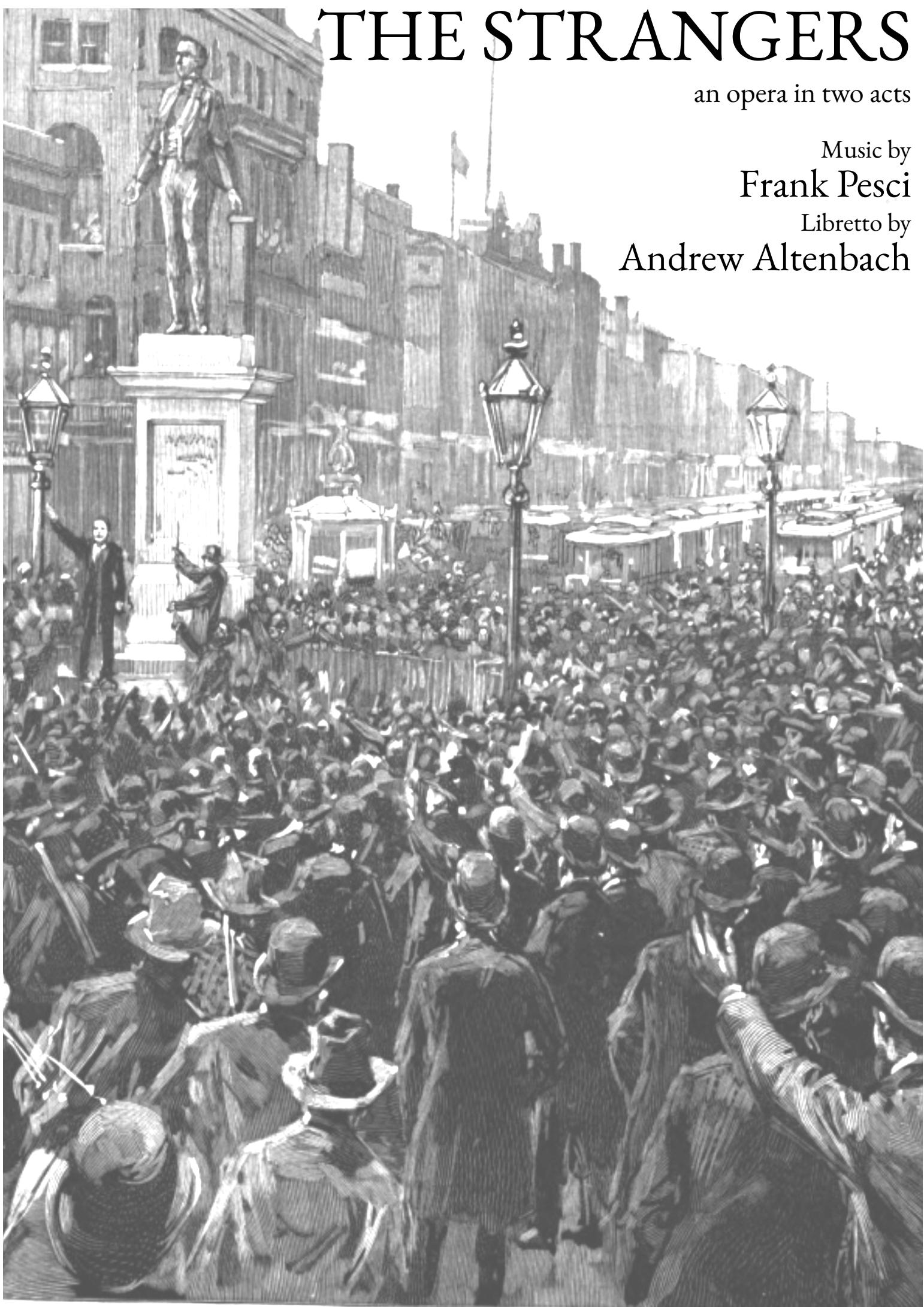


# THE STRANGERS

an opera in two acts

Music by  
**Frank Pesci**

Libretto by  
**Andrew Altenbach**





Cover Image: Under the statue of Henry Clay, William Parkerson addresses the mob immediately before the lynching at Orleans Parish Prison.

Drawn by T. de Thulstrup; Published in Harper's Weekly - 28 March 1891

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Commissioned by Oper Köln  
Hein Mulders, Intendant

## CHARACTERS

### Principal Roles

IANIA COSTA <i>a Sicilian immigrant in New Orleans.....</i>	Soprano
EMMANUELE POLIZZI <i>Iania's fiancé; often called "Mani"</i> .....	Tenor
DAVID HENNESSY <i>New Orleans Chief of Police .....</i>	Baritone
MARGARET HENNESSY <i>David Hennessy's widowed mother .....</i>	Mezzo-Soprano
BILLY O'CONNOR <i>Superintendent of a private police force .....</i>	Tenor
WILLIAM PARKERSON <i>a wealthy and influential New Orleanian .....</i>	Bass-Baritone
MAMA COSTA <i>Iania's mother .....</i>	Mezzo-Soprano
CATARINA COSTA <i>Iania's younger sister .....</i>	Coloratura Soprano
ZIA FRANCESCA <i>Iania's maternal aunt .....</i>	Mezzo-Soprano

### Ensemble

The Ensemble serves in the traditional choral role, in comprimario roles, and as supernumeraries. Evenly split SATB, the Ensemble can consist of as few as four singers, or multiplied as space and necessity allows (ideally 2-6 per part).

### Chamber Casting Option

The actors portraying Mama, Catarina, and Zia can be utilized as ensemble members. In this configuration, the addition of two tenors and two basses, and either Margaret or Iania, forms an 8-voice Ensemble for the larger choral moments.

Scene: New Orleans, Louisiana

Time: 1890-1891

## ORCHESTRATION

Oper Köln Fassung

Flute (doubling Piccolo & Alto Flute), Oboe (doubling English Horn), Clarinet in B  $\flat$  (doubling Bass Clarinet in B  $\flat$ ); Bassoon, French Horn, Trumpet in B  $\flat$ , Trombone, Vibraphone, Drum Set, Guitar (doubling Banjo), Piano, String Quintet

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# THE STRANGERS

Libretto by  
ANDREW ALTBACH

Music by  
FRANK PESCI

## OVERTURE

After the Civil War and Reconstruction, New Orleans reemerges  
as one of America's strongest - and most volatile - cities.

Allegro  $\text{d} = 120$

Musical score for the Overture, page 1. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is A major (no sharps or flats). The time signature is 4/4. Dynamics include *fff*, *f*, and *ff*. Measure 1 starts with a forte dynamic *fff* in the bass clef staff. Measure 2 shows a transition with a dynamic *f* and a (Perc.) instruction. Measures 3-4 show a continuation of the rhythmic pattern. Measure 5 ends with a dynamic *ff*.

Musical score for the Overture, page 2. The score continues from page 1. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature changes to E major (one sharp). The time signature changes to 3/4. Dynamics include *sf*, *mf*, and *fff*. Measure 1 starts with a dynamic *sf*. Measures 2-3 show a continuation of the rhythmic pattern. Measure 4 ends with a dynamic *fff*. Measures 5-6 show a continuation of the rhythmic pattern.

Musical score for the Overture, page 3. The score continues from page 2. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature changes to A major (no sharps or flats). The time signature changes to 4/4. Dynamics include *mf*, *ff*, *mf*, *sf*, and *r3*. Measures 1-2 show a continuation of the rhythmic pattern. Measure 3 ends with a dynamic *ff*. Measures 4-5 show a continuation of the rhythmic pattern. Measure 6 ends with a dynamic *sf*.

7

*mf*

*fff*

L.H.

10

*ff*

non rit.

13

*fff*

*mp*

*fff*

Dark and deep, the Mississippi River is the city's lifeblood.

17 Misterioso  $\text{J} = 60$

*ppp semper legato*

*8vb*

*loco*

20 "Deep River"

*p*

*dolce, cantabile*

23

26

29

mf

p

33

36

39

f

ff

42

*mp*

*p*

46

*f*

*mf*

50

*p*

*ppp*

*ppp dolce*

*8va*

*8vb*

54

*cresc.*

*rall.*

*pp*

*loco*

*attacca*

(8)

# PROLOGUE

New Orleans - 1890

Alone on stage is William Parkerson: wealthy, influential, and righteous, he is a mixture of "silk-stockings" gentility and bare-knuckle hostility. He sets the scene:

Easy  $\text{♩} = 70$

PARKERSON *mf*

WP

Easy  $\text{♩} = 70$

New Or-leans is ov - er - run:

*solo* (b) *8va*

*p* *mf colla voce* L.H. *mp dolce*

Tramps and pau - pers pumped in - to our ci - ty

*p* *mf*

to re - place slave la - bor. One bad class

*mp* *p* *mf*

for an - oth - er.

*f* R.H. *mf*

## Più mosso

14

WP

These Si - cil - ians,  
so strange!

## Più mosso

rit.

17

WP

These da - goes bear watch- ing.  
They're not as tame as they ap - pear to be.

rit.

21

WP

Their am - bi - tions per - co - late in pri - vate pla - ces.

Tempo primo  $\text{♩} = 70$ 

23

WP

Al - low - ing steam - ers of im - mi - grants to land in New

Tempo primo  $\text{♩} = 70$

A musical score page showing two staves. The top staff is for the voice (WP) and the bottom staff is for the piano. The vocal line continues from the previous page with lyrics 'Orleans' and 'only encourages their crimes.' The piano part includes dynamic markings 'f' and 'p'. The score is in common time throughout.

LIGHTS UP on Ensemble, here dressed to represent the New Orleans establishment. Parkerson takes his place at the front of them.

28

Parkerson takes his place at the front of them.

WP

*mf*

*ff*

rit.

31 rit.  
WP

We, the es-tab-lished, the righ-teous, the pro-tec-tors of our great

rit.      mf      colla voce

We, the es-tab-lished, the righ-teous, the pro-tec-tors of our great

rit

Cakewalk  $\text{♩} = 60$

WP

34

Cakewalk  $\text{♩} = 60$

*mp*

ci - ty, \_\_\_\_\_ we ad - vise: the bet - - ter class.

3

ci - ty, \_\_\_\_\_

we ad - vise:

the bet

ter class

A blank bass clef staff with six horizontal lines and five spaces, starting with a bass clef and a key signature of B-flat major.

Cakewalk ♩ = 60

Cakewalk ♩ = 60

*very proper*

*mp*

3 5

*very proper*

40

of Ital - ians should po - lice the

B

*mf*      *mp*

Note: If utilizing chamber casting, female characters should be arranged in this voicing, and in this order, when split:

Soprano: Catarina, Zia  
Mezzo: Margaret Hennessy, Mama

They address the city's Sicilian population.

44

*mp*

rest.      *mp*

Give us, send us, come

Give us, send us,

Give us, send us,

Give us, send us,

Give us, send us,

*p*

49

Soprano (S) vocal line: "for - ward, come for - ward." Dynamics: *f*, *f*, *f*. Measure 49 ends with a repeat sign.

Middle C (M) vocal line: "come for - ward." Dynamics: *f*.

Tenor (T) vocal line: "come, come for - ward." Dynamics: *f*.

Bass (B) vocal line: "come, come for - ward." Dynamics: *f*.

Piano accompaniment: Measures 49-50 show a rhythmic pattern of eighth and sixteenth notes. Measure 50 concludes with a forte dynamic and a measure repeat sign.

Più mosso

*mf*

52

Soprano (S) vocal line: Rests throughout the measure.

Middle C (M) vocal line: Rests throughout the measure.

Tenor (T) vocal line: Rests throughout the measure.

Bass (B) vocal line: Rests throughout the measure.

Più mosso

Piano accompaniment: Measures 52-53 show eighth-note chords. Measures 54-55 show sixteenth-note patterns. Measures 56-57 show eighth-note chords. Measures 58-59 show sixteenth-note patterns. Dynamics: *mf*, *mp*, *mf*, *f*.

A tempo

*mp*

S 56 Give us, now, — send us, now, — come

M Give us, now, — send us, now, —

T Give us, now, — send us, now, —

B Give us, now, — send us, now, —

A tempo

*mp*

<img alt="Musical score for voices Soprano (S), Mezzo-soprano (M), Tenor (T), and Bass (B). The score consists of four staves. The first three staves (S, M, T) are in treble clef, and the fourth staff (B) is in bass clef. The key signature is four flats. Measure 56 starts with a forte dynamic. The vocal parts sing 'Give us, now, —' followed by 'send us, now, —' and 'come'. The bass part (B) has a sustained note on the first beat of each measure. Measures 57-58 show the bass part continuing its sustained notes while the other voices sing. Measures 59-60 show the bass part continuing its sustained notes while the other voices sing. Measures 61-62 show the bass part continuing its sustained notes while the other voices sing. Measures 63-64 show the bass part continuing its sustained notes while the other voices sing. Measures 65-66 show the bass part continuing its sustained notes while the other voices sing. 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65

S — come for - ward, —

M — come for - ward, —

T — come for - ward, —

B — come for - ward, —

68

S — now! —  $\frac{2}{4}$  —  $\frac{\# \# 3}{4}$

M — now! —  $\frac{2}{4}$  —  $\frac{\# \# 3}{4}$

T — now! —  $\frac{2}{4}$  —  $\frac{\# \# 3}{4}$

B — now! —  $\frac{2}{4}$  —  $\frac{\# \# 3}{4}$

Soprano (S) vocal line:

Middle Cello (M) vocal line:

Tenor (T) vocal line:

Bassoon (B) vocal line:

Piano accompaniment:

Measure 71: **Poco più mosso**,  $\text{♩} = 74$

Accompaniment notes:  $\text{F}^{\#}, \text{A}, \text{C}^{\#}, \text{E}^{\#}$  (repeated),  $\text{G}, \text{B}, \text{D}, \text{F}^{\#}$  (repeated),  $\text{A}, \text{C}^{\#}, \text{E}^{\#}$  (repeated),  $\text{B}, \text{D}, \text{F}^{\#}$  (repeated),  $\text{C}^{\#}, \text{E}^{\#}, \text{G}, \text{B}$  (repeated),  $\text{D}, \text{F}^{\#}, \text{A}, \text{C}^{\#}$  (repeated),  $\text{E}^{\#}, \text{G}, \text{B}, \text{D}$  (repeated),  $\text{F}^{\#}, \text{A}, \text{C}^{\#}, \text{E}^{\#}$  (repeated).

78 *mf*

S in - - dus - try.

M in - - dus - try. We be -

T in - - dus - try. We be -

B in - - dus - try. We be -

*mf*

5

R.H.

80 *f*

S We be - lieve in the good, the good peo - ple of the

*f*

M lieve in the good, the good peo - ple of the

*f*

T lieve in the good, the good peo - ple of the

*f*

B lieve in the good, the good peo - ple of the

*f*

*f*

*f*

*f*

83

Soprano (S) *ci - ty.* *mf* *ff* We be-lieve the good

Middle C (M) *ci - ty.* *mf* *ff* We be-lieve the good

Tenor (T) *8 ci - ty.* *mf* *ff* We be-lieve the good

Bass (B) *ci - ty.* *mf* *ff* We be-lieve the good

*L.H. mf*

86

Soprano (S) *peo-ple of New Or - leans.* *mf* *accel. mp* *2* *4* *6*

Middle C (M) *peo-ple of New Or - leans.* *mf* *mp* *2* *4* *6*

Tenor (T) *8 peo-ple of New Or - leans.* *mf* *mp* *2* *4* *6*

Bass (B) *peo-ple of New Or - leans.* *mf* *mp* *2* *4* *6*

*ff* *mp* *ff* *mp dolce* *L.H.* *p* *mf*

90  $\text{J.} = 88 (\text{d}=\text{d} \text{ throughout})$

Soprano (S)  $\text{G} \frac{6}{8}$   
Mezzo-soprano (M)  $\text{G} \frac{6}{8}$   
Tenor (T)  $\text{G} \frac{6}{8}$   
Bass (B)  $\text{B} \frac{6}{8}$

mp  
We pur -  
We pur -  
We pur -  
We pur -

$\text{L.H.}$  mp leggerio

$\text{J.} = 88 (\text{d}=\text{d} \text{ throughout})$

94

Soprano (S)  $\text{G} \frac{6}{8}$   
Mezzo-soprano (M)  $\text{G} \frac{6}{8}$   
Tenor (T)  $\text{G} \frac{6}{8}$   
Bass (B)  $\text{B} \frac{6}{8}$

mf  
sue what you know and who you know. mp  
We pur -  
mf  
sue what you know and who you know. mp  
We pur -  
mf  
sue what you know and who you know. mp  
We pur -  
mf  
sue what you know and who you know. mp  
We pur -

Bass (B)  $\text{B} \frac{6}{8}$

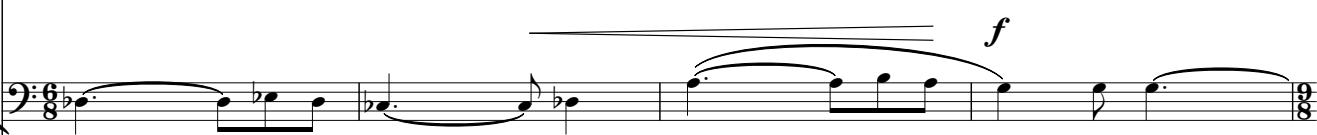
p  
R.H.

99

Soprano (S)  f

Middle (M)  f

Tenor (T)  f

Bass (B)  f



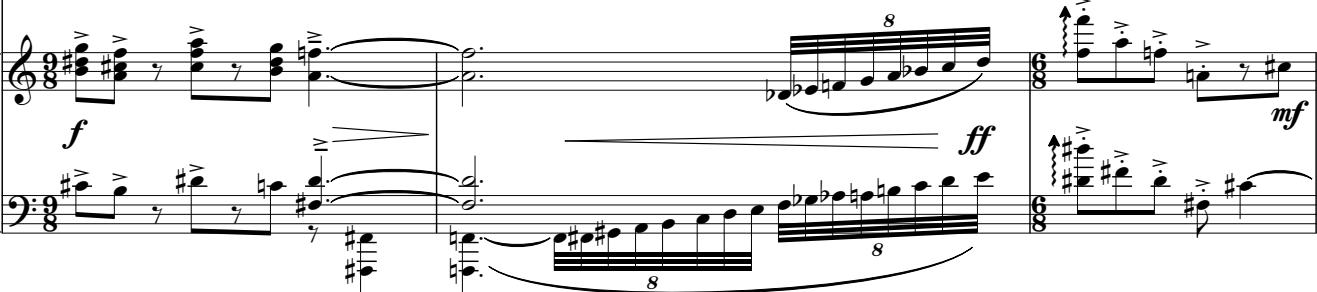
103

Soprano (S)  mf f

Middle (M)  f

Tenor (T)  f

Bass (B)  f



106

S: out the crim - i - nals of your race. *mp*

M: out the crim - i - nals of your race. *mp*

T: out the crim - i - nals of your race. *mp*

B: out the crim - i - nals of your race. *mp*

110

*mp* Stringendo *mf*

S: Ban- ish all *6/8* ven - det - tas *6/8* ban - ish

M: Ban - ish all *6/8* ven - det - tas, *6/8* ban - ish all

T: Ban- ish all *6/8* ven - det - tas, *6/8* ban - ish

B: Ban - ish all *6/8* ven - det - tas, *6/8* ban - ish all

Stringendo

*mp* *mf*

114

S: all ven - det - tas, ban - ish them all with one

M: — ven - det - tas, ban - ish them all with one

T: 8 all ven - det - tas, ban - ish them all with one

B: — ven - det - tas, ban - ish them all with one

*f*

118

S: fi - nal, le - thal blow.

M: fi - nal, le - thal blow.

T: 8 fi - nal, le - thal blow.

B: fi - nal, le - thal blow.

accel.

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

accel.

*mf*

*dim*

*mp*

Cakewalk  $\text{♩} = 60$

Soprano (S) *mp* Up - on you lays this pow'r.

Middle (M) *mp* Up - on you lays this pow'r.

Tenor (T) *mp* We be - lieve in ho - - nes - ty. We be -

Bass (B) *mp* Up - on you lays this re - spon - si - bil - i - ty.

Cakewalk  $\text{♩} = 60$

Soprano (S) *mf* Up - on you lays this re - spon - si -

Middle (M) *mf* Up - on you lays this re - spon - si - bil - i - ty.

Tenor (T) *mf* lieve in in - - dus - try.

Bass (B) *mf* Up - on you lays this re - spon - si - bil - i - ty.

