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BED AND SOFA

a silent movie opera
No performance or use of this score is

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Music by Polly Penn
Libretto by Laurence Klavan
from Dramatists Play Service, Inc.

Orchestrations by John McKinney

PIANO/VOCAL

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1. ANTHEM - 1

1 MAESTOSO MARCIA ♩ = 92 2

mf (VLN + VLA - melody)

f

mf *roll.*

rit. *A tempo*

HYINT *sub mf*

rit.

↓ 8va

↓ 8va

Scene: Cae: train

2. THE TRAIN - 1

VOLODYA

ANIMATO (♩. = 100)

1. *IV.* *THE*

2. *THE*

3. *IV.* *TRAIN! THE TRAIN! THE TRAIN! THE*

4. *IV.* *BERDS! THE MORNING! THE SUN! THE*

5. *IV.* *BRIDGE! THE CI-TY! THE SKY!*

THE TRAIN - 2

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9. 12 8 V. 10 #5 OUT SIDE! THE

11. 12 #11 IN FNO (372) LUDMILLA THE

13. 13 4 L. 14 4 WORLD IN - SIDE

15. 15 4 K. 16 4 A STALIN WALL CALENDER, 17 4 LUDMILLA NO - VEM - BER

18. 18 4

THE TRAIN - 3

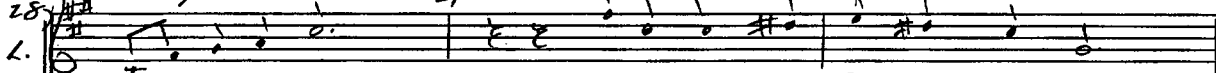
18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 8

THE TRAIN - 4

(In two 6's) $\text{♩} = \text{♩}$

28

30

L. 



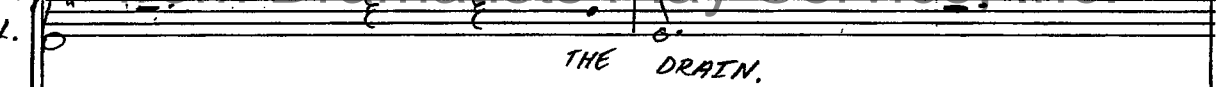
K. 

TABLE WITH TWO LEAVES. INSIDE IT IS QUIET AND DARK.

TABLE WITH TWO LEAVES. (V.N.)

TABLE WITH TWO LEAVES. (V.C.)

L. 

K. 

THE DRAIN.

STAIN.

L. 

K. 

THIRTEEN MESCHAN - SKAZA LANE.

LANE

34 TEMPO PRIMO $\text{♩} = \text{♩}$

THE TRAIN - 5

35

L. *THE CAT. THE TABLE, THE*

V. *THE TRAIN! THE TRAIN! THE*

K. *THE BRUSH THE WA-TER, THE*

(XMF 2X P)

37

L. *TEA. THE DRES-SING*

V. *TRAIN! THE BIRDS! THE MORNING! THE*

K. *WASH. THE BRIDGE! THE CI-TY! THE*

8vb

THE TRAIN - 6

39 40

L. SCREEN.

V. SON.

K. SKY

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41 42

L. THE CAT. THE TEA. THE

V. THE TRAIN! THE TRAIN!

K. THE CAT. THE TEA. THE

43 44

THE TRAIN - 7

43 $\text{♩} = \text{♩}$

L. $\text{♩} = \text{♩}$

V. $\text{♩} = \text{♩}$

K. $\text{♩} = \text{♩}$

TABLE WITH TWO LEAVES.

OUTSIDE IT IS NOT - SO AND BRIGHT.

TABLE WITH TWO LEAVES.

↓ 5/16

45

L. $\text{♩} = \text{♩}$

V. $\text{♩} = \text{♩}$

K. $\text{♩} = \text{♩}$

INSIDE I DREAM.

THE

THE BRIDGE! THE CI - TY! THE

THE BRIDGE! THE CI - TY! THE

THE TRAIN - 8

47 48 49

L. BED THE SO FA THE WORLD IN-
SKY! THE WORLD OUT

K. BED THE SO FA THE WORLD IN

PNO

50 51 TEMPO PRIMO 52

L. SIDE, THE WORLD!

V. SIDE, OUTSIDE, THE WORLD!

K. SIDE, OUTSIDE, THE WORLD!

THE TRAIN - 9

53 (INTRO) 6. = 0

54

55

NINETEEN TWENTY

NINETEEN TWENTY

NINETEEN TWENTY

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56 57 58

L. SIX, MOS - COW, RUS - SEA.

V. SIX, MOS - COW, RUS - SEA.

K. SIX, MOS - COW, RUS - SEA.

8vb ↓

8vb ↓

59

(Sound: alarm clock then train steam)

8vb ↓

CON BRIO $\text{♩} = 69$

3. MY NAME... 1

1. VOL. *VOLODYA*

MY NAME IS VOLODYA! MY NAME IS VOLODYA! I HAVE BLONDE HAIR AND A

mf

5. VOL. *KOLYA*

SENSITIVE FACE. NIKOLAI, STONE MASON AND CON-STRUC-TION

Mezzo Mosso

9. K. *LYDMILLA*

SUPER-VISOR. LUD-MIL-LA, HIS WIFE. THE

mf

13. L. *VOLODYA*

PHOTOGRAPH OF MY FACE IN A FRAME. TODAY I BE-GIN MY JOB AS A

mf
A Tempo

NY NAME... 2

19 KOLYA

20

21

PAINTER FOR A PA - PER,

MY JOB IS ON THE ROOF OF THE BOL

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SHOZ OPERA. MY JOB...

DON'T FORGET -

TO SCRUB THE FLOOR.

LADY MILLA! (as soon as Kolya leaves)

HIS MAJESTY

THE HUSBAND.

Pizz.

(VLC) Pizz.

7. LUNCH - 1

$\text{♩} = 72$

KOLYA:
I HAVE WRAPPED MY SANDWICH IN

PAPER.
(VINT) I EAT MY SANDWICH ON THE

VOLODYA
STATUE OF A HORSE LOOKING DOWN AT THE STREET. LOOKING UP AT THE CLOUDS AT THE

LODYSLA
STATUES OF HORSES. LOOKING OUT OF THE WINDOW AT THE TRAIN. I AM CLEARNING. I AM

KOLYA

TSSES

LUNCH - 2

VOLODYA

LUDMILLA

VOLODYA

I AM CHANGING THE WORLD. LOOKING OUT. LOOKING UP
EATING. LOOKING DOWN

(VLN FLA)

PRINTER! A PAPER! A JOB!

THE

THE LUNCH.

THE SANDWICH

THE WRAPPER.

(VLN Solo)

19 L. WIN - DOW. THE TRAIN!

V. THE FUTURE!

K. *Meno Mosso*

22 L. INSIDE, I

V. JOB!

K. OUTSIDE, I EAT.

23 24

LUNCH - 4

Handwritten musical score for "LUNCH - 7". The score is written on ten staves, with the first five staves representing the vocal parts and the last five staves representing the piano accompaniment. The lyrics are written below the vocal staves. The score includes various musical notations, including notes, rests, and dynamic markings. The lyrics are: "DREAM. THE WORLD I", "THE FUTURE THE WORLD", "DREAM OUT - SIDE THE HOME.", "THE FUTURE. I EAT. I WON'T". The score is marked with "LUNCH - 7" and "LUNCH - 7".

LUNCH - 5

31) *p* *mf* *f*

THE WORLD I DREAM OUT-SIDE — THE

THE FUTURE

STAY FOR THE MEETING I LIKE IT BETTER AT

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34) *f* *mf*

HOME. THE HOME.

NEWS! I NEED A

HOME.

LUNCH - 6

37

L

V

Y

Y

THIRTEEN MESSCHAN - SKAZA

HOME.

LIKE IT BETTER AT

THIRTEEN MESSCHAN - SKAZA

mp

f

39

L

V

K

LANE

mp

LANE.

mp

→ SEQUE

Repeat til ready

5. WITHOUT MY WORK - I

Andante $\text{♩} = 100$

VOLODYA

1 V. THEY SAY THAT WITHOUT A

5 V. HOME I CAN'T GET WORK

9 V. WITHOUT MY WORK, I DON'T KNOW WHAT I'LL

13 V. DO. WHAT WILL I DO THEN? I'M NOT LIKE OTHER MEN.

15 rall. a tempo

WITHOUT MY WORK - 2

17 18 19 20

V. *WHEN I'M AT WORK, I'M A*
(VLA)

21 22 23 24

V. *MAN WHO NEVER NEEDS A MEAL, WHO NEVER WANTS A*
WOMAN. I'M NOT A-WARE OF BREATHING WHEN I'M AT WORK

25 26 27 28

V. *NO MAN.* *NO!* *A TRAPPO MA ACCORDOSSO*

29 30 31 32

V. *WITH-OUT MY WORK, I'M*
(VLA)
CRES...

WITHOUT MY WORK - 3

33) V. D R I F T I N G L I K E A P I E C E O F P A - P E R B L O W N I N T O T H E H O M E S O F

37) V. P E O P L E . P I C K E D U P A N D T H R O W N A - W A Y B Y P E O P L E

decrease.

41) V. I ' M N E V E R G O O D W I T H P E O P L E . I ' M N E - V E R

45) V. G O O D I N H O M E S

TRIO

WITHOUT MY WORK - 4

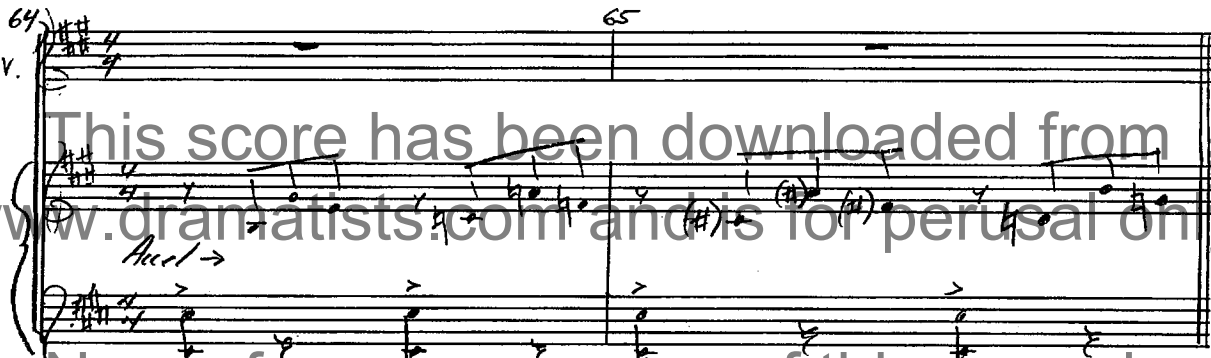
49 V. *50 51 52*
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53 V. *54 55 56*
WITH OUT MY WORK I DONT KNOW WHAT ILL DO. WHAT WILL I DO

57 V. *58 59 60*
THEN? I'M NOT LIKE OTHER MEN, I'M A - LONE
roll. roll, Allegro

61 V. *62 63 64*
I MUST GET LODGINGS
mf più mosso Accel →

WITHOUT MY WORK - 5

64) 

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(Spoken)

Volodya: There is a housing shortage!

All: Short. Short... Shh. Stalin

(Sound: thunder)

6. THE NIGHT - 1

Moderato 2/116

KOLODYA

1. V. *VEN. VAR.* *af* *(PNO)* *THE WORLD OUT -*

2. K. *IN - SIDE THE HOME*

3. V. *NIGHT. THE COLD.*

4. K. *THE NIGHT. THE*

5. V. *THE*

6. K. *THE*

7. V. *THE*

8. K. *THE*

9. V. *THE*

10. K. *THE*

11. V. *THE*

12. K. *THE*

THE NIGHT - 2

THE RAIN. KOLYA?

COLD
RAIN
VIA

THE RAIN

NO COLD Y A ?

rit.
(PND)

ff *more mass*

MY FRIEND, MY FRIEND!

MY FRIEND! MY FRIEND! *swg*

(in two)

DRINTER.

A PA - PER,

MY FRIEND!

(PND)

Con Moto
mp

P(hurried)

MY FRIEND MY FRIEND!

THE NIGHT - 3

(They Hug)

20

21

MY FRIEND!

CONSTRUCTION

MORE MOSCO

SUPERVISOR

mf

MY FRIEND! MY FRIEND!

