

# PRIMA DONNA

AN OPERA  
IN ONE ACT

Libretto by

CEDRIC CLIFFE

Music by

ARTHUR BENJAMIN

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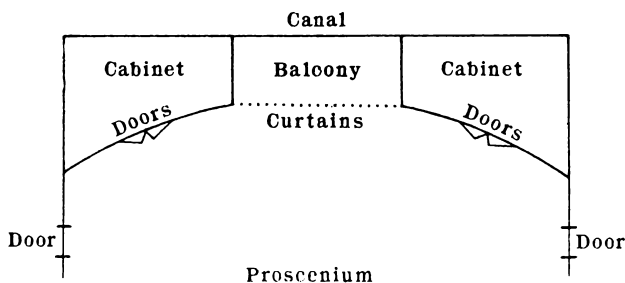
## CHARACTERS

FLORINDO	..	.. <i>A Venetian Gentleman</i> ..	..	Baritone
ALCINO	..	.. <i>His friend</i> ..	..	.. Tenor
THE COUNT	..	.. <i>Florindo's Uncle</i> ..	..	Bass-Baritone
OLIMPIA	}	.. <i>Of the Opera Chorus</i>		Coloratura Sopranos
FIAMMETTA				
BELLINA		<i>Florindo's Maid</i>		Light Mezzo-Soprano
A PASTRYCOOK & HIS ASSISTANTS	}	.. ..	..	Mute persons
FURNITURE REMOVERS				
TWO NEGRO PAGES				

*Time. Middle XVIII Century*

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*Scene:* A room in Florindo's house in Venice. Doors R and L. At back, a recessed balcony giving on to the Canal. This can be covered by a curtain, which is open at the beginning. At either side of this, at the back, two cabinets, which can communicate with each other across the balcony. They each have double doors opening into the room. These are of grained glass, so that when the lights are on in the cabinets and off in the main room, the occupants of the cabinets cast a clear silhouette on the doors. The room is unfurnished except for one or two plain chairs and two plain tables with pen and ink on them.



# PRIMA DONNA

## An Opera in One Act

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Allegro agitato e molto strepitoso

Vins.

PIANO

*ff sf Tutti sf mp sf*

Detailed description: This system shows the beginning of the piece for Piano and Violins. The piano part is in 6/8 time and features a driving, rhythmic accompaniment with dynamic markings of fortissimo (ff), sforzando (sf), and tutti. The violin part has a melodic line with various accidentals and dynamics including sf and mp.

*ff sf mp sf*

Detailed description: This system continues the piano and violin parts. The piano part maintains its rhythmic intensity with dynamic markings of ff, sf, mp, and sf. The 2nd violin part has a melodic line with dynamic markings of mp and sf.

**A**

*cres - - cen - - do ff Cellos f*

Detailed description: This system features a vocal line (likely the Prima Donna) with lyrics "cres - - cen - - do" and a cello accompaniment. The vocal line has a dynamic marking of ff. The cello part has dynamic markings of sf and f. A box labeled 'A' is placed above the vocal line.

*sf Viola*

Detailed description: This system continues the piano and viola parts. The piano part has dynamic markings of sf. The viola part has a melodic line with dynamic markings of sf.

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H.14184

A1

The Curtain rises

*molto* *cres - -*

Florindo is discovered pacing up and down in distraction, with a letter in his hand.

FLORINDO

- cen - do

*sf* *fff* *sf* *sf*

Tpts. Hns.

FLOR. *ff*

Hell and dam - nation! Brim - stone and blaz - es!

*sf* *sf* *sf* *sf*

Troms.

A2

Cur - ses! Cur - ses! Cur - - - - - ses!

*p* *molto*

Trpts. *p* *molto*

And cur-ses a - gain. Dam-na-ble let-ter, Dam-na-ble

*f* Strgs.

Un-cle, Dam-na-ble Un-cle, dam-na-ble let-ter! Why was I born? Why was I

Obs.

**A 3**

bred? Why was I spared till now? Life is a mi-se-ry!

w. w. de - cres -

Life is a plague! Life is a sew-er of sor-rows! Life is a

- cen - do

*p*

*cres - - - cen - - -*

beg-gar-ly, poi-son-ous, ul-cer-ous, fes-ter-ing,

Trpts. *cres - - - cen - - -*

**A 4**

- do *Enter Alcino. He looks amazed at Florindo.*

dam-na-ble curse! Curse! Curse! Curse!

Trpts. *ff* Hns.

- do

ALC. *ad lib.* *ad lib.*

My dear Flor-in-do! My friend!

FLOR.

Hell and dam-na-tion! Brim-stone and

*colla voce* *ff* *fff*

ALC. *Are you quite well?*

FLOR. *bla-zes. Why was I born? Why was I bred? Why was I spared?*

*cres - - cen - - do*

*ff sf p*

Molto meno mosso

*Why, who is it from? The rich one?*

*(Spoken) Oh, look at this! My un-cle. The ve - ry*  
*He holds out the letter.*

*p Vins.*

Allegro

FLOR. *rich one But I might be a beg-gar out-side San Sa - lute for all the good I shall get*

*cres - - cen - - do*

*cres - - cen - - do*

*out of his wealth! Lis-ten. "My dear nep-hew,*

*- do*

## Allegretto

*mp*

It is a long time since I saw you, And as I go to take the

Clt.

*p* Strgs.

Bsn.

(spoken)  
ALC:- Your gout?  
FLOR:- Fool! My uncle's

wa-ters at Me-ra-no (My gout is dam-na-ble this year)

*colla voce*

A 5

"I shall turn a - side from my road and spend a night with you in

Ven-ice. See that you en-ter-tain me well, for in the



coun - try I see lit - tle else but vege - tab - les, And I do not find them ex -

*poco rit.* **Meno mosso**  
 - cit - ing. So when I come to Ven - ice I wish to be gay, have a  
 Fl.

fling once a - gain! Thank God and all the Saints I am not yet too

(spoken)

ALC:- Old Ruffian! FLOR:- Who? Me?

ALC:- No, fool! Your uncle! Go on.

old to en - joy a pret - ty face"

A 6

*Poch. allarg.*

LOR.

"Talk-ing of which, ru-mour says you are high in the fav-our of La Fi-lo

This system contains the first two measures of the vocal line and piano accompaniment. The vocal line begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

- me - la, the bright-est star of the Opera. Sly dog!

This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with similar rhythmic patterns, ending with a double bar line.

*Allegretto*

See to it that she is there when I ar- rive, and she shall

This system contains the first two measures of the vocal line and piano accompaniment for the 'Allegretto' section. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A triplet of eighth notes is marked above the first three notes. The piano accompaniment features a steady bass line and a more active right hand.

sing to your old un- cle. I long to hear her in "A- ri- ad- ne

This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with a quarter note C5, a quarter note B4, and a quarter note A4. A triplet of eighth notes is marked above the first three notes. The piano accompaniment continues with similar rhythmic patterns.

De- sol ate." The mes- sen- ger who car-ries this is but an hour in

*colla voce*

This system contains the final two measures of the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A triplet of eighth notes is marked above the first three notes. The piano accompaniment continues with similar rhythmic patterns.

Allegro

front of me, I shall be with you for sup-per" Hell and dam -

(spoken)

ALC:- Oh, don't start *that* again. What else does he say?  
FLOR:- What else! Isn't that enough?

- na - tion!

ALC:- Yes, but - Doesn't he send his love?  
FLOR:- You're beginning to annoy me! Well, if you must know, he

*lunga Pausa*

Allegretto

(spoken)

In a "Sing-song"

ALC: Well?

LOR. ends it "Your lov - ing un - cle, Ri - nal - do, Con - te di Leg - na - no"

*p* Clts.  
Bsn.  
w. w.  
Hn.

Andante

FLOR. (spoken) Well? what am I to do? You know I havent a penny.

Look at the house - My fur - ni - ture

Strgs.

FLOR. *p*  
 seized No-thing left! How shall I en-ter tain the old dev-il? And if I don't where

am I? He'll nev-er for - give me I shan't have a far - thing

ALC. *molto rit.* *a tempo poco più vivo*  
 It's ve - ry hard, But La Fi - lo -

FLOR.  
 from him.

*molto rit.* *pizz.*  
*sf Fl. a tempo poco più vivo*

Obs. Bsns.

Subito Meno mosso

FLOR: *bitterly*

ALC. *bitterly*  
 - me - la, She will come and placate the old man. Fi-lo-me - la Did you

Ob.

ev-er know *her* fav - ours last long-er than a man's mon-ey? She won't

*colla voce*

ALC. Oh! Oh! Oh!

look at me now.

w.w.

Poco lento

FLORINDO *with exaggerated despair*

The sun may shine, I have no eyes to see.

*mf*

*f* *p* *sempre arpeggiando* *espressivo*

Cello Solo

Women may smile, they will not smile on me. The Fates to some are

**A7**

FLOR. kind, On me they on-ly frown. Wine may be in the cup, I cannot choke it

*cresc.*

ALCINO *without much feeling* A8

FLOR. down! Des - ti - tute,

Poor fel-low! Poor fel-low! Poor fel-low!

*Fis.* *Strgs.*

FLOR. lost, for - lorn, What can Flo - rin - do do?

*Clit.*

ALC. Poor fellow, poor

FLOR. Friend of my child-hood's days I put the case to you.

ALC. *fel-low!*

FLOR. In this dark vale of woe Why longer draw my breath?

*helpfully*

Death?

*(suddenly)* *ff*

Forth from this world I go. There is no way but No! O -

*molto rit.*

Ob.

**Allegro**

O - lim-pia? What do you mean?

*ad lib.*

- lim-pia! Don't you see? We are - er - friends.

*f* Strgs. *p colla voce*

Allegretto

(spoken)

FLOR.

She is at the Op-er-a. She can sing— a little.

