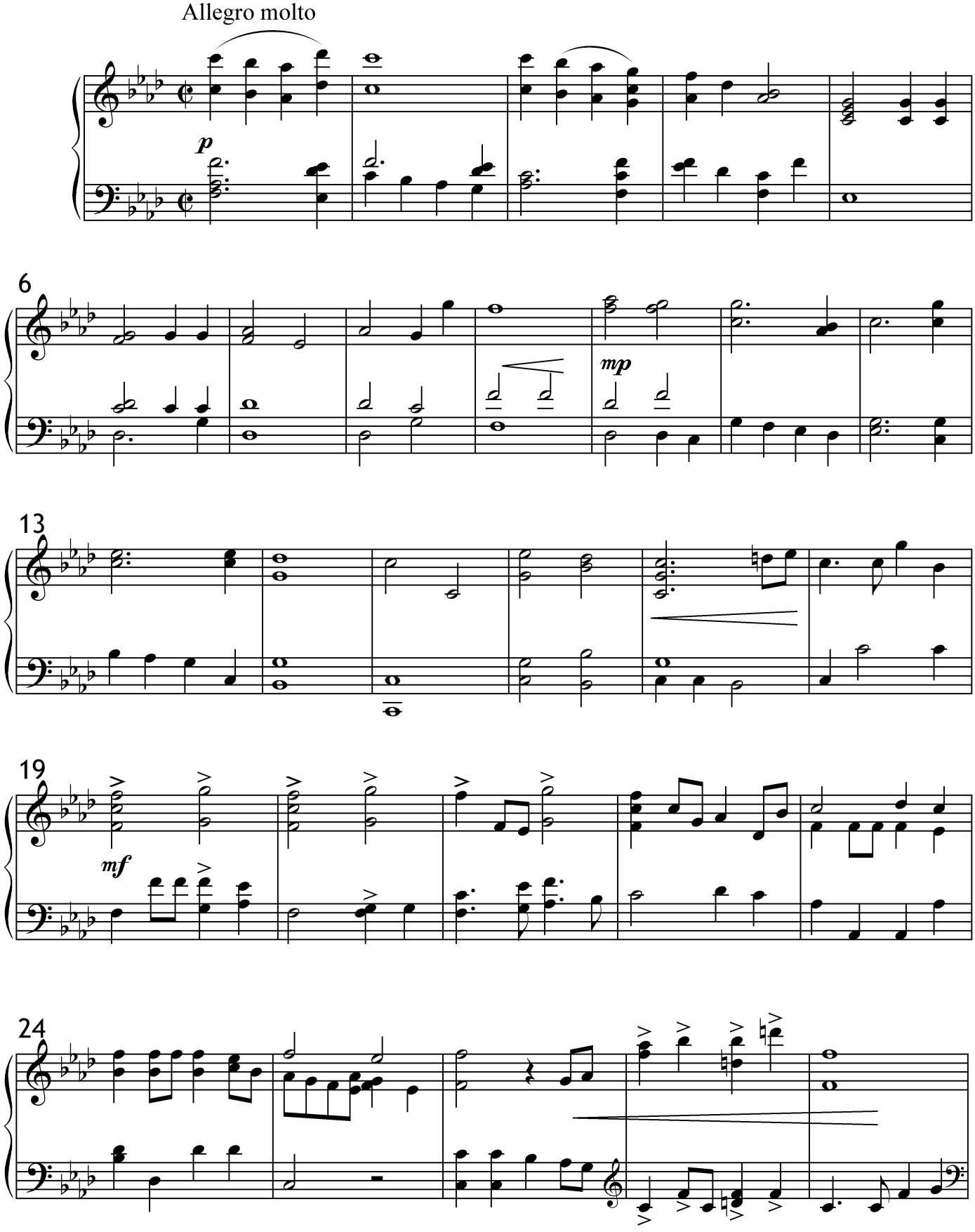
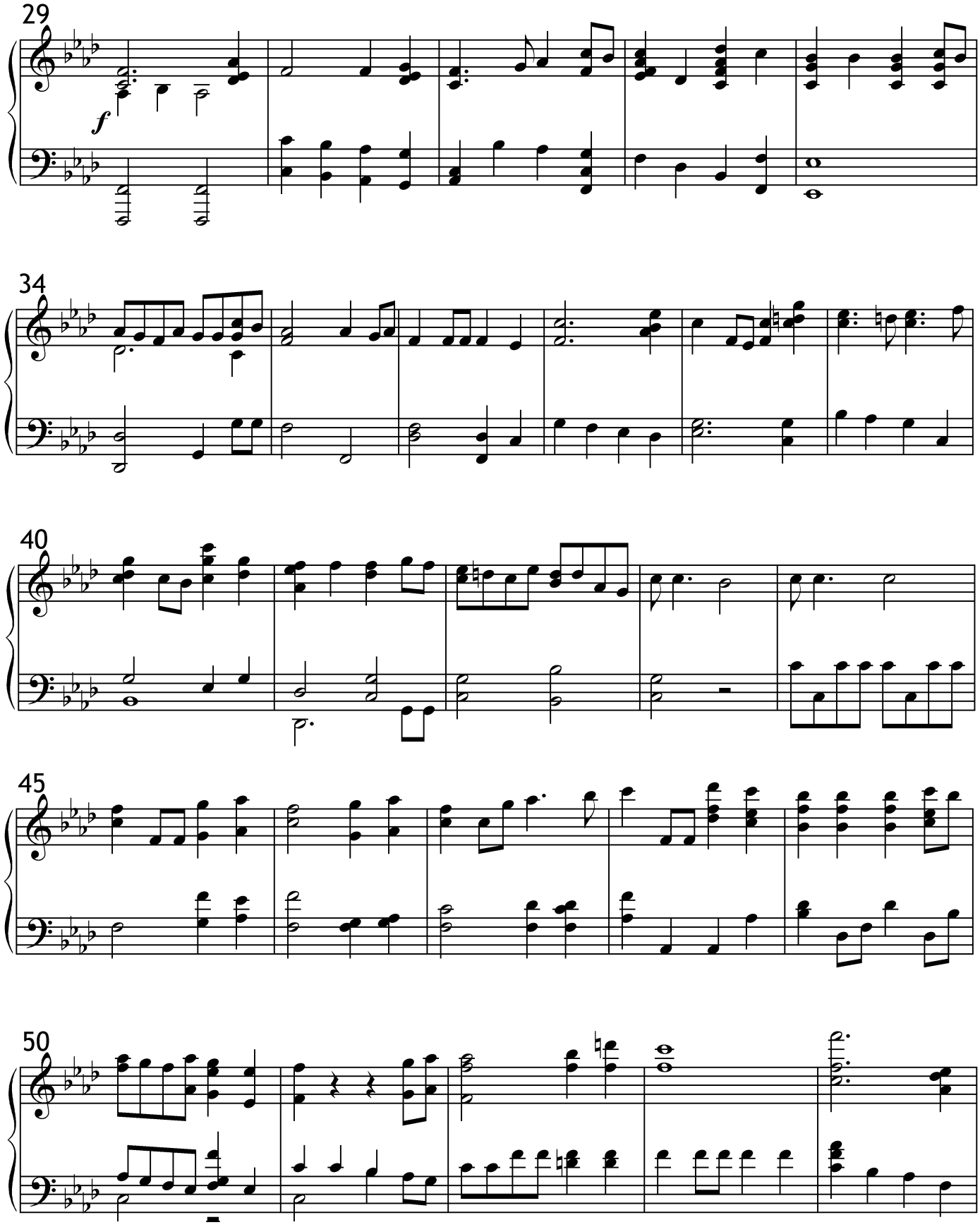
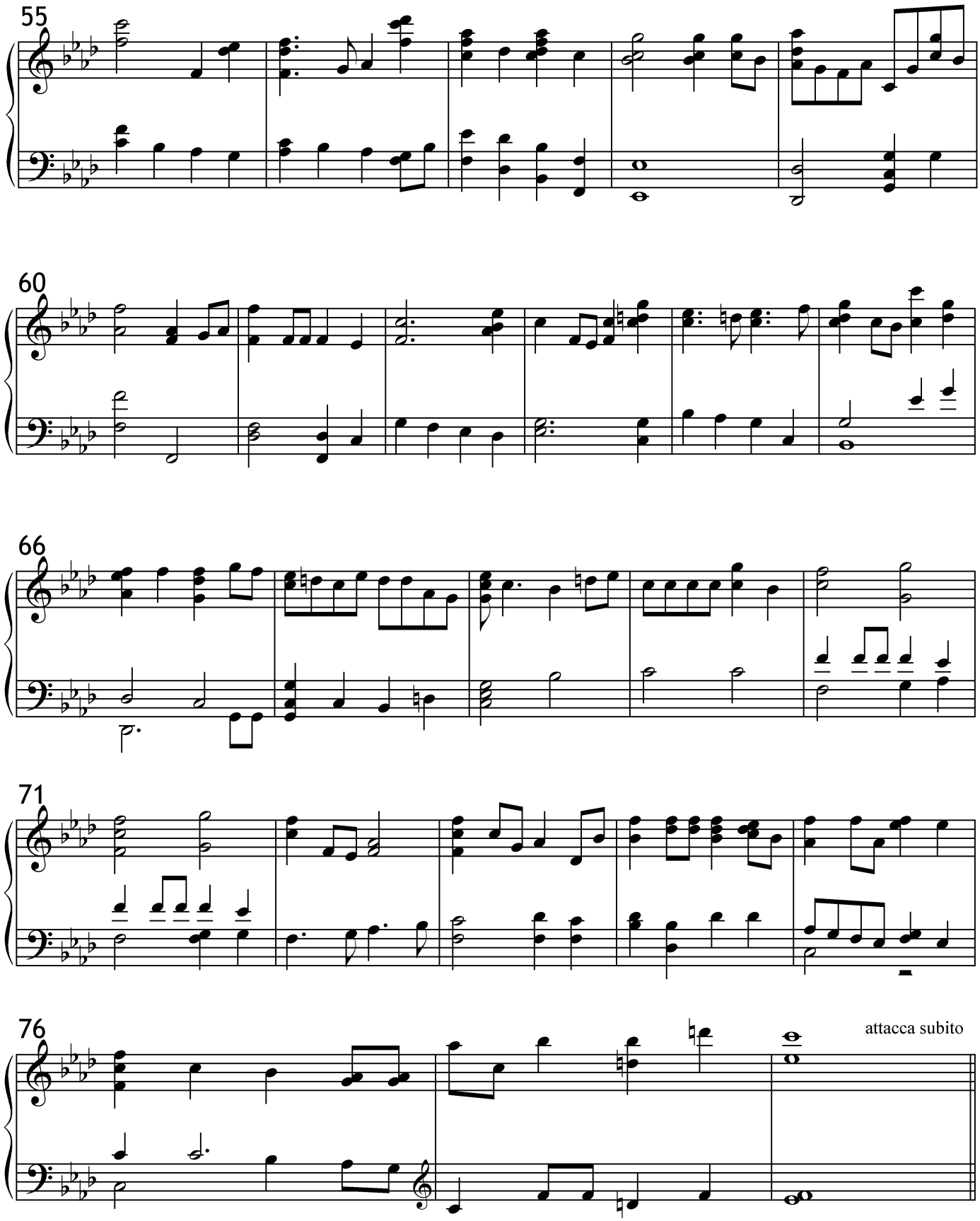
Scene Changing Music

