



ROMERO

# ROMERO

A MUSIC DRAMA ABOUT ARCHBISHOP OSCAR ROMERO

FRONTISPICE BASED ON THE 'CLASSIC' ROMERO PHOTOGRAPH  
BY CARLOS REYES. USED BY PERMISSION

MUSIC BY

LIAM BAURESS

LIBRETTO BY

GEORGE DALY

VOCAL SCORE

EXTENSIONS FROM THE 1989 and 2000 PRODUCTIONS ARE  
COLLECTED AS PRINTED INSERTS A TO A AFTER PAGE 139

TRACK REFERENCES SUCH AS TRACK 4 REFER TO  
THE 2000 BACKING TRACK CD AND 2009 GUIDE TRACK CD.

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# SYNOPSIS OF SCENES

THE ACTION TAKES PLACE IN EL SALVADOR 1977-1980

## ACT I

THE NEW ARCHBISHOP : THE INAUGURATION OF ROMERO  
THE PEOPLE CELEBRATE IN CATHEDRAL SQUARE  
DATELINE EL SALVADOR  
ADVICE TO THE NEW ARCHBISHOP

FR. RUTILIO GRANDE : DATELINE ON RUTILIO'S MURDER  
ROMERO PRAYS FOR HIS MURDERED FRIEND  
PARTY POLITICAL BROADCASTS BY ORDEN AND LEFTISTS  
BISHOPS' MEETING

VOICE OF THE VOICELESS : THE FUNERAL OF FR. RUTILIO (KYRIE; GLORIA)  
RADIO YSAX  
ORDEN RAID ON YSAX  
DATELINE ON JACKAL  
WHERE IS THE GOOD LIFE TO BE FOUND?

## ACT II

FIESTA OF SAN ANTONIO ABAD : THE BASE COMMUNITY AND PEOPLE CELEBRATE  
MAGNIFICAT  
PSALM 125  
DATELINE ON ROMERO'S MOVE FROM HIS PALACE

CAMPAIGNS : SO MANY WAYS TO DIE  
VILIFICATION CAMPAIGN  
ROMERO REPLIES  
PUEBLA SANCTUS  
PUEBLA INTERVIEW  
THE MURDER OF FR. ORTIZ AT SAN ANTONIO  
(THE LORD'S PRAYER)

MASS MURDER : ROMERO'S LAST SUNDAY MASS  
DATELINE ON ROMERO'S LAST MASS  
CONSECRATION AND ASSASSINATION  
THE PEOPLE MOURN : BASTA YA  
DATELINE ON ROMERO'S FUNERAL  
FUNERAL AGNUS DEI AND MASSACRE  
FINALE

ROMERO WAS FIRST PRESENTED AT WORTH ABBEY  
NOVEMBER 1982 WITH THE FOLLOWING CAST:

ARCHBISHOP OSCAR ROMERO  
JOURNALIST

DERMOT WOOLGAR  
ROGER BENNETT

MAJOR D'AUBUISSON  
JOURNALIST'S MOTHER

PATRICK McQUAID  
MARIA CLARKE

BISHOP RIVERA  
BISHOP ALVAREZ

NICK O'BRIEN  
CHARLES ACWORTH

BISHOP APARTICIO  
PAPAL NUNCIO

MICHAEL COFFEY  
LUCA BIAGI

FATHER RUTILIO GRANDE  
FATHER OCTAVIO ORTIZ

MARK JOHNSON  
SEBASTIAN WHITE

JACKAL  
DANCER

LAURENCE KENNEDY  
JACQUI PERRY

CAMPESINOS  
BASE COMMUNITY

PEBBLES WHEELER  
MARGARET LINEY  
DAWN JONES  
EDWARD HOOPER  
MALACHY DORAN  
LUAN DE BURGH  
PATRICK MORRISSEY  
PATRICK WHEELER

ORDEN DEATH SQUAD


BEN DRUMMOND  
GUY MONTGOMERY  
EMEKA OJUKWU  
DOMINIC LATHAM-KOENIG  
NEIL BARRY  
OSSIE IVEREIGH

LEFTISTS

MARTIN DOWNS  
COLIN JACKSON  
NICK ROWELL  
CHRIS McCOURT  
CHARLES RANGELEY-WILSON

# ROMERO

ORIGINAL VOCAL SCORE 1982  
(HANDWRITTEN)

FROM   
(OVERTURE)

ACT I

TRACK 2

A-420

(♩ = 80)



quasi ad lib.



