Memoirs of Uliana Rooney

a chamber opera

Libretto and film
Sonya Friedman

Music
Vivian Fine

Cast

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

Combo

Flute, interch. with piccolo
Clarinet in Bflat, 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
- roto-toms
- glockenspiel
- triangle
- tambourine
- gong
- temple blocks

I

Alicia, Narrator, Combo, Film

Allegro moderato ♩ = 72

Flute

Clar. in B♭ (sounds as written)

Perc.

susp. cym. wire brush

Piano

8va

Violin

pizz.

Vlc.

pizz.

D.B.

pizz.

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5

Fl.

Clar.

mf

Perc.

(sus. cym.)

Piano

mf

Vl.

arco

mf

Vlc.

D.B.

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10

Uliana

The music of my childhood

Fl.

poco f

mf

Cl.

poco f

mf

Perc.

vib.

l.v.

poco f

l.v.

Piano

Vl.

poco f

mf

Vlc.

mf

D.B.

mf

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15

Uliana — 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

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Meno mosso ♩ = 52

20

Yliana

mf dolaroso

And songs of the old world and the

rit.

Fl.

mf

espr.

Cl.

Perc.

Piano

Meno mosso ♩= 52

rit.

Vl.

espr.

Vlc.

D.B.

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Uliana

new.

f belt it out

God,

Fl.

Cl.

(timp.)

Perc.

Piano

Vl.

Vlc.

D.B.

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25

Gliana

God

sent

a

Fl.

Cl.

mf

(timp.)

Perc.

Piano

mf

Vl.

mf

Vlc.

D.B.

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Yliana

plague of lo- custs, of

Fl.

f

Cl.

f

Perc.

(timp.)

p mf p

Piano

poco f

8va bassa

Vl.

f

Vlc.

mf mf

D.B.

mf mf

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14 Staves

30

Uliana

lo- custs, and the Pha- raoh let my peo- ple

Fl.

Cl.

Perc.

(timp.)

Piano

sempre 8va bassa

Vl.

Vlc.

D.B.

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35

Uliana

go.

Narrator

They crossed the Red Sea

Fl.

Cl.

Perc.

(timp.)

Piano

sempre 8va bassa

Vl.

Vlc.

pizz.

D.B.

pizz.

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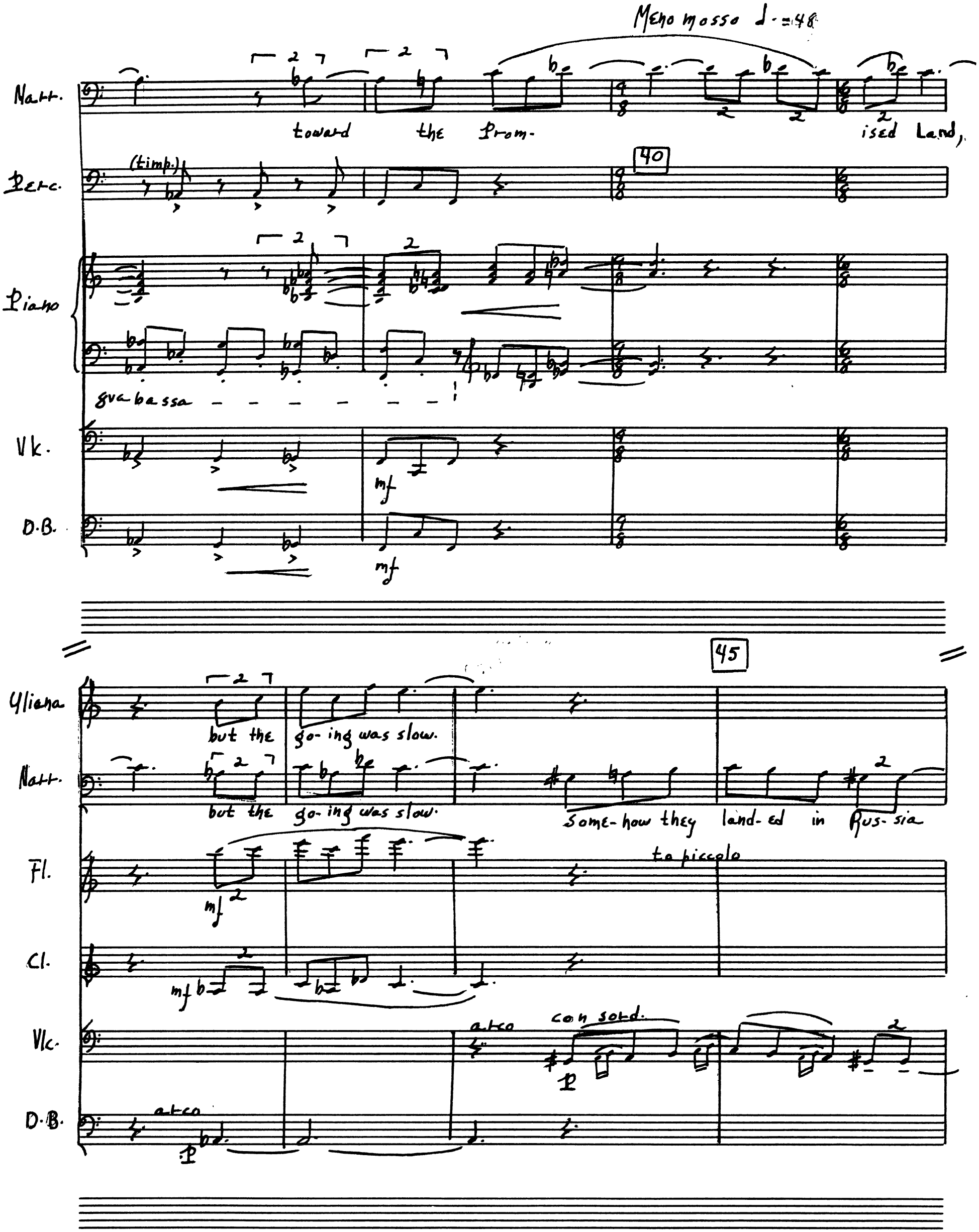

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Uliana

Where the Pha- roah be- came the

Narr.

Where the Pha- roah be- came the

Picc.

Cl.

Perc.

(timp.)

Piano

Vl.

con sord.

Vlc.

D.B.

CIRCLE BLUE PRINT CO., INC.

50

Uliana

Natt.

Picc.

Cl.

Perc.

Piano

Vl.

Vk.

D.B.

Czar.

Czar.

(timp.)

mf

p

mf

Their past was all pain, their fu-ture the

their fu-ture the

8bassa'

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55

Allegro ♩. = 72

Uliana

same. Why had they wan-dered so far?

Nat.

same. Why had they wan-dered so far?

Picc.

Cl.

Perc.

(timp.)

susp. cym. soft mallets

Piano

Vl.

senza sord.

Vlc.

senza sord.

D.B.

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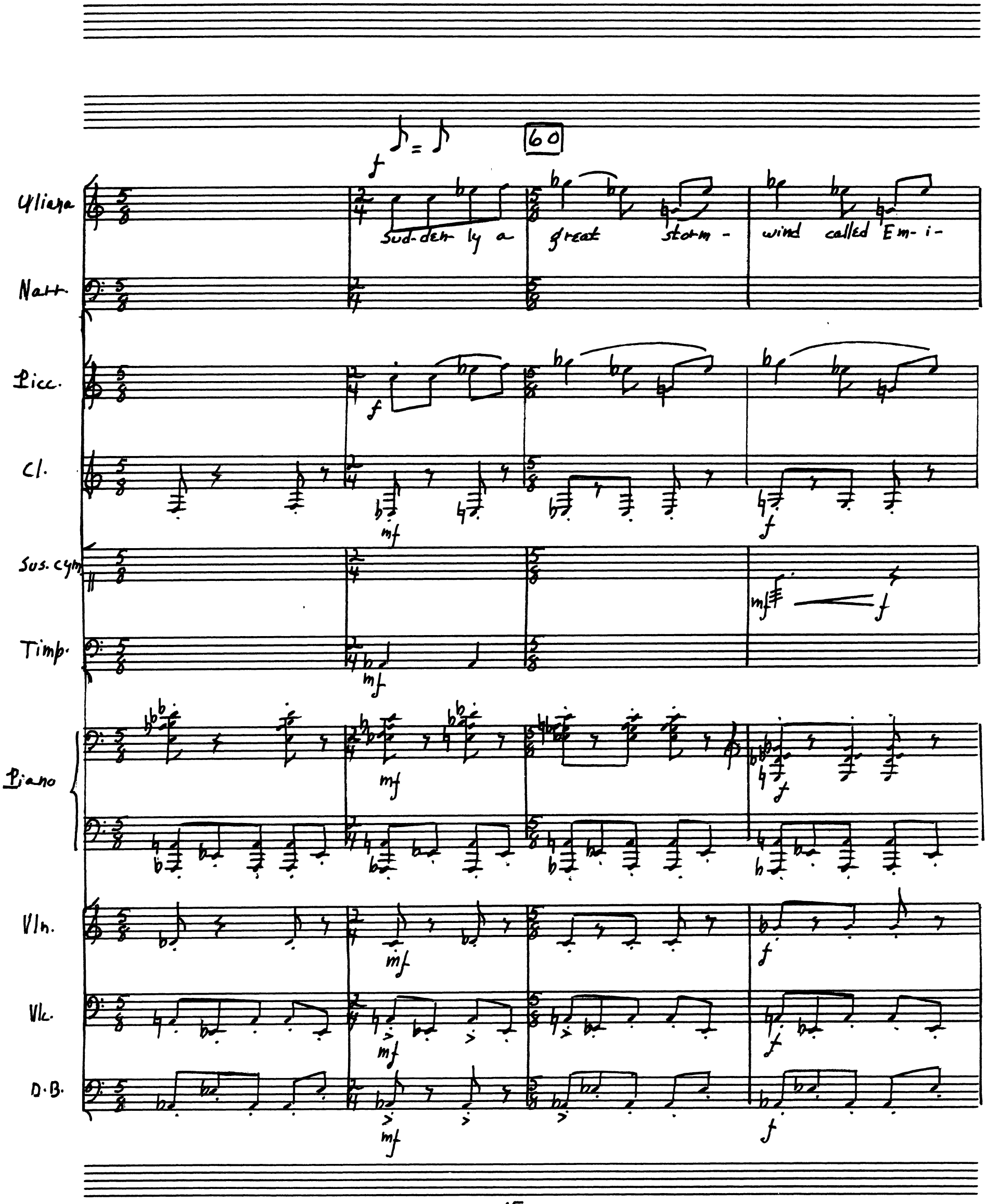

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65

Uliana

gra- tion swept my young par-ents a- cross the At- lan- tic O- cean,

Narr.

Picc.

Cl.

Sus.cym.

mf f

Timp.

Piano

Vl.

Vlc.

D.B.

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Uliana

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

Narr.

A tor-

Picc.

Cl.

Sus. cym.

Timp.

Piano

gra ba ssa - - - - -

Vl.

Vlc.

C.B.

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70

Uliana

Narr.

ha- do twirled them down in- to Kan- sas, to farm new free

Picc.

Cl.

Vlc.

C.B.

75

Lento

Tranquillo ♩= 52

Uliana

earth

Narr.

earth, and dust and sand.

Picc.

change to flute

flute

Cl.

Lento

Tranquillo ♩= 52

Piano

l.h.

l.h.

Vl.

Vlc

C.B.

18

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80

♩ = 58

Uliana

mf

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

Narr.

poco allarg.

Fl.

tr (♮)

mf

Cl.

Piano

Vl.

mf

Vlc.

mf

C.B.

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85

Uliana

last

mf

The Mes- si- ah

Natt.

f

to save us all from doom.

Fl.

f

mf

Cl.

f

Chimes

f

Timp.

f

Piano

f

Vl.

f

Vlc.

f

C.B.

f

CIRCLE BLUE PRINT CO., INC.

90

poco rit.

Uliana

(br) was La- pa's So- cial- ist farm- ing Com- mune.

Fl.

(br)

Cl.

Tempo primo ♩ = 72

95

Uliana

Narr.

Fl.

(br)

mf

Cl.

Perc.

sus. cym. wire brush

Piano

8

mf

Vl.

pizz.

sfz

Vlc.

pizz.

C.B.

pizz.

21

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Uliana

poco f

Ma- ma plant ed,

Narr.

poco f

Pa-pa re-joiced,

but those old lo- custs

but those old lo- custs

Fl.

Cl.

p

mf

Perc.

(sus. cym.)

Piano

mf

mf

Vln.

a tco

mf

Vlc.

C.B.

CIRCLE BLUE PRINT CO., INC.

100

Uliana

made an- oth- er raid.

Narr.

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

Fl.

poco f

f

Cl.

poco f

Perc.

wood block high

mf

Piano

Vl.

mf

Vlc.

mf

C.B.

mf

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328 WEST 87TH STREET

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.

mf

Perc.

wood blocks high low

p

Piano

Vl.

mf

Vlc.

p

D.B.

p

CIRCLE BLUE PRINT CO., INC.

110

Uliana

pored

and the Farm-er's Al-ma-nac

Narr.

pored o- ver Marx and En- gels and the Farm- er's Al- ma- nac.

Fl.

Cl.

(wd. blks.)

Perc.

Piano

Vl.

Vlc.

D.B.

CIRCLE BLUE PRINT CO., INC.
333 WEST 57TH STREET

Uliana

Ma- ma plant- ed

Natt.

once a- gain;

the lo- custs

did- n't come

the lo- custs

did n't come

Fl.

mf

Cl.

mf

Vl.

mf

arco

Vlc.

mf

Uliana

back.

Natt.

back.

Fl.

mf

Vib.

mf

CIRCLE BLUE PRINT CO., INC.

Uliana, Combo, Film

Allegro moderato ♩= 84

Fl.

Cl.

Perc.

Piano

Vl.

Vlc.

DB

leggiero

leggiero

pizz

Ylicia

Kansas, home of tornados and music lessons.

5

Fl.

Cl.

Perc.

Piano

p

senza ped.

Vl.

Vlc.

D. B.

Yliana

10

Fl.

Cl.

Perc.

Glock.

p

Picho

Vl.

Vlc.

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

Flicha

Fl.

Cl.

p

Perc.

Glock.

p

Piano

Vl.

Vlc.

pizz.

D.B.

Iliana

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

20

25

Fl.

Cl.

p

Perc.

Piano

mf

Vl.

p

Vlc.

arco

p

D. B.

p

Uliana

Fl.

mf

Cl.

mf

Perc.

Piano

p

Vl.

Vlc.

D.B.

30

timp.

p

senza ped.

pizz.

Uliana

35

Fl.

Cl.

Perc.

Glock.

p

Picho

Vl.

Vlc.

arco

D.B.

Ulicha

40

Fl.

p

Cl.

p

Perc.

Piano

Vl.

pizz

Vlc.

pizz.

D.B.

Ugliana

45

Fl.

p

Cl.

p

Perc.

p

Piano

f

p

8va bassa

Vl.

Vlc.

arco

D.B.

arco

iano

Fl.

Cl.

Perc.

timp.

8va

iano

Vl.

Vlc.

D.B

Uliana

50

(tr)

Fl.

(tr)

Cl.

Perc.

Piano

Vl.

Vlc.

D.B.

ana

55

8va

Fl.

Cl.

Orc.

no

p

I.

Vlc.

D.B.

liena

60

Fl.

p

Cl.

p

Perc.

Glock.

p

tri.

mf

Piano

Vl.

p

Vlc.

p

D.B.

p

65

Ulicha

Fl.

Cl.

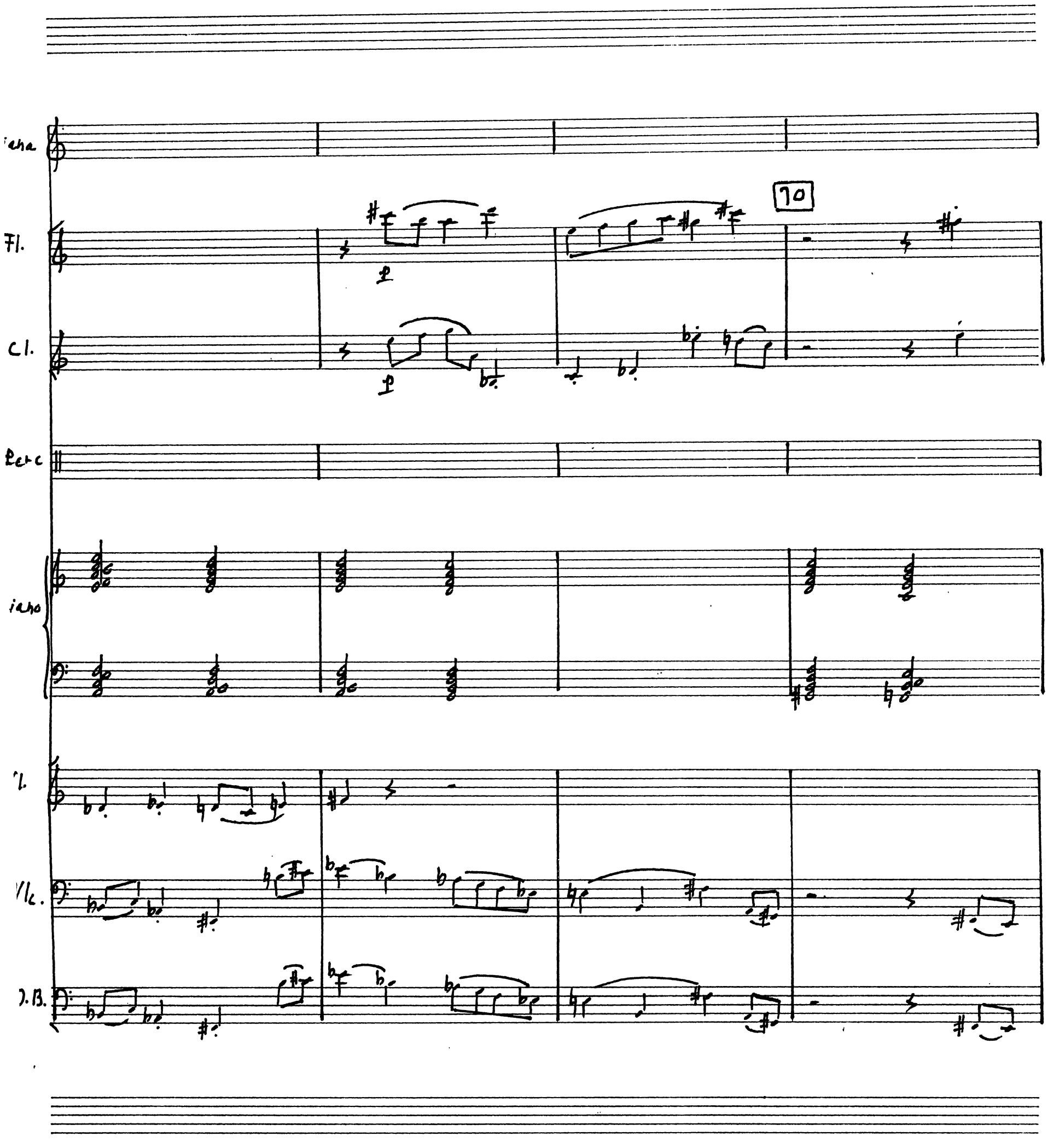
Perc.

