

NAKED REVOLUTION

A socialist realist opera drawn from
immigrant dreams

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

Orchestra:

1 oboe (English horn)
1 clarinet (bs clar.)

2 violins
1 cello
1 double bass

1 acoustic steel string guitar (balalaika optional double), with amplification

1 synthesizer (numbered sounds are for the Kurzweil 2000: if available, a cymbalon or hammer dulcimer sound or a live harpsichord could play that part, possible electronic zing sounds on 16 as desired)

1 piano
1 accordion

1 percussionist (snare, rattle, hi-hat, cymbal, tambourine, kick drum, bass drum, glockenspiel, chimes, 2 tympani)

soundman with recorded effects (crickets and nightbirds on 5, wind on 6, church bells on 7, explosions on 8, Lenin's speeches on 9, recorded church bells on 9, street noises with children playing on 10, 11 and 16, electronic zingy electronic sounds on 16 that can be adjusted as desired with optional conga / bongo)

Additional violins, cellos, and basses as desired.

An optional conga or bongo player playing with the track, can be a choir member on stage on **16. Hysteria.**

Index

Act I

New York City, 1776, Bowling Green

1. Truth, Truth, Truth **p 16**

Molly Pitcher
Male ensemble

2. Heave Ho boys **p 26**

Molly Pitcher
Male ensemble

3. Washington's entrance **p 27**

George Washington II
Female ensemble

4. Bullets **p 34**

Molly Pitcher,
George Washington II
Ensemble

5. I was not my father's eldest son **p 36**

Three male ensemble soloists
George Washington II
King George III's head

Act II

Moscow, 1917

6. Russian Maiden's Trio **p 46**

Irina, Masha, Sasha

7. When the Devil Comes to Moscow **p 51**

Soothsayer
Ensemble

8. And When You See a Fire **p 72**

Vera Pavlovna
Alexander Ulyanov
Four ensemble women

9. Lenin at Smolny **p 80**

Vladimir Lenin
Alexander Ulyanov
Ensemble

Act III

New York City, 1989, Washington Square

10. Remember **p 99**

George Washington I
George Washington II

11. Lenin's entrance **p 108**

12.
instrumental

13. I still Remember **p 110**

Vladimir Lenin
George Washington I
George Washington II
Ensemble

14. Lenin and Washington's trio **p 117**

Vladimir Lenin
George Washington I
George Washington II

15. Oh No **p 129**

Isadora Duncan
Vladimir Lenin (*speaking only*)

16. Sing of Nature **p 132**

Isadora Duncan
Vladimir Lenin (*speaking only*)

17. Hysteria **p 153**

Isadora Duncan
Vladimir Lenin (*speaking only*)
George Washington I
George Washington II
Ensemble

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

Opri chiniki

Women

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

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

Soothsayer

Soothsayer and women

when the devil comes to Moscow

Chorus

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?
 George I 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

1997
version 3.4.18

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

ACT I, 1776 Bowling Green, New York City

A **1. Truth Truth Truth**
♩. = 72

Oboe
Clarinet in B \flat
Glockenspiel
Tubular Bells
Guitar
Piano
Synth.
Violin I
Violin II
Cello
Double Bass

mp
mf
ff
ff
ff
ff
pp
pp
pp
ff

synth glockenspiel
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco

Naked Revolution

6

Ob. *f*

B♭ Cl. *f*

Cym. perc 2 - played by accordionist *mf*

Glk. *f*

Pno. *f* *gliss* *ff*

Synth. *f* *mf*

Vln. I *ff*

Vln. II *mf*

Vc. *f* *mf*

D.B. *mp* *mf*

timp sound (974) *8va*

arco

Naked Revolution

13

Ob.

B \flat Cl.

Cym. *cymbal (player 2 - accordion)* *mp* *ride cymbals* *add crash* *pp*

Glk.

Pno. *mf*

Synth. *a tempo* *mf*

Sop. *f* It's — truth truth truth it's truth truth in whose

Vln. I *p*

Vln. II *p*

Vc. *p*

D.B. *p*

Detailed description: This is a page of a musical score for the piece 'Naked Revolution'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Oboe (Ob.), B-flat Clarinet (B \flat Cl.), Cymbal (Cym.), Glockenspiel (Glk.), Piano (Pno.), Synthesizer (Synth.), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (D.B.). The score begins at measure 13. The Oboe and B-flat Clarinet parts feature melodic lines with some chromaticism. The Cymbal part includes specific performance instructions: 'cymbal (player 2 - accordion)' at measure 13, 'ride cymbals' at measure 17, and 'add crash' at measure 18. The Piano part provides harmonic support with chords and arpeggios. The Synthesizer part has a melodic line that changes tempo to 'a tempo' at measure 17. The Soprano part has lyrics: 'It's — truth truth truth it's truth truth in whose'. The string parts (Violin I, Violin II, Viola, and Double Bass) provide a steady accompaniment. Dynamic markings include *mp*, *pp*, *mf*, *f*, and *p*. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Naked Revolution

24

B♭ Cl. *p*

Cym. *pp* add crash *mf*

Pno.

Synth.

Sop. glor - i - ous name all true Sons of Free - dom now rise to pro - claim It's truth it's

Vln. I

Vln. II

Vc.

D.B.

36

Ob. *p* *ppp* *pp*

B♭ Cl. *p* *ppp* *pp*

S.Dr.

Sop. truth tru - th for - sooth on this glor - i - ous day

Vln. I *f* *p*

Vln. II *f*

Vc. *f* *arco*

D.B. *pizz.* *f*

Naked Revolution

43

B♭ Cl.

Cym.

Pno.

Synth.

Sop.

C Ten 1

C Bari 2

C Bass 3

Vln. I

Vln. II

Vc.

D.B.

ride cymbals add crash

mf

pp

mf

Voice 974

all true Sons of Free - dom now ral-ly to - say *ff* We hold

f We hold these truths to be self

f We hold these truths to be self

f We hold these truths to be self

p

p

mf

mf

mf

p

Naked Revolution

54

B♭ Cl.

Pno.

Sop.

C Ten 1

C Bari 2

C Bass 3

Vln. I

Vln. II

Vc.

they are en - dowed

ev - i - dent that all men are cre - a - ted e - qual that they are en - dowed by their Cre - a - tor with cer - tain in -

ev - i - dent that all men are cre - a - ted e - qual that they are en - dowed by their Cre - a - tor with cer - tain in -

ev - i - dent that all men are cre - a - ted e - qual that they are en - dowed by their Cre - a - tor with cer - tain in -

mf *pp* *mf* *pp*

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

64

B♭ Cl.

Pno.

Sop.

C Ten 1

C Bari 2

C Bass 3

Vln. I

Vln. II

Vc.

spoken (Julie Andrews)

ri - ghts — hi - hi - hi - hi - hi ghts a mong these rights life lib - er - ty and the pur -

al - ni ble rights *mp* Oh gently oh oh oh oh

al - ni ble rights *mp* Oh gently oh oh oh oh

al - ni ble rights *mp* Oh gently oh oh oh oh

mp *mp* *mp*

Naked Revolution

74

Pno. *ff* solo romantic

Sop. suit of hap - pi ness

C Ten 1 oh oh

C Bari 2 oh oh

C Bass 3 oh broaden oh

Vln. I

Vln. II

Vc.

D.B.

82 *a tempo*

Glk. *mf* *p*

Pno. *mf* *p*

Sop. truth truth truth it's truth truth in whose glor - i - ous name all true Son's of free -

D.B. *mp* *mp*

Naked Revolution

94

Ob.

B♭ Cl.

Glk.

Pno.

Sop.

Vln. I

Vln. II

Vc.

D.B.

p

pp

p

p

dom now rise to pro - claim It's truth it's truth tftu - th for - sooth on — this glor - i - ous day

mp

mp

f

f

Detailed description: This is a page of a musical score for the piece 'Naked Revolution'. The score is for measures 94 through 103. It features a soprano vocal line with lyrics: 'dom now rise to pro - claim It's truth it's truth tftu - th for - sooth on — this glor - i - ous day'. The instrumental parts include Oboe (Ob.), Bass Clarinet (B♭ Cl.), Glockenspiel (Glk.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (D.B.). The key signature is two sharps (D major or F# minor). The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), and *f* (forte). The tempo and meter are not explicitly stated on this page.

Naked Revolution

105

Ob.

B♭ Cl.

Glk.

Pno.

Sop.

C Ten 1

C Bari 2

C Bass 3

Vln. I

Vln. II

Vc.

D.B.

pp

p

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

We hold

We hold

We hold

p

p

Naked Revolution

116

Ob.

116

Timp. perc 1

116

Synth. Voice 974 tubular bells

C Ten 1

C Bari 2

C Bass 3

Vln. I

Vln. II

Vc.

D.B.

pp

126

Ob.

126

Timp.

126

Synth.

C Ten 1

C Bari 2

C Bass 3

Vln. I

Vln. II

Vc.

Senza sord.

Senza sord.

Senza sord.

Naked Revolution

2. Heave Ho Boys

136

Temp.

Synth.

Sop.

Tenor

C Ten 1

C Bari 2

C Bass 3

glock sound (971)

attacca

f Oh Ah Heave ho b'-hoys

choir tenor(s)

f Oh Ah Heave ho b'-hoys

f Oh Ah Heave ho b'-hoys

f Oh Ah Heave ho b'-hoys

f Oh Ah Heave ho b'-hoys

hold them yes yes we do *f* Heave ho b'-hoys

148

Sop.

Tenor

C Ten 1

C Bari 2

C Bass 3

put your back in it fel-lows and haul The true rule of ri - ot is will - full de - struc - tion of all the

put your back in it fel-lows and haul The true rule of ri - ot is will - full de - struc - tion of all the

put your back in it fel-lows and haul The true rule of ri - ot is will - full de - struc - tion of all the

put your back in it fel-lows and haul The true rule of ri - ot is will - full de - struc - tion of all the

put your back in it fel-lows and haul The true rule of ri - ot is will - full de - struc - tion of all the

Naked Revolution

160

Sop. true rule of war-fare is will-ful de-struc-tion of all We hold these truths yes - we do

Tenor true rule of war-fare is will-ful de-struc-tion of all We hold these truths yes - we do

C Ten 1 true rule of war-fare is will-ful destruc-tion of all We hold these truths yes - we do

C Bari 2 true rule of war-fare is will-ful de-struc-tion of all We hold these truths yes - we do

C Bass 3 true rule of war-fare is will-ful de-struc-tion of all We hold these truths yes - we do

attacca

3. Washington enters

174 $\bullet = 66$ use slapback echo on piano or double on piano sound in synthesizer

S.Dr. *mf*

Pno. 174 patterns on these notes can vary, keep sharp attack *f*

Synth. 174 piano sound, be at least a little off from the pianist use electronic slap back echo to increase note density *mp*

Vc. *f*

D.B. *f*

Naked Revolution

176

Ob.

12/8 *f*

Pno.

12/8 *mp*

Synth.

178

B. Cl. *f* bass cl.

Pno.

Synth.

Bass

f Why have my mi - li - tia _____

Naked Revolution

180

Glk. *f*

Pno.

Synth.

Bass

C Sop 1
a - ban - doned their posts?
girls sigh
Ah ah ah ah ah ah ah

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

C Mezz 2
Ah ah ah ah ah ah ah

Vln. I *f*

Vln. II *f*

Vc. *f*

D.B. *f*

182

Pno.

Synth.

Bass
Why _____ do my sol - - diers

Naked Revolution

184

Glk.

Pno.

Synth.

Bass

C Sop 1

C Sop 2,3

C Mezz 2

Vln. I

Vln. II

Vc.

