

Scene Changing Music

Allegro molto

Musical score for measures 1-5. The piece is in 3/4 time and E-flat major. The tempo is marked 'Allegro molto'. The first system consists of five measures. The right hand features a melodic line with a slur over measures 1-2 and a fermata over measure 5. The left hand provides a bass line with a dynamic marking of *p* (piano) at the beginning.

Musical score for measures 6-12. The second system consists of seven measures. The right hand continues the melodic line. The left hand has a dynamic marking of *mp* (mezzo-piano) at measure 8. A crescendo hairpin is shown over measures 8-9.

Musical score for measures 13-18. The third system consists of six measures. The right hand features a more active melodic line. The left hand has a dynamic marking of *mf* (mezzo-forte) at measure 15. A crescendo hairpin is shown over measures 15-16.

Musical score for measures 19-23. The fourth system consists of five measures. The right hand has a dynamic marking of *mf* at measure 19. The left hand features a rhythmic pattern with accents (>) over several notes.

Musical score for measures 24-28. The fifth system consists of five measures. The right hand has a dynamic marking of *mf* at measure 24. The left hand features a rhythmic pattern with accents (>) over several notes.

29

Musical score for measures 29-33. The piece is in a key with three flats (E-flat major or C minor) and a 3/4 time signature. Measure 29 starts with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

34

Musical score for measures 34-39. The right hand continues with a melodic line, incorporating some chromaticism. The left hand maintains a steady accompaniment with chords and eighth-note patterns.

40

Musical score for measures 40-44. The right hand has a more active melodic line with eighth-note runs. The left hand features a prominent eighth-note accompaniment in the bass, with a piano (*p*) dynamic marking in measure 42.

45

Musical score for measures 45-49. The right hand plays a series of chords and moving lines. The left hand continues with a rhythmic accompaniment of eighth notes and chords.

50

Musical score for measures 50-54. The right hand features a melodic line with some chromatic movement. The left hand has a rhythmic accompaniment with eighth notes and chords. A piano (*p*) dynamic marking is present in measure 54.

55

Musical score for measures 55-59. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

60

Musical score for measures 60-65. The right hand continues with a melodic line, incorporating some chords and rests. The left hand maintains a consistent eighth-note accompaniment.

66

Musical score for measures 66-70. The right hand has a more active melodic line with sixteenth-note runs. The left hand features a pattern of eighth notes, with a *p.* (piano) dynamic marking at the beginning.

71

Musical score for measures 71-75. The right hand continues with a melodic line, and the left hand has a pattern of eighth notes with some chords.

76

Musical score for measures 76-79. The right hand has a melodic line with some chords. The left hand has a pattern of eighth notes. The piece concludes with a double bar line and a *attacca subito* instruction.

Act 1, Scene 6

Outside Kargman's Corset Factory

Deliberately

Emma

Women

Men

Strike!

Strike!

Stay out! —

Strike!

Strike!

Stay out! —

f

E.

W.

S.

Strike!

Strike!

Strike!

Strike!

4

7

E.

W.

S.

Stay out! — Don't work for Karg - man.

Stay out! — Don't work for Karg - man.

7

10

E.

W.

S.

Don't work for Karg - man. *ff* Scabs! — They're bring-ing Scabs!

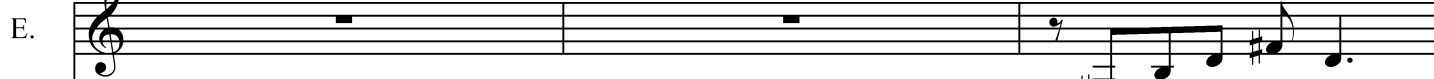
Don't work for Karg - man. Don't work for Karg - man. Don't work for Karg - man.

10

13

Emma enters

mf EMMA

E. 

Keep wal-king com-rades.

W. 

Stay out! _____

Stay out! _____

S. 

Don't work for Karg - man. Don't work for Karg - man.