Soprano (S) *mp*

Middle (M)

Tenor (T)

Bass (B)

132

Soprano (S) vocal line: *bil - i - ty.* *Up - on you.* *Ho -*

Middle Cello (M) vocal line: *div.* *Pow - er,* *Hon - es* *try,* *in - dus* *try,* *ho -*

Tenor (T) vocal line: *Hon - es* *ty,* *lays this* *pow - er,* *this* *re -*

Bassoon (B) vocal line: *Up - on you.* *lays this* *pow - er,* *this* *re -*

Double Bass (BASS) vocal line: *Ho - nes - ty,* *in - dus - try,* *pow -*

String Bass (BASS) harmonic line: *f*

137

Soprano (S) vocal line: *lays* *this* *pow'r.* *//* *#* *#* *6*

Middle Cello (M) vocal line: *n* *nes* *ty.* *//* *#* *#* *6*

Tenor (T) vocal line: *spon* *- si* *- bil* *i* *ty.* *//* *#* *#* *6*

Bassoon (B) vocal line: *spon* *- si* *- bil* *i* *ty.* *//* *#* *#* *6*

Double Bass (BASS) vocal line: *er.* *//* *#* *#* *6*

String Bass (BASS) harmonic line: *f* *mf*

141 Vivace  $\text{d} = 95$  ( $\text{d} = \text{d}$  throughout)

S - - - -  $\frac{2}{4}$  - -  $\frac{6}{8}$  - -  $\frac{2}{4}$  - -  $\frac{6}{8}$  (h)  $\text{D}\text{i}\text{g}$   $\text{o}\text{u}\text{t}$   $\text{t}\text{h}\text{e}$

M - - - -  $\frac{2}{4}$  - -  $\frac{6}{8}$  - -  $\frac{2}{4}$  - -  $\frac{6}{8}$  (h)  $\text{D}\text{i}\text{g}$   $\text{o}\text{u}\text{t}$   $\text{t}\text{h}\text{e}$

T - - - -  $\frac{2}{4}$  - -  $\frac{6}{8}$  - -  $\frac{2}{4}$  - -  $\frac{6}{8}$  (h)  $\text{D}\text{i}\text{g}$   $\text{o}\text{u}\text{t}$   $\text{t}\text{h}\text{e}$

B - - - -  $\frac{2}{4}$  - -  $\frac{6}{8}$  - -  $\frac{2}{4}$  - -  $\frac{6}{8}$  (h)  $\text{D}\text{i}\text{g}$   $\text{o}\text{u}\text{t}$   $\text{t}\text{h}\text{e}$

Vivace  $\text{d} = 95$  ( $\text{d} = \text{d}$  throughout)

$\text{m}\text{p}$   $f$   $\text{m}\text{p}$

146  $\text{m}\text{p}$

S cri - mi - nals of your race!  $\text{D}\text{i}\text{g}$   $\text{t}\text{h}\text{e}\text{m}$   $\text{o}\text{u}\text{t}$ !

M cri - mi - nals of your race!  $\text{D}\text{i}\text{g}$   $\text{t}\text{h}\text{e}\text{m}$   $\text{o}\text{u}\text{t}$ !

T cri - mi - nals of your race!  $\text{D}\text{i}\text{g}$   $\text{t}\text{h}\text{e}\text{m}$

B cri - mi - nals of your race!  $\text{D}\text{i}\text{g}$   $\text{t}\text{h}\text{e}\text{m}$   $\text{o}\text{u}\text{t}$ !  $\text{D}\text{i}\text{g}$   $\text{t}\text{h}\text{e}\text{m}$   $\text{o}\text{u}\text{t}$ !

$\text{m}\text{p}$   $\text{f}$   $\text{m}\text{p}$

150

Soprano (S) *mf* Dig them out! *f* *ff* Dig them out!

Middle C (M) *mf* Dig them out! *f* *ff* Dig them out!

Tenor (T) *f* *ff* out! Dig them out! Dig them out! Dig them out!

Bass (B) *mf* *f* *ff* *mf* Dig them out! Dig them out! Dig them out! It is

153

Soprano (S) *mf* *f* It is your re - spon - si - bil - i - ty! *mf*

Middle C (M) *f* It is your re - spon - si - bil - i - ty! *f* It

Middle C (M) *f* It is your re - spon - si - bil - i - ty! *f* It

Tenor (T) *mf* *f* It is your re - spon - si - bil - i - ty! *mf* It is your re -

Bass (B) *f* your re - spon - si - bil - i - ty! *mf* It is your re -

157 *f*

S spon - si - bil - i - ty! It is your re - spon - si - bil - i - ty! Your re -

M is your re - spon - si - bil - i - ty! Your re -

T spon - si - bil - i - ty! It is your re - spon - si - bil - i - ty! Your re -

B spon - si - bil - i - ty, your re - spon - si - bil - i - ty! Your re -

Piano part: Measures 157-160. The piano part consists of eighth-note chords in the right hand and bass notes in the left hand. Measure 157 ends with a fermata over the piano's right hand. Measures 158-160 show a repeating pattern of eighth-note chords.

160 *ff*

S spon - si - bil - i - ty! Bring us, now. Send us, now. Come

M spon - si - bil - i - ty! Bring us, now. Send us, now. Come

T spon - si - bil - i - ty! Bring us, now. Send us, now. Come

B spon - si - bil - i - ty! Bring us, now. Send us, now. Come

Piano part: Measures 160-163. The piano part features eighth-note chords in the right hand and bass notes in the left hand. The dynamics transition from *ff* to *f* at the beginning of measure 161, and back to *ff* at the beginning of measure 162.

*f*

*ff*

*f*

Piano part: Measures 164-167. The piano part consists of eighth-note chords in the right hand and bass notes in the left hand. The dynamic *ff* is indicated in measure 165, and *f* is indicated in measure 166.

*Con tutta forza!*

163

Soprano (S) vocal line: "for - ward, \_\_\_\_\_ now!"

Middle C (M) vocal line: "for - ward, \_\_\_\_\_ now!"

Tenor (T) vocal line: "for - ward, \_\_\_\_\_ now!"

Bass (B) vocal line: "for - ward, \_\_\_\_\_ now!"

Piano accompaniment:

- R.H. (right hand) plays eighth-note chords in G major.
- L.H. (left hand) plays sixteenth-note patterns in G major.
- Dynamic: ***fff*** (fortississimo).
- Harmony: The piano part includes Roman numerals (V, VI, V, VI) indicating harmonic progressions.
- Text: "Poco \_\_\_\_\_" is written below the bass staff.

Musical score for soprano (S), mezzo-soprano (M), tenor (T), and basso continuo (B). The score consists of two systems of music. The first system starts at measure 168 with a key signature of one sharp (F#) and a tempo of  $\text{♩} = 104$ . The second system begins with a dynamic of *mp* and a tempo of  $\text{♩} = 104$ , featuring a basso continuo part with a harpsichord realization below the vocal parts.

# FIRST SCENE

Girod Street, New Orleans; the waning hours of October 15, 1890.

David Hennessy and Billy O'Connor are strolling through the street, clearly having been drinking.

With a "Spanish Tinge" \* ♩ = 104

6

D.H.

11 HENNESSY *mp* *mf*

Noth-ing like the Oc - to-ber air in New

*mf* *f* *mp* *f* *sf*

*8vb*

16 Or - leans! Warm mist and cool.

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

\*According to Jelly Roll Morton

D.H. *breeze* - es, Smell of the wa -

D.H. *in - vig - o - rates me, in - vig - o - rates me, in*

D.H. *vig - o - rates me!* With a swagger *I love this dir - ty,*

D.H. *With a swagger*

D.H. *stink - ing, rough town.* I know

38 D.H. *mp*  
 how\_\_\_\_ to play it.

42 D.H. *mf*  
 Ev - 'ry cit - i - zen claws. for a bet - ter life,

45 D.H. *mp*  
 claws for a bet - ter life, a life

49 D.H.  
 a - bout what you can take, and not

D.H. 53 *ff*  
 what you need.

D.H. 57 *mp*  
 That's why I love it, *I*

D.H. 60 *Come Prima*  $\text{♩} = \text{♪}$  *mf*  
 do. Who the hell wants to be stuck in the filth?

D.H. 63 *Come Prima*  $\text{♩} = \text{♪}$  *mf ff*  
 Who the hell wants to be hun-gry or dead? Can you get a-bove the fray?

D.H. 63 *mf* *mp f*  
*Ped.*

67 D.H. *ff*  
 — be - fore the tides tear in? or will you be swept a - way?  
*mp* *ff*  
*Ped.*

70 D.H. *mf*  
 — Sed - i - ment, silt, and shit? Not me.  
*non rit.* R.H. *mp*  
*s.p.*

73 D.H. *mp dolce* *molto rall..*  
 I won't get swept a - - - away, 'cause  
*Tempo* *molto rall..*

O.C. *A tempo* *Restrained ♩ = 74*  
*f* *mf* *p*  
 In-deed you

D.H. *A tempo* *Restrained ♩ = 74*  
 I know how to play this town.  
*f* *mf* *segue*

82 *mf*

O.C. do, Chief. Ev - ery - one knows your cou - rage.

D.H.

85 *f*

O.C. You know how to fight for jus - - - tice,

88 *ff*

O.C. or, at least, ar - range it. This

D.H. *mf*

91 *ff*

O.C. shit world spins bet - ter be - cause\_ of you! \_\_\_\_\_

D.H. HENNESSY

*ff* *mp* *p* *p*

260

This musical score page contains four systems of music. System 1 (measures 82-83) features Oboe (O.C.) and Double Bass (D.H.). O.C. plays a melodic line with dynamic markings *mf*, *mp*, and *f*. D.H. provides harmonic support. System 2 (measures 85-86) continues with O.C. singing "You know how to fight for jus - - - tice," and D.H. playing bassoon-like parts. System 3 (measures 88-89) shows O.C. singing "or, at least, ar - range it. This" and D.H. providing harmonic support. System 4 (measures 91-92) concludes with O.C. singing "shit world spins bet - ter be - cause\_ of you!" and D.H. playing a bassoon part with dynamic markings *ff*, *mf*, *p*, and *p*. The page ends with a tempo marking *p*.

Lo stesso tempo

O.C. *f*

D.H. *mp legato*  
Ha! Yes it does! I'm on the lad -

Lo stesso tempo

O.C. *sf* *mf* *mp* *mf*  
*Ped.*

D.H. *mf*  
der, Bil - ly. Run-ning this town, may-be e - ven this coun - try,

D.H. *ff*  
with its "pure" val - ues! Ha!

D.H. *s* *mp dolce* *p*  
Des - ti - ny calls me!  
*L.H.* *mf* *colla voce*

This musical score page contains two systems of music for orchestra (O.C.) and double bass (D.H.). The first system begins at measure 94 with a vocal entry by the double bass. The vocal line consists of three phrases: 'Ha!', 'Yes it does!', and 'I'm on the lad -'. The vocal part is marked with 'mp legato' and includes lyrics. The second system starts at measure 98 with another vocal entry by the double bass. This phrase continues from the previous one, adding 'der,' 'Bil - ly.', 'Run-ning this town,' 'may-be e - ven this coun - try,' and concludes with a dynamic 'mf'. The vocal part is marked with 'Ped.' at the end of the phrase. The third system begins at measure 102 with a vocal entry by the double bass. The lyrics 'with its "pure" val - ues!' and 'Ha!' are provided, with 'Ha!' marked 'ff'. The vocal part is marked with 's' and 'mp dolce'. The fourth system begins at measure 104 with a vocal entry by the double bass. The lyrics 'Des - ti - ny calls me!' are provided, with 'me!' marked 'p'. The vocal part is marked with 'L.H.' and 'mf', and includes a 'colla voce' instruction. The score also features various time signatures (2/4, 3/4, 4/4, 5/4) and dynamic markings (f, ff, mp, mf, p).

108

D.H.

(Fl.)

*pp a piacere*

3

5

A barrage of gunfire rends the night.  
Hennessy is hit multiple times; he is knocked sideways but stays on two feet.

Musical score for D.H. and G.P. at measure 114. The score consists of two systems. The top system, labeled "D.H.", features a bass clef staff with a dynamic instruction "in disbelief" above it. The bottom system, labeled "G.P.", features a treble clef staff. The vocal line for D.H. includes lyrics "What..." and a fermata mark. The vocal line for G.P. includes a fermata mark.

Musical score for piano and basso continuo. The piano part (top) has a dynamic of *mf*. The basso continuo part (bottom) has a dynamic of *ff*. The piano part includes markings for *8va*, *3*, and *5*. The basso continuo part includes markings for *ff*, *3*, and *3*. The score is labeled "grappling" and "What...?\_\_". Pedal markings are present at the bottom right.

119

D.H.

*panicking* **f**

What...?!

(8) **ff**

**f** *loco* **ff**

Pno.

Meno mosso  $\text{♩} = 58$

122 **f** *incredulous*

wild with anger, he draws his sidearm

D.H.

Pigs!

Bas - tards!

I'll kill you!

Meno mosso  $\text{♩} = 58$

"We are climbing Jacob's Ladder"

**pp** *legato molto*

**mf**

Pno.

**pp**

**ff**

**fff**

**ppp**

groans amid laughter; returning fire

124 D.H.

*snide and cocky*

*starting to fail, he reaches to steady himself, but collapses*

D.H. 126 You think \_\_\_\_\_ you can do me in? screaming: BILLY....!!

f *mf* *mp* *p*

Pno.

O'Connor comes running, stops cold upon seeing the scene,  
and scans the surroundings while calmly approaching Hennessy.

129

O'C. *mp leggerio, a piacere*

D.H. *agitato f*

O'CONNOR *mf calando mp*

Who did this?

They gave it to me, Bil - ly, and I gave it back the best I could.

*colla voce*

*pp*

$\text{♩} = 84$  O'Connor leans closer; Hennessy whispers into his ear.

133 *p*

O'C. *rall.. A tempo*

D.H. *rall.. A tempo*

$\text{♩} = 84$

*pp*

*molto rall.*

*Red.*

139

O'C. *molto rall..*

D.H. *molto rall..*

*pp*

*Segue*

## SECOND SCENE

"Piccola Palermo," the Sicilian ghetto; the same night. Outside on the tenement steps, Catarina sits alone.

Adagio ♩ = 64

1C

p dolce

Adagio ♩ = 64

rall.

3

Iania enters.

4  $\text{♩} = 92$

CATARINA rit.. . . . .

IANIA

$\text{♩} = 92$

IC

Ma - ma? Zi - a? Ca - ta - ri - na? Have you seen

*f* *mf*

*mf* cresc. L.H. *f colla voce* *mp*

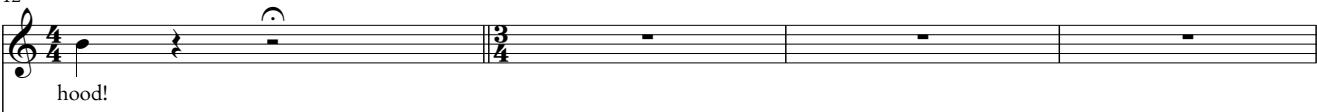
Ped.

Still not sat-is-fied? Your fight with Ma-ni e-choed through the whole neigh-bor

A musical score for voice and piano. The vocal line starts with a melodic line in 3/4 time, followed by a piano dynamic instruction. The vocal line continues with lyrics in 4/4 time. The piano accompaniment consists of sustained notes and chords.

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. Measure 11 starts with a piano dynamic **f** and a vocal instruction *colla voce*. Measure 12 begins with a piano dynamic **f**.

$\bullet = 70$

12 C. 

IC You don't un - der - stand, It's not his fault. They

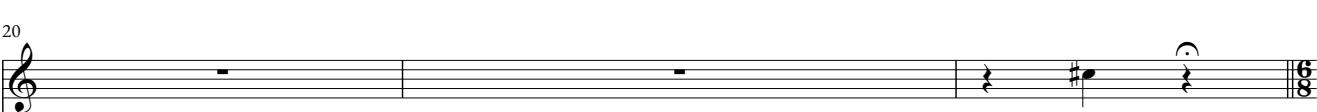
$\bullet = 70$

*mp*

16 C. 

IC pick at him like shards from a rot - ting dock.

*mp*

20 C. 

IC The boss - es, Pad - no - nes, and...

*3*

*6/8*

*6/8*

23 Allegro furioso  $\text{d} = 115$

C.  $\text{f}$   $\text{ff}$   
See? I told you

IC

Allegro furioso  $\text{d} = 115$

$\text{ff}$

28

C. he is no good!  $\text{mf}$

IC

You are

He is cra - zy, cra -

C.  $\text{mf}$

He is cra - zy, cra -

wrong, so - rel - la.

$\text{mf}$

36

C. *zy and vol a - tile,*

**f**

IC

IC

40

C. *vol a - tile!*

IC. *vol a - tile!*

**mf**

IC

You

*sub mf*

**mf**

44

C. *He*

**f**

IC. *are a co - ward! Mi schi - fo - - - sa!*

**f**

**mf**

48

C stinks\_\_\_\_\_ of the old\_\_\_\_\_ world!\_\_\_\_\_

IC

*R&d.*

54  $\text{J}=\text{d}$

C -  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$

IC You are a - shamed\_ of *la pa - tri - a*, you are a - shamed. But

*mf*

*mf*

58

C -  $\frac{2}{4}$  -  $\frac{7}{8}$  -  $\frac{3}{4}$

IC — we did not come here out of shame.

*mf*

61 Poco più mosso  $\text{♩} = 70$

C

IC  $\text{mp}$   
Our be - lov - ed home - land was fall - ing.

Poco più mosso  $\text{♩} = 70$

C

IC  $\text{mp}$   $\text{p}$   $\text{mf}$

66

C

IC fall - ing in - to pits of pov - er - ty and vi - o - lence.

C

IC  $\text{b}\text{p}$   $\text{b}\text{f}$   $\text{mp}$   $\text{p}$  *cresc.*

70

C

IC  $\text{mf}$  Op - - - por - tu - ni - ty brought us here.  $\text{mf}$   $\text{mp}$

C

IC  $\text{mf}$   $\text{f}$  *dim.*  $\text{mp}$

74 Furiosa  $\text{d} = 115$  *mf mocking*

C  $\begin{array}{c} \text{G} \\ \text{C} \end{array}$  "Our be-lov-ed home-land..." This is A - mer - i - ca.

IC  $\begin{array}{c} \text{G} \\ \text{C} \end{array}$

Furiosa  $\text{d} = 115$

L.H. *mf* *sf* *mf*

C  $\begin{array}{c} \text{G} \\ \text{C} \end{array}$  We are A - mer - - - - i - cans now.

IC  $\begin{array}{c} \text{G} \\ \text{C} \end{array}$

*f* *ff*

C  $\begin{array}{c} \text{G} \\ \text{C} \end{array}$  When you are with him, when

IC  $\begin{array}{c} \text{G} \\ \text{C} \end{array}$

*mp* *mf*

*mp* *f - mf*

88

C you are with him

IC

ZF

MC

91

C you hold this fam - ily back!

IC

ZF

MC

Mama and Zia enter, unseen by the girls. Mama looks stricken, and Zia assists her walking.

91

C you hold this fam - ily back!

IC

ZF

MC

*ff*

v v

Iania and Caterina rush to her aid.

Adagio  $\text{♩} = 75$

96

C

IC

ZF ZIA FRANCESCA

*mf*

R.H.  $\text{IV}$

$\gamma$

*p*

99

C

IC

ZF Some la - dies as - sault - ed her to - day. Called her ug -

*mf*

MC

*mp*

103

C

IC

ZF

ly and dir - ty, \_\_\_\_\_ and asked,

MC

.

112 Vivace  $\text{♩} = 150$

C

IC

ZF *ff ugly*  
 "Dir - ty da - goes, dir - ty da - goes, dumb as clams, dumb as clams!"

MC

Vivace  $\text{♩} = 150$

*sf* *sf*

3

115 Tempo primo  $\text{♩} = 75$

C

IC

ZF *mp*  
 Ma-ma did-n't un-der-stand most of it, but she knew those kids spat

MC

Tempo primo  $\text{♩} = 75$

*mf* *mp colla voce* *mf*

3

## Più mosso

121

C      *mf* to Lania  
See! I told you!

IC      *mf*  
How aw ful! Why won't they leave us a -

ZF      *f* *mp*  
poi son at her. Ma-ma did-n't un-der-stand

MC      MAMA COSTA

Più mosso

The piano part features a dynamic transition from *f* to *mp*. The vocal line consists of sustained notes.

126

C      "Dir - ty Da - gos, Dir - ty Da - gos, dumb as clams!" \_\_\_\_\_

IC      lone?

ZF      most of it...\_\_\_\_\_

MC      *to Lania*  
I'm with you, so I'm hap - py.\_\_\_\_\_

The piano part features a dynamic transition from *mp* to *f*. The vocal line consists of sustained notes.

129

ZIA

ZF

MC

So what are you bick - er - ing a - bout? \_

*colla voce*

Allegro  $\text{♩} = 120$

133

ZF

An - co - ra? La vi - a vec - chia? La vi - a nuo - va? \_

MC

...e la vi - a nuo - va? \_ ...e la vi - a vec - chia? \_

*f*

*Allegro  $\text{♩} = 120$*

137

ZF

The men work, the wo-men do

MF

MC

La vi - a vec - chia... \_

*mf*

(G.P.)

*mp secco*

*8va*

141

ZF ev - ry-thing else. We know\_ our roles, we know\_ who we can

MC Your fam - ily can be trust ed. The men\_ work, the

(8) 8va

145

ZF trust. Trust in fam - ily, not strang - ers. La vi - a vec -

MC wo-men do ev - 'ry-thing else. We know\_ our roles, we know\_ who we can trust. Trust

(8) 8va

150 rit. Vivace accel.

ZF cbia...

MC in fam - ily, not strang - ers.

rit. Vivace accel. mp f sf

155 Largo ♩ = 60

CATARINA

IC

IANIA

ZF

MC

*mf*

Chi la - scia la vi - a vec - chia -

*mf*

Chi la - scia la vi - a vec - chia -

Largo ♩ = 60

*mp dolce*

*mf*

159

C

*mp*

...sa quel che per - de e non sa quel che tro - va.

