
Isperanza

An Opera in One Act

(2017)

Tom Armitage

Isperanza

Music by Tom Armitage

Libretto by Eddie Wildman

Synopsis

Seventeen-year-old Maltese teenager, Speranza has endured a living nightmare. Brutally raped at a party, she must find a way to live with this horrific trauma.

With the help of Miriam, she looks inward, seeking a parallel with the Maltese legend of *Il-Madonna tal-Isperanza*. But her violent and psychotic attacker is on the loose and suddenly fearful of the consequences.

How can Speranza heal when her assailant is desperate to find a way to silence her?

Duration: 60 minutes

Roles

Speranza	_____	Soprano
Miriam	_____	Mezzo
John Knight	_____	Tenor
Çelik	_____	Baritone
George	_____	Tenor
Peter	_____	Tenor
Lena	_____	Soprano
Tina	_____	Soprano
Denzal	_____	Mezzo
Abigail	_____	Soprano
Esther	_____	Soprano
Carla	_____	Mezzo
Father Camilleri	_____	Baritone
Acolyte Cassar	_____	Tenor/ Soprano

Speranza - A seventeen-year-old girl, who works and lives above Miriam's gift shop. Raped by Çelik.

Miriam - Aunt of Lena and Tina, maternal middle-aged lady, owns a gift shop selling crystals, where Isperanza works as an assistant.

John Knight - A humanist student recently returned home to Malta. Handsome and brimming with knightly virtues, he is a childhood friend of Lena and Tina.

Çelik - Psychopathic bully, rapist and drug dealer.

Ivy Muscat - Café proprietress; middle-aged widow seeking a husband.

George - A teenage waiter at Muscat's café. Bright, able and compassionate.

Peter - An ageing night fisherman. Lonely, but has his eye on Ivy Muscat.

Lena - The seventeen-year-old niece of Miriam, Tina's older sister.

Tina - The sixteen-year-old niece of Miriam, Lena's younger sister.

Denzal - A newspaper seller; a young boy.

Abigail - A student; obsessed with her mobile phone.

Esther - A tourist.

Carla - A tourist.

Father Camilleri - An elderly priest.

Acolyte Cassar - A seminarian.

- - -

'Isperanza' was commissioned by Teatru Manoel Youth Opera and received its premiere at Teatru Manoel, Valletta, on 19th & 20th May, 2017.

The performance was directed by Chris Gatt with the composer at the piano.

Scene 1

Outside Ivy Muscat's Café, early one morning. Denzal is selling newspapers.

Tom Armitage
2017

Hazy, almost sleepy (♩=120)

Enter Denzal

Piano

Pno.

DENZAL:

11 *f*

Den. Mal - ta News! Mor - ning Pa - per!___ Stor - my wea - ther com - ing soon!___

Pno.

14

Den. ___ Mal - ta News!___

Pno.

People entering and exiting the stage, creating the hustle and bustle of a busy village centre.

Lively, Bustling (♩=155)

Enter George

16

Den. *mf* Bon - gu, George, -

Pno. *mp*

21

Den. and how are you to - day? _____

Pno. *p*

25 **GEORGE:** *mf*

G. Bon - gu, Den - zal, I'm the same as ev - er. Ve-ry lit-tle pay for

Pno. *mp*

29

G. ve ry much en-dea-vour. You are look-ing slee - py and you're

Pno. *p* *f*

(♩=100)

(♩=165)

IVY:

3

33 Enter Ivy

mf

Ivy

G.

late to day.

Bon - gu, Den - zal,

(♩=165)

p

mp

Pno.



37

Ivy

you are look - ing ve - ry tired.

You'd bet - ter sell more

G.

You'd bet - ter sell more

Pno.



40

Ivy

pa-pers if you don't want to be fired!

f

G.

pa-pers if you don't want to be fired!

f

mp

Is it the com - pa - ny you

Pno.

fmp

44 *mp*

Ivy
Too much bed and not e - nough

G.
keep?

Pno.

48 *f* *rit.*

Ivy
sleep.

DENZAL: *f*

Den.
George! Mrs. Mus-cat! You know I nev - er shirk!

Pno. *f* *rit.*

51 *freely and enticingly!* *p* *accel.* *f* ($\text{♩} = 120$)

Den.
Come and buy a pa - per and I won't be out of work!

Pno. *fp* ($\text{♩} = 120$)

56

Den. Mal - ta News! Mor - ning Pa - per! — Stor - my wea - ther on the way! —

Pno.

Enter Father Camilleri and Acolyte Cassar

59

Den. Mal - ta News! —

Pno.

rit.

Poco meno mosso

FATHER CAMILLERI:

62

Fr. Al - migh - ty Fa - ther, we bless and praise You... Om - ni - po - tens De - us,

Ac. Om - ni - po - tens De - us,

Pno.

mf

Poco meno mosso

Tempo primo*Enter Abigail, talking on a mobile phone*

66

Fr. *Be-ne-dic-tus te et lau - da - mas...*

Ac. *Be-ne-dic-tus te et lau - da - mas...*

Den. **DENZAL:**
Mal-ta News! Mor-ning Pa per! Fire on Go-zo! Mal-ta News!

Pno. **Tempo primo**
mp

70 $(\text{♩}=165)$ **ABIGAIL: *f***

Ab. *I don't care what he told you,*

Pno. $(\text{♩}=165)$
mp

73

Ab. *the par ty was ter - ri-fic! Ex-cept that psy-cho Če - lik. He*

Pno.

76 **rit.** *approx.* **Poco meno mosso**

Ab. real - ly is a freak! I don't sup- pose we'll see him when we're

Pno. **rit.** **Poco meno mosso**

80 **Tempo primo** **rit.**

Ab. stu - dy - ing next week...

Den. **DENZAL:** **Mal-ta News! Mor-ning Pa - per! Gi - ant shark eats Eng-lish-man!**

Pno. **Tempo primo** **rit.** **fp**

Poco meno mosso

83 **FATHER CAMILLERI:** *mf* **Our days are Thine, so let them be de-di-ca-ted, Lord to thee**

Ac. **ACOLYTE CASSAR:** *mf* **Om-ni-po-tens De-us,**

Pno. **Poco meno mosso** **mf**

Tempo primo

88

Ac. *Be-ne-dic-tus te et lau-da-mas...*

Ivy *IVY: f* *George!* *Where*

G. *GEORGE: mf* *What is it, Mrs. Mus-cat.*

Tempo primo

Pno. *mp* *sim.*



90

Ivy *are the ser-vi-ettes? And where is the su-gar? George! Get it right! Get it right!*

G. *16*

Pno. *f*

molto rall.

92

Ivy *(spoken)* And look! Your

G. *(spoken)* Just getting them, just getting them...

Pno. **molto rall.**



94 **A tempo**

Ivy a - pron is a dis - grace! I try, I try to keep a ti - dy

G.

Pno. **A tempo**



95

Ivy place!

G. *(spoken)* I'm sorry, Mrs Muscat, I'll try to put it right...

Pno.

Poco meno mosso

FATHER CAMILLERI:

Fr. *mf*
 Let all we do be fit, O Lord, for Thine eyes to see...

ACOLYTE CASSAR: *mf*

Ac. Om ni-po-tens De us,

Poco meno mosso

Pno. *f* *mf*



Tempo primo

Ac. 101
 Be - ne - dic - tus te et lau - da - mas...

DENZAL: *f*

Den. Mal - ta News! Mor-ning Pa - per!

