

The Legend of the Blue Lady

A Marionette Opera for Children
in Two Acts

Composed by
Tom Armitage

to a libretto by
Malcolm Galea

Soprano
Mezzo-Soprano
Acting Baritone
Children's Chorus (Woodland Creatures, Stars)

String Quartet

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The Legend of the Blue Lady

By Tom Armitage
to a libretto by Malcolm Galea

Duration: c. 35-40'

Introduction

This opera in two acts was written for three singers using marionettes* and a children's chorus (optionally using marionettes), funded by Kreattiv - Arts Council Malta. The composition of the opera was finished on 09/03/18 and scheduled for performance on 11/05/18 in the theatre of Chiswick House School, Kappara, Malta.

Instrumentation

Soprano
Mezzo-Soprano
Acting Baritone
Children's Chorus (Woodland Creatures, Stars)
String Quartet

Characters

- Singer 1** (Soprano) - **Annabelle**, *a young, wealthy, unmarried French noblewoman*
- Singer 2** (Mezzo-Soprano) - **Madame Marie**, *Annabelle's mother*
- **Captain de la Cerda**, *an effeminate Spanish Knight*
- **Pina**, *the Verdala Palace cleaner*
- Singer 3** (Acting Baritone) - **Charles**, *a common mandolin player*
- **Grandmaster de Rohan**, *Grandmaster of the Knights of Malta, Brother to Madame Marie and Uncle to Annabelle.*
- Children's Chorus** - **Woodland Creatures**
- **Stars**

Premiere Cast: Francesca Aquilina, Clare Ghigo, Jeremy Grech, Children's Chorus from Chiswick House School, Malta Youth Orchestra String Quartet.

Direction: Lorraine Aquilina / Musical Direction: Tom Armitage

**Marionettes are optional for performances.*

Synopsis

Act 1

Annabelle and her mother, Madame Marie are sailing to Malta to escape the French Revolution. They are to live with Marie's brother, Grandmaster de Rohan - Grandmaster of the Knights of Malta. On arriving at the harbour, Annabelle meets Charles, a common mandolin player. Madame Marie scorns at her daughter's introduction to such a lowly commoner.

At the Grandmaster's palace, Grandmaster de Rohan is talking with the wealthy Spanish knight, Captain De La Cerda. Rohan is poor because of the expensive revolution in France, so he makes a deal with De La Cerda who will wed Rohan's niece, Annabelle in exchange for Spanish lands. De La Cerda will attain nobility in return and is not actually interested in Annabelle for any other reason. Annabelle and Marie arrive at the palace in time to learn of this plan. She refuses the proposition and is locked up in Verdala Palace until she changes her mind.

In Verdala Palace, Annabelle meets Pina, the palace cleaner who instantly takes a disliking to her presence there. Charles discovers that Annabelle has been locked up and comes to sing to her at her window. Together, they explore the palace gardens and come into contact with the various woodland creatures that live there. Anna may be locked up but she suddenly feels happy again.

Act 2

After a whole summer locked in Verdala Palace, Annabelle still refuses to marry Captain De La Cerda. She plans with Charles to escape together but Pina overhears their plan. A few nights later, when Charles comes to rescue Annabelle, he is ambushed by De La Cerda. De La Cerda tells Annabelle that he paid Charles off and that she now has no choice but to marry him. Devastated by Charles' betrayal, she dies of a broken heart.

Rohan and De La Cerda gather at Verdala Palace on the day of the wedding to collect Annabelle. They dance a wedding dance and toast the arrangement. Madame Marie enters in a panic and announces that Annabelle has died from the resulting heartache.

The story ends with Annabelle's ghost flying free to meet Charles' ghost. He tells her that he was never bought off but that he was conveniently disposed of by De La Cerda. The stars sing to them as they are finally free to be together in the next life.

- - -

**The libretto is based on the story of the Blue Lady who haunts Verdala Palace in Malta and is adapted for children. The story goes that after she was locked away for refusing to marry someone she did not love, she jumped to her death from the palace window. She was wearing a blue dress at the time and can still be seen walking around the palace in the same blue dress.*

Act I
Scene 1

On a ship at sea off the coast of Malta

Tom Armitage (March 2018)
Libretto by Malcolm Galea

Bubbling with Excitement (♩=150)

mf [writing in diary]

Anna *f*

A new day is dawn-ing, and I'm sail - ing, and I'm sail-ing, A-

Piano *ffp*

Anna (♩=100)

way from a home I held so dear, A - way from the ter - rors that I fear, A -

Pno. (♩=100) *mf*

rit. . . .
(pause to think
of rhyming word)

Anna *semi-detached* **accel.** (♩=150) *f*

way to a sa-fer... at-mos phere. That's why I'm sail- ing..I'm sail-ing a - way.

Pno.

11 (♩=100) *mf*

Anna For far too long I've had to hide, for two whole years I've stayed in-side, A vic-tim of my

Pno. *mp*

15

Anna coun-try's re - vo - lu - tion: The peo-ple's dark so-lu-tion to a wave of per-se-cu-tion from the

Pno.

19 **Military** (♩=60) **accel.**

Anna no - ble - men of France. And

Pno. *f* **accel.**

21 (♩=150) *f* (screamed - like a tantrum!)

Anna since they know so well I'm a rich, young made-moi-selle They've made my

Pno. (♩=150) *f*

Calmer (♩=100)

24

Anna *mp*

life a liv-ing hell! But now I sing un - to the sky, Sail-ing,

Pno. *mp*

28

Anna *mf* *p*

my ma-ma and I, Es - cap-ing to a strange and fo-reign land.

Pno.

34

Anna *mp*

Fin-al-ly___I've been set free, There will be a life for me, I will live so... hap-pi

Pno. *mp*

(pause to think of rhyming word) semi-detached

37 $(\text{♩}=150)$ ***f*** **Poco più mosso**

Anna *ly.* Who knows how my life will be, One day?

