

*Memoirs of*

**ULIANA ROONEY**

*Libretto by*

**Sonya Friedman**

*Music by*

**Vivian Fine**

*Piano score*

## Cast

Uliana Rooney	soprano
Narrator, KEEK	baritone
Uliana's husbands	baritone
Chorus	2 female voices

## Combo

Flute, interch. with piccolo  
Clarinet in B flat, interch. with bass clarinet  
Violin  
Cello  
Double Bass  
Piano  
Percussion (one player)  
suspended cymbal  
vibraphone  
timpani  
chimes  
wood blocks  
xylophone  
sand blocks  
flex-a-tone  
ratchet  
toto-toms  
glockenspiel  
triangle  
tambourine  
gong

1. Uliana, Narrator, Combo, Film

*Allegro moderato* ♩ = 72

Fl.

*pno.*

*p*

*+ pizz.*

*mf*

*p*

Detailed description: This system contains the first four measures of the piece. It features a piano accompaniment in the left hand and a flute part in the right hand. The tempo is marked 'Allegro moderato' with a quarter note equal to 72 beats per minute. The piano part begins with a piano (*p*) dynamic and includes a pizzicato (*+ pizz.*) instruction. The flute part enters in the second measure with a mezzo-forte (*mf*) dynamic. The piano part returns to piano (*p*) in the fourth measure.

5

*cl. vln.*

*mf*

*pno.*

Detailed description: This system contains measures 5 through 8. The piano accompaniment continues in the left hand. The right hand part is for a clarinet or violin (*cl. vln.*) and begins in measure 5 with a mezzo-forte (*mf*) dynamic. The piano part has a piano (*pno.*) dynamic in measure 8. There are 3/4 time signature changes in measures 6 and 7.

Uliana

The music of my childhood was the fierce

Detailed description: This system shows the vocal line for the character Uliana. The lyrics are 'The music of my childhood was the fierce'. The music is written in a single staff with a treble clef and a common time signature.

10

*poco f*

*sim.*

*mf*

*cl. vln.*

*pno.*

Detailed description: This system contains measures 10 through 13. The piano accompaniment in the left hand starts with a piano-forte (*poco f*) dynamic and includes a sforzando (*sim.*) instruction. The right hand part, for clarinet or violin (*cl. vln.*), begins in measure 10 with a mezzo-forte (*mf*) dynamic. The piano part returns to piano (*pno.*) in measure 13. There are 3/4 time signature changes in measures 11 and 12.

rit. *Meno mosso* ♩ = 52

*Uliana* Kansas wind as it twisted and blew

*mf* *doloroso*

*And* songs

(15)

rit. *Meno mosso* ♩ = 52

*mf* *espr.*

Vc. *mp*  
Bs.

♩ = 72

*Uliana*

of the old world and the new.

(20)

♩ = 72

*f* *p*  
*pno.* + *Timp.*

Vc. + Bs.  
(pattern continues)

(belt it out)

*Uliana*

God, God sent a

(25)

*f* *mf*

*Uliana*

plague of locusts, of locusts,

30

*tutti*

*poco f* *f*

*sim.*

*Uliana*

and the Pharaoh let my people go

35

*pno.* *f* *p*

(+ timp)

(stacc. sempre) (stacc)

Meno mosso ♩. = 48

*Narrator*

They crossed the Red Sea toward the Prom

40 Meno mosso ♩. = 48

+pizz. Vc, Bs.

mf



*Uliana*

optional for visual cue  
Allegro  
♩ = 72

their future the same. Why had they wandered so far? \_\_\_\_\_

*Narr.*

*mf*

Their past was all pain, their future the same. Why had they wandered so far? \_\_\_\_\_

59

*picc.*  
*mf*

Allegro  
♩ = 72

*PRO Vc, Bs.*

*Uliana*

*f*

Sud-den-ly a great storm wind called Em-i-

*Narr.*

60

*Tutti*

(picc w/voice 8m)

*f* *mf* *f*

(stacc sempre)

6

*Uliana*

gra-tion swept my young par-ents a-cross the At-lan-tic O-cean,

(65)

*pic.*

*Uliana*

in-to A-mer-i-ca, the Prom-ised Land. A tor-na-do twirled them

(70)

*Narr. f*

*Bs.*

*Uliana*

down in-to Kan-sas, to farm new free earth, and dust and sand.

(75)

*mf*

*Lento*

*mf*

*pic.*

*Lento*

*cl.*

*Bs.*





Uliana

*poco f*  
P-a-pa plant-ed,

Narr.

*poco f*  
Ma-ma re-joiced,

95

*(pizz.)*  
*mf*  
*(+ pno, fl.)*  
*sfz*  
*(pno + pizz)*  
*(sempre stacc)*

Uliana

but those old lo - custs made an - oth - er raid.

Narr.

but those old lo - custs made an - oth - er raid.

100

*cl. vln.*  
*mf*  
*pno.*

*Uliana*

*f*  
ate each last green Kan-sas

*Narr.*

*f?*  
Ate the bark right off the fence-posts, ate each last green Kan-sas

*mf*  
(Sempre stacc)

109

*Uliana*

*mf*  
blade. Pa-pa pored

*Narr.*

*mf*  
blade. Pa-pa pored o-ver Marx and

*p*  
vln.  
cl. (8va bassa)

Uliana

and the Farm-er's Al-ma-nac is a-pa-plant-ed

Narr.

En-gels and the Farm-er's Al-ma-nac once a-gain;

(110)

Fl. cl. *mf*  
Vln. *mf*  
Vc.

