GIACONDA!

***The extraordinary story***

***Of***

***the Mona Lisa***

A Musical Play in Two Acts

Story and Script by Phil Hampson

Music and Lyrics by Phil Hampson

# SCRIPT

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## Cast

MAIN CHARACTERS [AGE IN 1503]

LEONARDO (di Ser Piero da Vinci) [51]

*Renowned Artist and Polymath*

SALAI (Gian Giacomo Caprotti da Oreno) [23]

*Leonardo’s favoured apprentice and protégée*

LISA (Lisa del Giacondo, formerly Gherardini ) [24]

*La Giaconda*, *The ‘Mona Lisa’. Wife of Francesco del Giacondo*.

FRANCESCO (Francesco del Giacondo ) [45]

*Wealthy Florentine silk merchant*

ARAGONA (formerly Farnese, married to Ludovico Orsini) [46]

*Wealthy patron and clandestine lover of Salai*

BASTIANO [50]

*Once a spy of the Florentine state*

TOTTO (Machiavelli) [28]

*Brother of notorious politician Niccolò Machiavelli*

CHARACTERS - SUPPORTING

FATHER PIETRO *Monk at Santissima Annunziata*

CAPTAIN (Bernardo Donati) *Captain of the ship ‘Livia’*

LAZZARO *First Mate on the ‘Livia’*

ISEPPO *Inn Keeper ‘Il Punto Nero’*

MARCO *Iseppo’s Partner. Big and strong*

CHORUS : *Monks, senators, sailors,   
 shipwrights, ladies, gentlemen  
 populace, masquers, guards*

CHARACTERS - ACT ONE (Prologue) ONLY

GIOVANNA (Farnese, nee Caetani) *Aragona’s blind old mother.*

LUCREZIA del CACCIA (Gherardini m.1479) *Lisa’s mother*.

LORENZO di MEDICI *Ruler of Florence*

CLARICE di MEDICI (nee Orsini) *Lorenzo’s Wife*

ZUANE *Regatta Captain*

## 

## Time and Place

ACT ONE - PROLOGUE Piazza della Signoria, Florence 1473

- Scenes1-7 Florence 1503

ACT TWO - Scenes 1-10 Florence 1503

- EPILOGUE Milan 1524

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## Locations

###### **Florence 1473**

###### PIAZZA DELLA SIGNORIA -

A large Square outside the Pallazo della Signoria, then the seat of the Medici ‘government’.

*A popular meeting place for festivals, celebrations etc.*

###### **Florence 1503**

###### LEONARDO’S STUDIO AND LODGINGS -

Leonardo rents rooms on the first floor of the Friary of *Santissima Annunziata.*

*In addition to the living rooms and bedrooms there is Leonardo’s studio and other rooms. There are many hidden, supposedly secret, escape passages leading to the street, which Salai - and certain others! - know about.*

###### INN – ‘IL PUNTO NERO’ -

An Arno riverside ‘locanda’ or tavern, much frequented by sailors.

