

# Dinos Constantinides

## Rosanna

*One-Act Opera*

LRC 241a

PIANO VERSION



magni

**Magni Publications**

DINOS CONSTANTINIDES

ROSANNA

ONE-ACT OPERA

LIBRETTO BY DAVID MADDEN

LRC 241

SYNOPSIS OF ROSANNA

The story takes place in a barren village on the northern coast of Chile in the 1930s. It involves the lives of two friends, Rosanna and Angelina. As children, both lived in poverty, Rosanna protecting and watching after her frailer friend. A young man in the village wooed Rosanna and then left forever when he knew she was pregnant. The child died and his mother endured condemnation and ostracizing from the entire town. Angelina was lucky that the Baron, who was very rich, married her and took her out of squalor into wealthy splendor. Always sickly, Angelina bore a son and brought Rosanna to her house to care for him. Resenting her husband's love for their son and his inattention to her, Angelina eventually abandoned the boy to Rosanna's ministrations, until his sudden death from an infection. This introduction is related by the priest of the village in the prologue. The action then continues with the burial of Angelina's son. The people of the village gossip that Angelina is a heartless woman who has taken advantage of her warm and sympathetic friend, Rosanna. Realizing at last that the villagers no longer despise her but instead blame her friend, Rosanna sees that she has been taken advantage of by everyone whom she has loved and all she has received in return is pity. Rebelling, she leaves the village to seek a better life.

The music of Dinos Constantinides has been performed throughout the world. He is the recipient of many grants, commissions and awards, including first prizes in the 1981 Brooklyn College International Chamber Competition, the 1985 First Midwest Chamber Opera Conference, and the 1997 Delius Composition Contest Grand Prize. He also received the 1985 American New Music Consortium Distinguished Service Award, the 1989 Glen Award of l'Ensemble of New York, several Meet the Composer grants and numerous ASCAP Standard Awards. In 1994 he was honored with a Distinguished Teacher White House Commission on Presidential Scholars.

Additional scores available from Dinos Constantinides 947 Daventry Drive • Baton Rouge, LA 70808 • (504) 766-3487

## ROSANNA

One-act opera by Dinos Constantinides  
Libretto by David Madden

### Characters

- Young Priest, about 30, afraid of his responsibilities – Baritone
- Rosanna, about 35, always a woman of boundless love – Mezzo-soprano (dramatic)
- Baroness Angelina, about 33, raised in poverty, sickly-surly-soprano
- Moro, about 40, a huge man, slightly retarded - (speaking character)
- Village Harlot, about 35, feels pity for Rosanna, hatred for Angelina - (speaking character)
- Gossip – an old woman – (speaking character)
- Two church women - (speaking character)
- ALL – crowd (speaking chorus)

Time: 1930's

Place: A barren village on the northern coast of Chile.

### Staging:

Ramps encircle the bed.

A large round bed (if possible).

Lighting: area spots. Following light.

Gestures maybe introduced when Harlot strikes Rosanna – through the ALL-crowd Chorus (20 seconds).

BATON ROUGE – LOUISIANA – USA  
AUGUST 2008.

# Rosanna

Libretto: David Madden

One-Act Opera

LRC 241

Dinos Constantinides

(b. 1929)

PRIEST

Slow  $\bullet = 60$  PROLOGUE

Musical score for the first system of the Prologue, measures 1-3. The score is in 5/4 time and features a bass line and a piano accompaniment. The tempo is marked "Slow" with a metronome marking of 60. The dynamics are marked "mp". The key signature is one flat. The score includes a treble clef, a bass clef, and a grand staff. The tempo and dynamics markings are repeated above the piano part.

4

Musical score for the second system of the Prologue, measures 4-6. The score continues from the first system. It features a bass line and a piano accompaniment. The tempo and dynamics remain "Slow" and "mp". The score includes a treble clef, a bass clef, and a grand staff. A sixteenth-note figure in the piano part is marked with a "6".

7

Musical score for the third system of the Prologue, measures 7-9. The score continues from the second system. It features a bass line and a piano accompaniment. The tempo and dynamics remain "Slow" and "mp". The score includes a treble clef, a bass clef, and a grand staff. A sixteenth-note figure in the piano part is marked with a "7".

10 (The priest appears in front of the curtain)

Musical score for measures 10-13. The score is in bass clef with a 5/4 time signature. Measure 10 starts with a 6/4 time signature change. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A sixteenth-note chordal texture is present in measure 13.

14 **PRIEST** *mf*

Musical score for measures 14-15. Measure 14 includes a vocal line for the Priest with the lyrics: "O Lord, I walk in awe of the mys - te - ry of life and death, \_\_\_\_\_". The piano accompaniment is marked *p* and features a sustained chordal texture. An 8va-7 dynamic marking is present above the piano part in measure 14. Measure 15 continues the piano accompaniment.

15

Musical score for measure 15. The vocal line for the Priest includes the lyrics: "But I am o - ver whelmed by the tra - gic lives who come to me —". The piano accompaniment consists of a single sustained chord in the right hand and a bass line in the left hand.

16 *(spoken)*

and do not come - for help. This child is with you, O Lord, in pa - ra dise.

16

17 *(spoken)*

Rossana who loved him most is so steeped in sorrow she does not appeal to me for help. But I know, I know. . .

