BED AND SOFA
a silent movie opera

Music by Polly Penn
Libretto by Laurence Klavan
Orchestrations by John McKinney

PIANO/VOCAL

DRAMATISTS PLAY SERVICE, INC.
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Scene: A train station. 

V. THE TRAIN! THE TRAIN! THE TRAIN! THE TRAIN! 

IV. BIRDS! THE MORNING! THE SUN! 

III. BRIDGE! THE CITY! THE SKY! 

II. 

I. 

Animato \( \approx 100 \) 

R. The Train - I 

Volodya
THE TRAIN - 4

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

THE DRAIN.

THIRTEEN MSCHIAN - STAIR LANE.
THE TRAIN

THE CAT. THE TABLE. THE

THE TRUTH. THE TRUTH. THE

THE BRUSH. THE WATER. THE

THE TEA. THE DRESSING

THE BIRDS! THE MORNING! THE

THE WASH. THE BRIDGE! THE CITY! THE

THE TRAIN!
THE TRAIN - 7

Table with two leaves

Outside it is noisy and dreary

Table with two leaves

Inside I dream.

The bridge! The city! The

The bridge! The city! The
THE TRAIN - 9

(SIX, MOSCOW, RUSSIA)

(Sound: alarm clock then train siren)
I have wrapped my sandwich in paper.

I eat my sandwich on the statue of a horse looking down at the street.

I look up at the clouds at the statue of horses. Looking out of the window at the trash, I am cleaning.

Kolya
LUNCH - 2

VOODOY

VODQOY

LOOKING DOWN

LUNCH, THE SANDWICH, THE WRAPPER.

PRINTER! A PAPER! A JOB!

EATING.

COOKING OUT, LOOKING UP.
LUNCH - 4

DREAM.

The world
I

VOLGA

THE FUTURE.

I EAT.

I WON'T

DREAM OUTSIDE THE HOME.
5. WITHOUT MY WORK - I

ANDANTE \( d = 120 \) \( \frac{3}{4} \)

They say that without a home,

I can't get work,

without my work, I don't know what I'll do.

Do, what will I do then?

I'm not like other men.
WOMAN: I'M NOT AWARE OF BREATHING WHEN I'M AT WORK.

HENRY: WHEN I'M AT WORK, I'M A MAN WHO NEVER NEEDS A MEAL. WHO NEVER NANTS A MEAL.

WOMAN: WITHOUT MY WORK, I'M CROSS...
DRESTING LIKE A PIECE OF PAPER

BLOWN INTO THE HOMES OF

PEOPLE. PICKED UP AND THROWN AWAY BY PEOPLE

I'M NEVER GOOD WITH PEOPLE. I'M NEVER

GOOD IN HOMES
(Spoken)

Here's the acting schedule:

All: Short, Sher... Shh, Stalin

(Sound: thunder)
THE NIGHT - 2

THE RAIN. KOLYA?

K.

MY FRIEND, MY FRIEND!

V.

DAINTER. A PA - PER.

K.

密 MY FRIEND MY FRIEND!

Cor. Mezzo

S (hurried)

25
THE NIGHT ' 3

(THEY HUG)

MY FRIEND!

Nurse: CONSTRUCTION

Excavator:

MY FRIEND! MY FRIEND!

f m.m. a tempo forte

(VOMIT LAC:

HIS WIFE.

(ACCELE.

26
THE NIGHT - 4

EVEN ITA

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

HOME. MY FRIEND!

HOME. MY FRIEND!
7. THE WAR -1

LYODVENA VOLODYA!

(Serena)

MY NAME IS VOLODYA, MY NAME IS VOLODYA

HE HAS BORDE HAIR AND A SENSITIVE FACE

KOLYA

VOLODYA, MY FRIEND

ILYA

MELLA, HIS WIFE

WOULD YOU...
The War - Z

Marcia Con and Volodya

We were in the war together, we marched and

Sang we drank and we shared cigarettes and we

Mashed and we killed in the war together.

