

# MOSCOW

## Sheet Music

lyrics by Nick Salamone  
music by Maury R McIntyre

PERUSAL SCORE ONLY  
NOT TO BE USED FOR PRODUCTION



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♩ = 144

1

6

O/J

SAFETY

Fa-ther died just a year a -  
SAFETY

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10

O/J

go to - day. Your name day, I - ri - na, the Fifth of May.

10

13 SAFETY

13

O/J 16 SAFETY

Fa - ther died just a year a - go to - day. Your

16

O/J

name day, I - ri - na, the Fifth of May. The sky was muf - fled by

19

19

22

O/J

fall - ing snow, soft - en - ing the band's play just a year a - go.

25

O/J

Did - n't think I'd sur - vive the af - ter - noon, you faint - ing, I - ri - na, that

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28

O/J

corpse - like swoon.

I/L

Ol - ga, why re - call it?

SAFETY

31

31

O/J

34 SAFETY

And Ma - sha mum - bl - ing our

34

34

O/J

37

mo - ther's name, mur - mur - ing that old tune, giv - ing God the blame.

M/M

37

Snow

37

37

40

I/L

Ol - ga, I re-mem-ber. My sweet, I'm not a scat-ter-brain.

M/M

40

fall - ing, sleet and hea - vy rain.

44

44

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48

48

$\bullet = 80$  SAFETY

52

52

55 SAFETY

O/J

I'm Ol - ga, I'm the old - est, I teach high school, I'm an old maid. You're I -

O/J

ri - na, you're the young - est, it's your name day.

M/M

57

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57 SAFETY

I'm

M/M

58

Ma - sha, in the mid - dle, and I'm mar - ried to Ku - li - gan, and he

M/M

59

tea - ches at the high school and I used to be his stu - dent. Now I

M/M

60

SAFETY

wish I was his wi - dow, I feel was - ted. Then a -

O/J

62

Who is

M/M

62

long comes my Ver - shi - nen, whom we call the love - sick Ma - jor.



63

O/J

mar - ried with two daugh - ters. And whose

M/M

Whom we used to know in Mos - cow.

Detailed description: This block contains the musical notation for measures 63 and 64. It features three systems. The first system is for the O/J part, with a treble clef and a key signature of three flats. The lyrics 'mar - ried with two daugh - ters.' are written below the staff, and 'And whose' is written at the end of the line. The second system is for the M/M part, also with a treble clef and three flats. The lyrics 'Whom we used to know in Mos - cow.' are written below the staff. The third system is for the piano accompaniment, with a grand staff (treble and bass clefs) and three flats. The piano part consists of chords and single notes.

64

O/J

wife is su - i - ci - dal. Who gets

M/M

Who a - dores me as an e - qual e - ven though it can't be bri - dal.

Detailed description: This block contains the musical notation for measures 64 and 65. It features three systems. The first system is for the O/J part, with a treble clef and a key signature of three flats. The lyrics 'wife is su - i - ci - dal.' are written below the staff, and 'Who gets' is written at the end of the line. The second system is for the M/M part, also with a treble clef and three flats. The lyrics 'Who a - dores me as an e - qual e - ven though it can't be bri - dal.' are written below the staff. The third system is for the piano accompaniment, with a grand staff (treble and bass clefs) and three flats. The piano part includes a melodic line in the right hand and a bass line in the left hand.

66

O/J

trans-ferred off to Cra-cow or to some-where else in Po-land.

M/M

And I

68

O/J

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And we

M/M

frac-ture like a mir-ror and I lose my chance at whole-ness.

O/J 71

have a bro - ther An - drey whom we all thought would be some - thing but he

O/J 72

mar - ries this Na - ta - sha and we hate her.

M/M 72

And we hate her.

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O/J 74

So he

O/J

77

mar-ries this Na-ta-sha...

80 SAFETY

80

O/J

80 SAFETY

83

83

Pret - ty

83

85

O/J

soon she's tak - ing o - ver and we're squeezed out of our own home and our

85

85

86

O/J

bro - ther starts to gam - ble and he squan - ders all our mo - ney so it's

86

86

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87

O/J

hard - ly a - ny won - der we're un - hap - py.

87

87

89

O/J

First there's

92

O/J

Tu - sen - bach the Ba - ron whom you kind of like but pi - ty and a

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93

O/J

Cap - tain So - ly - o - ny who is rash and ra - ther snit - ty but a - dores you. But

*accel.*

O/J

95

Tu - sen - bach the Ba - ron is the first to pop the ques - tion and at  
*accel.*

95

95

Detailed description: This system contains the first two measures of the piece. The vocal line (O/J) starts with a treble clef, a key signature of two flats, and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment (piano) consists of a right hand with a dotted quarter note G4 and an eighth rest, and a left hand with a dotted quarter note G2 and an eighth rest. The tempo marking 'accel.' is placed below the vocal line.

O/J

96

first he gets the brush off but then la - ter on you're des - p'rate so you say yes. You say

96

*♩ = 80*

96

Detailed description: This system contains measures 96 and 97. The vocal line continues with a quarter note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment features a right hand with a dotted quarter note G4 and an eighth rest, and a left hand with a dotted quarter note G2 and an eighth rest. A tempo marking '♩ = 80' is placed above the piano part. A large watermark 'PERUSAL SCORE ONLY NOT TO BE USED FOR PRODUCTION' is overlaid on the piano part.

O/J

98

yes when he im - plores you mak - ing So - ly - o - ny bit - ter. He is

98

*accel.*

98

Detailed description: This system contains measures 98, 99, and 100. The vocal line starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a right hand with a dotted quarter note G4 and an eighth rest, and a left hand with a dotted quarter note G2 and an eighth rest. The tempo marking 'accel.' is placed above the vocal line.

99 *accel.* ♩ = 80

O/J

fit-ful and he's jea-lous mak-ing life a bit more hel-lish and more cru - el. Be - cause

101

O/J

just when you are flee-ing, I mean fin-al-ly es-cap-ing, and a-bout to mar-ry Ba-ron, Cap-tain

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102

O/J

kills your poor fi - an - cee in a du - u - el.



The musical score is presented in three systems. The first system shows the piano introduction with a tempo marking of quarter note = 144. The second system includes the vocal line (O/J) with lyrics: "Fa - ther died just a year a - go to - day. Your name day, I - ri - na, the". The third system continues the vocal line with lyrics: "Fifth of May. The sky was muf - fled by fall - ing snow," and includes a triplet of eighth notes. The piano accompaniment is shown in grand staff notation throughout.

1  $\bullet = 144$

O/J

5

Fa - ther died just a year a - go to - day. Your name day, I - ri - na, the

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O/J

8

Fifth of May. The sky was muf - fled by fall - ing snow,

8

11

O/J

soft - en - ing the band's play just a year a - go. Did - n't think I'd sur-vive the

14

O/J

af - ter - noon, you faint - ing, I - ri - na, that corpse - like

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17

O/J

swoon. And Ma - sha mum-bl - ing our mo - ther's name,

I/L

Ol - ga, why re - call it?

20

O/J

mur-mur-ing that old tune, giv-ing God the blame.

M/M

Snow fall-ing, sleet and hea-vy

24

I/L

Oh-ga, I re-mem-ber My sweet, I'm not a scat-te-brain. To-day the sun is

M/M

rain.

I/L

27

shin - ing. No need to think of gloom a - gain.

O/J

30

Now you blush with a joy you can't con - ceal. It's fun - ny, I - ri - na, how

O/J

33

time can heal. Though truth a - bides in that old cli - che

36

O/J

dis-tanc-ing our feel - ings won't keep them at bay.

I/L

Ol - ya, I don't de - ny the

39

I/L

things you say, but all it per-verse - ness to feel this way The

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42

I/L

sun - light is so gor - geous and we're a - live, burst - ing like a nose - gay,

45

O/J

Cut flow - ers can not thrive, my love, your si - mi - le is sca - ry. I'm

I/L

strain - ing to sur - vi - i - ve.

48

O/J

damp - en ing your mood, my love don't mean to be con - tra - ry. I'm grate - ul for the sur - o - ca, please

51

O/J

don't think that I'm not. I drink the light like wine to - day, per - haps I am be - sot.

54

O/J

Ma - sha, please don't whi - stle. It pier - ces like a thi - stle.

M/M

Love, I'm on - ly read - ing.

57

O/J

A cni - sel through my tem - ple.

M/M

Does it sound so bleat - ing?

59

O/J

Please don't make my head ache. I'm still cor-rect-ing les-sons.

I/L

Ma-sha, please for God-sake.

62

I/L

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Gi-ga, you're de-pres-sing. O-pen up a win-dow. The bir-ches look so

65

I/L

pleas-ing blaz-ing in the



68

O/J

They're charred and cold and leaf-less, love, the

I/L

su - n's glow.

71

O/J

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bran-ches aren't a - live yet. In Mos-cow here are flow-ers, love, as - pic - del and ri - c - et.

I/L

71

74

O/J

New - born scents and sweet - ness, 'Ri, dog - wood blooms and quince. E -

I/L

74

O/J

76

le-ven years this spring it's been, we have-n't seen it since. Re - mem - ber May in Mos - cow, love, oh,

76

76

Detailed description: This system contains the first three measures of the piece. The vocal line (O/J) starts with a treble clef, a key signature of two flats, and a common time signature. The melody consists of eighth and quarter notes. The piano accompaniment (piano) is shown in two staves: the right hand has chords and moving lines, while the left hand has a simple bass line with quarter and eighth notes.

O/J

79

Ma-sha, you re-mem-ber. The pur - ple, red, and yel - low, Mash, while here could be De-cem-ber. You'll

79

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79

Detailed description: This system contains measures 79-81. The vocal line continues with a similar melodic pattern. The piano accompaniment provides harmonic support. A large, semi-transparent watermark is overlaid across the middle of the system, reading 'PERUSAL SCORE ONLY' and 'NOT TO BE USED FOR PRODUCTION'.

O/J

82

come each May to Mos - cow, love, and stay all through Sep -

82

82

Detailed description: This system contains the final three measures of the page. The vocal line concludes with a sustained note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

85

O/J

tem - ber. E - ven in high sum - mer here, life is mo - no - chrome. The

90

O/J

sun's a sad pre - ten - der here and I want to go home.

94

I/L

I want to go home no less, you know I feel as you do. It's just the light to - day, I guess,

I/L

97

and the air hums when I move through. And my heart feels like it

I/L

101

u - sed to... May - be it's my name day, but you

I/L

105

know I feel the sa - me way...

O/J 108

When will this e - ver end or will we be here for -

O/J 111

e - ver? I - ri - na, you're so cle - ver.

O/J 114

See in - to the fu - ture. Tell me

O/J

117

we're re - - - turn - ing.

I/L

120

Love, there's no dis - cern - ing.

I/L

123

But to - day it seems that ev' - ry - thing is

I/L 126

near - er. The sky's so close that I could touch it if I just knew

I/L 129

how. And a - ny - thing could hap - pen and the fu - ture seems

I/L 132

clear - er. We'll sell the house and pack our gray trunks, make our

135

I/L

bro - ther a pro - fes - sor.

M/M

And dress my hus - band

138

M/M

as a gray monk, sell him off as a con - fes - sor. And

138

141

M/M

I could move to Mo - s - cow, and not just for the sum - mer.

141



145

O/J

Out of here for - e - ver.

I/L

Three of us for -

M/M

I could stay for - e - ver.

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148

O/J

Leave here, go for - e - ver.

I/L

e - ver. To - mor - row go to Mos - cow. To -

M/M

To - mor - row make the

151

O/J

See the flow - ers paint the land - scape.

I/L

mor - row go to Mos - cow. Let the fu - ture save us

M/M

grand 'scape. May the

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154

O/J

Pray the fu - ture takes us out of here

I/L

some - how. Out of here.

M/M

ci - ty spare us heart - ache out of here.