17

18 **Rapido** ♩ = 126

**Slow** ♩ = 60

*mf*

**Rapido** ♩ = 126

**Slow** ♩ = 60

The child's mo-ther who ne-glect - ed him

*ff*

*p*

4

20

is so steeped in wine she does not know she needs my help and yours.

21 (*spoken*)

(*Off stage talking.*)

I hear the villagers talk ...

**Rapido** ♩ = 126

22

**Rapido** ♩ = 126

*ff*

23

Musical score for measures 23-24. The system includes a grand staff with a treble clef and a bass clef. Measure 23 features a treble clef staff with a triplet of eighth notes (G4, A4, B4) and a bass clef staff with a triplet of eighth notes (B3, C4, D4). Measure 24 features a treble clef staff with a triplet of eighth notes (C4, D4, E4) and a bass clef staff with a sixteenth-note triplet (F4, G4, A4) and a five-note chord (B4, C5, D5, E5, F5). The bass clef staff in measure 24 also contains a five-note chord (B4, C5, D5, E5, F5).

24

But they do not talk to the young priest from the big city.

Musical score for measures 24-25. The system includes a grand staff with a treble clef and a bass clef. Measure 24 features a treble clef staff with a triplet of eighth notes (G4, A4, B4) and a bass clef staff with a triplet of eighth notes (B3, C4, D4). Measure 25 features a treble clef staff with a sixteenth-note triplet (F4, G4, A4) and a five-note chord (B4, C5, D5, E5, F5). The bass clef staff in measure 25 also contains a five-note chord (B4, C5, D5, E5, F5). The dynamic marking *pp* is present in the treble clef staff of measure 24.

25

Musical score for measure 25. The system includes a grand staff with a treble clef and a bass clef. Measure 25 features a treble clef staff with a sixteenth-note triplet (F4, G4, A4) and a five-note chord (B4, C5, D5, E5, F5). The bass clef staff in measure 25 also contains a five-note chord (B4, C5, D5, E5, F5). The dynamic marking *ff* is present in the treble clef staff. The dynamic marking *fff* is present in the bass clef staff. The text "clusters" is written below the bass clef staff. The text "highest" is written above the treble clef staff, and "lowest" is written below the bass clef staff. A house icon is drawn above the treble clef staff, and a house icon is drawn below the bass clef staff.



6 **Slow** (*spoken*)

27 *mp*

As children, Rosanna and Angelina lived in the same poverty.

27

This system contains a vocal line and piano accompaniment. The vocal line is in a bass clef and contains the lyrics "As children, Rosanna and Angelina lived in the same poverty." The piano accompaniment consists of two staves, with the right hand in a treble clef and the left hand in a bass clef. Both staves have a whole note chord at measure 27.

28 **Interlude** ♩ = 60

28 **Interlude** ♩ = 60

*mp* *mf* *mp* rit.

This system features an interlude. The piano accompaniment is in a bass clef and consists of two staves. The right hand is in a treble clef and contains a melodic line with dynamics *mp*, *mf*, and *mp*, and a *rit.* marking. The left hand is in a bass clef and contains a bass line with chords and octaves. The tempo is marked ♩ = 60.

33 **Poco più mosso et ritmico**

33 **Poco più mosso et ritmico**

*mf*

This system features a section titled "Poco più mosso et ritmico". The piano accompaniment is in a bass clef and consists of two staves. The right hand is in a treble clef and contains a melodic line with eighth notes and chords, starting with a dynamic of *mf*. The left hand is in a bass clef and contains a bass line with chords and octaves.

36

39

*mf*

My pa-rish-io-ners

42

tell me \_\_\_ that An-ge-li-na spent her child-hood in her sick \_\_\_ bed. \_\_\_ Ros-an-na was sometimes more a mo-ther

45 *f* *mf*

to An - ge - li - na than a play - mate. One day, the

45 *mp*

47 *f* *mf* *f*

Ba - ron took An - ge - li - na out of a fev - er of squa - lor in - to a trance of splen - dor. —

47

50 *mf* *ff*

Mean - while a young man in the vil - lage — wooed Ro - sa - nna...

50 *f* *mf*

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also accents and hairpins. The lyrics are: 'to An - ge - li - na than a play - mate. One day, the Ba - ron took An - ge - li - na out of a fev - er of squa - lor in - to a trance of splen - dor. — Mean - while a young man in the vil - lage — wooed Ro - sa - nna...'. The piano part features several triplet markings.

53 *mf* *ff*

The vil-la-gers were glad un-til they dis-co-vered that she was with child.

53 *mp* *mf*

56 *mf* *f* *ff* (spoken) *mp*

Her mo-ther threw her in-to the street, and the vil-la-gers scorned her. That hight Rosanna's lover sneak aboard an American ship and never came back.

