

EMMA

An opera in two acts by Elaine Fine
based on the play by Howard Zinn

Jenny (soprano) a factory worker

Rose (soprano) a factory worker

Dora (mezzo-soprano) a factory worker

Vogel (bass-baritone) a corset factory foreman

Emma Goldman (mezzo-soprano) She is eighteen to twenty-two in the first act, twenty-two to thirty-seven in the second act, and forty-eight at the end. She has strong and pleasant features.

Sasha (Alexander Berkman) (baritone): He is the same age as Emma and wears glasses.

Anna (soprano): She is the same age as Emma

Fedya (tenor): He is also the same age as Emma

Vito (bass-baritone): He is also the same age as Emma

Johann Most (tenor) He is in his forties. He should have a beard

Henry Clay Frick (bass-baritone)

Ben Reitman (baritone) He appears to be ten years younger than Emma, and is a very handsome and flamboyant man.

J. Edgar Hoover (bass-baritone)

Thomas Gregory (tenor)

Reporter (soprano)

Woman (soprano)

Receptionist (mezzo-soprano)

Instrumentation: Piano, clarinet, violin, cello, percussion, trumpet and a small chorus that plays the parts of workers, strikers, and police.

This operatic adaptation of Howard Zinn's play *Emma* is a gift to the Emma Goldman Papers at the University of California, Berkeley. It is free from copyright and can be performed in whole or in part by anyone who wishes to perform it without paying royalties to the composer.

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www.southendpress.org

Emma

an opera in two acts based on the play by Howard Zinn

Act One

Scene 1: The Factory

Allegro Moderato $\bullet = 94$

Elaine Fine

The first system of the musical score is in 4/4 time. The right hand (treble clef) begins with a series of chords and moving lines, marked *mp*. The left hand (bass clef) provides a steady accompaniment of eighth notes. The system concludes with a *mf* dynamic marking.

The second system of the musical score continues the piece. It features a *p* dynamic marking in the right hand. The left hand continues with a consistent eighth-note accompaniment. The system ends with a *p* dynamic marking.

The third system of the musical score shows a change in dynamics, starting with *f* in the right hand. The left hand maintains its eighth-note accompaniment. The system concludes with a *p* dynamic marking.

The fourth system of the musical score is marked 'D.' and begins with *allargando*. The right hand has a melodic line with lyrics 'DORA' and 'Nit zuk-hn'. The left hand has a steady accompaniment. The tempo changes to *Andantino*. The system concludes with a *mp* dynamic marking.

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D. *mp*

20 mikh vu di mir-tn gri - nen! Gefinst mikh dort nit, mayn shats. Vu le - ben

D. *mf*

24 vel - kn bay mash - i - nen; Dort is mayn ru - e plats, Dort is may-n

J. *mp* JENNY

29 Nit zuk-hn mikh vu di fey-gl sin - gen. Ge-finst mikh

D. *mp*

ru - e plats. Nit zuk-hn mikh vu di fey-gl sin - gen. Ge-finst mikh

J. dort nit, mayn shats. A skav bin ikh, vu ket - n kin - gen Dort is mayn ru - e

D. dort nit, mayn shats. A skav bin ikh, vu ket - n kin - gen Dort is mayn ru - e

35

J. plats, Dort is may - n plats.

D. plats, Dort is may-n ru - e plats. *f* VOGEL

V. *f* VOGEL

How ma-ny times do I have to tell you?

40

f *mp*

V. No sing-ing on the job. You want to sing? Get a job with the op - era! —

45

f

Piano accompaniment for measures 48-52. The music is in 6/4 time. Measure 48 starts with a treble clef and a key signature of two flats. The bass line features a steady eighth-note accompaniment. Dynamics include *sf* (sforzando) in measure 51.

J. JENNY *p*

You re-mem - ber the fire at Kach-in-sky's shop last

53

Piano accompaniment for measures 53-55. Measure 53 begins with a piano (*p*) dynamic. The accompaniment features a mix of eighth and quarter notes. Dynamics change to *pp* (pianissimo) in measure 54.

J. month?

D. DORA

Eigh-teen girls died. _____ Some burned to death. Some jumped from the

56

Piano accompaniment for measures 56-58. The music is in 6/4 time. The bass line continues with a steady eighth-note accompaniment.

J. *mf*

Well, it said in the pa-per this

D.

58 win-dows. How could an-y-one for get such a thing?

mp

J. *f*

mor - ning why those girls could - n't get down the back stairs. The

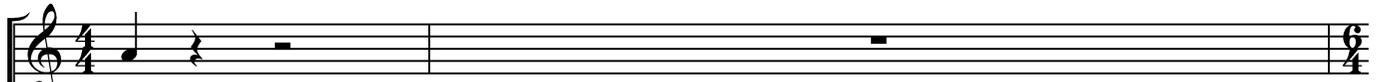
D.

61 So?

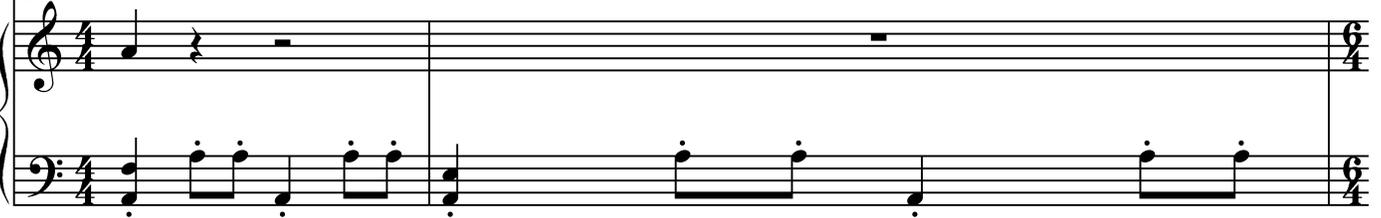
J.

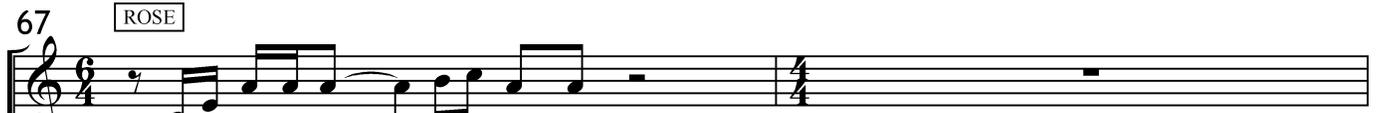
63 door was locked from the outside. Ka-chin-sky locked it be-cause girls were sneaking on the roof to get some

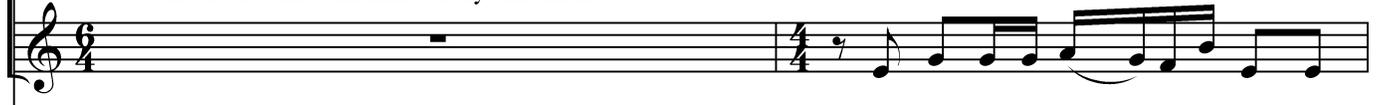
mf

J. 

