

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 for a Priest and piano accompaniment. The key signature is one flat (B-flat major/D minor). The time signature changes from 5/4 to 6/4 and back to 5/4. The tempo is marked 'Slow' with a quarter note equal to 60 beats per minute. The dynamics are marked 'mp'. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The vocal line for the Priest is indicated by a clef and rests in the first two measures, followed by a melodic phrase in the third measure.

4

Musical score for the second system of the Prologue, measures 4-6. The score continues from the first system. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The vocal line for the Priest is indicated by a clef and rests in the first two measures, followed by a melodic phrase in the third measure. A sixteenth-note figure is marked with a '6' in the piano part.

7

Musical score for the third system of the Prologue, measures 7-9. The score continues from the second system. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The vocal line for the Priest is indicated by a clef and rests in the first two measures, followed by a melodic phrase in the third measure. A seven-note figure is marked with a '7' in the piano part.

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. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The right hand has a sixteenth-note triplet in the final measure. The left hand has a sixteenth-note triplet in the final measure.

14 **PRIEST** *mf*

Musical score for measures 14-15. The score is in bass clef with a 5/4 time signature. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "O Lord, I walk in awe of the mys - te - ry of life and death, _____". The piano accompaniment has a melodic line in the right hand and a bass line in the left hand. The right hand has a sixteenth-note triplet in the final measure. The left hand has a sixteenth-note triplet in the final measure. The piano accompaniment is marked *p*.

15

Musical score for measures 15-16. The score is in bass clef with a 5/4 time signature. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "But I am o - ver whelmed by the tra - gic lives who come to me —". The piano accompaniment has a melodic line in the right hand and a bass line in the left hand. The right hand has a sixteenth-note triplet in the final measure. The left hand has a sixteenth-note triplet in the final measure.

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

18

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 treble and bass clefs. Measure 23 features a treble clef staff with a triplet of eighth notes (F#4, G4, A4) and a triplet of eighth notes (B3, C4, D4). Measure 24 features a bass clef staff with a triplet of eighth notes (B3, C4, D4), a sixteenth-note run (E4, F4, G4, A4, B4, C5), and a quintuplet of eighth notes (D5, C5, B4, A4, G4).

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 treble and bass clefs. Measure 24 features a treble clef staff with a triplet of eighth notes (F#4, G4, A4) and a triplet of eighth notes (B3, C4, D4). Measure 25 features a bass clef staff with a triplet of eighth notes (B3, C4, D4), a sixteenth-note run (E4, F4, G4, A4, B4, C5), and a quintuplet of eighth notes (D5, C5, B4, A4, G4). The dynamic marking *pp* is present in the treble staff.

25

Musical score for measure 25. The system includes a grand staff with treble and bass clefs. The treble staff contains a series of sixteenth notes (B4, C5, D5, E5, F5, G5, A5, B5) with a dynamic marking of *ff*. The bass staff contains a series of sixteenth notes (B3, C4, D4, E4, F4, G4, A4, B4) with a dynamic marking of *fff*. Annotations include a house icon labeled "highest" above the treble staff and a house icon labeled "lowest" below the bass staff, both pointing to the final notes of the measure. The word "clusters" is written below the bass staff.

6 **Slow** (*spoken*)

27 *mp*

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

28 **Interlude** ♩ = 60

Interlude ♩ = 60

mp *mf* *mp* rit.

33 **Poco più mosso et ritmico**

Poco più mosso et ritmico

mf

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 and complex chordal textures.