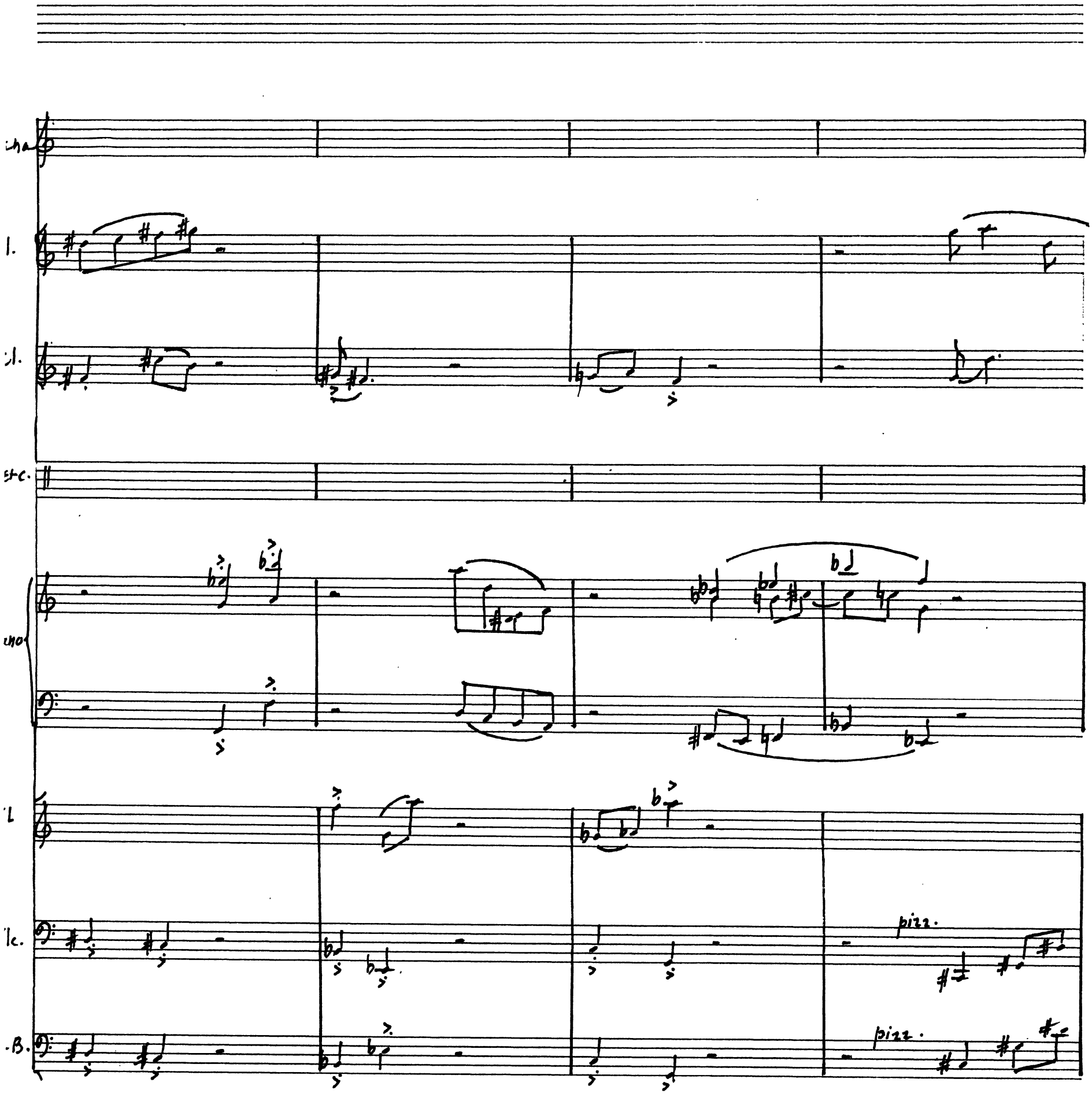
Piano

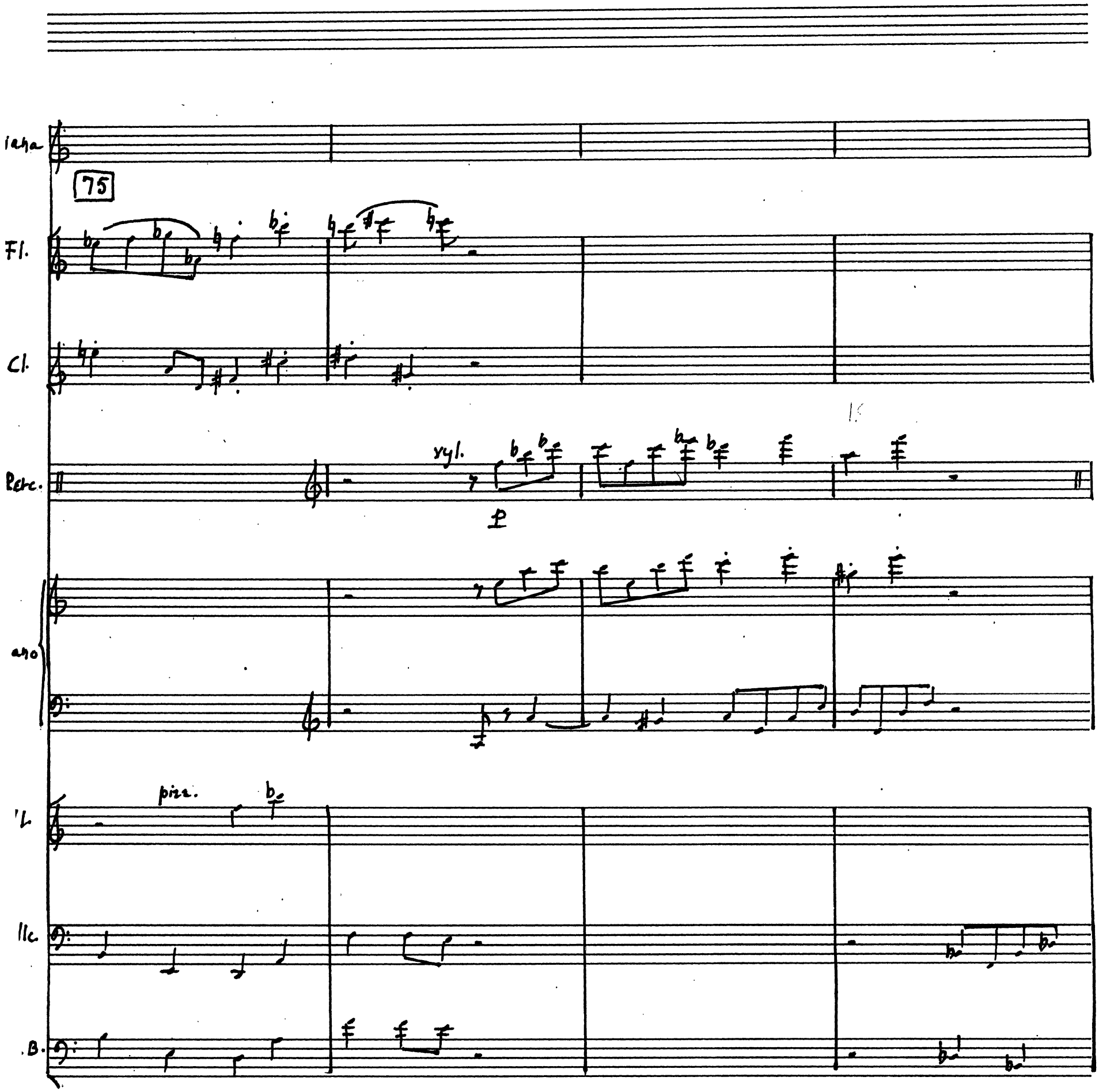
Vl.

Vlc.

D.B.


Fl.
Cl.
Perc
Vlc.
D.B.
70


pizz.
pizz.



Iana
75
Fl.
Cl.
Perc.
vyl.
p
ano
'L
pizz.
llc.
B.

Glicha

80

8va

Fl.

Cl.

Perc.

Piano

Vl.

arco

mf

Vlc.

D.B.

liana

85

Fl.

mf

Cl.

Perc.

timp.

p

echo

Vl.

Vlc.

arco

mf

D.B.

arco

mf

90

Xyl.

Vlc.

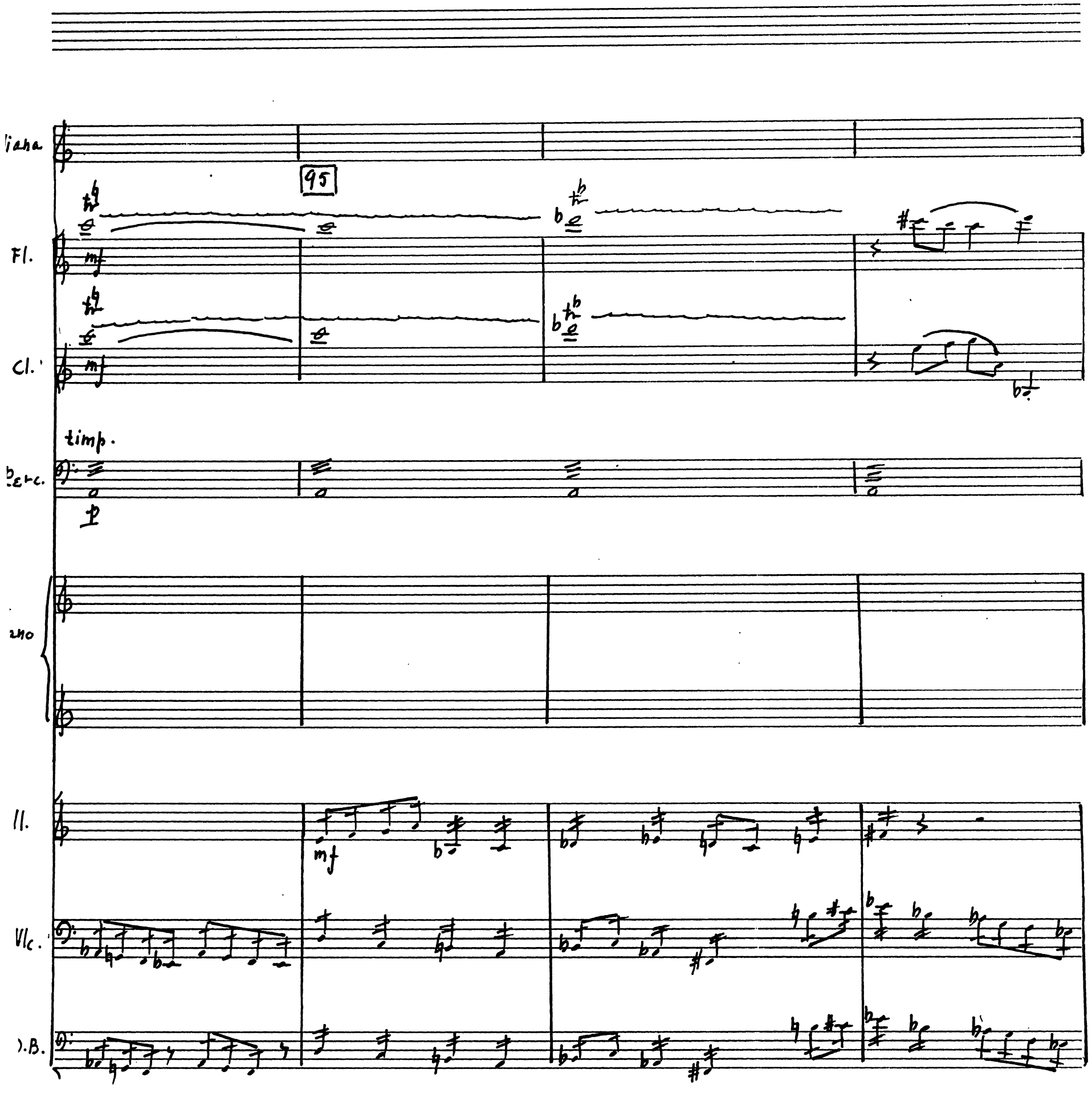
D.B.

mf

Xyl.

Vlc.

D.B.


95
Fl.
Cl.
timp.
Vlc.
D.B.

liano

100

Fl.

Cl.

Perc.

tri.

iano

mf

Vl.

Vlc.

D.B.

Piano

105

Fl.

mf

Cl.

mf

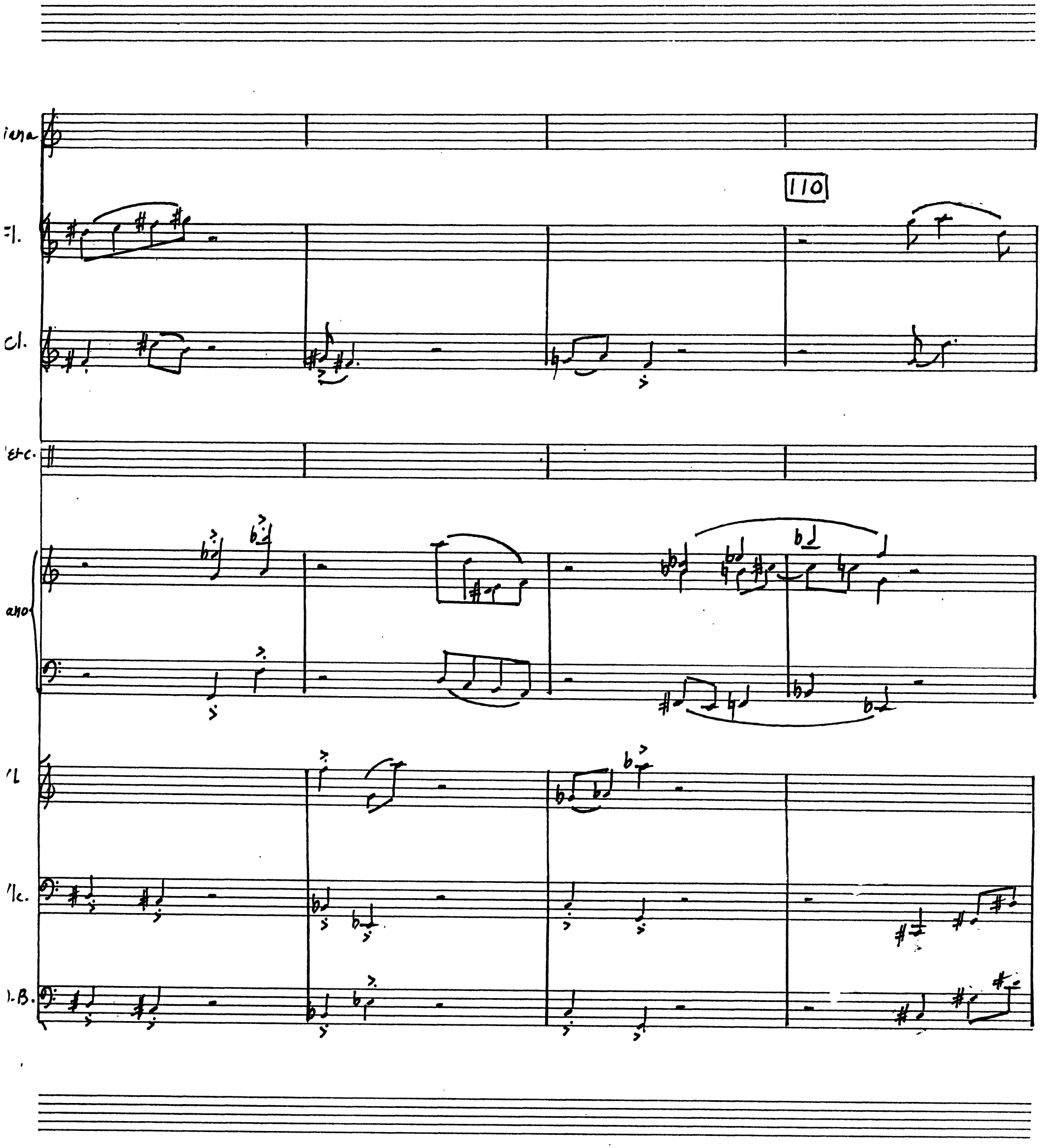
Perc

Piano

Vl.

Vlc.

D.B.


110
Fl.
Cl.
Etc.
ano
Vl
Vlc.
D.B.

115

Fl.

Cl.

f

f

Perc.

tri.

mf

iano

f

Fl.

f

Vlc.

D.B.

Yliana, Ker Ker, Combo, Film

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

Allegretto ♪ = 116

Piano

mf quasi arpa

5

Ker Ker

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

Piano

p

Vlc.

mf

10

Yliana

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

Ker Ker

po- si- tion.

Piano

Vlc.

DIAZ-TEC 200

Uliana

like po- si- tion

while play- ing the cel- lo.

Kerker

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

Fl.

Cl.

Perc.

Piano

mf

Vl.

mf

Vlc.

f espr.

C.B.

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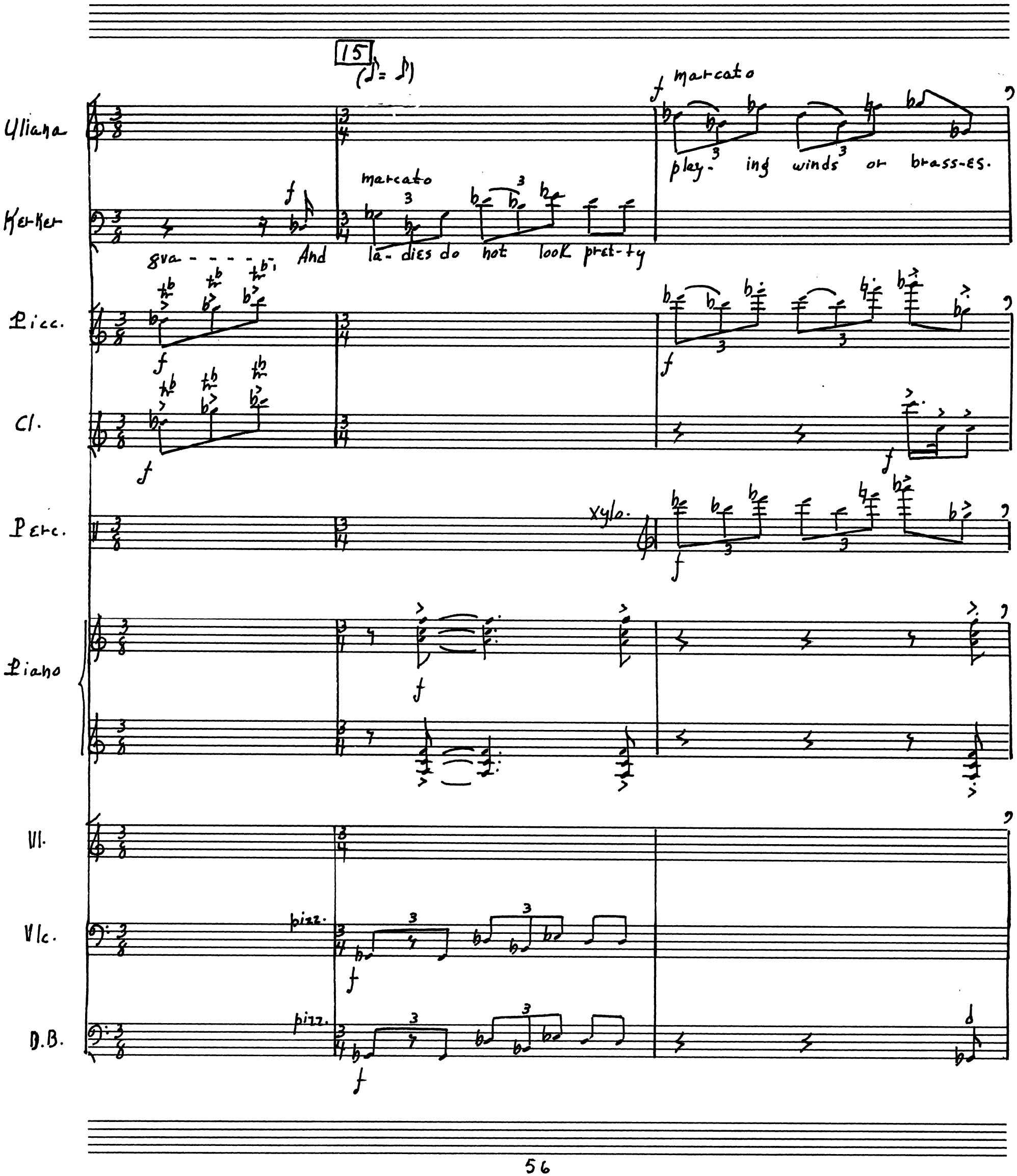
DIAZ-TEC 500



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DIAZ-TEC 500

Uliana

Ket-Ket

Largamente

(3)

Why should they spoil their good looks? Be- sides they lack lung pow'r, there-for they can-not

Fl.

