

SCENE THREE

Inside TONY'S barn at twilight a few weeks later. The entire scene is backed by a pair of massive sliding doors of richly seasoned wood. At present they are closed. Inserted in one of the huge sliding doors is a small hinged door. The scene is dark except for the fitful flashing of the guide bulb atop a primitive portable electric generator of the time. Its motor is sputtering in a hesitant effort to get started, as two men appear in silhouette before it attempting to adjust and encourage the machine. Presently it works in earnest and high overhead there appear, spelled out in brilliant blue electric bulbs, the words "Welcome Rosabella". The scene is now brighter, and we observe that one of the silhouettes has been that of PASQUALE, who now reels backward from the generator as if shocked and surprised, as the second figure, in electrician coveralls, laughs at him.

Moderato (♩=96)

(Ad lib. hammering on lead pipe, cowbell and choked hi-hat for machine noises.)

The musical score consists of two staves. The upper staff is for Violins and Violas (Vls., Va.) with a 'Gl. sust.' (glissando sustained) instruction. The lower staff is for Cello and Bass (Cello, Bass). The tempo is Moderato (♩=96). The score includes a harp glissando marked 'fpp' and a large 'V' symbol indicating a sustained note or effect.

ELECTRICIAN: That's the way to work a generator!

(PASQUALE and the ELECTRICIAN wheel off the generator together, and simultaneously CICCIO and GIUSEPPE, in white caps and aprons, appear from the other side of the barn carrying in a long heavily laden banquet table. It bears floral trimmings on its pink cloth, dishes full of cheeses, cakes, sandwiches, party favors, etc., and a huge punch bowl surrounded by a border of gay chianti bottles. CICCIO and GIUSEPPE bring the table proudly to center as PASQUALE reappears and joins them.) PASQUALE: (Calling) Ciccio! Giuseppe! (The three are TONY'S servants. CICCIO, the handyman. GIUSEPPE, the ranch watchman, and PASQUALE, cook and paymaster. It is obvious that he is the head servant and a notch superior to the other two. He extracts from his shirt pocket a piece of paper, places himself upstage of the table and eyes its contents and trimmings. Now checking every detail, he calls off items from his list as the other two respond from either side, indicating that each item of food, drink, etc., is in its proper place.)

ABBONDANZA

The musical score is for the song 'ABBONDANZA' in 4/4 time, marked 'Allegro con brio' (♩=88-96). It features three vocal parts: GIUSEPPE (Tenor), CICCIO (Tenor), and PASQUALE (Baritone). The lyrics are 'La frut - ta!'. The piano accompaniment is marked 'Piano' and includes dynamic markings such as 'sfz', 'mf', and 'p'.

(The THREE gather in a group.)

G. La tor - ta! Ab - bon -

C. frut - ta! La tor - ta! Ab - bon -

P. La tor - ta! Ab - bon -

w.w. >

13

G. dan - za, Ab - bon - dan - za, Ab - bon - dan - za, Pò - gni

C. dan - za, Ab - bon - dan - za, Ab - bon - dan - za, Pò - gni

P. dan - za, Ab - bon - dan - za, Ab - bon - dan - za, Pò - gni

23

G. pan - za! Ab - bon - dan - za, Ab - bon -

C. pan - za! Ab - bon - dan - za, Ab - bon -

P. pan - za! Ab - bon - dan - za, Ab - bon -

add W.W., Hns. >

p L.H.

G. dan - za, Ab - bon - dan - za, Pò - gni pan - za!

C. dan - za, Ab - bon - dan - za, Pò - gni pan - za!

P. dan - za, Ab - bon - dan - za, Pò - gni pan - za!

31 ww. *v*
fz
 Hns. *v*
 Strgs. *v*

(They resume their former separate positions at the table.)

39

G. I fio - ril _____

C. I fio - ril _____

P. I fio - ril _____ For -

Brass

G. For - mag - gio! 47 Ab - bon - dan - za, Ab - bon -

C. For - mag - gio! Ab - bon - dan - za, Ab - bon -

P. mag - gio! Ab - bon - dan - za, Ab - bon -

G. dan - za, Ab - bon - dan - za, Pien di fra - gran - za!

C. dan - za, Ab - bon - dan - za, Pien di fra - gran - za!

P. dan - za, Ab - bon - dan - za, Pien di fra - gran - za!

G. 57 Ab - bon - dan - za, Ab - bon - dan - za, Ab - bon -

C. Ab - bon - dan - za, Ab - bon - dan - za, Ab - bon -

P. Ab - bon - dan - za, Ab - bon - dan - za, Ab - bon -

add Brass *f* *W.W.* *fp* *Vls., Va.* *p* Harp

G. dan - za, Pien di fra - gran - za!

C. dan - za, Pien di fra - gran - za!

P. dan - za, Pien di fra - gran - za!

P. Ven -

G. Ven - ta - gli! Re - ga - li!

C. Ven - ta - gli! Re -

P. ta - gli! Re - ga - li!

(All three have picked up paper fans and tiny parasols from the table and now dance gaily with them.)