*The Inn is open to the street, with tables outside*

###### STREET 1 – VIA LAURENTIAN

A street outside Leonardo’s Studio

###### STREET 2 – VIA DE’ BARDI

The street outside the Inn

###### STREET 3 – VIA DE PEPE

A dimly lit, narrow street near Santa Croce

###### STREET 4 – VIA LAURA PINTI

A street near Piazza Santissima

###### PIAZZA DELLA SIGNORIA -

###### 

###### **Milan 1524**

*SALAI’S HOME*

Leonardo’s vineyard at Porta Vercellina

MUSIC CUES

#1 OVERTURE Orchestra

## ACT I

#2 HOLIDAY! CHORUS Prologue

#3 FANFARE Orchestra Inst. Prologue

#4 TE DEUM LAUDAMUS Monks Chant Prologue

#5 SETTLE DOWN Leonardo/Salai Sc 1

#6 BELIEVE Leonardo / Salai Sc 1

#7 INN KEEPING! Iseppo / Marco Sc 2

#8 LOOK INTO YOUR EYES (Short) Salai / Lisa Sc 3

#9 DARE NOT SPEAK ITS NAME Leonardo Sc 3

#10 NEVER TAKE A DRINK Captain/Sailors Sc 4

#11 DANCETTE Orchestra Inst. Sc 4

#12 SITTING PRETTY Orchestra Inst. Sc 5

#12A SITTING PRETTY (Reprise) Orchestra Inst. Sc 5

#13 BEAUTIFUL DAY Salai / Leonardo / Lisa Sc 6

#14 LOOK INTO YOUR EYES (Full) Salai / Lisa Sc 6

#15 FURLANA Orchestra Inst. Sc 7

#16 DISAPPEARS Leonardo / Chorus Sc 7

***MUSIC CUES***

## ACT II

#17 YOU AND ME Salai / Lisa Sc 1

#18 EMPTY WORDS Aragona / Bastiano Sc 2A

#19 THE HEART OF IT Lisa Sc 3A

#20 DIO MIO Vocal Salai / Lisa Sc 5

#21 CHANGED Bastiano Sc 6

#22 DIO MIO Instrumental Orchestra Sc 6

#23 KNOWLEDGE IS POWER Totto Sc 7

#24 THE PAGE WILL TURN Leonardo Sc 8

#25 THE END OF LOVE Aragona Sc 9

#26 LOVERS Francesco/Salai/Lisa/Leonardo Sc 10

#27 THE END Instrumental Orchestra Sc 10

#28 TIME TO SAY GOODBYE Salai/Lisa Sc 10

#29 ALL TOO SOON Salai Epilogue

*#1 OVERTURE Orchestra*

<PROJECTION ON CURTAIN: FLORENCE 1473>

# ACT I

Prologue

Piazza della Signoria, outside the Palazzo

Florence 1473

**It is a splendid afternoon in August, the day of the Regatta del Palio, on the Arno. A public holiday.** The Piazza is gaily decorated for the festivities. Steps lead up to the doors of the Palazzo.

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The stage is filled with **HOLIDAY-MAKERS**, **MONKS, SAILORS, SHIPWRIGHTS, MASQUERS**, laughing and talking.

Amidst the busy crowd we see **BASTIANO**, watching the people with the keenness that befits a state spy.

*#2 HOLIDAY! CHORUS* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/2holiday.html)

*CH#1(M)*

*FOR A WORKING MAN, THERE’S LITTLE TIME TO REST*

*CH#2(M)*

*YOU WORK ALL HOURS, YOU JUST TRY TO DO YOUR BEST*

*CH#3(F)*

*AND WHAT HAVE YOU GOT TO SHOW FOR IT*

*WHEN YOU GET TO THE END OF THE WEEK*

*CH#4(F)*

*YOU’VE GOT BLISTERS ON YOUR FINGERS,*

*YOUR SPIRITS GONE AND YOUR JOINTS ALL CREAK...*

*CH#1*

*BUT YOU CARRY ON, THERE’S A LIVING TO BE MADE*

*CH#2*

*AND MOUTHS TO FEED, YOU’RE LUCKY THAT YOU’VE GOT A TRADE*

*CH#3&4*

*LIFE CAN BE HARD BUT THEN AGAIN,*

*WE HAVE A LOT OF HAPPY TIMES*

*CH#1&2*

*AND WHEN THERE’S A CHANCE TO CELEBRATE,*

*YOU DON’T NEED TO ASK US TWICE!*

*CH#ALL*

*TODAY’S A HOLIDAY, SO LET’S MAKE IT A DAY TO REMEMBER,*

*THROW ALL YOUR CARES AWAY, THE SUN IS OUT,*

*LET’S HEAR YOU SHOUT HIP HOORAY!*

*A HAPPY HOLIDAY, THIS FEELING SHOULD LAST FOR EVER,*

*TOMORROWS FAR AWAY,*

*CH#3*

*TAKE YOUR TIME*

*CH#4*

*DRINK SOME WINE,*

*CH#2*

*TODAY’S ALL MINE*

*CH#ALL*

*HOLIDAY!*

*CH#ALL (UNDER)*

*WE WORK ALL HOURS - AND NEVER COMPLAIN  
JUST ONE DAY OF REST - AND WE’LL BE HAPPY AGAIN*

*CH#1 CH#2*

*IT’S A SIMPLE COMBINATION,*

*YOU DON’T NEED TO USE YOUR HEAD*

*JUST CONSIDER THIS EQUATION*

*AND REMEMBER WHAT I SAID.*

*WHEN THE WORKING SITUATION*

*STARTS TO MULTIPLY YOUR PAIN  
JUST ADD A SHORT VACATION*

*C’MON JOIN THE CELEBRATION*

*AND WE’LL BE HAPPY AGAIN AND WE’LL BE HAPPY AGAIN*

*CH#ALL*

*TODAY’S A HOLIDAY, SO LET’S MAKE IT A DAY TO REMEMBER,*

*THROW ALL YOUR CARES AWAY, THE SUN IS OUT,*

*LET’S HEAR YOU SHOUT - HIP HOORAY!*

*KEY CHANGE*

*A HAPPY HOLIDAY, THIS FEELING SHOULD LAST FOR EVER, TOMORROWS FAR AWAY*

*CH#1*

*TAKE YOUR TIME*

*CH#2*

*DRINK SOME WINE,*

*CH#3*

*THE SUN IS OUT*

*CH#4*

*LET EVERYONE SHOUT,*

*CH#ALL*

*WE’LL WORRY TOMORROW,*

*TODAY IS A HOLIDAY!*

*HOLIDAY!!*

*#3 FANFARE ORCHESTRA*

ANNOUNCER

Signori! Signorini!. The next event is the one we have all been waiting for – the Medici Trophy. This year’s challenger is Rudolfo and his crew from Pisa, against the champion, your own... Zuane!