Tempo primo

Pno. *fp*

103

Ivy: *f*

George! Fetch me a cup of

Den. En-lish-man eats gi-ant shark! Mal-ta News!—

Pno. *approx. notes with palms* *f* *fff*

105

Ivy cof-fee too! I real-ly have too much work to

Pno.

106

più animato

Ivy do. The tem-p'ra-ture is up like cra-zy!

Pno. *più animato* *15^{ma}*

(♩=165) ABIGAIL: *f*

107

Ab. *I don't know*

Ivy *And George is like the stu- dents... la- zy!*

Pno. *mp*

110

Ab. *where he got to, he went off with a girl. Now, the oth-ers aren't a-*

Pno. *p fmp*

113

Ab. *bout yet. You know it's far too ear- ly... Caw.*

Den. **DENZAL:** *Stu- dents start Sep- tem-ber term!*

Pno. *fp*

117 *Enter Peter* **PETER: *f***

Peter: No thank you, lad. The

Den. *First time only*
Mal-ta news!

Pno. *Repeat ad lib.*
mp 3 *mp*

121 **Meno mosso**

Peter: cof - fee shop has one. I see that I vy's here al-rea - dy. She's a good girl...

Pno. **Meno mosso**
fp

125

Peter: nice and stea-dy.

Ivy: *f* Pe-ter, *mp* bon-gu. Have you been out fish-ing all night?

Pno.

128 **A tempo**

Peter *f*
I - vy, bon-gu. Yes, got in a good catch, all right!

Ivy *f*
George! Fetch Pe-ter a cup of

Pno. **A tempo** *f*

131 **Meno mosso**

Ivy
cof - fee too! I real - ly have too much work to

Pno. **Meno mosso**

132 *più animato*

Ivy
do. The tem - p'ra-ture is up like cra - zy!

Pno. *più animato*
15^{ma}

133

Ivy
And George is like the stu - dents... la - zy!

Pno. *(15^{ma})*

Meno mosso

FATHER CAMILLERI:

134 *mf*

Fr. Let all our thoughts and ac-tions be de-di-ca-ted, Lord to Thee...

Ac. *mf*
Om ni-po-tens De us,

Pno. *mp*

Meno mosso

Tempo primo

137 *p* (To Acolyte)

Ab. I see Old Pe-ter's back a-gain.

Ac. *p*
Be-ne-dic-tus te et lau-da mas. Yes he's

Pno. *p*

Tempo primo


140

Ab. What a pair of old lam - pu - ki!

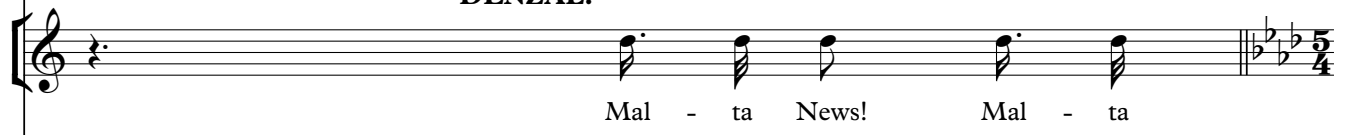
Ac. bu - sy chas-ing I - vy. *whispered*
No you're wrong! She'll

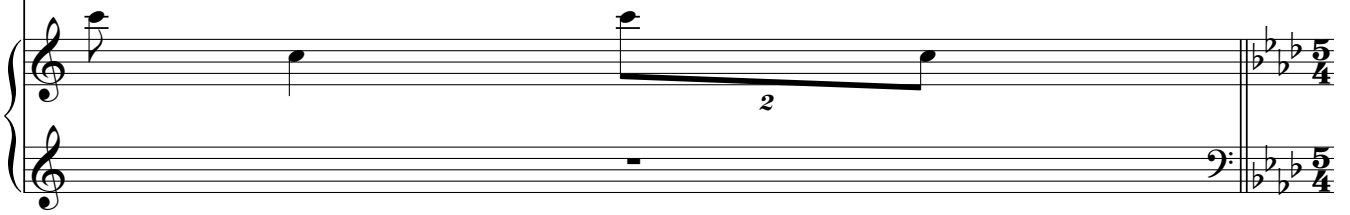
Pno.

142

Ac. 
keep him live - ly.

DENZAL:

Den. 
Mal - ta News! Mal - ta

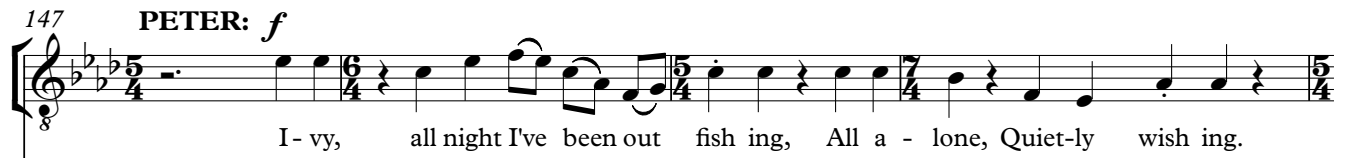
Pno. 


143 (♩=150)

Den. 
News!

Pno. 

147 **PETER: f**

Peter 
I - vy, all night I've been out fish ing, All a - lone, Quiet-ly wish ing.

Pno. 

151

Peter

There be - tween_ the stars_____ and_ sea That

Pno.

154

Peter

there was some-thing more for me._____ So

Pno.

158

Peter

I - vy, take these for your ta-ble, They're nice and fresh! And if you're

Pno.


161

Peter


a - ble, Be-fore I go a - gain to the sea, Per-haps to share_ them, you and

Pno.

164

Peter 

me. You and me could eat each fish down to the bone, And not a lone,

Pno. 

169

Peter 

not a lone.

Ivy **IVY: f** 

Oh, Pe-ter, what a good idea!

Pno. 

173

Peter 

Ivy 

I'll cook them nice-ly, ne-ver fear, with veg-'ta-bles and roast po-

Pno. 

177

Peter

We'll eat to - ge - ther,

Ivy

ta - to. We'll eat to - ge - ther, We'll eat to - ge - ther,

Pno.

181

ABIGAIL: **Meno mosso**
(To Acolyte)
mp

Well a

Ivy

mp Pe - ter, *f* la - ter!

Pno.

mp *mf* **Meno mosso**

184

Ab.

wife might make him hap - - py, Best not

ACOLYTE CASSAR: *mp*

Wi - dow I - vy sure can cook. Best not

Pno.

mp

188

Ab. *pp* stop and say good mor - ning? Leave them to it...

Ac. *pp* stop and say good mor - ning? ...and good luck.

Pno.



191 **IVY:** *liberamente*
mp

Ivy Life goes on re-gard-less, and we ne - ver have time to speak. But things are

Pno.



195

Ivy look - ing up, I guess. Per-haps one day I'll share a night with lone - ly

Pno.

FATHER CAMILLERI:*exiting**p*

Fr. 198

Be-ne-dic-tus te et lau da - mas...

ACOLYTE CASSAR:*exiting**p*

Ac.

Be-ne-dic-tus te et lau da - mas...

chuckles

Ivy

Pe- ter... he's al - right.

Pno.

pp

Scene 2

Miriam's Spare Bedroom, that same morning.
Young sisters, Tina and Lena have just woken up.

Slowly (♩=60) *Tina wakes up, yawns and stretches.* *Lena wakes up, yawns and stretches.*

Piano

5 **A sudden burst of energy!** (♩=90)

7 **Excitedly!** (♩=70) *Both jump out of bed excitedly.*

T. **TINA:** *f*

To -

Excitedly! (♩=70)

p cresc.