Cl.

Perc.

Piano

p

Vl.

arco

Vlc.

poco f, espr.

D.B.

AZTEC® C-12 R

DIAZ-TEC 500

20

♪ = 112

Uliana

and so they play out of tune

Ker-Ker

hold notes

Fl.

f mf

Cl.

Perc.

susp. cym.

f

Piano

f

Vl.

f mf

Vlc.

pizz.

f

C.B.

pizz.

f

AZTEC® C-12 R

DIAZ-TEC 500

25

Uliana

or to re-hearse reg-u-lar-ly

Ker-Ker

Al- so wo-men can-not be de- pend-ed on to work hard

Fl.

sand blocks

mf

Perc.

Vlc.

pizz.

mf

D.B.

pizz.

mp

mf

Uliana

ex- cept, ex- cept, ex -

Ker-Ker

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

Cl.

mf

con sord.

Vl.

mf

Piano

l.h.

p

mf

AZTEC® C-12 R

DIAZ-TEC 500

30

Uliana

Kerker

Fl.

Cl.

Perc.

Picho

Vl.

Vlc.

D.B.

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

cept, play-ing in an or- ches- tra.

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

timp.

timpani cadenza

arco

arco

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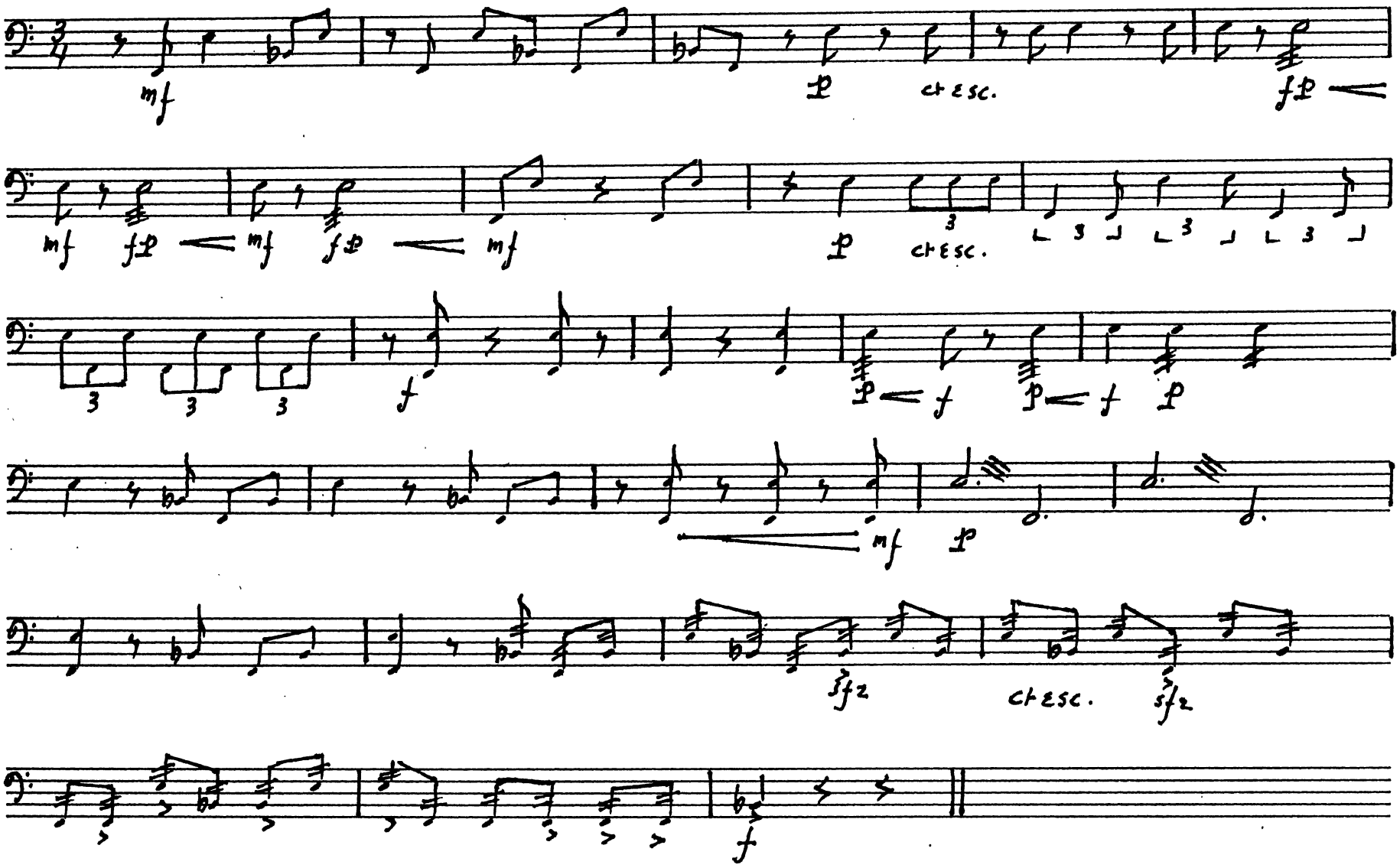
3. (measure 33)

Timpani Cadenza

Film sequence of women laborers in the 1920's

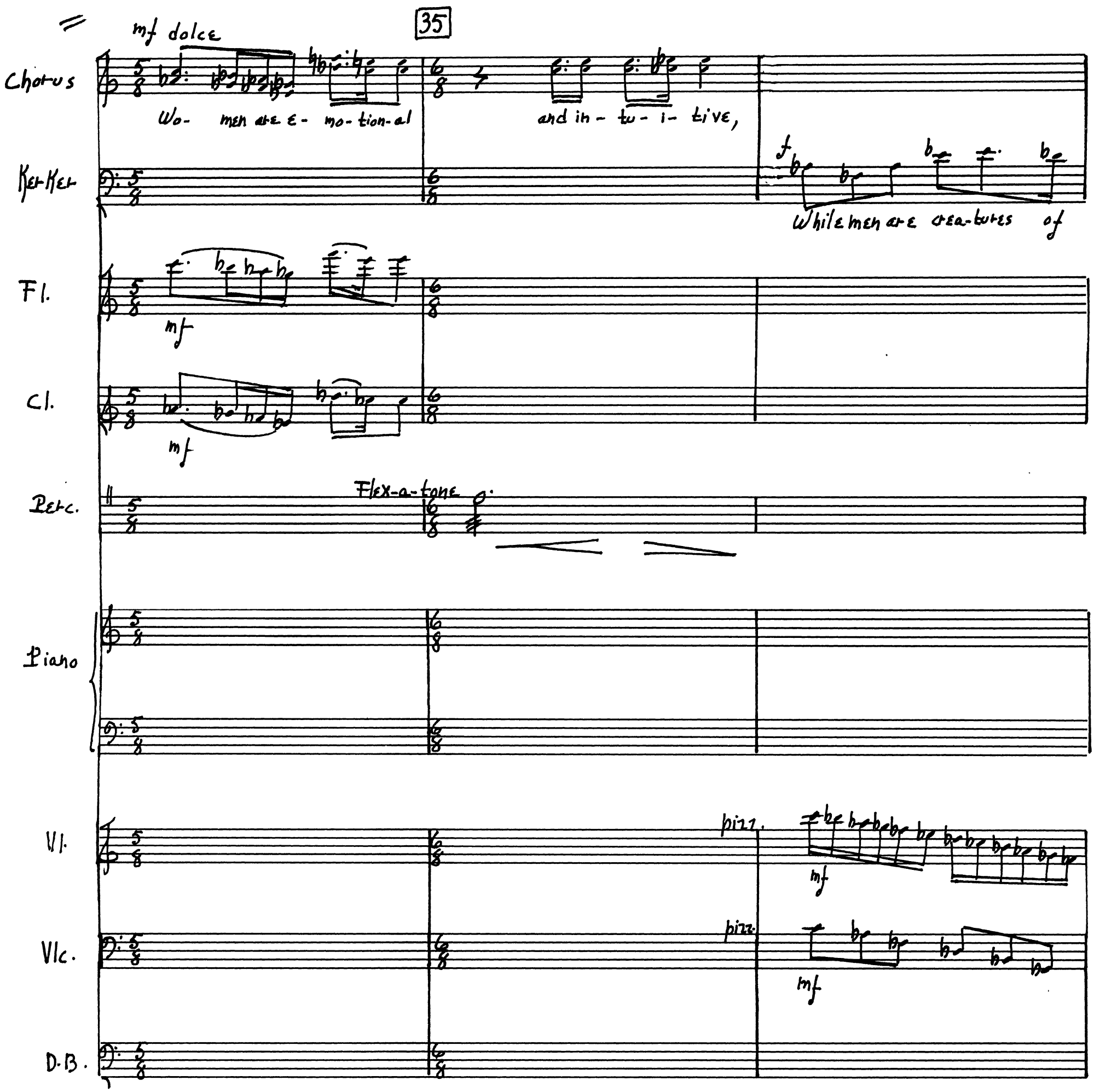
♩= 138



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 <u>composers</u>....



DIAZ-TEC 500

Chorus

mf, dolce

Wo- men are clo- ser to na- ture

Ket-Ket

log- ic.

f 3

and to the an- i-

Fl.

mf

f

Cl.

mf

f

Perc.

(timp.)

f

Piano

f

Vln.

arco

f

Vlc.

arco

f

D.B.

pizz.

f

arco

f

DIAZ-TEC 500

40

Chorus

mf

They are in- ca- pa- ble of

f

the- or- et- i- cal thought.

Ker-Ker

mal world.

Fl.

mf

Cl.

mf

Perc.

(timp.)

Piano

Vl.

Vlc.

D.B.

AZTEC® C-12 R

DIAZ-TEC 500

45

Uliana

f, angrily, accel.

or so they're taught to be,

Ker-Ker

f, pompous

Men are in-tel- lec-tu- al and sci- en- tif-ic,

and

Fl.

accel.

f

Cl.

f

Vlc.

poco f

D.B.

f

Ker-Ker

allarg.

so they ought to be.

Fl.

allarg.

Cl.

Vlc.

D.B.

ZYPEC® C-12 R

DIAZ-TEC 500

4. Uliana, Chorus, Combo, Slides

♩= 66

begin when title, Back to the Bourgoisie, appears

Perc.

Piano

play each measure 2 times

2 X

2 X

press strings with left hand, strike keys with right

Vl.

Vlc.

pizz.

D.B.

pizz.

xyl.

2 X

2 X

2 X

Perc.

Piano

Vl.

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
sprechstimme
for the

Fl.
Oh,
p

Cl.

Perc.
vib.
p

Piano
pp

Vl.
pizz.
p

Vlc.
arco
mf espr.

D.B.
pizz.
p

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DIAZ-TEC 500

5

Uliana

3

ban-quets of life

sung

not yet tast-

ed!

Chorus

tast-

ed!

sung

A pen- ny

Fl.

Cl.

pp

Perc.

(vib.)

p

Piano

pp

con sord.

arco

Vl.

p

Vlc.

con sord.

pp

D.B.

Aztec® C-12 R

DIAZ-TEC 500

10

pp

Uliana

Den Wein den man mit Au- gen trinkt

Chorus

saved is a pen- ny wast- ed.

Fl.

mf

Cl.

p

Perc.

(vib.)

p

Piano

VI.

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.

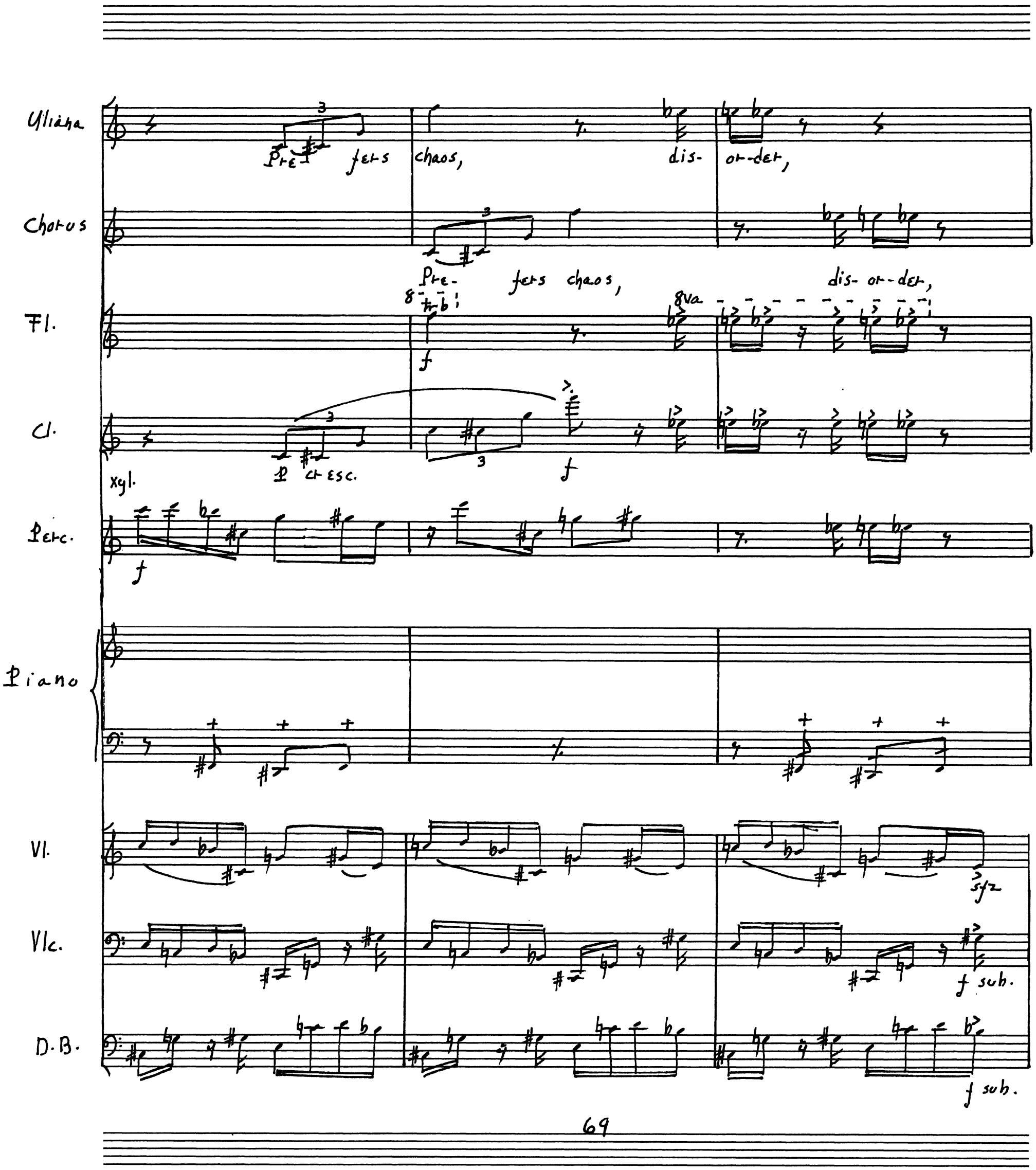
Piano f

Vl. f

Vlc. mf

D.B. mf

AZTEC® C-12 R DIAZ-TEC 500



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DIAZ-TEC 500

20

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

Chorus: and the un- couth.

Perc. xyl.

25

Uliana: no var- i- e- ty, poco a poco accel. P sub. cresc. Nice and pro- per come a-

Chorus: Home spun is no fun, P sub. cresc. Nice and pro- per come a-

Perc. (xyl.) P sub. cresc.

♩= 60

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.

D.B. pizz.

AZTEC® C-12 R DIAZ-TEC 500

30

Uliana

does not lead to e- la- tion.

f

for your par- ents rank and sta- tion.

Chorus

does not lead to e- la- tion. It on- ly puts you in line

f

for your par- ents rank and sta- tion.

Fl.

f

Cl.

p

f

Perc.

Piano

p legato

8va bassa

Vl.

f

Vlc.

arco

f espr.

D.B.

Aztec® C-12 R

DIAZ-TEC 500

35

Uliana

The sol- id val- ues of the bourge- oi - sie ate poi - son to me.

I hate,

Chorus

The sol- id val- ues of the bourge- oi - sie ate poi - son to me.

I hate,

Fl.

Cl.

f

Perc.

timpani

f

Piano

Vl.

Vlc.

f

D.B.

arco

f

Aztec® C-12 R

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Uliana

I hate good taste.

Chorus

I hate good taste.

Fl.

Cl.

Perc. (timp.)

Piano

Vl.

Vlc.

D.B.

Aztec® C-12 R

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Andante romantico ♩= 58

5. Boris, Uliana, Combo

Vl.

poco f espr.

Vlc.

mf

broad recitative style

Boris

5

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

Fl.

f

Cl.

f

Perc.

vib.

f

Piano

f

8va

Vl.

f

Vlc.

3 3

D.B.

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332 WEST 57TH STREET
NEW YORK N.Y. 10019

♪ = ♪

10

Yliana

Boris

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

Fl.

Cl.

Vib.

8va

Piano

Vl.

mf espr.

Vlc.

mf espr.

D.B.

AZTEC® C-12 R

DIAZ-TEC 500

15

Uliana

assertive

Boris

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

Fl.

Cl.

Perc.

