

Avner Finberg and Edward Einhorn

WE

An opera

Based on the novel by Yevgeny Zamyatin



Three scenes from

WE

An opera

Based on the novel by Yevgeny Zamyatim (published: 1924)

Music by Avner Finberg

Libretto by Edward Einhorn

Duration: 25 minutes

List of Characters:

<i>D-503:</i>	Architect of the ship Integral. Baritone
<i>R-13:</i>	His friend, a poet. Tenor
<i>O-90:</i>	His state-assigned lover. Mezzo-Soprano
<i>I-330:</i>	A rebel and his passionate lover. Soprano
<i>S-4711:</i>	Guardian (secret police). Baritone/Bass

Order of the Scenes:

Scene	Page	Duration
I. D-503, O-90, Cyphers (chorus)	2	7'
IV. D-503, I-330	23	9'
V. R-13, D-503, O-90, Cyphers	38	9'

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WE

An Opera, after the novel by Yevgeny Zamyatin

Avner Finberg and Edward Einhorn

Libretto by Edward Einhorn

$\text{♩} = 112$ Like clockwork
The CIPHERS enter the stage

O-90
(Mezzo Soprano)

D-503 (Baritone)

Ciphers
(Chorus)

Piano

$\text{♩} = 112$ Like clockwork

Pno.

Choir

horns

Pno.

11

Choir

num - bers of the One State

Pno.

14

Choir

We thank our

We We We

Pno.

18

Choir

lea - der The Be - ne - fac - tor of the One

We We We We

Pno.

sf

Pno.

31

3

Choir

34

f

Glo - ry to the Num - bers! Glo - ry to the Ci - phers!

f

Glo - ry to the Num - bers! Glo - ry to the Ci - phers!

Pno.

f

Choir

38

Glo - ry to the Be - ne - fac - tor!

Glo - ry to the Be - ne - fac - tor!

Pno.

p *pp*

43

S. *p*
In the one state_____ One state

A. *p*
In the one state In the one state_____

T. *p*
In the one state In the One State

B. *p*
In the one state_____

Pno.



47

S. *f*
In the One State_____ In the One State

A. *f*
One state One state In the One State

T. *f*
In the One State_____

B. *f*
One state One state In the one State_____

Pno.

51

S. *p* *pp* In the one

A. *p* *pp* In the one

T. *p* *pp* In the one

B. *p* *pp* In the one

Pno.

==

54 D-503 enters the stage and stands in front of the *INTEGRAL*

S. state

A. state

T. state

B. state

Pno. *ppp*

Piano score system 1 (measures 55-56). The right hand (RH) features a rapid, ascending and then descending scale-like passage, marked *f* (forte). The left hand (LH) plays a slower, descending line, marked *p* (piano). The system is divided by a double bar line.

Piano score system 2 (measures 57-58). The right hand (RH) continues the rapid, ascending and then descending scale-like passage, marked *p* (piano). The left hand (LH) plays a slower, descending line, marked *p* (piano). The system is divided by a double bar line.

Piano score system 3 (measures 59-60). The right hand (RH) features a rapid, ascending and then descending scale-like passage, marked *f* (forte). The left hand (LH) plays a slower, descending line, marked *p* (piano). The system is divided by a double bar line.

Piano score system 4 (measures 61-62). The right hand (RH) features a rapid, ascending and then descending scale-like passage, marked *f* (forte). The left hand (LH) plays a slower, descending line, marked *p* (piano). The system is divided by a double bar line.

Piano score system 5 (measures 63-64). The right hand (RH) features a rapid, ascending and then descending scale-like passage, marked *f* (forte). The left hand (LH) plays a slower, descending line, marked *p* (piano). The system is divided by a double bar line.

66

Pno.

ff

3

71 **Moderato** ♩=80

D-503.

mf

Let me in-tro-duce you

Moderato ♩=80

Pno.

sf *p* *p* *sf*

3 3 3 3

75

D-503.

To the In-teg - ral My grea-test a - chiev ment the In - teg - ral A ship made for

Pno.

fp *p*

3

79

D-503.

p *mechanically*

space, for space Fif-teen me-ters tall Se-ven me-ters wide

Pno.

f *p* *p*

83

D-503.

