SANTA ROSALIA

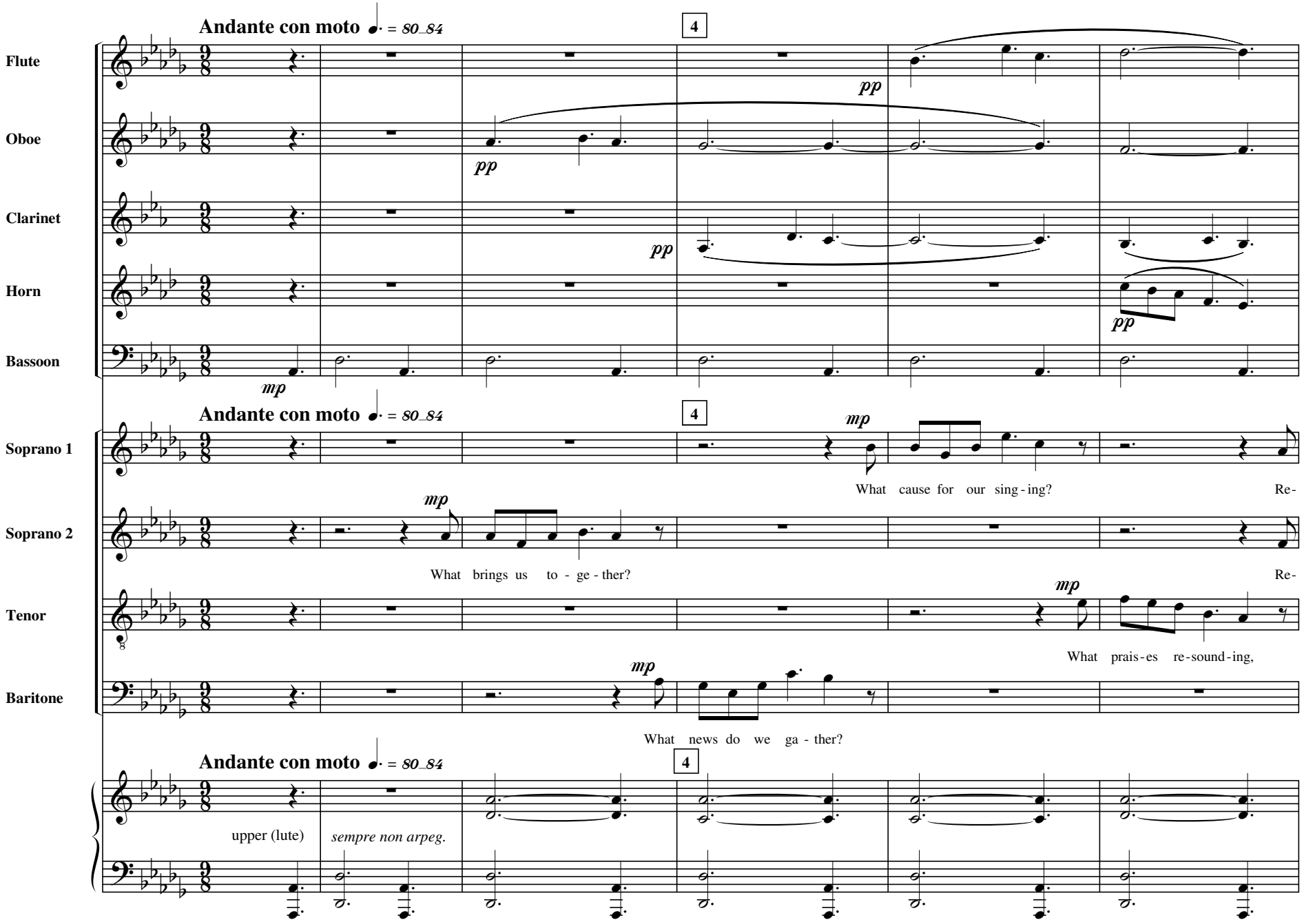
Chamber Cantata for Vocal Quartet,
Woodwind Quintet and Harpsichord

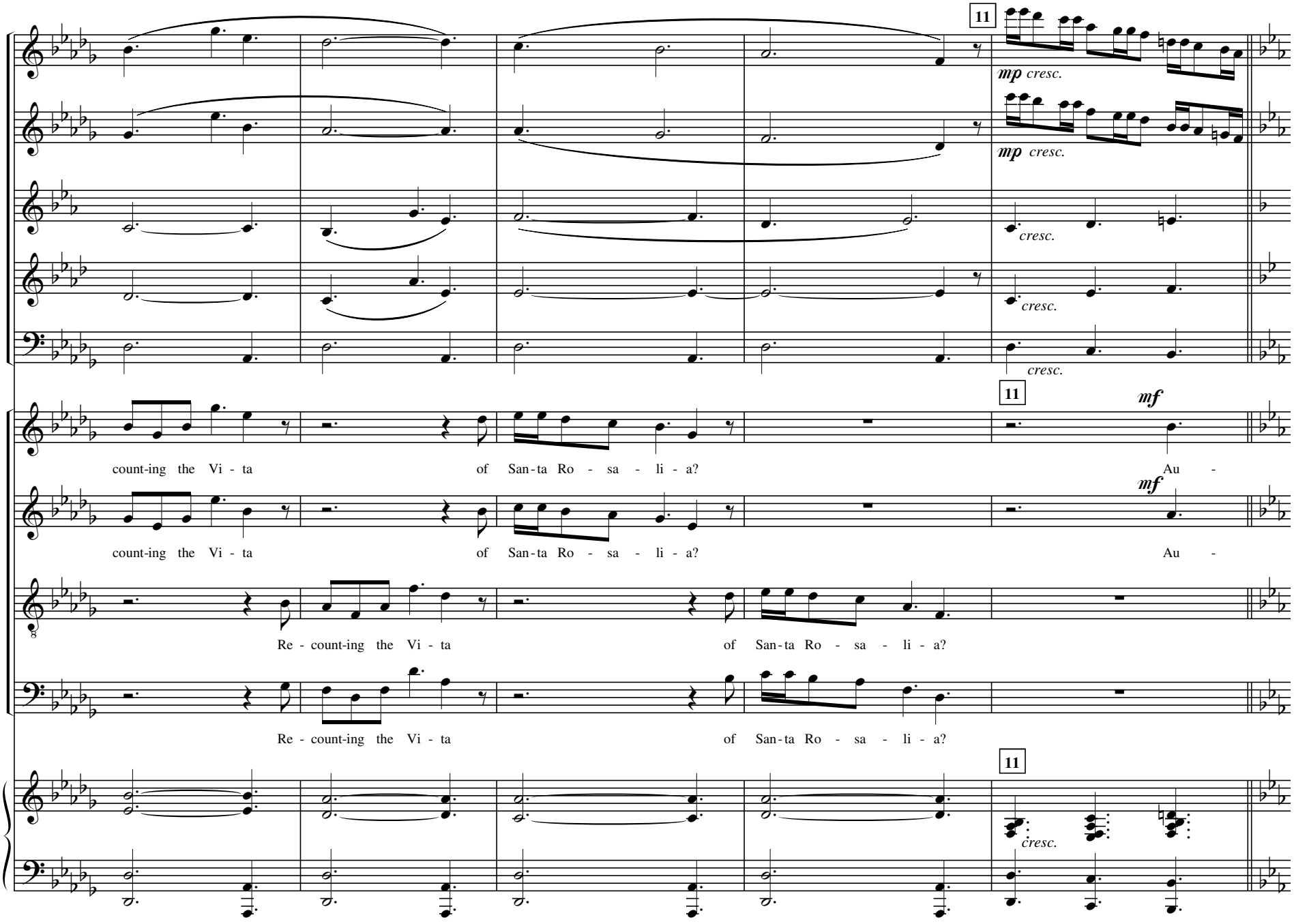
Based on the painting by Fernando Botero

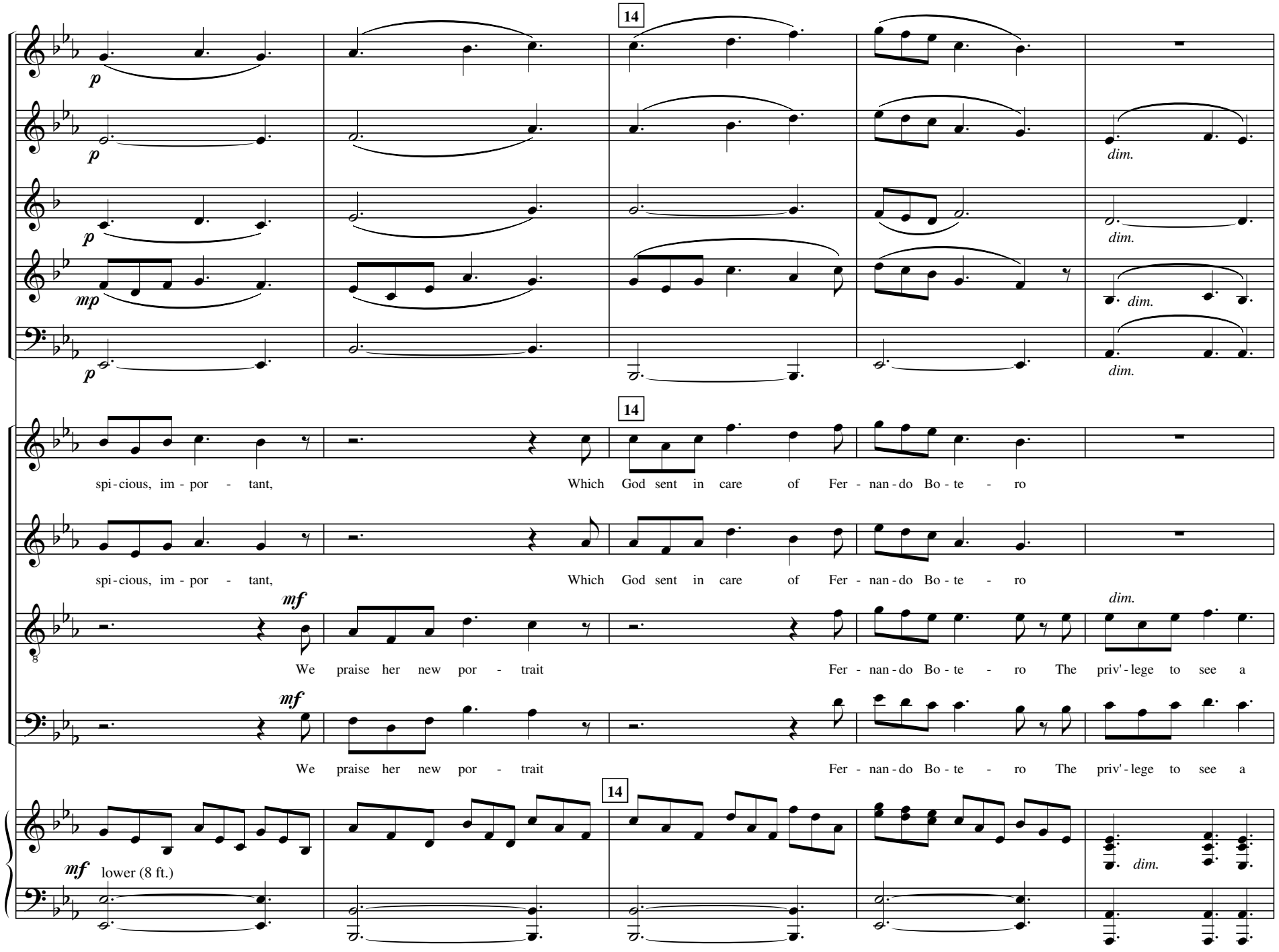
Libretto by Jason Charnesky

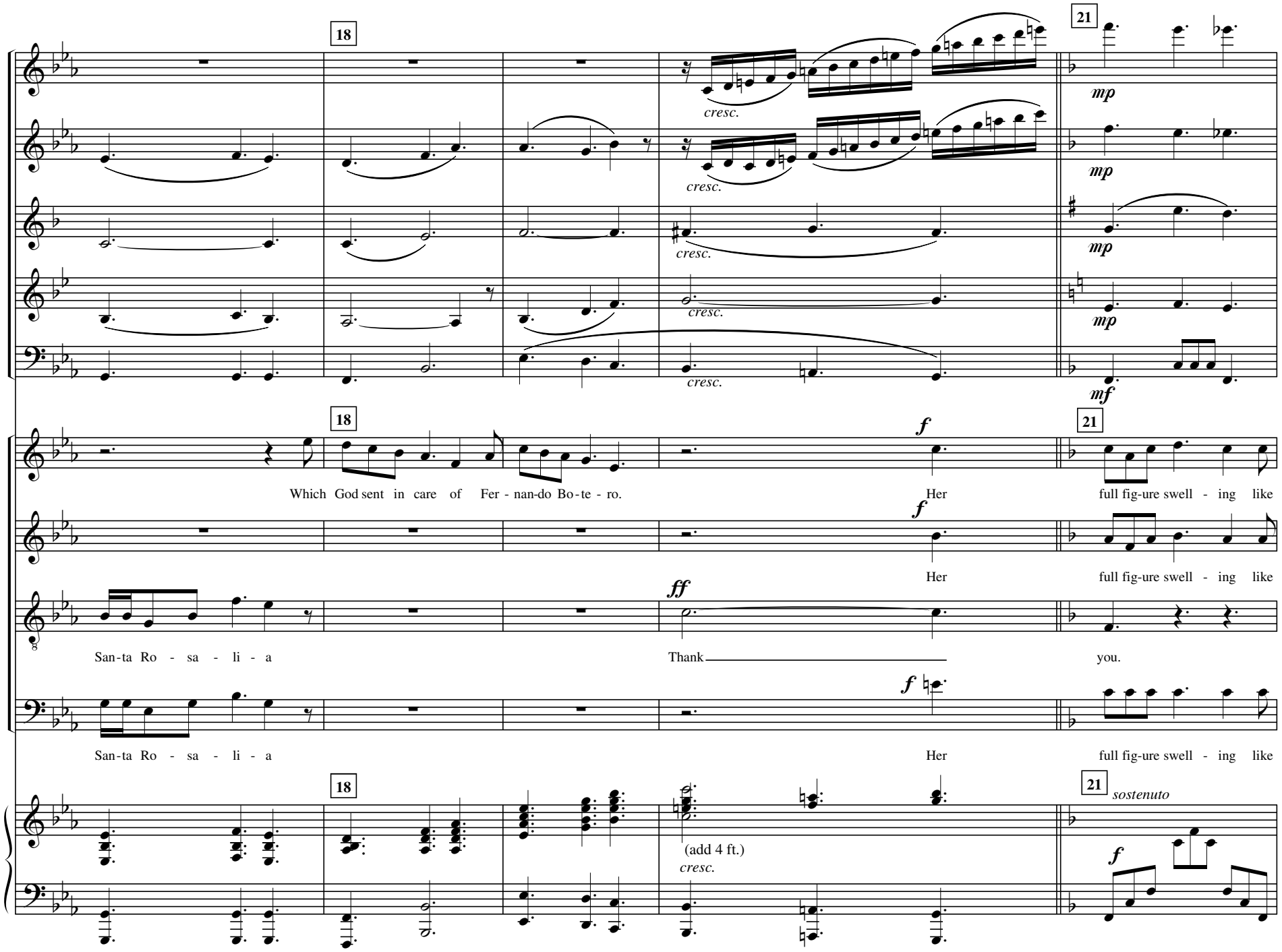
Music by Bruce Trinkley

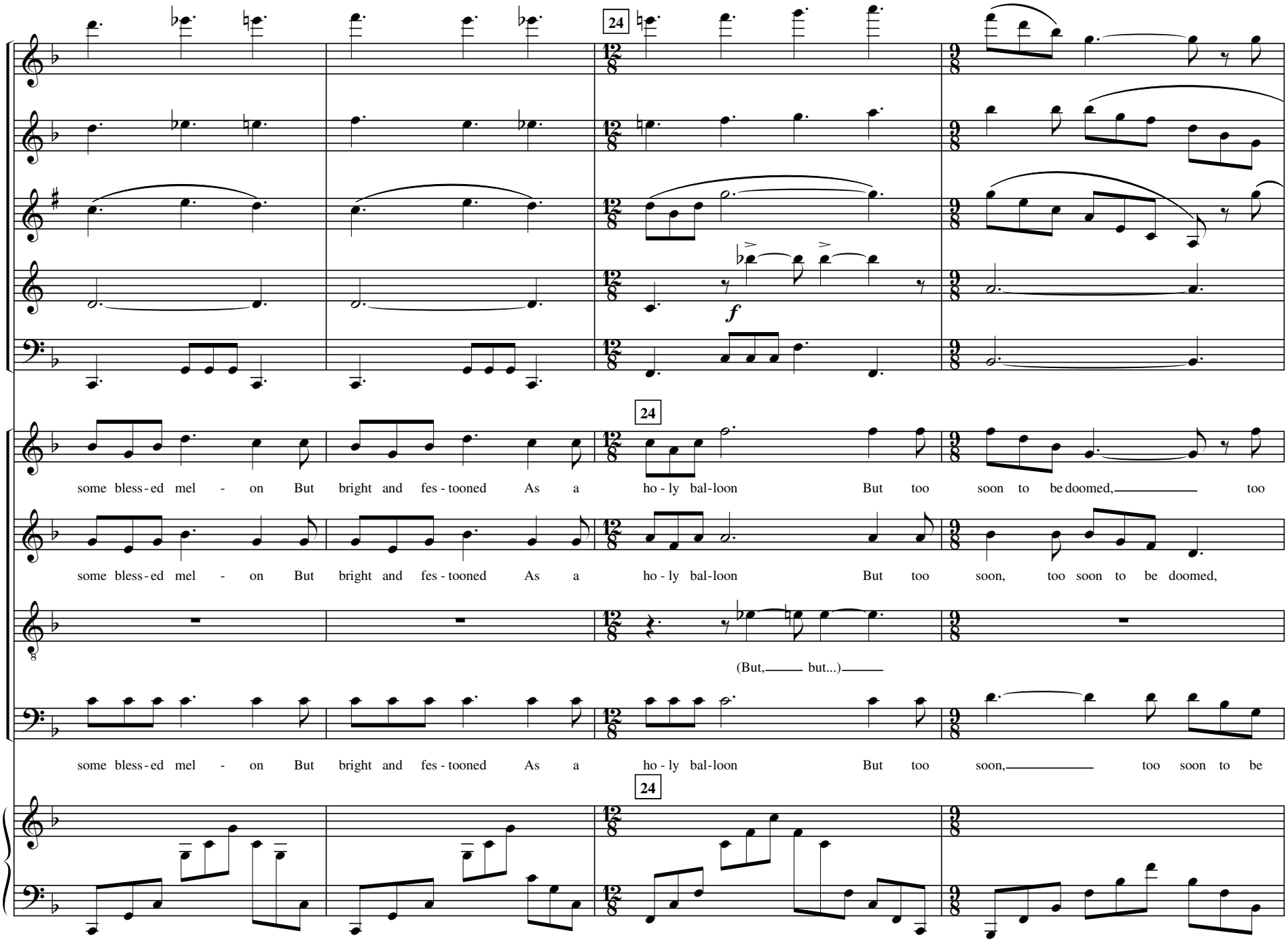
1. In Praise of the Painting

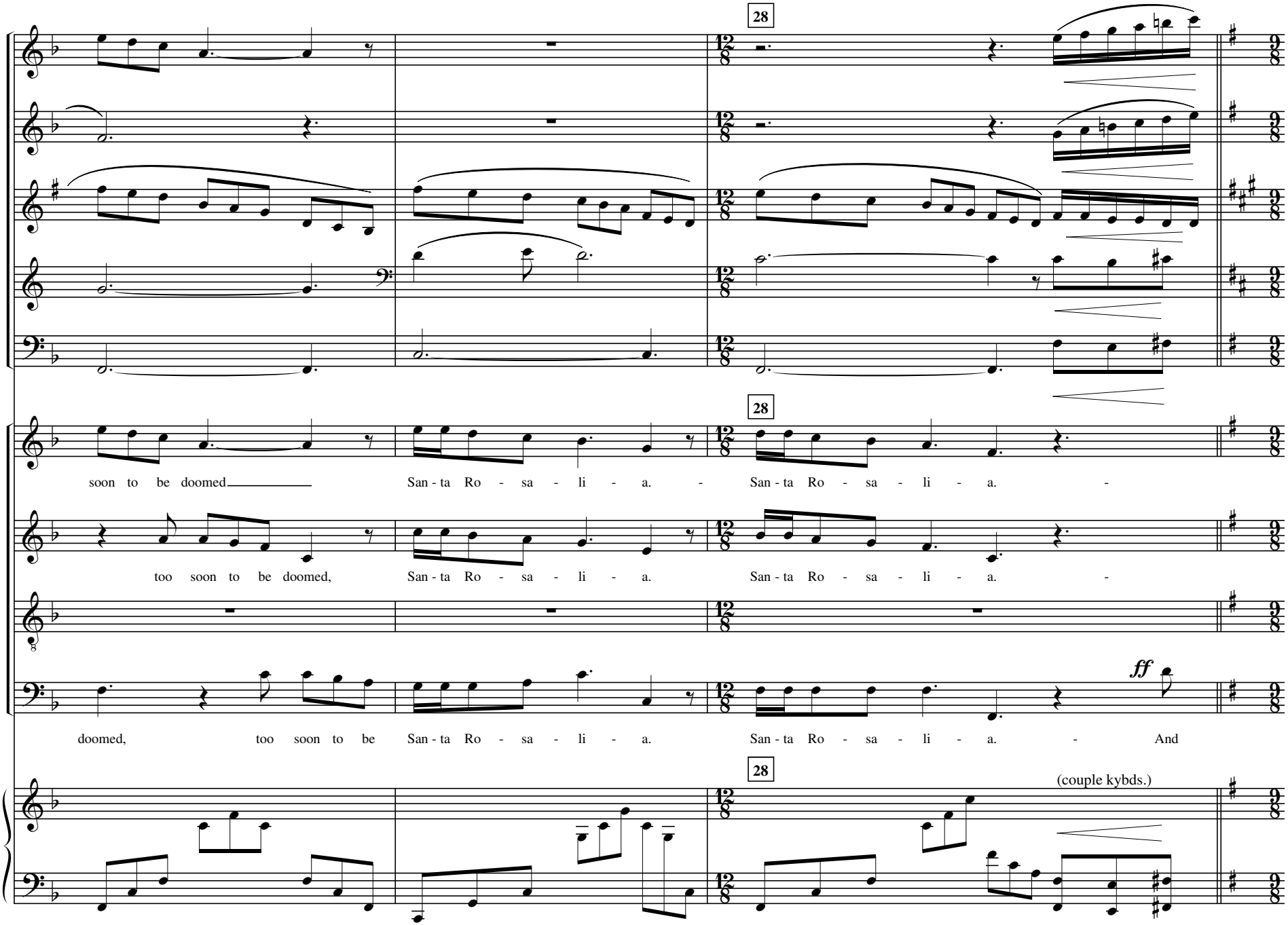


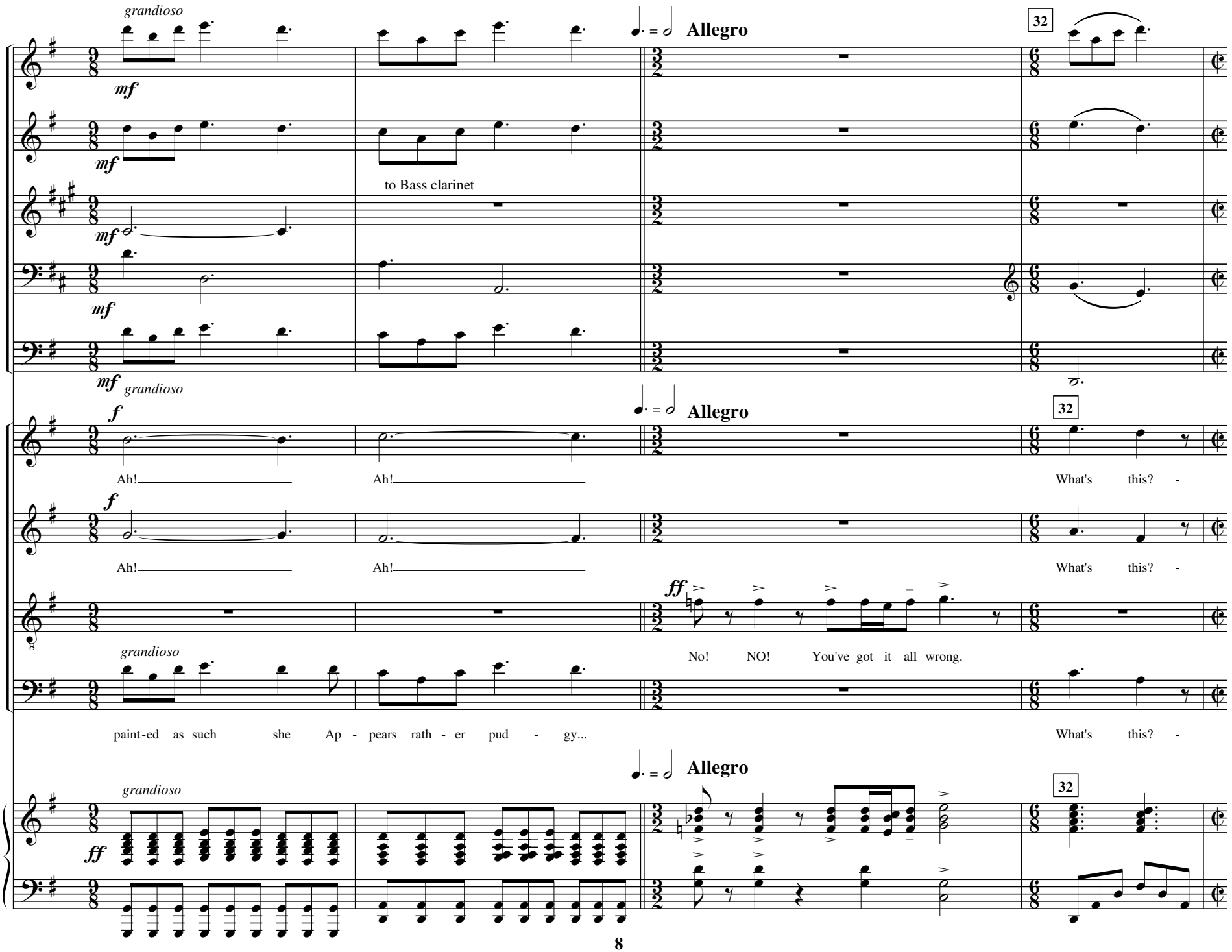

11
mp cresc.
mp cresc.
cresc.
cresc.
cresc.
11
mf
count-ing the Vi - ta of San-ta Ro - sa - li - a? Au -
mf
count-ing the Vi - ta of San-ta Ro - sa - li - a? Au -
Re - count-ing the Vi - ta of San-ta Ro - sa - li - a?
Re - count-ing the Vi - ta of San-ta Ro - sa - li - a?
11
cresc.

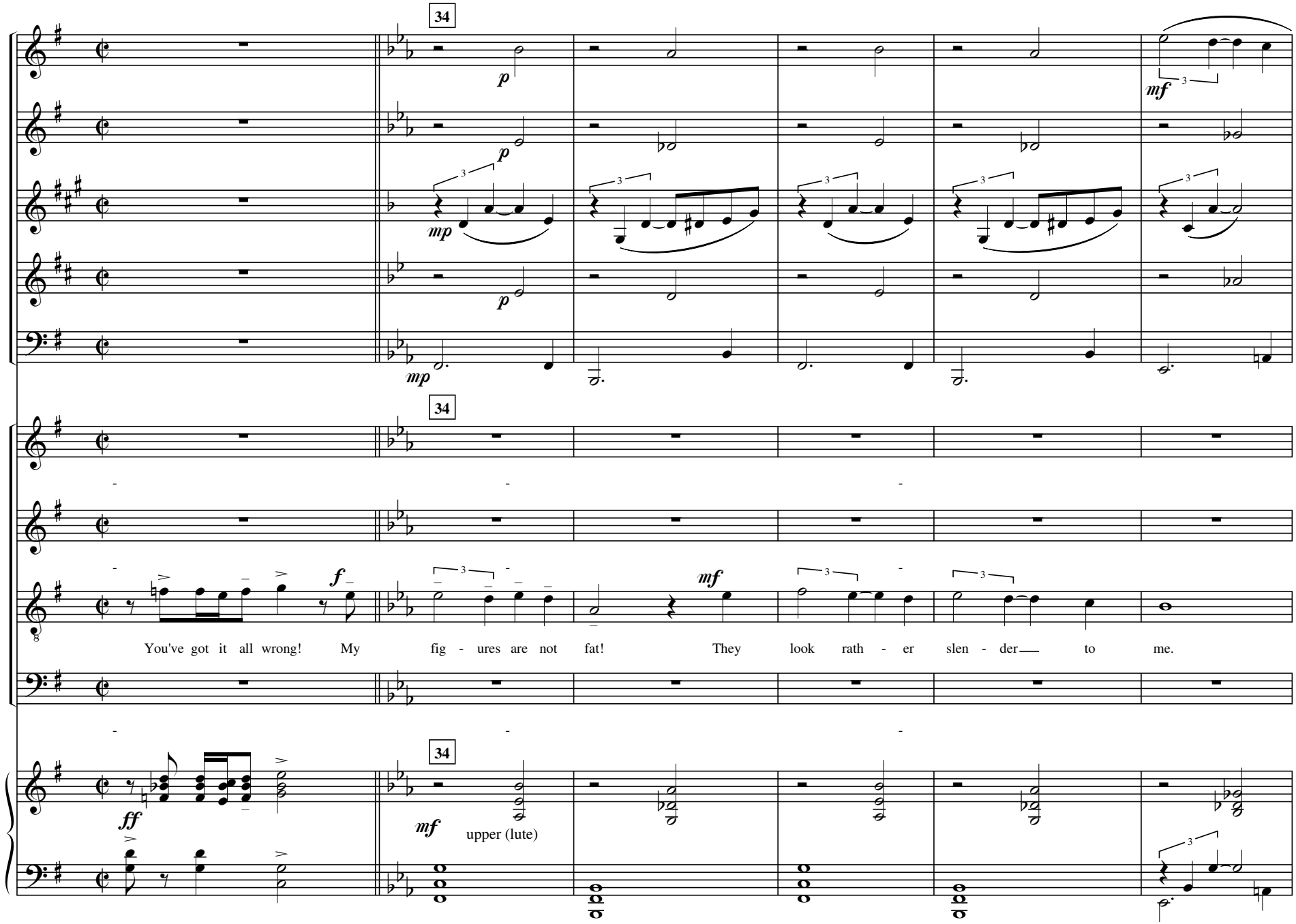

14
p
p
p
mp
p
dim.
dim.
dim.
dim.
14
spi - cious, im - por - tant, Which God sent in care of Fer - nan - do Bo - te - ro
spi - cious, im - por - tant, Which God sent in care of Fer - nan - do Bo - te - ro
mf
We praise her new por - trait Fer - nan - do Bo - te - ro The priv' - lege to see a
dim.
mf
We praise her new por - trait Fer - nan - do Bo - te - ro The priv' - lege to see a
14
mf lower (8 ft.)
dim.

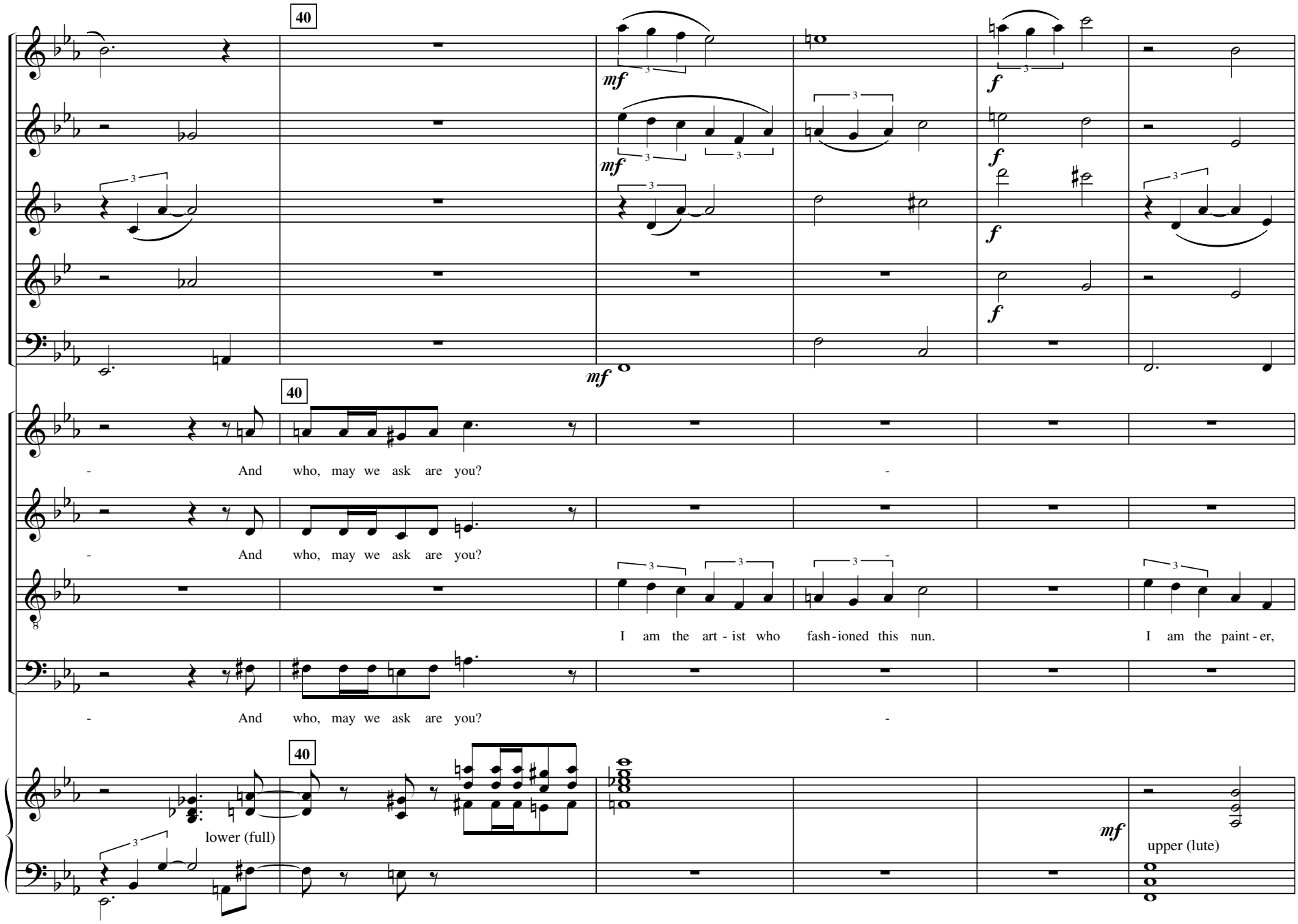

18
21
cresc.
mp
mf
Which God sent in care of Fer - nan-do Bo - te - ro.
Her full fig-ure swell - ing like
San-ta Ro - sa - li - a
Thank
you.
ff
(add 4 ft.)
sostenuto

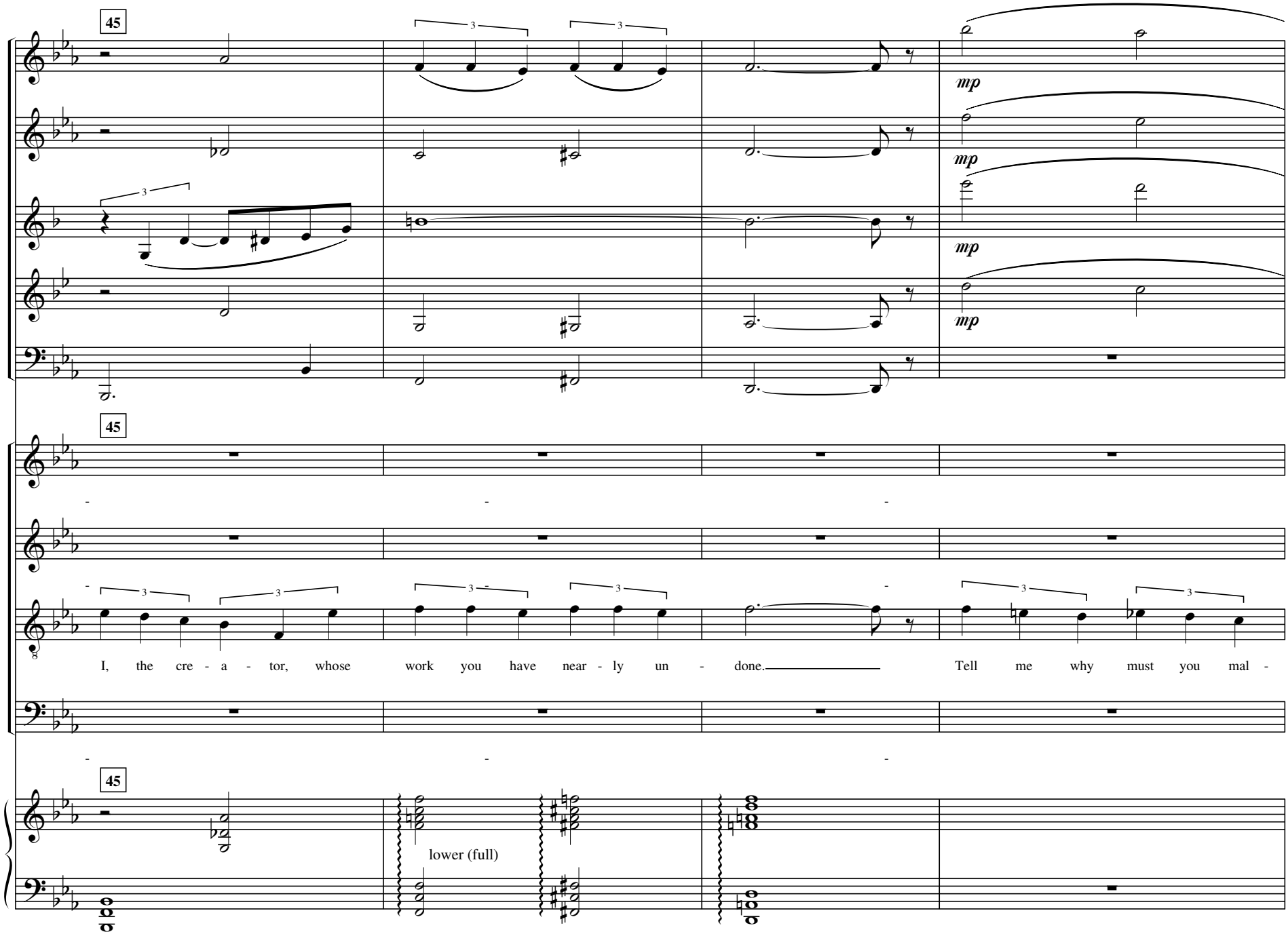

24
f
24
some bless-ed mel - on But bright and fes-tooned As a ho-ly bal-loon But too soon to be doomed, too
some bless-ed mel - on But bright and fes-tooned As a ho-ly bal-loon But too soon, too soon to be doomed,
(But, but...)
some bless-ed mel - on But bright and fes-tooned As a ho-ly bal-loon But too soon, too soon to be
24

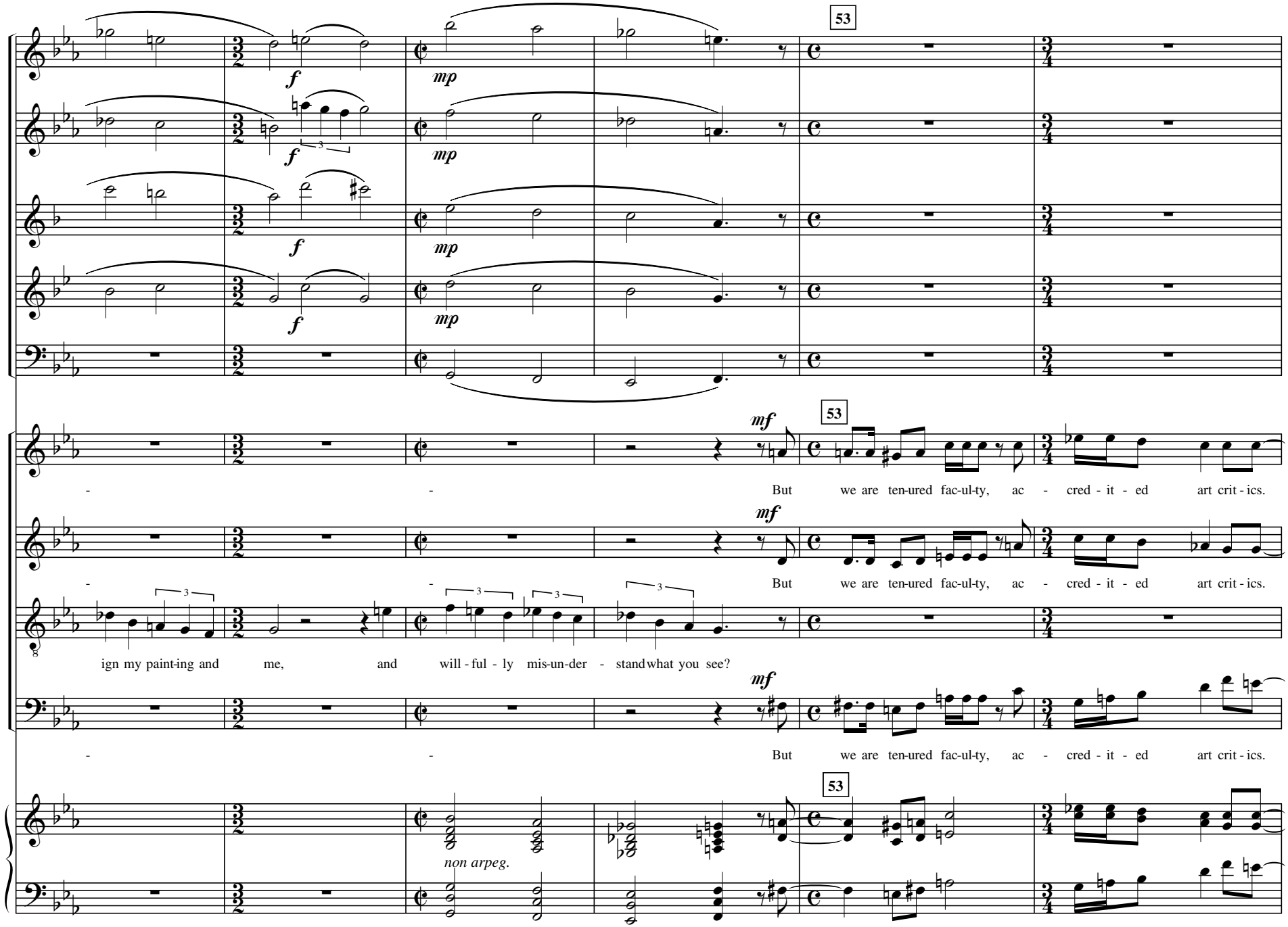

28
28
soon to be doomed San - ta Ro - sa - li - a. - San - ta Ro - sa - li - a. -
too soon to be doomed, San - ta Ro - sa - li - a. San - ta Ro - sa - li - a. -
ff
doomed, too soon to be San - ta Ro - sa - li - a. San - ta Ro - sa - li - a. - And
28
(couple kybds.)

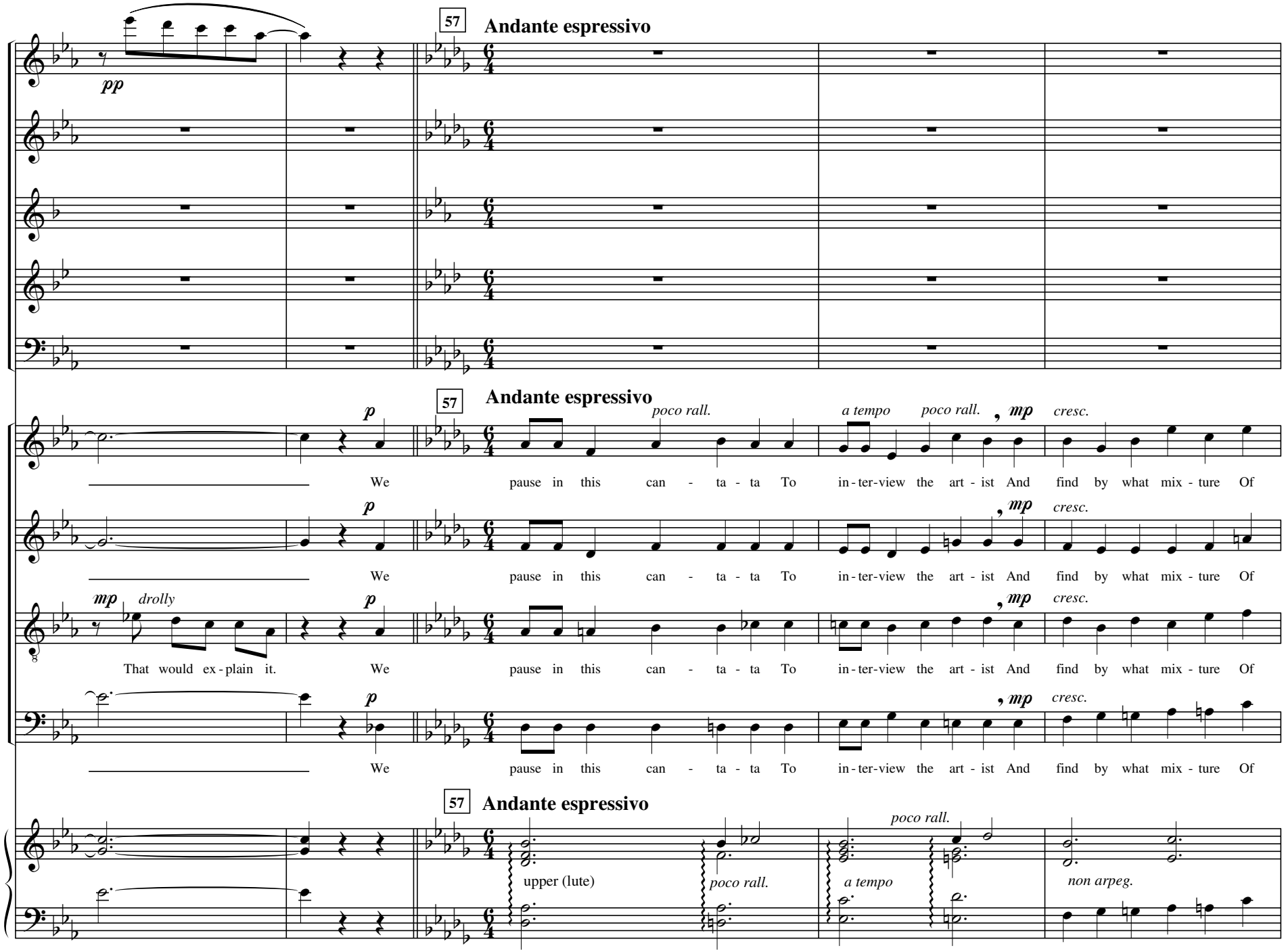

grandioso
mf
mf
to Bass clarinet
mf
mf
Allegro
32
grandioso
f
Ah!
Ah!
What's this? -
f
Ah!
Ah!
What's this? -
ff
No! NO! You've got it all wrong.
grandioso
paint-ed as such she Ap - pears rath - er pud - gy...
What's this? -
grandioso
ff

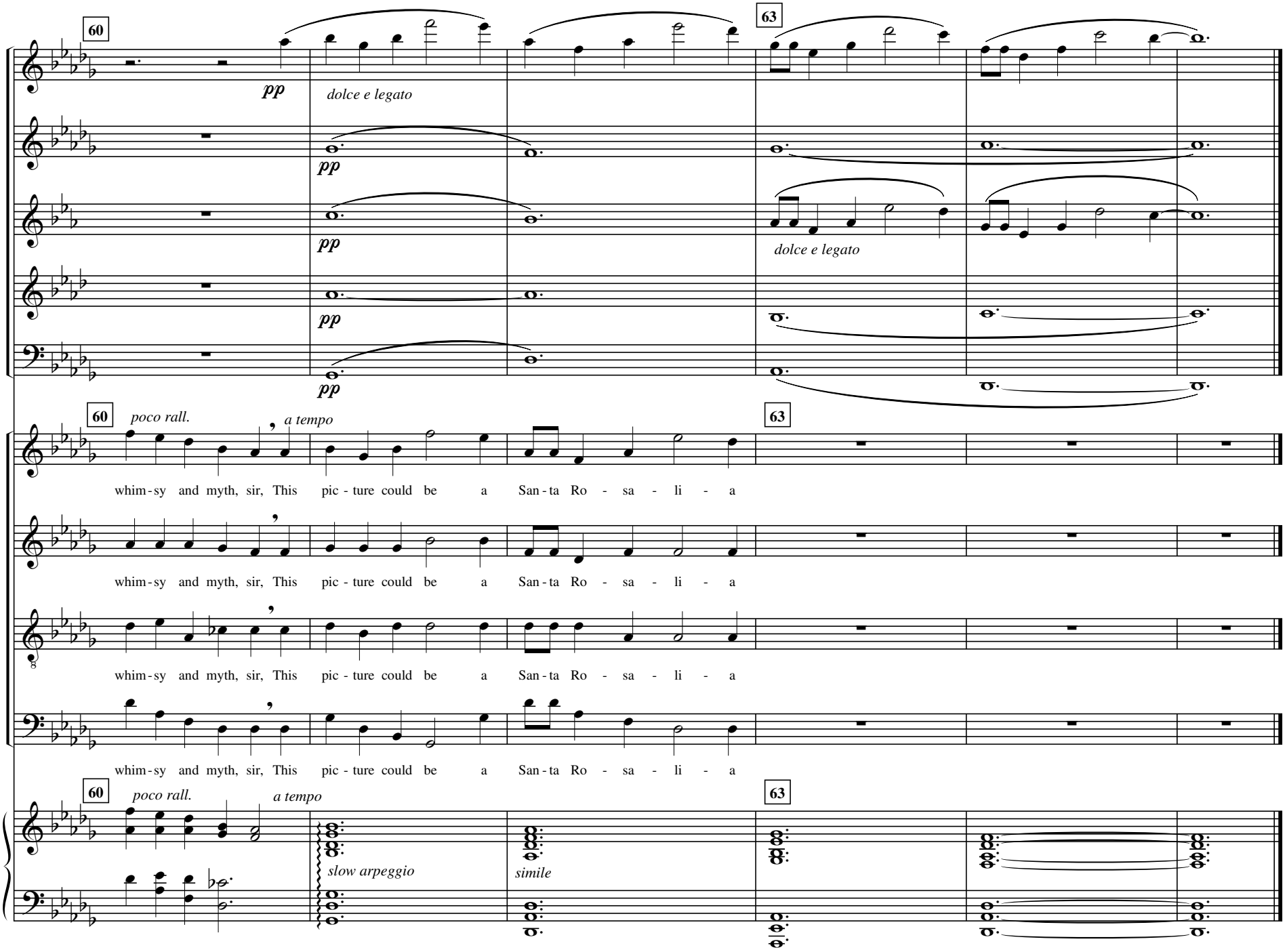

34
p
p
mp
p
mp
mf
34
f
mf
You've got it all wrong! My fig - ures are not fat! They look rath - er slen - der to me.
34
ff
mf
upper (lute)


40
mf
f
40
- And who, may we ask are you? -
- And who, may we ask are you?
I am the art - ist who fash - ioned this nun.
I am the paint - er,
- And who, may we ask are you? -
40
lower (full)
mf
upper (lute)

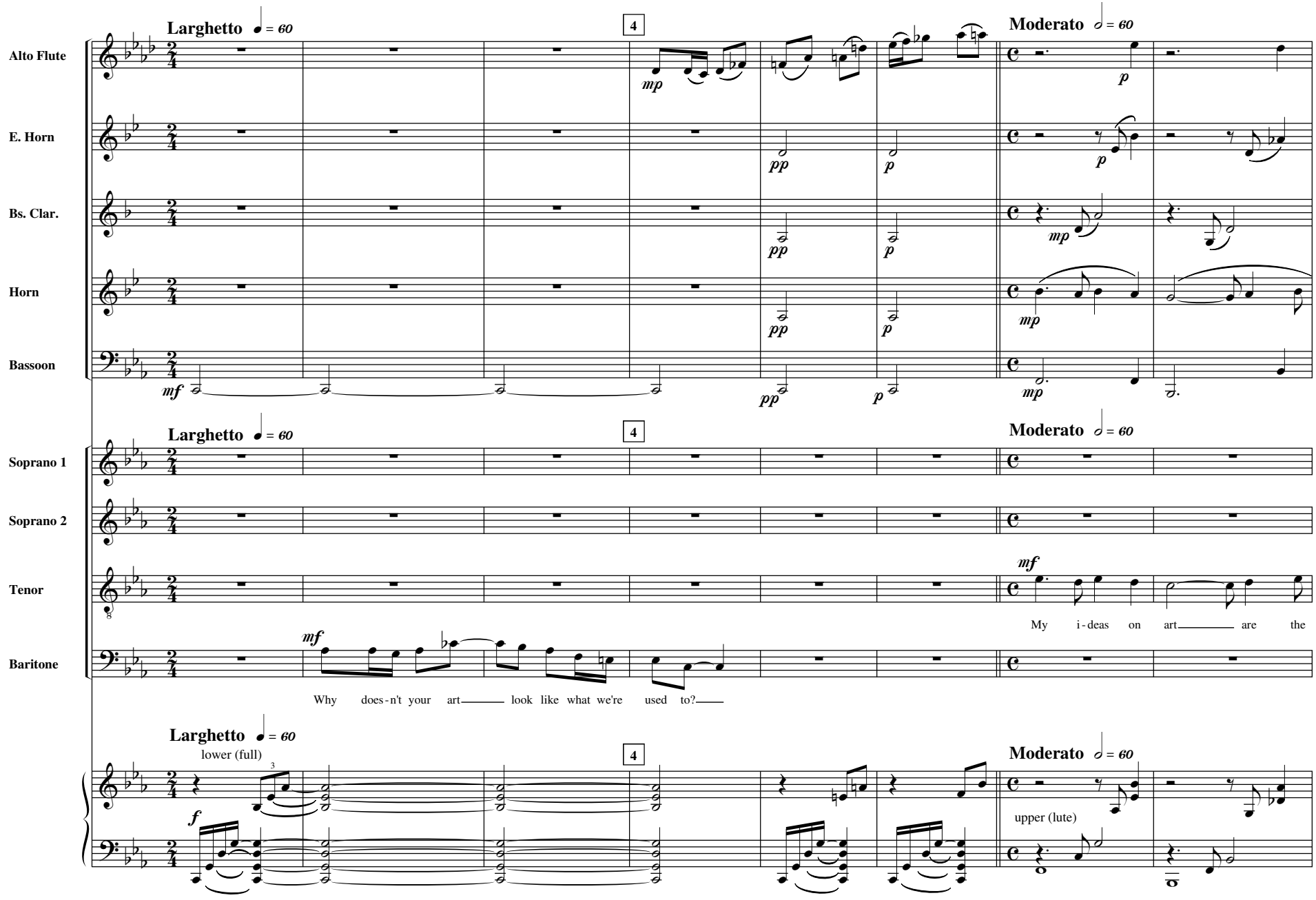

45
mp
mp
mp
mp
45
I, the cre - a - tor, whose work you have near - ly un - done. Tell me why must you mal -
45
lower (full)

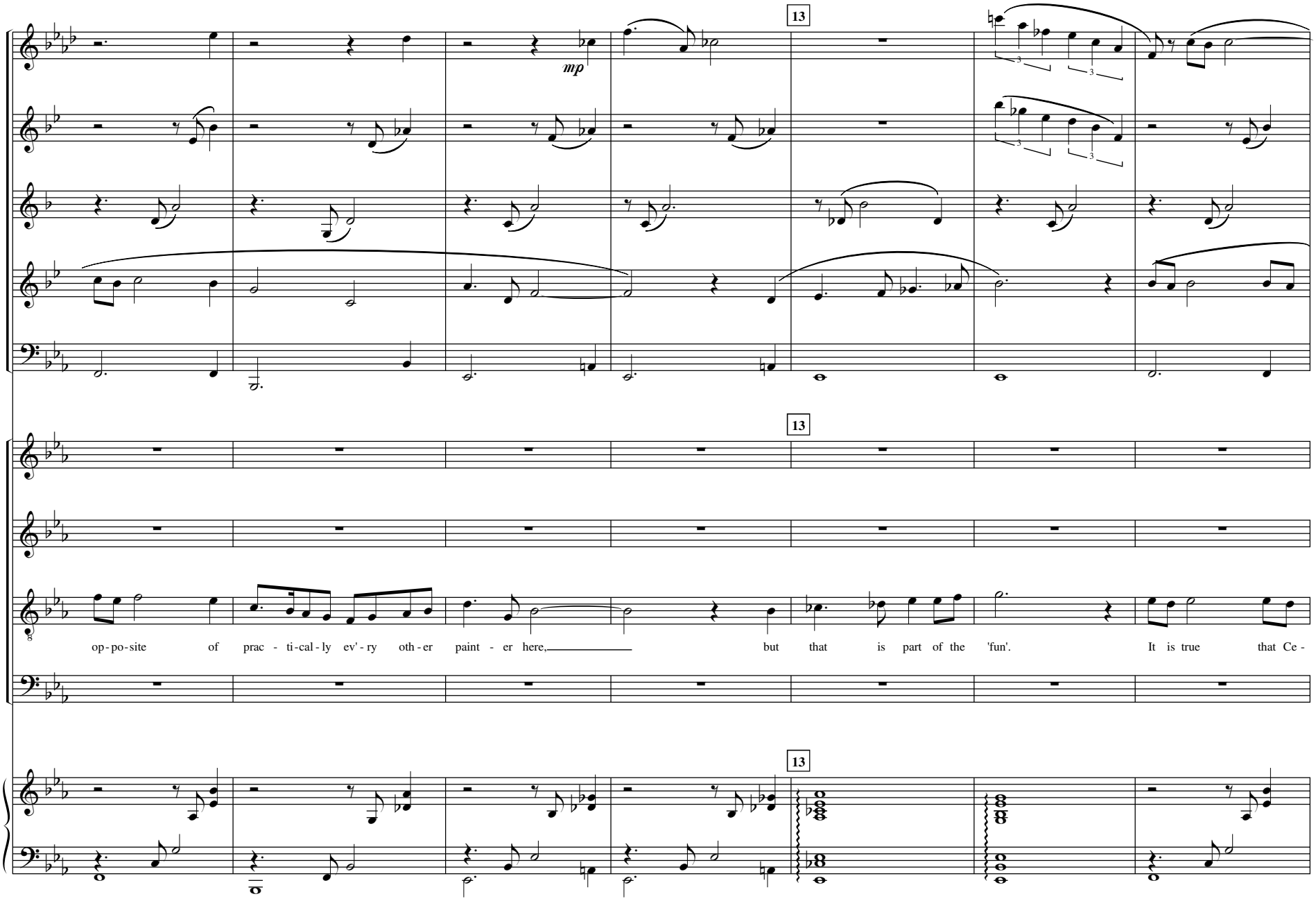

53
f
mp
53
mf
But we are ten-ured fac-ul-ty, ac - cred - it - ed art crit - ics.
But we are ten-ured fac-ul-ty, ac - cred - it - ed art crit - ics.
ign my paint-ing and me, and will - ful - ly mis-un-der - stand what you see?
But we are ten-ured fac-ul-ty, ac - cred - it - ed art crit - ics.
53
non arpeg.

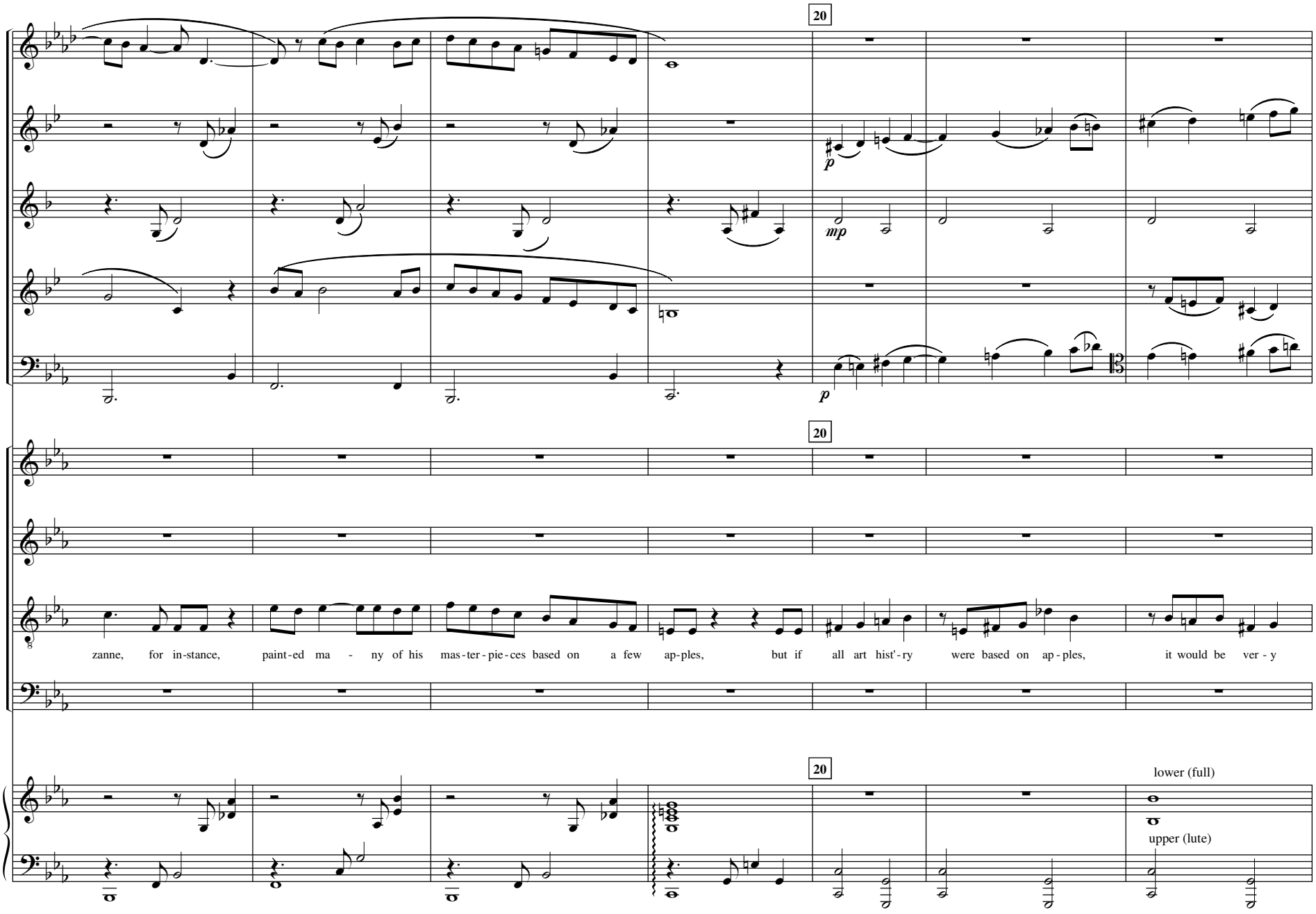

57
Andante espressivo
pp
p
poco rall.
a tempo
poco rall.
mp
cresc.
We pause in this can - ta - ta To in - ter - view the art - ist And find by what mix - ture Of
mp
drolly
That would ex - plain it.
upper (lute)
non arpeg.