Marie **MARIE:** *f* There you are, my

Pno. $(\text{♩}=150)$ *f* *mf*

42

Anna

Marie *naugh-ty one, Stand-ing in_ the noon-day sun! Why do you vex your poor ma-ma this way?*

Pno. *f*

47

Marie *p* *f* *viciously*

It would real - ly be a shame, and you'd have your - self to

Pno. *p* *f*

51

Anna

Marie

Pno.

blame, if you went and burned your face this Sum-mer's day. Oh what -

54

Anna

Marie

Pno.

spoken - unpitched

ever would your uncle say? It's a wonder he agreed to let us stay.

mp An

57

Mysteriously (♩=60)

Anna

Marie

Pno.

old and cold and dis-tant man: My Un-cle. A grave and brave per - sis-tant man: My

Your

f *mp* *f*

mp *f* *mp* *f*

62

Anna
Un-cle

Marie
Un-cle The Grand-mast-er of an Or-der of Knights, Who of-fered a new life for me... ...and

Pno.
mf

67

Anna

Marie
you. Li ving in his sanc - tu-a-ry, In a fort-ress in the mid-dle of the sea.

Pno.
mp

72

Anna
Mal-ta! Mal - ta!

Marie
Sun, sea and se-cu-ri-ty,

Pno.
mf

(♩=150) (♩=100)

76

Anna

Marie

Pno.

What a change from but - che - ry, Yet I won - der what the

78

Anna

Marie

Pno.

It's the Summer of 1790! And there's a price of this shall be. It's the Summer of 1790!

Upbeat (♩=130) *f*

80

Anna

Marie

Pno.

shi - ny new ho - ri - zon up a - head. I can - not wait til we ar -

free rhythm

At least we have es - caped this with our head.

83

Anna
rive! Sud-den-ly my dreams can soar! The

Marie
We'll do what we can to sur - vive. She does-n't know what there's in store.

Pno.

86

Anna
fu-ture is mine to hold. Who knows how my life will

Marie
semi-strict rhythm
What new ter rors will un - fold?

Pno.

sfz

sfz

89

Anna
be?

Marie
There will be a tra-ge - dy!

Pno.

(♩=150)

sfz

f

v

v

93

Anna

Marie

Pno.

One day!

The musical score consists of three staves. The top two staves are for vocalists Anna and Marie, both in G major. Anna's line begins with a whole note G4, followed by a half note G4, and then a quarter note G4 with a fermata. Marie's line begins with a whole note G4, followed by a half note G4, and then a quarter note G4 with a fermata. The lyrics 'One day!' are written below both vocal staves. The piano accompaniment (Pno.) is in G major and 4/4 time. The right hand starts with a quarter note G4, followed by a half note G4, and then a quarter note G4 with a fermata. The left hand starts with a quarter note G2, followed by a half note G2, and then a quarter note G2 with a fermata. The piano accompaniment includes various chords and ornaments, such as a sixteenth-note ornament in the right hand and a sixteenth-note ornament in the left hand.

Act I
Scene 2

A Harbour in Malta

Brightly (♩=100)

Piano

mp

5 ANNA: *mp*

Anna

Look at this mama: this must be the place. A gold-en for-tress ri-sing

Pno.

mp

9

Anna

from the waves. For the first time since the storm I'm

Pno.

f *p*

f *p*

12

Anna

smi - ling.

MARIE:

f

Marie

Hush, my girl - stop chattering.

Pno.

13

Marie

It is quite im - per - a - tive that we don't gen - er - ate the wrong im -

Pno.

f

p

15

Marie

pres - sion. We must meet your uncle with discretion.

Pno.

16 **CHARLES:** *f*

Charles You are most wel-come, most wel-come, the

Pno. *mf*

18

Charles la - dy is most wel-come. Wel-come to our is - land, I

Pno.

20

Charles hope to see you smile *and* as long as you are here may all your

Pno.

22

Anna

Charles

Pno.

You are most kind.

trou-bles dis-ap - pear. I hope that you will find peace and

25

Charles

Pno.

joy and love com-bined. I hope that it trans-pires that all your

27

Anna

Charles

Pno.

Thank-you.

heart's... err... "de- sires" come true. You are most

rit.

29

Anna

Charles

wel-come, most wel-come, the la - dy is most...

Pno.

rit.

Romantically
Meno mosso

31

Marie

A -

Charles

Meno mosso
Romantically

Pno.

33 **Furiously** (♩=170) *mp*

Anna Yes, mama? He seems

Marie hem. Don't you dare "yes, ma- ma" me. *ff*

Furiously (♩=170) *ff*

Pno.

37

Anna blessed with cour - te - sy.

Marie Looks like a va - ga - bond to me. You *f*

Pno. *p* *f*

41

Anna

Marie

Charles

Pno.

must en - sure that we stay scan - dal - free!

mf

Charles.

mf

mp

43

Anna

Marie

Charles

Pno.

mf

Nice to meet you, Charles.

f

What? Go away, Charles!

My name is Charles.

46

Anna

An - na.

Marie

Please don't speak to Charles.

Charles

What?

Pno.

48

Anna

Short for An - na - belle.

Marie

He has a fun - ny smell.

Charles

Pno.

50

Anna

Thank-you.

Charles

(whispered)
Nice to meet you, An-na - Short for An-na-belle.

Pno.

53

Sweetly (♩=80)

Anna

You're most wel - come.

Charles

Thank-you. You're most wel - come.

Sweetly (♩=80)

Pno.

mf *f* *p*

Act I
Scene 3
Grandmaster's Palace

Mysteriously (♩=60) **Meno mosso**

mf *f* *pp*

9 **Tempo primo** **Meno mosso**

mf *f* *pp*

17 *f* *dolce* 3

Cerda My wise Grand-mas-ter de Ro - han, ex-hal-ted lead-er of the Or-der of St John. What a

Rohan

(♩=60)

(♩=60)

f

(♩=60)

(♩=50)

21

Cerda

plea - sure to stand here in your hall.

