

SCENE TWO

"Piccolo Palermo," the Sicilian ghetto. Nighttime.

Adagio ♩ = 50

Piano introduction for the first system, measures 1-4. The music is in 4/4 time with a key signature of one sharp (F#). The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and single notes.

Piano introduction for the second system, measures 5-8. The music continues from the previous system, with a change in the right hand's melodic pattern and the left hand's accompaniment.

9 SICILIAN WOMEN (Ensemble)

S. Wait-ing by the doors, Wait-ing by the

A. Wait-ing by the doors, Wait-ing by the docks

Vocal and piano accompaniment for the ensemble, measures 9-12. The vocal parts (Soprano and Alto) enter with lyrics. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

13

S. docks, wait-ing wait - ing, wait - ing.

A. wait-ing, wait-ing, wait-ing, wait - ing.

Vocal and piano accompaniment for the ensemble, measures 13-16. The vocal parts continue with lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *div.* marking above the alto part.

17

S. The men come back and we wrap our arms a round them like branch-es of

A. The men come back and we wrap our arms a- round them like branch-es of the

21

S. the great chest - nut tree. In their necks,.

A. great chest - nut tree. In their necks,.

25

S. in their hair, in their necks, in their hair we smell,.

A. in their hair, in their necks, in their hair we smell,.

Più mosso ♩ = 60 ³⁷

29

S. we smell home.

A. we smell home.

Più mosso ♩ = 60

34

Z. F. Op-pres sion

M. R.

S. Op-pres - sion, op-pres - sion Op-pres - sion, op-pres -sion...

A. Op-pres - sion, op-pres - sion Op-pres - sion, op-pres - sion...

40

Z. F. sent us to find a bet - - ter

M. R. Op - pres - sion sent us to find a bet - - ter

S.

A.

43

Z. F.

M. R.

S.

A.

47

Z. F.

M. R.

S.

A.

51

C.

Z. F.

M.R.

S.

A.

- dow.

55 **Gaining intensity** ♩ = 70

C. Ev-ery- day vi - o lence,

Z. F. Ev-ery - day vi - o-lence,

M.R. Ev-ery- day vi - - o -

S. Ev-ery-day vi - o lence,
div. vi - o- lence,

A. Ev-ery-day vi - - o -

Gaining intensity ♩ = 70

60

C. ev-ery day, vi - o-lence sweeps,

Z. F. vi - o-lence sweeps,

M.R. lence, ev-ery day, vi - o-lence sweeps,

S. ev-ery day, vi - o-lence sweeps,

A. lence, ev-ery day, vi - o-lence sweeps,

div.

65

C. sweeps o - ver us

Z. F. sweeps o - ver us,

M.R. sweeps o - ver us,

S. sweeps o - ver us,

A. sweeps o - ver us,

unis.