IC

*mp*

...sa quel che per - de'e non sa quel che tro - va.

ZF

*mf*

per la nuo - va... "She who left the

MC

*mf*

per la nuo - va... "She who left the

163

*mf* reciting like a schoolgirl      *mp*

C ...knows what she leaves be-hind, but not what she will find."

IC ...knows what she leaves be-hind, but not what she will find."

ZF old ways for the new...

MC old ways for the new... I hope Ma - ni re - turns soon.

*mp colla voce*

166

Tempo

Mama and Zia enter the tenement.

C

IC

ZF Sleep, child, sleep, child, sleep, child.

MC Sleep, child, sleep, child, sleep, child.

Tempo

Catarina turns on Iania again, who raises a hand.

170 Subito  $\text{d} = 120$

Colla voce

We can be A -

Subito  $\text{d} = 120$

Colla voce

Catarina scoffs and storms into the tenement.

173

mer - i - cans \_\_\_\_\_ and Si - ci - lians, \_\_\_\_\_ my heart choos - es

3

segue

Iania is alone.

177 Contemplative ♩ = 70

IC both.

Contemplative ♩ = 70

182

IC

186 IANIA

IC But at night, I'm a -

mf

mp

colla voce

191

IC afraid. This ci - ty does-n't shield us

mf

mp

p

f

3

196 **f**

IC and op - por - tu - ni - ties are like phan - toms,

200 **mf**

IC while the Pa - dro - nes sharp-en their knives with lies.

*colla voce*

poco accel.

206 Poco più mosso  $\text{♩} = 80$

IC Ma - ni, my Ma - ni,

Poco più mosso  $\text{♩} = 80$

IC

209

IC Ma - ni's mind lives in a

*mp sostenuto*

213 *rit.*

IC

storm, a storm that I can - not quell. *rit.*

Meno mosso  $\text{♩} = 64$

218 *mp dolce*

IC

But his heart is as big as the gulf and his

Meno mosso  $\text{♩} = 64$

*mp dolce*

222 *mf*

IC

eyes shine like a Medi-ter-ra-nean morn - ing. *accel.*

*mf*

Tempo primo  $\text{♩} = 80$

226 IC

Ma - ni, Oh Ma ni.

Tempo primo  $\text{♩} = 80$

*mp*

230  
IC Ma - ni's mind lives in a storm,  
*mp sostenuto* *mf*  
*mf*

234  
IC a storm, but we te - ther  
*f* *rall..* *Poco meno mosso*  $\text{♩} = 64$  *mp*  
*rall..* *Poco meno mosso*  $\text{♩} = 64$  *mp dolce* *cresc.*  
*f*

238  
IC to one an - oth - er with bonds of kind - ness and  
*f* *mp*

242  
IC love. But at night, I'm a - afraid.  
*mf* *mp L.H.* *p colla voce* *pp*  
*segue*

Polizzi enters hurriedly, a bundle under his arm.

248 Con Spirito  $\text{♩} = 120$

I. *f* Man - ni! Cautious  $\text{♩} = 100$   
Where have you been?

P. *f* Ia - nia!

Con Spirito  $\text{♩} = 120$

Cautious  $\text{♩} = 100$

I. *f*

P. *f* *mf*

*2d.*

rall. *mp*

252

I. *mf* I was so wor - ried... can I say...

P. *Non im - por - ta, mi a - mor.* No...

rall.

As a token of his apology, he produces a small gift - a locket, a simple necklace - something he probably should not have been able to afford. It is unexpected, but she accepts it warmly.

255 Tender  $\text{♩} = 72$

P. *Tender*  $\text{♩} = 72$  I'm sor - ry we fought with such

*mp legato*

258

P.      accel.      *mf*

bit - ter - ness.      Let us plan for the fu - ture.

accel.      *f*

R.H.      *mf*

260      *f*       $\text{♩} = 85$

I have new plans, Ia - nia, big plans! —

*sust*

$\text{♩} = 85$

*f*

*fp*

Frenetic  $\text{♩} = 85$  ( $\text{♩} = \text{♩}$  throughout)

263

P.      —      Plans,

Frenetic  $\text{♩} = 85$  ( $\text{♩} = \text{♩}$  throughout)

*ff ritmico*

*mp*

266

P.      Ia - nia, I have big plans, Ia - nia! We can make it here,

P. 269 *f*

we can make it, Ia - nia!

*8va-----1 loco*

*mf* *f* *mf*

P. 272

This ci - ty is starved for work - ers, that gives New Or-leans a

*mp*

P. 275 *mp cantabile*

fu - - - ture! Here, there is op - por - tu - ni - ty,

*mf* *legato* *mp*

*8va-----1*

*2ed.*

P. 278 *mf* *f*

here there is op - - - por - tu - ni - ty.

*ff*

281 *mf*

P. Here there is pow- er, Ia - nia, here there is

284 *ff*

P. pow er, pow - - - er, pow - - - er!

287 *mp*

P. Plans, plans, let us plan for to - mor - - row!

I. IANIA

P. Big plans! Big plans!

*f*

*attacca*

*J=J Lo stesso tempo*

292 *mp to herself* *mf* *mp*

I. When I land - ed in New Or - leans, I saw the most\_\_

P. *mp wrapped up in his thoughts*  
Big plans! I have big plans!

*J=J Lo stesso tempo*

295 *rall..* *Poco meno mosso*  $\text{♩} = 84$  *mp*

I. beau ti - ful la - dy. Her face was

P. Let us make plans for to mor - row...

*rall..* *Poco meno mosso*  $\text{♩} = 84$  *mp sostenuto*

298 *calm,* *her hands were smooth,*

P. *rall..* *mp sostenuto*

I. 301

her rip - pling blue dress ri - valed the o - cean's beau - ty.

*mf*

I. 309

skin dried out from the wind, hands swol - len and scarred from la - bor.

*mf*

G B-flat

I. 312 **f**

but with fire\_\_\_\_\_ in her eyes and steel\_\_\_\_\_ in her voice, she said:

I. 316 **p** "Here... here is the door, here is the door to our  
 I. 321 **mf** **f** new life."  
 I. 326 **mp cantabile** I knew this place was a new begin - ning.  
 I. 330 **rit..** **mp** It led me to you.

P. **POLIZZI**  
**rit..** **mp** **p**

She turns to him, but he can only hear himself.

With deep emotion  $\text{♩} = 54$

I.  $\text{♩} = 54$

*mp*

But when your eyes fill with scorn

*mf*

P.  $\text{♩} = 54$

*mf*

When the angry voices swim in - side

With deep emotion  $\text{♩} = 54$

*mp sostenuto molto*

I.  $\text{♩} = 54$

*mf*

and your voice brims with fear,

P.  $\text{♩} = 54$

*mp*

me, my thoughts are like mud - dy wa - ters,

I.  $\text{♩} = 54$

*mf*

My heart, my heart can - not,

P.  $\text{♩} = 54$

*mp*

Fear and mis - trust are ev 'ry - where when the de - mons

*mf*

346

I. find an an chor in this shift - ing tide.

P. creep in to my mind...

*mf* L.H.

He turns to her.

349

I. —

P. We need a new life,

*mp*

—

—

You are my sole con - so - la - tion,

*mp legato*

353

I. a new shore...

P. the an - chor of my life...

*mf*

*mp* poco rit.

poco rit.

*mp*

*Ped.*

Polizzi picks up his bundle; a revolver falls out.

357 **Più mosso**  $\text{d} = 60$  ***mp***  
 I. (gasps) What is that? Why is it here?  
 P. What have you done? What have you done?  
***mf***  
 Gun drops  
**Più mosso**  $\text{d} = 60$   
***f*** ***colla voce*** ***mp***  
 I. done!? \_\_\_\_\_ I hate it! \_\_\_\_\_ It  
 P. ri-na Don't wor-ry. On - ly a - no - ther way to pro -  
 I. turns my skin to ice.  
 P. tect us. If it haunts you I pro-mise to get rid of it soon.

367

I. - - - - - | 9 - - - - - | 6 - - - - -

P. *p* suddenly very fearful  
So ma - ny cruel voic - es, shad - ows twist - ing ev - - -

*p* colla voce

8 8 8 8 8 8

370

I. - - - - - | - - - - - | - - - - - | - - - - - | 6 - - - - -

P. - ry - where a - round me. I wish on - ly to feel strong for you.

8 8 8 8 8 8

mp f mp f mp mp

They embrace, and sing to one another

374 Passionately  $\text{d} = 45$

I. - - - - - | - - - - - | - - - - - | - - - - - | 6 - - - - -

P. With on - ly you can I

mf

With on - ly you can I live,

mf

Passionately  $\text{d} = 45$

semper legato

8 8 8 8 8 8

378

I. live. With on - ly you can I

P. live in life's tur - moil,

mf

I. live in life's tur - moil, can I chase a -

P. can I chase a -

mf

I. way the dark, can I find a new shore

P. way the dark, can I find a new shore

rall. mp

I. way the dark, can I find a new shore

P. way the dark, can I find a new shore

rall. mf

They enter the tenement together.

Very Broad  $\text{♩} = 70$

I. *mp* rit. a new shore.

P. *mp* dolce a new shore.

Very Broad  $\text{♩} = 70$  rit.

**OPTIONAL: Scene Change Music**

Serene  $\text{♩} = 72$

*p* *mp*

398 *mf* *mp*

402 *f* *mp*

# THIRD SCENE

71

Charity Hospital, shortly before 1am on October 16, 1891.

Nurses and Police Officers (Ensemble) join Billy O'Connor around the bed of a bloodied, but conscious, Hennessy.

Frantic  $\text{♩} = 132$

O'CONNOR

BOC S. A. T. B.

ENSEMBLE

Frantic  $\text{♩} = 132$

OPTIONAL: Vamp

*pesante*

3

BOC

*f*

The Chief was am-bushed There

S. A. T. B.

*mf*

*p*

*f*

6

BOC      are at least six.      wounds,      but he did - n't

S.      *mf*      Six      wounds.

A.      *mf*      Six      wounds.

T.      *mf*      Six      wounds.

B.      *mf*      Six      wounds.

8

BOC      fall!

S.      His back...      his neck.      Six wounds!      But he did - n't

A.      His wrists...      his lungs...      Six wounds!

T.      His face...      Six wounds!      But he did - n't

B.      His legs...      Six wounds!

*cresc.*

*sf*      *ff*      *mp*



16

S. stea - dy hand re - turned fire!

A. with a steady hand re - turned fire!

T. stea - dy hand re turned fire!

B. with a steady hand re - turned fire!

Piano part (measures 16-18): The piano part consists of two staves. The top staff shows a melodic line with eighth-note patterns, starting with a forte dynamic ff. The bottom staff shows harmonic chords.

Margaret Hennessy enters.

19

S. *mp* One ques - tion. his legs... his lungs... his face...

A. His wrist... his back... his neck... One ques - tion

T. *mp* One ques - tion. His wrist... his back... his

B. His legs... his lungs... his face... One ques - tion.

Piano part (measures 19-21): The piano part consists of two staves. The top staff shows a melodic line with eighth-note patterns, starting with a dynamic mp. The bottom staff shows harmonic chords. The piano part ends with a dynamic ff.

*sub p*

*mp*

*ff*

*3*

*Red.*

22

S. *mf*  
Six wounds, one ques - tion. One ques - tion,

A. *mf*  
Six wounds, one ques - tion. One ques - tion,

T. *mf*  
8 neck... his legs... his lungs... One ques - tion,

B. *mf*  
His wrist... his back... his neck, his face. One ques - tion,

rit..

HENNESSY

One of the police officers brings a chair for Margaret. A vision of stoic calm, she sits beside her son's bed and bows her head solemnly. Hennessy tries to reassure her. O'Connor hears something offstage and goes to investigate.

29                          *mf*

DH                           $\text{J} = 80$

Ma - ma,                don't\_ cry.                I'll\_ get\_ o - ver

*mp*                      *colla voce*

32                          *mf*

DH                           $\text{J} = 80$

this.                     I'm not\_ gon-na die.                Go\_ home;                I'll\_ see you

*tempo*                      *colla voce*                      *f*                      *tempo*

*Lo stesso tempo*

36

O'Connor returns and whispers orders to one of the policemen, who in turn sets the room buzzing.

DH                          *there.*

S

M

T

B

*mf legato*

*f*

*mf*

40

Soprano (S) vocal line with lyrics: "Mis-ter Par-ker-son. Look out when he ar- rives!" Measure 40 starts with a rest followed by a melodic line with grace notes and eighth-note pairs. Dynamics: ***mp***, ***3***, ***3***.

Middle Cello (M) vocal line with lyrics: "Mis-ter Par-ker- son. Look out when he ar- rives!" Measure 40 starts with a rest followed by a melodic line with grace notes and eighth-note pairs. Dynamics: ***mp***, ***3***.

Tenor (T) vocal line with lyrics: "Mis-ter Par-ker-son's on his way. Look out!" Measure 40 starts with a rest followed by a melodic line with grace notes and eighth-note pairs. Dynamics: ***mp***, ***3***, ***3***.

Bassoon (B) vocal line with lyrics: "Mis-ter Par-ker-son's on his way. Look out!" Measure 40 starts with a rest followed by a melodic line with grace notes and eighth-note pairs. Dynamics: ***mp***, ***3***.

Measures 41-42 show a transition section. The bassoon part has a dynamic of ***pp secco***. The piano accompaniment features a rhythmic pattern of eighth-note pairs and sixteenth-note chords.

44

Soprano (S) vocal line with lyrics: "Brass knuckles be - hind those po - lished smiles." Measure 44 starts with a rest followed by a melodic line with grace notes and eighth-note pairs. Dynamics: ***f***.

Middle Cello (M) vocal line with lyrics: "Brass knuckles be - hind those po - lished smiles." Measure 44 starts with a rest followed by a melodic line with grace notes and eighth-note pairs. Dynamics: ***f***.

Tenor (T) vocal line with lyrics: "Brass knuckles be - hind those po - lished smiles." Measure 44 starts with a rest followed by a melodic line with grace notes and eighth-note pairs. Dynamics: ***f***.

Bassoon (B) vocal line with lyrics: "Brass knuckles be - hind those po - lished smiles." Measure 44 starts with a rest followed by a melodic line with grace notes and eighth-note pairs. Dynamics: ***f***.

Measures 45-46 show a continuation of the vocal parts. The piano accompaniment features a dynamic of ***mf*** and includes a section labeled ***Ped.*** at the end.

PARKERSON enters; O'Connor holds the door for him.

47

MH

BOC

DH

PARKERSON

WP

S

M

T

B

*p*

*mf*

*...an*

*What hap - pened?*

*p*

*p*

*p*

*p*

*ff*

*sub mp*

## MARGARET

49

MH

BOC 8 am - bush near his home...

DH *mf*

WP I'm\_\_\_\_\_ not gon-na  
Who did this?

S *mp*  
But\_\_\_\_\_ he\_\_\_\_\_ did-n't fall.

M *mp*  
But\_\_\_\_\_ he\_\_\_\_\_ did-n't fall.

T *mp*  
But\_\_\_\_\_ he\_\_\_\_\_ did-n't fall.

B *mp*  
But\_\_\_\_\_ he\_\_\_\_\_ did-n't fall.

MH *mf* (to HENNESSY) *dolce*  
 Rest, \_\_\_\_\_ now, \_\_\_\_\_ Rest \_\_\_\_\_ now, \_\_\_\_\_

BOC *mf*  
 8 Do you re-mem - ber

DH *f*  
 die... They can't do me in!

WP *f*  
 Clear the room. Who? Who did

S *mf* (to HENNESSY)  
 Rest now, rest

M *mf* (to HENNESSY) *mp*  
 Rest now, Rest rest

T *mf*

B *mf*

MH

rest\_\_\_\_\_ now.\_\_\_\_\_ Who,\_\_\_\_\_

BOC

what you whis-pered to me? Tell them, who\_\_\_\_\_

DH

*mp*

WP

this? Who\_\_\_\_\_

S

now.\_\_\_\_\_ Who\_\_\_\_\_

M

rest\_\_\_\_\_ now.\_\_\_\_\_ Who\_\_\_\_\_

T

*mp*

Who did\_\_\_\_\_ this?\_\_\_\_\_ Who\_\_\_\_\_

B

Who\_\_\_\_\_ did this?\_\_\_\_\_ Who\_\_\_\_\_

*f*

*mf*

*mp*

Colla voce

MH did this?!

BOC did this?!

DH *f*

WP did this?! Chief, Can you make a de - cla - ra - tion?

No,

S did this! Who?...\_\_\_\_\_

M did this! Who?...\_\_\_\_\_

T did this! Who?...\_\_\_\_\_

B did this! Who?...\_\_\_\_\_

*f* *mf* *mp* *colla voce* *Ped.*

A ripple of disbelief and confusion passes through those assembled, and the Police and Nurses (Ensemble) exit, giving Hennessy and his mother some privacy.

61

MH      -      |  
BOC      -      |  
DH      -      |  
WP      -      |

*mf*

DH:   
...and I don't think I'm that bad off.

*mp*      *p*

*mf*



Parkerson is clearly dissatisfied by Hennessy's brush-off. O'Connor pulls Parkerson aside, and reveals what he heard Hennessy whisper. Parkerson sees an opportunity.

65

MH      -      |  
BOC      -      |  
DH      -      |  
WP      -      |

*mf*

What      did      he      say?

*mp*

*f*      *mp*      L.H.      *mf*

*Revd.*

MH

BOC

DH

WP

Did a - ny - one else

Lo stesso tempo; with intimacy  $\text{d} = 66$

73

MH *mp*  
God, be mer-ci - ful. Da - vey's my good boy. This

BOC  
*mf*

DH Why are you here, Mo - ther?\_\_

77

MH *mf*  
hor - ror feels just like the night his fa - ther was mur - dered.

DH *mp*  
I'm al - right now. Go home and stay\_\_

S.  
A.

81

MH      I thought I would be the first to go,  
 DH      there; I'll get well and I'll be there soon.

S.      NURSES

A.     

*mf*

84

MH      be... but they are tak - ing you from

DH      *p*

S.      Rest now, rest now, rest. *mp*

A.      Rest now, rest now, rest. *mp* div.

*dim.*

*segue*

Margaret sits beside Hennessy's bed. She produces a rosary and rolls the beads between the pads of her fingers.  
Hennessy fades in and out of consciousness.

87

Reverently  $\text{♩} = 54$  ( $\text{♩} = \text{♩}$  throughout) rall. A tempo  
MH 88  $\text{♩} = 54$  ( $\text{♩} = \text{♩}$  throughout) rall. A tempo  
me.  $\text{♩} = 54$  ( $\text{♩} = \text{♩}$  throughout) rall. A tempo  
Pno.  $\text{♩} = 54$  ( $\text{♩} = \text{♩}$  throughout) rall. A tempo  
say? What can a mo-ther do? What  
Pno.  $\text{♩} = 54$  ( $\text{♩} = \text{♩}$  throughout) rall. A tempo  
can a mo-ther say? What can a mo-ther do?  
Pno.  $\text{♩} = 54$  ( $\text{♩} = \text{♩}$  throughout) rall. A tempo  
A - ve Ma - ri - a gra - zi - a ple - na Do - mi - nus  
Pno.  $\text{♩} = 54$  ( $\text{♩} = \text{♩}$  throughout) rall. A tempo

106 MH rall. *f* A tempo *mf*  
*te cum, Be - ne - dic - ta tu in mu - - li e - ri - bus.*

Pno. rall. A tempo  
*mp dolce*

109 MH *p* *mf*  
*You raise your lit-tle ones up, raise your lit-tle ones*

Pno. *mf* *mp*

113 MH *up, and watch the world*

Pno. *mf*

117 MH *et be - ne -* *mp*  
*e - rode them.*

Pno. *mp*

121 Lo stesso tempo

MH      dic - tus fruc - ius ven - tris tu - i... Should

Pno.      *mf* *p* *sempre legato*

124 *f*

MH      I have led him a - way from this

Pno.      *mf*

127

MH      life?

Pno.      *f*

129 *mf*

MH      A - way from the dai - ly cur - ren - cies of

Pno.      *mp*



145 *alargando*

MH *mp*  
*Sanc - ta Ma - ri - a, Ma - ter De - i,*

Pno. *p colla voce*

148 *A tempo mp*  
MHN What can a mo - ther say? What can a mo - ther do?  
*A tempo*

Pno. *mp* *mf*

153 *mp*  
MHN o - ra pro no-bis pec-ca-tor - i - bus nunc et in

Pno. *mp*

She breaks down.

157 *f* *molto rall.* *mf* *p*  
MHN ho - - - ra mor - tis nos - - - - - tre.  
*molto rall.*

Pno. *f*

*pp*

*Rédo.*

O'Connor and Parkerson pick up their conversation.

160 Come prima  $\text{♩} = 84$

PARKERSON

WP

Come prima  $\text{♩} = 84$

*mf legato*

*f*

163 *mp*

WP

Mar - tirs have pow er, \_\_\_\_\_ mar-tirs have pow-er, great po- wer. \_\_

*mp*

*f*

poco accel.

O'CONNOR

BOC

166

WP

*mp*

We have to a - venge the Chief, we have to a - venge the Chief's

*mf*

poco accel.

Poco più mosso  $\text{♩} = 90$

*mf*

BOC  
The Chief was nev - er short on

*f*

WP death!

