



Natasha, Pierre & The Great Comet of 1812
by Dave Malloy
Piano/Vocal Score

NATASHA, PIERRE & THE GREAT COMET OF 1812

by Dave Malloy

adapted from *War & Peace*
by Leo Tolstoy

PROLOGUE

1. Prologue (Company)
2. Pierre (Aria & Chorus: Pierre, Company)

PART I

Chapter 1

3. Moscow (Trio: Marya D., Natasha, Sonya)

Chapter 2

4. The Private and Intimate Life of the House (Duet: Bolkonsky, Mary)
5. Natasha & Bolkonskys (Trio: Natasha, Mary, Bolkonsky)
6. No One Else (Aria: Natasha)

PART II

Chapter 3

7. The Opera (Company)
8. Natasha & Anatole (Duet: Natasha, Anatole)

PART III

Chapter 4

9. The Duel (Quartet & Chorus: Pierre, Anatole, Dolokhov, Hélène, Company)
10. Dust and Ashes (Aria: Pierre, with Chorus)

Chapter 5

11. Sunday Morning (Trio: Natasha, Sonya, Marya D.)
12. Charming (Aria: Hélène, with Natasha)

Chapter 6

13. The Ball (Duet: Natasha, Anatole)

PART IV

Chapter 7

- 14. Letters (Company)

Chapter 8

- 15. Sonya & Natasha (Duet: Sonya, Natasha)
- 16. Sonya Alone (Aria: Sonya)

Chapter 9

- 17. Preparations (Duet: Dolokhov, Anatole, with Pierre)
- 18. Balaga (Trio & Chorus: Balaga, Anatole, Dolokhov, Company)
- 19. The Abduction (Company)

PART V

Chapter 10

- 20. In My House (Trio: Marya D., Natasha, Sonya)
- 21. A Call to Pierre (Duet: Pierre, Marya D., with Chorus)

Chapter 11

- 22. Find Anatole (Aria: Pierre, with Natasha, Anatole, Hélène, Chorus)
- 23. Pierre & Anatole (Duet: Pierre, Anatole)

Chapter 12

- 24. Natasha Very Ill (Aria: Sonya)
- 25. Pierre & Andrey (Duet: Pierre, Andrey)

Chapter 13

- 26. Pierre & Natasha (Duet: Pierre, Natasha)
- 27. The Great Comet of 1812 (Aria & Chorus: Pierre, Company)

1. Prologue

[Pierre, Ensemble]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Drinking polka; not too fast

(Start slowly, poco a poco accel to ♩ = 98)

Em PIERRE *mf* There's a war go-ing on out there

5 F#°7/E D#°7 — some-where and An - drey is-n't here There's a war go-ing on out there

9 Em — some-where and An - drey is - n't here There's a war

Ch ALL *mf* There's a war

There's a war

1. PROLOGUE

2

A

12

F#°7/E

Ch

— go-ing on— out— there some-where and An - drey is-n't here— There's a war

— go-ing on— out— there some-where and An - drey is-n't here— There's a war

— go-ing on— out— there some-where and An - drey is-n't here— There's a war

at speed

16

D#°7

Em

Ch

— go-ing on— out— there some-where and An - drey is - n't here—

— go-ing on— out— there some-where and An - drey is - n't here—

— go-ing on— out— there some-where and An - drey is - n't here—

20 **CONDUCTOR** **B** Swing 16ths (♩ = 106)

8

Raz dva tri!

f

Ch

And this is all in your pro - gram You are at the op - era

f

And this is all in your pro - gram You are at the op - era

23

Ch

Gon-na have to stu-dy up a lit-tle bit__ if you wan-na keep with the plot__ Cuz it's a

Gon-na have to stu-dy up a lit-tle bit__ if you wan-na keep with the plot__ Cuz it's a

1. PROLOGUE

4

25 $A^{\circ 7}$ $A^{\# \circ 7}$ G/B

Ch

comp-li-ca-ted Rus-sian no - vel Ev-ery one's got nine dif-ferent names So look it up_in your pro - gram We'd a

comp-li-ca-ted Rus-sian no - vel Ev-ery one's got nine dif-ferent names So look it up in your pro - gram We'd a

28 C G C G C G C B^7

Ch

ppre-ci-ate it thanks a lot_ Da da da_ Da da da_ Da da da_ Na-

ppre-ci-ate it thanks a lot_ Da da da_ Da da da_ Da da da_ Na-

The musical score is for a piano and voice piece. It is in the key of D major (one sharp) and 4/4 time. The first system (measures 25-27) features a vocal melody with triplets and a piano accompaniment with a steady eighth-note bass line and chords. The second system (measures 28-30) continues the vocal melody with a more active piano accompaniment, including chords and a moving bass line. The score includes lyrics for both systems.

31 C

NATASHA *f* C G D⁷

Na - ta sha is young she loves An-drey with all her heart *f*

Ch *Em ff* ta - sha She *f*

ta - sha She

ff mp

35 SONYA C G

Am Em B⁷ Em Son-ya is good Na-

Ch loves An-drey with all her heart Na - ta-sha is young and An-drey is-n't here___

loves An-drey with all her heart Na - ta-sha is young and An-drey is-n't here___

mf mp

1. PROLOGUE

6

39 D⁷ Am Em Am Em

ta sha's cou-sin and clo sest friend

Ch

Na - ta sha's cou-sin and clo sest friend Son-ya is good Na ta sha is young and

Na - ta sha's cou-sin and clo sest friend Son-ya is good Na ta sha is young and

mf

42 B⁷ Em MARYA D. B⁷ C G

Mar-ya is old school a grand dame of Mos-cow Na-

Ch

An-drey is-n't here____

An-drey is-n't here____

mp

46 D⁷

ta - sha's god - mo - ther strict yet kind

Ch

Na - ta - sha's god - mo - ther strict yet kind

Na - ta - sha's god - mo - ther strict yet kind

48 Am Em Am Em Am Em B⁷ Em

3 3 3

Mar-ya is old-school Son-ya is good Na - ta sha is young and An-drey is-n't here___ And

3 3 3

Mar-ya is old-school Son-ya is good Na - ta sha is young and An-drey is-n't here___ And

mf

51 **D**

this is all___ in your pro - gram You are at the op - era Gon-na have tostu-dyup a lit-tle bit___ if you

Ch

this is all___ in your pro - gram You are at the op - era Gon-na have tostu-dyup a lit-tle bit___ if you

f

1. PROLOGUE

8

54 A^{o7}

Ch 3

wan-na keep with the plot_ Cuz it's a comp-li - ca - ted Rus-sian no - vel Ev - ery -

wan-na keep with the plot_ Cuz it's a comp-li - ca - ted Rus-sian no - vel Ev - ery -

56 A^{#o7} G/B

Ch 3

one's got nine dif-ferent names So look it up_ in your pro - gram We'd ap -

one's got nine dif-ferent names So look it up in your pro - gram We'd ap -

58 C G C G C G C B⁷

Ch

pre-ci-ate it thanks a lot_ Da da da_ Da da da_ Da da da_

pre-ci-ate it thanks a lot_ Da da da_ Da da da_ Da da da_

61 **E** Em

ANATOLE C G

An - a - tole_ is hot he

Ch

An - a - tole

An - a - tole

ff *mp*

64 **D7** Am Em Am Em

spends his mo-ney on wo-men and wine

Ch

Hesponds his mo-ney on wo-men and wine An-a-tole is hot Mar-ya is old-school

Hesponds his mo-ney on wo-men and wine An-a-tole is hot Mar-ya is old-school

f *mf*

1. PROLOGUE

10

67 Am Em Am Em B⁷ Em C G

HÉLÈNE

Hél-ène is a slut

Ch

Son-ya is good Na-ta-sha is young and An-drey is n't here____

Son-ya is good Na-ta-sha is young and An-drey is n't here____

mp

71 D⁷ Am Em Am Em

An a-tole's sis-ter mar-ried to Pi-erre.

An a-tole's sis-ter mar-ried to Pi-erre Hél-ène is a slut An a-tole is hot

An a-tole's sis-ter mar-ried to Pi-erre Hél-ène is a slut An a-tole is hot

mf

The musical score is for a prologue. It begins at measure 67 with a key signature of one sharp (F#) and a common time signature. The vocal part (Ch) has two staves. The first staff has a treble clef and the second has a bass clef. The piano accompaniment has two staves, both with bass clefs. The lyrics are in French and English. The French lyrics are: 'Son-ya is good Na-ta-sha is young and An-drey is n't here____'. The English lyrics are: 'Hél-ène is a slut'. The piano part features a rhythmic pattern of eighth notes and quarter notes. The tempo is marked 'mp' (moderato piano). The score continues to measure 71, where the key signature changes to two sharps (F# and C#). The lyrics continue: 'An a-tole's sis-ter mar-ried to Pi-erre.' and 'An a-tole's sis-ter mar-ried to Pi-erre Hél-ène is a slut An a-tole is hot'. The piano part continues with a similar rhythmic pattern. The tempo is marked 'mf' (moderato forte).

74 Am Em Am Em Am Em B⁷ Em

Ch
 3 3 3
 Mar-ya is old-school Son-ya is good Na - ta sha is young and An-drey is-n't here__

77 B⁷ C G D⁷
 DOLOKHOV

8
 Do lo - khov_ is fierce but not too im - por - tant An - a - tole's friend a cra - zy good shot

mp

80 D⁷ Am Em Am Em Am Em Am Em

Ch
 An-a-toles' friend a cra-zy good shot Do-lo-khov is fierce Hél-ène is a slut An-a-tole is hot Mar-ya is old-school
 3 3

mf

An-a-tole's friend a cra-zy good shot Do-lo-khov is fierce Hél-ène is a slut An-a-tole is hot Mar-ya is old-school
 3

1. PROLOGUE

12

83 Am Em Am Em B⁷ Em

Ch

Son-ya is good Na-ta-sha is young and An-drey is - n't here____

Son-ya is good Na-ta-sha is young and An-drey is - n't here____

86 B⁷ *ff*

Ch

Chan - de - liers__ and ca - vi - ar__ the war can't touch us here____

Chan - de - liers__ and ca - vi - ar__ the war can't touch us here.

The musical score is for a prologue and consists of two systems. The first system, starting at measure 83, features a vocal line (Ch) and a piano accompaniment. The vocal line has lyrics: 'Son-ya is good Na-ta-sha is young and An-drey is - n't here____'. The piano accompaniment has a bass line with triplets and a right hand with chords. The second system, starting at measure 86, continues the vocal line with lyrics: 'Chan - de - liers__ and ca - vi - ar__ the war can't touch us here____'. The piano accompaniment continues with chords and a bass line. The score includes chord symbols (Am, Em, B7), dynamic markings (f, ff), and articulation marks (accents, slurs).

88 **F** **BOLKONSKY** C G **MARY**

Old Prince Bol-kon - sky is cra - zy and

Ch **Em** **Mi-nor** char ac-ters

ff **mf**

93 **B7/F#** **Em** **BOTH** C **D7** G **BALAGA** **B7**

Ma - ry is plain An-drey's fam-ily To-tally messed up And Ba - la-ga's just for

f

1. PROLOGUE

14

99 $\text{♩} = \text{♩}$ Am Em Am Em

Ch

fun!

Ba - la - ga's just for fun! Ba - la - ga is fun Bol-kon-sky is cra - zy

Ba - la - ga's just for fun! Ba - la - ga is fun Bol-kon-sky is cra - zy

ff

103 Am Em Am Em Am Em Am Em

Ch

Ma - ry is plain Do - lo-khov is fierce Hél - ène is a slut An - a - tole is hot

Ma - ry is plain Do - lo-khov is fierce Hél - ène is a slut An - a - tole is hot

105 Am Em Am Em Am Em B⁷ Em

Ch

Mar-ya is old-school Son-ya is good Na - ta-sha is young and An-drey is - n't here__ And

Mar-ya is old-school Son-ya is good Na - ta-sha is young and An-drey is - n't here__ And

1. PROLOGUE

15

G

108 *mf* Am Em⁷ B⁷([♯]9)

Ch what a - bout Pi - erre? Dear_ be - wil - dered and aw - kward Pi - erre?

what a - bout Pi - erre? Dear_ be - wil - dered and aw - kward Pi - erre?

110 Am Em⁷ B⁷([♯]9) Am Em⁷

Ch What a-bout Pi- erre? Rich un-hap-pi - ly mar-ried Pi-erre What a-bout Pi- erre?

What a-bout Pi- erre? Rich un-hap-pi - ly mar-ried Pi-erre What a-bout Pi- erre?

113 Am Em⁷ Am A⁹ **attacca**

Ch What a-bout Pi- erre? What a-bout Pi - erre?

What a-bout Pi- erre? What a-bout Pi - erre?

2. Pierre

[Pierre, Chorus]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Aggressively; $\text{♩} = 90$

Pierre

D/A

PIERRE *mf*

It's dawned on me

f *mf*

with pedal

4 F#m/A D/A F#m/A

P

sud-den-ly and for no ob - vi-ous rea - son that I

7 Em/G B7/F# Em

P

can't go on li - ving as I am

10 C G F#7 F#7/A# B(omit3) B7/A

P The zest of life has van-ished On-ly the ske-le-ton re-mains un-ex-pec-ted-ly

13 Em/G F#7 F#7/A# Em

P vi-le I used to be bet-ter I used to be bet-ter I used to be bet-ter I used to be

Ch Ah Ah

17

The musical score is for a piece titled '2. PIERRE'. It features a piano (P) and a choir (Ch). The piano part is in G major and 4/4 time. The first system (measures 10-12) has chords C, G, F#7, F#7/A#, B(omit3), and B7/A. The lyrics are 'The zest of life has van-ished On-ly the ske-le-ton re-mains un-ex-pec-ted-ly'. The piano part has a steady eighth-note accompaniment in the left hand and a melody in the right hand. The second system (measures 13-15) has chords Em/G, F#7, F#7/A#, and Em. The lyrics are 'vi-le I used to be bet-ter I used to be bet-ter I used to be bet-ter I used to be'. The piano part continues with the same accompaniment. The choir part (Ch) enters in measure 13 with a long note 'Ah' that spans measures 13-15. The score ends with a page number 17.

16 $F\sharp^7$ $F\Delta^7$ Em Em E^9 Am^6/E $A^{\circ 7}/E$

P $\text{bet-ter I used to be bet-ter I used to be bet - ter}$

Ch Ah Ah Ah

20 **B** Em D Am Em C/G G $F\sharp^{\circ 7}/G$ G

ff Oh $Pi-erre$ our $mer-ry$ $feast-ing$ $crank$ Our $most$ $dear,$ $most$ $kind,$ $most$ $smart,$ and ec $cen - tric$ A

ff Oh $Pi-erre$ our $mer-ry$ $feast-ing$ $crank$ Our $most$ $dear,$ $most$ $kind,$ $most$ $smart,$ and ec $cen - tric$ A

The musical score is for a piece titled '2. PIERRE'. It is written for Piano (P) and Chorus (Ch). The key signature has one sharp (F#). The score is divided into two systems. The first system starts at measure 16 and ends at measure 19. The Piano part features a melodic line with eighth and sixteenth notes, and a bass line with chords and eighth notes. The Chorus part has two vocal staves with lyrics. The second system starts at measure 20 and ends at measure 23. It begins with a 'B' section marker and a 'ff' (fortissimo) dynamic. The Piano part continues with chords and eighth notes. The Chorus part has two vocal staves with lyrics. The score includes various musical notations such as chords, dynamics, and articulation marks.

23 C G B⁷(b⁹) Em B⁷ C C/B

Ch warm-heart-ed Rus-sian of the old school His purse is al - ways emp-ty 'cuz it's o - pen to all Oh__ Pi -

warm-heart-ed Rus-sian of the old school His purse is al - ways emp-ty 'cuz it's o - pen to all Oh__ Pi -

26 Am(add9) A^{o7} F^o D^o C Am⁶ B⁷ Em

Ch erre Just one of a hun-dred sad old men li-ving out their fi-nal days in Mos-cow

erre Just one of a hun-dred sad old men li-ving out their fi-nal days in Mos cow

29 C D/A

P I drink too

ff f

32 F#m D/A F#m/A

much Right now my friend fights and bleeds and I sit at home and

35 Em/G B7/F# Em

read ho - urs_ at a time ho - urs_ at myscreen

38 C G F#7 F#7/A# B(omit3) B7/A

A-ny-thing a-ny-thing a - ban - doned to dis-trac tion in or - der to for - get we waste our

41 Em/G F#7 FΔ7 Em

P 8 lives_ drown-ing in wine I ne-ver thought that I'd end up like

Ch Ah Ah

mp mp

8

44 F#7 FΔ7 Em

P 8 this I used to be bet-ter And the

Ch Ah Ah

8

D **C** G F E⁷ Am G F

46 *mf*

P *mf*

wo men they all pi-ty me 'cus I'm mar-ried_ but not_ in love Fro- zen_ at the cen ter

A little slower (in 2)

WOMEN **Bm** **F#maj7** **Bm** **F#maj7** **Bm** **F#maj7** **Bm** **B7**

50 *f*

Ch *f*

Il est char-mant il n'a pas de sex; he is charm-ing he has no sex

E **Tempo primo** **Em** **D** **Am** **Em** **C/G** **G** **F#^{o7}/G** **G**

54 *ff*

Ch *ff*

Oh__ Pi-erre our mer-ry feast-ing crank Our most dear, most kind, most smart, and ec-cen-tric A

Oh__ Pi-erre our mer-ry feast-ing crank Our most dear, most kind, most smart, and ec-cen-tric A

57 C G B⁷(b⁹) Em B⁷ C C/B

Ch warm-heart-ed Rus-sian of the old school His purse is al - ways emp-ty 'cuz it's o - pen to all Oh__ Pi -

warm-heart-ed Rus-sian of the old school His purse is al - ways emp-ty 'cuz it's o - pen to all Oh__ Pi -

60 Am(add9) A^{o7} F#^o D#^o C Am⁶ B⁷

Ch erre__ Just one of a hun-dred sad old men li-ving out their fi - nal days in

erre__ Just one of a hun-dred sad old men li-ving out their fi - nal days in

63 **F** Em *f* E⁷/D Am A⁷/C[#]

P There's a ring-ing in my head There's a sick-ness in the

Ch Mos-cow Mos cow

66 D F[#]m D Bm E⁷

P world and ev - ery - one knows but pre-tends that they don't see Oh I'll sort it out

69 A A/G[#] F[#]m A⁷ DΔ⁷ A

P la²-ter but la - ter ne-ver comes And how ma-ny men be-fore

Ch **MEN** *f* And how ma-ny men be-fore

78 *F#m* *G* *F#7* *ff* *Bm/F#* *F#7* *Bm/F#*

P *bald* You emp - ty and stu - pid con - tent - ed fel-lows

Ch *mf* Ah

mf Ah

f

81 *F#7* *Bm/F#* *F#7* *Bm/F#* *F#7* *Bm/F#*

P sa - tis - fied with your place I'm diff - erent from you I'm

Ch *f* Ah

f Ah

f

The musical score is for a piece titled '2. PIERRE'. It features a piano (P) and a choir (Ch). The piano part consists of a right hand with a treble clef and a left hand with a bass clef. The right hand plays a melody with various chords (F#m, G, F#7, Bm/F#, F#7, Bm/F#) and dynamics (ff, mf, f). The left hand plays a steady eighth-note accompaniment. The choir part consists of two staves, both with treble clefs. They sing 'Ah' in response to the piano's melody. The lyrics are: 'bald You emp - ty and stu - pid con - tent - ed fel-lows' and 'sa - tis - fied with your place I'm diff - erent from you I'm'. The score is divided into two systems, starting at measures 78 and 81. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the note values.

84 F#7 Bm/F# F#7 Bm/F# F#7

P 8 diff - erent from you I still want to do some-thing

Ch Ah Ah

87 Bm *mf* B7/A Em/G F#7 FΔ7

P 8 Or do you strug-gle too? — I pi-ty you_ I pi-ty me_ I

ff *mf* *mp*

90

Em F#7 FΔ7 Em

P

pi-ty you I pi-ty you² I pi-ty me_ I pi-ty you_

Ch

Ah

Ah

94

ff *gliss.* [Pierre cuts off]

Ch

Ah

Ah

3. Moscow

[Natasha, Sonya, Marya D.]

PIERRE

Raz dva tri!

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Moderate waltz

PIERRE
Raz dva tri!

Moderate waltz

A NATASHA
9 *mf* 4 4
Mar - ya D - mi-try-ev-na Akh ros i mo - va You

MARYA D. *mf*
Count-ess Na - tal-ya Il-i-nich - na Ros - tov - a

SONYA *mf* 4 4
17 *G*⁷ *A*^b *C*^m
must call me Na - tash - a
Mar - ya D - mi-try-ev-na Akh ros i mo - va

MD
So -

25

S

MD

fi - a Al-ex - an - drov - na Ros - tov - a

You must call me Son - ya

G⁷ Ab Ab/Bb

33

MD

Wel - come wel-come to Mos - cow where fa - ded and fa - ding prin-cess - es live

B⁺ Eb/Bb Bb⁷ Eb Abm⁶ Cm/G G⁷

f *mf*

40

MD

I'll take you where you must go Pet you a bit and I'll scold you a

Cm Bb⁷ Eb Eb⁹ Ab Eb⁹

MD

47 $A\flat$ $D7/F\sharp$ Gm $B\flat7$ $E\flat$

bit My god - daugh-ter my fav-rite Na - tash - a I will touch you on the cheek

N

55 *mf* C Cm

My cou - sin and I are so pleased to be with you While we

S

mf

My cou - sin and I are so pleased to be with you While we

N

61 $Fm6$ $G7$

wait on our fi - an - cées Fight - ing in the war

S

wait on our fi - an - cées Fight - ing in the war

A little faster

MD

68 *mf* Fm⁶ Gm⁶ 3 Fm⁶ Gm⁶ Fm⁶ Gm⁶ Fm⁶ Gm⁶

Bring in the things what are you daw - dl-ing for Get the sam-o-var rea dy you're half fro zen I'm sure Bringsome

f *sim*

MD

76 Fm⁶ Gm⁶ Fm⁶ Gm⁶ Fm⁶ Gm⁶ Fm⁶ Gm⁶

rum for the tea Son-yush-ka Bon-jour and Na-tash-a-my dar-ling you've grown plump-er and pret-ti-er

N

84 Dm *f*

My _____ cheeks _____ are glow - ing from the cold *mf*

S

She

92 $C\sharp^{\circ 7}$ $B\flat^{\circ 7}$ $G^{\circ 7}$ $E^{\circ 7}$ $C\sharp^{\circ 7}$ $B\flat^{\circ 7}$ $G^{\circ 7}$ $E^{\circ 7}$

S said ga-zing at Mar-ya with kind glit-ter-ing eyes

D A tempo

100 B^+ $E\flat/B\flat$ $B\flat^7$ $E\flat$ $A\flat m^6$ Cm/G G^7

MD Wel - come wel come to Mos - cow scruf - fy and co - zy like an old dress-ing gown

107 **E** Cm

N So-fi - a Al-ex - an - drov - na

S Count-ess Na - tal-ya How

Meno mosso

138 **F** B $\flat$ /F B $\flat$ ⁷/F B $\flat$ ⁷(b ^{9})/F E $\flat$ /B $\flat$

N I love him I know him He loves me on-ly He'll come

p

147 A $\flat$ m⁶ E $\flat$ /G A $\flat$ m⁶ E $\flat$ /B $\flat$ D⁷/F $\sharp$ Gm B $\flat$ ⁷

N home one day and take me a-way I want no-thing more I want

156 E $\flat$ B $\flat$ /F B $\flat$ ⁷/F B $\flat$ ⁷(b ^{9})/F E $\flat$ /B $\flat$

N no-thing more Hm Hm

166 E $\flat$ A $\flat$ m⁶ E $\flat$ /G A $\flat$ m⁶ E $\flat$ /B $\flat$ D⁷/F $\sharp$ Gm

N Hm Hm Hm

3. MOSCOW

175 $B\flat 7$ $E\flat$

N

Hm

179 **G** **A tempo** $A\flat m$ $E\flat/G$ $A\flat m$ $E\flat$ $D\flat$ C^7 Fm

MD

First thing to - mor-row to Mad-ame Chambord's Dres - ses dres-ses we'll buy what we can af-ford

187 $B\flat$ $B\flat 7$ $E\flat$ $A\flat m^6$ $E\flat$

MD

Then din-ner and a game of Bos-ton then you'll read to me while I knit How

196 F^7 *poco accel...* F^9 D^7

MD

won - der - ful to have you here in - stead of these goss-ips and cry - ba bys

The musical score is for a piece titled '3. MOSCOW'. It consists of four systems of music. The first system (measures 175-178) features a vocal line (N) with a long note on B-flat and a piano accompaniment (MD) with chords. The second system (measures 179-186) includes lyrics: 'First thing to - mor-row to Mad-ame Chambord's Dres - ses dres-ses we'll buy what we can af-ford'. The third system (measures 187-195) includes lyrics: 'Then din-ner and a game of Bos-ton then you'll read to me while I knit How'. The fourth system (measures 196-203) includes lyrics: 'won - der - ful to have you here in - stead of these goss-ips and cry - ba bys'. The score includes various musical notations such as chords (B-flat 7, E-flat, A-flat m, etc.), dynamics (mp, poco accel...), and a tempo change (A tempo).