13

mf

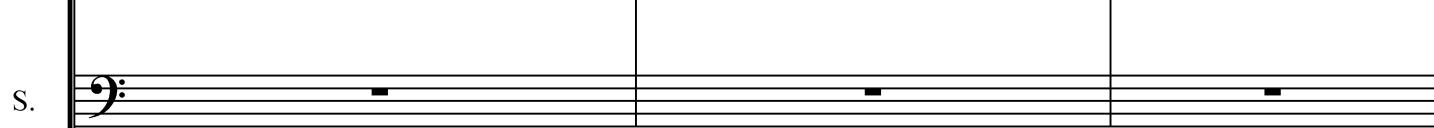


16

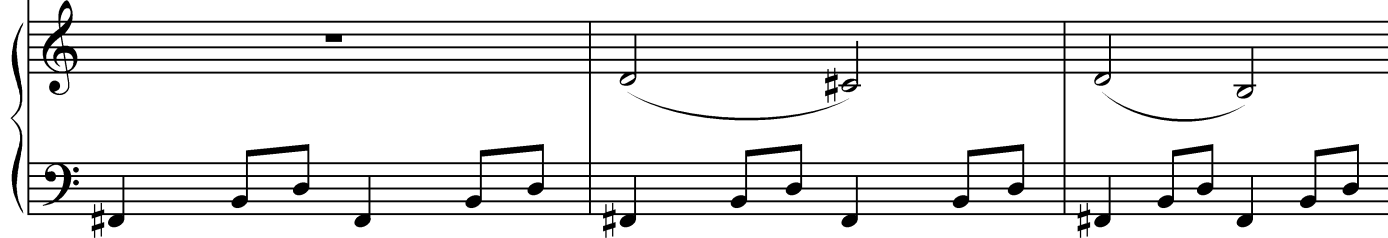
E. 

Keep wal-king com-rades. Your fa - mi - lies are hun - gry just like ours Your

W. 

S. 

16



19

E. 

hou-ses are cold just like ours.

W. 

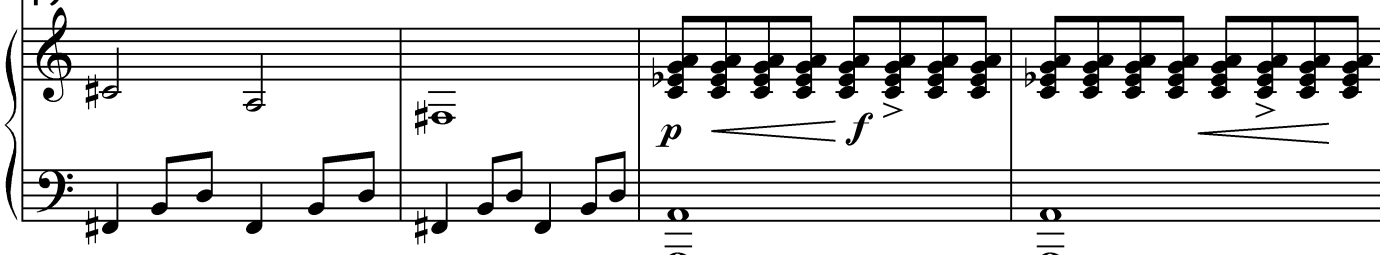
S. 

ff Strike! Strike!

Strike!

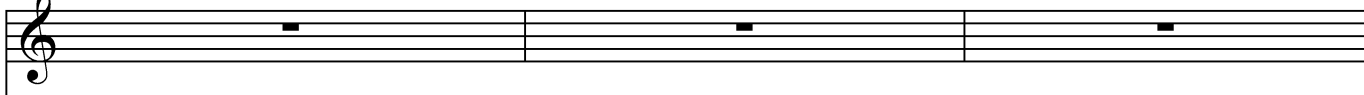
Strike!


19



p *f*

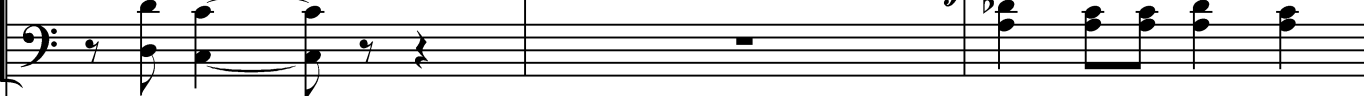
23

E. 

W. 

Stay out! _____

f Don't work for Karg - man.

S. 


Stay out! _____

f Don't work for Karg - man.

Stay out! _____

Don't work for Karg - man.

23



ff *f*

26 *f* EMMA

E. 

W. 

S. 

Don't work for Karg - man.

Don't work for Karg - man.



30

E. 

W. 

S. 

spi-ses you. He de - spi-ses us. He will pay you un-til the strike is ov-er

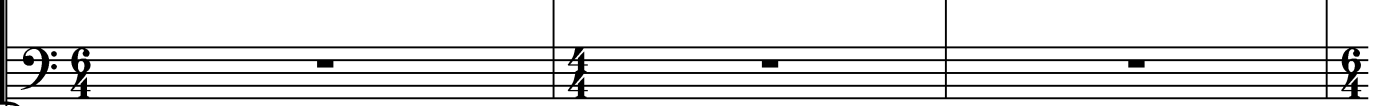


34

E. 


But what then? He will cut your wa- ges like he

W. 

