

# RED EMMA

Libretto: Carol Bolt

Music: Gary Kulesha

## Act One

*Andante* ♩ = 84

Emma *mf* I was young at Sach's ca - fe And ev - 'ry - thing was new

Helen

Most *(Darkness; Emma's voice emerges, and a spotlight comes up on her; as each singer begins, a spotlight comes up on them until they are all lit. They are spaced around the stage, facing the audience; Emma is downstage right, Berkman is downstage left, Helen is upstage left and Fedya is upstage right; Most is upstage centre. During the second half of the opening scene, Helen crosses across to Emma and*

Fedya

Berk.

*Andante* ♩ = 84

E. Life and love and pol - i - tics and watch - ing dreams come true.

A

E. I drank my cof - fee black And all the talk was

H. *mf* I drank my cof - fee black And all the talk

*f*

Detailed description: This system contains the first two staves of a musical score. The top staff (E) is a vocal line with lyrics 'I drank my cof - fee black And all the talk was'. The second staff (H) is another vocal line with lyrics 'I drank my cof - fee black And all the talk', starting with a mezzo-forte (*mf*) dynamic. The piano accompaniment consists of two staves (treble and bass clef) with a forte (*f*) dynamic. The music is in a 7/4 time signature.

E. good We un - der - stood the fu-ture so of

H. was good We un - der - stood the fu-ture

F. *mf* Un-der - stood the fu-ture

B. *mf* Un - der - stood the fu-ture

Detailed description: This system contains the next four staves of the musical score. The top staff (E) has lyrics 'good We un - der - stood the fu-ture so of'. The second staff (H) has lyrics 'was good We un - der - stood the fu-ture'. The third staff (F) has lyrics 'Un-der - stood the fu-ture' with a mezzo-forte (*mf*) dynamic. The fourth staff (B) has lyrics 'Un - der - stood the fu-ture' with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues in the bottom two staves. The time signature changes from 7/4 to 3/4 and then to 5/4.

B

E. course, we un - der - stood

M. Half the things we found we said

F. Half the things we found we said

B. of course we un - der - stood Half the things we found we said

*mf* legato

H. Half the thoughts in - side our heads Half the books we said we read

M. Half the thoughts in - side our heads

F. Half the thoughts in - side our heads Half the books we said we read

B. Half the thoughts in - side our heads

*mp*

E. Why the cof - fee tast ed sweet Why the cof - fee tas - ted sweet

*mp*

C

E. *mp* This is the song This is the song

H. *mp* the song This is the song

M. *mp* of Sach's

F. *mp* ca - fe

*molto legato*

E. 3 3  
 the song This is the song hap - py times  
 H. 3 3  
 the song This is the song hap - py times  
 M. 3  
 song of years gone by. hap - py times  
 F. 8  
 gone by. song of hap - py times  
 B. mp f  
 gone by.

E. When we saw light-ning a - cross the sky. When we saw light - ning a - cross the sky.

H. When we saw light-ning a - cross the sky. When we saw light - ning a - cross the sky.

M. light-ning a - cross the sky. saw light - ning a - cross the sky.

F. light-ning a - cross the sky. saw light - ning a - cross the sky.

B. light-ning cross the sky. light - ning cross the sky.

B. *p* This is the song of the hol - o - caust. D *mf* I was

*p* *cresc.* *f*

F. *mf*  
I was young at Sach's ca - fe I

B.  
young at Sach's ca - fe I drank my cof - fee black

*staccato*  
*mp*

F.  
drank my cof - fee black you could find me at a ta - ble in the

B.  
You could find me talk - ing pol - i - tics at a ta - ble in the

E

First system of musical notation. It includes vocal parts for Soprano (E), Mezzo (M), Alto (F), and Bass (B), along with piano accompaniment. The lyrics are: "We could change the world. We could change the world. We could change the world." Dynamics include *mp* and *mf*. The piano part features a rhythmic accompaniment with eighth notes.

Second system of musical notation. It includes vocal parts for Soprano (E), Alto (H), Mezzo (M), Alto (F), and Bass (B), along with piano accompaniment. The lyrics are: "world. It was true. Eas - y. Eas - y. knew that it was true. It al - most seemed too eas - y. The world. It was true. Eas - y." Dynamics include *mp*. The piano part continues with a rhythmic accompaniment.



*cresc.*

E. so eas - y things we had to do

H. so eas - y things we had to do

M. things we had to had to do -

F. so eas - y things we had to - do to do -

B. so eas - y things we had to do to do

*(rh sempre stacc.)*

*legato*

**F**

E. How my work would be be - gun How I had to

M. work be - gun -

F. work be - gun -

B. How my work would be be - gun

E. race the sun

H. How the well - known west was won

F. How the well - known west was won

E. *dim.* Why I had to speak *mp* Why I had to

H. *dim.* Had to speak *mp* I had to

F. *dim.* Had to speak *mp* Why I had to

B. *dim.* *mp* Why I had to

E. speak.

H. speak

F. speak.

B. speak

G

E. This is the song

H. Song

M. *mp* Of Sach's ca - fe

F. Sach's ca - fe

E. This is the song the song the song

H. This is the song the song

M. Song of Sach's ca - fe.

F. Sach's ca - fe.

B. ca - fe.

E. This is the song of

H. song of years gone by. This is the song of

M. This is the song of years gone by. This is the song

F. This is the song of years gone by. This is the song

B. song of years gone by. song of

Piano accompaniment: Treble and Bass clefs, key signature of one flat.

E. hap - py times When we saw light - ning a - cross the sky.

H. hap - py times When we saw light - ning a - cross the sky.

M. of hap - py times saw light - ning a - cross the sky.

F. of hap - py times saw light - ning a - cross the - sky.

B. hap - py times light - ning cross the sky.

H

E. When we saw light - ning a - cross the sky.

M. When we saw

B. When we saw light - ning a - cross the sky. When we saw light - ning a -

*dim. staccato*

*p dim.*