68 **Frantic** ♩ = 80 **molto rall.**

C. and fear, fear sits at ev -

Z. F. and fear, fear sits at ev -

M. R. and fear, fear sits at ev -

S. and fear, fear sits at ev - *div.*

A. and fear, fear sits at ev - *div.*

Frantic ♩ = 80 **molto rall.**

72 **rall.** ♩ = 60

C. - ery ta - ble, at ev - ery din - ner ta - ble.

Z. F. - ery ta - ble, at ev - ery din - ner ta - ble.

M. R. - ery ta - ble, at ev - ery din - ner ta - ble.

S. - ery ta - ble, at ev - ery din - ner ta - ble.

A. - ery ta - ble, at ev - ery din - ner ta - ble.

rall. ♩ = 60

42 **A tempo** *dolce* **rit.**

Z. F. *docte*
Where is la bon - ta? La gen - til - ez - za?

M. R. *docte*
Where is la bon - ta? La gen - til - ez - za?

S. *docte*
Where is la bon - ta? La gen - til - ez - za?

A. *docte*
Where is la bon - ta? La gen - til - ez - za?

A tempo **rit.**

80 **Tempo primo** ♩ = 50

S. - - - - -

A. - - - - -

Tempo primo ♩ = 50

84

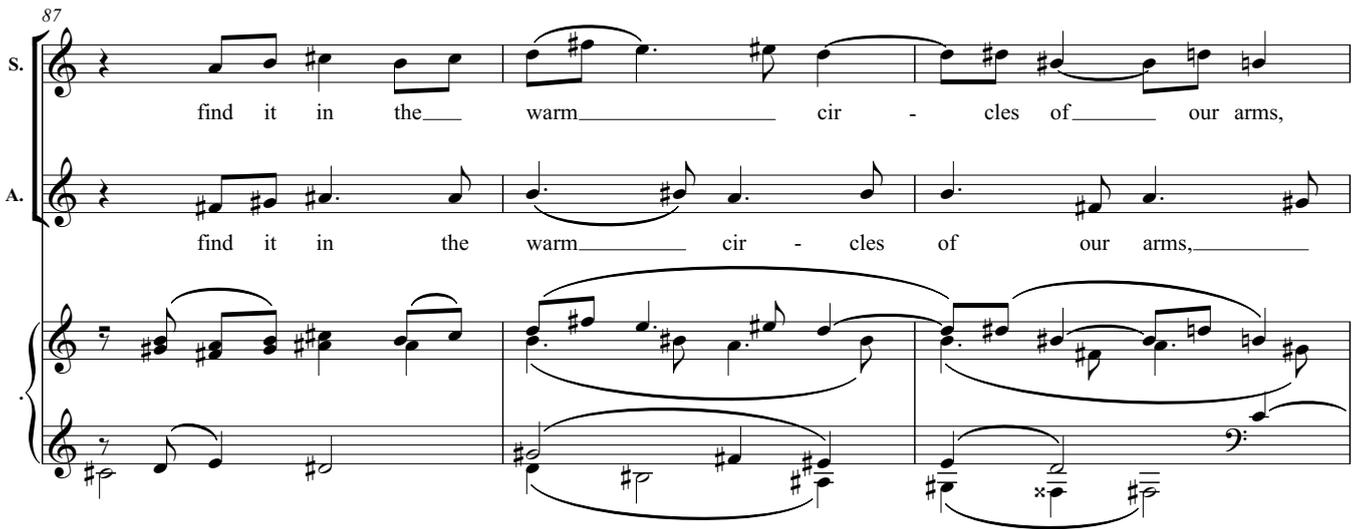
S. In this new world, our men can on - ly find it, find it

A. In this new world, our men can on - ly find it, can on - ly find it,

87

S. find it in the warm cir - cles of our arms,

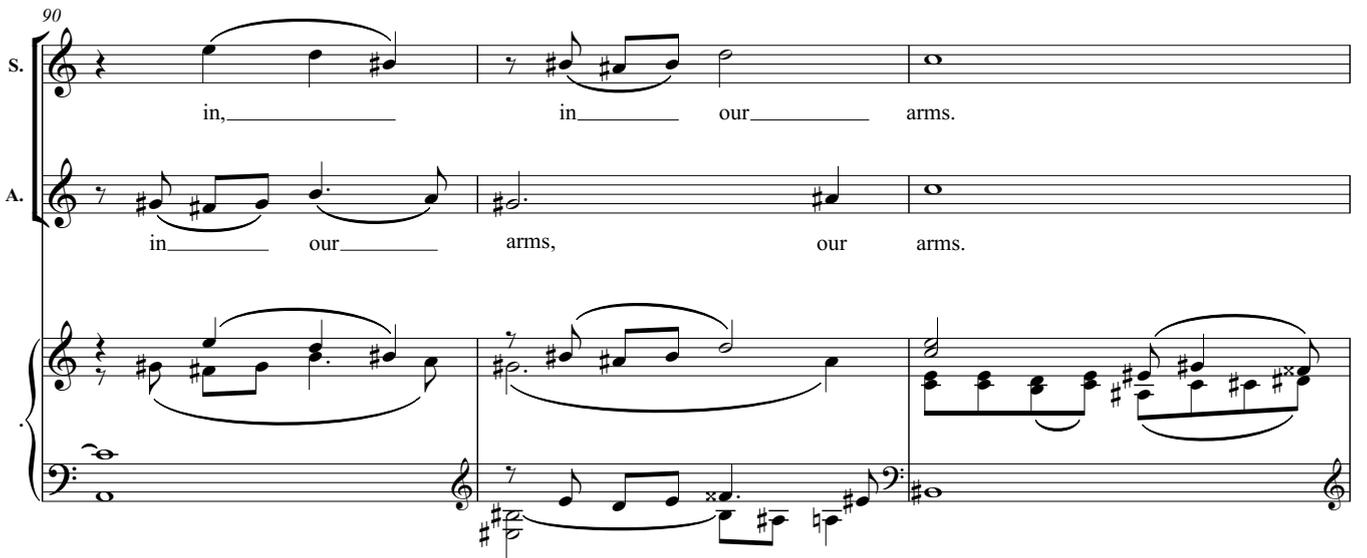
A. find it in the warm cir - cles of our arms,