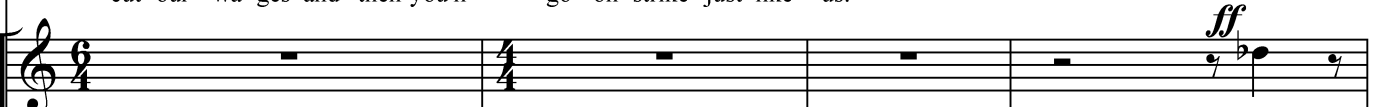
S. 




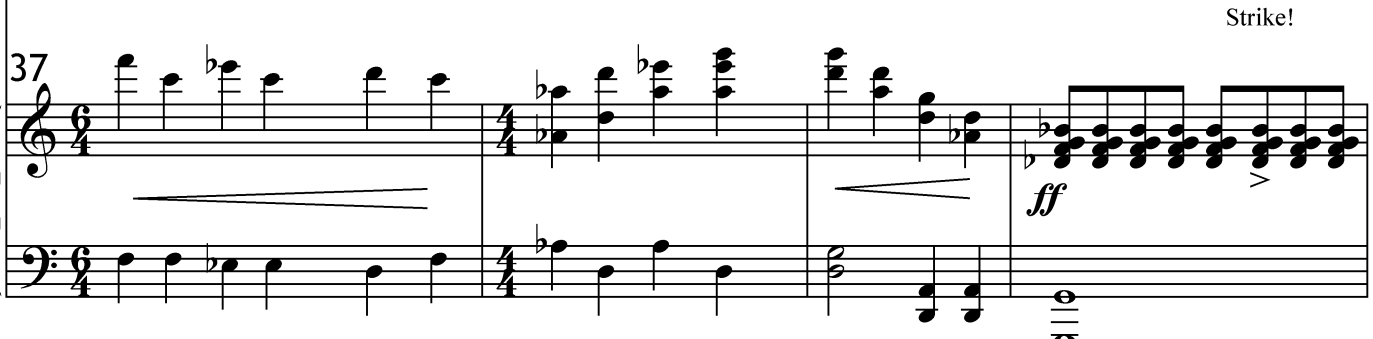
37

E. 

cut our wa- ges and then you'll go on strike just like us.

W. 

S. 



41

E.

W.

S.

Strike! Stay out! _____

41

44 *mf* *ff*

The po-lice will smash you with their clubs just like us. Lis-ten! _____

W.

S. *ff*

Lis-ten!

44 *mf subito* *ff*

48

E.

We are not a-lone!

W.

ff

ff We are not a - lone!

We are not a - lone!

48

52 *mf*

Peo-ple a-cross the coun-try, wor-king peo-ple, are joi-ning to-ge-ther. Right now

W.

S.

52 *mf*

56 *f*

E. three thou-sand steel wor-kers say e - nough to And-rew Car-ne-gie, E -

W. the rich-est man in A-mer-ic-a.

S. the rich-est man in A-mer-ic-a.

59

E. nough to twelve-hour work days in the steel fur-na-ces. *f* E-nough to heat like hell—

W. *f* E - nough to

S. *f* E - nough to

62 *ff* EMMA

E. — at four teen cents an hour. Stand to -

W. heat like hell

S. heat like hell

Detailed description: This block contains the musical score for measures 62 through 66. It features three vocal staves (E, W, S) and a piano accompaniment. The vocal parts have lyrics: '— at four teen cents an hour. Stand to -' for E, 'heat like hell' for W, and 'heat like hell' for S. The piano part includes a dynamic marking of *ff* and a hairpin crescendo. The key signature has two flats and the time signature is 4/4.

67

E. ge - ther! — Karg-man is your en - e - my! — Karg - - - man is a

W. *ff* We stand to - geth - er! — We stand to -

S. *ff* We stand to - geth - er! — We stand to -

Detailed description: This block contains the musical score for measures 67 through 71. It features three vocal staves (E, W, S) and a piano accompaniment. The vocal parts have lyrics: 'ge - ther! — Karg-man is your en - e - my! — Karg - - - man is a' for E, '*ff* We stand to - geth - er! — We stand to -' for W, and '*ff* We stand to - geth - er! — We stand to -' for S. The piano part includes a dynamic marking of *ff*. The key signature has two flats and the time signature is 4/4.