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*

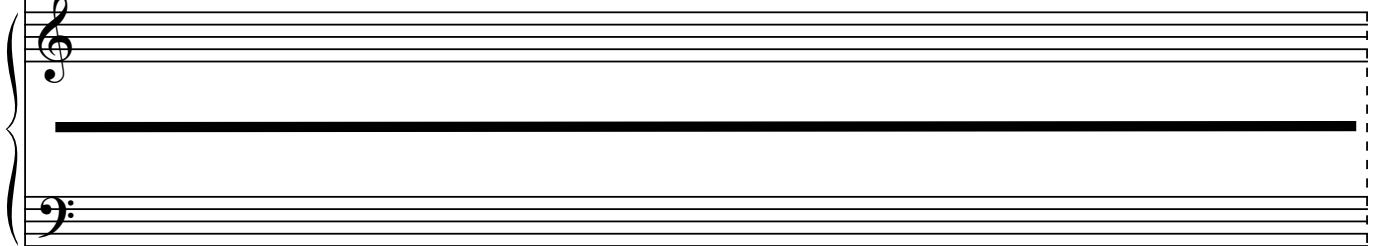
Ro-sa-nna's child was born dead, and

59 Slow *p*

61 *mf*

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

61

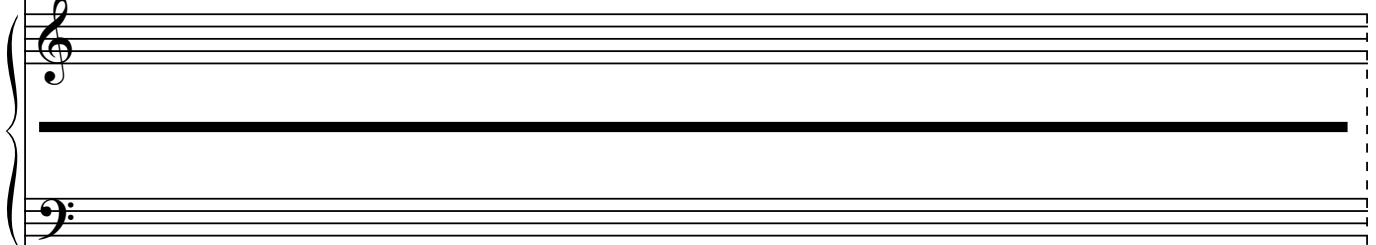


62



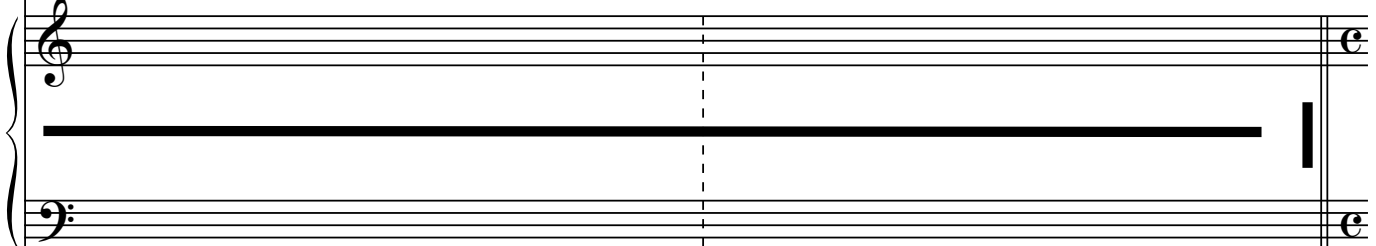
and she hired Ro - sa - nna to nurse it. The Ba - ron ne - glec - ted An - ge - li - na,

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*

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 *p* *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** ♩ = 80

80 **Interlude** ♩ = 80 *mf*

83

83 *mp*

Musical score for measures 87-90. The score is written for piano, with a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 4/4. The bass line consists of a steady eighth-note accompaniment. The treble line features a series of chords and melodic fragments, including a triplet of eighth notes. A *cresc.* (crescendo) marking is present in the first measure of this system.

Musical score for measures 91-94. The score is written for piano, with a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 4/4. The bass line continues with eighth-note accompaniment. The treble line features a series of chords and melodic fragments, including a triplet of eighth notes. A *f* (forte) marking is present in the second measure of this system.

Musical score for measures 95-98. The score is written for piano, with a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 4/4. The bass line continues with eighth-note accompaniment. The treble line features a series of chords and melodic fragments, including a triplet of eighth notes.