158

O/J

I/L

M/M

158

158

158

158

158

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160

O/J

I/L

M/M

160

160

160

160

Mos-cow. Mos-cow. Mos - - - cow.

Mos-cow. Mos - - - cow.

Mos - - - cow.

# Moscow - Opening Act 1, Pt. 2

I/L

1  $\bullet = 156$

I am sick of fuck - ing Mos - cow. I can't stand this fuck -

1  $\bullet = 156$

1

Detailed description: This system contains the first three measures of the piece. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The tempo is marked as quarter note = 156. The lyrics are: "I am sick of fuck - ing Mos - cow. I can't stand this fuck -".

I/L

4

ing play. These three sis - ters suck the big one.

4

Detailed description: This system contains measures 4 through 6. The vocal line continues with the lyrics: "ing play. These three sis - ters suck the big one." The piano accompaniment continues with chords and moving lines in both hands.

I/L

7

7

7

Detailed description: This system contains measures 7 through 9. The vocal line has rests in all three measures. The piano accompaniment continues with chords and moving lines in both hands.

I/L 10  
I'll put this a - no - ther way, I quit. I'm no long - er say -

I/L 13  
ing this shit!

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# Moscow - Epiphany

O/J

1  $\bullet = 138$

Play-wrights think they're con - se - crat - ed,

O/J

4

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but the job is o - ver - rat - ed. We're ne - ver sa - tis - fied, ne - ver gra - ti - fied for

O/J

7

long. It's all too ra - ri - fied. Just when you think that you're e - lat - ed,

O/J

10

you find that you're mere-ly sat-ed for the mo-ment, and that's an o-men some-thing's

10

10

Detailed description: This system contains the first three measures of the piece. The vocal line (O/J) starts at measure 10 and features a melodic line with lyrics. The piano accompaniment consists of two staves: the right hand has chords and eighth notes, while the left hand has a bass line with eighth notes.

O/J

13

wrong. All this search-ing af-ter truth's a poor ex-cuse to be un-couth,

13

13

Detailed description: This system contains measures 13-15. The vocal line continues with lyrics. A large watermark 'PERUSSAL SCORE ONLY NOT TO BE USED FOR PRODUCTION' is overlaid across the piano accompaniment staves.

O/J

16

pho-ny, with-out a To-ny to show for it. You blame your-self be-cause you

16

16

Detailed description: This system contains measures 16-18. The vocal line continues with lyrics. The piano accompaniment follows the same pattern as the previous systems.

O/J

19

did - n't go for it e - nough. May - be you should have writ - ten more

O/J

22

fluff... been more en - ter - tain - ing, a lit - tle cut - er. Not

O/J

25

so in - dul - gent, not so ri - di - cu - lous, less ef - ful - gent, more



O/J

28

me - ti - cu - lous, less sub - lime, less bold, or at least more self - con -

O/J

31

trolled, or less a - fraid of get - ting old - er. What I want is more

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O/J

34

time. If I could bal - ance the in - ten - si - ty

O/J

38

of my in - se - cu - ri - ty with the weight of my pro - pen - si - ty

38

38

Detailed description: This system contains the first three measures of the piece. The vocal line (O/J) starts with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The melody begins with a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment (piano) features a right hand with chords and a left hand with a simple bass line.

O/J

42

for ar - tis - tic pu - ri - ty, may - be I could feel ful - fil - ment. This play could

42

42

Detailed description: This system contains measures 4-6. The vocal line continues with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment provides harmonic support with chords in the right hand and a steady bass line in the left hand.

O/J

47

save me. I want the real ful - fil - ment.

47

47

Detailed description: This system contains measures 7-9. The vocal line features a half note G5, followed by quarter notes A5, B5, and C6. The piano accompaniment continues with chords and a bass line.

O/J

50

Ev' - ry smug a - chieve - ment's al - ways fol - lowed by be - reave - ment, by pain. I want a

50

50

Detailed description: This system contains three staves. The top staff is the vocal line, starting at measure 50. The middle and bottom staves are the piano accompaniment, also starting at measure 50. The music is in a minor key and features a steady eighth-note accompaniment in the piano part.

O/J

53

sat - is - fac - tion I can sus - tain. I don't want to slip a - gain from

53

53

Detailed description: This system contains three staves. The top staff is the vocal line, starting at measure 53. The middle and bottom staves are the piano accompaniment, also starting at measure 53. A large watermark 'PERUSAL SCORE ONLY NOT TO BE USED FOR PRODUCTION' is overlaid across the piano accompaniment staves.

O/J

56

joy - ous to su - per - cil - li - ous, from mag - na - ni - mous to bil -

56

56

Detailed description: This system contains three staves. The top staff is the vocal line, starting at measure 56. The middle and bottom staves are the piano accompaniment, also starting at measure 56. The piano accompaniment features a more active eighth-note melody in the right hand and a steady bass line in the left hand.

O/J

59

li - ous. Je - sus Christ, I'm al - ways re - de - fin - ing, it's so God damn un - der -

O/J

62

min - ing. It's all il - lu - sion, the the - a - tre is il - lu - sion, my whole

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O/J

65

life is il - lu - sion. It's all pre - tend - ing, this search

O/J

68

for truth, a con-stant-cy, the lies ne-ver-end - ing. It's all a pho-ny splen-dor not pos -

68

68

O/J

71

si-ble to ren-der or re - gain. Il - lu-sions don't re - main,

71

71

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O/J

74

they on - ly fade, and the de - mons re - in - vade.

74

74

O/J

77

There is no se - cu - ri - ty and not much con - ti - nu - i - ty,

O/J

80

that's how it's played. Con-nect the dots, mo-ment to mo - ment, line

O/J

83

to line, co - lor in the spots. I need Three Sis - ters to

O/J

86

be a mar - vel, a won - der, an e - pi - pha - ny, an

Detailed description: This system contains measures 86, 87, and 88. The vocal line (O/J) starts with a quarter rest, followed by a half note G4, a quarter note A4, a triplet of eighth notes (B4, C5, B4), a quarter note A4, a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment features a treble clef with a key signature of three flats and a 3/4 time signature. The right hand plays chords, and the left hand plays a bass line with eighth notes.

O/J

89

ex - hul - ta - tion, an ex - hor - ta - tion, a sigh.

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Detailed description: This system contains measures 89, 90, and 91. The vocal line (O/J) begins with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. A large watermark is overlaid on the piano part.

O/J

92

But I'm a - fraid it will be

Detailed description: This system contains measures 92, 93, and 94. The vocal line (O/J) starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

O/J

95

a - no - ther lie.

95

95

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# Moscow - I Love You

O/J

1

You glo - ri - ous, lu - mi - nous crea - ture, though you

O/J

3

cool your face in dark - ness, your eyes still glow with fi - re. Tell me why?

M/M

6

Dusk can fall on us so sharp - ly. I'll turn the lamp-light high - er, but

O/J

M/M

not too high.

I

O/J

love you, I love you, I love you, I love my smile n-side your eyes, the way you tilt your head...

3 3

O/J

The

O/J

18

way you try to make me feel you've soaked up ev' - ry word I've said. There is

O/J

21

splen - dour in your sha - dow, there is won - der in the way you wrap your

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O/J

23

stole, the way you shrug your shoul - der, just let me

O/J

26

touch your shoul-der... Just touch your shoul - der... Just touch your should - er...

M/M

31

When you talk like that it

31

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M/M

35

makes me laugh, al - though I'm fright - ened, please don't re - peat it. Well, you can

35

M/M

38

say it if you mean it, but not too loud, but not so soft that I don't hear it. I need to

M/M

43

hear it so I laugh more, I need to laugh more. So I don't mind it if

M/M

47

you do mean it, but come a lit - tle near - er so I can hear or see

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M/M

51

if you mean it.

51

51

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# MOSCOW - MOSCO

M/M

1  $\bullet = 116$

De - troit, my

M/M

3

Mom grew up in Mo town I guess it was let - down to

M/M

5

find your - self in I - da - ho, God for - bid. The

M/M

7

place can be an al - ba - tross, if you think you're Di - a - na Ross, and

M/M

9

Je - sus knows, my mo - ther did. Yeah,

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M/M

12

she pre - tend - ed free - ly. She'd come home from the can - ne - ry. She'd



M/M

14

sweep me up and car - ry me. It's my old - est mem - o - ry. And

Detailed description: This system contains measures 14 and 15. The vocal line (treble clef) starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment (grand staff) features a bass line with eighth notes and a treble line with chords and a melodic line.

M/M

16

we'd run out through Main Street, I'd shake just like a tam - bou - rine, and

Detailed description: This system contains measures 16 and 17. The vocal line (treble clef) continues with eighth notes D5, E5, F5, and G5. The piano accompaniment (grand staff) includes a treble line with chords and a bass line with eighth notes. A large watermark is overlaid on the piano part.

M/M

18

when we got to Friend - ship Square, she'd do an old Su - preme's rou - tine and

Detailed description: This system contains measures 18 and 19. The vocal line (treble clef) starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment (grand staff) features a bass line with eighth notes and a treble line with chords and a melodic line.

M/M

20

dance, da - a - nce, just like a mil - lion - aire.

M/M

23

She'd say, I

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M/M

26

miss my Mo - tor Ci - ty life. I swear to God I'll ne - ver stay. I - da -

M/M

28

ho's a Con - way Twit - ty life, and De -

M/M

30

troit is Mar - vin Ga - ye. But poor

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M/M

32

Mom, she met my fa - ther, he was a Nez Pierce in - di - an who

M/M

34

ne - ver knew he had a son. He died a drunk at twen - ty - one.

M/M

36

Guess it was too much both - er to make it back to Mi - chi - gan from

M/M

38

I - da - ho with me in tow and her big plans came all un - done. So how?

M/M

41

How do you find your way home now, when you move on-ly for-ward on a sin-gle

Detailed description: This system contains measures 41 to 43. The vocal line (treble clef) starts with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment (grand staff) features a bass line with quarter notes G2, A2, B2, and C3, and a right-hand part with chords and moving lines.

M/M

44

track, ne-ver in re-verse? De-troit's no long-er Mo-town, De-

Detailed description: This system contains measures 44 and 45. The vocal line (treble clef) continues with quarter notes D5, C5, B4, A4, and G4. The piano accompaniment (grand staff) continues with similar rhythmic patterns.

M/M

46

troit's a dream, that makes it worse than e-ven Mos-co, I-da-ho.

Detailed description: This system contains measures 46 to 48. The vocal line (treble clef) starts with quarter notes G4, A4, B4, and C5. The piano accompaniment (grand staff) concludes with sustained chords in the right hand and a simple bass line.

M/M

48

That's real-ly why we ne-ver did go back. I

Detailed description: This system contains measures 48, 49, and 50. The vocal line (treble clef) starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, and a half note F5. Measure 49 has a whole note G5. Measure 50 has a whole note G5. The piano accompaniment (grand staff) features a bass line with quarter notes G2, A2, B2, C3, D3, E3, and a bass clef. The right hand (treble clef) has chords and moving lines, including a sequence of eighth notes in measure 48 and chords in measures 49 and 50.

M/M

51

miss my mo-ther, I miss our sing-ing like the old Su-premes.

Detailed description: This system contains measures 51, 52, and 53. The vocal line (treble clef) starts with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note F5. Measure 52 has a quarter note G5, followed by quarter notes A5, B5, C6, D6, E6, and a half note F6. Measure 53 has a quarter note G6, followed by quarter notes A6, B6, C7, D7, E7, and a half note F7. The piano accompaniment (grand staff) features a bass line with quarter notes G2, A2, B2, C3, D3, E3, and a bass clef. The right hand (treble clef) has chords and moving lines, including a sequence of eighth notes in measure 51 and chords in measures 52 and 53.