D.B.

ri - ot and boast?

girls sigh

ah ah ah ah ah ah ah

girls sigh

ah ah ah ah ah ah ah

girls sigh

ah ah ah ah ah ah ah

186

Pno.

Synth.

Bass

Partch

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

Naked Revolution

188

Pno.

Synth.

Bass

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

Partch

190

Ob.

Pno.

Synth.

Sop.

Bass

Vln. I

Vln. II

f The King's migh - ty ar - my is spread Partch a - round our sup-ply lines

Naked Revolution

193

B. Cl. *p*

Pno.

Synth.

Sop.

Bass

Vln. I

Vln. II

They'll starve us

but Con - gress it's said

Naked Revolution

3A

attacca

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

195

Timp. *ff*

TubBells. *ff*

S.Dr. *ff*

Gtr. *ff*

Pno. *ff*

Bass *ff*

Vln. I *ff* pizz.

Vln. II *ff* pizz.

Vc. *ff* pizz.

D.B. *ff*

Lies ru - mors pizz.

199

S.Dr. Molly and Chorus: "And?" $\text{♩} = 90$

Gtr. *ff*

Synth. chimes sound 974 *f*

Bass *f*

Vln. I *f*


Vln. II *f*


Vc. *f*

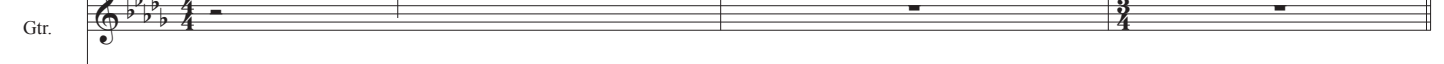
and so my friends are


Naked Revolution

203

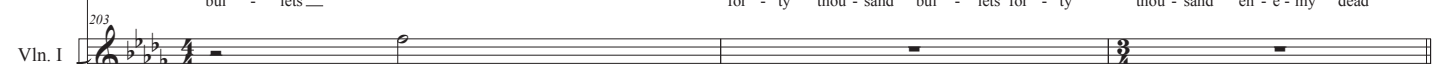
S.Dr. 

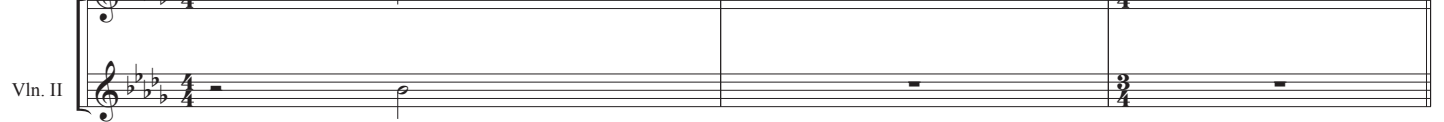
Gtr. 

Synth. 

Bass 

bul - lets _ for - ty thou - sand bul - lets for - ty thou - sand en - e - my dead

Vln. I 

Vln. II 

4. Bullets $\text{♩} = 90$

206

Sop. 

Bass 

C Sop 1 

C Sop 2,3 

C Mezz 2 

C Ten 1 

C Bari 2 

C Bass 3 

Naked Revolution

♩ = 112

212

Sop. for - ty thou - sand bul - lets For - ty thou - sand en - em - y dead The king king king king king king king

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

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

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

C Mezz 2 for - ty thou - sand bul - lets for - ty for - ty thou - sand en - am - y dead the king king king king king -

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

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

C Bass 3 for - ty thou - sand bul - lets For ty thou - sand - en - 'my dead king shall give

217

Sop. shall give us bul - lets - 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

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

C Sop 1 shall give us bul - lets - 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

C Sop2,3 shall give us bul - lets - 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

C Mezz 2 shall give us bul - lets 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

C Ten 1 shall give bul - lets thou - sand en - my dead dead dead the 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 shall give bul - lets thou - sand en - my dead dead dead the 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 bul - lets bul - lets en - my dead dead bul - lets Bul - lets thou - sand en - 'my dead

Naked Revolution

5. I was not my father's eldest son

223

$\text{♩} = 86$

B♭ Cl. *pp*

223 rattle *pp* solo *legato throughout*

C Ten 1 *mf* Ah solo *legato throughout*

C Bari 2 solo *legato throughout* *mf* Eh

C Bass 3 *mf* Aae *legato throughout*

Vln. I *legato throughout* *ppp*

Vln. II *legato throughout* *ppp*

Vc. *ppp*

Ob. 228 *pp*

B♭ Cl. *pp*

228

C Ten 1

C Bari 2

C Bass 3

228

Vln. I

Vln. II

Vc.

Naked Revolution

230

Ob.

B♭ Cl.

TubBells.

Gtr.

C Ten 1

C Bari 2

C Bass 3

Vln. I

Vln. II

Vc.

p

capo 1st fret

mf

pizz. arco

mf pizz. arco *ppp*

mf *ppp*

Naked Revolution

234

TubBells.

Gtr.

Synth. *like celeste*

C Ten 1

C Bass 3

Vln. I

Vln. II

Vc.

pizz.

mf

pizz.

mf

recording of crickets

238

TubBells.

Gtr.

Synth.

C Ten 1

C Bari 2

C Bass 3

Vln. I

Vln. II

Vc.

arco

ppp

arco

ppp

ppp

Naked Revolution

♩ = 100

248

Gtr. *p* *p.* *p.* *p.* *p.* *p.* *p.*

Bass *f* I was not my fa - ther's el - dest son left three worth-less lots in

Vln. I *mp* arco

Vln. II *mp* arco

Vc. *mp*

D.B. *pizz.* *mf*

258

TubBells. *mp*

Gtr. *mp*

Bass Fred - ricks - burg Twelve slaves, on-ly half of Deep Run my mo - ther

Vln. I

Vln. II

Vc.

D.B.

Naked Revolution

267

Gtr.

Pno.

Bass

Vln. I

Vln. II

D.B.

267

cresc. *a little maniacal* *a little faster* *mp*

proved un - kind and took Per - ry Farm, that should have been mine a little faster

267

TubBells.

Gtr.

Pno.

Tenor

Vln. I

Vln. II

Vc.

D.B.

278

mp

lonely (as the man in the moon)

slower Sanc - tiss - i - me me - a ux - or

mp *mp* *mp* arco

mp

Naked Revolution

287

Tenor

E - a - liz - a - bet Li - za my life let me div-orce my Ger-man queen and make you my wife

Vln. I

Vln. II

Vc.

D.B.

pp mp rit.

296

Gtr.

Tenor

Bass

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

Vln. I

Vln. II

Vc.

D.B.

a tempo p p p p p p p

Naked Revolution

306

TubBells.

Gtr. *mp*

Bass

home and stand po - sessed in Vir - gin - ia a lone _____ of twelve _____ thou - sand

Vln. I *p*

Vln. II *p*

Vc.

D.B.

315

Gtr.

Pno.

Bass

se - ven hun - dred thirty eight a - cres of _____ my own _____ Gen - tle - man's

Vln. I *f* *mp* *solo obbligato*

Vln. II *f*

Vc.

D.B. pizz. *mp*

_____ can be an octave lower

The musical score is written for a rock band. It features a guitar part with a melodic line and a bass line with lyrics. The string section includes Violin I and II, Viola, and Double Bass. The score includes dynamic markings such as *mp*, *p*, *f*, and *pizz.*, as well as performance instructions like *solo obbligato*. The lyrics are: "home and stand possessed in Virginia a lone of twelve thousand" and "seven hundred thirty eight acres of my own Gentleman's". A note indicates that a line in the bass part "can be an octave lower".

Naked Revolution

326

Gtr.

Bass

Vln. I

Vc.

D.B.

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

arco

336

Gtr.

Bass

Vln. I

Vc.

D.B.

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

mp

p

p

346

Gtr.

Bass

Vln. I

Vc.

D.B.

fore - clos - ing the im - prov - i - dent I have made twelve thou - sand se - ven hun - dred thir - ty eight a - cres

mf

pizz.

mf

f

Naked Revolution

356

Gr. *f*

Pno. *f*

Bass

going a bit crazy *mf*

of old Do - min ion my own I have done well I shall do

Vln. I *f*

Vln. II *f*

Vc.

D.B.

356

TubBells. *mp*

Gr. *mp*

Pno.

Bass

bet-ter I shall not re - ply to my fe-male pa - rents beg-ging let-ter *mp* mute on slower

Vln. I *mp* mute on

Vln. II *mp* mute on

Vc. *mp* mute on

D.B.

Naked Revolution

374

TubBells.

Tenor

Vln. I

Vln. II

Vc.

D.B.

arco

mf

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

382

TubBells.

Tenor

Vln. I

Vln. II

Vc.

D.B.

p

mp *pp*

mp *pp*

mp *pp*

mp *pp*

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

End Act 1

Naked Revolution

Act II, Moscow 1917

6. Russian Maiden Trio

Oboe
solo rubato
mp < *f* > *mp* a tempo

Piano
ff *f*

Choir Soprano 1 1
solo
f Why do the dark woods weigh on my soul?

Choir Soprano 2,3
solo
f Why do the dark woods weigh on my soul? Bore - dom

Choir Mezzos 2
solo
Why do the dark woods weigh on my soul? Sad -

Pno.

C Sop 1
Why do the dark woods weigh on my soul - - Why is mere li - ving be - yond my con - trol?

C Sop 2,3
Bore - dom - Why is mere li - ving be - yond my con - trol?

C Mezz 2
- ness Sad - ness - - Why is mere li - ving be - yond my con - trol?

Naked Revolution

20

Pno.

C Sop 1

C Sop2,3

C Mezz 2

Vln. I

Vln. II

D.B.

If I were a - ble just once - to reach my goal Tra -
 De - spair Your goal?
 Hope-less _____ Your goal?

mf *mf* arco *f*

30

Pno.

C Sop 1

C Sop2,3

C Mezz 2

D.B.

- vel _____ to Par - is _____ to Par - is _____ and then _____ to
 With-out mo - ney? With-out per - mis - sion? With-out mo - ney or per - mis - sion _____ to
 With-out mo - ney? With-out per - mis - sion? With-out mo - ney or per - mis - sion _____ to

Naked Revolution

39

B♭ Cl. *mp*

Pno.

C Sop 1
Rome _____

C Sop2,3
Rome _____ You shall ne - ver see

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

Vln. I *mf*

Vln. II *mf*

Vc. *mf*

D.B. *mf*

48

Pno. *mf*

Acc. *f* *mf*
solo (clarinet)

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

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

C Mezz 2
Par - is Par *pizz.* _____

Vc. *pizz.*

D.B. *mf*

Naked Revolution

59

Pno.

Acc.

C Sop 1

C Sop2,3

C Mezz 2

Vc.

D.B.

ne - ve see Rome _____ We shall sit in our par - lour sit and de - spair play - ing Cho -

ne - ver see Rome _____ We shall sit in our par - lour sit and de - spair play - ing Cho -

arc^oWe shall sit in our par - lour sit and de - spair ply - ing Cho -

mf
arco

mf

70

Gtr.

Pno.

C Sop 1

C Sop2,3

C Mezz 2

pin, pres - sing flo - wers - wea - ving rib - bons in our hair _____

pin, pres - sing flo - wers wea - ving rib - bons in our hair _____

pon, pres - sing flo - wers wea - ving rib - bons in our hair _____

singing rock sound
f

ff

Naked Revolution

80

Gr. *gliss*

Pno. *mf*

C Sop 1

C Sop2,3

C Mezz 2

Vc.

D.B. *mf*
arco
mf

Why do the dark woods

Why do the dark woods

Why do the dark woods

90

Glk. *f* *p* *pp* wind continues 1 to 2 mm.

Pno.

