

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)

Anna *f* A new day is dawn-ing, and I'm sail - ing, *mf* [writing in diary] and I'm sail-ing, A-

Violin I *ffp*

Violin II *ffp*

Viola *ffp*

Violoncello *ffp*

5 (♩=100)

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

(♩=100)

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

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

semi-detached **f** **3**

7

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

Vln. I **rit.** . . . **accel.**

Vln. II

Vla.

Vc.

10 (♩=150) (♩=100) **mf**

Anna way. For far too long I've had to hide, for

(♩=150) (♩=100)

Vln. I **f** **mp**

Vln. II **f** **mp**

Vla. **f** **mp**

Vc. **f** **mp**

13

Anna

two whole years I've stayed in-side, A vic-tim of my coun-try's re - vo - lu-tion: The

Vln. I

Vln. II

Vla.

Vc.

17

Military (♩=60)

Anna

peo-ple's dark so-lu-tion to a wave of per-se-cu-tion from the no-ble-men of France.

Vln. I

Vln. II

Vla.

Vc.

20 **accel.** (♩=150) **f**

Anna *f*
And since they know so well I'm a rich, young made-moi-selle

Vln. I **accel.** (♩=150) *gliss.* **f**

Vln. II *gliss.* **mf** **f**

Vla. *gliss.* **mf** **f**

Vc. *gliss.* *pizz.* **mf** *arco* **f**

23 *(screamed - like a tantrum!)* **Calmer** (♩=100) **mp**

Anna **mp**
They've made my life a liv-ing hell! But now I

Vln. I **sffz**

Vln. II **sffz**

Vla. **sffz**

Vc. **sffz**

26 *mf*

Anna
sing un - to the sky, Sail - ing, my ma - ma and I, Es -

Vln. I *mp*

Vln. II *mp*

Vla. *p*

Vc. *mp*

30

Anna
cap ing to astrange and fo - reign land. Fin - al ly I've been set free,

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

35 *(pause to think of rhyming word)* *semi-detached* *f* (♩=150)

Anna: There will be a life for me, I will live so... hap-pi - ly. Who

(♩=150)

Vln. I

Vln. II

Vla.

Vc.

38 **Poco più mosso**

Anna: knows how my life will be, One day?

Marie: *f* There you are, my

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

42

Anna

Marie

naugh-ty one, Stand-ing in the noon-day sun! Why do you vex your poor

Vln. I

Vln. II

Vla.

Vc.

46

Marie

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

viciously

Vln. I

Vln. II

Vla.

Vc.

51

Marie

blame, if you went and burned your face this Sum-mer's

Vln. I

Vln. II

Vla.

Vc.

53

Anna

An

Marie

spoken - unpitched

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

Vln. I

Vln. II

Vla.

Vc.

mp

57 **Mysteriously** (♩=60)

f

mp

f

Anna

Musical staff for Anna, treble clef, 6/8 time signature. The staff contains a melodic line with notes and rests, corresponding to the lyrics below.

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

Marie

Musical staff for Marie, treble clef, 6/8 time signature. The staff contains a melodic line with notes and rests, corresponding to the lyrics below.

Your

Vln. I

Musical staff for Violin I, treble clef, 6/8 time signature. The staff contains a melodic line with notes and rests, corresponding to the lyrics below.

f

f

Vln. II

Musical staff for Violin II, treble clef, 6/8 time signature. The staff contains a melodic line with notes and rests, corresponding to the lyrics below.

f

Vla.

Musical staff for Viola, alto clef, 6/8 time signature. The staff contains a melodic line with notes and rests, corresponding to the lyrics below.

f

mp

Vc.

Musical staff for Violoncello, bass clef, 6/8 time signature. The staff contains a melodic line with notes and rests, corresponding to the lyrics below.

mp

f

mp

62

Anna

Musical staff for Anna, treble clef, 6/8 time signature. The staff contains a melodic line with notes and rests, corresponding to the lyrics below.

Un-cle

Marie

Musical staff for Marie, treble clef, 6/8 time signature. The staff contains a melodic line with notes and rests, corresponding to the lyrics below.

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

Vln. I

Musical staff for Violin I, treble clef, 6/8 time signature. The staff contains a melodic line with notes and rests, corresponding to the lyrics below.

mp

Vln. II

Musical staff for Violin II, treble clef, 6/8 time signature. The staff contains a melodic line with notes and rests, corresponding to the lyrics below.

f

Vla.

Musical staff for Viola, alto clef, 6/8 time signature. The staff contains a melodic line with notes and rests, corresponding to the lyrics below.

f

mp

Vc.

Musical staff for Violoncello, bass clef, 6/8 time signature. The staff contains a melodic line with notes and rests, corresponding to the lyrics below.

f

mp

66

Anna

Marie

Vln. I

Vln. II

Vla.

Vc.

p *f*

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

71

Anna

Marie

Vln. I

Vln. II

Vla.

Vc.

f

(♩=150)

Mal-ta! Mal - ta!

sea.

75 (♩=100)

Anna

Marie

mf

Sun, sea and se - cu - ri - ty, What a change from but - che - ry, Yet I

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

77 *f* Upbeat (♩=130)

Anna

Marie

It's the Summer of 1790! And there's a

won - der what the price of this shall be. It's the Summer of 1790!

Vln. I

Vln. II

Vla.

Vc.

80

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

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

Vln. I

Vln. II

Vla.

Vc.

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.

Vln. I

Vln. II

Vla.

Vc.

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?

Vln. I
sfz

Vln. II
sfz

Vla.
sfz

Vc.
sfz

89

Anna
be?

Marie
There will be a tra-ge - dy!

Vln. I
sfz *f*

Vln. II
sfz *f*

Vla.
sfz *f*

Vc.
sfz *f*

(♩=150)

93

Anna

One day! _____

Marie

One day! _____

Vln. I

Vln. II

Vla.

Vc.

This musical score page, numbered 14 and starting at measure 93, features two vocal parts and four instrumental parts. The vocal parts for Anna and Marie both sing the phrase "One day!" with a long, horizontal line indicating a sustained note. The instrumental parts include Violin I, Violin II, Viola, and Violoncello. The score is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. The vocal staves are in treble clef, while the instrumental staves are in their respective clefs (treble for Violins, alto for Viola, and bass for Violoncello). The music includes various note values, rests, and phrasing slurs, with some notes marked with accents.