M/M

54

I e-ven miss those sil-ly dance rou-tines. I

Detailed description: This system contains measures 54, 55, and 56. The vocal line (treble clef) starts with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note F5. Measure 55 has a quarter note G5, followed by quarter notes A5, B5, C6, D6, E6, and a half note F6. Measure 56 has a quarter note G6, followed by quarter notes A6, B6, C7, D7, E7, and a half note F7. The piano accompaniment (grand staff) features a bass line with quarter notes G2, A2, B2, C3, D3, E3, and a bass clef. The right hand (treble clef) has chords and moving lines, including a sequence of eighth notes in measure 54 and chords in measures 55 and 56.

M/M

57

miss Mos-co Main Street and whe-e - re it ends at Friend-ship Square.

M/M

60

*rit.*

*much slower* ♩ = 72

With-out the past we're in - com - plete and some-times

60

*rit.*

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M/M

63

when it's hard to bear, I think of Mom-ma and the cool night air, me

63

M/M

66

clap-ping hands and coo-ing har-mo - ny in Friend-ship Square. The light-ning bugs lit up like

M/M

69

phos - pho - rous at twi - light when there's no one there

M/M

72

but us.



# Moscow - Likely

O/J

1

Like - ly? Oh, that's ex - qui-site!

O/J

5

How like - ly is it that we are here?

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O/J

9

High - ly, high - ly un - like - ly the world a - round us could dis - ap -

O/J

13

pear.                      Some - how,                      some - how                      it's                      hap - pened,

O/J

18

so                      what                      is                      like - ly                      is                      not                      so

O/J

23

clear.                      Luke, there aren't                      a - ny                      an - swers.                      God's a

O/J

27

phan - tom pup - pe - teer. Like - li - hood is hard to come by, it's an

O/J

31

old - world sou - ve - nir.

O/J

36

Like - ly, sounds like a stage name, ap - pear - ing night - ly

O/J 41

on the mar - quee. Like - ly, the famed Luke

Detailed description: This system contains measures 41 through 45. The vocal line (O/J) starts with a treble clef and a key signature of three flats. It features a melodic line with lyrics: "on the mar - quee. Like - ly, the famed Luke". The piano accompaniment consists of two staves: the right hand has a rhythmic pattern of eighth notes and chords, while the left hand has a simple bass line of quarter notes.

O/J 46

Like - ly, Luke Like - ly's in it, we have to see.

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Detailed description: This system contains measures 46 through 50. The vocal line (O/J) continues with lyrics: "Like - ly, Luke Like - ly's in it, we have to see.". The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous system.

O/J 51

Cri - tics are cream - ing dai - ly, and Ar - my Ar - cherd's

Detailed description: This system contains measures 51 through 55. The vocal line (O/J) continues with lyrics: "Cri - tics are cream - ing dai - ly, and Ar - my Ar - cherd's". The piano accompaniment continues with the same rhythmic and harmonic patterns.

O/J

56

your de - vo - tee. Liz Smith is do - ing

Detailed description: This system contains the first musical system. It features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line starts at measure 56 with the lyrics 'your de - vo - tee. Liz Smith is do - ing'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

O/J

61

back - flips, and for sheer rav - ing,

61

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Detailed description: This system contains the second musical system. It features a vocal line on a treble clef staff and a piano accompaniment on two staves. The key signature and time signature remain the same. The vocal line starts at measure 61 with the lyrics 'back - flips, and for sheer rav - ing,'. A large, semi-transparent watermark is overlaid across the piano accompaniment, reading 'PERUSAL SCORE ONLY' and 'NOT TO BE USED FOR PRODUCTION'.

O/J

66

I quote Rex Reed: "An - ton Che - kov writes Three

66

Detailed description: This system contains the third musical system. It features a vocal line on a treble clef staff and a piano accompaniment on two staves. The key signature and time signature remain the same. The vocal line starts at measure 66 with the lyrics 'I quote Rex Reed: "An - ton Che - kov writes Three'. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

O/J

70

Sis - ters. Sta - nis - lav - sky's turn - ing green. Luke Like - ly per - forms I -

O/J

74

ri - na. No, Luke Like - ly IS I - rene!"

O/J

78

78

# Moscow - Becoming Me/Alabama

M/M

1  $\text{♩} = 68$

Luke, it's kind of fun - ny, since we've

M/M

3

been in - side - here, I feel more a live here. I

M/M

5

still don't know what here is, but some - how I be - long.

M/M

7

Luke, I feel I'm right here, and I used to feel so wrong. As far

7

7

M/M

10

back as I re - mem - ber, I was this scraw - ny lit - tle boy, with - out a

10

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10

M/M

12

fa - ther, with-out a rea - son, with a mo - ther who was cra - zy, who tried her

12

12



M/M

14

best but was un - a - ble.                      Some-times we sim - ply are                      un - a - ble, I

M/M

16

*much faster*

know.                      But I feel safe here,

16

*much faster*

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M/M

19

and I feel a - a - ble.                      I don't feel

19

M/M

22

scraw - aw - ny, or worse un - sta - a - ble.

Detailed description: This system contains measures 22, 23, and 24. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "scraw - aw - ny, or worse un - sta - a - ble." The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

M/M

25

It's all al - right here. It's all o -

Detailed description: This system contains measures 25, 26, and 27. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "It's all al - right here. It's all o -". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

M/M

28

ka - a - ay. Mat - thew's come to Mos - cow.

Detailed description: This system contains measures 28, 29, and 30. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "ka - a - ay. Mat - thew's come to Mos - cow." The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

M/M

31

He's fou - nd his way. And though

M/M

34

Mos - cow's still a mys - te - ry, still a cryp - to - gram, I have

M/M

36

re - con - ciled my his - to - ry, and I be - gin to know who I am. And all my

M/M

39

so - or - row, and all my jo - o - oy,

Detailed description: This system contains measures 39, 40, and 41. The vocal line (treble clef) starts with a half note 'so' on G4, followed by a quarter note 'or' on A4, a quarter note 'row,' on B4, a half note rest, a quarter note 'and' on G4, a quarter note 'all' on A4, a quarter note 'my' on B4, a quarter note 'jo' on G4, a quarter note 'o' on A4, and a half note 'oy,' on B4. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

M/M

42

and all my mom - ma's dreams, and that still

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Detailed description: This system contains measures 42 and 43. The vocal line (treble clef) begins with a half note 'and' on G4, followed by a quarter note 'all' on A4, a quarter note 'my' on B4, a quarter note 'mom' on G4, a quarter note 'ma's' on A4, a quarter note 'dreams,' on B4, a quarter note 'and' on G4, a quarter note 'that' on A4, and a half note 'still' on B4. The piano accompaniment continues with the same rhythmic pattern. A large watermark is overlaid on the piano part.

M/M

44

scraw - ny boy be - gin to qui - i - et, be - gin to

Detailed description: This system contains measures 44, 45, and 46. The vocal line (treble clef) starts with a quarter note 'scraw' on G4, a quarter note 'ny' on A4, a quarter note 'boy' on B4, a quarter note 'be' on G4, a quarter note 'gin' on A4, a quarter note 'to' on B4, a quarter note 'qui' on G4, a quarter note 'i' on A4, a quarter note 'et,' on B4, a half note rest, a quarter note 'be' on G4, a quarter note 'gin' on A4, and a half note 'to' on B4. The piano accompaniment continues with the same rhythmic pattern.

M/M

47

di - im. And I can hear my-self, and

M/M

50

I can see that some-how com-ing here was

M/M

52

meant to be, be-cause by com-ing here, I'm be -

M/M

54

com-ing free and by be-com-ing free, I'm be-com-ing

M/M

57

me.

*laid-back, honky-tonk*

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60

60

63

63

66

66

This system contains measures 66, 67, and 68. The right hand features a complex, rhythmic accompaniment with many beamed eighth notes and chords. The left hand has a simple bass line with quarter and eighth notes.

69

69

This system contains measures 69, 70, and 71. The right hand continues with the same complex accompaniment. The left hand has a simple bass line with quarter and eighth notes.

72

72

This system contains measures 72, 73, and 74. The right hand continues with the same complex accompaniment. The left hand has a simple bass line with quarter and eighth notes.

75

75

This system contains measures 75, 76, and 77. The right hand continues with the same complex accompaniment. The left hand has a simple bass line with quarter and eighth notes.

78

78

This system contains measures 78, 79, and 80. The right hand continues with the same complex accompaniment. The left hand has a simple bass line with quarter and eighth notes. The system ends with a key signature change to three sharps (F#, C#, G#).

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M/M

81 SAFETY  $\text{♩} = 104$

Hop on your har - ley...

Detailed description: This system covers measures 81 and 82. The vocal line (M/M) starts with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 104. The lyrics are "Hop on your har - ley...". The piano accompaniment consists of two staves: the right hand (treble clef) plays a rhythmic pattern of eighth and sixteenth notes, while the left hand (bass clef) plays a simple bass line with quarter notes.

I/L

83

O - kay, I'm sit - ting on a cy - cle on a high -

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Detailed description: This system covers measures 83 and 84. The vocal line (I/L) continues with the lyrics "O - kay, I'm sit - ting on a cy - cle on a high -". The piano accompaniment continues with the same rhythmic patterns as in the previous system.

I/L

85

way, just like that mo - vie from Ted Tur - ner on the T -

Detailed description: This system covers measures 85 and 86. The vocal line (I/L) continues with the lyrics "way, just like that mo - vie from Ted Tur - ner on the T -". The piano accompaniment continues with the same rhythmic patterns.



I/L

87

With Bridg - et Fon - da's fa - ther, that tan old

I/L

89

la - dy's bro - ther, and not the Grand - pa.

M/M

89

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You're think - ing

M/M

91

Pe - ter. Her bro - ther's name is Pe - ter and the mo - vie's Ea - sy

93

I/L

M/M

Ri - der, Ea - sy Ri - der.

Ri - der. So, you're

95

I/L

M/M

95

God there sure are lot - sa For - las.

sit - ting on a cy - cle... Could we

M/M

97

kind - ly get be - yond this? So, you're sit - ting on a cy - cle, on a high -

I/L

99

I'm kin - da "fon - da" that i - dea. 'Cept I

M/M

99

way.

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I/L

102

wan - na skip those old guys, with me I've got Mar - ti - na. For an

I/L

104

old girl she's got great thighs, thighs to wrap a - round a

I/L

106

har - ley. You know like

I/L

108

ten - nis, you know like back - hand, and Greg Lou -

I/L

110

ga - nis. You know like high dive, you know like back flip, you

Detailed description: This system contains measures 110 and 111. The vocal line (I/L) starts with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "ga - nis. You know like high dive, you know like back flip, you". The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a simple bass line.

I/L

112

know that back side on a har - ley. I can

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Detailed description: This system contains measures 112, 113, and 114. The vocal line (I/L) continues with the lyrics "know that back side on a har - ley. I can". The piano accompaniment continues with similar rhythmic patterns. A large watermark is overlaid across the piano part.

I/L

115

hard - ly keep my hard - on in my blue jeans.

Detailed description: This system contains measures 115 and 116. The vocal line (I/L) concludes with the lyrics "hard - ly keep my hard - on in my blue jeans.". The piano accompaniment features a more active right-hand part with eighth-note chords and a steady bass line.

I/L 117

We head for Mo - bile

I/L 119

with the O - lym - pic torch. We pass through Hoke's Bluff right

I/L 121

by my fa - ther's porch. A - la - ba - ma's in a fren - zy, the crim - son

I/L

123

tide turns pink. See the klans - man in his bed sheet, he don't know

I/L

125

what to think. When we take the field, there's a hiss.

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I/L

127

I get jump - y, try to mask it. From sec - ond base, Greg blows a kiss.

I/L

129

See the klans - man blow a gas - ket. I've come

I/L

131

home to A - la - ba - ma with Greg Lou - ga - nis and Mar - ti - na Nav - ra - ti -

I/L

133

lo - va. Hey, is she Rus - sian? Is that a Rus - sian name? It



I/L 135

sounds like Rus - sian, the name's all sound the same.

