

NAKED REVOLUTION

A socialist realist opera drawn from
immigrant dreams

PIANO REDUCTION

music by Dave Soldier
libretto by Maita di Niscemi
artistic conception by Komar and Melamid



His wings will grow, Komar & Melamid
composed & premiered 1997

March 15, 2018

Naked Revolution

Soloists:

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

Ensemble

3 sopranos
2 mezzos
(among them the Russian maidens Irina and Masha, sopranos, and Sasha, mezzo)

2 tenors, 1 solo as slave
2 baritones 1 solo as slave
1 bass 1 solo as slave
(among them three soloists, 1 tenor, 1 baritone, 1 bass)

additional chorus members as desired

Duration one hour

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Male ensemble

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Male ensemble

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ACT I

New York City 1776, Bowling Green

Orchestra clangs as scrim rises, revealing a gilded equestrian statue of King George III as it stood on Bowling Green in New York 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

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

Molly, draped 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 as they tear apart the statue:

Heave ho boys
put 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 with chorus women in thrall behind him.

3. Washington's entrance

Washington

Why have my militia abandoned their posts? (*women sigh*)
Why do my soldiers riot and boast? (*women 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. *He touches statue - clang.*
Young Lady. This statue's made out of lead.

Molly and choir

And?

Washington

And so my friends are bullets.
Forty thousand bullets,
forty thousand enemy dead.

4. Bullets

Choir, Molly, and Washington

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, the head of George III as a Roman Emperor appears as the moon high in the stars upstage left. Three male choir members sing wordlessly as slaves. The rest of the choir exits. Sounds of crickets and nightbirds.

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, 1917

6. Russian maiden's trio

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

<i>Irina</i>	Why do the dark woods weigh on my soul?
<i>Masha</i>	boredom
<i>Sasha</i>	sadness
<i>Irina</i>	Why is mere living beyond my control?
<i>Masha</i>	Hopeless
<i>Sasha</i>	Despair
<i>Irina</i>	If I were able just once to reach my goal.
<i>Masha</i>	Your goal?
<i>Irina</i>	Travel
<i>Sasha</i>	Without money?
<i>Irina</i>	To Paris
<i>Masha</i>	Without permission?
<i>Irina</i>	To Paris
<i>Masha & Sasha</i>	Without money or permission
<i>Irina</i>	and then to Rome
<i>Masha (to Irina)</i>	You shall never see Paris
<i>Irina</i>	I shall never Paris

*Masha & Sasha
all three*

We shall never see Paris
We shall never see Rome
We shall sit in our parlors
Sit and despair
Playing Chopin
Pressing flowers
Weaving ribbons in our hair.
Why do the dark woods weigh on my soul?

7. When the devil comes to Moscow

Chorus, dressed as Russian peasants, enters carrying a statue of the Czar.

Chorus

Angels and ministers of grace defend us
Angels and ministers of grace defend us

Soothsayer (frightening)

When the devil comes to Moscow
on a Wednesday late in May
will his eyes be black or yellow?
will his beard be black or gray??

With a dog's head on each saddle
will the devil's henchmen ride?
ride forth from the separate kingdom?
ride forth at the devil's side

*Men
Women*

Opri chiniki
Ivan Grozny

Soothsayer

Men of darkness on dark horses
brooms and daggers in their hands
all in black upon black stallions
will the black brooms sweep our land

Lenin begins to appear on rear stage

Chorus

Angels and ministers of grace defend us *(repeat)*

Soothsayer

Will the devil's witches whistle?
long loud keening by highest soprano and lowest bass
will they straddle

*Soothsayer and women
Soothsayer*

human swine?
riding broomsticks through the stars
flown to drink the devil's wine?

*Soothsayer and women
Chorus*

when the devil comes to Moscow
Not tomorrow Not today
when the devil comes to Moscow
How long will the devil stay?

Chorus (Repeat and fade as they exit) Angels and ministers of grace defend us

8. And when you see a fire

Set of a romantic version of Russia during a revolution. Vera Pavlovna and Alexander Ulyanov. She is brushing his hair. Distant explosions and snare rolls.

Vera
And when you see a fire threatening your home
in night's darkest hour
the hour after midnight
the hour before dawn.
Run bravely to it through the forest.
No raging fire can prevail
against the coming dawn of freedom.
The people's will shall be unveiled.

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.

Vera
Dear friend, we're not alone.
Alexander
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 climbs ladder and gives speech from balcony. As the speech progresses they are joined by the chorus dressed as workers, sailors, peasants, etc, revolutionary posters. Starts with quiet mob and bell 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)*

Lenin and Alexander
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 Comrades, martyrdom has never been my way.
I have survived assassins, exile, hunger and despair.
I have survived, we have survived, we shall prevail
and see our vile oppressors destroyed.

Choir member, spoken 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.

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, 1989

10. Remember

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

*clattering vision of teeth
sounds of cars or car crashes*

George II The forests (*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.

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.
 George I & II The sky.

An on-stage trio of street musician including Lenin's accordionist, solo violin, and the orchestra's guitarist, if available 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.
 George I & II 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.

George I What makes you a leader?
 George II You seem an ordinary man.
 Lenin I am your successor.
 The incarnation of the people's will.

George I (to George II) *(laughing)* First in war?
 George II (to George I) First in peace?
 (to Lenin) Have you enjoyed the hundreds
 The thousands
 (continuing) of wreaths?
 tributes,

George II commemorations,
 George I statues
 (*obnoxiously in Lenin's ear*) throughout the land?
 A century of gratitude
 Lenin Don't you know who I am?
 George I Just another would-be Washington
 George II Tin horn Washington
 George I Ersatz Washington
 George I & II Another small beer tyrant who thinks he can be
 George I & II Washington, Washington
 Now and forever Washington
 Lenin I can't believe
 George I & II First in peace
 Lenin don't understand
 George I & II First in war
 Lenin I gave my life
 George I & II and more and more and more
 Lenin that I might
 George I truthful
 George I & II dignified
 George I self-respecting
 George I & II honest pride
 Lenin equal comrades
 George I equal to the task at hand
 Lenin Comrades
 George II beloved
 George I revered
 Lenin (to passersby) help me Comrades shoot them!
 George II throughout the land
 George I & II and more and more and more and more.
 Lenin Help me shoot them help me
 George I & II Revered throughout the land
 Equal, equal to the task at hand
 and more and more and more and more.

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.
 Orchestra plays the introduction of Truth Truth Truth*

Lenin Oh no.
 Isadora I greet you in the sacred name of beauty.
 Lenin Not again/(or I can't stand this)

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

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, in 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 of electronic zing sounds or conga/bongo begins and ends at score cue.

George I & II 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 brandishing George masks from the face on the dollar bill
Who where why what do you think you're doing?
Who where why 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 George George George George
George George George George
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, Isadora dances off, and the Georges waltz together.*

Chorus la, la, la.

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

Lenin Taxi!

Lights out, final clang optional.

Naked Revolution

a socialist realist opera drawn from immigrant dreams

Piano reduction
1997
3.18.18 version

ACT 1, New York City, 1776, Bowling Green

Dave Soldier, composer
Maita di Niscemi, lyrics
Komar & Melamid, concept

Bells

1. Truth Truth Truth

f



gliss

8va



14

Sop.

a tempo

f It's — truth truth truth it's truth truth in whose glor-i-ous



25

Sop.

name all true Sons of Free - dom now rise to pro - claim It's truth it's

25



Naked Revolution

36

Sop. truth tru - th for - sooth on — this glori - ous day — all true Sons of

36

46

Sop. Free - dom now ral-ly to - say *ff* We hold

C Ten 1 *f* We hold these truths to be self ev - i - dent

C Bari 2 *f* We hold these truths to be self ev - i - dent

C Bass 3 *f* We hold these truths to be self ev - i - dent

46 *mf* We hold these truths to be self ev - i - dent

Naked Revolution

55

Sop. *they are en - dowed*

C Ten 1 *that all men are cre - a - ted e - qual that they are en - dowed by their Cre - a - tor with cer - tain in -*

C Bari 2 *that all men are cre - a - ted e - qual that they are en - dowed by their Cre - a - tor with cer - tain in -*

C Bass 3 *that all men are cre - a - ted e - qual that they are en - dowed by their Cre - a - tor with cer - tain in -*

55 *that all men are cre - a - ted e - qual that they are en - dowed by their Cre - a - tor with cer - tain in -* *mf*

64 *spoken (Julie Andr*

Sop. *ri - ghts hi - hi - hi - hi - hi ghts a mong these rights life lib - er - ty*