Act I
Scene 2
A Harbour in Malta

Brightly (♩=100)

Violin I
Violin II
Viola
Violoncello

mp

5 **ANNA:**

Anna

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

Vln. I
Vln. II
Vla.
Vc.

mp

9

Anna

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

Vln. I

Vln. II

Vla.

Vc.

12

Anna

smi - ling.

M. **MARIE:** *f*

Hush, my girl - stop chattering.

Vln. I

Vln. II

Vla.

Vc.

13

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

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

15

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

Vln. I *pizz.*

Vln. II *mf*

Vla. *pizz.*

Vc. *mf*

16 CHARLES: *f*

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

Vln. I *mf* pizz. arco pizz. arco

Vln. II

Vla. pizz. *mf*

Vc.

18

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

Vln. I pizz. arco

Vln. II

Vla.

Vc.

20

Charles

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

Vln. I

Vln. II

Vla.

Vc.

22

Anna

You are most kind.

Charles

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

Vln. I

Vln. II

Vla.

Vc.

25

Charles

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

Vln. I

Vln. II

Vla.

Vc.

27

Anna

Thank- you.

Charles

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

Vln. I

Vln. II

Vla.

Vc.

29

rit.

Anna

Charles

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

Vln. I

Vln. II

Vla.

Vc.

pizz. arco pizz. arco **rit.** pizz. arco

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The score is in G major (one sharp) and 4/4 time. It consists of six staves: Anna (soprano), Charles (bass), Violin I, Violin II, Viola, and Violoncello. The key signature is G major, and the time signature is 4/4. The score is divided into two measures. The first measure contains the vocal entry for Charles with the lyrics 'wel come, most wel-come, the la - dy is most...'. The second measure continues the instrumental accompaniment. Performance instructions include 'pizz.' (pizzicato) and 'arco' (arco) for the strings, and a 'rit.' (ritardando) marking for the second measure. The page number '29' is in the top left, and the page number '7' is in the top right.

Romantically
Meno mosso

31

Anna Yes, mama?

M. A - hem.

Charles

Romantically
Meno mosso

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f* pizz.

Vc. *f* pizz.

34 **Furiously** (♩=170) *mp*

Anna *mp*
He seems blessed with cour-te -

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

Furiously (♩=170) *arco*

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

38

Anna *sy.*

M. *f*
Looks like a va-ga-bond to me. You must en-sure that we stay scan-dal

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

42

Anna *mf*
Nice to meet you, Charles.

M. *f*
free! What? Go away, Charles!

Charles *mf*
Charles. My name is Charles.

Vln. I *f* pizz. arco
mp

Vln. II pizz. arco
mp

Vla. pizz. arco
mp

Vc. pizz. arco
mp

46

Anna

An - na.

M.

Please don't speak to Charles.

Charles

What?

Vln. I

Vln. II

Vla.

Vc.

pizz.

Detailed description of the musical score: The score is for page 11, measures 46 and 47. It features five vocal parts and four instrumental parts. The key signature is B-flat major. Anna (soprano) has a rest in measure 46 and sings 'An - na.' in measure 47. M. (mezzo-soprano) sings 'Please don't speak to Charles.' in measure 46 and has a rest in measure 47. Charles (bass) has a rest in measure 46 and sings 'What?' in measure 47. The instrumental parts (Violin I, Violin II, Viola, and Violoncello) have rests in measure 46 and play a single note in measure 47, marked 'pizz.' (pizzicato).

48

Anna

Short for An - na - belle.

M.

He has a fun - ny smell.

Charles

Vln. I arco

Vln. II

Vla.

Vc.

50

Anna

Thank-you.

Charles

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

Vln. I pizz.

Vln. II pizz.

Vla. pizz.

Vc. pizz.

53

Sweetly (♩=80)

Anna
You're most wel - come.

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

Vln. I
mf *f* *p*
arco

Vln. II
mf *f* *p*
arco

Vla.
mf *f* *p*
arco

Vc.
mf *f* *p*
pizz.

Detailed description: This page of a musical score, numbered 53, features a vocal duet between Anna and Charles and a string quartet. The tempo is marked 'Sweetly' with a quarter note equal to 80 beats per minute. The key signature has one flat (B-flat). Anna's part is in the soprano clef, and Charles' part is in the bass clef. Both vocal parts have lyrics: 'You're most wel - come.' Charles' part begins with the lyric 'Thank-you.' The string parts (Violin I, Violin II, Viola, and Violoncello) are marked with dynamics *mf*, *f*, and *p*. The string parts include performance instructions such as 'arco' and 'pizz.'. The score is divided into four measures by a double bar line. The first measure contains rests for all parts. The second measure begins with a key signature change to one sharp (F#) and contains the first notes of the vocal and string parts. The third and fourth measures continue the musical phrases.

Act I

Scene 3

The Grandmaster's Palace

Mysteriously (♩=60)

Meno mosso
senza vib.

Violin I

Violin II

Viola

Violoncello

f *pp* *pp* *f* *mf* *f*

senza vib. senza vib. senza vib.

Detailed description: This block contains the first system of a musical score for four string instruments: Violin I, Violin II, Viola, and Violoncello. The music is in 6/8 time and B-flat major. The first two measures are marked 'Mysteriously' with a tempo of quarter note = 60. The third measure begins a new section marked 'Meno mosso' and 'senza vib.'. Dynamics include forte (f) and pianissimo (pp). The Violoncello part starts with a mezzo-forte (mf) dynamic.

9 Tempo primo

Meno mosso

Vln. I

Vln. II

Vla.

Vc.

f *pp* *pp* *f* *mf* *f*

Detailed description: This block contains the second system of the musical score, starting at measure 9. The tempo is marked 'Tempo primo'. The instruments are Violin I, Violin II, Viola, and Violoncello. The music continues in 6/8 time and B-flat major. Dynamics include forte (f) and pianissimo (pp). The Viola and Violoncello parts begin with mezzo-forte (mf) dynamics.

17

f

5

Cerda

My wise Grand-mas-ter de Ro - han, ex - hal - ted lead-er of the

Rohan

Vln. I

con vib.

Vln. II

Vla.

Vc.

