

AN OPERATICK SQUABBLE
OR
THE IMPRESSARIO PERPLECT

An Operetta in One Act

BY

W. A. MOZART

K. 486

Translated and Freely Adapted by
ERIC BLOM

Dramatis Personae

MR. BUSKIN, manager of the Opera.

MRS. HEARTFELT
MISS SILVERTONE } opera singers.

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OVERTURE

Presto

PRIMO

SECONDO

f *p*

f *p*

f *f*

p *p*

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains two systems of two staves each. The first system has dynamics *f* and *p*. The second system has dynamics *f* and *p*. The third system has dynamics *f* and *p*. The bass staff has dynamics *f* and *f*.

Second system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains two systems of two staves each. The first system has dynamics *f* and *p*. The second system has dynamics *f* and *p*. The third system has dynamics *f* and *p*. The bass staff has dynamics *f* and *f*.

Third system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains two systems of two staves each. The first system has dynamics *f* and *f*. The second system has dynamics *f* and *f*. The third system has dynamics *f* and *f*. The bass staff has dynamics *f* and *f*.

Fourth system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains two systems of two staves each. The first system has dynamics *f* and *f*. The second system has dynamics *f* and *f*. The third system has dynamics *f* and *f*. The bass staff has dynamics *f* and *f*.

First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains a melodic line with a fermata over the first measure and dynamic markings *sf* and *p*. The lower staff has a bass clef and contains a bass line with a piano (*p*) section and dynamic markings *sf* and *p*.

Second system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains a melodic line with dynamic markings *sf* and *p*. The lower staff has a bass clef and contains a bass line with dynamic markings *sf* and *p*.

Third system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains a melodic line with dynamic markings *sf* and *p*. The lower staff has a bass clef and contains a bass line with dynamic markings *sf* and *p*.

Fourth system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains a melodic line with dynamic markings *sf* and *p*. The lower staff has a bass clef and contains a bass line with dynamic markings *sf* and *p*.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and a sharp sign. The lower staff contains a rhythmic accompaniment with eighth notes.

Second system of musical notation, consisting of two staves. The upper staff includes a piano (*p*) dynamic marking and a slur. The lower staff continues the accompaniment with some rests.

Third system of musical notation, consisting of two staves. The upper staff has a slur and a flat sign. The lower staff continues the accompaniment with various note values.

Fourth system of musical notation, consisting of two staves. The upper staff includes a piano (*p*) dynamic marking and a slur. The lower staff features a complex accompaniment with many sixteenth notes and rests.

8va

f

This system contains the first system of a musical score. It features a grand staff with two treble clefs and two bass clefs. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *f* (forte) is present. A dotted line above the staff is labeled "8va".

8^b

sf *sf* *f*

This system contains the second system of the musical score. It features a grand staff with two treble clefs and two bass clefs. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *sf* (sforzando) is present. A dotted line above the staff is labeled "8^b".

8

f

This system contains the third system of the musical score. It features a grand staff with two treble clefs and two bass clefs. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *f* (forte) is present. A dotted line above the staff is labeled "8".

This system contains the fourth system of the musical score. It features a grand staff with two treble clefs and two bass clefs. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A dynamic marking of *f* (forte) is present in the second measure of the second staff.

Second system of musical notation, consisting of four staves. It continues the piece with similar rhythmic complexity. A dynamic marking of *f* is visible in the second measure of the second staff.

Third system of musical notation, consisting of four staves. The music continues with intricate rhythmic patterns. A dynamic marking of *p* (piano) is present in the second measure of the second staff.

Fourth system of musical notation, consisting of four staves. The music concludes with complex rhythmic patterns. A dynamic marking of *f* is present in the second measure of the second staff.

First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains a melodic line with a crescendo (*cresc.*) and a sudden piano (*p subito*) dynamic marking. The lower staff has a bass clef and contains a bass line with similar dynamics. The music is in a key with one sharp (F#) and a common time signature.

Second system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains a melodic line with a crescendo (*cresc.*) and a sudden piano (*p subito*) dynamic marking. The lower staff has a bass clef and contains a bass line with similar dynamics. The music is in a key with one sharp (F#) and a common time signature.

Third system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains a melodic line with a crescendo (*cresc.*) and a sudden piano (*p subito*) dynamic marking. The lower staff has a bass clef and contains a bass line with similar dynamics. The music is in a key with one sharp (F#) and a common time signature.