Poco più mosso  $\text{♩} = 90$

*mp*

*f*

BOC friends or e - - - ne- mies. Po -

WP

*mf*

*f*

*mp*

BOC lice, Ma - fi - o - si, cor - rupt pol - i - ti - tians. He knew how to fight

WP

*mf*

*mp*

*mf*

178

BOC: *f*  
for jus - tice,      *mf* or at least ar - range it.      *mp*

WP: *3* - *2* - *3* - *4* -

*3* - *2* - *3* - *4* - *3* - *2* - *3* - *4* -

182

BOC: *4* - *4* - *4* -

WP: *f* Yes! He could get a - ny job done. *mf* And when bo - dies got scat - tered a - *legato*

*4* - *4* - *4* - *sf* *mf* *legato*

185

BOC: *4* - *3* - *4* - *4* -

WP: *long* the way *he'd say, "So what?"* *mp*

*4* - *3* - *4* - *4* - *p* R.H. *4* - *3* - *4* - *4* -

188

BOC

WP

Does it mat - ter? \_\_\_\_\_

mf

mp

Does it mat - ter?" \_\_\_\_\_

mf

mp

R.H.

Con moto  $\text{♩} = 130$

192

BOC

WP

These fam-ilies who are tak - ing o - ver the docks, they're to blame.

mf

f

Con moto  $\text{♩} = 130$

196

BOC

O'CONNOR

WP

These for - eign fam- lies, bring - ing noth ing but ba-bies and dis -

mf

mp

200

BOC: *f* ...and crime, and ug - ly words like: *Ma - fi - o - si,* *ven - det - ta.*

WP: *f* *mf* ease...

204

BOC: *f* New words one hears on the streets and at the *mf* The

WP: *mf* *f*

207

MARGARET

MH:

BOC: docks.

WP: docks are o - ver - run, They're swamp - ing our la - bor force, yet

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

210

MH - - - - - *A - ve Ma -*

BOC - - - - -

WP nev - er learn - ing a word of En - glish.

*mf* 3

213

MH      BOC      WP

*ri - a      gra - ti - a      ple - na.*

*p*

*rit.*

Poco meno mosso  $\text{♩} = 60$

*f*      *mp*

*f*      *mp*

221

MH      BOC      WP

*Be - ne - dic - ta      tu      in      mul - i      e - ri - bus      et      be - ne -*

*hours.\_\_\_\_\_ One \_\_\_\_\_ won - ders, won - ders*

*f*

225

MH      dic - tus      fruc - tus      ven - tris      tu - i:  
 BOC      -      -      -      -  
 WP      where\_\_\_\_ they find the time to breed.  
 But

**mf**

**mp**

**mf**

228

MH      rall. - - - - - Ie sus.

BOC      where\_\_\_\_ does the mon-ey go?\_\_ //

WP      f Yes, where does the mon-ey go?\_\_ //

rall. - - - - -

**mp**

Red.

Mean-spirited Tarantella  $\text{♩} = 116$

231

BOC

WP

Mean-spirited Tarantella  $\text{♩} = 116$

*f marcato*

O'CONNOR

PARKERSON

235

BOC

WP

ff

8<sup>ub</sup>

238

BOC

WP

*mf secco*

242

*mf*

BOC

Breed - ing like rats!

WP

Breed -

*mp*

246

BOC

Breed - ing like rats! Breed - ing, breed - ing,

WP

- ing like rats! Breed - ing like rats! Breed - ing, breed - ing

249

BOC

breed - ing like rats! Breed - ing, breed - ing breed - ing...

WP

breed - ing like rats! Breed - ing, breed - ing, breed - ing...

252

BOC: Treble clef, 9/8 time, dynamic **f**.  
like rats!

WP: Bass clef, 9/8 time, dynamic **f**.  
like rats!

BOC: Treble clef, 9/8 time, dynamic **mf**.  
WP: Bass clef, 9/8 time, dynamic **f**.  
*loco*

255

BOC: Treble clef, 8/8 time, dynamic **mf**.  
Bleed - ing, bleed - ing, bleed - ing.

WP: Bass clef, 8/8 time, dynamic **mf**.  
Bleed-ing our mar - kets dry. Bleed-ing our mar - - - kets

BOC: Treble clef, 9/8 time, dynamic **mp**.

WP: Bass clef, 9/8 time.

258

BOC: Treble clef, 8/8 time.  
Bleed - ing, bleed - ing our mar - kets dry. They

WP: Bass clef, 8/8 time.  
dry! They sink their

BOC: Treble clef, 8/8 time.

WP: Bass clef, 8/8 time.

261

BOC: sink their teeth and then float a - way *f*

WP: teeth and then float a - way *f*

264

BOC: fat with our blood, fat with our blood. They sink their teeth and then float a -

WP: fat with our blood, fat with our blood. They sink their teeth nd then float a -

269

BOC: way fat with our blood! *ff*

WP: way fat with our blood! *ff*

273

BOC

WP

*mp*

These for - eign

*mp*

(8)

277

BOC

WP

*mf*

fam - ilies, they \_\_\_\_\_ are to

284

BOC: *ci - lians!* These Si - ci - lians!

WP: So strange! Too dark to be

288

BOC: - | 6 - | - | - | - |

WP: white, too light to be black,

molto rall.

292

BOC: - | - | - |

WP: they don't be - long here!

*ff*

molto rall.

Con tutta forza!

BOC

*f*

And look what they did!

A tempo

*ff*

WP

— And look what they did!

Con tutta forza!

A tempo

*sfz f*

*ff*

(8)-----!

Look what they did.

BOC

*mp*

Look what they did.

WP

Look what they did.

*mp*

The hospital room fades to darkness. With a nod from Parkerson, O'Connor remains alone on stage, delivering orders to the city's police.

BOC

*ff*

Look what they did.

5

*8va*

304

BOC

Blues  $\text{d} = 50$

306

BOC

*mp*

Throw out your nets— no mer - cy, no mer - cy.

Blues  $\text{d} = 50$

*mp*

*mf*

*8vb*

310

BOC

*8*

Scout the neigh - bor-hoods and re - port:

*mp*

*(8)*

314 ***f***

BOC

where they go, what they say, what they do, who they bed.

*loco*

He becomes emboldened, relishing the power he has been given.

318 ***mp*** — ***mf*** — ***f***

BOC

Throw out your nets; clean the waters.

*mp* — ***mf*** — ***sfz***

*8vb*

322 ***mf*** —

BOC

This foul language — this foul culture — de —

***mp*** — ***#88*** — ***#88***

325 ***ff*** —

BOC

files our bo - dies and bor - - - ders.

*3* — ***#88*** — *3* — *3* — *3*

328 *mf*

BOC

Re - deem      this ci - ty,      this land,      our land.

332 *mf*

BOC

Throw out your nets;      clean the

335 *ff*

BOC

wa - ters.

(Fl.)

*segue*

## FOURTH SCENE

Piccola Palermo; the wee hours of October 16, 1890. Inside the tenement, it is tense between Iania and Polizzi.

He has retreated into his thoughts; she is trying to coax him out, singing a Sicilian lullaby. Polizzi, mumbling and pacing, occasionally stops to count on his fingers.

Adagietto  $\text{♩} = 72$

*Duo r-me stu fig - ghiu bed-du'e fai, la ob*  
 (Sleep now my son, my beau - ti ful son.)

**IC** *mp dolce*

**EP**

Adagietto  $\text{♩} = 72$

*mp dolce*

**IC** *mp*

*Lo su-on-nu'e fat - tu e pi li pic ci - rid di e'pi ri-pu-sa - re tre*  
 He sleeps and dreams, my love-ly son, he sleeps three times a day.)

**EP**

**IC**

**EP**

11

*Cin-quun-ta - sei mi - gle, ot - to co - per - te, du - e sti - let - ti, ci - bo...*

R.H.  
L.H.  
R.H. *mf*

14 *mf*

IC Ma - ni please, cal - ma, come to me.

EP I have - n't seen

18 *mp*

IC Your eyes are red, your hands\_\_

EP a - ny- thing... not a - ny - one...\_\_\_\_\_

22 *mf*

IC — are raw. You have paced all night.

EP *mf* Cin-quun - ta - sei...

*R.H.* *L.H.* *f*

26

IC: What are you count-ing? Riv - ers of num-bers, I don't un - der-stand! Guar-

EP: ot - to... du - e...

29

IC: - da - me nel' oc - chi! Where are you?

EP: - - - - - 3 4 - - - - - 2

32

IC: poco accel. - - - - - ♩=♩

EP: 3 4 - - - - - 6  
mf ...qua - tro, a le ot - to, a le ot - to... ♩=♩

IC: 3 4 - - - - - 6  
f mf

35 Più mosso  $\text{d} = 50$   
IC Some la - dies as - sault - ed Ma - ma to -  
EP

Più mosso  $\text{d} = 50$   
 $mp$

38

IC

day.

EP

*cresc.*

*mf*

3 3 3

40

IC EP

*Spoken: "Mani..." we must leave.*

43 Allegro  $\text{d} = 116$

IC  
EP 8

*No!* Ian - ia, not this a - gain!

47

IC  
EP 8

*La fa - mi - glia must stay to - ge - ther.*

*mf*

51

IC  
EP 8

*mf* *La fa - mi - glia a - bove ev - 'ry thing,*

*f*

55

IC: *mf*  
EP: *ff*

a - - bove ev - 'ry - thing!

58

IC: They can come with us, Ma - ni.

EP: *f* 3 *mf* 3

Ev - 'ry - thing! Ev - 'ry - thing!

62

IC: *mp* 3

As long as we have each o - -

EP: *mp*

66

IC ther, we are a fam 'ly,

EP

70

IC and we can grow our fam 'ly.

EP

cresc.

molto rall.

IC

EP

p

molto rall.

Deep in side,- you know I want this, But if we flee...

G.P.

dim.

mp

colla voce

attacca

79 Suddenly Frantic  $\text{d} = 92$

IR

EP

*mf*

will\_\_\_\_\_ we\_\_\_\_\_ hunt-ed\_\_\_\_\_ for - ev - er?

Suddenly Frantic  $\text{d} = 92$

*mp* *f* *mp* *ff* *mf* *sf*

83 Restrained  $\text{d} = 72$

Subito  $\text{d} = 92$

IR

EP

*mp*

No,\_\_\_\_\_ we are fam - ly.

*mf*

Our

Restrained  $\text{d} = 72$

Subito  $\text{d} = 92$

*mp*

*mf* *f*

Leo.

86

IR

EP

*f*

eyes\_\_\_\_\_ for - ev - er peer - - - ing be - tween the leaves,

*mf* *f* *mf* *f*

*f* *ff*

IR  $\text{d} = 72 \text{ } mp$

We can grow our fam ly... accel.

EP  $\text{d} = 72$

$mp$

Our tracks f

IR  $\text{d} = 72$

ff

EP bait ing the blood hounds?  $\text{ff}$

$8vb$

IR  $\text{d} = 92$

Colla voce  $\text{d} = 72 \text{ } mf$

cal - ma, cal - ma... cal - ma...

EP  $mp$

The hun - ters, The hun - ters,

$\text{d} = 92$

Colla voce  $\text{d} = 72$

$mp$

$mf$

*loco* *Red.*

99

IR  
EP

rit.  
guar - da-mi nel' - oc - chi.  
the po - lice, — whisper  
*O Di - o!*

rit.  
mf  
p  
Ped.

103

Tempo primo  $\text{♩} = 72$

IR  
EP

*mf*  
Cin - quin - ta - sei mi - gle, ot - to co - per... - du - e sti... -

Tempo primo  $\text{♩} = 72$

IR  
EP

*mp*

106

IR  
EP

*mf*  
Ma - ni... — Ma - ni, Ma -  
The thick mud, the clat - ter - ing foot-steps,

*mf*  
*f*

IR *f* *mp*  
 - ni!  
 EP thun - d'rous breaks up on our roofs  
 R.H. L.H. *ff cresc. molto*  
*ped.*

Far in the distance, there is a commotion.  
 Polizzi detects it and stands rigid, listening intently.

rall. A tempo  
 IR  
 EP *fff*  
 They rain in-side my head  
 rall. A tempo *mp* *mf*  
*cymb.*

She reaches for him, takes his hand, and pulls him close.  
 Cradling him, she takes up the lullaby once more.

IR  
 EP  
*mp*  
*Lo to' cor - (Your*  
*ped.*

Hearing her song, he begins to breathe easier, and folds himself into her embrace.  
They share a moment of peace.

Movendo

121 IR re è lo mio m'en - ca - ten - a - sti, ob  
heart is mine, it en - chains me.

Movendo

*mp dolce*

125 IR Si' pi - ci - ri - du - e sa fa - r'i ca - ti - ni  
You are lit - tle, but you can make

His attention is drawn back to the sounds off-stage, which draw closer.

129 IR lo to' cor - re è'lo mi - o. Son qui,  
chains, your heart is mine.)

*legato molto*

*Ped.*

133 IR rall.  
ca - ro.

rall.

attacca

Iania now hears them, as well: indistinct voices off-stage - commands, shock, fear.

Iania and Polizzi become aware of a growing threat...

With rising tension  $\text{♩} = 116$  ( $\text{♩} = \text{♩}$  throughout)

EP

136

*mp*

Some - one is com-ing. Ia - ni,

With rising tension  $\text{♩} = 116$  ( $\text{♩} = \text{♩}$  throughout)

$2+2+3$

140

EP

who - ev - er it is, ne - ver re - veal where I hid the

$2+2+3$

*colla voce*

*loco*

There is no immediate response from Iania...

144

EP

*f*

gun.

Do you un - der - stand me?

Angry voices and commands are right outside the door...

147

ff with force

EP

Do you un - der - stand me?!

There are two bangs on the door and the Police (Ens.) burst in the room.

They separate Iania and Polizzi. Various overlapping spoken text: (no, stop, ferma, let go, come here, quiet...)

123

rall. . . .

150

EP  
BOC  
ENS.

POLIZZI

POLICEMEN (to POLIZZI) **f** solo

BANG BANG

Let's

rall. . . . **mp**

*sffz sfz* R.H. *sfz*

*8vb*

O'Connor enters.

There's a moment of calm as Polizzi and O'Connor regard each other.

Più mosso

155

EP  
BOC  
ENS.

**f**

Please no! \_\_\_\_\_

O'CONNOR

go, you slim - y Da - go!

Più mosso

*mp*

(8) . . . . . *Rd.*

158

**EP**

*mp*

Meno mosso  $\text{♩} = 76$

I do noth - ing wrong!

**BOC**

(to POLIZZI) *mf*

We want to ques - tion you,—

*colla voce*

**pp**

Meno mosso  $\text{♩} = 76$

*mp*

162

**EP**

—

**BOC**

find out what you know, \_\_\_\_\_ find out who you know,

166

EP

BOC

— and where you go. Our spies say you dis - ap - pear some days...

*cresc.*

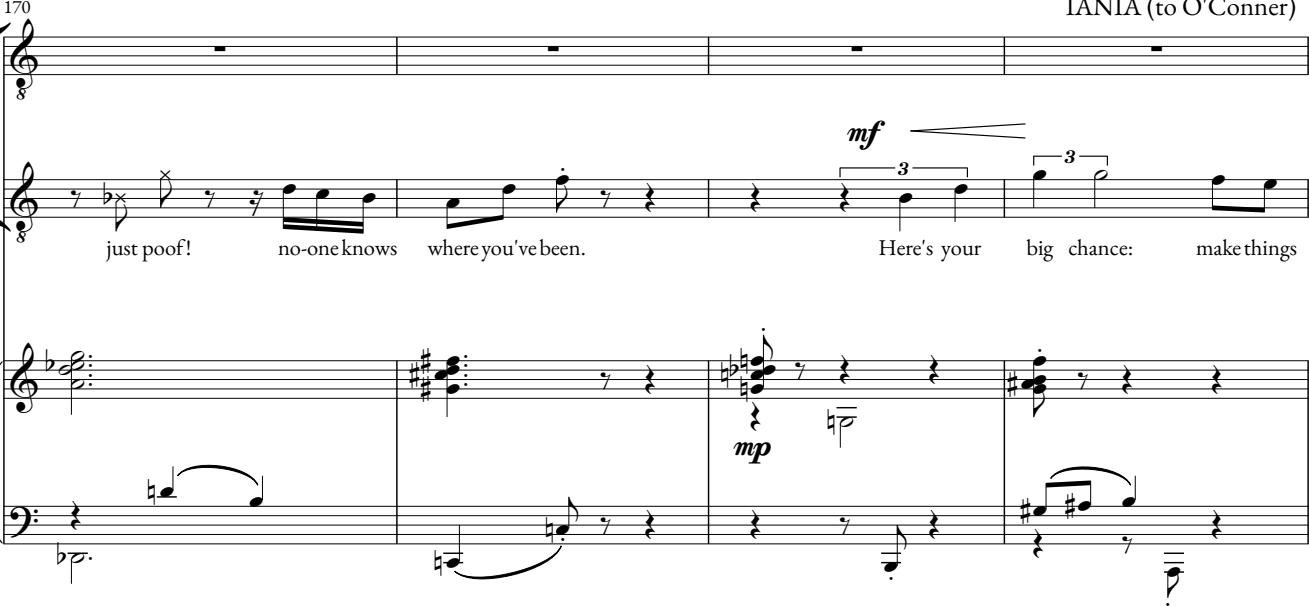
*mf*

170 IANIA (to O'Conner)

EP 

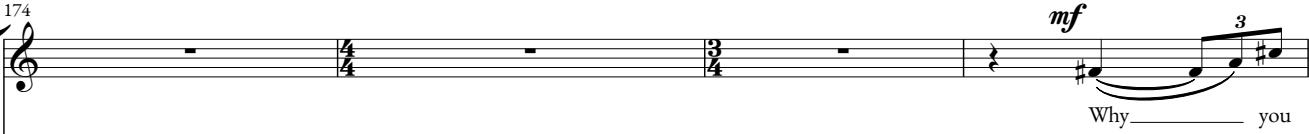
BOC 

just poof! no-one knows where you've been. Here's your big chance: make things



174

IC 



Why you

POLIZZI (to IANIA)

EP 

BOC 

eas - i - er for you... for her...





178

IC do - - - ing this? You see we are frightened?

EP *mf* Ia - ni, ta - ce. Ta - ce! No di - ce nul - la!

BOC

181 to O'Connor

EP I know why you are here, but I am innocent.

BOC

O'Connor laughs and shakes his head.

EP *mp cantabile* I love this ci - ty, this coun - try.

BOC *mf* Non - sense...

*2ed.*

189 *mp* *mf*

EP I work ve - ry hard for my fam - ly. I am

BOC You know more than you're tell - ing us.

*pp* *mp* *p*

192 *f*

EP good per - son for A - mer - i - ca.

BOC *looking around with a sneer* My God, you peo - ple... //

*pp* *colla voce*

Polizzi suddenly becomes defiant.

TOMMY BEECHER DANCES

**195**

**EP** *ff* I go no - where with you!

**BOC** *mp* I was - n't ask -

**pp** *colla voce*

**mf**

One of the Policemen puts his hands on Iania. She slaps him. Beat...

197

EP

BOC

ing.

*p*      *ff*

*sub. pp*

198

...the Policeman reacts violently. Polizzi erupts. O'Connor and the Police struggle to restrain him.

199 *Tempo primo*  $\text{♩} = 116$  ( $\text{♩} = \text{♪}$ )

EP

*spoken: AHH! YOU NO TOUCH HER!*

*Tempo primo*  $\text{♩} = 116$  ( $\text{♩} = \text{♪}$ )

*sub ff*

200

EP

3+2+2

ATTENZIONE! I WARN YOU!

2+2+3

*ff*

205 EP (to O'CONNOR) You no want me for enemy!

BOC O'CONNOR

ENS. POLICEMEN

208 BOC You an - i - mals should have stayed in

ENS. You.

(8)

212 BOC Si - ci - ly. Go back to

ENS. an - i - mals should have stayed in Si - ci - ly. Go back to

(8)

216

BOC  
8 your coun - - - tri! Go back!

ENS.  
your coun - - - tri! Go back!

The policeman who assaulted Iania trashes the room. Outside, women's voices are heard pleading with and berating the police. Polizzi is taken away, his struggling can be heard off-stage. O'Connor lingers, looking at Iania.

219

IC

BOC

ENS.

## IANIA spoken: FIGGH'I BUTTANA!

O'CONNOR *spoken*: Careful with that filthy little tongue...

O'Connor exits.

Musical score for 'O'Connor exits.' featuring two staves: 'IC' and 'BOC'. The 'IC' staff begins with a treble clef, a key signature of one sharp, and a '221' tempo marking. The 'BOC' staff begins with a bass clef and a key signature of one sharp. Both staves have a common time signature. The music consists of two measures. In each measure, there are two vertical stems with small circles at their tops. The first measure is labeled 'beat' above the stems. The second measure is preceded by the text 'O'Connor exits.'.

IANIA, her fury dissolving into shock, stands alone in the room.

220 Triste ♩ = 90

Mama, Zia, and Catarina enter cautiously, then rush to Iania. Holding Iania tight, the women pray.

224 MAMA COSTA

MC

228

MC

mp

Oh, St. Jo - seph, — whose pro - tec - tion is so swift, so strong, be - fore the

232 ZIA FRANCESCA

ZF

MC

Throne of God we place in you all our de - sires.