(**CROWD** cheers)

**ANNOUNCER**

Please make your way down to the river!

(The **CROWD** dash away to watch the regatta.

**BASTIANO** comes forward)

BASTIANO

Fools look at them. All this fuss over a boat race. Still, it keeps them in their place I suppose. If the people are happy life is easier for a state spy like me.

(**ARAGONA** enters with her blind old mother **GIOVANNA** on her arm. They are in lighthearted conversation)

BASTIANO

Hello... look who’s coming. This could be my lucky day

**(ARAGONA** sees Bastiano and stops)

GIOVANNA

Why have you stopped my daughter, is something wrong?

ARAGONA

No no Mama. I’ve just seen an old friend that’s all. Here, you rest on the steps while I have a word.

BASTIANO

Aragona, what a pleasant surprise. I get the impression you’ve been keeping well out of my way. Is it something I said or something I did?

**(BASTIANO** takes hold of Aragona and pulls her to him)

ARAGONA

Let go of me Bastiano. I’m not one of your ladies of the night.

BASTIANO

Come off it. You know you want me, why do you tease me so.

(**ARAGONA** breaks away)

ARAGONA

I don’t tease and I don’t want you! How many times must I tell you.

BASTIANO

Well I want you and I’m used to getting what I want in this city. I can make a lot of trouble for you Aragona. What would your ‘poor old mother’ do then, eh.

**(BASTIANO** takes Aragona’s arm and tries to kiss her. She scratches his face)

BASTIANO

*Puttana*!(Bitch)

**GIOVANNA**

Is everything all right Aragona?

**ARAGONA**

Yes mother, just a bit of fun.

**(ARAGONA** goes back to her mother. The **CROWD** return muttering. **ZUANE** is talking to his crewman)

**ZUANE**

I don’t understand it. I‘ve never experienced anything like that before.

**BASTIANO**

What happened?

**ZUANE**

We lost!

**BASTIANO**

(Cynically)

You lost! Zuane the great champion lost?

**ZUANE**

We were leading coming round the last bend when suddenly we slowed down – but they didn’t. I can’t explain it.

**BASTIANO**

Well it’s obvious isn’t it.

**ZUANE**

Obvious?

**BASTIANO**

Yes. It must have been witchcraft. You were cursed!

(The **CROWD** react muttering agreement. The idea quickly spreads among the defeated boatman’s friends, who gather round)

**ZUANE**

What makes you say that? Who would practice such sorcery against us?

**BASTIANO**

See the old woman over there, the one who looks... well, looks like a witch... I know that family, they’re nothing but trouble. And, I believe the daughter there is Rudolfo’s lover!

(The **BOATMEN** react)

**BASTIANO**

I swear I heard them plotting against you. You never stood a chance.

**ZUANE**

Of course, that explains it. WE WERE CURSED!   
IT’S WITCHCRAFT....! and there’s the witch...

(The **CROWD** becomes excited and rush over to Aragona and Giovanna, chanting)

**CROWD**

WITCH! WITCH! WITCH! WITCH!

**ARAGONA**

No! No! Leave her alone she’s just a blind old lady.

(**ARAGONA** tries to protect her mother but the **CROWD** seize Giovanna and drag her from the Palazzo steps)

**CROWD #1**

Take her to the river.

**CROWD #2**

To the river.

(**LUCREZIA DEL CACCIA**, who is known and respected locally, climbs the steps)

**LUCREZIA**

WAIT! WAIT! LISTEN TO ME.

(The **CROWD** stop)

**LUCREZIA**

You all know who *I* am, and I promise you this lady is no witch. She is Giovanna Farnese – there isn’t a more God-fearing family in the whole of Florence!

**CROWD#1**

She cursed Zuane’s boat.

(The crowd grow restless again)

(At the moment of greatest commotion the Palazzo doors swing open. At the head of the steps stands **LORENZO DI MEDICI**, ruler of the Florentine state, his wife, **CLARICE**, and two **GUARDS)**

**LORENZO**

STOP THIS.... STOP THIS AT ONCE, OR I’LL HAVE YOU *ALL* ARRESTED FOR RIOTING. GUARDS!

(**LORENZO** gestures and the **GUARDS** move to protect Giovanna)

**CROWD #1**

It’s witchcraft! She’s a witch.

**CROWD #2**

Put her in the river, then we’ll see!

**LORENZO**

SILENCE! A witch? That’s a serious charge.