Fourth system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains a melodic line with a piano (*p*) dynamic marking. The lower staff has a bass clef and contains a bass line with similar dynamics. The music is in a key with one sharp (F#) and a common time signature.

First system of musical notation, consisting of three staves. The top staff is a single treble clef. The middle and bottom staves are grand staff notation (treble and bass clefs). Dynamics include *f* and *p*. The music features a mix of eighth and sixteenth notes with some rests.

Second system of musical notation, consisting of three staves. Dynamics include *f*, *p*, and *cresc.*. The music continues with similar rhythmic patterns and includes a key signature change to one flat.

Third system of musical notation, consisting of three staves. Dynamics include *f* and *p cresc.*. The music features a prominent melodic line in the upper voice and a steady accompaniment in the lower voices.

Fourth system of musical notation, consisting of three staves. The music concludes with a series of chords and melodic fragments in the upper voice, while the lower voices continue with rhythmic accompaniment.

First system of musical notation, consisting of two grand staves (treble and bass clefs). The right-hand staff contains melodic lines with dynamic markings *sf* and *p*. The left-hand staff contains accompaniment with dynamic markings *sf* and *p*.

Second system of musical notation, consisting of two grand staves. The right-hand staff contains melodic lines with dynamic markings *sf* and *p*. The left-hand staff contains accompaniment with dynamic markings *sf* and *p*.

Third system of musical notation, consisting of two grand staves. The right-hand staff contains melodic lines with dynamic markings *sf* and *p*. The left-hand staff contains accompaniment with dynamic markings *sf* and *p*.

Fourth system of musical notation, consisting of two grand staves. The right-hand staff contains melodic lines with dynamic markings *sf*, *p*, *f*, and *p*. The left-hand staff contains accompaniment with dynamic markings *sf* and *p*.

First system of musical notation, consisting of three staves. The top staff is a treble clef with a melodic line featuring slurs and ties. The middle staff is a treble clef with a more active melodic line. The bottom staff is a bass clef with a steady accompaniment of eighth notes.

Second system of musical notation, consisting of three staves. The top staff continues the melodic line with slurs. The middle staff has a more complex melodic line with some chromaticism. The bottom staff continues the accompaniment.

Third system of musical notation, consisting of three staves. The top staff features a melodic line with a fermata over the final note. The middle staff has a melodic line with a fermata. The bottom staff continues the accompaniment. A dynamic marking *mf* is present above the top staff.

Fourth system of musical notation, consisting of three staves. The top staff has a melodic line with a dynamic marking *mf* above it. The middle staff has a melodic line with a dynamic marking *sempre p* above it. The bottom staff continues the accompaniment.

First system of musical notation, consisting of two grand staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a flat (b) and a sharp (#) in the second measure. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, consisting of two grand staves. The upper staff is in treble clef and features a complex melodic line with many beamed notes. The lower staff is in bass clef and provides a steady accompaniment of eighth notes.

Third system of musical notation, consisting of two grand staves. The upper staff is in treble clef and contains a melodic line with a sharp (#) and a flat (b). The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes.

Fourth system of musical notation, consisting of two grand staves. The upper staff is in treble clef and contains a melodic line with a sharp (#) and a flat (b). The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes.

SCENE : The manager's room at the opera house. A table with a litter of papers, quill pen, inkpot and sand-box. Three or four chairs. The walls covered with playbills, costume sketches, etc.

PERIOD : Late eighteenth century.

Mr. Buskin discovered at the table with a newly opened letter in each hand, in a state of gleeful anticipation.

Buskin. Well, well, here I am, flushed with anticipation to see the two most delectable singers in Vienna apply to me for the part of Casilda. Who would have thought of such a stroke of fortune? Dear ladies! [*A letter in each hand, he looks as though he would like to kiss them.*] What a pleasure 'twill be to welcome you here!—I wonder which will come first. May Heaven only grant they will not arrive together, for 'tis ever my maxim to keep females of the singing persuasion apart, the more so when they have a name. And *what* names these are, to be sure! Mrs. Heartfelt! Miss Silvertone! Egad, 'twill never do to let *them* come together; but if I can but secure one of them, the new opera will be the rage of Vienna. But which of the two charmers will do for Casilda? Now I come to think on't, the part is like a meeting of prima donnas in itself. There never was such contradiction in a character. Fire and water, cat and dog, oil and vinegar are not more opposed than that new part of ours. But soft, I hear someone upon the stairs. Might that be one of the ladies?