20

(♩=60)

dolce

3

3

3

(♩=50)

Cerda

Or - der of St John. What a plea-sure to stand here in your hall.

Rohan

(unpitched)

(Spoken): My good

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

22

Rohan

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

Vln. I

p pizz.

Vln. II

p

Vla.

pizz.

p

Vc.

pizz.

p

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

Vln. I

f arco

sfz

Vln. II

f arco

sfz

Vla.

f arco

sfz

Vc.

f arco

sfz

pizz.

25

Rohan

France has took its toll; My

Vln. I

Vln. II

Vla.

Vc.

arco

pizz.

26

Rohan

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

Vln. I

Vln. II

Vla.

Vc.

arco

mf

(♩.=60)

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)

Vln. I

Vln. II

Vla.

Vc.

30

Cerda

Rohan

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

Vln. I

Vln. II

Vla.

Vc.


mf

f

f


f

34

Cerda 

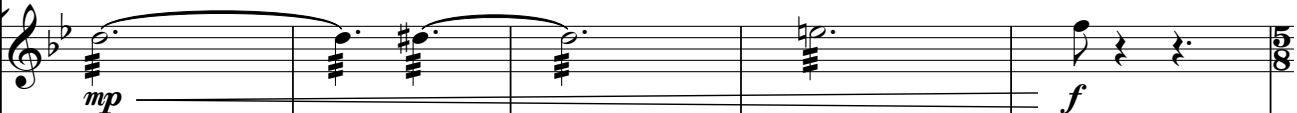
(high-pitched voice) Go on...(clears throat)...(low-pitched voice) Go on...

35

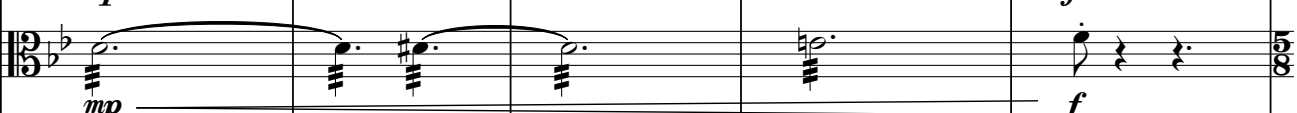
Cerda 


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?


Vln. I 

Vln. II 

Vla. 

Vc. 

40 "Queerly"

Cerda 

"Queerly"

Vln. I 

Vln. II 

Vla. 

Vc. 

46

Cerda

burst in - to ap - plause. When they see me side-by-side with you niece who'll be my

Vln. I

Vln. II

Vla.

Vc.

51

Cerda

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

Vln. I

Vln. II

Vla.

Vc.

55 *(Anna enters)*

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

Rohan

(Anna enters)

Vln. I

Vln. II

Vla.

Vc.

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...

56 *(spoken)*

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

Vln. I
f *p* *f* *p*

Vln. II
f *p* *f* *p*

Vla.
f *p* *f* *p*

Vc.
f *p* *f* *p*

62

Cerda

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

Vln. I

Vln. II

Vla.

Vc.

67

Cerda

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

Vln. I

Vln. II

Vla.

Vc.

(non-fussed) *f* *exaggerated*

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.

Vln. I
mp *gliss.* *sfz*

Vln. II
mp *gliss.* *sfz*

Vla.
mp *gliss.* *sfz*

Vc.
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 *f* **Strictly** (♩=150)

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

Cerda

Vln. I
f **Strictly** (♩=150)

Vln. II
f

Vla.
f

Vc.
f

75

Anna

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

Cerda

Vln. I

Vln. II

Vla.

Vc.

78

Anna

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

Cerda

Vln. I

Vln. II

Vla.

Vc.

81 (Anna exits)

Anna
no to you, and no to you and no - no - no to both of you.

Cerda

Vln. I pizz. arco

Vln. II pizz. arco

Vla. pizz. arco

Vc.

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 (♩.=60)

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

(♩.=60)

Vln. I

Vln. II

Vla.

Vc. *mf*

Meno mosso

88

Rohan

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

Meno mosso
senza vib.

pp

senza vib.

pp

senza vib.

pp

senza vib.

con vib.

93

con vib.

Vln. I

Vln. II

Vla.

Vc.

Act I
Scene 4
Verdala Palace

Sad (♩=100)

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

Violin I *mp* *p* *3*

Violin II *mp* *p*

Viola *mp* *p*

Violoncello *mp* *p*

6

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

Vln. I *mf* *mp* *3*

Vln. II *3*

Vla. *3*

Vc. *>*

12 *mp*

Anna
once a - gain I find my-self locked a - way. All those

Vln. I

Vln. II

Vla.

Vc.

17

Anna
things that I prayed for: Peace, hap-pin- ess, and love, — Are the

Vln. I

Vln. II

Vla.

Vc.

molto rit. 3

21

Anna

things I should - n't wait for be - cause they're

Vln. I

Vln. II

Vla.

Vc.

23

Anna

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

Vln. I

Vln. II

Vla.

Vc.

Meno mosso, **rit.** 3

ppp *p*

ppp *p*

ppp *mp* pizz.

ppp *mp* pizz.

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!

Vln. I interrupted

Vln. II interrupted

Vla. arco interrupted

Vc. arco interrupted

Trudging and Bitter (♩=100)

30

Pina
f
No-bo - dy cares a - bout poor Pi-na, she's just the

Vln. I
pp < *ff*

Vln. II
pp < *ff*

Vla.
pp < *ff*

Vc.

35

Pina

cas - tle's dai - ly clea - ner. She dusts and she

Vln. I

Vln. II

Vla.

Vc.

G.P.

pp = *ff*

pp < *ff*

p < *f*

pp < *ff*

p < *f*

pp < *ff*

p < *f*

gliss.

gliss.

gliss.

gliss.

39

Pina

sweeps so this cas-tle she keeps from trans form-ing in - to a dump...One big

Vln. I

Vln. II

Vla.

Vc.

accel.

f > *p*

p < *f*

f > *p*

sub. pp = *sfz*

f > *p*

p < *f*

f > *p*

sub. pp = *sfz*

f > *p*

p < *f*

f > *p*

sub. pp = *sfz*

sub. pp = *sfz*

gliss.

gliss.

gliss.

gliss.