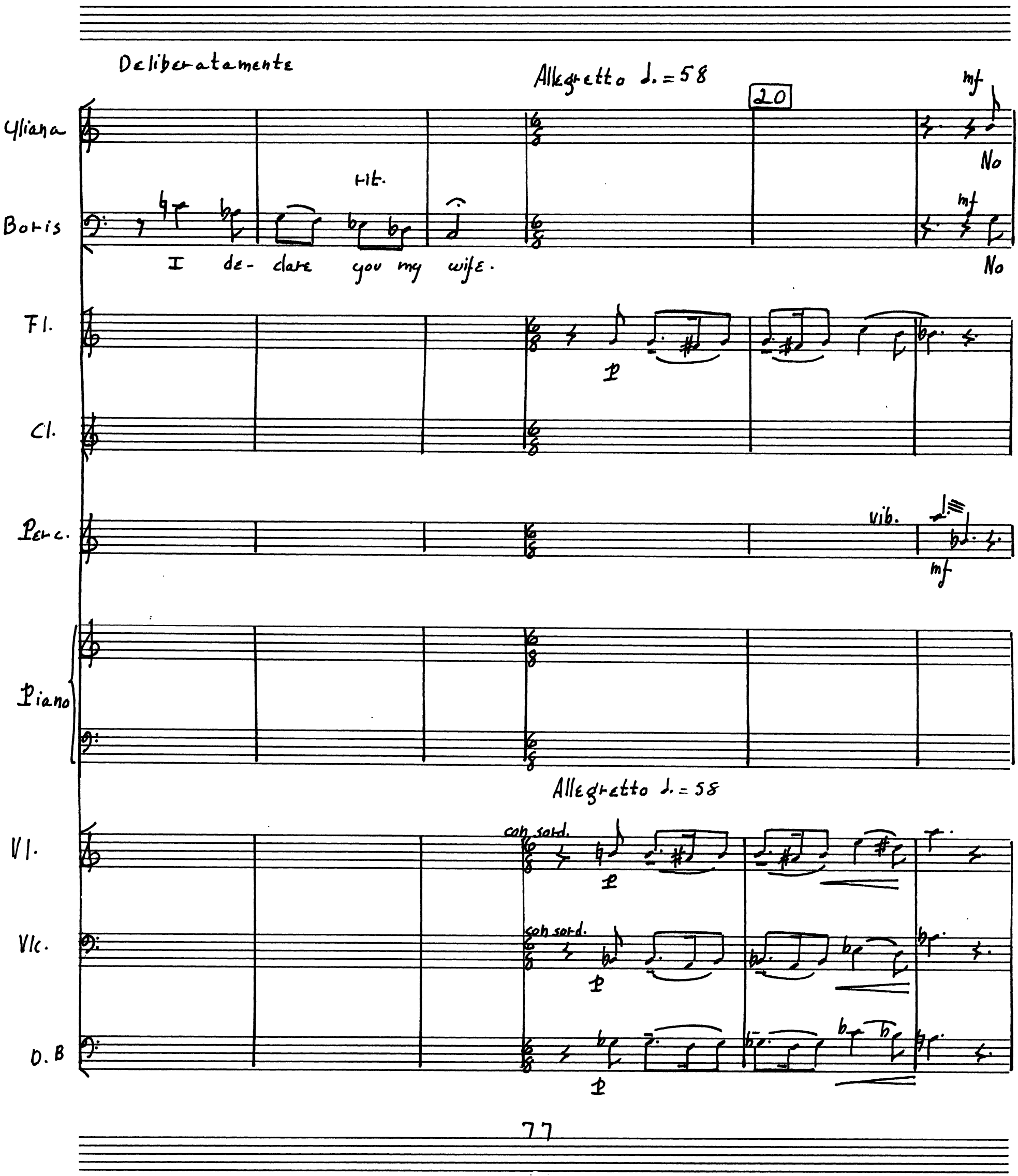
timp.

Piano

Vl.

Vlc.

C.B.


Deliberatamente
Allegretto ♩. = 58
20
Yliana
Boris
rit.
I de- clare you my wife.
mf
No
Fl.
p
Cl.
Perc.
vib.
mf
Piano
Allegretto ♩. = 58
Vl.
con sord.
p
Vlc.
con sord.
p
D. B
p

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- ho gas-

Boris

art- ists of the a- vant- garde. No pies dow sill dri- ven car-

Fl.

Cl.

Perc.

Piano

Vl.

Vlc.

D.B.

30

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

Boris: 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

Vl. mf

Vlc. mf

D.B mf

35

(♪ = ♪)

Uliana: Down with banKs, as- sem- bly lines, wash-ing ma-chines.

Boris: Down with banKs, as- sem- bly lines, wash-ing ma-chines.

Fl.

Cl.

Perc. Xyl. 8va

Piano 8va 8va

Vl. sehza sord.

Vlc. sehza sord pizz.

D.B. pizz.

8

Uliana

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

rit.

Boris

Fl.

mf espr.

Cl.

mf

Perc.

vib.

mf

Piano

P dolce

VI.

rit.

mf dolce

J= 66

Vlc.

(pizz.)

f

arco

mf

C.B.

(pizz.)

f

40

♩. = 58

iana

p

Ask Ar-taud, ask Pi- cas- so,

oris

p

Ask Ar-taud, ask Pi- cas- so,

Fl.

p

Cl.

p

Perc.

iano

♩. = 58

Vl.

Vlc.

p

D.B.

p

83

DIAZ-TEC 500

45

Uliana: *f* a little slower — ask Sig- — mund Freud: — a tempo ♩.= 58 *mf* — "A pair of silk stock-ings

Boris: ask Sig- — mund Freud:

Perc.: Glock. *p*

D.B.: pizz. *f*

50

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

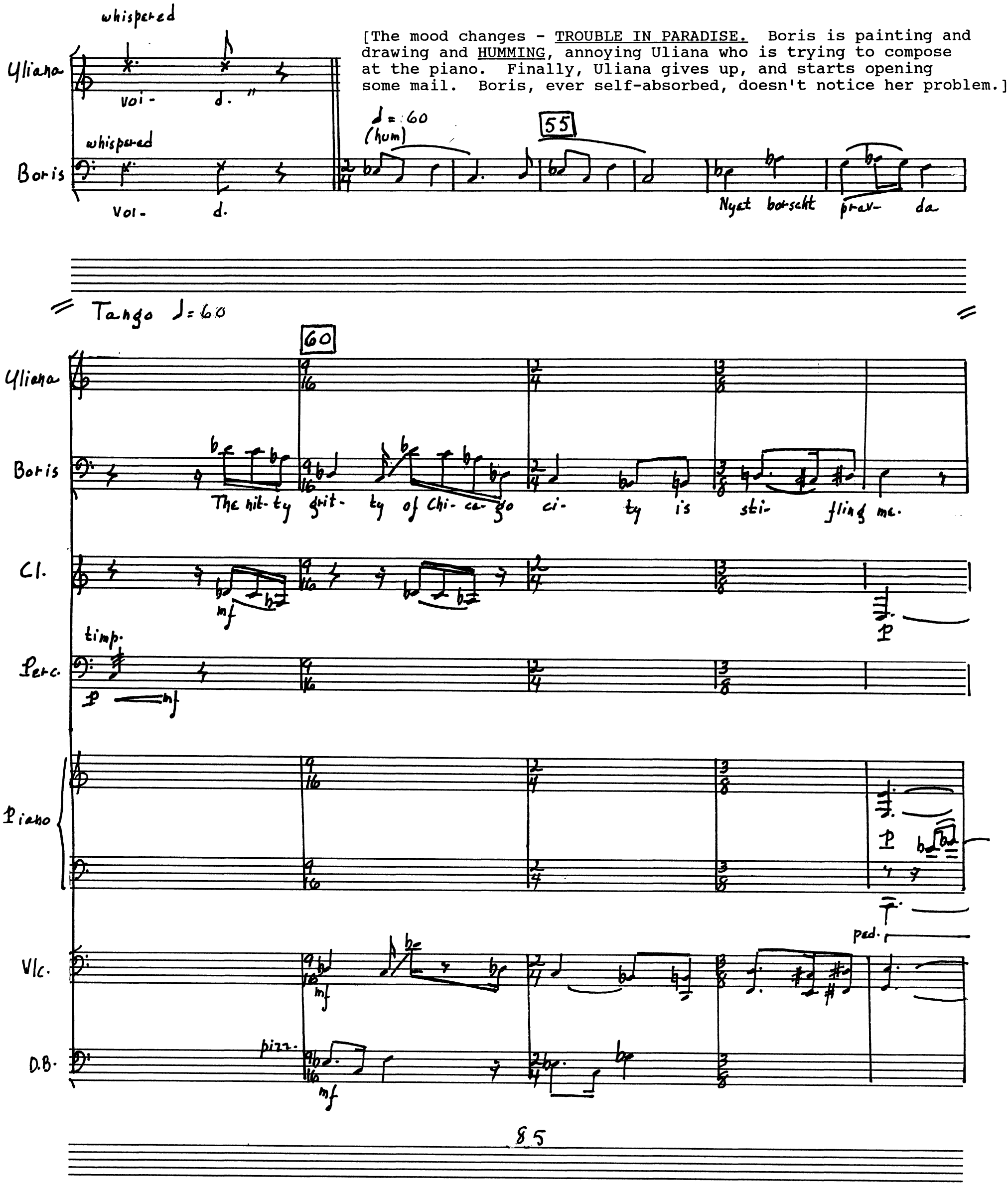
Boris: Ma- dame, — a leap, — in- to the

Vl.: *f*

V/c.: *f*

D.B.: arco *f*

[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.]



65

Yliana

Stop pre-

Boris

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

Fl.

Cl.

mf

Perc.

mf

Piano

mf

Vl.

mf

Vlc.

pizz.

mf

D.B.

mf

70

Uliana

tend-ing to be D. H. Law- rence.

Boris

Fl.

f

Cl.

f

Perc.

rota toms

(hard mallets)

f

Piano

Vl.

Vlc.

f sub.

D.B.

f sub.

87

DIAZ-TEC 800

75

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

Vl.

poco f

Vlc.

arco

poco f

D.B.

poco f

a piacere

Yliana

f

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

Boris

par-ent, be-yond the real.

Fl.

f col voce

Cl.

Perc.

Piano

Vl.

Vlc.

D.B.

DIAZ-TEC 300

80

holds up letter

Uliana

Good news, I sold a can-ta-ta.

Boris

a tempo

Er-ra-ta, er-ra-ta.

Fl.

Cl.

Perc.

roto toms

Piano

Vl.

Vlc.

pizz.

D.B.

90

DIAZ-TEC 800

85

Uliana

Boris

I said Good news, I sold a can-ta-ta.

Er-ra-ta, er-ra-ta.

Fl.

Cl.

Perc.

roto toms

Piano

Vl.

Vlc.

D.B.

DIAZ-TEC 500

Freely

90

Uliana

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

Piano

ped.

ped.

V/c.

(pizz.)

Meno mosso

95

Uliana

poco rubato

Let's get a ver- y ver- y friend- ly di- vorce.

Boris

Our mar- riage seems to have run its course. Let's get a ver- y ver- y friend- ly di- vorce.

(ped.)

D.B.

fading

100

Uliana

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

Boris

Life as pure the- ory is prov- ing too hard.

D.B.

DIAZ-TEC 300

Uliana

garde.

Boris

Fl.

Cl.

Perc

Piano

Vl.

(pizz.)

Vlc.

D.B.

DIAZ-TEC 500

Yliana, Combo, Film

♩= 138

imp.

5

10

15

20

25

30

35

40

imp.

Vc.

D.B.

45

imp.

Vc.

D.B.

50

55

Timp.

Vlc.

D.B.

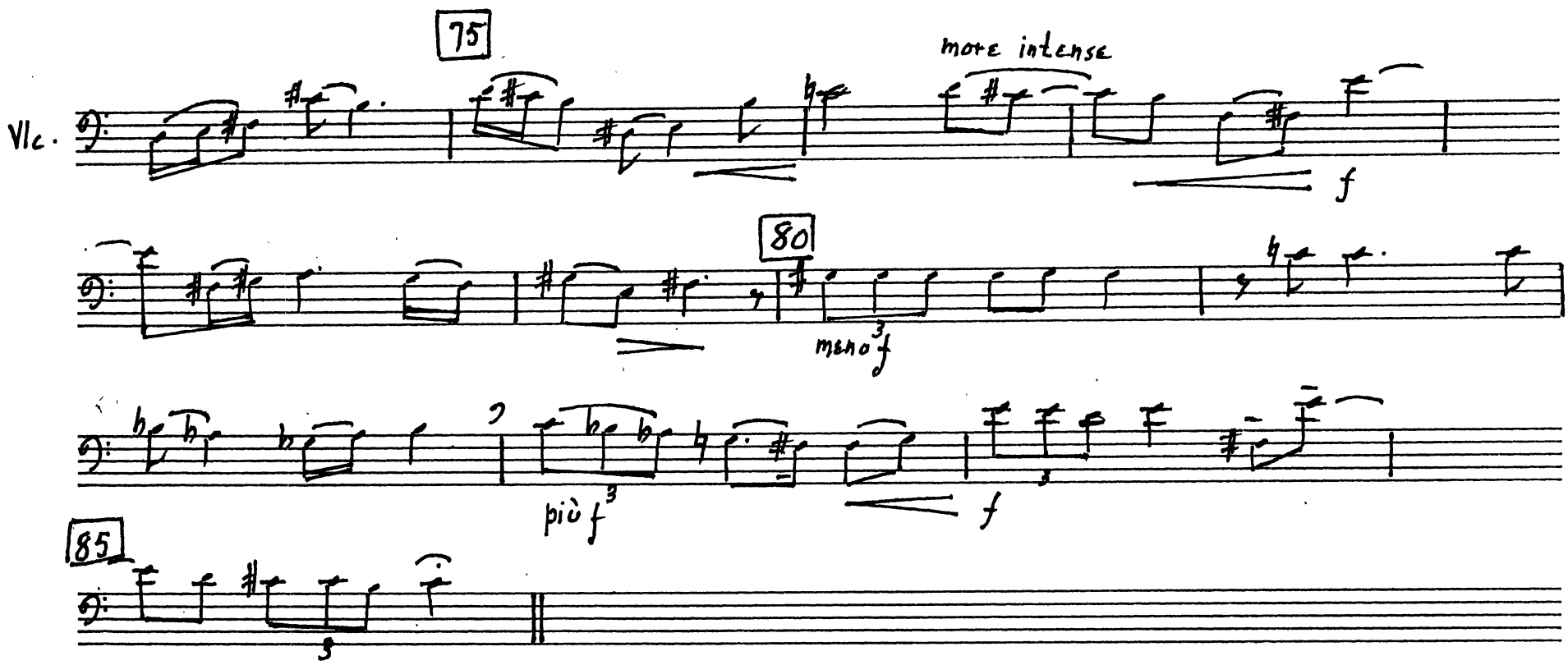
60

65

70

Lento ♩ = 48

mf, espr.



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)

Narrator, Combo, Slides

Allegro (d = 69)
moderato

Wanamaker's is selling frozen meats, fruits and vegetables. A gent named

Narr. (rapid patter)

Flute

Clar.

Perc. susp. cym. wire brush

Pno.

Vl.

Vlc.

D.B.

pizz.

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

5

Fl.

Clar. mf

Perc.

Piano mf

Vl. arco mf

Vlc.

D.B.

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10

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

Narr.

Fl.

poco f

mf

Cl.

poco f

mf

Perc.

vib.

l.v.

poco f

l.v.

Piano

Vl.

poco f

mf

Vlc.

mf

D.B.

mf

15

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

Narr.

Fl.

Cl.

timpani

Perc.

p

Piano

mf

Vl.

Vlc.

arco

mp

D.B.

arco

mp

CIRCLE BLUE PRINT CO., INC.

freezes 'em on the spot. And when he wants to sell 'em he unthaws 'em.

Now... I got a plan for people to do the same.

Narr.

♩.= 92

Fl.

mf

f

Cl.

f

Perc.

Xyl.

f

Piano

f p

8va bassa

Vl.

f

Vlc.

pizz.

f p

D.B.

pizz.

f p

DIAZ-TEC 500

20

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

Fl. mf

Cl.

Perc. timp.

Piano sempre stacc.

gva bassa

Vl. pizz. mf sfz

Vlc.

D.B.

25

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

Fl.

Cl. mf

Perc.

Piano (sempre stacc.)

gra bassa

Vl. arco mf

Vlc.

D.B.

DIAZ-TEC 500

30

Narr. get better, when steel is back, say, to a 100 bucks a pound, I'll take you and throw you in a

Fl. mf

Cl. mf

Perc. p

Piano (sempre staccato)

8va bassa

Vl. mf

Vlc. mf

D.B. mf

DIAZ-TEC 500

8. Tommy, Yliana, Chorus, Combo, Slides

35

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

Narr.

Fl. — p cresc. — f

Cl.

Perc.

Piano — cresc. — 8va bassa

Andante romantico ♩= 44

Vl. — p cresc. — f — poco f

Vlc. — mf — arco — mf

D.B. — mf

DIAS-TEC 500

Tommy:

Tommy enters. He and Yliana exchange a long glance.

The great American Earthquake, the Wall Street crash, no food, no homes, no jobs, no cash. So much for free enterprise, the word today is organize.

Tommy

Vl.

Vlc.

5 ♩ = 48

Tommy

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

Piano

m.d.

p

m.s.

Vlc.

pizz.

p

D.B.

pizz.

p

10

more intense

Tommy

af- ter their ho- mes, march-ing on dut- ches and canes. Chil- dren in card-board rooms,

Piano

mf

poco f

f

Vlc.

mf

f

D.B.

mf

f

DIAZ-TEC 500

15

Tommy

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

Fl.

Cl.

Perc.

timp.

p

Piano

sim.

sim.

Vl.

poco f

Vlc.

arco

poco f

sim.

D.B.

arco

poco f

sim.

DIAZ-TEC 500

20

mmy

up by a cord. These are the bad old days, the bub-ble has burst. fet how but or-gan-ize first.

Fl.

Cl.

Perc.

iano

Vl.

Vlc.

D.B.

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.

♩= 54 with inward happiness.

25

Uliana: 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

DIAZ-TEC 300

liana

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

Fl.

Cl.

Perc

Vlc.

D.B.

30

(tr)

the day.

♩. = 60

close harmony style

Uliana

I wrote songs you could sing, songs you could

chorus

I wrote songs you could sing, songs you could

Fl.

(tr)

♩. = 60

Vlc.

pizz.

D.B.

f

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 ♩= 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.: f p

Cl.: f

Vln.: f

Vlc. p

DIAZ-TEC 300

45

Viola

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

Fl.

Cl.

p

Piano

p

ped

DIAZ-TEC 500

Aztec® C-12 R

50

Yliana

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

Fl.

Cl.

p

Piano

p

Vl.

p

Vlc.

C.B.

p

p

DIAZ-TEC 300

Faster,
Agitated

55

Uliana

What do I do there, how do I work?

Tommy

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

Fl.

mf

Vl.

Vlc.

D.B.

Uliana

What does she have to do?

Tommy

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.

Fl.

f

DIAZ-TEC 500

More slowly

♩=50

60

bluesy

3

Uliana

We've been com-rades in ad- ver- si- ty, After be- ing e- quals, is this the se- quel?

Tommy

Fl.

Cl.

Perc.

Piano

Vl.

Vlc.

D.B.

p

65

Uliana

Tommy

Perc.

Piano

It's humiliating for a man to have a working wife

I want a normal life.

ratchet

f

You do of course, And

f

70

Uliana

I want a di- vorce.