8

T. day's the day! To - day's the day! To -

L. **LENA:** *f*

To - day's the day! To - day,

9

T. day's the day that John re - turns! To - day's the day that John re -

L. — To - day's the day that John re - turns! He's

Musical score for measures 9-10. The vocal parts (T. and L.) feature a melody with triplet markings. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with triplet markings in the bass line.

10

T. turns! He's com-ing to Mos - ta, he's com-ing to Mos-ta and that's where we're stay-ing.

L. com-ing to Mos ta, he's com-ing to Mos-ta and that's where we're stay-ing.

Musical score for measures 10-11. The vocal parts continue the melody with triplet markings. The piano accompaniment features a complex texture with triplets in both hands and some chordal textures in the right hand.

8^{vb}

11

T. To-day's the day! We're

L. To-day's the day! To-day's the day!

Musical score for measures 11-12. The vocal parts have a melody with triplet markings. The piano accompaniment continues with a complex texture of triplets and chords.

(8)

12

T. *3* *3* *3* *3* *3*
 luck-y that moth-er and fa-ther aren't with us, But

L. *3* *3* *3*
 They're o-ver in Lon-don on bus' ness a-gain.

13

T. *3* *3* *3* *3*
 we're stay-ing here and John is re-turn-ing,

L. *3* *3* *3* *3*
 And we're in the sun-shine and they're in the rain!

fp

15

mp

T. *3* *3* *3* *3*
 Do you think he'll have changed now he's three years ol - der? Do you think he'll re

L.

f

19 **Meno mosso**

T. mem-ber us from be - fore? Do you think he'll re-mem-ber he

L.

f

fp

22 **Meno mosso**

T. said I was pret - ty? And

L.

p

Sweetly

23 **Meno mosso**

T. now I'm six - teen, and now I'm six - teen, now I'm six-teen, now I'm six-teen,

L.

sfz

accel.

24 *f* **Slower and Broad** *mp* **A tempo** *ten.*

T. *f* *ten.*
now_ he'll no - tice me more. He'll no - ticeme more!

L. *mp* (*almost hissed*)
Don't push it, dear sis - ter. It's

f *p* *fp* *ten.*

28

T. *ten.*

L. *ten.*
me that he fan - cies! For I'm a year ol - der and clo - ser his age! I'm

f *ten.*

32

T. *ten.*
I

L. *ten.*
much more ma - ture and de - vel - oped than you! You're still at that gaw - ky and lit - tle girl stage!

f *ten.*

34 *f*

T. can't wait to see him, he's tall and he's musc-ley, He's

L. He grins like an an-gel that's rea-dy to fight,

mf 3 3 3 3 3 3

36

T. quick and he's strong and he's no-ble and zea-lous, To-

L. and if he wore ar-mour than he'd be a knight!

38

T. day's the day! To-day's the day! *p* as Miriam's tempo Aun-tie Mi-ri-am!

L. To-day's the day! *p* as Miriam's tempo Aun-tie Mi-ri-am!

M. *MIRIAM: (offstage) Slower f* Le-na! Ti-na!

Slower and calmer (♩=45)

M. *mp*

The ket-tle is on and your break-fast is rea-dy. Hur-ry, girls,

M.

hur ry, get your - selves dressed. There are i - tems to

T.

L.

M.

pur-chase for next week at school, and if you can choose them that will be

45

T. *p* this room that we've slept in, did - n't Sper-an-za stay here

L. *p* Tell us, Aun-tie Mi-ri-am,

M. best.

47

T. not long a - go?

L. We know that she's wor-king for you at the gift shop.

48

T. *f* We want to know, , where__ is Sper-an - za?

L. *f* so where is Sper-an- za? We want to know where__ is Sper-an - za?

50 *mp*

M. *3* *3* *3*

Ti - na, Le - na, Sper - an - za lives a - bove the gift shop now,

51 *3*

M. *3*

There you'll find her in at - ten - dance, there she _____ has more in - de -

53 **Excitedly!** (♩=70) *mp*

T. _____ How to cook, how to

L. _____ How to cook, how to

M. pen - dence, hap - py since I showed her how.

Excitedly! (♩=70)

55

T. *mf*
ti - dy? how to clean and keep things neat? There's Sper - an - za sel - ling

L. *mf*
ti - dy? how to clean and keep things neat? There's Sper - an - za sel - ling

M.

p

56

T.
crys- tals? let's go see her, what a treat!

L.
crys- tals? let's go see her, what a treat!

M.

p

57

Slower and calmer (♩=45)

T.

L.

M.

Slower and calmer (♩=45)

58

Excitedly! (♩=70)

T.

L.

M.

Excitedly! (♩=70)

61

T. day's the day! To - day's the day! To -

L. To - day's the day! To - day,

61

T. day's the day! To - day's the day! To -

L. To - day's the day! To - day,

62

T. day's the day that John re - turns! To - day's the day that John re -

L. To - day's the day that John re - turns! It

63

T. turns! And then we'll have kin-nie and choc-late ice creams,

L. won't take us long to fin-ish the shop-ping, That

64

T. we'll sit there and think of the man of our

L. ca - fe in Mos-ta is real - ly ter - ri - fic, we'll sit there and think of the man of our

*Unpitched;
Enthusiastically*

mp

T.

L.

*Unpitched;
Enthusiastically*


mp

M. *Offstage* *f* *Enter Miriam* *mp*

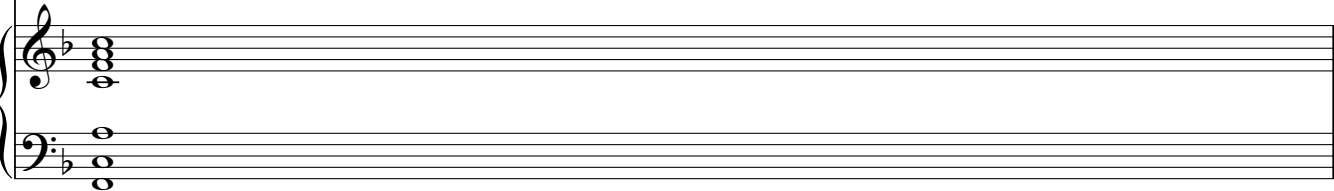
M.

M.


73

M. 


wise, don't be sur - prised if he's found a new



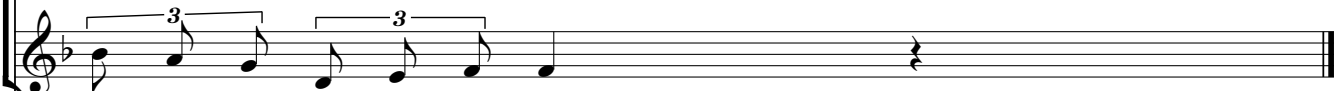
74

T. 

