

# The Pride of Pripyat

a one-act opera

by

The Brothers Knable

Music by Sunny Knable

Libretto by Jim Knable

Commissioned by The Perspective Collective

ca. 60 min.

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## **CHARACTER BREAKDOWN:**

**Soprano (S)**- SVETLANA/TEACHER/OLD BABUSHKA/INEXPERIENCED NURSE/MARIA BOYARCHUK

**Mezzo (M)** - MARIA PROTENSKO/EVEN OLDER BABUSHKA/EXPERIENCED NURSE

**Baritone (B)** - WORKER/INTENDANT/SOLDIER/VLADIMIR/ALEXANDER ESAULOV/FIREFIGHTER

All sing variously as WORKERS/STUDENTS/OTHER CHORUS PARTS

## **SONG LIST:**

**Overture** - Chernobyl Theme

Ensemble

### **Scene 1**

“Pride in Making Pripyat” aria  
“Vodka” aria

Maria Protensko (M), Worker (B)  
Svetlana (S)

**Interlude 1** - Ted Koppel Broadcast

### **Scene 2**

“May Day/Tractor Song” propaganda songs  
“Her Husband/Yuri” duet

Teacher (S), Children (M, B)  
Teacher (S), Intendant (B)

**Interlude 2** - Patriotic Songs

Ensemble

### **Scene 3**

“We Are Old” trio

Babushkas (S, M), Soldier (B)

**Interlude 3** - Heart Rate Monitor

### **Scene 4**

“Get Away from Me” aria  
“Peace” aria

Vladimir (B)  
Vladimir (B), Nurses (S, A)

**Interlude 4** - Circus Music

### **Scene 5**

“Ferris Wheel” trio

Boyarchuck (S), Protensko (M), Esaulov (B)

**Interlude 5** - Amusement Park Cacophony

### **Scene 6**

“Ferris Wheel/Pride in Pripyat” trio

Protensko/Babushkas (S, M), Firefighter (B)

**Coda** - Chernobyl in Retrograde

Ensemble



310 *(Ted Koppel:)* "What the Soviets have experienced is a nuclear..."

*p* *pp*

317 *(spoken gradually spoken softer and softer)*

meldown meldown meldown meldown meldown meldown meldown

*p* *pp*

324 meldown meldown meldown meldown."

*p* *pp*

329

*p* *pp*

*attacca*  
*sos. Ped.*

## SCENE 2

recitative - medium tempo ( $\text{♩}=80$ )

(TEACHER [same performer as Svetlana] stands in front of young students.)

TEACHER: *mp* *sweetly*

S. Good morn-ing boys and girls, girls and boys. I

(repeat as needed)

*mf* *p* *mp* *mp*

*non Pedale*

341

S. hope you're all ve - ry ex - i - ted ve - ry ex - i - ted a - bout to - mor row. —

*mf* *mp* *mf* *mp* *mf*

347

S. I know that I am. Young Pi - o - neers of School Three, \_\_\_\_\_ to -

(♩=♩) **march tempo** ( $\text{♩}=120$ ) *mf*

*mp* *p*

*Ped.*

349

S. mor - row you'll go on a might - y health run start - ing at the Pa - lace of Cul - ture.

*marcato* *mp* *sfz* *sfz* *sfz*

353

S. You'll run through tree-lined streets just past the sta-tue of Le - nin, Le - nin.

357

S. *mf* *legato* Past the build-ings where your mo-thers and fa-thers work if they don't work in *mp* Cher - no - byl.

361

S. *p* We are so for-tu-nate to be liv-ing here. *sub. mf* We are so for-tu-nate to be liv-ing here. *sub. ff* We are so for-tu-nate to be liv - ing...

364 *mf* *mp* *mf* *f* *mf* **368**

S. And next week: May Day! May Day! We ce - le-brate our win-ning in the

370 *f* *mf* *f* *mf* *f* *mf*

S. Pa - tri - o - tic War! We de-feat-ed Hit-ler, Jew Kill-er! We

**377** *f*

S. lost so ma-ny sol - diers, but we won the war 'gainst the greed-iest\* man 'til Ro - nald

384 **385** *f* *mf* *f* *mf* *f* *mf* *f*

S. Rea - gan. We will have a pa - rade. We will bang our drums.

*small hand drum*

\*pronounced "greed-yest"

389 accel.