H A tempo

203 *mf* Bb7 Eb Eb9 Ab Eb7(b9) Ab

N You'll take us where we must go Pet us a bit_ and scold us a bit

S You'll take us where we must go Pet us a bit_ and scold us a bit Her

211 D7/F# Gm Bb7 Eb

S god - daugh-ter her fav-orite Na - tash-a she will touch you on the cheek

219 **I** Abm Eb7 Abm Eb7 Abm 5 Eb7 Abm

MD Well now we'll talk I con-grat-u-late you and An-drey you've hooked a fine

226 Eb7 3 Abm Eb7 Abm Eb7 Dbm6

MD fel-low One of the fi - nest mat-ches in all of Rus-sia I am glad and re lieved__ He'll

233 Abm Eb7 Abm Eb7 Abm

N I blush hap-pi-ly

MD be the fam-ily's sav-ing grace But his fa-ther Prince Bol

240 Eb7 Abm Eb7 Dbm6

MD kon-sky much dis-likes his son's marr-ying The old fel - low's crotch-e-ty Of course Prince

247 $E\flat^7$ $A\flat m$

MD 

An drey's not a child But it's not nice to en ter a fam - ily a - gainsta fa ther's will One wants to do

255 $C\flat$ $G\flat$ $E\flat^7/G$

MD 

— it Peace - ful - ly and lov-ing-ly but you're a cle-ver girl— Just be

261 $A\flat m$ $D\flat m$

MD 

kind to An-drey's sis - ter, and when the sis - ter loves you— so will the

265 $E\flat^7$ $A\flat m$ $E\flat^7$ $A\flat m$

MD 

fa - ther and all will be well

4. The Private and Intimate Life of the House

[Bolkonsky, Mary]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Freely
Cm
BOLKONSKY

Bolkonsky

mp I've_aged I've aged so ver-y much I fall a-sleep at the ta - ble my nap-kin drops to the floor I'm

mf

5 D° Cm G7 Cm

B full of child-ish van-i-ties I for - get things and I live in the past I've aged so ver-y much_ Peo-ple_ en-joy

Slowly, stately
A Ab Eb D°7 Cm Ab

B _me though I come in for tea in my old-fash-ioned coat and pow-dered wig and I tell stor-ies and

mp colla voce

4. THE PRIVATE AND INTIMATE LIFE OF THE HOUSE

14 *B* *8* *E♭* *C⁷/E* *Fm* *D♭*

ut - ter — scath - ing cri - tiques This stern shrewd old man — a rel - ic of — the past

17 *B* *8* *A♭* *D♭* *A♭* *D⁹*

cen - tu - ry — with his gen - tle daugh - ter Such a ma - jest - ic and a - gree - a - ble spec - ta - cle —

21 *B* *G(omit3)* *mp* *MARY*

But be - sides the coup - le of ho urs dur - ing which we have guests there are al - so twen - ty - two hours in the

25 *M* *8* *f*

day dur - ing which the pri - vate and in - ti - mate life of the house con - tin - ues — Bring me my

Faster; dirty rock groove

30 **C** Cm *f*

M Yes fa-ther Yes fa-ther Yes fa-ther Yes fa-ther

B slip-pers Bring me my wine If you're not too bu-

mf

34 Fm Cm

M No fa-ther no fa-ther And I

B - sy fiddl-ing with your in-cense and i-cons

38 Fm

M have no friends no ne-ver go an - y-where Ne-ver in - vi - ted for who would take care of him

B I can

42 Cm

M

I can hurt you But I ne-ver e-ver e-ver e-ver would No fa-ther I love you fa-

B

8 hurt you I can hurt you

47 Cm D Gm F#°7/G Gm

M

- ther And time moves on

B

ff

51 F#°7/G Gm G7(b9) Cm/G

M

And my fate slips past And no-thing e ver ha-p-pens to me And Count-ess Na - tal - ya Ros -

B

55 G^7 $\boxed{E}$ Fm NATASHA Db Ab C^7/E

N

67 *Gm* *G7(b9)* *Cm/G* *G7*

M *past* Is this all I'll make of my life? Will I ne-ver be ha-ppy? Will I ne-ver be an-y-one's

Quick waltz

71 *G* *Fm6* *Em*

M wife?

B Ah, what's this? A young suit-or! Ah, come in, come in, but don't sit down don't sit

mp

76 *Fm6*

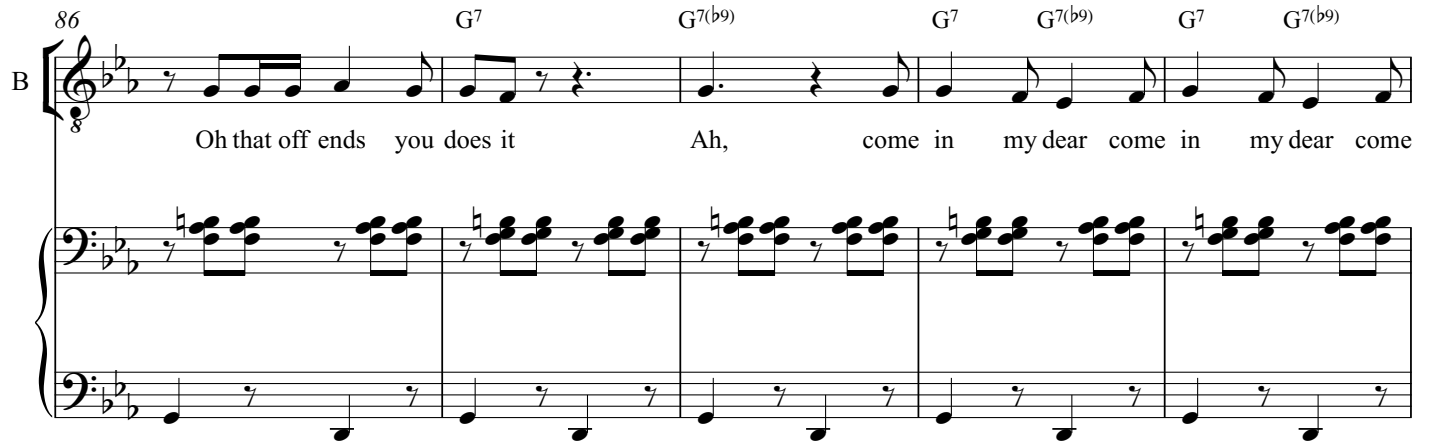
B down I'm cold to you Yes I'm mean to you Now begone be gone be gone and don't come back!

82 *G7* *7:6* *G7(b9)*

B Oh, may-be I'll mar-ry some-one my-self some cheap French thing

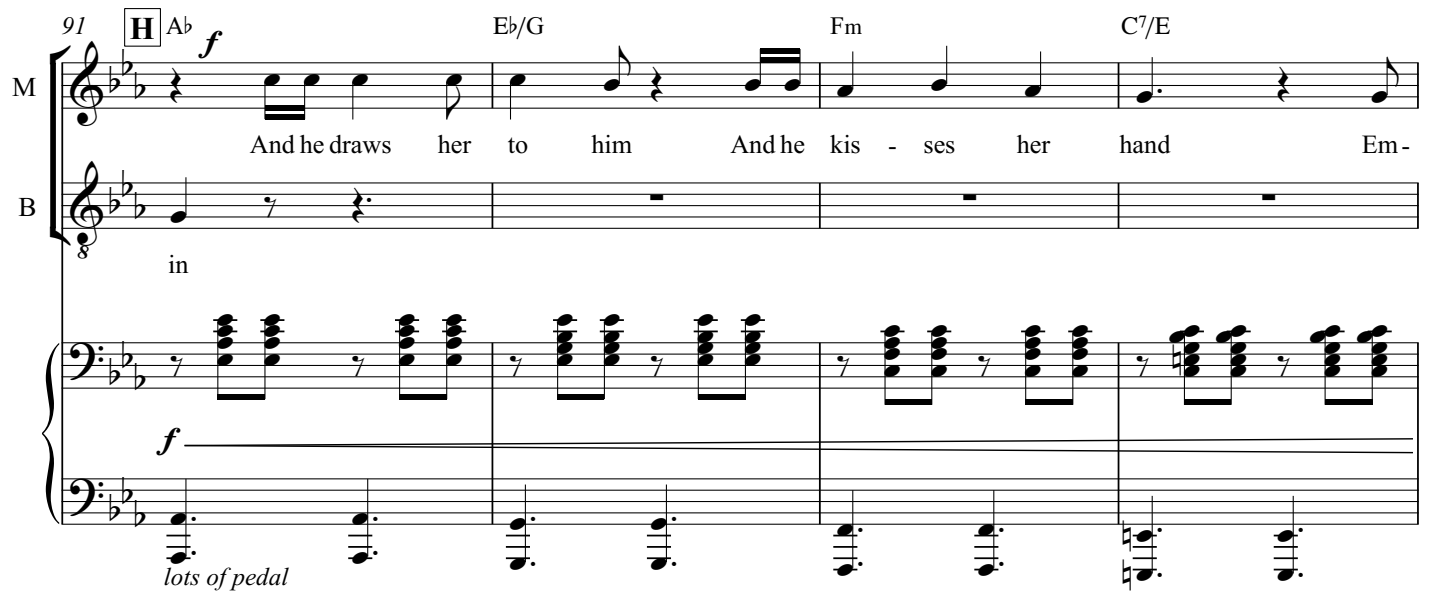
mp

86 G⁷ G⁷(b⁹) G⁷ G⁷(b⁹) G⁷ G⁷(b⁹)

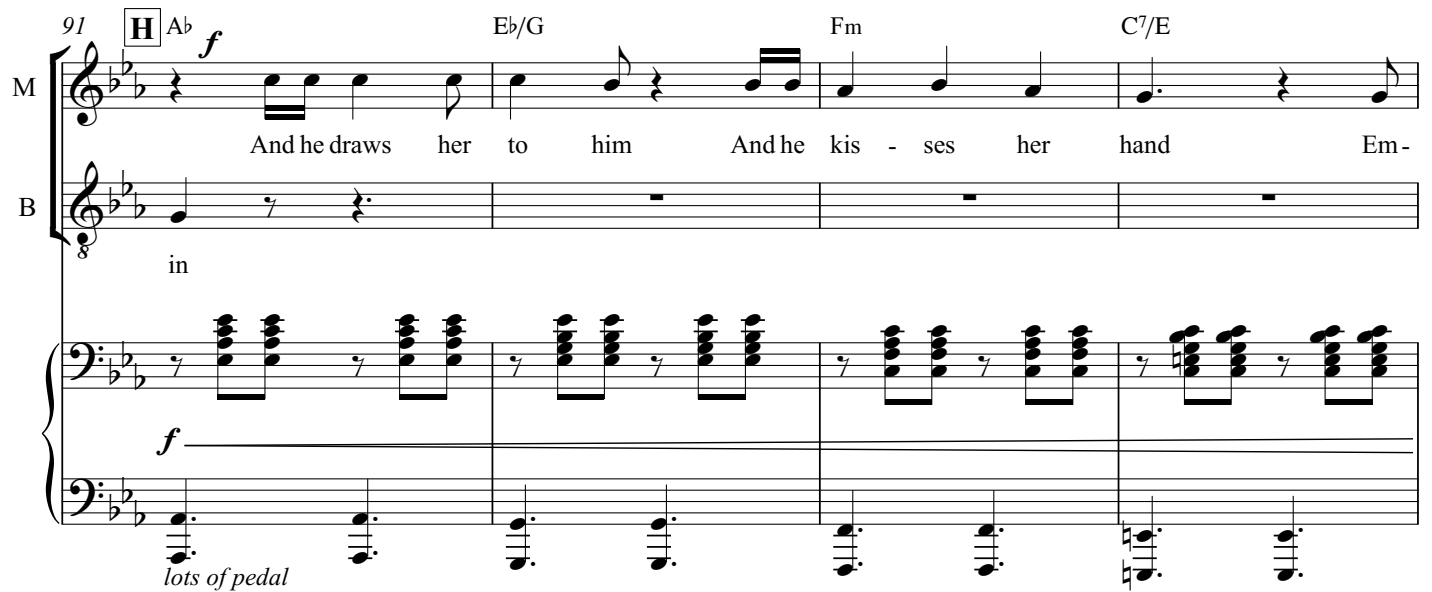
B 

Oh that off ends you does it Ah, come in my dear come in my dear come

91 H Ab *f* Eb/G Fm C⁷/E

M 

And he draws her to him And he kis - ses her hand Em -

B 

in

f

lots of pedal

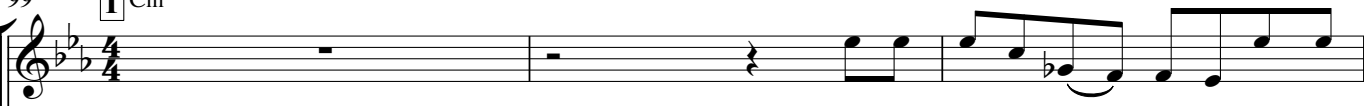
95 Ab/Eb D^{o7}

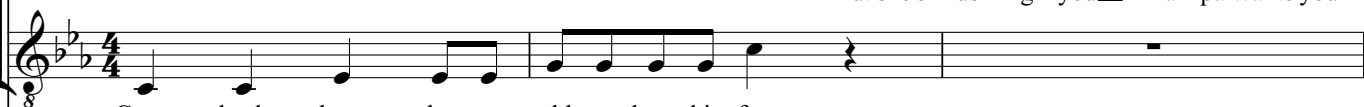
M 

brac - es her af - fec-tion-ate-ly and I flush and run out of the room

Dirty rock

99 **I** Cm

M 

B 

8 Come back here let an old man have his fun

But she's us - ing you — Pa - pa Wants your

mf 

102 Fm Cm

M 

mo - ney Pa - pa To take ad-van-tage of your weak - ness like that It's dis - gust - ing My voice breaks



106 **J**

B 

8 It's my mo-ney and I'll throw it where I want Not at you! And not at An - drey's har - lot



110 K Free time

B In - so - lent girl In - so - lent girl Where... Where...

113

B Where are my glass- es? Where are they? Where are my glass- es? Oh God

117

B Oh God I'm fright-ened Oh God I've aged so ver-y much Where are my glass- es?

Random tritone rolls... etc...into big noise

continue Bbs...

123 *fff* //

B Where L *Slowly* my glass - es?

125 *mp* A E D#^{o7}

M They are there up - on his head The pride of

mf colla voce

128 C#m B A A#°7 B7

M

sac-ri-fice_ ga-thers in my_ soul And he for-gets_ things He falls a-sleep at the ta - ble His

in time; dolce

132 E G#7/D#

M

nap - kin drops to the floor his shak - ing head sinks o - ver his

134 C#m B A

M

plate He is old and fee - ble and I dare to judge him

137 B⁷ E A A^{°7} E/B B⁷ E E⁷ **attacca**

M

I dis-gust my - self I dis-gust my - self

5. Natasha & Bolkonskys

[Servant, Mary, Natasha, Bolkonsky]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Freely; colla voce

A Am *mp* **SERVANT**

S May I pre - sent the Count - ess Na - tal - ya Ros - to - va

mf

3

NATASHA *lunga*

N Hel-lo *lunga*

MARY

M Oh Oh hel - lo Won't you come in

lunga

8 **B** Am *mf*

M And from the first glance I do not like Na -

mf *subtle; not accented* *sim*

12 Dm Am Dm Am Dm

M tash-a too fash-ion-ab-ly dressed friv-i-lous and vain Her beau-ty youth and

16 F C F

M hap-pi-ness My bro-ther's love___ for her___ And my fath-er

20 E⁷alt/B

M I know at an-y mo-ment he might in-dulge in some freak

B *f* BOLKONSKY I___do not wish to see her

24 *mp* 3 3 *mf* F Am Dm⁷

N I'm sor-ry the Prince is still ail - ing I am not a-fraid of an-y-one But

B

Song-stress!

28 Dm Am B^{o7} G^{#o7} C Am *f*

N such hes-i-ta - tion such un-nat - u - ral man-ners And from the first glance I do not like Prin-cess

B

32 Dm Am Dm Am F

N Mar-y Too plain and af-fect-ed In-so-lent and dry I shrink in - to my

B

36 C F C B^{o7}

N self as - sume an off - hand air *f*

M Which al - i-en-ates me still more

f

3

41 D Am *mf*

N Con - strained and

M Con - strained and

mf

45

N strained Con - strained and

M strained Con - strained and

49

N strained Con - strained

M strained Con - strained

52

N and strained Irk - some Irk - some

M and strained Irk - some Irk - some

56

E G#m G#m Gm

M

B *f* Fa-ther! *mf* Oh! Oh so this is Na - ta-sha Not much to look at Says the mean

62 C#m G#m

B 8 3

old man in his un - der-things I ne-ver dress for chil-dren or

66 Gm C#m

B 8

peas-ants Says the mean old man in his un - der-things

Moderately

70 F/A Am C/G Dm⁹ Dm

M F mp 3

And he looked at her once Head to toe and left

mp colla voce *p*

75 *E*⁷ *f* *F* *C* *Dm*

N *I must take my leave* *E*⁷

M *mut-ter-ing* *Please wait Dear Nat-a-lie I*

f *p*

80 *E*⁷_{alt/B} *mf* *E*⁷_{alt/G#}

N *Is that the truth?*

M *Bb*⁷ *want you to know how glad I am my bro-ther has found hap-pi-ness*

f

83

N *I think it is not con-ven-ient to speak of that now Dear Prin-cess*

M *She said*

3

87 F/A Am Dm⁷ **A bit slower** G C B $\flat$

N

M

What have I said what have I

With such dig - ni - ty and cold-ness

p *colla voce*

90 Am Gm B $\flat$ m(maj7)

N

M

done?_ Cry - ing like a child Oh they were so

93 F E7(b9) Am Gm C¹³ **attacca**

N *molto rit...*

aw - ful Oh it all hurts so terr-ib - ly An - drey Where are you?

molto rit...

6. No One Else

[Natasha]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Mysterious, but not too slow

Piano introduction in 3/4 time, key of B-flat major. The melody consists of eighth-note triplets in the right hand over a steady bass line. Chords indicated above the staff are Dm, Bb, F, C#, Dm, and Bb. The tempo/mood is 'Mysterious, but not too slow'. Dynamics include *mp* and the instruction 'evenly'.

Vocal entry (Natasha) and piano accompaniment. The vocal line begins with a whole note 'The moon' (F) and a half note 'First time I heard your voice' (C#). The piano accompaniment features triplet eighth notes in the right hand and a steady bass line. Chords indicated above the staff are F, C#, Gm, D7/F#, Bb/F, and Eø7. The tempo/mood is 'Faster'. Dynamics include *p* and *mp*. The instruction 'rall.' appears at the end of the phrase.

Vocal entry (Natasha) and piano accompaniment. The vocal line begins with a quarter note 'burst in - to the room' (Bb/D), followed by a quarter note 'and I saw your eyes' (C7), a quarter note 'and I saw your smile' (Bb/D), and a quarter note 'and the world opened' (C7). The piano accompaniment features a steady bass line and chords in the right hand. Chords indicated above the staff are Bb/D, C7, Bb/D, C7, and C13. The tempo/mood is 'a tempo'. Dynamics include *mp*.