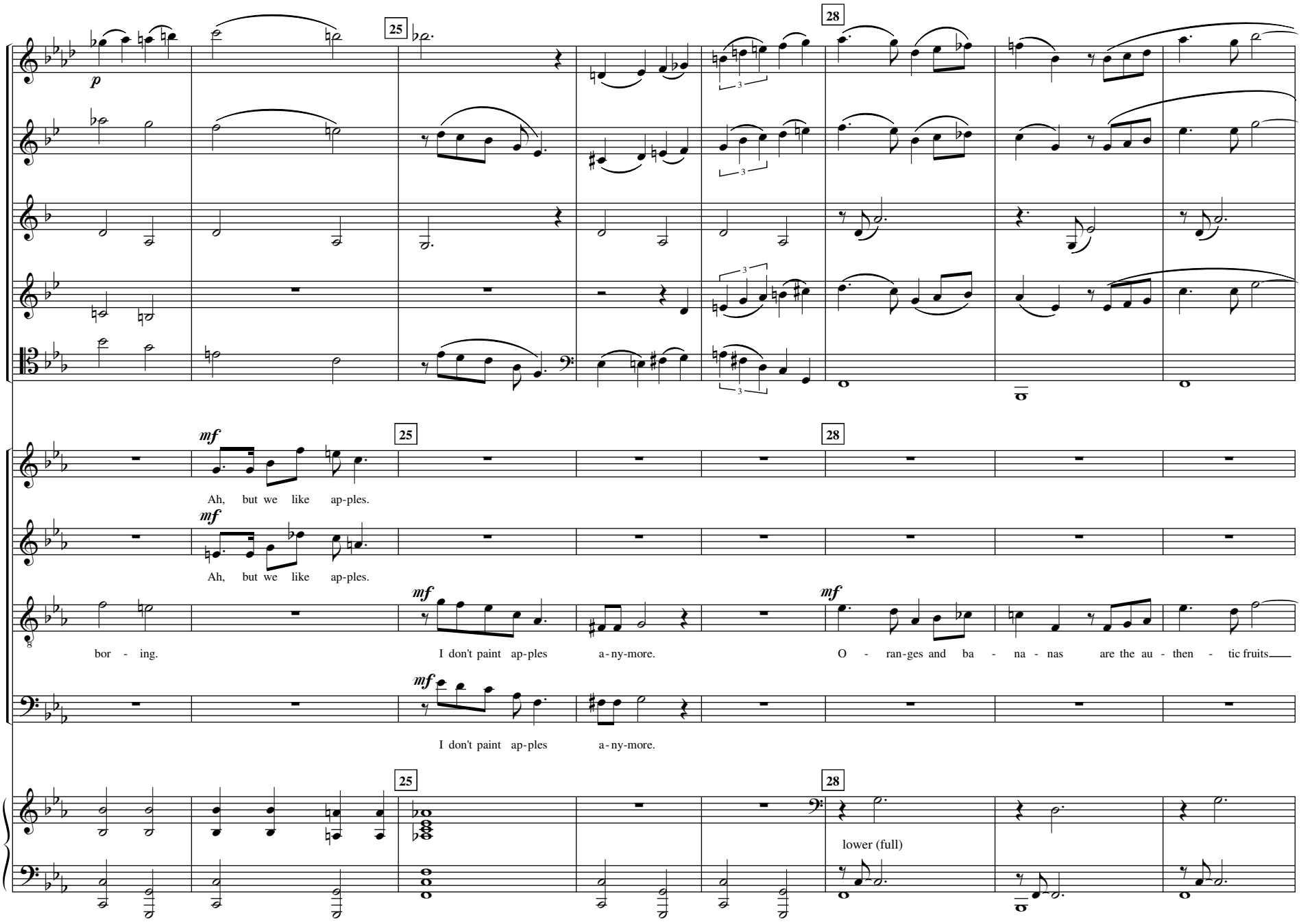

60
63
pp
dolce e legato
pp
pp
dolce e legato
pp
60
poco rall.
a tempo
63
whim-sy and myth, sir, This pic-ture could be a San-ta Ro-sa-li-a
whim-sy and myth, sir, This pic-ture could be a San-ta Ro-sa-li-a
whim-sy and myth, sir, This pic-ture could be a San-ta Ro-sa-li-a
whim-sy and myth, sir, This pic-ture could be a San-ta Ro-sa-li-a
60
poco rall.
a tempo
63
slow arpeggio
simile

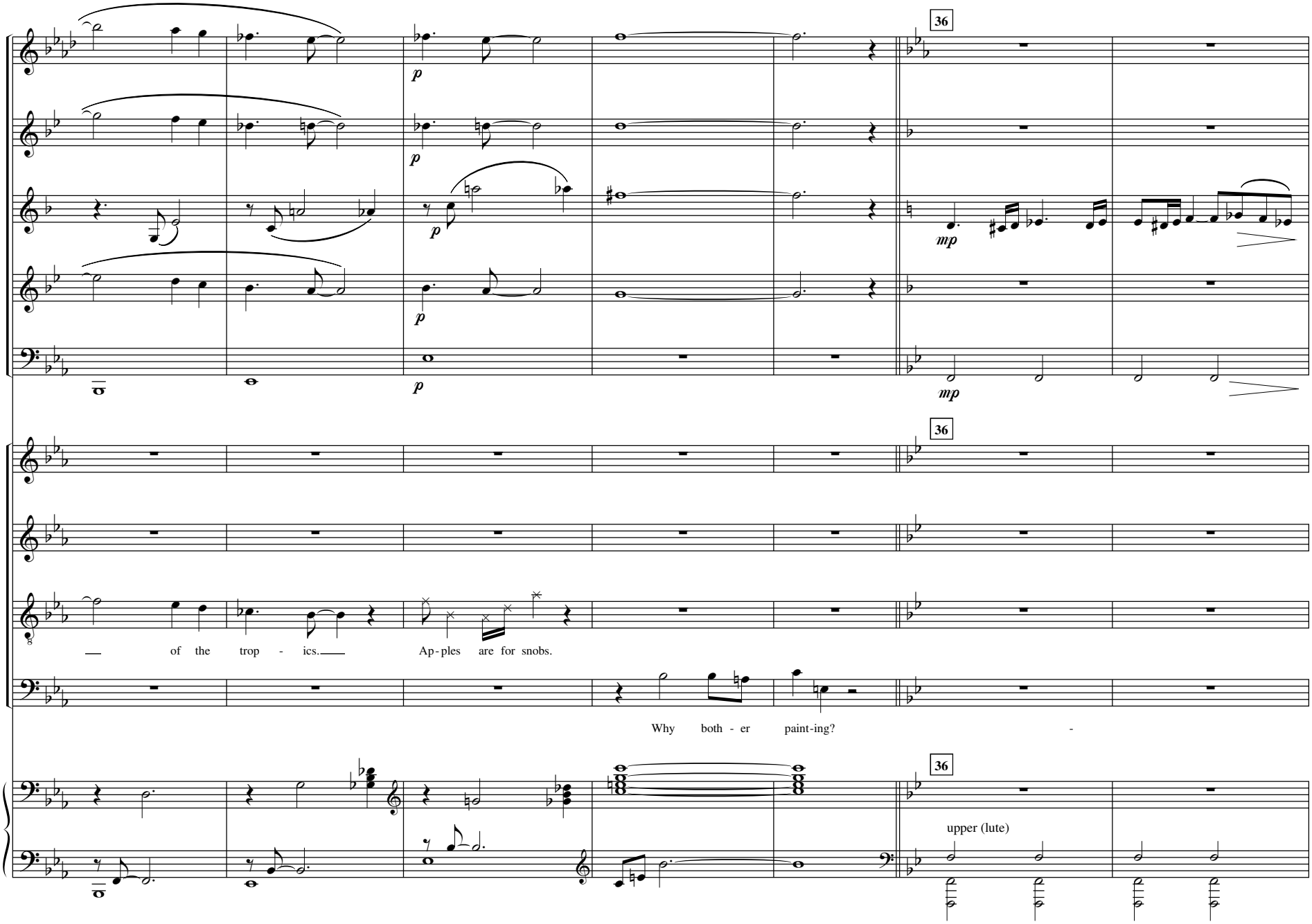
2. An Interview with the Artist

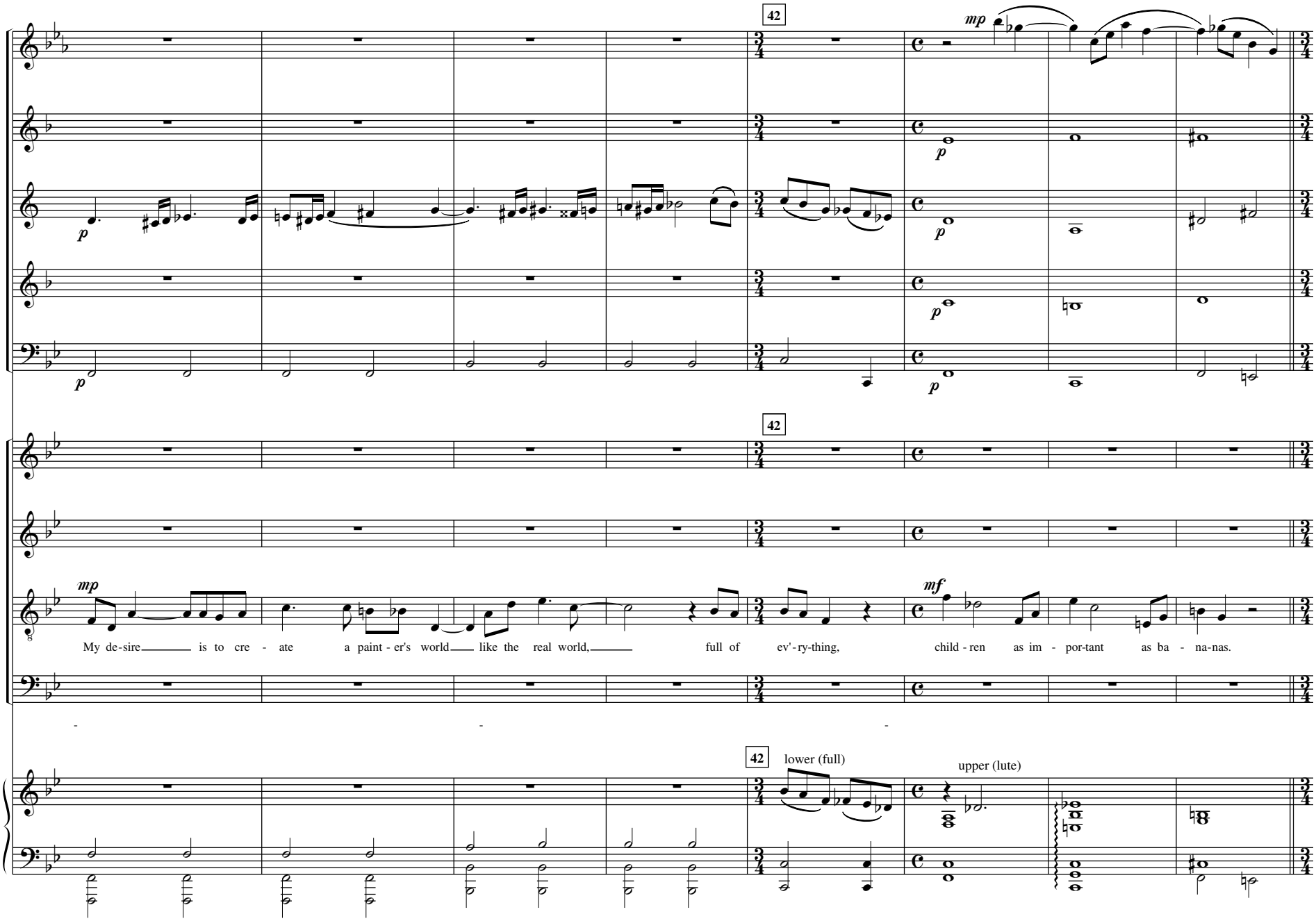


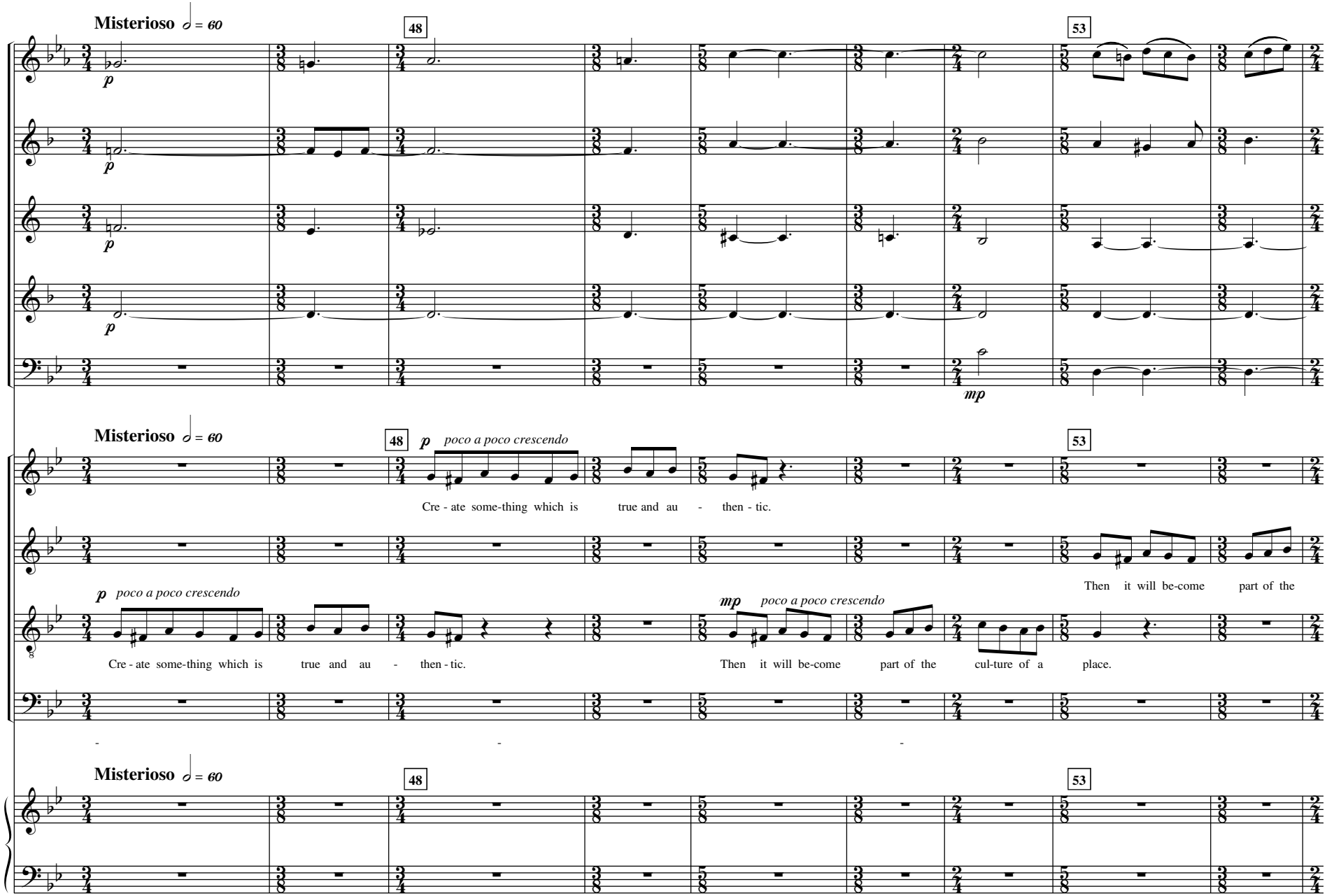

13
mp
13
op-po-site of prac - ti-cal-ly ev'-ry oth-er paint - er here, but that is part of the 'fun'. It is true that Ce -
13

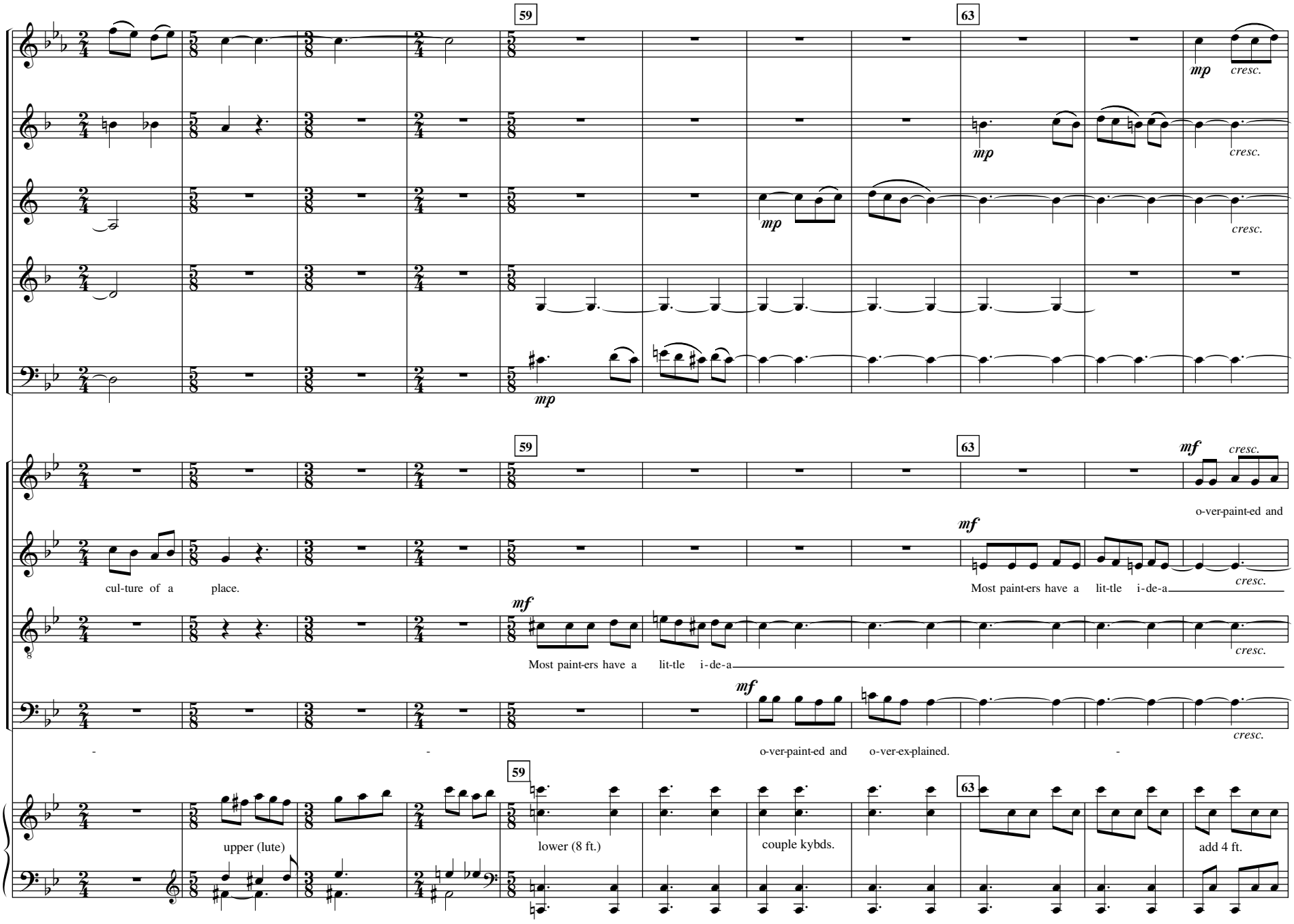

20
p
mp
p
20
zanne, for in-stance, paint-ed ma - ny of his mas-ter-pie-ces based on a few ap-ples, but if all art hist'-ry were based on ap-ples, it would be ver - y
20
lower (full)
upper (lute)

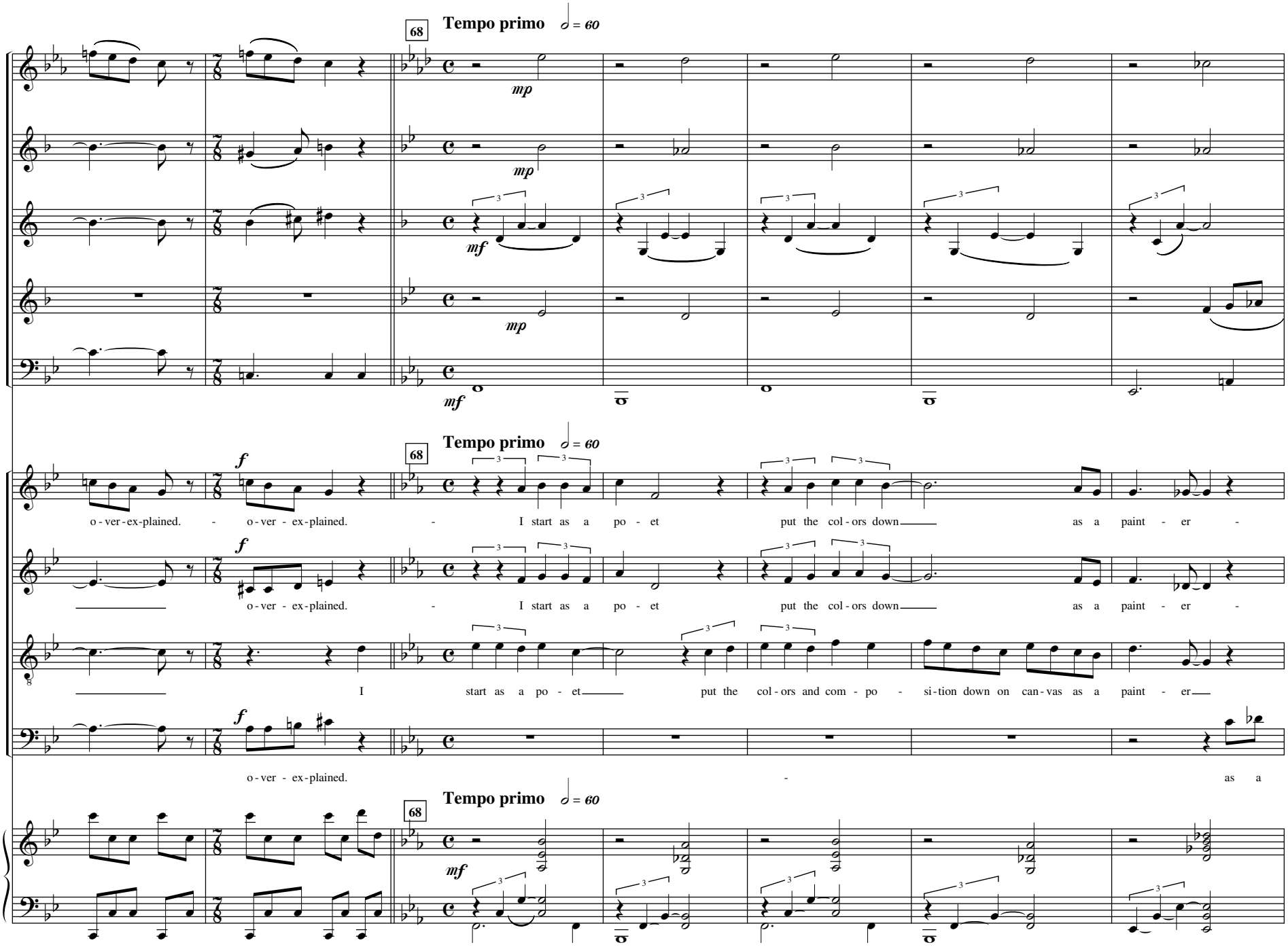

25
28
p
mf
Ah, but we like ap-ples.
Ah, but we like ap-ples.
bor - ing.
I don't paint ap-ples a-ny-more.
O - ran-ges and ba - na - nas are the au - then - tic fruits
I don't paint ap-ples a-ny-more.
lower (full)

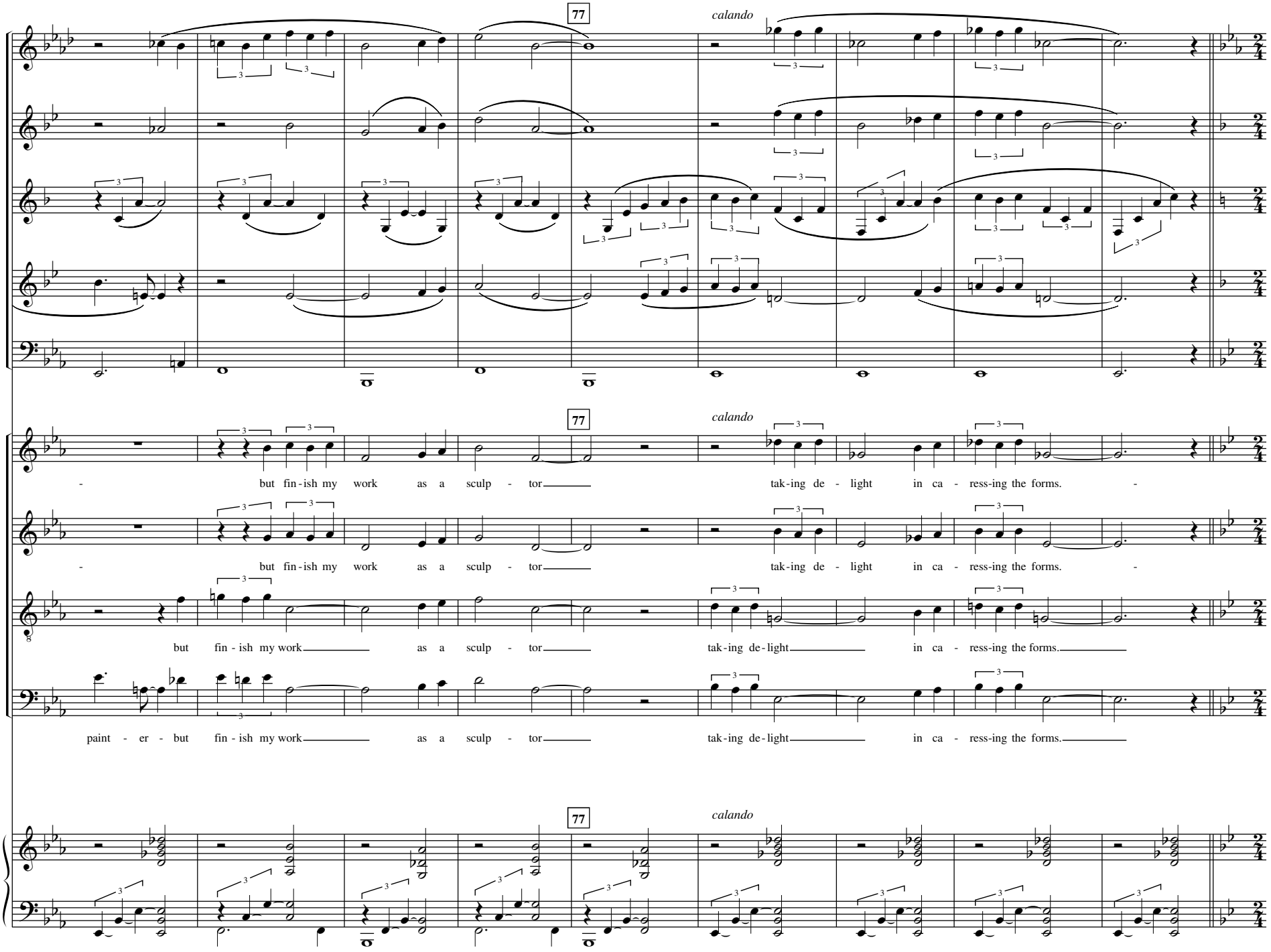

36
p
mp
36
— of the trop - ics.— Ap-ples are for snobs.
Why both - er paint-ing? -
36
upper (lute)

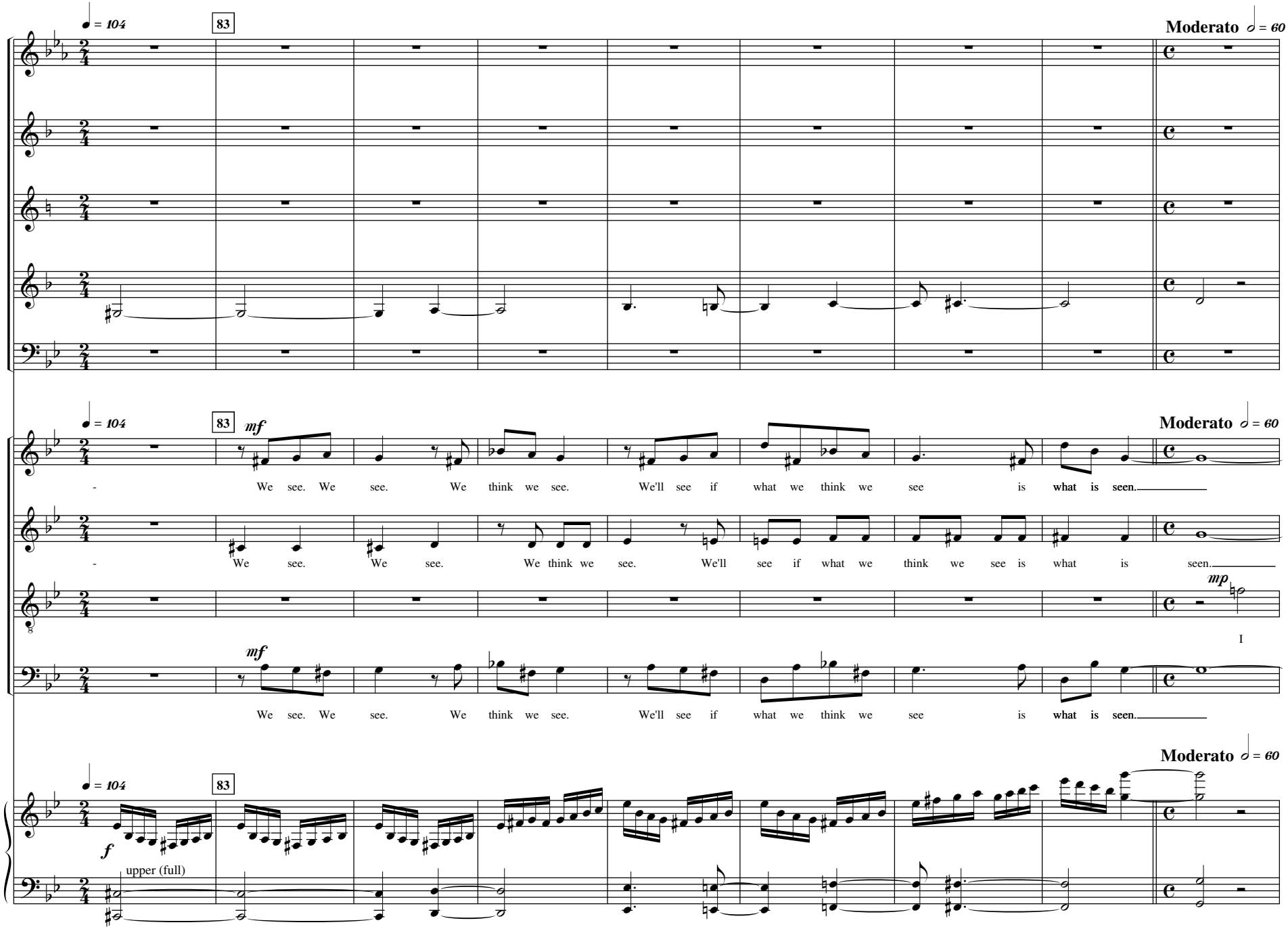

42
mp
p
42
mp
My de-sire is to cre - ate a paint - er's world like the real world, full of ev'-ry-thing,
mf
child - ren as im - por-tant as ba - na-nas.
42
lower (full)
upper (lute)

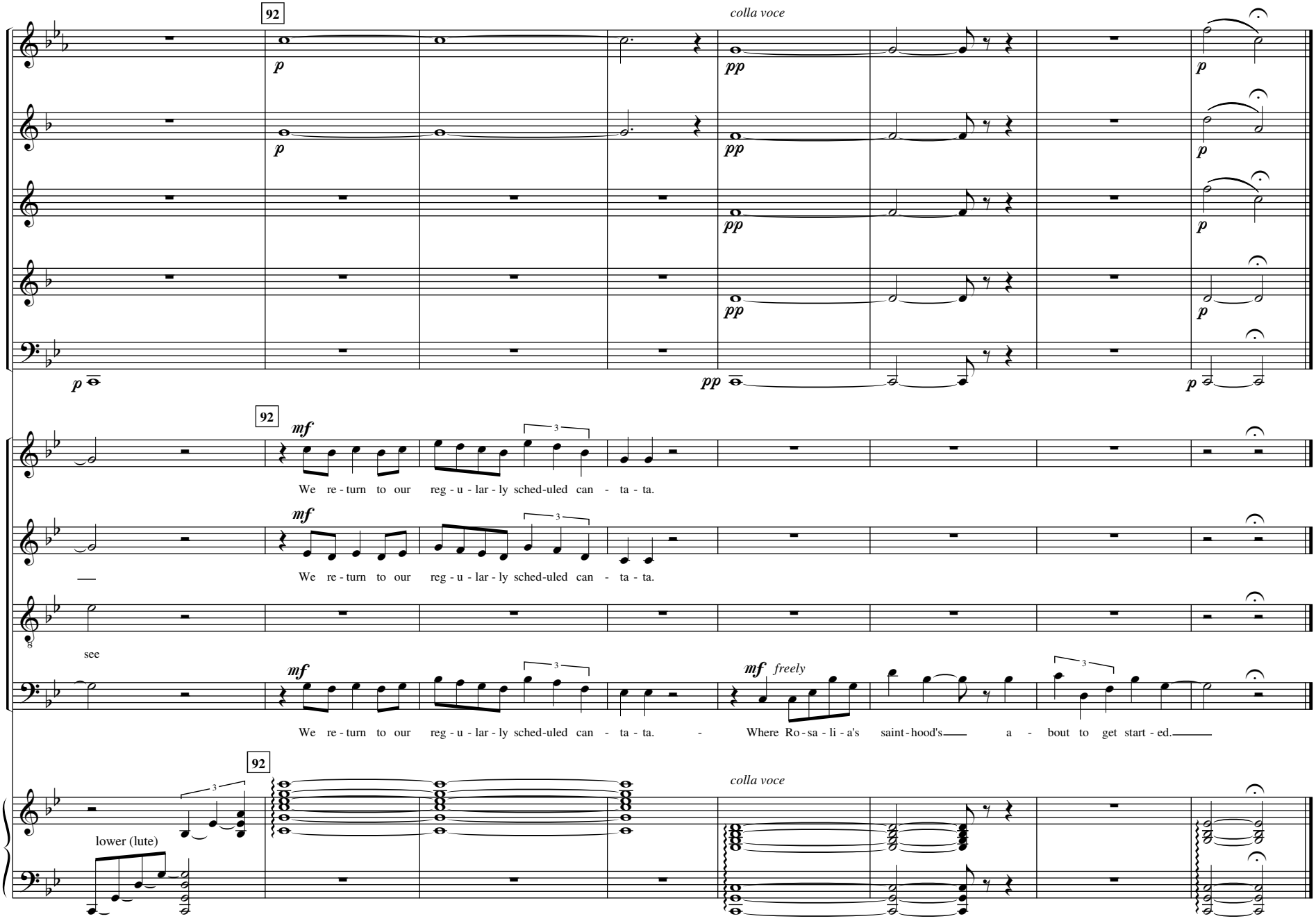

Misterioso 𝅗𝅥 = 60
48
53
p
mp
poco a poco crescendo
Cre - ate some-thing which is true and au - then - tic.
Then it will be-come part of the
Then it will be-come part of the cul-ture of a place.


59
63
mp
cresc.
mf
o-ver-paint-ed and
cul-ture of a place.
Most paint-ers have a lit-tle i-de-a
o-ver-paint-ed and o-ver-ex-plained.
upper (lute)
lower (8 ft.)
couple kybds.
add 4 ft.

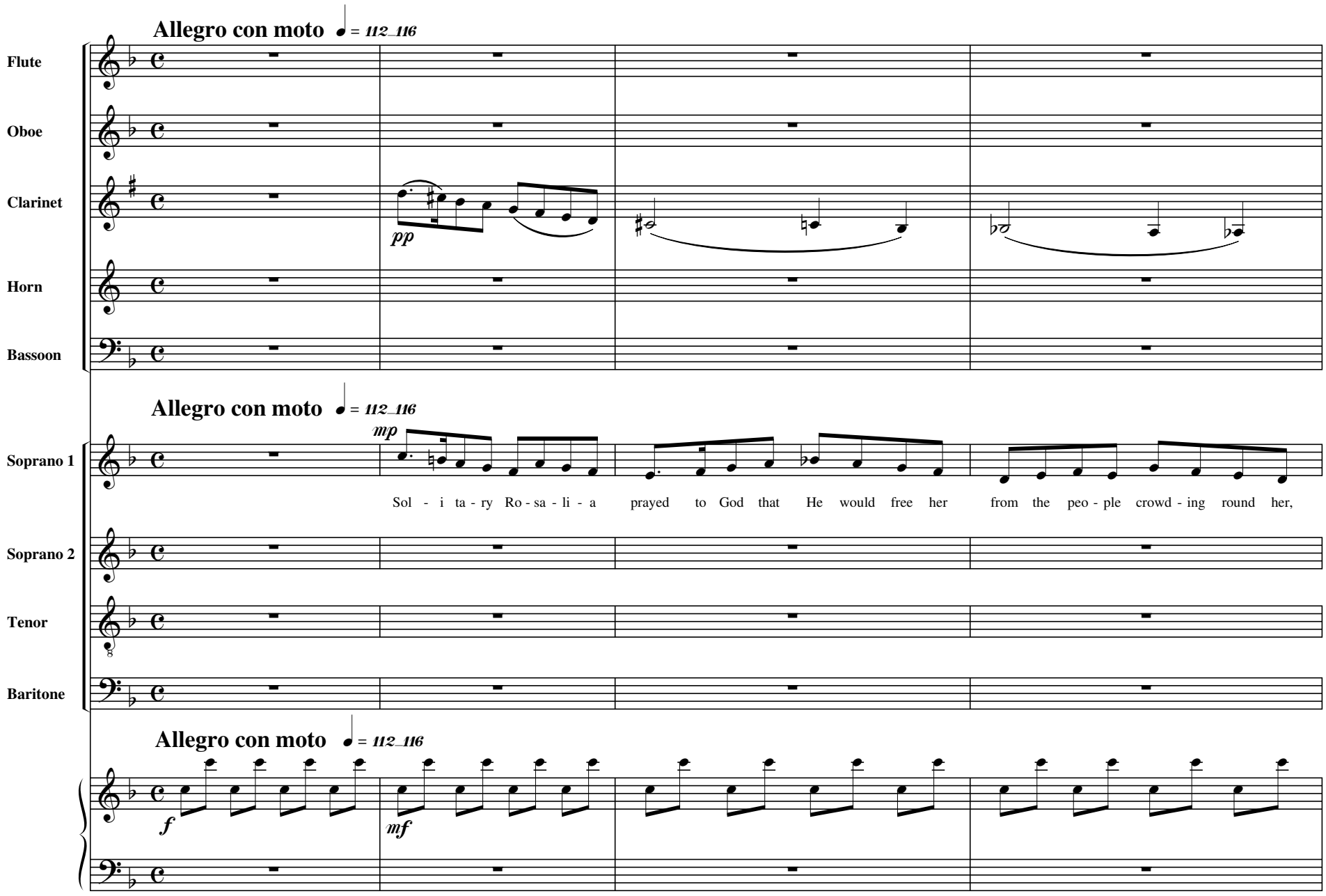

68
Tempo primo
= 60
mp
mf
f
o-ver-ex-plained. - o-ver - ex-plained. - I start as a po - et put the col-ors down as a paint - er -
o-ver - ex-plained. - I start as a po - et put the col-ors down as a paint - er -
I start as a po - et put the col-ors and com - po - si-tion down on can-vas as a paint - er
o-ver - ex-plained. - as a

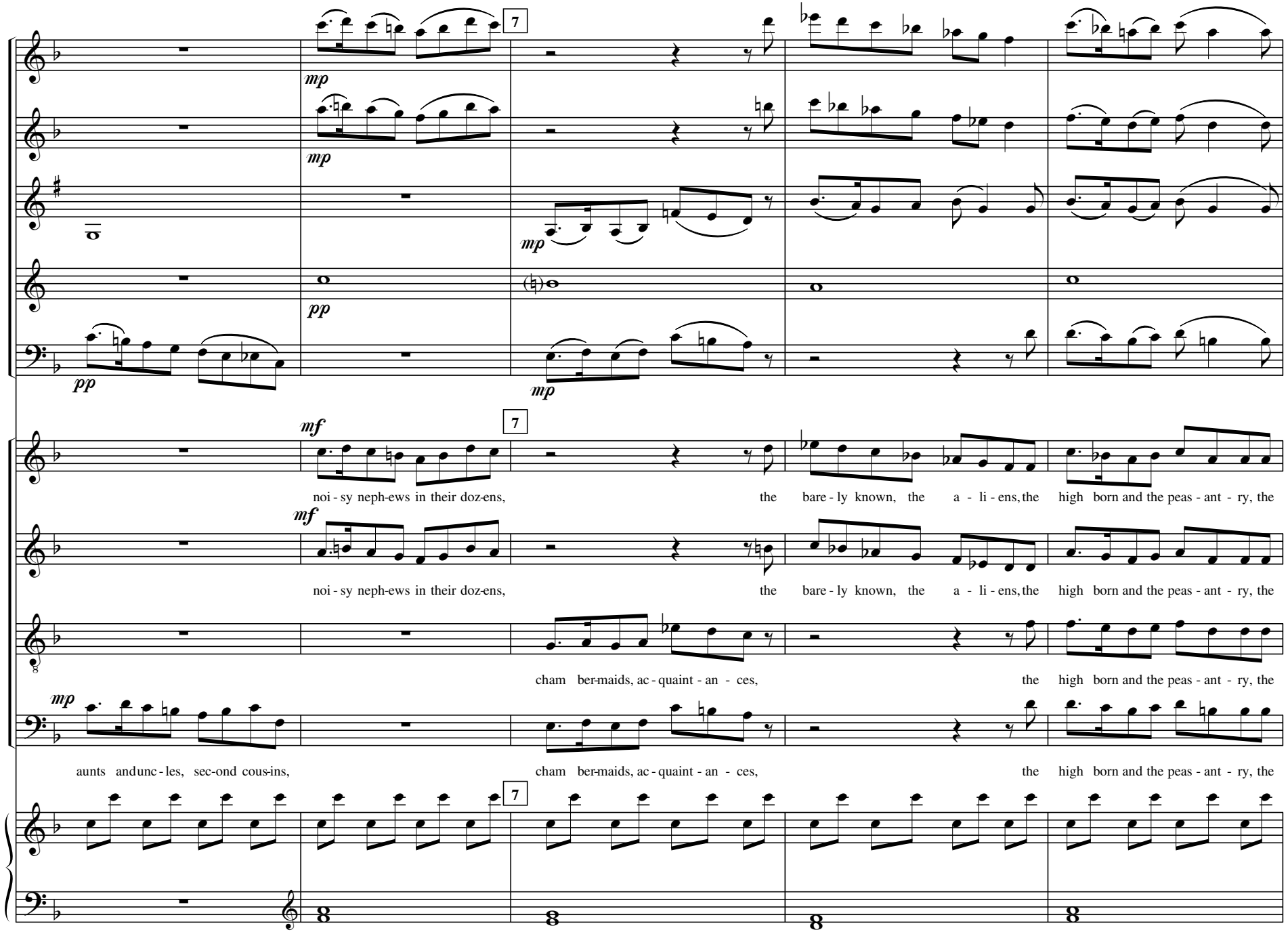

77
calando
77
calando
- but fin - ish my work as a sculp - tor tak - ing de - light in ca - ress - ing the forms. -
- but fin - ish my work as a sculp - tor tak - ing de - light in ca - ress - ing the forms. -
but fin - ish my work as a sculp - tor tak - ing de - light in ca - ress - ing the forms.
paint - er - but fin - ish my work as a sculp - tor tak - ing de - light in ca - ress - ing the forms.
77
calando

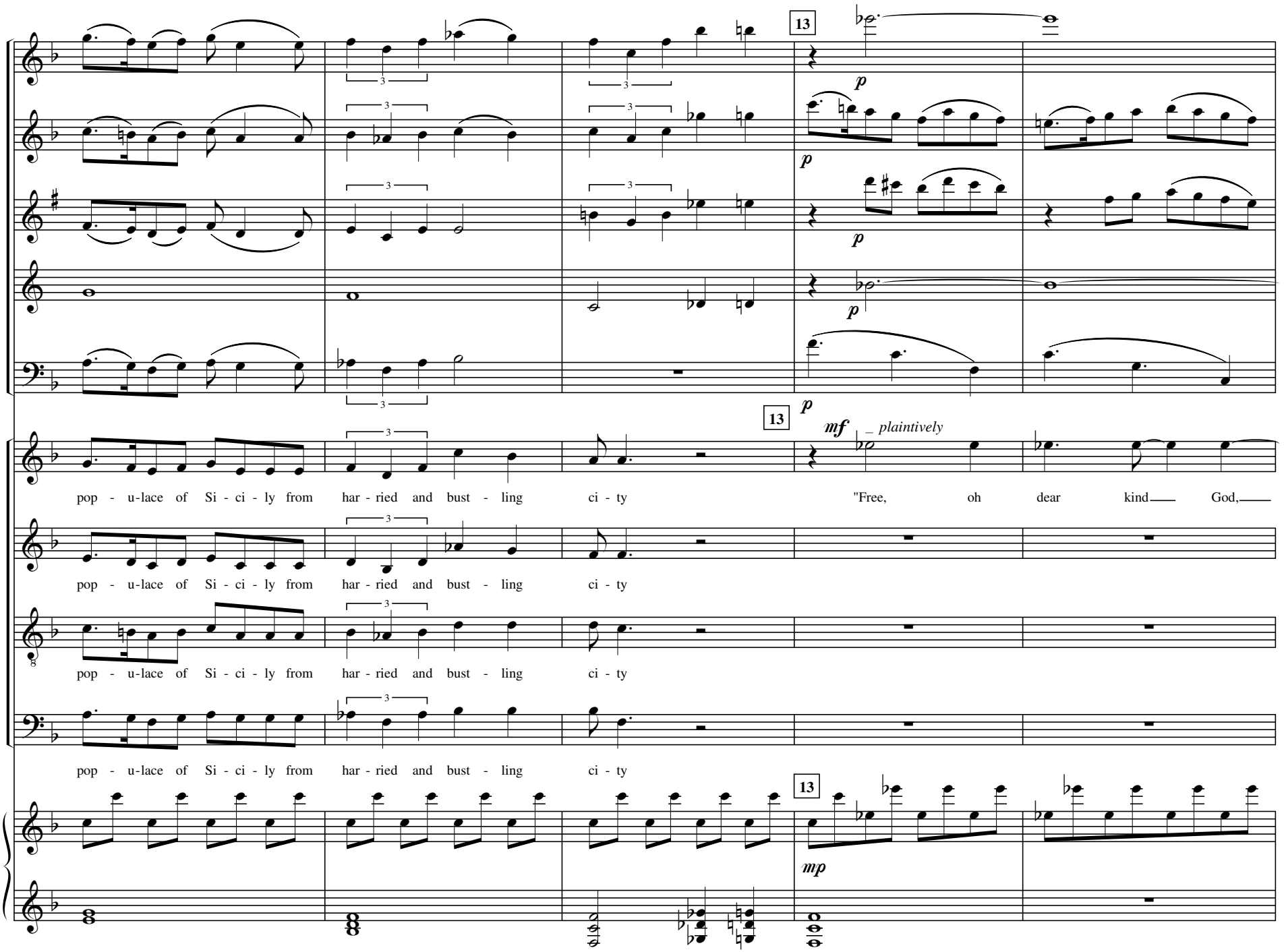

♩ = 104
83
Moderato 𝅗𝅥 = 60
mf
We see. We see. We think we see. We'll see if what we think we see is what is seen.
We see. We see. We think we see. We'll see if what we think we see is what is seen.
mp
I
We see. We see. We think we see. We'll see if what we think we see is what is seen.
f
upper (full)

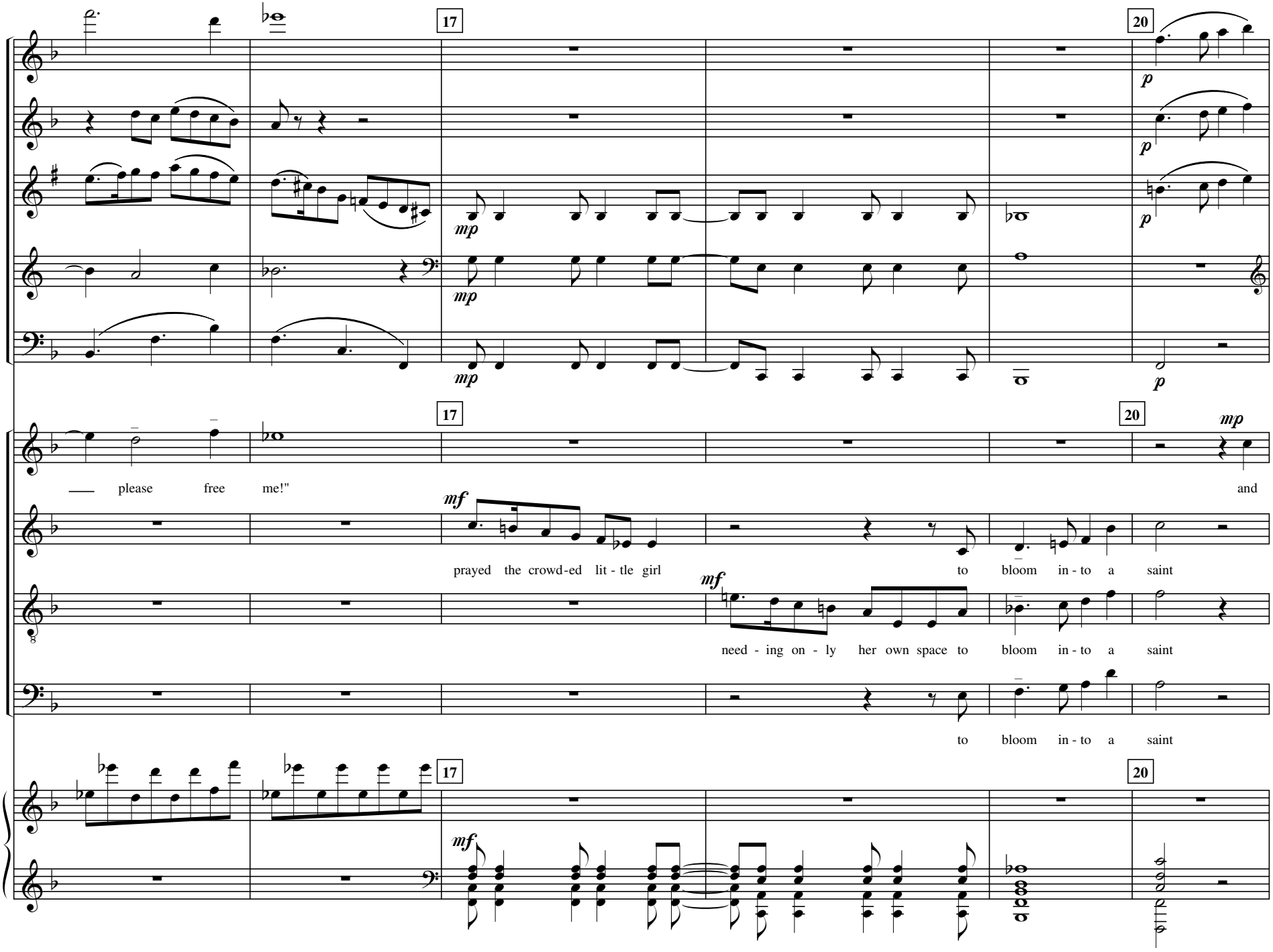

92
colla voce
p
pp
92
mf
We re - turn to our reg - u - lar - ly sched-uled can - ta - ta.
see
freely
Where Ro - sa - li - a's saint - hood's a - bout to get start - ed.
lower (lute)

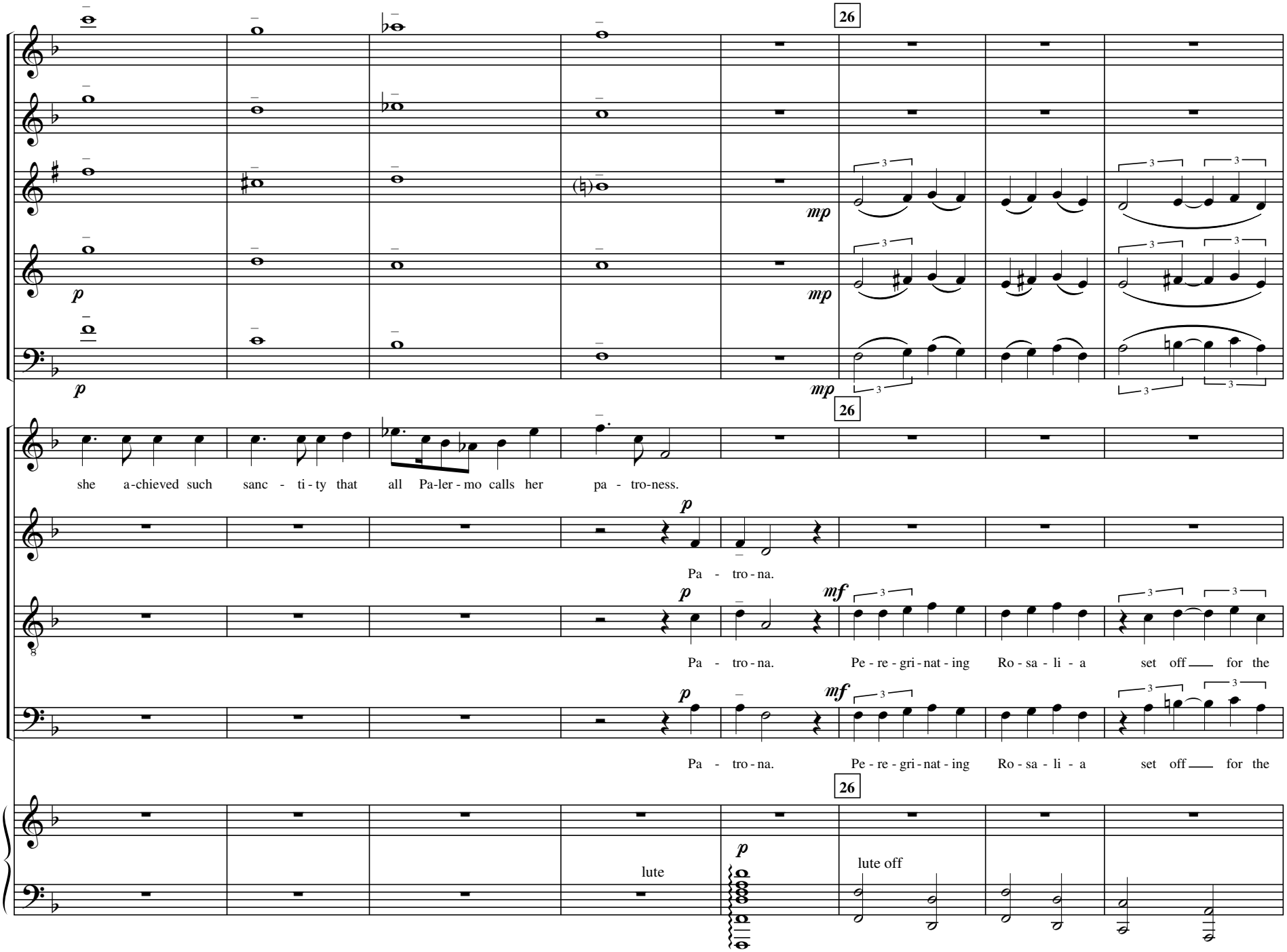
3. Rosalia Leaves Palermo to Pray in the Mountains

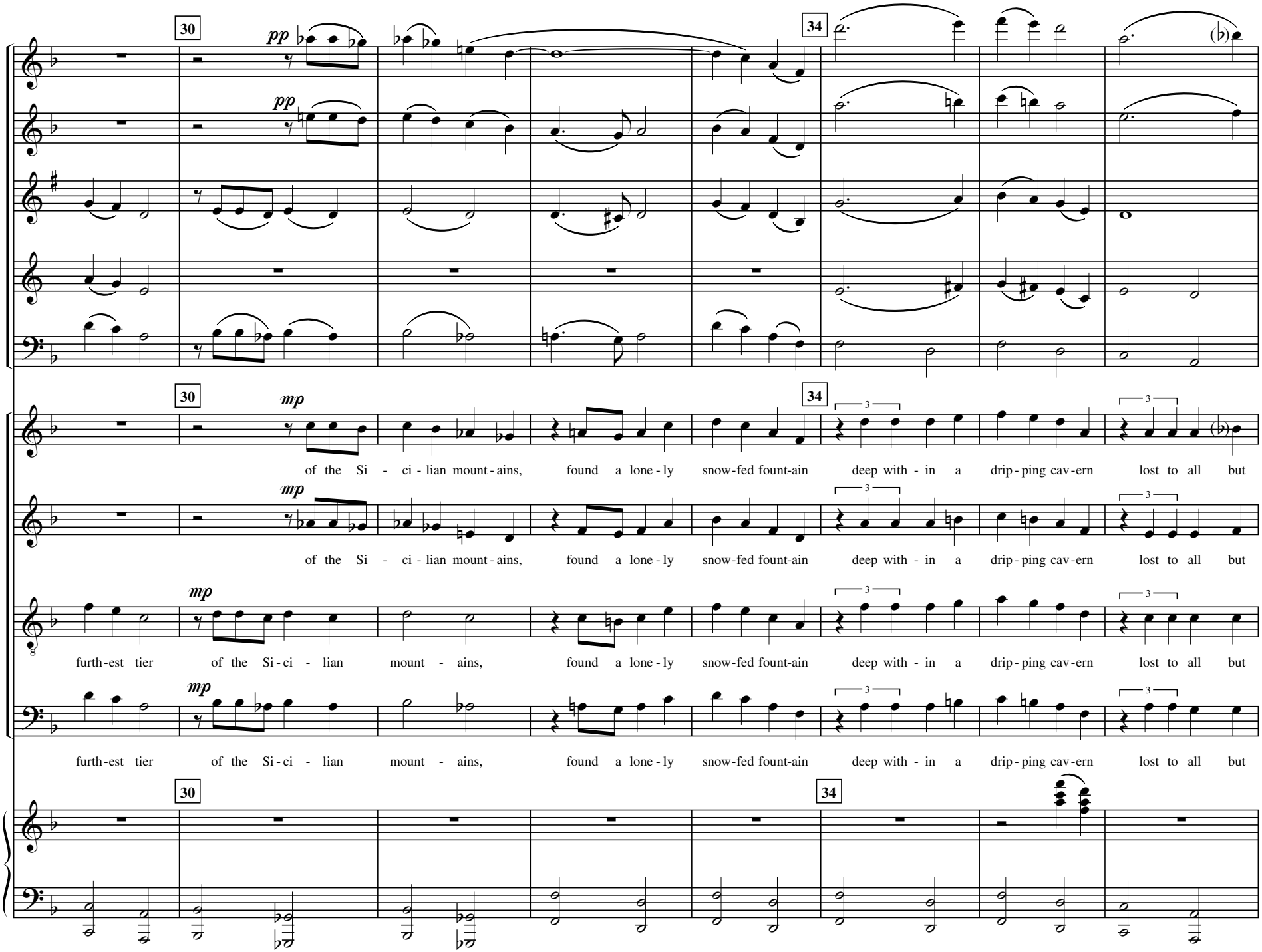


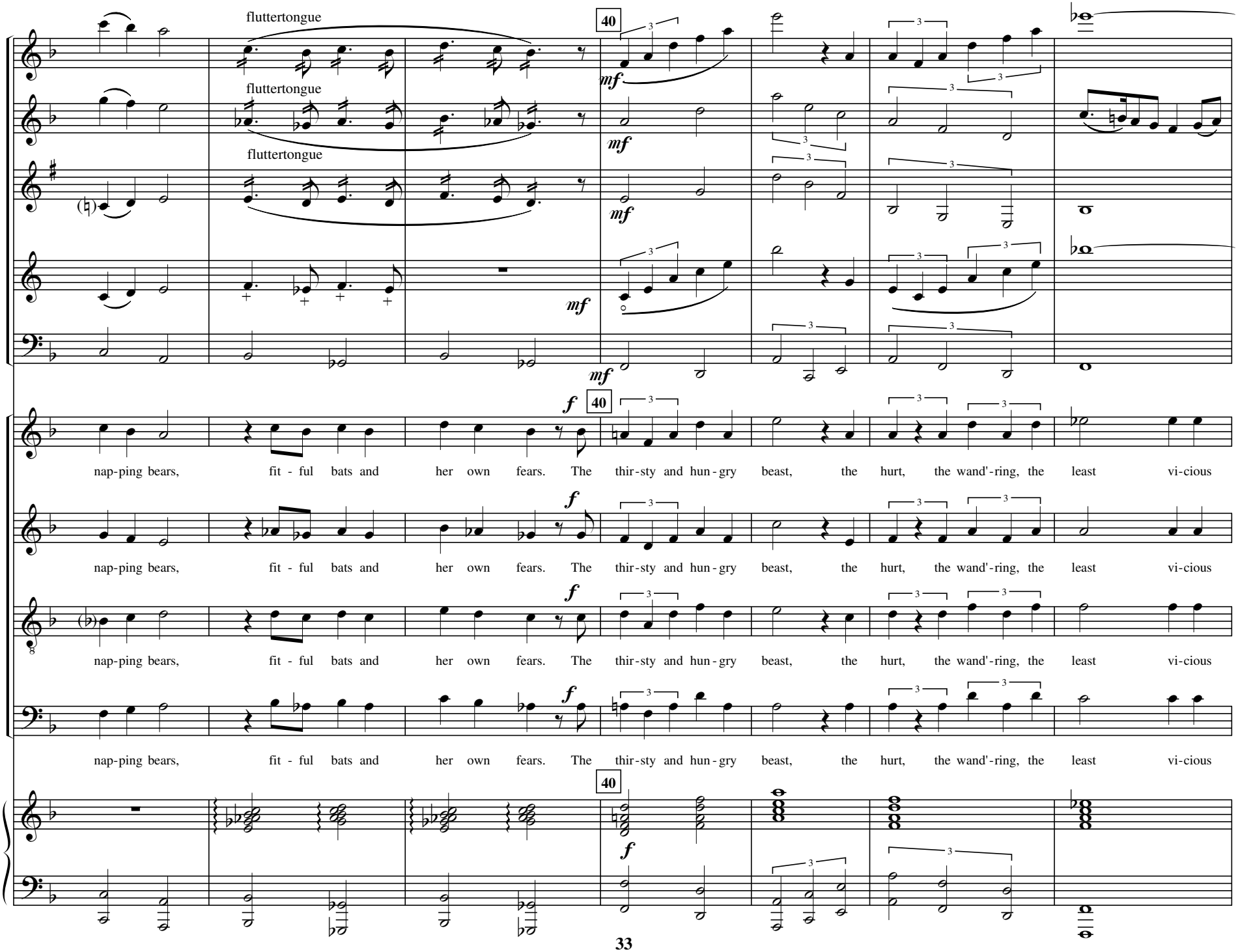

7
mp
mp
mp
pp
pp
mp
7
mf
noi - sy neph-ews in their doz-ens,
the bare - ly known, the a - li - ens, the high born and the peas - ant - ry, the
mf
noi - sy neph-ews in their doz-ens,
the bare - ly known, the a - li - ens, the high born and the peas - ant - ry, the
cham ber-maids, ac - quaint - an - ces,
the high born and the peas - ant - ry, the
mp
aunts and unc - les, sec-ond cous-ins,
cham ber-maids, ac - quaint - an - ces,
the high born and the peas - ant - ry, the
7

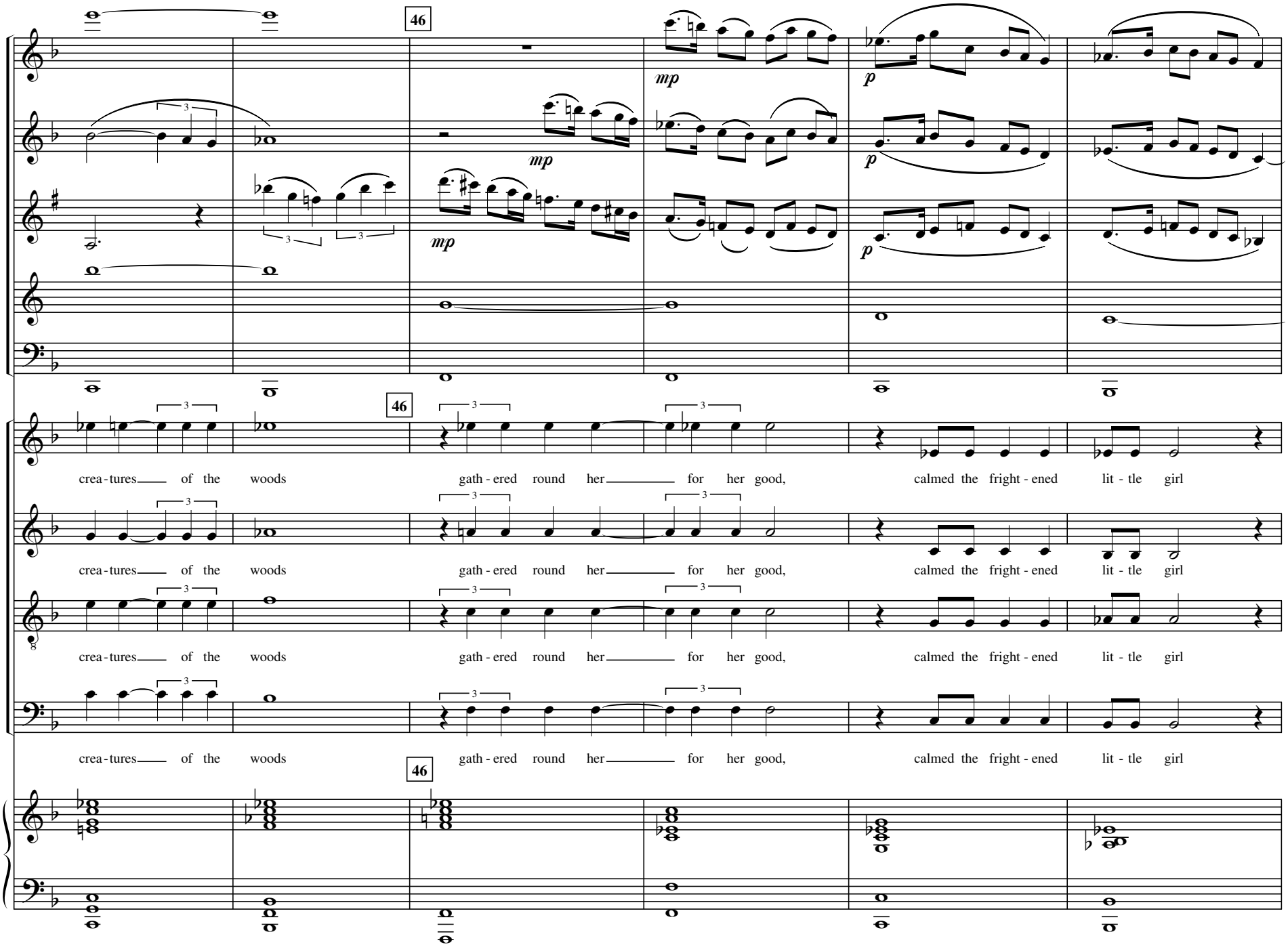

13
p
p
p
p
13
mf
plaintively
pop - u-lace of Si - ci - ly from har - ried and bust - ling ci - ty
"Free, oh dear kind God,
pop - u-lace of Si - ci - ly from har - ried and bust - ling ci - ty
pop - u-lace of Si - ci - ly from har - ried and bust - ling ci - ty
pop - u-lace of Si - ci - ly from har - ried and bust - ling ci - ty
13
mp

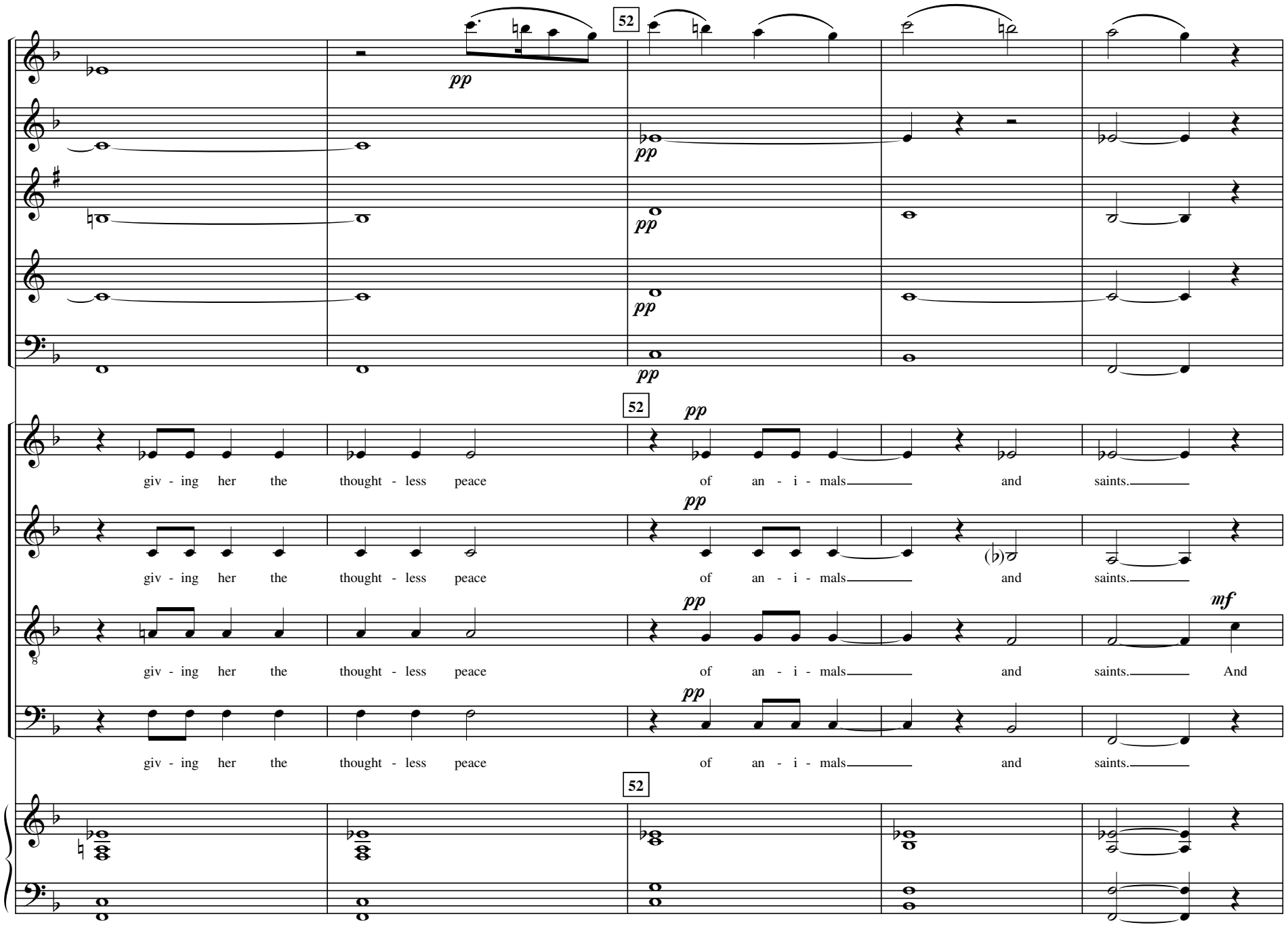

17
20
mp
p
17
20
mp
please free me!"
and
mf
prayed the crowd-ed lit - tle girl
to bloom in - to a saint
mf
need - ing on - ly her own space to bloom in - to a saint
to bloom in - to a saint
17
20
mf