Allegro molto

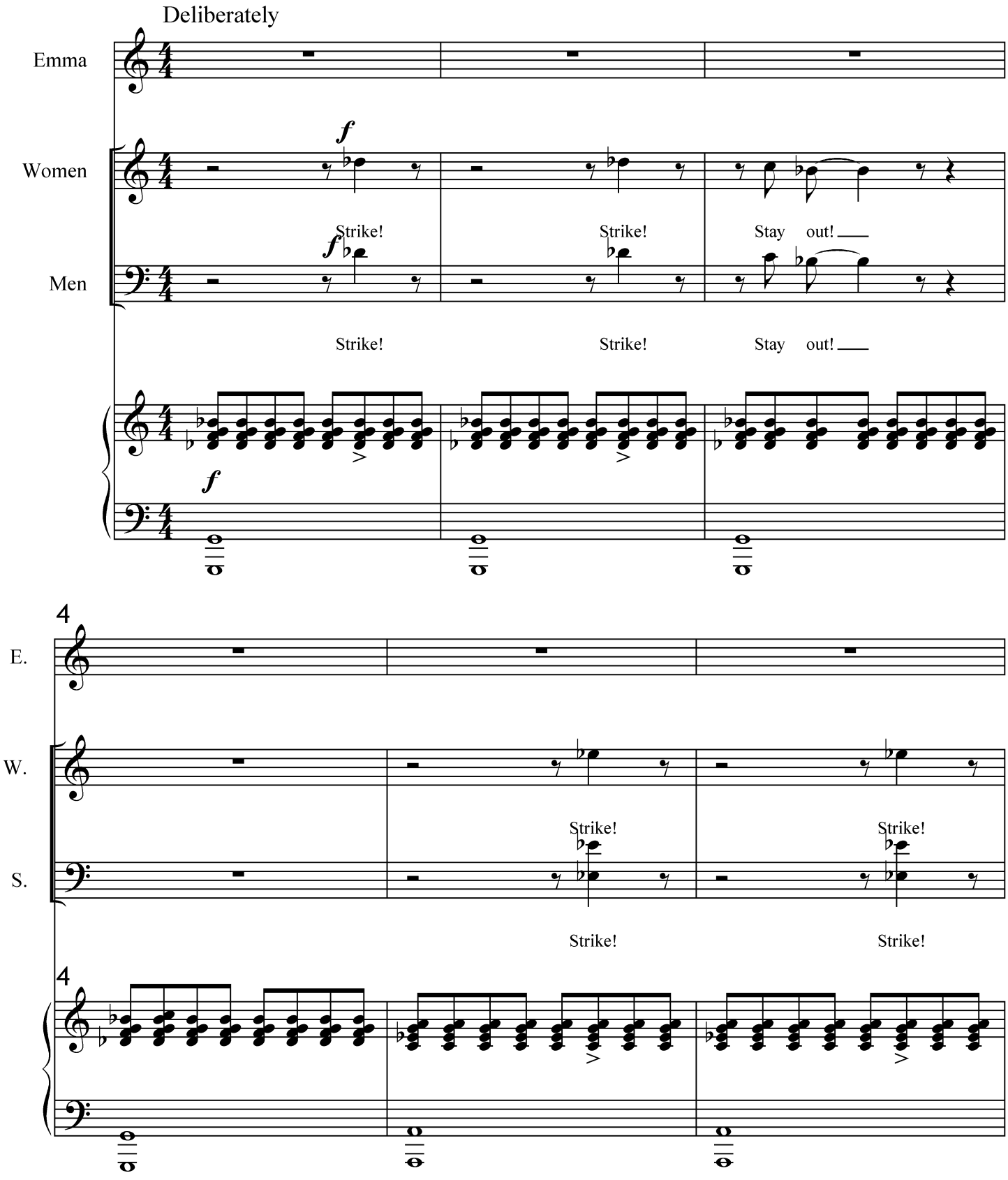


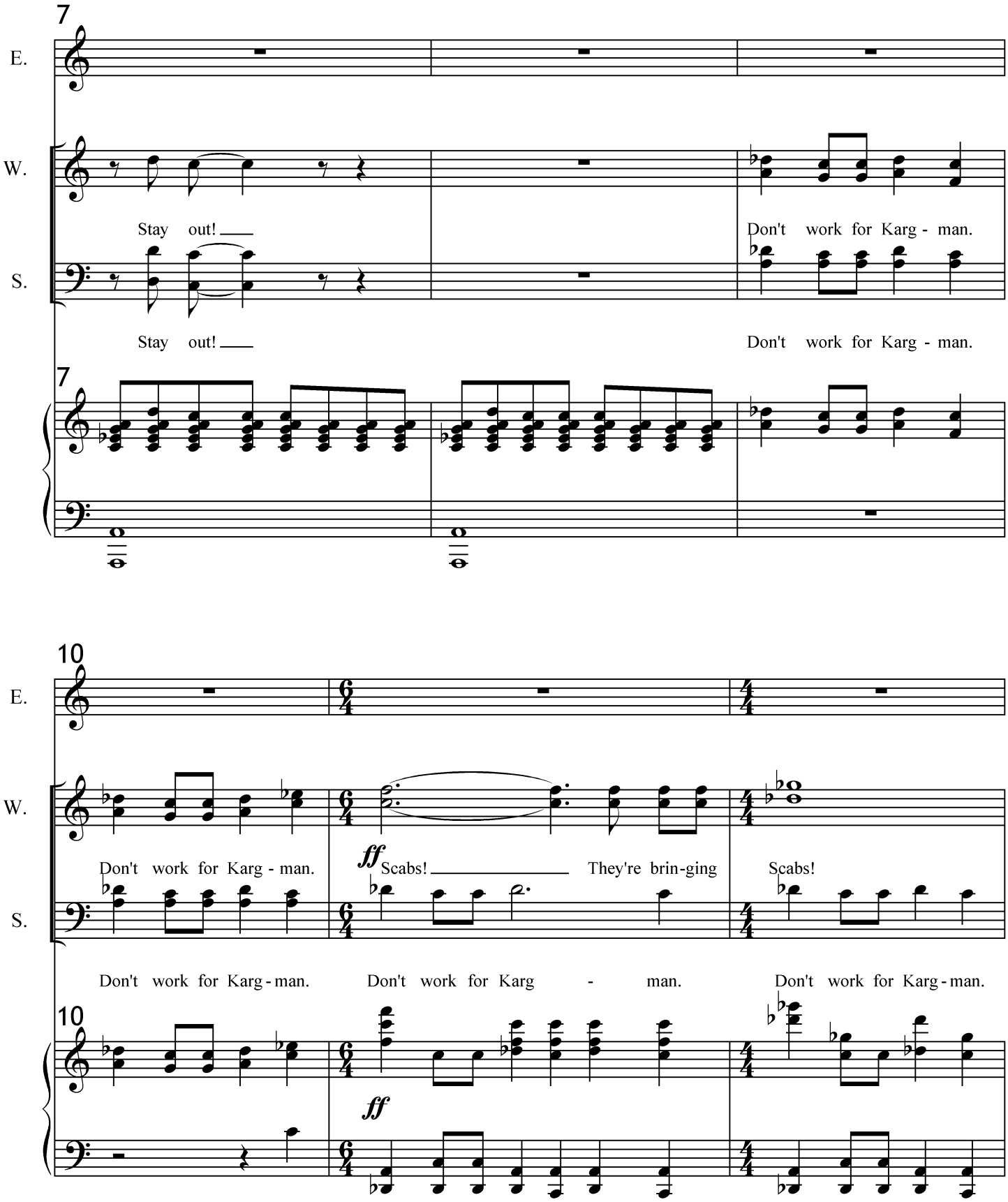

29
f
34
40
45
50

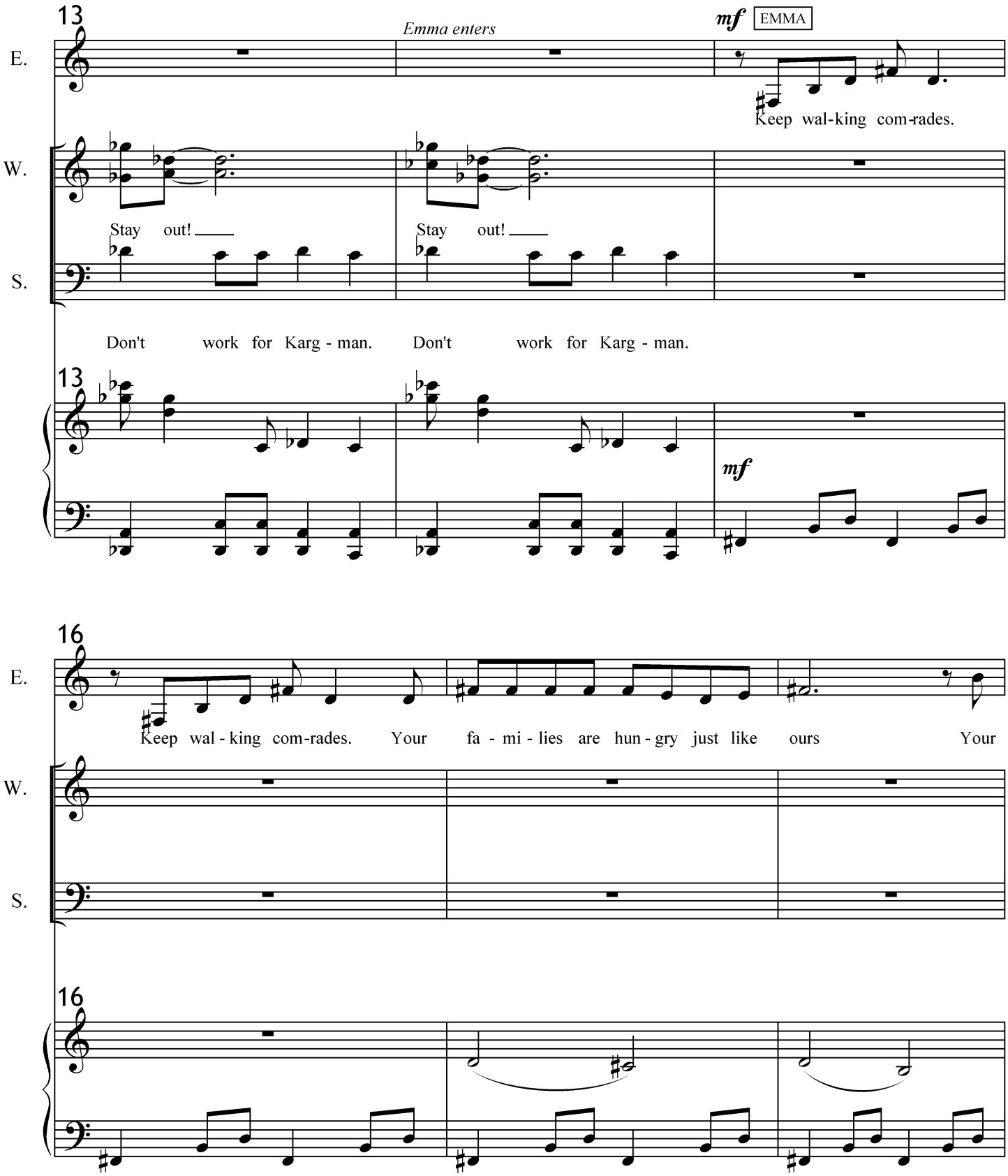

55
60
66
71
76
attacca subito

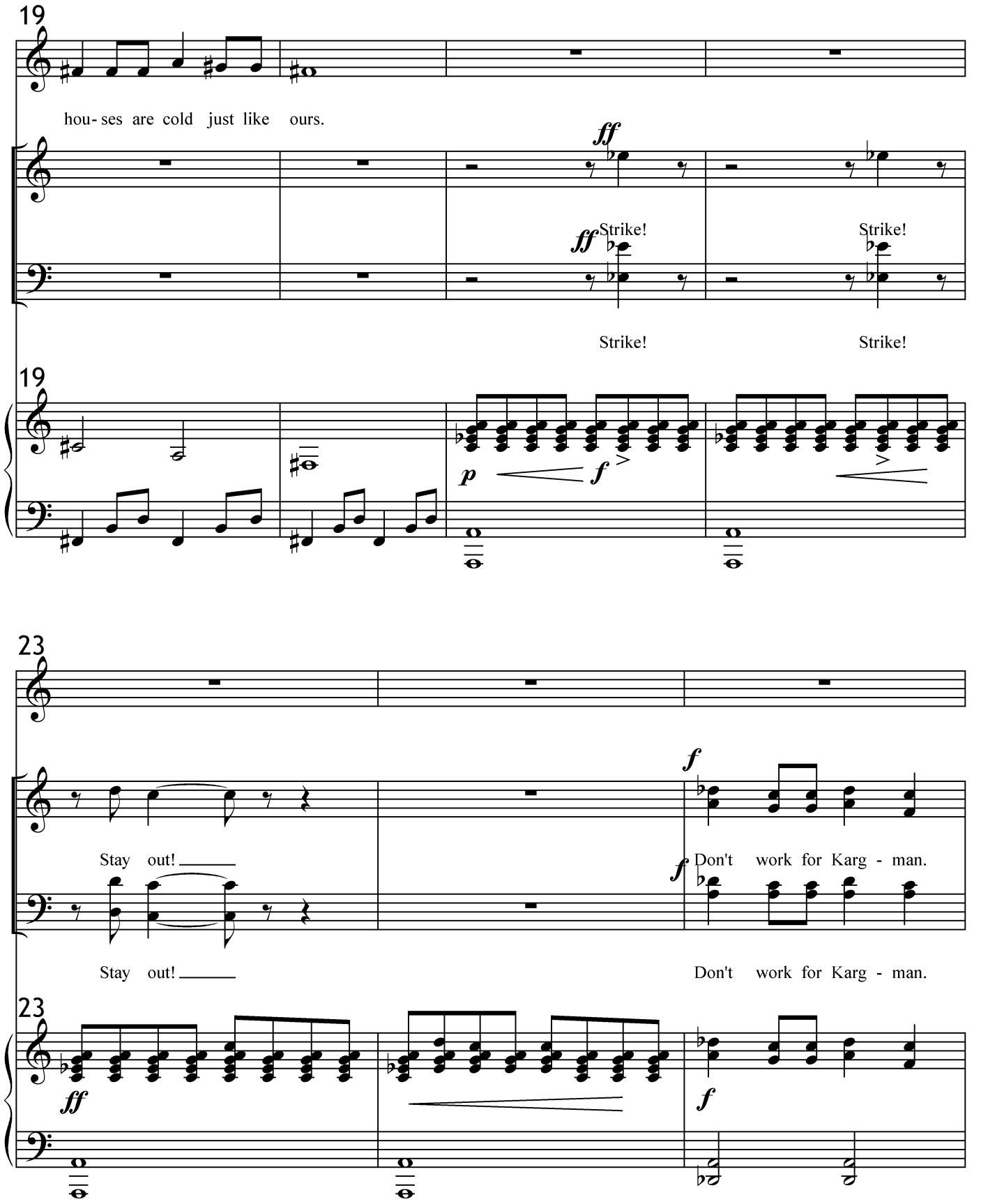
Act 1, Scene 6

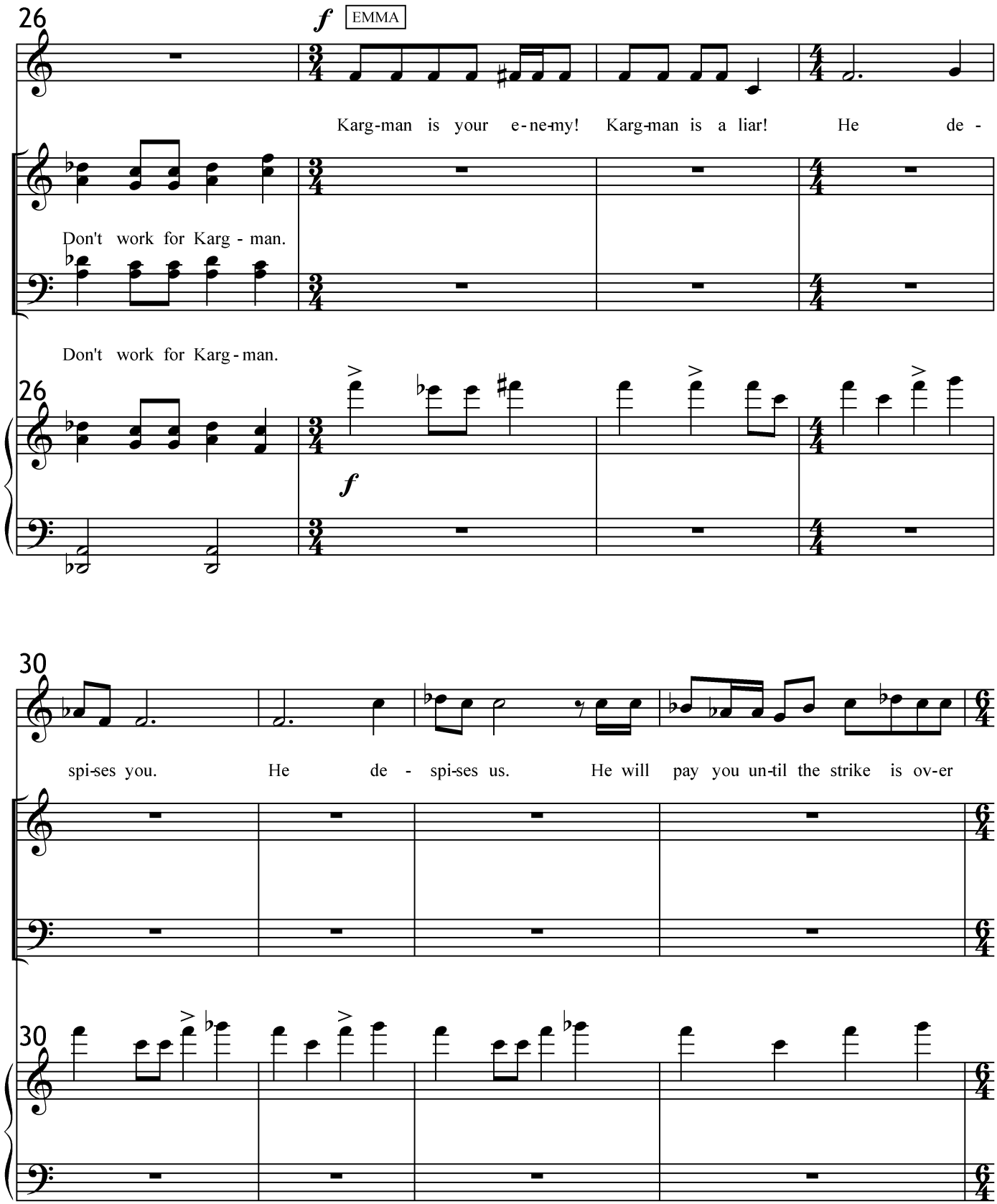
Outside Kargman's Corset Factory

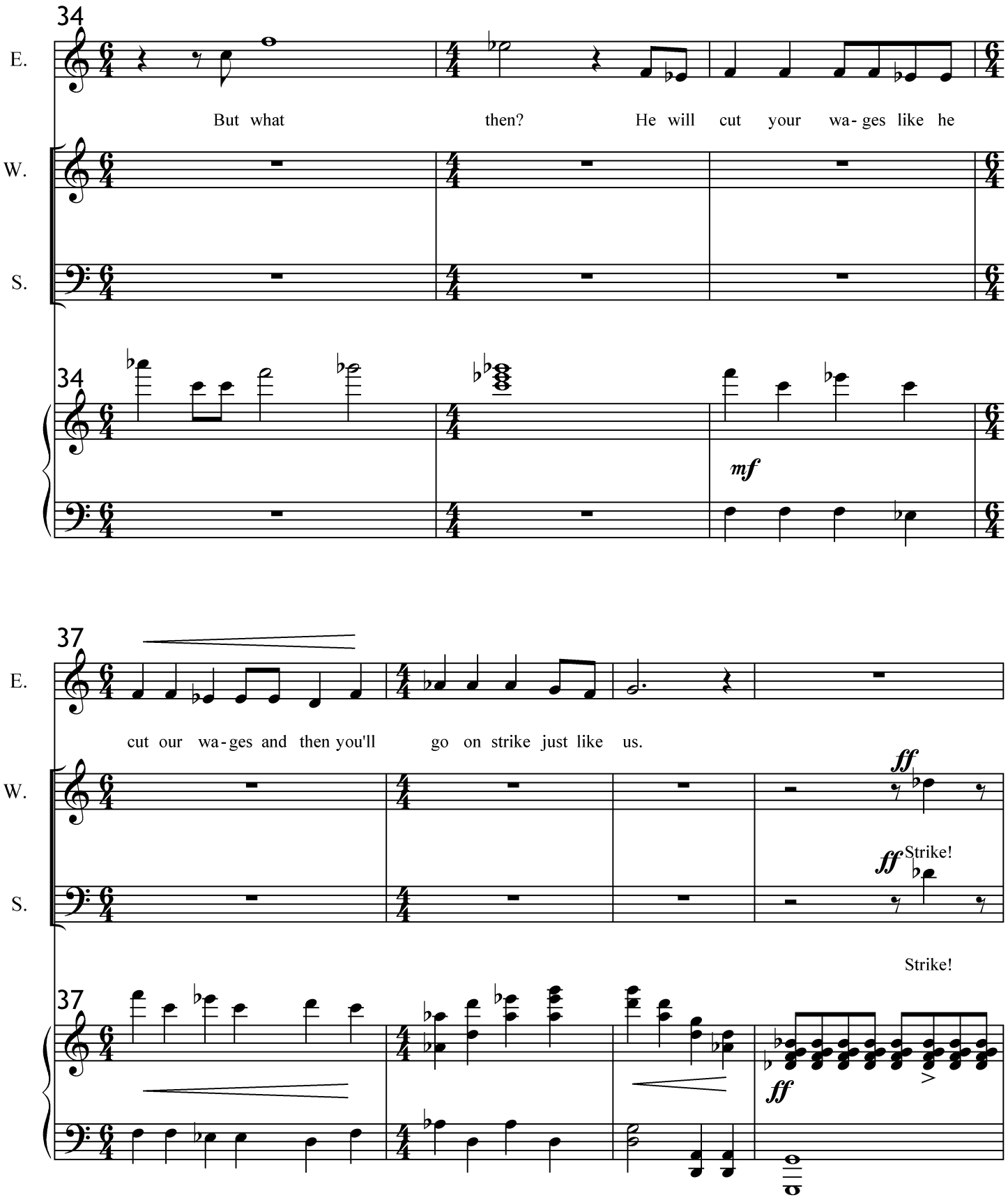


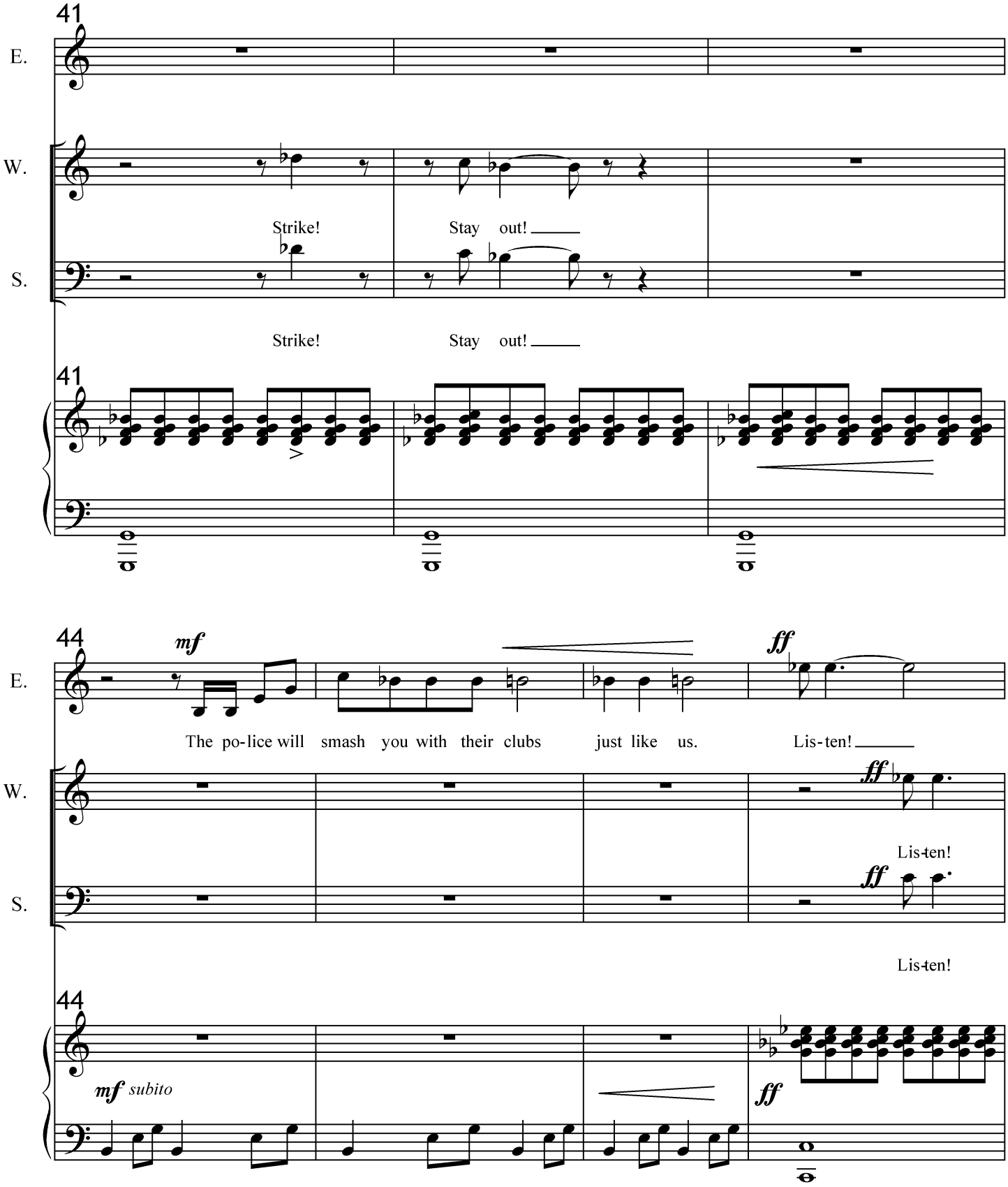

7
E.
W.
S.
Stay out!
Don't work for Karg - man.
Stay out!
Don't work for Karg - man.
7
10
E.
W.
S.
Don't work for Karg - man.
ff
Scabs!
They're brin-ging
Scabs!
Don't work for Karg - man.
Don't work for Karg - man.
Don't work for Karg - man.
10
ff

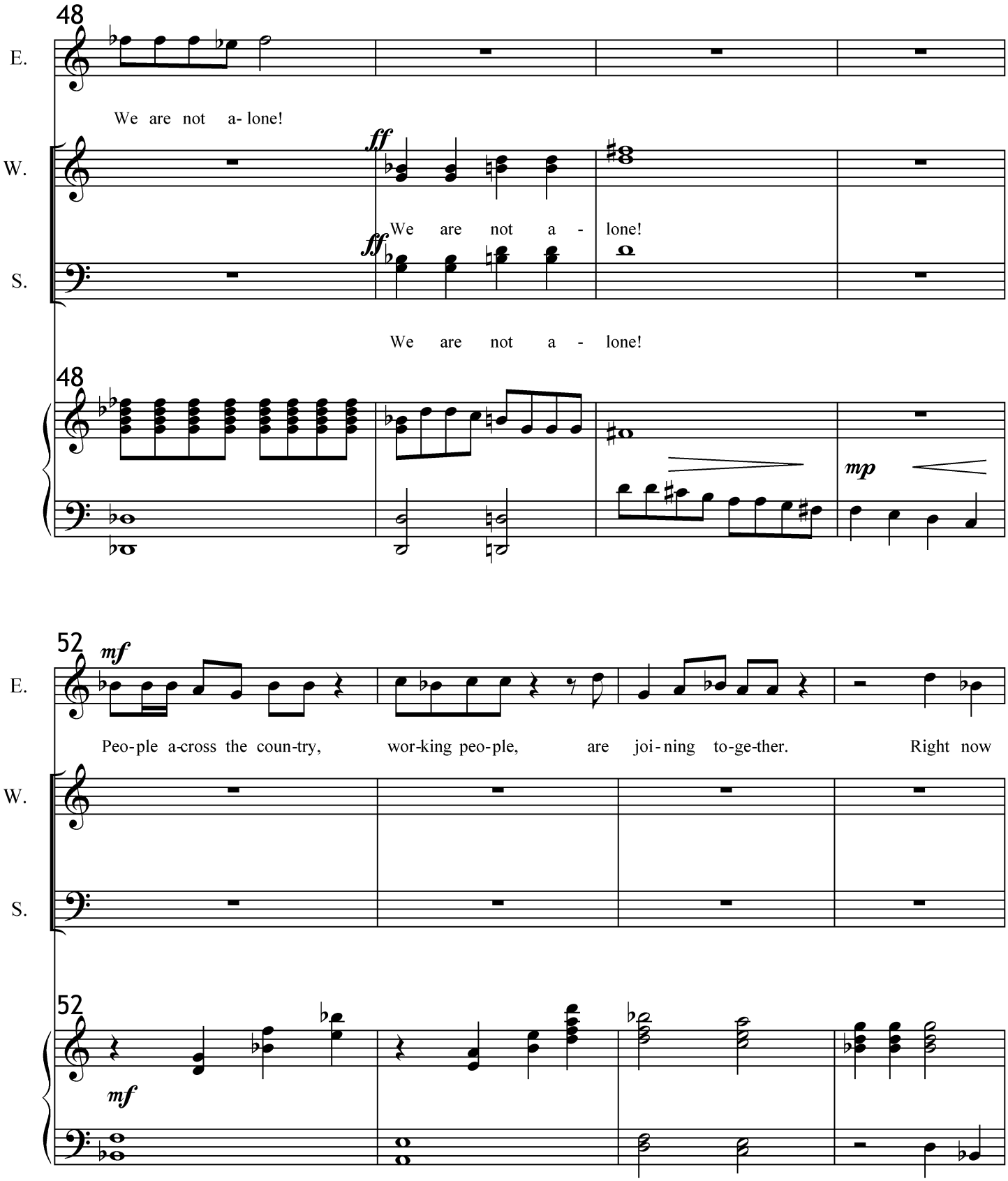

13
Emma enters
mf
EMMA
E.
Keep wal-king com-rades.
W.
Stay out! Stay out!
S.
Don't work for Karg - man. Don't work for Karg - man.
13
mf
16
E.
Keep wal - king com-rades. Your fa - mi - lies are hun - gry just like ours Your
W.
S.
16

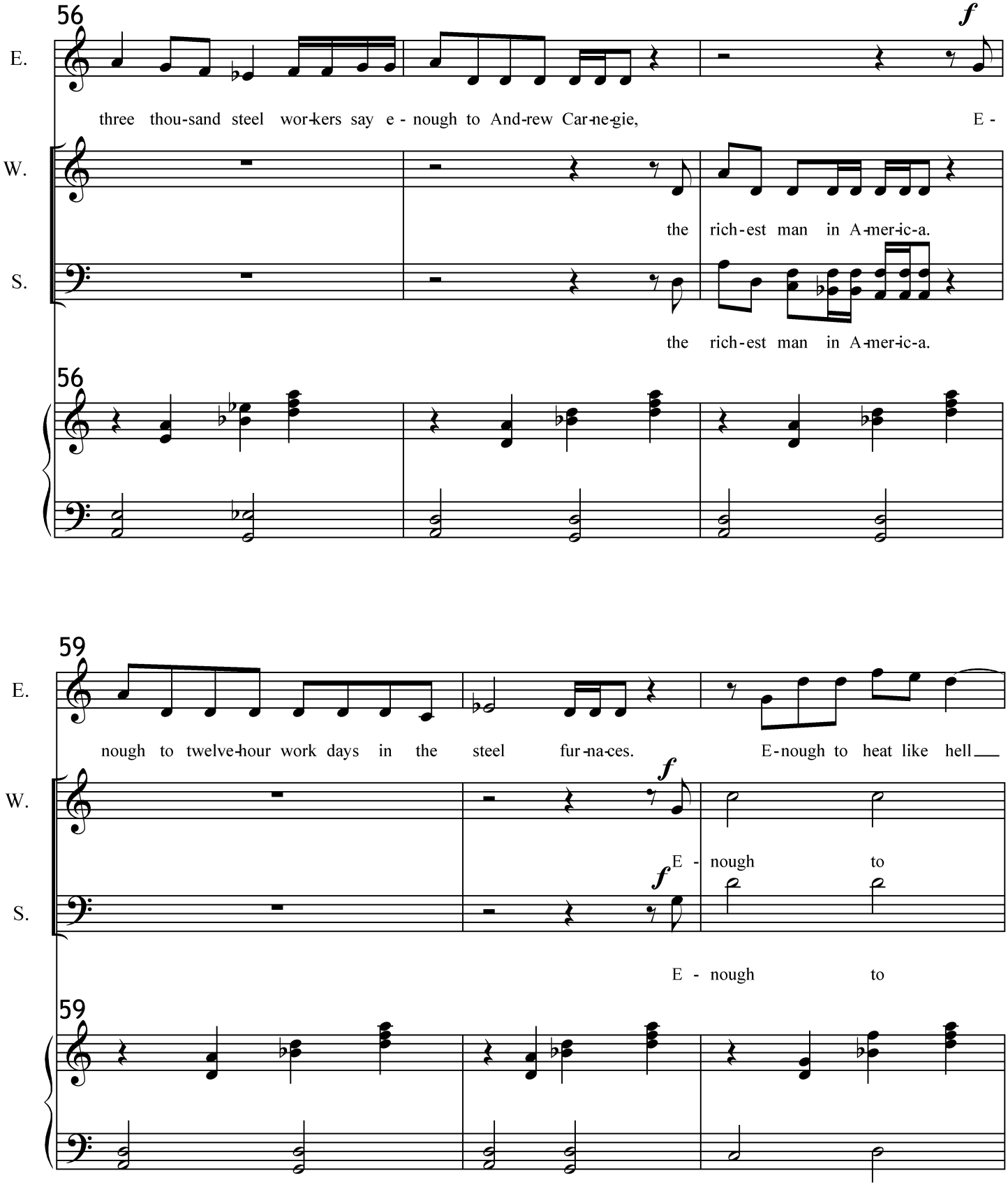

19
E.
hou- ses are cold just like ours.
W.
ff
S.
ff Strike!
Strike!
Strike!
Strike!
19
p
f
23
E.
W.
Stay out!
S.
Stay out!
f
Don't work for Karg - man.
f
Don't work for Karg - man.
23
ff
f

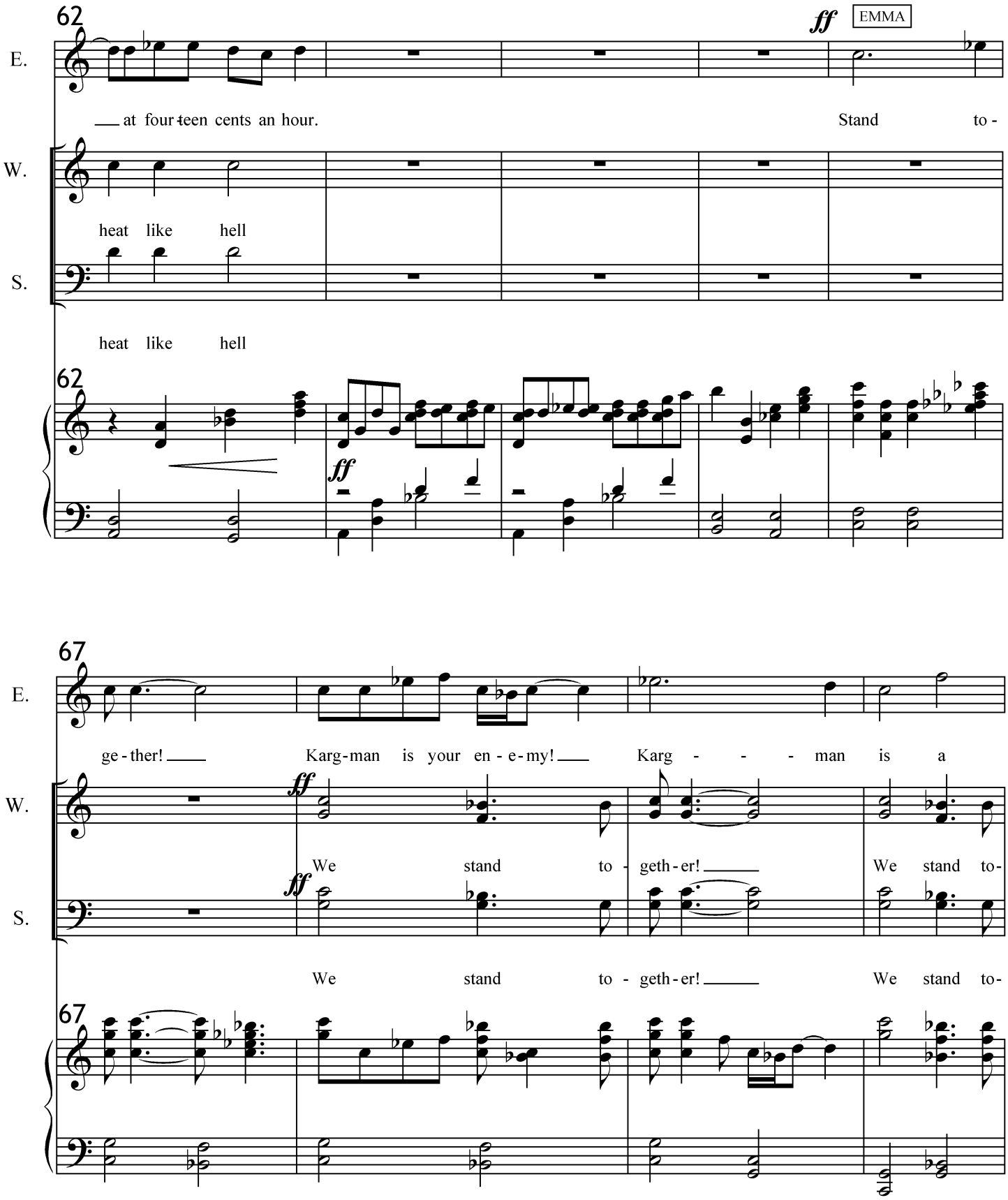

26
f
EMMA
E.
Karg-man is your e-ne-my! Karg-man is a liar! He de -
W.
Don't work for Karg - man.
S.
Don't work for Karg - man.
26
f
30
E.
spi-ses you. He de - spi-ses us. He will pay you un-til the strike is ov-er
W.
S.
30

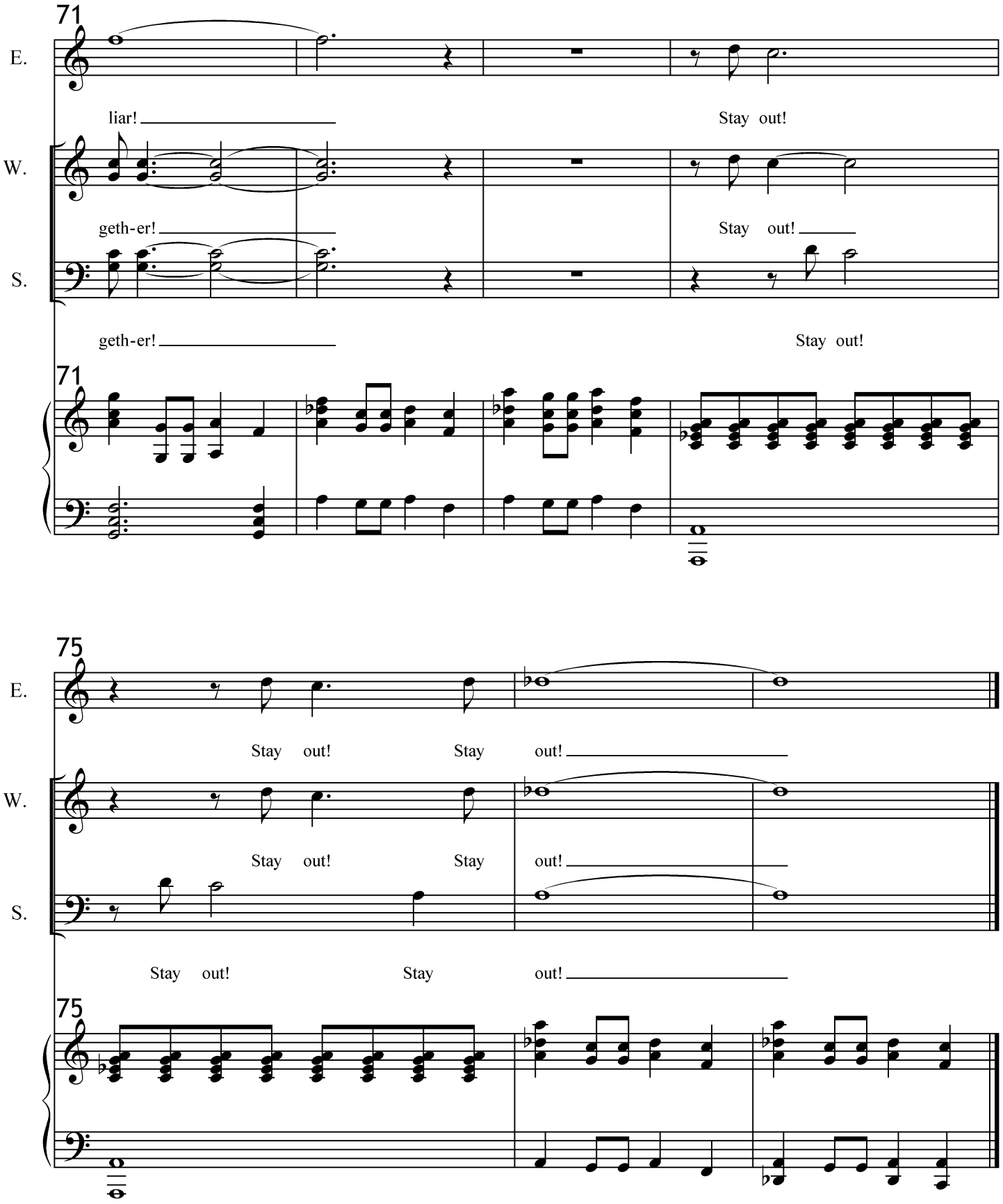

34
E.
But what then? He will cut your wa- ges like he
W.
S.
34
mf
37
E.
cut our wa- ges and then you'll go on strike just like us.
W.
ff
ff Strike!
S.
Strike!
37
ff


41
E.
W.
S.
Strike!
Stay out!
Strike!
Stay out!
41
44
mf
ff
E.
The po-lice will smash you with their clubs just like us.
Lis-ten!
W.
ff
Lis-ten!
S.
ff
Lis-ten!
44
mf subito
ff