MY FRIEND!

LUD -

MIL

LA!

Allegro

Deke

LUDMILA?

HIS WIFE.

LUD. MIL LA!

rall.

Accel.

THE NIGHT - 4

28
4/4

LYDMILLA 29 VALORYA 30 LYDMILLA

IN-SIDE. I DREAM IN-SIDE. INSIDE THE

IN-SIDE. IN-SIDE. IN-SIDE THE

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31
4/4

VOLODYA

HOME. MY FRIEND!

HOME. MY FRIEND!

5/4

7. THE WAR - 1

♩ = 76

LUOMILLA VOLODYA: 2

1. *mf* (Scream) MY NAME IS VOLODYA! MY NAME IS VOLODYA

2. *f* STGS

3. *mf*

4. LUOMILLA: 5

5. HE HAS BLONDE HAIR AND A SENSITIVE FACE

6. *mf*

7. *f*

8. KOLYA

9. VOLODYA, MY FRIEND

10. LUOMILLA

11. *f* Meno mosso

12. *f* scop

13. MILLA HIS WIFE WOULD YOU...

14. *f*

15. *f*

16. *f*

THE WAR - 2

MARCEA CON BND VOLODYA

13 14 15

V. *HE* WERE IN THE WAR TO-GETHER, WE MARCHED AND

K. *HE* WERE IN THE WAR TO-GETHER, WE MARCHED AND

16 17 18

V. SANG WE DRANK AND WE SHOKED CIGARETTES AND WE

K. SANG WE DRANK AND WE SHOKED CIGARETTES AND WE

19 20 21

V. MARCHED AND WE KILLED IN THE WAR TO-GETHER.

K. MARCHED AND WE KILLED IN THE WAR TO-GETHER.

(Poco)

THE WAR - 3

22 LUDMILLA 23 24 VOLODYA

L. *WOULD YOU LIKE...* WE WERE IN THE

K. *WOULD YOU LIKE...* WE WERE IN THE

V. *WAR TO-GETHER. WE FROZE AND STARVED - WE*

K. *WAR TO-GETHER. WE FROZE AND STARVED - WE*

V. *BLIED AND HE DIED WE WERE DISEM-BOWELED. THEN HE DE-COM-*

K. *BLIED AND HE DIED. WE WERE DISEM-BOWELED. THEN HE DE-COM-*

30

LUDMILLA THE WAR - 4

WOLADYKA

21 *ROSED.* *WOULD YOU LIKE...* *WE WERE EATEN BY* 33

ROSED *WE WERE EATEN BY WORMS*

Allegro

34 *WORMS.* *WHICH SPREAD DISEASE...* 35 36

WHICH SPREAD DISEASE...

37 *CAUSING OTHERS TO DIE.* *THEN WE CAME BACK TO* 38 39

CAUSING OTHERS TO DIE. *THEN WE CAME BACK TO*

Allargando

THE WAR - 5

40 V LIFE ——— IN THE WAR TO —

41

42

43

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99

100

43 V GETHER.

44

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100

Music segue FAST →

8. BED AND SOFA #1 - 1

92 *Andante* **LUDMILLA**

1. *Would you like a -* *KOLVA*

2. *PLACE TO SLEEP. THERE IS A HOUSING SHORTAGE*

PNO →

VOLODYA

3. *NOT A VACANT ROOM IN MOSCOW.*

4. *(Piano accompaniment continues with chords and a melodic line)*

LUDMILLA

5. *NOT ANOTHER WORD. WE'LL TAKE THE BED AND YOU THE SOFA.*

6. *(Genuinely)*

7. *(Piano accompaniment continues)*

8. *(PNO)*

9. *(Piano accompaniment continues)*

10. *Subito Allegro*

KOLVA

11. *THE*

11 *Primo VOLODYA* *BED AND SOFA #1 - 2* 13
 V THE SOFA! I'LL TAKE THE SOFA AND YOU THE
 K
 BED! THE DRESSING SCREEN! THE
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 14 BED! THE SOFA! THE DRESSING SCREEN! A PLACE TO
 K BED! THE SOFA! THE DRESSING SCREEN!
 SLEEP! A PLACE TO SLEEP.
 INSIDE!
 2000 10/11

$d = d.$
21

BED AND SOFA #1 - 3

22 LUPMILLA

20
L.

23
L.

26
L.

9. 13 MESCHANSKAYA LANE - 1

$\delta = 63$

THE STAIN.

THE

PRINTER

(Repeat if necessary)

DRAIN

MY JOB IS ON THE ROOF OF THE BOL - SHOI OPERA

THIRTEEN MESCHANSKIA LANE.

THIRTEEN ME-CHANSKIA LANE

13 MESCHANSKAIA LANE-2

12 $\text{♩} = \text{♩}$

f con moto

13

14

15

16 17 (Ludmila sees Velodya from window)

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Graziosa

VOLQDYA

A PAPER.

SUDZIK

A PAPER!

NEWS!

subp

mf

Broadly

Sv7

RADIO!

12 *VOLODYA* *NEWS - 2*
+ LUDMILLA 13

THAT WORKS! THE WORLD.

14 *NEWS!* *TAPE* *No "Over Radio Moscow" through " - audio - OSCOW "*

NOTE: "Over the Moon" should sound like a real 1920's record. Bars 15, part of 16 and 33 are cut but are included here to facilitate recording.

NEWS- (OVER THE MOON)-3

Moderato ♩ 120

MAN:

15 You SEND ME O-VER THE O-VER THE O-VER THE MOON.

16 TAPE STARTS

17 I'M IN THE SKY A BOVE I'M FLYING HIGH

21 'COZ I'M IN LOVE. YOU SEND ME - OH!

22

23 **WOMAN** KH - OH **MAN** 3 OVER THE

gliss

NEWS! - (OVER THE MOON) 4

24 WOMAN: YOU SEND ME O — VER THE MOON —

25 MAN: YOU SEND ME O — VER THE MOON —

26 MOON! YOU SEND ME O — VER THE MOON —

27 I'M IN THE SKY — I'M FLYIN' HIGH

I'M IN THE SKY 4 PA — ROVE — I'M FLY - IN' - HIGH.

30 I'M IN LOVE, YOU SEND ME - OH — OH-OH-OVER THE MOON!

'COZ I'M IN LOVE, YOU SEND ME - OH — OVER THE MOON!

TAPE END

41

35

NEWS

КОЛЫН

NEWS

(poco)

38 KOLVA

A TELEGRAM!

CUT

IM BEING SENT ON A TRIP TO THE NEW

HOUSING PROJECT IN ROS-

PNO OUT

NEWS - 6

LUD

VOL.

TELEGRAM!

TELEGRAM!

NEWS!

NEWS!

WHEN?

IN TWENTY MI-NUTES!

acc.

43

86

86

2X ONLY

STOV
2X ONLY THE TRAIN!

THE TRAIN!

THE TRAIN!

THE TRAIN!

THE TRAIN!

THE TRAIN!

IN TWENTY MINUTES FOR
2X THIRTEEN

THREE WEEKS.

ENDING

HE'S BEING SENT

TO ROS -

HE'S BEING SENT, TO ROS -

I'M BEING SENT

TO ROS -

I'M BEING SENT

TO ROS -

58 $\text{♩} = \text{♩}$

TOV.

(Lud. & Kol. notice that Volodya is packing.)

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1000

LUDMILLA



RUBBISH.

THE BRUSH.

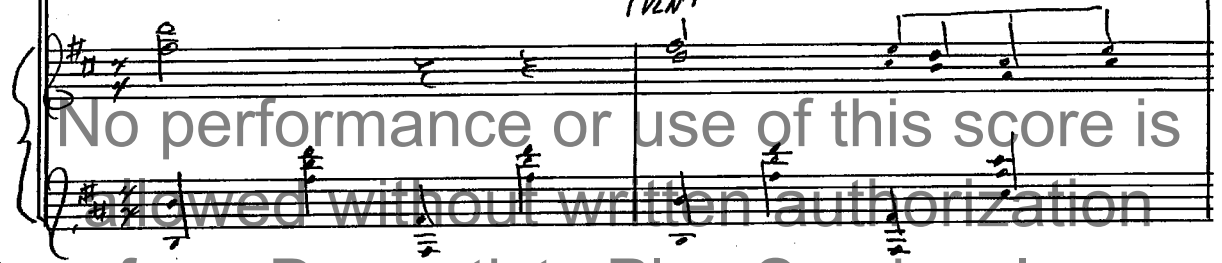
THE WA

TER

THE

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(V.L.N.)



VOLODYA

69.

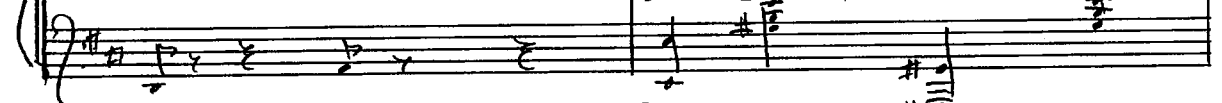
WASH.

PEOPLE WILL TALK.

KOLYA

SHE'LL TAKE THE BED AND YOU THE

f Broadly (in Mosso)



VOLODYA

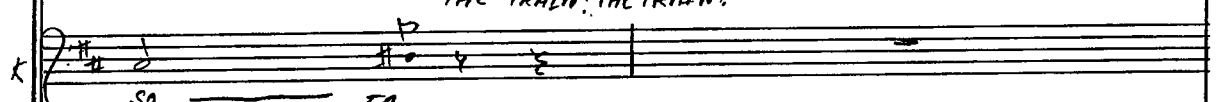
↓ 8m

LUDMILLA

VOLODYA

HIS MAJESTY, THE KING BAND.
THE TRAIN! THE TRAIN!

THE



SO

FA



VOL.

LUD

72

TRAIN! LUD MILLA, HIS WIFE.

THE KNOW IN FOND OF

73

HURRIED

THE TRAIN! THE TRAIN! THE TRAIN!

HER. THE TRAIN! THE TRAIN! THE TRAIN!

sub accel.

76

THE TRAIN! THE TRAIN! THE

IN SEVEN MINUTES, FOR THREE WEEKS

77

78

79

80

81

82

83

84

85

86

87

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99

100

78 2/4

79

TRAIN!

AND DON'T FORGET TO SCUB THE FLOOR!

Attempo

8.6.1

80

Segue → SOUND: Train

CUE: SQ train fade

11. BED AND SOFA #2 -1

Andante

2 VOLODYA (*hesitative*)

YOU'LL TAKE THE BED AND I THE SOFA?

LUOMILLA

YOU'LL TAKE THE SOFA AND I THE BED.

8 VOLODYA (*more assertive*)

YOU'LL TAKE THE BED AND I THE SO - FA.

LUOMILLA

YOU'LL TAKE THE SOFA AND I - THE BED.

25

26

27

BED

f *Mezzo*

(delicately)

30

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28

29

30

YOU AND I

Tempo Primo

BED AND SOFA

Cello

Sub P

31

32

33

YOU AND I

YOU AND I

SOFA AND BED

YOU AND I

CUE: SQ train fade

11. BED AND SOFA #2 -1

Andante

2 VOLODYA (tentatively)

3

YOU'LL TAKE THE BED AND I THE SOFA?

3 LUOMILLA

YOU'LL TAKE THE SOFA AND I THE BED.

8 VOLODYA (more assertive)

YOU'LL TAKE THE BED AND THE SO - FA.

10 LUOMILLA

YOU'LL TAKE THE SOFA AND I - THE BED.



BED AND SOFA #2 - 2

MP - 12/2

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12 13 14 7

L. I'LL TAKE THE BED AND YOU THE SOFA I'LL TAKE THE

V. I'LL TAKE THE SOFA AND YOU THE BED I'LL TAKE THE SOFA AND

15 16 17

L. BED AND YOU THE SOFA I'LL TAKE THE BED AND YOU THE

V. YOU'LL TAKE THE BED. I'LL TAKE THE SOFA AND YOU THE BED I'LL

18 19

L. SOFA I'LL TAKE THE BED AND YOU THE SOFA

V. TAKE THE SOFA AND YOU'LL TAKE THE BED.

20

BED AND SOFA #2 - 3

(with importance)

20

L.

21

BED - AND SO - FA.

YOU AND I -

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22

L.

