

NAKED REVOLUTION

A socialist realist opera drawn from
immigrant dreams

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



"His wings will grow", Komar & Melamid

1997, this version August 15, 2013

Soloists

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

Chorus:

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

sound man with recorded effects as indicated

ORCHESTRA

1 oboe (English horn)
1 clarinet (bs clar.)
2 violins
1 cello
1 double bass
1 acoustic steel string guitar (balalaika if possible), with amplification
1 synthesizer (numbered sounds are for the Kurzweil 2000: requires a cymbalon
or hammer dulcimer sound or a live harpsichord could play that part,
1 piano
1 accordion
1 percussion (snare, rattle, hi-hat, cymbal, tambourine, kick drum, bass drum,
glockenspiel, chimes, 2 tympani)

Additional violins, cellos, and basses are welcome.

One optional conga or bongo player, can be a choir member on stage; or the soundman or conductor can trigger a tape. This is on **16. Hysteria**.

The orchestra should be amplified for most uses. The synthesizer, guitar, and bass will also need their separate amps

Duration of music is about one hour

LIBRETTO

ACT I

Bowling Green New York 1776

Clangs (Voiced as in score)

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

1. Truth, Truth, Truth

Molly, singing like Julie Andrews

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

Chorus

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

spot on piano

Molly, draping herself on the piano

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

Chorus

We hold these truths
yes we do.

2. Heave ho boys

Molly & Sons of Liberty:

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

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

3. Washington's entrance

Washington

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

Molly

The King's mighty army is spread

Washington

around our supply lines. They'll starve
us.

Molly

But Congress - it's said-

Washington

Lies. *snare roll*
Rumors.

Cue 3A

He touches statue - clang.

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

snare roll

Molly

And?

snare roll

Washington

And so my friends are bullets.

Clang and snare

Forty thousand bullets,
forty thousand enemy dead.

4. Bullets

Choir and Washington

shape note hymn, Washington leads

LORD

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

5. I was not my father's eldest son

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

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

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

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

Washington

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

George III

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

Washington

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

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

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

George III

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

Lights out.

ACT II
Moscow, early decades of 1900s

6. Russian maiden's trio

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

Irina Why do the dark woods weigh on my soul?

Masha boredom

Sasha sadness

Irina Why is mere living beyond my control?

Masha Hopeless

Sasha Despair

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

Masha Your goal?
Irina Travel
Sasha Without money?
Irina To Paris
Masha Without permission?
Irina To Paris
Masha & Sasha Without money or permission
Irina and then to Rome
Masha(to Irina) You shall never see Paris
Irina I shall never Paris
Masha & Sasha We shall never see Paris
all three 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 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

Music becomes psychotic, 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?

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

Soothsayer and women when the devil comes to Moscow

Chorus (*not in rhythmic unison*)
Not tomorrow
Not today
How long will the devil stay?

chorus exits

Chorus (*Repeat and fade*) Angels and ministers of grace defend us (*repeat until necessary*).

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.
Dear friend, we're not alone.
Dear friend, we're not alone.
Dear friend, we're not afraid.

BLACKOUT.

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

9. Lenin at Smolny Institute

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

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

A body dressed like Alexander is revealed hanging.

Choir

Brother Illich

Lenin with Alexander

Comrades, martyrdom has never been
my way.

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

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

Choir members, spoken (subset)

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

Lenin (with building anger)

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

(The following spoken lines could be in Russian .)

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

mob yells

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

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

Lenin & Mob

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

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

Act III
Washington Square, New York, 1917-1989

10. Remember

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

George I (civilian)
dreamily) Remember

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

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

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

George I & II
huge oaks

George II
unblighted chestnuts
fern fronds and leaves

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

George II
Of course I remember.

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

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

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

George II

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

George I

Always sleeping.
Always drunk in the deepest woods.

George II

In the deepest snow,

George I & II

Half King

George II

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

George I & II

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

11. Lenin's entrance

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

12. I still remember

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

pause

*Lenin
(to the accordionist)*

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

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

George I The forest.

George II The meadows.

George I The clearing.

together The sky.

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

Chorus (like Red Army chorus)

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

George I The forest.

George II The meadows.

George I The clearing.

together The sky.

13. *Lenin and Washingtons' trio*

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

George I (to George II) Beethoven?

George II Beethoven?

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

George I What makes you a leader?

George II You seem an ordinary man.

Lenin I'm 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

George I The thousands

George II (*continuing*) of wreaths?
tributes, commemorations, statues
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
in counterpoint

Lenin *Washington*
Washington, Washington
Now and forever Washington

I can't believe First in peace

don't understand First in war

I gave my life and more and more and more

that I might truthful

stand as equal comrades dignified self-respecting

(*to passersby*) modest pride
help me equal to the task at hand

comrades
shoot them!

beloved

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

Help me

14. *Oh no*

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

Banner: Republic of Greenwich Village.

Isadora lit on a swing behind the scrim.

Violins intro truth truth truth

Lenin

Oh, no.

Isadora

I greet you in the sacred name of beauty.

Lenin

Not again.

15. *Sing of nature*

Isadora (coyly, always centered on Lenin)

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

dances with accordionist, looks at Lenin

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

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

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

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

circles triumphantly to Lenin

Lenin (spoken, Russian)

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

Isadora:

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

Lenin (spoken, Russian)

she's crazy, etc.

Isadora (sung)

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

16. Hysteria

Washingtons dance a minuet to the Appassionata.

Tape or conga/bongo begins at score cue.

George Washingtons

State your business.

Isadora

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

Chorus of Georges

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

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

Isadora

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

Chorus of Georges

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

George George George George
George George George George

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

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

Chorus sings la, la, la.

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

Lenin yells Taxi!

Lights out.

Clangs from the introduction.

Lights on and bows.

Score
1997
version 8.15.13

Naked Revolution

a socialist realist opera drawn from immigrant dreams

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

1. Truth Truth Truth

$\text{♩} = 72$

The musical score is written for a full orchestra and includes the following parts:

- Oboe:** Enters in the fourth measure with a melodic line marked *mp*.
- Clarinet in B \flat :** Enters in the fourth measure with a melodic line marked *mp*.
- Glockenspiel:** Enters in the fourth measure with a melodic line marked *mf*.
- Tubular Bells:** Plays a sustained chord marked *mf*.
- Guitar:** Plays a sustained chord marked *ff*.
- Piano:** Plays a sustained chord marked *ff*.
- Synth. (synth glockenspiel):** Plays a sustained chord marked *ff* pizz.
- Violin I:** Starts with a sustained chord marked *ff* pizz., then enters in the second measure with a melodic line marked *pp* arco.
- Violin II:** Starts with a sustained chord marked *ff* pizz., then enters in the second measure with a melodic line marked *pp* arco.
- Cello:** Starts with a sustained chord marked *ff* pizz., then enters in the second measure with a melodic line marked *pp* arco.
- Double Bass:** Plays a sustained chord marked *ff* pizz.

The score is in 3/4 time and features various dynamics and articulations such as *mp*, *mf*, *ff*, *pp*, *pizz.*, and *arco*. It includes triplets and slurs for the string parts.

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 *f*

Vc. *f* *mf*

D.B. *mf* arco *mp* *mf*

timp sound (974)

8va

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', page 3. The score is written for a large ensemble including woodwinds (Oboe, B-flat Clarinet), percussion (Cymbal), strings (Glockenspiel, Violin I and II, Viola, Double Bass), piano, and a vocal soloist (Soprano). The music is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The score begins at measure 13. The vocal line enters at measure 13 with the lyrics 'It's — truth truth truth it's truth truth in whose'. The score includes various dynamic markings such as *mp*, *pp*, *mf*, *f*, and *p*, as well as performance instructions like 'a tempo' and 'add crash'. The percussion part features cymbal and ride cymbal patterns. The piano part has a complex texture with many chords and arpeggios. The string parts provide a harmonic foundation with sustained notes and some rhythmic patterns. The vocal line is a simple melody with lyrics.

Naked Revolution

24

B♭ Cl. *p*

Cym. *pp* add crash

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. *f* *pizz.*

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

mf

mf

p

p

mf

p

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*

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

mp gently oh oh oh oh

mp Oh oh oh oh

mp

mp

mp

Naked Revolution

7

74

Pno. *ff* solo romantic

Sop. suit of hap - pi ness _____ mug with pianist

C Ten I 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*

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 page of a musical score for 'Naked Revolution' covers measures 94 to 103. The score is for a full orchestra and a soprano. The key signature is two sharps (D major), and the time signature is 4/4. The instruments are arranged from top to bottom: Oboe (Ob.), B-flat Clarinet (B♭ Cl.), Glockenspiel (Glk.), Piano (Pno.), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (D.B.). The Soprano part has lyrics: 'dom now rise to pro - claim It's truth it's truth tftu - th for - sooth on — this glor - i - ous day'. The score includes various dynamics such as *p*, *pp*, *mp*, and *f*. The page number '94' is written at the top left of the first staff.

105

Ob. *pp*

B♭ Cl.

Glk.

Pno. *p*

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

C Ten 1
We _____ hold _____

C Bari 2
We _____ hold _____

C Bass 3
We _____ hold _____

Vln. I

Vln. II

Vc. *p*

D.B. *p*

116

Ob.

Timp. *perc 1*

Synth. *Voice 974 tubular bells*

C Ten 1

C Bari 2

C Bass 3

Vln. I *Mute*

Vln. II *Mute*

Vc.

D.B.

pp

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

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

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

126

Ob.

Timp.

Synth.

C Ten 1

C Bari 2

C Bass 3

Vln. I *Senza sord.*

Vln. II *Senza sord.*

Vc. *Senza sord.*

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

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

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

Naked Revolution

2. Heave Ho Boys

136

Timp. $\text{♩} = 72$

Synth. glock sound (971) *attacca*

Sop. Oh Ah Heave ho b'-hoys

C Ten 1 hold them yes yes we do *f* Oh Ah Heave ho b'-hoys

C Bari 2 hold them yes yes we do *f* Oh Ah Heave ho b'-hoys

C Bass 3 hold them yes yes we do *f* Heave ho b'-hoys

148

Sop. put your back in it fel-lows and haul The true rule of ri-ot is will-ful de-struction of all the

C Ten 1 put your back in it fel-lows and haul The true rule of ri-ot is will-ful de-struction of all the

C Bari 2 put your back in it fel-lows and haul The true rule of ri-ot is will-ful de-struction of all the

C Bass 3 put your back in it fel-lows and haul The true rule of ri-ot is will-ful de-struction of all the

160

Sop. true rule of war-fare is will-ful de-struction of all We hold these truths ye-es we

C Ten 1 true rule of war-fare is will-ful de-struction of all We hold these truths yes we

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

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

Naked Revolution

3. Washington enters

172

$\text{♩} = 66$

use slapback echo on piano or double on piano sound in synthesizer

S.Dr.

