L’ Operetta II

Daniel Manera
Program notes

This piece is to be an operetta for the contemporary program. It was created to be flexible in requirement and delivery, hence fitting a variety of venue and program types. It is minimal in its instrumentation and cast.

Instrumentation

2 Sopranos
3 Tenors
1 Baritone
1 Piano

Performance notes

Delivery
The delivery of this operetta is designed to be flexible. The director may choose to have the ensemble in an orchestra pit and the cast on the stage. However, it is just as likely that the director may choose to perform the piece as a stage operetta with the ensemble and cast on stage stationary behind music stands with copies of the score. There is also the possibility for ballet, choreography, mimes, lighting effects or any other delivery adjustments the director wishes to make.

Vocal
-The crossed note heads denote spoken syllables.
-All texts in brackets are action instructions for each cast member. Note: some of these actions occur at specific rhythmic moments. When this is the case the action will be written in brackets, in place of the dialogue.

Piano
Crossed note heads indicate a string that is stopped with the hand that is not playing.
Duration: 33’ approx.

Overture $j = 120$

L' Operetta II

D.P. Manera

Piano

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L' Operetta II
L' Operetta II

A tempo ($\approx 120$).
ACT: TIII enters. SII is already on the stage; TIII has just come home from work and SII has prepared dinner for him.
Hello. It's been fine, I've been so busy.

...darling how was your day?...
The office is busy. I wanted to come home.

Cooking and the cleaning they have taken most of all day.

...it's
...so much cleaning, I don't have time to do any thing at all.

all so busy it's hard to find the time to do any thing at all.

I was home quite late last night from jog(ging)...

Think none of it at all!
I have made...

...ah my favorite, it's.

I just love this dish but it's a shame I have to go.
You have your work we need.

I'm so sorry it's so

It feels like we don't have

very meet. It feels like we don't have

It's not my fault may be

a chance...

there's time...

Wait my love I...

you must go.

Don't be like that, it's not like that I do not have a
I don't know... (why) I bother with your dinner... (ner) ...you never eat it... you are never choice...

I love this dish. It's just that I...

I wish I...

Work if you (must) I can freeze dinner for... (later) ...just go... work... Leave if you

...could... stay. May be I have... (time). if I'm a little late.
must!

'It's fine, it's fine...'

I have time to eat!
SCENE: TH & B enter the stage apparently ignoring each other.

Laboured \( \text{\( \frac{d}{r} = 60 \)} \)
you're home.

...you're home.

Eh?

home.
(Yawning & stretching)

This is a nice conversation...

It was nice until you ...
L’ Operetta II

(Sigh)

star - ted tal - king...

(Sigh)

Ha!

(Sigh)

You’re such a fu - cking
SCENE: S & TI burst onto stage mid argument.

297 Maliciously \( \text{\( j = 80 \)}}

S

\( f \)

What's the fu cking point then

TI

\( f \)

I coul - dn't find the right bread. Here we go! have a

Pno

\( f \)
...whine of course... ...whats the fucking point then...

It's just bread, what the fuck...

...of course... ...whats the fucking point then...

you know I can't eat these...

...difference does it make!

...FUCK sake, it's my favorite sort...
I'm a selfish bastard?

We always do whatever

...no... ...no...

...no, no... ...no...

...no it's not that,

you want... ...let... ...me... ...let... ...we... ...we... ...you... ...we ne(ver)...

...no... ...no... ...no...
you're just...

just keep interrupting...

...if you... ...if you don't... ...if you

...if you don't...

...oh my god...

...I can't believe...

You never listen to what I have...

...let... me...

...no... ...no... ...no... ...no...
...no...  ...no,  no...  ...no...  ...no it's not that.  It's just that you...

...let...  ...we...  ...we...  ...you...  ...we do(n't)...  ...you

...I don't un- der- stand why...

...tal- king

...why it is we talk...
to you...
...why don't you ever listen to what I have to

...you never let me...
...listen to what I have to

...why don't you ever listen to what I have to

say to...
What's the point in talking with you.

Ev every word

say to...
What's the point in talking with you.

Ev every word
SCENE: TI is still on the stage; he walks around until he encounters SII seated on a bench.

Stage Direction: S leaves the stage in a huff.

* Una corda.*
No it's fine I don't mind if I sit with... no it's fine, I don't mind if I sit with someone...

Do you sit here often? oh... sometimes?

...it is... nice... only sometimes... What I mean is... I only sit here sometimes...
No it's... 
...well... and do you sit here sometimes?

Well... 
...well... sometimes it's nicer.

Why?

Indeed...
...well...
At home I look at the walls but they don't notice me.
Every time I do this, she does that...
...and when I breathe in it's like
there's a salty sponge caught in my throat... Who said it has to
be this way... walking around... tiered... dizzy... obsolete...

