

# THE MUSIC MASTER

## COMI OPERA IN ONE ACT

Music by Giovanni Pergolesi • Book and Lyrics by Thomas Petiet

### CHARM IN A SMALL PACKAGE

Unlike most operas from the 18<sup>th</sup> century, this little gem contains dialog rather than recitative. It is a tender spoof about a voice student and her teacher. Lauretta has been studying with Lamberto for three years and doesn't think she is getting anywhere. Lamberto keeps trying to convince her that she's not yet ready for the big time, but he really wants to keep her close because he's in love with her. Temptation comes calling, however, when the opera impresario Collagianni comes over, looking for a lead soprano. Like Lamberto, he falls for Lauretta regardless of voice and offers her the role.

The take on the music business in the 18<sup>th</sup> century isn't much different from the pop music business today, which makes this little show relevant to today's audience.

### CAST REQUIREMENTS

Lauretta, a voice student (soprano)

Lamberto, the music master (tenor)

Collagianni, the impresario (bass)

### MUSICAL NUMBERS

#### *Scene 1—The Music Master's Studio*

- |       |   |                                    |
|-------|---|------------------------------------|
| No. 1 | Aria "Where's Your Facility?" .....     | Lamberto                           |
| No. 2 | Study Aria.....                         | Lauretta                           |
| No. 3 | Aria "If You've a Fever..." .....       | Lamberto                           |
| No. 4 | Aria "To be a Prima Donna".....         | Lauretta                           |
| No. 5 | Aria "Why Waste Your Youth..." .....    | Collagianni                        |
| No. 6 | Aria "I'm Such a Helpless Creature".... | Lauretta                           |
| No. 7 | Aria "Lovely Sparrow" .....             | Collagianni                        |
| No. 8 | Terzett "This Appalling Revelation".... | Lauretta,<br>Lamberto, Collagianni |

#### *Scene 2 – The Opera Rehearsal Hall*

- |        |  |                                 |
|--------|--|---------------------------------|
| No. 9  | Scene Music.....                         | Orchestra                       |
| No. 10 | Aria "Listen to the Echo's Laughter".... | Lauretta                        |
| No. 11 | Duet "My Rehearsal..." .....             | Lamberto, Lauretta              |
| No. 12 | Aria "You've Done Your Best..." .....    | Lauretta                        |
| No. 13 | Duet "Now Make a Full Confession" ...    | Lamberto, Lauretta              |
| No. 14 | Finale .....                             | Lauretta, Lamberto, Collagianni |

### ORCHESTRATION

Chamber orchestration available for rent

Recording available for purchase

# IL MAESTRO DI MUSICA

COMEDY IN ONE ACT and TWO SCENES

Musica di GIOV. BATT. PERGOLESI (1731)

English translation by Thomas W. Petiet

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## NO. 1 ARIA

**Allegro moderato**

Piano introduction for the first aria. The music is in 2/4 time, B-flat major, and features a moderate tempo. The right hand plays a series of eighth-note patterns, while the left hand provides a steady bass line. Dynamics include *f* (forte) and *p* (piano).

SCENA I.

LAMBERTO

Vocal entry and piano accompaniment for the first aria. The vocal line begins with a rest, followed by the lyrics "Where's your fa-ci-li-ty?, There's no a-gi-li-ty". The piano accompaniment features a series of eighth-note patterns. Dynamics include *mf cresc. e stringendo* and *p a tempo*.

Continuation of the first aria. The vocal line continues with the lyrics "or flex-i-bi-li-ty! Oh! Oh! Wast-ed a-bi-li-ty!". The piano accompaniment continues with a series of eighth-note patterns. Dynamics include *cresc.*

You're such a care-ess child! Dri-ving your tea-cher wild! You make me

cra-zy! You're so darn la-----zy!! You make me cra-zy! No, no, no, no!

That's all to-day! That's all to-day! No more! No more! Oh, what a

wan-d'ring mind. What in-at-ten-tion. Of the les-sons I de-signed there's no re-ten-tion!

Oh, my ex- plo- ding brain! Oh! I swear I'll go in- sane!

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. The piano accompaniment features a driving eighth-note pattern in the right hand and a more melodic line in the left hand. Dynamics include a forte (f) marking.

Reck -less fri- vo- li -ty! Shame- less hi- la- ri- ty! But

The second system continues the musical piece. The piano part includes dynamic markings of piano (p), crescendo (cresc.), and forte (f). The vocal line has a brief rest before the final phrase.

I can take no more! No! No! No more, no more! Give me that

The third system features repeated vocal phrases. The piano accompaniment maintains its rhythmic intensity with various articulations like accents and slurs.

score and come back at four! Come back at four!

*Largo*  
*f e accelerando*  
*ff*

The fourth system is marked with a tempo change to *Largo*. It includes the instruction *f e accelerando* (forte and accelerating) and a fortissimo (*ff*) dynamic. The piano part becomes more complex with rapid sixteenth-note passages.



LOR: But, Maestro Lamberto, my time isn't up yet.

LAM: Yes, but my time is, my dear Loretta! One more minute of your infernal giggling while I'm trying to teach you the art of Bel Canto and I will explode!

LOR: But it's all so silly...

LAM: It is not silly. It is the highest expression of vocal art.

LOR: But all I ever do are scales and arpeggios, arpeggios and scales!

LAM: And not very well, I may add. Now if you....

LOR: Oh, I'm tired of exercises, up and down, up and down. Teach me passion... teach me love...teach me OPERA!

LAM: (*embarrassed*) Opera? Why, you're barely ready for a tune, much less an aria...

LOR: I know a tune!

LAM: Indeed. And what is this tune?

LOR: I don't know. It's in English. But I can sing it.

LAM: Well, that's very nice. Maybe in a week or two...

LOR: Please, Maestro, let me sing it for you? Please...

LAM: Oh, very well...just one verse...

**#2** (*she begins to sing, but slides up to a note. He imitates Her*)

LAM: Oh, dulce cielo, and to think this is my best student!  
Don't slide like a trombone! Intonation! Perfect attack! Now, again.....

## No. 2 STUDY ARIA

**Allegretto**

*p* (Cembalo)

**LAURETTA** *she slides*

Fragli scogli e la pro-cel-la a-gi-ta-ta na-vi-cel-la...

LAMB. (*parlato*) "Dolce,,," LAMB. "Oh, dulce cielo!"

LAMB. "And to think this is my best student! Don't slide like a trombone! Intonation! Perfect attack! Now, again..."

**Allegretto (RIPRESA)**

Fragli scogli e la pro-cel-la a-gi-ta-ta na-vi-cel-la senza por-toe sen-za

LAMB. "Avanti, avanti,,,"

li-do al fu-ror del vento in-fi-do a-gi-ta-ta na-vi-cel-la, na-vi-

cel - la, ahi - mè, è co - stret - ta a nau - fra - gar, è co - stret - ta a nau - fra - gar.  
LAMB. "Più chiaro.

Fra gli scogli e la pro - cel - la a - gi - ta - ta na - vi - cel - la che senza  
Quest'è un cantar da cieco!,,

por - to esen - za li - do al rio fu - ror del ven - to in - fi - do a - gi - ta - ta na - vi -

cel - la dal fu - ror del - la pro - cel - la lungi dal por - to lungi dal

li - do or seico - stret - ta a nau - fragar, co - stret - ta a nau - fra - gar.

LAM: Well, not bad for a beginner. Who knows? With continued study, you may have a career after all.

LOR: And when can I make my debut at the opera?

LAM: Debut? Debut? How can you even think of a debut at your stage of development? First we must conquer scales and arpeggios, my dear. After that, we may add some extended phrases. Then, perhaps, we will study the light art song...then easy arias for a few years and finally, when your voice has filled out a bit...

LOR: When I've filled out a bit, you mean? I'll be old and fat by then!