Rohan

f
(unpitched)

(Spoken): My good

mf

(♩=50)

22

Rohan

Cap - tain De La Cer - da, thank you for com - ing to my call. I

mp

23

Rohan

have a mat - ter for your con - si - der - a - tion to help me with a cer - tain...si - tu - a - tion. The war in

sfz

25

Rohan

France has took its toll; My

8^{vb}

26

Rohan

lands are gone, my wealth no more, my funds with - drawn so now I'm poor.

(sobbing)

mp 3 3 3

mf

27

Cerda

(low-pitched voice)
Go on...

Rohan

I would like to make a deal with you.
I know you harbour much ambition,
So hear my little proposition.

In re -

(♩.=60)

(♩.=60)

(♩.=60)

30

Cerda

Rohan

turn for some of your Span-ish land, I will offer you my niece's hand.

mf

f

34

Cerda

(high-pitched voice) Go on...(clears throat)...(low-pitched voice) Go on...

35

Cerda

Rohan

Your wedding will be the largest ever planned,
And your honour will expand, Your future prospects grand, What say you to my niece's hand?

mf

mp

f

Oh

40 "Queerly"

Cerda

it will be a plea - sure to u - nite my name with yours. A

mp

44

Cerda

plea - sure be - yond mea - sure, How they'll burst in - to ap - plause. When they

48

Cerda

see me side - by - side with your niece who'll be my bride - I'll be

52

Cerda

smi - ling through and through. You need mo - ney, I need ti - tles: What a

55

Cerda

Rohan

(Anna enters)

per - fect thing to do. ...Is this her?

(Anna enters)

Rohan: Come on through! So what think you?

Cerda: I do believe she'll do.

Anna: Uncle... We're here on your island, Uncle.

Cerda: You will refer to your uncle as 'your Grace'. It seems to me she still must learn her place.

Rohan: Welcome to Malta dear Anna, I daresay you got here just in time. This is young Captain De La Cerda; He's valiant, brave, and strong and in his prime.

Anna: Pleased to meet you...

Rohan: He's stylish, smart, and wealthy too. And, what's more, he has a little question for you...

Exaggerated

56 (spoken)

Cerda

May I have the pleas - ure to mar-ry you in style? May I have the

62

Cerda

pleas - ure to walk you down the aisle? May I have the pleas - ure to

67 (non-fussed) **f** exaggerated

Cerda

love you ...for a while? May I have the plea - sure, May I have the

70

Anna

No thank you.

Cerda

plea - sure?

Did she just say what I think she said?
Did she just say we will not be wed?
I must say this is all quite unexpected.

mp

gliss.

sfz

Rohan: My dear niece, this is not a question that you can refuse;
A husband is not someone you have the luxury to choose.
Anna: I say no to you.

72

Lively but Strict (♩=150)

Anna

I say no to you, and no to you and no - no - no to both of you. I

f

75

Anna

came here so all of my dreams will cometrue. And theydon't in-clude being mar-ried to

78

Anna

you. I find the ques-tion ra-ther chee-ky with his voice so high and squeaky. So

81

Anna

no to you, and no to you and no - no - no to both of you. *(Anna exits)*

Cerda: I've never been more insulted in my life.

Rohan: It seems my darling niece has much to learn,

Cerda: Men like us are not to be declined.

Rohan: *(coughs)* How dare she such a gracious offer spurn?
But there's a way to make her change her mind...

84

Rohan

Her pun-ish-ment will this ve - ry night com - mence

(♩=60)

mf

f

88 **Meno mosso**

Rohan

You're needed back in Spain,
But when you return again;
I promise little Anna will see sense.

Meno mosso
pp

91

Act I
Scene 4
Verdala Palace

Sad (♩=100)

Anna *mp*
I've been here for one day,

Piano *mp*

Anna *f*
One flee-ting, hap-py day

Pno. *mf*

Anna *p* *mp*
And once a - gain I find my-self locked a - way.

Pno.

16

Anna

All those things that I prayed for: Peace, hap-pin-ess, and

Pno.

20

Anna

love, Are the things I should - n't wait for be - cause they're

molto rit.
p

Pno.

f

molto rit.

23

Anna

sim-ply not for me. No that life is not for

Meno mosso, rit.

Pno.

ppp

p

26

Anna
me.

Pina
Oh great... Just great... As if my job was not hard enough; They lock this girl in here and they make it yet more tough!

Pno.
interrupted
gliss.

Trudging and Bitter (♩=100)

30 *f*

Pina
No-bo-dy cares a-bout poor Pi-na, she's just the cas-tle's dai-ly

Trudging and Bitter (♩=100)

Pno.

37 G.P. **accel..**

Pina
clea-ner. She dusts and she sweeps so this cas-tle she

accel..

Pno.
G.P.
gliss.

41

Pina

keeps from trans - form - ing in - to a dump... One big

Pno.

gliss.

p

sub. pp

sfz

45

A tempo

Pina

ick - y, stick - y dump. So I

Pno.

A tempo

sffz

2

48

accel.

Pina

cook and I clean, work - ing like a ma - chine and in -

Pno.

accel.

52 **A tempo**

Pina

stead of some re-ward, al-ways Pi-na is ig-nored. Hey you, you

Pno.

A tempo

p *f*

54

Pina

cry - ing French coq - uette, Your

Pno.

f

56 *(annoyed)*

Pina

tears are flow - ing swift - ly and you're get - ting my floor wet!

Pno.

p

58 *f*

Anna
How did I end up thus? I don't want to be here!

Pina
...That makes two of us!

