

Inochka, Volodya & Me
Act 3 Scene 3

Mark Dunbar

Bucolic ♩.=50

The musical score is arranged in two systems. The first system includes Flutes, Oboes, Clarinets in B \flat , Bassoons, Horns in F, Trumpets in B \flat , Trombone, Bongos, Marimba, Vibraphone, Piano, Inessa, Nadya, and Lenin. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 6/8 time with a tempo of ♩.=50. The key signature has three sharps (F#, C#, G#). The Piano part features a prominent accompaniment of eighth notes in the right hand and a bass line in the left hand. The Oboes and Clarinets in B \flat have melodic lines, with the Clarinets in B \flat playing a rhythmic pattern. The Violoncello and Contrabass parts are marked *pizz.* and *mp*. The vocal parts for Inessa, Nadya, and Lenin are currently silent.

7

Fl. *f* *mf*

Ob. *f*

Cl. *mf*

Bsn. *mf*

Tpt. *mf* con sord.

Mar. *mp*

Vib.

Pno. *mf*

Vc. *mf*

Cb. *mf*



13

Fl. *mf*

Ob. *mf*

Cl. *mp*

Bsn. *mp*

Tpt. *mp*

Bongos *p*

Mar. *p*

Vib.

Pno. *mf*

IA *mf*

Vc.

Cb.

you should have seen his face grow

18

Cl.

Bsn.

Tpt.

Bongos

IA
dark when I called him a skirt - chas - ing shark! skirt chas - ing shark and a fris - ky old fart!

NK
In - och - ka you did - n't? that

22

Cl.

Bsn.

Tpt.

Bongos

IA
mf that old stiff *Plek - han - ov!* *f* ha ha ha ha ha *f* ha ha ha ha ha

NK
mf old stiff *Plek - han - ov!* that old stiff *Plek - han - ov!* ha ha ha ha ha ha ha ha ha ha ha

VL
mf that old stiff *Plek - han - ov!* ha ha ha ha ha ha ha ha ha ha

25 **poco rit.** **Meno ♩=45**

Cl.

Bsn.

Hn.

Tpt.

Bongos

IA
ha

NK
ha

VL
mf ha to the par - ty you ren - dered a great ser - vice and I thank you for your

poco rit. **Meno ♩=45**

Vln. I

Vln. II

Vla.

Vc.

Cb.

29

Fl.

Cl.

Hn.

VL

tim-ely ir-on willed pur-pose you han-dled it bet-ter than I could have done I would have ex-plo-ded like a red hot gun called them all

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

f

33

Fl.

Ob.

Cl.

Hn.

Tpt.

Mar.

Vib.

IA

NK

VL

dann scoun-drels each and ev-ery one!

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

pp

mp

p

mp

mp

mp

steely ser-vice poise and pur-pose steely ser-vice poise and pur-pose

steely ser-vice poise and pur-pose steely ser-vice poise and pur-pose

38

Ob.

Cl.

Tpt.

Tbn. *con sord.*

Mar.

Vib.

IA

NK

VL

Vc.

Cb.

mp

ste - ly ser - vice poise and pur - pose

ste - ly ser - vice poise and pur - pose

ste - ly ser - vice poise and pur - pose for the Bol-she-vik cause you did great ser-vice but now war rants and raves it's just a smudge on

mf

mp



42

Fl.

Ob.

Cl.

Mar.

Pno.

IA

NK

VL

Via.

Vc.

Cb.

f

mf

mf

mp

mf

mf

mf

mf

mf

mf

mf

mf

in moth-er Rus- sia...

in moth-er Rus- sia...

his- tory's page now for- got- ten trash as in we ush- er re - vo - lu - tion in moth- er Rus- sia...

pizz.

mf

mf

mf

45

Fl.

Ob.

Cl. *mf*

Bsn. *mf*

Tpt. *mf*

Mar.

Pno.

IA *f*
as in we ush-er in mo-ther Rus-sia the re-vo-lu-tion the great so-lu-tion for-get that con-ference it's all just non-sense

NK *f*
as in we ush-er in mo-ther Rus-sia the re-vo-lu-tion the great so-lu-tion for-get that con-ference it's all just non-sense

VL *f*
as in we ush-er in mo-ther Rus-sia the re-vo-lu-tion the great so-lu-tion for-get that con-ference it's all just non-sense

Via.

Vc.

Cb.

48

Fl. *mf*

Ob. *mf*

Cl.

Bsn.

Tpt.

Mar.

Pno.

IA
but now our pur- pose and stee- ly firm- ness is for mo- ther Rus- sia's vic- to- ry!

NK
but now our pur- pose and stee- ly firm- ness is for mo- ther Rus- sia's vic- to- ry!

VL
8
but now our pur- pose and stee- ly firm- ness is for mo- ther Rus- sia's vic- to- ry!

Vla.

Vc.

Cb.

52 cheers

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f*

Bsn. *f*

Hn. *f* con sord.

Tpt. *f* (con sord.)

Tbn. *f* (con sord.)

Mar. *f*

Pno. *f*

VL *To the coming revolution!*

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *f* arco *mf* pizz.

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

Cb. *f* arco *mf* pizz. *f*

56

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Mar.

Pno.

IA

Vln. I *arco*

Vln. II *arco*

Vla. *arco*

Vc.

Cb.

Detailed description: This page of a musical score covers measures 56, 57, and 58. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and brass section (Trombone) are marked *mf*. The strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) and Percussion (Maracas, Piano) are also present. The Viola part includes the instruction *arco*. The score is written in a key signature of two flats and a 4/4 time signature.

59

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Bongos
Mar.
Pno.
IA
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

pizz.

Detailed description: This page of a musical score covers measures 59, 60, and 61. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section includes Bongos and Maracas (Mar.). The piano (Pno.) part is shown in grand staff notation. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 59 shows the woodwinds and strings playing a melodic line, while the brass and percussion provide harmonic support. Measure 60 features a complex rhythmic pattern in the woodwinds and brass, with the piano playing a dense texture. Measure 61 concludes the section with a final chord and a dynamic marking of *f* for the maracas. The score includes various musical notations such as slurs, ties, and dynamic markings.