

BIANCA



# B I A N C A

An Opera In One Act

Founded on the comedy:  
THE MISTRESS OF THE INN

By Carlo Goldoni

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Libretto by  
GRANT STEWART

Music by  
HENRY HADLEY

Price, \$4.00 Net

HAROLD FLAMMER  
INCORPORATED

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## *Characters*

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BIANCA.....Soprano  
IL CAVALIERE DEL RUGGIO..... Bass  
IL CONTE DELLA TERRAMONTE..... Baritone  
IL MARCHESE D'AMALFI..... Tenor  
FABRICO..... Baritone  
PIETRO..... Bass  
CARLO..... Tenor  
CIRO  
GIOVANNI } ..... Servants  
LUCIA }  
EMILIA }

TIME: 1670—PLACE: An Inn near Florence



## Story of the Opera



BIANCA, as mistress of her inn near Florence, has two good patrons, the prosperous Il Conte della Terramonte, and the effeminate Il Marchese d'Amalfi, who are playing dice for a flagon of wine at the inn. Both are rivals for the hand of Bianca who receives a gift from each. Fabricio, her servant and faithful admirer, announces the arrival of Il Cavaliere del Ruggio, a well-known woman-hater, who orders Bianca about discourteously to show his contempt for the fair sex. Bianca, however, determines to win over Il Cavaliere and so reminds Fabricio, who resents this treatment, of her father's dying wish—that all guests be treated courteously. Fabricio although jealous never displays that firm determination which Bianca feels to be more of a desired quality than blind obedience. She therefore resents his love-making and drives him off.

Il Cavaliere enters as Bianca is ironing the best linen in the house for his use. He scolds about everything and insists on paying for a glass of wine offered him for the Honor of the House. Bianca pretends to feel offended and awakens his sympathy by feigning to cry because she has burnt herself with a hot iron. Il Cavaliere happens to touch the iron while consoling her and discovers it is cold. Denouncing her for the trick she has played he decides to leave the inn. Il Conte and Il Marchese also prepare to depart because of imaginary grievances. Il Cavaliere, enraged at the fact that Bianca who had accepted presents from Il Conte and Il Marchese has spurned a gift from him, furnishes a pretext to the jealous Il Conte for a quarrel. Hearing the conflict, Bianca tries in vain to stop the duel when Fabricio strikes the swords out of their hands with an ironing board. Bianca is so overwhelmed by the display of Fabricio's bravado that when he says "this inn is like yourself—both need a master", she yields to his embrace. Whereupon all join in and congratulate the pair, praising chivalry and love in a final ensemble.







To my friend, Lucius E. Hosmer

# Bianca

An opera in one act

Founded on the comedy:

"The Mistress of the Inn"

by Carlo Goldoni

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GRANT STEWART

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HENRY HADLEY  
Op. 80

**Introduction**  
Moderato

Piano *pp* Str. (divisi)

**Allegretto**  
*p* Fl. Cl.

Moderato

*espr. fm p*

Celli *mf*

**Allegretto moderato**

*espr. pizz.*

*rall.*

*cresc.*

*a tempo*

*p*

*cresc.*

*mf*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents. The bass clef contains a supporting line with chords and slurs. A *dim.* (diminuendo) marking is present above the bass line.

Second system of musical notation. The treble clef has a melodic line with a *rall.* (rallentando) marking above it. The bass clef has a supporting line with a *mf* (mezzo-forte) dynamic marking below it. The system concludes with an *a tempo* marking.

Third system of musical notation, continuing the piece with melodic and harmonic development in both staves.

Fourth system of musical notation. The treble clef begins with a *cresc.* (crescendo) marking. The system includes a *rit.* (ritardando) marking and ends with an *a tempo* marking and a *p* (piano) dynamic marking.

Fifth system of musical notation. The treble clef features a melodic line with a *f* (forte) dynamic marking. The system concludes with a *rall.* (rallentando) marking.

Sixth system of musical notation. The treble clef begins with a *p a tempo* (piano at tempo) marking. The system concludes with a *rall.* (rallentando) marking.

At rise of curtain Il Conte and Il Marchese are discovered throwing dice lazily, seated at table, *R. C.*  
Il Conte throws and laughs triumphantly.

Allegretto con moto (♩)

(Giovanni strumming a guitar) Wood

*p*

This system shows the piano accompaniment. The upper staff is for the guitar, with a 'p' dynamic marking. The lower staff is for the wood instrument. The music is in 3/4 time and D major.