Vlrs.

*p* *delicato*

A9

ALC. Olimpia!

She shall come and sing instead of Fi - lo - me - la. We'll

ply the old man with wine Till he doesn't know the difference. And if I know her, She'll

ALC.

Yes, there's a

FLOR.

coax a little money out of him in-to the bar-gain.



ALC. chance. But can O - lim-pia do it? Would not, perhaps, my lit-tle Fiam-

- met-ta do it bet-ter? She is at the Op - era too I'll wa-ger that

ALC. she could wheedle money out of a Jew beg-gar!

FLOR. No! No! No! No!

*Più allegro*

FLOR. O - lim-pia is the best. That is settled. Oh!

*Allegretto poco ritenuto* ALC. *thoughtfully*

*rit.* Obs.

FLOR. (*spoken*) Wait though. That solves one question. But how about the supper?

*rit.* - - - - *lunga pausa*

Vins.

**B**

*doubtfully*

ALC. Oh, go to the Jews and ask them to help you for one last time.

FLOR. Yes, it's the on-ly

*p* Obs. Bsns.

*Più mosso*

Use the old man's name. Say that he can't last

way.

Strgs. Hns.

ALC. much longer. They'll fall at your feet when they know he's com - ing.

(dialogue  
during pause)

ALC. My dear Florindo, pull yourself together. 17  
FLOR. All right. I'll write to Olimpia at once.  
Then I'll go to the Jews and you go to  
the Pastrycook's to order supper.

FLORINDO

B1

Yes, it's the on - ly way. Bel - li - na!  
*lunga pausa* He calls  
*hold chord during dialogue*

(spoken) BELLINA enters BELLINA Allegro vivo  
I must write a note, too To - er my landlady You called, Sir?  
Bel - li - na! Bel - li — Yes. Take this letter at  
*leggiero mu legato*  
*pizz.*  
*Clt. & pizz.*

FLOR. rit. - -  
once to Madam Olimpia at the Opera. It's ve-ry im -

BELLINA  
Ve-ry well, Sir.  
FLOR. -por-tant. There's a du-cat for you if you're back in less than half an hour.  
*Clt. Bsns.*  
*Hn.*

Subito meno mosso  
ALCINO

(spoken) Was that a gondola I heard arriving? Can it be the Count already?

ALCINO *pretends to listen* Hark! Hark! *lunga*

Solo Viol. *ad lib.*

FLOR. (spoken) **Allegro vivo** ALCINO (to Bellina)

Gracious Heavens! My uncle already? Florindo runs out on to the balcony and peers in all directions. Here!

*p* *colla parte* Strgs. *fff pp*

**B2** (sotto voce) *pp*

ALC. Take this note at once to Ma - dam Fiam - met - ta at the

(spoken)

Op - era and don't take the oth - er to O - lim - pia. There's five ducats for you. Mum!

Meno mosso

ALCINO laughs nervously

ALC. *Ha-Ha-Ha-Ha-Ha-Ha!* Yes, mustn't they?

FLOR. *FLORINDO comes down stage* (spoken) Not a sign! Your nerves must be *lunga* very bad my dear fellow.

Vivo

FLOR. Come, then! There's no time to be lost. I'll get my hat and

B3

cloak and then we'll be off. Florindo and Alcindoro go out, Fl.

*pp pizz.*

Alcindoro making signs to Bellina.

Glock

**B4** BELLINA (a letter in each hand)

Take this let-ter at once to Ma-dam O - lim - pia at the

*pp* Clt.

*ad lib.*

op-er-a one ducat. Take this note at once to Ma - dam Fiam-

*colla voce* Fl.

- met - ta at the Op - era, and don't take the oth - er to O - lim - pia.

Strgs.

**Andante**

Five du-cats. What shall I do?

*prit.*

*espress.*

**Più lento con sentimento**

Five du-cats are five ducats. But the one du-cat is my mas-ter's.

Allegro

I know, I'll take them both. Then both ought to be sa-tis-fied.

pizz. *mf*

Allegretto

*mp*  
(slyly innocent) To serve both God and Mam-mon They say is wrong. But

W. W.  
Cl. #  
Bsns.  
*p* pizz.

why? *mf* I think that's on-ly gam-mon, *p* To serve both God and... Mammon— At

*mf* *p*

**B5**

least a girl can try! To see that nei-ther's

Oboe Vln. Harmonics

flout-ed, *mf* And not to fa-vour one, *p* My du-ty stands un-doubt-ed To

*sva* *sva &c.*

**B6**

see that nei-ther's flouted, And my du-ty shall be done.

Vins.

**Presto Florindo and Alcino enter** **FLORINDO (spoken)**

Now we are

*p* Strgs. stacc.

ready Hurry, Bel-li - na, to O-lim-pia and you to the past - ry-cook, Al-

**ALCINO** **ff B7**  
FLOR.

-ci - no. What shall I or - der for sup - per? What? Why, an - y - thing!

*p* *ff*

ev-'rything! We may as well be hung for a sheep as for a lamb.

*cre - - - scen - - do*

*p* *ff*



# TRIO

BELLINA *p* > Cream-i - est cus-tard, ce-les - ti - al

ALCINO *p* Tag - lia - tel - le\_

FLORINDO *p* Ver - mi - cel - li\_

Flts. *sf pp leggierissimo*

Pizzicato

jel - ly. Slend - er spaghet - ti and plump mac - a -

Zab - ag - lio - ne\_

Mi - nes - tro - ne\_

-ro - ni, Baked meats, boiled meats, Roast meats,

Baked meats, boiled meats, Roast meats,

Baked meats, boiled meats, Roast meats,

## B8

broiled meats, Pheasant and pig-eon and partridge and snipe, Pâ-té and  
 broiled meats, Pheasant and pig-eon and partridge and snipe,  
 broiled meats, Pheasant and pig-eon and partridge and snipe,

Strgs.

pudding and past-ry and pie, A-pri-cots, nec-tar-ines ruddy and  
 Pâ-té and pudding and past-ry and pie, A-pri-cots, nec-tar-ines  
 Pâ-té and pudding and past-ry and pie, A-pri-cots, nec-tar-ines

pp.

## B9

ripe, Peach - The  
 ruddy and ripe,..... Peach - es The  
 ruddy and ripe,..... Peach - es The

pp.

- - - es the rar-est that mon-ey can buy. French wines,  
 rar - - - - est that mon-ey can buy.  
 rar - - - - est that mon-ey can buy. Old wines, fine wines,

(quite overcome)

Rhine wines, — Ma-dre di Di-o e tut-ti gli  
 Old...Chi-an-ti, As-ti Spu-man-te

*ppp* *sva*

**B10**

San-ti! Baked meats, boiled meats, Roast meats,  
 Baked meats, boiled meats, Roast meats,  
*sva* Baked meats, boiled meats, Roast meats,

broiled meats, Sun-ny Ma-deir-a, ba-ron-i-al

broiled meats, Sun-ny Ma-deir-a, ba-

broiled meats, Sun-ny Ma-deir-a, ba-

Port, Brand-y by bum-pers and beer by the quart, Cham-pi-on

-ron-i-al Port, Brand-y by bum-pers and beer by the quart,

-ron-i-al Port, Brand-y by bum-pers and beer by the quart,

chee-ses, the fin-est of fish-es,

Cham-pi-on chee-ses, the fin-est of fish-es, All....

Cham-pi-on chee-ses, the fin-est of fish-es, All....

C

All..... the most dain-ty de-lec-ta-ble dishes!

the most dain - - - ty de-lec-ta-ble dishes!

the most dain - - - ty de-lec-ta-ble dishes!

*pesante*

*f* Then on with the platters! Come sharpen the steel! For

*f* Then on with the platters! Come sharpen the steel! For

*f* Then on with the platters! Come sharpen the steel! For

Tpts. Brass

C1

here, by the grace of the Lord,..... is a meal!.....

here, by the grace of the Lord,..... is a meal!.....

here, by the grace of the Lord,..... is a meal!.....

*sf* *f*

.....  
 .....  
 .....  
 To the pas-try-cook!  
 .....  
 To the Jews!  
 de - cre - scen - do

(whispered)  
 To the O - pera! A - way!  
 ..... *Exeunt*  
 ..... A - way!  
 ..... A - way!  
 ..... *pp* ..... *sf*

**C2**  
 8. *loco*  
 ..... *f* .....  
 ..... *pp* ..... *f poco accel.* .....  
 ..... *attacca*

# GAVOTTE

*f* *sempre*

Brass      Woodwind

*After the repeat the curtain rises. Ballet of furniture-removers and pastry cooks. They fill the stage with rich furniture, light candles and lay a sumptuous repast. Musicians are seen on the balcony.*

**C3** *Curtain Rises*

(l.h.)

**C4** Flutes &c.

Pizzicato *cres*  
Bsns.

scen do p

f  
attacca

### MUSETTE

Meno mosso  
Oboe

tranquillo  
p

Bsn.  
Hns.

C5

2 Flts.

8

celesta  
8

tenuto



8 *loco* Ob. **C6**  
8 *loco* l.h.

8 *loco* r.h.

Fls. r.h. Vlns. *cres - cen - do*

Fls. **C7** Ob. *de - cres - cendo*

First system of musical notation, featuring a treble clef and a bass clef. The music consists of several melodic lines with various rhythmic values and articulations.

Second system of musical notation. It includes the tempo marking **Tempo della Gavotte** in the upper right. The music features a *rall.* (rallentando) marking and a *pesante* (heavy) marking. The time signature changes from 2/4 to 4/4.

Third system of musical notation, starting with a forte **f** dynamic marking. The music continues with various melodic and harmonic developments.

Fourth system of musical notation, featuring a **cres - cen - do** (crescendo) marking. The music shows a gradual increase in volume and intensity.