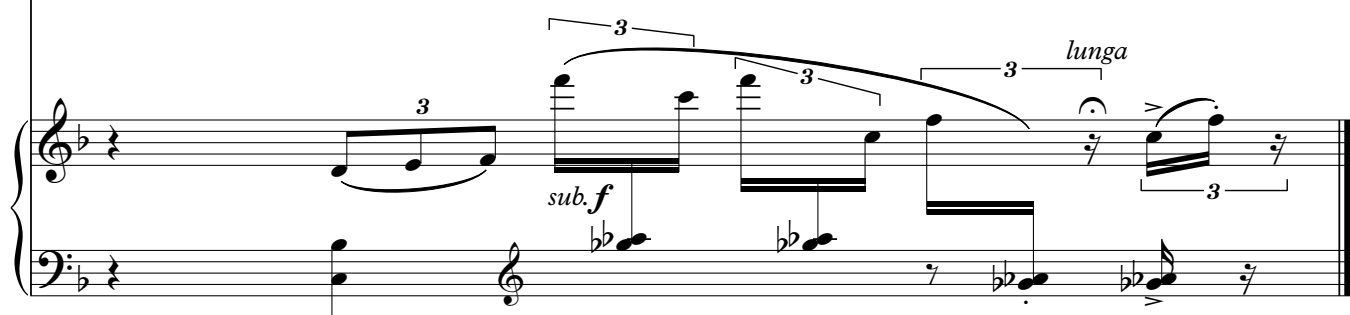
Oh no! He would-n't! Would he?

L. 

Oh no! He would-n't! Would he?

M. 

girl - friend while he's been a - way.



Scene 3

Outside Ivy Muscat's Café. Ivy and George are working when Çelik enters.

Piano

GEORGE One espresso, pronto [*Notices the state of Çelik*] - and some headache tablets too - and I'll fetch a glass of water, Çelik, just for you.

IVY Speak up, George, where was Çelik last night?

GEORGE I saw him at the party, but he didn't stay for long. I saw him chatting up our 'quiet local beauty'.

IVY Her name is Speranza

GEORGE And then there was a fight and it started going wrong. I think another student tried to dance with Speranza and Çelik didn't like it. He argued with the student, a new boy fresh from Gozo

IVY They're bad enough in Malta, but they're even worse in Gozo.

GEORGE And Çelik sliced his eyebrow with a penknife. Blood - blood everywhere - lots of screaming. Çelik stood there darkly smiling.

IVY What did Speranza do then? Didn't she try to get away? What did Çelik have to say?

GEORGE Çelik ignored everyone - he returned to Speranza. Demanded that she danced with him. Wouldn't take 'no' for an answer.

IVY Under those circumstances, why did she agree to dance? Didn't she try to run away? Doesn't she know he makes drugs and deals with the low life, selling them?

GEORGE Of course not. And Çelik can be very persuasive, even though he's a psycho. And he's handsome. I've seen you admiring him.

IVY You think I'm into leather? Huh!

GEORGE But next thing I knew, they were dancing and Speranza took a tumble. She wasn't looking very well. I suspect that Çelik deliberately pushed her. I think he had something planned. [*Sits*] Anyway, he took her to a seat and said her ankle was twisted. Said he'd take her home on his motorbike.

(*Çelik grows impatient*) **GEORGE:** Your coffee. And your tablets. **ÇELIK:** *mf*

C. George! Wait, where did you go last night? I went

Pno. *mf* *mp* *p*

11

C. out but came back la - ter. Looked for you, but you were gone.

Pno. *fp*

14

Pno. *pp*

GEORGE: I was there until it ended, I had a drink or two. Drinking and dancing, and dancing and drinking. Tell me, Çelik, where were you?

15


Pno. **ÇELIK:** It's not your business, George. **GEORGE:** (recovering) I really must congratulate you, Çelik, on the girl you danced with.

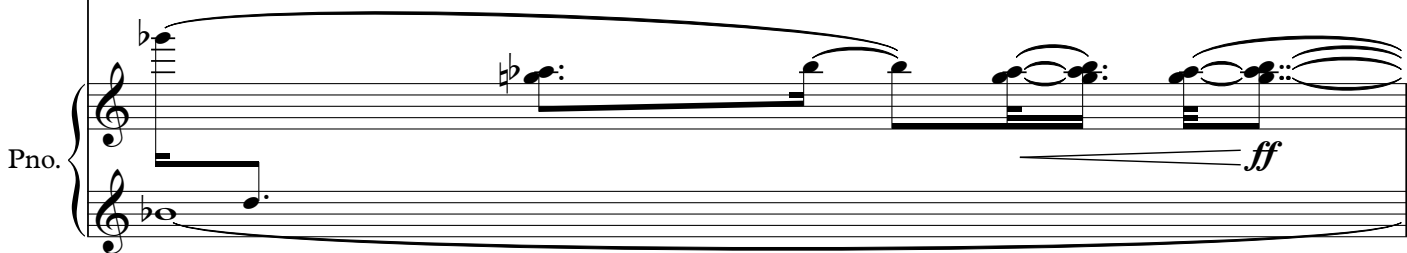
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C. *sotto voce* At first she was-n't wil-ling, but she nee-ded some ex-cite-ment.


Pno. *p*

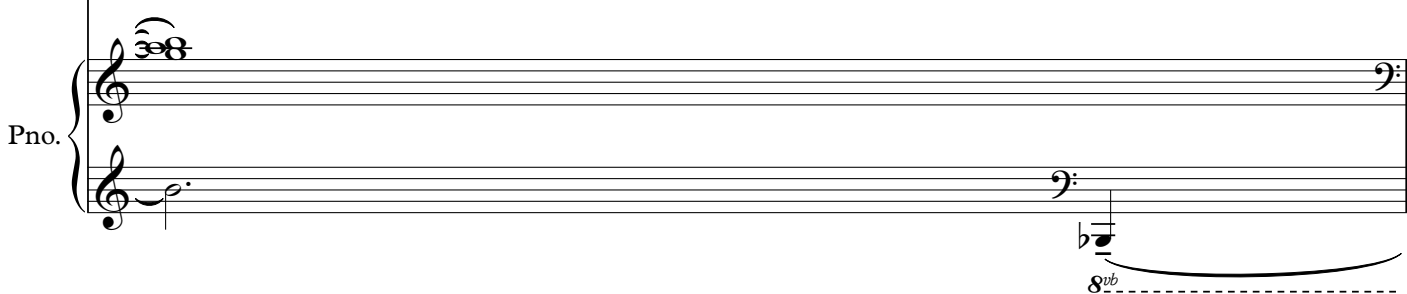
19

C.  I pro - vi - ded some in - cite - ment.

Pno.  *ff*


20

C.  *f* And she changed her mind - *mp* I think - when her glass nee - ded re -

Pno.  *8^{vb}*

accel. poco a poco

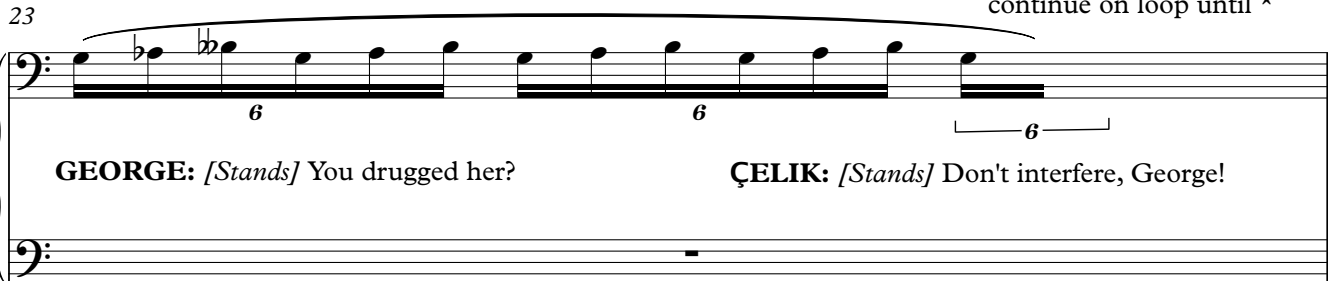
21

C.  *sub. p* fil - ling, I was se - cret - ly in - ven - tive, and she be - came re - cep - tive, with a che - mi - cal ad - di - tion to her drink.