Il Conte *mf*

You lose, Mar - che - se - You are out of

*mf*

This system features the vocal line for Il Conte. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The lyrics are 'You lose, Mar - che - se - You are out of'.

Il Marchese *mf*

luck! The dev - il's in the dice to - day, I

*mf*

This system features the vocal line for Il Marchese. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The lyrics are 'luck! The dev - il's in the dice to - day, I'.

think. I on - - ly hope the prov-erb may hold

This system continues the vocal line for Il Marchese. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The lyrics are 'think. I on - - ly hope the prov-erb may hold'.

true: That this ill-luck means bet-ter luck in

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 rest, followed by the lyrics 'true: That this ill-luck means bet-ter luck in'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a key signature of two sharps (D major).

love. I'll beat you

*f* muted Trumpets

The second system continues the vocal line with the lyrics 'love. I'll beat you'. The piano accompaniment includes a section for 'muted Trumpets' marked with a forte (*f*) dynamic. The vocal line has a long note on 'love.' followed by a rest and then 'I'll beat you'.

there, my friend, as eas-i-ly: Bi-an-ca

Wood  
Str. pizz. *p*

The third system features the vocal line with lyrics 'there, my friend, as eas-i-ly: Bi-an-ca'. The piano accompaniment includes 'Wood' and 'Str. pizz.' (pizzicato strings) markings. The system ends with a piano (*p*) dynamic marking.

likes me best. Non-sense! Be-cause she's civ-il, I sup-

*f* Il Marchese

The fourth system continues the vocal line with lyrics 'likes me best. Non-sense! Be-cause she's civ-il, I sup-'. The piano accompaniment includes a section for 'Il Marchese' marked with a forte (*f*) dynamic. The vocal line has a long note on 'likes' followed by a rest and then 'likes me best. Non-sense! Be-cause she's civ-il, I sup-'.

pose! What can a poor child do? She keeps this inn; You would not

*mf*

have her flout her cus-tom-ers,

Violins  
*fz*  
*p*

(complacently)  
But she's a girl of

*fz*

taste; She knows what's

*f*

(throws dice)

Il Conte (throws dice)

what.

She does in - deed.

*mf*

*ff*  
*più moto*

A - ha!

Once more you lose.

That means a

flask of wine.

Come set - tle up!

'Twill swell the cof-fers of Bi - an - ca

(Boisterously)

mi - a. Ho - la! Pi - e - tro,

bring a flask of wine! The

*f* muted trumpets horns and strings str. sustain

(Pietro advances lazily)

poor Mar - che - se pays. Cash up, my friend! *più lento*

*f* *p*

Recit.  
Il Marchese

Pi -

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a 'rit.' marking.

e - tro, you can put it on my bill; 'Tis not con - ven - ient now.

(Pietro looks resigned, Il Conte shakes his head sardonically at Il Marchese)

Your mis-tress un-der-stands.

Il Conte

Hur-ry, Pi - e - tro, quick!



Pietro (to Il Marchese)

Il Marchese (angrily)

But Si - gnor— Si - gnor!

Pietro

Your ex-cel-len - cy, I should say.

Il Marchese

That's bet - ter. Si - gnor to me, in - deed!

Recit.  
Pietro

My mis-tress has the keys and she's a - sleep. I'll sum-mon her.

Il Marchese (anxious to escape having to settle)

Do not dis - turb Bi - an - ca's sleep, I beg.

*poco lento*

*pp* Str.

There is no haste. An - oth - er time will do. \_\_\_\_\_

Ob.

Il Conte (seeing through him and determined not to let him escape)

Not so! \_\_\_\_\_ I'm a - thirst. I've won the

*più vivo*

*ff*

flask! Why, ver - y well then, let us have it

*rit.*

now!

*mf*

2/4

Moderato con moto

Il Marchese

*mf*

And you pro - fess to love Bi -

*p poco marc.*

2/4

an - ca, And yet would rouse her from her

*cresc.*

*cresc.*

sleep ————— to wait on you!

*p*

## Il Conte

*mf*

Pa - tience, my friend- Bi - an - ca keeps an

inn. E - ven the pro-fit on a flask of wine

*f* *p*

is not to be de - spised.

*f*

## Il Marchese

But till I get my rents. What tho' she keeps an

inn She has a mind that soars a - bove her sta - tion,

And would ap - pre - ci - ate \_\_\_\_\_ an act of cour - te - sy. \_\_\_\_\_

More than the few poor sol - di

she will gain. \_\_\_\_\_

*ff*  
You made a false move there!

