

$\text{♩} = 200$

The musical score consists of six staves, each with a key signature of two flats. The top five staves are vocal parts: Soprano (sng.), Alto (Ch S), Alto (Ch A), Tenor (Ch T), and Bass (Ch B). The bottom staff is the Piano (pno.). Measure numbers 1 through 12 are indicated above the staves. In measures 1 through 6, the piano staff features a continuous eighth-note pulse. In measures 7 through 12, the piano staff shows a rhythmic pattern of eighth-note pairs followed by sixteenth-note chords. The vocal parts remain mostly silent throughout the section.

A musical score for orchestra and piano in 2/4 time, key signature of two flats. The score consists of eight staves. The vocal parts (Soprano, Chorus S, Chorus A, Chorus T, Chorus B) sing in unison. The piano part provides harmonic support with sustained notes and chords. The lyrics are integrated into the vocal parts.

Measure 13: am the ve- ry mo- del of a mo- dern Marx- ist Len- in- ist I've in- for- ma- tion left- ist theo- ry.

Measure 14:

Measure 15:

Measure 16: Hox- ha- ist and Ti- to- ist I know the van- guard lea- der- ship, and

Measure 17:

Measure 18: know the fights his- to- ri- cal From

The piano part features a steady bass line and occasional harmonic chords.

sng.

19 Len-in- grad to Sta-lin- grad in or- der ca-te- go- ri- cal I'm ve- ry well ac- quain- ted too with

Ch S

Ch A

Ch T

Ch B

pno.

20

21

22 mat- ters e- co- no- mi- cal I un- der- stand the curves of both the sim- ple and e- ra- ti- cal A-

23

24

This musical score consists of two staves of music. The top staff begins at measure 19 and continues to measure 21. The bottom staff begins at measure 22 and continues to measure 24. The vocal parts (Soprano, Chorus S, Chorus A, Chorus T, Chorus B) sing in four-part harmony. The piano part provides harmonic support. The lyrics are written below the vocal parts.

sing. 25 bout the rate of profit I am teen- 26 ing with a lot of news... 27 - With ma- 28 ny cheer- ful facts a- bout the
 Ch S
 Ch A
 Ch T
 Ch B
 piano.
 29 Eu- 30 ro- 31 pe- an ta- riff feuds! With many cheer- ful facts a- bout the Eu- ro- pe- an ta- riff feuds! With many cheer- ful facts a- bout the Eu- ro- pe- an ta- riff feuds! With many cheer- ful facts a- bout the Eu- ro- pe- an ta- riff feuds! With
 piano.

sing.
 Ch S
 ma-ny cheer-ful facts a- bout the Eu- ro- pe- an ta- riff feuds! With ma-ny cheer-ful facts a- bout the
 Ch A
 ma-ny cheer-ful facts a- bout the Eu- ro- pe- an ta- riff feuds! With ma-ny cheer-ful facts a- bout the
 Ch T
 ma-ny cheer-ful facts a- bout the Eu- ro- pe- an ta- riff feuds! With ma-ny cheer-ful facts a- bout the
 Ch B
 ma-ny cheer-ful facts a- bout the Eu- ro- pe- an ta- riff feuds! With ma-ny cheer-ful facts a- bout the
 pno.
 I'm
 Eu- ro- pe- an pe- an ta- riff feuds!
 Eu- ro- pe- an pe- an ta- riff feuds!
 Eu- ro- pe- an pe- an ta- riff feuds!

32 33 34

35 36 37

5/27

sng.

38

ve- ry good at Keynes-i-an and class-i-cal a-na-ly-sis the cause of Le-nin's death of which was

Ch S

Ch A

Ch T

Ch B

pno.