**(ARAGONA** runs forward and kneels before Lorenzo)

**ARAGONA**

(Tearful)

I beg you Signor. This is my dear mother Giovanna Farnese. She cannot see! She is no witch...

**CLARICE**

Lucrezia. Can you speak for this woman?

**LUCREZIA**

Yes I can. The Farnese are good people. There is no evidence.

**LORENZO**

Then who accuses this poor woman

**CROWD**

Zuane. It was Zuane...

**ZUANE**

No! NO! It wasn’t me. It was Bastiano. He said he heard them put a curse on my boat.

(**BASTIANO** furtively tries to leave. The **CROWD** hold him)

**LORENZO**

Bastiano! I might have known it. Guard! Arrest him.

(The **GUARDS** grab Bastiano)

**BASTIANO**

Get your hands off me - *I’m* the Grand Inquisitor! It’s not true –

(Points at Zuane)

* he lies!

**BOATMAN**

Zuane is telling the truth. We all heard him accuse the old woman.

(The CROWD murmur agreement)

**ARAGONA**

He threatened revenge because I refused him. He’s an evil man.

**LORENZO**

He is indeed. Bastiano you’ve gone too far this time. I shall see to it that you are sent to the Bargello, and when you get out don’t ever think about coming back to Florence. You’ll be arrested on sight. Take him away.

**BASTIANO**

(Shouts back)

Oh-Ohhh.. you’ll pay for this Aragona Farnese. I WILL HAVE MY REVENGE ON YOU!

(The **GUARDS** take him away. The **CROWD** disperse. **ARAGONA** comforts her mother. They are left alone with Lucrezia)

**ARAGONA**

Signorina. You saved my mother’s life. You know my family but I don’t even know your name. How can we ever repay your kindness.

**LUCREZIA**

Please, I only did what any good citizen would do. It’s Lucrezia, del Caccia, and I knew your brother Pier Luigi.

**(GIOVANNA** whispers to Aragona.

**ARAGONA** takes off her necklace and hands it to Giovanna. It is a Cornicello – a pendant made of gold and red coral.

**GIOVANNA** extends her hands out to Lucrezia in blessing)

GIOVANNA

My child. This Cornicello has been passed from mother to daughter in our family for many generations. But you shall have it now. It is a small reward for the goodness you have shown.

LUCREZIA

But I can’t possibly take it, it belongs in your family.

GIOVANNA

Yes, you must. Tradition says that a Cornicello passed from mother to daughter will protect her from the evil eye. When you have a daughter of your own you must pass it on and it will keep her from harm.

ARAGONA

It is the least we can do. I vow one day that your kindness will be repaid. May God bless you.

(**ARAGONA** and **GIOVANNA** exit)

(**LUCREZIA** stares at the Cornicello)

(**LUCREZIA** slowlyexits)

(SFX CUE: <A BELL TOLLS OVER SCENE CHANGE>)

(The **CROWD** return across front of stage, on their way home, they are followed by **MONKS** chanting)

*#4 TE DEUM LAUDAMUS Chorus* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/4laudamus.html)

***MONKS***

*TE DEUM LAUDAMUS: TE DOMINUM CONFITEMUR.*

*TE AETERNUM PATREM OMNIS TERRA VENERATUR.*

*TIBI OMNES ANGELI; TIBI CAELI ET UNIVERSAE POTESTATES;*

*TIBI CHERUBIM ET SERAPHIM INCESSABILI VOCE PROCLAMANT:*

*SANCTUS, SANCTUS, SANCTUS, DOMINUS DEUS SABAOTH.*

*TU REX GLORIAE, CHRISTE.*

*TU REX GLORIAE, CHRISTE.*

*TU REX GLORIAE, CHRISTE.*

CURTAIN

Scene 1

Leonardo’s studio

Florence 1503

It is thirty years later. Leonardo da Vinci, disillusioned with his work in Milan for Cesare Borgia - and unpaid - has moved his household back to Florence. He has taken space for a studio and lodgings, filling five rooms on two floors in part of the friary of the Santissima Annunziata.

His ‘apprentice’ Salai has already been with him for 13 years. Salai likes the easy life. He had been known to steal and cheat when younger, and he spends too much money on clothes and merrymaking.

It is clear that Leonardo has deep feelings for Salai. Salai, protective of his position, will tease Leonardo, but would never respond. Nor would Leonardo reveal the true extent of his love for Salai, accepting that it is ‘a love that cannot speak its name’.

<PROJECTION ON CURTAIN: FLORENCE 1503>

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**LEONARDO** is stood hunched over a table studying some drawings. **SALAI** is lying on the couch. Leonardo is taking Salai to task about his carefree attitude

**LEONARDO**

Really Salai. I do wish you’d take life a little more seriously.

**SALAI**

But I do take it seriously Leonardo. Why, only last night I came home early didn’t I?