C Sop 1

C Sop2,3

C Mezz 2

Vc.

D.B.

weigh on my soul?

weigh on my soul?

weigh on my soul?

Naked Revolution

7. When the Devil Comes to Moscow

$\text{♩} = 96$

101

E. Hn. *p* *cresc. poco a poco*

B♭ Cl. *p* *cresc. poco a poco*

T.T. *mp*

Acc. *ppp* *cresc. poco a poco* *cresc. poco a poco*

Synth. bell sounds (voice 970) *p* *cresc. poco a poco* *cresc. poco a poco*

C Sop 1 *p* An - gels and min - i - sters of *cresc. poco a poco*

C Sop2,3 *p* An - gels and min - i - sters of *cresc. poco a poco*

C Mezz 2 *p* An - gels and min - i - sters of *cresc. poco a poco*

C Ten 1 *p* An - gels and min - i - sters of *cresc. poco a poco*

C Bari 2 *p* An - gels and min - i - sters of *cresc. poco a poco*

C Bass 3 *p* An - gels and min - i - sters of *cresc. poco a poco*

Vln. I *p* *cresc. poco a poco*

Vln. II *p* *cresc. poco a poco*

Vc. *p* *cresc. poco a poco*

Naked Revolution

108

E. Hn. *f*

B♭ Cl. *f*

T.T.

T.B. *f* 5 3 3

Acc. *f*

Synth. *f* 6 6

C Sop 1
Grace de - fend us *f* An - gels and

C Sop2,3
Grace de - fend us *f* An - gels and

C Mezz 2
Grace de - fend us *f* An - gels and

C Ten 1
Grace de - fend us *f* An - gels and

C Bari 2
Grace de - fend us *f* An - gels and

C Bass 3
Grace de - fend us *f* An - gels and

Vln. I *f*

Vln. II *f*

Vc. *f*

D.B. *f*

Naked Revolution

113

T.T.

T.B.

Pno.

Acc.

Synth.

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

C Sop 2,3
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

117 solo
B♭ Cl.

Gtr.

Syn Cym

Naked Revolution

121

E. Hn.

B♭ Cl.

Gtr.

Syn Cym

Vc.

D.B.

126

Timp.

Gtr.

Pno.

Acc.

Syn Cym

Sop.

Vc.

D.B.

f

mf

pp

ff

mf

penetrating

ff When the de - vil comes to Mos - cow

Naked Revolution

131

Timp.

Pno.

Acc.

Syn Cym

Sop.

On a Wednes - day late in May Will his eyes be

135

B♭ Cl.

Timp.

Pno.

Acc.

Syn Cym

Sop.

black or yel - low will his beard be black or gray?

D.B.

mf

mf

f

mf

Naked Revolution

139

B♭ Cl.

Acc.

Syn Cym

Vc.

D.B.

145

E. Hn.

B♭ Cl.

Timp.

Pno.

Acc.

Syn Cym

Sop.

Vc.

D.B.

mf

mf

p

ff

p

f

With a dog's head on each sad - dle

Naked Revolution

149

Timp.

Pno.

Acc.

Syn Cym

Sop.

D.B.

Will the de - vil's hench - men ride? Ride forth from the

f

153

E. Hn.

B♭ Cl.

Timp.

Pno.

Acc.

Syn Cym

Sop.

D.B.

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

Naked Revolution

157

E. Hn.

B♭ Cl.

Timp.

Acc.

Syn Cym

C Ten 1

C Bari 2

C Bass 3

D.B.

choose own pitch, move in these intervals

f Op ri chi - ni - - - ki

f Op ri chi ni ki

f Op ri chi ni ki

pp

161

Syn Cym

C Sop 1

C Sop2,3

C Mezz 2

choose own pitch, move in these intervals

I van Groz ny

I van Groz ny

I van Groz ny

Naked Revolution

163

E. Hn. *ff*

Pno. *fff*

Acc. *ff*

Synth. *f*

C Sop 1
upitched notes
Oooo

C Sop2,3
yaah

C Mezz 2
yaah

C Ten 1
Oooo

C Bari 2
Oooo

C Bass 3
yaah

Vc. *ff*

Naked Revolution

165

E. Hn.

Pno.

Acc.

Synth.

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

Vc.

Detailed description: This page of a musical score, numbered 165, features ten staves. The top staff is for E. Hn. (Euphonium), followed by Pno. (Piano) in grand staff notation. The Acc. (Accordion) staff has a treble clef. Synth. (Synthesizer) is in grand staff notation. The vocal staves (C Sop 1, C Sop2,3, C Mezz 2, C Ten 1, C Bari 2, C Bass 3) are in bass clef and contain complex rhythmic patterns with triplets and quintuplets. The Vc. (Violoncello) staff is in bass clef and has a simple melodic line. The key signature has one sharp (F#) and the time signature is 4/4.

Naked Revolution

167

E. Hn.

B \flat Cl.

Pno.

Acc.

Syn Cym

Sop.

C Sop 1

C Sop 2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

Vc.

nasal Oh men of _ dark-ness

HAH! Oh nasal

HAH! Oh nasal

HAH! Oh nasal

HAH! OH nasal

HAH! OH nasal

HAH! Oh nasal

HAH! Oh

Naked Revolution

171

T.T.

Gtr.

Pno.

Syn Cym

Sop.

on dark hor - ses _____ Brooms and dag - gers _____ in _____ his hand

176

T.T.

Gtr.

Pno.

Acc.

Syn Cym

Sop.

All in _____ black u - pon black stal - lions _____ Will the _____ black _____ brooms _____ sweep _____ our land?

Detailed description of the musical score: The score is for a piece titled 'Naked Revolution'. It begins at measure 171. The instruments are T.T. (Tenor Trombone), Gtr. (Guitar), Pno. (Piano), Syn Cym (Synthesizer/Cymbal), and Sop. (Soprano). The key signature has one sharp (F#) and the time signature is 4/4. The T.T. part starts with a rest and then plays a half note with a dynamic marking of *mf*. The Gtr. part has a rest followed by a chord with a dynamic marking of *f*. The Pno. part has a rest followed by a chord with a dynamic marking of *sfz*. The Syn Cym part features a complex rhythmic pattern with triplets and sixteenth notes. The Sop. part has a melodic line with lyrics: 'on dark horses Brooms and daggers in his hand'. The score continues to measure 176, where the key signature changes to one flat (Bb) and the time signature remains 4/4. The T.T. part plays a half note. The Gtr. and Pno. parts play chords. The Acc. (Accordions) part has a rest. The Syn Cym part continues with a complex rhythmic pattern. The Sop. part has lyrics: 'All in black upon black stallions Will the black brooms sweep our land?'.

Naked Revolution

182

E. Hn. *f*

B♭ Cl. *f*

T.B. *mf*

S. Dr. *f*

Tamb. *f*

Gtr. *f*

Pno. *f*

Acc. *f*

Syn Cym *f*

Synth. *f*

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

C Sop 2,3 *ff* An - gels mi - ni - sters of grace de - fend

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

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

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

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

Vln. I *f*

Vln. II *f*

Vc. *f* pizz.

D.B. *mf*

Naked Revolution

187

E. Hn.

B♭ Cl.

S. Dr.

Tamb.

Gtr.

Pno.

Acc.

Syn Cym

C Sop 1

C Sop 2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

Vln. I

Vln. II

Vc.

D.B.

us Oh an - gels mi - ni - sters of

us Oh an - gels mi - ni - sters of

us Oh an - gels mi - ni - sters of

us Oh an - gels mi - ni - sters of

us Oh an - gels mi - ni - sters of

us Oh an - gels mi - ni - sters of

Naked Revolution

190

E. Hn.

Bs. Cl.

S.Dr.

Tamb.

Gtr.

Pno.

Acc.

Syn Cym

C Sop 1

C Sop 2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

Vln. I

Vln. II

Vc.

D.B.

grace de - - - fend us

grace de - - - fend us

grace de - - - fend us

grace de - - - fend us

grace de - - - fend us

grace de - - - fend us

Naked Revolution

193

S.Dr.

Tamb.

Gtr.

Pno.

Acc.

Syn Cym

Sop.

Vc.

D.B.

f

finger cymbals ad lib

Will ___ the De - vil's ___ wit - ches

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are S.Dr., Tamb., Gtr., Pno., Acc., Syn Cym, Sop., Vc., and D.B. The score begins at measure 193. The S.Dr. and Tamb. parts feature a rhythmic pattern of eighth notes. The Gtr. part has a melodic line with chords. The Pno. part has a complex texture with many sixteenth notes. The Acc. part has a melodic line with chords. The Syn Cym part has a rhythmic pattern of eighth notes. The Sop. part has a vocal line with lyrics. The Vc. and D.B. parts have a melodic line with chords. The score is in a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The tempo is marked with a '193' above the first measure. The dynamics are marked with 'f' (forte) and 'finger cymbals ad lib'.

Naked Revolution

198 Bass Cl.

B. Cl.

S.Dr.

Tamb.

Gtr.

Acc.

Syn Cym

Sop.

C Sop 1

C Sop 2,3

C Mezz 2

C Bass 3

D.B.

ff

f

highest sop, lowest bs, keen
whis - tle

Will they stra - dle hu - man swine? Ri - ding

hu - man swine

hu - man swine

hu - man swine

highest sop, lowest bs, keen

Detailed description: This is a page of a musical score for 'Naked Revolution'. It features ten staves. The top five staves are for instruments: Bass Clarinet (B. Cl.), Snare Drum (S.Dr.), Tambourine (Tamb.), Guitar (Gtr.), and Accordion (Acc.). The next two staves are for Synthesizer and Cymbals (Syn Cym). The bottom four staves are for vocalists: Soprano (Sop.), Contralto 1 (C Sop 1), Contralto 2/3 (C Sop 2,3), Contralto 2 (C Mezz 2), and Bass 3 (C Bass 3). The Double Bass (D.B.) part is at the bottom. The score includes dynamic markings like *ff* and *f*, and lyrics for the vocal parts. The lyrics are: 'highest sop, lowest bs, keen whis - tle Will they stra - dle hu - man swine? Ri - ding hu - man swine hu - man swine hu - man swine highest sop, lowest bs, keen'. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

Naked Revolution

203

B. Cl.

S. Dr.

Tamb.

Gtr.

Acc.

Syn Cym

Sop.

D.B.

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

Detailed description: This is a page of a musical score for the piece 'Naked Revolution'. The score is for a full band and includes a vocal line. The instruments listed are B. Cl. (Bass Clarinet), S. Dr. (Saxophone Drums), Tamb. (Tambourine), Gtr. (Guitar), Acc. (Acoustic Guitar), Syn Cym (Synth Cymbal), Sop. (Soprano), and D.B. (Double Bass). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal line has lyrics: '... broom - sticks through the stars Flown to drink the de -'. The score is marked with a rehearsal cue '203' at the beginning of each staff. The B. Cl. part has a fermata over the first measure. The Gtr. and Acc. parts play a rhythmic pattern of eighth notes. The Syn Cym part consists of a series of eighth notes. The Sop. part has a melodic line with lyrics. The D.B. part has a bass line with eighth notes.

Naked Revolution

208

E. Hn. *mf* solo

S.Dr. *tr*

Tamb. *tr*

Gtr.

Acc.

Syn Cym

Sop.

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

C Sop 2,3 *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*

D.B.

Naked Revolution

214

E. Hn. *half sung stage whispers*

C Sop 1
Not to mor-row not to-day when the de-vil comes to Mos-cow how long— will the de-vil

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

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

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

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

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

Naked Revolution

8. And When You See a Fire recording of distant explosions

223 $\text{♩} = 58$

Timp. *pp*

T.T.