6. NO ONE ELSE

19 F A⁷ Dm B^b/D *mf* F/C B^b/D

N wide and the world was in-side of me— And I catch my breath and I laugh and

24 F/C Gm/B^b F/A C⁷/G F *f* C¹¹

N blush and I hear gui-tars— You are so good for me I love you I love you I

30 C^{#+} **B** Dm *mp* B^b F C^{#+} **Tempo primo**

N love you I love you I love you Oh the

37 Dm B^b F C^{#+} Dm B^b

N moon Oh

43 F C#⁺ Dm B^b F C#⁺ *mf*

N the snow in the moon - light And your

49 Dm B^b F C#⁺ Dm B^b

N child - like eyes and your dis - tant smile I'll ne - ver be this hap - py a - gain

55 F C¹¹ *rit... p* F *a tempo*

N You and I and no - one else

62 C#⁺ **Faster** C Gm *mf* D⁷/F# B^b/F E^{ø7} *rall...*

N We've done this all be - fore We were an - gels

6. NO ONE ELSE

68 *Bb/D a tempo* *C7 Bb/D C7 Bb/D*

N once Don't you re-mem - ber? Joy and life, in-side our souls, and no-bo-dy knows,

a tempo

73 *C7 Gm/Bb F/A C7/G F* *mf*

N — just you and me It's our se-cret This

78 **D** *C7 F F7 Bb C7/Bb F F7*

N win - ter sky How can an-y-one sleep? There was ne-ver such a night be - fore

f

84 $B\flat$ $B\flat^7$ G^7/B F/C $B\flat m/D\flat$ Dm *sub p* $B\flat$ *rall...*

N I feel like put-ting my arms round my knees and squee - zing tight as poss-i-ble and fly -

mf *ff* *sub p* *rall...*

Tempo primo

89 F C^7

N ing a-way____ Like this:

mp

95 $C\sharp^+$ E Dm $B\flat$ F $C\sharp^+$

N Oh the

mf

6. NO ONE ELSE

102 Dm B $\flat$ F C $\sharp$ + Dm B $\flat$

N moon Oh

[Strings]

108 F C $\sharp$ + Dm B $\flat$ F C $\sharp$ +
 — the snow in the moon - light And your

114 Dm B $\flat$ F C $\sharp$ + Dm B $\flat$
 child - like eyes and your dis - tant smile I'll ne - ver be this hap - py a - gain

The musical score is written for voice (N) and piano. It consists of three systems of music. The first system (measures 102-107) features a vocal line with the lyrics 'moon' and 'Oh', a string line, and a piano accompaniment with triplets. The second system (measures 108-113) features a vocal line with the lyrics 'the snow in the moon - light' and 'And your', a string line, and a piano accompaniment with triplets. The third system (measures 114-119) features a vocal line with the lyrics 'child - like eyes and your dis - tant smile I'll ne - ver be this hap - py a - gain', a string line, and a piano accompaniment with triplets. Chord symbols are placed above the vocal line: Dm, B $\flat$, F, C $\sharp$ +, Dm, B $\flat$ for the first system; F, C $\sharp$ +, Dm, B $\flat$, F, C $\sharp$ +, F, C $\sharp$ +, Dm, B $\flat$ for the second system; and Dm, B $\flat$, F, C $\sharp$ +, Dm, B $\flat$ for the third system. The piano accompaniment features a consistent triplet pattern in the right hand and a bass line in the left hand.

120 **F** **mf** **F** **C¹¹** **f**

N — You and I — You and I —

mf *accel e molto cresc...*

126 **ff**

N — You and I —

f **ff**

131 *molto rit.* *sub p* **Dm** **Bb** **F** **C#+**

N — and no - one else

molto rit *a tempo* **mp**

6. NO ONE ELSE

$\text{♩} = \text{♩}$ **Molto rubato**

138 **G** **Dm** **F/E $\flat$** **Dm** **C $\sharp$ ($\flat$ 5)**

N **pp**

May - be he'll come to - day — May - be he came al - read - y and he's

142 **F/C** **G ^{7} /B** **B $\flat$ m ^{6}** **F**

N sit - ting in the draw - ing room and I simp - ly for - got —

p

The musical score is for a piano and voice. It is in 6/8 time and B-flat major. The tempo is 'Molto rubato'. The score is divided into two systems. The first system starts at measure 138 and contains four measures of music. The second system starts at measure 142 and contains five measures of music, ending with a double bar line. The vocal line (N) is written in a treble clef with a key signature of one flat. The piano accompaniment is written in a grand staff (treble and bass clefs). Chord symbols are placed above the vocal line. Dynamics include 'pp' (pianissimo) and 'p' (piano). The lyrics are written below the vocal line.

7.1 The Opera (Part 1)

[Ensemble]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Allegro

Marya D. MARYA D. *mf*

The op - era the op - era Stop

A Briskly
G⁶

MD moon-ing and moan-ing, we'll miss the cur- tain!

Sv SERVANT *mf*
La - dies__

mp

Sv *G⁶* *E⁹*
wel - come to the o - pe - ra

7.1 THE OPERA (PART 1)

2

9 *Gm*⁶ *mf* **SONYA** *G*⁶ *E*⁹

S Bare arms and shoul-ders Brill - iant un-i-forms pearls and silk Glit-ter-ing be-fore our eyes

12 *Gm*⁶ *G*⁶

S Fem - i-nine en - vy A whole crowd of mem-o-ries de - si-res___and e-mo - tions Na-

15 *E*⁹

S tash - a smooth your gown

CHORUS *mp*

Ch Na - tash - a smooth your gown

Na - tash - a smooth your gown

B

17 *mf* NATASHA

Gm⁶ G⁶ E⁹

Look-ing in the glass I see I am pret-ty not a girl an-y-more I've

sim...

20

Gm⁶ G⁶

ne-ver felt like this be-fore Hun-dreds of eyes Look-ing at my bare arms My

23 E⁹

bare arms and neck My bare arms and shoul ders

7.1 THE OPERA (PART 1)

4

C Quickly

25 Ebm Bb7 Ebm Bb7 Ebm Bb7 Ebm Bb7 Ebm 4

Ch The two re - mark ab - ly pret - ty girls had not been seen in

The two re - mark ab - ly pret - ty girls had not been seen in

34 Bb7 Ebm Bb7 Abm7 CbΔ7 Cb/Gb

Ch Mos-cow in man - y years Ev - ery - bo - dy knew vague - ly of Na - tash - a's en - gage - ment

Mos-cow in man - y years Ev - ery - bo - dy knew vague - ly of Na - tash - a's en - gage - ment

42 Gb Fø7 Bb7

Ch One of the fin - est match es in all of Russ - ia

One of the fin - est match es in all of Russ - ia

49 **D** Bm^6 *mf*

S Look there's A - lex - ey home from the war at last *mf*

MD He has

50 Gm^6

MD changed dear me Mich - ael Kir - i - lo - vich has grown still

51 Bm^6 *mf*

MD stout - er

Ch There's Bo - ris and Ju - lie en - gaged and

There's Bo - ris and Ju - lie en - gaged and

52 Gm⁶

Ch

An - na Mi-khay-lov - na what a head - dress she has on

An - na Mi-khay-lov - na what a head - dress she has on

E Briskly

53 Gm⁶ HÉLÈNE *mp* G⁶ E⁹

H

And is that Na - tash - a?

Ch

CHORUS *mp*

And is that Na - tash - a and

And is that Na - tash - a and

56 NATASHA *mp* G⁶ G⁶

N They are look-ing at me They are talk-ing a-bout me They all like me so

Ch is that Na - tash - a

is that Na - tash - a

59 E⁹

N much the wo - men en - vi - ous The men calm-ing their jeal-ous - y

F Faster Cm *f* SERVANT

Sv An-noun - cing — Fed - ya Dol-o-khov He dom - i-nates Mos-cow's most

65

Sv

bril-liant young men He stands in full view, well a - ware he's at-tract-ing at-ten-tion

68

MD

MARYA D. *mf*

Do-lo khov was in the Cau-ca sus_ and he

Sv

Yet as much at ease as though he were in his own room

71

MD

killed the Shah's bro-ther Now all the Mos-cow la-dies are mad a-bout him Do - lo khov_ the ass

75 G C^{#m}

MD ass - in

Sv An-noun - cing Count-ess Hél-ène Bez-u - kho - va

79

Sv The queen of so-ci-e-ty Beau-ti-ful, bare-ly clothed Plump bare shoul ders and

83

Sv much ex-posed neck Round which she wears a doub-le string of pearls *f*

Ch Hél-

86

Ch

èneandDol-o-khov arm in arm, Pi - errethe cuck-old sits at home Pi - errethe cuck-old sits at home the poor

89

P **PIERRE** *f*

No I am en - joy - ing my - self at home this eve - ning

Ch man

92

N **H** *C#m⁶* *mp* **NATASHA**

Oh that neck Oh those pearls

mp

(4)

96 *C#m mp* **HÉLÈNE** *A7*

H So beau - ti - ful What a charm - ing young girl

99 *C#m A7*

N I blush scar - let

H So en - chant - ing

I A little slower

103 *Am E7 Am E7 Am E7* *mf* **MARYA D.**

MD Count-ess Bez-u - kho - va, Pi - erre's wife, have you been here long? And where is dear Pi - erre? He

7.1 THE OPERA (PART 1)

12

111 Dm A⁷ *mf* Dm Am E⁷ Am

N Yes, Pi - erre, that good man A lit-tle sad, a lit-tle stout He

MD ne ver used to for - get us

119 F⁷ E⁷ Dm⁶ E⁷

N must come vis-it us

MD

H *mf* There's a wo-man one should stay far a - way from_

I will im plore him to do so

129 **J** Briskly G⁶ G⁹ E⁹

MD Now Na - tash - a the cur-tain ri - ses

Ch the cur-tain ri - ses

the cur-tain ri - ses

133 *Gm⁶* *mf* *G%* *E⁹*

N Ev-ery-one_ in the box - es_ and the stalls_ be-came si - lent All the men old and young in

136 *Gm⁶* *G%*

N un - i-form and eve-ning dress All the wo-men in the hall with gems on their bare flesh turned their

139 *E⁹* **attacca**

N whole_ at - ten-tion with cur - i - os - i - ty to the stage

7.2 The Opera (Part 2)

[Opera Soloists, Natasha, Sonya, Chorus]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Very free, grotesque and scary; molto improvisationo

1: The man in love **Blackout** **2: The woman in love**

OPERA SOLOISTS *mp*

Ooo.... *mp falsetto throughout* La la la la la la la la la la la la la la

Ooo... Oh *gliss.*

ff *mp*

Blackout **3: The lovers together**

mf *mf* *multiphonic cackle/fry; pitch approximate*

La la la la la la la la la la

Oh *multiphonic cackle/fry; pitch approximate*

rim clicks *ff* *mf*

percussion hits ad lib throughout

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Blackout **4: News of the death** **Blackout**

11

Op

f *mw*

Aaah

f *>*

Oh

mp

*free jazz noise ad lib;
increase as vocals and drums intensify*

mf

5: Mourning

operatic gliss; pitch approximate

16

Op

Oh

operatic gliss

Oh

mp

ff

Op 19

ff

Blackout

ff

big mess of experimental noise

fff

6: Prayer

mp

gliss.

Blackout

Ooo

mp

Ooo

mp

A Moderately fast and mysterious

26 Am⁶

NATASHA *mf*

Gro -

mf

7.2 THE OPERA (PART 2)

30 *f*

N *gliss.*

tesque and a -

34 **B**

N ma - zing I cannot fol low the op - era or e - ven lis tent to the mu - sic I see

Op *mf* Hoo Hoo

mf Hoo Hoo *gliss.*

CHORUS *mf*

Ch Hoo hoo hoo hoo hoo hoo hoo Hoo hoo hoo hoo hoo hoo hoo

Hoo hoo hoo hoo hoo hoo hoo Hoo hoo hoo hoo hoo hoo hoo

The musical score is for a piece titled '7.2 THE OPERA (PART 2)'. It features four vocal parts: Soprano (N), Opera (Op), Chorus (Ch), and Piano (P). The score begins at measure 30 with a forte (f) dynamic. The Soprano part has a glissando line. The Opera part has a melodic line with a mezzo-forte (mf) dynamic. The Chorus part has a rhythmic pattern of eighth notes. The Piano part has a complex accompaniment with sixteenth notes and triplets. The score ends at measure 34 with a mezzo-forte (mf) dynamic. The lyrics are: 'ma - zing I cannot fol low the op - era or e - ven lis tent to the mu - sic I see'. The Chorus part has the lyrics: 'Hoo hoo hoo hoo hoo hoo hoo Hoo hoo hoo hoo hoo hoo hoo'.

40

N

paint - ed card - board, queer-ly dressed act - ors, mov-ing and sing-ing so strange-ly in the lights So

Op

Hoo

Ch

Hoo hoo hoo hoo hoo hoo hoo Hoo hoo hoo hoo hoo hoo hoo

Hoo hoo hoo hoo hoo hoo hoo Hoo hoo hoo hoo hoo hoo hoo

44

N

false and un - nat-u - ral I'm a-shamed and a - mused And *f*

Op

Hoo

Ch

Hoo

Hoo

Hoo

7.2 THE OPERA (PART 2)

48

N

ev-ery-one else seems o - bli-vi-ous Yes ev-ery one feigns de - light

S

SONYA *mf*

And

Op

Hoo Hoo

Hoo Hoo

52

C

3

S

feel-ing the flood of brill-iant lights, the warm per-fumed air heat-ed by the crowd Na - tash - a lit-tle by

mf

57

f

S

lit-tle be-gan to pass in-to a state of in-tox - i-

63 **D**

N
Hoo hoo hoo hoo hoo Oh I'd tick-le you all if I

S
ca-tion

Op
Hoo Hoo

Ch
Hoo hoo hoo hoo hoo hoo hoo Hoo hoo hoo hoo
Hoo hoo hoo hoo hoo hoo hoo Hoo hoo hoo hoo

mf

7.2 THE OPERA (PART 2)

68

N

could Hoo hoo hoo hoo hoo Oh I'd tick - le you all if I

Op

Hoo

Hoo

Ch

hoo hoo hoo Hoo hoo hoo hoo hoo hoo hoo Hoo hoo hoo hoo

hoo hoo hoo Hoo hoo hoo hoo hoo hoo hoo Hoo hoo hoo hoo

The musical score is for a vocal and piano piece. It features four vocal parts: Soprano (N), Operatic (Op), and Chorus (Ch). The Soprano part begins at measure 68 with the lyrics 'could Hoo hoo hoo hoo hoo Oh I'd tick - le you all if I'. The Operatic part has a long 'Hoo' note spanning several measures. The Chorus part consists of two staves, each with lyrics 'hoo hoo hoo Hoo hoo hoo hoo hoo hoo hoo Hoo hoo hoo hoo'. The piano accompaniment is at the bottom, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

72 *f*

N could Hoo

Op Hoo Hoo Hoo Hoo

Ch hoo hoo hoo Hoo

hoo hoo hoo Hoo

77 **E** **SONYA** *mp* **attacca**

S And then a rush of cold air

7.3 The Opera (Part 3)

[Natasha, Sonya, Hélène, Anatole, Opera Soloists, Chorus]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

NATASHA *mf*

S

SONYA *mf*

An ex-cep-tion-al-ly hand-some man walked in with a con-fi-dent yet court-e-ous air

An ex-cep-tion-al-ly hand-some man walked in with a con-fi-dent yet court-e-ous air

[Laptop Sine Waves]

5

HÉLÈNE *mf* 3 3 3

This was Héli-ène's bro-ther An-a-tole— Ku-ra-gin

[Kick]

ff

A *Am*(add2) *Dm*(add9)/A

9

Am(add2) *Dm*(add9)/A *E7*(#5)/G#

He moved with a swag-ger which would have been ri-dic-u-lous Had he not been so— good

12 *Am(add2)* *Dm(add9)/A*

H look-ing And though it was the mid-dle of the act He walked right down the aisle His

[Laptop Hi-Hat]

15 *Am(add2)* *Dm(add9)/A* *E7(#5)/G#*

H sword and spurs jang-ling His hand-some per-fumed head held high and he looked right at Na-tash-a

19 *Am*

H ANATOLE and he took his place in the front row next to Dol-o-khov

Ch Mais char-mante

The musical score is written for a voice (H) and piano (Ch) ensemble. It consists of three systems of music. The first system (measures 12-14) features a vocal line with lyrics 'look-ing And though it was the mid-dle of the act He walked right down the aisle His' and piano accompaniment with a 'Laptop Hi-Hat' effect. The second system (measures 15-18) continues the vocal line with lyrics 'sword and spurs jang-ling His hand-some per-fumed head held high and he looked right at Na-tash-a' and piano accompaniment. The third system (measures 19-21) features a vocal line with lyrics 'ANATOLE and he took his place in the front row next to Dol-o-khov' and a choral line (Ch) with lyrics 'Mais char-mante'. The piano accompaniment continues throughout. Chords are indicated above the vocal line: *Am(add2)*, *Dm(add9)/A*, and *E7(#5)/G#*. The piano part includes a 'Laptop Hi-Hat' effect in measures 12-14 and 15-18.

B

22 C° *mp* NATASHA 3

N How hand-some he is How in - tox - i - cat - ing

24 Cm^6

H (Hélène laughs)

S SONYA *mf* in the

26 3 3

S sec-ond act_ there were tomb - stones the moon o - ver the foot - lights

The musical score is for a scene from 'The Opera (Part 3)'. It features three vocal parts: N (Natasha), H (Hélène), and S (Sonya), and a piano accompaniment. The score is divided into three systems. The first system (measures 22-23) shows Natasha singing 'How hand-some he is How in - tox - i - cat - ing' in a treble clef, with a piano accompaniment in a bass clef. The second system (measures 24-25) shows Hélène laughing and Sonya singing 'in the' in a treble clef, with a piano accompaniment in a bass clef. The third system (measures 26-27) shows Sonya singing 'sec-ond act_ there were tomb - stones the moon o - ver the foot - lights' in a treble clef, with a piano accompaniment in a bass clef. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. The key signature is C major, and the time signature is 4/4. The score includes dynamic markings such as *mp*, *mf*, and *pp*, and articulation marks like slurs and accents.

28 *mf*

N

S

horns and con-tra-bass black cloaks and dag-gers in their hands

30

N

turn a-round a - gain and our eyes meet He ga-zes straight in - to my eyes

32

N

He is talk-ing a-bout me

OPERA SOLOISTS *mp*

Ch

Hoh

mp

Hoh

The musical score is written for Soprano (S), Tenor (N), and Chorus (Ch). It features a piano accompaniment with a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into three systems, each starting with a measure number (28, 30, 32). The first system shows the Soprano and Tenor parts with lyrics 'horns and con-tra-bass black cloaks and dag-gers in their hands'. The second system shows the Soprano and Tenor parts with lyrics 'turn a-round a - gain and our eyes meet He ga-zes straight in - to my eyes'. The third system shows the Soprano and Tenor parts with lyrics 'He is talk-ing a-bout me', followed by a section for Opera Soloists with the word 'Hoh' and a mezzo-piano (*mp*) dynamic marking. The piano accompaniment consists of two staves, with a treble and bass clef. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a more rhythmic pattern with some accidentals. The score is marked with various dynamics, including *mf* (mezzo-forte) and *mp* (mezzo-piano). There are also some performance markings like 'OPERA SOLOISTS' and 'Hoh'.

34 C

S Can - dles burn - ing a crim - son throne the Tsar wails a mourn-ful tune They

Ch

36

H ANATOLE, DOLOKHOV,
HÉLÈNE, MARYA D.

S all wave their arms and ev-ery-bo-dy cheers Bra - vo bra - vo

Ch

*handclap swells ad lib
(rhythms not together)*

38

H

N

Ch

Ev-ery time I look at him he's look-ing at me Ev-ery time I look at him he's look-ing at me

Hoh

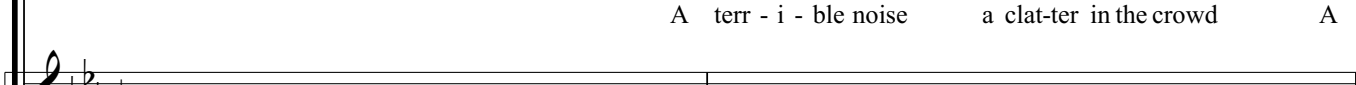
Hoh

40 D

H 

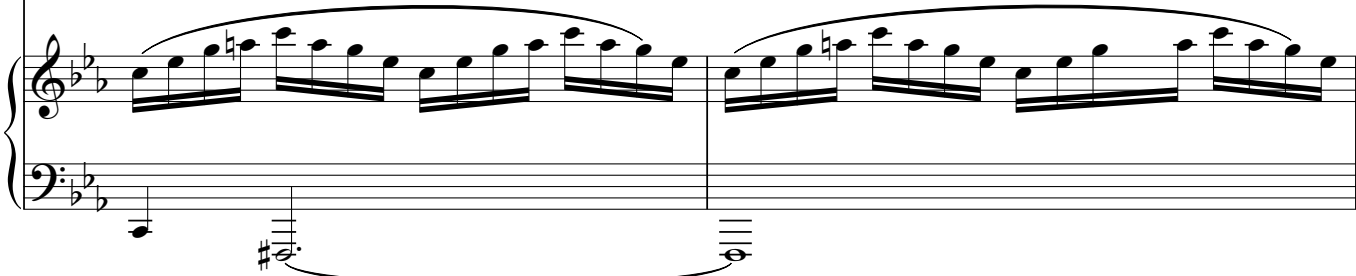
N 

S 

ev - ery time I look at him *f* 

A terr - i - ble noise a clat-ter in the crowd A

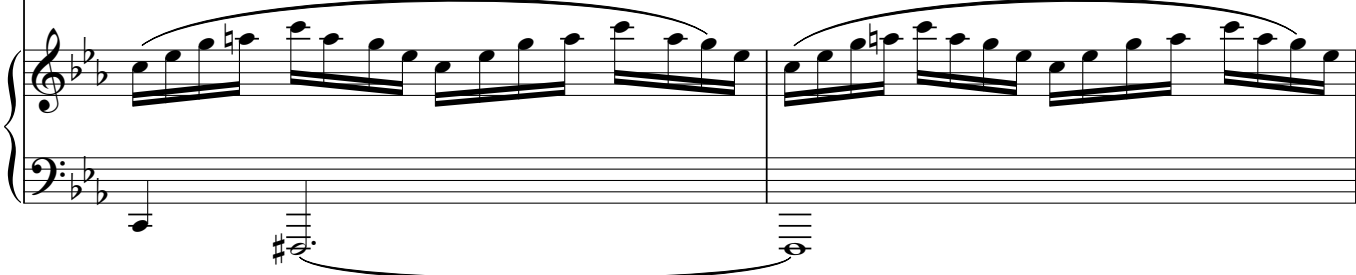
Ch 



42

S 

storm of chro-mat ic scales and dim-in-ished sev-en-ths With rap - tu-rous fac - es every-one was shout ing



44

S

3

ff

f

Scream-ing and shout - ing

Bra - vo

Bra -

Ch

ALL

f

Bra -

Bra -

46

E

S

vo

bra - vo

Bra - vo

bra -

Ch

vo

bra - vo

Bra - vo

bra -

vo

bra - vo

Bra - vo

bra -

3

continue descending and ascending diminished chords ad lib...

3

49

S vo Bra - vo bra - vo *mp* And

Ch vo Bra - vo bra - vo

vo Bra - vo bra - vo

52

S then a rush of cold air and An - a - tole en-tered the box *attacca*

fading away, free rhythm...