Pno. *f* arco

63

Pina
Stub-born, sil-ly, stu-pid girl, you have your-self to blame. When you o-bey your

Pno. *mp*

68

Pina
un-cle, you will be free to go. When you ac-cept that Spa-nish Knight, they'll

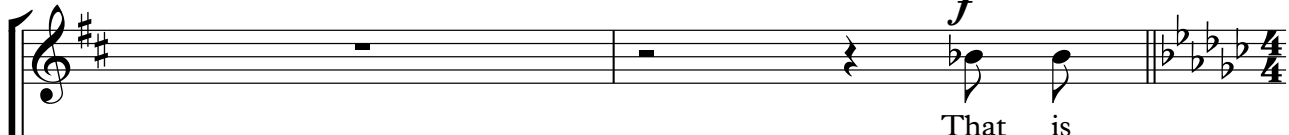
Pno. *f*


A Burst of Spunk

A tempo

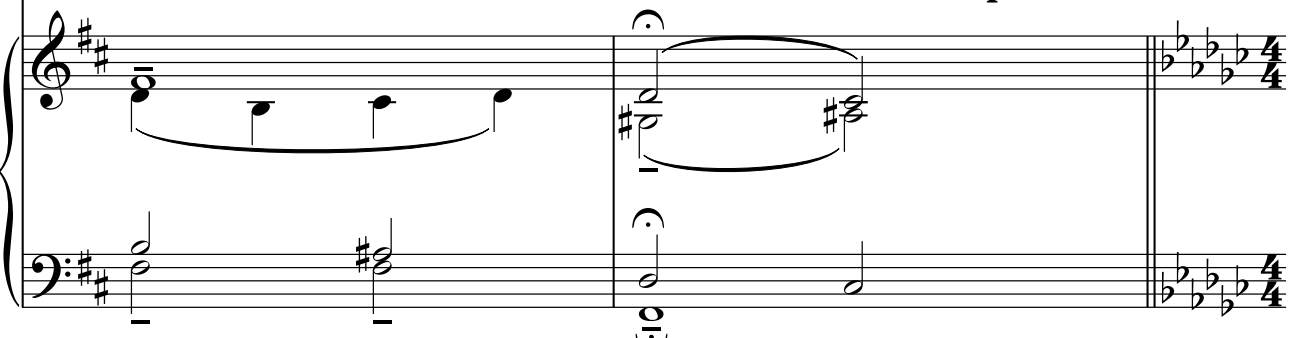
73 **rit.** **A tempo**

f

Anna  That is

Pina  let you free, you know.

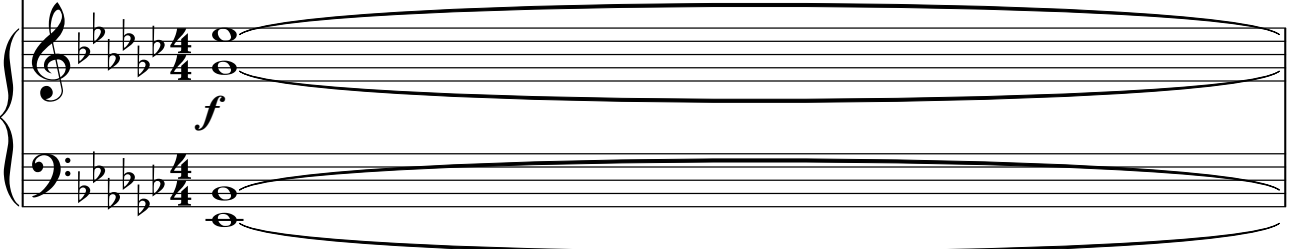
rit. **A tempo**

Pno. 

75

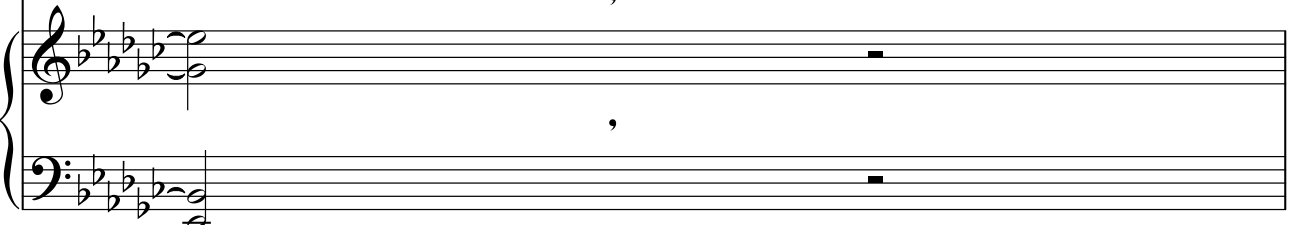
Anna  some - thing that I'll ne - ver, ne - ver, ne - ver, ne - ver,

Pina 

Pno. 

76 *' take deep breath*

Anna  ne - ver, ne - ver, ne - ver, ne - ver, ne - ver, ne - ver, ne - ver, ne - ver

Pno. 

77

Anna do! I vowed to find true hap - pi - ness, I

Pina

Pno. *mf*

80

Anna aim to see it through.

Pina Your mule - head - ed per -

Pno. *mp*

81

Pina sis - tance will sure - ly be your doom. If you

Pno.

83 **accel.**

Pina will not see sense and take this Span-iard to be your

Pno. **accel.**

88 **A tempo** ♩=120

Pina groom, You will ne-ver, e-ver leave here and this

Pno. **A tempo** ♩=120

sfz *sfz* *f*

92 **Very sad** (♩=100)
[Pina leaves]

Pina place will be your tomb!

Pno. *ppp*

98

Anna

Alone, entrapped and isolated,

Pno.

mf

103

Anna

Is this the life to which I'm fated?

Pno.

marcato

107

Anna

When right outside my window is a paradise on Earth.

The

mp

Pno.

**Mysterious
and Dreamy
Meno mosso**

112

Anna *mf* *ppp*

leaves and trees and flowers, And the stars up in the sky.