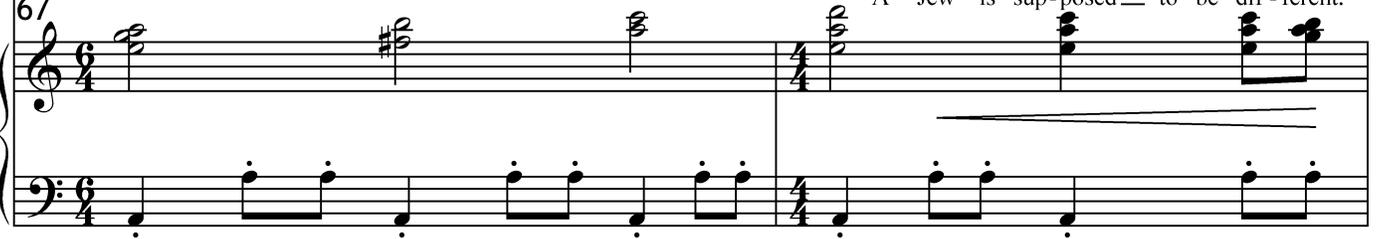
D. *air.* ROSE 

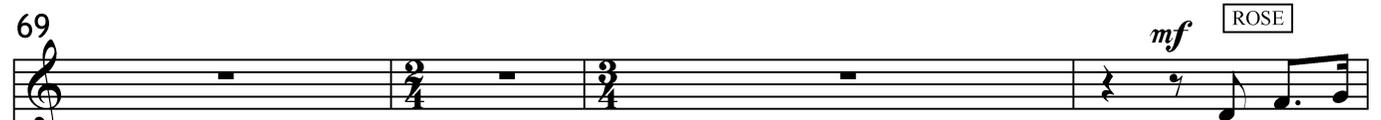
65 The dir - ty bas - tard and he calls him - self a Jew! 

R. ROSE 

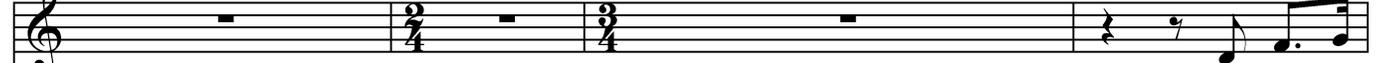
D. 

67 Is a Jew-ish boss — a-ny dif-ferent? 

67 A Jew is sup-posed — to be dif-ferent. 

R. 

D. 

69 *mf* ROSE 

They're all the 

73

R. same, be-lieve-me. I've worked for Jews and Gen-tiles. E - ven It-al - ians.

73

mp

77

R. They're all the same. ———

J. *mf* JENNY

I don't feel good work-ing here on the eighth floor.

77

p

J. There's too ma-ny fires these days. Did you read what the fire chief of New York said?

81

84 ROSE *mf*

R. Who reads _____ that fool-ish-ness

J. You bet-ter read. He says his

J. lad-ders on - ly reach _____ up ³to the sixth floor. If you're on the se-venth or the eighth floor like us

88

93 ROSE *mf*

R. You know the back door on this floor is locked from the

J. pray to God.

93

100

R. out-side too. It's been that way e-ver

J. What are you say-ing?

100

mf

107

R. since I was wor-king here. **DORA** *f* It's bet-ter not to think a - bout it.

D. That's not right

107

f *mp*

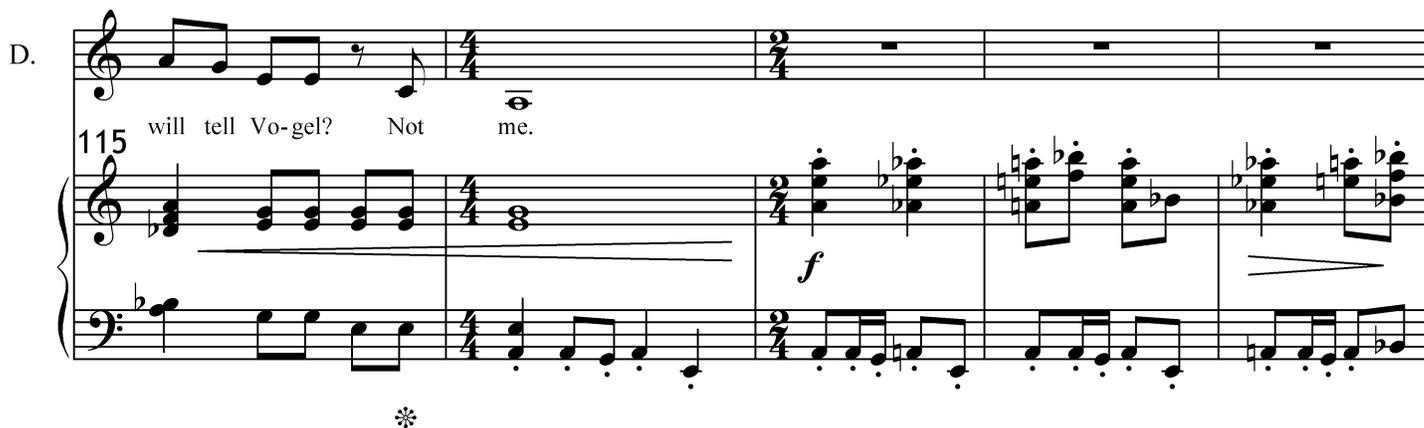
JENNY *f*

J. Some-one should tell Vo-gel to o-pen the door. *f* **DORA**

D. You talk — you get in trou-ble. Who

111

f

D. 

115 will tell Vo-gel? Not me.

f

*

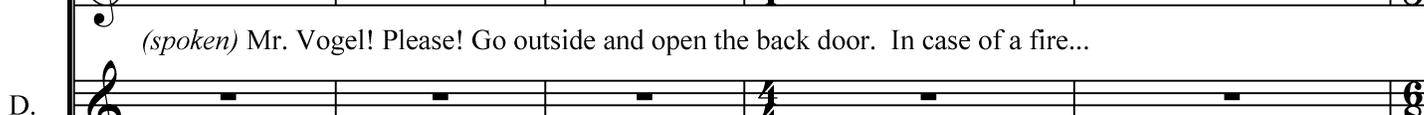
R. 

J. 

E. 

EMMA

(spoken) Mr. Vogel! Please! Go outside and open the back door. In case of a fire...

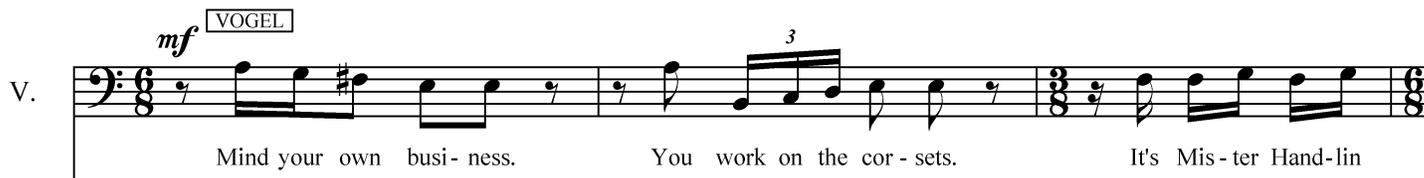
D. 

V. 