8. Natasha & Anatole

[Anatole, Natasha]

Sultry; ♩ = 115

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Am⁶/E

mf

sempre 8vb

8

A

ANATOLE *mp* A

I have long wished to have this hap-pi - ness__ E-ver since the Na-ry-shkins'__

ppp

*double 15mb in left hand throughout;
freely colla voce (try to match Anatole's phrasing)*

12

A

ball where I had the well-re-mem-bered plea-sure of see-ing you

17 NATASHA *mf* 3

N He is

A 8 3 How do you like the per-form-ance last week Sem-o - no - va fell down on the stage

21 3

N sen si-ble and sim-ple Bold and na - tu - ral So strange and a - gree a - ble there is no - thing for - mid - a - ble His

mf loco

25

N smile is most na - ive, - cheer - ful and good na - tured And he's as hand - some up close as at a dis

29

N

tance And he's as hand - some up close as at a dis - tance

A

And do you *mf*

ppp + 15mb

33 **B**

A

know Na-tash-a we are hav-ing a cos-tume tourn-a-ment soon you ought to come

37

N

Oh Oh I

A

— please come you ought to come please come and I ne - ver re - move my smi-ling

40

A

eyes from your face your neck your bare arms— And I ne-ver re-move my smi-ling eyes from your

45

N

C

I know for cer tain that he is ta-ken with me I know for

face your neck your bare arms

mf loco

49

N

cer-tain that he is en - rap-tured by me I feel him look - ing at my shoul-ders my face my neck my bare

53

N — arms And I look you in the eyes

A And I look you in the eyes And I look you in the eyes

ppp + 15mb

58

N And loo-king in-to his eyes I am fright-ened There's not that

A

loco mf

63

N barr-i - er of mod-es-ty I've al-ways felt with men I feel so terr - i - bly near I

67

N

f

fear_ that he may seize me from be - hind_ and kiss me on_ the neck_

71 **D**

N

mp 3

How do you like Mos- cow?

A

mf

At first I did not like it

mp

ppp + 15mb

76

A

much be-cause what makes a town plea-sent ce sont les jol-lies femmes_ is- n't that so?_ But

80

A

now I like it ver-y much in - deed Do come_ to the cos-tume tour-na-ment

mf loco

84

A

Count-ess, do come! You will be the prett-i - est_ there You_ will be the prett-i-est_ there

mf loco

88

A

do come dear Count-ess and give me this flow-er_ as a pledge We are

ppp + 15mb

93

N

A

Yet I feel clo-ser to you than I've e - ver felt with

speak-ing of most or di-nar-y things

mf loco

8. NATASHA & ANATOLE

98 Dm/A Am Dm/A Am A(sus₄)

N a - ny o - ther man_ No one else is here No one else can

102 Am Dm/A Am(maj7) A(sus₄) Am Am⁶

N see_ us Your eyes your eyes your eyes Oh your eyes

F 108 Am⁶/E *p* D^{o7} 3 3 Fmaj7

A It's all-right Na-tash - a I'm here

The musical score is written for a vocal duo (N and A) and piano accompaniment. It consists of three systems of staves. The first system (measures 98-101) features a vocal line for N with lyrics 'a - ny o - ther man_ No one else is here No one else can' and a piano accompaniment with sustained chords. The second system (measures 102-107) continues the vocal line for N with lyrics 'see_ us Your eyes your eyes your eyes Oh your eyes' and piano accompaniment. The third system (measures 108-111) introduces a vocal line for A with lyrics 'It's all-right Na-tash - a I'm here' and piano accompaniment. The piano part includes a sequence of chords and a melodic line in the right hand, with a bass line in the left hand. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *p* (piano).

113 Am *p* E⁺7(b9) E⁺7(b9) Dm¹³ Am F^o7

N So near No-thing be- tween_ us Smile_____ at

A So near No-thing be- tween_ us Smile_____ at

119 Dm/A G#⁺ B^o/F E⁺

N me There is no-thing be - tween us_____

A me There is no-thing be - tween us_____

124 D^o7 Fmaj7 Bm(add4) Am

N _____

A _____

loco

9. The Duel

[Anatole, Pierre, Dolokhov, Hélène, Chorus]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

$0 \text{ } \text{♩} = 110$ Fm/B

[Laptop Hi-Hat]

mp

5 **A** *mf* **ANATOLE**

Good ev - ening Pi - erre, stu - dy - ing? Love - ly Na -

mf **PIERRE**

Yes How was the op - era?

mp

10 **A**

tal - ya Ros - to - va was there

P

Oh? Oh dear An-drey's be - trothed I have

9. THE DUEL

14

A

Yes charm - ing — Look

P

known her fam-i - ly for years and long car-ried af-fec-tion for her —

18

A

Dol - o - khov's com - ing round and we are off — to the Club Will you come old man?

P

I will

21

A

Lend me fif - ty ru - bles?

D

DOLOKHOV *mf*

Drink drink Gon-na drink to - night gon-na drink to - night Gon-na

P

come

(4)

24

D

8

drink gon-na drink gon-na drink to - night Gon-na drink to - night Gon-na drink to - night Gon-na

26

A

8

Drink drink Gon - na drink to - night _ gon - na drink to - night _ Gon - na

D

8

Drink drink Gon - na drink to - night_ gon-na drink to - night_ Gon-na

P

8

Drink drink Gon - na drink to - night_ gon-na drink to - night_ Gon-na

9. THE DUEL

28

A

gon - na drink gon - na drink to - night Gon - na drink to - night Gon - na drink to - night

D

gon-na drink gon-na drink to - night Gon-na drink to - night Gon-na drink to - night

P

gon-na drink gon-na drink to - night Gon-na drink to - night Gon-na drink to - night

30

Faster, ♩ = 151

C Dm

A

Drink with me my love for there's fire in the

D

Drink with me my love for there's fire in the

Ch

ALL *f*

Raz Dva Tri! Drink with me my love for there's fire in the

f [Kick]

(4)

37

A sky and there's ice on the ground ei-ther way my soul will die *ff* *Gm* Whoa

D sky and there's ice on theground ei-ther way my soul will die *ff* Whoa

Ch sky and there's ice on theground ei-ther way my soul will die *ff* Whoa

(8) (12)

43

A *Dm* *A7* *Dm*

D

Ch

9. THE DUEL

46 **D** Halftime $\text{♩} = \text{♩}$ **C7** **PIERRE** *mf*

The doc-tors warn me that with my cor-pu - lence

50

Vod - ka and wine are dan-gerous for me But I drink a great deal On-ly quite at ease Af-ter

53

pour-ing sev-eral glas-ses me-chan-ic-ally in - to my largemouth

9. THE DUEL

7

55

f

A Then I feel _____ a plea-sant warmth in my _____ bo dy A

f

D Then I feel _____ a plea-sant warmth in my _____ bo dy A

f

P Then I feel _____ a plea-sant warmth in my _____ bo dy A

f

Ch Then I feel _____ a plea-sant warmth in my _____ bo dy A

58

HÉLÈNE
mf

H Keep drink-ing old man *mf*

f

A sent-i - men - tal at - tach - ment to my _____ fel-low men Keep *mf*

f

D sent-i - men - tal at - tach - ment to my _____ fel-low men Keep *mf*

f

P sent-i - men - tal at - tach - ment to my _____ fel-low men

f

Ch sent-i - men - tal at - tach - ment to my _____ fel-low men

9. THE DUEL

60

H

A

D

Ch

62

H

A

D

Ch

9. THE DUEL

9

64 **E** Dm

H *mf* HÉLÈNE

The air_ of a con-nois-seur

A ta - sha Na ta - sha Her arms her shoul ders her neck her feet _

67

A I will make love _ to her

D *mf* DOLOKHOV

Be-ter not_ mon-sieur She's first rate but no-thing but

69 Dm Gm

H Be-ter wait'til she's mar-ried

D *f* trou - le Be-ter wait'til she's mar-ried An-a-tole_ is a mar-ried man. A

9. THE DUEL

72 Dm C[♯] Dm Gm

D fact known on - ly to his in - ti-mates A Po - lish land - own-er of some small means had

74 Dm C[♯] *f*

A Ne - ver - mind a - bout that ____

D forced him to mar - ry his daugh - ter

75 **F** D

A — now It does - n't mat - ter I don't give a damn Just as a duck is made to swim in wa - ter

78

A God has made me as I am All I care for is gai - e-ty and wo - men and there's no dis - hon - or in that As

The musical score is written for voice and piano. It consists of four systems of music. The first system (measures 72-73) features a vocal line (D) and a piano accompaniment. The vocal line has a melodic line with eighth and sixteenth notes, and a bass line with a sustained note. The piano accompaniment has a bass line with a sustained note and a treble line with a sustained note. The second system (measures 74-75) features a vocal line (A) and a piano accompaniment. The vocal line has a melodic line with eighth and sixteenth notes, and a bass line with a sustained note. The piano accompaniment has a bass line with a sustained note and a treble line with a sustained note. The third system (measures 76-77) features a vocal line (A) and a piano accompaniment. The vocal line has a melodic line with eighth and sixteenth notes, and a bass line with a sustained note. The piano accompaniment has a bass line with a sustained note and a treble line with a sustained note. The fourth system (measures 78-79) features a vocal line (A) and a piano accompaniment. The vocal line has a melodic line with eighth and sixteenth notes, and a bass line with a sustained note. The piano accompaniment has a bass line with a sustained note and a treble line with a sustained note.

81

A

long as there's mon - ey and vod - ka I'll keep a fea - ther in ³ my hat

Doubletime

83

H

f Gm Dm A⁷ Dm

Whoa

A

f

Whoa

D

f

Whoa

P

PIERRE *f*

I used to

Ch

Whoa

9. THE DUEL

87 **G Halftime** **HÉLÈNE** *f*

H *Yes drink drink drink*

P *love. I used to love I used to be bet ter*

Ch **ALL** *mf* *Keep drink ing old man*

90 *God to think I mar-ried a man like you*

P *Don't speak to me wife There is some-thing in-side me*

93 **C#°/D** *Do-lo-khov pour me a-noth - er*

P *Some-thing ter - rib - le and mon - strous*

ff *f*

H Doubletime

96 *Bm* *mf* DOLOKHOV

D

Here's to the health of mar - ried wo-men and a smile lurks at the cor-ner of my mouth

100 *f*

H

Here's to the health of

A

f

Here's to the health of

D

Here's to the health of mar - ried wo - men and their lo-vers

f

Here's to the health of

Ch

Here's to the health of

9. THE DUEL

104

H
mar - ried wo - men. Here's to the health of mar - ried wo - men and their lo - vers

A
mar - ried wo - men. Here's to the health of mar - ried wo - men and their lo - vers

D
mar - ried wo - men Here's to the health of mar - ried wo - men and their lo - vers

Ch
mar - ried wo - men Here's to the health of mar - ried wo - men and their lo - vers

108

H
Here's to the health of mar - ried wo - men Here's to the health of mar - ried wo - men and their

A
Here's to the health of mar - ried wo - men Here's to the health of mar - ried wo - men and their

D
Here's to the health of mar - ried wo - men Here's to the health of mar - ried wo - men and their

Ch
Here's to the health of mar - ried wo - men Here's to the health of mar - ried wo - men and their

112

H lo-ers

A lo - vers

D lo-ers *ff* You can't love her

P *ff* PIERRE How dare you touch her E -

Ch lo-ers

116 I D#m Bm/C *mp*

D Oh a duel_ Yes

P nough! You bul-ly you scound-rel I chal-lenge you

9. THE DUEL

122

HÉLÈNE *f*

He will kill you stu-pid hus - band

D this is what I like—

P *ff*

So I shall be killed what is it to

127

ANATOLE *f*

Oh! This is hor - rib - ly

P you? An - a - tole, my guns

130

stu - pid

D *mf*

Well let's be - gin— This is chi - ld's play—

J Dark drone, ♩ = 137
Vocals free until letter N

133 *Bbm* *mf* **SERVANT (DENISOV)**

S As the ad-ver-sa-ries have re-fused a re-con-cil - i -

ff

137

S a - tion We shall please pro-ceed with the duel_ Rea-dy your

ff

141 *f*

S pis-tols and on the count of tri be-gin to ad - vance Raz! Dva! Tri!

Ch Raz! Dva! Tri!

f

9. THE DUEL

$\text{♩} = 110$

146 **K** Em *freely* ***mf***

A ♩ 8 Pi - erre, hold your fire

SERVANT: GONG

[Snare]

f

149

A ♩ 8 Pi - erre, hold your fire Pi - erre, not yet!

152 **L** Bbm^7 ***mf***

D ♩ 8 No! Shot by a fool—

P ♩ 8 ***mf*** 3

GUNSHOT

(Pierre fires and hits Dolokhov)

mp

No wait— I did - n't—

155

D

Qui - et old man My turn

P

My

158

A

f

Pi - erre! Stand back!

P

turn

161

GUNSHOT

(Dolokhov fires and misses Pierre)

9. THE DUEL

163 **M** Ebm⁷ Abm Ebm⁹ Abm **HÉLÈNE** *mp*

H Take him a-

D **DOLOKHOV** *p* Missed Missed Oh my mo-ther my an-gel my a - dor-ed an-gel mo-ther

171 Ebm⁷ Abm Ebm⁹ Abm

H way

S **SERVANT** *mp* The sun is ri - sing The duel is at an end And Pi -

179 Ebm⁷ Abm Ebm⁹ Abm **HÉLÈNE**

P **PIERRE** *mp* You are a

S Wi-nner?

erre Be - zu - khov is the wi-nner

9. THE DUEL

21

187 Ebm F° Gb Abm Cb Bbm Abm Gb

H fool

A ANATOLE *mp* Well sweet

mp

195 N Ebm7 Abm Ebm9 Abm Ebm7

H What can I say? It's a gift

A sis - ter You cer - tain - ly bring out the beast in men

mp

204 Abm Bb7/D

A How I a - dore you Will you ask Na - tash - a to the ball to - night?

9. THE DUEL

212

H

Of course dear bro-ther

A

Abm⁶ F^{o7} Ebm F^o G^b Abm

222

A

mf

B^{b7} Ebm G^{b7}

Come on old man let's get you home Sleep it off

P

PIERRE mp

In a mo-ment

230

A

C^b B^{b7} Ebm

— And be ha - ppy We live to love a - no - ther day

240

P

Abm G Gm G^b F(sus4) Fm E Eb(sus4) Ebm B^b Ebm

10. Dust and Ashes

[Pierre, Chorus]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Slow dirge (♩ = 66)

pp

Gm(add4) *D+7/F#* *Gm(add4)*

4 *D+7/F#* *p* **PIERRE** *Gm(add4)* *D+7/F#*

Is this how I die? Ri di culed and laughed at Wear-ing

7 *Gm(add4)* *D+7/F#* *Gm(add4)* 2

clown shoes Is this how I die?

p

10 *D+7/F#* *Gm(add4)* *D+7/F#*

Fur - i - ous and reck - less sick with booze How did I

13 $E\flat^6/G$ $E\flat^6$ $F^7/E\flat$ $B\flat/D$ $B\flat^7$

P $\frac{8}{8}$ live? I taste ev - ery wa - sted mi-nute Ev-ery - time I turned a -

16 $E\flat(\text{add}2)$ $Cm(\text{add}4)$

P $\frac{8}{8}$ way From the things that might have

18 Ebm^6 $B\flat^{\Delta 7}/D$ $E\flat(\text{add}2)$ *mp*

P $\frac{8}{8}$ healed me How long have I been sleep-ing Is this how I

21 **A** $Gm(\text{add}4)$ $D^+7/F\sharp$ $Gm(\text{add}4)$

P $\frac{8}{8}$ die? Fright-ened like a chi-ld La-zy and numb

mp
sempre legato; very quiet offbeats,
just to give it a little rocking motion

24 $D^+7/F^\sharp$ Cm^{11} $Ebm^{(\Delta 7)}$ Ebm^6

P $\frac{8}{8}$ Is this how I die? Pre - tend - ing and pre - post - er - ous and

27 $Gm^{(add4)}$ $Gm^{(add4)}$ $Eb^{(add2)}$

P $\frac{8}{8}$ dumb How did I live? Was I

30 F^7/Eb Bb/D Bb^7 $Eb^{(add2)}$

P $\frac{8}{8}$ kind e - nough and good e - nough? Did I love e - nough?

33 $Cm^{(add4)}$ Ebm^6 Bb/F Ebm^6/Gb

P $\frac{8}{8}$ Did I e - ver look up and see the moon and the stars and the sky? Oh why have I been

sim

8:

36 *rit...* $B\flat(\text{add}2)$ $B\flat^7$ **B** A little bit faster ($\text{♩} = 78$) *mf*

sleep- ing? They say we are a-sleep Un-til we fall in love We are chil - dren of dust and

40 *poco più mosso...*

ash-es But when we__ fall in love we wake up And we are a God and an - gels

44 *a tempo*

weep But if I die__ here to-night__ I die__ in my sleep

49 *Poco accelerando...* **C** Gm Gm^6 Am^6 Gm/Am^6 $Am/B\flat+$ $B\flat+$ C D/C *mp*

All of my life I spent search-ing the words of po-ets and saints and pro-phets and kings And

52 *mp* *mf*

Gm Gm⁶ Am⁶ Gm/Am⁶ B^b+ C D/C

now at the end all I know that I've learned is that all that I know is I don't know a thing So

Allegretto (♩. = 100)

54 *mf* sparkling

E^b B^b D⁷ Gm

ea - sy to close off Place the blame out - side_

56

E^b B^b D⁷ Gm

Hi - ding_ in my room at night so terr - i - fied_

58

Gm D⁷/F[#] A^b/E^b E^b

all the things I could have been but I ne-ver had the nerve

10. DUST AND ASHES

60 *accel...* *f*

P *D*⁷ *Gm* *B $\flat$ /F* *F⁷* *B $\flat$* *G⁷/B*

Life and love I don't de - serve So all

62 **D** *Barroom stomp* (*♩* = 100)

P *Cm* *G⁷* *A $\flat$* *E $\flat$* *D⁷* *Gm* *Cm/E $\flat$* *B $\flat$ /F* *F⁷* *B $\flat$* *G⁷/B*

right, all right, I've had my time Close my eyes let the death bells chime

66 *Cm* *G Δ ⁷* *A $\flat$* *E $\flat$*

P Bur - y me in bur - gun - dy I just don't care

68 *D⁷* *Gm* *Cm/E $\flat$* *B $\flat$ /F* *F⁷* *B $\flat$* *ff* *D⁷/F $\sharp$*

No - thing's left I looked ev - ery - where Is this how I

Raucous; a la New Orleans funeral march

70 **E** Gm Gm/D D⁺7/F# D⁺7 Gm Gm/D D⁺7/F# D⁺7

P *8* die? Was there e-ver an-y o-ther way my life could be? Is this how I

ff solo ad lib!

74 Cm⁷ Cm⁷/G Ebm(^Δ7) Ebm(^Δ7)/Gb Gm Gm/D Gm *mf*

P *8* die? Such a storm_ of feel-ings in - side of me But then why am I

78 Eb(add2) F⁷/Eb Bb/D Bb⁷ Eb(add2) *rall.*

P *8* screa- ming? Why am I sha- king? Oh God was there some-thing that I missed?

mf

Slower

82 Cm^7 p $\text{Eb}^{\text{m}(\Delta^7)}$ Bb/F *rit...* $\text{D}^7/\text{F}\sharp$

P Did I squan-der__ my di - vin - i - ty? Was ha-ppi-ness_ with-in me the whole

pp *rit...*

85 Gm mf **F** Allargando ($\text{♩} = 82$)

P time? They say we are a-sleep Un-til we fall in love We are chil-dren__ of dust__ and

Ch Ah mf Ah

Ah Ah

89 **poco più mosso...** *f*

P

ash-es But when we fall in love we wake up And we are a God and an-gels

Ch

Ah Ah Ah

Ah Ah Ah

93 **a tempo**

P weep But if I die here to-night I die in my

Ch Ah Ah Ah

mp

più mosso... **meno mosso...** **ff**

97 **Bb** **Bb7**

P *sleep* *Ah* *They*

Ch *Ah* *Ah*

mf

Molto allargando

99 **G** **Eb** **D7** **Gm** **Bb7(add4)**

P *say we are a-sleep un-til we fall in love and I'm so*

Ch *Ah* *Ah*

ff

Driving (♩. = 110)

103 E_b $Ebm(\Delta^7)$ *f*

rea-dy____ to wake up now____ I want to wake

mp

106 Bb^7/D Ebm^6 Bb/F Ebm^6/Gb $A_b(add2)$

up Don't let me die while I'm like

f

108 Bb^7/D Ebm^6 Bb/F Ebm^6/Gb $A_b(add2)$ Bb^7/D Ebm^6

this I want to wake up God_

111 Bb/F Ebm^6/Gb $A_b(add2)$ Bb^7/D Ebm^6 Bb/F Ebm^6/Gb $A_b(add2)$

__ don't let me die while I'm like this Please let me wake

114 **I** B $\flat$ 7/D E $\flat$ m ^{6} B $\flat$ /F E $\flat$ m ^{6} /G $\flat$ A $\flat$ (add2) A $^{\circ}7$

P 8 up now God don't let me die while I'm like this
molto cresc...

117 E $\flat$ m ^{6} /B $\flat$ E $\flat$ m ^{6} /C B $\flat$ 7/D E $\flat$ m ^{6} B $\flat$ 7/F E $\flat$ m ^{6} /G $\flat$

P 8 I'm rea-dy I'm

120 A $\flat$ 13(#11) E $\flat$ m ^{6} /B $\flat$ E $\flat$ m ^{6} /C B $\flat$ 9/D

P 8 rea - dy

Molto allargando

122 C $\flat$ 7/E $\flat$ B $\flat$ E $\flat$ m ^{6} B $\flat$ E $\flat$ m ^{6} C $^{\circ}7$ B $\flat$

P 8 To wake up

ff *mp* *ff*

11. Sunday Morning

[Sonya, Natasha, Marya D.]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

With movement; misterioso

Ebm
mp

3 *mf* **SONYA** **Ebm⁶** **Ebm⁷** **Ebm⁶**

Ear - ly Sun - day morn-ing Na - tash - a and I lit a can - dle, looked in the mirror

5 **Ebm** **Ebm⁶** **NATASHA** *mf* **Cb** **Gb**

I see my face

Don't be sil - ly They

7 **Ebm** **Ebm⁶** **Ebm⁷** **Ebm⁶**

say you can see your fu-ture In the long row of can-dles stretch-ing

11. SUNDAY MORNING

9 Ebm Ebm^6 Ebm^7 Ebm^6

S back and back and back in - to the depths of the mirrors In the

11 $F\emptyset^7$ Bb^7 Ebm Eb^7 Abm

S dim con - fused last square You'll see a coff - in or a man

13 Cb Gb Bb^7

S Ev - ery - one sees a man

15 Ebm NATASHA Ebm^6 Ebm^7 Ebm^6

N I see the can - dles stretch - ing back so far a - way I see the mirror

11. SUNDAY MORNING

3

17 Ebm Ebm⁶ Ebm⁷ Ebm⁶

N — I see a shape in the dark - ness Is it him

19 Abm D^{°7} Ebm Eb⁷

N — or is it He's ly - ing down Oh Son - ya why is he ly - ing

21 Abm Gb Ebm⁹

N down? I'm so fright-ened An-drey will ne - ver come or

23 Eb⁹

N some - thing will ha - ppen to me be - fore he

11. SUNDAY MORNING

24 A^b

N

does

MARYAD. f

Sun _____ day

mf

25 F^7 F^7/A

MD

morn - ing! Time for church!