S. Sing a song of the day. Af - ter me lit - tle ones!

**393 "May Day" propaganda song - a little faster (♩=132)**

*P* *f* (with other actors singing as children and playing children's percussion together)

S. Mer-ry, hap-py, mer-ry, hap-py. Ev'-ry-one is free. The ho-li-day is com-ing: It's

**402**

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

S. May Day! May Day! Cars are fly-ing full of chil-dren. Ev' ry-one is free.

**408**

406 *mf* *f* *mf* *f* rit. as needed

S. Heads, hands, swim, swim. It's May Day! May Day! (talking to the kids)  
Very good children.  
And now our "Tractor Song":

411 *poco accel.* **412** "Tractor Song" propaganda song - a little faster ( $\text{♩}=144$ )

*p* *f*

S. Plough and plough and plough the trac-tor. Plough and plough and plough it deep. What one can-not

417 **420**

*f* *f*

S. do a-lone. Our col-lective can. What a horse can-not, O-ur trac tor- can.

424 *accel.* **428** very fast ( $\text{♩}=168$ )

*mf* *f*

S. From a hec tor of rye. More than a ton. Plough and plough and plough the trac-tor.

430

*f*

S. Plough and plough and plough it deep. What one can-not do a-lone. Our col-lective can.

**436** same tempo  
(talking to kids)

S. Yes, that's it, Young Pi-o-neers of School Three, — raise your voic - es and

443 **molto accel.** **445** very fast (♩=100)

S. *f* sing: You and me, my loy-al bro-ther, me with ham-mer, you with sic - kle...

**449** recitative - same tempo (♩=100)  
*mf*

B. Par - don my in - ter - rup - tion, com - rade. There is an ur - gent

452 **453** *mf*

S. We're in the mid-dle of sing-ing. Per-haps you might—

B. mat-ter we must dis-cuss.

*mf* *p*

Red.  $\wedge$

456 **459** (Pause.)

S. join us, In-ten - dant?— Gre-ta, you will lead the stu-dents

B. We must dis-cuss this first.

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

Red.  $\wedge$

460 **poco accel..** **like before** ( $\text{♩}=132$ ) *f* (spoken:) Go on!

S. in the rest? Mer-ry, hap-py, mer-ry, hap-py. Ev'-ry-one is free.\_\_\_\_\_

M. Mer-ry, hap-py, mer-ry, hap-py. Ev'-ry-one is free.\_\_\_\_\_ The

**GRETA:** (off stage) *f*

**poco accel..** **like before** ( $\text{♩}=132$ ) *mf* *f*

*rit.*

**465** (The students' voices rise up behind them and are shut out by the implied door closing behind the Teacher)

S. *f*  
What is it? Has some-thing hap - pened? —

M. *molto*  
ho - li - day is com - ing: It's May Day! May Day!

*mf* *p* *mp*

469 **previous tempo** (♩=100)

**471**

S. *mf*  
I am not pa - nick - ing. —

B. *f*  
There is no need to pa - nic.

**previous tempo** (♩=100)

*mf* *f* *mf*

*rall.*

472

S. *rall.*  
I'm mere - ly try - ing to pre - pare our chil - dren for the health run and May Day. —

*rall.*

475 **flowing** (♩=80) **476**

S. *mf* Has a stu-dent been in- jured?

B. *mf* It seems there's been a ter-ri-ble ac-ci - dent...

*mp*

479 **481**

S. The town?

B. In Cher - no - byl. The pow - er sta - tion. There's been a fi - re.

483 **485**

S. I heard a-bout a fi-re. But they said it was no-thing. A wall? -

B. It seems a wall has.col - lapsed.

487 *mf* **489**

S. Is a - ny - one hurt?

B. Per-haps an im-por-tant wall. It seems there are some go-ing to the

*p* *mp*

490

S. *mf* 3 The hos-pi-tal here? Why must they come here?

B. 3 hos-pi - tal. Yes.

493

S. What has hap - pened?

B. 3 3 3 3 3 It seems there are too ma-ny hurt to go to on ly one hos-pi - tal.

496

B. 498 We can't be sure, but we must be pre-pared. For the chil-dren, we must be pre-pared.

500

S. Pre-pared for what? *f*

B. Do not pa-nic. Un-der no cir-cum-stan-ces should we pa-nic.

503

S. *mf* My hus-band left this morn - ing for the plant... *f*

B. *p* Yes.

*p* *f*

Red.

505

S. *mf* Could he be hurt? *f* If there's been a nu - cle - ar *mf*

B. *mp* I'm sure he's fine.

*mf* *f* *sub. p*

Red.

508

509

S. *f* ac-ci - dent... Like in A - mer-i - ca... *f* (emphatically)

B. *f* This is not A-mer-i-ca. This is the So-vi-et U-nion.

*mp* *f*

Red.

511

B. *We know what we're do - ing. We know what we're do - ing.*

513

S. *The chil - dren are to go on a health run.*

B. *mf*

516

S. *Un- less...*

B. *mf* *Yes, yes, they will. Un- less... some-thing chan - ges.*

*rit.* *f* *p*

520 **a tempo** (♩=80) **poco accel.** **mp** **f** (♩=♩.)