C Ten 1 *al - ni ble rights* *mp* *Oh oh oh oh*

C Bari 2 *al - ni ble rights* *mp* *Oh oh oh oh*

C Bass 3 *al - ni ble rights* *mp* *Oh oh oh oh*

64 *mp*

Naked Revolution

73

Sop. and the pur - suit of hap - pi - ness

C Ten 1 oh oh oh

C Bari 2 oh oh oh

C Bass 3 oh oh oh

73

romantic

80

Sop. mug with pianist *a tempo*

It's truth truth truth it's truth truth in whose glor - ious name

80

89

Sop. all true Son's of free - dom now rise to pro - claim It's truth it's truth

89

Naked Revolution

100

Sop. tru - th for - sooth on this glor-i - ous day all true Sons of Free -

100

100

♩ = 180

110

Sop. dom now ral-ly to - say

C Ten 1 We hold these truths we hol-hol-ho -

C Bari 2 We hold these truths we hol-hol-ho -

C Bass 3 We hold these truths we hol-hol-ho -

110

mf

120

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

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

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

120

Naked Revolution

129

C Ten 1

C Bari 2

C Bass 3

yes we do we hold

yes we do we hold

yes we do we hold

Detailed description: This block contains the musical score for measures 129 to 131. It includes three vocal staves (C Ten 1, C Bari 2, C Bass 3) and a grand staff for piano accompaniment. The lyrics are 'yes we do we hold'. The music is in a key with two sharps (F# and C#) and a common time signature. The vocal parts feature a melodic line with a fermata over the final note of each phrase. The piano accompaniment consists of sustained chords in the right hand and a bass line in the left hand.

132

C Ten 1

C Bari 2

C Bass 3

these truths we hol-hol-ho - hold them yes yes we do

these truths we hol-hol-ho - hold them yes yes we do

these truths we hol-hol-ho - hold them yes yes we do

132

Detailed description: This block contains the musical score for measures 132 to 134. It includes three vocal staves (C Ten 1, C Bari 2, C Bass 3) and a grand staff for piano accompaniment. The lyrics are 'these truths we hol-hol-ho - hold them yes yes we do'. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The vocal parts feature a melodic line with a fermata over the final note of each phrase. The piano accompaniment consists of sustained chords in the right hand and a bass line in the left hand.

Naked Revolution

2. Heave Ho Boys

143 $\text{♩} = 72$

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

Tenor *f* Oh Ah Heave ho b'-hoys put your back in it fel-lows and haul The true rule of
ternors divisi

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

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

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

154

Sop. ri-ot is will - full de - struc - tion of all the true rule of war-fare is will-ful de-estruc-tion of

Tenor *f* ri-ot is will-full de-estruc - tion of all the true rule of war-fare is will-ful de-estruc-tion of

C Ten 1 *f* ri-ot is will-full de-estruc - tion of all the true rule of war-fare is will-full destruc - tion of

C Bari 2 *f* ri-ot is will-full de-estruc - tion of all the true rule of war-fare is will-ful de-estruc-tion of

C Bass 3 *f* ri-ot is will-full de-estruc - tion of all the true rule of war-fare is will-ful de-estruc-tion of

Naked Revolution

164

Sop.
all We hold these truths ye - es we do

Tenor
all We hold these truths ye - es we do

C Ten 1
all We hold these truths ye - we do

C Bari 2
all We hold these truths ye - we do

C Bass 3
all We hold these truths ye - we do *attacca*

Naked Revolution

♩ = 66

3. Washington enters

patterns on these notes can vary, keep sharp attack

Measures 174-175 of the piano accompaniment. The right hand features a dense, rhythmic pattern of eighth notes in a 12/8 time signature, marked with a forte (*f*) dynamic. The left hand plays a similar pattern in the bass clef, marked with a mezzo-piano (*mp*) dynamic. A *rit.* marking is present in the left hand.

Measures 176-177 of the piano accompaniment. Measure 176 continues the dense eighth-note pattern in both hands, marked *mp*. Measure 177 shows a change in the right hand to a few notes with a slur, while the left hand continues the eighth-note pattern.

Measures 178-179. The Bass line begins with a rest, then enters with the lyrics "Why have my mi - li - tia". The piano accompaniment continues with the eighth-note pattern in the right hand and a more melodic line in the left hand, marked *f* and *mp* respectively. A "bass cl." marking is present in the left hand.

Measures 180-181. The Bass line continues with the lyrics "a - ban - doned their posts?". The vocal parts for C Sop 1, C Sop 2,3, and C Mezz 2 enter with "Ah ah ah ah ah ah ah". The piano accompaniment continues with the eighth-note pattern in the right hand and a melodic line in the left hand, marked *f*.

Measures 180-181 of the piano accompaniment. The right hand continues the eighth-note pattern, marked *f*. The left hand plays a melodic line with a slur, marked *f*. A "*" marking is present in the left hand.

Naked Revolution

182

Bass

Why do my sol - diers

182

p

184

Bass

ri - ot and boast?

C Sop 1

girls sigh

C Sop2,3

ah ah ah ah ah ah ah

C Mezz 2

ah ah ah ah ah ah ah

184

f

186

Bass

Dis-mem - ber - ing sta - tues as if they were foes?

186

p

Naked Revolution

188_

Bass

Partch

188

Tell me all is the en - e - my fled?

190

Sop.

f The King's migh - ty ar - my is spread

Bass

Partch

190

p

a -

192

Bass

round our sup-ply lines They'll starve us

192

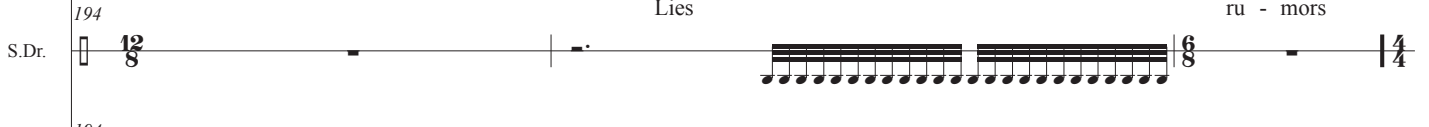
mp

Naked Revolution

194

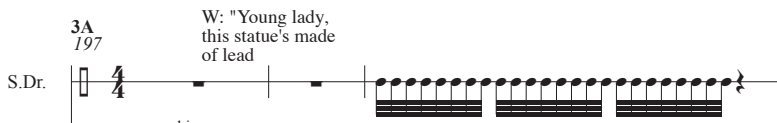
Sop. 

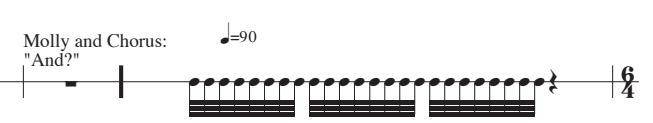
Bass 

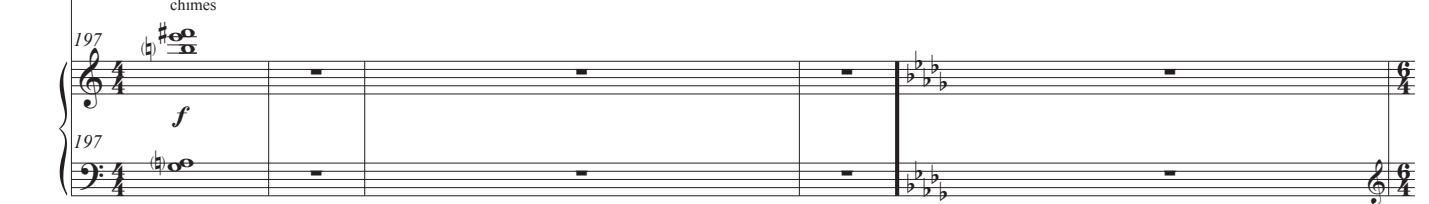
S.Dr. 