The musical score is for a piece titled '11. SUNDAY MORNING'. It consists of two systems of music. The first system starts at measure 24 and features three staves: a vocal line for Soprano (N), a vocal line for Alto (MD), and a piano accompaniment. The Soprano line has a whole note chord of A-flat. The Alto line has a whole note chord of A-flat, followed by a half note chord of A-flat, and then a half note chord of A-flat. The piano accompaniment has a half note chord of A-flat, followed by a half note chord of A-flat, and then a half note chord of A-flat. The second system starts at measure 25 and features the same three staves. The Soprano line has a half note chord of A-flat, followed by a half note chord of A-flat, and then a half note chord of A-flat. The Alto line has a half note chord of A-flat, followed by a half note chord of A-flat, and then a half note chord of A-flat. The piano accompaniment has a half note chord of A-flat, followed by a half note chord of A-flat, and then a half note chord of A-flat. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C).

Faster; appassionato

26 **B** Bbm *f* F7 Bbm F7 Bbm F7

N I suf-fer more now than be-fore The thea - tre and

32 Bbm F7 Bbm F7/C Bbm/D♭ B♭7/D

N An-atole That man who a roused such terr-i - ble feel-ings I

38 A♭m Eb7 Dbm D°7

N don't un - der stand Have I bro - ken faith with

44 Ebm Ebm/D♭ C♭Δ7

N An - drey? Am I guil - ty?

11. SUNDAY MORNING

C A little slower; mischievous

52 *Abm Eb7 Abm Eb7 SONYA mf Abm Eb7 Abm*

S Af-terchurch Mar-ya left for Prince Bol-

59 *Eb7 Abm Eb7 Abm Eb7 mf Abm Eb7*

N That ter-rib-le old Prince I

S kon-sky's

MD *MARYA D. mf* 3

The rude - ness of that man I'll straight-en him out

66 *Abm Eb7 Abm Eb7 Abm Eb7*

N can't bear to think of it I'll shut my-self in my room and try on new dress-es

S And

72 $A\flat m^6$

S just af-ter Mar - ya left there was a knock on the door_____

78 HÉLÈNE SONYA $A\flat m$ $E\flat^7$ $A\flat m$ $E\flat^7$

[Temple Block] Na - tash - a had just turned her head__ to the glass when she

84 $D\flat m^6$ $E\flat^7$ $\text{♩} = 100$ **attacca**

S heard a voice that made her flush

12. Charming

[Hélène, Natasha]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Medium purple groove (♩ = 102)

H Dm HÉLÈNE *mp* Bb⁷

Oh my en-chant-ress Oh you beau-ti-ful thing

H 6 Dm

Charm-ingcharm - ing Oh this is real-ly be - yond an-y-thing These dress-es suit

H 11 Bb⁷

— you This one,— me - tal - lic gauze straight from Par - is

12. CHARMING

15 *Dm* *mf*
 H an - y - thing suits you my charm - er Oh how she

19 *A* *Dm* *A7* *Dm* *Dm* *A7*
 H blush-es how she blush-es my pret - ty Oh how she blush-es how she blush-es my pret

22 *Dm* *Gm* *D* *Fm* *C*
 H - ty char-man-te char-man-te You are such a love-ly thing Oh where have you been It's such a

26 *Dm* *A7* *Dm*
 H shame to bu - ry pearls in the coun - try char-man - te char-man - te charm-ing

The musical score is written for voice (H) and piano. It consists of four systems of music. The first system (measures 15-18) has a vocal line with lyrics 'an - y - thing suits you my charm - er Oh how she' and a piano accompaniment. The second system (measures 19-21) has a vocal line with lyrics 'blush-es how she blush-es my pret - ty Oh how she blush-es how she blush-es my pret' and a piano accompaniment. The third system (measures 22-25) has a vocal line with lyrics '- ty char-man-te char-man-te You are such a love-ly thing Oh where have you been It's such a' and a piano accompaniment. The fourth system (measures 26-29) has a vocal line with lyrics 'shame to bu - ry pearls in the coun - try char-man - te char-man - te charm-ing' and a piano accompaniment. The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures (4/4 and 2/4), and dynamic markings (mf, mp). Chord symbols (Dm, A7, Gm, D, Fm, C) are placed above the vocal line. The piano part features arpeggiated chords and moving bass lines.

29 **B** Dm *mf* Bb7

H Now if you have a dress you must wear it out_____

33 Dm

H How can you live in Mos - cow and not go no - where So you

37 Bb7

H love some - bo - dy Charm-ing But that's no rea-son to shut your-self in

41 Dm *mp*

H Ev-en if you're en-gaged you must wear your dress out some-where My

12. CHARMING

45 **C** B $\flat$ 7 B $\flat$ 7 B $\flat$ 7

H bro - ther dined with me yes - ter - day But he did - n't eat a thing

48 B $\flat$ 7 *mf*

H — cuz he was think-ing 'bout you he kept sigh-ing 'bout you — Oh how she

52 **D** Dm A7(b9) Dm Dm A7(b9)

H blush-es how she blush-es my pret - ty Oh how she blush-es how she blush-es my pret -

55 Dm Gm D Fm C

H - ty char-man-te char-man-te You are such a love-ly thing Oh where have you been_ It's such a

The musical score is for a song titled '12. CHARMING'. It is written for a voice part (H) and a piano accompaniment. The key signature has one flat (Bb). The score is divided into four systems, each with a vocal line and a piano accompaniment line. The first system (measures 45-47) features a vocal line with lyrics 'bro - ther dined with me yes - ter - day But he did - n't eat a thing' and a piano accompaniment with a melody in the right hand and chords in the left hand. The second system (measures 48-51) features a vocal line with lyrics '— cuz he was think-ing 'bout you he kept sigh-ing 'bout you — Oh how she' and a piano accompaniment with a melody in the right hand and chords in the left hand. The third system (measures 52-54) features a vocal line with lyrics 'blush-es how she blush-es my pret - ty Oh how she blush-es how she blush-es my pret -' and a piano accompaniment with a melody in the right hand and chords in the left hand. The fourth system (measures 55-58) features a vocal line with lyrics '- ty char-man-te char-man-te You are such a love-ly thing Oh where have you been_ It's such a' and a piano accompaniment with a melody in the right hand and chords in the left hand. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *mp* and *mf*.

59 Dm A7(b9) Dm

H shame to bu - ry pearls in the coun - try char-man - te char-man - te charm-ing

62 **E** Dm *f* Bb7 3 3

H Now a wo-man with a dress is a fright-ening and po-wer-ful thing

mf

66 Dm 3

H You are not a child if you'rdraped in scar-let and lace Your fi - an-cé would

71 Bb7

H want you to have fun ra - ther than be bored to death

74 *mf* *Dm*

H All-i-ez dans la monde plu - tôt que de dé-pé-rir d'en - nui_ My

78 *F* *Bø7* *Bb7* *Bø7*

H bro - ther is quite mad - ly in love he is quite mad - ly in love with you_

81 *Bb7* *ff*

H _ my dear_ Ho_ Oh how she

85 *G* *Dm* *A7(b9)* *Dm* *Dm* *A7(b9)*

H blush-es how she blush-es my pret - ty Oh how she blush-es how she blush-es my pret-

88 Dm Gm D Fm C

H - ty char-man-te char-man-te You are such a love-ly thing Oh where have you been_ It's such a

92 Dm A^{7(b9)} Dm *mp*

H shame to bu - ry pearls in the coun - try char-man-te char-man-te charm-ing It's such a

95 Dm A^{7(b9)} Dm //

H to bu - ry pearls in the coun - try char-man-te char-man-te charm-ing //

12. CHARMING

98 **H** Ebm(maj7) **NATASHA** *mp*

N What once seemed so terr-i-ble now seems sim-ple and na - tu-ral She

102 *mp* [Conga]

N knows that I'm en-gaged and still she talks so frank-ly So it must be all-right

H **HÉLÈNE** *mf* 3

H There is a ball at my house to-night

106 Ebm Bb7

H You must come Oh your wide o-pen won-dering eyes You will be the prett-i-est there How the

111 Abm Cb Gb Bb7 Ebm **attacca**

N I will come

H thought of throw-ing them to-ge-ther a - mu-ses me! You must come

13. The Ball

[Anatole, Natasha, Chorus]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

$\text{♩} = 123$
D⁷

A

ANATOLE *mf*

Anatole

Wait ing at the door Wait ing at the door Wait - ing

9

A

Wait-ing at the door Wait-ing at the door Wait - ing How I a - dore li-ttle girls_____

15

B

A

They lose their heads at once

21

Faster, in 1; $\text{♩} = 184$

2

2

13. THE BALL

25 *espressivo* *mf* C Am E⁷ F C B^b7 Am E⁷ Am

34 *f* E⁷ F C B^b7 Am E⁷ Am

43 NATASHA *mf* D Dm⁶ D^o7 D⁷ D^o7 Am

I am seized by feel-ings of van-i - ty and fear There is no

50 E⁷ Am Dm⁶ D^o7 D⁷ D^o7 Am

barr - i - er between us Whis-pers and moans and ring-ing in my ear There is no

58 E⁷ Am Gm⁹ FΔ⁷ B/F Em⁹

N barr - i - er between us Di - vine de - lic - ious but I do not see or hear an - y - thing

66 CΔ⁷ B/C B♭ A♭

N I'm borne a - way to a sense - less world so strange so re -

75 Am E(sus4) Em Dm

N mote I don't know good from bad An - a - tole

83 C B⁷ Em C/E C7/E

N An - a - tole I'm so fright - ened

A You are en - chant - ing

13. THE BALL

92 E Fm Bbm⁶

N And as we danced he pressed my waist and hand and told me I was be-witch-ing

A be - witch - ing

100

N be - witch - ing

A and I love you be - witch - ing and I love you

106

N

Fm

Bbm⁶

And dur-ing the ec-co-ssai - se he gazed in my eyes and said no-thing just

A

gaze in my eyes

113

N

gazed in my eyes my fright - ened eyes

A

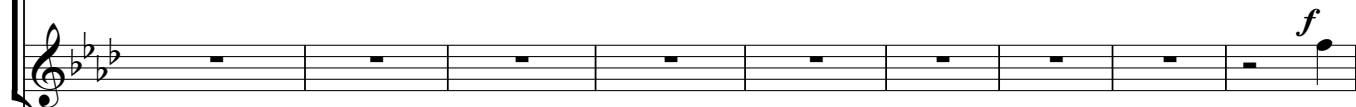
gaze in my eyes

13. THE BALL

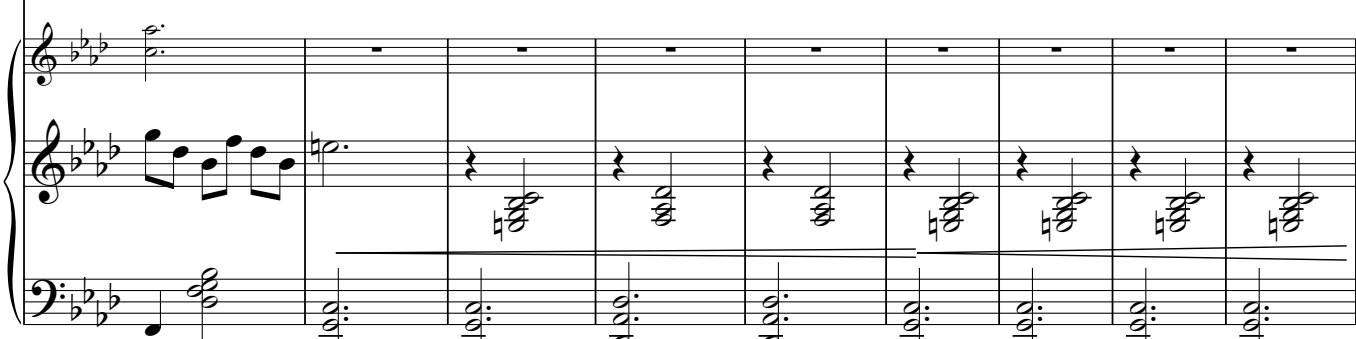
119 C⁷ D^b C⁷

N 

Such con - fi - dent ten - der - ness I could not say what I had to say _____

A 

Don't



128 F Fm C⁷ D^b A^b G^b Fm C⁷ Fm

A 

lo - wer your eyes__ I love you I am in love dear I am in love Gaze in my



137 C⁷ D^b A^b G^b Fm C⁷ Fm C⁷ Fm

A 

eyes__ I love you You are be - witch - ing what can I do dar - ling what can I do?



146 **G** *mp* Bbm⁶ Bb^o Bb⁷ Bb^o Fm C⁷ Fm

N Don't say such things I am be-trothed I love a - no - ther

A *mp* Don't

155 Bbm⁶ Bb^o Bb⁷ Bb^o Fm C⁷ Fm

A speak to me of that when I tell you that I am mad - ly mad-ly in love with you Is it

163 Ebm⁹ DbΔ⁷ Cm

N I'm so fright - ened

A my fault that you're en - chant - ing?—

13. THE BALL

169 A $\flat$ A $\flat$ ^{o7}

N *I don't un-der-stand an - y - thing to - night*

A *I'm _____ here now _____*

175 H

A *Na - ta - lie!*

ff

Repeat 6 bar phrase until Anatole lunges; then Letter I

gliss.

181 **Freely; speech rhythm (but intense)**

N *I can feel your eyes up-on_ me*

A *Block-ing her path I bring her face close to mine*

f *3*

187

N *His large glit-ter-ing mas-cu-line eyes are so close to mine that I _____ see no-thing else*

A *Is it poss-i-ble that*

3

192

N

You press my arm

A

8

I should ne-ver see you a-gain I love you mad-ly Can I ne- ver? Nat-a- lie?

197

N

3

You're hurt-ing my hands I don't un-der-stand I have no-thing to say

A

8

Nat-a-lie Nat-a-lie

203

I

J Much slower

Cm *mp* B $\flat$ A $\flat$ Cm B $\flat$ A $\flat$

N

(they kiss) Burn-ing lips pressed to mine Tell me what just hap-pened I'm

wine glasses

mp

208

Fm ^{7} F $^{\circ 7}$ F *p*

N

trem - bling_ So fright-ening An - drey But I

//

13. THE BALL

212 **K** F/C F7(b9)/C Bb/F Bb Ebm6

N love you Of that there is no doubt How else could

221 Bb Ebm6 Bb mp D7/F#

N all of this have hap- pened? How else could we have kissed?— It means that I have

229 Gm D7/F# mf Gm

N loved you from the first It means that you are kind no-ble and splen-did and I could not

237 Eb Bb **L** Gm F Eb7

N help lov-ing you I will love you An - a - tole

Ch. Ah

rit...

f

243 Gm F Eb7

N I'll do an - y - thing for you

Ch. Ah

Ah

248 *Gm* *ff* *F* *Eb7* *rall.*

N
I'll do an - y - thing for you

A
I'll do an - y - thing for you

Ch.
Ah

ff

Ah

rall.

253 *M* *Abm* *ff* *gliss.*

257

The musical score is for a piece titled "13. THE BALL". It features vocal parts for Soprano (N), Alto (A), and Chorus (Ch.) and a piano accompaniment. The score begins at measure 248 with a key signature of G minor (Gm) and a forte (ff) dynamic. The lyrics "I'll do an - y - thing for you" are sung by the vocalists. The piano accompaniment features a glissando effect. The tempo is marked as 187 bpm. The score continues to measure 257.

261

265

269

End of Act I

14. Letters

[Pierre, Natasha, Mary, Anatole, Ensemble]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

$\text{♩} = 86$

mf

Am E7 F C B $\flat$ Am E7 Am

5 Am E7 F C B $\flat$ Am E7 Am *f* In

Ch. ALL *f* In

f

9 A

Ch. nine-teenth cen - tury Rus-sia we write let ters we write let ters We put down in wri-ting what is

nine-teenth cen - tury Rus-sia we write let ters we write let ters We put down in wri-ting what is

sempre 8vb

12

Ch.

hap-pening in our minds Once it's on the pa-per we feel bet-ter We feel bet-ter It's

15

P

Ch.

like some kind of clar - i - ty when the let - ter's done and signed

PIERRE *mf*

Dear

17

P

B

An-drey Dear old friend how goes the war? Do we march on the French

20

P

splen-did-ly? Do our can-nons crack and cry? Do our bul-lets whistle and sing? Does the

23 *P* *8* *Dm* *3* *3*
 air reek with smoke? I wish I werethere with death at my heels

27 *P* *8* *Am* *3* *3*
 Do-lo-khov is re-cov-er-ing He will be all right the good man AndNa - tash - a is in town Your

Ch. *mp* *EQUAL MIXED GROUPS*
 Ha Ha Ha ha ha ha ha

30 *P* *8* *Dm* *3*
 bride-to be so full of life and mis chief I should vis - it I hear she is more beau-ti-ful then

Ch. ha ha Ha Ha
 ha ha Ha Ha

33 Am Am E7

P. 8 e - ver How I en-vy you and your hap - pi-ness Here at home I drink and read and drink

Ch. 3 Ha ha ha ha ha ha Ha

Ha ha ha ha ha ha Ha

36 Am E7 *f*

P. 8 — and read and drink But I think I fin-ally found it What my heart has need-ed For

Ch. Ha Ha ha ha ha ha ha

Ha Ha ha ha ha ha ha

D

39 Am Eb° Em 3 Bb°

P I've been stu-dying the Ka - bal and I've cal - cu - la - ted the num - ber of the beast

mf

Ch. ha ha ha ha ha ha ha ha ha ha

mf

ha ha ha ha ha ha ha ha

41 Bm F° F°m C°

P — It is Na-pol - e - on Six hun - dred three score and

mf

Ch. ha ha ha ha ha ha ha ha ha ha

mf

ha ha ha ha ha ha ha ha

43 $C\sharp m$ G° $G\sharp m$ D°

P $\frac{8}{8}$ $\overset{3}{\text{six}}$ $\text{And I will kill him one day He's no great man}$ $\overset{3}{\text{none of}}$

Ch. $\text{ha ha ha ha ha ha ha ha ha ha ha ha}$

$\text{ha ha ha ha ha ha ha ha}$

45 Ebm A° Bbm E°

P $\frac{8}{8}$ $\overset{3}{\text{us}}$ are great men $\overset{3}{\text{We're caught in the wave}}$ of his - to - ry $\overset{3}{\text{No-thing}}$

Ch. $\text{ha ha ha ha ha ha ha ha ha ha ha ha}$

$\text{ha ha ha ha ha ha ha ha}$

47 **Fm** **B^o** **Cm** **F^o**

P mat - ters Ev - ery - thing mat ters It's all the same Oh ³ if

Ch. ha ha ha ha ha ha ha ha ha ha ha ha ha ha

ha ha ha ha ha ha ha ha

49 **Gm** **C^o** **Dm** **G^o**

P on - ly I ³ could not see it This dread - ful ter - rib - le it **f**

Ch. ha ha ha ha ha ha ha ha ha ha ha ha ha In **f**

ha ha ha ha ha ha ha ha In

51 **E** Am *mf* NATASHA PIERRE

Ch. We write let - ters

nine-teenth cen - tury Rus-sia we write let ters we write let - ters We put down in wri-ting what is

nine-teenth cen - tury Rus-sia we write let ters we write let - ters We put down in wri-ting what is

54 NATASHA *mp* **F**

N Dear An-drey What more can I write af-ter all that has

Ch. hap-pening in our minds

hap-pening in our minds

58

N hap-pened? What am I to do if I love him and the o-ther one too? Must I break it off?

61 Dm *mf* Am

N These ter - rib - le ques-tions I see no-thing but the can - dle in the mirror

P I see no-thing but the can - dle in the mirror

64 Dm *mp*

M Dear Na-ta-

N No vis-ions of the fu - ture So lost_and a - lone And what of Prin-cess Mar- y?

P No vis-ions of the fu - ture So lost_and a - lone

68 Am **G** *E⁷*

M - sha I'm in deep des - pair at the mis - un - der -

Ch. Ha Ha

The musical score is divided into three systems. The first system (measures 61-63) features a vocal line (N) with lyrics 'These ter - rib - le ques-tions' and a piano accompaniment (P) with lyrics 'I see no-thing but the can - dle in the mirror'. The second system (measures 64-67) features a vocal line (N) with lyrics 'No vis-ions of the fu - ture So lost_and a - lone' and a piano accompaniment (P) with lyrics 'No vis-ions of the fu - ture So lost_and a - lone'. The third system (measures 68-70) features a vocal line (M) with lyrics '- sha I'm in deep des - pair at the mis - un - der -' and a piano accompaniment (Ch.) with lyrics 'Ha Ha'. The piano accompaniment includes various chords and articulations, such as triplets and slurs.

70 Am E7 Am E7

M

stand-ing there is be-tween us What - ev - er my fa - ther's feel - ings might

Ch.