Fifth system of musical notation, including a rehearsal mark **C8** in a box. The music begins with a piano **p** dynamic marking and continues with complex harmonic textures.

(Musicians on stage)

*Alcino and Florindo enter.*

**Andante**  
ALCINO

*p*

You see, my friend, The fai-ry's wand is

*Orchestra*

*p* *delicato*

*Red.*

waved; Dull lead is turned to gold! Fine

fa-brics and be-deck-ings gleam Where none was seen be - fore. Fine foods to

tempt you, Rich wines to de-light you, Sweet mu - - sic to

*dolcissimo*

melt you to thoughts of love! Thank your good fai-ry, friend, for

*ppp*

*colla voce*

*rit.*

*Più mosso*

this.

**FLORINDO**

A fai-ry with a long, hooked nose Who'll come to me one day, With cries of

C10

*nasal* Why, never fear, man. Af-ter to-night your uncle will pay

"Pay! Pay! Pay!"

*f*

*muted Trpts.*

This system contains three staves. The top staff is a vocal line with lyrics: "Why, never fear, man. Af-ter to-night your uncle will pay". It includes a dynamic marking of *f* and a triplet of eighth notes. The middle staff is a vocal line with lyrics: "Pay! Pay! Pay!". The bottom two staves are piano accompaniment, with a marking for *muted Trpts.* and a dynamic marking of *f*.

Listesso tempo

all. So then, away with cares tonight. Let's sip... life's sweetness while we

*muted Trpts. & Ob.*

*mp*

*pizz.*

This system contains three staves. The top staff is a vocal line with lyrics: "So then, away with cares tonight. Let's sip... life's sweetness while we". It includes a dynamic marking of *mp*. The middle staff is piano accompaniment with a marking for *muted Trpts. & Ob.* and a dynamic marking of *mp*. The bottom staff is piano accompaniment with a marking for *pizz.*

D

may And win a yet more keen de-light From thinking of the com - ing

*Hns.*

This system contains three staves. The top staff is a vocal line with lyrics: "may And win a yet more keen de-light From thinking of the com - ing". It includes a dynamic marking of *Hns.*. The middle and bottom staves are piano accompaniment.

day. What if it be our last? Ah well! Tonight has no less joys to give.

*rall.*

*Clt.*

*rall.*

This system contains three staves. The top staff is a vocal line with lyrics: "day. What if it be our last? Ah well! Tonight has no less joys to give." It includes a dynamic marking of *rall.* and a triplet of eighth notes. The middle staff is piano accompaniment with a marking for *Clt.*. The bottom staff is piano accompaniment with a marking for *rall.*

*Poco lento*

The fel - on in his lone - ly cell, With but one

Clt.

Vlins.

hour to live, Will think the sun more bright, the sky more blue Than all his

**D1**

life - time through. The last rich flask of some im -

- per - ial wine, .... Borne from the cellar with due rev - er - ence, Acquires a

*cres* - - - - *cen* -

qual - i - ty more un - al - loyed, A fra - grance more en -

- do *f*

- tranc - ing to the sense, Than all its for - bears in the same high

**D2** *rall.* *pp*

line. The last long kiss when

*pp* Cl. Solo

*molto f ed appassionato* *sempre f*

two fond lovers part More deep - ly stirs the heart..... Than

*molto* *f* *sempre f*

*p*

all..... the sur-feit that they once.... en - joyed.

Come Sopra

No mourning, then, my friend, for

W. W.

*pp*

*rall..*

pleasures that are past; But let's enjoy the rar - est of them all..... our

*colla voce*

Poco lento

Allegro

last!.....

Clt.

*Bellina runs in*

*p leggiero*



BELLINA *Allegretto quasi sopra*  
 A la-dy sir.

FLORINDO *aside To Bellina*  
 O - lim-pia! Show her in.

*p delicato*

*Olimpia enters followed by a Negro page*

D3

FLORINDO  
 My dear O - lim-pia! My

*General curtseys*

*kisses her hand, then casually*  
 heart-i-est thanks to you for com-ing. My friend Al-

OLIMPIA *curtseying*  
De light - ed, sir! De -

ALCINO *Bowing aside*  
Charmed! Dam-na-tion! Dam - na-tion!

FLORINDO  
- ci - no

**D4** *she ogles Alcino*

OLIM. light - ed, Sir! A friend of Flo - rin-do

ALC. O limpia af-ter all!

OLIM. *pp rit. - a tempo*  
is a friend of mine Sing

FLO. *FLORINDO f*  
Thanks, thanks a-gain You know what you have to do?

“A - ri - ad - ne Des - o - late!” I have the costume in that box.

Yes.

*mp*

*shocked*  
Flo - rin - do!

And if you could - er\_ So charm my uncle\_ as to loos - en his

**D5**

Dear Flo - rin - do! I un - der - stand,

purse strings\_ My for - tunes are low *ritenuto* and he is ve - ry

*ritenuto*

Bsns.

Another glance  
at Alcino and a

*al* - - - - **Meno mosso**

Leave that to me, my dear Flo - rin - do. How nice to see you and your  
rich.

*languishing sigh.* **Allegro**  
*Suddenly Bellina runs in*

charm ing friend. oh!

*molto rit.* - - -

OLIM. An - o - ther la - dy

BELL. Sir, There's an - o - ther la - dy here.

ALC. Ah! Show her

FLOR. An - o - ther! What o - ther la - dy

Allegretto

Fiammetta enters, <sup>43</sup>  
also with Negro page.

ALC. *in.*

*P* *delicato*

FLORINDO D6 *Curtseys.*

Fiam-met-ta!

ALCINO OLIMPIA (*aside*) ALCINO 3

My dear Fiam-met-ta Fiam-met-ta! My hearti-est thanks to you for

FIA. *catching sight of Olympia to whom she curtseys ironically*

Ah! You here, Ma-dam?

ALCINO *Alcino kisses Fiammetta's hand. (spoken)*

com - ing. Now, my friend!

*(spoken) to Alcino.*

FLOR. You cur-sed rogue you played me false!

OLIM. *You here, Ma-dam?*

FIA. *Dear Ma-dam, what troubles you have had!*

Ob.

Stopped Hn.

FIA. *Your friend, Dor-an-te, flung in to gaol for debt! But that has*

**D7**

*Olimpia winces but advances to the attack* OLIMPIA

*hap-pened to so ma-ny of your friends. (même jeu) Dear*

OLIM. *Ma-dam, what a sur-prise to see you here. And your*

friend the Mar-quis car ried to hospi-tal to-day. He was never the same man since Gra - zi -

-el-la took him from you! Dear Ma - dam, your grief has aged you twen-ty years.

**D8** *To Alcino*

FIA. Did you bring me here to be in - sul-ted, Sir?

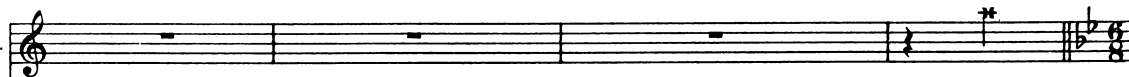
ALC. *To Fiammetta*  
You know this la-dy, then?


FLOR. *To Alcino*  
Ah! you did bring her here, then?

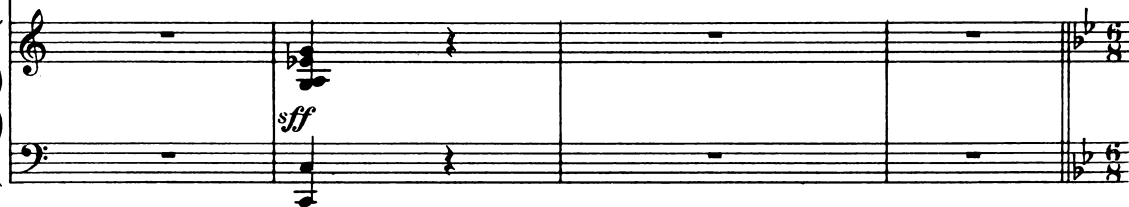
*ff* *ff* pizz.

**Allegro**

FIA. *ff*  
La - dy? Know her? Doesn't ev-'ry - one in Ven - ice know her? I'm sure ev-'ry

OLIM.  Oh!

FIA.  man does! She's as well fre - quen-ted as the Grand Ca - nal!

 *ff*

## QUARTETTE

**Allegro molto**

*The Negro pages clap their hands over their ears and run out.*

 *ff*

OLIM.  A bag-gage like you\_ To talk to me so.

FIA.  Bag gage in - deed! You were nev-er so

ALC.  I pro - test!

FLOR.  A fine friend! A pret - ty

 *p*



D9

Was ev-er the like of it heard? The commonest  
 honoured! Was ev-er the like of it heard? Baggage in-  
 Listen, I beg of you. Listen, I beg of you.  
 trai - tor! Nev-er a - gain! Nev-er, nev-er, nev-er a -

*cres* - - - - *cen* - - - -  
 trol - lop\_ The pot and the ket - tle\_ the com - mon - est trol - lop\_ the pot and the  
*cres* - - - - *cen* - - - -  
 - deed! The com - mon - est trol - lop\_ the pot and the ket - tle\_ the com - mon - est  
*cres* - - - - *cen* - - - -  
 Lis - ten! lis - ten! lis - ten!  
*cres* - - - - *cen* - - - -  
 - gain Nev - er! Nev - er! Nev - er!  
*cres* - - - - *cen* - - - -

**D10**

do *p*  
ket-tle\_the com-mon-est trol-lop! Was ev-er the  
do  
trol-lop\_the pot and the ket-tle.  
do *ff.* *p*  
Lis-ten, I beg of you. La - dies! Peace.....  
do *ff.* *p*  
Nev - er! La - dies! Peace.....

