

Memoirs of Uliana Rooney

a chamber opera

Libretto and film

Sonya Friedman

Music

Vivian Fine

Cast

Uliana Rooney	soprano
Narrator, KETKET	baritone
Uliana's husbands	baritone
Chorus	2 female voices

Combo

Flute, interch. with piccolo
Clarinets in B flat, interch. with bass clarinet
Violin
Cello
Double Bass
Piano
Percussion (one player)
suspended cymbal
vibraphone
timpani
chimes
wood blocks
xylophone
sand blocks
flex-a-tone
ratchet
oto-toms
glockenspiel
triangle
tambourine
gong
temple blocks

I

Uliana, Narrator, Lomba, Film

Allegro moderato $\text{♩} = 72$

Flute

Clat.
in Bb
(sounds
as
written)

Piano

Violin

Vlc.

D.B.

The musical score is written on seven staves. The top staff is for Flute, followed by Clat. in Bb (with a note that it sounds as written), Perc., Piano (with two staves), Violin, Vlc., and D.B. The music is in 4/4 time and begins with a dynamic of *mf*. The Percussion part includes a 'susp. cym. wire brush' instruction. The Piano part features a complex melodic line with many flats. The Violin part includes 'pizz.' and 'sfz' markings. The Vlc. and D.B. parts also feature 'pizz.' markings. The score concludes with a final measure in the third system.

5

Fl.

Clar.

Perc. (sus. cym.)

Piano

VI.

Vlc.

D.B.

The musical score consists of seven staves. The Flute staff is mostly empty. The Clarinet staff has a melodic line starting in measure 5 with a *mf* dynamic. The Percussion staff shows a cymbal roll in measure 5 and a single cymbal hit in measure 6. The Piano staff has a complex accompaniment with chords and moving lines in both hands. The Viola staff has a melodic line starting in measure 6 with a *mf* dynamic. The Violin and Double Bass staves provide harmonic support with rhythmic patterns.

10

The music of my childhood

Uliana

Fl.

Cl.

Perc.

Piano

VI.

Vlc.

D.B.

poco f

mf

vib.

l.v.

mf

mf

15

Uliano was the fierce Kansas wind as it twisted and blew,

Fl.

Cl.

Perc. timpani p

Piano mf

Vl.

Vlc. arco mp

D.B. arco mp

Meno mosso $\text{♩} = 52$

20

mf doloroso

Viola

Fl.

Cl.

Perc.

Piano

VI.

Vk.

D.B.

rit.

And songs of the old world and the

mf

espt.

rit.

Meno mosso $\text{♩} = 52$

espt.

Uliana *new.* *f* *belt it out*
God,

Fl. *f*

Cl.

Perc. (timp.) *f* *p*

Piano *f* *p*

VI. *f*

Vlc. *pp*

D.B. *p*

25

Uliha

God

SEHT

a

H.

Cl.

(timp.)

Perc.

Piano

mf

mf

VI.

Vlc.

D.B.

Uliana plague of lo-custs, of

Fl. *f*

Cl. *f*

Perc. (timp.) *p* *mf* *p*

Piano *poco f*

gubassa - - - - -

VI. *f*

Vlc. *mf*

D.B. *mf*

30

Uliana lo-custs, and the tha-roah let my peo-ple

Fl. f

Cl. f

Perc. (timp.) mf

Piano *sempre a bassa*

VI. f

Vlc. f

D.B. f

35

Uliana

Musical staff for Uliana. It begins with a fermata over a whole note G. The staff is otherwise empty.

Narrator

Musical staff for Narrator. It contains the lyrics "They crossed the Red Sea" under a melodic line. The melody starts with a fermata over a whole note G, followed by quarter notes: G, A, B, A, G, F, E, D, C, B, A, G. The lyrics are placed under the notes: "They" under G, "crossed" under A, "the" under B, "Red" under A, "Sea" under G.

Fl.

Empty musical staff for Flute.

Cl.

Empty musical staff for Clarinet.

Perc.

Musical staff for Percussion. It starts with a fermata over a whole note G, then has a series of eighth notes: G, A, B, A, G, F, E, D, C, B, A, G. The staff is marked with dynamics *f* and *p*. Above the staff is the instruction "(timp.)".

Piano

Musical staff for Piano. It features a complex accompaniment with chords and moving lines. Dynamics include *f*, *p*, and *mf*. There are accents and slurs. The instruction "sempre sva bassa" is written below the staff.

sempre sva bassa

Vi.

Empty musical staff for Violin.

Vlc.

Musical staff for Violoncello. It contains a melodic line starting with a fermata over a whole note G, followed by quarter notes: G, A, B, A, G, F, E, D, C, B, A, G. The staff is marked with dynamics *p* and *mf*. The instruction "pizz." is written above the staff.

D.B.

Musical staff for Double Bass. It contains a melodic line starting with a fermata over a whole note G, followed by quarter notes: G, A, B, A, G, F, E, D, C, B, A, G. The staff is marked with dynamics *p* and *mf*. The instruction "pizz." is written above the staff.

Meno mosso $\text{♩} = 48$

Natt. *toward the Prom-ised Land,*

Perc. (timp.) 40

Piano *gva-bassa*

Vk. *mf*

D.B. *mf*

45

Uliana *but the go-ing was slow.*

Natt. *but the go-ing was slow. Some-how they land-ed in Rus-sia*

Fl. *mf* *ta piccolo*

Cl. *mf*

Vlc. *arco con sord.*

D.B. *arco*

Uliana
Narr.
Fl.
Cl.
Perc.
Piano
Vl.
Vlc.
D.B.

Where the Pha- roah be- came the
Where the Pha- roah be- came the

con sord.
(timp.)

p *f*

50

Uliana *Crat.* *mf* their fu-ture the

Natt. *Crat.* Their past was all pain, their fu-ture the

Picc. *mf*

Cl.

Perc. (timp.) *mf* *p*

Piano *8basse!*

VI.

Vk.

D.B.

55

Allegro $\text{♩} = 72$

Uliana *same. why had they wan-dered so far?*

Narr. *same. why had they wan-dered so far?*

Picc. *f*

Cl. *f*

Perc. *(timp.)* *susp. cym. soft mallets*

Piano *p* *f* *p sub.*

VI. *senza sord.* *f* *p*

Vlc. *senza sord.* *f* *p*

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

f = *f* 60

Ulieta *f* *Sud-den ly a* *great* *storm -* *wind* *called Em-i-*

Natt.

Picc. *f*

Cl. *mf* *f*

Sus. cym. *mf* *f*

Timp. *mf*

Piano *mf* *f*

Vln. *mf* *f*

Vlc. *mf* *f*

D.B. *mf* *f*

65

Uliana
gtra-tion swept my young par-ents a-ross the At-lan-tic O-sean,

Nat.

Picc.

Cl.

Sus. cym.

Timp.

Piano

VI.

Vk.

D.B.

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on ten staves, with the vocal line at the top and the piano at the bottom. The key signature is one sharp (F#) and the time signature is 5/8. The music is divided into three measures, with a 3/4 time signature change at the end of the second measure.

Vlana: in- to A- mer- i- ca, the Prom- ised Land.

Matt.: A tor-

Picc.: (Piano Piccolo)

Cl.: (Clarinet)

Sus. cym.: (Suspended Cymbal)

Timp.: (Timpani)

Piano: (Piano)

VI.: (Violin I)

Vlc.: (Violin II)

C.B.: (Cello/Bass)

Additional markings include dynamics such as *f*, *mf*, and *fz*, and articulation marks like accents and slurs. The piano part includes the word "gva ba ssa" written below the staff.

Uliana *mf*
 to farm new free

Nat. *f*
 ha- do twirled them down in- to Kan- sas, *mf*
 to farm new free

Picc. *mf*

Cl. *mf*

Vk.

C.B.

Uliana *Lento*
 earth

Nat. *Lento*
 earth, and dust and sand.

Picc. *change to flute*
flute

Cl.

Piano *Lento*
Tranquillo $\text{♩} = 52$

Vi.

Vlc.

C.B.

P *P* *P*

18

80

mf $\text{♩} = 58$

Uliana
Pa- pa said, the Mes- si- ah had come at

poco allarg.

Fl. *tr. (4)* *mf*

Cl.

Piano

Vi. *mf*

Vlc. *mf*

C.B.

85

Uliana *mf*
last *f* The Mes- si- ah

Natt. *f*
to save us all from doom.

Fl. *f* *mf*

Cl. *f*

Chimes

Timp. *f*

Piano *f*

VI. *f*

Vlc. *f*

C.B. *f*

90

poco rit.

Uliana *(tr)* was Pa- pa's So- cial- ist farm- ing Com- mune.

Fl. *f* *(tr)* *f*

Cl. *p*

Tempo primo $\text{♩} = 72$

95

Uliana

Narr.

Fl. *(tr)* *f* *mf*

Cl. *f*

Perc. sus. cym. wire brush *mf*

Piano *f* *p* *mf*

VI. *f* *pizz.* *mf* *sfz*

Vlc. *f* *p* *mf*

C.B. *f* *p* *mf*

21

Uliana *poco f*
 Ma-ma plant-ed, but those old lo-custs

Narr. *poco f*
 Pa-pa re-joiced, but those old lo-custs

H.

Cl. *mf*

Perc. (*sus. cym.*)

Piano *mf*

Vln. *arco* *mf*

Vlc.

C.B.

100

Uliana
made an-oth- et raid.

Narr.
made an-oth- et raid. Ate the bark right off the fence-posts,

Fl.
poco f f

Cl.
poco f

Perc.
wood block high mf

Piano

Vl.
mf

Vk.
mf

C.B.
mf

105

Uliana *f* ate each last green Kan-sas blade. *mf* Pa - pa

Narr. *f* ate each last green Kan-sas blade. *mf* Pa - pa

Fl.

Cl.

Perc. wood blocks high low *mf*

Piano

Vi. *mf*

Vlc. *p*

D.B. *p*

110

Uliana *pot ed* and the Farm-er's Al-ma-nac

Natt. *pot ed* o- ver Marx and En- gels and the Farm- er's Al- ma- nac.

Fl.

Cl. (wd. blk.s.)

Perc.

Piano

Vi.

Vlc.

D.B.

Uliana Ma-ma plant-ed the lo-custs did-nt come

Natt. *once a-gain;* the lo-custs did-nt come

Fl. *mf*

Cl. *mf*

Vl. *mf*

Vlc. *arco* *mf*

Uliana back.

Natt. back.

Fl. *mf*

Vib. *mf*

2

Uliana, Comba, Film

Allegro moderato $\text{♩} = 84$

Fl.

Cl.

Perc.

Piano

VI.

Vlc.

D.B.

leggiere

p

pizz

mf

f

b \flat

4 horns

Mansas, home of tornadoes and music lessons.

Fl.

Cl.

Perc.

Piano

VI.

Vlc.

D.B.

5

p

senza ped.

Uliana

10

Fl.

Cl.

Glock.

Perc.

Piccho

VI.

Vk.

D.B.

p

Uliana *Who you taking from taking
from taking from? Who's she
taking from?*

15

Fl.

mf

Cl.

p

Perc.

Piano

VL

mf

Vlc.

p

D.B.

p

What makes a prodigy of a child?
A gene gone wild?

20 25

Fl.

Cl.

Perc.

Piano

Vl.

Vlc.

D. B.

Uliana

Fl.

Cl.

Perc.

Piano

VI.

Vlc.

D.B.

3/2

p

mf

mf

33

liana

Fl. 30

Cl.

perc. *timp.*

cho

senza ped.

I.

Vlc. *pizz.*

B.

Uliana

Fl. 35

Cl.

Perc. Glock.

P

Trp.

Vi.

Vlc. *arco*

D.B.

Uliana

Fl.

Cl.

Perc.

Piano

VI.

Vlc.

D.B.

40

p

pizz *b*

pizz *b*

d

Uliana

Fl.

Cl.

Perc.

Piano

VI.

Vlc.

D.B.

45

p

p

p

grava
bassa

alco

alco

Handwritten musical score for a woodwind and string ensemble. The score is written on a system of staves with the following parts labeled on the left:

- Fl.* (Flute)
- Cl.* (Clarinet)
- etc.* (etcetera)
- obo* (Oboe)
- VI.* (Violin I)
- VI.* (Violin II)
- D-B.* (Double Bass)

The score is divided into three measures. The first measure features woodwind entries with dynamic markings of *p* and accents (>). The second measure continues the woodwind parts with *p* dynamics. The third measure includes a timpani part marked *timp.* and *p*, and the string parts (Violins and Double Bass) with *p* dynamics. The *obo* part includes a *8va* marking with a dashed line above the staff. The *VI.* parts feature slurs and phrasing marks. The *D-B.* part includes a *p* dynamic and a slur. The score is written in a common time signature.

Uliana

50

Fl.

Cl.

Perc.

Piano

VI.

Vlc.

D.B.

Handwritten musical score for orchestra and voice. The score is written on ten staves. The instruments and parts are labeled on the left side of the staves: *aha*, *Fl.*, *Cl.*, *trc.*, *no* (Violino), *I.*, *Vlc.*, and *D.B.*. The music is in a key with one sharp (F#) and a common time signature (C). The first staff (*aha*) is mostly empty. The second staff (*Fl.*) has a melodic line with a box containing the number "55" above it, and a dashed line with "8va" above it indicating an octave shift. The third staff (*Cl.*) has a melodic line with some accidentals. The fourth staff (*trc.*) has a few notes. The fifth and sixth staves (*no*) are for Violino, with the upper staff having a melodic line and the lower staff having a bass line. The seventh staff (*I.*) has a melodic line. The eighth staff (*Vlc.*) and ninth staff (*D.B.*) have bass lines. The tenth staff is empty.