90

S. in, in our arms.

A. in our arms, our arms.



93

rall. IANIA enters.

S. - - - - -

A. - - - - -

rall.

SEGUE



44 $\text{♩} = 92$

96 IANIA

I. rit.

Ma-ma? Ti - a? Ca-ta-ri - na? Have you seen Man-ni to-night?

Z. F. ZIA FRANCESCA

M. R. MAMA ROMA

Ped.

MAMA and ZIA exit

102 $\text{♩} = 70$

I.

C. CATARINA

Z. F. Sleep, child, sleep, child, sleep, child.

M. R. No, ca-ra mi - a. Sleep, child, sleep, child, sleep, child.

$\text{♩} = 70$

107 **Allegro furioso** ♩. = 115

I.

C. See? I told you

Allegro furioso ♩. = 115

112

I. You are

C. he is no good!

116

I. wrong, so - rel - la.

C. He is cra - zy, cra - zy.

121

I.

C.

- zy and vo - - - li - tile, vo - - -

126

I.

You _____ are a co - - - ward!

C.

- li - tile!

131

I.

C.

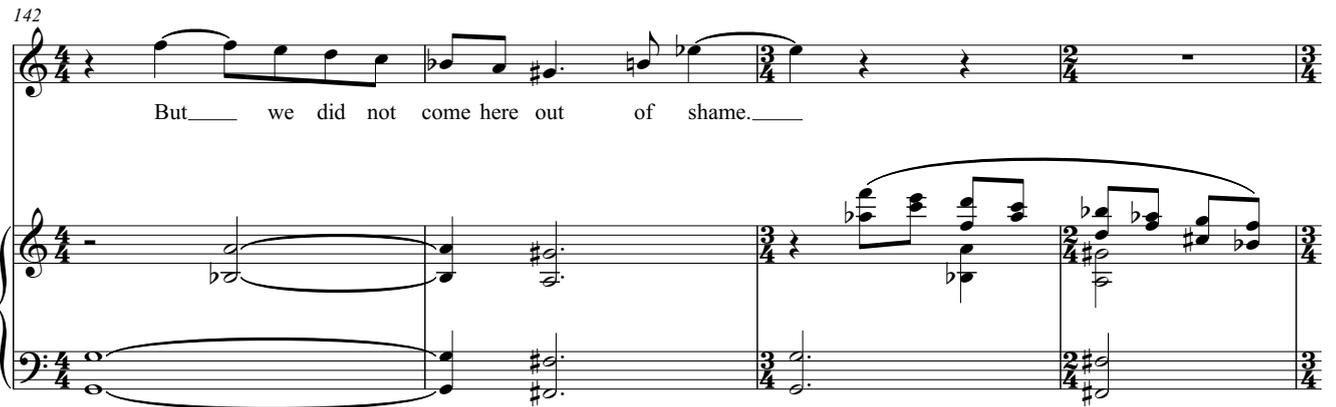
He sinks _____ of the old _____ world!

