

THE STRANGERS

Opera in a Prologue and Eight Scenes

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FRANK PESCI

Prologue

Easy ♩ = 60 New Orleans - 1891

The score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a treble and bass staff. The first system (measures 1-4) begins with a piano (*p*) dynamic and includes the tempo marking 'Easy ♩ = 60' and the title 'New Orleans - 1891'. The second system (measures 5-8) features a mezzo-piano (*mp*) dynamic with a 'dolce' marking. The third system (measures 9-11) starts with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) dynamic. The fourth system (measures 12-14) includes a mezzo-piano (*mp*) dynamic and ends with a piano (*p*) dynamic. The score contains various musical notations such as chords, arpeggios, triplets, and dynamic markings.

p *mp dolce* *p* *mf*

5 *mp* *p*

9 *f* *mf* *mp*

12 *mp* *p*

Poco più mosso

Musical score for measures 16-19. The piece is in 3/4 time and features a key signature of two flats. The dynamics are marked as *mp* (measures 16-17), *mf* (measures 18-19), and *f* (measure 19). The score includes both treble and bass staves with various musical notations such as slurs, ties, and articulation marks.

Musical score for measures 20-22. The piece continues in 3/4 time with a key signature of two flats. The dynamics are marked as *mp* (measures 20-21) and *mf* (measure 22). The score includes both treble and bass staves with various musical notations such as slurs, ties, and articulation marks.

Musical score for measures 23-26. The piece continues in 3/4 time with a key signature of two flats. The dynamics are marked as *ff* (measures 23-24) and *mf* (measures 25-26). A *rit.* (ritardando) marking is present above the staff in measure 25. The score includes both treble and bass staves with various musical notations such as slurs, ties, and articulation marks.

Lights up on the COUNCIL OF FIFTY - a citizen's committee tasked with collecting evidence and information pertaining to the assassination of Police Chief David C. Hennessy. They are a mixture of "silk stocking" gentility and bare-knuckle hostility.

Musical score for measures 27-31. The piece is in 3/4 time with a key signature of two flats. The tempo is marked as *Cakewalk* with a quarter note equal to 60 (♩ = 60). The dynamics are marked as *mp* (measures 27-28) and *very proper* (measures 29-31). The score includes both treble and bass staves with various musical notations such as slurs, ties, and articulation marks.

Musical score for measures 32-35. The piece continues in 3/4 time with a key signature of two flats. The dynamics are marked as *mf* (measures 32-33) and *mp* (measures 34-35). The score includes both treble and bass staves with various musical notations such as slurs, ties, and articulation marks.

The COUNCIL addresses the city's Sicilian population.

37 *mp*

S. Give us, send us, come

A. Give us, send us,

T. Give us, send us,

B. Give us, send us,

42 *f* *mf*

S. for - ward, come for - ward.

A. come for - ward, come for - ward.

T. come, come for - ward.

B. come, come for - ward.

Piano accompaniment for measures 47-50. The music is in a minor key with a 2/4 time signature. It features a flowing melody in the right hand and a more rhythmic bass line in the left hand.

50 *mp*

S. Give us, now, send us, now, come

A. Give us, now, send us, now,

T. Give us, now, send us, now,

B. Give us, now, send us, now,

Vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) for measures 50-53. Each part includes lyrics and musical notation. The dynamic marking *mp* is present at the beginning of each line.

Piano accompaniment for measures 51-54. The music continues with a similar texture to the previous section, featuring chords and moving lines in both hands.

54 *mf*

S. for - ward, now, come for - ward, come for - ward,

A. come for - ward, now, come for - ward, come for - ward, now, come for - ward,

T. come for - ward, now, now, come for - ward,

B. come for - ward, now, come for - ward, now, come for - ward,

Vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) for measures 54-57. The lyrics continue, and the dynamic marking *mf* is used throughout.

Piano accompaniment for measures 55-58. The music concludes with a *cresc.* (crescendo) marking, leading to a final chordal texture.

59

S. *f* come for - ward, *ff* now!

A. *f* come for - ward, *ff* now!

T. *f* come for - ward, *ff* now!

B. *f* come for - ward, *ff* now!

f *ff* *fff*

63

Lo stesso tempo

S. - - - - -

A. - - - - -

T. - - - - -

B. - - - - -

Lo stesso tempo

mf

Lo stesso tempo

mf

67 *mp legato*

S. We be - lieve in hon - es - ty.

A. *mp legato* We be - lieve in hon - es - ty.

T. *mp legato* We be - lieve in hon - es - ty.

B. *mp legato* We be - lieve in hon - es - ty.

mp *mf*

70

S. We be - lieve in in - dus - try.

A. We be - lieve in in - dus - try.

T. We be - lieve in in - dus - try.

B. We be - lieve in in - dus - try.

mp *mf*

73

S. *f*
We be - lieve in the good, the good peo-ple of the

A. *f*
We be - lieve in the good, the good peo-ple of the

T. *f*
We be - lieve in the good, the good peo-ple of the

B. *f*
We be - lieve in the good, the good peo-ple of the

Piano accompaniment for measures 73-76, featuring chords and melodic lines in both hands.

77

S. *mf*
ci - ty.

A. *mf*
ci - ty.

T. *mf*
ci - ty.

B. *mf*
ci - ty.

Piano accompaniment for measures 77-80, including dynamics like *mf* and *cresc.* and articulation marks.

79

mf ————— *ff* *mf*

S. We be - lieve the good peo - ple of New

A. We be - lieve the good peo - ple of New

T. We be - lieve the good peo - ple of New

B. We be - lieve the good peo - ple of New

f *ff* *mp*

83

mp *mp* *mp* *mp* *mp dolce*

S. Or - leans.

A. Or - leans.

T. Or - leans.

B. Or - leans.

mp dolce

accel.