45 **A tempo**

Pina
 ick - y, stick - y dump. So I

Vln. I
pp < *ff*

Vln. II
pp < *ff*

Vla.
pp < *ff* pizz.

Vc.
sfz arco

48 **accel.**

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

Vln. I
 scratch tone

Vln. II
 scratch tone

Vla.
 scratch tone

Vc.
pp < *f*

52 **A tempo**

Pina

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

Vln. I

Vln. II

Vla.

Vc.

p *f*

p *pizz.* *f*

p *f*

54

Pina

cry - ing French coq - uette, Your

Vln. I

Vln. II

Vla.

Vc.

f

arco

56 *(annoyed)*

Pina

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

Vln. I

p

ricochet
col legno

pizz.

Vln. II

p

ricochet
col legno

pizz.

Vla.

p

ricochet
col legno

pizz.

Vc.

p

ricochet
col legno

pizz.

58 *f*

Anna

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

Pina

...That makes two of us!

Vln. I

arco

f arco

Vln. II

f arco

Vla.

f arco

Vc.

f arco

63

Pina

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

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

68

Pina

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

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

A Burst of Spunk
A tempo

73 **rit.** **f**

Anna
That is

Pina
let you free, you know.

Vln. I

Vln. II

Vla.

Vc.

75

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

Pina

Vln. I
f

Vln. II
f

Vla.
f

Vc.
f

76

Anna *take deep breath*
e-ver, e-ver, e-ver, e-ver, e-ver, e-ver, e-ver, e-ver do! I

Vln. I

Vln. II

Vla.

Vc.

78

Anna
vowed to find true hap-pi-ness, I aim to see it through.

Pina
Your mule-head-ed per

Vln. I
mf *mp*

Vln. II
mf *mp*

Vla.
mf *mp*

Vc.
mf *mp*

81

Pina

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

Vln. I

pp < *ff*

Vln. II

pp < *ff*

Vla.

pp < *ff*

Vc.

pp < *ff*

83

accel.

Pina

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

Vln. I

pp < *ff*

Vln. II

pp < *ff*

Vla.

pp < *ff*

Vc.

88 **A tempo** ♩=120

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

Vln. I
sub. pp *sfz* *sfz* *f*

Vln. II
sub. pp *sfz* *sfz* *f*

Vla.
sub. pp *sfz* *sfz* *f*

Vc.
sub. pp *sfz* *sfz* *f*

Very sad (♩=100)

[Pina leaves]

92
Pina
place will be your tomb!

Vln. I
ppp

Vln. II
ppp

Vla.
ppp

Vc.
ppp

98

Anna

Alone, entrapped and isolated,

Vln. I

Vln. II

Vla.

Vc.

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

102

Anna

Is this the life to which I'm fated?

Vln. I

Vln. II

Vla.

Vc.

marcato

**Mysterious
and Dreamy
Meno mosso**
mp

107 When right outside my window is a paradise on Earth. *mp*
The

Anna

Vln. I *pp* *p* con sord.

Vln. II *pp* con sord.

Vla. *mf* 3 con sord.

Vc. *pp* 3 con sord.

112 *mf* *ppp*
leaves and trees and flowers, And the stars up in the sky.

Anna

Vln. I *senza vib.*

Vln. II

Vla. *p*

Vc. *p*

117

Anna *mp* I gaze in space for

Vln. I *con sord.*

Vln. II *p* 3

Vla. *p*

Vc.

Detailed description: This system covers measures 117 to 121. Anna's vocal line (treble clef) begins with a whole rest in measure 117, followed by a quarter rest in 118, and then the lyrics 'I gaze in space for' starting in measure 119. The dynamics are marked *mp*. The Violin I part (treble clef) plays a melodic line with a *con sord.* (con sordina) instruction. The Violin II part (treble clef) features a rhythmic accompaniment of eighth notes with triplets, marked *p*. The Viola part (treble clef) plays a sustained accompaniment of eighth notes, also marked *p*. The Violoncello part (bass clef) provides a steady accompaniment of eighth notes.

122

Anna hours ask-ing my-self why.

Vln. I

Vln. II 3

Vla. *senza sord.*

Vc.

Detailed description: This system covers measures 122 to 126. Anna's vocal line (treble clef) continues with the lyrics 'hours ask-ing my-self why.'. The Violin I part (treble clef) continues its melodic line. The Violin II part (treble clef) continues its rhythmic accompaniment with triplets. The Viola part (treble clef) continues its accompaniment, now marked *senza sord.* (senza sordina). The Violoncello part (bass clef) continues its accompaniment of eighth notes.

127

Anna

Why. Why.

Vln. I senza sord.

Vln. II 3 3 3 3 senza sord.

Vla.

Vc.

Shrill scream followed by irritatingly loud crying.

134

ff

Steady but Cheery (♩=100)

Anna

Why?!!

Charles

Vln. I pizz. mp

Vln. II pizz. mp

Vla. pizz. mp

Vc. senza sord. sfz mp

138

Anna *p* What?

Charles *mf* Why is made-moi-selle so sad? How can one so beau ti - ful be

Vln. I

Vln. II

Vla.

Vc.

141

Anna *f* Who said that?

Charles feel - ing so bad? Why is made-moi - selle so

Vln. I

Vln. II

Vla.

Vc.

143

Anna

Charles? Can that really be you?

Charles

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

Vln. I

Vln. II

Vla.

Vc.

sfz sfz

sfz sfz

sfz sfz

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

Vln. I

Vln. II

Vla.

Vc.

147

Anna

Charles

(tunes mandolin)

came to se - re - nade you to sleep.

Vln. I

mp

gliss.
(as if tuning a string)

Vln. II

mp

Vla.

mp

Vc.

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...

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

150 *mf*

Charles

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

Vln. I

Vln. II

Vla.

Vc.

mp

157

Charles

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

Vln. I

Vln. II

Vla.

Vc.

(falsetto)

164

Charles

self walk-ing free - with me!

Vln. I

Vln. II

Vla.

Vc.

f

169

Charles

The night is charm-ing: with the

Vln. I

Vln. II

Vla.

Vc.

arco

pp arco

pp

mf arco

pp

Meno mosso

172

Charles

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

Vln. I

Vln. II

Vla.

Vc.

175

Charles

you... Made-moi selle.

rit.

