

The Long Resolution

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First system of musical notation. The vocal line consists of four measures of whole rests. The piano accompaniment begins with a forte (*f*) dynamic. The key signature is two flats (B-flat and E-flat) and the time signature is 4/4.

Second system of musical notation. The vocal line begins at measure 5 with the lyrics: "Come and join the Par - ty, boys, we'll put the world to right. We". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The key signature and time signature remain the same.

Third system of musical notation. The vocal line continues with the lyrics: "meet to plan the fu - ture eve - ry oth - er Wednes-day night. And". The piano accompaniment continues with the same *mf* dynamic. The key signature and time signature remain the same.

9

when we're all as - sem - bled, what a glor - ous, stir - ring sight: pass - ing a long res - o -

12

lu - tion. Hur - rah! Hur - rah! The cause is sure - ly won. Hur - rah! Hur - rah! It

16

was such jol - ly fun when eve - ry - bo - dy vot - ed and we

18

passed it three to none: pass - ing our own res - o - lu - tion.

34

cause is sure-ly won. Hur - rah! Hur-rah! It was such jol - ly fun when

37

eve - ry - bo - dy vot - ed and we passed it three to none:

39

pass - ing our own res - o - lu - tion.

44

In Bonn, we hear, they put our res - o - lu - tions in a frame. The

47

U. N. light their pipes with them; they're just the job, they claim. Be -

49

neath the Arc de Tri-omphe, there's an ev - er - last - ing flame, burn - ing up old res - o -

52

lu - tions! Hur - rah! Hur-rah! The cause is sure-ly won. Hur - rah! Hur-rah! It

56

was such jol - ly fun when eve - ry - bo - dy vot - ed and we

58

passed it three to none: pass - ing our own res - o - lu - tion.

f

62

Some com - rades greet our mo - tions with un -

mf

66

kind re - marks and mirth and say they get us no - where: they're more

68

trou - ble than they're worth. But if we put them end to end, they'd

70

gir - dle round the earth: oh, what a long res - o - lu - tion! Hur - rah! Hur-rah! The

74

cause is sure-ly won. Hur - rah! Hur-rah! It was such jol - ly fun when

77

eve - ry - bo - dy vot - ed and we passed it three to none:

79

pass - ing our own res - o - lu - tion.

84

Some - times we used to send a mo - tion to the N. E. C, but

mf

87

eve - ry - one that we sent was ex - pelled im - me - diate - ly. That's

89

why our num - bers dwin - dled un - til now we're on - ly three, still pass - ing long res - o -

92

lu - tions. Hur - rah! Hur - rah! The cause is sure - ly won. Hur - rah! Hur - rah! It

96

was such jol - ly fun when eve - ry - bo - dy vot - ed and we

98

passed it three to none: pass - ing our own res - o - lu - tion.

102

We sent a mo-tion to the Mayor. He

106

could-n't quite de-cide if it was a sum-mons or to say his aunt had died. He

109

changed it at the groc-er's for a gi - ant box of Tide, our love - ly, long res - o -

112

lu - tion. Hur - rah! Hur-rah! The cause is sure-ly won. Hur - rah! Hur-rah! It

116

was such jol - ly fun when eve - ry - bo - dy vot - ed and we

118

passed it three to none: pass - ing our own res - o - lu - tion.

122

But soon it will be fine, we know: our

mf

126

pro - gram's all laid out. We've read the works of Len - in, and of

128

Marx we have no doubt. We on - ly need some work-ers, now, to help us sort-ing out

131

thou - sands of long res - o - lu - tions. Hur - rah! Hur-rah! The

134

cause is sure-ly won. Hur - rah! Hur-rah! It was such jol - ly fun when

137

eve - ry - bo - dy vot - ed and we passed it three to none:

139

pass - ing our own res - o - lu - tion.

144

"Why don't the work - ers seem to like the

146



fu - ture that we've planned?" You nev - er were a Marx - ist or you'd

148



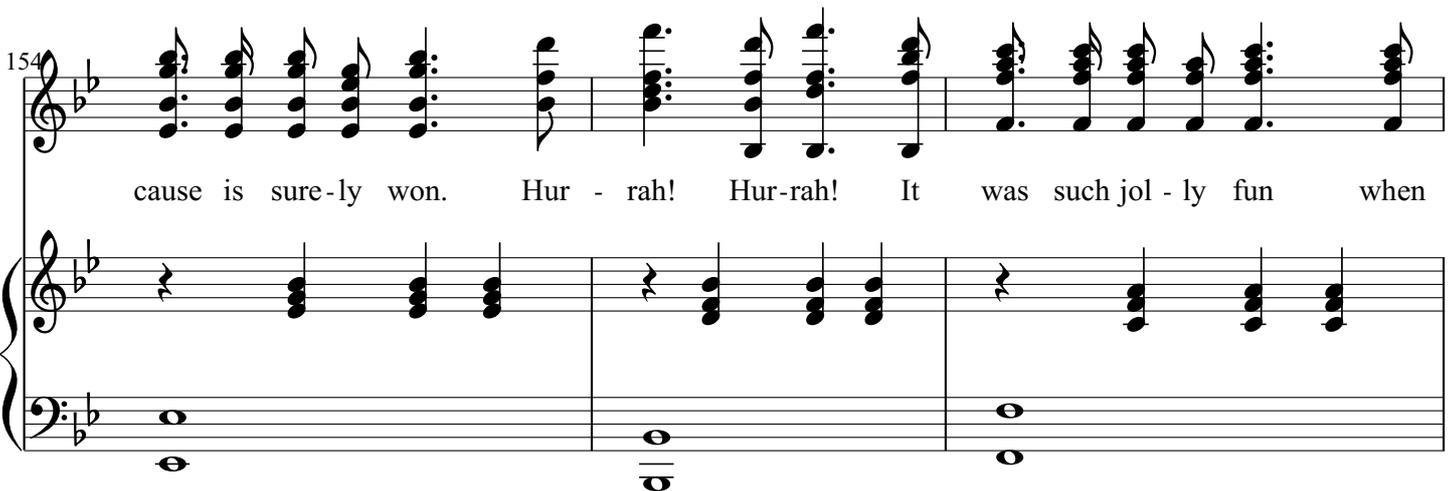
sure-ly un-der-stand. It's all the fault of Gait-skell and his pe - tit - bour-geois band,

151



pass - ing the wrong res - o - lu - tions! Hur - rah! Hur-rah! The

154



cause is sure-ly won. Hur - rah! Hur-rah! It was such jol - ly fun when

157

eve - ry - bo - dy vot - ed and we passed it three to none:

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It features a series of eighth notes in the first half and quarter notes in the second half. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It provides harmonic support with chords and single notes.

The piano accompaniment for the first system is written in a grand staff. The right hand (treble clef) plays chords with a rhythmic pattern of eighth notes. The left hand (bass clef) plays single notes, primarily on the bass line.

159

pass - ing our own res - o - lu - tion.

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a double bar line and then continues with eighth notes and quarter notes. The piano accompaniment continues with similar harmonic support.

The piano accompaniment for the second system continues in the grand staff. It features chords and single notes, ending with a double bar line and a final chord in the right hand.