LAM: A little extra weight helps the support, my dear. And you're still so slender (*he holds her waist*).

LOR: But I don't want to be fat! Would you like me if I was fat?

LAM: (*pulling his hands away*) It is immaterial to me what you look like, my dear. I am only concerned with your voice.

LOR: Only my voice? (*flirting*)

LAM: Yes, of course. I am a professional... and as such, it is your instrument that I must look after and... develop. You must have patience, Loretta. You have only been with me for three years. Continue to follow my system, the Lamberto method, and you will achieve success. It is slow, perhaps, but absolutely guaranteed. With it, even the least talented can earn money by singing.



# No. 3

## ARIA DI LAMBERTO

LAMBERTO

**Tempo giusto**

*f*

If you've a

fe- ver to be a di----- va, to be a di----- va, the

*p* *f* *p*

DO RE MI each day you must do. The pri-ma

*p*

don- na then will be you! Yes! The pri-ma don- na then will be you! A stea-dy

tone----- is ve- ry vi- tal.

Trill----- ing, Ca- den-----

za. Ev- ry oc-tave must have per-fect pitch----- es.

*f a tempo*

*trattenendo*

All these tricks of the trade you must learn from me. Trust me, be-

lieve me, all these tricks of the trade you must learn from me.

*tratten.*

*a tempo* If you've a fe- ver to be a di- va, to be a

di-----va the DO RE MI each



day you must do. The pri-ma don- na then will be you! Yes! The pri-ma

This system contains the first line of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#). The lyrics are: "day you must do. The pri-ma don- na then will be you! Yes! The pri-ma". The piano part includes a forte (*f*) dynamic marking.

don- na then will be you! Le- ga----- to, dol-----

This system continues the musical score. The vocal line has a long note with a dashed line indicating it extends across the system. The piano accompaniment continues with various chords and moving lines. The lyrics are: "don- na then will be you! Le- ga----- to, dol-----".

-----ce Le ful- mi-

This system shows the continuation of the vocal melody and piano accompaniment. The piano part features a very forte (*ff*) dynamic marking. The lyrics are: "-----ce Le ful- mi-".

na- te. Sos----- te- nu-to. Ca-

This system continues the musical score. The piano part includes a pianissimo (*pp*) dynamic marking. The lyrics are: "na- te. Sos----- te- nu-to. Ca-".

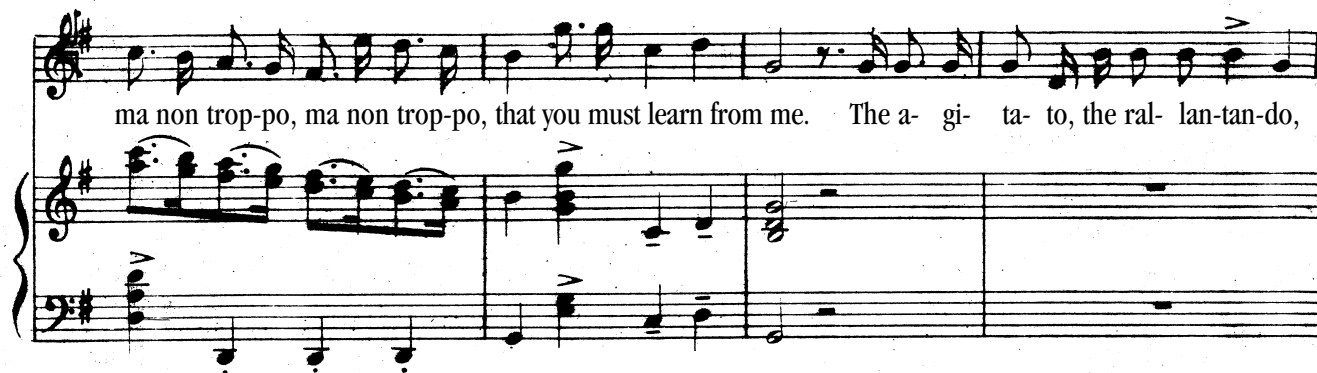
den-----za!

This system is the final one on the page. It features a vocal line and a piano accompaniment. The piano part includes a forte (*f*) dynamic marking. The lyrics are: "den-----za!".

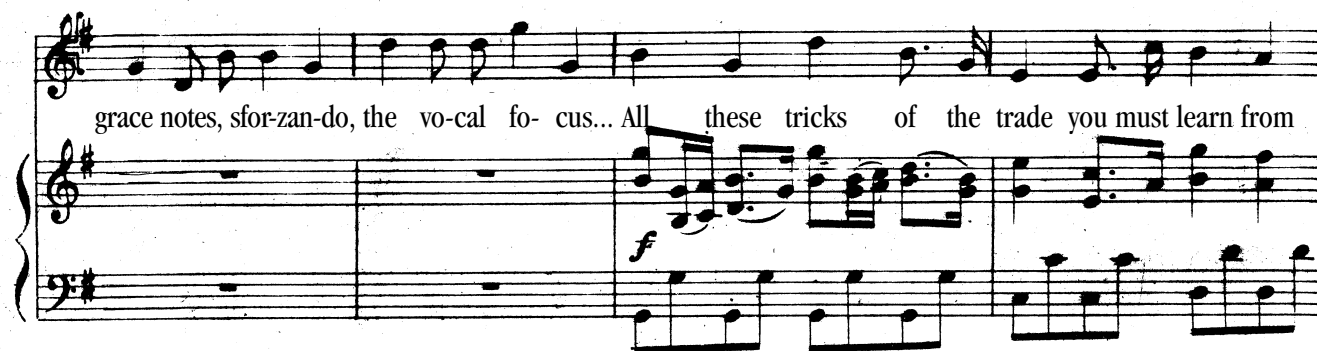


and mar- ca- to and the vi----- bra~~~~~ to Pres- to!

*tratten.* *a tempo* *p* *cresc.*



ma non trop-po, ma non trop-po, that you must learn from me. The a- gi- ta- to, the ral- lan-tan-do,



grace notes, sfor-zan-do, the vo-cal fo- cus... All these tricks of the trade you must learn from

*f*



me. Yes, these arts you must learn from me!

*rit.* *f a tempo*



*con strepito*

LOR; And when I've mastered all of that, THEN I can make my debut at the Opera?

LAM; Oh, my dear, it's not as simple as that. You need connections... influence.  
And it just happens that I...

LOR: Oh, that's easy. My uncle has a friend who knows somebody who has a wife.

LAM: Yes, go on...

LOR: Well, his wife used to clean the house of a man who has the box next to Signor Collagianni...

LAM: Signor Collagianni?

LOR: Yes, the impresario of the Opera. So I will use my influence over my uncle who will use his influence over his friend to use his influence over somebody who will convince his wife to ask the man who she used to clean the floor for to ask Signor Collagianni to hear me sing. I think I'll ask him today, before I forget who everyone is.

LAM: But you are not yet an artist!

LOR; Artist? I don't want to be an artist. I want to be a prima donna.

# No. 4

## ARIA DI LAURETTA

**Allegro**

The first system of the piano accompaniment for the aria. It consists of two staves, treble and bass, in the key of D major (two sharps) and common time (C). The tempo is marked 'Allegro'. The music begins with a forte (f) dynamic. The right hand features a series of eighth-note chords and single notes, while the left hand plays a more rhythmic pattern of eighth and sixteenth notes. The system concludes with a piano (p) dynamic marking.

**LAURETTA,**

The second system of the aria, featuring the vocal line and piano accompaniment. The vocal line is on a single staff in the key of D major. The lyrics are: "I've a mind to be a pri- ma don- na, em- press of the". The piano accompaniment continues on two staves, maintaining the rhythmic and harmonic patterns established in the first system. The system concludes with a piano (p) dynamic marking.

op-ra. A star with----- fame and for- tune. The gen- tle men sur-

round her, ad-mi-----ring, de- si-ring. They love her. They're sigh-ing and

**a tempo**

dy-----ing. The au- di-ence ap-plau-ding and show'r-ing her with flow-ers at the cur-tain.

