

Inochka, Volodya & Me  
Act 1 Scene 1

Mark Dunbar

**Vivo =190** vamp if req.

The score is divided into two systems. The first system includes Piccolo, Flutes, Oboes, Clarinets in Bb, Bassoons, Horns in F, Trumpets in Bb, Trombone, Triangle, Bass Drum, Cymbals, Wood Block, Glockenspiel, Xylophone, Vibraphone, Piano, Inessa, Vladimir, and Alexander. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocalists Inessa, Vladimir, and Alexander have empty staves. The score features dynamic markings such as *mp*, *p*, *mf*, *pp*, and *con sord.* across various instruments. The tempo is marked **Vivo =190**.

13

Picc. *p* *mf*

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf*

Bsn. *p* *mf*

Hn. senza sord. *p* *mf*

Tpt. senza sord. *p* *mf*

Tbn. senza sord. *p* *mf*

Tri. (dry) *p* *mf*

B. D. *p* *mf*

Xyl. *p* *mf*

S. *p*  
when will they\_\_ they tell him? what will he\_\_ will he do?

A. *p*  
when will they\_\_ they tell him? what will he\_\_ will he do?

T. *p*  
when will they\_\_ they tell him? what will he\_\_ will he do?

Vin. I *pp* *mf*

Vin. II pizz. *mp* arco *pp* *mf*

Vla. pizz. *mp* arco *pp* *mf*

Vc. pizz. *mp* *pp* *mf*

Cb. pizz. *mp* *pp* *mf*

24

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *mf*

Bsn. *f* *p* *mf*

Hn. *f* *mf*

Tpt. *f* *mf*

Tbn. *f* *mf*

Tri. *mf*

B. D. *f* *mf* *f*

Glock. *p*

Xyl. *p* *mf* *f*

S. *mf* *f*  
when will they\_\_\_ they tell him? what will he\_\_\_ will he do? when will they\_\_\_ they tell him? what will he do?\_

A. *mf* *f*  
when will they\_\_\_ they tell him? what will he\_\_\_ will he do? when will they\_\_\_ they tell him? what will he do?\_

T. *mf* *f*  
when will they\_\_\_ they tell him? what will he\_\_\_ will he do? when will they\_\_\_ they tell him? what will he do?\_

Bar. *mf* *f*  
when will they\_\_\_ they tell him? what will he\_\_\_ will he do? when will they\_\_\_ they tell him? what will he do?\_

Vin. I *mp* *pizz.* *arco* *mf* *f*

Vin. II *mp* *pizz.* *arco* *mf* *f*

Vla. *mp* *pizz.* *arco* *mf* *f*

Vc. *mp* *mf* *f*

Cb. *mp* *mf* *f*



47

Ob. *mf p*

Hr. *pp*

Tbn. *pp*

Tri. *p*

B. D. *p*

Cym. *ppp mf ppp*

Glock. *p*

Vib. *p*

Pno.

IA. *mf*

VA. *mf* dear bro-ther we would speak of our love be-fore to - day but your long ab-sen-ces made us tar-dy na-ture now de - li - vers the nudges to...

AA. *mf* there there dry your eyes why should that up - set you? *pp*

S. *mp pp* she loves him!

A. *mp pp* she loves him! *mp pp* why should that up - set you?

T. *mp pp* she loves him! *mp pp* why should that up - set you?

Bar. *mp pp* she loves him! *mp pp* why should that up - set you?

Cb.

57

Fl. *Meno ♩=65*

Ob. *mf*

Cl. *A1 mp*

Bsn. *mf*

Hr. *A1 p mp*

B. D. *p*

Cym. *pp mf ppp*

Vib. *p*

Pno.

IA. *p mf* we fear you'll judge us harsh-ly harsh - ly oh pre-cious hus-band my one want was you from our child-hood rough and tum-ble to the four births of our brood your love a-lone I va-lued but now I love Vo - lo-dya

VA. *mp* bold - ness we fear you'll judge us harsh-ly

Vin. I *Meno ♩=65*

Vin. II *mp mf*

Vla. *mp*

Vc. *mp p*

Cb. *mp*

66 *poco rit.* . . . . . *A Tempo* ♩=70

Picc. *p*  
 Fl. *p*  
 Ob. *p*  
 Cl. *f*  
 Bsn. *p*  
 W.B. *p*  
 Glock. *p*  
 Xyl. *p*  
 Vib. *p*  
 Pno. *p*  
 IA *mp*  
 AA *mf*  
 Vin. I *mp*  
 Vin. II *pp*  
 Vla. *pp*  
 Vc. *pp*  
 Cb. *mp*

too what am I to do? must I cut my-self in two? for both of you...  
 your pain hurts me it's true my dear as you both I love yes it's clear  
 calm now take time let us talk oh sil-ly lit-tle doves!\_ for