Pno.

Synth.

Sop.

C Ten 1

C Bari 2

C Bass 3

attacca

Pno.

Synth.

Vc.

D.B.

177

Ob.

B. Cl.

Pno.

Synth.

179

Pno.

Synth.

Bass

f Why have my mi - li - tia a - ban - doned their posts?

181

Glk. *f*

Pno.

Synth.

Bass

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

C Sop 2,3 2
Ah ah ah ah ah ah ah

C Mezz 3
Ah ah ah ah ah ah ah

Vln. I *f*

Vln. II *f*

Vc. *f*

D.B. *f*

Why _____ do my

183

Pno.

Synth.

Bass

sol - - - diers ri - ot and boast?

185

Glk.

Pno.

Synth.

Bass

C Sop 1

C Sop 2,3 2

C Mezz 3

Vln. I

Vln. II

Vc.

D.B.

Partch

Dis - mem - ber - ing

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

187

Pno.

Synth.

Bass

sta - tues as if they were foes? Tell me

189

Ob.

p

Pno.

Synth.

Sop.

Bass

Vln. I

Vln. II

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

all is the en - e - my fled? a -

p

p

192

Pno.

Synth.

Bass

round our sup - ply lines They'll starve us

3A

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

194

B. Cl. *p*

Timp.

T.B. *ff*

S.Dr.

Gtr. *ff*

Pno. *ff*

Sop. *but Con - gress it's said*

Bass *Lies ru - mors pizz.*

Vln. I *ff pizz.*

Vln. II *ff pizz.*

Vc. *ff pizz.*

D.B. *ff*

Naked Revolution

Molly and Chorus: $\text{♩} = 90$

"And?"

199

S.Dr.

Gtr.

Synth. chimes sound 974 *f*

Bass

Vln. I

Vln. II

Vc.

and so my friends are

203

S.Dr. 4. Bullets

Gtr.

Synth.

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

C Sop 1 *f* LORD - For - ty thou-sand bul - lets the

C Sop2,3 2 LORD - For - ty thou-sand bul - lets the

C Mezz 3 *f* LORD For - ty thou sand bul - lets the

C Ten 1 *f* LORD For - ty thou-sand bul - lets the

C Bari 2 *f* LORD For - ty thou-sand bul - lets the

C Bass 3 *f* LORD For - ty thou-sand bul - lets the

Vln. I

Vln. II

207

Bass
king shall give us bul - lets For - ty thou-sand bul - lets and thou - sands en - my dead bul - lets for - ty thou-sand bul - lets

C Sop 1
king shall give us bul - lets For - ty thou-sand bul - lets and thou - sands en - 'mydead the king shall give us bul - lets for - ty thou-sand bul - lets _

C Sop2,3 2
king shall give us bul - lets For - ty thou-sand bul - lets and thou - sands en - 'mydead the king shall give us bul - lets for - ty thou-sand bul - lets _

C Mezz 3
king shall give us bul - lets For ty thou sand bul lets and thous - sands en - my dead bul - lets for - ty thou-sand bul - lets

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

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

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

♩=112

212

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

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

C Sop2,3 2
For - ty thou - sand en - em - y dead The king king king king king king king shall give us bul - lets -

C Mezz 3
for - ty for - ty thou - sand en - am - y dead the king king king king king - shall give us bul - lets

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

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

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

217

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

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

C Sop2,3 2
thou-sand en - 'my dead king shall give us bul - lets for - ty thou-sand bul - bul-lets bul-lets bul-lets-for - ty thou-sand en - 'my dead

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

5. I was not my father's eldest son

222

$\text{♩} = 86$

B♭ Cl. *pp*

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

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

C Bass 3 *mf* Aae guide for vocal if required *legato throughout*

Vln. I *mf* guide for vocal if required *legato throughout* *pp*

Vln. II guide for vocal if required *legato throughout* *pp*

Vc. *pp*

Naked Revolution

227

Ob.

B♭ Cl.

C Ten 1

C Bari 2

C Bass 3

Vln. I

Vln. II

Vc.

mp

Detailed description: This block contains the musical score for measures 227 and 228. The score is for a full orchestra. The woodwinds (Ob., B♭ Cl.) and strings (Vln. I, Vln. II, Vc.) have melodic lines. The brass (C Ten 1, C Bari 2, C Bass 3) provides harmonic support. A dynamic marking of *mp* (mezzo-piano) is present in the B♭ Clarinet part. The key signature is three flats (B-flat major or D-flat minor).

229

Ob.

B♭ Cl.

C Ten 1

C Bari 2

C Bass 3

Vln. I

Vln. II

Vc.

p

Detailed description: This block contains the musical score for measures 229 and 230. The score continues with the same orchestration. The woodwinds and strings have melodic lines. The brass provides harmonic support. A dynamic marking of *p* (piano) is present in the B♭ Clarinet part. The key signature remains three flats.

Naked Revolution

231

Ob.

B♭ Cl.

T.B.

231

capo 1st fret

Gtr.

mf

C Ten 1

C Bari 2

C Bass 3

231

pizz. arco

Vln. I

mf *pp*

pizz. arco

Vln. II

mf *pp*

Vc.

233

T.B.

233

Gtr.

233 like celeste

Synth.

C Ten 1

C Bass 3

233

Vln. I

mf *pizz.*

Vln. II

mf *pizz.*

Vc.

pizz.

237

T.B.

Gtr.

Synth.

C Ten 1

C Bari 2

C Bass 3

Vln. I

Vln. II

Vc.

245

Gtr.

Bass

C Ten 1

C Bari 2

C Bass 3

Vln. I

Vln. II

Vc.

D.B.

mf *pizz.*

f I was not my fa - ther's

252

T.B.

Gtr.

Bass

Vln. I

Vln. II

Vc.

D.B.

el - dest son left three worth-less lots in Fred - ricks - burg Twelve slaves, on-ly half of Deep

mp

arco

mp

mp

262

Gtr.

Bass

Vln. I

Vln. II

Vc.

D.B.

Run my mo - ther proved un - kind and took Per - ry Farm, that should have been

cresc.

a little maniacal

272

Gtr.

Pno.

Bass

Vln. I

Vln. II

Vc.

D.B.

mf

a little faster

mp

f

mp

mp

mp

282

T.B.

Gtr.

T.

Vln. I

Vln. II

Vc.

D.B.

mp

lonely

(as the man in the moon)

pp

pp

mp

arco

slower

Sanc - tiss - i - me me - a ux - or E - a - liz - a - bet Li - za my life let me div-or-ee my

291

Gtr. *mp*

T. Ger - man queen and make ___ you my wife ___

Bass To day, ___ I hold Mt.

Vln. I *mp* *rit.* *a tempo*

Vln. II

Vc. *pizz.*

D.B.

300

T.B. *mp*

Gtr. *mp*

Bass Ver - non ___ and I call Mt. Ver - non home and stand ___ po - sessed in Vir - gin - ia a lone ___

Vln. I *p*

Vln. II *p*

Vc. *p*

D.B. *p*

Naked Revolution

310

Gtr. *pp.*

Bass

Vln. I

Vln. II

Vc.

D.B.

of twelve thousand seven hundred thirty eight acres of my own

320

Gtr.

Pno.

Bass

Vln. I

Vln. II

Vc.

D.B.

... can be an octave lower

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

mf

pizz. *mp*

330

Gtr.

Bass

Vln. I

Vc.

D.B.

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

arco

340

Gtr.

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

Vln. I
mp

Vc.
p

D.B.
p *mf*

349

Gtr.

Pno.
f

Bass
going a bit crazy *mf*

Vln. I
f

Vln. II
f

Vc.
pizz.

D.B.
f

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

360

Gtr.

Pno.

Bass

I ___ have done well I shall ___ do bet-ter ___ I shall not re - ply to my fe-male pa-

Vln. I

Vln. II

D.B.

369

T.B.

Gtr.

Pno.

T

Bass

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

rents beg-ging let-ter ___ mûte on slower

Vln. I

Vln. II

Vc.

D.B.

arco

mp

mf

377

T.B. *p*

T
nies my be-lov-ed co-lo-nies it is you who de- sert me my Lord not I you do not call a-gain

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vc. *mp* *pp*

D.B. *mp* *pp*

6. Russian Maiden Trio

386

Ob. *mp* *rubato* *f* *mp*

T.B.

Pno. *a tempo* *ff* *f*

T

C Sop 1 *solo* *f* Why do the dark woods weigh on my soul?

C Sop2,3 2 *solo* *f* Why do the dark woods weigh on my soul?

C Mezz 3 *solo* Why do the dark woods weigh on my soul?

Vln. I

Vln. II

Vc.

D.B.

396

Pno.

C Sop 1

C Sop2,3 2

C Mezz 3

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

407

Pno.

C Sop 1

C Sop2,3 2

C Mezz 3

Vln. I

Vln. II

D.B.

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

417

Pno.

C Sop 1

C Sop2,3 2

C Mezz 3

D.B.

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

426

B♭ Cl. *mp*

Pno. *f*

C Sop 1
to Rome

C Sop2,3 2
to Rome You shall

C Mezz 3
to Rome You shall ne - ver see Par -

Vln. I *mf*

Vln. II *mf*

Vc. *mf*

D.B. *mf*

435

Pno. *mf*

Acc. *f* *mf*

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

C Sop2,3 2
ne - ver see Par - is Par - is We shall ne - ver see Par - is

C Mezz 3
is Par - is Papizé

Vc. *pizz.*

D.B. *mf*

solo (clarinet)

446

Pno.

Acc.

C Sop 1

C Sop2,3 2

C Mezz 3

Vc.

D.B.

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

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

arce shall sit in our par - lour sit and de - spair ply - ing Cho -

mf
arco

mf

458

Gr.

Pno.

C Sop 1

C Sop2,3 2

C Mezz 3

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

468

Gltr. *gliss.*

Pno. *mf*

C Sop 1

C Sop2,3 2

C Mezz 3

Vc. *mf*
arco

D.B. *mf*

Why do the dark woods

Why do the dark woods

Why do the dark woods

478

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

Pno.

C Sop 1

C Sop2,3 2

C Mezz 3

Vc.

D.B.

weigh on my soul?

weigh on my soul?

weigh on my soul?

7. When the Devil Comes to Moscow

♩=96

489

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

C Mezz 3 *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*

E. Hn. *f*

B♭ Cl. *f*

T.T.

T.B. *f* (5) (3)

Acc. *f*

Synth. *f* (6)

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

C Sop 2,3 2
Grace de - fend us *f* An - gels — and

C Mezz 3
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*

501

T.T.

T.B.

Pno.

Acc.

Synth.

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

C Sop2,3 2
mi - ni - sters of grace de - fend us

C Mezz 3
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

505 solo
B♭ Cl.