Uliha

Fl.

Cl.

Perc.

Piano

VI.

Vlc.

O.B.

65

Handwritten musical score for a woodwind ensemble. The score includes staves for Flute (Fl.), Clarinet (Cl.), Piccolo (Pic.), Bassoon (B.), and Bass Clarinet (B.C.). The Flute and Clarinet parts feature melodic lines with slurs and dynamic markings such as *p* and *f*. A circled number "70" is present in the Flute staff. The Piccolo part consists of vertical strokes. The Bassoon and Bass Clarinet parts have melodic lines with slurs and dynamic markings. The score is written on a system of five staves, with empty staves above and below.

Handwritten musical score for a string quartet, measures 44-47. The score is written on a system of four staves, labeled I., II., III., and IV. from top to bottom. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various rhythmic values, accidentals, and performance markings such as accents (>) and pizzicato (pizz.).

Measure 44: I. (Violin I) plays a quarter note F#4, a quarter note G4, and a quarter note A4. II. (Violin II) plays a quarter note F#4, a quarter note G4, and a quarter note A4. III. (Viola) plays a quarter note F#4, a quarter note G4, and a quarter note A4. IV. (Cello/Double Bass) plays a quarter note F#4, a quarter note G4, and a quarter note A4.

Measure 45: I. (Violin I) plays a quarter note B4, a quarter note C5, and a quarter note D5. II. (Violin II) plays a quarter note B4, a quarter note C5, and a quarter note D5. III. (Viola) plays a quarter note B4, a quarter note C5, and a quarter note D5. IV. (Cello/Double Bass) plays a quarter note B4, a quarter note C5, and a quarter note D5.

Measure 46: I. (Violin I) plays a quarter note E5, a quarter note F5, and a quarter note G5. II. (Violin II) plays a quarter note E5, a quarter note F5, and a quarter note G5. III. (Viola) plays a quarter note E5, a quarter note F5, and a quarter note G5. IV. (Cello/Double Bass) plays a quarter note E5, a quarter note F5, and a quarter note G5.

Measure 47: I. (Violin I) plays a quarter note A5, a quarter note B5, and a quarter note C6. II. (Violin II) plays a quarter note A5, a quarter note B5, and a quarter note C6. III. (Viola) plays a quarter note A5, a quarter note B5, and a quarter note C6. IV. (Cello/Double Bass) plays a quarter note A5, a quarter note B5, and a quarter note C6.

75

Fl.

Cl.

Perc.

trp.

trb.

B.

Uliana

Fl.

Cl.

Perc.

Piano

VI.

Vlc.

D.B.

80

8va

arco

mf

liano

Fl. 85
mf

Cl.

Perc. *timp.*
p

Viol. *arco*

Vi.

Vlc. *arco*
mf

D.B. *arco*
mf

Detailed description: This is a handwritten musical score for an orchestra, covering measures 84, 85, and 86. The score is written on ten staves. The instruments are: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Violin (Viol.), Viola (Vi.), Violoncello (Vlc.), and Double Bass (D.B.). The key signature has one sharp (F#). The time signature is 4/4. In measure 84, the Flute and Clarinet play a chord of F#4, A4, and C5. The Percussion part has a timpani roll. The Violin and Viola parts have a melodic line starting on F#4. The Vlc. and D.B. parts have a chord of F#2 and C3. In measure 85, the Flute and Clarinet play a chord of F#4, A4, and C5. The Percussion part has a timpani roll. The Violin and Viola parts have a melodic line starting on F#4. The Vlc. and D.B. parts have a chord of F#2 and C3. In measure 86, the Flute and Clarinet play a chord of F#4, A4, and C5. The Percussion part has a timpani roll. The Violin and Viola parts have a melodic line starting on F#4. The Vlc. and D.B. parts have a chord of F#2 and C3. The page number 47 is written at the bottom center.

Handwritten musical score for strings. The first staff is labeled 'y1.' and contains a melodic line starting with a half note, followed by quarter notes, and ending with a whole note. A dynamic marking 'mf' is placed below the first measure. A circled number '90' is written above the second measure. The second and third staves are labeled 'Vc.' and '2.B.' respectively, and contain accompaniment with slurs and ties. The fourth staff is empty.

=

Handwritten musical score for woodwinds. The first staff is labeled 'xyl.' and contains a melodic line with slurs. The second and third staves are labeled 'Vc.' and 'D.B.' respectively, and contain accompaniment with slurs and ties. The fourth staff is empty.

Handwritten musical score for orchestra, measures 95-98. The score includes parts for Flute (Fl.), Clarinet (Cl.), Timpani (timp.), Percussion (perc.), Violin (Vl.), Viola (Vlc.), and Cello/Double Bass (C.B.).

Measures 95-98 are marked with a boxed "95" above the Flute staff. The Flute part features a melodic line with a slur over measures 95-96 and a trill in measure 98. The Clarinet part mirrors the Flute's melodic line. The Percussion part consists of a steady rhythmic pattern. The Violin, Viola, and Cello/Double Bass parts play a rhythmic accompaniment with various accidentals.

Handwritten musical score for a symphony orchestra, page 50. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (B.), Horns (H.), Violins (Vl.), and Double Basses (D.B.).

The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The tempo is marked **100** in a box. The dynamics include **mf** (mezzo-forte) for the Horns.

The Flute part features a melodic line with a trill-like figure in the second measure, marked **tr.** above the staff. The Clarinet and Bassoon parts have similar melodic lines. The Horns play a rhythmic accompaniment of eighth notes. The Violins and Double Basses play a rhythmic accompaniment of eighth notes.

Handwritten musical score for a symphony orchestra, measures 104-105. The score includes parts for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Harp (Harp), Violin (Vl.), Viola (Vla.), and Double Bass (D.B.).

Measure 105 is marked with a box containing the number "105".

Key features of the score include:

- Flute (Fl.):** Melodic line starting with a *mf* dynamic, featuring a slur over the first two notes and a sharp sign above the first note.
- Clarinet (Cl.):** Melodic line starting with a *mf* dynamic, featuring a slur over the first two notes and a flat sign below the first note.
- Percussion (Perc.):** A series of vertical lines indicating rhythmic patterns.
- Harmonization:** The Harp, Violin, Viola, and Double Bass parts provide harmonic support with chords and melodic fragments.

Handwritten musical score for a woodwind ensemble. The score is written on a system of staves with the following parts and markings:

- Flute (Fl.):** Part 1, marked **110**. Features a melodic line with slurs and accents.
- Clarinet (Cl.):** Part 1, featuring a melodic line with slurs and accents.
- Bassoon (B.):** Part 1, featuring a melodic line with slurs and accents.
- Double Bass (D.B.):** Part 1, featuring a bass line with slurs and accents.

The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures by vertical bar lines.

Handwritten musical score for orchestra and woodwinds. The score is written on ten staves, with the following instruments labeled on the left:

- Fl. (Flute)
- Cl. (Clarinet)
- Perc. (Percussion)
- iano (Piano)
- II. (Trumpet II)
- Vlc. (Violin)
- O.B. (Oboe)

The score is divided into four measures. The first measure contains the initial notation for each instrument. The second measure shows some woodwind entries and dynamics. The third measure features a prominent *f* (forte) dynamic across several instruments, along with a *tr.* (trill) marking above the Percussion staff. The fourth measure concludes the passage with sustained notes and dynamics.

3.

Uliana, Ket-Ket, Combo, Film

Uliana: A mistake, they say, a big mistake, they say, to have women play
in orchestras.

Allegretto $\text{♩} = 110\text{bpm}$

piano

mf
quasi arpeggio

Ket-Ket

5

In or-ches-tras, wo-men must play on-ly the harp,

Pna

Vlc.

mf

Uliana

10

seat-ed in a la-dy-like po-si-tion. A la-dy

Ket-Ket

po-si-tion.

Pna

Vlc.

Uliana
like po-si-tion while play-ing the cel-lo.

Kettel
is im-pos-si-ble while play-ing the cel-lo.

Fl.

Cl.

Perc.

Piano
mf

VI.
mf

Vlc.
f espr.

C.B.

15
(♩ = ♩)

f marcato

Uliana
 play- ing winds or brass-es.

f marcato
 3

Her-ber
 sva - - - - - And la-dies do not look pret-ty

Picc.
f

Cl.
f

Perc.
 xyla.
f

Piano

VI.

Vlc.
 pizz.
f

D.B.
 pizz.
f

Uliana

Met.Ket. *Largamente*
 Why should they spoil their good looks? Besides they lack lung power, therefore they can not

Fl.

Cl.

Perc.

Piano
p

VI.

Vlc. *arco*
pocof, espt.

D.B.

20

$\text{♩} = 112$

Uliana

and so they play out of tune

Kerker

hold notes

Fl.

f *mf*

Cl.

Perc.

Susp. cym.

Piano

f

VI.

f *mf*

Vlc.

pizz. *f*

C.B.

pizz. *f*

25

Uliana
 4/8
 or to re-herse reg-u-lar-ly

KetKet
 4/8
 Al- so wo- men can- not be de- pend- ed on to work hard

Fl.
 4/8
 sand blocks
 mf

Perc.
 4/8

Vlc.
 4/8
 pizz.
 mf

D.B.
 4/8
 pizz.
 mp

Uliana
 ex- cept, ex- cept, ex -

KetKet
 Wo- man, love-ly wo- man is al- ways to be ad- mired,

Cl.
 4/8
 con sord.
 mf

Vi.
 4/8
 mf

Piano
 4/8
 p
 mf

30

Uliana:
A big mistake,
they say, to
have women
play in orchestras.
Especially since
women cannot
be depended on
to work hard.

Uliana

cept,

play-ing in an or- ches- tra.

Ker-Ker

EX- cept when she is play-ing in an or- ches- tra.

Fl.

f

Cl.

Perc.

timp.

timpani cadenza

Piano

Vl.

Vlc.

D.B.

3. (MEASURE 33)

Timpani Cadenza

Film sequence of women laborers in the 1920's

$\text{♩} = 138$

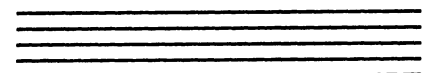
Handwritten musical score for Timpani Cadenza, measures 33-38. The score is written in bass clef with a 3/4 time signature. It consists of six staves of music. The first staff begins with a dynamic marking of *mf* and includes a crescendo (*cr. esc.*) leading to a fortissimo (*ff*) dynamic. The second staff features alternating dynamics of *mf* and *ff*, followed by a piano (*p*) dynamic and a crescendo. The third staff contains triplet markings (*3*) and dynamics of *f* and *p*. The fourth staff shows a dynamic of *mf* and a piano (*p*) dynamic. The fifth staff includes dynamics of *sfz* and *cr. esc.*. The sixth staff ends with a fortissimo (*f*) dynamic and a double bar line.

Five empty musical staves, each consisting of five horizontal lines, provided for further notation.

ULIANA (speaking over society woman):
 Woman, lovely woman is always to be admired,
 (speaking over all-women orchestra):
 except, except, except, except when she is playing in an orchestra.

[Film ends.]

As for women composers....



35

mf dolce

Chorus
 Wo- men are e- mo- tion- al and in- tu- i- tive,

Ket-Ket
 While men are crea- tures of

Fl.
mf

Cl.
mf

Perc.
 Flex-a- tone

Piano

VI.
 pizz. *mf*

Vlc.
 pizz. *mf*

D.B.

Chorus

mf, dolce

Wo-meh are clo-set to na-ture

KetKet

log-ic.

and to the an-i-

Fl.

mf

f

Cl.

mf

f

Perc.

(timp.)

Piano

Vln.

arco

f

Vlc.

arco

f

D.B.

pizz

f

arco

f

40

Chorus

mf They are in-ca-pa-ble of the-or-et-i-cal thought.

Ker-Ker

mal world.

Fl.

Cl.

Perc.

Piano

Vi.

Vlc.

D.B.

45

f, angrily, accel.

Uliana

or so they're taught to be,

f, pompous

Herker

Men are intel-lectu-al and sci-en-tif-ic,

accel.

and

Fl.

Cl.

Vlc.

poco f

D.B.

f

Herker

allarg.

so they ought to be.