Even though it's humiliating for a woman to have a second broken marriage.
Didn't my marches mean anything to you? Or my songs, or all the rest?

♩ = 66

Tommy

Our wed-ding march, That was the best.

Piano

DIAZ-TEC 500

75

♩ = 66

Uliana: I'm about to write a ballet.

Tommy: You don't say. No way. Pack your suit-ca-ses, babe,

Fl. mf

Cl.

Perc.

Piano mf sempre stacc.

8va bassa

Vl.

Vlc. pizz. mf

D.B. pizz.

Aztec® C-12 R

DIAZ-TEC 500

80

Uliana

Tommy

We're gon-na live like the rest of the U. S. A.

Hu- mil- i- a- ting

Fl.

Cl.

Perc.

xyl.

Piano

8va bassa

Vln.

Vlc.

D.B.

AZTEC® C-12 R

DIAZ-TEC 500

Uliana

or not, I've got to go my own

Vlc.

arco

mf espr.

pizz.

C.B.

p

85

rit.

Lento ♩= 40

Uliana

way. So there are still two worlds:

Fl.

p

Perc.

tamb.

p

Piano

p

AZTEC® C-12 R

DIAZ-TEC 500

90

liana — one for lul-la-bies, and for rec-i-pes; the

Fl. — 8va

Perc. — 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

DIAZ-TEC 500

Uliana

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

A-

Fl.

mf

105

Uliana

lone, a- lone, and a- lone

Fl.

Perc.

tamb.

Piano

110

Uliana

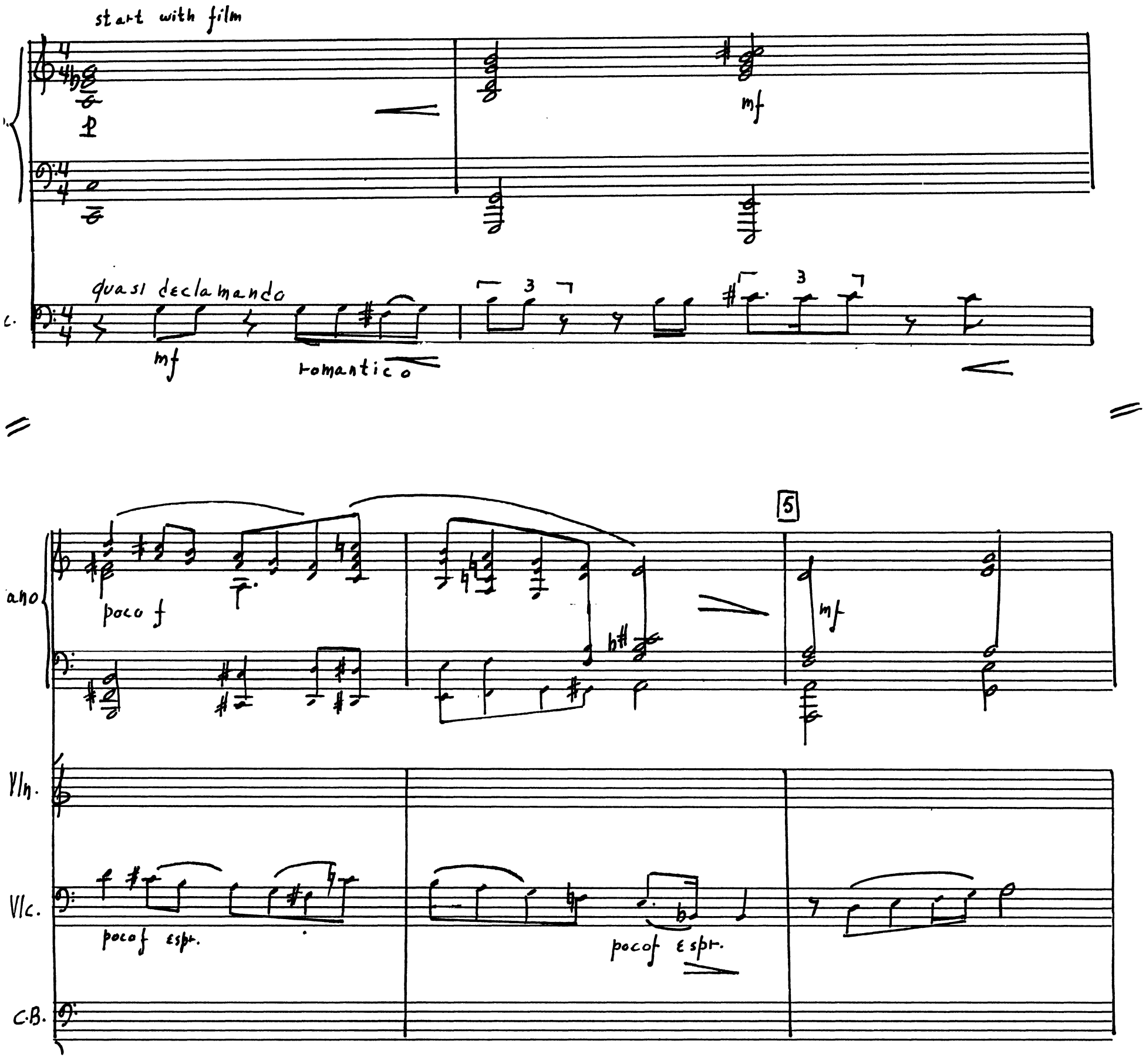
(speaking):
What to look forward to? Whom to look up to?
What condition, what tradition?
What to look back on?
What condition, what tradition?

8va

Fl.

Combo, Slides

Molto moderato ♩= 60



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.

Più mosso ♩= 72

poco a poco

Piano

mf fluente

Vln.

Vlc.

mf

D.B.

pizz.

mf

AZPEC® C-12 R

DIAZ-TEC 500

10

Fl.

mf

cresc.

f

Cl.

Piano

cresc.

f

Vl.

Vlc

C.B.

AZTEC® C-12 R

DIAZ-TEC 500

Fl.

Cl.

f

Piano

passionato

Vl.

f

Vlc.

f

C.B.

arco

f

Aztec® C-12 R

DIAZ-TEC 500

15

Piano

Fl.

cl.

ff

timp.

Perc.

f

Piano

Vl.

Vlc.

D.B.

ff

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.

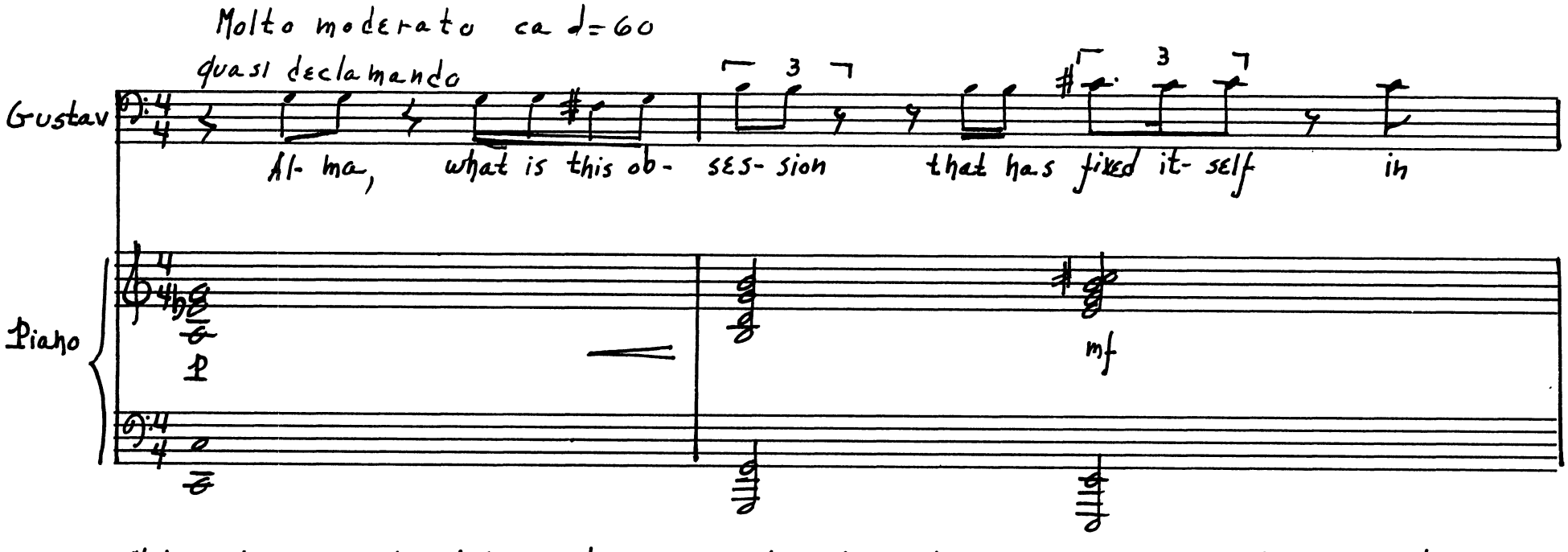
No moment lost; no interruption.
Or what a cost, what an eruption!

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)



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.

5

Alma

Ustav

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

Fl.

Clar.

Piano

poco f

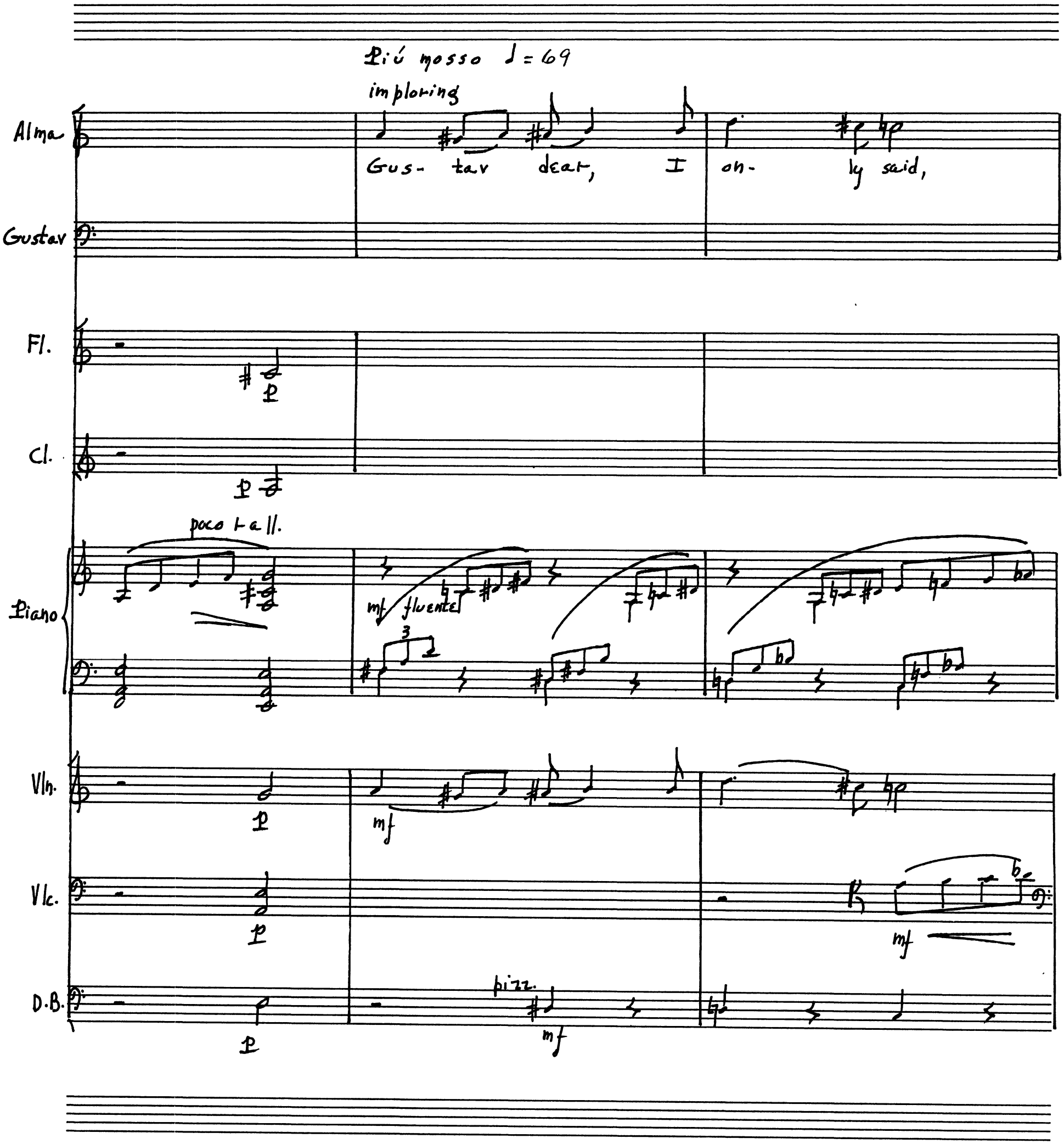
mf

Vln.

Vlc.

poco f espr.

C.B.


Più mosso ♩ = 69
imploring
Alma
Gus- tav dear, I on- ly said,
Gustav
Fl.
Cl.
poco rall.
Piano
mf fluente
Vln.
mf
Vlc.
mf
D.B.
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

Vl.

Vlc

C.B.

Alma

songs.

Gustav

f

Alm- schi! Alm - schi!

with greater insistence

This is in-com-pre-

Fl.

Cl.

f

Piano

passionato

Vl.

f

Vlc.

f

C.B.

arco

f

15

ma

stav

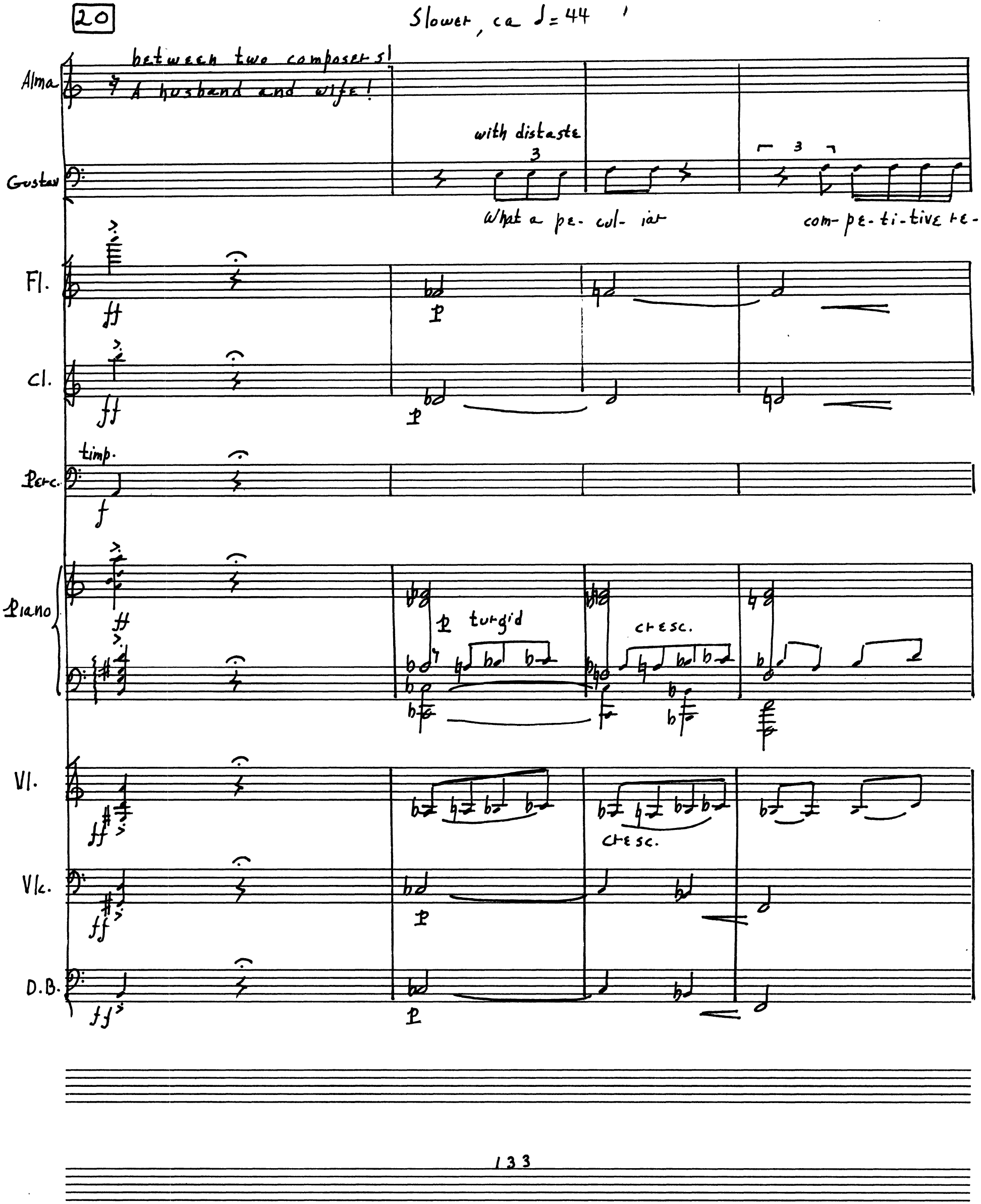
hen- si- ble to me, Who can pic- ture mar- ried life

3

fl.

cl.

piano


20
Slower, ca ♩= 44
between two composers!
A husband and wife!
Alma
with distaste
Gustav
What a pe- cul- iar
com- pe- ti- tive re-
Fl.
Cl.
timp.
Perc.
Piano
turgid
cresc.
Vl.
cresc.
Vlc.
D.B.

25

Alma

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

Gustav

3

lar tion-ship!

Spoken:
Ridiculous!
Degrading!
Indeed!

You must be what I need!

Fl.

Cl.

Perc.

timp.

pp

Piano

VI.

Vlc.

pizz.

D.B.

pizz.

Più mosso ♩ = 80

30

Alma

Gustav

impassioned

Give up your mu-sic to pos- sess mine in-stead, Ac-

Fl.

mf

cresc.

Cl.

Perc

Piano

mf

cresc.

Vl.

Vlc.

mf

D.B.

mf

35

Slower ♩= 56
questioning

Ima

Both:
our marriage
is dead!

I must

ustav

cept my mu- sic as yours,

Fl.

p

Cl.

p

Perc.

timp.

f

pno

p

Vl.

con sord.

p

Vlc.