*do*  
*molto* *p*

*mf*  
like of it heard? A rad dled and pain-ted old  
Was ev - er the like of it heard?  
*mf* *2*  
..... peace,..... we pray. Bel-li - na's er - ror -  
*mf* *2*  
..... peace,..... we pray. Bel - li - na, one

*mf*

wan - ton who'll nev - er see for - ty a - gain!

For - ty! an ex - cel - lent joke. My

Ah, that is too much! Come,

more of your trol - lops! Too much in - deed\_

**E** *mf*

You are pru - dent to speak of your

mo - ther is young - er than you.

come..... my friend, a truce\_ I give you my

*mf*

You do well to sue\_

mo - ther, Your fa - ther I'm sure was - n't known. Good

Mer - ci - ful Pow - ers, do you

word\_ A truce for your

And ex - pect me to grant it! You do

*fp*

**E1**

Saints, do you hear her? Do you hear..... the blasphemers call

hear her? Mer - ci - ful Pow - ers, Do you hear..... the blasphemers call

own sake my friend Till your un - cle has been here and gone. La - dies!

well to sue. You do well to sue. La - dies!

*ff*

Hea - - ven to wit - ness her lies! Oh!

Hea - - ven to wit - ness her lies! Oh!

La - dies! La - dies! To -

La - dies! La - dies! To -

*ff*

Detailed description: This system contains five staves. The first two are vocal staves with lyrics. The next two are vocal staves with lyrics. The fifth is a grand staff (piano) with a forte (*ff*) dynamic marking. The key signature has one sharp (F#) and the time signature is 4/4.

let me but get at the wan - ton! Come on then I shall not be back-ward. My

let me but get at the wan - ton! Come on then I shall not be back-ward. My

-night then at least we are friends, To - mor - row what - ev - er you will. To -

-night then at least we are friends, To - mor - row what - ev - er you will. To -

Detailed description: This system contains five staves. The first two are vocal staves with lyrics. The next two are vocal staves with lyrics. The fifth is a grand staff (piano) accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

E 2

nails are all rea-dy to tear The pow-der and paint from your cheeks Oh!

nails are all rea-dy to tear The pow-der and paint from your cheeks Oh!

-night then at least we are friends, To-mor-row what-ev - er you will. La - dies!

-night then at least we are friends, To-mor-row what-ev - er you will. La - dies!

*The Ladies rush at each*

*ff*

Oh!

Oh!

La - dies!

La - dies!

*other. The Men intervene and part them.*

*p*

*ff*

**E 3** in Unison *mp*

ALC. FLOR.

La - dies, La - dies, peace we pray!

Leave this quar-rel for to - day. De - cide up - - on this

sin - - gle thing - Which one of you is go - ing to

**E 4** *f* *f* *Meno mosso*

OLIM. *f* *f* *Meno mosso*

FIAM. *f* *f* *bx. dolcissimo*

Sing! Sing! Sing! Sing! Ha! Why, the last time she sang Ro - xa - na,

ALC. FLOR.

Sing!

*dolcissimo*

OLIM. Sing! why, when she sang in "Or-phus"

*f subito*

FLOR. Cab-ba-ges flew from the pit!

*f subito*

A doc-tor sprang up - on the stage think-ing her pang's had come!

**Allegro molto**

Oh!

*The Ladies try again to get at each other and are restrained with difficulty.*



Meno mosso

Ancora meno  
*p con molto sentimento*

ALC. *ff* *mp* *p*

Peace! For one thing is clear, you can-not both ap-pear. Which has the

kind - er heart, To take the bet - ter part, And with true Chris-tian grace

**E 5**

FIAM. *ff*

ALC. *ad lib.*

What! yield to her? You make me

To yield the oth - er place? Fiammetta is it you?

*colla voce* *sf* *sf*

*Forced laughter.*

**E 6**

FIAM. *3*

FLOR. *con molto sentimento*

la (ha)ugh you do! Ha! Ha! Ha! Ha! Ha!

O - lim - pia, hear my

*Wa-wa Tpt.* *Hns.*

FLOR. *ritenuto*

fond ap-peal. Sweet la - dy hear me; See, I kneel. Save me this once:

*colla voce*

What - e'er I have to give is yours, you need but ask. I

Oboe *p*

*più p*

**E 7**

am your hum-ble ser-vant while I live, How-ev-er hard the task. I'll give you

*ad lib. p* (sigh) *più f*

*colla voce*

*poco a poco stringendo e crescendo*

houses, dresses, rings, Rich fa-brics and be-jew-el-ings, A

*poco a poco stringendo e crescendo*

gon - do-la..... to fetch and car - ry you, I'd ev-en, yes, I'd ev-en

*sf sf*

*Olimpia turns on Fiammetta.*

OLIM. *And why not, Madam,*

FIAM. *She laughs insultingly.*  
Ha - Ha - Ha - Ha - Ha - Ha! Ha - Ha! Ha - Ha!

FLOR. mar - ry you!

*sf p*

OLIM. pray?

FIAM.

*The Ladies again try to attack each other.*

*ff*

*mp*  
 OLIP. A baggagelike you - To talk to me so  
 FIAM. *mp* Baggage in deed! You were ne-ver so  
 ALC. *mp* La - - dies! La - - dies! peace we pray  
 FLOR. *mp* La - - dies! La - - dies! peace we pray,

*p*

Was ev - er the like of it heard?  
 hon-oured. Was ev - er the like of  
 Leave this quar - rel for to -  
 Leave this quar - rel for to -

## E 8

*cres* - - - - - *cen* - - - - -

The com-mon-est trol-lop, the pot and the ket-tle, The com-mon-est

heard? Bag-gage in-deed! The com-mon-est trol-lop, the pot and the

*cres* - - - - - *cen* - - - - -

- day Fiam-met - - - ta! Fiam-

*cres* - - - - - *cen* - - - - -

- day O - lim - - - pia! O - lim-pia!

*cres* - - - - - *cen* - - - - -

*do*

OLIM. trol-lop, the pot and the ket-tle, The com-mon-est trol-lop\_

*do*

FIAM. ket-tle, The com-mon-est trol-lop the pot and the ket-tle\_

BEL. *At the height of the hubbub Bellina runs in.*

*do*

ALC. - met - ta! Fiam - met - ta! Peace! Peace!

*do*

FLOR. O - lim-pia! Peace! Peace! Peace!

*do*

*ff*

BELINA

(spoken)

FLOR.

Oh! Sir! Oh! Sir! Sir! The Count is here. (spoken)

Dam -

E 9

FLOR.

- na-tion on you both! Hide quick-ly then be-fore he

comes. In Heaven's name de-cide be-tween your selves Which of the two shall

E 10

ALC.

FLOR.

Hide quick-ly and keep qui-et or all is lost.

sing.

*sf p* *molto*

in Unison *ff* Presto

LIM. I.A.M. One thing I swear,.... I'll ne-veryield place..... to her!

*f* *f*

The Men bundle the

Ladies out, almost bodily, on to the balcony and draw the curtains.

de -

- - - cres - - - cen - - - do *p*

L'istesso tempo ♩ = ♩. *ff* Appearing in the doorway of one cabinet.

LIM. One thing I warn you!

I.A.M.

LC. Peace! Peace!

LOR. They push Olimpia back in the cabinet.

Peace! Peace!

*sfmp* *pp*

Timp. *ppp*

appearing in the other doorway  
 I call Hea-ven to wit - ness  
 Peace! Peace!  
 They push her into the other cabinet  
 Peace! Peace! *Pause during Dialogue*  
 ALCINO:  
 (during pause)  
 Now smile, friend, smile! Be lavish with the wine  
 sf mp

Andante lugubre *p* *L'istesso tempo*  
 ALC. And may the Lord have mer - cy on our souls!  
 FLOR. And may the Lord have mer - cy on our souls!  
 COUNT. *The Count is heard outside* *ff*  
 Where is my ne - phew?  
 Brass *p* *f*  
*sf*



COUNT

Where..... is my ne-phew? Where is the boy?

Strgs. & Brass.

*f*

*rit.* Tempo meno mosso e molto giusto

The Count enters followed by Bellina

Where is he? Ah!

*pesante*

Vlns.

Hns.

*rit.*

FLOR.

Why Sir\_

COUNT

there you are, my boy! Did you get my let-ter?

*ff*

*p*

**Ad**

Sir\_ Dear Sir, such a

Why d'you stand there gaping? Arent you glad to see your old un-cle?

*mp*

FLOR. *plea-sure. Bel-li-na, a glass of wine for the Count.*

**Ad1**

ALCINO (*bowing*) *I am honoured, Sir.*

FLOR. (*spoken*) *My friend, Alcino, Sir.*

COUNT (*pointing to Alcino*) *Who is that?* (*ad lib:*) *Hm! I dont like his breeches.*

*colla voce. Bellina hands wine to the Count*

ALC. (*spoken*) *Um! not bad wine*

COUNT *Giveme a-*

**Allegro**

*Bsns. p He drinks*

Meno mosso ALCINO

Alcino hands a glass to the Count

With plea-sure, Sir. Al-low me.

- no-ther glass

Bellina pours out wine

Allegro

ad lib:

COUNT

(spoken) I like your

He drinks

The Count brings his hand down on to a table with a thwack. It splinters loudly

house. Pret-ty stuff this fur-ni-ture. Pret-ty but flim-sy. A

rattle


*molto* *sf*


Allegretto


la-dy's taste. La Fi-lo-me-las, Ill be bound.

*f1.*

*p*

FLOR.  Oh

COUNT  And is she com - ing to sing for me to - night?.....