"Bra- va! Be- ne! Bra- va!" They're call-ing for an en---core: "Oh, bra-va, bra-va

bra- va!" O-va- tions rise and fill the mas-sive hall. The plau-dits rise and fall, "Ah, bra-vis-si-

ma! Ah, bra-vis-si-ma! Ah, bra-vis-si-ma! Ah, bra-vis-si-ma!" They love her,

hear them call...

**A tempo**

And ev- ry great com- po- ser will write for her a show to say he

**Sostenuto**

knows her. Her dress-ing room's the lar-gest, for she's the lea-ding ar-tist. A

*p* *cresc.* *p*

**A tempo**

god-ess they deem her, she's called "La Di-vi-na!". Oh, yes, this role shall soon be

*mf* *p* *p*

mine!— And you must not pre-vent me. Ah, how they'll com-pli-ment me! "Bra-va,

be-ne!" They're call-ing for an en-----core, an en-core! O-va-tions fill the hall----- The

*p* *cresc.*

plau-dits rise and fall: "Ah, bra-vis-si-ma! Ah, bra-vis-si-ma! Ah, bra-vis-si-ma! Ah, bra-vis-si-ma!" They

*f* *p* *f* *p* *f* *p* *f*

love me, hear them call. They love me. they love----- me,

*rit.*

hear them call!

*a tempo*

*rit.*



LAM: You may as well stop dreaming, my dear. I'm afraid my old friend Signor Collagianni will have no interest in a beginner, especially one who neglects her arpeggios and scales. He takes only the best singers from the best schools.

LOR: How many has he taken from this school, maestro Lamberto?

LAM: From this school? Well, counting this year... uh... none. But my students are universally regarded as the finest non-opera singers in the country.

LOR: But I want to sing opera!

LAM: Yes, I know, my dear. And if you continue to study my system, the Lamberto method, (*puts his arm around her*), I can assure you that you will some day be trained.

LOR: Well, perhaps another year...

LAM: Of course you must trust me implicitly...

LOR: Yes, maestro...

LAM: Put yourself into my hands entirely...

LOR: Of course, maestro...

#### *A KNOCK AT THE DOOR*

LAM:- Who the devil is that? That fat tenor isn't due until two o'clock. I told him not to come early again...(*opens door*) Mama mia! Signor Collagianni!

COL: Maestro Lamberto, I presume?

LAM: Yes, sir! Inventor of the Lamberto method, (*so Loretta can hear*) Well, well. How nice of you to stop by and talk about old times. How are things at the shop, Ha ha.

COL: (somewhat taken aback) Not very well, I'm afraid. I need a singer for my new opera, *Ariadne Meets Hercules*. You have heard of it?

LAM; I'm afraid not, sir.

COL; I see. Well, I have tried at all the better schools with no luck, and so as a last resort, I have come to you.

LAM; I'm sure I can help you, Signor. What kind of a singer do you need? A tenor, perhaps?

COL; No, no... a lead soprano. A prima donna, (*Lamberto stands between Collagianni and Loretta, trying to hide her*). I don't suppose that you would have a ... no, no—it is impossible, (*trying to see what Lamberto is hiding*) You could not possibly have a.... have a... Hello, what's this?

LAM; Just a beginning student... a baritone!

COLs Delightful! What eyes, what hair, what... Oh, yes... she's perfect! Ariadne!

LOR; I know an aria!

COL; Ariadne, my dear... Ariadne. Oh, my, but she is charming... so naive. You have outdone yourself this time, Maestro. Allow me to introduce myself...Collagianni--Impresario of the Opera.

LOR; Signor Collagianni!

(*Collagianni looks her over carefully*)

LAM; Yes, he has come here to see me about...

COL; (*interrupting*) I see that you are very talented.

LOR; Thank you sir. Did Maestro Lamberto tell you about me?

LAM; Well, not exactly, Loretta. Why don't you go and let Signer Collagianni and I...

.

LOR; Oh, of course. You must have talked to the man whose house cleaner has a husband who knows someone who knows my uncle.

COL: Why yes, of course! How is your uncle?

LOR: Very well, sir.

COL: Splendid. I'm surprised I hadn't thought of you for the part in my opera.

LOR: Permit me to audition for you, sir.

LAM: Ha, ha! You must excuse her, sir. Loretta! Signor Collagianni is not interested in hearing you sing.

COL: Quite right. I'm not.

LOR: *(disappointed)* Oh!

COL: The part is yours! You are Ariadne! Such eyes... such hair... such...

LAM: *(concerned)* I'm sorry sir, but Loretta is not yet ready. Perhaps in a year or two...

COL: I think she has everything she needs right now.

LAM: I'm sure that one of my more advanced pupils, trained in my method...

COL: Tut, tut, Maestro. Do not concern yourself. She does not need your method to succeed at the opera.

LAM: What?

COLs Not at all. She needs nothing but her present appearance and the perfection of such skills as charm, capriciousness, scandal and an excellent display of temper to be a prima donna.

# NO. 5

## Aria, Colagianni

*COLAGIANNI*

**Allegro**

*f* *p* *mf* *p*

Why waste your

youth with years of need-ess learn-ing? Just come with me to-day and right a-

*pp* *f* *p*

way you'll be a pri-ma don-----na!

*p* *ff*

**Sostenuto**

Your ta-l ent won't go ve- ry far, your face and form are what you

*p*

**A tempo**

are, a no one who could be a star! Just con- cen- trate on looks and guile... you'll

*p cresc.*

**LAMBERTO**

find it's worth your while,, you'll find it's worth your while, you'll.

find it's worth your while.

*f* *rit.*

And now it's time to learn the art of sing- ing. Your own ex- clu- sive

**A tempo**

flair, a sul- try stare, a man-ner that is haugh----- ty. A

tem- per that is naugh----- ty. Your voice may lack some

**Sostenuto**

qua- li- ty, but fame for you is ve- ry near, your looks will make a fine ca- reer. That glance and

**A tempo**

win-ning smile will do more than vo-cal style. You'll find it's worth your

while, you'll find it's worth your while, it's worth your while!

*f*

*rit.*

*ff a tempo*

*ritardando*

LOR: Oh signor, your method sounds very interesting.

COL; Yes. I call it the Collagianni method.

LORs How long will it take?

COL; Oh, just a few days. I'm a very fast worker.

LAM; I believe that!

LOR; When can I begin?

LAM; Loretta! I forbid it!

LOR: Oh pleeeeeease, Maestro.

LAM; No! I will not see one of my pupils destroyed by ambition.

COL: Oh, by the way, I have a commission for you as well, Maestro. You must rehearse the orchestra for my opera.

LAM; I? Well...

COL; I will hear no refusals. The musicians asked for you by name. Give us Maestro... uh... uh... what was your... uh... Ahem! Give us the Music Master, they cried.  
The pay is 500 lire.

LAM: Oh! Very generous. Well, in that case... by name, you say?

CQLs The rehearsal is in ten minutes at the opera house. Quickly, you have just enough time!

LAM; But...

COL: Quickly!

LAM: Loretta!



LOR: Maestro!

COL: Hurry! (*pushes him out*) Now, my dear, we must begin our lessons.

LOR: Oh, signor. Not in Lamberto's... I mean, not in the Maestro's studio!

COL; These lessons are portable, my dear, and may be taught anywhere.

LORs But if he should return... I would not want him to think... after all he has done....

COL; You have a new teacher now, my dear. I will make you a prima donna.  
But only on one condition.

LOR: And that is?

COL; That you entrust your heart as well as your voice to my teaching.  
Then I will lay the whole world at your feet For 10% commission, of course.