*ff*  
*f*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a rest followed by the lyrics "You made a false move there!". The piano accompaniment is in bass clef and consists of two staves. The right hand starts with a rest, then plays a series of eighth notes. The left hand plays a series of chords, with dynamics *ff* and *f* indicated.

*p*  
Il Conte  
She'll see I have her

*ff*  
*p*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in bass clef and begins with a rest, then the lyrics "Il Conte" and "She'll see I have her". The piano accompaniment is in treble clef and consists of two staves. The right hand plays a series of chords with accents, and the left hand plays a series of chords. Dynamics *ff* and *p* are indicated.

in - ter-ests at heart; Mon - ey, my

*mf*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in bass clef and contains the lyrics "in - ter-ests at heart; Mon - ey, my". The piano accompaniment is in treble clef and consists of two staves. The right hand plays a series of chords with accents, and the left hand plays a series of chords. The dynamic *mf* is indicated.

(Enter Pietro)  
friend, out-weighs A few kind words.

*f*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in bass clef and begins with "(Enter Pietro)" followed by the lyrics "friend, out-weighs A few kind words.". The piano accompaniment is in treble clef and consists of two staves. The right hand plays a series of chords with accents, and the left hand plays a series of chords. The dynamic *f* is indicated.

(He stands back, as Bianca enters upstairs from R. Il Marchese and Il Conte rise; so does Lucia from the stairs to make way for Bianca. Giovanni moves forward; Emelia rises; only Ciro remains, asleep.)

**Pietro**  
*rit.*

My mis - tress, sir, is here. —

*mf* *p* Viol.

**Moderato**  
**Bianca**

Nay, do not rise. Where is Fa - bri - cio? (peeps around)

(Coming forward to Il Marchese and Il Conte)

Not here? Then all is well.

*mf*

My gra - cious pa - trons know That dis - ci -

pline is lax when he's a - way And will for-give if they have

(Servants resume their attitudes, except Lucia who slips over to the sleeping Ciro and unobtrusively unties his apron and ties the strings around the chair he occupies)

had to wait. The fault is mine; I own I

was a - sleep. Don't tell Fa - bri - cio.

His zeal in my be - half would make him scold be -



cause I left my post: \_\_\_\_\_ Yet here I

*f* am, \_\_\_\_\_ con-trite, to do your

*p* **Il Marchese**  
bid - - ding. Had I my way, \_\_\_\_\_ you'd not have

**Bianca** **Il Conte** **Recit.**  
**Bianca** (aside to Il Conte)  
been dis-turbed. You're al-ways kind. I did but send- Yours was the

tru - er kind - ness for you knew Did you lack aught how I'd re -

(aloud)  
proach my - self. What is it that you wish?

**Allegro**  
**Il Conte**  
A flask of wine - the stake for which we

*f* stopped Horns and Brass

played: *I* won, *he* pays — At

(aside) *p*

## Bianca (giving keys to Pietro)

least, *per - haps* he will. Go, bring a flask of

(to Il Conte) Il Conte smiles. Exit Pietro.

wine - the yel - low seal. Your fa - v'rite brand!

(to Il Marchese, who is reluctantly fumbling at a lean purse)

Nay, nay, I pray! There is no haste -

'twill go on your ac - count. I

pray, your Ec - cel - len - za, hu - mor me.

(as Il Marchese only too gladly puts away his purse) *p*  
To pay in cash for

tri - fles such as that, That is for com-mon folk - not

Il Marchese (relieved and smiling) *mf*  
such as you. As you will, And when my

*in strict time*

la - zy stew - ard sends my rents I prom - ise you I

*sf*

shall not scru - ti - nize Too close - ly ——— ev - 'ry

*mf*

i - tem in my bill.

*senza rit.* *f*

Il Conte shrugs his shoulders and turns away contemptuously as  
 Il Marchese somewhat grandiloquently says the preceding.  
 Bianca courtesies gratefully.

*decresc.* *rall.* *p*

Moderato

Il Marchese (producing a small handkerchief)

*mf*

Mean - time, a lit - tle

Bianca

Il Marchese (graciously)

gift - For me? For you. A prop - er ker - chief -

— for a maid — of taste: — No mean - ing - less em - broid - er - y,

*mf*

Straight Brit - ish stuff - bought spec - ial - ly for you!