3A 197

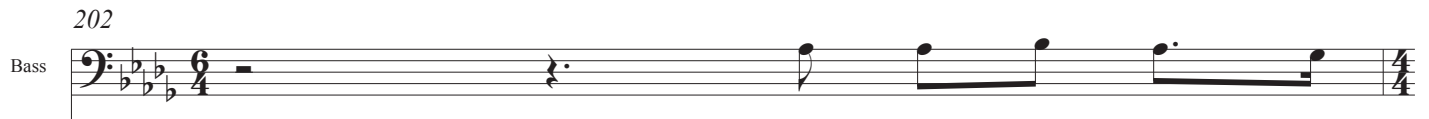
W: "Young lady, this statue's made of lead" 

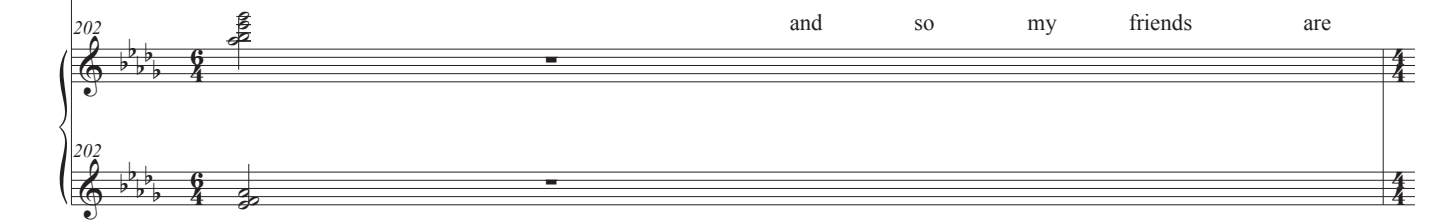
Molly and Chorus: "And?" 

chimes 

f

202

Bass 



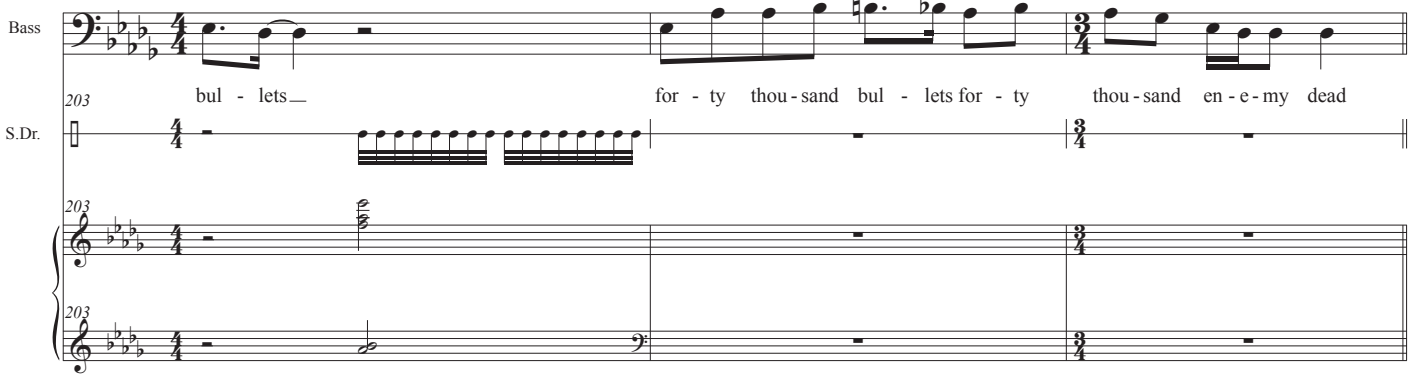
Naked Revolution 

203

Bass

203 bul - lets — for - ty thou - sand bul - lets for - ty thou - sand en - e - my dead

S.Dr.



206 4. Bullets $\text{♩} = 90$

Sop.

Bass

C Sop 1

C Sop 2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

f LORD For-ty thou-sand bul-lets the king shall give us bul-lets For-ty thou-sand bul-lets and thou-sands en-'my dead the



Naked Revolution

211

Sop. king shall give us bul - lets for - ty thou-sand bul - lets For - ty thou - sand en - em-y dead

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

C Sop 1 king shall give us bul - lets for - ty thou-sand bul - lets For - ty thou - sand en - em-y dead

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

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

C Ten 1 bul - lets for - ty thou-sand bul - lets for - ty for - ty thou - sand en - am-y dead

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

C Bass 3 bul - lets for - ty thou-sand bul - lets for - ty for-ty thou - sand en - em-y dead The

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

215 $\text{♩} = 112$

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

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 - shall give us bul-lets thou-sand en-my dead

C Ten 1 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

Naked Revolution

219

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

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

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

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

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

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

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

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

Naked Revolution

5. I was not my father's eldest son

trio of Washington's slaves
solo *legato* throughout

223 $\text{♩} = 86$

C Ten 1

C Bari 2

C Bass 3

mf Ah _____ solo *legato* throughout

mf Eh _____

mf Aae _____

pp

228

C Ten 1

C Bari 2

C Bass 3

p

mf

231

C Ten 1

C Bari 2

C Bass 3

mf

Naked Revolution

234

C Ten 1

C Bass 3

234

234

mf

237

C Ten 1

C Bari 2

C Bass 3

237

237

mf

Naked Revolution

♩=100

244

Bass

C Ten 1

C Bari 2

C Bass 3

f I was

244 *mp* *legato*

251

Bass

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

261

Bass

261 slaves, on-ly half of Deep Run my mo - ther proved un-kind and took Per-ry

cresc.

Naked Revolution

271 *a little maniacal* *a little faster*

Bass

271 Farm, that should have been mine.

281 *lonely* *(as the man in the moon)*

Tenor

281 Sanc - tiss - i - me me - a ux - or E - a - liz - a - bet

289 *rit.*

Tenor

289 Li - za my life — let — me div-orce my Ger-man queen and make — you my wife —

297

Bass

297 To day, I hold Mt. Ver - non — and I call Mt. Ver - non

Naked Revolution

306

Bass

306 home and stand pos-sessed in Vir-gin - ia a lone of twelve thou - sand se - ven

306

316

Bass

can be an octave lower

316 hun-dred thirty eight a - cres of my own Gen - tle-man's

316

326

Bass

326 a - cres mapped and sown not pie - ces of the Dis - mal swamp or un - lo - ca-ted

326

335

Bass

335 fron - tier claims or Cus - tis lands in my good wife's name cul - ti - va - ted farm - land stone by

335

p

Naked Revolution

344

Bass

stone _____ fore - clos - ing the im - prov - i - dent I have made twelve _____ thou - sand se - ven

344

mf

353

Bass

going a bit crazy

hun - dred thirty eight a - cres of old Do - min ion my own _____ I _____

353

363

Bass

_____ have done well I shall _____ do bet - ter _____ I shall not re - ply to my fe - male pa - rents beg - ging

363

371

Tenor

8

I have lost _____ my co - lo - nies lost my co - lo

Bass

letter _____

371

Naked Revolution

378

Tenor

378 nies my be - lov - ed co - lo - nies it is you who de -

378

382

Tenor

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

382 *mp*

382

Naked Revolution
ACT II, Moscow 1917

6. Russian Maiden Trio

solo

C Sop 1

C Sop2,3

C Mezz 2

oboe

f Why do the dark woods weigh on my soul?

f Why do the dark woods weigh on my soul? Bore - dom

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

f a tempo

C Sop 1

C Sop2,3

C Mezz 2

10

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?

C Sop 1

C Sop2,3

C Mezz 2

19

If I were a - ble just once - to

De - spair

Hope-less

mf

Naked Revolution

ACT II Moscow 1917

27

C Sop 1

reach my goal Tra - vel to Par - is to Par - is

C Sop2,3

Your goal? With-out mo-ney? With-out per - mis-sion? With-out

C Mezz 2

Your goal? With-out mo-ney? With-out per - mis-sion? With-out

35

C Sop 1

and then to Rome

C Sop2,3

mo-ney or per - mis-sion to Rome

C Mezz 2

mo-ney or per - mis-sion to Rome

44

C Sop 1

I shall ne - ver see Par-is

C Sop2,3

You shall ne - ver see Par - is Par-is

C Mezz 2

You shall ne - ver see Par - is Par - is Par-is *accordion*

Naked Revolution

53

C Sop 1

C Sop2,3

C Mezz 2

We shall ne-ver see Par - is We shall ne-ve see Rome. We shall

We shall ne-ver see Par - is We shall ne-ver see Rome We shall

We shall

63

C Sop 1

C Sop2,3

C Mezz 2

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

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

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

73

C Sop 1

C Sop2,3

C Mezz 2

- wea - ving rib-bons in our hair

wea - ving rib-bons in our hair

wea - ving rib-bons in our hair

wea - ving rib-bons in our hair

guitar

Naked Revolution

83

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?

83

83

mf

93

93

The image shows a page of a musical score for the piece 'Naked Revolution'. It features three vocal parts: C Soprano 1, C Soprano 2/3, and C Mezzo 2. Each vocal part has a line of music with lyrics underneath. The lyrics are 'Why do the dark woods weigh on my soul?'. Below the vocal parts is a piano accompaniment section, consisting of a grand staff with a treble and bass clef. The piano part includes dynamic markings such as 'mf' and measures numbered 83 and 93. The score is written in a key signature of two flats and a 4/4 time signature.