23

SO - FA

YOU AND I

SO - FA

PN

24

AND

AND

BED AND SOFA # 2-4

25 26 27

del. mos

BED

28 29 30

delicately

YOU AND I

Tempo Primo

BED - AND SO - FA

Cello

sub. p

31 32 33

YOU AND I

SOFA AND BED - YOU AND I -

BED AND SOFA #2-5

34 35 56

L. BED AND SOFA. YOU AND I

V. BED AND SOFA. YOU AND I SO-F A AND BED

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37 38 39

L. YOU AND I AND

V. SOFA AND BED. YOU I

SINCE 1950 (Cello)

40 41 42

L. AND YOU

V. BED SO-F A AND

BED AND SOFA # 2-6

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Maestoso Marcia 192

12. SILENT MOVIE - 1

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10 11 12 *LUDMILLA*
IT'S BEEN SUCH A

13 14 15
LONG TIME SINCE I LAST WENT TO THE MOVIES.

rit. *pp* *(VLA)* *mf* *PN* *mf*

55

SILENT MOVIE - 2

16 17 18

19 20 21

L. I SECOND HAVE THE HONOUR OF GO-ING OUT WITH MY

22 23 24

HUSBAND.

25 26 27

THE SCREEN.

28 29 30

31 32 33

34 35 36

37 38 39

40 41 42

43 44 45

46 47 48

49 50 51

52 53 54

55 56 57

58 59 60

61 62 63

64 65 66

67 68 69

70 71 72

73 74 75

76 77 78

79 80 81

82 83 84

85 86 87

88 89 90

91 92 93

94 95 96

97 98 99

100 101 102

103 104 105

106 107 108

109 110 111

112 113 114

115 116 117

118 119 120

121 122 123

124 125 126

127 128 129

130 131 132

133 134 135

136 137 138

139 140 141

142 143 144

145 146 147

148 149 150

151 152 153

154 155 156

157 158 159

160 161 162

163 164 165

166 167 168

169 170 171

172 173 174

175 176 177

178 179 180

181 182 183

184 185 186

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190 191 192

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196 197 198

199 200 201

202 203 204

205 206 207

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211 212 213

214 215 216

217 218 219

220 221 222

223 224 225

226 227 228

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232 233 234

235 236 237

238 239 240

241 242 243

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250 251 252

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262 263 264

265 266 267

268 269 270

271 272 273

274 275 276

277 278 279

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301 302 303

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307 308 309

310 311 312

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436 437 438

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445 446 447

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457 458 459

460 461 462

463 464 465

466 467 468

469 470 471

472 473 474

475 476 477

478 479 480

481 482 483

484 485 486

487 488 489

490 491 492

493 494 495

496 497 498

499 500 501

502 503 504

505 506 507

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511 512 513

514 515 516

517 518 519

520 521 522

523 524 525

526 527 528

529 530 531

532 533 534

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538 539 540

541 542 543

544 545 546

547 548 549

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559 560 561

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565 566 567

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571 572 573

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583 584 585

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598 599 600

601 602 603

604 605 606

607 608 609

610 611 612

613 614 615

616 617 618

619 620 621

622 623 624

625 626 627

628 629 630

631 632 633

634 635 636

637 638 639

640 641 642

643 644 645

646 647 648

649 650 651

652 653 654

655 656 657

658 659 660

661 662 663

664 665 666

667 668 669

670 671 672

673 674 675

676 677 678

679 680 681

682 683 684

685 686 687

688 689 690

691 692 693

694 695 696

697 698 699

700 701 702

703 704 705

706 707 708

709 710 711

712 713 714

715 716 717

718 719 720

721 722 723

724 725 726

727 728 729

730 731 732

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736 737 738

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745 746 747

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751 752 753

754 755 756

757 758 759

760 761 762

763 764 765

766 767 768

769 770 771

772 773 774

775 776 777

778 779 780

781 782 783

784 785 786

787 788 789

790 791 792

793 794 795

796 797 798

799 800 801

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856 857 858

859 860 861

862 863 864

865 866 867

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874 875 876

877 878 879

880 881 882

883 884 885

886 887 888

889 890 891

892 893 894

895 896 897

898 899 900

901 902 903

904 905 906

907 908 909

910 911 912

913 914 915

916 917 918

919 920 921

922 923 924

925 926 927

928 929 930

931 932 933

934 935 936

937 938 939

940 941 942

943 944 945

946 947 948

949 950 951

952 953 954

955 956 957

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964 965 966

967 968 969

970 971 972

973 974 975

976 977 978

979 980 981

982 983 984

985 986 987

988 989 990

991 992 993

994 995 996

997 998 999

1000 1001 1002

1003 1004 1005

1006 1007 1008

1009 1010 1011

1012 1013 1014

1015 1016 1017

1018 1019 1020

1021 1022 1023

1024 1025 1026

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1102 1103 1104

1105 1106 1107

1108 1109 1110

1111 1112 1113

1114 1115 1116

1117 1118 1119

1120 1121 1122

1123 1124 1125

1126 1127 1128

1129 1130 1131

1132 1133 1134

1135 1136 1137

1138 1139 1140

1141 1142 1143

1144 1145 1146

1147 1148 1149

1150 1151 1152

1153 1154 1155

1156 1157 1158

1159 1160 1161

1162 1163 1164

1165 1166 1167

1168 1169 1170

1171 1172 1173

1174 1175 1176

1177 1178 1179

1180 1181 1182

1183 1184 1185

1186 1187 1188

1189 1190 1191

1192 1193 1194

1195 1196 1197

1198 1199 1200

1201 1202 1203

1204 1205 1206

1207 1208 1209

1210 1211 1212

1213 1214 1215

1216 1217 1218

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1234 1235 1236

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1249 1250 1251

1252 1253 1254

1255 1256 1257

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1357 1358 1359

1360 1361 1362

1363 1364 1365

1366 1367 1368

1369 1370 1371

1372 1373 1374

1375 1376 1377

1378 1379 1380

1381 1382 1383

1384 1385 1386

1387 1388 1389

1390 1391 1392

1393 1394 1395

1396 1397 1398

1399 1400 1401

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1486 1487 1488

1489 1490 1491

1492 1493 1494

1495 1496 1497

1498 1499 1500

1501 1502 1503

1504 1505 1506

1507 1508 1509

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2002 2003 2004

2005 2006 2007

2008 2009 2010

2011 2012 2013

2014 2015 2016

201

SILENT MOVIE - 3

MOVIE AUDIENCE MEMBER
(FROM BACKSTAGE)

30 LUOMILLA

28 THE WORLD. Ssh. NOT A NOTHER WORD. sf

31 Andante - 80 Tactful 32

33 34

35 36

37 38 10 ff.

SILENT MOVIE - 4

40

LUDMILLA

SHE IS

41C

BEAUTIFUL.

SHE

IS

BEAUTIFUL

42 VOLCAVA

rall.

Ad tempo

48

SILENT MOVIE-5

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49 50 51 52 53 54 55 56 57 58 59 60 61 62

(VIOLETTA WIPES A TEAR FROM LUDWIG'S CHEEK)

* Poi a poi cresc. E Accel.

Ben marcato

L.H.

EX -

GET - ING

* (really a new tempo tends to increase speed at each key change)

59

SILENT MOVIE - 6

63 L 64 65

SO EX - CIT - ING.

50 EX - CIT - ING.

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

WHAT WILL HAP - PEN

WHAT WILL HAP - PEN

TREMBLO

60

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SILENT MOVIE - 7

* 16 AAEI

17 Andante 80

25 *Now?* *Now* *JUMP!* (relief...)

31 *AAEI!* *JUMP!* (relief...)

ff *gliss* *Sub*

Secco Scherzo (Still Andante)

28 79 80

81 82 83

84 85 86

Gently

(repeat it bearable)

* (Like a roller coaster scream heard from far away)

** (around here, Volodya and Ludmilla begin to laugh, becoming quietly hysterical.)

SILENT MOVIE - 8

VOLODYA

LOOK! THERE'S A LITTLE TRAMP WITH

DANCING BREAD ON A FORK.

rall.

Andante 80

mp LUDMILLA + VOLODYA

hmm -

97

hmm -

SILENT MOVIE - 9

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100 *pp* *101* *pp*

102 *mal.* *Poco meno Mosso* *LUONILLA* *SHE IS*

104 *WALK - ING IN A CIR - CLE GROWING SMAL - LER. 6-7 *pp**

SILENT MOVIE - 10

106 LUONILLA 107

SHE IS GO-ING A-WAY WITH HER

colle voce

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108 CHILD 109

CHILP

110 VOLODYA 111 LUONILLA

see. f GO BACK! pp SHE IS

112 *molto legato* + VOLODYA 113

GONE IN THE DARK. THE PEND.

(PND) (m.d. (one Lalalaita))
rall.

(VLA OUT)

SILENT MOVIE - 11

114

rit.

66

SOUND CUE: Church bells

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13. BED AND SOFA #3 - 1

in 2 Can. Ragato

1. 6 2 3 7

LUOMILLA

THE MIRROR WOMAN. MY

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5 6

FACE

CUT BAR

(Volodya puts his hands on Ludmilla's shoulders... she pulls away)

* BARS 6, 7, & 8 were cut in the original production

7 8

CUT BAR

CUT BAR

(VOLODYA takes out cards →)

BED AND SOFA #3 - 2

10
L. 11
V. 12

LUDMILLA 11
VOLODYA 2X ONLY 12

(Volodya offers her card) HIS MA-JES-TY. HIS WIFE.

poco accel.

13
L. 14
V. 15

rit.

Sub. con moto

FOND

16
L. 17
V. 18

LUD 17
vol 18

OF. **ERA-24 A-BOUT.**

(Playing cards fall)

19
L. 20
V. 21

Allegro 2152

(Ludmilla and Volodya scramble to retrieve cards...)

(with exaggerated articulation) BED AND SOFA #3 - 3

21 22

YOU AND I BED OR SOFA? YOU AND I SOFA OR BED?

23

(vocal pulse on beat)

25 26

YOU AND I BED OR SOFA? YOU AND I SOFA OR BED

27 28

(pulse on beat)

BED AND SOFA #3 - 4

29
L
V

(big gasp)

YOU AND I BED OR SO - FA? YOU AND I SOFA OR BED.

30 31

Meno (urgent mp)

32

33

8.6 p

34

YOU AND I BED OR SO - FA? YOU AND I SO - FA

Meno

36

OR BED. (vocal pulse at will...)

37

BED AND SOFA #3-5

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BED AND SOFA #3-6

+VOLODYA

46
L.
V

47

MURRO CUT.

IN-

48
L.
V

(Pulse every 6.)

49

SIDE.

50
L.
V

14. FEBRUARY NINTH - I

Larghetto .60

2

3

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Molto espressivo

(PIC + PNO) →

Lucmilla

A STA - LEN WALL CALEN - DER. FEBRU - RY

NINTH.

Piu mosso

rall.

(PNO out) →

(Finding a remaining card)

NINE.

M.S. →

CUE: TRAIN CUTS

15. KOLYA'S RETURN - 1

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1. 100 2 KOLYA THE

TRAIN. THE TRAIN THE TRAIN. THE

BIRDS. THE MORNING. THE SUN. (poco)

2X ONLY KOLYA GLADNITSA

KOLYA, FOR THREE WEEKS. KOL-YA. THE STAIN. IN-

KOLYA'S RETURN-2

Handwritten musical score for "KOLYA'S RETURN-2". The score is written on ten staves, with lyrics in Russian and English. The lyrics are: "KOLYA. THE STAIN. IN-SIDE THE BED. KOLYA FOR THREE WEEKS. LUNCH. THE SANDWICH. THE WRAPPER. KOLYA. WHAT WILL KOLYA SAY? KOLYA. WHAT WILL KOLYA SAY? KOLYA. WHAT WILL KOLYA SAY? THE BRIDGE. THE CITY. THE". The score includes musical notation, including notes, rests, and bar lines. The lyrics are written in a mix of uppercase and lowercase letters, with some words in Russian (e.g., "KOLYA", "LUNCH", "THE SANDWICH", "THE WRAPPER", "THE BRIDGE", "THE CITY", "THE"). The score is marked with "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100".

KOLYA'S RETURN-3

VO. LOD-YA. I DREAM. VO. LOD-YA. I DREAM.

LUD. MIL-YA. I DREAM. LUD. MIL-YA. I DREAM.

SKY

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21 LUOMELA 22 23

FEBRUARY NINTH.

KOLYA

HOME. HOME. HOME

PRO mp

KOLYA'S RETURN - 4

♩ = 2

(Kolya enters apartment)

24

KOLYA!