56

59 Slow *mf*

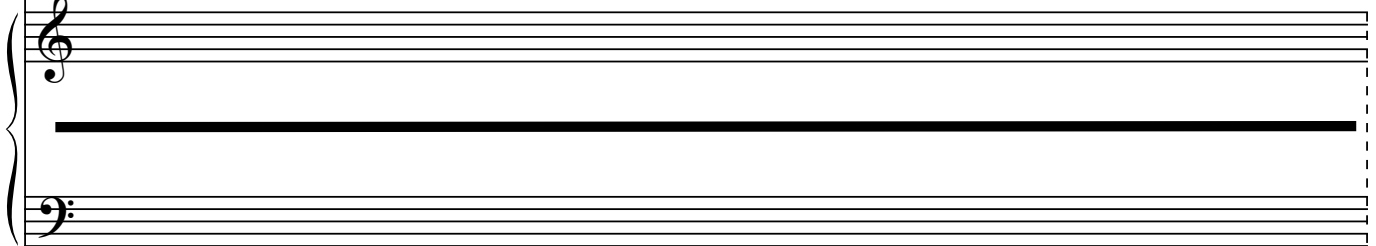
Ro-sa-nna's child was born dead, and

59 Slow *p*

61 *mf*

Years la - ter the same doc - tor de - li - vered An - ge - li - na's child,

61

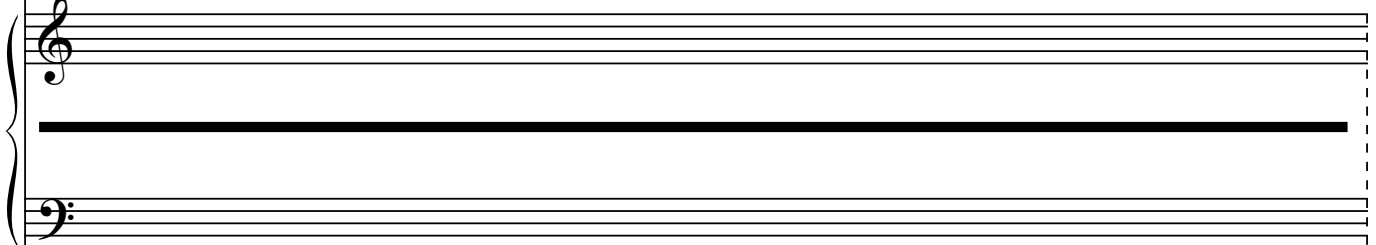


62



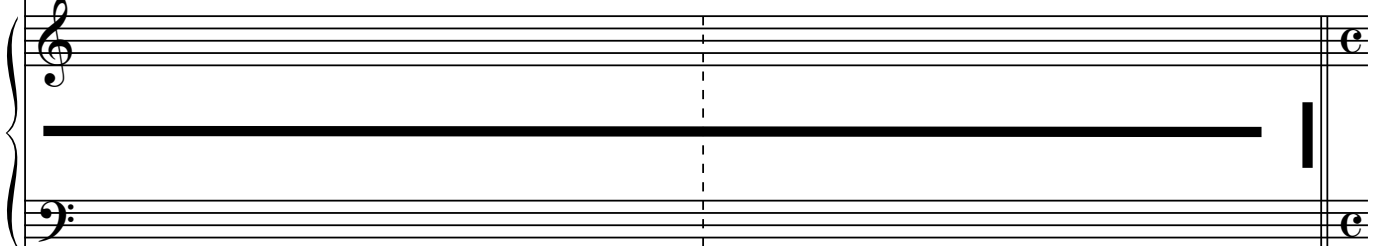
and she hired Ro - sa - nna to nurse it. The Ba - ron ne - glec - ted An - ge - li - na,

62

63 *f*

spend-ing all his time with the boy, his heir, ma - king An-ge-li-na's life full of \_\_\_ jea-lou-sy.

63



65 **Slow** ♩ = 60-63

69 *mf*

When the Ba - ron died last year, An - ge - li - na turned her back on the boy.

70

I see, al - most as clear - ly \_\_\_\_\_ as Ro - sa - nna must \_\_\_\_\_ see.

72 *mf*

That thorn on the rose bush An - ge - li - na let die,

72 *p* *ff* *p*

74 *mp*

Ro - sa - nna and I see the thorn in the child's fin - ger, the in - fec - tion, the fev - er, the long death.

74 *mp* *ff* *mp* *ossia*

(spoken)

75 *mp*

I walk in awe, O Lord, of the mystery of life and death. But I am overwhelmed by the tragic lives who come to me - and do not come to me - for help.

75

76 **Slow** *mf* *ossia* *p*

For - give me, O Lord, I must hide from them.

76 **Slow** *mp* *8vb*

80 **Interlude**  $\bullet = 80$  *mf*

83 *mp*



Musical score for measures 87-90. The system includes a grand staff with a bass clef on the left and a treble clef on the right. The bass line is mostly silent, indicated by a horizontal line. The treble line starts at measure 87 with a *cresc.* marking and contains a triplet of eighth notes. The bass line has a triplet of eighth notes in measure 87 and continues with a steady eighth-note pattern.

Musical score for measures 91-94. The system includes a grand staff with a bass clef on the left and a treble clef on the right. The bass line is mostly silent, indicated by a horizontal line. The treble line starts at measure 91 with a *f* marking and contains a triplet of eighth notes. The bass line has a steady eighth-note pattern.

Musical score for measures 95-98. The system includes a grand staff with a bass clef on the left and a treble clef on the right. The bass line is mostly silent, indicated by a horizontal line. The treble line starts at measure 95 with a triplet of eighth notes. The bass line has a steady eighth-note pattern.

99

Musical score for measures 99-102. The top staff is a grand staff with treble and bass clefs. The middle staff is a grand staff with treble and bass clefs. The bottom staff is a grand staff with treble and bass clefs. The music features triplets and a 'dim.' marking.

103

rit.