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

mf

pizz.

arco

mf

arco

pizz.

arco

mf

180 (♩=100) *mp*

Anna
What a hea-ven-ly sur- prise,

Vln. I
mp *p* *3*

Vln. II
mp *p*

Vla.
mp *p*

Vc.
mp *p*

185 *f* *p*

Anna
What a sight for wea-ry eyes. You

Vln. I
mf *mp* *3*

Vln. II
3

Vla.
3

Vc.

191 *mp*

Anna — have sti - - fled this girl's cries. What a

Vln. I

Vln. II

Vla.

Vc.

196

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

Vln. I

Vln. II

Vla.

Vc.

199 *f* *rit.* *3*

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

Vln. I

Vln. II

Vla.

Vc.

201 *3*

Anna
quite feel - ing so lone - ly no more.

Charles
Sleep,

Vln. I *mp* *p*

Vln. II *mp*

Vla. *mp* *p*

Vc. *mp*

202 . Sleepy (♩=80)

Anna

Charles

sleep, made - moi- selle, _____ sleep.

Vln. I

Vln. II

Vla.

Vc.

p

pizz.

arco

pizz.

pizz.

arco

pizz.

pizz.

p

Act I
Scene 5

Verdala Palace Garden

Expectantly (♩=90)

A variety of woodland creatures start to appear in the moonlight

Violin I
Violin II
Viola
Violoncello

p

6
Vln. I
Vln. II
Vla.
Vc.

pp

pp

pp pizz.

9
WC.
Vln. I
Vln. II
Vla.
Vc.

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

p

p

p arco

11

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

Vln. I *f*

Vln. II

Vla. *f*

Vc.

Poco più mosso

13 *mf*

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

Poco più mosso
cantabile

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Tempo primo

mp

16

A. 
 WC. 

Days turn to weeks as the
 face, And un-der-stand the beau-ty of this place.

Tempo primo

p






p

p

p

Vln. I 
 Vln. II 
 Vla. 
 Vc. 

20

A. 
 Vln. I 
 Vln. II 
 Vla. 
 Vc. 

sum-mer rolls on, each day an un-bear-a-ble bore. But then the night comes, and my

24

A. *trou-bles are gone, and flee-ting - ly, my spi - rits will soar.*

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp pizz.

27

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

Vln. I

Vln. II

Vla.

Vc.

p

p

p arco

29

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

Vln. I

Vln. II

Vla.

Vc.


f

f

Poco più mosso

31

mf

WC. 

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

Poco più mosso

cantabile

Vln. I 

Vln. II 

Vla. 

Vc. 

Tempo primo

mp

35

A. 

Ev - 'ry night my Charles and I,

WC. 

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

Tempo primo

Vln. I 

Vln. II 

Vla. 

Vc. 

39

A. 

chat-ting, talk-ing, laugh-ing with no care. As I see the wood-land crea-tures with their

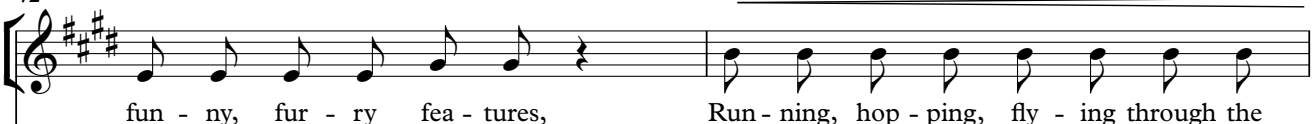
Vln. I 

Vln. II 

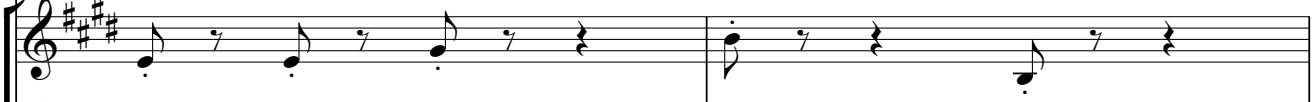
Vla. 

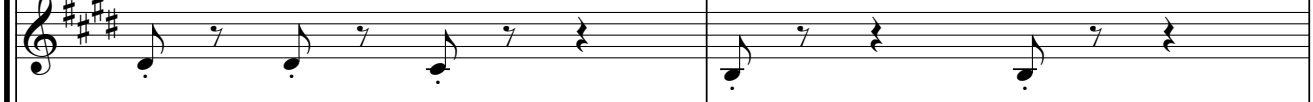
Vc. 

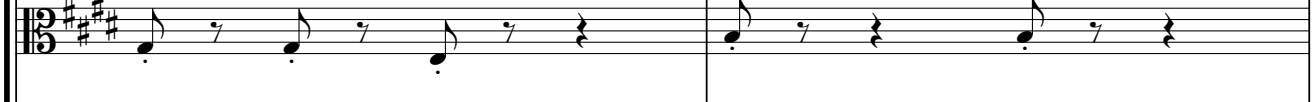
42

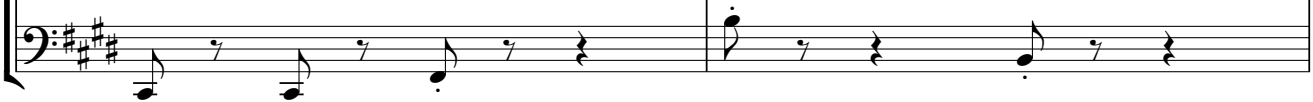
A. 

fun - ny, fur - ry fea - tures, Run - ning, hop - ping, fly - ing through the

Vln. I 

Vln. II 

Vla. 

Vc. 

44

A. *air.*

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

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*
pizz. arco

Vc.

47

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

Vln. I *f*

Vln. II

Vla. *f*

Vc.

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

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

Meno mosso

rit.

52

A.

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

WC.

daze,

Meno mosso

rit.

Vln. I

Vln. II

Vla.

Vc.

Act II
Scene 1

Verdala Palace

(♩=90)

Violin I
p

Violin II
p

Viola
p

Violoncello
p

5

Vln. I
pp <


Vln. II
pp <

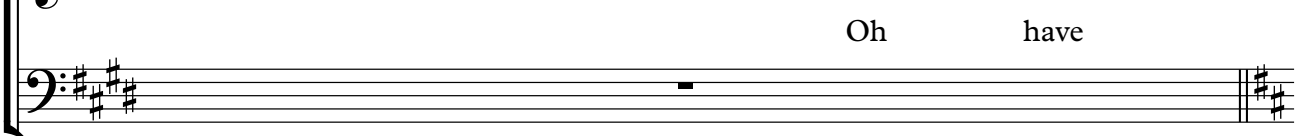
Vla.
pp < pizz.