120 

mf

V. *mf* VOGEL



Mind your own busi- ness. You work on the cor - sets. It's Mis - ter Hand - lin

125 Deliberately



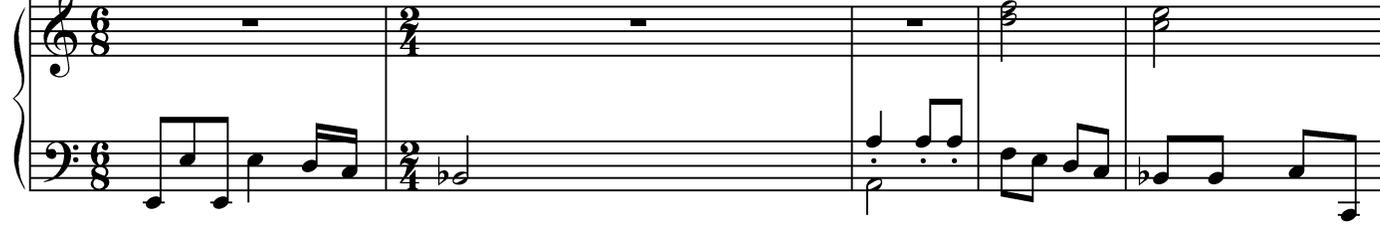
mf

V. *mf*



shop. I have no-thing to do with the doors. Em - ma, take my ad-vice.

128



E. EMMA *ff*



I'm not wor-king if the door is

V. *mf*



You're the youn-gest girl here. Learn to mind your own busi-ness.

133



E. *locked.*

V. *f*
Good! Good Leave! Go home — right now.

139

R. *mf*

J.

E.

D.

V. *mf*
Who needs you? Do - ra — you stay a lit-tle la - ter

145

mp

DORA

D.

V.

149

153 *Rose shakes her head* **Slower** *a tempo* ♩ = 68

R.

J.

E.

D.

V.

153 **Slower** *a tempo* ♩ = 68 *mp*

158

R. door. The door. You have to op-en the door. Mis-ter Vo-gel I'm sor-ry but I'm

J. door. The door. You have to op-en the door. Mis-ter Vo-gel I'm sor-ry but I'm

E. door. The door. You have to op-en the door. Mis-ter Vo-gel I'm sor-ry but I'm

D. door. The door. You have to op-en the door. Mis-ter Vo-gel I'm sor-ry but I'm

158 door. The door. You have to op-en the door. Mis-ter Vo-gel I'm sor-ry but I'm

R. scared of fires. _____ Mis-ter Vo - gel,

J. scared of fires. _____

E. scared of fires. _____

D. scared of fires. _____

V. scared of fires. _____ *mf*

I'm not supposed to. It's not my busi-ness.

164

R. 169

if there's a fire, you won't be a- ble to get down the back stairs eit-her.

174

V. *f*

You're all me-shu-ga-nah. I've got a fam-ily to support. Please, get back to the ma-chines. The

178

181

R. *p* *cresc.* 3

J. *p* O-pen the door. *cresc.* O-pen the door. O-pen the door. 3

E. *p* O-pen the door. *cresc.* O-pen the door. O-pen the door. 3

D. *p* O-pen the door. *cresc.* O-pen the door. O-pen the door. 3

V. O-pen the door. O-pen the door. O-pen the door.

or-der has to get out to - night.

181

subito p

185

R. *cresc.* *ff* *Vogel opens the door.*

J. *cresc.* *ff*

E. *cresc.* *ff*

D. *cresc.* *ff*

V. 185 O - pen the door. O - pen the door. O - pen the door. O - pen the door.

ff

D. 200 girls on the tenth floor came out on the win-dow ledge, the flames all a-round them.

D. 202 They looked so small up there. And when their clothes be-gan to burn they

D. 204 jumped. Two of them, three of them, — at a time, hol - ding hands... —

207

Act 1, Scene 2

In Sach's Cafe

Anna, and Fedya are sitting at a table in Sach's Cafe. Vito enters with Emma. Sasha is sitting at a table by himself, and is too busy eating to notice anything happening around him.

Moderato

The first system of music consists of three measures. The upper staff is in treble clef with a 4/4 time signature and a key signature of two flats. It features a melodic line with a slur over the first two measures and a fermata over the final note of the second measure. The lower staff is in bass clef and contains a piano accompaniment with a dynamic marking of *mp* (mezzo-piano). The bass line consists of eighth-note patterns in the first two measures and chordal accompaniment in the third measure.

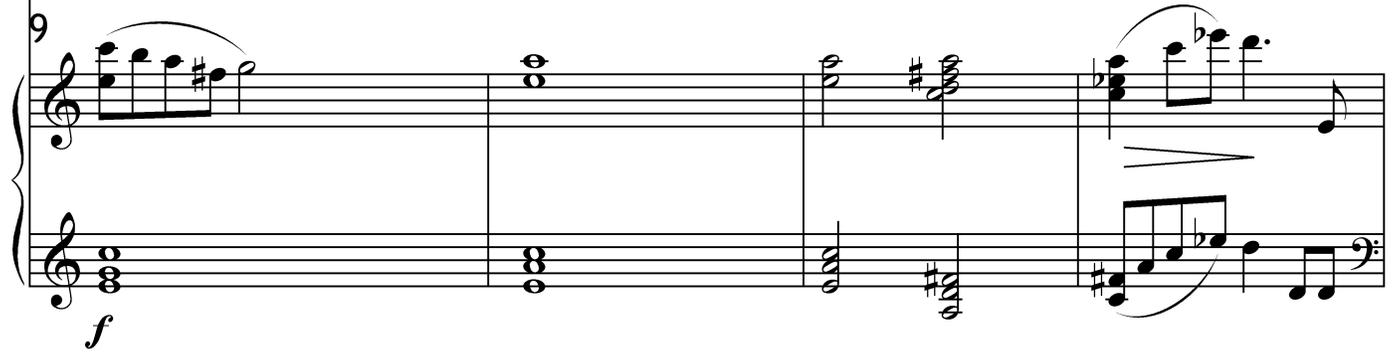
The second system contains measures 4 and 5. The upper staff continues the melodic line from the first system, with a slur over the first two measures of this system. The lower staff continues the piano accompaniment, with a fermata over the final note of measure 5.

The third system contains measures 6, 7, and 8. The upper staff features a melodic line with a slur over measures 7 and 8. The lower staff has a piano accompaniment with a dynamic marking of *cresc.* (crescendo) over measures 6 and 7. The bass line consists of eighth-note patterns in the first two measures and chordal accompaniment in the third measure.

FEDYA

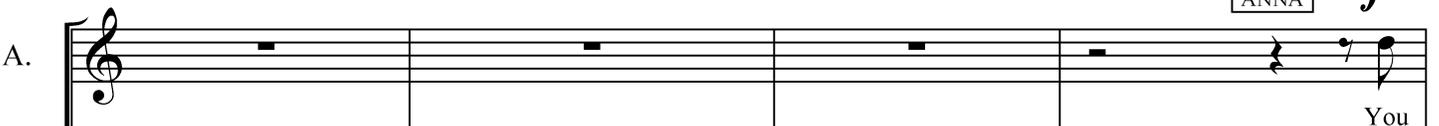
f

F. 



ANNA

f

A. 

VITO

mf

V. 



A. 



VITO

V. What's the dif-ference. An-na works in a cor-set fac-to-ry, and Fed-ya is un-em-

20 *mf*

FEDYA

F. *mf* I'm real-ly un-em-ployed. Un-like

V. ployed, — but he's real-ly an ar-tist.

23 *mf*

Vi-to. —

VITO

F. *f*

V. Se - wer work — is on-ly

27 *mp* *mf* *Slower*

V.

 tem - po - ra - ry. It on - ly lasts un - til there is a gen - eral con - sti -

 31

V.

 pa - tion in the ci - ty. If the rich get more con - sti - pa - ted,

 34

mf

V.

 and the poor have less and less to eat, the se - wers will run

 37

ANNA *f*

A.