Pno.  *accel. poco a poco* *sub. p*

continue on loop until *

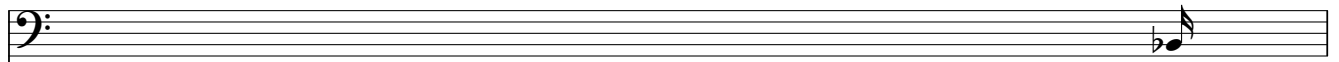
23

Pno.  *6* *6* *6*

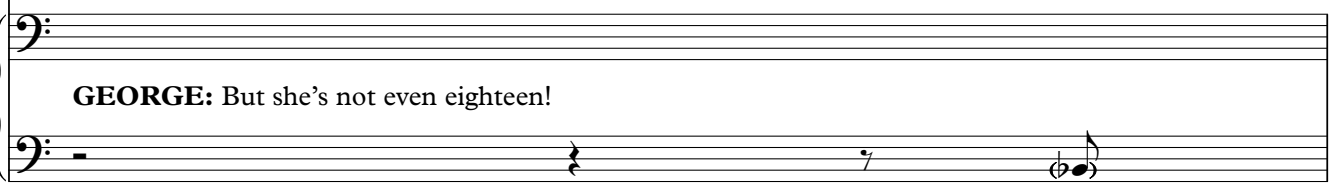
GEORGE: *[Stands]* You drugged her? **ÇELIK:** *[Stands]* Don't interfere, George!

Ped.

24

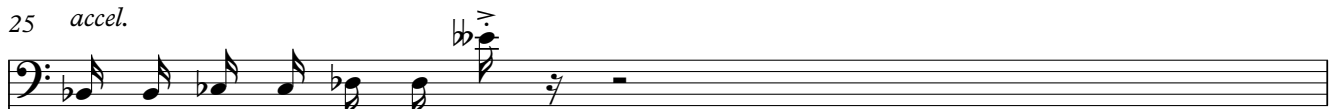
C. 

ÇELIK: A girl's a girl – I liked her, right? I

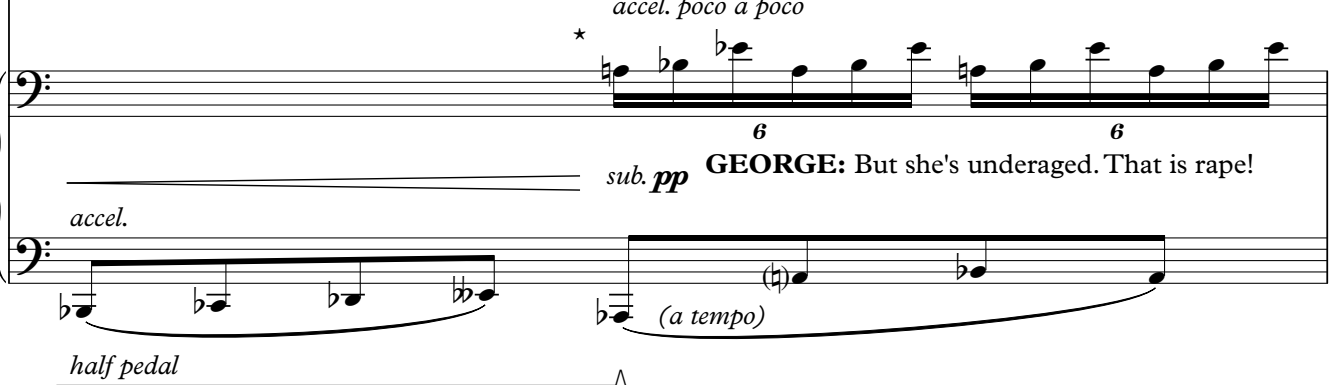
Pno. 

GEORGE: But she's not even eighteen!

25 *accel.*

C. 

took her home and had her, right?

Pno. 

accel. poco a poco

sub. pp **GEORGE:** But she's underaged. That is rape!

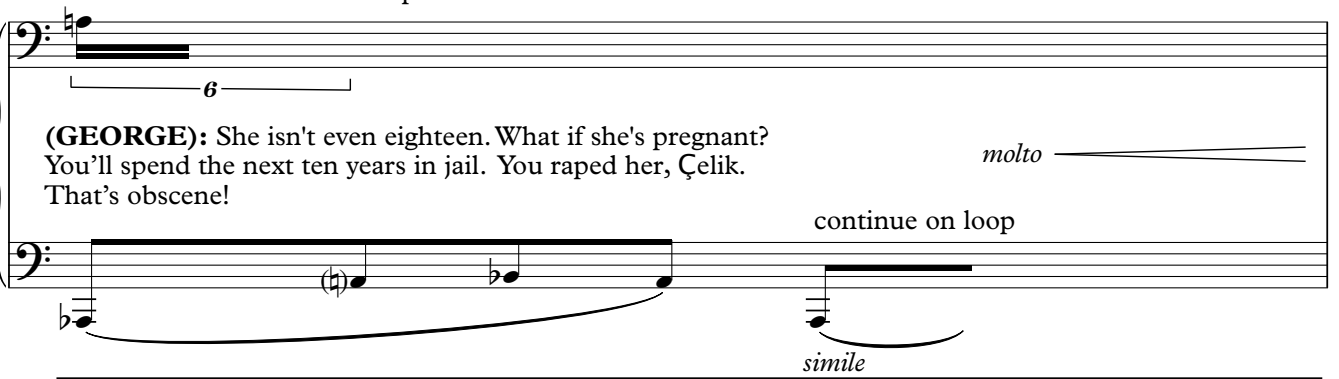
accel.

half pedal

(a tempo)

26

continue on loop

Pno. 

(GEORGE): She isn't even eighteen. What if she's pregnant?
You'll spend the next ten years in jail. You raped her, Çelik.
That's obscene!


molto

continue on loop


simile

(Çelik grabs George and holds a penknife to his throat)

27

C. 

Don't judge me! Don't threa - ten me! Lis - ten, you try

Pno. 

ff

28

C. *ff* *mf*

tel-ling a - ny-one and you'll be yel-ling for mer- cy. Un-der -stand

Pno. *ff* *p*

30

Pno. **GEORGE:** Çelik, calm down, Put the dagger down. Keep your voice down. Calm down, calm down.

33 (*Çelik gives George a look and exits. George clears the table in shock and exits*)

Pno. *pp* *ppp* *pppp*

Scene 4

Speranza's Bedroom, the same morning. She is still in shock after the rape.

MIRIAM: *[Offstage, knocks on the door.]* Speranza, are you there? I was passing by the grocers and brought you some milk. I noticed you hadn't any yesterday. Speranza are you there? *(Knocks again.)* Speranza are you there?

SPERANZA: *[Answers the door]* Oh Miriam! *[She flings herself into Miriam's arms.]*

MIRIAM: Speranza, you look like you're ill. Your lips are swollen – that's not right. You look like you've been in a fight. What happened?

SPERANZA: *(Struggling to speak.)* Çelik.

Soothing (♩=60)

(Miriam takes Speranza to a chair.)

Miriam *mp*
Calm down, Calm down, — Is - per - an - za. Who is Ce - lik? Calm

Piano *p*

Detailed description: This block contains the first six measures of the scene's music. It features a vocal line for Miriam and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Miriam's line begins with a mezzo-piano (*mp*) dynamic and includes a triplet of eighth notes in the final measure. The piano accompaniment starts with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Sp. *poco accel.* **With Urgency** (♩=80) *ff*
No, no!