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

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

130

134

no-she is a drunk - en child who cares _____ for no-bo-dy. _____

Rapido

Rapido

134

137

Slower ♩ = 80

Slower ♩ = 80

137

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*

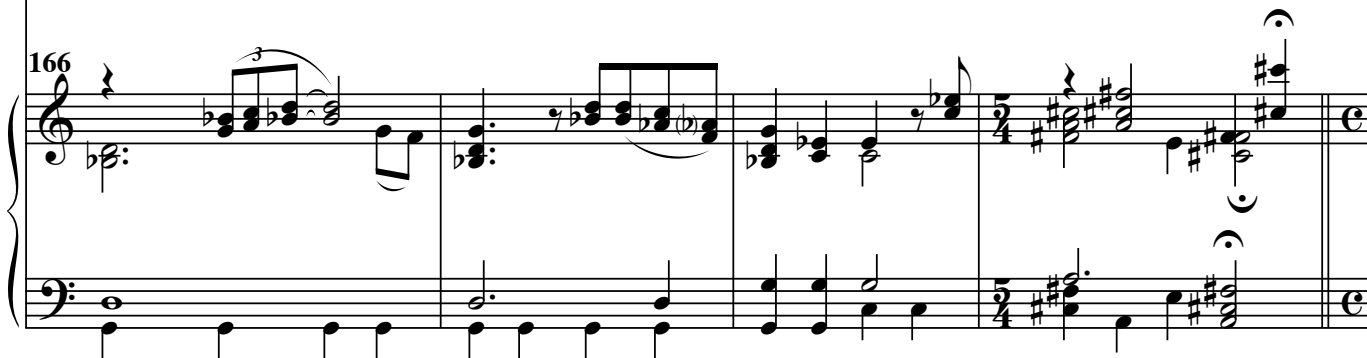


166 *p*

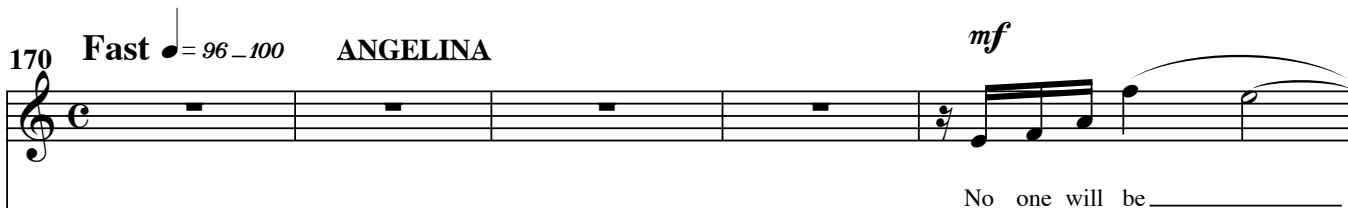


bu - ried... It is al - rea - dy past noon.

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 vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also numerical figures like '3' and '5' indicating triplets and quintuplets. The page number '22' is at the top left.

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! _____

188

190 *ff* *f* *ff*

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

190

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

_____ didn't _____ I didn't. _____

192

194 *f*

Let him go down _____ for ___ the boy and me! Let _____ the lit - tle

194 *mf*

196 *mf* *f* *mf*

weak - ling lie, Lock ___ him up, _____ Don't let him out! _____

196 *mf*

198 *p*

No - thing must die! _____

198

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 -

217 **Moderate** ♩ = 80
mp *mf*

longed to my mo - ther, My veil, my

219 *cresc.* *f*

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

219

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.

222

223 *f cresc.* *ff*

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

223 *f*

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 $\bullet = 60$

232 Interlude $\bullet = 60$

p

236

240

ANGELINA

Moderato ♩ = 72

244 *mf*

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

5 3

ff

6

271

more than the Ba - ron did, more than you

3 6

ff

6

273

loved the Ba - ron

mp rit.

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

285 *p*

288 *mf* *f*

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

288 *mf* *mp*

290 rit.

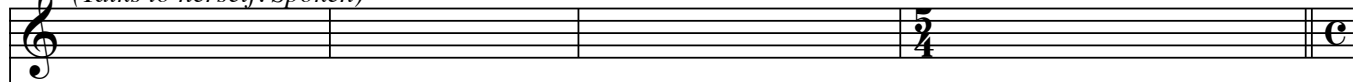
pray - ing to ho - ver o - ver my bed.

290 *f* rit.

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.

314

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 ³ 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 provides a simple harmonic accompaniment. A piano dynamic marking *p* is present at the start of measure 333.

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 provides a simple harmonic accompaniment. A forte dynamic marking *f* is present at the start of measure 335.

337 *mf* *cresc.*

mf A - live *cresc.*

A - live A -

337 *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

(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*

346

346

ROSANNA (*to herself*)

349

Free-Slow
mf

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

349

Free-Slow

p

8va - - -

8vb - - -

350

MORO (*spoken - points toward Angelina.*)

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

350

(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

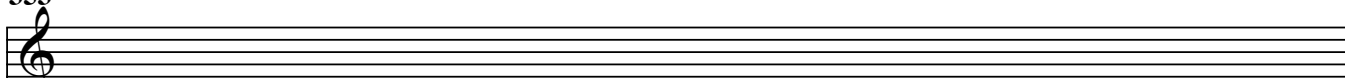
HARLOT *(Pointing at Rosanna mistaking her to Angelina.)*

352

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

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!

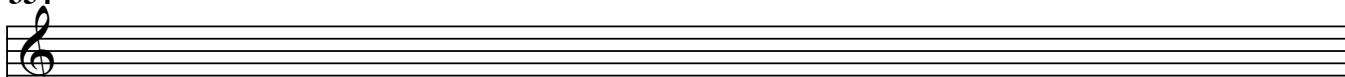
353

A grand staff with a treble clef on the top staff and a bass clef on the bottom staff. A thick black horizontal bar is drawn across the middle of the grand staff, indicating that the piano accompaniment is to be played but not written out.