138

I. 

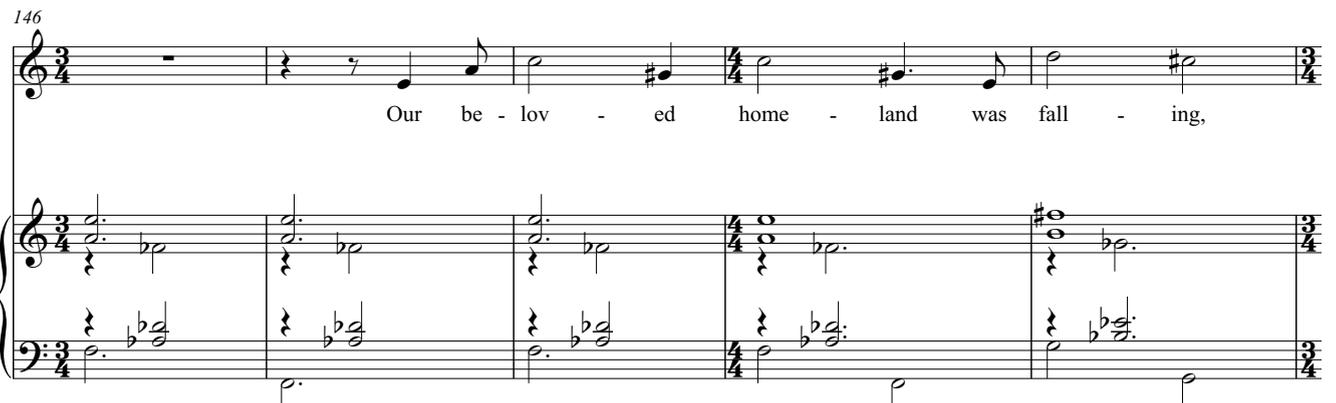
You are a-shamed of *la pa-ti-a*, you are a-shamed.

142

I. 

But we did not come here out of shame.

146

I. 

Our be-lov-ed home-land was fall-ing,

151

I.

 fall - ing in - to holes of po - ver - ty and re - volt.

155

I.

 Safe - ty and op - por - tu - ni - ty brought us here._____

C.

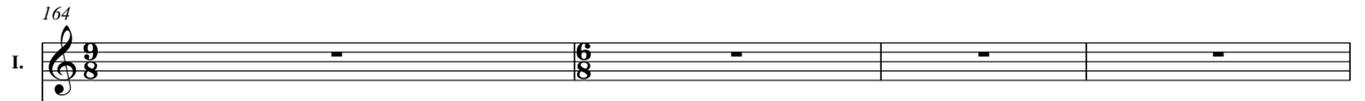
159

I.

C.

mocking
 "Our be - lov - ed home - land..." This is A - me - ri -

164

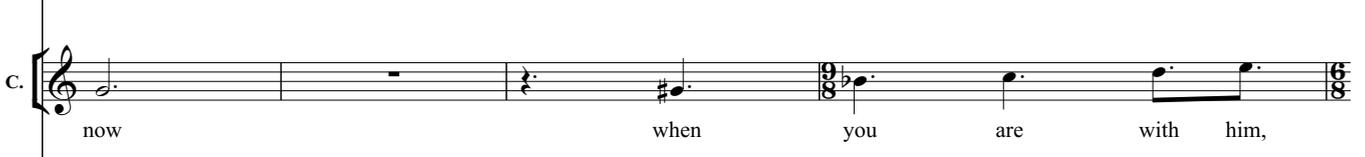
I. 