Vc.

Pleadingly

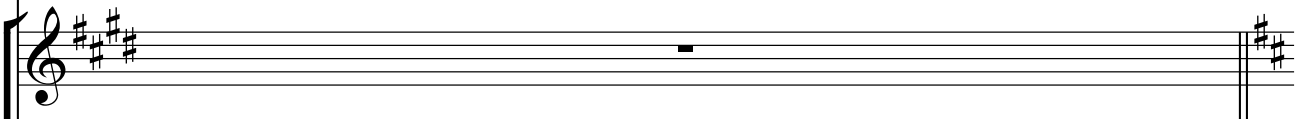
mp

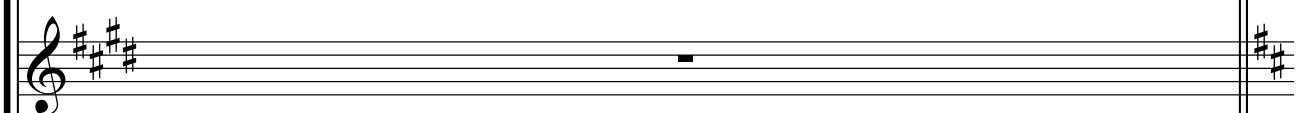
Marie 

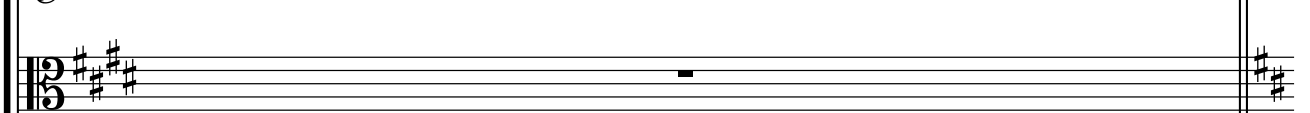
Rohan 

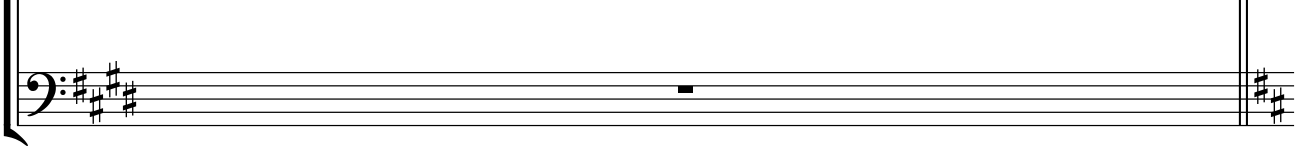
Oh have

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.

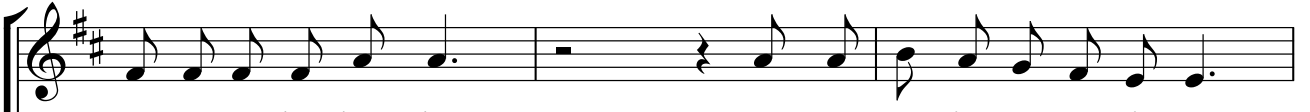
Vln. I 


Vln. II 

Vla. 

Vc. 

10

Marie 

Rohan 


mer-cy, my dear bro- ther...

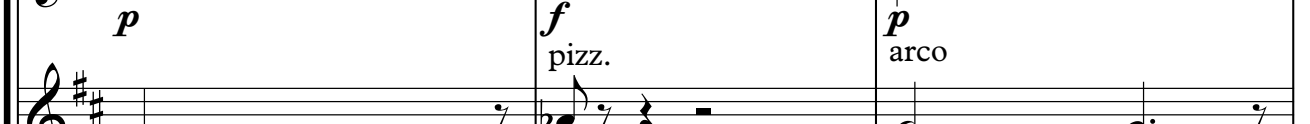
Have com-pas-sion on your sis- ter...

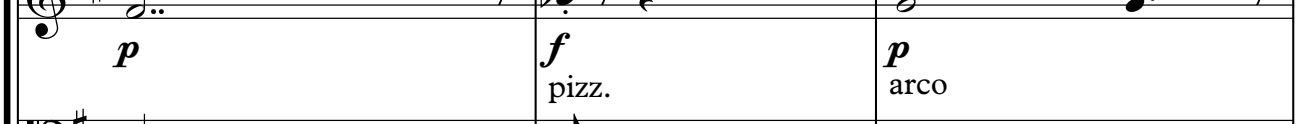
f


In law.

In

Vln. I 

Vln. II 

Vla. 

Vc. 

p

f

p

13 *mf*

Marie She's a stub-born girl, your grace, but he heart's in the right place. And I'm

Rohan law.

Vln. I *f* pizz. *mf* arco

Vln. II *f* pizz. *mf* arco

Vla. *f* pizz. arco *mf*

Vc. *f* pizz. arco *mf*

16 *mp*

Marie sure that she'll soon see things your way. I as-sure you, my dear bro- ther...

Rohan In

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

molto rall.

19

Anna

Marie

Rohan

That the daugh-ter of your sis-ter... will per -
law. In law.

molto rall.

Vln. I

Vln. II

Vla.

Vc.

pizz. arco pizz. *f p f*
pizz. arco pizz. *f p f*
pizz. arco pizz. *f p f*

22 *[Enter Anna]* **A tempo** , (half-sung/
spoken)

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

Marie
ceive that you mean well.

Rohan

A tempo

Vln. I
arco
p *f*

Vln. II
arco
p *f*

Vla.
arco
p *f*

Vc.
arco
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

Vln. I *pp*

Vln. II *pp*

Vla. *p*

Vc. *p*

26

Anna here? Were you hop - ing my re - vul - sion would dis - ap -

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

27

Anna *f* pear? Were you think - ing that by now I would have

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f*

28

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

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f*

Vla. *f* *mp* *f*

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

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

A tempo

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *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 (♩=100) *mf*

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

Vln. I *pp*

Vln. II *pp*

Vla. *p*

Vc. *p*

39 (♩=150) *ff*

Rohan You can choose to wear a

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

44

Rohan

wed-ding dress, or be fit - ted out in chains!