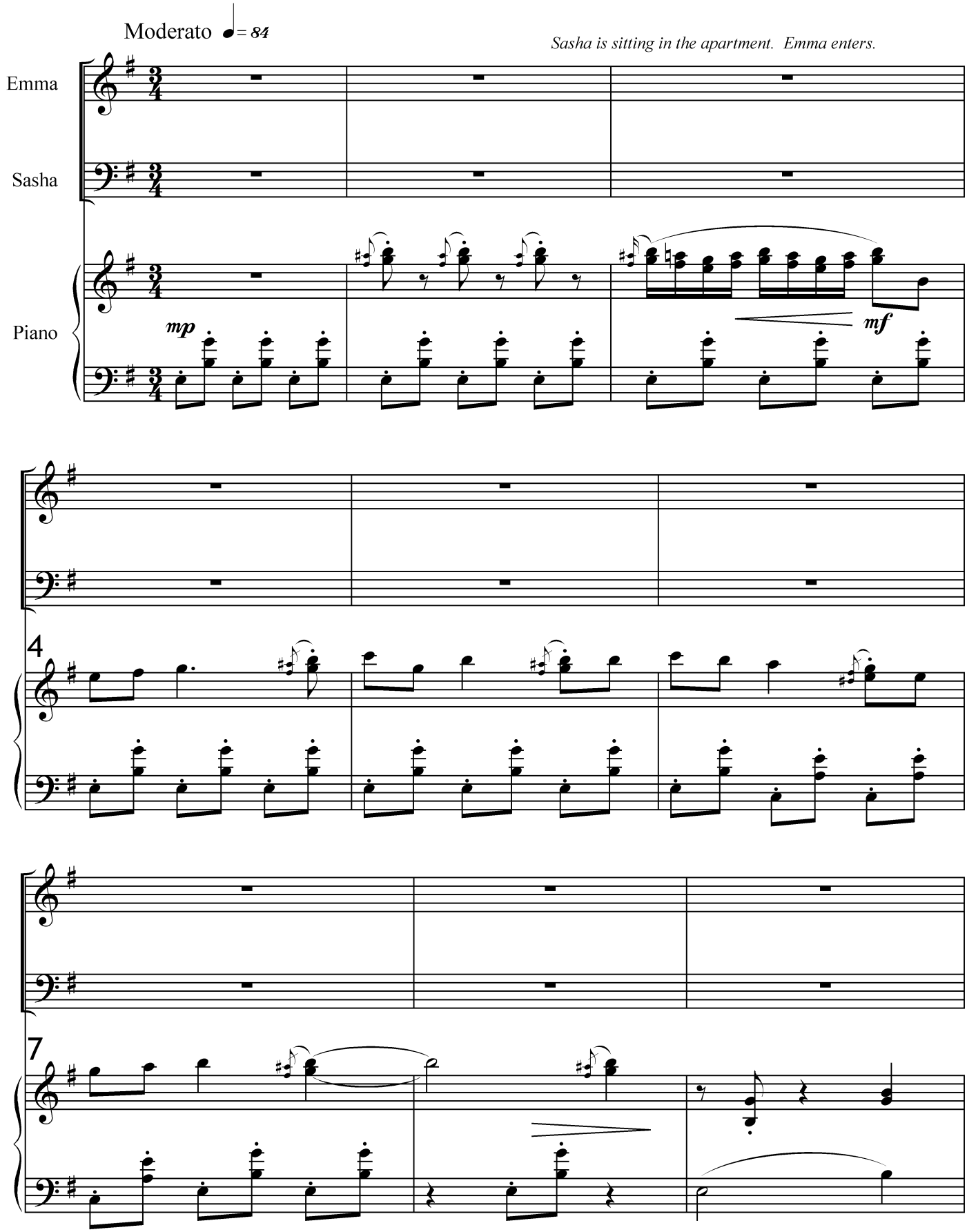

48
E.
We are not a- lone!
W.
ff
We are not a - lone!
S.
ff
We are not a - lone!
48
mp
52
mf
E.
Peo-ple a-cross the coun-try, wor-king peo-ple, are joi-ning to-ge-ther. Right now
W.
S.
52
mf

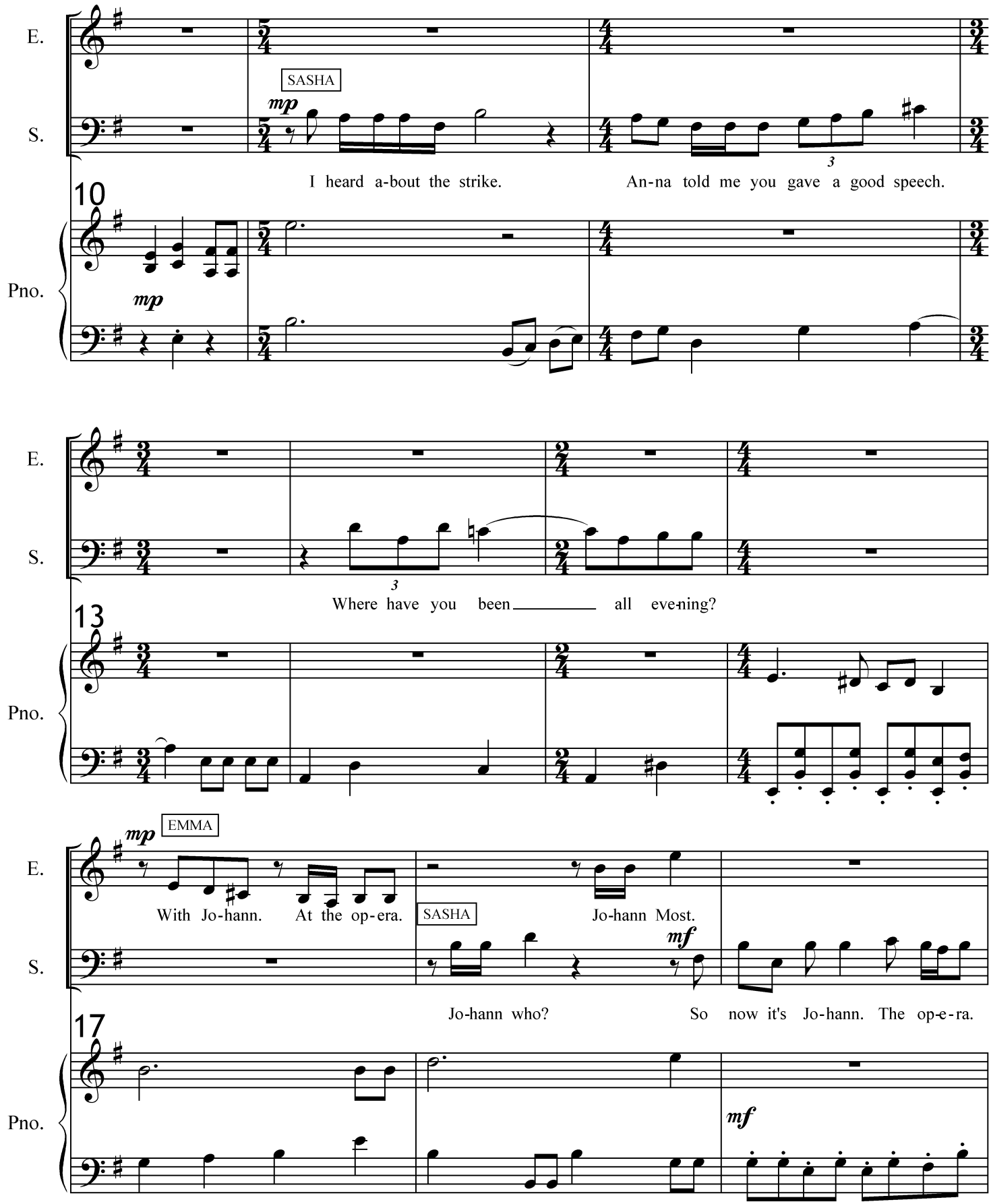

56
E.
W.
S.
three thou-sand steel wor-kers say e - nough to And-rew Car-ne-gie,
E -
the rich-est man in A-mer-ic-a.
the rich-est man in A-mer-ic-a.
59
nough to twelve-hour work days in the steel fur-na-ces.
E-nough to heat like hell
E - nough to
E - nough to

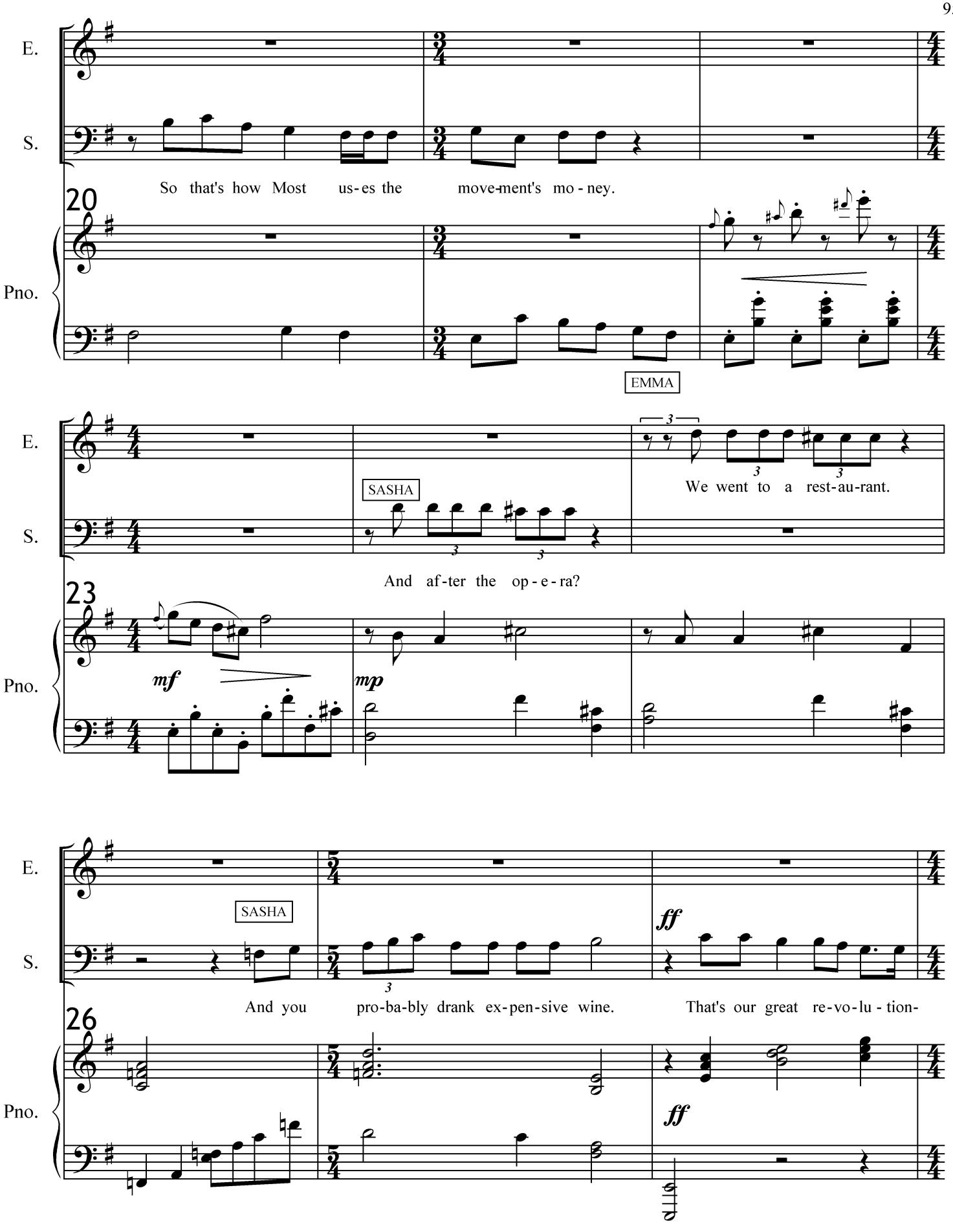

62
E.
W.
S.
ff
EMMA
at four-teen cents an hour.
Stand to-
heat like hell
heat like hell
62
ff
ff
67
E.
W.
S.
ge-ther!
Karg-man is your en-e-my!
Karg - - - man is a
We stand to-geth-er!
We stand to-
We stand to-geth-er!
We stand to-
67

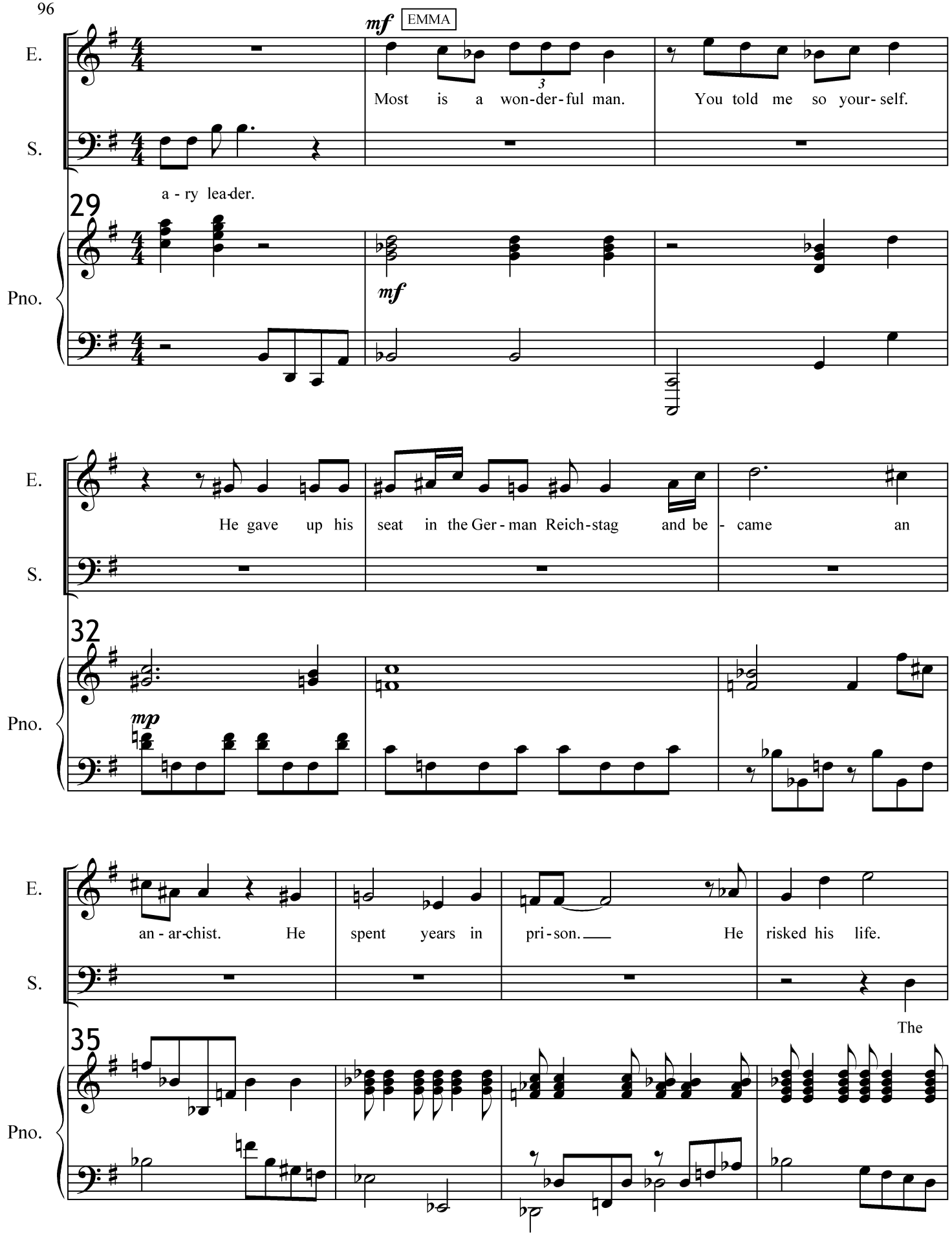

71
E.
liar!
Stay out!
W.
geth-er!
Stay out!
S.
geth-er!
Stay out!
71
75
E.
Stay out!
Stay out!
W.
Stay out!
Stay out!
S.
Stay out!
Stay out!
75

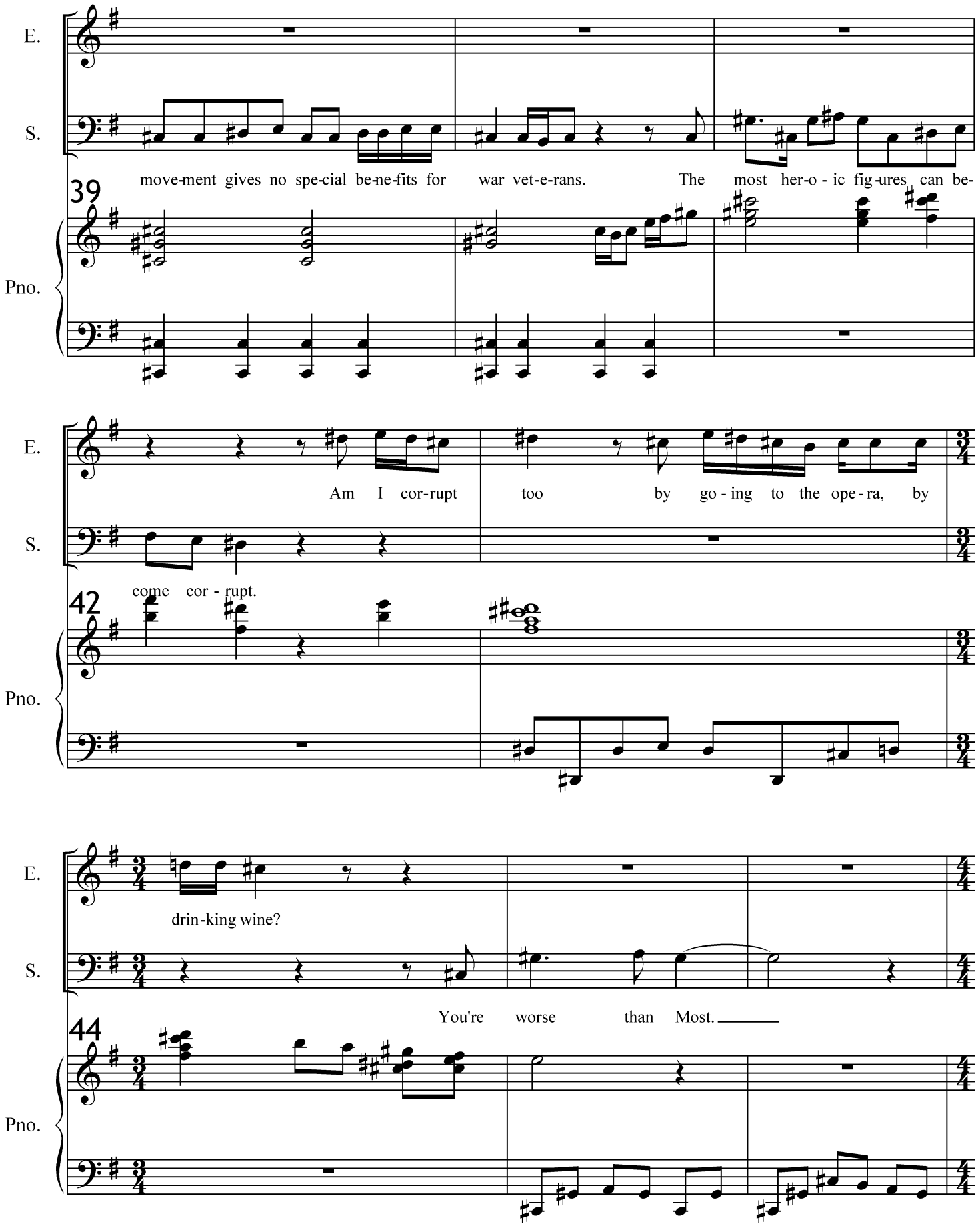
Act 1, Scene 7

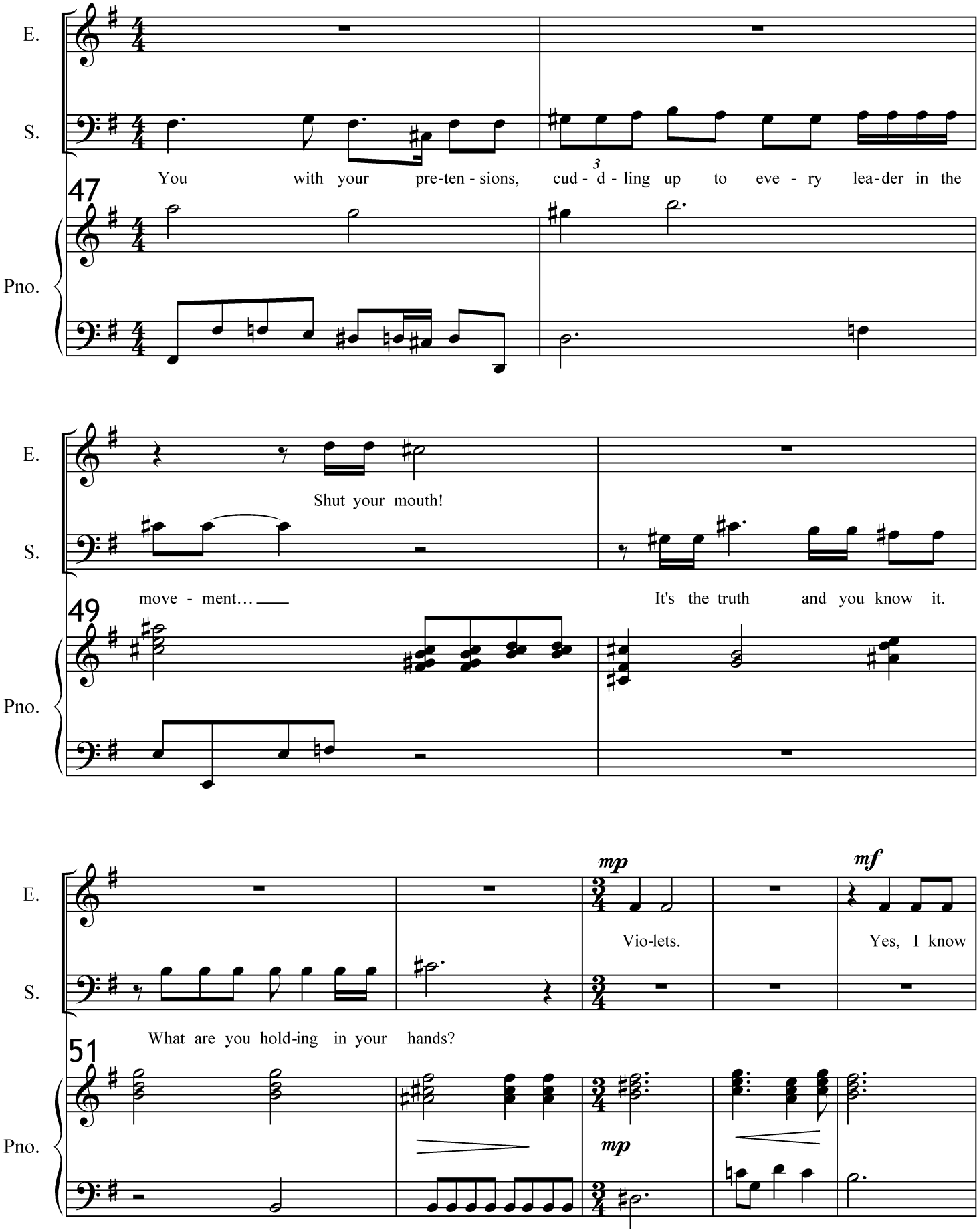

Moderato ♩= 84
Sasha is sitting in the apartment. Emma enters.
Emma
Sasha
Piano
mp
mf
E.
S.
4
Pno.
E.
S.
7
Pno.

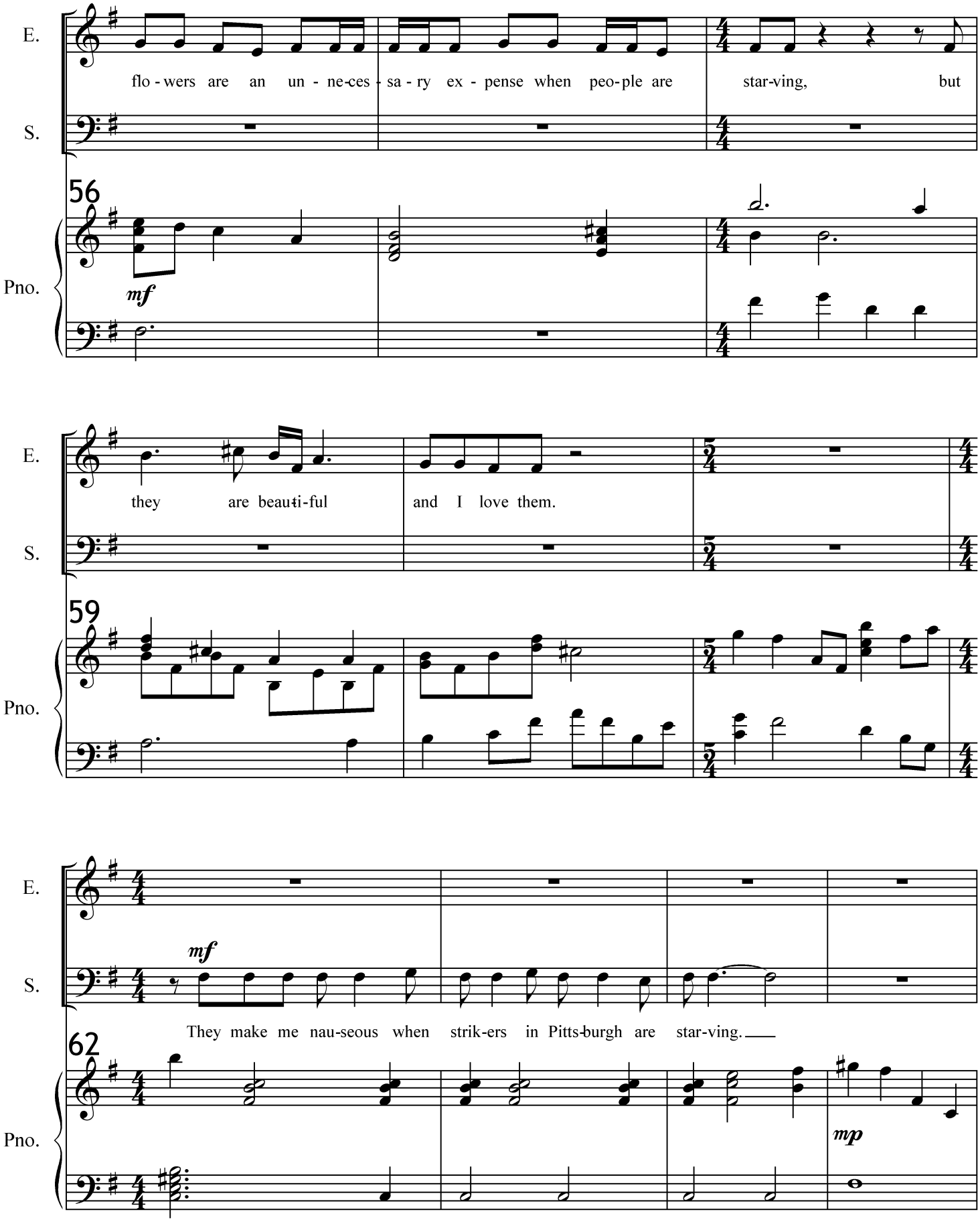

E.
S.
SASHA
mp
I heard a-bout the strike.
An-na told me you gave a good speech.
10
Pno.
mp
E.
S.
Where have you been all eve-ning?
13
Pno.
mp
EMMA
With Jo-hann. At the op-era.
SASHA
Jo-hann Most.
mf
Jo-hann who?
So now it's Jo-hann. The op-e-ra.
17
Pno.
mf