I/L 137

In the ninth we're sit - tin' pret - ty, Greg has scored one run.

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I/L 139

I've been pitch - in' a no - hit - ter, so it's zip to one. When their

I/L

141

de - sig - nat - ed hit - ter smacks my curve ball. It's a

I/L

143

hom - er sure as shoot - in' out the ball - park. But Mar -

I/L

145

ti - na's at the back wall and those great thighs. I mean this

I/L

147

dy - ke flies. And

I/L

149

it's all o - ver, yeah, it's their third out.

I/L

151

And then that qui - et... and then this

I/L 153  
gre - at shout. And they're scream - ing for Mar - ti - na and they're

I/L 155  
stomp - ing on the bleach - ers. And they're yel - ling for Lou - gan - is, and they're

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I/L 157  
rip - ping off his jer - sey, and he's howl - ing "where's the pit - cher?" And he

I/L

159

grabs me, and then he hugs me... with - out his

159

159

I/L

162

jer - sey. And I feel safe now,

162

162

I/L

165

and I feel ri - ght now. And I feel

165

165

I/L 168

saved now, and I feel light now in A - la -

I/L 172

ba - ma if it were Mos - cow.

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I/L 175

And the moon looked like a base - ball, and the

I/L

177

bas - es swarmed the Mil - ky Way, and Mar -

I/L

179

ti - na, Greg, and me say so

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I/L

181

long now, and mount our

I/L

183

har - - leys, ex - cept for

I/L

185

Greg, he climbs a - board be - hind me, and he

I/L

187

kicks up the pe - dal. And I feel



189

I/L

shi - - - ny, and I feel

M/M

And all my so - or - row,

191

I/L

col - de. And

M/M

and all my jo - o - oy,

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193

I/L

may - be it's my me - dal or him be - hind and hold - in' me...

M/M

and all my

195

I/L

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Just

M/M

mom - ma's dreams, and that still scraw - ny boy be - gin to

195

197

I/L

him be - hind and hold - in' me... And I feel safe now,

M/M

qui - i - et. And I feel safe here.

200

I/L

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and I feel ri - ght now And I feel

M/M

And I feel ri - ight here. And I feel

203

I/L

M/M

203

203

203

saved now, and I feel light now in A - la -

saved here. And I feel light here.

207

I/L

M/M

207

207

207

pa ma. I be the e lo - o-ow.

I know that com - ing here was meant to be, that now I see.

210

I/L

in A - la - ba - ma, if it were

M/M

Be - cause by com - ing here, I'm be - com - ing

213

I/L

Mos - cow

M/M

me.

213

215

# Moscow - Touch

1  $\bullet = 104$

I/L

I'm may - be not all that you'd want,

4

I/L

may - be not what you'd want at all out there, but

7

I/L

in here, I'm a warm bo - dy and I can be ten - der, may - be

I/L 10

not what you'd want, but you could pre - tend, or I could play rough or

Detailed description: This system contains the first three measures of the piece. The vocal line (I/L) starts at measure 10 and features a melodic line with eighth and quarter notes. The piano accompaniment consists of a right-hand part with quarter notes and a left-hand part with eighth-note patterns. The key signature has one flat (Bb).

I/L 13

I could just hold you or I could just suck you or do what you told me, or

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Detailed description: This system contains measures 13-15. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains its rhythmic structure. A large watermark is overlaid across the piano part.

I/L 16

you could just fuck me if you would just touch me a - ny - where, or

Detailed description: This system contains measures 16-18. The vocal line concludes with a final note. The piano accompaniment ends with a sustained chord in the right hand and a final eighth-note pattern in the left hand.

I/L

19

just let me touch you a - ny - where. Just touch your

19

19

Detailed description: This system contains three staves. The top staff is the vocal line in treble clef, starting at measure 19. The lyrics are "just let me touch you a - ny - where. Just touch your". The middle and bottom staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. Measure numbers 19, 20, and 21 are indicated at the start of their respective staves.

I/L

22

*♩ = 112 a little more urgent*

shoul - der... I'm may - be

22

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22

Detailed description: This system contains three staves. The top staff is the vocal line in treble clef, starting at measure 22. The lyrics are "shoul - der... I'm may - be". Above the staff, there is a tempo marking: a quarter note followed by "= 112" and the text "a little more urgent". The middle and bottom staves are the piano accompaniment. A large watermark "PERUSAL SCORE ONLY NOT TO BE USED FOR PRODUCTION" is overlaid across the piano part. Measure numbers 22, 23, and 24 are indicated at the start of their respective staves.

I/L

25

not all that you'd want, but who e - ver is that?

25

25

Detailed description: This system contains three staves. The top staff is the vocal line in treble clef, starting at measure 25. The lyrics are "not all that you'd want, but who e - ver is that?". The middle and bottom staves are the piano accompaniment. Measure numbers 25, 26, and 27 are indicated at the start of their respective staves.



I/L

28

I know I'm not all that you want, but

Detailed description: This system contains the first three measures of the piece. The vocal line (I/L) starts with a quarter rest, followed by notes for 'I know I'm not all that you want, but'. The piano accompaniment consists of a right hand with chords and a left hand with a walking bass line.

I/L

31

who e - ver is, Matt? I'm a warm bo - dy.

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Detailed description: This system contains measures 31-33. The vocal line continues with 'who e - ver is, Matt? I'm a warm bo - dy.'. A large watermark is overlaid across the piano accompaniment.

I/L

34

I can be ten - der. I can play tough, or I could sur - ren - der. If

Detailed description: This system contains measures 34-36. The vocal line continues with 'I can be ten - der. I can play tough, or I could sur - ren - der. If'. The piano accompaniment continues with the same style as the previous systems.

I/L 37

you would just touch me, we could be a - ny - where but here, or

37

37

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. It starts at measure 37 with the lyrics 'you would just touch me, we could be a - ny - where but here, or'. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Both piano staves start at measure 37. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

I/L 40

just let me touch you, I'll take you a - ny - where.

40

40

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. It starts at measure 40 with the lyrics 'just let me touch you, I'll take you a - ny - where.'. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Both piano staves start at measure 40. A large, semi-transparent watermark 'PERUSAL SCORE ONLY NOT TO BE USED FOR PRODUCTION' is overlaid across the piano staves.

I/L 43

If you don't soon touch me, I think I'll go cra - zy. Oh,

43

43

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature. It starts at measure 43 with the lyrics 'If you don't soon touch me, I think I'll go cra - zy. Oh,'. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Both piano staves start at measure 43. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

I/L

46 *♩ = 120 even more urgent*

Matt, I'm so lone - ly in here. You don't have to lis - ten, pre -

I/L

49

tend that I'm ly - ing. I thought we were dead, Matt, now I feel like I'm

I/L

52 *♩ = 128*

dy - ing. O - kay, I'm not all that you

I/L 55  
want, but who - e - ver is that. There's got to

I/L 58  
be some - thing you want, just say what it is, Matt. You

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I/L 61 *♩ = 132 becoming more and more frantic*  
don't have to love me, you don't have to need me, if

61 *♩ = 132*

I/L

63

you would just touch me, or just let me hold you.

I/L

66

*slowing way down to original tempo*

Just touch your

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I/L

69

shoul - der...

I/L

72

first just your shoul - der.

72

72

Detailed description: This block contains the first system of musical notation. It features a vocal line on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics 'first just your shoul - der.' are written below the notes. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part includes chords and melodic lines in both hands.

75

75

Detailed description: This block contains the second system of musical notation, which is purely instrumental for the piano. It features two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right hand plays sustained chords, while the left hand plays a melodic line. A large watermark is overlaid on this system.

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# Moscow - Empty Room

1 ♩ = 88

1 ♩ = 88

1

4

6

6

6

1

4

6

6

Look at all the flow - ers in this room, it's such a won - drous place.

Half my life have I spent scrap - ing round from room to empty room and

here this room's been wait - ing. All I've been miss - ing, these flow - ers bloom - ing,

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9

this room here wait-ing.

14

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19

NOT TO BE USED FOR PRODUCTION

24



29

29

34

34

//

39

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You're in an emp - ty room, you

39

43

watch him walk a - way. The bar - ren

43

46

walls would bloom if he would on - ly stay. You feel the

46

46

50

fu - ture loom and yet it's held at bay. And you're left

50

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50

54

grasp - ing, Ma - sha, close your hand. It's on - ly air you're clasp - ing, don't give

54

54

57

in - to blind - ness. Save your - self the lash - ing, he's un - couth and spine - less. You de -

57

57

60

serve a dash - ing... Man, fill your mouth with mine, don't try to

60

60

63

jus - ti - fy, twist me to ser - pen - tine. Your lips will sanc - ti - fy me, turn my

63

63

66

blood to wine. I'll try to sa - tis - fy you like a lo - ver.

66

66

69

Lo - ver, let me run my cheek a - cross your stub - ble. Stop my soul from ach - ing,

69

69

72

help me to dis - co - ver how to keep from break - ing like a flim - sy bub - ble.

72

72

75

You're in an emp - ty room, you watch him walk a -

75

75

78

way. The bar-ren walls would bloom if he would on - ly

78

78

82

stay for - e - ver.

82

82

86

Musical score for measures 86-89. The top staff (treble clef) contains a melodic line with a long note in measure 86, followed by a series of eighth notes in measures 87 and 88, and a final note in measure 89. The middle and bottom staves (piano accompaniment) feature a rhythmic pattern of eighth notes in measures 86 and 87, followed by sustained chords in measures 88 and 89.

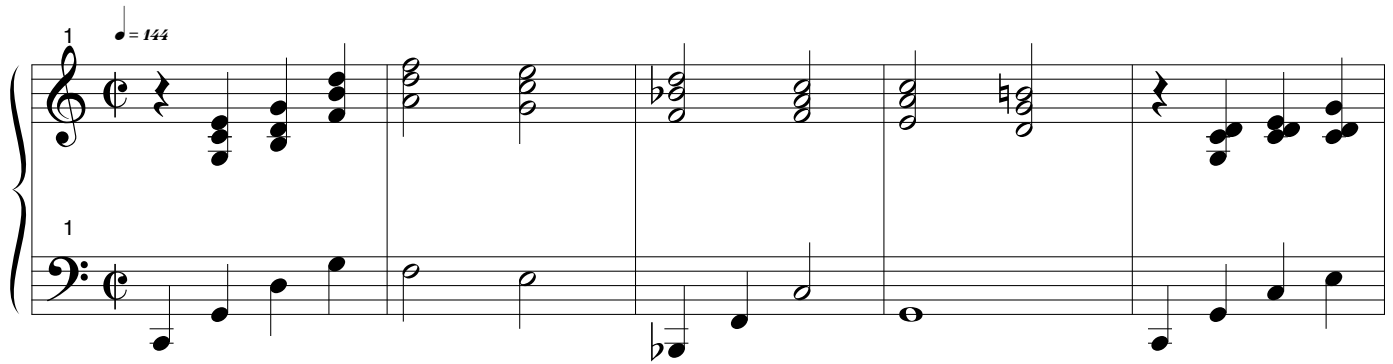
90

Musical score for measures 90-91. The top staff (treble clef) features a melodic line with a long note in measure 90, followed by a series of eighth notes in measure 91. The middle and bottom staves (piano accompaniment) feature a rhythmic pattern of eighth notes in measure 90, followed by sustained chords in measure 91.

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1  $\bullet = 144$



I/L

6

The Ver - shi - nen house was near - ly burnt to



M/M

I/L

10

His

cin - ders, but the breeze blew back the blaze to Ly - ov Creek.



M/M

13

girls are hud-dled un-der-neath the stair-case where I-ri-na used to play at

O/J

16

Make sure they're bun-dled up, that's such a cold place. Did you

M/M

16

line and seek.