(business)

Try but the per - fume on it: It came from Ar - a - by.

Poco meno mosso

A thou - sand ro - - ses yield - ed up their bloom —

*p* Tambour. *pp* Str.

Più moto Bianca

To bring that fra - grance to Bi - an - ca mi - a. O

(with enthusiasm)

Ec - cel - len - za, It is beau - ti - ful! A thou - sand

*rall. p*

*rall.*

Pietro brings the wine. As Il Marchese, well pleased with himself, turns to the table, Bianca turns to Il Conte, holding the handkerchief for him to smell.

thanks.

*mf a tempo* *p*

Il Conte

Is it not ex-qui-site? 'Tis well e-nough! The

best his purse could do No doubt. A thou-sand

*mf* *cresc.*

ro-ses? What worth are they, compared with those \_\_\_\_\_ that bloom in

*mf* *f*



*senza rit.*

(Bianca lowers her eyes, smiling deprecatingly.)

fair Bi - an - - ca's cheek? I,

*p*

*rit.*

*p*

*Molto moderato*

(Bianca looks up)

too, have brought a gift. The mer - est tri - fle -

*mf*

*mf*

(produces case containing pearl earrings)

hard - ly worth your while - And yet they cost, I

*l.h.*

**Bianca**

**Il Conte**

will not say how much. Oh rav - ish - ing! Lit - tle e -

nough in - - deed; Tho' man-y a Duch - ess might be proud to

wear Such pearls, they're hard - ly worth your while.

**Bianca**  
*mf*

Oh, but I \_\_\_\_\_ could not take them- they are far too

*mf* *cresc.*

**Il Conte** **Bianca**

grand. But I in - sist. In-deed, I could not.

*p* *cresc.*

Il Conte *cresc.*

What! Ac - cept his ker-chief and re - ject my

*mf cresc.*

gift? Come, take the pearls - they will be - come you

*dimin.*

*dimin.*

well. You are the

*p*

*p*

Bianca

ver-y soul of gen - er - os - i - ty. What can I do but

*cresc.*

thank you from the bot - tom of my heart, — and put them on at

(Il Marchese has come forward to her other side. Il Conte smiles superior.)

(smelling the handkerchief, to Il Marchese)

(turning

once. You're both so kind. 'Tis won - der - ful. They're

to Il Conte, looking at the pearls)

beau - ti - ful. And yet, 'tis not the ker - chief

nor the pearls But the ver - y kind thought. I — hum - bly thank you

*ff rit.*

both; I hum - bly thank \_\_\_\_\_ you both.

*rit.* *mf* *p a tempo*

*mf* *rall.* *p*

Your wine is here. And now, good -

*mf* *rall.* *p*

(Pietro, who has poured out the wine, returns to his position on the stairs and resumes the wool-winding with Lucia. The two noblemen look at each other rather ruefully. Il Marchese is the first to recover.)

(exit Bianca)

bye. *a tempo* *accel.* *from Fl.* *p*

Violins

Moderato *mf* Il Marchese (They drink)

To her bright eyes!

Il Conte

(they drink again)

*mf*

To her keen wit!

*accel.*

Allegro

(Enter Fabricio excitedly)

Trumpet from without

Fabricio (All the servants jump to attention to do his bidding except Ciro who wakes with a start to find himself tied to the chair)

How now! ye i-dle knaves! Be-stir your-selves!

Bus-tle a-bout, and that right speed - i - ly!

'Tis not a mo - ment since I saw a coach With

foam-flecked steeds and liv-er-ied out - ri - ders

Breast-ing the hill with-out.

(He comes forward giving his orders)

Quick then! Give them a welcome worthy of our inn.

Ci-ro, to the

out-er gate! Lu-ci-a, see that a room's pre-pared; One of the

(Exit Lucia upstairs)

best. How now! what's

(Fabricio sees Ciro struggling with the chair)



(Giovani and Emilia hurry and untie Ciro)

this! Un - tie the lout!

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "this! Un - tie the lout!". The piano accompaniment consists of a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The key signature has one flat, and the time signature is 4/4.

Where is your

*ff* *R.H.*

The second system continues the musical score. The vocal line has the lyrics "Where is your". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and a specific instruction *R.H.* (Right Hand) in the middle of the system. The piano part is highly rhythmic and complex.

mis - tress? Sum-mon her at once!

*ff*

The third system of the score shows the vocal line with the lyrics "mis - tress? Sum-mon her at once!". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and features a series of chords in the right hand and a rhythmic accompaniment in the left hand.