Uliana

the lo-custs, did-n't come back. \_\_\_\_\_

Narr.

the lo-custs, did-n't come back. \_\_\_\_\_

(115)

Fl. *mf*  
Vibes *mf*



Uliana

(♩ = ♩)

Musical staff for Uliana, treble clef, 3/8 time signature. The melody consists of eighth and quarter notes with various accidentals.

while play-ing the cel-lo.

Kerker

Musical staff for Kerker, bass clef, 3/8 time signature. The melody includes triplets and is marked with dynamics like *f* and *marcato*.

is im-pos-si-ble while play-ing the cel-lo.

And ladies do not look pret-ty

(15)

(♩ = ♩)

Piano accompaniment for the first system, grand staff. It includes piano (pno), violin (Vc. w/voice), clarinet (clar.), and bassoon (Bsn. pizz) parts. Dynamics range from *pno* to *f*.

Uliana *f* *marcato*

Musical staff for Uliana in the second system, treble clef, 3/8 time signature. It features triplets and is marked *f* and *marcato*.

play-ing winds or brass-es.

*Largamente*

Kerker

Musical staff for Kerker in the second system, bass clef, 3/8 time signature. The melody is marked *Largamente* and includes a circled number (9).

Why should they spoil their good-looks? Be-sides they lack lung there-for they  
pow'r can-not

Piano accompaniment for the second system, grand staff. It includes piccolo xylophone (picc. xyl), piano (pno), violin (Vc. w/voice), and clarinet (cl.) parts. Dynamics include *f* and *colla voce*.

*Kirker* *Uliana* *Kirker*

hold \_\_\_\_\_ notes, and so they play \_\_\_\_\_ out of tune. Also women cannot be de-

(20) *Tutti* *f* *mf* *mf*

*Vln.* *Bs (pizz.)*

*Kirker* *Uliana* *Kirker*

pend-ed on to work hard or to re-hearse reg-u-lar-ly. Wo-man, lovely woman is always to be ad-

(25) *f* *mf* *p* *mf*

*Vc.* *(+ Bs. 8va b)* *vln.* *clar. w/voice* *cl. continues*

*K.* *Uliana* *Kirker*

mited, ex-cept, ex-cept, ex-cept, ex - cept\_ when\_ she is

(30) *mf* *f* *drum*

*cl.* *pro. 8va* *F1. Vln.* *Vc (+Bs 8va b)*

*Uliana* **f**

playing in an or-ches-tra

A big mistake, they say, to have women play in orchestras, especially since women cannot be depended on to work hard.

*Chorus* **mf dolce**

Wo-men are e-mo-tion-al

and in-

*Kirker*

playing in an or ches-tra

*Orch.* **Tutti**

**Fl.** **mf**

**Clar.**

*Chorus* **mf dolce**

tu-i-tive

Wo-men are closer to na-ture

*Kirker* **f**

While men are crea-tures of logic

*Vln.* **(pizz.)**

**Vc.** **mf**

**Fl.** **f** **mf**

**Bs.** **f** **mf**

**Clar.**



Chorus

They are in-ca-pa-ble of the-or-et-i-cal thought.

Kirker *f*

and to the an-i-mal world \_\_\_\_\_

Tutti

40

Uliana

or so they're taught\_ to be

Kirker *f* pompous

Men are in-tel-lec-tu-al and sci-en-ti-fic,

and so they ought to be\_.

45

Sost. ....

4. Uliana, Chorus, Combo

Uliana: Now, how do I screw up the courage to be a composer? Amid the European greats, the heavyweights. I have three huge handicaps: I'm American, I'm a woman, and I'm alive.

Uliana  $\text{♩} = 56$  (Sprechstimme)

Oh, for the banquets of life

$\text{♩} = 56$

Vibes, Fl., Vln. *gr*, Vln. *pizz.*, Vln. *cont.*, Vc., *mf espr.*, Bs. (*pizz*), *pno. pp*, *cl. orb*

5

Uliana *sung* *sprechst.* *pp*

not yet tast - ed! Den

Chorus *sung* *pp*

tast - ed! A pen - ny saved is a pen - ny wast -

10 *orb*

(vln. w/voices)

Vibes, Vln., *cl. orb*, *pno. pp*, *cl. vib.*, Vc., *pp*, Bs.



*Uliana* *poco a poco accel.*

Mech-an-ized so-ci-e-ty has no va-ri-e-ty, Nice and

*Chorus*

Home spun is no fun, Nice and

*Xylo* *f* *sempre stacc.* *poco a poco accel.* (25) *p sub.*

*Uliana* *f* *♩ = 60* *(Spoken with rise + fall)* *f*

pro-per come a - crop - er. A good ed-u-ca-tion does not lead

*Chorus* *f* *(Spoken with no rise or fall)* *f*

pro-per come a - crop - er. A good ed-u-ca-tion does not lead

*♩ = 60* *Xylo* *f* *vln.* *(+ 4 oct. 8va)* *pno* *p* (30)

*Uliana*

to e-la-tion for your par-ents rank and sta-tion. The sol-id val-ues of the bourge-oi-sie are

*Chorus*

to e-la-tion. It on-ly puts you in line for your par-ents rank and sta-tion. The sol-id val-ues of the bourge-oi-sie are

*Fl. vln.*  
*Bu*  
*Bs.*  
*f sub.*  
*Sost.*

poi-son to me. I hate, I hate good taste. \_\_\_\_\_

poi-son to me. I hate, I hate good taste. \_\_\_\_\_

35

*loco*  
*cl. vln.*  
*Timp*  
*Vc. Bs.*  
*Sost. ....*  
*Sost. ....*

5. Boris, Uliana, Combo

Boris (broad recitative style)

Uli-

Andante romantico ♩ = 58

vln. espr.  
poco f  
vc. mf

Boris

a-na, with thee do I fully a-gree. Con-ven-tion rare-ly nour-ish-es in-ven-tion.