**LEONARDO**

Early? Early this morning you mean. Where had you been?

**SALAI**

I was working! I was studying the effect of candlelight reflected off a wine glass..

**LEONARDO**

Very amusing. And what conclusion did you reach.

**SALAI**

I am of the opinion that it looks much better when the glass is empty.

(Pause)

Having previously been full that is...

**LEONARDO**

And who was paying to fill it up eh? I can’t see how you can afford to spend every night out drinking.

**SALAI**

But Master, I’m young – that’s what we do. There’s plenty of time to take things seriously when I’m as old as yo--. Well, when I’m older.

**LEONARDO**

May I remind you that you’re twenty-three, you’re a man, not a boy any more...

(**LEONARDO** puts down his pen and comes over to Salai)

**LEONARDO**

... you need to start making some money of your own. Start thinking about your future.

*#5 SETTLE DOWN Leonardo / Salai* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/5settledown.html)

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***LEONARDO***

*THERE’S A CERTAIN TRUTH, WHEN YOU’RE*

*JUST A CALLOW YOUTH, THEN YOU’RE*

*GOING TO WASTE SOME TIME*

*SALAI*

*IS THAT REALLY SUCH A CRIME?*

***LEONARDO***

*WELL NO BUT...*

*THERE MUST COME A DAY, WHEN WE*

*PUT OUR TOYS AWAY, AND WE*

*NEED TO MAKE OUR NAME*

***SALAI***

*DO I HAVE TO?*

***LEONARDO***

*YES YOU DO, SUCH A SHAME,*

*BUT IT’S TIME, TO SETTLE DOWN*

*TIME... TO SETTLE DOWN*

***SALAI***

*WHAT YOU SAY IS TRUE, BUT I’VE GOT*

*ANOTHER POINT OF VIEW, WHY NOT*

*ENJOY IT WHILE YOU CAN..*

***LEONARDO***

*BUT YOU’VE GOT TO HAVE A PLAN MY BOY, AND..*

*YOU NEED TO GET A TRADE, BECAUSE*

*MONEY MUST BE MADE, BECAUSE*

*YOU’LL BE MOVING OUT*

***SALAI***

*WILL I?*

***LEONARDO***

*DO I HAVE TO SPELL IT OUT*

*THAT IT’S TIME, TO SETTLE DOWN*

*TIME...*

***SALAI***

*TO SETTLE DOWN?*

***LEONARDO***

*FIND A GIRL, MAYBE THEN YOU COULD MARRY*

***SALAI***

*SETTLE DOWN!*

***LEONARDO***

*GET A HOUSE – HAVE SOME CHILDREN, THERE’S NO HURRY,*

*YOU MOVE UP IN THE WORLD - YOU’RE EVERYBODY’S FRIEND*

*LIFE CAN BE A PEACH, DEAR BOY,I BESEECH YOU*

*SETTLE DOWN!*

***SALAI***

*WITH A WIFE WHO GETS BIGGER BY THE MINUTE*

***LEONARDO***

*SETTLE DOWN!*

***SALAI***

*STILL YOUR LIFE, BUT SOMEONE ELSE IS IN IT*

*YOU GET A LOT OF THINGS YOU NEVER KNEW THAT YOU WANTED*

*AND A MOUNTAIN OF DEBT, YEAH THAT’S WHAT YOU GET;*

*WHEN YOU SETTLE DOWN, WHEN YOU SETTLE DOWN*

***LEONARDO***

*(Speak Sing)*

*BUT IS IT REALLY SUCH A BAD IDEA?*

*A WIFE’S A BLESSING NOT A THING TO FEAR*

*MARRIAGE HAS A LOT TO RECOMMEND IT*

*YOU GIVE YOUR TIME, AND MONEY*

***SALAI***

*- AND THEY SPEND IT!*

*WHY, LOOK AT ALL THE MARRIED MEN WE KNOW*

*WOULD THEY CHANGE IT IF THEY COULD*

***LEONARDO***

*NO...*

***LEONARDO & SALAI***

***(LOOK AT EACH OTHER)***

*YES!!*

*SETTLE DOWN*

*HAVE A DRINK, THEN WE’LL THINK ABOUT IT,*

***SALAI***

*THE MORE I THINK, THE MORE I START TO DOUBT IT,*

*AND IF I MISS MY CHANCE, WELL THERE’LL ALWAYS BE ANOTHER*

***LEONARDO***

*LIFE’S NOT THAT SIMPLE, AS YOU’LL CERTAINLY DISCOVER*

*SETTLE DOWN!*

***LEONARDO & SALAI***

*WE NEED A MATE, IT’S HARD TO DENY IT*

*A PLEASANT FATE, (BUT) THERE’S NO HURRY TO TRY IT*

*THEY SAY A LITTLE LOVE CAN GO A LONG WAY,*

*BUT I CAN’T HELP FEELING THERE’S A PRICE TO PAY*

*WHEN YOU SETTLE DOWN*

*WHEN... YOU SETTLE DOWN*

*WHEN... YOU SETTLE DOWN*

*SETTLE DOWN!*

**SALAI**

Fear not dear Leonardo. I have good news. I now have the patronage of a noble lady.