40

41 more than just para- ly-sis So

42 in those mat- ters left- ist, both from Hox- ha- ist to Ti- to- ist I

43

sing.
 44 am the ver- ry mo- del of a mo- dern Marx- ist Len- in- ist.
 Ch S -
 Ch A -
 Ch T -
 Ch B -
 pno.
 45 So in those mat- ters left- ist, both from
 So in those mat- ters left- ist, both from
 So in those mat- ters left- ist, both from
 So in those mat- ters left- ist, both from
 46 -
 Hox- ha- ist to Ti- to- ist He is the ver- ry mo- del of a mo- dern Marx- ist Len- in- ist!
 Hox- ha- ist to Ti- to- ist He is the ver- ry mo- del of a mo- dern Marx- ist Len- in- ist!
 Hox- ha- ist to Ti- to- ist He is the ver- ry mo- del of a mo- dern Marx- ist Len- in- ist!
 Hox- ha- ist to Ti- to- ist He is the ver- ry mo- del of a mo- dern Marx- ist Len- in- ist!
 Hox- ha- ist to Ti- to- ist He is the ver- ry mo- del of a mo- dern Marx- ist Len- in- ist!

50 51 52
 sing. - - - I know u- to- pic so- cia- lists from
 Ch S - - - -
 Ch A - - - -
 Ch T - - - -
 Ch B - - - -
 piano - - - -
 Spar- ta- cus to O- wen- ites I can de- bunk the fas- cist fucks who call them- selves the stras- ser- ites and

sing. 56 sing and quote in Ba- ri- tone the lines from the Ok- to- ber- lied then de- bunk the Ho- lo- do- mor as pro- pa- gan- dic ge- no- cide.
 Ch S -
 Ch A -
 Ch T -
 Ch B -
 piano -
 60 I can quote un- doubt- ed Marx from Fer- di- nand Lass- alle and Kaut- sky- ites and
 Ch B -
 Ch T -
 Ch A -
 piano -

sing. 63
 Ch S 64
 Ch A 65
 Ch T 5
 Ch B year
 piano plans and ku-lak deaths I'm

split a-part a lib'-ral like a bunch of British Trot-sky-ites With
 - - - - -

great at keep-ing track of score... And de-bun-king the ar-gu-ments of
 - - - - -

sing.
 Ch S
 Ch A
 Ch T
 Ch B
 piano.

69 70 71

Or- well's Nine- Teen Eight- y Four!
 And de- bun- king the ar- gu- ments of Or- well's Nine- teen Eight- y Four! And
 And de- bun- king the ar- gu- ments of Or- well's Nine- teen Eight- y Four! And
 And de- bun- king the ar- gu- ments of Or- well's Nine- teen Eight- y Four! And
 And de- bun- king the ar- gu- ments of Or- well's Nine- teen Eight- y Four! And

72 73 74

de- bun- king the ar- gu- ments of Or- well's Nine- teen Eight- y Four! And de- bun- king the ar- gu- ments of
 de- bun- king the ar- gu- ments of Or- well's Nine- teen Eight- y Four! And de- bun- king the ar- gu- ments of
 de- bun- king the ar- gu- ments of Or- well's Nine- teen Eight- y Four! And de- bun- king the ar- gu- ments of
 de- bun- king the ar- gu- ments of Or- well's Nine- teen Eight- y Four! And de- bun- king the ar- gu- ments of

sing.
 Ch S
 Ch A
 Ch T
 Ch B
 piano.

75 -
 76 -
 77 -
 78 Then I can tell you pro-du-ces from
 Orwell's Nine- teen Nine- teen Eight- y Four!

Orwell's Nine- teen Nine- teen Eight- y Four!

Orwell's Nine- teen Nine- teen Eight- y Four!