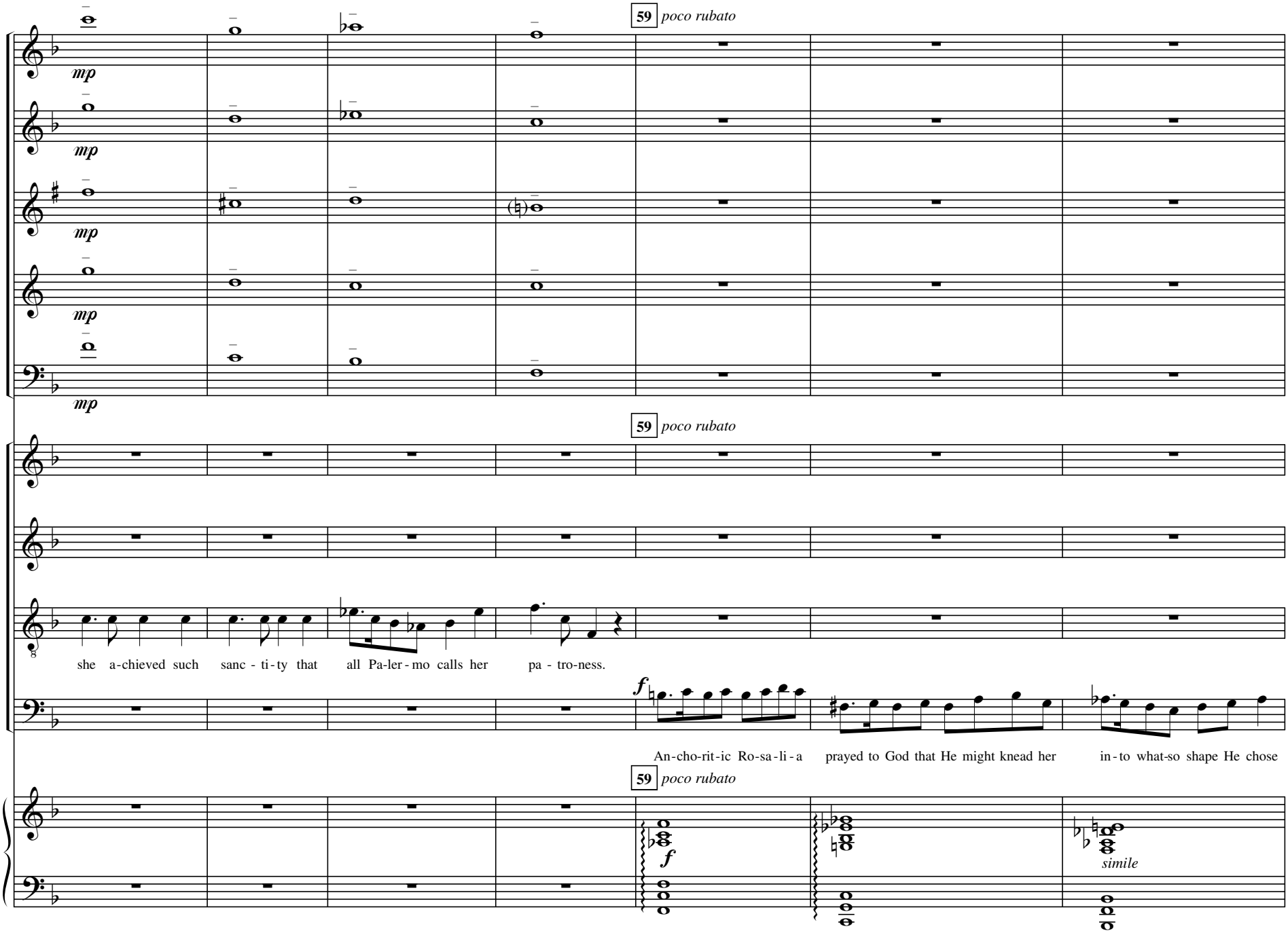

26
mp
mp
mp
p
p
26
she a-chieved such sanc - ti-ty that all Pa-ler-mo calls her pa - tro-ness.
p
Pa - tro-na.
p
mf
Pa - tro-na. Pe - re - gri-nat-ing Ro - sa - li - a set off for the
p
mf
Pa - tro-na. Pe - re - gri-nat-ing Ro - sa - li - a set off for the
26
lute
p
lute off

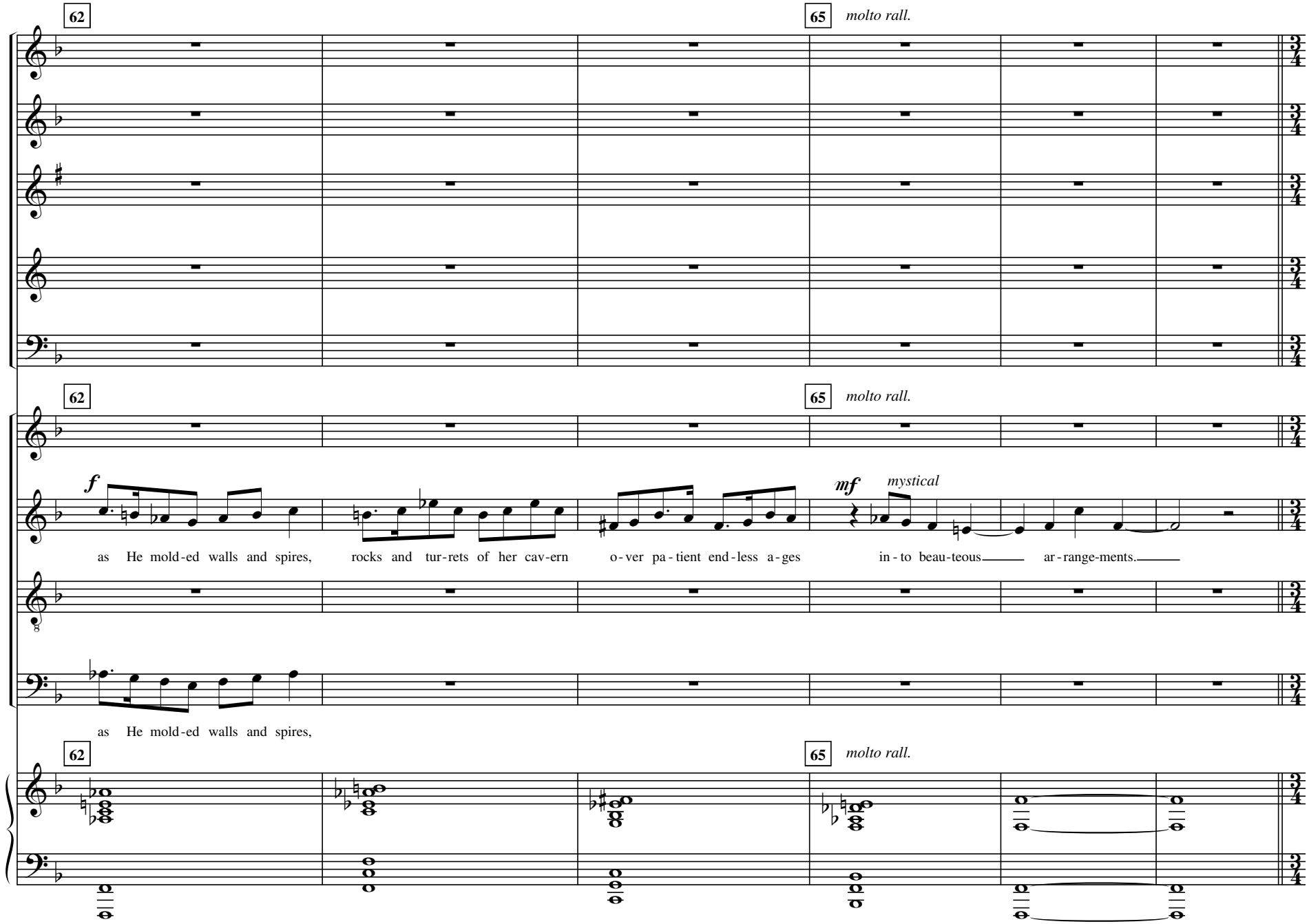

30
34
pp
mp
of the Si - ci - lian mount - ains, found a lone - ly snow-fed fount-ain deep with - in a drip - ping cav - ern lost to all but
furth - est tier of the Si - ci - lian mount - ains, found a lone - ly snow-fed fount-ain deep with - in a drip - ping cav - ern lost to all but


fluttertongue
fluttertongue
fluttertongue
40
mf
mf
mf
mf
f
40
nap-ping bears, fit - ful bats and her own fears. The thir-sty and hun-gry beast, the hurt, the wand'-ring, the least vi-cious
f
nap-ping bears, fit - ful bats and her own fears. The thir-sty and hun-gry beast, the hurt, the wand'-ring, the least vi-cious
f
nap-ping bears, fit - ful bats and her own fears. The thir-sty and hun-gry beast, the hurt, the wand'-ring, the least vi-cious
f
nap-ping bears, fit - ful bats and her own fears. The thir-sty and hun-gry beast, the hurt, the wand'-ring, the least vi-cious
40
f


46
mp
p
46
crea - tures of the woods gath - ered round her for her good, calmed the fright - ened lit - tle girl
46


52
pp
52
pp
giv - ing her the thought - less peace of an - i - mals and saints.
giv - ing her the thought - less peace of an - i - mals and saints.
mf
giv - ing her the thought - less peace of an - i - mals and saints. And
giv - ing her the thought - less peace of an - i - mals and saints.
52


59 poco rubato
mp
mp
mp
mp
mp
59 poco rubato
she a-chieved such sanc - ti-ty that all Pa-ler-mo calls her pa - tro-ness.
f
An-cho-rit-ic Ro-sa-li-a prayed to God that He might knead her in-to what-so shape He chose
59 poco rubato
f
simile


62
65
molto rall.
f
mf
mystical
as He mold-ed walls and spires, rocks and tur-rets of her cav-ern o-ver pa-tient end-less a-ges in-to beau-teous ar-range-ments.
as He mold-ed walls and spires,

CHORALE

68

play second time only

p

play second time only

p

play second time only

p

play second time only

p

play second time only

1. 2.

68

p

mp_mf

As the end - less rains that beat the proud vast for - ests in - to peat,
So God's gen - tle end - less pres - sure might mold man - kind to His pleas - ure.

mp_mf

As the end - less rains that beat the proud vast for - ests in - to peat,
So God's gen - tle end - less pres - sure might mold man - kind to His pleas - ure.

mp_mf

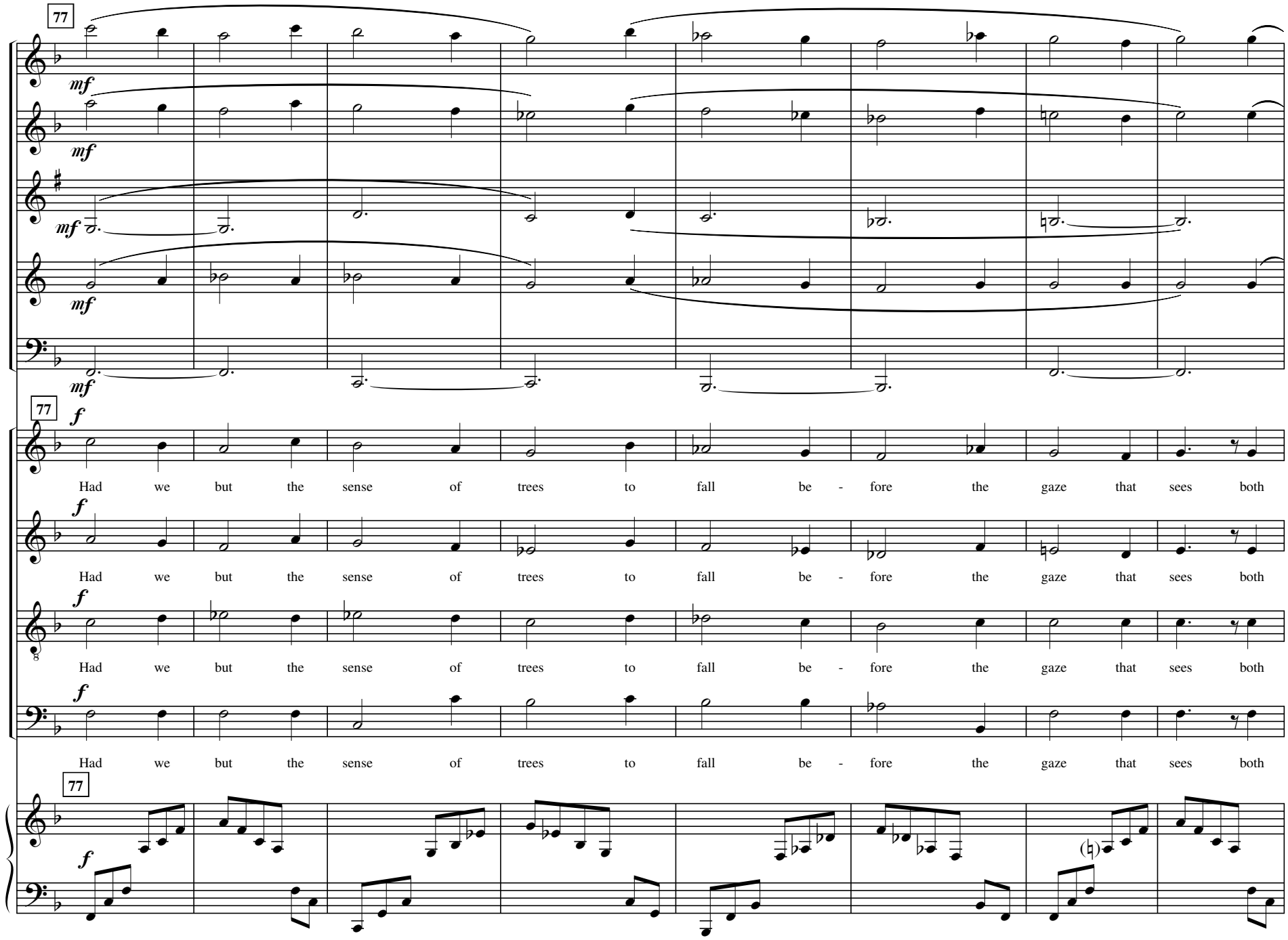
As the end - less rains that beat the proud vast for - ests in - to peat,
So God's gen - tle end - less pres - sure might mold man - kind to His pleas - ure.

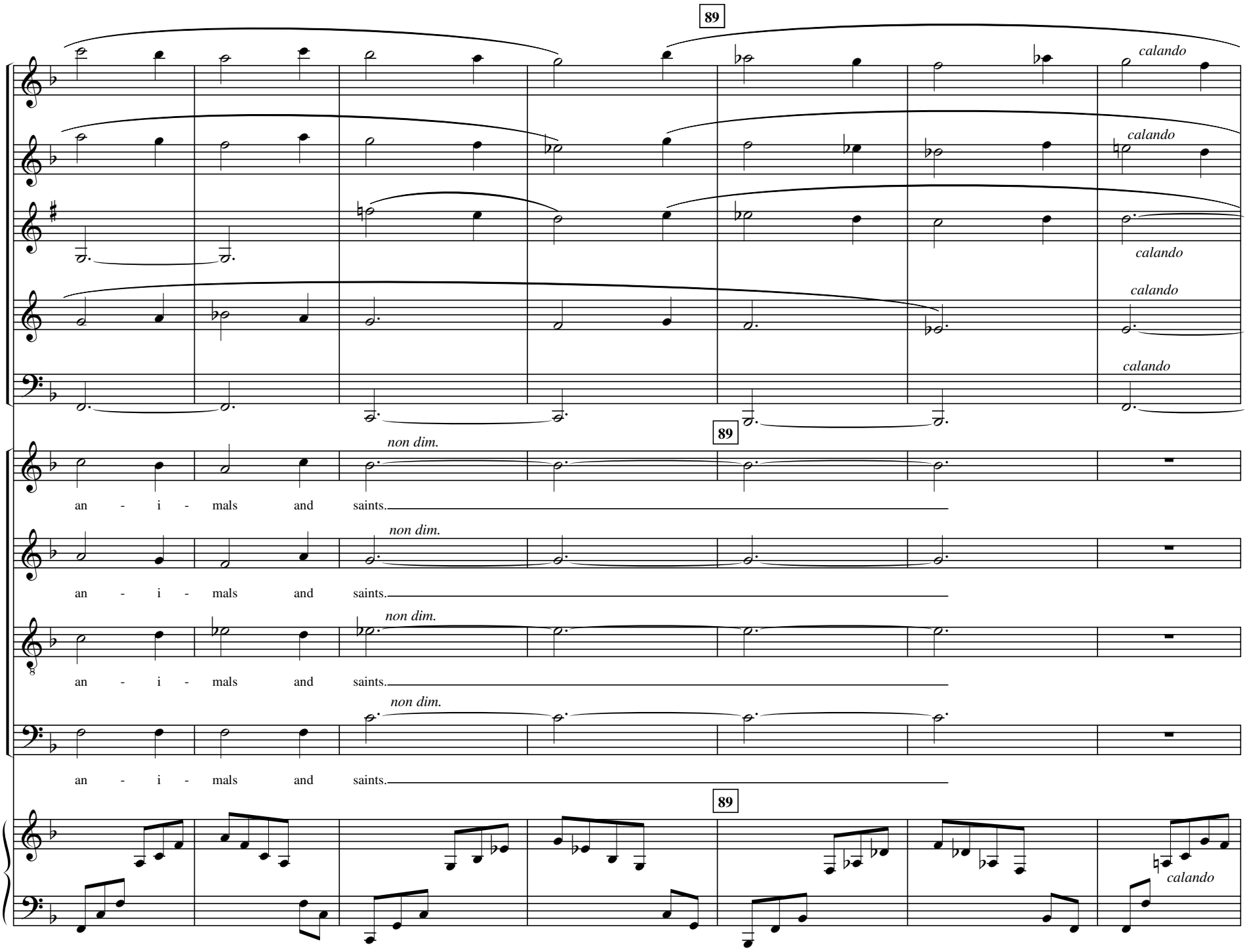
mp_mf

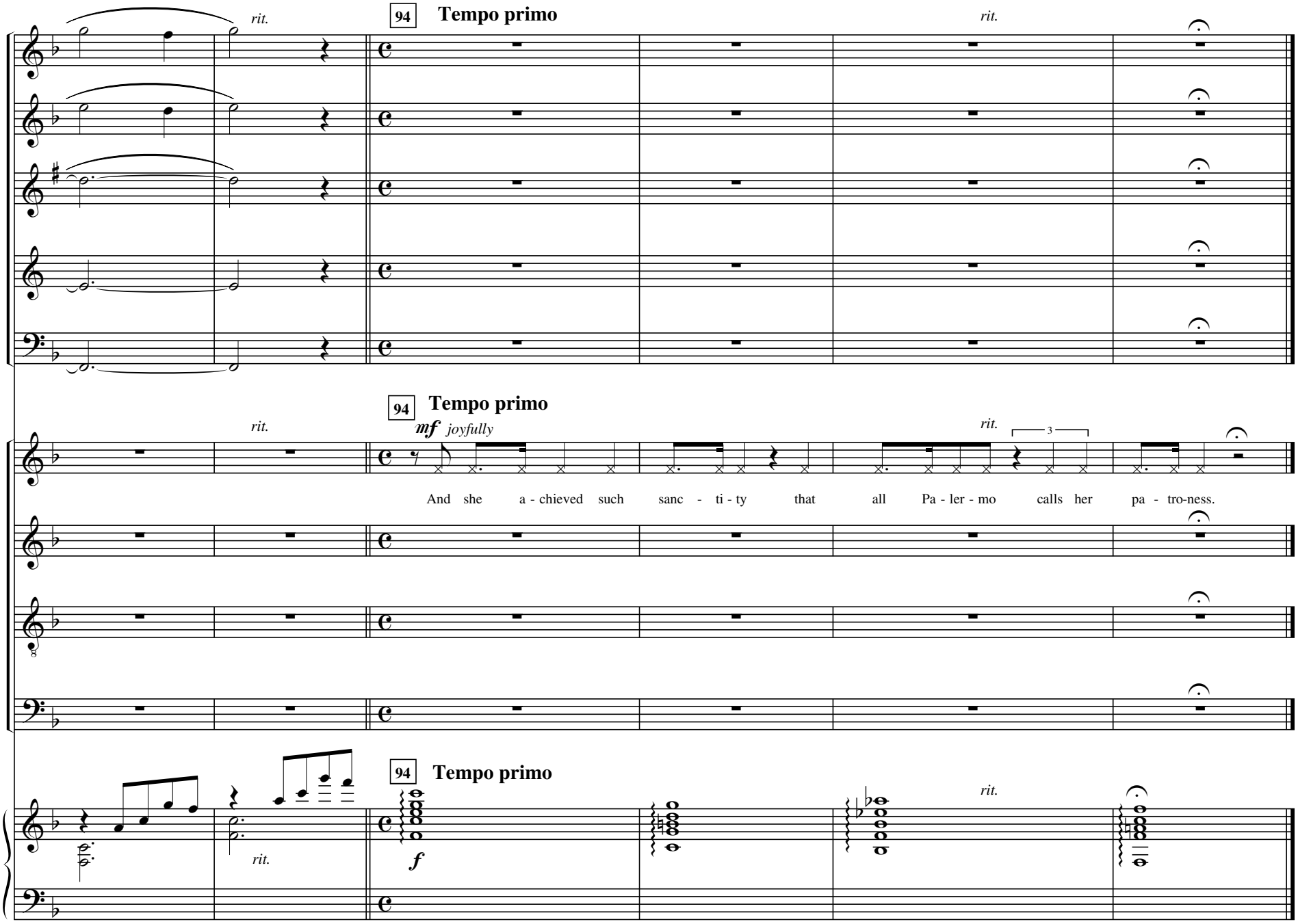
the end - less rains that beat the proud vast for - ests in - to peat,
God's gen - tle end - less pres - sure might mold man - kind to His pleas - ure.

68

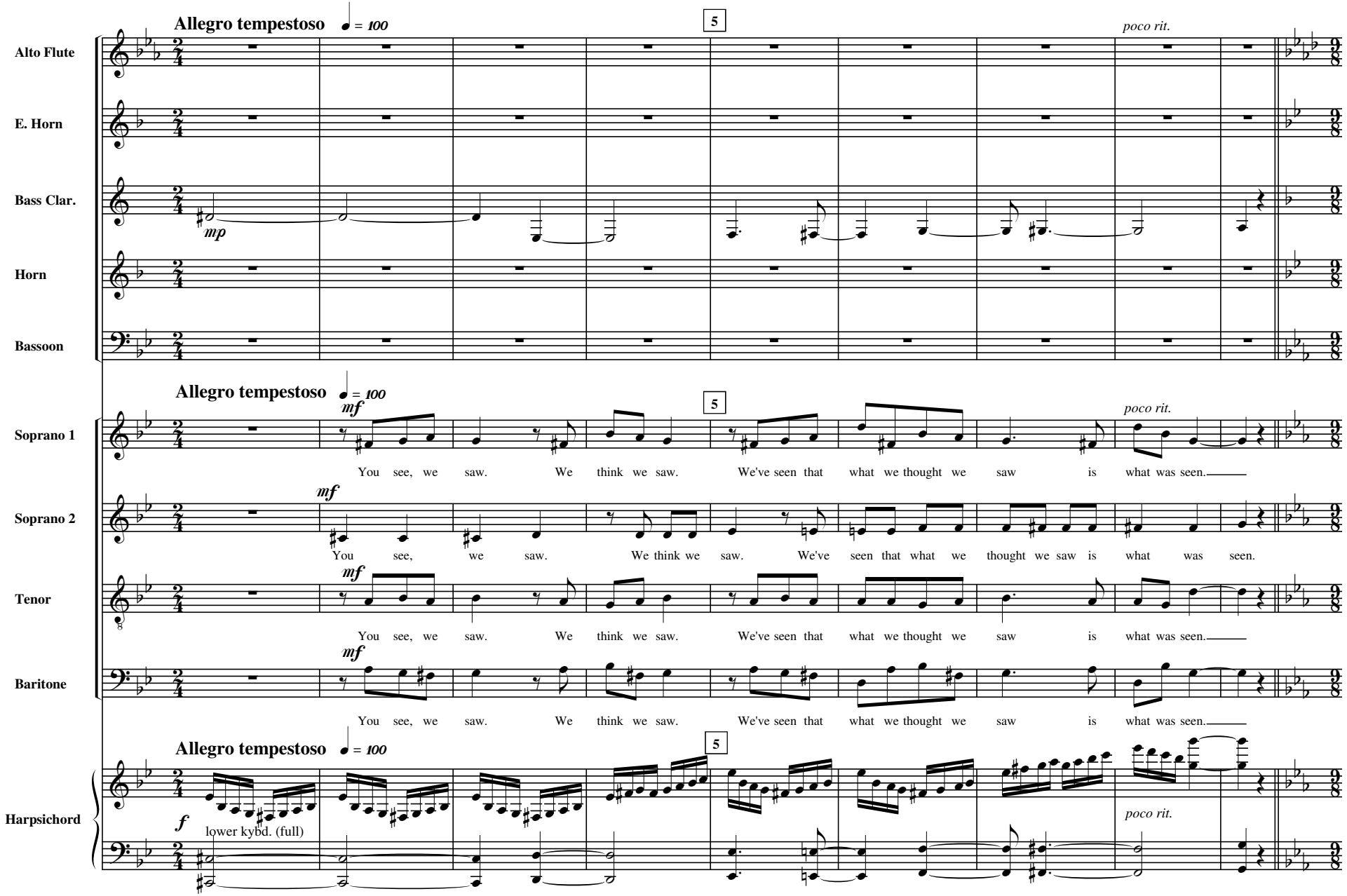
Use lute stop first time

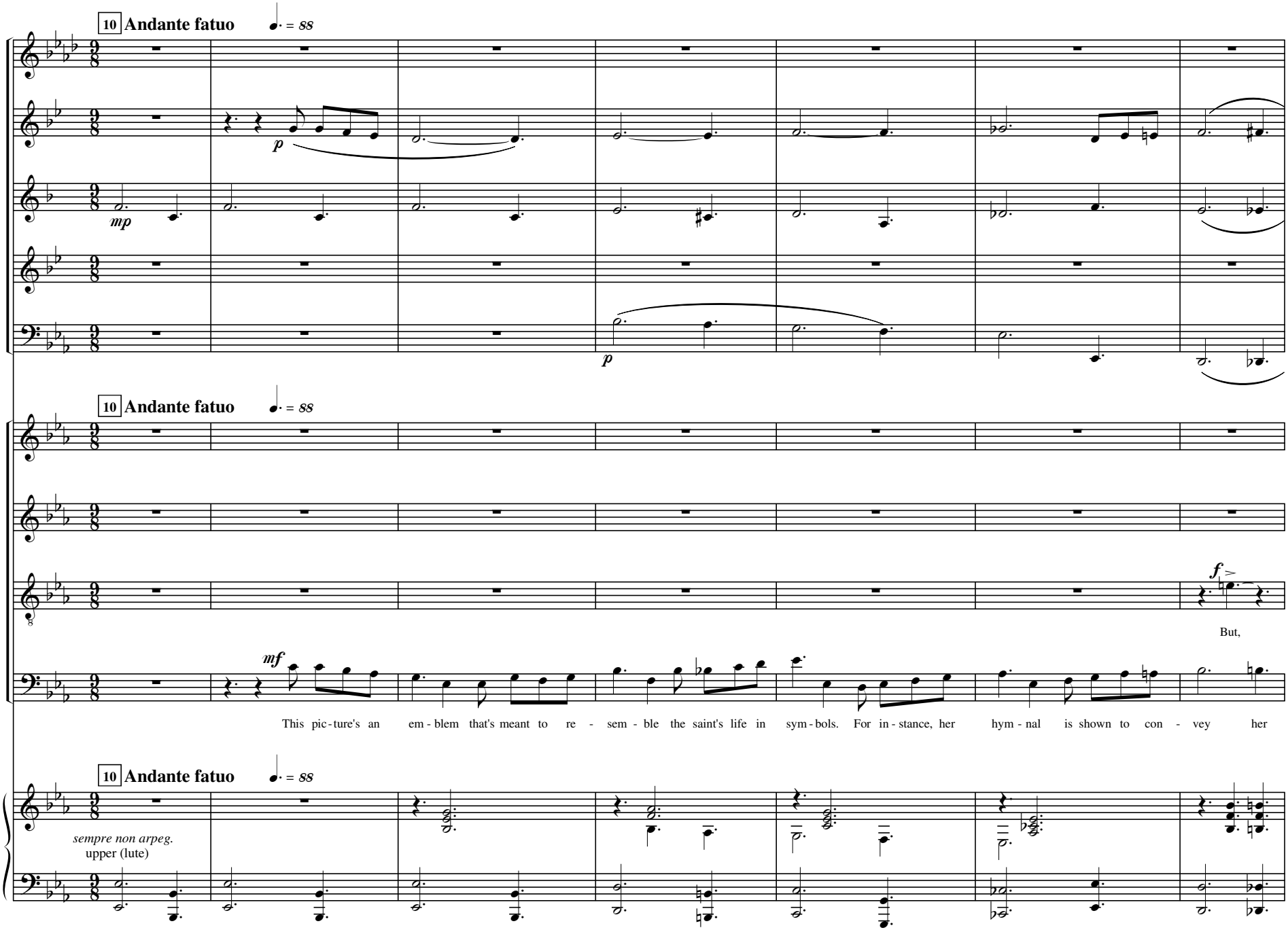

77
mf
mf
mf
mf
mf
77
f
Had we but the sense of trees to fall be - fore the gaze that sees both
f
Had we but the sense of trees to fall be - fore the gaze that sees both
f
Had we but the sense of trees to fall be - fore the gaze that sees both
f
Had we but the sense of trees to fall be - fore the gaze that sees both
77
f

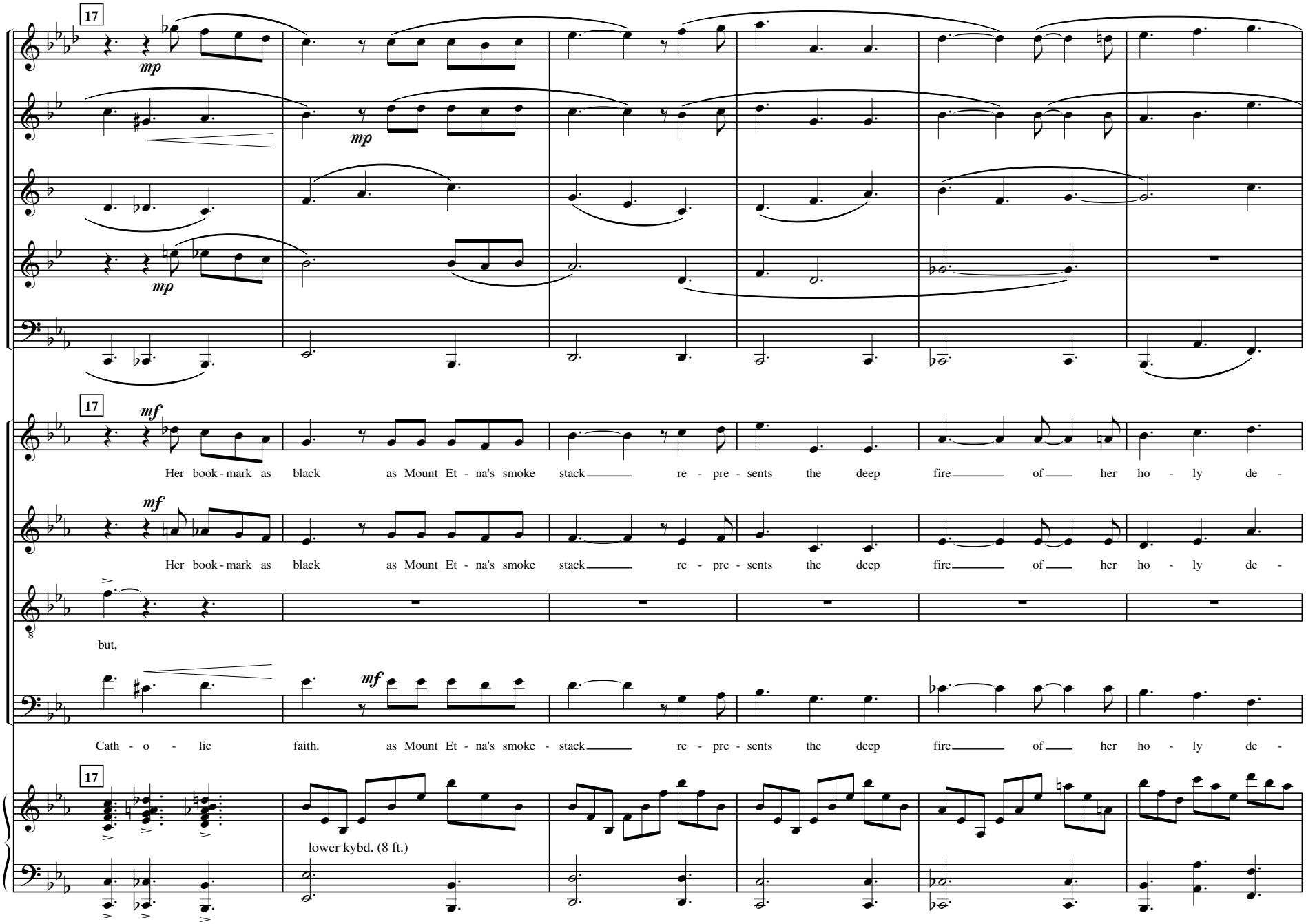

89
calando
calando
calando
calando
calando
89
non dim.
an - i - mals and saints.
non dim.
an - i - mals and saints.
non dim.
an - i - mals and saints.
non dim.
an - i - mals and saints.
89
calando

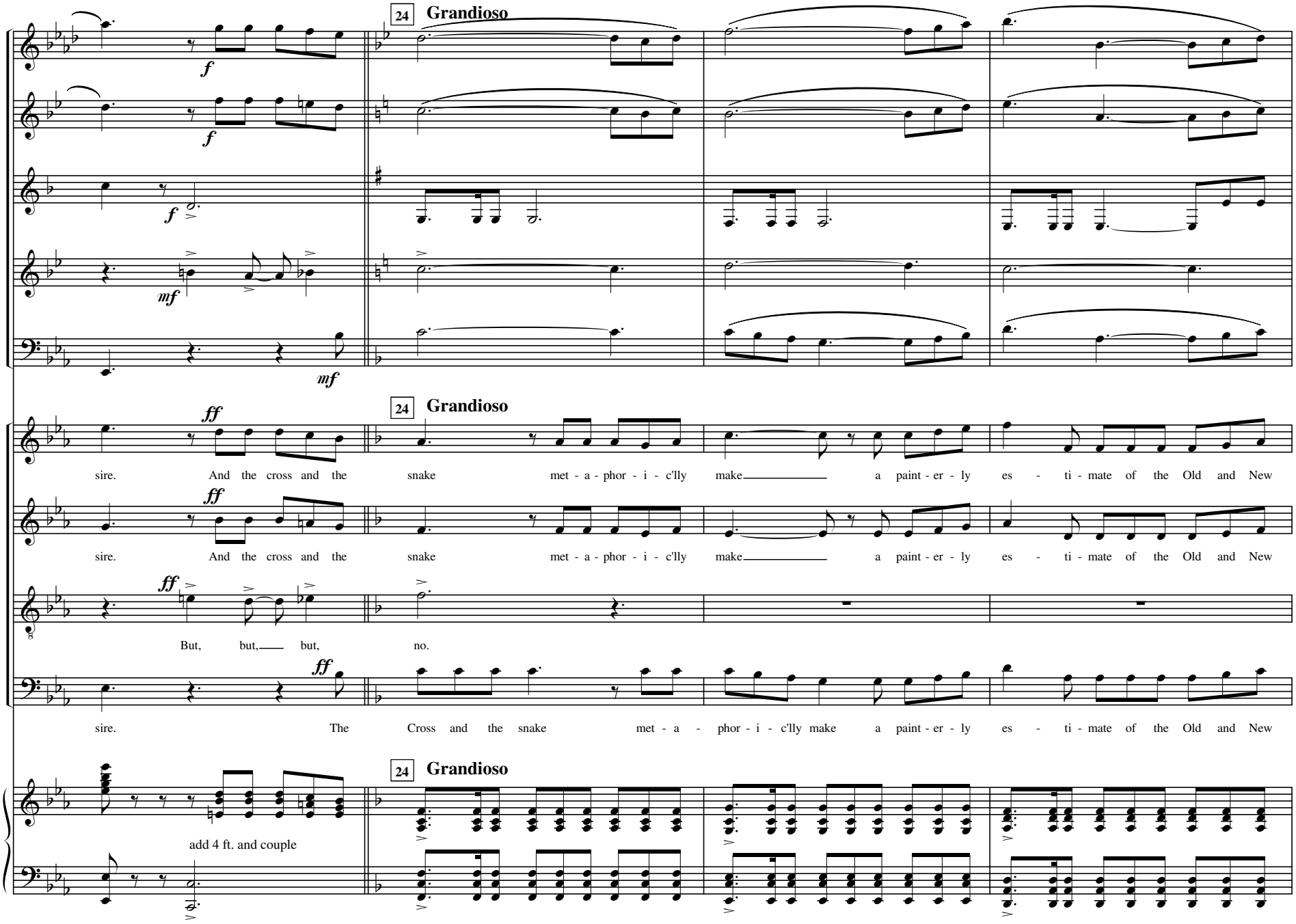

rit.
94
Tempo primo
rit.
94
Tempo primo
rit.
mf joyfully
rit.
3
And she a - chieved such sanc - ti - ty that all Pa - ler - mo calls her pa - tro-ness.
94
Tempo primo
rit.
rit.
f

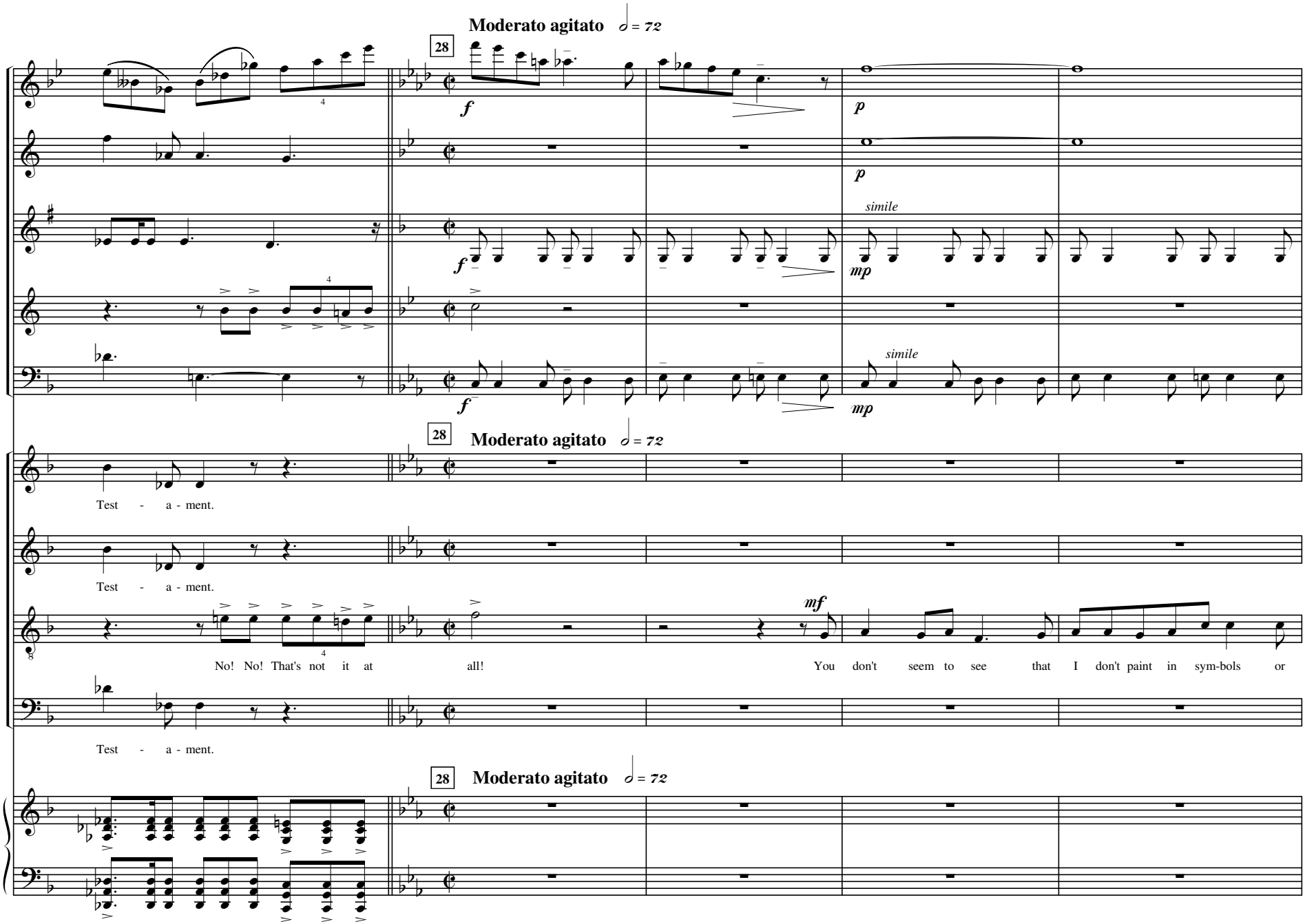
4. The Artist Replies.

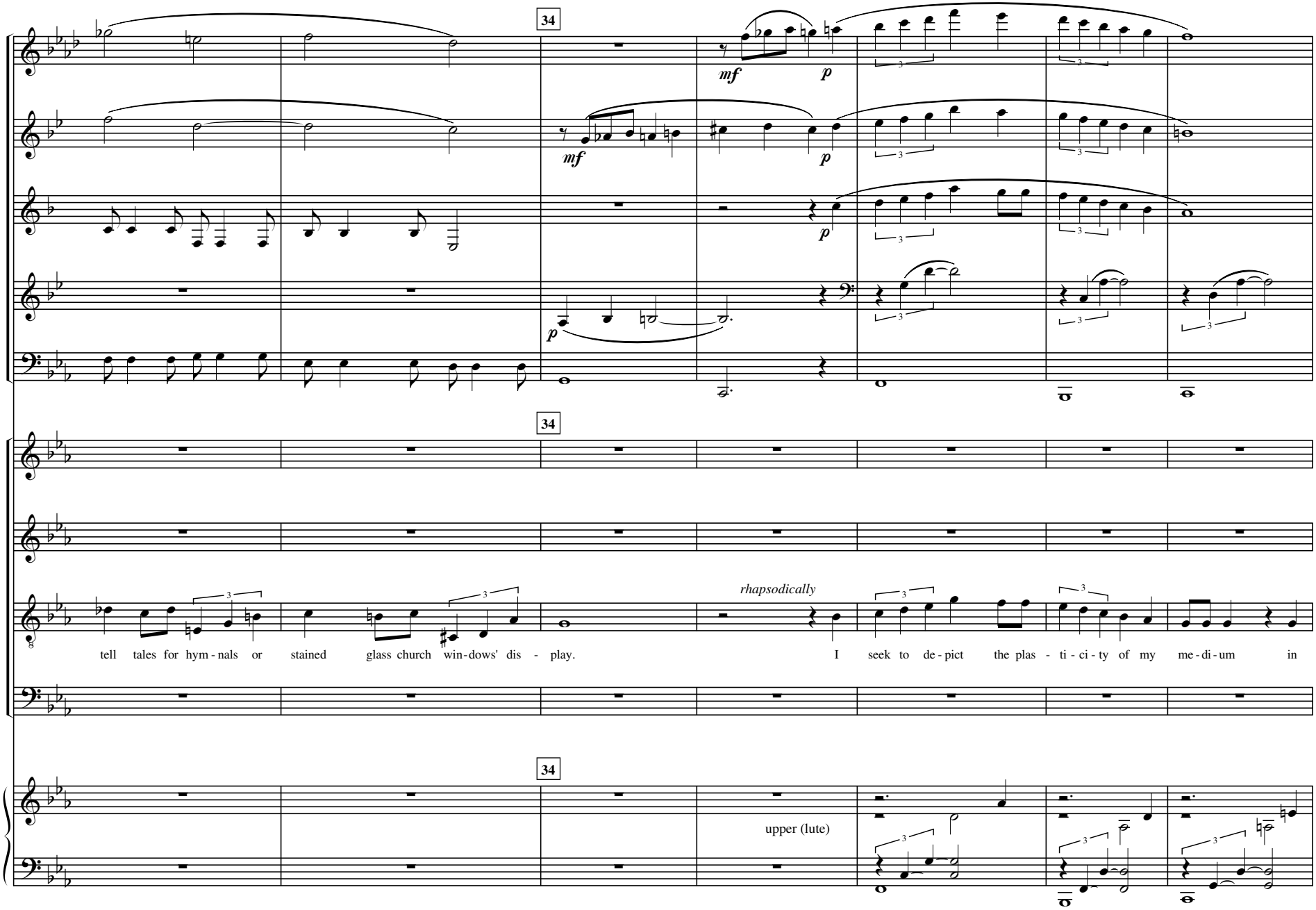


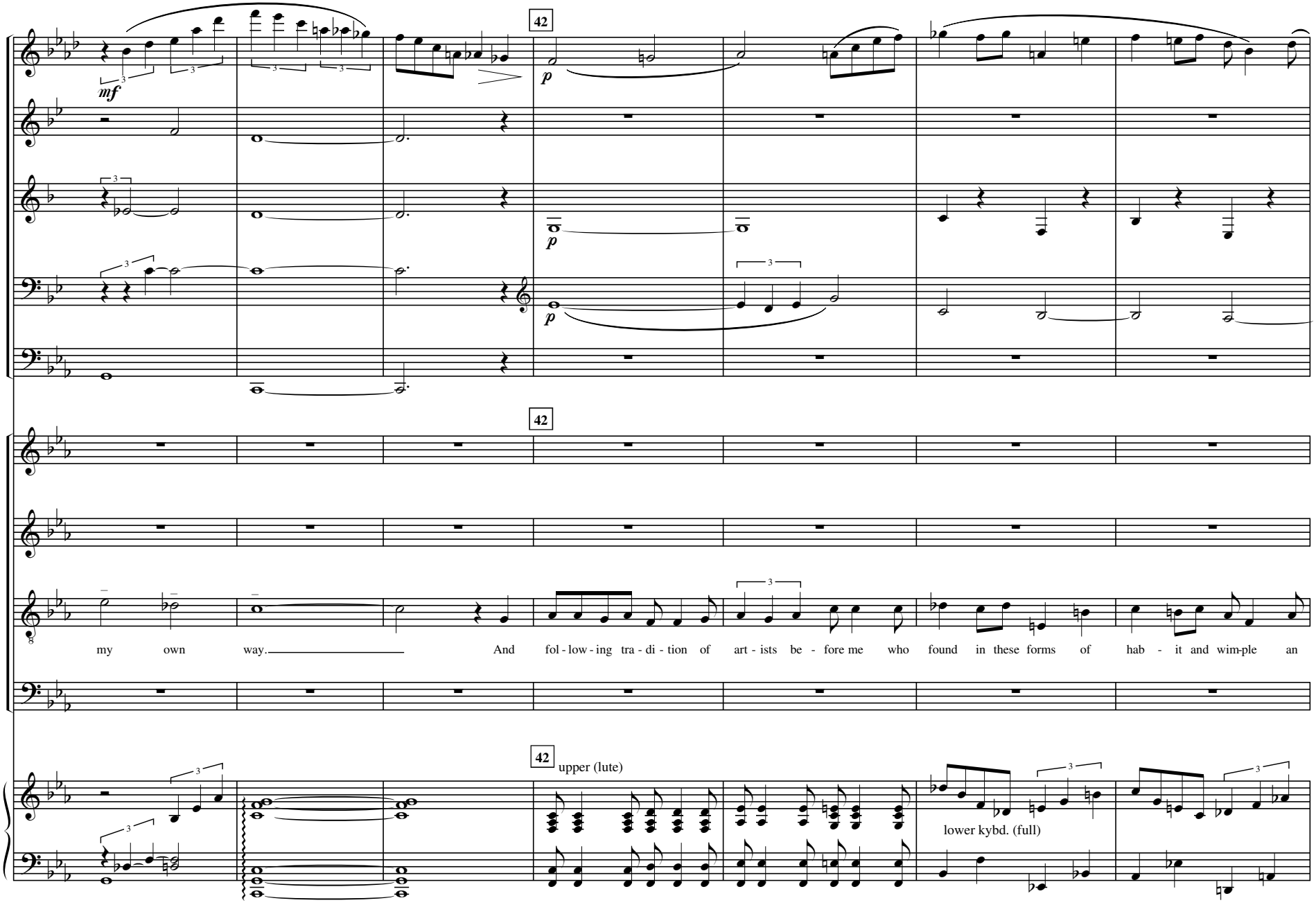

10 Andante fatuo
♩. = 88
p
mp
p
10 Andante fatuo
♩. = 88
f
But,
mf
This pic - ture's an em - blem that's meant to re - sem - ble the saint's life in sym - bols. For in - stance, her hym - nal is shown to con - vey her
10 Andante fatuo
♩. = 88
sempre non arpeg.
upper (lute)

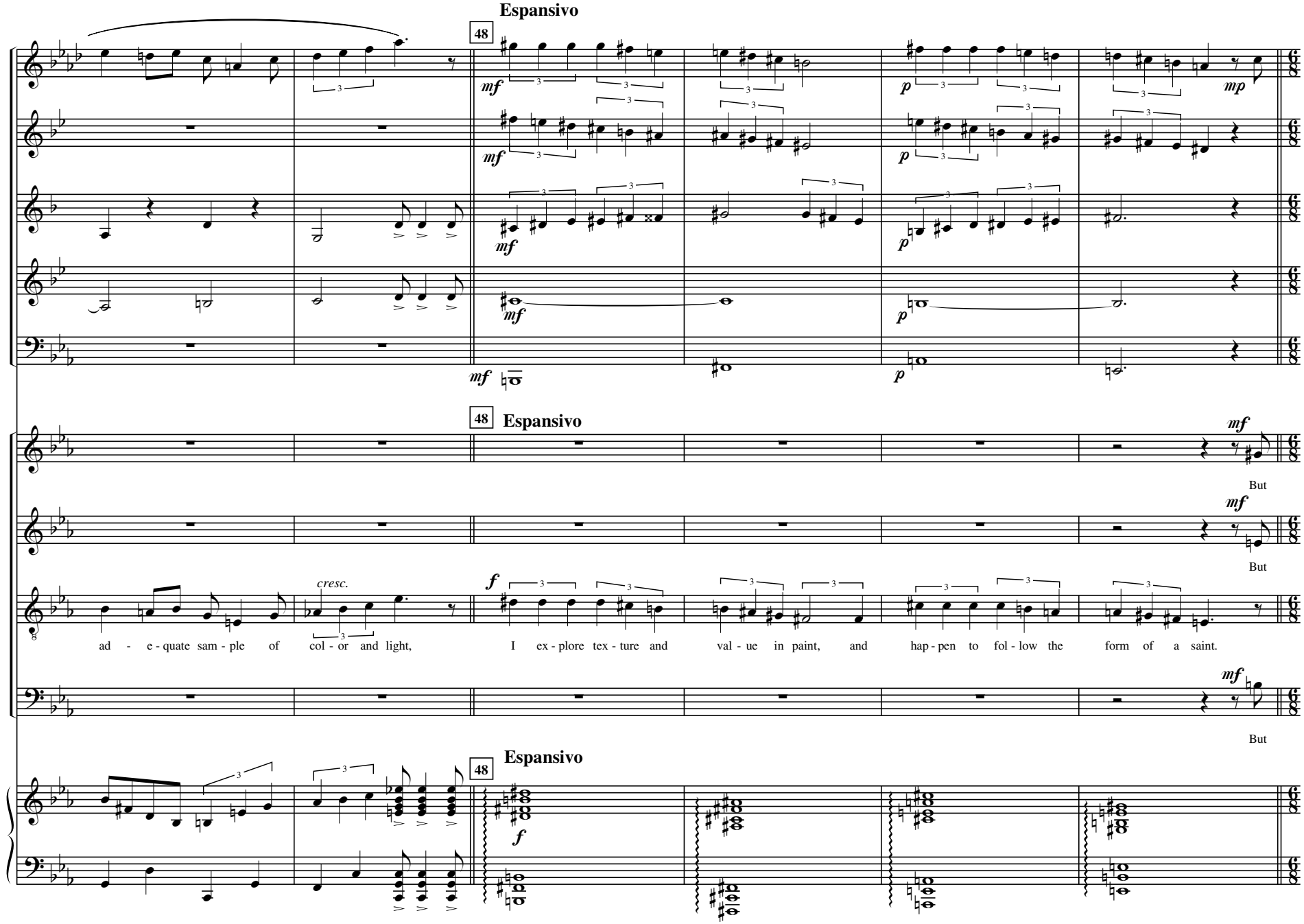

17
mp
mp
mp
17
mf
Her book - mark as black as Mount Et - na's smoke stack re - pre - sents the deep fire of her ho - ly de -
mf
Her book - mark as black as Mount Et - na's smoke stack re - pre - sents the deep fire of her ho - ly de -
but,
mf
Cath - o - lic faith. as Mount Et - na's smoke - stack re - pre - sents the deep fire of her ho - ly de -
17
lower kybd. (8 ft.)

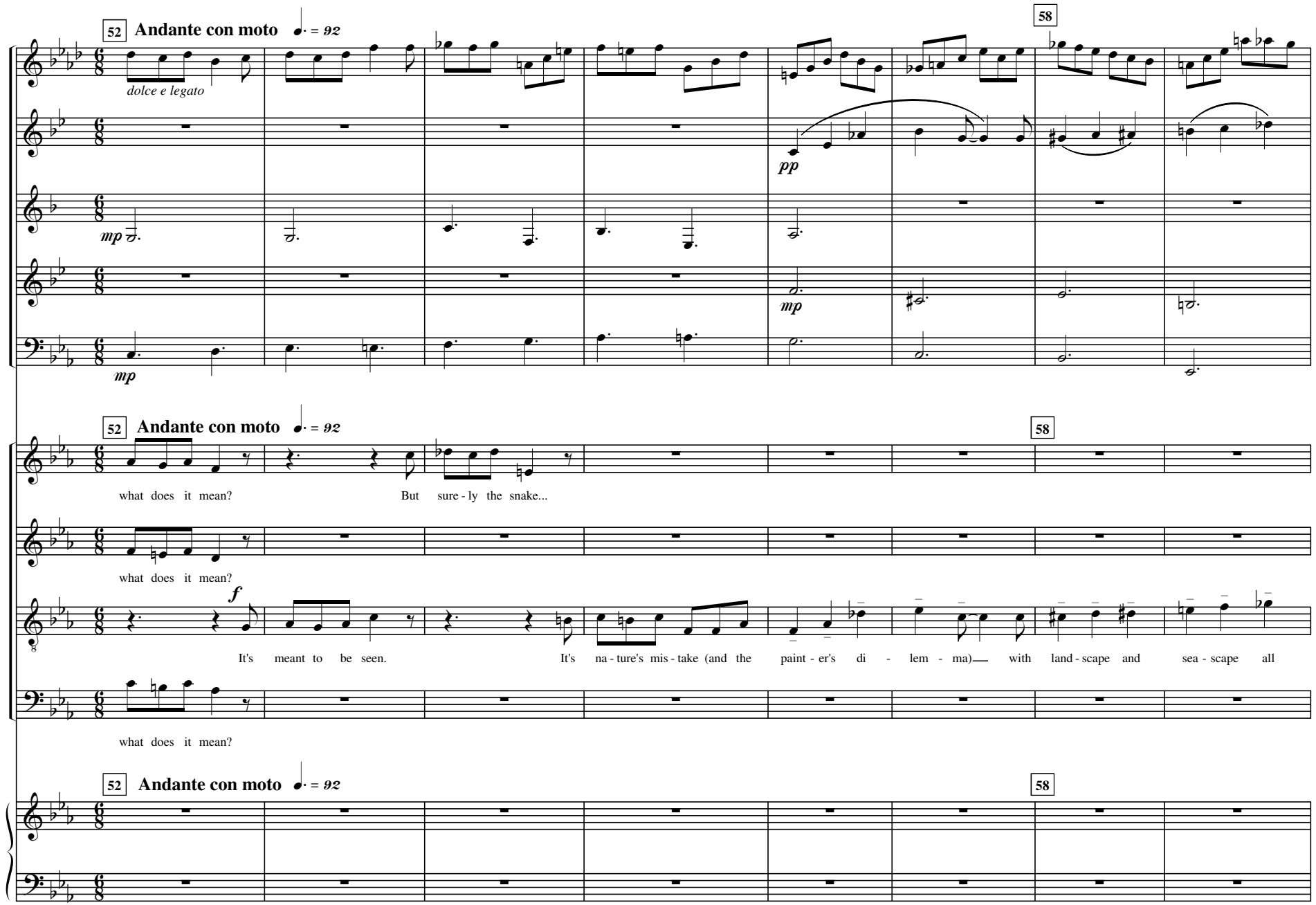

24
Grandioso
f
f
f
mf
mf
24
Grandioso
ff
ff
ff
ff
sire. And the cross and the snake met - a - phor - i - c'lly make a paint - er - ly es - ti - mate of the Old and New
sire. And the cross and the snake met - a - phor - i - c'lly make a paint - er - ly es - ti - mate of the Old and New
But, but, but, no.
sire. The Cross and the snake met - a - phor - i - c'lly make a paint - er - ly es - ti - mate of the Old and New
24
Grandioso
add 4 ft. and couple

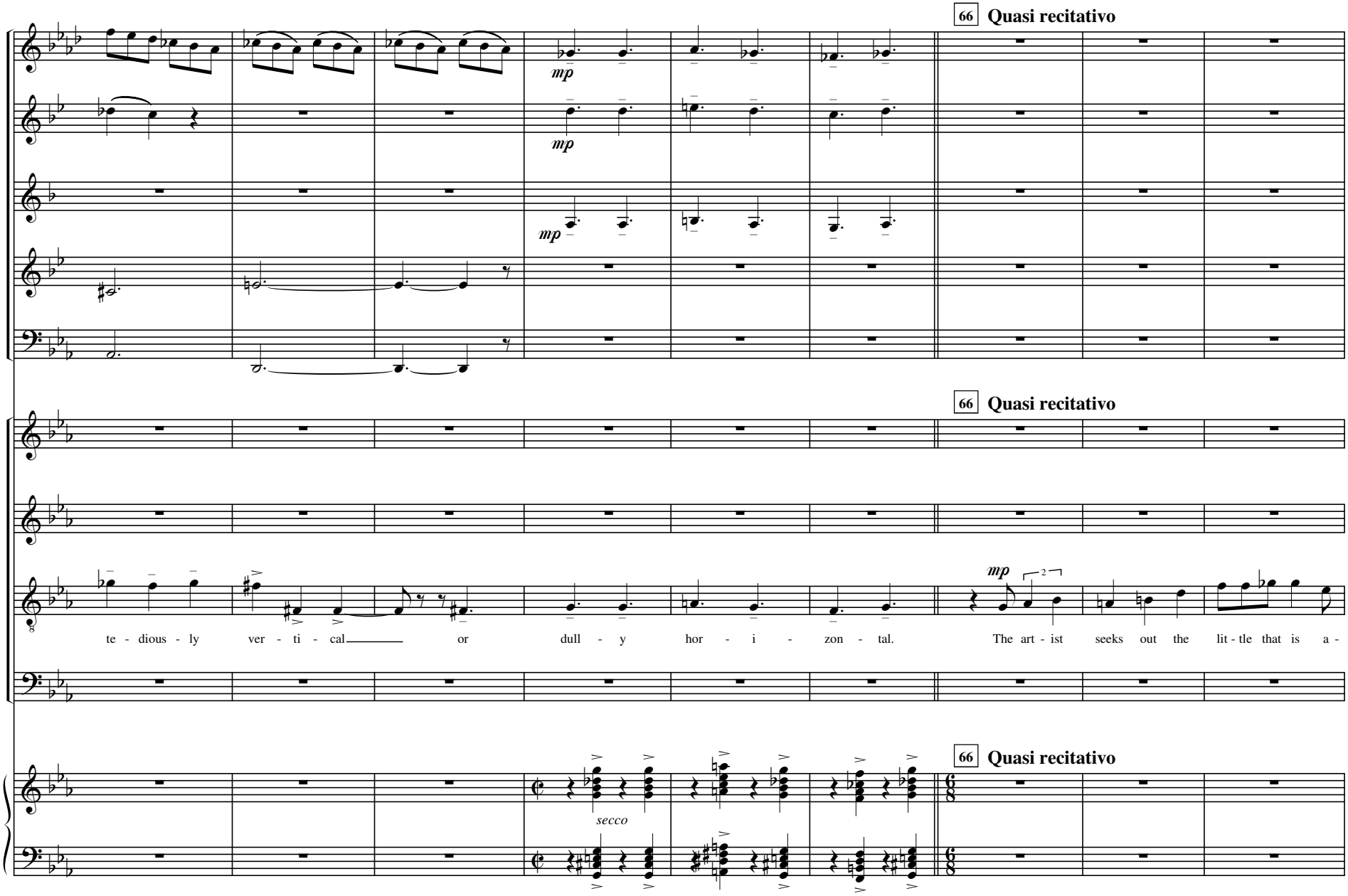

Moderato agitato ♩ = 72
28
f
p
simile
mp
Test - a - ment.
No! No! That's not it at all!
You don't seem to see that I don't paint in sym-bols or
mf

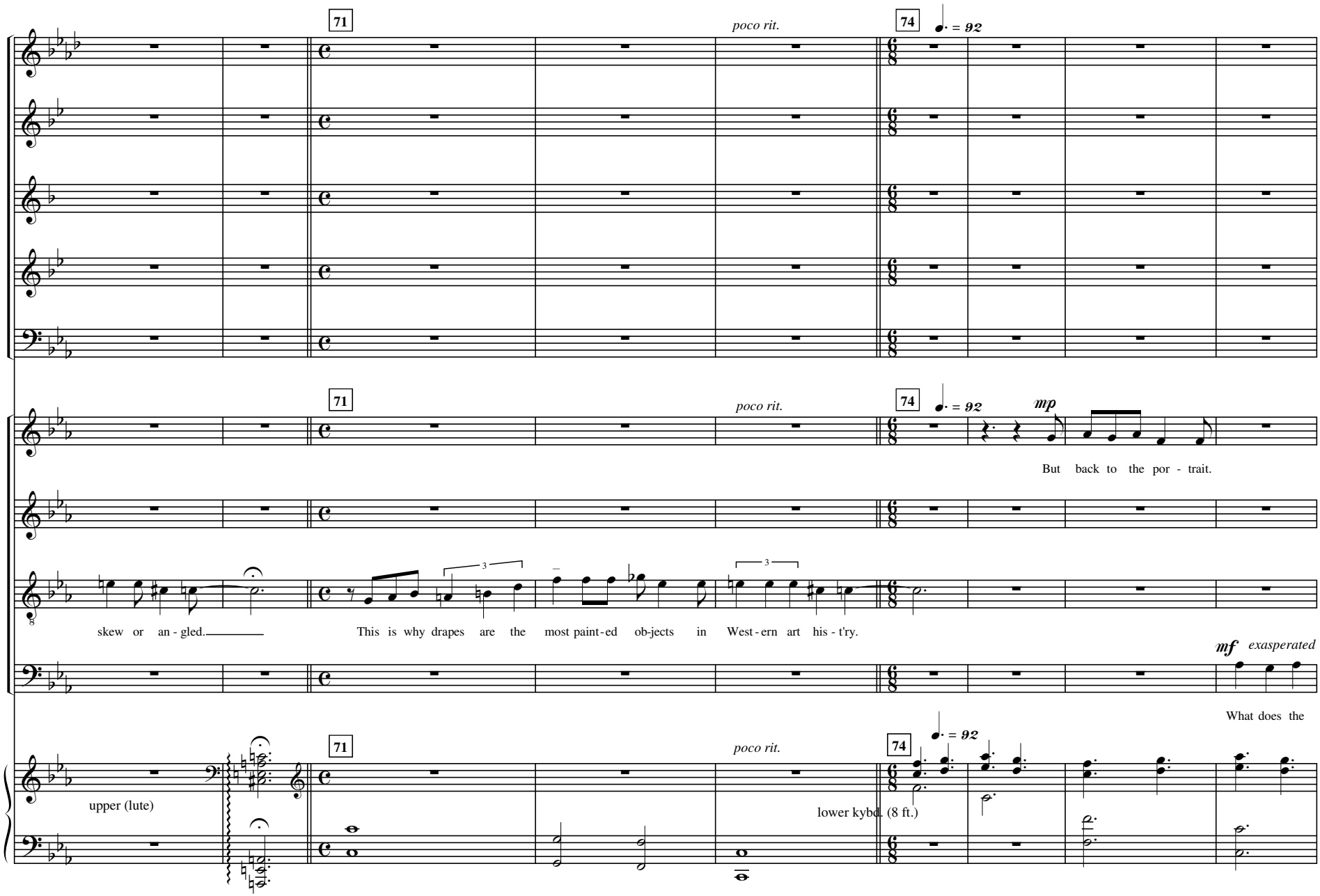

34
mf
p
mf
p
p
p
34
rhapsodically
tell tales for hym - nals or stained glass church win - dows' dis - play.
I seek to de - pict the plas - ti - ci - ty of my me - di - um in
34
upper (lute)