...Guilty... I am not guilty... I don't want to feel like I'm guilty any more.
...Guilty... is the natural state of all things that are and all things to be.

I don't want to feel guilty...

I want to look the judge in the eye...

I'm not guilty, you son of a bitch.

I will not feel guilty any more... You

Colla voce.
L’ Operetta II

Stage Direction: The pair leave the stage together hand in hand.

...I think I love you.

Molto rit.

...I understand.
L’ Operetta II

SCENE: S is already on stage; she appears to be hanging out clothes. TII enters and finds her there.

S

TII

Pno

us have work to do...

...you can’t be serious...

...and some of us do it much faster...

You
you're right! I shouldn't...
L’ Operetta II

SCENE: S & TII leave the stage in opposite directions immediately after their exchange. A moment later SII & B enter walking side by side.

---

S

so - rry... I should have known you just wan - ted con - ver - sa - tion!

TII

Bitch!

Pno

39
I've done a bad thing...

...you are not that bad...
L’ Operetta II

No... I’m not...

...You have not been bad once yet...

think...

...You have not been bad once yet...
Bad

How,

bad and

unfaithful...

were you unfaithful...

S II

B

Pno
yes.
Do you see?

yes.

Most bad and unfaithful.
L' Operetta II

try to be good to him...
...there is no love left?

so I did a bad thing...
...how 'bout you just forget?

A tempo.
...For

get...

get...

Just

Just

for - get what you did...

...
...if

...just

for

get...

...can...

...
Stage Direction: SII leaves the stage and B moves to the rear of the stage before S & TIII enter. B remains there and observes their exchange hidden from view.
SCENE: S & TIII enter the stage. S is moving in a hurry and TIII is struggling to keep up.

S

Desperately

T III

...but I need... you want... let... me... let... we... we... you... we

Pno

It's more I know...
...I don't want to talk...

...no... ...no...

love you...

It's meant to be!

I've never felt like this in

...no... ...no...

...no... ...no... ...no... ...no... ...no... ...no... ...no it's not that.

...no...

...no...

all my...

...truly...

...never...
it was just fun...

...it was not serious...

I need you like I have never...

...the first

You are insane.

You are so pathetic it

time I saw...

...it was not like that...

For the first
makes me sick to look at... ...you make me sick I don't love...

time I have a recall... I have a real feeling that...

I don't love you at all, not at all.

I love you please don't go... I need you.
You were watching?

So!
Will you tell my wife?

Yes.

Perhaps not...

It just depends on the
...how? ...how cruel...

mood I'm in... I won't tell...

You won't tell?

...if I just?

...if you just...
L' Operetta II

"SPOKEN"

TIII: What do you mean... indulge you?
B: Indulge me.
TIII: I don't understand.
B: Indulge me.
TIII: Indulge you?
B: (grabs groin) INDULGE THIS!
TIII: you can't be serious.
B: ...Should I tell your wife?
TIII: No, but I...

This is the price!

TIII: Its not fair...
B: Or I tell your wife!

This is the price!
Stage Directions: TIII drops to his knees and gradually inches closer to B’s crouch.

T III

Molto perciso.

Its not fair...

Where?

No!

B

Here!

...it wont take

Pno

Oh my god!

...oh god... oh god...

long...

Yes!

...move closer

Pno

sos.

sos.
...Oh my god...
I don't need this now...
...now that's just perfect.
Enter SII.

What's this?!!

Oh we're just... ...we are just... ...we're just...

Pno

ff

f
What are you doing?

...it's none of your business.
Trans - ac - ting?... ...quid pro quo?...

Darling he's just joking.

He's just joking.

I'm not.
What a lie!

...a lie???

L' Operetta II

king there is no thing wrong.
I am shocked, just simply shocked. What a crass betrayal!

What a crass betrayal!

tell the truth!

What shit!

(To TIII) (To TII) (To SII) (To self)
You mean to say your upset? Ha!
You should know... 

What a load of shit!
What is all this noise that I can hear from my house.

Well how appropriate.
L' Operetta II

S

(To self)

S II

A - ppro - pri - ate?

T I

(To SII)

What's the mean - ing of this noise?

T II

(To self)

T III

A - ppro - pri - ate?

B

ate is this.

Pno

...It's fine...
What did you mean... that she should know?

Please go home!

Please!

Please!

You should know a...
She can tell you what. She fucked him!

What an awful truth, awful truth, awful truth, awful truth.
L’ Operetta II

S

S II

T I

T II

T III

B

Pno

truth, be - tray - l...____...tray - al...

There is no be - tray - al.

truth, be - tray - l...____...tray - al...

What bull - shit.

truth, be - tray - l...____...tray - al...

What bull - shit.

truth, be - tray - l...____...tray - al...