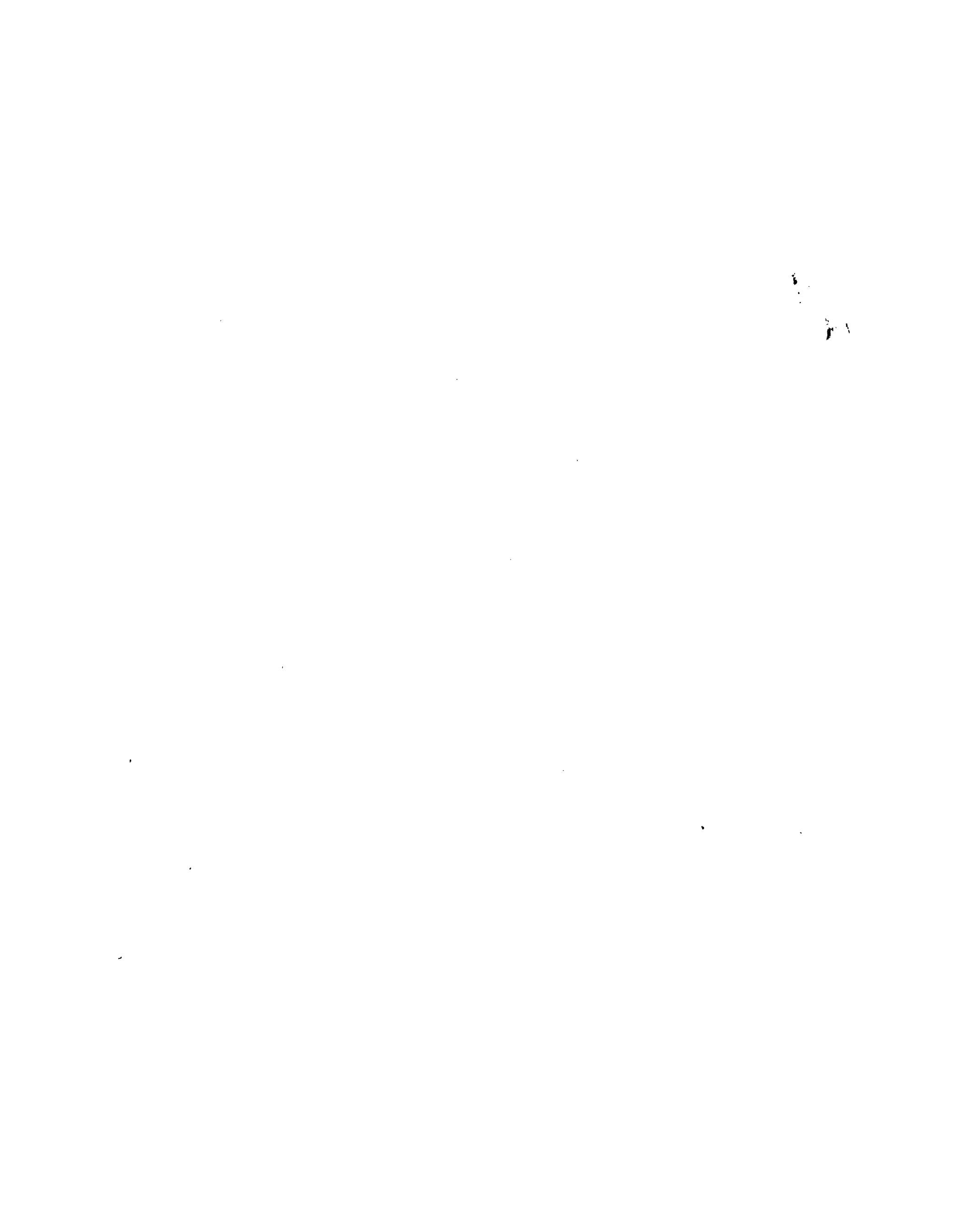
Fl.

allarg.

Cl.

Vlc.

D.B.



4. Uliana, Chorus, Combo, Slides

$\text{♩} = 66$

begin when title, Back to the Bourgeoisie, appears 1

Perc.

play each measure 2 times 2X 2X 2X

Piano

2/4 press strings with left hand, strike keys with right

VI.

pizz.

Vlc.

pizz.

D.B.

Perc.

Piano

VI.

Vlc.

D.B.

Uliana: Now how do I screw up the courage to be a composer? Amid the European greats, the heavyweights. I have three huge handicaps: I'm American, I'm a woman, and I'm alive.

Meno mosso
♩ = 56

Uliana

Fl.

Cl.

Perc.

Piano

Vl.

Vk.

D.B.

sprechstimme

Oh, for the

pizz.

arco

mf esph.

pizz.

p

pp

p

p

5

Uliana *sung*
ban-quets of life not yet tast- ed!

Chorus *sung*
tast- ed! A pen- ny

Fl.

Cl. *tr*

Perc. *(vib.)*

Piano *pp*

VI. *arco*

Vlc. *con sord.* *tr* *gliss.*

D.B.

10

pp

Uliana

Den Wein den man mit Au- gen trinkt.

Chorus

saved is a pen-ny wast-ed.

Fl.

mf 5 3

Cl.

p

Perc.

(vib.) p

Piano

he f

Vi.

p

Vlc.

pizz. p

D.B.

p

67

Più mosso ♩ = 63

15

Uliana
The whirl-wind world of re-bell-ious youth

Chorus
The whirl-wind world of re-bell-ious youth

Fl.
mf

Cl.
mf

Perc.

Piano

VI.
f

Vc.
mf

D.B.
mf

20

Uliana
and the un-couth.
Mech-an-ized so-ci-e-ty has

Chorus
and the un-couth.

Perc.
xyl. #
f

25

Uliana
no var-ety,
Nice and pro-per come a-

Chorus
Home spun is no fun, Nice and pro-per come a-

Perc.
xyl. #
f

Uliana: *pace a poco accel.*
Chorus: *f*
Perc.: *f*
Uliana: *p sub. cresc.*
Chorus: *p sub. cresc.*
Perc.: *p sub. cresc.*

Uliana
chop-per.
spoken with rise and fall
A good ed-u-ca-tion

Chorus
chop-per.
spoken with no rise or fall
A good ed-u-ca-tion

Perc.
xyl. trem. 4d.
f

D.B.
pizz.
f

Uliana: *f*
Chorus: *f*
Perc.: *f*
D.B.: *f*

♩ = 60

70

30

Yliana

Handwritten musical notation for Yliana's vocal line. It consists of two measures. The first measure contains a melodic line with six notes, each marked with an 'x' above it, indicating a specific articulation or breath mark. The lyrics "does not lead to e-lac-tion." are written below the notes. The second measure continues the melody with four notes, also marked with 'x'. The lyrics "for your par-ents tank and sta-tion." are written below. A dynamic marking of *f* is placed above the first note of the second measure.

Chorus

Handwritten musical notation for the Chorus's vocal line. It consists of two measures. The first measure contains a melodic line with six notes, each marked with an 'x' above it. The lyrics "does not lead to e-lac-tion. It on-ly puts you in line" are written below. The second measure continues the melody with four notes, also marked with 'x'. The lyrics "for your par-ents tank and sta-tion." are written below. A dynamic marking of *f* is placed above the first note of the second measure.

Fl.

Handwritten musical notation for the Flute part. It consists of two measures. The first measure is empty. The second measure contains a melodic line with four notes. A dynamic marking of *f* is placed below the first note.

Cl.

Handwritten musical notation for the Clarinet part. It consists of two measures. The first measure contains a melodic line with four notes. The second measure contains a melodic line with four notes.

Perc.

Handwritten musical notation for the Percussion part. It consists of two empty measures.

Piano

Handwritten musical notation for the Piano part. It consists of two measures. The first measure contains a melodic line with four notes. The second measure contains a melodic line with four notes. A dynamic marking of *p legato* is written above the first measure.

VI.

Handwritten musical notation for the Violin I part. It consists of two measures. The first measure contains a melodic line with four notes. The second measure contains a melodic line with four notes. A dynamic marking of *f* is placed below the first note of the first measure.

Vlc.

Handwritten musical notation for the Violin II part. It consists of two measures. The first measure contains a melodic line with four notes. The second measure contains a melodic line with four notes. A dynamic marking of *f espr.* is placed below the first note of the second measure.

D.B.

Handwritten musical notation for the Double Bass part. It consists of two measures. The first measure contains a melodic line with four notes. The second measure contains a melodic line with four notes.

35

Ulricha

The sol-id val-ues of the bourge-oi-sie are poi-son to me. I hate,

Chorus

The sol-id val-ues of the bourge-oi-sie are poi-son to me. I hate,

Fl.

Cl.

Drum

timpani

Piano

Vi.

Vk.

D.B.

arco

Uliana
 I hate good taste.

Chorus
 I hate good taste.

Fl.

Cl.

Perc. (timp.)

Piano

Vi.

Vc.

D.B.

Andante romantico $\text{♩} = 58$

5. Boris, Yliana, Combo

VI. $\text{♩} = 58$

Vlc. *poco f* *Espt.* *mf*

broad recitative style

Boris $\text{♩} = 58$

Yli- a- na, with thee do I ful-ly a- gree. Con-ven- tion

Fl. *f*

Cl. *f*

Perc. *vib.* *f*

Piano *f* *8va*

VI. *f*

Vlc. *f*

D.B. *f*

Uliana

Baris

Fl.

Cl.

Vib.

Piano

VI.

Vlc.

D.B.

$\text{♩} = \text{♩}$

10

rate-ly hoot-ish-es in-ven-tion. Since we are cut from one cloth, let us plight our

sva

f

mf espr.

f

mf espr.

f

Uliana

assertive

Boris

truth. De-fy-ing all stan-dards of de- cen- cy, in this, my la- test man-i- jes- to,

Fl.

Cl.

Perc.

Piano

VI.

Vlc.

C.B.

Deliberatamente

Allegretto $\text{♩} = 58$

20

Uliana

Botis

I de- clare you my wife.

Fl.

Cl.

Perc.

Piano

Allegretto $\text{♩} = 58$

Vl.

Vlc.

D. B.

Uliana house in the sub-urbs, no front lawn or back yard, Not for us

Boris house in the sub-urbs, no front lawn or back yard, Not for us

Fl.

Cl.

Perc.

Piano

Vln.

Vlc.

C.B.

25

Uliana
art- ists of the a- vant- garde. cooling on the win- do sill ho gas-

Botis
art- ists of the a- vant- garde. No pies dri- ven cars

Fl.
f mf

Cl.
f

Per c.

Piano
mf

Vi.

Vlc.
f

D.B.
f

30

Uliarp
Just an in- tense the- or- et- i- cal arg- u- ment, at our bar.

Botis
Just an in- tense the- or- et- i- cal arg- u- ment at our neigh- bor- hood bar.

Fl.

Cl.

Perc.
Flex-a- tone ||

Piano

Vi.
mf

Vk.
mf

D.B.
mf

80

(♩ = ♪)

35

Yliana *f* Down with banks, as- sem- bly lines, wash- ing ma- chine- s.

Boris *f* Down with banks, as- sem- bly lines, wash- ing ma- chine- s.

Fl. *f*

Cl. *f*

Perc. *f* xyl. *sva?* *bc* *sliss* *sva?* *hatched*

Piano *f* *sva?* *sliss* *sva?*

VI. *senza sord.* *8va?* *f*

Vlc. *senza sord.* *pizz.* *d*

D.B. *pizz.* *d* *f*

Uliana *rit.*
 Give us au-to-mat-ic writ-ing and et-o-tic dreams.

Fl. *mf espr.*

Cl. *mf*

Perc. *vib.* *mf*

Piano *p dolce*

VI. *rit.* *J = 66*
mf dolce

Vlc. *(pizz.) f* *arco* *mf*

C.B. *(pizz.) f*

J. = 58

40

Handwritten musical score for vocal and instrumental parts. The vocal parts (Soprano and Alto) have lyrics: "Ask Ar-taud, ask Pi-cas-so,". The instrumental parts include Flute (Fl.), Clarinet (Cl.), and Percussion (Perc.). The music is in 6/8 time and includes dynamic markings such as *p*.

Empty musical staves for Violin (Vln.) and Viola (Vla.) parts.

Handwritten musical score for Violin (VI.), Viola (Vc.), and Double Bass (D.B.). The music is in 6/8 time and includes dynamic markings such as *p*.

83

f a little slower 45 a tempo $\text{♩} = 58$ *mf*

Uliana *f* ask Sig- mund Freud: "A" pair of silk stockings

Boris ask Sig- mund Freud:

Perc. Glock.

D.B. *f* pizz.

50

Uliana is not a leap, a leap, a leap, in- to the

Boris Ma- dame, a leap, in- to the

VI. *f*

Vlc. *f*

D.B. *f* arco

whispered

[The mood changes - TROUBLE IN PARADISE. Boris is painting and drawing and HUMMING, annoying Uliana who is trying to compose at the piano. Finally, Uliana gives up, and starts opening some mail. Boris, ever self-absorbed, doesn't notice her problem.]

Uliana

vo - d. "

whispered

Boris

vo - d.

$\text{♩} = 60$
(hum)

55

Nyat borscht prav- da

Tango $\text{♩} = 60$

Uliana

60

Boris

The hit-ty git-ty of Chi-car-go ci-ty is sti-ling me.

Cl.

mf

timp.

Perc.

p mf

Piano

p

Vlc.

mf

D.B.

pizz.

mf

ped.

85

65

Yliana

Boris

Fl.

Cl.

Perc.

Piano

VI.

Vlc.

D.B.

How I long to be in Par-is, Lon-don or Flo-ence.

Stop pre-

86

70

Uliana
tend-ing to be D. H. Lau- tence.

Botis

Fl.

Cl.

Perc. *toto toms*
(hard mallets)

Piano

VI.

Vlc.

D.B.

f

f sub.

f sub.

87

Uliana

Boris

I find the sub-con- scious has quite an ap- peal to take me be- yond the ap-

Fl.

Cl.

mf

Perc.

Piano

f

VI.

poco f

Vlc.

poco f

arco

poco f

D.B.

a piacere
f

Uliana
 And be- yond the mon-ey for an or- din- ar- y meal

Bot- is
 par- ent, be- yond the real.

Fl.
f col voce

Cl.

Perc.

Piano

VI.

Vlc.

D.B.

80

holds up letter

Ulieta *f*
7. *f*
 Good news, I sold a can-ta-ta.

Boris *f*
7. *f*
 Er-rata, er-rata.