Gtr.

Syn Cym

509

E. Hn.

B \flat Cl.

Gtr.

Syn Cym

Vc.

D.B.

514

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

519

Timp.

Pno.

Acc.

Syn Cym

Sop.

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

523

B♭ Cl.

Timp.

Pno.

Acc.

Syn Cym

Sop.

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

D.B.

mf

Naked Revolution

527

B♭ Cl.

Acc.

Syn Cym

Vc.

D.B.

533

E. Hn.

B♭ Cl.

Timp.

Pno.

Acc.

Syn Cym

Sop.

Vc.

D.B.

mf

p

ff

p

f

With a dog's head on each sad - dle

Naked Revolution

537

Timp.

Pno.

Acc.

Syn Cym

Sop.

D.B.

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

f

541

E. Hn.

B♭ Cl.

Timp.

Pno.

Acc.

Syn Cym

Sop.

D.B.

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

f

545

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

549

Syn Cym

C Sop 1

C Sop2,3 2

C Mezz 3

choose own pitch, move in these intervals

I van Groz ny

I van Groz ny

I van Groz ny

551

E. Hn. *ff*

Pno. *fff*

Acc. *ff*

Synth. *f*

C Sop 1
follow rhythm, not pitch!
Oooo

C Sop2,3 2
yaah

C Mezz 3
yaah

C Ten 1
Oooo

C Bari 2
Oooo

C Bass 3
yaah

Vc. *ff*

553

E. Hn.

Pno.

553

Acc.

Synth.

C Sop 1

C Sop2,3 2

C Mezz 3

C Ten 1

C Bari 2

C Bass 3

Vc.

Detailed description of the musical score: This page of the score, titled 'Naked Revolution', covers measures 553 to 556. The instrumentation includes English Horn (E. Hn.), Piano (Pno.), Accordion (Acc.), Synthesizer (Synth.), and a full vocal ensemble (C Soprano 1, C Soprano 2,3 2, C Mezzo 3, C Tenor 1, C Baritone 2, C Bass 3), along with a Violoncello (Vc.). The E. Hn. part features a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The piano accompaniment consists of chords and single notes. The accordion and synthesizer parts provide harmonic support with rhythmic patterns. The vocal parts are highly rhythmic, featuring complex patterns of eighth and sixteenth notes, often grouped into triplets and quintuplets. The Vc. part has a simple, steady bass line. The score is written in a standard musical notation style with various clefs and accidentals.

555

E. Hn.

B \flat Cl.

Pno.

Acc.

Syn Cym

Sop.

C Sop 1

C Sop 2,3,2

C Mezz 3

C Ten 1

C Bari 2

C Bass 3

Vc.

nasal Oh men of dark - ness on dark hor - ses

HAH! Oh nasal

HAH! Oh nasal

HAH! Oh nasal

HAH! OH nasal

HAH! OH nasal

HAH! OH nasal

HAH! OH

560

T.T.

Gtr.

Pno.

Syn Cym

Sop.

mf

f

sfz

sfz

Brooms and dag - gers in his hand All in black u - pon black stal - lions

566

T.T.

T.B.

Gtr.

Pno.

Acc.

Syn Cym

Synth.

Sop.

Will the black brooms sweep our land?

Naked Revolution

572

E. Hn. *f*

B♭ Cl. *f*

S. Dr. *f*

Tamb. *f*

Gtr. *f*

Pno. *f*

Acc. *f*

Syn Cym *f*

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

C Sop2,3,2 *ff* An - gels mi - ni - sters of grace de - fend us

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

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

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

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

Vln. I *f*

Vln. II *f*

Vc. *f* pizz.

D.B. *mf*

576

E. Hn.

Bb Cl.

S. Dr.

Tamb.

Gtr.

Pno.

Acc.

Syn Cym

C Sop 1

C Sop2,3,2

C Mezz 3

C Ten 1

C Bari 2

C Bass 3

Vln. I

Vln. II

Vc.

D.B.

Oh an - gels mi - ni - sters of grace de - fend

Oh an - gels mi - ni - sters of grace de - fend

Oh an - gels mi - ni - sters of grace de - fend

Oh an - gels mi - ni - sters of grace de - fend

Oh an - gels mi - ni - sters of grace de - fend

580

E. Hn.

580

S.Dr.

Tamb.

580

Gtr.

580

Pno.

580

Acc.

580

Syn Cym

580

Sop.

finger cymbals ad lib

Will the De - vil's

580

C Sop 1

us

580

C Sop 2,3 2

us

580

C Mezz 3

us

580

C Ten 1

us

580

C Bari 2

us

580

C Bass 3

us

580

Vln. I

580

Vln. II

580

Vc.

580

D.B.

585 Bass Cl.

B. Cl.

585 *ff*

S.Dr.

Tamb.

585

Gtr.

585

Acc.

585

Syn Cym

585

Sop.

585

C Sop 1

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

f

hu - man swine

C Sop 2,3 2

hu - man swine

C Mezz 3

hu - man swine

C Bass 3

highest sop, lowest bs, keen

f

D.B.

591

B. Cl.

591

S. Dr.

Tamb.

591

Gtr.

591

Acc.

591

Syn Cym

591

Sop.

591

D. B.

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

Detailed description: This is a page of a musical score for the song 'Naked Revolution', page 51. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. It features seven staves: B. Cl. (Bass Clarinet), S. Dr. (Snare Drum), Tamb. (Tambourine), Gtr. (Guitar), Acc. (Acoustic Bass), Syn Cym (Synth Cymbal), and Sop. (Soprano). The Soprano part includes lyrics: '— broom - sticks through — the stars Flown to — — — — — drink the de -'. The music is marked with a rehearsal cue '591' at the beginning of each staff. The B. Cl. part has a fermata over the first measure and a '7' below the staff in the second measure. The Gtr. and Acc. parts play a consistent chordal accompaniment. The Syn Cym part consists of a rhythmic pattern of eighth notes. The S. Dr. and Tamb. parts provide a steady drum accompaniment. The D. B. part plays a bass line with eighth notes.

596

E. Hn. *mf* solo

S.Dr. *tr*

Tamb. *tr*

Gtr. 596

Acc. 596

Syn Cym 596

Sop. 596

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

C Sop 2,3 2 *f* When the de - vil comes *fff* to *mf* Mos - cow - - - -

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

D.B. 596

602

E. Hn.

C Sop 1

C Sop2,3 2

C Mezz 3

C Ten 1

C Bari 2

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

Not to - mor - row _ Not to - day when the de - vil comes to Mos - cow how long _ will the de - vil

Not to - mor - row _ Not to - day when the de - vil comes to Mos - cow how long _ will the de - vil

8. And When You See a Fire

♩.=58

612

Timp. *pp*

T.T.

T.B.

Pno. *ff*

Acc.

Syn Cym

C Sop 1
fend us

C Sop2,3 2
fend us

C Mezz 3
fend us

C Ten 1
fend us

C Bari 2
fend us

C Bass 3
fend us

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

Vln. II *ff* pizz. *mf*

Vc. *ff* pizz. *mf*

D.B.

612

(S^{mp})

617

Timp.

C Sop 1

C Sop2,3 2

C Mezz 3

Vln. I

Vln. II

Vc.

f Ah...
f Ah...
f Ah...
f Ah...
 one mezzo

621

Timp.

Sop.

C Sop 1

C Sop2,3 2

C Mezz 3

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

625

Ob.

B♭ 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

629

Ob.

B♭ 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

633

Ob.

B♭ Cl.

Timp.

Sop.

C Sop 1

C Sop 2,3 2

C Mezz 3

Vln. I

Vln. II

Vc.

D.B.

638

T

Vln. I

Vln. II

Vc.

D.B.

will ——— *p* shall be un - veiled

mf

mf

mf

p *mf*

pp *p*

pizz. *pp* *mf*

mp

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

mf

arco *mf*

mf pizz.

mf

642

T
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.

646

Ob.
mp

B♭ Cl.
mp

T
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.

65/1
8

Ob.

B♭ Cl.

T.

Vln. I

Vln. II

Vc.

D.B.

pp

p

will _____ shall be un - veiled

pp

p

p

p

p

p

655

Ob.

T.B.

Pno.

Sop.

T.

C Sop 1

C Sop 2,3 2

C Mezz 3

Vln. I

Vln. II

Vc.

D.B.

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

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

Ooo

Ooo

Ooo

Ooo

mf

mf

mf

mf

f

p

659

T.B.

Pno.

Sop.

T.

C Sop 1

C Sop 2,3 2

C Mezz 3

Vln. I

Vln. II

Vc.

D.B.

peo - ple's will be - lieve in love and cour - age Dear friend we're not a -

one pitch for each singer

Detailed description: This page of a musical score, numbered 62, is for the piece 'Naked Revolution'. It features a variety of instruments and vocal parts. At the top, there is a Tuba (T.B.) part. Below it is the Piano (Pno.) part, consisting of both treble and bass staves. The vocal section includes Soprano (Sop.), Tenor (T.), and three parts of Contraltos (C Sop 1, C Sop 2,3 2, and C Mezz 3). The instrumental section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (D.B.). The score begins at measure 659. The vocal parts have lyrics: 'peo - ple's will be - lieve in love and cour - age Dear friend we're not a -' and 'one pitch for each singer'. The music is written in a key with one sharp (F#) and a common time signature.

663

Pno.

Sop.

T

C Sop 1

C Sop2,3 2

C Mezz 3

Vln. I

Vln. II

Vc.

D.B.

lone

fraid

p

pp

pp

mp

pp

pizz.

arco *pp*

pp

pp

Detailed description: This page of a musical score, titled 'Naked Revolution', contains measures 663 through 668. The score is for a full orchestra and vocal soloists. The key signature is two sharps (D major) and the time signature is 4/4. The instruments and parts are: Piano (Pno.), Soprano (Sop.), Tenor (T), Contralto 1 (C Sop 1), Contraltos 2 and 3 (C Sop2,3 2), Contralto 3 (C Mezz 3), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (D.B.). The vocal parts have lyrics: 'lone' for Soprano and 'fraid' for Tenor. The piano part features a melodic line in the right hand and a bass line in the left hand. The string parts include a rhythmic pattern for Violin I, pizzicato for Viola, and a melodic line for Double Bass. Dynamics include piano (*p*), pianissimo (*pp*), mezzo-piano (*mp*), and piano-pizzicato (*ppizz.*). The section ends with a double bar line at measure 668.

9. Lenin at Smolny

669 $\text{♩} = 60$

Gtr. *ff*

Pno. *ff*

Acc. *p* chimes sound 974

Synth.

C.Ten. *ff* The czar him - self re - called the touch - ing frank - ness of my bro -

T. *pizz. ff* The czar him - self re - called the touch - ing frank - ness of my bro -

Vln. I *pizz. ff*

Vln. II *pizz. ff*

Vc. *ff* arco *mp*

D.B. *mp* arco *mp*

Ob. *f* solo

B♭ Cl. *f*

Acc. *f*

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

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

Vc.