(5) Tutti

f  
vc.  
str. ww

Boris

Since we are cut from one cloth, let us plight our troth. De-fy-ing all standards of de-cen-cy

(10)

mf, espr.  
f  
vc.  
+Fl. Cl.  
+Bs.

Deliberamente rit.

**Boris**

in this, my la-test mani-fes-to, I de-clare you my wife.

(15)

+ Timp. pno.

**Uliana** Allegretto ♩ = 58

**Boris**

No house in the sub-urbs, no

No house in the sub-urbs, no

mf

**Boris**

No house in the sub-urbs, no

Allegretto ♩ = 58 (20)

vibres

vln. Fl.

Fl.

vc. bs.

cl. (Ba bassa)

mf

**Uliana**

front lawn or back yard, Not for us art-ists of the a-vant-garde cooling on the

**Boris**

front lawn or back yard, Not for us art-ists of the a-vant-garde. No pies

(25)

pno. clar.

Uliana

will - no gas - Just an in-tense the-or-et-i-cal arg-u-ment, at our

Boris

dow sill driven car Just an in-tense the-or-et-i-cal arg-u-ment at our

*mf* *22f* **30**  
vln. cl. (bass)

Uliana

bar. \_\_\_\_\_ Down with banks, as-sem-bly lines,

Boris

neighbor-hood bar. \_\_\_\_\_ Down with banks, as-sem-bly lines,

*f* *8va-7*  
vln. xylo fl. cl. ratchet dr  
vc. bs. dr

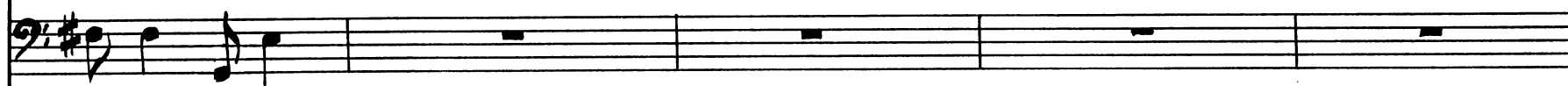


Uliana



washing ma-chines. Give us au-to-mat-ic writing and er-o - tic dreams.

Boris



washing ma-chines.

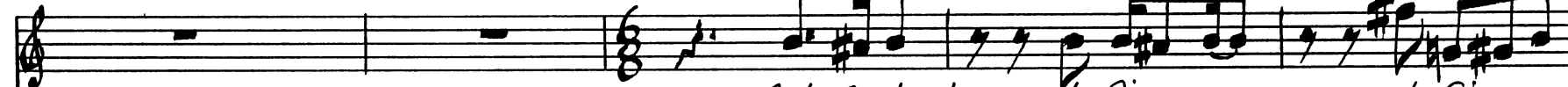
35

Handwritten musical score for piano accompaniment, measures 35-40. The score includes various instrument parts: Flute (Fl.), Violin (vln.), Clarinet (cl.), Piano (pno.), and Violoncello/Bass (Vc. Bs.). Dynamics include *mf*, *f*, and *espr.*. A tempo marking of *♩ = 66* is present. The word *rit.* is written above the staff. The piano part features a wavy line in the first two measures, suggesting a tremolo effect.

Uliana

*♩ = 58*

*a little slower*



Ask Ar-taud ask Pi-cas-so, ask Sig -

Boris



Ask Ar-taud ask Pi-cas-so, ask Sig -

40

*♩ = 58*

Handwritten musical score for piano accompaniment, measures 40-45. The score includes parts for Flute (Fl.), Clarinet/Bass Clarinet (Clar. (Ba. Bassa)), and Violoncello/Bass (Vc. Bs.). Dynamics include *p*. The tempo marking *♩ = 58* is repeated. The piano part features a wavy line in the first two measures, suggesting a tremolo effect.

Uliana

a tempo  $\text{♩} = 58$

*mf*

- mund Freud: "A pair of silk stockings is not a

Boris

- mund Freud: Ma-dame,

*f*

(45)

a tempo  $\text{♩} = 58$

*Glock.*

*8va*

*f*

*B5 (pizz)*

Uliana

whispered

leap, a leap, a leap in-to the voi-d."

Boris

whispered

$\text{♩} = 60$

a leap in-to the voi-d."

*(hum)*

(50)

*rh.*

*f*

*rc. es.*

*f*

$\text{♩} = 60$

[The mood changes--TROUBLE IN PARADISE. Boris is painting and drawing and HUMMING, annoying Uliana who is trying to compose at the piano. Finally, Uliana gives up, and starts opening some mail. Boris, ever self-absorbed, doesn't notice her problem.]

*Tango*  
♩ = 60

*Boris*

Nyet borscht prav-da      The nit-ty      grit-ty of Chi-ca-go

55

60

*Tango*  
♩ = 60

cl.      vc.      cl.      vc.

*p* — *mf*      *mf*

Timp.

8va — — —

Bs. (pizz.)

*Boris*

ci - ty is sti - fling me.      How I long to be in Paris, London or

65

cl.      vc.      cl.

*pno.*

(sopra)

*mf*      *mf*

Timp.

8va — — —

*Uliana*

*Boris*

Flor-ence. Stop pre-tending to be D. H. Law-rence.

70

Fl.      Cl. (8va b)

*f*

vc.      Bs. (pizz.)

*Boris*

I find the sub-con-scious has quite an ap-peal to take me. be-yond the ap-par-ent, be-

*poco f*

*vc (arco)*

*+ vln.*

*+ pno.*

(75)

*Boris*

yond the real.

*Uliana f a piacere*

And beyond the money for an or-din-ar-y meal

*f.*

*+ vln.*

*a tempo*

(80)

*Uliana*

(holds up letter)

*f.*

Good news, I sold a can-ta-ta.