**Ad2**  
*ad lib:*

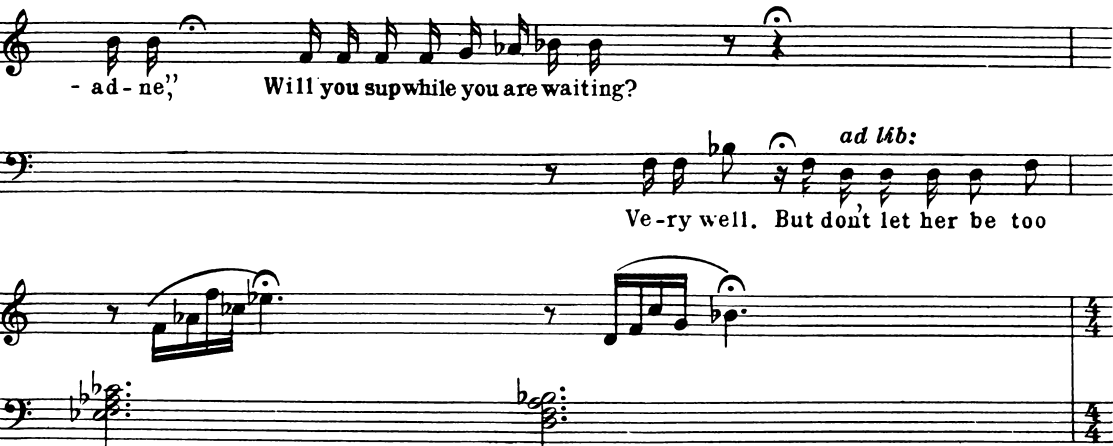
yes, Sir, she's here now. She's dress-ing for "A - ri -



Ob.

- ad - ne," Will you supwhile you are waiting?

*ad lib:*  
Ve-ry well. But dont let her be too



Tempo giusto  
They sit and pour wine

(spoken)

Bellina serve supper. A glass with

long. Clt.

you, Sir. A glass with you, Sir. They drink

pizz.

Ad3

ALCINO

A glass with

ALC

you, Sir.

COUNT

A glass with you, Sir.

sva They drink

The wine is good, and

This system contains a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "The wine is good, and". The piano accompaniment features a complex rhythmic pattern in the right hand and a more straightforward bass line in the left hand.

good wine, Sir, is ne - ver un - time - ly.

Ha - Ha - Ha -

This system continues the vocal line with the lyrics "good wine, Sir, is ne - ver un - time - ly." and includes a triplet of eighth notes. The piano accompaniment continues with similar rhythmic patterns. The system concludes with the vocal line on a whole note and the piano accompaniment on a whole note, with the lyrics "Ha - Ha - Ha -" written below.

Ha! That's right my boy. Let's have an-o-ther glass.

This system features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics "Ha! That's right my boy. Let's have an-o-ther glass." The piano accompaniment includes a dynamic marking of *f* (forte) and features a more active right hand with chords and a steady bass line.

# DRINKING TRIO

ALCINO 1. A man may drink at twen-ty for rea-sons good and true; Be -  
 FLORINDO 2. A man may drink at for - ty for rea-sons good and true; Be -

-cause he has a thirst to quench— Be-cause he loves a heart-less wench— Be-  
 -cause he is at odds with life— Be-cause he has a nag-ging wife— Be-


-cause his blood is young and hot— Be-cause he's sick— Be-cause he's not. If  
 -cause he's rich, be-cause he's poor— Be-cause the wolf is at the door. If

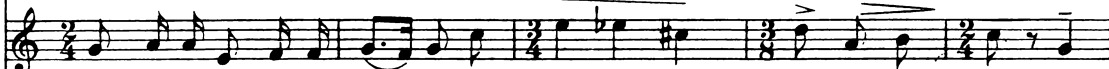
**Ad4**


these be not e-nough I'll name A do-zen more to you. Then  
 these be not e-nough I'll name A hun-dred more to you. Then


COUNT

Then


ALC.  cease to en-quire for a rea-son But thank the good Lord for his grace; Good

FLOR.  cease to en-quire for a rea-son But thank the good Lord for his grace; Good

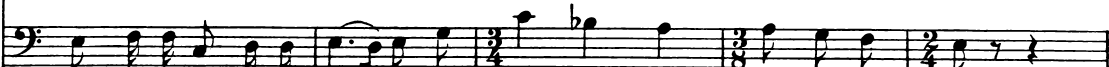
COUNT  cease to en-quire for a rea-son But thank the good Lord for his grace; Good




**Ad5**

 drink-ing is al-ways in sea-son, No mat-ter the time or the place. We

 drink-ing is al-ways in sea-son, No mat-ter the time or the place.

 drink-ing is al-ways in sea-son, No mat-ter the time or the place.



 fly when cares at - tack us He la-vish-es his

 And rack us

 To Bac - chus.





treasure, For what-ev - er the prudes or the  
 Full mea-sure For what-ev - er the prudes or the  
 of plea-sure For what-ev - er the prudes or the

pu-ri - tans think, It's ne - ver too late or too ear-ly to *ff*  
 pu-ri - tans think, It's ne - ver too late or too ear-ly to  
 pu-ri - tans think, It's ne - ver too late or too ear-ly to *ff*

*fff*

drink!  
 drink!  
 drink! *mp* COUNT  
 A man may drink at six - ty for

COUNT

rea-sons good and true, Be- cause it warms an old man's brain And

gives him back his youth a - gain\_ Be-cause he has a rare old brew\_ Be-

Ad 7

- cause he's no-thing else to do\_ If these be not e - nough I'll name a

ALC. *ALCINO p*

FLOR. *FLORINDO p*

COUNT

Then cease to enquire for a rea - son But

Then cease to enquire for a rea - son But

thou-sand more to you! Then cease to enquire for a rea - son But

thank the good Lord for his grace, Good drink-ing is al-ways in  
 thank the good Lord for his grace, Good drink-ing is al-ways in  
 thank the good Lord for his grace, Good drink-ing is al-ways in

Ad 8

sea - son No mat - ter the time or the place. We fly when cares at -  
 sea - son No mat - ter the time or the place.  
 sea - son No mat - ter the time or the place.

- tack... us He la - vish - es his trea - sure,  
 And rack us Full  
 To Bac - chus.

For what - ev - - er the prudes or the  
 mea - sure For what - ev - - er the prudes or the  
 of plea - sure For what - ev - - er the prudes or the

*rit.* - - - -  
 pur - i - tans think It's... nev - er too late Or too ear - ly to  
 pur - i - tans think It's... nev - er too late Or too ear - ly to  
 pur - i - tans think It's... nev - er too late Or too ear - ly to

*fff* *rit. fff*

Ad 9

drink!  
 drink!  
 drink!

*ff* They thump the table in time with the music.

Lento  
*dolce*

COUNT

Bac-chus is sat-is-fied. Now for

*lunga*

Ve - - nus... and the Mu - - ses... Bring out your night - - -

Hn. Solo  
*p dolce*

Fl.  
*dolce*

FLORINDO *hesitatingly*

FLOR.

Yes, Sir\_ if\_ she is

COUNT

- - - - in-gale, your Fi-lo - me - la.

Ob.

**Allegro subito**

rea - dy.

*ff*

Rea - dy! Fid-dle-sticks! E - nough of your ex - cu - ses!

*f*

FLOR. *weakly*  
As you will, Sir. Bel -

COUNT *ad lib.*  
Come\_ where is she? Let's have our "A - ri - ad - ne De - so - late"

BEL. *Andante lugubre* *Exit Bellina*  
La Fi - lo - me - la, Sir?

FLOR. *(Spoken)*  
- li - na, tell Madame La Fi - lo - me - la we are ready. Yes, fool the singer.

COUNT

*pp*  
Bass Drum *8va. bassa* 8 8 8 *p*

FLOR. *Allegro commodo* *dolefully*  
Yes, Sir.

COUNT *f*  
Now... we shall enjoy ourselves, eh? Good victuals, good wine and then good

COUNT

mu - sic\_ and a love - - - ly la - dy. What more could man de -

Clt.

ALC.

*dolefully*

Nothing i'm sure, Sir.

- sire? Well, then, you dull dogs, one more glass of wine with you.

Ad 10

COUNT

The toast is\_ La Fi-lo - me - la!

Hns.

f

Meno mosso subito

(in unison)

ALC.  
FLOR.

La Fi - lo - me - la!

Bassoons  
*p rallentando*

Molto allegro

Bellina pulls the curtains.

The Musicians strike a chord.

Both the Ladies appear dressed exactly alike in their "Ariadne" costumes.

Musicians on Stage

Picc. Violins

Consternation of Alcino and Florindo. The Ladies give each other a defiant look and

Meno mosso

ff Orchestra

*f* *l.h.*

*sf*  
march down firmly together.

The Ladies curtsy.

*sf* *l.h.*

Be

The Count, seeing the look of horror on the faces of Florindo and Alcino, turns and sees the Ladies. His jaw drops.

The COUNT: Two Filomelas, by Heaven?  
ALCINO: (weakly) Surely, Sir, there is only one Filomela?

The COUNT: Two Filomelas... or am I seeing

Ponticello



## L'istesso tempo

FLOR.  Dear Sir, can that be? My wine I

SOBRIETY  double?

 *ff* *p*

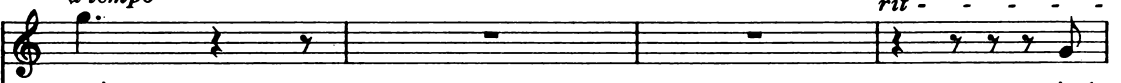
**Be 1***accelerando*

ALC.  Yet can it be that you have drunk so much— But


FLOR.  know is old and strong—



*a tempo**rit - - - - -*

no!  And

*accelerando*  
A man so famed for hold-ing his li- quor.