Mir. *mf* *f*
down. Some-one has been hit-ting you. Let me fetch a doc - tor. —

Pno. *poco accel.* **With Urgency** (♩=80) *ff*

Detailed description: This block contains measures 7 through 10. It features three parts: Speranza (Sp.), Miriam (Mir.), and Piano (Pno.). The tempo changes to 'With Urgency' at a quarter note equal to 80 beats per minute (♩=80). The key signature changes to two flats (B-flat, E-flat) and the time signature changes to 3/4. Speranza's line starts with a fortissimo (*ff*) dynamic and includes a triplet of eighth notes. Miriam's line starts with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. The piano accompaniment also changes dynamics, moving from mezzo-forte (*mf*) to fortissimo (*ff*) and includes a triplet of eighth notes in the right hand.

12

Sp. *No doc - tor! I don't want a doc - tor! I don't want*

Mir.

Pno.

(h) p.
(h) p.

15

Sp. *a - ny - one! I want to die.*

rall. (♩=60)

Pno.

p

18

Mir. *Dear, dear girl, don't cry. Calm down, calm down. Tell me, Sper*

Pno.

23

Sp. *f*
Oh Mi-ri-am!

Mir. *3*
an - za, be - fore the girls ar - rive. _____ Calm down, Sper-an - za,

Pno.

26

Sp. Oh Mi-ri-am!

Mir. *3* *3* *3*
calm down. _____ Now talk to _____ Aun - tie Mi-ri-am.

Pno.

In a daze
(♩=80)

29

Sp. *p*
I can-not say ex-

Pno. *pp*

35

Sp. *2*
act-ly how it happ-en'd. I was dan-cing with the stu-dents, hav-ing

Pno.

40

Sp. fun, When Ce-lik asked to dance and I did-n't have a chance to stop him,

Pno.

8^{ub}

46

Sp. to stop him from sit-ting with me when we'd done.

Pno. gradually cresc.

(8)

50

Sp. I can-not say ex-act-ly how it happ-en'd. But the room seem'd to be

Pno.

(8)

54

Sp. spin-ning round and round, And when we danced a-gain, I was sud-den-ly in pain.

Pno.

mp mf

(8)

58 *f*

Sp. My an-kle twis-ted, I fell to the ground.

Pno.

(8)

63 *p*

Sp. I can-not say ex - act-ly how it happ-en'd.

Pno.

(8)

**With increasing
panic! (♩=90)**

67 *mf*

Sp. Çe - lik brought me on his bike up to the shop

Pno. *subito p*
senza accenti

7

71

Sp. And he turned on me and said he was ta - king me to

Pno.



73

Sp. *ff* bed, — And he

Pno. *ffp*



74

Sp. hit me and he beat me

Pno. *ffp*

75

Sp. and he said that he'd de - -

Pno.

76

Sp. feat me, With my arms a-round me twis-ted I'd no pow-er to re- sist___ it,___

mp

Pno.

f *p*

r.h. *l.h.*

80

Sp. And hethrew me down and kicked me and he would-n't stop, he would-n't stop,

f *rit.*

Pno.

83 $\text{♩} = 80$

Sp. he would-n't stop. I real - ly tried to_

Pno.

87 *pp* *p*

Sp. _strug-gle but I could-n't I was help-less - ly ly - ing on my

Pno.

92

Sp. back where he__threw me on the bed__ whensome-thing hit my__ head,

Pno.

97 *pp*

Sp. *And mer-ci-ful-ly ev-'ry-thing went black.*

Pno.



With desperation (♩=70)

102 *f*

Sp. *Oh Mi-ri- am, I real ly don't know what to do!*

Mir. *mf* *Sper - an - za.*

John *Enter John* *mf* *I'll*

With desperation (♩=70)

Pno. *fp*

106

Sp. *f*
Who are you?!

Mir. *f* *mp*
John! How nice to see you

John
tell you what to do.

Pno. *f* *mp*

110

Sp. *f* (*Angrily*)
How long have

Mir. *f*
back, my dear. But just now things are bad, I fear.

John

Pno. *f*

115

Sp. *mp*
you been list-'ning and what_ have_ you heard?

John *mp*
I've been_ here_ quite a

Pno. *mp*

118 (to Miriam) rit. (to Speranza)

John while, I looked for you down-stairs. But, Sper-an-za, Do not wor-ry, I mean you no

Pno.

123 a tempo (Suspiciously) mp

Sp. I'm cal-mer now, though I don't know who you are. But what

John harm.

Pno. fp f

128 (♩=52)

Sp. I would like now is for both of you to go.

John

Pno. mp pp

133 *p*

John *3* *3* *3*
 Sper-an - za, lis - ten. Things look bad right now, but you are

Pno.

136

John
 strong.

Pno.

139 *p* softly emphasis the 'K'

Mir. *3* *3* *3*
 Wash a-way the grime of Ce-lik- (k) from your bo-dy and your mind.

John *p* softly emphasis the 'K'

John *3* *3* *3*
 Wash a-way the grime of Ce-lik- (k) from your bo-dy and your mind.

Pno.

144

Mir.  Sper-an - za,

John  Sper-an-za, you will find that you _____ are strong-er than you think. _____

Pno. 


148

Mir.  do take John's ad - vice. _____

John 

Pno. 

153

Mir.  You've grown _____ in spi-ri-tual sta-ture too, John Knight, I'm

Pno. 

molto rall. Più mosso

157

Mir.

 Pno.

161

Mir.

 Pno.

166

John *mf*

 Pno.

170

John

 Pno.

Più meno mosso

174

John

I'd like to see them al - so But first we must find this

Pno.

Più meno mosso



179

John

a-ni-mal called Çe-lik quick-ly A man who'll

(♩=140) *f*

Pno.

(♩=140) *p*



184

John

force him self up on a wo man, in my mind, _____ is most se-vere ly sick.

Pno.

188 (♩=60)

Mir. *f* John, —

John He must be found, — he must be found and stopped.

Pno. *f* *mp*

195

Mir. — I think the girls are coming now.

John I'll leave before they see me, caw!

Pno. *f* *mp*

198 (♩=70)

Pno. *p*

203 (♩=55)

Tina *f* We thought we

Lena *f* Aun - tie Mi - ri - am, was that John?

Pno.

204 (♩=45)

Tina saw him... but he's gone?

Mir. *f* Girls, don't make such a fuss. Now,

Pno. *f* *p*

206

Lena And Sper -

Mir. go and make a cup of tea? we'll all have lunch when Sper-an - za's down.

Pno.

208 $(\text{♩}=55)$ $(\text{♩}=45)$

Lena
an-za, where is she now?

Mir.
mp
Sper-an-za has gone up-stairs. to wash a-way in steam

Pno.
mp *p*

212

Mir.
— and soap. The pain she's gone through; in her eyes — I

Pno.
mp *p*

216 **rit.** $(\text{♩}=70)$

Lena
Has she had a ter-ri-ble or-deal? God_

Mir.
thought I saw a spark of hope.

Pno.
mp

223

Lena

knows _____ what she must be fee-ling. But Aun-tie, Sper-an-za, is she al-

Pno.



231

Lena

rea - dy heal-ing?.