*f.*

I said good news, I

*Boris*

*f.*

Er-ra-ta, er-ra-ta.

*f.*

*Bs.*

(85)

*Uliana* *Freely* *f* *6*  
 sold a can-ta-ta We may be cut from one cloth, but it's split-ting, split-ting

*Boris*  
 Er-ra-ta, er-ra-ta.

90

*VC + Pno* *f*

*Uliana* *Meno mosso* *mf*  
 at-the seams. Let's get a very, very friendly di-vo-ree.

*Boris* *poco rubato* *mf*  
 Our mar-riage seems to have run its course. Let's get a very, very friendly di-vo-ree.

95

*Meno mosso*

Bass

Uliana (fading)

Life as pure theory is proving too hard. I can't go forward with the a-vant garde.

This musical staff is for the Bass part. It begins with a treble clef and a key signature of one flat. The first two measures contain triplet eighth notes. The lyrics are written below the staff. The name 'Uliana' is written above the staff with a bracket and '(fading)' next to it. The piece ends with a double bar line.

100

Fl. cl. vln.

Bs.

Vc (pizz.)

This musical staff is for the Piano accompaniment. It consists of two staves: a grand staff with a treble clef on top and a bass clef on the bottom. The first four measures contain whole rests. The fifth measure has a piano (*p*) dynamic marking. The sixth measure has a *Bs.* marking. The seventh measure has a *Vc (pizz.)* marking. The eighth measure has a *Fl. cl. vln.* marking. The piece ends with a double bar line.

7. Narrator, Combo, Film

Allegro  $\text{♩} = 69$   
moderato

Narrator: Wanamaker's is selling frozen meats, fruits and vegetables. A gent named Birdseye

(rapid patter)

Allegro  $\text{♩} = 69$

pno.

vln.

*ff*

*p*

+ vc  
Bs (pizz.)

learned how to freeze 'em so they'd keep for months. Up in the Arctic one winter

⑤

cl.  
vln.

+ pno.

pno. Solo

*ff*

he noticed that fish freeze as soon as they got taken out of water. But when

(10)

Tutti poco f

mf

F.

cl. vln.

pno

they got thrown into a bucket of warm water they actually came back to life.

So now old Birdseye freezes 'em on the spot. And when he wants to sell 'em -

(15)

Vc. Bs.

pno.

+ Timp.

pno.

pno.

he unthaws 'em. Now... I got a plan for people to do the same. Times are hard. So cash

(20)

$\text{♩} = 92$

+ F.

pno.

f p

Vc. Bs. (pizz.)

$\text{♩} = 92$



in all you got, and rent yourself a room in my cold storage plant. Get yourself frozen and put

Musical score for measures 25-29. The score is written for piano and includes parts for violin and clarinet. The lyrics are: "in all you got, and rent yourself a room in my cold storage plant. Get yourself frozen and put". The score includes dynamic markings such as *mf*, *sfz*, and *f*. Performance instructions include *Vln. (pizz.)*, *Pro. + Vc. B5 (pizz.)*, and *cl. Vln.*. A circled measure number "25" is present above the staff.

in storage. Make a deal with your bank or trust company. When things get better, when steel

Musical score for measures 30-34. The score is written for piano and includes parts for violin and clarinet. The lyrics are: "in storage. Make a deal with your bank or trust company. When things get better, when steel". The score includes dynamic markings such as *mf* and *ff*. Performance instructions include *Solo pro.*, *Fl.*, and *tutti*. A circled measure number "30" is present above the staff.

is back, say to 100 bucks a pound, I'll take you and throw you in a tub of hot water. Within a day, you'll be back in business.

Musical score for measures 35-39. The score is written for piano and includes parts for violin and clarinet. The lyrics are: "is back, say to 100 bucks a pound, I'll take you and throw you in a tub of hot water. Within a day, you'll be back in business.". The score includes dynamic markings such as *mf* and *f*. Performance instructions include *R* and *G.P.*. A circled measure number "35" is present above the staff.

8. Tommy, Uliana, Chorus, Combo

Tommy enters. He and Uliana exchange a long glance.

Tommy: The great American Earthquake, the Wall Street crash, no food, no homes, no jobs, no cash. So much for free enterprise, the word today is organize.

Andante romantico ♩ = 44

Violin (vn.) part with *poco f* dynamic. Piano (pno) part with *pp* dynamic. The score is in 4/4 time and consists of two staves.

♩ = 48

Vocal line for Tommy in 3/4 time. Lyrics: "I've seen lost ramb-lers on the roads and rail-road trains, and dough-boys after their

5

♩ = 48

Piano accompaniment for the second system, in 3/4 time. Includes the instruction *Pno vc, Bs (pizz)*.

Vocal line for Tommy in 3/4 time. Lyrics: "bo-nus, marching on crut-ches and canes. Chil-dren in card-board rooms, — built on

10

Piano accompaniment for the third system, in 3/4 time. Includes dynamics *mf*, *f*, and *poco f*. Includes the instruction *pno + strings (arco)*.

Tommy

top of a burned out Ford. Men shuff-ling<sup>3</sup> in cardboard shoes, their pants held up\_ by a

(15)

*sempre sim.*

+ Timp

Tommy

cord. These are the bad old days, the bub-ble has burst. Act now\_ but or-gan-ize first.

(20)

*Tutti*

*f*

(to Uliana)  
 Why write music that's  
 out of left field?  
 Write for the workers,  
 for a fair new deal.

Uliana: Times are too hard for the avant-gard. Why write music that's out of left field. I'll write for the workers, for a fair new deal.

Tommy: The Feds are giving money to artists - including dames. It's your ticket to a paycheck, and maybe to fame.