Twen-ty thou - sand Ki-log-rams Fif - ty thou - sand New-tons of thrust

Pno.

85

D-503.

Thir - ty thou - and me-ters per se - cond Tra - vel - ling in

Pno.

warmer

87

D-503.

space in space

Pno.

mf *expressive*

89

D-503.

Sprea-ding the word

Pno.

p

91

D-503.

Rea - ching the u - ni - verse Filled with

Pno.

92 *cresc.*

D-503.

thou - sands Or mill - - - ions

Pno.

93 *f.*

D-503.

Or bill - - - ions

Pno.

95

D-503.

Or trill - - - ions

Pno.

102

D-503. *mf* for one thou-sand days I worked,

Choir *p* One thou-sand days

p One thou-sand days

Pno. *sf* *brass*

==

104

D-503. one thou, sand days with fif - ty as-sis-tants all of us wor-king

Choir *3* One thou-sand days all of us wor-king

3 One thou-sand days all of us wor-king

Pno. *mf* *p* *f*

107

D-503.

eigh - ty ho - urs a week for this day,

Choir

four thou - sand eight - hund - red mi - nutes for this

Pno.

two hund - red eigh - ty eight thou - sand se - conds

mf *p*



109

D-503.

for this day, for this day

Choir

day for this day for this day

for this day for this day for this day

Pno.

p *f* *pp* *f*

mp *pp*

D-503. 112 *mf*

Rea-dy to launch in one hund-ren ho - urs

Choir *mf*

rea - dy to launch in one hund-ren ho - urs

mf

rea - dy to launch in one hund-red ho -

Pno. *p*

D-503. 114

Launch will be-gin in one hund-red ho - urs in one hund-red

Choir

in one hund-ren ho - urs In six thou-sand mi - nutes

urs in one hund-red ho - urs Launch will be-gin,

Pno. *p*

116

D-503.

ho - urs in one hund-red ho - urs in one hund-red Ho - urs_____

Choir

In six thou-sand mi nutes In six thou-sand mi nutes in one hund-red Ho - urs_____

Pno.

Launch will be-gin, Launch will be-gin, in one hund-red Ho - urs_____



119

D-503.

Glo-ry to the One State

Choir

Glo- ry to the one state

Glo-ry to the one state One

Glo - ry to the One State Glo-ry to the One

Pno.

ff

135

O-90

slip for you We have a coi - tal re - ser - va-tion₃

Pno.

142

O-90

We can work for pro - cre - a - tion

D-503.

You and me

Yes I see Yes I

Pno.

149

O-90

You and me

Pro - - - - - cre -

D-503.

see I see

Pro - - - - - cre -

Pno.

155

O-90

a - - - - - tion

D-503.

a - - - - - tion

We must work for pro - cre - a - tion

Pno.

161 *mf*

O-90 It's for du - ty and re - cre - a - tion

Pno. *sf*

167 closer to D-503

O-90 I want you to - night

Pno. *f* *p*

174 *accel.* *A tempo*

O-90 It's our du - ty and

Pno. *accel.* *A tempo* *f* *p*

180

O-90 re - cre - a - tion

D-503. We must work to-wards pro - cre - a - tion

Pno. *p* *f* *f* *p*

186

O-90 *p* *mf*

Pro - - - cre - a - - tion

D-503. *p* *mf*

Pro - - - cre - a - - tion

Pno. *p* *f*

191

O-90 *p*

In two hours, ten mi-nutes, and thir - ty five se-conds.

Pno. *p*

198

O-90 *p*

Our coi - tal re - ser - va - - tion

D-503. *p*

Our coi - tal re - ser - va - - tion

Pno. *pp*

204

Pno. *ff*

L.H.

