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 23, 2017

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)
1clarinet (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
New York City 1776
Bowling Green

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
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, 1917

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 permissio*n*

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, 1989

10. *Remember*

In the Washington Square Arch, a statue of 1792 civilian George Washington faces a statue of 1776 military George Washington. The statues come alive and sing.

George I (civilian, the tenor)
dreamily) Remember

George II (military, the bass baritone)
(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 I I 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 I I 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)
help me

modest pride
equal to the task at hand

comrades
beloved
shoot them!
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 Podvowsky 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. This can be coupled by the Komar & Melamid painting of Lenin hailing a cab at a McDonalds.

Lenin yells Taxi!

Lights out.

Clang *from the introduction.*

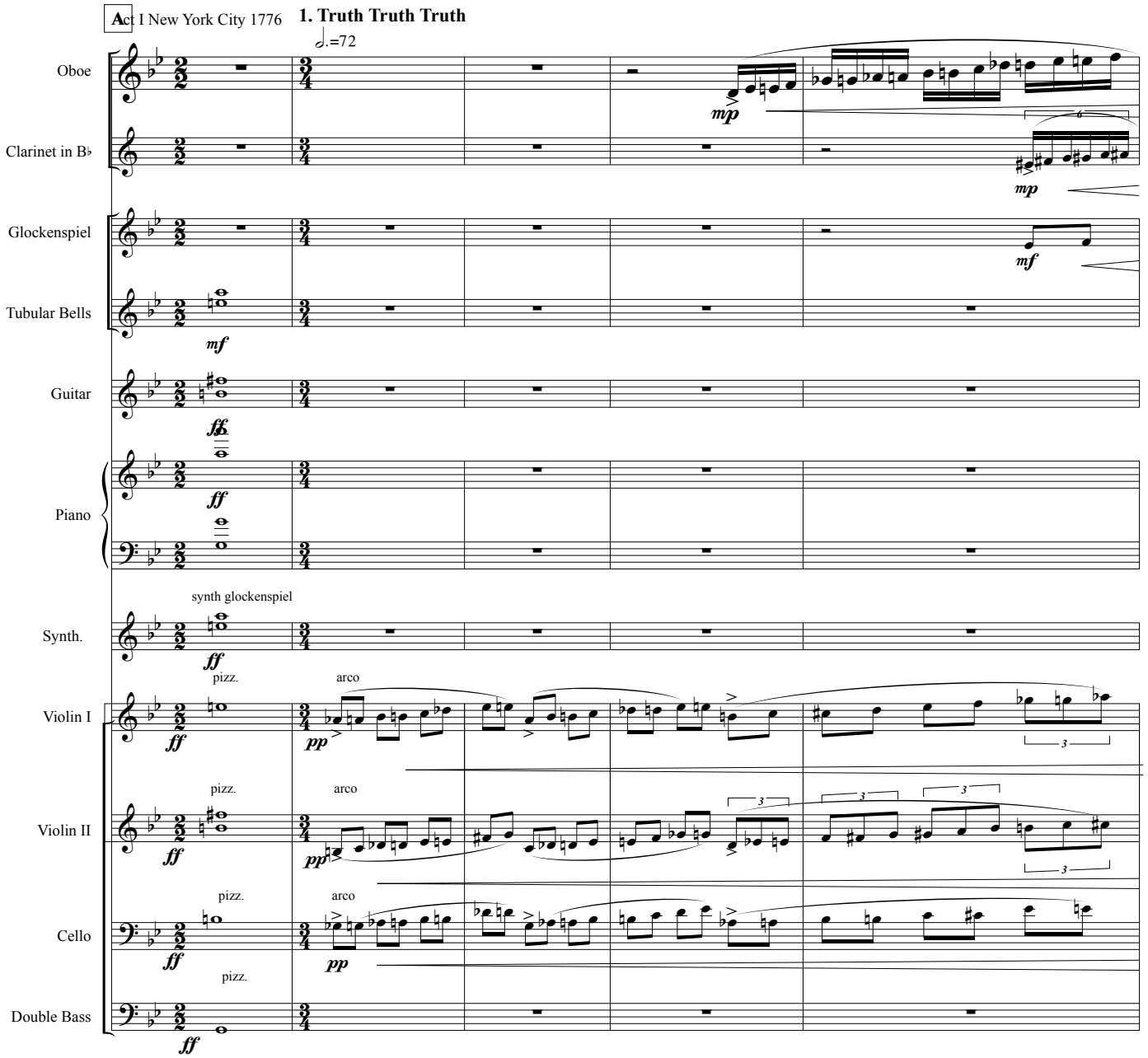
Lights on and bows.

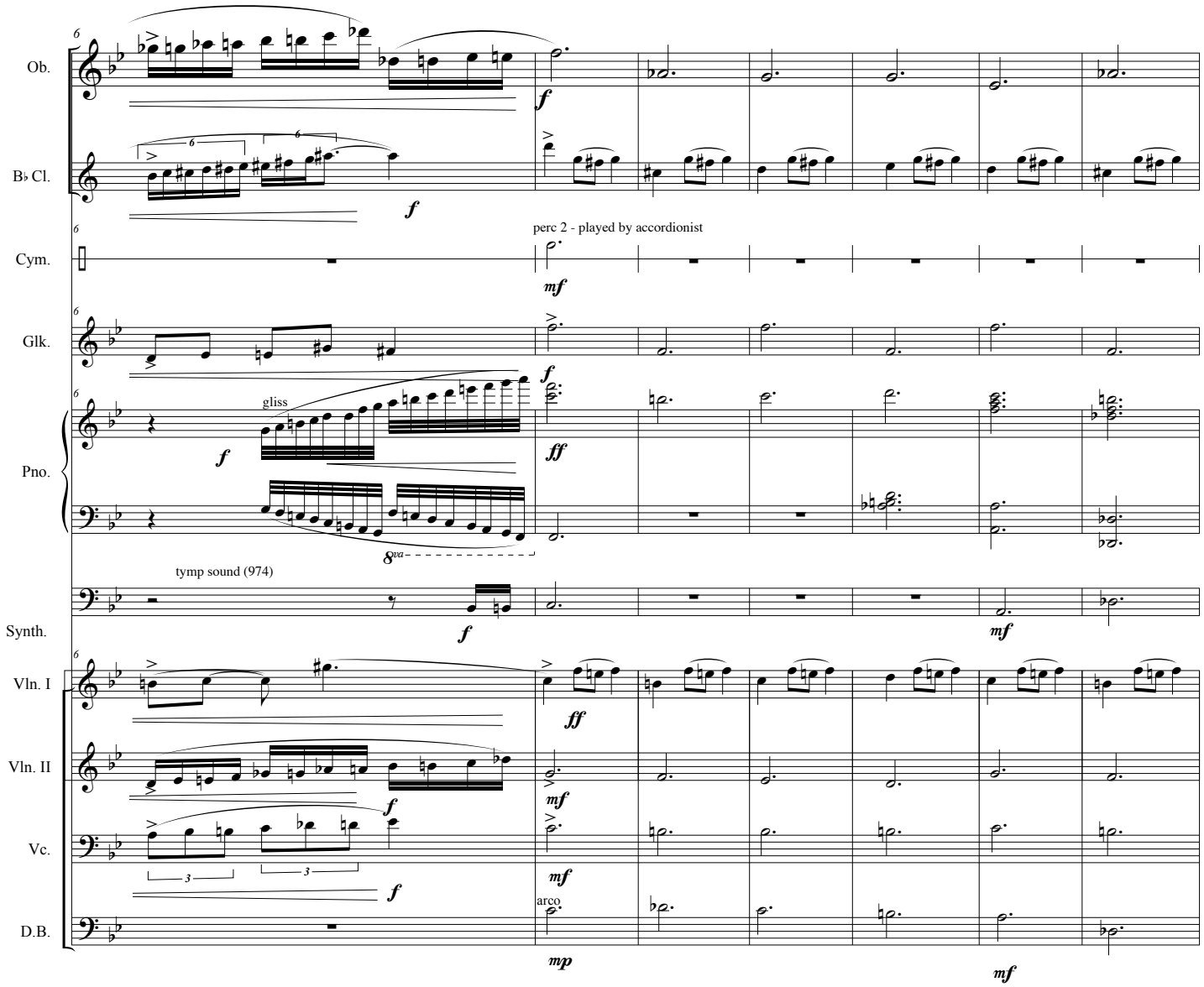
Score
1997
version August 23, 2017

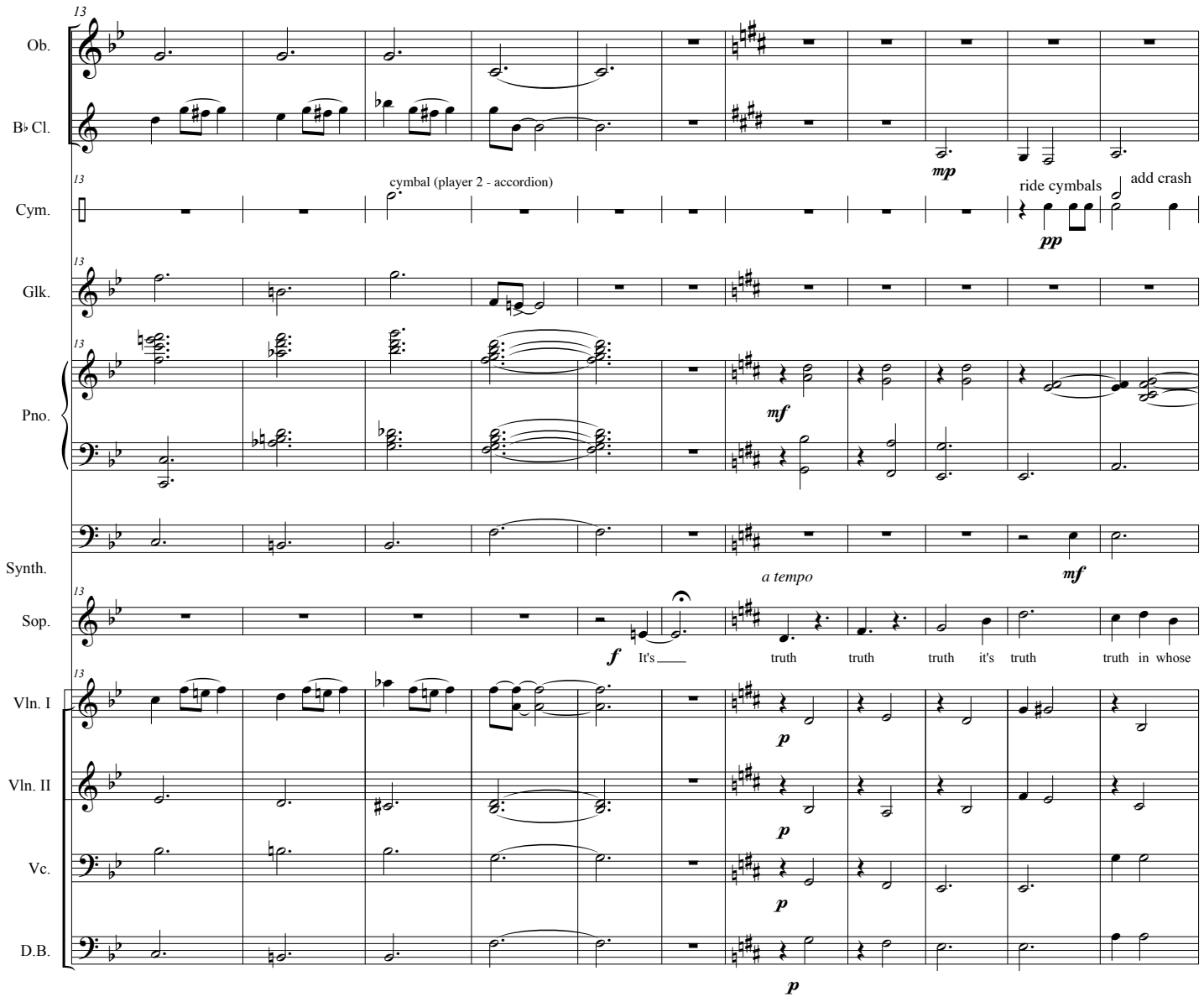
Naked Revolution

a socialist realist opera drawn from immigrant dreams

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




Ob.
B♭ Cl.
Cym.
perc 2 - played by accordionist
Glk.
Pno.
gliss
8va
Synth.
tymp sound (974)
Vln. I
Vln. II
Vc.
D.B.
arco


13
Ob.
B♭ Cl.
mp
Cym.
cymbal (player 2 - accordion)
ride cymbals
add crash
pp
Glk.
Pno.
mf
Synth.
mf
a tempo
Sop.
f
It's
truth
truth
truth
it's
truth
truth
in
whose
Vln. I
p
Vln. II
p
Vc.
p
D.B.
p

B♭ Cl.
Cym.
Pno.
Synth.
Sop.
Vln. I
Vln. II
Vc.
D.B.

add crash

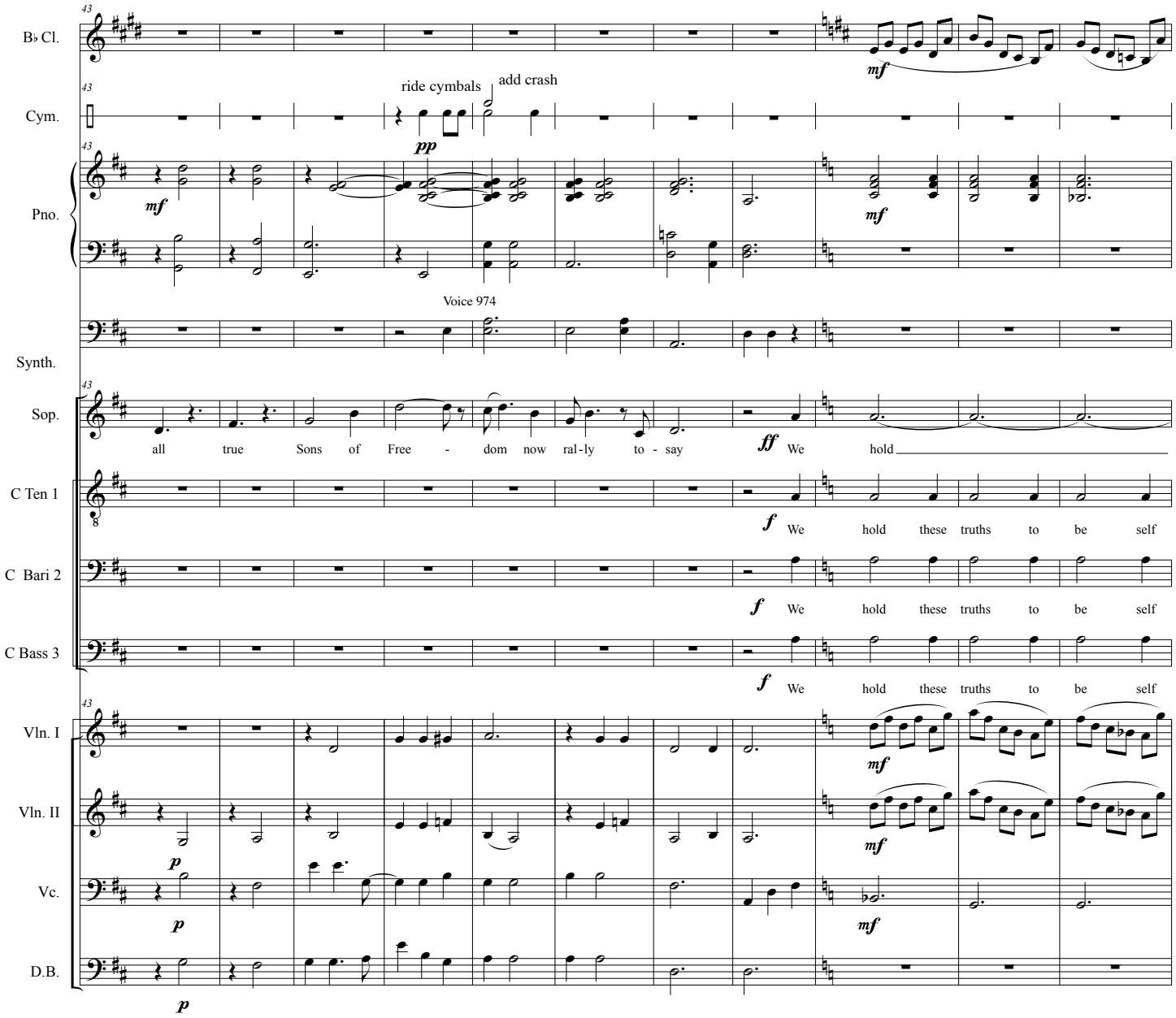
glor - i - ous name all true Sons of Free - dom now rise to pro - claim It's truth it's

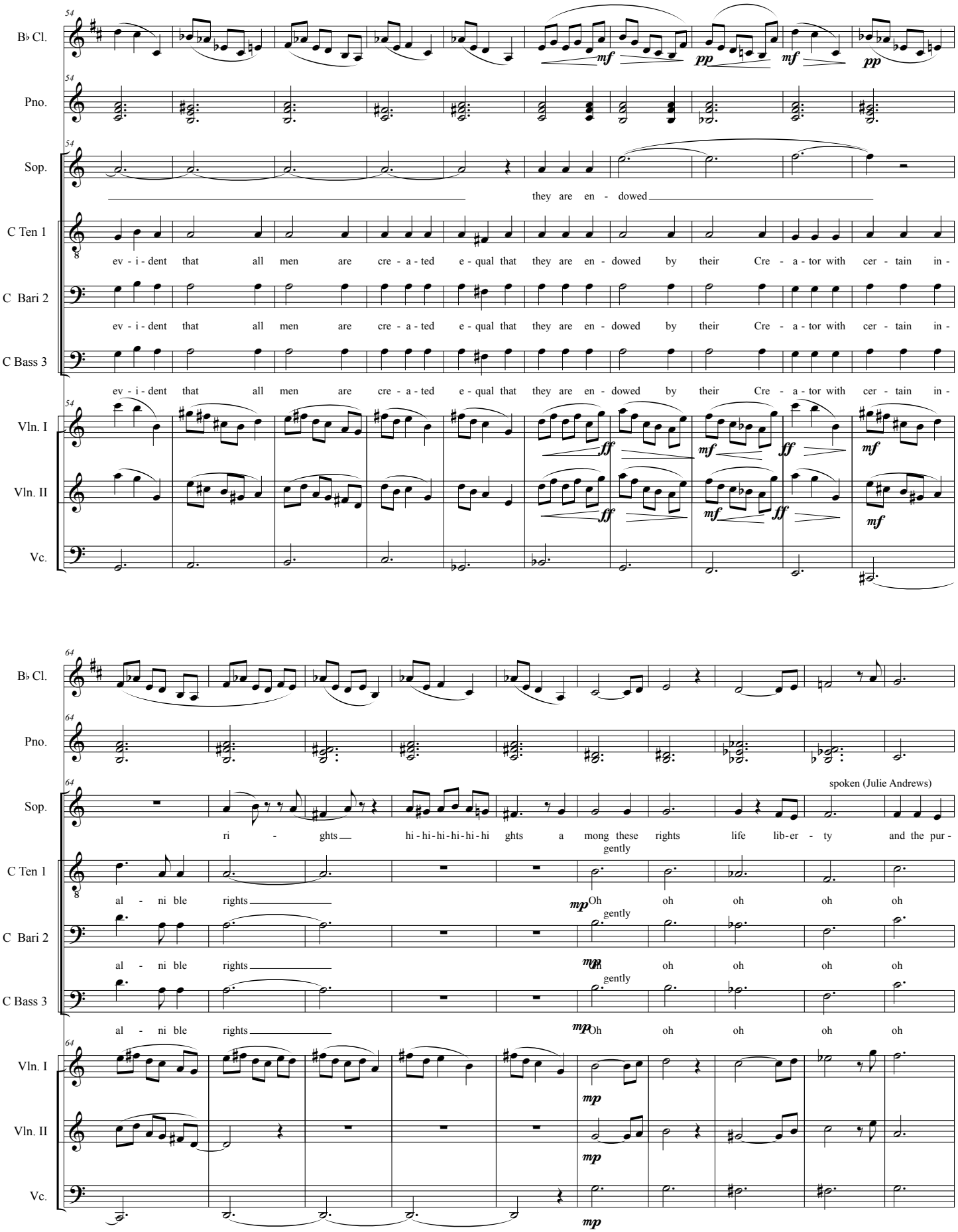
Ob.
B♭ Cl.
S.Dr.
Sop.
Vln. I
Vln. II
Vc.
D.B.

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

pizz.

arco


B♭ Cl.
Cym.
ride cymbals
add crash
Pno.
Voice 974
Synth.
Sop.
all true Sons of Free - dom now ral-ly to - say
We hold
C Ten 1
We hold these truths to be self
C Bari 2
We hold these truths to be self
C Bass 3
We hold these truths to be self
Vln. I
Vln. II
Vc.
D.B.


B♭ Cl.
Pno.
Sop.
they are en - dowed
C Ten 1
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 -
C Bari 2
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 -
C Bass 3
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 -
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 -
gently
al - ni ble rights Oh oh oh oh oh

74

Pno.

ff

solo

romantic

Sop.

suit of hap - pi ness

mug with pianist

It's

C Ten 1

oh oh

C Bari 2

oh oh

C Bass 3

oh oh

broaden

Vln. I

Vln. II

Vc.

D.B.

82

a tempo

Glk.

mf

p

Pno.

mf

p

Sop.

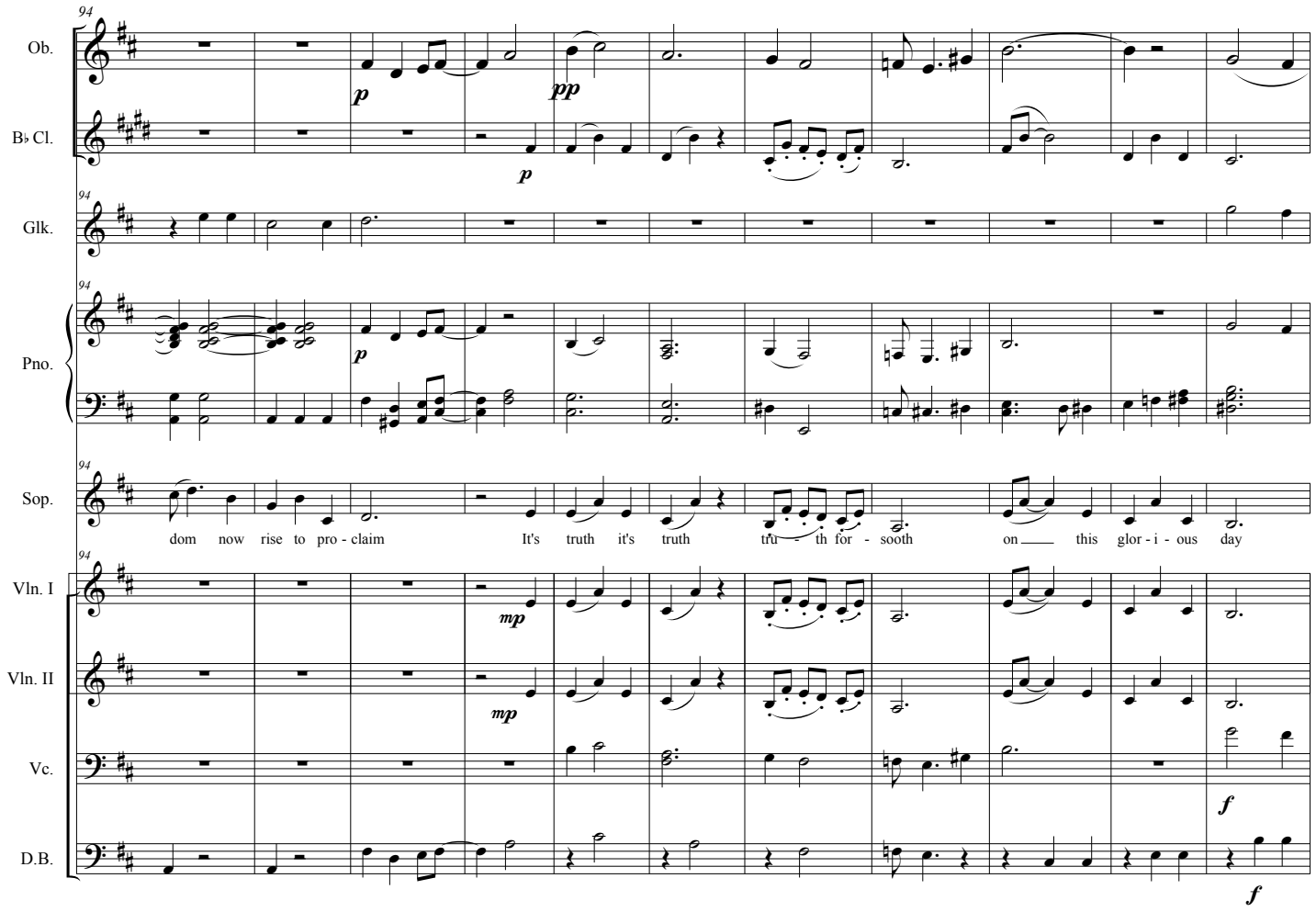
truth truth truth it's truth truth in whose glor - i-ous name all true Son's of free -

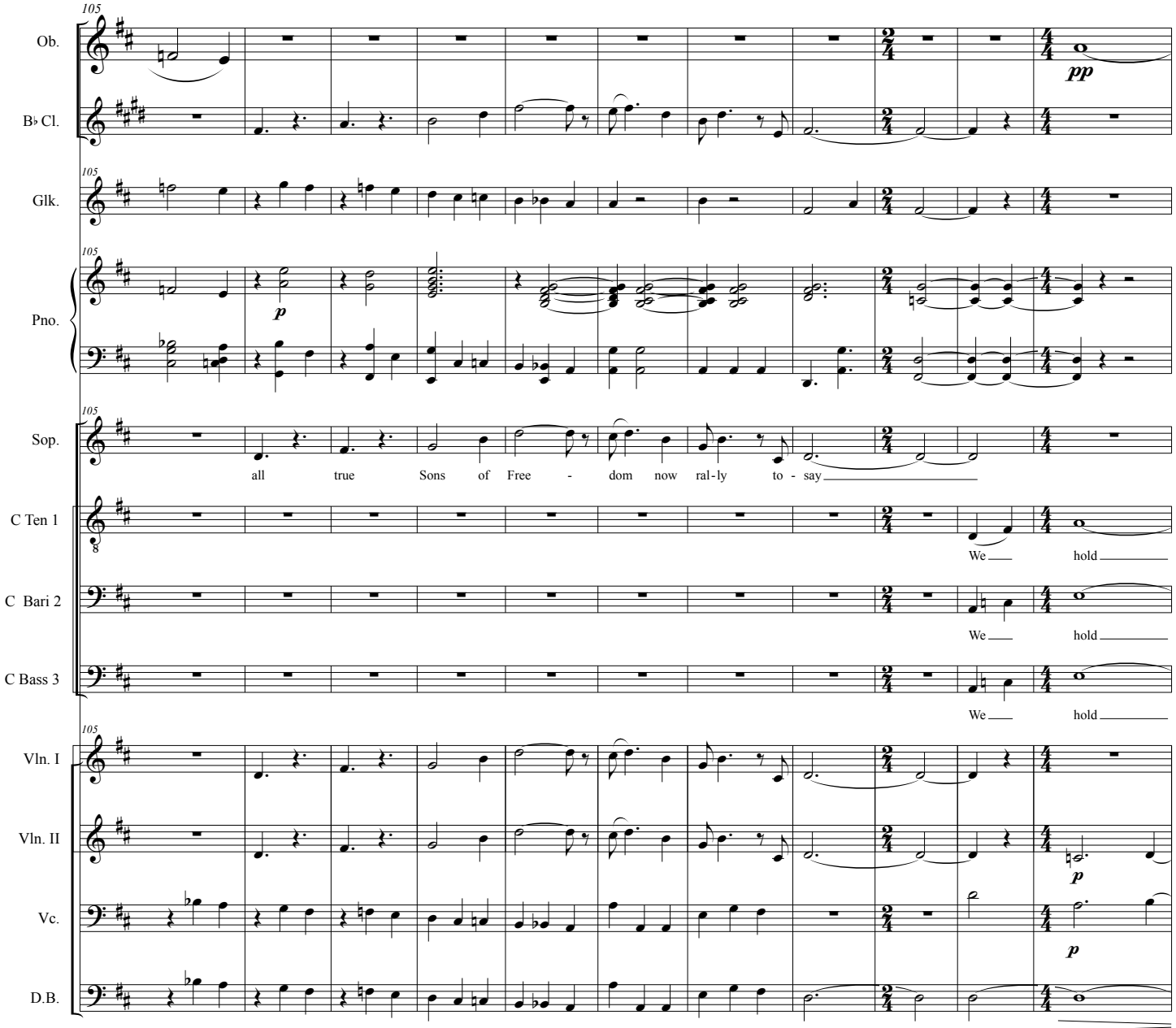
pizz.

D.B.

mp

mp


Ob.
B♭ Cl.
Glk.
Pno.
Sop.
Vln. I
Vln. II
Vc.
D.B.
dom now rise to pro - claim It's truth it's truth tru - th for - sooth on ___ this glor - i - ous day


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
p
Vc.
p
D.B.

116

Ob.

Timp.

perc 1

p

Synth.

Voice 974
tubular bells

C Ten 1

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

C Bari 2

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

C Bass 3

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

Vln. I

Mute

p

Vln. II

Mute

Vc.

D.B.

pp

126

Ob.

Timp.

Synth.

C Ten 1

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

C Bari 2

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

C Bass 3

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

Vln. I

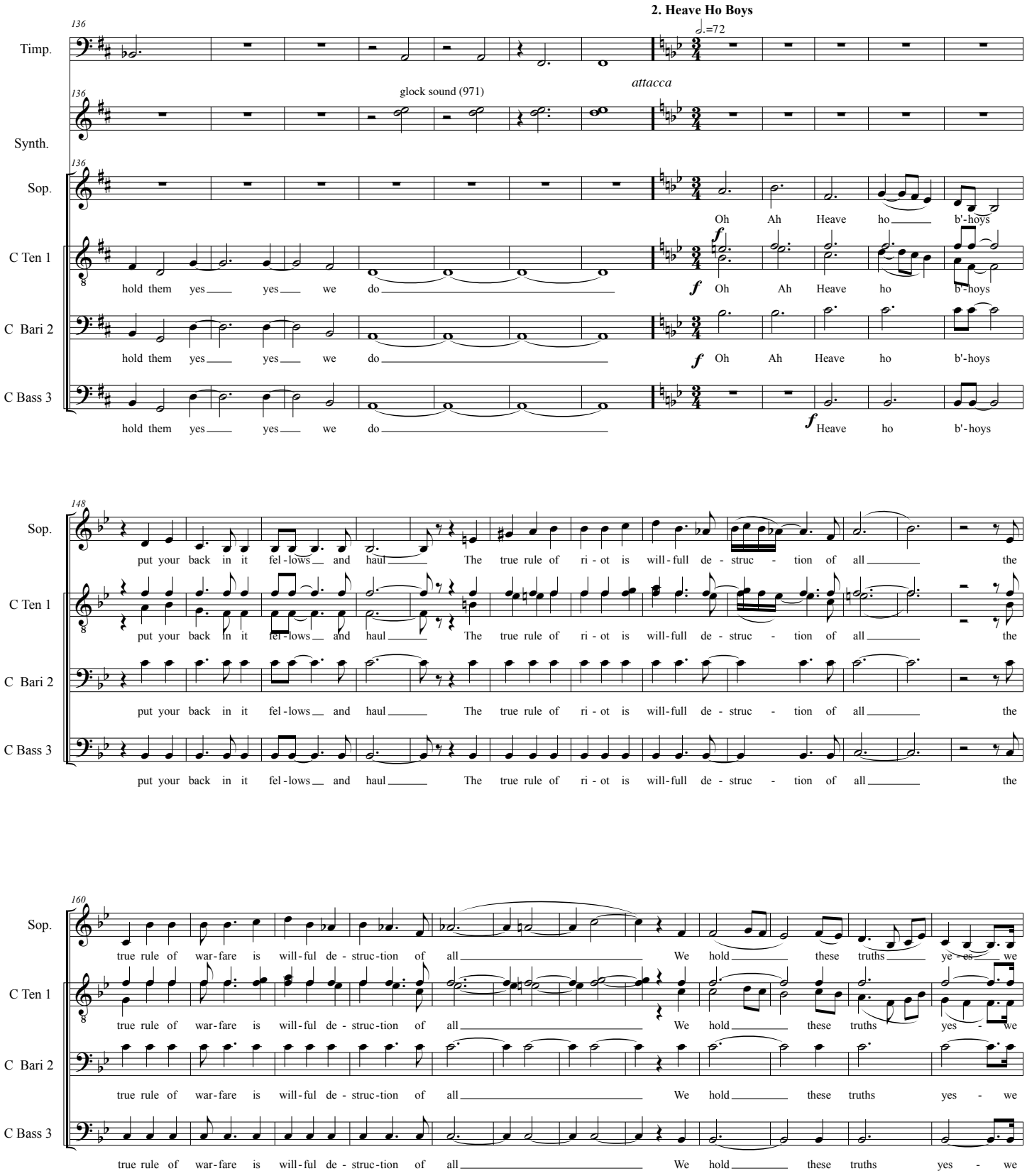
Senza sord.

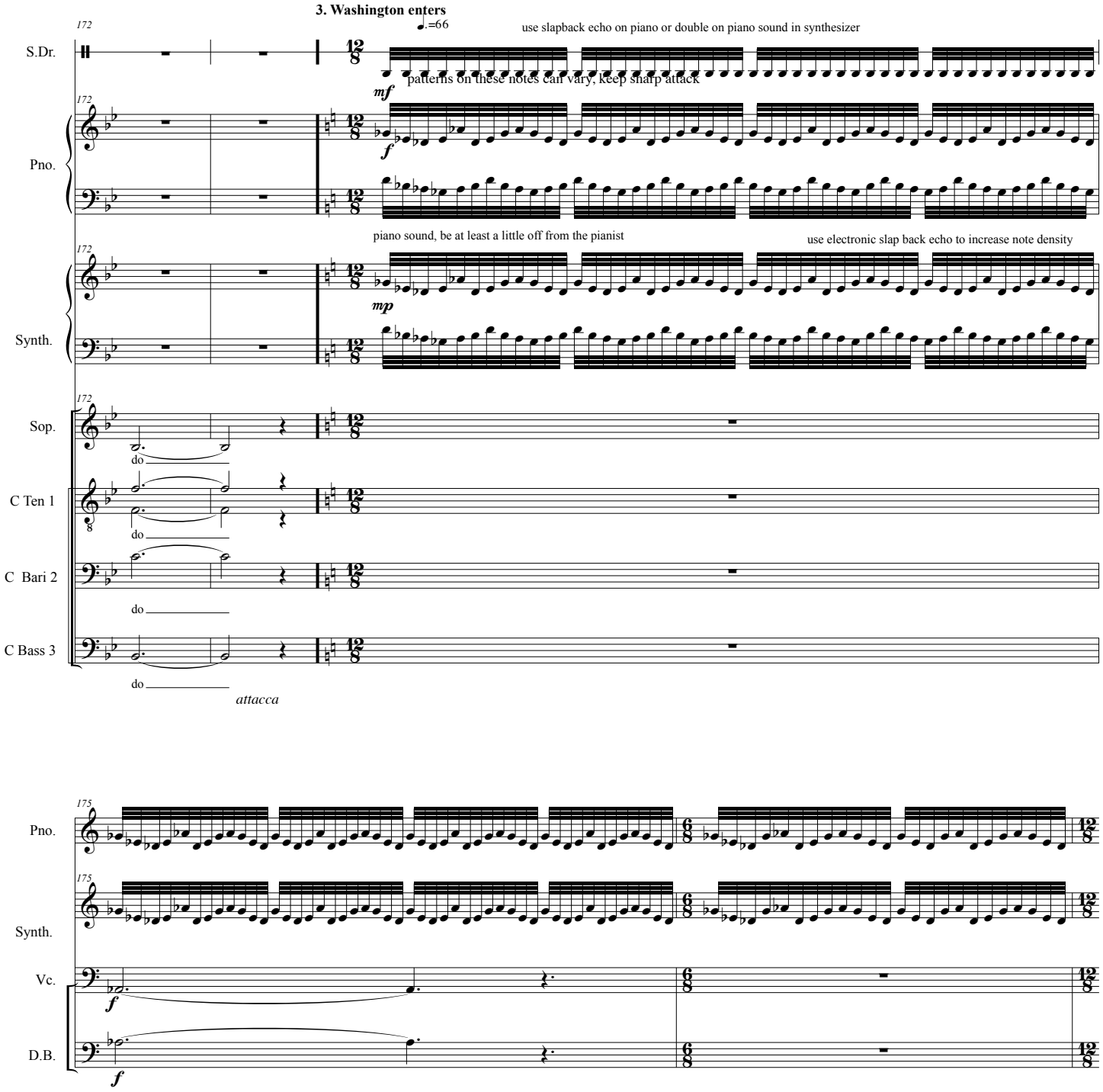
Vln. II

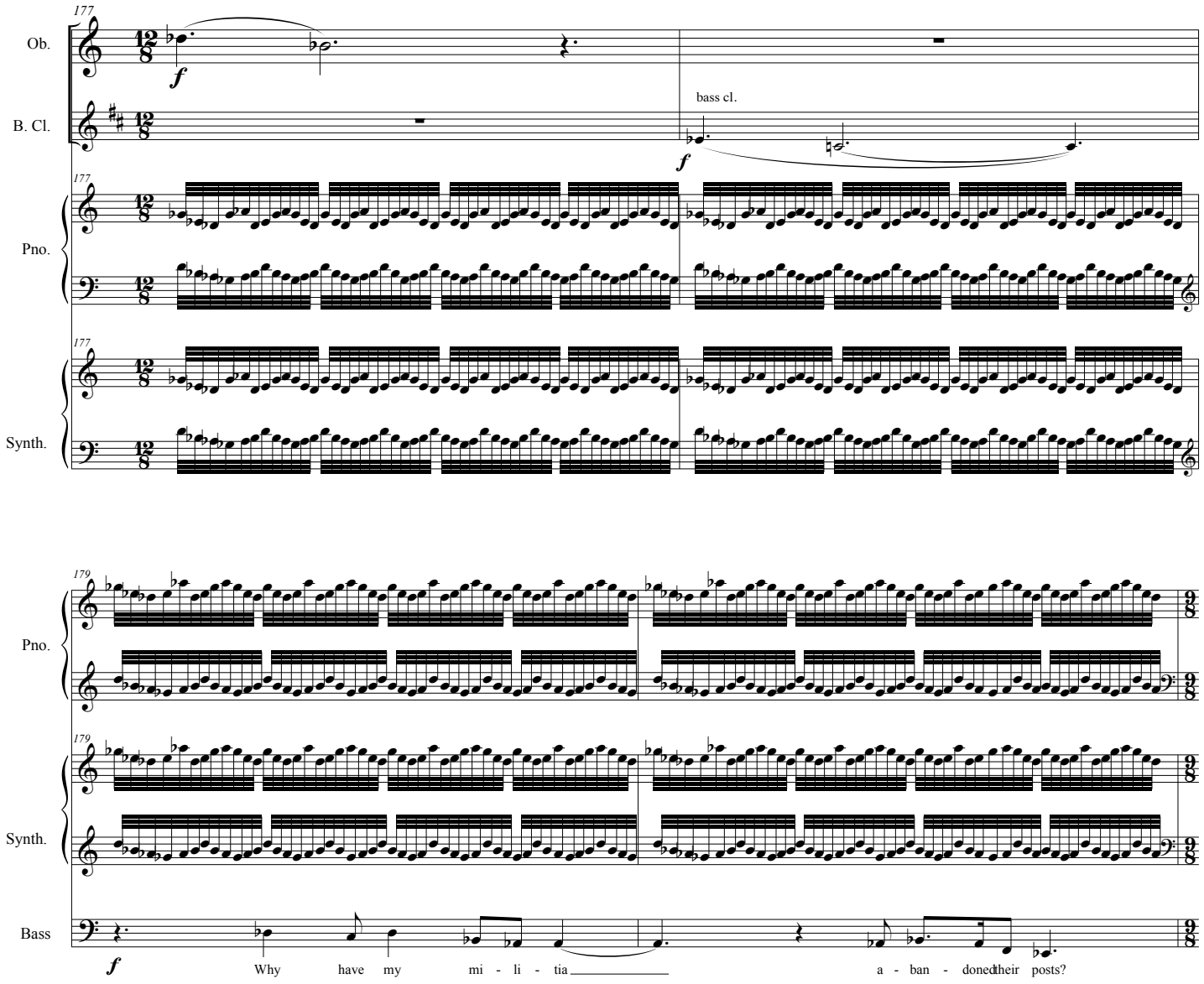
Senza sord.

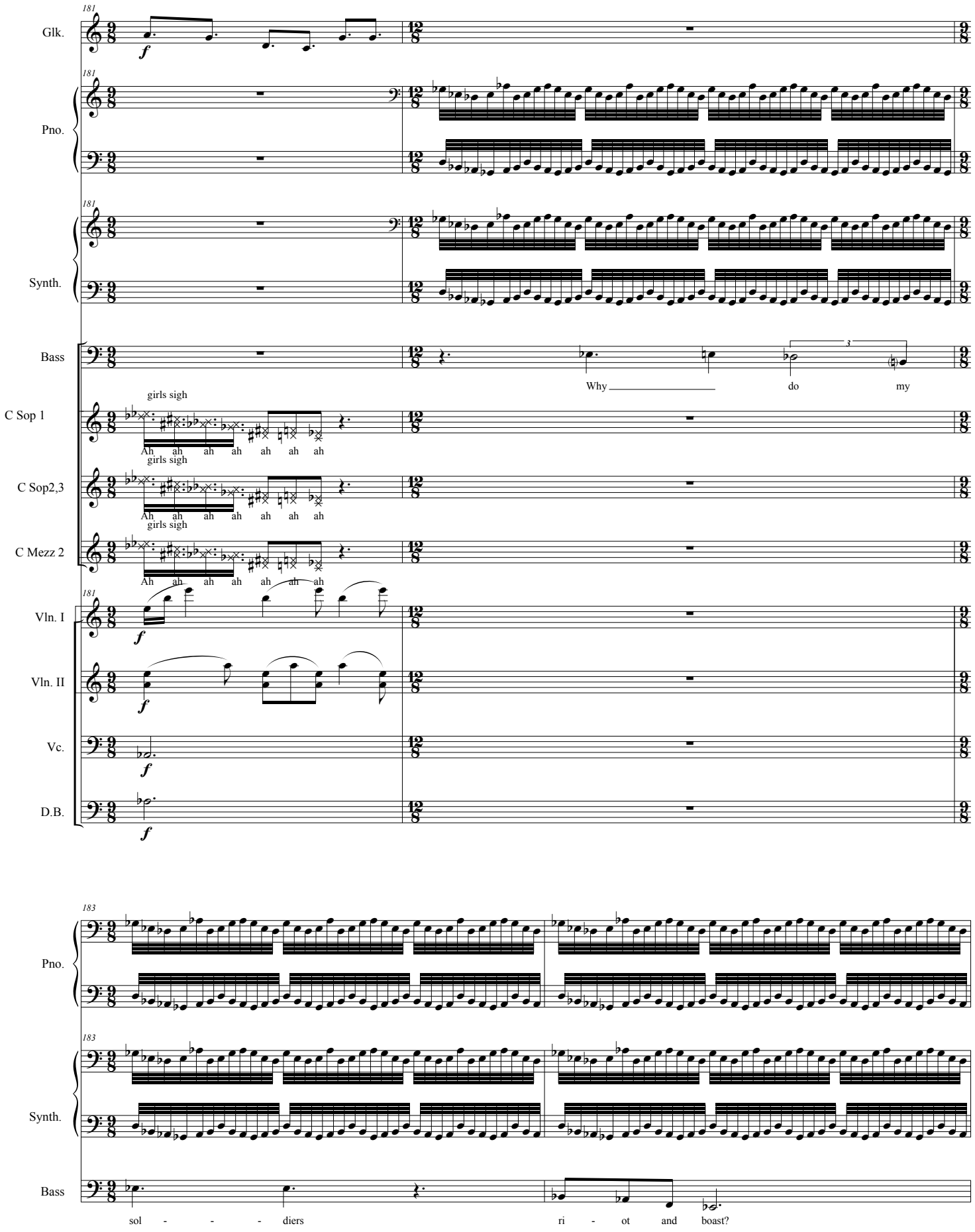
Vc.

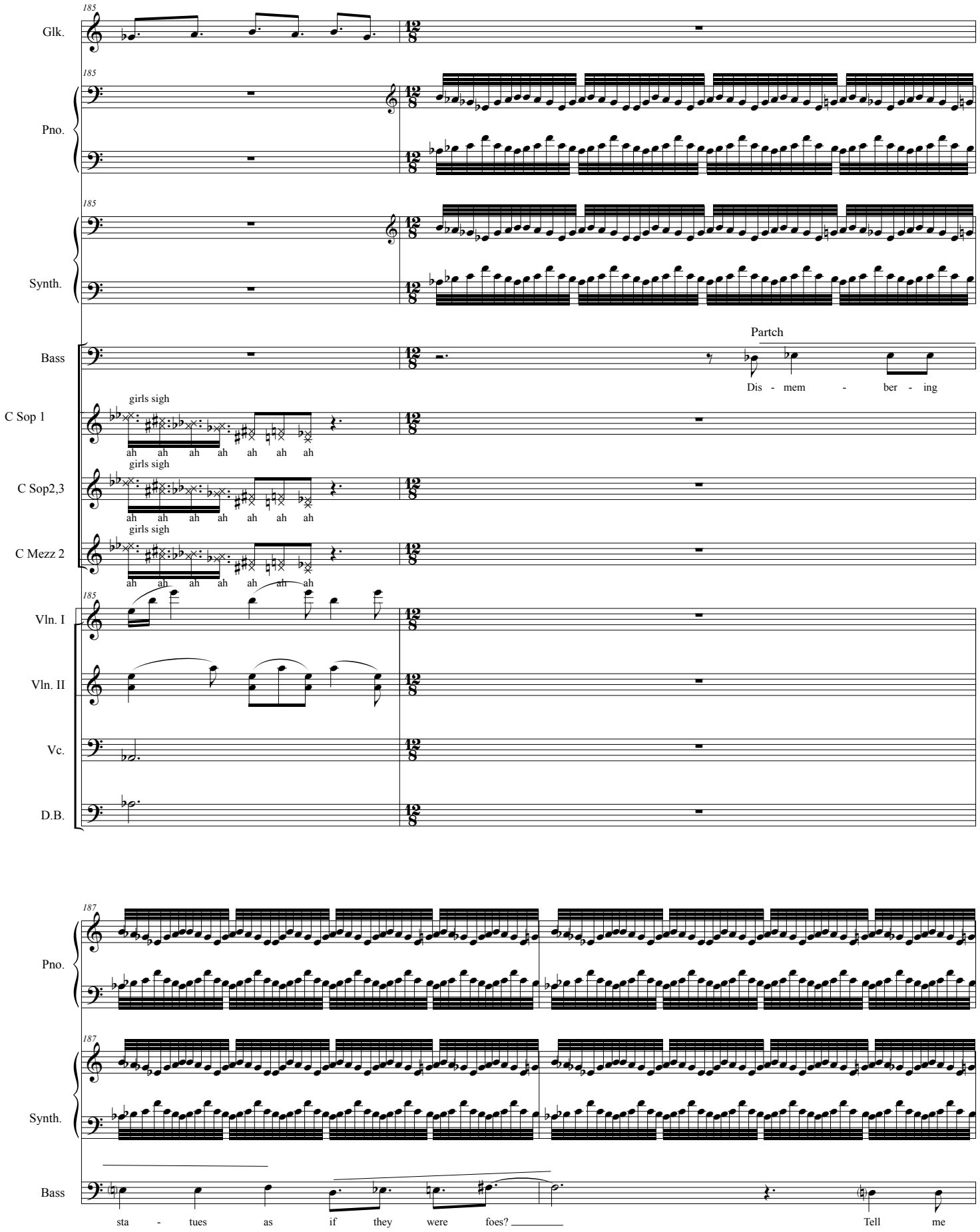
Senza sord.


2. Heave Ho Boys
♩.=72
attacca
glock sound (971)
Timp.
Synth.
Sop.
C Ten 1
C Bari 2
C Bass 3
Oh Ah Heave ho b'-hoys
hold them yes yes we do
Heave ho b'-hoys
put your back in it fel-lows and haul The true rule of ri-ot is will-full de-struc-tion of all the
true rule of war-fare is will-ful de-struc-tion of all We hold these truths ye-es we


3. Washington enters
172
♩.=66
S.Dr.
use slapback echo on piano or double on piano sound in synthesizer
patterns on these notes can vary, keep sharp attack
mf
Pno.
f
piano sound, be at least a little off from the pianist
use electronic slap back echo to increase note density
mp
Synth.
Sop.
do
C Ten 1
C Bari 2
C Bass 3
attacca
175
Vc.
D.B.


177
Ob.
B. Cl.
bass cl.
Pno.
Synth.
179
Bass
Why have my mi - li - tia a - ban - doned their posts?


181
Glk.
Pno.
Synth.
Bass
Why do my
C Sop 1
girls sigh
Ah ah ah ah ah ah ah
C Sop2,3
girls sigh
Ah ah ah ah ah ah ah
C Mezz 2
girls sigh
Ah ah ah ah ah ah ah
Vln. I
Vln. II
Vc.
D.B.
183
Pno.
Synth.
Bass
sol - - - diers
ri - ot and boast?


185
Glk.
Pno.
Synth.
Bass
Partch
Dis - mem - ber - ing
C Sop 1
girls sigh
ah ah ah ah ah ah ah
C Sop2,3
girls sigh
ah ah ah ah ah ah ah
C Mezz 2
girls sigh
ah ah ah ah ah ah ah
Vln. I
Vln. II
Vc.
D.B.
187
Pno.
Synth.
Bass
sta - tues as if they were foes?
Tell me

189

Ob.

Pno.

Synth.

Sop.

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

Bass

Partch

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

Vln. I

p

Vln. II

p

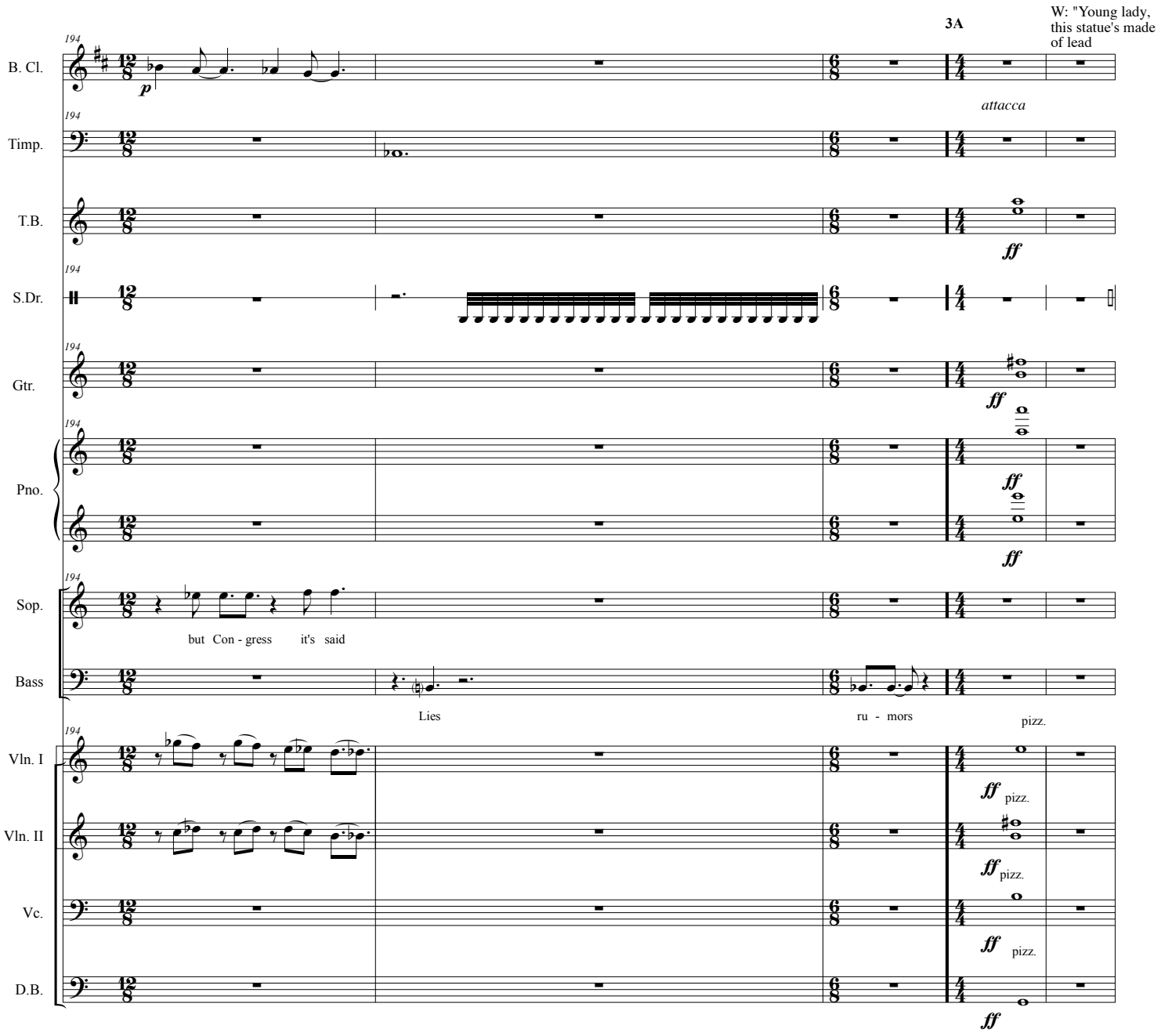
192

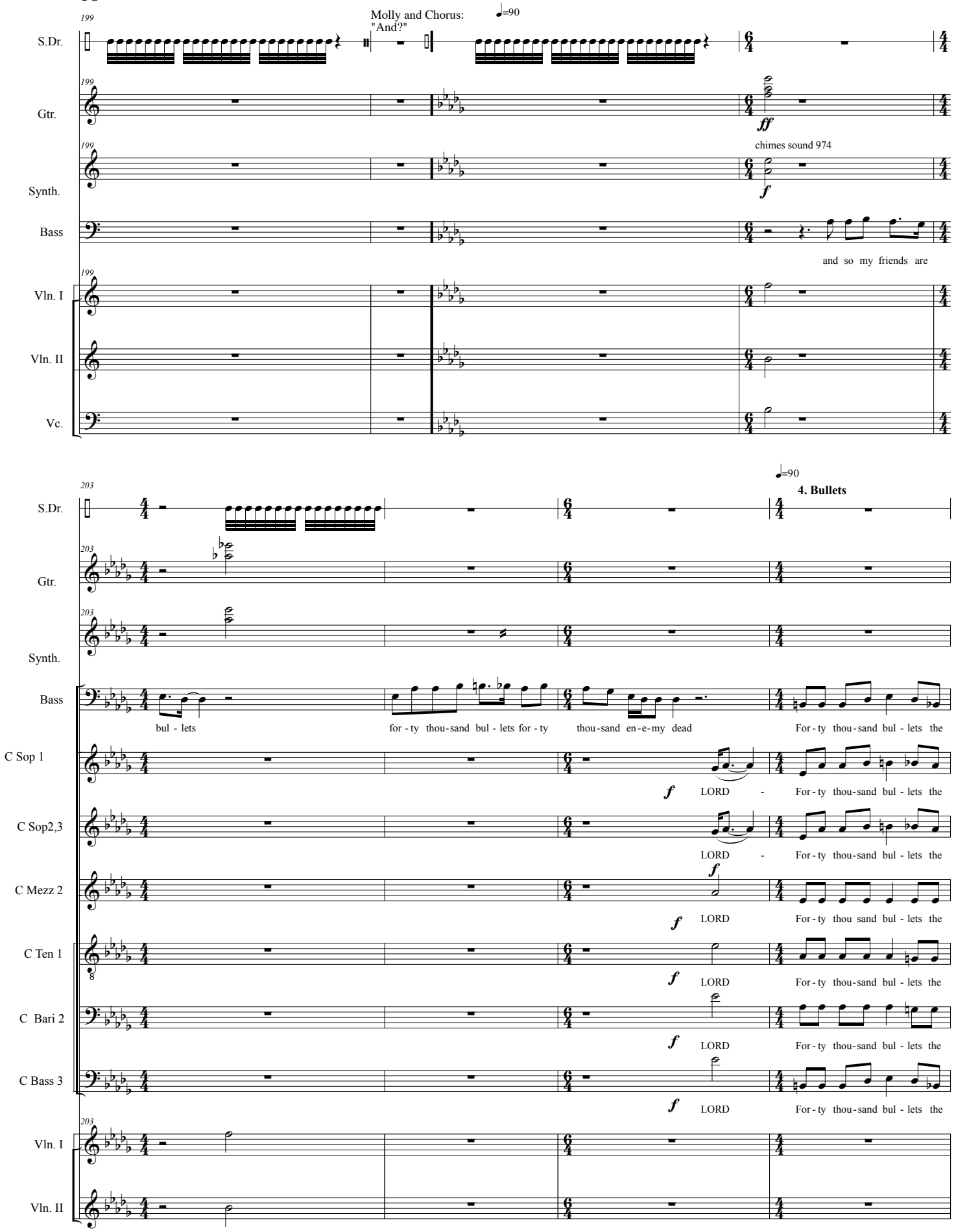
Pno.

Synth.

Bass

round our sup - ply lines They'll starve us


3A
W: "Young lady, this statue's made of lead
B. Cl.
Timp.
T.B.
S.Dr.
Gtr.
Pno.
Sop.
Bass
Vln. I
Vln. II
Vc.
D.B.
194
p
attacca
ff
but Con - gress it's said
Lies
ru - mors
pizz.


199
Molly and Chorus:
"And?"
♩=90
S.Dr.
Gtr.
ff
Synth.
chimes sound 974
f
Bass
and so my friends are
Vln. I
Vln. II
Vc.
203
♩=90
4. Bullets
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
LORD -
C Sop2,3
C Mezz 2
LORD
For - ty thou sand bul - lets the
C Ten 1
C Bari 2
C Bass 3

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: 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 2: 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: For - ty thou - sand en - em-y dead The king king king king king king king shall give us bul - lets -

C Mezz 2: for - ty for - ty tthou - 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 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 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: 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 2: 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 ♩.=86

B♭ Cl.: *pp*

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

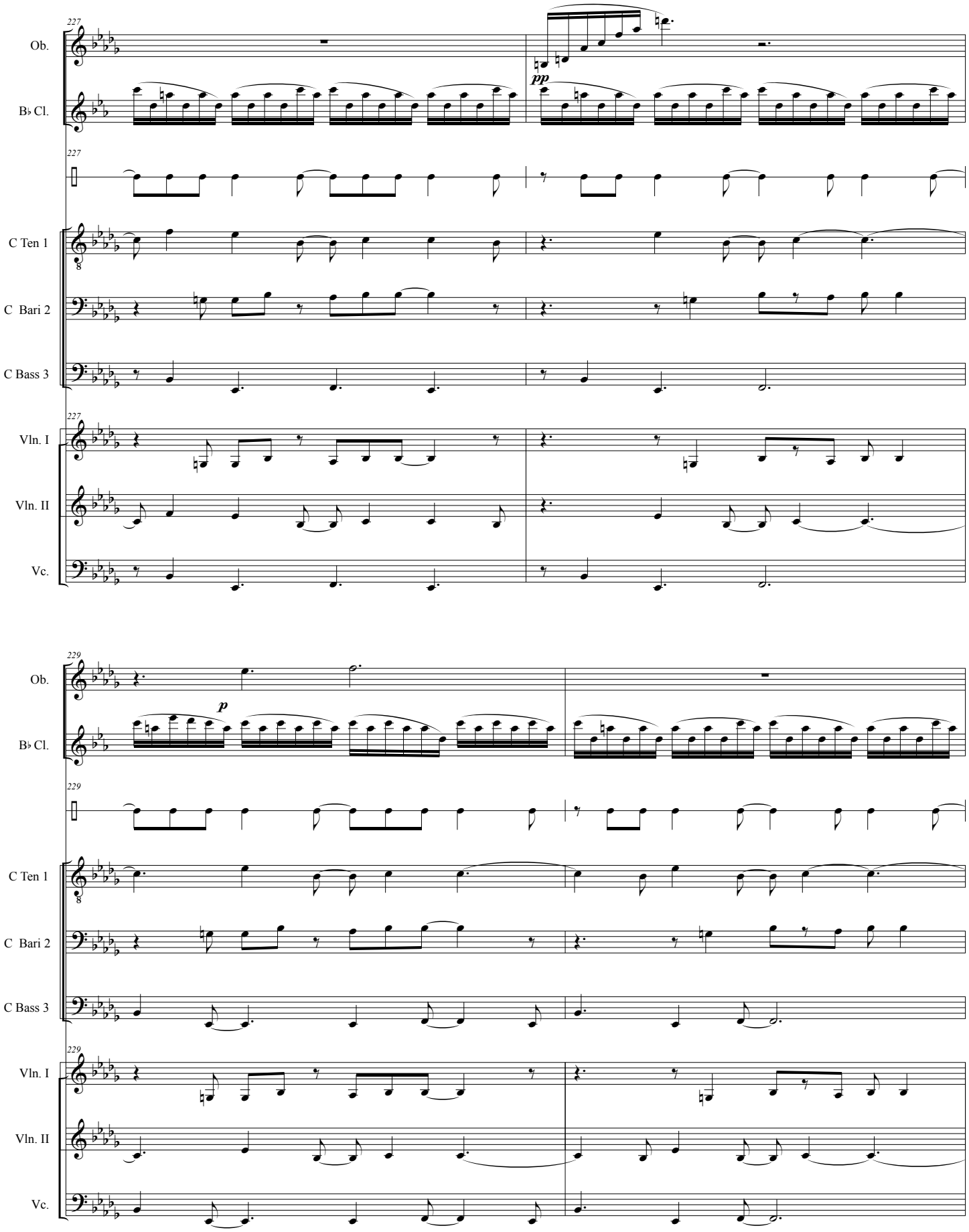
C Bari 2: solo *legato throughout* *mf* Eh

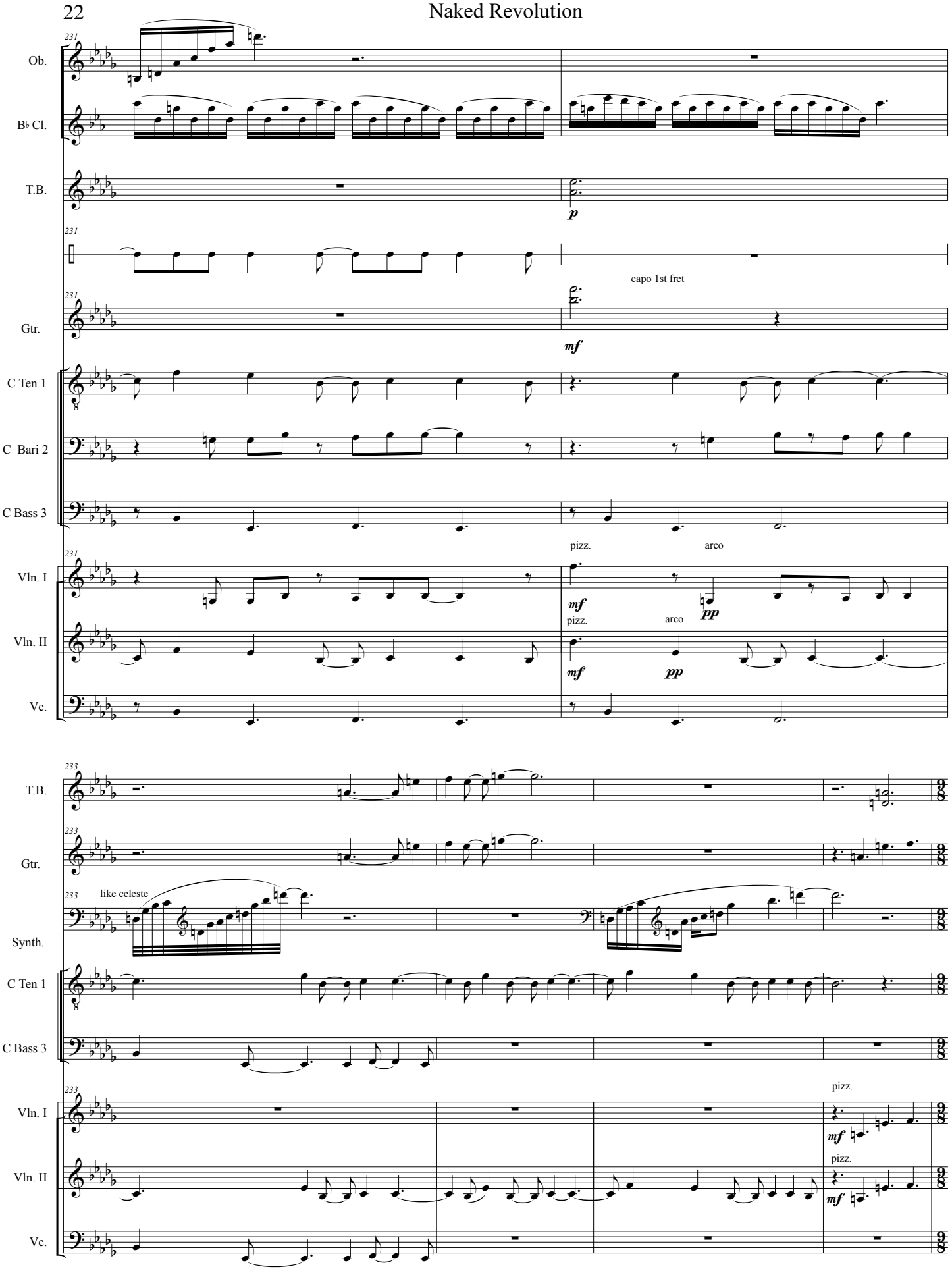
C Bass 3: Aae *mf* *guide for vocal if required* *legato throughout*

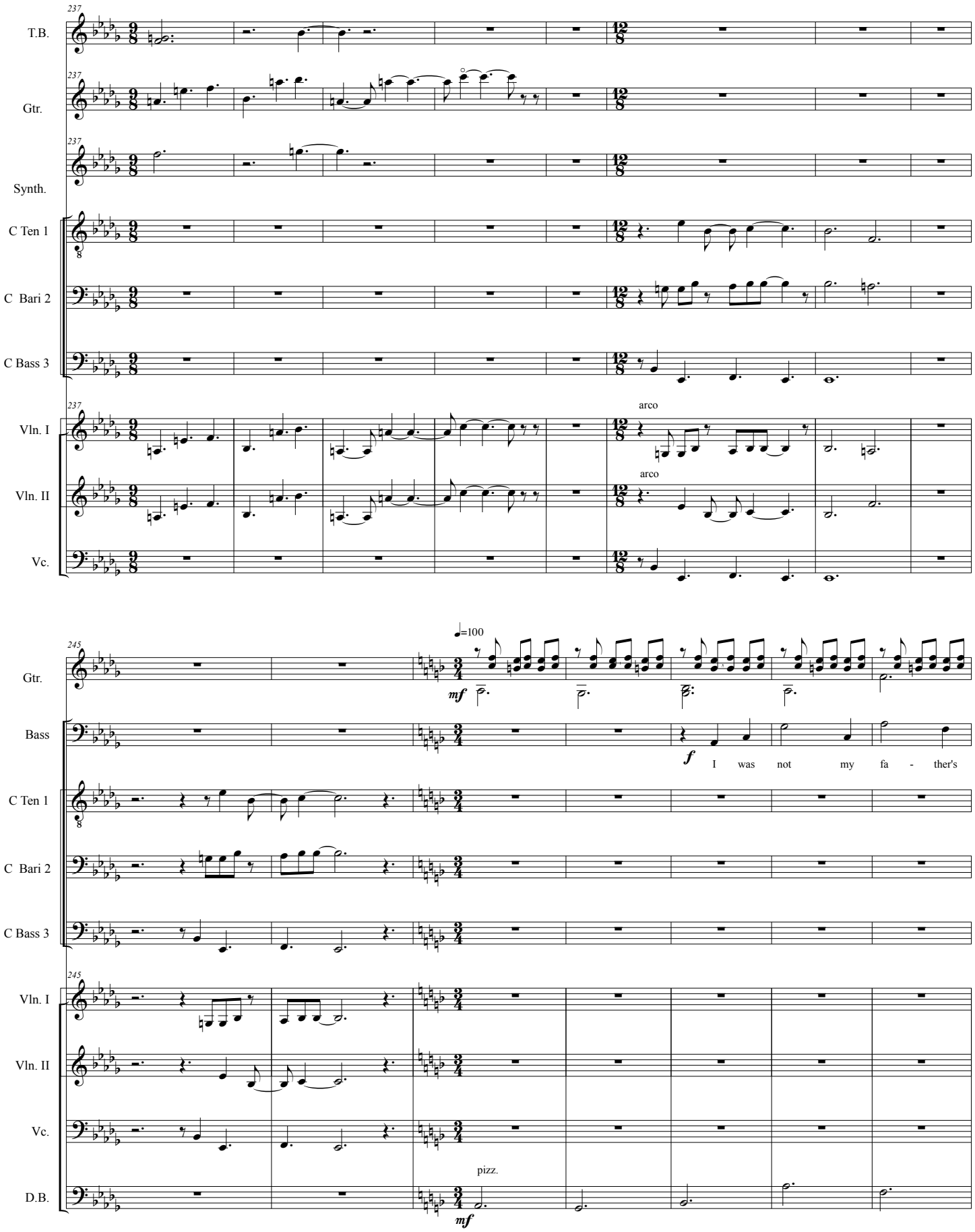
Vln. I: *pp* *guide for vocal if required* *legato throughout*

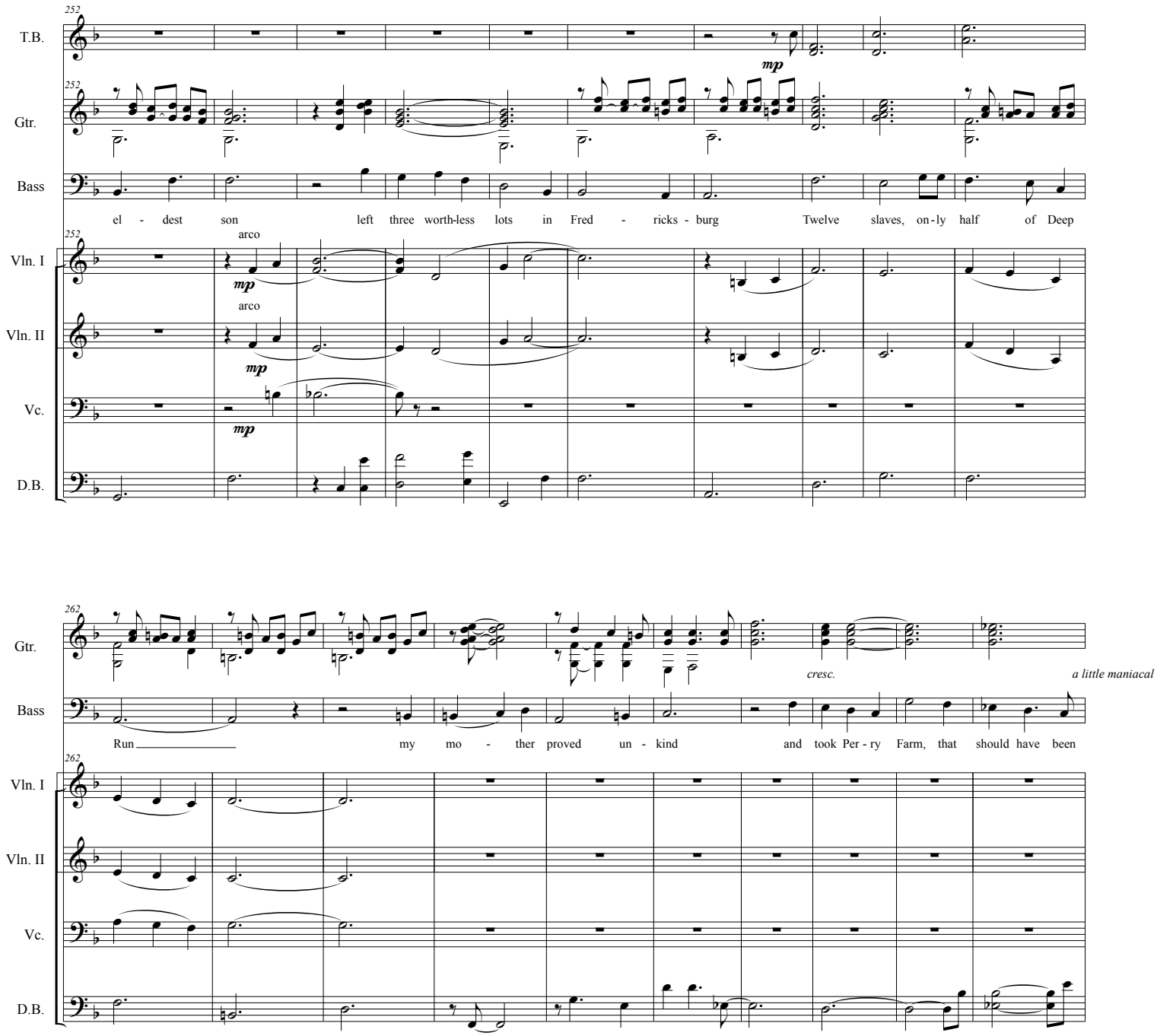
Vln. II: *guide for vocal if required* *legato throughout* *pp*