Pno. *ppp* *8va*

117

Anna *mp*

I gaze in space for hours

Pno. *8*

123

Anna

ask-ing my-self why. Why.

Pno. *8*

Shrill scream followed by irritatingly loud crying.

129

Anna *ff*
Why. Why?!!

Pno. *sffz* senza sord.

135 **Steady but Cheery** (♩=100)

Anna *p*
What?

Charles *mf*
Why is made-moi-selle so sad?

Pno. *mp*

140

Anna *f*
Who said that?

Charles
How can one so beau-ti-ful be feel-ing so bad? Why is made-moi-selle so

Pno.

143

Anna

Charles? Can that really be you?

Charles

sad? It can and it is, made-moi-selle.

Pno.

sfz sfz

146

Anna

Where? Show yourself, please.

Charles

Here - beneath the olive trees (*Charles appears*).
I heard of your arrest and it just made me weep! So I

Pno.

147

Anna

Charles

(tunes mandolin)

came to se - re - nade you to sleep.

Pno.

mp

(as if tuning a string)

mp

149

Anna

Charles

My dear Charles! How I wish I was down there with you.

My dear Anna - *(whispered to aside)* short for Annabelle...

Pno.

f

150 *mf*

Charles

Though your bo - dy has now been con fined, I tell you be - yond

Pno. *mp*

157

Charles

doubt, Reach out with your soul and mind, and you'll see your

Pno.

164 *(falsetto)*

Charles

self walk-ing free - with me!

Pno. *f*

169

Charles

The night is charm-ing: with the

Pno.

p

172

Charles

sound of the wind blow - ing through. It's singing a song just for

Pno.

Meno mosso

Meno mosso

175

Charles

you... Made-moi selle.

Pno.

mf

rit.

rit.

180 (♩=100) *mp*

Anna

What a hea-ven-ly sur- prise,

Pno. *mp*

185 *f*

Anna

What a sight for wea-ry eyes.

Pno. *mf*

190 *p* *mp*

Anna

You have sti - - fled this girl's cries.

Pno.

195

Anna

What a com-fort to see you right now. Thanks to your mu-sic's

Pno.

199

Anna

ma - gic spell, this sad and lone - ly made-moi-selle is - n't

Pno.

f

rit.

201

Anna

quite feel - ing so lone - ly no more.

Charles

Sleep,

Pno.

mp

p

Sleepy (♩=80)

202

Anna

Charles

sleep, made - moi- selle, _____ sleep.

Sleepy (♩=80)

Pno.

Act I
Scene 5
Verdala Palace Garden

Expectantly (♩=90)

Anna

Woodland
Creatures

Piano

A variety of woodland creatures start to appear in the moonlight

6

A.

WC.

Pno.

Scut-tle, scut-tle, scut-tle, Scur-ry, scur-ry, scur-ry,

11

A.

WC.

Pno.

Flut-ter, flut-ter, flut-ter and hop.

f

13 **Poco più mosso**

A.

WC. *mf*
 Hear the song of the wood-land creat-ures, Let the moon-light shine up-on your

Pno. *Poco più mosso cantabile mp*

16 **Tempo primo**

A. *mp*
 Days turn to weeks as the sum-mer rolls on, each

WC.
 face, And un-der-stand the beau-ty of this place.

Pno. **Tempo primo**

Tempo primo

A. *p*
 day an un-bear-a-ble bore. But then the night comes, and my trou-bles are gone, and

WC.

Pno.

25

A. *flee-ting-ly, my spi-rits will soar.*

WC. *p* *Scut-tle, scut-tle, scut-tle, Scur-ry, scur-ry, scur-ry,*

Pno.

29

A.

WC. *Flut-ter, flut-ter, flut-ter and hop.*

Pno. *f*

31 **Poco più mosso**

A.

WC. *mf* *Hear the song of the wood-land creat-ures, Let the night sky fill you with its grace, And*

Pno. **Poco più mosso**
cantabile
mp

Tempo primo
mp

35


A.  Ev - 'ry night my Charles and I,

WC.  un - der-stand the beau-ty of this place.

Tempo primo

Pno.  *p*


39

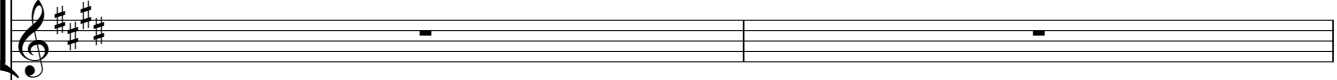
A.  chat - ting, talk - ing, laugh - ing with no care. As I

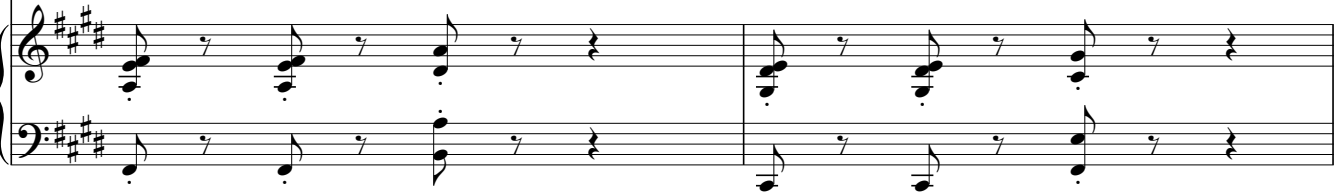
WC. 

Pno. 

41

A.  see the wood - land crea - tures with their fun - ny, fur - ry fea - tures,

WC. 

Pno. 

43

A.

Run - ning, hop - ping, fly - ing through the air.

WC.

Pno.

45

A.

WC.

p

Scut - tle, scut - tle, scut - tle, Scur - ry, scur - ry, scur - ry,

Pno.

47

A.

WC.