67

E. ge - ther! — Karg-man is your en - e - my! — Karg - - - man is a

W. *ff* We stand to - geth - er! — We stand to -

S. *ff* We stand to - geth - er! — We stand to -

Detailed description: This block contains the musical score for measures 67 through 71, identical to the previous block. It features three vocal staves (E, W, S) and a piano accompaniment. The vocal parts have lyrics: 'ge - ther! — Karg-man is your en - e - my! — Karg - - - man is a' for E, '*ff* We stand to - geth - er! — We stand to -' for W, and '*ff* We stand to - geth - er! — We stand to -' for S. The piano part includes a dynamic marking of *ff*. The key signature has two flats and the time signature is 4/4.

71


E. 


W. 

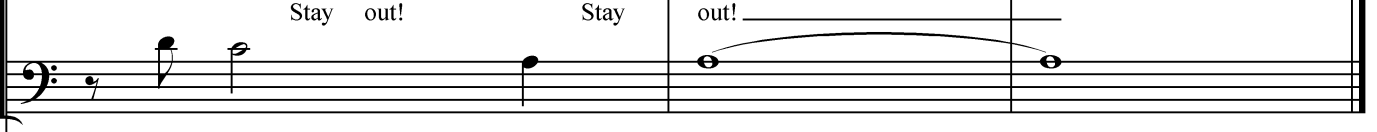
S. 

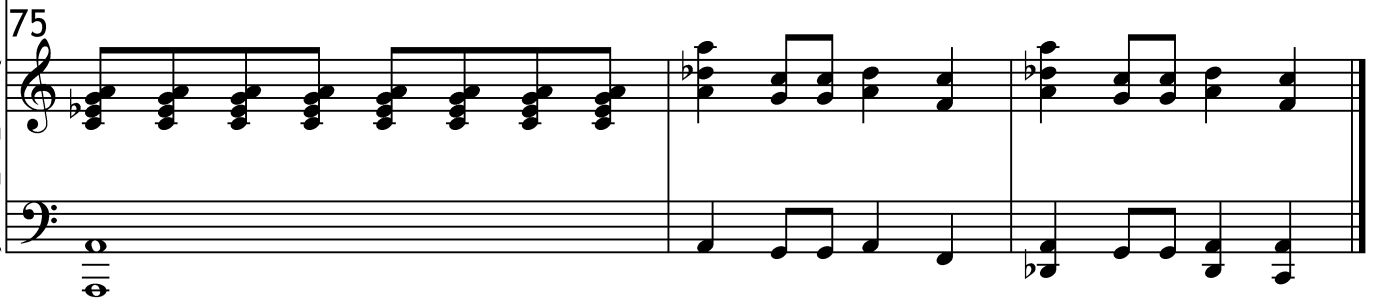
71 

75

E. 

W. 

S. 

75 

Act 1, Scene 7

Moderato ♩ = 84

Sasha is sitting in the apartment. Emma enters.

Emma

Sasha

Piano

mp *mf*

E.

S.

Pno.

E.

S.

Pno.

E.

S. *mp* SASHA
I heard a-bout the strike. An-na told me you gave a good speech.

10 *mp*
Pno.

E.

S. *mp*
Where have you been _____ all evening?

13
Pno.

E. *mp* EMMA
With Jo-hann. At the op-era. SASHA Jo-hann Most. *mf*

S. *mf*
Jo-hann who? So now it's Jo-hann. The op-e-ra.

17 *mf*
Pno.

E.

S.

20

Pno.

EMMA

E.

S.

23

Pno.

SASHA

mf *mp*

E.

S.

26

Pno.

SASHA

ff

mf EMMA

E.

S.

Pno.

a - ry leader.

E.

S.

Pno.

mp

E.

S.

Pno.

mp The

E.

S.

39

move-ment gives no spe-cial be-ne-fits for war vet-e-rans. The most her-o-ic fig-ures can be-

Pno.

E.

S.

42

Am I cor-rupt too by go-ing to the ope-ra, by

come cor-rupt.

Pno.

E.

S.

44

drin-king wine?

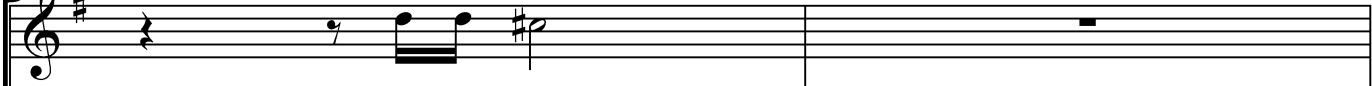
You're worse than Most. _____

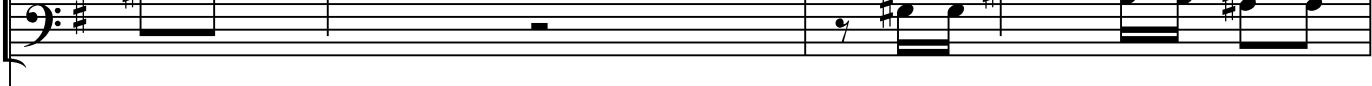
Pno.