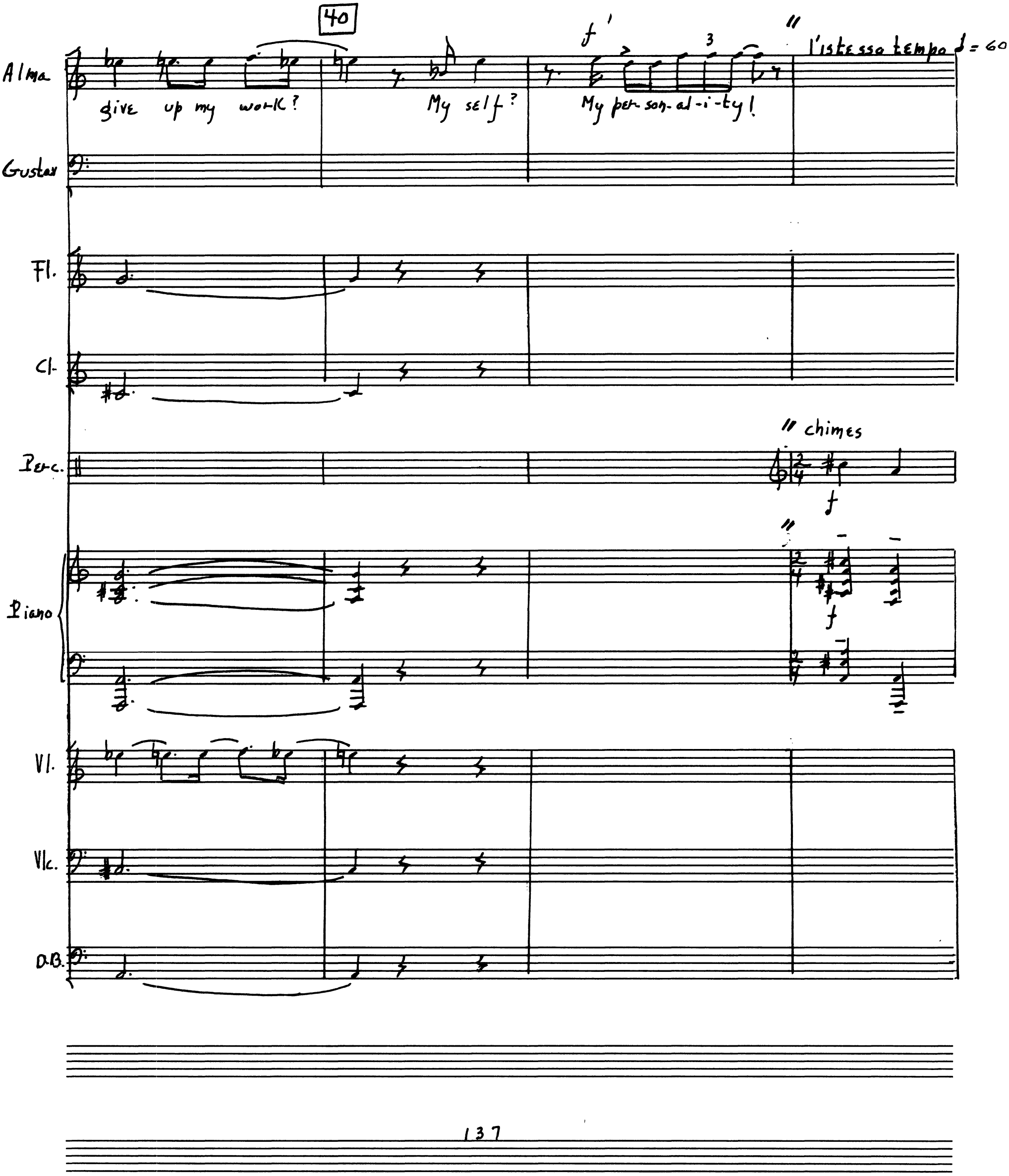
arco

p

D.B.

arco

p


40
Alma
give up my work?
My self?
My per-son-al-i-ty!
l'istesso tempo ♩ = 60
Gustav
Fl.
Cl.
Perc.
chimes
Piano
Vl.
Vlc.
D.B.

DIAZ-TEC 500

45

with false nobility, sanctimonious

ostav

you are the sub- lime ob- ject of my life,

Fl.

Cl.

Perc.

iano

Vl.

senza sord.

Vlc.

D.B.

Gustav

my peace, my heavn, my es- cape from strife.

Fl.

Cl.

Perc.

f

Piano

f

Vl.

Vlc.

f

D.B.

f

DIAZ-TEC 500

50

più mosso ♩= 66

♩= 72

Gustav

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

Fl.

Cl.

Perc.

Piano

Vl.

Vlc.

D.B.

DIAZ-TEC 500

55

Gustav

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

Fl.

Cl.

Perc.

p

Piano

Vl.

Vlc.

D.B.

141

Gustav

Mε!

Fl.

Cl.

Perc.

cresc.

Piano

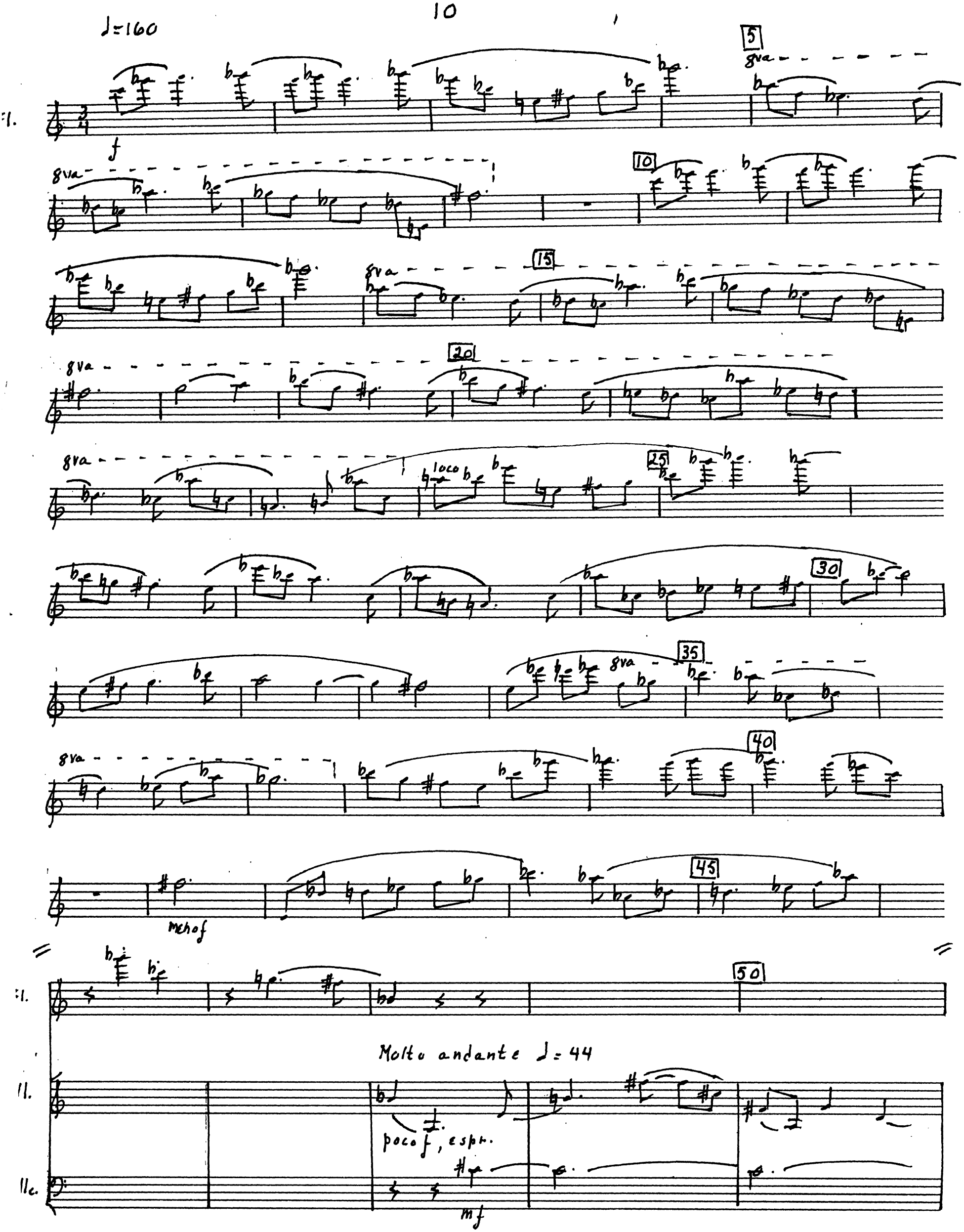
Vl.

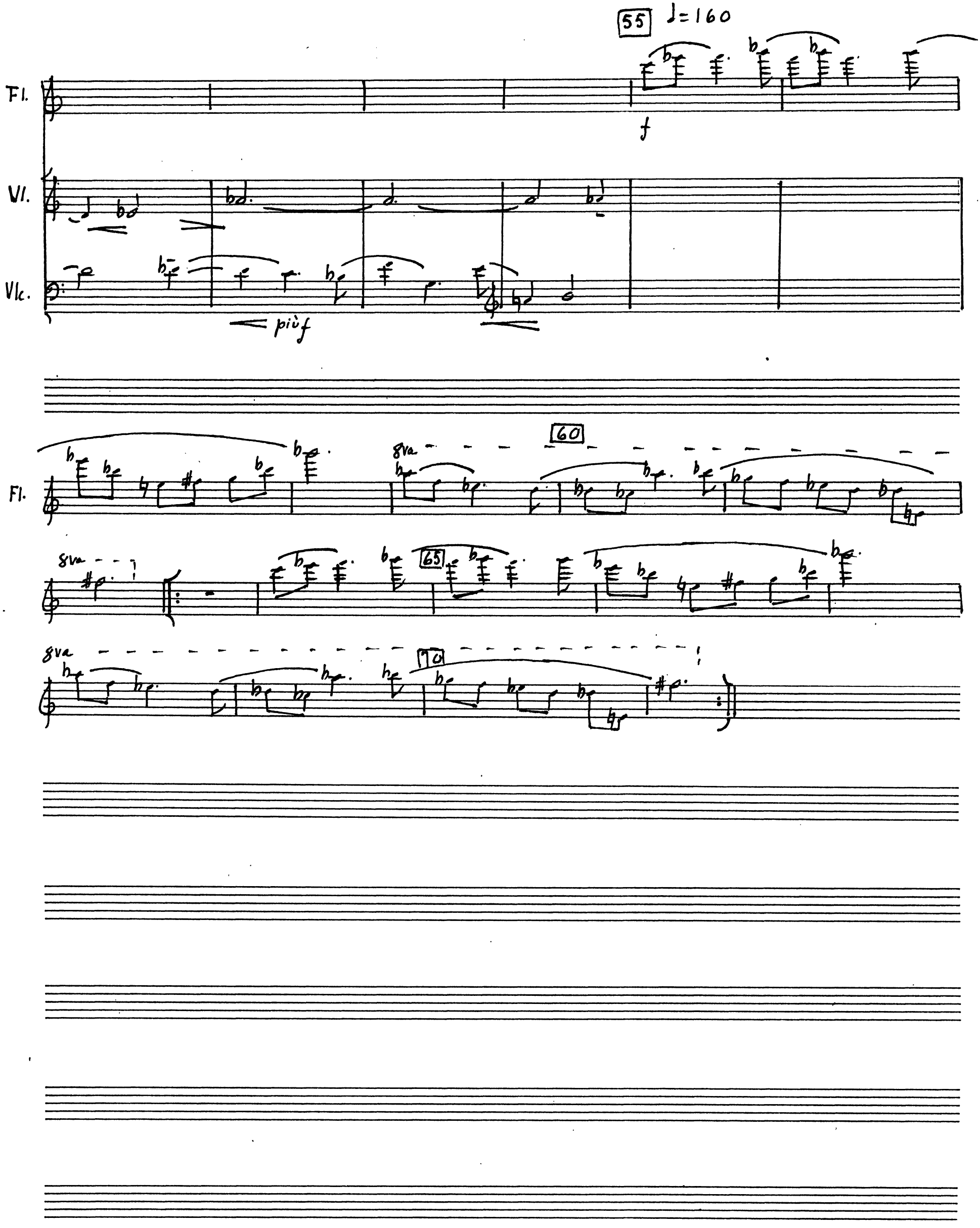
Vlc.

D.B.

Aztec® C-12 R

DIAZ-TEC 500


♩=160
f
8va
loco
mcho f
Molto andante ♩= 44
poco f, espr.
mf


55
♩=160
Fl.
f
Vl.
Vlc.
più f
60
8va
Fl.
8va
65
8va
70

Uliana, Ben, Chorus, Combo

Allamarcia ♩= 88

Uliana

Ben

Picc.

p

Cl.

p

shake drum, shakes on

Perc.

p

Piano

p senza ped.

sempre 8va bassa

Vl.

Vlc.

pp

D.B.

pp

DIAZ-TEC 500

5

Uliana: When do you leave? — Where to?

Ben: Right away. — Can't say.

Picc.

Cl.

Perc.

Piano

SEMPRE 8va bassa

Vl.

Vlc.

D.B.

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10

Uliana: f — War in our life-time, A curse

Ben: f — War in our life-time, A curse

Picc.

Clar.

Perc.: mf f pp

Piano: f

Vl.: mf

Vlc.: pizz. mf

D.B.: pizz. mf

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NEW YORK N.Y. 10019

14 Staves

Uliana

on our lives.

Who

and what

Ben

on our lives.

Who

and what

Picc.

mf

Cl.

f

Perc

f

8va

Piano

mf

f

Vl.

Vlc.

mf

D.B.

mf

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15

Meno mosso ♩= 50

Uliana: in our world will sur- vive? — p senza vibrato Pearl Har- bor,

Ben: in our world will sur- vive?

Chorus: p senza vibrato Pearl Har- bor,

Picc.: mf

Cl.: mf — p

Perc.: pp

Piano: pp — 8va bassa

Vl.: mf — p

Vlc.: arco mf

D.B.: arco mf

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20

Ulisha

the Third Reich. Ci- vil- ians die in mas- sive air-

Ben

Chorus

the Third Reich. Ci- vil- ians die in mas- sive air-

Picc.

Cl.

Perc

Piano

8va bassa

Vl.

Vlc.

D.B.

150

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Uliana

p

strikes. Po- land then Eur- ope- oc- cu- pied.

f

The Jews are The Cho- sen- for

Ben

f

The Jews are The Cho- sen- for

Chorus

p

strikes. Po- land, then Eur- ope- oc- cu- pied.

f

The Jews are The Cho- sen- for

Picc.

Cl.

p

f

Perc.

timp.

f

Piano

p

ff

Vl.

p

Vlc.

pizz.

p

f

D.B.

pizz.

p

f

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25

rit.

a tempo (♩ = 56)

Iliana

gen- o- cide.

p

Ov- ens burn hu- man flesh

Ben

gen- o- cide.

Chorus

gen- o- cide.

p

Ov- ens burn hu- man flesh

Picc.

p

Cl.

p

Perc.

snare drum

rit.

a tempo (♩=56)

Piano

pp

8va bassa

Vl.

p

Vlc.

pp

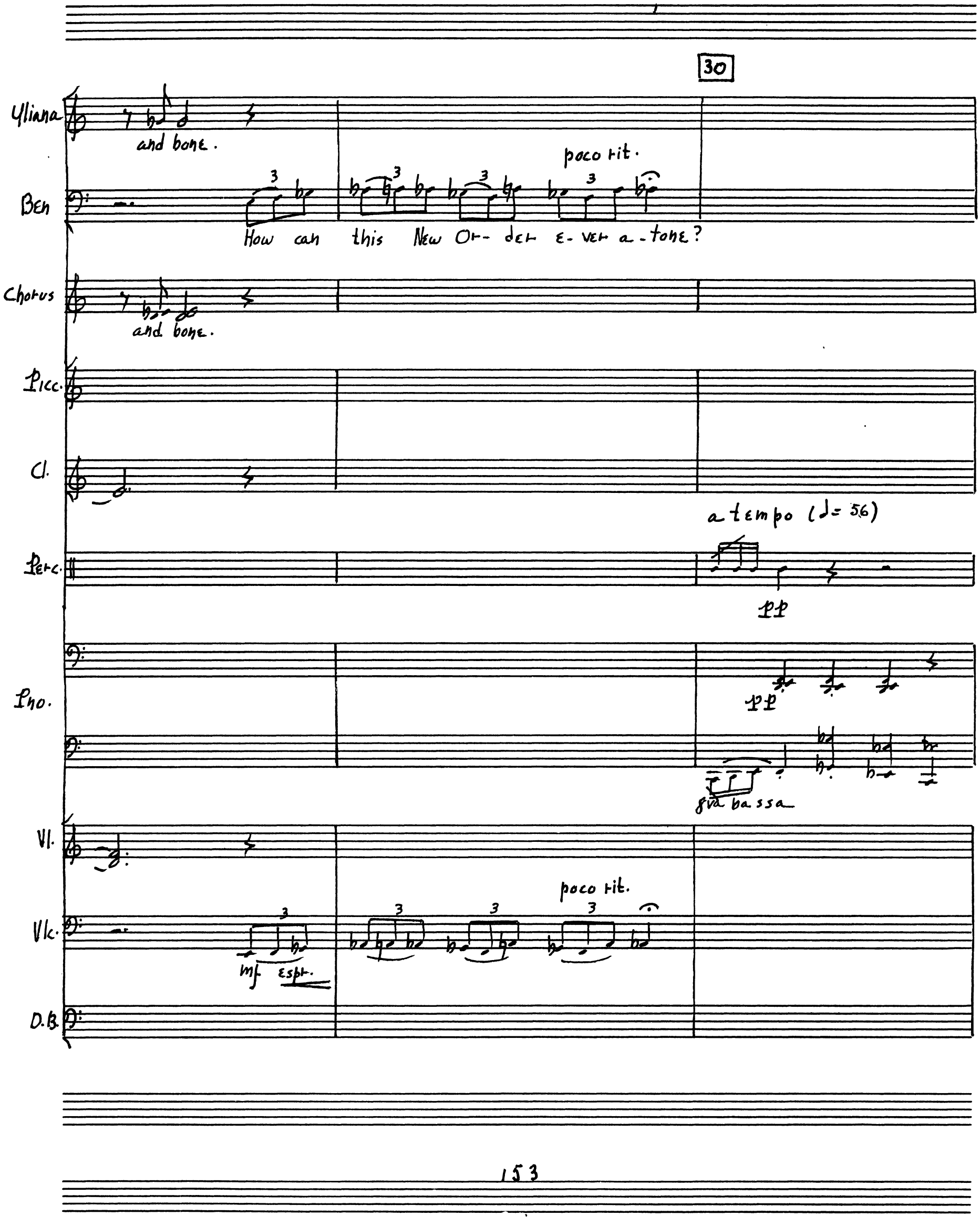
D.B.

pp

152

CIRCLE BLUE PRINT CO., INC.
333 WEST 57TH STREET
NEW YORK N.Y. 10019

14 Staves



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14 Staves

Uliana: We must fight, — più f we must serve. — War in our life

Ben: War in our life-

Chorus: We must fight, — più f we must serve. — War in our life-

Picc. — p

Cl. — p — mf

Perc. — /

Piano — /

Vl. — p — mf

Vlc. — mf

D.B. — mf

CIRCLE BLUE PRINT CO. INC

35

dim. e rit.

pp

Uliana: time: is this what we de- serve?

pp

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

dim. e rit.

pp

Chorus: time: is this what we de- serve?

Vlc.

dim. e rit.

pp

D.B.

pp

12A

Uliana, Narrator, Chorus, Combo

Allegro moderato (d=63)

horns

poco f

Wo-men in the fac-tor-ies,

Fl.

mf

Cl.

mf

Perc.

wd. blk.

mf

Uliana

p

mf

Vl.

pizz.

mf

sfz

Vlc.

pizz.

p

mf

D.B.

pizz.

p

mf

5

Nar. 𝄢 Harry launches the Enola Gay

♩. = 52

Chorus *f* Ri- vet- ing! Fast! *f* Wo- men in the

Fl. *f* *f*

Cl.