Scene IV:
at the Ancient House

Moderato

♩=72

I-330

D-503

Piano

pp B.D+ piano *<mf>* *p* *f* *p*

mf

eve-ry-thing can be coun - ted

⑤

D-503

eve-ry-thing is a num-ber All things are

Pno.

ff *p* *mf*

⑧ [A]

D-503

[A] one thing In the one

Pno.

ff *p* *

⑩

D-503

state

Pno.

ff *f* *mf* *mp*

(21) rit. ♩=70 A tempo

I-330

come clo-ser to me

D-503

filled

Pno.

mp *p* *p*

3

(24)

I-330

Try a lit-tle Vod-ka

D-503

Pno.

f *mf* *p* *f* *mf* *p*

(28)

I-330

Just a sip, just a sip Just a sip of Vod-ka

D-503

Al - co - hol is free-dom free-dom is for

Pno.

f *p*

31

I-330 *mf* Feel it burn u-pon your lips

D-503 *f* P3 cri-mi-nals There are no

Pno. *mf* *mf* *p* *f* P3+ R6

rit. A tempo

34

D-503 *mf* cri - mi-nals in the one State

Pno. *p* *mf* *mf*

36

I-330 Per-haps some-thingelse?

Pno. *p* *mf* *pp* *mp*

39 A tempo ♩=72

I-330 *p* Here's a fresh straw-ber-ry Straw-ber-ry

Pno. *p*

43 *f*

D-503 Food is for nut-ri-tion nut - ri-tion nut - ri - - tion

Pno. *f*

45 *mf*

I-330 Have a lick, feel its juice

D-503 *mf* Food is for nut - ri - tion

Pno. *mp* *p* *8va*

48 *f*

I-330 feel its juice feel its juice

D-503 *3* Man-u - fac-tured for us, for us, for us, for us

Pno. *f* *p* *f*

V.S.

61

I-330

Breathe Breathe Breathe it in as I breathe

Pno.

pp

6

(65)

I-330 out let your-self re-lax

D-503 *p* 3 Ma-r-ju-a-na

Pno.

(70)

D-503 *cresc.* 3 is for-bid-den and sweets are for-bid - dden and al-co-hol is for

Pno.

(74)

D-503 *f* bid - den In _____ the one State

Pno. *ff* 3 *p* RI 5

77

Pno.

p *pp* *p* *mf*

80

I-330

now take this zip-per the back of my dress

molto rit.

Pno.

82

A tempo

I-330

pull it down, pull it down

D-503

f

Clothes are i-den-ti-cal we

Pno.

pp *f*

85

I-330

pull it down,

D-503

all have our u-ni-form

Pno.

pp

Red *

88

I-330 pull it down don't you want to see what I'm wea - ring un-der-neath?

D-503 *mf* no one is

Pno. *mf*

Red. * *Red.* *

91

I-330 *p* *rit.* looks at her

D-503 dif-frent here - no one is diff-erent here_

Pno. *p*

Red.

93 **Meno mosso** **A tempo**

I-330 pull it down, pull it down

D-503 *p dolce* In the one state

Pno. *pp* *mf* *p*

* *Red.*

98 *sotto voce*

I-330 Don't you want to see what I'm wear - ing un-der-neath

D-503 *pp* *3*

Pno. *pp* *3*

Red.

(101) (unzipping of the dress) *accel.* - - - - - *Più mosso* ♩=90

Pno. *pp* *f*

I-330

D-503

Have a lit-tle kiss, let my lips touch your lips

Kis-sing is for - bid-den

Pno. *p* *f*

(110)

I-330

D-503

Have a lit - tle kiss, let my lips touch your

in the one state

Pno. *p* *p*

(113)

I-330

D-503

lips *mf* *p* Have a lit - tle kiss

sex_ is all-owed but on-ly for pro - cre - a - tion

Pno. *f* *p*

116 *poco rit.* **A tempo**

I-330 let my lips touch your lips, let my lips touch your

D-503 kis - sing is for - bid - den,

Pno.

118 *rit.*

I-330 lips, let my lips touch your lips

D-503 kis - sing is for-bid-den, kiss - sing is for - bid - den

Pno.

121 **Tempo primo** ♩=72

I-330 a - ren't you just won-de-ring how I taste and feel? smooth and

D-503 smooth and

Pno.

126

I-330

sweet soft and warm

D-503

sweet soft and warm

Pno.

129

I-330

Wet and rough sligh - tly sal - ty

D-503

wet and rough sligh - tly sal - ty

Pno.