Naked Revolution

7. When the Devil Comes to Moscow

101 $\text{♩} = 96$
pp *cresc. poco a poco* *p*

106 *cresc. poco a poco*

C Sop 1
An - gels and min - i - sters of Grace de - fend us

C Sop2,3
p An - gels and min - i - sters of Grace *f* de - fend us

C Mezz 2
p An - gels and min - i - sters of Grace *f* de - fend us

C Ten 1
pp An - gels and min - i - sters of Grace *f* de - fend us

C Bari 2
p An - gels and min - i - sters of Grace *f* de - fend us

C Bass 3
p An - gels and min - i - sters of Grace *f* de - fend us

106 An - gels and min - i - sters of Grace de - fend us
f church bells

6 3

Naked Revolution

112

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

f An - gels and mi - ni - sters of grace de - fend us

f An - gels and mi - ni - sters of grace de - fend us

f An - gels and mi - ni - sters of grace de - fend us

f An - gels and mi - ni - sters of grace de - fend us

f An - gels and mi - ni - sters of grace de - fend us

f An - gels and mi - ni - sters of grace de - fend us

116

solo

121

127

Sop.

penetrating

ff When the de - vil comes to Mos - cow

Naked Revolution

131

Sop.

131 On a Wednes - day late in May Will his eyes be black or yel - low

136

Sop.

136 will his beard be black or gray?

142

Sop.

142 With a dog's head

148

Sop.

148 on each sad - dle Will the de - vil's heach - men ride? Ride forth from the

Naked Revolution

153

Sop.

153 se - perate king - dom Ride forth at the de - vil's side?

153

153

159 choose own pitch, move in these intervals

C Sop 1

159 choose own pitch, move in these intervals

C Sop2,3

159 choose own pitch, move in these intervals

C Mezz 2

159 choose own pitch, move in these intervals

C Ten 1

8 *f* Op ri chi - ni - ki I van Groz

C Bari 2

f Op ri chi ni ki

C Bass 3

f Op ri chi ni ki

159

159

Detailed description of the musical score: The score is for a piece titled 'Naked Revolution'. It begins at measure 153. The vocal parts (Soprano and Chorus) have lyrics: 'se - perate king - dom Ride forth at the de - vil's side?'. The piano accompaniment features a complex rhythmic pattern with triplets. At measure 159, the Chorus parts are instructed to 'choose own pitch, move in these intervals' and sing 'I van Groz'. The Tenor 1, Baritone 2, and Bass 3 parts sing 'Op ri chi - ni - ki' and 'Op ri chi ni ki' respectively. The piano part continues with a driving bass line.

Naked Revolution

upitched notes

162

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

ny

ny

ny

ny

Oooø

yaah

yaah

Oooø

Oooø

yaah

164

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

Naked Revolution

166

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

166

The musical score for 'Naked Revolution' begins at measure 166. It features six vocal staves and a piano accompaniment. The vocal parts (C Sop 1, C Sop2,3, C Mezz 2, C Ten 1, C Bari 2, and C Bass 3) are written in a complex, rhythmic style with numerous 'x' marks, possibly representing breath marks or specific articulation. Each vocal line is marked with a '5' above it, indicating a fifth finger position. The piano part consists of two staves, with the right hand playing chords and the left hand playing single notes. The score is in a key signature of one flat (B-flat major/D minor) and a 4/4 time signature.

Naked Revolution

168

Sop.

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

nasal

Oh men of dark-ness on dark hor - ses Brooms and

HAH! Oh

nasal

nasal

nasal

nasal

nasal

nasal

nasal

168 HAH! Oh

168

168

173

Sop.

173 dag - gers in his hand All in black u -

173

173

177

Sop.

177 pon black stal - lions Will the black brooms sweep our land?

177

Naked Revolution

182

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

ff An - gels mi - ni - sters of grace de - fend

ff An - gels mi - ni - sters of grace de - fend

ff An - gels mi - ni - sters of grace de - fend

ff An - gels mi - ni - sters of grace de - fend

ff An - gels mi - ni - sters of grace de - fend

ff An - gels mi - ni - sters of grace de - fend

ff An - gels mi - ni - sters of grace de - fend

church bells

182

182

The musical score is arranged in a standard choral format. The vocal parts are: C Soprano 1, C Soprano 2 and 3, C Mezzo 2, C Tenor 1, C Baritone 2, and C Bass 3. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score begins at measure 182. The vocal parts enter with a forte (*ff*) dynamic and sing the lyrics 'An - gels mi - ni - sters of grace de - fend'. The piano accompaniment features a 'church bells' motif in the right hand, consisting of triplet chords, and a rhythmic accompaniment in the left hand.

Naked Revolution

187

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

us

Oh

us

Oh

us

Oh

us

Oh

us

Oh

187

187

The image shows a page of a musical score for the piece 'Naked Revolution'. It includes vocal parts for Soprano 1, Soprano 2 and 3, Mezzo-soprano 2, Tenor 1, Baritone 2, and Bass 3, along with piano accompaniment. The score is in the key of A major (indicated by three sharps) and 4/4 time. The vocal parts are marked with '187' at the beginning of the line. The lyrics 'us' and 'Oh' are written below the vocal staves. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a melodic line. The score is divided into two systems, with the first system ending at measure 187 and the second system starting at measure 187.

Naked Revolution

189

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

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

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

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

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

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

193

195

Sop.
Will the De - vil's wit - ches

finger cymbals ad lib

Naked Revolution

198

Sop. *whis - tie* Will they stra - de hu - man swine?

C Sop 1 *f* highest sop, lowest bs, keen hu - man swine

C Sop2,3 hu - man swine

C Mezz 2 hu - man swine

C Bass 3 highest sop, lowest bs, keen hu - man swine

198 *f*

202

Sop. Ri - ding broom - sticks through the stars

202

205

Sop. Flown to drink the de - vil's wine *f* When the de - vil

C Sop 1 *f* When the de - vil

C Sop2,3 *f* When the de - vil

C Mezz 2 *f* When the de - vil

205 *f* When the de - vil

205

Naked Revolution

210

Sop. comes *fff* to *mf* Mos - cow - - - *half sung stage whispers* -

C Sop 1 comes *fff* to *mf* Mos - cow - - - - - Not to mor-row *half sung stage whispers*

C Sop2,3 comes *fff* to *mf* Mos - cow - - - - - Not to mor-row *half sung stage whispers*

C Mezz 2 comes *fff* to *mf* Mos - cow - - - - - Not to-mor-row *half sung stage whispers*

C Ten 1 *half sung stage whispers* Not to mor-row

C Bari 2 *half sung stage whispers* Not to mor-row

C Bass 3 *half sung stage whispers* Not to-mor-row

English horn

210

Naked Revolution

215

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

not to - day when the de - vil comes to Mos-cow how long _ will the de-vil stay?

Not to-day when the de - vil comes to Mos-cow how long _ will the de-vil stay?

215 Not to - day when the de - vil comes to Mos-cow how long _ will the de-vil stay?

repeat this phrase and *dimunendo* while walking offstage

219

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

An - gels and mi - ni-sters of grace de - fend us

An - gels and mi - ni-sters of grace de - fend us

An - gels and mi - ni-sters of grace de - fend us

An - gels and mi - ni-sters of grace de - fend us

An - gels and mi - ni-sters of grace de - fend us

An - gels and mi - ni-sters of grace de - fend us

219 *mf* An - gels and mi - ni-sters of grace de - fend us

219

Naked Revolution

8. And When You See a Fire

225 *explosions* *tubular bells* *legato*

225 *f* *tympani* *mp* *pp*

228 *f* Ah... *one mezzo f* Ah... *f* Ah... *mp* *pp*

233 *f* And when you see a fire threat-en-ing your home in night's dark-est hour *mp* the

233

C Sop 1

C Sop 2,3

C Mezz 2

Sop.

C Sop 1

C Sop 2,3

C Mezz 2

233

233

Detailed description: This is a page of a musical score for the piece 'Naked Revolution', specifically the section '8. And When You See a Fire'. The score is written in 12/8 time and features a variety of instruments and vocal parts. The piano accompaniment includes tubular bells, tympani, and a grand piano. The vocal parts include Soprano, Contralto (C Sop 1), Contralto (C Sop 2,3), and Contralto (C Mezz 2). The score is divided into three systems. The first system (measures 225-227) features a piano introduction with tubular bells and a grand piano. The second system (measures 228-232) features vocal entries with 'Ah...' and piano accompaniment. The third system (measures 233-235) features the vocal line with the lyrics 'And when you see a fire threat-en-ing your home in night's dark-est hour the' and piano accompaniment. Dynamics range from fortissimo (f) to pianissimo (pp). The score is marked with 'explosions' and 'legato'.

Naked Revolution

237

Sop.

ho - ur af - ter mid - night, the hour be - fore dawn, run brave - ly to it through the for - est.