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19

O/J

get the lit - tle one to speak?

M/M

19

She said she feared her fa - ther was on

22

M/M

ri - re. She said she saw a scar - row once in times. The

22

25

M/M

ol - der one just rocks her, strokes her fore - head. I wish I could re -

25

M/M

28

mem - ber both their names.

I/L

28

And their

I/L

31

mo - ther, did you hear her? All that how - ling! She nearly hit Na - ta - sha on the

31

I/L

34

chin. Na - ta - sha fled the room and took to scowl - ing, a -

34

M/M

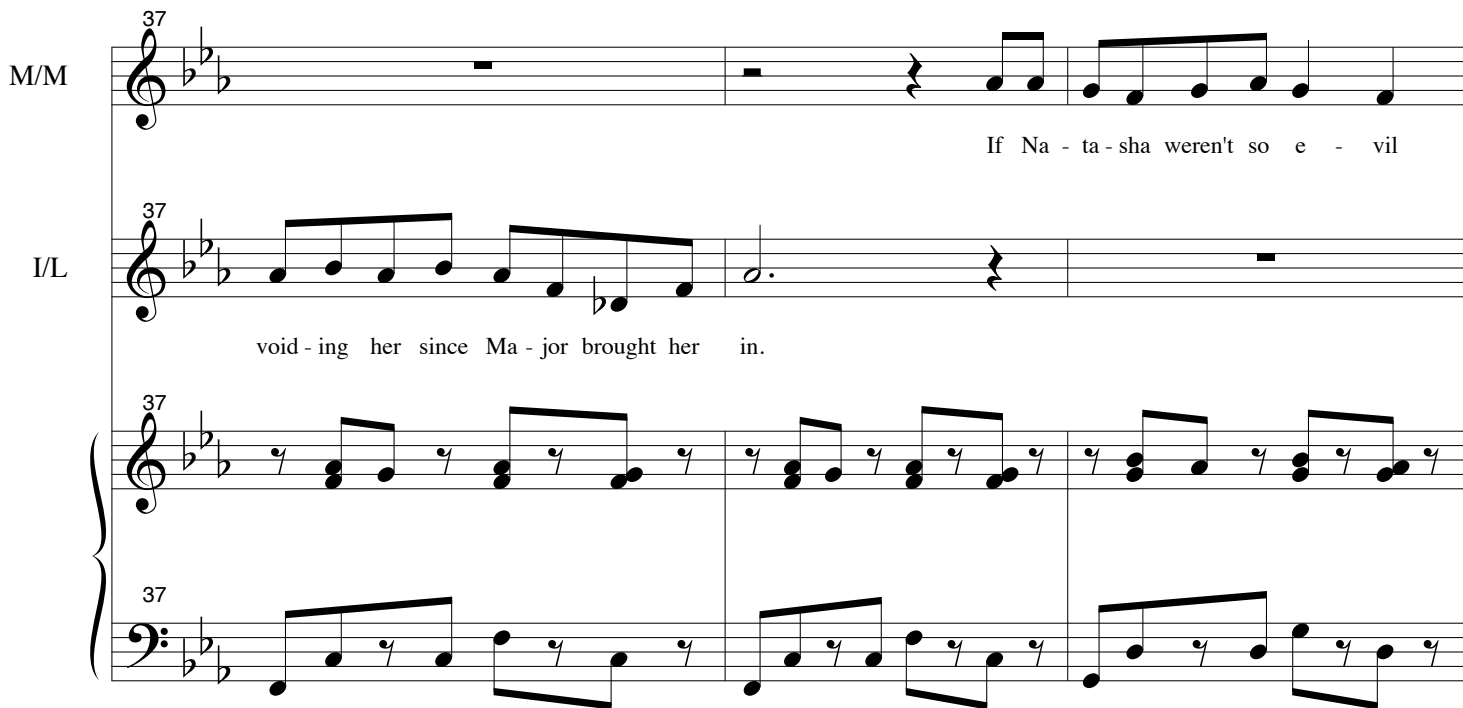
37

If Na - ta - sha weren't so e - vil

I/L

37

void - ing her since Ma - jor brought her in.



M/M

40

to be - gin with, I'd say that she had met her e - vil twin.

I/L

40

That's



43

I/L

hard-ly be-ing fair to Dame Ver-shi-nen. Na-ta-sha makes that cra-zy look a

46

I/L

saint. The Ba-ron says our bro-ther's wife's been sin-ning. She

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49

O/J

You must-n't lis-ten to the Ba-ron

I/L

lets the may-or dip his brush in An-drey's paint.

O/J 52

when he's drink - ing, and that ex - pres - sion, one can hard - ly call it quaint.

I/L 52

I've

I/L 55

heard the same thing whis - pered at the coun - cil. You're so na - ive - it makes me

M/M

58

Lis - ten to the two of you,

I/L

58

want to faint.



M/M

61

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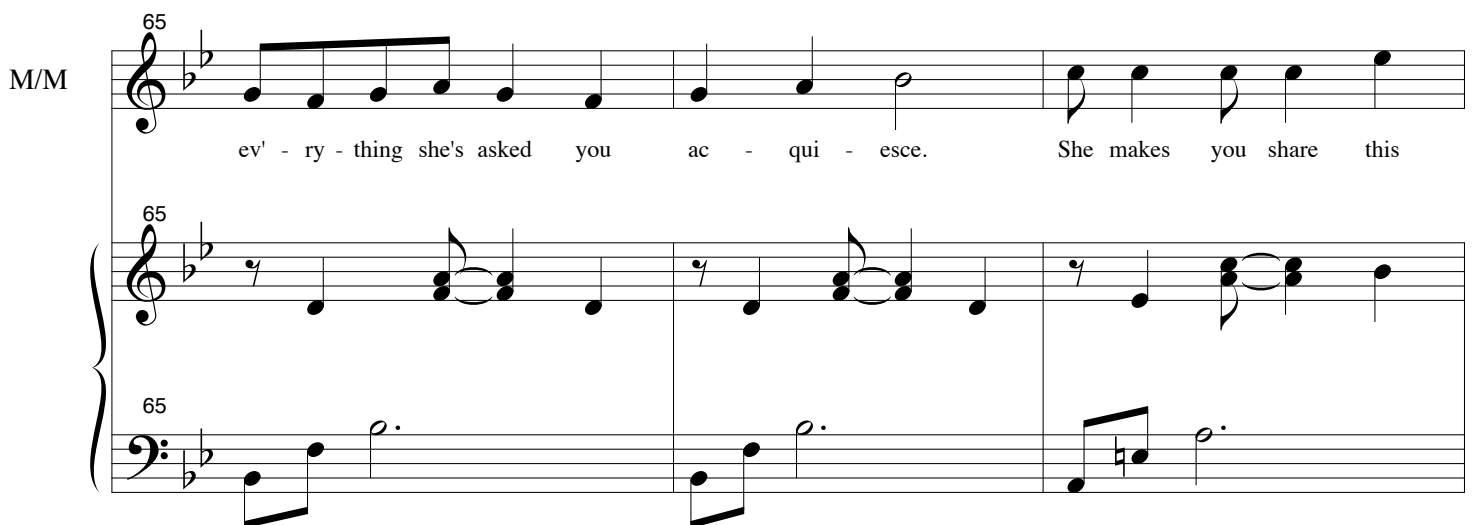
what are you think - ing? She's rid - den rough shod o - ver you, to



M/M

65

ev' - ry - thing she's asked you ac - qui - esce. She makes you share this



M/M

68

ti - ny bed - room to make room for our ne - phew, who may not be our

O/J

72

Ma - sha, please sis - ter, the

M/M

72

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ne phew Who can guess?

O/J

76

fi - re has up - set you. I don't doubt it. Don't let it. I be - seech you,

80

O/J

don't speak so free - ly.

M/M

'Ri - na's right, you're so na - ive.



84

M/M

Look how you've set - tle. Your mouths are real - ly, you teach - er

84

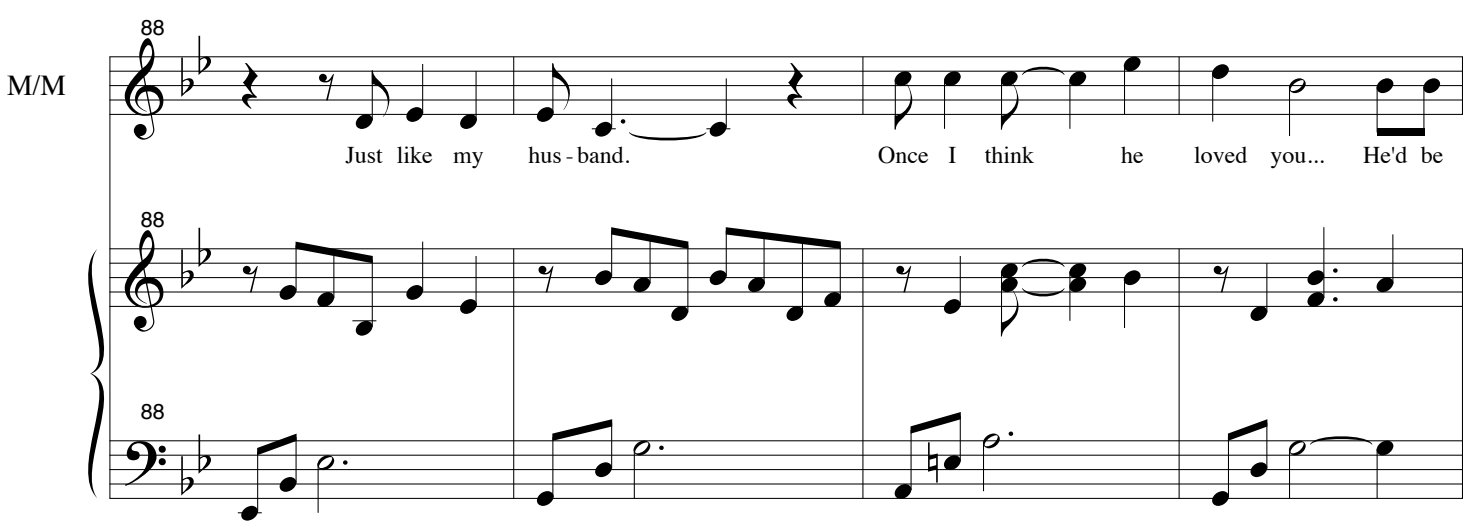


88

M/M

Just like my hus - band. Once I think he loved you... He'd be

88





M/M

92

bet - ter hav - ing loved you, than lov - ing me.

M/M

96

I/L

96

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lis - ten... Please don't ar - gue, I could - n't

96

I/L

101

101

101

bear it. Just lis - ten, it's An - drey... I'm sor - ry for e - ver

I/L

106




bring-ing up Na - ta - sha, it's just that... Oh, lis - ten...



O/J


111



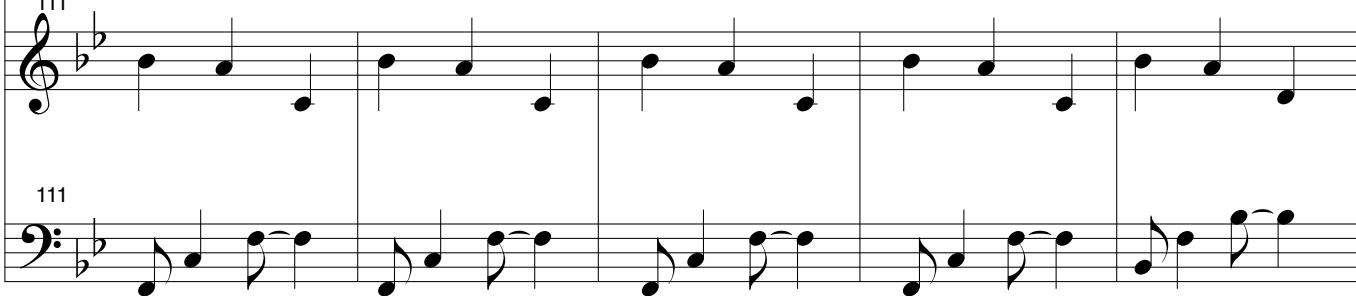
his vi - o - lin. A pro - fes - sor in

M/M

111



we thought he would be our in - o.