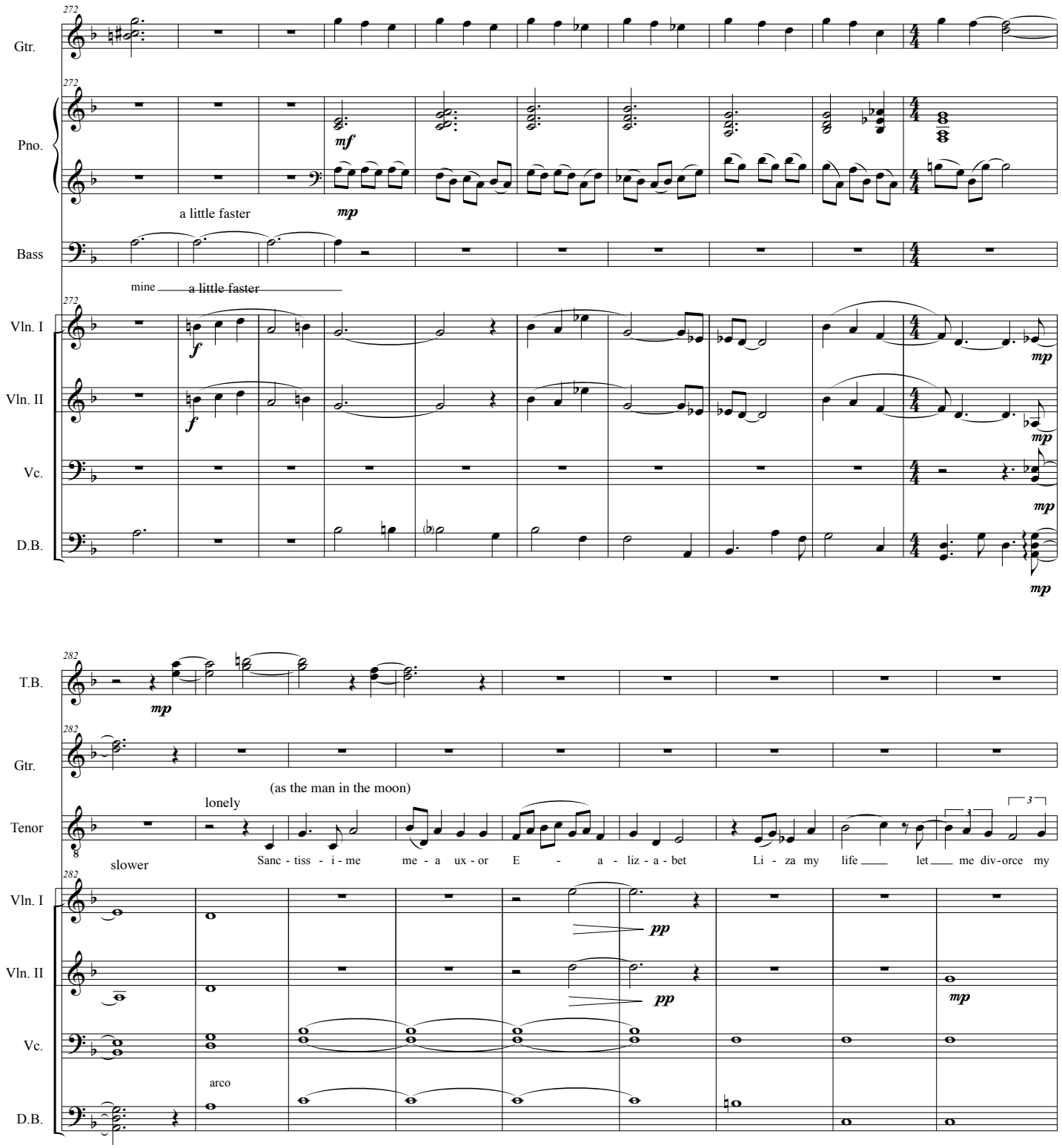
Vc.: *pp*

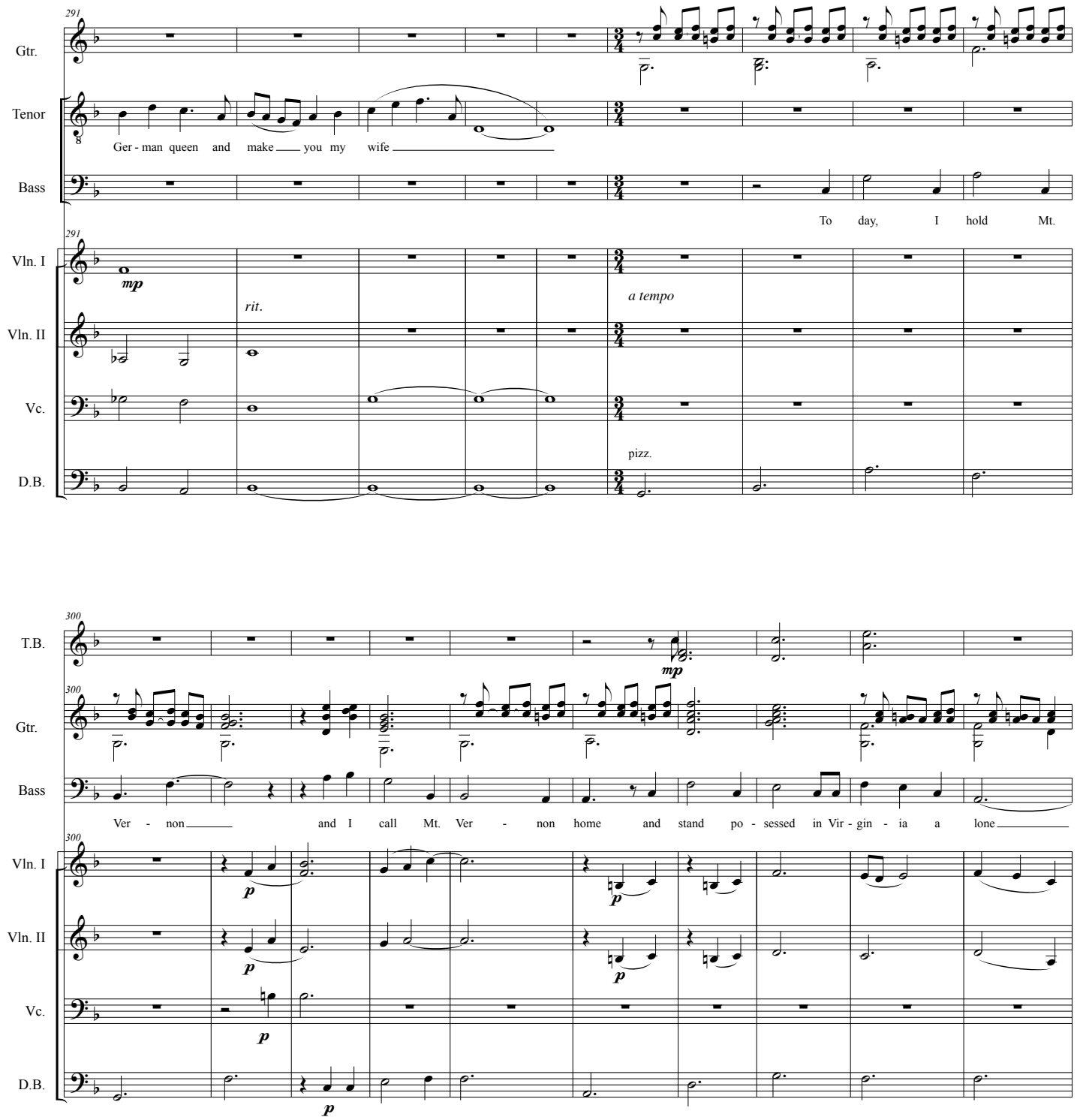

227
Ob.
B♭ Cl.
pp
C Ten 1
C Bari 2
C Bass 3
Vln. I
Vln. II
Vc.
229
p

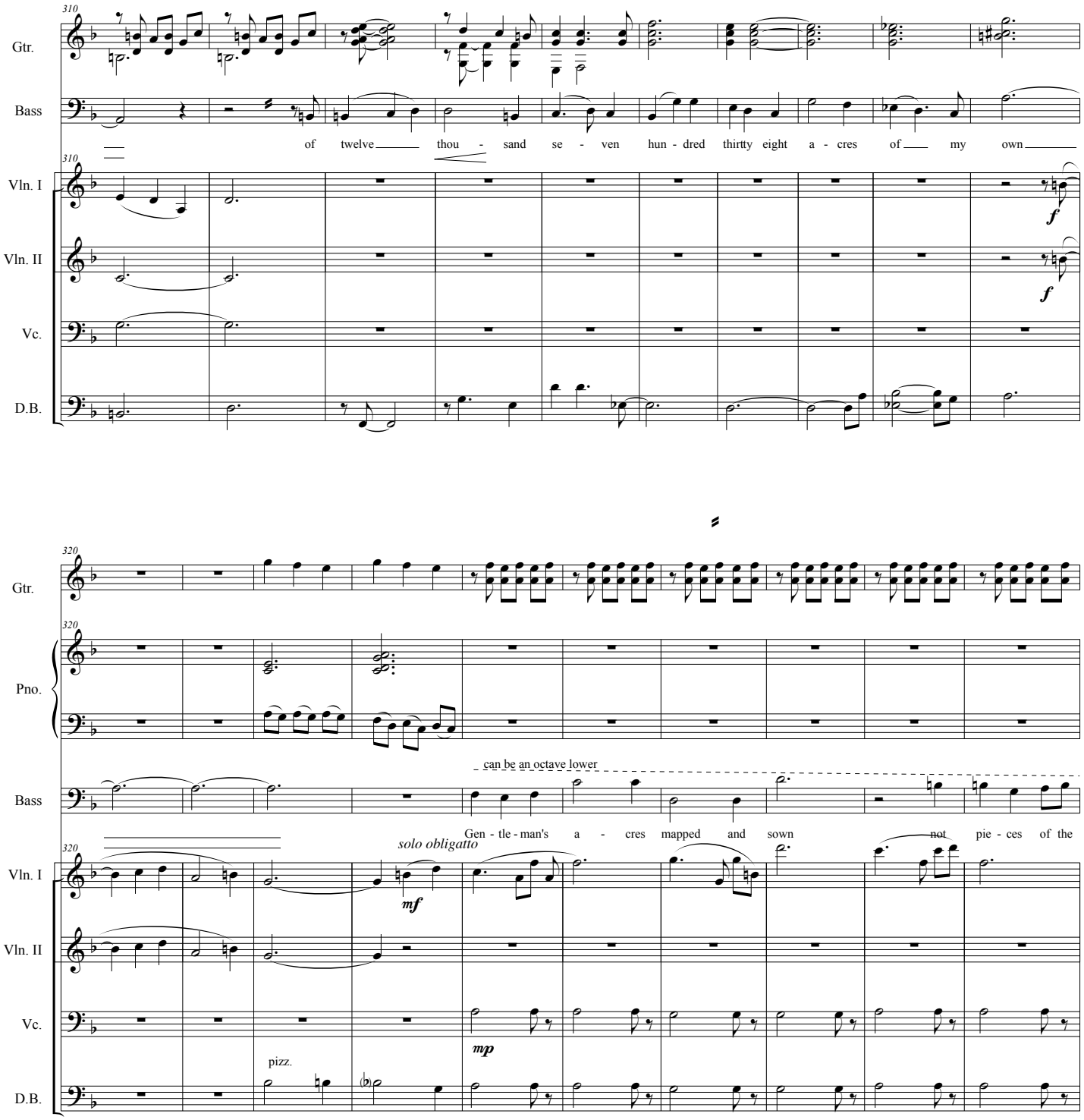

231
Ob.
B♭ Cl.
T.B.
p
Gtr.
capo 1st fret
mf
C Ten 1
C Bari 2
C Bass 3
pizz.
arco
Vln. I
mf
pp
Vln. II
Vc.
233
like celeste
Synth.
pizz.


237
T.B.
Gtr.
Synth.
C Ten 1
C Bari 2
C Bass 3
Vln. I
arco
Vln. II
arco
Vc.
245
♩=100
Gtr.
mf
Bass
f
I was not my fa - ther's
C Ten 1
C Bari 2
C Bass 3
Vln. I
Vln. II
Vc.
pizz.
D.B.
mf


252
T.B.
Gtr.
mp
Bass
el - dest son left three worth-less lots in Fred - ricks - burg Twelve slaves, on-ly half of Deep
Vln. I
arco
mp
Vln. II
arco
mp
Vc.
mp
D.B.
262
Gtr.
cresc.
a little maniacal
Bass
Run my mo - ther proved un - kind and took Per - ry Farm, that should have been
Vln. I
Vln. II
Vc.
D.B.


272
Gtr.
Pno.
mf
mp
a little faster
Bass
mine
a little faster
Vln. I
f
mp
Vln. II
f
mp
Vc.
mp
D.B.
mp
282
T.B.
mp
Gtr.
(as the man in the moon)
lonely
Tenor
slower
Sanc - tiss - i - me me - a ux - or E - a - liz - a - bet Li - za my life let me div - orce my
Vln. I
pp
Vln. II
pp
mp
Vc.
arco
D.B.


291
Gtr.
Tenor
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.
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
Vc.
D.B.


310
Gtr.
Bass
of twelve thou - sand se - ven hun - dred thirtty eight a - cres of my own
Vln. I
Vln. II
Vc.
D.B.
f
320
Pno.
can be an octave lower
Gen - tle - man's a - cres mapped and sown not pie - ces of the
solo obligatto
mf
mp
pizz.

330

Gtr.

Bass

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

Vln. I

Vc.

arco

D.B.

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

mf

D.B.

p

mf

349

Gtr.

Pno.

f

mf

going a bit crazy

Bass

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

Vln. I

f

Vln. II

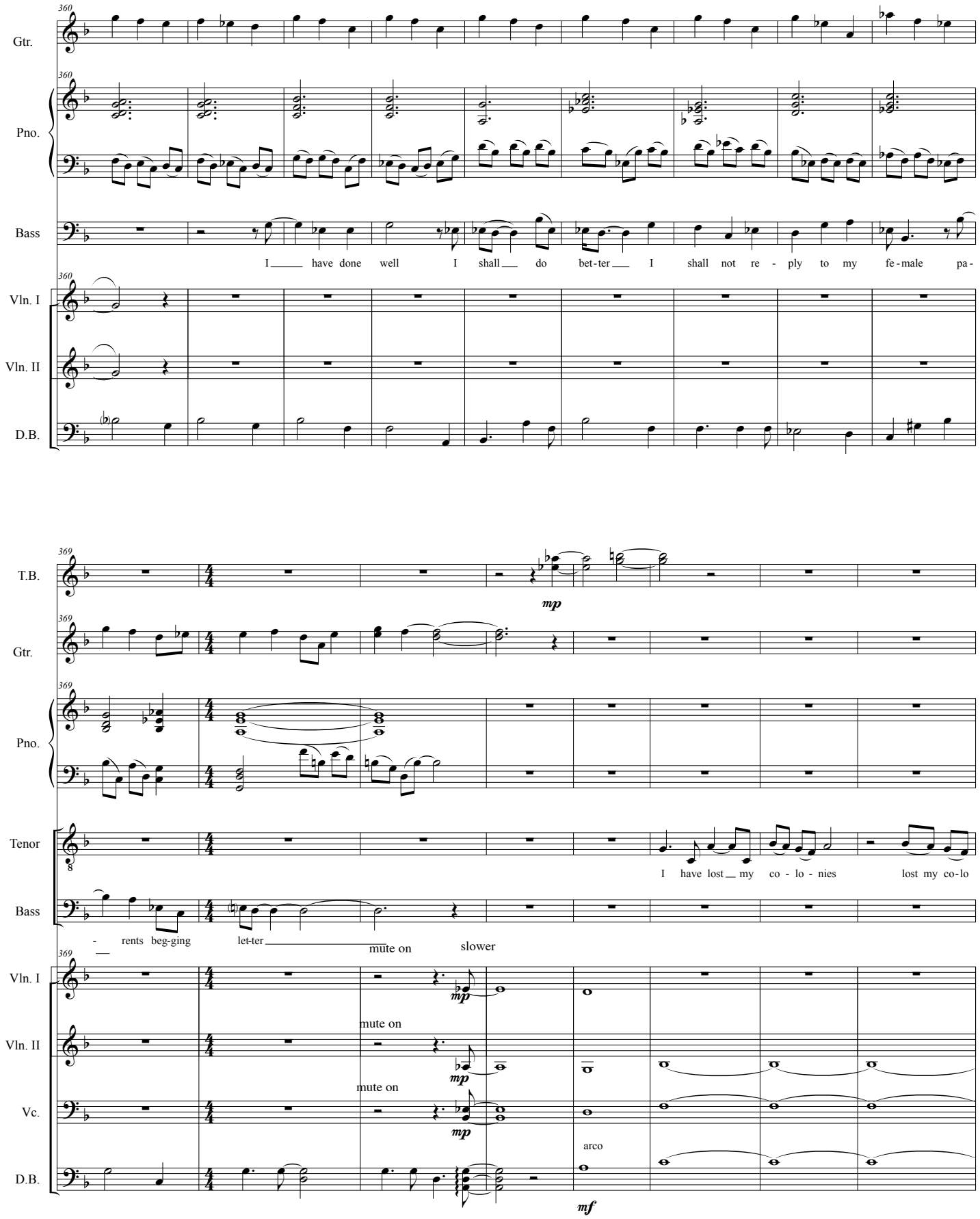
f

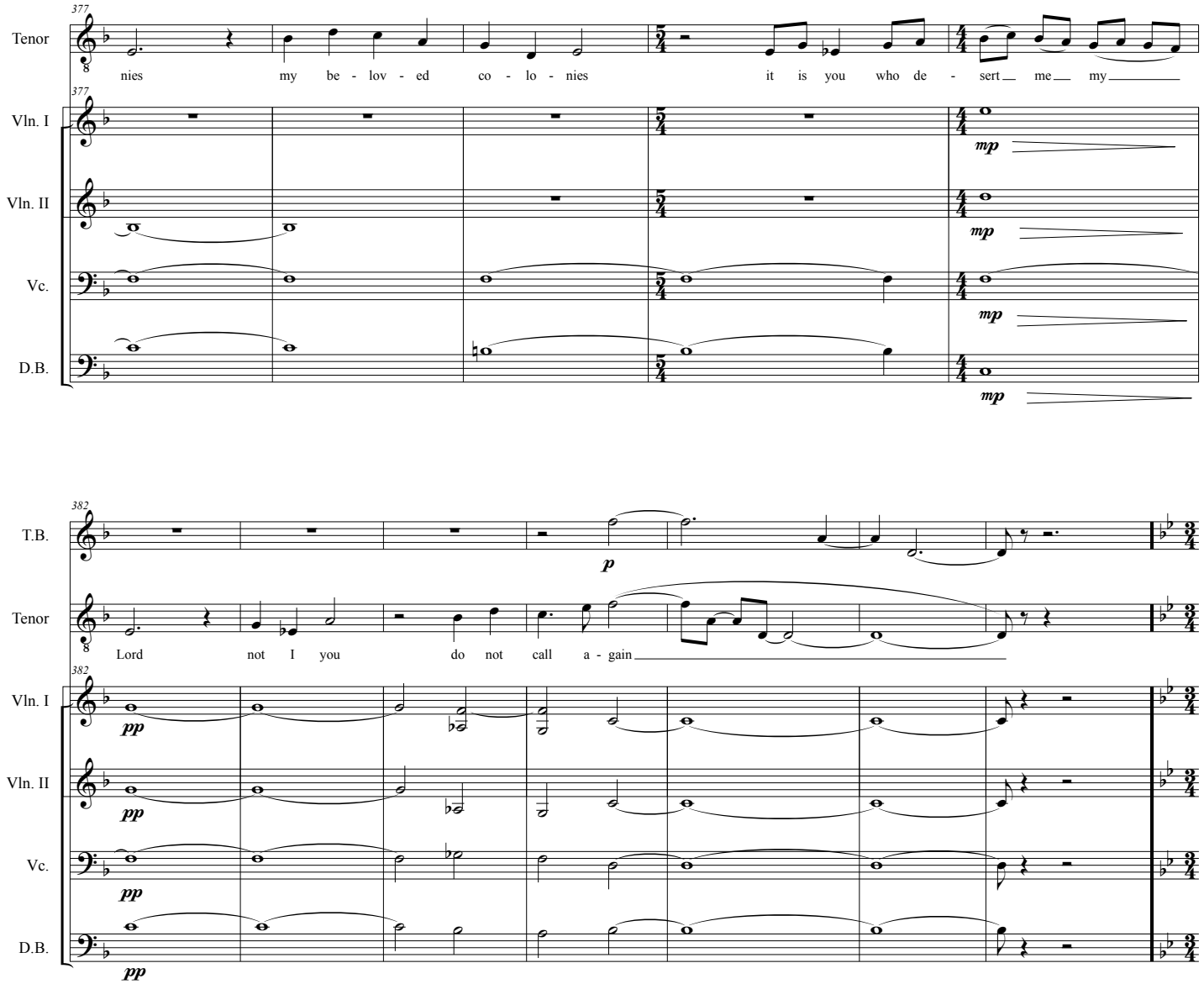
Vc.

pizz.

D.B.

f


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.
mp
Gtr.
Pno.
Tenor
I have lost my co - lo - nies lost my co-lo
Bass
- rents beg-ging let-ter
mute on
slower
Vln. I
mp
mute on
Vln. II
mp
mute on
Vc.
mp
arco
D.B.
mf


377
Tenor
nies my be - lov - ed co - lo - nies it is you who de - sert me my
Vln. I
mp
Vln. II
mp
Vc.
mp
D.B.
mp
382
T.B.
p
Tenor
Lord not I you do not call a - gain
Vln. I
pp
Vln. II
pp
Vc.
pp
D.B.
pp

Act II Moscow 1917
6. Russian Maiden Trio

389 solo rubato

Ob. *mp* *f* *mp*

389 a tempo

Pno. *ff* *f*

solo

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

solo

C Sop2,3 *f* Why do the dark woods weigh on my soul? Bore - dom

solo

C Mezz 2 Why do the dark woods weigh on my soul? Sad - ness

399

Pno.

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

C Sop2,3 Bore - dom - Why is mere li - ving be - yond my con - trol? De-

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

409

Pno.

C Sop 1

If I were a - ble just once - to reach my goal Tra - vel

C Sop2,3

spair Your goal? With-out

C Mezz 2

Your goal? With-out

409

Vln. I

mf

Vln. II

mf

arco

D.B.

f

419

B♭ Cl.

mp

419

Pno.

C Sop 1

to Par - is to Par - is and then to Rome

C Sop2,3

mo - ney? With-out per - mis - sion? With-out mo - ney or per - mis - sion to Rome

C Mezz 2

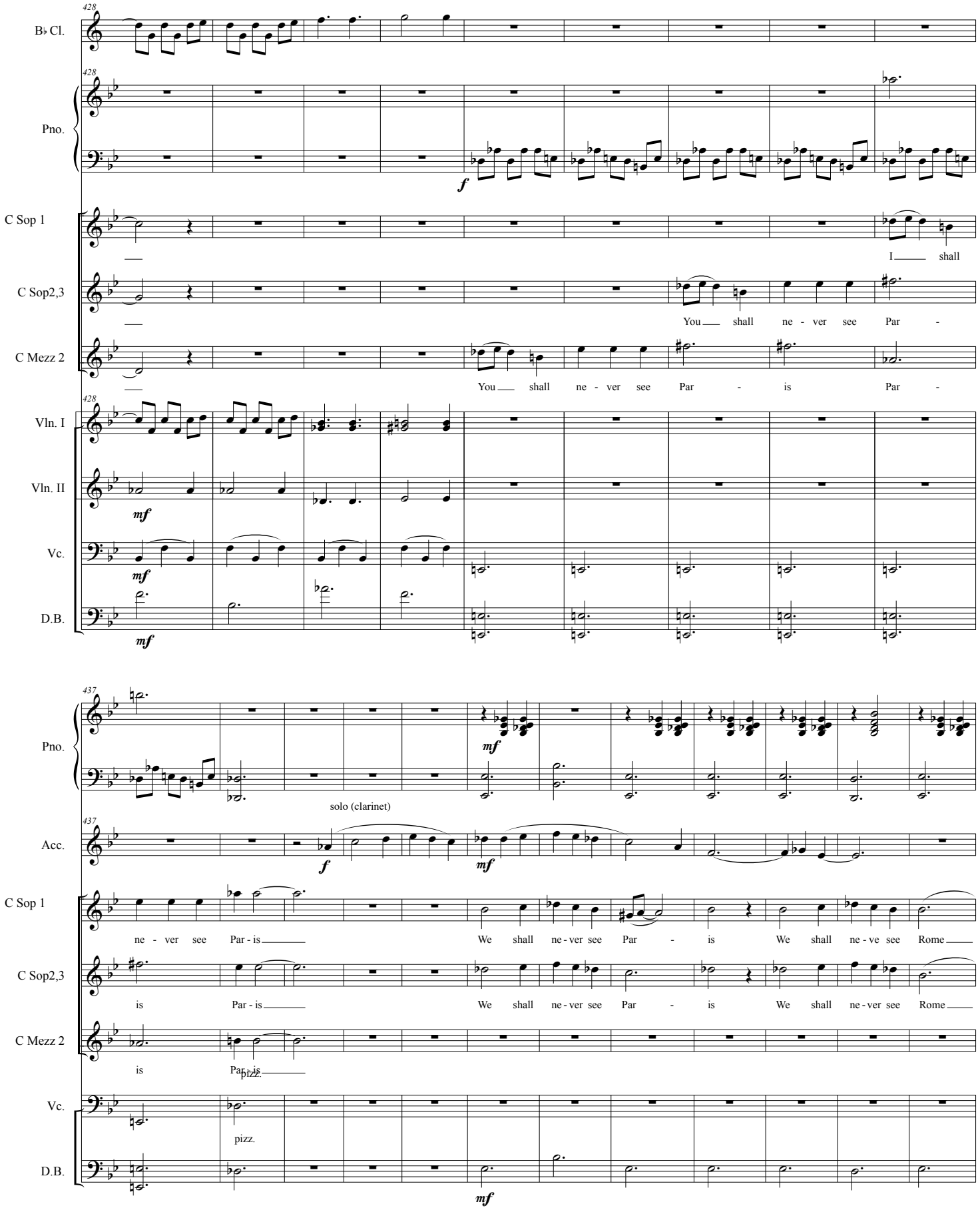
mo - ney? With-out per - mis - sion? With-out mo - ney or per - mis - sion to Rome

419

Vln. I

mf

D.B.


B♭ Cl.
Pno.
C Sop 1
I shall
C Sop2,3
You shall ne - ver see Par -
C Mezz 2
You shall ne - ver see Par - is Par -
Vln. I
Vln. II
Vc.
D.B.
Pno.
solo (clarinet)
Acc.
C Sop 1
ne - ver see Par - is We shall ne - ver see Par - is We shall ne - ve see Rome
C Sop2,3
is Par - is We shall ne - ver see Par - is We shall ne - ver see Rome
C Mezz 2
is Par - is
pizz.
Vc.
pizz.
D.B.

449

Pno.

C Sop 1

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

C Sop2,3

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

C Mezz 2

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

Vc.

arco

mf

arco

D.B.

mf

461

Gtr.

singing rock sound

f

gliss

461

Pno.

ff

C Sop 1

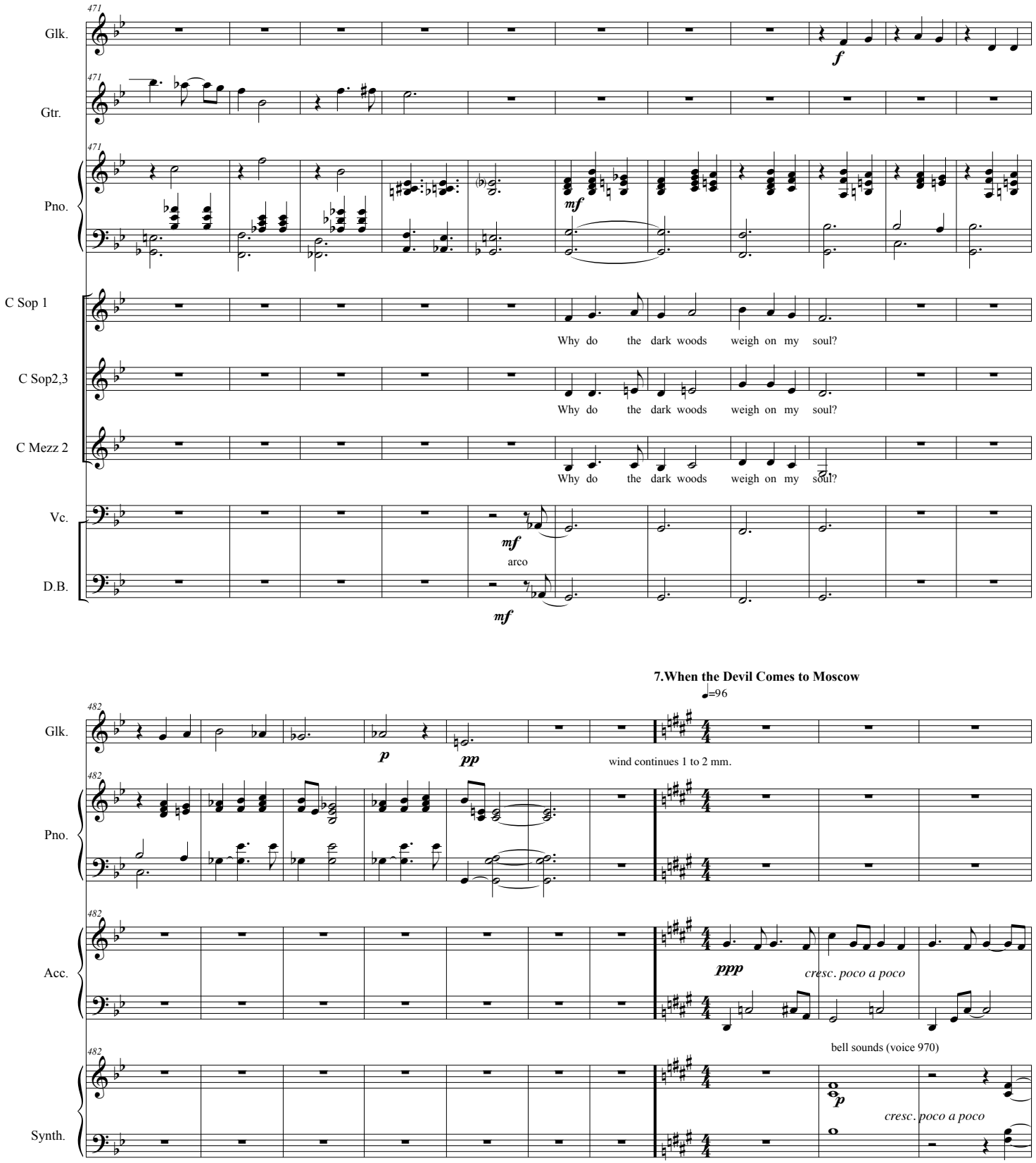
- wea - ving rib - bons in our hair

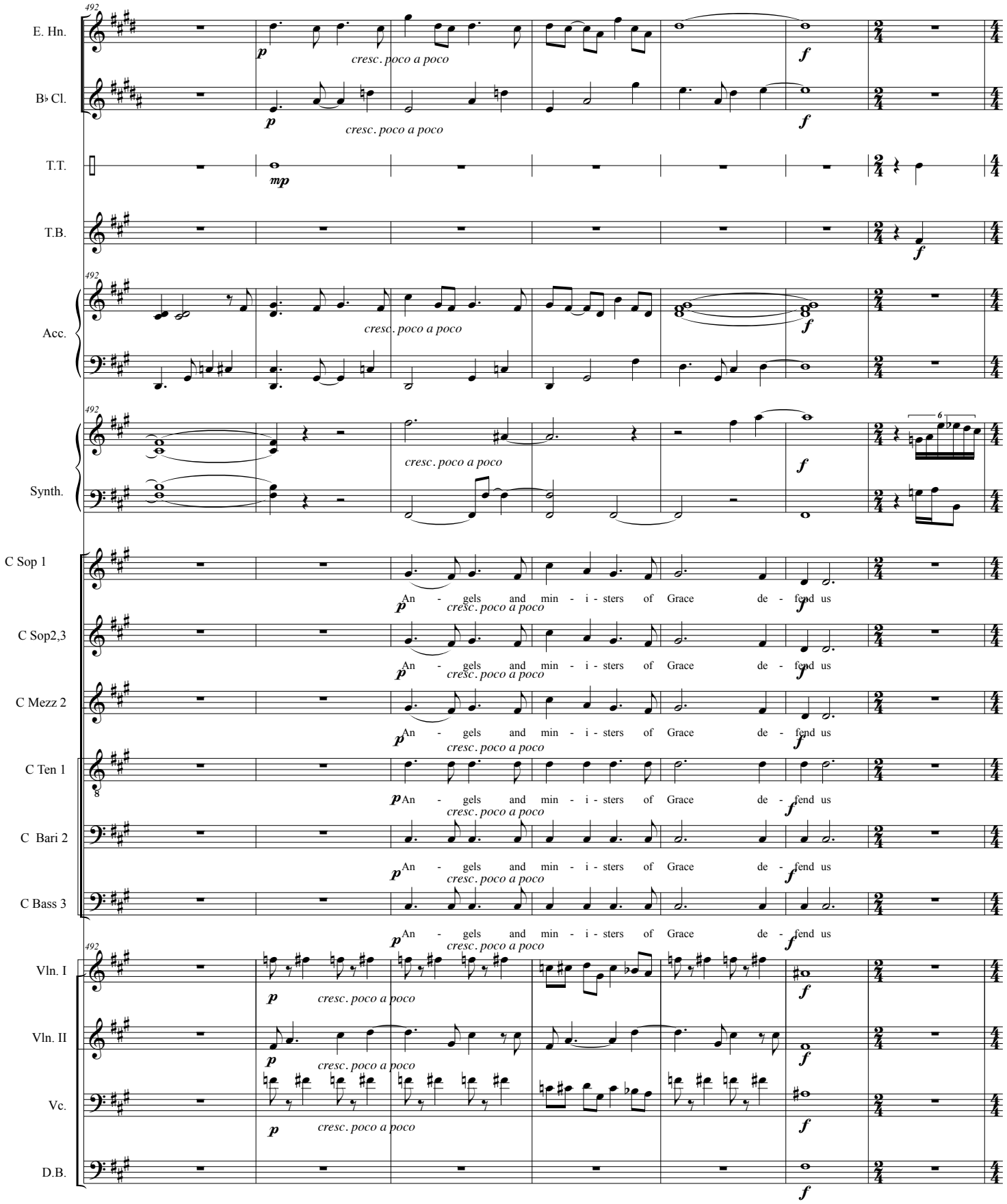
C Sop2,3

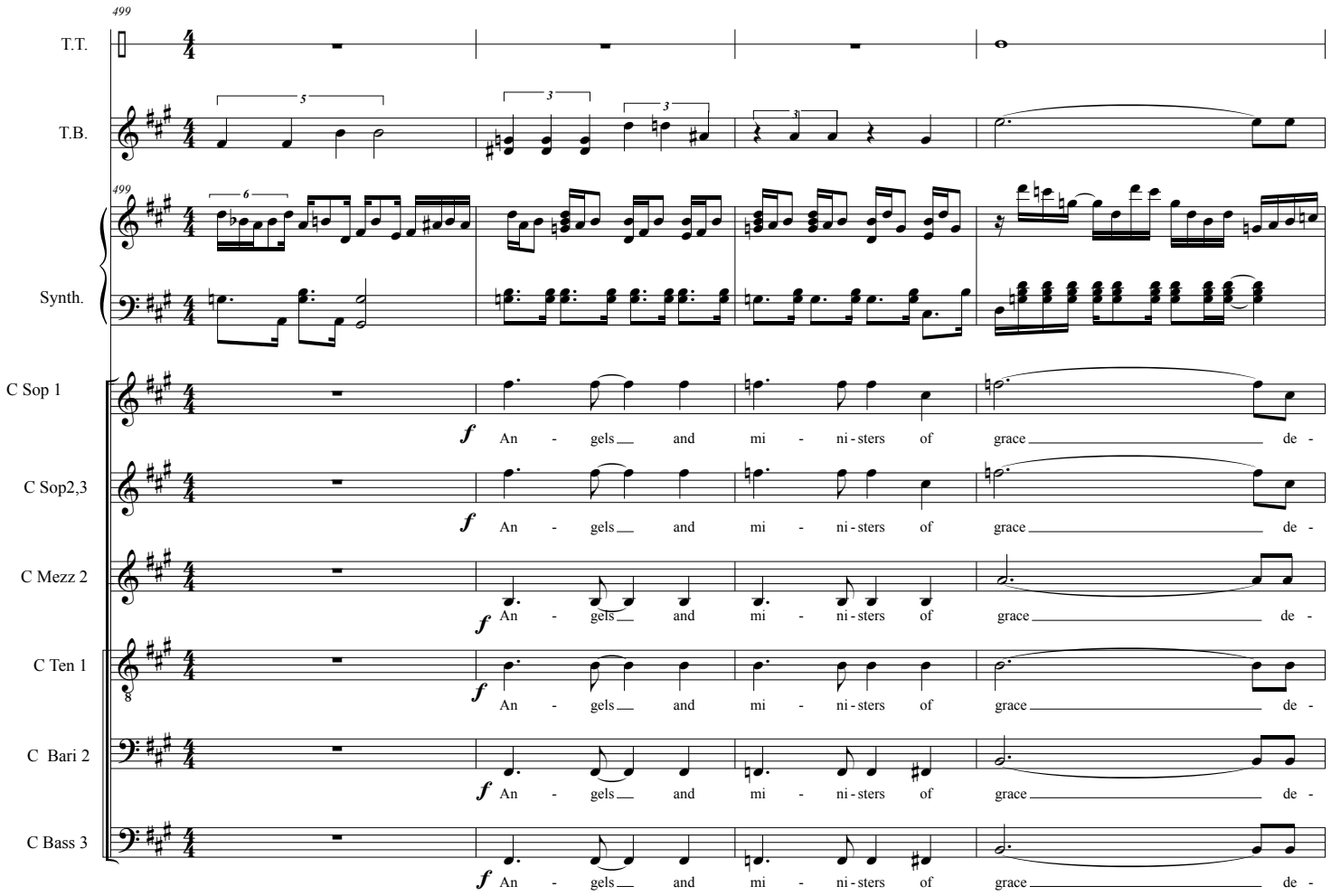
wea - ving rib - bons in our hair

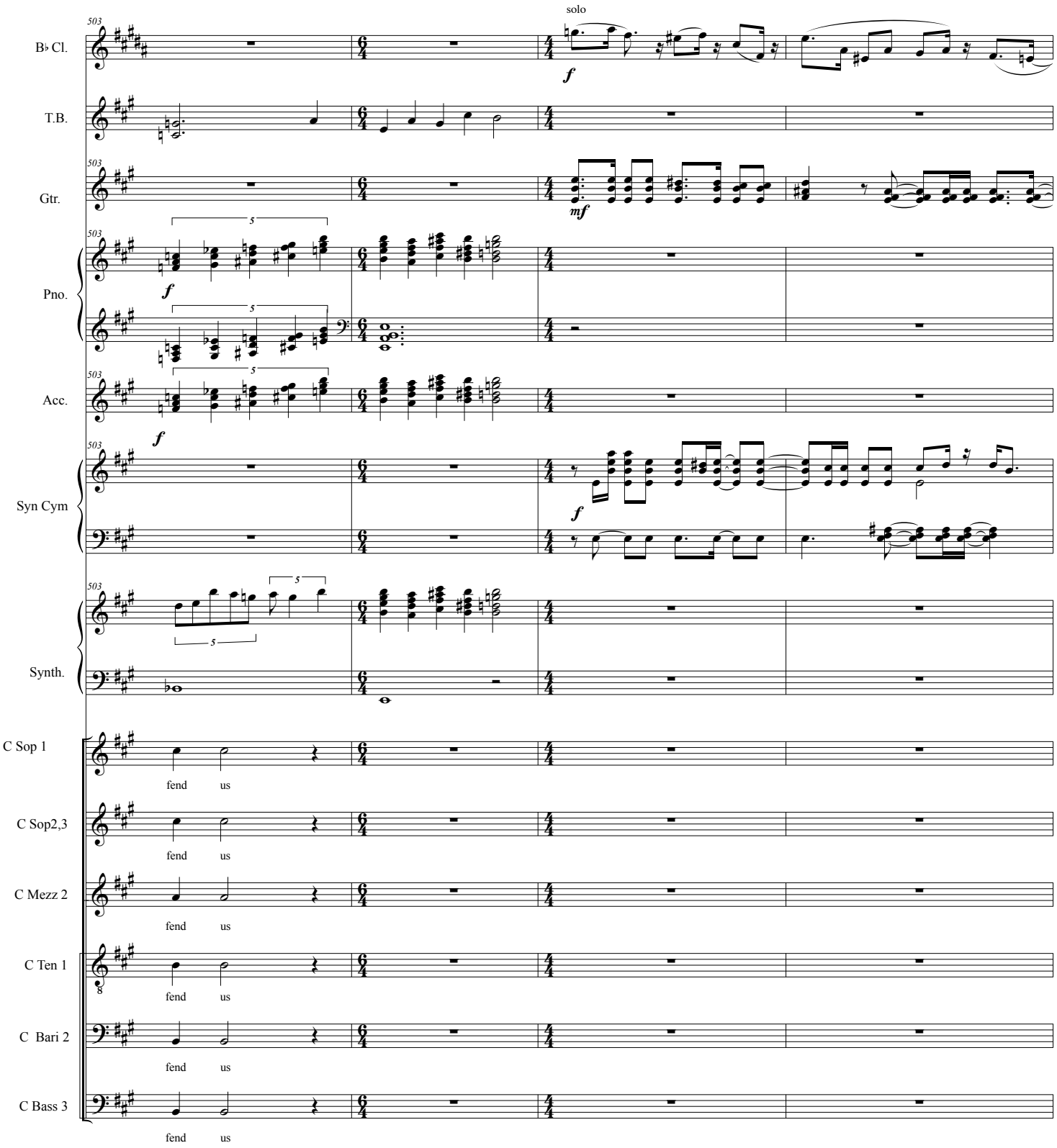
C Mezz 2

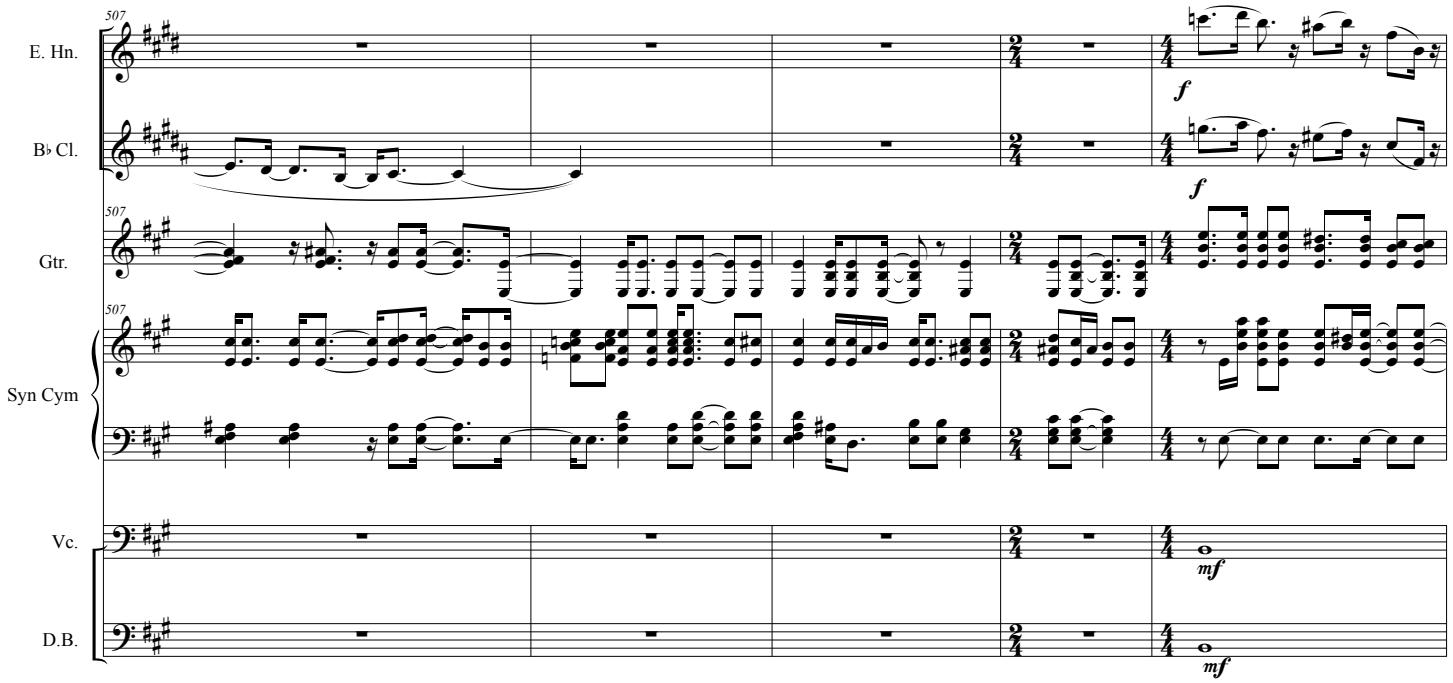
wea - ving rib - bons in our hair

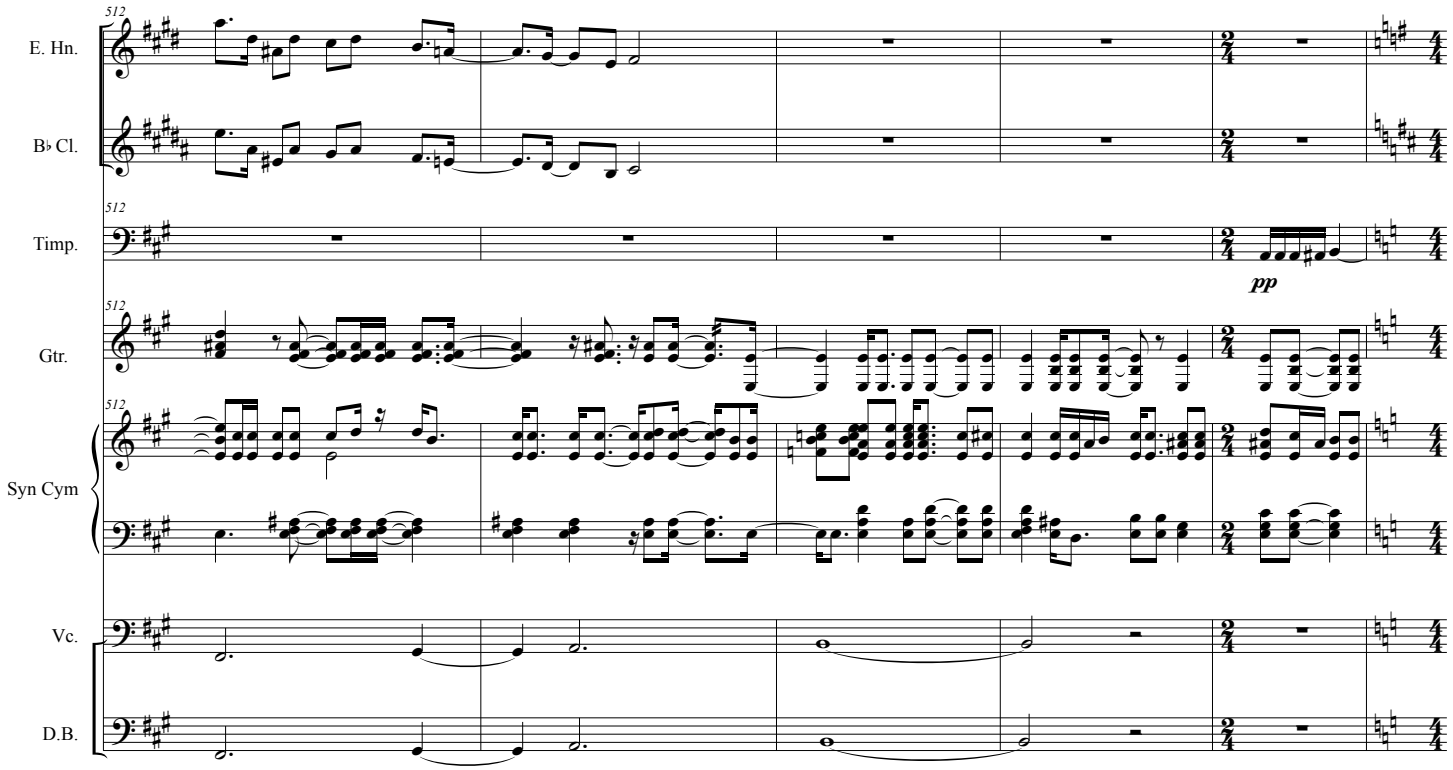

471
Glk.
Gtr.
Pno.
C Sop 1
C Sop2,3
C Mezz 2
Vc.
D.B.
f
mf
Why do the dark woods weigh on my soul?
arco
482
7.When the Devil Comes to Moscow
♩=96
p
pp
wind continues 1 to 2 mm.
Acc.
ppp
cresc. poco a poco
bell sounds (voice 970)
Synth.

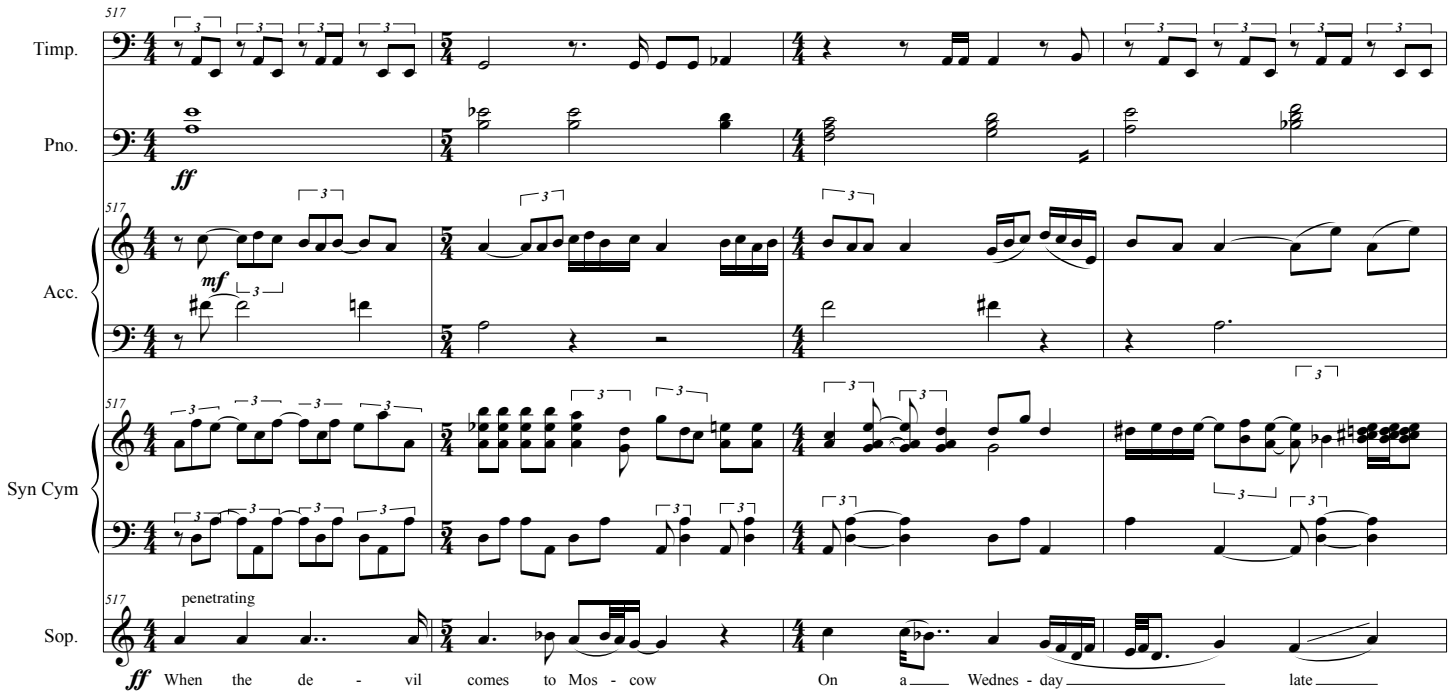

E. Hn.
B♭ Cl.
T.T.
T.B.
Acc.
Synth.
C Sop 1
C Sop2,3
C Mezz 2
C Ten 1
C Bari 2
C Bass 3
Vln. I
Vln. II
Vc.
D.B.
492
p
mp
f
cresc. poco a poco
An - gels and min - i - sters of Grace de - fend us

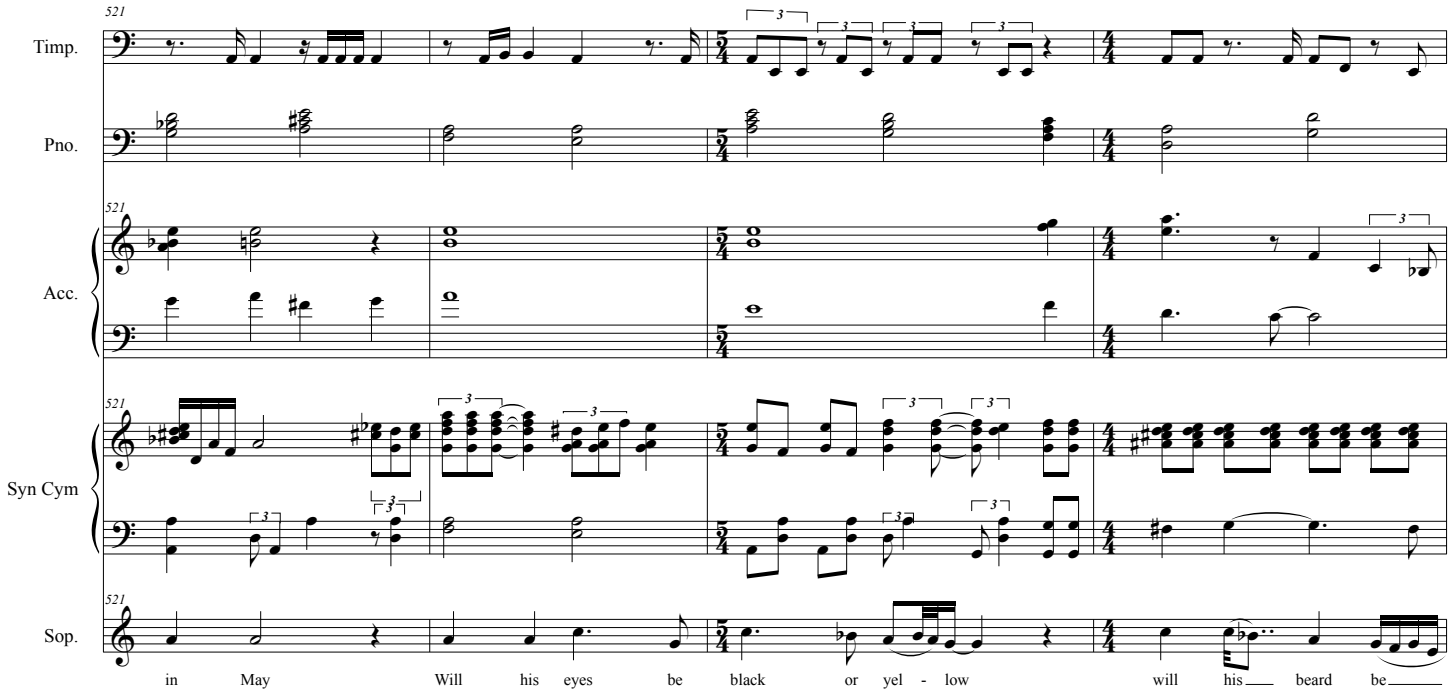

499
T.T.
T.B.
499
Synth.
C Sop 1
f An - gels and mi - ni - sters of grace de -
C Sop2,3
f An - gels and mi - ni - sters of grace de -
C Mezz 2
f An - gels and mi - ni - sters of grace de -
C Ten 1
f An - gels and mi - ni - sters of grace de -
C Bari 2
f An - gels and mi - ni - sters of grace de -
C Bass 3
f An - gels and mi - ni - sters of grace de -

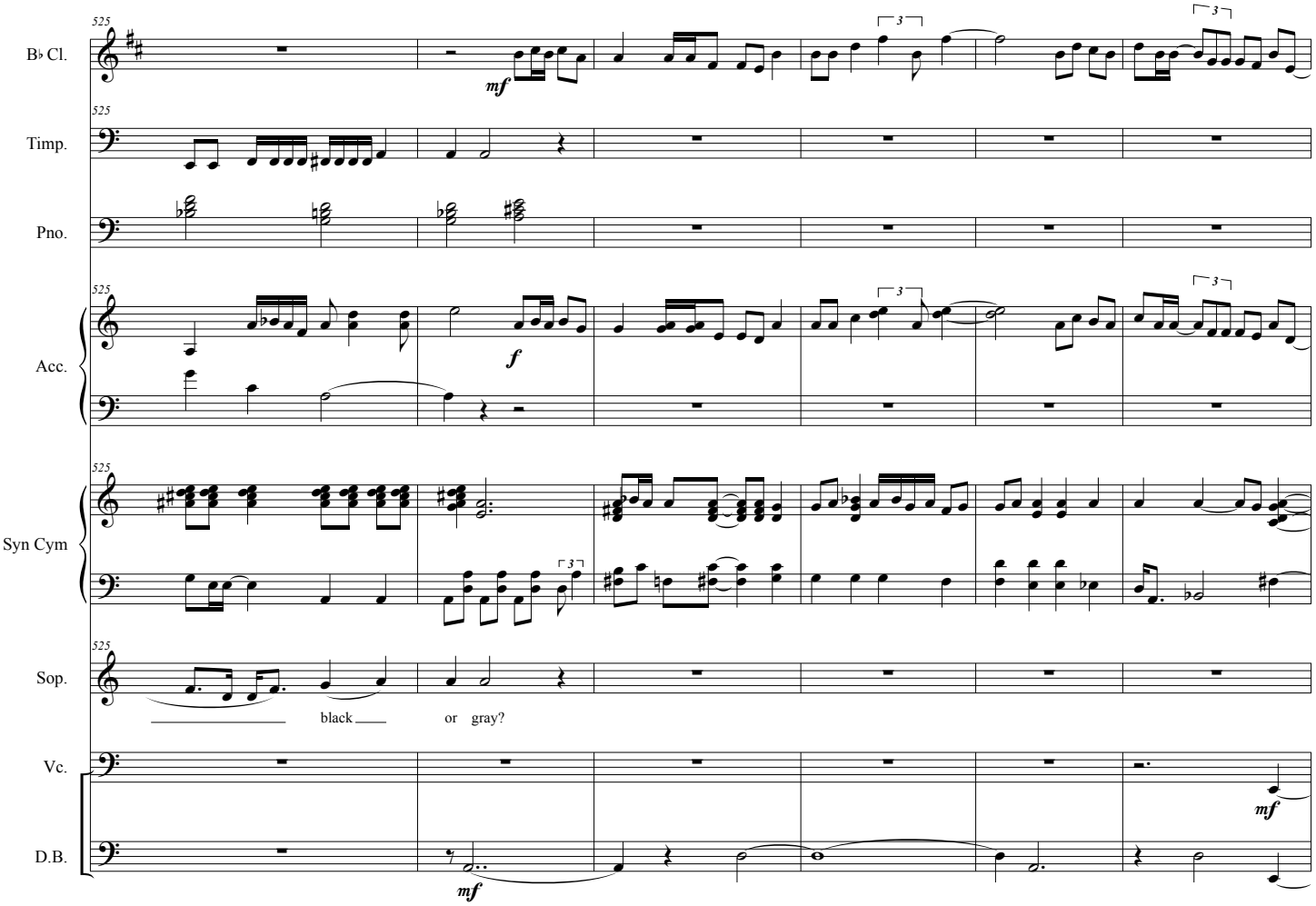

solo
B♭ Cl.
T.B.
Gtr.
Pno.
Acc.
Syn Cym
Synth.
C Sop 1
C Sop2,3
C Mezz 2
C Ten 1
C Bari 2
C Bass 3
fend us

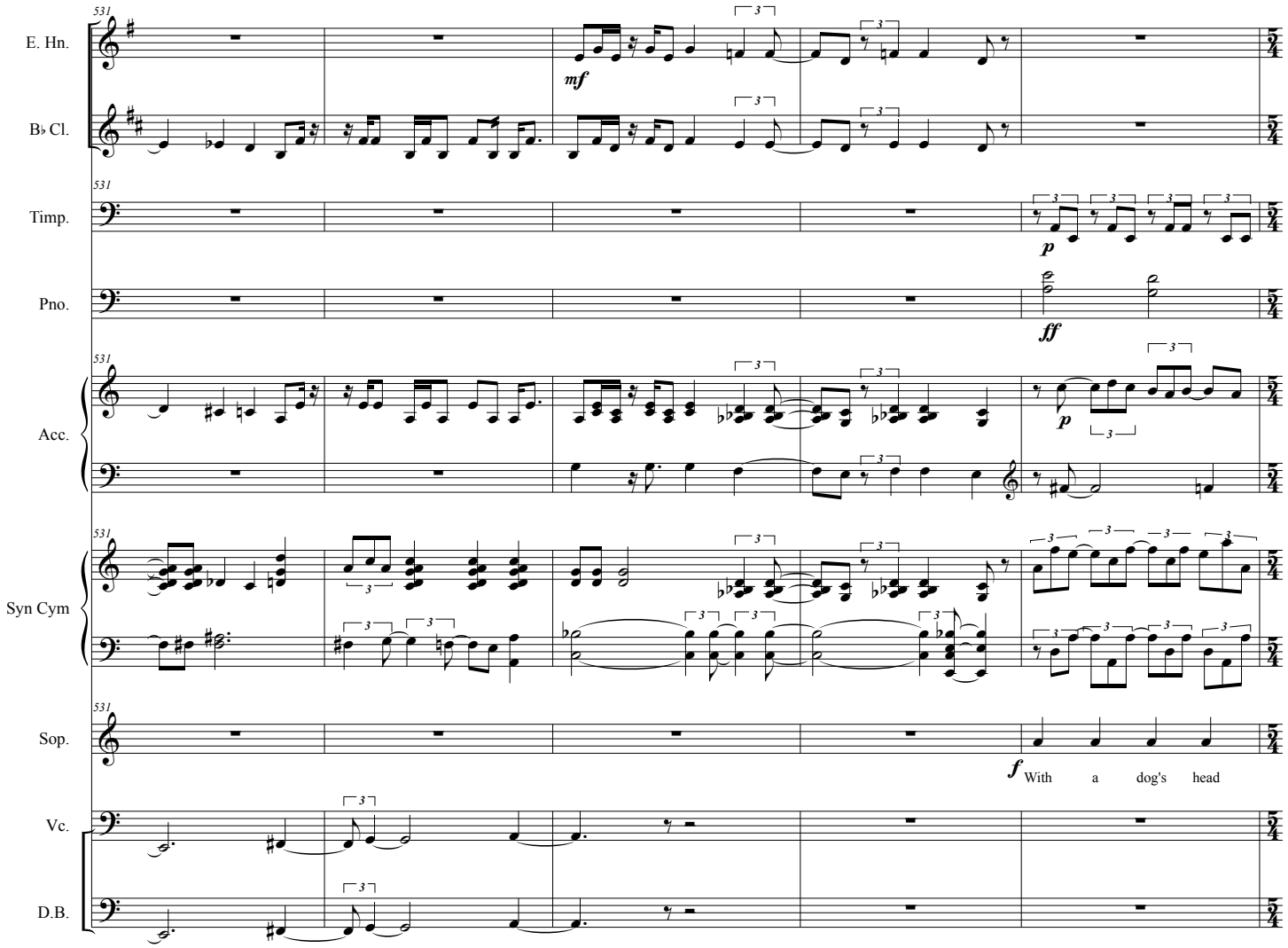

507
E. Hn.
B♭ Cl.
Gtr.
Syn Cym
Vc.
D.B.
f
f
mf
mf


512
E. Hn.
B♭ Cl.
Timp.
Gtr.
Syn Cym
Vc.
D.B.
pp


517
Timp.
Pno.
ff
Acc.
mf
Syn Cym
Sop.
penetrating
ff When the de - vil comes to Mos - cow On a Wednes - day late


521
Timp.
Pno.
Acc.
Syn Cym
Sop.
in May Will his eyes be black or yel - low will his beard be


B♭ Cl.
Timp.
Pno.
Acc.
Syn Cym
Sop.
Vc.
D.B.
525
mf
f
black
or gray?


E. Hn.
B♭ Cl.
Timp.
Pno.
Acc.
Syn Cym
Sop.
Vc.
D.B.
531
mf
p
ff
p
f
With a dog's head

536

Timp.

Pno.

Acc.

Syn Cym

Sop.

on each sad - dle Will the de - - - vil's hench - men ride?

D.B.

f

540

Timp.

Pno.

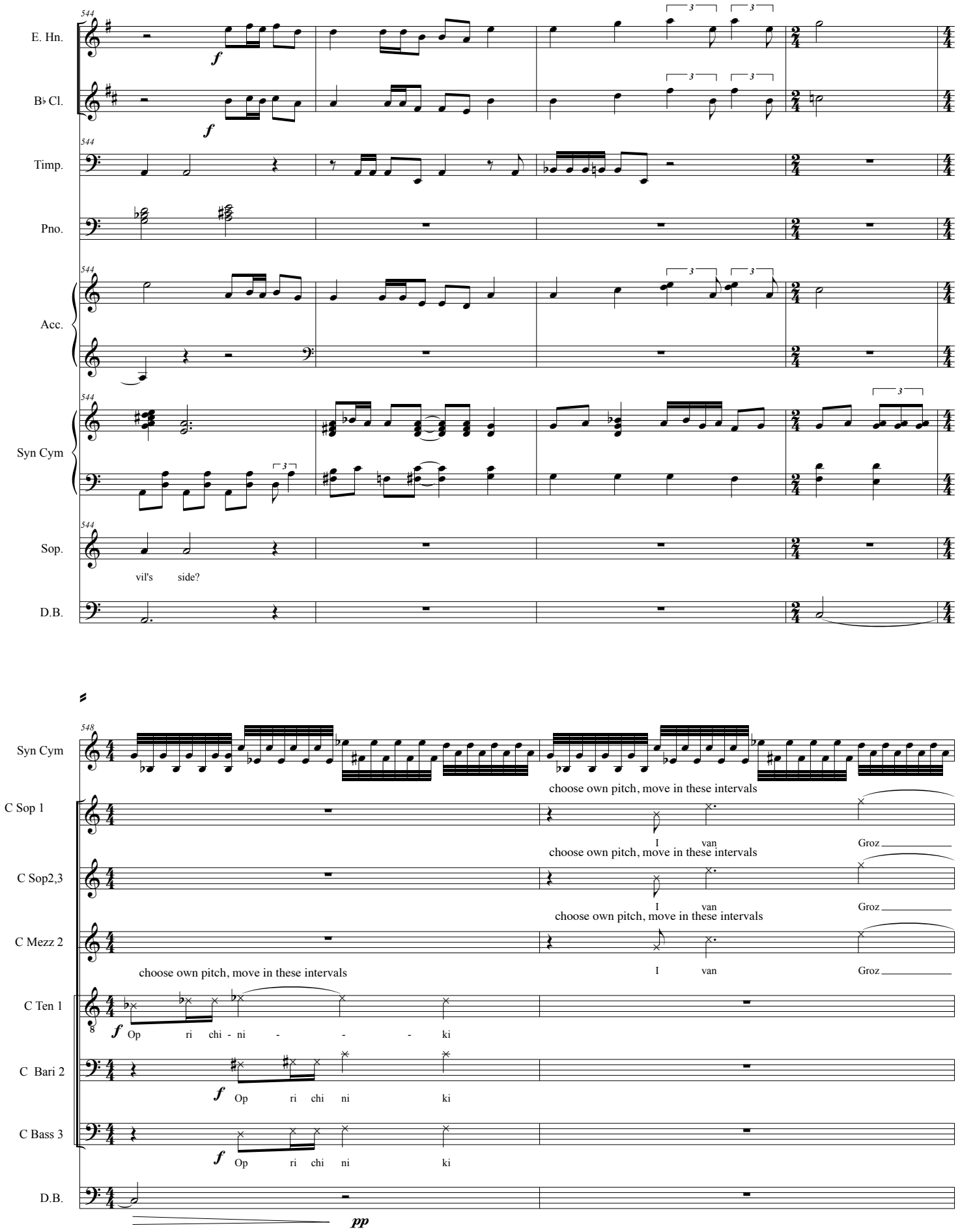
Acc.