T.B. *ff*

Pno. *ff*

Acc. *(8^{va})*

Syn Cym

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

Vln. I *ff* *pizz.* *f* *arco* *legato*

Vln. II *ff* *pizz.*

Vc. *ff*

D.B.

Naked Revolution

228

Score for measures 228-232. The score includes parts for Timp., C Sop 1, C Sop2,3, C Mezz 2, Vln. I, Vln. II, and Vc. The key signature is B-flat major (two flats). The time signature is 4/4. The Timp. part features a rhythmic pattern of eighth notes. The vocal parts (C Sop 1, C Sop2,3, C Mezz 2) have lyrics "Ah..." and a dynamic marking of *f*. The Vln. I part is marked *arco* and *legato*, with a dynamic marking of *mf*. The Vln. II part has a dynamic marking of *mf*. The Vc. part has a dynamic marking of *mf*.

Timp.

C Sop 1

C Sop2,3

C Mezz 2

Vln. I

Vln. II

Vc.

f Ah...
f Ah...
f Ah...
f Ah...
mf
mf
mf

233

Score for measures 233-237. The score includes parts for Timp., Sop., C Sop 1, C Sop2,3, C Mezz 2, Vln. I, Vln. II, and Vc. The key signature is B-flat major (two flats). The time signature is 4/4. The Timp. part features a rhythmic pattern of eighth notes with a dynamic marking of *pppp*. The Sop. part has lyrics "And when you see a fire threat - en - ing your home in night's dark - est hour *mp* the" and a dynamic marking of *f*. The C Sop 1, C Sop2,3, and C Mezz 2 parts are silent. The Vln. I part has a dynamic marking of *p*. The Vln. II part has a dynamic marking of *p*. The Vc. part has a dynamic marking of *p*.

Timp.

Sop.

C Sop 1

C Sop2,3

C Mezz 2

Vln. I

Vln. II

Vc.

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

Naked Revolution

237

Ob.

B \flat Cl.

Timp.

Sop.

Vln. I

Vln. II

Vc.

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

mp

241

Ob.

B \flat Cl.

Timp.

Sop.

Vln. I

Vln. II

Vc.

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

Naked Revolution

245

Ob.

B♭ Cl.

Timp.

Sop.

C Sop 1

C Sop 2,3

C Mezz 2

Vln. I

Vln. II

Vc.

D.B.

will ——— *p* shall be un - veiled

mf Ah ———

mf Ah ———

mf Ah ———

p *mf*

pp *pizz.* *mf*

mp

250

Tenor

Vln. I

Vln. II

Vc.

D.B.

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

mf

arco *mf*

mf *pizz.*

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 pow - er on earth can ter - ri -

Vln. I

Vln. II

Vc.

D.B.

258

Ob.

mp

B♭ Cl.

mp

Tenor

fy us no ra-ging fi-re can pre - vail a - gainst the com - ing dawn — of free - dom the peo-ple's

Vln. I

Vln. II

Vc.

arco

D.B.

Naked Revolution

263

Ob.

B♭ Cl.

Sop.

Tenor

Vln. I

Vln. II

Vc.

D.B.

will _____ shall be un - veiled

pp *p* *f* *f*

Be-lieve in the

mf *mf*

Detailed description: This page of a musical score, numbered 263, features a key signature of one flat and a common time signature. The score includes parts for Oboe (Ob.), Bass Clarinet (B♭ Cl.), Soprano (Sop.), Tenor (Tenor), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (D.B.). The vocal parts have lyrics: 'will _____ shall be un - veiled' for the Tenor and 'Be-lieve in the' for the Soprano. The instrumental parts include dynamic markings such as *pp*, *p*, *f*, and *mf*. The Tenor part has an '8' below the first measure. The score is written in a standard musical notation style with a grand staff for each instrument and vocal line.

Naked Revolution

268

T.B. *f*

Pno. *p*

Sop. com - ing dawn of free - dom be - lieve in the peo - ple's will be -

Tenor com - ing dawn of free - dom be - lieve in the peo - ple's will be -

C Sop 1 Ooo Ooo

C Sop 2,3 Ooo Ooo

C Mezz 2 Ooo Ooo

Vln. I *mf*

Vln. II *mf*

Vc.

D.B.

Naked Revolution

272

T.B.

Pno.

Sop.

Tenor

C Sop 1

C Sop 2,3

C Mezz 2

Vln. I

Vln. II

Vc.

D.B.

lieve in love and cour - age Dear friend we're not a - lone

lieve in love and cour - age Dear friend we're not a - fraid

Ah

Ah

Ah

p

pp

pp

Naked Revolution

9. Lenin at Smolny

276

60

ff

ff

chimes sound 974

276

C Sop 1

C Sop2,3

C Mezz 2

Vln. I

Vln. II

Ve.

pizz.

pp

pp

pp

ff

mp

pp

ff

282

Acc.

C.Ten.

Tenor

Ve.

D.B.

ff

ff

p

mp

mp

mp

The czar him - self re - called the touch - ing frank - ness of my bro -

The czar him - self re - called the touch ing frank - ness of my bro -

Naked Revolution

288 *solo*

Ob. *f*

B♭ Cl.

Acc.

C.Ten.

Tenor

Vc.

D.B.

ther Al - ex - an - der did not beg or be - tray or ex -

ther Al - ex - an - der did not beg or be - tray or ex -

292 *solo*

Ob.

B♭ Cl.

Glk.

Acc.

C.Ten.

Tenor

Vln. I

Vln. II

Vc.

D.B.

cuse him-self in an - y way caught with a bomb in a book he ac - cused no one but took his time in

cuse him-self in an - y way caught with a bomb in a book he ac - cused no one but took his time in

arco *mf*

arco *mf*

mf

mp

Naked Revolution

297

Ob. *solo* $\text{♩} = 52$ $\text{♩} = 60$

Glk.

Acc. *mp*

C.Ten.

Tenor

Vln. I

Vln. II

Vc. *p*

D.B. *p*

court to praise the peo - ple's will A mar - - - tyr

court ——— praise the peo - ple's will A mar - - - tyr

f

mp

p

[3]

[3]

[3]

Naked Revolution

♩ = 72

310

B♭ Cl. *mf* L_2

Glk. *ff*

T.B. *mf*

Gtr. *ff*

Pno. *ff* *mf*

Acc. *mf*

Synth. *f* *ff* *mf*

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

C Ten. *f* of twen - ty one Comrades mar - tyr dom has ne - ver been my way I

Tenor *f* of twen - ty one

C Sop 1 *f* Bro - ther III - ich *mf* Ah...

C Sop 2,3 *f* Bro - ther III - ich *mf* Ah...

C Mezz 2 *f* Bro - ther III - ich *mf* Ah...

C Ten 1 *f* Bro - ther III - ich *mf* Ooo...

C Bari 2 *f* *mf* Ooo...

C Bass 3 *f* *mf* Oooo...

Vln. I *f* *pizz.* *arco*

Vln. II *f* *pizz.* *arco*

Vc. *f* *pizz.* *arco* *ff* *mf*

D.B. *f* *ff*

Naked Revolution

316

B♭ Cl.

T.B.

Pno.

Acc.

Synth.

Sop.

C.Ten.

C. Sop 1

C. Sop 2,3

C. Mezz 2

C. Ten 1

C. Bari 2

C. Bass 3

Vln. I

Vln. II

Vc.

D.B.

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.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

2

Naked Revolution

320

Ob. *solo* $\text{♩} = 112$ $\text{♩} = 132$

Bs. Cl. *f* *mf*

T.B.

Pno. *f*

Acc.

Synth.

Sop.

CTen.

C Sop 1 see our vile op - pres - sors de - stroyed

C Sop 2,3 ooh

C Mezz 2 ooh

C Ten 1 ooh

C Bari 2

C Bass 3

Vln. I *f*

Vln. II *f*

Vc.

D.B. *arco* *cresc.*

Detailed description: This is a page of a musical score for the piece 'Naked Revolution'. The score is arranged in a standard orchestral format with multiple staves. At the top, the title 'Naked Revolution' is centered. The page number '320' is located at the top left. The instruments listed on the left side of the score are: Oboe (Ob.), Bass Clarinet (Bs. Cl.), Trombone (T.B.), Piano (Pno.), Accordion (Acc.), Synthesizer (Synth.), Soprano (Sop.), Contralto/Tenor (CTen.), Chorus Soprano 1 (C Sop 1), Chorus Soprano 2 & 3 (C Sop 2,3), Chorus Mezzo 2 (C Mezz 2), Chorus Tenor 1 (C Ten 1), Chorus Baritone 2 (C Bari 2), Chorus Bass 3 (C Bass 3), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (D.B.). The Oboe part features a 'solo' section starting at measure 320, with a tempo change from 112 to 132. The Piano part has a forte (*f*) dynamic. The Chorus parts have lyrics: 'see our vile op - pres - sors de - stroyed' and 'ooh'. The Double Bass part is marked 'arco' and 'cresc.'. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

Naked Revolution

This musical score is for the piece "Naked Revolution". It features the following instruments and vocal parts:

- Ob. (Oboe)
- B♭ Cl. (B-flat Clarinet)
- Glk. (Glockenspiel)
- Pno. (Piano)
- Acc. (Acoustic guitar)
- Synth. (Synthesizer)
- C Sop 1 (C Soprano 1)
- C Sop 2,3 (C Soprano 2 and 3)
- C Mezz 2 (C Mezzo-soprano 2)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vc. (Violoncello)

The score is marked with measure 327 at the beginning of the page and ends at measure 334. The time signature is 12/8. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Naked Revolution

335

Ob.

B♭ Cl. *solo* < > *mf*

Timp. *mp* *p*

Glk.

Gtr. *f*

Pno.

Acc. *f*

Synth. *f*

C Ten. Shoot _____ the trai - tors

Tenor Shoot _____ the trai - tors

C Sop 1

C Sop 2,3

C Mezz 2

Vln. I *f*

Vln. II *f*

Vc. *f* arco

D.B. *f*

Detailed description: This is a page of a musical score for the piece 'Naked Revolution', page 88. The score is for measures 335-340. It features a variety of instruments and vocalists. The woodwinds include Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Glockenspiel (Glk.). The percussion section includes Timpani (Timp.). The strings consist of Violin I (Vln. I), Violin II (Vln. II), and Viola (Vc.). The keyboard section includes Piano (Pno.) and Accordion (Acc.). A Synthesizer (Synth.) is also present. The vocalists are C Tenor (C Ten.), Tenor, C Soprano 1 (C Sop 1), C Soprano 2 and 3 (C Sop 2,3), and C Mezzo-soprano 2 (C Mezz 2). The score is written in 12/8 time, with a key signature of three flats (B♭, E♭, A♭). The tempo is 4/4. The score includes dynamic markings such as *mf*, *mp*, *p*, and *f*. The vocal parts have lyrics: 'Shoot _____ the trai - tors'. The B♭ Clarinet part has a 'solo' marking and a '< >' symbol. The Viola part has an 'arco' marking. The page number '88' is at the bottom.

Naked Revolution

341

Ob.

B♭ Cl.

341

Timp.

341

Gtr.

Pno.

341

Acc.

C.Ten.

shoot shoot them all _____ Scat ter them like the dust they are _____ let the

Tenor

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

341

Vln. I

Vln. II

Vc.

D.B.

Naked Revolution

347

Ob.

B♭ Cl.

347

Timp.

347

Gtr.

Pno.

347

Synth.

C.Ten.

Tenor

347

Vln. I

Vln. II

Vc.

D.B.

gar - bage heap of his - to - ry turn the corp - ses of our en - em - ies to com - post to en - rich our rev - o -

Naked Revolution

353

Timp. *pp* *mf*

Glk. *mp*

Gtr.