♩ = 80



cresc.

CAMPESINOS

Blessed are they who hunger and thirst for justice.

CAMPESINOS

Blessed are they who hunger and thirst for



Blessed are they who hunger and thirst for justice.

justice. Blessed are they who hunger and thirst for

*cresc.* for they shall see

justice *cresc.* for they shall see

*cresc.* *Tremolo*

*p*

[AGNUS DEI INSTRUMENTAL]

$d = 60$  (F115)

*mp*

*pp*

Handwritten musical notation system 1. The upper staff contains a melody with eighth and quarter notes. The lower staff contains a bass line with eighth notes, marked with a 'p' (piano) dynamic and '(Cl.)' (Clarinets).

Handwritten musical notation system 2. The upper staff continues the melody. The lower staff features a bass line with a 'p' dynamic and '(Hr.)' (Horns) marking. There are some handwritten notes below the staff, possibly indicating performance techniques.

Handwritten musical notation system 3. The upper staff has a melody with 'M.S.' (Mezzosoprano) markings. The lower staff has a bass line with 'M.D.' (Muted Drums) markings and a 'p' dynamic.

Handwritten musical notation system 4. The upper staff has a melody with 'mf' (mezzo-forte) and '(Sax.)' (Saxophone) markings. The lower staff has a bass line with 'p' dynamic and '(Sax.)' markings. There are triplets and other rhythmic notations.

Handwritten musical notation system 5. The upper staff has a melody with '(Tmts)' (Timpani) markings and a 'cresc.' (crescendo) marking. The lower staff has a bass line with 'p' dynamic and '(Tmts)' markings.

Handwritten musical notation system 6. The upper staff has a melody with 'p' dynamic. The lower staff has a bass line with 'p' dynamic and triplets. There are some handwritten notes below the staff.

Handwritten musical score for piano, featuring two systems of staves. The notation includes complex rhythmic patterns with triplets and sixteenth notes. Performance markings include *p*, *rit*, *pp*, and *c*. There are also some handwritten annotations like "77" and "55" above notes.

**TRACK 3 / TIESA**

$\text{♩} = 120$

**CAMPESINOS**

Handwritten musical score for "CAMPESINOS" in 4/4 time. It features a piano accompaniment with a melody line and a bass line. The melody starts with a *mf* dynamic. There is a section with a double bar line and a slash, indicating a repeat or a specific section.

Handwritten musical score for a vocal line with lyrics. The lyrics are: "v.1. Leave your troubles back at home, don't not very diffi-cult to". The score includes a vocal line with dynamics like *mf* and *cresc.*, and a piano accompaniment. There is a section with a double bar line and a slash.



*cresc.*  
grieve  
please

*mf cresc.*  
or crossly some and foam for  
you need not get down on your

*cresc.*  
we've  
knees

*mf cresc.*  
a special reason to re-  
when he's the speaker at fi-

-joice  
-esta

FI-ESTA  
(shouted)

FI-  
(molto)

-ESTA FI-ESTA FI- ESTA !  
*cresc.* - - - - -

*cresc.*  
our  
God

*mf cresc.*  
Monseñor's now the number  
has given us the poor man's

♩ = 200

TRACK 7 Civil War

Handwritten musical score for the first system. It consists of three staves. The top staff is a grand staff with a treble clef and a 5/4 time signature. The middle and bottom staves are piano accompaniment. The first measure is marked *ff*. The second and third measures are marked with a percentage sign (%). The fourth measure is marked *mf*. There are rests in the top staff for the first three measures.