Perc. (wd. blk.) *f*

Pno. *f* *p*

Vl.

Vlc. arco *pp*

D.B. *p*

rapidly

Nar. What ever the arguments, what ever they say

10

Chorus or- ches- tras, at last, at last!

Fl.

Cl. f

Perc.

Pno. p

Vl. f

Vlc. f p

D.B. f p

Nar.

Did it have to, have to end this way?

Chorus

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

Fl.

Cl.

f

timp.

Perc.

f p

Pno.

poco f

f 2 sub. p

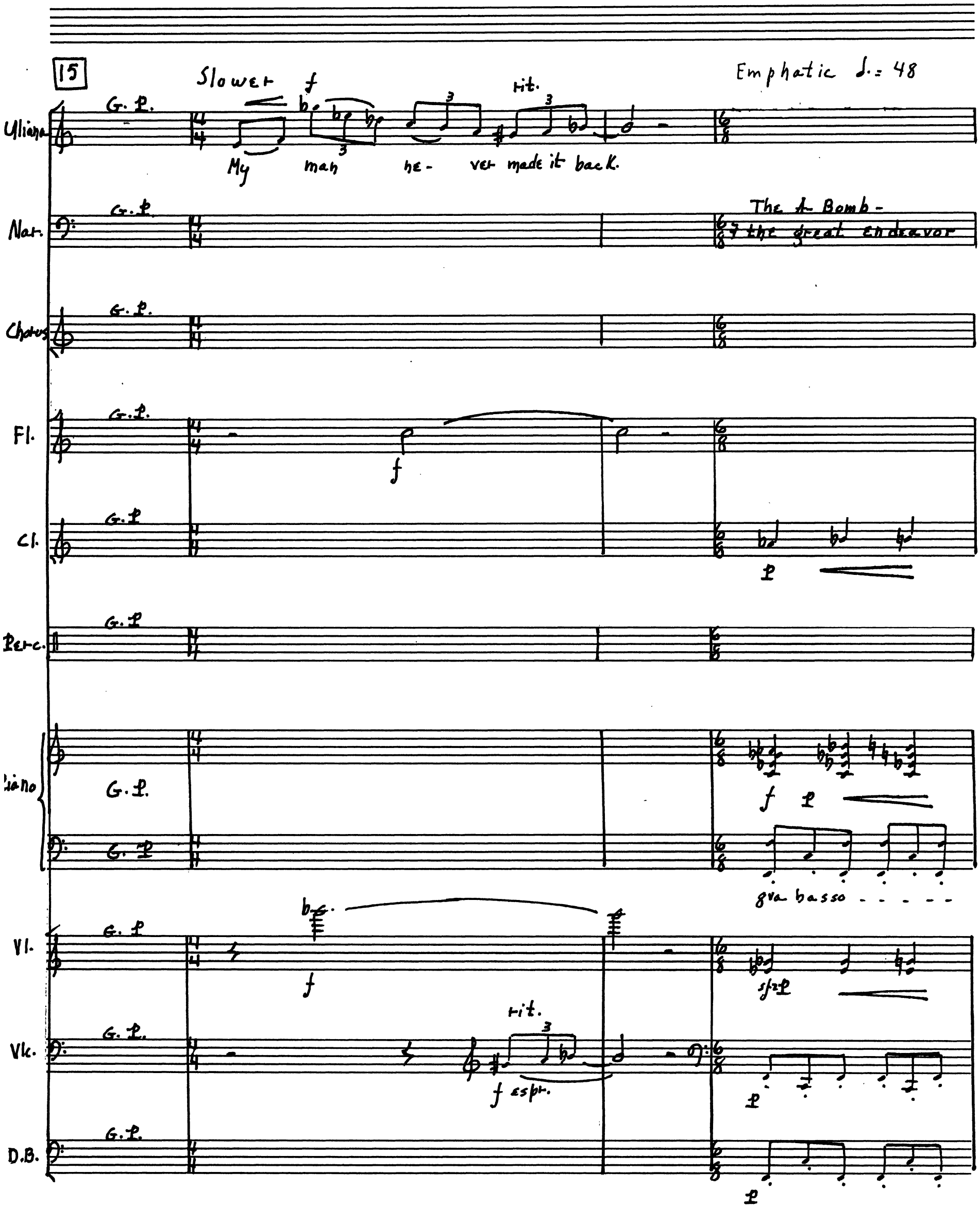
Vl.

Vlc.

p

D.B.

p


15
Slower
Emphatic ♩. = 48
Uliana
G. P.
My man ne- ver made it back.
rit.
Nar.
The A Bomb -
the great endeavor
Chorus
Fl.
Cl.
Perc.
Piano
8va basso
Vl.
Vlc.
rit.
f espr.
D.B.

20

Yliana: Back came the oth- ers, — To the fac-t'ries and or--ches-tras,

Nar.: that changes thumanity

Chorus: Back came the oth- ers, — To the fac-t'ries and or--ches-tras,

Fl.

Cl.

timp.

Perc.

Piano: cresc.

gva bassa

Vl.

Vlc.

D.B.

Uliana
they marched back.

Nar.
May end it
forever.

chorus
they marched back.

Fl.

Cl.

Perc.

Pno.
grabassa

Vl.

Vlc.

D.B.

Allegro ♩=72

start at Victory Parade

5

Picc.

Cl.

Perc.

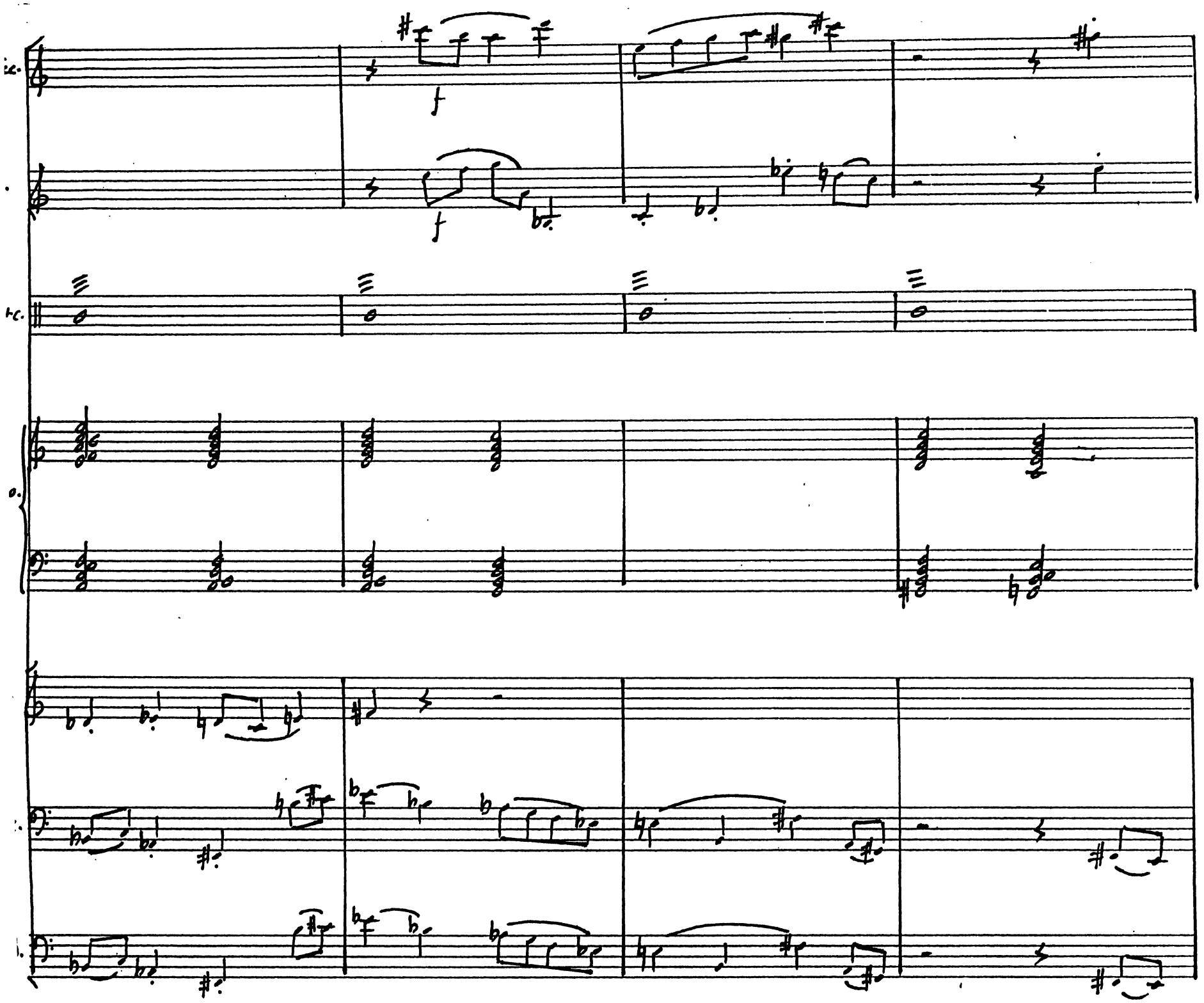
tri.

Pno.

Vl.

Vlc.

D.B.



10

Picc.

Cl.

Perc.

Piano

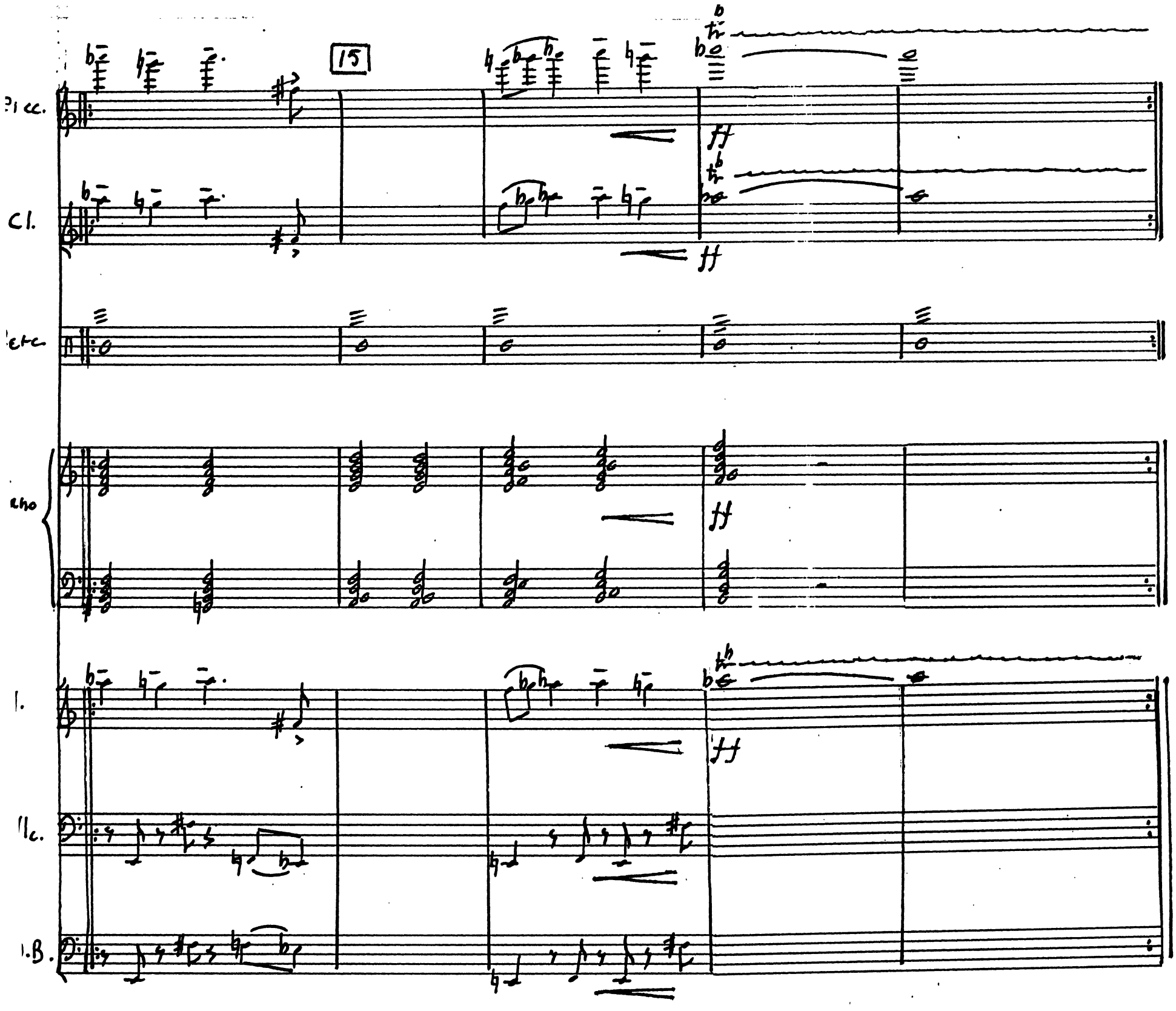
VL

Vlc.

D.B.

Uliana: (on repeat)

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



Uliana, Joe, Combo, Film

Allegro ♩. ♩ = 60

Uliana

Joe

Piano

5

After the war, husband number 4.

sempre pp
senza ped.

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

8va bassa

I'm getting used to getting married.

10

Uliana

Fl.

Cl.

Piano

Vlc.

D.B.

pizz.

arco

Uliana

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

timp.

Perc.

pp

Pno.

m.s. 8va bassa

Vl.

Vlc.

D.B.

13A

The Conformist 50's

Combo, Slides

Allegretto ♪ = 116

Piano

mf quasi arpa

5

Pno

p

Vlc.

mf

10

Pno

Vlc.

Piano

mf

Vl.

mf

Vlc.

f espr.

C.B.

Picc.

Cl.

Perc.

Piano

Vl.

Vlc.

D.B.

8va

15

xylo.

pizz.

pizz.

Allegro ♩.♩ = 60

Uliana

Joe — So much sound from such a little girl! — She says she respects my need for secrecy.

Fl.

Cl. — f

Perc.

Pno. — 6 pp — 5 — 2 — 5 — cresc. — m. s. 8va bassa

Vl. — sfz p

Vlc. — pizz. — p

D. B. — pizz. — p

5

10

Uliana

Joe

She knows I have to keep my work a mystery.

Fl.

Cl.

Perc.

vibr.

f

Pno.

mf

p sub.

m.s. gva bassa

Vl.

Vlc.

D.B.

15

What are you doing?

Of your dream?

I'm in pursuit.

mf

m.s. 8va bassa

pizz.

mf

20

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 espr. — f

Perc.

Pno. — cl esc. — m.s. 8va bassa

Vl.

Vlc.

D.B.

Film sequence

25

Uliana

Joe

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.]

Fl.

Bass Cl.

Perc.

Pno.

Vl.

Vlc.

arco

D.B.

arco

Lento ♩= 42

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

Uliana

rit.

Bass Cl.

p

Piano

p

Vl.

arco

p

Vlc.

p

D.B.

Yliana, Chorus, Male voices, combo, film

Tranquillo ♩= 52

5

Gong

f

l.v.

D.B.

p

Perc.

(Gong)

mf

l.v.

Pno.

bell-like

p

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

practise mute

M.M. ♩ 69, six notes per tick

pp

accidentals affect only those notes before which they occur

Vl.

Vc.

pizz.

p

pizz.

B.

10

src.

no.

l.

lc.

B.

Fl.

Cl.

Perc.

mf l.v.

p

iano

Vl.

Vlc.

D.B.

183

(H.)

15

Fl.

Cl.

Perc.

mf

l.v.

Piano

Vl.

Vlc.

D.B.

Fl.

Cl.

Perc.

Piano

Vl.

Vlc.

D.B.

5

p dolce

Fl.

Cl.

Perc.

mf l.v.

8va

3

pp

6

Piano

Vl.

Vlc.

D.B.

20

6

Fl.

Cl.

Perc.

Pno.

(*)

Vl.

Vc.

Cb.

Fl.

Cl.

Perc.

Pno.

Vl.

Vlc.

D.B.

3:2

mf

mf l.v.

keep pedals down

remove mute

25

Fl.

3:2 3:2 3:2

mf

Cl.

Perc.

Pno.

Vl.

pizz.

3:2

mf

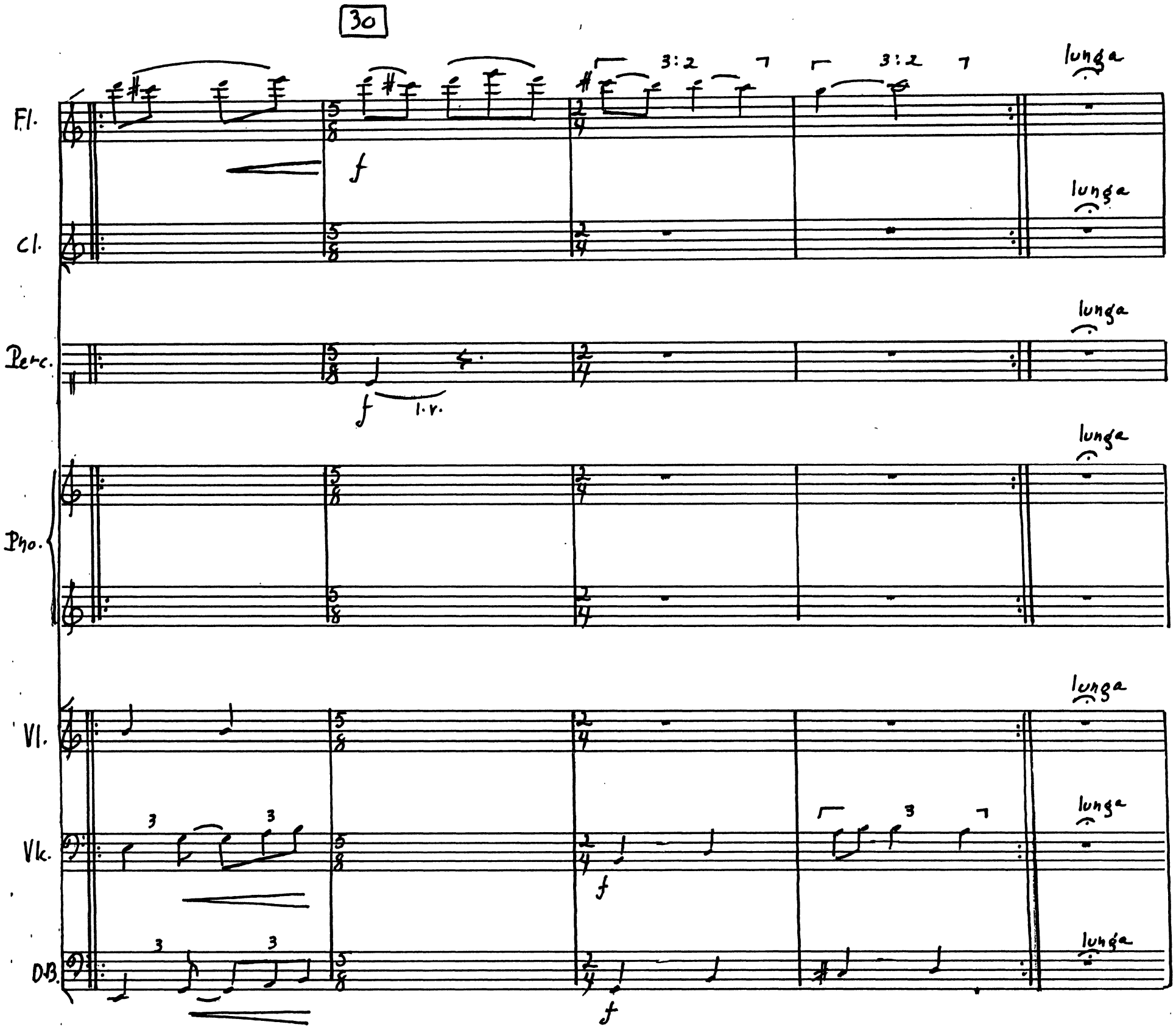
Vlc.