LOR; Oh, sir! This is too much!

COL; Well, 5% then.

LOR: Oh, what a decision. I've never made a decision...

# No. 6

## ARIA DI LAURETTA

**Allegretto**

*p* *grazioso*

The piano introduction is in 2/4 time, marked *Allegretto*. It begins with a piano (*p*) and *grazioso* character. The right hand features a series of eighth-note chords and single notes, while the left hand provides a steady bass line with eighth notes.

**LAURETTA**

I'm such a help-less crea-ture, I'm

Lauretta's first vocal entry is in the treble clef. The melody is simple and plaintive, starting with a half note followed by quarter notes. The piano accompaniment continues with the same rhythmic pattern as the introduction.

lost with-out my tea-cher, there's no-thing what-e-ver with-out him I can do!

The second vocal entry continues the melody. The piano accompaniment features some harmonic variation, including a brief *f* (forte) dynamic in the right hand.

I'm such ----- an in-ge-nue! I don't know how to an-swer, I've

The third vocal entry includes a long melisma on the word "such". The piano accompaniment features a *p* (piano) dynamic in the right hand and a *f* (forte) dynamic in the left hand.

ne- ver sung an o-pe- ra. I'm sure that I would stam-mer... with te- nors how'd I

*mf*

han- dle my- self? I'm blush-ing, I'm blush-ing, oh, what should I do? Oh,

*p* *f* *p*

*puts his hand on her heart*

lis- ten to my heart beat like a ham-mer. It's all so un- ex- pec-----ted! Your of-fer's ve-ry

**Sostenuto** *a tempo*

*p* *p*

tempt-----ing, so tempt-----ing, but I must-n't, I don't know what to do.

*cresc.* *f* *p*

What shall I do? It can't be true!

*mf* *cresc.* *f*

I want it ve-ry bad-ly, but there's a prob-lem, sad-ly. There's

*rit.* *p* *mf*

some-one I love mad-ly; he's ol-der, and of-ten so crab-by. No mat-ter what I

*cresc.* *f*

do he just ig-nores me. So heart-less, art-less, crab-by, flab-by, daun-ting and de-man-ding! Yet I

*p cresc.* *rit. molto*

*pulls his head to her breast*

want him to a-dore me. My heart is spea-king. It's bea-ting like a drum, tum-my

**Meno** **Vivo**

*tratt.*

tum-my, tum-my tum! It is bea-ting out a lo-ver's mes-sage. It spells out, as

*p subito* *mf* *allarg.* *p*

*pushes him away*

fol-lows: My lo-ver can't be you. Sig-nor, a-dieu, my lo-ver can't be

*pp* *pp*

you. I'm such a help-less crea-ture, I'm lost with-out my tea-cher, there's no-thing what-

**Tempo I.**

*rall,*

e- ver with- out him I can do. It's shock- ing but al- so true.

Tho' I have such am- bi- tion, I'm racked with much con- tri- tion, un-

for- tu- nate con- di- tion. I pray you have some pi- ty on me, I'm blush- ing, I'm blush- ing, oh,

*starts to pull his head to her breast*

what should I do? Oh, lis- ten to my heart beat like a ham- mer, it's

*thinks better of it, turns away*

*a tempo*



all so un-ex-pec-ted. Your of-fer's quite a 'larm-ing, a larm-ing, I'm so

sor-ry. I must say no to you.

Sig-nor, a-dieu.

Sig-nor, a-dieu. I must say no to you

COL: Oh, bewitching creature! Despite what you say, I am sure that you are attracted to me.  
For words are made by men, and may be false, but a woman's eyes never lie.  
Yours are saying "Yes Collagianni, yes!"

LOR; My goodness, signor, you have remarkable powers of observation.

COL; My powers do not stop there, my dear, as I hope you will soon discover.

LOR; I hope not, signor!

COL; You do not wish to be the primissima prima donna of the world?

LOR; Oh, yes, signor!

COL: And be my wife?

LOR; (*aside*) Oh no signor!





## No. 7

## ARIA DI COLAGIANNI

Andantino

Piano introduction in 3/8 time, key of D major. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamics include *p dolce* and *p*.

COLAGIANNI

Vocal entry in the bass clef. The piano accompaniment in the right hand features a melody with a crescendo. Dynamics include *p* and *cresc.*

Love- ly spar- row, Cu- pid has struck me

Continuation of the vocal line and piano accompaniment. Dynamics include *f* and *p*.

with his fond ar- row. Fair- est mai- den, I'm love la- den

Final vocal entry and piano accompaniment. Dynamics include *f*, *p dolce*, and *p*.

I'm love la- den. Like two love-birds we'd be to- ge- ther in hap- py

te-ther. You the ar-<sup>^</sup>tist, I the men-<sup>^</sup>tor Of my cir-<sup>^</sup>cle

*deciso* *mf* *p*

you'd be the cen-<sup>^</sup>ter. A com-

*pp* *p*

pan-ion I'd be to you. All that you're do-<sup>^</sup>ing, that I would do.

*f* *mf*

If you're a-<sup>^</sup>lone, I'd be— there too. My heart is

*p subito*

true, my heart is true.

The first system of the musical score is in G major (one sharp). The vocal line (soprano) begins with the lyrics "true, my heart is true." The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line. The system concludes with a fermata over the final note.

*cresc.* Pret- ty

*rit.* *a tempo* *p*

The second system continues the vocal melody. The piano accompaniment features a *crescendo* marking over the first four measures, followed by a *ritardando* (*rit.*) and then a return to *a tempo*. The system ends with a piano (*p*) dynamic marking.

star- ling, be my new dar- ling You will dis- co- ver I'd be

The third system continues the vocal melody. The piano accompaniment maintains a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

faith- ful, and so grate- ful, ne- ver hate-ful, I will

*p*

The fourth system concludes the vocal phrase. The piano accompaniment continues with the same eighth-note pattern. The system ends with a piano (*p*) dynamic marking.

al— ways ho— ver near you to guide and steer you. When you're sleep— ing

*p* *deciso*

I'll sleep with you. And if there's dream— ing, I'll dream of you. On— ly you, on— ly you.

*p* *sf* *f*

Bird of Pa— ra— dise, please take my ad— vice. Fly to my arms and be— my

*mf*

wife! Fly to my arms and be my

*p subito* *p*

wife! Fly to my arms and be my wife!

*f* *rit.* *f a tempo* *rall.*

# No. 8

## TERZETTO FINALE

LAMB: "I forgot my baton, so... (sees them together) Oh!"

**LAMBERTO**

This ap-pal-ling re-ve-la-tion, com-pro-mi-sing si-tu-a-tion, earns my

**Allegro**

*mf*

right-eous con-dem-na-tion! To come back and find you here in his em-brace in my own

quar-ters is be-yond all con-tem-pla-tion, con-tem-pla-tion, con-tem-pla-tion! What an ab-so-lute dis-

grace, a dis-grace, in my place!

**COLAGIANNI**

I am shocked by your ac-cu-sa-tion and I

ask for mo- de- ra- tion, and ac- cept this ex- pla- na- tion: she be- came this ve- ry

day---, my pro- te- ge----! My pro- te- ge----! Her ca- reer is mine to ma- nage, mine to

ma- nage. mine to ma- nage! And there's no- thing you can say---. Go a- way---! Go a-

*LAURETTA*

Such a vile in- sin- u a- tion on my spot--- less re- pu- ta- tion is in- way!

fair-- it's all a lie----! Lam-ber-to's an-ger makes me trem-ble, makes me

trem-ble, I am so em-bar-rassed, so em-bar-rassed, that I want to die.

*LAUR.*  
I won-der what will hap-pen now, what will hap-pen now, what will hap-pen now!

*LAMB.*  
Now there is sure to be a row, sure to be a row, sure to be a row!