What bull - shit.

truth, be - tray - l...____...tray - al...

What bull - shit.
L’ Operetta II

How could you?
You lied to me.
Don't you **fu - cking** talk to her!

How **could** you?

That's a bit **rich** don't you think?
L’ Operetta II

ENTER S.

Pa... no thing ha-ppened!

Pa...
What is this pre

What is this pre

How am I in this pre

How am I in this pre

What an awful
L' Operetta II

S

di ca  ment?

What

is

it

S II

di ca  ment?

What

is

it

T I

di ca  ment?

How

am

I

T II

T III

pre di ca  ment!

What

is

it

Pno
that binds me?  
Pa - the - tic... ...you and her...

that binds me?  
Why?

bound to you?  
...oh god...

bound to you?  
Why?

that binds us?  
Why?  Why?
Like I want you an-ny-more. Enjoy your slut!

Why?

I don't need this at all

Any more.

Why?

Any more.

Why?

Any more.
You, you old bitch.

Give me a break!

You old bitch!

What?!

Leave her alone!

...but my love!

...perfect...

...perfect...
SPOKEN: (spoken as written or all at once)

S (To TIII): I'm not your Love!

TI (To TIII about B): But you were with him?

TIII (To S): But that night, it was just us! surely you see...

A (To self): I don't believe this...

B (To A): HA

TI (To TIII about S): Did you fuck my wife you miserable piece of shit??!

B (To A): ...you see, I'm not really a monster am I not?

A (To self): Unbelievable

S (Generally): This is madness...

B (To S): HA

S (Generally): This is madness. (To TIII) You're pathetic; (To A) you're a slut; (To TI) you're scum; (To B) you're...

ENTER TII: ...And you're a [bitch!: on bar 688]

Repeat until TII enters gradually getting louder until FF; then pick up from [bitch!] on bar 688.

Use right hand to stop string.
Fuck you!

I saw what you did!

Actually no(thing)...

Yes!

I saw it! I saw it!
He's not like that...

I saw... I saw it...

I told you he's like that!

Don't fucking talk to my darling! you know?

In truth he's not like that!
Fuck off slut you leave him alone,

I thought she meant nothing to you...

Your as bad,

Your wife!

How dare you,

How could you betray me like this,

How could you betray me like this,

Your as bad,

Your as bad,

Your as bad,

Your as bad,

Your as bad,
he is my husband!

bad as my husband!

talk to my wife!

you were my wife!

...You don't talk you

Look at them they... don't now... don't you...
fat old whore!

You fucked my wife! You did this to me!

...now... ...stop!
What about the pain you caused to me!

What about the pain you caused to me!

What about the pain you caused to me!

What about the pain you caused to me!

What about the pain you caused to me!

What about the pain you caused to me!
L’ Operetta II

You bitch you cunt you fuck!

That's what you get when you lie and cheat, fuck!...
How could you do this thing to me?

And after all I have said, after all I have said...
cri-ficed! And all that I gave! And all that you took! Un-believ-a-ble, un-believ-a-
cri-ficed! And all that I gave! And all that you took! Un-believ-a-ble, un-believ-a-
eg-o sum quod sum,
L’ Operetta II

I swear it is the same for me.

Everything I have done you have done too.
The pianist may play or pluck very subtle reference notes in this section, however the part is considered tacet from here on.
L’ Operetta II

true...

Hoc est quale sum.

Ego sum quid sum.

(f)ine...

Ego sum qulis sum.

Ego sum quod sum.

sum.

Hoc est quale sum.

...only sometimes...

sum.

sum.
S

\[ E - - go \quad sum \quad quod \quad sum. \]

S II

\[ mp \]

T I

\[ \text{...no it's fine I don't mind if you're} \]

T II

T III

\[ mp \]

\[ so - ry \quad I \ was \ just... \]

B

Pno

\[ E - - go \]

\[ \text{...no it's fine I don't mind if you're} \]

\[ so - ry \quad I \ was \ just... \]

\[ \text{...no it's fine I don't mind if you're} \]
...if you want I can go...
Hoc est quale sum...

Ego sum...

Hoc

Ego

Ego sum quod sum.
L’ Operetta II
L’ Operetta II

T I
qua - - - - lis sum,

T II
go sum qua - - - - lis sum,

T III
go sum qua - - - - lis sum,

B

Pno
L’ Operetta II
L' Operetta II

S

S II

T I

T II

T III

B

Pno
...so sorry.

Ego sum quod sum.

Ego sum quod sum.

Ego sum quod sum.

Ego sum quod sum.
L' Operetta II


sum est quod sum. sum est quod sum. sum est quod sum.
L’ Operetta II

Rit. poco a poco.

est quale sum, quale sum.

est quale sum, quale sum.

est quale sum, quale sum.

E - - go

E - - go

E - - go