D.B.

Detailed description: This is a page of a musical score for '9. Lenin at Smolny'. The score is in 4/4 time and features a variety of instruments and a vocal line. The vocal line, for both C.Ten. and T., begins at measure 669 with the lyrics 'The czar him - self re - called the touch - ing frank - ness of my bro -'. The instrumentation includes guitar, piano, accordion, synthesizer, violin I and II, viola, double bass, oboe, and bass clarinet. The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano), as well as performance instructions like *pizz.* (pizzicato) and *arco* (arco). A tempo marking of $\text{♩} = 60$ is present at the top. The score continues to measure 676, where the vocal line resumes with the lyrics '- ther Al - ex - an - der did not beg or be - tray or ex -'. The oboe and bass clarinet parts feature a 'solo' section starting at measure 676.

680

Ob.

Bs. Cl.

Glk.

Acc.

C.Ten.

T.

Vln. I

Vln. II

Vc.

D.B.

solo

f

mf

mp

arco

mf

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

mf

mf

mf

685

Ob.

Glk.

Acc.

C.Ten.

T.

Vln. I

Vln. II

Vc.

D.B.

solo

f

mp

p

p

♩=52

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

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

690 $\text{♩} = 60$

Ob.

Acc.

Synth.

CTen.

T.

Vln. I

Vln. II

Vc.

D.B.

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

mf

Naked Revolution

♩ = 60

697

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. at the age of twen - ty one Comrades mar - tyr dom has ne - ver been my way I

T. at the age of twen - ty one

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

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

C Mezz 3 *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* *mf*

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

D.B. *f* *ff*

704

B♭ Cl.

T.B.

Pno.

Acc.

Synth.

Sop.

CTen.

C Sop 1

C Sop 2,3 2

C Mezz 3

C Ten 1

C Bari 2

C Bass 3

Vln. I

Vln. II

Vc.

D.B.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

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 see our vile op-pres-sors de-

arco

cresc.

Naked Revolution

solo

♩=112

♩=132

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Ob.** (Oboe): Features a melodic line with a tempo change from 112 to 132. Dynamics include *f* and *mf*.
- B♭ Cl.** (B-flat Clarinet): Accompanies the oboe with similar dynamics.
- Glk.** (Glockenspiel): Remains silent.
- T.B.** (Tuba): Provides harmonic support with sustained notes.
- Pno.** (Piano): Features a complex texture with chords and moving lines, including a *f* dynamic.
- Acc.** (Accordions): Remains silent.
- Synth.** (Synthesizer): Provides harmonic support with sustained notes.
- Sop.** (Soprano): Silent.
- C Ten.** (Contralto): Silent.
- C Sop 1** (Contralto 1): Silent.
- C Sop 2,3 2** (Contralto 2, 3): Silent.
- C Mezz 3** (Contralto 3): Silent.
- C Ten 1** (Contralto 1): Silent.
- C Bari 2** (Contralto 2): Silent.
- C Bass 3** (Contralto 3): Silent.
- Vln. I** (Violin I): Silent.
- Vln. II** (Violin II): Silent.
- Vc.** (Violoncello): Silent.

Vocal parts include lyrics such as "stroyed" and "ooh".

715

Ob.

B♭ Cl.

Glk.

Pno.

Acc.

Synth.

C Sop 1

C Sop 2,3 2

C Mezz 3

Vln. I

Vln. II

Vc.

12/8

723

Ob.

B♭ Cl. *solo* *mf*

Timp. *mp* *p*

Glk.

Gtr. *f*

Pno.

Acc. *f*

Synth. *f*

C Ten. Shoot _____ the trai - tors

T. Shoot _____ the trai - tors

C Sop 1

C Sop 2,3 2

C Mezz 3

Vln. I *f*

Vln. II *f*

Vc. *f* arco

D.B. *f*

Detailed description: This page of a musical score, titled 'Naked Revolution', is page 71. It features a variety of instruments and vocal parts. The woodwinds include Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Timpani (Timp.). The strings consist of Glockenspiel (Glk.), Guitar (Gtr.), Piano (Pno.), Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (D.B.). The vocal parts include Contralto/Tenor (C Ten.), Tenor (T.), Contralto 1 (C Sop 1), Contralto 2,3 2 (C Sop 2,3 2), and Contralto 3 (C Mezz 3). The score begins at measure 723. The Oboe part has a 'solo' marking. The Bass Clarinet part has a 'mf' marking. The Timpani part has 'mp' and 'p' markings. The Guitar part has an 'f' marking. The Accordion part has an 'f' marking. The Synth. part has an 'f' marking. The Violin I and II parts have 'f' markings. The Viola part has an 'f' marking and 'arco' marking. The Double Bass part has an 'f' marking. The vocal parts have lyrics: 'Shoot _____ the trai - tors'. The score is written in 12/8 time, with a key signature of two flats (B♭ and E♭). The tempo is 4/4.

729

Ob.

B♭ Cl.

729

Timp.

729

Gtr.

Pno.

729

Acc.

C.Ten.

729

T.

729

Vln. I

Vln. II

Vc.

D.B.

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

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

735

Ob.

B \flat Cl.

735

Timp.

735

Gtr.

Pno.

735

Synth.

C.Ten.

T

735

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 - lu - tion's crops -

gar-bage heap Sing of na - ture Sing of num num - bers Sing of Sun flow - ers turn - ing in turn - ing in time and all the flor -

pp

742

Ob. *ff*

Bs. Cl. *ff*

Timp. *mf* *mp*

Glk. *mp*

Gtr.

Pno.

Acc. *mf* chimes

Synth. *mf* glockenspiel sound (sounds 15 va higher) if possible, trigger both glock & chimes on both notes

C Ten. *f* Lenin gives 2nd speech in Russian Shoot the trai-tors shoot shoot them all

T *f* Shoot the trai-tors shoot shoot them all

C Sop 1 *f* Shoot the trai-tors shoot shoot them all

C Sop2,3,2 *f* Shoot the trai-tors shoot shoot them all

C Mezz 3 choir answers *f* Shoot the trai-tors shoot shoot them all

C Ten 1 choir answers *f* Shoot the trai-tors shoot shoot them all

C Bari 2 choir answers *f* Shoot the trai-tors shoot shoot them all

C Bass 3 choir answers *f* Shoot the trai-tors shoot shoot them all low basses sing 8yb

Vln. I *f* marcato

Vln. II *f* marcato

Vc.

D.B.

750

Ob.

B♭ Cl.

Timp.

Gtr.

Pno.

Acc.

Synth.

C Ten.

T.

C Sop 1

C Sop 2,3,2

C Mezz 3

C Ten 1

C Bari 2

C Bass 3

Vln. I

Vln. II

Vc.

D.B.

Scat ter them like like dust they are let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to

Scat - tleok - like ty dust they ter let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to

Scat - ter like dust they let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to

Scat - ter like dust they let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to

Scat ter them like like dust they are let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to

Scat - ter like dust they let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to

Scat - ter like dust they let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to

766

Ob.

B♭ Cl.

Timp.

Gtr.

Pno.

Acc.

Organ

Synth.

C Ten.

T.

C Sop 1

C Sop 2,3 2

C Mezz 3

C Ten 1

C Bari 2

C Bass 3

Vln. I

Vln. II

Vc.

D.B.

vill - age wells

vill - age wells

vill - age wells

vill - age wells

vill - age wells

vill - age wells

vill - age wells

vill - age wells

f

mp

mf

fff

mf

ff

ff

773 $\text{♩} = 80$

The musical score is for a piece titled 'Naked Revolution' from a collection 'The factory worker & collective farm girl'. It starts at measure 773 with a tempo of 80 quarter notes per minute. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The score includes parts for Oboe (Ob.), Bass Clarinet (B♭ Cl.), Guitar (Gtr.), Piano (Pno.), Accordion (Acc.), Organ, Synth., Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (D.B.). Dynamics range from *ff* (fortissimo) to *fff* (fortississimo). There are several triplet markings (indicated by a '3' in a bracket) across various instruments. The score is written in a multi-staff format with a brace grouping the Piano and Organ parts.

Naked Revolution

783

Ob.

B♭ Cl.

Timp.

Gtr.

Pno.

Acc.

Organ

Synth.

Vln. I

Vln. II

Vc.

D.B.

mf

791

Ob.

B♭ Cl.

Timp.

Pno.

Acc.

Organ

Synth.

Vln. I

Vln. II

Vc.

D.B.

Detailed description: This block contains the musical score for measures 791 through 800. It features ten staves: Oboe (Ob.), Bass Clarinet (B♭ Cl.), Timpani (Timp.), 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 in 6/4 time with a key signature of three sharps (F#, C#, G#). The woodwinds and strings play melodic lines, while the timpani and organ provide rhythmic accompaniment. Dynamic markings include *p* and *pp* for the timpani. The section concludes with a double bar line at measure 800.

10. Remember

patterns can be altered at will, but keep sharp attack

800

Pno.

Voice 972 (xylophone)

Synth.

Detailed description: This block contains the musical score for measures 800 through 809. It features three staves: Piano (Pno.), Voice 972 (xylophone), and Synthesizer (Synth.). The score is in 6/4 time with a key signature of three sharps. The piano part features a dense, rhythmic pattern of sixteenth notes, marked with a forte *f* dynamic. The xylophone and synthesizer parts mirror this rhythmic pattern. A tempo marking of $\text{♩} = 90$ is present at the beginning. The section concludes with a double bar line at measure 809.

801

Pno.

Synth.

Vc.

D.B.

ff

803

Pno.

Synth.

ff

804

Ob.

B. Cl.

Synth.

ff

bass clar.

ff

ff

806

Pno.

Synth.

T

f Re - mem - ber

808

Pno.

Synth.

T

Bass

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

810

Pno.

Synth.

T

Bass

the app - les

812

Pno.

Synth.

Vln. I

Vln. II

f

814

Pno.

Synth.

Bass

Vln. I

Vln. II

the for - ests

816

Ob.

B \flat Cl.

Pno.

Synth.

Bass

f ord. clarinet

f percussive

ff

818

Pno.

Synth.

T

Bass

Vln. I

huge oaks

the oaks

Un - blight - ed chest - nuts

mf

821

Ob.

B♭ Cl.

Pno.

T

Bass

Vln. I

mp

mp

mp

pop - lars mar - king pro - per - ty

fern fronds and leaves

824

B♭ Cl.

Pno.

T

Vc.

D.B.

f

f

f

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

827

Pno.

Bass

Vc.

D.B.

impatently

Of course I re - mem - ber

829

Pno.

Organ

T

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

mp

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

831

Pno.

Organ

T

Bass

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

No No the

833

Ob.