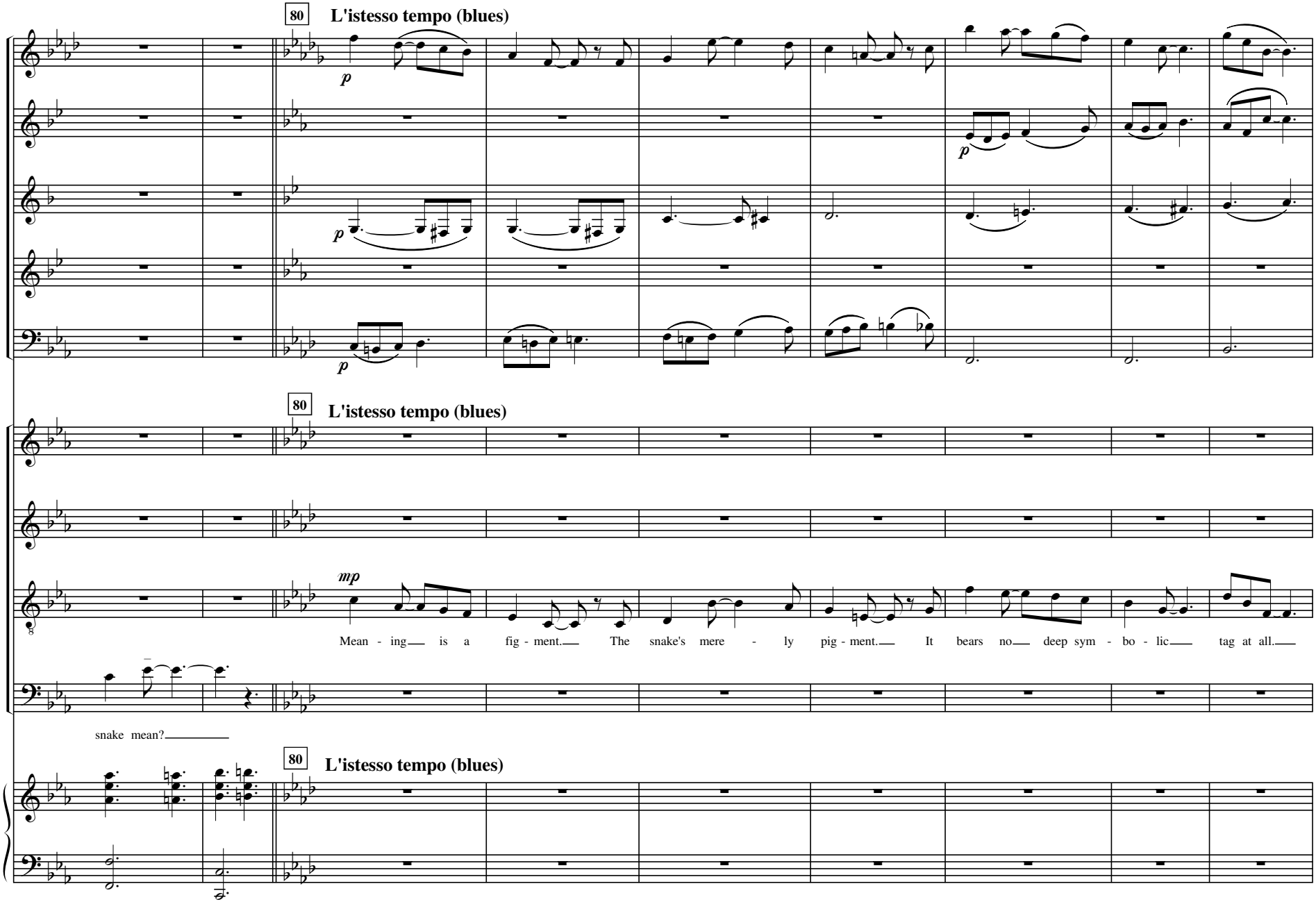

42
mf
p
42
my own way. And fol - low - ing tra - di - tion of art - ists be - fore me who found in these forms of hab - it and wim-ple an
42
upper (lute)
lower kybd. (full)

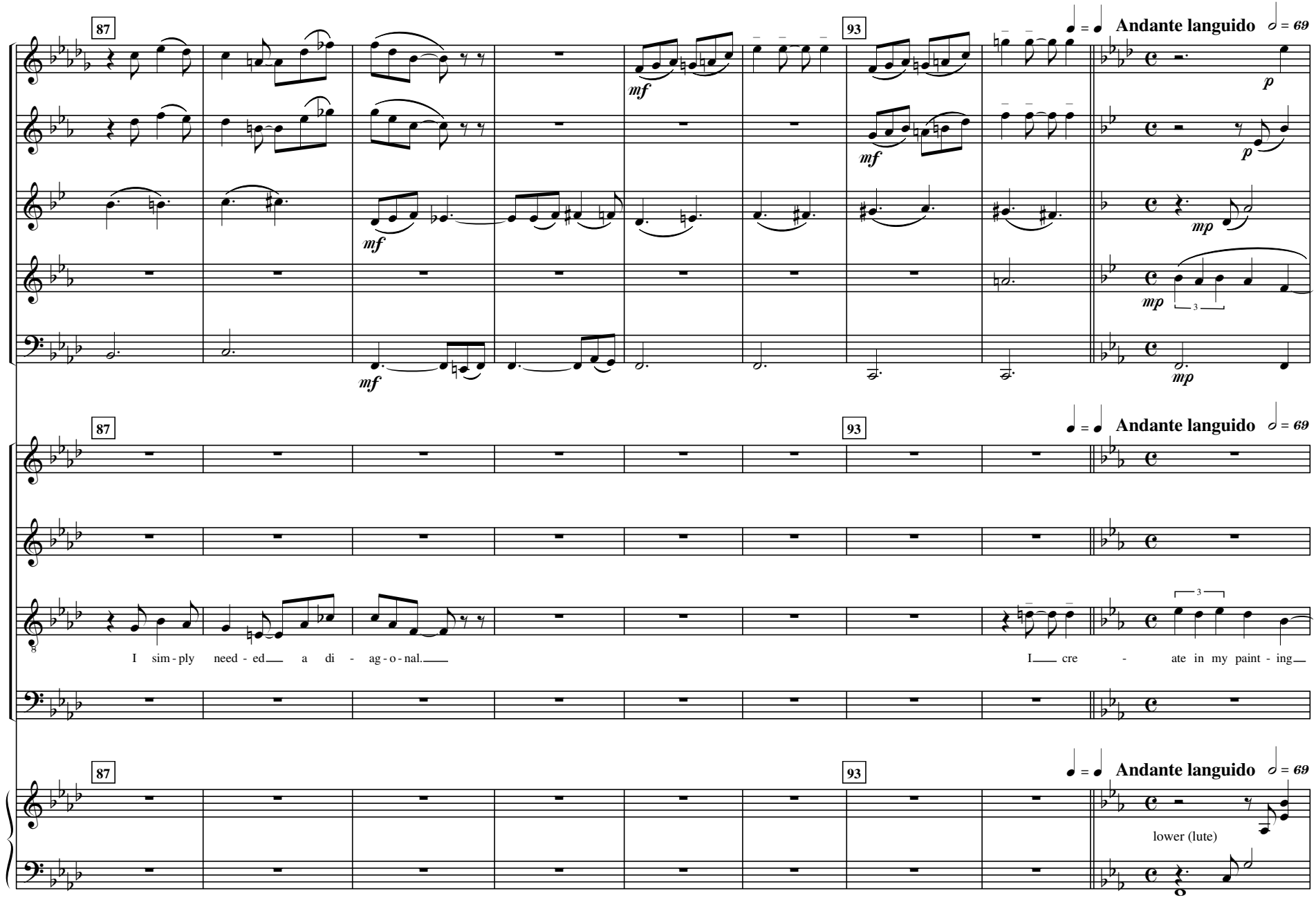

Espansivo
48
mf
p
mp
Espansivo
48
mf
But
cresc.
f
ad - e - quate sam - ple of col - or and light, I ex - plore tex - ture and val - ue in paint, and hap - pen to fol - low the form of a saint.
But
Espansivo
48
f

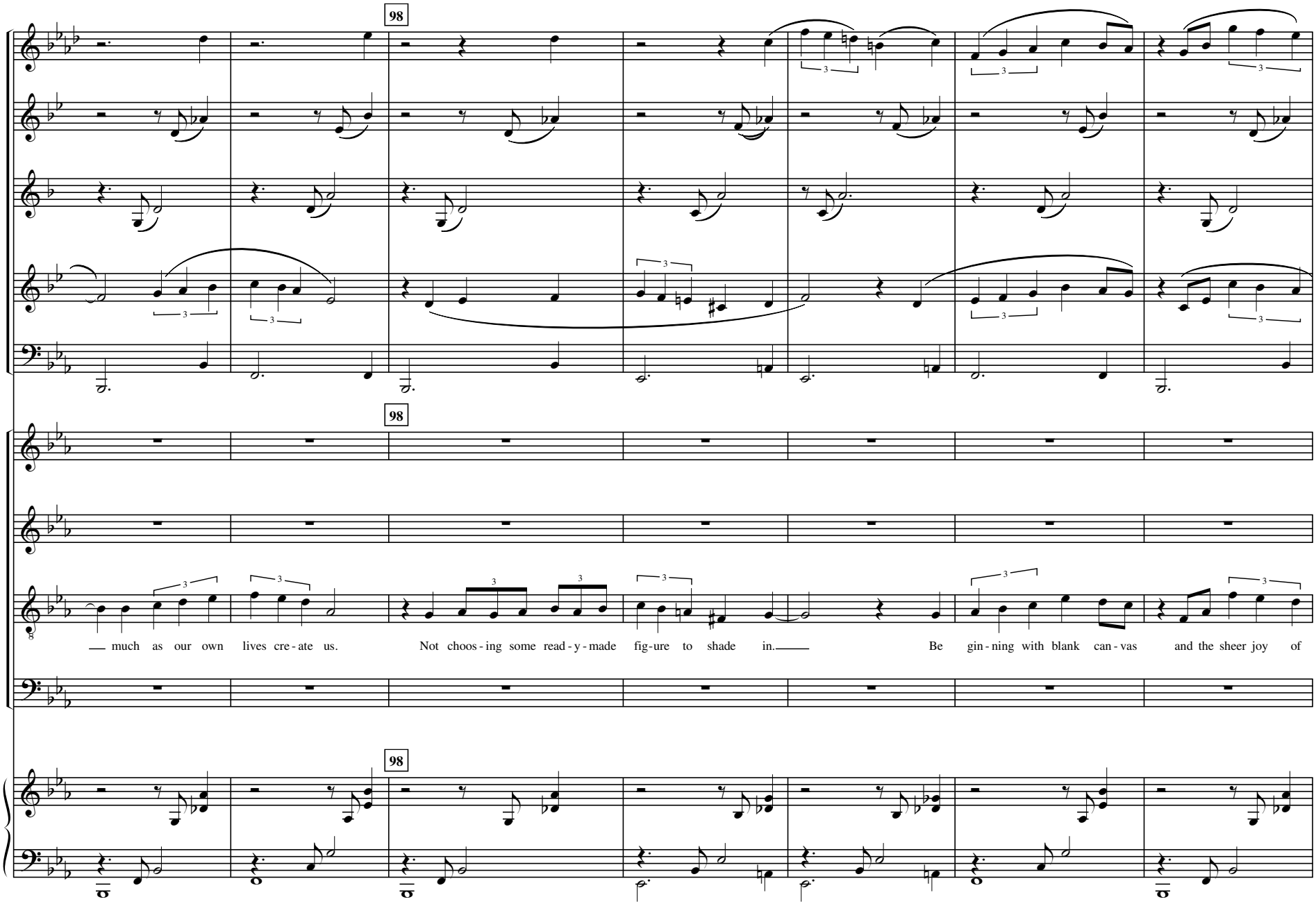

52 Andante con moto ♩. = 92
58
dolce e legato
pp
mp
mp
52 Andante con moto ♩. = 92
58
what does it mean?
But sure - ly the snake...
what does it mean?
f
It's meant to be seen.
It's na - ture's mis - take (and the paint - er's di - lem - ma) with land - scape and sea - scape all
what does it mean?
52 Andante con moto ♩. = 92
58

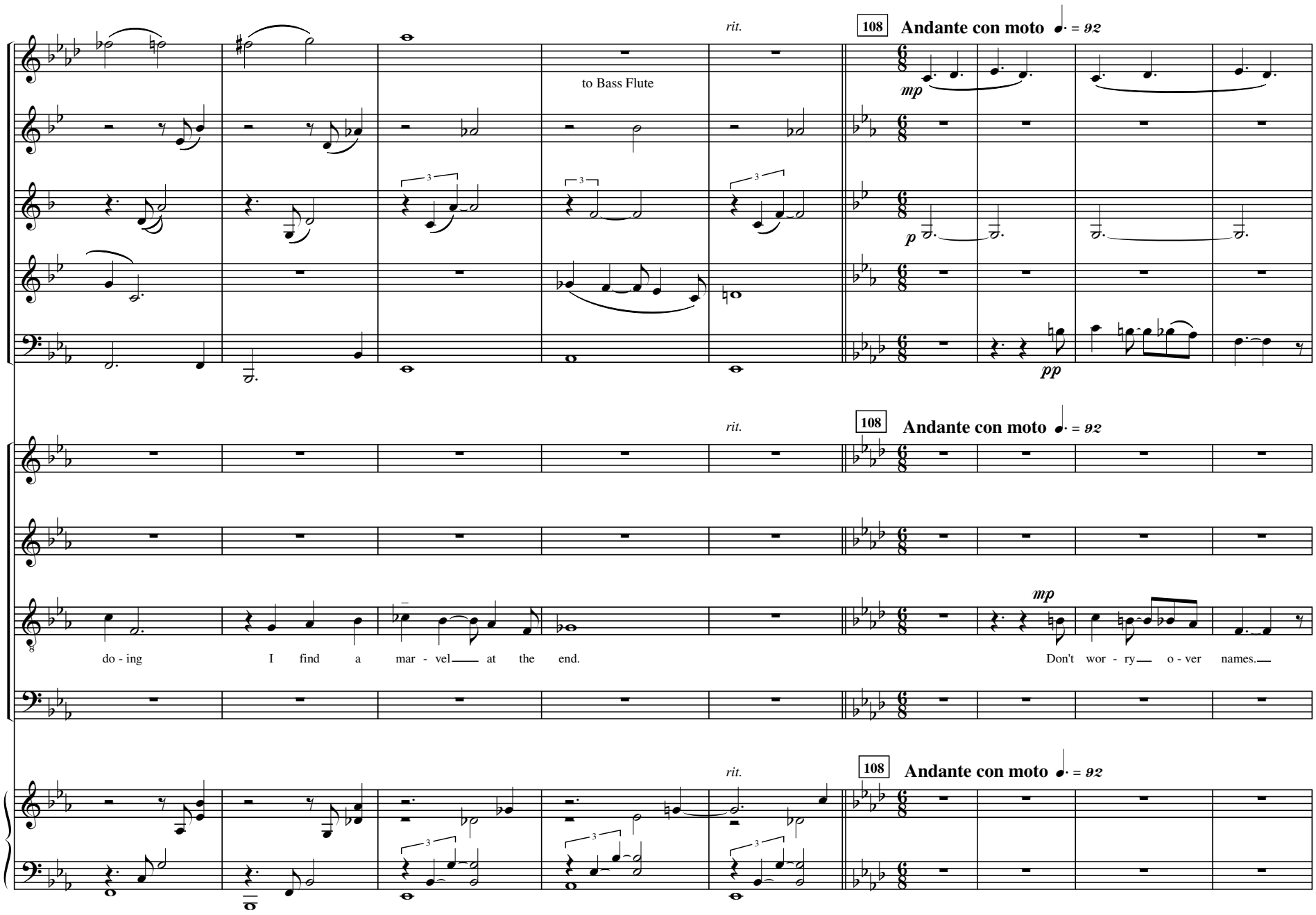

66 Quasi recitativo
mp
mp
mp
66 Quasi recitativo
te - dious - ly ver - ti - cal or dull - y hor - i - zon - tal. The art - ist seeks out the lit - tle that is a -
mp
66 Quasi recitativo
secco

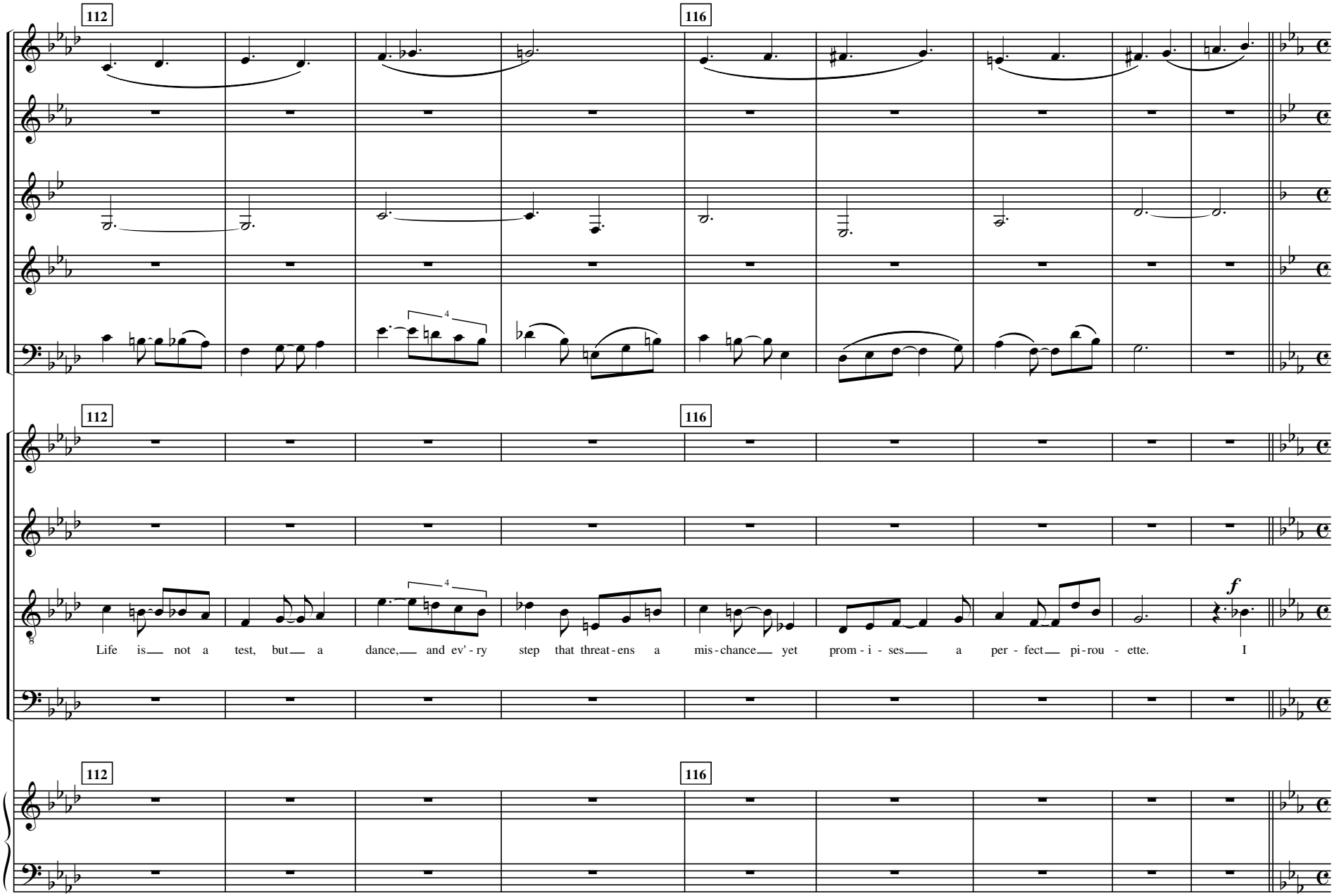

71
poco rit.
74
♩. = 92
mp
But back to the por - trait.
skew or an - gled.
This is why drapes are the most paint-ed ob-jects in West-ern art his - t'ry.
mf exasperated
What does the
upper (lute)
lower kybd. (8 ft.)

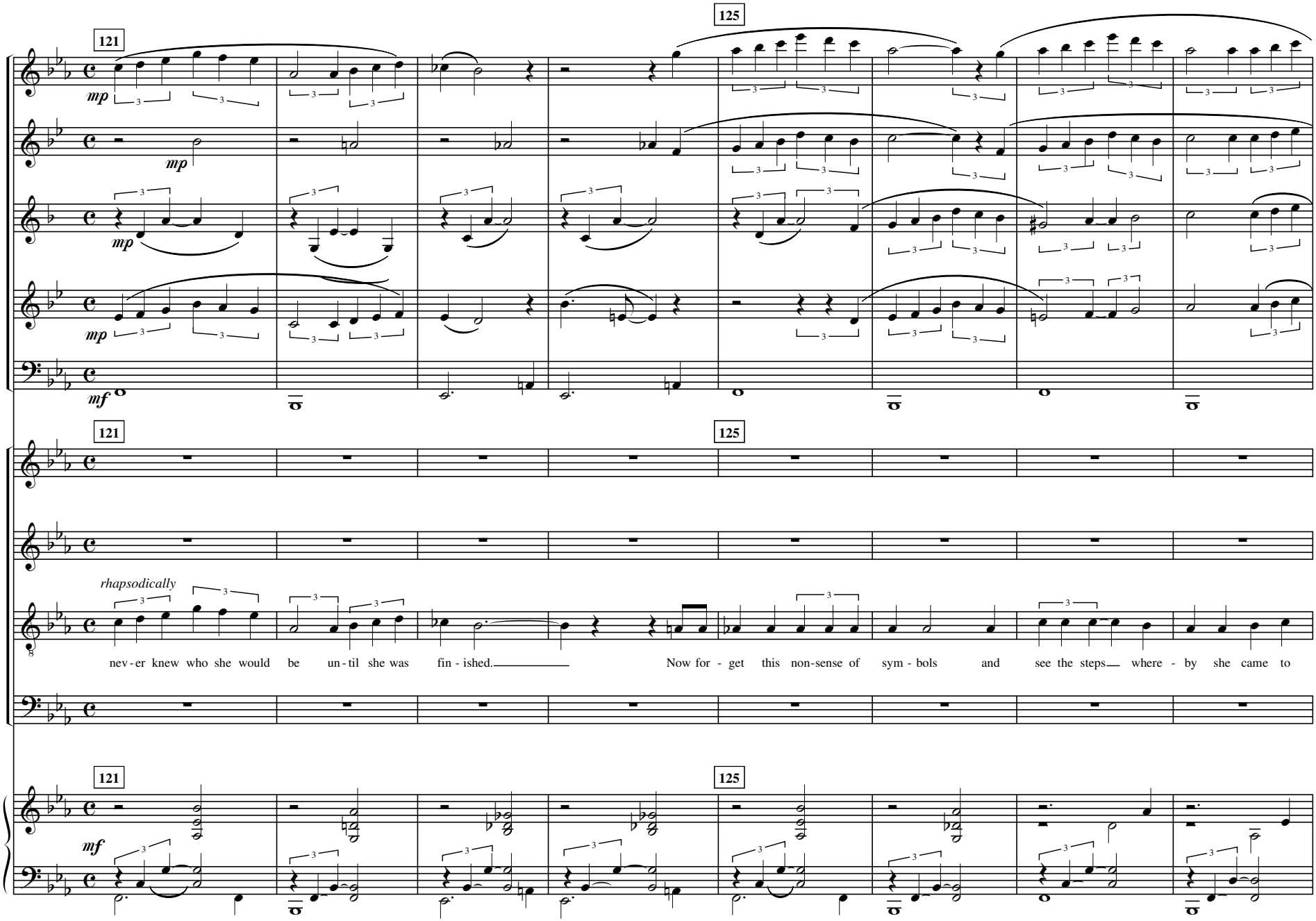

80
L'istesso tempo (blues)
p
p
p
80
L'istesso tempo (blues)
mp
Mean - ing is a fig - ment. The snake's mere - ly pig - ment. It bears no deep sym - bo - lic tag at all.
snake mean?
80
L'istesso tempo (blues)

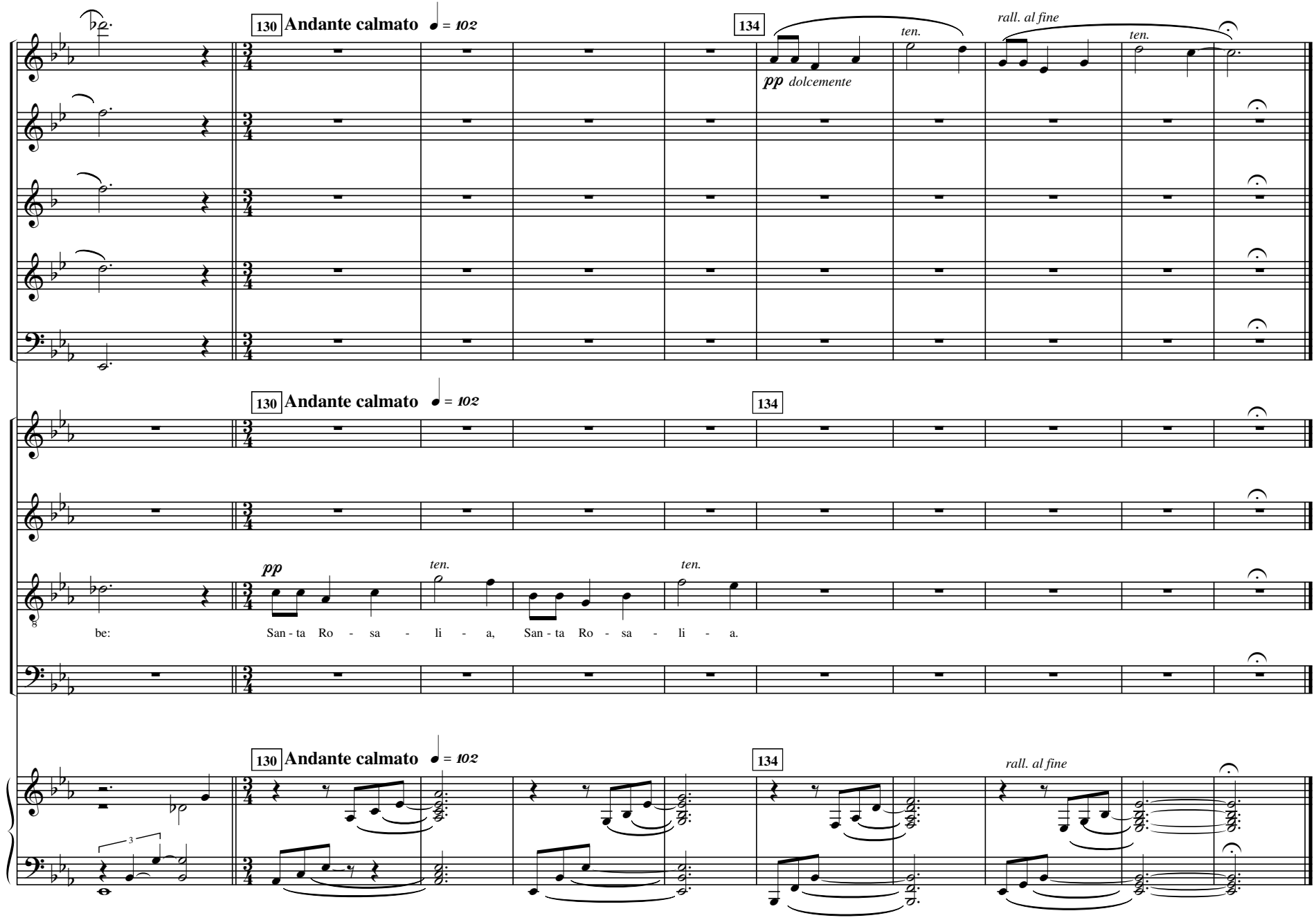

87
93
Andante languido
mf
p
mp
I sim - ply need - ed a di - ag - o - nal.
I cre - ate in my paint - ing
lower (lute)


98
98
98
much as our own lives cre - ate us. Not choos - ing some read - y - made fig - ure to shade in. Be gin - ning with blank can - vas and the sheer joy of

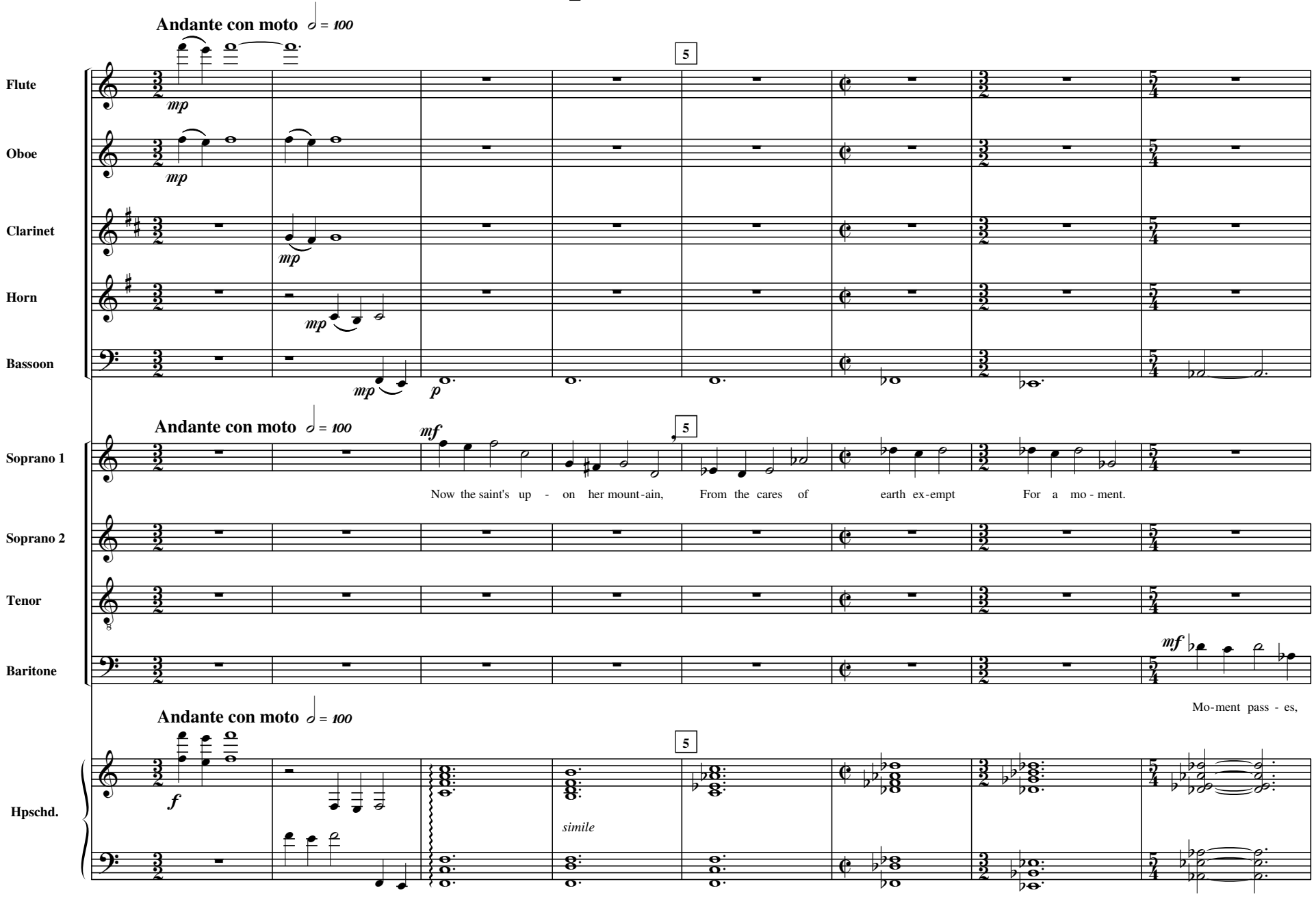

rit.
to Bass Flute
108
Andante con moto
mp
p
pp
rit.
108
Andante con moto
mp
do - ing
I find a mar - vel at the end.
Don't wor - ry o - ver names.
rit.
108
Andante con moto

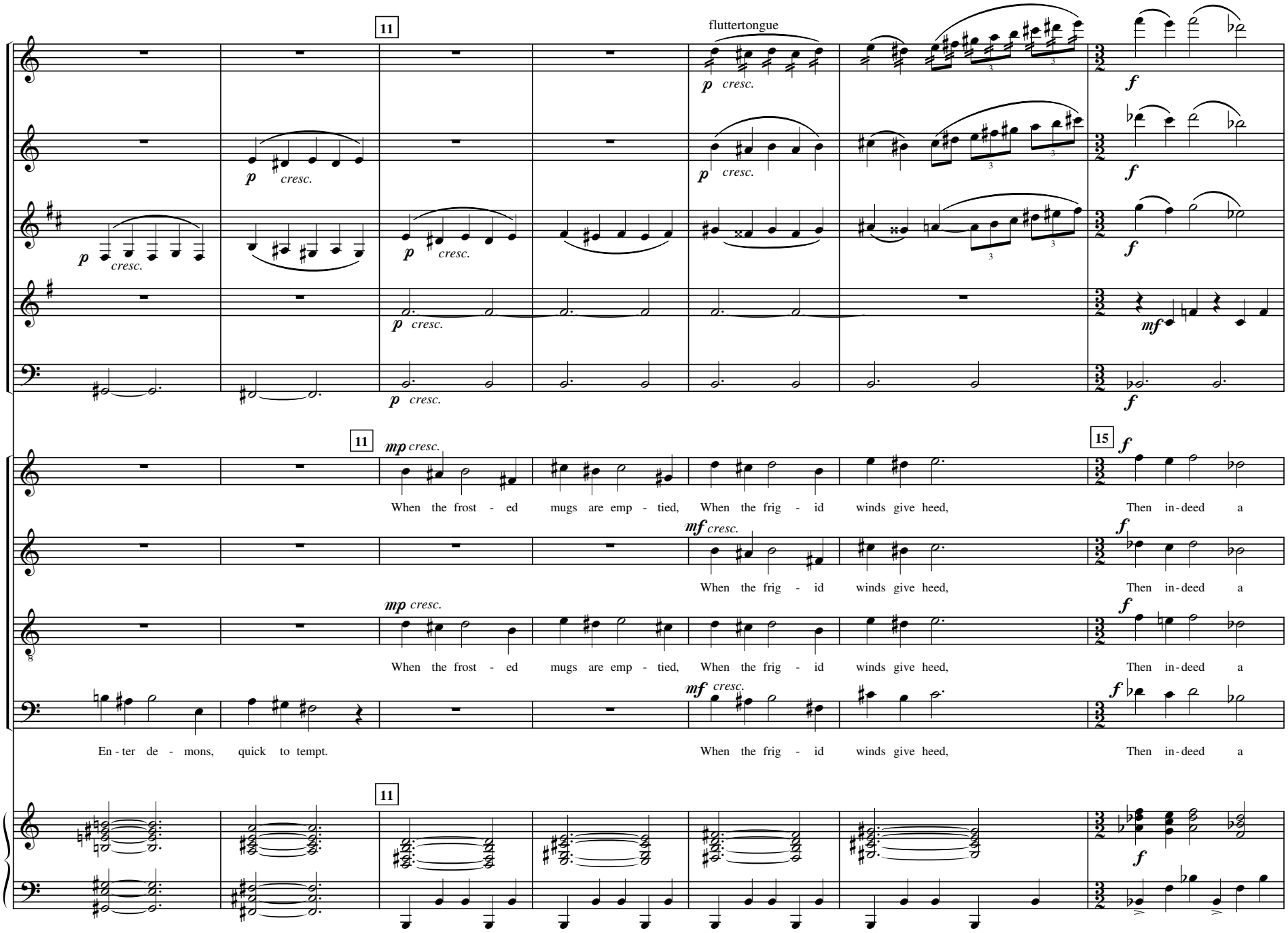

112
116
112
116
Life is not a test, but a dance, and ev' - ry step that threat - ens a mis - chance yet prom - i - ses a per - fect pi - rou - ette. I
f
112
116

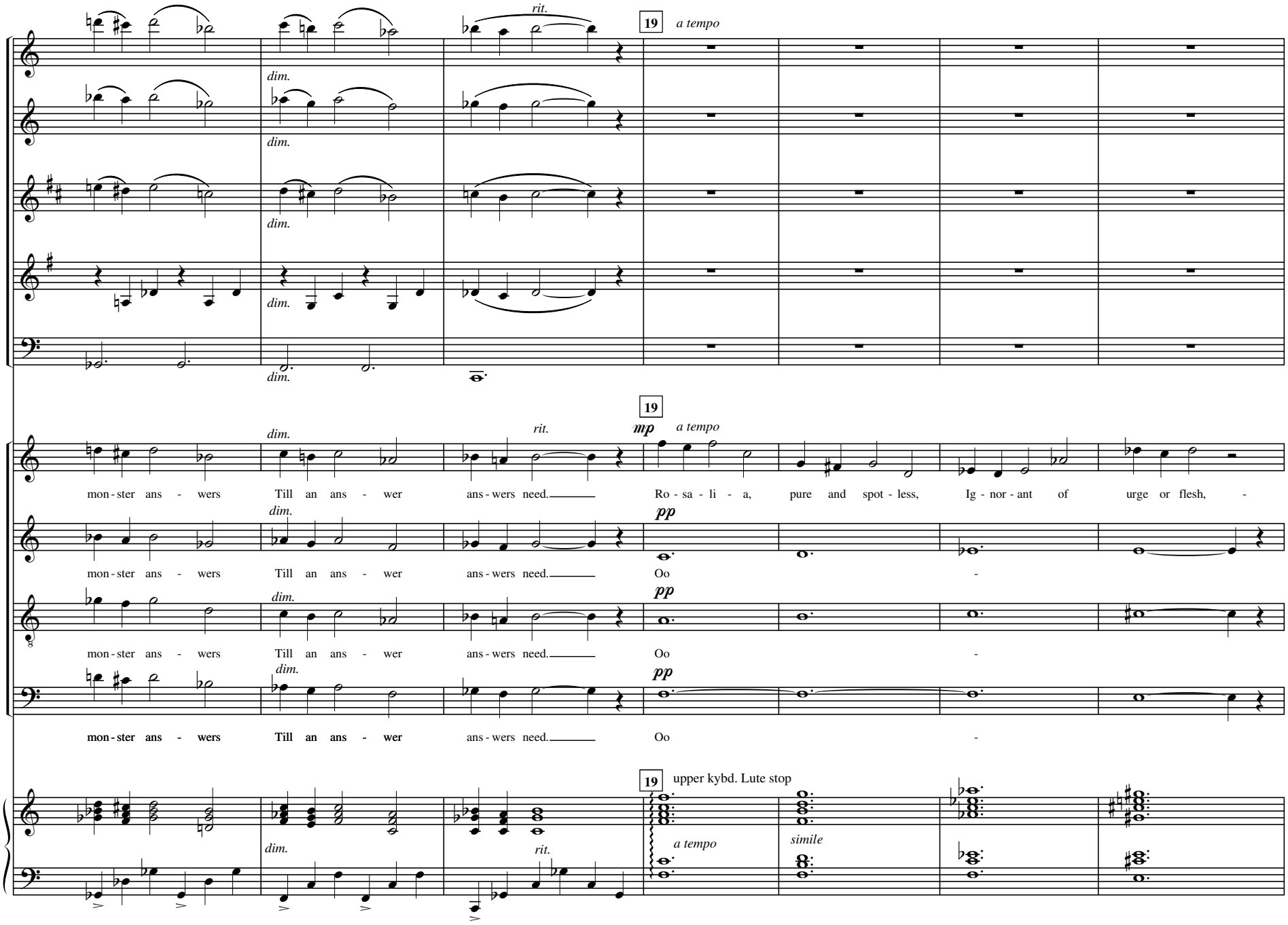

121
125
mp
mp
mp
mf
121
125
rhapsodically
nev - er knew who she would be un - til she was fin - ished. Now for - get this non-sense of sym - bols and see the steps where - by she came to
121
125
mf

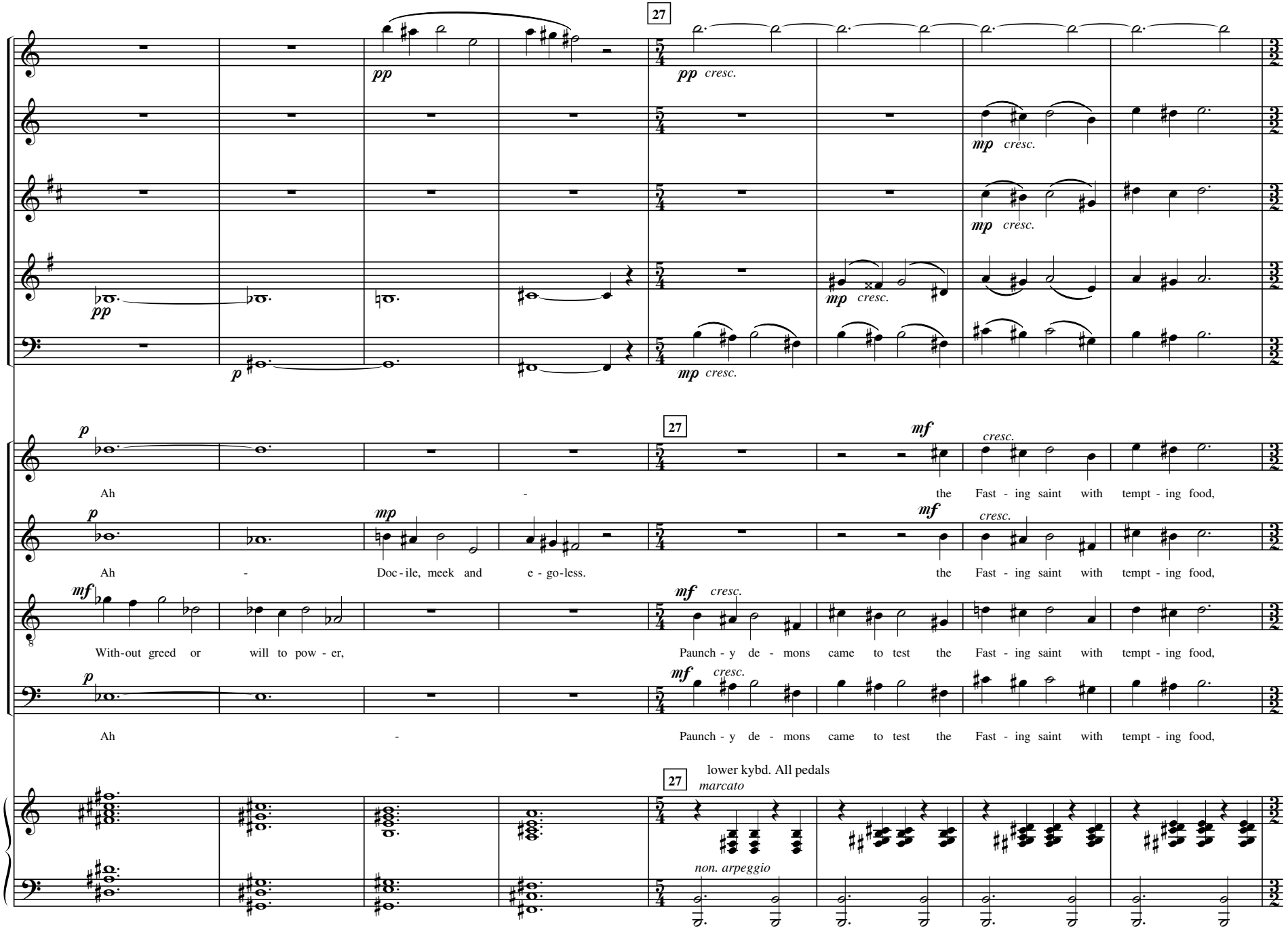

130 Andante calmato ♩ = 102
134
ten.
rall. al fine
pp dolcemente
130 Andante calmato ♩ = 102
134
pp
ten.
ten.
be: San - ta Ro - sa - li - a, San - ta Ro - sa - li - a.
130 Andante calmato ♩ = 102
134
rall. al fine

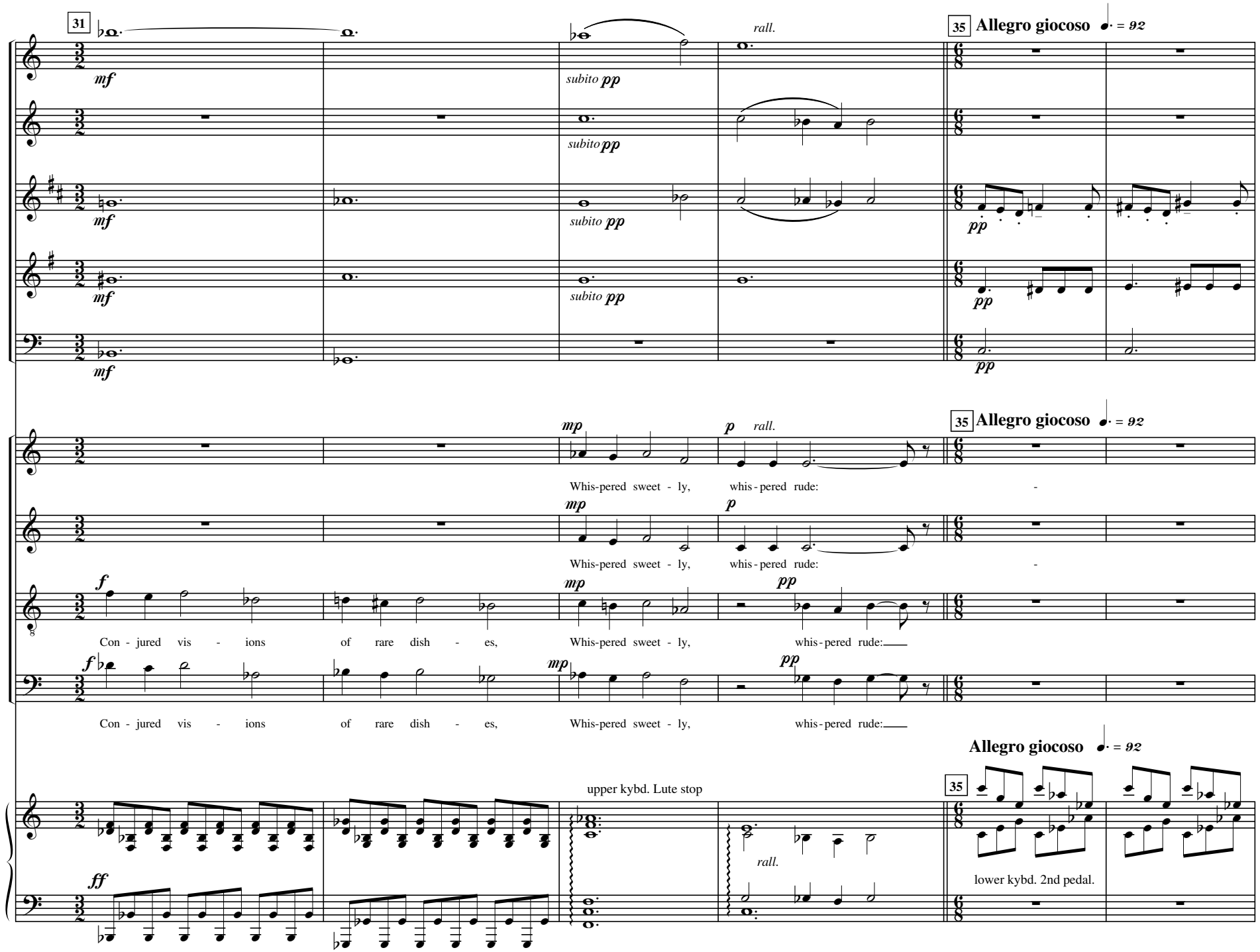
5. The Temptation of Saint Rosalia

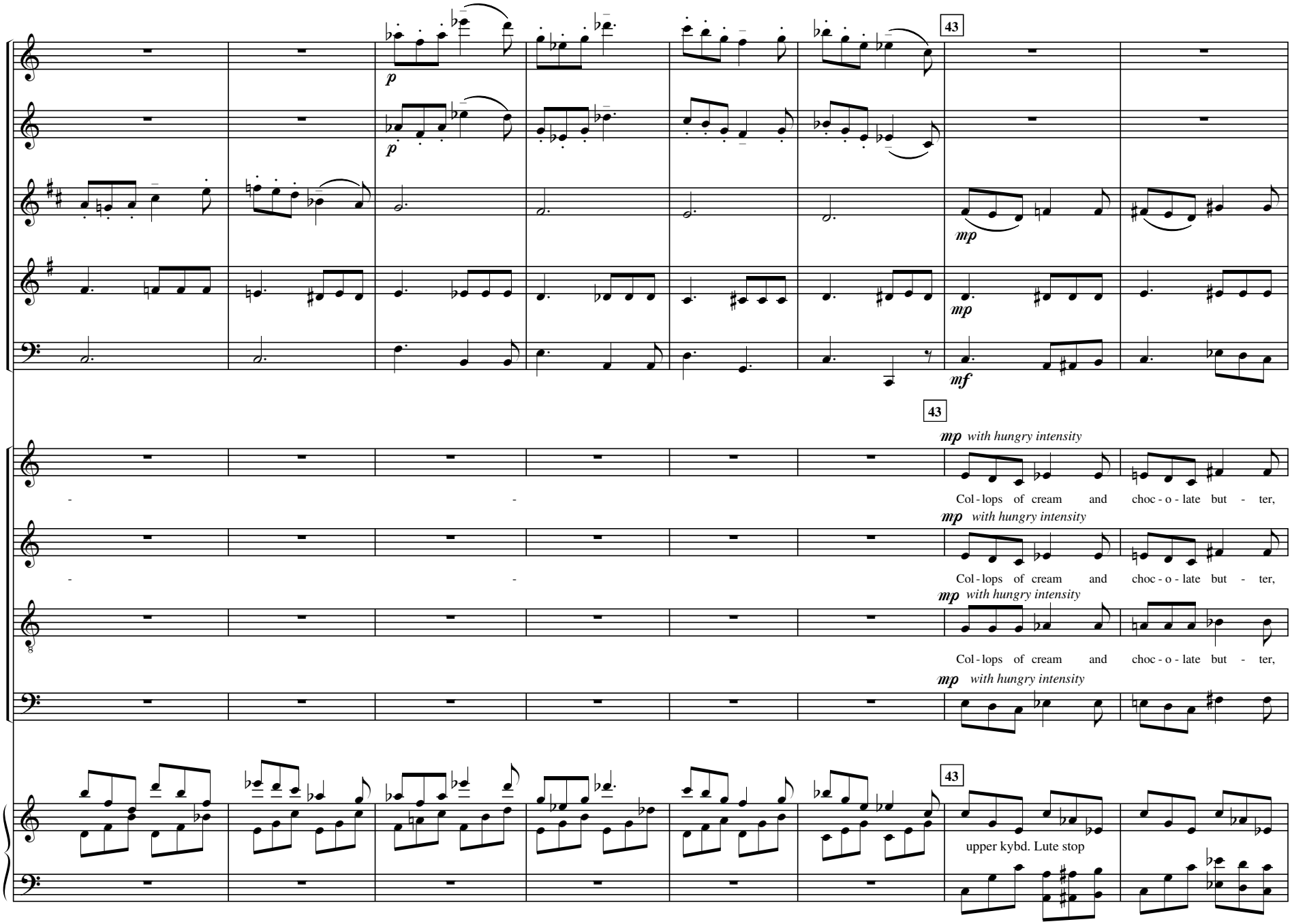


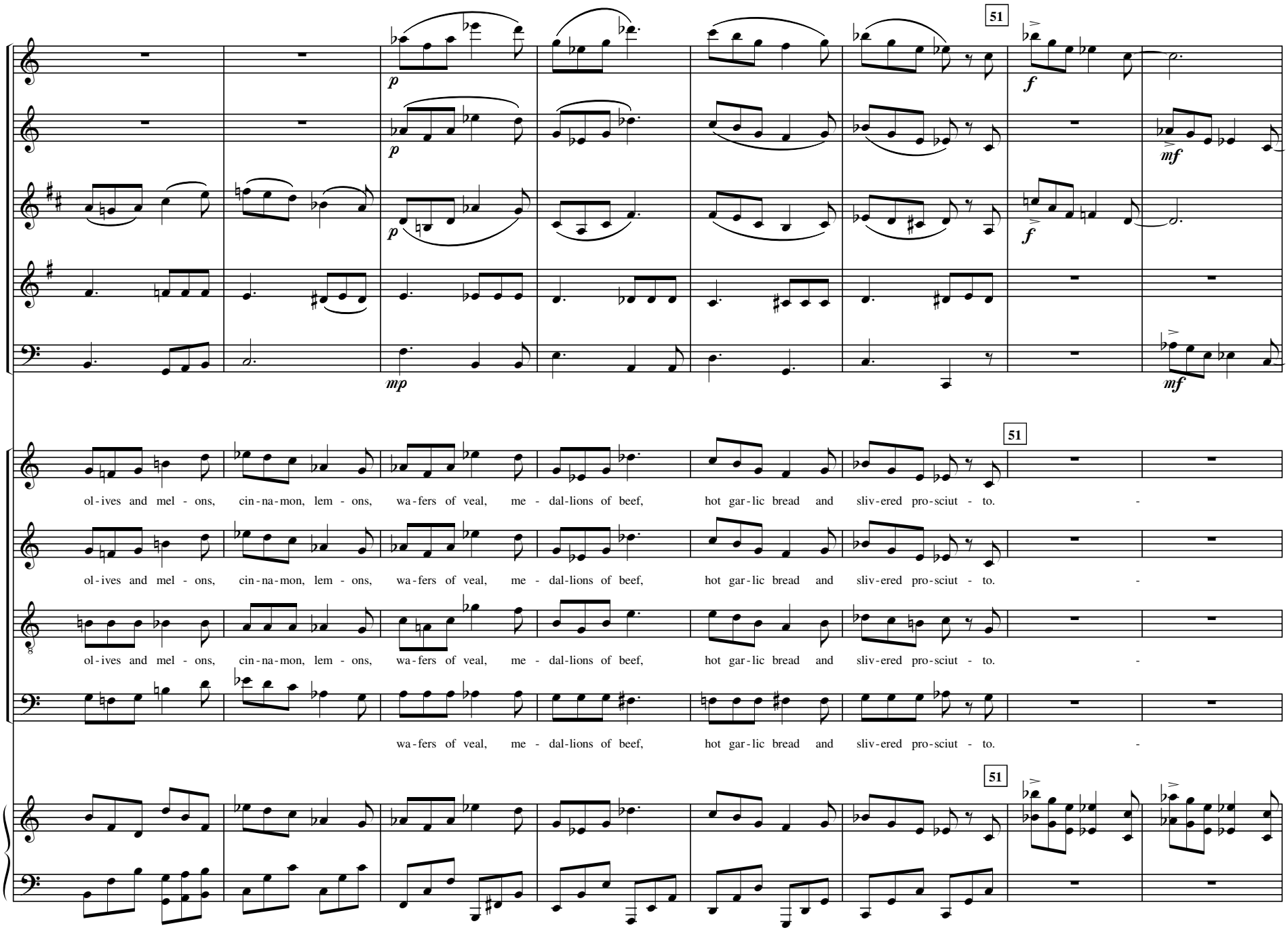

11
fluttertongue
p cresc.
f
mf
15
mp cresc.
mf cresc.
When the frost - ed mugs are emp - tied, When the frig - id winds give heed, Then in - deed a
En - ter de - mons, quick to tempt.

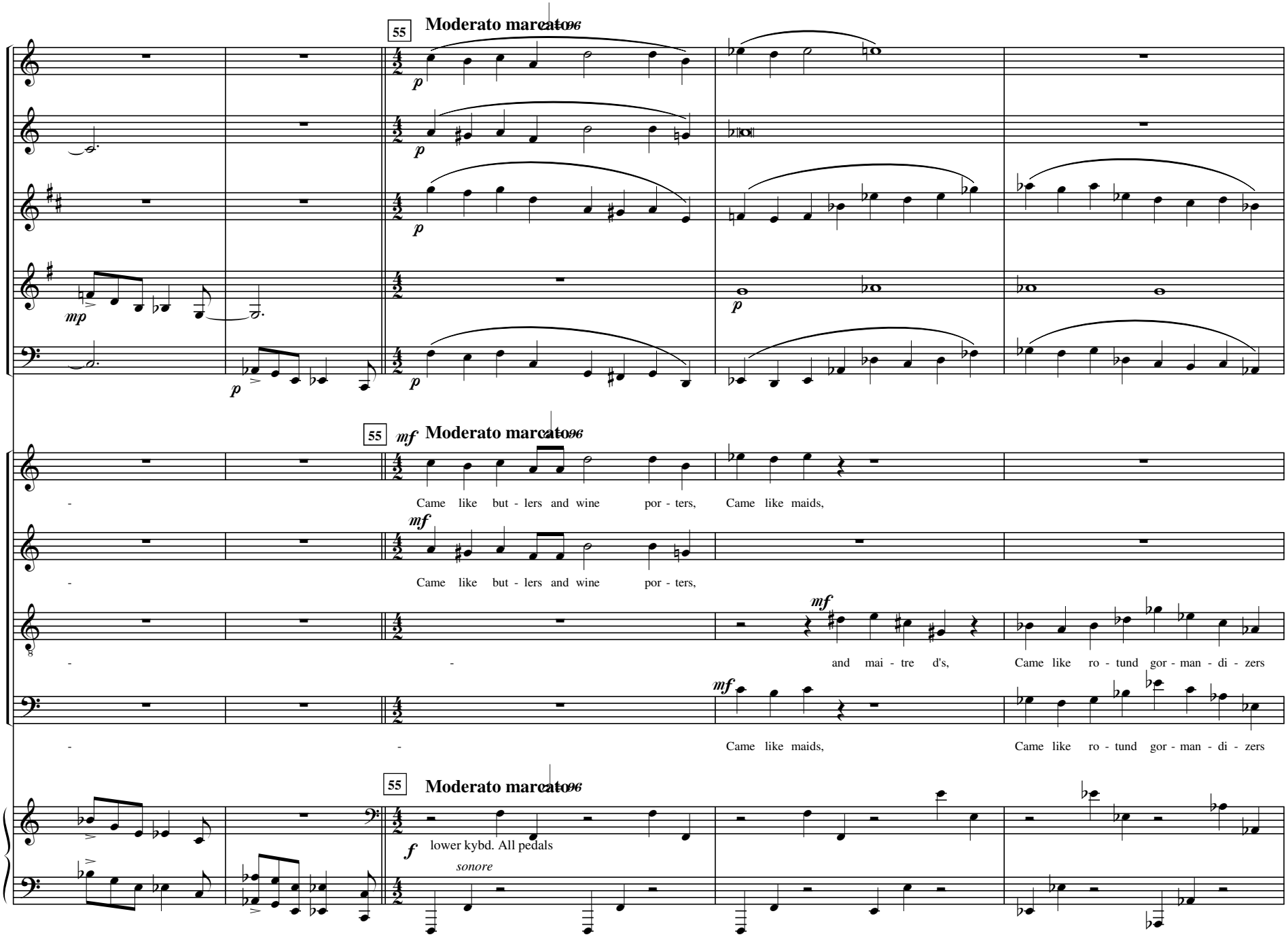

rit.
19
a tempo
dim.
dim.
dim.
dim.
dim.
19
mp
a tempo
rit.
mon - ster ans - wers
Till an ans - wer
ans - wers need.
Ro - sa - li - a,
pure and spot - less,
Ig - nor - ant of
urge or flesh, -
pp
Oo
-
mon - ster ans - wers
Till an ans - wer
ans - wers need.
Oo
-
mon - ster ans - wers
Till an ans - wer
ans - wers need.
Oo
-
19
upper kybd. Lute stop
a tempo
simile
dim.
rit.

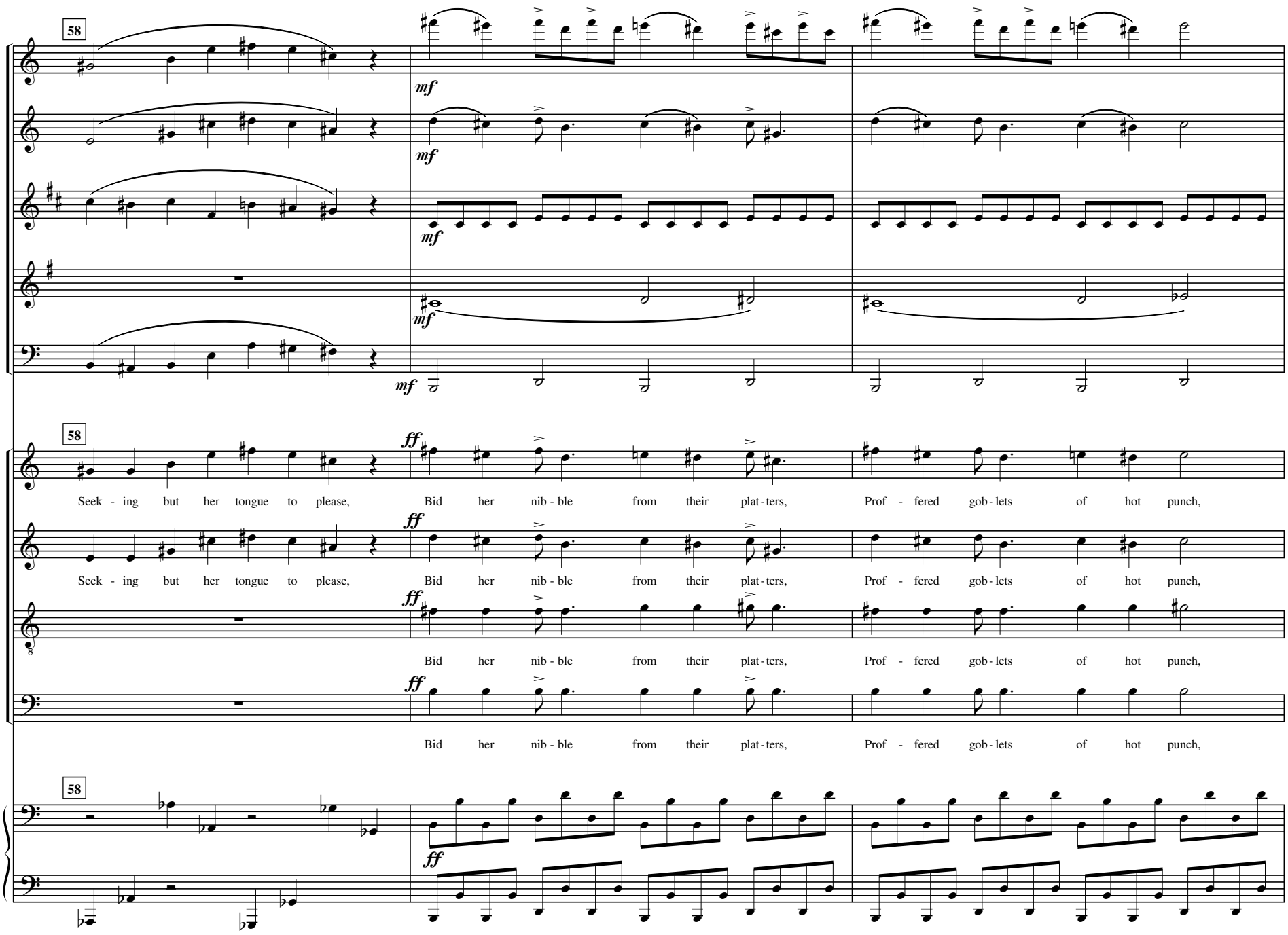

27
pp
pp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
pp
p
p
mf
cresc.
Ah - the Fast - ing saint with tempt - ing food,
p
mp
mf
cresc.
Ah - Doc - ile, meek and e - go-less. the Fast - ing saint with tempt - ing food,
mf
mf cresc.
With-out greed or will to pow - er, Paunch - y de - mons came to test the Fast - ing saint with tempt - ing food,
p
mf cresc.
Ah - Paunch - y de - mons came to test the Fast - ing saint with tempt - ing food,
lower kybd. All pedals
marcato
non. arpeggio

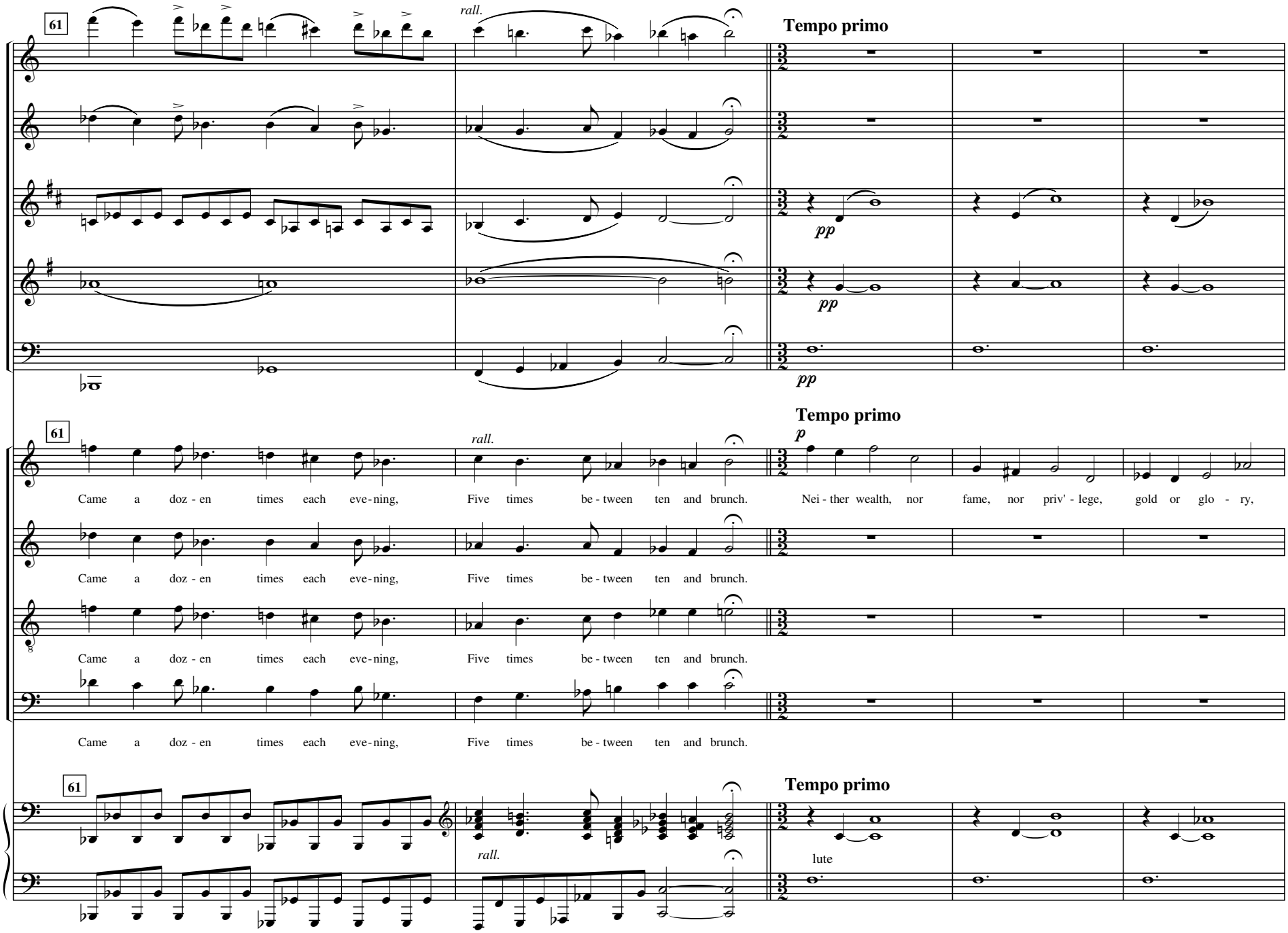

31
mf
subito pp
rall.
35 Allegro giocoso ♩. = 92
pp
mp
p
Whis-pered sweet - ly,
whis - pered rude:
f
Con - jured vis - ions
of rare dish - es,
ff
upper kybd. Lute stop
lower kybd. 2nd pedal.