Uliana

♩ = 54

My first com-mis-ion, and from the U. S. A. E-qual mon-ey for wo-men

(25)

*poco f*

*sfz p* *mf*

Fl. Cl.

Vc. Bs.

triangle continues

*Uliana*

*Or#* *Or#*

*♩ = 60*

*f* *2*

art-ists, Never thought I'd see the day. I wrote songs you could

*Chorus*

*f* *2*

I wrote songs you could

Close harmony style

30

*♩ = 60*

*Or#* *Or#* *Or#*

*f*

*Bs. (pizz)* *8va b* *sim.*

*(Tri)*

*Uliana*

*2* *2* *2* *2* *2*

sing, songs you could march to. La-bor lull-a-bies, some sweet, some harsh, some sweet, some harsh.

*Chorus*

*2* *2* *2* *2* *2*

sing, songs you could march to. La-bor lull-a-bies, some sweet, some harsh, some sweet, some harsh.

35

*f* *vc.*

*2*

*(8va b)*

Uliana

♩ = 52

Odes to my heroes: the common woman and man. I wrote hymns to com-mon folk - near -

Chorus

Odes to my heroes: the common woman and man.

40

Fl. Cl. Vln. Vc.

Uliana

and far. I e-ven wrote one on F. D. R And one for El-ea-nor.

Chorus

45

50

Pno. Vc. Fl. Vln. Bs. Cl.

# Faster

*agitated*

Uliana

Tommy: Great news. I'm union organizer for the mid-west. We go back to your home territory next week.

What do I do there, how do I work?

Tommy: You don't get the picture. I've got a regular salary, a good job. My wife doesn't have to work anymore.

55

Fl. *mf*

Bs.

More slowly  $\text{♩} = 50$

Uliana

*f* What does she have to do?

Tommy: Be a red-blooded American woman. Be all you can be - a house wife to me, And one day or other, our kids' mother.

We've been comrades in ad-ver-si-ty, Af-ter be-ing

60

Fl. *f*

Fl. *bluesy*

Ve. *R*

Bs.

Uliana

e-quals, is this the se-quel?

Tommy: It's humili-ating to have a working wife

I want a normal life.

You do of course, And

65

Solo *pro.*

J = 66

Uliana: I want a di-voice. Even though it's humiliating for a woman to have a second broken marriage.

Tommy: Didn't my marches mean anything to you? Or my songs, or all the rest?

Uliana: I'm about to write a ballet. Our wed-ding march, that was the best.

70

Piano accompaniment for measures 70-74, featuring a complex harmonic structure with multiple voices in both hands.

d = 66

Tommy: You don't say. No way. Pack your suit - ca - ses, babe, We're gon-na live like the

75

Piano accompaniment for measures 75-79, including dynamic markings like *mf* and *mf* *espr.*, and performance instructions such as *+Bs (pizz)*, *+Vc (pizz)*, *+Fl, Bva*, *cl/vln*, and *+Fl, Xylo, Bva*.

Tommy: rest of the U. S. A. Hu - mi - li - a - ting or not I've got to go — my — own —

Uliana: (interjects)

80

Piano accompaniment for measures 80-84, featuring dynamic markings like *f* and *p*, and performance instructions such as *rh.*, *Vc.*, and *Bs (pizz)*.

Uliana

rit. *Lento* ♩ = 40

way. So there are still two worlds: one for

(85)

*Fl.*

*pro.*

+ Tamb.

Uliana

lullabies, and for rec-ipes; the oth-er for af-fairs of state. One to

(90)

(95)

Uliana

charm and to nur-ture, the other to de-vise and cre-ate. But with all my bra-

Uliana

va-do; am I sure? Am I fol-low-ing a main road or a de-tour. — *Fl.*

(100)

*mf*



lone, a-lone, and a-lone.

105 110

pno.

Aliana:

What to look forward to? Whom to look up to?

What condition, what tradition?

What to look back on?

What condition, what tradition?

9.

Combo, Slides

## 9A Secretary, Mahler, Alma Mahler, Combo

On the screen, we see elegant, tranquil scenes from the 1910's: close-up photographs of a Viennese cafe table, elegantly set; a garden; a large, white woman's hat; long gloves.

On stage, GUSTAV MAHLER enters with ALMA MAHLER, and Gustav's male SECRETARY. They all wear identifying name-banners. [Headlines on the film screen behind them identify them in more detail.] The Secretary jammers away at Alma, who is distraughtly trying to listen to the Secretary while she is, at the same time, having an important conversation with her husband. Gustav is oblivious to the Secretary--doesn't see him or hear him.

**SECRETARY** (speaking to Alma throughout the scene)

Maestro breakfasts at 6, composes till 9,  
then to the Opera; be sure he's on time.

No moment lost; no interruption.  
Or what a cost, what an eruption!

When rehearsals are done,  
he'll lunch home at one.  
(If he's postponed,  
I'll advise you by phone.)

No moment lost: no interruption.  
Or what a cost, what an eruption!

After lunch, a long walk,  
tea at 5; time for some talk.  
Back to the Opera to rehearse or perform.  
Home for late supper. Be sure that it's warm

(repeat sotto voce throughout the following duet)

Molto moderato ca  $\text{♩} = 60$   
(quasi declamando)

Gustav

Al-ma, what is this ob-ses-sion that has fixed it-self in your a-dor - a - ble - lit-tle

Molto moderato ca  $\text{♩} = 60$   
(pnn. solo) cella voce

più f ff poco f

Note: The music for this section is freely adapted from a song by Alma Mahler.  
The text is derived from letters of Alma and Gustav on the eve of their marriage.