[He busies himself impressively with his papers. There is a gentle knock at the door, which he deliberately ignores. After a pause a louder knock.]

Buskin. Enter!

Enter Mrs. Heartfelt, theatrically melancholy. Buskin takes not notice, but becomes excessively busy with his papers. A gentle cough from Mrs. Heartfelt at last induces him to turn.

Buskin. As I live, Mrs. Heartfelt, I do declare! Your servant, madam, and how do you?

Heartfelt [Sorrowfully.] Indifferent well, I thank you sir. Mr. Ruskin, I believe.

Buskin. Buskin, madam, Buskin. You confound me with some stranger. But I am vastly beholden to you for keeping to your letter. Be seated, I pray, and let me tell you that I have a part for you, if you but care to take it, that will make your pretty mouth water.

Heartfelt. [Unimpressed.] A principal part, I trust.

Buskin. The principal part, madam, to be sure. I would not ask you to take a seconda donna.

Heartfelt. That would cost you too dear, sir, not a doubt on't, if I accepted of it, which I need not say I should not. But I do not even care to take a part with a second prima donna next to me. [*Quickly*] Not that I should fear her rivalry. I consider that I *have* no rival. Howsomer, I should not wish to ruin the chances of an inferior singer in a part equal to mine.

Buskin. Rest assured, dear madam, there is no other chief part next to Casilda. A servetta or so, and a duenna for an alto, nothing more. But will you not give me a song? A little sample of your superb art, I beg of you.

Heartfelt. Willingly, though my reputation, sir, should be enough, I flatter myself.

Buskin. To be sure, to be sure. But do not deny me the pleasure.

Heartfelt. [Majestically.] Say no more. I will sing. [*Rises.*]

NO 1. AIR

Larghetto

p

MRS. HEARTFELT

Farewell, mine own be - lov - ed, I hear the hour of

part-ing, I hear it, I hear the hour of part-ing. A -

last my heart is smart-ing, How can I live a -

lone, live a - lone? My spi-rit shall

own. Yet stay! A-las! what do I say? Canst thou, be lov-ed, faith-less

f *p* *cresc.* *sf* *p*

be? Ah— mel Ah— mel Canst thou, be -

sf *p* *sf* *p* *cresc.*

lov-ed, faith-less be? canst faith-less be, canst faith-less

p

Allegro moderato

be? Must I for ev-er fear de-

cresc. *p*

fec - tion, Art thou as false as thou - art fair, as false

as thou art fair? Will all my fond and true af-

f *p*

fec - tion. Be but as wat - er - and as

f *p*

air, as wat - - er, as wat - er and as

air?

— be but as wat - er and as air — be but as wat - er and

air?

— be but as wat - er and as air — be but as wat - er and

air? Will all my fond and true af - fection Be but as wat - er and as

air, as - wat - er - and as air?

pp

Buskin. Passing sweet, I protest, and exquisitely melancholy. How well this will become Casilda in the first act, where she is torn from her lover, torn by doubt, torn . . . in short, a young female in shreds of sorrow, in tatters of woe, in very ribands of despair.

Heartfelt. You have found your Casilda, dear sir, never a doubt on't. I dote upon dejection, and they do say my voice is the very carrier-pigeon of the spleen.

Buskin. Excellent good. But stay : there is another side to Casilda, for she hath a double-edged temper, I do assure you. Why, she is a spitfire if ever there was—

[He is interrupted by Miss Silvertone, who bursts in at the door, speaking angrily and volubly to someone outside.]

Silvertone. I tell you I'll have none of it. To be refused entrance because of some drab of a rival ! I insist upon seeing the Signor Impresario this instant. *[Turns and finds herself in the presence of Buskin and Heartfelt. Ignoring the latter, she pounces on Buskin.]* Signor Impresario, what is the meaning of this ? I protest, 'tis monstrous ! Do you think I will tolerate being kept in the ante-room while you entertain a lady who, if I mistake not, pretends to rival me in every theatre and at every academy in Vienna, with what success she should judge for herself, if she but *had* any judgment ?