Musical score for measures 103-108. The top staff is a grand staff with treble and bass clefs. The middle staff is a grand staff with treble and bass clefs. The bottom staff is a grand staff with treble and bass clefs. The music features a triplet and a 'rit.' marking.

ROSANNA

109 **Slow** ♩ = 60 - 63

*mf*

Steeped in the stu - por — of sleep - less - ness, — my mind is no

109 **Slow** ♩ = 60 - 63

*p*

112

lon - ger \_\_\_\_\_ plagued with the end - less pro - ces - sion of me - - -

112

114 *ff*

**Rapido** ♩ = 126

*mp*

- mo - ries of \_\_\_\_\_ you. \_\_\_\_\_

114

**Rapido** ♩ = 126

cresc.

*ff*

116 **Slow** ♩ = 60 - 63

*mf*

I see \_\_\_\_\_ on - ly \_\_\_\_\_ the tear in your eye \_\_\_\_\_ when you came \_\_\_\_\_ to me

116 **Slow** ♩ = 60 - 63

*p*

120

with the fa - tal rose thorn \_\_\_\_\_ stick - ing stark as an a - ni - mal \_\_\_\_\_ out of your thumb. And now this

123

— ter - ri - fic heat \_\_\_\_\_ for - ces your mo - ther to bu - ry you. \_\_\_\_\_ Your mo - ther's rose bush -

127

- the stem, let it stick me, too. \_\_\_\_\_ Now she will be - gin to know the slow - ness \_\_\_\_\_ of time. \_\_\_\_\_

130 *f*

even though she is not cap-tive \_\_\_\_\_ on her great bed \_\_\_\_\_ in grief for you, in re-morse - no,

130

134 *ff* **Rapido** ♩ = 120

no-she is a drunk - en child who cares \_\_\_\_\_ for no-bo-dy. \_\_\_\_\_ **Rapido**

134 *f* ♩ = 120

137 **Slower** ♩ = 80

137 *cresc.* *ff* **Slower** ♩ = 80

139 *mf*

I will look at you a while\_\_ be - fore Mo - ro\_\_\_\_\_ ca-ries you out\_\_\_\_\_

139 *mp*

143

\_\_ of the en - chant - ment of this\_\_ room, out of this\_\_\_\_\_ world where time

143

146 *f*

nev - er\_\_\_\_\_ tres - passed, to make a for - mal\_\_ en - try in - to the mind of

146

*(She goes to  
Angelina's bedroom)*

149

God, where I \_\_\_\_\_ can - not \_\_\_ yet \_\_\_ fol - low. \_\_\_\_\_

149

**ANGELINA**

154 *f*

Go a - way, \_\_\_ you im - be - cile! \_\_\_ I \_\_\_ am too \_\_\_ tired for fu - ne - rals! \_\_\_ I

154 *mf*

158

want to \_\_\_ live! Bring \_\_\_\_\_ me wine! \_\_\_\_\_

158

ROSANNA

162 *mp*



Ba - ro-ness, Mo - ro the Mor-ti-cian's man is wait-ing... your child is to be \_\_\_

162 *p*

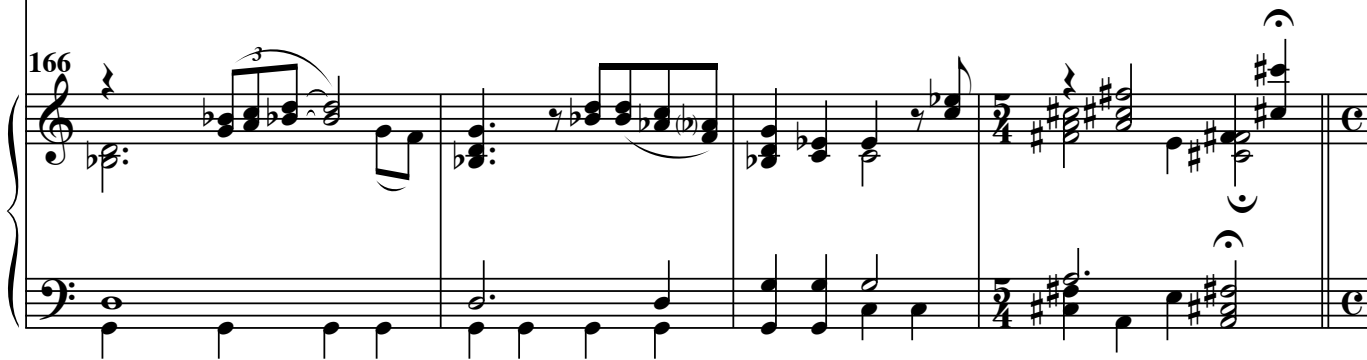


166 *p*

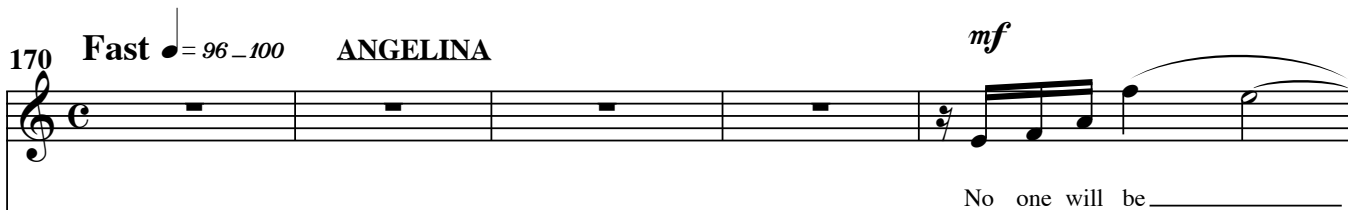


bu - ried... It is al - rea - dy past noon.