79 Khrush- chevs lands that sowed the corn and
 80 eve- ry sin- gle me- dal placed on
 81 Gen' ral Zhu- kov's u- ni- form As

sing.
 in those mat- ters left- ist, both from Hox- ha- ist to Ti- to- ist I am the ve- ry mo- del of a
 Ch S
 Ch A
 Ch T
 Ch B
 piano

82 83 84

mo- dem Marx- ist Len- in- ist.
 As in those mat- ters left- ist, both from Hox- ha- ist to Ti- to- ist He
 As in those mat- ters left- ist, both from Hox- ha- ist to Ti- to- ist He
 As in those mat- ters left- ist, both from Hox- ha- ist to Ti- to- ist He
 As in those mat- ters left- ist, both from Hox- ha- ist to Ti- to- ist He
 piano

85 86 87

$\text{♩} = 100$

Sing this verse loosely, like the slow verse in the movie

sng.

88

Ch S

is the ve- ry mo- del of a mo- dern Marx- ist- Len- in- ist!

89

Ch A

is the ve- ry mo- del of a mo- dern Marx- ist- Len- in- ist!

Ch T

is the ve- ry mo- del of a mo- dern Marx- ist- Len- in- ist!

Ch B

is the ve- ry mo- del of a mo- dern Marx- ist- Len- in- ist!

pno.

90

In

91

fact, when I know what is meant by li- on's share and O- ver- ton, When I can tell the cri- tiques from the

92

93

sing.
 An- ar- chists are o- ver- done, When such af- fairs as sur- veys and sur- pri- ses I'm more we- ary at And
 Ch S
 Ch A
 Ch T
 Ch B
 piano

94 95 96

when I know pre- cise- ly what de- fines the pro- le- tar- i- at, When I have been ac- quain- ted to the
 Ch S
 Ch A
 Ch T
 Ch B
 piano

97 98 99

sng.

shifts in mo- dern po- li- tics And When I wor- ship Sta- lin like a mar- tyr on a cru- ci- fix In

Ch S

Ch A

Ch T

Ch B

pno.

$\text{♩} = 200$

Back to normal speed

short, when I've a smat- ter- ing of e- lec- to- ral stra- te- gy... You'll say my left- ist ten- den- cy has

Ch S

Ch A

Ch T

Ch B

pno.

sing.
 107
 more life than a bat- te- ry!
 Ch S
 -
 You'll say my left- ist ten- den- cy has more life than a bat- te- ry! You'll
 Ch A
 -
 You'll say my left- ist ten- den- cy has more life than a bat- te- ry! You'll
 Ch T
 -
 You'll say my left- ist ten- den- cy has more life than a bat- te- ry! You'll
 Ch B
 -
 You'll say my left- ist ten- den- cy has more life than a bat- te- ry! You'll
 piano.
 110
 -
 111
 say my left- ist ten- den- cy has more life than a bat- te- ry! You'll say my left- ist ten- den- cy has
 say my left- ist ten- den- cy has more life than a bat- te- ry! You'll say my left- ist ten- den- cy has
 say my left- ist ten- den- cy has more life than a bat- te- ry! You'll say my left- ist ten- den- cy has
 say my left- ist ten- den- cy has more life than a bat- te- ry! You'll say my left- ist ten- den- cy has
 piano.

sing.
 Ch S
 Ch A
 Ch T
 Ch B
 piano.

113 -
 114 -
 115 Al-

more life than a bat-te-bat-te-ry!
 more life than a bat-te-bat-te-ry!
 more life than a bat-te-bat-te-ry!

116 though all the Sov-iets are dead we
 117 en-ter a new cen-tu-ry I'd
 118 still sup-port some Ar-gen-tine third-

sing. 119 world- ist red ad- ven- tu- ry For 120 in those mat- ters left- ist, both from 121 Hox- ha- ist to Ti- to- ist I
 Ch S
 Ch A
 Ch T
 Ch B
 pno.
 122 am the ve- ry mo- del of a 123 mo- dern Marx- ist- Len- in- ist. 124 For in those mat- ters left- ist, both from
 For in those mat- ters left- ist, both from
 For in those mat- ters left- ist, both from
 For in those mat- ters left- ist, both from
 pno.

sing.
 Ch S
 Ch A
 Ch T
 Ch B
 piano.