3:2 3:2 3:2 3:2

D.B.

3:2 3:2 3:2

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



at visual cue of Nixon

Raucous ♩= 80

35

Picc.

Cl.

Xyl.

Perc.

Piano

molto f

molto f

Vl.

Vlc.

D.B.

arco

arco

10

40

Picc.

Fl.

Xyl.

Perc.

Piano

molto f

molto f

Fl.

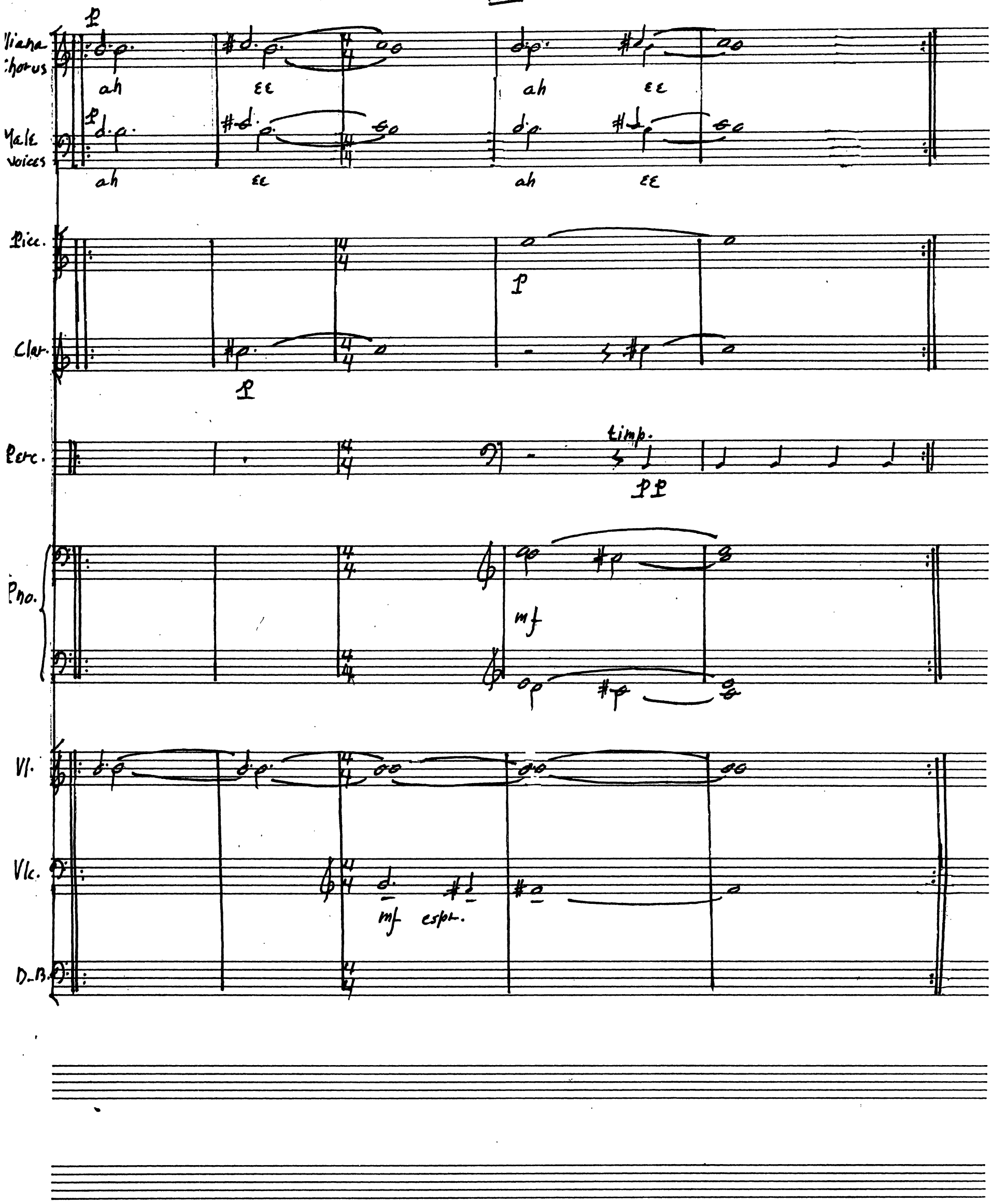
Vlc.

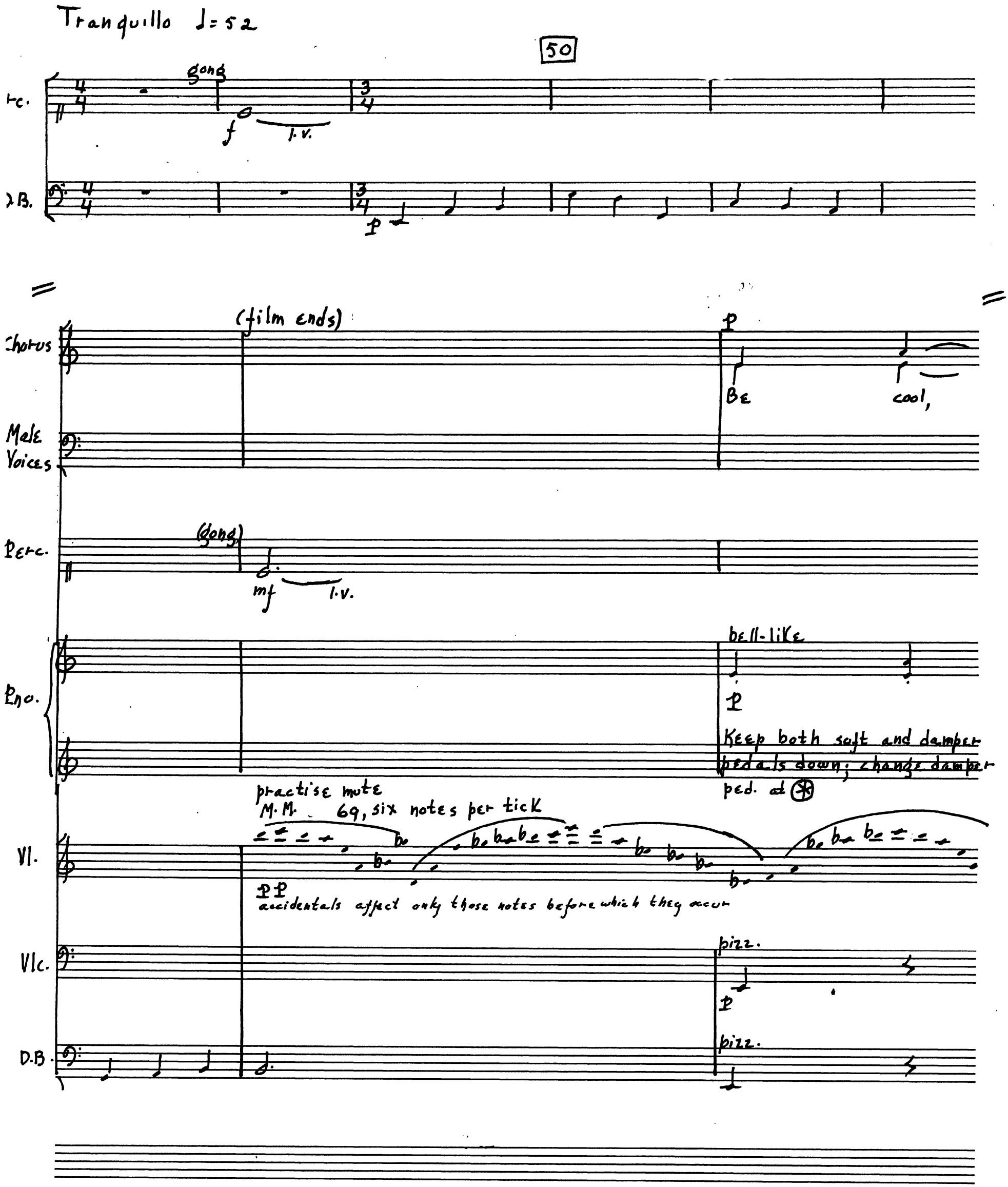
D.B.

On visual cue: after Stop the Bloodbath slide

♩= 44

45




Tranquillo ♩= 52
50
gong
f
l.v.
D.B.
p
(film ends)
Chorus
p
Be
cool,
Male Voices
(gong)
Perc.
mf
l.v.
bell-like
Pno.
p
Keep both soft and damper pedals down; change damper ped. at ⊛
practise mute
M.M. 69, six notes per tick
Vl.
pp
accidentals affect only those notes before which they occur
Vlc.
pizz.
p
D.B.
pizz.

55

p

Uliana

hang loose,

Chorus

hang loose,

mf a2

Male Voices

bε

Perc.

Pno.

Vl.

Vlc.

D.B.

Uliana

mf

you'll be hap- pi- er be- ing groo- vy

Chorus

mf

be- ing groov- y

Male Voices

seed- y

Fl.

p

Cl.

Perc.

mf l.v.

Piano

Vl.

Vlc.

D.B.

Uliana
than be- 3 ing greed- y

Chorus
than be- 3 ing greed- y

Male Voices
than be- ing greed- y

(tr)

Fl.

Cl.

Perc.
mf l.v.

Piano

Vl.

Vlc.

D.B.

Uliana

Chorus

mf, chanting

Male Voices

No more

Fl.

5

p dolce

Cl.

Perc.

Piano

Vl.

Vlc.

D.B.

Yliana

Chorus

chanting

mf

ma - ter- i- al- is- m, war

Male Voices

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

Fl.

Cl.

Perc.

mf l.v.

8va

Piano

pp

Vl.

Vlc.

D.B.

Uliana

Chorus

Male Voices

(Both voices)
100 years after the

Fl.

6

p

Cl.

Perc.

Pno.

(*)

Vl.

Vlc.

D.B.

Uliena

Chorus

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

Fl. — 3:2 — p

Cl. — mf

Perc. — mf l.v.

Pno. — keep pedals down

Vl. — remove mute

Vlc.

D.B.

70

Uliana

Chorus

Male voices

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

Fl.

3:2 3:2 3:2

mf

Cl.

Perc.

Pno.

Vl.

pizz.

3:2 3 mf

Vlc.

3:2 3:2 3:2 3:2

D.B.

3:2 3:2 3:2

75

♩ = 44

Iliana

Chorus — poco f — Love is the life - style we're liv- ing for,

Male Voices

Fl. — f

Cl.

Perc. — mf l.v.

Pno.

Vl.

Vlc.

D.B.

80

♩ = 56

f

Uliana — 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 — to Uliana — ardent

♩ = 50

Come with me to eat

Pno. — p

MM 69, six notes per tick

practise mute

Vln. — arco — p

Vlc. — p

D.B. — p

85

Uliana

Chorus

Male Voice

na- tive roots, drink beet- le juice and

Fl.

Cl.

Perc.

Pno.

Vl.

Vlc.

D.B.

Uliana

Chorus

Mak Voice

learn the lang- uage of the Born- e- o jung- le,

Fl.

Cl.

f

xyl.

f

Perc.

Pno.

Vl.

Vlc.

f

D.B.

f

Uliana

Chorus

Male Voice

I love you to the core!

Fl.

Cl.

Perc.

Pno.

Vl.

Vlc.

D.B.

90

Male Voices

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

Vln.

Male Voices

and gave us an unquenchable thirst for justice.

♩= 69

f excited

Uliana

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

Fl.

Cl.

Perc.

xyl.

Vln.

Vlc.

D.B.

95

Iliana

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

Molto andante ♩= 48

100

Iliana

Chorus

Jack Ken- ne- dy

Male Voices

mf Fare- well

p Fare- well

Fl.

mf

Cl.

Perc.

Pno.

p

change pedal on each chord

Vl.

mf dolce

Vlc.

arco

p

D.B.

arco

p

105

Uliana

Chorus

Male Voices

Fl.

Cl.

Perc.

Pno

Vl.

Vlc.

D.B.

f

Black, beau- ti-

p sob

Ché Gué-var--a,

Mar- tin Lu- ther, heav- en- sent

Fare- well

Fare- well

mf

mf

mf

Uliana

ful and proud.

I'll write an ode

Chorus

Mal- colm

pro- phet of vi- o- lence

Male Voices

Fare- well

pro- phet of vi- o- lence

110

Uliana

and we'll sing it

Chorus

Mal- colm, turned

mes- sen- ger of tol- er- ance

Male Voices

fare- well

mes- sen- ger of tol- er- ance

Perc

gong

115

Uliana: loud, loud, loud.

Chorus: loud, loud, loud. — p Mi- chael

Male Voices: loud, loud, loud. — p Fare- well

Fl. — p

Cl.

Perc. — l.v.

Pno. — p

Vl. — p

Vlc. — p

D.B. — p

120

Uliana

Chorus

Male Voices

Fl.

Cl.

Perc.

Pno.

Vl.

Vlc.

D.B.

p

Mi-chael and An-drew and James, fare- well,

sons who ne- ver lived to be

An- drew and James,

Mi-chael and An-drew and James.

Fare- well, Bob-by,

sons who ne- ver lived to be

mf

half spoken

sung

p

Fare- well, the Ku Klux Klan names no names. Fare- well

sons who ne- ver lived to be

(gong)

l.v.

125

Uliana

vets,

f

Fare- well chil-dren of

Vi- et- nam,

no

Chorus

vets,

f

Fare- well

Male Voices

vets,

f

No no

Pno.

3 3

Uliana

no, we won't go

p

our chil-dren of

Kent State cried be-

Chorus

chil-dren of Vi- et- nam,

p

our chil- dren of

Kent state cried be-

Male Voices

we won't go, we won't go,

p one voice

our chil-dren of

Kent State cried be-

Pno.

p

130

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.

practise mute

Vl. — pp

Vlc. — pp

D.B. — 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.

Perc.

Pno.

Vl.

Vlc.

D.B.

Yliana

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.

Vl.

Vlc.

D.B.

Uliana, Tommy, Chorus, Male Voice, Combo

Andante ♩= 52

Poco Allegro ♩. = 58

Uliana

Tommy

Fl.

Cl.

mf espr.

f

Perc.

timp.

f p

Pno.

f p

Vl.

Vlc.

mf

p

D.B.

p

5

Uliana

Tommy

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

Fl.

Cl.

Perc.

Pno.

sfz

mf

Vl.

Vlc.

p

D.B.

p

10

Iliana

Tommy

vi - ron-ment.

f

Ul- i- an- a,

Fl.

f

Cl.

f

Perc.

mf

Pno.

sfz

sfz

sfz

Vl.

Vlc.

D.B

Uliana

Tommy

you're still the same. I hear your mu- sic from sun- set to

Fl.

f *f*

Cl.

f *f*

Perc.

Pno.

Vl.

f

Vlc.

pizz.

f

D.B.

pizz.

f

15

Meno mosso ♩ = 66

Uliana

Tommy

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

Fl.

Cl.

Perc.

Xyl.

Pno.

Vl.

Vlc.

D.B.

20

Tango ♩= 58

Uliana

Tommy

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

Fl.

Cl.

Perc.

Pno.

f

Vl.

Vlc.

arco

f

3

D.B.

Uliana

Tom- my Boon- ey

at last you

un- der- stand what I

meant! You too

Tommy

Fl.

Cl.

f

Perc.

f

Pno

Vl.

f

Vlc.

pizz.

f

atco

D.B.

pizz.

atco

f

25

Uliana

Tommy

Fl.

Cl.

Perc.

Pno.

Vl.

Vlc.

D.B.

f

Tom-my Tom-my Tom-my Tom- my

ev'- ry - one not on- ly for me.

timp.

poco f

DIAZ-TEC 800

30

Iliana — fought for great caus- es, Now the en- vi- ron- ment!

Tommy

Fl. — f

Cl. — f

Perc. — roto-toms — f

Pno.

Vl. — f

Vlc.

D.B.

Meno mosso ♩ = 52

35

Uliana

mf

Tom-

my, my heart ne- ver

Tommy

Fl.

p

Cl.

p

Perc.

Pno

Vl.

p

Vlc.

mf

espres.

D.B.

40

Uliana

changed.

I ne- ver took

Tommy

I feel ex- act- ly the same.

Fl.

Cl.

Perc.

Pno.

Vl.

mf espr.

8va...

Vlc.

D.B.

45

poco rit.

Allegretto ♩.= 48

Uliana: an- y oth- er man's name.

mf

mar- ry me,

Tommy: coaxing

mf

Then mar- ry me, mar- ry me,

Fl.

Cl.

p

Perc.

Pno.

8va

Vl.

p

Vlc.

p

D.B.

p

50

Uliana: mar- ry me a- gain. I will, I will, swear

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

Fl.

mf

Cl.

p

Perc.

Pno.

Vl.

Vlc.

D.B.

230

Uliana

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

Cl.

Vlh.

mf

Molto moderato ♩= 54

55

dolce

Uliana

To prove our faith in the fu- ture

Tommy

Pno.

p

Vl.

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.

Vl.

Vlc.

D.B.

DIAZ-TEC 500

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- ty two, Ab-ra-ham be- gat at a

Pno.: p

Vl.: practise mute pp

Vlc.:

D.B.: p

75

Uliana

hun- dred, Why can't you ?

Tommy

Those times are

Pno.

Vl.

Vc.

D.B.

80

Poco più mosso ♩ = 104

Uliana

Birth and death will for- ev- er be the

Tommy

bygone.

Perc.

vib.

Vl.

2 3 4

85

Uliana

same,

f

but it's the in- be- tween

Chorus

f

Birth and death will for- ev- er be the same,

Tommy and Male Vce.

f

Birth and death will for- ev- er be the same,

Fl.

f

Cl.

f

Perc.

Vib.

f

Pno.

f sonoro

Vl.

no mute

f

Vlc.

f

D.B.

f

90

95

Uliana

time that's in con- stant change.

Chorus

f

But it's the in- be- tween time that's in con- stant

Male Voices

f

But it's the in- be- tween time that's in con- stant

Fl.

f

Cl.

f

Perc.

Pno.

Vl.

Vlc.

D. B.

Chorale ♩ = 50

Uliana

Time can make us fam- ous, time can make us fools,

Chorus

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

Male Voices

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

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.

Vl.

Vlc.

D.B.

f

f

f

DIAZ-TEC 500

105

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.

Perc. — chimes — f

Pno — f

Vl.

Vlc.

D.B.

DIAZ-TEC 800