E. 

S. 
47 You with your pre-ten - sions, cud - d - ling up to eve - ry lea - der in the

Pno. 

E. 

S. 
49 Shut your mouth! move - ment... — It's the truth and you know it.

Pno. 

E. 
Vio-lets. Yes, I know

S. 
51 What are you hold-ing in your hands?

Pno. 

E.

S.

Pno.

E.

S.

Pno.

E.

S.

Pno.

E.

Pno.

E.

S.

Pno.

E.

S.

Pno.

E.

S.

74

E.

S.

77

Free - dom, yes. De - ca - dence, no. With

E.

S.

80

Fed - ya it is dif-ferent. We both love him. But

102

mf

E. 

S. 

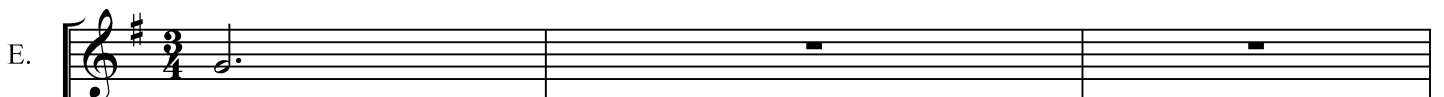
Who is to dec-ide that, you or

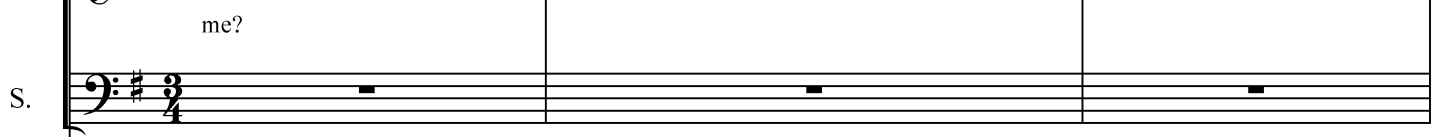
83

Most! He is not good for you, Em-ma.

Pno. 



E. 


S. 

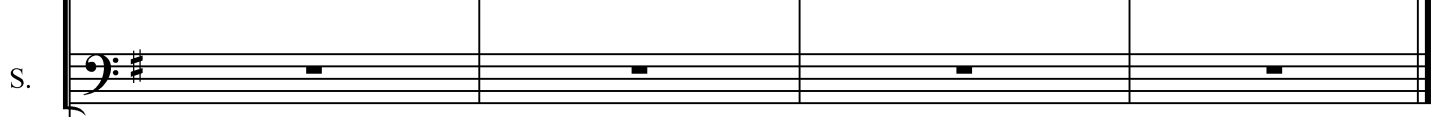
me?

86

Pno. 



E. 

S. 

89

Pno. 



Act 1, Scene 8

Moderato

Anna

Emma

Fedya

Sasha

mp

3

3

5

A.

E.

F.

S.

SASHA *mp*

Have you

5

f

mp

3

3

3

3

9

A. _____

E. _____

F. _____

S. _____

heard _____ the la-test from Pitts - burgh? Car-ne-gie put Hen - ry Clay Frick in charge. —

9

12

A. _____

E. _____

F. _____

S. _____

mf [FEDYA] Frick called two thou-sand Pin-ker-tons to break the strike.

mf [EMMA] A pri-vate ar - my.

12

16

A.

E.

F.

S.

16

f

3

3

21 *mf* ANNA

A.

E.

F.

S.

Some-thing must be done in Pitts - burgh. The ar-ro-gance on the fa-ces of the

3

21

mf

24

A. Car - ne - gies, the Rock - e - fel - lers. the Fricks.

E. The con - tempt they have for

F. The con - tempt they have for

S. The con - tempt they have for

24

27

A.