Pno.

Acc. *mf*
glockenspiel sound (sounds 15 va higher)

Synth. *mf*

C.Ten. Lenin gives 2nd speech in Russian

Tenor lu - tion's crops

Vln. I *f* marcato

Vln. II *f* marcato

Vc.

D.B.

Naked Revolution

359

Ob. *ff*

B♭ Cl. *ff*

Timp. *mp*

Gtr.

Pno.

Acc. *chimes*

Synth. *if possible, trigger both glock & chimes on both notes*

C Ten. *f*

Tenor *f*

C Sop 1 *f*

C Sop 2,3 *f*

C Mezz 2 *f*

C Ten 1 *f*

C Bari 2 *f*

C Bass 3 *f* *low basses sing 8vb*

Vln. I 359

Vln. II

Vc.

D.B.

Shoot the trai-tors shoot shoot them all Scat-ter them like the dust they are let the gar-bage heap of

Shoot the trai-tors shoot shoot them all Scat-ter them like the dust they are let the gar-bage heap of

Shoot the trai-tors shoot shoot them all Scat-ter them like the dust they are let the gar-bage heap of

Shoot the trai-tors shoot shoot them all Scat-ter them like the dust they are let the gar-bage heap of

Shoot the trai-tors shoot shoot them all Scat-ter them like the dust they are let the gar-bage heap of

Shoot the trai-tors shoot shoot them all Scat-ter them like the dust they are let the gar-bage heap of

Shoot the trai-tors shoot shoot them all Scat-ter them like the dust they are let the gar-bage heap of

Shoot the trai-tors shoot shoot them all Scat-ter them like the dust they are let the gar-bage heap of

Naked Revolution

Ob. *f*

B♭ Cl. *f*

Timp. *mf* *f*

Pno. *ff*

Acc. *ff*

Synth. *ff*

C Ten. *ff*

Tenor *ff*

C Sop 1 *ff*

C Sop 2,3 *ff*

C Mezz 2 *ff*

C Ten 1 *ff*

C Bari 2 *ff*

C Bass 3 *ff*

Vln. I *ff*

Vln. II *ff*

Vc. *ff*

D.B. *ff*

continue both sounds if possible

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

94

Naked Revolution

The factory worker & collective farm girl

380 $\text{♩} = 80$

The musical score is arranged in ten staves. The instruments and their parts are as follows:

- Timp. (Timpani):** Bass clef, starting with a *mp* dynamic. It features a rhythmic pattern of quarter notes and rests.
- Gtr. (Guitar):** Treble clef, starting with a *mf* dynamic. It plays a melodic line with eighth and sixteenth notes.
- Pno. (Piano):** Bass clef, starting with a *mf* dynamic. It has a sparse accompaniment with some *fff* passages.
- Acc. (Accordions):** Treble clef, starting with a *ff* dynamic. It plays a rhythmic accompaniment.
- Organ:** Treble clef, starting with a *ff* dynamic. It plays a melodic line.
- Synth. (Synthesizer):** Treble clef, starting with a *mf* dynamic. It plays a melodic line.
- Vln. I (Violin I):** Treble clef, starting with a *ff* dynamic. It plays a melodic line.
- Vln. II (Violin II):** Treble clef, starting with a *ff* dynamic. It plays a melodic line.
- Vc. (Violoncello):** Bass clef, starting with a *ff* dynamic. It plays a rhythmic accompaniment.
- D.B. (Double Bass):** Bass clef, starting with a *ff* dynamic. It plays a rhythmic accompaniment.

The score includes dynamic markings such as *mp*, *mf*, and *fff*. A key signature change to three sharps (F#, C#, G#) occurs at the end of the page. The tempo is marked $\text{♩} = 80$.

Naked Revolution

387

Ob. *ff*

B♭ Cl. *ff*

Gtr.

Pno. *fff*

Acc.

Organ

Synth.

Vln. I

Vln. II

Vc.

D.B.

The musical score is for the piece "Naked Revolution" and covers measures 387 to 400. It features a variety of instruments: Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Guitar (Gtr.), Piano (Pno.), Accordion (Acc.), Organ, Synthesizer (Synth.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (D.B.). The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The Oboe and B♭ Clarinet parts are marked with a fortissimo (*ff*) dynamic. The Piano part is marked with a fortississimo (*fff*) dynamic. The Violin I and II parts feature a triplet of eighth notes in measures 387 and 388. The Viola and Double Bass parts provide a steady bass line with some melodic movement. The Organ and Synthesizer parts have a more rhythmic, repetitive pattern. The Accordion part follows a similar melodic line to the Oboe and Violins. The Guitar part is mostly silent, with a few notes appearing in measures 399 and 400.

Naked Revolution

396

Ob.

B♭ Cl.

Timp.

mf *p*

Pno.

Acc.

Organ

Vln. I

Vln. II

Vc.

D.B.

Detailed description: This page of a musical score, titled "Naked Revolution", covers measures 396 through 403. The score is arranged for a large ensemble. The Oboe (Ob.) and Violin I (Vln. I) parts feature melodic lines with slurs and accents. The B♭ Clarinet (B♭ Cl.) and Violin II (Vln. II) parts provide harmonic support. The Timpani (Timp.) part has a dynamic marking of *mf* (mezzo-forte) and a *p* (piano) dynamic marking. The Piano (Pno.) part has a complex texture with chords and arpeggios. The Accordion (Acc.) part follows a similar melodic line to the Oboe. The Organ part provides a harmonic accompaniment with sustained chords. The Viola (Vc.) and Double Bass (D.B.) parts provide a steady bass line. The score is written in a key signature of two sharps (D major or F# minor) and a common time signature.

Naked Revolution

404

Ob.

B♭ Cl.

Timp.

pp

Pno.

Acc.

Organ

Synth.

Vln. I

Vln. II

Vc.

D.B.

End Act 2

Act 3, New York City, 1989, Washington Square

Act III New York City 1989

10. Remember

patterns can be altered at will, but keep sharp attack

Piano *f*

Voice 972 (xylophone) *f*

Pno. ²

Synth. ²

Vc. *f*

D.B. *f*

Pno. ⁴

Synth. ⁴

Naked Revolution

5

Ob. *ff*

B. Cl. *ff* *bass clar.*

Synth.

7

Pno.

Synth.

Tenor *f* Re - mem - ber

9

Pno.

Synth.

Tenor

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

Naked Revolution

11

Pno.

Synth.

Tenor

Bass

the app - les

13

Pno.

Synth.

Vln. I

Vln. II

f

Naked Revolution

15

Pno.

Synth.

Bass

Vln. I

Vln. II

the for - ests

17

Ob.

B♭ Cl.

Pno.

Synth.

Bass

f
ord. clarinet

f percussive

ff

the trees

Naked Revolution

19

Pno.

Synth.

Tenor

Bass

Vln. I

8

huge oaks

the oaks

Un - blight - ed chest - nuts

mf

22

Ob.

B♭ Cl.

Pno.

Tenor

Bass

Vln. I

8

pop - lars mar - king pro - per - ty

fern fronds and leaves

25

B♭ Cl.

Pno.

Tenor

Vc.

D.B.

8

and the win - ter of se - ven - teen fif - ty three re - mem - ber

f

f

Naked Revolution

28

Pno.

Bass

Vc.

D.B.

impatiently

Of course I re - mem - ber

30

Pno.

Organ

Tenor

mf double 107 (organ) & 57 (wind vox)

mp

What was that In - di - an's name? Kus -

32

Pno.

Organ

Tenor

Bass

ta - lo - ga Shin - giss Jes - ka - ka - ka

No No the

Naked Revolution

34

Ob.

B \flat Cl.

Organ

Tenor

Bass

Of course let me think

one who said the French had killed boi-led and eat - en ___ his fa - ther ___

38

Organ

Tenor

Bass

just the thing ___ Half - King ___ alternate 8va

That's right, Half King ___ A strong

42

Ob.

B \flat Cl.

Organ

Tenor

Bass

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

___ man Al - ways sing - ing

Naked Revolution

46

Organ

Tenor

Bass

Vln. I

Vln. II

ff In the deep-est snow — Half King — Half beast he would have mur-dered us all — had he dared

50

Organ

Tenor

Bass

Vln. I

Vln. II

cresc. Where the Al - le - ghe -

mf felled us — like ox - en in the snow *mf* mur - dered us all mur - dered us there Where the Al - le - ghe -

Detailed description of the musical score: The score is for a piece titled 'Naked Revolution'. It features five staves: Organ, Tenor, Bass, Violin I (Vln. I), and Violin II (Vln. II). The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The Organ part consists of a repeating rhythmic pattern of eighth and sixteenth notes. The Tenor and Bass parts have lyrics. The Tenor part has a triplet of eighth notes marked with a '3' above it. The Bass part has lyrics starting with 'ff' (fortissimo). The Violin parts have lyrics starting with 'mf' (mezzo-forte). The score is divided into two systems, with the first system ending at measure 49 and the second system starting at measure 50. The second system includes a 'cresc.' (crescendo) marking for the Tenor part and another 'mf' marking for the Bass part. The lyrics continue with 'Where the Al - le - ghe -' and 'felled us — like ox - en in the snow mf mur - dered us all mur - dered us there Where the Al - le - ghe -'.

Naked Revolution

54

Organ

Tenor

Bass

Vln. I

Vln. II

- ny _____ and the Mo - non - ga - he - la Ri - vers Join the fro - zen O - hi - o _____ Well _____ I _____ know

58

Organ

Tenor

Bass

Vln. I

Vln. II

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

Naked Revolution

11. Lenin's entrance

modern traffic sounds

Musical score for measures 62-67. The score includes parts for Oboe (Ob.), Bass Clarinet (B♭ Cl.), Violin I (Vln. I), Violin II (Vln. II), and Violoncello (Vc.). The key signature is two sharps (D major). The time signature changes from 4/4 to 6/4 and back to 4/4. Dynamics include *mp*, *mf*, and *f*. There are triplets in measures 64 and 65.

Musical score for measures 68-71. The score includes parts for Glockenspiel (Glk.), Piano (Pno.), Organ, Violin I (Vln. I), Violin II (Vln. II), and Violoncello (Vc.). The key signature is two sharps (D major). The time signature is 4/4. Dynamics include *ff*. The instruction "brass mallets" is written above the Glk. part. The Organ part has a long note in measure 68. The Vln. I and Vln. II parts have a *ff* dynamic starting in measure 70. The Vc. part has a *ff* dynamic starting in measure 70.

Naked Revolution

72

Glk.

Pno.

Organ

Vln. I

Vln. II

Vc.

76

Glk.

Pno.

Organ

Vln. I

Vln. II

Vc.

ff

ff

ff

Naked Revolution

12. I Still Remember

84 *mf* $\overset{=96}{\text{trill}}$ trill trill

89 trill

94 *rit.* *mp*

C.Ten. *mf* I still re-mem-ber on gras-sy af-ter-noon I have lain on hay I

broaden

100 trill

C.Ten. ne-ver raked Eat-en bread I neverbaked and dreamed of hon-eyed sun-light

Vln. I *mf* trill

107 trill

Vln. I trill

Naked Revolution

112

Acc. *f* *ff* *f* *mf* *broaden*

C.Ten.

Vln. I *f* *ff* *dreamed* *young*

118

Acc.

C.Ten. *dreams* *on* *per - fumed* *af - ter* *noons* *birch**trees* *lime**_**trees* *hol - ly**-**hocks* *min - go**-**nettes* *sweet*

Vln. I *mp*

124

Acc.