Fl. *a tempo*
> *b* *#*

Cl. *f*

Perc. *toto toms*
f

Piano

Vl. *f*

Vlc. *pizz.*
f

D.B. *f*

90

Uliana *f* I said Good news, I sold a can-ta-ta.

Boris Er-ta-ta, Er-ta-ta.

Fl. *f*

Cl. *f*

Perc. *f* toms

Piano

Vl. *f*

Vlc. *f*

D.B. *f*

Freely

90

Uliana *f*
 We may be cut from one cloth,
 but it's split-ting, split-ting
 at the seams.

Piano *f*
ped.

Vlc. *(pizz.) f*

MENO MOSO

95

Uliana *mf poco rubato*
 Let's get a ver-y ver-y friend-ly di-vo-ice.

Botis *mf*
 Our mar-riage seems to have run its course. Let's get a ver-y ver-y friend-ly di-vo-ice.

D.B. *(ped.)*

fading

100

Uliana
 I can't go for-ward with the a-vant

Botis
 Life as pure the-ory is proving too hard.

D.B.

Uliana
garde.

Boris

Fl.
P

Cl.
P

Perc.

Piano

VI.
P
(pizz.)

Vlc.
P

D.B.
P

Uliana, Combo, Film

$\text{♩} = 138$

Handwritten musical score for the first system, consisting of five staves. The top staff is marked 'imp.' and contains measures 1-5. The second staff contains measures 6-10. The third staff contains measures 11-15, with a '3' above a triplet and 'mf cresc.' below. The fourth staff contains measures 16-25, with '3' above a triplet and 'p cresc.' below. The fifth staff contains measures 26-30. The bottom section of this system includes staves for 'Imp.' (measures 31-40), 'lk.' (measures 41-45), and 'a.B.' (measures 46-50).

Handwritten musical score for the second system, consisting of three staves. The top staff is marked 'imp.' and contains measures 51-55. The middle staff is marked 'lk.' and contains measures 56-60. The bottom staff is marked 'a.B.' and contains measures 61-65. The system concludes with measures 66-70.

50

55

Timp.

Handwritten musical notation for the Timp. part, measures 50-55. The notation includes notes with stems and beams, and dynamic markings: *f*, *p cresc.*, and *mf*.

Vlc.

Handwritten musical notation for the Vlc. part, measures 50-55. The notation includes notes with stems and beams, and dynamic markings: *p*.

D.B.

Handwritten musical notation for the D.B. part, measures 50-55. The notation includes notes with stems and beams, and dynamic markings: *p*.

60

Handwritten musical notation for the Timp. part, measures 60-65. The notation includes notes with stems and beams, and dynamic markings: *mf*, *f*.

Handwritten musical notation for the Vlc. part, measures 60-65. The notation includes notes with stems and beams, and dynamic markings: *mf*, *f*, *sfz*.

Handwritten musical notation for the D.B. part, measures 60-65. The notation includes notes with stems and beams, and dynamic markings: *mf*, *f*, *sfz*.

65

Handwritten musical notation for the Timp. part, measures 65-70. The notation includes notes with stems and beams, and dynamic markings: *f*, *p*.

Handwritten musical notation for the Vlc. part, measures 65-70. The notation includes notes with stems and beams, and dynamic markings: *f*, *p*.

Handwritten musical notation for the D.B. part, measures 65-70. The notation includes notes with stems and beams, and dynamic markings: *f*, *p*.

70

Lento $\text{♩} = 48$

Handwritten musical notation for the Vlc. part, measures 70-75. The notation includes notes with stems and beams, and dynamic markings: *mf, espr.*

Vlc.

75

more intense

f

80

meno f

più f

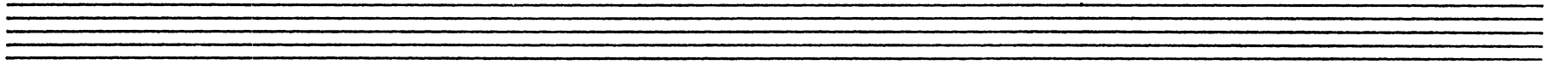
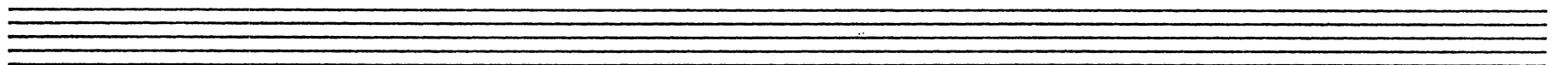
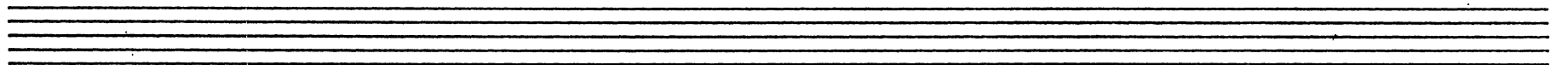
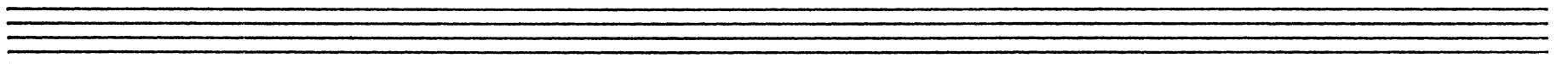
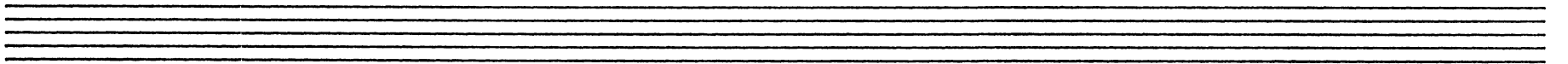
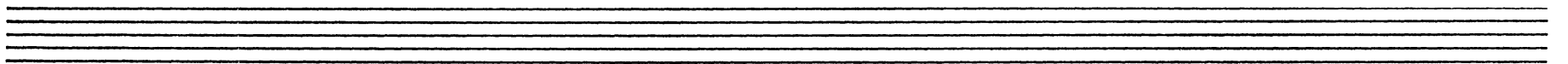
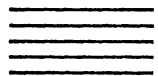
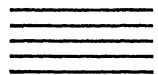
f

85

ULIANA (speaking):

That's when Kansas blew to Louisiana.
 Dust clouds blacked out all you could see.
 Birds stopped their flight, thought it was night,
 and nested in the trees.
 A bowl of black dust was the only panorama,
 when Kansas blew to Louisiana.

(Uliana exits as the slide in Section 7 appears)



11

Narrator, Comba, Slides

Allegro (d = 69)
moderato

Wana-maker's is selling frozen meats, fruits and vegetables. A gent named

Narr.

(rapid pattern)

Flute

mf

Clar.

p

Perc.

susp. cym. wire brush

mf

Pno.

p mf p

VI.

pizz. mf sfz

Vlc.

p mf p

O.B.

pizz. p mf p

Narr.

Birdseye learned how to freeze 'em so they'd keep for months. Up in the Arctic one winter

5

Fl.

Clar.

Perc.

Piano

VI.

Vlc.

D.B.

10

he noticed that fish freeze as soon as they got taken out of water. But when they got thrown

Handwritten musical score for various instruments including Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano, Violin (VI.), Viola (Vlc.), and Double Bass (D.B.). The score includes dynamic markings such as *poco f* and *mf*, and performance instructions like *vib.* and *l.v.*.

Narr. into a bucket of warm water they actually came back to life. So now old Birdseye

Fl. [Musical notation for Flute]

Cl. [Musical notation for Clarinet]

Per-c. [Musical notation for Percussion, including timpani]

Piano [Musical notation for Piano]

VI. [Musical notation for Violin I]

Vlc. [Musical notation for Violin II]

D.B. [Musical notation for Double Bass]

20

Times are hard. So cash in all you got, and rent your self a room in my cold storage plant. Get

Handwritten musical score for orchestra and voice. The score includes parts for Soprano (Natt.), Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Piano), Double Bass (gru bassa), Violin (VI.), Viola (Vlc.), and Double Bass (D.B.). The music is written in 3/4 and 6/8 time signatures. The lyrics are: "Times are hard. So cash in all you got, and rent your self a room in my cold storage plant. Get". The score features various musical notations including dynamics (mf, sfz), articulation (pizz., stacc.), and performance instructions (timp.).

25

Narr. your self frozen and put in storage. Make a deal with your bank or trust company. When things

Fl.

Cl.

Perc.

Piano

(sempre stacc.)

gva bassa

arco

Vi.

mf

Vlc.

D.B.

30

Narr. *Get better, when steel is back, say, t a 100 bucks a pound, I'll take you and throw you in a*

Fl. *mf*

Cl. *mf*

Perc. *p*

Piano *(sempre stacc.)*
gva. bassa

Vi. *mf*

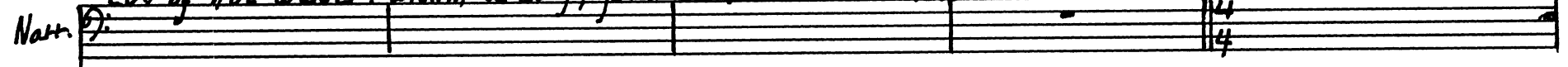
Vlc. *mf*

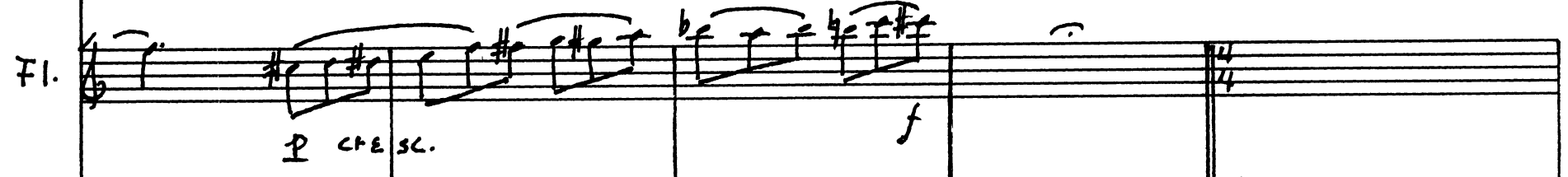
D.B. *mf*

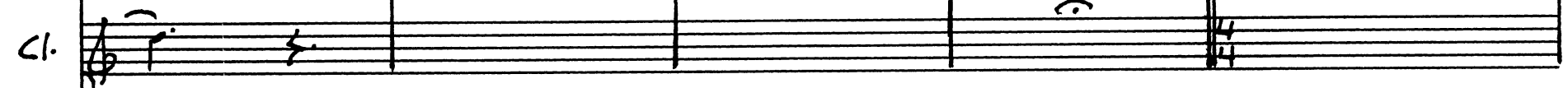
8. Tommy, Yliana,
Chorus, Combo, Slides

35

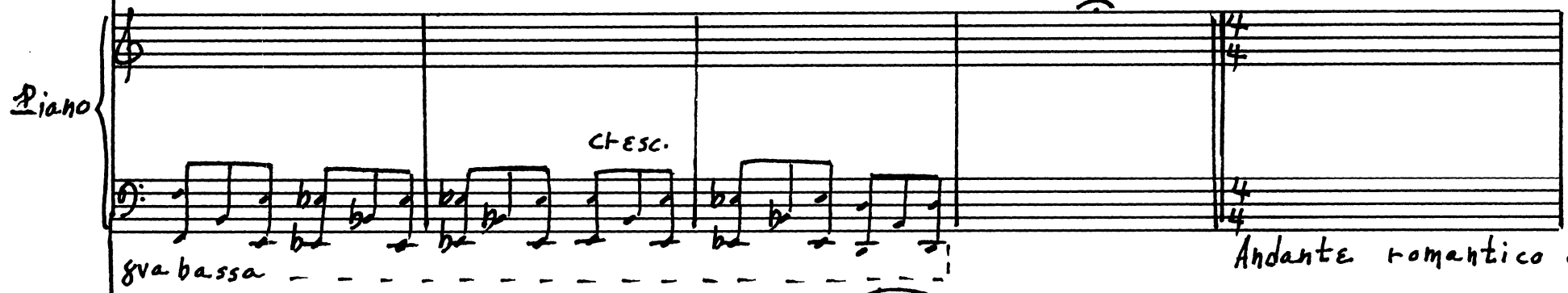
tub of hot water. Within a day, you'll be back in business.

Narr. 

Fl. 


Cl. 

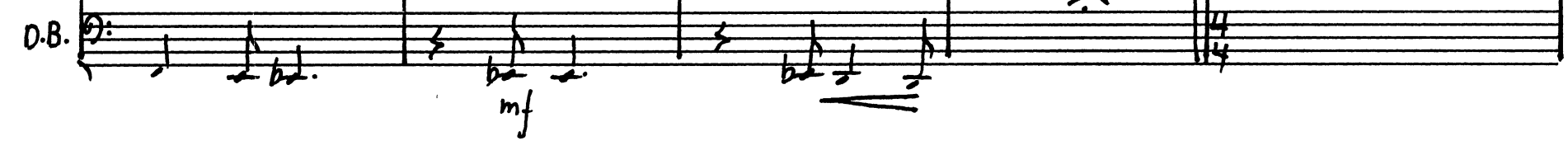
Perc. 

Piano 

Andante romantico $\text{♩} = 44$

Vi. 

Vlc. 

D.B. 

Tommy:
 Tommy enters. The great American Earthquake, the
 He and Uliana Wall Street crash, no food, no homes,
 exchange a no jobs, no cash. So much for free
 long glance. enterprise, the word today is
 organize.