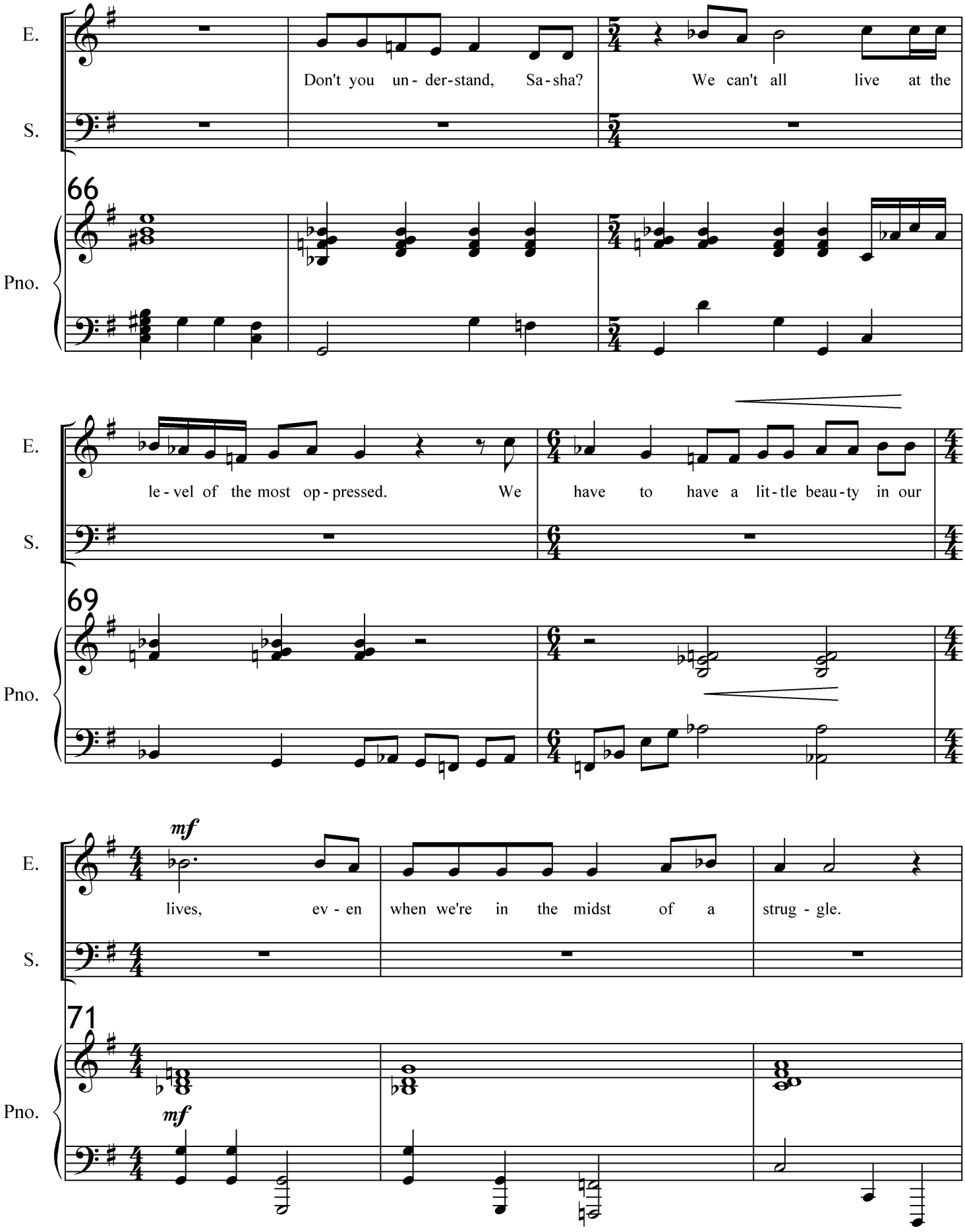

E.
S.
So that's how Most us-es the move-ment's mo-ney.
20
Pno.
EMMA
E.
S.
SASHA
We went to a rest-au-rant.
And af-ter the op-e-ra?
23
Pno.
mf
mp
E.
S.
SASHA
ff
And you pro-ba-bly drank ex-pen-sive wine.
That's our great re-vo-lu-tion-
26
Pno.
ff

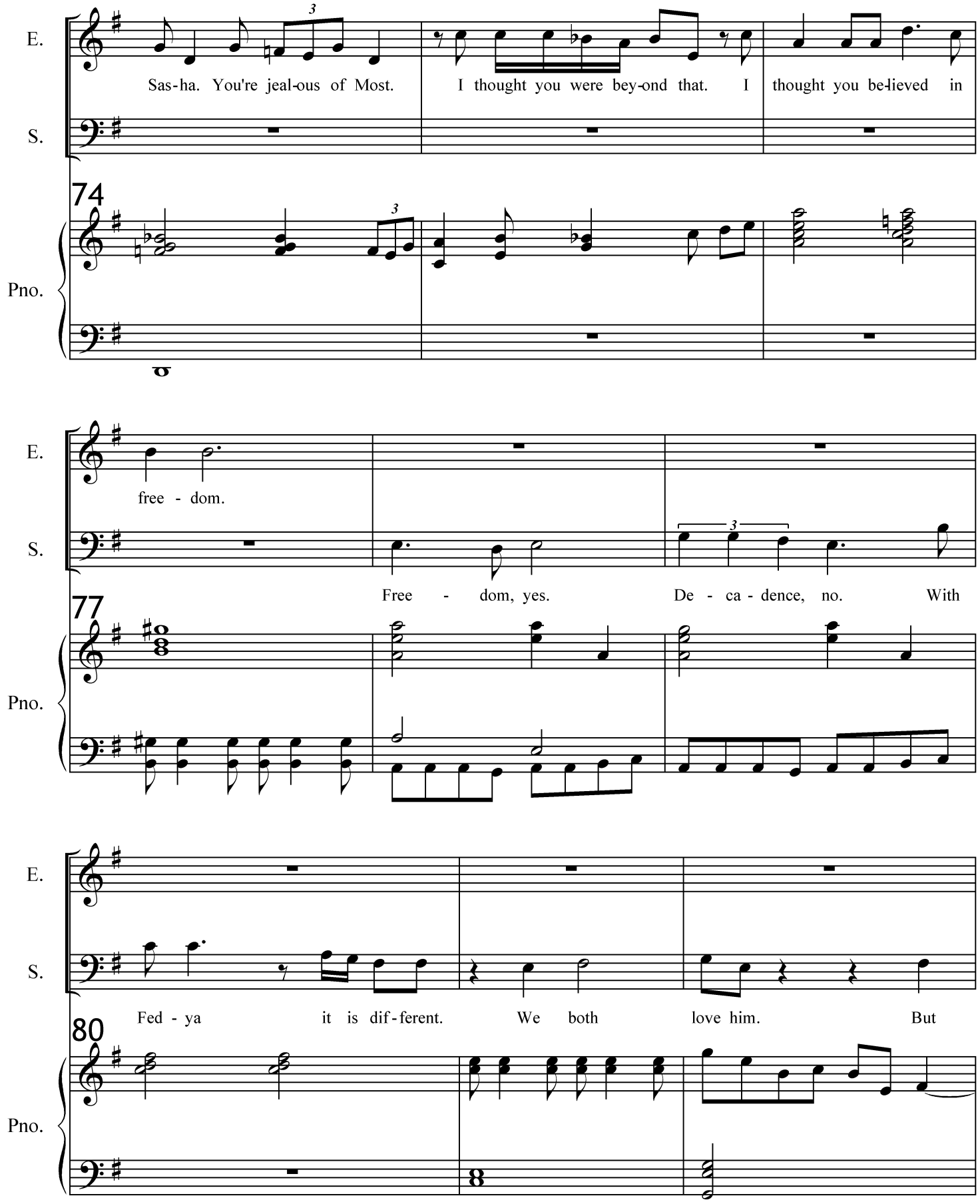

mf
EMMA
E.
S.
Most is a won-der-ful man.
You told me so your-self.
a - ry lea-der.
29
Pno.
mf
He gave up his seat in the Ger - man Reich-stag and be - came an
32
mp
an - ar-chist. He spent years in pri - son. He risked his life.
The
35

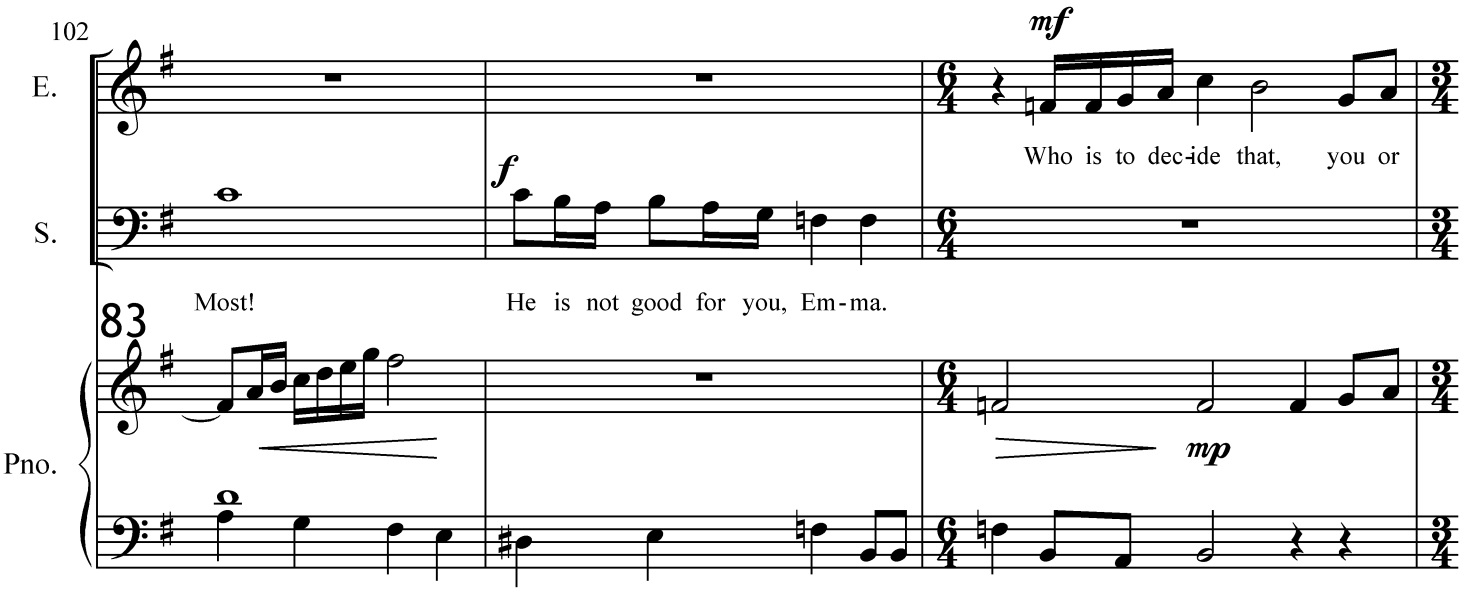

E.
S.
move-ment gives no spe-cial be-ne-fits for war vet-e-rans. The most her-o - ic fig-ures can be-
39
Pno.
E.
Am I cor-rupt too by go - ing to the ope - ra, by
S.
come cor - rupt.
42
Pno.
E.
drin-king wine?
S.
You're worse than Most.
44
Pno.

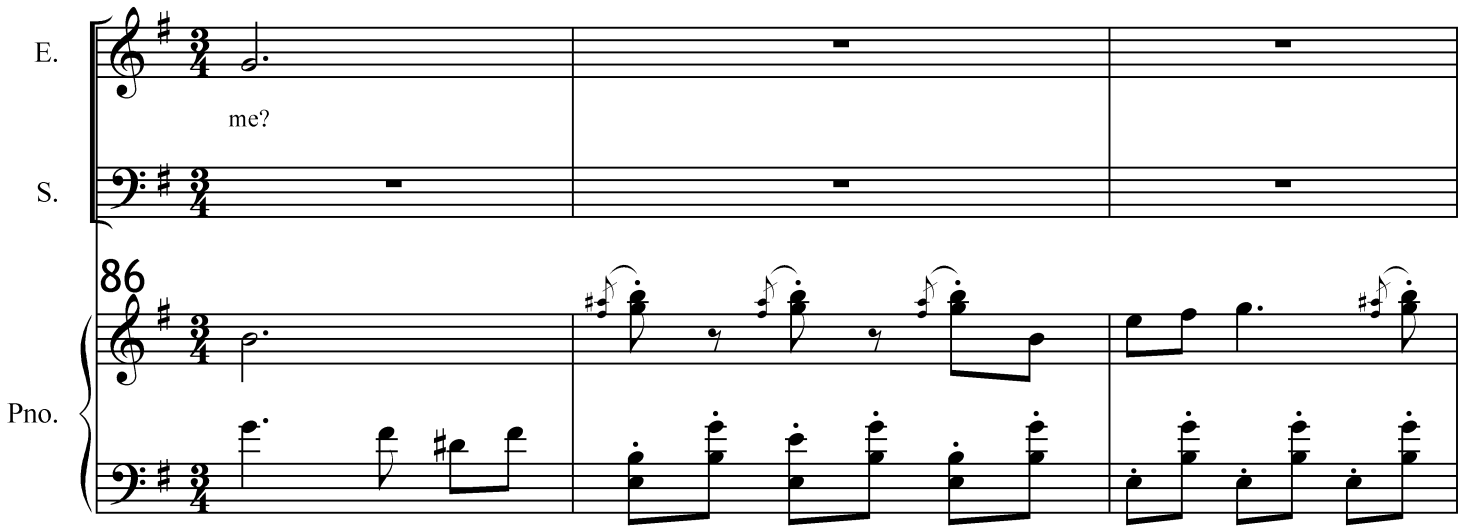

E.
S.
47
You with your pre-ten - sions, cud - d - ling up to eve - ry lea-der in the
Pno.
E.
Shut your mouth!
S.
move - ment...
It's the truth and you know it.
49
Pno.
E.
mp
mf
Vio-lets.
Yes, I know
S.
What are you hold-ing in your hands?
51
Pno.
mp

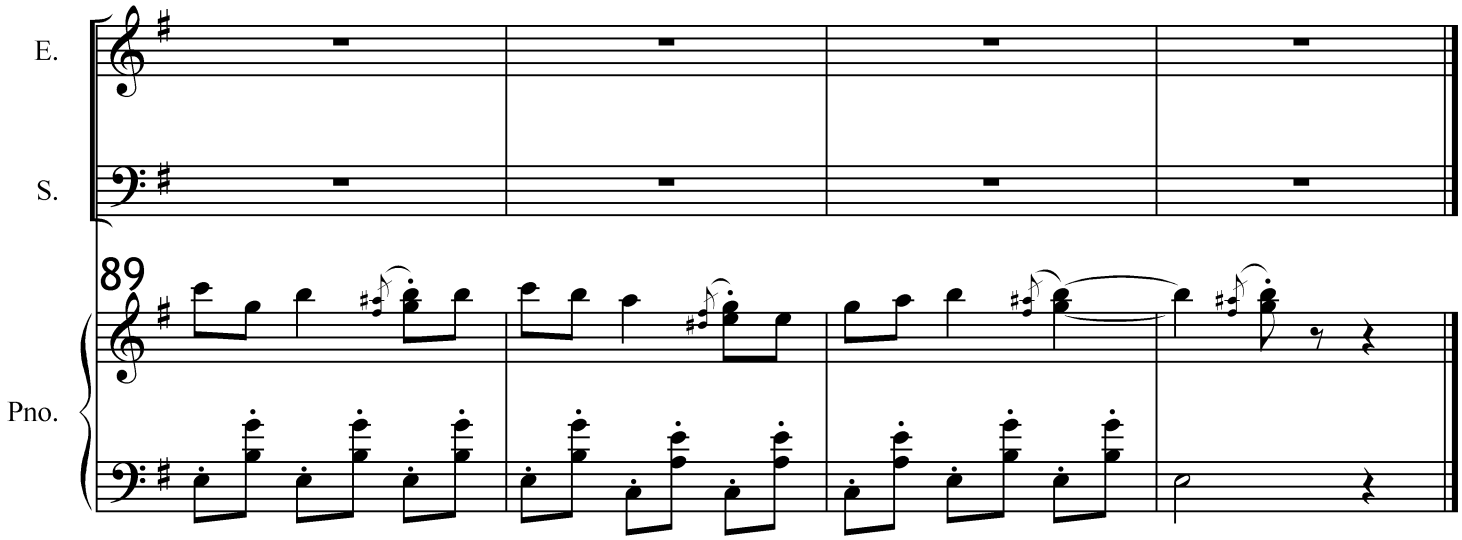

E.
S.
flo - wers are an un - ne-ces - sa - ry ex - pense when peo-ple are star-ving, but
56
mf
Pno.
E.
S.
they are beau-ti-ful and I love them.
59
Pno.
E.
S.
mf
They make me nau-seous when strik-ers in Pitts-burgh are star-ving.
62
mp
Pno.


E.
S.
Don't you un - der-stand, Sa-sha?
We can't all live at the
66
Pno.
E.
S.
le - vel of the most op - pressed.
We have to have a lit-tle beau-ty in our
69
Pno.
mf
E.
S.
lives, ev - en
when we're in the midst of a
strug - gle.
71
Pno.
mf

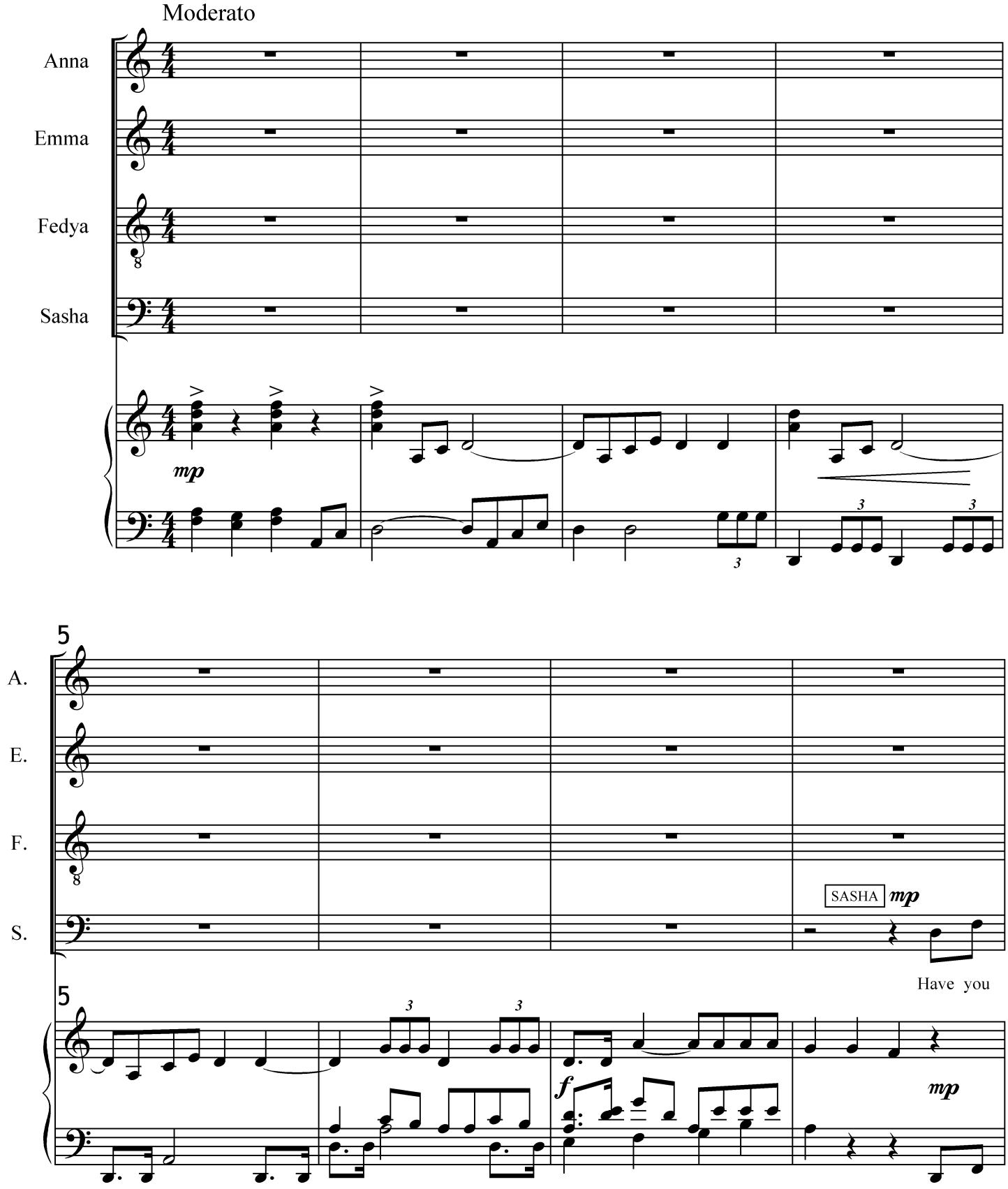

E.
S.
Sas-ha. You're jeal-ous of Most.
I thought you were bey-ond that.
I thought you be-lieved in
74
Pno.
E.
S.
free - dom.
Free - dom, yes.
De - ca - dence, no.
With
77
Pno.
E.
S.
Fed - ya
it is dif-ferent.
We both
love him.
But
80
Pno.