C.Ten. *peas* *for* *tea* *co**-**lored* *kites* *fly**-**ing* *high* *high* *high* *a**-**bove* *the* *mea**-**dow*, *a**-**bove* *the* *clear**-**ing* *high* *in* *the* *sun**-**set* *sky*

Vln. I

131

Organ

Tenor *the* *_* *for* *-* *ests* *_* *the* *-* *clear* *-* *ing* *the* *sky* *_*

Bass *the* *mea* *-* *dows* *_* *the* *sky* *_*

on stage trio - play from memory! gypsy-like

Naked Revolution

135 tremolo like balalaika

Gtr. *f* [3]

Acc. *mf* [3]

Vln. I solo *ff* [3] [6]

140

Gtr. [3]

Acc. [3]

Vln. I [3]

144

Gtr.

Acc.

Vln. I

149

Gtr.

Acc. [3]

Vln. I [3] [3] [3]

The musical score is arranged in three systems. Each system contains three staves: Guitar (Gtr.), Accordion (Acc.), and Violin I (Vln. I). The music is in 4/4 time and features a gypsy-like style with tremolos and triplets. The first system starts at measure 135 with a guitar tremolo and a violin solo. The second system starts at measure 140. The third system starts at measure 144. The score includes various musical notations such as triplets, sixteenth-note runs, and dynamic markings like *f*, *mf*, and *ff*.

Naked Revolution

153

Gtr.

Acc.

Vln. I

performer may extend this phrase

156

Gtr.

Acc.

Vln. I

Naked Revolution

♩=104
Red Army Chorus

160

E. Hn.

B♭ Cl.

Timp.

Acc.

C Ten.

C Sop 1

C Sop 2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

Vc.

D.B.

arco

I still re-mem-ber gras-sy af-ter noons I have lain on hay I ne-ver raked and

I still re-mem-ber gras-sy af-ter noons I have lain on hay I ne-ver raked and

I still re-mem-ber gras-sy af-ter noons I have lain on hay I ne-ver raked and

I still re-mem-ber gras-sy af-ter noons I have lain on hay I ne-ver raked and

I still re-mem-ber gras-sy af-ter noons I have lain on hay I ne-ver raked and

I still re-mem-ber gras-sy af-ter noons I have lain on hay I ne-ver raked and

I still re-mem-ber gras-sy af-ter noons I have lain on hay I ne-ver raked and

I still re-mem-ber gras-sy af-ter noons I have lain on hay I ne-ver raked and

I still re-mem-ber gras-sy af-ter noons I have lain on hay I ne-ver raked and

Naked Revolution

167

E. Hn.

B♭ Cl.

Timp.

Acc.

Synth.

C Ten.

C Sop 1

C Sop 2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

Vc.

D.B.

ff

ff

ff K2000 voice 970

ff

eat - en bread I ne - ver baked and dreamed of hon-eyed sun light and

eat - en bread ne - ver ba - - - ked dreamed of hon-eyed sun light Oh

eat - en bread ne - ver ba - - - ked dreamed of hon-eyed sun light Oh

eat - en bread ne - ver ba - - - ked dreamed of hon-eyed sun light Oh

eat - en bread ne - ver ba - - - ked dreamed of hon-eyed sun light

eat - en bread ne - ver ba - - - ked dreamed of hon-eyed sun light

eat - en bread ne - ver ba - - - ked dreamed of hon-eyed sun light

ff

ff

ff

ff

ff

ff

ff

ff

ff

Naked Revolution

174

E. Hn.

B♭ Cl.

Timp.

T.B.

Acc.

Organ

Synth.

C Ten.

Tenor

C Sop 1

C Sop 2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

Vc.

D.B.

dreamed of hon - eyed sun - - - light

ff The for - est

Oh

Oh

Oh

Oh

Oh

Oh

Oh

Oh

Oh

Oh

Naked Revolution

13. Lenin & Washington's trio

$\text{♩} = 69$ Duchamp on a bicycle

179

B♭ Cl.

T.B.

S.Dr.

Pno.

Organ

Tenor

Bass

Vln. I

Vln. II

Vc.

185

B♭ Cl.

S.Dr.

Pno.

Vln. I

Vln. II

Vc.

the mea - dows _____ the sky _____

the clea - ring the sky _____

hi hat open

closed *mf*

f

f

f

cymbal

Naked Revolution

194 $\text{♩} = 104$

Ob. *p*

C.Ten. *mf* Per - haps I'm the fool Be-cause I for got while lis - ten ing Beet - ho-ven I for-got to be cruel

199

Ob.

Pno. *mf*

Organ *p* chimes

C.Ten.

Tenor *f* Bee - tho-ven? —

Bass *f* Bee - tho - ven? —

The Ap - pas - sion-a ta to be pre - cise is such

205

Ob. *f*

B. Cl. *f* Bs. clar.

Pno.

Acc. *f*

C.Ten. *f*

— strange mu - sic — it makes me want to be kind — I can - not be weak — no lead - der can —

Naked Revolution

211

Ob.

B. Cl.

Acc.

Organ

Tenor

Bass

Vc.

D.B.

mp

f What makes you a lead-er

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

216

B. Cl.

Organ

CTen.

Vc.

D.B.

ord. clar.

mf

ossia high A

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

Naked Revolution

223

B♭ Cl.

Gtr.

Tenor

Bass

D.B.

mf

f First in war? - - -

pizz.

mf

First in peace? _____

231

Gtr.

Tenor

Bass

D.B.

the thous-sands Trib - butes _____ sta - tues

Have you en - joyed the hun-dreds _____ of wreaths co - mem or a - tions - - -

239

Gtr.

CTen.

Tenor

Vln. I

D.B.

obnoxious - in Lenin's ear Don't you know

through-out the land _____ a cen-tur - y _____ of grat-i-tude

arco solo

f

Naked Revolution

248

Gtr. *f* *p.* *p.* *f.* *p.* *p.*

Acc. *f* synth glockenspiel

Synth. *f*

C.Ten.

Tenor who I am?

Vln. I

Vc. arco *mf* pizz.

D.B. *f*

Just a - no - ther would be Wash - ing - ton -

258

Gtr. *f* *p.* *p.* *f.* *p.* *p.* *f.* *p.*

Acc. *f*

Synth. *f* falsetto

Tenor Er - satz Wash - ing - ton A - no - ther small beer ty - rant who thinks he can - be

Bass Tin horn Wash - ing - ton A - no - ther small beer ty - rant who thinks he can be

Vc.

D.B.

Naked Revolution

267

Ob.

B♭ Cl.

ord. clar.

mp

mp

Timp.

pp

Glk.

f

Gtr.

Acc.

Synth.

K2000 glock voice 971

C.Ten.

Tenor

f I don't be - lieve

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

Vc.

f
arco

D.B.

f

Naked Revolution

276

Ob.

B♭ Cl.

Timp.

Synth.

C.Ten.

Tenor

Bass

Vc.

D.B.

Don't un-der-stand I gave my life that I might

First in peace First in war and more and more and more and more

281

double w glock (123)

Organ

Synth.

C.Ten.

Tenor

Bass

un-der-stand

ya da ya da ya da

Naked Revolution

283

Ob. *mp*

B♭ Cl. *mp*

Timp. *mp*

Synth.

C.Ten. *sim.*
da da da da e - qual com - rades

Tenor
Truth - ful - - - Self re - spec - ting hon - est pride - e - qual to the -

Bass
Dig - ni - fied hon - est pride

Vln. I *mp*

Vln. II *mp*

Vc. *mf*

D.B. *f*

Naked Revolution

288

Ob.

B♭ Cl.

288

Timp.

288

Synth.

C.Ten.

— help — me — Com — rades —

Tenor

task in hand — — — — — Re — vered — — — — —

Bass

Be — lov — ed — through out the land

288

Vln. I

Vln. II

Vc.

D.B.

Detailed description: This is a page of a musical score for the piece 'Naked Revolution', starting at measure 288. The score is arranged for a full orchestra and a vocal ensemble. The vocal parts include Soprano (C.Ten.), Tenor, and Bass. The instrumental parts include Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Timpani (Timp.), Synthesizer (Synth.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Double Bass (D.B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal lines have lyrics: 'help me Comrades task in hand Revered Beloved through out the land'. The instrumental parts feature various rhythmic patterns, including sixteenth-note runs in the strings and woodwinds, and a prominent timpani part.

Naked Revolution

293

Ob.

B♭ Cl.

293

Timp.

293

Synth.

C Ten.

Tenor

Bass

and more and more and more and more - - - - - Re - vered through

shoot them help me shoot them

falsetto

293

Vln. I

Vln. II

Vc.

D.B.

Naked Revolution

298

Ob.

B♭ Cl.

298

Timp.

298

Synth.

C.Ten.

— help — me — ah...

Tenor

8 out the land e - qual - e - qual - to the task in hand - - - and more and more and

Bass

out the land e - qual to the task in hand and more and more and

Vln. I

Vln. II

Vc.

D.B.

Detailed description: This is a page of a musical score for the piece 'Naked Revolution', starting at measure 298. The score is arranged for a large ensemble including woodwinds (Oboe, B-flat Clarinet, Timpani), strings (Violin I, Violin II, Viola, Double Bass), and a synthesizer. The vocal parts are for Contralto Tenor, Tenor, and Bass. The music is in a key with four sharps (F# major or D minor) and a common time signature. The vocal lines feature lyrics such as 'help me ah...', 'out the land e - qual - e - qual - to the task in hand - - - and more and more and', and 'out the land e - qual to the task in hand and more and more and'. The instrumental parts include complex rhythmic patterns and melodic lines, with the strings and synthesizer providing a dense texture.

Naked Revolution

304

Ob.

B♭ Cl.

Timp.

Gr.

Pno.

Acc.

Synth.

CTen.

Tenor

Bass

Vln. I

Vln. II

Vc.

D.B.

f

ff

ff

ff

falsetto

more and more

more and more

ff

ff *attacca*

Detailed description: This is a page of a musical score for the piece 'Naked Revolution'. The score is arranged in a standard orchestral format with 13 staves. The instruments included are Oboe, B-flat Clarinet, Timpani, Guitar, Piano, Accordion, Synthesizer, Contralto Tenor, Tenor, Bass, Violin I, Violin II, Viola, and Double Bass. The music is in a key with four sharps (F#, C#, G#, D#) and a 6/8 time signature. The page begins at measure 304. The vocal parts (CTen., Tenor, Bass) have lyrics 'more and more' and 'falsetto'. The score includes various dynamics such as *f* and *ff*, and concludes with the instruction *attacca*.

Naked Revolution

14. Oh No ♩=82

Score for "Oh No" (14.), tempo 82. The score is divided into two sections: the first section is in 6/8 time with a tempo of 82, and the second section is in 3/4 time with a tempo of 72. The score includes staves for Oboe (Ob.), Bass Clarinet (B. Cl.), Snare Drum (S. Dr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Violoncello (Vc.).
- **Ob.:** Remains silent until the final measure of the 3/4 section, where it plays a short phrase marked **ff**.
- **B. Cl.:** Plays a rhythmic line with sixteenth notes, featuring two four-measure rests in the 6/8 section. Dynamics: **mf**.
- **S. Dr.:** Plays hi hat (closed) and open patterns, with dynamics **mf**.
- **Pno.:** Plays a rhythmic accompaniment with sixteenth notes, featuring two four-measure rests in the 6/8 section. Dynamics: **mf**.
- **Vln. I:** Plays a melodic line with sixteenth notes, featuring two four-measure rests in the 6/8 section. Dynamics: **mf** in the 6/8 section, **pp** in the 3/4 section.
- **Vln. II:** Plays a similar melodic line to Vln. I, with dynamics **mf** and **pp**.
- **Vc.:** Plays a bass line with sixteenth notes, with dynamics **mf** and **pp**.
- **Tempo:** Changes from ♩=82 in 6/8 to ♩=72 in 3/4.
- **Key Signature:** Two flats (B-flat and E-flat).