*COLAG.*  
Now there is sure to be a row, sure to be a row, sure to be a row! Stop your an-gry ac-cu-

**Vivo**  
*f*

*LAUR.*  
Such a vile in-sin-u-a-tion!

*LAM.*  
An ap-pal-ling re-ve-la-tion!

*COL.*  
sa-tion! And I ask for mo-de-

Com-pro-



**LAUR.****LAM.****COL.**

will de- stroy my re- pu- ta- tion, re- pu- ta- tion, re- pu- ta- tion, This un-just in-cri-mi-  
 mi-sing si- tu- a- tion, si- tu- a- tion, Ir- ri- ta- tion, in-dig-  
 ra- tion, mo- de- ra- tion, mo- de- ra- tion, mo- de- ra- tion.

*cresc.***LAUR.****LAM.****COL.**

na- tion is a- bout to break my heart.  
 na- tion sim- ply tears my soul a- part! Com-pro  
 You'll be qui- et if you're smart. I will make her a sen- sa- tion, a sen- sa- tion, a sen- sa- tion!

*ff**pp***LAUR.****LAM.**

It's an ut- ter fa- bri- ca- tion, it was  
 mi-sing si- tu- a- tion, si- tu- a- tion, si- tu- a- tion ...

*mf**mf*

LAUR.

LAUR. just a con-ver- sa- tion, con-ver- sa- tion,  
 LAM. si- tu- a- tion, si- tu-  
 COL. mo- de- ra- tion.

*p* *f* *p* *f*

LAUR.

LAUR. con-ver- sa- tion I am trem- bling at his an----- ger, but I  
 LAM. a- tion. I am jea- lous  
 COL. mo- de- ra- tion! It's not

*p* *cresc.*

LAUR.

LAUR. can- not, no, I can-not tell you why.  
 LAM. but I can- not tell you why.  
 COL. ea- sy, but I be- lieve you must try. Think of all she has to gain, she has to

*rall.* *rall.* *rall.* *a tempo* *ff*

*LAMB.*

What he wants is ve- ry plain, ve- ty plain, ve- ry

*COLAG.*

gain, she has to gain!

*cresc.*

*LAUR.*

*LAM.*

This af- fair is so in- sane, how can I suf- fer his dis- dain, his dis-

*COL.*

plain.

What he

Think of

*LAUR.*

*Collagianni takes Lauretta off, leaving lamberto alone*

*LAM.*

dain, his dis- dain.

*COL.*

wants is ve- ry plain!

all she has to gain

## ACT 11

*Scene» Lamberto preparing to rehearse the opera.*

LAM; All right, people. Let's do the entr'act again. This time try not to sound like scullery maids at mealtime. Now here, at measure twenty-nine, it says piano. That's Italian. It means quiet. QUIET!! I'm not doing this for fun, you know. *(aside)* If I had known Collagiani only wanted me to rehearse the opera... In fact, for three cents, I'd take Collanianni's opera and...No! Lamberto, you are a professional! Which is to say, you need the money, *(aloud)* Fine, everyone. . .now we'll begin: one, two, three...



# No. 9

## MUSICA DI SCENA

**Moderato**

The Moderato section consists of 12 measures. It begins with a piano (*p*) dynamic. The right hand features a melody with eighth-note patterns and trills (*tr*). The left hand provides a steady eighth-note accompaniment. The section concludes with a *rit.* (ritardando) marking and a double bar line.

**Andantino**

The Andantino section consists of 8 measures. It begins with a *pp* (pianissimo) dynamic. The right hand has a melody with half-note and quarter-note values, including a crescendo (*cresc.*) marking. The left hand has a simple accompaniment. The section ends with a *ff* (fortissimo) dynamic marking and a double bar line.

First system of a musical score in G major (one sharp). The system consists of two staves. The upper staff begins with a whole note chord (G4, B4, D5) and continues with a melodic line of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The lower staff begins with a whole note chord (G2, B2, D3) and continues with a melodic line of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3. A *cresc.* (crescendo) hairpin is placed over the first two measures, and a *f* (forte) dynamic marking is placed over the third measure. The system ends with a double bar line.

Second system of the musical score. The upper staff continues the melodic line from the first system, with a *trm* (trill) marking over the eighth note G5 in the first measure. The lower staff continues the melodic line, with a *p* (piano) dynamic marking over the eighth note G3 in the fourth measure. The system ends with a double bar line.

LAM: Much better, orchestra, much better. Now, let's see... ah yes, the ECHO ARIA.  
(*calling*) Loretta!

LOR; (*offstage*) Coming! I must go, signor Collagianni.

LAM: Oh, that man's behavior makes me furious! For two cents, I'd... no... unprofessional.  
I must control my emotions.

LOR; Yes, Maestro.

LAM: If you .can force yourself to rehearse, Loretta, we will go over the ECHO ARIA.

LOR; I am ready, Maestro.

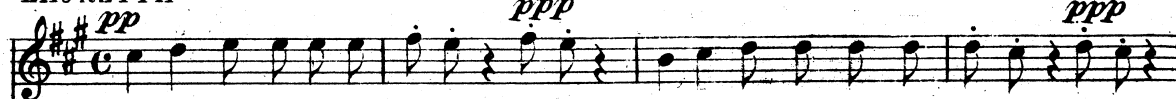
LAM: Are you? Then we will begin.



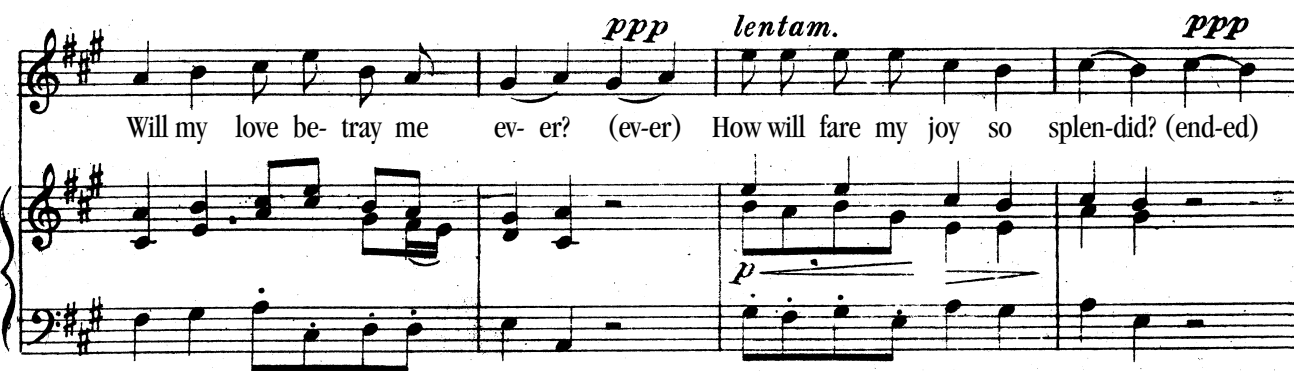
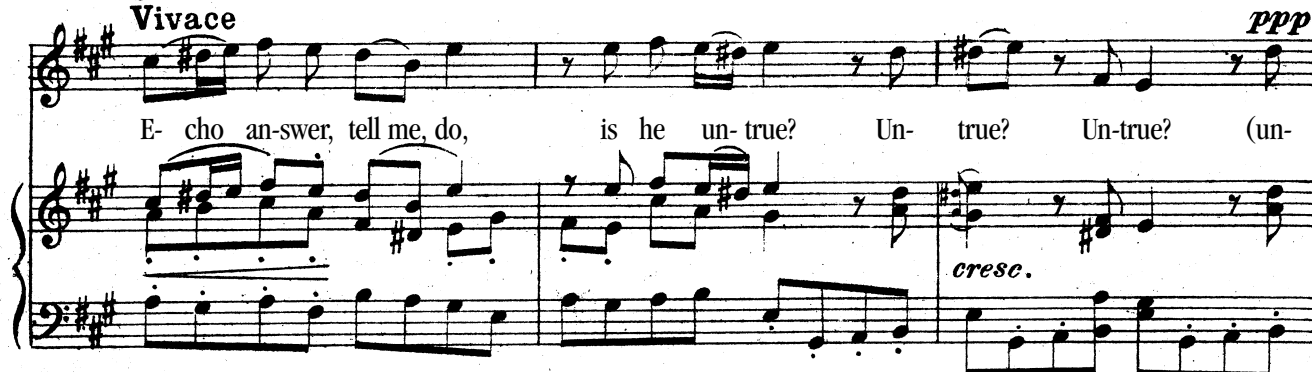