236 *mp*

ZF Oh, St. Jo - seph,\_\_\_\_ as - sist us\_\_\_\_ with your pow'r. In - ter -

MC

CATARINA

C

ZF cede and bring us bless - - - - - ings.

MC

244 *mp*

C Most lov - ing, most di vine of Sons, ...our hearts to yours.

ZF

Most di vine of Sons, we press our hearts to yours.

MC *mp*

Most lov- ing of fa thers, we press our hearts to yours.

250

**mf**

C: Oh, St. Jo - seph....

**mf**

ZF: Oh, St. Jo - seph, with the in - fant Je - sus in your arms, kiss his

**mf**

MC: Oh, St. Jo - seph, with the in - fant Je - sus in your arms, kiss his

**f**

**mf**

**p**

254

**mf**

C: that he may re - turn at our dy - - - ing

**mf**

ZF: head for us, that he may re - turn the kiss at our dy - - - ing

**mf**

MC: head for us, that he may re - turn the kiss at our dy - - - ing

**f**

**mf**

**p**

Iania breaks from them, staring into the darkness through the window.

258

C

IC

ZF

MC

IANIA

breath.

breath.

breath.

262

*mp*

IC

ZF

MC

Sim - ple sha - dows de - vor him,

262

*mp*

IC

ZF

MC

Sim - ple sha - dows de - vor him,

*p*

266

IC

but will noth - ing swal - low the pain, the

*mp sostenuto*

*mf*

270

IC

pain swim - ming through my heart?

274

IC

These sim - ple walls can - not pro - tect us, can - not shield us.

*3*

*mp*

rall..

Rubato  $\text{♩} = 56$

279 IC The hun - gry sha - dows de - vor us, and e - rode our

MC MAMA ROMA

Rubato  $\text{♩} = 56$

*mp sostenuto* *colla voce*

Tempo primo  $\text{♩} = 90$

285 C CATARINA *mp*

C Most

IC peace.

ZF ZIA FRANCESCA

MC *mp* Most lov - ing

Tempo primo  $\text{♩} = 90$

*mf*

OPTIONAL: Additional women's voices - positioned offstage - can join, beginning on the second beat of measure 291.

288

C      lov - ing,      most di-vine,      we press our hearts to yours.

IC      ...we press our hearts to yours.

ZF      mp      mf      Most di - vine\_\_\_\_ of Sons, we press our hearts to yours.

MC      of fa - thers,      we press our hearts to yours.

293

*f*

C Ah kiss his head for us, that

IC Ah kiss his head for us, that

ZF Oh, St. Jo - seph, with the in fant Je-sus in your arms, kiss his head for us, that

MC Oh, St. Jo - seph, with the in fant Je-sus in your arms, kiss his head for us, that

molto rall. A tempo

298

C he may re - turn the kiss at our dy - - ing breath.

IC he may re - turn at our dy - - ing breath.

ZF he may re - turn the kiss at our dy - - ing breath.

MC he may re - turn the kiss at our dy - - ing breath.

molto rall. A tempo

302 **p**

rall..

C

IC

ZF

MC

**p**

**p**

**p**

**p**

**mp**

rall..

# FIFTH SCENE

139

Orleans Parish Prison. Just after sunrise on October 16, 1890.

Two Bored Policemen (Ensemble) are sitting outside Polizzi's cell, flipping through the newspaper's early edition and swapping gossip about the shooting of the Chief.

King Bolden's "Jass"  $\text{♩} = 100$

1

(Clar.) ***f***

***mf***

4

***sf***

7

***ff***

***mf***

10

***mp***

***p***

12

***mf***

***ff***

***f***

***sf***

***f***

Musical score for piano, page 15, measures 15-18. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 15 starts with a forte dynamic (f) in the right hand, followed by a piano dynamic (sf) in the left hand. Measure 16 begins with a forte dynamic (f) in the right hand, followed by a piano dynamic (sf) in the left hand. Measure 17 continues with a forte dynamic (f) in the right hand, followed by a piano dynamic (sf) in the left hand. Measure 18 concludes with a forte dynamic (f) in the right hand, followed by a piano dynamic (sf) in the left hand.

Musical score for piano, page 18, measures 18-19. The score consists of two staves. The top staff (treble clef) shows a dynamic crescendo (cresc.) followed by a measure of rests. The bottom staff (bass clef) shows a bassoon part with various notes and rests. Measure 19 begins with a forte dynamic (sf) in the bassoon part, followed by a dynamic change to forte (f). The bassoon part continues with a series of eighth-note patterns.

Musical score for piano, page 10, measures 20-21. The score consists of two staves. The top staff (treble clef) starts with a dynamic *sf*, followed by a forte dynamic *f*. The bottom staff (bass clef) starts with a dynamic *v.* The music features eighth-note patterns with various accidentals (sharps and flats) and slurs. Measure 20 ends with a fermata over the first note of measure 21. Measure 21 begins with a dynamic *mp* and includes a measure repeat sign. Measure 21 concludes with a dynamic *f*.

Musical score for piano, page 22, measures 1-4. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a forte dynamic (f) and a 3/4 time signature. Measure 2 begins with a half note followed by a eighth-note pattern. Measure 3 starts with a dynamic marking *mf*. Measure 4 starts with a dynamic *f* and ends with a dynamic *ff*. Various performance instructions like "loco" and "8va" are included.

Musical score for piano, page 10, measures 25-26. The score consists of two staves. The top staff shows a treble clef, a key signature of four flats, and a tempo of  $\text{d} = \text{d. accel.}$ . The bottom staff shows a bass clef, a key signature of one flat, and a tempo of  $\text{d} = 80$ . Measure 25 starts with a dynamic *f* and includes two sixteenth-note patterns with a bracket labeled '3'. Measure 26 begins with a dynamic *mf*, followed by a measure in common time with a dynamic *mp*. The score concludes with a final dynamic marking of  $\sharp$ .

OPTIONAL: There are two Policeman parts, but more than two singers can be used, if desired.

32

BP-T

BP-B

BORED POLICEMEN (ENSEMBLE)

35

BP-T

An - oth - er fine piece! from "The Mas - cot!"

BP-B

from "The Mas - cot's So -

*mf* ————— *f* ————— *mf* ————— *f* ————— *f* —————

39

BP-T      BP-B

The best news a - round! Says right here!

ci - - e - ty Notes" Says right here!

43

BP-T      BP-B

That means it must be true!

That means it must be true!

46

BP-T      BP-B

49

52

Says here the Chief

56

It says right here, it must be true.

had it com - ing.

Says here his

60

*f*

BP-T The Pro - ven - za - nos gave him kick-backs in No -

BP-B fin - gers were in too ma - ny pies!

63

BP-T vem - ber... Greased palms

BP-B ...while the Ma - tran - gas paid in Sep - tem - ber.

66

BP-T — at the docks! It says right there! It MUST \_\_\_\_\_ be

BP-B It says right there! It MUST \_\_\_\_\_ be

69

BP-T      BP-B

true!

ff L.H.

71

BP-T      BP-B

Best news in town!

Fair and bal - anced!

mp

75

BP-T      BP-B

R.H. loco

mf

ff

attacca

O'Connor enters, glaring at the Bored Policemen, who straighten up, pretending to be vigilant.  
O'Connor leans against the bars of Polizzi's cell, coolly addressing him.

**Delta Blues** ♩. = 70

O'CONNOR

BOC

**Delta Blues** ♩. = 70

*sub. mp*

R.H.

BOC

**mp**

Rea - dy to talk? Rea - dy to help?

**p secco**

*loco*

He waits for a response from Polizzi; none comes

**mf**

I know things,

BOC

**93**

Po - liz - zi. The Ma - fi - o - si have used you...

**mp**

**mf**

96 *f*

EP I know things too... *f* *mp*

BOC a - ban - doned you. Help us fight them,

*f* *mf*

99 *f*

EP Who? *sim*

BOC Po - liz zi. Peo - ple like

102 *mf*

EP Like the Pa - dro - nes? POLIZZI

BOC you and me, Po - liz - zi, we on - ly want

*mf*

Subito, più mosso

105 EP You want no peace. You are a jack - al! rall.

BOC peace.

Subito, più mosso

rall.

*mp*

Meno mosso  $\text{♩} = 65$ 

O'Connor is affected by Polizzi's words, but bides his time.

109 EP Feed - ing off what's left o - ver from o - thers.

BOC

Meno mosso  $\text{♩} = 65$ *p colla voce*

113 EP May - be left o - vers from the Chief?

BOC

*pp*

*attacca*

117 Ebb and flow  $\text{♩} = 70$  O'CONNOR  
 BOC

Ebb and flow  $\text{♩} = 70$   
*mp legato*

121 *mp dolce*  
 BOC Last night I had, I had a beau - ti - ful

*mf*  
*p*

126 *mf*  
 BOC dream. Look there!

130 *f* molto rall.  
 BOC A huge boat!  
 molto rall.

*ff*

With a Lilt  $\text{d} = 60$  ( $\text{d} = \text{d}$  throughout) *mp*

BOC

133 Warm sun ca - ress -

With a Lilt  $\text{d} = 60$  ( $\text{d} = \text{d}$  throughout) *f* *mp dolce*  $8^{\text{bb}}$

BOC

137 - ing, ca - ress - ing its decks,

(8)

140 gent - ly, gent - ly, gent - ly

BOC

143 rock - ing, rock - ing like a cra - dle.

BOC

146 *mf*

BOC

In - to it we load - ed your wom - en and

149 *ff*

BOC

chil - dren, all your pret - ty lit - tle chick - ens,

*f* *sforzando*

152 *f*

BOC

in - to its seeth - ing hun - gry hull.

*mf* *dim.*

156 *mp*

BOC

Sail - ing, sail - - - ing, sail - - - ing out to

*mp dolce*

160  
BOC

163  
BOC

166  
BOC

non rit.

waves... *cresc.* *ff*

Suddenly furious  $\text{♩} = 64$

168  
BOC

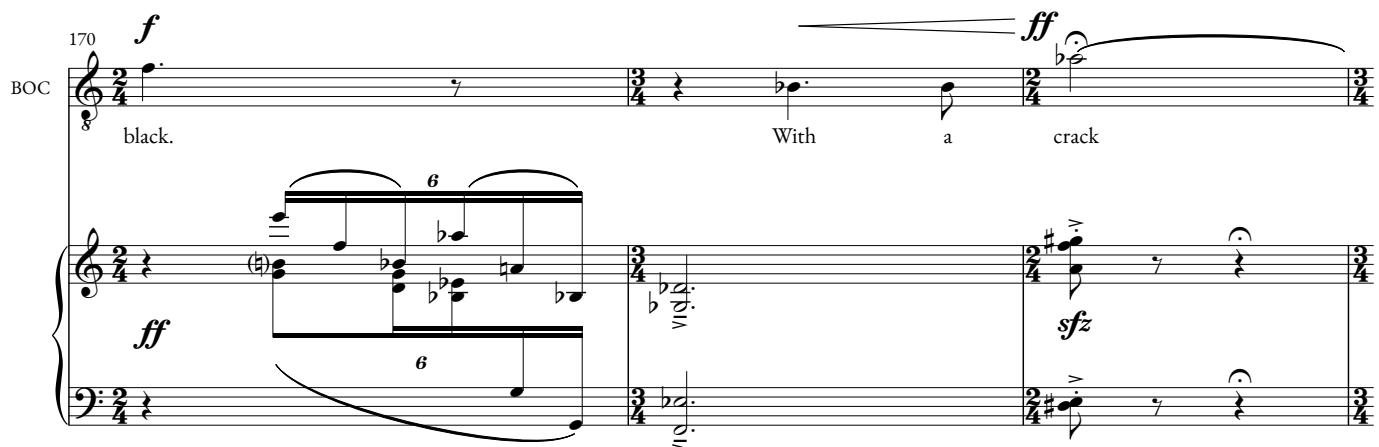
*mf*      *f*      *mf*

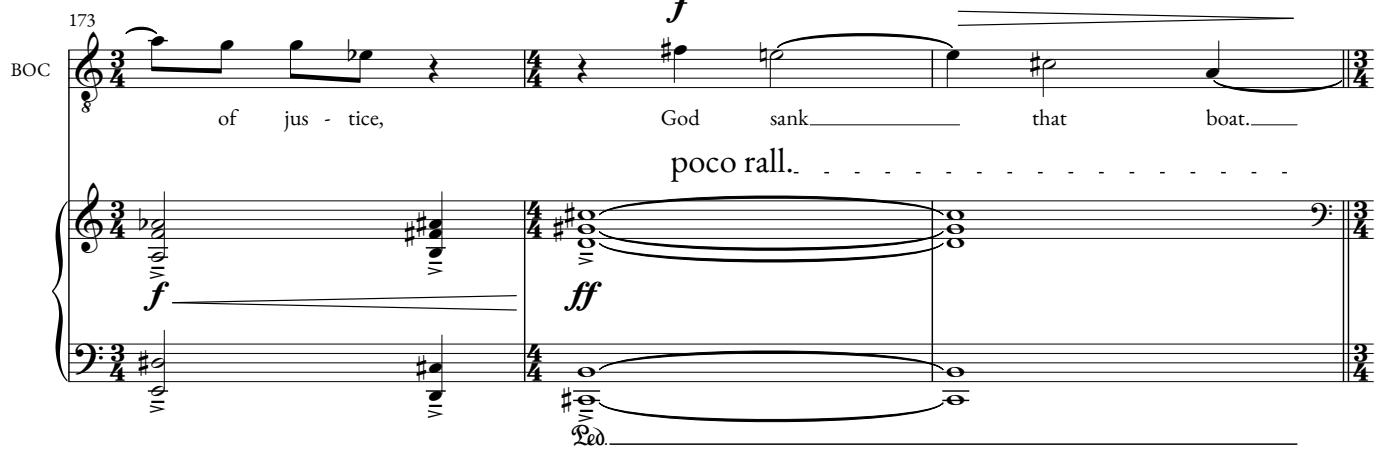
Then the sky      smiled      red,      and the sea      boiled

*sudden* *furious*  $\text{♩} = 64$

*sf*      *mp*      *cresc. molto*      *ff*

*mp*      *cresc.*

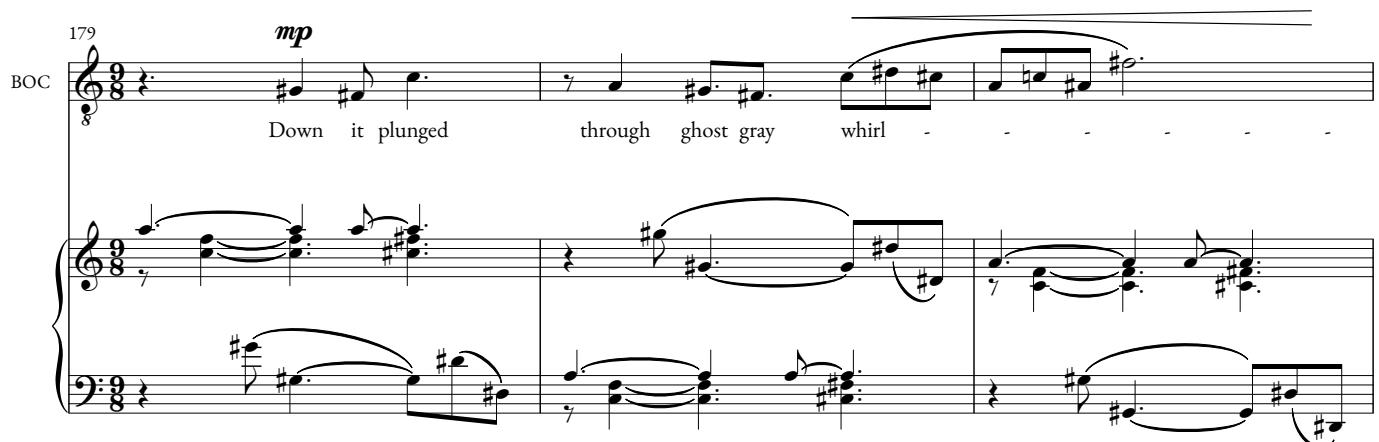
170 *f*  
 BOC black. With a crack  
  
 poco rall.  
*f*

173  
 BOC of jus - tice, God sank \_\_\_\_\_ that boat.  
 poco rall.  


Poco più mosso  $\text{♩} = 70$  ( $\text{♩} = \text{♩}$  throughout)

176 *mf*  
 BOC *p*  


Poco più mosso  $\text{♩} = 70$  ( $\text{♩} = \text{♩}$  throughout)  
*mp placid*

179 *mp*  
 BOC Down it plunged through ghost gray whirl  


182 *mp*  
 BOC pools. Ev - ry

185  
 BOC dream, ev - ry mem o ry gone\_\_\_

*p*

188  
 BOC be - beneath the soft silt and dark rock..

*cresc.*

191 *mf* poco rall..  
 BOC The sto - ries of your peo - ple, all

*poco rall..*

*mf* *colla voce*

Tempo primo  $\text{♩} = 70$

BOC 195

gone, gone,

Tempo primo  $\text{♩} = 70$

*mp*

*Qeo.*

BOC 198

sucked down in - to the depths

*p*

BOC 201

of my fan ta sy.

*mp*

O'Connor leaves the cell area. Polizzi yells after him:  
"O'Connor! Your parents were strangers here too, no?"

*p*

*mf pp loco*

Unseen by Polizzi, Iania enters and approaches O'Connor.

207  $\text{♩} = 90$  Quiet, but intense  $\text{♩} = 60$  IANIA  $mp$   
 IC BOC You know  
 $\text{♩} = 90$  Quiet, but intense  $\text{♩} = 60$   
 BOC  $mp$   $f$   $p$  legato molto Ped.  
 $\text{♩} = 90$  Quiet, but intense  $\text{♩} = 60$  Ped.

211 why I am here. Give him back to me. O'CONNOR  
 BOC Ped.  
 $\wedge sim.$

214 IC  
 BOC  $mf$  Your Ma - ni sits in a cage with his lies. May-be he will  
 $\wedge sim.$

217

IC  
BOC

*mp*

Non... non ca - pis - co...

share the truth with all of us.

221

IC  
BOC

*mp*

*mf*

Oh, I think you *ca - pis* - co more than you ad - mit.

224

Cool and calm

IC  
BOC

*mp*

You must know the *Ma - fi - o* - si in - fect -

Cool and calm

IC  
BOC

*f*

*mp*

228

IC

BOC

his mind, de - stroy - ing your chanc es for bet - ter lives...

mp

232

IC

No, Ma - ni loves\_\_\_\_ me... loves\_\_\_\_ la fa - migl - ia...

BOC

When he dis - ap - pears, do

spoken: "*Tu menti!*"

mf f

236

IC

You are ly - ing!

BOC

f

mf mp

YOU know where he goes? We do... We have

Tu menti!"', 'You are ly - ing!', 'YOU know where he goes?', 'We do...', and 'We have'. The piano accompaniment (IC) features eighth-note pairs and sustained notes."/>

239

IC

No...

BOC

8 tracked him through the alleys. Tell me, does Ma - ni have

This catches Iania off guard. She hesitates for a moment, then moves to leave. He catches her by the wrist, pulling her toward him. It quickly becomes too intimate for her.

241

IC

ff

BOC

8 guns? What's be - hind those

*f*

*mf*

*mp leggerio*

5

244

IC

BOC

8 walls... what's be -

*mf*

247

IC                              he touches her face

BOC                              hind                              those                              eyes...\_\_\_\_\_

249 *f suddenly aggressive*

IC                              On - ly    a   stil - let - to,                      you                      touch                      me                      a - gain! \_\_\_\_\_

BOC                              —

*sub. ff*                              *colla voce*

251 Come prima  $\text{d} = 60$

IC                              —

BOC                              chuckles...                      *mp*                              *mf*

Your                              Ma - ni                      is                      just                      a                      pawn, \_\_\_\_\_

Come prima  $\text{d} = 60$

*p*

*Reed* \_\_\_\_\_

254

IC

BOC

*bar - gain-ing your fu ture for emp - ty loy - - al - ty.*

*Λ sim.*

257

IC

BOC

*Per pi - a - ce - re, just give him back to*

L.H.

260

IC

BOC

*me...*

*I of - fer a way out. Go with my po -*

*Rod.*

264

IC

BOC

8 lice, if he has guns, turn them o - ver, and I can se -

She nods in agreement to the deal. Trembling, she hands O'Connor the gift Polizzi gave her earlier in the night. "For Mani," she says. O'Connor carefully takes it from her, then motions to the Bored Policemen, who escort Iania out.

268

IC

BOC

8 cure li - ber-tà for you both.

After a beat, he returns to Polizzi's cell and hangs the gift in his face. Polizzi can respond ad libitum here with 'No' or 'Non possibile!' to indicate his shock at the betrayal.

rit..

BOC

273

277      Cold and threatening  $\text{♩} = 80$       *mf*

BOC

Em - man - u - e - le Po - liz - zi, Ian - ia has be -

Cold and threatening  $\text{♩} = 80$       *p*

BOC

trayed you. She stands for hon - es - ty

280      *mp*

BOC

while your lies poi - son the air. She says you are with the

283      Broader      *f*

BOC

*p*      *mf*

Ma - fi - a, con - spir - ing a - gainst the ci - ty, re - spon - si - ble for the

Meno Mosso  $\text{♩} = 60$

BOC  $\text{ff}$  //  $mf$

mur - der of the chief! She is a - shamed of you, Po - liz - zi,

$f$   $sf$  //  $mf$

Meno Mosso  $\text{♩} = 60$

she is a-shamed. What have you done to your fam - i - ly? accel.