241

Sop.

no rag - ing fi - re can pre - vail a - gainst the com - ing dawn of free - dom the peo - ple's

245

Sop.

will shall be un - veiled

C Sop 1

p

mf

C Sop 2,3

mf

C Mezz 2

Ah

mf

245

Ah

mf

250

Tenor

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

250

mf

Naked Revolution

254
Tenor
men — per-haps a doz-en — will an - swer for their na - tion — will an - swer with their lives — no

257
Tenor
pow - er on earth can ter - ri - fy us no ra - ging fi - re can pre - vail a - gainst the

261
Tenor
com - ing down — of free - dom the peo-ple's will — shall be un - veiled

265
Sop. *f* Be-lieve in the com - ing dawn of
Tenor *f* Be-lieve in the com - ing dawn of
C Sop 1
C Sop 2,3 Ooo
C Mezz 2 Ooo
265 *mp* *mf* Ooo

Naked Revolution

269

Sop.

Tenor

C Sop 1

C Sop2,3

C Mezz 2

free — dom be - lieve — in the peo - ple's will be - lieve — in love and

Ooo

Ooo

Ooo

273

Sop.

Tenor

C Sop 1

C Sop2,3

C Mezz 2

cour - age — Dear friend — we're not a - lone —

cour - age — Dear friend — we're not a - fraid

Ah

Ah

Ah

Naked Revolution

277

C Sop 1

C Sop2,3

C Mezz 2

277 *mp*

This block contains the musical score for measures 277. It features three vocal staves: C Sop 1, C Sop2,3, and C Mezz 2. Each vocal staff begins with a whole note chord consisting of a half note and a dotted quarter note. The piano accompaniment is shown in a grand staff (treble and bass clefs). The right hand plays a rhythmic pattern of eighth notes with slurs, while the left hand plays a steady bass line of quarter notes. The dynamic marking *mp* (mezzo-piano) is indicated.

278

278 *p*

This block contains the musical score for measure 278. It is a piano accompaniment in a grand staff. The right hand features a melodic line with eighth notes and slurs, leading to a final chord. The left hand provides a bass line with quarter notes and slurs, also leading to a final chord. The dynamic marking *p* (piano) is indicated. The measure concludes with a double bar line and a key signature change to two flats.

Naked Revolution

9. Lenin at Smolny

CountTen. $\text{♩} = 60$
281 *ff* The czar _____ him - self _____ re - called _____ the

Tenor
281 *ff* The czar _____ him - self _____ re - called _____ the

chimes *ff*

281 *mp*

CountTen.
287 touch - ing frank - ness of _____ my bro - ther Al - ex - an - der did not

Tenor
287 touch ing frank-ness of _____ my bro - ther Al-ex-an- der did not

287 *f*

CountTen.
290 beg _____ or be - tray _____ or ex - cuse him - self in an - y way _____

Tenor
290 beg _____ or be - tray _____ or ex-cuse him-self in an - y way

290

Naked Revolution

294

CountTen.
 Tenor

 294 caught with a bomb in a book — he ac - cused no one but took his time — in court to praise the
 294 caught with a bomb in a book he ac - cused no one but took his time in court — praise the

298

CountTen.
 Tenor

 298 peo - ple's will A mar - - - tyr
 298 peo - ple's will A mar - - - tyr

303

CountTen.
 Tenor

 303 to the peo - ple's will My bro - ther was hanged My bro - ther a mar - tyr
 303 to the peo - ple's will My brother was hanged My bro - ther a mar - tyr

Naked Revolution

314

Sop. *mf* Ah...

Count/Ten. mar-tyr dom has ne-ver been my way I have sur-vived as-sass-ins ex-ile hun-ger and de spair I have sur-vived

C Sop 1 *mf* Ah...

C Sop 2,3 *mf* Ah...

C Mezz 2 *mf* Ah...

C Ten 1 *mf* Ooo...

C Bari 2 *mf* Ooo...

C Bass 3 *mf* Oooo...

314

314

The musical score is for the piece 'Naked Revolution', starting at measure 314. It features a vocal ensemble and piano accompaniment. The vocal parts include Soprano (Sop.), Count/Tenor (Count/Ten.), 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 accompaniment is shown in grand staff notation. The lyrics for the vocal parts are: 'mar-tyr dom has ne-ver been my way I have sur-vived as-sass-ins ex-ile hun-ger and de spair I have sur-vived'. The dynamic marking *mf* (mezzo-forte) is indicated for the vocal parts. The score includes various musical notations such as rests, notes, and slurs.

Naked Revolution

318

Sop.

CountTen.

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

we have sur-vived we shall pre - vail and see our vile op - pres - sors de - stroyed

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

318

318

Naked Revolution

322 $\text{♩} = 112$ $\text{♩} = 132$

Sop.

CountTen.

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

322 oboe *f*

322

330

C Sop 1

C Sop2,3

C Mezz 2

330 clarinet *grac*

330

This musical score page contains the following elements:

- Tempo and Meter:** The tempo is marked with a quarter note equal to 112 (♩ = 112) and 132 (♩ = 132). The meter is 3/4.
- Vocal Parts:** Soprano (Sop.), Countertenor (CountTen.), Contralto 1 (C Sop 1), Contralto 2 & 3 (C Sop2,3), Contralto 2 (C Mezz 2), Contralto 1 (C Ten 1), Contralto 2 (C Bari 2), and Contralto 3 (C Bass 3). The vocal parts feature sustained notes and melodic lines, with some parts including the vocalization "ooh".
- Instrumental Parts:** Oboe and Clarinet parts are shown starting at measure 322. The piano accompaniment includes a complex, fast-moving oboe line and a more rhythmic bass line.
- Measure Numbers:** The score is divided into systems, with measure numbers 322, 330, and 330 indicated at the beginning of their respective systems.
- Dynamic and Performance Markings:** The oboe part is marked with a forte (*f*) dynamic. The clarinet part includes a *grac* (grace note) marking.

Naked Revolution

338


CountTen. 

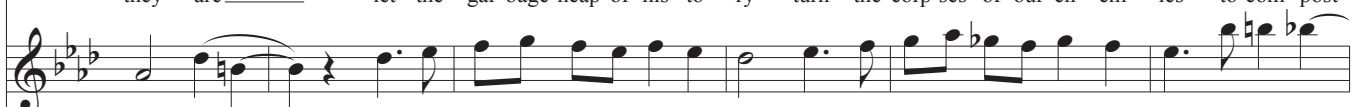
Tenor 

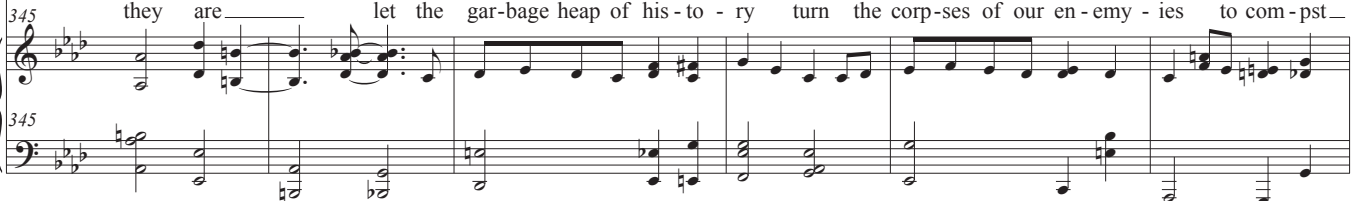
338 

Shoot the trai-tors shoot shootthem all Scat-ter them like the dust

345

CountTen. 

Tenor 

345 

they are let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to com-post

351

CountTen. 