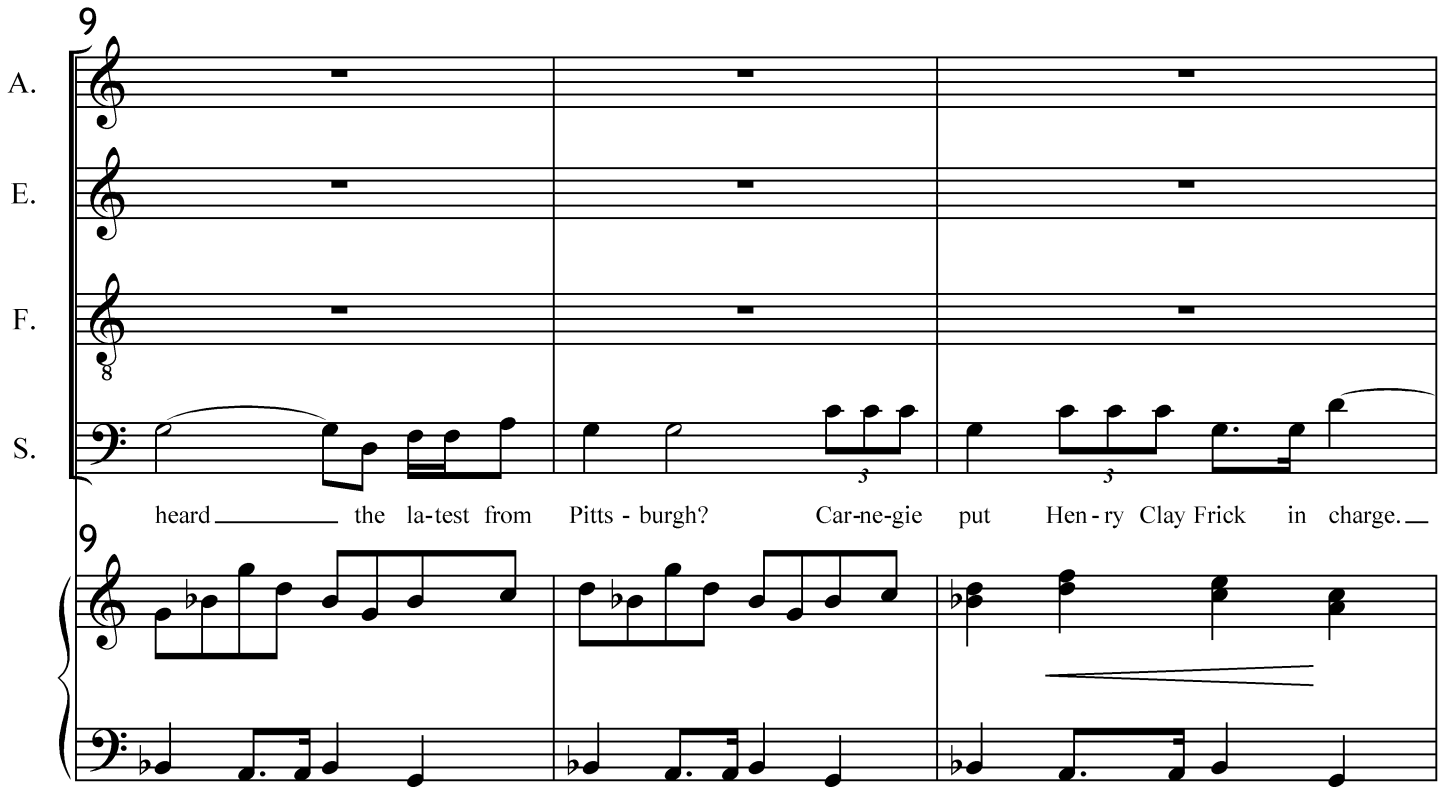

E.
S.
Pno.
mf
f
mp
Who is to dec-ide that, you or
Most!
He is not good for you, Em-ma.
83

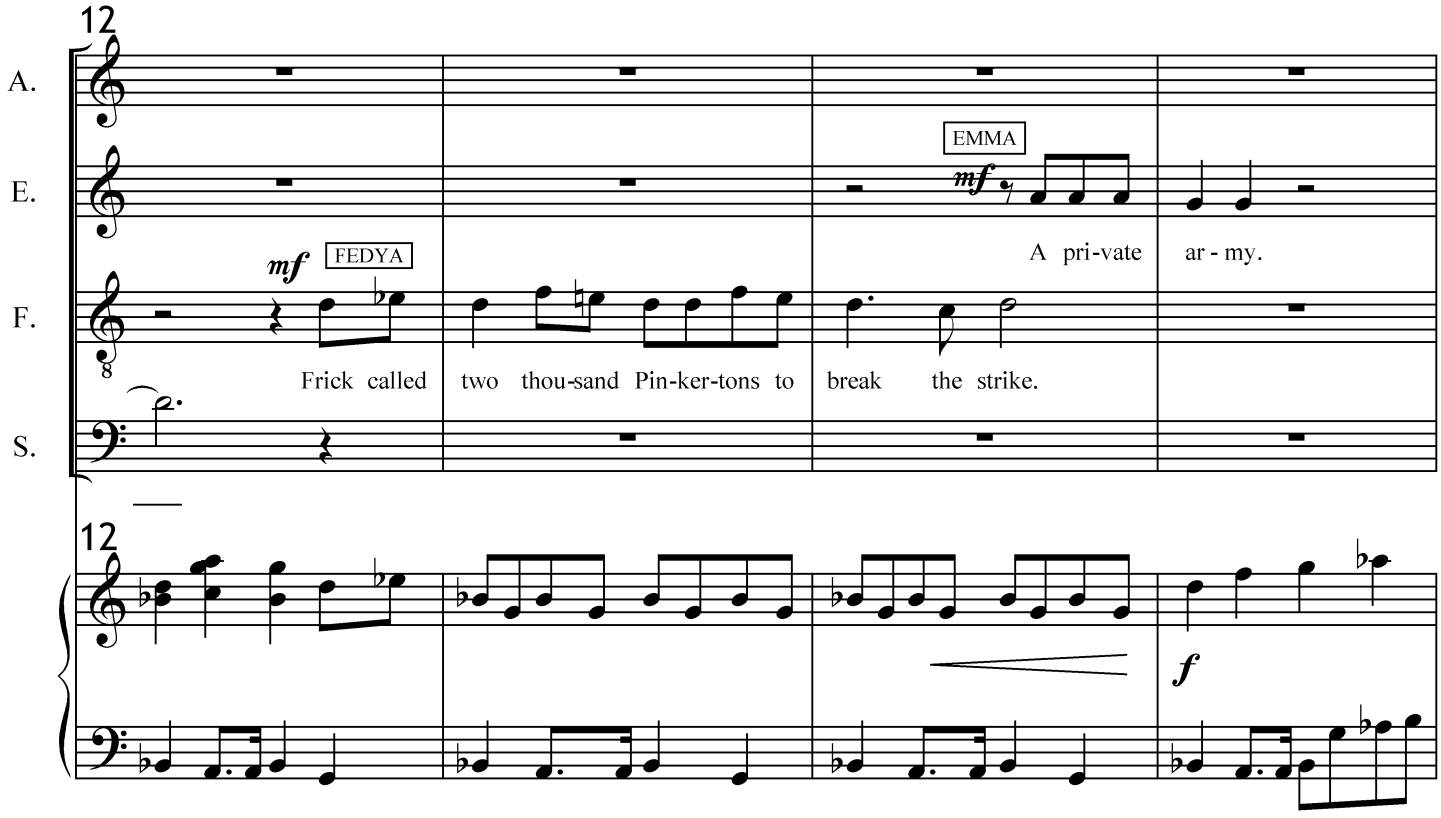

E.
S.
Pno.
me?
86

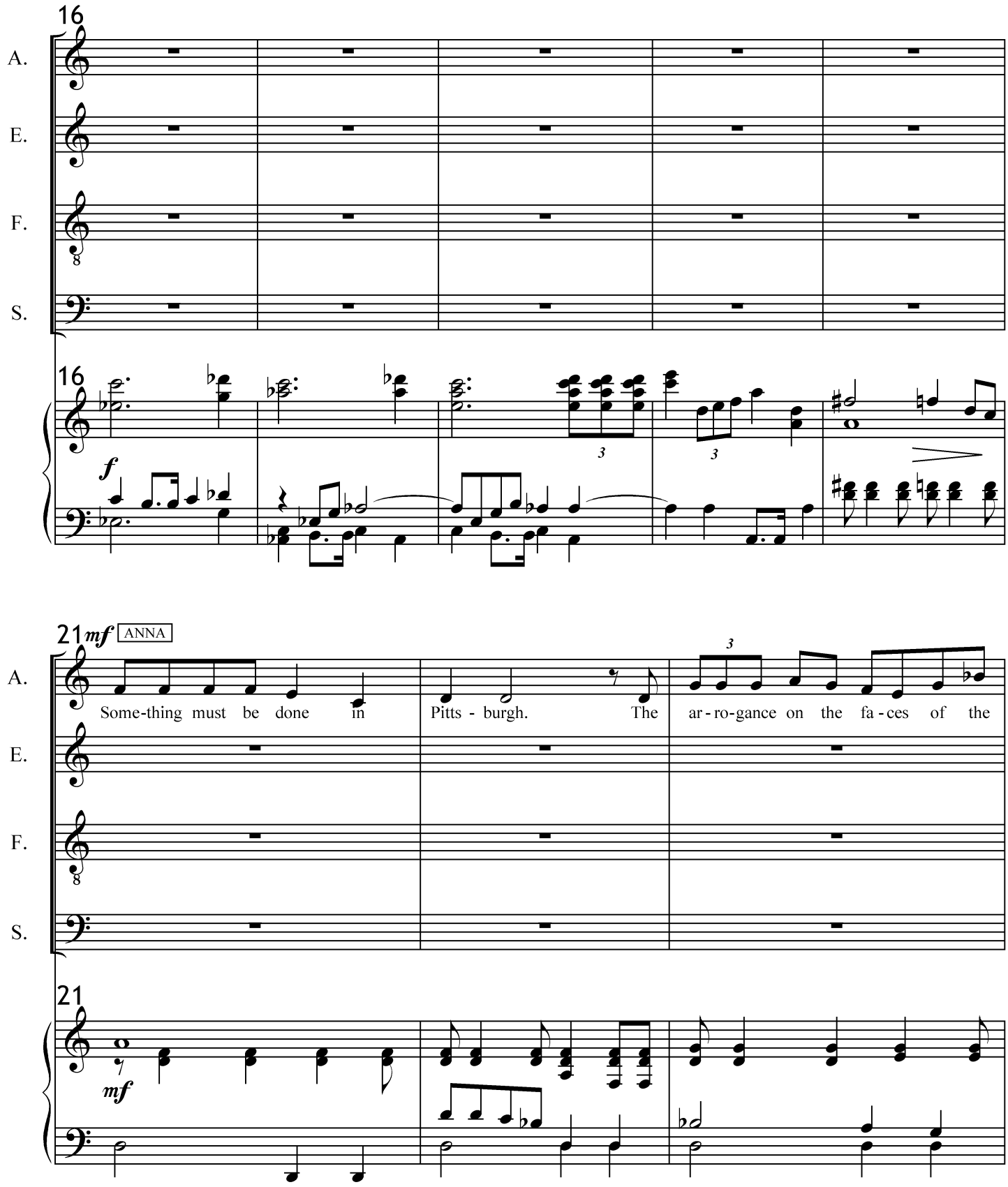

E.
S.
Pno.
89

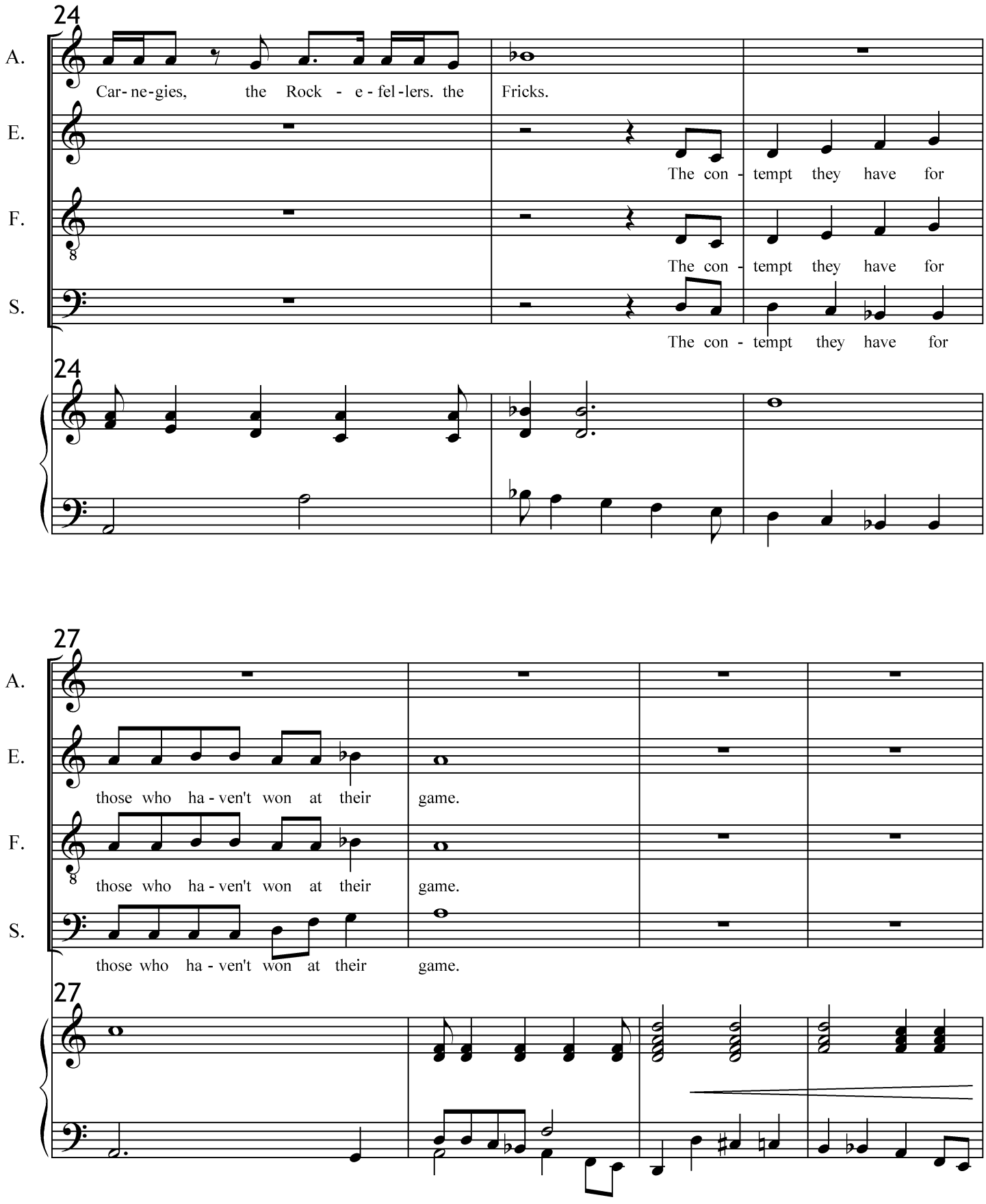
Act 1, Scene 8

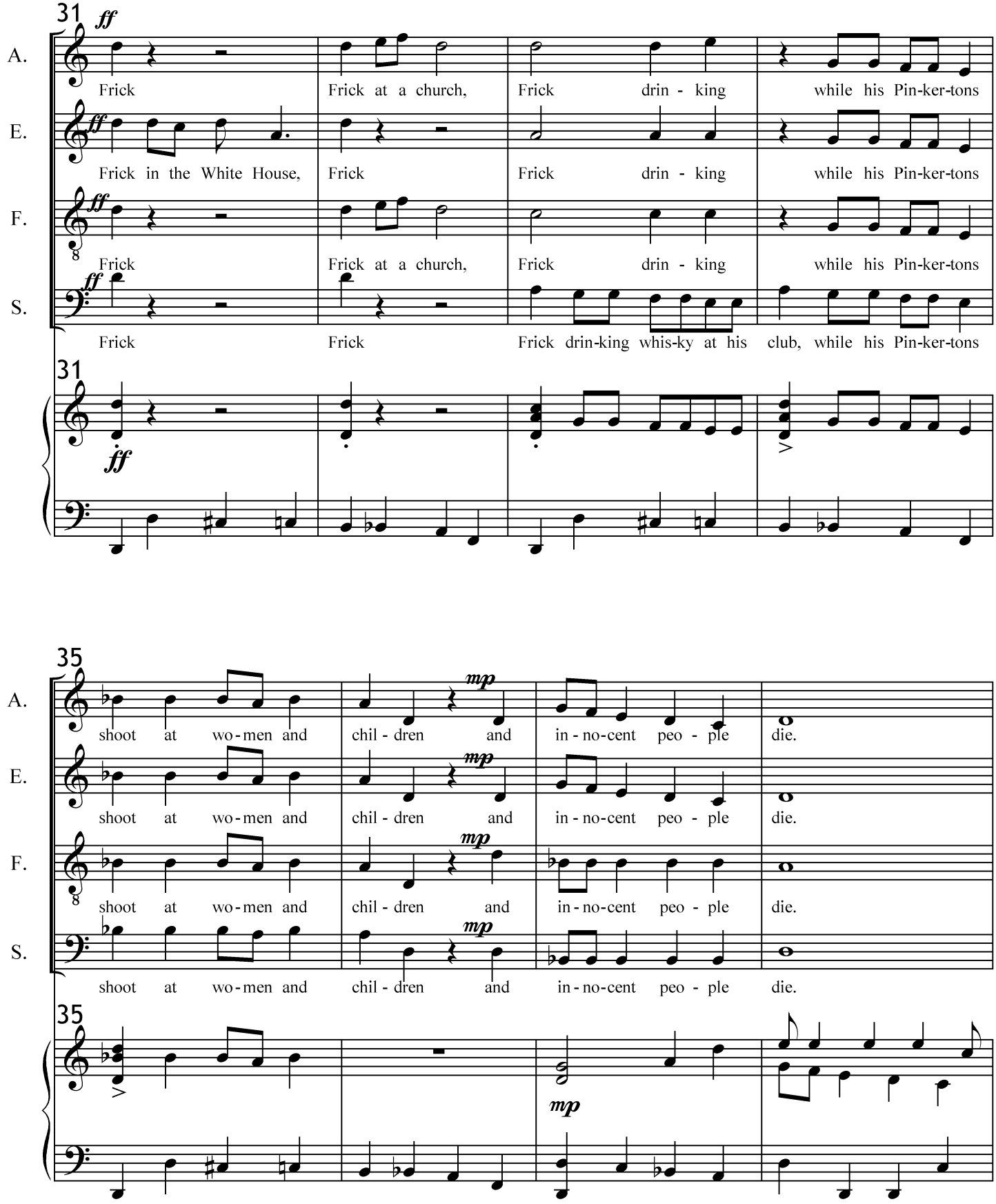

Moderato
Anna
Emma
Fedya
Sasha
mp
5
A.
E.
F.
S.
SASHA
mp
Have you
5
f
mp

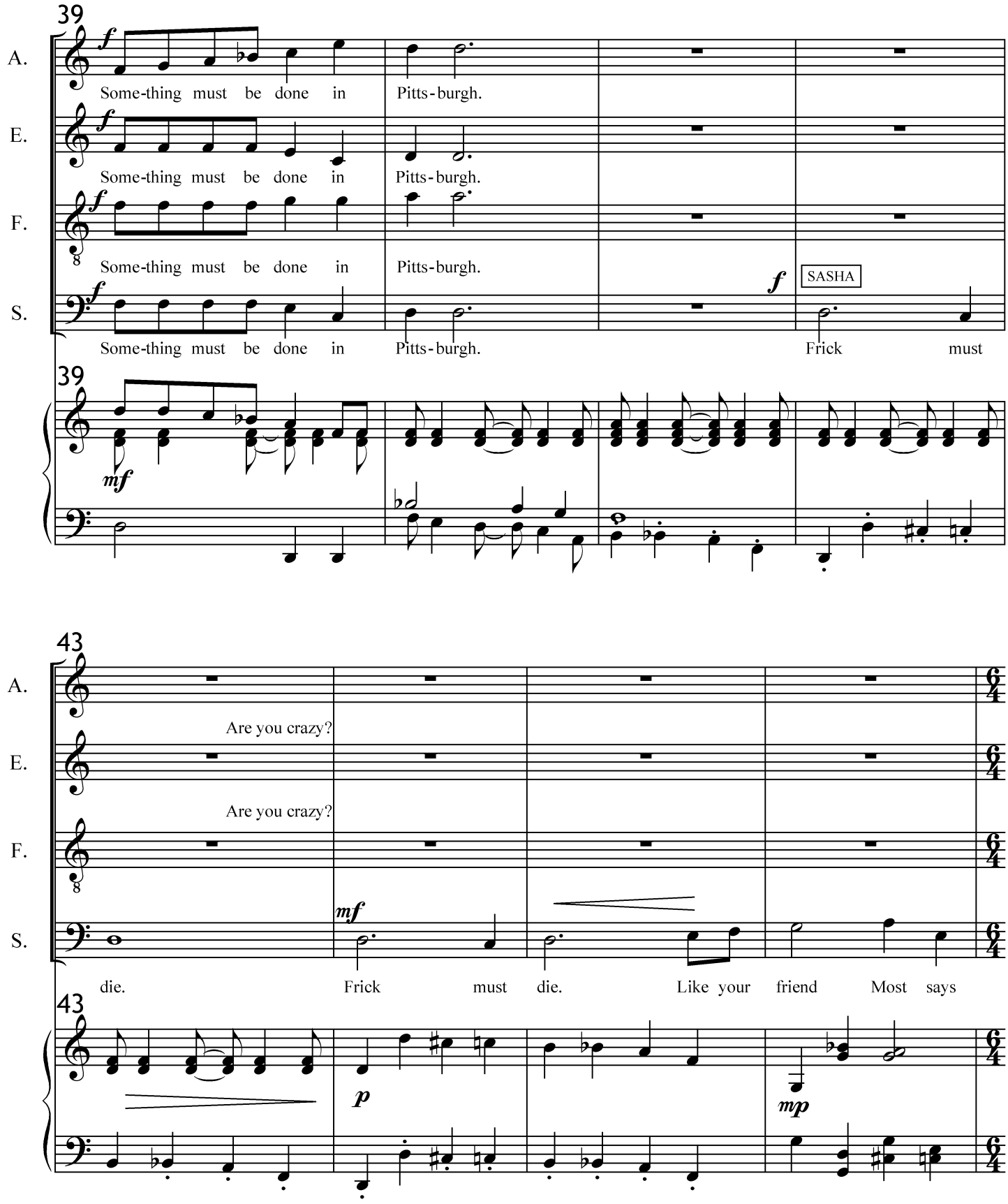

9
A.
E.
F.
S.
heard the la-test from Pitts - burgh? Car-ne-gie put Hen - ry Clay Frick in charge.
9

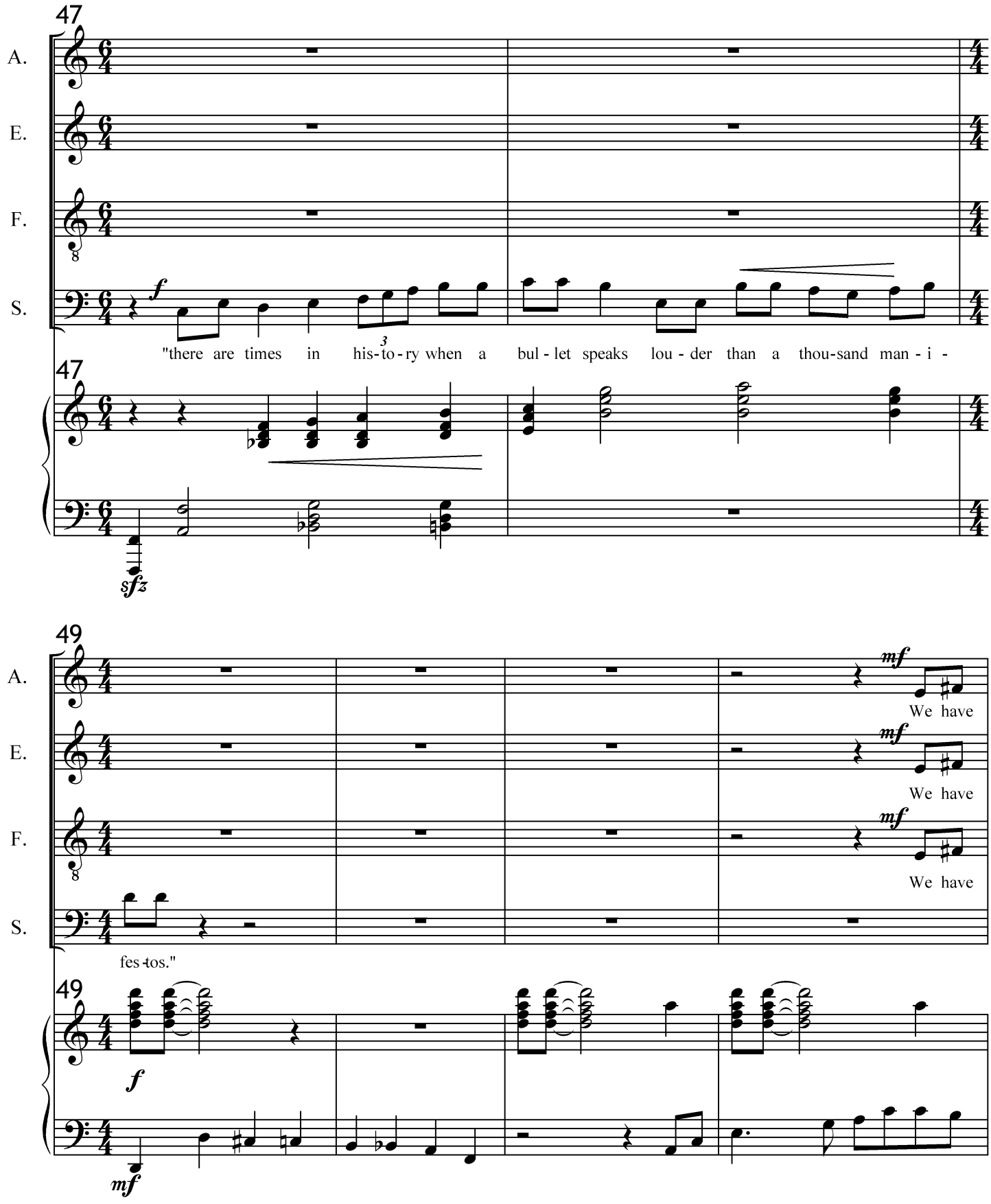

12
A.
E.
F.
S.
mf
FEDYA
Frick called two thou-sand Pin-ker-tons to break the strike.
EMMA
mf
A pri-vate ar - my.
12
f

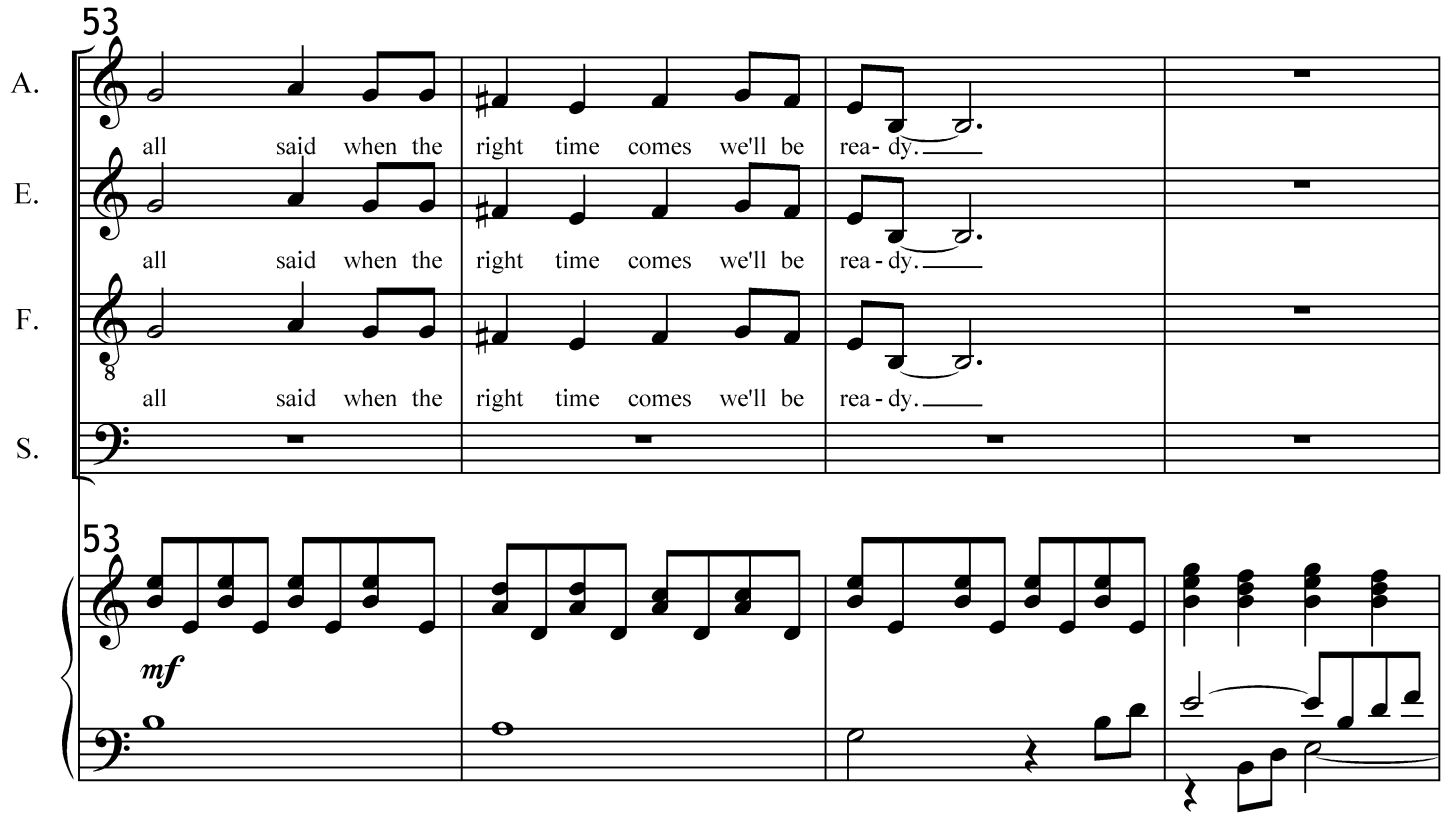

16
A.
E.
F.
S.
16
f
21
mf
ANNA
A.
E.
F.
S.
Some-thing must be done in
Pitts - burgh.
The
ar - ro-gance on the fa - ces of the
21
mf

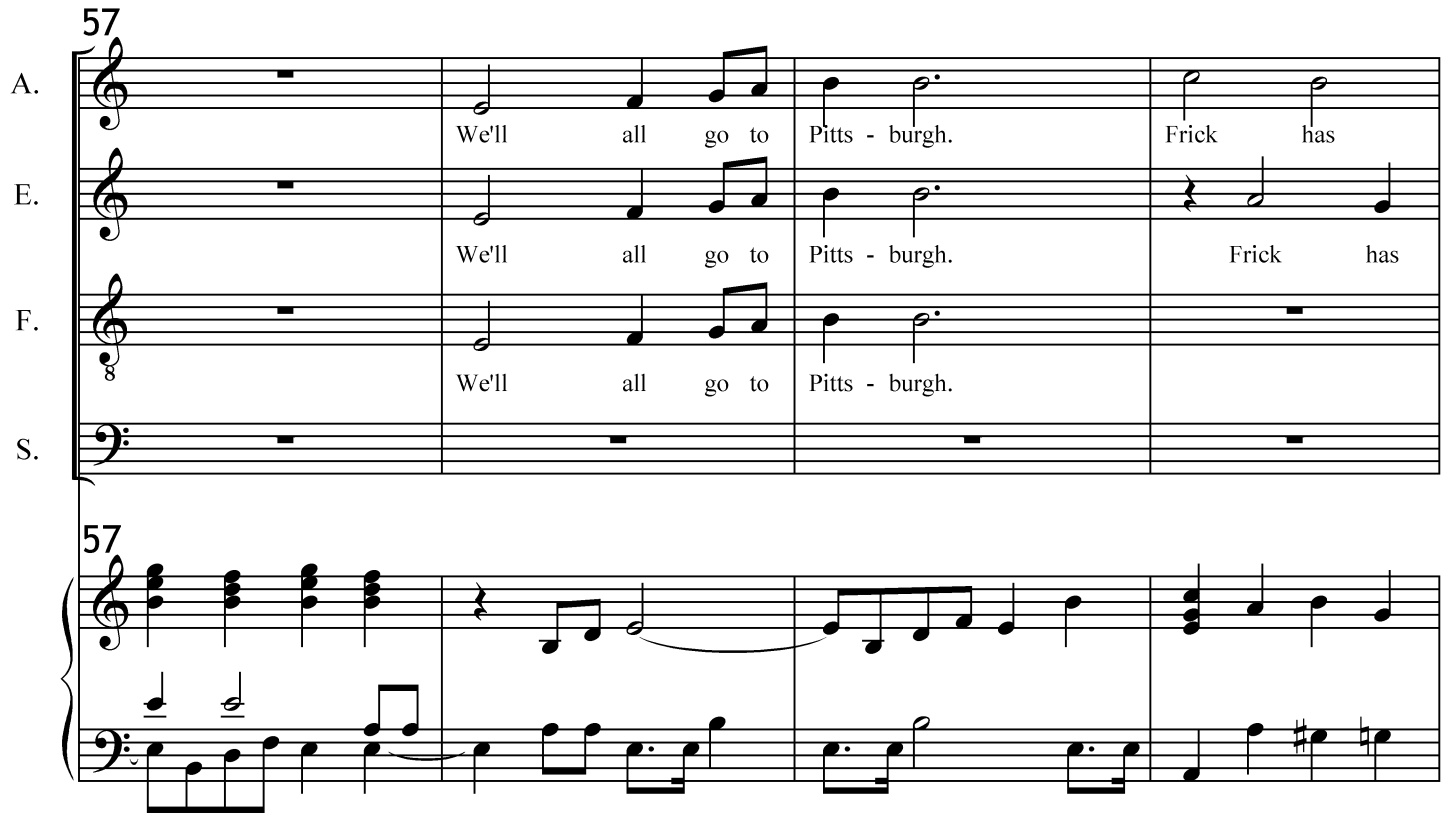

24
A.
Car- ne- gies, the Rock - e - fel - lers. the Fricks.
E.
The con - tempt they have for
F.
The con - tempt they have for
S.
The con - tempt they have for
24
27
A.
E.
those who ha - ven't won at their game.
F.
those who ha - ven't won at their game.
S.
those who ha - ven't won at their game.
27

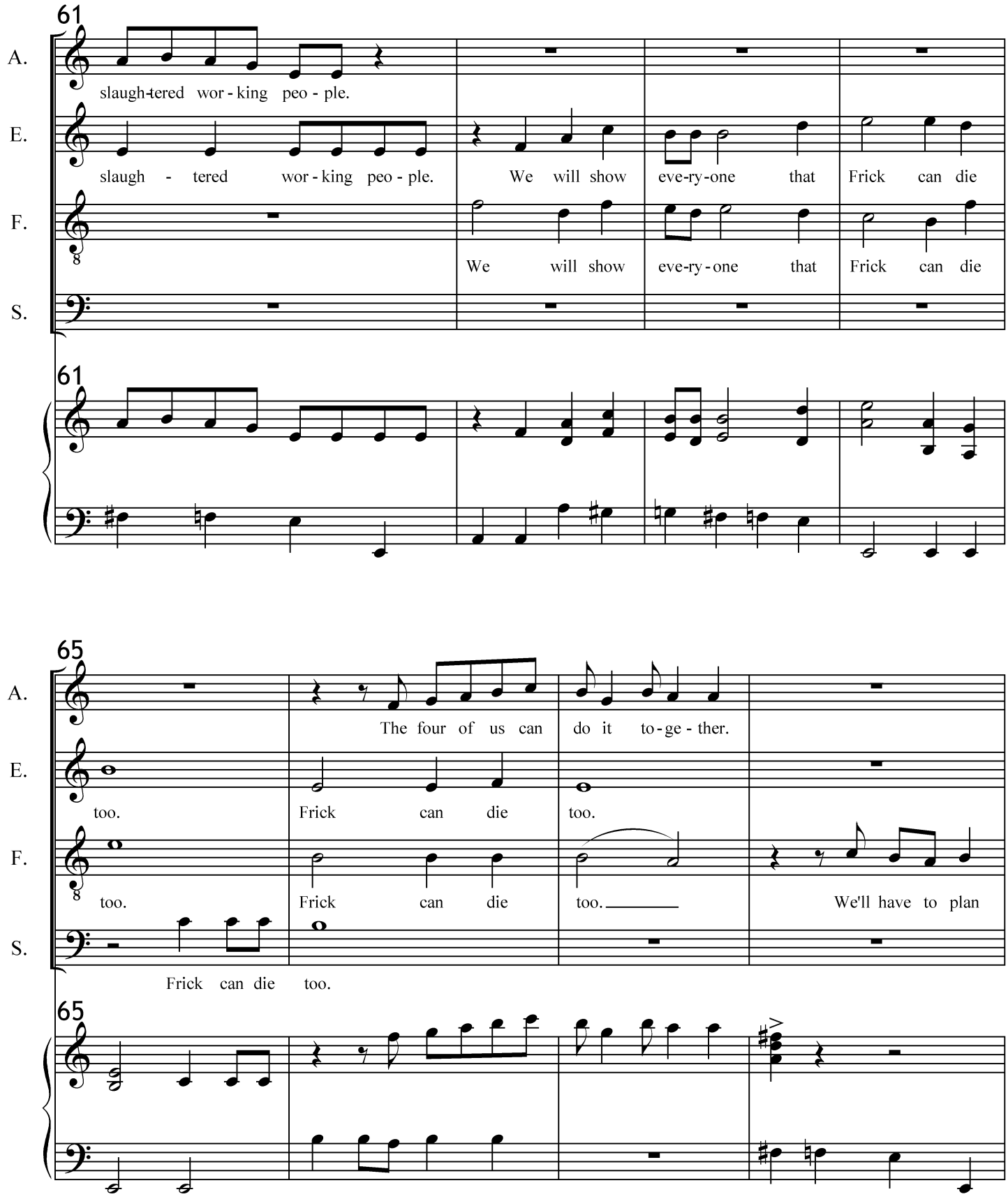

31
ff
A.
Frick
Frick at a church,
Frick
drin - king
while his Pin-ker-tons
E.
Frick in the White House,
Frick
Frick
drin - king
while his Pin-ker-tons
F.
Frick
Frick at a church,
Frick
drin - king
while his Pin-ker-tons
S.
Frick
Frick
Frick drin-king whis-ky at his
club, while his Pin-ker-tons
35
mp
shoot at wo-men and
chil - dren
and
in - no-cent peo - ple
die.