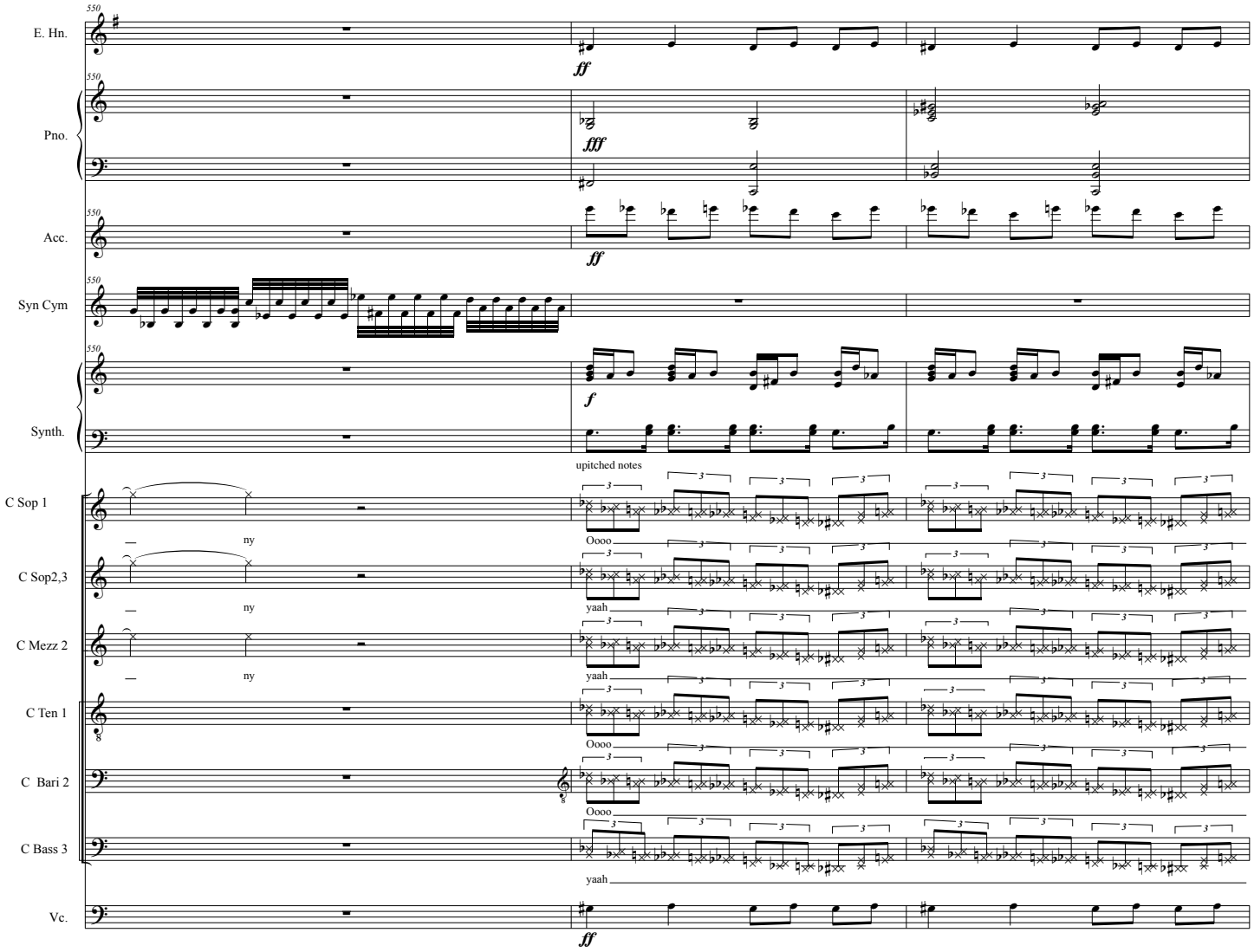
Syn Cym

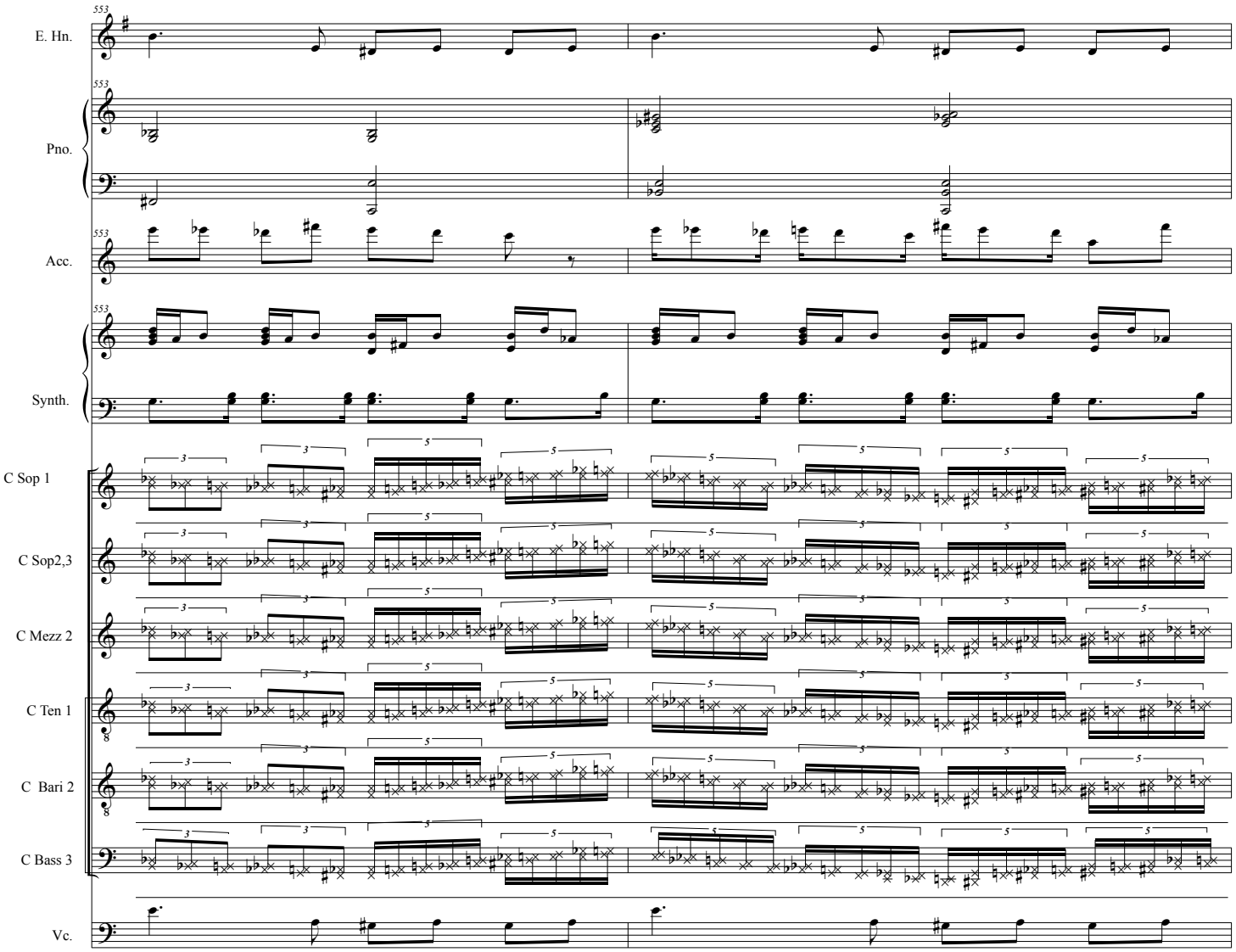
Sop.

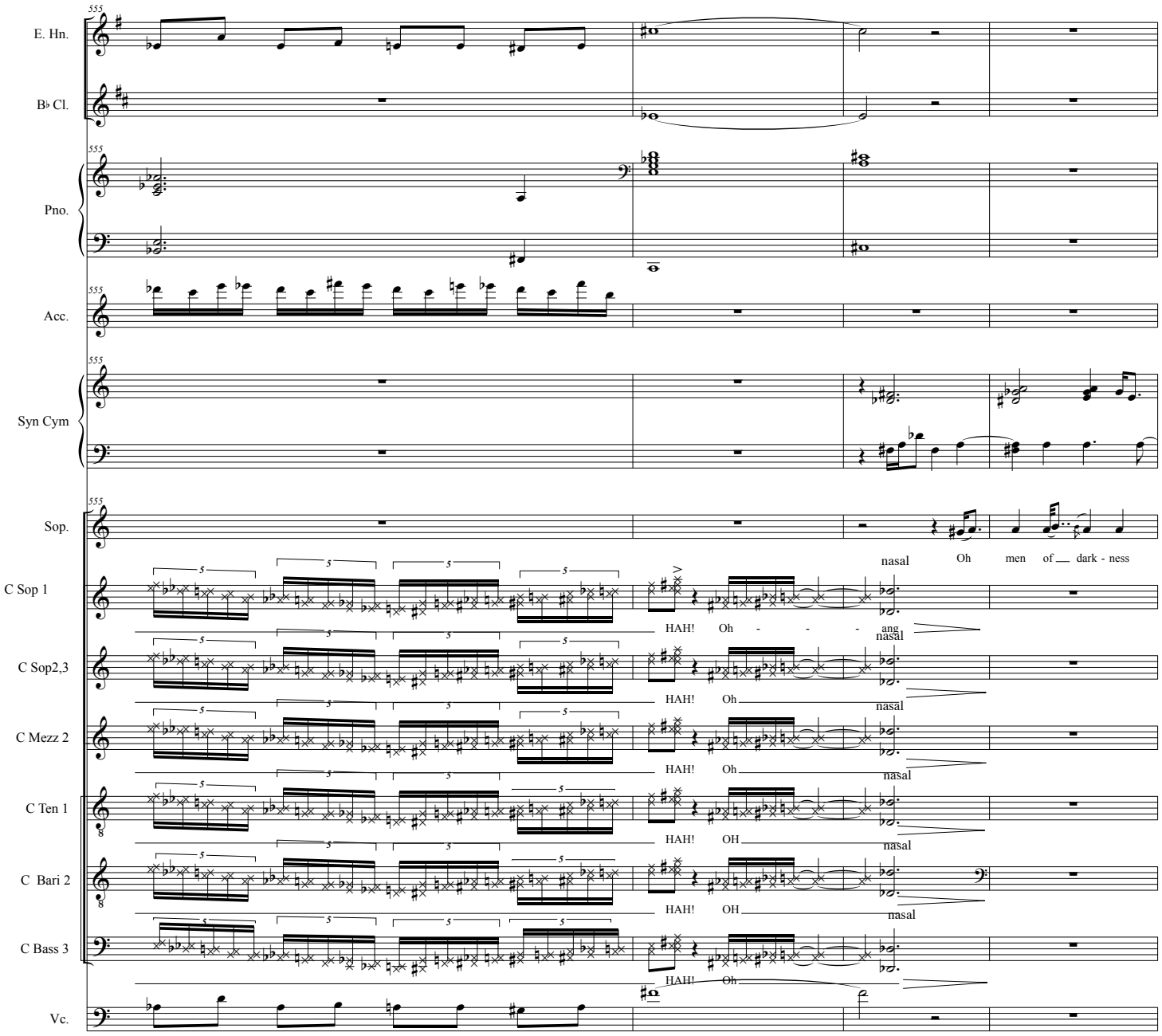
Ride forth from the se - perate king - dom Ride forth at the de -

D.B.


544
E. Hn.
B♭ Cl.
Timp.
Pno.
Acc.
Syn Cym
Sop.
vil's side?
D.B.
548
Syn Cym
C Sop 1
C Sop2,3
C Mezz 2
C Ten 1
C Bari 2
C Bass 3
D.B.
choose own pitch, move in these intervals
I van Groz
Op ri chi - ni - - - ki
Op ri chi ni ki
pp


E. Hn.
Pno.
Acc.
Syn Cym
Synth.
upitched notes
C Sop 1
Oooo
C Sop2,3
yaah
C Mezz 2
yaah
C Ten 1
Oooo
C Bari 2
Oooo
C Bass 3
yaah
Vc.


553
E. Hn.
Pno.
Acc.
Synth.
C Sop 1
C Sop2,3
C Mezz 2
C Ten 1
C Bari 2
C Bass 3
Vc.


555
E. Hn.
B♭ Cl.
Pno.
Acc.
Syn Cym
Sop.
C Sop 1
C Sop2,3
C Mezz 2
C Ten 1
C Bari 2
C Bass 3
Vc.
nasal
Oh men of dark - ness
HAH! Oh - - - ang
HAH! Oh
HAH! Oh
HAH! OH
HAH! OH
HAH! Oh

559

T.T.

Gtr.

Pno.

Syn Cym

Sop.

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

564

T.T.

Gtr.

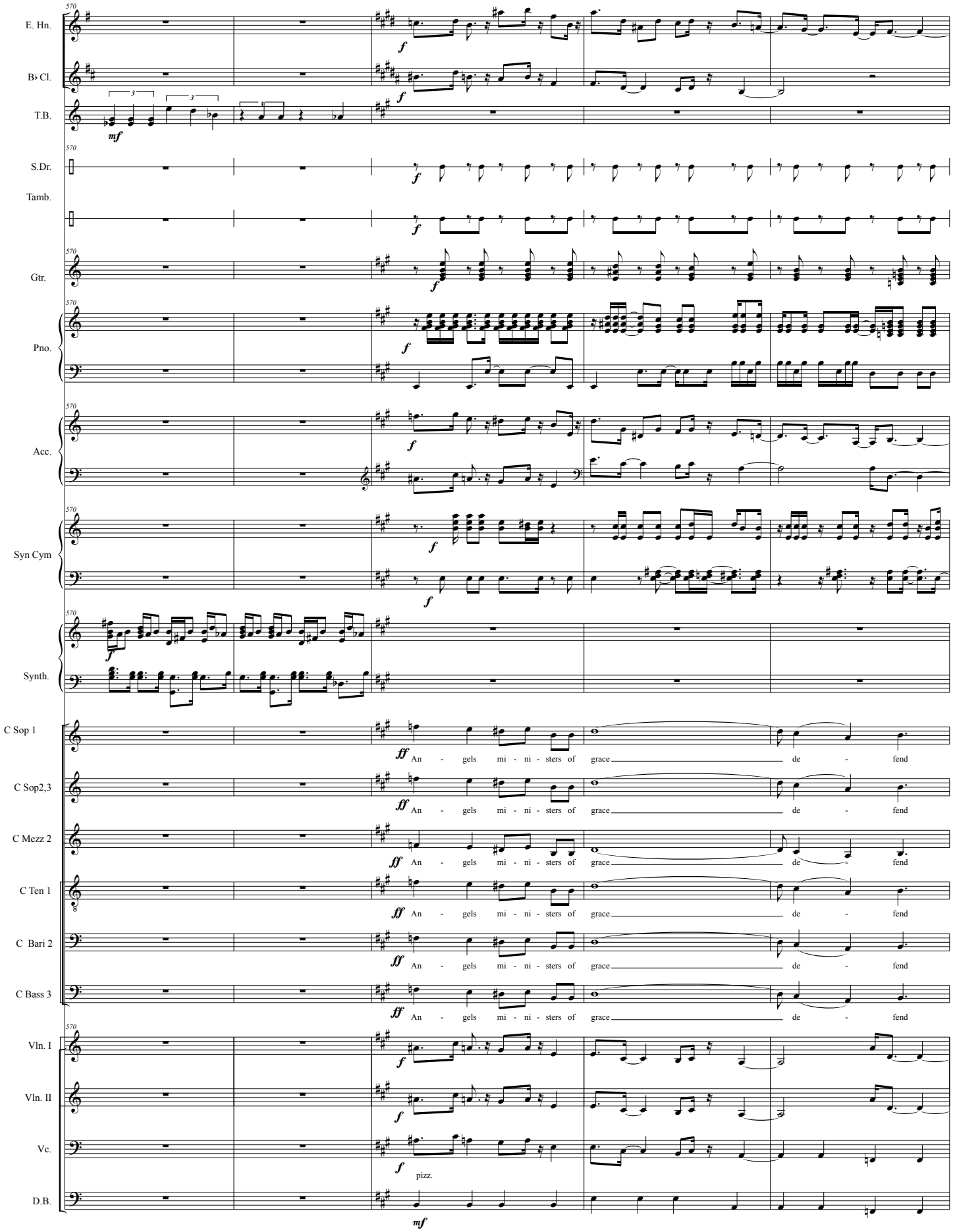
Pno.

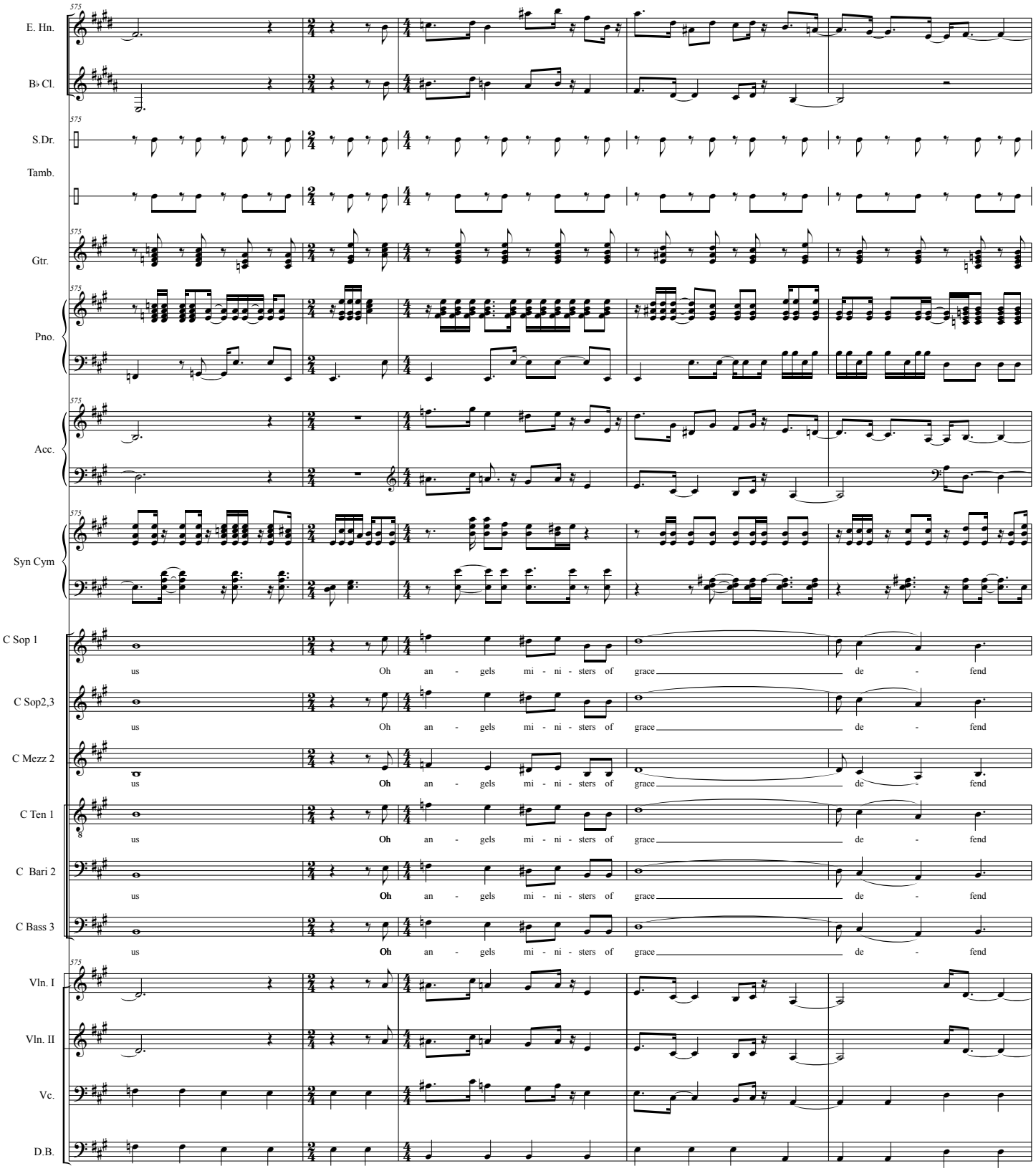
Acc.

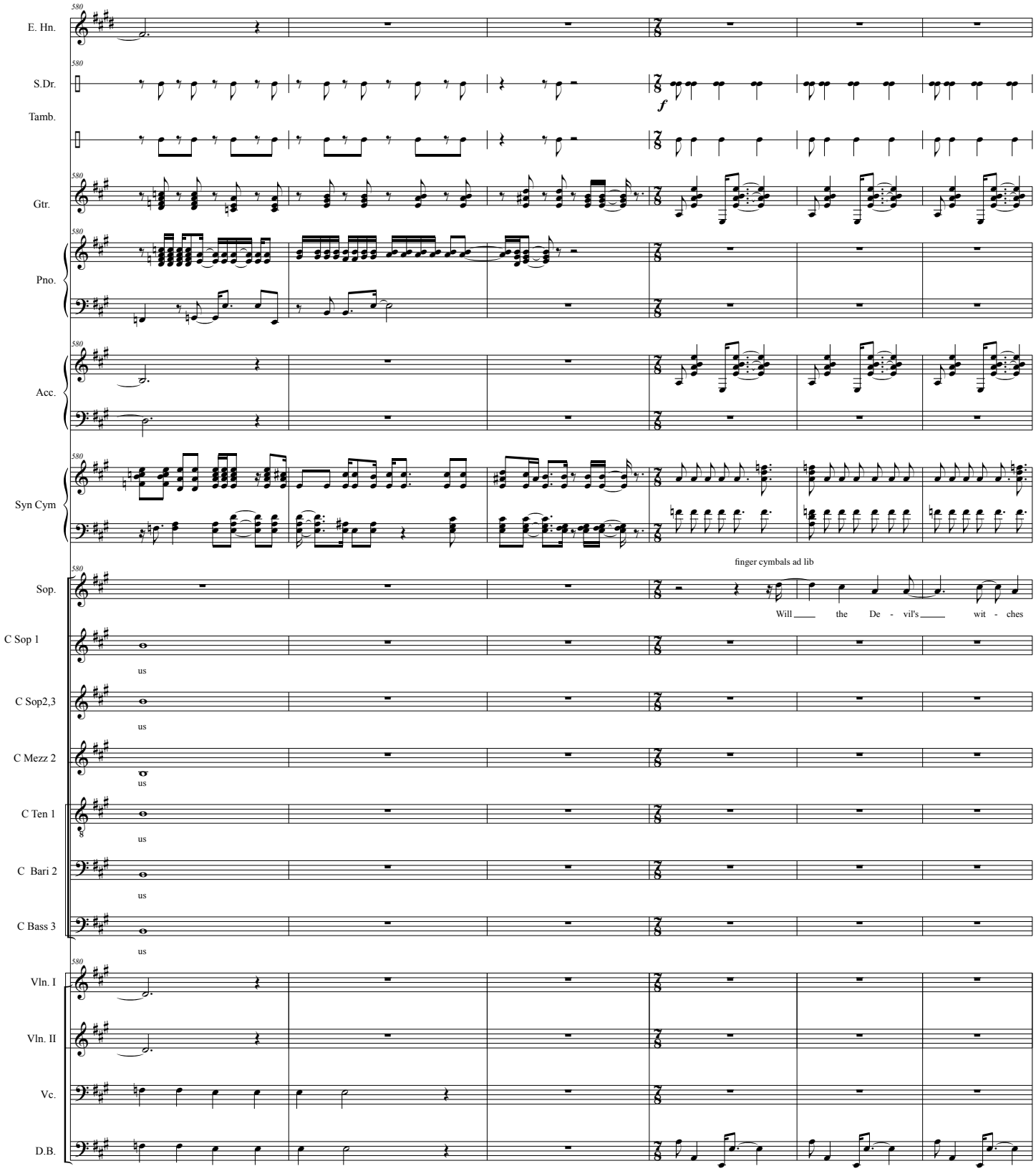
Syn Cym

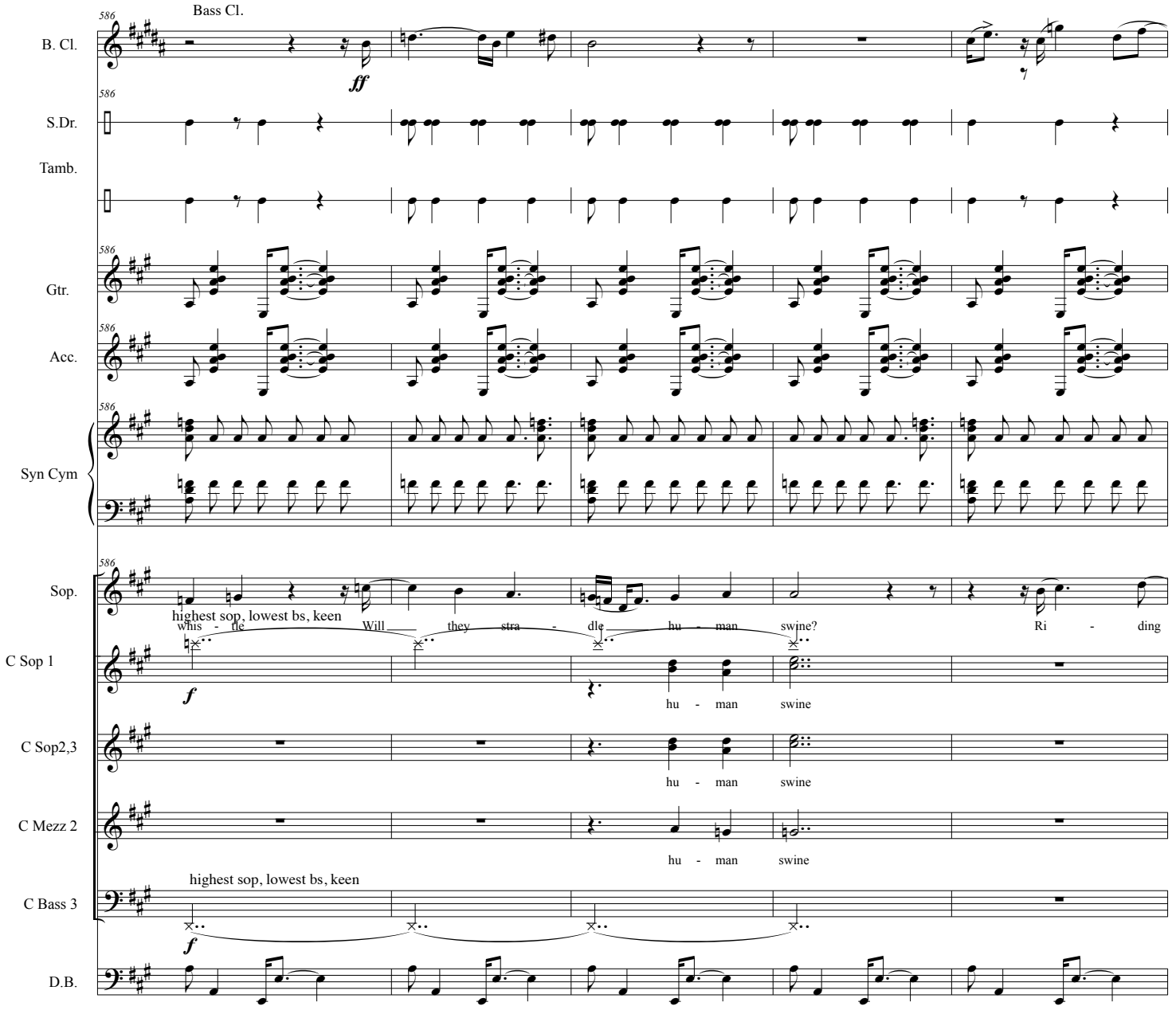
Sop.

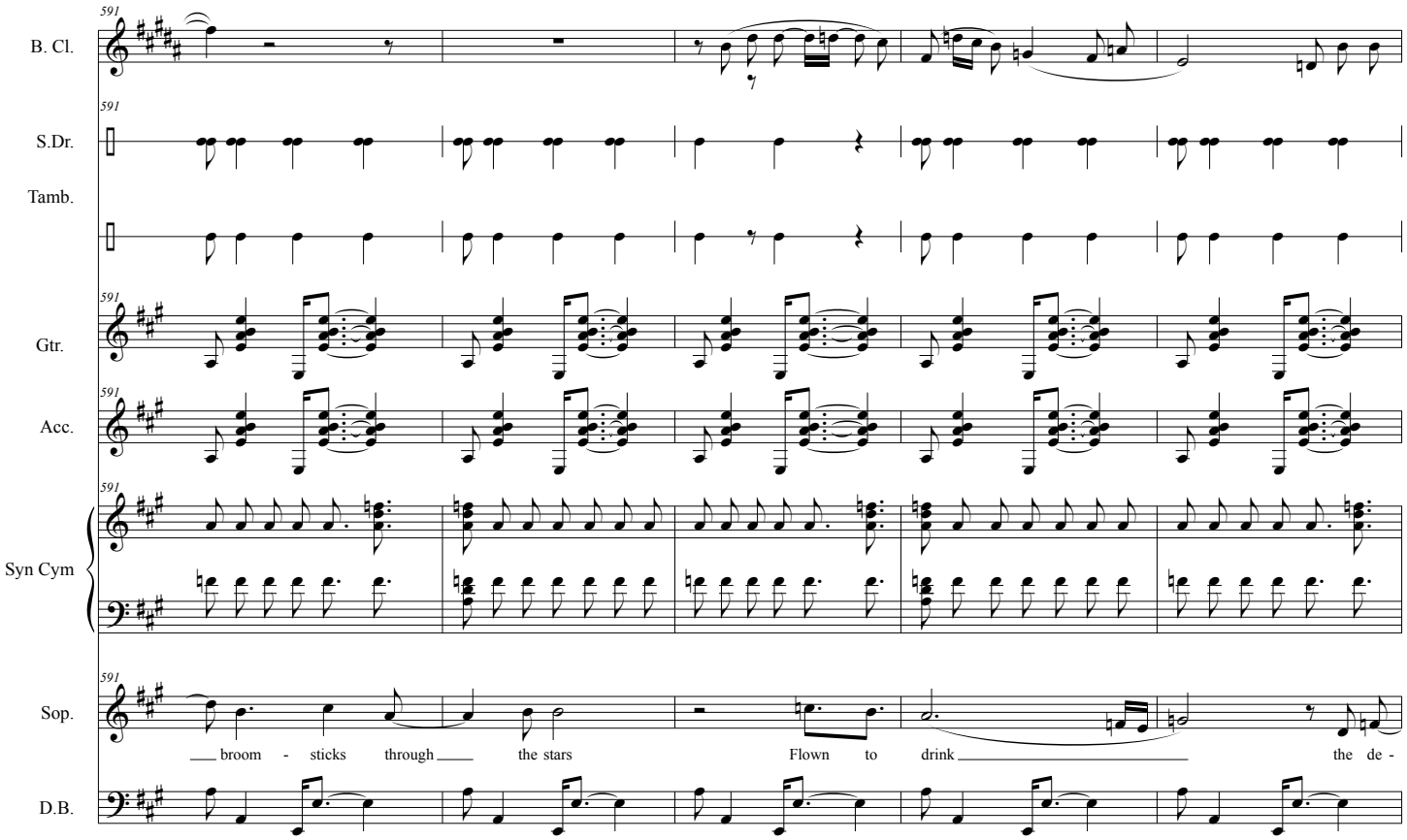
All in black u - pon black stal - lions Will the black brooms sweep our land?

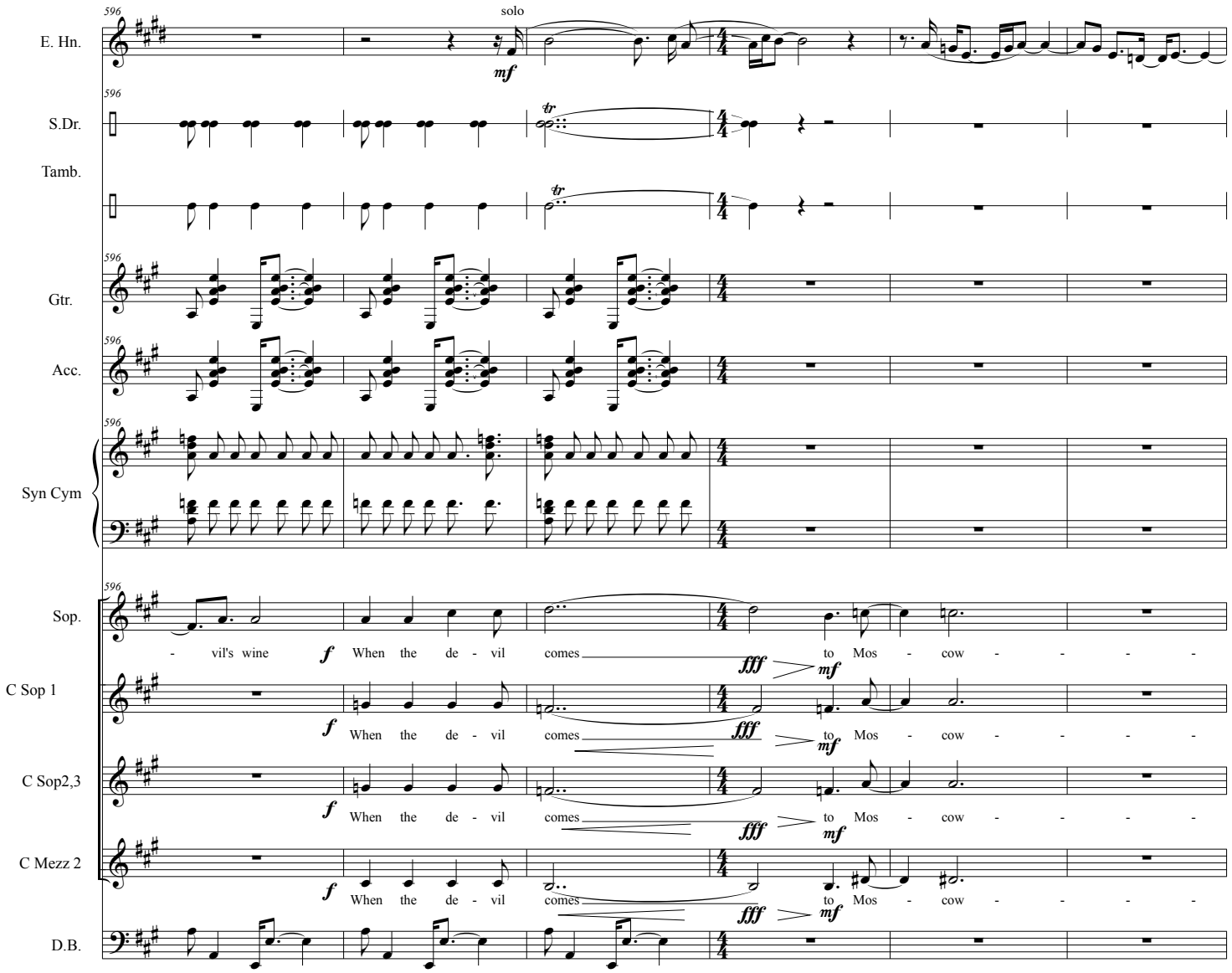

E. Hn.
B♭ Cl.
T.B.
S.Dr.
Tamb.
Gtr.
Pno.
Acc.
Syn Cym
Synth.
C Sop 1
C Sop2,3
C Mezz 2
C Ten 1
C Bari 2
C Bass 3
Vln. I
Vln. II
Vc.
D.B.
An - gels mi - ni - sters of grace de - fend
pizz.

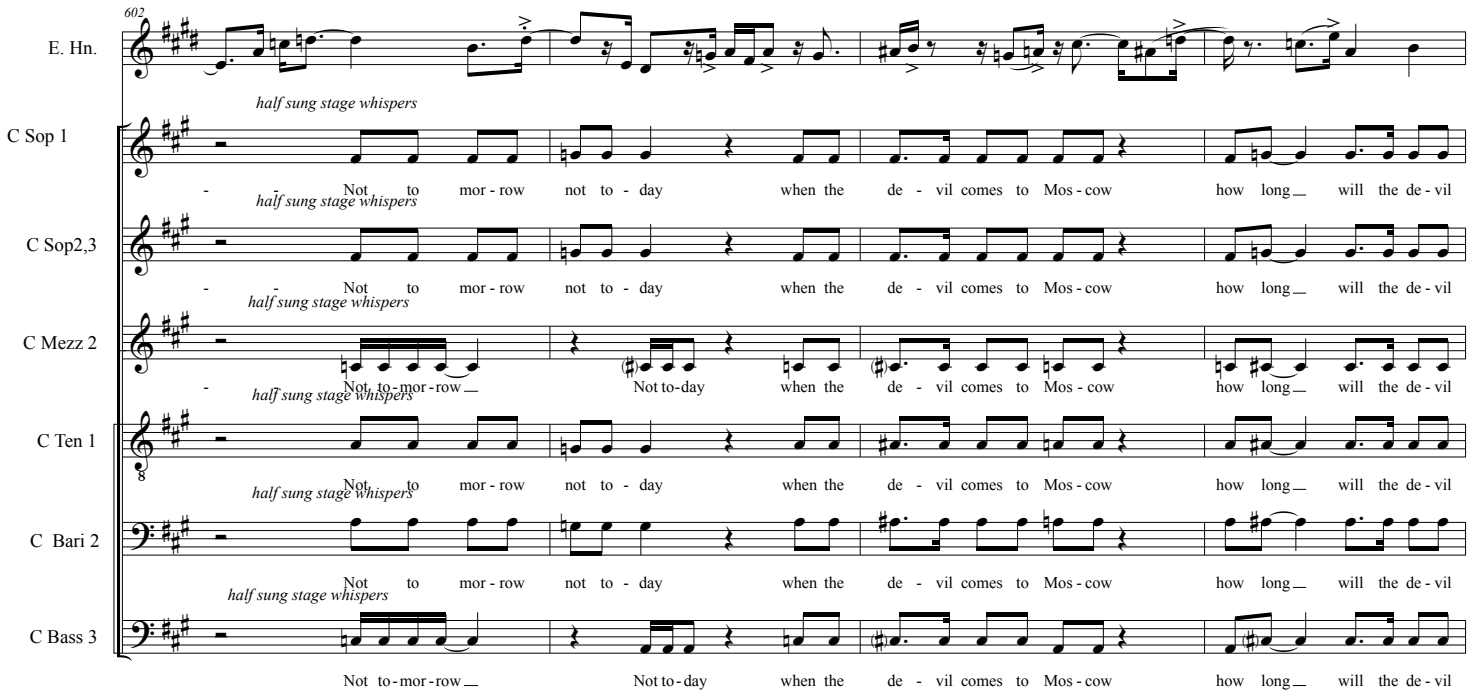

E. Hn.
B♭ Cl.
S.Dr.
Tamb.
Gtr.
Pno.
Acc.
Syn Cym
C Sop 1
us Oh an - gels mi - ni - sters of grace de - fend
C Sop2,3
us Oh an - gels mi - ni - sters of grace de - fend
C Mezz 2
us Oh an - gels mi - ni - sters of grace de - fend
C Ten 1
us Oh an - gels mi - ni - sters of grace de - fend
C Bari 2
us Oh an - gels mi - ni - sters of grace de - fend
C Bass 3
us Oh an - gels mi - ni - sters of grace de - fend
Vln. I
Vln. II
Vc.
D.B.

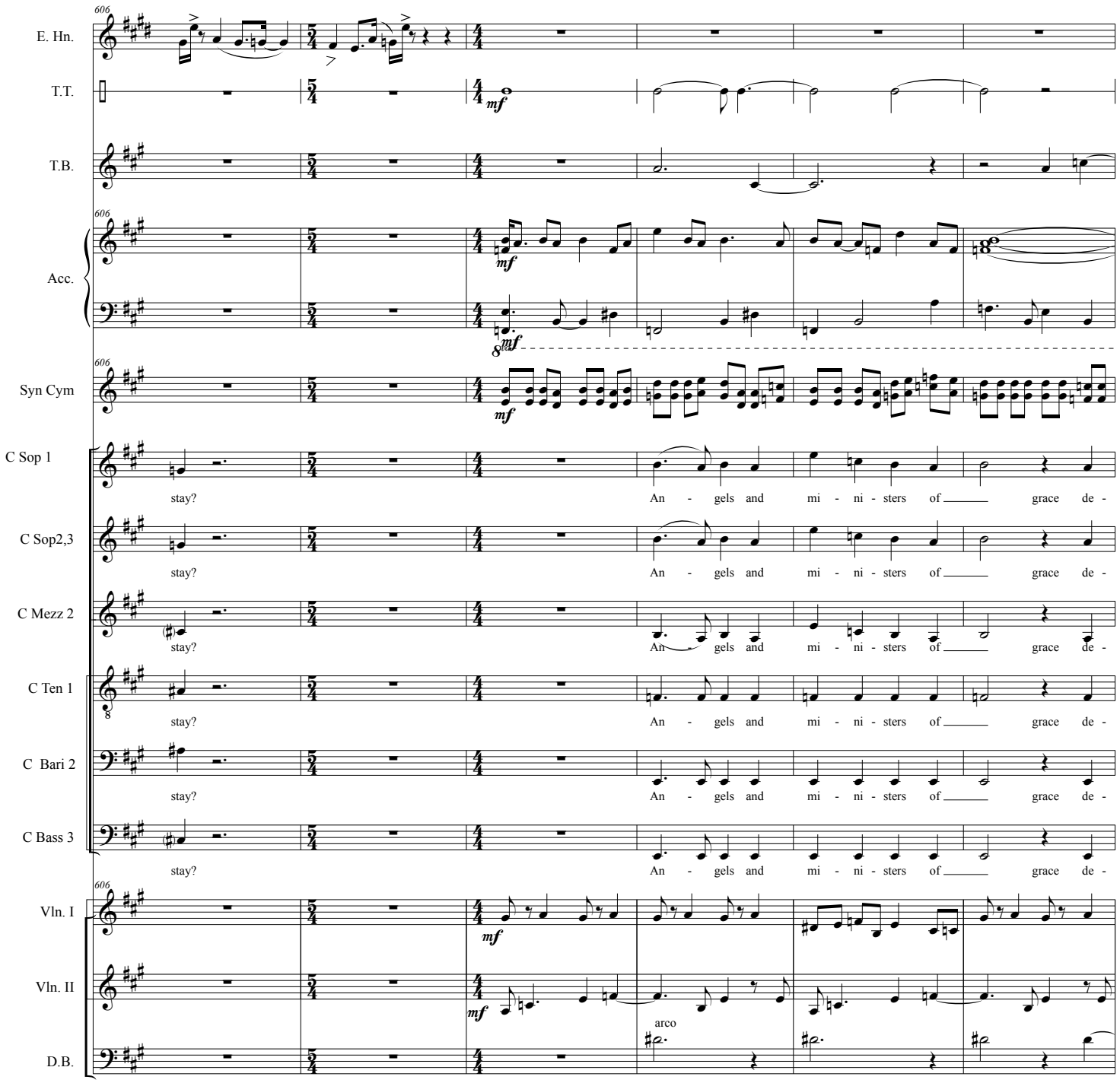

E. Hn.
S.Dr.
Tamb.
Gtr.
Pno.
Acc.
Syn Cym
finger cymbals ad lib
Sop.
Will the De - vil's wit - ches
C Sop 1
us
C Sop2,3
us
C Mezz 2
us
C Ten 1
us
C Bari 2
us
C Bass 3
us
Vln. I
Vln. II
Vc.
D.B.

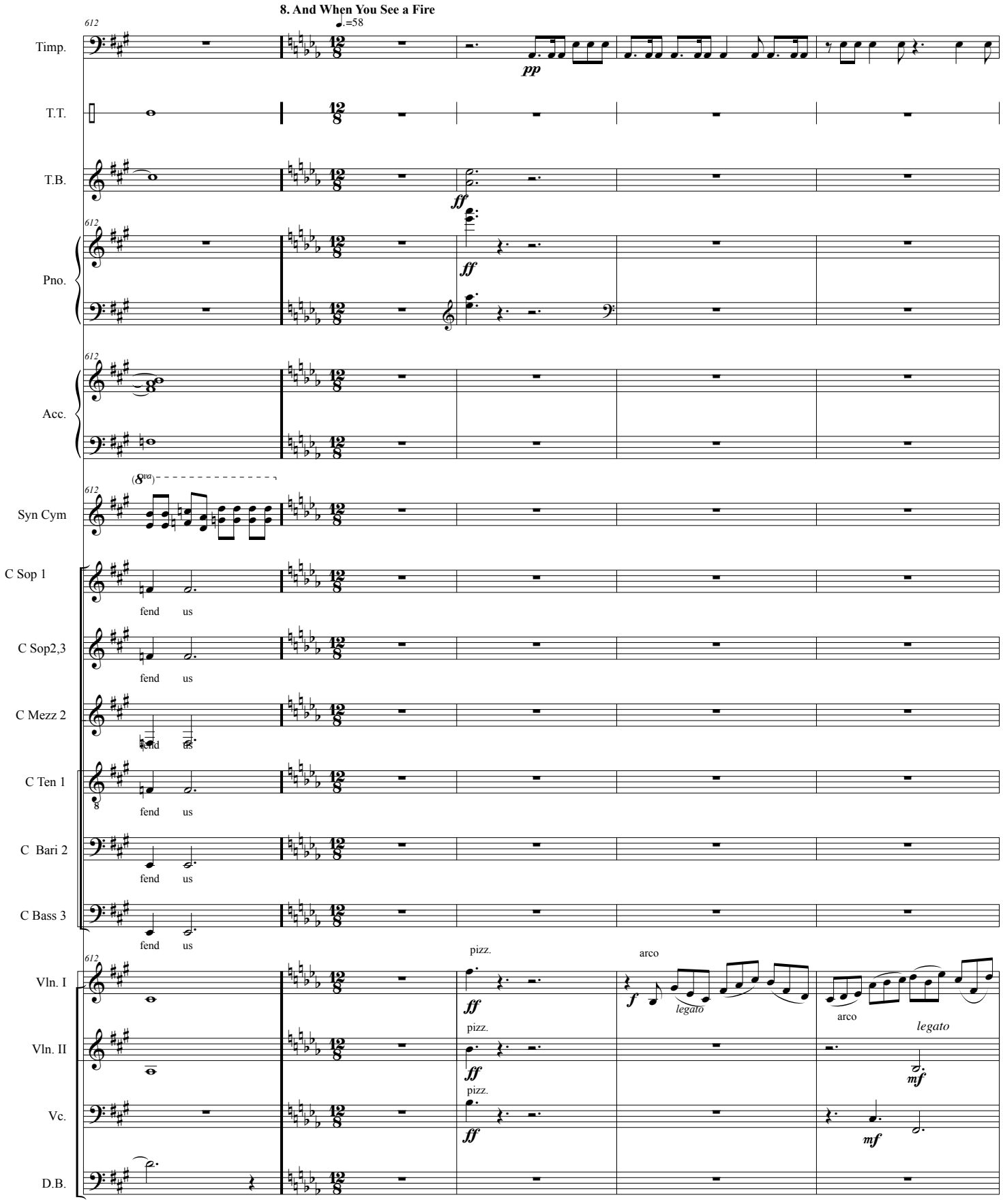

586
Bass Cl.
B. Cl.
ff
S.Dr.
Tamb.
Gtr.
Acc.
Syn Cym
Sop.
highest sop, lowest bs, keen
whis - tle Will they stra - dle hu - man swine? Ri - ding
C Sop 1
f
hu - man swine
C Sop2,3
hu - man swine
C Mezz 2
hu - man swine
C Bass 3
highest sop, lowest bs, keen
f
D.B.


591
B. Cl.
S.Dr.
Tamb.
Gtr.
Acc.
Syn Cym
Sop.
D.B.
broom - sticks through the stars
Flown to drink the de -


596
E. Hn.
solo
mf
S.Dr.
tr
Tamb.
Gtr.
Acc.
Syn Cym
Sop.
- vil's wine
f
When the de - vil comes
fff
to Mos - cow - - - -
mf
C Sop 1
C Sop2,3
C Mezz 2
D.B.


602
E. Hn.
half sung stage whispers
C Sop 1
- - Not to mor - row not to - day when the de - vil comes to Mos - cow how long __ will the de - vil
half sung stage whispers
C Sop2,3
- - Not to mor - row not to - day when the de - vil comes to Mos - cow how long __ will the de - vil
half sung stage whispers
C Mezz 2
- Not to - mor - row __ Not to-day when the de - vil comes to Mos - cow how long __ will the de - vil
half sung stage whispers
C Ten 1
Not to mor - row not to - day when the de - vil comes to Mos - cow how long __ will the de - vil
half sung stage whispers
C Bari 2
Not to mor - row not to - day when the de - vil comes to Mos - cow how long __ will the de - vil
half sung stage whispers
C Bass 3
Not to - mor - row __ Not to - day when the de - vil comes to Mos - cow how long __ will the de - vil


606
E. Hn.
T.T.
mf
T.B.
Acc.
Syn Cym
C Sop 1
C Sop2,3
C Mezz 2
C Ten 1
C Bari 2
C Bass 3
stay?
An - gels and mi - ni - sters of grace de -
Vln. I
Vln. II
D.B.
arco


8. And When You See a Fire
♩.=58
612
Timp.
pp
T.T.
T.B.
ff
Pno.
ff
Acc.
Syn Cym
(8va)
C Sop 1
fend us
C Sop2,3
fend us
C Mezz 2
fend us
C Ten 1
fend us
C Bari 2
fend us
C Bass 3
fend us
Vln. I
pizz.
ff
arco
f
legato
arco
legato
Vln. II
pizz.
ff
mf
Vc.
pizz.
ff
mf
D.B.

617

Timp.

C Sop 1

f Ah...

C Sop2,3

f Ah...

one mezzo

C Mezz 2

f Ah...

617

Vln. I

Vln. II

Vc.

621

Timp.

pppp

621

Sop.

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

C Sop 1

C Sop2,3

C Mezz 2

621

Vln. I

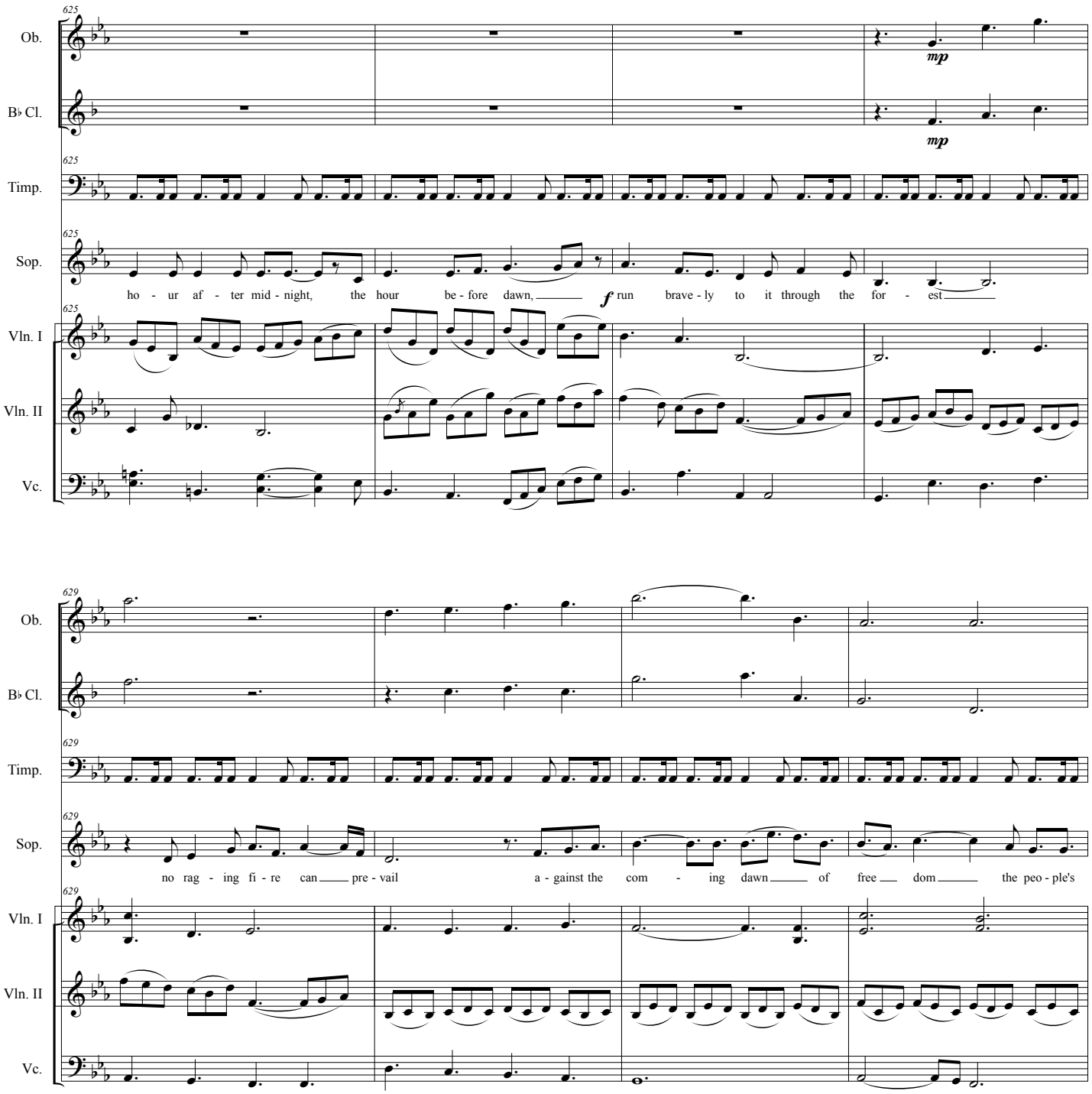
p

Vln. II

p

Vc.

p


625
Ob.
B♭ Cl.
mp
mp
Timp.
Sop.
ho - ur af - ter mid - night, the hour be - fore dawn, f run brave - ly to it through the for - est
Vln. I
Vln. II
Vc.
629
Ob.
B♭ Cl.
Timp.
Sop.
no rag - ing fi - re can pre - vail a - gainst the com - ing dawn of free dom the peo - ple's
Vln. I
Vln. II
Vc.

633

Ob.

B♭ Cl.

633

Timp.

633

Sop.

will shall be un - veiled

C Sop 1

C Sop2,3

C Mezz 2

633

Vln. I

Vln. II

pizz.

arco

Vc.

arco

D.B.

638

Tenor

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

638

Vln. I

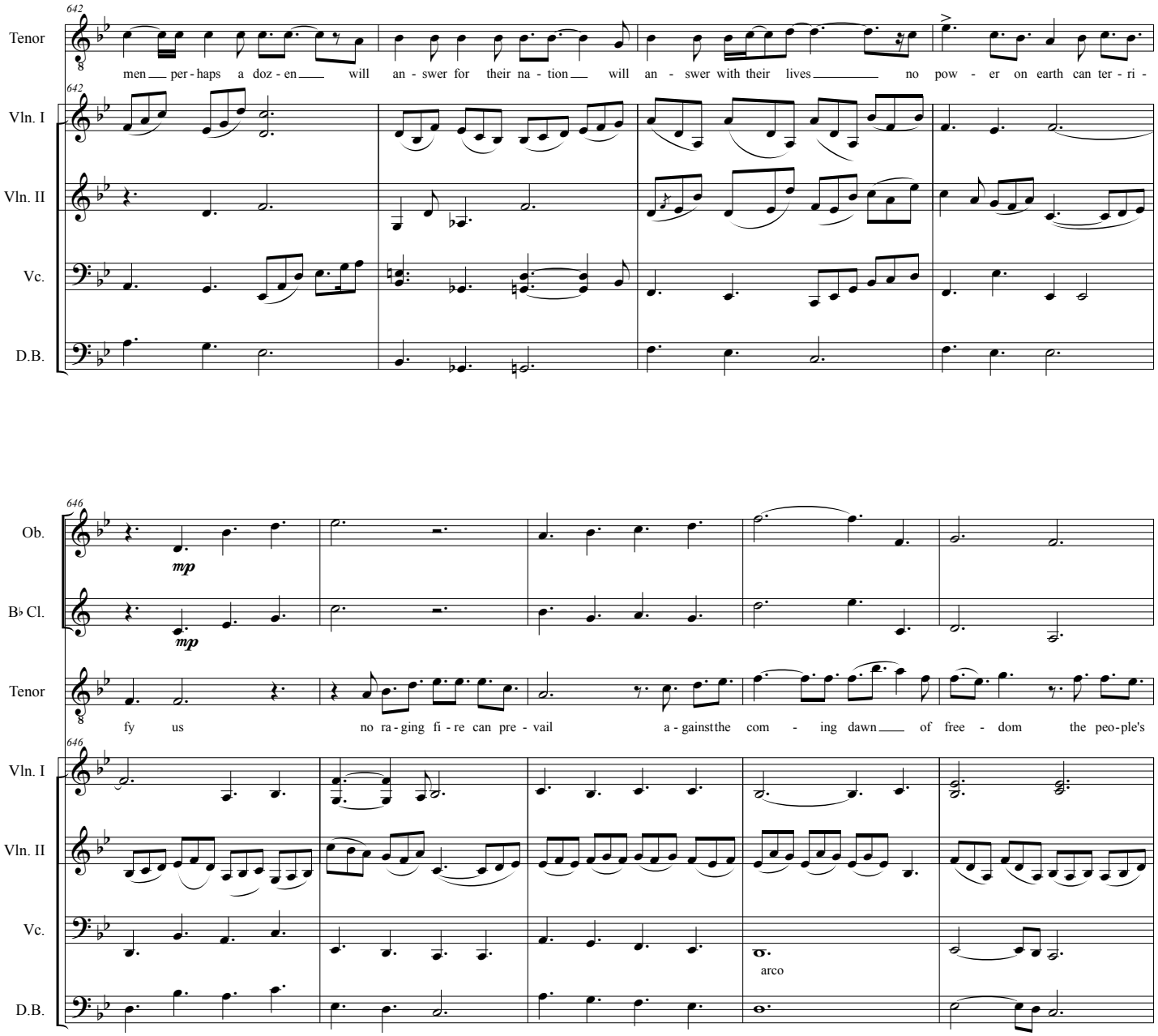
Vln. II

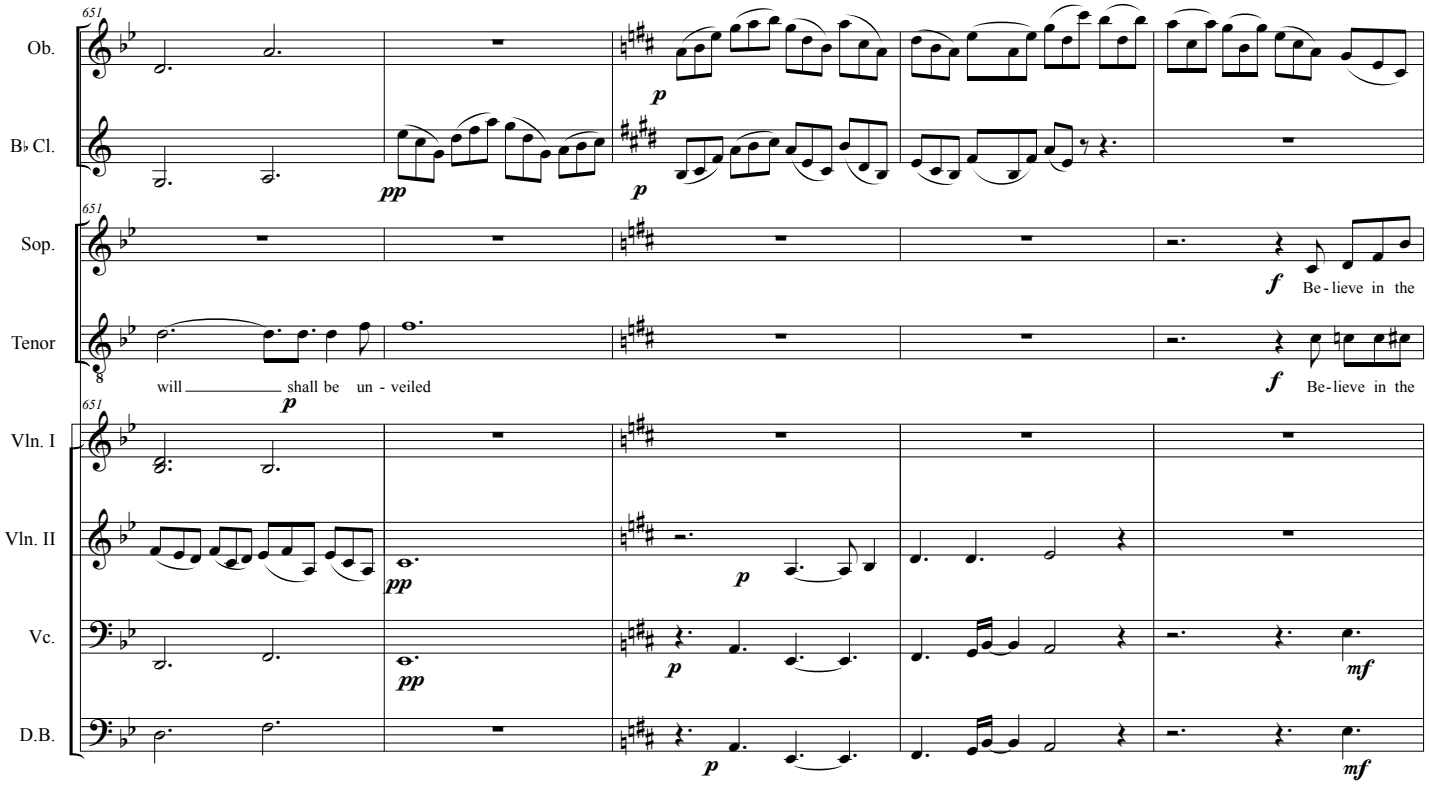
arco

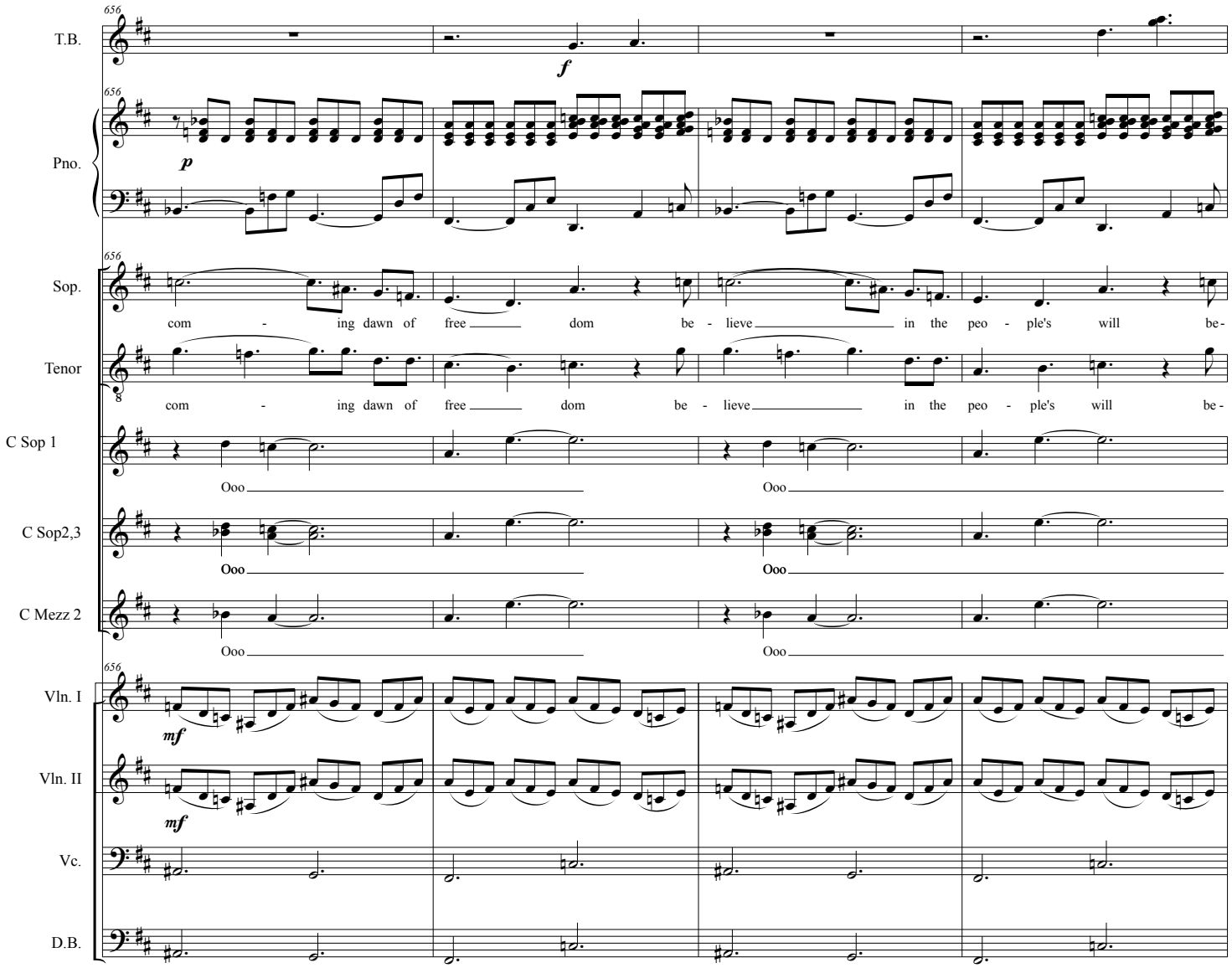
Vc.

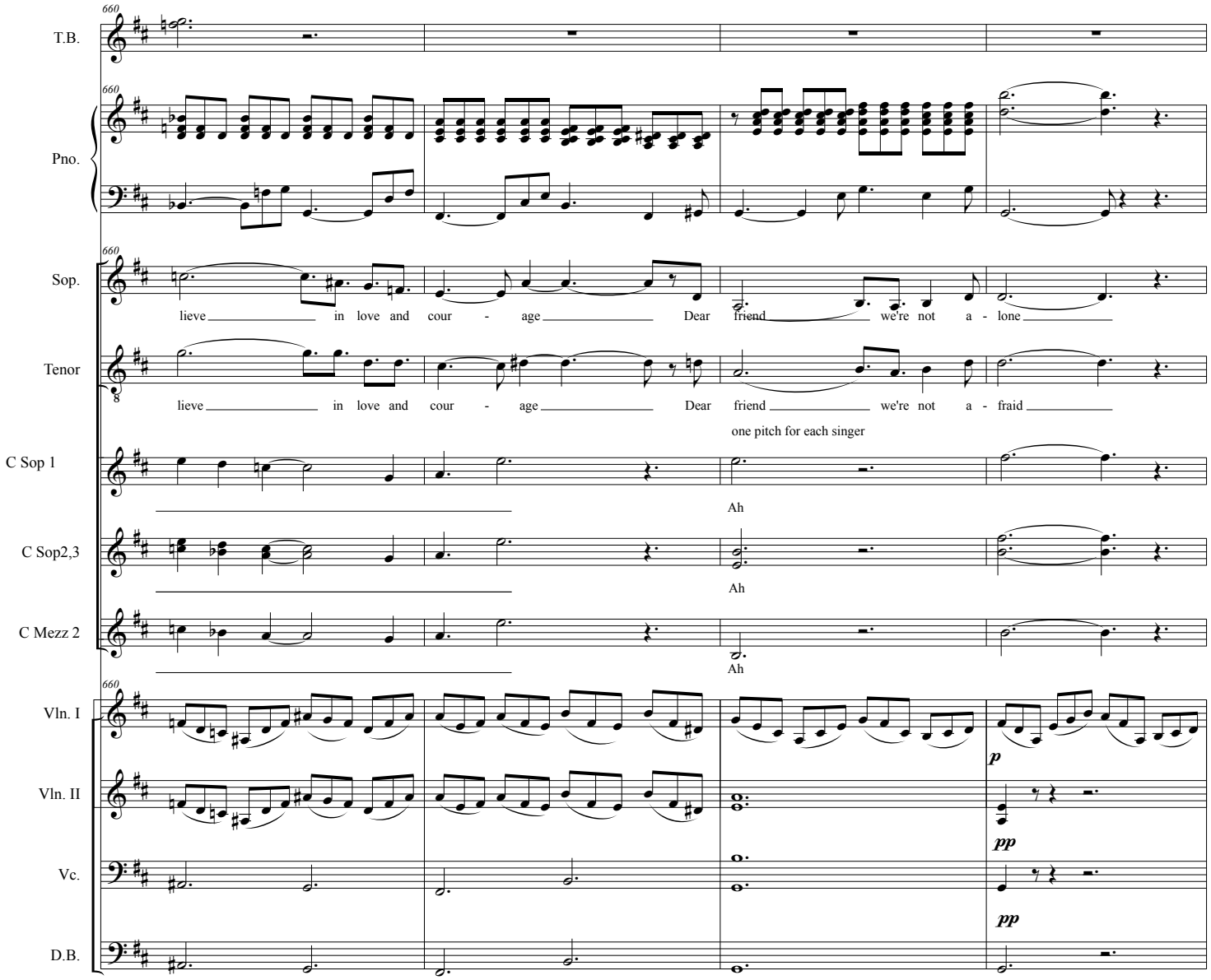
pizz.

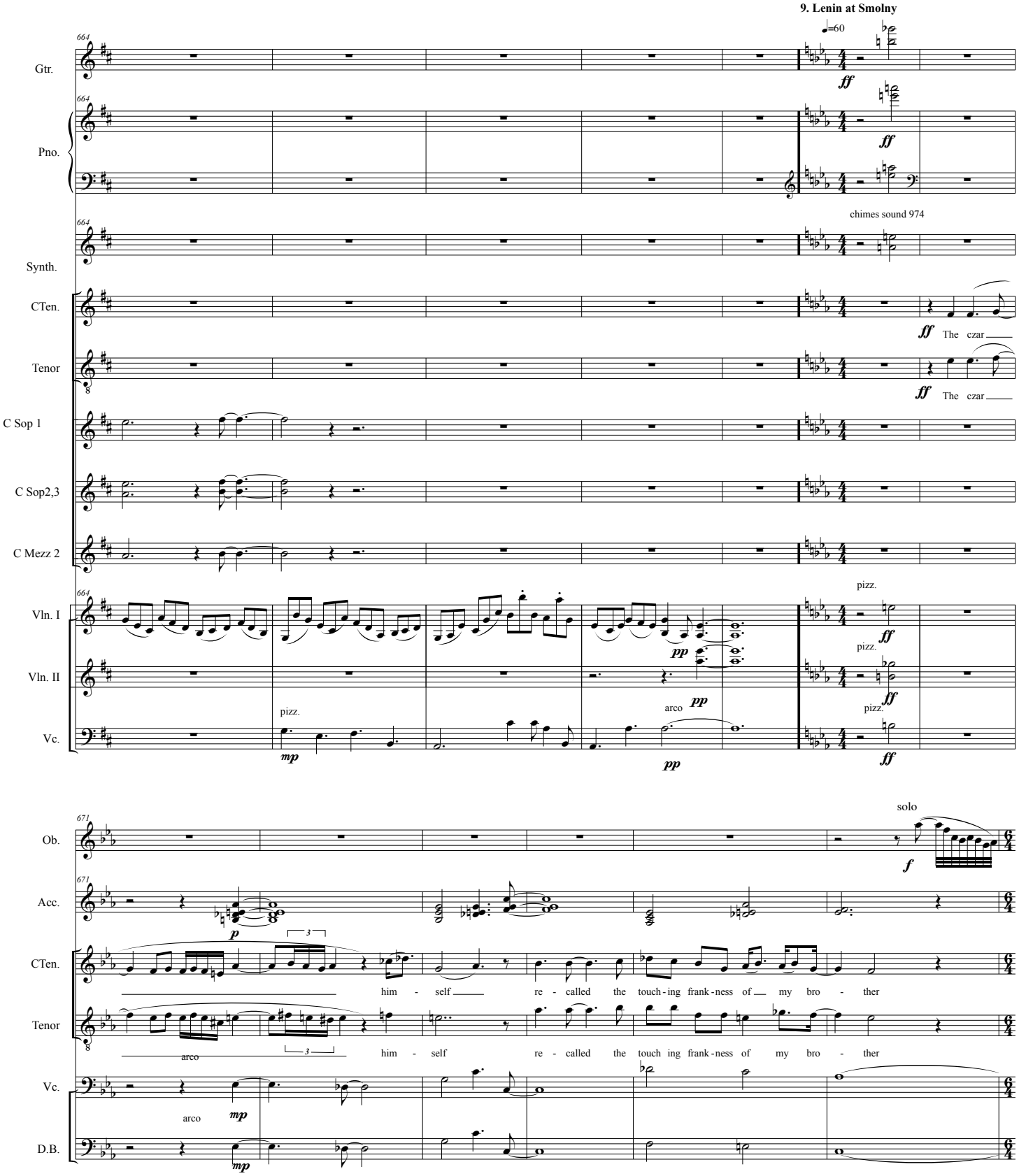
D.B.

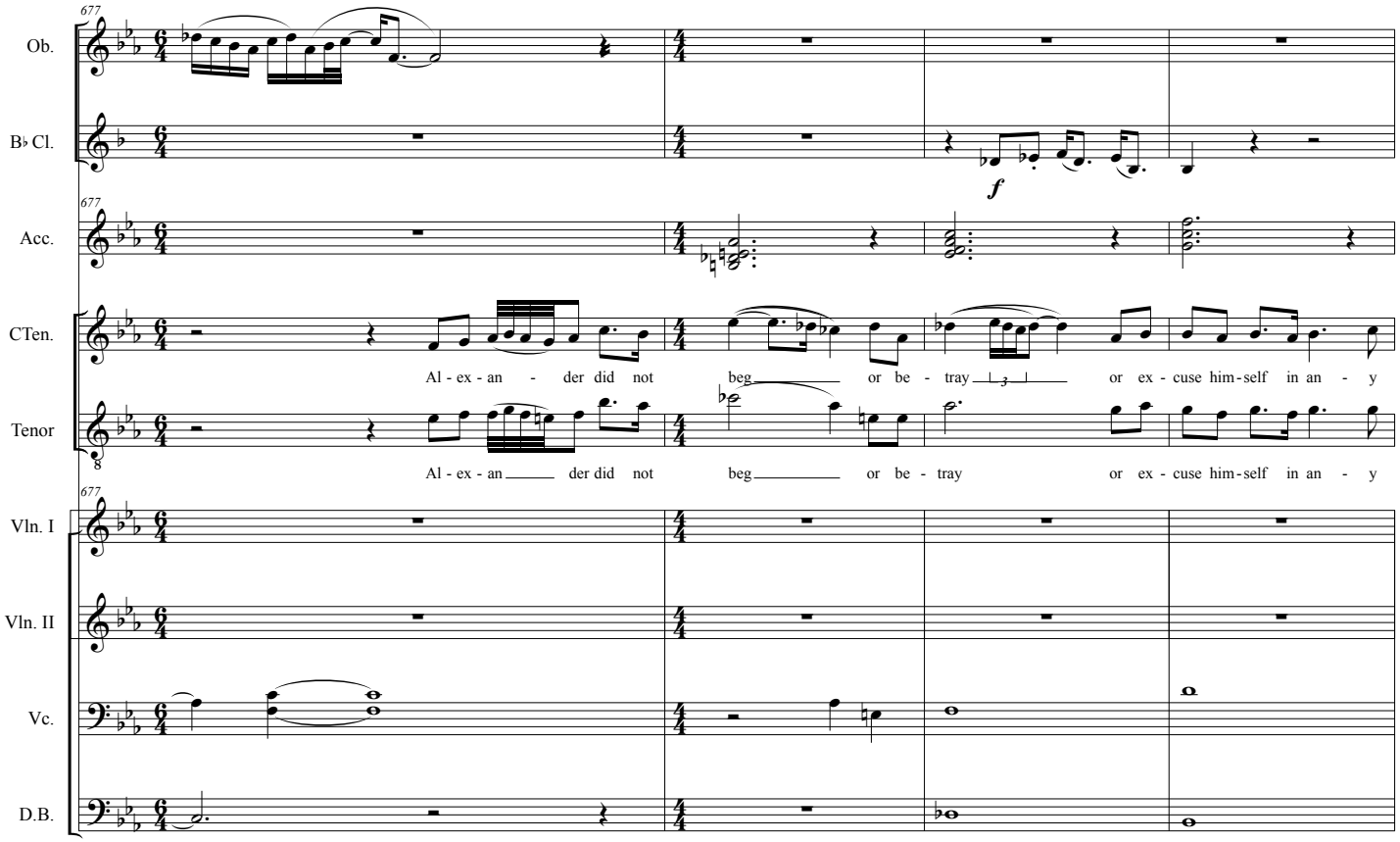

642
Tenor
men per - haps a doz - en will an - swer for their na - tion will an - swer with their lives no pow - er on earth can ter - ri -
Vln. I
Vln. II
Vc.
D.B.
646
Ob.
mp
B♭ Cl.
mp
Tenor
fy us no ra - ging fi - re can pre - vail a - gainst the com - ing dawn of free - dom the peo - ple's
Vln. I
Vln. II
Vc.
arco
D.B.

