

*A Comedy of Coins
and Courtship*

Comic Opera in one Act

(Tenor, Baritone and chamber
ensemble)

(2024)

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riassunto del libretto

The story is a hypothetical scenario set before the events of Puccini's "*Gianni Schicchi*". Rinuccio is asking for Lauretta's hand to her father, Gianni. Initially, Schicchi is suspicious of their union as he knows Rinuccio's family would never approve without a proper dowry, which he cannot pay, and is not enamored with the concept of his daughter marrying into a family of cheapskates. They are discussing how having more money could secure a better future for them, and Rinuccio is hopeful for an inheritance from his uncle Buoso. Suddenly, Rinuccio receives a call. He must hurry back to his family villa; someone has died!

personaggi:

<i>Tenore</i>	RINUCCIO, hopeless romantic in love with Lauretta
<i>Baritono</i>	GIANNI SCHICCHI, Lauretta's father, sarcastic and cunning jack-of-all-trades
<i>Ballerina</i>	LAURETTA, Schicchi's daughter, and MESSENGER (speaking role)*
<i>Pianista</i>	PIANISTA, speaking role

L'azione si svolge nel 1299 in Firenze
(the story takes place in Florence, 1299)

DURATION CA 12 MIN

ORCHESTRA:

Violino

Viola

Pianoforte (*doubling Melodica*)

Contrabasso

*in the premiere, the role of the MESSENGER was played by the violinist—depending on the staging, it can be played by any available musician or singer

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A COMEDY OF COINS AND COURTSHIP

Opera Buffa in one act

Oskar Österling

GIANNI SCHICCHI: Ladies and gentlemen, esteemed patrons of the arts... and those of you who accidentally stumbled into this cultural affair thinking it was a quaint wine-tasting event or something likewise interesting... welcome! I am Gianni Schicchi, your guide through the maze of melodious misadventures about to unfold on this gloriously lackluster stage. I've been asked to deliver a prelude, a harbinger of the auditory feast that awaits you—a feast, I might add, prepared by a fledgling composer who, bless his soul, has to wear both the hat of the librettist and the maestro.

Now, let's first discuss the setting, or lack thereof. We find ourselves in 1200s Florence, a place renowned for its art, culture, and—apparently—the questionable decisions of aspiring composers... ah, Florence, where even the pigeons have a better sense of dramatic timing than our dear librettist! Picture, if you will, the grandeur of this historical city... and then promptly erase it from your minds, as the stage designer's budget barely stretched past purchasing a few questionable frescoes and a basket of artificial grapes.

(Enter Rinuccio, unaware of Gianni)

GIANNI SCHICCHI: Now, I think it's about time we began... I have a feeling this young man has something to say!

(G.S moves to his table and pours a glass of wine)

Scene: A room in Gianni Schicchi's house. Gianni sits at a table, sipping wine.

Rinuccio nervously paces around outside the door, trying to bring himself to knock on the door...

Vivace (♩=152)

Rinuccio knocks, and the overture starts. While the music is paying, he paces around nervously, as G.S laughs, puts down his wine and goes up to shake his hand.

The musical score consists of five staves. From top to bottom: 1) Rinuccio (treble clef, 4/4 time, key signature of B-flat major), with a dynamic of $\frac{1}{8}$. 2) Gianni Schicchi (bass clef, 4/4 time, key signature of B-flat major). 3) Violin (treble clef, 4/4 time, key signature of B-flat major), dynamic **f**. 4) Viola (bass clef, 4/4 time, key signature of B-flat major), dynamic **f**. 5) Double Bass (bass clef, 4/4 time, key signature of B-flat major), dynamic **f**. The bottom two staves are grouped together by a brace and labeled 'Piano'. The piano staff has a dynamic of **f**. The piano part includes a section with sixteenth-note patterns and a section with eighth-note chords, each marked with a '3' below the notes. The bass staff also features eighth-note chords. The entire score is set against a background of three vertical bars, with the first bar containing a single eighth note, the second containing a single eighth note, and the third containing a single eighth note.