166



170 **Fast** ♩ = 96 - 100 **ANGELINA** *mf*



No one will be \_\_\_

170 **Fast** ♩ = 96 - 100 *p*





175 *f*

—buried to-day! — No one will be — bu-ried — ev-er a-gain in the dead place. —

175

178 *mf* *f* *mf*

Oh, — Ro-sa-nna, why must we go down in there, —

178 *mf* *mp*

180 *mp*

— in-side — the earth where — no one can reach —

180 *mf* *mp*

The image shows a page of a musical score for the song 'Rosanna'. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The first system (measures 175-176) features a vocal line with lyrics '—buried to-day! — No one will be — bu-ried — ev-er a-gain in the dead place. —' and a piano accompaniment with a triplet of eighth notes. The second system (measures 177-178) has lyrics 'Oh, — Ro-sa-nna, why must we go down in there, —' and includes dynamic markings of *mf* and *f*. The third system (measures 179-180) has lyrics '— in-side — the earth where — no one can reach —' and includes dynamic markings of *mp* and *mf*. The piano accompaniment in the third and fourth systems features complex arpeggiated patterns with five-fingered chords (marked with '5').

182 *p*

us?

184 *mf*

Do you re-mem-ber, \_\_\_\_\_ Ro-sa-nna, how ma-ny, \_\_\_\_\_ ma-ny times they took \_\_\_\_\_ that same

186 *f* *mf*

cof-fin \_\_\_\_\_ out of the cel-lar \_\_\_\_\_ for me? \_\_\_\_\_ but, I \_\_\_\_\_ am still \_\_\_\_\_ a -

188 *f*

live... Get out! Get out!

190 *ff* *f* *ff*

Out! No - thing will die if you don't let it. I

192 *f* *ff* *f* *p*

didn't I didn't.

194 *f*

Let him go down \_\_\_\_\_ for \_\_\_ the boy and me! Let \_\_\_\_\_ the lit - tle

196 *mf* *f* *mf*

weak - ling lie, Lock \_\_\_ him up, \_\_\_\_\_ Don't let him out! \_\_\_\_\_

198 *p*

No - thing must die! \_\_\_\_\_

## ROSANNA

200 *mf* *f*

He de-serves some-thing fit for a Prince, An-ge-li-na. You must

202 *mf*

get up and go out with the boy. It's your Christian

204

du - ty. The vil-la-ger's ex-pect it.

ANGELINA

206 *f* *mf*

Oh! You — and what the vil-la-gers think! You i-diot! Have you for-got - ten what they did to

208 *mp* *mf* *mp*

you? I took you in when they re - jec-ted you. — Did you ev - er

210 *mf* *f* *mp*

care what I think? No, it's al - - - ways them.

28 **Slow** ♩ = 60-63

212 **ROSANNA** *ff*

Some - one \_\_\_\_\_ must go!

♩ = 96-100

214 **ANGELINA**

Then you go! You! You! You go! Be me! Take my black dress that be -

♩ = 96-100

217

longed to my mo - ther, My veil, my

217

219 *cresc.* *f*

shoes. Be me for a walk in the sun...

222 (*spoken*)

— All these years you've labored in the shadow of my prosperity, eking nourishment out of your childish little dreams of your lover coming back and of the villagers forgiving you.

223 *f cresc.* *ff*

No he is dead, for you, as all gods must die, and no dream in the world is power-ful e -



227 *mf*

nough \_\_\_\_\_ to bring him back. I offer you this re-venge on them, this beau-ti-ful farce.

( Angelina opens a locked trunk and gathers into her arms  
an old black dress and a veil.)

231 *mf* (spoken)

Get that look off your face! I command you to go!

232 Interlude ♩ = 60

232 Interlude ♩ = 60

*p*

236

236

240

240

*mp*

ANGELINA

Moderato ♩ = 72

244

I beg of you. Be me and go see Him put un - der,

Moderato ♩ = 72

244

*p* legato

247

Sa - tis - fy them. Your eyes are full of ha - tred,

250

You wan - ted to go with him,

252

You won't let him go a - lone

254 *mf* *p*

— with on - ly Mo - - - - ro there.

256 *mp* *f*

Think — of it! How you — loved that child —

258 *mp*

— Al - most as much my hus - band loved — him, who — will

260 *pp*

Find him now and ca - ress — him in the grave. And —

262 *p*

e - - - ven there — shall he ig - nore me —

262 *f*

266

266

ROSANNA

268 *ff*

I loved the child e - ven

268 *ff*

271

more than the Ba - ron did, more than you

271

273 *mp rit.*

loved the Ba - ron

273 *mp rit.*

273 *rit.*

36 ANGELINA

275 *mf*  $\text{♩} = 72$

They will look u - pon you with tear-ful eyes and shake their heads.

279 *mf*

They will have sym-pa-thy for you in your grief. I froze with the ter-ror on-ly a

282

lit-tle girl can feel, not of the dis-ease in my bo-dy, but of the o - dor

285 *mf* *mp*

— of decay they car - - - - ried. Their eyes would have been full of tears

288 *mf* *f*

for my mo-ther had I died \_\_\_\_\_ when they, so sure e - ve - ry time, came chant - ing and \_\_\_\_\_

290 rit.