25

Page

26

(menacingly)

27

(Kolya approaches Ludmilla)

And mosso

28

WHAT WILL HAP - PEN NOW?

29

8/16

Empty musical staves

$\delta = \delta$

Valse Amabile $\delta. 66$

KOLYA'S RETURN - 5

30 *LUOMITILA* 31 32 33

KOLYA BEANS!
BEANS. I HAVE BROUGHT YOU BEANS FOR COF - FEE.

34 35 36 37

COFFEE!
COF - FEE BEANS. COF - FEE FROM ROSTOV!

38 39 40 41

BEANS. I HAVE BROUGHT YOU COF - FEE BEANS.

mf

77

KOLYAS RETURN - 6

42 43 44 45 *Truly* *You HAVE BROUGHT ME*

L. 1. *COF - FEE BEANS FROM ROS-TOV.*

K. *COF - FEE BEANS.*

Poco piu mosso

46 47 48 49

L. 1. *BEANS*

K. *BEANS. BEANS. COF - FEE BEANS.*

Grandly

50 51 52 53

L. 1. *COF - FEE BEANS FROM ROS-TOV, FROM ROS-TOV, YOU HAVE*

K. *COF - FEE BEANS FROM ROS-TOV. FROM ROS-TOV, I HAVE*

[PNO]

78

KOLYA'S RETURN - 7

54 BROUGHT ME COF - FEE BEANS. YOU HAVE

55

56

57

BROUGHT YOU COF FEE BEANS YOU HAVE

58

59

60

61

TO SCRIPT then →

58 BROUGHT ME BEANS.

BROUGHT YOU BEANS.

59

60

61

TO SCRIPT then →

(as Volodya starts home)

62 $\delta = \delta = 66$ 63

64 $\delta = \delta = 66$ 65

66

67

68

69

70

71

72

73

74

75

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KOLYA'S RETURN - 8

66 *558 Freely KOLYA* 67 68 *Poco //*

A STALIN WALL CALENDAR. FEBRUARY NINTH? Hmm.

(Door opens, Kolya hides behind door)

69 *VOLODYA* *LUDMILLA!* *KOLYA* *TO SCRIPT*

LUDMILLA!

(At Volodya's entrance)

16. BEANS REPRISE - 1

Slightly ominous...
K. *VOLODYA*

1 2 3 4 *rather frantic generally*

I HAVE BROUGHT YOU BEANS.

sf *mp* *Sub. a tempo*

VOLODYA *LYDMILLA*

BEANS? COF — FEE

COF — FEE BEANS.

9 10 11 12 *VOLODYA*

BEANS FROM RO-STOV! FROM ROSTOV! COF FEE?

FROM RO-STOV! FROM ROSTOV!

mf

BEANS REPRISE - 2

13 14 15 16

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BEANS. I HAVE BROUGHT YOU COF - FEE BEANS.

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17 18 19 20

COF - FEE BEANS FROM ROSTOV. YOU HAVE

COF - FEE BEANS FROM ROSTOV.

21 22

BROUGHT ME.



BEANS REPRISE - 3

23 24 25 26

BEANS BEANS COF - FEE BEANS.

BEANS BEANS COF - FEE BEANS.

BEANS BEANS COF - FEE BEANS.

BEANS BEANS COF - FEE BEANS.

27 28 29 30

COF - FEE BEANS FROM ROS-TOV, FROM ROS-TOV. HE HAS

COF - FEE BEANS FROM ROSTOV, FROM ROS-TOV. HE HAS

COF - FEE BEANS FROM ROS-TOV, FROM ROS-TOV.

BEANS REARISE - 4

31 32 33 34

BROUGHT US OF FEE BEANS

BROUGHT US OF - FEE BEANS.

APP OF FEE BEANS, I HAVE

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35 36 37 (DANCE) Reprise 38

BROUGHT — YOU

8^{va}

39 40 41 42

BEANS!

8^{va}

mf

BEANS REPRISE - 5

44

45

46

43

47

L. 48

V. 49

YOU HAVE BROUGHT

VOLODYA

YOU HAVE BROUGHT

45

50

51

52

BEANS!

17. BIG AND COMPLICATED -1

Adante KOLYA + VOLODYA 2

WELL - WELL - WHAT?

WHAT? NOTHING

(in 2) 6 7 8

I NE-VER SPEAK IN BIG AND COMPLICATED WAYS BUT

(VIA) (VIA) (VIA) (VIA)

10 11 12

THIS IS BIG AND COMPI-CAT-ED.

86

BIG... - 2

13 14 15 16

IT IS NOT EASY FOR ME TO SAY

17 18 19 20

I THINK THE WORLD OF LUDMILA - LA. SHE

I THINK THE WORLD OF LUD - MIL - LA. SHE

21 22 23

IS SO QUIET AND SO DARK. I HOPE THAT YOU WILL

IS SO QUIET AND SO DARK I HOPE THAT YOU WILL

POLO MARE MUSCO

2 tempo

24
V UNDERSTAND. A - NOTHER MAN - MIGHT NOT, BUT

K UNDERSTAND. A - NOTHER MAN MIGHT NOT, BUT

25 26

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27
V WE HAVE KISSED EACH OTHER MANY TIMES AND SO WE KNOW EACH

K WE HAVE KISSED EACH OTHER MANY TIMES AND SO WE KNOW EACH

28 29

30
V OTHER WELL. WELL, YOU AND I

K OTHER WELL. WELL, YOU AND I

32

33 34 35 3

BUT, WELL, LUD MIL- LA, ALSO AND I HAVE

BUT, WELL, LUD MIL- LA, ALSO AND I HAVE

36 37 38

KISSED EACH OTHER MANY TIMES. THAT IS WHAT I MEANT, YOU

KISSED EACH OTHER MANY TIMES. THAT IS WHAT I MEANT, YOU

39

SEE ?

SEE P.

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39 40 41 42 43

S I YOU NOTHING, I NE-VER
A I YOU NOTHING, I NE-VER

44 45 46

S SPEAK IN BIG AND COMPLICATED WAYS BUT
A SPEAK IN BIG AND COMPLICATED WAYS BUT

47 48 49

50 51 52

S LOVE IS BIG AND COMPLI -
A LOVE IS BIG AND COMPLI -

53 54 55

arrigendo

56 57 58

47. CAT - ED. I LOVE LUD-

48. CAT - ED. I LOVE LUD-

49. CAT - ED. I LOVE LUD-

50. NILLA WHAT!? (Nella stabs fork into table)

51. NILLA WHAT!? NOT ANOTHER WORD.

52. NILLA WHAT!? NOT ANOTHER WORD.

53. NILLA WHAT!? NOT ANOTHER WORD.

54. NILLA WHAT!? NOT ANOTHER WORD.

55. NILLA WHAT!? NOT ANOTHER WORD.

56. NILLA WHAT!? NOT ANOTHER WORD.

57. NILLA WHAT!? NOT ANOTHER WORD.

58. NILLA WHAT!? NOT ANOTHER WORD.

59. NILLA WHAT!? NOT ANOTHER WORD.

60. NILLA WHAT!? NOT ANOTHER WORD.

61. NILLA WHAT!? NOT ANOTHER WORD.

62. NILLA WHAT!? NOT ANOTHER WORD.

63. NILLA WHAT!? NOT ANOTHER WORD.

64. NILLA WHAT!? NOT ANOTHER WORD.

65. NILLA WHAT!? NOT ANOTHER WORD.

66. NILLA WHAT!? NOT ANOTHER WORD.

67. NILLA WHAT!? NOT ANOTHER WORD.

68. NILLA WHAT!? NOT ANOTHER WORD.

69. NILLA WHAT!? NOT ANOTHER WORD.

70. NILLA WHAT!? NOT ANOTHER WORD.

71. NILLA WHAT!? NOT ANOTHER WORD.

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80. NILLA WHAT!? NOT ANOTHER WORD.

81. NILLA WHAT!? NOT ANOTHER WORD.

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91. NILLA WHAT!? NOT ANOTHER WORD.

92. NILLA WHAT!? NOT ANOTHER WORD.

93. NILLA WHAT!? NOT ANOTHER WORD.

94. NILLA WHAT!? NOT ANOTHER WORD.

95. NILLA WHAT!? NOT ANOTHER WORD.

96. NILLA WHAT!? NOT ANOTHER WORD.

97. NILLA WHAT!? NOT ANOTHER WORD.

98. NILLA WHAT!? NOT ANOTHER WORD.

99. NILLA WHAT!? NOT ANOTHER WORD.

100. NILLA WHAT!? NOT ANOTHER WORD.

18. DO YOU MEAN TO STAY HERE - 1

0.69

1. KOLYA

2. MY FRIEND MY FRIEND.

3. DO YOU MEAN TO

4. STAY HERE?

5. 6. 7. 8. 9. 10. 11. 12.

mp

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The musical score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#), and the time signature is 4/4. The first system (measures 1-3) includes the tempo marking '0.69' and the character name 'KOLYA'. The second system (measures 4-6) features the lyrics 'MY FRIEND MY FRIEND.' and a mezzo-piano 'mp' dynamic marking. The third system (measures 7-9) contains the lyrics 'DO YOU MEAN TO'. The fourth system (measures 10-12) contains the lyrics 'STAY HERE?'. The score includes various musical notations such as whole, half, and quarter notes, rests, and slurs. Measure numbers 1 through 12 are indicated at the top of the staves.

DO YOU MEAN... -2

13 14 15 16

K. *DO YOU MEAN TO STAY HERE?*

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17 18 19 20

K. *DO YOU MEAN TO STAY HERE?*

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21 22 23 24

K. *DO YOU MEAN TO STAY HERE?*

CHSC. poco più mosso

25 26 27 28

K. *YES! THEN*

VLN CUE *ff*

93

DO YOU MEAN...-3

29 *4/4* *30*

K *4/4* *Segue*

4/4 *(Door slam)*

sfz

p *8vb*

8vb

8vb

8vb

8vb

8vb

8vb

8vb

8vb

8vb

8vb

8vb

8vb

8vb

8vb

8vb

19. WITHOUT MY WIFE -1

Andante

KOLYA

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1 2 3 4
 THEN I SHALL GO AND
 5 6 7 8
 YOU CAN LIVE FORE-VER.
 9 10 11 12
 WITHOUT MY WIFE, I DON'T KNOW WHERE I'LL
 13 14 15 16
 GO. WHERE WILL I GO NOW? I'M NOT LIKE OTHER MEN.
 (VCLN)

WITHOUT MY WIFE - 2

17 18 19 20

K. *mf* WHEN I'M WITH MY

21 22 23 24

K. WIFE, IN A MAN WHOSE FLESH BE COMES A

25 26 27 28

K. CHEST. WHOSE FEATURES MAKE A

29 30 31 32

K. FACE. MY PARTS ARE PUT TO-GETHER WHEN I'M WITH MY WIFE.

coll. *sub 2p a tempo*

WITHOUT MY WIFE - 3

33 34 35 36

WITH - OUT MY

WIFE, I'M FAL - LING LIKE A FLAKE OF

37 38 39 40

WIFE, I'M FAL - LING LIKE A FLAKE OF

SNOW THAT SLIPS IN - TO THE MOUTHS OF PEOPLE

41 42 43 44

SNOW THAT SLIPS IN - TO THE MOUTHS OF PEOPLE

ALMO MOSTO (collo voce)

45 46 47 48

THEN GETS SWALLOWED UP BY PEOPLE I'M NE - VER GOOD IN

al tempo

WITHOUT MY WIFE - 4

149
K. 750 51 7 52

SNOW I WEAR A HOOD IN SNOW

53
K. 54 55 56

ITS

57
K. 58 59 60

MORE THAN MERELY LOVE. WITHOUT MY WIFE I

61
K. 62 63 64

DON'T KNOW WHERE I'LL GO, WHERE WILL I GO NOW? I'M NOT LIKE OTHER

WITHOUT MY WIFE - 5

65
K. MEN, I'LL BE LOST
66
67
I MUST GET

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68
K. LODGINGS.
69
70
Accel & Cres.

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71
K. KOYA: THERE IS A HOUSING SHORTAGE!
+ Volodya + Ludmilla
Short ---
Short --
S.H.
S.H. / a.