Handwritten musical score for the second system, featuring lyrics. The top staff is a grand staff with a treble clef and a 5/4 time signature. The middle and bottom staves are piano accompaniment. The lyrics are: "No to communists! No to pacifists! No to terrorists! No to Leninists!". The first measure is marked *f*. The second and third measures are marked *p*. The fourth measure is marked *p*. The piano accompaniment includes accents (>) and dynamic markings like *mf*.

Handwritten musical score for the third system, featuring lyrics. The top staff is a grand staff with a treble clef and a 5/4 time signature. The middle and bottom staves are piano accompaniment. The lyrics are: "No to Nazis! No to Fascist Pigs! No to Murderers! No to Torturers!". The first measure is marked *f*. The second and third measures are marked *p*. The fourth measure is marked *p*. The piano accompaniment includes accents (>) and dynamic markings like *mf*.

Handwritten musical score for the fourth system, featuring lyrics. The top staff is a grand staff with a treble clef and a 5/4 time signature. The middle and bottom staves are piano accompaniment. The lyrics are: "yes to D'Aubuisson! yes to Discipline! yes to Capital! yes to Patriots!". The first measure is marked *p*. The second and third measures are marked *f*. The fourth measure is marked *p*. The piano accompaniment includes dynamic markings like *p* and *mf*.

Order *mf*

1. Join the U-nion of White Warriors, Saviours of the Nation's Power,  
 2. Vi-gi-lan-tes of The Barrias, We'll pro-TECT you ev'ry hour

*mf*

*f*

*Reds*

1. No to Nazi Thugs! No to Fascist Pigs! No to Murderers! No to Torturers!  
 2. From now on we take up arms, we've wai-tes far too long, too long,

VI - VA A - RE - NA V - VA A -

*ff*

*mf*

1. yes to Civil Rights! yes to Democrats! yes to U--nions! yes to Patriots!  
 2. was-tes time in stale de-bate, it's now we must be strong, be strong.

-RE - NA VI - VA A - RE - NA VI - VA

*mf*

*ff*

*mf*

*ff*

The Guerrillas have the so-lution, The rich man must pay for his crime

*ff*

*ff*

No force can stop revo-  
-lution

We've the Hammer of the Masses and the  
NO man stops the

Sickle of Time, the Hammer of the Masses and the  
Sickle of Time, the Hammer of the Masses and the

Sickle of Time, the Hammer of the Masses and the  
Sickle of

ORDER: No to Nazi Thugs!  
No to Communists!

No to Fascist Pigs!  
No to Pacifists!

me. NO to Murderers!  
NO to Terrorists!

No! Dies Iae

TRACK 15 Stop the Repression.

Romero

*mf* *mp* 120

The only thing the people know is this savage repression. In the

(♩ = 164)

*cresc.*

name of God, in the name of the suffering people who

*mp* *cresc.*

*cresc.* *mf*

cry more loudly to Heaven each day, I plead with

*cresc.* *mf*

(Rit.)

*f. cresc.* *f*

you, I beg you, I order you, in the

*cresc.* *f*

*f* name of God, *f* Stop the Repression,

*f* Stop the Repression *f* in the name of God

Journalist *mp* It was announced that on Monday, the twenty fourth of

TRACK 16 *p* *dateline #7*

March, Romero would say Mass in the Chapel of the Sacred

Heart. *p*

The mass was to commemorate

(♩ = 80)

the mother of a journalist. *Db Ch*

This woman died one year before *Db Ch*

in Ro-mero's hospice. *Db Ch*

**TRACK 17** Romero *mp*

This *(♩ = 92)*

is my body which will be given up for you *mf*

(Consecration Bells)

This is my blood, which will be shed for you

mp *cresc.* *accel.* mf *cresc.* *accel.*

f *cresc.* *molto cresc.* [SHOT] Blessed is He

*quasi ad lib.*



wasting their time, they're wasting their time. A bishop may die - - - - but the

The first system of music features a vocal line in G major and 4/4 time. The lyrics are "wasting their time, they're wasting their time. A bishop may die - - - - but the". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Church of God which is the People will never die, will never die, will

The second system continues the vocal line with the lyrics "Church of God which is the People will never die, will never die, will". The piano accompaniment features more complex chords in the right hand.

never die, will ne-never die. (♩ = 160)

*mp*

*cresc.*

The third system concludes the vocal phrase with "never die, will ne-never die." and includes a tempo marking "(♩ = 160)". The piano part features a dynamic marking of *mp* and a *cresc.* (crescendo) section with a hairpin symbol.