E. those who ha - ven't won at their game.

F. those who ha - ven't won at their game.

S. those who ha - ven't won at their game.

27

31 *ff*

A. Frick Frick at a church, Frick drin - king while his Pin-ker-tons

E. Frick in the White House, Frick Frick drin - king while his Pin-ker-tons

F. Frick Frick at a church, Frick drin - king while his Pin-ker-tons

S. Frick Frick Frick drin-king whis-ky at his club, while his Pin-ker-tons

31 *ff*

35

A. shoot at wo-men and chil - dren and in - no-cent peo - ple die.

E. shoot at wo-men and chil - dren and in - no-cent peo - ple die.

F. shoot at wo-men and chil - dren and in - no-cent peo - ple die.

S. shoot at wo-men and chil - dren and in - no-cent peo - ple die.

35 *mp*

39

A. *f* Some-thing must be done in Pitts-burgh.

E. *f* Some-thing must be done in Pitts-burgh.

F. *f* Some-thing must be done in Pitts-burgh.

S. *f* Some-thing must be done in Pitts-burgh. *f* Frick must

8

39

mf

43

A. Are you crazy?

E. Are you crazy?

F. Are you crazy?

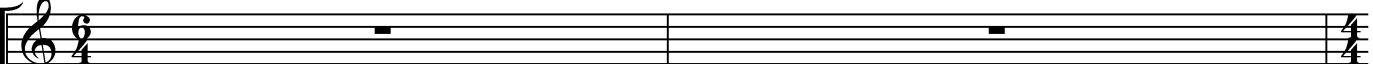
S. *mf* die. Frick must die. Like your friend Most says

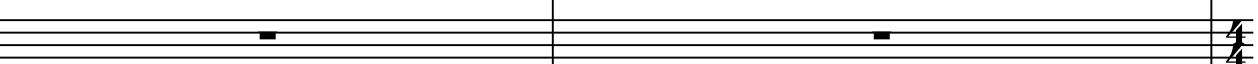
8

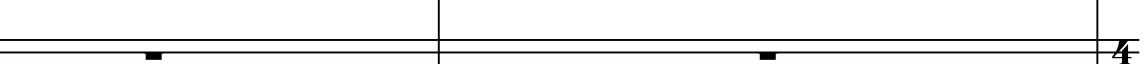
43


p *mp*

47


A. 

E. 

F. 

S. 

"there are times in his-to-ry when a bul - let speaks lou - der than a thou-sand man - i -

47 

49

A. 

E. 

F. 

S. 

fes-tos."

49 

53

A. all said when the right time comes we'll be rea- dy.

E. all said when the right time comes we'll be rea- dy.

F. all said when the right time comes we'll be rea- dy.

S. all said when the right time comes we'll be rea- dy.

53

mf

57

A. We'll all go to Pitts - burgh. Frick has

E. We'll all go to Pitts - burgh. Frick has

F. We'll all go to Pitts - burgh.

S. We'll all go to Pitts - burgh.

57

61

A. slaugh-tered wor-king peo-ple.

E. slaugh - tered wor - king peo - ple. We will show eve-ry-one that Frick can die

F. We will show eve-ry-one that Frick can die

S.

61

65

A. The four of us can do it to-ge - ther.

E. too. Frick can die too.

F. too. Frick can die too. We'll have to plan

S. Frick can die too.

65

69

A. *p* It's the right time. We'll be rea-dy. *mf* We'll all

E. *p* It's the right time. We'll be rea-dy. *mf* We'll all

F. *3* care-ful ty. *p* It's the right time. We'll be rea-dy. *mf* We'll all

S. care-ful ty. It's the right time. We'll be rea-dy. We'll all

69

p *mf* *sf*

73

A. go to Pitts - burgh to - ge-ther.

E. go to Pitts - burgh to - ge-ther.

F. go to Pitts - burgh to - ge-ther. *mf*

S. go to Pitts - burgh to - ge-ther. *mf*

The one who kills Frick will sur - ren-der his life.

73

mf

78 *p*

A. It's the right time. We'll be rea- dy. — We'll all

E. *p* It's the right time. We'll be rea- dy. We'll all

F. *p* It's the right time. We'll be rea- dy. We'll all

S. It's the right time. We'll be rea- dy. We'll all

78 *p* *f*

82

A. go to Pitts - burgh to - ge-ther.

E. go to Pitts - burgh to - ge-ther.

F. go to Pitts - burgh to - ge-ther.

S. go to Pitts - burgh to - ge-ther. *mf* 3

82 *p*

I will do it my-self, — a - lone.

88

A.

E. *f* EMMA

Sa-sha! ____ You're cra-zy. ____ *f* You're

F.

S. *f* SASHA

We can't give them four lives for one.

88

f

92

A.

E. ³ not go-ing to do it by your self.

F.

S.

92

mp ³ ³

96

A.

E.

F. *mf* FEDYA

What are we talk-ing a-bout a - ny-way. We don't have the money to go to Pitts-burgh.

S.

96 *Meno mosso* ♩ = 84

mf

99

A.

E.

F.
And what will we use? A bomb? A gun? _____ It all takes mo-ney.

S.

99

102

A.

E. *f*
What is it then?

F.

S. *mf*
It's not the money.

102

f

104

A.

E.
You want to say to hell with our com-rade-ship, to hell with our love?

F.

S.