C. 
ca. We are A - me - - - ri - cans



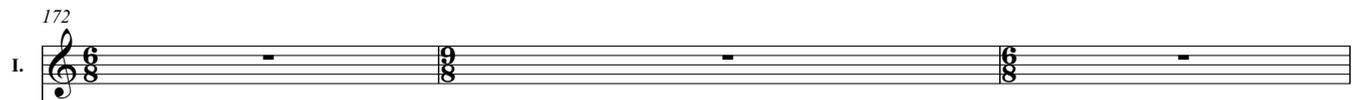
168

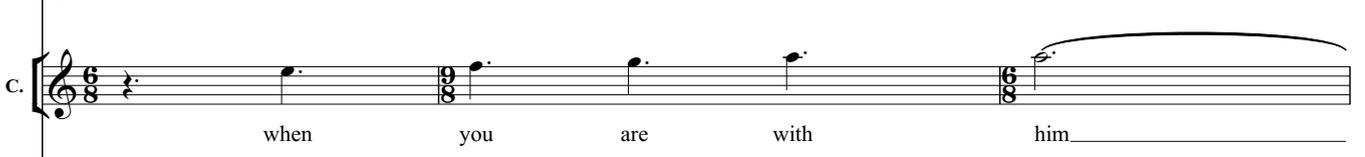
I. 

C. 
now when you are with him,



172

I. 

C. 
when you are with him

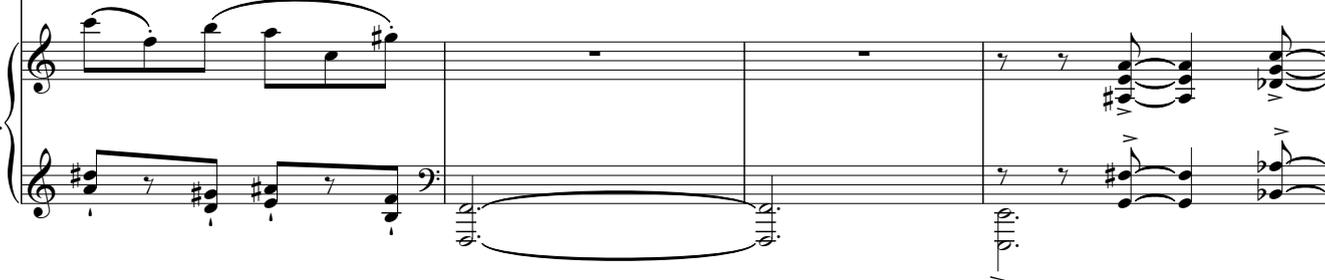


175

I. 

C. 

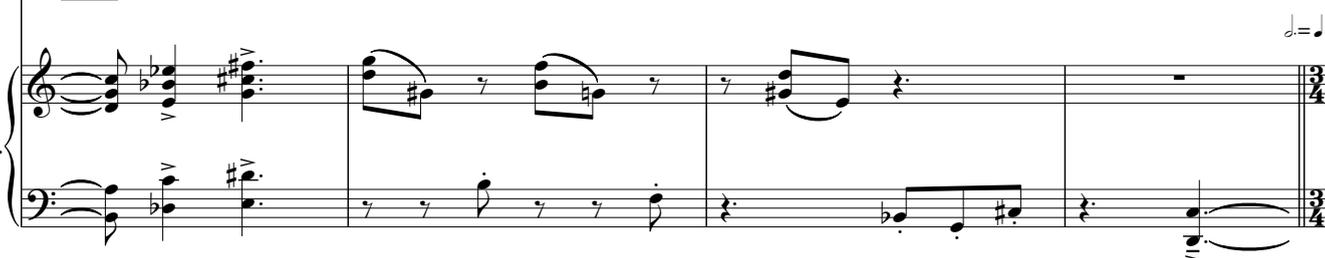
you hold this fam - ily back!



179

I. 

C. 