B♭ Cl.

Organ

T

Bass

Of course let me think

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

837

Organ

T

Bass

just the thing — Half - King — alternate 8va

That's right, Half King A strong

841

Ob.

B♭ Cl.

f

f

841

Organ

T

Bass

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

— man Al - ways sing - ing

845

Organ

T

Bass

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

845

Vln. I

Vln. II

mf

mf

849

Organ

T

Bass

Vln. I

Vln. II

853

Organ

T

Bass

Vln. I

Vln. II

857

Organ

T

Bass

Vln. I

Vln. II

11. Lenin's entrance

Where the Al - le - ghe -
 féllé us — like ox - en in the snow *mf* mur - dered us all mur - dered us there Where the Al - le - ghe -
 - ny — and the Mo - non - ga - he - la Ri - vers Join the fro - zen O - hi - o — Well I — know
 — Half King would have drunk our blood — had he dared drunk our blood — in the snow
 — Half King would have drunk our blood — had he dared Drunk our blood — in the snow.

cresc.

mf

f

862

Ob.

B \flat Cl.

Vln. I

Vln. II

Vc.

867

Glk.

Pno.

Organ

Vln. I

Vln. II

Vc.

mp

mf

mf

mf

mf

mf

mf

ff

ff

ff

ff

brass mallets

871

Glk.

Pno.

Organ

Vln. I

Vln. II

Vc.

875

Glk.

Pno.

Organ

Vln. I

Vln. II

Vc.

ff

Naked Revolution

12. I Still Remember

881

mf

3

3

3

Acc.

Organ

Vc.

887

3

Acc.

893

rit.

mp

mf

C.Ten.

still re- mem - ber on gras - ssy af - ter - noons I have lain on hay I
broaden

899

mf

3

Acc.

C.Ten.

ne- ver raked Eat - en bread I never baked and dreamed of hon - eyed sun - light

899

mf

3

Vln. I

906

3

3

3

Acc.

906

3

3

Vln. I

Naked Revolution

911

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

C.Ten.

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

917

Acc.

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

Vln. I *mp*

923

Acc.

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

Vln. I *mp*

930 *tremolo like balalaika*
Gtr. *on stage tips - play from memory! gypsy-like*
Acc. *f* *mf*
Organ
T. the _ for - ests the - clear - ing the sky
Bass the mea - dows the sky solo
Vln. I *ff*

935
Gtr.
Acc.
Vln. I *3* *6*

939
Gtr. *3*
Acc. *3*
Vln. I *3*

943

Gtr.

Acc.

Vln. I

948

Gtr.

Acc.

Vln. I

952

Gtr.

Acc.

Vln. I

performer may extend this phrase

960

E. Hn.

B. Cl.

Timp.

Acc.

C Ten.

C Sop 1

C Sop 2,3 2

C Mezz 3

C Ten 1

C Bari 2

C Bass 3

Vc.

D.B.

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

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

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

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

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

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

973

E. Hn.

B♭ Cl.

Timp.

T.B.

Acc.

Organ

Synth.

C Ten.

T

C Sop 1

C Sop 2,3 2

C Mezz 3

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 _____

Oh Oh _____

13. Lenin & Washington's trio

$\text{♩} = 69$

Duchamp on a bicycle

978

B♭ Cl.

T.B.

S.Dr.

Pno.

Organ

T

Bass

Vln. I

Vln. II

Vc.

hi hat
closed *mf*

open

the mea - dows _____
the clea - ring the sky _____
the sky _____

984

B♭ Cl.

S.Dr.

Pno.

Vln. I

Vln. II

Vc.

cymbal

993 $\text{♩} = 104$

Ob. *p*

S.Dr.

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

998

Ob.

Pno. *mf*

Organ *p* chimes

C.Ten. I for - got ___ to be cruel _____ The Ap - pas - sion - a ta to

T. *f* Bee - tho - ven? _____

Bass *f* Bee - tho - ven? _____

Ob.

Pno.

C.Ten. *f* be pre - cise ___ is such ___ strange ___ mu - sic _____ it makes me want to be kind _____ I can - not be weak _____ no lead - der can

Ob. *f*

B. Cl. *f* Bs. clar.

Acc. *f*

Organ *mp*

CTen.

T. *f* What makes you a lead - er

Vc. *f*

D.B. *f*

Organ

CTen. *f* I am your suc - ces - sor_ The in car na -
ossia high A

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

Vc.

D.B.

Naked Revolution

ord. clar.

B♭ Cl. *mf*

Gtr. *mf*

C Ten. tion of the peo-ple's will

T. *f* First in

D.B. *pizz.*

Gtr. *mf*

T. war? the thous-ands Trib - butes

Bass. First in peace? Have you en-joyed the hun-dreds of wreaths co - mem or

D.B.

Gtr. obnoxious - in Lenin's ear

T. sta - tues through-out the land a cen-tur - y of grat-i-tude

Bass. a - tions

Vln. I *arco solo* *f*

D.B.

The musical score is arranged in systems. The first system includes B♭ Clarinet, Guitar, C Tenor, Trumpet, and Double Bass. The second system includes Guitar, Trumpet, Bass, and Double Bass. The third system includes Guitar, Trumpet, Bass, and Double Bass. The fourth system includes Violin I and Double Bass. The score includes dynamic markings such as *mf*, *f*, and *pizz.*, and performance instructions like *arco solo*. The lyrics are: "tion of the peo-ple's will", "First in", "war? the thous-ands Trib - butes", "First in peace? Have you en-joyed the hun-dreds of wreaths co - mem or", "obnoxious - in Lenin's ear", "sta - tues through-out the land a cen-tur - y of grat-i-tude", and "a - tions".

Gtr. *f*

C.Ten.

Vln. I

Vc. *arco* *mf*

D.B. *f*

Don't you know who I am?

Gtr.

Acc. *f* synth glockenspiel

Synth. *f*

T

Bass

Vc.

D.B.

Just a-no-ther would be Wash - ing - ton - - Er - satz Wash - ing - ton A - no - ther small beer ty - rant

Tin horn Wash - ing - ton A - no - ther small beer ty - rant

Ob. *mp*

B♭ Cl. ord. clar. *mp*

Glk. *f*

Gtr. *f*

Acc. *f*

Synth. K2000 glock voice 971

T. *f* *f* *f*

Bass *f* *f* *f*

Vc. *f* *f* *f*

D.B. *f* *f* *f*

Lyrics:
 who thinks he can be - - - - - Wash - ing-ton a Wash - ing ton a
 - - - - - high notes - hiccup
 who thinks he can be - - - - - - are Wash - ing-ton a Wash - ing ton a

Ob.

B> Cl.

Timp.

Synth.

C.Ten.

T.

Bass

Vc.

D.B.

f I don't be - lieve Don't un - der - stand I gave my life that I might

now and for e - ver Wash - ing ton a - First in peace First in war and more and more and more and more

now and for e - ver Wash - ing ton a - First in peace First in war and more and more and more and more

pp

rit.

Organ

Synth.

C.Ten.

T.

Bass

double w Glock (123)

un - - - - - der - - - - - stand

ya da ya da ya da - - - - -

ya da ya da ya da - - - - -

sim.

sim.

Ob. *mp*

B♭ Cl. *mp*

Timp. *mp*

Synth.

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

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

Bass

Vln. I *mp*
Dig - ni - fied hon - est pride

Vln. II *mp*

Vc. *mf*

D.B. *f*

Ob.
B> Cl.
Timp.
Synth.
CTen.
T
Bass
Vln. I
Vln. II
Vc.
D.B.

help me Com - rades
task in hand - - - - Re - vered - - - -
Be - lov - ed through out the land

Detailed description: This page of a musical score for 'Naked Revolution' features ten staves. The top two staves are for Oboe (Ob.) and B-flat Clarinet (B> Cl.), both in treble clef with a key signature of three sharps (F#, C#, G#). The third staff is for Timpani (Timp.) in bass clef. The fourth staff is for Synthesizer (Synth.) in treble clef. The fifth staff is for Contralto Tenor (CTen.) in treble clef, with lyrics 'help me Com - rades'. The sixth staff is for Tenor (T) in treble clef, with lyrics 'task in hand - - - - Re - vered - - - -'. The seventh staff is for Bass in bass clef, with lyrics 'Be - lov - ed through out the land'. The eighth staff is for Violin I (Vln. I) in treble clef, playing a fast sixteenth-note pattern. The ninth staff is for Violin II (Vln. II) in treble clef, playing a similar sixteenth-note pattern. The tenth staff is for Viola (Vc.) in bass clef, and the eleventh staff is for Double Bass (D.B.) in bass clef, both playing sustained notes.

Ob.

B♭ Cl.

Timp.

Synth.

C.Ten.

T

Bass

Vln. I

Vln. II

Vc.

D.B.

lyrics: *Andante* them help me shoot them
and more and more and more and more - - - - Re - vered through
and more and more and more and more Re - vered through

Detailed description: This is a page of a musical score for 'Naked Revolution', page 108. The score is arranged in a standard orchestral format with ten staves. From top to bottom, the staves are: Oboe (Ob.), Bass Clarinet (B♭ Cl.), Timpani (Timp.), Synthesizer (Synth.), Clarinet in Tenor (C.Ten.), Tenor (T), Bass, 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 vocal line (Tenor) is the primary focus, with lyrics: '*Andante* them help me shoot them and more and more and more and more - - - - Re - vered through and more and more and more and more Re - vered through'. The instrumental parts include woodwinds, percussion, strings, and synthesizer. The strings (Violins I and II, Viola, and Double Bass) play a rhythmic accompaniment, while the woodwinds and synth provide melodic and harmonic support.

Ob.

B♭ Cl.

Tim.

Synth.

C Ten.

T

Bass

Vln. I

Vln. II

Vc.

D.B.

help me ah...

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

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

Detailed description: This is a page of a musical score for 'Naked Revolution', page 109. The score is written for a large ensemble including woodwinds (Oboe, B♭ Clarinet), percussion (Timpani), synthesizer, strings (Violin I, Violin II, Viola, Double Bass), and vocalists (C Tenor and Tenor). The music is in a key with four sharps (F#, C#, G#, D#) and a common time signature. The vocal parts have lyrics: 'help me ah...' for the C Tenor and 'out the land e - qual - e - qual - to the task in hand - and more and more and' for the Tenor. The instrumental parts feature various rhythmic patterns, including sixteenth-note runs in the strings and woodwinds, and a steady bass line in the double bass and bass.

Ob.

B♭ Cl.

Timp.

Gtr.

Pno.

Acc.

Synth.

CTen.

T

Bass

Vln. I

Vln. II

Vc.