20. NIGHT / "OVER THE MOON" - 1

Moderato

KOL 4A

THE WORLD OUT -

CAMPILLA

IN-SIDE THE Service

SIDE

THE

near 10550 (100)

YOU SEND ME

YOU SEND ME

NIGHT. THE COLD. THE RAIN

(a bit stiffly)

NIGHT / "OVER THE MOON" - 2 (+VOLODYA)

10
L
OVER THE OVER THE OVER THE MOON, OVER THE OVER THE
V.
OVER THE OVER THE OVER THE MOON, OF THE NIGHT, THE
NS: 7
K
Poco rit.

11
L
OVER THE OVER THE OVER THE OVER THE OVER THE OVER THE
K
COLD, THE DARK, THE RAIN, THE NIGHT, THE COLD, THE DARK, THE

16
L
OVER THE O-VER
K
RAIN, THE COLD, THE MOON
ppp
SEGUE →

21. BACK AND FORTH - I

Adagio

1. This score has been downloaded from www.dramatists.com and is for perusal only.

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3. *KOLYA*

IT IS SO QUIET AND SO DARK. I DREAM THAT I

molto leg. *[Vln]* *[PNO] piu mosso*

6. SIT IN MY ROCKING CHAIR. GOING BACK AND FORTH + BACK + FORTH.

[PNO]

9. LUD - MIL - LA BESIDE ME. THE CAT BESIDE HER. I

[PNO] piu mosso sfz

BACK AND FORTH - 2

12 K SET ON THE ROOF OF THE BOLSHOI OPERA AND DREAM.

13 17

15 V THE SKY IS A CEILING & I SET IN MY ROCKING CHAIR AND

16 17

18 DREAM THAT I MARCH AT A MEETING. GOING

19 20

21 22 BACK AND FORTH AND BACK AND FORTH. LUD- MIL- LA BESIDE ME. THE

23

103

BACK AND FORTH - 3

Handwritten musical score for a scene from 'The Sound of Music'. The score is written on three staves. The top staff has a treble clef and a key signature of one flat (B-flat). It contains the lyrics 'CROWD BEHIND HER - SITTING ROCKING CHAIR AND'. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'sfp' (sforzando piano). The score is numbered 25 and 26 at the top.

Handwritten musical score for "The Ceiling is a Dream" by Cole Porter. The score is for three parts: Soprano (S), Alto (A), and Bass (B). The lyrics are "DREAM. THE CEILING IS A DREAM." The music is in 4/4 time and features a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte).

LUDMILLA
 SWING

SKY. I DREAM IT IS NOISY AND BRIGHT. I AM WEARING A HAT WITH A

Handwritten musical score for the song "Jatin Trim and a Flower on the Brim." The score is written on three staves. The top staff is for the vocal melody, featuring a treble clef and a key signature of one flat (B-flat). The melody includes various rhythmic values and rests, with some notes marked with "3" indicating triplets. The middle staff is for the piano accompaniment, featuring a bass clef and a key signature of one flat. It includes a bass line and a treble line, with notes and rests. The bottom staff is for the piano accompaniment, featuring a bass clef and a key signature of one flat. It includes a bass line and a treble line, with notes and rests. The lyrics "JATIN TRIM AND A FLOWER ON THE BRIM. A GIFT FROM HIM." are written below the top staff. The word "roll..." is written below the middle staff. The score is marked with "33" at the beginning and "34" and "35" at the end.

BACK AND FORTH - 4

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36 L. I AM WEARING A COAT WITH BUTTONS MADE OF BONE AND A
37 38
39 L. COLLAR TIGHTLY SEWN. I AM WEARING A COAT THAT I BOUGHT/OWN.
40 41 ON MY
42 L. I DREAM. IT IS NOTSY AND BRIGHT.
V. I SIT IN MY ROCKING CHAIR AND DREAM THAT I
K. IT IS SO QUIET AND SO DARK. I DREAM THAT I

BACK AND FORTH - 5

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45
L. I AM WEARING A HAT WITH A SATIN TRIM AND A TIE ON THE BRIM A
MARCH AT A MEETING. GOING BACK AND FORTH AND
N. SET IN MY ROCKING CHAIR GOING BACK + FORTH + BACK + FORTH
48
L. GIFT FROM HIM. I AM WEARING A COAT WITH BUTTONS MADE OF
V. BACK AND FORTH. LUD- MIL- LA BE- SIDE ME THE CROWDS BEHIND HER.
N. LUD- MIL- LA BE- SIDE ME THE CAT BE SIDE HER. I
of *Maestoso*

BACK AND FORTH - 6

51

L. BONE AND A COLLAR TIGHTLY SEWN. TIGHT - LY SEWN.

V. I AM MY ROCKING CHAIR, ROCK - ING, MY ROCKING CHAIR.

K. SIT ON THE ROOF OF THE BOLSHOI OPERA. I SIT ON THE ROOF

53

54

L. TIGHTLY SEWN. I AM WEARING COATS THAT I BOUGHT, OWN

V. MY ROCKING CHAIR AND DREAM. ON MY

K. ON THE ROOF AND DREAM THE SKY IS A

55

56

BACK AND FORTH - 7

57 58 59

I IVE VER RE -

THE CEILING IS A SKY.

CEILING.

CEASE

60 61 62

MEM-BER MY DREAMS

decrease.

hall.

63

p

pizz.

22. BED AND SOFA #4 -1

Andante

2

3

4

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LUIGI LLA

5

6

7

8

I NEVER SPEAK IN BIG AND COMPLICATED WAYS BUT

from Dramatists Play Service, Inc.

9

10

11

12

THIS IS BIG AND

COMPLI - CAT - ED

13

14

15

16

IT IS NOT EASY FOR ME TO SAY.

BED AND SOFA # 4 - 2

Moderato ♩ = 120

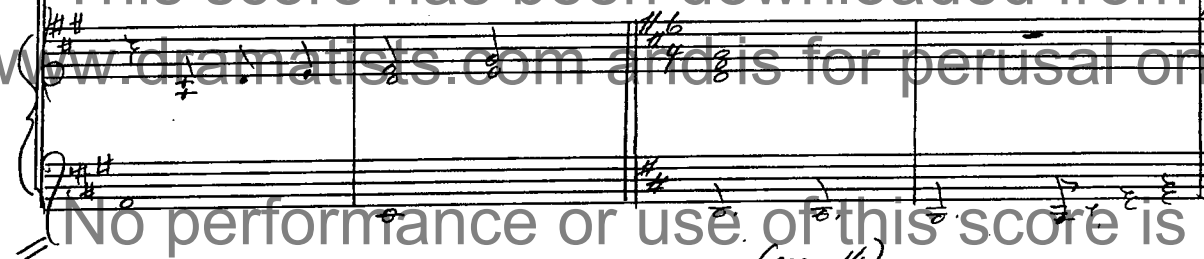
Luchilla

(poco) //



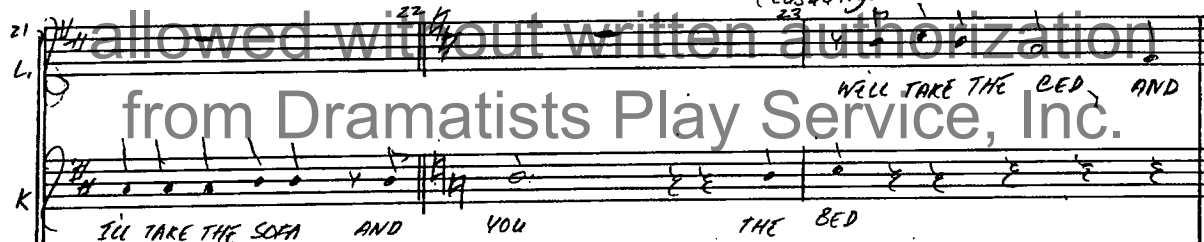
WE'LL TAKE THE BED AND YOU THE SOFA.

This score has been downloaded from
www.dramatists.com and is for perusal only.

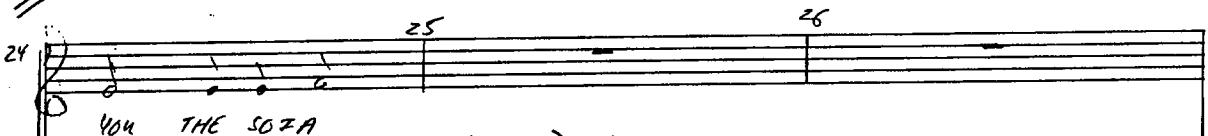


WE'LL TAKE THE BED AND

from Dramatists Play Service, Inc.



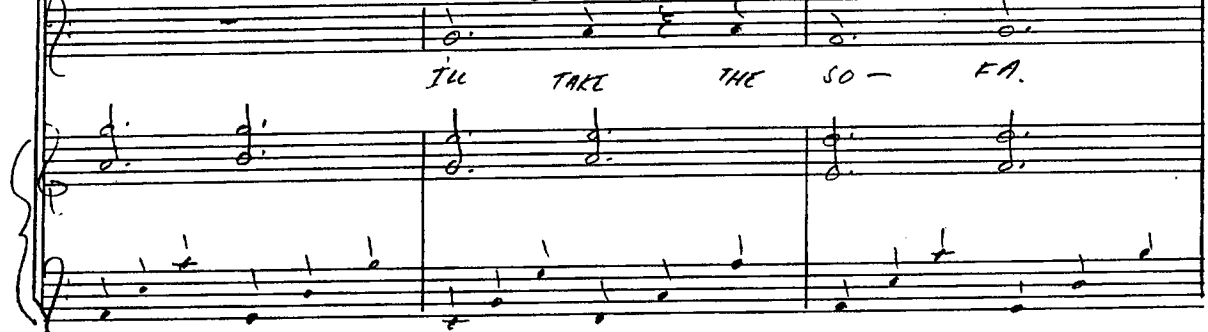
I'LL TAKE THE SOFA AND YOU THE BED



YOU THE SOFA

(unbelieving)

I'LL TAKE THE SO - FA.



BED AND SOFA #4 - 3

(too casually...)

27. 1. 28 29

YOU'LL TAKE THE SO - FA,

I'LL TAKE THE SO - FA, I'LL TAKE THE SO - FA

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30. 1. 31 32

WE'LL TAKE THE BED. YOU'LL TAKE THE SO - FA. WE'LL TAKE THE BED,

WHILE YOU TAKE THE BED, THE BED, THE BED, THE BED.

33. 34 35

BED AND SO - FA,

YOU AND I - ? YOU AND HE ?

f Allargando *Subap* *Sof*

BED AND SOFA # 4 - 4

36 LUDMILLA 37 38

1. *FA AND BED (M = come back to her)*

mf *Stringendo*

39 40 41

1. *mf* *Stringendo*

42 LUDMILLA 43 44 KOLYA

1. *mf* *Stringendo* WE AND YOU BED AND

45 (KOLYA) 46 LUDMILLA 47

1. *mf* *Stringendo* SO - FA? I AND HE -

BED AND SOFA - 5

Handwritten musical score for "BED AND SOFA - 5". The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a time signature of 4/4. The lyrics are written below the notes.

Characters and Lines:

- KOLYA** (Measures 48-50): SO - FA AND BED THE
- VOLODYA** (Measure 53): BED AND SOFA.
- VOLODYA** (Measure 55): YOU
- LUDMILLA** (Measure 56): AND I
- KOLYA** (Measure 57): AND I

Other markings:

- Measure 48: $\pi \approx 3.14$, $d = d$
- Measure 52: $\pi \approx 3.14$, $d = d$
- Measure 53: $\pi \approx 3.14$, $d = d$
- Measure 55: $\pi \approx 3.14$, $d = d$
- Measure 56: $\pi \approx 3.14$, $d = d$
- Measure 57: $\pi \approx 3.14$, $d = d$

Watermark: This score has been downloaded from www.dramatists.com and is for perusal only. No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

BED AND SOFA #5 - 7

63

L. You and I and I Sofa and bed.

V. You and I and I Sofa and bed.

K. You and I and I Sofa and bed.

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(gently putting on the breaks)

67 You and I and I

68 You and I and I

69 You and I and I

70 You and I and I

23. CHECKERS -1

Andante *Allegretto* $\text{♩} = 104$

LUOMELLA
VOLODYA

VOLODYA

A GAME OF CHECKERS! LUD-

ONE, TWO, THREE

VOLODYA

ME - LA... VOLODYA ...

AND HIS MAJESTY. ONE, TWO

KING ME!

mf *sf* *p*

KOLYA

THREE (whistle...)