104

106

A. _____

E. _____

F. _____

S. _____

Is that it?

mf

When Frick is killed, some-one must explain why.

106

109

A. _____

E. _____

F. _____

S. _____

They will say it a-ny-way.

O-ther-wise they'll say it was a mad-man. Em-na could ex-plain it.

109

111

A.

E.

F.

8 And I could help you. *f* We could do this to-ge-ther.

S.

111

f

114

A.

E.

F.

S.

8 *f* No Fe-dya. We don't have to sa-cr-ifice you too.

114

f

118

A. *mf*

E. Keep your voi- ces down.

F. *mp*

S. You know I am right. You know it's

118 *ff* *p*

122

A.

E.

F.

S. ne-ces-sa-ry. A mo - ment comes when some-one must act, ——— must point, ———

122

127

A.

E.

F.

S.

8

mp

127 must say "E - nough." I'll need a train tic-
ket,

p

132

A.

E.

F.

S.

8

p

You'll need a new suit of clothes...

a de-vice that can kill...

132

136

A.

E.

F.

S.

136

mp

3

140

A.

E.

F.

S.

140

144

A.

E.

F.

S.

Four vocal staves labeled A., E., F., and S. Each staff contains a whole rest in every measure of the four-measure system. The key signature is three sharps (F#, C#, G#).

144

Piano accompaniment for measures 144-147. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The key signature is three sharps (F#, C#, G#).

148

A.

E.

F.

S.

Four vocal staves labeled A., E., F., and S. Each staff contains a whole rest in every measure of the four-measure system. The key signature is three sharps (F#, C#, G#).

148

Piano accompaniment for measures 148-151. The right hand plays chords, and the left hand plays a bass line with eighth notes. The key signature is three sharps (F#, C#, G#).

Act 1, Scene 9

Henry Clay Frick is dictating to his secretary in his office, while Sasha changes into his suit on the other side of the stage.

With ease ♩ = 80

Piano

mf

F.

mf FRICK

To

Pno.

F.

ri - ot in the street when things aren't go - ing right, is that the A-mer-i-can

7

Pno.

F.

mp

way? When things don't go right we go through the pro-per chan-nels.

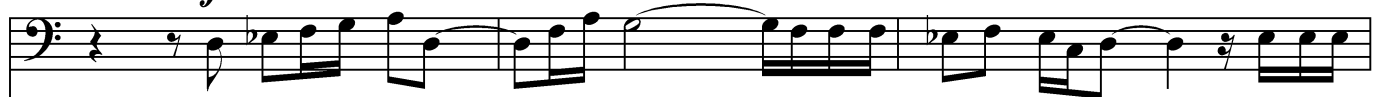
10

Pno.

mp

mf

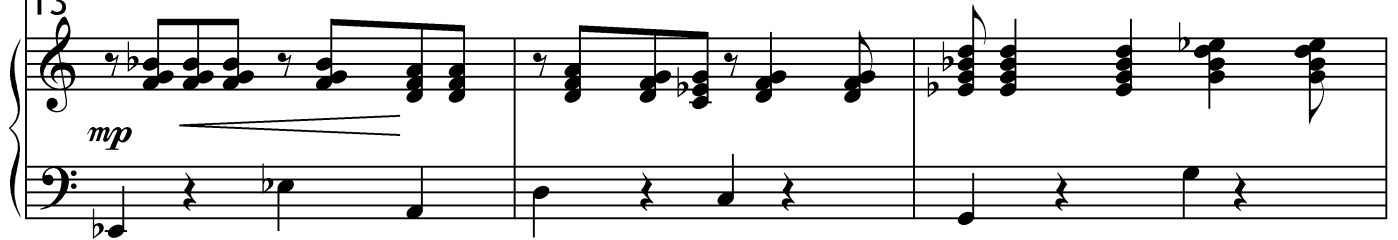
F.



We go to the Speaker _____ of the House, _____ to the At - tor-ney Gene - ral, _____ and to the

Pno.

13

*p*

F.

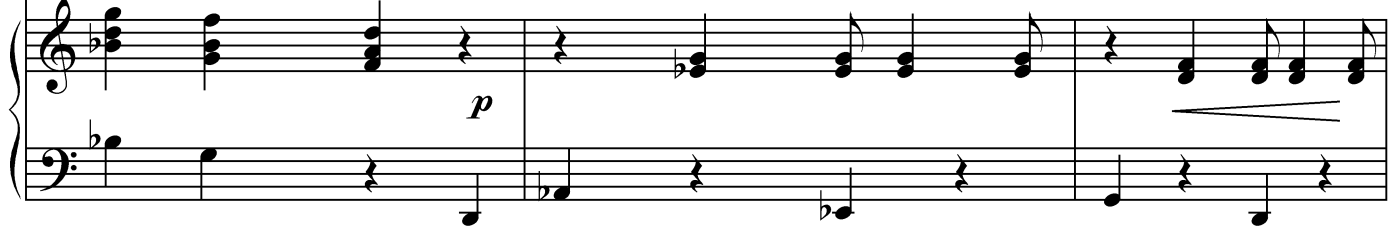


Sec-re - ta-ry of the Trea-su-ry.