*- en - - - u - - - to* *accel - - - er -*

ALC. yet there is on - ly one there\_ Dear Sir, are you

FLOR. and you see two! Dear Sir,

*- an - - do* *rit. - - - - a tempo* **Be 2**

sure you are well? Per-haps the fatigue of the journey\_

are you sure you are well? Or

I can ne-ver believe that you meant it\_

drinking be-fore you had supped\_ Per-

ALC. *cres - - -*  
 To see *two* Fi - lo - me - las, in - deed! Ha -

FLOR.  
 - haps what you said was a joke. *Two* Fi - lo -

- *cen - - - - do* **Be 3**

- ha! Ha - ha! Ha - ha! ve - ry fun - ny, I swear!

- me - las! Ha - ha! Ha - ha! ve - ry fun - ny, I swear!

- *cen - - - - do*

(aside) *Falling into his chair*

COUNT  
 On my life, I could swear there were two\_ But if

they both de - clare there is one, Why then I must seem to a -

## Be4

-gree. Dam-na-tion! At *my* age to start see-ing dou-ble!

*accel.* - - - - - *a tempo*

(*aloud*)

Why, yes. It was on-ly a joke. For-give me, I pray. And now, if you

## Be5

please, Madam, let's have our "A - ri - ad-ne"

*He rises and tries to bow to the ladies.*

*It is rather tottery, so he relapses into his chair.*

COUNT (*aside*) Can I really be drunk after all?

# SCENA

The two Ladies, accompanied by a Flute, Violin, Viola, Cello and Guitar (or Harp or Harpsichord) on the Stage, sing the Scena "Ariadne Desolate!"

## ADAGIO

OLIMPIA *p*

FIAMMETTA De -

Flute *p* *espressivo* *sempre arpeggiando* *f* *p* *f*

-sert - ed on....this sa - - - vage strand, I rove dis - con - so - late, a -

De - sert - ed on....this sa - - - - - vage strand, I rove dis - con - so -

OLIM. - lone.

FIAM. - late,..... a - lone.

COUNT (*aside*)

COUNT Good Saints de - li - ver me! Not on - ly do I see dou - ble, but I

Be6

OLIM. *tr* A - lone! On

FIAM. A - lone!....

ALC. ALCINO Sh! Sh!

FLOR. FLORINDO Sh! Sh!

COUNT *pp* hear double! Hear double!

OLIM. ei - ther hand, on ei - ther hand The e - cho-ing rocks re-peat..... my moan. The

FIAM. On ei - ther hand, on ei - ther hand The e - cho-ing rocks re-peat..... my

e - cho-ing..... rocks..... re - peat..... my moan.

moan..... The e - cho-ing..... rocks..... re - peat..... my

Fl.

Be7

OLIM.

FIAM.   
moan.

COUNT   
'Tis mo-ving, ve-ry mo-ving! Ve-ry mo-dern, and yet mo-ving! A soul-ful

OLIM.   
A - round, th'in-hos - - - - pi-ta-ble

FIAM.   
A - round, th'in-hos - - - -

ALC.   
Sh! Sh!

FLOR.   
Sh! Sh!

COUNT   
flute! A pret-ty flute.

OLIM.   
sea, A - bove, the un - - res - pon - - sive sky. There

FIAM.   
- - - pi - ta - ble sea, A - bove, the un - - res - pon - - sive

is ..... none left ..... to suc - - - - cour  
 sky. There is ..... none left ..... to suc - - - -

*pp*

**Be8**

*rall.* - - - *a tempo*  
 me; 'Tis finished; here..... I... sink and die! And die!  
 - - - cour me; 'Tis finished; here..... I... sink and die! And die!

*rall.* - - - *a tempo*  
*rall.* - - - *a tempo*

ALC. (*stage whisper*) Indeed, it becomes vastly exciting.

FLOR. (*stage whisper*) Be patient; it is brighter in a moment.

COUNT

It is almost more than I can bear.

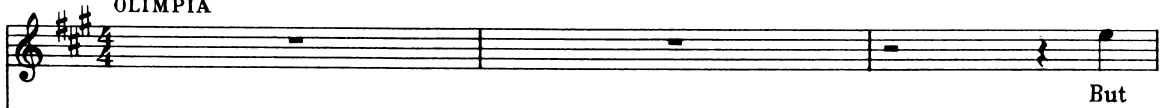
*rit.* - - - - *a tempo*



# RECITATIVE

**Allegro**

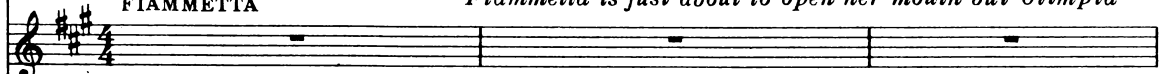
OLIMPIA



But

FIAMMETTA

*Fiammetta is just about to open her mouth but Olimpia*

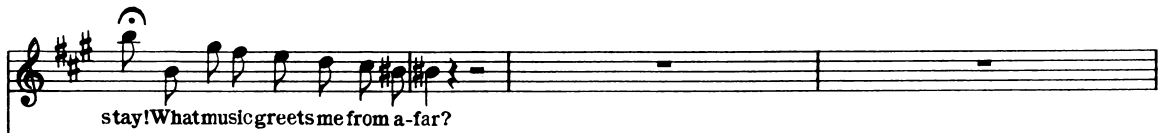


**Allegro**

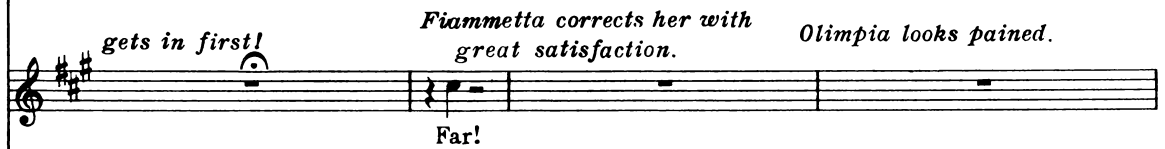
Fl.



*p*



stay! What music greets me from a-far?



gets in first!

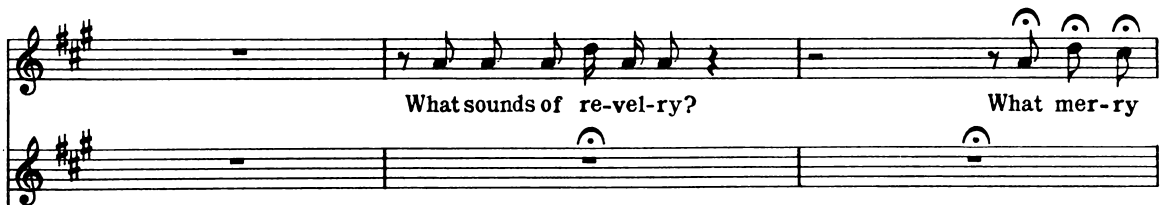
*Fiammetta corrects her with great satisfaction.*

*Olimpia looks pained.*

Far!

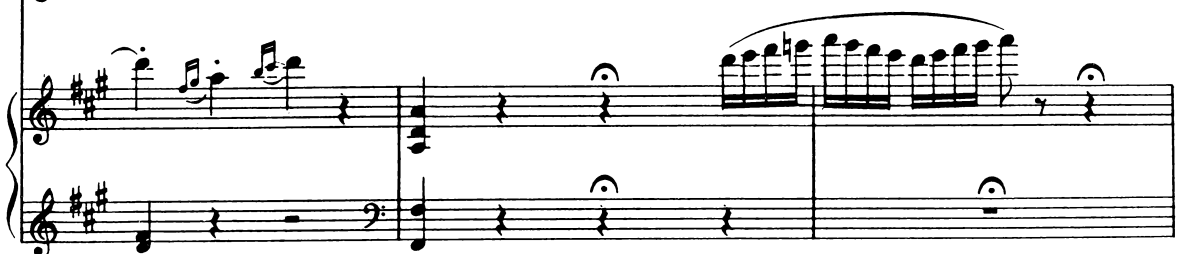


*colla voce*



What sounds of re-vel-ry?

What mer-ry



*This time she is correct!*

*ad lib.*

shout? What ra-diant form be-rides yon flowery car? Car.

Shout! Car. Be

*ff*

**Be9**

*Olimpia awaits her chance but is outwitted.*

Rout.

still, my heart! 'Tis Bacchus and his rout, ..... 'Tis

*colla voce*

*ff*

Ah.....

Bac - chus.... and.... his.... rout.....

*ff*

COUNT (*Carried away, applauding*)  
Brava! Bravissima!

ALC. Sh!  
FLOR. Sh!  
(*The Count subsides.*)

*Fiammetta manages to reach the B.*

*colle voci*

Senza tempo

OLIM.  
Ah .....

FIAM.  
Ah .....

FLUTE

Ah .....

Ah .....

Ah ..... Ah ..... Ah ...

..... Ah ..... Ah ..... Ah .....

**Be10**

*Fiammetta opens her mouth but no "E" comes.*

Molto allegro

*ff*

ALLEGRO

OLIM. F

Now sor - row melts to glad-ness

FIAM. Now sor-row melts to glad-ness Be -

Be-neath the God's fond kiss: To Bac-chus and his madness I yield my

-neath the God's fond kiss: To Bac-chus and his madness I yield my soul in

Fl.

soul in bliss! To Bac-chus and his madness I yield my soul..... in

bliss! To Bac-chus and his madness I yield my soul ..... in bliss!

F1

bliss! Gladness, Madness, Madness, Gladness, Now sor-row

Gladness, Madness, Madness, Gladness, Now sor-row melts,

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff (treble and bass clefs). Dynamics include *f* (forte) and *p* (piano). The lyrics are: "bliss! Gladness, Madness, Madness, Gladness, Now sor-row" on the first line and "Gladness, Madness, Madness, Gladness, Now sor-row melts," on the second line.

melts, sor-row melts, sor-row melts, sor-row melts Be - neath the God's fond

sor-row melts, sor-row melts, sor-row melts Be - neath the God's fond kiss,.....