86

S. *mp*
We per -

A. *mp*
We per -

T. *mp*
We per -

B. *mp*
We per -

mp
leggerio

90

S. *mp*
sue what you know and who you know. We per -

A. *mp*
sue what you know and who you know. We per -

T. *mp*
sue what you know and who you know. We per -

B. *mp*
sue what you know and who you know. We per -

P *f*

95

S. sue what you know, and who you know.

A. sue what you know, and who you know.

T. sue what you know, and who you know.

B. sue what you know, and who you know.

f

99

S. Dig out the crim - i - nals of your race, dig

A. Dig out the crim - i - nals of your race, dig

T. Dig out the crim - i - nals of your race, dig

B. Dig out the crim - i - nals of your race, dig

mf *f*

102

S. *mp*
out _____ the crim - i - nals of your race. _____

A. *mp*
out _____ the crim - i - nals of your race. _____

T. *mp*
out _____ the crim - i - nals of your race. _____

B. *mp*
out _____ the crim - i - nals of your race. _____

106

S. *mp* _____ *mf*
Ban- ish all _____ ven- det- tas, _____ ban- ish

A. *mp* _____ *mf*
Ban ish all _____ ven - det - tas, _____ ban- ish all _____

T. *mp* _____ *mf*
Ban- ish all _____ ven- det- tas, _____ ban- ish

B. *mp* _____ *mf*
Ban ish all _____ ven - det - tas, _____ ban- ish all _____

110 *f*

S. all ven - det - tas, ban - ish them all with one

A. ven - det - tas, ban - ish them all with one

T. all ven - det - tas, ban - ish them all with one

B. ven - det - tas, ban - ish them all with one

114 *mf* *mp*

S. fi - - nal, le - thal blow.

A. fi - - nal, le - thal blow.

T. fi - - nal, le - thal blow.

B. fi - - nal, le - thal blow.

119 Cakewalk ♩ = 60

mf

S. Up - on you lays this pow'r.

A. Up - on you lays this

T. Up - on you lays this pow'r.

B. Up - on you

mp

mf

sim.

124

S. Up - on you lays this re - spon - - si - bil - i - ty,

A. pow'r. Up - on you lays

T. Up - on you lays this re - spon - - si -

B. lays this pow'r. Up - on you lays this

mp

mf

128

S. *this re - spon - si - bil - i - ty.*

A. *this re - spon - si - bil - i - ty.*

T. *bil - i - ty, re - spon - si - bil - i - ty.*

B. *re - spon - si - bil - i - ty.*

132

S. *mf* *Up - on you lays this pow'r.*

A. *mf* *Up - on you lays this pow'r.*

T. *We be - lieve in ho - nes - ty. We be -*

B. *mf* *Up - on you lays this re - spon - si - bil - i - ty.*

137 *mf*

S. Up - on you lays this re - spon - si -

A. *mf*
Up - on you lays this re - spon - si - bil - i - ty.

T. lieve in in - dus - try.

B. *mf*
Up - on you lays this re - pon - si - bil - i - ty.

mf *mp*

141 *f*

S. bil - i - ty. Up - on you ho -

A. *f*
div. Pow - er, in dus - try,
Hon - es ty, pow - er, re -

T. *f*
Up - on you lays this pow - er, this re -

B. *f*
Ho - nes - ty, in - dus - try, pow -

f

146

S. *lays this pow'r.*
nes - ty.

A. *spon - si - bil - i - ty.*

T. *spon - si - bil - i - ty.*

B. *er.*

150 *Vivace* ♩ = 85 *mf*

S. *Dig out the crim - i - nals of your race.*

A. *unis. Send us, come for - ward.*

T. *Dig out the crim - i - nals of your race.*

B. *Send us, come for - ward.*

Vivace ♩ = 85 *mp*

155

mf

S. Dig out all the cri - mi - nals of your

mf

A. Come for ward, come for ward, come_____

mf

T. Dig out all the cri - mi - nals of your

mf

B. Come for ward, come for ward, come_____

mp

160

mp

S. race. Dig out the crim - i - nals! Dig out the

mp

A. for - ward. Come for - ward! Come for ward!

mp

T. race. Dig out! Dig them out!

mp

B. for - ward. Re - spon - si - bil - i - ty! Your re - spon - si -

mf

f

165

mf *f*

S. crim - i - nals! It is your re - spon - si - bil - i - ty!

A. *mf* *f* *p*
Come for - ward! It is your re - spon - si - bil - i - ty! It is

T. *mf* *f* *p*
It is your re - spon - si - bil - i - ty! It is your

B. *mf* *f* *p*
bil - i - ty! Dig out! Come for - ward! Dig out! It is your re - spon - si -

169

p *mp* *mf* *ff*

S. It is your re - spon - si - bil - i - ty! It is your re - spon - si - bil - i - ty!

A. *mp* *mf* *ff*
your re - spon - si - bil - i - ty, re - spon - si - bil - i - ty, re - spo - si - bil - i - ty!

T. *mp* *mf* *ff*
re - spon - si - bil - i - ty, your re - spon - si - bil - i - ty, your re - spon - si - bil - i - ty!

B. *mp* *mf* *ff*
bil - i - ty! It is your re - spon - si - bil - i - ty, re - spon - si - bil - i - ty!

173

S. — Bring us, now. Send us, now. Come for - ward, —

A. — Bring us, now. Send us, now. Come for - ward, —

T. — Bring us, now. Send us, now. Come for - ward, —

B. — Bring us, now. Send us, now. Come for - ward, —

f *ff*

177

S. — now! —

A. — now! —

T. — now! —

B. — now! —

fff

VI VI VI VI

IV IV IV IV

V

8^{va}