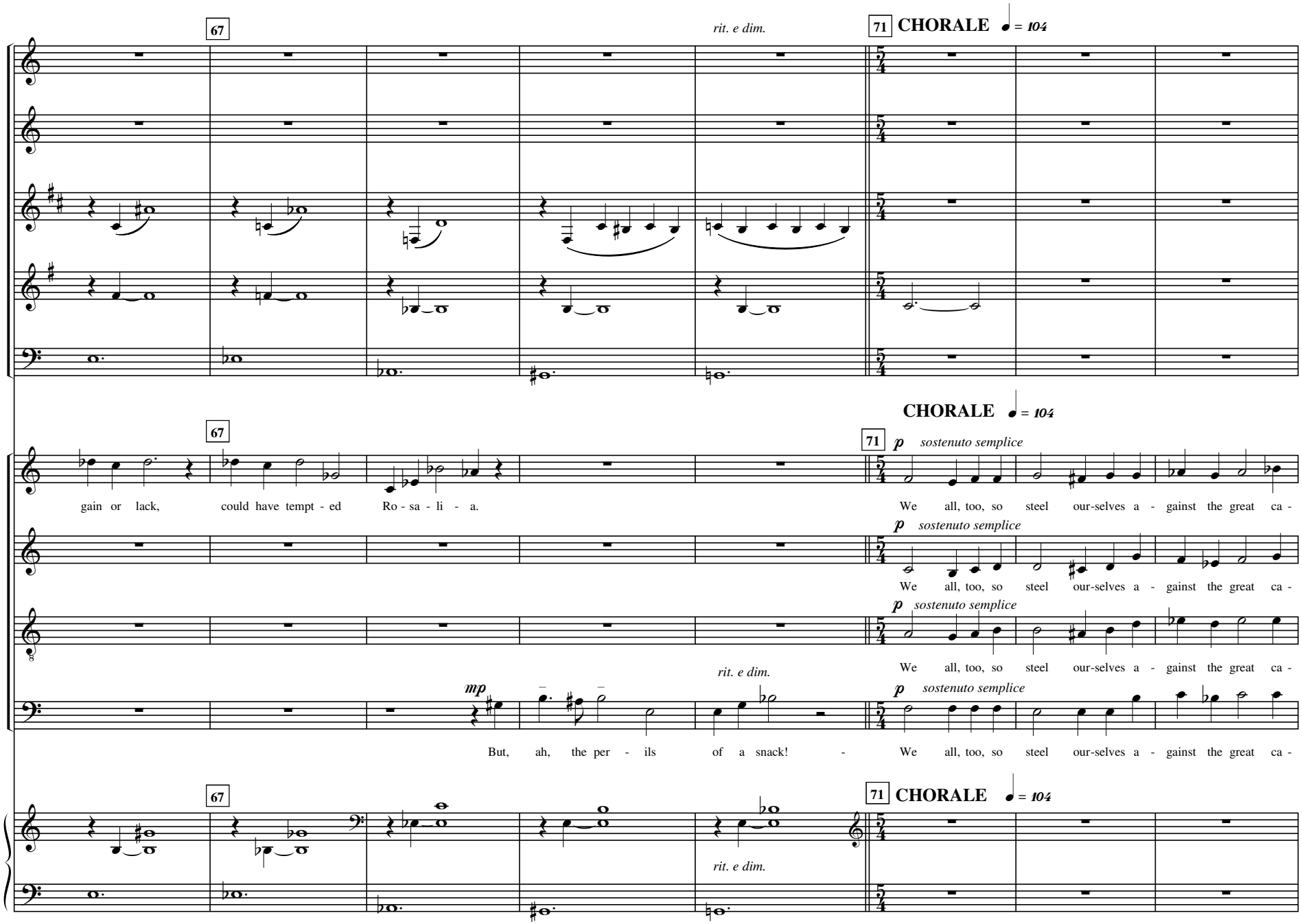

43
p
p
mp
mp
mf
43
mp with hungry intensity
Col - lops of cream and choc - o - late but - ter,
mp with hungry intensity
Col - lops of cream and choc - o - late but - ter,
mp with hungry intensity
Col - lops of cream and choc - o - late but - ter,
mp with hungry intensity
43
upper kybd. Lute stop

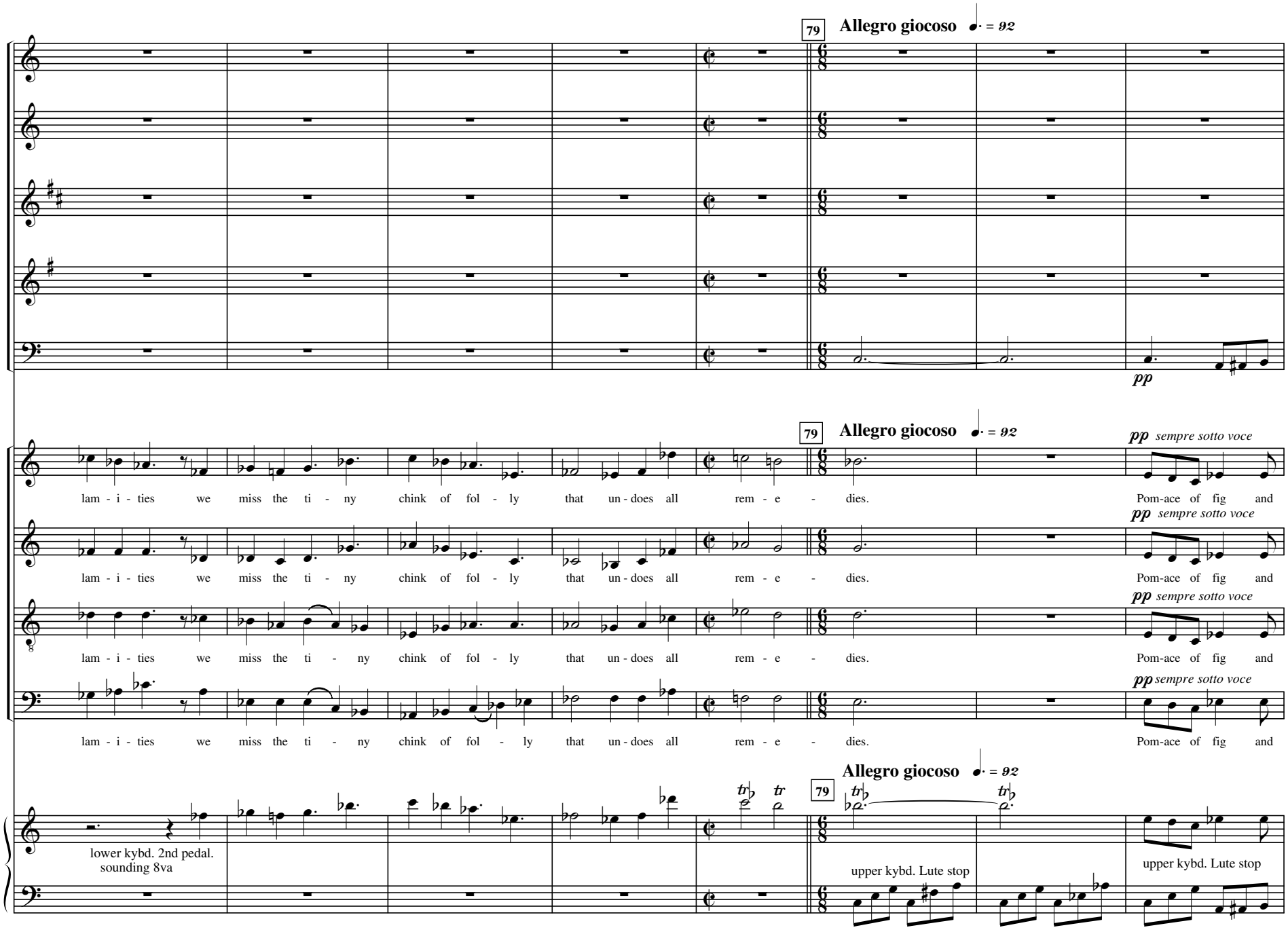

51
p
mf
f
mp
ol - ives and mel - ons, cin - na - mon, lem - ons, wa - fers of veal, me - dal - lions of beef, hot gar - lic bread and sliv - ered pro - sciut - to.

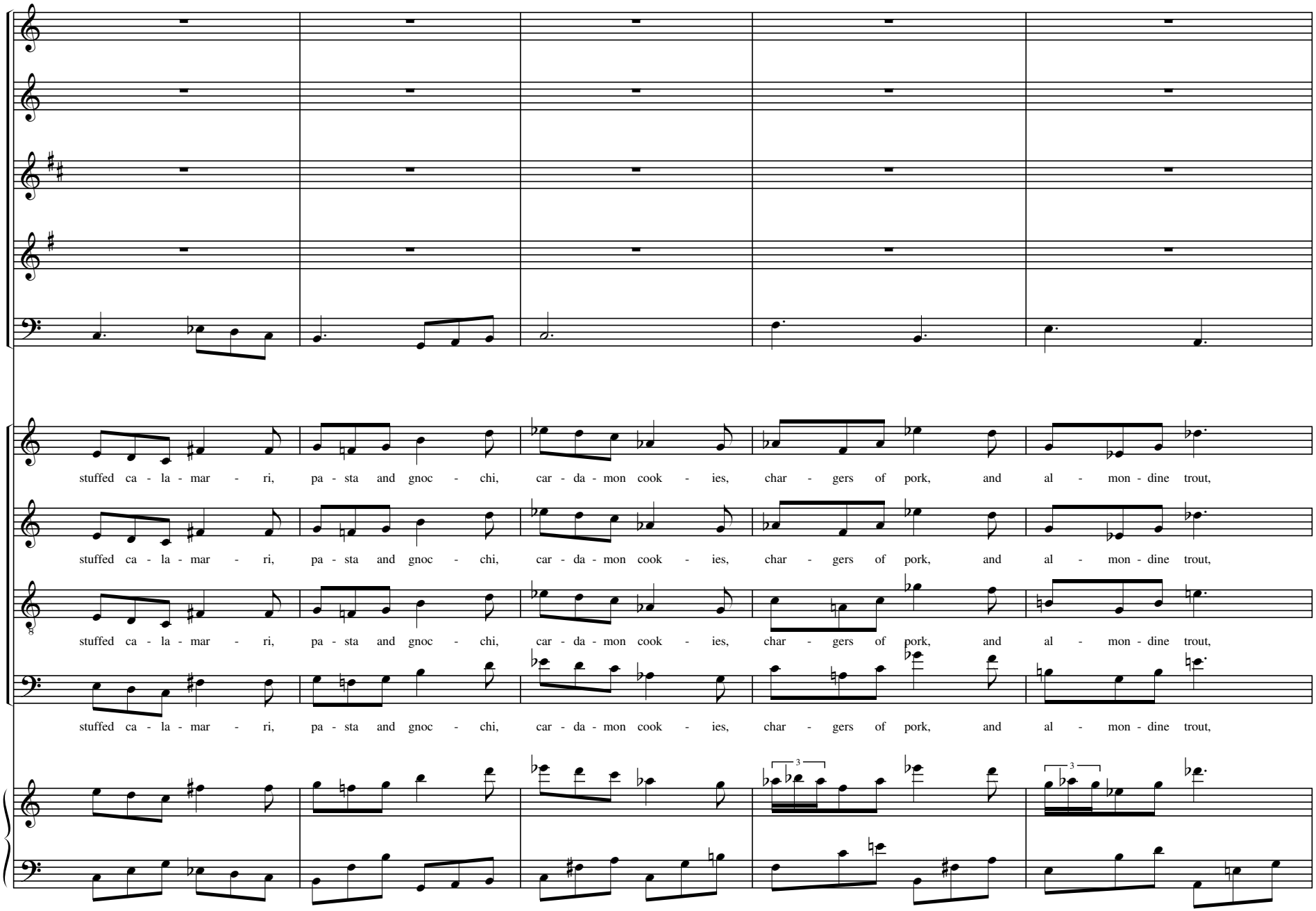

55
Moderato marcato
mp
p
55
mf
Moderato marcato
Came like but - lers and wine por - ters, Came like maids,
Came like but - lers and wine por - ters,
and mai - tre d's, Came like ro - tund gor - man - di - zers
Came like maids, Came like ro - tund gor - man - di - zers
55
Moderato marcato
f
lower kybd. All pedals
sonore

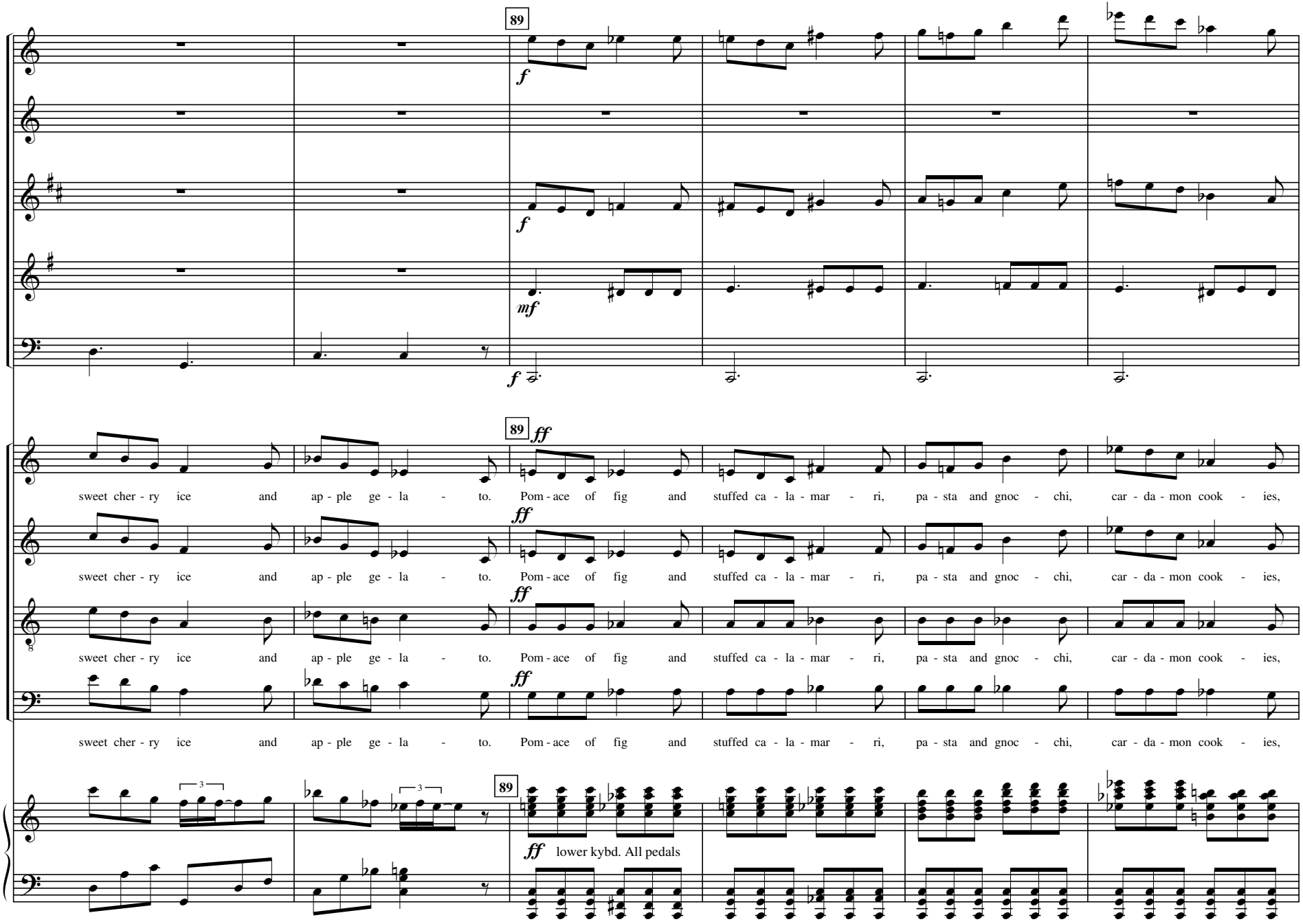

58
mf
mf
mf
mf
mf
58
ff
Seek - ing but her tongue to please, Bid her nib - ble from their plat - ters, Prof - fered gob - lets of hot punch,
ff
Seek - ing but her tongue to please, Bid her nib - ble from their plat - ters, Prof - fered gob - lets of hot punch,
ff
Bid her nib - ble from their plat - ters, Prof - fered gob - lets of hot punch,
ff
Bid her nib - ble from their plat - ters, Prof - fered gob - lets of hot punch,
58
ff

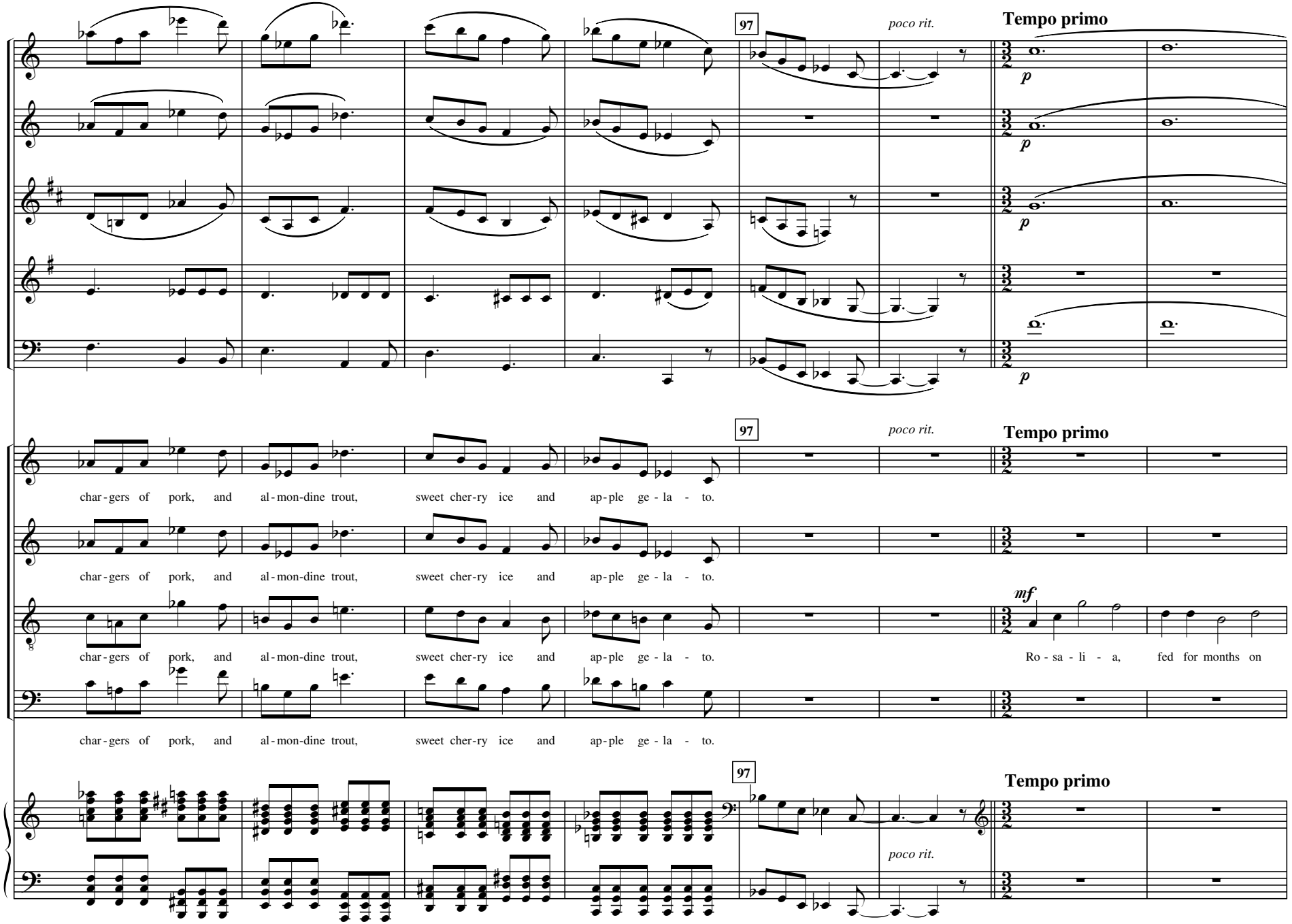

61
rall.
Tempo primo
pp
pp
pp
61
rall.
Tempo primo
p
Came a doz - en times each eve - ning, Five times be - tween ten and brunch. Nei - ther wealth, nor fame, nor priv' - lege, gold or glo - ry,
Came a doz - en times each eve - ning, Five times be - tween ten and brunch.
Came a doz - en times each eve - ning, Five times be - tween ten and brunch.
Came a doz - en times each eve - ning, Five times be - tween ten and brunch.
61
rall.
Tempo primo
lute

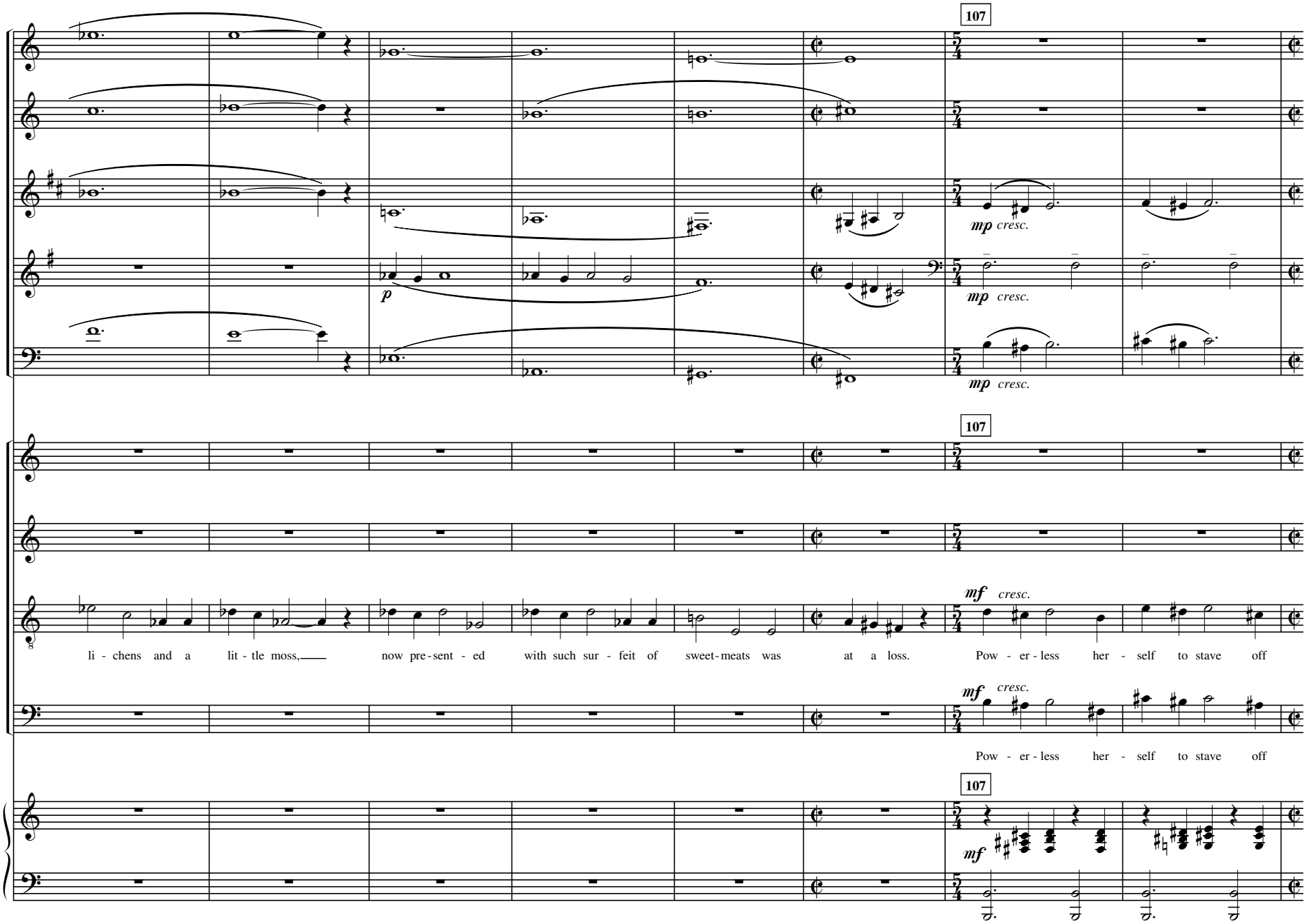

67
rit. e dim.
71 CHORALE ♩ = 104
67
CHORALE ♩ = 104
71 p sostenuto semplice
gain or lack, could have tempt - ed Ro - sa - li - a.
We all, too, so steel our-selves a - gainst the great ca -
p sostenuto semplice
We all, too, so steel our-selves a - gainst the great ca -
p sostenuto semplice
We all, too, so steel our-selves a - gainst the great ca -
rit. e dim.
mp
But, ah, the per - ils of a snack! -
p sostenuto semplice
We all, too, so steel our-selves a - gainst the great ca -
67
71 CHORALE ♩ = 104
rit. e dim.

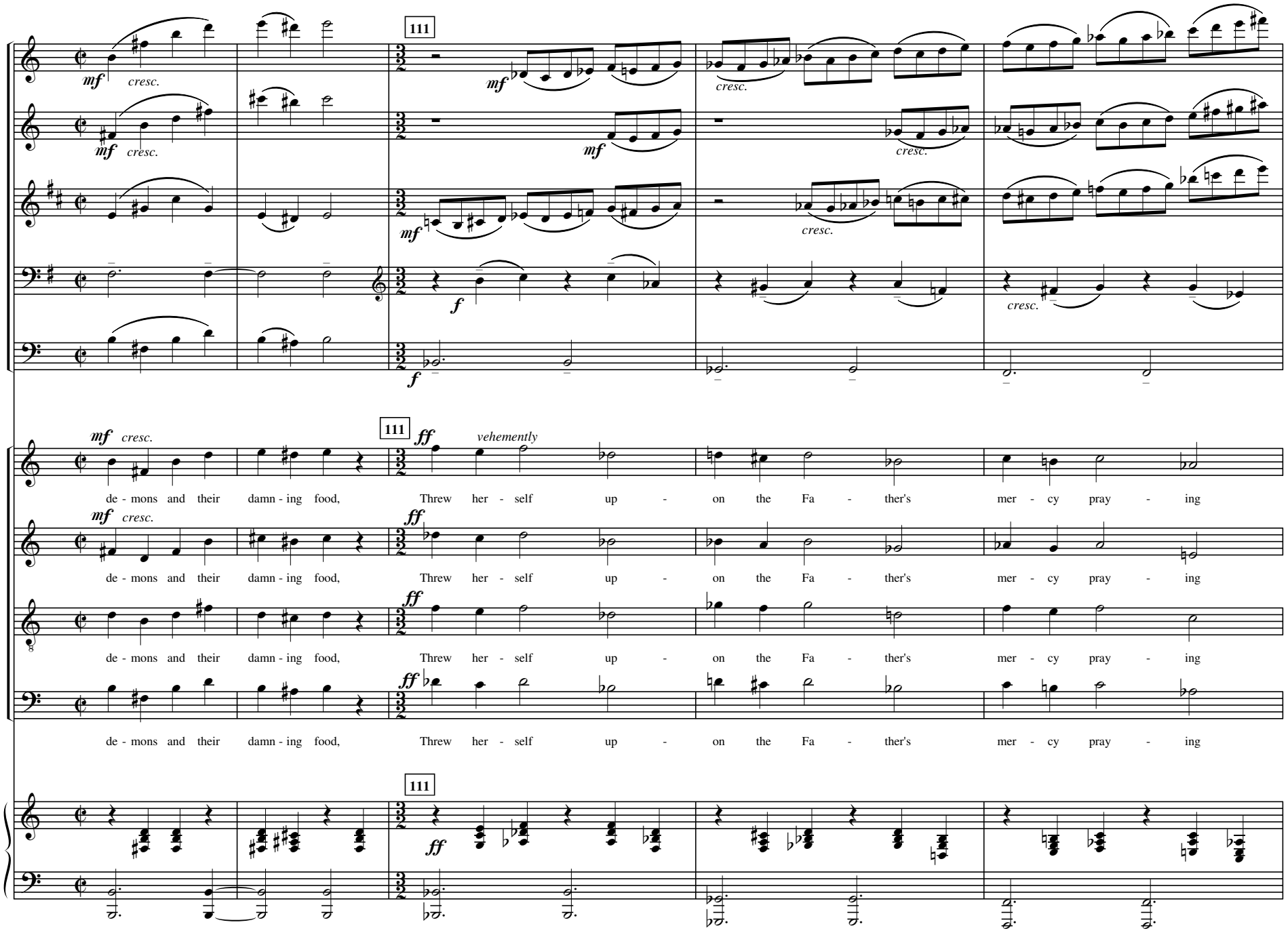

79
Allegro giocoso
= 92
pp
lam - i - ties we miss the ti - ny chink of fol - ly that un - does all rem - e - dies.
pp sempre sotto voce
Pom-ace of fig and
lower kybd. 2nd pedal.
sounding 8va
upper kybd. Lute stop

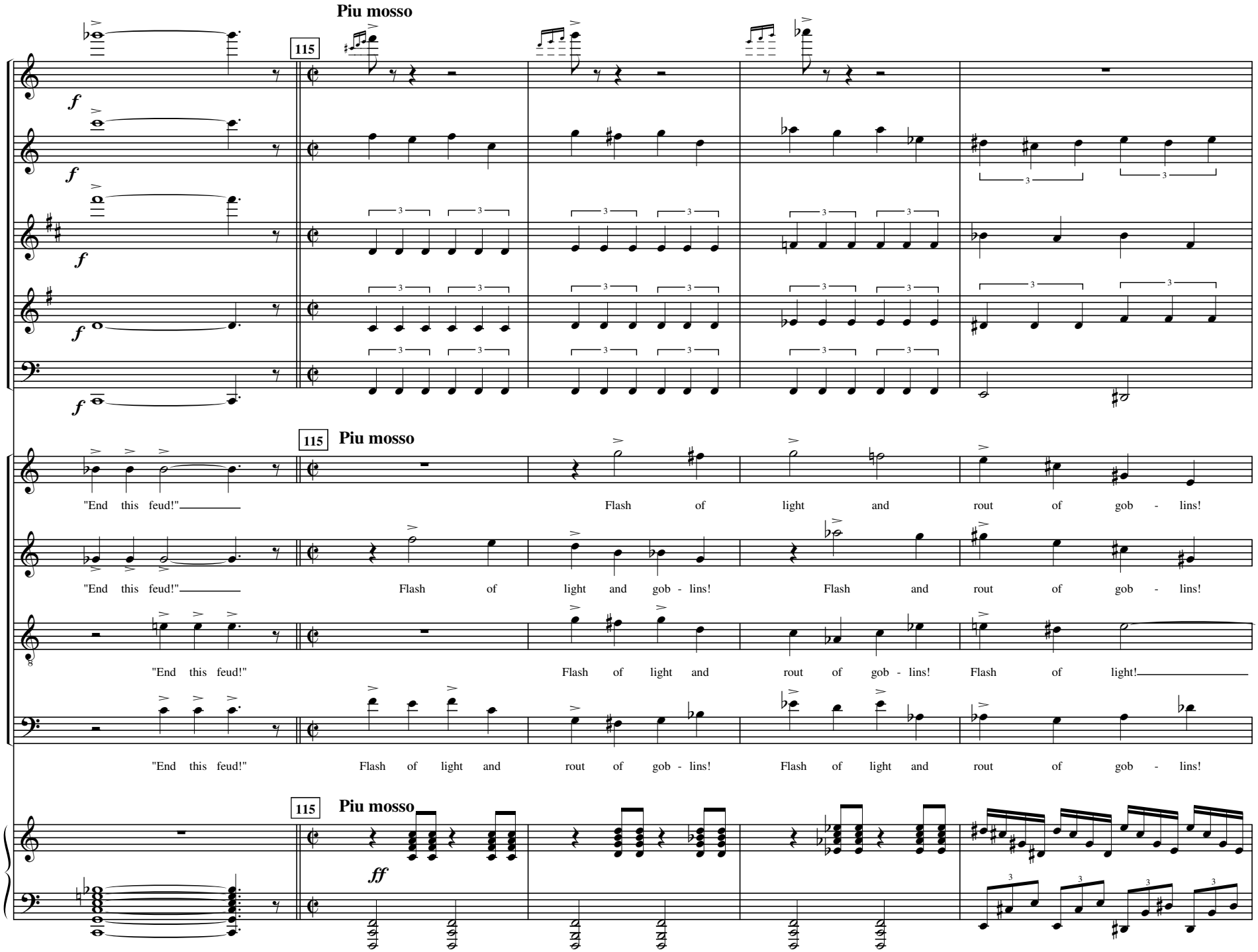

stuffed ca - la - mar - ri, pa - sta and gnoc - chi, car - da - mon cook - ies, char - gers of pork, and al - mon - dine trout,
stuffed ca - la - mar - ri, pa - sta and gnoc - chi, car - da - mon cook - ies, char - gers of pork, and al - mon - dine trout,
stuffed ca - la - mar - ri, pa - sta and gnoc - chi, car - da - mon cook - ies, char - gers of pork, and al - mon - dine trout,
stuffed ca - la - mar - ri, pa - sta and gnoc - chi, car - da - mon cook - ies, char - gers of pork, and al - mon - dine trout,

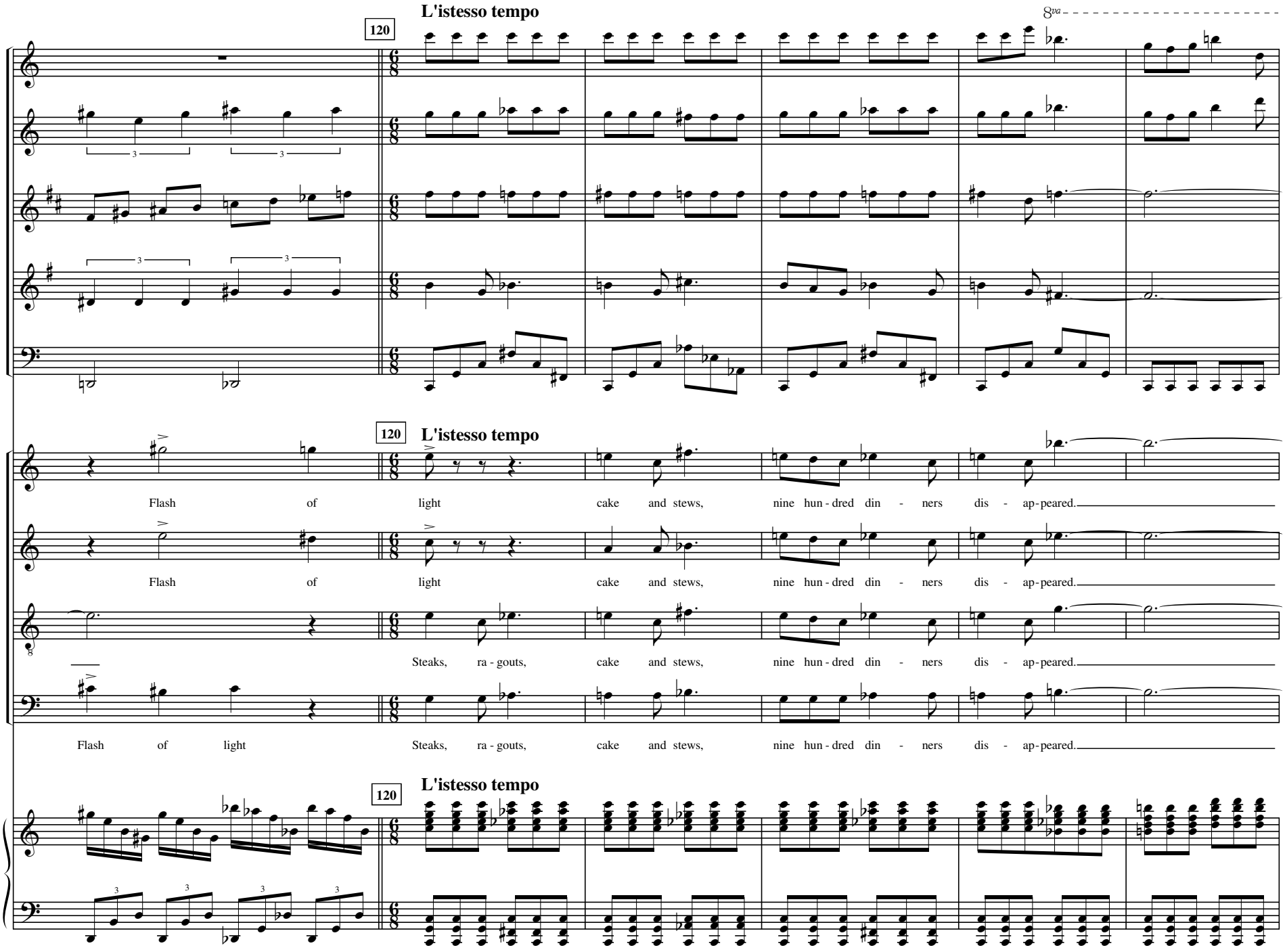

89
f
f
mf
f
89
ff
sweet cher - ry ice and ap - ple ge - la - to. Pom - ace of fig and stuffed ca - la - mar - ri, pa - sta and gnoc - chi, car - da - mon cook - ies,
ff
sweet cher - ry ice and ap - ple ge - la - to. Pom - ace of fig and stuffed ca - la - mar - ri, pa - sta and gnoc - chi, car - da - mon cook - ies,
ff
sweet cher - ry ice and ap - ple ge - la - to. Pom - ace of fig and stuffed ca - la - mar - ri, pa - sta and gnoc - chi, car - da - mon cook - ies,
ff
sweet cher - ry ice and ap - ple ge - la - to. Pom - ace of fig and stuffed ca - la - mar - ri, pa - sta and gnoc - chi, car - da - mon cook - ies,
3
3
89
ff lower kybd. All pedals

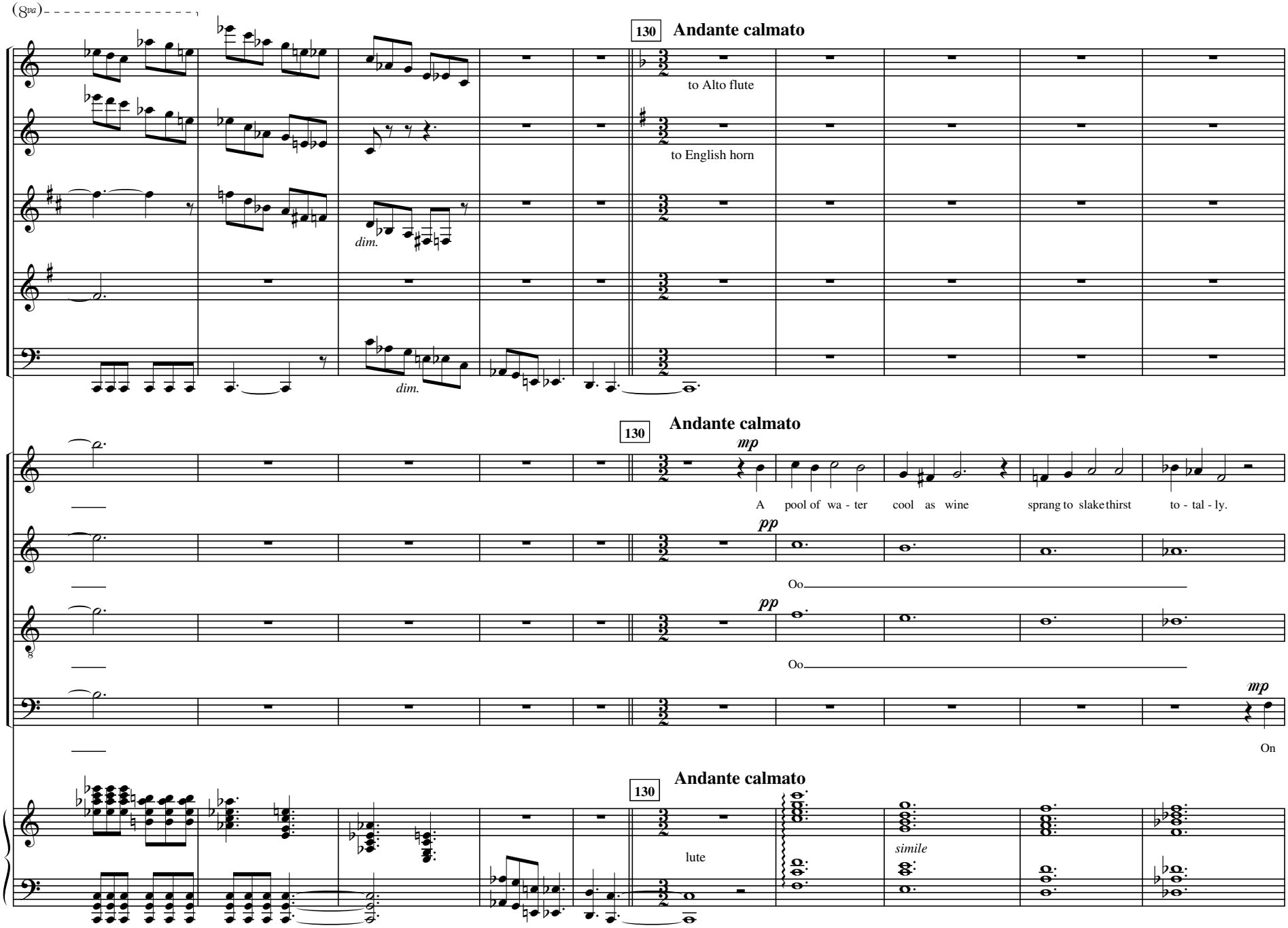

97
poco rit.
Tempo primo
p
97
poco rit.
Tempo primo
char - gers of pork, and al - mon-dine trout, sweet cher-ry ice and ap - ple ge - la - to.
mf
Ro - sa - li - a, fed for months on
97
Tempo primo
poco rit.

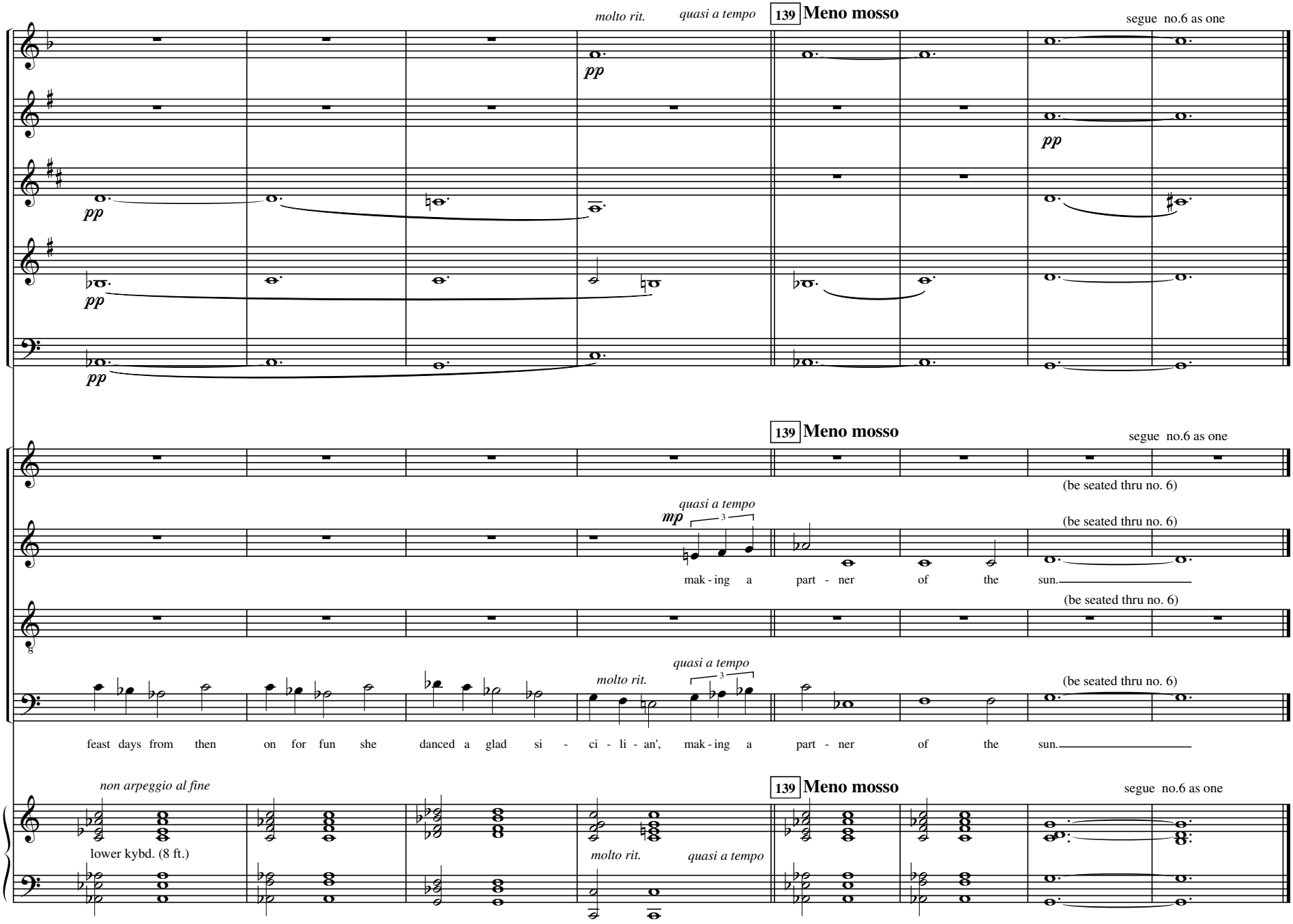

107
mp cresc.
mp cresc.
mp cresc.
p
107
mf cresc.
li - chens and a lit - tle moss, now pre - sent - ed with such sur - feit of sweet - meats was at a loss. Pow - er - less her - self to stave off
mf cresc.
Pow - er - less her - self to stave off
107
mf


111
mf cresc.
f
ff vehemently
de - mons and their damn - ing food, Threw her - self up - on the Fa - ther's mer - cy pray - ing

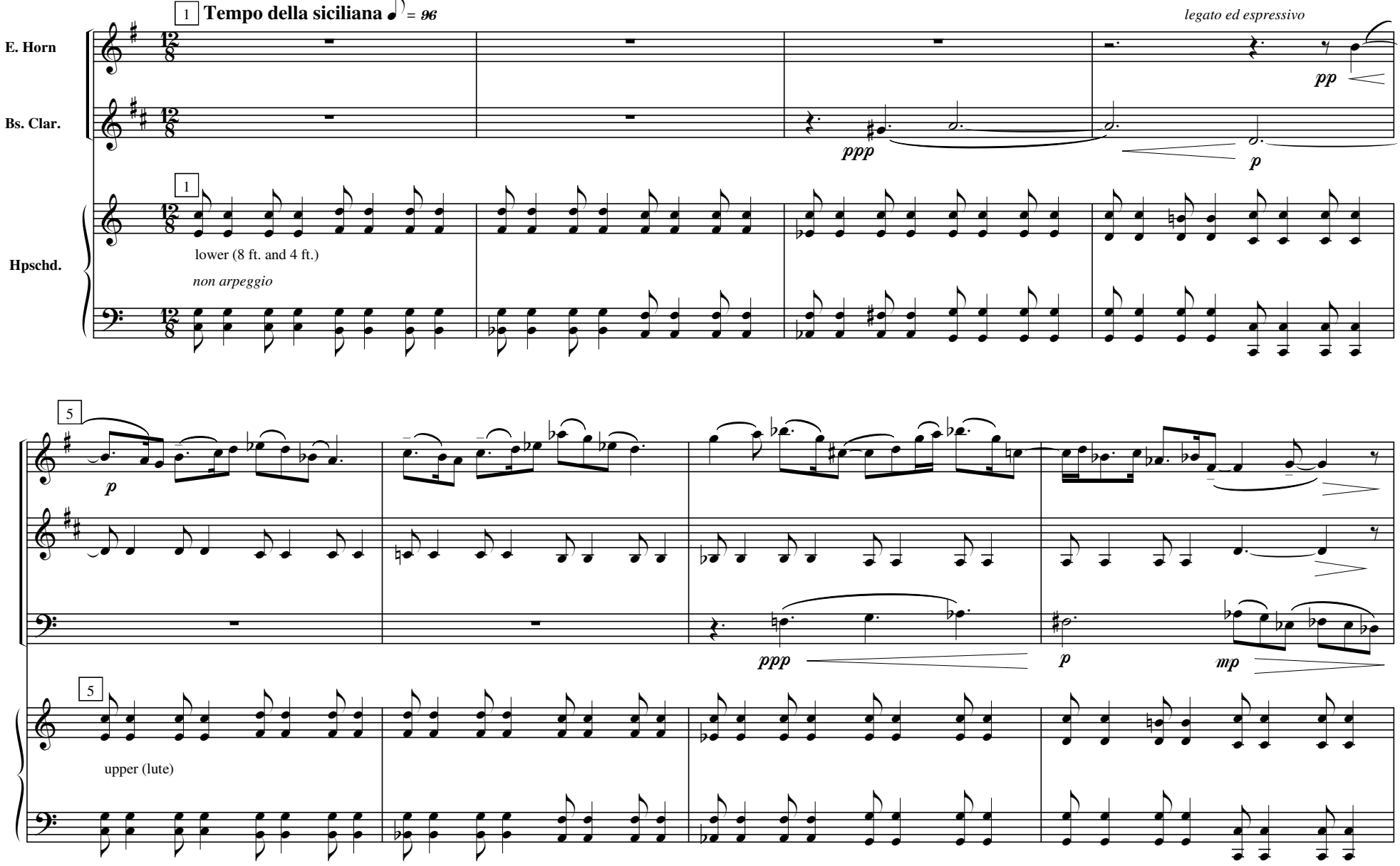

Piu mosso
115
f
Piu mosso
115
"End this feud!"
Flash of light and rout of gob - lins!
"End this feud!"
Flash of light and gob - lins!
Flash and rout of gob - lins!
"End this feud!"
Flash of light and rout of gob - lins!
Flash of light!
"End this feud!"
Flash of light and rout of gob - lins!
Flash of light and rout of gob - lins!
Piu mosso
115
ff

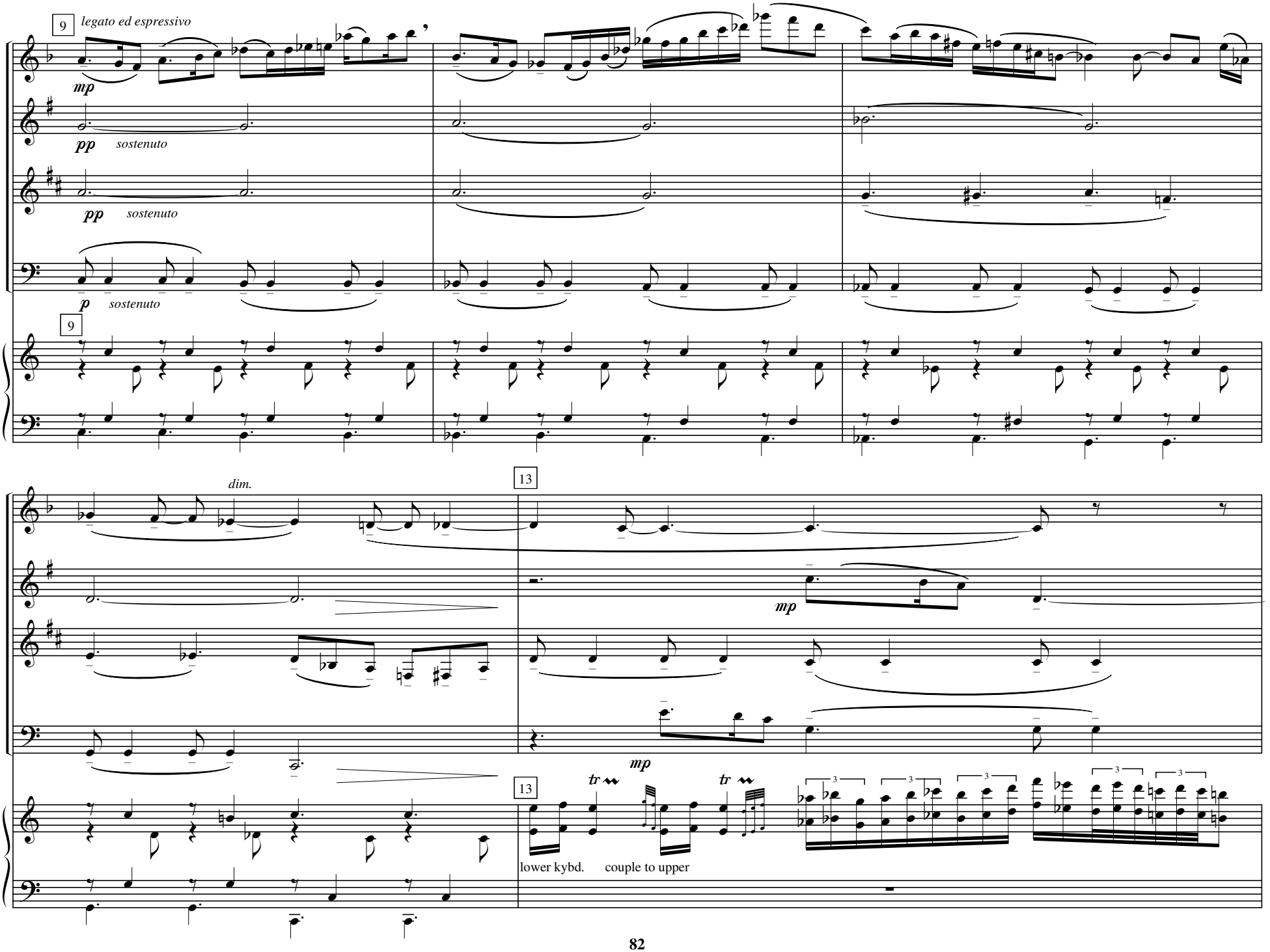

L'istesso tempo
120
8va
L'istesso tempo
120
Flash of light cake and stews, nine hun - dred din - ners dis - ap - peared.
Flash of light cake and stews, nine hun - dred din - ners dis - ap - peared.
Steaks, ra - gouts, cake and stews, nine hun - dred din - ners dis - ap - peared.
Flash of light Steaks, ra - gouts, cake and stews, nine hun - dred din - ners dis - ap - peared.
L'istesso tempo
120

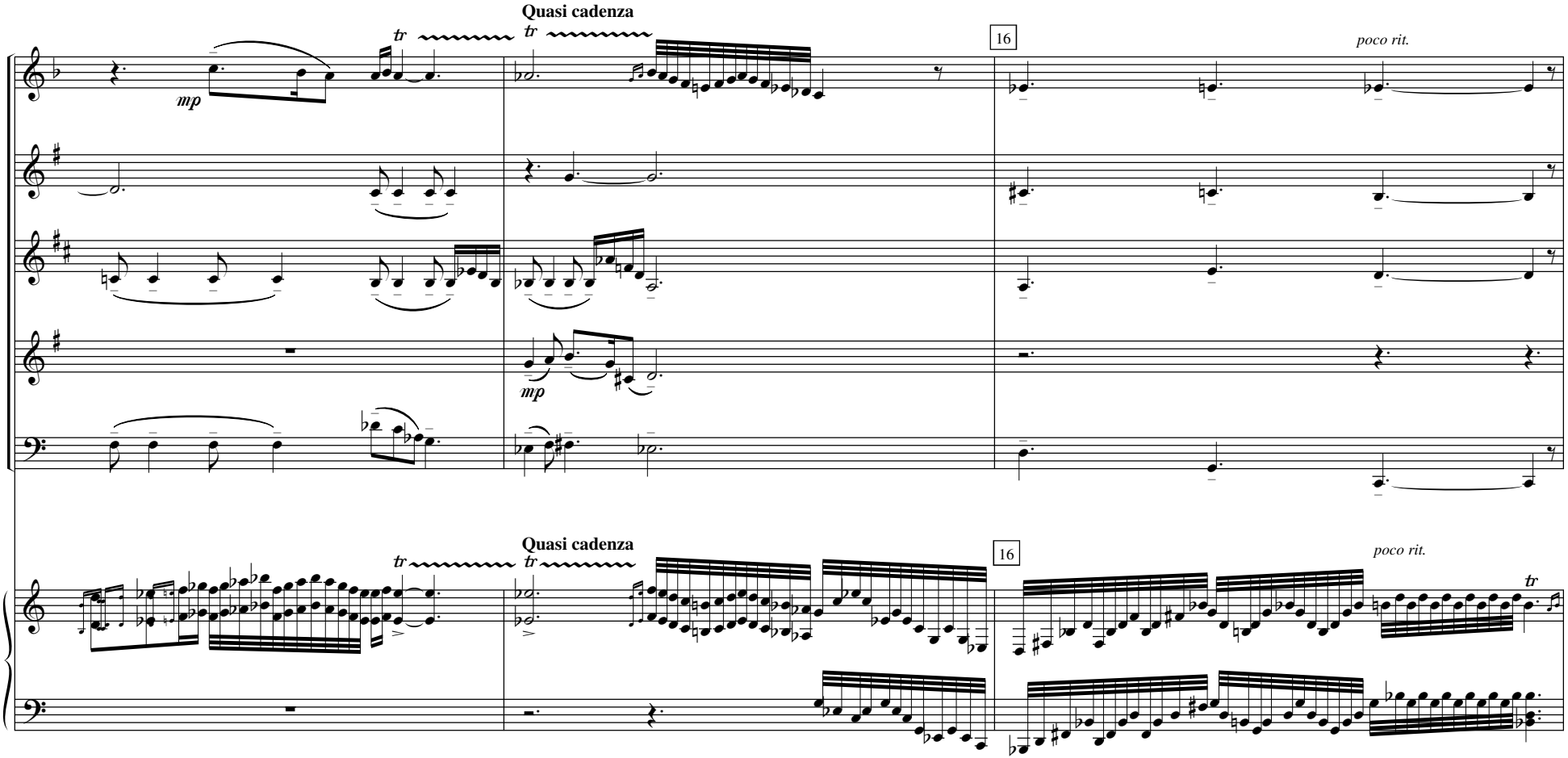

(8va)
130
Andante calmato
to Alto flute
to English horn
dim.
dim.
130
Andante calmato
mp
A pool of wa - ter cool as wine sprang to slake thirst to - tal - ly.
pp
Oo
pp
Oo
mp
On
130
Andante calmato
lute
simile

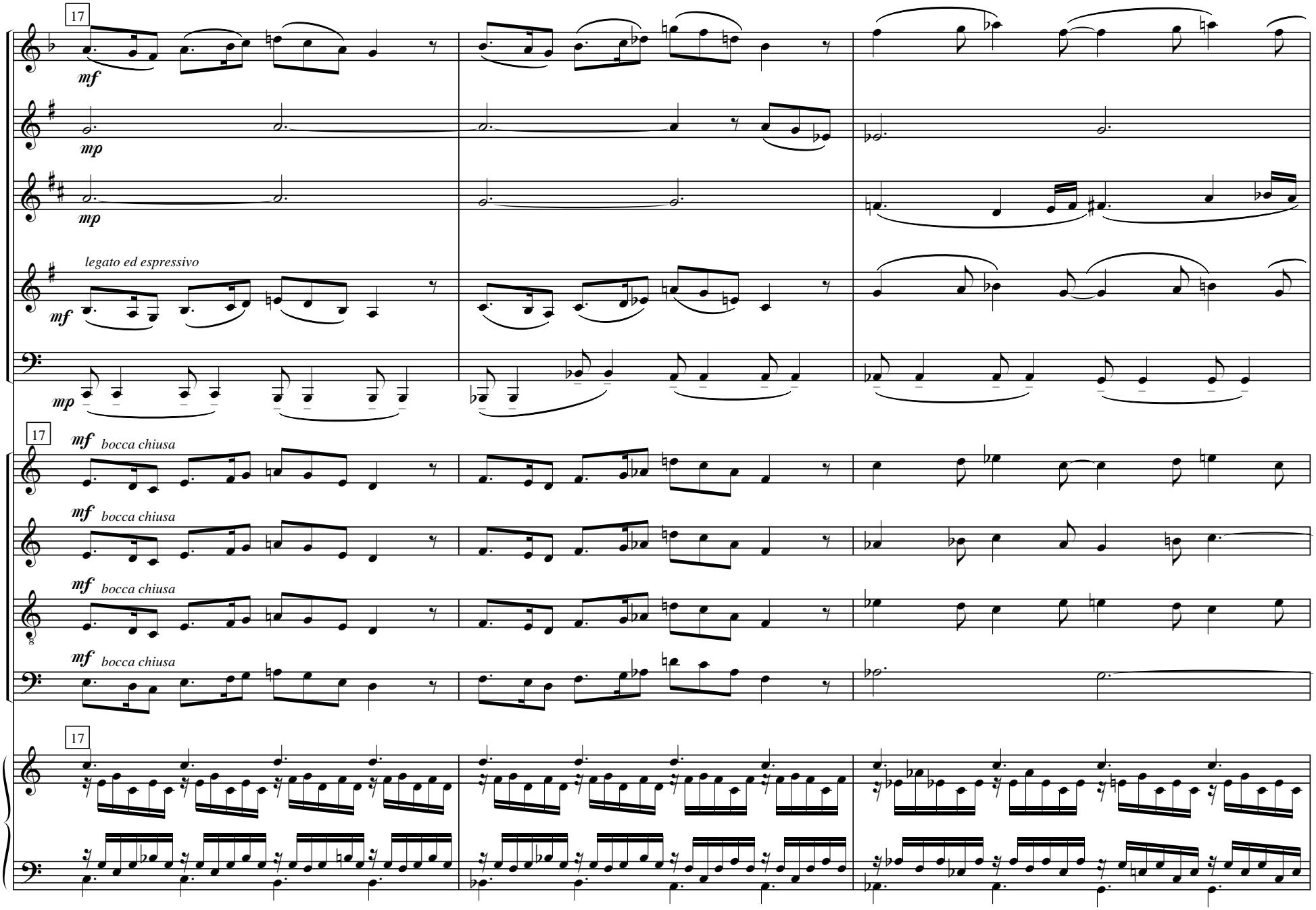

molto rit.
quasi a tempo
139 Meno mosso
segue no.6 as one
pp
(be seated thru no. 6)
mp
mak - ing a part - ner of the sun.
feast days from then on for fun she danced a glad si - ci - li - an', mak - ing a part - ner of the sun.
non arpeggio al fine
lower kybd. (8 ft.)