Vln. I

Vln. II

Vla.

Vc.

Act II
Scene 1

Verdala Palace

Solemn (♩=100)

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

Charles

Violin I *p*

Violin II *p*

Viola *p*

Violoncello *p*

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

Charles

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

8 *f* *mf*

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

Charles

Vln. I arco *f* *mf*

Vln. II arco *f* *mf*

Vla. arco pizz. *f* *mf*

Vc. arco pizz. *f* *mf*

Chery but Steady (same tempo)

11

Anna
Char- lie...

Charles
My An-na, My *mf*

Vln. I pizz. *mp*

Vln. II pizz. *mp*

Vla. pizz. *mp*

Vc. pizz. *mp*

16

Anna

Charles

Vln. I

Vln. II

Vla.

Vc.

bold, brave and beau - ti - ful An - na... My

18

Anna

Charles

Vln. I

Vln. II

Vla.

Vc.

la - dy don't des - pair for in two nights, I swear

arco

mf arco

mf arco

mf arco

mf

20

Anna

Charles

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

We'll

Vln. I

Vln. II

Vla.

Vc.

pizz.

p

22

Anna

Charles

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

Vln. I

Vln. II

Vla.

Vc.

mp

27

Anna

Charles

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

arco

Vln. I

Vln. II

Vla.

Vc.

Charles: One day we two will whisper 'I do'.
Anna: What a beautiful dream come true.
[Both exit].

Trudging and Bitter

30 *[Enter Pina]*

Vln. I

Vln. II

Vla.

Vc.

pp < ff

mf

ff

34

Vln. I *pp < ff*

Vln. II *pp < ff*

Vla. *pp < ff*

Vc. *mf* *ff* *gliss.*

38

Pina *f*

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

Their

Vln. I

Vln. II

Vla.

Vc.

39

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

Vln. I
pp < ff

Vln. II
pp < ff

Vla.
pp < ff

Vc.
mf

pp < f

43

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

Vln. I
p

Vln. II
p

Vla.
p

Vc.
p

45

(♩=120) [Pina exits]

Pina
all be thanks to me! (Cackling laughter)

Vln. I
f

Vln. II
f

Vla.
f

Vc.
f

Act II
Scene 3
Verdala Palace at Night

Solemn (♩=80)

Violin I *mp*

Violin II *p*

Viola *p*

Violoncello *p*

4

Vln. I

Vln. II

Vla.

Vc.

6 Cheery (♩=100)

mf

Charles

Fear no more, my dar - ling

f pizz. *mp*

mp pizz.

mp pizz.

f *mp*

11

Charles

An - na, things will soon be made right.

Vln. I

Vln. II

Vla.

Vc.

16

Charles

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

Vln. I

Vln. II

Vla.

Vc.

mf

21 *f*

Charles

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

Vln. I *p* arco

Vln. II *p* arco

Vla. *p* arco

Vc.

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.

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f* pizz.

Vla. *f* *mp* *f*

Vc. *f* *mp* *f*

29 *[Spoken]* *mf*

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

Charles

Vln. I pizz.

Vln. II pizz.

Vla. pizz.

Vc. pizz.

31 ($\text{♩} = 140$)

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

Charles

Vln. I ($\text{♩} = 140$) arco *p*

Vln. II arco *p*

Vla. arco *p*

Vc. arco *p*

34

f

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

Charles She does not love you.

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *pp* *f* pizz.

Vc. *pp* *sfz*

37

(Seething)
mp

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

Charles She'll never have you.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *sfz* arco *pizz.* *sfz*

41 $(\text{♩} = \text{♩})$

Cerda

Charles

$(\text{♩} = \text{♩})$

Vln. I

Vln. II

Vla.

Vc.

44 f

Cerda

Charles

Vln. I

Vln. II

Vla.

Vc.

48 (♩=100)

Cerda

Charles

I say

Vln. I

Vln. II

Vla.

Vc.

pizz.

mp

f

[Hold violin mandolin-style]

[Hold viola mandolin-style]

Upbeat (♩=150)

51

Charles

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

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

pizz.

ff

53

Charles

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

Vln. I

Vln. II

Vla.

Vc.

56

Charles

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

Vln. I

Vln. II

Vla.

Vc.

59 $(\text{♩}=120)$ *f*

Cerda
I was hoping that you'd be more sensible.
Understand you're completely dispensable
So in- stead of a ring, here's a chain.

Charles

Vln. I *normale* pizz. arco pizz. arco
sfz *mp* < *mp* < *mp* <

Vln. II *normale* *sfz* *mp* < *mp* < *mp* <

Vla. *normale* *sfz* *mf* *mf* *mf*

Vc. *normale* *sfz* *mf* *mf* *mf*

64 *[spoken]*

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

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

66

Vln. I

Vln. II

Vla.

Vc.

69 (♩=50) *mp*

Anna

Fi-nal - ly the night has come _____

senza vib.

Vln. I *subito pp*

Vln. II

Vla. sul G senza vib. *p*

Vc.

77

Anna

For our da-ring de - signs to take shape. This is the night I de-

f *mf*

Vln. I

Vln. II

Vla. *p*

Vc. *f*

84 *f* (♩=100)

Anna
scend from this height And make my cou - ra - geous es - cape.

Cerda
My An - na, My

(♩=100)

Vln. I
p *f*

Vln. II
p *f*

Vla.
p *f*

Vc.
p *f*

90

Anna
Char - lie? Is that you?

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

Vln. I

Vln. II

Vla.

Vc.
pizz.

94 (♩.=60)

Anna

Cerda

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

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

mp

mf

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!

Vln. I

Vln. II

Vla.

Vc.

f

mp

f

mf

f

mf

103 *f* Dejected (♩=120)

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

Cerda

Vln. I *f* arco con sord.

Vln. II *f* arco con sord.

Vla. *f* arco con sord.

Vc. *f* arco con sord.

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.

Vln. I

Vln. II

Vla.

Vc.

113 **Very Sad** (♩=60)

Anna *p*

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

Vln. I *pp*

Vln. II *pp*

Vla.

Vc.

119

Anna

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

Vln. I

Vln. II

Vla.