Tenor 

351 

Lenin gives 2nd speech in Russian

to en-rich our rev-o-lu-tion's crops

Naked Revolution

358

CountTen. *f* Shoot the trai-tors shoot shoot them all Scat ter them like the dust they

Tenor *f* Shoot the trai-tors shoot shoot them all Scat - ter them like the dust they

C Sop 1 *f* Shoot the trai-tors shoot shoot them all Scat - ter them like the dust they

C Sop2,3 *f* Shoot the trai-tors shoot shoot them all Scat - ter them like the dust they

C Mezz 2 *f* Shoot the trai-tors shoot shoot them all Scat ter them like the dust they

C Ten 1 *f* Shoot the trai-tors shoot shoot them all Scat - ter them like the dust they

C Bari 2 *f* Shoot the trai-tors shoot shoot them all Scat - ter them like the dust they

C Bass 3 *f* Shoot the trai-tors shoot shoot them all Scat - ter them like the dust they

358

358

Naked Revolution

365

CountTen. are— let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to compost to en-

Tenor are— let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to compost to en-

C Sop 1 are— let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to compost to en-

C Sop2,3 are— let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to compost to en-

C Mezz 2 are— let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to compost to en-

C Ten 1 are— let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to compost to en-

C Bari 2 are— let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to compost to en-

C Bass 3 are— let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to compost to en-

365

Naked Revolution

371

CountTen. *ff* rich our rev - o - lu - tion's crops The waters of re - vo - lu - tion are drawn from

Tenor *ff* rich our rev - o - lu - rion's crops The waters of re - vo - lu - tion are drawn from

C Sop 1 *ff* rich our rev - o - lu - rion's crops The waters of re - vo - lu - tion are drawn from

C Sop2,3 *ff* rich our rev - o - lu - rion's crops The waters of re - vo - lu - tion are drawn from

C Mezz 2 *ff* rich our rev - o - lu - tion's crops The waters of re - vo - lu - tion are drawn from

C Ten 1 *ff* rich our rev - o - lu - rion's crops The waters of re - vo - lu - tion are drawn from

C Bari 2 *ff* rich our rev - o - lu - rion's crops The waters of re - vo - lu - tion are drawn from

C Bass 3 *ff* rich our rev - o - lu - rion's crops The waters of re - vo - lu - tion are drawn from

371 *ff* rich our rev - o - lu - rion's crops The waters of re - vo - lu - tion are drawn from

Naked Revolution

378

CountTen.

Tenor

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

vill-age wells

vill-age wells

vill-age wells

vill-age wells

vill-age wells

vill-age wells

vill-age wells

vill-age wells

vill-age wells

378

The factory worker & collective farm girl

385

$\text{♩} = 80$

394

Naked Revolution

402

402

The image shows a musical score for a piece titled "Naked Revolution". The score begins at measure 402. It is written for piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#), and the time signature is 6/4. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, creating a sense of movement and tension. The upper staff contains a melodic line with various intervals and rests, while the lower staff provides a harmonic and rhythmic foundation with chords and single notes. The score concludes with a double bar line and a key signature change to four sharps (F#, C#, G#, D#).

Naked Revolution

ACT III New York Washington Square 1989

10. Remember

$\text{♩} = 90$

patterns can be altered at will, but keep sharp attack

Measures 1-2 of the piano accompaniment. The music is in 6/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 90. The dynamic is *f*. The right hand plays a continuous eighth-note pattern, and the left hand plays a similar eighth-note pattern.

Measures 3-4 of the piano accompaniment. Measure 3 continues the eighth-note patterns. Measure 4 features a change in time signature to 3/4, with the right hand playing a dotted quarter note and the left hand playing a dotted half note.

Measures 5-6 of the piano accompaniment. Both measures return to the 6/4 time signature and the eighth-note patterns.

Measures 7-8 of the piano accompaniment. Measure 7 continues the eighth-note patterns. Measure 8 features a change in time signature to 3/4, with the right hand playing a dotted quarter note and the left hand playing a dotted half note.

Measures 9-10 of the piano accompaniment. Both measures return to the 6/4 time signature and the eighth-note patterns.

Tenor part, measures 1-2. Measure 1 contains a quarter note G4, a quarter note A4, and a half note B4. Measure 2 contains a dotted half note B4. The time signature changes to 3/4 at the end of measure 2.

Measures 11-12 of the piano accompaniment. Measure 11 continues the eighth-note patterns. Measure 12 features a change in time signature to 3/4, with the right hand playing a dotted quarter note and the left hand playing a dotted half note.

Naked Revolution

10 *impatently* 3

Bass

f Of course I re - mem - ber

11

Bass

12

Tenor

8 the app - les

f

14

15

Bass

15 the

Naked Revolution

16

Bass

16 for - - - ests

16

16

Detailed description: This system contains measures 16 and 17. The bass line starts with a whole note chord in measure 16 and a half note chord in measure 17. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The lyrics 'for - - - ests' are positioned above the piano staff.

17

Bass

17 the trees - - - - -

17

17

Detailed description: This system contains measures 17 and 18. The bass line has a quarter rest in measure 17 and a half note chord in measure 18. The piano accompaniment continues with eighth-note patterns. The lyrics 'the trees - - - - -' are positioned above the piano staff.

18

18

18

Detailed description: This system contains measures 18 and 19. The piano accompaniment continues with eighth-note patterns. The lyrics 'huge oaks' are positioned above the piano staff.

19

Tenor

19 huge oaks

Bass

19 the oaks Un - blight - ed chest - nuts

19

Detailed description: This system contains measures 19 and 20. The tenor part has a whole note chord in measure 19 and a half note chord in measure 20. The bass part has a whole note chord in measure 19 and a half note chord in measure 20. The piano accompaniment continues with eighth-note patterns. The lyrics 'huge oaks' are positioned above the tenor staff, and 'the oaks Un - blight - ed chest - nuts' are positioned above the bass staff.

21

Bass

21 fern fronds and leaves

21

Detailed description: This system contains measures 21 and 22. The bass line has a quarter rest in measure 21 and a half note chord in measure 22. The piano accompaniment continues with eighth-note patterns. The lyrics 'fern fronds and leaves' are positioned above the piano staff.

Naked Revolution

24
Tenor

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

mp

27
Tenor

re - mem - ber

f

28
Bass

impatiently

Of course I re -

29
Bass

mem - ber

30
Tenor

What was that

Naked Revolution

31
Tenor
8
In - di - an's name? Kus -

Musical score for measures 31-32, Tenor part. The staff shows a melodic line with lyrics: "In - di - an's name? Kus -". The key signature has four sharps (F#, C#, G#, D#) and the time signature is 8/8. The music features a triplet of eighth notes in the first measure.

32
Tenor
8
- - ta - lo - ga Shin - giss.

Musical score for measures 32-33, Tenor part. The staff shows a melodic line with lyrics: "- - ta - lo - ga Shin - giss.". The key signature has four sharps (F#, C#, G#, D#) and the time signature is 8/8. The music features a triplet of eighth notes in the first measure.

33
Tenor
8
Jes - ka - ka - ka

Bass
8
No No the one who said the French had

Musical score for measures 33-34, Tenor and Bass parts. The Tenor staff shows a melodic line with lyrics: "Jes - ka - ka - ka". The Bass staff shows a melodic line with lyrics: "No No the one who said the French had". The key signature has four sharps (F#, C#, G#, D#) and the time signature is 8/8. The music features a triplet of eighth notes in the first measure of both parts.

35
Tenor
8
Of course let me think just the thing

Bass
8
killed boi-led and eat-en his fa - ther

Musical score for measures 35-36, Tenor and Bass parts. The Tenor staff shows a melodic line with lyrics: "Of course let me think just the thing". The Bass staff shows a melodic line with lyrics: "killed boi-led and eat-en his fa - ther". The key signature has four sharps (F#, C#, G#, D#) and the time signature is 8/8. The music features a triplet of eighth notes in the first measure of both parts.

Naked Revolution

39

Tenor

Bass

Half - King _____ alternate 8va

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

39

43

Tenor

Bass

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

ff In the deep-est snow

43

47

Tenor

Bass

Half King _____

Half King _____ Half beast he would have mur-dered us all _____ had he dared felled us _____ like oxen

47

Naked Revolution

51

Tenor

Bass

cresc.

Where the Al - le - ghe - ny — and the Mo -

51 in the snow murdered us all murdered us there Where the Al - le - ghe - ny — and the Mo -

51

55

Tenor

Bass

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

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

55

58

Tenor

Bass

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

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

58

Naked Revolution

11. Lenin's entrance

Musical score for '11. Lenin's entrance'. The piece begins at measure 62. The right hand starts with a melody in 4/4 time, marked *mp*. It features a triplet of eighth notes. The left hand provides a bass line with chords and eighth notes. The key signature has two sharps (F# and C#).

modern traffic sounds

Musical score for 'modern traffic sounds'. The piece begins at measure 67. The right hand plays a rhythmic pattern of eighth notes, marked *mp*. The left hand plays a similar rhythmic pattern. The key signature has two sharps.

glockenspiel

Musical score for 'glockenspiel'. The piece begins at measure 70. The right hand plays a melody with a bell-like timbre, marked *ff*. The left hand plays a rhythmic accompaniment of eighth notes. The key signature has two sharps.

Continuation of the 'glockenspiel' section. The right hand melody continues with a long note in the final measure. The left hand accompaniment remains consistent. The key signature has two sharps.

Continuation of the 'glockenspiel' section. The right hand melody continues with a long note in the final measure. The left hand accompaniment remains consistent. The key signature has two sharps.