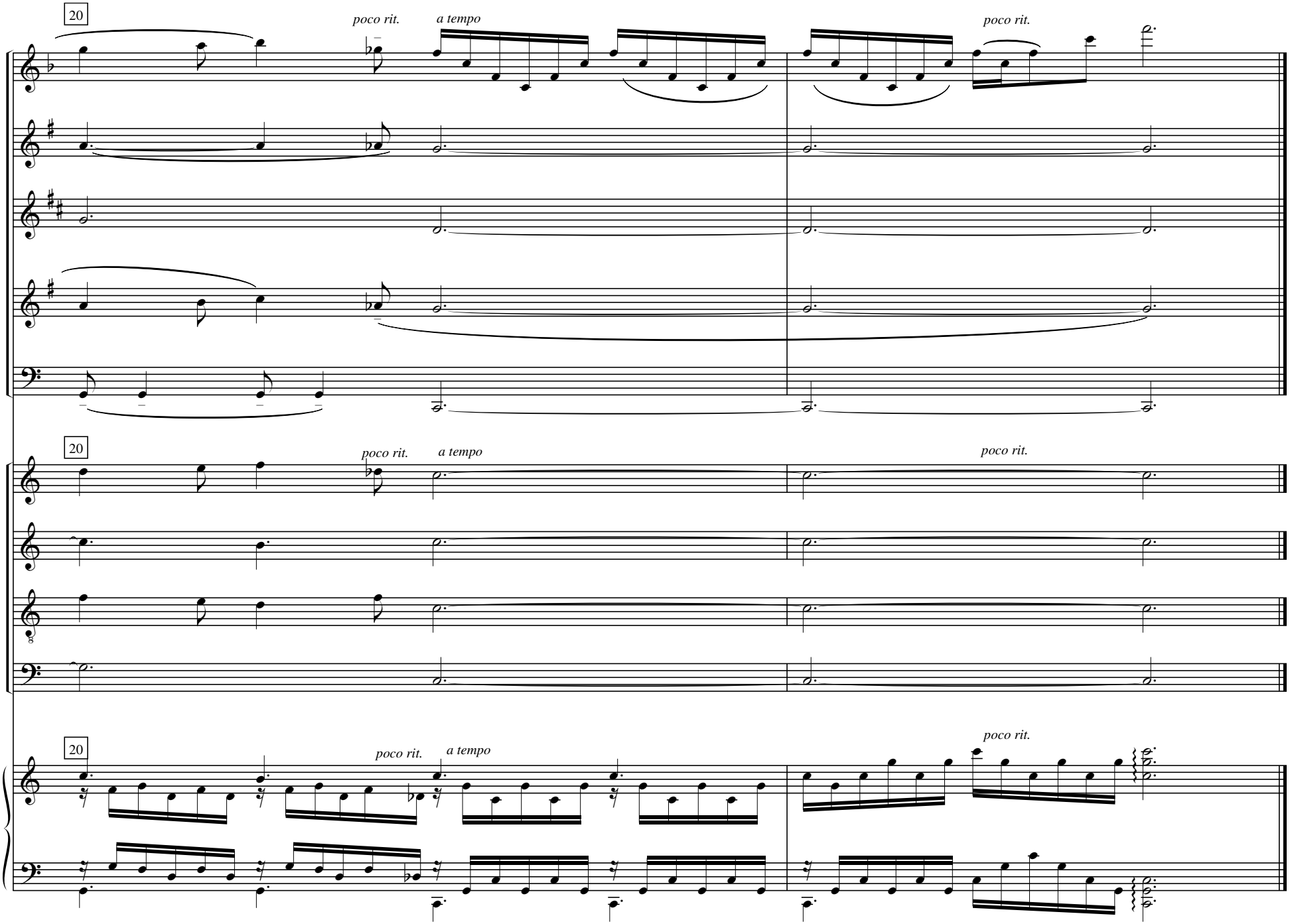
6. Siciliana


1
Tempo della siciliana
= 96
E. Horn
Bs. Clar.
Hpschd.
legato ed espressivo
pp
ppp
p
lower (8 ft. and 4 ft.)
non arpeggio
5
p
ppp
p
mp
upper (lute)

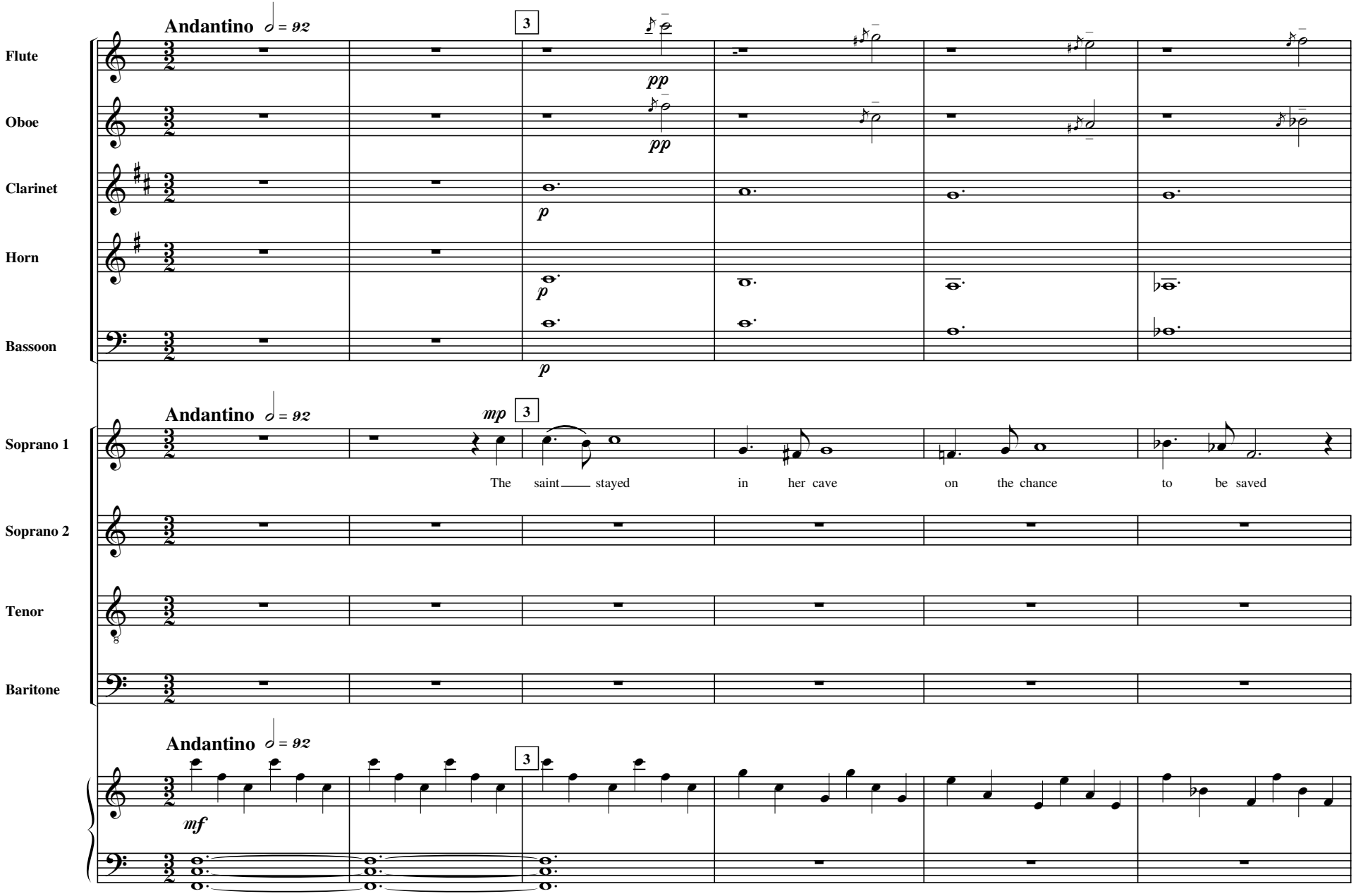

9
legato ed espressivo
mp
pp
sostenuto
pp
sostenuto
p
sostenuto
9
dim.
13
mp
mp
13
tr
tr
lower kybd.
couple to upper

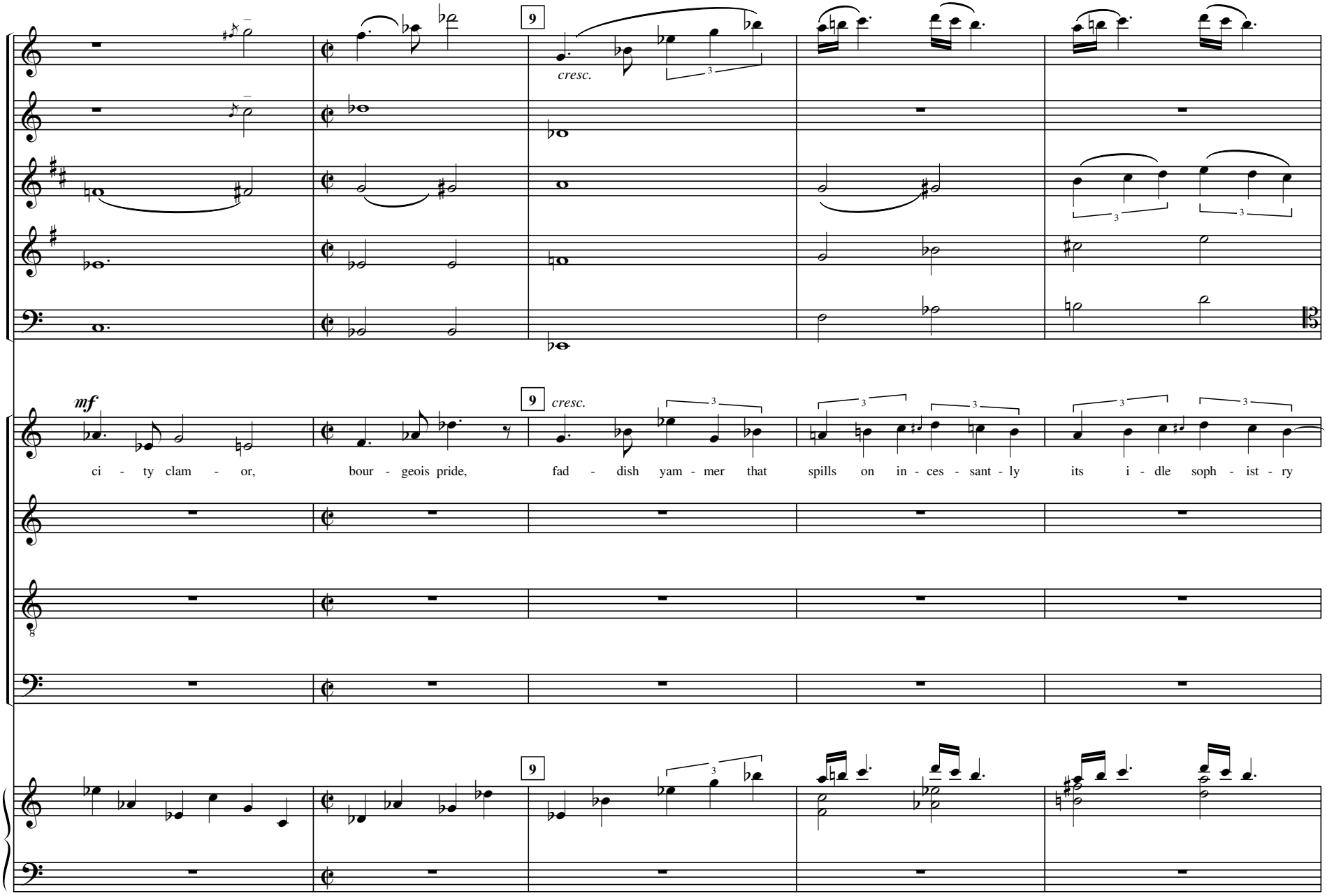

Quasi cadenza
tr
tr
16
poco rit.
mp
mp
Quasi cadenza
tr
tr
16
poco rit.
tr

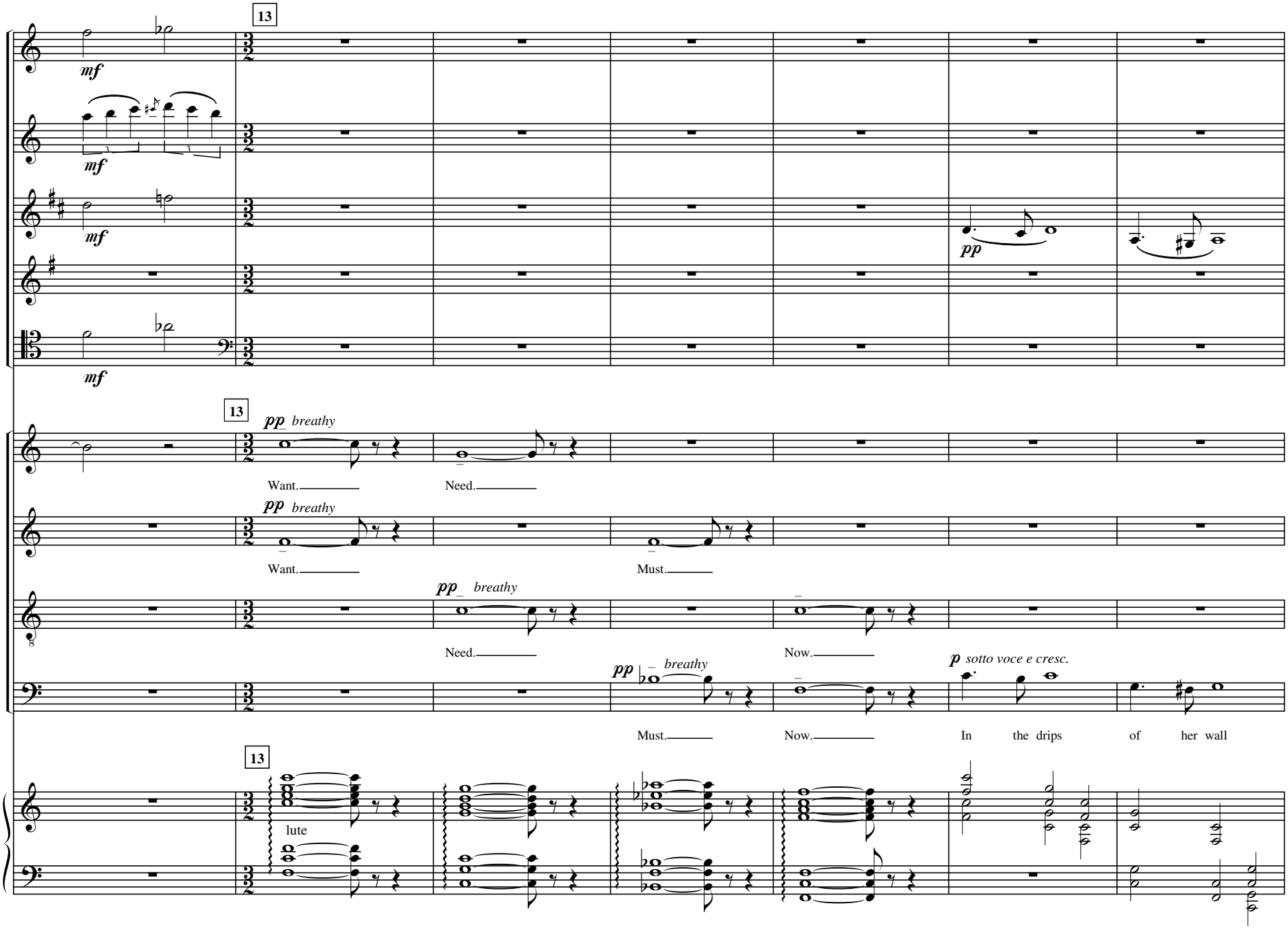

17
mf
mp
mp
legato ed espressivo
mf
mp
17
mf bocca chiusa
mf bocca chiusa
mf bocca chiusa
mf bocca chiusa
17

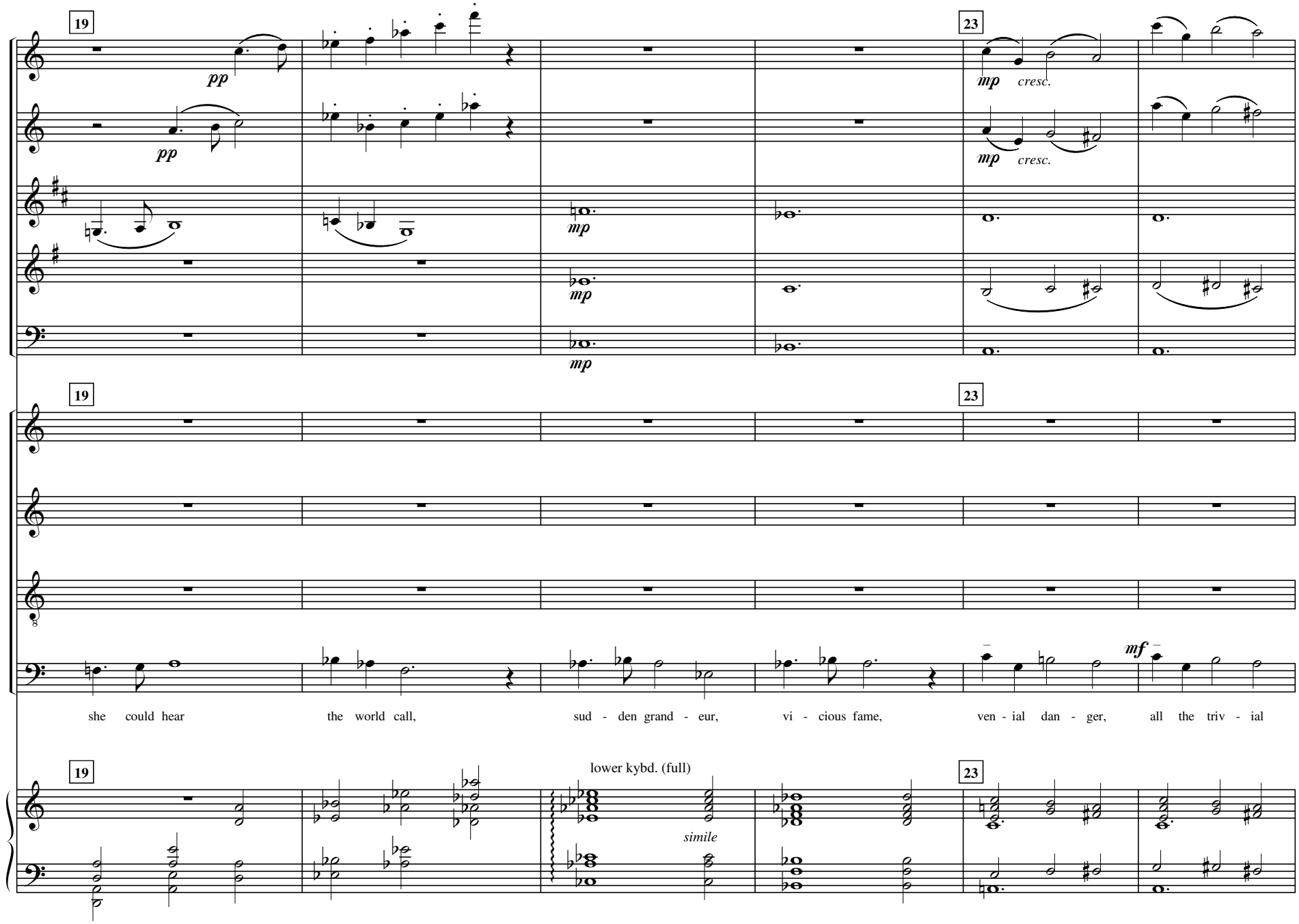

20
poco rit.
a tempo
poco rit.
20
poco rit.
a tempo
poco rit.
20
poco rit.
a tempo
poco rit.

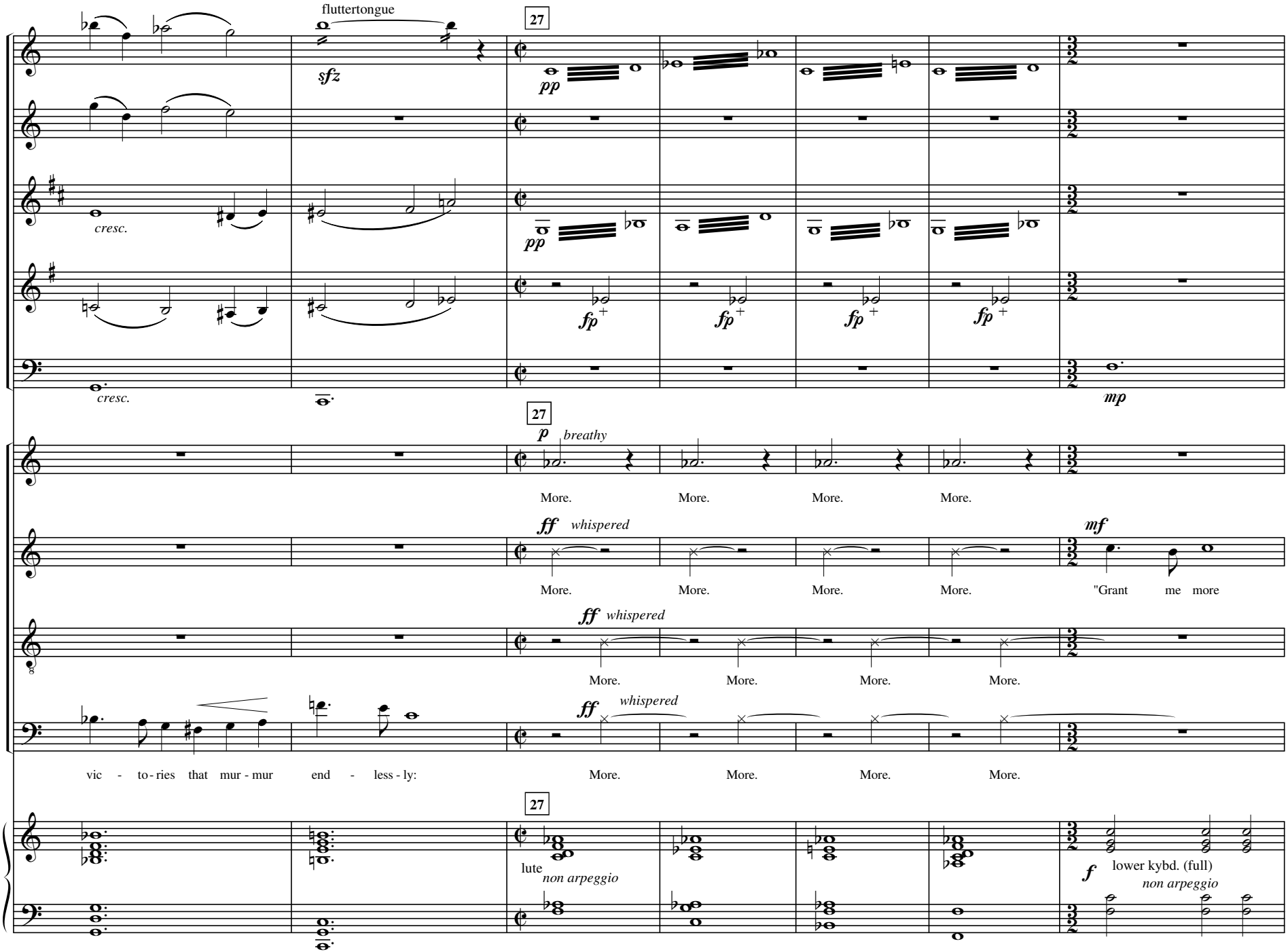
7. The Death of Saint Rosalia

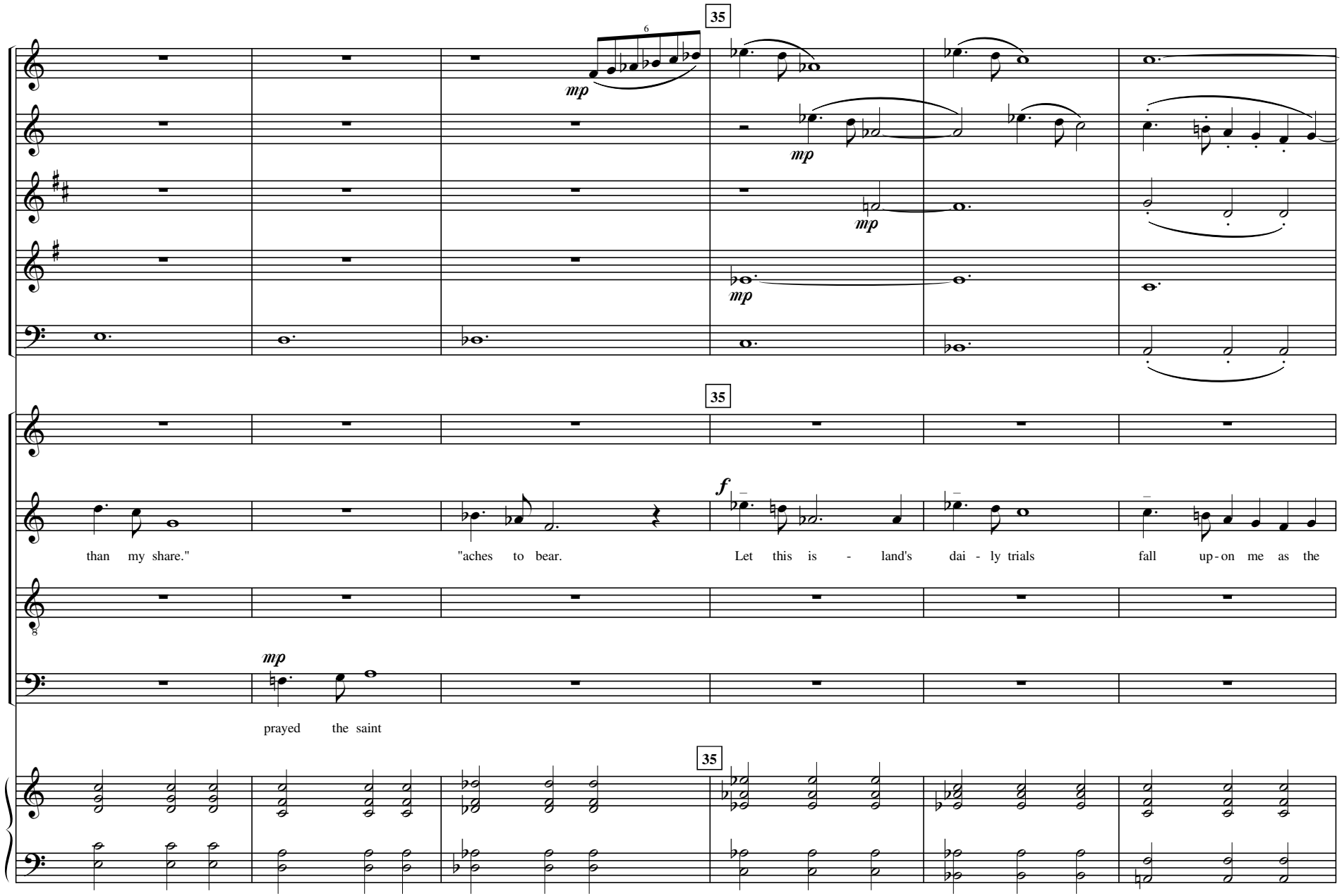


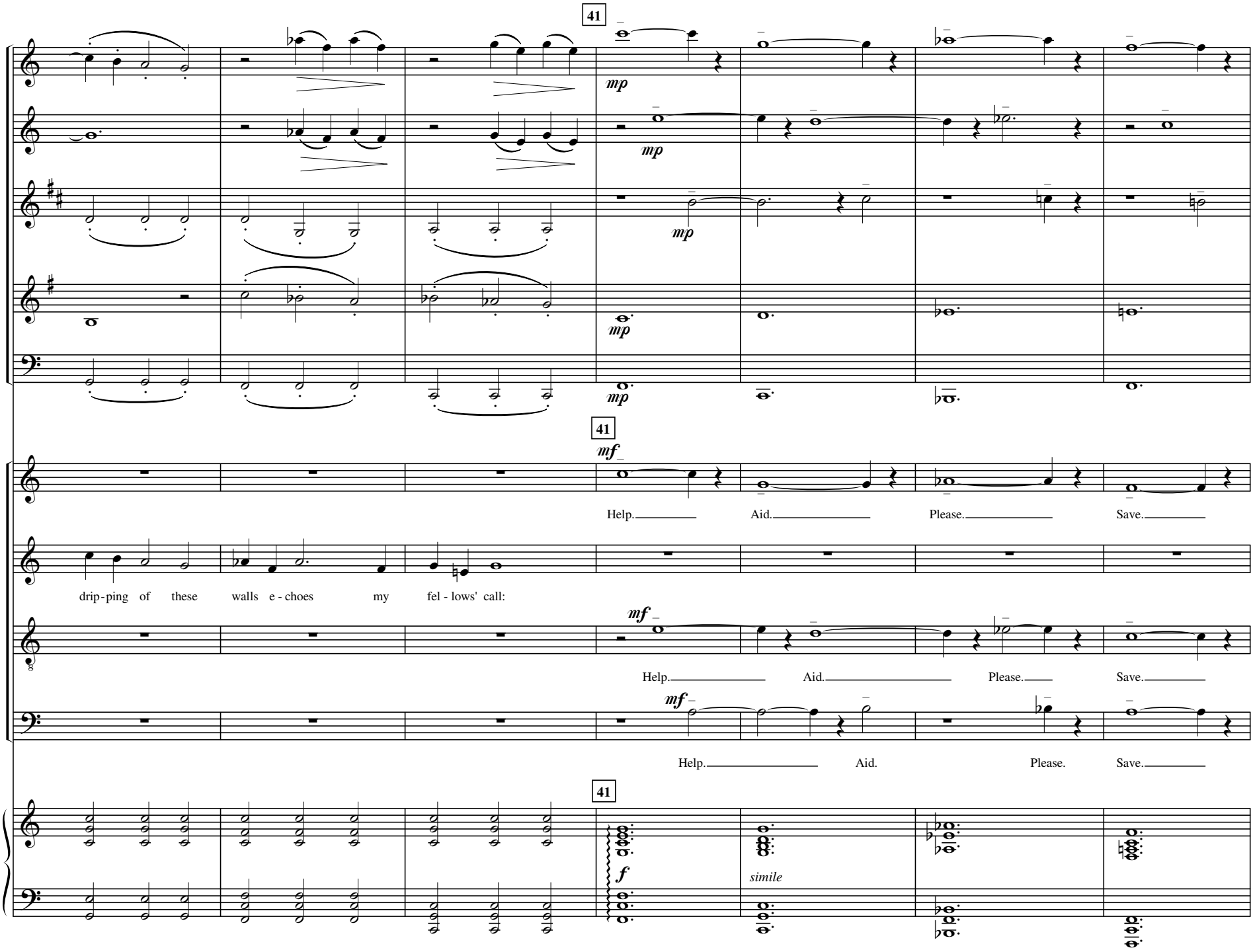

9
cresc.
mf
9
cresc.
ci - ty clam - or, bour - geois pride, fad - dish yam - mer that spills on in - ces - sant - ly its i - dle soph - ist - ry
9

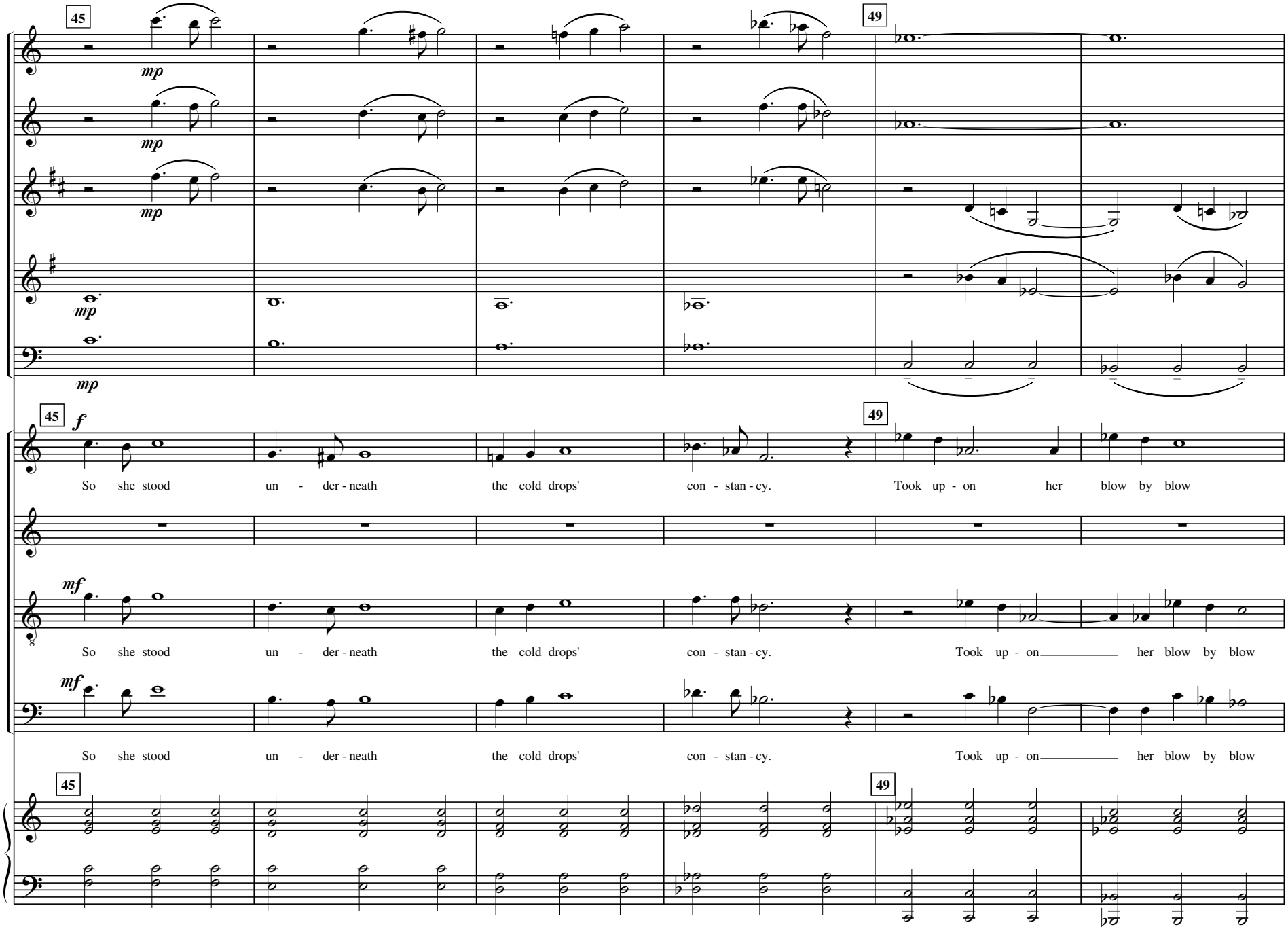

13
mf
mf
mf
mf
pp
13
pp breathy
Want.
Need.
pp breathy
Want.
Must.
pp breathy
Need.
Now.
pp breathy
Must.
Now.
p sotto voce e cresc.
In the drips of her wall
13
lute

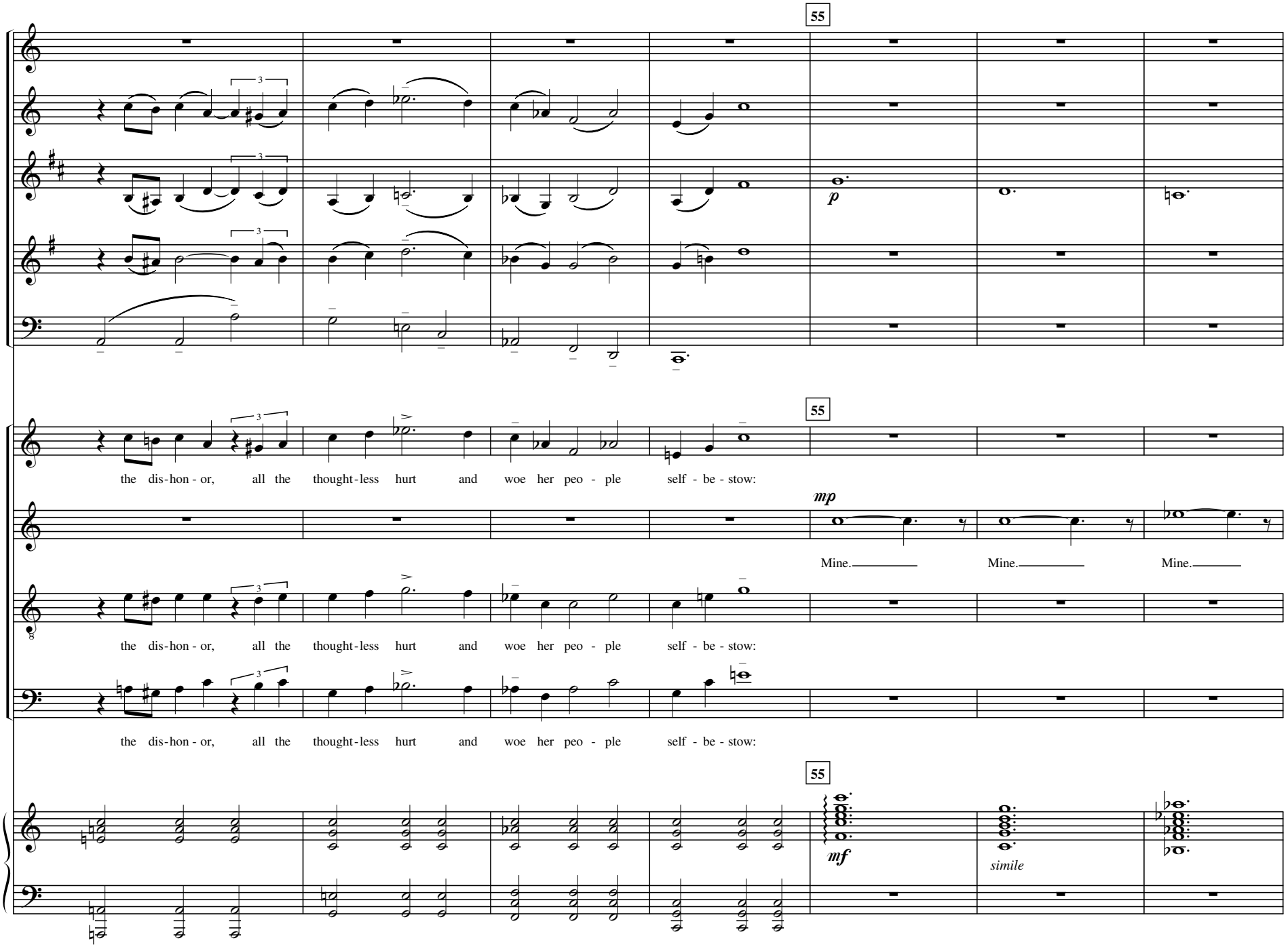

19
23
pp
mp
cresc.
mf
she could hear the world call, sud - den grand - eur, vi - cious fame, ven - ial dan - ger, all the triv - ial
lower kybd. (full)
simile

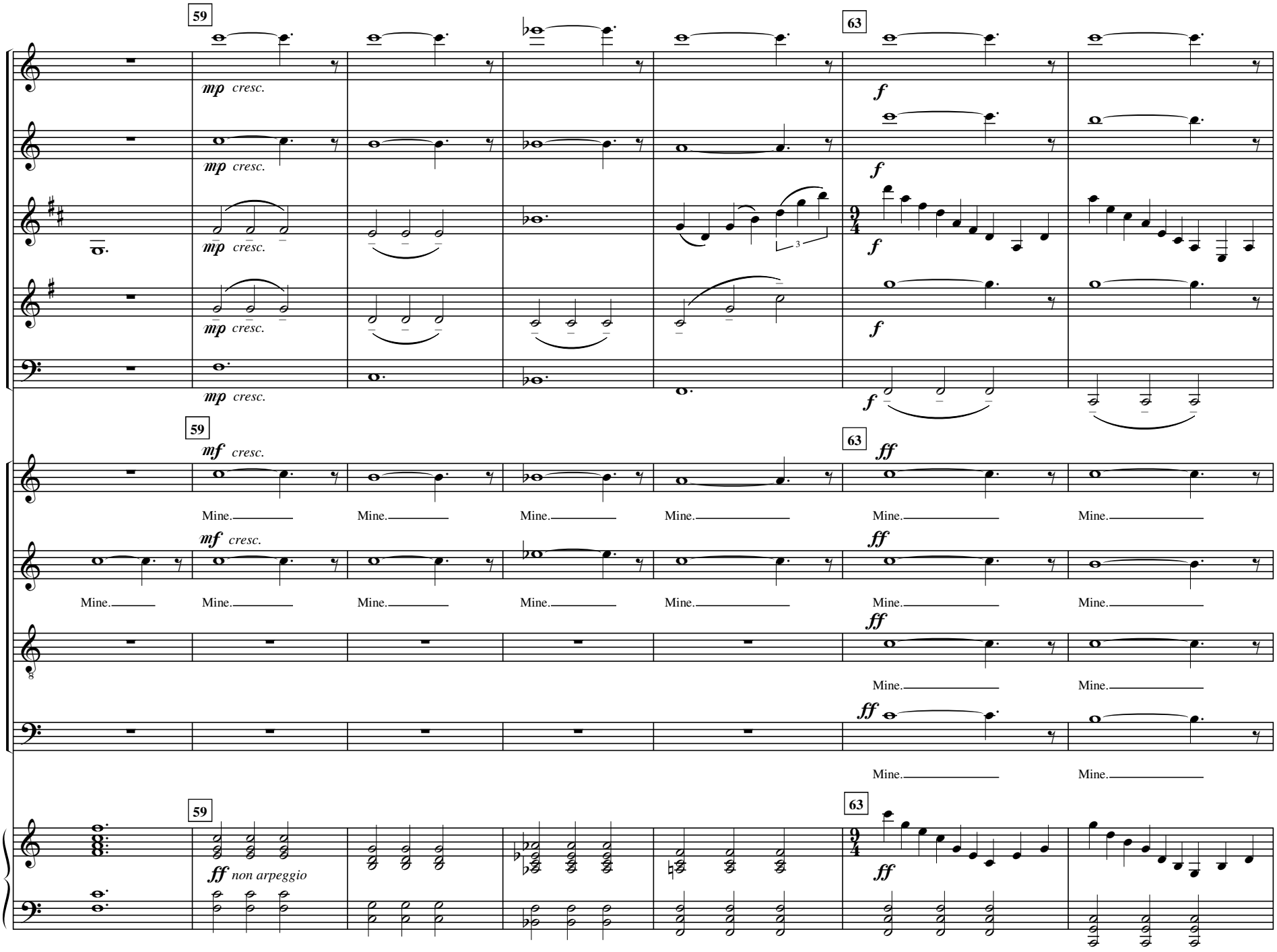

fluttertongue
sfz
27
pp
cresc.
fp
mp
p
breathy
More.
ff
whispered
mf
"Grant me more
vic - to - ries that mur - mur end - less - ly:
lute
non arpeggio
f
lower kybd. (full)

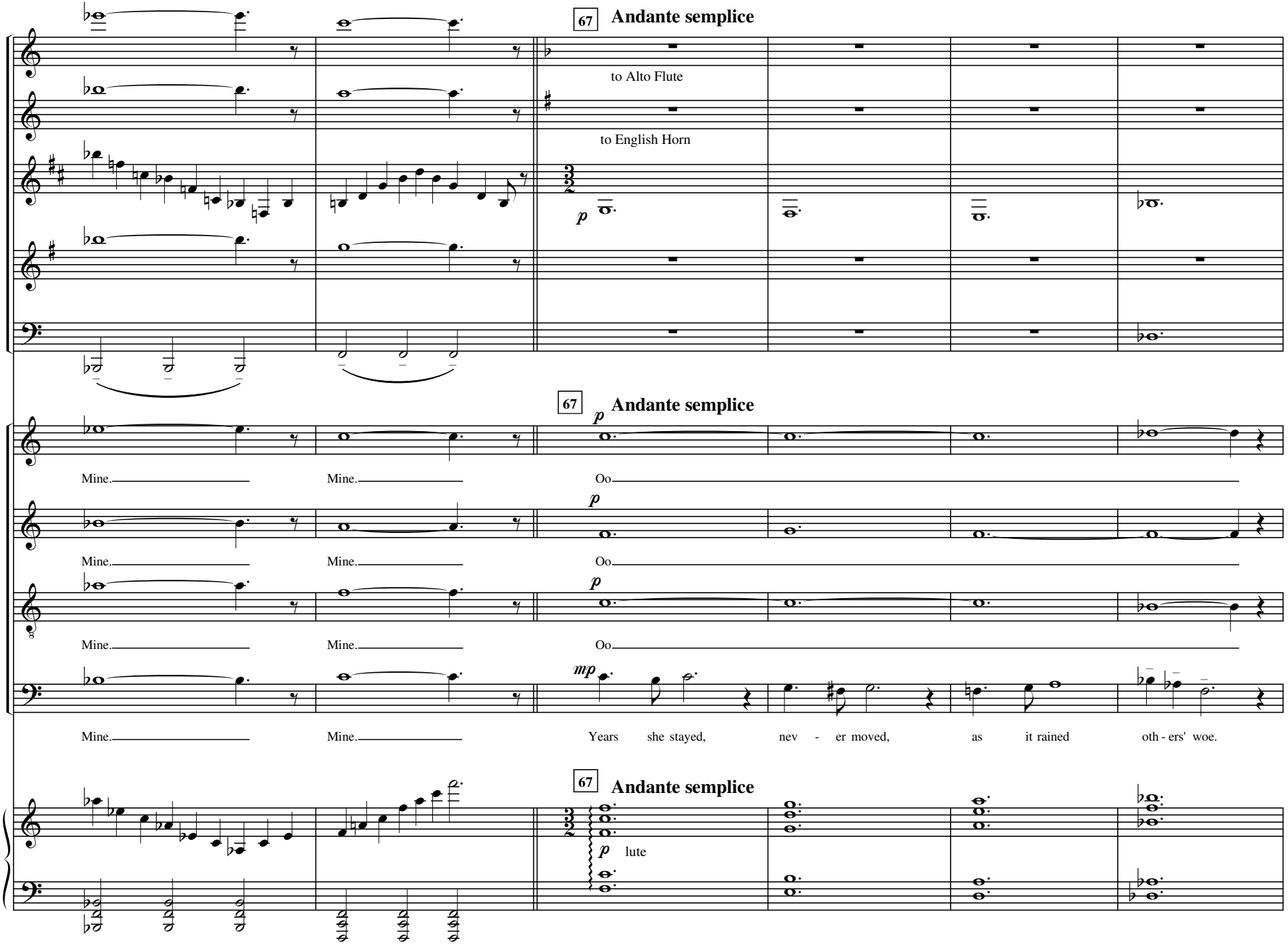

35
6
mp
mp
mp
mp
35
than my share."
"aches to bear.
f
Let this is - land's dai - ly trials fall up - on me as the
mp
prayed the saint
35

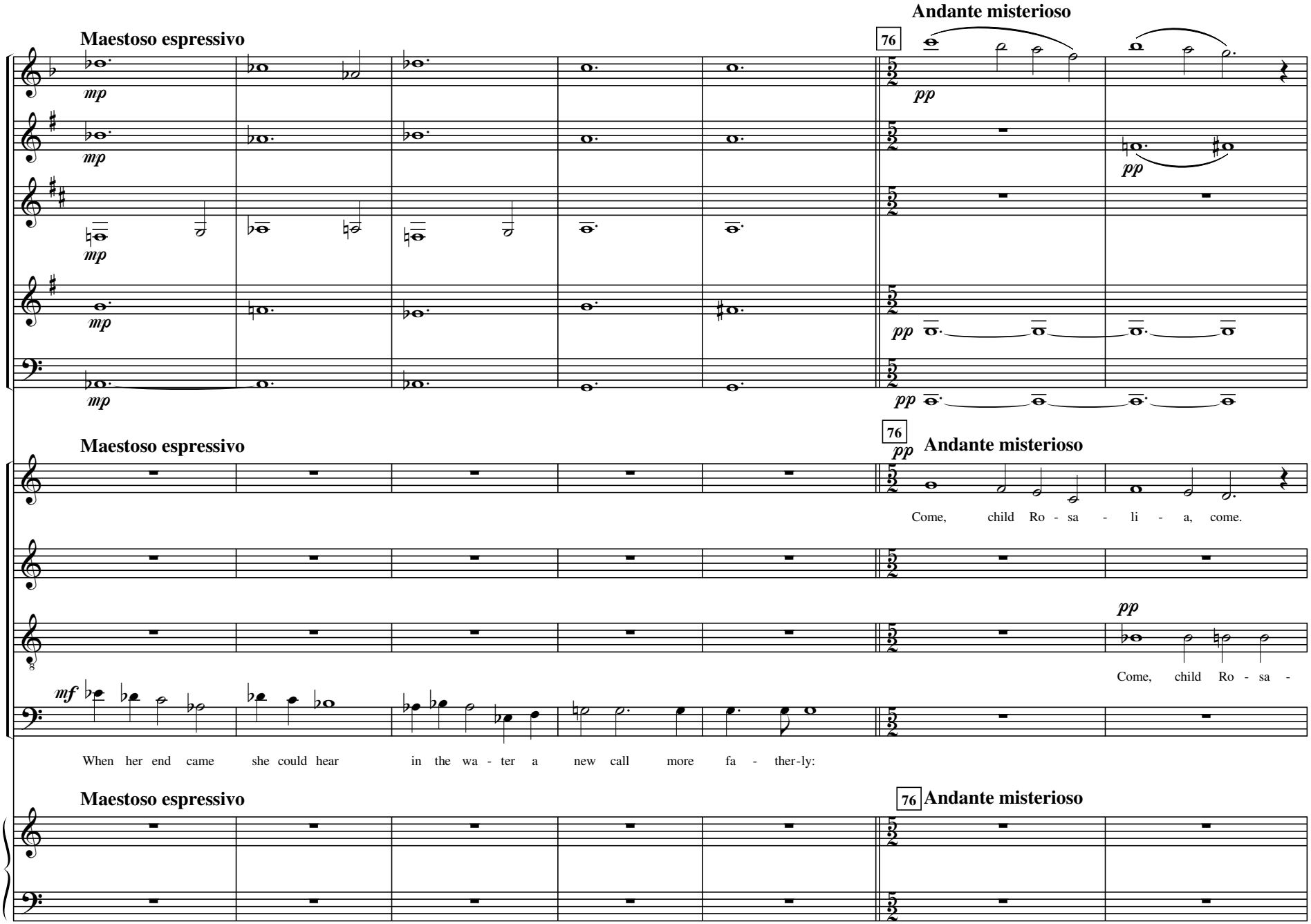

41
mp
mp
mp
mp
41
mf
Help.
Aid.
Please.
Save.
drip-ping of these walls e-choes my fel-lows' call:
mf
Help.
Aid.
Please.
Save.
mf
Help.
Aid.
Please.
Save.
41
f
simile

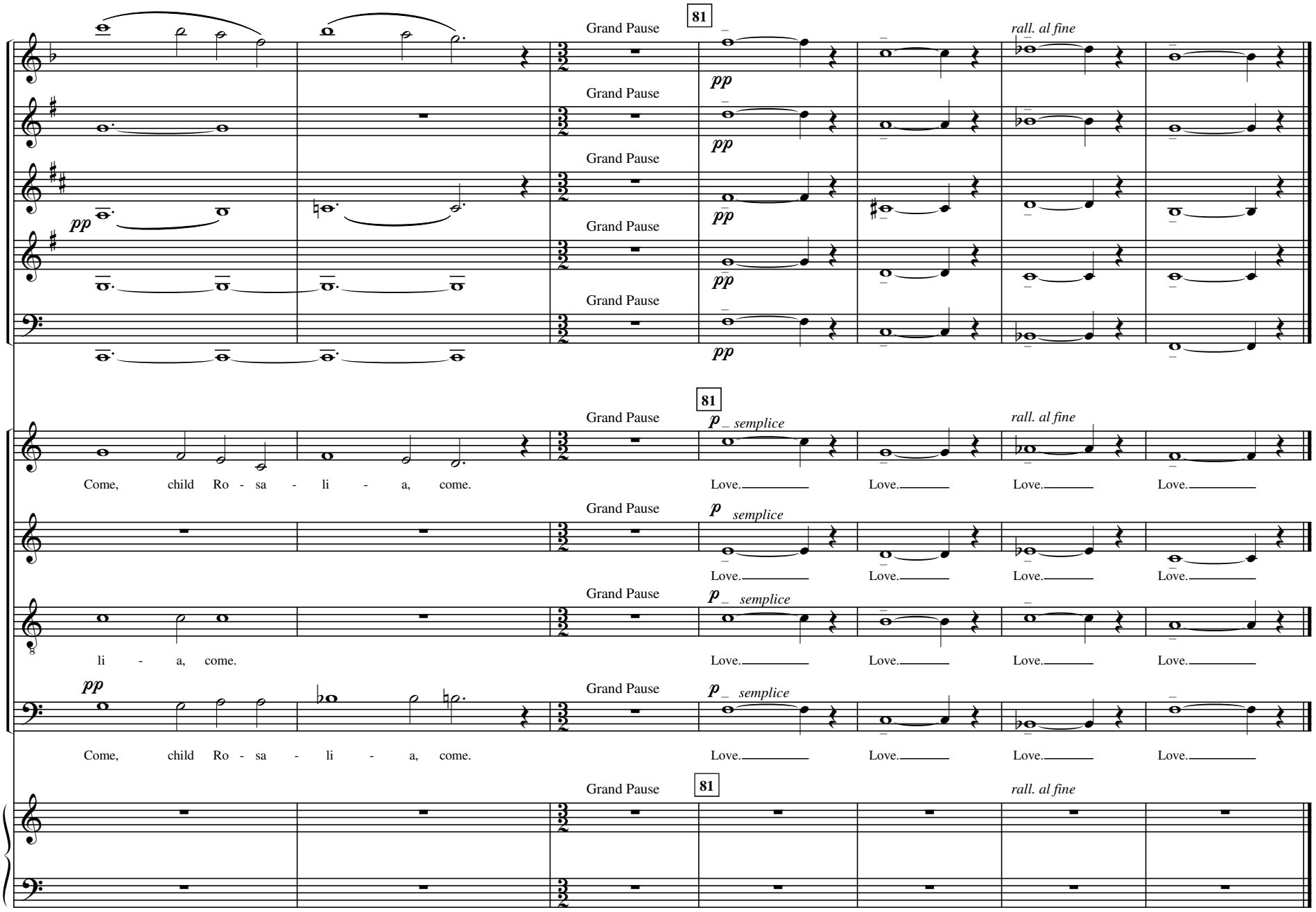

45
49
mp
mp
mp
mp
45
f
49
So she stood un - der - neath the cold drops' con - stan - cy. Took up - on her blow by blow
mf
So she stood un - der - neath the cold drops' con - stan - cy. Took up - on her blow by blow
mf
So she stood un - der - neath the cold drops' con - stan - cy. Took up - on her blow by blow
45
49


55
p
55
the dis-hon-or, all the thought-less hurt and woe her peo-ple self-be-stow:
mp
Mine. Mine. Mine.
the dis-hon-or, all the thought-less hurt and woe her peo-ple self-be-stow:
the dis-hon-or, all the thought-less hurt and woe her peo-ple self-be-stow:
55
mf
simile

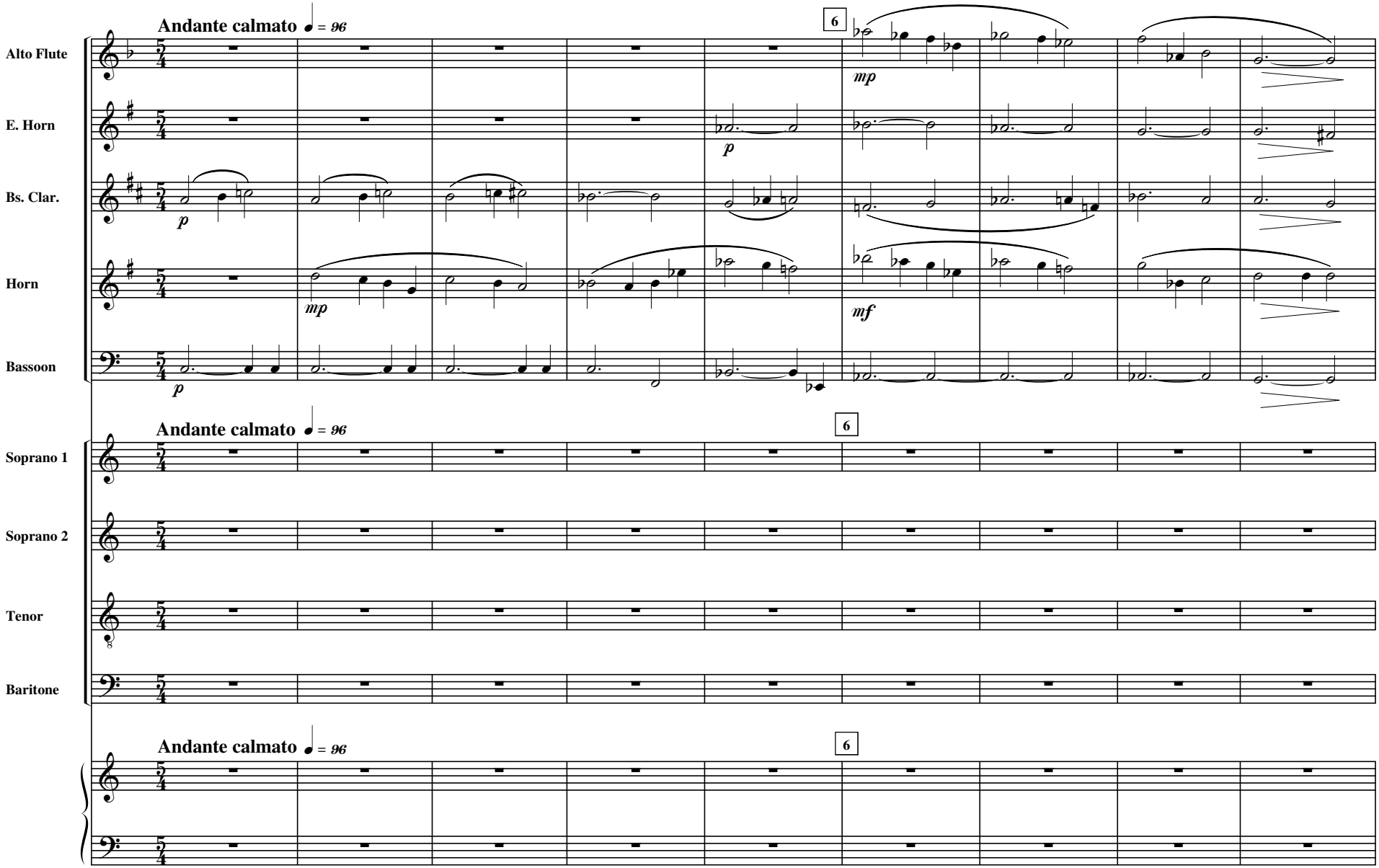

59
63
mp cresc.
f
mf cresc.
ff
Mine.
non arpeggio

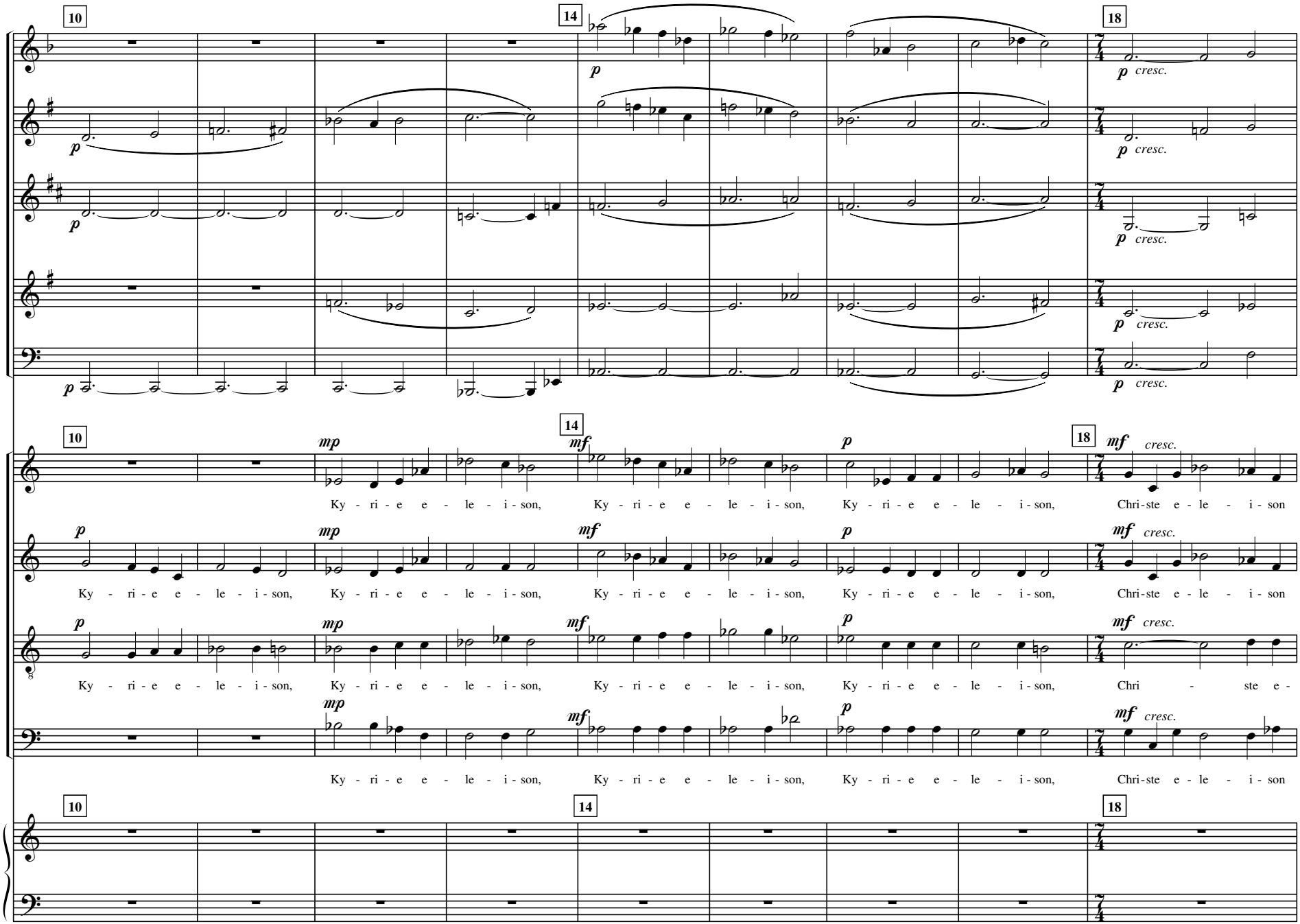

67
Andante semplice
to Alto Flute
to English Horn
p
67
p
Andante semplice
Mine.
Mine.
Oo
p
Mine.
Mine.
Oo
p
Mine.
Mine.
Oo
mp
Mine.
Mine.
Years she stayed, nev - er moved, as it rained oth - ers' woe.
67
Andante semplice
p lute

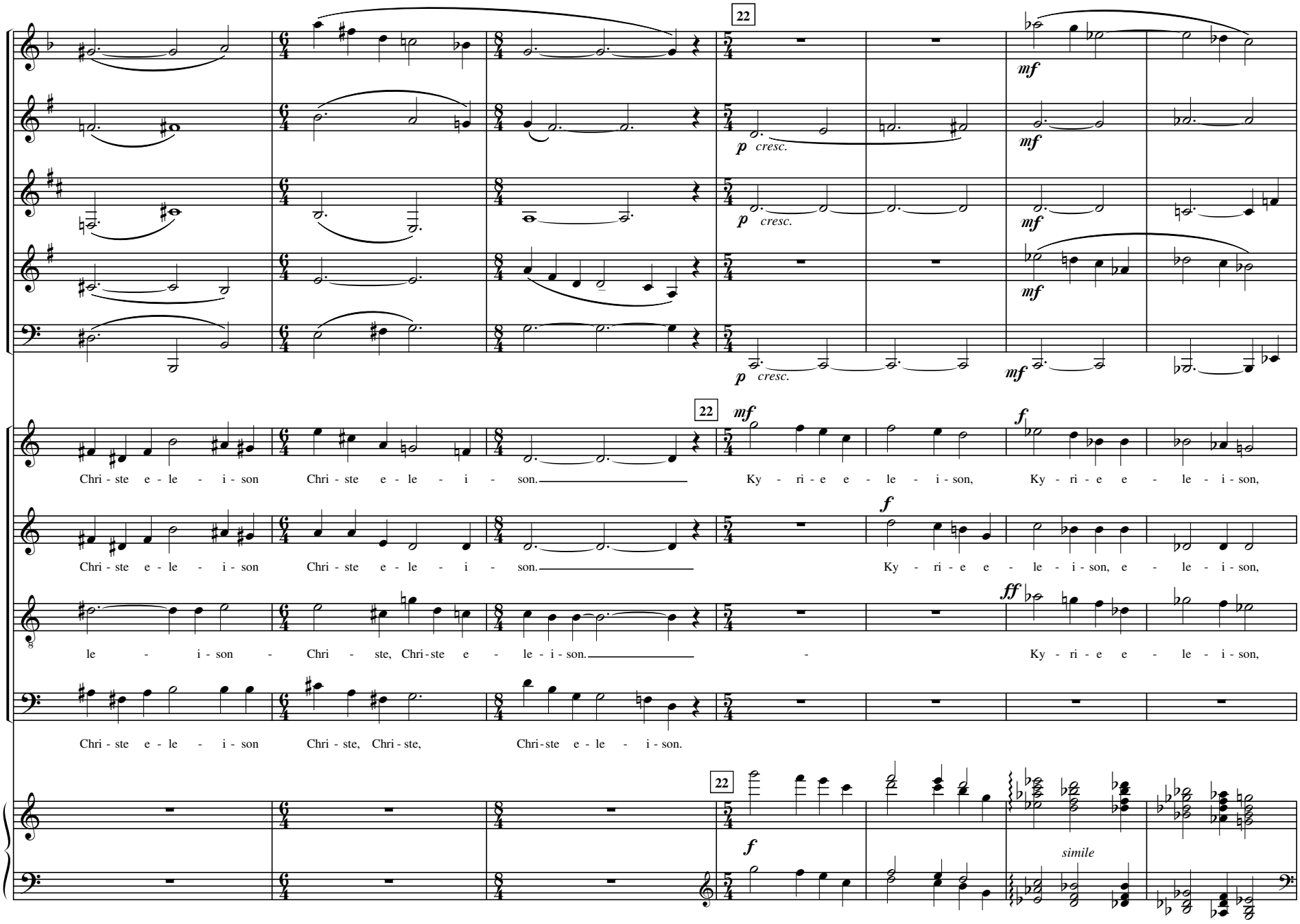

Maestoso espressivo
mp
76
Andante misterioso
pp
Maestoso espressivo
76
Andante misterioso
pp
Come, child Ro - sa - li - a, come.
pp
Come, child Ro - sa -
mf
When her end came she could hear in the wa - ter a new call more fa - ther-ly:
Maestoso espressivo
76
Andante misterioso

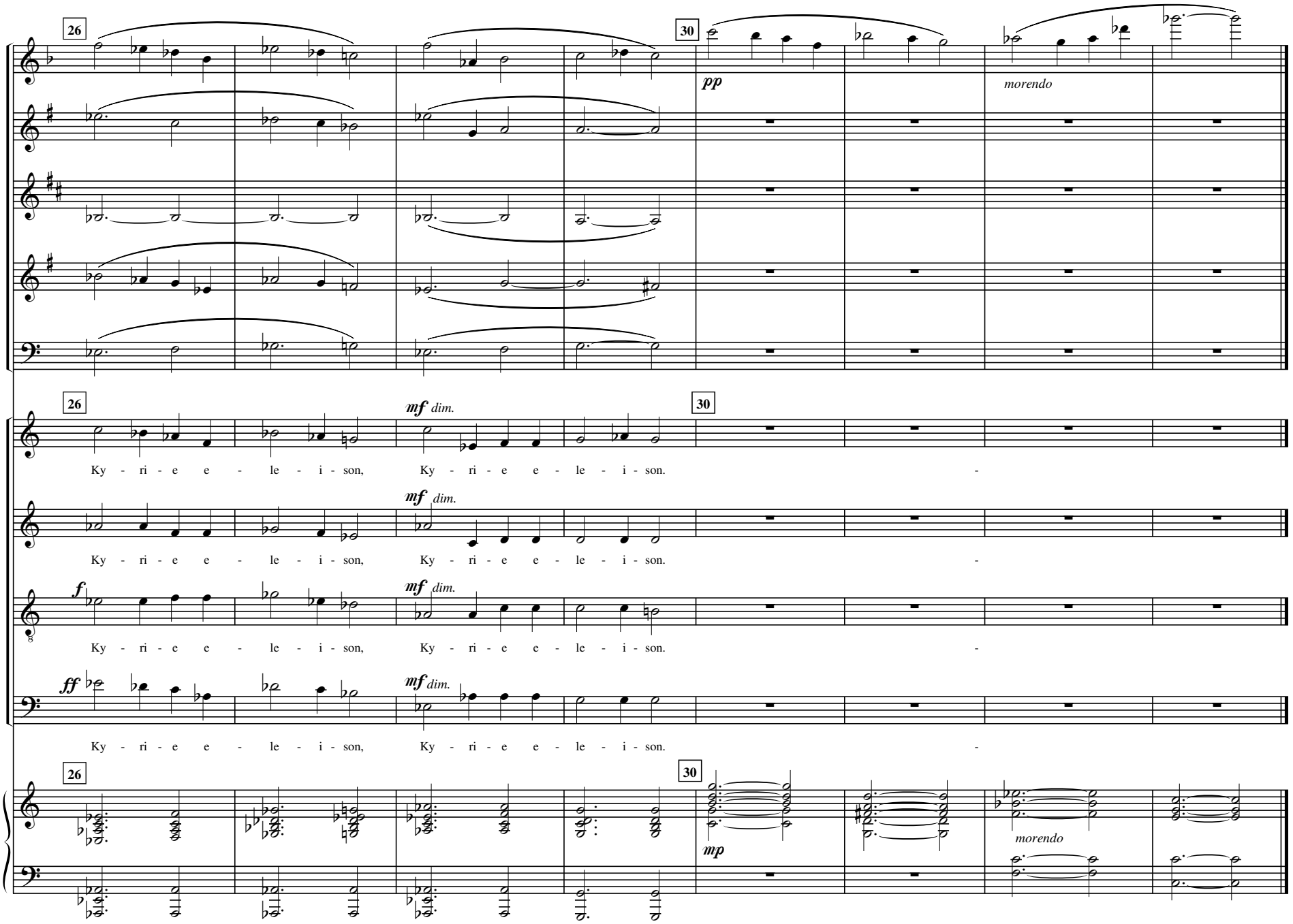

Grand Pause
81
rall. al fine
pp
Grand Pause
pp
Grand Pause
pp
Grand Pause
pp
Grand Pause
pp
Grand Pause
81
p semplice
rall. al fine
Come, child Ro - sa - li - a, come.
Love.
Grand Pause
p semplice
Love.
Grand Pause
p semplice
li - a, come.
Love.
Grand Pause
pp
p semplice
Come, child Ro - sa - li - a, come.
Love.
Grand Pause
81
rall. al fine