Mir.

f

Girls! E-nough! You know as much as I do. Don't make a fuss. Now,

Pno.

ff

f



236

Mir.

mf

let's go make that cup of tea? We'll all have lunch when Sper-an za's down, and then we'll

mp

Pno.

mp

(♩=60)

239

Mir.

see.

(♩=60)

Pno.



Pno.

Scene 5

Under the Mosta Dome, later that morning.

A choir (mixed or female) are rehearsing a psalm. Two tourists, Esther and Carla, enter looking for Abigail.

Choir *mp* *rall.* *slower*

Le - va - vi oc - u - los me - os in mon - tes, un - de ve - niet aux - il - ium mi - hi,

Choir *a tempo* *rall.* *slower*

Aux - il - ium me - um a Do - mi - no, qui fe - cit cae - lum et ter - ram.

(Dialogue over singing.)

CARLA: Are you sure this is the place?

ESTHER: Yes, [looking at her phone] she said Mosta Dome at 11.15. Here's her message.

CARLA: Why don't you message her?

Choir *a tempo* *slower*

Non det in com - mo - tio - nem ped - em tu - um. Ne -

ESTHER: Good idea. [Esther's phone starts to ring] Oh, look, it's Abigail now.

Choir *mp* *Enter Abigail*

que dor - mi - tet qui cus - tod - dit te._____

Abigail *mp*

Es - ther, Car - la, where are you?_ I looked_____ and

Pno.

16

Abigail

could - n't find you...

Esther

mf

A-bi-gail, turn 'round, We're

Pno.

19

Esther

stand-ing right be-hind you.

Carla

mf

Hi, A-bi-gail, I'm Car-la. I was just a - bout

Pno.

22

Carla

mp

— to mes-sage you when we came in-side to look for you. I'm real-ly glad to

Pno.

25 **rall.** *mf*

Esther *mf* The

Carla *mf* meet you. The

Choir Ec-ce non dor-mi ta-bit ne-que dor-miet qui cus to-dit Is-ra - ël.

rall.

Pno.



28

Esther choir is re - hear - sing a psalm. It's won-der - ful how ev - 'ry -

Carla choir is re - hear - sing a psalm. It's won-der - ful how ev - 'ry -

Choir

Pno. *mp*

31

Esther
thing is so cool and clean and calm.

Carla
thing is so cool and clean and calm.

Choir
Do - mi - nus cus - to - dit te;

Pno.



33

Esther
(a tempo)
The church is ve-ry fa-mous for its lof-ty dome.

Carla

Choir
rall - - - - -
Do-mi-nus pro-tec-ti-o tu-a, su-per ma-num dex-ter-am tu-am.

Pno.

35

Esther

Carla *mf*
It's co - pied from a - no - ther church: the Pan - the-on in

Choir
Per

Pno.

37

Esther *(Looking at a guide book)*

Carla *(Looking at a guide book)*
Rome. "In *p*

Choir
di - em sol non u - ret te, ne - que lu - na per noc - tem.

Pno.

38

Abigail *(Looking at a guide book)*
While *p*

Esther
While *p*

Carla
World War Two", this guide book says...they've stored it here as proof, While

42 *subito f* *p*

Abigail
there was a ser - vice here A BOMB (mb) — fell through the roof. It

Esther
there was a ser - vice here A BOMB (mb) — fell through the roof. It

Carla
there was a ser - vice here A BOMB (mb) — fell through the roof. It

Pno. *f* *p*



46

Abigail
rolled a - cross the mar - ble floor, primed and ful - ly

Esther
rolled a - cross the mar - ble floor, primed and ful - ly

Carla
rolled a - cross the mar - ble floor, primed and ful - ly

48

Abigail

load - ed. But no - bo - dy was hurt, the bomb just

Esther

load - ed. But no - bo - dy was hurt, the bomb just

Carla

load - ed. But no - bo - dy was hurt, the bomb just

51

Abigail

whispered at pitch...
ppp
lay there... un-ex - plo-ded.

Esther

whispered at pitch...
ppp
lay there... un-ex - plo-ded.

Carla

whispered at pitch...
ppp
lay there... un-ex - plo-ded.

Choir

Do - mi-nus cus-to-dit te ab om - ni ma - lo;

Pno.

mp

8^{vb}

56
Choir Cus - to - di - at a - ni - mam tu - am

ÇELIK: (*spoken over singing*) What if she's pregnant? Do I care? She's lucky she had me.

Pno.

60
Choir Do - mi - nus. Do - mi - nus cus - to - di - at in - troi - tum tu - um et

(ÇELIK:) The stupid bitch never said no -

Pno.

64
Choir ex - it - um tu - um. ex hoc nunc et us - que in sae - cu - lum.

(ÇELIK:) - and even if she did, will she go tell the police? No! No!

Pno.

68 *mf* *sffz* *p*
Çelik Stu - pid Bitch! She asked for it.

Pno.

72 *f* *p* *f*

Çelik *3* *3*

But what if she's preg- nant? So who gives a shit?!

Pno. *3* *3*

75

Çelik

(Whispered): The bitch will talk. (Long pause) She has to go.

Pno. *lunga*

77 *mp*

Çelik *3*

No one must know— I took her up - stairs.

Pno.

80 *f* *mp* *f*

Çelik *3*

I could-n't re - sist her, I don't know why. So? Who cares?!

Pno.

82

Çelik *p*
She

Pno.



83

Çelik *pp*
gliss.
(very slow)
has to die. _____ *ff*
The

Pno.



86

Çelik
Bitch has to die! _____

Pno.

88 *ff*

John *ff*
There he is! Çe - lik,

Çelik
Get your hands off me! Get

Pno. *sffz* *sffz* *sffz* *sffz*



molto accel. **A tempo**

91

Çelik
out of my way if you va - lue your life!

molto accel. **A tempo**

Pno. *sffz*

gliss.
(approx. notes)



A fight breaks out between John and Çelik. In the melee, Çelik pulls out his penknife and slashes at John, but by mistake he strikes Acolyte Cassar. Çelik flees the scene.

Chord clusters: Improvise

Pno.

Pno.

repeat ad lib.

Pno.

Acolyte Cassar falls into John's arms, dying.

lunga *p* *mf* *p* *mp*

107 (♩=80) **ACOLYTE CASSAR:** *mp*

Ac. I be - lieve in the sanc-ti-ty of life:

Pno.

113

Ac. We are on this Earth to help each oth - er. I be - lieve in a

Pno.

119

Ac. fu-ture free from strife with ev - 'ry man each oth - er's

Pno.

125

Ac. bro - ther. With the dawn - ing of each day

Pno.

131

Ac. Marks a step a - long the way To a place where we can

Pno.

137

Ac. stand and hold each oth-er's hand In tol-er-ance, in con-cord and in peace.

Pno.

144

Ac.

Pno.

pp

≡

Pno.

pp

Scene 6

The Shrine below the Valley of Hope Chapel.

Enter Speranza and Miriam.

MIRIAM: Speranza, where are we going?

SPERANZA: To the chapel in Wied il-Għasel

Piano

pp freely *accel.* *ff*

3

MIRIAM: Speranza, let's go back. Those clouds look very black.

Pno.

pp *sim.* *ff*

3

Pno.

pp *fff* *f* *mp*

3

9 *mf* *p* *mp* *moving on impulsively*

Sp. Mi-riam, the shrine is spe-cial to me. My pa-rents used to

Pno. *mf*

14 *rall.* *pp* *deep inhale*

Sp. bring me here and e-ven now I feel the qui-et-ness

Pno. *rall.* *p*

19 *mf* *sub. p*

Sp. soo-thing us; Re-li-gious peace sur rounds-

Pno.