Tommy

VI.

Vlc.

5 $\text{♩} = 48$

Tommy

I've seen lost hamb-lets on the roads and rail-road trains, and dough-boys

Piano

Vlc.

D.B.

10

Tommy

af-ter their bo-nus, march-ing on crut-ches and canes. chil-dren in card-board rooms,

Piano

Vlc.

D.B.

more intense f

15

Tommy built on top of a burned-out Ford. Men shuff-ling in cardboard shoes, their pants held

Fl.

Cl.

Perc. *timp.*

Piano *sim.*

VI. *sim.* *poco f* *arco*

Vlc. *sim.* *poco f* *arco*

D.B. *sim.* *poco f*

Handwritten musical score for a symphony orchestra. The score includes parts for mmy, Fl., Cl., Perc., iaho (Violins and Violas), VI., Vlc., and D.B. The music is in 4/4 time and features a key signature of one flat (B-flat). A rehearsal mark '20' is present in the upper right. The lyrics are: "up by a cond. These are the bad old days, the bubble has burst. Get how but or-ganize first."

Rehearsal mark: 20

Lyrics: up by a cond. These are the bad old days, the bubble has burst. Get how but or-ganize first.

Instrument parts: mmy, Fl., Cl., Perc., iaho (Violins and Violas), VI., Vlc., D.B.

Dynamic markings: *f*

Performance instructions: *3*, *?*, *3*, *3*

Tammy (to Uliana): Why write music that's out of left field? Write for the workers,
for a fair new deal.

Uliana: Times are too hard for the avant-garde. Why write music that's out of
left field. I'll write for the workers, for a fair new deal.

Tammy: The Feds are giving money to artists - including dames. It's your
ticket to a paycheck, and maybe to fame.

$\text{♩} = 54$ with inward happiness.

Uliana 25

My first com- mis- sion, and from the U. S. A. E- qual

Fl. *poco f*

Cl. *sfz p* *sfz p* *mf* *poco f*

Perc. *tri.* *p*

Vlc. *poco f*

D.B. *poco f*

liana
 mon-ey for wo- men art- ists, Ne-ver thought I'd see

Fl.
 Cl.
 Perc.
 Vlc.
 D.B.

30
 liana
 the day. I wrote songs you could sing, songs you could

close harmony style
 I wrote songs you could sing, songs you could

Fl.
 Vlc.
 D.B.

pizz.

♩ = 60

35

Uliana
 march to. La- bor lull- a- bies, some sweet, some harsh, some sweet, some harsh.

Chorus
 march to. La- bor lull- a- bies, some sweet, some harsh, some sweet some harsh.

Vlc.
 mf

C.B.

40

$\text{♩} = 52$ *p*

Uliana
 Odes to my her-oes: the com- mon wo- man and man. I write

Chorus
 Odes to my her-oes: the com- mon wo- man and man.

Fl.

Cl.

Vln.

Vlc.

|||

45

Vlna
 hymns to com- mon folk near and far. I E- ven

Fl.

Cl.

Piano

ped

112

1

50

Yliana wrote one on F. D. R., And one for Et- ea- nor.

Fl.

Cl.

Piano

Vi.

Vlc.

C.B.

Faster,
Agitated

55

Uliana

Tommy

Fl.

Vi.

Vlc.

D.B.

Great news. I'm union organizer for the mid-west. We go back to your home territory next week.

What do I do there, how do I work?

Uliana

Tommy

Fl.

What does she have to do?

you don't get the picture. I've got a regular salary, a good job. My wife doesn't have to work any more.

Be a red-blooded American woman. Be all you can be - a house wife to me, and one day or other, our kids' mother.

More slowly

60

$\text{♩} = 50$

Uliana *bluesy*
 We've been com-rades in ad-ver-si-ty, Af-ter be-ing e-quals, is this the se-quel?

Tommy

Fl. $\#E$ f f

Cl. $\#P$ P

Perc.

Piano

Vi. $\#P$ P P

Vlc. $\#P$ P

D.B. $\#P$ P

65

Uliana *f* You do of course, And

Tommy It's humiliating for a man I want a normal life.
to have a working wife

Perc. *tatchet*

Piano *f*

70

Uliana Even though it's humiliating for a woman to have a second broken marriage.
I want a divorce. Didn't my matches mean anything to you? Or my songs, or all the rest? *J = 66*

Tommy Our wedding march, that was the best.

Piano

75

$\text{♩} = 66$

Uliana

I'm a bout to write a ballet.

Tommy

you don't say. No way. Pack your suit-cases, babe,

Fl.

be-

Cl.

Perc.

Piano

mf
sempre stacc.
8va bassa

VI.

Vlc.

pizz.
b \flat
mf

D.B.

pizz.

Uliana

or not, I've got to go my own

Vlc. *arco*
mf espr.

C.B. *pizz.*

85 rit. Lento $\text{♩} = 40$

Uliana way. So there are still two worlds:

Fl.

Per c. *tamb.*

Piano

90

Liana one for let-ter-bies, and for REC-ipes; the

Fl.

Drum. tamb.

Piano

95

Liana oth-er for af-fairs of state. One to charm and to nur-ture, the

100

Liana oth-er to de-vise and cre-ate. But with all my bra-va-do, am I

Uliana

sure? Am I fol-low-ing a main road or a de- tour. A-

Fl.

mf

Uliana

lone, a- lone, and a- lone

Fl.

Perc.

tamb.

Piano

105

Uliana

(speaking):
 What to look forward to? Whom to look up to?
 What condition, what tradition?
 What to look back on?
 What condition, what tradition?

Fl.

8va

110

9
Combo, Slides

Molto moderato $\text{♩} = 60$

start with film

Handwritten musical score for the first system. It consists of three staves. The top staff is for piano (p), the middle for cello (c.), and the bottom for cello (c.). The piano part starts with a dynamic of *p* and later *mf*. The cello part is marked *quasi declamando* and *mf*, with a *romantico* section indicated by a hairpin. There are triplets and slurs in the cello part. The system ends with a double bar line and repeat signs on both sides.

Handwritten musical score for the second system. It consists of four staves: horn (ano), violin (Vln.), cello (Vlc.), and cello/bass (C.B.). The horn part starts with *poco f* and later *mf*. The violin part starts with *f* and later *poco f espr.*. The cello part also starts with *f* and later *poco f espr.*. The system ends with a double bar line and repeat signs on both sides.

Note: The music for this section is freely adapted from a song by Alma Mahler.
The text is derived from letters of Alma and Gustav on the eve of their marriage.

Fl.

Cl.

Piano

Vln.

Vlc.

D.B.

p

poco rall.

Più mosso $\text{♩} = 72$

mf *fluentel*

mf

pizz. *mf*

mf

123

10

Fl. *mf* *cresc.* *f*

The flute staff contains two measures. The first measure has a dynamic marking of *mf* and a *cresc.* marking. The second measure has a dynamic marking of *f*. Above the staff, there are two curved lines with notes underneath them, indicating fingerings or breath marks. The notes are: $\sharp E$, $\sharp E$, $\sharp F$, $\sharp F$, $\sharp G$, $\sharp G$, $\flat A$.

Cl.

The clarinet staff is empty.

Piano *cresc.* *f*

The piano staff contains two measures. The first measure has a dynamic marking of *cresc.* and the second measure has a dynamic marking of *f*. The notes are: $\sharp d$, $\sharp e$, $\sharp f$, $\sharp g$, $\sharp a$, $\sharp b$, $\sharp c$, $\sharp d$, $\flat e$, $\flat f$, $\flat g$, $\flat a$, $\flat b$.

Vi.

The violin staff is empty.

Vc.

The violoncello staff is empty.

C.B.

The cello/bass staff contains two measures with notes and slurs. The notes are: $\sharp e$, $\sharp f$, $\sharp g$, $\sharp a$, $\sharp b$, $\flat c$.

Handwritten musical score for a chamber ensemble. The score is written on six staves, each with a clef and a key signature of one flat (B-flat). The instruments are labeled on the left: Fl. (Flute), Cl. (Clarinet), Piano, VI. (Viola), Vcl. (Violoncello), and C.B. (Contrabass). The time signature is 2/4. The score is divided into three measures by vertical bar lines. The first measure contains chords for Fl., Cl., and VI. The second measure contains chords for Fl., Cl., VI., and Vcl. The third measure contains chords for Fl., Cl., VI., Vcl., and C.B. The Piano part is written in two staves and includes the instruction "passionato" and a triplet in the final measure. The C.B. part includes the instruction "arco" and a triplet in the final measure. The score is marked with dynamics such as *f* and *passionato*.

125

15

Piano

=

Fl.

Cl.

Perc. *timp.*

Piano

VI.

Vlc.

D.B.

SECRETARY, MAHLER, ALMA MAHLER, COMBO

On the film screen, we see elegant, tranquil scenes from the 1910's: close-up photographs of a Viennese cafe table, elegantly set; a garden; a large, white woman's hat; long gloves

On stage, GUSTAV MAHLER enters with ALMA MAHLER, and Gustav's male SECRETARY. They all wear identifying name-banners. [Headlines on the film screen behind them identify them in more detail.] The SECRETARY jammers away at Alma, who is distraughtly trying to listen to the secretary while she is, at the same time, having an important conversation with her husband. Gustav is oblivious to the Secretary - doesn't see him or hear him.

SECRETARY (speaking to Alma throughout the scene)

Maestro breakfasts at 6, composes till 9, then to the Opera; be sure he's on time.

No moment lost; no interruption. Or what a cost, what an eruption!

When rehearsals are done, he'll lunch home at one. (If he's postponed, I'll advise you by phone.)

No moment lost: no interruption. Or what a cost, what an eruption!

After lunch, a long walk, tea at 5; time for some talk. Back to the opera to rehearse or perform. Home for late supper. Be sure that it's warm.

(Repeat sotto voce throughout following duet)

Molto moderato ca d=60
quasi declamando

Gustav
Al-ma, what is this ob-SES-sion that has fixed it-self in

Piano

Note: The music for this section is freely adapted from a song by Alma Mahler. The text is derived from letters of Alma and Gustav on the eve of their marriage.

Alma

5

ustav
your a-dor- a- ble lit-tle head?

Fl.

Clar.

Piano
poco f
mf

Vln.

Vlc.
poco f espr.

C.B.

The image shows a handwritten musical score for a scene. At the top, there are two empty staves. Below them, the vocal line for Alma is written in a soprano clef with a treble clef. The lyrics are "your a-dor- a- ble lit-tle head?". The piano accompaniment is written in two staves, with dynamics "poco f" and "mf" indicated. The score is divided into three measures by vertical bar lines. A circled number "5" is written above the second measure of the vocal line. The instruments listed on the left are Flute (Fl.), Clarinet (Clar.), Violin (Vln.), Viola (Vlc.), and Cello/Bass (C.B.). The Viola part has a dynamic marking of "poco f espr.".

Piú mosso $\text{♩} = 69$

imploring

Alma

Gus- tar dear, I on- ly said,

Gustav

Fl.

Cl.

Piano

Vln.

Vlc.

D.B.

poco rall.

mf *fluent*

mf

pizz.

mf

10

Alma

that I long to be work- ing on my be- lov- ed

ustav

Fl.

mf cresc. f

Cl.

Piano

cresc. f

VI.

Vlc.

C.B.

15

ma

stav

7.

Cl.

piano

hen-si-ble to me, Who can pic-ture mar-ried life

20

Slower, ca $\text{♩} = 44$

Alma *between two composers!*
A husband and wife!

Gustav *with distaste*
What a pe-cul-iar *com-pe-ti-tive te-*

Fl. *ff*

Cl. *ff*

Perc. *timp.* *f*

Piano *p turgid* *CR ESC.*

VI. *ff* *CR ESC.*

Vlc. *ff*

D.B. *ff*

Spoken:
(sadly)
your wife, not
your colleague.

Alma

Spoken:
Ridiculous!
Degrading!
Indeed!
you must be what I need!

Fl.

Cl.

Perc. timp. pp f

Piano

VI.

Vlc. pizz. f

D.B. pizz. f

Più mosso ♩ = 80

30

Alma

Gustav *impassioned*
Give up your music to possess mine instead, Ac-

Fl. *mf* *cr. esc.*

Cl.

Per-c.

Piano *mf* *cr. esc.*

VI.

Vlc. *mf*

D.B. *mf*

35

Slower $\text{♩} = 56$
questioning

Ma. Both:
or out-marriage
is dead! I must

cept my mu- sic as yours,

timp.
f

con sord.
p

arco
p

arco
p

ct ESC.
f

ct ESC.
f

40

Alma *f* *l'istesso tempo* $\text{♩} = 60$

give up my work? My self? My per-son-al-i-ty!

Guitar

Fl.

Cl.

Perc. // chimes

Piano

VI.

Vlc.

Db.

Gustav *p* $\frac{5}{4}$ \sharp $\frac{4}{4}$ \sharp $\frac{4}{4}$ $\frac{4}{4}$ \sharp $\frac{4}{4}$

my peace, my heav'n, my es- cape from strife.

Fl. $\frac{5}{4}$ $\frac{4}{4}$

Cl. $\frac{5}{4}$ $\frac{4}{4}$

Perc. $\frac{5}{4}$ $\frac{4}{4}$

Piano $\frac{5}{4}$ $\frac{4}{4}$

VI. $\frac{5}{4}$ $\frac{4}{4}$

Vlc. $\frac{5}{4}$ $\frac{4}{4}$

D.B. $\frac{5}{4}$ $\frac{4}{4}$

50

più mosso $\text{♩} = 66$

$\text{♩} = 72$

Gustav

But Alm- schi, Alm- schi, Alm- schi, I,

Fl.