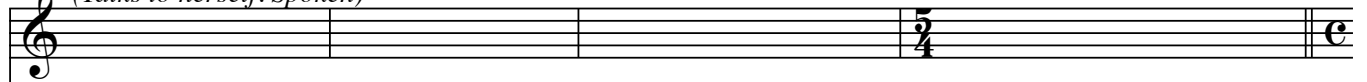
pray - ing to ho - ver o - ver my bed.



38

Slow  $\bullet = 60 - 63$ 

ROSANNA

*(Talks to herself. Spoken)*

This is a new revenge upon the villagers she always hated, this mockery of the dead.

294 Slow  $\bullet = 60 - 63$

ANGELINA

298  $\bullet = 72$  *f* *ff* *mf* *f*

Go now Ro - san-na. End it. Leave me a - lone \_\_\_\_\_ to mourn the loss \_\_\_\_\_ of my

298  $\bullet = 72$  *mf*

303 *mf*

own loved \_ one. My hus-band has been dead for two years.

303 *mf* *mp*

307 *mf*

I en-vy you. You ne-ver let— peo-ple die,— do you? It's not the same for me.

310 *mf* *cresc.*

I mourn the dead, You mere-ly bu-ry the dead, for in you, they go on liv-ing

312 *f* *mf*

Be - cause that's the kind of love you live.— This boy, a com-plete stran-ger to me,

314 *f*

And your own lo-ver, who is pro-ba-bly in a ship at the bot-tom of the o-cean some-where.

316 *mf* accel. *f* **Fast** ♩ = 100

Bu-ry them both this time, Ro-san-na,

316 *mf* **Fast** ♩ = 100

318

and come back to me.

318

320 *f* *mf*

And we'll live to - ge - ther

322 *mp* *p*

the rest of our <sup>3</sup> days mourn to -

324

ge - ther, as it should be.

326 *f*

That's the on - ly way to

326 *mf*

328 *ff*

stay a - live.

328 *f*

331 **ANGELINA** *mp* cresc.

**ROSANNA** *mp* A - live

A - live A -

331 *p* cresc.

333

— A - live A - live A - live A - - -

live A - live A - live A - - -

333

*p*

Detailed description: This block contains the musical notation for measures 333 and 334. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics: "— A - live A - live A - live A - - -" and "live A - live A - live A - - -". The piano part consists of a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right hand plays a rhythmic pattern of eighth notes with accidentals, while the left hand plays a simpler bass line. A piano dynamic marking *p* is present at the start of the piano part.

335 *f*

live ——— A - - - - live A - live ———

live ——— A - live A - live ———

335

*f*

Detailed description: This block contains the musical notation for measures 335 and 336. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics: "live ——— A - - - - live A - live ———" and "live ——— A - live A - live ———". The piano part consists of a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right hand plays a rhythmic pattern of eighth notes with accidentals, while the left hand plays a simpler bass line. A forte dynamic marking *f* is present at the start of the piano part.

337 *mf* *cresc.*

*mf* *cresc.*

A - live

A - live

*mf* *cresc.*

339

A - live A - live A - live A - - -

live A - live A - live A - - -

339 *p* *mf* *cresc.*

341 *ff*

live \_\_\_\_\_ A - - - - live A - live \_\_\_\_\_

live \_\_\_\_\_ A - live A - live \_\_\_\_\_

341

Detailed description: This block contains the musical score for measures 341 to 343. It features two vocal staves and a piano accompaniment. The vocal parts are marked with a forte (*ff*) dynamic. The lyrics are 'live A - - - - live A - live'. The piano accompaniment consists of a rhythmic pattern of eighth notes in both hands, with some chords in the right hand. The piano part is also marked with a forte (*ff*) dynamic.

(Rosanna turns and walks out of the room. When she approaches the door of the child's room, Moro comes out, the coffin on his shoulders.)

343 **Con fuoco** ♩ = 116

**Con fuoco** ♩ = 116

343 *fff*

Detailed description: This block contains the musical score for measures 343 to 345. It features a piano accompaniment marked with a fortissimo (*fff*) dynamic and the tempo marking 'Con fuoco'. The tempo is indicated as ♩ = 116. The piano part consists of a rhythmic pattern of eighth notes in both hands, with some chords in the right hand. The piano part is marked with a fortissimo (*fff*) dynamic.



346

Musical score for Rosanna (to herself) starting at measure 346. The score includes a vocal line and a piano accompaniment. The piano part features complex chords and rhythmic patterns.

ROSANNA (to herself)

Free-Slow  
*mf*

349

Musical score for Rosanna (to herself) starting at measure 349. The vocal line is written in a simple, rhythmic pattern.

Al - ways the sight of Mo - ro dis - turbs me, an op - pre - sive sense of time.

Free-Slow

349

Piano accompaniment for Rosanna (to herself) starting at measure 349. The score includes a vocal line and a piano accompaniment. The piano part features complex chords and rhythmic patterns.

*p*

8va - - -

8vb - - -

MORO (spoken - points toward Angelina.)

350

Musical score for Moro (spoken) starting at measure 350. The score includes a vocal line and a piano accompaniment. The piano part is mostly empty.

So she - the woman does not come with us, uh?