S. And my hus - band? And my hus - band? And my...

B. (He breaks from her to express his unspoken thoughts.) **f** Her

**a tempo** (♩=80) **poco accel.** (♩=♩.)

*p*

*Red.*

**522** "Her Husband/Yuri" duet - driving (♩=100)

B. hus - band, her hus - band, ev' ry-one has a hus - band! Ev' ry-one gets to go home to their

*marcato* **f**

*sim.* *Red.*

**526**

525 B. hus - band or wife. What do they care a - bout the one who comes home to no one?

*sim.*

528 530

B. *mp*  
No-bo-dy e - ver loved him his en - tire\_ life. But he works for the school and the Young Pi - o -

*p*  
*non-Ped.*

532 *mf* 533 *mp* *mf*

B. neers. — And he toi - ls, makes de - ci - sions that o - thers fear to make. And he

*mf* *f* *p* *mp*  
*non Ped.*

536

B. *f*  
walks the crook - ed line\_ be - tween what can and can't be said. It's

*p*  
*mf*

538

B. ve - ry, ve - ry like - ly\_ that her hus - band\_ is dead.

*p*  
*Ped.*

540

*(She breaks out into her inner thoughts.)*

S. *mp*  
 Yu - ri\_ by the fire, Yu - ri\_ by the

*p*

*ped.*

544

S. <sup>543</sup>  
 bro - ken wall, Yu - ri\_ fire - fight - ing, in the

548

S. <sup>547</sup>  
 mid - dle of the night, Say - ing no - thing of a dan - ger\_ that could tear in - to the way we live our lives. *mf*

550 *f* When they say, "don't pa- nic," that means we should pa- nic. 552 *mp* And the men with all the an - swers ne-ver

553 *mf* tell you a - ny - thing you need to know... 554 *f* Just e - nough to make you know

555 *mf* there are ques - tions\_\_\_ to be asked.

Red.

557

*mp* *f*

S. *2*  
But if you ask them, if you pa-nic, if you say you real - ly fear.

B.

*p* *f* *8va* Her

560

S. Yu - ri by the fire, Yu - ri by the bro - ken wall,

B. hus - band, her hus - band, ev' - ry - one has a hus - band!

*Red.*

562

S. Yu - ri fire fight - ing in the mid - dle of the night,

B. Ev' - ry - one gets to go home to their hus - band or wife. It's

564

S. Yu - ri, \_\_\_ Yu - ri, \_\_\_

B. ve - ry, ve - ry like - ly \_\_\_ that her hus - band \_\_\_ is dead. It's

*g<sup>rit</sup>*

566

S. Yu - ri, \_\_\_ Yu - ri \_\_\_

B. ve - ry, ve - ry like - ly \_\_\_ that her hus - band

*ff*

568

S. *ff*  
Some - thing bad is hap - pen - ing but we will all de - ny it. We're not

B. *ff*  
Some - thing bad is hap - pen - ing but we will all de - ny it. We're not

Ped. ——— ^ — ^ — ^ — ^ — ^ — ^ — ^ — ^

570

S. stu - pid, we just hide our heads for as long as we can stand —

B. stu - pid, we just hide our heads for as long as we can stand —

— ^ — ^ — ^

572

S. in the sand while the world goes 'round, col - lap - sing all a - round us. No, we

B. in the sand while the world goes 'round, col - lap - sing all a - round us. No, we

— ^ — ^ — ^ — ^ — ^ — ^ — ^ — ^

574

S. must - n't jump to con - clu - sions, no - thing is at hand.

B. must - n't jump to con - clu - sions, no - thing is at hand.

576

S. *mf* What does pa - nic e - ven mean? *ff* But to lose con-trol

B. *mf* Do not pa - nic, do not pa - nic, do not pa - nic, do not pa - nic! *ff* We are in con -

580

S. <sup>579</sup> But to lose con-trol But to lose con - - trol

B. trol We are in con - trol We are in con - trol

**583** *ff*

S. That's all we have to keep us sane. That's all we have to

B. That's all we have to keep us sane. That's all we have to

*8va* *ff* *molto*

**585** *pp* (both return to the conversation.)

S. keep us sane. That's all we have to keep us...

B. keep us sane. That's all we have to keep us...

*8* *15ma* *8va* *15ma*

**587**

**INTENDANT:** (*spoken*) Please. **TEACHER:** **INTENDANT:** **TEACHER:**  
 Go back to class and sing about tractors. (*spoken*) Intendant? Yes, comrade? What is happening to the people that sends them to the hospital?