Ha Ha ha ha ha

Ha Ha ha ha ha

72 Am E7 Dm A7

M

be I beg you to be - lieve that I can -

Ch.

ha ha Ha

ha ha Ha

74 Dm A⁷ Am E⁷

M not help lov-ing you He is a ti - red old man_ and must be for -

Ch. Ha Ha ha ha ha

Ha Ha ha ha ha

76 Am E⁷ E⁷(b9)

M giv - en Please come see us a-gain *mf*

N Dear

Ch. ha ha Ha

ha ha Ha

78 E⁷ E⁷(b⁹) *f* E⁷ E⁷(b⁹) E⁷ E⁷(b⁹)

N Prin - cess Mar - y Oh what am I to write? How do I choose? What do I do? I shall

Ch. Ha Ha ha ha

Ha Ha ha

80 E⁷ Am E^b° *mf*

M - - - - - I'm

N ne - ver be hap - py a - gain *f*

P - - - - - These ter - rib - le ques - tions

Ch. ha ha ha ha ha ha ha ha

ha ha ha ha ha ha ha ha

82 Em B $\flat$ ° Bm F°

M so a - lone here

N So a - lone in

P So a - lone in

Ch. ha ha ha ha ha ha ha ha ha ha

ha ha ha ha ha ha ha ha

84 F#m *f* C° H C#m G#7

M And I see no - thing No-thing but the can dle in the mirror

N here I see no-thing but the can dle in the mirror

P here I see no-thing but the can dle in the mirror

Ch. ha ha ha ha ha ha

ha ha ha ha ha ha

86 C#m G#7 C#m G#7 3

M No vis-ions of the fu - ture So lost and a -

N No vis-ions of the fu - ture So lost and a -

P No vis-ions of the fu - ture So lost and a -

8

88 C#m G#7 **I** Am E7

M lone

N lone

P lone

8

Ch. Whoa whoa whoa In nine-teenth cen - tury Rus - sia we write

In nine-teenth cen - tury Rus - sia we write

90 *mf* Am NATASHA PIERRE MARY ANATOLE E⁷ Am E⁷

We write let - ters We write let - ters

Ch. let - ters we write let - ters We put down in wri - ting what is

let - ters we write let - ters We put down in wri - ting what is

92 Am ANATOLE *mp* E⁷ J Am Dm/A G[#]07/A

A Dear Nat-a-lie_ A love let-ter A love let-ter A

Ch. hap-pening in our minds

hap-pening in our minds

106

A

love me say yes and I will come and steal you a - way Steal

Ch.

love let - ter A love let - ter A love let - ter A love let - ter A

love let - ter A love let - ter A love let - ter A love let - ter A

108

A

you out of the dark Na-ta-lie Na-ta-lie Na-ta-lie I want no - thing more

Ch.

love let-ter A love let-ter A love let-ter A love let-ter A love let-ter A love let-ter A

love let-ter A love let-ter A love let-ter A love let-ter A love let-ter A love let-ter A

111

M

A

f Na-ta-lie Na-ta-lie Na-ta-lie I must love you or die Na-ta-lie Na-ta-lie Na-ta-lie if you

MARY SONYA
MARYA
PIERRE

ff 3 Na-ta-lie Na-ta-lie Na-ta-lie Na-ta-lie Na-ta-lie Na-ta-lie

Ch.

f love let-ter A love let-ter A love let-ter A love let-ter A love let-ter A love let-ter A

f love let-ter A love let-ter A love let-ter A love let-ter A love let-ter A love let-ter A

114

A *ff belted* *ossia* *3*

love me say yes and I will come and steal you a-way Steal you out of the dark

Ch. *Huh* *Huh* *Huh* *Huh*

love let-ter A love let-ter A love let-ter A love let-ter A love let-ter A love let-ter A

love let-ter A love let-ter A love let-ter A love let-ter A love let-ter A love let-ter A

117 *mp* *p* *falsetto* //

Na-ta-lie Na-ta-lie Na-ta-lie I want no - thing more Just say yes Just say yes Just say yes

Ch. Na-ta-lie Na-ta-lie Na-ta-lie //

love let-ter A love let-ter A love let-ter A love let-ter //

love let-ter A love let-ter A love let-ter A love let-ter //

122 *N* *mp* *Moderately, in 1* *Dm* *Bb* *F* *A7/C#* *Dm* *Bb* *4* *F*

Yes, yes, I love him How else could I have his let-ter in my hand? I read it

loco

146 Dm⁷ B $\flat$ F A⁷/C $\sharp$

mp

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel, specifically measures 146 through 149. The score is written for piano (mp) and features a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor). The chords indicated above the staff are Dm⁷, B $\flat$, F, and A⁷/C $\sharp$. The melody in the treble clef consists of eighth and quarter notes, while the bass line in the bass clef provides harmonic support with various note values and rests.

150 Dm Dm/C Bb7

molto rit...

Tempo di Sonya & Natasha; attacca

15. Sonya & Natasha

[Sonya, Natasha]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Moderately
Eb

Sonya **SONYA** *mf* G⁷/B Cm

How was it I no-ticed no-thing?

5 Eb G⁷/B Cm B^{o7} Ab^{o7}

S How could it go so far? It can't be that she loves him it can't be Na -

9 Ab **NATASHA** *mf* Eb

N Son - ya you're back and with the ten - der re - solve that of - ten comes at the

S ta - sha

12/8

The musical score is written for piano and vocal. It features three systems of music. The first system is for Sonya, starting with a treble clef and a key signature of three flats (B-flat major/D-flat minor). The tempo is 'Moderately' and the time signature is 4/4. The piano accompaniment is in the same key and time signature. The second system is for Sonya, starting with a treble clef and a key signature of three flats. The piano accompaniment is in the same key and time signature. The third system is for Natasha, starting with a treble clef and a key signature of three flats. The piano accompaniment is in the same key and time signature. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

15. SONYA & NATASHA

N 12 $B\flat 7(b9)$ $E\flat$ $B^{\circ 7}$ $A\flat^{\circ 7}$

mo-ment of a-wak-en-ing I em-braced my friend but no-tic-ing Son-ya's

N 15 $F^{\circ 7}$ $D^{\circ 7}$ $B^{\circ 7}$ Cm $A^{\circ 7}$ Gm

look of em-bar-ass-ment my face ex-pressed con-fu-sion and sus-pic-ion

A 19 f $E\flat^{\circ 7}$ $G\flat^{\circ 7}$ $A^{\circ 7}$ $C^{\circ 7}$ $E\flat^{\circ 7}$ $E\flat$

Son-ya you've read the let-ter? Oh Son-ya I'm glad I can't hide it an-y

S Yes

15. SONYA & NATASHA

3

21 $\text{♩} = \text{♩}$ Bb A^7 Dm Dm/C Bb 2 2 2 2

N long-er Now you know, we love one a - no-ther Oh Son-ya he writes he writes he writes he writes he

26 **B** A^7 Dm/A *mf* A^7 3 3

N writes *mf* Oh Son-ya if you on-ly knew how hap-py I am you don't know what

S And And rey?

30 Dm/A A^7 3 3 3 3

N love is I do not grasp the quest-ion

S But Na - tash-a can that all be o- ver? Are you re-fu-sing Prince

15. SONYA & NATASHA

C

34 Dm Bb Eb Bb G⁷ Cm Cm/Bb

N Oh you don't un-der-stand an - y-thing don't talk non-sense just lis - ten

S An-drey? But I

37 A^b Eb G⁷ Cm G⁷ A^b Eb

S can't be - lieve it I don't un - der-stand how you loved one man a whole year and

39 E^{o7} Fm Fm⁶ Fm(maj7) Fm A^b

N Three

S sud - den-ly you've on - ly known him three days Na - ta - sha you're jo - king.

42 **Slower** *G* *mp* **D** *Gm/G#* *Am*

N days? It seems to me I've loved him a hun-dred years It

p *rit...*

45 *G#°7* *Am* *C/G* *F* *E/F* *F* *Fm(maj7)* *Fm6*

N seems to me I've ne-ver loved an y-one be - fore Not like this I have no

49 **Brightly** (♩ = ♩.) *Am/E* *Fm6* *Am/E* *mf*

N will My life is his I'll do

55 *B7* *Em* *Am6* *Em* *Am6* *Em* *f*

N an-y-thing he wants me to What can I do Son-ya what can I do? I'm

15. SONYA & NATASHA

E Fast, in 1

63 **N** **C** **G** **B⁷**

so hap-py and so

72 **N** **Em** **C** **G/B** **F/A**

fright-ened Why can't you un - der - stand I love him

80 **S** **A^{ø7}**

Then I won't let it come to that I shall tell Burst - ing

88 **S** **G** **G⁷/F** **G⁷/E^b** **G⁷/D**

in - to tears

f

F A little fiercer

96 *ff* *3* Bm F#7 Bm *4* F#7 Bm *4* F#7

N What do you mean? For God's sake if you tell you are my en-e-my You want me to be mis-ra-ble you

S

103 Bm F#7 Bm F#7 Bm F#7

N want to tear us a-part For God's sake Son-ya don't tell an-y-one don't tor-ture me I have con-

S

110 **G** Em D Em D

N fid-ed in you

S *f* What has hap-pened be-tween you? What has he said to you?

15. SONYA & NATASHA

119 C[#]7 C[#]7/E[#] F[#]m G D

S Why does-n't he come to the house and o - pen - ly ask for your hand?

126 B⁷(b⁹) Am G F[#]7

N I don't

S Why this se - cre - cy Have you thought what his se - cret rea-sons may be?

134 H B⁷(b⁹) Am B⁷

N know what the rea-sons are but there must_ be rea sons Son - ya one can't doubt him

Sweetly, in time

141 **I** C Δ ⁷ *mp* G/B F $\sharp$ ⁷/A $\sharp$ Bm

N Does he love me? Why you've read his let-ter you've seen him I

S Does he love you?

mp

150 F $\sharp$ ⁷/A $\sharp$ Bm Am G B⁷ Em

N can't___ live with-out him An-drey

S Na - tash - a, think of your fam-ily and think of Prince An-drey

mf

159 E⁷/G $\sharp$ Am Dm B^{o7} G $\sharp$ ^{o7} E⁷

N said I was free to re - fuse him Per - haps I

S But you hav-en't re - fused him or have you?

15. SONYA & NATASHA

167 Am F *dolcissimo* C F Fm⁶

N have Per - haps all is o-ver be-tween me and Bol - kon-sky Would you think so bad -

mp *p*

176 C G⁷ **J** With gusto ♩ = ♪

N ly of me?

S I won't suc-cumb to your ten-der tone Na-tash-a I don't trust him Na-tash-a I'm a-

f *f*

181 Cm Ab Eb *f* G⁷ Cm Ab Eb G⁷

N Then I'll go to my ru-in Yes I will as soon as

S fraid for you Na-tash a A - fraid you are go-ing to your ru-in

ff *ff*

15. SONYA & NATASHA

11

185 Cm Cm/Eb Fm Eb/Bb Db C⁷ Fm Ab^o B^{o7}

N pos-si-ble But it's not your bus-iness it won't be you it-'ll be me who'll suf-fer

188 *ff* C⁷(b9)

N Leave me a-lone yes leave me a-lone I hate you Son - ya I hate you Son-ya I

191 G⁷(#11)₉

N hate you I hate you You're my en - e - my for - ev - er *ff*

S I

15. SONYA & NATASHA

Slower, stately

193 $E\flat$ $D\flat$ C^7 *molto rall.*

S

burst in - to sobs

rit...

Slowly

195 **K** Fm^{11} ***f***

N

And with-out a mo - ment's re - flec - tion I wrote the an - swer to Prin - cess

3 3 3

197

N

Ma - ry I'd been un - a - ble to write all morn - ing

3 3

199 $\text{D}^{\flat}$ $\text{A}^{\flat}$ G^7

N All our mis - un - der - stand - ings are at an end; for - get ev - ery - thing and for -

mf colla voce

201 Cm *molto rit....* $\text{C}^7/\text{B}^{\flat}$ $\text{Fm}/\text{A}^{\flat}$ Fm

N give me but I can't be An - drey's wife__

molto rit....

16. Sonya Alone

[Sonya]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Sonya

D A Bm F# G D D A Bm F# G D SONYA *mp*

Hard as it

p *sempre legato; very quiet offbeats, just to give it a little rocking motion* *sim*

5 A D A 3 Bm 3 F# G D D A 3 Bm F#

S is in the com-ing days_____ I watch my friend in her strange un-

8 G D 3 D A Bm F# G D

S nat-ural state don't let her out of my sight She trails off stares at noth-ing laughs at

11 D A Bm 3 F# 3 G D Em⁷

S ran-dom and the let-ters come— She waits by the win - dow and I

14 Gm⁶ D A Bm F# 3 G 3 D 3

S lis-ten at the door un - til one day I see by the sad look on her face there is a

17 D A Bm F# G D B Bm D/A G D 3

S dread-ful plan in her heart I know you are cap-a-ble of an-y-thing

21 Bm D/A G D Bm D/A G *mf* D 3

S I know you so well my friend I know you might just run a-way What am I to

The musical score is written for voice (S) and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord markings are placed above the vocal line. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The score includes triplets and various rests. The piano part features a consistent rhythmic pattern in the right hand and a more active bass line. The lyrics are: 'ran-dom and the let-ters come— She waits by the win - dow and I lis-ten at the door un - til one day I see by the sad look on her face there is a dread-ful plan in her heart I know you are cap-a-ble of an-y-thing I know you so well my friend I know you might just run a-way What am I to'.

25 *mp* *Em*⁷ *Gm*⁶ *Gm*(*ma*j⁷) *Gm*⁶

S do? Who do I ask for help? Is it all on me? Is it all on me?_ Oh

29 *mf* *C* *D* *A* *Bm* *F#* *G* *D* *D* *A* *Bm* *F#* *G* *D*

S I will stand in the dark for you I will hold you back by force

33 *D* *A* *Bm* *F#* *G* *D* *D* *A* *Bm* *F#* *G* *D*

S I will stand here right out-side your door I won't see you disgraced

37 *Em*⁷ *Gm*⁶ *D* *A* *Bm* *F*[#] *G* *D*

S I will pro-tect your name and your heart be-cause I__ miss my friend__

41 *D* *A* *Bm* *F*[#] *G* *D* *p* *Bm* *D/A* *G* *Bm* *D/A*

S I know you've for - got-ten me I know you so

46 *G* *D* *mf* *Bm* *D/A* *3* *G* *3* *D* *3*

S well my friend I know you might just throw your - self o - ver but I won't

poco piu mosso

49 *Em*⁷ *Gm*^(maj7) *Gm*⁶ *f*

S let you I won't let you it's all on me And I re-

53 G F# F#7/A# Bm D/A G

S mem-ber this fam - ily I re - mem ber their kind - ness and if I ne-ver sleep a - gain

f *ff* *mf*

3

57 **E** D A Bm F# G D D A Bm F# G D

S I will stand in the dark for you I will hold you back by force

f *mf* *f*

3

61 D A Bm F# G D D A Bm F# G D

S I will stand here right out-side your door I won't see you disgraced

65 *mf* Em7 Gm6 D A Bm F# G D *mp*

S I will pro-tect your name and your heart be-cause I miss my friend be-

69 D A Bm F# G D D A Bm F#

S cause I miss my friend be - cause I miss you my

72 G D D A Bm F# G D

S friend

The musical score is written for voice (S) and piano. It consists of four systems of music. The key signature has two sharps (F# and C#). The time signature is 4/4. Chord symbols are placed above the vocal line. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). There are triplets marked with a '3' in the piano accompaniment. The lyrics are written below the vocal line.

17. Preparations

[Anatole, Dolokhov, Pierre]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Moderately; tempo di Duel
Fm/B

PIERRE *mf*

Ah An-a - tole where are you off

mp

mf

7

P

8

to?

ANATOLE *mf*

3

A

Pi - erre good man to-night I go a way on an ad-ven-ture You'll not be see-ing me for some time

11

A

8

I've found a new plea-sure and I'm ta-king her a-way I'll send you a let-ter from

17. PREPARATIONS

2

15 *f* Ha! An e-lope-ment Fool_you are mar-ried al - read-y

Pol-and Don't

19 *f* talk to me of that. I will not de-privе my-self of this one! To - night! I take her to -

22 *mp* Ah, that's a true

night! Lend me fif-ty ru-bles?

25 sage liv-ing in the mo-ment What I would-n't give to be like him

The musical score is written for a voice and piano ensemble. It consists of four systems of music. The first system (measures 15-18) features a vocal part (P) and a piano accompaniment. The vocal part has lyrics in English and Russian. The piano accompaniment has a bass line with a steady eighth-note pattern. The second system (measures 19-21) continues the vocal part and piano accompaniment. The third system (measures 22-24) features a vocal part (A) and a piano accompaniment. The vocal part has lyrics in English and Russian. The piano accompaniment has a bass line with a steady eighth-note pattern. The fourth system (measures 25-28) continues the vocal part and piano accompaniment. The piano accompaniment has a bass line with a steady eighth-note pattern.

Slightly faster; relentless

29 **A** Fm DOLOKHOV *mp*

The plan for Nat-a-lie Ros-to va's ab-duc-tion had

sim.

32

all been ar-ranged and the prep-ar - a-tions made On the day that Son - ya de-cid - ed to save her

34

that was the day that the game was to be played Na - tash-a was to be on her back porch at ten An-a

37 *mf*

tole and his troi - ka would scoop her up and then They'd ride for-ty mi-les to the vil-lage of Ka-men-ka where an

mf

17. PREPARATIONS

4

39

D

un-frocked priest was to make'em get wed then back in - to the troi - ka off they'd go take the

41

A

mf

Pass - ports hor - ses ten thou - sand

D

Po - land high road to the wed-ding bed

43

A

rub-les I have ta-ken from my sis - ter and a - noth-er ten — thou - sand raised with

45

A

Dol-o-khov's help

D

mp

We were

sub mf

47 **B**

D

gath-ered in my stu - dy drink-ing up some tea just An - a - tole the two wed-ding wit-ness es and me_ An

sim.

49

D

ab - a - cus and pa-per mon-ey strewn on the desk Per-sian rugs and bear-skins hang-ing gro - tesque

51

D

An-a-tole was walk-ing with his un - i form un but-toned walk-ing to and fro_ to and fro_ to and fro

53

A

to and fro_ to and fro to and fro_ to and fro

D

to and fro_ to and fro to and fro_ to and fro Now *f*

C Bbm

55
D
8
wait you bet-ter just give it up now— why dont-cha While there's still time You

57
D
8
real-ly bet-ter drop it all give it up now while there's still time do you know?

59
A
8
f
What? Tea - sing a - gain Fool don't talk non sense go to the

61
A
8
de - vil eh? Real-ly this is no time for your stu - pid jokes

The musical score is written for a piano and two vocal parts, D and A. The key signature is Bbm (three flats) and the time signature is 8/8. The piano accompaniment features a consistent triplet pattern in the bass line across all measures. The vocal parts have lyrics written below the notes. Measure 55 starts with a 'C' time signature change and a 'Bbm' key signature change. Measure 59 has a forte 'f' dynamic marking. Measure 61 ends with a final note and a fermata.

63 **D** F_m *mf*

I am not jo-king I am talk-ing sense This is ser-i-ous bus-iness a dan-ger-ous bus-iness

65

Come here come here come here... An-a-tole Why would I joke a-bout it me of all peo-ple

67 *mf*

And well I

Who found the priest raised the mo-ney got the pass-ports got the hor-ses

69

thank you for it do you think that I am not grate-ful

And now you'll

17. PREPARATIONS

70

D

car ry her a way but will they let it stop there You hav-en't thought this through or do you just don't care Now

72

D

lis-ten to me tell it to you one last time they will take you to the court and con-vict you for your crime

74

D

Al-read-y mar-ried and you're play-ing with a lit-tle girl don't you know don't you think don't you know

76

A

Non - sense non - sense I'm scowl - ing and grim - a - cing

78 $B\flat m$ $A\flat$ G°

A $\text{Did-n't I ex-plain it to you did-n't I what?}$

D $\text{And here A - na - tole_ with the stub-born at-tach - ment}$

f

3 3 3 3 3 3 3 3 3 3 3 3

80 $B\flat m$ $A\flat$ G°

D $\text{small mind-ed peo ple have_ for con - clu-sions they've worked out for them selves - re -}$

f

3 3 3 3 3 3 3 3 3 3 3 3

82 $B\flat m$ $A\flat$ G° f

A If this

D $\text{peat-ed his ar - gu - ment to me_ for the hun - dreth time_}$

f

3 3 3 3 3 3 3 3 3 3 3 3

84 **F** Fm

A

mar-riage is - n't val - id then I'm off the hook but if it is val - id it real-ly does-n't mat - ter

86

A

No - one a-broad is gon-na know a thing a-bout it Is - n't that so now don't you know, don't

88

A

talk to me, don't don't what what, Ah go to hell now I'm clutch-ing my hair!

90

A

It's the ver - y dev - il, here feel how it beats

92 **G** *mf* 3

A Ah mon cher mon cher, quel pied quel re-gard, what a

96 8 foot she has what a glance, a god-dess And my

99 **Bbm** **E^{o7}** **Fm** 8 hand-some lips mut-ter some-thing ten-der to my - self It's time it's time now

103 8 then near-ly read-y you're dawd - a - ling the dri - ver is here the dri - ver is here Ba - *f*

The musical score is written for voice (A) and piano. It consists of four systems of music. The first system (measures 92-95) is in G major, 4/4 time, with a mezzo-forte (mf) dynamic. The piano part features triplet figures in the right hand and a steady eighth-note accompaniment in the left. The second system (measures 96-98) continues the melody and accompaniment. The third system (measures 99-102) changes key to Bbm and E^{o7}, then Fm, with a more complex piano accompaniment. The fourth system (measures 103-104) returns to a simpler piano accompaniment and ends with a forte (f) dynamic. The lyrics are in French and English, with the English lyrics appearing below the French ones.

105

A

8

la - ga _____ is _____ here

G⁷/F

3

Tempo di Balaga; attacca

108

Abm

ff

18. Balaga

[Balaga, Anatole, Dolokhov, Ensemble]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Fast and reckless; ♩ = 157

ANATOLE & DOLOKHOV

Am **mf**

Anatole & Dolokhov

Hey Ba-la-ga Ho Ba-la-ga Hey hey ho__ Ba-la-ga Hey hey Ba-la-ga

ff **mf**

A

A&D

The fa-mous troi-ka dri-ver Hey Ba-la-ga Ho Ba-la-ga Hey hey hey__ Ba-la-ga Hey hey__ Ba-la-ga

B

BALAGA **f** **Dm⁶** **Am**

Who's that mad-man fly-ing at full gal-lop down the street

A&D

The fa-mous troi-ka dri-ver

15 Dm⁶

B

Who's that mad man knock-ing peo-ple o-ver run-ning peo-ple down while his fine gen-tle-men hold on to their

19 E⁷ Am Dm Am Dm

B

seats _____ *f* Driv-ing mad at twelve miles an hour

A&D

8

It's Ba - la - ga Ba-

23 Am Dm Am Dm Am Dm

B

Com-ing straight at you get out my way get out my way Lash-in' my whip at

A&D

8

la - ga Ba - la - ga

3

The musical score is written for three parts: Bass (B), Alto & Double Bass (A&D), and Piano. The key signature has one flat (B-flat). The score is divided into three systems. The first system (measures 15-18) features a bass line with eighth notes and a piano accompaniment of chords and eighth notes. The second system (measures 19-22) includes a melodic line for the Alto & Double Bass part, with a forte (f) dynamic marking. The third system (measures 23-26) continues the bass line and piano accompaniment, with a triplet of eighth notes in the Alto & Double Bass part.

26 Am Dm Am Dm Am

B

A&D

hor - ses and pea-sants Risk-ing skin and life twen-ty times a year for my

Ba - la - ga

29 Am⁷ Am

B

A&D

fine fine gen-tle-men yes sir hey ho yes sir yes sir yes sir yes sir

More than

33 $\square$ C^{E7} B^{b7} E⁷ B^{b7}

B

A&D

From Tu-la to Mos-cow and back in just one night A nar-row es-cape from a wild Cos-sack fight

once More than once More than

mf *cresc...*

The musical score is written for three parts: Bass (B), Alto and Double Bass (A&D), and Piano (P). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into three systems. The first system (measures 26-28) features a vocal melody in the Bass part with lyrics 'hor - ses and pea-sants Risk-ing skin and life twen-ty times a year for my Ba - la - ga'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The second system (measures 29-32) continues the vocal melody with lyrics 'fine fine gen-tle-men yes sir hey ho yes sir yes sir yes sir yes sir More than'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. The third system (measures 33-36) features a vocal melody in the Bass part with lyrics 'From Tu-la to Mos-cow and back in just one night A nar-row es-cape from a wild Cos-sack fight'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. The score includes various musical notations such as chords (Am, Dm, Am⁷, C^{E7}, B^{b7}, E⁷), dynamics (*mf*, *cresc...*), and articulation marks (accents, slurs).