Sang we drank and we shared cigarettes and we

Mashed and we killed in the war together.
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LUDD vienna THE WAR - v

We were ridden by worms, which spread disease.

We came back to cause others to die.

Allegro

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8. BED AND SOFA #1 - 1

K.

WOULD YOU LIKE A PLACE TO SLEEP. THERE IS A HOUSING SHORTAGE.

NUOTSA

NOT A VACANT ROOM IN MOSCOW.

LUOTSA

(GENEROUSLY)

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

KOLYA

THE
9. 13 МЕШАНСКИЙ ЛАНЕ - 1

THE STAIN.

A NOTE

(Comment necessary)

DRAIN

MY JOB IS ON THE ROOF OF THE БОЛЬШОЙ ОПЕРА

THIRTEEN МЕШАНСКИЙ ЛАНЕ.

THIRTEEN МЕШАНСКИЙ ЛАНЕ.

36
NEWS - (OVER THE MOON) - 3

MAN:

YOU SEND ME OVER THE OVER THE OVER THE MOON.

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

MAN:

OVER THE
MAN:

YOU SEND ME OVER THE MOON

WOMAN:

I'M IN THE SKY, I'M FLYIN' HIGH.

I'M IN THE SKY UP A LOVE, I'M FLY-IN' HIGH.

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!
LUOMILLA

RUDDBERG, THE BRUSH THE WIPER

WASH, PEOPLE WILL TALK.

KELVIN

SHE'LL TAKE THE BED AND YOU THE

f BROADLY (pin money)

LOCOVA

LUOMILLA

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

SO FA
II. BED AND SOFA

CUE: 8m from Fela

Aelende

2. VOLDOVA (reluctantly)

VOLDOVA (more assertive)

LUMSYER

You'll take the bed and I - the sofa.

You'll take the sofa and I - the bed.
BED AND SOFAWW 2-6

THE DRESSING SCREEN.

THE DRESSING SCREEN.
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Long time since I last went to the movies.

TWO

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

** (around here) Vladya and Ludvika begin to laugh, becoming quietly hysterical.)
YOU AND I  BED OR SOFA?  YOU AND I  SOFA OR BED
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(Kolya enters apartment)  

KOLYA!

(Kolya approaches Luda's room)

Meno mosso

WHAT WILL HAPPEN NOW?
I have brought you coffee beans.
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Rolyas Return

COFFEE BEANS FROM ROSTOV, ROSTOV. YOU HAVE

CoffEE BEANS FROM ROSTOV, FROM ROSTOV. I HAVE
BROUGHT ME COFFEE BEANS.
YOU HAVE BROUGHT ME COFFEE BEANS.
BROUGHT YOU BEANS.

(as Kolya starts home)
KOLOVKIN

KOLOVA, FOR THREE WEEKS.
(Door opens, Volodya hides behind door)

(Volodya)

(Volodya's entrance)
16. BEANS REPRISE - I

Slightly ominous...

I HAVE BROUGHT YOU BEANS,

COFFEE BEANS.

BEANS FROM RO-STOV! FROM ROSTOV!

COFFEE?

FROM RO-STOV! FROM ROSTOV!
17. BIG AND COMPLICATED

Character: Role X

Well, well, well...

What?

N O T H I N G-

(in 2)

I never speak in big and complicated ways but

WHAT?

I bet.

THIS IS BIG AND COMPLICATED.
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I THINK THE WORLD OF LUDMILA.

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

POCO MEZZO MOSCO

A TEMPO
But, well, and I have kissed each other many times. That's what I meant, you see?
BIG, 5

SPEAK IN BIG AND COMPLICATED WAYS BUT

LOVE IS BIG AND COMPLICATED

NO

SPEAK IN BIG AND COMPLICATED WAYS BUT

LOVE IS BIG AND COMPLICATED

AND

NO

SPEAK IN BIG AND COMPLICATED WAYS BUT

LOVE IS BIG AND COMPLICATED

AND

NO

SPEAK IN BIG AND COMPLICATED WAYS BUT

LOVE IS BIG AND COMPLICATED

AND

NO

SPEAK IN BIG AND COMPLICATED WAYS BUT

LOVE IS BIG AND COMPLICATED

AND

NO

SPEAK IN BIG AND COMPLICATED WAYS BUT

LOVE IS BIG AND COMPLICATED

AND

NO
MILLA
WHAT?