$mp$   $mf$

Più mosso  $\text{♩} = 70$   $f$

Now she has a chance to be free,

$mp$   $mf$

Più mosso  $\text{♩} = 70$

and move on to a bet - ter life.

$mf$  rit.  $rit.$

$f$   $mf$   $mp$  lunga  $attaca$

Risoluto ♩ = 70

305 *mf*

EP I will wait... I will wait. I will

Risoluto ♩ = 70

ff      mp      ff

accel.

308

EP coil pa - tient - ly, pa - tient - ly un - til the time is

accel.

mf      mp      mf

rall.

311

EP right to strike, strike, strike down this ty - rant.

f      ff

rall.

ff

With barely restrained anger ♩ = 80

315 *mp*

EP On - ly now do I crave, do I crave ven -

With barely restrained anger ♩ = 80

*mp*

*Led.*

318 EP *det - ta, ven - det - ia.*

*f* *mf* *mp*

321 EP *On - ly now does the con - flict, the con - - - - - flict*

*mp*

324 EP *fuel me.*

*f* *ff* //

*ff* *p* *non rit.* //

328 EP *When you spit in our fac - es, we will wait;*

*mf*

*mp leggero* *cresc.*

*Revd.*

This musical score page contains four staves of music for orchestra and piano. The vocal parts are labeled EP (Eduard Petipa). The score includes lyrics such as 'det - ta, ven - det - ia.', 'On - ly now does the con - flict, the con - - - - - flict', 'fuel me.', 'When you spit in our fac - es, we will wait;', and 'Revd.'. Dynamic markings include *f*, *ff*, *mf*, *mp*, *p*, *non rit.*, *leggero*, and *cresc.*. The score uses various time signatures including 3/2, 4/4, 3/4, 2/4, and 6/8. Measure numbers 318, 321, and 324 are indicated at the top of each section.

332 EP of - fer no res - pect, we will wait;

*mf* *mp* *f*

335 EP or of - fer no re - ward for our mus - cle and hus - tle,

*mf* *mp* *mf*

339 EP we will wait... we will wait...

*mp* *f* *mp* *mp*

Triste  $\text{♩} = 74$

342 EP *mp* rall. we will wait... But may - be I'm just a stu - pid fool,

*p* *colla voce*

Triste  $\text{♩} = 74$

347

EP just shame to the fam - ily and a squan - dered fu - ture.

*mf*

*mp*

352

EP May - be my\_\_\_\_ hopes are\_\_\_\_ noth - ing but

*p*

*p legato molto*

357

EP use - less\_\_\_\_ specks stamped in - to the

*mp*

*mp*

360

EP dirt. Ian - ia... As the

With Hope  $\text{♩} = 80$  *mp*

*pp* *mp* *mf*

With Hope  $\text{♩} = 80$  *p*

365 EP

dusk seeps be - tween these bars, will I real - ly see those eyes

369 EP

a-gain? Feel those lips? Press our bo - dies close? Will

374 EP

I get back to the white dark light of New Or - leans,

379 EP

and back to you?

**p**

**pp**

## SIXTH SCENE

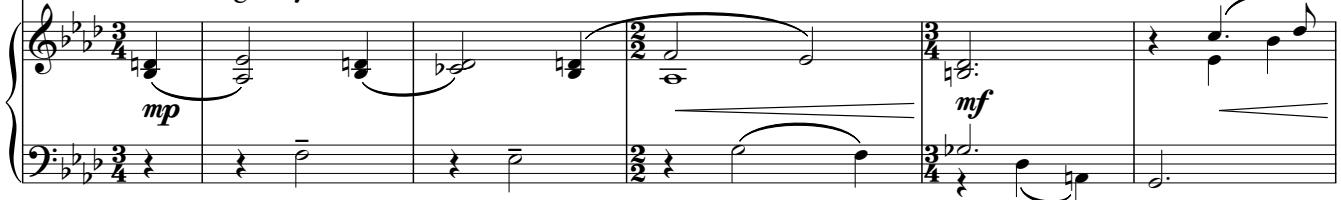
Charity Hospital, just after 9am on October 16, 1890. David Hennessy lays in his hospital bed.

With urgency  $\text{d} = 45$

HENNESSY



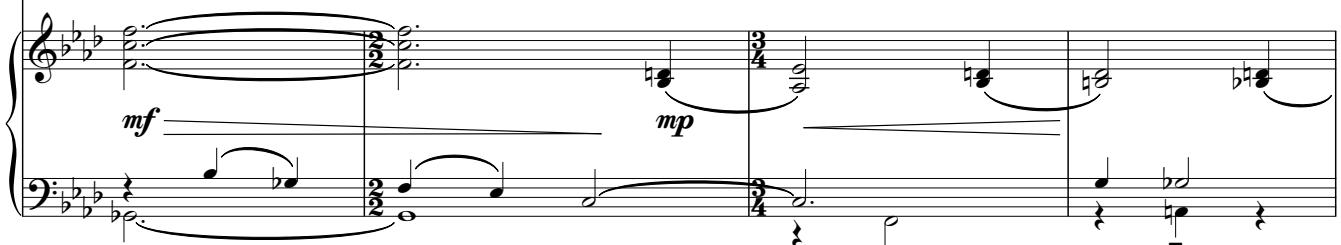
With urgency  $\text{d} = 45$



*mf*



In,...  
out...



10

*f*

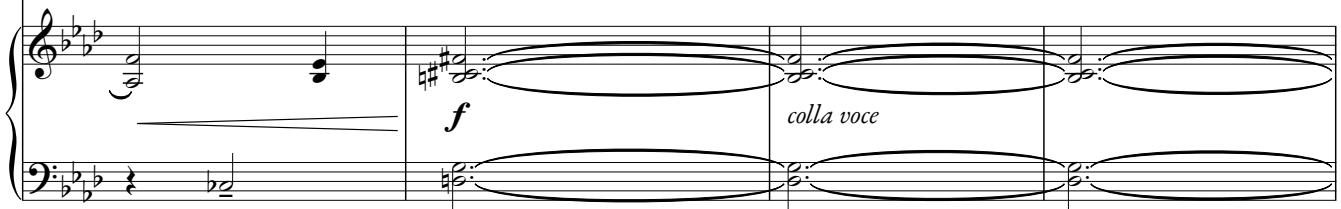


Clum - sy

lungs.

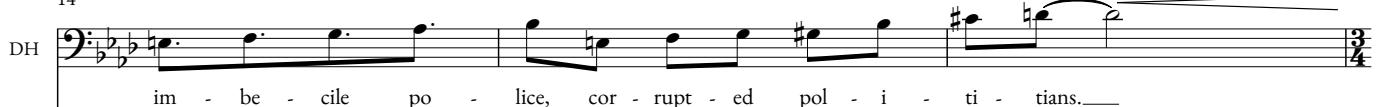
Stu - pid

da - goes,



molto rall.

14



cor - rupt

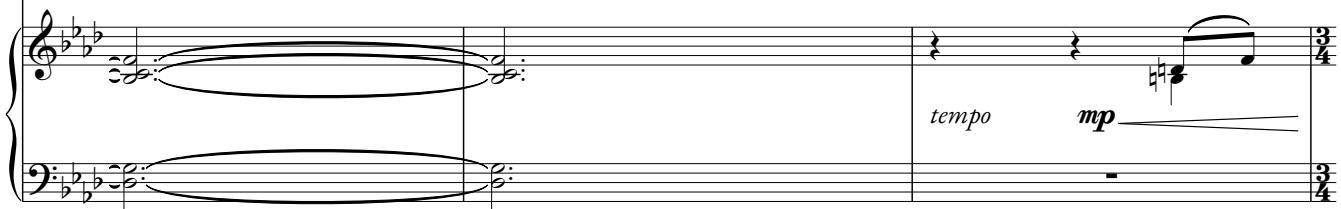
- ed

pol - i

- ti

- tians.

molto rall.



Broadly *f*

17 DH Broadly *mf* A tempo *mp*  
Fight, \_\_\_\_\_ Da - vid, fight. \_\_\_\_\_

Broadly *f* A tempo *p*  
21 DH Don't let 'em get at you,

*mf* *mp*  
*Rondo.*

27 DH Da - vid. Don't let 'em crawl out of a - ny of their

DH holes. \_\_\_\_\_ Rats! Ver - min! \_\_\_\_\_

*f* *mf* *mp*

37 *mf*

DH All \_\_\_\_\_ of them. Does - n't ev - 'ry - one

42 *mf*

DH see? It's bet- ter, \_\_\_\_\_ It's bet - ter with me \_\_\_\_\_ up

47 *mp*

DH here. This is where I've built my dream,

52 *mf* *f*

DH up here is where I \_\_\_\_\_ make \_\_\_\_\_ things turn \_\_\_\_\_ and

56

DH

flow. This path, this plan, this

*Ped.*

*Ped.*

61

DH

dream be gun so long

*mf*

*f*

*mf* rit.

*mp*

*mf*

He has a vision of his father: an immigrant, a police officer, also gunned down while in uniform.

66

DH

a go... *p*

*mp*

*p*

72

DH

Più mosso *f* accel.

Fa - ther? Who shot you? No! Patch up these

*Più mosso*

*f*

accel.

He pats at his own wounds. He begins to cry.

76 DH

wounds.  
Don't leave!  
Don't leave me!  
Don't leave me here...  
Spoken:  
"I was just a boy."

rit.  
colla voce  
Ped.

Tempo  $\text{d} = 100$  accel.  
81 DH

Can't take care of Ma-ma, Ma-ma...  
I can't...

Tempo  $\text{d} = 100$  accel.  
mp cresc.

86 DH

Fa-ther... stay \_\_\_\_\_ here!

ff

He comes back to his own reality.

90 DH

mf

Look at me, Fa-ther.  
Look at me... up

colla voce

mp

$\frac{2}{3}$

94 Legato e espressivo  $\text{d} = 50$  *mp*  
 DH here. You would have been so proud, Fa - ther.

Legato e espressivo  $\text{d} = 50$   
 "Jacobs Ladder"  
*p legato molto*

100 DH I've dealt with those who stood in our way. They will all re -  
*mf*

104 DH mem - ber the name... Hen - nes - sy: a name to fear, loathe and  
*rall.*  
*p*

A tempo, risoluto  
 109 DH en - vy. To hell with the Da - goes, and to hell with O' -  
*mf*

A tempo, risoluto  
 R.H.

112

DH

con - nor and Par - ker - son. The sands will stretch o - ver their names,

116

DH

Bu-r'ying them deep. But the cur - - rent of my leg - a - cy -

120

DH

flows. for - ev - er, for - ev - er.

R.H.

*Ped.*

124

DH

*f*

Look at my works!

128

DH

Look at my

He dies.

Around him, the scene transforms into...

131

DH

works!

(picc.)

*mp*

*attaca*

...his funeral at St. Joseph's Church. It is one of the largest funerals in city history, rivaling that of Jefferson Davis, President of the Confederacy, a few years before. Iania hovers at the edge - she is not at the funeral, but is keeping vigil on her own.

135      Funereal  $\text{♩} = 60$

"St. James Infirmary"

PERFORMANCE NOTE: English translation of the Latin text is provided for supertitles. While it is possible for the cast to sing the English translation, it is preferable that the Latin text be used in performance.

139      *p*

143

Soprano (S) vocal line: - - - - - *do grant na to*

Middle C (M) vocal line: - - - - - *mp*

Tenor (T) vocal line: - - - - - *do grant na to*

Bass (B) vocal line: - - - - - *mp*

Piano accompaniment: Measures 1-4 show sustained notes. Measure 5 starts with a dynamic *mp*, followed by a forte dynamic *f*. Measure 6 starts with a dynamic *sub pp*, followed by a dynamic *mp*. Measure 7 starts with a dynamic *mp*. Measure 8 ends with a dynamic *pp*.

*Red.*

146

Soprano (S) vocal line: *e - is them,* *Do - mi - ne:* *Lord:*

Middle C (M) vocal line: *e - - - is them,* *Do - - mi - ne:* *Lord:*

Tenor (T) vocal line: *e - - is them,* *Do - - mi - ne:* *Lord:*

Bass (B) vocal line: *e - - - - is them,* *Do - - mi - ne:* *Lord:*

Piano accompaniment: Measures 1-4 show sustained notes. Measures 5-8 feature melodic lines with eighth-note patterns. Measure 9 concludes with a dynamic *pp*.

149

Soprano (S) vocal line: - | - | *f* | *et* and *lux* light | *per* -  
Mezzo-soprano (M) vocal line: - | - | *f* | *et* and *lux* light | *per* -  
Tenor (T) vocal line: - | - | *f* | *et* and *lux* light | *per* -  
Bass (B) vocal line: - | - | *f* | *et* and *lux* light | *per* -

151

Soprano (S) vocal line: *pe* - *tu* - *a* | *pe* - *tu* - *al* | - | -  
Mezzo-soprano (M) vocal line: *pe* - *tu* - *a* | *pe* - *tu* - *al* | - | -  
Tenor (T) vocal line: *pe* - *tu* - *a* | *pe* - *tu* - *al* | - | -  
Bass (B) vocal line: *pe* - *tu* - *a* | *pe* - *tu* - *al* | - | -

**154**

*mp*

Soprano (S) vocal line: *lu ce at up e on*

Middle (M) vocal line: *lu ce at up e on*

Tenor (T) vocal line: *lu ce at up e on*

Bass (B) vocal line: *lu shine ce up at on*

Piano accompaniment: Measures 154-155 show piano chords and bass notes. Measure 156 shows a piano part with eighth-note patterns and a dynamic *mp*.

Soprano 1

PERFORMANCE NOTE: For chamber casting : Catarina (S1), Zia Francesca (S2), Mama (M).

**157**

*pp*

Soprano 1: *is. Te de - cet hym - nus, De - us in Si - on,*  
them. There will be hymns, O Lord, in Zi - on,

*mf*

Soprano 2: *et ti - bi and a*

Middle (M): *is. them.*

Tenor (T): *pp*

Bass (B): *pp*

Guitar (Gtr.): Measures 157-158 show guitar parts with eighth-note patterns and dynamics *pp* and *mf*.

160

Soprano (S) vocal line:

*red-de-tur vo - tum in tri - bute to you in Je - ru - sa - lem:*

Musical accompaniment (M) piano line:

163

Soprano (S) vocal line:

*ad te om - nis - to you*

Soprano (S) vocal line:

*ad te om - nis - to you*

Musical accompaniment (M) piano line:

*mf ex - au - di o - ra - ti - o - nem me am,*  
hear my prayer,  
*ad te om - nis - to you*

Piano line with dynamics and markings:

- pp (pianissimo)
- mp (mezzo-forte)
- legato

166

W.P.

S.

M.

TENOR

BASS

*ca - ro ve - ni*  
all flesh will come.

*ca - ro ve - ni*  
all flesh will come.

*ca - ro ve - ni*  
all flesh will come.

*f*

*mp*

*mf*

*p*

Parkerson climbs the pulpit.

poco rall.. . . . .

PARKERSON

170

W.P.

S.

M.

T.

B.

Sweet and calm  $\text{d} = 50$ 

175

W.P.

Sweet and calm  $\text{d} = 50$   
"Shall we gather at the river?"

181

W.P.

sac - ri-fice of Po - lice Chief Hen - - nes - sy

186

W.P.

our\_\_\_\_ true\_\_\_\_ friend, our true\_\_\_\_ friend.

191 Suddenly Raucous  $\text{♩} = 120$

W.P.

Soprano 1

Soprano 2

Mezzo

Suddenly Raucous  $\text{♩} = 120$

*sfz - mp*      *ff*      *sf*      *fff*

*vib*

193

W.P.

Soprano (S) **p staccato**  
*Ky - ri - e have le - mer - i -*

Soprano (S) **p staccato**  
*Ky - ri - e have le - mer - i -*

Middle (M) **p staccato**  
*Ky - ri - e have le - mer - i -*

Piano  
*mp pp secco*

196

W.P.

Soprano (S)  
*son. - cy. Chri - ste e -*

Soprano (S)  
*son. - cy. Chri - Christ ste e -*

Middle (M)  
*son. - cy. Chri - Christ ste e -*

Soprano (S)

Soprano (S)

Middle (M)

Piano  
*sub. ff pp*

199

W.P. *for law and or - der.*

*f*

S *le - - i - son. cy.*

S *le - - i - son. cy.*

M *le - - i - son. cy.*

T. *TENOR*

B. *BASS*

Piano (Bass clef) *mf sf*

202

W.P.

Soprano (S): *f* tutti — div. *ff*  
law and or - der!

Middle C (M): *f* — *ff*  
law and or - der!

Tenor (T): *f* — *ff*  
law and or - der!

Bass (B): *f* — *ff*  
law and or - der!

Piano: *f marcato*  
"Dies irae"  
*ff*

205

W.P.

Piano: *mf* — *mp* — *#f* — *#f*

rall..

208 W.P. Come Prima  $\text{d} = 50$   
*mf* *espress.*

On - ly his love\_\_\_\_\_

rall..

Come Prima  $\text{d} = 50$   
*mp* *legato moto*

212 W.P. — for New Or - leans. — and de - sire — for peace in -

216 W.P. spired his firm phil - os - o - phy. Blood spilt, blood spilt\_\_\_\_\_

*f*

220

W.P. — with-out con - science leaves us in long sor - row, told by

Soprano 1

Soprano 2

Mezzo

225 rit. Meno mosso  $\text{♩} = 80$

W.P. tears.

Soprano 1: *mp dolce*  
Tear - cri ful,

Soprano 2: *mp dolce*  
Tear - cri ful,

Mezzo: *mp dolce*  
Tear - cri mo - sa tear -

rit. Meno mosso  $\text{♩} = 80$

228

S  
mo tear - sa di ful - es is il that

S  
mo - sa di ful - es is il that la day

M  
di ful - es il is that la day

Alone on stage - and apart from the  
funeral proceedings - Iania holds vigil.

IANIA

231

1C

I  
- la day

S  
- la day

S  
- la day

M  
- la day

*mf*

p

p

p

233 *mp*

1C

*Qui* when he - sur - get ex fa - vi -

*re* - ris - es from the ash -

*mf* *espress.*

*mf* *legato*

*Reed.*

236

1C

- la es Ju - di - can - dus bo - mo re - us.

to be judged.

*f*

239 *mf*

1C

*Hu* There - ic fore er spare - - - -

*go* him, *par - ce,* *De* -

*Soprano 1*

*Soprano 2*

*Mezzo*

*M*

*mp*

At the head of the congregation, sits a weary Margaret Hennessy.

242

MARGARET

MH  
IC  
S  
S  
M

*-us:  
Lord:*

*mf*

*Pi - e Mer - ci Je - su Do - mi - ne, mi - ne,  
Mer - ci ful Lord Je sus: do - na e - sus:*

*mp* *mf*

*Pi - e Je - su Mer - ci ful Lord Je sus: do - mi - ne, do - na e - sus: give them*

*mp* *mf*

*rall.*

246

MH

*rall.*

*On a*

S

*Do - mi - ne: Je - sus: do - na give e - is them e - re - qui - em.*

*p*

S

*do - na give them e - is e - ter - nal rest.*

*p*

M

*e - is re - ter - nal qui - em.*

*p*

*rall.*

*pp*

*attacca*

Dolorosa  $\text{♩} = 69$ 

MH

249 *mf*

tree, Ma - ry watched her child on a tree.

Dolorosa  $\text{♩} = 69$

*mp*

MH

253 *p*

*mp*

Ma - ry watched her child on a tree,

MH

256

*mf*

*mp*

and re - mem - bered small

MH

259

*mf*

hands, small feet, and



MH

274 *mf* *p*  
world\_\_\_\_\_ need\_\_\_\_\_ mes - sag - es\_\_\_\_\_ through pain,\_\_\_\_\_ through de -

MH  
278 *mf* *p*  
struc - tion, through death?

MH  
281 *mp*  
And why does my child have to

MH  
rit.. *mf* *mp*

MH  
285 *mf* *mp*  
be the mes - sage?  
rit..

Poco meno mosso  $\text{♩} = 60$

288 MH  $\text{♩} = 60$   
*mp*  
 How ma - ny mo - thers will have to of - fer up

Poco meno mosso  $\text{♩} = 60$

*p dolce e legato*

291 MH  $\text{♩} = 60$   
 those hands, those feet,

294 MH  $\text{♩} = 60$   
 — those eyes, as a mes - sage for the

*mf*

*colla voce*

Tempo primo  
*mp* — *p*

297 MH  $\text{♩} = 60$   
 world.

Tempo primo  
*mp*

*attacca*

198

Focus shifts back to Parkerson on the pulpit. The tone of his eulogy darkens.

Becoming more menacing  $\text{♩} = 84$ 

302 PARKERSON *mp legato*

WP

We lift up be lov ed

Becoming more menacing  $\text{♩} = 84$ 

Cheif Da - vid Hen - nes - sy.

305

WP

Cheif Da - vid Hen - nes - sy.