12. I Still Remember

Musical score for '12. I Still Remember'. The piece begins at measure 82. The right hand starts with a melody in 4/4 time, marked *mf*. It features a triplet of eighth notes. The left hand provides a bass line with chords and eighth notes. The key signature has two sharps.

Continuation of '12. I Still Remember'. The right hand melody continues with a triplet of eighth notes. The left hand accompaniment remains consistent. The key signature has two sharps.

Naked Revolution

CountTen. 94

still re - mem - ber on gras - sy af - ter - noons I have

CountTen. 99

lain on hay I ne - ver raked Eat - en bread I ne - ver baked and dreamed of hon - eyed sun - light

106

111

CountTen. 117

dreamed young dreams on per - fumed af - ter noons birch trees lime trees hol - lyhocks

Naked Revolution

CountTen. 123

min-go-nettes sweet peas for tea co-lored kites fly - ing high high high a - bove the mea-dow, a-bove the clear-ing

Detailed description: This system contains the first six measures of the piece. The Countertenor part (treble clef) begins with a melodic line featuring two triplet markings. The piano accompaniment (grand staff) provides harmonic support with chords and moving lines in both hands.

CountTen. 129

high in the sun-set sky

Tenor 8

Bass

the for - ests the-clear - ing the sky _____

the mea-dows _____ the sky _____

Detailed description: This system covers measures 129 to 134. It introduces three vocal parts: Countertenor, Tenor (marked with an 8), and Bass. The lyrics are distributed across these parts. The piano accompaniment continues with complex harmonic textures and includes a key signature change to three sharps (F#, C#, G#) and a time signature change to 6/4.

Vln. 135 solo

ff *mf*

Detailed description: This system covers measures 135 to 139. The Violin part (treble clef) features a 'solo' section with a dynamic marking of *ff* (fortissimo). The piano accompaniment (grand staff) includes a dynamic marking of *mf* (mezzo-forte). The music includes a triplet and a sextuplet in the violin part.

Vln. 140

Detailed description: This system covers measures 140 to 144. The Violin part (treble clef) continues with a melodic line. The piano accompaniment (grand staff) features sustained chords and moving lines, with a triplet marking in the right hand.

Naked Revolution

Vln. 145

145

145

Vln. 150

150

150

performer may extend this phrase

Vln. 154

154

154

Naked Revolution

Red Army Chorus

158 $\text{♩} = 104$

CountTen.

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

Vln.

158

158

I still re-mem-ber ___ gras - sy af - ter noons ___ I have

I still re-mem-ber ___ gras-sy af - ter - noons ___ I have

I still re-mem-ber ___ gras-sy af - ter - noons ___ I have

I still re-mem-ber ___ gras-sy af - ter - noons ___ I have

I still re-mem-ber ___ gras-sy af - ter - noons ___ I have

I still re-mem-ber ___ gras-sy af - ter - noons ___ I have

I still re-mem-ber ___ gras-sy af - ter - noons ___ I have

I still re-mem-ber ___ gras-sy af - ter - noons ___ I have

Naked Revolution

164

CountTen.

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

164

164

lain on hay I ne - ver raked and eat - en bread I ne - ver baked and
lain on hay I ne - ver raked and eat - en bread ne - ver ba - ked
lain on hay I ne - ver raked and eat - en bread ne - ver ba - ked
lain on hay I ne - ver raked and eat - en bread ne - ver ba - ked
lain on hay I ne - ver raked and eat - en bread ne - ver ba - ked
lain on hay I ne - ver raked and eat - en bread ne - ver ba - ked
lain on hay I ne - ver raked and eat - en bread ne - ver ba - ked

Naked Revolution

171

CountTen.

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

171

171

The musical score is for the piece 'Naked Revolution'. It features a vocal ensemble with parts for Countertenor, Soprano 1, Soprano 2/3, Mezzo 2, Tenor 1, Baritone 2, and Bass 3, along with piano accompaniment. The score begins at measure 171. The vocal parts have lyrics: 'dreamed of hon - eyed sun *ff* light and dreamed of hon - eyed sun - light'. The piano accompaniment includes a grand staff with treble and bass clefs, with a forte (*ff*) dynamic marking. The key signature has one sharp (F#) and the time signature is 4/4.

Naked Revolution

177

CountTen.

Tenor

Bass

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

ff The for - est... the clea - ring the sky

ff the mea - dows... the sky

177 *tubular bells*

13. Lenin & Washington's trio

182 *f* *♩=69* Duchamp on a bicycle

Naked Revolution

191 $\text{♩} = 104$

CountTen. *mf* Per-haps I'm the fool Because I for got while listening —

197 [3] [3]

CountTen. — Beet-höven — I for-got to be cruel — TheAp

Tenor *f* Bee-thoven? —

Bass *f* Bee - tho-ven? —

203 [3] [3]

CountTen. pas - siona ta to be pre-cise — is such — strange mu - sic — it makes me want to be kind —

208 [3] [3]

CountTen. — I can-not be weak — no lead-der can —

Naked Revolution

214

CountTen.

Tenor

Bass

f What makes you a lead-er

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

f I am your suc-

218

CountTen.

218 ces - sor The in carna - tion of the peo - ple's will

ossia high A

225

Tenor

Bass

f First in war? - - - - - the

225 First in peace? - - - Have you en - joyed the hun - dreds

233

Tenor

Bass

thous - sands Trib - butes sta - tues through - out the land a

of wreaths co - mem - o - rations

obnoxious - in Lenin's ear

Naked Revolution

241

CountTen.

Tenor

Don't you know who I am?

centur-y of grat-i-tude

250

CountTen.

Tenor

Bass

Just a-no-ther would be Washing-ton

legato

mp

Tin horn

259

Tenor

Bass

Er - satz Washing-ton A - no - thersmall beer ty - rant who thinks he can - be

falsetto

Washing-ton A - no - thersmall beer ty - rant who thinks he can be

Naked Revolution

268

CountTen. *f* I don't be - lieve

Tenor *f* Wash - ing - ton a Wash - ing ton a now and for - e - ver Wash - ing ton a
high notes - hiccup

Bass *f* Wash - ing - ton a Wash - ing ton a now and for e - ver Wash - ing ton a

268

268

276

CountTen. Don't un - derstand I gave my life that I might

Tenor *f* First in peace First in war and more and more and more and more *falsetto*

Bass *f* First in peace First in war and more and more and more and more

276

276

Naked Revolution

281

CountTen. un - - - der - stand

Tenor *sim.*
ya da ya da ya da *sim.*

Bass
ya da ya da ya da

283

CountTen. *sim.*
da da da da e - qual com - rades

Tenor
Truth - ful - - - Self re - specting honest pride - e - qual to the -

Bass
Dig - ni - fied honest pride

mp

mf

288

CountTen. help me Com - rades

Tenor
task in hand - - - Re - vered - - - and more and more and

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

Naked Revolution

294

CountTen.

Tenor

Bass

301

CountTen.

Tenor

Bass

308

CountTen.

Naked Revolution

14. Oh No

♩ = 82

312 *mf*

312

4 4

d. = 72

3

Detailed description: Piano accompaniment for 'Oh No' measures 312-318. The score is in 6/8 time, then changes to 3/4 time at measure 316. It features a melody in the right hand and a bass line in the left hand. There are four-measure rests in the right hand at measures 313 and 314. A dynamic marking of *mf* is present at the start. A tempo change to *d.* = 72 occurs at measure 316. A triplet of eighth notes is marked at the end of measure 318.

319 *gliss*

319

3 3

3

8va

Detailed description: Piano accompaniment for 'Oh No' measures 319-325. The right hand features a glissando over a triplet of eighth notes at measure 319. The left hand has a triplet of eighth notes at measure 319. An 8va marking is present at the bottom of the page.

326

Sop.

Detailed description: Soprano vocal line for 'Oh No' measures 326-331. The line is mostly rests, with a melodic phrase starting at measure 330.

I greet you in the sa-cred name of

CountTen.

Detailed description: Countertenor vocal line for 'Oh No' measures 326-331. The line is mostly rests.

Oh No

326

326

Detailed description: Piano accompaniment for 'Oh No' measures 326-331. The right hand has a melodic line, and the left hand has a bass line. The dynamic marking *mf* is present.

15. Sing of Nature

338

♩ = 110

338

Sop.

2

Detailed description: Soprano vocal line for 'Sing of Nature' measures 338-343. The line starts with a rest, followed by a melodic phrase. A two-measure rest is marked at the end of measure 341.

beau-ty

f Sing of na-ture

CountTen.

Detailed description: Countertenor vocal line for 'Sing of Nature' measures 338-343. The line starts with a rest, followed by a melodic phrase. A dynamic marking of *f* is present at the start of measure 341.