133

I-330

p this is what it's like this feel-ing has no

D-503

p sotto voce 3 I should re-port you it is my du-ty to re-port you

Pno.

(137) **molto rit.**

I-330 num-ber Here no-thing can be coun-ted Here no-thing can be coun-ted

D-503 All this is cri mi - nal_ You_ are a cri mi - nal_

Pno.

A tempo

(140)

I-330 //

D-503 //

Pno. *pp ff* **A tempo**

(143) **A tempo**

I-330 *dolce* Scent of flo - wers

D-503 *dolce* Scent of flo - wers

Pno. *pp*

145

I-330

Scent of sweat

D-503

Scent of sweat

Pno.

148

I-330

Scent of hu - mans, Scent of hu - mans

D-503

Scent of hu - mans Scent of hu - mans

Pno.

151

I-330

D-503

Pno.

157

I-330

like it? Don't you like me too? Don't you like me

D-503

I am a cri-mi-nal I am a cri-mi-nal too, I am a cri-mi-nal

Pno.

molto rit.

The musical score for this section features three staves. The top two staves are for the I-330 and D-503 instruments, both in treble clef. The I-330 staff begins with a circled measure number 160 and a *pp* dynamic marking. The D-503 staff has a *pp* dynamic marking and includes the text "too?" above the first measure. The bottom staff is for the Piano (Pno.), in treble clef, with a *pp* dynamic marking. It includes the text "too" above the first measure and "8va" above a dashed line indicating an octave shift. The tempo/mood is marked as "Molto sostenuto". The score consists of two measures, each ending with a double bar line.

Scene V

Funeral March $\text{♩} = 56$

Rebel (Soprano)

O-90 (Mezzo Soprano)

R-13 (Tenor)

D-503 (Baritone)

Soprano Alto

Tenor Bass

Piano

mf

What makes a hu- man?

p

p

sf



R-13

S. A.

Pno.

6

mf

Se-ven oc-til - lion a-toms One se-ven, twen-ty se-ven ze - ros__

mf

Se-ven ze-ro, ze-ro,

mf

pp

9

R-13 *mf*
Hy-dro-gen, O - xy-gen, Car - bon, Ni-tro-gen,

S. *p*
ze - ro ze - ro, ze - ro,

A. *p*
ze - ro ze - ro, ze - ro,

T. *p*
ze - ro ze - ro, ze - ro,

B. *p*
ze - ro ze - ro, ze - ro,

Pno. *p*

11

R-13
Cal-ci-um, Phos-phe-rus, So - d - um, Po-tas-si-um and Chlo - rine That is what we are

S. *p*
ze - ro ze - ro, ze - ro,

A. *p*
ze - ro ze - ro, ze - ro,

T. *p*
ze - ro ze - ro, ze - ro,

B. *p*
ze - ro ze - ro, ze - ro,

Pno. *p*

13

R-13
made of All of us, the same, All of us, the same, All of us, the

S. *p*
ze-ro ze-ro, ze-ro,

A. *p*
ze-ro ze-ro, ze-ro,

T. *p*
ze-ro ze-ro, ze-ro,

B. *p*
ze-ro ze-ro, ze-ro,

Pno. *p*

16

R-13

same. That is what we are made of

S. A.

ze-ro ze-ro, ze-ro, ze-ro That is what we are made of

T. B.

ze-ro That is what we are made of

Pno.

pp *p*

poco piu moso ♩=63

19

R-13

We mourn our ci-tizem

Pno.

pp *mf* *pp* *fff* *p* *f* *f*

23

R-13

u-nit, They will cease to ex-ist But the a-toms are e-ter-nal

Pno.

pp *f* *6* *6* *Tpts.*

27

Pno.

Oboe

6

6

A tempo ♩=56

28

R-13

p

3

The a-toms that make up their bo - dy Will re-turn to the u - ni-verse

Pno.

p

30

R-13

8

Their o - xy-gen is our o - xy-gen Their ni-tro-gen is our ni - tro-gen

Pno.

3

6

32

R-13

mf

8

We will breathe their a-toms in our air We will drink their a-toms in our wa - ter

Pno.

p

6

3

6

6

34 *f* rit. . . .