116

O/J

Mos - cow.

M/M

116

Now hear how he's bro - ken.

I/L

116

All that gos - sip - ing at work.

116

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121

O/J

And dream - ing of Mos - cow.

M/M

121

Now he's fid - dl - ing like Ne - ro. Now hear how he's

121

121

The image shows a musical score for three vocal parts (O/J, M/M, I/L) and piano accompaniment. The score is divided into two systems, each starting at measure 116 and 121 respectively. The key signature is B-flat major (two flats). The O/J part has a melodic line with some rests. The M/M part has a more active line with lyrics. The I/L part has a melodic line with lyrics. The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with a similar pattern. A large watermark is overlaid on the piano part.

M/M

126

buck - led. And al - so his

I/L

126

Re - signed to be the may - or's clerk.

M/M

131

cuci - oid.

I/L

131

Look out the win - dow, the fi - re is flar - ing. It

136

O/J

I/L

136

136

136

The night's get - ting  
must be a si - lo and all that dry wheat.

141

O/J

I/L

141

141

cold - er in spite of the heat - ten years old er.

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146

O/J

M/M

146

look in the street, is - n't it the ma - yor? Com - inghere to

151

M/M

151

pay her a vi - si.

I/L

151

And the vi - o - lin keeps

151

151

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156

O/J

And here comes Ver - shi - nen.

M/M

Ex - qui - site. Oh,

I/L

play - ing.

156

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M/M

is it?

I/L

Why did Pa - pa make An - drey and me learn I -

161

161

166

O/J

Re - mem - ber that tu - tor, oh what a rap - scal - lion.

I/L

tal - ian?

171 *accel.*

O/J

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I/L

171 *accel.*

An - drey stop play - ing and look out your win - dow. Ca - ro fra -



I/L 176

tel - lo, guar - da la... Oh, God, I've for - got - ten! What

I/L 181 *frenetic*

was the I - tal - ian? I can't re - mem - ber the I -

181 *frenetic*

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I/L 185

tal - ian for win - dow and ev' - ry - day I...

185

185

*Red.*

# Moscow - Opening Act II, pt. 2

1

I/L

If I could on - ly laugh, in - stead I want to spit. At

1

Detailed description: This system contains the first three measures of the piece. The vocal line (I/L) begins with a whole rest, followed by a quarter note G4, and then a series of eighth notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The piano accompaniment (I/L) features a steady eighth-note bass line in the left hand and chords in the right hand, including a triad of G4-Bb4-D4.

4

I/L

first the tele - graph I thought that that was it. Eut this is worse by half, once

4

Detailed description: This system contains measures 4 through 6. The vocal line continues with eighth notes: D4, C4, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4. The piano accompaniment continues with the same eighth-note bass line and chords.

7

I/L

more I swear I'll quit. But

7

Detailed description: This system contains measures 7 through 8. The vocal line has a half-note G4, followed by a half-note F4, and then a quarter-note E4. The piano accompaniment continues with the eighth-note bass line and chords.

# Moscow - Opening Act II, pt. 3

1  $\bullet = 108$

I/L



I right down ev-'ry word of ev-'ry al - der - man.

3

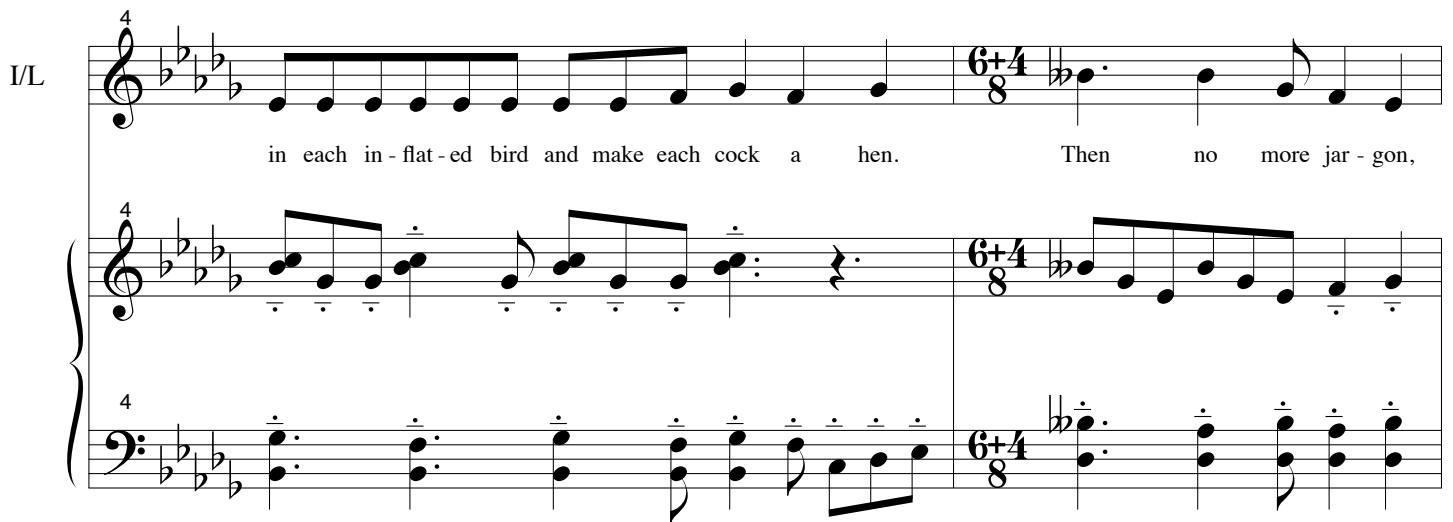
I/L



I read them back up heard. I want to poke my pen

4

I/L



in each in - flat - ed bird and make each cock a hen. Then no more jar - gon,

I/L

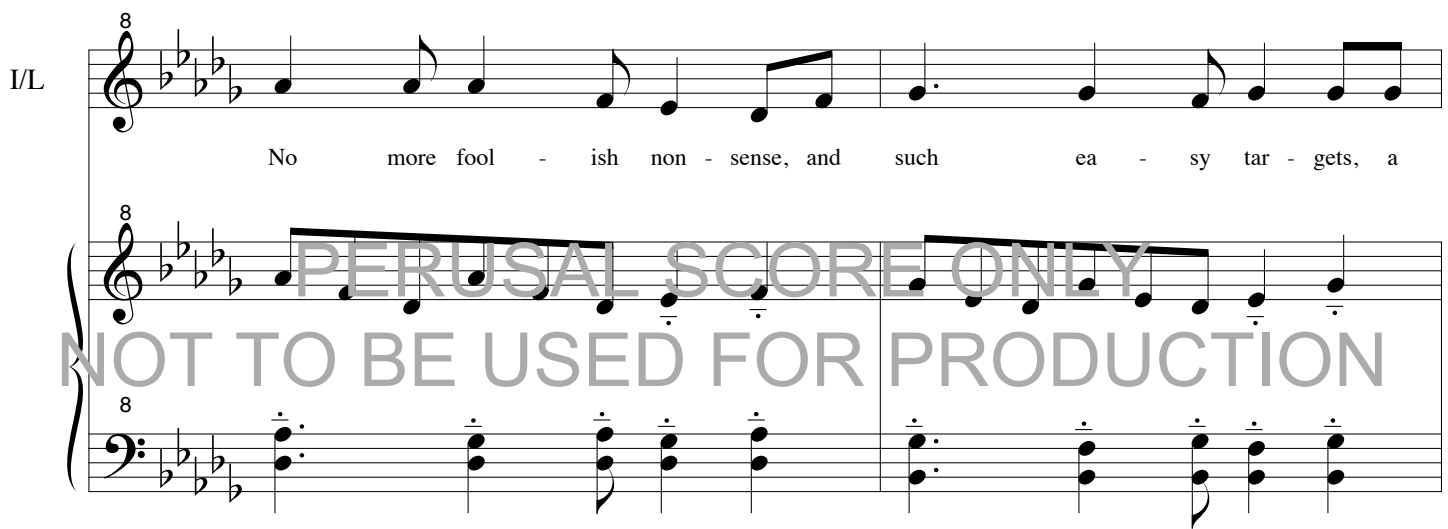
6



I'd slit their tongues and mute them in the bar - gain.

I/L

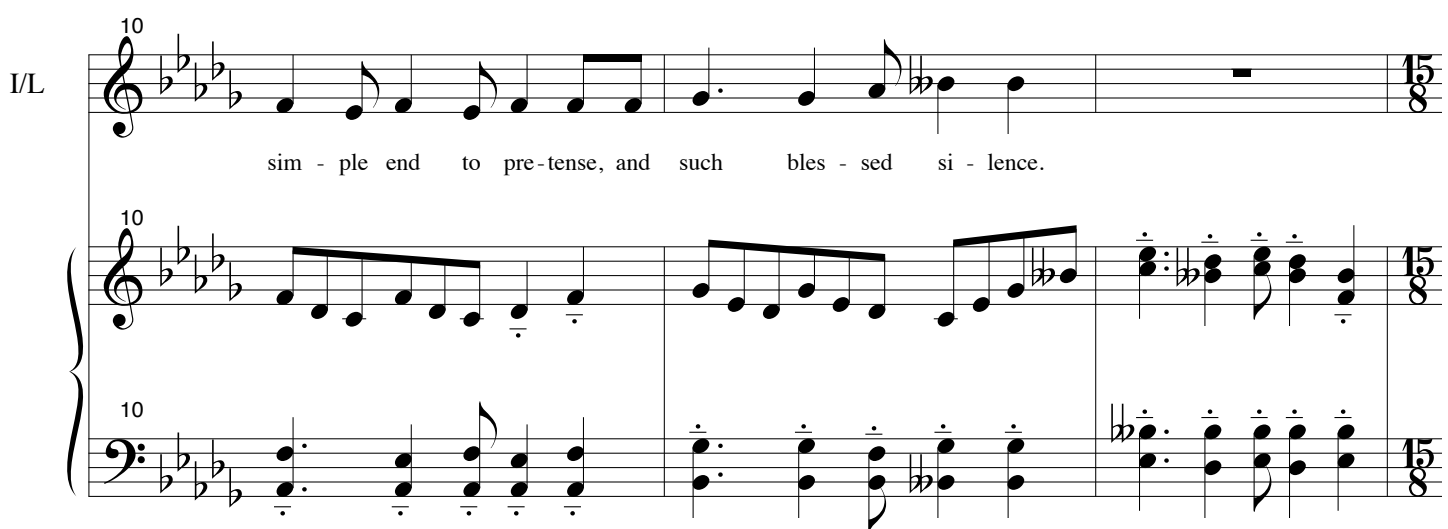
8



No more fool - ish non - sense, and such ea - sy tar - gets, a

I/L

10



sim - ple end to pre - tense, and such bles - sed si - lence.

I/L

13

I've lost my mind I fear from want - ing some - thing more.

I/L

14

I've lost a - no - ther year. I'm near - ly twen - ty - four and

I/L

16

wast - ed.

# Moscow - Behind Me

O/J

1

*freely*

$\text{♩} = 88$

I've reached a wa - ter - shed. It's com - ing calm - ly clear

O/J

5

*freely*

$\text{♩} = 88$

I've made an emp - ty bed. I've made the rules in here.

O/J

9

*freely*

$\text{♩} = 88$

All I once was is dead, or soon to dis - ap - pear

13 *♩ = 88 in time*

O/J

with - out a glim - mer. Ma - sha fetch a

18

O/J

glass and catch me in the mir - ror.