37 E7 Bb7 E7

B

A&D

8

once More than once

They've beat-en me and slapped me with their gloves Made me drunk on champagne which I love

41 D

A&D

8

ALL

Ch

f

mf

Hey Ba-la-ga Ho Ba-la-ga Hey hey ho Ba-la-ga Hey hey Ba-la-ga The fa-mous troi-ka dri-ver

Hey Ba-la-ga Ho Ba-la-ga Hey hey ho Ba-la-ga Hey hey Ba-la-ga The fa-mous troi-ka dri-ver

Hey Ba-la-ga Ho Ba-la-ga Hey hey ho Ba-la-ga Hey hey Ba-la-ga The fa-mous troi-ka dri-ver

45

A&D

Ch

Hey Ba-la-ga Ho Ba-la-ga Hey hey hey — Ba-la-ga Hey hey — Ba-la-ga The fa-mous troi-ka dri-ver

Hey Ba-la-ga Ho Ba-la-ga Hey hey hey Ba-la-ga Hey hey Ba-la-ga The fa-mous troi-ka dri-ver

Hey Ba-la-ga Ho Ba-la-ga Hey hey hey Ba-la-ga Hey hey Ba-la-ga The fa-mous troi-ka dri-ver

49

B

A&D

ANATOLE

Who's that slow-poke we a-buse with wild and tipsy shouts?

Who knows things that would

Am⁶ Am Dm⁶

54

B

get you sent straight to Si - ber - ia if an - y - one found out _____

A&D

8

Ch

It's Ba-

It's Ba-

It's Ba-

ANATOLE & DOLOKHOV

59

B

Driv-ing mad at twelve miles an hour Com-ing straight at you get

A&D

8

Ch

la - ga Ba - la - ga

la - ga Ba - la - ga

la - ga Ba - la - ga

f

62 Am Dm Am Dm Am Dm

B
out my way get out my way Drink-ing and danc-ing with my Rus - ka Ro - ma

A&D
8

Ch
Ba - la - ga Ba -
Ba - la - ga Ba -
Ba - la - ga Ba -

65 Am Dm Am Dm Am⁷/E

B
Rid-ing my hor-ses in - to the ground for my fine fine gen-tle-men yes sir hey ho yes sir

A&D
8
la - ga
la - ga
la - ga

The musical score is for a piece titled '18. BALAGA'. It consists of two systems of music, measures 62-64 and 65-67. The first system (measures 62-64) features a bass line (B) with a melody of eighth and sixteenth notes, and a piano accompaniment (A&D) with chords and a bass line. The second system (measures 65-67) continues the melody and accompaniment. The score includes lyrics in English and Russian, and a vocal line (Ch) with lyrics in Russian. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written for a vocal soloist (B), a vocal duo (A&D), a vocal chorus (Ch), and a piano accompaniment (A&D).

69

B

Am G E7 Bb7

yes sir yes sir yes sir Dri-ven you round with la - dies on your laps

Ch

ALL (3 equal parts)

More than once More than

More than once More than

mf

73 E7 Bb7 E7

B

Tak-en you pla - ces not on an - y maps Gall-oped fast - er than

Ch

once More than once

once More than once

cresc...

76 Bb^7 E^7

B

ord-i-nar-y men would dare Jumped my troi-ka right in - to the air

Ch

More than once

More than once

A little slower ($\text{♩} = \text{♩.}$)

80

B

And I ne - ver ask for ru-bles ex-cept may - be once a year I

H F C G^7 C C^7

f

A tempo

85 **F** **C** **E⁷** **Am**

B don't do this for ru-bles I do it cuz I like 'em!

A&D And we like Ba-la-ga too

Ch And we like Ba-la-ga too

And we like Ba-la-ga too

And we like Ba-la-ga too

89 **I** **ANATOLE**

A&D *f* Whoa

[Horse hooves]

93 **ALL**

Ch *ff* Whoa

Whoa

[Kick drum]

97 **J** Dm Am E7 Am

Ch

Whoa

Whoa

ff

101 Dm Am E7 Am **attacca**

Ch

Whoa

Whoa

19. The Abduction

[Anatole, Pierre, Dolokhov, Ensemble]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Anatole

ff *colla voce*

molto rubato

Ev-ery-one raise a glass Whoa!_____

A **Stately**

5 *f* Fm Ab Bbm Fm Bbm Fm Ab/Gb

Well com-rades We've had our fun Lived laughed and loved

12 *mf*

Friends of my youth when shall we meet a - gain? I'm go - ing a - broad Good

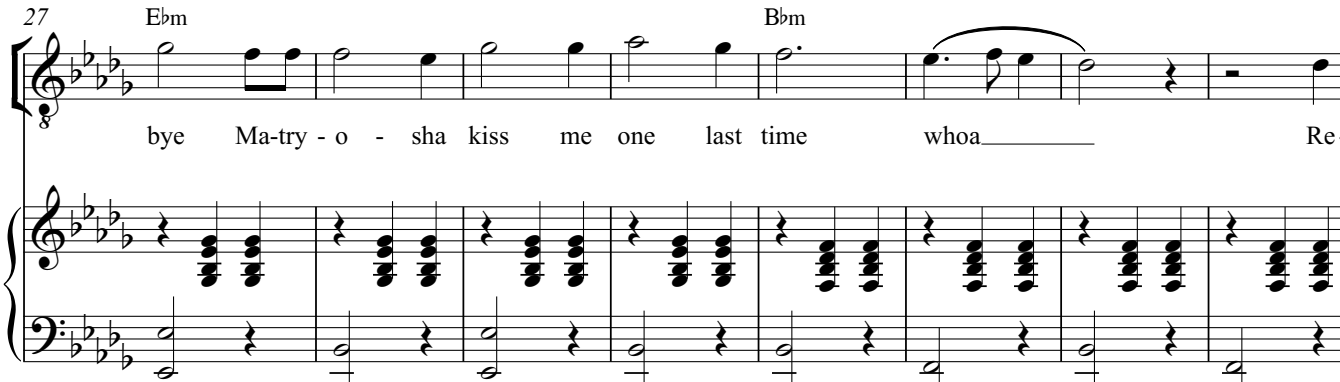
B Stately Gypsy waltz*(2x Anatole doubles melody on violin)*

19 **B_m**

A 

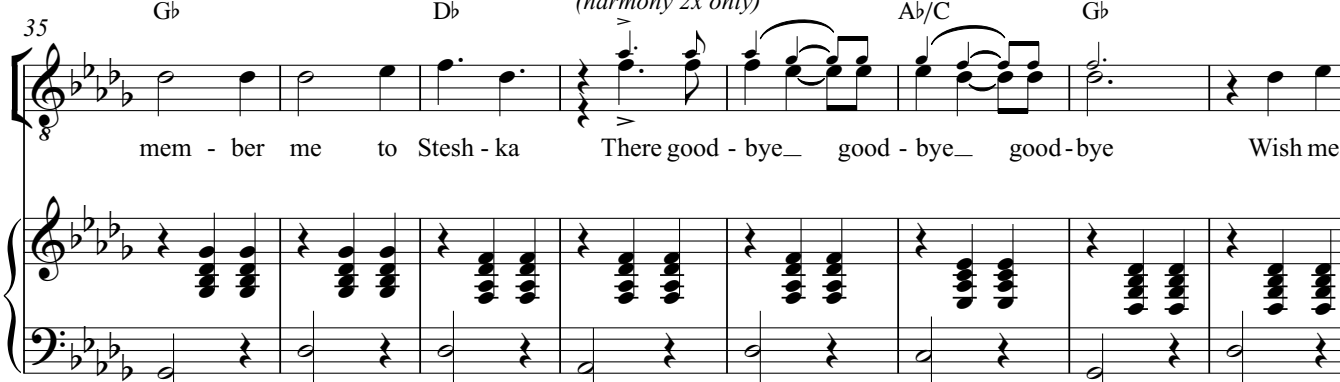
bye my Gyp - sy lov-ers All my rev - els here are o - ver Well good

27 **E_bm** **B_m**

A 

bye Ma-try - o - sha kiss me one last time whoa_____ Re -

35 **G_b** **D_b** *(harmony 2x only)* **A_b/C** **G_b**

A 

mem - ber me to Stesh - ka There good - bye_ good - bye_ good - bye Wish me

43 **G_bΔ⁷** **D_b** **F⁷** **B_m** **2x ALL, BASSES 8vb**

A 

luck my Gyp - sy lov-ers Now good - bye good bye good bye Good

"Balaga" tempo (♩ = 157)

51

ANATOLE
Now drink! (all drink)

ALL
Hurrah!

ALL *ff*
Smash the glass - es on the floor!

(smash!)

55

C Ebm Bbm F7 Bbm

Hey!

59

Ebm Bbm F7 Bbm

Hey! Hey!

19. THE ABDUCTION

63 Ebm Bbm F7 Bbm G7

Hey! Hey! Hey! Hey! Hey! Hey!

67 **D** Cm G7(b9)

71 Cm A7

75 **E** Dm6 *mp*

79 C#o7

82 C#o7 *molto rall.* 8va B7

The musical score is written for piano and voice. It consists of six systems of staves. The first system (measures 63-66) features a vocal line with the word 'Hey!' repeated six times, each on a new note. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. The second system (measures 67-70) continues the piano accompaniment with more complex chordal textures. The third system (measures 71-74) shows a change in the piano part's texture. The fourth system (measures 75-78) is marked 'mp' and features a more active piano part with sixteenth notes. The fifth system (measures 79-81) continues this texture. The sixth system (measures 82-84) begins with a 'molto rall.' instruction and an '8va' marking, leading to a final chordal texture.

Halftime; Grand and stately. Sempre accel...

84 **F** ^{Em} (8) ^{B7}

88 ^{Em} ^{B7}

92

96 **G** ^{A tempo} ^{Am} ^{Em} ^{B7} ^{Em} ^{Am} ^{Em} ^{B7} ^{Em} *ff*

100 ^{Am} ^{Em} ^{B7} ^{Em} ^{Am} ^{Em} ^{B7} ^{Em}

The image shows a piano score for a piece titled '19. THE ABDUCTION'. The score is written for piano (p) and consists of five systems of music. The first system starts at measure 84 and ends at measure 91. The second system starts at measure 88 and ends at measure 95. The third system starts at measure 92 and ends at measure 99. The fourth system starts at measure 96 and ends at measure 103. The fifth system starts at measure 100 and ends at measure 107. The key signature is one sharp (F#). The time signature is 8/8. The tempo/mood is 'Halftime; Grand and stately. Sempre accel...'. The score includes various musical notations such as chords, arpeggios, and dynamics. Chords are labeled with letters and superscripts (e.g., F, Em, B7, Am). Dynamics include 'ff' (fortissimo). The score is written for piano (p) and includes a variety of musical notations such as chords, arpeggios, and dynamics.

19. THE ABDUCTION

104 C G B⁷ Em C G B⁷ Em

108 C G B⁷ Em C G

111 B⁷ Em **H** Am Em/G F[♯]° Em Am Em/G F[♯]° Em Am Em/G F[♯]° Em Am Em/G F[♯]° Em

ff

Molto chaoscando

116 Am Em/G F[♯]° Em Am Em/G F[♯]° Em Am Em/G F[♯]° Em Am Em/G F[♯]° Em

fff

120 Am Em/G F[♯]° Em Am Em/G F[♯]° Em Am Em/G F[♯]° Em Am Em/G F[♯]° Em

Freely
 Fm($\Delta 7$) G⁷
 124 **ff** **PIERRE** *gliss.* **mp**
 P
 Whoa_____ Here's to

I Jaunty (♩. = 140)
 128 **mf** Cm
 P
 ha-ppi-ness free-dom and life May your tra-vel be swift as a scythe cuts through the

131 Gm Cm
 P
 grass May your sorr-ows be count-ed and num-ber as ma ny as
 Whoa_____ Whoa_____
 Whoa_____ Whoa_____

19. THE ABDUCTION

134 Gm

P drops of wine and vod-ka that stay in my glass!

Whoa Whoa Vse

Whoa Whoa

137 J Eb Bb D7 Gm Eb Bb

P go hor-o - she-go! Na po-so - shok! Po - e - kha-li! Vse - go hor-o - she-go! Na po-so -

140 D7 Gm Eb Bb D7 Gm

P shok! Po - e - kha-li!

f Vse - go hor-o - she-go! *f* Vse

Na po-so - shok! Po - e - kha-li!

The musical score is written for piano (P) and voice (V). It features a key signature of one flat (Bb) and a common time signature. The score is divided into three systems. The first system (measures 134-136) shows a vocal line with lyrics 'drops of wine and vod-ka that stay in my glass!' and a piano accompaniment. The second system (measures 137-140) includes a vocal line with lyrics 'go hor-o - she-go! Na po-so - shok! Po - e - kha-li! Vse - go hor-o - she-go! Na po-so -' and a piano accompaniment. The third system (measures 140-142) continues the vocal line with lyrics 'shok! Po - e - kha-li! Vse - go hor-o - she-go! Vse' and a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte).

143

E^b *B^b* *D⁷* *Gm* *D⁷ ff* *Gm* *D⁷*

go hor - o - she-go! Po - e - kha - li! Na po - so-shok! Po - e - kha-

Na po - so - shok! Po - e - kha - li! Na po - so-shok! Po - e - kha-

146

Gm

li!

li!

ff

"Balaga" tempo (♩ = 157)

148 **K** *Ebm* *Bbm* *F⁷* *Bbm* **REPEAT AD LIB until ANATOLE cuts off...**

A

8

ALL
Come on!
Let's go, let's go!...

152 **ANATOLE** **L** *(door slam)*

f *mf* *p*

A No wait! Shut the door! First we have to sit down That's the way It's a Russ-ian

156 *lunga* *mf* **M**

A cus-tom All right!

D **DOLOKHOV** *ff*

Wait wait wait

ALL
Come on!
Let's go, let's go!...

161 **N** **Dm Bright waltz** *mf*

D wait! Where's the fur cloak? I havheard what e-

mp

170 Gm

D 8

lope-ments are like She'll rush out more dead than a - live Just in the

178 C7 F

D 8

things she's wear-ing If you de - lay at all there'll be tears and 'Pa - pa' and 'Ma - ma'

186 G7/B Bb F A7

D 8

and she's fro - zen in a min-ute and must go_ back But you wrap the fur cloak

195 Bb F Bb F Bb

D 8

'round her and you car - ry her to the sleigh That's the way That's the way

19. THE ABDUCTION

204 B $\flat$ F B $\flat$ F [Handbell]

P

mf

That's the way That's the way

That's the way That's the way

210 **BALAGA** Bm **BALAGA** *ff*

Let's get outta here!

And the

[Horse hooves]

f

214 **ALL** *ff*

Hey Ba-la-ga Ho Ba-la-ga

troi - ka tore down Ni-kit - ski Boul-e-ward Hey Ba-la-ga Ho Ba-la-ga

218

Hey hey ho Ba-la-ga Hey hey Ba-la-ga The fa-mous troi-ka dri-ver Hey Ba-la-ga Ho Ba-la-ga

Hey hey ho Ba-la-ga Hey hey Ba-la-ga The fa-mous troi-ka dri-ver Hey Ba-la-ga Ho Ba-la-ga

222

Hey hey hey Ba - la - ga Hey hey Ba - la - ga The fa-mous troi - ka dri - ver

Hey hey hey Ba - la - ga Hey hey Ba - la - ga The fa-mous troi - ka dri - ver

225

P Cm *f* **DOLOKHOV** Fm Cm

When they reached the gate Do-lo-khovwhist-led The

230 Fm

whist-le was an-swered and a maid - ser-vant ran out MAIDSERVANT

234 E E⁷ A

in through the court-yard or you'll be seen she'll come out di-rect-ly

238 G F⁷

Do - lo-khov stayed by the gate An - a-tole fol-lowed the

241 Bm Em⁶ Bm Em⁶ Bm Em⁶ F^{o7}

maid in - to the court-yard, turned the cor-ner ran up to the porch

ff

The musical score is written for voice and piano. It consists of four systems of music. The first system (measures 230-233) is in D major, 8/8 time, with a key signature of one flat. The voice part has triplets and a fermata. The piano accompaniment features a steady eighth-note bass line and chords. The second system (measures 234-237) is in E major, 4/4 time. The voice part has a triplet and a fermata. The piano accompaniment continues with chords and a bass line. The third system (measures 238-240) is in G major, 4/4 time. The voice part has a triplet and a fermata. The piano accompaniment features a steady eighth-note bass line and chords. The fourth system (measures 241-244) is in B minor, 4/4 time. The voice part has a triplet and a fermata. The piano accompaniment features a steady eighth-note bass line and chords, ending with a double bar line and a fermata.

246 **Q** *ff*

D An - a - tole! Come back! Be - trayed!

MARYA D. *ff*

You will not en - ter my house, scoun - drel

250 *Am(#11)*

D Be - trayed! Be - trayed An - a - tole! Be - trayed! Come back! Be - trayed

fff

254 *attacca*

D An - a - tole! Be - trayed! Be - trayed!

[Laptop Synth...]

20. In My House

[Marya D., Sonya, Natasha]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Em $\text{♩} = \text{III}$

Marya D

4

MARYA D. *mf* A

You shame-less good for no - thing You vile shame-less girl In

7

3 3 3

my house In my house A nice girl ver-y nice_ You dirt-y nas-ty wench of a thing now

10

3 3

don't you say one word In my house In my house Hor-rid girl_ hus-sy It's

MD ¹³

3 3 *f*

luck-y for him he es-caped but I'll find__ him Now you lis-ten to me when I speak to you Now you

S ¹⁶ SONYA *f*

Na -

MD

lis-ten to me when I speak to you In myhouse In myhouse Do you hear what I'm say-ing or not?

3 3 3 3

B ¹⁹ Em Dm⁶ C#^{ø7}

tash - a's whole__ bo - dy shook with noise-less con - vul - sive sobs

3 3 3 3

f

22 B/C

S Mar - ya touched her hand to her

24 Dm⁶ **f** NATASHA C[#]7 B/C

N Don't touch me let me be what is it tome I shall die

S face

27 C Em

MD What are we to tell your fa - ther eh? In my house In my house

29

MD What are we to tell Prince An - drey eh? Oh what do we tell your be-trothed?

The musical score is written for a piano and three vocal parts: Soprano (S), Narrator (N), and Male Duet (MD). The key signature has one sharp (F#). The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand. The vocal parts enter at measure 22. The lyrics are: 'Mar - ya touched her hand to her', 'Don't touch me let me be what is it tome I shall die', 'face', 'What are we to tell your fa - ther eh? In my house In my house', and 'What are we to tell Prince An - drey eh? Oh what do we tell your be-trothed?'. The score includes various musical notations such as chords (B/C, Em, Dm⁶, C[#]7, C), dynamics (f, mf), and articulation (accents, slurs, triplets).

20. IN MY HOUSE

31 Em Dm⁶ C[#]7

N I have no be-trothed I have re-fused him

S

Na

34 B/C

N

S tash - a come here kiss me Press your wet face to mine Don't

37 **D** Em

N touch me!

MD

Why did-n't he come to the house Why did-n't he

ff

Detailed description: The musical score is for a piece titled '20. IN MY HOUSE'. It consists of three systems of music. The first system (measures 31-33) features a vocal line (N) with lyrics 'I have no be-trothed I have re-fused him' and a piano accompaniment. The second system (measures 34-36) features a vocal line (S) with lyrics 'tash - a come here kiss me Press your wet face to mine Don't' and a piano accompaniment. The third system (measures 37-39) features a vocal line (MD) with lyrics 'touch me! Why did-n't he come to the house Why did-n't he' and a piano accompaniment. The score includes various musical notations such as treble and bass staves, notes, rests, and chords. Dynamics like 'f' and 'ff' are indicated. A key signature of one sharp (F#) is shown at the beginning of each system.

MD 39

op-en - ly ask for your hand_ You were not kept un - der lock and key Carry-ing you off like some

MD 41

Gyp-sy girl! And if he had car - ried you off don't you think your fa ther would have found him

MD 43

Your fa - ther I know him He will chal-lenge him to a duel and what then, will that be all right

N 45

He is bet-ter than a-ny of you I say_ He is

MD

eh? He's a scound-rel He's a wretch, that's a fact

48

N

bet-ter than a-ny of you I say_ Why_ did you in-ter - fere Oh God_ what is it all? What is it?

51

ff

N

Who are you to tell me an-y-thing_ Son - ya why? Go a-way!

54

N

Ev-ery-one go a-way! Mar-ya_ D-mi-try-ev-na_ tried to speak a-gain_ but Na-tash-a cried out

57

N

Go a-way! Go a-way! You all hate and de - spise me! And she

59 *B⁷* 3 3 *Em*

N
threw her - self down on the so-fa

MD
mp Na-tash-a! Na - tal - ya...

ff

64 *E* **Freely** *p* 3 3

MD
I put a pil-low un-der her head Co-vered her with two quilts

68 3 3 3

MD
Brought her a glass of lime flow - er wa - ter But Na - tash - a did not re -

71 3 3

MD
spond Well, let her sleep Let her sleep

20. IN MY HOUSE

Gently

74 *mp* **F** Dm Gm/Bb F C#o7 Dm

N But Na - tash - a was not a - sleep — Her face was pale Her

80 Bb F C#o7 Dm Gm/Bb 4 F

N eyes wide o - pen All that night she did not sleep or weep She

86 C#o7 Dm Bb F **attacca**

N sat at the win - dow wait - ing for him *rit...*

rit...

Red.

21. A Call to Pierre

[Servant, Pierre, Marya D., Chorus]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Fast

The piano introduction consists of two systems. The first system is marked 'Fast' and 'ff' (fortissimo). It features a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The melody is composed of eighth-note triplets in both the treble and bass staves, with a '3' indicating the triplet. The second system continues this triplet pattern, with a '8va' marking indicating an octave shift in the treble staff.

Freely

5 **SERVANT** *f*

A let-ter from Mar-ya D-mi-try-ev-na ask-ing you to come and vis-it her— On a

The vocal entry for the Servant begins at measure 5. The melody is marked 'Freely' and 'f' (forte). It features a 4/4 time signature and a key signature of two flats. The melody is composed of eighth-note triplets in the treble staff, with a '3' indicating the triplet. The piano accompaniment consists of sustained chords in both the treble and bass staves, with a 'sfz' (sforzando) marking in the treble staff and a 'mp' (mezzo-piano) marking in the bass staff.

10

mat-ter of great im-port-ance re-lat-ing to An-drey Bol-kon-sky and his be-trothed

The vocal continuation for the Servant begins at measure 10. The melody is marked 'Freely' and 'f' (forte). It features a 4/4 time signature and a key signature of two flats. The melody is composed of eighth-note triplets in the treble staff, with a '3' indicating the triplet. The piano accompaniment consists of sustained chords in both the treble and bass staves.