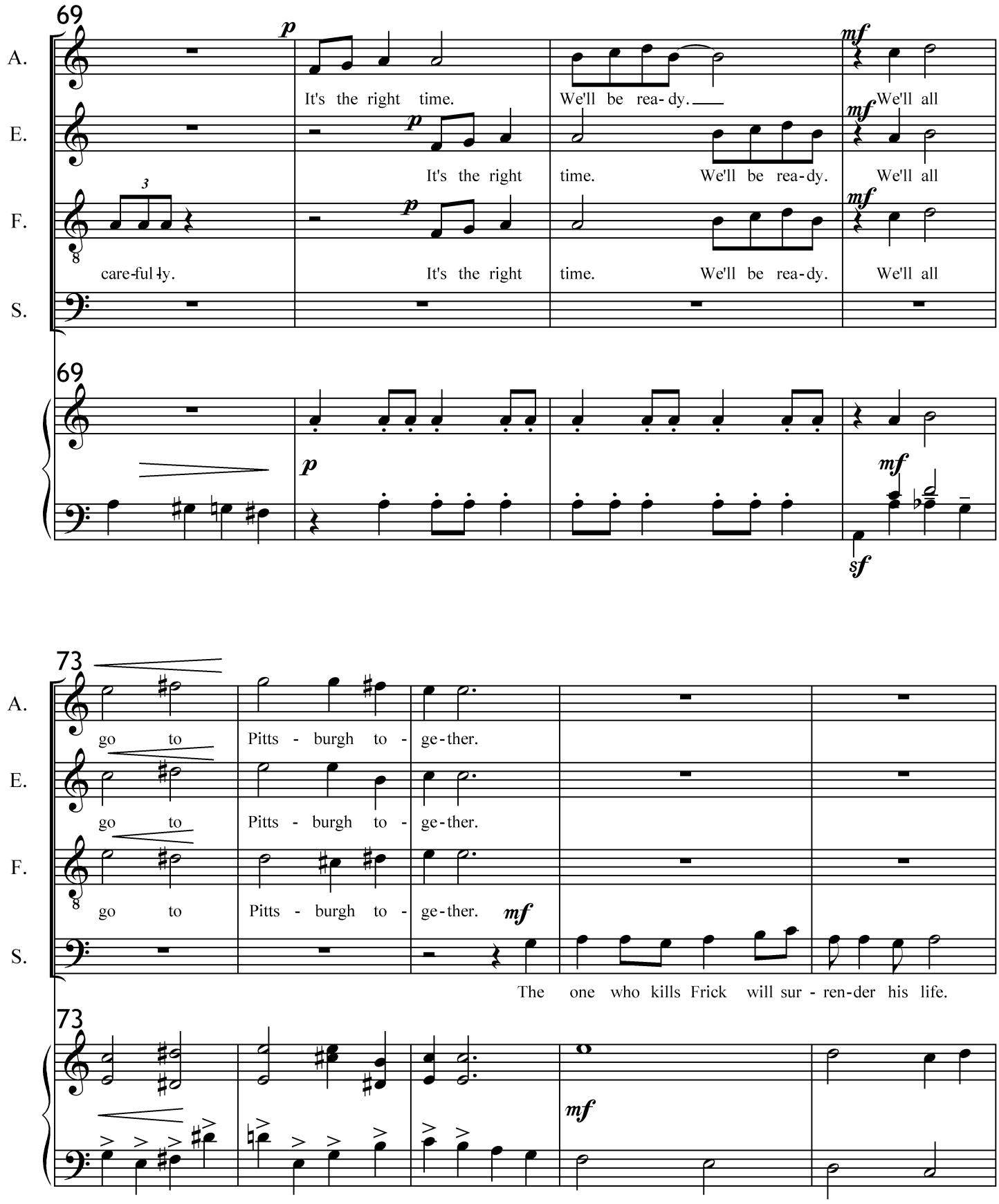

39
A.
E.
F.
S.
Some-thing must be done in Pitts-burgh.
Some-thing must be done in Pitts-burgh.
Some-thing must be done in Pitts-burgh.
Some-thing must be done in Pitts-burgh.
SASHA
Frick must
43
Are you crazy?
Are you crazy?
die. Frick must die. Like your friend Most says

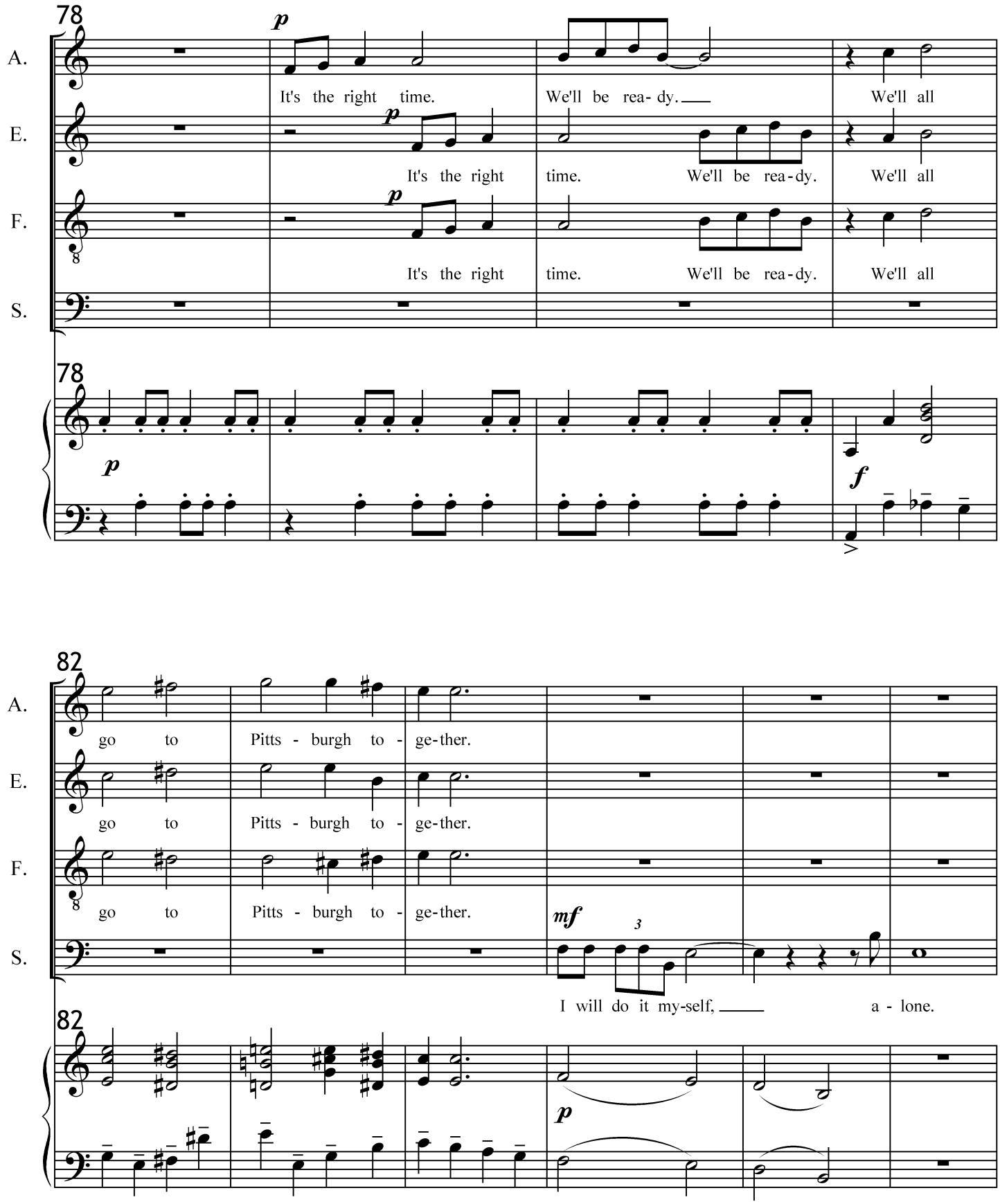

47
A.
E.
F.
S.
f
"there are times in his-to-ry when a bul-let speaks lou-der than a thou-sand man-i-
47
sfz
49
A.
E.
F.
S.
mf
We have
We have
We have
fes-tos."
49
f
mf

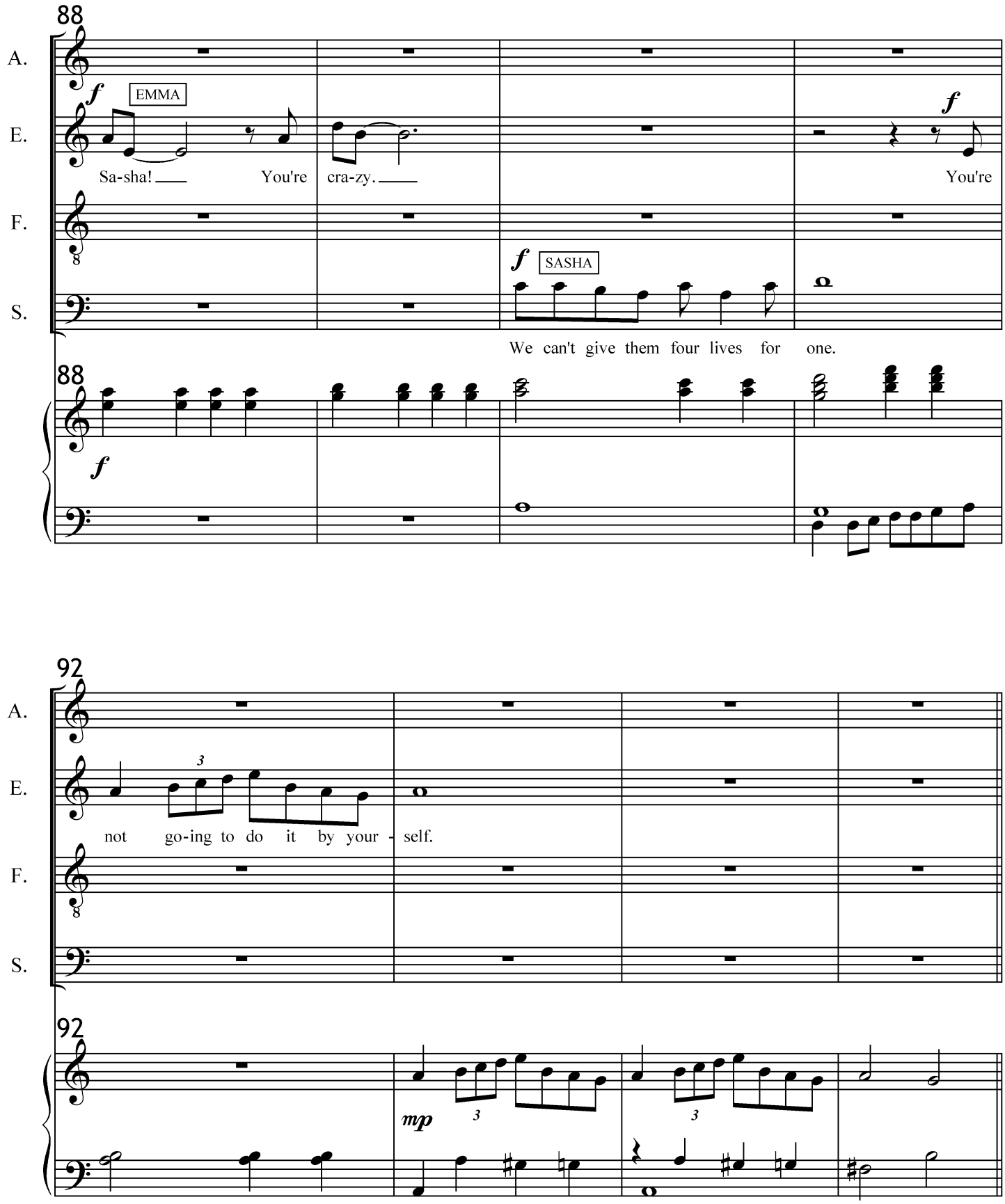

53
A.
E.
F.
S.
all said when the right time comes we'll be rea- dy.
all said when the right time comes we'll be rea - dy.
all said when the right time comes we'll be rea - dy.
53
mf

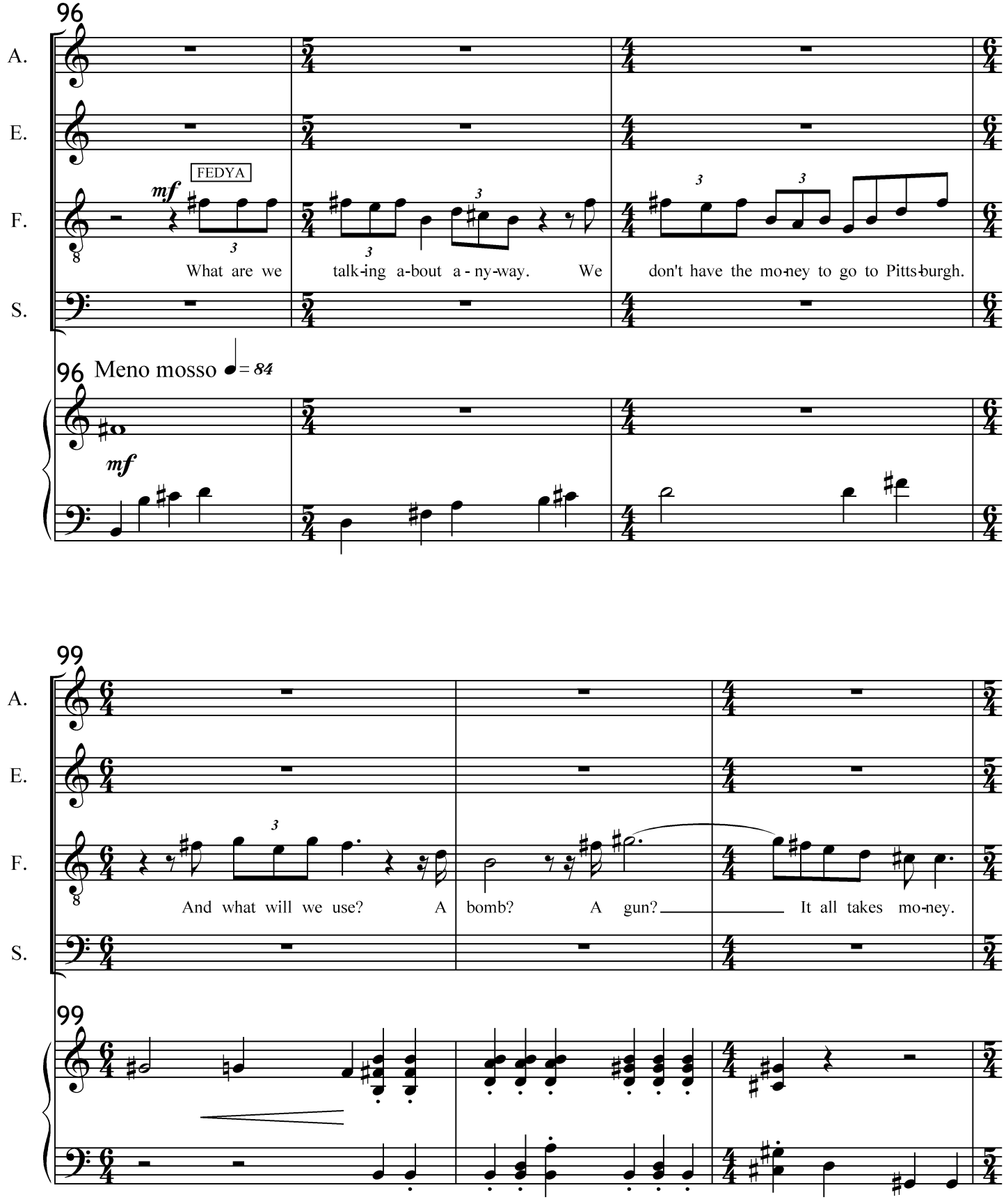

57
A.
E.
F.
S.
We'll all go to Pitts - burgh. Frick has
We'll all go to Pitts - burgh. Frick has
We'll all go to Pitts - burgh.
57

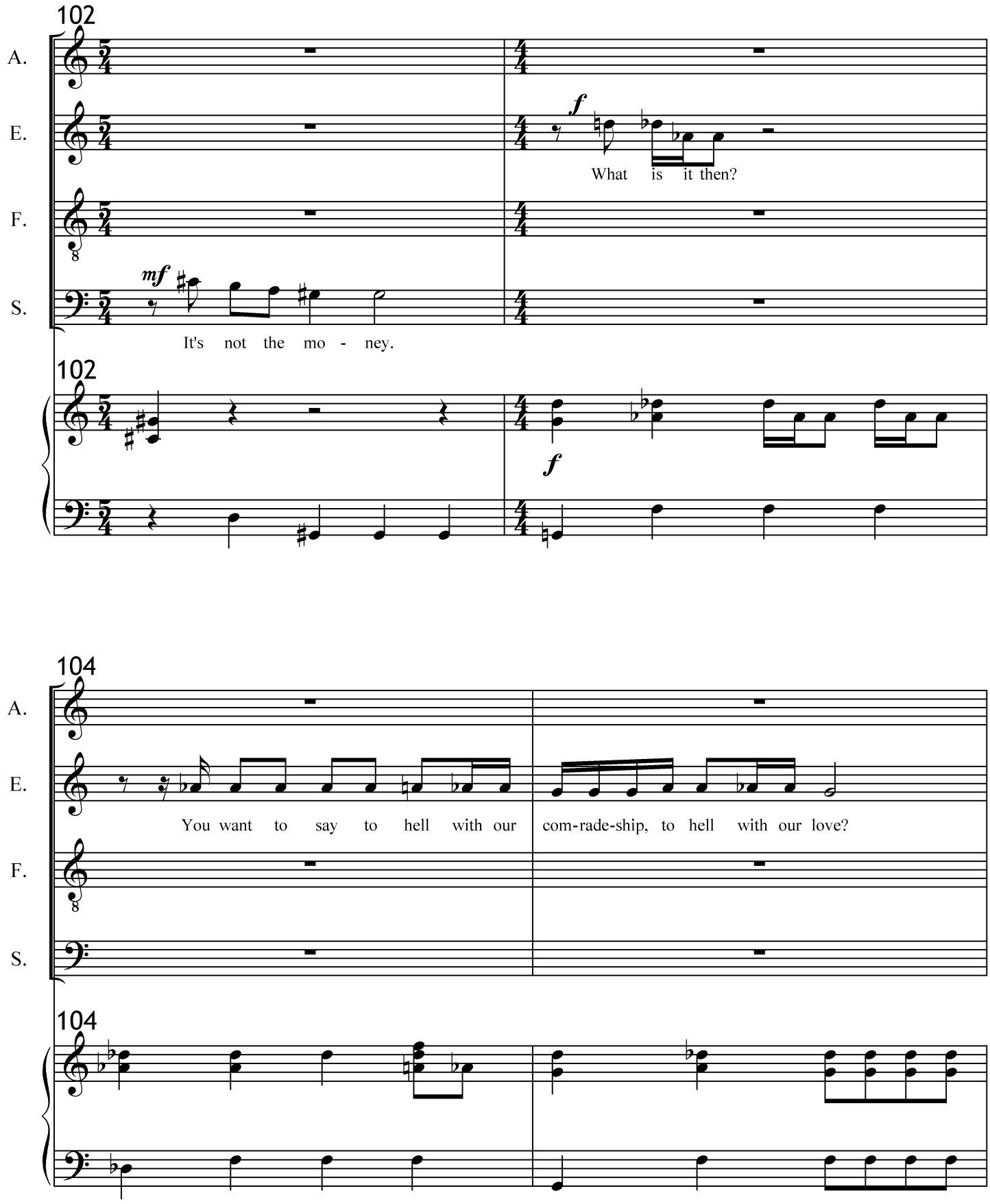

61
A.
slaugh-tered wor - king peo - ple.
E.
slaugh - tered wor - king peo - ple. We will show eve-ry-one that Frick can die
F.
We will show eve-ry-one that Frick can die
S.
61
65
A.
The four of us can do it to - ge - ther.
E.
too. Frick can die too.
F.
too. Frick can die too. We'll have to plan
S.
Frick can die too.
65


69
A.
E.
F.
S.
p
It's the right time.
We'll be rea-dy.
mf
We'll all
It's the right
time.
We'll be rea-dy.
We'll all
care-ful-ly.
It's the right
time.
We'll be rea-dy.
We'll all
sf
73
go to
Pitts - burgh to - ge-ther.
mf
The one who kills Frick will sur - ren-der his life.

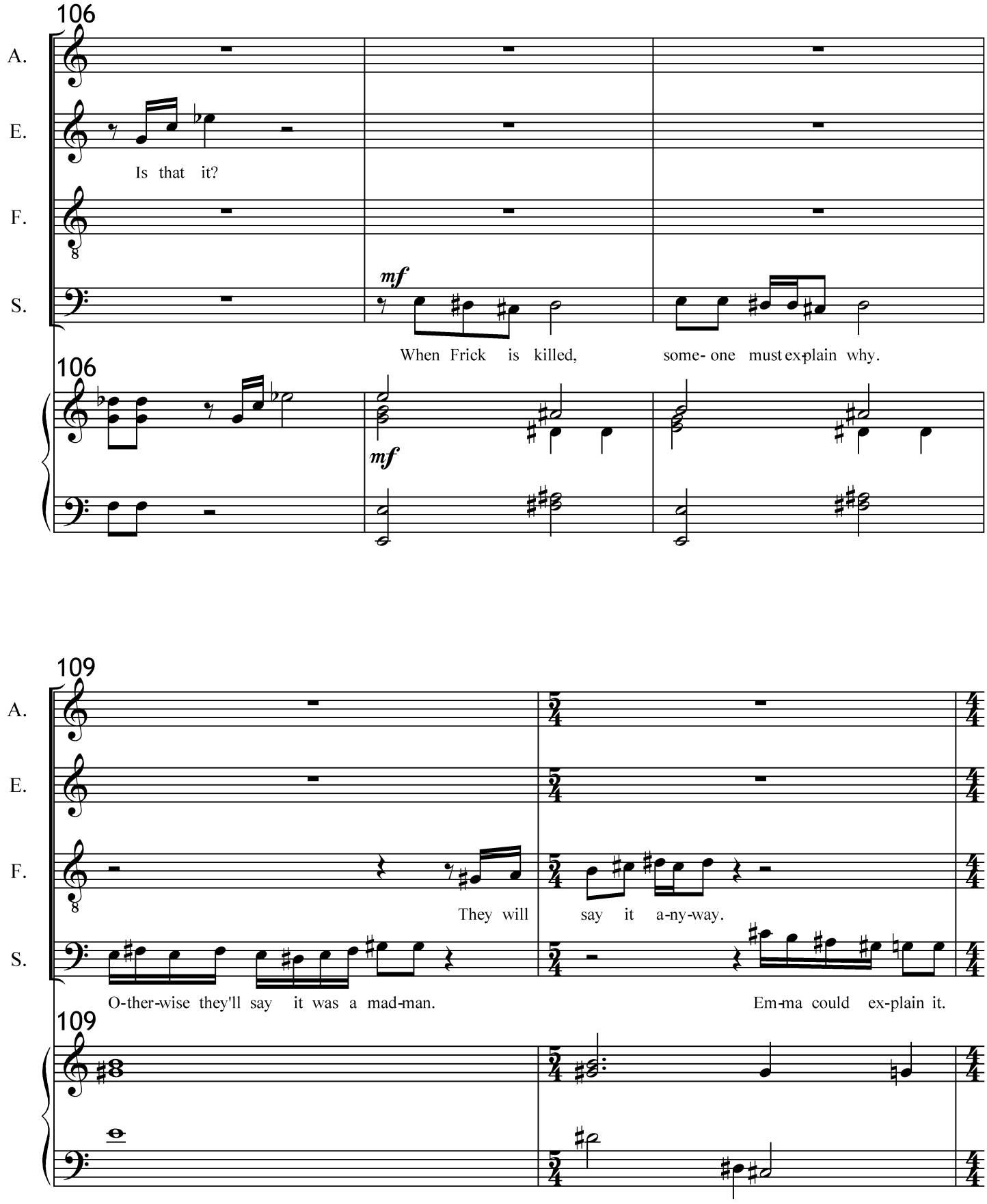

78
A.
E.
F.
S.
p
It's the right time.
We'll be rea- dy.
We'll all
It's the right time.
We'll be rea-dy.
We'll all
It's the right time.
We'll be rea-dy.
We'll all
f
82
go to Pitts - burgh to - ge-ther.
go to Pitts - burgh to - ge-ther.
go to Pitts - burgh to - ge-ther.
mf
3
I will do it my-self, a - lone.