350

Piano accompaniment for Moro (spoken) starting at measure 350. The score includes a vocal line and a piano accompaniment. The piano part is mostly empty.

*(Rosanna shakes her head. She follows ten paces or so behind. Moro carries the coffin. The Harlot stands in doorway, looks at Rosanna with contempt. She pushes herself away from the wall, and walks beside her, stumbles in her rage. Gossip an old woman, comes out into the street and watches them pass. Two more women from the church approach her from the rear. Mistaking Rosanna for Angelina the women make a procession. The women move very slowly in the procession, crowding in around Rosanna, elbowing, speaking to her viciously in a low drone of voices. Then someone's sharp knuckles dig in between her shoulder blades and she cries out.)*

351

Musical notation for measures 351-352. The vocal line is empty. The piano accompaniment consists of a single thick black bar across the grand staff.

**HARLOT** *(Pointing at Rosanna mistaking her to Angelina.)*

352

You are not fooling us, Angelina! You don't mourn that child. You filthy, heartless creature!

Musical notation for measures 352-353. The vocal line contains the lyrics. The piano accompaniment consists of a single thick black bar across the grand staff.

**1ST CHURCH WOMAN**

353



Impostor! You are no mother. It's your own servant who dressed, fed, and cared for the child all these years and who should walk along us today, Angelina!

353



*(The harlot shuffles alongside Rosanna.)*

**GOSSIP**

354



My mother is buried in there and so is yours, Angelina. You're unfit to enter those gates, with the evil that is your heart.

354

**2ND CHURCH WOMAN**

355



Go home! Angelina! Leave the child in peace. Let Rosanna come out and mourn, as it should be!

355



**ROSANNA** (*Stunned by the totally unexpected reaction to Angelina.*)

356

*mf**(To herself.)**p*

I knew they re - sen - ted An - ge - li - na for es - cap - ing their own po - ver - ty!

356

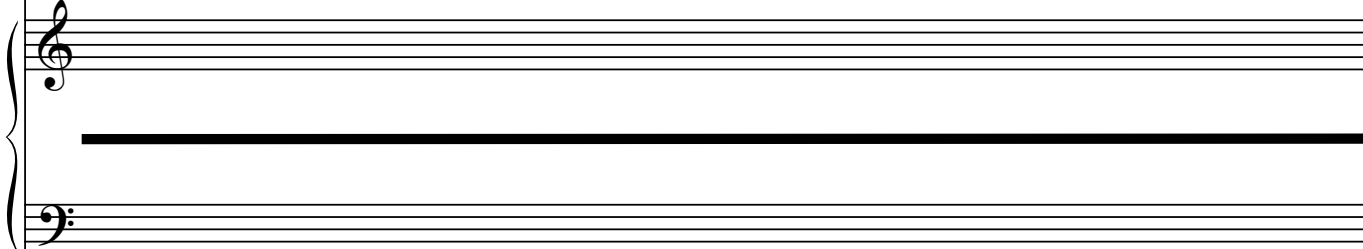


357

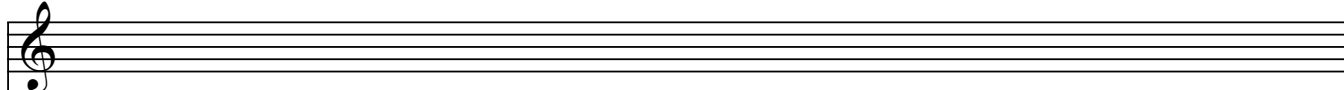
*f**mp*

But I did not know they hate her — for my sake!

357

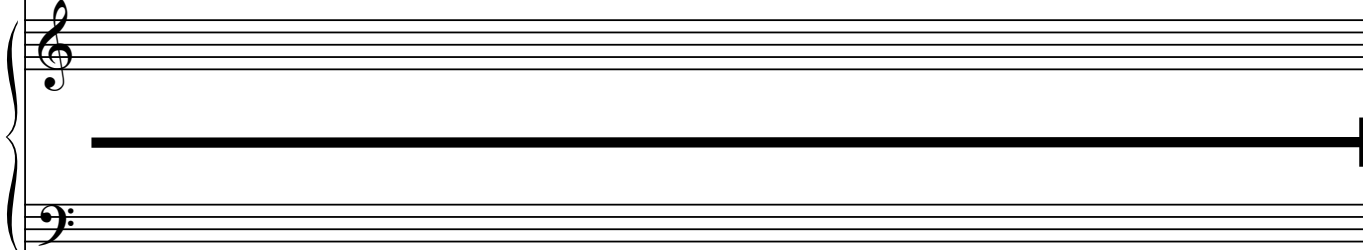


*(The harlot strikes Rosanna - "Angelina" across the face. The veil drops away. The women stop, their uplifted hands fixed in incredulity, their eyes stinging with recognition. Pity soften their faces.)*

358 **HARLOT**

Rosanna! Look, it is Rosanna - not Angelina!

358



50

**ALL** (*Chorus - spoken*)

359 *f*

Rosanna! Rosanna! Rosanna! *(Free repeats for 20 seconds.)*

The first system consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "Rosanna! Rosanna! Rosanna!" followed by the instruction "(Free repeats for 20 seconds.)". The piano accompaniment has a whole note chord in the right hand and a whole note chord in the left hand, both marked with a fermata.

**HARLOT**

360

We marvel at all years of misery and sorrow, Rosanna, O, O, how we pity you.