23 *mp* *pp* *mf*

Sp. us, this ho-ly place

Pno. *mf*

28

Mir. *mp* Of course you

Sp. *p* *ppp* *mp* has calmed my mind.

Pno. *p*

33

Mir. know the shrine was made be-cause a girl es-caped a raid by in-fi-dels.

Sp.

Pno. *p* *fp*

38

Mir. She fled, she fled in here and prayed, and prayed, and spi - ders

Pno. *sub. p*

43

Mir. *span* their webs a-cross the fiss-ure and con cealed her.

Pno.

48

Mir. Ev-ry man ran on and ne-ver found the maid. This shrine is now a sign of per-fect

Pno.

55

Mir. *mp* faith, we un-der stand

Sp. *f* Mi-ri-am *p* I shall pray.

Pno. *f* *mp*

64

Mir. *mp* That is what I'd *p* hoped you'd say. When in doubt, when need-ing care, let your

Sp.

Pno. *pp*

68 *mp*

Mir. heart un-fold in prayer. Sliem għa - lik, Ma -

Pno. *mp legato* *rubato* *sim.*

74 *mf*

Mir. ri - ja, Bil - Gra - - zzja mim - li - ja,

Pno.

80 *mp* *f*

Mir. Il - Mu - lej mie - għek, Im - bier - ka in-ti fost in - ni - sa

Pno.

86 *riten.* *p*

Mir. U mbie - rek U mbie - rek U mbie-rek il -

Pno. *riten.* *pp cresc.*

92 *mf* *f* *p*

Mir. frott il - frott tal - ġuf tie għek Ġe - su

Pno. *mf* *fp*

98 *pp* *p*

Mir. Qad - di - sa Ma - ri - ja, Omm

Pno. *pp* *p* *pp*

104 *f* *riten.*

Mir. Al - la, It - lob għa - li - na, It - lob għa - li - na mi - dim

Pno. *f* *riten.*

a tempo

110 *p* *mp*

Mir. bin Is - sa u fis - sie - għa tal - mewttagħ - na. A -

Pno. *p*

116 *p*

Mir. *men.*

Pno. *mp* *pp*

123 *p*

Mir. It is time, Sper-an-za, to re-turn. All will be

Pno. *mp* *sub. pp*

129 *mf* *p*

Mir. well, I can tell. Let us leave this ho-ly place.

Pno. *fp* *fp* *mp*

137

Mir. *mf* *p*

And our prayers will rise to the throne of grace.

Pno.

144

Mir. *mp*

It's time to go.

Sp. *mp*

I know.

repeat as many times as necessary until the scene has changed.

Pno.

Scene 7

Çelik's Apartment. The place has been trashed.

Enter John, tapping on the half-opened door before walking in.

Piano

(♩=52)

p

mp

p

Pno.

5

mp

mp

John

10 *mf* *p*

8 Çe-lik's flat. Ev-ry-thing is trashed.

Pno.

mp

14 *mf* *mp*

John 8 Ev - 'ry blow here tells a sto-ry.

repeat if necessary

Pno.

18 *mp*

John 8 Çe - lik is lash-ing

Pno.

mp *p*

22 *mf*

John 8 out, lash - ing out in fu - ry.

Pno.

25

John *p*

Sper - an - za, I must find her!

Pno.

*(John takes out his mobile phone and attempts to call Miriam.)
Enter chorus, freely clicking their fingers as if to imitate rainfall.*

27

Pno.

mf

8^{vb} ppp

30

John

Mi - ri - am's phone is dead. To the gift shop I must

Pno.

8

31 *f*

John *8* go! The Hea-vens are an gry, a storm looms o-ver-head!

Pno.

(8)

33

John *8* I pray for Sper-an - za, Pray

Pno. *ffpp*

(8)

34 *ff l.v.* *pppp* *8va*

John *8* she's not dead!

Pno.

(Clicking continues.)

pppp
repeat as many times as required
into next scene

(8)

Scene 8

The Mosta Bridge. Speranza and Miriam are preparing to leave the shrine.

Miriam

(Spoken): Come, Speranza. (Pause) Let's go home.

Chorus

Finger clicking continues

Piano



Mir.

(Spoken): There's something evil in the air.

(staggered breathing throughout)

hmm

Chor.

sempre pp

hmm

div. [1. Finger clicking
2. Slowly rubbing hands

(♩=100)

Enter Çelik.

6

hmm

hmm

Chor.

div.

- 1. Finger clicking
- 2. Slowly rubbing hands
- 3. Softly Slapping thighs

Pno.

(♩=100)

mp

8^{vb}



14

Çelik.

mp

mf

You were scared last night. I like to feel your fright.

Chor.

Pno.

8

23

John

Musical staff for John, showing a whole rest in the treble clef.

(Spoken) Don't be a fool! The police are on their way!

Çelik.

Musical staff for Çelik, showing a whole rest in the bass clef.

(Spoken) They'll come too late! This is your fault, Speranza!

Chor.

Musical staff for Chorus (treble clef), showing a long note with a slur and a fermata.

Musical staff for Chorus (bass clef), showing a long note with a slur and a fermata.

Pno.

Piano accompaniment for measures 23-24, showing bass clef staves with chords and bass notes.



25

Çelik goes to jump from the bridge

Çelik.

Musical staff for Çelik, showing a whole rest in the bass clef.

Chor.

Musical staff for Chorus (treble clef), showing a long note with a slur and a fermata.

(shouting at pitch)

fff

Musical staff for Chorus (bass clef), showing a long note with a slur and a fermata.

Pno.

Piano accompaniment for measures 25-26, showing bass clef staves with chords and bass notes.

fff

Freeze in time

27 *lunga*

Sp. *(Sobbing)* *(Whispered)* Sliem għalik Marija, Bil-grazzja mimlija... *(continued)*

John *lunga* *(Spoken)* What are you doing? Let him jump. It's no less than he deserves.

Chor. *(Immediate silence. Rain sounds stop.)*

lunga

31 Sliem. għalik.

Chor. *Words whispered irregularly and continuously by individual chorus members.* Sliem. għalik.

ppp għalik.

Sliem. għalik.

34 Almost under breath

Sp. *p* Sliem għa - lik, Ma -

Sliem. għalik. Marija. għalik. Sliem. Marija.

Chor. għalik. Marija. Sliem. Marija. għalik. Marija.

għalik. għalik. Sliem. Sliem. Marija. għalik. Marija.

36

Sp. ri - - ja, Bil -
Sliem. għalik. Marija. għalik. Sliem. Marija.

Chor. għalik. Marija. Sliem. Marija. għalik. Marija.

għalik. għalik. Sliem. Sliem. Marija. għalik.

38

Sp. Gra - - - - - zzja mim - -
Sliem. għalik. Marija. għalik. Sliem. Marija.

Chor. għalik. Marija. Sliem. Marija. għalik. Marija.

għalik. għalik. Sliem. Marija. Sliem. Marija. għalik.

40

Sp. li - - - - - ja,
Sliem. għalik. Marija.

Chor. għalik. Marija. Sliem. *(Stop with Speranza)*

għalik. għalik.

(Speranza slowly goes to collect Çelik from the edge of the bridge.)

Enter Tina and Lena.

LENA: What is happening?

TINA: What is going on?

MIRIAM: Quiet, children. Speranza? John?

(Pause before piano entrance.)

42 ($\text{♩}=70$)

Pno. *p*

48 *molto rall.*

ÇELİK: Isperanza?

The End