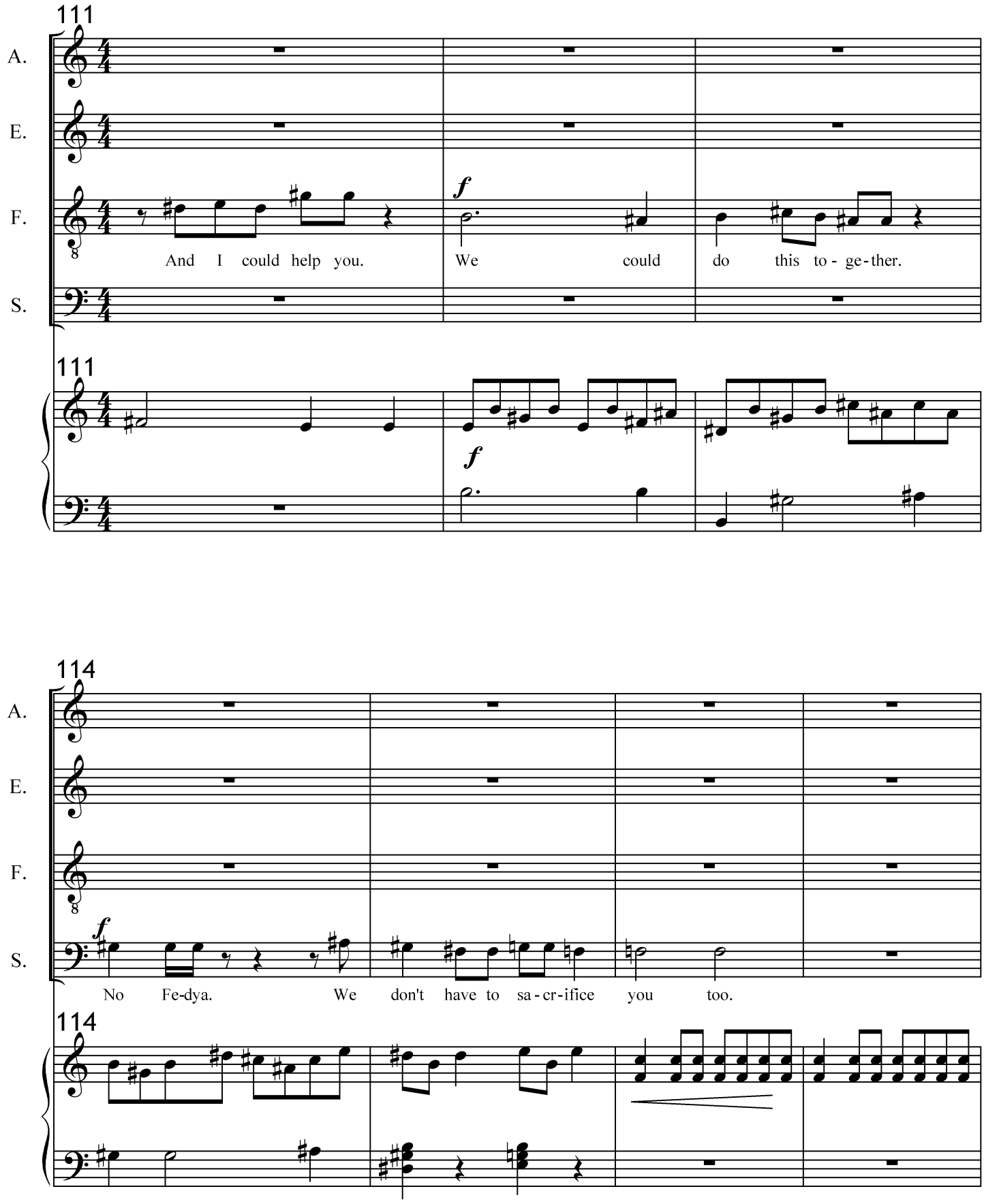

88
A.
E.
F.
S.
f
EMMA
Sa-sha!
You're
cra-zy.
f
You're
f
SASHA
We can't give them four lives for one.
88
f
92
A.
E.
F.
S.
3
not go-ing to do it by your - self.
92
mp
3
3

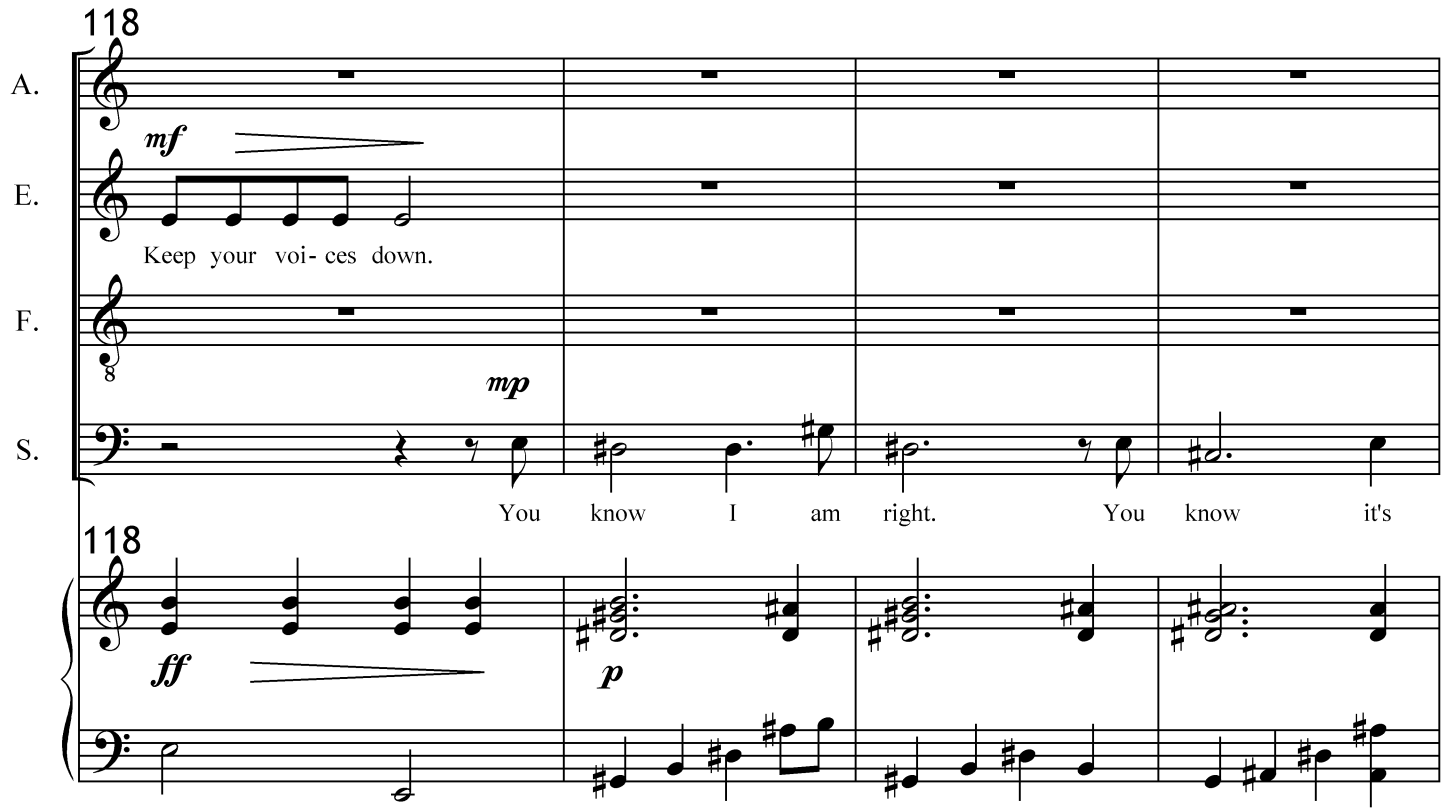

96
A.
E.
F.
S.
FEDYA
mf
What are we talk-ing a-bout a - ny-way. We don't have the mo-ney to go to Pitts-burgh.
96 Meno mosso ♩= 84
mf
99
And what will we use? A bomb? A gun? It all takes mo-ney.

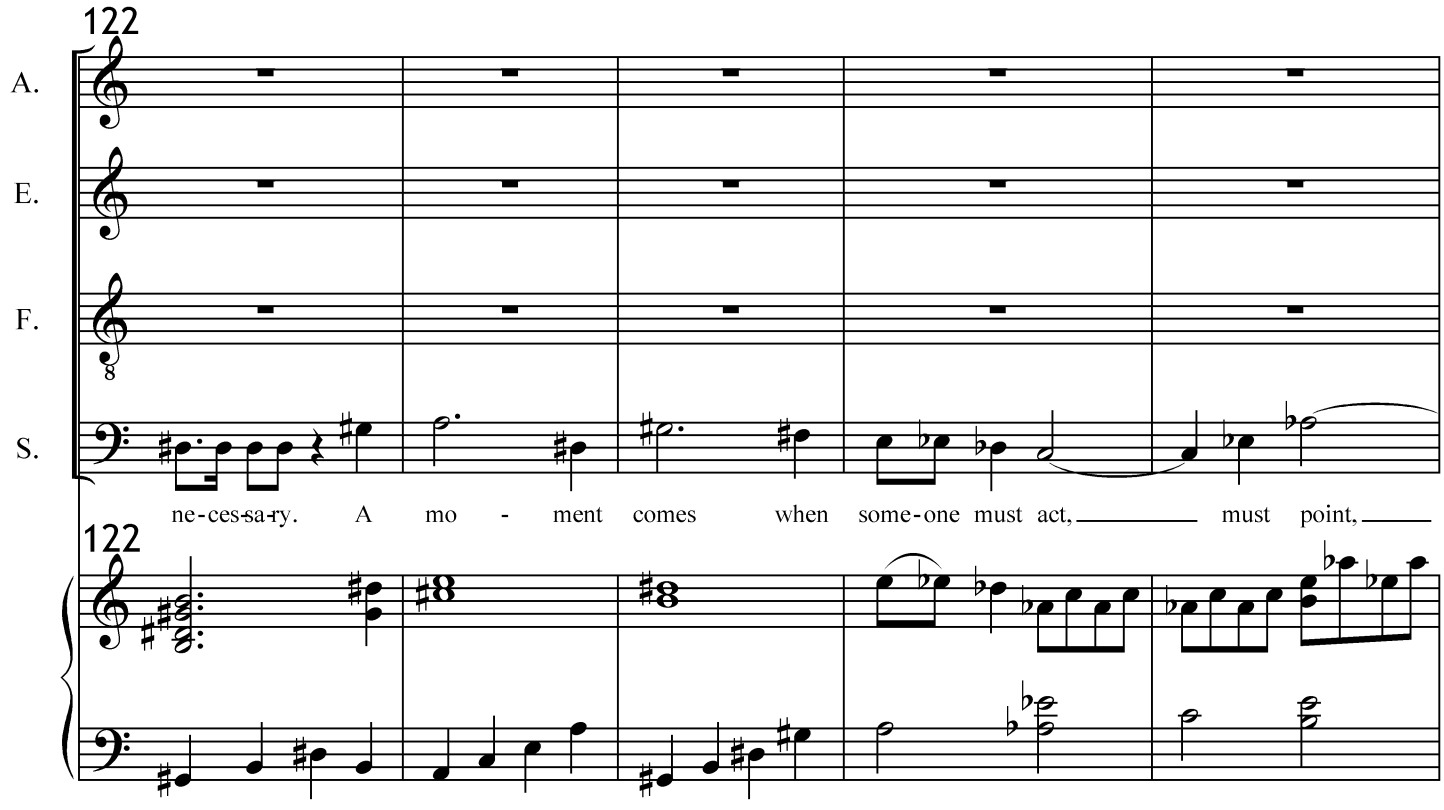

102
A.
E.
F.
S.
mf
It's not the mo - ney.
f
What is it then?
102
f

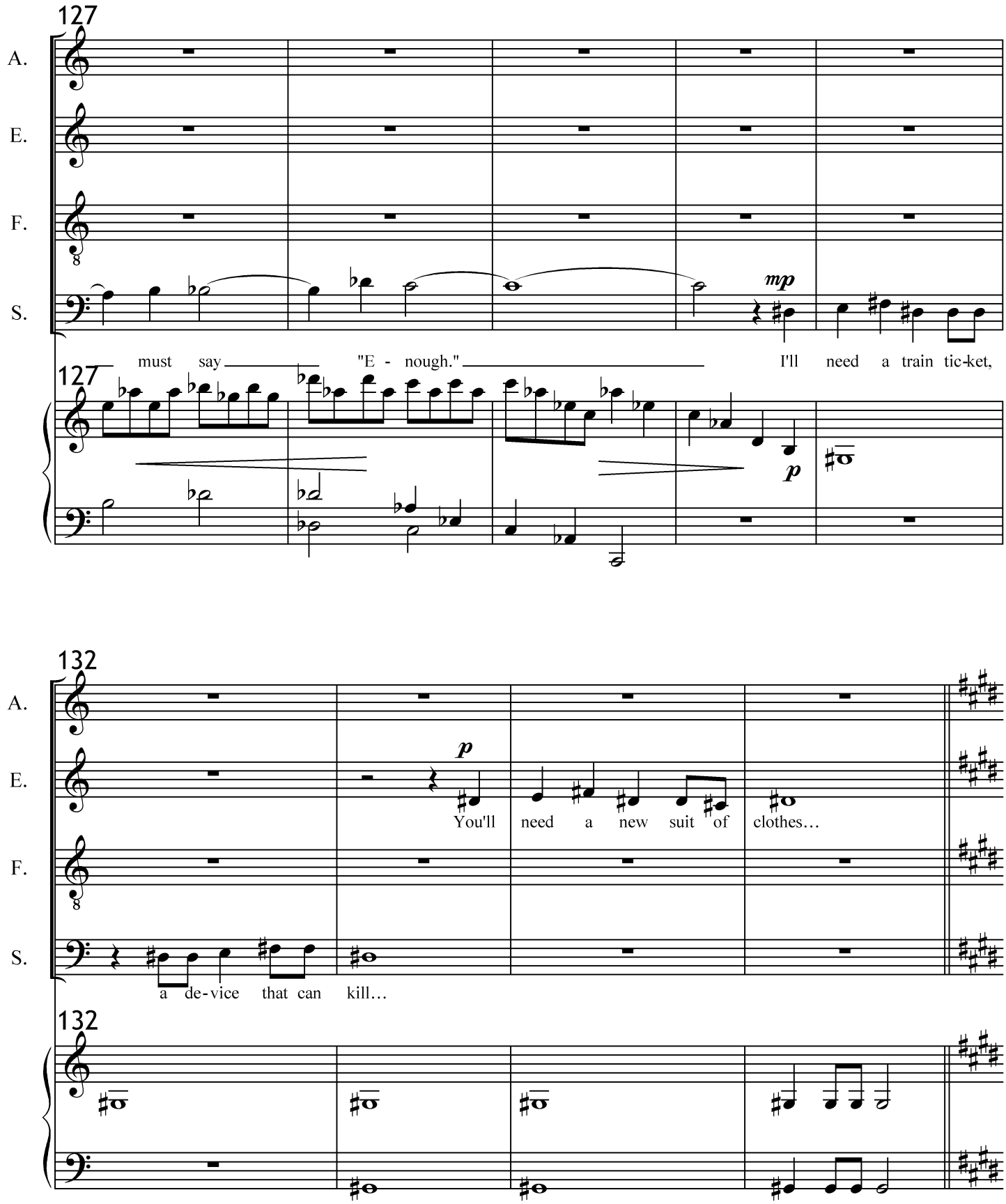
104
A.
E.
F.
S.
You want to say to hell with our com-rade-ship, to hell with our love?
104

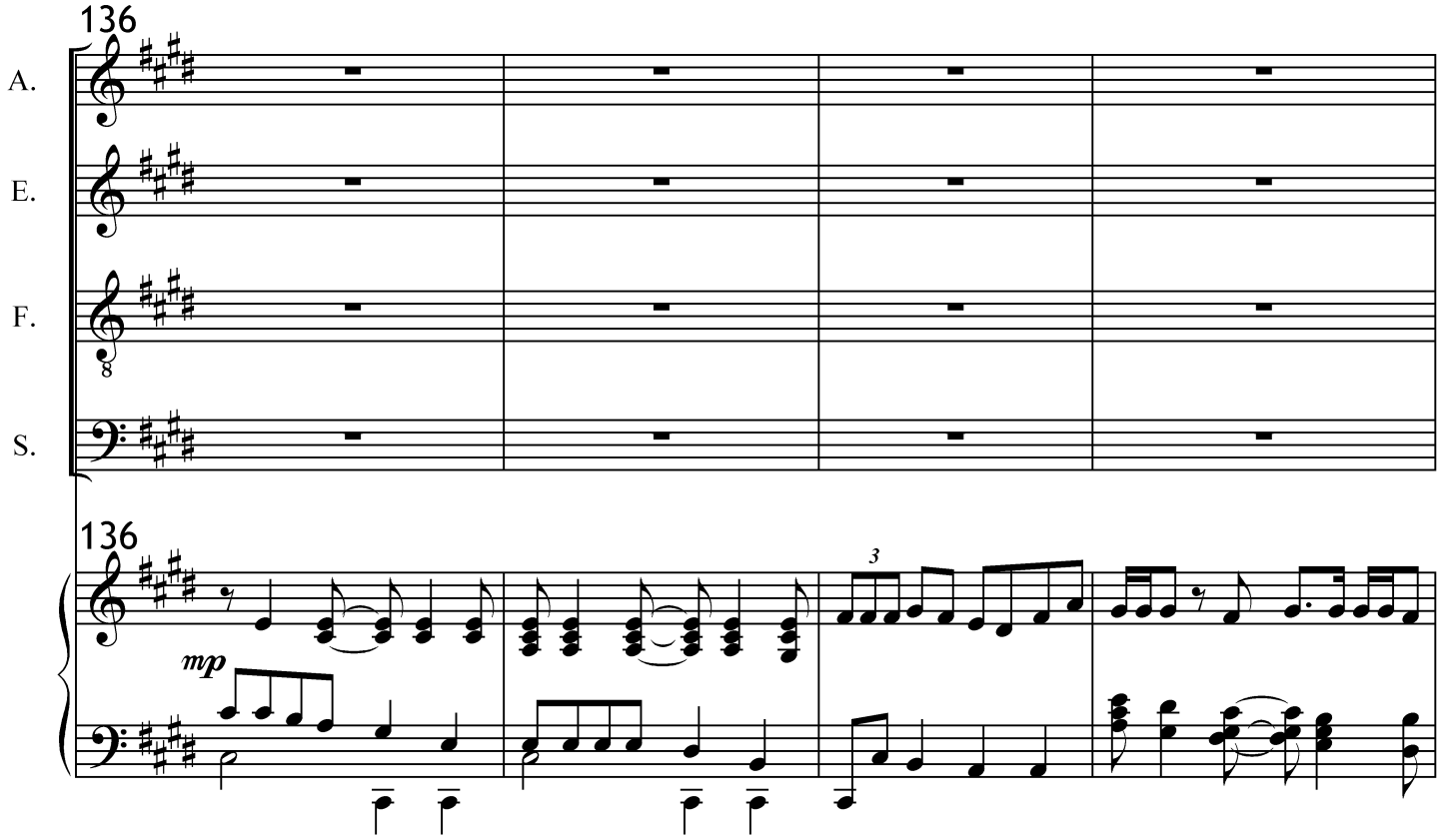

106
A.
E.
Is that it?
F.
S.
mf
When Frick is killed,
some- one must ex-plain why.
106
mf
109
A.
E.
F.
They will
say it a-ny-way.
S.
O-ther-wise they'll say it was a mad-man.
Em-ma could ex-plain it.
109

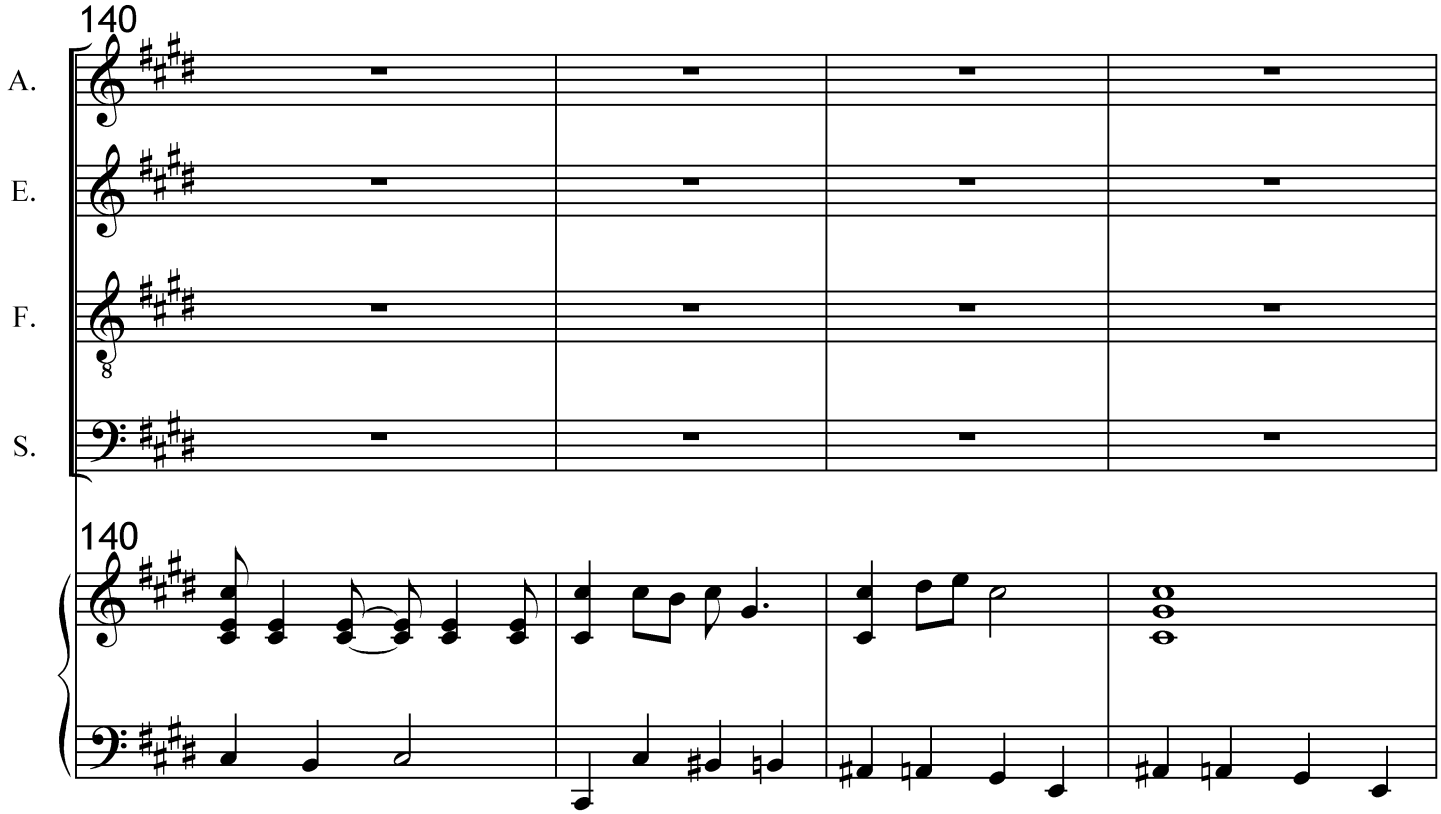

111
A.
E.
F.
S.
And I could help you.
We could do this to - ge - ther.
111
114
A.
E.
F.
S.
No Fe-dya. We don't have to sa - cr - ifice you too.
114