The second system consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The vocal line contains the lyrics "We marvel at all years of misery and sorrow, Rosanna, O, O, how we pity you." The piano accompaniment has a whole note chord in the right hand and a whole note chord in the left hand, both marked with a fermata.

**ALL** (*Chorus shouting*)

361 *ff*

Pityful... pityful...pityful... *(Free repeats for 20 seconds.)*

The third system consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The vocal line contains the lyrics "Pityful... pityful...pityful..." followed by the instruction "(Free repeats for 20 seconds.)". The piano accompaniment has a whole note chord in the right hand and a whole note chord in the left hand, both marked with a fermata.

ROSANNA (*Recoiling from their pity*)

362 **Slow** ♩ = 60-63 *mf*

No! No! pi - ty, pi - ty, is

362 **Slow** ♩ = 60-63 *mp*

366 *p*

not, no not what I ev - er want - ed. Not sheer pi - ty.

366

(With a swift, vigorous sweeping movement, Rosanna lifts the veil from the dust and abruptly turns her back on the villagers and with deliberate pace, follows Moro, moving toward the audience, toward the gates of the cementary.) (To the audience)

370 *mf*

Some-where in - sideme now, a

370

375

new — dark — ness des - cends, — smo-the - ring — my — dream —

375

*(Priest enters, his arms open to embrace Rosanna with pity, she raises her arms to ward him off.)*

377

— of my — lov - er's — re - turn.

377

*p* *mp*

**ROSANNA**

381

*mf* *f* *mf*

Ev - en if I were — to live — a-mong my peo-ple in the vil - lage a-gain,

381

386 *f* *mf* *accel.*

this is all they will ev - er, can ev - er a-llow me: sheer pi - ty!

ALL (Chorus - spoken)

**Fast** ♩ = 100

390 *ff* *ff*

We mar-vel at all your years of mi-se-ry and sor-row, Ro-sa-nna. O, O, how we pi-ty you!

ROSANNA (Turning to villagers, who have followed her to the gates.)

393 (spoken)

I will never give myself to your pity! All my life has been nothing but giving: To my sickly playmate, Angelina, to my lover who left me with child, then to Angelina the mad child-woman,



54 ROSANNA

Slow  $\bullet = 60-63$

395 *mp*

to An-ge - li - na's a-bandoned lit - tle boy - and to you, my peo-ple, I gave my youth!

395 *p*

399 *f* *mf* *mp*

— All these — years, I gave, gave, gave! I do not need you - ny-more I nev-er nec-ded your

399

404 *mf* *f* *mf*

pi - ty, — nev-er that! Now it is I who will take! I take my free-dom from you! —

404

409 *f* *ff* *mp*

I take my free - dom \_\_\_\_\_ from An - ge - li - na! \_\_\_\_\_ Af - ter all these years

412 *mf* *mp* *f* *mf*

of gi - ving I take \_\_\_\_\_ my free - dom from all of you! \_\_\_\_\_

415 **Interlude**

(Rosanna exits through the gate. All exit slowly. Light dim: curtain falls slowly.)

415 **Interlude**

*f* *ff*

419 **Fast** ♩ = 120

Musical score for measures 419-421. The piece is marked **Fast** with a tempo of ♩ = 120. The score is in 3/4 time. The right hand (treble clef) features a melodic line with eighth-note patterns and slurs. The left hand (bass clef) provides a rhythmic accompaniment with eighth-note patterns. A dynamic marking of *f* (forte) is present in the first measure of the system.

## 422

Musical score for measures 422-424. The right hand (treble clef) continues the melodic line with eighth-note patterns and slurs. The left hand (bass clef) provides a rhythmic accompaniment with eighth-note patterns. The key signature changes to one sharp (F#) in the final measure of this system.

## 425

Musical score for measures 425-427. The right hand (treble clef) features a melodic line with eighth-note patterns and slurs. The left hand (bass clef) provides a rhythmic accompaniment with eighth-note patterns. The key signature changes to one flat (Bb) in the final measure of this system.

428

Musical score for measures 428-430. The score is in bass clef. Measure 428 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The music includes various note values, rests, and dynamic markings.

431

Musical score for measures 431-433. The score is in bass clef. Measure 431 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The music includes various note values, rests, and dynamic markings.

434 **Slow** ♩ = 60 (*The Priest appears in front of the curtain*)

(*Lights up.*)

Musical score for measures 434-437. The score is in bass clef. Measure 434 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The music includes various note values, rests, and dynamic markings. The tempo is marked **Slow** ♩ = 60. The score includes a *p* dynamic marking and a sixteenth-note figure in measure 437.

438 PRIEST *mf*

O Lord, I walk in awe of the mys-te-ry of life and

442

death. (vocalise)

447 *f* (Spoken: to audience.)

Rosanna accompanied the child to his grave. A month later, she left our village and we never saw nor heard of her again. The villagers have accepted me now,

448 *mf*

but I am o-verwhelmed \_\_\_\_\_ by the tra-gic lives who come to

448

451 *mf* (spoken)

me... And who do not come to me - for help.

451

452 *mf*

O Lord I walk in awe of the mys-te-ry \_\_\_\_\_

452

455 *f* *mf*

— of love and hate and death and new

7

459 *n* (Music continues...)

life.

461 *black out. The music fades.....* (*Lights on*) END

dim. *n*