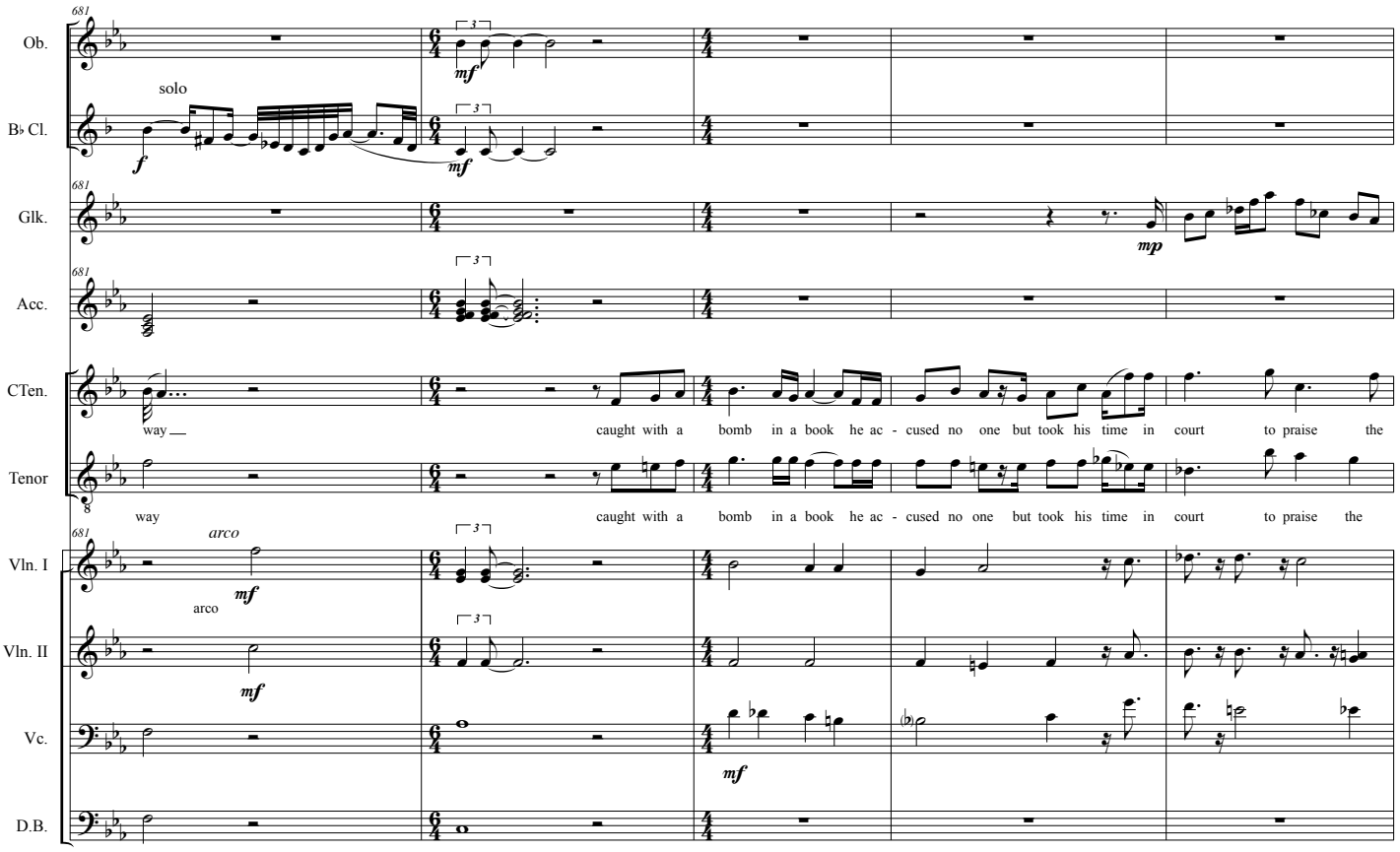

651
Ob.
B♭ Cl.
Sop.
Tenor
Vln. I
Vln. II
Vc.
D.B.
pp
p
f
mf
will shall be un - veiled
Be - lieve in the
Be - lieve in the

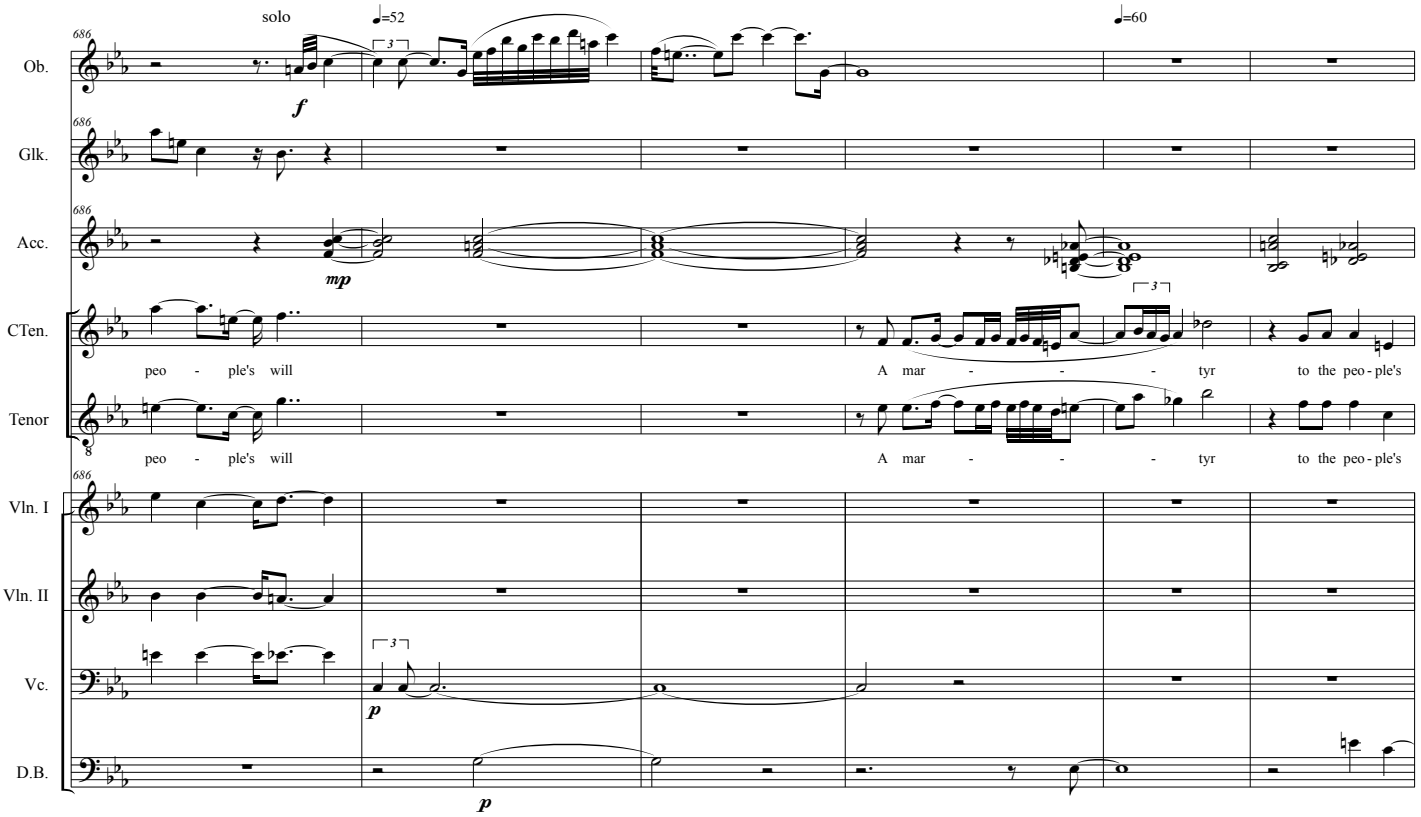

656
T.B.
f
Pno.
p
Sop.
com - ing dawn of free dom be - lieve in the peo - ple's will be-
Tenor
com - ing dawn of free dom be - lieve in the peo - ple's will be-
C Sop 1
Ooo Ooo
C Sop2,3
Ooo Ooo
C Mezz 2
Ooo Ooo
Vln. I
mf
Vln. II
mf
Vc.
D.B.

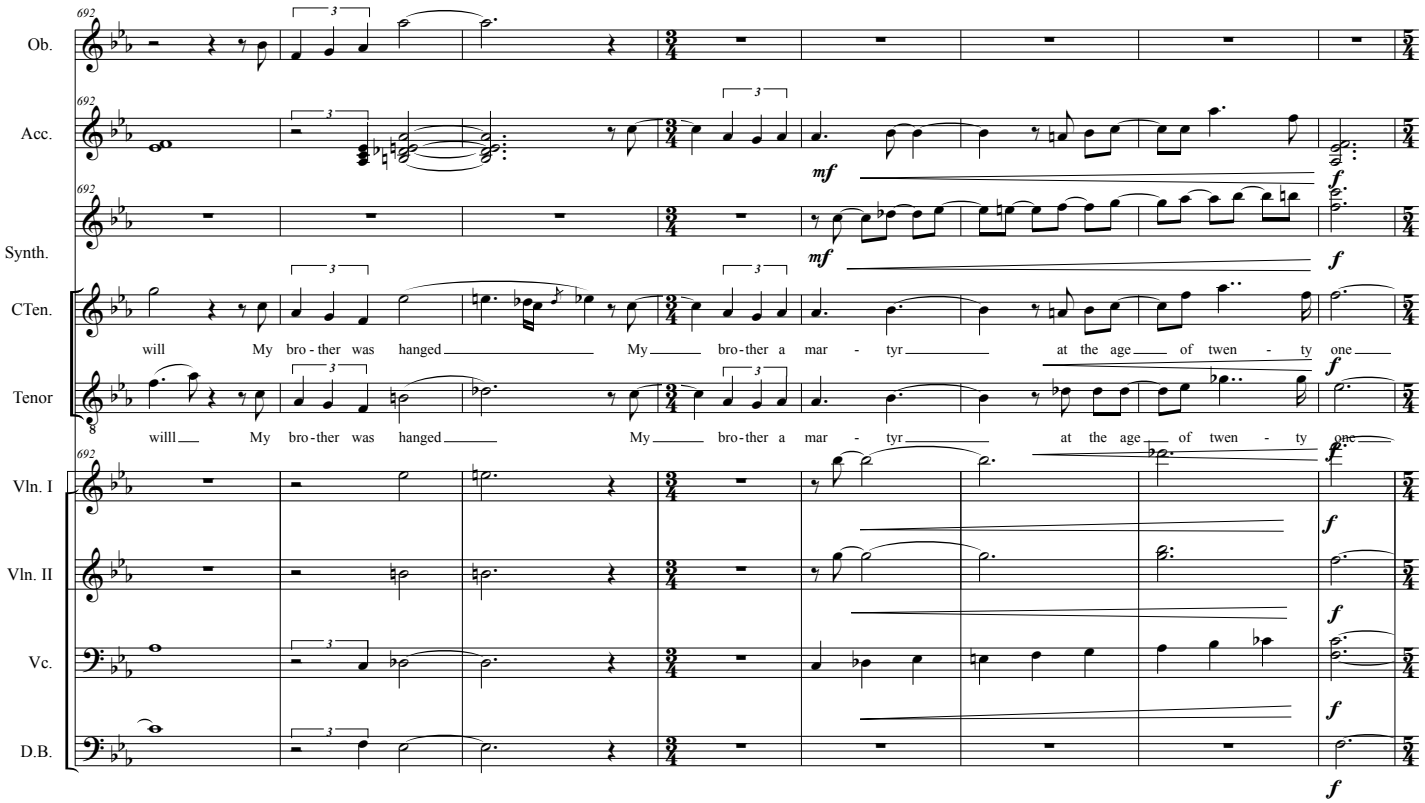

660
T.B.
Pno.
Sop.
lieve in love and cour - age Dear friend we're not a - lone
Tenor
lieve in love and cour - age Dear friend we're not a - fraid
one pitch for each singer
C Sop 1
Ah
C Sop2,3
Ah
C Mezz 2
Ah
Vln. I
p
Vln. II
pp
Vc.
pp
D.B.

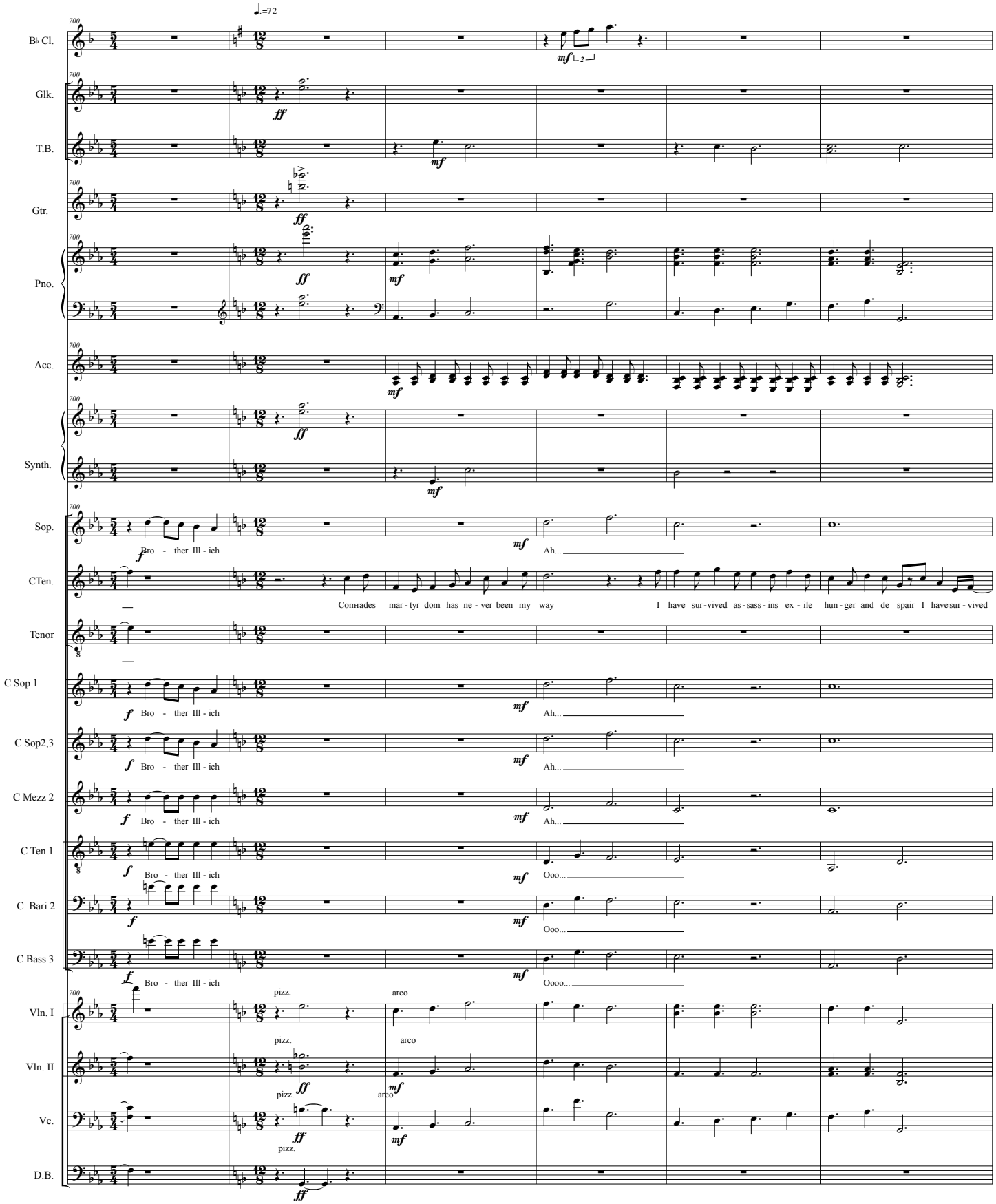

9. Lenin at Smolny
♩=60
664
Gtr.
Pno.
Synth.
chimes sound 974
CTen.
Tenor
The czar
C Sop 1
C Sop2,3
C Mezz 2
Vln. I
Vln. II
Vc.
pizz.
arco
671
Ob.
solo
Acc.
CTen.
Tenor
him - self re - called the touch - ing frank - ness of my bro - ther
D.B.

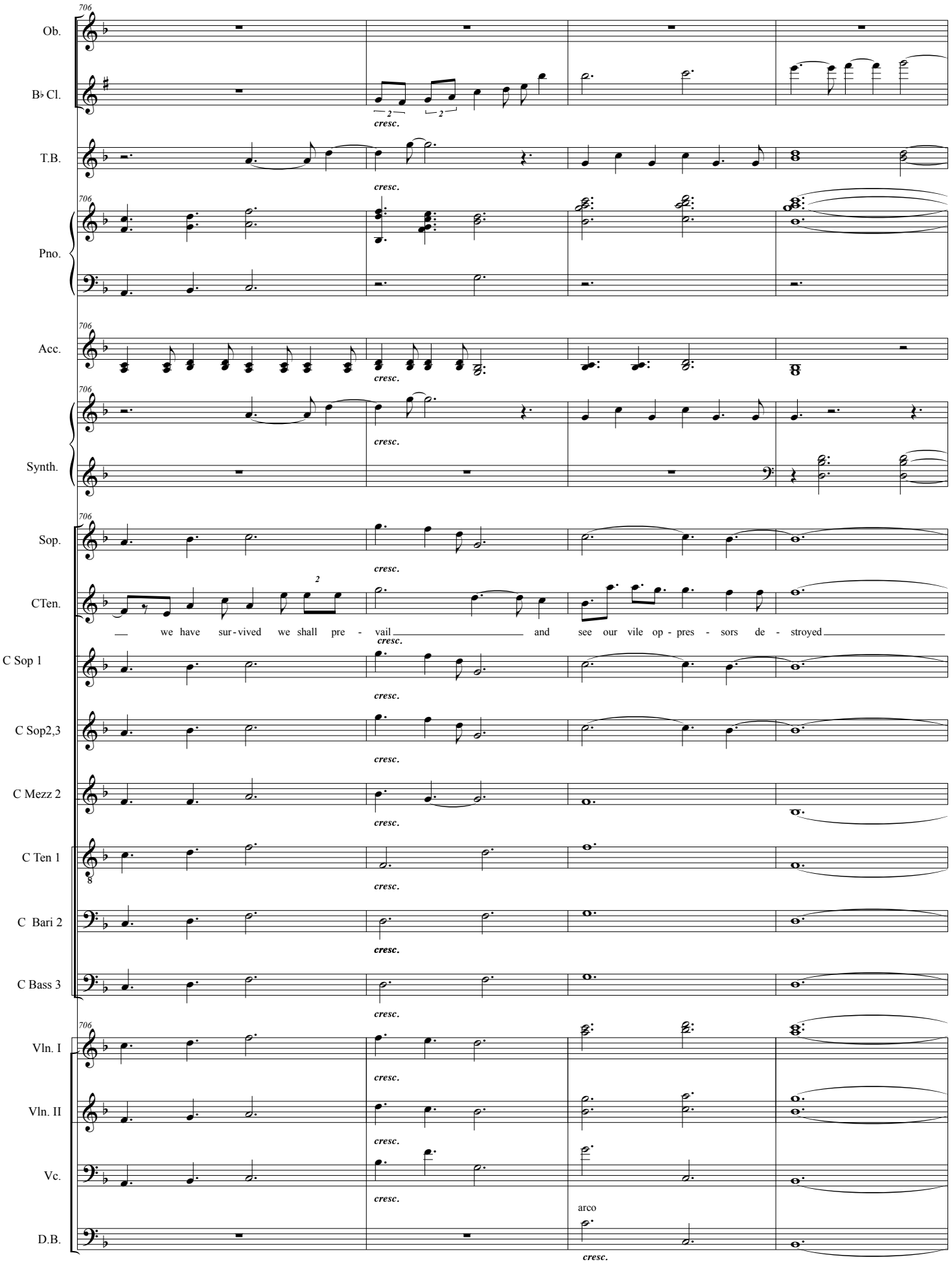

677
Ob.
B♭ Cl.
f
Acc.
CTen.
Al - ex - an - der did not beg or be - tray or ex - cuse him - self in an - y
Tenor
Al - ex - an der did not beg or be - tray or ex - cuse him - self in an - y
Vln. I
Vln. II
Vc.
D.B.

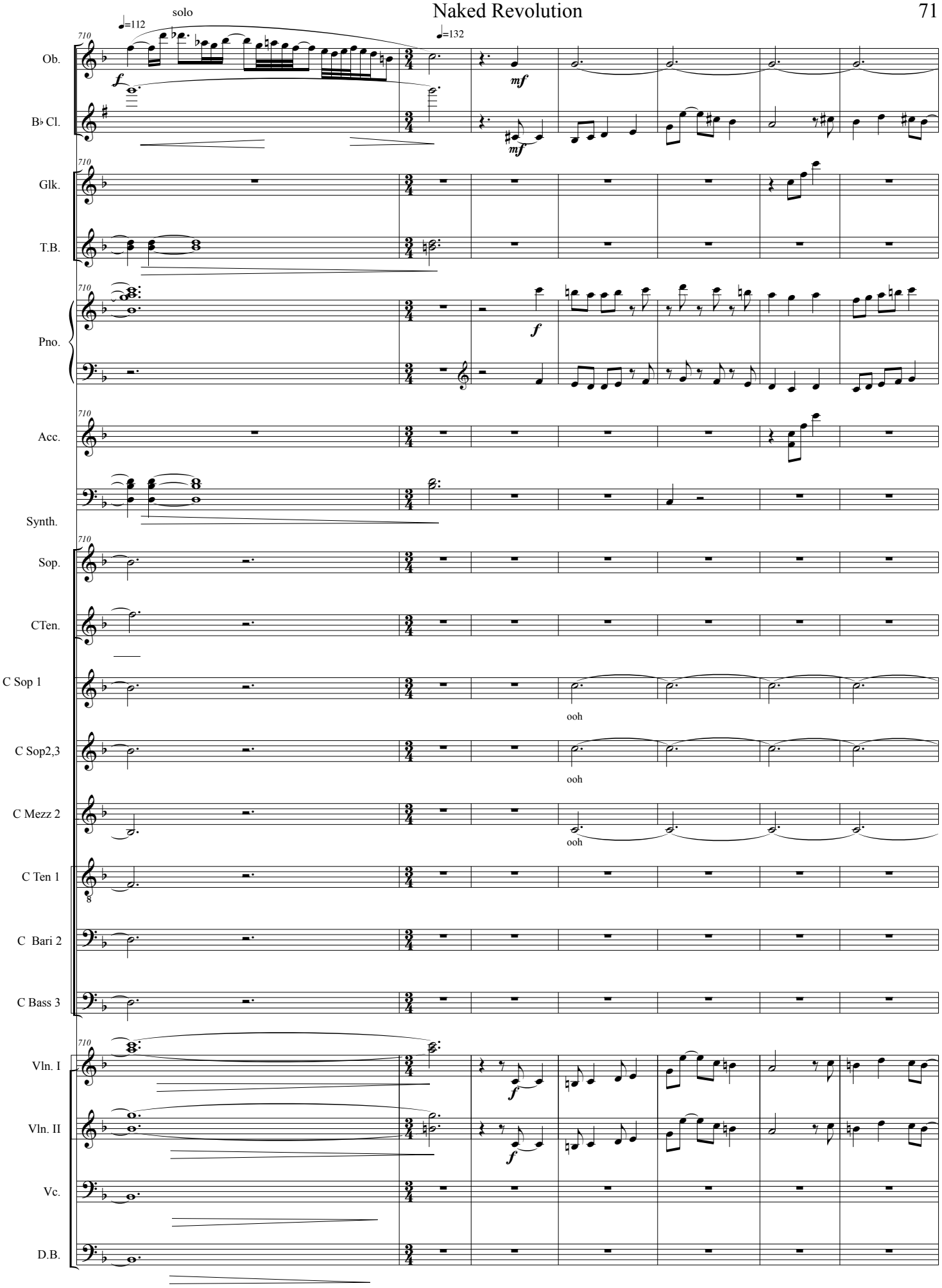

681
Ob.
solo
B♭ Cl.
Glk.
Acc.
CTen.
way caught with a bomb in a book he ac - cused no one but took his time in court to praise the
Tenor
way caught with a bomb in a book he ac - cused no one but took his time in court to praise the
arco
Vln. I
arco
Vln. II
Vc.
D.B.

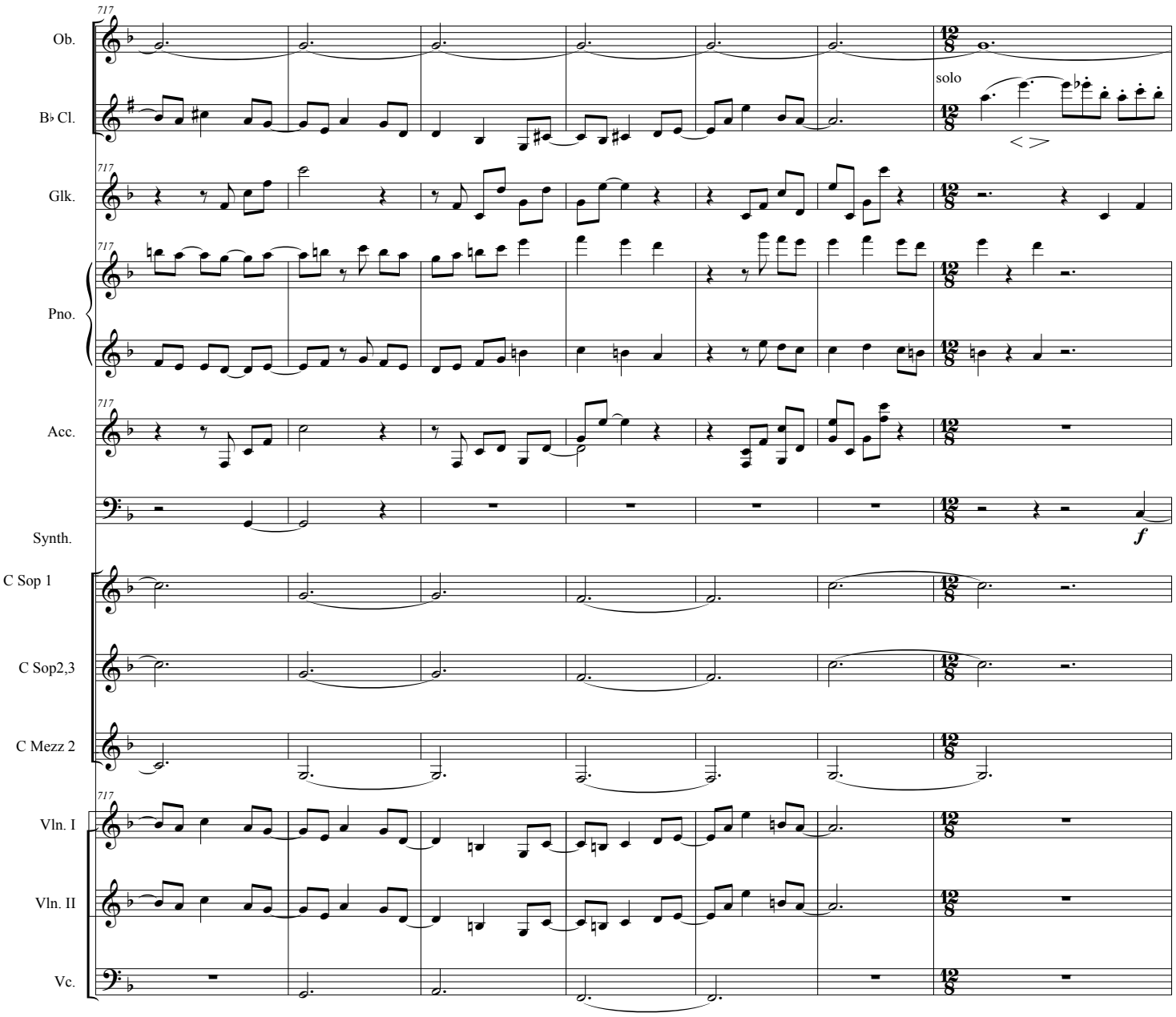

686
solo
♩=52
♩=60
Ob.
Glk.
Acc.
CTen.
peo - ple's will A mar - - - tyr to the peo - ple's
Tenor
peo - ple's will A mar - - - tyr to the peo - ple's
Vln. I
Vln. II
Vc.
D.B.

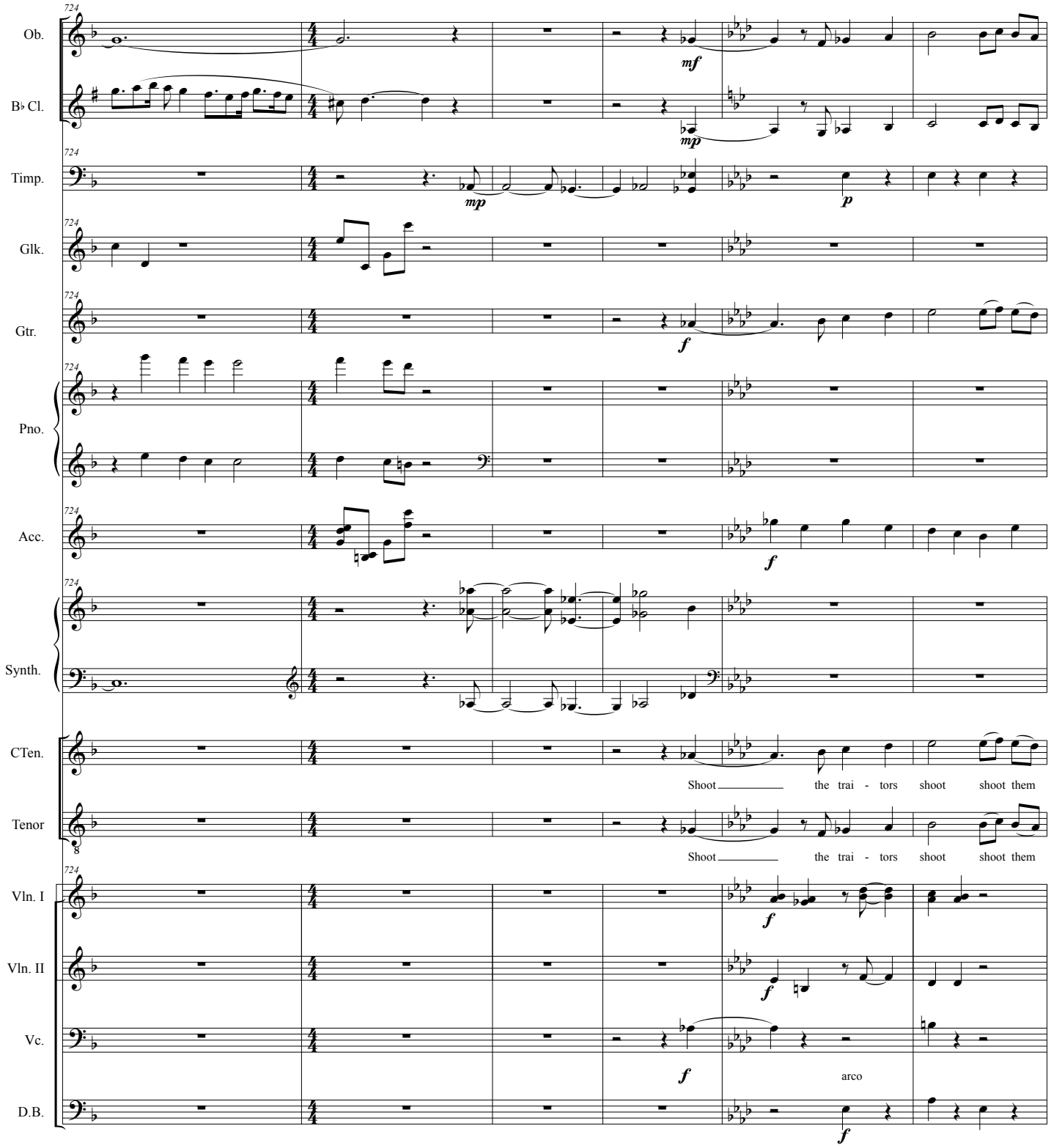

692
Ob.
Acc.
Synth.
CTen.
will My bro - ther was hanged My bro - ther a mar - tyr at the age of twen - ty one
Tenor
willl My bro - ther was hanged My bro - ther a mar - tyr at the age of twen - ty one
Vln. I
Vln. II
Vc.
D.B.
mf
f

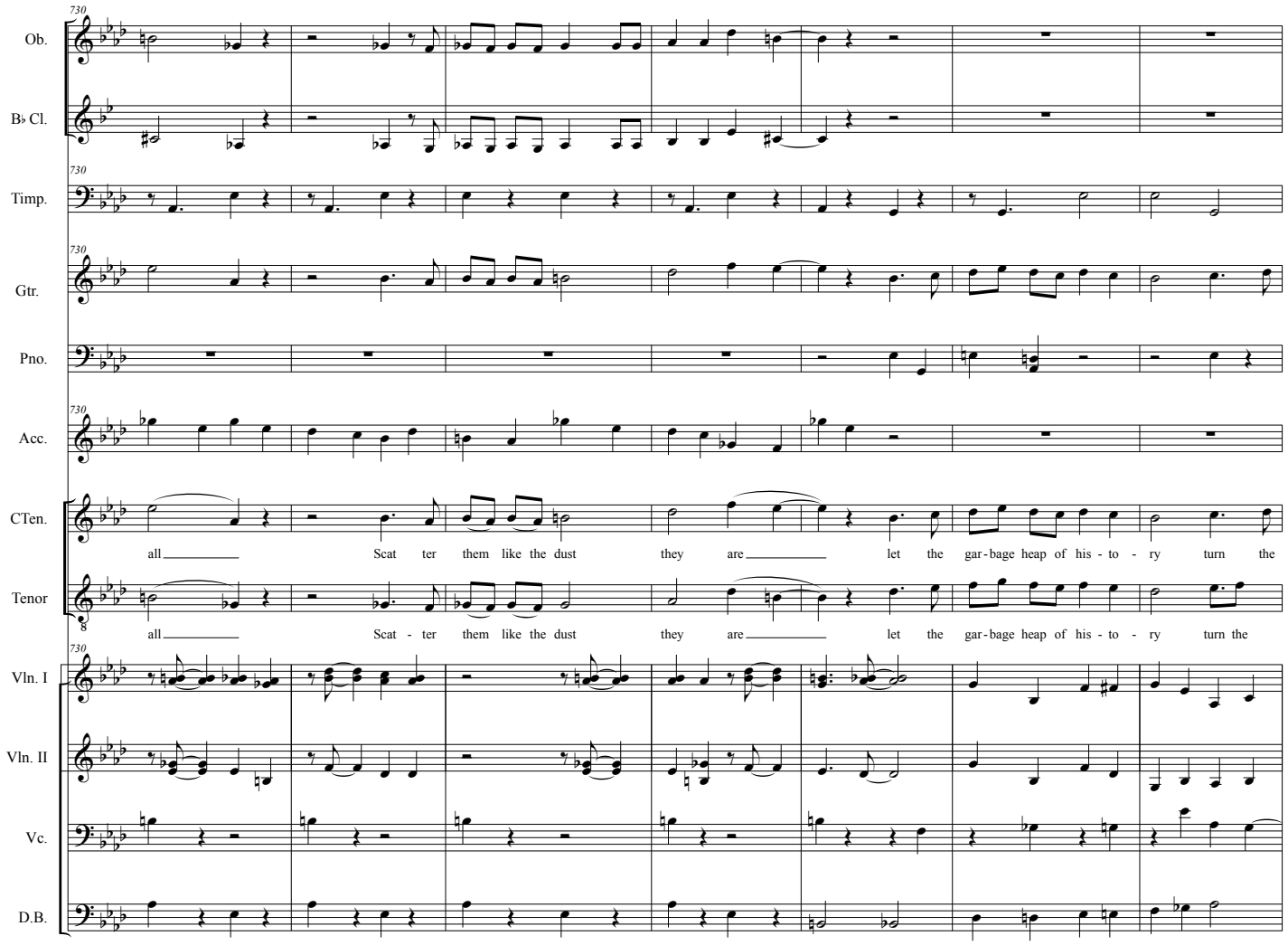

♩.=72
B♭ Cl.
Glk.
T.B.
Gtr.
Pno.
Acc.
Synth.
Sop.
CTen.
Tenor
C Sop 1
C Sop2,3
C Mezz 2
C Ten 1
C Bari 2
C Bass 3
Vln. I
Vln. II
Vc.
D.B.
Bro - ther Ill - ich
Ah...
Comrades mar - tyr dom has ne - ver been my way
I have sur - vived as - sass - ins ex - ile hun - ger and de spair I have sur - vived
Ooo...
Oooo...
pizz.
arco

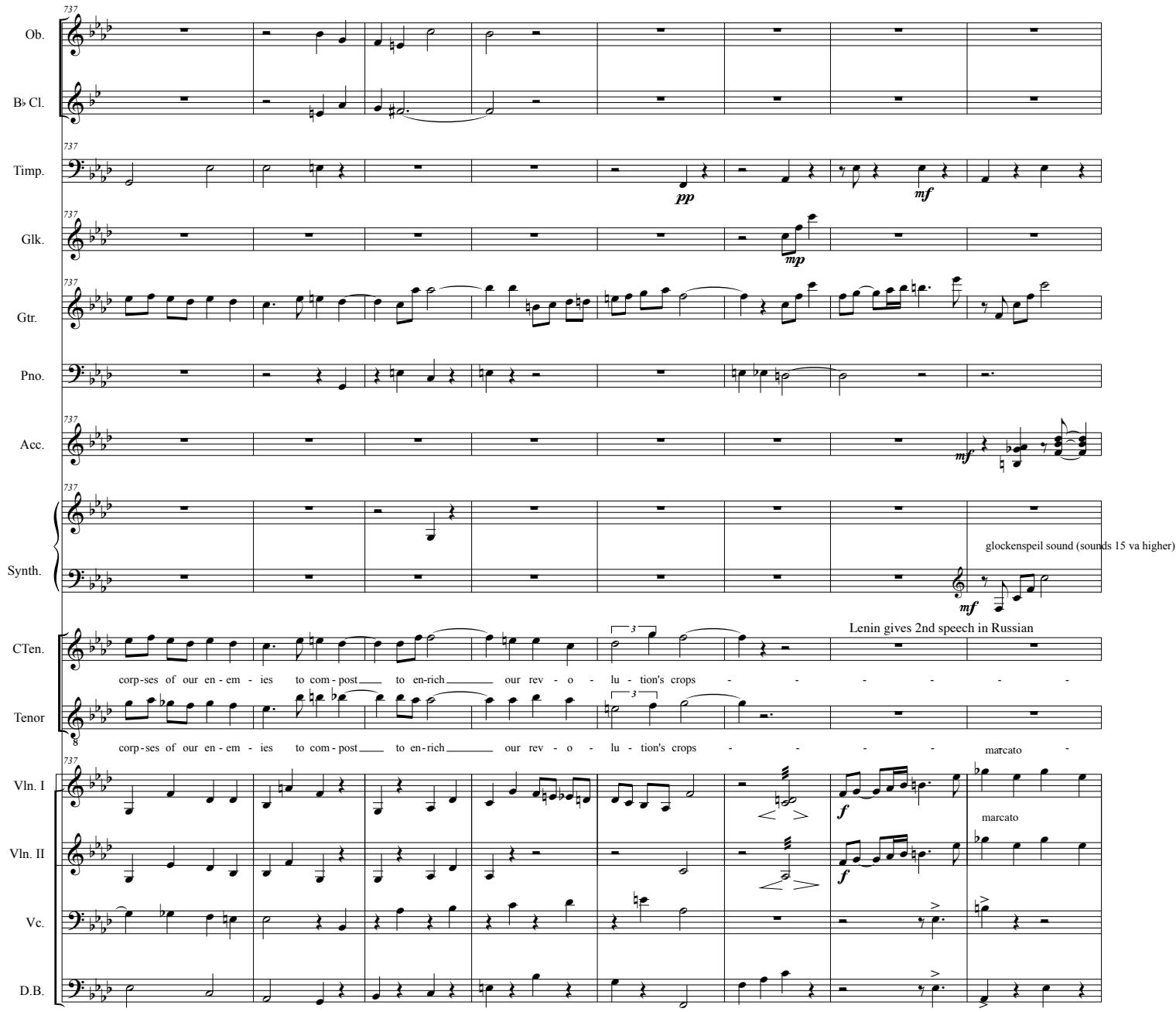

706
Ob.
B♭ Cl.
cresc.
T.B.
Pno.
Acc.
Synth.
Sop.
CTen.
we have sur-vived we shall pre - vail and see our vile op - pres - sors de - stroyed
C Sop 1
C Sop2,3
C Mezz 2
C Ten 1
C Bari 2
C Bass 3
Vln. I
Vln. II
Vc.
arco
D.B.

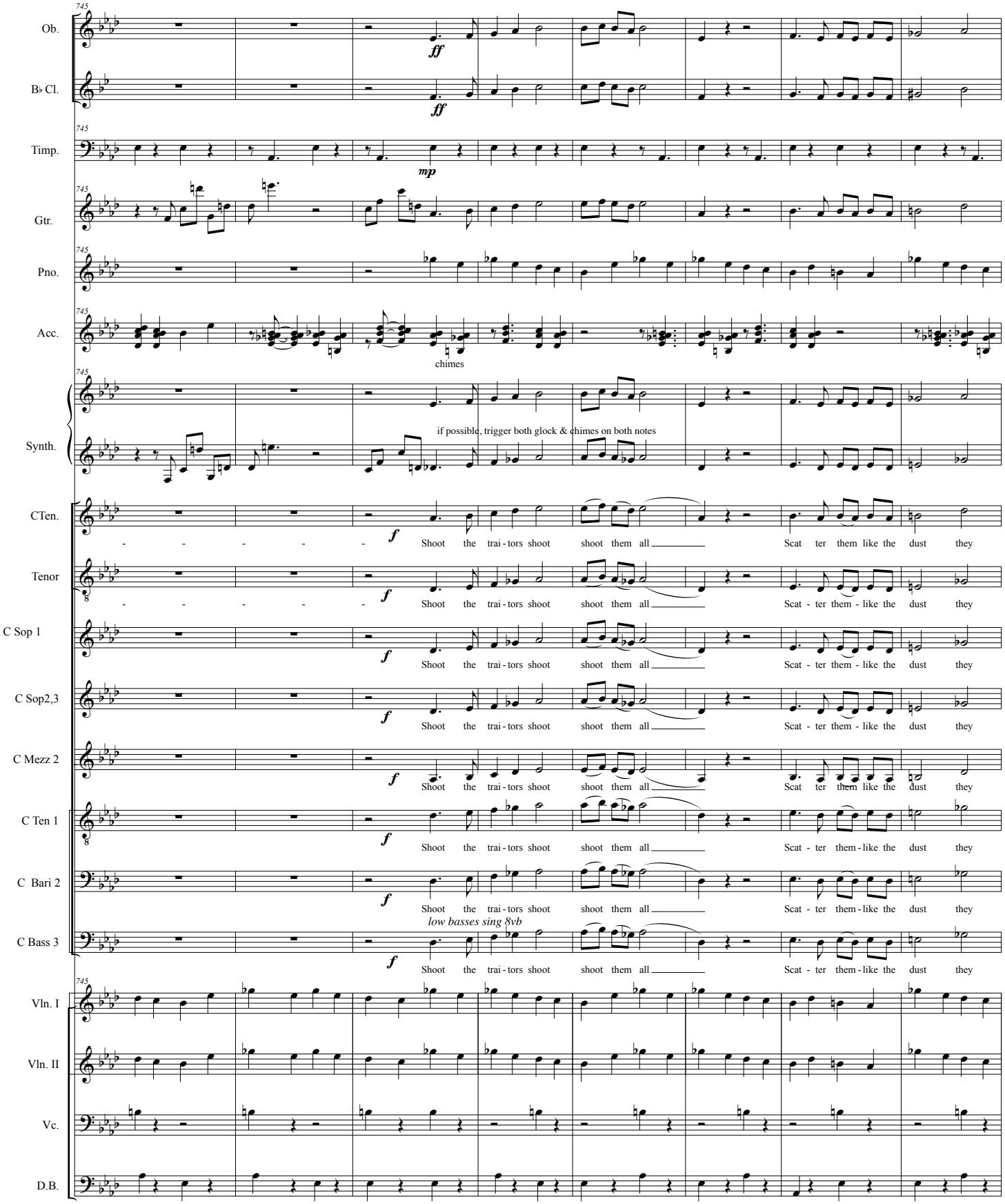

solo
♩=112
♩=132
710
Ob.
B♭ Cl.
Glk.
T.B.
Pno.
Acc.
Synth.
Sop.
CTen.
C Sop 1
C Sop2,3
C Mezz 2
C Ten 1
C Bari 2
C Bass 3
Vln. I
Vln. II
Vc.
D.B.
ooh
ooh
ooh

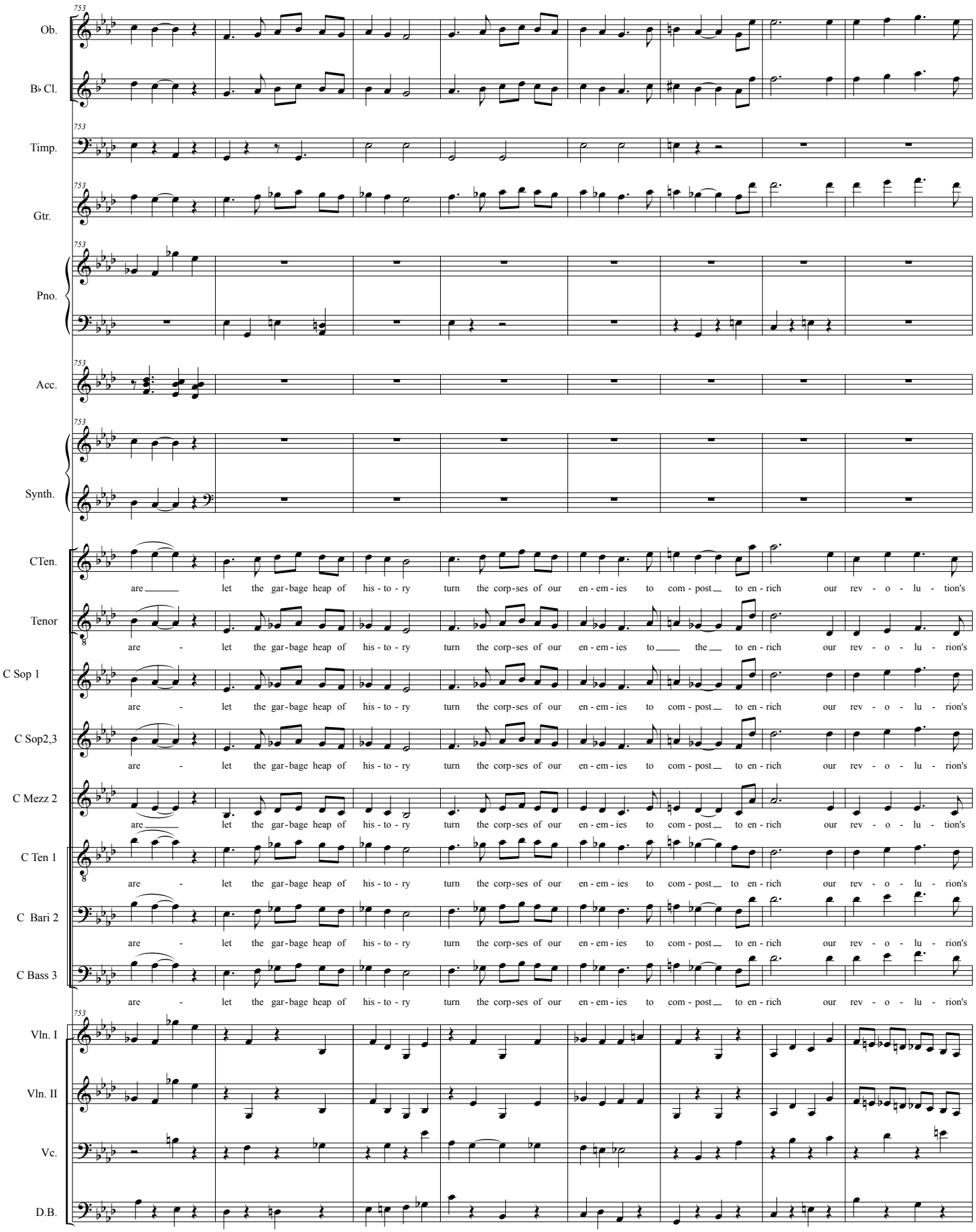

717
Ob.
B♭ Cl.
solo
Glk.
Pno.
Acc.
Synth.
f
C Sop 1
C Sop2,3
C Mezz 2
Vln. I
Vln. II
Vc.

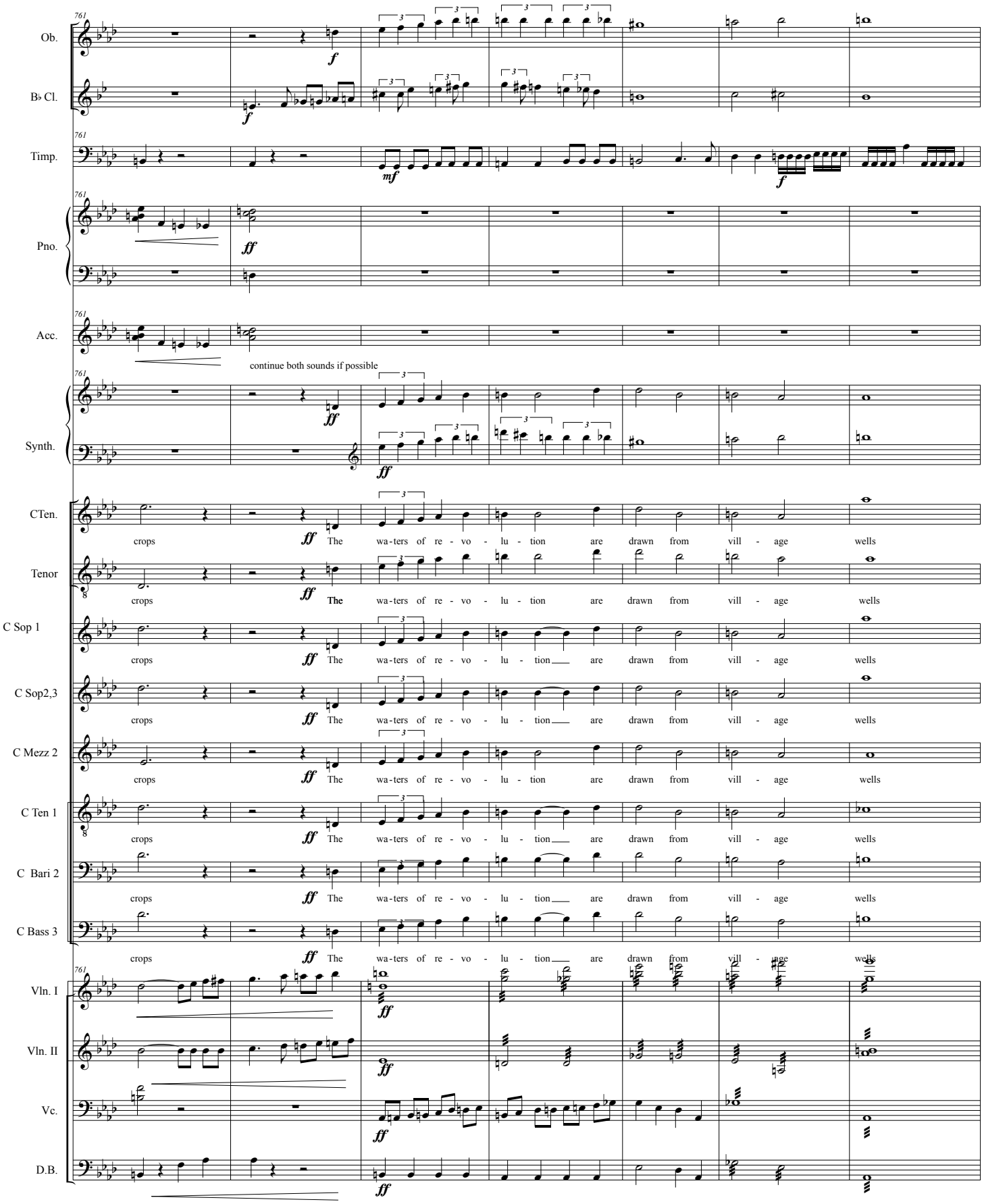

Ob.
B♭ Cl.
Timp.
Glk.
Gtr.
Pno.
Acc.
Synth.
C'Ten.
Tenor
Vln. I
Vln. II
Vc.
D.B.
mf
mp
mp
p
f
f
f
f
f
f
Shoot the trai - tors shoot shoot them
Shoot the trai - tors shoot shoot them
arco

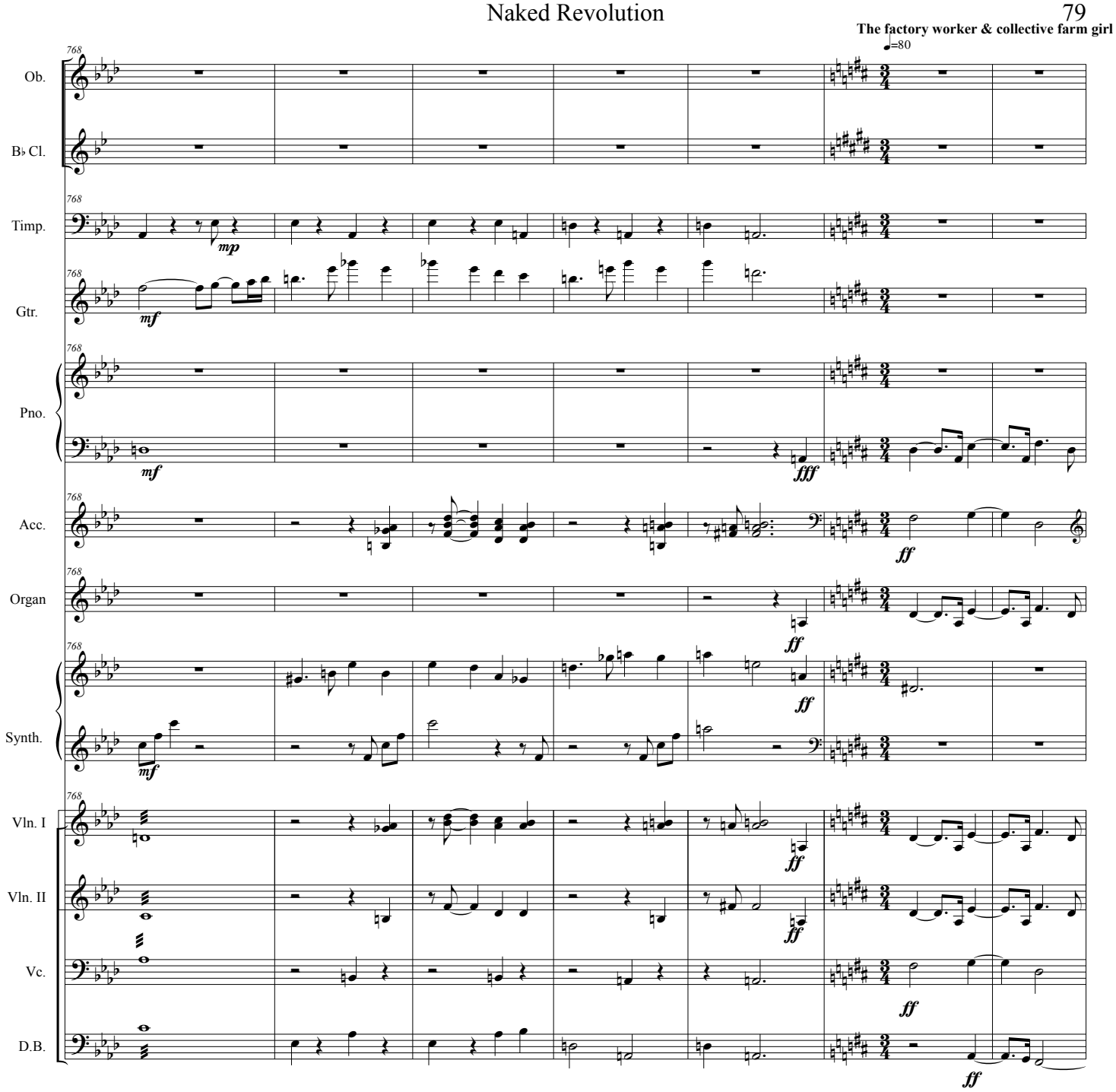

730
Ob.
B♭ Cl.
Timp.
Gtr.
Pno.
Acc.
CTen.
all Scat ter them like the dust they are let the gar-bage heap of his-to-ry turn the
Tenor
all Scat-ter them like the dust they are let the gar-bage heap of his-to-ry turn the
Vln. I
Vln. II
Vc.
D.B.

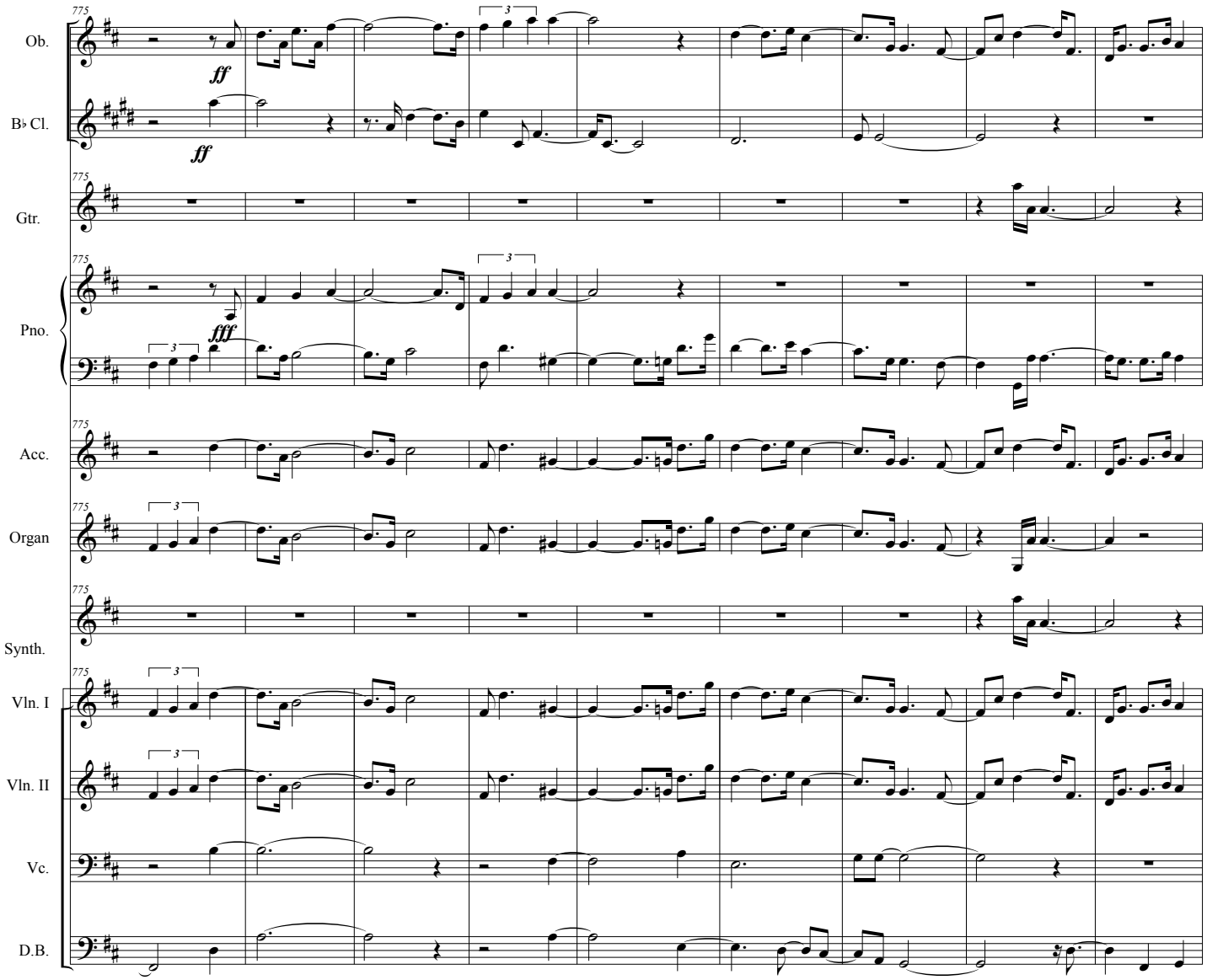

Ob.
B♭ Cl.
Timp.
Glk.
Gtr.
Pno.
Acc.
Synth.
CTen.
Tenor
Vln. I
Vln. II
Vc.
D.B.
737
pp
mf
mp
glockenspeil sound (sounds 15 va higher)
Lenin gives 2nd speech in Russian
corp-ses of our en-em-ies to com-post to en-rich our rev-o-lu-tion's crops
marcato
f

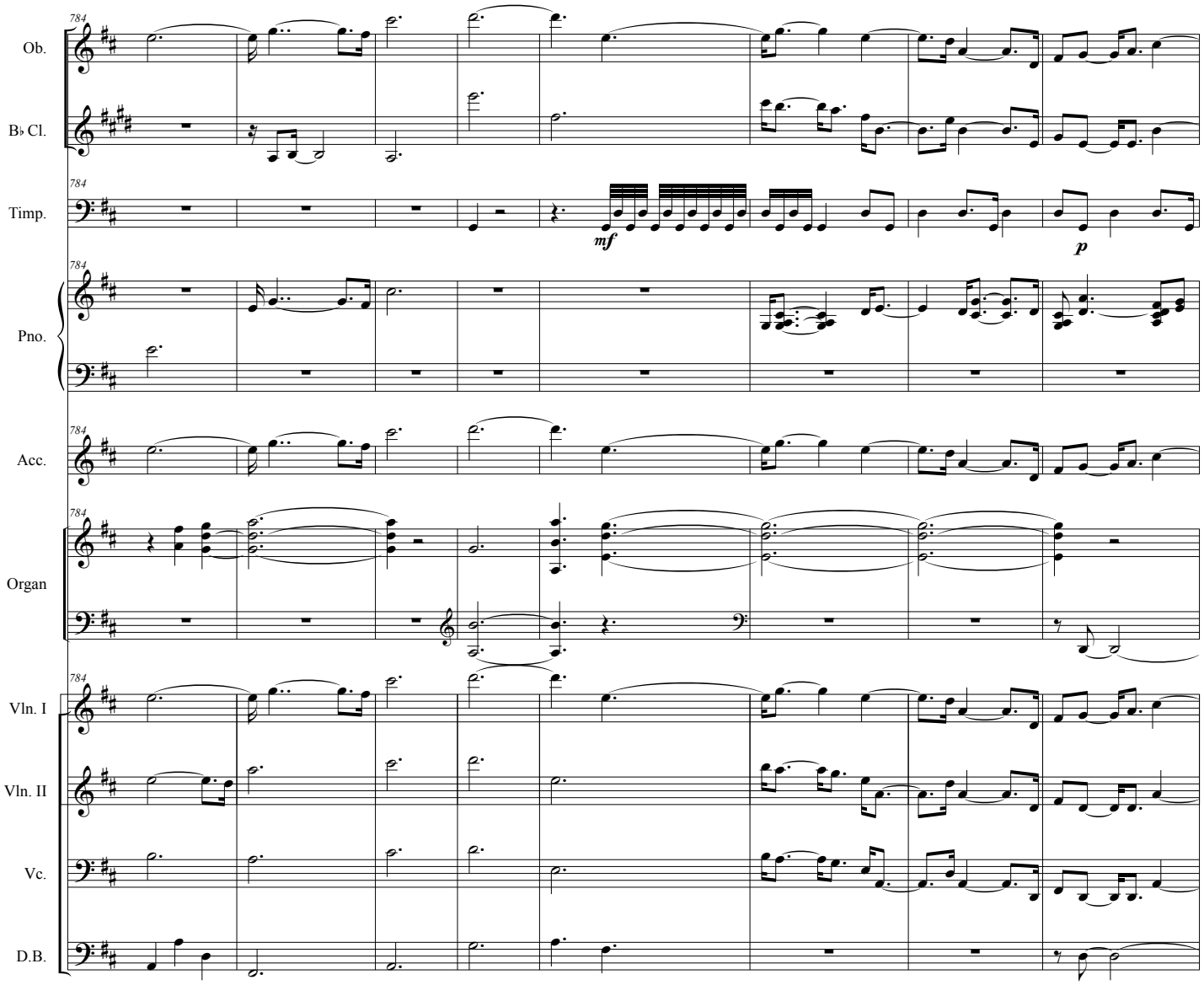

745
Ob.
B♭ Cl.
ff
Timp.
mp
Gtr.
Pno.
Acc.
chimes
Synth.
if possible, trigger both glock & chimes on both notes
CTen.
Tenor
C Sop 1
C Sop2,3
C Mezz 2
C Ten 1
C Bari 2
C Bass 3
f
Shoot the trai - tors shoot shoot them all
Scat - ter them - like the dust they
low basses sing 8vb
Vln. I
Vln. II
Vc.
D.B.

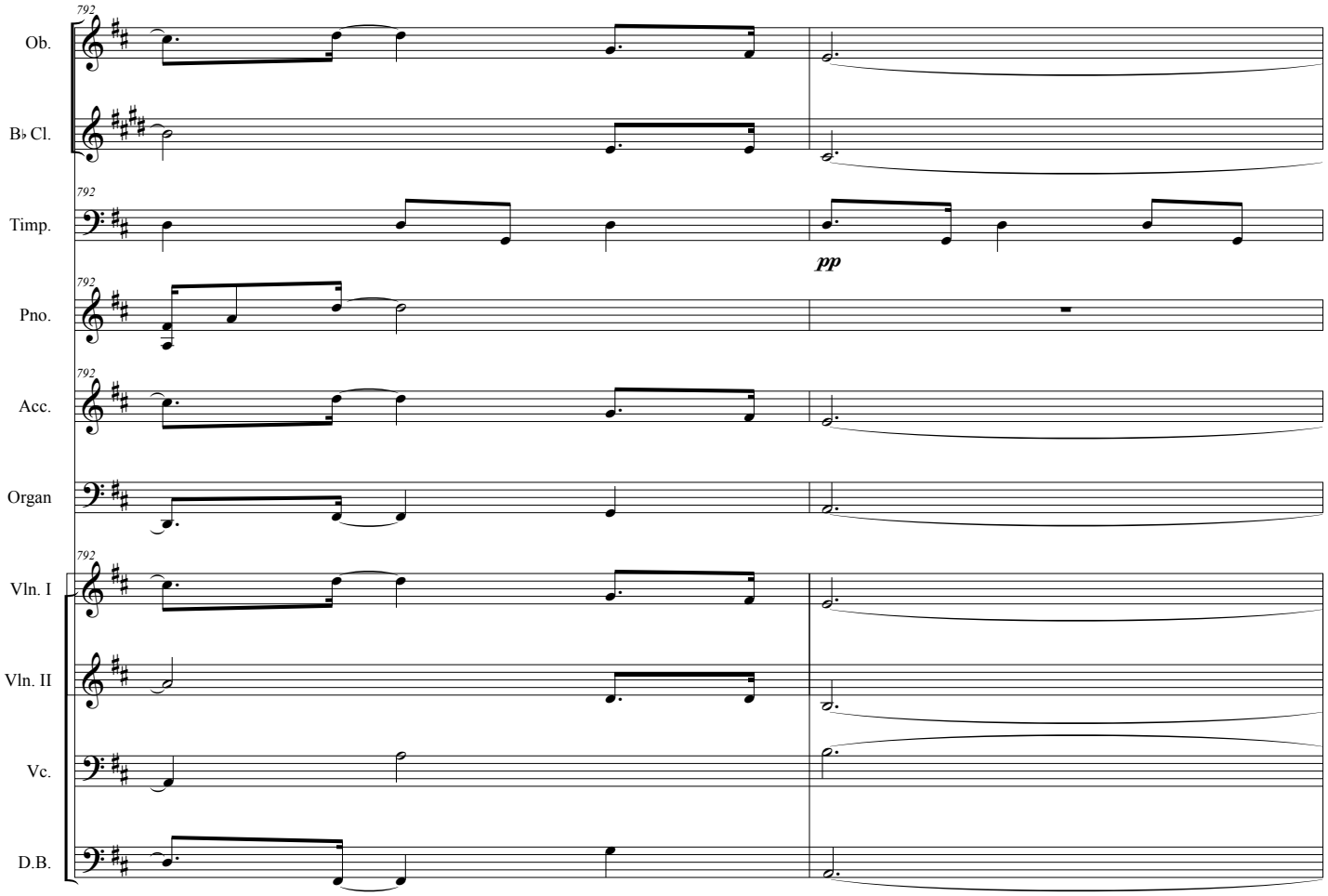

753
Ob.
B♭ Cl.
Timp.
Gtr.
Pno.
Acc.
Synth.
CTen.
are let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to com-post to en-rich our rev-o-lu-tion's
Tenor
are - let the gar-bage heap of his-to-ry turn the corp-ses of our en-em-ies to the to en-rich our rev-o-lu-rion's
C Sop 1
are - let the 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-rion's
C Sop2,3
are - let the 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-rion's
C Mezz 2
are let the 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
C Ten 1
are - let the 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-rion's
C Bari 2
are - let the 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-rion's
C Bass 3
are - let the 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-rion's
Vln. I
Vln. II
Vc.
D.B.

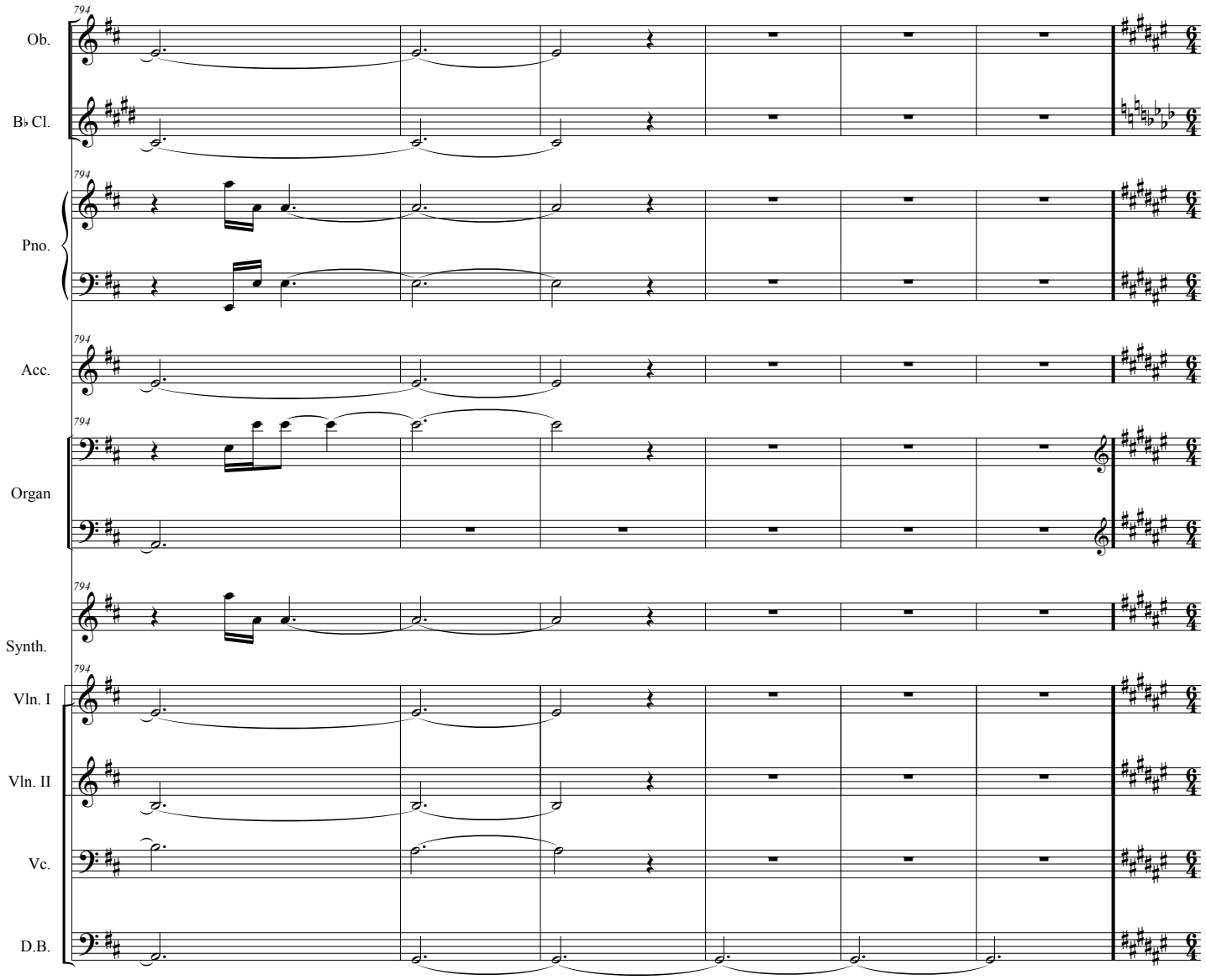

Ob.
B♭ Cl.
Timp.
Pno.
Acc.
continue both sounds if possible
Synth.
CTen.
Tenor
C Sop 1
C Sop2,3
C Mezz 2
C Ten 1
C Bari 2
C Bass 3
crops The wa-ters of re-vo-lu-tion are drawn from vill-age wells
Vln. I
Vln. II
Vc.
D.B.