10/16

Meno Mossò

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CHECKERS - 2

10 *VOLODYA* 12

11

13 *LYONZILA* 15 *VOLODYA*

16 *LYONZILA* 17 *LYONZILA* 18

19

20

21

22

23

24

25

26

27

28

29

30

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32

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988

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991

992

993

994

995

996

997

998

999

1000

CHECKERS - 3

19 KOLYA (whistle) 20 21 ♩ 100

(Kolya's whistle improvisation)

22 23 24 VOLODYA

I'M

THINGS MAY LOOK BLACK FOR ME, BUT IN THE END I ALWAYS WIN!

25 26 VLADIMIR 27

TIRED. THE BED.

↓ 8V6 -

CHECKERS - 4

28 $\frac{1}{2} = \frac{1}{2}$ 29 LUOMILLA VOLODYA 30

ONE QUICK GAME! RED OR BLACK?

ONE.

I ALWAYS WIN!!!

ЖКРП

ff Meine marso

TWO'

GO BACK!

Jump

THINGS MAY LOOK

CHECKERS - 5

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KOLYA 38
BLACK FOR ME BUT IN THE END ALWAYS WIN. 40

VOLODYA 41
LUDMILA. LA. VO. LOD YA. WE'RE TIRED. 43

JUMP! 42
JUMP! 43

roll Subg

VOLODYA 45
DREAM. 46

LUD-

legato

CHECKERS- 6

47 VOLODYA 48 LUDMILLA 49 1+4

THE RED THE RED THE RED

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50 Temp. Primo 51 VOLODYA 52 LUDMILLA

DREAM.

ONE, TWO, THREE. A GAME OF CHECKERS AND

53 KOL-YA! 54 KING ME! 8va 8va 8va

↓ 8va

24. I AM HUNGRY - I

Modiato ♩ = 112

2 VOLODYA

I AM HUNGRY

I AM

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9 LUDMILLA

10

11

12

HUNGRY, WE ARE HUNGRY NOW. HUNGRY, WE ARE HUNGRY - NOW.

VOLODYA

HUNGRY, NOW.

HUNGRY, WE ARE HUNGRY NOW. HUNGRY, WE ARE HUNGRY.

NOW.

(Kolya goes to heat water...)

HUNGRY - 2

d = d.

VOLODYA (od. i. i. 6.)

17

YOU'LL GET THE BREAD AND I THE SODA

mp
Coll. Voc

VOLODYA

VOLODYA

VOLODYA

YOU'LL GET THE SODA AND I THE BREAD? YOU AND I. BREAD AND SODA?

from Dramatists Play Service, Inc.

VOLODYA

KCLYA

24

25

d = d.

YOU AND I

SODA

AND

BREAD.

(Lumbering)

TO SCRIPT

HUNGRY - 3

(22)

29. *L.V.* *6* *4* *30* *31* *VOLODYA* *LUDMILLA!*

LUDMILLA!

THE DRESS-SCREEN

(Kolya returns) *MS.*

LOO - YA.

AND KOLYA. *MS. 1* *Sc 6 mp*

LUD. VOL. 36 *37* *AH.* *AH.* *AH.* *AH -*

ONE. *TWO.* *THREE.* *H.S.* *p*

HUNGRY - 4

38 1/v

Handwritten musical score for 'HUNGRY - 4'. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a time signature of 2/4. The music begins with a treble clef and a key signature of one sharp (F#). The first measure contains a half note G4 and a half note A4. The second measure contains a half note B4 and a half note C5. The third measure contains a half note D5 and a half note E5. The fourth measure contains a half note F#5 and a half note G5. The fifth measure contains a half note A5 and a half note B5. The sixth measure contains a half note C6 and a half note D6. The seventh measure contains a half note E6 and a half note F#6. The eighth measure contains a half note G6 and a half note A6. The ninth measure contains a half note B6 and a half note C7. The tenth measure contains a half note D7 and a half note E7. The eleventh measure contains a half note F#7 and a half note G7. The twelfth measure contains a half note A7 and a half note B7. The thirteenth measure contains a half note C8 and a half note D8. The fourteenth measure contains a half note E8 and a half note F#8. The fifteenth measure contains a half note G8 and a half note A8. The sixteenth measure contains a half note B8 and a half note C9. The seventeenth measure contains a half note D9 and a half note E9. The eighteenth measure contains a half note F#9 and a half note G9. The nineteenth measure contains a half note A9 and a half note B9. The twentieth measure contains a half note C10 and a half note D10. The score is marked with 'imm.' and 'pp'. The score is divided into two systems by a double bar line. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The score is written in ink on a white background.

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(#2) 6-60 LUDMILLA 25. EVERY EVENING

Handwritten musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "E VRY EVENING NOW." and includes a fermata. The piano accompaniment consists of chords and single notes. A watermark is visible across the score.

Handwritten musical score for the second system. The vocal line includes the lyrics "CHECKERS. KOL — YA, VO — LOD — YA." and a fermata. The piano accompaniment continues with chords and single notes. A watermark is visible across the score.

Handwritten musical score for the third system. The vocal line includes the lyrics "AND LUDMILLA. ONE, TWO, THREE." and a fermata. The piano accompaniment continues with chords and single notes. A watermark is visible across the score.

pp

26. A WALK - 1

♩. = 72

Handwritten musical score for measures 1-4. The score is written on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "SHALL WE GO FOR A WALK, VO - LOD - YD?"

Handwritten musical score for measures 5-8. The score is written on a grand staff. The key signature has one flat (B-flat). The time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "SHALL WE GO FOR A WALK, VO - LOD - YD?"

Handwritten musical score for measures 9-12. The score is written on a grand staff. The key signature has one flat (B-flat). The time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "SHALL WE GO FOR A WALK?"

Handwritten musical score for measures 13-16. The score is written on a grand staff. The key signature has one flat (B-flat). The time signature is 3/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "I AM WEARING A HAT I

A WALK - 2

17 18 19 20

L. 1. BOUGHT WHEN I WAS WED.

21 22 23 24

L. 1. STAY A KIND OF RED I AM

25 26 27 28

L. 1. WEARING A HAT THAT AL - MOST FITS MY

29 30 31 32

L. 1. HEAD. SHALL WE GO FOR A WALK, VO -

129

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DANCE *Ando Russo* *Evoluta*

33 34 35 36

L. LOD-YA? SHALL WE?

37 38 39 40

41 42 43 44

45 46 47 48

A WALK - 4

KOLYA

49

50

51

KING ME!

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52

53

54

55

56

57

58

SHALL WE GO FOR A WALK? KOL - YA.

59

60

61

62

63

64

65

SHALL WE GO FOR A WALK?

A WALK - 5

13 14 15 16

I AM WEARING A COAT AT

17 18 19 20

LEAST A DE - CADE OLD

21 22 23 24

STILL A KIND OF GOLD. I AM

25 26 27 28

WEARING A COAT THAT AL - WAYS KEEPS HE

29 30 31 32

1. COLD. SHALL WE GO FOR A WALK

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33 34 35 36

1. KOLYA? SHALL WE?

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37 38 39 40

1. SHALL WE? SHALL WE?

DANCE 39 *Allegro Marcato* 40 *(scream up)*

41 42 43

1. *Besante*

A WALK - 7

44 45 46

Poco a Poco Quel. e cresc.

47 48 49

50 *Presto* 51 52

53 54 55

A WALK - 8

56 *V* *VOLODYA* *KING ME!*

59 *L.* *DO YOU MEAN TO STAY HERE*

63 *DO YOU ... MEAN TO ... STAY HERE?*

67 *DO YOU ... MEAN TO ... STAY HERE?*

135

A WALK - 9

72

73

74

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76

77

78

DO YOU MEAN TO STAY HERE?

CHISE. e poco più mosso

80

81 KOLYA T VOLODYA

82

YES! (spoken)

LUDMILLA

84

85

86

THEN I SHALL GO AND YOU CAN LIVE TOGETHER.

rit.

A WALK - 10

87 Cas Kasya and Volodya return to their game 88

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27. I AM HUNGRY (Reprise) - 1

Moderato *Velocita*:

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1. *LUOMILLA*, I AM HUNGRY.

2. *LUOMILLA*.

3. *LUOMILLA*.

4. I AM HUNGRY NOW. HUNGRY? I AM

5. *VOLODYA* 8 (with military precision) 9

6. TIRED. I AM HUNGRY NOW! YOU'LL GET THE BREAD AND

7. *LUOMILLA* (neckingly) 8, 6 12

8. YOU'LL GET THE SO - DA! I'LL GET THE SO DA. I'LL GET THE BREAD.

HUNGRY (Reprise) - 2

13 VOLODYA 14 LUD. 15

YOU ARE MORE FOND OF KOLYA THAN OF ME, LOUD AS THE OTHER... AND JUST AS

16 VOLODYA 17 LUDMILLA 18

BAD YOU WILL NOT LEAVE I AM YOUR HUSBAND. I SURE DO HAVE THE HONOR.

19 VOLODYA 20 LUD. 21 VOLODYA

YOU ARE MORE FOND OF KOLYA THAN OF ME, BLONDE HAIR AND A SENSITIVE FACE.

22 23

IN YOUR HUSBAND, YOUR MAJESTY. (Ludmilla takes off her coat)

Sub. più mosso

HUNGRY (reprise) - 3

VOLODYA

LUD. 25

VOLODYA

YOU'LL GET THE BREAD + YOU'LL GET SODA.

INSIDE, OUTSIDE. I GET.

LOUD AS THE OTHER.

AND JUST AS BAD.

AM YOUR HUSBAND. YOU WILL NOT LEAVE

AND

THE HOME

THE -

DON'T FORGET TO SCRUB

HUNGRY REPRISE - Y

WORLD!
THE
FLOOR.
(Don't stop)

Obbligato $\text{♩} = 76$

(M.O. come balalaika)

KHOMJAAA

DECO PIR MOSCO
STES

THE SOVIET UNION

IS MY SIS-TER. SHE IS MY TWIN.

WE SHOULD HAVE A DRINK AND TALK ABOUT OUR MEN - MAYBE MORE THAN ONE -

DRINK.

(M.O. Come Palatka)

BROOK

(FND)

MY SISTER WOULD SAY THAT SHE AND I GO

BACK AND FORTH AND BACK AND FORTH FROM ONE TYRANT TO ANOTHER.

WE MAKE REVOLUTIONS THAT GO ROUND — IN CIRCLES THAT GROW SMALLER —

Allargando

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25 26 27

28 29 30

31 32 33

34 35 36

YOU WON'T TRUST YOUR LEADERS. I WON'T TRUST MY LOVERS. WHEN WE TURN TO THEM, THEY

TURN ON US. WHEN WILL WE LEARN NOT TO - TURN?

Poco a poco accel.

144

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Handwritten musical score for "U.S.S.R - 4". The score is written on three systems of staves, each with a vocal line and a piano accompaniment line. The key signature is B-flat major (two flats). The tempo and dynamics are marked throughout.

System 1 (Measures 37-39):

- Measure 37: Vocal line begins with a half note G4, followed by eighth notes. Piano accompaniment consists of chords.
- Measure 38: Vocal line continues with eighth notes. Piano accompaniment continues with chords.
- Measure 39: Vocal line ends with a half note G4. Piano accompaniment ends with a chord.

System 2 (Measures 40-42):

- Measure 40: Vocal line begins with a half note G4, followed by eighth notes. Piano accompaniment consists of chords. The word "WED" is written above the vocal line.
- Measure 41: Vocal line continues with eighth notes. Piano accompaniment continues with chords. The word "DRAIN" is written above the vocal line.
- Measure 42: Vocal line ends with a half note G4. Piano accompaniment ends with a chord. The words "MUCH WED" are written above the vocal line.

System 3 (Measures 43-45):

- Measure 43: Vocal line begins with a half note G4, followed by eighth notes. Piano accompaniment consists of chords. The word "BOTH" is written above the vocal line.
- Measure 44: Vocal line continues with eighth notes. Piano accompaniment continues with chords. The word "BE" is written above the vocal line.
- Measure 45: Vocal line ends with a half note G4. Piano accompaniment ends with a chord. The word "STILL" is written above the vocal line.

System 4 (Measures 46-48):

- Measure 46: Vocal line begins with a half note G4, followed by eighth notes. Piano accompaniment consists of chords. The word "rall." is written below the piano line.
- Measure 47: Vocal line continues with eighth notes. Piano accompaniment continues with chords. The word "Tempo Rino" is written below the piano line.
- Measure 48: Vocal line ends with a half note G4. Piano accompaniment ends with a chord. The word "187" is written below the piano line.