Vc. *pp*

123

Anna

gain.

Vln. I

Vln. II

Vla.

Vc.

Act II
Scene 4

The Grandmaster's Palace

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

Violin I *ff* *mf*

Violin II *ff* *mp*

Viola *ff* *mf*

Violoncello *ff* *mf*

4

Rohan

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

Vln. I *f*

Vln. II *mf*

Vla.

Vc.

7 (♩=150)

Rohan

Now my family and yours will align,

Vln. I

Vln. II

mp

Vla.

pizz.

Vc.

15

Rohan

You'll climb the so - cial lad - der, and you bet I

Vln. I

p cresc.

Vln. II

p cresc.

Vla.

p cresc.

arco

Vc.

p cresc.

21

Rohan

can't be glad-der, That half of your

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

25

Cerda

No more de-fi-ance!

Rohan

lands will be mine. Let's form an alliance! And yet...

Vln. I

Vln. II

Vla.

Vc.

f

p

sfz

p

sfz

p

sfz

p

sfz

p

sfz

29

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

Rohan:

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *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

Vln. I *pp* senza vib.

Vln. II *pp* senza vib.

Vla. *pp*

Vc. *p*

35

Rohan

quite un-ap-peal-ing may cause all my plans to give way. I sense some dis-as-ter and I

Vln. I

p

gliss.

approx. pitch

ff

Vln. II

p

gliss.

approx. pitch

ff

Vla.

p

gliss.

approx. pitch

ff

Vc.

p

gliss.

approx. pitch

ff

3

39

Rohan

won't put it past her to some-how still ru - in this day.

[Enter Marie]

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp

Panicked (♩=120)

43 *f*

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

Vln. I

Vln. II

Vla.

Vc.

45 (♩=40) *mf*

Marie can-not-be-lieve what be-fell: She col - lapsed on the floor, her heart beat-ing no more:

Vln. I

Vln. II

Vla. *p* pizz.

Vc. *p* *mp*

Very slow and sad

47 *p* *mf*

Marie She has whis-pered here fin-al fare-well. It is too much for her

Vln. I con sord.

Vln. II con sord.

Vla. con sord.

Vc. con sord.

mp *p* *mp* *p*

50 *p*

Marie heart to be bro-ken a - part. So she breathed her

Vln. I

Vln. II

Vla.

Vc.

p *mp* *p*

54

Marie

ul-ti-mate breath... To- day is the day

mf

Vln. I

Vln. II

Vla.

Vc.

p

mp

59

Marie

my heart has been lost.

p

Vln. I

Vln. II

Vla.

Vc.

mp

p

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

66

Rohan

This is the day.

Marie

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

68

Rohan

This is that calamitous day.

Marie

bride has tra - gi - cally died.

Act II
Scene 5
Verdala Palace

Eerily (♩=c.100)

con sord.

Violin I
gliss.
(unmeasured - free time)
pp
gradually becoming sul pont.

Violin II
con sord.
gliss.
(unmeasured - free time)
p
gradually becoming sul pont.

Viola
con sord.
gliss.
(unmeasured - free time)
pp
gradually becoming sul pont.

Violoncello
con sord.
gliss.
(unmeasured - free time)
pp
gradually becoming sul pont.

5
Anna
p
I no lon - ger breathe, my heart no lon - ger

Vln. I
gliss.
sul pont.

Vln. II
gliss.
sul pont.

Vla.
gliss.
sul pont.

Vc.
gliss.
sul pont.

9

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

Vln. I *gliss.*

Vln. II *gliss.*

Vla. *gliss.*

Vc. *gliss.*

13

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

Vln. I *gliss.*

Vln. II *gliss.*

Vla. *gliss.*

Vc. *gliss.*

17

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

Vln. I *gliss.*

Vln. II *gliss.*

Vla. *gliss.*

Vc. *gliss.*

21

Vln. I *gliss.*

Vln. II *pizz.*
mf

Vla. *gliss.*

Vc. *gliss.*

Cheerily (♩=100)

(offstage)

f

25

Charles

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

Vln. I *a tempo pizz.*
mf

Vln. II *a tempo*

Vla. *gliss.*
(unmeasured - free time)

Vc. *gliss.*
(unmeasured - free time)

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*

Vln. I

Vln. II

Vla. *gliss.* niente

Vc. *gliss.* niente

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.

Vln. I

Vln. II

Vla.

Vc.

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,

Vln. I

Vln. II

Vla.

Vc.

37 (♩=100)

Anna

Charles

Though your bo - dy is no lon-ger con fined, I tell you be - yond doubt,
(♩=100)

Vln. I

Vln. II

Vla.

Vc.

mp

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

45

Anna

Charles

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

Vln. I

Vln. II

Vla.

Vc.

51

Mysteriously (♩=90)

Anna

Charles

self fly - ing free - with me!

(falsetto)

con sord.

arco

pp

con sord.

arco 3

pp

con sord.

arco

pp

con sord.

arco

pp

Vln. I

Vln. II

Vla.

Vc.

Repeat
until 7
ready

55

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

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

Vln. I

Vln. II

Vla.

Vc.

57

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

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

Vln. I

Vln. II

Vla.

Vc.

Repeat
until
ready

62

Anna

Charles

Vln. I

Vln. II

Vla.

Vc.

senza sord.

senza sord.

senza sord.

67

Calmly ($\text{♩} = 55$)

Stars

mp

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

Vln. I

Vln. II

Vla.

Vc.

mp

pp

mp

pizz.

arco

mf

senza sord.

mp

mp

73 *mp*

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

Vln. I *p* *mp*

Vln. II *p*

Vla. *p*

Vc. *p*

79

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

Vln. I

Vln. II

Vla.

Vc.

85 *mf*

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

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

90

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

Vln. I

Vln. II

Vla.

Vc.

93 *subito p*

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

Vln. I *subito p*

Vln. II *subito p*

Vla. *subito p*

Vc. *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

Vln. I

Vln. II *pp*

Vla. *pp*

Vc. *pp*

101

Charles

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

Vln. I *pp*

Vln. II

Vla.

Vc.

104

Anna

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

Charles

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

Stars

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

Vln. I

Vln. II

Vla.

Vc.

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.

molto rit.

Vln. I

Vln. II

Vla.

Vc.