*cres - - - cen - - - do* *cres -*

The second system continues the vocal and piano parts. The lyrics are: "melts, sor-row melts, sor-row melts, sor-row melts Be - neath the God's fond" on the first line and "sor-row melts, sor-row melts, sor-row melts Be - neath the God's fond kiss,....." on the second line. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *cres* (crescendo) and *f* (forte).

kiss,..... It melts be - neath the God's fond kiss, the God's... fond

..... It melts..... be - neath the God's fond kiss, the God's fond kiss, fond

*cen - - - do - - - f*

The third system concludes the vocal and piano parts. The lyrics are: "kiss,..... It melts be - neath the God's fond kiss, the God's... fond" on the first line and "..... It melts..... be - neath the God's fond kiss, the God's fond kiss, fond" on the second line. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *cen* (crescendo) and *f* (forte).

**F2**

*p*

kiss. Now sor-row melts to glad-ness Be-neath the God's fond kiss;

*p*

kiss. Now sor-row melts to glad-ness Be-neath the God's fond kiss; To

*sf sf sf*

To Bac-chus and his mad-ness I yield my soul in bliss! To Bac-chus

Bac-chus and his mad-ness I yield my soul in bliss! To Bac-chus and his

**F3**

*f*

and his mad-ness I yield my soul in bliss! My soul in ..... bliss,

*f*

mad-ness I yield my soul in bliss My soul in ..... bliss, me

my soul in..... bliss, I yield my soul in bliss, my soul in.....  
 soul in..... bliss, I yield my soul in bliss, I yield my soul in.....  
*molto rit. - -*

bliss!.....  
 bliss!.....  
 (shouting)  
 La la la la la la la la la! Tra  
*a tempo*  
*ff* Orchestra

The Count applauds, then turns to the two young men. The Ladies slip away into their cabinets.

*rit. - - - - - a tempo*  
 la la la la la la la la la la Bra - va! Bra -  
*ff*

*The Musicians bow and take their leave Bellina follows and draws the balcony curtains.*

- vis-si - ma! Ex - cel - len - tis - si - ma! Bra - va! Bra - vis - si - ma!

Ex - cel - len - tis - si - ma

*(spoken) To Florindo*  
Magnificent, my boy! A splendid evening! *Florindo beams*

A lovely creature!  
Come here, my boys!

long

*The Count whispers to Florinda and Alcino who express the utmost consternation. The Count turns and finds no ladies.*  
**Allegro molto**

COUNT

ALCINO

Why where is the girl? She has re - tired, Sir. She is\_er\_ very shy.

*sf p*  
*Trem. Ponticello*  
*mf*



Commodo quasi sopra

COUNT

Shy! La Fi-lo-me-la! Not if re- port speaks true! Go send he to me, boy.

It is my plea- sure she should come to me, And I can pay for my pleasures.

♩. = ♩

FLORINDO

Dear Sir, do you think it is wise? She has a

F4

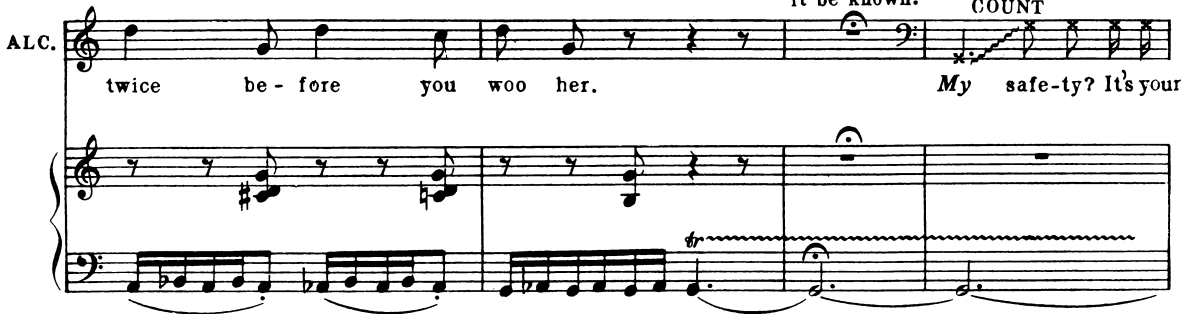
ALCINO

friend\_ the Con- te Giu-lio\_ And he is as jea- lous as a fiend! Dear Sir, think

FLORINDO (spoken)

I tremble for  
your safety should  
it be known.

COUNT

ALC. 

twice be - fore you woo her. My safe - ty? It's your

COUNT 

own skin you fear for. Bah! Let your Con - te come and all his bra - vos!

*Allegro*  
*ff*



I'm not too old to meet him with my sword. You young - sters now - a - days are

**F5**



cow - ards and weak - lings! God's life! No co - ward shall be heir of

*fff*  
*(ad lib.)*

(ad lib.)

Lugubre

FLOR. I am no cow-ard, Sir, but fear for you. How - e - ver be it as you

COUNT mine!

*ff* *p* Stopped Hns.  
8basso 8basso

FLOR. will. Do but re-tire now to your bed-room, Sir; The hour is late. Let her but

FLOR. rest a - while. Then she shall come to you more fair than ev-er.

COUNT Well, I will

COUNT go. But see to it that she comes, Or ne-ver let me see your face a - gain! Bah!

*pp pizz.*

Cow-ards and milksops! Cow-ards and milk-sops!

*The Count goes out left, grumbling to himself.  
Alcino and Florindo sink into chairs*

FLORINDO: And now?  
ALCINO: And now? Why we must try to move them  
And make one of them meet your Uncles wish.  
FLORINDO: One— yes, and only one this time,  
Else all is lost.  
Come, we can only try

*long*

*They go up to the Cabinets and try the handles of the doors  
which they find locked. They knock.*

Andante

ALC. (knocks) <sup>3</sup> Piam-

FLOR. (knocks) <sup>3</sup> O - lim - pia!

*They listen. There is no sound.  
They come down disconsolately*

(knocks)

- met - ta! I im - plore you!

(knocks)

I be-seech you!

FLORINDO (*spoken*) Only one hope remains. Some way or other we must win their pity.

*Florindo produces two pistols.  
He then speaks in a low voice to Alcino.*

*long*

FLORINDO (*spoken*) Take this and fire it into the air. Then lie down and pretend to be dead.

*pp* Timp. *long*

**Allegro** *Florindo fires Pistol*

FLOR. *Alcino puts his fingers in his ears*

*pp rit. e poi accel. molto cresc. ff*

*Alcino fires Pistol*

ALCINO (spoken) Silence!  
Then all is lost!

*Florindo puts his fingers in his ears*

*They lie down on the floor  
Pause—nothing happens.  
They sit up.*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand, including sixteenth notes and eighth notes.

**Allegro tragico**

*(very operatically and free in time)*

Bring me a rope, some poi-son and a

The second system continues the musical score. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a prominent bass line with chords and a right hand with chords and some melodic fragments.

knife, Some cer-tain means to ter-min-ate my

The third system shows the vocal line with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a steady bass line and chords in the right hand.

**F7**

life! Our all was staked, and all is lost, my

The fourth system features a vocal line with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment includes a section with a 7th fret marking and dynamic markings of *ff* and *p*.


friend; Come now, a long fare-well! It is the

The fifth system shows the vocal line with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a consistent bass line and chords.

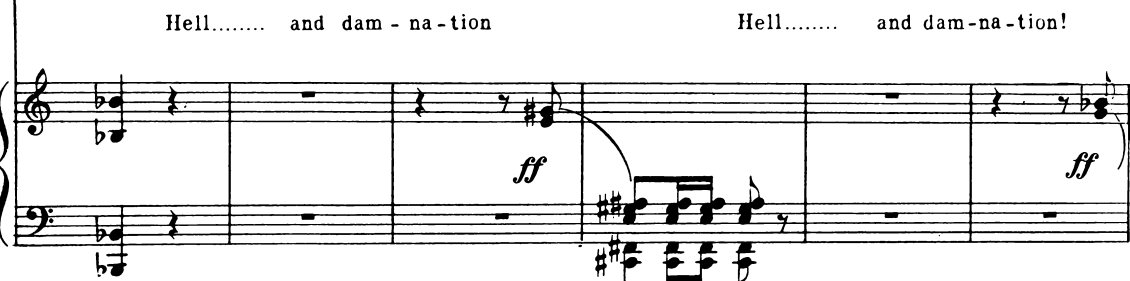
## Come sopra

FLOR. 

end!

COUNT 

Hell..... and dam - na - tion      Hell..... and dam-na-tion!

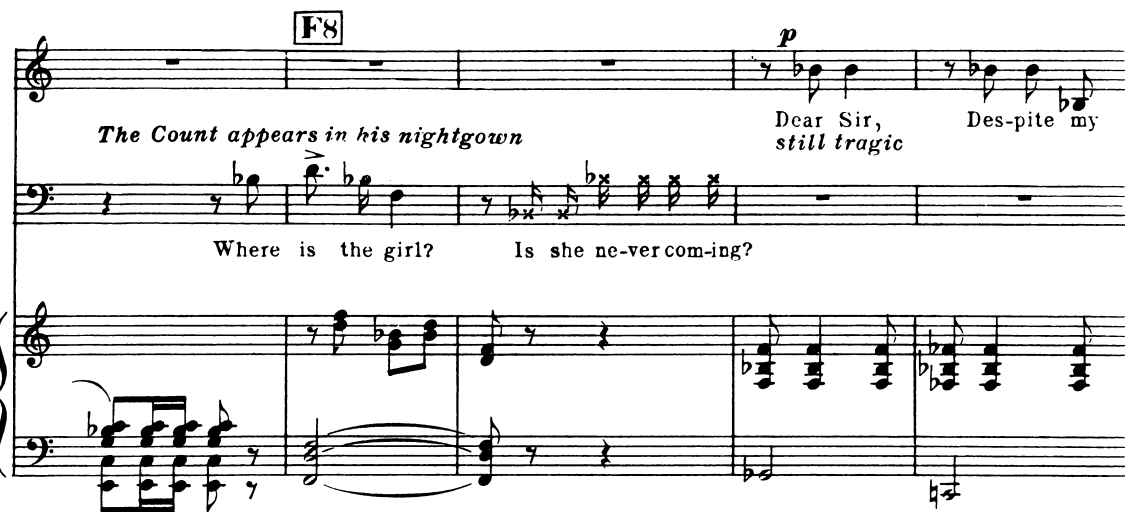


**F8**

*The Count appears in his nightgown*

Dear Sir,      Des-pite my  
*still tragic*

Where is the girl?      Is she ne-ver-com-ing?



prayers she will not come.