R-13 They will be-come us They have al-ways been us

S. A. US US

T. B. US US

Pno. *f* *ff* horns

37 **A tempo** *p*

R-13 One ci - pher leaves A - no-ther ci-pher is born

Pno. *pp*

39

R-13 We do not need to mourn, We do not need to mourn

T. B. We do not need to

Pno.

41

R-13

p

All our a-toms are e - ter - nal No one is e-ver tru-ly gone *f*

S. A.

We do not need to mourn

T. B.

mourn

Pno.

6 6

3

p

8va strings

45

R-13

f *p*

There is no I, there is on-ly

S. A.

No one is e-ver tru-ly gone

T. B.

No one is e-ver tru-ly gone

Pno.

mf

mf *f* *pp*

49

R-13

We

f

There is on-ly We

S. A.

T. B.

f

There is on-ly We

lowest possible, no pitch

8va

Pno.

p

p

53

Rebel

Glo-ry to the Be - ne - fac - tor Glo - ry to the one state

Pno.

56

Rebel

Do not doubt the One State Lis - ten to me, I have a State ment to make

Pno.

60

Rebel

I want you to learn from me I am no - thing but a

Pno.

63

Rebel

Ci-pher no more than all of you I am made of a - toms and

Pno.

f *p* *mf*

8va 3 sul pont. *f* *pp* *f*

66

Rebel

mo - le - cules I thought once I _____ was more, but

Pno.

pp *pp*

69

Rebel

I am not _____ There is

Pno.

8va 3 *p*

81

Rebel

truc-tion which is al - so my res - sur-rec-tion my res - sur-rec - tion

Pno.

p *f* *pp* *mf*

f *p sotto voce*

cl. 3 3 3 3

85

Rebel

There is no I half-sung There is on - ly

Pno.

To Pno. *p*

88

Rebel

WE

S. A.

p

There is on - ly WE

T. B.

p

There is on - ly WE

Pno.

Più mosso $\text{♩}=80$

91

O-90

Pno.

pp *ppp*

D 5 - 0 -

94

O-90

D-503

Pno.

rit..

3! D 5 - 0 - 3!

Yes, this is me horns *rit..*

mf

mf

97 Waltz $\text{♩}=52$

O-90

Pno.

p

I have a pink slip for you

102

O-90

Pno.

A lit - tle pink slip for you We

107

O-90

have a coi - tal re - ser - va - tion

Pno.

111

O-90

We can work for pro - cre - a - tion

Pno.

116

O-90

You and me You and me

D-503

Yes I see I see I see

Pno.

f *p*

124 closer to D-503

O-90 *p* I want you to - night *mf* We have a

Pno.

132

O-90 coi - tal re - ser - va - tion It's our

Pno.

136

O-90 du - ty and re - cre - a - tion

D-503 *mf* This one is__

Pno.

141

D-503

— not for me This one is for R thir - teen

Pno.

p *f* *sf*

148

O-90

mf

It can be changed, it can be changed, a - ny-thing can be changed

D-503

Pno.

p *f* *p*

153

R-13

O nine-ty! We have a coi - tal re - ser - va-tion

Pno.

f *p*

161

R-13

We can work for pro - cre - a - tion

D-503

Yes, you must work for pro - cre - a - tion

Pno.

f *mf*

f *mf*

solo cl.

3

3

3

169

D-503

p

I have a - no - ther re - ser - va - tion

Pno.

p

3

176

O-90

p

A - no - ther re - ser - va - tion?

D-503

mf

You must

Pno.

181

O-90 *mf* clearly distraught
A - no - ther

D-503 *f*
work for pro - cre - a - tion

Pno. *mf* *f* *p*



188

O-90
re - ser - va - tion?

D-503 *p*
In one hour, nine mi - nutes, and twen - ty three se - conds.

Pno. *mf* *p*

195

O-90 *p* *furiously* *sf*
Our coi - tal re - ser - va - - tion

R-13 *p*
Our coi - tal re - ser - va - - tion

D-503 *p*
Our coi - tal re - ser - va - - tion

Pno. *f* *furious* *p*



201

O-90

R-13

D-503

Pno. *pp* *ff* *L.H.*