Trumpet off stage

The final system on the page shows the piano accompaniment. The right hand has a complex, multi-measure rest followed by a melodic line. The left hand continues with a rhythmic accompaniment. The instruction "Trumpet off stage" is written below the piano part.

Recit  
Il Conte

Fa - bri - cio,

who is this guest For whom you're mak - ing such a great to - do?

**Fabrizio (hurrying across to R.)**

'Tis the' del Rug-gio liv - er - y. I be-lieve the Cav-a - lie - re's

*mf* *fp*

Trombone & Horns

(Exit Fabrizio to R.)

self is com-ing here.

Il Marchese

*f* Ha! ha! ha! ha! *mf* del Rug-gio! Then all is

well I know him *cresc.* and I know his rep-u - ta - - tion;

*rall.* The man's a *ff* wo - man hat-er *piu lento* to the core!

Il Conte

Art sure of this? Wait till he sees Bi - an - ca!

**Allegro**

(Confusion outside- Loud cracking of whips, clatter of horses hoofs and sound of wheels  
as coach pulls up off R. Servants enter R. and line up bowing)

(Enter Carlo, Il Cavaliere's

*f*

servant carrying his master's belongings)

**Carlo**

Room for the Cav-a - lie - re!

Trumpet muted *ff*

(Enter Fabricio ushering in Il Cavaliere.  
Lucia enters from L.)

**Fabricio (to Lucia)**

Make way there!

Is the Cav-a - lie - re's

*ff* *ff*

*in strict time*  
Lucia (courtseying)

room pre-pared?

Yes, Ec - cel - len - za, All's in read - i - ness.

*p*

## Fabricio (to Il Cavaliere)

*mf* *cresc.*

My mis - tress will be here at once, To wait on you her-

*mf* *cresc.*

*rall.* (calling the maid)

self: Mean-time if you de-sire to see your room— Lu-ci - a!

(Lucia steps forward)

**Il Cavaliere**  
(sharply to Lucia) (to Carlo)

No! Take up my things And

*ff a tempo*

(Carlo beckons with his head to Lucia who follows him off L., looking back timidly at Il Cavaliere as she goes.)

see that the room's well-aired.

*ff*

Recit.

(to Fabricio)

*ff* *f a tempo*

Un-der-stand, Your mis-tress will *not* wait on me; I want no

wo - man's pes-ter-ings; You've men e - nough, they can at - tend my

(turns fiercely to Emilia) (Exit Emilia R. frightened)

needs. Be off, a - bout your work! Wo-men in -

deed! Self-con-scious sim-per-ing i - di - ots, all of them!

*rit.* Moderato maestoso Fabricio (bowing)

See that they come not near me. Ec-cel-len-za!

*rit.* **ff** **ff**

Il Cavaliere

When I need aught, I'll call, then,

**ff** **ff**

Fabricio (bows as before; motions to the other servants to wait on me your - self. Ec - cel - len - za!

Allegro

**sp** **ff**

go and exits with them) Il Cavaliere (recognizing Il Marchese)

Why, sure-ly Yes, d'Amal-fi, is it not?

Moderato

Il Marchese

(advancing, they shake hands)

I'm glad to see you.

Wel - - comedel Rug-gio.

(they bow) Il Cavaliere

May I pre-sent Il Con-te del-la Ter-ra-mon-te? Your ser-vant sir.

Horn

Il Conte

Proud, I am sure.



**Il Cavaliere** **Il Marchese**

Par - don my warmth just now. Nay, not at all.

Your at - ti - tude toward wo - men is well - known, *rall.* We spoke of it but

(business of taking snuff)

now. —

*poco meno*

*p* *tr*

*p* *rall.*

'Tis hard to un - der - stand, But there it is.

*p* *rall.*

**Il Cavaliere** (good-humoredly)

**Il Marchese** (offering snuff)

*cresc.*

Hard for you, per-haps. One of these days You'll be con-vert - ed.

*a tempo*

*mf* *cresc.*

**Il Conte** (smiling)

(business with snuff)

Some fair dame will prove to you that you have wronged her sex.

*mf*

**Il Cavaliere** (shaking his head)

No fear of that. Had I but

*dim.* *p*

known, a wo - man kept this inn, I'd not have been here

*p*

now. But still,

*f* *p* Poco moderato (con moto)

Let her keep out of sight: that's all I ask.