Full Company bar Soldiers

*f*

I have love for those who hate me, yes,

*cresc.*

*mf*

The fourth system begins with the instruction "Full Company bar Soldiers" and a dynamic marking of *f*. The lyrics are "I have love for those who hate me, yes,". The piano accompaniment includes a *cresc.* marking and a dynamic marking of *mf*.

even for those who would kill me . If they kill me I will rise again in the

The first system of the musical score consists of three staves. The top staff is the vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are: "even for those who would kill me . If they kill me I will rise again in the". The middle staff is the piano accompaniment, featuring a treble clef and a key signature of one sharp. The bottom staff is the bass line, starting with a bass clef and a key signature of one sharp. The music is written in a simple, accessible style with clear note heads and stems.

people, the people of El Salvador. *mf cresc.* tell them that I pardon and bless those who

The second system of the musical score continues the piece. The lyrics are: "people, the people of El Salvador. tell them that I pardon and bless those who". The dynamic marking *mf cresc.* is placed above the vocal line. The piano accompaniment features a treble clef and a key signature of one sharp. The bottom staff is the bass line, starting with a bass clef and a key signature of one sharp. The music is written in a simple, accessible style with clear note heads and stems.

do it , pardon and bless those who do it . *f* But I wish that they would re-alise

The third system of the musical score continues the piece. The lyrics are: "do it , pardon and bless those who do it . But I wish that they would re-alise". The dynamic marking *f* is placed above the vocal line. The piano accompaniment features a treble clef and a key signature of one sharp. The bottom staff is the bass line, starting with a bass clef and a key signature of one sharp. The music is written in a simple, accessible style with clear note heads and stems.

--- that they're wasting their time, they're wasting their time . Why can't they re-alise..

The fourth system of the musical score concludes the piece. The lyrics are: "--- that they're wasting their time, they're wasting their time . Why can't they re-alise..". The piano accompaniment features a treble clef and a key signature of one sharp. The bottom staff is the bass line, starting with a bass clef and a key signature of one sharp. The music is written in a simple, accessible style with clear note heads and stems.

*mf*

that they're wasting their time, they're wasting their time. A Bishop may die

*cresc.*

but the Church of God which is the people will never die, will

*cresc.* *f*

never die, will never die, will never die, will never, never, nev-

BAR 9 INSERT NOW IS THE HOUR *cresc.*

-er, never die

*cresc.* *ff* *ff*

*ff*

will never die , never die , never die , will

The first system of the handwritten musical score consists of a vocal line and two piano accompaniment staves. The vocal line begins with a rest followed by the lyrics "will never die , never die , never die , will". The piano accompaniment features chords and melodic lines in both hands, with dynamic markings such as *ff* and *rit.* visible.

*cresc. (p)*

ne - ver , ne - ver die - - - !

*cresc. rit.*

*fff*

*fff*

*ffff*

The second system continues the musical score. The vocal line has the lyrics "ne - ver , ne - ver die - - - !". The piano accompaniment includes dynamic markings like *cresc. (p)*, *cresc. rit.*, *fff*, and *ffff*. There are also some handwritten annotations and symbols, including a large horizontal line and some scribbles.

THE END

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INSERT  
BEFORE PAGE 1

# 1. OVERTURE

TRACK 1 Overture/Our World

$\text{♩} = 112$   
*mp*

5

10

18

27  $\text{♩} = 96$  **CAMPESINOS** *mp*

Our world is dy-ing, no ears to hear our cry-ing,

*dim.* *mp*

33

no use in try-ing. Our state is sor-ry, where is the pow'r and glo-ry?