125 Hox-ha-ist to Ti-to-ist He is the ve-ry mo-del of a mo-dern Marx-ist-Len-in-ist!
 126 Hox-ha-ist to Ti-to-ist He is the ve-ry mo-del of a mo-dern Marx-ist-Len-in-ist!
 127 Hox-ha-ist to Ti-to-ist He is the ve-ry mo-del of a mo-dern Marx-ist-Len-in-ist!

128 I've know-ledge in all a-re-as both
 129
 130

sing.
 131
 cul- ture and ma- te- ri- al From the- o- ry foun- dat- ion- al to ut- ter- ly e- the- re- al I
 Ch S
 Ch A
 Ch T
 Ch B
 pno.
 134
 know the dates of all the coups both won- der- ful and sin- is- ter I e- ven know what short a time The-
 Ch S
 Ch A
 Ch T
 Ch B
 pno.

sing.
 Ch S
 Ch A
 Ch T
 Ch B
 pno.

137 re-sa was prime min- is- ter I've me- mo- rized all prin- cip- les that
 138
 139

140 link to the po- li- ti- cal I've read La- can to De- leuze, and I know the a- na- ly- ti- cal I've
 141
 142

sing.
 143
 know- ledge as gra- tu- i- tous as how a pic- ket song is played
 144
 How-
 Ch S
 Ch A
 Ch T
 Ch B
 piano
 145

146
 ev- er I am nev- er there when- ev- er la- bou- strikes are made
 147
 How- ev- er he is nev- er there when-
 148
 How- ev- er he is nev- er there when-
 How- ev- er he is nev- er there when-
 How- ev- er he is nev- er there when-

sing.
 Ch S
 ev- er la- bour strikes are made How-
 Ch A
 ev- er la- bour strikes are made How-
 Ch T
 ev- er la- bour strikes are made How-
 Ch B
 ev- er la- bour strikes are made How-
 piano

149 - 150 - 151 -
 152 - 153 - 154 -

ever he is never there when- ever la- bour la- bour strikes are made!
 ever he is never there when- ever la- bour la- bour strikes are made!
 ever he is never there when- ever la- bour la- bour strikes are made!

sing.
 Ch S
 Ch A
 Ch T
 Ch B
 pho.

155
 But one thing I don't understand is an-y-thing He-ge- li-an And
 156
 157
 158 when it's read in Zi- zeks voice, I need to take some as- pi- rin But
 159
 160 in those mat- ters left- ist, both from

sing.
 Ch S
 Ch A
 Ch T
 Ch B
 piano.

161 Hox- ha- ist to Ti- to- ist I am the ve- ry mo- del of a mo- dern Marx- ist Len- in- ist.
 162 - - - -
 163 - - - -
 But
 But
 But
 But

164 in those mat- ters left- ist, both from Hox- ha- ist to Ti- to- ist He is the ve- ry mo- del of a
 165 in those mat- ters left- ist, both from Hox- ha- ist to Ti- to- ist He is the ve- ry mo- del of a
 166 in those mat- ters left- ist, both from Hox- ha- ist to Ti- to- ist He is the ve- ry mo- del of a
 in those mat- ters left- ist, both from Hox- ha- ist to Ti- to- ist He is the ve- ry mo- del of a
 in those mat- ters left- ist, both from Hox- ha- ist to Ti- to- ist He is the ve- ry mo- del of a
 in those mat- ters left- ist, both from Hox- ha- ist to Ti- to- ist He is the ve- ry mo- del of a

sing.
 Ch S
 Ch A
 Ch T
 Ch B
 piano

167 168 169

mo- dern Marx- ist- Len- in- ist!
 mo- dern Marx- ist- Len- in- ist!
 mo- dern Marx- ist- Len- in- ist!

170 171 172 173 174