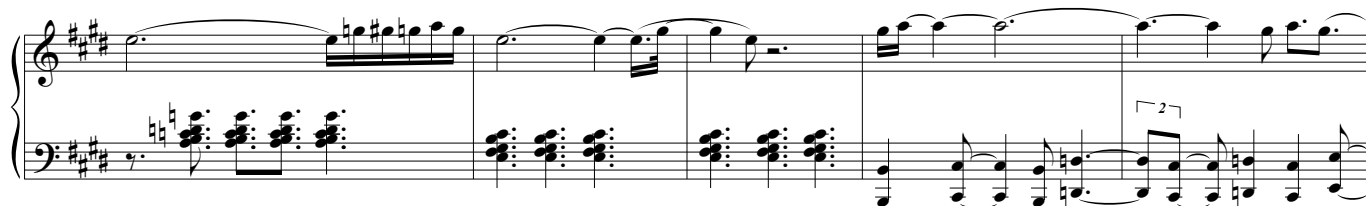
Sop.

Twen-ty one a-sters

Sop. 

Sop. 

Sop. 





Sop. Sing of pe - tals Sing of dai - sies Next flow - er - ing

Sop. num - ber eight y nine

Sop.

Sop. George II: It's not easy.

pp

Sop.

mf Sing of na - ture Sing of num - bers

Sop.

Sing of sun - flo - wers tur - ning in tur - ning in

Sop.

time and all the

Sop.

flo - rets in all the sun - flowers thir - - -

mp

Sop.

ty four clock-wise fif

Sop.

ty five coun-ter on-ward through

Sop.

na-ture be-yond eigh-ty-nine

Sop.

Sop.

That's right think a bout it want to know

Sop. *more the next cir - cle of flo - rets*

Sop. *Lenin (in Russian): Not easy being a leader. Get rid of her. I will never receive her.*
one for - ty four

Sop. *On Spar - row Hill in*

Sop. *Mos - cow Five hun-dred lit-tle girls greet the na - tion's new foud way Wave*

Sop. red scarves in the sun - light raise their gar - lands in u - ni - son to bless the

Sop. co - ming day and a - ny bo - dy's chi - ild

Sop. shall know the glo - ry that is born shall know the sto - ry of this dawn of

Sop. art and truth and beau - ty shall know the gran - deur of the hope that

Sop. makes man free

attacca

Naked Revolution

$\text{♩} = 88$

First system of piano introduction. Treble and bass staves. Treble staff starts with a forte (*f*) dynamic. The music features a complex rhythmic pattern in 12/8 time.

Second system of piano introduction. Treble and bass staves. The music continues with the same complex rhythmic pattern.

Third system of piano introduction. Treble and bass staves. The bass line features a triplet of eighth notes in the final measure, marked with 'v' symbols.

Sop.
Soprano vocal line, first system. The staff is mostly empty, with a measure of music at the end marked *mf* and the word "Oh".

T
Tenor vocal line, first system. The staff is mostly empty, with a measure of music at the end marked *f* and the lyrics "State your busi-ness".

Bass
Bass vocal line, first system. The staff is mostly empty, with a measure of music at the end marked *f* and the lyrics "State your busi-ness".

S.Dr.
Soprano drum line, first system. The staff is mostly empty, with a measure of music at the end marked *f*.

Fourth system of piano introduction. Treble and bass staves. The music continues with the same complex rhythmic pattern. The bass line features a triplet of eighth notes in the final measure, marked with 'v' symbols.

Sop.
Soprano vocal line, second system. The lyrics are: "here I stand to day and here we prom-ise to for-give all".

Piano accompaniment, second system. Treble and bass staves. The music continues with the same complex rhythmic pattern. The dynamic is marked *mp*.

Sop. — debts — we — owe to sor - row shall cease the world shall know — peace —

Sop. — and a - ny bo -

C Sop 1 *f* Who where — what do — think we're do-ing? Who where why what do you think we are

C Sop2,3 *f* Who where — what do — think we're do-ing? Who where why what do you think we are

C Mezz 2 *f* Who where — what do — think we're do-ing? Who where why what do you think we are

C Ten 1 *f* Who where where what do you think we're do-ing? Who where why what do you think we are

C Bari 2 *f* Who where where what do you think we're do-ing? Who where why what do you think we are

C Bass 3 *f* Who where — what do you think we're do-ing? Who where why what do you think we are

Sop. - dy's child shall know the sto-ry of this dawn shall know the glo - ty that — is born — of art — and

Naked Revolution

Sop.