System 5 (Measures 49-51):

- Measure 49: Vocal line begins with a half note G4, followed by eighth notes. Piano accompaniment consists of chords. The word "HERE'S TO OUR MEN. BE THEY" is written above the vocal line.
- Measure 50: Vocal line continues with eighth notes. Piano accompaniment continues with chords. The word "meno mosso" is written below the piano line.
- Measure 51: Vocal line ends with a half note G4. Piano accompaniment ends with a chord. The word "145" is written below the piano line.

U.S.S.R - 5

Molto slurry

49

PEASANT OR CZAR. THEY'RE ALL TURNING SAME IN THE

(LUB. COLLAPSES)

52

8vb

29. BED AND SOFA #5

$\text{♩} = 46 \text{ (in one)}$

3 LUDMILLA

4

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mp

THE TAKE THE BED.

molto legato VOLODYA

YOU - THE SOFA I'll TAKE THE SO - FA AND

VOLODYA

YOU - (laugh...) YOU - THE BED -

VOLODYA

YOU AND I -

LUDMILLA

BED. SOFA,

*cresc.
poco più mosso*

VOLCOYA

RED AND SOFT #15 - 2

(spoken) 19

17 18 19 20

AND YOU

2, f

LUDMILLA

22

23

24

21 22 23 24

So - HAP - PY.

25

30. BACK AND FORTH - RERISE - 1

Play 10 1 = 66

3 KOLYA

IT IS SO QUIET AND SO

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DARK.

I SET IN MY ROCKING CHAIR

GOING

BACK AND FORTH AND BACK AND FORTH. LUD - NEL - LA BE - SIDE ME. VO-

LOD YA, BE SIDE ME.

BACK & FORTH REPRISE - 2

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13 14 15

16 17 18 19 20

I SET IN MY ROCKING CHAIR

AND

rit.

DREAM.

2404

31. TO HAVE A CHILD - 1

VOLCOVA

2 KOLYA

3

WHAT'S THE MATTER?

NONE.

VOLCOVA

5 KOLYA

WHAT'S THE MATTER?

CARRY

8 VOLCOVA

9

10 KOLYA

11 WHAT'S THE MATTER?

NOTHING.

12 $\delta = \delta$

12

Sub. P

TO HAVE A CHIT - 2

VOLODYA

13 SHALL WE HAVE SOME SODA?

14

15 SHALL WE HAVE SOME COFFEE?

16

17 SHALL WE GO FOR A WALK, LUDMILLA?

18 SHALL WE GO FOR A WALK?

19 NO.

20 (Volodya gives Ludmilla a sip of water.)

21 IS IT BETTER?

22

23

24 VOL. (magnanimously)

Tempo I

8vb

TO HAVE A CHILD - 3

25 **LYDMILLA** OH YES (NOTHING.) 26 **KOLYA** 27 **VOLODYA** IS IT BETTER?

(Volodya gives Lydmilla another sip.)

28 **LYDMILLA** THANK YOU. 29 **KOLYA** (CRAZY.) 30

(Lydmilla finishes water (2 beats))

31 **VOLODYA** IS IT BETTER? 32 33

(CUE VAN.)

34 **KOLYA** WOMEN. 35 36

(Lydmilla totters)

Andante Ludmilla (in a direct manner) TO HAVE A CHILD - 4
37 38 39 VOLODYA

I AM GOING TO HAVE A CHILD. TO HAVE A CHILD?

Kreya SHE IS GOING TO HAVE A CHILD. SHE IS GOING

TO HAVE A CHILD. (joyfully) A

TO HAVE A CHILD. A

And. e cresc. →

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TO HAVE A CHILD - 5

46 CHILD
CHILD.
47
48
(KOLYA GOES TO CALENDAR)

49 KOLYA
K
50
A STA-LTN WALL CALENDAR. ONE, TWO
f
8vb
51
52
53 LADYLLA
54
I AM GOING TO HAVE A CHILD TO HAVE
THREE.
8vb

TO HAVE A CHILD - 6

55 *MY* *CHILD.* *TO HAVE*

56 *CHILD.*

57 *KOLYA.* *(b)*

58 *SOME - ONE* *ELSE'S CHILD.*

59 *60*

61 *VOLODYA* *THE* *PRIDE, THE FAMILY, THE NAME.*

62 *63*

THE SHAME. THE GOSSIPING.

Recit.

LEONIELLA

TO HAVE A CHILD - 7

64 *mp* $\text{♩} = \text{♩}$
65
66 *mp* $\text{♩} = \text{♩}$
I AM GOING TO HAVE SOMEONE ELSE'S CHILD.
KOLYA

PAIN. You TOOK THE BED.

67
68 *piu mosso cresc.*
69
I TOOK THE SOFA AND YOU THE BED!
KOLYA

70
71
72
I THE SOFA

73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96
97
98
99
100

TO HAVE A CHILD - 8

112 *Allegro*

70

YOU OR I ?

YOU OR I ?

mf - poco a poco cresc.

BED OR SOFA ? YOU OR I ? SOFA OR BED —

BED OR SO - FA ? YOU OR I ? SOFA OR BED —

YOU OR I ? BED OR SO - FA ?

YOU OR I ? BED OR SO - FA ?

8vb -

TO HAVE A CHILD - 9

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VOLODYA

YOU OR I? SO - FA OR BED, BED, BED!

KOLYA

YOU ARE NOT GOING TO HAVE A CHILD

SOLO

A CHILD OF NINE

NO CHILD OF HIS WILL EVER BE BORN AS LONG AS I

159

TO HAVE A CHILD - 10

86
V
A WIFE OF HIS
SHE WOULD AL-WAYS BE
K
LIVE NO WIFE OF MINE
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89
V
TORN
K
IT'S WHAT SHE MUST GIVE
896
90
91
92
V
YOU HAVE TO GO
YOU HAVE TO HAVE
K
TO THE HOSPITAL, AN A-
896
160
896

TO HAVE A CHILD - II

YOU ARE NOT GOING TO HAVE A CHILD!

BORTON

YOU ARE NOT GOING TO HAVE A CHILD!

PART TWO

mp Slower

LUOMJILA

I AM SOMEONE

WHO IS NOT

GOING IN

TO HAVE A CHILD - 12

6 7 1 2 7 2

TO HAVE A CHILD.

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9 10 11 12

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12 13 14

Fin. acc. sc.

VOLODYA LUOMILLA

15 16 17

WHAT IS THE MATTER? NOTHING.

Molto rit.

KOLYA

TO HAVE A CHILD - 13

18

WOMEN.

86

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32. ABORTION - 1.

♩=56

LUDWIG

2

3

I AM ALONE WITH OTHER

PRO

WOMEN.

WOMEN WHO SIT. WOMEN WHO KNIT. WOMEN WHO

from Dramatists Play Service, Inc.

STAY ALL DAY, GOING BACK AND FORTH AND BACK AND FORTH.

INSIDE THE WAITING ROOM, BE-SIDE THE DRESSING SCREEN

13 THE STAIN THE

14

15

16 DRAIN. ONE! ONE

17

18

19 LUDMILLA DOCTOR 20 LUDMILLA 21

LEAVES. ONE! ONE LEAVES

22 DOCTOR LUDMILLA 23 24

ONE! ONE LEAVES (VINI)

MIT.

AD 1/4 1/2

♩ = 60
P.M. 10.50

165

ABGATTON - 3

25 26 27

I AM A LONE WITH OTHER

Pia Mosso $\text{♩} = 60$

28 29 30

WOMEN WOMEN WHO WEEP WOMEN WHO WORRY WAO

repeat if necessary

31 32 33

SAY THEY'LL STAY. GOING BACK AND FORTH AND BACK AND FORTH,

34 35 36

INSIDE THE WAITING-ROOM. BE-SIDE THE DRESSING SCREEN

ABORTION - 7

37 SCREEN. THE STAIN THE

38

39

PHO.

40

41

42 DOCTOR LUDMILLA

43

44

45

46

47

48

49

50

51

52

53

54

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56

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ABORTION - 5

49 50 51

OUT SIDE THE WINDOW

decrease.

(m. 20)

This score has been downloaded from
www.dramatists.com and is for perusal only.

52 53 54

IN A

(PND)

(+ vic)

No performance or use of this score is
allowed without written authorization
from Dramatists Play Service, Inc.

55 56 57

BLAN - RET IN - A BIS - RET

58 59 60

WITH A STALIN DOLL.

(PND)

(stress)

9BORTION - 6

61 62 63

OUT - SIDE THE WIN - DOW -

64

65 66

SOME - ONE ELSE'S CHILD

67

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THREE! THREE

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LEAVES.

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ABORTION - 7

DOCTOR **LADNILLA** 74 75

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THREE! THREE LEAVES

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ABORTION - 8

85 BACK AND FORTH AND BACK AND FORTH. IN - SIDE

86 87

88 WAIT - ING IN - SIDE SCREAM - ING. THE

89 90

91 STAIN - THE DRAIN

92 93

94 OUT - SIDE THE WIN - DOW

95 96

f *meno mosso* *poi a poi decresc.*

ABORTION - 9

97 98 99

A BA - BY IN A BLAN - KET

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ABORTION - 10

Handwritten musical score for the song "Some-one Else's Child". The score is written on three staves. The first staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). The second staff is the piano accompaniment, starting with a bass clef. The third staff is a continuation of the piano accompaniment. The lyrics "SOME - ONE ELSE'S CHILD" are written below the first staff. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations like "109", "110", and "111" at the beginning of the staves. A large watermark is overlaid on the image, reading "This score has been downloaded from www.dramatists.com and is for perusal on".

[illegible]

Handwritten musical score for "Doxa" by Ludmilla. The score is written on three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff has a bass clef. The music is in 4/4 time. The lyrics "FOUR!! I AM NOT...FOUR!" are written above the second staff. The score includes various musical notations such as notes, rests, and accidentals.

Handwritten musical score for a piece titled "Sempere f". The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The tempo is marked "Fast segue" with an arrow pointing right. The score is divided into measures 118, 119, 120, and 121. Measure 118 starts with a forte (f) dynamic and a 6/8 time signature. Measure 119 features a piano (p) dynamic and a 6/8 time signature. Measure 120 is marked with a piano (p) dynamic and a 6/8 time signature. Measure 121 is marked with a piano (p) dynamic and a 6/8 time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

33. HER HUSBAND

March (Maintaining dignity)
but rather waddling

This score has been downloaded from
www.dramatists.com and is for perusal only.

No performance or use of this score is
allowed without written authorization
from Dramatists Play Service, Inc.

HUS - BAND.

LUD - MEL - LA'S

HUS - BAND. WE

HUS - BAND.

LUD - MEL - LA'S

HUS - BAND. WE

BATHED AND WE SHAVED & WE BROUGHT HER FLOWERS. WE ARE HER

BATHED. SHAVED. WE BROUGHT HER FLOWERS. WE ARE HER

HER HUSBAND - 2

10 SAT
V
K
HUSBAND.
HUSBAND.
No performance or use of this score is
allowed without written authorization
from Dramatists Play Service, Inc.

34. LETTER - 1

Largo (♩=2)

1. 2. 3. *ALONGTICA*

THE

PHOTOGRAPH OF MY FACE WRITTEN IN A FRAME.

(Ludovilla begins to write...)

WAY... BE-LIEVE... YOU WORTHY...

176

LETTER - 2

Poi a poi Chorus.

13 14 15

I... DO...

16 17 18

LETTER... TO BE... GOODBYE...

19 20 21

I AM WEARING A COAT. I AM WEAR-ING A

22 23 24

HAT. I Seldom HAVE THE HO - NOR OF GO - ING OUT.

25 26 27

28 29 30

31 32 33

34 35 36

37 38 39

40 41 42

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55 56 57

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64 65 66

67 68 69

70 71 72

73 74 75

76 77 78

79 80 81

82 83 84

85 86 87

88 89 90

91 92 93

94 95 96

97 98 99

100 101 102

103 104 105

106 107 108

109 110 111

112 113 114

115 116 117

118 119 120

121 122 123

124 125 126

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133 134 135

136 137 138

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631 632 633

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646 647 648

649 650 651

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655 656 657

658 659 660

661 662 663

664 665 666

667 668 669

670 671 672

673 674 675

676 677 678

679 680 681

682 683 684

685 686 687

688 689 690

691 692 693

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712 713 714

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892 893 894

895 896 897

898 899 900

901 902 903

904 905 906

907 908 909

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LETTER - 4

(Kolga passes letter to Volodya)

39 VOLODYA

I AM GO-ING A-

IS WORTHY TO BE A

FATH-ER

GOODBYE,

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allowed without written authorization
from Dramatists Play Service, Inc.