8. Kyrie eleison

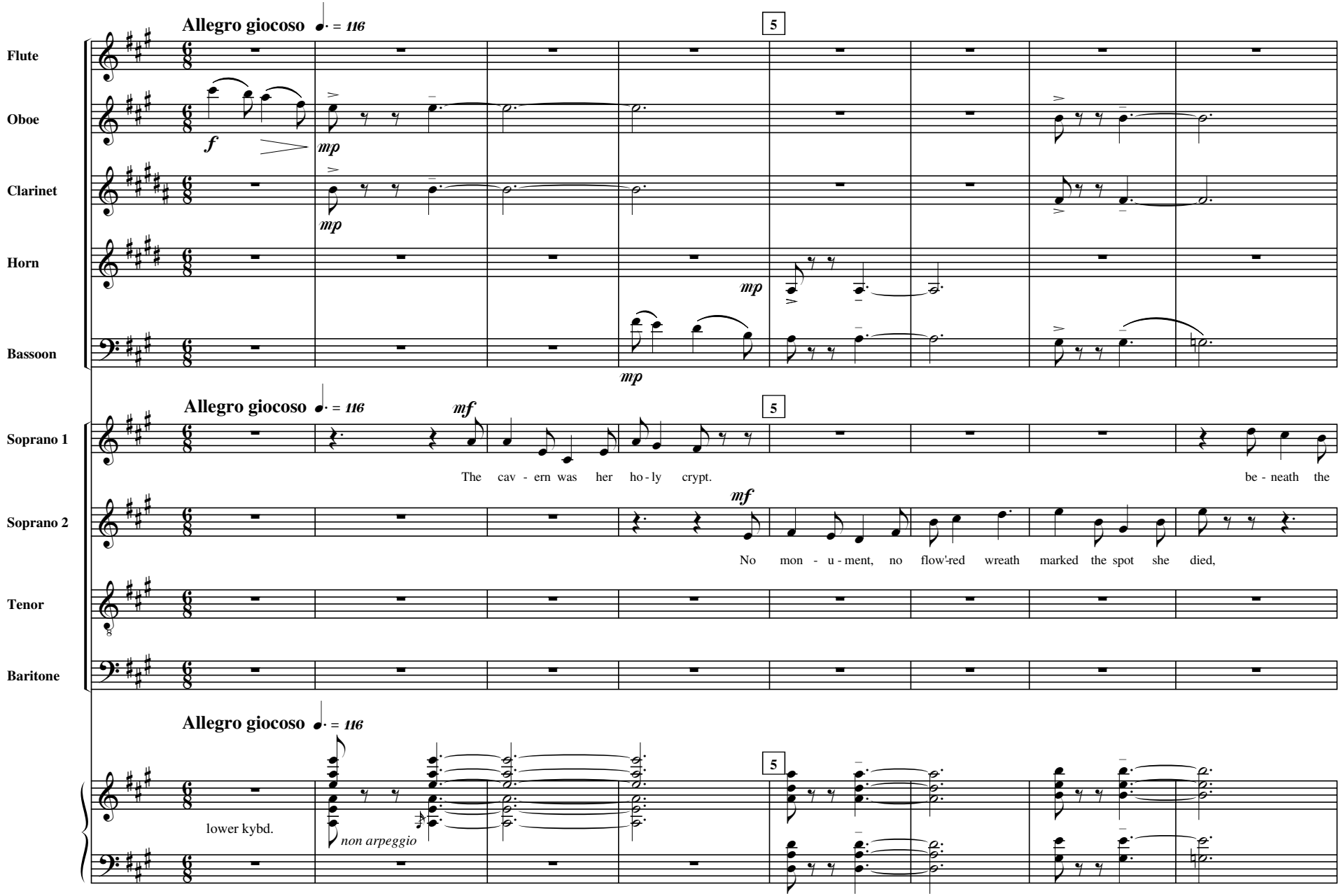


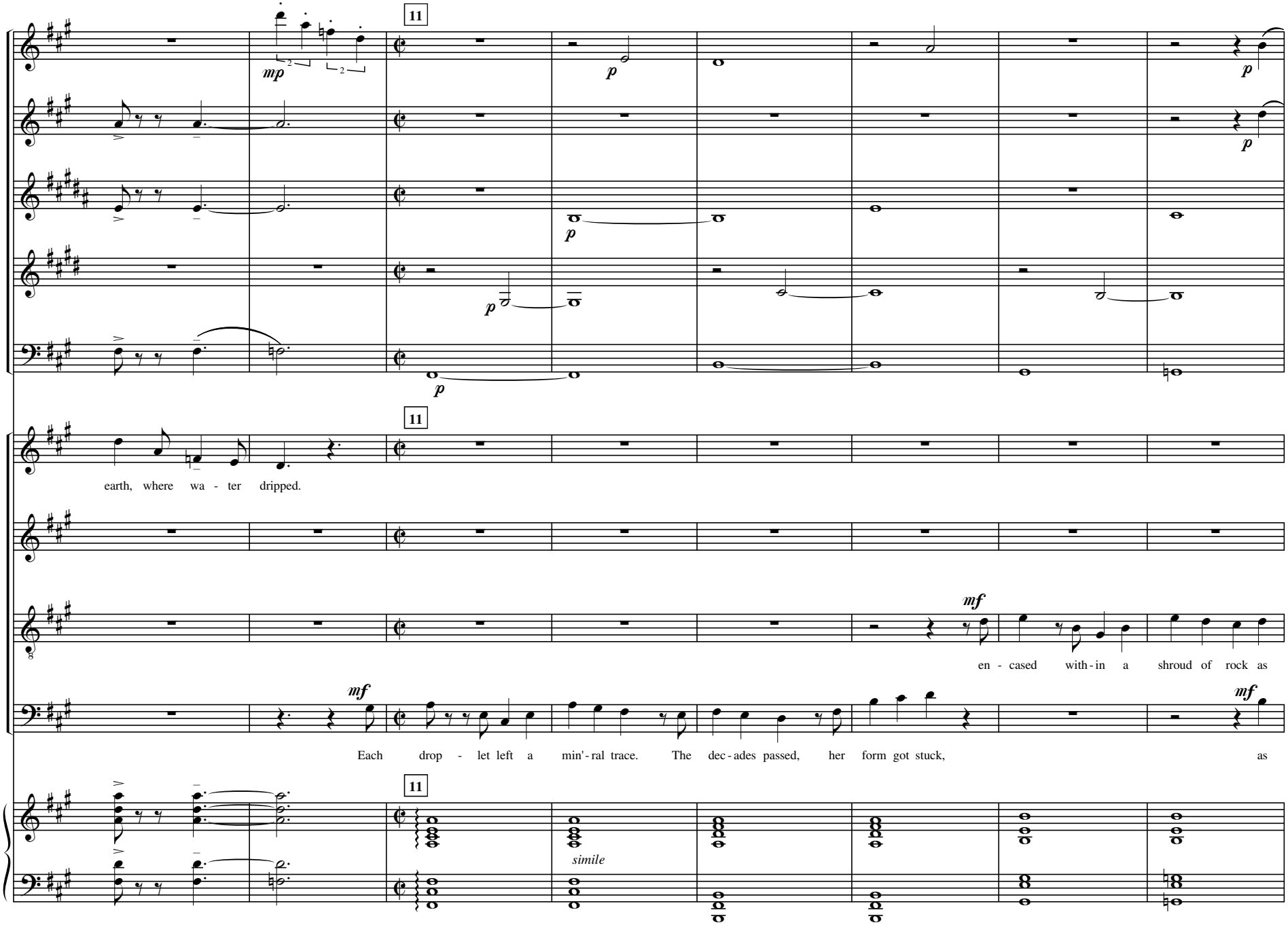

10
14
18
p
cresc.
mp
mf
Ky - ri - e e - le - i - son,
Chri-ste e - le - i - son
Chri - ste e -

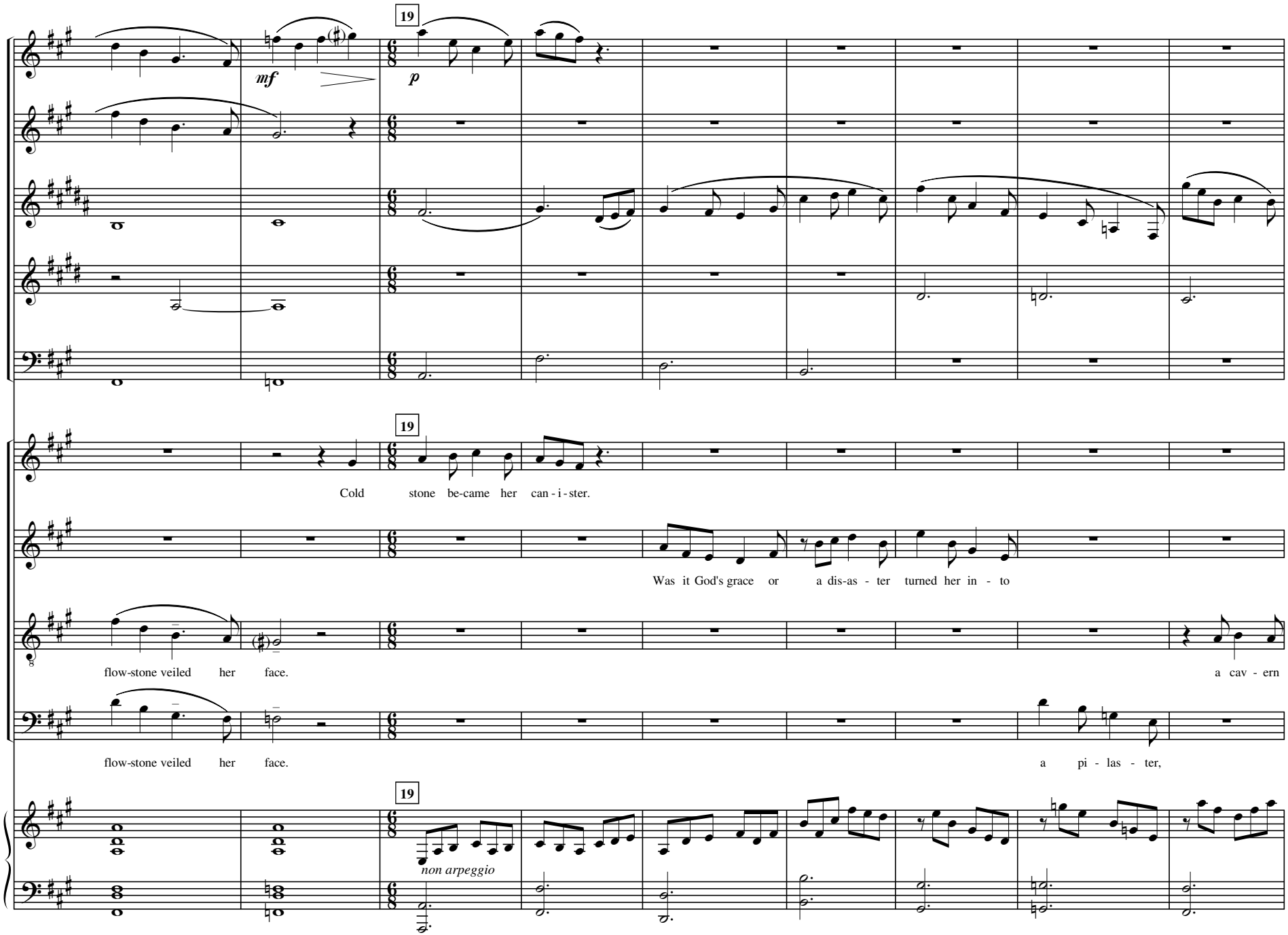

22
p cresc.
mf
Chri - ste e - le - i - son Chri - ste e - le - i - son.
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,
f
ff
le - i - son - Chri - ste, Chri - ste e - le - i - son.
Ky - ri - e e - le - i - son,
Chri - ste e - le - i - son Chri - ste, Chri - ste, Chri - ste e - le - i - son.
simile

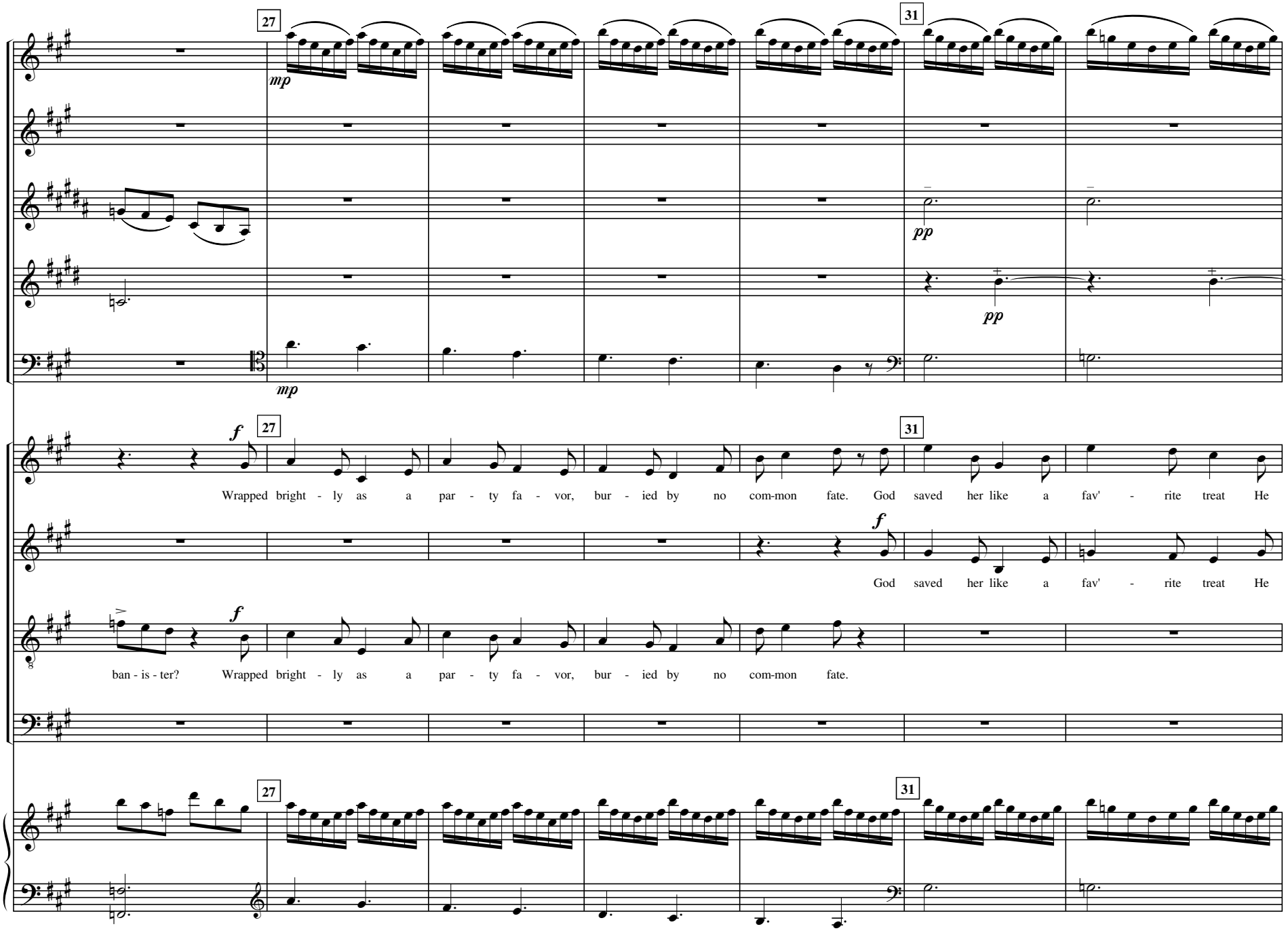

26
30
pp
morendo
26
mf dim.
30
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son.
mf dim.
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son.
f
mf dim.
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son.
ff
mf dim.
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son.
26
30
mp
morendo

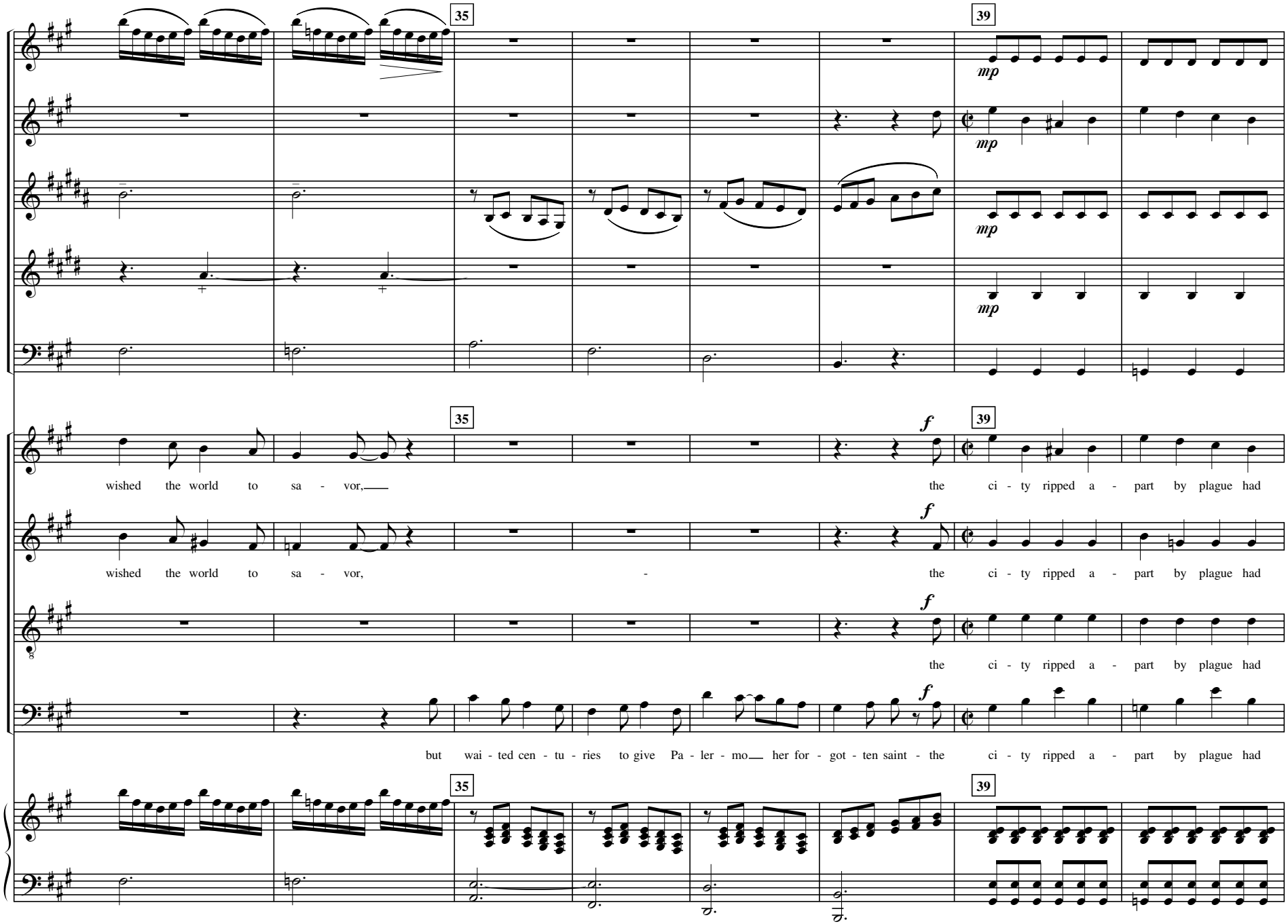
9. The Vision of Saint Rosalia

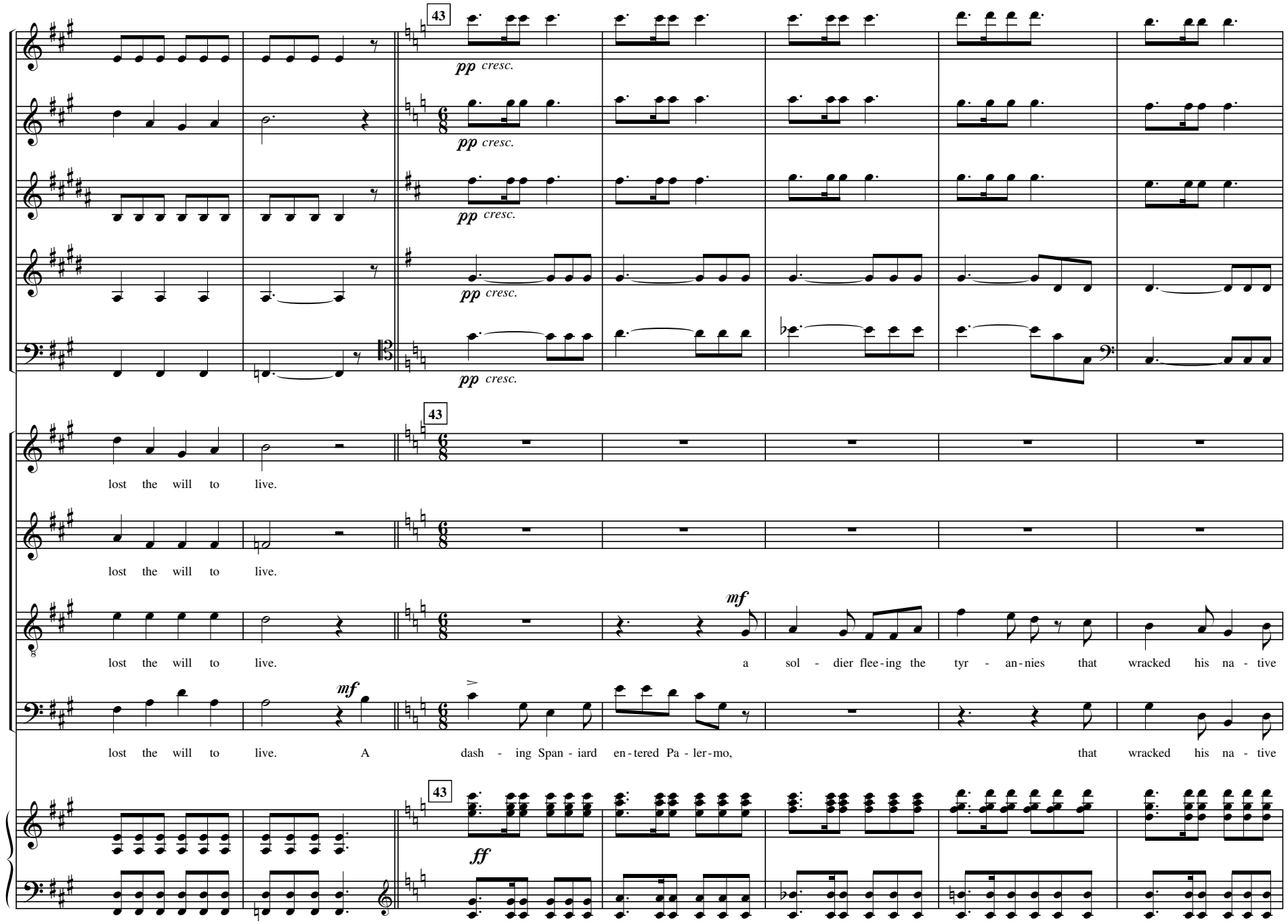


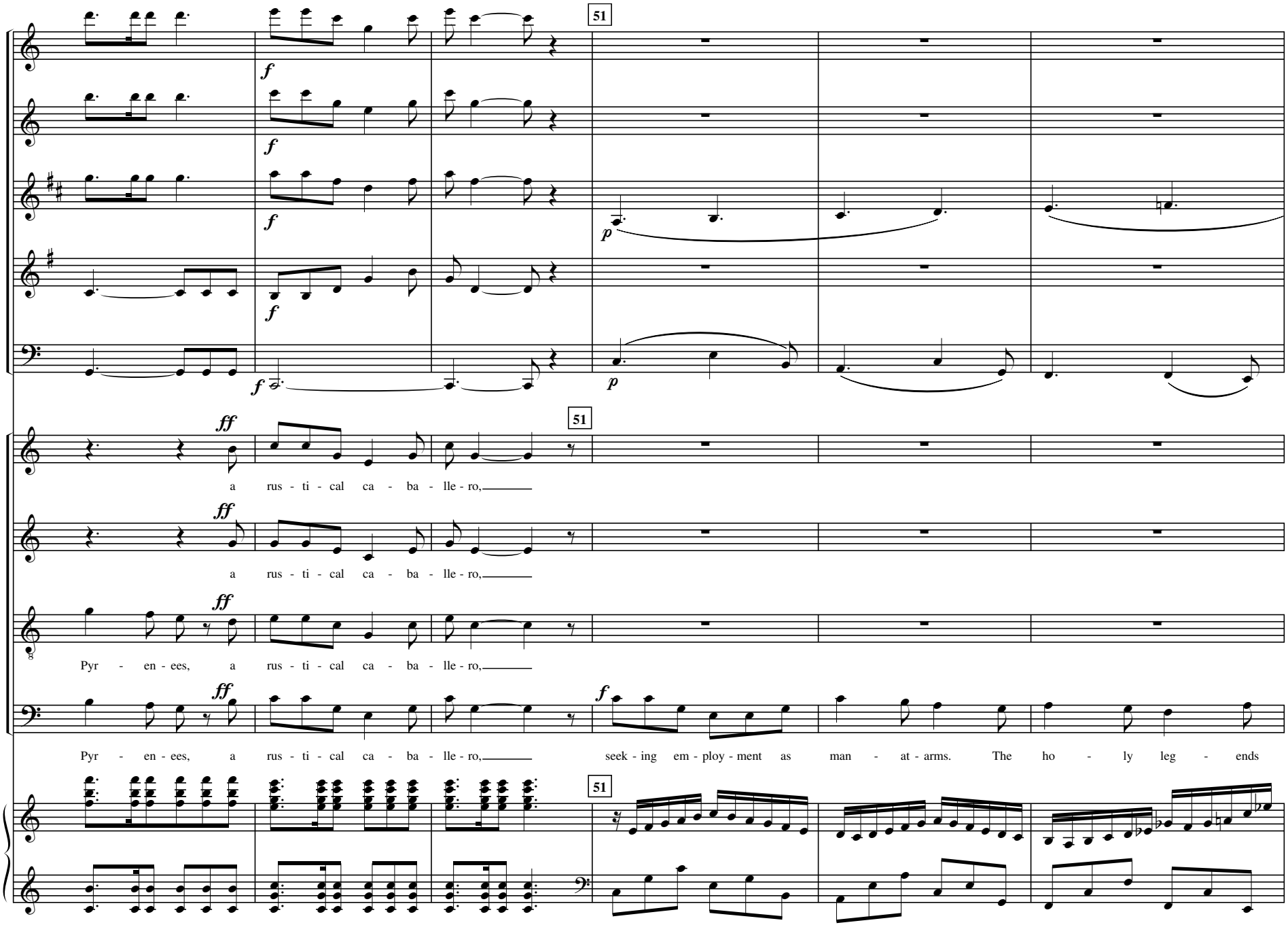

11
mp
p
p
p
p
11
earth, where wa - ter dripped.
mf
en - cased with - in a shroud of rock as
mf
Each drop - let left a min' - ral trace. The dec - ades passed, her form got stuck, as
mf
11
simile

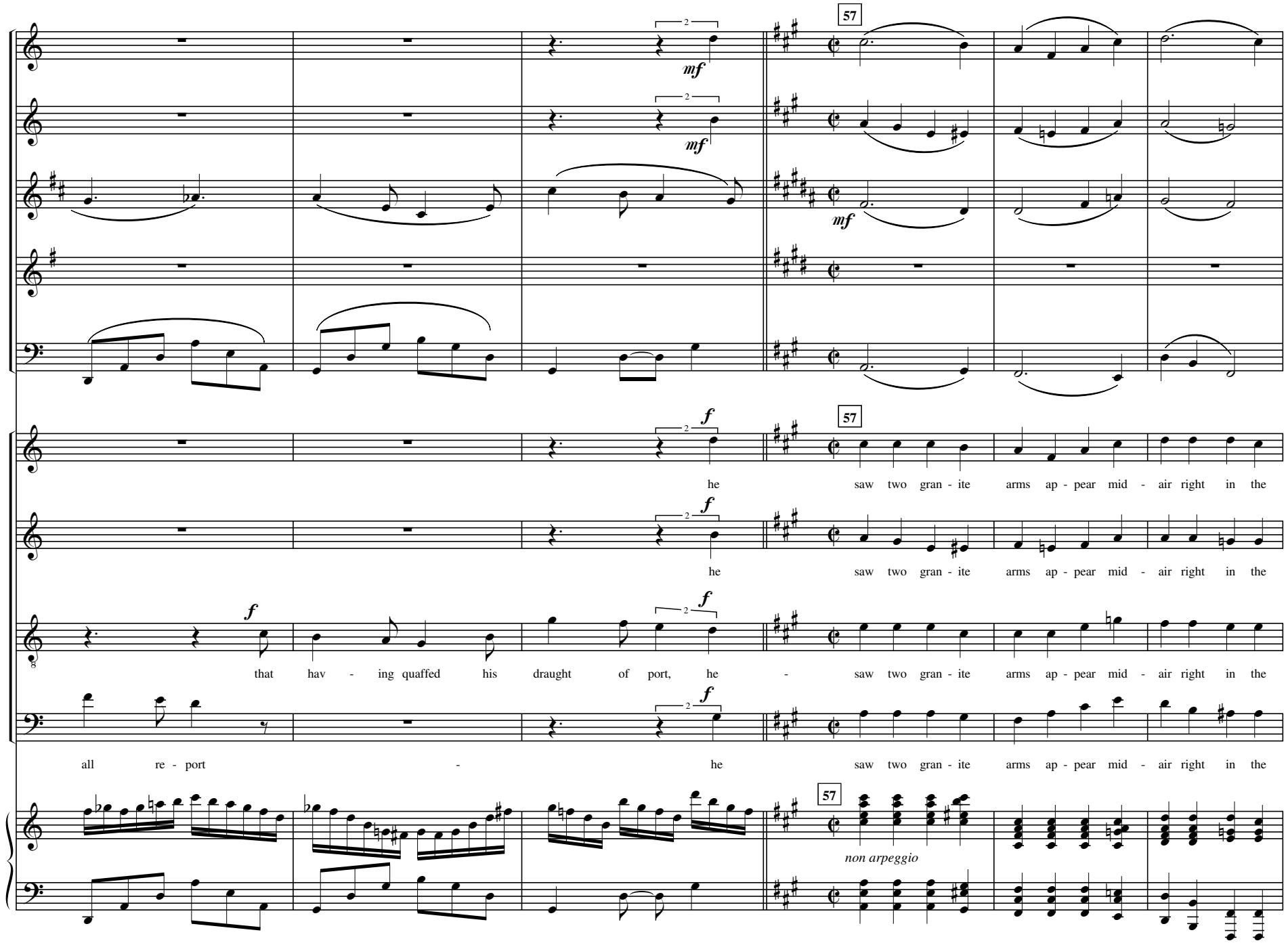

19
mf
p
19
Cold stone be-came her can - i - ster.
Was it God's grace or a dis-as - ter turned her in - to
flow-stone veiled her face.
a cav - ern
flow-stone veiled her face.
a pi - las - ter,
19
non arpeggio

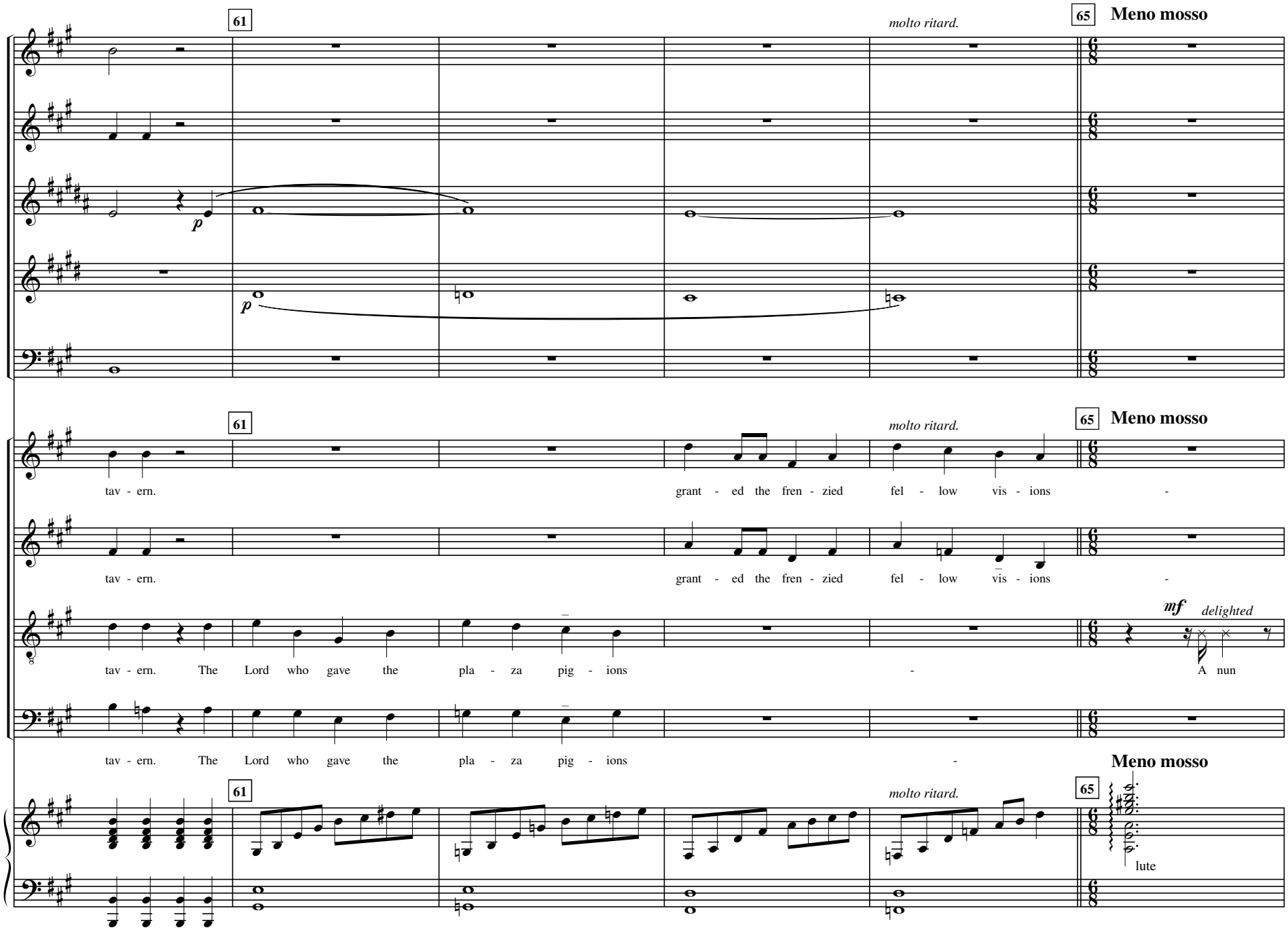

27
31
mp
pp
f
Wrapped bright - ly as a par - ty fa - vor, bur - ied by no com-mon fate. God saved her like a fav' - rite treat He
God saved her like a fav' - rite treat He
ban - is - ter? Wrapped bright - ly as a par - ty fa - vor, bur - ied by no com-mon fate.

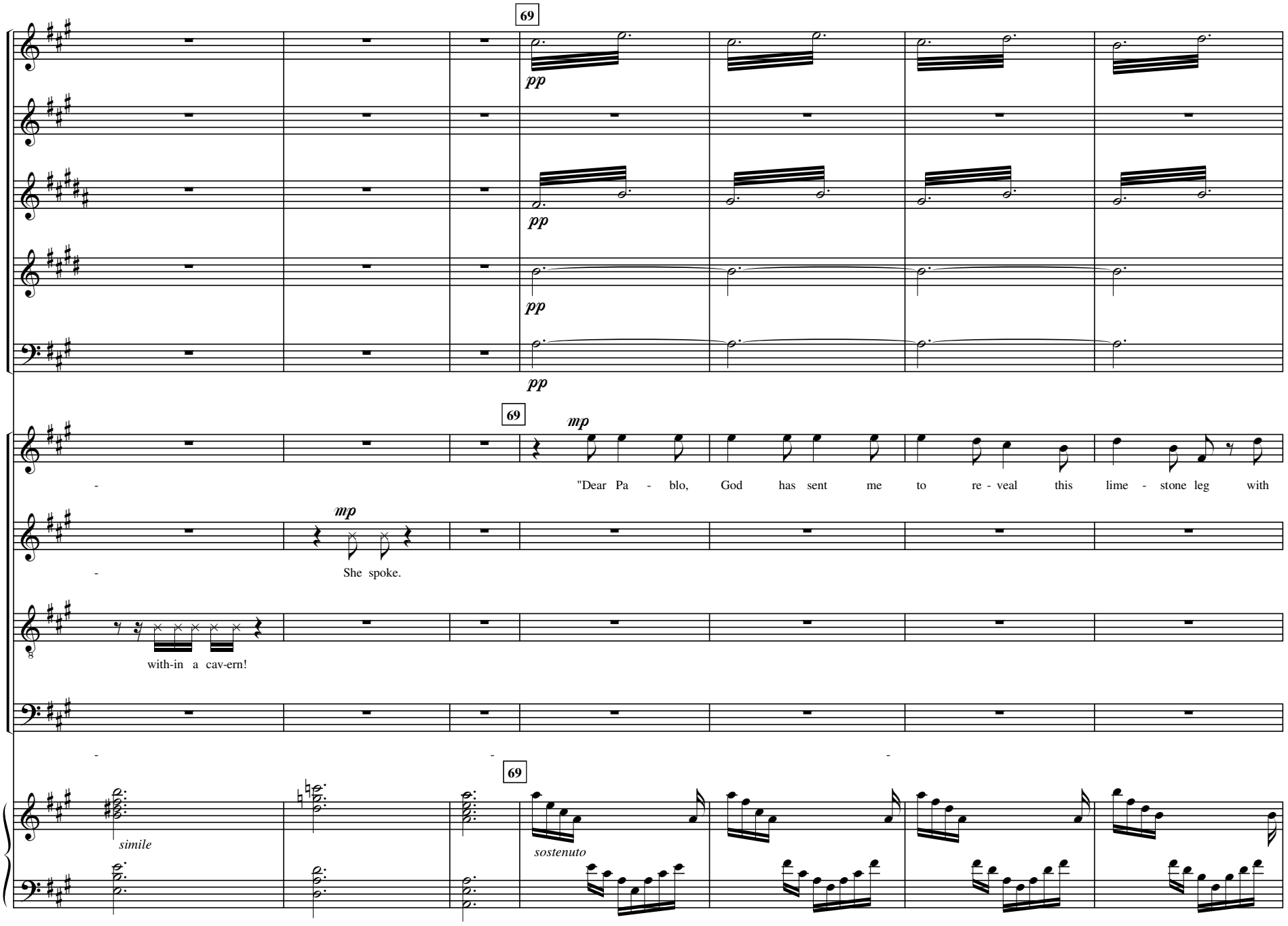

35
39
mp
mp
mp
mp
35
39
f
wished the world to sa - vor,
the ci - ty ripped a - part by plague had
f
wished the world to sa - vor,
-
the ci - ty ripped a - part by plague had
f
the ci - ty ripped a - part by plague had
f
but wai - ted cen - tu - ries to give Pa - ler - mo her for - got - ten saint - the ci - ty ripped a - part by plague had
35
39

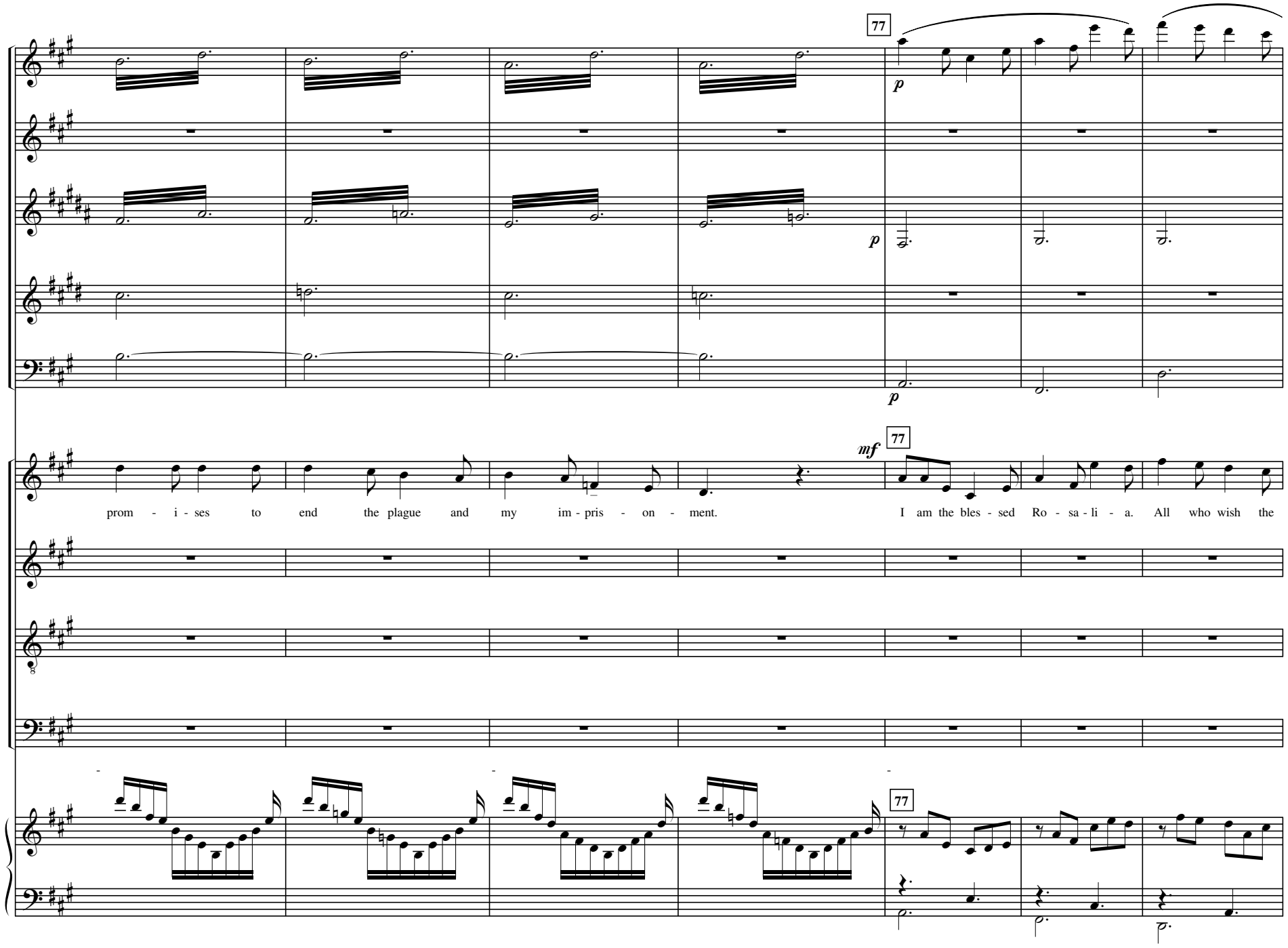

43
pp cresc.
43
lost the will to live.
lost the will to live.
lost the will to live.
mf
a sol - dier flee-ing the tyr - an-nies that wracked his na - tive
lost the will to live.
mf
A dash - ing Span - iard en-tered Pa - ler-mo, that wracked his na - tive
43
ff

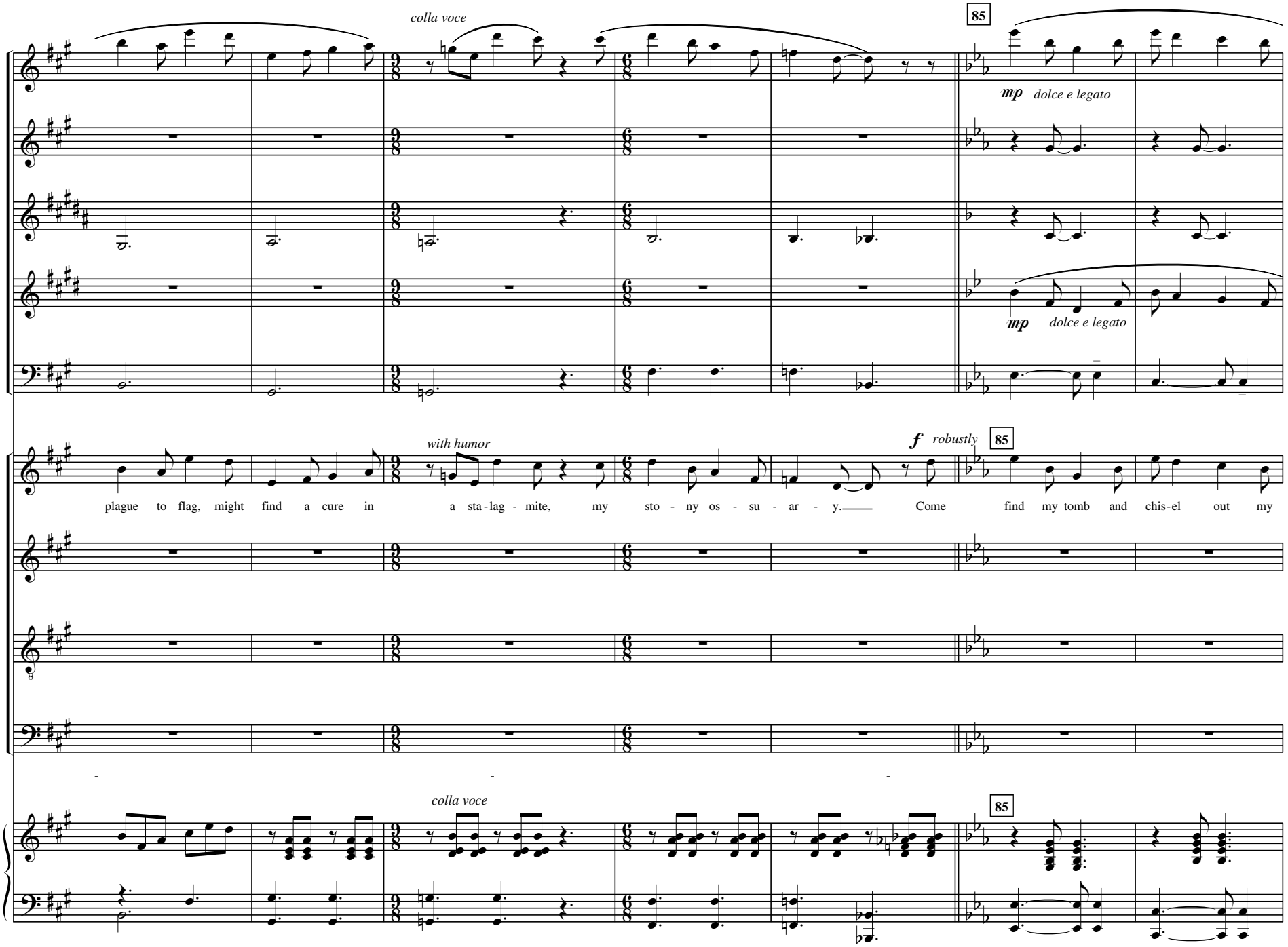

51
f
f
f
f
f
p
p
51
ff
a rus - ti - cal ca - ba - lle - ro,
ff
a rus - ti - cal ca - ba - lle - ro,
ff
Pyr - en - ees, a rus - ti - cal ca - ba - lle - ro,
ff
Pyr - en - ees, a rus - ti - cal ca - ba - lle - ro,
f
seek - ing em - ploy - ment as man - at - arms. The ho - ly leg - ends
51

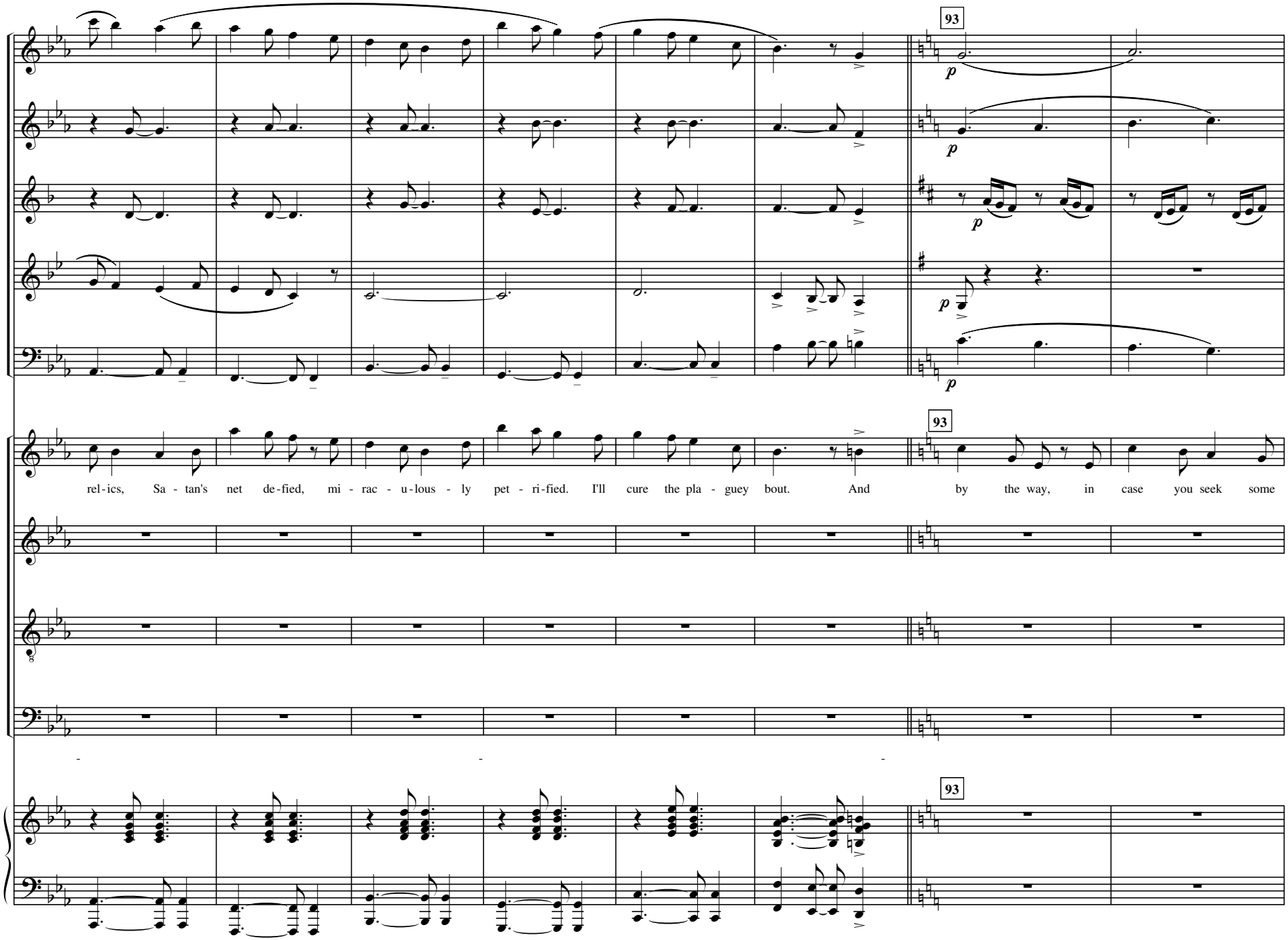

57
mf
mf
mf
57
f
he saw two gran - ite arms ap - pear mid - air right in the
f
he saw two gran - ite arms ap - pear mid - air right in the
f
f
that hav - ing quaffed his draught of port, he - saw two gran - ite arms ap - pear mid - air right in the
f
all re - port - he saw two gran - ite arms ap - pear mid - air right in the
57
non arpeggio

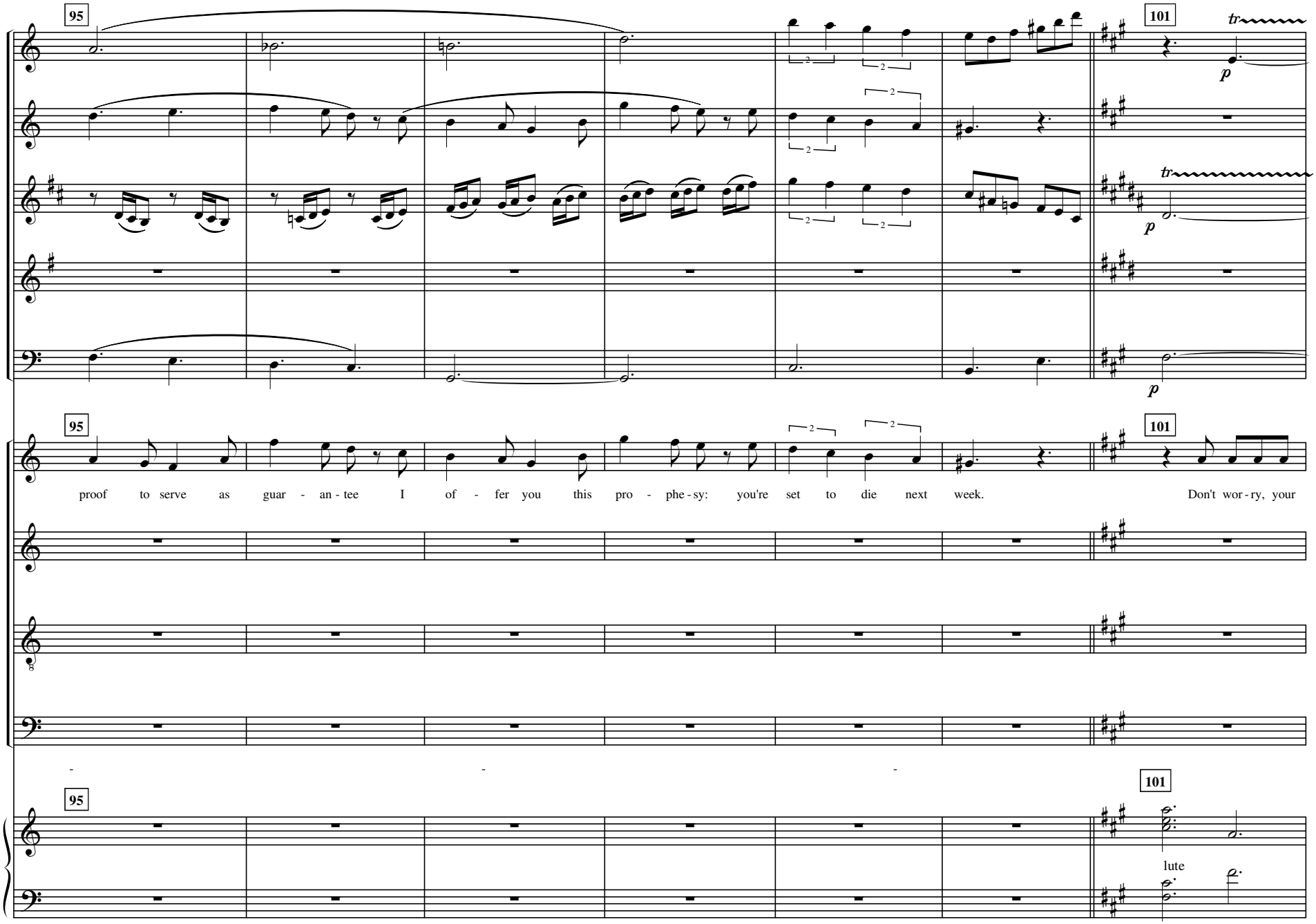

61
molto ritard.
65
Meno mosso
p
tav - ern.
grant - ed the fren - zied fel - low vis - ions -
tav - ern. The Lord who gave the pla - za pig - ions -
mf
delighted
A nun
lute

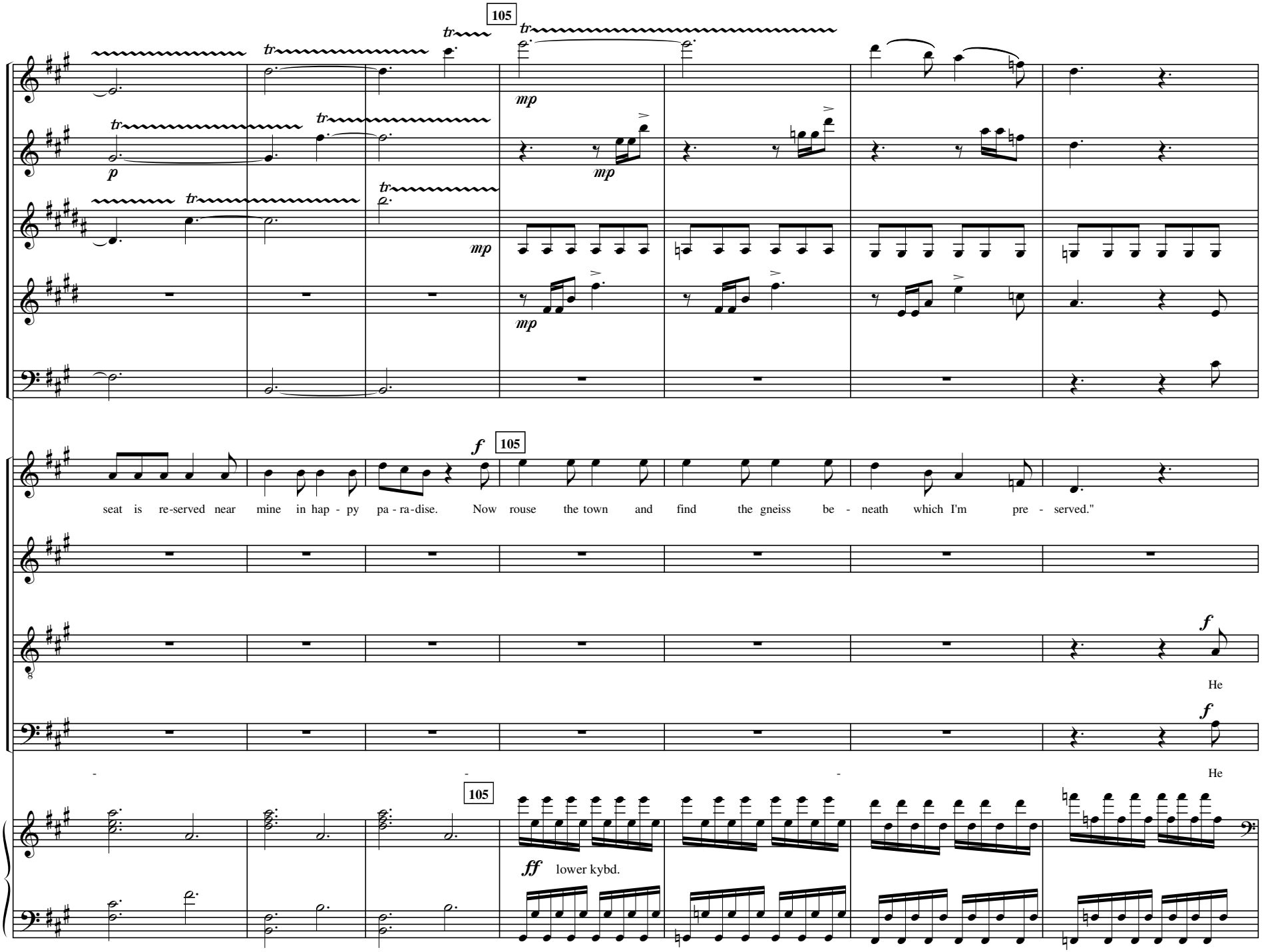

69
pp
pp
pp
pp
69
mp
"Dear Pa - blo, God has sent me to re - veal this lime - stone leg with
mp
She spoke.
with-in a cav-ern!
69
simile
sostenuto

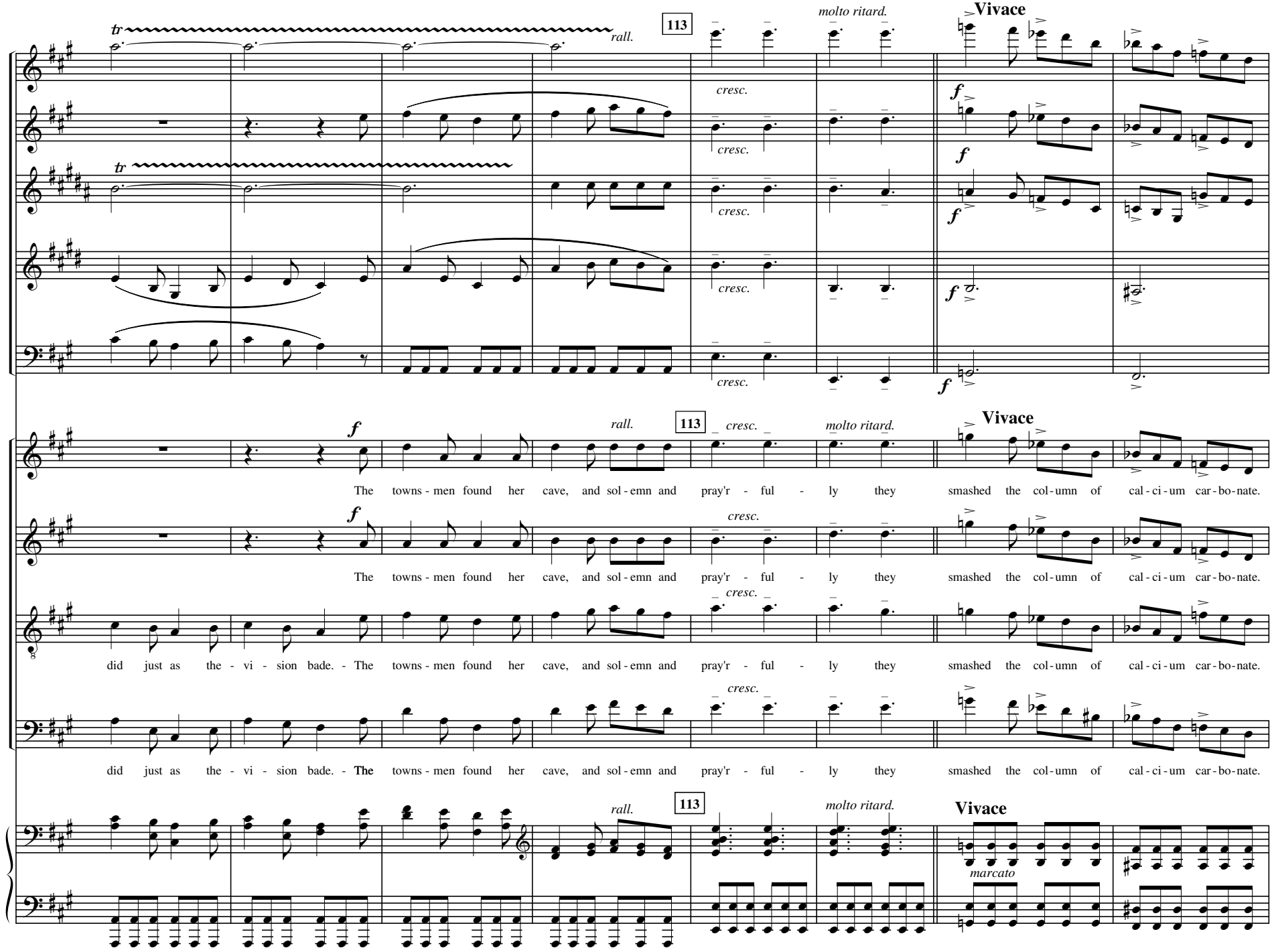

77
p
p
p
mf
77
prom - i - ses to end the plague and my im - pris - on - ment.
I am the bles - sed Ro - sa - li - a. All who wish the
77

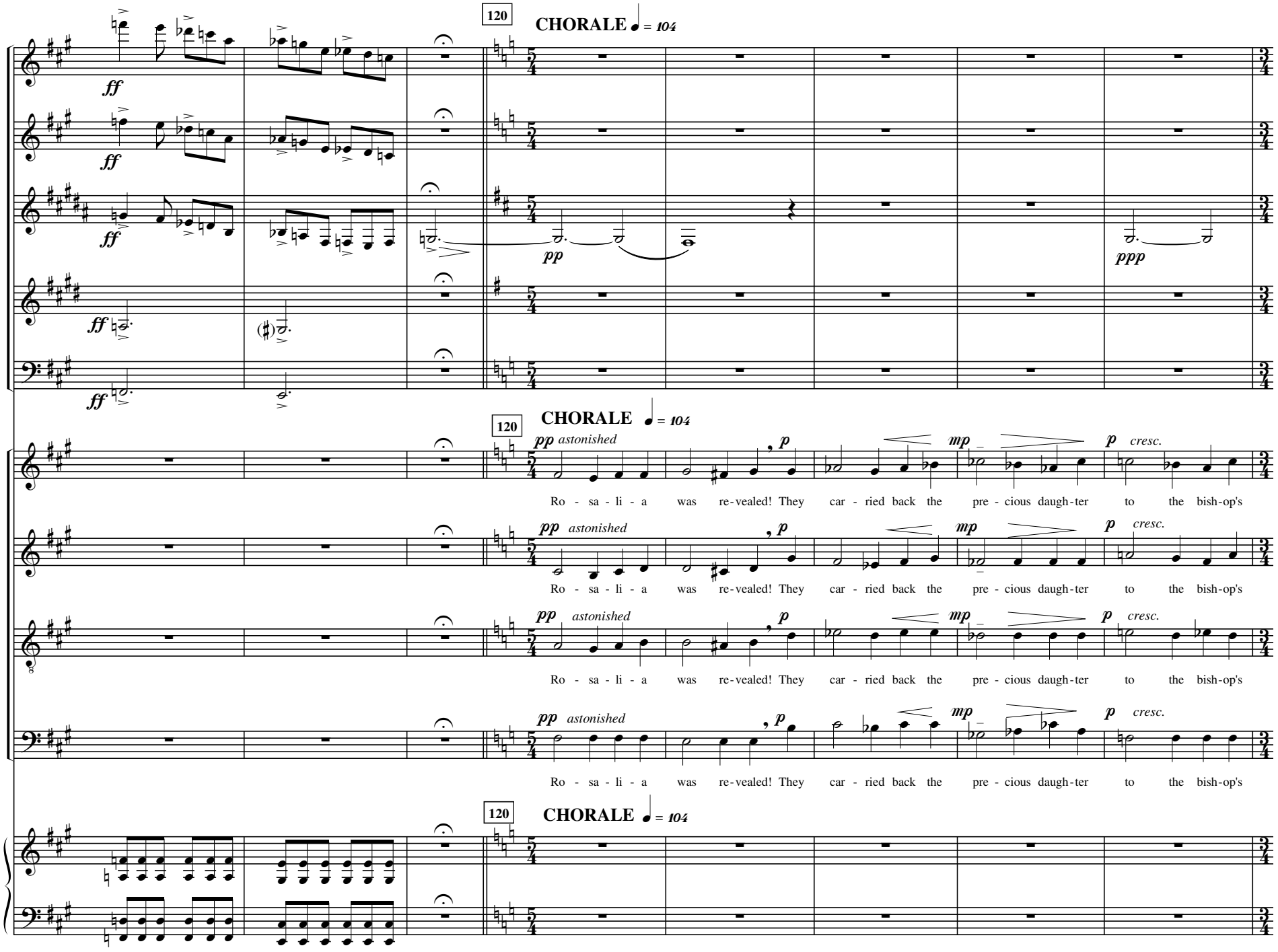

colla voce
85
mp dolce e legato
mp dolce e legato
with humor
f robustly
85
plague to flag, might find a cure in a sta-lag-mite, my sto-ny os-su-ar-y. Come find my tomb and chis-el out my
colla voce
85

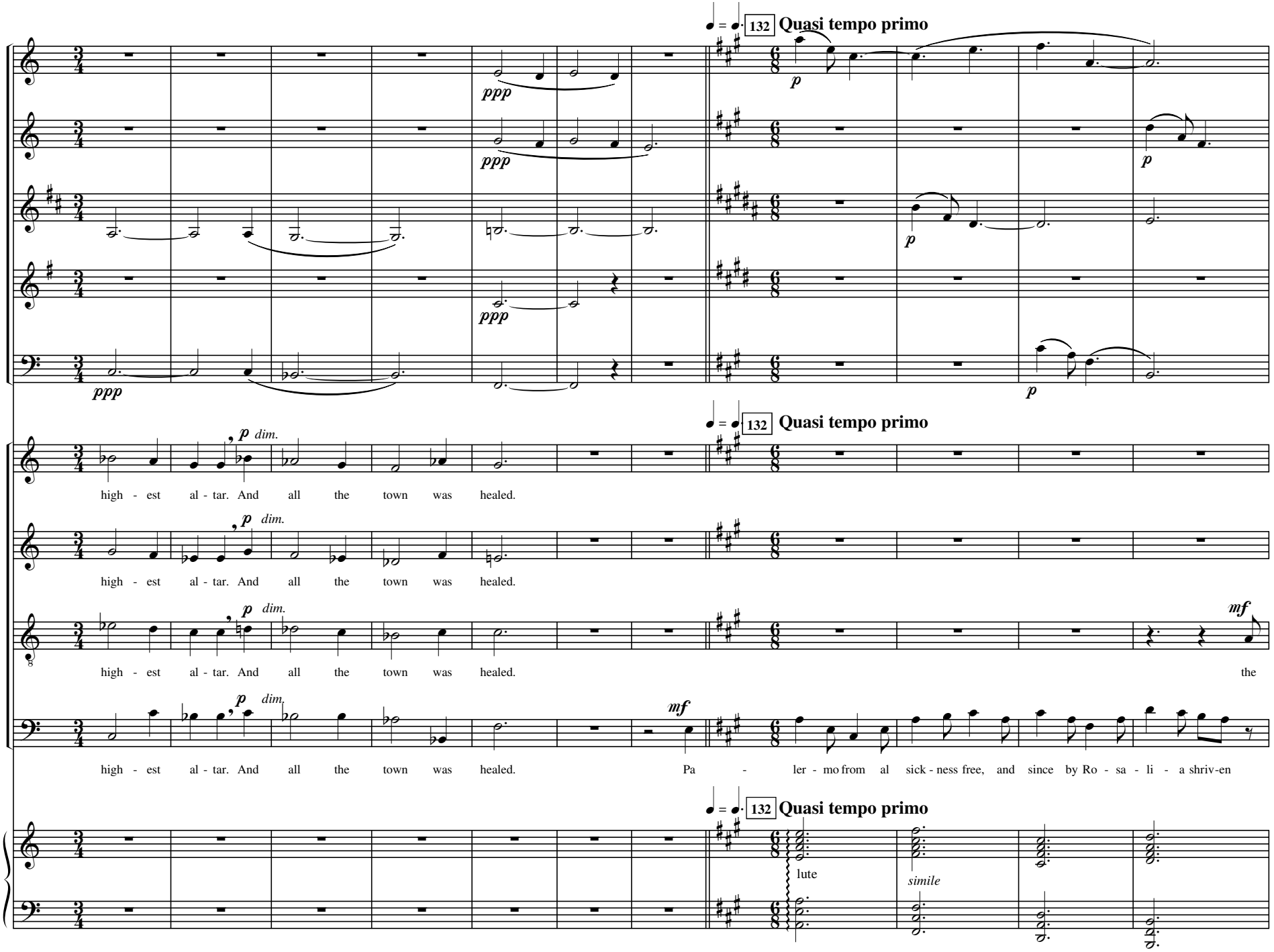

93
p
93
rel-ics, Sa-tan's net de-fied, mi-rac-u-lous-ly pet-ri-fied. I'll cure the pla-guey bout. And by the way, in case you seek some
93

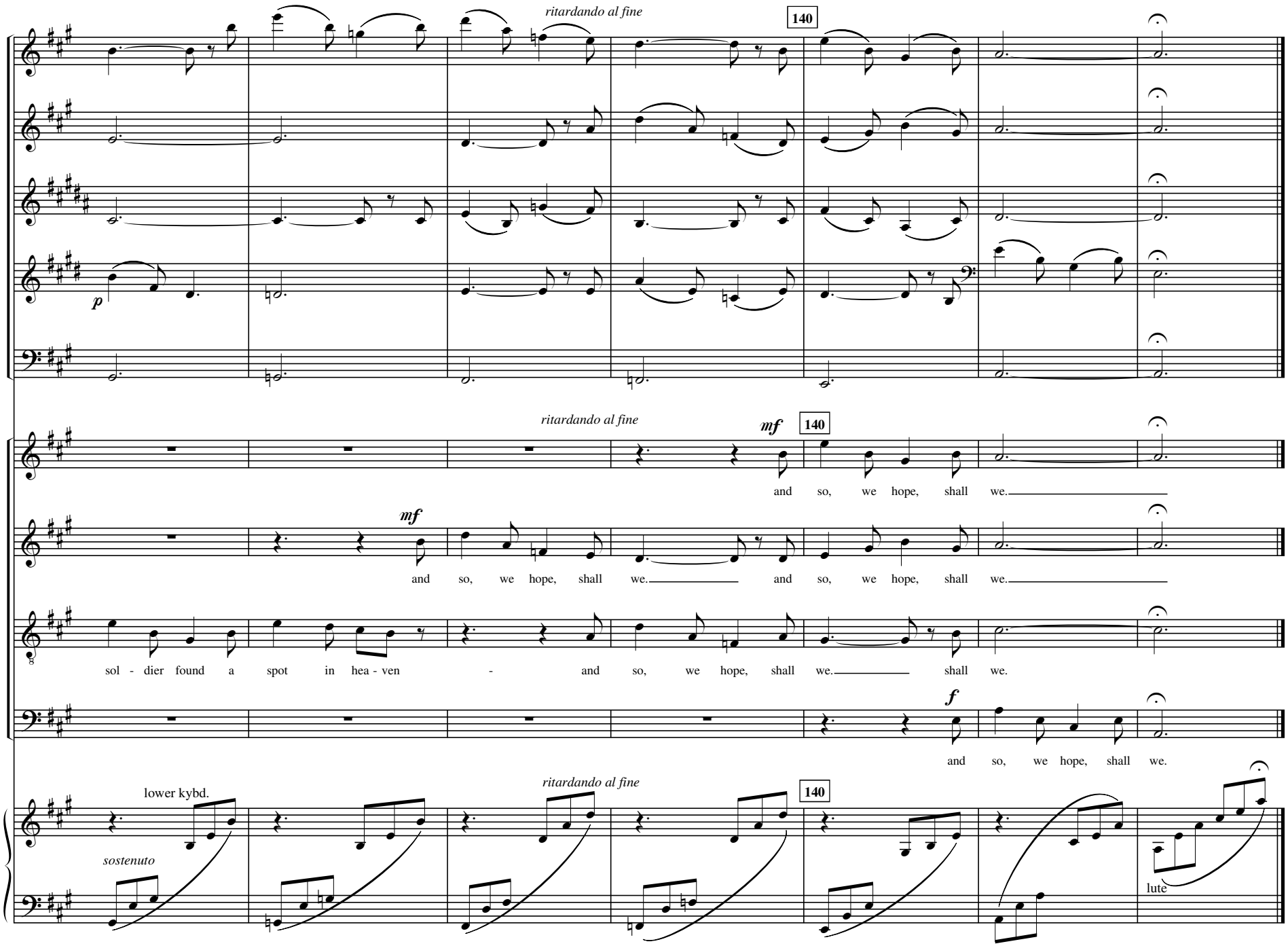

95
101
tr
p
95
101
proof to serve as guar - an - tee I of - fer you this pro - phe - sy: you're set to die next week. Don't wor - ry, your
95
101
lute


105
tr
mp
p
f
seat is re-served near mine in hap - py pa - ra-dise. Now rouse the town and find the gneiss be - neath which I'm pre - served."
He
He
ff lower kybd.