Heartfelt. *[Superbly.]* Madam, I disdain to answer.

Silvertone. *[Snappily.]* No answer is called for, madam, since I did not adventure to address you.

Buskin. Ladies, ladies, I beg of you ! Dear Miss Silvertone, I adjure you, controul yourself. 'Tis by the purest hazard that Mrs. Heartfelt arrived here first. I give no preference—

Heartfelt. *[Outraged.]* Sir ! No preference to *me* ? And why not, may I enquire ?

Buskin. Dear madam, dear ladies, believe me, I place you both upon an equality. Calm yourselves. You are both of you divine singers, and if I may so far risk myself, both exceeding presentable* persons into the bargain. Indeed I know not which looks the more charmingly. To chuse between you will be as perplexing as the opportunity is pleasurable. Permit me to say that I wish for nothing better than to have you both upon my stage together. Unhappily my next opera contains but one part worthy of such surpassing talent, and I have no choice but to content myself with one of you. But which ? Dear Miss Silvertone, I have already heard Mrs. Heartfelt ; now will *you* favour me with a song ?

Silvertone. *[Somewhat mollified, but defiant.]* I am ready enough.

[During her song Mrs. Heartfelt, who has taken a chair and picked up a book, affects the most unconcerned detachment, except at the florid passage towards the end, where she becomes critically interested.]

* Pronounce with accent on first syllable.

Nº 2. RONDO

Andante

MISS SILVERTONE

Dear - est shep - herd, with what rap - ture Dost thou my af - fec - tion -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Dear - est shep - herd, with what rap - ture Dost thou my af - fec - tion -". A piano dynamic marking (*p*) is placed below the piano accompaniment.

woo; Yet con - sid - er that my cap - ture May be thy dis - as - ter -

The second system continues the vocal line and piano accompaniment. The lyrics are: "woo; Yet con - sid - er that my cap - ture May be thy dis - as - ter -".

too. May be thy dis - as - ter too. Then a - las! for all thy

The third system continues the vocal line and piano accompaniment. The lyrics are: "too. May be thy dis - as - ter too. Then a - las! for all thy".

dot - ing. Thy re - ward will be but pain. Thy re -

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "dot - ing. Thy re - ward will be but pain. Thy re -".

ward will be but pain. Is it - worth a heart's de -

The fifth system concludes the vocal line and piano accompaniment. The lyrics are: "ward will be but pain. Is it - worth a heart's de -".

vot-ing, a heart's de - vot - ing? Shep - herd,

sfp

shep - herd, bet - ter think a - gain. Is it

cresc. *p*

worth a heart's de - vot - ing?

Shep - herd, bet - ter think a - gain, bet - ter think a - gain. Dear - est

cresc. *f* *p*

shep-herd, with what rap-ture Dost thou my af - fec - tion_ woo; Yet con -

p

sid - er that my cap - ture May be thy dis - as - ter - too, May be

Allegretto

thy dis - as - ter too; All the same I love thee

dear - ly. And de - sire thy hand and

heart, and de - sire thy hand and heart.

p *cresc.* *f*

Though we see the dan - gers clear - ly, None will serve to make us -

p

part, — none will serve to make us part.

cresc. *f* *p*

None will serve to make us

part, none will serve to make us part, to make us

f *p*

part.

cresc.

part.

Buskin. Ah, exquisite, dear madam ! What spirit, what fire, what vivaciousness ! You are my very Casilda—that is to say, my Casilda of the second act, where she leads her ancient wooer, and her lover too, who has returned in disguise, so mischievous a dance as no actress alive could achieve better than you. And what a voice, what grace, what accomplishment ! Egad, I have a mind—

Heartfelt. [*Rising with dignity.*] I perceive, sir, that your taste cannot rise to the elevation of my talent, and indeed I think that your stage will not hold me. By your leave, I withdraw.

Buskin. [*Agitated*] A moment, madam, I conjure you. Give me time to think. For I confess that you too will do excellent well. Indeed, t'other half of Casilda, the doleful and dumpish half, is not within a league of Miss Silvertone's lightsome temper, and you are the very paragon for it. [*Silvertone is now very indignant, Heartfelt triumphant.*] Only curb your enmity a moment, ladies, I implore you, and let me consider of a remedy. Let us consult together in all amity and, pray, tell me what you yourselves say to my vexatious perplexity ? [*Turning appealingly from one to the other.*] Mrs. Heartfelt ? Miss Silvertone ?