*15ma* *p* *mf* *pp* *molto* *p*

591 *(singing freely, out of time)*  
**fff**  
 B. *(blowing up)*  
 I DO NOT KNOW ANYTHING MORE THAN WHAT THEY TOLD ME AND THEY TOLD ME NOT TO PANIC!!!  
 ff

*(Silence. A door creaks open.)*  
 592  
 B. G.P.  
 G.P.  
 nail on low strings  
 gliss.  
 f  
 Ped.

593 **recitative - slow like the opening** (♩.=80)  
 S. *mp*  
 No, I- van, re - turn to the class-room. Ev' ry-thing's fine.  
 p mp

599 **slower** (♩.=68)  
*(Teacher looks at Intendant.)* *(She looks at him skeptically and exits.)*  
 597  
 S. *p*  
 We will sing more songs. If you hear a-ny- thing...  
 B. *p*  
 I will tell you...  
 l.v. *attaca*

**INTERLUDE 2 "Patriotic Songs"**

**March tempo (♩=120)**

*\*TAPE CUE III*

602

**607**

S. *f*  
May Day! May Day!

M. *f*  
May Day! May Day!

B. *f*  
May Day! May Day!

**612**

S. *f*  
Our col-lective can!

M. *f*  
Our col-lective can!

B. *f*  
Our col-lective can!

*actors clapping/stomping*

615

Musical score for measures 615-617. The top staff is a vocal line with notes and rests. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The piano part features a rhythmic accompaniment with chords and moving lines.

621

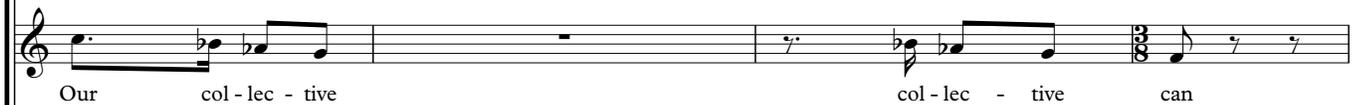
Musical score for measures 618-621. It includes vocal staves for Soprano (S.), Mezzo (M.), and Bass (B.), and piano accompaniment. The vocal parts enter at measure 621 with the lyrics "May Day! May Day!". The piano part continues with a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *mf* and *f*.

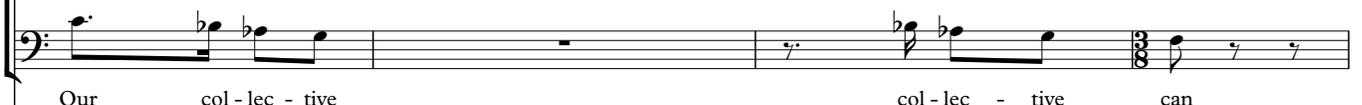
622

Musical score for measures 622-625. This section is primarily piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. Dynamics include *mf* and *p*.

628

S.  Our col - lec - tive col - lec - tive can

M.  Our col - lec - tive col - lec - tive can

B.  Our col - lec - tive col - lec - tive can



632



637

S.  May Day! May Day!

M.  May Day! May Day!

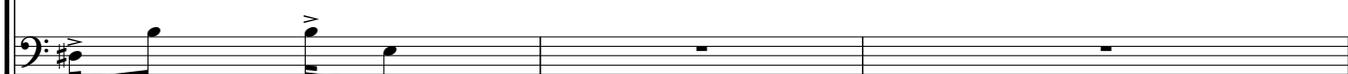
B.  May Day! May Day!

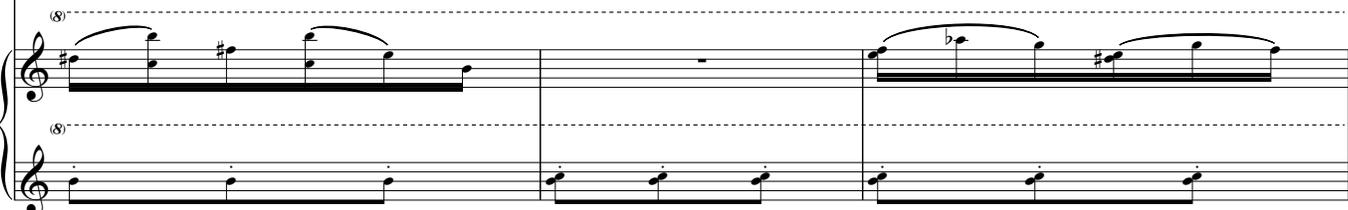


**641**

S.   
May Day! May Day!

M.   
May Day! May Day!

B.   
May Day! May Day!



**644**

S.   
Our col - lec - tive May Day! Our col - lec - tive May Day! *ff*

M.   
Our col - lec - tive May Day! Our col - lec - tive May Day! *ff*

B.   
Our col - lec - tive May Day! Our col - lec - tive May Day! *ff*



attacca