308

WP

who gave the ul - ti - mate sac - ri -

*pesante*

*cresc.*

311

WP

fice. And we will strike

*ff*

*mf*

*f*

314

WP *f* — *mf* — *mp* — *mf*

down these crim - i - nals who have on - ly con -

*p* — *mp* — *mf* — *non rit. mp*

*loco*

318 Exuberant  $\text{♩} = 120$

WP *mf*

tempt, con -

*Exuberant*  $\text{♩} = 120$

*pp* — *cresc.* — *f* — *p*

320

WP *f*

tempt for the civ - i - lized world,

*pp* — *cresc.*

322

WP *mf*

con - tempt for de - cen - cy,

*f* — *p*

324

WP con - tempt for hon - es - ty, con-tempt

*pp* *mf* *p*

327

WP for true A -

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

329

WP mer - - i - can lives,

*ff* *(h)* *sf*

331

WP and A - mer - i - can val ues.

*f* *mf* *mp*

333

WP

*mp*

*f L.H.* *dim.*

*mf*

335

WP

My friends...\_\_\_\_\_

S

M

T

B

*mp* — *pp*

*cresc.*

Lo stesso tempo;  
Quiet, aggressive

*mp almost out of time*

337

WP: My friends... \_\_\_\_\_

S: *p staccato*  
Di - es That day i - rae, of wrath, di - that

M: *p staccato*  
Di - es That day i - rae, of wrath, di - that

T: *p staccato*  
Di - es That day i - rae, of wrath, di - that

B: *p staccato*  
Di - es That day i - rae, of wrath, di - that

Lo stesso tempo;  
Quiet, aggressive

*f = p*

*mp*

*pp secco*

341

WP

S

M

T

B

sub.*ff*

*pp*

344

WP

ver - dict is com - ing.

S

cu - (u) - lum in fa - (a) - vi - la,  
bro - - ken in - to ash - es,

M

cu - (u) - lum in fa - (a) - vi - la,  
bro - - ken in - to ash - es,

T

8 cu - (u) - lum in fa - (a) - vi - la,  
bro - - ken in - to ash - es,

B

cu - (u) - lum in fa - (a) - vi - la,  
bro - - ken in - to ash - es,

*mf*

348

WP

*mp*

*f*

And Jus

S

*p*

Tes - te Da - vid, said...  
as Da - vid said...

M

*p*

Tes - te Da - vid, said...  
as Da - vid said...

T

*p*

Tes - te Da - vid, said...  
as Da - vid said...

B

*p*

Tes - te Da - vid, said...  
as Da - vid said...

Piano

*mp*   *pp secco*

*sf*

352

**WP**

*tice; Jus - tice is com - ing.*

**S**

*Jus - te Ju - dex ul - ti o -  
Righ - teous judge of ven -*

**M**

*Jus - te Ju - dex ul - ti o -  
Righ - teous judge of ven -*

**T**

*Jus - te Ju - dex ul - ti o -  
Righ - teous judge of ven -*

**B**

*Jus - te Ju - dex ul - ti o -  
Righ - teous judge of ven -*

**Piano**

*pp*

356

**p**

WP

S

M

T

B

div.

nis,      ul      -      ti      -      o - nis!      Jus      -      te      Ju  
geance,      ven      -      -      -      geance!      Righ      -      teous      Judge

**f**

**f**

**f**

**f**

**f**

**f**

**f**

**f**

**mf**

**f marcato**

**ff**

360

S *non dim.*  
dex

M *non dim.*  
dex

T *non dim.*  
dex

B *non dim.*  
dex

363

S *ff*  
ul - ti - o - nis!  
of ven - geance!

M *ff*  
ul - ti - o - nis!  
of ven - geance!

T *ff*  
ul - ti - o - nis!  
of ven - geance!

B *ff*  
ul - ti - o - nis!  
of ven - geance!

*f*

*ff*

368 *mp*

S A\_\_\_\_ver - dict is com - ing, Jus -

M A\_\_\_\_ver - dict is com - ing, Jus -

T A\_\_\_\_ver - dict is com - ing, Jus -

B A\_\_\_\_ver - dict is com - ing, Jus -

*mp legato*

371 *div. mf*

S tice is com - ing! Jus - tice is com - ing!

M tice is com - ing! Jus - tice is com - ing!

*mf*

T tice is com - ing! Jus - tice is com - ing!

*mf*

B tice is com - ing! Jus - tice is com - ing!

The funeral dissolves, and there is a time jump as the investigation and subsequent legal machinations commence in earnest. During this time, the city's attention is occupied with other things, especially Mardi Gras.

374 tutti **f** **ff Giocoso**  $\text{d} = 80$

S Jus - - tice is com - ing!

M Jus - - tice is com - ing!

T Jus - - tice is com - ing!

B Jus - - tice is com - ing!

**ff**

**Giocoso**  $\text{d} = 80$

**mf**

"If ever I cease to love" (the official anthem of Rex, New Orleans' oldest carnival association)

383

387

391

*mf*

v.

395

v.

399

403

407

412

# SEVENTH SCENE

212

Piccola Palermo; March 14, 1891. The trial of Sicilian men - including Polizzi - for the Chief's assassination has gone to the Jury, and the city waits. Iania enters the tenement alone, out of breath, wringing her hands and pacing.

The scene is confined to 1/3 of the stage.

Andante  $\text{♩} = 76$

IANIA *mf*

I could not stay there. Any long - er in that

*mp dolce*

trial room and I would have un - ra - - - - vled.

*mf*

The po-lice... The po-lice con - tin - ue to ques - tion me and my

*colla voce*

A tempo *mp* *f* *mp* *p*

fam - ly. They see us as an - i - mals, are they right?

A tempo

13 *mp* *f*  
IC May - be our des - perate lives. dis - tort our mor - al - i - ty.

18 *mp*  
IC *mp* *sf*

20 *pp* Contemplative  $\text{♩} = 80$   
IC May-be Ca - ta - ri - na was right. I am teth - ered to this  
*p colla voce* *mp* *sostenuto*

25 *mf* *f*  
IC man who seems more and more dan - ger - ous;  
*mf* *f*

Poco meno mosso; deliberative  $\text{♩} = 70$

30 IC where is my life go - ing? *mp*

Poco meno mosso; deliberative  $\text{♩} = 70$

35 IC *mf*

40 IC *mf*  
If I tried to lead him, would he ev - en fol - low? *mp*

44 IC *mf*  
If I a - ban - doned him, would he turn on me? *mp*

48 *mf*

IC It would crush him, crush him. I would crush my-self

*f*

*mf*

*Ped.*

53 *mp*

IC by pro - tect - ing him.

*mf*

*f*

*mf*

58 *mp*

IC Now he stands with oth - ers on trial, ma - ny feel the

*p colla voce*

62 *mf*

IC ju - ry will con-vict with lust, rea - dy for so - lu-tions, rea - dy for a scape - goat.

*mp*

*p*

A tempo

*mp*

66

IC Our paths are fly - ing a - way, a -

A tempo

*p*

*mf*

70

IC way from each oth - er.

*f*

*f*

*dim.*

74

IC I will look in - to the lost seas

*mp*

*mf*

rall..

79

IC of his eyes and tell him where my life is go - ing.

*f*

*f*

*mf*

*f*

rall..

*segue*

Mama, Zia and Caterina burst into the room.

A surprise verdict of innocence for Sicilians on trial for Hennessy's murder has rocked the city.

The women talk over each other.

83 Jubilant ♩. = 110

CATARINA *f* *Il Tri - co - lo*

IC

ZIA FRANCESCA *f* *It Tri - co - lo re!*

MAMA ROMA *f* *It Tri - co -*

Jubilant ♩. = 110

*sfs* *mf*

This section of the musical score shows four staves (C, IC, ZF, MC) in 6/8 time. The vocal parts (C, IC, ZF, MC) sing the phrase "Il Tri - co - lo" or "It Tri - co - lo re!" in unison. The piano accompaniment provides rhythmic patterns with dynamic markings like *sfs* and *mf*. The tempo is marked as "Jubilant ♩. = 110".

88

C *re!* *Il Tri - co - lo - re!* | **9** | **6**

IC

ZF *Il Tri - co - lo - re!* | **9** | **6**

MC *lo - re!* *Il Tri - co - lo - re!* | **9** | **6**

*f*

This section of the musical score shows four staves (C, IC, ZF, MC) in 6/8 time. The vocal parts sing "re!", "Il Tri - co - lo - re!", "lo - re!", and "Il Tri - co - lo - re!" respectively. The piano accompaniment provides harmonic support with changes in chords and dynamics. The tempo is indicated as "Jubilant ♩. = 110".

93

C

IC

ZF *mf*  
*Il Tri - co - lo - re!* It flies from the mast - head on the

MC

97

C *mf*  
*Il Tri - lo - lo - re* flies, there is fu - ry

IC

ZF docks!

MC They are ac -

101

C *ev - ry— where.*

IC

ZF *Li - ber - ta!*

MC *quit - - ed!*

*Li - ber - ta!*

106

C *crack - led from the start...*

IC

ZF *...but the e - - vi - dence was weak.*

MC *Ma - ni will be*

110

C They— are ac - quit - - - - ted!

IC - - - - -

ZF - - - - -

MC Li - ber - ta! free!

sf

113

*mf* — *f*

C Ma - ni screamed of \_\_\_\_\_ a great -

IC

ZF

MC

*p sostenuto molto*

*Ped.* —

This musical score page features five staves. The top staff, labeled 'C', has a treble clef, a key signature of one sharp, and a 9/8 time signature. It contains lyrics: 'Ma - ni screamed of \_\_\_\_\_ a great -'. The second staff, 'IC', has a treble clef and a 9/8 time signature. The third staff, 'ZF', has a treble clef and a 9/8 time signature. The fourth staff, 'MC', has a treble clef and a 9/8 time signature. The bottom staff is for 'Piano' (indicated by a treble clef and bass staff) and includes a basso continuo line with a 9/8 time signature. The piano part starts with a dynamic of *p sostenuto molto*. The vocal parts 'C', 'IC', 'ZF', and 'MC' have rests throughout the measure. The piano part has eighth-note patterns. The page number '113' is at the top left, and dynamic markings '*mf*' and '*f*' are placed above the vocal entries. A fermata is over the piano's eighth-note pattern.

116

C  
er - con - spi - ra - cy...

IC

ZF

MC

*mp*

119

C

IC

ZF

MC  
*mp*  
...that the guilt shut - - - tled up - - -  
*p sim.*  
Ped.

122

C

IC

ZF

*f*

MC

the ci - ty's lad - der...

*mf*

...to the

126

C

IC

ZF

high - - - est rung!

*mf*

There is fu - ry.

MC

*f*

*mf*

Li - ber-tà!

*mf*

They will be

They will be free,

they are ac-quit-ed! \_\_\_\_\_

*mp*

130

C there is fu - ry, there is fu - ry ev - ry - where!

IC

ZF free, they are ac-quit ed! Li - ber-tà! Li - ber - tà!

MC Li - ber - tà! Li - ber-tà! Li - ber- tà!

*ff*

134

C

IANIA

IC

ZF

MC

*f*

137 *mf*  
 IC Go tell the neigh - bor - hood. Go

*dim.* *mp* *mf* *f*

142  
 IC tell la Pic - co - la Pa - ler - mo.  
*dim.* *mp* *f* *sub. p* *sostenuto molto*  
*Ped.*

146 *mf*  
 IC We will greet them when

149 *non dim.*  
 IC they are re - leased.

*p*

The scene spreads across the stage, split into two. On one side of the stage, is a triumphant Polizzi and other Sicilian men (Ensemble), awaiting their release from the Parish Prison.

225

152

T. 8

B. 8

SICILIAN MEN (Ensemble)

*p*

R&D \_\_\_\_\_

156

T. 8

B. 8

Vit - tor - ia! Vit - to - ria! Vit - to - ria! Vit - to - ria!

div.

rall. Maestoso  $\text{♩} = 110$

*f*

*ff*

161

T. 8

B. 8

to - ria! Vit - to - ria! Vit - to - ria! Vit - to - ria!

rall.  $\text{♩} = 110$

## Triumphant

166

T. *ff*

B. *ff*

Triumphant

*mf secco e ritmico*

170

T. *f con bravura*

E sa - rà gran fes - ta quan - nu  
A grand fes - ti - val will be the

B. *f con bravura*

174

T. *vi - vi - ran - nu - Li tu mu - ra*  
day when they re - turn to your walls,

B.

*f*

178

T. *f*

B.

*ta - ti e qual - ia pri - ma - ve - ra*  
As when in spring come back the

*f*

182

EP

T. *ri ni ned - di mi - gra - tu - ra!*  
ev er mi grant, hap py swal lows!

B.

POLIZZI

186

EP

*f con bravura*

*Our fu - tures are bright*

*sf* *mp* *L.H. 5*

190

EP and filled with shad ows no more. Lis -

194

EP ten to our sil ver strands of

197

EP non dim.  
laugh ter!

T. ENSEMBLE

B.

200 *mf*

EP Jus - tice has set - tled the

T. - - - - -

B. - - - - -

*f* *Vit* -

*mf*

204 *f*

EP score! Jus - tice!

T. to - ra! *Vit* - to - ria! *Vit* - to - ria! *Vit* - to - ria! *Vit* -

B. *ff*

*f*

208 EP Jus - tice!

T. to - ria! *Vit* - to - ria! *Vit* - to - ria! *Vit* -

B.

211

EP T. B.

*to - ria! \_\_\_\_\_ Vit - tor - ia! \_\_\_\_\_*

T. B.

3

214

*mp*

We stand firm with jus

*sf mp*

T. B.

218

*mf*

tice, Firm and proud Our

*mf*

222

T. fore - - - fa - - - thers plant - ed the seed \_\_\_\_\_ of

B.

226

T. hope, \_\_\_\_\_ now reap \_\_\_\_\_ the crop \_\_\_\_\_ of

B.

230

T. our \_\_\_\_\_ tri - - - umph.

B. f

234

T. *mp* — — — — *mf*

Proud Si cil - - - ians,

B. *mp* — — — — *mf*

*mp*

EP

POLIZZI

238

T. *f*

Proud A - mer - i - cans.

B. *f*

*mf*

EP

Jus - - - tice has set - - -

T. *f*

Jus - - - tice has

B.

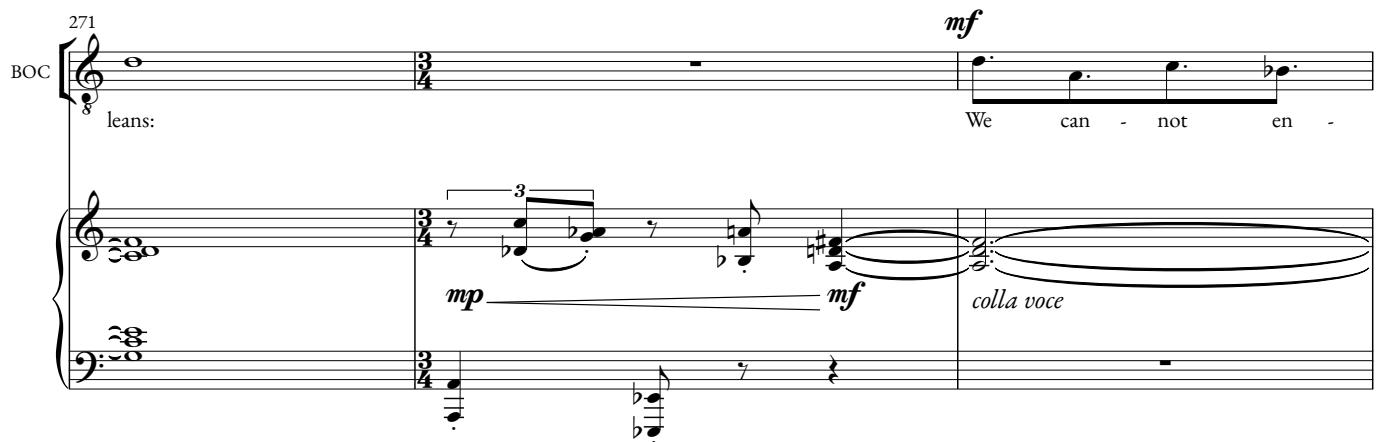
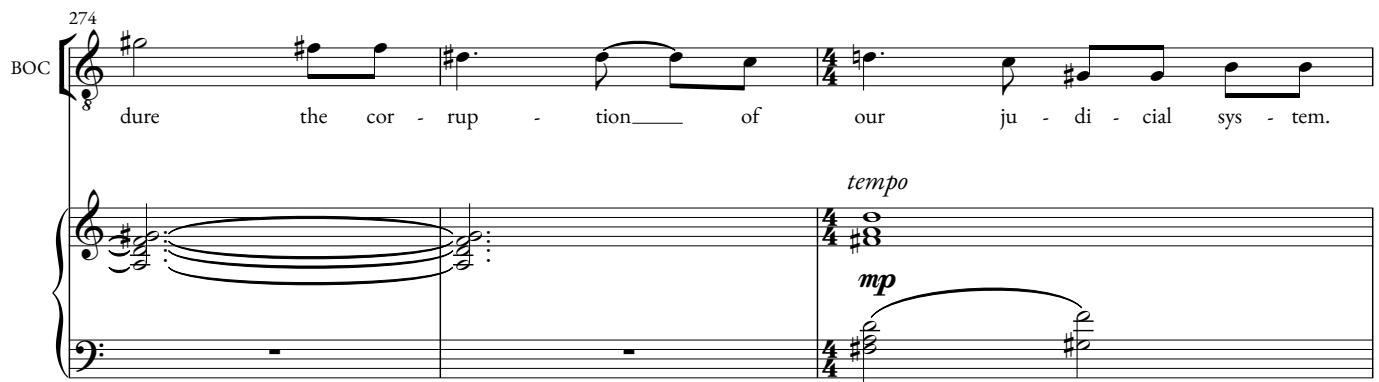
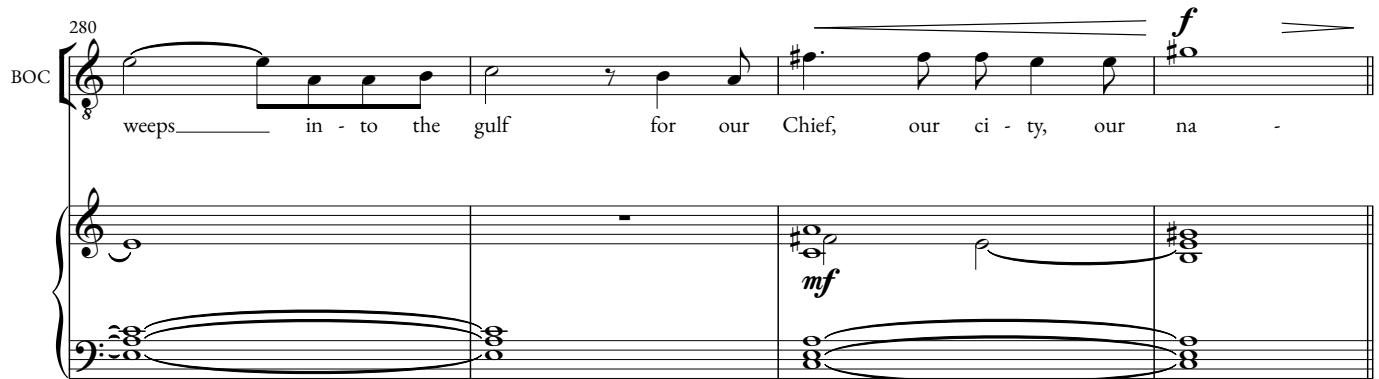
*f*

245 EP *ff* *non dim.*  
tled the score! Jus -  
T. set - - tled the score! non dim.  
B. Jus - tice has set - tled the score! *ff*

249 EP - - tice! Our tri - -  
T. - - tice! Our tri - -  
B. - - - -  
EP umph! *Vit tor* ia!  
T. umph! *Vit tor* ia!  
B. - - - -  
EP - - - -  
T. - - - -  
B. - - - -  
segue

234

On the last third side of the stage, O'Connor and Parkerson whip the city's residents into a fury, demanding that action be taken to remedy a colossal failure of the court.

271 *mf*  
 BOC leans:  
  
 274 *tempo* *mp*  
 BOC dure the cor - rup - tion of our ju - di - cial sys - tem.  
  
 277 *mf*  
 BOC  
  
 280 *f*  
 BOC weeps in - to the gulf for our Chief, our ci - ty, our na -  


284      **Tempo**      *mp*      *mf*

BOC      You are the in - her - i - tors      of      this

tion.

Tempo

*p*      *mf*

land      The true

288

292      *mf*      *f*

BOC      cit - i - zens      have      the      cov - - - e -

nant      from      God,

295      *mf*      *p*

298 *mf*

BOC

We are po - si - tioned to grow, to

301 *f*

BOC

(b) *f*

grow in God's blessings, God's

PARKERSON

WP

*mf*

*mp*

*Reo.*

304

BOC

bless - ings; We are the cho - sen gen - er - a - tions.

WP

*mf*

Mar - tyrs have pow - er.

*f*

*mf*

*colla voce*

308

BOC *mf*  
who have made this ci - ty

WP *mf*  
...great\_\_\_\_\_ pow - er.\_\_\_\_\_

ENS ENSEMBLE (offstage)

312

BOC *mf*  
great.\_\_\_\_\_ We are the cho - sen!\_\_\_\_\_ We are the

ENS *mp* unis.  
*mp* unis. We are the cho - sen!\_\_\_\_\_ We are the cho - sen!\_\_\_\_\_

*div.*

*p* 3 3 3 3 5 3 *mf*

316

BOC cho - sen! *ff* We are the cho - sen!