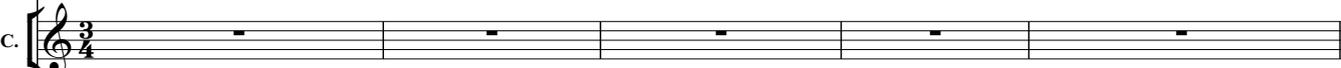


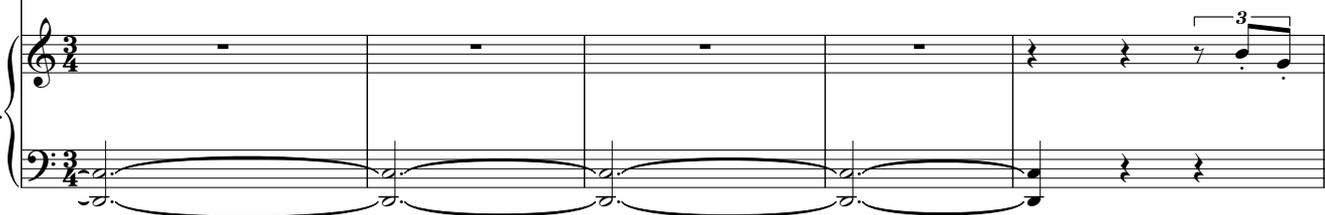
CATARINA *scoffs and storms out.*

183

I. 

We can be A - me - ri - cans and Si - cil - ians, I choose

C. 



segue

♩ = 60

Musical score for the first system, measures 1-5. It features a treble and bass clef with a 3/4 time signature. The treble clef has a key signature of one sharp (F#) and contains a melodic line with triplets and dynamics markings of *mf*, *mp*, and *mf*. The bass clef contains a bass line with triplets and rests.

Musical score for the second system, measures 6-11. It features a treble and bass clef with a 4/4 time signature. The treble clef has a key signature of one sharp (F#) and contains a melodic line with dynamics markings of *f*, *mp*, and *mf*. The bass clef contains a bass line with triplets and rests.

Musical score for the third system, measures 12-16. It features a treble and bass clef with a 4/4 time signature. The treble clef has a key signature of one sharp (F#) and contains a vocal line with lyrics and dynamics markings of *mp* and *p*. The bass clef contains a piano accompaniment with dynamics markings of *p* and *colla voce*.

12 IANIA *mp*
But at night, I'm a- fraid. This ci- ty does-n't shield

19 *mf* *p*

us and op - por - tu - ni - ty is like a phan - tom,

24 *mf*

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

30 *mp* *mf*

Man - ni, Man - ni, Man - ni,

Man - ni moves with his mind in a storm, a storm that I

mp sostenuto *mf*

mf *f*

rit. Poco meno mosso ♩ = 54

can-not quell. but his heart is as big as the

mp dolce *mp dolce*

gulf and his eyes shine like a Med-i-ter-ra-nean morn-ing.

mf *mf*

accel. Tempo primo ♩ = 60

49

Man - ni, O Man

53

ni. Man - ni moves with his mind in a storm,

Poco meno mosso ♩ = 54

58

a storm, and we te - - ther

62

to one - an - oth - er with

65

ropes of kind - ness and love. But at night,

mf *mp* *colla voce*

69

I'm a - fraid.

Con Spirito ♩ = 120

Cautious ♩ = 100

I. *f* Man - ni! *mf* Where have you been?

P. POLIZZI enters *f* Ia - nia!

f *mf*

Red.

5 *mp* *rall.* I was so wor - ried, and I want to talk a-bout...

P. *mf* Non im - por - ta my love. *mf* No...

9 *Tender* ♩ = 50 *mp* I'm sor - ry we fought with such

mp legato

accel.

12

P. *mf* *f*

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

15

P. $\text{♩} = 85$

big plans, la - nia, big plans!

17

Allegro giocoso $\text{♩} = 85$

P. *mf* *ff* *mp*

Plans,

20

P. *8*

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

23

P. *8*

we can make it, Ia - nia!