Cl.

Perc.

Piano

VI.

Vlc.

D.B.

Guitar

I am the on-ly per-son-al-i-ty, Me! Me! Me!

Fl.

Cl.

Perc.

Piano

VI.

Vlc.

D.B.

Handwritten musical score for Gustav, Fl., Cl., Perc., Piano, VI., Vlc., and D.B. The score is written on a system of staves. The Gustav part is in bass clef with a dynamic marking of f . The Fl. and Cl. parts are in treble clef with dynamic markings of f and ff . The Perc. part is in bass clef with a *cresc.* marking and dynamic markings of f and $f >$. The Piano part consists of two staves with complex notation including slurs and accidentals. The VI., Vlc., and D.B. parts are in treble, bass, and bass clefs respectively, with dynamic markings of f and ff . The score includes various musical notations such as slurs, accents, and dynamic markings.

142

$\text{♩} = 160$

10

Handwritten musical score for a single staff, measures 1-50. The score is written in treble clef with a 3/4 time signature. It features a complex melodic line with many accidentals (sharps, flats, naturals) and dynamic markings. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 45 are boxed. Performance instructions include *f*, *sva*, *loco*, and *mehof*. The piece concludes with a double bar line.

Molto andante $\text{♩} = 44$

Handwritten musical score for three staves (I, II, III) starting at measure 50. The score is written in treble clef. It features a complex melodic line with many accidentals and dynamic markings. Measure number 50 is boxed. Performance instructions include *poco f, espr.* and *mf*. The piece concludes with a double bar line.

55 $\text{♩} = 160$

Fl. f

Vi. $bd.$

Vlc. $piuf$

Fl. gva 60

65

70

Uliana, Ben, Chorus, Combo

Alla marcia ♩ = 88

Uliana

Ben

Picc.

Cl.

Perc.

Piano

VI.

Vlc.

D.B.

shate drum, shates on

P senza ped.

sempre 8va bassa

P

pp

pp

5

Uliah

When do you leave?

Where to?

Beh

Right away.

Gent. say.

Picc.

Cl.

Perc.

Piano

VI.

Vlc.

D.B.

SEMPLE 8va bassa

10

Uliana *f* *bp.*
War in our life-time, A CURSE

Ben *f*
War in our life-time, A CURSE

Picc.

Clar.

Perc.

Piano

VI.

Vlc. *pizz.* *mf*

D.B. *pizz.* *mf*

Uliana
 on out lives. Who and what

Ben
 on out lives. Who and what

Picc.
 mf

Cl.
 f

Perc.
 f gva

Piano
 mf f

VI.
 mf

Vc.
 mf

D.B.
 mf

Uliana *P senza vibrato*
 in our world will sur- - vive? Pearl Har- bor,

Beh
 in our world will sur- - vive?

Chorus *P senza vibrato*
 Pearl Har- bor,

Picc. *mf*

Cl. *mf* *P*

Perc. *pp*

Piano *pp*
sva bassa

Vi. *mf* *P*

Vk. *arco* *mf*

D.B. *arco* *mf*

20

Uliana *f*
 the Third Reich. Ci- vil- ians die in mas- sive ait-

Ben

Chorus *f*
 the Third Reich. Ci- vil- ians die in mas- sive ait-

Picc.

Cl.

Perc

Piano

8va bassa

VI.

Vlc

D.B.

Uliana *p* strikes. Po-land then Eut-ope- oc-cu-pied. *f* The Jews are The Cho-sch- for
 Beh *f* The Jews are The Cho-sch- for
 Chorus *p* strikes. Po-land, then Eut-ope- oc-cu-pied. *f* The Jews are The Cho-sch- for
 Picc.
 Cl. *p* *f*
 Perc. *timp.* *f*
 Piano *p* *ff*
 Vl. *p*
 Vlc. *pizz.* *p* *f*
 D.B. *pizz.* *p* *f*

25

rit. *atempo* (♩ = 56) *p*

flauto
 geh- o- cide. Ov- ers but- n hu- man flesh

Beh
 geh- o- cide.

Chorus
 geh- o- cide. Ov- ers but- n hu- man flesh

Picc.
p

Cl.
p

Perc.
snare drum

rit. *a tempo* (♩ = 56)

Piano
pp

gva. bassa

VI.
p

Vlc.
pp

D.B.
pp

Yliana *and bone.*

Bch *poco rit.*
How can this New Or-der e-ven a-tone?

Chorus *and bone.*

Picc.

Cl.

Perc. *a tempo (♩ = 56)*
pp

Pno. *pp*
grā bassa

VI.

Vlc. *poco rit.*
mf espt.

D.B.

Uliana *più f*
 we must fight, we must serve. war in our life

Ben
 war in our life-

Chorus *più f*
 we must fight, we must serve. war in our life-

Picc. *p*

Cl. *p* *mf*

Perc.

Piano

VI. *p* *mf*

Vk. *mf*

D.B. *mf*

35

Uliana *dim. e rit.* *pp*
time: is this what we de-serve?

Beh *pp*
time: is this what we de-serve?

Chorus *dim. e rit.* *pp*
time: is this what we de-serve?

Vlc. *dim. e rit.* *pp*

D.B. *pp*

11

Uliana, Narrator, Chorus, Combo

Allegro moderato (♩=63)

Chorus: *poco f*
 Wo-men in the fac-to-ries,

Fl. *mf*

Cl. *mf*

Perc. *wd. blk.* *mf*

iaho

VI. *pizz.* *mf* *sfz*

Vlc. *pizz.* *p* *mf*

D.B. *pizz.* *p* *mf*

Detailed description of the musical score: The score is for a piece titled 'Uliana, Narrator, Chorus, Combo' with a tempo of 'Allegro moderato (♩=63)'. It features a vocal line for the Chorus with lyrics 'Wo-men in the fac-to-ries,'. The instrumental parts include Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Viola (VI.), Violin (Vlc.), and Double Bass (D.B.). The Flute part has a dynamic marking of *mf*. The Clarinet part has a dynamic marking of *mf*. The Percussion part has a dynamic marking of *mf* and includes a wood block (*wd. blk.*). The Viola part has dynamic markings of *mf* and *sfz*, and includes a *pizz.* (pizzicato) marking. The Violin part has a dynamic marking of *p* and includes a *pizz.* marking. The Double Bass part has dynamic markings of *p* and *mf*, and includes a *pizz.* marking. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

5

Harry launches the Epala Gray

$\text{♩} = 52$

Handwritten musical score for various instruments and voices. The score is in 6/8 time and includes the following parts:

- Nat.:** Natural horn part.
- Chorus:** Chorus part with lyrics: "Pi-vet-ing! Fast! Wo-men in the".
- Fl.:** Flute part.
- Cl.:** Clarinet part.
- Perc.:** Percussion part with the instruction "(wd. blk.)".
- Pno.:** Piano part.
- VI.:** Violin part.
- Vc.:** Violoncello part with the instruction "arco".
- D.B.:** Double Bass part.

The score includes dynamic markings such as *f*, *p*, and *pp*, and various musical notations including accents, slurs, and fermatas.

rapidly

Whatever the arguments, whatever

they say

10

Nat.

Chorus

Fl.

Cl.

Perc.

Pno.

Vi.

Vlc.

D.B.

Did it have to, have to
end this way?

We wait for our men, we wait for the end.

f

poco f

f *sub. p*

timp.

f *p*

p

p

15

Slower

f

rit.

Emphatic $\text{♩} = 48$

Uliano *G.P.* $\frac{4}{4}$ $\frac{6}{8}$
 My mah he- ver made it back.

Nat. *G.P.* $\frac{4}{4}$ $\frac{6}{8}$ The A Bomb -
 the great endeavor

Chorus *G.P.* $\frac{4}{4}$ $\frac{6}{8}$

Fl. *G.P.* $\frac{4}{4}$ $\frac{6}{8}$
f

Cl. *G.P.* $\frac{4}{4}$ $\frac{6}{8}$
p

Perc. *G.P.* $\frac{4}{4}$ $\frac{6}{8}$

Piano *G.P.* $\frac{4}{4}$ $\frac{6}{8}$
f p
 gva basso

VI. *G.P.* $\frac{4}{4}$ $\frac{6}{8}$
f

Vk. *G.P.* $\frac{4}{4}$ $\frac{6}{8}$
f espr. *rit.*

D.B. *G.P.* $\frac{4}{4}$ $\frac{6}{8}$
p

Uliana *f* Back came the oth- ers, To the fac-tries and or-ches-tas,

Nar. that changes *f* humanity

Chorus *f* Back came the oth- ers, To the fac-tries and or-ches-tas,

Fl. *f*

Cl. *f*

Perc. *timp.* *poco f*

Piano *crusc.* *f*

gva bassa

Vi. *f*

Vlc. *f*

DB. *f*

Uliana *2* *2* *7*
 they marched back.

Nar. *May end it*
forever.

Chorus *2* *2* *7*
 they marched back.

Fl. *#F*

Cl. *#F*

Perc. *2* *2* *7*

Pna. *2* *2* *7*

gva bassa - - - -

VI. *#F*

Vlc.

O.B.

12 B
Comba, Film

Allegro $\text{♩} = 72$

start at Victory Parade

5

Handwritten musical score for a band, including parts for Piccolo, Clarinet, Percussion, Piano, Violin, Viola, and Double Bass. The score is written in 4/4 time and begins with a dynamic marking of f . The Piccolo part features a melodic line with a trill in the final measure. The Clarinet part has a similar melodic line. The Percussion part includes a triplet of eighth notes. The Piano part consists of a steady accompaniment of chords. The Violin, Viola, and Double Bass parts all play a melodic line with a trill in the final measure. The score is marked with a dynamic of f throughout.

The image displays a handwritten musical score consisting of four systems of staves. The first system includes a treble clef staff with a melodic line, a bass clef staff with a corresponding line, and a grand staff (treble and bass clefs) with chordal accompaniment. The second system features a treble clef staff with a melodic line, a bass clef staff with a corresponding line, and a grand staff with chordal accompaniment. The third system includes a treble clef staff with a melodic line, a bass clef staff with a corresponding line, and a grand staff with chordal accompaniment. The fourth system features a treble clef staff with a melodic line, a bass clef staff with a corresponding line, and a grand staff with chordal accompaniment. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

10

Handwritten musical score for a section of a piece, marked with the number 10 in a box. The score is arranged in a system with seven staves, each labeled with an instrument: Picc., Cl., Perc., Piano, VL, Vl., and D.B. The music is written in a key signature of one sharp (F#) and a common time signature (C). The Picc. part features a melodic line with slurs and accents. The Cl. part has a similar melodic line with some rests. The Perc. part consists of a steady rhythmic pattern of eighth notes. The Piano part has a complex texture with many slurs and accents. The VL, Vl., and D.B. parts provide harmonic support with various rhythmic patterns and slurs. The score is written in black ink on white paper.

Uliana: (on repeat)

Back came the others
To lucky wives and lucky mothers.
Back we stepped.
We stepped back.

15

Picc.

Cl.

etc.

cho

Vl. I

Vl. II

Bsn.

Uliana, Joe, Combo, Film

Allegro $\text{♩} = 60$

5 After the war, husband number 4.

Uliana

Joe

Piano

5 sempre pp senza ped.

4

5

6 sim.

5

m.s. col m.d. 8va bassa

8va bassa

Uliana

10 I'm getting used to getting married.

Fl.

Cl.

Piano

4

5

4

5

m.s. 8va bassa

Vlc.

D.B.

pizz.

bizz.

4

5

4

5

Uliana

timp.

Perc.

pp

Pno.

6 5

ms. 8va bassa

VI.

6 5

Vlc.

6 5

D.B.

Well, I'm certainly not the norm
in a nation that now says "conform!"

13A

The Conformist 50's
Combo, Slides

Allegretto $\text{♩} = 116$

Piano

mf quasi arpeggio

5

Piano (Pno) and Violin (Vlc.) staves. The piano part features a complex, arched melodic line with many accidentals (flats and naturals) and a dynamic marking of *p*. The violin part has a more rhythmic line with a dynamic marking of *mf*.

10

Piano (Pno) and Violin (Vlc.) staves. The piano part continues with arched melodic lines. The violin part has a dynamic marking of *mf* and ends with a double bar line.

Piano

Piano (Piano) staff. The melodic line is arched and includes a dynamic marking of *mf*.

VI.

Violin (VI.) staff. The melodic line is arched and includes a dynamic marking of *mf*.

Vlc.

Violin (Vlc.) staff. The melodic line is arched and includes a dynamic marking of *f espr.*

C.B.

Double Bass (C.B.) staff. The melodic line is arched and includes a dynamic marking of *f espr.*

8va - - - - -

Picc. 15

Cl.

Perc. xyla.

Piano

VI.

Vlc. pizz.

D.B. pizz.

Handwritten musical score for Percussion, Clarinet, Piano, Violin, and Double Bass. The score is in 3/8 time and consists of two measures. The Percussion part features a xylophone line with triplets and accents. The Clarinet and Piano parts have complex rhythmic patterns with accents. The Violin and Double Bass parts play pizzicato triplets. The score includes various musical notations such as dynamics (f), accents (>), and slurs.

Allegro $\text{♩} = 60$

Uliana

Joe

Fl.