LEONARDO

I don’t believe it. I thought you’d stopped telling your little lies, truth will come to daylight you know.

**SALAI**

It is true! I swear it. On my mothers’ life

**LEONARDO**

You hardly knew your mother... Well I’ll believe it when I see it. Do I know her? What’s her name.

**SALAI**

Who? My mother?

**LEONARDO**

No you young fool. Your ‘patron’.

**SALAI**

Aragona Orsini.

**LEONARDO**

Orsini? The wife of Ludovico Orsini?

**SALAI**

The one and the same. She’s getting on a bit – she’s nearly as old as you – but... not to put too fine a point on it... she loves me. Madly

**LEONARDO**

Oh.. now I understand. Yet another of your little adventures.

**SALAI**

No It’s not like that. Well not exactly. I really like her - and she’s paying me well.

LEONARDO

I’m sure she is. And you’ll pay too if her husband suspects you’ve been fooling around. He’s a powerful man Salai.

**SALAI**

Don’t worry. Her husband’s not a problem – he thinks I visit her to paint her portrait.

**LEONARDO**

And do you?

**SALAI**

I’ve made a start.

(smiles cheekily)

**LEONARDO**

Well you’d better make a finish – he’ll want to see what he’s paying for one day.

**SALAI**

Oh I’ll tell him I was so unhappy with my work that I destroyed it. He’ll understand artistic temperament – he’s such a fool!

(**SFX CUE:** <The doorbell rings>)

(Neither of them move to answer it)

**LEONARDO**

Salai! Will you get up off your backside and see who it is.

(**Salai** leaves and returns with **Father Pietro**.

**He** and **Leonardo** greet each other with an embrace)

**PIETRO**

Ah my dear Leonardo, how are you keeping. Well, I trust.

**LEONARDO**

Very well Father Pietro. And yourself?

**PIETRO**

Yes,Yes. Mustn’t complain eh. Just a touch of rheumatics you know.

**SALAI**

I expect it’s all that kneeling on stone floors Father.

**LEONARDO**

(mocking)

Yes, thank you for that diagnosis Salai... now make yourself useful and pour the good Father a glass of *Tuaca,* there’s a good lad..

**PIETRO**

No no, I really shouldn’t, not at this time of day.

**LEONARDO**

Oh... are you sure?

**PIETRO**

Well, erm, perhaps just a small one... just to be sociable. The boy is quite right Leonardo. It’s an occupational hazard I fear... and those stone benches... I sometimes lose all feeling in my rear end for hours at a time.

**(Leonardo** and **Salai** exchange glances)

**LEONARDO**

Do please sit down Father. It’s very kind of you to drop in and see us.

**PIETRO**

Oh I’m afraid this isn’t a social call Leonardo.

(**Salai** hands him a glass)

Thank you Salai. I’m sorry to have mention it but there’s the er, little matter of the...

(almost whispers)

*rent*.

The *priore* asked if I would have a word...

**LEONARDO**

Yes of course. I was just saying to Salai how I’ve overlooked it wasn’t I Salai.

**SALAI**

You were? Yes, you were... you’ve been so tied up with your work for the Medici, Master, it simply slipped your mind.

**PIETRO**

(Shakes his hand dismissively)

Oh yes, I understand - the Medici... You artists are so wrapped up in your work. But it has been quite a few months now, perhaps you wouldn’t mind...

**LEONARDO**

Of course, leave it with me, I’ll attend to it. This week I’m sure.

**PIETRO**

I’m so sorry to have to mention it Leonardo, I’m just following orders you see.

**LEONARDO**

Don’t worry Father. Its no problem. Salai, more Tuaca

**PIETRO**

No, no! Well... perhaps just a little!

(**Salai** tops up Pietro’s glass)

It is rather good isn’t it!

**LEONARDO**

Yes – It’s from Borgia’s own cellar you know.

**PIETRO**

I really am sorry about this rent business Leonardo. You do understand don’t you.

(Rising and downing the drink)

This week you say. Thank you for the drink - I’ll see myself out.

**LEONARDO**

You’re always welcome father. Thank you for reminding me.

(**Pietro** leaves. **Salai** shows him out of the room)

**LEONARDO**

Has he gone?

**SALAI**

Yes, he’s gone. Are you going to pay them?

**LEONARDO**

Oh let them wait. They’re hardly living on bread and water. Oh! Or perhaps they are?

