

*A Comedy of Coins
and Courtship*

Comic Opera in one Act

*(Tenor, Baritone and chamber
ensemble)*

(2024)

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:

- Tenore* RINUCCIO, hopeless romantic in love with Lauretta
- Baritono* GIANNI SCHICCHI, Lauretta's father, sarcastic and cunning jack-of-all-trades
- Ballerina* LAURETTA, Schicchi's daughter, and MESSENGER (speaking role)*
- Pianista* 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 playing, he paces around nervously, as G.S laughs, puts down his wine and goes up to shake his hand.

Rinuccio

Gianni Schicchi

Violin

Viola

Double Bass

Piano

The image displays a musical score for a string quartet, consisting of Violin (Vln.), Viola (Vla.), Double Bass (D.B.), and Piano (Pno.). The score is divided into three systems, each starting with a double bar line and a measure number (3, 6, and 9).
- **System 1 (Measures 3-5):** The Violin part begins with a piano (*p*) dynamic and a triplet of eighth notes. The Viola and Double Bass parts also start with a piano (*p*) dynamic. The Piano part features a complex texture with triplets in both hands. The word *pizz.* (pizzicato) is written above the Violin and Viola staves in the second measure.
- **System 2 (Measures 6-8):** This system is marked *arco* (arco) for the Violin, Viola, and Double Bass parts, indicating they are to be played with the bow. The Piano part continues with its triplet pattern, marked *sub. p* (subito piano).
- **System 3 (Measures 9-11):** The Violin part returns to a melodic line with a *pizz.* marking in the first measure. The Viola and Double Bass parts are marked *arco*. The Piano part concludes with a final triplet in the right hand and a sustained chord in the left hand. The score ends with a double bar line and a key signature change to two sharps (D major).

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Slower, with sufficient cheesiness (♩=108)

A

Musical score for measures 8-11. The score is for Violin (Vln.), Viola (Vla.), Double Bass (D.B.), and Piano (Pno.). The key signature is two sharps (F# and C#). The time signature changes from 2/4 to 4/4. The tempo is marked 'Slower, with sufficient cheesiness (♩=108)'. The dynamics are marked 'p' (piano). The Vln. and Vla. parts feature melodic lines with slurs. The Pno. part has a rhythmic accompaniment in the left hand and chords in the right hand.

Musical score for measures 12-14. The score is for Violin (Vln.), Viola (Vla.), Double Bass (D.B.), and Piano (Pno.). The key signature is two sharps (F# and C#). The time signature is 4/4. The dynamics are marked 'p' (piano). The Vln. and Vla. parts continue with melodic lines. The Pno. part features a more complex accompaniment with chords and moving lines in both hands.

Musical score for measures 15-17. The score is for Violin (Vln.), Viola (Vla.), Double Bass (D.B.), and Piano (Pno.). The key signature is two sharps (F# and C#). The time signature is 4/4. The dynamics are marked 'p' (piano). The Vln. and Vla. parts continue with melodic lines. The Pno. part features a more complex accompaniment with chords and moving lines in both hands. The word 'Cheesier...' is written above the Vln. staff at the beginning of measure 15.

FROMAAAAAGE

22

Vln. *pp*

Vla. *pp*

D.B.

Pno. *pp*

B

Tempo primo

Vln. *sffz*

Vla. *sffz*

D.B.

Pno. *sffz*

pizz.

C

Excitedly, not too fast (ca. ♩=126)

Vln. arco *pp*

Vla. arco *pp*

D.B. *pp*

Pno. *pp*

Rinuccio:
anxiously

34 Rin. Ah... ah... Sign-nor Schi-cchi May I speak with you?

34 Vln.

34 Vla.

34 D.B.

34 Pno.



39 Rin.

39 G.S. Ah! — Look who de-ci-ded to grace my hum-ble a-bode! Well then what do you

39 Vln.

39 Vla.

39 D.B.

39 Pno.

D

Slow, broad and overly romantic (♩=82)

f

Rin. It's a - bout Lau - bout - -
G.S. want?

Vln. *f*
Vla. *f*
D.B. *f*
Pno. *f*

Rin. - ret - ta, And I love her!
G.S. (sarcastically) My daugh - ter? Yes, I know her.?

Vln. *ff*
Vla. *ff*
D.B. *ff*

Pno. *ff*

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50 Rin. *p*
 So will you let us be mar - ried on May - - - Day?

G.S.

50 Vln. *p*

Vla. *p*

D.B. *p*

50 Pno. *p*

E

Allegro vivace

Rin. *f*

G.S. HA HA HA HA! Oh? That's right, you love her, do you? HA! Is this a joke, Rin-uc - cio? *p*

54 Vln. *f* *p*

Vla. *f* *p*

D.B.

54 Pno. *f*