25

P. *8*

Plans, Ia - nia, I have big plans! Ia - nia! As your mo - ther said,

28 *mp*

P. *la-nia, as your mo-ther said: Here, there is op - por-tu - ni - ty,*

mf *legato* *mp*

8^{ub}

32 *f*

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

ff

35 *mf*

P. *Here there is pow er, la - nia, here there is pow er, pow - er,*

mf

60 *f*

38

P. *f*

pow - - - - - er!

40 *mp* *f*

P. *mp* *f*

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

43 *mp* *non rit.*

I. IANIA

P. *mp*

Big plans! Big plans!

45 *to herself*

I. When I land - ed in this coun - try, I saw the most_

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

48 *rall.*

I. beau - - - ti - ful la - dy.

P. Let us _____ make plans for to

50 **Poco meno mosso**

I. *mp*
Her face was calm, her hands were smooth,

P. mor row.

mp sostenuto

54

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

58 accel. ♩ = 80 *f*

I. In our rags, I looked at my mo - ther:

mf

62

I. hands swol - len and scarred from la - bor,

65 *f*

I. but in the fire of her eyes and the steel in her voice

68 *p*

I. she said: "Here... here is the door,

72 *mp*

I. here is the door to our new

75 *f*

I. *f* life." _____

f *dim.*

79 *p* *mf*

I. *p* I knew this place was a new be - gin - ning. _____

mp *mp*

84 *mp* rit. ♩ = 60

I. *mp* It led me to you. _____

P. POLIZZI

p *mp*

89

I.

to himself

mf

P.

Ev - 'ry day, I strain on the docks, strain pull-ing ropes and

94

P.

lift - - ing crates. I strain on the docks

mf

98

P.

ev - 'ry day lift - ing crates, lift - - ing,

f

101

P. *ff*

lift - - ing, lift - - ing. Lem on, oys-ters and salt,

104

P. *rall.*

lem on, oys-ters and salt, salt rip-pling through the wa -

Sostenuto Molto ♩ = 55

107

P. *mp*

ter. And my dreams rise up like cries of

mp dolce

IANIA

molto rall.

111

I.

P. *mf*

sea - gulls in - to the gails.

115

mp *she turns to him...*

I.

But when your eyes fill with dis - dain...

mf *...but he can only hear himself.*

P.

But when the an - gry voi - ces swim in -

mp sostenuto

118

mf

I.

...and your voice brims with fear,

side me, and my thoughts are like

P.

122

I. *mf* My heart, my heart

P. *mp* mud - dy wa - ters, Fear and mis - trust are ev - 'ry - where when the

126

I. *f* can - not, can - not an - chor in this shift - ing tide.

P. *mf* de - mons creep in - to my mind...

130

I. *mp* We need a new life,

P. *mp* turning to her You are my sole con - so - la - tion,

mf *mp*

I. a new shore...

P. the anchor of my life...

mp

mp

Ped.

POLIZZI picks up the bundle he entered with,
and a revolver falls out.

138 *mp*

I. What is that? (gasps)

P.

Gun drops

f

140 **Più mosso** *mf*

I. Why is it here? Why is it here?

P. *mf*
Cal - -

mp

142

I. *f*
 What have you done? — What have you done? —

P. *f* *mp*
 — ma, ca - ri - na. Do — not wor - ry. On - ly a -

145

I. *f*
 I hate it! My skin feels like

P. *mf*
 no - ther piece of ar - mor to pro - tect us.

147

I. *f*
 ice. It al - read - y gives me end - less night - mares! —

P. *f*
 My love, — please do not

149

I.

P.

mf *mp*

wor - ry. If it haunts you, I pro - mise to get rid

mp

152

I.

P.

p suddenly very fearful

of it ...soon. There are so ma - ny cruel voi - ces,

p

156

I.

P.

mf *f* *mp*

the sha - dows twist ev - - - 'ry - where a - round me.