The factory worker & collective farm girl
♩=80
768
Ob.
B♭ Cl.
Timp.
Gtr.
Pno.
Acc.
Organ
Synth.
Vln. I
Vln. II
Vc.
D.B.
mp
mf
fff
ff

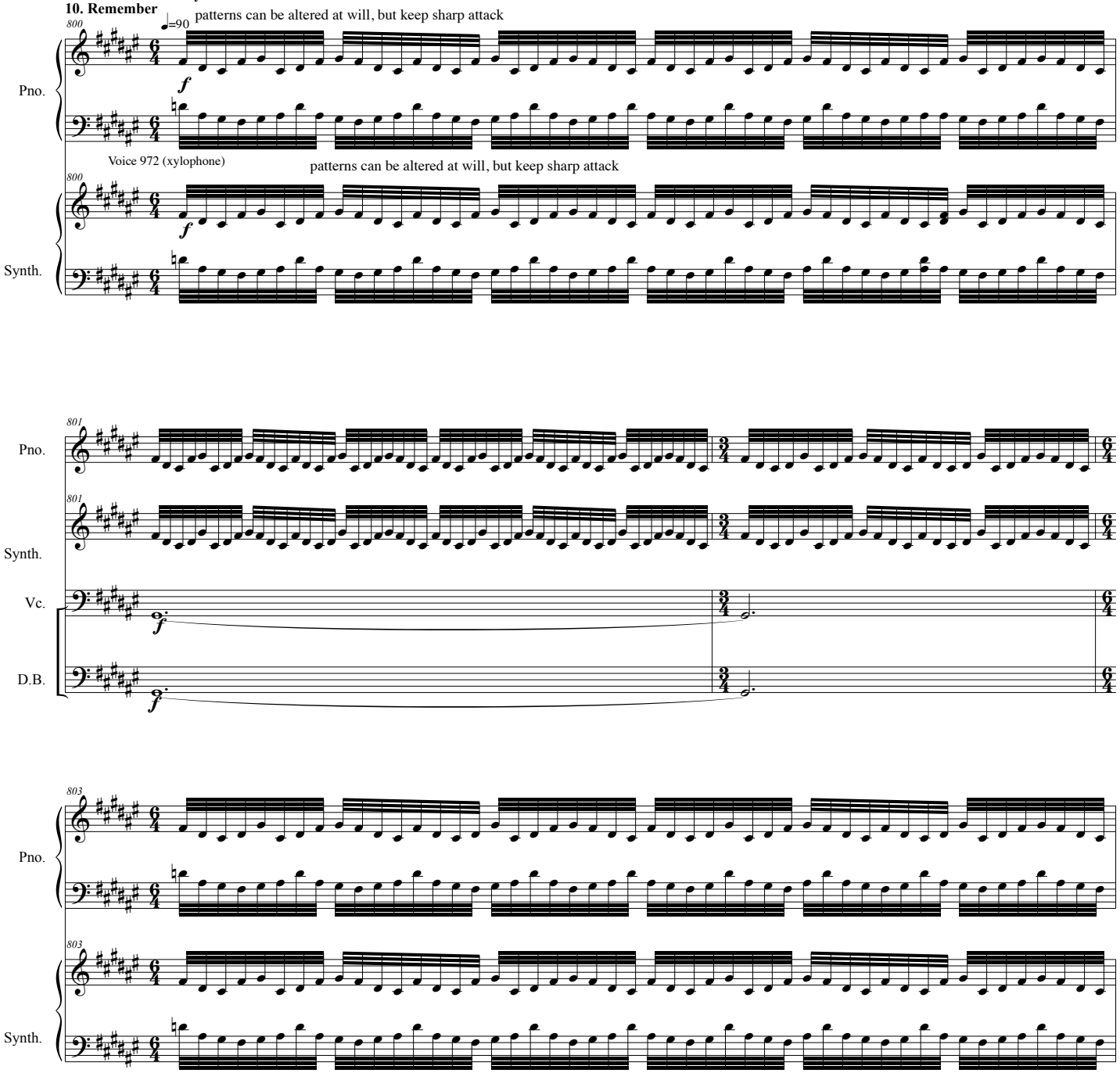

775
Ob.
ff
B♭ Cl.
ff
Gtr.
Pno.
fff
Acc.
Organ
Synth.
Vln. I
Vln. II
Vc.
D.B.

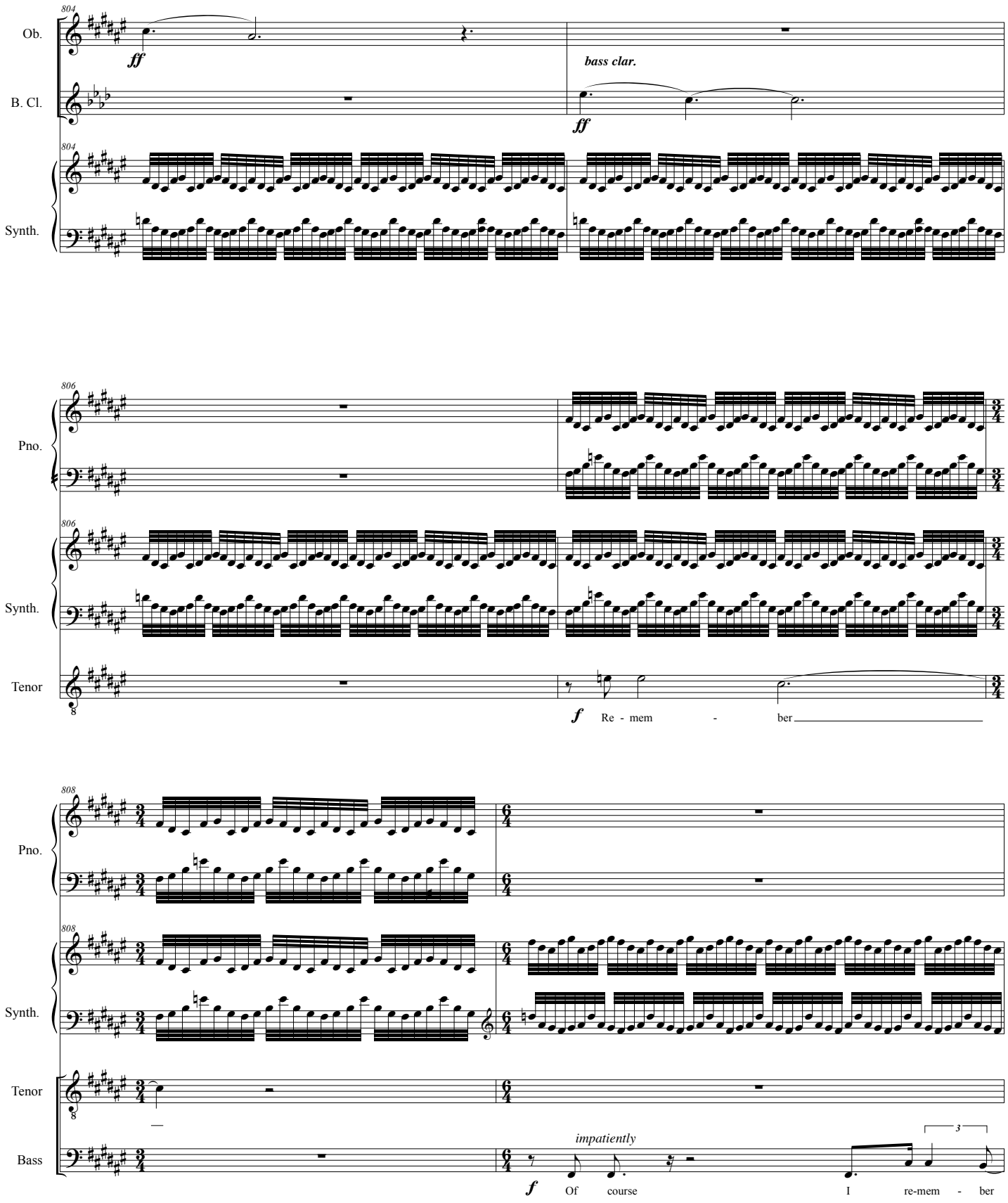

Ob.
B♭ Cl.
Timp.
Pno.
Acc.
Organ
Vln. I
Vln. II
Vc.
D.B.
mf
p

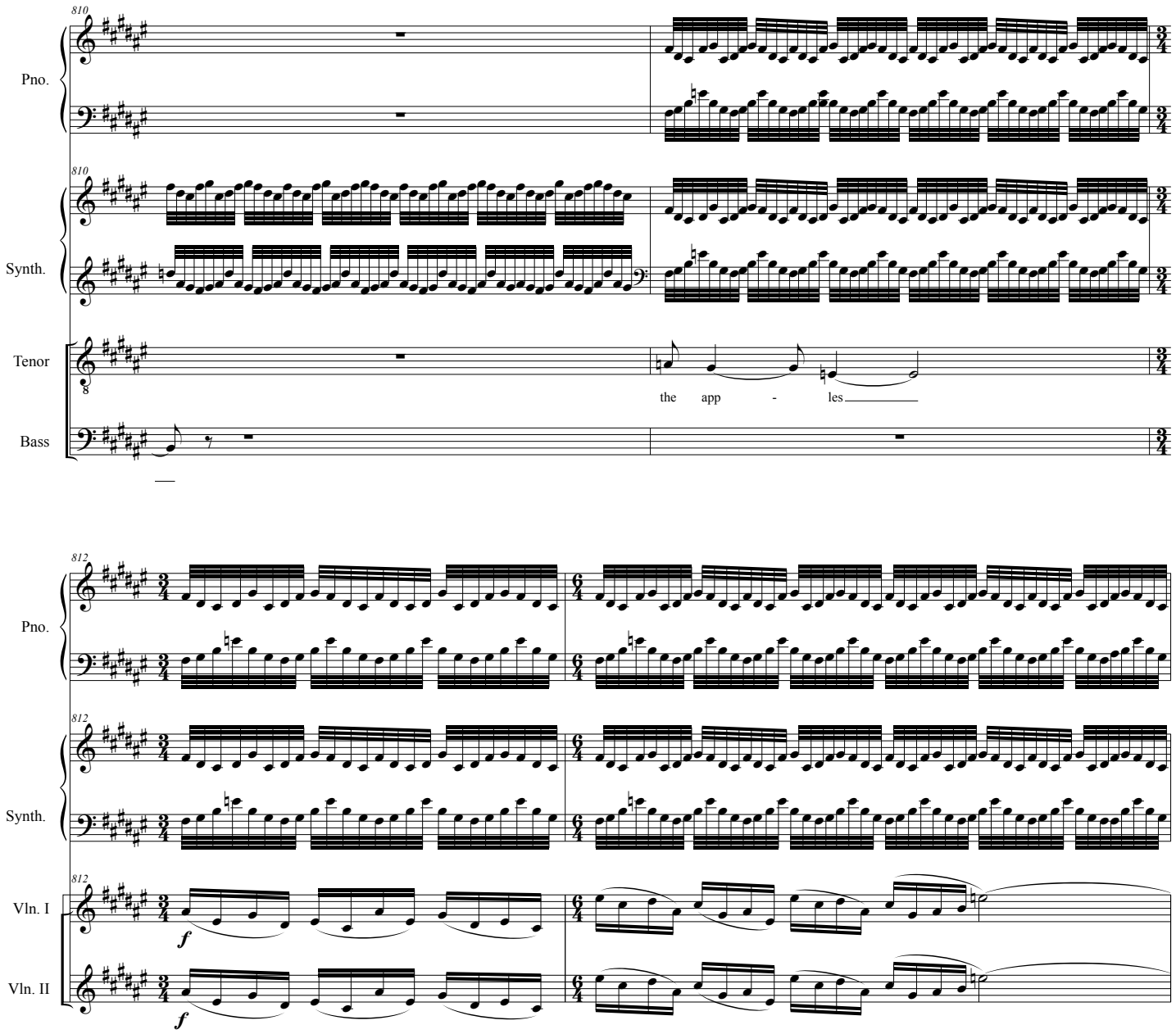

792
Ob.
B♭ Cl.
Timp.
pp
Pno.
Acc.
Organ
Vln. I
Vln. II
Vc.
D.B.

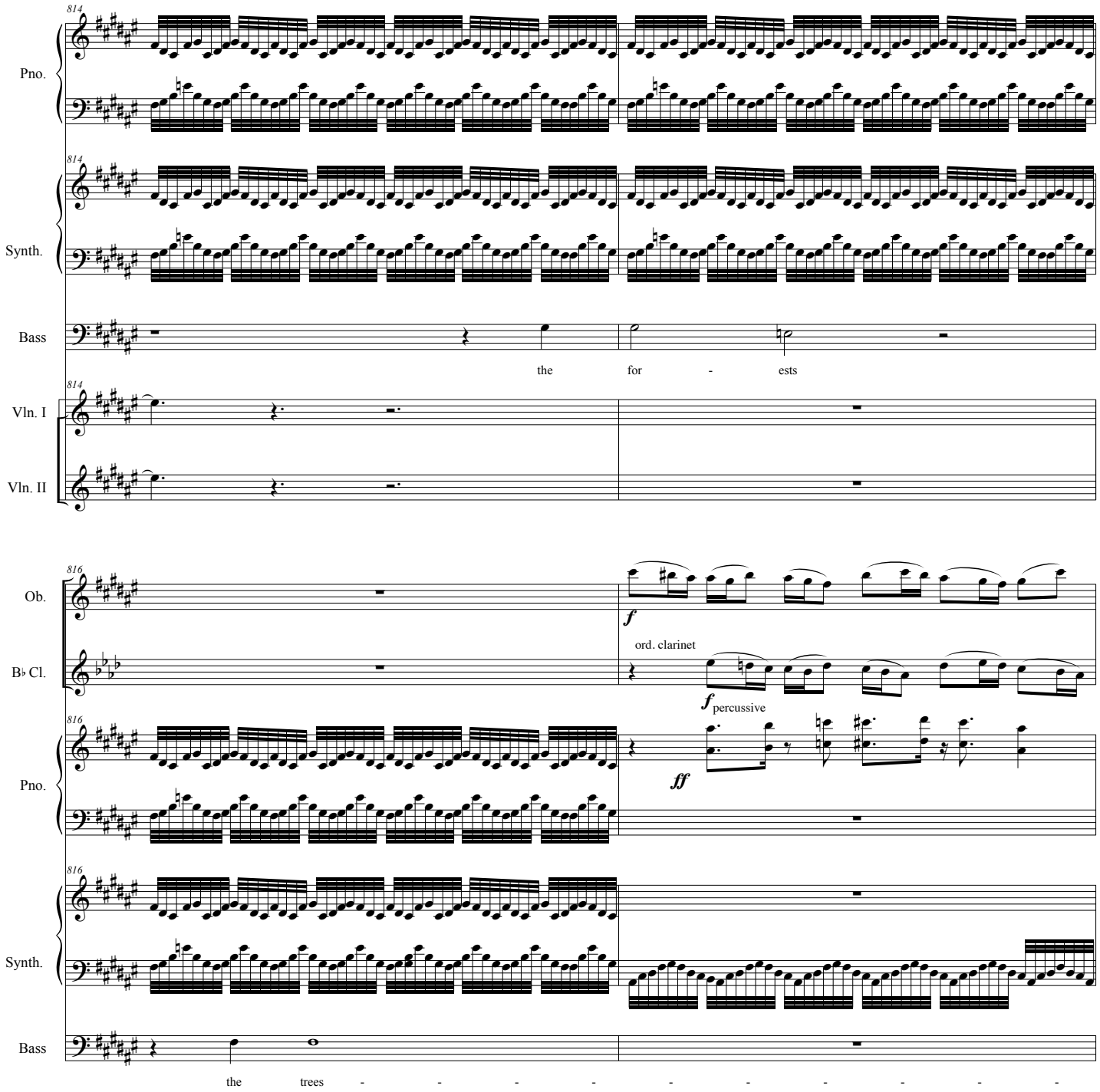

794
Ob.
B♭ Cl.
Pno.
Acc.
Organ
Synth.
Vln. I
Vln. II
Vc.
D.B.

Act III New York City 1989
10. Remember




804
Ob.
ff
B. Cl.
bass clar.
ff
Synth.
806
Pno.
Synth.
Tenor
f
Re - mem - ber
808
Pno.
Synth.
Tenor
Bass
impatiently
f
Of course I re-mem - ber


810
Pno.
Synth.
Tenor
the app - les
Bass
812
Vln. I
Vln. II
f


814
Pno.
Synth.
Bass
the for - ests
Vln. I
Vln. II
816
Ob.
f
B♭ Cl.
ord. clarinet
f percussive
ff
Pno.
Synth.
Bass
the trees - - - - - - - - - -

818

Pno.

Synth.

Tenor

huge oaks

Bass

the oaks

Un - blight - ed chest - nuts

Vln. I

mf

821

Ob.

mp

B♭ Cl.

mp

Pno.

mp

Tenor

pop - lars mar - king pro - per - ty

Bass

fern fronds and leaves

Vln. I

824

B♭ Cl.

Pno.

f

f

Tenor

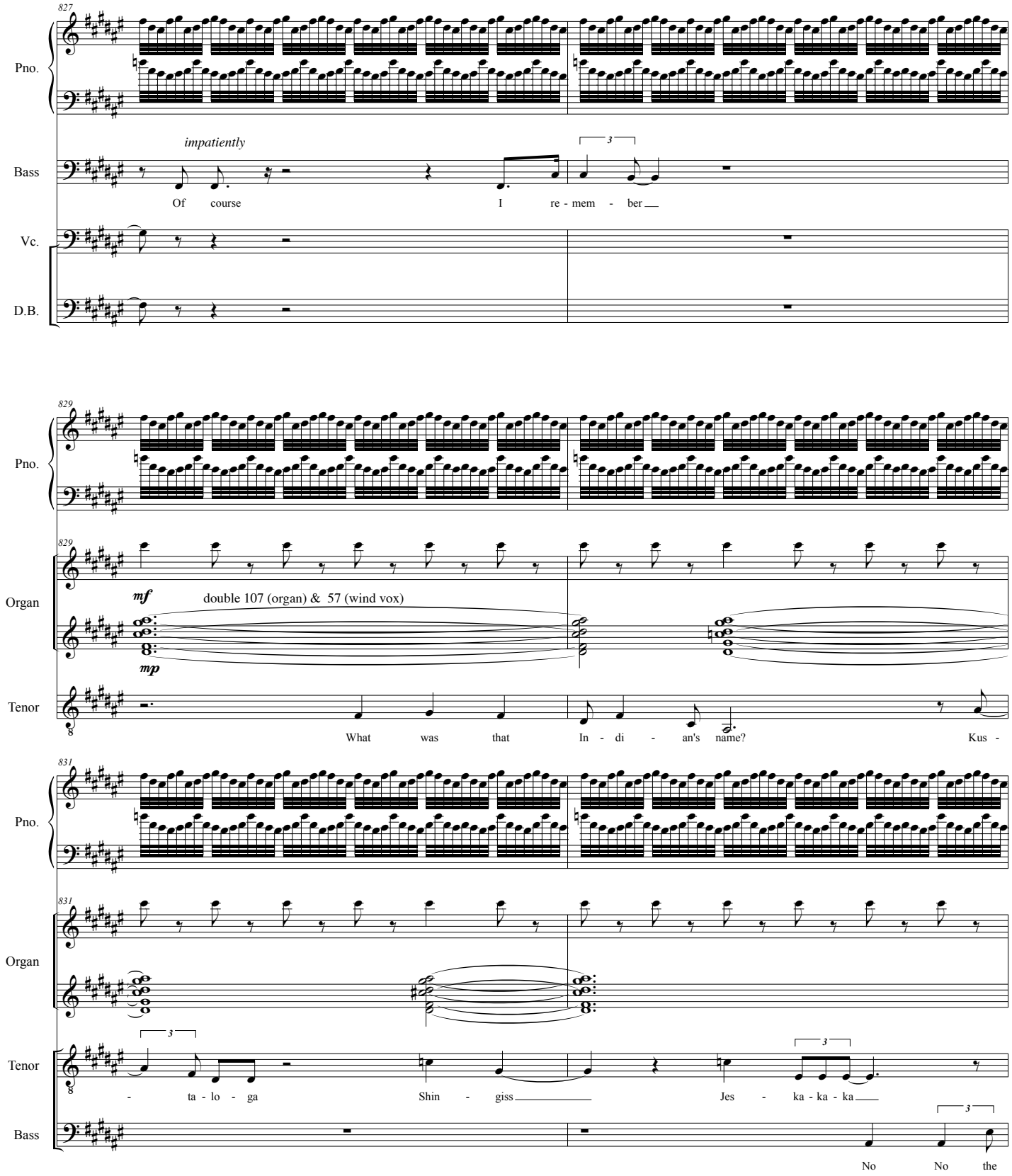
and the win - ter of se - ven - teen fif - ty three re - mem - ber

Vc.

f

D.B.

f


827
Pno.
Bass
impatiently
Of course I re - mem - ber
Vc.
D.B.
829
Pno.
Organ
mf
double 107 (organ) & 57 (wind vox)
mp
Tenor
What was that In - di - an's name? Kus -
831
Pno.
Organ
Tenor
- ta - lo - ga Shin - giss Jes - ka - ka - ka
Bass
No No the

833

Ob.

B♭ Cl.

Organ

Tenor

Bass

Of course let me think

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

837

Organ

Tenor

alternate 8va

just the thing Half - King

Bass

That's right, Half King A strong

841

Ob.

B♭ Cl.

Organ

Tenor

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

Bass

man Al-ways sing - ing

845

Organ

Tenor

Half King

Bass

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

Vln. I

mf

Vln. II

mf

849

Organ

Tenor

cresc.

Where the Al - le - ghe -

Bass

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

cresc.

Vln. I

Vln. II

853

Organ

Tenor

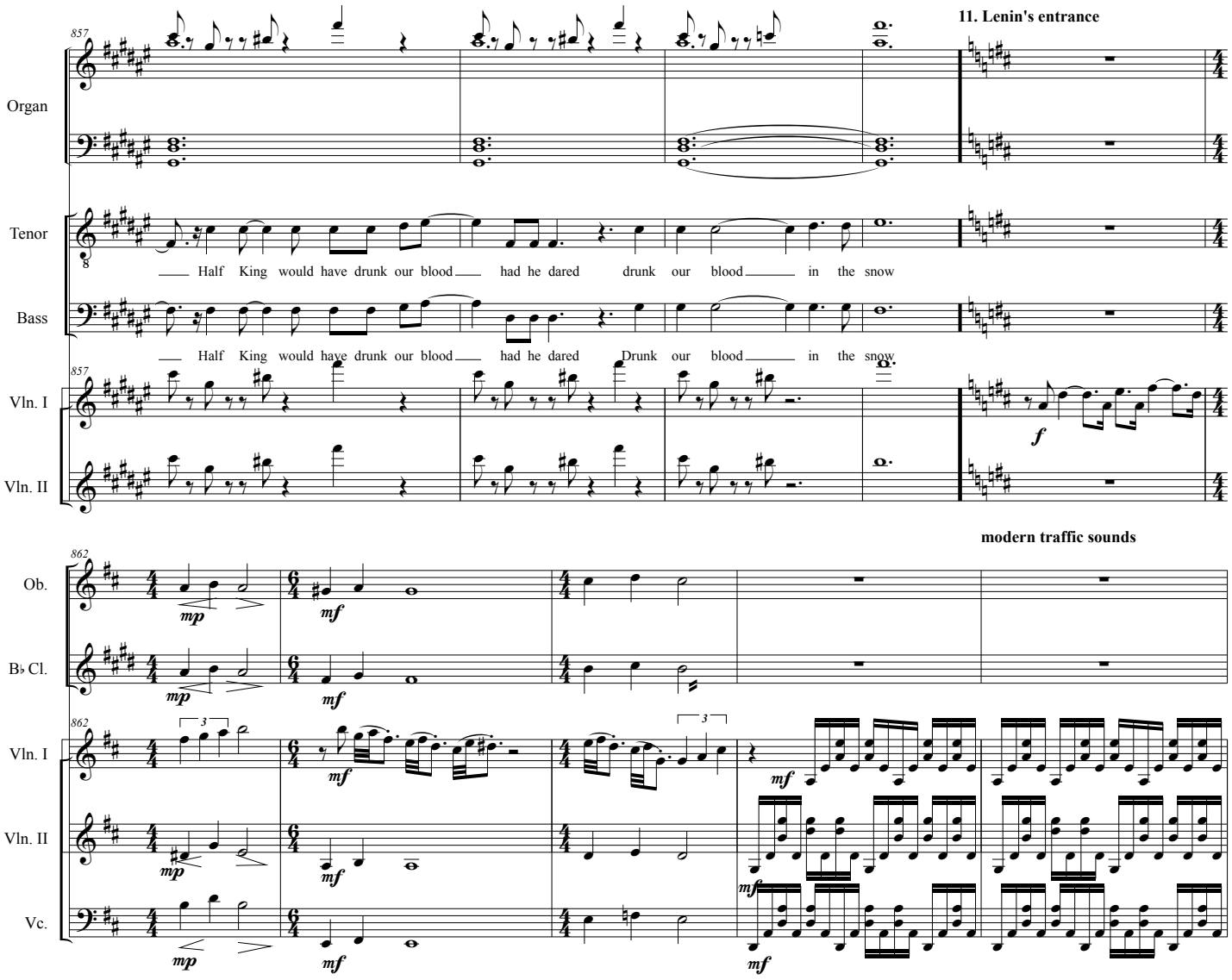
- ny and the Mo - non - ga - he - la Ri - vers Join the fro - zen O - hi - o Well I know

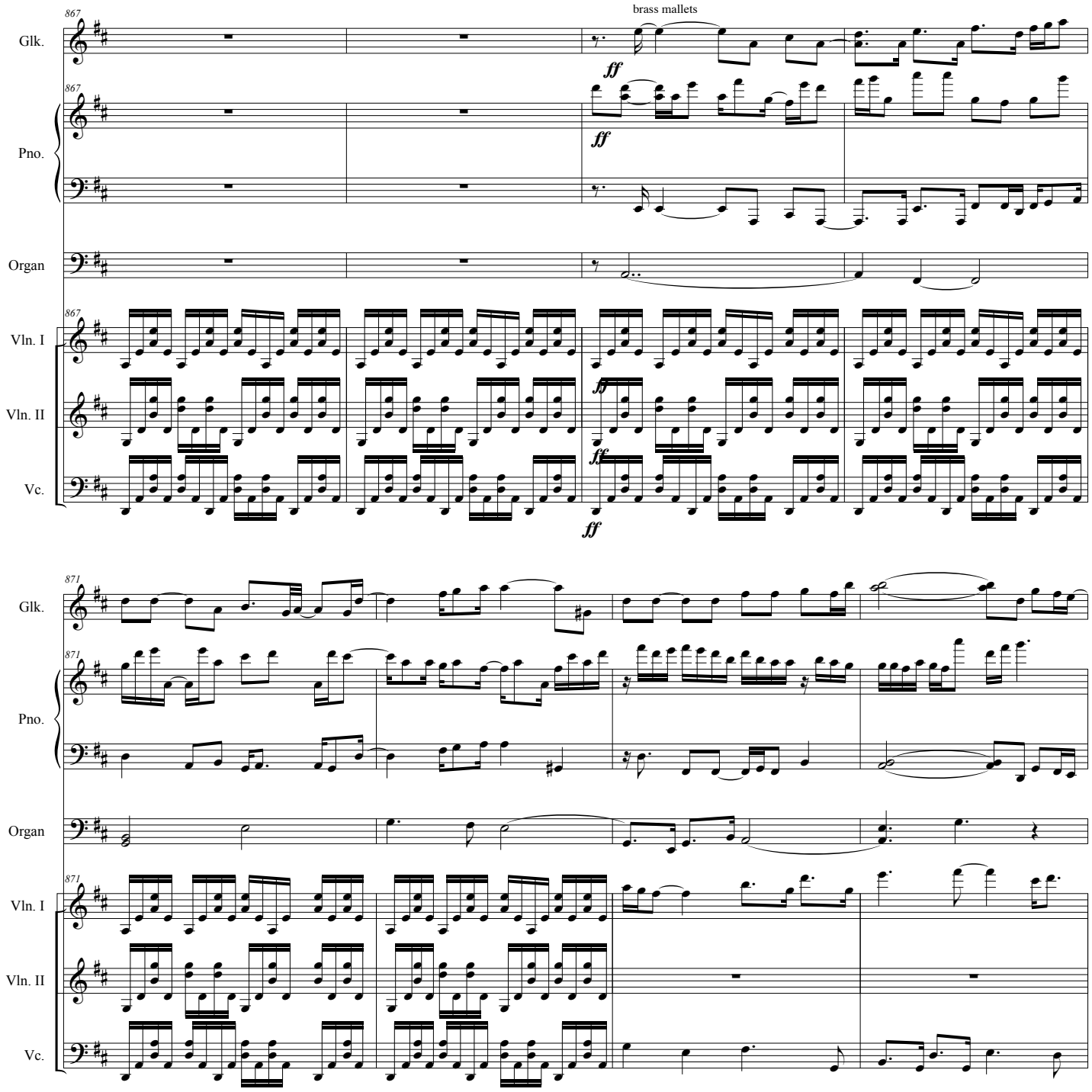
Bass

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

Vln. I

Vln. II


11. Lenin's entrance
Organ
Tenor
Half King would have drunk our blood had he dared drunk our blood in the snow
Bass
Half King would have drunk our blood had he dared Drunk our blood in the snow
Vln. I
Vln. II
modern traffic sounds
Ob.
B♭ Cl.
Vln. I
Vln. II
Vc.


867
brass mallets
Glk.
ff
Pno.
Organ
Vln. I
Vln. II
Vc.
871

875

Glk.

Pno.

ff

Organ

Vln. I

ff

Vln. II

ff

Vc.

ff

881

12. I Still Remember

♩=96

Acc.

mf

Organ

Vc.

887

Acc.

893

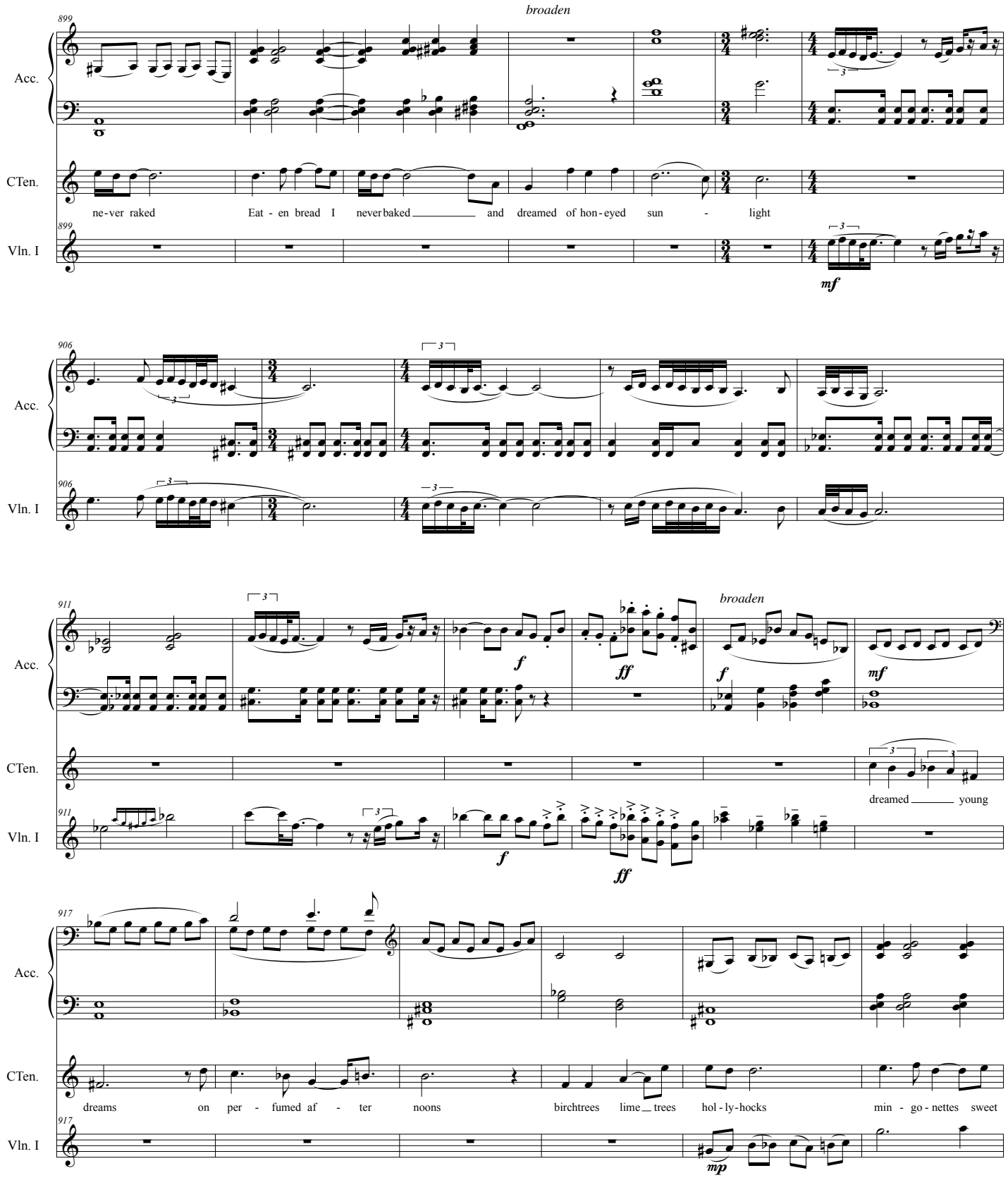
rit.

Acc.

mp

CTen.

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


899
broaden
Acc.
CTen.
ne-ver raked
Eat - en bread I
never baked
and
dreamed of hon-eyed
sun - light
Vln. I
mf
906
911
broaden
f
ff
mf
dreamed young
917
dreams on per - fumed af - ter noons
birchtrees lime trees
hol-ly-hocks
min - go-nettes sweet
mp

923

Acc.

C'Ten.

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

Vln. I

930

Gtr.

tremolo like balalaika

on stage tip - play ~~from memory!~~ gypsy-like

f

Acc.

mf

Organ

Tenor

the for - ests the - clear - ing the sky

Bass

the mea - dows the sky

Vln. I

solo

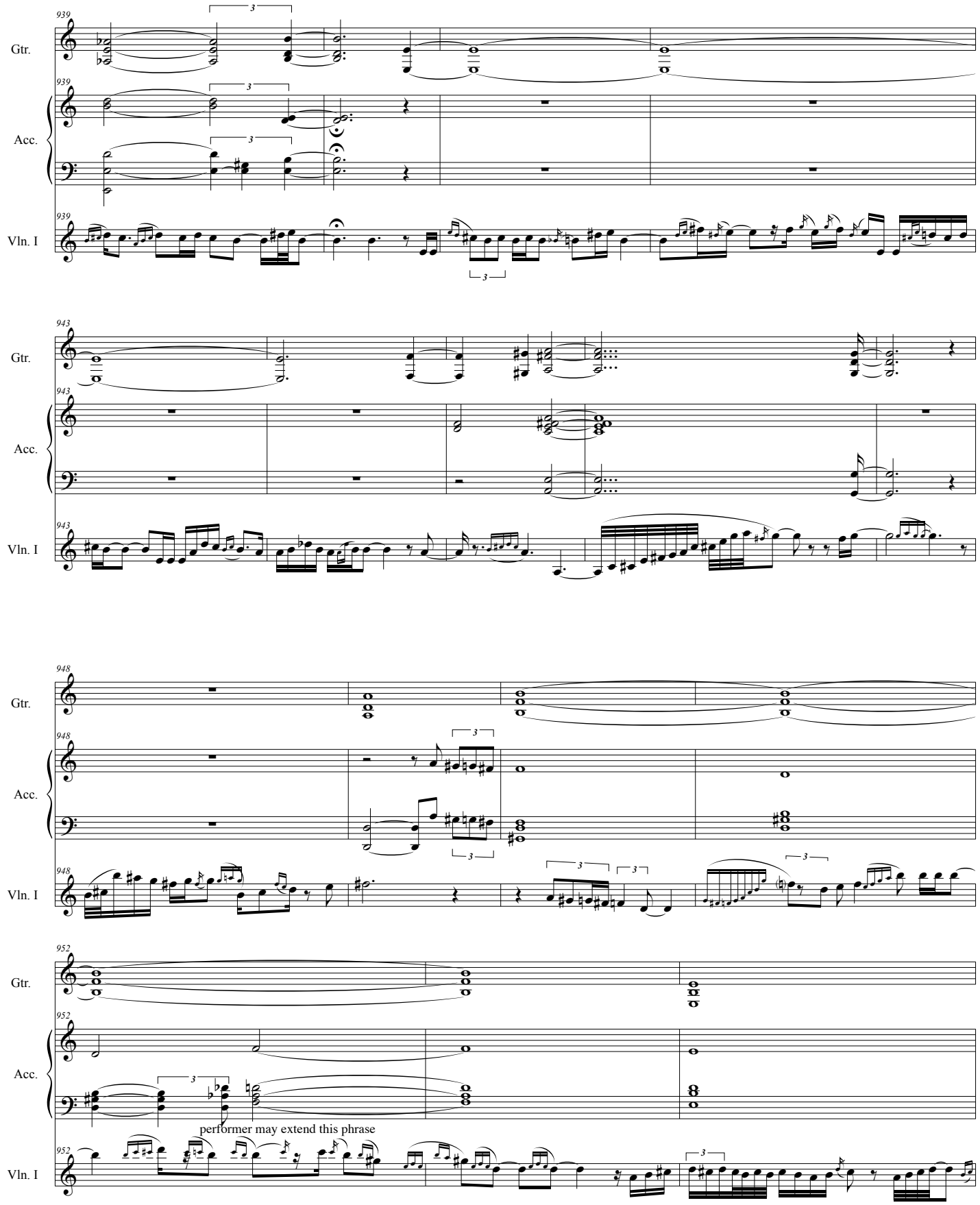
ff

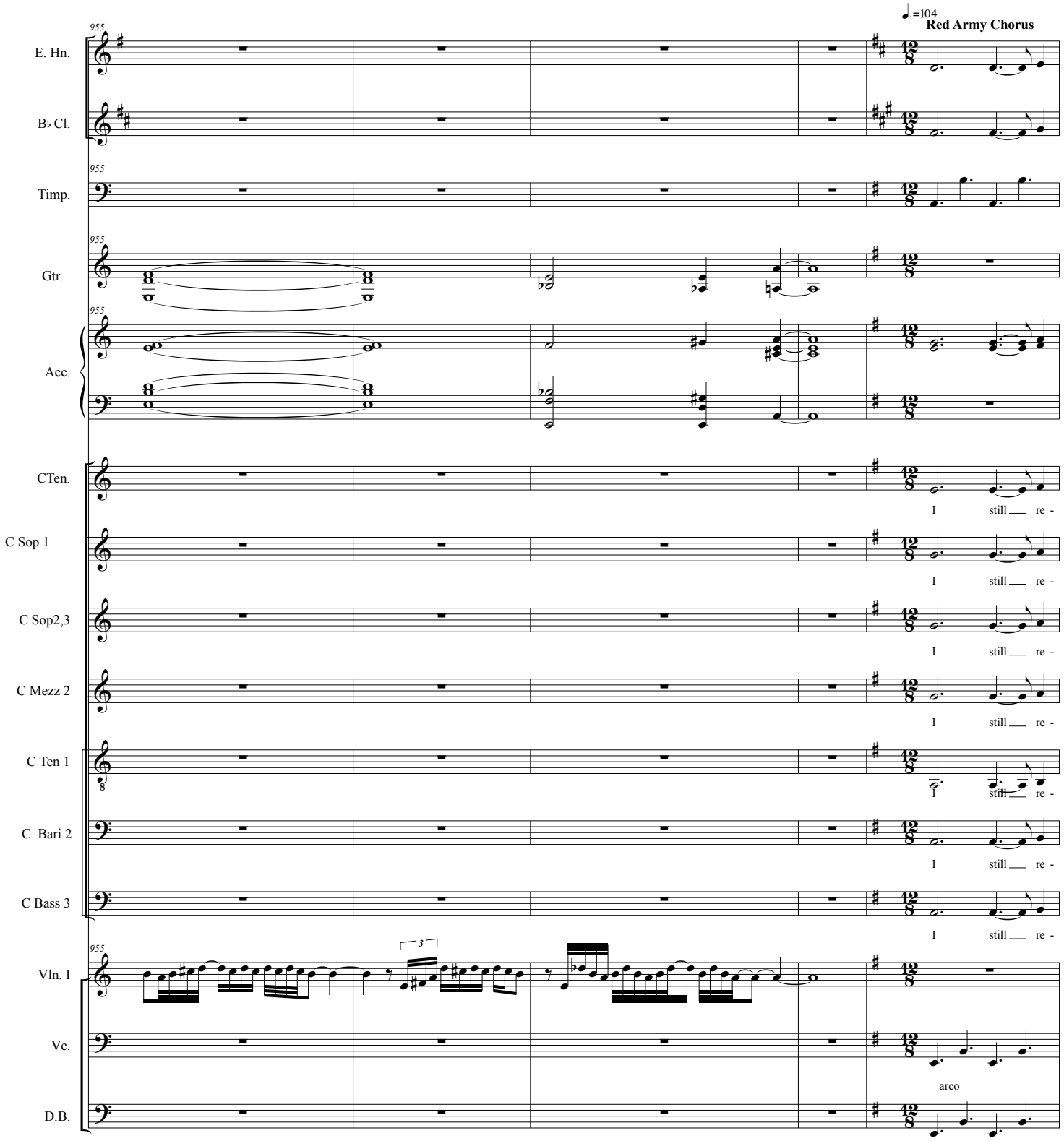
935

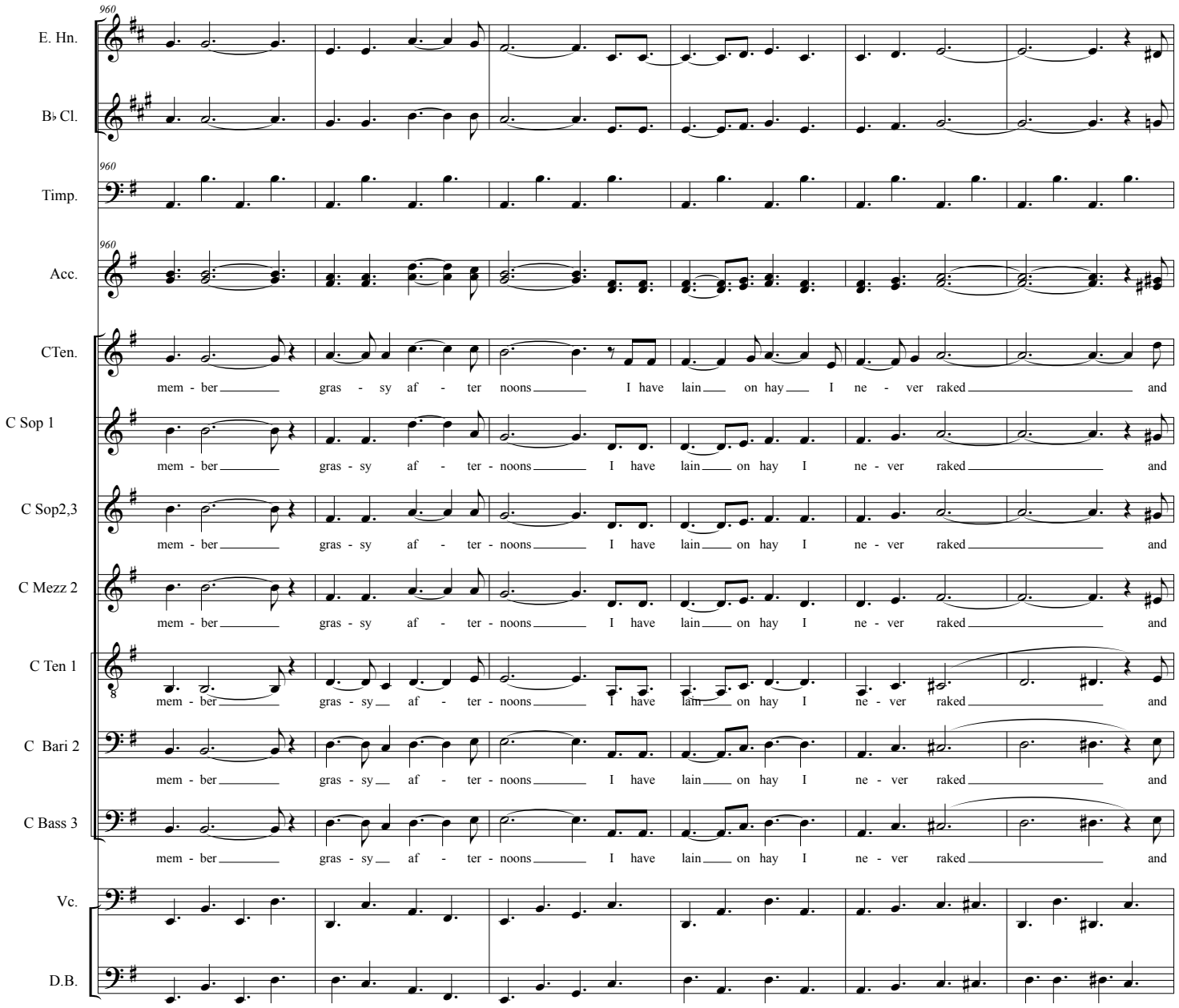
Gtr.

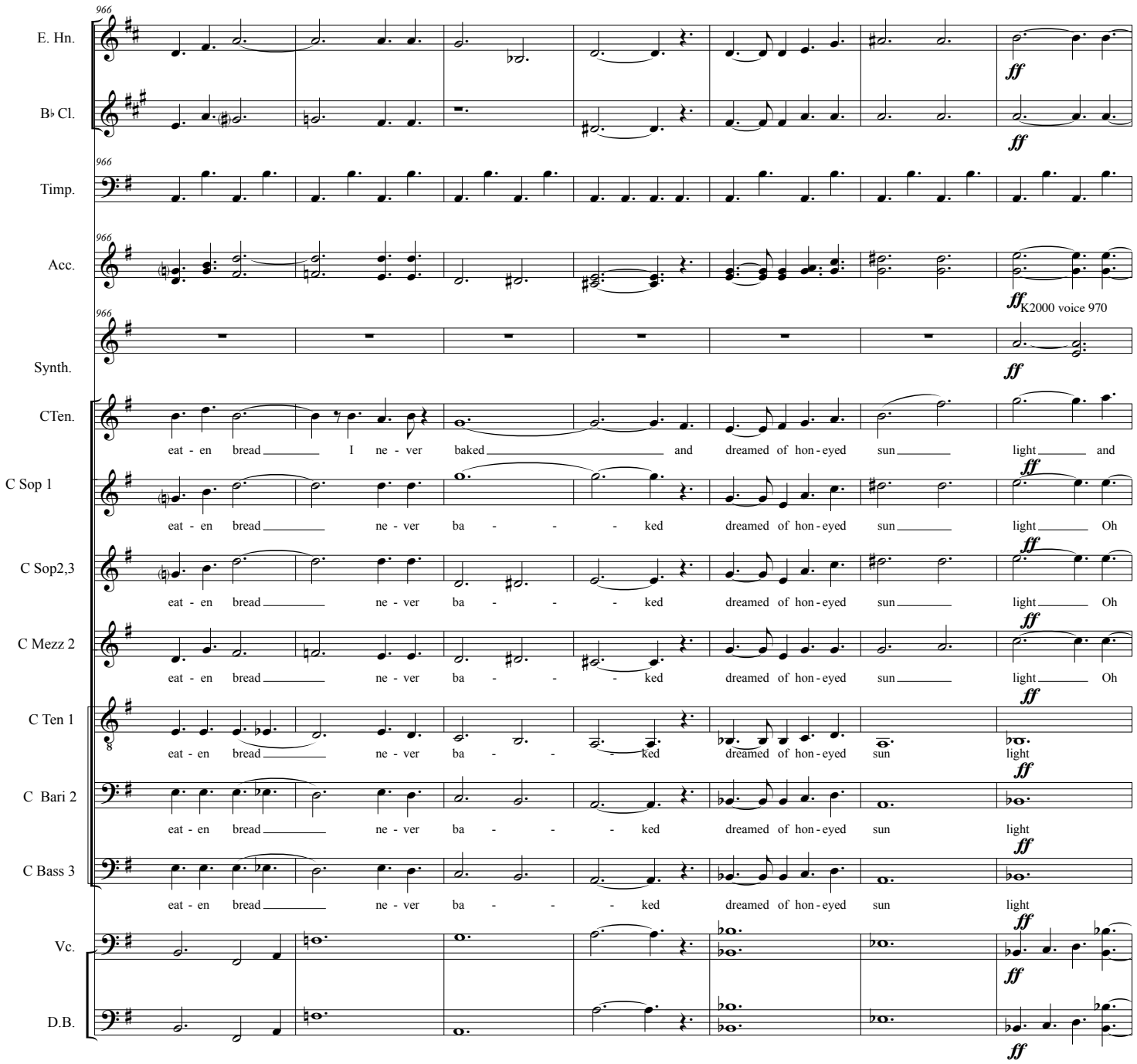
Acc.

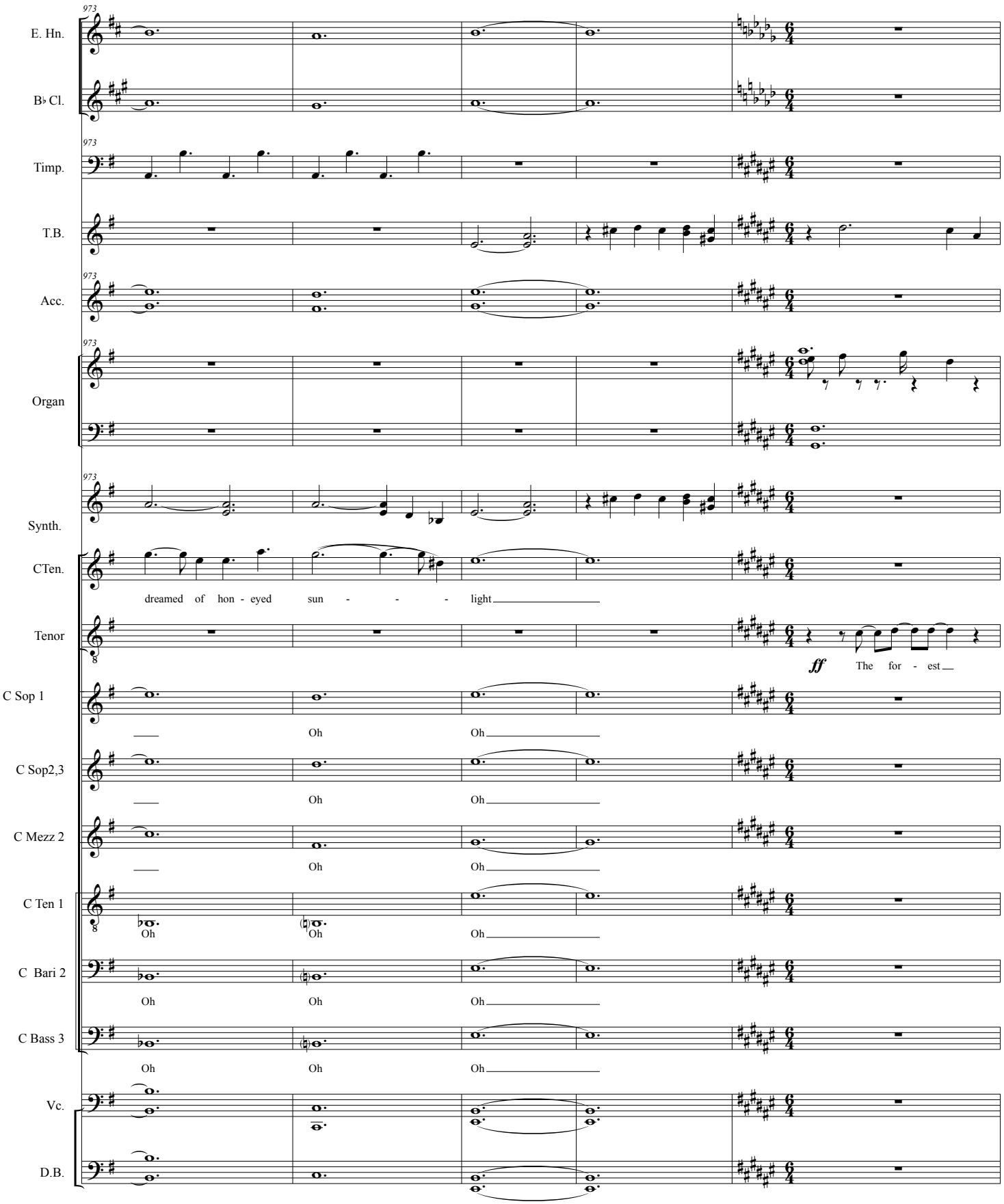
Vln. I

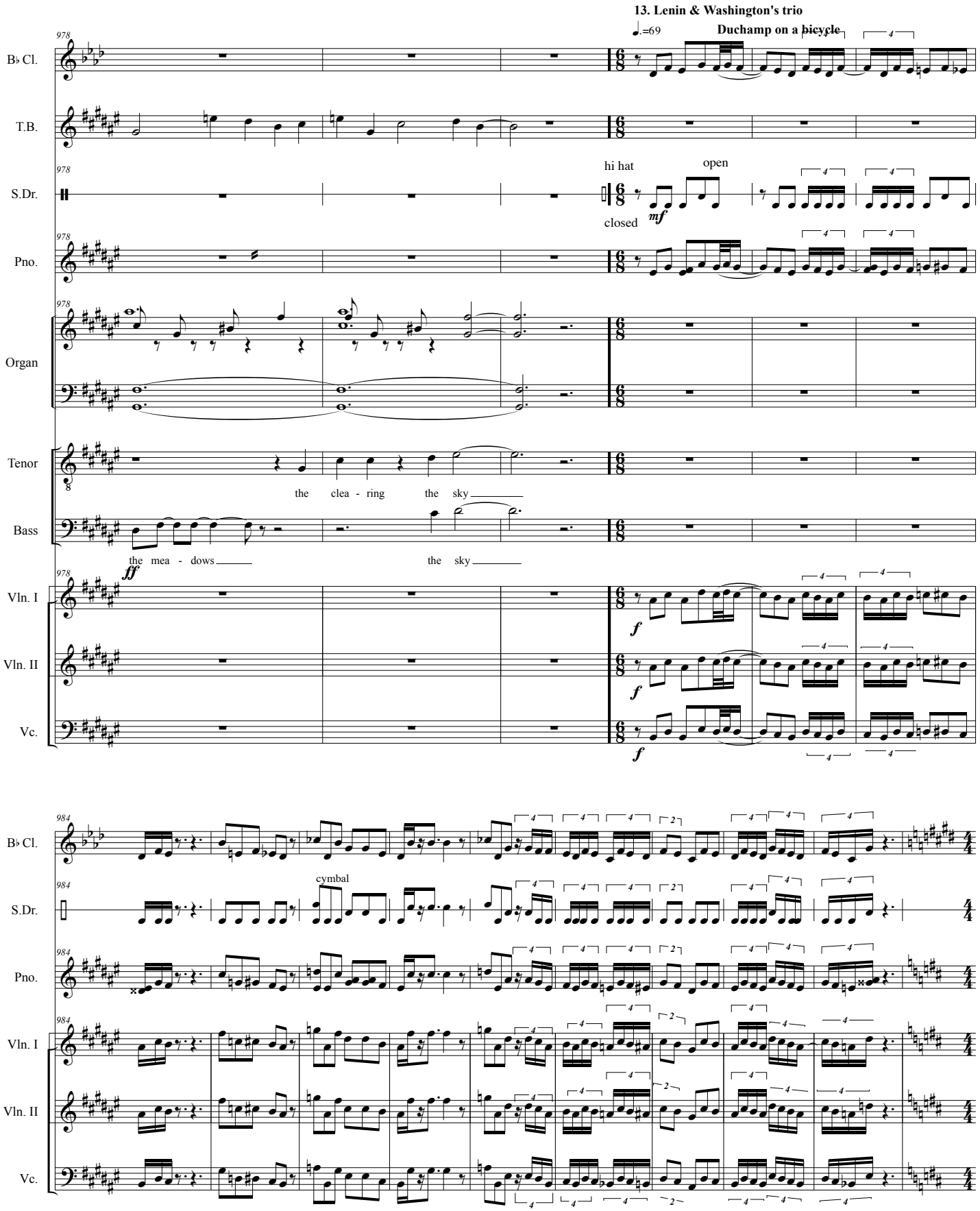

939
Gtr.
Acc.
Vln. I
943
948
952
performer may extend this phrase


♩.=104
Red Army Chorus
955
E. Hn.
B♭ Cl.
Timp.
Gtr.
Acc.
CTen.
C Sop 1
C Sop2,3
C Mezz 2
C Ten 1
C Bari 2
C Bass 3
Vln. I
Vc.
D.B.
I still re -
arco


E. Hn.
B♭ Cl.
Timp.
Acc.
CTen.
C Sop 1
C Sop2,3
C Mezz 2
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


E. Hn.
B♭ Cl.
Timp.
Acc.
K2000 voice 970
Synth.
CTen.
eat - en bread I ne - ver baked and dreamed of hon - eyed sun light and
C Sop 1
eat - en bread ne - ver ba - - - ked dreamed of hon - eyed sun light Oh
C Sop2,3
eat - en bread ne - ver ba - - - ked dreamed of hon - eyed sun light Oh
C Mezz 2
eat - en bread ne - ver ba - - - ked dreamed of hon - eyed sun light Oh
C Ten 1
eat - en bread ne - ver ba - - - ked dreamed of hon - eyed sun light
C Bari 2
eat - en bread ne - ver ba - - - ked dreamed of hon - eyed sun light
C Bass 3
eat - en bread ne - ver ba - - - ked dreamed of hon - eyed sun light
Vc.
D.B.


973
E. Hn.
B♭ Cl.
Timp.
T.B.
Acc.
Organ
Synth.
CTen.
dreamed of hon - eyed sun - - - light
Tenor
ff The for - est
C Sop 1
Oh Oh
C Sop2,3
Oh Oh
C Mezz 2
Oh Oh
C Ten 1
Oh Oh Oh
C Bari 2
Oh Oh Oh
C Bass 3
Oh Oh Oh
Vc.
D.B.


13. Lenin & Washington's trio
♩.=69
Duchamp on a bicycle
B♭ Cl.
T.B.
S.Dr.
hi hat
open
closed
mf
Pno.
Organ
Tenor
the clea - ring the sky
Bass
the mea - dows
the sky
ff
Vln. I
Vln. II
Vc.
f
cymbal

993 ♩=104

Ob.

CTen.

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

998

Ob.

Pno.

mf

Organ

chimes

p

CTen.

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

Tenor

f Bee - tho-ven?

Bass

f Bee - tho - ven?

1004

Ob.

f

B. Cl.

Bs. clar.

f

Pno.

Acc.

f

CTen.

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

1011

Ob.

B. Cl.

Acc.

Organ

mp

Tenor

f What makes you a lead - er

Bass

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

Vc.

D.B.

1015

B♭ Cl.

ord. clar.

mf

Organ

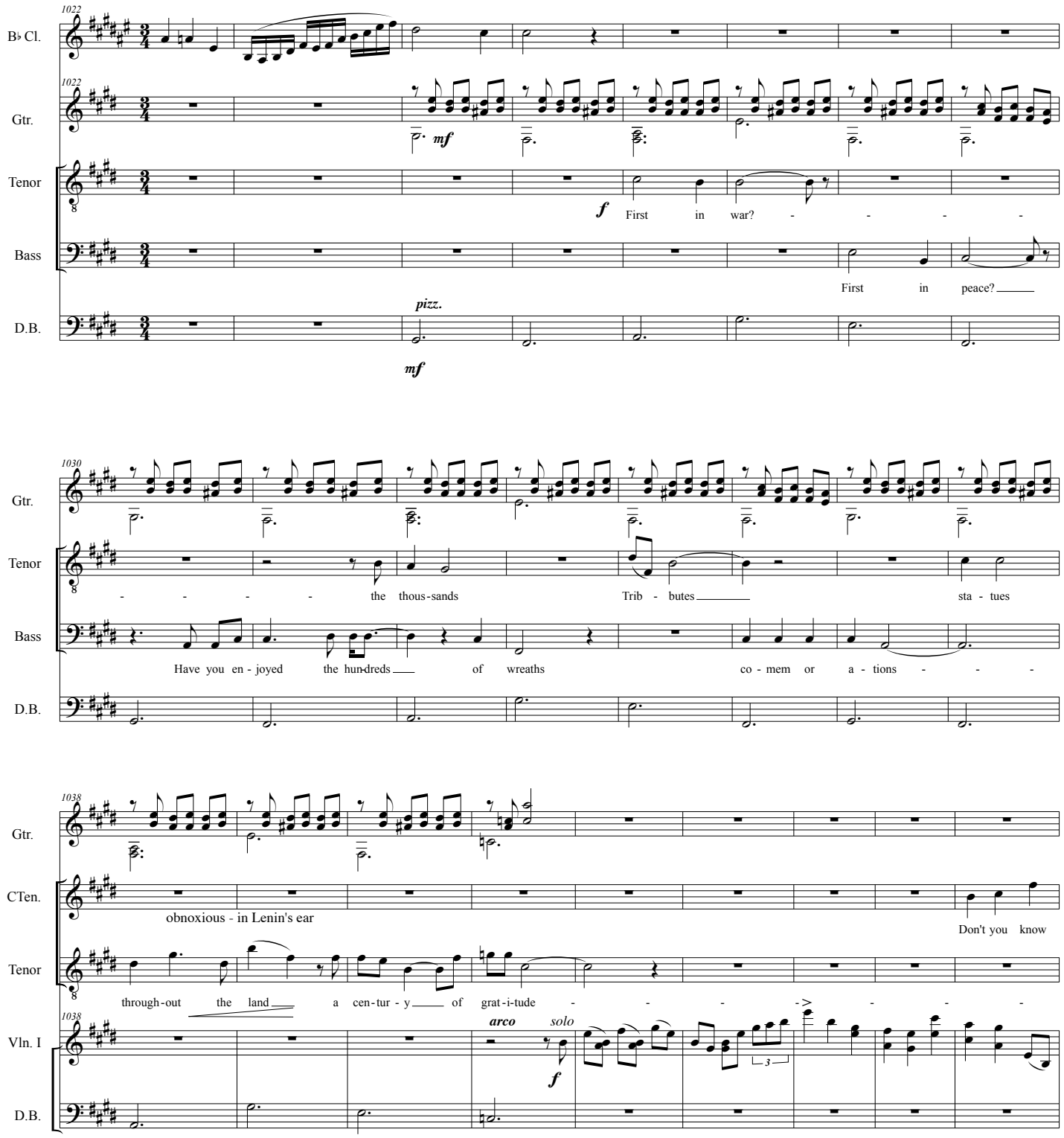
C Ten.

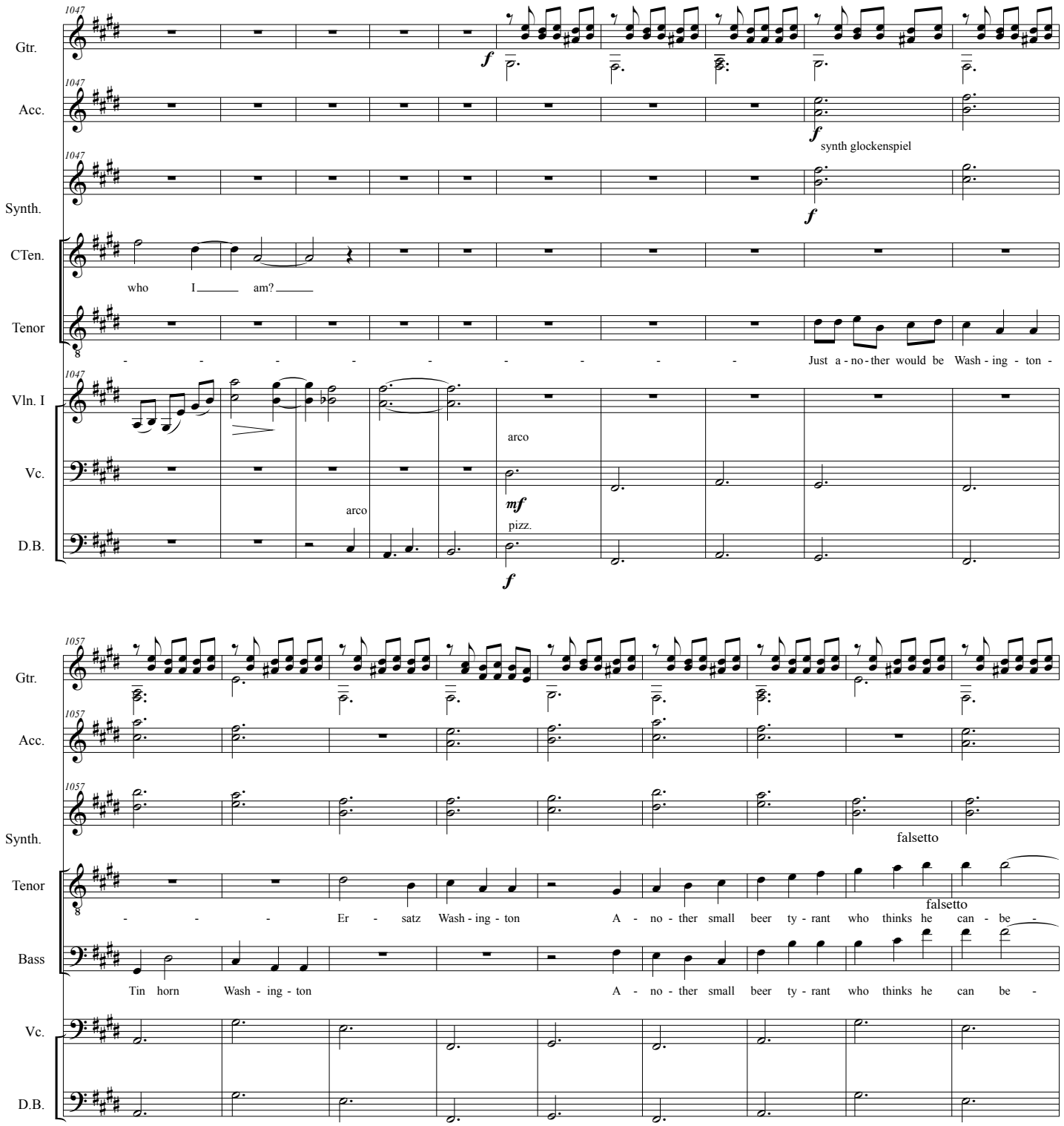
ossia high A

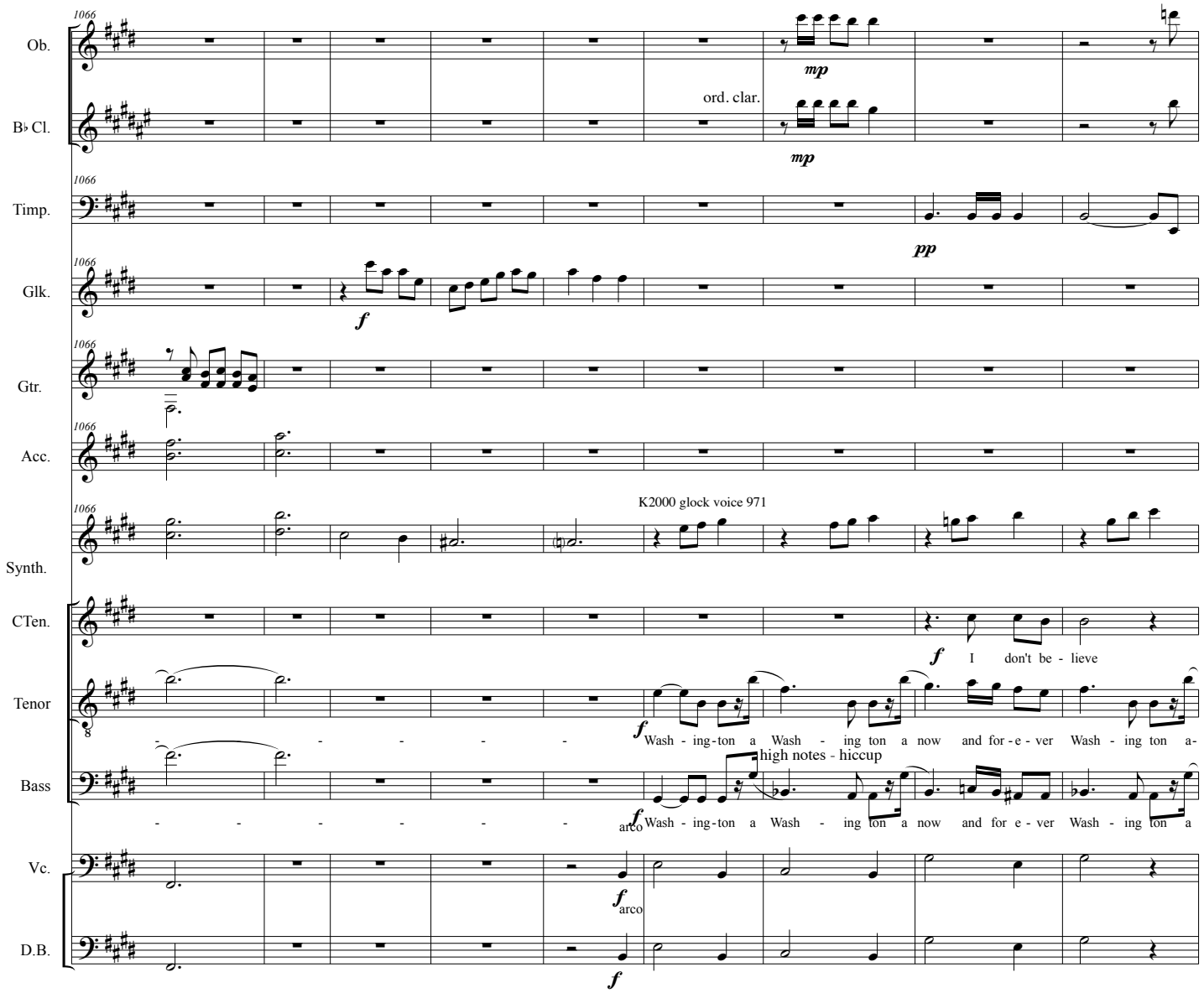
f I am your suc - ces - sor The in car na - tion of the peo - ple's will

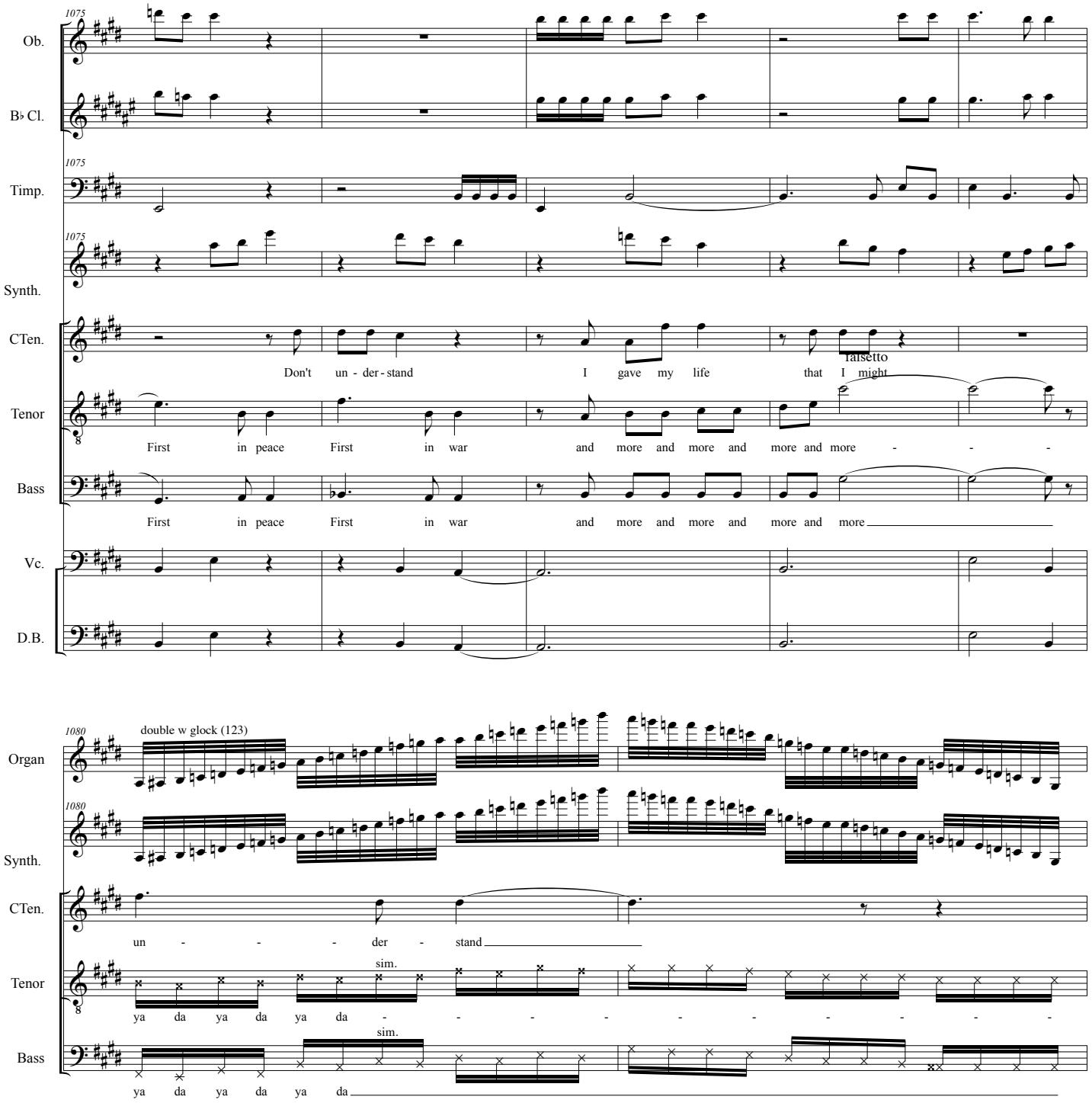
Vc.