Musical score for string quartet (Violin, Viola, Double Bass) and piano, showing measures 3 through 9.

Measure 3: Vln. (pizz.) p, Vla. (pizz.) p, D.B. (pizz.) p, Pno. (pizz.) 3, Pno. (pizz.) 3.

Measure 4: Vln. (pizz.) 3, Vla. (pizz.) 3, D.B. (pizz.) 3, Pno. (pizz.) 3, Pno. (pizz.) 3.

Measure 5: Vln. arco, Vla. arco, D.B. arco.

Measure 6: Vln. (pizz.) 3, Vla. (pizz.) 3, D.B. (pizz.) 3, Pno. (sub. p) 3, Pno. (sub. p) 3.

Measure 7: Vln. (pizz.) 3, Vla. (pizz.) 3, D.B. (pizz.) 3, Pno. (sub. p) 3, Pno. (sub. p) 3.

Measure 8: Vln. arco, Vla. arco, D.B. arco.

Measure 9: Vln. (pizz.) 3, Vla. (pizz.) 3, D.B. (pizz.) 3, Pno. (sub. p) 3, Pno. (sub. p) 3.

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Slower, with sufficient cheesiness ($\text{♩}=108$)

A

Vln. Vla. D.B. Pno.

12



Vln. Vla. D.B. Pno.

15



Cheesier...

Vln. Vla. D.B. Pno.

18

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FROMAAAAAGE

22

Vln. *pp*

Vla. *pp*

D.B.

Pno. *pp*

B

Tempo primo

Vln. *sffz*

Vla. *sffz*

D.B.

Pno. *sffz*

pizz.

CExcitedly, not too fast (ca. $\text{♩}=126$)

arco

Vln.

Vla.

D.B.

Pno.

D

Vln.

Vla.

D.B.

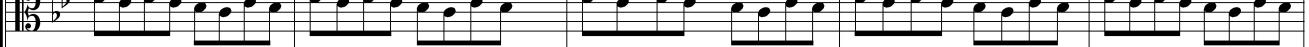
Pno. *pp*

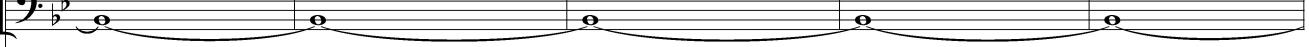
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Rinuccio:*anxiously*

Rin. 

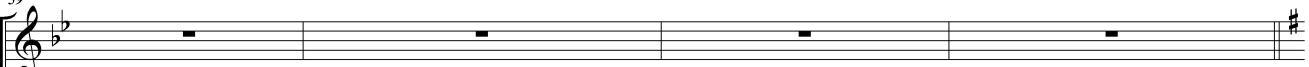
Vln. 

Vla. 

D.B. 

Pno. 



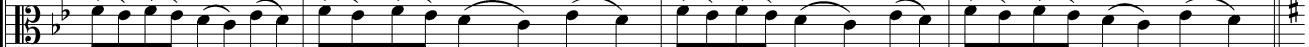
Rin. 

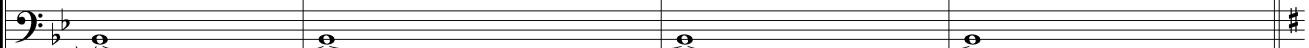
Gianni Schicchi:

G.S. 

Ah! __ Look who de - ci - ded to grace my hum - ble a - bode! Well then what do you

Vln. 

Vla. 

D.B. 

Pno. 

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D Slow, broad and overly romantic ($\text{♩}=82$) **f**

Rin. 8 It's a - bout Lau - - -

G.S. want?

Vln. 43 **f**

Vla. 43 **f**

D.B. 43 **f**

Pno. 43 **#8** **f** **#8** **ff**

Rin. 46 ret ta, And I love her!

G.S. (sarcastically) My daugh - ter? Yes, I know her..?