Cl.

Perc.

Pno.

VI.

Vlc.

D.B.

So much sound
from such a little girl!

She says she
respects my
need for secrecy.

6 5 2 5

6 5 2 5

f

6 5 2 5

6 pp 5 2 5 cresc.

m.s. sva bassa

6 pizz. sfz

p 6 pizz.

p

5

10

Uliana

Joe

She knows I have
to keep my work
a mystery.

Fl.

Cl.

Perc.

vibr.

f

Trp.

mf

5 P sub.

m.s. gra bassa

Vl.

Vlc.

D.B.

15

What are you doing?

Of your dream?

I'm in pursuit.

ana

4 5 6 5 6

Fl.

4 5 6 5 6

lc.

mf

vp.

ms. 8^{va} - basso

I.

pizz.

mf

lc.

4 5 6 5 6

II.

4 5 6 5 6

Uliana

Joe: That's cute, that's cute.
This is big-time. I'm working for the big man now.
Here's all the background on my new case.

Fl.

Bass Clar. *poco f* *espt.* *f*

Perc.

Pno. *cr-esc.*
m.s. 8^{va} bassa

Vi.

Vlc.

D.B.

Film sequence

25

Uliana

Joe

Fl.

Bass Cl.

Perc.

Pno.

Vi.

Vk.

DB.

JOE: (speaking over last FBI file
 in McCarthy sequence):
 The Feds gave money to artists,
 including dames.
 It was your ticket to a paycheck;
 now name names!
 The McCarthy film sequence ends.]

Lento $\text{♩} = 42$

My mysterious guy turns out to be a member of the F.B.I.!

Uliana

Bass Cl. *rit.*

Piano

VI. *arco*

Yk.

D.B.

Tranquillo $\text{♩} = 52$

5

1.ong

2.B.

3.etc.

4.c.

5.

6.c.

7.B.

practise mute
M.M. 69, six notes per tick

bell-like

Keep both soft and damper pedals down; change damper ped. at *

accidentals affect only those notes before which they occur

10

The musical score consists of several staves. The top staff is labeled 'strc.' and contains a double bar line followed by a fermata. Below it are two staves for piano accompaniment, labeled 'no.', with notes and stems. The third staff is for the voice, labeled 'l.', and contains a melodic line with various accidentals (sharps, flats, naturals) and slurs. The fourth and fifth staves are for cello and bass, labeled 'lc.' and 'B.', respectively, and contain rhythmic patterns with stems and flags. At the bottom of the page, there are three empty staves.

Fl. *p*

Cl.

Perc. *mf* *l.v.*

iano

Vi.

Vi.

C. B.

Detailed description: This is a handwritten musical score for a chamber ensemble. It consists of seven staves. The Flute (Fl.) staff has a treble clef and a key signature of one sharp (F#). It features a dynamic marking of *p* and a long slur over the first two measures. The Clarinet (Cl.) staff has a treble clef and a key signature of one sharp. The Percussion (Perc.) staff has a double bar line and a dynamic marking of *mf* with the instruction *l.v.* (left hand). The Piano (iano) part consists of two staves with treble and bass clefs and a key signature of one sharp. The Violin (Vi.) staff has a treble clef and a key signature of one sharp, with a complex melodic line featuring many accidentals and slurs. The Viola (Vi.) staff has a treble clef and a key signature of one sharp, with a simple accompaniment of quarter notes. The Cello and Double Bass (C. B.) staff has a bass clef and a key signature of one sharp, with a simple accompaniment of quarter notes. The score is divided into three measures by vertical bar lines.

Handwritten musical score for a symphony orchestra, page 184. The score includes staves for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano, Violin (VI.), Viola (Vl.), and Double Bass (D.B.).

The Flute part begins with a dynamic marking of *f* and a hairpin crescendo leading to a fortissimo *ff* dynamic. A box containing the number 15 is placed above the staff. The Clarinet part is mostly silent, with a few notes in the third measure. The Percussion part has a dynamic marking of *mf* and a hairpin crescendo leading to a fortissimo *ff* dynamic. The Piano part consists of two staves with various notes and rests. The Violin part features a complex melodic line with many accidentals (sharps and flats) and slurs. The Viola, Viola, and Double Bass parts are mostly silent, with a few notes in the third measure.

Fl. *p dolce*

Cl.

Perc.

Piano

VI.

Vk.

D.B.

Detailed description: This is a handwritten musical score for a chamber ensemble. The score is written on seven staves. The Flute (Fl.) part features a melodic line with a five-fingered scale-like passage marked *p dolce*. The Clarinet (Cl.) part is mostly silent. The Percussion (Perc.) part has a simple rhythmic pattern. The Piano part consists of two staves with chords and single notes. The Violin (VI.) part has a complex melodic line with many accidentals and slurs. The Viola (Vl.), Violoncello (Vk.), and Double Bass (D.B.) parts have simple rhythmic patterns.

Handwritten musical score for a symphony orchestra, page 186. The score includes staves for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Piano), Violin (VI.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.).

The Piano part features a melodic line with dynamic markings *pp* and *gva* (ritardando), and a bass line with a circled asterisk. The Violin part has a melodic line with various accidentals and dynamics. The Percussion part includes a *mf* marking and a first violin (*1.v.*) marking. The Flute, Clarinet, Viola, Violoncello, and Double Bass parts are mostly silent, indicated by rests.

Handwritten musical score for a woodwind and string ensemble. The score is arranged in a system with seven staves:

- Fl.** (Flute): Features a melodic line with a slur over measures 18-20. A box containing the number "20" is positioned above the slur. A dynamic marking "p" (piano) is written below the staff.
- Cl.** (Clarinet): Empty staff.
- Perc.** (Percussion): Empty staff.
- 2no.** (2nd Horn): Features a melodic line with slurs and dynamic markings.
- VI.** (Violin I): Features a complex melodic line with many accidentals (sharps and flats) and slurs.
- VC.** (Violoncello): Features a melodic line with slurs and dynamic markings.
- B.** (Bass): Features a melodic line with slurs and dynamic markings.

Handwritten musical score for measures 187-188, featuring the following parts and annotations:

- Flute (Fl.):** Measure 188 contains a triplet of eighth notes with a 3:2 ratio. The notes are marked with dynamics mf and f .
- Clarinet (Cl.):** Measure 187 features a long, curved line indicating a sustained note or breath mark, starting at mf .
- Percussion (Perc.):** Measure 187 includes a note marked mf with the instruction "i.v." (in vivo).
- Piano (Pno.):** The left and right hands are marked with lightning bolt symbols. The instruction "keep pedals down" is written below the right hand.
- Violin (Vl.):** Measure 187 contains a melodic line with various accidentals (sharps and flats) and slurs. The instruction "REMOVE MUTE" is written at the end of the measure.
- Viola (Vlc.) and Double Bass (D.B.):** Both parts feature lightning bolt symbols in measure 187, indicating sustained notes or specific playing techniques.

Handwritten musical score for four measures, featuring a boxed measure number 25. The score includes staves for Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vl.), Viola (Vlc.), and Double Bass (D.B.).

Flute (Fl.): Measures 1-3 contain eighth-note triplets with a 3:2 ratio. Measure 4 contains a half-note chord with a sharp sign (#) and a *mf* dynamic marking.

Clarinet (Cl.): Empty staff.

Percussion (Perc.): Empty staff.

Piano (Pno.): Empty staff.

Violin (Vl.): Measures 1-3 contain eighth-note triplets with a 3:2 ratio. Measure 4 contains a half-note chord with a sharp sign (#), a *mf* dynamic marking, and a *pizz.* (pizzicato) marking.

Viola (Vlc.): Measures 1-3 contain eighth-note triplets with a 3:2 ratio. Measure 4 contains a half-note chord with a sharp sign (#) and a 3:2 ratio.

Double Bass (D.B.): Measures 1-3 contain eighth-note triplets with a 3:2 ratio. Measure 4 contains a half-note chord with a sharp sign (#) and a 3:2 ratio.

Repeat meas. 29 thru 32 until visual cue of JFK's funeral

30

Handwritten musical score for measures 29-32. The score is arranged in a system with seven staves: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Piano (Pno.), Violin (VI.), Viola (Vlk.), and Double Bass (DB.).

- Flute (Fl.):** Measures 29-32. Measure 29: $5/8$ time signature, notes G4, A4, B4, C5, D5. Measure 30: $5/8$ time signature, notes G4, A4, B4, C5, D5. Measure 31: $2/4$ time signature, notes G4, A4, B4, C5. Measure 32: $2/4$ time signature, notes G4, A4, B4, C5. Dynamics: f . Performance markings: $3:2$ and 7 above measures 31 and 32. *lunga* with a slur over the final note in measure 32.
- Clarinet (Cl.):** Measures 29-32. Measure 29: $5/8$ time signature, notes G4, A4, B4, C5, D5. Measure 30: $5/8$ time signature, notes G4, A4, B4, C5, D5. Measure 31: $2/4$ time signature, notes G4, A4, B4, C5. Measure 32: $2/4$ time signature, notes G4, A4, B4, C5. Dynamics: f . *lunga* with a slur over the final note in measure 32.
- Percussion (Perc.):** Measures 29-32. Measure 29: $5/8$ time signature, notes G4, A4, B4, C5, D5. Measure 30: $5/8$ time signature, notes G4, A4, B4, C5, D5. Measure 31: $2/4$ time signature, notes G4, A4, B4, C5. Measure 32: $2/4$ time signature, notes G4, A4, B4, C5. Dynamics: f . Performance marking: *l.v.* (left hand) under measure 30. *lunga* with a slur over the final note in measure 32.
- Piano (Pno.):** Measures 29-32. Measure 29: $5/8$ time signature, notes G4, A4, B4, C5, D5. Measure 30: $5/8$ time signature, notes G4, A4, B4, C5, D5. Measure 31: $2/4$ time signature, notes G4, A4, B4, C5. Measure 32: $2/4$ time signature, notes G4, A4, B4, C5. Dynamics: f . *lunga* with a slur over the final note in measure 32.
- Violin (VI.):** Measures 29-32. Measure 29: $5/8$ time signature, notes G4, A4, B4, C5, D5. Measure 30: $5/8$ time signature, notes G4, A4, B4, C5, D5. Measure 31: $2/4$ time signature, notes G4, A4, B4, C5. Measure 32: $2/4$ time signature, notes G4, A4, B4, C5. Dynamics: f . *lunga* with a slur over the final note in measure 32.
- Viola (Vlk.):** Measures 29-32. Measure 29: $5/8$ time signature, notes G4, A4, B4, C5, D5. Measure 30: $5/8$ time signature, notes G4, A4, B4, C5, D5. Measure 31: $2/4$ time signature, notes G4, A4, B4, C5. Measure 32: $2/4$ time signature, notes G4, A4, B4, C5. Dynamics: f . Performance markings: 3 above measures 29 and 30. *lunga* with a slur over the final note in measure 32.
- Double Bass (DB.):** Measures 29-32. Measure 29: $5/8$ time signature, notes G4, A4, B4, C5, D5. Measure 30: $5/8$ time signature, notes G4, A4, B4, C5, D5. Measure 31: $2/4$ time signature, notes G4, A4, B4, C5. Measure 32: $2/4$ time signature, notes G4, A4, B4, C5. Dynamics: f . Performance markings: 3 above measures 29 and 30. *lunga* with a slur over the final note in measure 32.

at visual cue of Nixon

Raucous $\text{♩} = 80$

Handwritten musical score for orchestra, measures 33-35. The score is in 3/4 time and features the following parts:

- Flute (Flc.):** Measures 33-35, marked *f*. Includes a circled measure number "33" above the staff.
- Clarinet (Cl.):** Measures 33-35, marked *f*.
- Xylophone (Xyl.):** Measures 33-35, marked *f*.
- Piano (Piano):** Measures 33-35, marked *molto f*. Features sustained chords with slurs.
- Violin I (VI.):** Measures 33-35, marked *f*. Includes a circled measure number "33" above the staff.
- Violin II (Vlc.):** Measures 33-35, marked *f*. Includes a circled measure number "33" above the staff.
- Double Bass (D.B.):** Measures 33-35, marked *f*. Includes a circled measure number "33" above the staff.

The score includes various musical notations such as accidentals, slurs, and dynamic markings. The page number "191" is written at the bottom center.

Handwritten musical score for percussion instruments. The score is written in 3/4 time and consists of six staves:

- pic.** (Piccolo): Treble clef, 3/4 time. Features melodic lines with various accidentals (sharps, flats, naturals) and dynamic markings like *f*.
- sl.** (Snare): Treble clef, 3/4 time. Features melodic lines with various accidentals and dynamic markings like *f*.
- Xyl.** (Xylophone): Treble clef, 3/4 time. Features melodic lines with various accidentals and dynamic markings like *f*.
- ano** (Anvil): Bass clef, 3/4 time. Features sustained chords with dynamic markings like *molto f*.
- tl.** (Tom-Tom): Treble clef, 3/4 time. Features melodic lines with various accidentals, dynamic markings like *f*, and a circled number '10'.
- lc.** (Low Conga): Bass clef, 3/4 time. Features melodic lines with various accidentals, dynamic markings like *f*, and triplet markings.
- T.B.** (Tambourine): Bass clef, 3/4 time. Features melodic lines with various accidentals and dynamic markings like *f*.