NO 3. TRIO

Allegro assai **MISS SILVERTONE**

I am the fore-most sing-er here!

MRS. HEARTFELT (*ironically*)

That may be so, that may be so,
I am the fore-most sing-er here!

and yet I fear To me 'thas
Ad-mit that this is un-dis-pu-ted.

ne-ver yet been moot-ed. That may be

MR. BUSKIN I am the fore-most sing-er here!

Well, let this ha-tred be up - root - ed, let this

so, and yet, I fear

I am the fore-most sing-er here! ad - mit that

ha - tred be up - root - ed, well, well, Well, let this

f p f p

To me't has ne ver yet been moot - ed. To me't has ne-ver yet been

this is un - dis - pu - ted, ad-mit that this is un - dis -

ha - tred be up - root - ed, well, well, Well, let this

moot - ed. To me't has ne - ver yet - been moot - ed. - yet - been
 pu - ted. Ad - mit that this is - un - dis - pu - ted, un - dis -
 ha - tred be up - root - ed, let this ha - tred be up -

moot - ed.
 pu - ted. No oth - er sing - er can ap - proach me, That is what
 root - ed.

MRS. HEARTFELT

I must con - fess that I have
 ev - 'ry bo - dy says.

ne - ver Yet heard the like in all my days.

MR. BUSKIN

Pray, la - dies,

pray, I'll not be a - ble To hear a word in all this

Ba - bel. Each has her own pe -

MRS. HEARTFELT

MISS SILVERTONE

I must con - fess that I have

No oth - er sing - er can ap - proach me, No

cu - liar ways. Pray, la - dies, pray, I'll not be

ne - ver Yet heard the like in all my days, I must confess —
 That is what ev-'ry bo-dy says, ... bo - dy says. No oth-er
 a - ble To hear a word in all this Ba - bel. Pray, la-dies,

— that I have ne - ver Yet heard the like in all my days,
 sing - er can ap-proach me, That is what ev - 'ry bo-dy
 pray, I'll not be a - ble To hear a word in all this

I must con - fess, that I have ne - ver heard the
 says. No oth-er sing - er can ap - proach me, can ap -
 Ba - bel. Each has her own pe - cu - liar ways, pe - cu - liar

like in all my days, I must con-fess
 proach me, That is what ev - 'ry bo - dy says. No oth-er
 ways, pe - cu - liar ways. Each has her

— that I — have ne - ver — heard the — like in
 sing - er — can ap - proach me, — can — ap - proach me, That is what
 own pe - cu - liar — ways, — pe - cu - liar — ways, pe - -

all my days, in all my days, in all my days.
 ev - 'ry bo - dy says, That is what ev - 'ry bo - dy says.
 cu - liar ways, pe - cu - liar ways, pe - cu - liar ways.

I am the fore - most sing - er here!

MISS SILVERTONE

I am the fore - most

MRS. HEARTFELT

I am the fore - most I I

sing - er here! I am the fore - most I

cresc.

I am the fore - most sing - er here!

I am the fore - most, the fore - most sing - er here!

MR. BUSKIN

Pray, la - dies, pray, pray, pray, I'll not be

f p

a - ble to hear a word in all this Ba - bel.

cresc.

MRS. HEARTFELT

My prais - es ev - 'ry bo - dy sings, They sing my

MISS SILVERTONE

My prais - es ev - 'ry bo - dy sings, my prais - es ev - 'ry bo - dy

f p f p f p f p

prais - es, my prais - es, my prais - es.

sings, my prais - es, my prais - es. I

tr cresc.

I I

I

MR. BUSKIN

(He motions Mrs. Heartfelt to display her gifts again)

Well, let us try your voi - ces once a - gain, A squab - ble

f p cresc.

MRS. HEARTFELT

Adagio

A - da - gio, a - da - gio, a - da - gio, a -

no ad - van - tage brings.

f p

Adagio

da - gio, a - da - - - - - gio, a - da - gio!

(Buskin makes the same gesture to Miss Silvertone)
 MISS SILVERTONE
 Allegro assi

Al - le - gro, al - le - gris - si - mo, al - le - - - - -

gro, al - le - gris - si - mo, al - - - - -

le - gro, al - le - gris - si - mo!