# No. 10

## ARIA DI LAURETTA

**LAURETTA**

Lis- ten to the e-cho's laugh-ter (af-ter) as she an-swers from the val- ley (val-ley)

**Allegretto****Vivace**

as she an- swers from the val-ley (val- ley) Will a new love I dis-

*ppp*

co-ver? (Lo-ver) And will I be hap-py? hap- py? (hap- py) E- cho, do you tell me

*ppp* *lentam.* *ppp* **Vivace**

*p* *p*

true? (I do) You do? (I do) It's true? (it's true)

*ppp* *f* *pp* *rit.*

LAM; Not bad. That will do for now. Where is the tenor?

LOR; Lamberto, you haven't said two words to me since that day in the studio.  
We can't work together like this. I....

LAM; Where is that stupid tenor?

LOR; Lamberto, I think you're being silly.

LAM; Tenors are all alike.

LOR; You're not being professional.

*(music begins)*

LAM; What? Not professional! How dare you say that to me. Why, for one...  
Oh, if you only knew...

LOR; Why are you so angry?

LAM; I'm not angry.

LOR; I've never seen you so mad before.

LAM; Nonsense! I've always been mad!



# No. 11

## CONFRONTATION DUETTO

**Allegro**

Piano introduction in 2/4 time, key of B-flat major. The right hand features a series of chords and eighth-note patterns, while the left hand provides a simple harmonic accompaniment. Dynamics include *f* (forte), *p* (piano), and *f* (forte).

Continuation of the piano introduction. The right hand includes a *sostenuto* (sustained) section with a *tr* (trill) and a *a tempo* section. Dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo).

**LAMBERTO**

Lamberto's vocal entry. The right hand has a melodic line with a *cresc.* (crescendo) and a *plegg.* (pizzicato) section. The left hand provides a rhythmic accompaniment. Dynamics include *cresc.* and *plegg.*

**LAUR.**

**LAM.**

Vocal duet section. The right hand has a melodic line with a *cresc.* (crescendo) and a *plegg.* (pizzicato) section. The left hand provides a rhythmic accompaniment. Dynamics include *cresc.* and *plegg.*

hear-sal you're de-lay-ing! Lis-ten to what I am say-ing! Lis-ten to what I am say-ing! I

saw you, to- ge- ther, there's no doubt a- bout it, he was kis- sing you! You be-

*rit.* *atempo*

LAUR. LAM.

came his lit- tle ho- ney so that you could be a star! No, no, no! And now I know just what you

*f* *p*

LAUR. LAM.

are! No, no, no! Yes, now I know just what you are!

*f* *p* *f* *p*

LAUR.

My re- hear- sal you're de- lay- ing. Lis- ten

*f* *p* *p*

LAM.

to what I am say- ing! Lis- ten to what I am say- ing! You were with that Ca- sa-

*tratten.* *p*

**LAM.**

no- va, there's not a- ny doubt a- bout it. He was kis- sing you! You have com-pro-mised your

*poco cresc.* *a tempo*

**LAUR.****LAM.****LAUR.**

ho-nor so that you could get a start! No, no, no! You have be-come a lit-tle tart! No, no,

*f* *p* *f*

**LAM.**

no! You have be -come a lit-tle tart!

*p* *f* *p* *f* *p*

*f* *p* *p* *rit.*

**FINE**

You are blind- ed by your am- bi- tion! He's not look- ing for a mu-

**FINE** *p*



*LAM.*

si- cian! There's a rea- son no au- di- tion did he need to fill his part! Let us

*L.A.U.R.*

do with-out pre- ten- sion, you don't mind his lewd in- ten- tion. Use- less is my in- ter-

*rit.* *f* *Pa tempo*

ven- tion. Ev- ry wish of mine you thwart. Now he's sure to break your heart, yes, break your

*f* *ral.*

heart! My re-

*a tempo p* *cresc.* *f* *p*

LOR; How can I convince you that I am innocent?

LAM; You can't. Next!

LOR; Very well, you can be that way if you like. I'm going!

LAM: Oh yes, to Collagianni, I suppose. All he has to do is wave a contract before you and you come running.

LOR; At least he is not rude and callous to me.

LAM; Give him time...he will be.

*(music #12 begins)*

LOR; I'm sorry, I cannot listen to this any longer. I don't need to be insulted!  
And to think I studied with you so long, so closely, and never knew you were like this.



# No. 12

## ARIA DI LAURETTA

**Allegro**

The musical score is written for piano in G major (one sharp) and common time (C). It consists of four systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro'. The first measure is marked with a piano dynamic (*p*). The first system contains four measures. The second measure is marked with a piano dynamic (*p*). The third measure is marked with a crescendo marking (*cresc. molto*). The fourth measure is marked with a crescendo marking (*cresc. molto*). The second system contains two measures. The first measure is marked with a forte dynamic (*f*). The second measure is marked with a forte dynamic (*f*). The third system contains two measures. The first measure is marked with a forte dynamic (*f*). The second measure is marked with a forte dynamic (*f*). The fourth system contains two measures. The first measure is marked with a piano dynamic (*p*). The second measure is marked with a crescendo marking (*cresc.*).

*p*

*cresc. molto*

*f*

*p*

*cresc.*

## LAURETTA

First system of the musical score. The vocal line begins with a whole rest, followed by the lyrics "You've done your best to". The piano accompaniment features a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. A piano (*p*) dynamic marking is present.

You've done your best to

Second system of the musical score. The vocal line continues with the lyrics "hurt me, to dis- con- cert me and now de- sert me. The". The piano accompaniment maintains its eighth-note texture. A piano (*p*) dynamic marking is present.

hurt me, to dis- con- cert me and now de- sert me. The

Third system of the musical score. The vocal line continues with the lyrics "man whom I so deep- ly trus- ted to". The piano accompaniment continues with its eighth-note pattern. A piano (*p*) dynamic marking is present.

man whom I so deep- ly trus- ted to

Fourth system of the musical score. The vocal line concludes with the lyrics "my suc- cess has not ad- jus- ted Since you". The piano accompaniment continues with its eighth-note pattern. A piano (*p*) dynamic marking is present.

my suc- cess has not ad- jus- ted Since you

doubt my art, it's time we part. You

see ----- what you are do----- ing? You make me want to cry,, to

**Sostenuto**

cry, ig- nor-----ing my feel-ings, my

feel- ings and leave----- me to sit and sigh, to

sigh. Do you feel a- ny bet- ter to see Laur- et- ta cry?