81

G. Ab - bon - dan - za, Ab - bon - dan - za Ab - bon -

C. ga - lil Ab - bon - dan - za, Ab - bon - dan - za Ab - bon -

P. Ab - bon - dan - za, Ab - bon - dan - za Ab - bon -

WW

G. dan - za, Quant'e - le - gan - za! Ab - bon -

C. dan - za, Quant'e - le - gan - za! Ab - bon -

P. dan - za, Quant'e - le - gan - za! Ab - bon -

WW

add Brass

sp Vls., Va.

91

G. dan - za, Ab - bon - dan - za, Ab - bon - dan - za,

C. dan - za, Ab - bon - dan - za, Ab - bon - dan - za,

P. dan - za, Ab - bon - dan - za, Ab - bon - dan - za,

WW

v Harp

G. Quant' e - le - gan - za!

C. Quant' e - le - gan - za!

P. Quant' e - le - gan - za!

(The three dance back to the table replacing the fans and the parasols.)

P. La

(They point to the lighted "Welcome Rosabella" sign.)

107

G. La lu - ce! An - dia - mo!

C. La lu - ce! An -

P. lu - ce! An - dia - mo!

(They rub their hands together with enthusiasm.) **115**

G. Ab-bon-dan - za, — Ab-bon-dan - za — Ab-bon-

C. dia - mo! Ab-bon-dan - za, — Ab-bon-dan - za — Ab-bon-

P. Ab-bon-dan - za, — Ab-bon-dan - za — Ab-bon-

125

G. dan - za, Che stra - va - gan - za. — Ab-bon-dan - za, —

C. dan - za, Che stra - va - gan - za. — Ab-bon-dan - za, —

P. dan - za, Che stra - va - gan - za. — Ab-bon-dan - za, —

G. — Ab-bon-dan - za, — Ab-bon - dan - za, Che stra - va - gan -

C. — Ab-bon-dan - za, — Ab-bon - dan - za, Che stra - va - gan -

P. — Ab-bon-dan - za, — Ab-bon - dan - za, Che stra - va - gan -

(The THREE strike a triumphant pose and then resume last minute fussing at the table as the COUNTRY GIRL and CITY BOY enter. She is leading him by the hand, showing him around.)

G. *za!*

C. *za!*

P. *za!*

COUNTRY GIRL: And this is Tony's barn.

CITY BOY: (*Looking curiously*) Uh huh.

COUNTRY GIRL: And that up there is the hay loft. See?

CITY BOY: (*Interested*) Oh, a hay loft!

COUNTRY GIRL: You're new around here, ain't ya?

CITY BOY: Uh huh.

COUNTRY GIRL: Then you never been to a Sposalizio?

CITY BOY: What's that?

COUNTRY GIRL: Why that's a big Italian wedding banquet.

CITY BOY: Oh — with eatin' and drinkin' and dancin' and all?

COUNTRY GIRL: (*Looking him over, sizing him up*) And all! (*She takes his hand and drags him off. Some of the TOWNSPEOPLE enter. They are wearing their Sunday clothes and some are carrying gifts.*)

FARMER: (*Carrying a new chintz covered rocking-chair*) Hey, Giuseppe, where will I put this? It's a surprise for the bride. (*GIUSEPPE leads the FARMER off stage. A neighbor's two children enter, a girl of 11 and a boy of 6, with a WOMAN, the PRIEST and a MAN. The latter carries a wine jug and now drinks from it. The WOMAN pushes him off, a little angrily.*)

WOMAN: You kids wait here. I got to get your father away from that wine. (*The PRIEST and the children have stopped at the table to examine its wonders, as TONY enters dressed for his wedding. He spies the children.*)

137 *Giocoso* (♩.92)

Ob. Fl.

Strgs. *ppp*

add Harp