*Gustav*  
head? —

*Alma* *Piu mosso*  $\text{♩} = 69$   
(imploing)  
Gus-tav dear — I on-ly said,

5

*Piu mosso*  $\text{♩} = 69$

*pro.* *Tutti* *vl.* *mf* *vc.* *espr.* *pro.* *+ 8s pizz*

*Alma*  
that I long to be work-ing on my be-lov-ed songs.

10

*Fl.* *Fl. w/voice* *+ vln.* *passionato*

*Gustav* *f* *(with greater insistence)*  
Alm-sch! Alm-schi! This is in-com-pre hen-si-ble to me, —

15

*+vc.* *+cl.* *pro.* *3* *3*



Slower  $\text{♩} = 56$   
(questioning)

Gustav *Both:* Alma  
 mu - sic as yours, or our mar - riage is dead! I — must give up my work? My self?

35

Slower  $\text{♩} = 56$

40

*Tutti* *fl.* *cl.* *pro.* *vn.* *v.* *Bs.*

Alma

$\text{♩} = 60$

(with false nobility, sanctimonious)

Gustav

My per-son-al-i-ty!

You are the sub-lime

$\text{♩} = 60$

45

*pro. Chimes* *f* *+ vc, Bs.* *f* *v.* *Bs.*

Gustav

ob-ject of my life, —

My peace, my heav'n, my es-

*Tutti*

*f* *v.* *Bs.*

Gustav

Più mosso  
♩ = 66

♩ = 72

cape from strife. But Alm-schi, Alm-schi, Alm-schi, I

(50) Più mosso  
♩ = 66

♩ = 72

*pno Chimes*  
*f*  
*+ Fl. Vln.*  
*+ vc + cl.*  
*+ Bs.*

I am the on-ly per-son-a-li-ty, Me! Me! Me! Me!

(55)

*G.P.*  
*ff*  
*+ Timp*

114 Uliana, Ben, Chorus, Combo

Alla marcia ♩ = 88

The musical score is written for piano in 4/4 time. It consists of two staves. The first staff is the right hand, and the second is the left hand. The tempo is marked 'Alla marcia' with a quarter note equal to 88 beats per minute. The score is divided into two main sections by a double bar line. The first section contains several measures of music. The second section begins with a treble clef and a key signature of one sharp (F#), and includes a dynamic marking of 'picc.' (pizzicato) and a fingering '(cl)'. The score includes various performance instructions: 'pno.' in the first measure of the left hand, 'forz.' in the second measure of the left hand, 'tra sempre (senza ped.)' with an arrow pointing to the right in the left hand, '+ Vc, Bs.' in the left hand, and 'forz.' in the final measure of the left hand.





Meno mosso ♩ = 50

*Uliana*

and what in our world will survive? Pearl Harbor,

*p* (senza vibrato)

*Ben*

and what in our world will survive? Pearl Harbor,

*p* (senza vibrato)

*Chorus*

15

Meno mosso ♩ = 50

*Uliana*

the Third Reich Ci-vil-ians die in mas-sive air strikes. Po-land

*Chorus*

the Third Reich Ci-vil-ians die in mas-sive air strikes. Po-land

20

*Uliana*  
*Ben*  
*Chorus*

then Europe oc-cu-pied. The Jews are the Chosen - for gen - o - cide.

The Jews are the Chosen - for gen - o - cide.

then Europe oc-cu-pied. The Jews are the Chosen for gen - o - cide.

*f* *rit.* *a tempo* (♩=56)

25

*a tempo* (♩=56)

*cl.*  
*ff*  
*pp*  
*grab*

*Uliana* *2*  
*Ben*  
*Chorus* *2*

ov-ens burn hu-man flesh and bone. *poco rit.*

How can this New Or-der e-ver a-true

ov-ens burn hu-man flesh and bone.

*cl. vln.*

*a tempo* (♩=56)

30

*picc. 8va*  
*pp*  
*esp.*  
*vc.* *3*  
*pp*  
*grab*

*poco rit.* *a tempo* (♩=56)

rit.

Uliana *piu f*

Ben We must fight we must serve. War in our life — time is this what we de-serve?

Chorus We must fight we must serve War in our life — time is this what we de-serve?

35

rit.

*pizz* *pp* *mf* *pp*

*Vc.* *mf* *pp*

*Bs.* *mf* *pp*

12A Uliana, Narrator, Chorus, Combo, Film

Allegro moderato (♩ = 63)

Chorus *poco f*

Wo-men in the fac-tor-ies,

Allegro moderato (♩ = 63)

*Fl.* *pp* *pp*

*Vn.* (*pizz.*) *mf* *5/2*

*pp* *pp* *pp*

*pp* *Vc., Bs.* (*pizz.*) *(Vc., Bs.)*

Chorus *f*  $\text{♩} = 52$

Ri-vet-ing! Fast! Women in the or-ches-tras, at last, at last!

Narr.  $\text{♩} = 52$  Harry launches the Enola Gay

5

Wood Block *f* pno. *f* Fl. *f* (cl. 8va) *f* Vc. Bs.

Chorus

Narr. Whatever the arguments, We - wait for our men, we - wait for the end  
whatever they say

10

cl. *f* pno. *p* *f* *p* sub.

Did it have to, have to end this way?

Slower rit. Emphatic ( $\text{♩} = 48$ ) Uliana + Chorus-unis.

Uliana My man ne-ver made it back. Back came the oth - ers,

15

Narr. the A-Bomb - - the great endeavgr.

Gr. P. *f* Fl. *f* pno. El. Vin. *f* Vc. Bs. *espr.*

*Uliana f Chorus*

To the fac-t'ries and orchestras they marched back

Narr. *that changes humanity* *May end it forever.*

13. Uliana, Joe, Combo, Film

*Uliana* After the war, husband number 4. I'm getting used

*Allegro* ♩ = 60

*Piano solo*

*mp sempre* *sim.*

*8va senza ped*

5

*Uliana:* (After music stops)  
Well, I'm certainly not the norm in a nation that says "Conform!"