D.B.

f

ff

ff

ff

falsetto

more and more

more and more

ff

ff *attacca*

Detailed description of the musical score: This page contains the musical score for 'Naked Revolution', page 110. The score is written for a large ensemble including woodwinds (Ob., B♭ Cl.), percussion (Timp.), strings (Gtr., Pno., Vln. I, Vln. II, Vc., D.B.), and vocal parts (CTen., T, Bass). The music is in a key with three sharps (F#, C#, G#) and a 6/8 time signature. The vocal parts feature lyrics: 'more and more' and 'falsetto'. The score includes dynamic markings such as *f* and *ff*. The piece concludes with the instruction *ff* *attacca*.

14. Oh No $\text{♩} = 82$

$\text{♩} = 72$

The musical score is arranged in a system with seven staves. The top staff is for the Oboe (Ob.), which remains silent until the final measure where it plays a short melodic phrase marked *ff*. The B♭ Clarinet (B♭ Cl.) and Snare Drum (S. Dr.) parts feature a rhythmic pattern of eighth notes with four-measure rests, marked *mf*. The Snare Drum part includes instructions for 'hi hat' and 'open' sounds. The Piano (Pno.) part consists of a single melodic line in the right hand, marked *mf*, with a four-measure rest in the left hand. The Violin I (Vln. I) and Violin II (Vln. II) parts play a rhythmic eighth-note pattern, with Vln. I marked *mf* and Vln. II marked *pp*. The Violoncello (Vc.) part also plays a rhythmic eighth-note pattern, marked *mf*. The score begins in 6/8 time and changes to 3/4 time after the fourth measure. The key signature is one flat (Bb).

Ob. *mf*

B♭ Cl. *f* *f* *f*

Timp. *mp*

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*

timp sound 974

6 6 6

3 3 3

3 3 3

3 3 3

Ob. *f*

B♭ Cl. *f*

Timp. *mf*

Cym. cymbal (player 2)

Glk. *f*

Pno. *f*

Acc.

Sop. I greet you in the

CTen. Oh No

Vln. I *f*

Vln. II *f*

Vc. *mf*

D.B. *mf*

15. Sing of Nature

$\text{♩} = 110$

Glk. 

Pno. 

Synth. 

Sop. 

CTen. 

D.B. 

Pno. 

Sop. 

Ob. 

Pno. 

Sop. 

D.B. 

Ob.

Cym. quiet susp. cymbal

Pno.

Sop.

D.B.

Ob.

B♭ Cl.

Cym.

Gtr.

Pno.

Synth.

Sop. One two three

Vln. I mp

Vln. II mp

D.B.

The musical score is arranged in a standard orchestral layout. At the top, the piano (Pno.) part is shown in grand staff notation with various fingering and articulation marks. Below it, a synth part provides a melodic line. The soprano (Sop.) part features lyrics: "See the pet - als on the lil - lies the pet - als on the". The woodwind section includes Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Cymbal (Cym.). The guitar (Gtr.) part is electric and plays a rhythmic accompaniment. The piano (Pno.) part is repeated below the woodwinds. The synth part continues with a melodic line. The soprano (Sop.) part has lyrics: "lil - lies Five on each but - ter - cup Eight". The violin I (Vln. I) and double bass (D.B.) parts provide harmonic support. The dynamic marking *mp* is used throughout the score.

Ob.

B \flat Cl.

Gtr.

Pno.

Synth.

Sop.

Vln. I

D.B.

mf

mf

mf

mf

mf

mf

dressed del - phin - i - ums

The musical score is for a page numbered 117 of a piece titled "Naked Revolution". It features a multi-staff arrangement including Ob., B \flat Cl., Gtr., Pno., Synth., Sop., Vln. I, and D.B. The vocal line (Sop.) includes the lyrics "dressed del - phin - i - ums". The score is written in a key with three sharps (F#, C#, G#) and a common time signature. Dynamics such as *mf* are indicated throughout the score.

The musical score is arranged in a standard orchestral layout with multiple staves. The instruments and their parts include:

- Ob.**: Oboe, playing a melodic line in the upper register.
- B♭ Cl.**: Clarinet in B♭, mirroring the oboe's line.
- Gtr.**: Electric guitar, providing a rhythmic accompaniment with chords and a melodic line.
- Pno.**: Piano, playing a complex harmonic accompaniment with arpeggiated chords and moving lines in both hands.
- Synth.**: Synthesizer, playing a rhythmic pattern of eighth notes.
- Sop.**: Soprano, singing the lyrics: "Thir - teen mar - i - golds" and "Twen - ty one a - sters".
- Vln. I**: Violin I, playing a melodic line with a *mf* dynamic.
- Vln. II**: Violin II, playing a similar melodic line with a *mf* dynamic.
- D.B.**: Double Bass, playing a rhythmic line of eighth notes with a *mf* dynamic.

The score includes various musical notations such as dynamics (*mf*), articulations (accents, slurs), and fingering (2, 5) for the piano part. The lyrics are written below the vocal line.

Cym.

Gtr.

Pno.

Synth.

Sop.

Vln. I

Vln. II

D.B.

Gtr.

Pno.

Synth.

Sop.

Vln. I

Vln. II

D.B.

Ob.

B. Cl.

Gtr.

Pno.

Synth.

Sop.

Vln. I

Vln. II

D.B.

f

Bass Clar.

f

L 2 dai - sies

Ob.

B. Cl.

Cym.

Pno.

Vln. I

Vln. II

D.B.

mf

mf

mf

Ob.

B. Cl.

Cym.

Gtr.

Pno.

Vln. I

Vln. II

D.B.

Gtr.

Pno.

Sop.

Vln. I

Vln. II

Sing _____ of pe - tals Sing of dai - sies ____ Next flow - er - ing

>pp

>pp

Detailed description: This page of a musical score for 'Naked Revolution' features a variety of instruments and a vocal line. The score is written in a key with three sharps (F#, C#, G#) and a common time signature. The instruments include Oboe (Ob.), Bass Clarinet (B. Cl.), Cymbal (Cym.), Guitar (Gtr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Double Bass (D.B.), and Soprano (Sop.). The vocal line is for a Soprano, with lyrics: 'Sing _____ of pe - tals Sing of dai - sies ____ Next flow - er - ing'. The piano part features complex chordal textures and arpeggiated patterns. The strings play a rhythmic accompaniment. The guitar part includes some melodic lines. The score includes various musical notations such as slurs, ties, and dynamic markings like *>pp*.

This musical score is for the piece "Naked Revolution" and is page 122. It features a variety of instruments and a vocal line. The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The instruments include Piano (Pno.), Synthesizer (Synth.), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), and Double Bass (D.B.).

The vocal line (Sop.) has the lyrics: "num - ber eight y nine". The lyrics are placed under the notes: "num" under the first note, "ber" under the second, "eight" under the third, "y" under the fourth, and "nine" under the fifth. The vocal line is marked with a fermata over the final note.

The piano accompaniment (Pno.) features complex rhythmic patterns with many sixteenth notes and is marked with "9" and "2" under some phrases, possibly indicating a 9/8 or 2/9 time signature for those sections. The synth part (Synth.) mirrors the piano accompaniment with similar rhythmic patterns. The violin parts (Vln. I and Vln. II) play sustained notes with a dynamic marking of *f* (forte). The double bass (D.B.) part plays a steady, low-frequency accompaniment.

Ob.

B. Cl.

Cym.

Gtr.

Pno.

Synth.

Sop.

Vln. I

Vln. II

D.B.

hi-hat

9

2

9

9

9

4

4

4

4

Detailed description: This page of a musical score, titled 'Naked Revolution' and numbered 123, features ten staves. The instruments 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 score is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The Oboe and Bass Clarinet parts are mostly rests in the first measure, followed by a melodic line in the second measure. The Cymbal part has a 'hi-hat' marking and a rhythmic pattern of eighth notes. The Guitar part features a series of chords. The Piano part has a complex texture with a 9-measure phrase in the first measure and a 2-measure phrase in the second. The Synthesizer part has a 9-measure phrase in the first measure and a 9-measure phrase in the second. The Soprano part has a single note in the first measure and rests in the second. The Violin I and II parts have a 4-measure phrase in the first measure and a melodic line in the second. The Double Bass part has a 4-measure phrase in the first measure and rests in the second.

Ob.

B. Cl.

Cym.

Gtr.

Pno.

Synth.

Vln. I

Vln. II

Cym.

Synth.

Pno.

Sop.

mf Sing _____ of na - ture Sing of num - num - bers _____ Sing of _____ sun - flo - wers _____

Ob.

B \flat Cl.

Pno.

Synth.

Sop.

D.B.

ord cl ap

pp

tur - ning in tur - ning in time

(sull pizz)

Ob.

B \flat Cl.

Pno.

Synth.

Sop.

D.B.

mf

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

Cym.

Gtr.

Synth.

Sop.

Vln. I

Vln. II

D.B.

Gtr.

Pno.

Synth.

Sop.

Vln. I

Vln. II

D.B.

Gtr.

Pno.

Sop.

Vln. I

Vln. II

D.B.

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

Detailed description: This system of musical notation includes six staves. The guitar (Gtr.) staff has a few notes at the beginning. The piano (Pno.) staff features complex chords and arpeggios with fingerings of 2 and 5. The soprano (Sop.) staff has a vocal line with lyrics. The violin I (Vln. I) and violin II (Vln. II) staves are mostly empty. The double bass (D.B.) staff has a few notes.

Pno.

Synth.

Sop.

Vln. I

Vln. II

D.B.

nine

Detailed description: This system continues the musical score. The piano (Pno.) and synth (Synth.) staves have dense, fast-moving passages with many accidentals and fingerings of 9 and 2. The soprano (Sop.) staff has a vocal line with the word 'nine'. The violin I (Vln. I) and violin II (Vln. II) staves have sustained notes with a forte (f) dynamic. The double bass (D.B.) staff has a bass line with a forte (f) dynamic.

Cym.

Pno.

Synth.

Sop.

Vln. I

Vln. II

D.B.

That's right think a

f

p

p

Detailed description: This is a page of a musical score for the piece 'Naked Revolution', page 128. The score is arranged for a large ensemble including Cym., Piano (Pno.), Synth., Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), and Double Bass (D.B.). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The Piano part features complex rhythmic patterns with 9-measure and 2-measure groupings. The Synth. part mirrors the Piano's melodic lines. The Soprano part has lyrics: 'That's right think a'. The Violin I and II parts play sustained notes with 4-measure groupings. The Double Bass part provides a steady bass line. Dynamics include fortissimo (f) and piano (p).

Ob.

B \flat Cl.

Cym.

Gtr.

Pno.

Synth.

Sop.