MR. BUSKIN

Pian, pia - no, pia - nis - si - mo, pia - nis - sis - si - mo! No

Andante

MRS. HEART FELT

(making an appeal which touches them) Well

art - ist should, an - oth - er teas - ing, De - base his art with en - vious spite. -

then, no more of this dis - pleas - ing, I quite a - gree to do what's

MISS SILVERTONE

Well then, no more of this dis - pleas - ing, I

right, oh quite, I quite a - gree to do what's right.

quite a - gree to do what's right, a - gree to do what's right.

MR. BUSKIN

No art - ist should, an - oth - er

Well then, no more

Well then, no more

teas

of all this teas-ing. Well then, well then, no more

of all this teas-ing.

ing, an-oth-er teas-ing.

stacc.

I quite a -

Well then, well then, no more I quite a -

No

cresc.

gree to do what's right, I quite a - gree to do what's

gree to do what's right, I quite a - gree to do what's

art-ist should, an-oth-er teas-ing, De - base his art with en-vi-ous

fp *f* *p*

(aside to Miss Silvertone)

right. I'm pri - ma don - na!

right.

spite. No art - ist should be teas - ing. De - base his art with en - vious

(aside) (aloud)

Well then, no more of all this teas - ing, They sing my prais - es, I

(aside to Mrs. Heartfelt) (aloud)

I'm pri - ma don - na! Well then, no more of all this

spite, — No art - ist should an - oth - er teas - ing, De -

(aside)

quite a - gree to do what's right, No oth - er sing - er can approach me, that is

(aside) (aloud)

teas - ing, They sing my prais - es, I quite a - gree to do what's

base his art with en - vious spite de - base de -

Tempo I

set - tled.

(aside) *(breaking out again)*

right. No oth - er sing - er can ap - proach me, that is set - tled. I am the fore - most
base his art with en - vious spite.

Tempo I

I am the fore - most sing - er here! I'm pri - ma
sing - er here! I'm pri - ma don - na

fp fp fp fp

don - na I I'm pri - ma don - na
I I I'm pri - ma don - na

fp cresc. f p

I'm pri - ma don - na, I'm pri - ma don - na, I'm the
 I'm pri - ma don - na, I'm pri - ma don - na, I'm the

f p

fore-most, I'm the fore - most sing - er here! A - da - - -
 fore-most, I'm the fore - most sing - er here!

MR. BUSKIN

Well, well, pia - - no, pia - no, pian,

f p

gio, a - - da - - -
 Al - le - gro, al - le - gris - si - mo, al - le - gro,
 pia - no, pia - no, pia - - -

f p

- - gio, a - - da - gio. I am the fore-most
 al - le-gris - si-mo. I am the fore-most sing - er here!
 no, - pia - nis - si-mo, pia - no,

sing-er here! I am pri - ma don-na
 I am pri - ma don - na
 pia - no, ca - lan - do, man - can - do, di - mi - nu - en - do, de - cre -

I
 I
 scen - do, pian, pia - no, pia - nis - si-mo, pia - nis - si-mo, pia - nis - si-mo.

pp

Buskin. I have it, ladies, I have it. I can let neither of you go, that is plain [*with half-ironical gallantry*], and were it only for what is, though I say it, my tender heart. I am charmed with you both, by turns and simultaneously, I swear it, and so that you may both sing in the new opera, also by turns and simultaneously, I will myself rehandle the part of Casilda in such fashion that she shall grow into two persons out of one. The incompatible parts of her twofold temper shall split her in half altogether, and she shall become a *pair* of heroines, one all water, the other all fire, and need I say to whom of you these said respective parts shall be assigned ?

Silvertone. You need not, sir. A capital plan, I declare ! I'll set your house on fire nightly, with a will.

Heartfelt. Indeed sir, you have solved the matter to admiration. It only remains now to draw up a contract.

Buskin. 'Tis done, dear lady. I have the formularies pat to hand. We need but to insert the recompence agreed upon. [*Slyly.*] I propose that, since you are each to be but half a character, you shall divide a single singer's pay.

[*The ladies rise together indignantly.*]

Heartfelt. } Sir, I wish you a very good morning.

Silvertone. } Signor Impressario, you have said enough.