Naked Revolution

319

Ob. *mf*

B♭ Cl. *f* *f*

Timp. *mp*
tym sound 974

Cym. *p*
cymbal (player 2)

Glk. *f*

Pno. *f* *mf*

Acc. *mf* *f* *mf*

Vln. I *f* *ff*

Vln. II *f* *mf*

Vc. *f* *mf*

D.B. *mf*

Naked Revolution

325

Ob. *f*

B♭ Cl.

325 *mf*

Timp.

325 cymbal (player 2)

Cym.

325 *f*

Glk.

325 *f*

Pno.

325

Acc.

325

Sop.

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

325

C.Ten.

Oh No Not a-gain

325

Vln. I

325

Vln. II

325 *mf*

Vc.

325 *mf*

D.B.

mf

Naked Revolution

15. Sing of Nature

341 $\text{♩} = 110$

Glk.

Pno. *bright & hard, no pedal*
f

Synth. *glockenspiel sound (sounds 15 va higher)*
mf

Sop. *f* Sing _____ of na - ture Sing of num - bers _____

D.B. *mf*

Ob. *f*

Pno.

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

D.B. *f*

Ob.

Pno.

D.B.

Naked Revolution

359

Ob.

359

Cym. quiet susp. cymbal

359

Pno. *p* *s*

Sop. Oh

Vln. I *mp*

Vln. II *mp*

D.B.

Detailed description: This page of a musical score for 'Naked Revolution' covers measures 359 to 362. The score is for a full orchestra and a soprano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are arranged vertically: Oboe (Ob.), Cymbal (Cym.), Piano (Pno.), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), and Double Bass (D.B.). The Oboe part begins with a melodic line in measure 359. The Cymbal part has a 'quiet susp. cymbal' effect starting in measure 360. The Piano part features complex textures with various articulations like slurs, accents, and dynamic markings such as *p* and *s*. The Soprano part has a vocal line starting with the word 'Oh' in measure 360. The Violin I and II parts have a melodic line starting in measure 360, marked with *mp*. The Double Bass part provides a rhythmic and harmonic foundation with various articulations.

Naked Revolution

364

Ob. *mp*

B♭ Cl. *mp*

Cym.

Gtr.

Pno.

Synth.

Sop.
One two three See the

Vln. I

Vln. II

D.B.

Detailed description: This page of a musical score, numbered 364, features ten staves. The instruments are Oboe (Ob.), B-flat Clarinet (B♭ Cl.), Cymbal (Cym.), Guitar (Gtr.), Piano (Pno.), Synthesizer (Synth.), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), and Double Bass (D.B.). The Oboe and Clarinet parts are marked *mp*. The Piano part includes complex textures with slurs and fingerings (e.g., 4 1, 2 7). The Soprano part has lyrics: "One two three See the". The score is in a key with three sharps (F#, C#, G#) and a common time signature.

Naked Revolution

368

Ob.

B \flat Cl.

Cym.

Gtr.

Pno.

Synth.

Sop.

Vln. I

D.B.

mp

mp

mp

mp

mp

mp

mp

mp

mp

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

Detailed description: This is a page of a musical score for the piece 'Naked Revolution'. The score is arranged for a full orchestra and a vocal soloist. The instruments listed on the left are Oboe (Ob.), Clarinet in B-flat (B \flat Cl.), Cymbal (Cym.), Guitar (Gtr.), Piano (Pno.), Synthesizer (Synth.), Soprano (Sop.), Violin I (Vln. I), and Double Bass (D.B.). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The page number '368' is written at the top left of the first staff. The vocal line (Sop.) has lyrics: 'pet - als on the lil - lies the pet - als on the lil - lies Five'. The piano part (Pno.) features complex chordal textures with various fingerings indicated by numbers in brackets (e.g., [2], [5]). The guitar part (Gtr.) consists of a series of chords. The other instruments (Ob., B \flat Cl., Cym., Synth., Vln. I, D.B.) have relatively simple parts, mostly consisting of sustained notes or rhythmic patterns. The dynamic marking 'mp' (mezzo-piano) is used throughout the score.

Naked Revolution

373

Ob.

B \flat Cl.

Cym.

Gtr.

Pno.

Synth.

Sop.

Vln. I

D.B.

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

Detailed description: This is a page of a musical score for the piece 'Naked Revolution', starting at measure 373. The score is arranged for a full orchestra and a solo voice. The instruments listed on the left are Oboe (Ob.), B-flat Clarinet (B \flat Cl.), Cymbal (Cym.), Guitar (Gtr.), Piano (Pno.), Synthesizer (Synth.), Soprano (Sop.), Violin I (Vln. I), and Double Bass (D.B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line (Sop.) has lyrics: '— on each but - ter - cup Eight ——— dressed del - phin - i -'. The piano part (Pno.) features complex chordal textures and arpeggiated figures, with some measures marked with '2' and '5' indicating fingerings. The guitar part (Gtr.) plays a series of chords, some with a flat sign. The synthesizer part (Synth.) has a melodic line that becomes more active in the later measures. The other instruments (Ob., B \flat Cl., Cym., Vln. I, D.B.) provide harmonic support and rhythmic patterns.

Naked Revolution

377

Ob.

B♭ Cl.

Gtr.

Pno.

Synth.

Sop.

Vln. I

Vln. II

D.B.

377

ums

Thir - teen mar -

mf

mf

mf

mf

mf

382

Gtr.

Pno.

Synth.

Sop.

Vln. I

Vln. II

D.B.

382

i - golds

Twen - ty one a - sters

mf

mf

mf

mf

mf

Naked Revolution

389

Cym.

Gr.

Pno.

Synth.

Sop.

Vln. I

Vln. II

D.B.

mf

thir - ty four dai - sies

f

f

394

Gr.

Pno.

Synth.

Sop.

Vln. I

Vln. II

D.B.

mf

Fif - ty five

Naked Revolution

397

Ob.

B. Cl.

Gr.

Pno.

Synth.

Sop.

Vln. I

Vln. II

D.B.

Bass Clar. *f*

f

2 7 4 4

2 dai - sies

402

Ob.

B. Cl.

Cym.

Pno.

Vln. I

Vln. II

D.B.

mf

mf

mf

Naked Revolution

406

Ob.

B. Cl.

Cym.

Pno.

Vln. I

Vln. II

D.B.

412

B. Cl.

Gr.

Pno.

Sop.

Vln. I

Vln. II

D.B.

Sing _____ of pe - tals Sing of _____ dai - sies _____

Naked Revolution

418

Pno.

Synth.

Sop.

Vln. I

Vln. II

D.B.

Next flow - er - ing num - ber eight y - nine

422

Pno.

Synth.

Sop.

Vln. I

Vln. II

D.B.

Detailed description: This page of a musical score for 'Naked Revolution' covers measures 418 to 422. The score is arranged for Piano (Pno.), Synth., Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), and Double Bass (D.B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Soprano part has lyrics: 'Next flow - er - ing num - ber eight y - nine'. The Piano and Synth parts feature complex, fast-moving passages with many slurs and fingering numbers (5, 2, 9, 2, 9, 9, 2, 9). The Violin and Double Bass parts have long, sustained notes with slurs and dynamic markings like 'f'. The score is divided into two systems, with the second system starting at measure 422.

Naked Revolution

424

Ob.

B. Cl.

Cym.

Gtr.

Pno.

Synth.

Sop.

Vln. I

Vln. II

D.B.

hi-hat

9

2

4

9

9

9

9

4

4

4

Detailed description: This is a page of a musical score for the piece 'Naked Revolution', starting at measure 424. The score is arranged for a large ensemble. The instruments listed on the left are Oboe (Ob.), Bass Clarinet (B. Cl.), Cymbal (Cym.), Guitar (Gtr.), Piano (Pno.), Synthesizer (Synth.), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), and Double Bass (D.B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Oboe and Bass Clarinet parts are mostly rests, with some notes appearing in the second measure. The Cymbal part features a 'hi-hat' pattern of eighth notes. The Guitar part consists of a series of chords. The Piano part has a complex texture with a melodic line in the right hand and a bass line in the left hand, including a double bar line and a '2' marking. The Synthesizer part has a melodic line with a '9' marking. The Soprano part has a melodic line with a '9' marking. The Violin I and II parts have melodic lines with a '4' marking. The Double Bass part has a bass line with a '4' marking.

Naked Revolution

426

Ob.

B. Cl.

Cym.

Gtr.

Pno.

Synth.

Vln. I

Vln. II

428

Cym.

Pno.

Synth.

Sop.

mf Sing _____ of

432

Pno.

Sop.

D.B.

na - ture Sing of num - bers _____ Sing of _____ sun - flo - wers _____ tur - ning in tur - ning in

(still *pizz*)

Naked Revolution

Musical score for measures 439-443. The score includes parts for Oboe (Ob.), Bass Clarinet (B. Cl.), Piano (Pno.), Synthesizer (Synth.), Soprano (Sop.), and Double Bass (D.B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Oboe part is marked with *ord clg* and features four-measure phrases. The Bass Clarinet part is marked *pp* and also features four-measure phrases. The Piano part includes a *pp* dynamic and features a *2* fingering. The Synthesizer part features a complex chordal texture. The Soprano part has lyrics: "time and all the florets". The Double Bass part provides a steady bass line.

Musical score for measures 444-448. The score includes parts for Guitar (Gtr.), Piano (Pno.), Synthesizer (Synth.), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), and Double Bass (D.B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Guitar part is marked *mp* and features a steady accompaniment. The Piano part includes a *2* fingering and a *5* fingering. The Synthesizer part is marked *mf* and features a rhythmic pattern. The Soprano part has lyrics: "in all the sun - flowers thir - ty four". The Violin I and Violin II parts are marked *mp* and feature a rhythmic pattern. The Double Bass part includes a *2* fingering and provides a steady bass line.

Naked Revolution

449

Cym.

Gtr.

Pno.

Synth.

Sop.

Vln. I

Vln. II

D.B.

clock - wise

fif - ty

452

Gtr.

Pno.

Synth.

Sop.

Vln. I

Vln. II

D.B.

five

coun - ter

on - ward

through

na - ture

be - yond

eigh - ty

Naked Revolution

457

Pno. *f*

Synth.

Sop.

Vln. I *f*

Vln. II *f*

D.B. *f*

459

Cym.

Pno. *f*

Synth.

Sop.

Vln. I *p*

Vln. II *p*

D.B.

That's right think a bout it

Naked Revolution

464

Ob.

B♭ Cl.

Cym.

Gtr.

Pno.

Synth.

Sop.

Vln. I

D.B.

mp *f*

mp *f*

want to know more the next cir - cle of flo - rets

468

Ob.

B♭ Cl.

Cym.

Gtr.

Pno.

Synth.

Sop.

Vln. I

Vln. II

Vc.

D.B.

mp *cresc.* *ff*

mp *cresc.* *ff*

mp *cresc.* *ff*

mp *cresc.* *f*

mp *cresc.* *f*

mp *cresc.* *ff*

mp *cresc.* *f*

mp *cresc.* *ff*

mp *cresc.* *ff*

line for ty four

Naked Revolution

Musical score for measures 471-475. The score is for a full orchestra and includes parts for Oboe (Ob.), Bass Clarinet (B♭ Cl.), Cymbal (Cym.), Guitar (Gtr.), Piano (Pno.), Synthesizer (Synth.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (D.B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a complex texture with multiple layers of sound, including a driving cymbal pattern, a rhythmic guitar accompaniment, and melodic lines for the woodwinds and strings.