(The harlot shuffles alongside Rosanna.)

GOSSIP

354



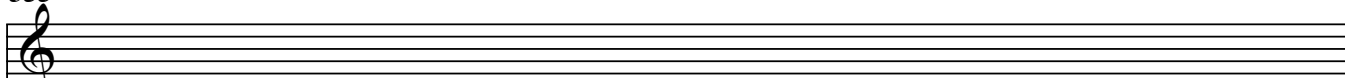
My mother is buried in there and so is yours, Angelina. You're unfit to enter those gates, with the evil that is your heart.

354

A grand staff with a treble clef on the top staff and a bass clef on the bottom staff. A thick black horizontal bar is drawn across the middle of the grand staff, indicating that the piano accompaniment is to be played but not written out.

2ND CHURCH WOMAN

355



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

355

A grand staff with a treble clef on the top staff and a bass clef on the bottom staff. A thick black horizontal bar is drawn across the middle of the grand staff, indicating that the piano accompaniment is to be played but not written out.

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 and a piano accompaniment. The vocal line is on a single treble clef staff with the lyrics "Rosanna! Rosanna! Rosanna!" and a dynamic marking of *f*. The piano accompaniment is on a grand staff (treble and bass clefs) with a brace on the left. Both staves have a measure rest with a fermata symbol above the notehead.

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 and a piano accompaniment. The vocal line is on a single treble clef staff with the lyrics "We marvel at all years of misery and sorrow, Rosanna, O, O, how we pity you." The piano accompaniment is on a grand staff (treble and bass clefs) with a brace on the left. Both staves have a measure rest with a fermata symbol above the notehead.

ALL (*Chorus shouting*)

361 *ff*

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

The third system consists of a vocal line and a piano accompaniment. The vocal line is on a single treble clef staff with the lyrics "Pityful... pityful...pityful..." and a dynamic marking of *ff*. The piano accompaniment is on a grand staff (treble and bass clefs) with a brace on the left. Both staves have a measure rest with a fermata symbol above the notehead.

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*

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

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

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

404 *mf* *f* *mf*

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

404

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

409 *f* *ff* *mp*

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

409 *mf* *p*

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

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

412 *mf*

415 **Interlude**

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

415 **Interlude**

415 *f* *ff*

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 chords and melodic fragments.

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 chords and melodic fragments.

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 chords and melodic fragments. The tempo is marked **Slow** ♩ = 60. The score includes dynamic markings such as *p* and a sixteenth-note chord 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.)

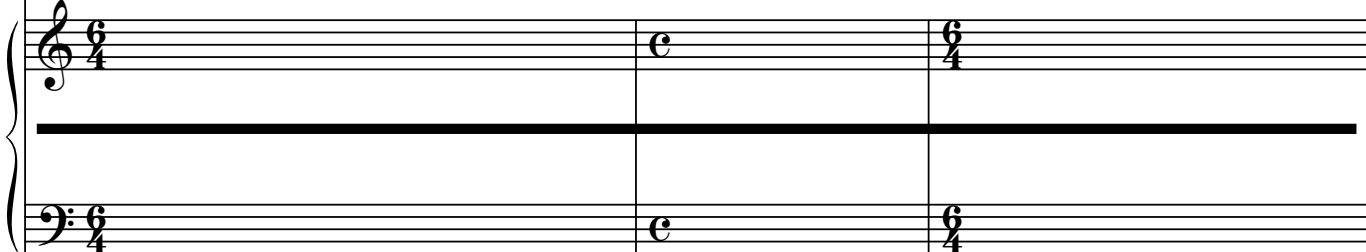
Rosanna accompanied the child to his grave. A month later, she left our village and we never saw nor heard of her again. The villagers have accepted me now,

448 *mf*

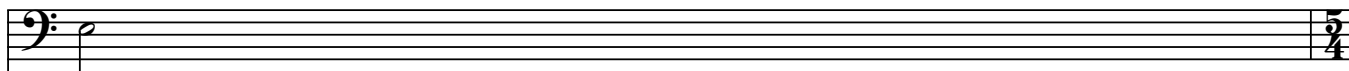


but I am o - ver whelmed _____ by the tra - gic lives who come to

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

459 *n* (Music continues...)

life.

459

life.

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

461 *dim.* *n*

dim. *n*