Vln. I

Vln. II

D.B.

mp

mp

bout it want to know more the next cir - cle of

9 9 9

Detailed description: This is a page of a musical score for the piece 'Naked Revolution', page 129. 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.), 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 score is divided into three measures. The first two measures are mostly rests for the woodwinds and strings, with some activity in the piano and cymbal. The third measure features a vocal line for the Soprano with the lyrics 'bout it want to know more the next cir - cle of'. The vocal line is accompanied by a synthesizer part with a complex, arpeggiated texture. The piano part provides a harmonic foundation with chords and moving lines. The guitar and cymbal provide rhythmic support. The woodwinds and strings have rests in the third measure. Dynamics include 'mp' (mezzo-piano) for the woodwinds and guitar. The score includes various musical notations such as notes, rests, accidentals, and articulation marks.

Ob. *f*

B♭ Cl. *f*

Gtr. *f* *mp* *cresc.*

Pno. *mp* *cresc.*

Synth. *mp* *cresc.*

Sop. *mp* *cresc.*

Vln. I *f* *mp* *cresc.*

D.B. *mp* *cresc.*

flo - rets

Detailed description: This page of a musical score for 'Naked Revolution' features eight staves. The top staff is for Oboe (Ob.), followed by B♭ Clarinet (B♭ Cl.), Guitar (Gtr.), Piano (Pno.), Synthesizer (Synth.), Soprano (Sop.), Violin I (Vln. I), and Double Bass (D.B.). The score is in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first measure of the Oboe part has a dynamic marking of *f*. The B♭ Clarinet part also starts with *f*. The Guitar part begins with a series of chords, marked *f*, and then transitions to a more rhythmic pattern marked *mp* and *cresc.*. The Piano part consists of a steady eighth-note accompaniment, marked *mp* and *cresc.*. The Synthesizer part features a complex, melodic line with many accidentals, marked *mp* and *cresc.*, and includes bracketed groups of notes with a '9' underneath, likely indicating a nine-measure phrase. The Soprano part has a few notes, marked *mp* and *cresc.*. The Violin I part has a melodic line with a dynamic marking of *f* in the first measure, then *mp* and *cresc.*. The Double Bass part has a simple bass line, marked *mp* and *cresc.*. At the bottom of the Soprano staff, the words 'flo - rets' are written. The score is divided into two measures by a vertical bar line.

Ob.
B \flat Cl.
Cym.
Gtr.
Pno.
Synth.
Sop.
Vln. I
Vln. II
Vc.
D.B.

one for - - - ty four
cresc. *f*
f
pizz *f*
ff
ff

Detailed description: This page of a musical score, titled 'Naked Revolution', page 131, features a multi-instrumental ensemble and a vocal line. 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), Violin II (Vln. II), Violoncello (Vc.), and Double Bass (D.B.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal line (Sop.) has lyrics: 'one for - - - ty four'. The music includes various dynamics such as *f* (forte), *ff* (fortissimo), and *pizz* (pizzicato). The guitar part features a complex, rhythmic pattern with a *ff* dynamic. The piano part has a dense, textured accompaniment. The synthesizer part plays a melodic line with a *ff* dynamic. The violin and cello parts have a more melodic and harmonic role, with the cello part including a *pizz* instruction. The double bass part provides a steady, rhythmic foundation with a *ff* dynamic. The cymbal part has a rhythmic pattern in the second measure. The oboe and clarinet parts have a melodic line in the second measure. The overall mood is intense and dramatic.

Ob.

B♭ Cl.

Cym.

Gtr.

Pno.

Synth.

Vln. I

Vln. II

Vc.

D.B.

The musical score is written for a full orchestra. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score consists of ten staves. The Oboe (Ob.) and B♭ Clarinet (B♭ Cl.) parts are in the upper register, playing eighth-note patterns. The Cymbal (Cym.) part provides a rhythmic accompaniment with eighth-note patterns. The Guitar (Gtr.) part features a complex, multi-layered texture with many notes beamed together. The Piano (Pno.) part is divided into two staves, with the right hand playing chords and the left hand playing a bass line. The Synthesizer (Synth.) part plays a rhythmic pattern of eighth notes. The Violin I (Vln. I) and Violin II (Vln. II) parts play a melodic line with some rests. The Violoncello (Vc.) and Double Bass (D.B.) parts play a simple bass line with quarter notes.

This page of the musical score for "Naked Revolution" features ten staves of music. The instruments and their parts are as follows:

- Ob. (Oboe):** Melodic line in the upper register, primarily consisting of eighth and quarter notes.
- B♭ Cl. (B-flat Clarinet):** Melodic line in the lower register, mirroring the oboe's contour.
- Cym. (Cymbal):** Percussive accompaniment with a steady eighth-note pattern.
- Gtr. (Guitar):** Rhythmic accompaniment using a barre technique to play chords in the lower register.
- Pno. (Piano):** A complex accompaniment with a moving bass line and chords in the right hand.
- Synth. (Synthesizer):** A melodic line in the upper register, often playing a sequence of notes with a consistent interval.
- Vln. I & II (Violins I and II):** Melodic lines in the upper register, often playing in unison or octaves.
- Vc. (Violoncello) & D.B. (Double Bass):** A simple bass line in the lower register, primarily using quarter notes.

The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is divided into three measures per system.

Ob.

B♭ Cl.

Cym.

Gtr.

Pno.

Synth.

Vln. I

Vln. II

Vc.

D.B.

The musical score is written for a full orchestra and includes the following instruments: Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Cymbal (Cym.), Guitar (Gtr.), Piano (Pno.), Synthesizer (Synth.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Double Bass (D.B.). The score is in the key of D major (indicated by two sharps) and 4/4 time. The Oboe and B♭ Clarinet parts feature melodic lines with eighth and sixteenth notes. The Cymbal part consists of a steady eighth-note pattern. The Guitar part plays a complex, rhythmic chordal texture. The Piano part provides harmonic support with chords and moving lines in both hands. The Synthesizer part plays a melodic line with a mix of natural and sharp notes. The Violin I and II parts play a melodic line with a mix of natural and sharp notes. The Violoncello and Double Bass parts play a simple, steady bass line.

Ob.

B♭ Cl.

Cym. real ride cymbal soft improv to end

Gtr. *pp*

Pno. *mf* *f*

Synth.

Sop.

Vln. I *mf*

Vln. II *mf*


Vc. *arco* *mf*

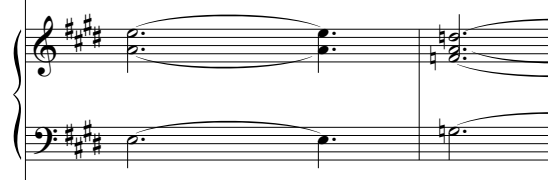
D.B. *mf*

On

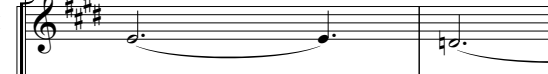
Detailed description: This is a page of a musical score for the piece 'Naked Revolution', page 135. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Oboe (Ob.), B-flat Clarinet (B♭ Cl.), Cymbal (Cym.), Guitar (Gtr.), Piano (Pno.), Synthesizer (Synth.), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (D.B.). The music is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The score shows several measures of music, with a final measure containing dynamic markings and performance instructions. The Cymbal part has the instruction 'real ride cymbal soft improv to end'. The Guitar part starts with a *pp* (pianissimo) dynamic. The Piano part has *mf* (mezzo-forte) and *f* (forte) markings. The Violin I and II parts have *mf* markings. The Viola part has *arco* and *mf* markings. The Double Bass part has an *mf* marking. The Soprano part has a note marked 'On' in the final measure.


Cym. 


Gtr. 

Pno. 

Sop. 
Spar - row Hill in Mos - cow Five hun-dred lit-tle

Vln. I 

Vln. II 

Vc. 

Cym. 

Gtr. 

Pno. 

Sop. 
girls greet the na - tion's new foud way Wave

Vln. I 

Vln. II 

Vc. 

D.B. 

Cym.

Gtr.

Pno.

Sop.
red scarves in the sun - light raise their gar - lands in

Vc.

D.B.

Cym.

Gtr.

Sop.
u - ni - son to bless the co - - - ming day -

Vln. I

Vln. II

Vc.

D.B.

This musical score page includes the following parts and details:

- Cym. (Cymbal):** Features a rhythmic pattern of eighth notes with accents, repeated across four measures.
- Gtr. (Guitar):** Plays a complex, rhythmic accompaniment with chords and single notes, mirroring the cymbal's pattern.
- Pno. (Piano):** The piano part is mostly silent, with a few chords appearing in the final measure.
- Sop. (Soprano):** The vocal line is sparse, with the lyrics "and a - ny" appearing in the fourth measure.
- Vln. I (Violin I):** Plays sustained chords with a long note value, likely a half note or longer.
- Vln. II (Violin II):** Plays a rhythmic pattern of eighth notes, often beamed in groups of four.
- Vc. (Violoncello):** Provides a bass line with a mix of eighth and quarter notes, including some slurs.
- D.B. (Double Bass):** Plays a simple bass line with quarter notes.

Cym.

Gtr.

Pno.

Sop.

Vln. I

Vln. II

Vc.

D.B.

Cym.

Gtr.

Pno.

Sop.

Vln. I

Vln. II

Vc.

D.B.

Cym. 

Gtr. 
mp

Pno. 

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

Vln. I 
mp

Vln. II 
mp

Vc. 
mp

Cym. 

Gtr. 

Sop. 
the hope that makes - man free

Vln. I 

Vln. II 

Vc. 

D.B. 
mp

16. Hysteria $\text{♩} = 90$

The musical score for "16. Hysteria" is arranged for a large ensemble. It begins with a tempo of $\text{♩} = 90$. The first system includes parts for Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Cymbal (Cym.), Guitar (Gtr.), Piano (Pno.), Organ, Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), and Violoncello (Vc.). The Oboe and Clarinet parts start with a *pp* dynamic. The Piano part features a *p* dynamic. The Organ and Guitar parts have a *f* dynamic. The Violin I and II parts have a *f* dynamic. The Violoncello part has a *f* dynamic. The second system, marked *attacca*, continues the piece with the same instrumentation. The Organ and Guitar parts continue with a *f* dynamic. The Violin I and II parts have a *f* dynamic. The Violoncello part has a *f* dynamic.

Gtr. Organ Vln. I Vln. II Vc. D.B.

ff
arco

ff

Detailed description: This system contains the first four staves of the score. The guitar and organ parts feature a complex, rhythmic pattern of sixteenth notes with a melodic line above. The violin and viola parts have a more sparse, harmonic accompaniment. The double bass part includes a section marked 'arco' with a forte (*ff*) dynamic, featuring a rhythmic pattern of eighth notes.

B♭ Cl. S.Dr. Gtr. Pno. Organ Synth. T. Bass Vln. I Vln. II Vc. D.B.

hi hat open
closed

zing sound

mf

f State your busi-ness

f State your busi-ness

Detailed description: This system contains the remaining staves of the score. The brass and woodwind parts (B♭ Clarinet, Trumpet) have melodic lines. The drum part features a hi-hat pattern, with 'open' and 'closed' markings. The guitar, piano, and organ parts continue with their respective textures. The synth part has a simple melodic line. The vocal parts (Tenor and Bass) enter with the lyrics 'State your busi-ness' in a forte (*f*) dynamic. The string parts (Violins, Viola, Double Bass) provide harmonic support with rhythmic patterns.