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23 *freely* [ 2 ]

O/J

Mat - thew don't re - mind me of all I've put... Be -

*freely*

O/J

27 *♩ = 88 in time*

hind me, the world goes on be - hind me. I'm

O/J

30

sit - ting on the south - ern shore of Fi - re Is - land. I'm pon - der - ing the nat' - ral lure of

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O/J

33

Fi - re Is - land. I've walked up through the pines.



O/J

36

Be - fore me, the ho - ri - zon waits be -

36

36

Detailed description: This system contains the first three measures of the piece. The vocal line (O/J) begins with a whole rest in measure 36, followed by a quarter note G4 in measure 37, and a quarter note A4 in measure 38. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords. The key signature is three sharps (F#, C#, G#).

O/J

39

fore me. Un - chang - ing for a mil - lion years, the con - stel - la - tions. Their

39

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39

Detailed description: This system contains measures 39-41. The vocal line continues with a quarter note G4 in measure 39, followed by eighth notes A4, B4, C5, B4, A4, G4 in measure 40, and a quarter note G4 in measure 41. The piano accompaniment continues with the eighth-note pattern. A large watermark is overlaid across the piano part.

O/J

42

light un - dimmed by earth - ly fears, a con - so - la - tion, and I draw in the

42

42

Detailed description: This system contains measures 42-44. The vocal line begins with a quarter note G4 in measure 42, followed by eighth notes A4, B4, C5, B4, A4, G4 in measure 43, and a quarter note G4 in measure 44. The piano accompaniment continues with the eighth-note pattern.

O/J

45

lines. Be - hind me, the

O/J

48

boys dance on be - hind me. They're coup-ling in the grass. I'd

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O/J

51

see the moon - light re - flect-ed off a nak-ed ass, white as the moon - light, if

O/J

54

I'd turn round be - hind.

54

54

Detailed description: This system contains the first two measures of the piece. The vocal line (O/J) starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a simple bass line.

O/J

56

A - round me, they all dance

56

56

Detailed description: This system contains measures 56 and 57. The vocal line (O/J) continues with a treble clef and the same key signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4 and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern as in the previous system.

O/J

58

on a - round me. Their si - ren song sur - rounds me, the

58

58

Detailed description: This system contains measures 58 and 59. The vocal line (O/J) continues with a treble clef and the same key signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4 and a quarter note A4. The piano accompaniment continues with the same rhythmic pattern as in the previous system.

O/J

60

mi - nutes and the years, the liv - ing and the dead, but

O/J

62

I close off my ears, and I raise up my head. Be -

O/J

64

hind me, I've put the past be - hind me. I

O/J

66

won't let them re - mind me of all I've gi - ven up, the

66

66

Detailed description: This system contains measures 66 and 67. The vocal line (O/J) is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "won't let them re - mind me of all I've gi - ven up, the". The piano accompaniment consists of a right hand with a continuous eighth-note pattern and a left hand with a simple bass line.

O/J

68

lov - ing and the lust, the al - ways emp - ty cup, the

68

68

Detailed description: This system contains measures 68 and 69. The vocal line (O/J) continues with the lyrics "lov - ing and the lust, the al - ways emp - ty cup, the". The piano accompaniment continues with the same rhythmic patterns as in the previous system.

O/J

70

lo - vers turned to

70

70

Detailed description: This system contains measures 70 and 71. The vocal line (O/J) has the lyrics "lo - vers turned to". The piano accompaniment continues with the same rhythmic patterns as in the previous systems.

O/J

72

dust.

O/J

73

Be -

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O/J

74

hind me, I've put it all be -

O/J

75

hind me. Mos - cow is be -

75

O/J

76

hind me. Be - fore me, the

76

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O/J

77

fu - ture is be - fore me. Life goes on be - fore me. Be -

77

77

The image shows a musical score for three systems of music. Each system consists of a vocal line (O/J) and a piano accompaniment (piano). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system (measures 75-76) has lyrics: "hind me. Mos - cow is be -". The second system (measures 76-77) has lyrics: "hind me. Be - fore me, the". The third system (measures 77-78) has lyrics: "fu - ture is be - fore me. Life goes on be - fore me. Be -". A large watermark "PERUSAL SCORE ONLY NOT TO BE USED FOR PRODUCTION" is overlaid on the second system. At the bottom of the page, there is a copyright notice and a page number.

O/J

78

hind me, it all goes on in - side me. Be -

78

O/J

79

hind me, I want some - one be -

79

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O/J

80

side me. The world goes on in - side me. My

80

80



O/J

81

life goes on in - side me. In - side

81

81

O/J

82

me, be - fore me is be - hind me... In - side

82

82

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O/J

84

me... Sa - tan, get be - hind

84

84

O/J

85

me... be - hind me... be - hind

Detailed description: This system covers measures 85 to 88. The vocal line (treble clef) starts with a half note 'me...' followed by a quarter note 'be - hind', then another half note 'me...' and a quarter note 'be - hind'. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. A repeat sign is present at the end of measure 86.

O/J

86

me... Lo - ver, get be - hind

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Detailed description: This system covers measures 86 to 89. The vocal line (treble clef) begins with a half note 'me...', followed by a quarter note 'Lo - ver,', then a quarter note 'get' and a quarter note 'be - hind'. The piano accompaniment (grand staff) continues with the same rhythmic pattern as the previous system. A large watermark is overlaid across the piano part.

O/J

87

me... Be - hind

Detailed description: This system covers measures 87 to 90. The vocal line (treble clef) starts with a half note 'me...' followed by a quarter note 'Be - hind'. The piano accompaniment (grand staff) maintains the established rhythmic pattern. A repeat sign is at the end of measure 89.

O/J

88

me... Be -

O/J

89

hind me...

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90

92

94

94

96

96

98

98

100

100

*immediate segue*

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# Moscow - So Long, Matt

M/M

1 *freely*

So long, Matt, you move to - da - ay, Matt. You got a - way, Matt, from I - da -

M/M

5 *♩. = 116 in time*

ho, boy. You got a ge, boy.

M/M

9

I wish you luck, Matt, through you -

M/M

12

ou won't need it. Your fu - ture's set, Matt. I've placed

Detailed description: This system contains measures 12 and 13. The vocal line (treble clef) starts with a half note 'ou', followed by quarter notes 'won't', 'need', and 'it.' in measure 12. Measure 13 begins with a half note 'Your', followed by quarter notes 'fu - ture's', 'set,', and a half note 'Matt.' in measure 14. The piano accompaniment (grand staff) features a steady bass line in the left hand and chords in the right hand.

M/M

14

my bet, Matt. Your star is shin - ing, it shines

Detailed description: This system contains measures 14 and 15. The vocal line (treble clef) starts with a half note 'my', followed by quarter notes 'bet,', 'Matt.', and a half note 'Your' in measure 14. Measure 15 begins with quarter notes 'star', 'is', 'shin - ing,', and a half note 'it shines' in measure 16. The piano accompaniment (grand staff) continues with a steady bass line and chords. A large watermark 'PERUSAL SCORE ONLY NOT TO BE USED FOR PRODUCTION' is overlaid on the piano part.

M/M

16

like Ve - nus, and though the miles, son, will be

Detailed description: This system contains measures 16 and 17. The vocal line (treble clef) starts with a half note 'like', followed by quarter notes 'Ve - nus,', 'and', 'though', 'the', 'miles,', and a half note 'son,' in measure 16. Measure 17 begins with a half note 'will' and a half note 'be' in measure 18. The piano accompaniment (grand staff) continues with a steady bass line and chords.

M/M

18

be - tween us, I'll feel your light, chile, to warm

M/M

20

my night, chile. And nights get cold, boy, in

M/M

22

I - da - ho, boy. Do you re - mem - ber?

M/M

24

We'd make up dan - ces, pre - te - end there's spot - lights and

Detailed description: This system contains measures 24 and 25. The vocal line (treble clef) features a melody of eighth and quarter notes. The piano accompaniment (grand staff) consists of block chords in the right hand and a bass line in the left hand.

M/M

26

co - lored go - bos. We had a name, too, the I

Detailed description: This system contains measures 26 and 27. The vocal line continues with a similar rhythmic pattern. A large watermark 'PERUSAL SCORE ONLY NOT TO BE USED FOR PRODUCTION' is overlaid across the piano accompaniment.

M/M

28

da ho bos. We'd run through Main Street, down

Detailed description: This system contains measures 28 and 29. The vocal line concludes with a descending eighth-note line. The piano accompaniment features a more active bass line in measure 28, which then returns to block chords in measure 29.



M/M

30

to the town square. We'd put on free shows that no

M/M

32

one could see there. We'd do our two - step be - hind

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M/M

34

a thick - et, and for ap - plause, Matt, we

M/M

36 ♩ = 116

had a crick - et. We had a crick - et. A

M/M

39

crick - et's fine and so's a son to fill the ev' - ning's

M/M

42

emp - ty air. A crick - et's not Ed Sul - li - van or

M/M

45

sa - tin gowns or fan - cy hair, and I - da - ho is

45

45

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef, starting at measure 45. The lyrics are "sa - tin gowns or fan - cy hair, and I - da - ho is". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Both piano staves start at measure 45.

M/M

48

not De - troit, not if you're young, not if you're black. It's

48

48

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef, starting at measure 48. The lyrics are "not De - troit, not if you're young, not if you're black. It's". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Both piano staves start at measure 48. A large watermark "PERUSAL SCORE ONLY NOT TO BE USED FOR PRODUCTION" is overlaid across the piano staves.

M/M

51

just a place you should a - void, stay on your jet and

51

51

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef, starting at measure 51. The lyrics are "just a place you should a - void, stay on your jet and". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Both piano staves start at measure 51.

M/M

54

don't look back. Where did my dreams go? Where did my life go?

M/M

57

I have no an-swers. I have a son, though with-out his fa-ther, I don't have that,

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M/M

61

with-out a hus-band, but I have Matt.

♩. = 116

M/M

65

65

65

You'll pass our dreams on, you'll keep 'em go - in'. You're

Detailed description: This system contains measures 65 and 66. The vocal line (treble clef) features a melody of eighth and quarter notes. The piano accompaniment (grand staff) consists of block chords in the right hand and sustained bass notes in the left hand.

M/M

67

67

67

such a sweet boy and how you're grow - in'.

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Detailed description: This system contains measures 67 and 68. The vocal line continues with a similar melodic pattern. The piano accompaniment remains consistent with block chords and sustained bass notes. A large watermark is overlaid on the piano part.

M/M

69

69

69

You won't be lone - ly, won't have to play - act to

Detailed description: This system contains measures 69 and 70. The vocal line continues with a similar melodic pattern. The piano accompaniment remains consistent with block chords and sustained bass notes.

M/M

71

keep from cry - in', get out of Mos - co. You'll

M/M

73

fight your way out and you'll keep try - in', and

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M/M

75

you'll keep try - in'. Good - bye, Matt, life

M/M

77

is a lie, Matt. I hard - ly knew it, you helped

M/M

79

me through it. Now you're gone, Matt, and now

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M/M

81

you're gone, Mom. And now you're gone, Mom. And on - ly

*// freely* *// in time*

M/M

84

Matt goes on... and on - ly

M/M

87

Matt goes on.