(tomato stabs fork into table)

MILLA
WHAT? NOT ANOTHER L O R D
Do you mean...?

Do you mean to stay here?

Cchee con poco pie mosso

Yes!

Then

Vencue
WHEN I'M WITH MY

CHEST.

WHOSE FEATURES MAKE A

FACE, MY PARTS ARE PUT TOGETHER WHEN I'M WITH MY WIFE.
Without My Wife: I'm falling like a flare of snow that slips into the mouths of people then gets swallowed up by people. I'm never good in...
21. SACK AND FORTH - I

DRAWING

SIT IN MY ROCKING CHAIR.
GOING PASS AND FORTH PASS AND FORTH.

LOOK - MILLA BEGINS ME. THE CAT BEGINS HER.

AND PURO MECIO
BACK AND FORTH

5. I am wearing a coat with buttons made of
5. Lucimia be-side me the crowds behind her.

48. A girl at a meeting.
48. Going back and forth and

106.
22. BED AND SOFA #4 -1

1. I never speak in big and complicated ways but

2. This is big and complicated.

3. It is not easy for me to say.
BED AND SOFA #4 - 2

[Music notation]

[Text]

I'll take the sofa and you the bed.

[Music notation]

You the sofa (dolefully)

I'll take the sofa.

[Music notation]
"BED AND SOFA #4 - 3 (too casually...)

I'll take the sofa.
I'll take the sofa.

You'll take the bed.
You'll take the sofa.
We'll take the bed.

While you take the bed, the bed, the bed, the bed.

BED AND SOFA.

You and I?
You and me?

f Allegro

 impoverished

Self
23 CHECAERS -I

ONE, TWO, THREE

NIL-LA... VOLODYA...
AND HIS MAJESTY.
ONE, TWO

RING ME!

THREE
(WHISTLE...)

117
(Voloş's whistle improvisation)

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

TIRED.

THE BED.
ONE. QUICK GAME! RED OR BLACK?

I ALWAYS WIN.

JUMP!

TWO. GO BACK!

JUMP!

THINGS MAY LOOK
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24. I AM HUNGRY -I

I AM HUNGRY. You were tired. I AM

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

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

(Kolya goes to heat water...)

123
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(2) 860  LUDWILLA  25. EVERY EVENING.

Very evening now,

Checkers, roll your, vo-loc — 44.

And Ludwilla, one, two, three.
26. A WALK

SWEETIE: Shall we go for a walk, Vo-Loo-Vo?

SWEETHEART: Shall we go for a walk?

SWEETIE: I am wearing a hat. 
A WALK - 4

SING ME!

SHALL WE GO FOR A WALK?

SHALL WE GO FOR A WALK?

131
I AM WEARING A COAT AT

LEAST A DECADE OLD, BUT

STILL A KIND OF GOLD, I AM

WEARING A COAT THAT ALWAYS KEEPS ME
A Walk - 8

59 | Do you mean to... stay here?

60

61

62

63

64

65

66

67

68

69

70
A WALK - 9

Do you mean to stay here?

chissà e poco pie moss'o

Eyi Kollya TuoLova 82

Yes! (shriee)

Luvisco 83

Then I shall go and you can live together.

156
YOU ARE MORE FOND OF KOLYA THAN OF ME, BLONDE FIRST AND A SENSITIVE FACE.

YOU ARE KINDER KOLYA THAN OF ME LOUD AT THE OTHER. AND JUST AS

I SEE DON'T HAVING THE HONOR.

YOU ARE NOT LEAVE IT TO YOUR HUSBAND.