V.

dry.

40

A.

V.

44

accel. Piu mosso

A.

V.

Here we've got Marx-ists, Ba-ku-nin-ists, Kropt-kin-ists, De-Le-on-ists,

47

A. **ANNA**
Marx- ists, Ba-ku-nin- ists, Krypt-kin-ists, De-Le-on- ists,

F. **FEDYA**
8 Marx- ists, Ba-ku-nin-ists, Krypt-kin-ists, De-Le-on- ists,

V. Marx- ists, Ba-ku-nin-ists, Krypt-kin-ists, De-Le-on - ists, —

51

A. **ANNA**
f Marx! ——— The Man-i - fes-to! ——— So clear So glo-ri-ous. ———

55

mf

A.
 59
 Workers of the world, u - nite; then the peo-ple who share the work share the

A.
 wealth.

V.
 62
 Marx was right when he said the wealth of the cap-it-al-ists comes from the mis-e-ry of

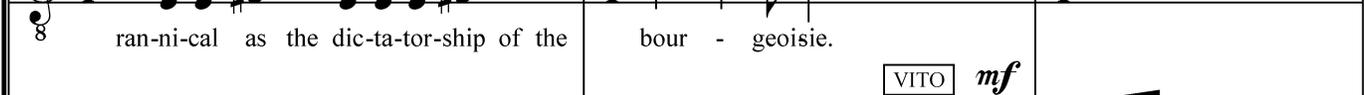
F.
 8
 FEDYA *mf*
 But Ba-ku-nin said the dic-ta-tor-ship of the pro - le - ta-ri-at is as ty-

V.
 hu-man be - ings.

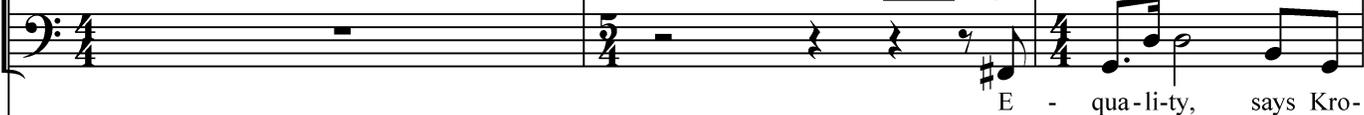
66

F. 

ran-ni-cal as the dic-ta-tor-ship of the bour - geoisie.

V. 

E - qua-li-ty, says Kro-

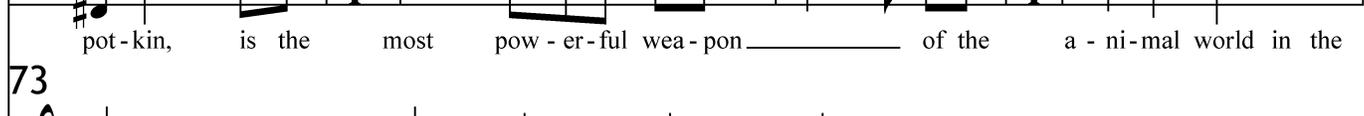
70 

mf

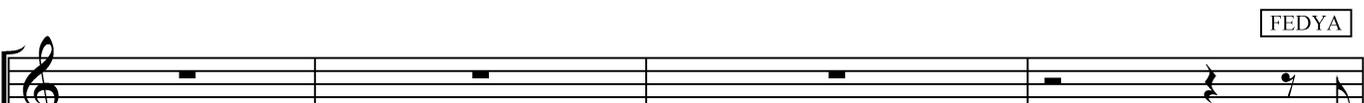
mp

V. 

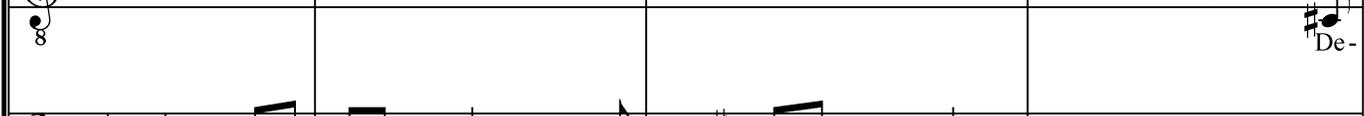
pot-kin, is the most pow - er-ful wea - pon _____ of the a - ni-mal world in the

73 

mp

F. 

De-

V. 

strug-gle for ex - ist-ence. _____ E - qua - li-ty is e - quity.

77 

mf

FEDYA

F. 8 Le - on said it is on - ly pos - si - ble to have e - qua - li - ty between peo - ple who are

81

ANNA

A. En - gels says the on - ly way of cre - a - ting true

F. 8 ec - o - no - mical - ly free.

84

A. so - cial e - qua - li - ty is when both men and wo - men have ab - so - lute - ly e - qual le - gal

87

A. *f* rights. There can be no wor - ker's state. The state is an e-vil in it-

F. *f* There can be no wor - ker's state. The state is an e-vil in it-

V. *f* There can be no wor - ker's state. The state is an e-vil in it-

91

A. self. We must have no gov - ern - ments no

F. self. We must have no gov - ern - ments no

V. self. We must have no gov - ern - ments no

95

ANNA

A. mas - ters no gods. a -

F. mas - ters no gods. We de - clare war a - gainst in - e - qua - li - ty a -

V. mas - ters no gods.

98

A. gainst ex - ploi - ta - tion a - gainst de - ceit. In the name of e -

E. In the name of e -

F. gainst ex - ploi - ta - tion a - gainst de - ceit. In the name of e -

V. In the name of e -

102

30

A.

qua - li - ty we are de - ter - mined to have

E.

qua - li - ty we are de - ter - mined to have

F.

8 qua - li - ty we are de - ter - mined to have

V.

qua - li - ty we are de - ter - mined to have

107

Empty piano staff with treble and bass clefs.

A.

no more pros - ti - tu - ted, ex - ploi - ted, and de - ceived, —

E.

no more pros - ti - tu - ted, ex - ploi - ted, and de - ceived, —

F.

8 no more pros - ti - tu - ted, ex - ploi - ted, and de - ceived, —

V.

no more pros - ti - tu - ted, ex - ploi - ted, and de - ceived, —

109

Empty piano staff with treble and bass clefs.

A. — and gov-erned men and wo-men.

E. — and gov-erned men and wo-men.

F. — and gov-erned men and wo-men.

S. SASHA *to a silent waiter.* 3

V. a - no - ther steak, and a large beer.

— and gov-erned men and wo-men.

