

4 rit. $\text{♩} = \text{c.50}$ rit. molto a tempo ($\text{♩} = \text{c.50}$)

Vair. *mf* *mp* *pp*

is no more *must*. All lives are un - fin - ished _____ un - less we reach our fi - nal con - di - tion. And

PIT CHORUS *mp* *p* *ppp*

S *m* *m*

A *mp* *p* *ppp*

T *mp* *p* *ppp*

B *p* *ppp*

4 rit. $\text{♩} = \text{c.50}$ rit. molto a tempo ($\text{♩} = \text{c.50}$)

pp

Vair. *ten.*

all works are al - rea - dy writ - ten, all sto - ries have been told, in - clud - ing e - ven yours.

S (m)

A (m)

T (m)

B (m)

ten.

They look at one another, and stand motionless for a moment.

FIRST CUSTOMER (off-stage)
Prakriti!

27

ANANDA
Prakriti doesn't move.

They're call-ing for you.

SECOND CUSTOMER (off-stage)
Prakriti!

28

PRAKRITI

You should-n't stay here.

Why?_

Anan.

This is no place for you. Some of these peo-ple are vio - lent some-times.

There's vio-

Prak.

Anan.

(senza misura) *freely* *facing her* **f**

Anan. *8* But I can-not face her yet. I am too weak... Who

S **pp** *independently, at a similar pace to before*
HUM (m)

A **pp** *independently, at a similar pace to before*
HUM (m)

T **pp** *independently, at a similar pace to before*
HUM (m)

B **pp** *independently, at a similar pace to before*
HUM (m)

(senza misura)

Lord Buddha and Vajrayogini fade away. Prakriti's mother puts the bamboo fence back in place and Prakriti reappears: a poor, innocent and beautiful girl. She sees that Ananda is walking away without looking back.

PRAKRITI **f** A - nan - da!

Anan. **ff** *v* are you? **p**

S

A

T

B