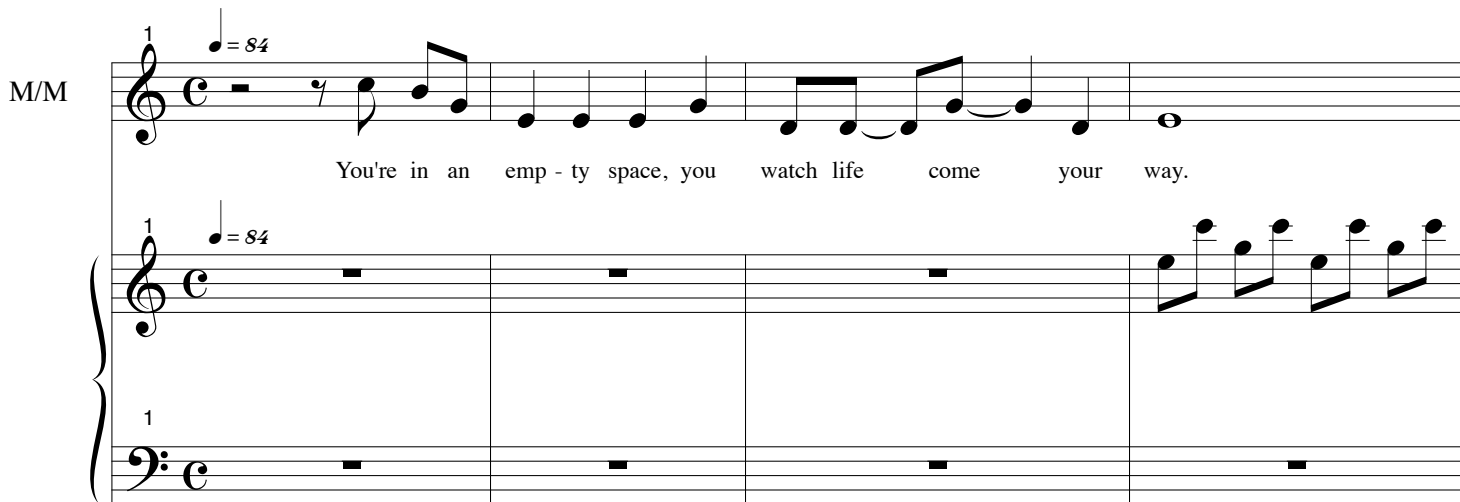
M/M

90



# Moscow - Lullaby

M/M



1  $\text{♩} = 84$

You're in an emp - ty space, you watch life come your way.

M/M

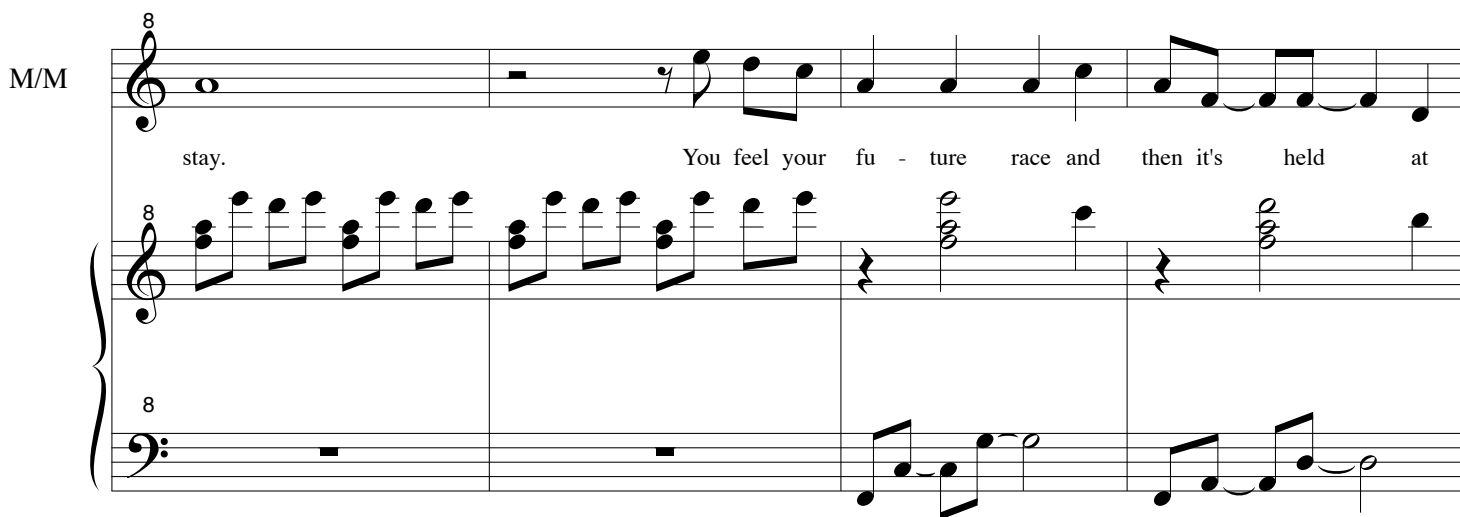


5

The dark-ness bears his face and you know why you

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M/M



8

stay. You feel your fu - ture race and then it's held at

M/M

12

bay. And you're left ach - ing, 'Ri - na,

M/M

15

close your eyes. It's just your heart that's break-ing. Don't give up on kind - ness.

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M/M

18

Save your - self a lash - ing, love is al - ways time - less. Sor - row's on - ly pas - sing.

M/M

21

You're on an emp - ty stage, to - mor - row comes your

M/M

24

way. You turn an emp - ty page, there are no words to

M/M

28

say in Mos - cow.

32

Musical notation for measures 32-35. The right hand (treble clef) features a sequence of chords and eighth notes, while the left hand (bass clef) plays a simple eighth-note accompaniment.

36

Musical notation for measures 36-39. The right hand continues with a melodic line of eighth notes, and the left hand maintains the accompaniment.

40

Musical notation for measures 40-44. The right hand has a more complex melodic line with some triplets. A large watermark is overlaid on this system: "PERUSAL SCORE ONLY NOT TO BE USED FOR PRODUCTION".

45

Musical notation for measures 45-46. The right hand has rests, and the left hand plays a long, sustained chord in the bass clef.

# Moscow - It's Okay/Italian for Window

The musical score is written for piano and voice. It begins with a tempo marking of quarter note = 128. The piano part consists of two systems of grand staff notation. The first system (measures 1-4) features a treble clef with a melodic line starting in measure 4, and a bass clef with a rhythmic accompaniment of eighth notes. The second system (measures 5-8) continues the piano accompaniment. The vocal part includes three staves: O/J (Organ/Jazz), I/L (Instrumental/Lyrics), and a grand staff for piano accompaniment. The lyrics are: "Stay on the chair, Luke." and "Don't come near me." A large watermark "PERUSAL SCORE ONLY NOT TO BE USED FOR PRODUCTION" is overlaid across the middle of the score.

O/J

11

You want some an - swers, I want some, too.

I/L

11

I have to know, Jon. I

I/L

14

have to know. Get off the la - d - er or I'll let go.

♩ = 128

O/J

17

What would be dif - frent if you knew the truth? How would it

20

O/J

change the way you feel for me, for Matt, for you? You think that sud-den-ly there'll

23

O/J

be a rea-son for why we do the things we do.

I/L

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There has to be a rea-

26

O/J

What if there's no rea - - - son? What if there's no

I/L

son. I know there has to be.



29

O/J

mean - ing? The world out there is gone. Luke. It

I/L

I won't pre - tend, Jon, not to see what you won't





O/J

32

is - n't worth re - triev - ing. There's on - ly here, Luke.

I/L

32

see.

O/J

35

There's on - ly now. I don't know why, Luke. I don't know how The

I/L

35

O/J

38

earth was round, Luke, and now it's flat. There's on - ly you, Luke, and

I/L

38

O/J

41

me and Matt. There's no a - bove, son. There's no be - low.

O/J

44

I'm climb - ing up, Luke, please don't let go. Slip off the rope, Luke.

O/J

47

Please don't let go.

$\bullet = 120$

O/J

50

It's not all black, Luke. It's not all

O/J

53

white. It's not all wrong, son.

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O/J

56

It's not all right. But it's o -

O/J

59

*♩ = 112*

kay, Luke. But it's o - kay.

63

63

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68

68

73

73

78

78

82

82

86

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86

90

90

94

VAMP

94

O/J 97

Lis - ten, Luke, I'm grate - ful that you touched me;

Detailed description: This system contains the first three measures of the piece. The vocal line (O/J) begins with a whole rest, followed by a repeat sign and then the lyrics. The piano accompaniment (piano) features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

O/J 100

want - ed so to touch you. I want - ed to ex - cite you, feel my - self in - side you. I tremb -

Detailed description: This system contains measures 100-102. The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note accompaniment. A large watermark is overlaid on the piano part: "PERUSAL SCORE ONLY NOT TO BE USED FOR PRODUCTION".

O/J 103

led so in - side... You did not do a - ny - thing wrong. It's o -

Detailed description: This system contains measures 103-105. The vocal line includes triplets in measures 104 and 105. The piano accompaniment continues with the eighth-note accompaniment.

106

O/J

kay. Watch - ing from a - bove you, think -

109

O/J

ing I could love you. Don't be sor - ry that it hap - pened.

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112

O/J

Shall I say I'm sor - ry, lie and say that I'm sor - ry, too.

112

I/L

Jon, don't be so stu - pid. You

112

I/L 115

don't know what I'm say - ing. I want - ed to hurt you, knock you

I/L 117

off of your high horse, want-ed to a-buse you, want-ed to con-trol you,

I/L 120

want-ed to re-duce you, just to see how low you could get. You fell a lit-tle more than I'd bet.



123

O/J

And now you're feel-ing guil - ty, con-trite, no need to be con-

I/L

126

O/J

ced. I'm all right.

I/L

This is not a - bout you. I don't give a fuck a - bout you. You're noth -

I/L 129

ing but a pho - ny. This is a - bout Mat - thew, what I've done to Mat - thew.

I/L 132

Do you know that he loves you?

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I/L 134

How could some - bo - dy love you? It ne - ver e - ven en - tered my mind.

137

I/L

I ne - ver would have been that un - kind. Oh, God, he

140

O/J

I thought I could con - trol it, put it

140

I/L

mist be lone - ly right now.

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143

O/J

all be-hind me, un - til you stole be-hind me.

I/L

How can you tell me this

146

I/L

is not hell if we had a win - dow, we could watch the burn - ing. If we

149

I/L

had a mir - ror, we could see the de - vil. My fa - ther al - ways told me that a

I/L 152

mir - ror is a win - dow to hell. The ed - ges have a be - vel, and there

I/L 155

you see the de - vil in shame. There you see the de - vil, he said.

I/L 158

If this is life, I'd ra - ther be dead. I

161

I/L

wish we had a win-dow, don't you? A high and o-pen win-dow, a

164

I/L

hole that I could crawl through, a win-dow I could fall through to

167

I/L

flame.

167

M/M

Look out the win - dow, the fi - re is

M/M

171

flar - ing. It must be a si - lo and all the dry

M/M

175

wheat. The night's get - ting cold - er in spite of the

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M/M

179

heat. I feel ten years ol - der... *rit.*

179

*rit.*

SAFETY

184

I/L



I can't re - mem - ber the I - tal - ian for win - dow...

184

M/M



I can't re -

189

M/M



I can't re -

189

M/M



I can't re -

194

I/L



And ev' - ry day I for - get some - thing

194

M/M



mem - ber that song mo - ther sang,

194

M/M



mem - ber that song mo - ther sang,



199 a tempo ♩ = 152

I/L more, sit - ting at the coun - cil, wast - ing in the

M/M sit - ting in the bed - room,

203

I/L to vn - ill, grow - ing old and bit e. morn - ing like a

M/M look - ing out her win - dow... Some - thing a - bout sum - mer...

203

207

I/L

quit - ter. Some-one ought to twit me, scold me to my

M/M

Beach-es on the Black Sea, peach-es on a fig tree...

211

I/L

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sea ses. What was that con - iunc - tion? Now I've lost the

M/M

Help me to re - mem - ber. Ol - ya, how'd that song go,

215

I/L

ten - ses. Ev' - ry - thing is slip - ping a -

M/M

fad - ing like an em - ber. Ev' - ry - thing is fad - ing,

219

I/L

way. Some - thing else will ne - ver get

M/M

some - thing else with each pass - ing day,

PERUSAL ENDS HERE