On visual cue? after Stop the Blood bath slide

$\text{♩} = 44$

45

Soprano Chorus: p d.p. #d.p. oo d.p. #d.p. oo
ah ee ah ee

Male Voices: p d.p. #d.p. oo d.p. #d.p. oo
ah ee ah ee

Picc.: p

Clar.: p

Perc.: timp. pp

Pno.: mf

VI.:

Vlc.: mf espr.

D.B.:

Tranquillo $\text{♩} = 52$

50

Tr. Perc. $\frac{4}{4}$ *gong* *f* *l.v.*

Dr. $\frac{4}{4}$ *p*

Chorus *(film ends)* *p* *Be* *cool,*

Male Voices

Perc. *(gong)* *mf* *l.v.*

Eno. *bell-like* *p*
 Keep both soft and damper pedals down; change damper ped. at \otimes

VI. *practise mute*
M.M. 69, six notes per tick
pp
accidentals affect only those notes before which they occur

Vlc. *pizz.* *p*

D.B. *pizz.*

55

p

Uliana *p* hang loose,

Chorus *p* hang loose,

Male Voices *mf* a2
be

Perc.

Pno.

VI. *tr* *tr* *tr*

Vlc.

D.B.

Uliana
than be-³ing greed-y

Chorus
than be-³ing greed-y

Male
Voices
(tr) than be-³ing greed-y

Fl.

Cl.

Perc.
mf — i.v.

Piano

VI.

Vk.

D.B.

Uliana

Chorus

Male Voices

Fl.

Cl.

Perc.

Piano

VI.

Vlc.

D.B.

mf, chanting

No more

p dolce

Uliana

Chorus *mf* chanting
ma - ter - i - al - is - m, or war

Male Voices
bi - got - ry, ma - ter - i - al - is - m, or war.

Fl.

Cl.

Perc.

Piano
gva
pp
mf i.v.

VI.

Vlc.

D.B.

Uliana

Chorus

Male Voices

Fl.

Cl.

Perc.

Pho.

VI.

Vlc.

D.B.

(Both voices)
100 years after the

Uliana

Chorus

Male Voices: Emancipation Proclamation, three students and I sat down at a

Fl.

Cl.

Perc.

Pno.

VI.

Vlc.

O.B.

Uliana

Chorus

Male voices: lunch counter on South Elm Street, and asked for a cup of coffee.

Fl.

Cl.

Perc.

Pno.

Vi.

Vk.

D.B.

$\text{♩} = 44$

Flute
 Flute
 Male Voices

poco f
 Love is the life-style we're living for,
f

Fl.
 Cl.

f

Perc.

mf i.v.

Pho.

VI.

Vk.

OB.

$\text{♩} = 56$

Uliana *f* *Now!* *Now!* *Now!*

Chorus *f* *Now!* *Now!* *Now!*

Male Voices *f* *Now!* *Now!* *Now!* It never came. We sat there until the place closed for the night.

Fl.

Cl.

Perc. *f*

1st Male Voice $\text{♩} = 50$ *ardent* to Uliana. Come with me to eat

Pno. $\text{♩} = 50$ *practise mute* *arco*

Vln. *arco*

Vlc.

D.B.

Uliana

Chorus

Male Voice

na-tive roots, drink beet-le juice and

Fl.

Cl.

Rec.

Pno.

VI.

Vlc.

D.B.

Uliana

Chorus

Mak Voice
 learn ³ the lang- uage of the Bam- e- o jung- le,

Fl.

Cl.

Perc
 xyl. *f*

Pno.

Vl.

Vlc.

D.B.

Uliana
 Chorus
 Male Voice
 Fl.
 Cl.
 Perc.
 Pho.
 VI.
 Vlc.
 D.B.

I love you to the core!
 tr (#)

f

207

Male Voices That non-existent cup of coffee boiled over in 15 cities in the South,

Vln. Handwritten musical notation for Violin, featuring various notes, accidentals, and slurs.

Male Voices and gave us an unquenchable thirst for justice.

Uliana *f* excited To the Peace Corps! A-way! I'll write you a work song, a theme

Fl. Handwritten musical notation for Flute, including dynamic markings like *f*.

Cl. Handwritten musical notation for Clarinet, including dynamic markings like *f*.

Perc. xyl. Handwritten musical notation for Percussion (xylophone), including dynamic markings like *f*.

Vln. Handwritten musical notation for Violin.

Vlc. Handwritten musical notation for Violoncello, including dynamic markings like *f*.

D.B. Handwritten musical notation for Double Bass, including dynamic markings like *f*.

95

Flute
with ag-ri-cul-tur-al var-i-a-tions!

Molto andante $\text{♩} = 48$ 100

Flute

Chorus
Jack Ken- ne- dy

Male Voices
Fare- well Fare- well

Fl.

C.

Perc.

Piano

change pedal on each chord

VI.

mf dolce

arco

VIc.

p

arco

D.B.

p

Uliana

Chorus

Male Voices

Fl.

Cl.

Perc.

Pno

VI.

Vlc.

D.B.

f

p sob

Ché³ Gué-var-a,

Mar-tin Lu-ther, heav-en sent

Fare-well,

Fare-well

Black, beau-ti-

mf

mf

Uliana *f* *and proud.* *p.* I'll write an ode

Chorus *f* Mal-colm *p.* pro-phet of vi-o-lence

Male Voices *f* Fare-well *f* pro-phet of vi-o-lence

110

Uliana *p.* and we'll sing it

Chorus Mal-colm, turned *p.* mes-sen-ger of tol-er-ance

Male Voices *f* fare-well *f* mes-sen-ger of tol-er-ance

Perc *f* gong

Uliana
loud, loud, loud.

Chorus
loud, loud, loud.
Mi- chael

Male
Voices
loud, loud, loud. Fare- well

Fl.
p

Cl.

Perc.
I.v.

Pno.
p

VI.
p

Vk.
p

D.B.
p

Uliana
 Mi-chael and An-drew and James, fate- well, sons who ne- ver lived to be

Chorus
 An- drew and James, Mi-chael and An- drew and James. Fate- well, Bob- by, sons who ne- ver lived to be

Male Voices
 Fate- well, the Ku Klux Klan names no names. Fate- well sons who ne- ver lived to be

Fl.
 Cl.
 Perc. (drum) i.v.
 Pno.
 VI.
 Vlk.
 D.B.

Uliana
vets,
Fare- well chil-dren of Vi- et- nam, no

Chorus
vets,
Fare- well

Male
Voices
vets,
No no

Pno.

Uliana
no, we won't go
our chil-dren of Kent State cried be-

Chorus
chil-dren of Vi- et- nam,
our chil- dren of Kent state cried be-

Male
Voices
we won't go, we won't go,
our chil-dren of Kent state cried be-

Pno.

Uliana
fore they died. The deeds

Chorus
fore they died. The deeds

Male Voice
fore they died. The deeds

Fl.

Cl.

Perc.
P l.v.

Pno.
F F F #F #F F

VI.
practise mute
pp

Vlc.
pp

DB.
pp

Uliana

we did, the fate we earned,

Chorus

we did, the fate we earned,

Male Voice

we did, the fate we earned,

Fl.

Cl.

Rec.

Tho.

VI.

Vlc.

D.B.

Uliana
when will we E- ver, E- ver learn?

Chorus
when will we E- ver learn?

Male
Voice
when will we E- ver learn?

Fl.
Cl.
Perc.
Pno.
Vi.
Vlc.
D.B.

Uliana, Tommy, Chorus, Male Voice, Combo

Andante $\text{♩} = 52$

Poco Allegro $\text{♩} = 58$

Uliana

Tommy

Fl.

Cl.

Perc.

Pho.

Vl.

Vc.

Db.

mf espr.

f

f

p

f

p

mf

f

p

timp.

5

Uliana

Tommy

Fl.

Cl.

Trc.

Pno.

VI.

Vk.

D.B.

The war is done, the na-tion spent, It's time to change the en-

101

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on ten staves, with the vocal line at the top and the double bass line at the bottom. The music is in 6/8 time and features a key signature of one flat (B-flat major or D minor). The vocal line includes the lyrics "vi - to - ri - a - ment. U - li - a - na - a,". The instrumental parts include strings (Violins I and II, Viola, Cello, Double Bass), woodwinds (Flute, Clarinet), and percussion. The score includes dynamic markings such as *f*, *mf*, and *sfz*, and various musical notations including slurs, accents, and articulation marks. The piece concludes with a final cadence in the vocal line.

Meno mosso $\text{♩} = 66$

Fl. *f*

Cl. *f*

Perc. *f* xyl.

Pno. *f*

VI.

Vlc.

D.B.

Tommy
sun- rise, I e- ven heard you won the lot it- ter prize

20

Tango $\text{♩} = 58$

Uliana

Tommy

Fl.

Cl.

Perc.

Pno.

VI.

Vlc.

D.B.

So you did he- come all you could be, by liv- ing for

f

f

arco

f

3

3

Uliana
Tom-my Room-ey at last you un-der-stand what I meant! You too

Fl.
Cl.

Perc.

Drum

VI.
Vlc.
D.B.

pizz. arco
f

30

Soprano
fought for great causes, Now the environment!

Tenor

Fl.

Cl.

Perc. *tata-tams*

Pno.

VI.

VIc.

D.B.

Meno mosso $\text{♩} = 52$

35

Uliana

Tommy

Tom- my, my heart ne- ver

Detailed description: This block contains the vocal staves for Uliana and Tommy. Uliana's part begins with a double bar line and a fermata, followed by a melodic line starting on a G4 note. Tommy's part is a single bass line with a double bar line and a fermata.

Fl.

Detailed description: Flute staff with a melodic line starting on a G4 note, featuring a double bar line and a fermata.

Cl.

Detailed description: Clarinet staff with a melodic line starting on a G4 note, featuring a double bar line and a fermata.

Perc.

Detailed description: Percussion staff with a rhythmic pattern of eighth notes, featuring a double bar line and a fermata.

Pno

Detailed description: Piano staff with a double bar line and a fermata.

VI.

Detailed description: Violin I staff with a melodic line starting on a G4 note, featuring a double bar line and a fermata.

Vlc.

mf
espr-es.

Detailed description: Violin II staff with a melodic line starting on a G4 note, featuring a double bar line and a fermata.

D.B.

Detailed description: Double Bass staff with a double bar line and a fermata.

40

Uliana *mp* changed. I ne- ver took

Tommy *mp* I feel ex- act- ly the same.

Fl.

Cl.

Perc.

Trp.

VI. *mf espr.* *sva...*

Vlc.

D.B.

45

poco rit.

Allegretto $\text{♩} = 48$

Uliana *mf*
 an- y oth- er man's name. mar- ty me,

Tommy *mf*
 coaxing Then mar- ty me, mar- ty me,

Fl.

Cl.

Perc.

Pno.

VI. *sva*

Vlc.

D.B.

Uliana
mar-ry me a-gain. will, I will, SWEAR

Tommy
mar-ry me a-gain, a-gain, a-gain.

Fl.
mf

Cl.
p

Perc.

Pno.

VI.

Vlc.

D.B.

Uliana

true love to me, to me, and I'll be- come Uli- i- an- a Room-ey Room-ey

Cl.

Vln.

mf

Molto moderato $\text{♩} = 54$

Uliana

55 dolce

To prove our faith in the fu- ture

Tommy

Pno.

VI.

Vlc.

D.B.

p

60

Uliana
Tom- my let's have a child

Tommy
Mis- sus Roon-ey - Roon-ey that's

Fl.

Cl.

Perc.

Pno.

VI.

Vlc.

D.B.

Meno mosso ♩ = 96

65 *mf*

Uliana When Sar-ah bore

Tommy loon-ey, that's wild, you must be al-most eight-y five!

Vlc. *p* *espr.*

70

Uliana Is-aac she was nine-ly two, Ab-ra-ham be-gat at a

Pho. *p*

VI. *practise mute* = = = = *pp*

Vlc. *p*

D.B. *p*

75

Uliana
 hun- dred, Why can't you? These times are

Tommy

Pho.

VI.

Vk.

D.B.

80 Poco più mosso $\text{♩} = 104$

Uliana
 Birth and death will for- ev- er be the

Tommy
 bygone.

Perc.

vib.

VI.

234

Uliana
same,
but it's the in-between

Chorus
Birth and death will forever be the same,

Tommy and Male Vce
Birth and death will forever be the same,

Fl.
f

Cl.
f

Perc.
vib.
f

Pho.
f sonoro

VI.
no mute
f

Vk.
f

D.B.
f

90

95

Ulricha

time that's in constant change.

Chorus

But it's the in-between time that's in constant

Male Voices

But it's the in-between time that's in constant

Fl.

Cl.

Perc.

Pno.

VI.

Vk.

D.B.

Chorale ♩ = 50

Uliana
Time can make us fam-ous, time can make us fools,
change.

Chorus
Time can make us fam-ous, time can make us fools,
change.

Male
Voices
Time can make us fam-ous, time can make us fools,
change.

Fl.

Cl.

Perc.

Pno.

Vl.

Vlc.

D.B.

100

Uliana
 And so the best aim is to live by com- pass- ion's

Chorus
 And so the best aim is to live by com- pass- ion's

Male Voices
 And so the best aim is to live by com- pass- ion's

Fl.

Cl.

Perc.

Pno.

VI.

Vlc.

D.B.

238

Uliana
rules, to live by com- pass- ion's rules.

Chorus
rules, to live by com- pass- ion's rules.

Male
Voices
rules, to live by com- pass- ion's rules.

Fl.
f

Cl.
f

Perc.
chimes
f

Pno
f

VI.
f

Vlc.
f

D.B.
f