Not a-gain

338

338

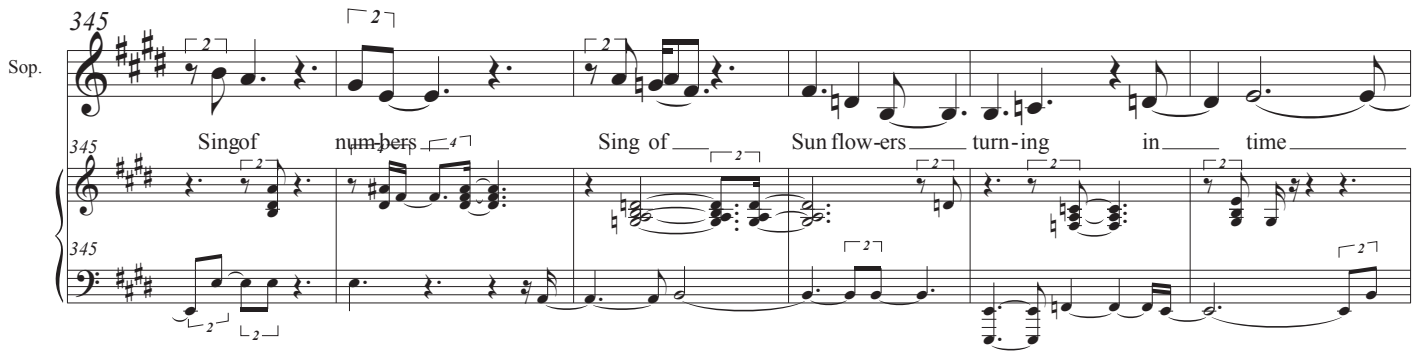
mf

f

4

Detailed description: Piano accompaniment for 'Sing of Nature' measures 338-343. The right hand has a complex chordal texture. The left hand has a bass line. Dynamic markings of *mf* and *f* are present. A four-measure rest is marked at the end of measure 341.

Naked Revolution

345 Sop. 

351 Sop. 

357 Sop. 

363 Sop. 

Naked Revolution

368

Sop.

pet - als on the lil - lies the pet - als on the lil - lies Five

mp

mp

373

Sop.

— on each but - ter - cup Eight dressed del - phin - i -

377

Sop.

ums Thir - teen mar - i - golds

383

Sop.

Twen - ty one a - steps

Naked Revolution

389

Sop.

thir - ty four dai - sies

f

394

Sop.

Fif - ty five dai - sies

mf

398

Sop.

ty

mp

403

f

409

Sop.

Sing - of pe - tals

f

Naked Revolution

416 Sop.

421 Sop.

423 Sop.

426

429 Sop.

mf Sing of na-ture

Naked Revolution

433

Sop.

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

439

Sop.

time and all the

443

Sop.

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

448

Sop.

four clockwise fif-ty

Naked Revolution

452

Sop.

five coun-ter— on - ward through na - ture be - yond eigh - ty -

457

Sop.

nine

459

Sop.

That's right think a

463

Sop.

boutit want to knowmore thenext cir - cle of flo - rets

cresc.

Naked Revolution

468

Sop.

one for re ty four

f

mp

473

mf

479

Sop.

On

mp

483

Sop.


Spar - row Hill in Mos - cow - Five hun-dred lit-tle girls - greet the na-tion's

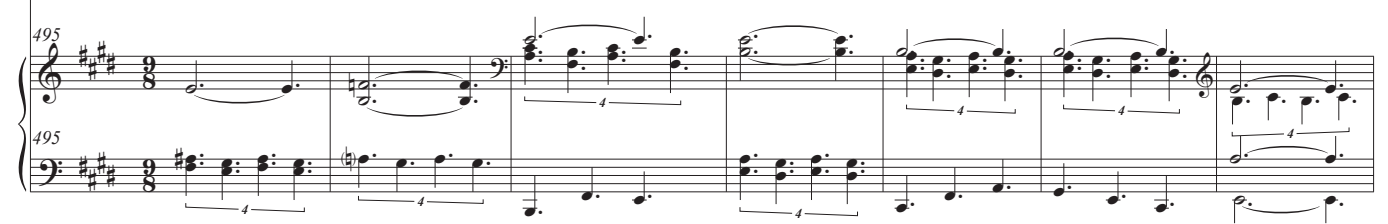
489

Sop.

new found way - Wave red scarves in the sun-light raise their gar - lands in

Naked Revolution

495
Sop. 
u - ni - son to bless the co - ming day - - - - and a - ny



502
Sop. 
bo - dy's chi - ild_ shall know the glo-ry that_ isborn shall know the sto-ry



507
Sop. 
of_ this dawn of art and truth and beau - ty shall know the



513
Sop. 
gran-deur of the hope that makes - man_ free



16. Hysteria

519

$\text{♩} = 88$



Naked Revolution

524

529

534

Sop. *mf* Oh here I stand to day

Tenor *f* State your busi-ness

Bass State your busi-ness

534 S.Dr. *f*

534 *8va*

534 *mp*

540

Sop. — and here we promise to for-give — all — debts — we — owe to sor - row shall

Naked Revolution

547

Sop. *f* cease the world shall know _____ peace _____

C Sop 1 *f* Who why where what do _____ think we're

C Sop2,3 *f* Who why where what do _____ think we're

C Mezz 2 *f* Who why where what do _____ think we're

C Ten 1 *f* Who why where what do you think we're

C Bari 2 *f* Who why where what do you think we're

C Bass 3 *f* Who why where what do you think we're

547

547

The image shows a page of a musical score for 'Naked Revolution'. It includes vocal parts for Soprano, Contraltos 1-3, Mezzo-soprano 2, Tenor 1, Baritone 2, and Bass 3, along with piano accompaniment. The score is in 4/4 time and features lyrics such as 'cease the world shall know peace' and 'Who why where what do think we're'. The piano part consists of chords and arpeggiated figures.

Naked Revolution

551

Sop.

and a - ny bo - dy's child shall know the sto-ry of this

C Sop 1

do-ing? Who why where what do you think we are?

C Sop2,3

do-ing? Who why where what do you think we are?

C Mezz 2

do-ing? Who why where what do you think we are?

C Ten 1

do-ing? Who why where what do you think we are?

C Bari 2

do-ing? Who why where what do you think we are?

C Bass 3

do-ing? Who why where what do you think we are?

551

do-ing? Who why where what do you think we are?

551

556

Sop.

556 dawn shall know the glo - ty that_ is born_ of art_ and_ truth_ and_ beau -

556

556

560

Sop.

560 ty_ shall know_ the gran - deur of_ the_ hope_ that_ makes_ man_ free_

560

560

Naked Revolution

564 Sop. 

569 

573 C Sop 1 
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

C Mezz 2 
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

C Bari 2 
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

573 

Naked Revolution

577

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

S.Dr.

GeorgeGeorgeGeorge George George GeorgeGeorgeGeorge George GeorgeGeorgeGeorge

GeorgeGeorgeGeorge George George GeorgeGeorgeGeorge George GeorgeGeorgeGeorge

GeorgeGeorgeGeorge George George GeorgeGeorgeGeorge George GeorgeGeorgeGeorge

GeorgeGeorgeGeorge George George GeorgeGeorgeGeorge George GeorgeGeorgeGeorge

GeorgeGeorgeGeorgeGeorge George George GeorgeGeorgeGeorgeGeorge George George GeorgeGeorgeGeorge

GeorgeGeorgeGeorgeGeorge George George GeorgeGeorgeGeorgeGeorge George George GeorgeGeorgeGeorge

GeorgeGeorgeGeorgeGeorge George George GeorgeGeorgeGeorgeGeorge George George GeorgeGeorgeGeorge

577

577

sfz

Naked Revolution

581 *angry*

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

S.Dr.

581

581

581

This is ou - r coun - try — Our world_ our cen - tu - ry We're ta - king it back —

Detailed description of the musical score: The score is for a choral and instrumental ensemble. It begins at measure 581. The vocal parts (Sop 1, Sop 2,3, Mezz 2, Ten 1, Bari 2, Bass 3) all sing the same lyrics: "This is our country — Our world_ our century We're taking it back —". The tempo is marked "angry". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The Snare Drum part has a simple rhythmic pattern of eighth notes.

Naked Revolution

585

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

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

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

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

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

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

585
585

Spirito

$\text{♩} = 180$

C Sop 1
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

C Mezz 2
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

C Bari 2
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

589
589

Naked Revolution

638

Tenor

Bass

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

638

638

Naked Revolution

649

Tenor

Bass

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

cresc.

649

649

659

S.Dr.

659

659

659

ff

zing

gliss

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

664

CountTen.

664

664

Bells