— truth and beau - ty — shall know — the gran - deur of — the — hope that — makes — man — free —

Sop.

f

sfz

sfz

C Sop 1

fff George George George George George George George George George George George George George George George George

C Sop2,3

fff George George George George George George George George George George George George George George George George

C Mezz 2

fff George George George George George George George George George George George George George George George George

C Ten 1

fff George George George George George George George George George George George George George George George George

C Bari 2

fff George George George George George George George George George George George George George George George George

C Bass 3

fff George George George George George George George George George George George George George George George George

sfz

C Sop 1
George George George George George George George George

C Sop2,3
George George George George George George George George

C Mezz 2
George George George George George George George George

C Ten 1
George George George George George George George George

C Bari 2
George George George George George George George George

C Bass 3
George George George George George George George George

S.Dr.

sfz

C Sop 1
George George George George *angry* This is ou - r coun-try — Our world — our cen - tu-ry

C Sop2,3
George George George George *angry* This is ou - r coun-try — Our world — our cen - tu-ry

C Mezz 2
George George George George *angry* This is ou - r coun-try — Our world — our cen - tu-ry

C Ten 1
George George George George *angry* This is ou - r coun-try — Our world — our cen - tu-ry

C Bari 2
George George George George *angry* This is ou - r coun-try — Our world — our cen - tu-ry

C Bass 3
George George George George *angry* This is ou - r coun-try — Our world — our cen - tu-ry

S.Dr.

C Sop 1
We're ta-king it back _____ George George George George George George George George

C Sop2,3
We're ta-king it back _____ George George George George George George George George

C Mezz 2
We're ta-king it back _____ George George George George George George George George

C Ten 1
We're ta-king it back _____ George George George George George George George George

C Bari 2
We're ta-king it back _____ George George George George George George George George

C Bass 3
We're ta-king it back _____ George George George George George George George George

Spirito
♩ = 180

C Sop 1
George George George George George George George George George George George George George George George George

C Sop2,3
George George George George George George George George George George George George George George George George

C Mezz 2
George George George George George George George George George George George George George George George George

C Ten 1
George George George George George George George George George George George George George George George George

C Bari 2
George George George George George George George George George George George George George George George George

C Bass 3
George George George George George George George George George George George George George George George George

First system of piano accompaniment, featuring treble and bass staves with chords and melodic lines.

Second system of piano accompaniment, continuing the musical texture.

Third system of piano accompaniment, concluding the instrumental introduction.

Vocal and piano accompaniment systems. The vocal parts (T, Bass, C Sop 1, C Sop 2,3, C Mezz 2, C Ten 1, C Bari 2, C Bass 3) enter with the lyrics "la la la la" and "sim.". The piano accompaniment continues below.

This musical score is for the piece "Naked Revolution" on page 84. It features a vocal ensemble and piano accompaniment. The vocal parts include Tenor (T), Bass, Contralto (C Sop 1), Contralto (C Sop 2,3), Contralto (C Mezz 2), Contralto (C Ten 1), Contralto (C Bari 2), and Contralto (C Bass 3). The piano part is written for grand piano. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The vocal lines are highly melodic and often feature long, flowing phrases. The piano accompaniment provides a harmonic and rhythmic foundation, with some chords and single notes in the right hand and a more active bass line in the left hand.

This musical score page, titled "Naked Revolution" and numbered 85, features a vocal ensemble and piano accompaniment. The vocal parts include Tenor (T), Bass, Contralto 1 (C Sop 1), Contralto 2 and 3 (C Sop 2,3), Contralto 2 (C Mezz 2), Contralto 1 (C Ten 1), Contralto 2 (C Bari 2), and Contralto 3 (C Bass 3). The piano part is written for grand piano. The score is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The vocal lines are characterized by long, flowing melodic phrases, often spanning multiple measures, with a consistent upward motion. Each vocal line concludes with a *cresc.* (crescendo) marking. The piano accompaniment provides a harmonic foundation with block chords and moving bass lines, mirroring the melodic contours of the vocal parts.

T

Bass

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

S.Dr.

ff

Lenin: "Taxi!" and End
(yelled) Taxi!

CountTen.

S.Dr.

zing

gliss

Bells

f