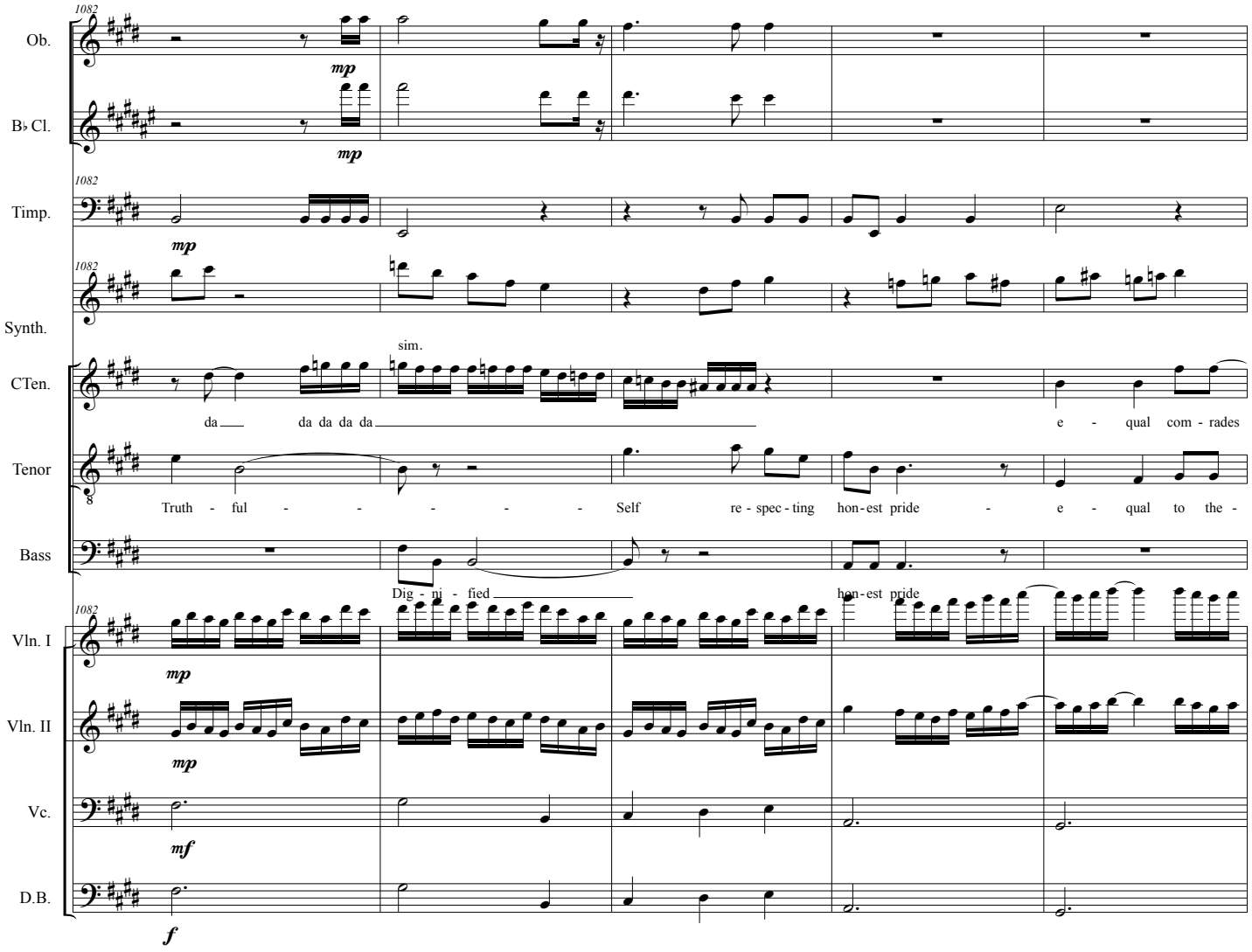
D.B.

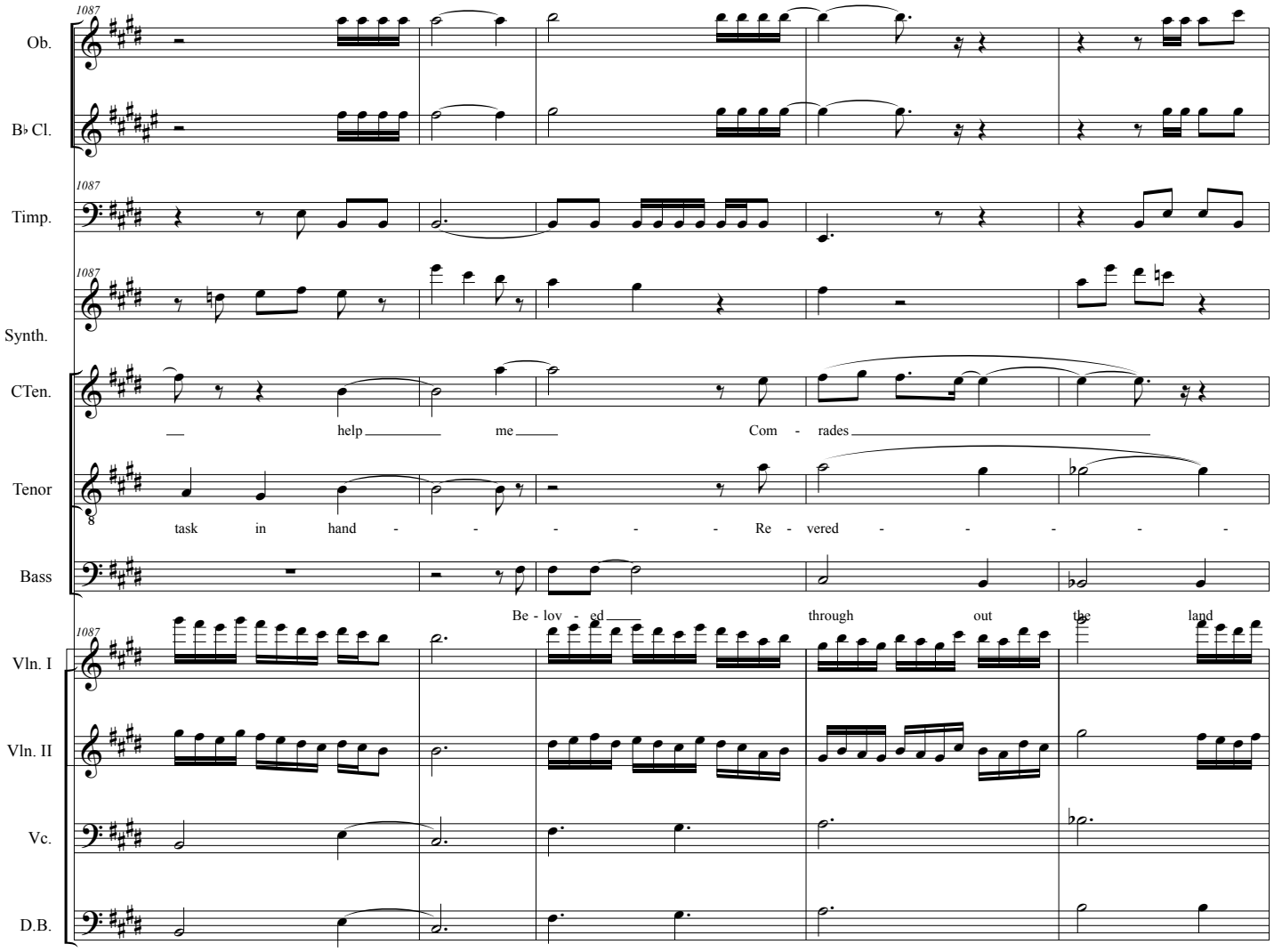

1022
B♭ Cl.
Gtr.
mf
Tenor
f
First in war? - - - -
Bass
First in peace?
pizz.
D.B.
mf
1030
Gtr.
Tenor
- - - - the thous-sands Trib - butes sta - tues
Bass
Have you en - joyed the hun-dreds of wreaths co - mem or a - tions - - -
D.B.
1038
Gtr.
C Ten.
obnoxious - in Lenin's ear
Don't you know
Tenor
through-out the land a cen-tur - y of grat-i-tude - - - - - - -
1038
arco
solo
Vln. I
f
3
D.B.

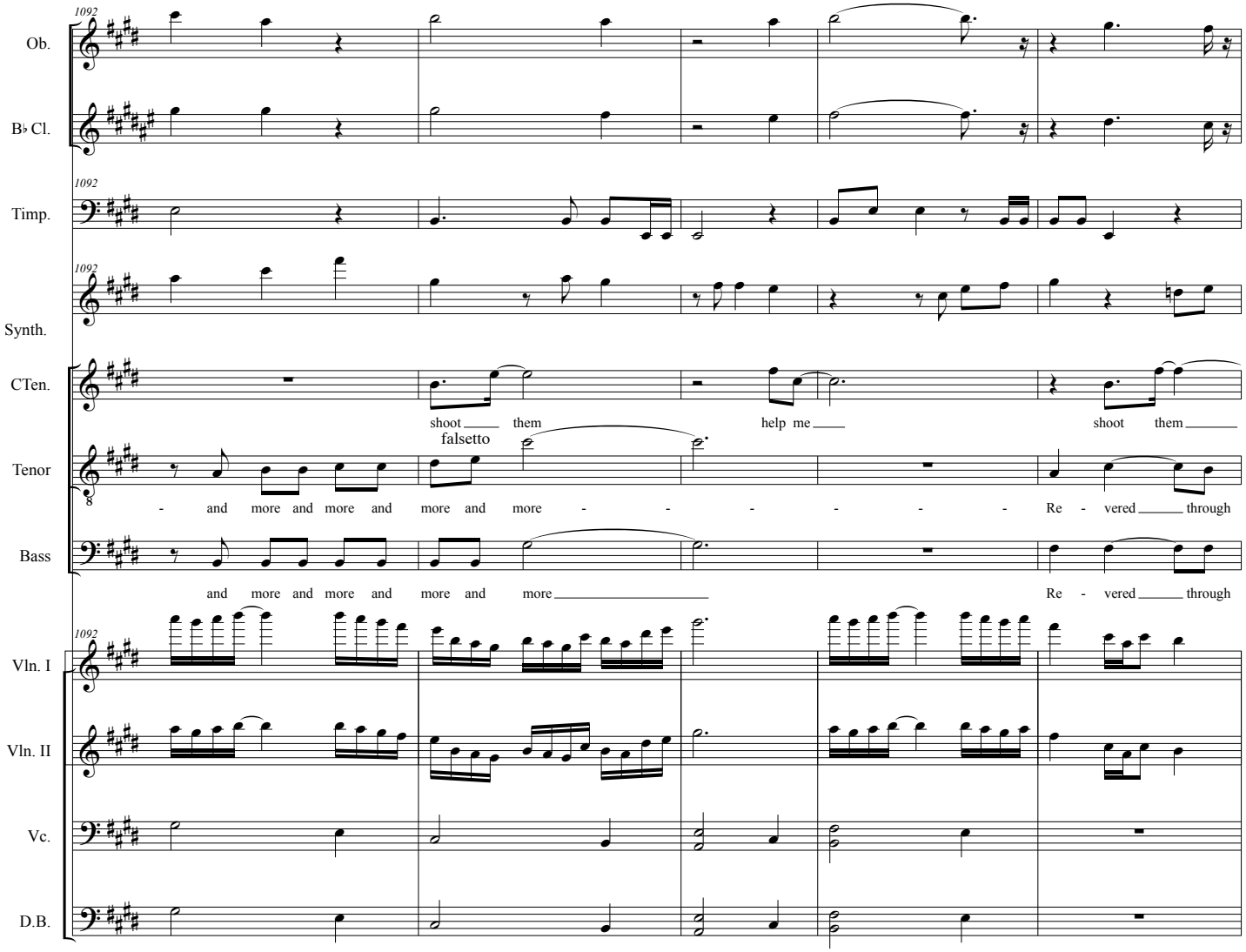

1047
Gtr.
Acc.
synth glockenspiel
Synth.
CTen.
who I am?
Tenor
Just a - no - ther would be Wash - ing - ton -
Vln. I
arco
Vc.
arco
pizz.
D.B.
1057
falsetto
Er - satz Wash - ing - ton
A - no - ther small beer ty - rant who thinks he can - be -
Tin horn Wash - ing - ton
A - no - ther small beer ty - rant who thinks he can be -

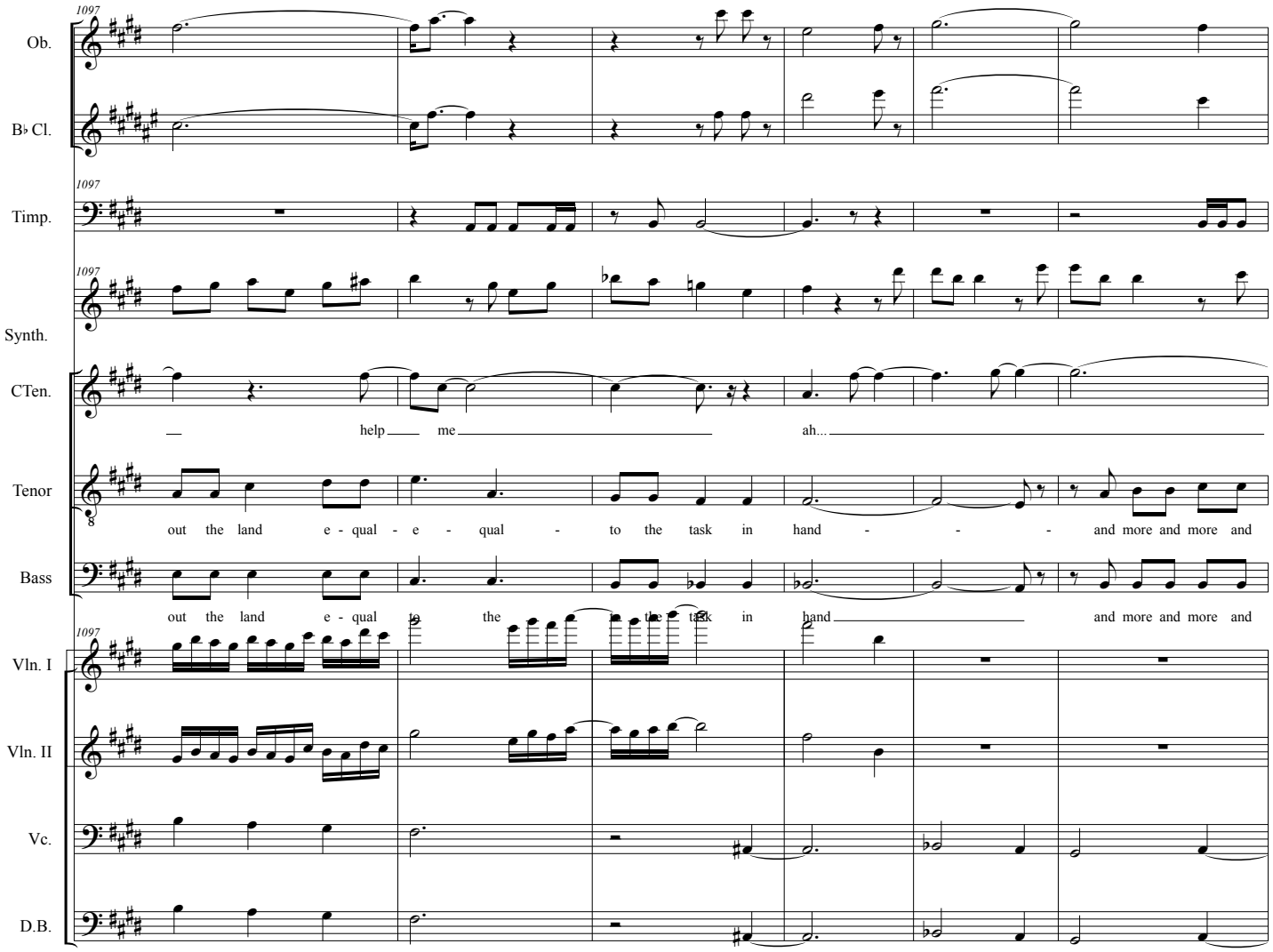

Ob.
B♭ Cl.
ord. clar.
Timp.
Glk.
Gtr.
Acc.
Synth.
K2000 glock voice 971
C Ten.
I don't be - lieve
Tenor
Wash - ing-ton a Wash - ing ton a now and for - e - ver Wash - ing ton a-
Bass
high notes - hiccup
Wash - ing-ton a Wash - ing ton a now and for e - ver Wash - ing ton a
Vc.
D.B.

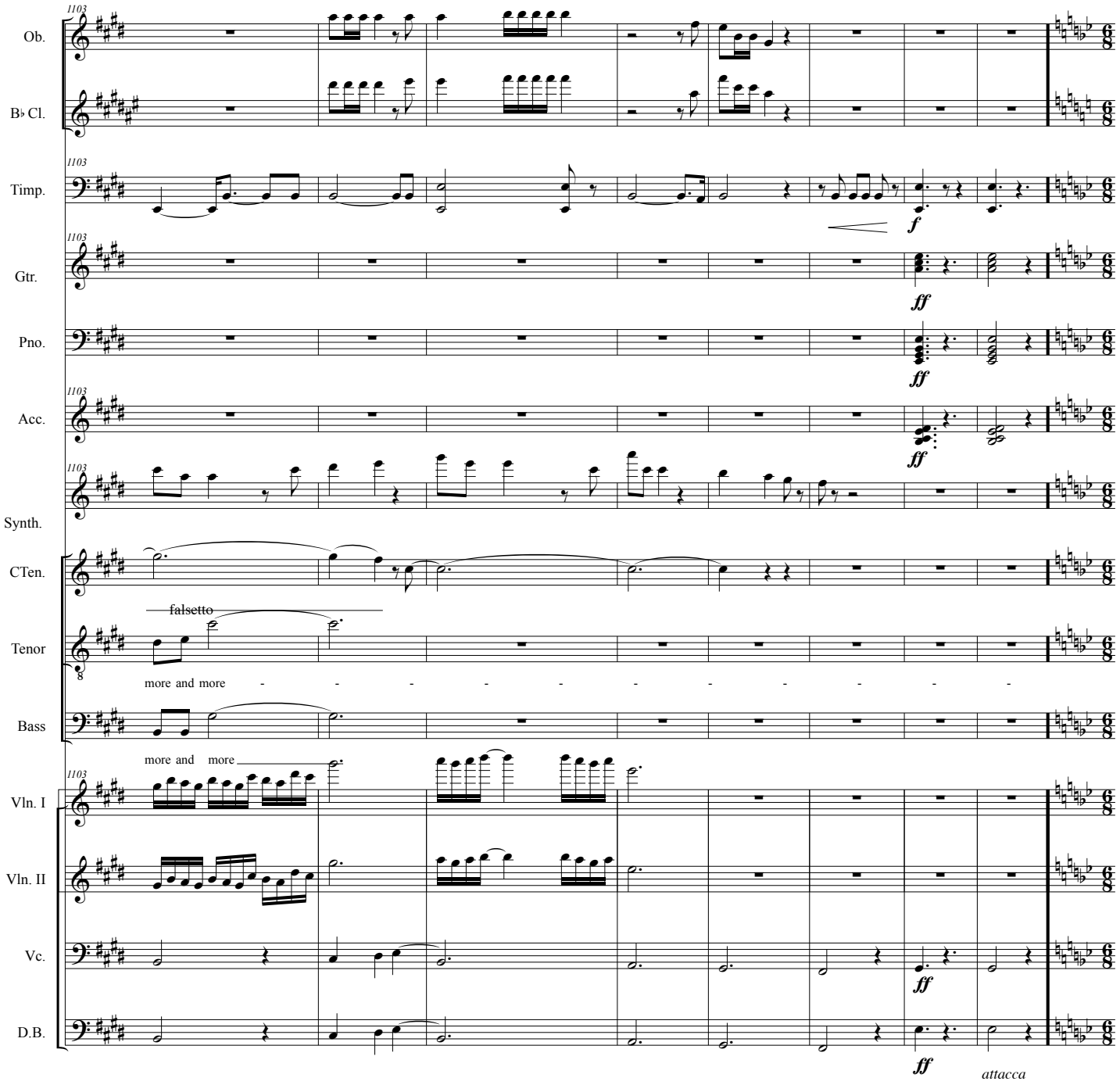

1075
Ob.
B♭ Cl.
Timp.
Synth.
CTen.
Don't un - der - stand I gave my life that I might
Falsetto
Tenor
First in peace First in war and more and more and more and more - - -
Bass
First in peace First in war and more and more and more and more
Vc.
D.B.
1080
double w glock (123)
Organ
Synth.
CTen.
un - - - der - stand
sim.
Tenor
ya da ya da ya da - - - - - - - - - -
sim.
Bass
ya da ya da ya da

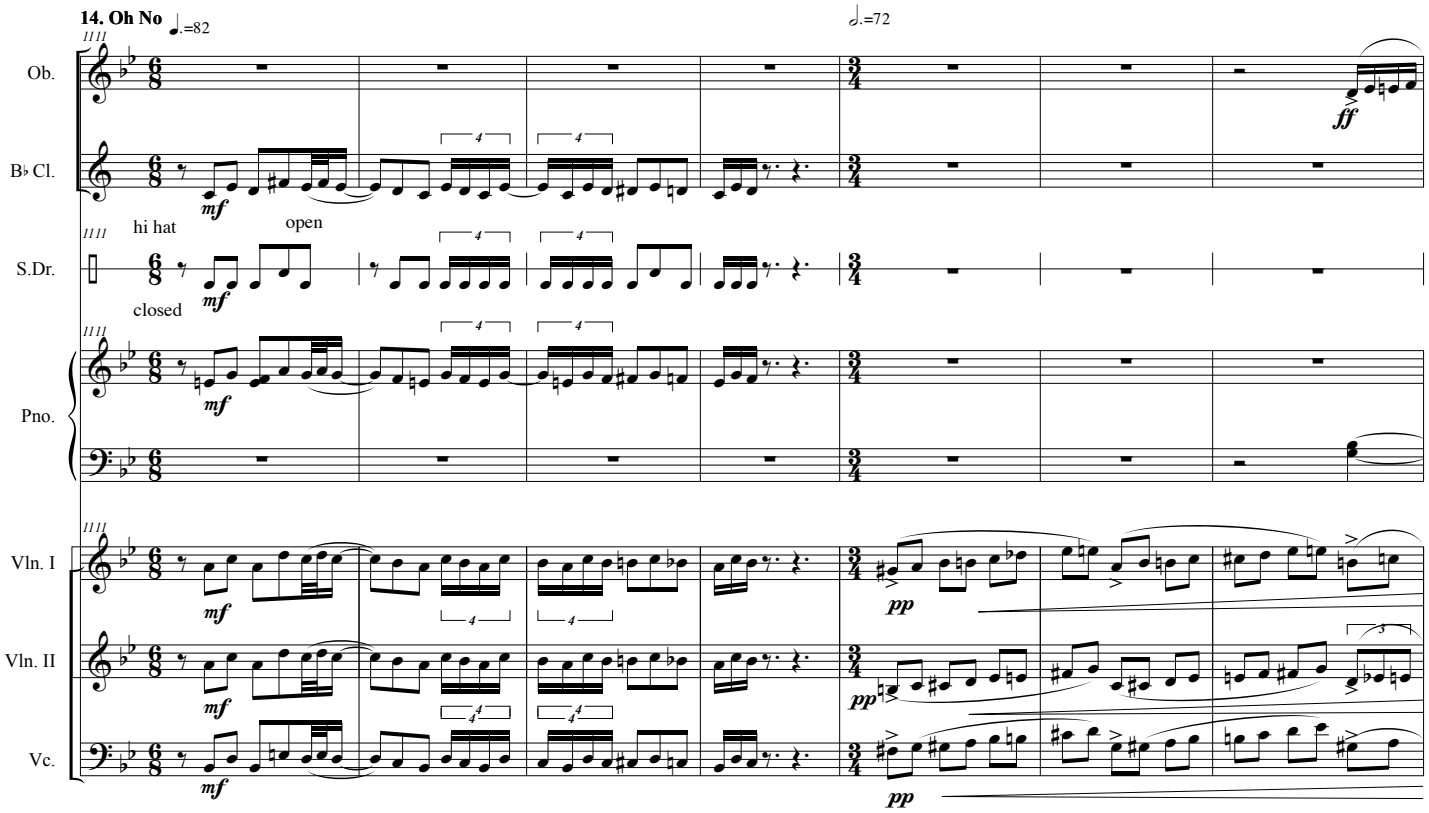

1082
Ob.
mp
B♭ Cl.
mp
Timp.
mp
Synth.
sim.
CTen.
da da da da da e - qual com - rades
Tenor
Truth - ful - - - - - Self re - spec - ting hon - est pride - e - qual to the -
Bass
Dig - ni - fied hon - est pride
Vln. I
mp
Vln. II
mp
Vc.
mf
D.B.
f

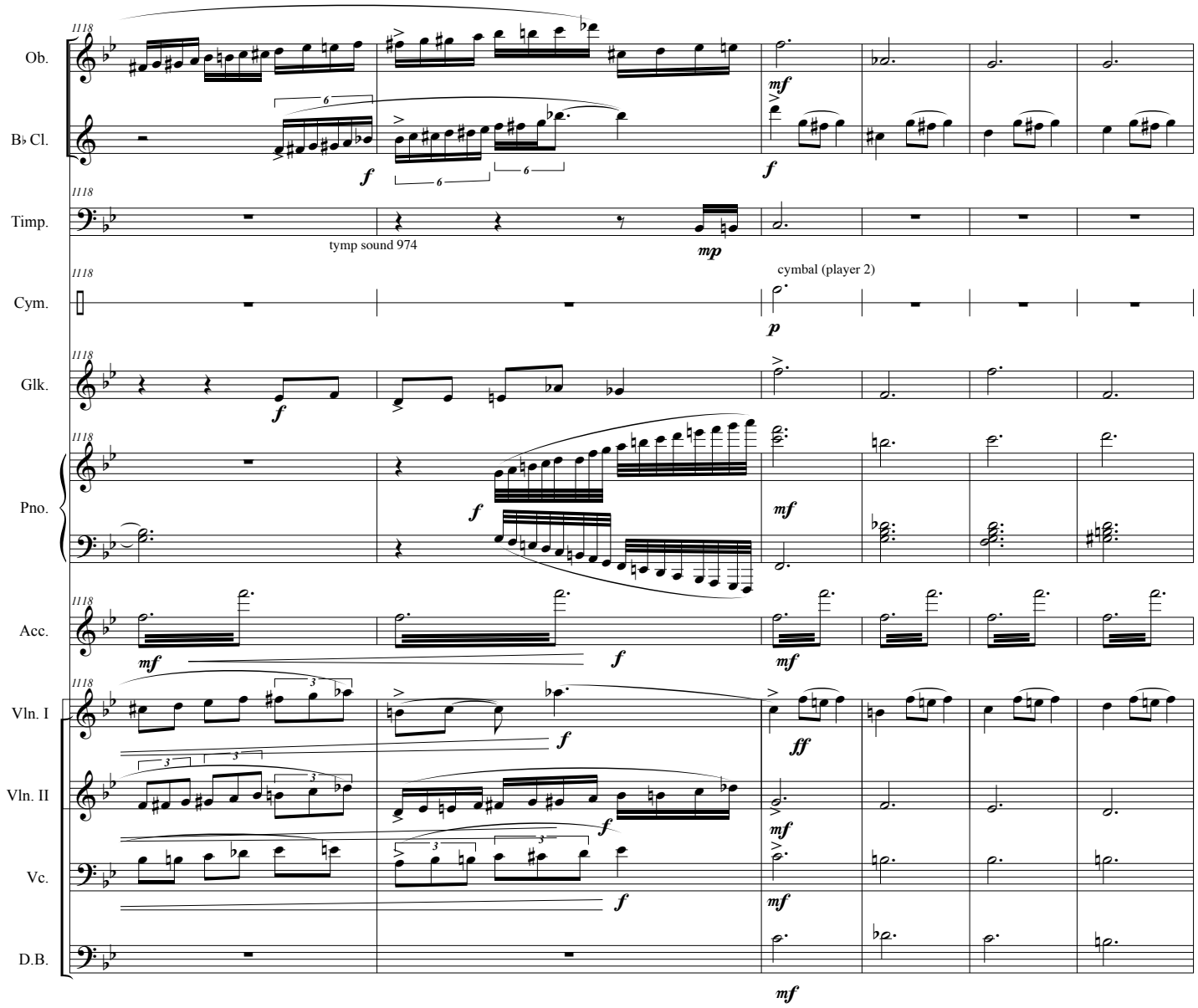

1087
Ob.
B♭ Cl.
Timp.
Synth.
CTen.
help me Com - rades
Tenor
task in hand - - - - - Re - vered - - - - -
Bass
Be - lov - ed through out the land
Vln. I
Vln. II
Vc.
D.B.

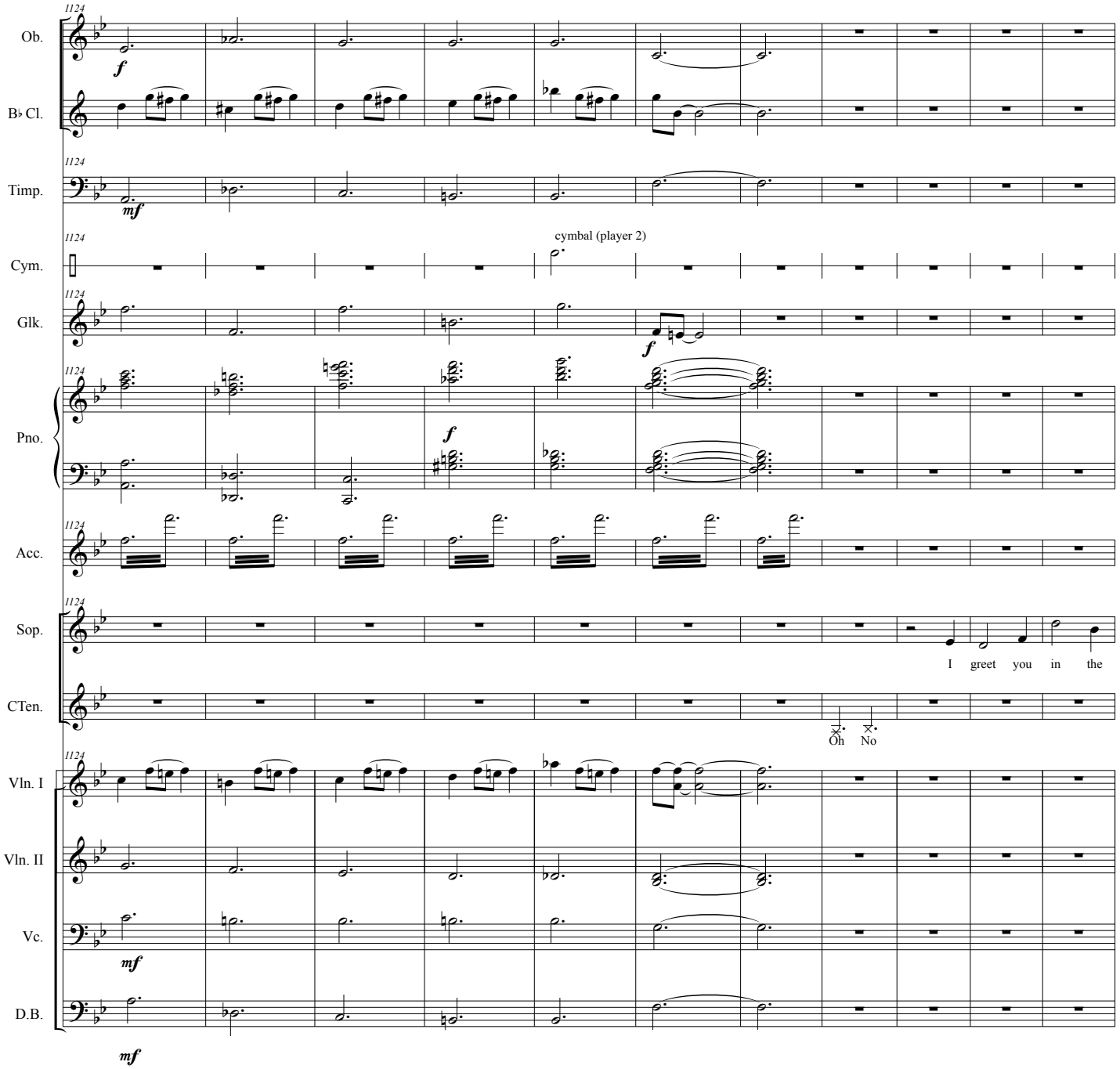

1092
Ob.
B♭ Cl.
Timp.
Synth.
CTen.
shoot them help me shoot them
Tenor
falsetto
- and more and more and more and more - - - - - - Re - vered through
Bass
and more and more and more and more Re - vered through
Vln. I
Vln. II
Vc.
D.B.

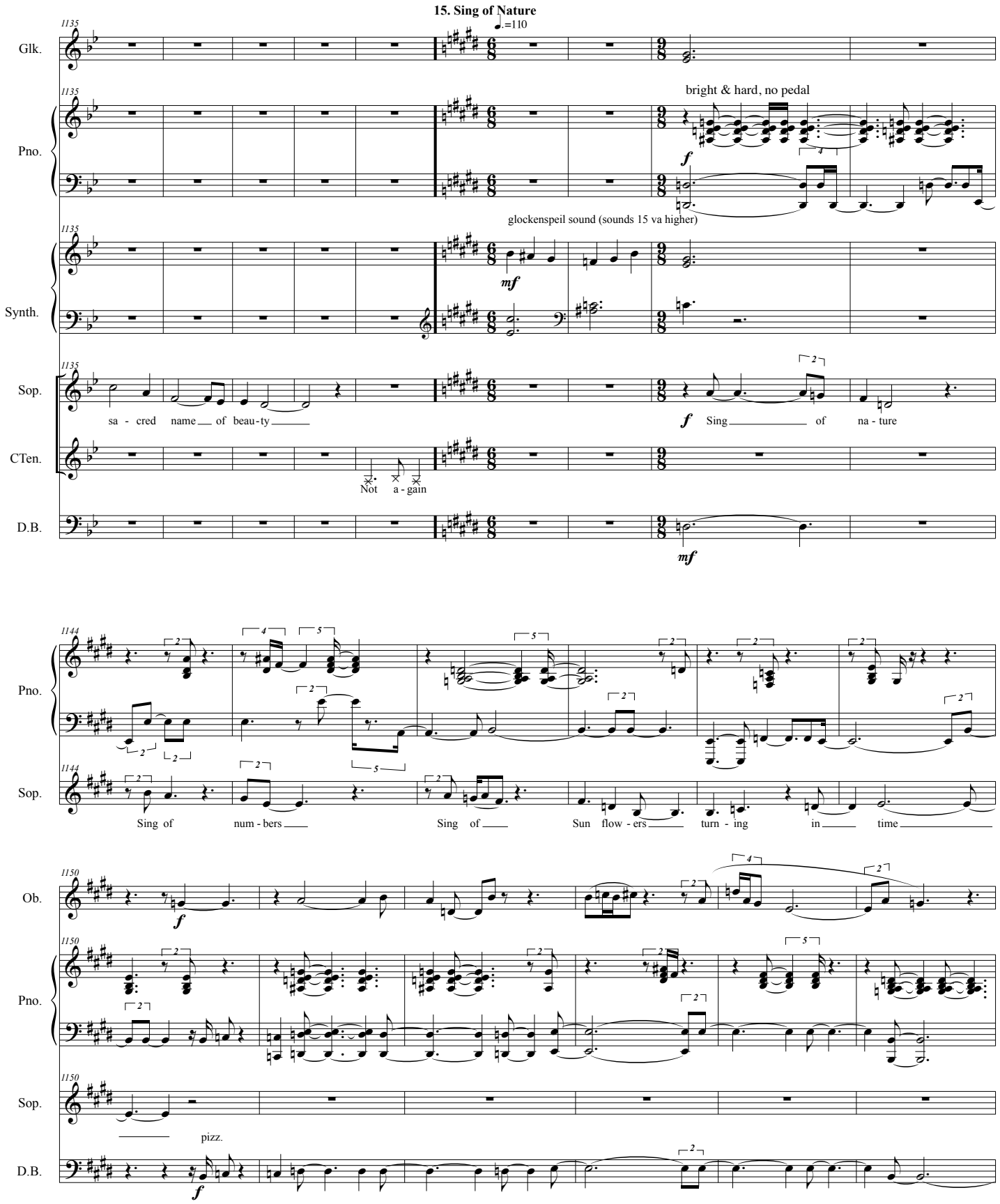

1097
Ob.
B♭ Cl.
Timp.
Synth.
CTen.
help me ah...
Tenor
out the land e - qual - e - qual - to the task in hand - - - and more and more and
Bass
out the land e - qual to the to the task in hand and more and more and
Vln. I
Vln. II
Vc.
D.B.

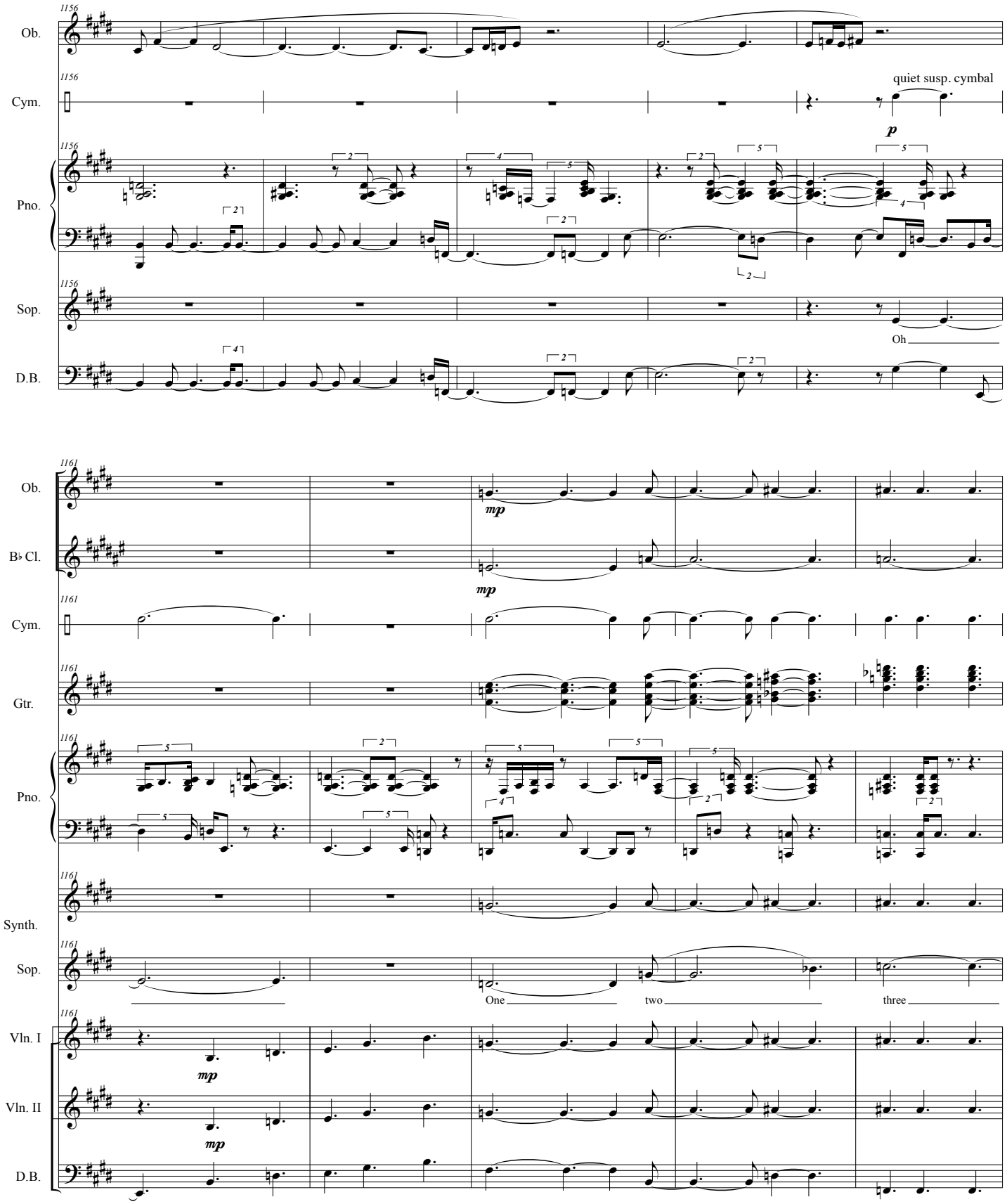

Ob.
B♭ Cl.
Timp.
Gtr.
Pno.
Acc.
Synth.
CTen.
Tenor
falsetto
more and more
Bass
more and more
Vln. I
Vln. II
Vc.
D.B.
f
ff
attacca

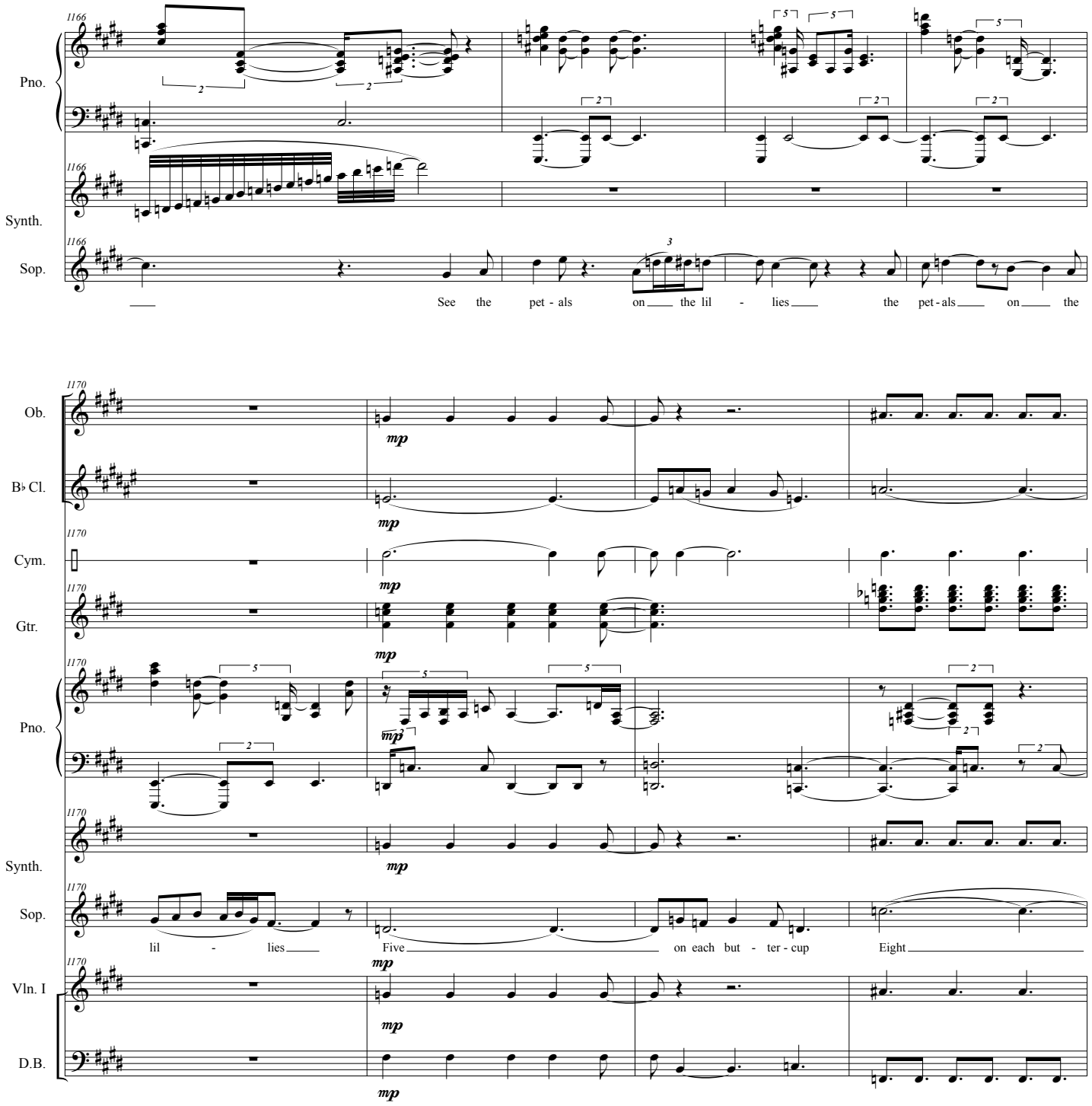

14. Oh No
♩.=82
𝅗𝅥.=72
Ob.
B♭ Cl.
S.Dr.
Pno.
Vln. I
Vln. II
Vc.
hi hat
open
closed
mf
ff
pp

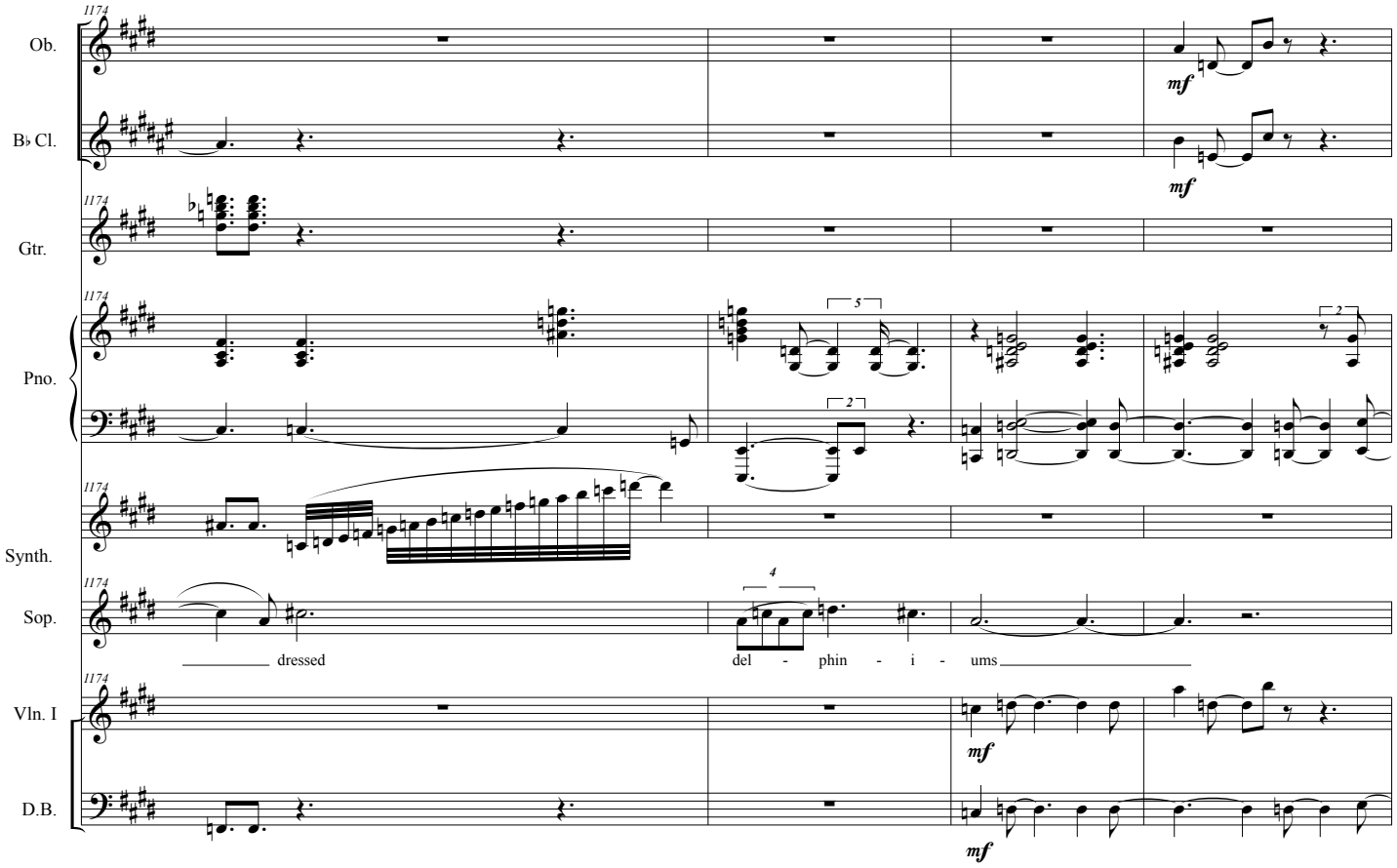

Ob.
B♭ Cl.
Timp.
tymp sound 974
Cym.
cymbal (player 2)
Glk.
Pno.
Acc.
Vln. I
Vln. II
Vc.
D.B.

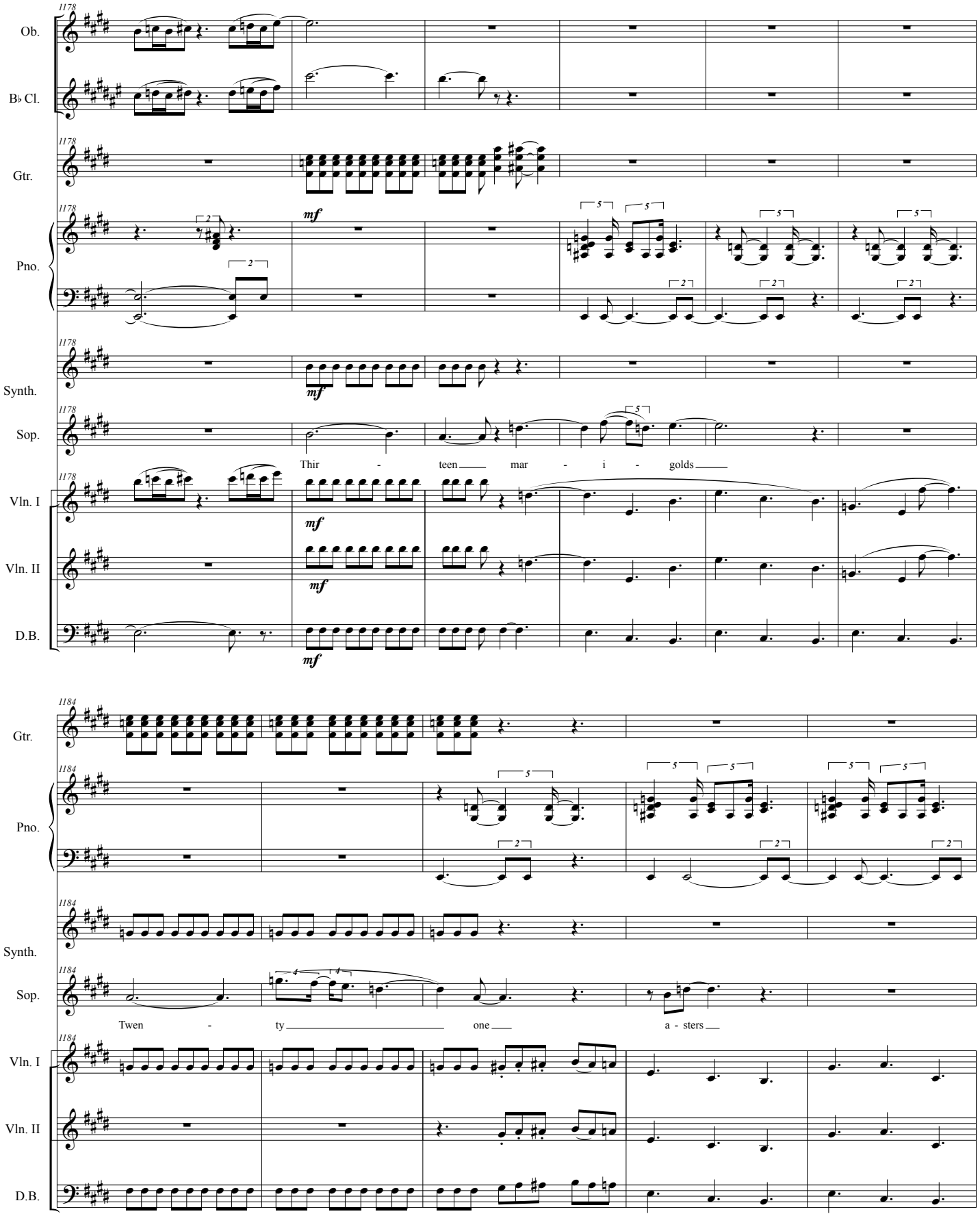

Ob.
B♭ Cl.
Timp.
Cym.
cymbal (player 2)
Glk.
Pno.
Acc.
Sop.
I greet you in the
C'Ten.
Oh No
Vln. I
Vln. II
Vc.
D.B.

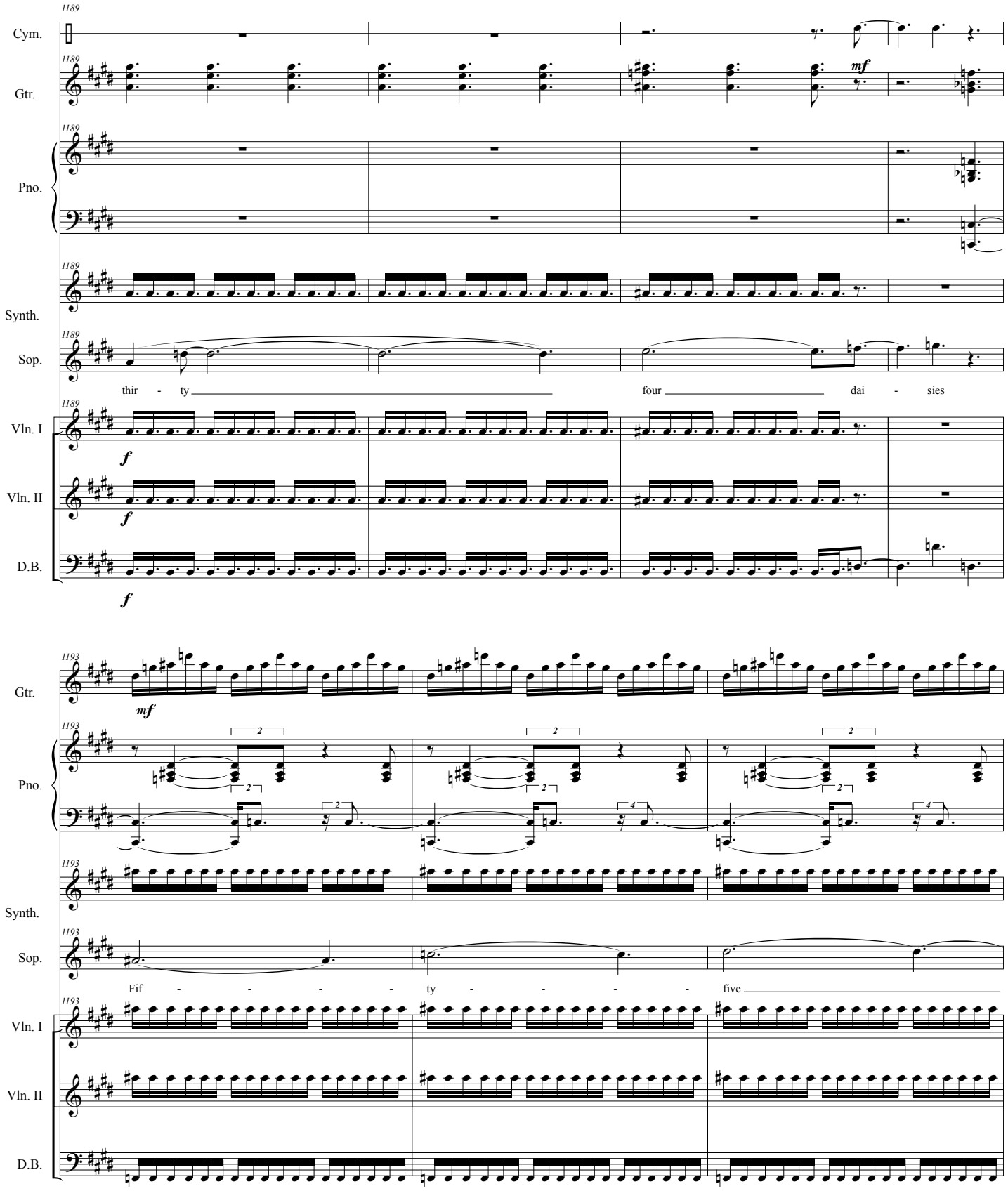

15. Sing of Nature
♩.=110
Glk.
Pno.
bright & hard, no pedal
glockenspeil sound (sounds 15 va higher)
Synth.
Sop.
sa - cred name of beau - ty
Sing of na - ture
CTen.
Not a - gain
D.B.
Pno.
Sop.
Sing of num - bers
Sing of Sun flow - ers turn - ing in time
Ob.
Pno.
Sop.
pizz.
D.B.

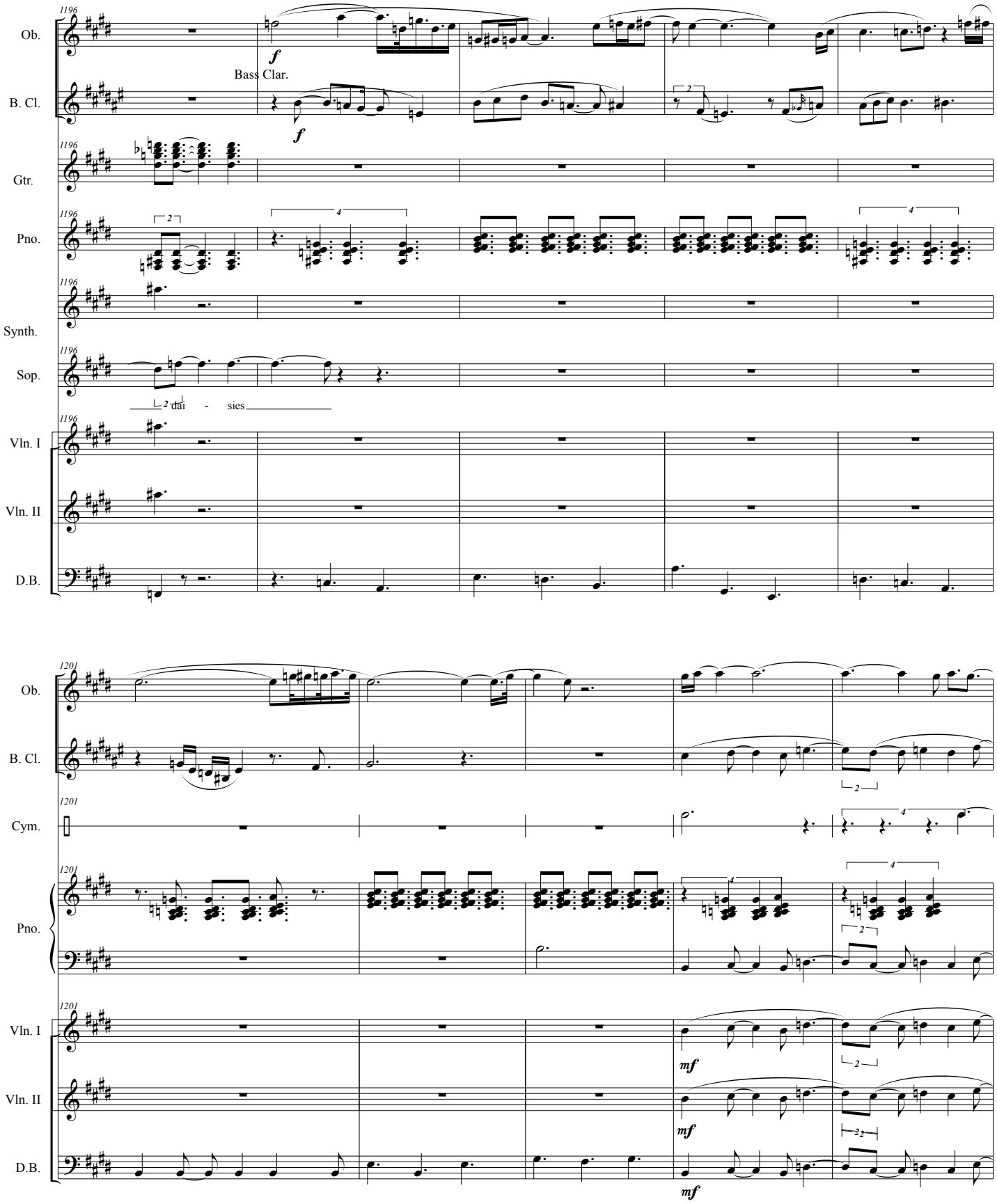

1156
Ob.
Cym.
quiet susp. cymbal
p
Pno.
Sop.
Oh
D.B.
1161
mp
B♭ Cl.
Gtr.
Synth.
One
two
three
Vln. I
Vln. II

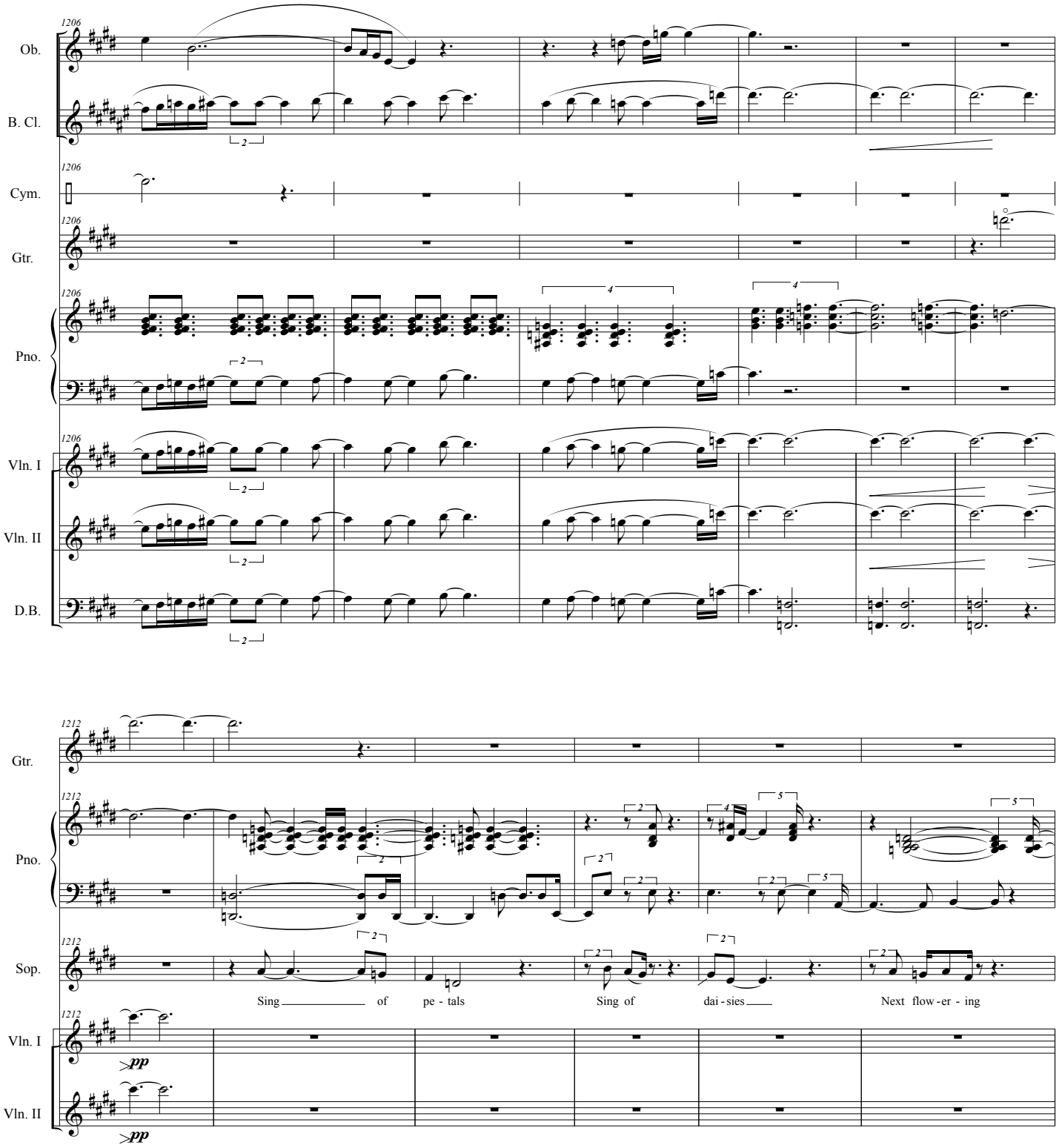

1166
Pno.
Synth.
Sop.
See the pet - als on the lil - lies the pet - als on the
1170
Ob.
B♭ Cl.
Cym.
Gtr.
Pno.
Synth.
Sop.
lil - lies Five on each but - ter - cup Eight
Vln. I
D.B.
mp

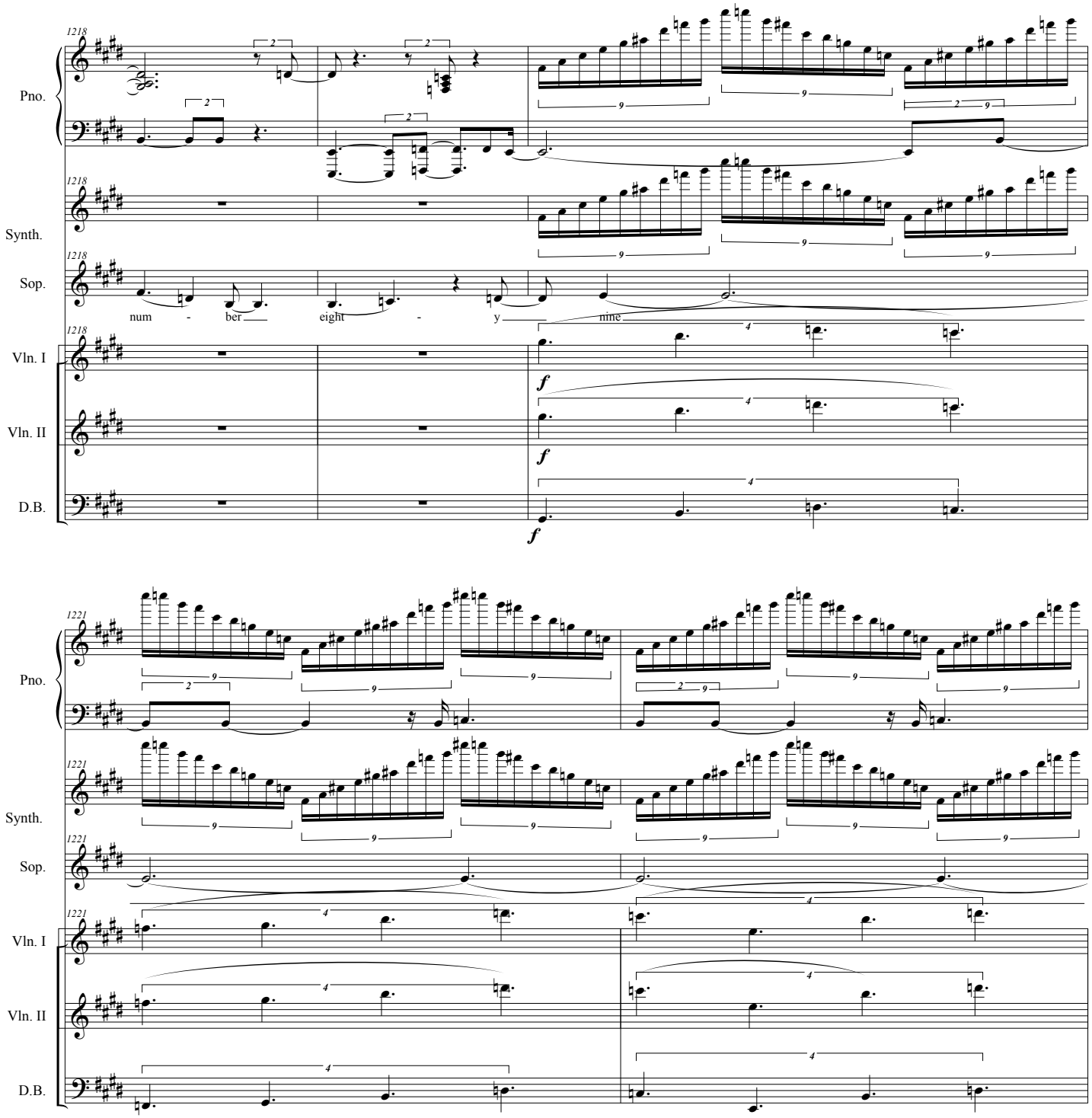

Ob.
B♭ Cl.
Gtr.
Pno.
Synth.
Sop.
Vln. I
D.B.
dressed
del - phin - i - ums
mf

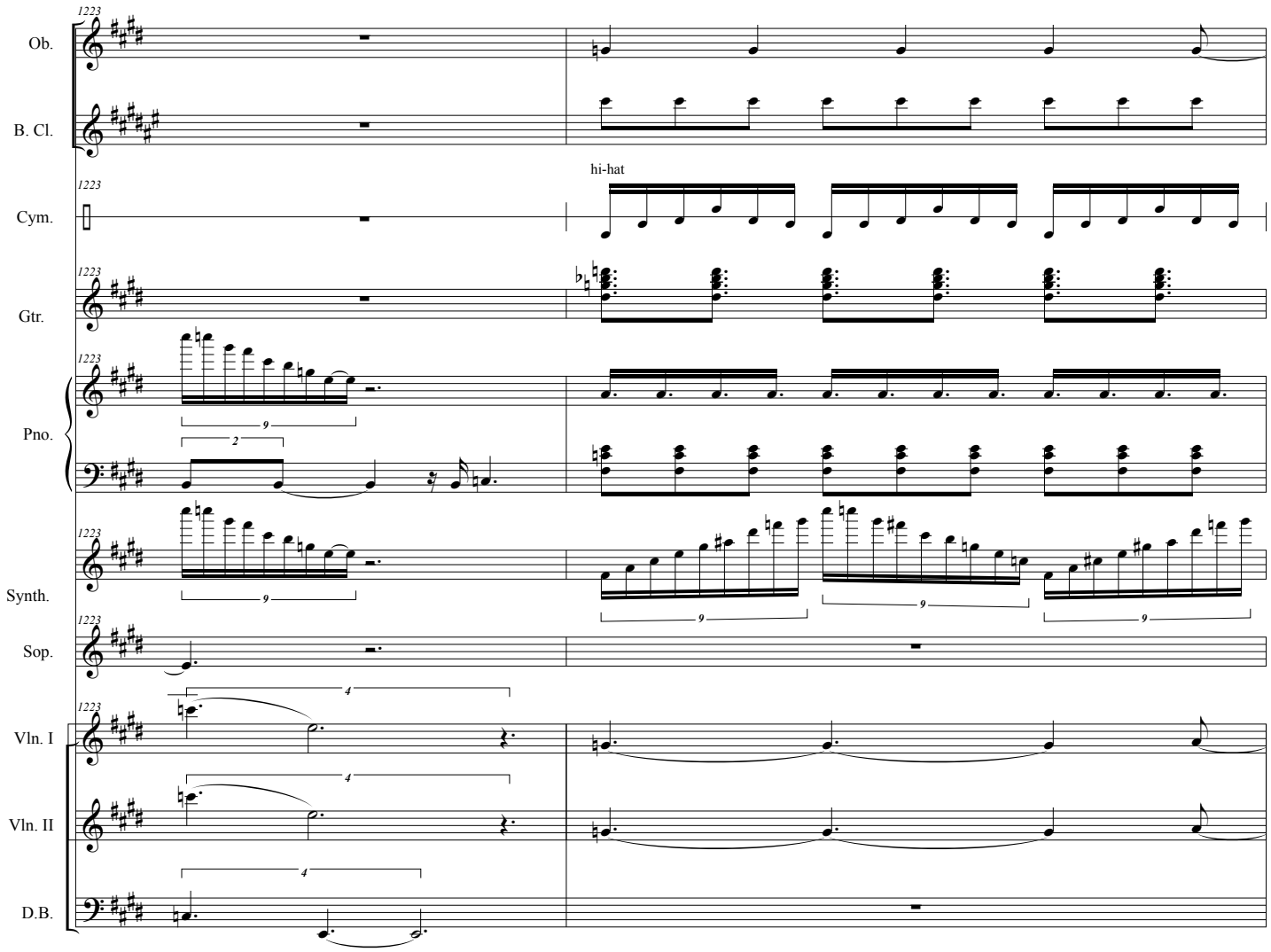

Ob.
B♭ Cl.
Gtr.
Pno.
Synth.
Sop.
Vln. I
Vln. II
D.B.
1178
mf
Thir - teen mar - i - golds
1184
Twen - ty one a - sters

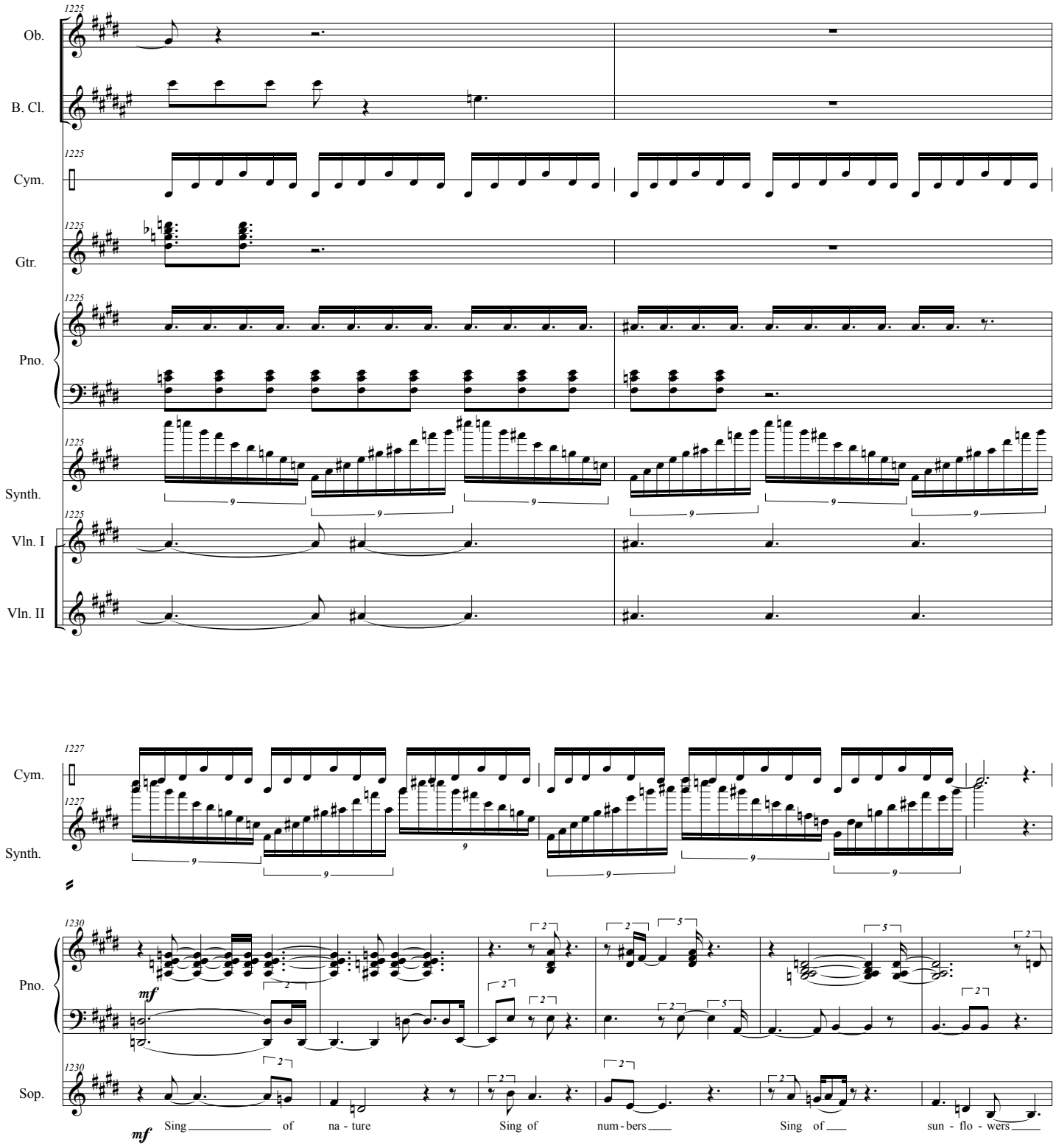

1189
Cym.
Gtr.
mf
Pno.
Synth.
Sop.
thir - ty four dai - sies
Vln. I
f
Vln. II
f
D.B.
f
1193
Gtr.
mf
Pno.
Synth.
Sop.
Fif - - - - ty - - - - five
Vln. I
Vln. II
D.B.