Glk. *mf*

S.Dr. *f*

Pno. *mp*

Sop. *mf* Mute Oh here I stand to day and here we prom - ise

Vln. I *mf* Mute

Vln. II *mf*

Vc. *mf*

D.B. *mf*

Pno.

Sop. to for - give all debts we owe to sor - row shall cease the

Vln. I

Vln. II

Vc.

D.B.

Ob. *mp* *p*

B♭ Cl. *mp* *p*

Pno.

Sop. world shall know _____ peace _____ and

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

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

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

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

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

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

Vln. I

Vln. II

Vc.

D.B.

Ob.

B \flat Cl.

Pno.

Sop.

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', page 145. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). It features a vocal line for Soprano (Sop.) and several instrumental parts: Oboe (Ob.), B-flat Clarinet (B \flat Cl.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Double Bass (D.B.). The vocal line 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 instrumental parts consist of various rhythmic and melodic patterns, with the piano part providing harmonic support through chords and bass lines.

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

Detailed description: This is a page of a musical score for the piece 'Naked Revolution'. The score is written for a full orchestra and a soprano. The instruments listed on the left are Oboe (Ob.), B-flat Clarinet (B♭ Cl.), Glockenspiel (Glk.), Piano (Pno.), Accordion (Acc.), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (D.B.). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The Soprano part has lyrics: 'of art and truth and beau - ty shall know the gran - deur of the hope that makes'. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The notation includes various musical symbols like notes, rests, and slurs.

Ob.

B♭ Cl.

Glk.

Gtr.

Pno.

Acc.

Synth.

Sop.

Vln. I

Vln. II

Vc.

D.B.

mf

8vb

sfz

sfz

zing sound

man free

Detailed description: This is a page of a musical score for 'Naked Revolution', page 147. The score is written for a large ensemble including woodwinds (Oboe, B♭ Clarinet), percussion (Glockenspiel), guitar, piano, accordion, synthesizer, soprano, violins I and II, viola, and double bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a dynamic marking of *mf* and a section marked *sfz* with an 8vb (8va) instruction. The synthesizer part has a 'zing sound' annotation. The soprano part has the lyrics 'man free' under a line of music. The double bass part has a *sfz* marking. The score is divided into four measures.

Ob.

B♭ Cl.

Gtr.

Pno.

Synth.

Vc.

D.B.

f

The musical score is written for seven instruments: Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Guitar (Gtr.), Piano (Pno.), Synthesizer (Synth.), Violoncello (Vc.), and Double Bass (D.B.). The score is in 4/4 time and features a key signature of three sharps (F#, C#, G#). The Oboe and B♭ Clarinet parts are in the treble clef, while the Guitar, Violoncello, and Double Bass parts are in the bass clef. The Piano part is written in grand staff notation. The Synthesizer part is in the bass clef. The score consists of four measures. The first measure is marked with a forte (*f*) dynamic. The Oboe and B♭ Clarinet parts play a melodic line with eighth and sixteenth notes. The Guitar part plays a chordal accompaniment with sustained chords. The Piano part plays a complex accompaniment with chords and moving lines in both hands. The Synthesizer part plays a sustained chord. The Violoncello and Double Bass parts play a bass line with eighth and sixteenth notes.

S.Dr.

Gtr.

Pno. 8vb *sfz*

Acc. *f*

Synth.

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

C Sop2,3 2
George George George George George George George George George George George George

C Mezz 3
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.

Ob.

B \flat Cl.

S.Dr.

Synth.

C Sop 1

angry
This is ou - r coun-try ____ Our world ____ our cen - tu-ry We're ta-king it back ____

C Sop2,3 2

angry
This is ou - r coun-try ____ Our world ____ our cen - tu-ry We're ta-king it back ____

C Mezz 3

angry
This is ou - r coun-try ____ Our world ____ our cen - tu-ry We're ta-king it back ____

C Ten 1

angry
This is ou - r coun-try ____ Our world ____ our cen - tu-ry We're ta-king it back ____

C Bari 2

angry
This is ou - r coun-try ____ Our world ____ our cen - tu-ry We're ta-king it back ____

C Bass 3

angry
This is ou - r coun-try ____ Our world ____ our cen - tu-ry We're ta-king it back ____

Vln. I

Vln. II

Spirito

$\text{♩} = 180$

Glk. *mf*

Pno. *mf*

Acc. *f*

C Sop 1
George George George George

C Sop 2,3 2
George George George George

C Mezz 3
George George George George

C Ten 1
George George George George

C Bari 2
George George George George

C Bass 3
George George George George

Vln. I

Vln. II

Vc. *pizz*

D.B. *mf*

Glk. Pno. Acc. Vc. D.B.

Glk. Pno. Acc. Vc. D.B.

This musical score page, numbered 156, is titled "Naked Revolution". It features a variety of instruments and vocal parts. The instruments include B♭ Clarinet (B♭ Cl.), Glockenspiel (Glk.), Guitar (Gtr.), Piano (Pno.), Accordion (Acc.), Trombone (T.), Bass, C Soprano 1 (C Sop 1), C Soprano 2,3,4 (C Sop2,3,4), C Mezzo-soprano 3 (C Mezz 3), C Tenor 1 (C Ten 1), C Bari 2, C Bass 3, Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Double Bass (D.B.). The vocal parts (T., Bass, C Sop 1, C Sop2,3,4, C Mezz 3, C Ten 1, C Bari 2, C Bass 3) are marked with a forte (*f*) dynamic and include the lyrics "la la la la" with a *sim.* (simile) marking. The string parts (Vln. I, Vln. II, Vc., D.B.) are marked with a fortissimo (*ff*) dynamic. The score is written in a key signature of three flats (B♭, E♭, A♭) and a common time signature (C). The vocal parts enter in the final measure of the page with the lyrics "la la la la".

This page of the musical score for 'Naked Revolution' includes the following parts:

- B♭ Cl.**: Clarinet in B-flat, melodic line with some rests.
- Glk.**: Glockenspiel, playing a simple rhythmic pattern.
- Gtr.**: Guitar, playing a rhythmic accompaniment with chords.
- Pno.**: Piano, playing a complex accompaniment with chords and moving lines in both hands.
- Acc.**: Accordion, playing a melodic line similar to the Clarinet.
- T.**: Trumpet, playing a melodic line.
- Bass**: Bassoon, playing a melodic line.
- C Sop 1**: Soprano 1, vocal line.
- C Sop 2,3 2**: Soprano 2, 3, and 2, vocal line.
- C Mezz 3**: Mezzo-soprano 3, vocal line.
- C Ten 1**: Tenor 1, vocal line.
- C Bari 2**: Baritone 2, vocal line.
- C Bass 3**: Bass 3, vocal line.
- Vln. I**: Violin I, playing a melodic line.
- Vln. II**: Violin II, playing a melodic line.
- Vc.**: Viola, playing a melodic line.
- D.B.**: Double Bass, playing a melodic line.

This page of the musical score for "Naked Revolution" includes the following parts and markings:

- B♭ Cl.**: Clarinet in B-flat, melodic line with slurs.
- Glk.**: Glockenspiel, rhythmic accompaniment.
- Gtr.**: Guitar, chordal accompaniment.
- Pno.**: Piano, chordal accompaniment.
- Acc.**: Accordion, melodic line.
- T.**: Tenor voice, melodic line with a *cresc.* marking.
- Bass**: Bass voice, melodic line with a *cresc.* marking.
- C Sop 1**: Contralto 1, melodic line with a *cresc.* marking.
- C Sop 2,3 2**: Contralto 2, 3, and 2, melodic line with a *cresc.* marking.
- C Mezz 3**: Contralto 3, melodic line with a *cresc.* marking.
- C Ten 1**: Contralto 1, melodic line with a *cresc.* marking.
- C Bari 2**: Contralto 2, melodic line with a *cresc.* marking.
- C Bass 3**: Contralto 3, melodic line with a *cresc.* marking.
- Vln. I**: Violin I, melodic line starting with a *f* dynamic.
- Vln. II**: Violin II, melodic line starting with a *f* dynamic.
- Vc.**: Violoncello, melodic line starting with *arco* and a *f* dynamic.
- D.B.**: Double Bass, melodic line.

B♭ Cl. 

S.Dr. 

Gtr. 

Pno. 

Acc. 

T. 

Bass 

C Sop 1 

C Sop 2,3 2 

C Mezz 3 

C Ten 1 

C Bari 2 

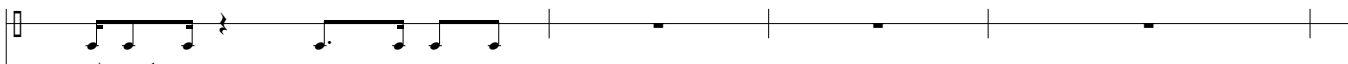
C Bass 3 

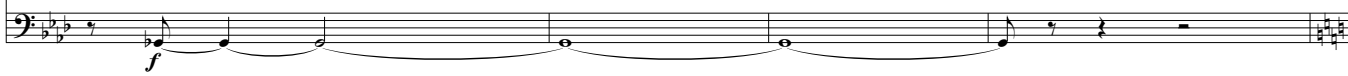
Vln. I 

Vln. II 

Vc. 

D.B. 

S.Dr. 
zing sound

Synth. 

Lenin: "Taxi!" and End

The musical score is arranged in a vertical staff format. The instruments and their parts are as follows:

- T.B. (Tenor Bass):** Treble clef, rests in the first measure, then a whole note chord of G4 and B4 in the second measure, marked *ff*.
- Gtr. (Guitar):** Treble clef, rests in the first measure, then a whole note chord of G4, B4, and D5 in the second measure, marked *ff*.
- Pno. (Piano):** Grand staff (treble and bass clefs), rests in the first measure, then a whole note chord of G4, B4, and D5 in the second measure, marked *ff*.
- CTen. (Cello/Tenor):** Treble clef, rests in both measures.
- Vln. I (Violin I):** Treble clef, rests in the first measure, then a whole note G4 in the second measure, marked *pizz.* and *ff*.
- Vln. II (Violin II):** Treble clef, rests in the first measure, then a whole note G4 in the second measure, marked *pizz.* and *ff*.
- Vc. (Violoncello):** Bass clef, rests in both measures.
- D.B. (Double Bass):** Bass clef, rests in the first measure, then a whole note G2 in the second measure, marked *ff*.

Additional markings include a fermata over the CTen. staff in the first measure and the instruction "(yelled) Taxi!" above the CTen. staff.