Flut - ter, flut - ter, flut - ter and hop.

Pno.

f

Poco più mosso

49 *mf*

A. Hear the song of the wood - land creat - ures, Stare in - to the dark-ness in a

WC. Hear the song of the wood - land creat - ures, Stare in - to the dark-ness in a

Poco più mosso
cantabile
mp

Meno mosso

52 *rit.*

A. daze, And I un - der-stand the beau - ty of this place.

WC. daze,

Meno mosso
rit.

Act II
Scene 1
Verdala Palace

(♩=90)

Piano

5

Pno.

9

Marie

Pleadingly
mp

Oh have

Rohan

The summer and my patience are coming to an end.
That insolent daughter of yours yet refuses to submit
So if she will not bend, my full fury shall descend,
And your pleading tears won't matter a bit.

Pno.

10

Marie *mf* <
mer-cy, my dear bro- ther... Have com-pas-sion on your sis- ter... She's a

Rohan *f*
In law. In law.

Pno. *p* *f* *p* *f*

14

Marie
stub-born girl, your grace, but her heart's in the right place. And I'm sure that she'll soon see things your

Rohan

Pno. *mf* *p*

17

Marie *mp* >
way. I as-sure you, my dear bro- ther... That the daugh-ter of your sis- ter...

Rohan
In law. In

Pno. *f* *p*

molto rall.

A tempo

, (half-sung/
spoken)

21 *[Enter Anna]*

Anna Well if it is - n't my dear mo- ther...and my

Marie will per - ceive that you mean well.

Rohan law.

molto rall.

A tempo

Pno. *f* *p* *f*

Meno mosso

sarcastically
mp

24

Anna un - cle. To what do I owe the plea- sure of ha- ving you

Rohan In law.

Meno mosso

Pno. *pp* *p*

26

f

Anna here? Were you hop- ing my re- vul- sion would dis- ap pear? Were you think- ing that by now I would have

Pno. *mf* *p* *f* *mp*

4 28 *rit.*

Anna *rit.*

bent, So I'd pre - fer that o - dious man to im - pri - son - ment?

Pno. *f mp f*

Rohan: I see our darling Anna has lost none of her bite;
A summer locked in here and she's still full of fight.

Anna: It doesn't make a difference how much you persist;
The longer that I'm kept here – the more I resist.

30 *A tempo* (*spoken*)

Anna *A tempo* (*spoken*)

She's *ve - ry* her - self, your grace.

Marie *mp*

She is - n't her - self, your grace.

Pno. *A tempo p*

Rohan: Listen to me, Anna, and pay heed to what I say;
The wealthy knight La Cerda is on his way today.
He expects to take you with him – I expect you to behave,
If you refuse to be his wife, then you will be his...

33 ($\text{♩} = 100$) *mf*

Rohan *mf*

...slave. So when the week is o - ver, you will have to use your brains:

Pno. ($\text{♩} = 100$) *p pp*

40

(♩=150)
ff

Rohan

You can choose to wear a wed-ding dress, or be fit-ted out in chains!

(♩=150)
ff

Pno.

The image shows a musical score for a vocal part (Rohan) and a piano accompaniment (Pno.). The score is on page 5. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked as quarter note = 150 (♩=150). The vocal part starts at measure 40 and features a series of eighth notes with lyrics: "You can choose to wear a wed-ding dress, or be fit-ted out in chains!". The piano accompaniment consists of chords in the right hand and single notes in the left hand, both marked with a forte (ff) dynamic. The score ends with a double bar line.

Act II
Scene 2
Verdala Palace at Night

Solemn (♩=100)

Anna *mp* The day re-treats and dark-ness falls and from my perch I hear his calls: My *mf*

Charles

Solemn (♩=100)

Piano *p*

5 Anna Char- lie... With his con-stant boy-ish grin, his me - lo-dious man-do-lin, And his

Charles

Pno. *mf*

8 Anna smile... Such a smile that could melt a moun-tain; He pours his love like a foun-tain My *mf*

Charles

Pno. *f* *mf*

Cheery but Steady (same tempo)

11

Anna Char- lie...

Charles My An- na, My *mf*

Pno. *mp*

Cheery but Steady (same tempo)

16

Anna

Charles bold, brave and beau-ti-ful An- na... My la- dy don't des- pair for in two nights, I swear *f*

Pno. *mf*

20

Anna

Charles I'll help you escape and then my love, if you'll have me, We'll

Pno. *p*

22

Anna

Charles

Pno.

set - tle to - ge - ther in sweet har - mo - ny. Just me and you...

27

Anna

Charles

Pno.

You and I... Es - ca - ping to - ge - ther in - to the night-sky.

Charles: One day we two will whisper 'I do'.

Anna: What a beautiful dream come true.

[Both exit].

Trudging and Bitter

30 *[Enter Pina]*

Pno.

38 *f*

Pina

Beautiful dream indeed...
This foolish girl thinks she'll be freed.
But little do they know I've seen their little show;

Their

Pno.

39

Pina

plan is doomed to fail, They'll both wind up in jail, and that

Pno.

43

Pina

pre-cious made - moi-selle will sure be pun-ished well. And it will

Pno.

p

45 (♩=120) [Pina exits]

Pina

all be thanks to me! (Cackling laughter)

Pno.

(♩=120)

f

Act II
Scene 3

Verdala Palace Garden

Piano

Solemn (♩=80)

Charles

6 Cheery (♩=100) *mf*

Fear no more, my dar - ling

Pno. *f* *mp*

Charles

11

An - na, things will soon be made right.

Pno.

Charles

16

Your trustworthy Charlie is here
To steal you off in the night,

With this

Pno. *mf*

21 *f*

Charles

rope I bring you hope, The hor-ses are at hand. Our hi-ding place is planned. Our

Pno.

p

24 *[Enter De La Cerda]*

Cerda

Charles

diz - zy - ing de - scent will pre - cede a life - time spent in con - tent - ment with your Char - lie.