AN YOUR HUSBAND, YOUR MAJESTY, (KHUDNO TAKES OFF HIS COAT)

PIU MESSO
28. E.S.S.P. -1

Debora: There is no help for it.

Rosita: The Joet Union

DEBORAH: Is my sister, she is—my twin.

Rosita: We should have a drink and talk about our men—maybe more than one—
U.S. R. 2

Drinking

I. (in broken voice)

They will 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
29. BED AND SOFA # 5

You - (laugh)... you - THE BED...

You AND I - BED. SOFA.

Cross, have pie moss...
SHELL WE HAVE SOME COFFEE?

SHALL WE GO FOR A WALK, LUDMILLA? SHELL WE GO FOR A

OF COURSE.

LUDMILLA?

WALK? NO. (Velodra gives Ludmilla a sip of water.) IS IT BETTER?

Tempo

152
I am going to have a child. To have a child?

She is going to have a child. She is going

(A joyfully)

To have a child. To have a child.
TO HAVE A CHILD - S

CHILD.

(A SUY VA GOES TO CALENDAR)

A STALIN WALL CALENDAR. ONE, TWO

I AM GOING TO HAVE A CHILD TO HAVE THREE.
TO HAVE A CHILD -

PAIN.

You took the bed.

I took the sofa and you the bed.

THE SOFA
TO HAVE A CHILD - II

YOU ARE NOT GOING TO HAVE A CHILD!

BONTON

YOU ARE NOT GOING TO HAVE A CHILD.

I AM SOMEONE WHO IS NOT GOING.

LUCINTA

FACE TWO

AP SLOWER

I AM SOMEONE WHO IS NOT GOING.
TO HAVE A CHILD.

VELODYA LUCRIFICA

WHAT THE MATTER? NOTHING.

162
TO HAVE A CHILD - 13

[Sheet music and text]

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25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

ABRAHAM - 3

I AM A LONE WITHOTHER

WOMEN WHO WEEP

WOMEN WHO WORRY

WOMEN WHO WORRY

WOMEN WHO WORRY

WOMEN WHO WORRY

WOMEN WHO WORRY

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

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

166
ABORTION - V

SCREEN.

THE STRAIN

THE

DRAIN.

LUONILLA

DOCTOR

LEAVES.

TWO! TWO LEAVES.

DOCTOR

LUONILLA

TWO! TWO LEAVES.

167
OUT SIDE THE WINDOW

BLANKET

IN A BLANKET

WITH A STALIN

DOLL.
LETTER - 2

I...

DO...

I AM WEARING A COAT.

I AM WEARING A

(Cora leaves...)

I Seldom have the honor of going out.
I AM GOING AWAY. I DO NOT BELIEVE THAT EITHER OF YOU
LETTER - 4

(Volto passes letter to Volto)

I AM GOING A-

IT IS WORTH TO BE A FATHER GOING,

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

LUOMILLA. WORTHY. TO BE A

FATHER

FATHER

179
I AM GOING A-WAY, I DO NOT BELIEVE THAT EITHER OF YOU IS WORTHY TO BE A FATHER. I AM GOING A-WAY, I DO NOT BELIEVE THAT EITHER OF YOU IS WORTHY TO BE A FATHER.
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THE ENDING - 8

THE BIRD! THE MORNING! THE SUN!
The BRUSH, THE WATER, THE MASH
THE DRESS-SING.

THE BRIDGE, THE COUNTRY, THE COUNTRY, THE SKY,
THE SCREEN.

THE CAT, THE TEA, THE
THE EVENING - 9

SKY, THE SKY. OUTSIDE IT IS NOISY AND BRIGHT.

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

OUTSIDE THE WORLD

THE WORLD INSIDE

WORLD INSIDE

191
THE ENDING - 14

NOT ANOTHER WORD. Sss...

NOT ANOTHER WORD. Sss!

NOT ANOTHER WORD. Sss!

NOT ANOTHER NOTE.