Vln. 46 **ff**

Vla. 46 **ff**

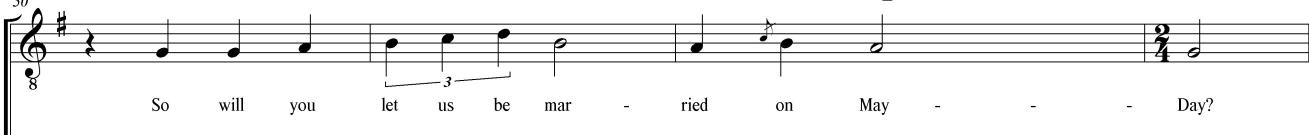
D.B. 46 **ff**

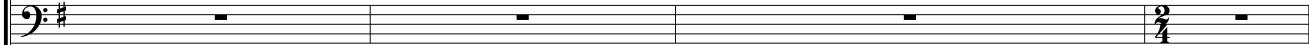
Pno. 46 **ff**

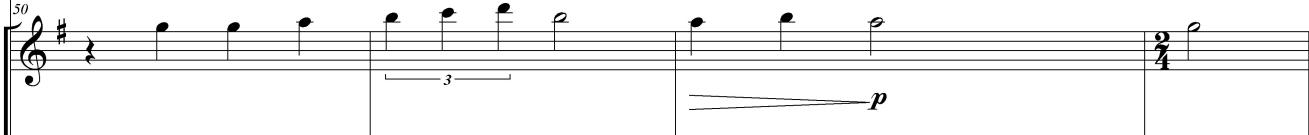
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A Comedy of Coins and Courtship

50

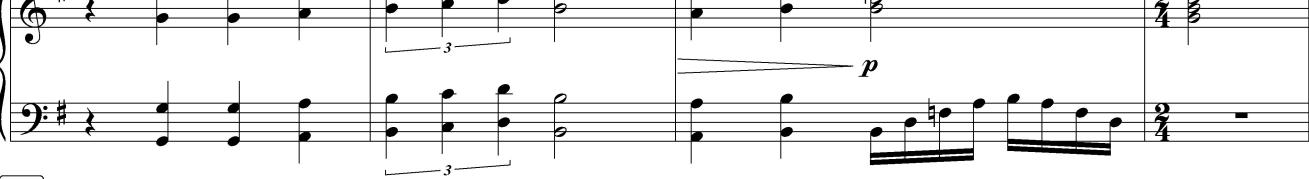
Rin. 

G.S. 

Vln. 

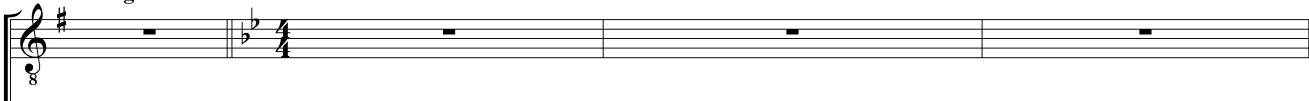
Vla. 

D.B. 

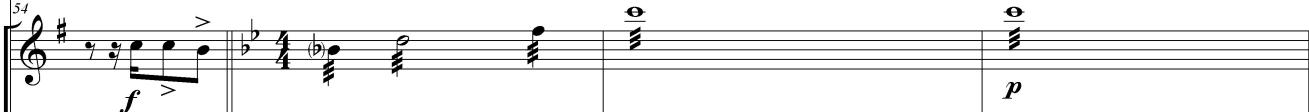
Pno. 

E

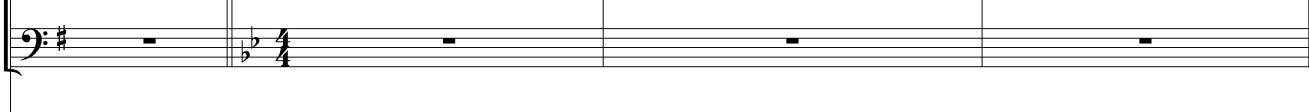
Allegro vivace

Rin. 

G.S. 

Vln. 

Vla. 

D.B. 

Pno. 

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