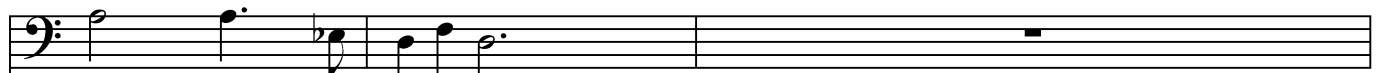
They al-ways re-pond to us with ge-ne-ro-si-ty.

Pno.

16

*mf*

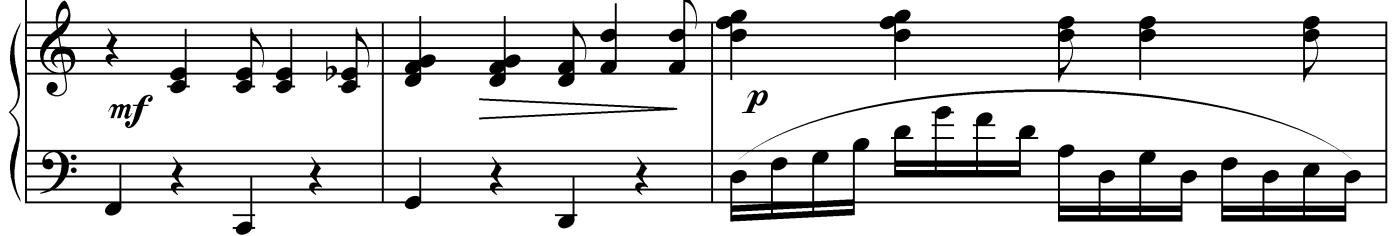
F.



That is de - mo-cra-cy

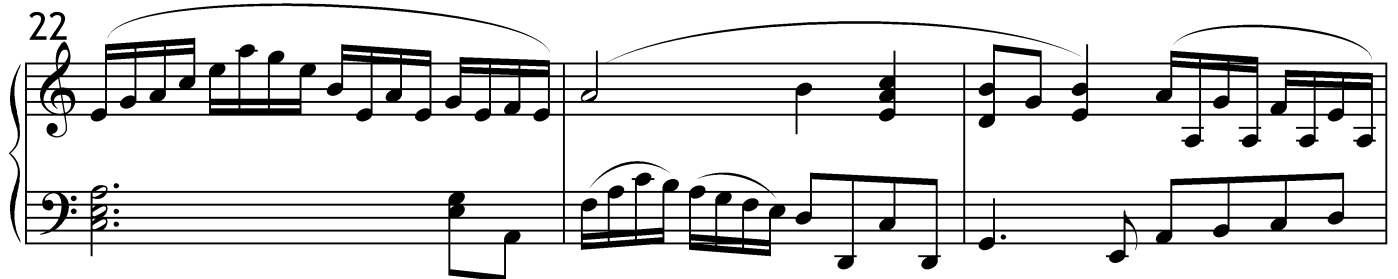
Pno.

19



Pno.

22



mp RECEPTIONIST

R. *mp* Do you have an ap-point-ment?

25

Pno. *mp*

R. *mf* Mis-ter Frick can not see you now.

28

Pno. *mf*

R. *ff* Where are you go-ing?

S. Frick!

31 (Gunshot) *ff*

Pno. *ff*

Sasha's glasses fall off. He takes out a knife and stabs Frick. Two men pounce on Sasha.

34

Pno.

SASHA *mf*

S.

My glas-ses! Where are my glas-ses? I can't see.

36

Pno.

S.

I can't see. _____

39

Pno.

p

43

Pno.

Act 1, Scene 10

Emma

Men

Al-ex-an-der Berk-man.

E.

Men

For the at - temp - ted mur - der of Hen - ry Clay Frick you are sen - tenced

E.

Men

10 to the Wes-tern Penn-syl - van - ia State Pen-i - ten-tia - ry for a per - i - od of twen-ty-two

E. *mf* EMMA

Sa - - - sha! Sa - - -

Men

14 years.

mf

E. *f* *mp*

sha! Sa - - - sha! Sa -

Men

21

E. - - - sha!

Men

28

p

Leo.

*