*poco rit.* . . . . . *A Tempo* ♩=70

78 *poco accel.* . . . . . *Piu mosso* ♩=75

Fl. *mf*  
 Ob. *mf*  
 Cl. *mf*  
 Bsn. *mf*  
 Hn. *mf*  
 Tpt. *mf*  
 Tbn. *mf*  
 Cym. *p*  
 Glock. *mp*  
 Vib. *p*  
 Pno. *f*  
 AA *f*  
 Vin. I *mf*  
 Vin. II *mf*  
 Vla. *mf*  
 Vc. *mf*  
 Cb. *mf*

some time now I've reck-oned this con-fes-sion but come what may this friend-ship ne-ver ques-tion  
 give me your hands squeeze mine and see how warm that feels?\_ re-mem-ber In-och-ka what you said to me the night we

*poco accel.* . . . . . *Piu mosso* ♩=75

meno mosso ♩=70      Più mosso ♩=75      meno mosso ♩=70      poco più mosso ♩=75

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hr. *p*

Tpt. *mp*

Tbn. *p*

Tri. *mp*

B. D. *pp*

Cym. *ppp* → *mf*

W.B. *p*

Glock. *p* → *mf*

Vib. *mf*

Pno. *p*

IA *mp* → *pp*      *mf*      *p*      *mp*  
 you will set me set me free...      all the good that can be to de - light in it all      to make you hap - py!

VA *mf*      *mf*      *p*  
 what it means to love      all the good that can be to de - light in it all      to make you hap - py!

AA *mp*      *mf*      *p*      *mf*  
 were en - gaged? you will set me set me free... and you re - call our pledge what it means to love      to mar - vel in all the good that can be to de - light in it all      to make you hap - py!      so what is best for

S. *mf*      *p*      *mp*  
 all the good that can be to de - light in it all      to make you hap - py!

A. *mf*      *mp*      *p*  
 all the good that can be to de - light in it all      to make you hap - py!

T. *mf*      *p*  
 all the good that can be to de - light in it all      to make you hap - py!

Bar. *mf*      *p*  
 all the good that can be to de - light in it all      to make you hap - py!

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pizz*      *p*

Cb. *p*

Picc. *p*  
 Fl. *mf* *mp*  
 Ob. *mf* *mp*  
 Cl.  
 Bsn.  
 Hn.  
 Tpt.  
 Tbn.  
 B. D.  
 Cym. *ppp* *ppp*  
 Xyl. *p*  
 Vln. II  
 Pno.  
 AA *mf* *mp*  
 you In-och-ka will al-ways bring me joy but you must de-cide what is best for you and as for you my be-lov-ed bro-ther I say with-out fear or fa-vour bet-ter by far a head-strong bro-ther  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.



114 rit. . . . . Piu mosso ♩=80

Picc. *mf*

Ob. *mf* *mf* *mp*

Cl. *mf*

Bsn. *mf*

Hr. *mp*

B. D. *mp*

Cym. *mf* *ppp*

W.B. *p* *mp*

Vib. *mp* *p*

Pno.

IA *p*  
than a tot - al stran-ger!

VA *p*  
than a tot - al stran-ger! *f*  
or not T. B.?

AA (spoken) *f*  
than a tot - al stran-ger than a tot - al stran-ger! T. B.?

S. *p*  
than a tot - al stran-ger!

A. *p*  
than a tot - al stran-ger!

T. *p*  
than a tot - al stran-ger!

Bar. *p*  
than a tot - al stran-ger!

Vin. I rit. . . . . nat. Piu mosso ♩=80 *mp*

Vin. II *mp* nat.

Vla. *mp* nat.

Vc. *mp* arco

Cb. *mp*

123 **Stringendo ♩=85** **A tempo ♩=70** **Attacca**

Picc. *f* *mp* *pp*

Fl. *mf* *f* *mp* *pp*

Ob. *mf* *f* *mp* *p* *A1*

Cl. *mf* *f* *mp* *p*

Bsn. *f* *mf* *mp* *pp*

Hr. *mf* *f*

Tpt. *mf* *f* *senza sord.*

Tbn. *mf* *f*

B. D. *mf*

Cym. *ppp* *mf* *ppp*

W.B. *mp* *mf*

Glock. *mf* *p*

Vib. *p*

Prno. *mf*

IA *That is the question!* (spoken) *Sasha darling... you know the child is Volodya's?*

VA *Das ist hier die Frage!*

AA *Telle est la question!*

**Stringendo ♩=85** **A tempo ♩=70**

Vin. I *pizz.* *mf* *arco* *f* *p*

Vin. II *pizz.* *mf* *arco* *f* *p*

Vla. *pizz.* *mf* *arco* *f* *p*

Vc. *pizz.* *mf* *arco* *f* *p*

Cb. *mf* *p*