

Inochka, Volodya & Me

Act 2 Scene 9

Mark Dunbar

Andante con moto ♩=66

(repeat if req.)

The score is arranged in systems for various instruments and voices. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo is marked 'Andante con moto' with a metronome marking of ♩=66. A repeat sign is placed at the end of the first system.

Flutes
Oboes
Clarinets in B♭
Bassoons
Horns in F
Trumpets in B♭
Trombone
Timpani
Cymbals
Castanets
Maracas
Glockenspiel
Marimba
Vibraphone
Piano
p
sf
Inessa
Nadya
mf
ah In-och-ka you play su-perb-ly look Ma-ma smiles at you
Lenin
Violin I
Violin II
Viola
Violoncello
pizz.
mp
Contrabass

12 **Piu mosso** ♩=78

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Pno. *p*

IA

NK her soul is rich we can but as -
too she loves you oh so dear-ly that at times I won-der if you're not her favour-ite re-vo-lu-tion-ary

Vc. **Piu mosso** ♩=78

18

Fl. *mp*

Ob.

Cl.

Bsn.

IA

NK

Vc. *pizz.* *mp*

pire and of her faith in me I ne-ver ti re but for a com-rade loyal and true - blue there's no-one my Nad-ya com-pares with

24 **Piu mosso** ♩=84

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mp* con sord.

Tpt. *mp*

IA

NK you!
come on Ma-ma to bed with you!

VL *mf*

Vla. *pizz.* **Piu mosso** ♩=84

Cb. *mp*

ah Bee-tho-ven's Ap-pas-sio-na - ta there's no mu-sic that is grea-ter it makes me think with pride it's true

Fl. *mf*

Ob.

Cl.

Bsn. *p*

Hn. *mp*

Tpt. *p*

Tbn. *mp* *p*

VL
 what mar-velous things we hu-mans do! but I won't hear mu-sic too of-ten you see it makes me want to ut-ter soft stu-pi-di-ties or

Vla. *p*

Cb. *p*

molto rit.



A Tempo ♩=84

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Tbn. *p*

Cym.

Pno. *mp* *p*

VL
 stroke those heads that make such beau-ty when we're gro-vel-ling in this gut-ter but you must not stroke a stran-ger's head you

Vla. *p* arco

Vc. *mf*

Cb. *p*

34 **Meno mosso** ♩=66

Fl. *mp* *mf* *mp*

Ob. *mf* *mp*

Cl. *mp* *mf* *mp*

Bsn. *mf* *mp*

Hn. *mf*

Tpt. *mp*

Tbn. *mf*

Cym. *mf*

Pno. *mf*

VL. *f* *mf* *dolce* *mp*

have to hit them where it hurts in-stead coz you might just get your hand bit-ten off so don't be soft keep a stone in your sling and trust no-one that's the thing

Vla. *mf* *f*

Cb. *mp*

40 **Moderato** ♩=100

G.P.

Fl. *mp*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Mrcs.

Mar. *mp* *mf*

IA. *mf*

VL. (spoken) Still our ideal is not to use force... *mf* ...amid such incompetence. we were think-ing

Vla. **Moderato** ♩=100 (pizz.) *p*

Cb. *mp*

50 5

Cl. *mp*

Bsn. *mp*

Mrcs.

Mar.

IA
of start - ing _____ a jour-nal my dear one with a fe-male fo - cus

NK
mf
aimed at all the work-ers that Prav - da _____ seems not to hear_

Vln. II
pizz.
p

Vla.

Cb.



57

Fl. *mp*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Mrcs.
p _____ *mf*

Mar.

IA
mf so I spoke with Al-ex - an - der he will still bank-roll your Prav-da but ex-tra cash he sends so we can make a start-er

NK
p _____ *f*
so we can make a start-er

Vln. II

Cb.

65

Fl.

Cl.

Mrcs.

Mar.

NK.

Vln. I

Vln. II

Cb.

mp

mf

p

mp

arco

mp

mp

it's use-ful Vo-lo - dya you'll a-gree for the cause now that fe-male la - bor is of-ten half a fac-to-ry's work - force



73

Fl.

Ob.

Cl.

Mrcs.

Mar.

IA.

NK.

Cb.

mp

mf

mf

f

f

Kol - lon - tai points out that wo - men us wo - men can make sub-lime com-rades and our gui-dance could turn girls in - to

turn girls in - to

78 rit. **Meno** ♩=90

Fl. *mp*

Cl.

Tpt.