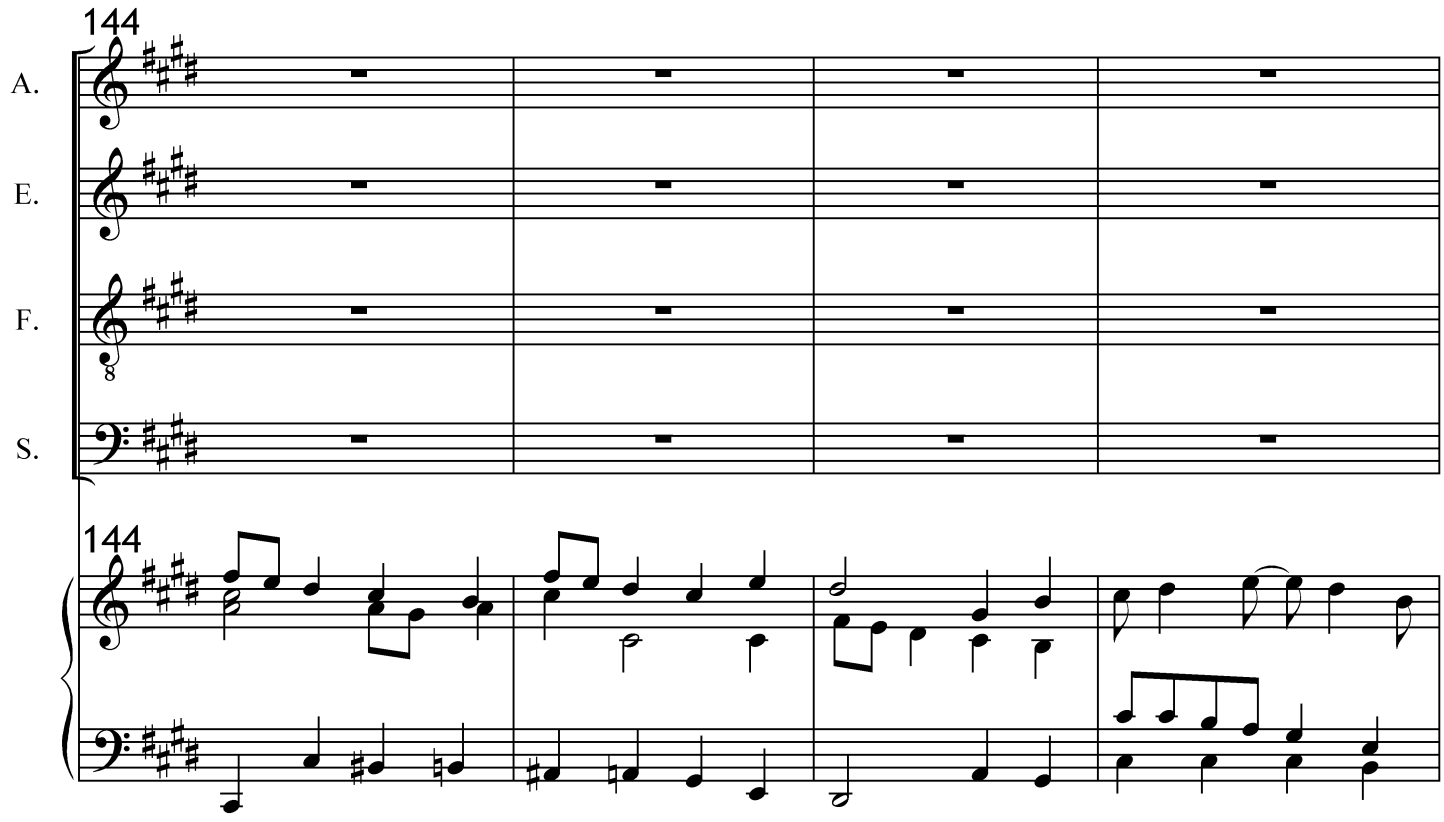

118
A.
E.
F.
S.
mf
Keep your voi- ces down.
mp
You know I am right. You know it's
118
ff
p

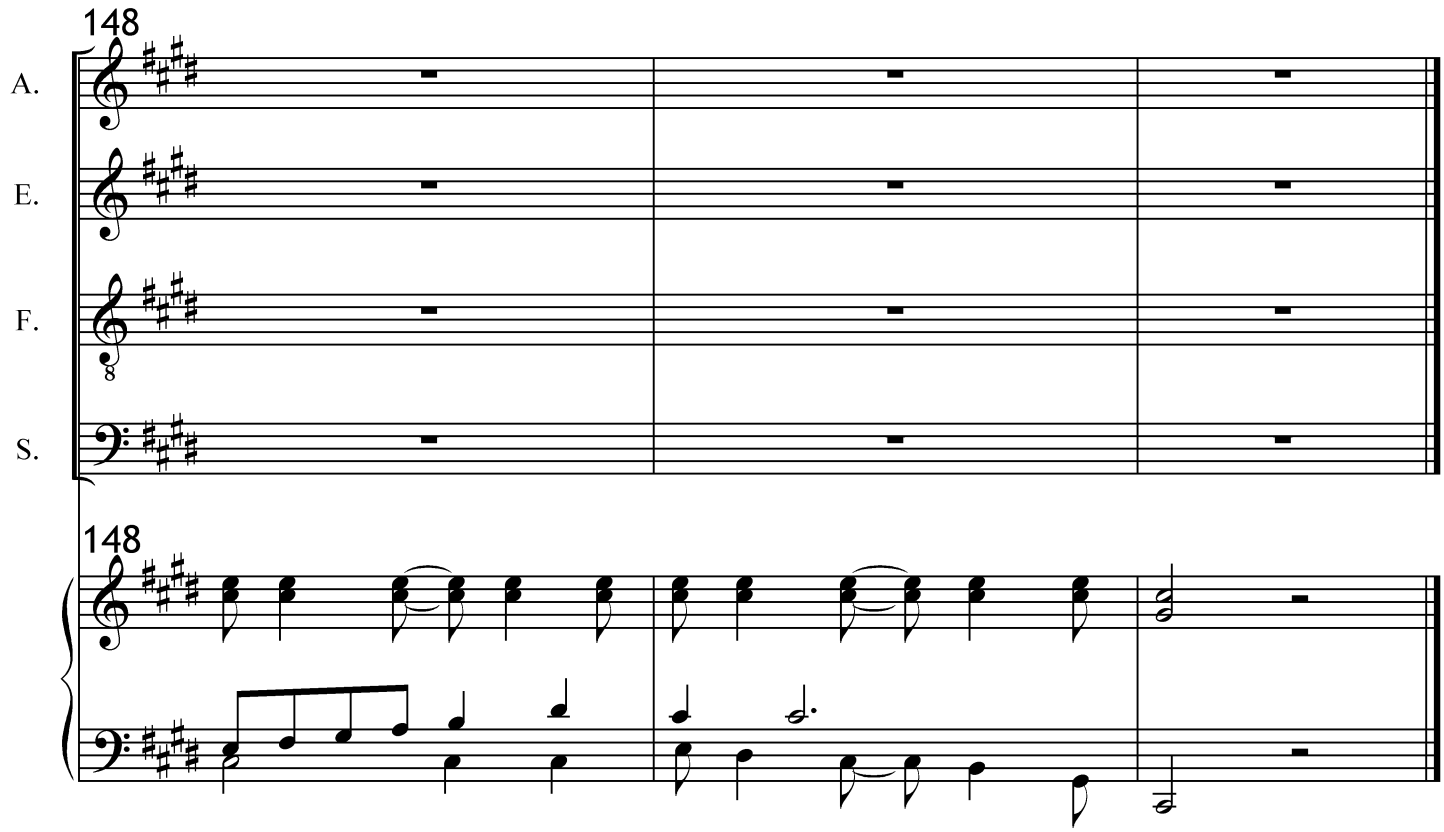

122
A.
E.
F.
S.
ne-ces-sa-ry. A mo - ment comes when some-one must act, must point,
122


127
A.
E.
F.
S.
mp
must say "E - nough." I'll need a train tic-ket,
127
p
132
A.
E.
F.
S.
p
You'll need a new suit of clothes…
a de-vice that can kill…
132


136
A.
E.
F.
S.
136
mp
3

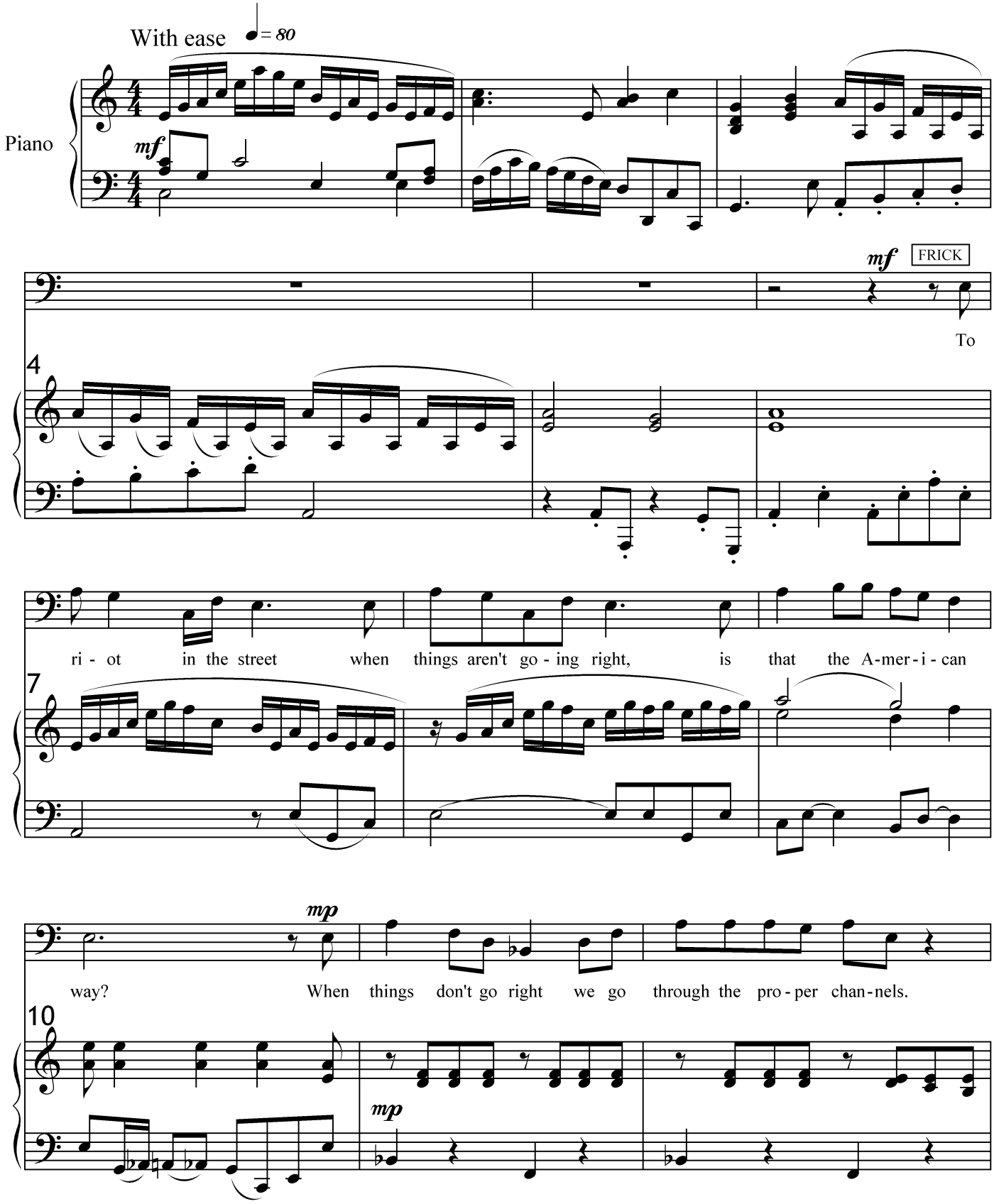

140
A.
E.
F.
S.
140

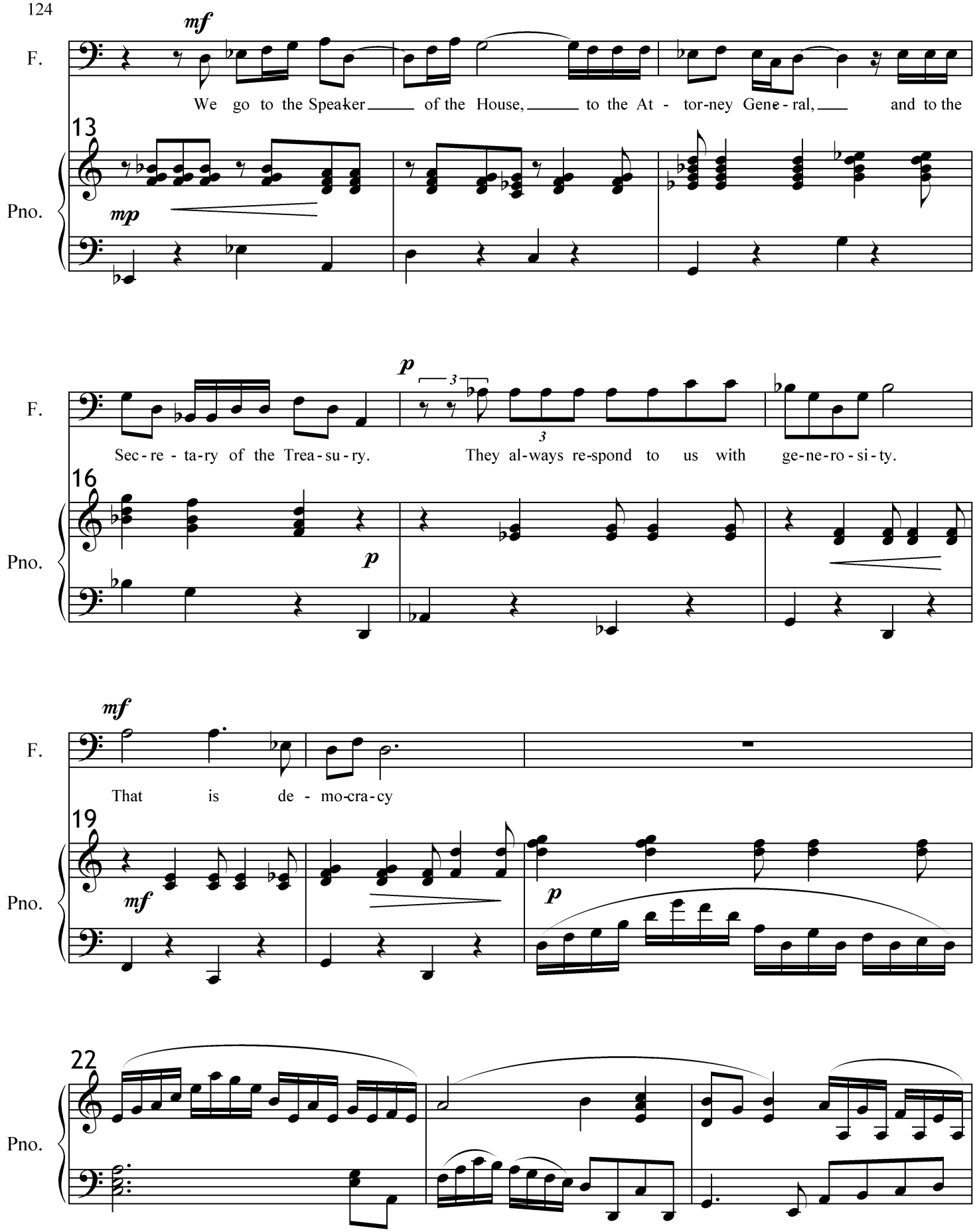

144
A.
E.
F.
S.
144

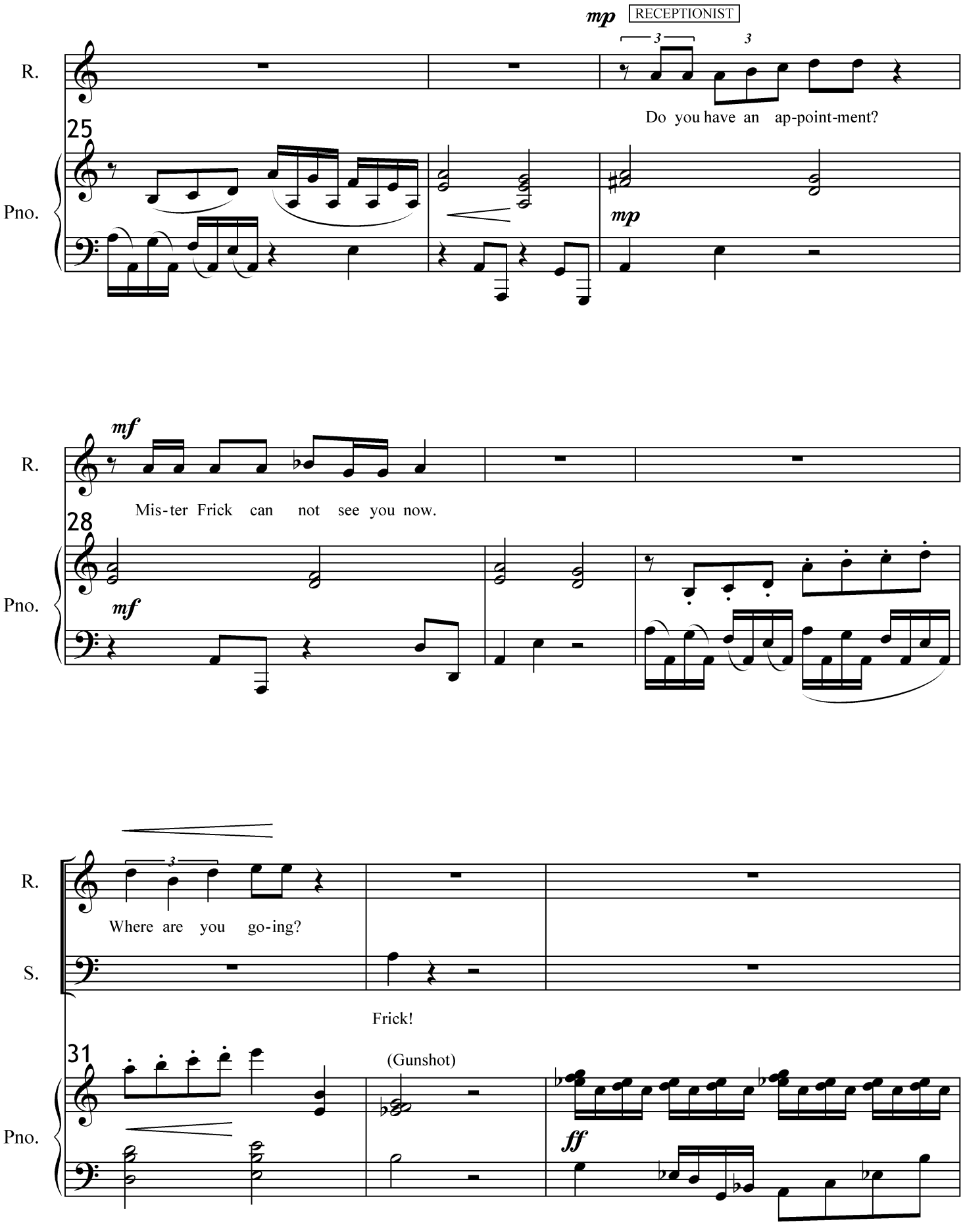

148
A.
E.
F.
S.
148

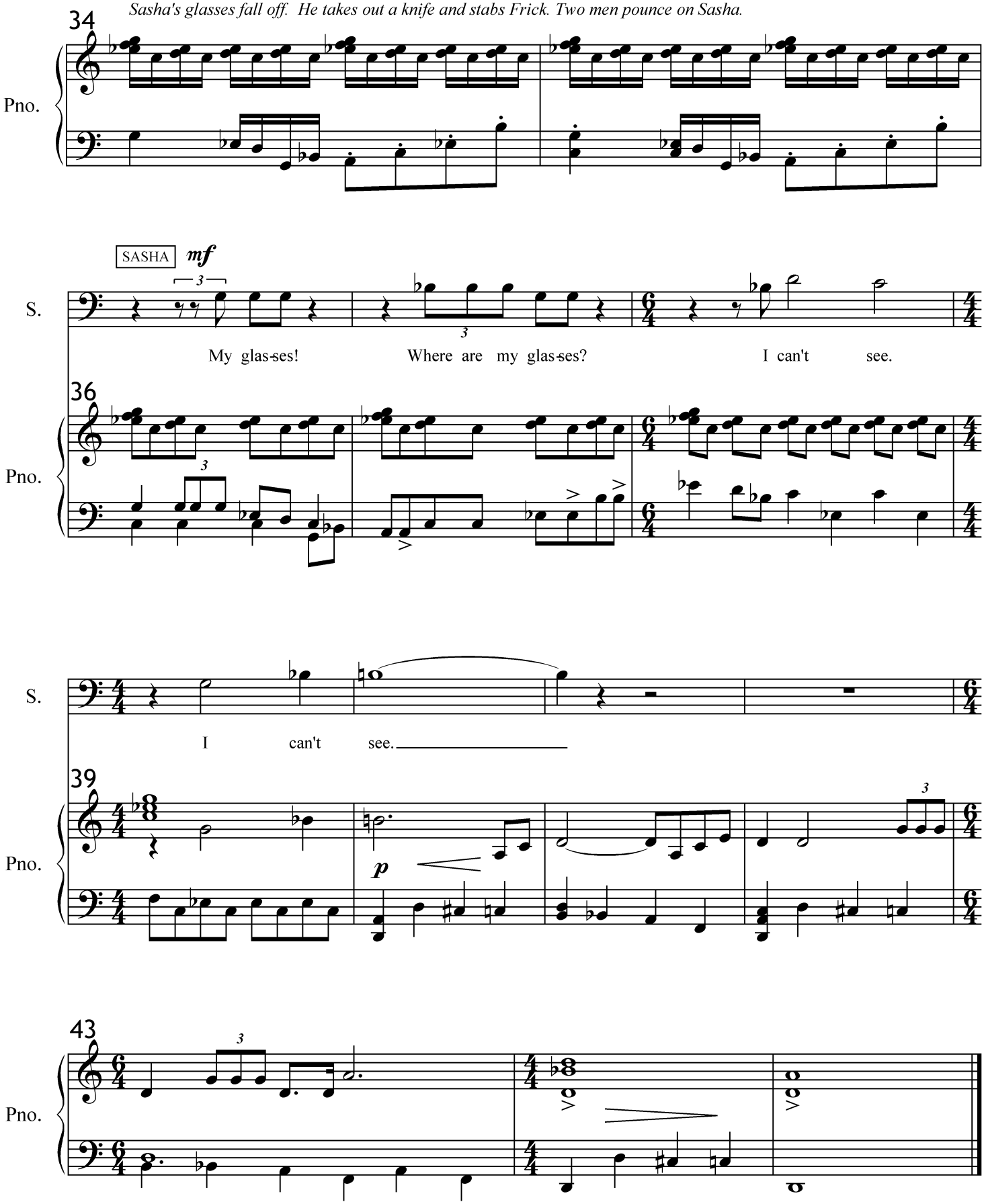
Act 1, Scene 9

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

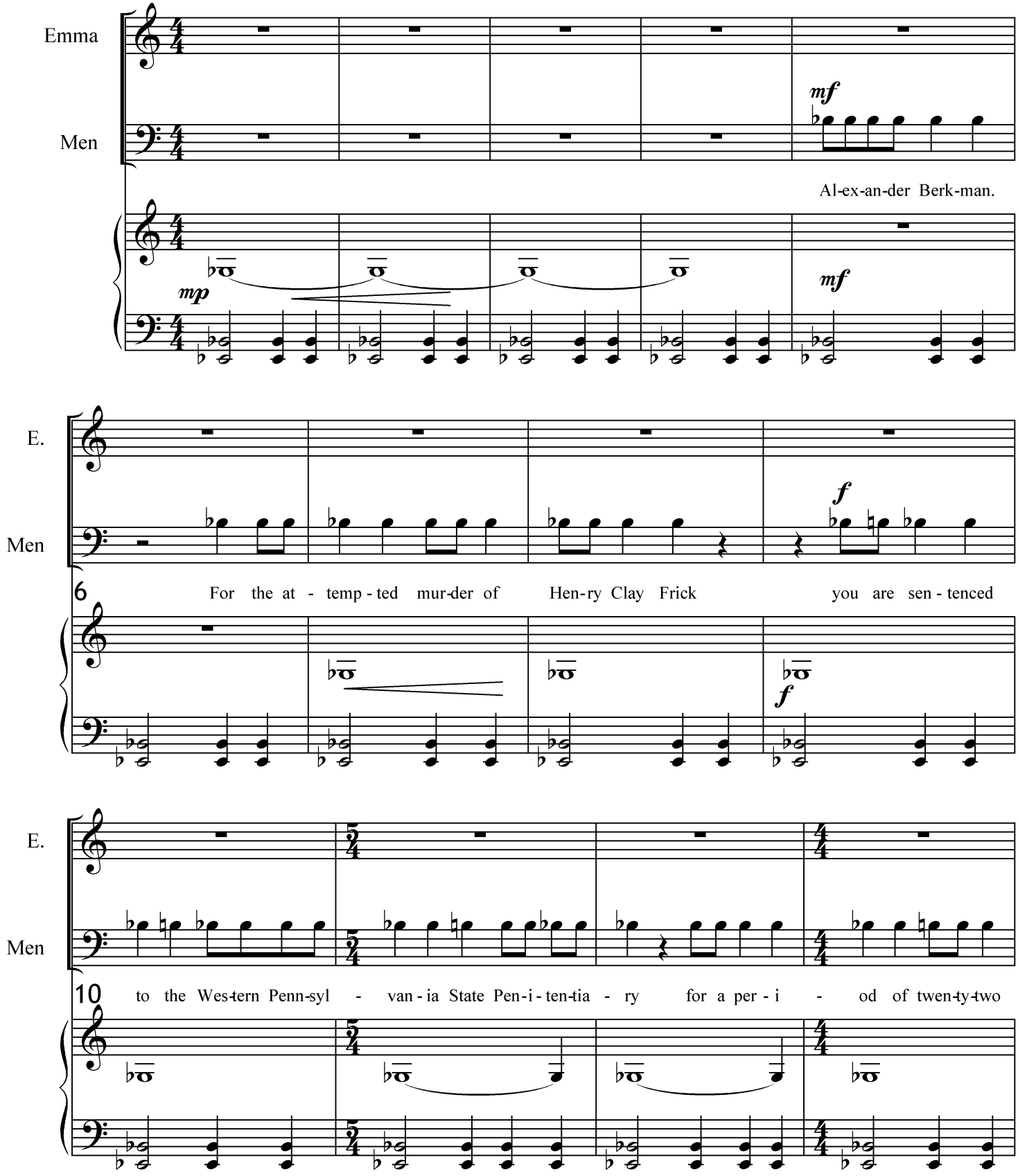


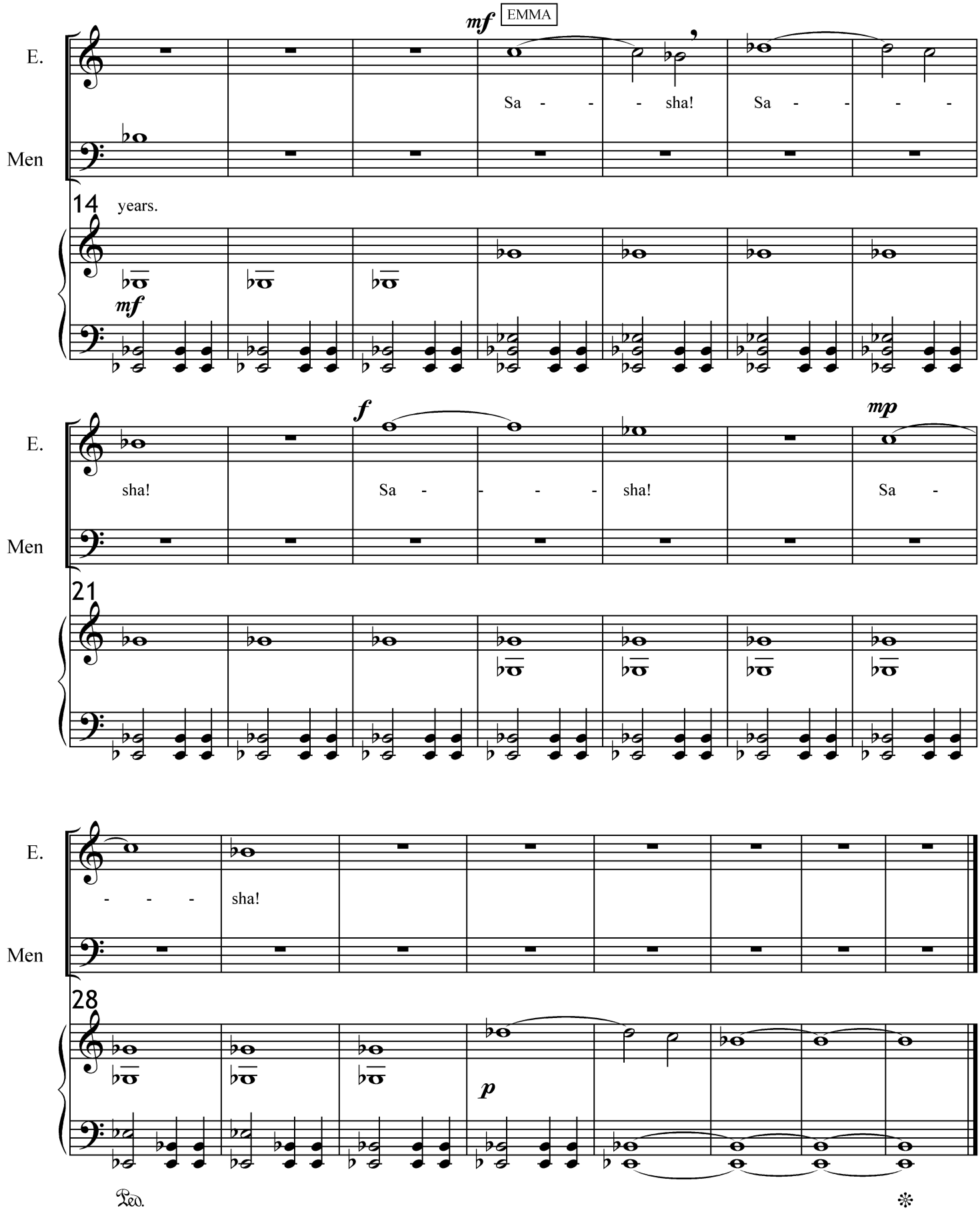

F.
mf
We go to the Speaker of the House, to the At - tor-ney Gene - ral, and to the
13
Pno.
mp
F.
p
3
Sec - re - ta-ry of the Trea - su - ry. They al-ways re-spond to us with ge-ne-ro - si - ty.
16
Pno.
p
F.
mf
That is de - mo-cra-cy
19
Pno.
mf
p
22
Pno.


mp
RECEPTIONIST
R.
Do you have an ap-point-ment?
25
Pno.
mp
mf
R.
Mis-ter Frick can not see you now.
28
Pno.
mf
R.
Where are you go-ing?
S.
Frick!
31
(Gunshot)
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




mf
EMMA
E.
Men
Sa - - - sha! Sa - - - -
14
years.
mf
f
mp
sha! Sa - - - - sha! Sa -
21
- - - sha!
28
p
Ped.
*
End of Act 1