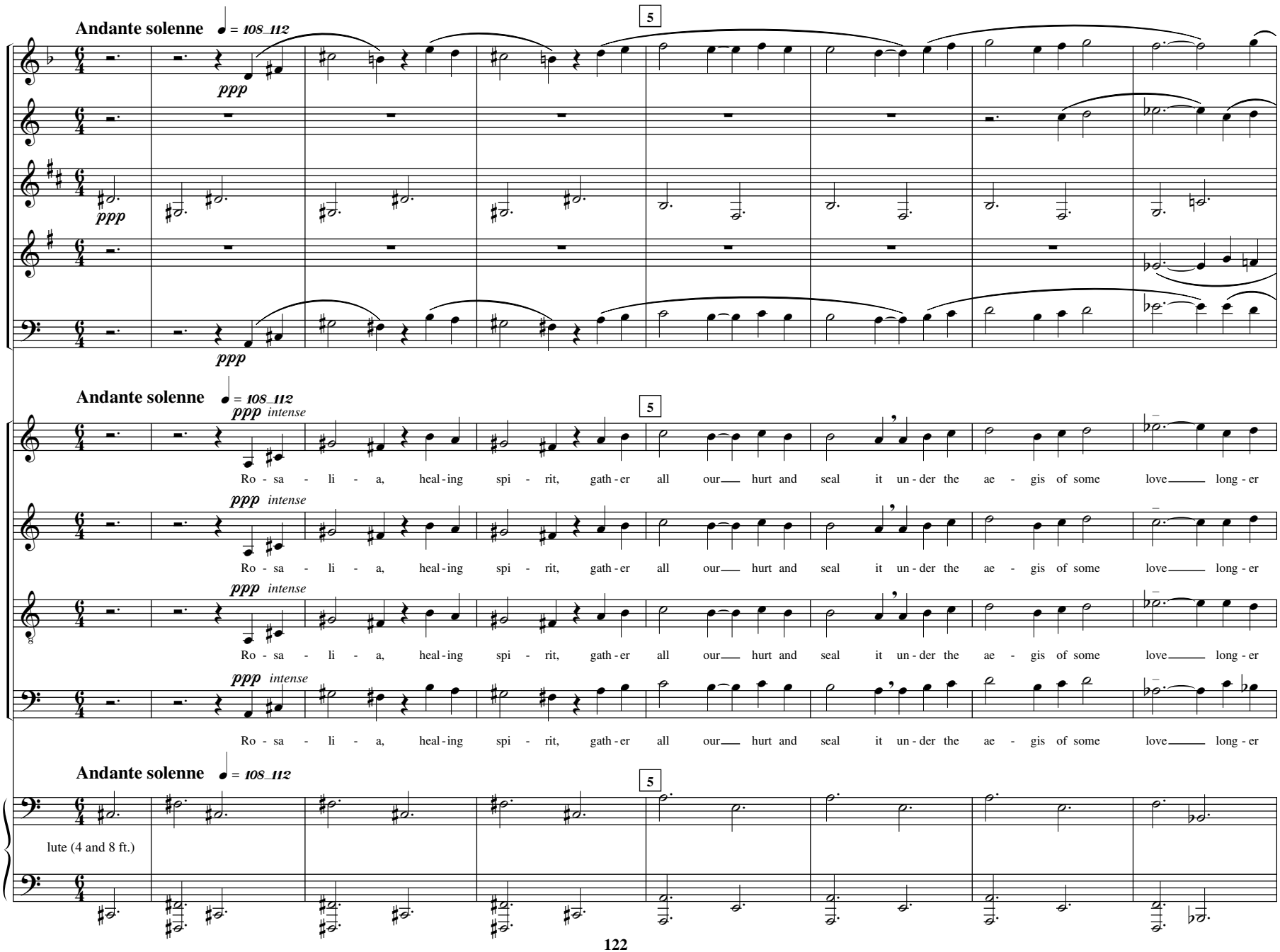

rall.
113
molto ritard.
Vivace
cresc.
f
The towns - men found her cave, and sol - emn and pray'r - ful - ly they smashed the col - umn of cal - ci - um car - bo - nate.
did just as the - vi - sion bade. - The towns - men found her cave, and sol - emn and pray'r - ful - ly they smashed the col - umn of cal - ci - um car - bo - nate.
marcato

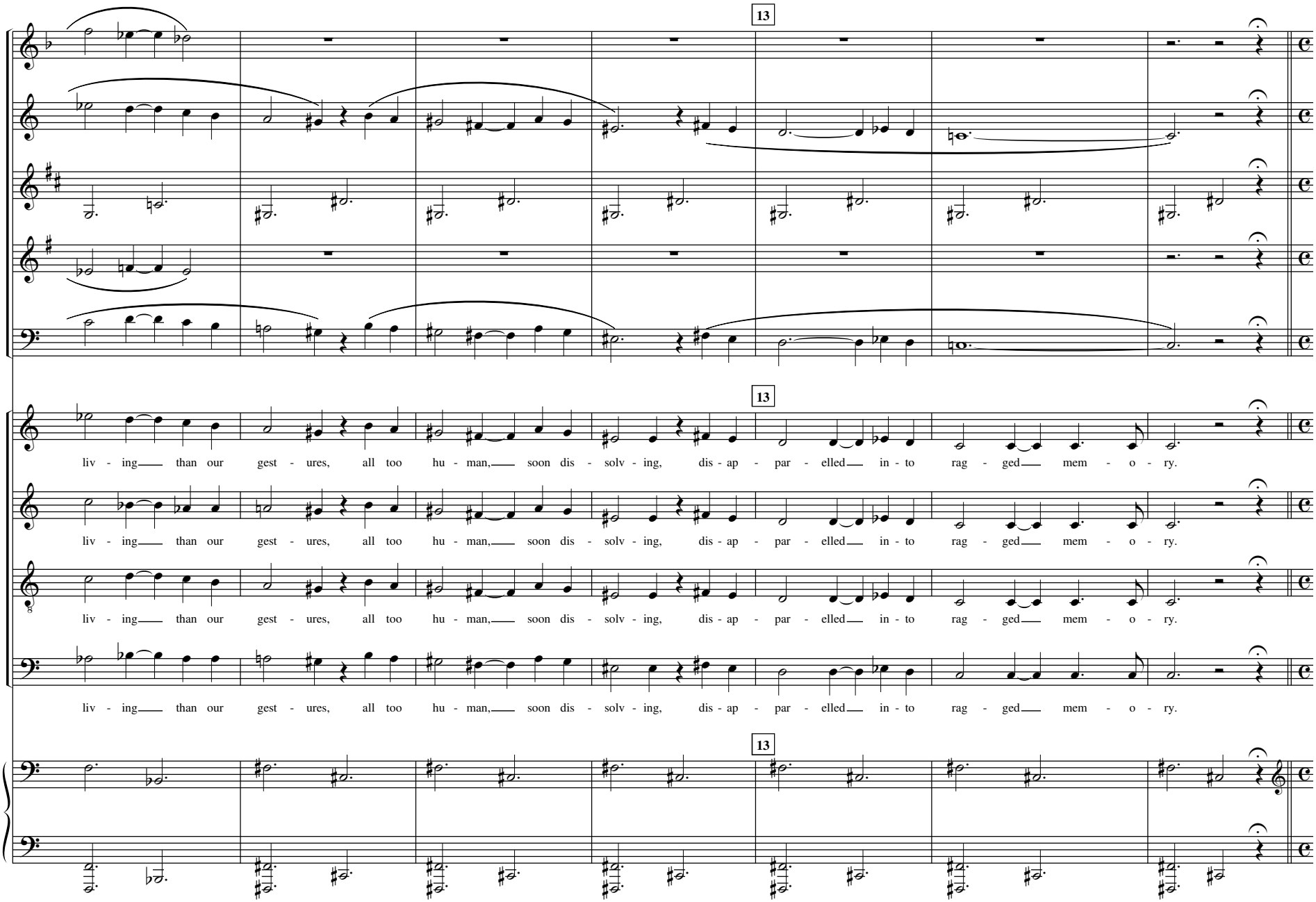

120
CHORALE ♩ = 104
ff
pp
ppp
120
CHORALE ♩ = 104
pp astonished
p
mp
p cresc.
Ro - sa - li - a was re-vealed! They car - ried back the pre - cious daugh-ter to the bish-op's
120
CHORALE ♩ = 104

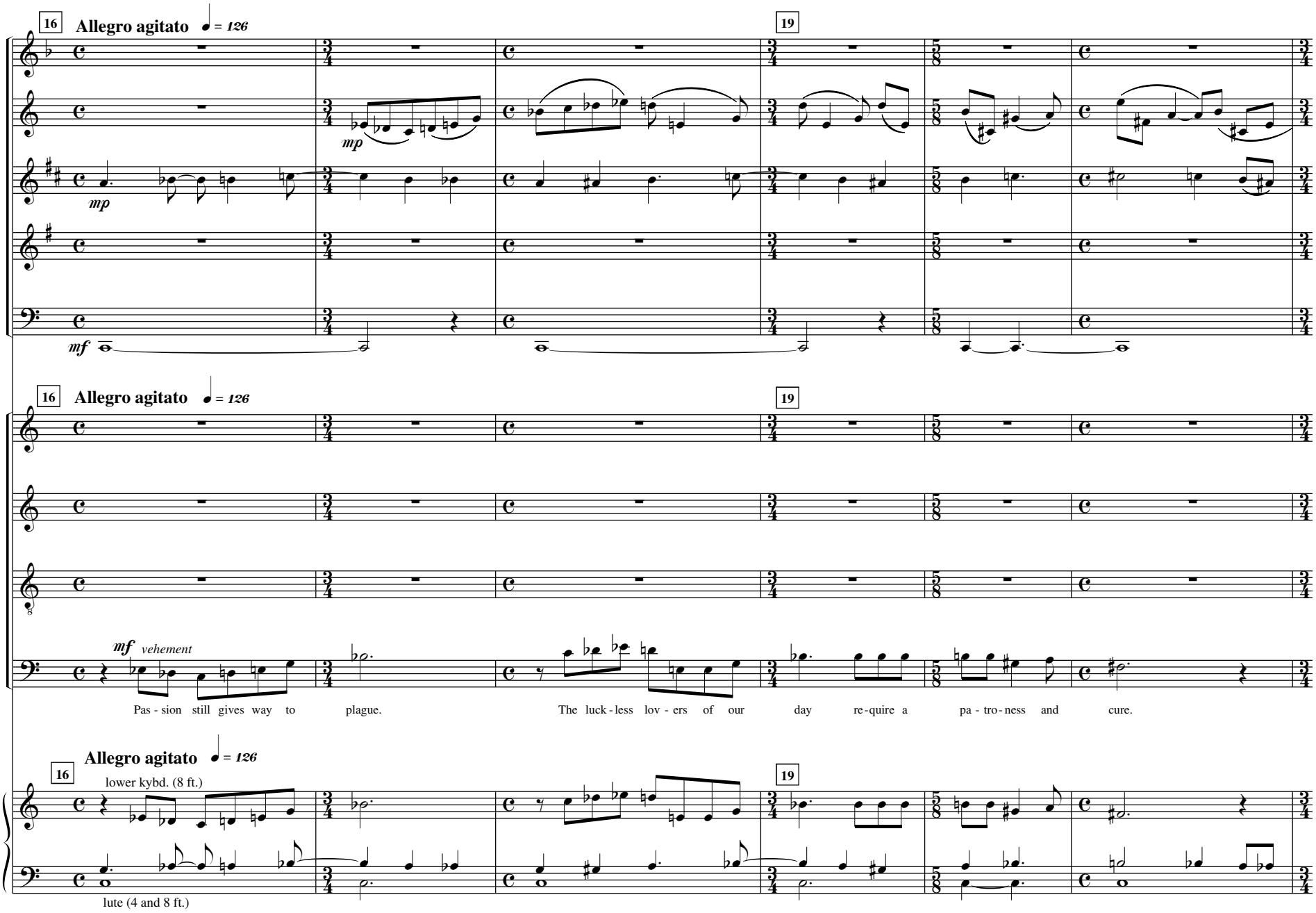

♩ = ♩. 132 Quasi tempo primo
ppp
p
dim.
high - est al - tar. And all the town was healed.
mf
Pa - ler - mo from al sick - ness free, and since by Ro - sa - li - a shriv-en
the
lute
simile

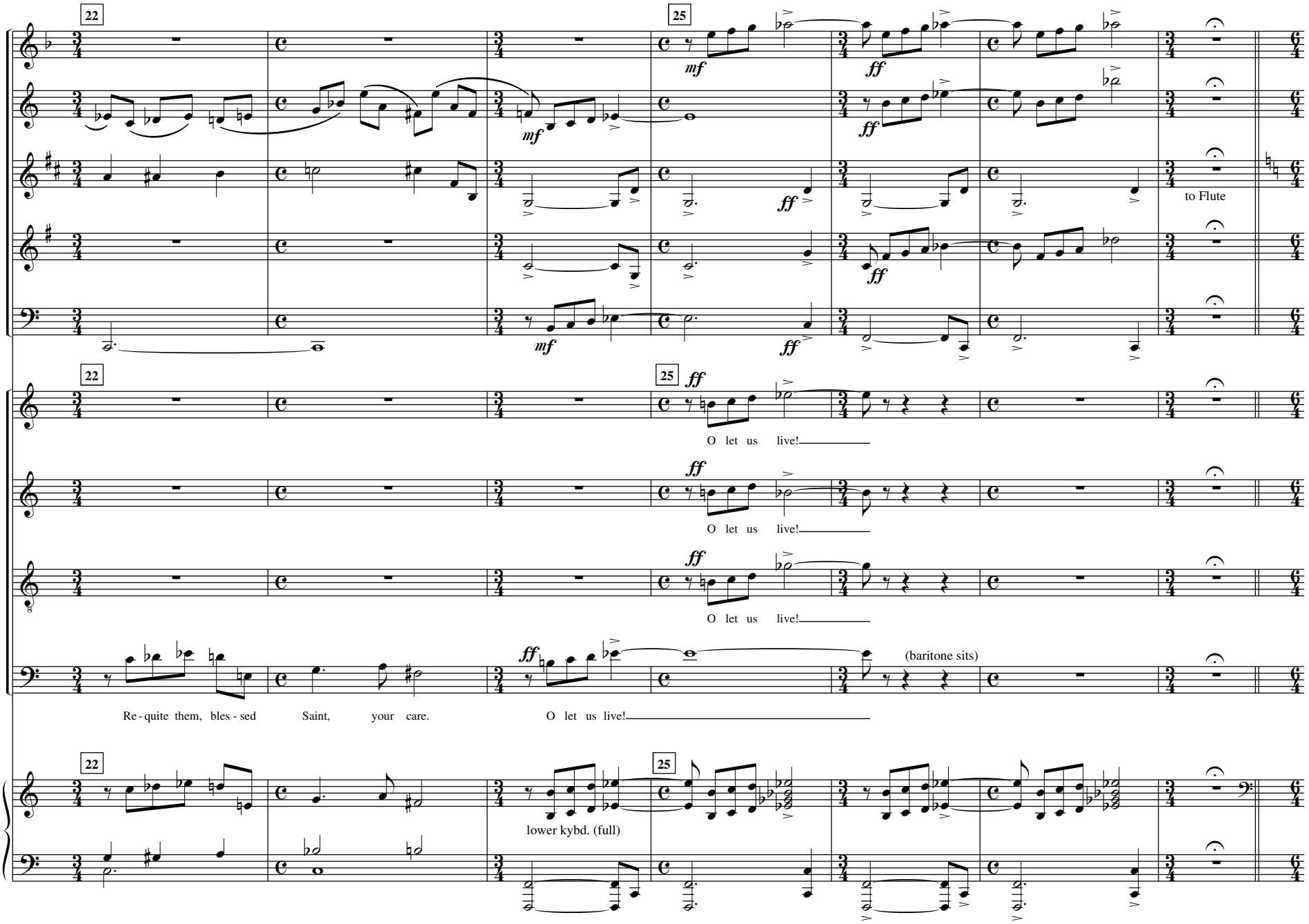

ritardando al fine
140
p
ritardando al fine
mf
140
and so, we hope, shall we.
mf
and so, we hope, shall we. and so, we hope, shall we.
sol - dier found a spot in hea - ven - and so, we hope, shall we. shall we.
f
and so, we hope, shall we.
lower kybd.
ritardando al fine
140
sostenuto
lute

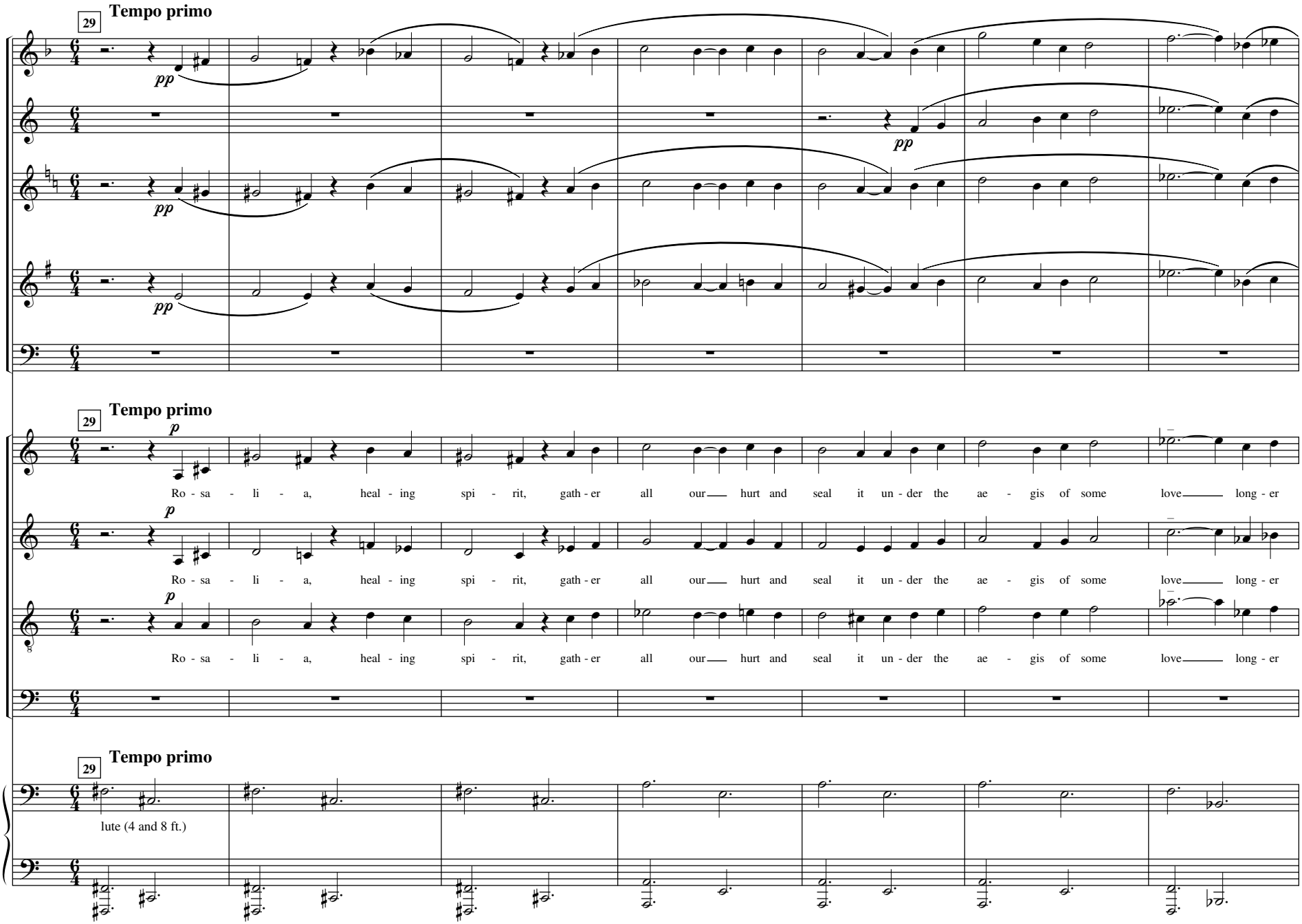
10. The Plague Prayer

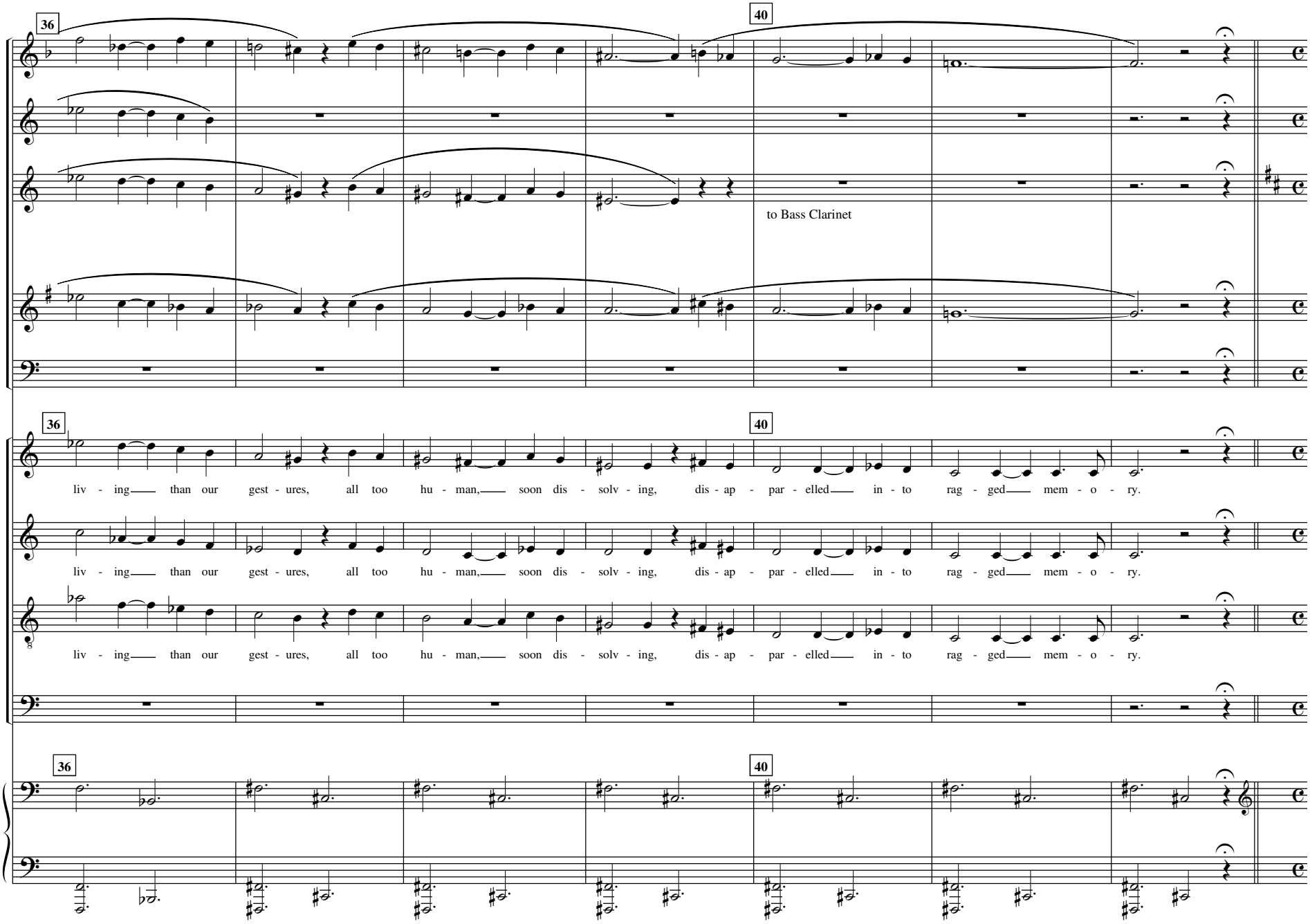


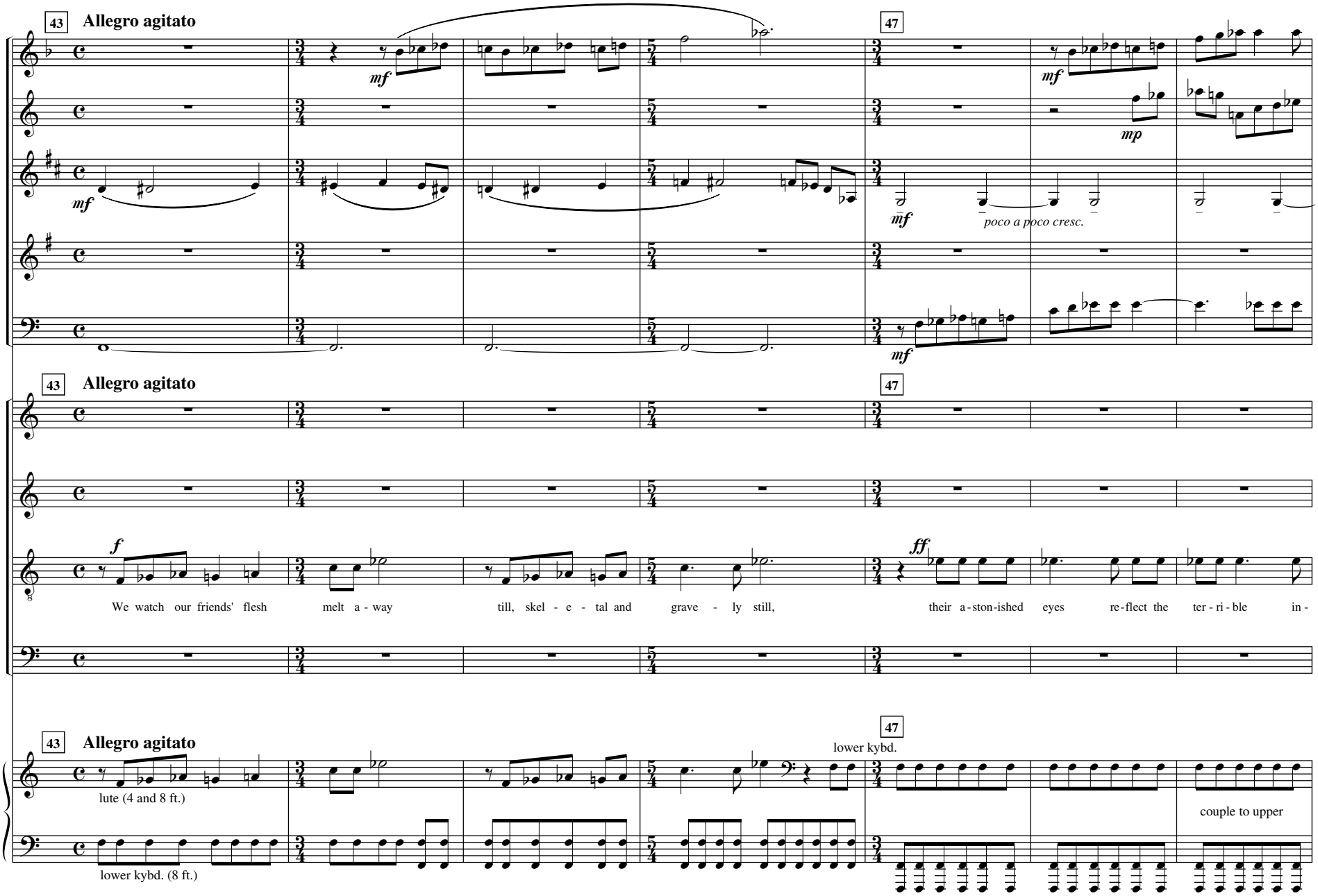

13
13
liv - ing than our gest - ures, all too hu - man, soon dis - solv - ing, dis - ap - par - elled in - to rag - ged mem - o - ry.
liv - ing than our gest - ures, all too hu - man, soon dis - solv - ing, dis - ap - par - elled in - to rag - ged mem - o - ry.
liv - ing than our gest - ures, all too hu - man, soon dis - solv - ing, dis - ap - par - elled in - to rag - ged mem - o - ry.
liv - ing than our gest - ures, all too hu - man, soon dis - solv - ing, dis - ap - par - elled in - to rag - ged mem - o - ry.
13

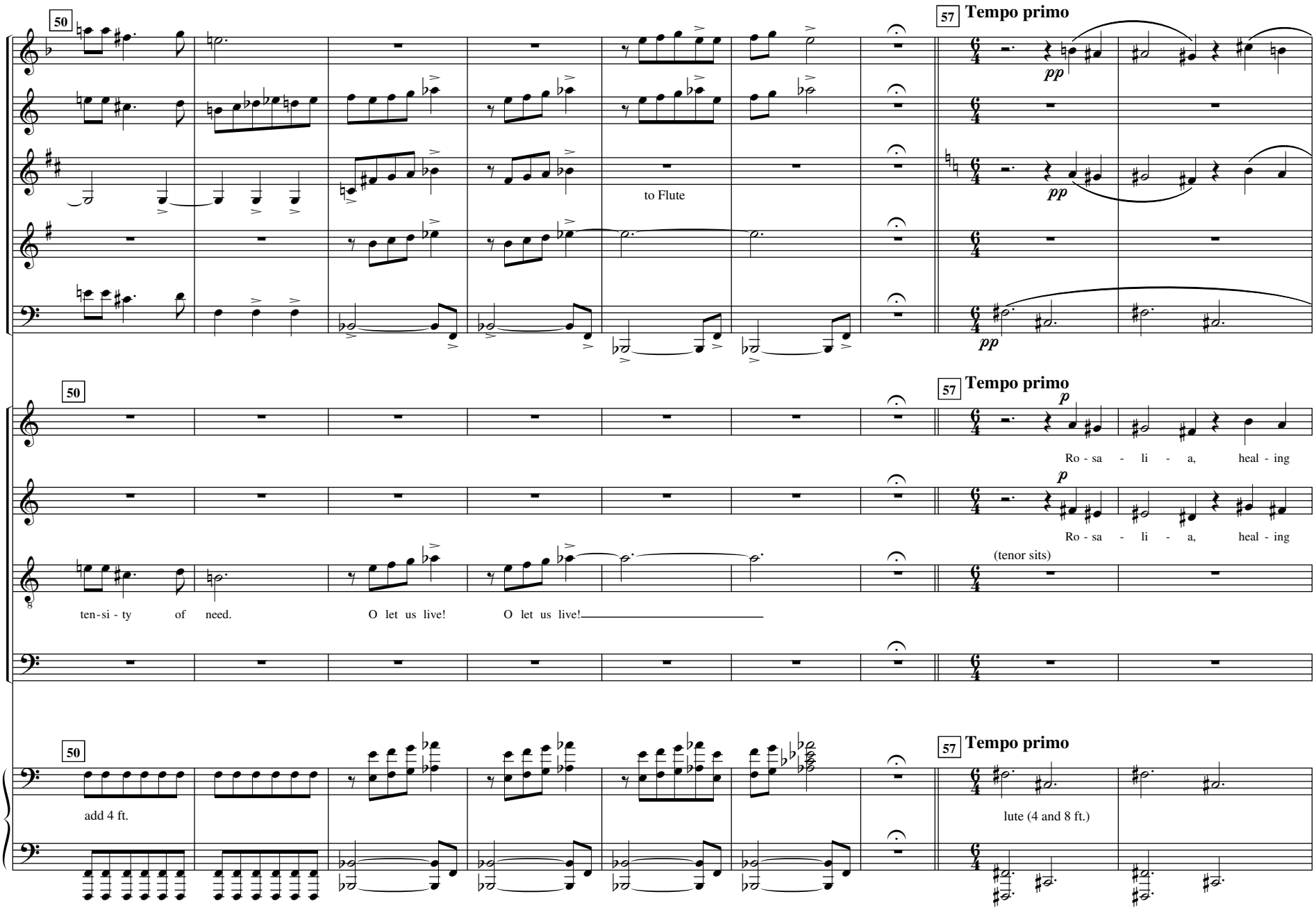

16
Allegro agitato
♩ = 126
19
mp
mf
mf vehement
Pas - sion still gives way to plague.
The luck - less lov - ers of our day re - quire a pa - tro - ness and cure.
lower kybd. (8 ft.)
lute (4 and 8 ft.)

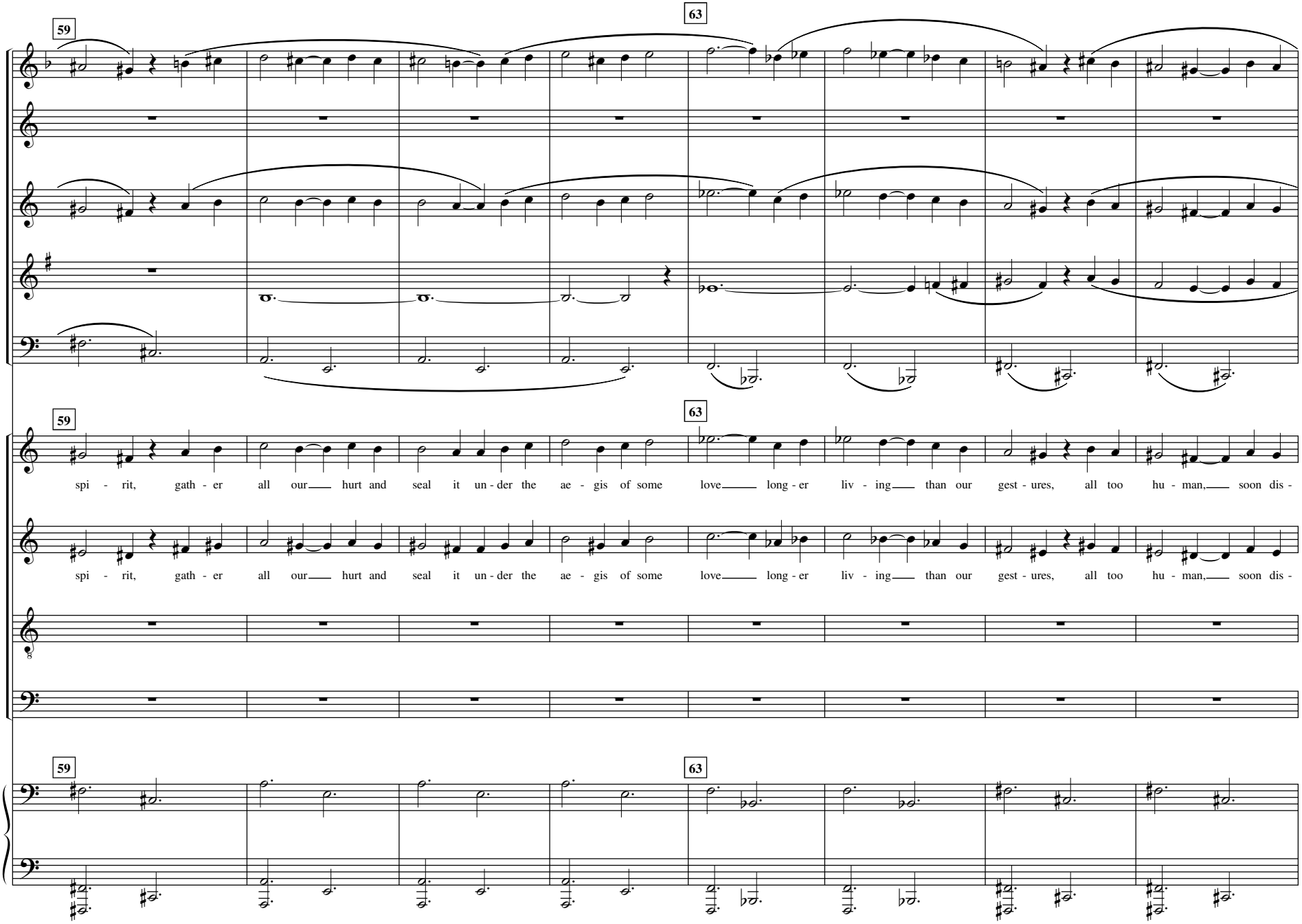

22
25
mf
ff
to Flute
O let us live!
(baritone sits)
Re - quite them, bles - sed Saint, your care.
O let us live!
lower kybd. (full)

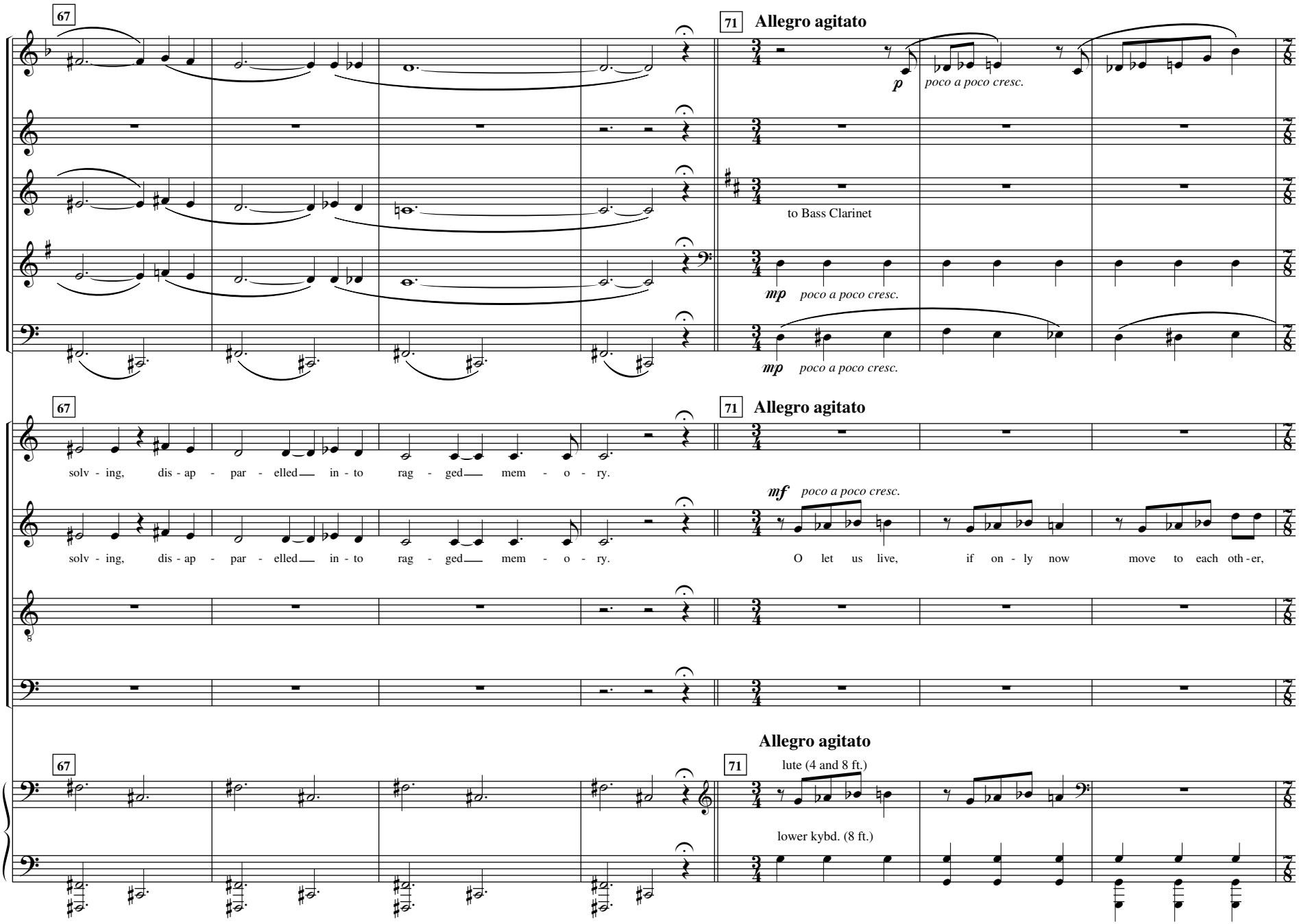

29
Tempo primo
pp
pp
pp
pp
29
Tempo primo
p
p
p
Ro - sa - li - a, heal - ing spi - rit, gath - er all our hurt and seal it un - der the ae - gis of some love long - er
Ro - sa - li - a, heal - ing spi - rit, gath - er all our hurt and seal it un - der the ae - gis of some love long - er
Ro - sa - li - a, heal - ing spi - rit, gath - er all our hurt and seal it un - der the ae - gis of some love long - er
29
Tempo primo
lute (4 and 8 ft.)

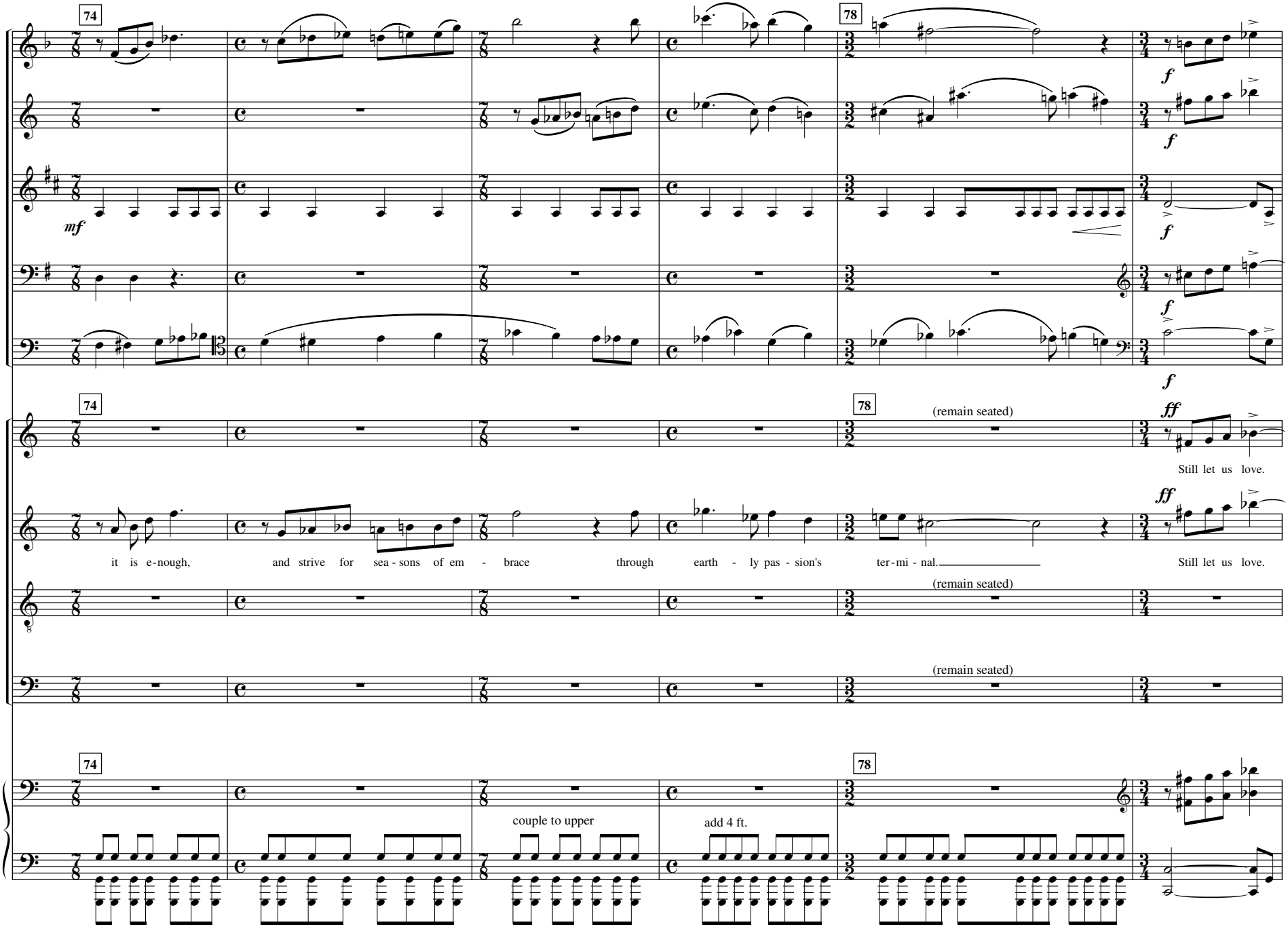

36
40
to Bass Clarinet
liv - ing than our gest - ures, all too hu - man, soon dis - solv - ing, dis - ap - par - elled in - to rag - ged mem - o - ry.

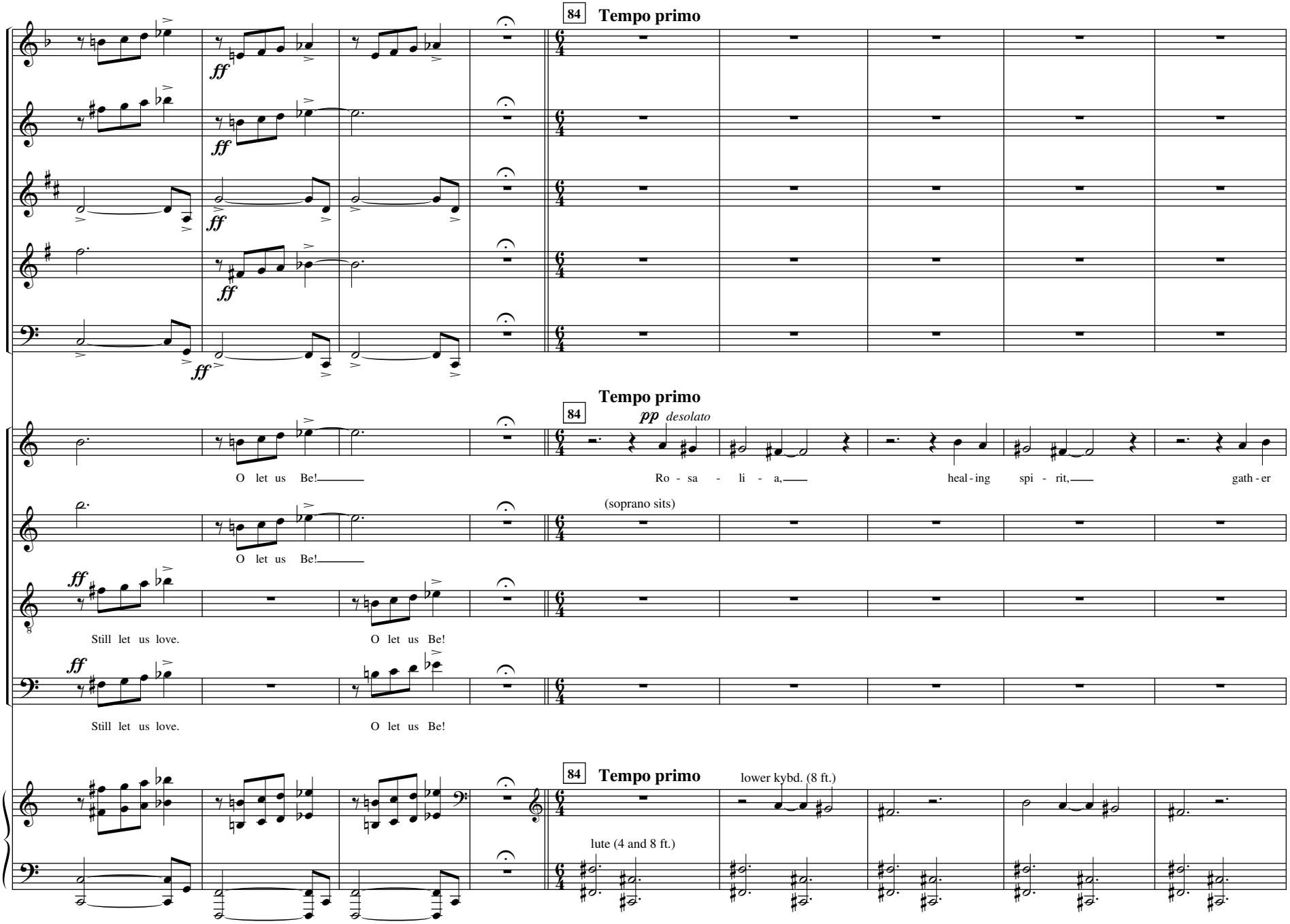

43
Allegro agitato
47
mf
mp
poco a poco cresc.
f
ff
We watch our friends' flesh melt a - way till, skel - e - tal and grave - ly still, their a - ston - ished eyes re - flect the ter - ri - ble in -
lower kybd.
lute (4 and 8 ft.)
lower kybd. (8 ft.)
couple to upper

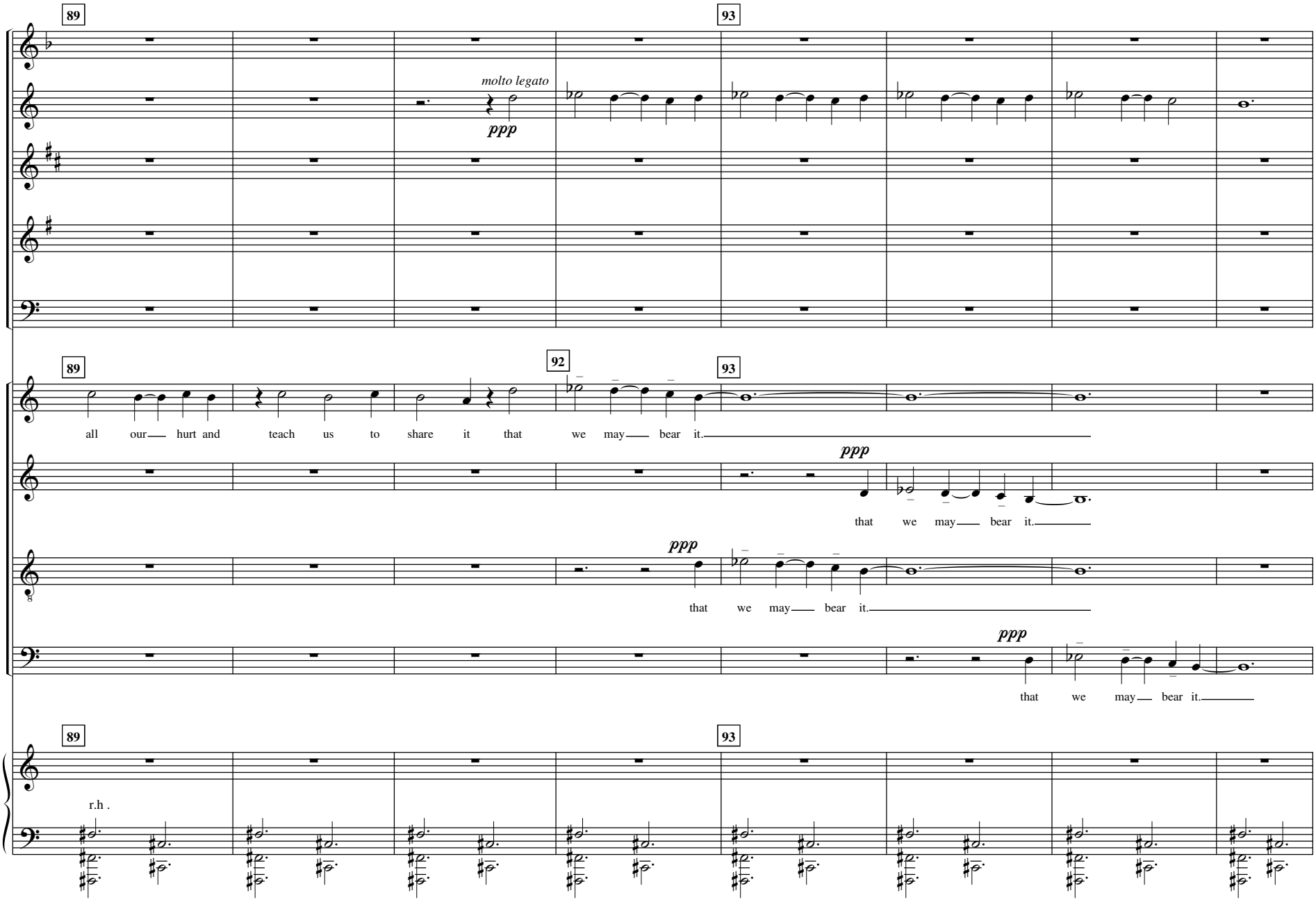

50
57 Tempo primo
pp
to Flute
pp
pp
50
57 Tempo primo
p
Ro - sa - li - a, heal - ing
p
Ro - sa - li - a, heal - ing
(tenor sits)
ten - si - ty of need.
O let us live!
O let us live!
50
57 Tempo primo
add 4 ft.
lute (4 and 8 ft.)

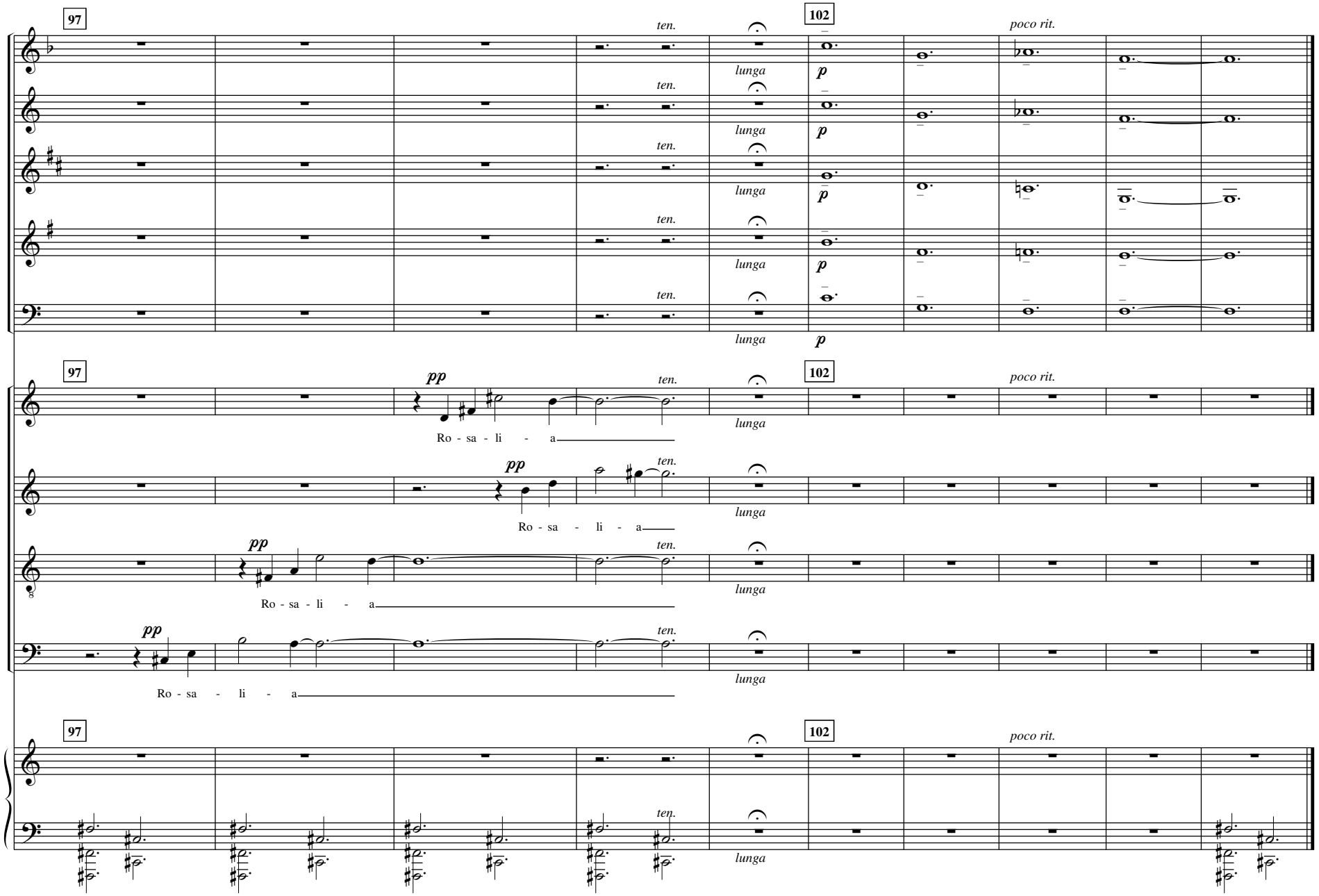

59
63
spi - rit, gath - er all our hurt and seal it un - der the ae - gis of some love long - er liv - ing than our gest - ures, all too hu - man, soon dis -


67
71
Allegro agitato
p
poco a poco cresc.
to Bass Clarinet
mp
poco a poco cresc.
solv - ing, dis - ap - par - elled in - to rag - ged mem - o - ry.
mf
O let us live, if on - ly now move to each oth - er,
lute (4 and 8 ft.)
lower kybd. (8 ft.)


74
78
mf
f
ff
(remain seated)
it is e-nough, and strive for sea-sons of em - brace through earth - ly pas - sion's ter-mi - nal.
Still let us love.
couple to upper
add 4 ft.


84
Tempo primo
ff
84
Tempo primo
pp desolato
O let us Be!
Ro - sa - li - a,
heal - ing spi - rit,
gath - er
(soprano sits)
O let us Be!
ff
Still let us love.
O let us Be!
ff
Still let us love.
O let us Be!
84
Tempo primo
lower kybd. (8 ft.)
lute (4 and 8 ft.)


89
93
molto legato
ppp
89
92
93
all our hurt and teach us to share it that we may bear it.
ppp
that we may bear it.
ppp
that we may bear it.
ppp
that we may bear it.
89
93
r.h .



Fine della cantata

May, June, July 1993
State College, Pennsylvania