What's that you say?      Will not!      Will not!      Ha!



*Detaining him*

FLOR: (*Spoken*) Dear Sir, I must confess  
I have deceived you.

Sir, I have -

Musical score for the first system. It features three staves: a vocal line for Flor, a vocal line for Count, and a piano accompaniment. The piano part includes a *cresc.* marking. The lyrics for Flor are "Dear Sir, I must confess I have deceived you." and for Count are "Let me see the hussy. The Count goes towards the cabinets." The Count's line also includes the instruction "Turning".

*Suddenly the curtains are drawn apart and Bellina appears in one of the "Ariadne" dresses. All turn and stare at her.*

*Poco lento*

Musical score for the second system. It features three staves: a vocal line for Bellina, a piano accompaniment, and a lower piano accompaniment. The piano part includes markings for *ff*, *l. h.*, *Tenuto col pedale*, and *poco a poco*. The lyrics for Bellina are "Bel - li - ma! Bel - lis - si - ma!"

**G7**

*She courtseys to the Count*

Musical score for the third system. It features three staves: a vocal line for Bellina, a piano accompaniment, and a lower piano accompaniment. The piano part includes markings for *mp*, *cres*, and *cen*. The lyrics for Bellina are "La Fi - lo - me - la, at your - cres - cen - do".



BELL ser - vice, Sir.

COUNT Was this your de-ception, rogue?

FLOR. *The Count*  
A little jest, Sir. Pardon me, I beg!

*henceforth has eyes for none except Bellina. He leads her to the couch.*

COUNT **F 10**  
*dolcissimo* Come, bell-iss - - i - ma,  
Flt.

Come, my song - bird. We have had mu - sic,

This system contains the first two measures of the vocal line. The lyrics are "Come, my song - bird. We have had mu - sic,". The piano accompaniment consists of a treble and bass staff with chords and moving lines.

We have had wine. What more remains to

*Cit.*

This system contains the next two measures of the vocal line. The lyrics are "We have had wine. What more remains to". The piano accompaniment continues with a *Cit.* (Crescendo) marking. The key signature changes to D major.

fill our cup? To crown the trin-i - ty di - vine?.....

This system contains the final two measures of the vocal line. The lyrics are "fill our cup? To crown the trin-i - ty di - vine?.....". The piano accompaniment concludes the section.

**G**

*Coyly — keeping out of his reach*

BELL. Oh, Sir! Oh, Sir!

The Bell character's part consists of two measures of music. The lyrics are "Oh, Sir! Oh, Sir!". The music is in a treble clef with a key signature of one flat.

COUNT Love ..... on - ly Love!.....

The Count character's part consists of two measures of music. The lyrics are "Love ..... on - ly Love!.....". The music is in a bass clef with a key signature of one flat.

*rit. — — — — — attacca*

The piano accompaniment for the final section, featuring a treble and bass staff. It includes a *rit.* (ritardando) marking and ends with an *attacca* instruction. The key signature changes to D major.

*During the following scene Alcino and Florindo steal to the back and quietly knock on the doors of the cabinets. After a while the two Ladies come out in their ordinary dresses. The two men plead with them; the Ladies gradually relent; and, as Bellina yields to the Count, are reconciled to the men. Eventually the Ladies embrace each other. All four then retire to the cabinets in pairs.*

**Listesso tempo**

COUNT

My Fi-lo-me-la, my night-in-gale, Lis-ten now to an old man's

**Tranquillo e più Lento**

BELL. *p* Tiou tiou tiou tiou tiou

COUNT *p* tale. A night-ingale sat in a sha-dy tree,

*pp* Celeste

tiou - ee tiou - ee tiou - ee Lit - tle brown night-in-gale.

And a

Tiou-tiou-tiou-tiou-tiou

fine lit-tle, rare..... lit-tle bird..... was she.

This system contains the first two systems of music. The top system has a vocal line with a long note followed by a melodic phrase, and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment.

tiou-ee tiou-ee tiou-ee, Lit-tle brown night-in-gale.

And

This system contains the third and fourth systems of music. The third system features triplets in the vocal line and piano accompaniment. The fourth system continues the vocal line with the word 'And' and piano accompaniment.

COUNT

all the other birds came a-sobbing and a-sighing, And vowed for her love..... they were near to

This system contains the fifth and sixth systems of music. The fifth system is a vocal line with lyrics, starting with a 'COUNT' label. The sixth system is the piano accompaniment for this system.

BELL.

COUNT

tiou tiou tiou tiou tiou tiou-ee tiou-ee tiou-ee ah .....

dy-ing .....

This system contains the seventh and eighth systems of music. The seventh system is a vocal line with lyrics, starting with a 'BELL.' label. The eighth system is a vocal line with lyrics, starting with a 'COUNT' label. The piano accompaniment is shown in the bottom two staves.

The sky-lark wooed her the whole day long, Trilling his most me-lo - dious song. The

*He hangs jewels on Bellina*

OUNT

thrush offered worms pulled out of the earth, The mag-pie gems of the rar - est worth. But the

little brown night-in-gale sat in her tree, And ne-ver a word to them all said

BELL.

tiou tiou tiou tiou tiou-ee tiou-ee tiou-ee ah .....

OUNT

she. ....

BELL.

ossia

COUNT

The strut - ting pea - cock and the pop - in - jay Came pa -


COUNT

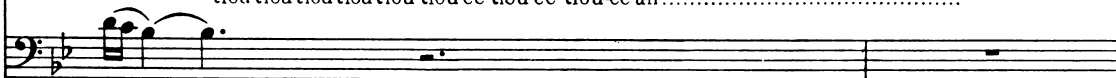
- rad - ing with their feath - ers gay... The wood - pi - geon came and the turtle - dove Crooning his


mel - - - ancho - ly tale of love..... But the

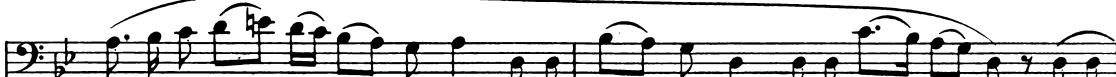
**G3**

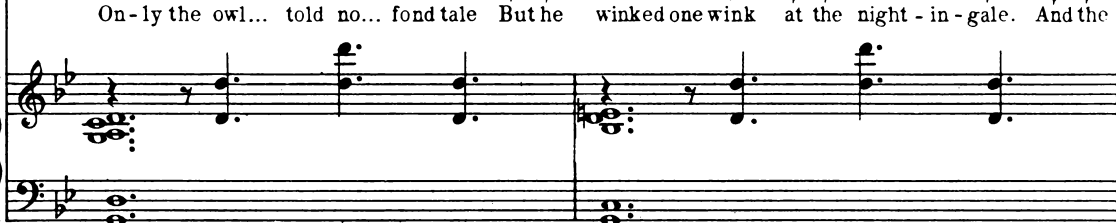
lit - tle brown night - in - gale sat in her tree,.... And nev - er a word..... to them all... said

BELL.  tiou-tiou-tiou-tiou-tiou-tiou-ee tiou-ee tiou-ee ah.....

COUNT  she.....



COUNT  On-ly the owl... told no... fond tale But he winked one wink at the night - in - gale. And the




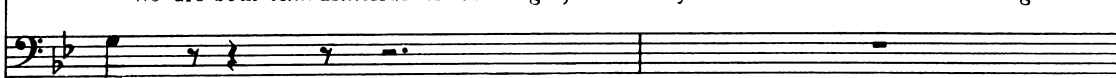
G4




night-in-gale looked at the old brown owl, And she lost her heart to that wise old fowl. And she



BELL.  "We are both of.... us...birds of the night,... Day - time of - fers no real de - light...

COUNT  said \_



BELL.

tiou-tiou-tiou-tiou-tiou-tiou-ee tiou-ee tiou-ee tiou - - - ee.

**G5**

Wait un-til night-fall; then we'll see!" *Bellina dances round*

*Picc.* *loco*

*and puts out the candles. The stage darkens and the silhouettes of the two couples are seen in the glass doors of the cabinets.*

*Celeste*

*"même jeu"*



SOULT

*pp*

And the

sun went down be - hind his hill,..... And all... the fo - rest..... was dark and

muted Trpts.  
*ppp*

muted Hns.

still;..... And they sat in the branch-es cheek by jowl, The

BELL.

*Hastily f*

tiou-tiou-tiou-tiou-tiou

SOULT

night-in-gale and the old brownowl. And if you ask what they found to do.....

Cello Solo

G6

The door of one cabinet opens slowly and boots and a bandbox are placed outside.

tiou-ee tiou-ee tiou-ee tiou-ee  
*Quite maudlin falsetto*  
 Tu-whit, tu-who!

The other door opens—“même jeu”

*loco*

The lights in the cabinets are extinguished and the room is lighted only by the moonlight.

*Pianoforte*  
*l.h.*  
 G7 Fl.

from the Canal as the Curtain slowly falls.

*Clt.*

Fine  
Aug. 1933