[*They turn to go.*]

Buskin. Stay, ladies, I beseech you. [*Desperately.*] I was but jesting. Indeed and indeed, 'twould break my heart to part with you thus. I will agree to pay you each a hundred ducats nightly.

Heartfelt. That's better, I agree.

Silvertone. I am sensible of your generosity, sir. I'll set my hand to *that*.

Buskin. Very well. [*Taking a contract form out of the drawer.*] We have but to insert the sum. [*Does so.*] Let me see . . . one . . . hundred . . . ducats . . . and the name . . . Mrs. Heartfelt . . . so ; and one . . . hundred . . . ducats . . . Miss Silvertone . . . so. [*With a sigh of regret mingled with relief.*] And that is done. Ladies, I will now beg you to sign. [*He is about to hand the pen to Heartfelt, when he suddenly withdraws it.*] But hold. How will you agree upon the stage ? For I can have no disruption and variance within my theatre. I will thus set a codicil to this contract that shall ensure me harmony.

[*Pompously, and with great coughings and splutterings, he prepares to write, creating an atmosphere of some mystic ritual.*]

Silvertone. [*Impertinently.*] The legal mind's at work : 'pon my troth, 'tis like a wizard's hocus-pocus.

Heartfelt. Peace, madam, I am imprest.

Buskin. [*Reading slowly word for word while he writes.*] Artists . . . it is true . . . must ever hold . . . in high esteem . . . their fame ; . . . but that . . . each . . . alone is . . . clever is . . . a thought . . . that . . . must . . . for ever . . . fill with horror . . . and with . . . shame every . . . artist with . . . a . . . name.

Heartfelt. [*Theatrically.*] In truth, sir, you have quite frightened me.

Silvertone. [*Unperturbed.*] Now all's done, I'll set my hand to this, and keep to it, too. But stay, Mr. Buskin, what is to become of your opera ? You say Casilda has a lover. How can he love two Casildas all at once ? For 'twill never do, if there is to be peace between us——

Heartfelt. And that will be hard to maintain, in all conscience.

Silvertone. 'Twill never do, I say, for one of us to be jilted. Nor can the hero be in love with both of us at once.

Buskin. [*Puzzled.*] Dear Miss Silvertone, there you have me. [*A sly look comes into his face.*] Or rather, you have me not. Why should not the hero be in love with you both ? [*Expanding suddenly and rising.*] Why *I* am in love with you both. Indeed, how should he help it, or I either ?

Heartfelt. [Flattered and upholding her dignity with difficulty]. Fie, sir, none of your roguery !

Silvertone. [Frankly delighted.] Signor Impresario, I'll warrant 'tis not the first time you have engaged a prima donna—not to say two—in her affections as much as by her talent.

Heartfelt. But your plot, sir, the plot of your opera ?

Buskin. Well, well, 'tis worth straining a little to employ you both, and what is more, to teach you, dear ladies, to sink all jealousy and superiority to serve the operatick art. Each of you has qualities the other lacks, and both kinds are needful. So do, I pray you, acknowledge them mutually and work together in amity to one good end.

Silvertone. Sir, you are right, and what I say is this :

[During each lady's solo, the other signs the contract. The refrain is sung from the document the first time, but gradually memorized, until at the last recurrence all know it by heart].

NO 4. FINALE

Allegro

p *cresc.* *f*

MISS SILVERTONE

Ev - ry art - ist must en - dea - vour To gain

hon - our, to win fame, Ev - ry - one must en - dea - vour

To en - force his claim. For - with - out am - bi - tion ne - ver would great

art re - main the - same. For with - out - am - bi - tion ne - ver would great

art, great art, Would great art re -

MRS. HEARTFELT

Art-ists, it is true, must ev - er hold in high es-teem their

MISS SILVERTONE

main the same. Art-ists, it is true, must ev - er hold in high es-teem their

MR. BUSKIN

Art-ists, it is true, must ev - er hold in high es-teem their

fame; But that each a - lone is cle - ver Is a thought that must for

fame; But that each a - lone is cle - ver Is a thought that must for

fame; But that each a - lone is cle - ver Is a thought that must for

ev-er Fill with hor-ror_ and with shame Ev - 'ry art - ist with a name.

ev-er Fill with hor-ror_ and with shame Ev - 'ry art - ist with a name.

ev-er Fill with hor-ror_ and with shame Ev - 'ry art - ist with a name.