**A tempo**

*f*

You've

*p*

done your best to hurt me, to dis- con- cert me and now de- sert me. I

*f* *p*

suf- fer and dis- pair----- to know you don't real- ly---- care---. I'm

*rit.*

done with your chas-ti-zing, your cri-ti-ci-zing, your ser-mon-

*a tempo*

i-----zing! And now good-bye, my for-mer

tea-----cher, I'll bo-ther you no

more! I'll bo-ther you no more! Good

*Sostenuto*



bye----- Good-bye for- e-ver. I'm lea-ving now, I'm go-ing out the door. I'm

This system contains the first line of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#). The lyrics are: "bye----- Good-bye for- e-ver. I'm lea-ving now, I'm go-ing out the door. I'm". The piano part includes a dynamic marking of *p* (piano) towards the end of the system.

go----- ing for- e-ver, for- e-ver, I'm

This system contains the second line of the musical score. The lyrics are: "go----- ing for- e-ver, for- e-ver, I'm". The piano accompaniment continues with various chords and melodic lines. A dynamic marking of *p* (piano) is present in the lower staff.

lea-ving now, I'm go- ing out the door. I'm go- ing now... I'm

This system contains the third line of the musical score. The lyrics are: "lea-ving now, I'm go- ing out the door. I'm go- ing now... I'm". The piano accompaniment features more complex chordal textures. A dynamic marking of *p* (piano) is visible in the lower staff.

lea- ving, I'll bo- ther you no more.

*rit.* *a tempo* *f*

This system contains the fourth line of the musical score. The lyrics are: "lea- ving, I'll bo- ther you no more." The piano accompaniment includes a section marked *rit.* (ritardando) followed by a section marked *a tempo* and *f* (forte). The key signature changes to two sharps (F# and C#).

This system contains the fifth and final line of the musical score. It features a vocal melody and piano accompaniment. The piano part includes a dynamic marking of *f* (forte) and a final cadence.

LAM: Loretta, forgive me. I didn't mean to hurt you. It's just that I feel very strongly...  
for my students, of course...

LOR: Yes, Lamberto?

LAM; Well, when that Collagianni came in, I felt..so...

LOR; Yes, Lamberto, how did you feel?

LAM; I felt... you know?

LOR; No, Lamberto, tell me.

LAM; I felt...um...very disturbed that he should have come in.

LOR: And that's all?

LAM; Well, not entirely. I felt...

LOR: What?

LAM; I felt...in love.

LOR; In What?

LAM; ...in LOVE! I love you, Loretta! I love everything about you.

*(music to No. 13 begins)*

LOR; You do? Even my singing?

LAM; Even your singing.



## No. 13

## DUETTO

LAURETTA e LAMBERTO

Allegretto

*f dolce*

LAURETTA

Now make--- a full con-

*tratten.*

*p a tempo*

fes-sion--- true. Then I'll tell---- what I feel for you--- Come,

af-ter the trou-ble and pain I've been through, that is the least you can do.---

Yes,--- that is the least you can do.

*LAMBERTO*

Laur- et- ta, I'm sor- ry for all I've

said. I must have been out of my head. But now--- I've

*LAURETTA*

No pra-ti-cing?

gained my sen- ses, so now we must -- be wed. No

No? No ar- peg-gi-os?

scales to sing. No. No ar- peg-gi-os!

Then--- your faith- ful love----- I now shall

Then--- my faith- ful love----- I now shall

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The lyrics are: 'Then--- your faith- ful love----- I now shall' for the first voice and 'Then--- my faith- ful love----- I now shall' for the second voice. The piano accompaniment is in bass clef and features a series of chords and moving lines in both hands.

be. I am what you see: free

be. As you are, you will be: dear-

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'be. I am what you see: free' for the first voice and 'be. As you are, you will be: dear-' for the second voice. The piano accompaniment includes dynamic markings: *p* (piano) and *f* (forte).

to be me, free to be me!

est to me, dear- est to me!

The third system of the musical score concludes the vocal and piano parts. The lyrics are: 'to be me, free to be me!' for the first voice and 'est to me, dear- est to me!' for the second voice. The piano accompaniment continues with chords and moving lines.

## LAMBERTO

Lau- ret- ta

## LAURETTA

Dear-est Lam- ber- to. Ne- ver-more will you scold me?

Not if you

Let me now take your hand----- Let me now

al- ways will hold me. Let me now take your hand----- Let me now

take your hand and give my heart.

take your hand and give my heart.

cresc.

Now for all time you have my heart,

Now ----- for all time you have my heart,

*p* *cresc.*

you have my heart. I'll love you dear-ly, sin- cere- ly. A

you have my heart. I'll love you dear-ly, sin- cere- ly. A

*f*

stu- dent and tea-cher no lon----- ger, no lon- ger! Ne- ver more will you

stu- dent and tea-cher no lon----- ger, no lon- ger!

*p*



scold me? I'll take your

Not if you al-ways will hold me. I'll take your

The first system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "scold me? I'll take your" and "Not if you al-ways will hold me. I'll take your". The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

hand and give my heart -----.. I'll love you

hand and ----- give my heart -----.. I'll love you

The second system of the musical score. It continues the vocal and piano parts. The vocal staves have lyrics: "hand and give my heart -----.. I'll love you" and "hand and ----- give my heart -----.. I'll love you". The piano accompaniment includes dynamic markings: *p* (piano) and *cresc.* (crescendo), leading to a *f* (forte) section.

dear-ly, sin- cere- ly, de- vout- ly, don't doubt me, be- lo- ved, I love- but you.

dear-ly, sin- cere- ly, de- vout- ly, don't doubt me, be- lo- ved, I love but you.

The third system of the musical score. It continues the vocal and piano parts. The vocal staves have lyrics: "dear-ly, sin- cere- ly, de- vout- ly, don't doubt me, be- lo- ved, I love- but you." and "dear-ly, sin- cere- ly, de- vout- ly, don't doubt me, be- lo- ved, I love but you." The piano accompaniment includes dynamic markings: *rit.* (ritardando) and *f a tempo* (forte at tempo).

The fourth system of the musical score, featuring the piano accompaniment. It includes a *rit.* (ritardando) marking and concludes with a final chord.

LOR: At last. Dear Lamberto. How long I've been hoping you felt this way.  
You are so stubborn.

LAM: Stubborn? I'm not stubborn...

LOR; Lamberto...

LAM; You're right. I'm stubborn. And I've been a fool... but I love you.

COL: (*entering*) Loretta! Loretta! Ah, there you are. Come along. I want you to meet some influential people who may invest considerable money in me... I mean in you.  
They will melt before my prima donna. Come!

LOR; Yes, I'll come, but Lamberto must come, too.

COL: Lamberto? No, no, my dear, that will not do at all.

LOR: Then I cannot come either. Lamberto and I are engaged.

COL; Engaged?

LAM; Yes, it's the Lamberto method.

COL; I see. But what about us, my dear? What about your career? What about my 15%?

LOR: Your 5% is perfectly safe, sir. If you make Lamberto a partner in your agency.  
Otherwise I think you will lose much more.

COL: You dare to hold that over my head? After all I've done for you?

LOR; Yes, my dear. You mustn't be too angry. It's only the Loretta method.

COL; Well, you're right. I need you and you know it. All right. Lamberto can be a partner in your career.

LAM; You will not be sorry, sir.

LOR: We will all be happy. You will be like my father.

COL; Oh, please, not that!

*(music to No. 14 begins)*

LOR; We will live as harmoniously as the instruments of the orchestra.