Cym. *mf* *f* *p*

Mrcs. *p*

Mar. *mp*

Vib. (fan off) *p*

IA *mf*
Len-in's fea-thered fire-brands! look how far look how far we have come__ re-call that back-ward pea-sant cus - tom__

NK *mf*
Len-in's fea-thered fire-brands! look how far look how far we have come__ re-call that back-ward pea-sant cus - tom

rit. **Meno** ♩=90

Vln. I *mp*

Vln. II *mp*

Vla. arco *mp*

Vc. pizz. *mf*

Cb. *mf*

83

Fl. *f* *accel.*

Ob. *f*

Cl. *f*

Cym. $\frac{4}{4}$ $\frac{3}{4}$

Mrcs. $\frac{4}{4}$ $\frac{3}{4}$

Mar.

Vib.

IA
when young men went to war... their brides bea-ten half-dead forced to share their bed in with their vod-ka soaked fa-thers-in-law!...

NK
when young men went to war... their brides bea-ten half-dead forced to share their bed stead with their vod-ka soaked fa-thers-in-law!...

Vln. I *mp* *accel.*

Vln. II

Vla.

Vc. *mp*

Cb.

89

Fl. *p*

Ob. *f* *p*

Cl. *p*

Bsn. *f*

Mar. *mp*

Vib. *p* *mp*

IA *mp*
so to join our van - guard par - ty we must break that chain of sor - row the dou - ble shift work - er mo - ther

NK *mp*
so to join our van - guard par - ty we must break that chain of sor - row the dou - ble shift work - er mo - ther

Vla. *pizz.* *mp* **Piu ♩=95**

Vc. *mp*

Cb. *mp*



95

Ob. *mp* *pp*

Cl. *p* *pp*

Mar. *p*

IA *pp*
give girls a bet - ter to - mor - row

NK *pp*
give girls a bet - ter to - mor - row

VL *mp*
yes why not ab - so - lu - tely it just might be use - ful

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *arco* *p*

Cb. *p*

104

Fl. *mf*

Ob. *mf*

Hn. *pp*

Vl. *mf* *mp*

but re-mem-ber just what Marx con-tends the bonds of sex will on-ly ev-er end with the smash-ing of the bour-geoi-sie all else is win-dow

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb.

Ob.

Hn.

Tbn.

Mrcs.

Mar.

Vib.

Pno.

IA
I will write a book one day a - bout love's joy and Rus-sian wom-en

And Marx knows,
we wouldn't want that!

NK

Anything else smacks...bourgeois hoax!

VL
dres-sing so you see

Vln. I

Vln. II

Vla.

Vc.

Hn. *mp*
 Tbn. *mp*
 Mrcs.
 Mar.
 Vib.
 Pno.
 IA
 in the light of com-mu - ni - sm fu-tures full of love and pas-sion how might our lives be? rid of the bonds of mar-riage when a
 Vln. I *mf*
 Vln. II *mf*
 Vla. *mf*
 Vc. *mf*
 Cb. *arco* *mf*

Piu mosso ♩=80

rit.

Fl. *f* *mp* *f*

Ob. *mp* *mf* *mp* *f*

Cl. *mf* *mp* *f*

Bsn. *mp* *f*

Hn. *mf* *p* *f*

Tpt. senza sord. *f*

Tbn. *f*

NK
new Wo - men's Wor - ker is - sue num - ber one!

VL *f* *mp* *f*
oh what drea - mers you two are now and the cause it needs sweet drea - mers to a - dorn and mop the sche - mer's

Piu mosso ♩=80

rit.

Vln. I *f* *f*

Vln. II *f* *f*

Vla. *f* *f*

Vc. *f*

Cb. pizz. *f*

129 . . . piu mosso ♩=85

Fl. *mp* *mf*

Ob. *mp*

Cl. *mf*

Bsn. *mf* *mp*

Hn. *pp* *p*

Tpt.

Tbn.

Timp. *mf*

Cast. *mp*

Mrcs. *pp*

Vl. *mf* *mp*
 brow but chop chop let's hur-ry for there's work there's work to be done a mile high pile of files to be co-pied Lam-prey ev-ery one and you know my fine

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *pizz.* *mp*

Cb. arco *mp* *pizz.* *mp*

135 **Meno mosso** ♩=80

Fl. *f*

Bsn.

Hn. *f* *p*

Mrcs.

IA *p*
can you

NK *p*
can you

VL *f* *p*
friend dream-ing theo-ries makes you late at do-ing what you're good at your trans - la-tions are first rate can you

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. arco *p*

Cb. *p*

Meno mosso ♩=80

rit.

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *mf*

Tpt. *f*

Tbn. *f*

Glock. *p* *pp*

Vib. *pp*

IA *f*
see how fine we are as three Na - dya In - na and

NK *f*
see how fine we are as three Na - dya In - na and *p*

VL *mf* *f*
see? can you see just how fine we are as three but please just leave those theo-ries to me Na - dya In - na and me

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *f*

Cb. *mf* *f*