111

EMMA

E. Who's that glut - ton?

F. FEDYA Sa - sha! _____ Who died and left you

114

F. 8 mo-ney? —

S. SASHA

V. Today was pay-day. VITO to Emma 6 He works in a ci-gar fac-to-ry. Hey

117

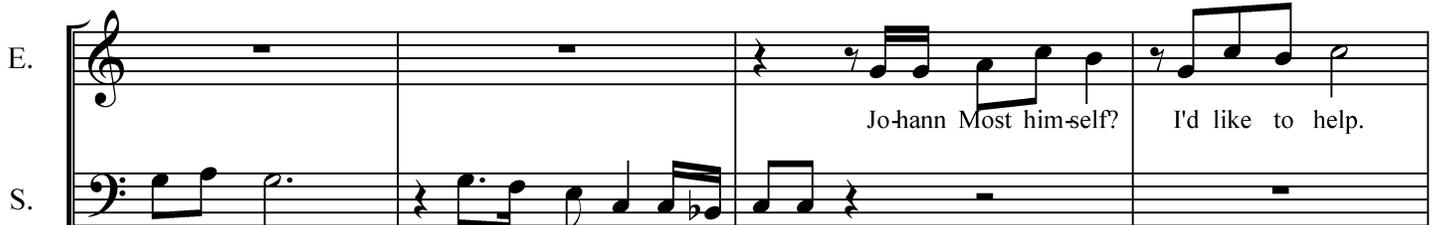
V. Sa - sha! Say hel - lo to our new com-rade from Ro-ches-ter, Em-ma

121

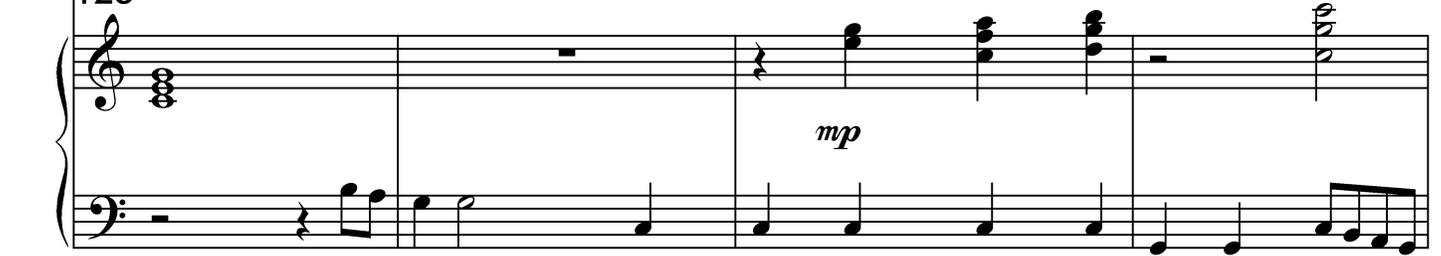
S. Sasha looks at Emma and nods SASHA mp Jo-hann Most is speaking at the a-ca-demy to-

V. Gold-man.

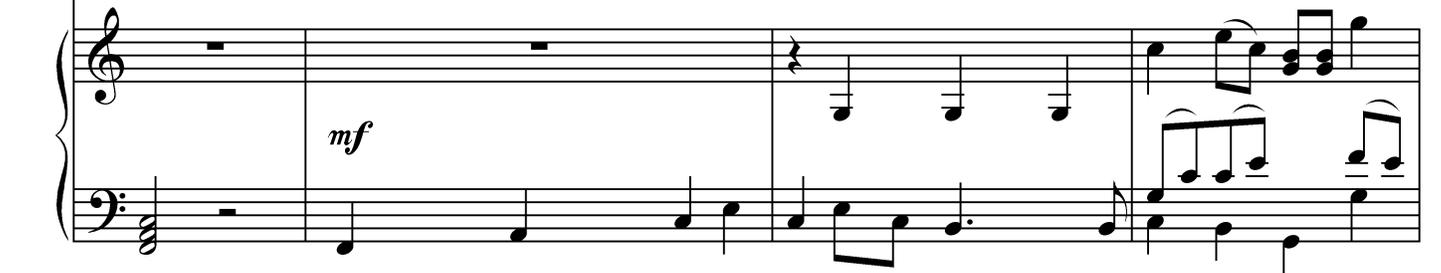
124

E.  *Jo-hann Most him-self? I'd like to help.*

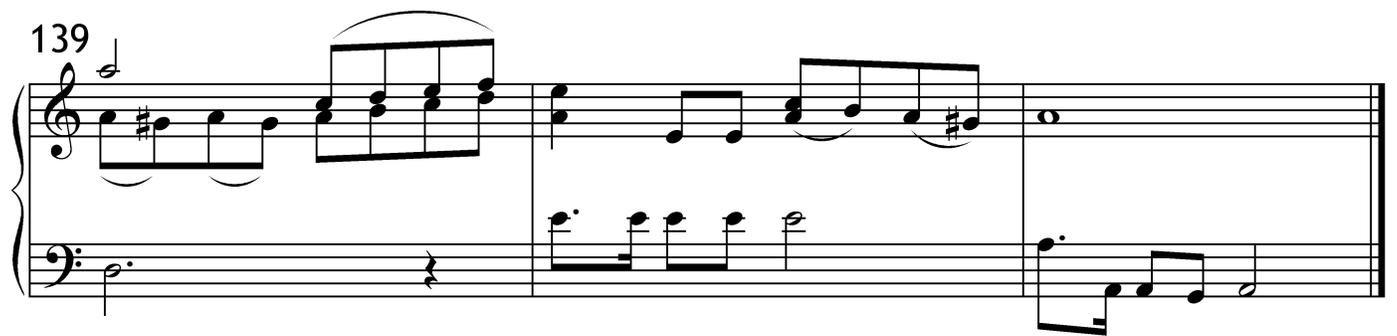
S.  *mor-row night. I have leaf-lets to dis - tri-bute.*

mp 

S.  *Fine. I'll meet you at Broom Street at dawn. — Where the street car stops.*

mf 

136 

139 

Act 1, Scene 3

The the Brooklyn Academy of Music

Moderato

Most *mf* MOST

Mem-bers of the po-lice force, why are you here?

5 *mp*

ha-ven't you heard that this is a mee-ting of an-ar-chists? Per-haps you've

9 *f* *mf*

heard we be-lieve in dis - or-der. Wrong! We be-lieve in or - der. E -

qua-li-ty. Na - tural or - der. Har-mo-ny.

14

mf

We found we were liv-ing by rules we had not made, in ways that we did not want.

19

We looked a - round the ci - ty. — In

23

p

8
27
win-ter we saw corp-ses of old peo-ple fro-zen for lack of fuel. In sum-mer we saw

8
31
ba-bies in the ten-e-ments dy-ing of cho-le-ra. We saw the rich give a

f

mp

8
35
par-ty at the Wal-dorf A - sto-ri-a in ho - nor of a dog, dressed in jewels; while

39 mo-thers on Cher-ry Street could-n't buy milk for their child- ren. —

43 We saw that the men who own A - mer - i - ca's in - dus - tries pick the pres - i - dents,

47 pick the con-gress-men, ap - point the jud - ges, an - oint the priests, and own the news - pa-pers.

mp

8

51

Thou- sands of wor- kers die in their mines each year and

fp *mp*

f

8

55

thou - sands of wor- kers die in their mills each year. Sons of those wor - kers are

mf *f*

8

58

slaugh-tered in their wars. And they accuse us of violence! Our po-si-tion is

mp

8
62
clear. We op - pose vio - lence a - gainst the in - ³no-cent. We pro - mote

8
66
vio - lence a - gainst the op - pres - sor.

8
71
ff attacca

In the same tempo

77 *mf*

80

E. *mp* EMMA

Now I know why Jo-hann Most is al-ways in and out of prison.

84 *mp*

E.

Sa-sha, ——— I won-der... ——— Do you think that

87

E. 91 we have to give up eve-ry-thing to be rev - o - lu - tion-ar-ies?

E. *mf* 95 Must _____ we give up mu-sic _____ and the smell of li - lacs?

E. Must we give up art?

S. *mf* SASHA

99 It is an ob-jec-tive fact: the

E.

S.

103 artist lives on the backs of the poor.

E.

S.