Pno.

f mp f

29 *[Spoken]* *mf*

Cerda

Char - lie? So you are the one Char - lie... The

Charles

Pno.

31 (♩=140)

Cerda
one who had the nerve to sway his Gra - ce's niece from

Charles

Pno.
p

34 *f*

Cerda
me? Such te - me - ri - ty, un -

Charles
She does not love you.

Pno.
pp *f* *sfz*

8^{vb}.....|

37 (Seething) *mp*

Cerda
gra - cious, au - da - cious vul - ga - ri - ty! If

Charles
She'll never have you.

Pno.
sfz *p* *f* *sfz*

8^{vb}.....|

41 (♩=♩)

Cerda
 you don't tell the niece that your court-ship must cease, If you don't tell her plain that she

Charles

Pno.
p

44 *f*

Cerda
 loves you in vain, You will ne-ver see day-light a - gain! That is an order from his lordship and I,
 So tell me: how do you reply?

Charles

Pno.
f

48 (♩=100)

Cerda

Charles
 I say

Pno.
mp

51 *ff*

Charles

[raspberry] to you, and [r.b] to you and [r.b] - [r.b] - [r.b] to both of you. I

Pno. *ff*

53

Charles

came here so all of her dreams will come true. And they don't include being mar-ried to

Pno.

56

Charles

you. So [r.b] to you, and [r.b] to you and [r.b] [r.b] [r.b] to both of you.

Pno.

59 (♩=120)

Cerda *f*
I was hoping that you'd be more sensible.
Understand you're completely dispensable
So in -

Charles

Pno. *sfz*

61 *Half-Sung/Spoken:
approx. pitch*

Cerda
stead of a ring,
here's a chain.

Pno. *mf*

64 *[spoken]*

Cerda
To the dungeons with you – and it's probable
You will never see daylight...
...a - gain!

Pno. *f*

66

Pno.

69 (♩=50) *mp*

Anna
Fi-nal - ly the night has come _____

Pno. *subito pp* (♩=50)

90

Anna

Char-lie? Is that you?

Cerda

trea-son-ous, trea-cher-ous An-na. Do I sound like your Char-lie to

Pno.

94

Anna

(♩.=60)

Cerda

you? Your Char-lie has left and you're be-reft of you means to es-cape from my

Pno.

(♩.=60)
mp

98

Anna

Cerda

(Half-Sung/Spoken)

plot I of-fered him gold and he was sold, now he's gone and he's left you to rot!

Pno.

f mp

103 **Dejected** (♩=120) *f*

Anna *f* No! I can - not be - lieve it! Our love was so strong.

Cerda

Pno. *f*

109 *mp*

Anna *mp* My heart is full of sor - row.

Cerda It's not hard to conceive it; We shall marry tomorrow.
It's what he wanted all along.

Pno.

113 **Very Sad** (♩=60) *p*

Anna *p* Oh how will I bear this pain? There's a dark-ness I can-not ex plain...

Pno. *pp*

119

Anna

And I know that my heart - now we're a-part, will ne-ver see day-light a -

Pno.

123

Anna

gain.

Pno.

Act II
Scene 4

The Grandmaster's Palace

Strongly (♩=80) **A Wedding Dance** (♩=100)

Piano

4

Rohan

They won't forget this day for many a year;

Pno.

7 (♩=150)

Rohan

Now my family and yours will align,

Pno.

14

Rohan

You'll climb the so - cial lad - der,

Pno.

p.

cresc.

19

Rohan

and you bet I can't be glad - der, That

Pno.

24

Cerda

Rohan

half of your lands will be

Pno.

f

26

f

3

Cerda

No more de - fi - ance!

Rohan

mine. Let's form an alliance! And yet...

Pno.

p

sfz

29

Cerda

Where is that girl...erm...Anna?

Rohan

Pno.

ff

Cerda: *[continued]* It's surely bad manners
To leave us both waiting so long.
Rohan: For what does she linger?
It's best to go bring her
Ensure nothing else can go wrong.
Cerda: At once. *[exits]*

30 **Mysteriously** (♩.=50)

Rohan

I have a bad fee-ling, Some-thing

Mysteriously (♩.=50)
senza vib.

pp *p*

35

Rohan

quite un - ap - peal - ing may cause all my plans to give way. I

p

gliss. *approx. pitch*

38

Rohan

sense some dis - as - ter and I won't put it past her to

Pno.

ff

pp

3

40

Rohan

some-how still ru - in this day.

Pno.

[Enter Marie]

43

Panicked ($\text{♩} = 120$)

Marie

My dear Grand - mas - ter, the great - est dis - as - ter, I

Pno.

f

3

3

45 *mf* (♩=40)

Marie can - not be - lieve what be - fell: She col -

Pno. *p* (♩=40)

46 *p*

Marie lapsed on the floor, her heart beat-ing no more: She has whis-pered here fin-al fare

Pno. *p* *mp*

Very slow and sad

48 *mf*

Marie well. It is too much for her heart to be bro-ken a - part.

Pno. *p*

Very slow and sad

52 *p* *mf*

Marie So she breathed her ul-ti-mate breath. To

Pno.

56 *p*

Marie day is the day my

Pno.

60

Marie heart has been lost.

Pno.

Rohan: Today is the day – what a terrible cost
Did that girl and her mother both pay?

64 *freely*

Marie

My hopes have all end - ed now death has de - scen - ded, My

Pno.

66

Rohan

This is the day.

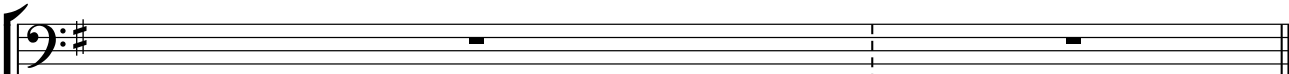
Marie

sa - ni - ty floa - ting a - way. This is the day that a beau - ti - ful

Pno.