WAY. I DO NOT BE-LIEVE THAT EITHER OF YOU

IS WORTHY TO BE A

LUOMILLA.

WORTHY. TO BE A

FATH-ER

FATH-ER

LUDWIG (from off-stage)

LETTER - 5

L
I AM GO-ING A-WAY. I DO NOT BE-LIEVE THAT EITHER OF YOU
V
I AM GO-ING A-WAY. I DO NOT BE-LIEVE THAT EITHER OF YOU
K
I AM GO-ING A-WAY I DO NOT BE-LIEVE THAT EITHER OF YOU

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

IS WORTHY TO BE A FATH-ER. I AM GO-ING A-
IS WORTHY TO BE A FATHER. I AM GO-ING A-
IS WORTHY TO BE A FATH-ER I AM GO-ING A-

LETTER - 6

LAST X TO
2nd ending

WAY. I DO NOT BE - LIEVE THAT EITHER OF YOU IS WORTHY TO BE A

WAY. I DO NOT BE - LIEVE THAT EITHER OF YOU IS WORTHY TO BE A

WAY. I DO NOT BE - LIEVE THAT EITHER OF YOU IS WORTHY TO BE A

from Dramatists Play Service, Inc.

2nd ENDING

FATHER FATHER.

FATHER FATHER.

FATHER FATHER. OUR CHILD.

LETTER - 7

Handwritten musical score for "LETTER - 7". The score is written on a grand staff (Vocal, Piano, and Bass) and includes lyrics and performance markings.

Vocal Part:

- Lyrics: GOOD - BYE
- Performance markings: *sub mf*, *LUD-*

Piano Part:

- Lyrics: GOOD - BYE
- Performance markings: *sub mf*, *LUD-*

Bass Part:

- Lyrics: MILLA -
- Performance markings: *sub mf*, *LUD-*

Segue:

- Marking: **SEGUE** (indicated by an arrow)

35. THE ENDING - 1

Largo (in 2) 6.52

2

3

KOLYA

I'LL TAKE THE BED AND

5 VOLODYA

6

YOU'LL TAKE THE SO-F A AND I THE BED?

YOU THE SO- FA.

YOU AND I.

BED AND SO - FA ?

YOU AND I.

YOU AND I

BED AND SO - FA ?

YOU AND I

THE ENDING - 2

10 11 12

SO - FA AND BED.

SO - FA AND BED.

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(repeat til)

Ludmilla's entrance, if needed

LUDMILLA

13 14 15

(Ludmilla's entrance)

OUT-

poi a poi più mosso

16 17 18

SIDE THE WORLD

184

THE ENDING - 3

d. = d

19

L

20

21

22

L

23

24

Миллион - twenty - two - vea

Нас - cow.

25

L

V

26

27

RUSSIA.

VOLODYA

THE WORLD

THE WORLD

Empty musical staves for measures 28-30.

THE ENDING - 4

29 *Allegretto* $\Delta = \Delta$

30 *(LUDMILLA WITHA contained excitement)*

29

IN- SIDE THE

IN- SIDE

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21

TRAIN! THE TRAIN! THE TRAIN!

34

55

36

7

THE BIRDS! THE MORN - ING! THE

THE ENDING - 5

37

SUN.

38

THE BRIDGE

39

THE

40

CITY

THE

THE ENDING - 6.

(in a perfunctory manner)

$\text{♩} = \text{♩}$

KOLYA

2K

41 42 43 6 8

sky! sub p
sub f

44 KOLYA 45 46 KOLODVA 46
BRUSH, THE WATER, THE WASH. THE DRESS-SENG SCREEN
sub mp poi a poi cresc.

47 48 49 6 4 6 4 6 4
THE TEA. THE
THE CAT THE TEA. THE

THE ENDING - 7

$\text{♩} = \text{♩}$

50 V $\text{♩} = \text{♩}$ 51 52

TABLE WITH TWO LEAVES IN- SIDE IT IS QUIET AND DARK

51 K TABLE WITH TWO LEAVES. THE

52 V

53 K

54 V

55 K

56 V

57 K

58 V

59 K

60 V

61 K

62 V

63 K

64 V

65 K

66 V

67 K

68 V

69 K

70 V

71 K

72 V

73 K

74 V

75 K

76 V

77 K

78 V

79 K

80 V

81 K

82 V

83 K

84 V

85 K

86 V

87 K

88 V

89 K

90 V

91 K

92 V

93 K

94 V

95 K

96 V

97 K

98 V

99 K

100 V

101 K

102 V

103 K

104 V

105 K

106 V

107 K

108 V

109 K

110 V

111 K

112 V

113 K

114 V

115 K

116 V

117 K

118 V

119 K

120 V

121 K

122 V

123 K

124 V

125 K

126 V

127 K

128 V

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131 K

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136 V

137 K

138 V

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140 V

141 K

142 V

143 K

144 V

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146 V

147 K

148 V

149 K

150 V

151 K

152 V

153 K

154 V

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156 V

157 K

158 V

159 K

160 V

161 K

162 V

163 K

164 V

165 K

166 V

167 K

168 V

169 K

170 V

171 K

172 V

173 K

174 V

175 K

176 V

177 K

178 V

179 K

180 V

181 K

182 V

183 K

184 V

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186 V

187 K

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965 K

966 V

967 K

968 V

969 K

970 V

971 K

972 V

973 K

974 V

975 K

976 V

977 K

978 V

979 K

980 V

981 K

982 V

983 K

984 V

985 K

986 V

987 K

988 V

989 K

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991 K

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994 V

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996 V

997 K

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1000 V

1001 K

1002 V

1003 K

1004 V

1005 K

1006 V

1007 K

1008 V

1009 K

1010 V

1011 K

1012 V

1013 K

1014 V

1015 K

1016 V

1017 K

1018 V

1019 K

1020 V

1021 K

1022 V

1023 K

1024 V

1025 K

1026 V

1027 K

1028 V

1029 K

1030 V

1031 K

1032 V

1033 K

1034 V

1035 K

1036 V

1037 K

1038 V

1039 K

1040 V

1041 K

1042 V

1043 K

1044 V

1045 K

1046 V

1047 K

1048 V

1049 K

1050 V

1051 K

1052 V

1053 K

1054 V

1055 K

1056 V

1057 K

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1060 V

1061 K

1062 V

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1065 K

1066 V

1067 K

1068 V

1069 K

1070 V

1071 K

1072 V

1073 K

1074 V

1075 K

1076 V

1077 K

1078 V

1079 K

1080 V

1081 K

1082 V

1083 K

1084 V

1085 K

1086 V

1087 K

1088 V

1089 K

1090 V

1091 K

1092 V

1093 K

1094 V

1095 K

1096 V

1097 K

1098 V

1099 K

1100 V

1101 K

1102 V

1103 K

1104 V

1105 K

1106 V

1107 K

1108 V

1109 K

1110 V

1111 K

1112 V

1113 K

1114 V

1115 K

1116 V

1117 K

1118 V

1119 K

1120 V

1121 K

1122 V

1123 K

1124 V

1125 K

1126 V

1127 K

1128 V

1129 K

1130 V

1131 K

1132 V

1133 K

1134 V

1135 K

1136 V

1137 K

1138 V

1139 K

1140 V

1141 K

1142 V

1143 K

1144 V

1145 K

1146 V

1147 K

1148 V

1149 K

1150 V

1151 K

1152 V

1153 K

1154 V

1155 K

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1157 K

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1166 V

1167 K

1168 V

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1170 V

1171 K

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1175 K

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1177 K

1178 V

1179 K

1180 V

1181 K

1182 V

1183 K

1184 V

1185 K

1186 V

1187 K

1188 V

1189 K

1190 V

1191 K

1192 V

1193 K

1194 V

1195 K

1196 V

1197 K

1198 V

1199 K

1200 V

1201 K

1202 V

1203 K

1204 V

1205 K

1206 V

1207 K

1208 V

1209 K

1210 V

1211 K

1212 V

1213 K

1214 V

1215 K

1216 V

1217 K

1218 V

1219 K

1220 V

1221 K

1222 V

1223 K

1224 V

1225 K

1226 V

1227 K

1228 V

1229 K

1230 V

1231 K

1232 V

1233 K

1234 V

1235 K

1236 V

1237 K

1238 V

1239 K

1240 V

1241 K

1242 V

1243 K

1244 V

1245 K

1246 V

1247 K

1248 V

1249 K

1250 V

THE ENDING - 8

59
L. TRAIN! THE BIRDS! THE MORNING! THE SUN!

THE BRUSH, THE WATER, THE WASH THE DRESS - SING

THE BRUSH, THE WATER, THE WASH THE DRESS - SING

60 61 62 63 64

THE BRIDGE, THE COUNTRY, THE COUNTRY, THE SKY, THE

SCREEN. THE CAT. THE TEA, THE

SCREEN, THE CAT THE TEA, THE

THE ENDING - 9

Handwritten musical score for a song. The score is written on five staves. The first staff is for the vocal line, with lyrics: "SKY, THE SKY. OUT- SIDE IT IS NOISY AND BRIGHT." The second staff is for the piano accompaniment, with lyrics: "TABLE WITH TWO LEAVES, IN- SIDE IT IS QUIET AND DARK." The third staff is for the piano accompaniment, with lyrics: "TABLE WITH TWO LEAVES, THE". The fourth and fifth staves are for the piano accompaniment, with lyrics: "allowed without written authorization from Dramatists Play Service, Inc." The score includes musical notation such as notes, rests, and bar lines. The key signature is one sharp (F#) and the time signature is 4/4. The score is numbered 65, 66, and 67.

Handwritten musical score for "The World In-Side" by The Beatles. The score is written on five staves. The first staff is for the vocal melody, starting with a treble clef and a key signature of two sharps (F# and C#). The second staff is for the vocal harmony, also in treble clef. The third staff is for the piano accompaniment, in treble clef. The fourth staff is for the piano accompaniment, in bass clef. The fifth staff is for the piano accompaniment, in bass clef. The lyrics "THE WORLD IN-SIDE" are written below the vocal staves. The tempo is marked "70.5x6p". The score includes various musical notations such as notes, rests, and bar lines.

THE ENDING - 10

71 72 $d = d$ 25

THE

(Spoken)

JUMP! JUMP! JUMP! JUMP!

JUMP! JUMP! JUMP! JUMP!

cross

74

FUTURE. A WORLD

$d = d$

ff

86

THE ENDING - 1/10

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77 78 79

NINETEEN TWENTY-SEVEN, MOS - COW,

NINETEEN TWENTY-SEVEN, MOS - COW,

NINETEEN TWENTY-SEVEN, MOS - COW,

80 81 82

RUSSIA. THE

RUSSIA. THE BED THE SO-FI

RUSSIA. THE BED THE SO F.

3

Alto morso

$$b = b.$$

54

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HE WILL HAVE BLONDE HAIR AND A SENSITIVE FACE

DREAM.

DREAM.

 $\sqrt{V \cdot N}$

nif

THE ENDING -13

90 $\delta = \delta$

91

SP V. I NEVER SPEAK IN BIG AND COMPLICATED

K. I NEVER SPEAK IN BIG AND COMPLICATED

FLA

largemente

92 V. WAYS BUT LOVE IS BIG AND

K. WAYS BUT LOVE IS BIG AND

Poi a poi cacc.

95 V. COM - PLI - CAT - ED

K. COM - PLI - CAT - ED

195

THE ENDING - 14

98 99

NOT ANOTHER WORD. Ssh...

NOT ANOTHER WORD. Ssh.

NOT ANOTHER WORD, Ssh

NOT ANOTHER NOTE.

©

36. BOWS - 1

(Same as # 12 bars 1 - 30)

Maestoso Marcia 2/2

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1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

mf *p* *mf*

86J 86J 86J

Bows - 2

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Handwritten musical score for Bows - 2, measures 1-5. The score is written on five systems of staves. The first system contains measures 1-2, the second system contains measures 3-4, and the third system contains measure 5. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings 'f' and 'ff' are present. The score is written in a handwritten style.