106 Let's not ar - gue. ___ Af - ter all we're com - rades.

E.

S.

109 Shoul-dn't com-rades ar-gue? A - ny-way, tell me some-thing a-bout your-

E.

112 self. They tell me you are or - gan-iz-ing the ci - gar wor-kers.

E.

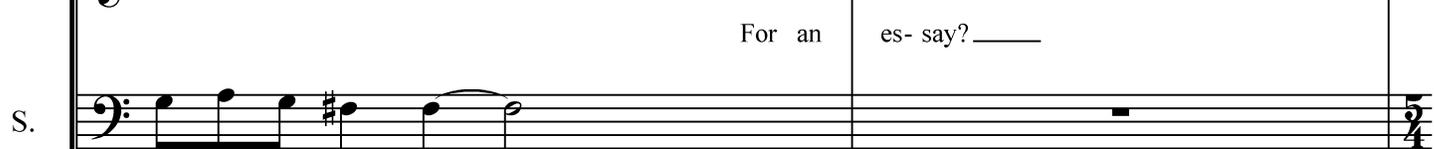
116 How did you start?

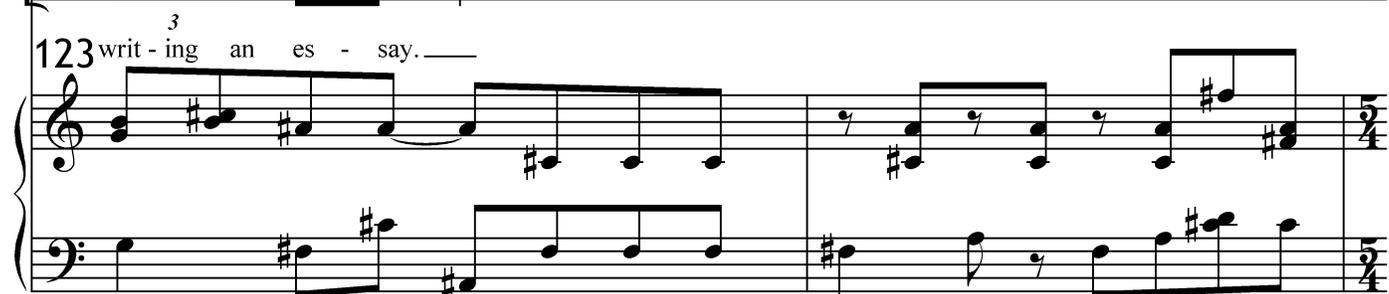
S.

SASHA

120 In the old coun - try, when I was thir-teen, I was ex-pelled from school for

E.  For an es- say? _____

S. 

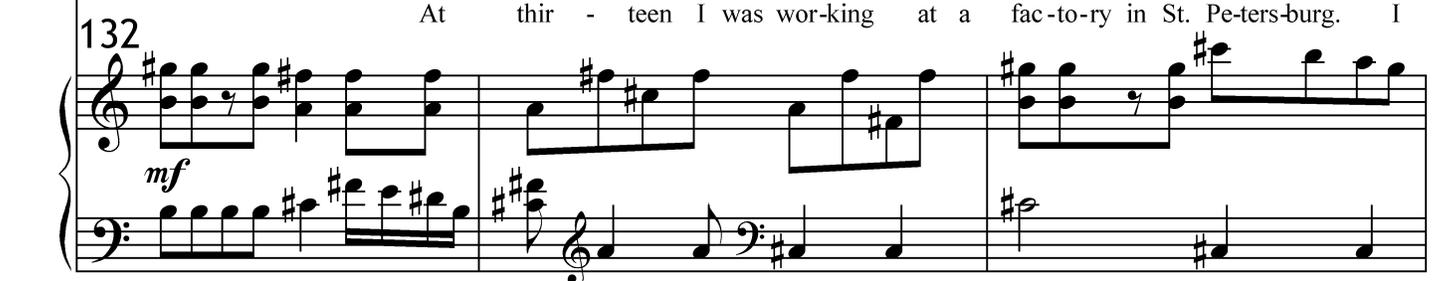
123  writ - ing an es - say. _____

S. 

125  They did-n't like the ti - tle _____ "There is no God."

129 

E.  *mf* At thir - teen I was wor-king at a fac-to-ry in St. Pe-ters-burg. I

132  *mf*

E.

135 thought A-me-ri-ca would be dif-ferent. I felt no dif-ference in the

E.

138 fac-to-ry in Ro-ches-ter. I felt no dif-fer-ence in A-me-ri - ca. A -

E.

141 me - ri-ca had a con - sti-tu-tion, but it meant no-thing in the fac-to-ry.

E. *f*
Now we have a move - ment we can live for. SASHA

S.

145 So our

S.

149 grand - child-ren can live full lives...

E. EMMA
mp

153 No. We must live for our-selves, now, and beautiful - ly.

E. 

157 We must live to - day and show the world just how ful-ly life can be

mf 

E. 

lived. We must live to - day live to - day and

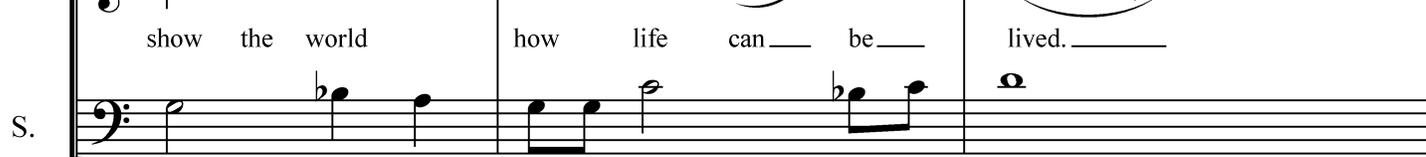
S. 

162 We must live to - day and show the

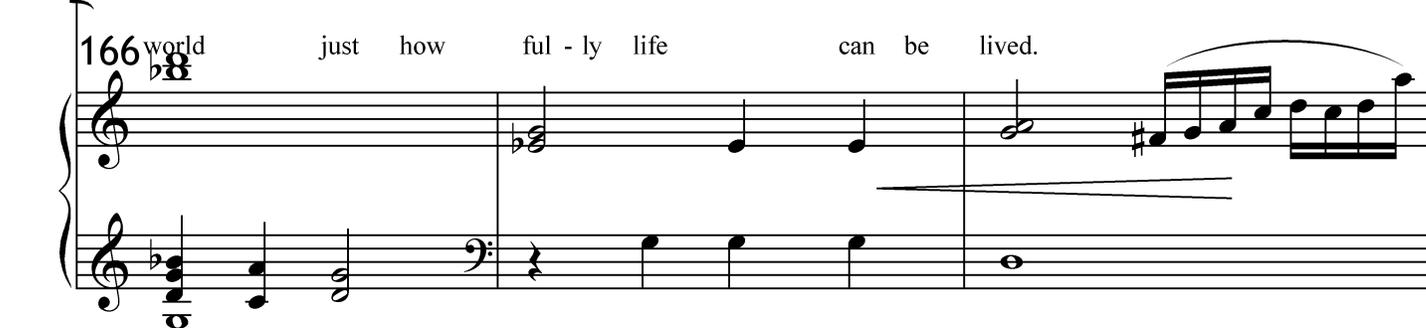


E. 

show the world how life can be lived.

S. 

166 world just how ful - ly life can be lived.



They embrace and the lights go off for a change of scene.