# No. 14

## FINALE

**Allegro moderato**



**LAURETTA**



sing in per-fect har-mo-ny, in har-mo-ny,  
 LAMB in har-mo-ny!  
 Your thun-der, at me, you must end, oh. Your  
 pas-sion de-cres-cen-do, de-cres-cen-do un-til your voice is qui-et. Try it.  
 cresc.  
 No more bass re-marks, no bass re-marks, no bass re-  
 marks! COLAGIANNI  
 I'll curb my a-gi-ta-to, and threa-ten I will not, oh. We'll

**COLAGIANNI**

work to-ge-ther. Like a hap-py or-ches-tra we'll be, an or-ches-tra we'll

**LAURETTA**

The flute I'd sure-ly be.

be, an or-ches-tra we'll be! The

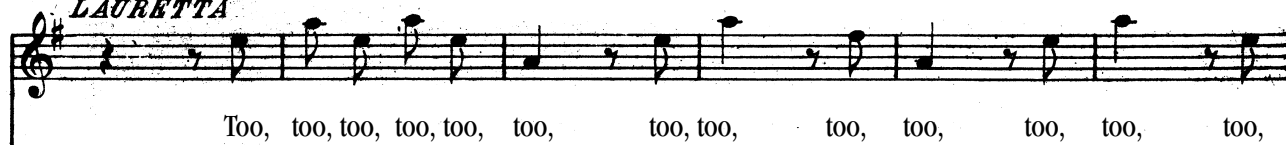
**LAMBERTO**

That's fine, but what of me? Dee, dee, dee, dee, dee,

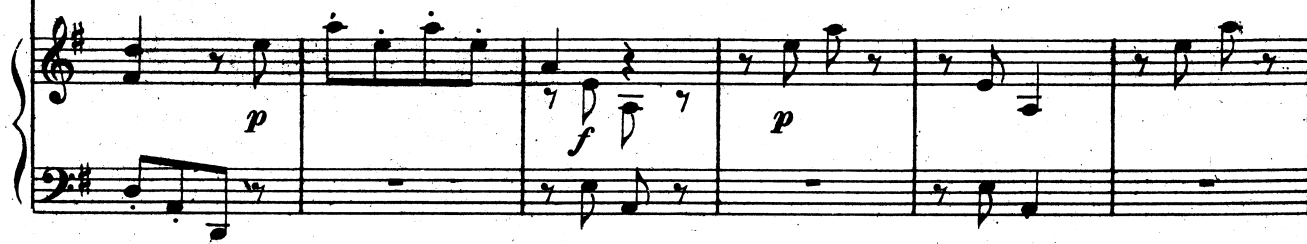
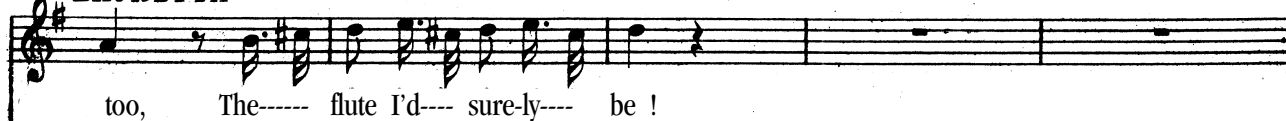
trum- pet's brass for me!

**LAMBERTO**

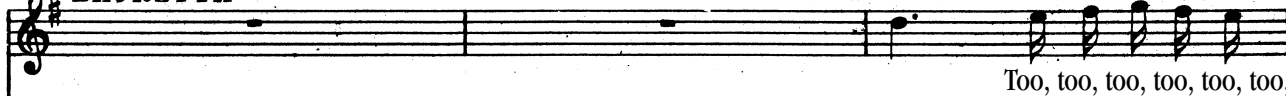
dee, dee, dee, dee, dee, dee, dee, dee, the cla-ri-net makes

**LAURETTA****LAMBERTO**

three!

**LAURETTA****COLAGIANNI**

Just hear my re-veil- lee---: Ta- ra-

**LAURETTA****LAMBERTO****COLAGIANNI**

dee, dee, dee, dee, dee, dee, dee, dee, dee, dee,

ta, ta- ra- ta, ta- ra- ta!

Ta- ra- ta- ra, ta- ra



too! Too, too, too, too, too, too, too, too, too, too,

dee, dee, dee, dee, dee, dee, dee, dee, dee, dee,

ta! Ta-----ra - ta - ra, ta, ra - ta, Ta - ra-

too, too, too, too, too, too, too, too, too, too, too, too, too,

dee, dee, dee, dee, dee, dee, dee, dee, dee, dee, dee, dee,

ta, ta- ra- ta, ta- ra, ta! Ta- ra, ta- ra, ta- ra, ta!

too, too, too, too, too, too, too, too, too, too, too! The

dee, dee, dee, dee, dee, dee, dee, dee, dee, dee, dee, dee!

ta- ra- ta- ra- ta- ra- ta! Ta- ra- ta, ta, ta, ra- ta- ra ta! Yes, the



flute is what I'd be.

I play in key..

trum-pet yaps so bras-si- ly!

*ff*

Oh, maes-tro, what flaw-less, le- ga- to.

How

*p*

love-ly your fine ob- bli- ga- to!

And what of my snap-py mar- ca- to?

No

No

*p*

need----- for dis-----cord be- tween----- us. We'll

need----- for dis-----cord be- tween----- us. We'll-----

need----- for dis-----cord be- tween----- us. We'll

play ----- in----- per-fect har-mo- ny----. We'll

play ----- in----- per-fect har-mo- ny----. We will

play ----- in----- per-fect har-mo- ny----.

play ----- in----- per-fect har-mo- ny----! An

play ----- in----- per-fect har-mo- ny----! An

play ----- in----- per-fect har-mo- ny----! An

*cresc.*

*f*

*p*

or -ches-tra, an or -ches- tra we'll be. The flute I'd sure-ly be:

or -ches-tra, an or -ches- tra we'll be.

or -ches-tra, an or -ches- tra we'll be. The trum- pet's brass for

*p* *f*

**LAMBERTO**

The cla- ri- net makes three! Dee, dee, dee, dee, dee, dee, dee, dee, dee, dee,

**COLAGIANNI**

me!

**LAURETTA**

Too, too, too, too, too, too, too, too, too,

**LAMBERTO**

dee, dee, dee, dee, dee, dee, dee, dee, dee, dee,

*f*

**LAURETTA**  
too, too, too, too, too! The flute I'd sure-ly be!

**COLAGIANNI**  
Just hear my re-veil-lee: Ta-ra-

*p*

**LAURETTA**

**LAMBERTO**  
Too, too, too, too, too, too, too,

**COLAGIANNI**  
De, de, de, de, de, de, dee, dee, dee, dee, dee, de, de, de, de, de,

Ta-ra-Ta-ra-Ta-ra ta Ta-ra-Ta-ra-Ta-ra ta!

*f*

Too, too, too, too, too, too, too, too, too, too, too, too, too, too, too, too

Dee, dee, dee, dee, dee, dee, dee, dee, dee, dee, dee, dee, dee, dee,

Ta-ra-Ta-ra-Ta-ra ta! Ta-ra-ta-ta-ta-ta-ra ta!

*p*

too, too, too, too, too, too, too, too! An

dee, dee, dee, dee, dee, dee, dee, dee, dee, dee, dee, dee, dee

Ta- ra- Ta- ra- ta- ra- ta! Ta- ra- Ta- ra- ta- ra- ta! like an

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass and treble clefs. The lyrics are: "too, too, too, too, too, too, too, too! An" for the first vocal line, "dee, dee, dee, dee, dee, dee, dee, dee, dee, dee, dee, dee, dee" for the second, "Ta- ra- Ta- ra- ta- ra- ta! Ta- ra- Ta- ra- ta- ra- ta! like an" for the third, and no lyrics for the piano part.

*ritard.*

or-ches- tra we'll be---, and we'll stay in har- mo- ny!

dee, I'll earn my fee--- and we'll stay in har- mo- ny!

or-ches- tra we'll be---, and----- stay in har- mo- ny!

*ritard.* *ff a tempo*

The second system of the musical score consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass and treble clefs. The lyrics are: "or-ches- tra we'll be---, and we'll stay in har- mo- ny!" for the first vocal line, "dee, I'll earn my fee--- and we'll stay in har- mo- ny!" for the second, "or-ches- tra we'll be---, and----- stay in har- mo- ny!" for the third, and no lyrics for the piano part. The piano part includes the markings *ritard.* and *ff a tempo*.

*ritard.*

The third system of the musical score consists of two staves, both in bass clef, representing the piano accompaniment. The key signature remains one sharp (F#). The marking *ritard.* is present above the first staff.

**FINE DELLA COMMEDIA MUSICALE**