ENS We are the cho - sen! *ff*

319

BOC — Hang them! Hang them from —

ENS *ff*

322

BOC — the trees! *non dim.*

325 *mf*

BOC Let their rot - ten corps - - - es

R.H.

329 *f* *ff* *mf*

BOC swing like bro - - - ken branch-es and show o - thers

L.H. *p*

333 *mf*

BOC this is OUR time, OUR world Re - new this

*mp*

336 *f*

BOC town and bap - tize our ci - ty a - gain in the fi - res of just - ice,

*mp*

Split stage: POLIZZI in his cell; O'CONNOR rallying the lynch mob at the statue of Henry Clay.

339 Vivace  $\text{♩} = 132$

EP POLIZZI *mf*  
BOC Look O'CONNOR

Vivace  $\text{♩} = 132$

*f* *mp*

343

EP *mf*  
what we did. \_\_\_\_\_ Look

BOC *mf*  
Look what they did. \_\_\_\_\_

R.H.  
*f*

*mf* *mp*

348

EP what we did.\_\_\_\_\_

BOC *mf* Look what they did.\_\_\_\_\_ Does it mat - - - ter?\_\_\_\_\_

353 *mf*

EP  $\begin{smallmatrix} 8 \\ 3 \end{smallmatrix}$  Look what we did. Our fu - tures are bright

BOC  $\begin{smallmatrix} 8 \\ 3 \end{smallmatrix}$  — The riv - er

357

EP  $\begin{smallmatrix} 8 \\ 3 \end{smallmatrix}$  and filled with shad ows no more!

BOC  $\begin{smallmatrix} 8 \\ 3 \end{smallmatrix}$  weeps in - to the Gulf...

362 *f*

EP  $\begin{smallmatrix} 8 \\ 3 \end{smallmatrix}$  Jus - tice.—

BOC  $\begin{smallmatrix} 8 \\ 3 \end{smallmatrix}$

*f*

*mp*

367

EP has set - - tled the score!

**mf**

BOC Bap - - tize our ci - ty in the fir - es of jus -

372

EP Lis

BOC tice!

**mf**

376

EP ten to our sil ver

BOC Show oth - ers this is OUR time, OUR

**f**

R.H.

380

EP strands of laugh - - - ter!

BOC world! - - -

*f*

*mf*

384

EP - - -

BOC - - -

*mf*

*mp* (h)

Look

Look what they did.

*mp*

ENSEMBLE spoken text (see next page)

~~~~~

389

EP what we did. - - -

BOC - - -

*whispers:* "They're still  
in the prison."

*dim.*

*p*

*pp*

*subf*

*8vb*

Lights on O'Connor fade, leaving only Polizzi visible. In the background, we hear the sounds of an approaching crowd.

PERFORMANCE NOTE: All performers (except Polizzi) should be off-stage. Each is to repeat the text indicated in a rhythm and inflection of their choosing, with staggered entrances during the preceding three measures. If necessary and/or appropriate, amplification, or a pre-record of this overlapping spoken text, may be used in addition to - or in place of - the performers. This fermata measure should last 10 to 15 seconds.

393

IC CATARINA/ENSEMBLE S1 *pp crescendo poco a poco* "Give us, send us, come forward. Now."

ZF/S2 ZIA FRANCESCA/ENSEMBLE S2 *pp crescendo poco a poco* "Banish all *vendettas* with a final, lethal blow."

MH/M1 MARGARET/ENSEMBLE M1 *pp crescendo poco a poco* "We believe in honesty."

MC/M2 MAMA/ENSEMBLE M2 *pp crescendo poco a poco* "We believe in the good people of New Orleans."

EP POLIZZI

WP

T. ENSEMBLE TENORS T1: "We believe in industry." *pp crescendo poco a poco* T2: "Dig out the criminals of your race."

B. ENSEMBLE BASS B1: "We persue what you know and who you know." *pp crescendo poco a poco* B2: "Upon you lies this responsibility"

*pp*

In his cell, Polizzi hears the sounds of the crowd approaching.  
He thinks that his people are coming to bring him back to Piccola Palermo.

394

IC

C/S1      *sim.*

ZF/S2      *sim.*

MH/M1      *sim.*

MC/M2      *sim.*

EP      *mp a piacere*      *mf*      *f*      *ff*  
 8 What is that?      Look at all my peo - ple!      *A-mi-ci! Com-pa-ri!*      *San - gu de me san - gu!*

PARKERSON

WP

T.      *sim.*

B.      *sim.*

colla voce

Colla voce, one takt per bar

398

IC

C/S1

*cresc. poco a poco*

ZF/S2

*cresc. poco a poco*

MH/M1

*cresc. poco a poco*

MC/M2

*cresc. poco a poco*

EP

*mp giddily*

E sa - rà gran fes - ta quan - nu ri - vi - ran - nu Li tu mu - ra...

WP

*mp offstage*

Jus - tice is

T.

*cresc. poco a poco*

B.

*cresc. poco a poco*

Colla voce, one takt per bar

A musical score for piano. The left hand is in treble clef, indicated by a bracket above the first two staves. The right hand is in bass clef, indicated by a bracket below the last two staves. The dynamic marking 'p' (pianissimo) is placed above the treble clef staff. The music consists of six staves, each containing a series of eighth-note chords. The first three staves (treble clef) show chords of G major (G-B-D), C major (C-E-G), and F major (F-A-C). The last three staves (bass clef) show chords of B major (B-D'-F#), E major (E-G-B), and A major (A-C-E). The notes are connected by horizontal beams, and the entire section is divided into measures by vertical bar lines.

IANIA

401

IC

C/S1

ZF/S2

MH/M1

MC/M2

EP *f con bravura*

Our fu - tures are bright and filled with shad - ows no more. —

WP

T.

B.

The score consists of ten staves. Staves 1 through 4 (IC, C/S1, ZF/S2, MH/M1) are silent. Staves 5 (MC/M2), 6 (EP), 7 (WP), 8 (T.), and 9 (B.) play eighth-note patterns. Staff 10 (Piano) shows sustained notes with dynamic markings  $\frac{8}{e}$ .

Above the din, he thinks he hears Iania's voice singing his lullaby.

404 *mp* *offstage*

IC *Duor - me stu fig - ghiu bed - du'e fai, la*

C/S1 *mp*

ZF/S2 *mp*

MH/M1 *mp*

MC/M2 *mp*

EP

WP *ing.*

T. *mp*

B.

He rushes to the bars of his cell, calling out to her.

408 **Tempo**

IC

C/S1

ZF/S2

MH/M1

MC/M2

EP

Ian - ia! Where have you been? Here there is pow-er, Ian - ia!

WP

Jus - tice is com - ing...

T.

B.

*Tempo*

*colla voce*

*Ped.*

412

IC *mp*  
*Lo su-on-nu'e fat tu e pi li*

C/S1 *mf*

ZF/S2 *mf*

MH/M1 *mf*

MC/M2 *mf*

EP *ff*  
*Here there is pow - er, pow - er!*

WP  
*...is com - - - ing.*

T *mf*

B. *mf*

416

IC      *pi - ci - rid - di e'pi ri - pu - sa - re tre*

C/S1      *ff*

ZF/S2      *ff*

MH/M1      *ff*

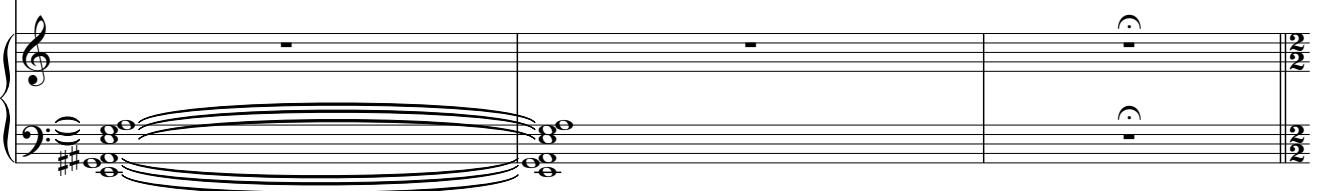
MC/M2      *ff*

EP      *mp dolce*  
Ian - ia...

WP

T.      *ff*

B.



Her voice fades, Polizzi hears drums, and it becomes clear that it is not a jubilant crowd, but a mob seeking vengeance. His hope collapses.

253

Alla Marcia  $\text{d} = 60$

419

IC S. M. T. B.

n.

Alla Marcia  $\text{d} = 60$   
(Percussion)

420

422

S. M. T. B.

ALL AVAILABLE ENSEMBLE & SOLOISTS (offstage)

(Cym.)

423

B.D.

ff

## Lo stesso tempo

425 *mp*

S. *mp*  
We are climb - ing Ja - cob's

M. *mp*  
We are climb - ing Ja - cob's

T. *mp*  
8 We are climb - ing Ja - cob's

B. *mp*  
We are climb - ing Ja - cob's

Lo stesso tempo

(str.) (ww.) *ff*  
*mf*

428

S. Lad - der, we are climb - ing

M. Lad - der, we are climb - ing

T. 8 Lad - der, we are climb - ing

B. Lad - der, we are climb - ing

*ff*  
*mf*

The sound of the mob gets closer; they are furious and unwavering.

431

S. Ja - cob's Lad - der, *mf*

M. Ja - cob's Lad - der, *mf*

T. Ja - cob's Lad - der, *mf*

B. Ja - cob's Lad - der, *mf*

*mp* L.H. *ff* *mf*

433 *f*

S. We are climb - ing Ja - cob's Lad - der

M. We are climb - ing Ja - cob's Lad - der

T. we are climb - ing Ja - cob's Lad - der

B. we are climb - ing Ja - cob's Lad - der

S. Sol - diers of the Cross.

M. Sol - diers of the Cross.

T. 8 Sol - diers of the Cross.

B. Sol - diers of the Cross.

R.H. R.H.

They are inside the prison.

443

v.

B

There are TWO ... BANGS and the door to Polizzi's cell bursts open.

446

fff

v.

sfz

sfz

sffz

8vb  
Ped.

Men with guns (Ensemble) enter; O'Connor follows them in.

449

f

mf

fff

mp

v.

(8)

sfz

Ped.

There is a moment of calm as O'Connor and Polizzi regard each other...

...then the men raise their weapons and cut Polizzi down as the lights black out.

453

pp

ff

v.

Ped.

## EPILOGUE

After the terror of the lynching, comes a jarring, dark silence.  
The scene slowly reveals the Ensemble and Soloists.

Serene ♩ = 72

Serene ♩ = 72

7

ENSEMBLE

12 Più mosso  $\text{♩} = 90$

BOC S M T B

**pp**

Tide in, tide out. Lights up, lights down. Pow - er

**pp**

Tide in, tide out. Lights up, lights down. Pow - er

**pp**

Tide in, tide out. Lights up, lights down. Pow - er

**pp**

Tide in, tide out. Lights up, lights down. Pow - er

Tide in, tide out. Lights up, lights down. Pow - er

Più mosso  $\text{♩} = 90$

BOC S M T B

**mp** **pp**

**p**

18 O'CONNOR

BOC S M T B

**mp**

in, pow - er out. Tide in, tide out. Lights

**mp**

in, pow - er out. Tide in, tide out. Lights

**mp**

in, pow - er out. Tide in, tide out. Lights

**mp**

in, pow - er out. Tide in, tide out. Lights

**p**

**pp**

**p**

23      *mp*      *mf*

BOC      Lights down... power in...

S      up...      *mp* power out.

M      up...      *mp* power out.

T      up...      *mp* power out.

B      up...      *mp* power out.

*With a swagger*  $\text{♩} = 64$

28      *f*

BOC      We are the law.      True jus - tice flows through us....

*With a swagger*  $\text{♩} = 64$

L.H.      *f*      *mf*      *loco*

32

BOC      with me. I will walk down these streets for

*f*      *sf*      *mf*      *f*

36 BOC years \_\_\_\_\_ and peo - ple will fear me.

S

M

T

B

ENSEMBLE

41 MH poco rall. Come prima  $\text{d} = 90$  MARGARET  $mp$

BOC

S

M

T

B

$pp$  Tide in, tide out. Lights up...

$pp$  Tide in, tide out. Lights up...

$pp$  Tide in, tide out. Lights up...

Tide in, tide out. Lights up...

poco rall. Come prima  $\text{d} = 90$

$mf$

$p$

rall. . . . .

MH *p*  
down, \_\_\_\_\_

S *mf*  
Pow - er in...  
M *mf*  
Pow - er in...  
T *mf*  
Pow - er in...  
B *mf*  
Pow - er in...  
rall. . . . .

*mp*

Andantino  $\text{♩} = 65$ 

MH *p*  
out. I can - - not re - - cog - nize my -

*mp*

*mf*

MH *p*  
self in this place, \_\_\_\_\_ in these peo - ple. \_\_\_\_\_

*mp*

55

MH      The seeds of vio - lence in my fam - - - ly have brought

S

M

T

B

*mf*

59

MH      on - ly more ha - - - tred and blood - - - shed.

PARKERSON

WP

*f*

*mp*

*mp*

Tide

*mp*

Tide

*mp*

Tide

*mp*

Tide

*mf*

*f*

*mp*

63 Come prima  $\text{♩} = 90$

WP *mf* poco rall.  
 Lights up, power  
 S in, tide out. lights down.  
 M in, tide out. lights down.  
 T in, tide out. lights down.  
 B in tide out. lights down.

Come prima  $\text{♩} = 90$  poco rall.

68 Proper and proud  $\text{♩} = 80$

WP in. A - cross the na - tion I will pro - claim

S  
 M  
 T  
 B

Proper and proud  $\text{♩} = 80$

70 *f*

WP  
jus - tice, We are in a land \_\_\_\_\_ of free dom.

S

M *p*  
We be - lieve\_\_\_\_ in hon - es - ty. We be - lieve\_\_\_\_

T *p*  
We be - lieve in hon - es - ty. We be lieve in

B *p*  
We be - lieve., we be lieve\_\_\_\_

74 *mf*

WP  
— for peo - ple\_\_\_\_ who do right.

(1) S

M *mp*  
Up - on you\_\_\_\_ lays\_\_\_\_ this\_

T *mp*  
in in\_\_\_\_ dus - try. Up - on you\_\_\_\_

B *mp*  
in - dus - try. Up -  
in\_\_\_\_ pow'r,

*mp*

76

WP *f*

I will tour ci - ty af - ter ci - ty, stand-ing on ev - 'ry gild - ed di - as,

S *mf*  
pow'r. Pow'r, pow'r

M *mf*  
lays this pow'r. Pow'r pow'r

T *mf*  
on you lays this pow - er, this re - spon - si - bil - i - ty.

B *mf*  
pow'r

*f*

poco rall. *mf* Gracious  $\text{d} = 50$  *mp dolce*

79

WP *3* Stir ing the hearts and souls a - bout our sto - ry. In - spire them to

S *p*

M *p*

T *p*

B *p*

poco rall. *Gracious*  $\text{d} = 50$  "Shall we gather at the river?"

82 *mf*

WP sweat and nod, tell - ing them how God worked through the

86 *mf* — *f*

WP good peo-ple of New Or-leans. Gasp s and "A-men's" and guns will rat-tle and

90 rall..

MH

BOC

WP shake as they bear wit ness\_ to the pow - er of the mob...through

rall..

MH Poco meno mosso  $\text{♩} = 68$  MARGARET

BOC O'CONNOR

WP  $p$   
me.

Poco meno mosso  $\text{♩} = 68$

"St. James Infirmary"

103

MH - I will search\_\_\_\_\_

BOC scut - tle back to their dark cor - - - ners *mp*

*scut - tle* *back* *to* *their* *dark* *cor* *- - - ners*

*sub. pp* *mp*

*5* *6* *f* *tr.* *3*

*Ped.*

106

MH for God. \_\_\_\_\_

BOC know-ing the pow'r\_\_\_\_\_ is here.

*know-ing* *the* *pow'r* *is* *here.*

*p* *mf*

*3*

110

MH and won - - - der if He's real - - - ly *f*

BOC And where *f*

*and* *won* *- - - der* *if* *He's* *real* *- - - ly*

*And* *where*

*flegato e pesante*

*3* *5* *5* *3*

*Ped.*

*mp*

## IANIA

112

IC

MH

there, or cares\_\_\_\_\_ at\_\_\_\_ all?\_\_\_\_\_

BOC

8 there is pow - er, \_\_\_\_\_ there is mor - al - i - ty.\_\_\_\_\_

S

M

T

ENSEMBLE

B

*pp*

*mp*

*mf*

*Ped.*

116      accel. - - - - - Come prima  $\text{♩} = 90$       *mp*

IC      Lights up...  
MH  
BOC  
S      *pp*      *mp*  
Tide      in,      tide      out.      ...lights  
M      *pp*      *mp*  
Tide      in,      tide      out.      ...lights  
T      *pp*      *mp*  
Tide      in,      tide      out.      ...lights  
B      *pp*      *mp*  
Tide      in,      tide      out.      ...lights

accel. - - - - - Come prima  $\text{♩} = 90$

3

120

IC

S down. Pow - er in...

M down. Pow - er in...

T 8 down. Pow - er in...

B down. Pow - er in...

...pow - er out.

mp

*mf*

*3*

Lo stesso tempo

124

IC

Un - wel - come,

*mf*

Lo stesso tempo

*3*

*mp sostenuto molto*

128

IC

for - ev - er un - wel - come. I al - ways want - ed, \_\_\_\_\_ to be -

*3*

132 *mf*

IC lieve what Ma - ma told me.

135 *mp*

IC This ci - ty is op - por - tu - ni - ty.

138 accel. *mf* Più mosso  $\text{d} = 50$

IC Work hard and good things will come. But they did not.

accel. *mf* Più mosso  $\text{d} = 50$

141 *mf*

IC Not for

*mp cantabile*

145

me, my sis - ter, my mo - ther...

150

or Ma ni.

**p non rit.**

Risoluto, lo stesso tempo

154

On - ly a view of lay - ers, and lay - ers, and lay - ers of

Risoluto, lo stesso tempo

**mf secco**

cresc.

158

peo - ple a - bove me, star - ing down as if their on - ly pur - pose on this earth

**f**

162                          *dim.*

IC — was to keep me in my place.

*mp*

166                          *rit.*

IC — Look at this

*Triste*  $\text{♩} = 80$

*mp*

*rit.*

*Triste*  $\text{♩} = 80$

*mp*

170

IC — hor - ror now.

This Gol

174                          *mf*

IC — ga - tha.

Where will these souls

*mp*

*8*

*3*

*5*

178

IC

— go — now?

*pp*

*ped.*

182

IC

*mp*

When they ar - rive, will they a - gain be strang - ers?

*colla voce*

185

IC

*p*

I hope they find that gold - en doors, lead-ing to where\_ thereare no un - e - qual streets, or tongues,

S

M

T

B

ENSEMBLE

*pp colla voce*

*mf*

*f*

## Adagio

190

IC      or \_\_\_\_\_ hearts.

MH

EP

BOC

DCH

WP

S      **p**      *non cresc.*  
Bring me your tired, \_\_\_\_\_ your poor,      your huddled mas-ses

M      **p**      *non cresc.*  
Bring me your tired, \_\_\_\_\_ your poor,      your huddled mas-ses

T      **p**      *non cresc.*  
Bring me your tired, \_\_\_\_\_ your poor,      your huddled mas-ses

B      **p**      Bring me your tired,      your poor,      your huddled mas-ses

Adagio

*mf*

**p**

195

IC      MH      EP      BOC      DCH      WP

S      M      T      B

Bassoon

yearn - ing to breathe free,

*3*

198

IC      MH      EP      BOC      DCH      WP

S      M      T      B

*the wretch - ed ref - use of your teem - ing shore.*

*the wretch - ed ref - use of your teem - ing shore.*

*the wretch - ed ref - use of \_\_\_\_\_ your teem - ing*

*the wretch - ed ref - use of \_\_\_\_\_ your*

201

IANIA  
MH  
EP  
BOC  
DCH  
WP

HENNESSY

S  
M  
T  
B

*p* *mp*

Send these, the home - less

*p* *mp*

Send these, the home - less tem - pest

*p* *mp*

shore. Send these, the home - less

*p* *mp*

teem - ing shore. Send these, the home - less tem - pest

*pp*

for rehearsal

*loco* *mp*

*ped.*

206

IC      MH      EP      BOC      DCH      WP

S      M      T      B

*tem - pest tossed, to me, to me, to me,*

*tossed, to me, to me, to me,*

*tem - pest tossed, to me, to me, to me,*

*tossed, to me, to me, to me,*

*p* *mf* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*

210

**IC**

I lift my lamp,  
I lift my lamp be -

**MH**

I lift my lamp,  
I lift my lamp be - side the

**EP**

lamp,  
I lift my lamp be - side the

**BOC**

-

**DCH**

-  
I lift my lamp be - side the

**WP**

-

**S**

to me, I lift my lamp be - side the

**M**

to me, I lift my lamp be - side the

**T**

to me, I lift my lamp be - side the

**B**

to me, I lift my lamp be - side the

**Piano**

*mf* *f* *for rehearsal* *loco* *2ed.*



218

IC

MH     the door, the door!

EP     *stagger*     the door, the door, the door!

BOC     *mf*     ...the door, the door.

DCH     the door, the door!

WP     *mf*     ...the door, the door!

S     the door, the door!

M     the door, the door!

T     the door, the door!

B     the door, the door!

*mf*     *p*     *mf*     *8vb*

END of the OPERA