**Il Conte** **Il Cavaliere**

He has not seen Bi - an - ca, that is clear. Bi -

**Il Marchese**

an - - ca? Ay! the Mis - tress of the Inn.

Il Cavaliere (contemptuously)

Il Marchese

The land-la-dy! Yet none the worse for that. Rath-er thank

*cresc.* *3*

For - tune that your foot - steps strayed Towards the inn that's

*cresc.*

Allegretto grazioso

Il Cavaliere

kept by one so young and so en - gag - ing. Tut!

*rit.* *mf* *p* *mf* *p*

Il Conte

tut! a wo - man that's e - nough! But

*mf* *p* *mf* *p*

not like oth - er wo - men - he is

(nodding to Il Marchese)  
right! Rail at the sex as much as you please,

Al-though per - haps - I may not quite a - gree with you, But

as for her, Well, when you

Il Cavaliere

see her you will re - al - ize. They're all a - like;

Il Conte

They don't play fair. No, no, you're wrong,

why, look you now, my friend, ——— This ver - y

day, - ay, not an hour ——— since, ——— As slight ac -

know-ledge-ment for all her care — of us, I of-fered

her a pair of ear-rings - Some pearls - tri-pling e -

nough, still rare - ly beau - - ti -

ful; She would not take them. You mean that

**Il Cavaliere (incredulously)**

Il Conte

she re - fused! Re - fused. — It took me all that

Il Cavaliere

I could do — To make her change her mind. Ah! — she

Il Conte

did take them, then? At last: — but ver - y

Il Cavaliere

much a - gainst her will. Ha! ha! ha! ha! for -



give me that I laugh. They're all the same, — all

*f* *p*

wo - men - Now here you are — like chil - dren

*f* *p*

in her hands: You are too

*f* *p*

eas - y, friends, I'll show you both. — A wo - man's

*cresc.*

(rings bell) *rit.*

wiles have no effect on me. Ho-la! I

say! I'll show you how to treat this land-lady.

**Allegretto con moto**  
(enter Fabricio)

**Il Cavaliere**

*f*

Hey, there, what is your mistress' name?

**Fabricio**

Bi-an-ca, may it please you, Ec-cel-len-za.

**Il Cavaliere**

Bid her come here at once! No dal-ly-ing! Send her to

(exit Fabricio)

me straight-way.

**Il Conte (drily)** **Il Marchese**

A tri - fle per - emp - to - ry, - eh, my friend? Bi - an - ca

**Il Cavaliere**

looks for cour - te - sy from all. *meno mosso* Bear this in mind:

She is a land - la - dy; I pay my way, I do not ask, I

*molto rit.*  
*f*  
*molto rit.* *fa tempo*  
*f*  
*or - der.* Her part is to o - bey.

(Bianca enters, followed by Fabricio who remains up stage as she approaches Il Cavaliere with great respect. Il Marchese and Il Conte draw aside and watch.)

*Moderato*  
*p*  
 Bianca (respectfully, courtesying)  
 My Inn is hon - ored,

*Moderato*  
*f*  
 Il Cavaliere (severely)  
 Ec - cel - len - za, I'm proud — to — wel - come you. No phrases!  
*fp* Horns

I mis-trust the trip-ping words. See that my room's well aired, And take good care the

sheets up-on my bed Are of the fin-est tex-ture; Oth-er-wise, I

Horns

**Bianca** (courtesying) **Il Cavaliere** (furiously)

leave. Yes, Ec-cellenza. Silence! No reply!

(to Fabricio)

Don't stand and say you'll do it; See it done. Show me to my

rall.

Allegro

(exeunt Fabricio and Il Cavaliere, the latter giving the other men a triumphant glance as he goes)

room.

ff

v

ff

v

Andante

Bianca

*mf*

In what have I of - fend - - ed?

p

p

(Il Marchese and Il Conte approach her)

Why is he so - short with me?

p

## Il Marchese

*mf*

Bi - an - ca, your of - fense is ver - y grave:

## Il Conte

You are a wo - man. And there-fore, so he thinks, Un -

wor - thy of the least con - sid - er - a - - tion.

## Bianca

## Il Marchese

Does he in - deed de - spise my sex so much? — Heav'n help his judg - ment,

*p* *mf*

Il Conte

*mf*

yes. But heed him not.

*dim.*

Bid good Fa - bri - cio Show him the door.

*dim.*

Tell him that men of high - er rank and wealth

*mf*

*f* *p*

Show cour - te - sy, yes, and re - spect to you.