169

Musical score for measures 169-171. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 169 features a treble clef with a B-flat chord and a bass clef with a B-flat chord. Measure 170 continues with similar chords and a melodic line in the treble. Measure 171 shows a change in the bass line and a melodic phrase in the treble.

172

Musical score for measures 172-174. Measure 172 starts with a treble clef and a B-flat chord, followed by a treble clef with a B-flat chord. Measure 173 features a treble clef with a B-flat chord and a bass clef with a B-flat chord. Measure 174 shows a treble clef with a B-flat chord and a bass clef with a B-flat chord. A triplet of eighth notes is marked in the bass line of measure 174.

175

Musical score for measures 175-177. Measure 175 features a treble clef with a B-flat chord and a bass clef with a B-flat chord. Measure 176 shows a treble clef with a B-flat chord and a bass clef with a B-flat chord. Measure 177 features a treble clef with a B-flat chord and a bass clef with a B-flat chord.

178

Musical score for measures 178-180. Measure 178 features a treble clef with a B-flat chord and a bass clef with a B-flat chord. Measure 179 shows a treble clef with a B-flat chord and a bass clef with a B-flat chord. Measure 180 features a treble clef with a B-flat chord and a bass clef with a B-flat chord. A triplet of eighth notes is marked in the treble line of measure 180.

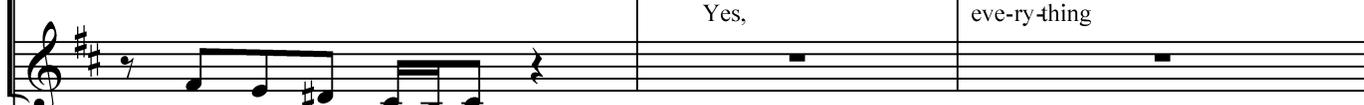
Act 1, Scene 4

Emma and Sasha are in Anna's Apartment

Andante $\text{♩} = 90$

A.		ANNA <i>f</i>
E.		Tell her what?
S.		Who's gon-na tell An-na, you or me? SASHA
		I'll tell her.

A. 

E. 

That girl hears eve-rything.

18 

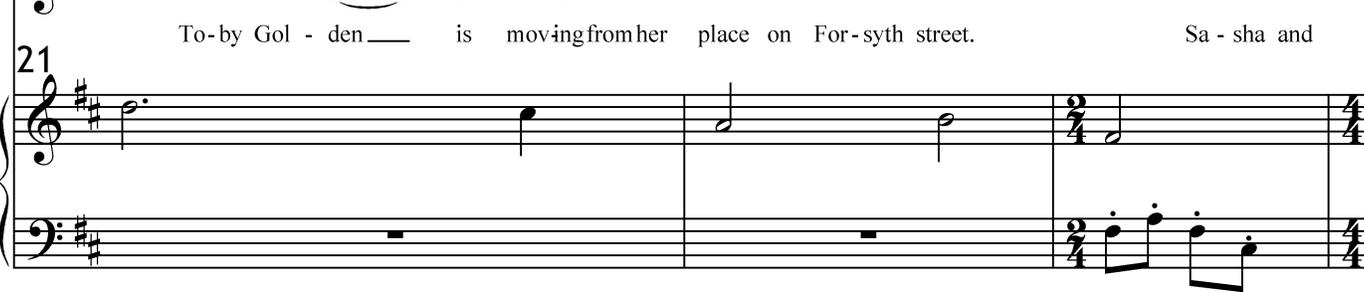
mp

Yes, eve-ry-thing

E. 

EMMA

To-by Gol - den — is moving from her place on For-syth street. Sa - sha and

21 

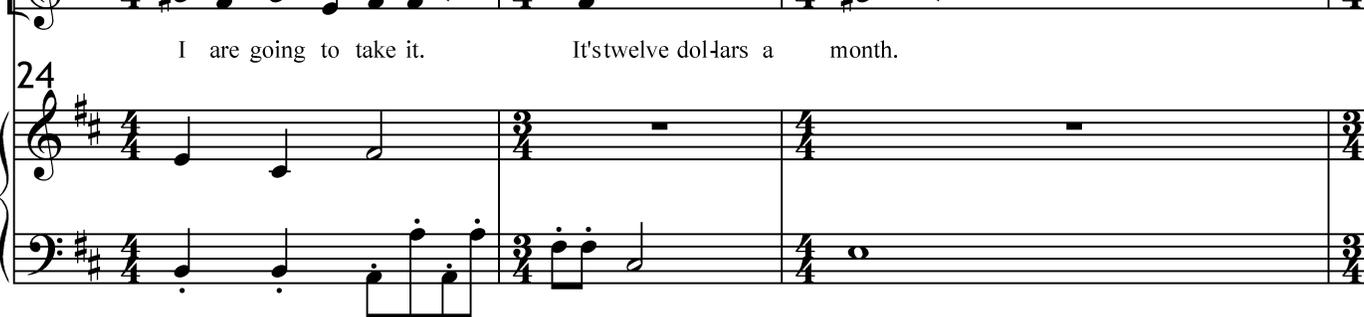
A. 

ANNA

So you'd rather live with Sa-sha than

E. 

I are going to take it. It's twelve dol-lars a month.

24 

A.

E.

mf **EMMA**
An - na, you know this place is

27

A.

E.

ANNA
You mean since
just big e-nough for you. With me here you have no pri-v-acy at all.

30

A.

33 Sa-sha star-ted com-ing a-round. I know To - by Gold - en's place. It's twice as big as

A. ³
 this, is- n't it? Good! Then there's room for me.

S. SASHIA
 Yes.

36

A. ³
 Doyou be-lieve in col- lec - ti - vi - ty or not? #p.

S. ³
 Now look, Anna. Of course, but...

39

Piu mosso $\bullet = 96$

A. *mf* Bour-geois in-di - vi-du-al-is-m Cor-rupts us all! *f* Com - rades!

S.

43 Piu mosso $\bullet = 96$

mf

A. ³

46 We must be-gin the new cul-ture right now! Right here. Com-rades! _____

A. 50 Share and share a-like. Share and share a-like.

A. We must be-gin the new cul-ture right now!

E. She's right, she's right. Of

S. She's right, she's right. Of

54

A. You too?

E. course she's right. ANNA

F. ...and it's big e-nough for me too. FEDYA

S. course she's right.

59

mf

FEDYA

F. 8 We must be - gin the new cul-ture right now! Com-rades! _____

63 *mf*

F. 8 Love thy neigh - bor, says the bi - ble Live in free as - so - ci - a - tion, says Kro-pat - kin.

67

A. _____

E. _____

F. 8 Work-ers of the world, u - nite, says Marx Make room for Fed-ya, says Fed-ya.

S. _____

71

A. ANNA: But we're not like Emma and Sasha,
were just friends. Why can't

E. Why can't

F. Why can't

S. FEDYA: And we can live together as friends. Why can't

Why can't

75

A. we live to ge-ther? — Why can't

E. we live to ge-ther? — Why can't

F. we live to ge-ther? — Why can't

S. we live to ge-ther? — Why can't

we — live to - ge-ther? — Why can't

80

A. we live col - lec-tive-ly?

E. we live col - lec-tive-ly?

F. we live col - lec-tive-ly?

S. we live col - lec-tive-ly? It's the way of the

we — live col - lec-tive-ly? It's the way of the

84

A. It's the way of the fu-ture. — And the fu-ture is

E. It's the way of the fu-ture. — And the fu-ture is now.

F. fu-ture. — It's the way of the fu-ture. —

S. fu-ture. — It's the way of the fu-ture. —

fu-ture. — It's — the way of the fu-ture. —

88

A. _____

E. _____

F. _____

S. _____

101 ANNA: Sasha will be eating, Emma will be reading in the parlor, and I'll be reading in the toilet.

Meno mosso, e dolce

A. _____

E. _____

F. _____

S. _____

ANNA: And every hour we can change places.