Musical score for measures 476-480. This section continues the orchestral arrangement from the previous page. It features similar instrumentation and a consistent rhythmic and melodic flow. The piano part continues with its intricate accompaniment, and the strings maintain their melodic and harmonic support. The overall texture remains dense and dynamic.

Naked Revolution

480

Ob.

B♭ Cl.

Cym. *real ride cymbal soft improv to end*

Gtr. *pp*

Pno. *f*

Synth.

Sop.

Vln. I *mf*

Vln. II *mf*

Vc. *mf*

D.B. *mf*

On Spar - row Hill in

485

Cym.

Gtr.

Pno.

Sop.

Vln. I


Vln. II


Vc.

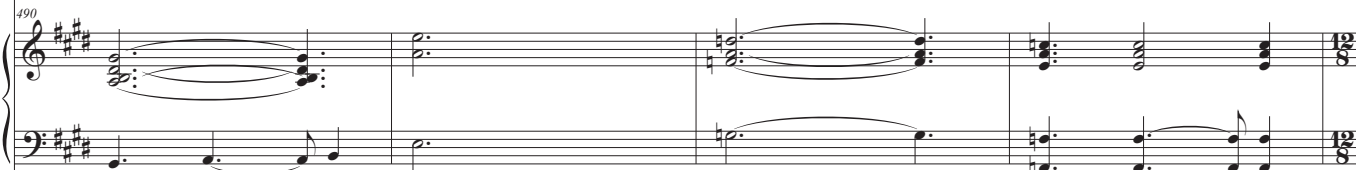
Mos - cow Five hun - dred lit - tle girls greet the na - tion's new found way


Naked Revolution


490


Cym.  12/8

Gtr.  12/8

Pno.  12/8

Sop.  12/8

Vc.  12/8

D.B.  12/8

494

Cym.  12/8

Gtr.  12/8

Pno.  12/8

Sop.  12/8

Vln. I  12/8

Vln. II  12/8

Vc.  12/8

D.B.  12/8

Naked Revolution

498

Cym.

Gtr.

Pno.

Sop.

Vln. I

Vln. II

Vc.

D.B.

and a - ny

502

Cym.

Gtr.

Pno.

Sop.

Vln. I

Vln. II

Vc.

D.B.

bo - dy's chi - lld _____ shall know the glo-ry that _____ is born

Naked Revolution

506

Cym.

Gtr.

Pno.

Sop.

Vln. I

Vln. II

Vc.

D.B.

shall know the sto-ry of _____ this dawn _____ of art and

510

Cym.

Gtr.

Pno.

Sop.

Vln. I

Vln. II

Vc.

truth and beau - ty shall know the gran - deur of

mp

Naked Revolution

514

Ob.

B♭ Cl.

Cym.

Gtr.

Pno.

Sop.

Vln. I

Vln. II

Vc.

D.B.

the hope that makes - man free

pp

p

mp

attacca

16. Hysteria ♩=90

519

Gtr.

Organ

Vln. I

Vln. II

Vc.

full stop

f

Naked Revolution

524

Gtr.

Organ

Vln. I

Vln. II

Vc.

529

Gtr.

Organ

Synth.

Vln. I

Vln. II

Vc.

D.B.

ff

arco

ff

zing sound

Detailed description: This is a page of a musical score for the piece 'Naked Revolution'. The score is divided into two systems. The first system covers measures 524 to 528, and the second system covers measures 529 to 533. The instruments listed are Guitar (Gtr.), Organ, Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), Synthesizer (Synth.), and Double Bass (D.B.). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The guitar and organ parts feature melodic lines with some complex rhythmic patterns, including sixteenth-note runs. The violin and cello parts provide harmonic support with sustained notes and some rhythmic patterns. The double bass part is marked with a forte (*ff*) dynamic and includes a section marked 'arco' with specific bowing techniques indicated by 'v' and 'A' symbols. The synthesizer part has a 'zing sound' effect in the final measure of the second system. The page number 154 is centered at the bottom.

Naked Revolution

534

Glk. *mf*

S.Dr. *f*

Pno. *mp*

Organ

Synth.

Sop. *mf* Oh here I _____ stand to day _____ and here

Tenor State your busi-ness

Bass State your busi-ness

Vln. I *mf* Mute

Vln. II *mf* Mute

Vc. *mf*

D.B. *mf*

Naked Revolution

541

Pno.

Sop.

Vln. I

Vln. II

Vc.

D.B.

we prom-ise to for-give all debts we owe to sor-row shall cease the

Detailed description: This is a page of a musical score for the piece 'Naked Revolution'. The score is arranged for a chamber ensemble consisting of Piano (Pno.), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (D.B.). The music is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The page number '541' is written above the first measure of each staff. The Soprano part includes the lyrics: 'we prom-ise to for-give all debts we owe to sor-row shall cease the'. The piano accompaniment features complex chordal textures and rhythmic patterns. The string parts (Vln. I, Vln. II, Vc., D.B.) provide harmonic support and melodic lines.

Naked Revolution

548

Ob. *mp* *p*

B♭ Cl. *mp* *p*

Pno.

Sop. world shall know peace and

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

C Sop 2,3 *f* Who why where what do you think we're do-ing? Who why where what do you think we are?

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

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

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

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

Vln. I

Vln. II

Vc.

D.B.

Naked Revolution

553

Ob.

B♭ Cl.

Pno.

Sop.

553

553

Vln. I

Vln. II

Vc.

D.B.

a - ny bo - dy's child_ shall know the sto - ry of this dawn shall know the glo - ty that_ is born_

Detailed description: This is a page of a musical score for the piece 'Naked Revolution'. The score is arranged in a standard orchestral format with a soprano vocal line. The instruments included are Oboe (Ob.), B-flat Clarinet (B♭ Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (D.B.). The music is in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The page number 553 is indicated at the beginning of each staff. The vocal line for the Soprano (Sop.) includes the lyrics: 'a - ny bo - dy's child_ shall know the sto - ry of this dawn shall know the glo - ty that_ is born_'. The piano accompaniment features a mix of chords and moving lines, while the strings provide a steady harmonic and rhythmic foundation.

Naked Revolution

558

Ob.

B♭ Cl.

Glk.

Pno.

Acc.

Sop.

Vln. I

Vln. II

Vc.

D.B.

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

f

mf

Naked Revolution

563

Ob.

B♭ Cl.

Glk.

Gtr.

Pno.

Acc.

Synth.

Sop.

Vln. I

Vln. II

Vc.

D.B.

mf

8vb

sfz

sfz

zing sound

man free

Naked Revolution

568

Ob.

B♭ Cl.

f

Gtr.

Pno.

Synth.

Vc.

D.B.

Detailed description: This page of a musical score, titled 'Naked Revolution', covers measures 568 to 571. The score is arranged for a large ensemble including Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Guitar (Gtr.), Piano (Pno.), Synthesizer (Synth.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Oboe and B♭ Clarinet parts feature melodic lines with slurs and accents. The Guitar part consists of a series of chords, some with a forte (*f*) dynamic marking. The Piano part is divided into two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The Synthesizer part has a single note held across measures 569 and 570. The Violoncello and Double Bass parts play a similar rhythmic accompaniment to the piano's left hand.

Naked Revolution

572

Ob.

B \flat Cl.

Gtr.

Pno.

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

Vc.

D.B.

George George George George George George George George

fff

George George George George George George George George

fff

George George George George George George George George

fff

George George George George George George George George

fff

George George George George George George George George

fff

George George George George George George George George

fff

George George George George George George George George

fff

Naked Revolution

575

S.Dr.

Gtr.

Pno.

8vb

Acc.

f

Synth.

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

Vln. I

mute off

ff

Vln. II

ff

Vc.

D.B.

Naked Revolution

579

Ob.

Bs. Cl.

S.Dr.

Acc.

Synth.

C Sop 1

C Sop 2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

Vln. I

Vln. II

George George George George George George George George This is ou - r coun-try. Our

angry

George George George George George George George George This is ou - r coun-try. Our

angry

George George George George George George George George This is ou - r coun-try. Our

angry

George George George George George George George George This is ou - r coun-try. Our

angry

George George George George George George George George This is ou - r coun-try. Our

angry

George George George George George George George George This is ou - r coun-try. Our

angry

George George George George George George George George This is ou - r coun-try. Our

angry

George George George George George George George George This is ou - r coun-try. Our

angry

Naked Revolution

583

Ob.

B♭ Cl.

583

Acc.

Organ

C Sop 1

world — our cen - tu-ry We're ta-king it back — George George George George George George George George

C Sop2,3

world — our cen - tu-ry We're ta-king it back — George George George George George George George George

C Mezz 2

world — our cen - tu-ry We're ta-king it back — George George George George George George George George

C Ten 1

world — our cen - tu-ry We're ta-king it back — George George George George George George George George

C Bari 2

world — our cen - tu-ry We're ta-king it back — George George George George George George George George

C Bass 3

world — our cen - tu-ry We're ta-king it back — George George George George George George George George

583

Vln. I

Vln. II

Naked Revolution

588

Ob.

B♭ Cl.

Pno.

Acc.

C Sop 1

C Sop 2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

Vln. I

Vln. II

Vc.

D.B.

Spirito
♩=180

stage laughter

mf

f

George George George George George George George George George George George George George George

pizz

pizz:mf

mf

Naked Revolution

595

Glk. *mf*

Pno.

Acc.

Vc.

D.B.

608

Glk.

Pno.

Acc.

Vc.

D.B.

Naked Revolution

621

Bs. Cl. *f*

Glk.

Gr.

Pno.

Acc.

Tenor *f* la la la la *sim.*

Bass *f* la la la la *sim.*

C Sop 1 *f* la la la la *sim.*

C Sop2,3 *f* la la la la *sim.*

C Mezz 2 *f* la la la la *sim.*

C Ten 1 *f* la la la la *sim.*

C Bari 2 *f* la la la la *sim.*

C Bass 3 *f* la la la la *sim.*

Vln. I *ff* *la la la*

Vln. II *ff*

Vc.

D.B.

Naked Revolution

633

B♭ Cl.

Glk.

Gtr.

Pno.

Acc.

Tenor

Bass

C Sop 1

C Sop2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

Vln. I

Vln. II

Vc.

D.B.

Detailed description: This page of a musical score, numbered 169, contains measures 633 through 642. The score is for a large ensemble and includes parts for B♭ Clarinet, Glockenspiel, Guitar, Piano (with separate staves for right and left hands), Accordion, Tenor Saxophone, Bass Saxophone, Cornet Soprano 1, Cornet Soprano 2 & 3, Cornet Mezzo 2, Cornet Tenor 1, Cornet Bari 2, Cornet Bass 3, Violin I, Violin II, Viola, and Double Bass. The music is in a key signature of three flats (B♭ major or D minor) and a 4/4 time signature. The vocal parts (Tenor, Bass, and the three Cornet parts) feature a melodic line with a prominent eighth-note pattern. The instrumental parts provide harmonic support and texture, with the Piano and Guitar parts showing complex chordal structures. The score is written in a standard musical notation style with various clefs and accidentals.

Naked Revolution

645

B♭ Cl.

Glk.

Gtr.

Pno.

Acc.

Tenor

Bass

C Sop 1

C Sop 2,3

C Mezz 2

C Ten 1

C Bari 2

C Bass 3

Vln. I

Vln. II

Vc.

D.B.

cresc.

f

arco

Naked Revolution

Lenin: "Taxi!" and End

659
T.B. *ff*

659
S.Dr. *ff*

659
Gtr. *ff*

659
Pno. *ff*

Synth. zing sound *f*

CTen. (yelled) Taxi!

659
Vln. I *ff* pizz.

Vln. II *ff* pizz.

Vc. *ff* pizz.

D.B. *ff* pizz.