MRS. HEARTFELT

Let us work with true sub - miss - ion Each in -

to the oth-er's hand, For the_ great mu - sic - ian's mis - sion Is to

fol - low well the band. When an - oth - er has a_ so - lo, Do_ not_

en - vy him his chance, For your own is soon to fol - low, And then

you, yes you a - lone, you a - lone will

MRS. HEARTFELT
MISS SILVERTONE
MR. BUSKIN

lead the dance. Art - ists, it is true, must ev - er hold in

Art - ists, it is true, must ev - er hold in

Art - ists, it is true, must ev - er hold in

high es-teem their fame; But that each a - lone is cle - ver Is a

high es-teem their fame; But that each a - lone is cle - ver Is a

high es-teem their fame; But that each a - lone is cle - ver Is a

thought that must for ev - er Fill with hor - ror_ and with shame Ev - 'ry

thought that must for ev - er Fill with hor - ror_ and with shame Ev - 'ry

thought that must for ev - er Fill with hor - ror_ and with shame Ev - 'ry

art - ist with a name. MISS SILVERTONE

art - ist with a name. Ne'er an -

art - ist with a name.

oth - er's ta - lent grudg - ing, Let us -

prize the art a - lone. Let us prize the

art — a - lone. Let the aud - ience then be judg - ing Who the -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'art' followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

high - est praise has won, who the high - - est praise has

The second system continues the vocal line with a long note on 'high' and a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

won. Let the aud - ience then be judg - ing — Who the

The third system shows the vocal line starting with 'won.' and a new melodic phrase. The piano accompaniment continues with a consistent rhythmic and harmonic accompaniment.

high - - est praise, —

The fourth system features a vocal line with a long note on 'high' and a melodic phrase. The piano accompaniment includes some chromatic movement in the bass line.

the praise has won.

The fifth system concludes the vocal line with 'the praise has won.' The piano accompaniment features a final melodic flourish in the right hand and a sustained bass line.

MRS. HEARTFELT

Art-ists, it is true, must ev-er hold in high es-teem their fame, But that

MISS SILVERTONE

Art-ists, it is true, must ev-er hold in high es-teem their fame, But that

MR. BUSKIN

Art-ists, it is true, must ev-er hold in high es-teem their fame, But that

each a-lone is cle-ver Is a thought that must for ev-er Fill with

each a-lone is cle-ver Is a thought that must for ev-er Fill with

each a-lone is cle-ver Is a thought that must for ev-er Fill with

hor-ror_ and with shame Ev-'ry art-ist with a name.

hor-ror_ and with shame Ev-'ry art-ist with a name.

hor-ror_ and with shame Ev-'ry art-ist with a name. I can

ne-ver dis-pense with ei-ther For ad-mir - a-tion and for love, for ad-mir - a-tion and for

love. And I de-clare, And I de-clare.

(To Mrs. Heartfelt) *(To Miss Silvertone)*
 Dear Ma-dame Heart-felt I'm your ser- vant, And yours too, Ma-dame, I can

do with-out nei - ther! There - fore let me en-gage the-

two. And if per - chance this will not

(pointing to the contract)

do, I'll ask you with the ut-most tact To sing ac-cord-ing to this pact.

cresc.

MRS. HEARTFELT

Art - ists, it is true, must ev - er hold in high es-teem their

MISS SILVERTONE

Art - ists, it is true, must ev - er hold in high es-teem their

MR. BUSKIN

Art - ists, it is true, must ev - er hold in high es-teem their

f

3

tr

p

fame, But that each a-lone is cle-ver Is a thought that must for

p

fame, But that each a-lone is cle-ver Is a thought that must for

p

fame, But that each a-lone is cle-ver Is a thought that must for

p

3 3 3 3

ev - er Fill with hor - ror_ and with shame Ev - 'ry art - ist with a

ev - er Fill with hor - ror_ and with shame Ev - 'ry art - ist with a

ev - er Fill with hor - ror_ and with shame Ev - 'ry art - ist with a

name, Fill with hor - ror_ and with shame Ev - 'ry art - ist with a

name, Fill with hor - ror_ and with shame Ev - 'ry art - ist with a

name, Fill with hor - ror_ and with shame Ev - 'ry art - ist with a

name, So no shame To our name!

name, So no shame To our name!

name, So no shame To our name!