Un lib-stu mikh mit va-rer

104

A. li - be, Akh kum tsu mir mayn gu-ter shats, Un hat - r oyf mayn harts dos tri - be, Un

E. li - be, Akh kum tsu mir mayn gu-ter shats, Un hat - r oyf mayn harts dos tri - be, Un

F. li - be, Akh kum tsu mir mayn gu-ter shats, Un hat - r oyf mayn harts dos tri - be, Un

S. li - be, Akh kum tsu mir mayn gu-ter shats, Un hat - r oyf mayn harts dos tri - be, Un

110

A. makhn mir sis mayn ru - e plats, Un makin mir sis mayn — ru - e plats. —

E. makhn mir sis mayn ru - e plats, Un makin mir sis mayn — ru - e plats. —

F. makhn mir sis mayn ru - e plats, Un makin mir sis mayn — ru - e plats. —

S. makhn mir sis mayn ru - e plats, Un makin mir sis mayn — ru - e plats. —

115

Act 1, Scene 5

In the new apartment

Introduction (for scene change)

Moderato

The first system of the musical score is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

The second system starts at measure 5 and includes a piano (*p*) dynamic marking. It features a more active right hand with triplets and a left hand with sustained chords and moving bass lines.

The third system begins at measure 8 with a mezzo-piano (*mp*) dynamic. The right hand continues with a melodic line, and the left hand maintains a rhythmic accompaniment with chords and single notes.

12

16

Lights up. Fedya is in the new apartment painting at the table. It is very hot.

20

24

E. EMMA
mp 3 3

28 It's so hot up here Fed-ya. How can you work? It's

E. 3
 worse than the shop.

F. FEDYA
mp 3

32 You're home ear - ly.

E. 4 6 4
 Three of us were fired this mor-ning. Karg - man found out we were

F. 4 6 4

35

E. *3*

or - gan - i - zing a un - ion. It was a big com - mo - tion.

37 *3*

E. *mf*

More girls wan-ted to walk out, but we told them _____ to wait. Oh God, _____

39

Emma takes off her shirt. She is wearing a camisole

E. _____

_____ it's so hot.

42 *f*

FEDYA

F.

Em - ma, ___ what are you do - ing? ___

EMMA

mp

E.

You've seen me like this be - fore, ___ Fed - ya dar - ling.

FEDYA

F.

Sure, with eve - ry - bo - dy here. But like this...

EMMA

E.

55

I'll put my blouse back on if it makes you ner-vous.

p

FEDYA

F.

mp

8

Why should I be ner - vous? I'm an ar-tist, af-ter all. _____

58

F.

8

I have al-ways pain-ted nudes. We pain-ted them in art school. But now I can

61

F. on - ly af - ford to paint my nudes from me - mo - ry, — and my me - mo - ry is n't ve - ry

64

E. *mf* Just tell me when and I'll pose for you.

F. good. Em - ma, you're se - ri - ous?

68

EMMA

FEDYA

E. Why not? We're friends and com - rades.

F. There's a prob - lem

71

mf

F.

8

Em - ma. Sas - ha is my friend, and I have fee - lings for

74

F.

8

you.

77

E.

81

p

It's all right. It's all right.

p

E. 85 We both love Sa- sha. _____ Why shouldn't we love one a -

E. 88 no - ther?

E. 92 What is

mp

E. 96 this all for? _____ Why do we strug- gle? _____

E.

Some-times in the tur-moil I for - get, And then I think of the first time I

100

Poco meno mosso

E.

re - a - lized My life could be ec - sta - - - - tic.

104

E.

Back in Po - pe - lan,

108

E.

I was eight or nine. A pea-sant boy, ——— named Pet-rou-shka, ——— who worked a -

112

E. 116

round the farm took me to the meadow one day. The

E. 120

sun was strong. We sat in the tall grass, and he played his

E. 124

flute. Then he lifted me

E. 128

in his arms, and threw me in the air, and caught me.

E.

133

Eve-ry-thing smelled of grass.

mp

E.

137

My soul mel-ted. —

mf

E.

142

Ma-ny years la - ter, my aunt took me to the ope - ra for the

E. 145

ve-ry first time. Il Tra-va-tor-e. Such voi-ces, — such

E. 150

mu-sic, — and I sat there — on the bal-co-ny, — in a trance.

E. 155

When it was o-ver I heard the crash of ap-plause. Eve-ry-one was lea-ving.

E. 159

My aunt called me, but I just sat there with tears strea-ming down — my face.

E. *p*

163 Then we sailed for A-me-ri-ca. —

E. *p*

168 On the boat I thought of the pea-sant boy — and the op-era house.

E. *mp*

172 I knew so lit-tle, — but I knew what I wan-ted my life to

E. *mf*

176 *mf*

They embrace.

F. FEDYA

I feel like I'm be-tray-ing

180

E. EMMA

You've ta-ken no-thing from

F. Sas-ha. _____

183

E. him. He and I are still as we were. FEDYA

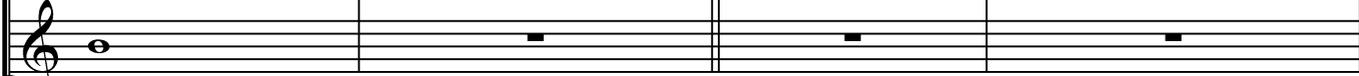
F. Will he see it that

186

*accel.**mf*

Piu mosso

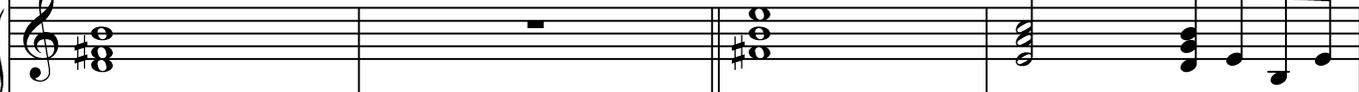
E. 

F. 

8 way?

You know Sa - sha. First he'll be an - gry.

190

E. 

F. 

He may smash a piece of fur - ni - ture. — And

Oh! He will be an - gry. Or two or three.

194

E. 

F. 

then he'll say I was wrong! I'll ad - mit it.

I was wrong!? I'll ad - mit it.

197

E. 

F. 

then he'll say I was wrong! I'll ad - mit it.

I was wrong!? I'll ad - mit it.

E. *f* EMMA

We are free peo - ple. We must live like free peo-ple.

201

E.

We must live like the peo-ple of the fu-ture Yes, that's ex - act - ly what he will

205

E. EMMA

say.

F. FEDYA

We are free peo - ple.

We are free peo-ple.

209

E. We must live like free peo - ple. We must live like the peo - ple of the fu - ture

F. We must live like free peo - ple. We must live like the peo - ple of the fu - ture

214

E. Yes, that's ex - act - ly what he will say. I _____

F. Yes, that's ex - act - ly what he will say. I _____

218

E. _____ love Sa - sha. _____

F. _____ love Sa - sha. _____

223