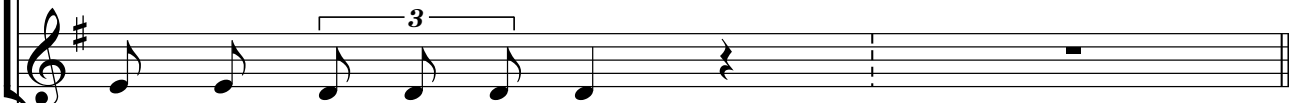
68

Rohan



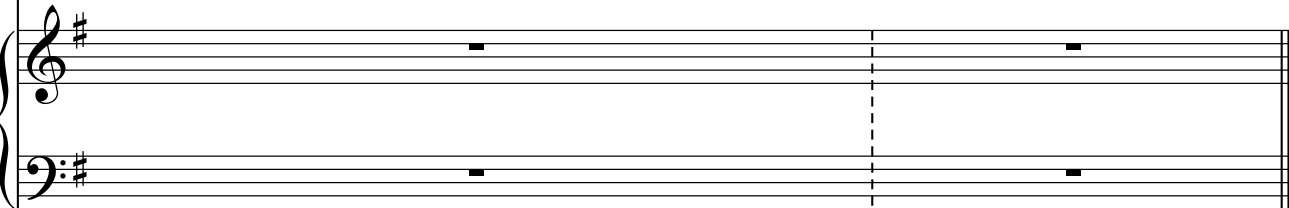
This is that calamitous day.

Marie



bride has tra - gi - cally died.

Pno.



Act II
Scene 5
Verdala Palace

Eerily (♩=c.100)

Piano

pp

The piano accompaniment consists of two staves. The right hand plays a series of chords in the upper register, while the left hand plays a steady bass line of chords. The music is in a minor key and has a slow, eerie tempo.

Anna

5 *p*

I no lon - ger breathe, my heart no lon - ger

Pno.

The vocal line begins at measure 5 with a rest, followed by the lyrics "I no lon - ger breathe, my heart no lon - ger". The piano accompaniment continues with the same chordal pattern as the first system.

Anna

9

pounds, And in death I've es - caped from my doom.

Pno.

The vocal line continues at measure 9 with the lyrics "pounds, And in death I've es - caped from my doom.". The piano accompaniment remains consistent with the previous systems.

13
 Anna
 Though no lon - ger a - live, No hope will ar - rive For

Pno.

17
 Anna
 I find I'm still trapped in this room._____

Pno.

21 *mf*
 Pno.
ppp

Cheerily (♩=100)

25 *f* (offstage)
 Charles
 Why is made-moi-selle so sad? How can one so beau-ti-ful be feel-ing so bad?

Pno.
mf

29

Anna

Charlie? Could that be my Charlie?
Have you followed me in death, my Charlie?

Charles

Why is made-moi - selle so sad? It

[Charlie appears] *mf*

Pno.

31

Anna

Charles

can and it is, made-moi - selle. I have followed you in death, mademoiselle.
When I failed to agree with the deal they offered me
It was decided that my life was a bit of a luxury.

Pno.

34

Anna

It's good to see you, my love. Nothing would please me more,
But how?

Charles

Why don't you finally descend from above? My dear Anna -
(this time, non-jokingly) short for Annabelle,

Pno.

37 (♩=100)

Anna

Charles

mp

Though your bo - dy is no lon-ger con fined, I tell you be - yonddoubt,

Pno.

mp

45

Charles

Reach out with your soul and mind, and you'll see your -

Pno.

51

Charles

(falsetto)

Mysteriously (♩=90)

self fly - ing free - with me!

Pno.

p

55 *mf*

Anna (Spoken) Oh Charlie, the night will forever be ours,
We're together beneath the stars. Each

Charles The stars will bear witness to me,
As I promise my love unto thee
Each night, **Repeat until ready**

Pno.

57 *subito pp*

Anna glo-rious night for all of et - er - ni - ty.

Charles *mp* for all of et - er - ni - ty.

Pno.

62

Anna

Charles

Repeat until ready

Pno.

Calmly (♩=55)

67 Stars *mp*
Spar-kle-spar-kle shine, Glim-mer-glim-mer glit-ter and glow.

Pno. *mp*

73 Stars *mp*
For an e - ter-ni-ty of to - mor-rows Fair An-na-belle sits in wait Till the

Pno. *p* *mp*

79 Stars
bla-zing sun sets. And then from her win-dow straight, She floats, floats, floats a - way__

Pno.

85 Stars *mf*
Floats at the end of day. To wan-der through the night with her love, the stars and the a-ni-mals

Pno. *mf*

90

Stars

watch as they pass. Hand - in - hand, trans - lu - scent like glass.

Pno.

93 *subito p*

Stars

Spar - kle - spar - kle shine, Glim - mer - glim - mer glit - ter and glow.

Pno.

subito p

97 **Meno mosso**

Anna

But when the moon is full, shining brightly at night, At Verdala Castle you're in for a fright,

Meno mosso

Pno.

pp

101

Charles

Cos out of the window you'll see floating through, The ghost of young Anna - skin shining and blue.

Pno.

104

p

Anna

The Blue La - dy shi - ning bright-ly, The Blue La - dy trea - ding

Charles

p

The Blue La - dy shi - ning bright-ly, The Blue La - dy trea - ding

Stars

p

The Blue La - dy shi - ning bright-ly, The Blue La - dy trea - ding

Pno.

108

molto rit.

Anna

light - ly, The Blue La - dy fly - ing night - ly to her love.

Charles

light - ly, The Blue La - dy fly - ing night - ly to her love.

Stars

light - ly, The Blue La - dy fly - ing night - ly to her love.

Pno.

molto rit.