21. A CALL TO PIERRE

12 **PIERRE** *mf*

What? What can they want with me?

15 **A** ♩ = 111 *Em* **MARYA D.** *mf*

Pi - erre old friend I'm sor-ry it's late I'm

18 *3*

sor - ry I have - n't seen you a-bout where have you been where have you been?

The musical score is divided into three systems. The first system (measures 12-14) features Pierre's vocal line in a key with two flats (B-flat major/D minor), marked *mf*. The lyrics are "What? What can they want with me?". The piano accompaniment consists of a simple harmonic line in the right hand and a bass line in the left hand. The second system (measures 15-17) features Marya D.'s vocal line, marked *mf*, with a tempo marking of ♩ = 111 and a key signature change to one sharp (F# major/C# minor). The lyrics are "Pi - erre old friend I'm sor-ry it's late I'm". The piano accompaniment features a more active right hand with eighth-note patterns and a steady bass line. The third system (measures 18-20) continues Marya D.'s vocal line, marked *3* for a triplet, with the lyrics "sor - ry I have - n't seen you a-bout where have you been where have you been?". The piano accompaniment continues with similar rhythmic patterns.

20

MD

Pi - erre old friend we need your help Pi - erre old friend the fam - ily name We

P

I have been stu-dy-ing

Ch

EQUAL MIXED GROUPS *mp*

mp Ha ha ha ha ha

Ha ha ha ha ha

23

MD

need your help we need your help There's ru - in at the door

Ch

ha__ ha ha__ ha ha__

ha ha ha ha ha ha ha ha ha ha

257

30 Em D#°7

MD An - drey Na - tash - a has tried to e -

P *mf* What?

Ch *f* *p* Huh

32 Em D#°7

MD lope Na - tash - a and An - a - tole Ku - ra -

P *f* What?

Ch *f* *p* Huh

34 Em

MD

P

Ch

gin! *ff* We need your help we need your help There's

What? *sfp*

Ah *sim.*

Ah *sfp*

Ah

f

36 C

MD

P

ru-in at the door *f*

Na - tash - a that char-ming girl I can't be-lieve my ears So

39

P

I am not the on - ly man_ chained_ to a bad_ wo-man And

41

P

An - a - tole_ that stu-pid child they'll lock him up for years for

43

MD

Marr- ied? He's marr- ied?

P

An - a - tole_ is a marr - ied man

Ch

Ah *sim.* Ha

Ah Ha

mf

sfp *sim.* *sub mp* *mp*

ff

21. A CALL TO PIERRE

MD 46 *f* 3 Oh wait 'til I tell her And when

P *mf* 8 Yes Poor An - drey

Ch ha ha ha ha ha_ ha ha_ ha_ ha ha_

ha ha ha ha ha ha ha ha ha ha ha ha ha ha

MD 49 **D** B7 B7(b9) 3 Em E7 Am 3 An - drey comes home he will chal-lenge An - a - tole to a duel and get him - self

Ch Ha Ha

Ha Ha

mf

52 D#07

MD

killed and all will be ru-ined

Ch

Ha

Ha

ff

molto grotesque

E A little faster and recklessly

mf

MD

55

You must go see your bro-ther-in - law and

f

The image shows a musical score for a song. It features two staves: a vocal staff (MD) and a piano accompaniment staff. The key signature is one sharp (F#), and the time signature is 7/8. The vocal staff begins with a measure rest, followed by the lyrics 'You must go see your bro-ther-in - law and'. The piano accompaniment starts with a forte (f) dynamic and a complex rhythmic pattern. A tempo and mood instruction 'A little faster and recklessly' is placed above the vocal staff, preceded by a boxed 'E' time signature. A measure number '55' is also present at the start of the vocal line.

57

MD

tell him that he must leave Mos - cow and not

21. A CALL TO PIERRE

59 attacca

MD dare to let me set my eyes on him a - gain_ *f*

P At once

The musical score is for a piece titled '21. A CALL TO PIERRE'. It features three staves: MD (Mezzo-Soprano), P (Piano), and a piano accompaniment. The MD staff has a treble clef and a key signature of one sharp (F#). The P staff has a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The time signature is 2/4. The MD staff has a melodic line with lyrics: 'dare to let me set my eyes on him a - gain_'. The P staff has a melodic line with lyrics: 'At once'. The piano accompaniment has a complex, rhythmic bass line. The score is marked with a '59' at the beginning and an 'attacca' instruction at the end. The MD staff has a 'f' (forte) dynamic marking. The P staff has an '8' marking below the first measure. The piano accompaniment has a '3' marking below the first measure.

22. Find Anatole

[Pierre, Anatole, Hélène, Natasha, Servant, Chorus]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Quick and menacing

C♯7
mf

4 **A** **PIERRE**
mf

An - a - tole_ find An - a - tole_ An - a - tole_ find An - a - tole_ The blood rush-es to my heart

continue rhythm ad lib (not looped)

7
It's dif-fi-cult to breathe_ An-a-tole find An-a-tole An-a-tole find An-a-tole

11
Not at the ice hills Not at Ma-tresh-ka's Not at Ko-mo-nen-o's An - a - tole find An - a - tole

14

P *f*

An - a - tole_ find An - a - tole_ To the Club!

B A little laid back and swung

17 *Ab/Eb* *Ab/Gb* *3* *Db/F* *Ab/Eb* *Db* *Gb* *Db* *Ab⁷* *Db*

And at the club_all is go-ing on_ as us-ual The mem bers eat their din-ners and gos-sip in small groups Have I

Ch. **CHORUS** *mf* *3*

Have I

21 *C⁷* *3* *Fm* *3* *C⁷* *3* *Fm* *3*

heard of Ku-rag-in's ab-duc-tion? Is it true Na-tash-a is ru-ined?

Ch. heard of Ku-rag-in's ab-duc-tion? Is it true Na-tash-a is ru-ined?

23 Db/Ab Ab $\text{A}^{\circ 7}$ Bbm Gb Db **ANATOLE** *f*

A *Na -*

P Non - sense, non-sense No - thing has hap-pened Ev - ery-thing is fine

C A tempo (Straight 8ths)

26 $\text{C}^{\circ 7}$

A ta - sha Na - ta - sha It is es-sent-ial that I see Na-tash - a how can I see her

30 $\text{B}^{\circ 7}$ *mf* **HÉLÈNE**

H An - a - tole come An - a - tole_ An - a - tole_ hush_ An - a - tole

33 **D** ^{D^ø7} **NATASHA** *f*

N What? What? I don't be-lieve that he is mar-ried I don't be -

36

N lieve you And I stare like a hunt-ed wound-ed an-i-mal He can't be

39 **E** Am

N mar-ried!

Sv **SERVANT** *mf*

Good ev-ening sir Prince An-a-tole is in the draw-ing room with the Count ess

mp

43 **HÉLÈNE** *mp*

H Ah Pi-erre Sweet hus-band you don't know what a plight our

Sv [Triangle]

46 **Freely**

H An - a - tole has had

P **PIERRE** *mp*

P Be qui-et I will not greet you at this mo-ment you are more re-

Sv

50 **F** $C\emptyset^7$ **A tempo** *mf*

P puls-ive to me than ev-er An - a - tole_come An - a - tole

54 **ANATOLE** *f*

A An-a-tole fol-lowed with his us-ual jaun-ty step But his

P An-a-tole must speak to you...

58

A face be-trayed an - xi - e - ty

P Pi - erre closed the door and ad-

61 **attacca**

P dressed An - a - tole_ with-out look-ing at him

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

 $C\sharp_m/E$

270

13 *C#m* *F#m* *D#°* *F#m* *D#°*

P *8* *3* *3*

face al-rea-dy pale be-comes dis-tort-ed by fur-y I seize you by the co-l-lar with my big highands and I

17 *C#m* *F#m* *D#°* *F#m* *D#°*

P *8* *3* *3* *3*

shake you from side to side_ un-til your face shows a suf-fic-ient de-gree of ter-ror When

21 *G#7* *A* **B** *f* *F#m* *C#m/E* *G#7/D#* *C#m* *F#m* *C#m/E* *G#7/D#* *C#m*

A *8*

Come now this is stu-pid What what don't don't!

P *8*

I tell you I must talk to you You're a

ff

25 $F\sharp m$ $C\sharp m/E$ $G\sharp^7/D\sharp$ $C\sharp m$ $F\sharp m$ $C\sharp m/E$ $G\sharp^7/D\sharp$ $C\sharp m$

P $\text{scoun-drel and a black-guard and I don't know what de-priv-es_ me of the plea-sure of}$

29 $C\sharp^o$ $C\sharp m$

P $\text{smash-ing your head in with this}$

33 mf

A $\text{I did-n't think of it I ne-ver prom-ised be-cause}$

P mf $\text{Did you promise to mar-ry her?}$

23. PIERRE & ANATOLE

37 *f* *mf*

P Have you__ a - ny let-ters of hers? An-y let- ters? I shan't be vio - lent

42 *F#m* *C#m*

P don't be a-fraid First the let - ters

47 *F#m* *C#m* *f* *mf*

A But how can I?

P Sec-ond to - mor-row you must get out of Mos-cow

51 F#m

P

Third you must nev-er breathe a word of what has hap-pened be-tween you and the

54

P

Count-ess Now I know I can't pre-vent your do-ing so but if you have a spark of con-science

58 G#7

P

Pi - erre pa-ces the room sev-eral times in si-lence

23. PIERRE & ANATOLE

63

A

8

An-a-tole sits at a ta - ble frown-ing and bit-ing his lips

P

8

Af-ter all__

67

P

8

— you must un-der - stand that be-sides your plea-sure there's such a thing as o-ther peo-ple and their

73

P

8

hap-pi - ness and peace And that you are ruin-ing a whole life__ for the sake of a-mu-sing your

D⁷ F#m C#/E# E^{o7} D#m⁷ D⁷ C#m

D⁷ C#m G#⁷

78 C#m A E B/D#

P 8

self A - muse your-self with wo-men like my wife— with them—you're with-in your rights

83 C#m G# A E

P 8

— But to pro - mise a young girl to mar-ry her To de-ceive— to kid - nap

88 G#m G#7

A 8

f Well I don't know a bout

P 8

Don't you un-der-stand that that's as cruel as beat-ing an old man or a child?

92 **E** C#m

A *f*

that eh! I don't know that and I don't want to But you have used

96

A — such words to me Scoun - drel and so on Which as a man of hon - or

99

A I will not al-low an-y-one to use You could at least take

P Is it sat-is - fac-tion you want?

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 92-95) features a vocal line (A) and a piano accompaniment (P). The vocal line starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a time signature of 8/8. The piano accompaniment starts with a bass clef, the same key signature, and a time signature of 8/8. The second system (measures 96-98) continues the vocal line and piano accompaniment. The third system (measures 99-102) includes a vocal line (A) and a piano line (P). The vocal line continues with the same notation. The piano line (P) has a treble clef and the same key signature and time signature. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' (forte).

103 G#7

A

back your words eh? If you want me to do as you wish

ff
(Natasha poisons herself)

F Freely, colla voce

110 A E B

P

mf

Fine I take them back I take them back And I ask you to ___ for - give

mp
colla voce

115 C#m G#7

P

___ me And if you re - quire mo-ney for your jour-ney

119 **G** A little slower; ♩ = 144 C#m *mf*

A An-a-tole smiled The re -

[Hi-hat] *mf*

125

A flect-ion of that base and cring-ing smile which Pi - erre knew so well in his wife

130

A re - volt-ed him Next

P Oh vile and heart-less brood

135 G#7 C#m *ff*

A day An-a-tole left for Pet-ers-burg!

ff

24. Natasha Very Ill

[Sonya]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Not too slow; in 1

Sonya

Bm

SONYA *p*

Na-

[Laptop Sine waves] *mp*

10 **A** A/C# D A7 F#7/A# Bm

S tash - a ver - y ill the whole house a state of a - larm and com - mo -

19 A/C# D

S tion Na - tash - a ver - y ill hav-ing

28 **B** Cm Eb/Bb

S poi - soned her - self with a bit of ars - enic She

38 $A\emptyset^7$ Gm^6 D^7

S

woke me in the mid-dle of the night and told me what she had done and the

48 C $E\flat$ $F(sus4)$ D^7

S

doc - tors and the an - ti - dotes and now she is out of dan - ger but

58 $E\flat$ $E\emptyset^7$

S

still so weak and An - drey is to re -

68 $B\flat/F$ F F^7 **attacca**

S

turn we wait with

25. Pierre & Andrey

[Andrey, Pierre]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Moderate and sad

SONYA Gm Bbm Db Gb Db Gm Bbm Db Gb Db

Sonya dread

ANDREY Gm Bbm Db Gb Db Gm Bb

And Well how are you? Still get-ting stout- er?

PIERRE 3 3

P There's a new wrin-kle on your

8 Eb Bb Gm Bb Eb Gm

And It's good to see you I've been a - way too long_

P 3

fore-head old friend My

25. PIERRE & ANDREY

12 **B** Gm D7/A Bb Gm⁶ *mf* A⁷

And 8 *f* *mp*

No I am

friend you are in need, your face is gloom - y

15 Dm F+maj7 *rit...* A⁷/C# A⁷

And 8 *mf*

well There's a war go - ing on For -

C A tempo

18 Gm/A 3 3 Dm/A 5 3 A⁷ 3 C#°7/A 3

And 8 *mp*

give me fortrob-ling you, I've re-ceived a re - fu - sal from Count-ess Ros-to - va, and have heard re - ports of your

20 *D⁷/A* *Gm/A* *A⁷ molto rit...* *Dm a tempo*

And *bro-ther-in-law ha-ving sought her hand or some-thing of that kind Is this true?*

P *Some thing of that kind*

molto rit... *a tempo*

24 *D* *Dm* *F* *Bb* *F* *C[#]o7* *Dm C⁷/E* *F*

And *Here are her le-tters Please give them to the Count-ess*

P *Na - tash-a is ill she has*

29 *Gm* *E^{o7}* *Dm* *F/C* *Bb* *Dm* *F/C* *Bb* *Bbm*

And *I much re-gret her ill-ness*

P *been at death's door and hesmiled like his fa-ther Cold - ly ma-*

25. PIERRE & ANDREY

35 $C\sharp^{o7}$ C^7 Fm **E** Ab/Eb

And $\frac{8}{8}$ Well it does - n't mat - ter.

P $\frac{8}{8}$ lic - ous - ly You told me once a

f 3

f

//

38 Db Gb Db Fm f Ab/Eb Db Ab mp C^7

And $\frac{8}{8}$ But I did-n't say that I could for-give I can't Yes

P $\frac{8}{8}$ fall - en wo-man should be for - giv-en

3 3 3

mf

//

42 **A tempo** Fm/C C^7 Db *rit...* Dbm *a tempo*

And $\frac{8}{8}$ ask her hand a-gain be mag-nan-i-mous and so on yes that would be ve-ry no - ble But I can't be that

mp *rit...* p *a tempo*

46 A^b B^bm C^7

And

man If you wish to be my friend Ne-ver speak of that a-gain

8

49 Fm

And

Well good-bye_

8

26. Pierre & Natasha

[Pierre, Natasha]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Moderately, tenderly

Pierre *solo* *p* simple and childlike; *sempre una corda e senza pedale*

5 **A** D Bm D Bm D Bm **PIERRE** *p*
 ta-sha was stand-ing in the mid-dle of the draw-ing room with a pale yet stead-y face

8 *GΔ⁷* D Bm *3* D *3* Bm
 — When I ap-peared in the door-way she grew flus-tered and I hur-ried to her I

11 D Bm D Bm G F#7
 thought that she would give me her hand But in-stead she stopped breath-ing heav-i-ly Her

15 G F#7 D Bm D Bm *3*
 thin arms hang-ing life-less-ly Just in the ver-y pose she used to stand in as a young girl when she

19 D Bm D Bm D Bm D Bm

P

went to the mid-dle of the ball-room to sing — But the look on her face was quite diff-erent

B NATASHA

23 G/B F#/A# Bm D7 D Bm

N

p Pe-ter Kir - i - lo - vich Prince Bol-kon-sky was your friend

P

Pi - erre

28 D Bm D Bm D Bm

N

He is your friend He once told me that I should turn to you

P

Pi-erre sniffed as he looked at her

32 D Bm D Bm D Bm

P

but he did-n't speak 'til then he had re-proached her and tried to des-pise her but

35 G F#7 Bm D G

P

now he felt such pi-ty___ for her that there was no___ room in his soul for re-proach

39 D Bm D Bm D Bm D Bm

N

He is here now Tell him to Tell him to for-give___ me

P

Yes I___ will tell

43 D Bm D Bm G F#7

N

No I know that all is o- ver I

P

___ him to for-give you But he gave me your let - ters

47 Bm D G Bm F#/A#

N

know that it ne - ver___ can be But still I'm tor-ment-ed by the wrongs I've done him

26. PIERRE & NATASHA

51 **Bm** **D** **Bb⁺** 3

N Tell him that I beg him to for-give___ for-give for-give___ me for ev-ery-thing *rit.*

P Yes I will

rit.

55 **D** **Bm** **D** **Bm** **D** **Bm** **D** **Bm**

P tell him tell him ev-ery-thing but But I should like to know onething

a tempo

59 **G** **F#7** **Bm** **D** **GΔ7**

N Don't call him bad___

P Did you love, did you love that bad man?

rit...

63 **D** **Bm** **D** **Bm** **D** **Bm** **D** **Bm**

N But I don't know I don't know at all

a tempo

67 **E** D Bm D Bm D Bm D Bm

She be-gan to cry and a great-er sense of pi-ty ten-der-ness and love

71 D Bm D Bm D Bm

O - ver-flowed Pi - erre's heart He felt the tears be - gin to trick - le

74 D Bm D Bm D Bm

un - der-neath his spec-ta-cles and he hoped that no one would see

77 G F#7 Bm D G

We won't speak of it a-ny more We won't speak of it my dear But

81 D Bm D Bm D Bm

one thing I beg of you, con - sid-er me your friend and if you e - ver need help or sim-p-ly to

84 D Bm D Bm D Bm

P

o - pen your heart to some - one, not now but when your mind_ is clear, think of

87 G F#7 Bm D7

N

me Pi - erre grew con - fused

P

Don't

rit...

91 **F** D Bm D Bm Gm⁶ F#7

N

speak to me like that_ I am not worth it

P

Stop, stop, stop

a tempo

95 **G** Bm D G F#7

N

Be - fore_ me? No

P

You have your whole life be - fore_ you

98 Bm D G Gm⁶

N all is o - ver for me

P All o - ver?

103

P

If I were not myself,
but the brightest, handsomest, best man on earth,
and if I were free,
I would get down on my knees this minute
and ask you for your hand and for your love.

104 D Bm D Bm D Bm D Bm

N And for the

108 D Bm D Bm D Bm D Bm

N first time in ma - ny days I weep tears of grat - i - tude Tears of ten - der - ness Tears of

112 D Bm I G D/F# Em D

N thanks and glan - cing at Pi - erre Oh Pi - erre

poco a poco rit...

117 A⁷/E D Bm D Bm D Bm

N

I leave the room smi-ling

rit... a tempo

27. The Great Comet of 1812

[Pierre, Chorus]

Music & Lyrics by Dave Malloy
Based on *War & Peace* by Leo Tolstoy

Moderately slow

1 **D** **mp** **PIERRE** **F#m**

Pierre sleigh Where to now

7 **D** **F#m** **Em7/G** **A7**

P Where can I go now Not to the club Not to pay calls

11 **D** **F#m** **D** **F#m** **Em7/G**

P Man-kind seems so pit-i-ful So poor com - pared to that soft-ened

27. THE GREAT COMET OF 1812

16 *Em*⁷ 3 *A*⁷ *D* *Gm*⁶/*D*

P grate - ful last glance she gave me through her tears

19 *D* **CHORUS** *pp* **A** *Bm* *G* *mp* *Em*⁹

Ch It was clear and cold A-bove the dir - ty streets a-bove the

It was clear and cold

24 *GΔ*⁷ *A*⁷ *F*^{#7} *Bm*

P This vast _____ firm-a - ment.

Ch black roofs stretched the dark _____ star - ry sky

28 *Bm/A* *GΔ⁷* *G* *A*

P *o - pen — to my eyes wet with tears*

32 *A⁷* *p* **B** *D* *F#m* *D* *F#m* *mf*

Ch *And there in the mid-dle — a-bove Pre - chis - ten - sky Boul - e - vard — Sur -*

37 *Em⁷/G* *B⁷/F#* *Em* *ff* *G#^{o7}*

Ch *round - ed and sprink - led on all sides by stars Shines The Great —*

27. THE GREAT COMET OF 1812

41 *F#m/A* *G* *F#7* *G*

Ch Com - et of Eigh - teen Twelve The Brill - iant Com - et of Eigh - teen

44 *C* *D* *mf* *D+* *D6* *D+*

P The com-et said to por - tend un - told hor-rors and the end___ of the

Ch Twelve

48 *D* *Gm6* *D/F#* *Em7* *D* *D7* *f*

P world But for me___ the com-et brings no fear No I gaze joy-ful - ly___ And

D

52 *G F#7 Bm D7 G D/F# Em7 D*

f *mf*

this bright star hav-ing traced its_ pa-rab-o-la with in-ex-press-a-ble speed through im-meas-ur-a-ble space seems

56 *Gm C7 rit... D Gm6/D D Em7 A7*

mf *rit...* *p* *a tempo*

sud-den-ly_ to have stopped like an ar-row pierc-ing the earth stopped for me

60 *mf* **E** *D F#m D F#m Em/G*

mf

It seems to me that this com-et feels me Feels my

Oo Oo Oo

mf

Ch

27. THE GREAT COMET OF 1812

66 **B7/F#** **Em**

P *f*

soft - ened and up - lift - ed soul And my —

Ch

69 **A7** *mp*

P new - ly mel - ted heart now blos-som-ing In - to a new

rit...

73 **F** **D**

P life

p a tempo

The musical score is for a piano and voice piece. It consists of three systems of music. The first system (measures 66-68) features a vocal line with lyrics 'soft - ened and up - lift - ed soul And my —' and a piano accompaniment with chords and a melodic line. The second system (measures 69-72) continues the vocal line with 'new - ly mel - ted heart now blos-som-ing In - to a new' and includes a piano accompaniment with a triplet and a 'rit...' marking. The third system (measures 73-76) shows the vocal line with the word 'life' and a piano accompaniment with a 'p a tempo' marking. The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, dynamics, and articulation marks.

77

81

The musical score consists of two systems. The first system, labeled 77, contains measures 77 through 80. The second system, labeled 81, contains measures 81 through 84. The treble staff in both systems contains a series of chords, and the bass staff contains a series of notes. Measure 84 ends with a double bar line and a repeat sign.

End of Show