*Uliana* to getting married.

*f.* *clar.* *Timp.* *Vln. f.*

10

*Vc, Bs. (pizz in octaves)*

13 A  
Combo, Slides

52 Allegro  $\text{♩} = 60$

13 B  
Uliana, Joe, Combo, Film

Joe *So much sound from such a little girl!* *She says she respects my need for secrecy* *she knows I have to keep my work a mystery.*

*f* *clar.*

5

*mf* *P sub*

*vln.* *vcl., Bs.*

*Vibes* *f*

*vln. (pizz.)*

*Uliana* *What are you doing?* *Joe* *I'm in pursuit.*

10

*Vibes* *mf* *pro (octaves)*

*vcl., Bs. (pizz. in oct.)*

*vln.*

*Uliana* *Of your dream?*

15

*pro* *cresc.* 20

*Bs. Cl. spr.* *poco f* *f*

Joe: (speaking over last FBI fil  
in McCarthy sequence):

The Feds gave money to artists,  
including dames. It was your  
ticket to a paycheck, now name names!  
(McCarthy film sequence ends)

25

Handwritten musical score for piano. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with notes, rests, and a fermata. The bass staff contains a more complex accompaniment with chords and moving lines. Dynamic markings include 'f' and 'f2'. There are also some handwritten annotations like 'Bs. G.' and 'Vc, Bs (octaves)'.

Lento ♩ = 42

Uliana

My mysterious guy turns out to be a member of the F.B.I.!

Lento ♩ = 42

rit.

Handwritten musical score for multiple instruments. It includes a clarinet part (clar. Vln.), a piano part (pno), and a string part (Vc. Bs.). The piano part has a dynamic marking of 'p' and a fermata. The string part has a dynamic marking of 'p'. The tempo is marked 'Lento' with a quarter note equal to 42. There is a 'rit.' (ritardando) marking. The score is for a section titled 'Uliana'.

14. Uliana, Chorus, Male Voices, Combo, Film

Voices tacet through measure 41

Four sets of empty musical staves, each consisting of a grand staff (treble and bass clefs).

**42** *Twice as slow*  $\text{♩} = 44$

*Uliana p*

**45** *Tranquillo*  $\text{♩} = 52$

*Chorus*

*Male Voices*

ah ee ah ee

G.P.

**42** *Twice as slow*  $\text{♩} = 44$

*cl.*

**45** *Tranquillo*  $\text{♩} = 52$

*vln.*

*vc.* *mf esp.*

*Timp.* *ppp*

*Gong*

*G.P.*

*Bva* *mf* *l.v.*

*Bva*



Handwritten musical notation on a five-line staff, including a treble clef and a 3/4 time signature.

Handwritten musical notation on a five-line staff, including a treble clef and a 3/4 time signature.

50

Vln (MM=69 six notes per tick)

Vln. continues

Handwritten musical notation for piano accompaniment, including bass clef, 3/4 time signature, and notes in both hands.

Gong  
gua...

55

Chorus *p*

Uliana *p*

Uliana *mf*

+ Chorus

*mf* 3

Handwritten musical notation for the vocal line, including a treble clef and notes.

Be cool, hang loose,

You'll be happy-er being groo-vy

Male voices

*mf*

Be seedy

55

(8va)

*mf*

Handwritten musical notation for piano accompaniment, including bass clef, 3/4 time signature, and notes in both hands.

VE  
BS  
(pizz.)

Uliana + Chorus

than be-ing greed-y ma-

Male voices

than be-ing greed-y No more bi-got-ry, me

60

p dolce  
F.  
5  
pno 8va  
3  
Gong

Chorus

ter-i-al-is-m war.

Males voices

ter-i-al-is-m or war. (unis.) 100 years after the Emancipation

65

6  
F.  
6  
Clar.  
122f  
Gong  
8va

Male Proclamation, three students and I sat down at a lunch counter on South Elm Street, and asked for a cup of coffee

Voices

(Vln. finishes)

Fl. *3* *3* *3* *3*

Vc. Bs. [Tre corde]

70

$\text{♩} = 44$

Chorus *poco f*

Love is the life-style we're living for,

75

Gong. 8va

$\text{♩} = 56$

Uliang Chorus

80

Male Voices *f* Now! Now! Now!  
Now! Now! Now!

If never came. We sat there until the place closed for the night.

$\text{♩} = 50$

(MM=69, six notes per tick)

Vln. *3*

(Vln. continues)

Gong 8va

1st Male Voice (to Uliana, ardent)

Come with me to eat na-tive roots drink beet-le juice and learn the lang-uage of the Born-e-o jungle

85

Ped U.C.

Male voice

I love you to the core!

That non-existent cup of coffee

90

Dr# mmm

boiled over in 15 cities in the South, ♪ = 69

Male voice

and gave us an unquenchable thirst for justice.

Uliana f. excited

To the Peace Corps! A - way! I'll write you a

♪ = 69

Fl. Xylo

cl. f'

Bs.

95

*Vliona*

work song, a theme with ag-ri-cul-tur-al var-i-a-tions!