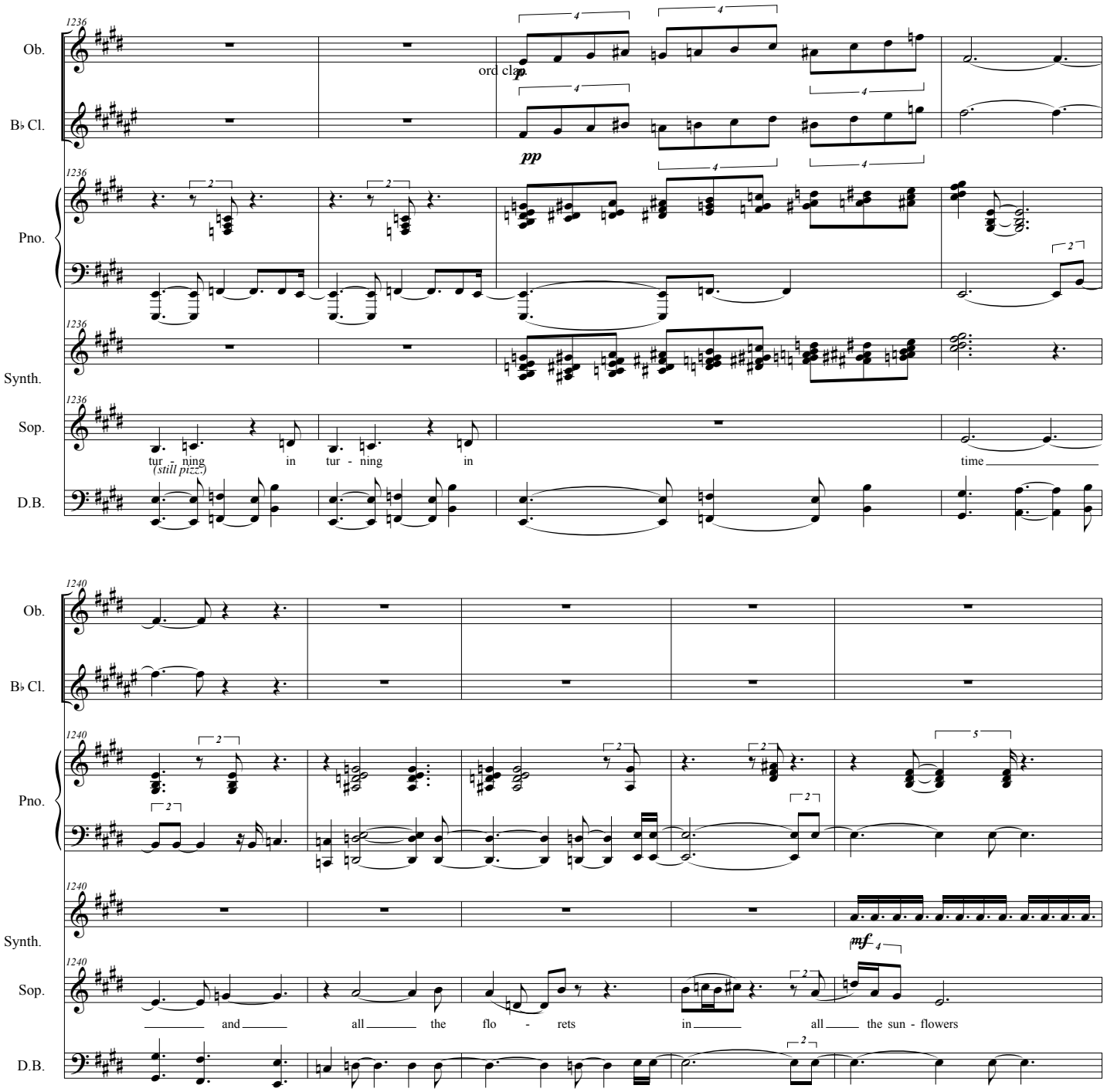

1196
Ob.
f
Bass Clar.
B. Cl.
f
Gtr.
Pno.
Synth.
Sop.
dai - sies
Vln. I
Vln. II
D.B.
1201
Ob.
B. Cl.
Cym.
Pno.
Vln. I
mf
Vln. II
mf
D.B.
mf

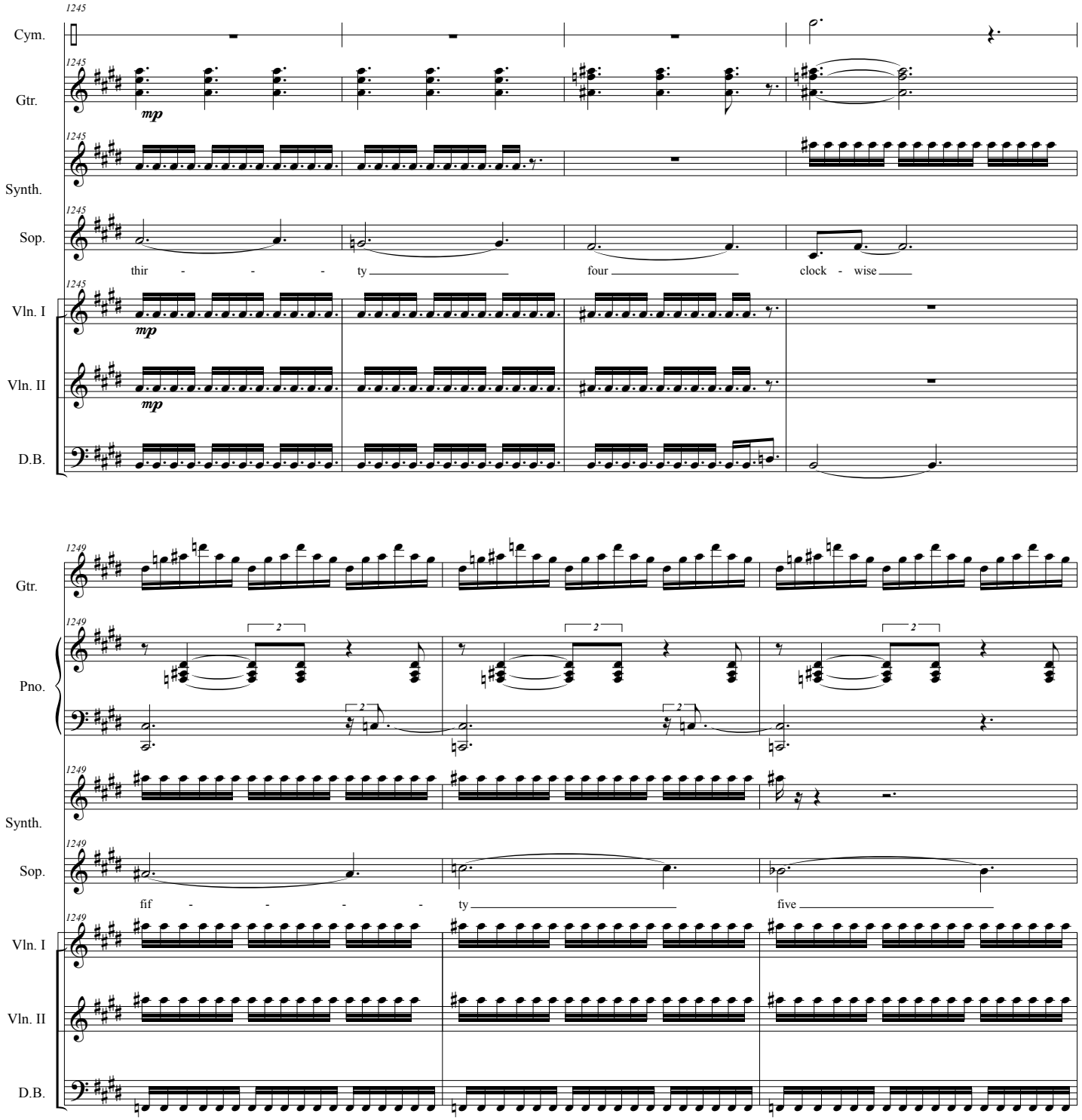

1206
Ob.
B. Cl.
Cym.
Gtr.
Pno.
Vln. I
Vln. II
D.B.
1212
Gtr.
Pno.
Sop.
Sing of pe - tals
Sing of dai - sies
Next flow - er - ing
Vln. I
pp
Vln. II
pp

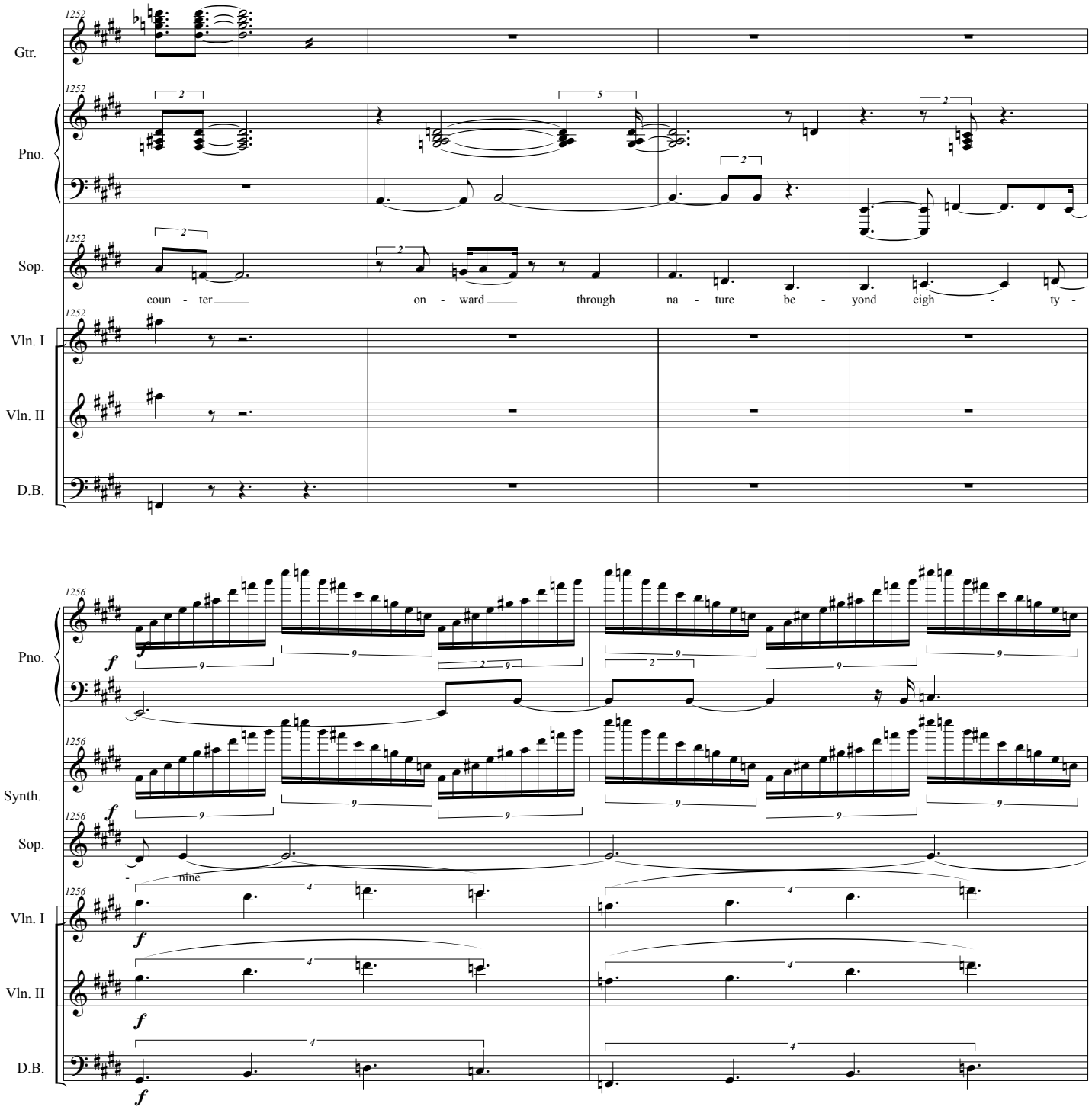

1218
Pno.
Synth.
Sop.
num - ber eight - y nine
Vln. I
Vln. II
D.B.
f
1221

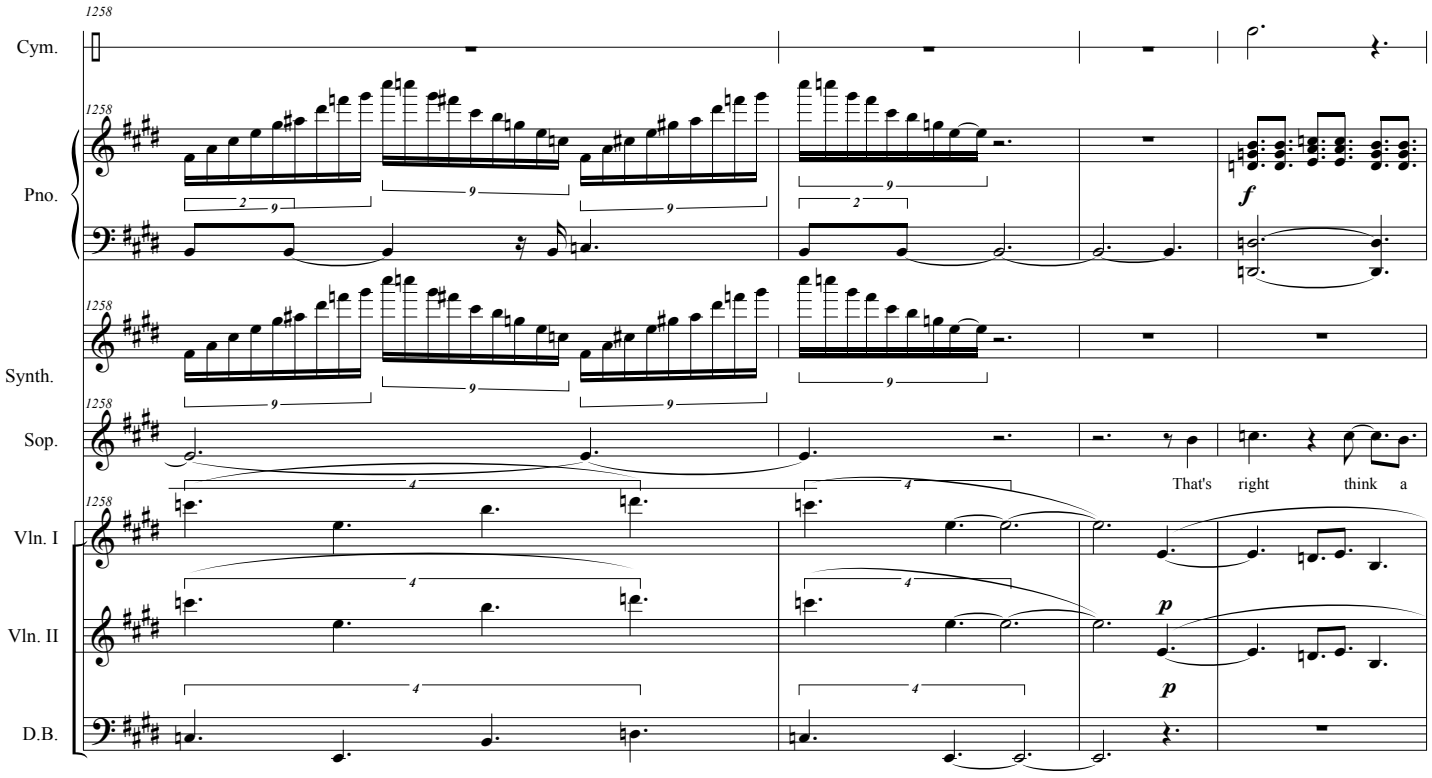

Ob.
B. Cl.
Cym.
hi-hat
Gtr.
Pno.
Synth.
Sop.
Vln. I
Vln. II
D.B.

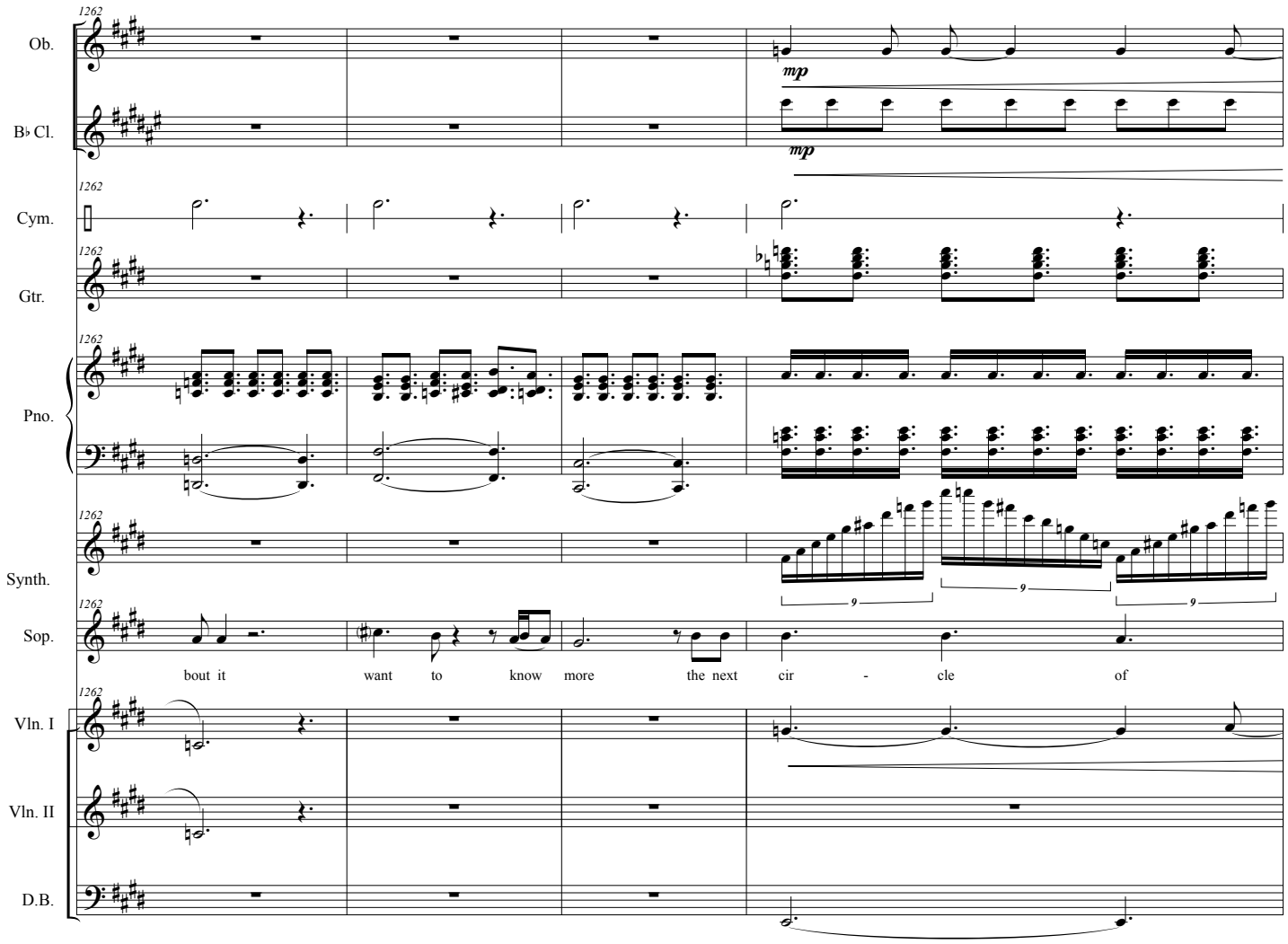

Ob.
B. Cl.
Cym.
Gtr.
Pno.
Synth.
Vln. I
Vln. II
Cym.
Synth.
Pno.
Sop.
mf
Sing of na - ture
Sing of num - bers
Sing of sun - flo - wers

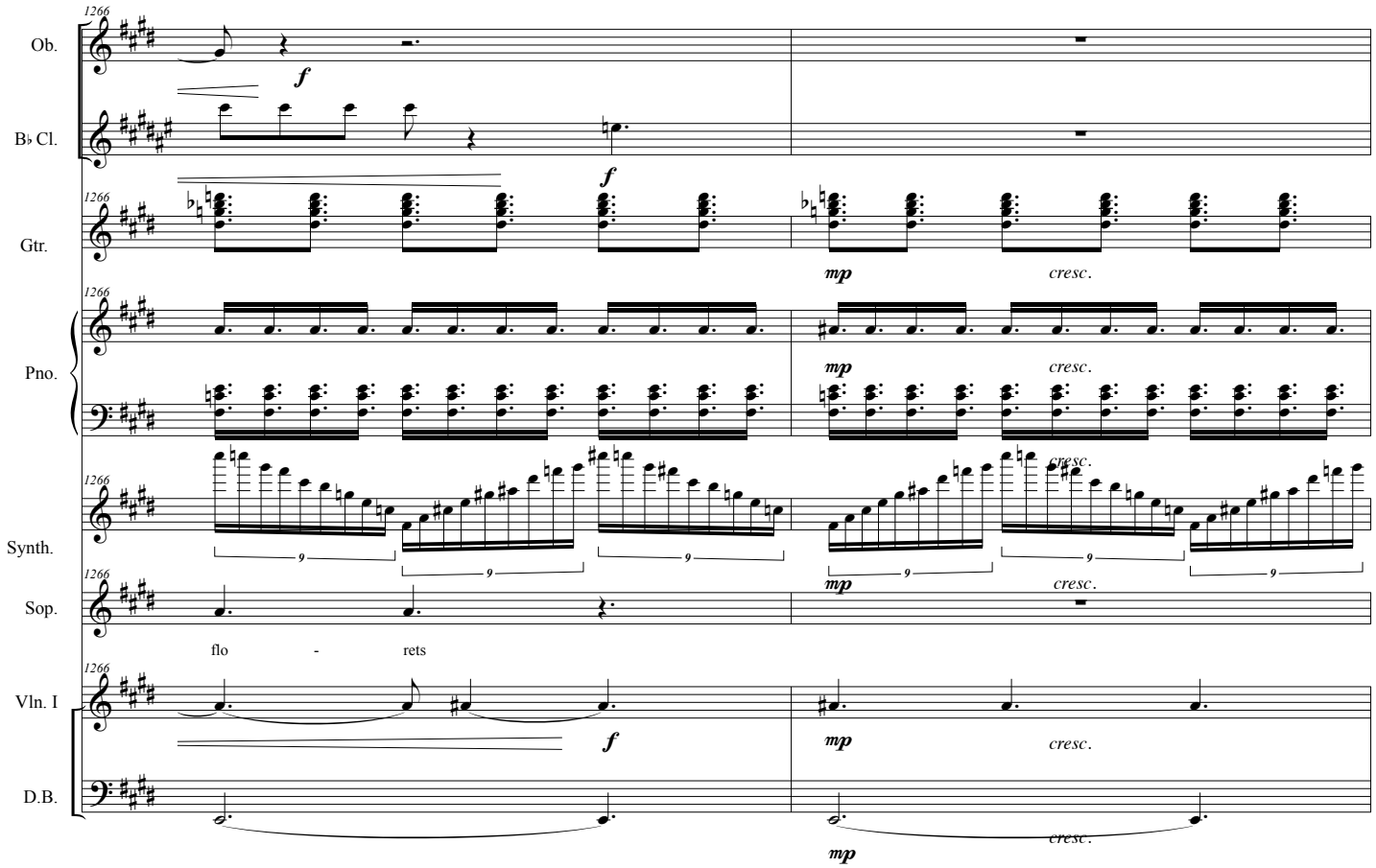

1236
Ob.
B♭ Cl.
ord clap
p
pp
Pno.
Synth.
Sop.
tur - ning in tur - ning in
(still pizz.)
time
D.B.
1240
and all the flo - rets in all the sun - flowers
mf

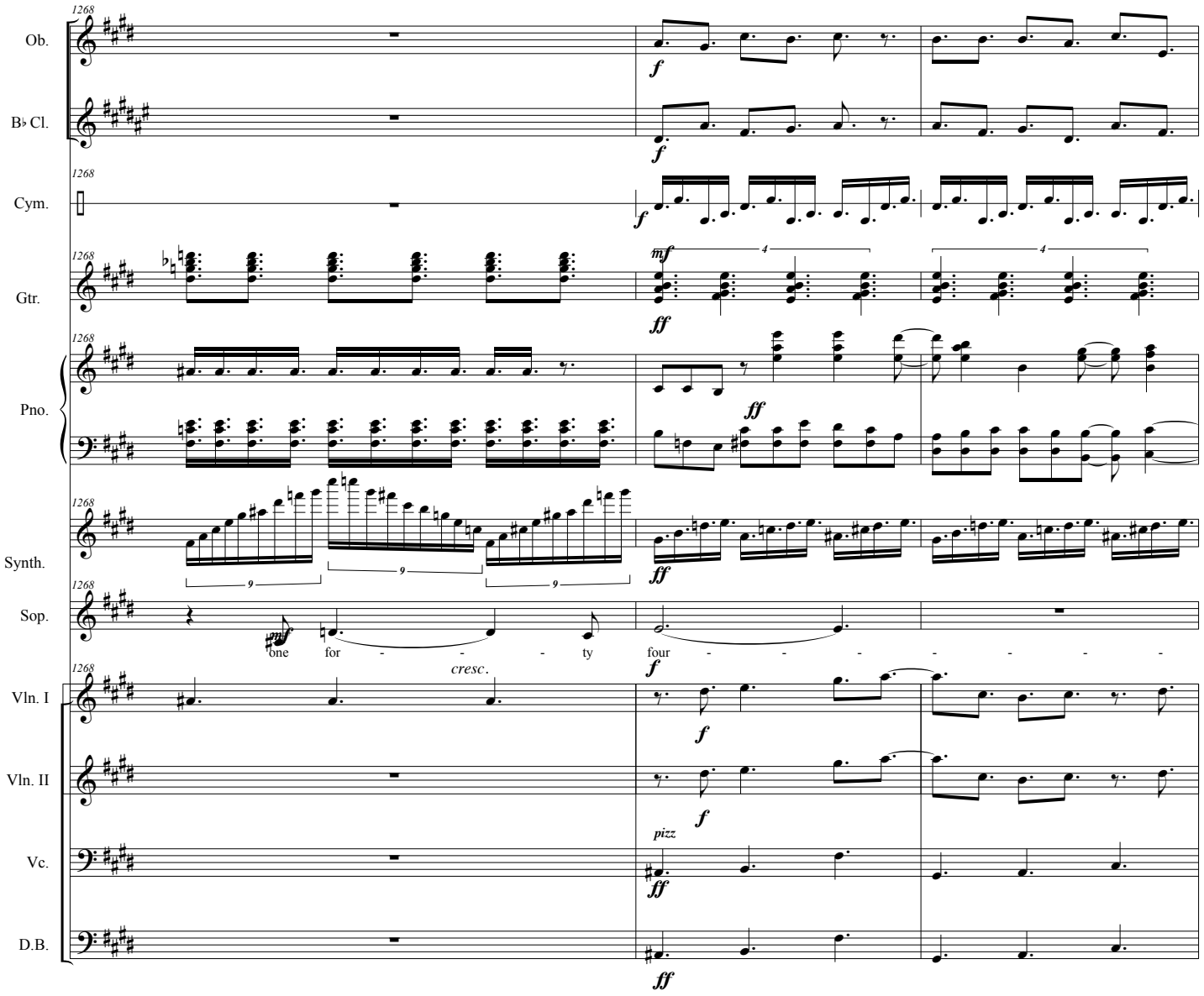

1245
Cym.
Gtr.
mp
Synth.
Sop.
thir - - - ty
four
clock - wise
Vln. I
mp
Vln. II
mp
D.B.
1249
Gtr.
Pno.
2
Synth.
Sop.
fif - - - - ty
five
Vln. I
Vln. II
D.B.

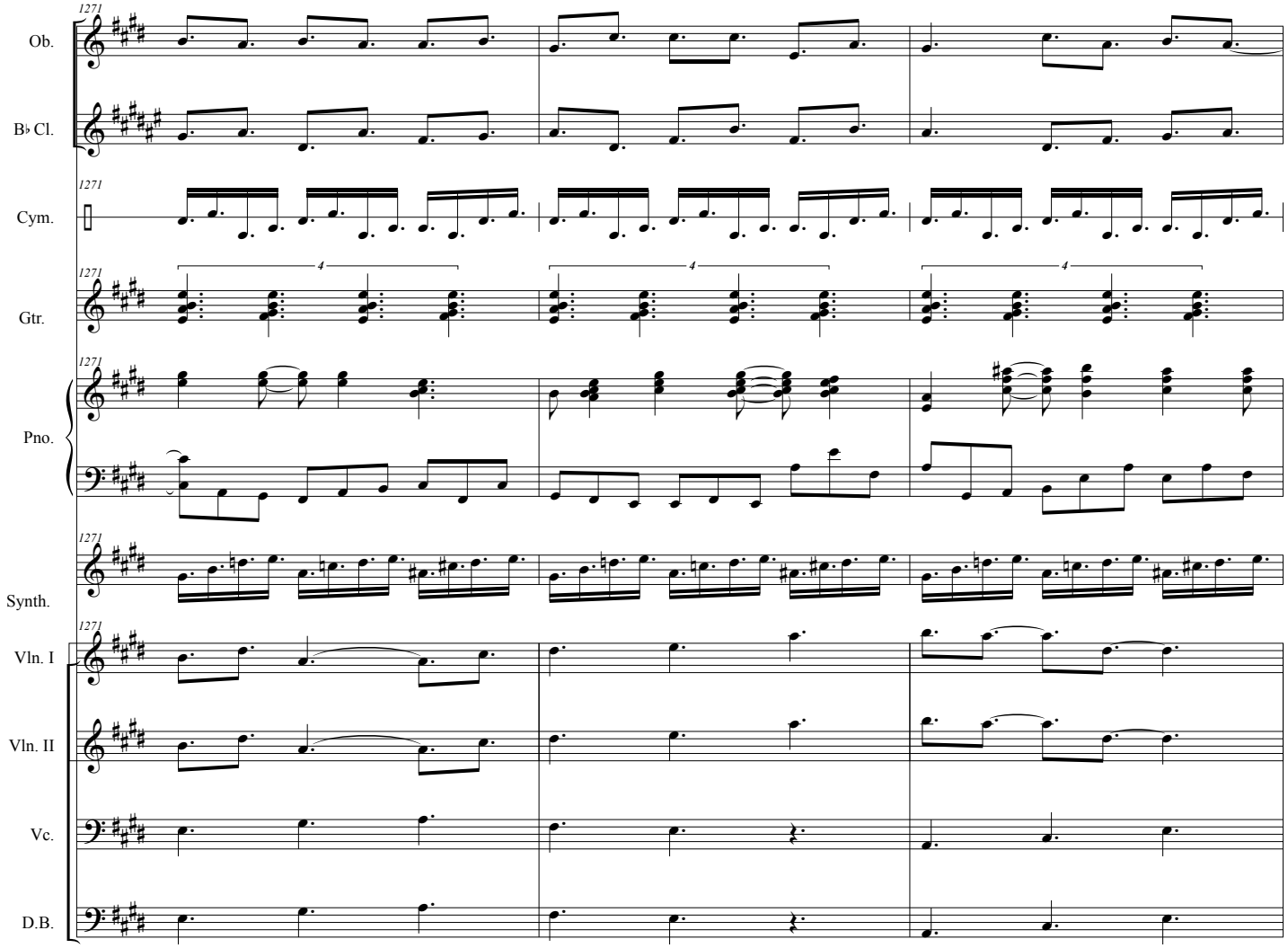

Gtr.
Pno.
Sop.
coun - ter on - ward through na - ture be - yond eigh - ty -
Vln. I
Vln. II
D.B.
Pno.
Synth.
Sop.
- nine
Vln. I
Vln. II
D.B.

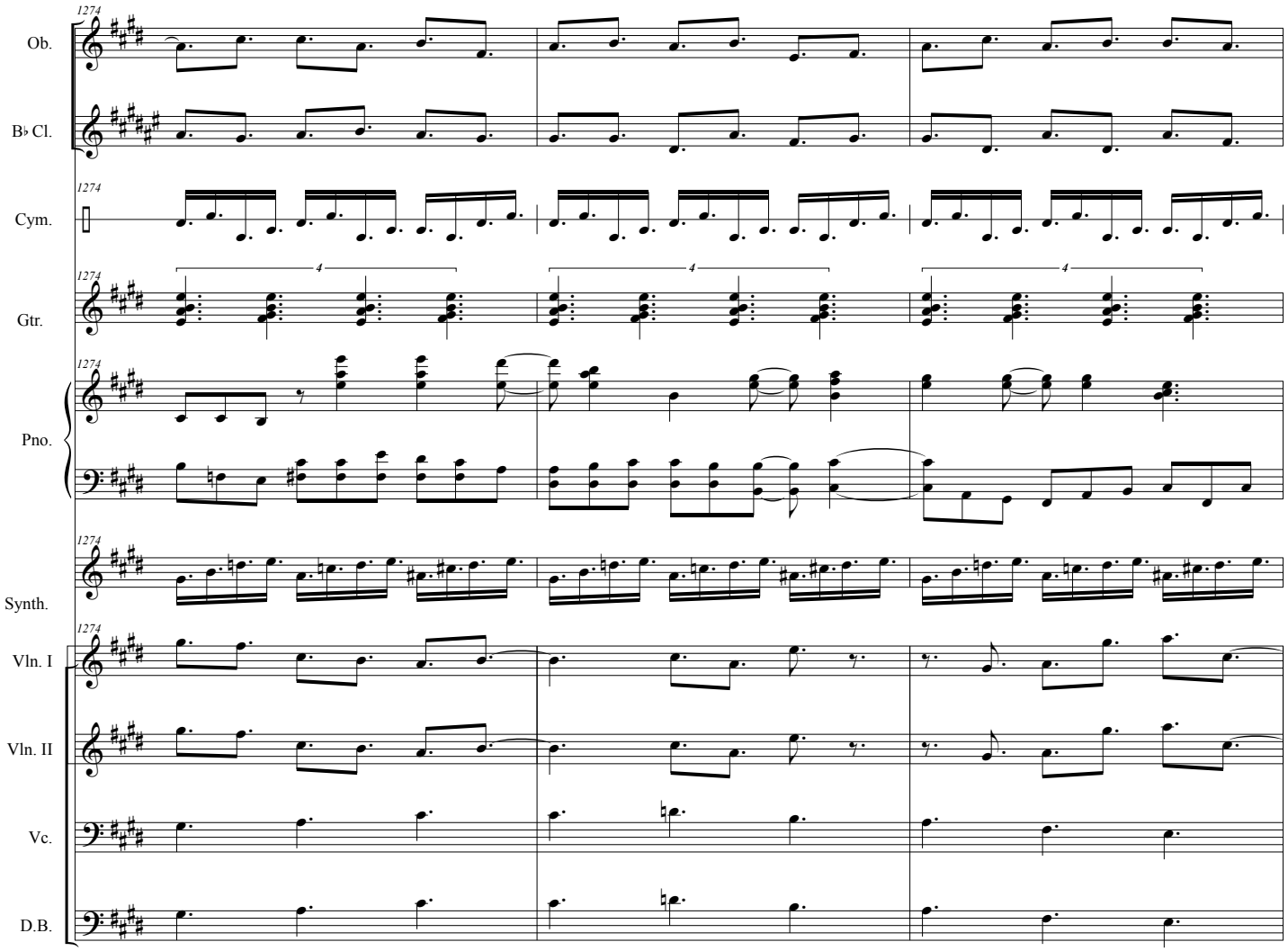

1258
Cym.
Pno.
f
Synth.
Sop.
That's right think a
Vln. I
Vln. II
p
D.B.

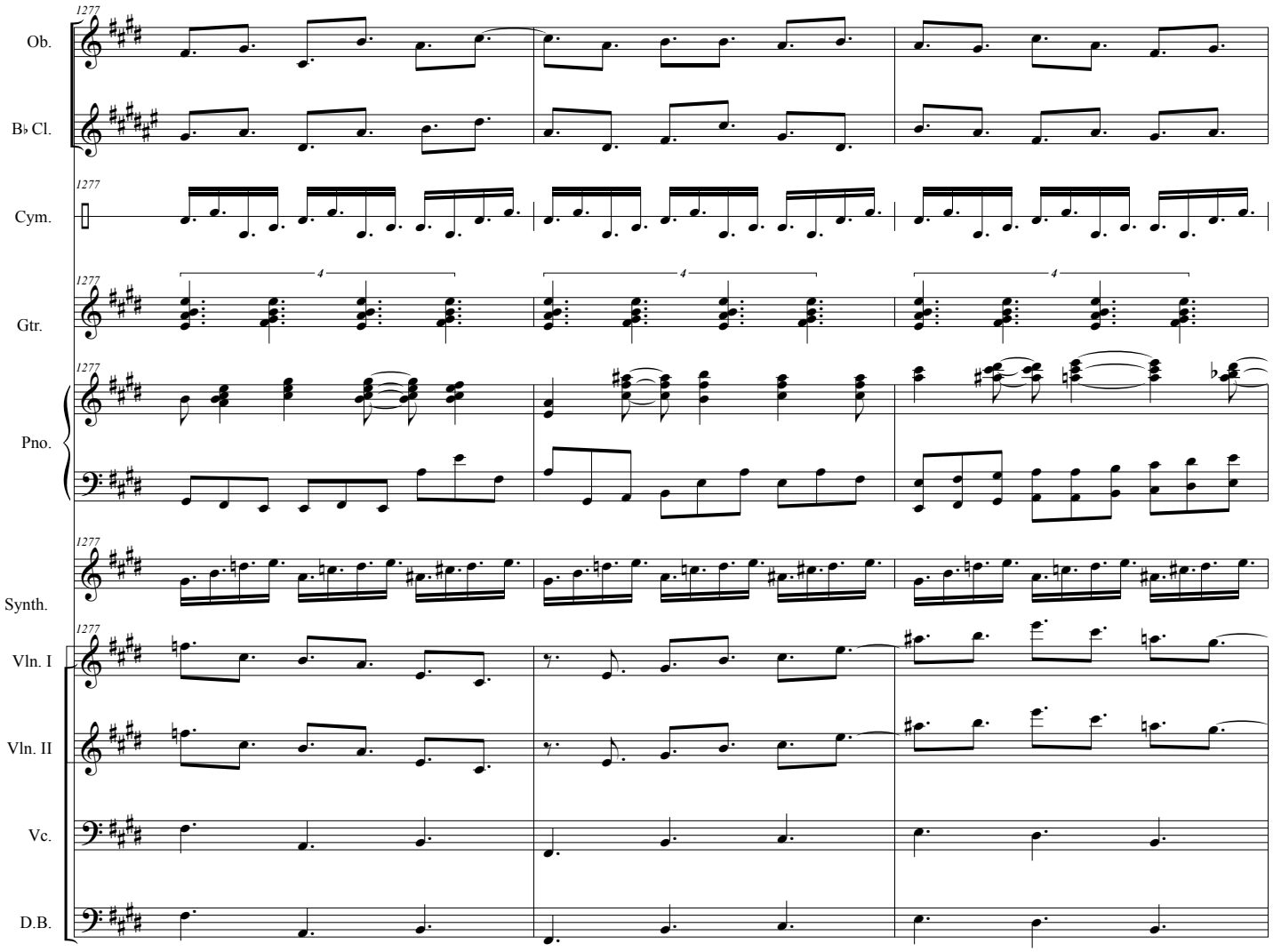

Ob.
B♭ Cl.
Cym.
Gtr.
Pno.
Synth.
Sop.
Vln. I
Vln. II
D.B.
1262
mp
mp
bout it want to know more the next cir - cle of

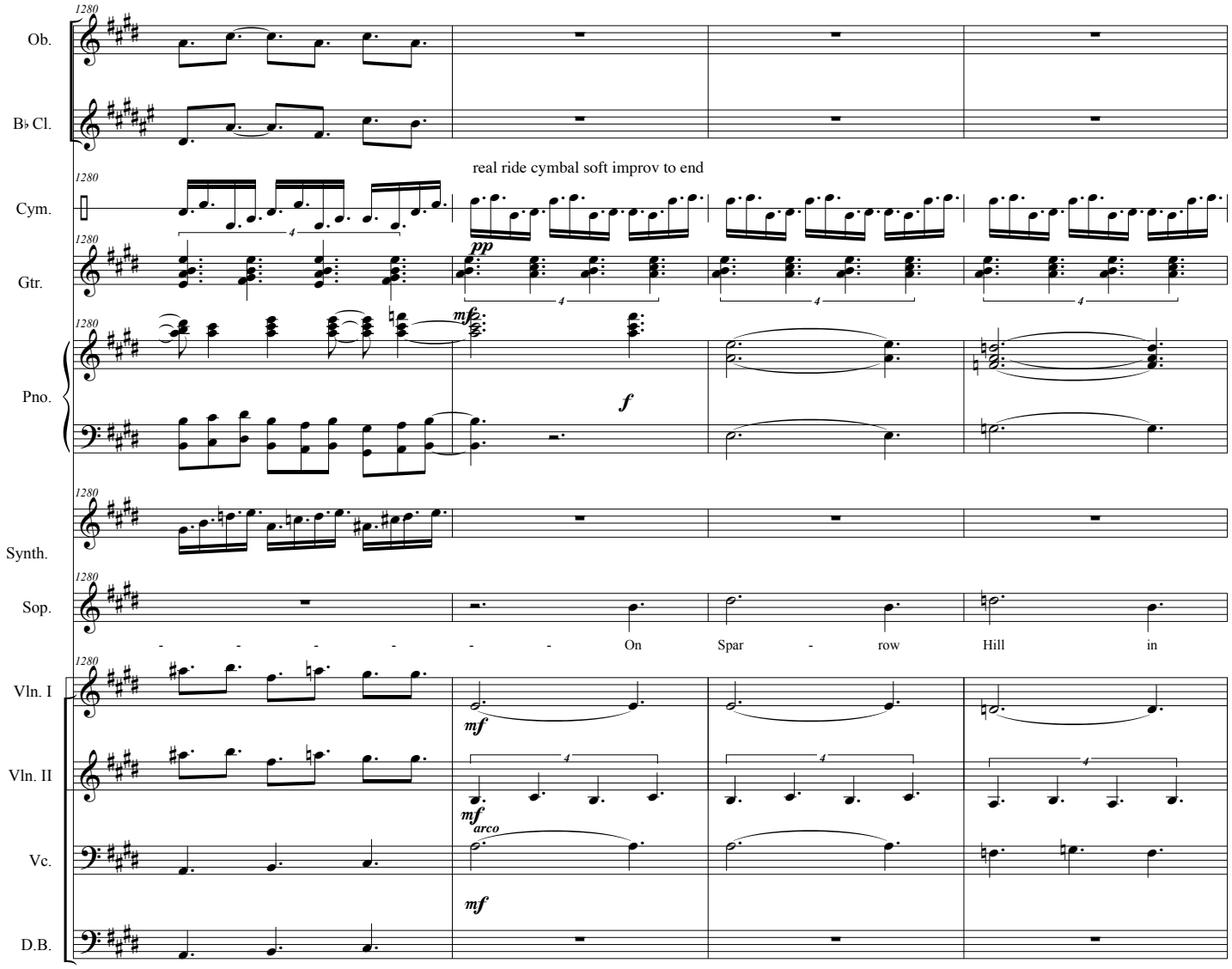

Ob.
B♭ Cl.
Gtr.
Pno.
Synth.
Sop.
Vln. I
D.B.
1266
f
mp
cresc.
flo - rets

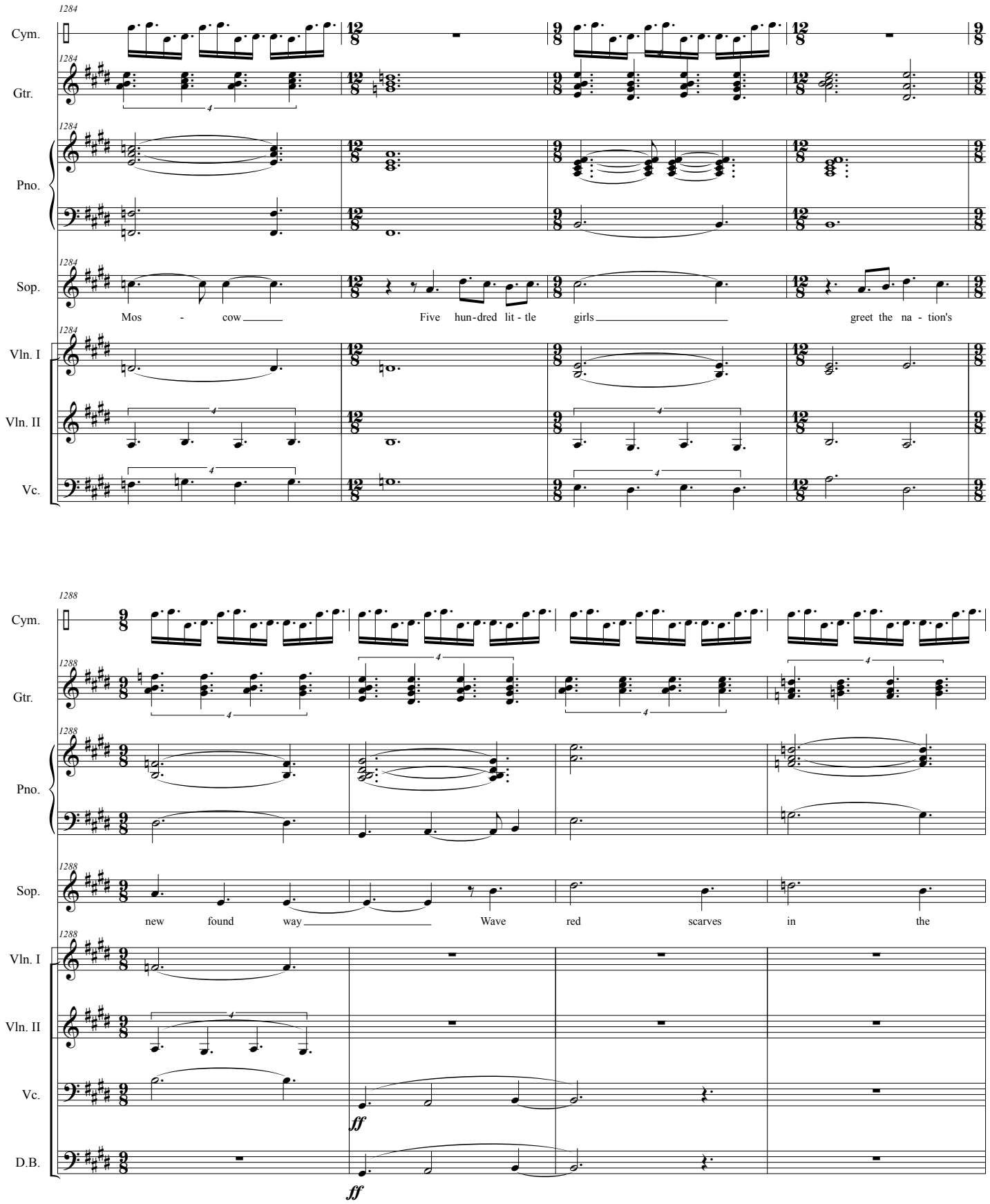

Ob.
B♭ Cl.
Cym.
Gtr.
Pno.
Synth.
Sop.
Vln. I
Vln. II
Vc.
D.B.
one for - - - ty four - - - - - - -
cresc.
pizz

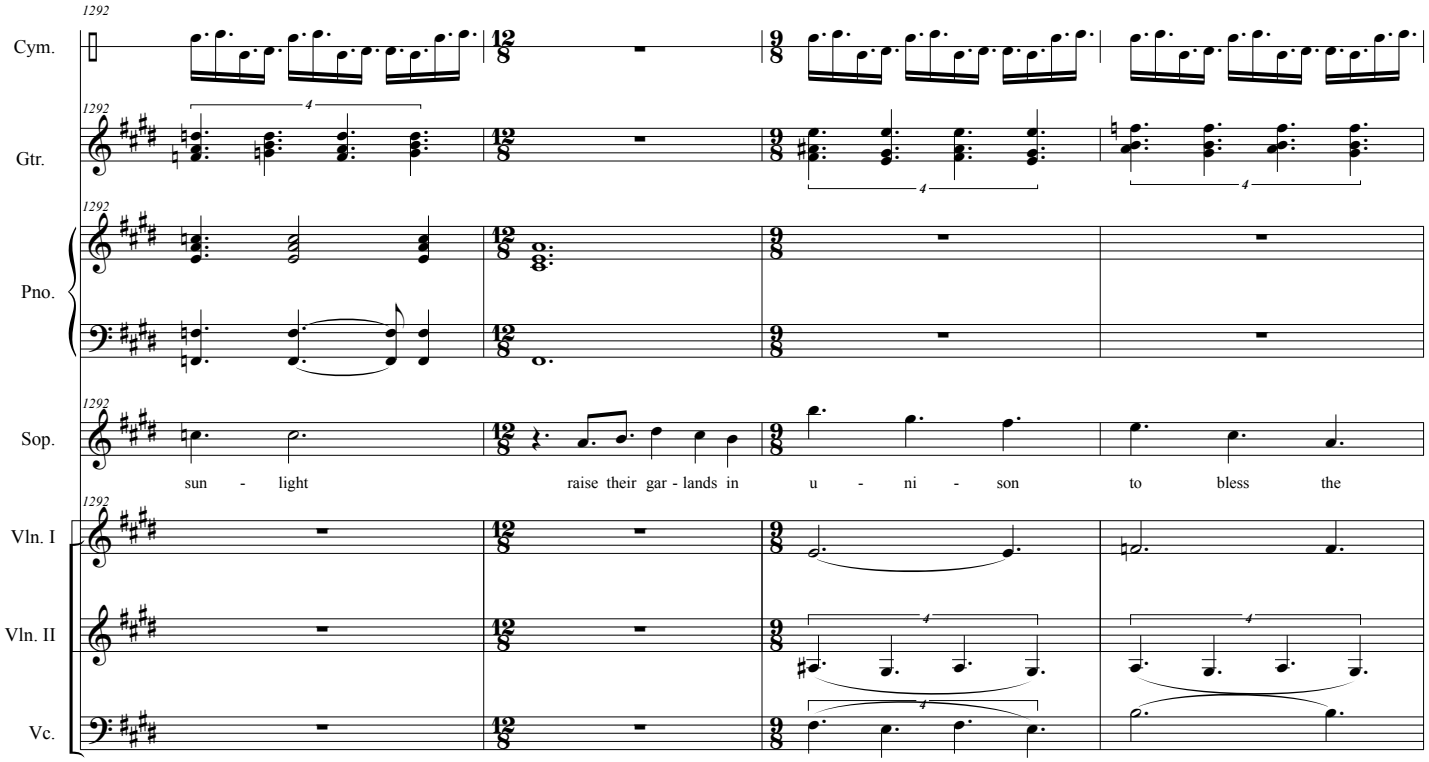

Ob.
B♭ Cl.
Cym.
Gtr.
Pno.
Synth.
Vln. I
Vln. II
Vc.
D.B.
1271
4

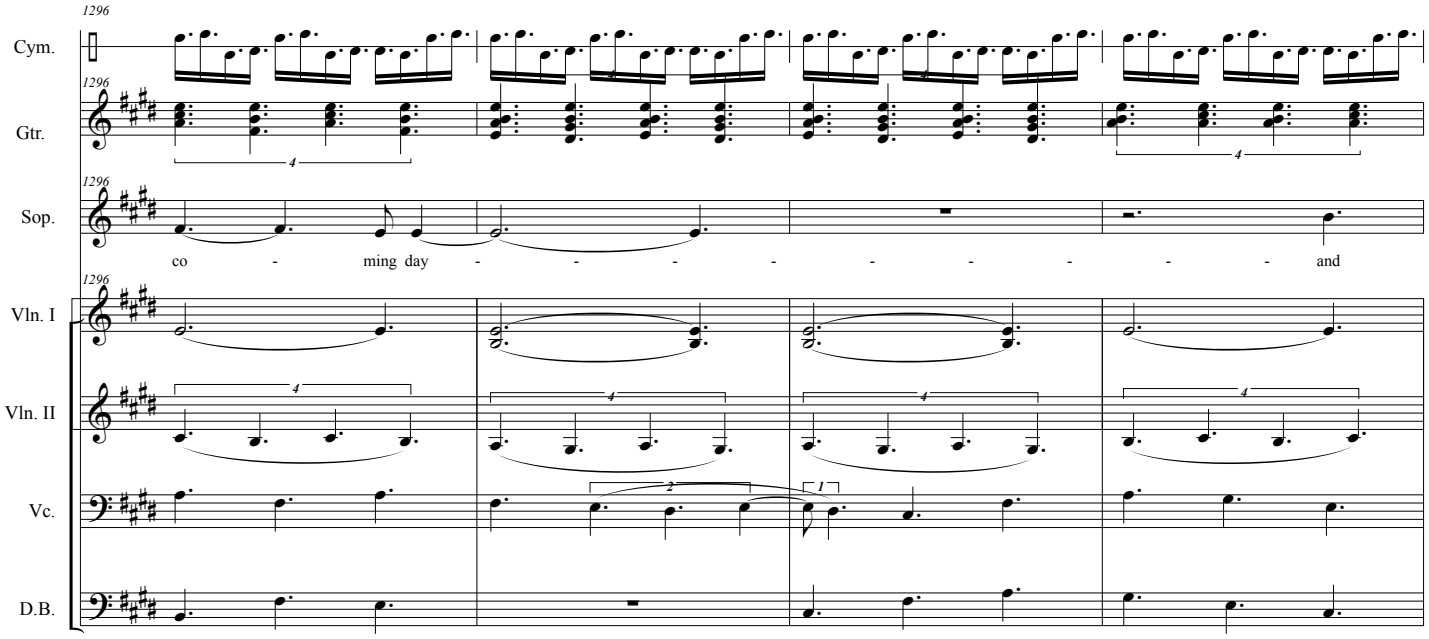

Ob.
B♭ Cl.
Cym.
Gtr.
Pno.
Synth.
Vln. I
Vln. II
Vc.
D.B.
1274
4

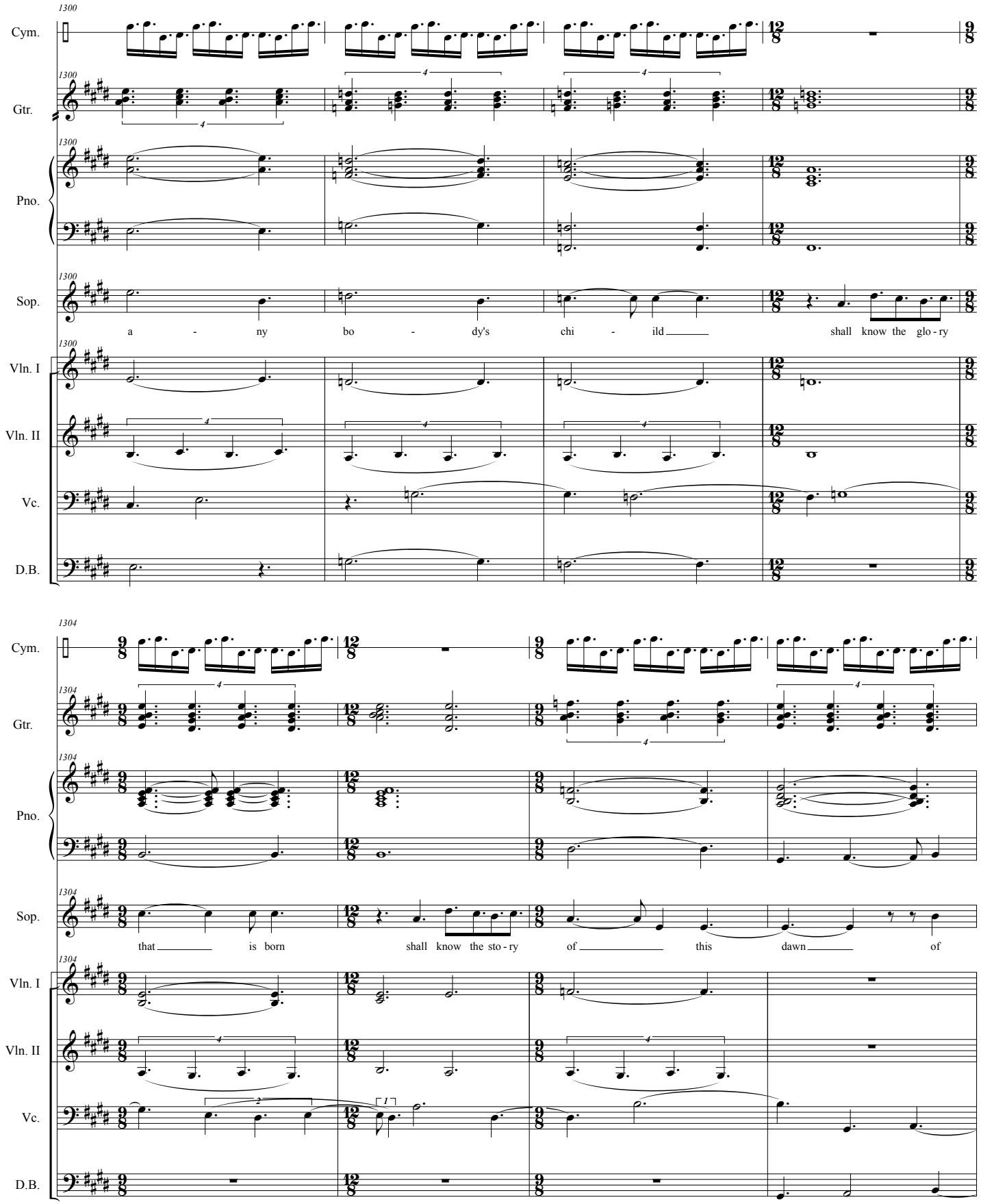

1277
Ob.
B♭ Cl.
Cym.
Gtr.
Pno.
Synth.
Vln. I
Vln. II
Vc.
D.B.
4

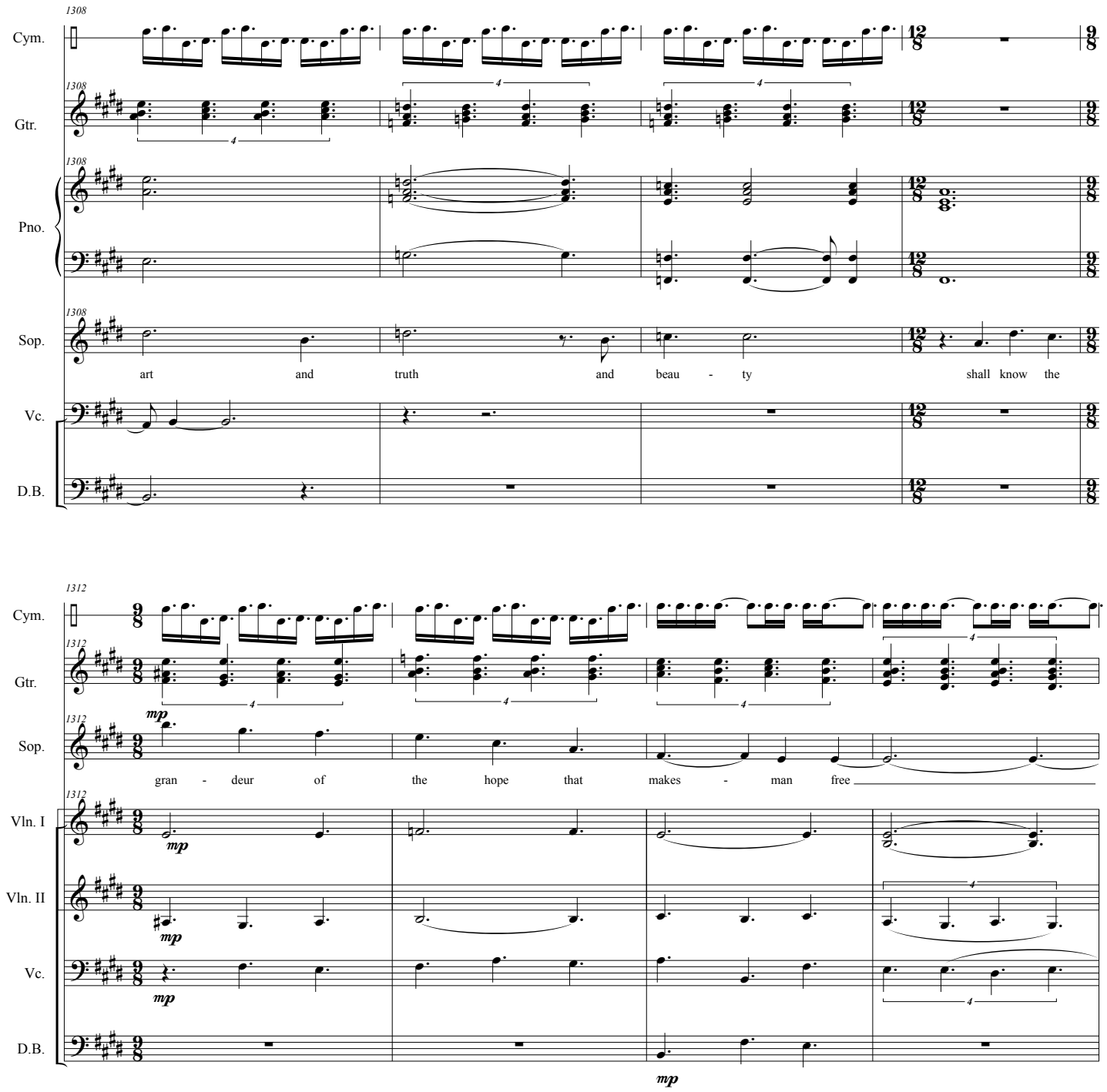

Ob.
B♭ Cl.
Cym.
real ride cymbal soft improv to end
Gtr.
pp
mf
Pno.
f
Synth.
Sop.
- - - - - - On Spar - row Hill in
Vln. I
mf
Vln. II
mf
arco
Vc.
mf
D.B.

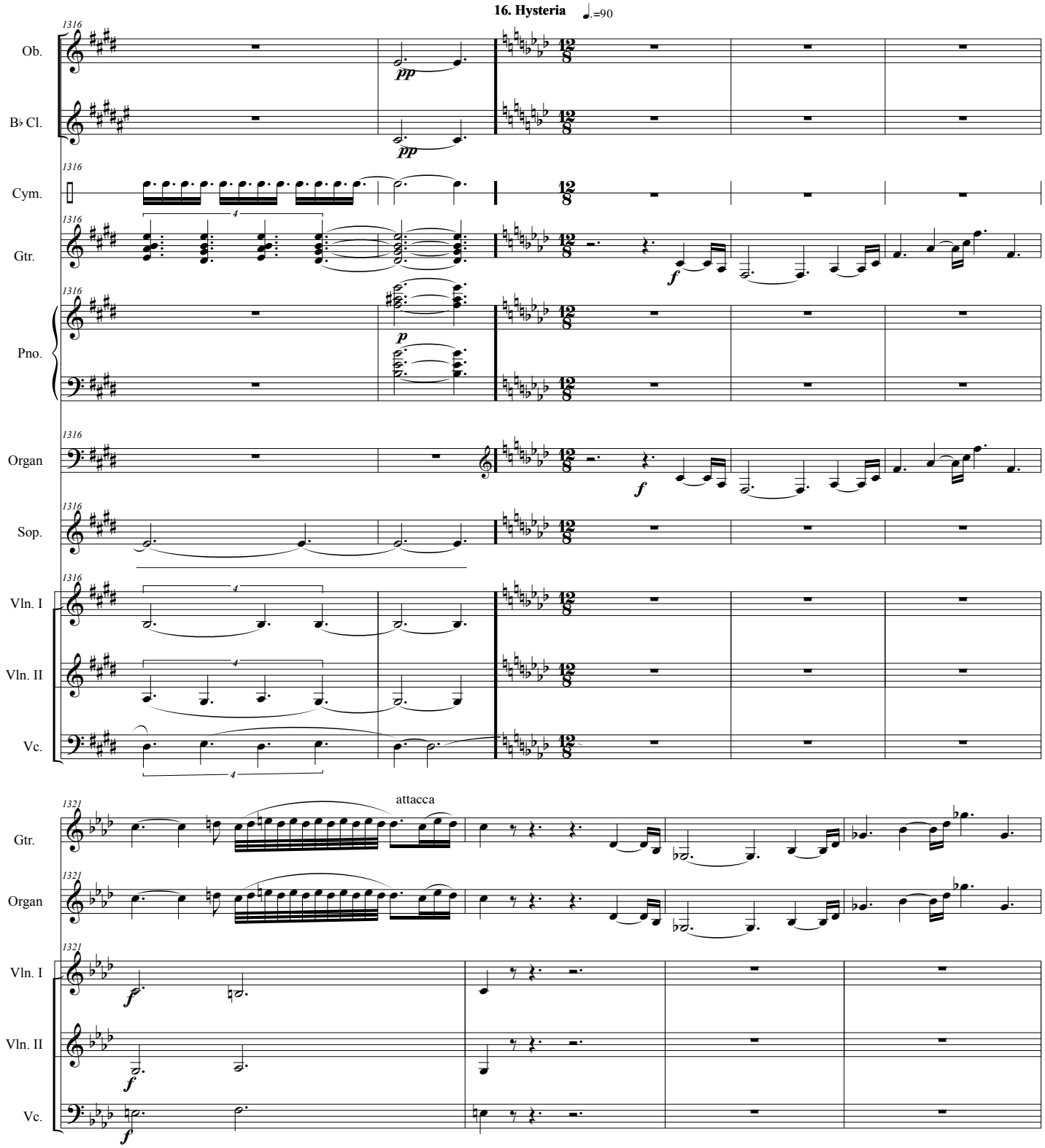

1284
Cym.
Gtr.
Pno.
Sop.
Mos - cow
Five hun-dred lit - tle girls
greet the na - tion's
Vln. I
Vln. II
Vc.
1288
new found way
Wave red scarves in the
ff
D.B.