37

Who'll tell our sto-ry? Your world is liv-ing, you say it's for the giv-ing of God's word to

*cresc.*

*cresc.*

41

men un-til He comes a - gain. Will he not say\_ on judge-ment day I was

**SOLO** *f*

*f*

46

hun-gry and you fed\_ me. I was thir-sty and you gave me

**SOLO**

*dim.* *cresc.* *dim.*

# NIGHTMARES

FROM PAGE 27 TRACK 11  
BAR 18

$\text{♩} = 112$   
*mf*

The piano introduction consists of two staves in 4/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with quarter notes.

5 JEANNIE *mp*

Night - mares are o - ver, -

The vocal line begins at bar 5 with the lyrics 'Night - mares are o - ver, -'. The piano accompaniment continues with chords and moving lines in both hands. Dynamics include *dim.* and *mp*.

9

dreams have van-ished in-to the dark. - God hides his face in the moun -

*cresc.*

The vocal line continues with 'dreams have van-ished in-to the dark. - God hides his face in the moun -'. The piano accompaniment features a *cresc.* (crescendo) marking. The piece concludes with a 2/4 time signature change.

14 *dim.*

tains and the fire has died in my heart. I'm wa - king up - in

*dim.*

The vocal line continues with 'tains and the fire has died in my heart. I'm wa - king up - in'. The piano accompaniment includes a *dim.* (diminuendo) marking. The piece concludes with a 4/4 time signature change.

19

no man's pro-mised land. — Ju - li - o, - I

23

pro - mise I'll re - mem - ber al - ways. I'll be with you in your jour -

*cresc.*

29

ney, there's no moun - tain to keep us a - part. When dark - ness is

34

ri sing, when stars are in sha - dow, you will give the

*cresc.*



38

*cresc.*

light to my life, you will show me my way to God.

*cresc.*

42

**ROMERO** *f*

O Sal - va - dor, your Sav - iour

*f*

47

knows your heart and hears when you pray. — The dream has to

# IF THEY KILL ME

6 ROMERO

TRACK 8

*PIOS BAR 8*  $\text{♩} = 132$

....Dead.  
accel.

I am of-ten threat - ened with death but

5

ev' ry death leads to a new life. If they kill me I will rise a-gain in the

9

peo-ple, the peo-ple of El Sal-va-dor. I say this quite hum-bly and not just as

13

boast-ing, hum-bly and not just as boast-ing. But I wish that they would re - a lise

*cresc.* *f*

17

that they're wast-ing their time, they're wast-ing their time.

20

Why can't they re - a - lise — that they're wast-ing their time, they're

23

wast-ing their time? *mp* A bish-op may die, — but the

26

Church of God which is the peo-ple *cresc.* will ne - ver die , will ne - ver die , will

30

*mp*

ne - ver die, will ne - ver die. May my death be - come li - ber

*dim.* *mp*

35

*cresc.*

a - tion, a wit - ness of hope for my peo - ple. If they e - ver do a chieve

*cresc.*

39

— their threats, if they fi - nal - ly man - age to si - lence my voice, tell them that I

43

par - don and bless those who do it.

47

Par-don and bless those who do it. But I wish that they would re - a - lise

*cresc.* *f*

50

that they're wast-ing their time, they're wast-ing their time.

53

Why can't they re - a - lise — that they're wast-ing their time, they're

56

wast-ing their time? A bish-op may die, — but the

*mp* *cresc.*

59

Church of God which is the peo-ple will ne - ver die , will ne - ver die , will

*mp* *cresc.*

63

ne - ver die, will ne - ver die.

*cresc.*

68

I have love for those \_\_\_\_\_ who hate me, - yes, e-ven for those who would

*mf*

72

kill me. If they e - ver do \_\_\_\_\_ a-chieve their threats, if they fi - nal - ly man-age to