(Laughs)

Anyway if the worst comes to the worst I’ll offer to do them a painting. Nevertheless, I do need to bring some money in Salai. There are bills to be settled and Borgia is still refusing to pay us. We should have taken more of his wine.

**SALAI**

What will you do Master?

**LEONARDO**

Well, I’m going to have to take a commission. Tomorrow I’m meeting a client of my fathers. He’s a silk merchant, wealthy, and ‘ patron of the arts’! He wants me to paint a portrait of his wife. Let’s hope a deal can be struck.

**SALAI**

Of course it can. You are a great artist and he’ll pay handsomely. It will be a masterpiece.

(moving to the table)

Anyway, it will pay more than all these strange drawings.

**LEONARDO**

That may well be so, and needs must. But you know Salai, I take no great pleasure in painting for money...

(shrugs)

I‘d much rather continue my scientific studies. Mark my words, these ‘strange drawings’ will in time prove far more useful than a portrait of some rich aristocrat’s wife. Look,

(excitedly pulling a drawing off the table)

I have invented a machine that can make men fly!

**SALAI**

Men.. fly...!! Leonardo, have you taken leave of your senses? Everyone knows such things are quite impossible!

LEONARDO

Salai, once men have tasted flight they will walk the earth with their eyes turned skywards, for there they have been and there they will long to return...

*#6 BELIEVE Leonardo / Salai/ Chorus* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/6believe.html)

***LEONARDO***

*WHEN I WAS YOUNG I DIDN’T RUN WITH THE CROWD*

*THEY SAID I WAS DREAMER WITH MY HEAD IN THE CLOUDS*

*AND BELIEVE ME, IT WASN’T EASY*

*SO THEY SENT ME TO THE CENTRE FOR THE JUVENILE MIND*

*IT’S A HOUSE OF CORRECTION IT’S THE END OF THE LINE*

*FOR ALL THE MAD BOYS, AND ALL THE BAD BOYS. THEY SAID*

*BELIEVE! THAT YOU’LL DO JUST WHAT WE TELL YOU*

*BELIEVE! THAT YOU’LL DO JUST WHAT WE SAID*

*BELIEVE! THAT YOU’LL GO JUST WHERE WE SEND YOU*

*BELIEVE! THAT WE’LL GET THIS NONSENSE OUT OF YOUR HEAD*

*IT WAS A DIFFICULT TIME BUT SOMEHOW I SURVIVED*

*WITH A RADICAL MIND I KEPT MY DREAMS ALIVE*

*THEY COULDN’T SHAKE ME, THEY DIDN’T BREAK ME*

*SO IF YOU THINK THAT YOUR LIFE IS SLOWLY GOING NOWHERE PAINT A PICTURE IN YOUR MIND AND YOU CAN GO THERE*

*NO-ONE CAN STOP YOU, IF YOU BELIEVE YOU CAN DO*

*BELIEVE! THE IMPOSSIBLE CAN HAPPEN*

*BELIEVE! THERE’S NO MOUNTAIN THAT’S TOO HIGH*

*BELIEVE! THAT YOU CAN SLAY THE DRAGON*

*BELIEVE! THAT ONE DAY WE’RE GOING TO FLY*

*INSTRUMENTAL*

*(LEONARDO’S DRAWINGS FLY AROUND)*

*BELIEVE! THE IMPOSSIBLE CAN HAPPEN*

*BELIEVE! THERE’S NO MOUNTAIN THAT’S TOO HIGH*

*BELIEVE! THAT YOU CAN SLAY THE DRAGON*

*BELIEVE! THAT ONE DAY WE’RE GOING TO FLY*

*BELIEVE!*

*BELIEVE!*

*BELIEVE!*

*BELIEVE! THAT ONE DAY WE’RE GOING TO FLY*

(CHORUS/Dancers join in for end of song)

CURTAIN

Scene 2

Inn ‘ Il Punto Nero’

Same Day

Il Punto Nero is a riverside inn, run by Iseppo and Marco, where people can have fun and do business with ‘no questions asked’. Much loved by the sailors and their girls, it has a reputation for discretion.

The Inn is open to the street with tables outside

------------------------------------------------------

There are only a few customers. **BASTIANO** is sitting at a corner table.

**ISEPPO** is in the cellar. **MARCO** is front of stage leaning on his brush.

**ISEPPO**

(VOX OFF: Shouting, as from cellar)

Hey Marco.

(**ISEPPO** enters)

**ISEPPO**

You lazy animal. Have you done all your jobs?

**MARCO**

Of course I have Iseppo, all done.

**ISEPPO**

BROUGHT THE BREAD?

**MARCO**

YES, ISEPPO

**ISEPPO**

SWEPT THE STREET?

**MARCO**

YES, ISEPPO

**ISEPPO**

TIDIED THE TABLES

**MARCO**

YES, ISEPPO

**ISEPPO**

WATERED THE WI....er F-Flowers?