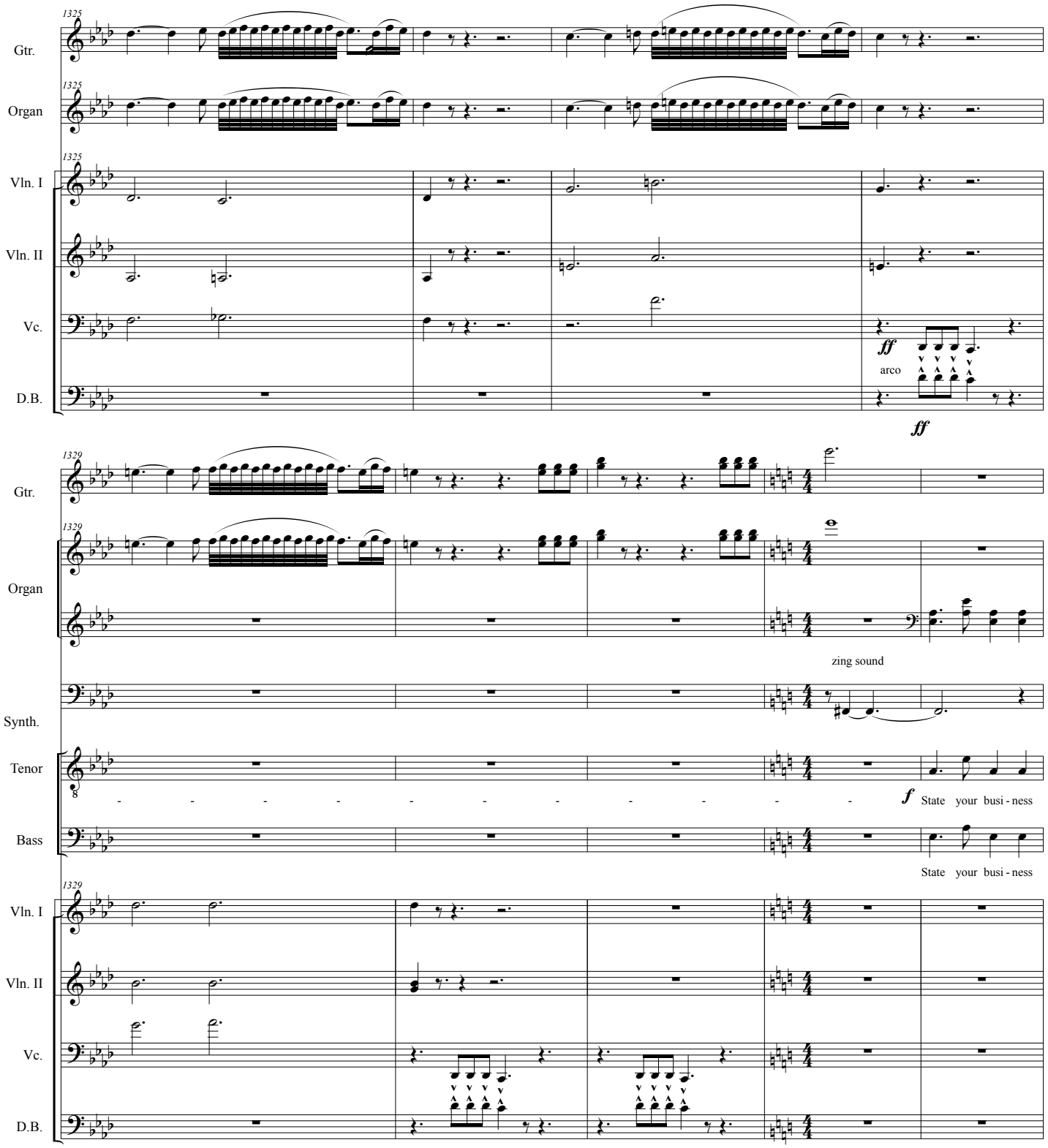

1292
Cym.
Gtr.
Pno.
Sop.
sun - light raise their gar - lands in u - ni - son to bless the
Vln. I
Vln. II
Vc.

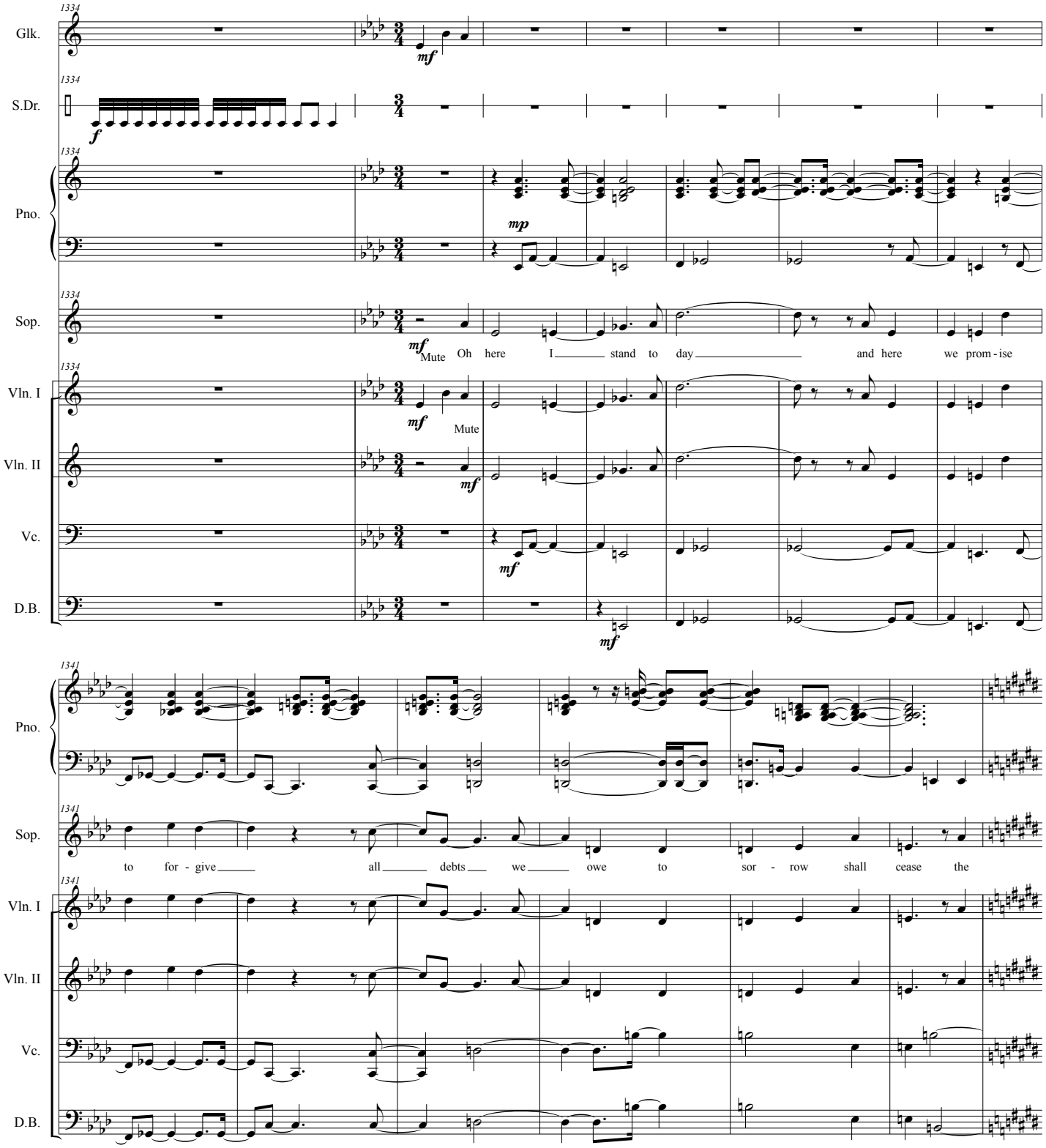

1296
Cym.
Gtr.
Sop.
co - ming day - - - - - - - - - and
Vln. I
Vln. II
Vc.
D.B.

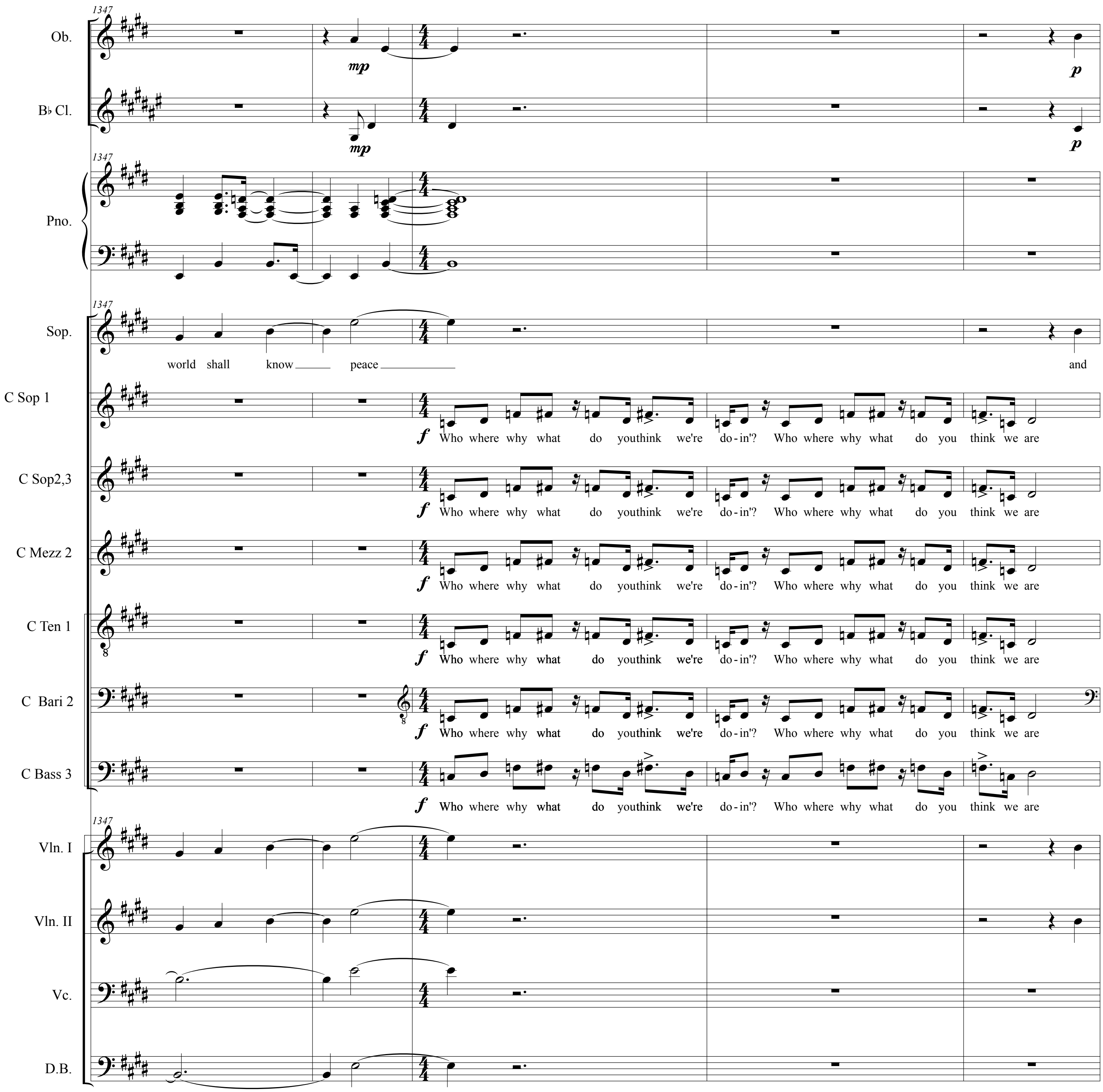

1300
Cym.
Gtr.
Pno.
Sop.
a - ny bo - dy's chi - ild shall know the glo - ry
Vln. I
Vln. II
Vc.
D.B.
1304
that is born shall know the sto - ry of this dawn of

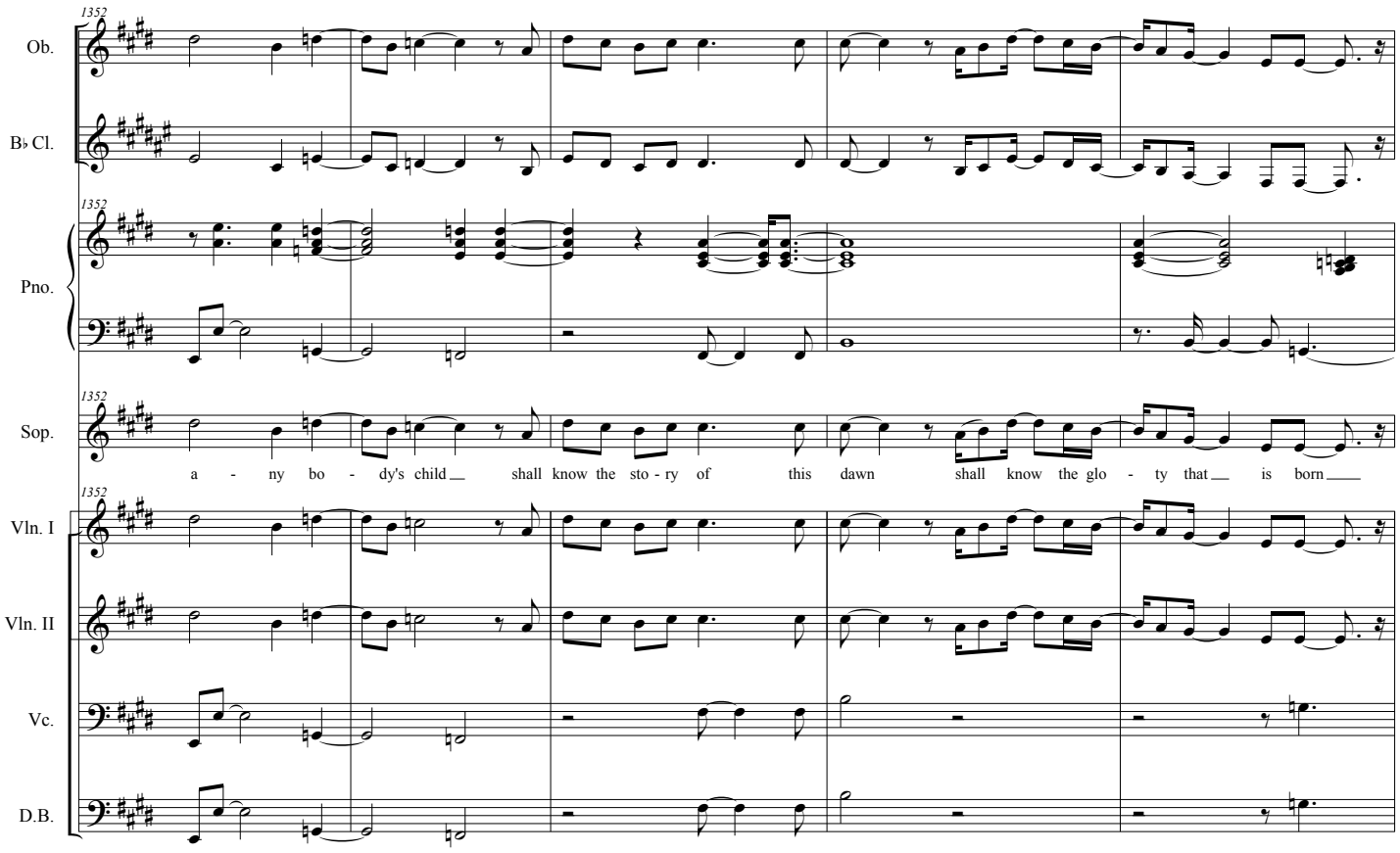

1308
Cym.
Gtr.
Pno.
Sop.
art and truth and beau - ty shall know the
Vc.
D.B.
1312
Cym.
Gtr.
mp
Sop.
gran - deur of the hope that makes - man free
Vln. I
Vln. II
Vc.
D.B.

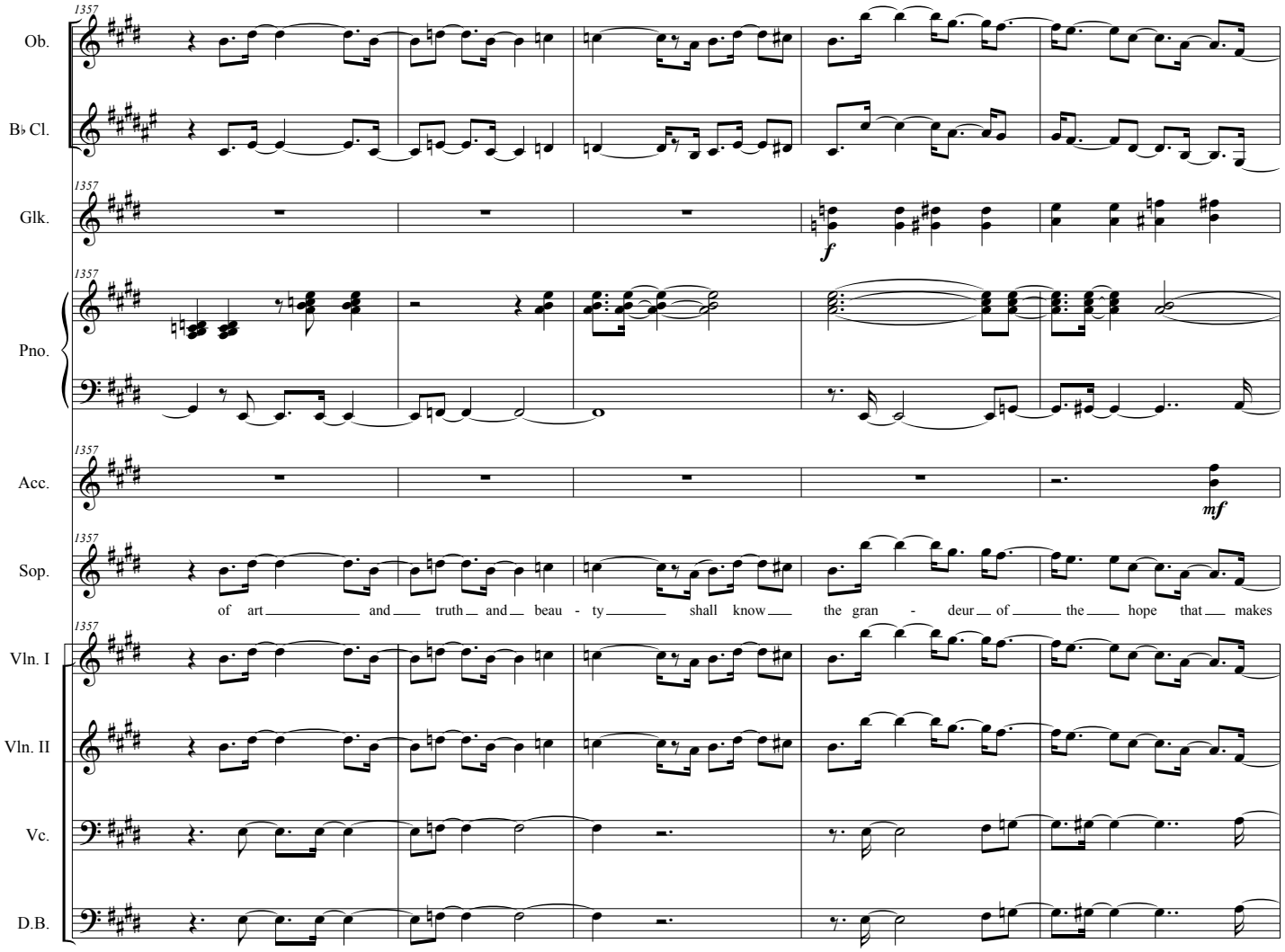

16. Hysteria
♩.=90
Ob.
B♭ Cl.
Cym.
Gtr.
Pno.
Organ
Sop.
Vln. I
Vln. II
Vc.
attacca

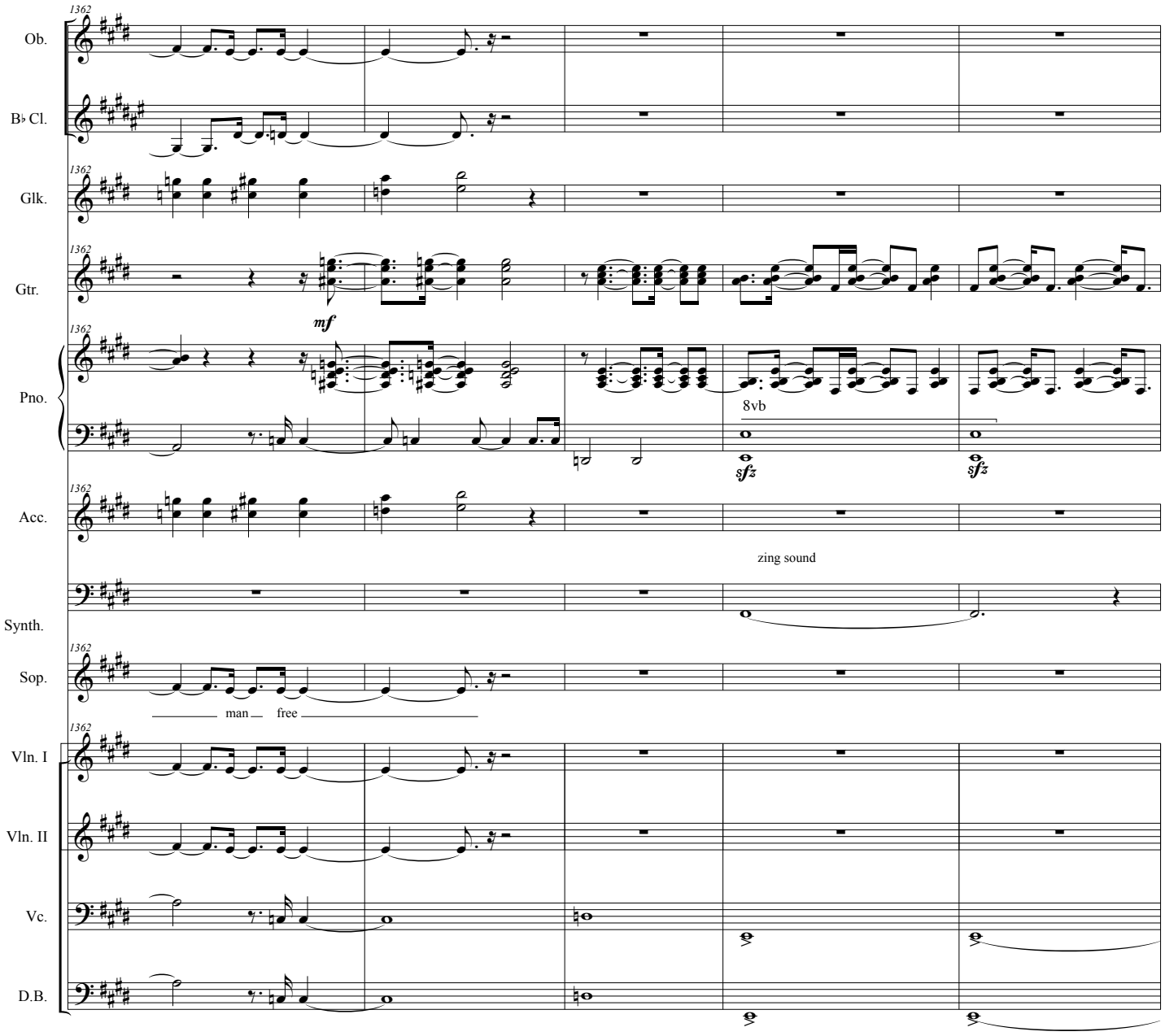

1325
Gtr.
Organ
Vln. I
Vln. II
Vc.
D.B.
ff
arco
ff
1329
Gtr.
Organ
zing sound
Synth.
Tenor
f
State your busi - ness
Bass
State your busi - ness
Vln. I
Vln. II
Vc.
D.B.

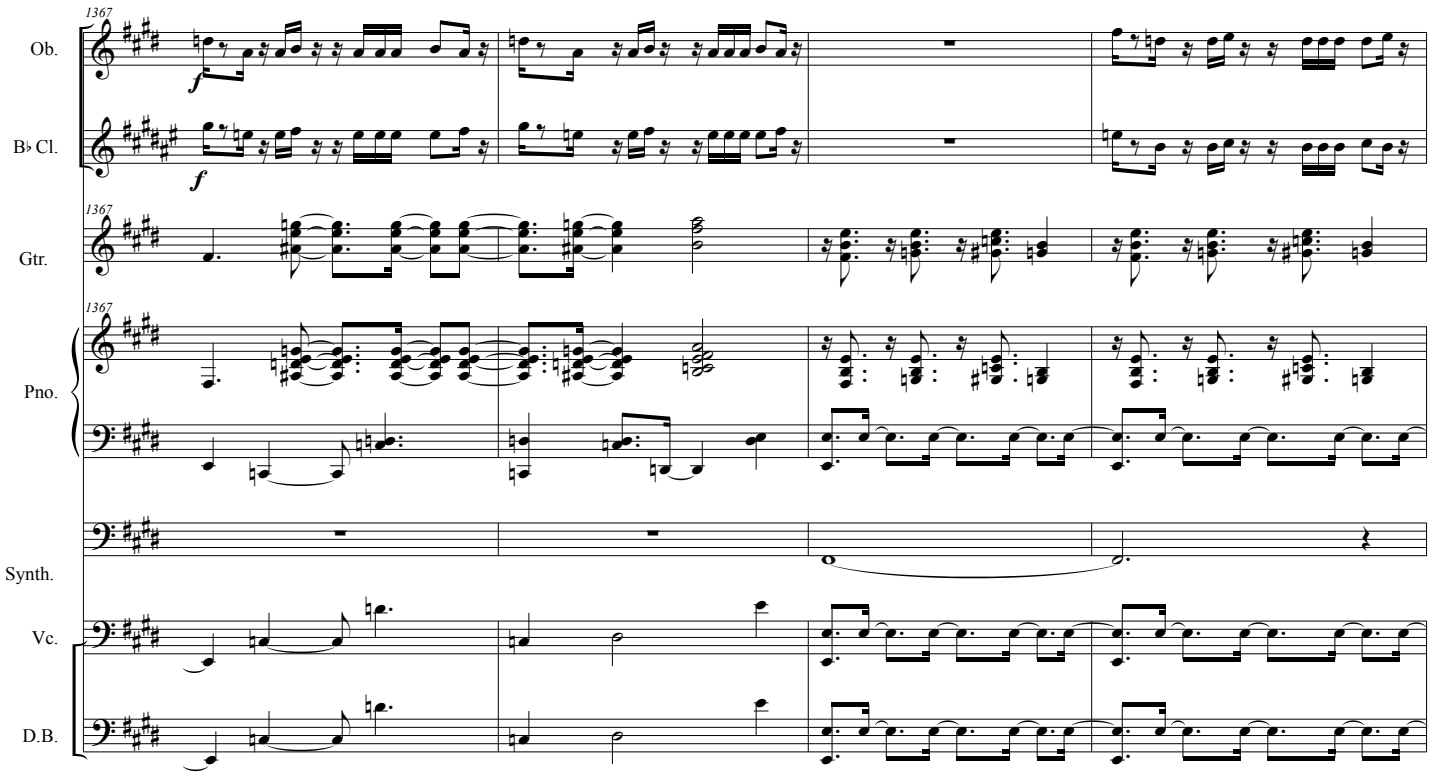

1334
Glk.
S.Dr.
Pno.
Sop.
Vln. I
Vln. II
Vc.
D.B.
mf
f
mp
Mute
Oh here I stand to day and here we prom - ise
1341
to for - give all debts we owe to sor - row shall cease the

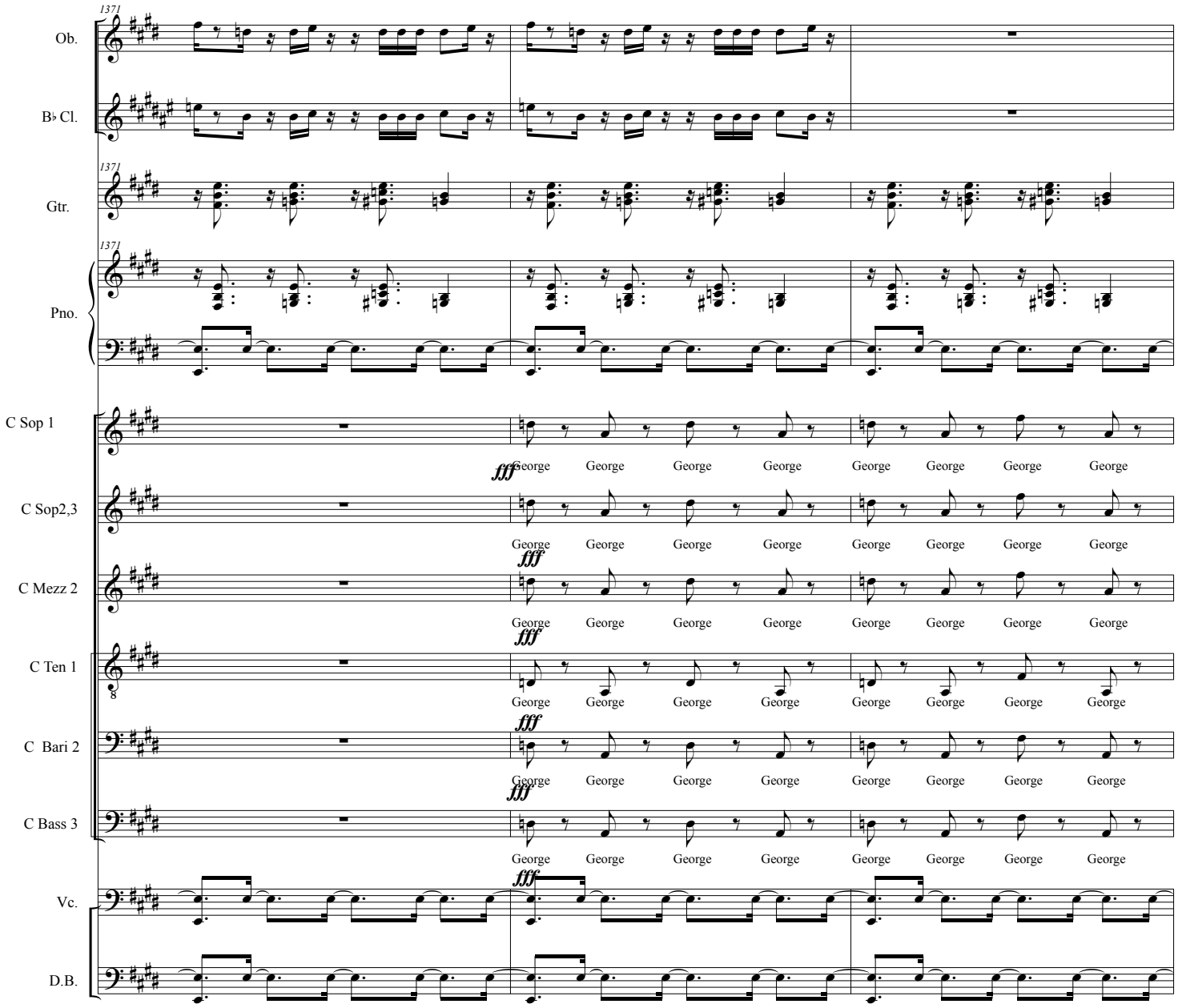

1347
Ob.
Bb Cl.
Pno.
Sop.
world shall know peace and
C Sop 1
Who where why what do youthink we're do-in'? Who where why what do you think we are
C Sop2,3
Who where why what do youthink we're do-in'? Who where why what do you think we are
C Mezz 2
Who where why what do youthink we're do-in'? Who where why what do you think we are
C Ten 1
Who where why what do youthink we're do-in'? Who where why what do you think we are
C Bari 2
Who where why what do youthink we're do-in'? Who where why what do you think we are
C Bass 3
Who where why what do youthink we're do-in'? Who where why what do you think we are
Vln. I
Vln. II
Vc.
D.B.

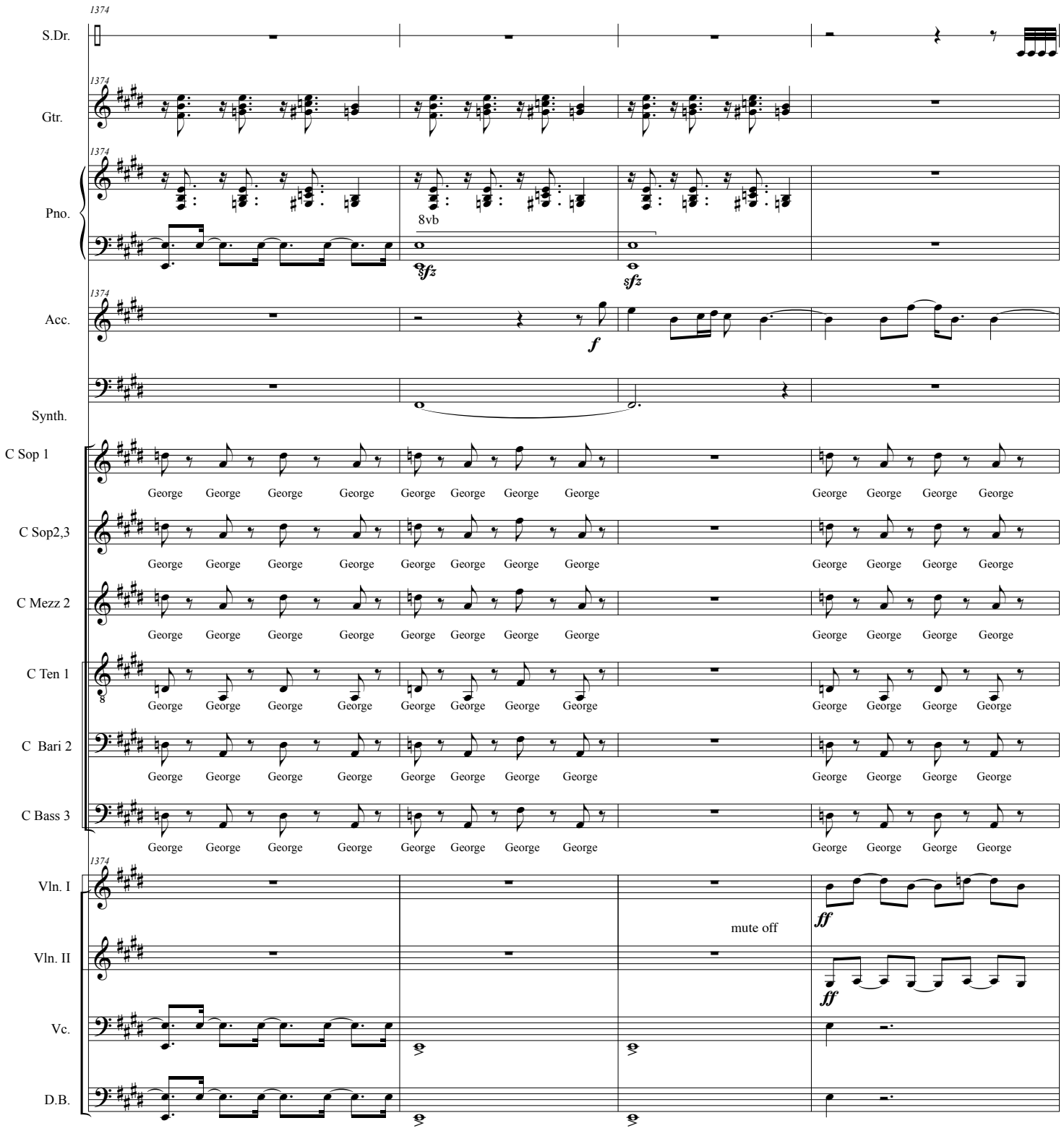

1352
Ob.
B♭ Cl.
Pno.
Sop.
a - ny bo - dy's child shall know the sto - ry of this dawn shall know the glo - ty that is born
Vln. I
Vln. II
Vc.
D.B.

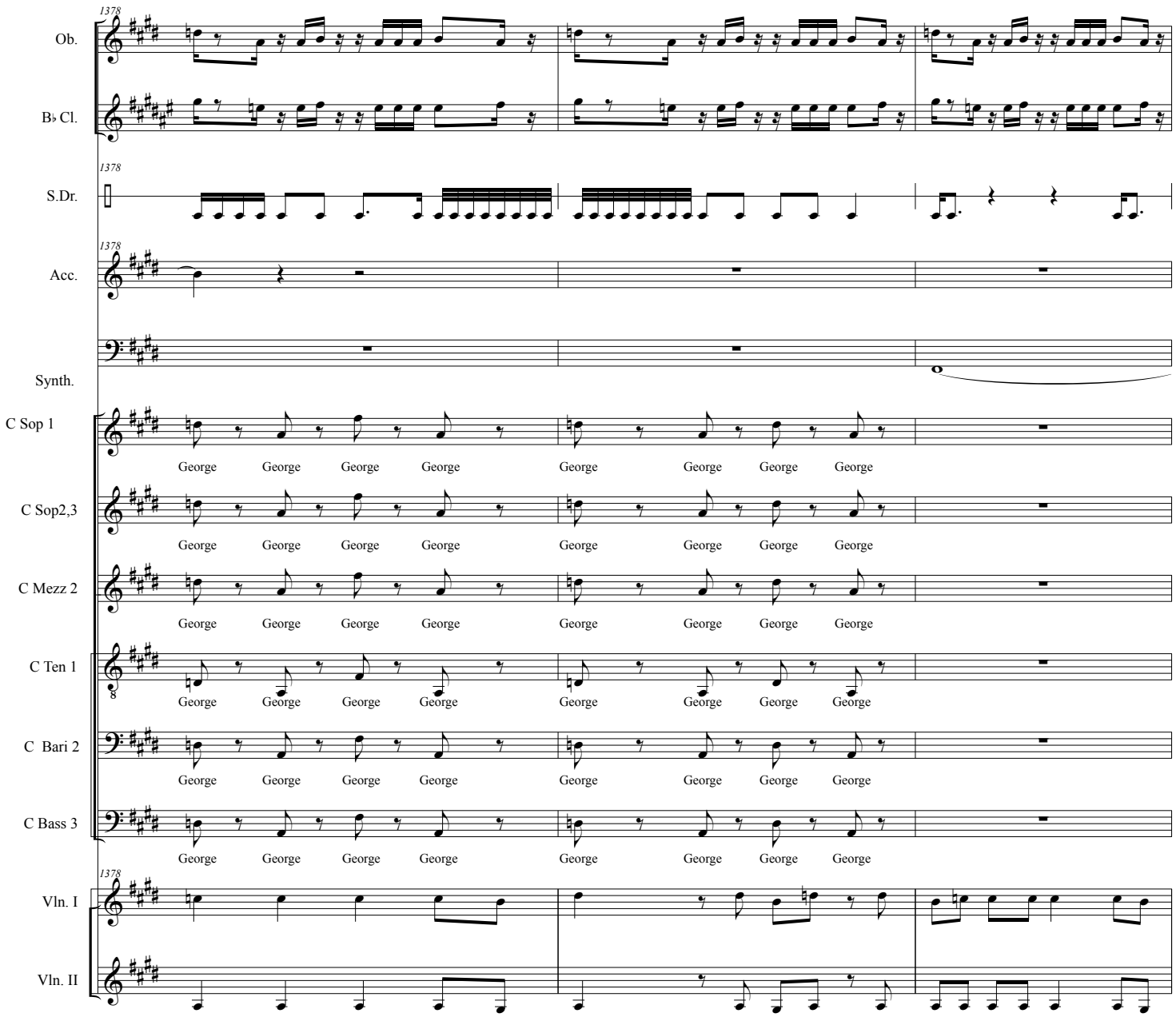

1357
Ob.
B♭ Cl.
Glk.
f
Pno.
Acc.
mf
Sop.
of art and truth and beau - ty shall know the gran - deur of the hope that makes
Vln. I
Vln. II
Vc.
D.B.

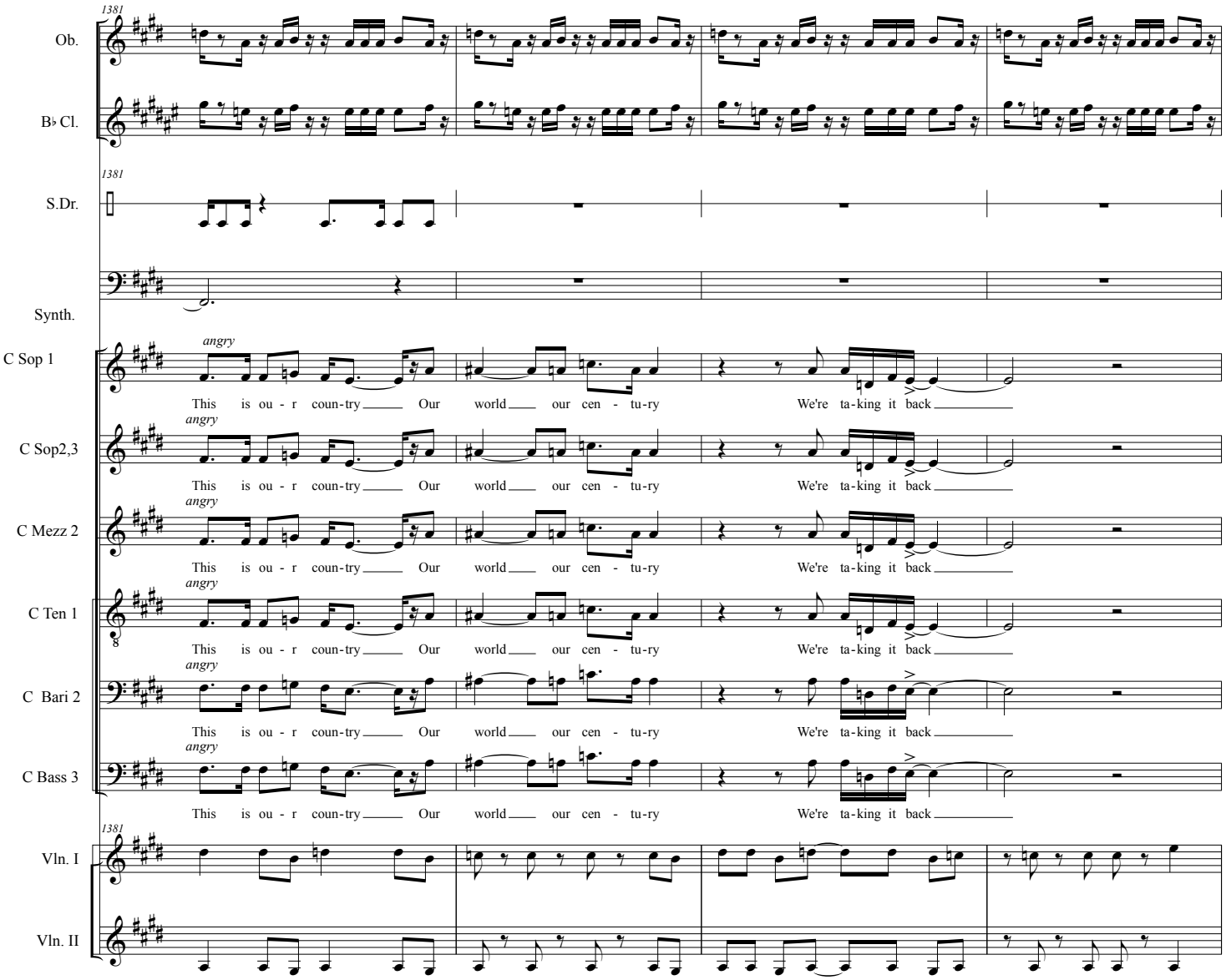

Ob.
B♭ Cl.
Glk.
Gtr.
mf
Pno.
8vb
sfz
sfz
Acc.
zing sound
Synth.
Sop.
man free
Vln. I
Vln. II
Vc.
D.B.

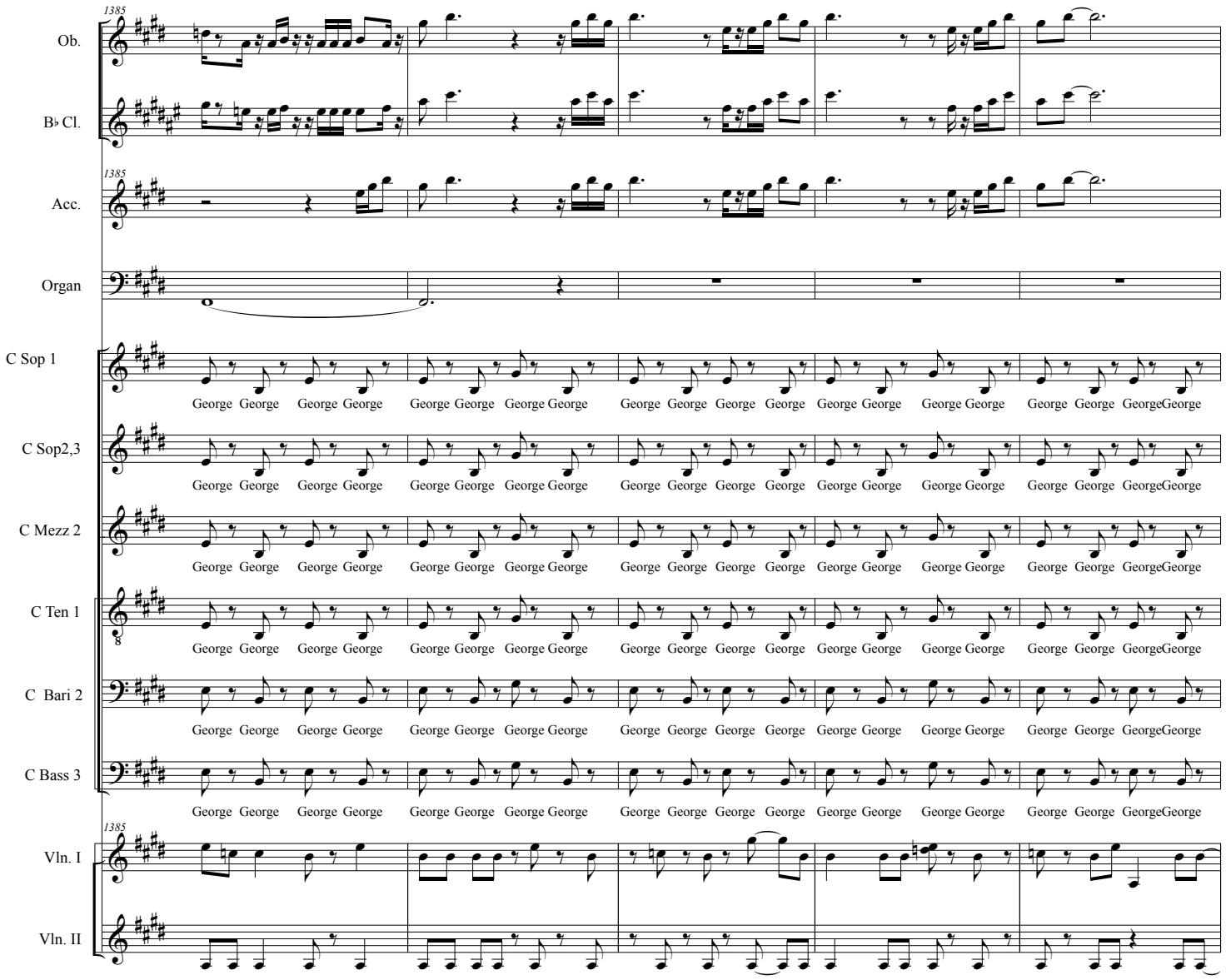

1367
Ob.
B♭ Cl.
Gtr.
Pno.
Synth.
Vc.
D.B.

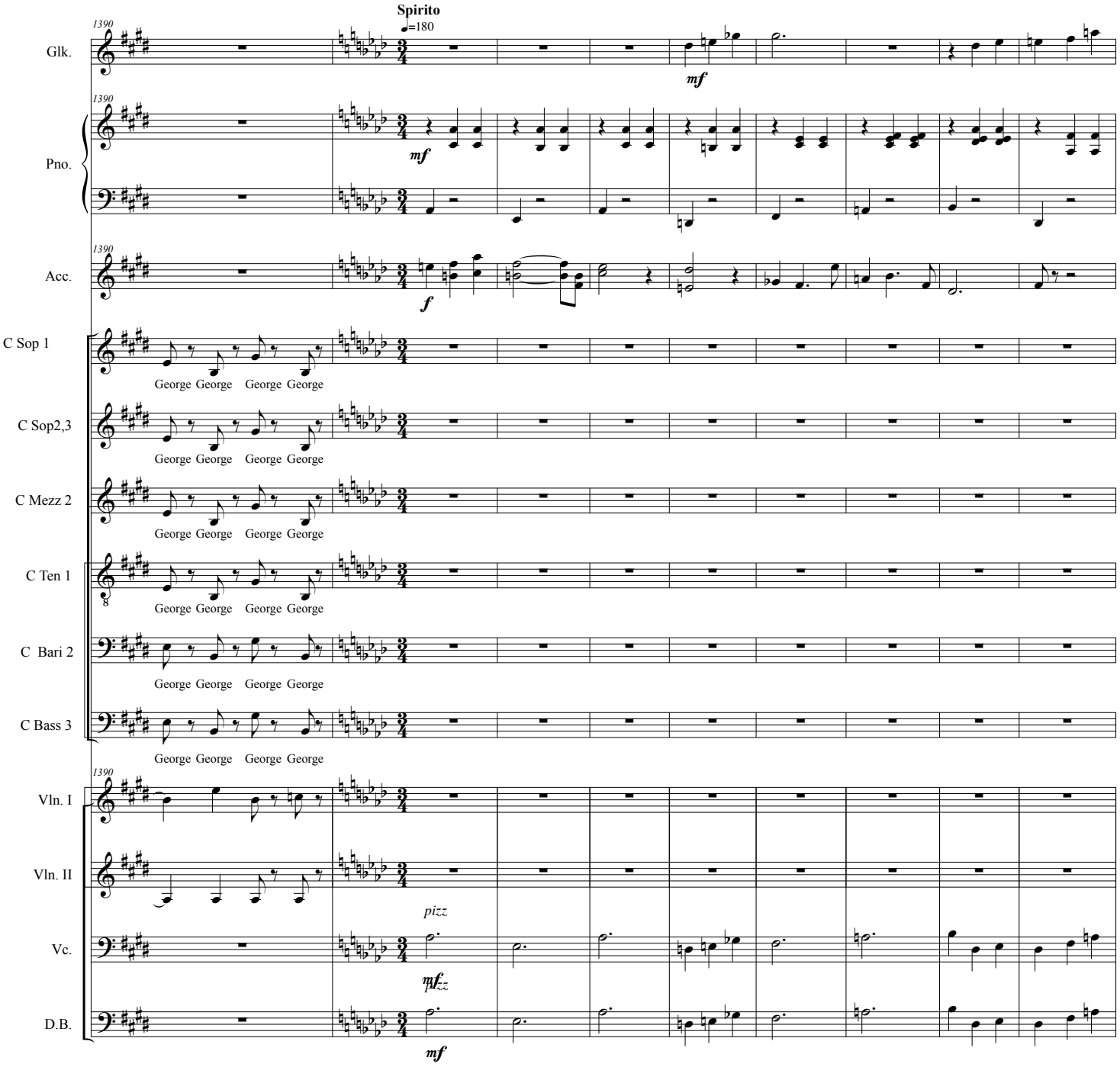

137
Ob.
B♭ Cl.
Gtr.
Pno.
C Sop 1
C Sop2,3
C Mezz 2
C Ten 1
C Bari 2
C Bass 3
Vc.
D.B.
fff
George

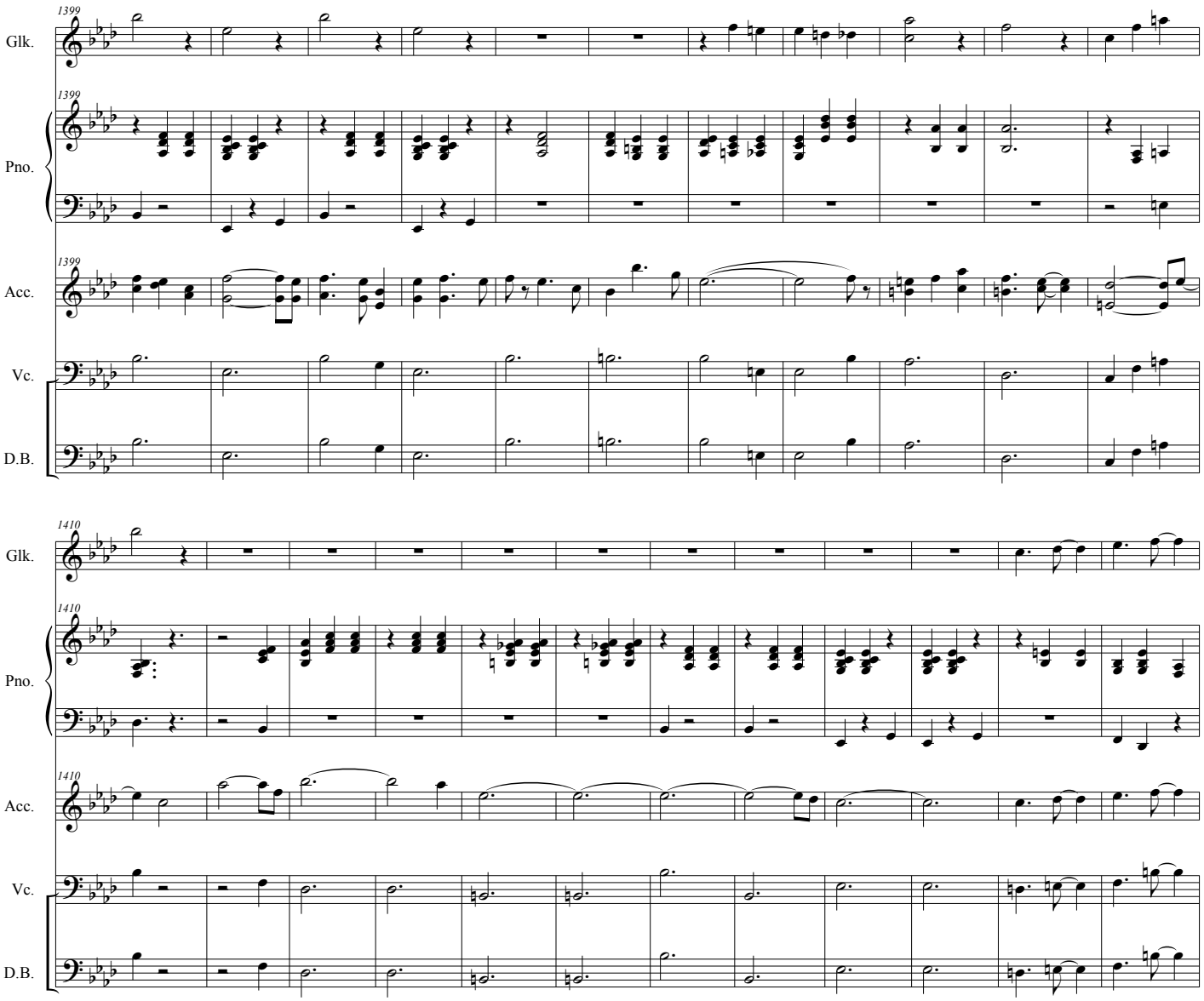

1374
S.Dr.
Gtr.
Pno.
8vb
sfz
Acc.
f
Synth.
C Sop 1
C Sop2,3
C Mezz 2
C Ten 1
C Bari 2
C Bass 3
George
Vln. I
Vln. II
mute off
ff
Vc.
D.B.

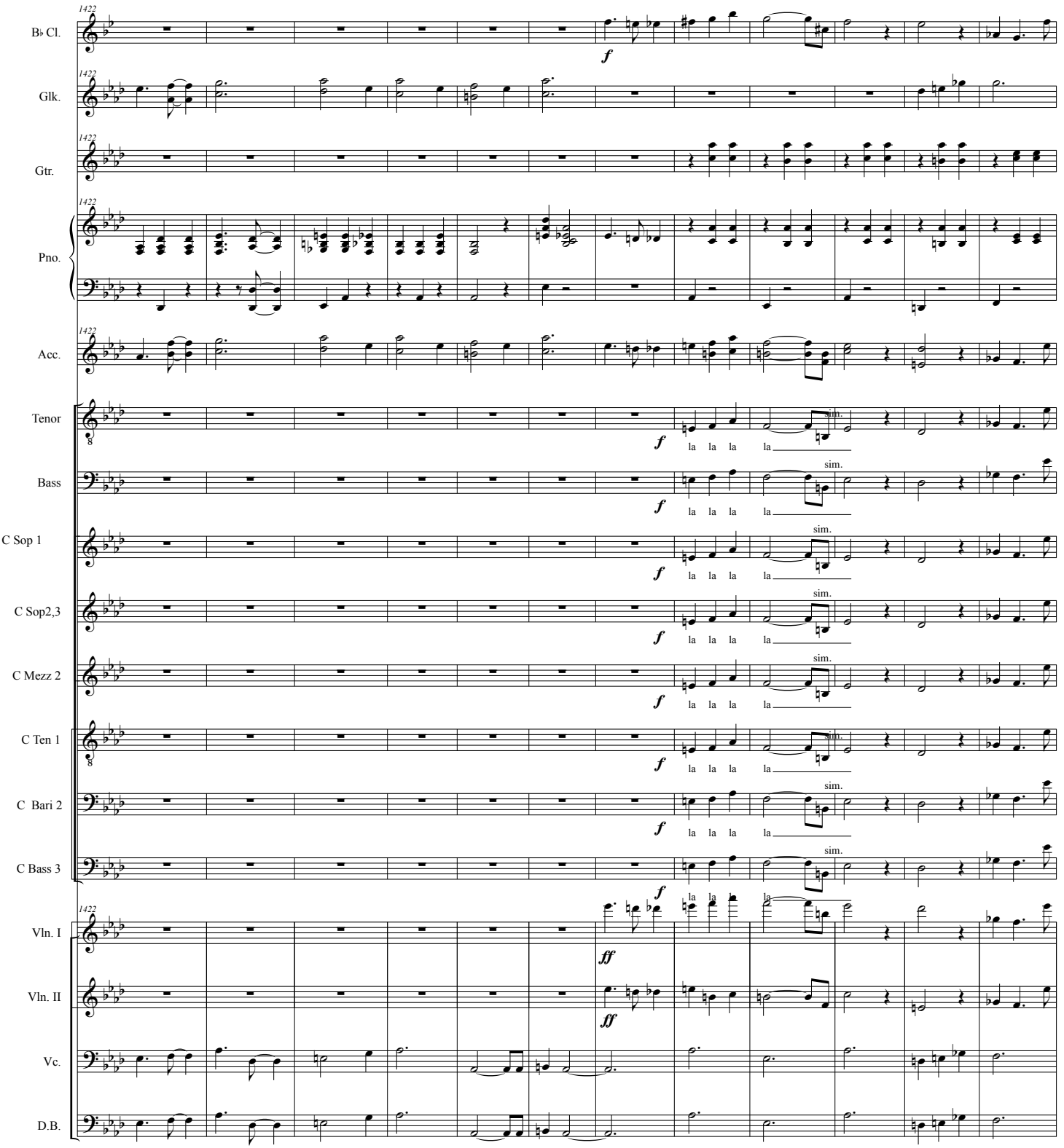

1378
Ob.
B♭ Cl.
S.Dr.
Acc.
Synth.
C Sop 1
C Sop2,3
C Mezz 2
C Ten 1
C Bari 2
C Bass 3
Vln. I
Vln. II
George

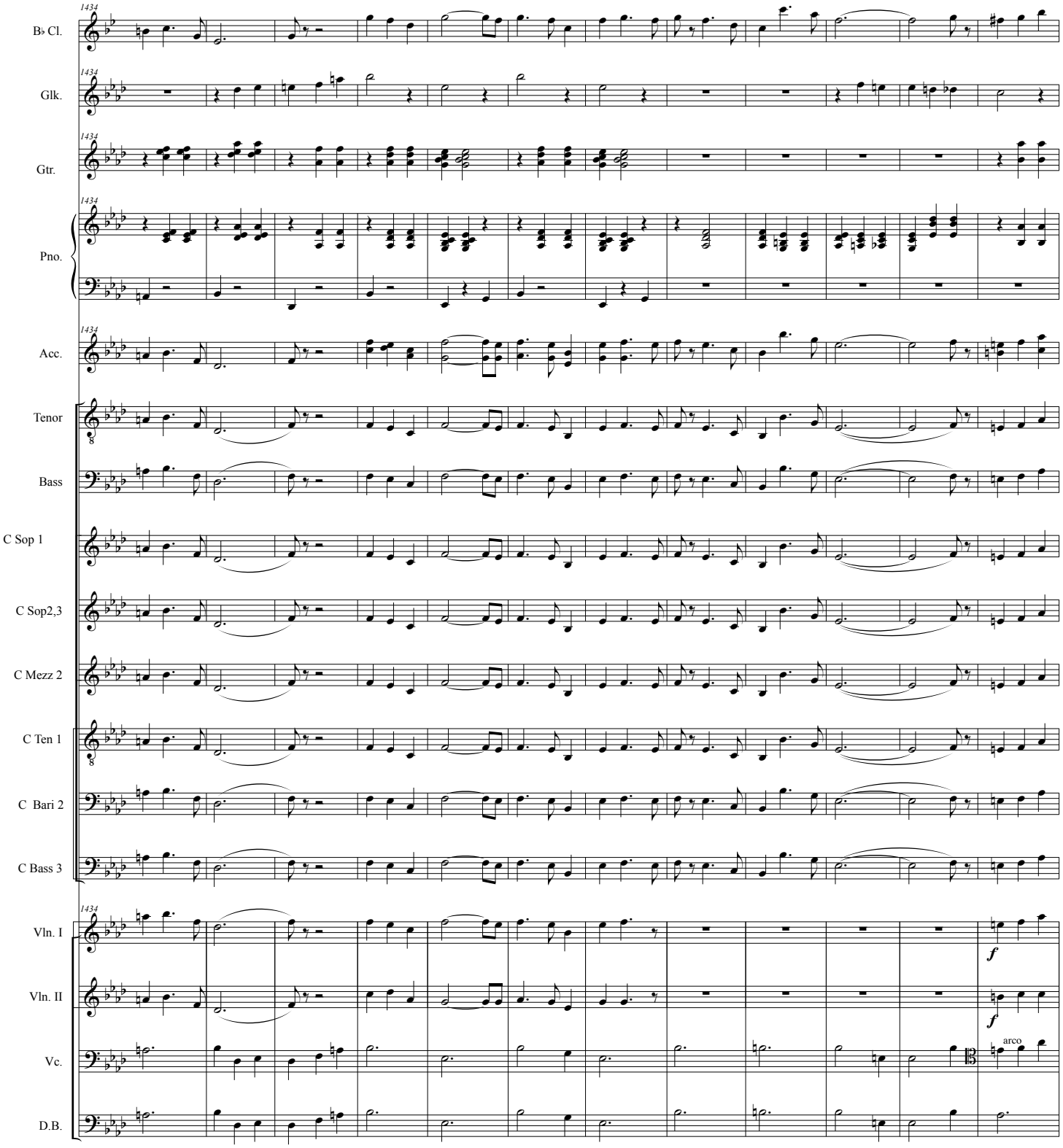

1381
Ob.
B♭ Cl.
S.Dr.
Synth.
C Sop 1
C Sop2,3
C Mezz 2
C Ten 1
C Bari 2
C Bass 3
angry
This is ou - r coun-try Our world our cen - tu-ry We're ta-king it back
Vln. I
Vln. II

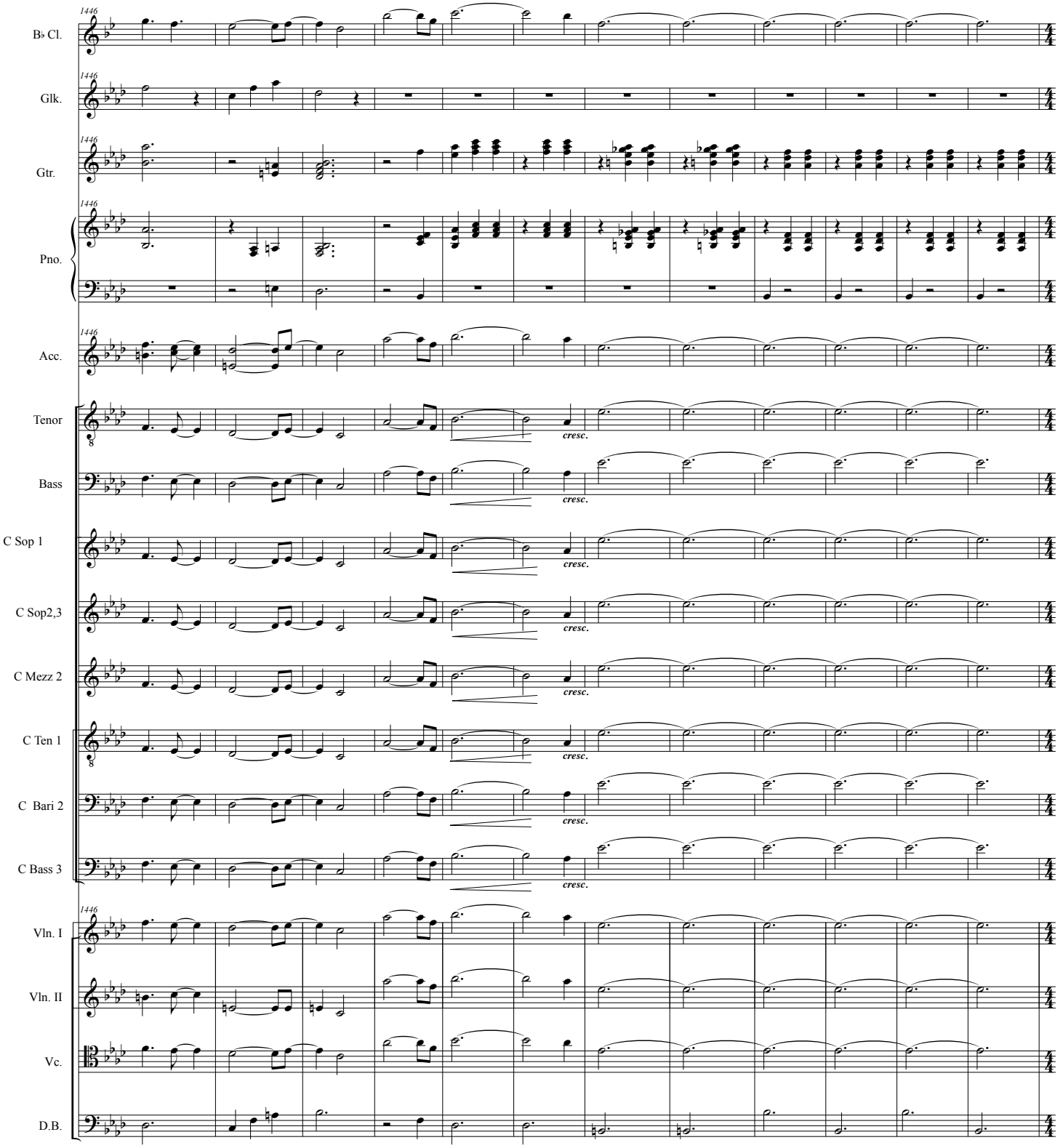

1385
Ob.
B♭ Cl.
1385
Acc.
Organ
C Sop 1
C Sop2,3
C Mezz 2
C Ten 1
C Bari 2
C Bass 3
George George George George George George George George George George George George George George George George George George George George
1385
Vln. I
Vln. II

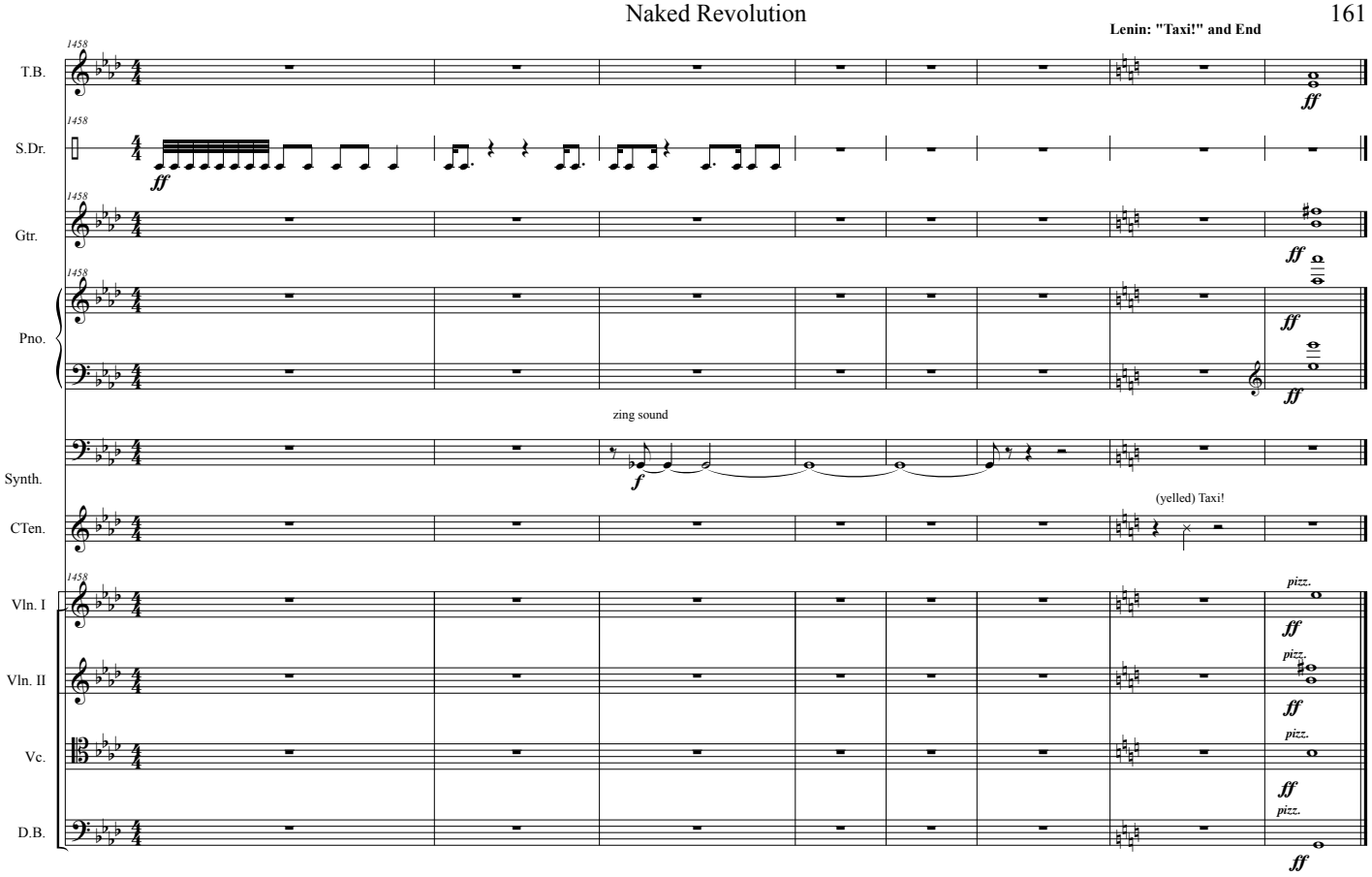

Spirito
♩=180
1390
Glk.
mf
Pno.
mf
Acc.
f
C Sop 1
George George George George
C Sop2,3
George George George George
C Mezz 2
George George George George
C Ten 1
George George George George
C Bari 2
George George George George
C Bass 3
George George George George
Vln. I
Vln. II
pizz
Vc.
mf
D.B.
mf


1399
Glk.
Pno.
Acc.
Vc.
D.B.
1410
Glk.
Pno.
Acc.
Vc.
D.B.


1422
B♭ Cl.
Glk.
Gtr.
Pno.
Acc.
Tenor
Bass
C Sop 1
C Sop2,3
C Mezz 2
C Ten 1
C Bari 2
C Bass 3
Vln. I
Vln. II
Vc.
D.B.
f
la la la la
sim.
ff


1434
B♭ Cl.
Glk.
Gtr.
Pno.
Acc.
Tenor
Bass
C Sop 1
C Sop2,3
C Mezz 2
C Ten 1
C Bari 2
C Bass 3
Vln. I
Vln. II
Vc.
D.B.
f
f
arco


1446
B♭ Cl.
Glk.
Gtr.
Pno.
Acc.
Tenor
Bass
C Sop 1
C Sop2,3
C Mezz 2
C Ten 1
C Bari 2
C Bass 3
Vln. I
Vln. II
Vc.
D.B.
cresc.


Lenin: "Taxi!" and End
T.B.
S.Dr.
Gtr.
Pno.
Synth.
CTen.
Vln. I
Vln. II
Vc.
D.B.
1458
ff
f
zing sound
(yelled) Taxi!
pizz.