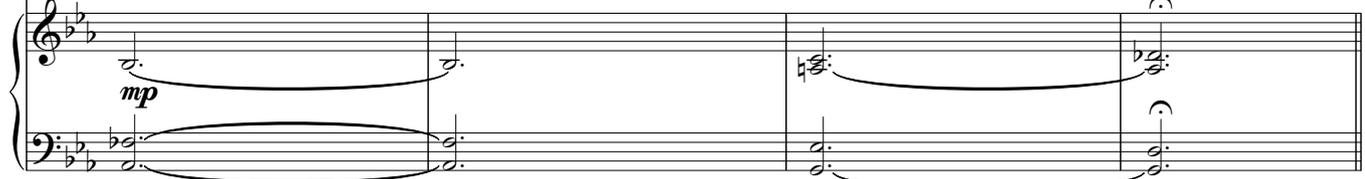
colla voce

158

I. 

P. *dolce* 

I wish on - ly to feel strong _____ for you.

mp 

they embrace, and sing to one another

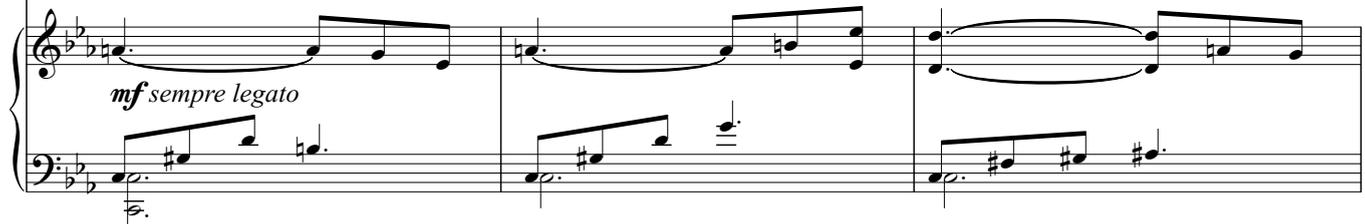
162 **A tempo** *mf*

I. 

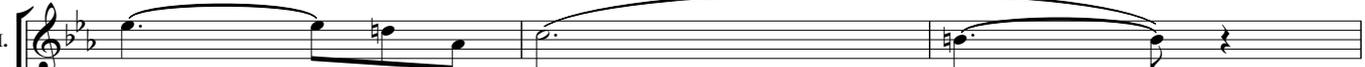
P. *mf* 

With _____ on - ly

With _____ on - ly you _____ can I

mf sempre legato 

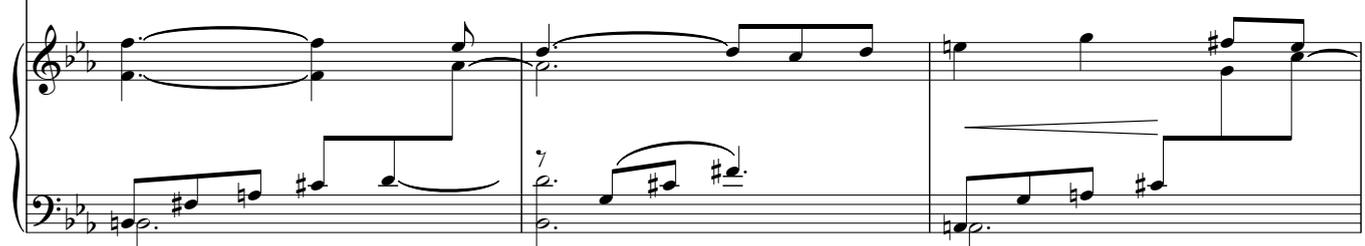
165

I. 

you _____ can I live. _____

P. 

live, _____ live _____ in _____ life's _____



168 *mf*

I. With on - ly you can I live in life's

P. tur - moil,

f *mf*

171

I. tur - moil, can I chase a - way the

P. can I chase a - way the

f

174

I. dark, can I find a new

P. dark, can I find a new

rall. *mp*

I. 176 shore

P. 8 shore

mf

♩ = 55 *mp*

I. 178 in cur - rents of love and

P. 8 in cur - - - rents of love and

mp

I. 180 joy.

P. 8 joy.

p