*G.P.*

Molto Andante ♩=48

100

*Vliona*

*Chorus* *mf*

Jack Ken - ne - dy Ché - Gué - rar - a

*Male Voices* *mf*

Fare - well Fare - well Fare - well

Molto andante ♩=48

*Vln.*  
*Fl.* *mf* *dolce*

*vc*  
*bs* *p*

*pro p*

(Change pedal on each chord)

*Uliana* *f* *3*  
*Chorus* *3* *3* *3* *3*  
*Male voices* *3* *3* *3* *3*

Black, — beau-ti-ful and proud. —  
 sent —  
 Mal-calm prophet of vi-o-lence  
 Fare-well — Fare-well — prophet of vi-o-lence

*Uliana* *3*  
*Chorus* *3* *3*  
*Male voices* *3* *3*

I'll write an ode — and we'll sing it  
 Mal-calm, turned mes-sen-ger of tol-er-ance  
 Fare-well — mes-sen-ger of tol-er-ance

*f* *tra*  
*tra*



125

*Uliana*

*f* *3* *p*

rets, \_\_\_\_\_ Fare-well children of Vi-et-nam, no no, we won't go out

*Chorus*

rets, \_\_\_\_\_ Fare-well chil-dren of Vi-et-nam, our

*Male Voices*

rets, \_\_\_\_\_ No *3* no we won't go, we won't go out

*3*

130

*Uliana*

*3*

chil-dren of Kent State cried be- fore they died. The deeds we did, the

*Chorus*

*3*

chil-dren of Kent State cried be- fore they died. The deeds we did, the

*Male Voices*

*3*

chil-dren of Kent State cried be- fore they died. The deeds we did, the

*Vn.* *pp* *Vn. continues*

*P*

Gong



Uliana  
fate we earned, when will we e-ver, e-ver learn?

Chorus  
fate we earned, when will we e-ver learn?

Male Voices  
fate we earned, when will we e-ver learn?

Vln

15. Uliana, Tommy, Chorus, Male Voice, Combo

Andante  $\text{♩} = 52$

clar.

mf espr.

vc.

Poco Allegro  $\text{♩} = 58$

(continues)

g. vc.

bs.

pro. f

Tommy

The war is done, the na-tion spent, it's time to save the en-

5

*sfz* *sfz* *pmo.* *12f*

*sempre stacc.*

Tommy

vi - ron - ment. Ul - i - an - a, you're still the

10

*sfz* *Fl* *Cl* *(octaves)* *sfz* *sfz*

Meno mosso  $\text{♩} = 66$

Tommy

same. I hear your mu - sic from sunset to sun - rise I e - ven

15

Meno mosso  $\text{♩} = 66$

*f* *vl.* *vl.* *f* *Fl* *Cl.* *octaves*

Tango ♩ = 58

Tammy

heard you won the Pul-it-zer Prize \_\_\_\_\_ So you did be-come all you could

20

pno. + Xylo vln.

Tammy

be, by liv-ing for ev'-ry-one not on-ly for me. Tammy Tammy Tammy Tammy Tammy Room-ey

25

3 vln. Fl. cl. + Timp.

Uliana

at last you under-stand what I meant! You too. fought for great causes, Now the en-vi-ron-

30

vln. f vc, bs (pizz) Timp

Meno mosso ♩ = 52

*Uliana*

ment!

Tom - my, my

35

*8va*

*Meno mosso ♩ = 52*

*Fl.*

*Vln.*

*Fl.*

*cl.*

*vc.*

*mf espr.*

*Uliana*

heart ne-ver changed.

Tommy

I feel ex-act-ly the same

I never took

40

*8va*

*mf espr.*

*poco rit*

*Allegretto ♩ = 48*

an-y oth-er man's name.

mar-ry me, mar-ry me a-gain.

*(coaxing) mf*

Then mar-ry me, mar-ry me, mar-ry me a-gain, a-

45 *poco rit.*

*Allegretto ♩ = 48*

*Vln.*

*cl.*

*vc.*

*bs.*

Tommy *Uliana*

gain, a-gain. I will, I will, Swear true love to me, to me, and I'll be-come Ul-i-an-a

(50)

Fl. *mf* cl. *R* vln. *mf*

*Uliana*

*Molto moderato*  
♩ = 54

*dolce* *3* *3* *3*

Rooney Rooney To prove our faith in the fu - - ture Tom-my

(55) *Molto moderato*  
♩ = 54

*pno.* + strings

*Uliana* *Tommy*

*f*

let's have a child. Mis-sus Rooney-Rooney that's.. loon-ey that's wild, you must be almost

(60)

Meno mosso ♩ = 96

Tommy *eight-y five!* Uliana *When Sar-ah bore Is-aac she was nine-ty two, — Ab-ra-ham be-*

65 Meno mosso ♩ = 96

70

Uliana

Tommy *Those times are by gone.*

*gat at a hun-dred Why — can't you? —*

(MM 69 = 6)

75

Poco più mosso ♩ = 104

Uliana *Birth and death will for-ev-er be the*

80 Poco più mosso ♩ = 104

Uliana  
*f* same but it's the in-between time that's in con-stant

Chorus  
*f* Birth and death will for-ev-er be the same,

Tommy + Male Voice  
*f* Birth and death will for-ev-er be the same,

85

Fl, Cl (octaves)

vibes

90

*f*

pno. Sonoro

Uliana  
 change

Chorus  
*f* But it's the in-between time that's in con-stant change.

Tommy + Male Voice  
*f* But it's the in-between time that's in con-stant change.

95

Fl, Cl (octaves)

Chorale ♩ = 50

*Uliana* *f*

*Chorus* *f*

*Male Voices* *f*

Time can make us fam-ous, time can make us fools, And so the best aim

Time can make us fam-ous, time can make us fools, And so the best aim

Time can make us fam-ous, time can make us fools, And so the best aim

♩ = 42

100

*vn.*

*cl.*

*rc* *f*

*Bs*

*Uliana*

*Chorus*

*Male Voices*

is to live by com-pass-ion's rules, — to live by com-pass-ion's rules.

is to live by com-pass-ion's rules, — to live by com-pass-ion's rules.

is to live by com-pass-ion's rules, — to live by com-pass-ion's rules.

105

End of Opera

*f*

*Tutti*