(Looks round surruptiously)

**MARCO**

Ye... Flowers?

(Thinking)

But we don’t have any flowers Iseppo...

**ISEPPO**

(Staring at Marco)

Yes – we – do.

**MARCO**

Oh!

(Nodding)

YES, ISEPPO!

*#7 INN KEEPING! Iseppo / Marco* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/7innkeeping.html)

***MARCO***

*WE’RE HERE TO BRING SOME COMFORT TO THE POOR WORKING MAN*

*TO LEND A FRIENDLY EAR, DO THE BEST THAT WE CAN*

*IT’S A PERMANENT STRIFE,*

*BUT WE’RE LIVING OUR LIFE INNKEEPING*

***ISEPPO***

*EVERYBODY THINKS ITS EASY BEING NICE FOR LIVING*

*I OUGHT TO MAKE ‘EM PAY FOR THE ADVICE I AM GIVING*

*I ACT LIKE I CARE*

*THAT’S THE CROSS THAT WE BEAR WE’RE INNKEEPING, WE’RE INNKEEPING*

***MARCO & ISEPPO***

*SO EVERY NOW AND THEN WE CUT A CORNER OR TWO,*

***ISEPPO***

*A DROP OF WATER IN THE WINE,*

***MARCO***

*(HOLDS UP RAT)*

*A DIFFERENT MEAT IN THE STEW*

***MARCO & ISEPPO***

*BUT YOU WON’T FIND BETTER VALUE ALL ALONG THIS RIVERSIDE*

*IT’S PERFECTLY ACCEPTABLE... AND NO-ONE’S EVER DIED,*

***MARCO***

*(SPOKEN)*

*WELL NOT YET... BUT THERE WAS THAT SAILOR WHO...*

***ISEPPO***

*WE WINE THEM AND WE DINE THEM WITH THE BEST WE CAN BUY*

*(HOLDS PLATE OF FOOD)*

***MARCO***

*QUALITY IS TESTED - AND IT’S USUALLY PRETTY HIGH*

*(HOLDS NOSE)*

***MARCO & ISEPPO***

*THE STANDARDS ARE MET*

*AT THE LEVEL WE SET - INNKEEPING*

*THERE’S A SAYING IN THIS BUSINESS THAT THE CUSTOMER IS RIGHT*

*SO IF ANYONE COMPLAINS TO US WE’RE NEVER IMPOLITE*

*AS BEFITS OUR NOBLE BREEDING, WE NEVER FUSS AND SHOUT,*

*JUST LISTEN VERY COURTEOUSLY...*

*AND THEN WE THROW THEM OUT!*

***MARCO***

*(SPOKEN)*

*BUT NOT BEFORE THEY’VE PAID...*

***ISEPPO***

*(SPOKEN)*

*OH NO...*

***ISEPPO***

*SOME SAY THAT WE ARE MEAN, DO WE DESERVE THIS REPUTATION?*

*WE BARELY MAKE ENDS MEET - IT’S A TRICKY SITUATION*

***MARCO & ISEPPO***

*WITH OUR BACKS TO THE WALL*

*WE’RE KEEPING IT ALL INNKEEPING*

*WE’RE INNKEEPING*

*WE’RE KEEPING IT ALL... INNKEEPING*

(The song ends in laughter. **ISEPPO** and **MARCO** go about their duties)

**(TOTTO** enters and has a quiet word with Marco. **MARCO** points to Bastiano and **TOTTO** slips him some money)

**(TOTTO** approaches Bastiano.

**BASTIANO** eyes him with suspicion)

**TOTTO**

Greetings good Sir, will you take a drink with me.

**BASTIANO**

And why would *you* be buying drink for me.

**TOTTO**

Why, are you not famous. Are you not Bastiano, the Grand Inquisitor! My brother said I might find you here. He speaks very highly of you.

**BASTIANO**

Keep your voice down! Your brother? Who might that be? And who are you?

**TOTTO**

My brother, sir, is Niccolò Machiavelli, and I am Totto.

**BASTIANO**

Machiavelli? Oh yes, I knew Niccolò Machiavelli. They say that these days there isn’t a dog in Florence that dare bark without *his* say so. Though I can’t imagine why he would care where I am.

TOTTO

(Sitting)

He respects your reputation Bastiano, and he said I should help you, make sure that you come to no harm. After all we are all in the same line of business aren’t we? Come take a drink.

**(MARCO** brings the drinks)

**TOTTO**

So the Grand Inquisitor was thrown in jail, I heard... and banished from the city. What was your downfall? Could only be money or a woman

**BASTIANO**

Pah, money isn’t a problem to me, and never was. They took me but didn’t get my money. It was a woman alright, and I vowed that one day, she – will – pay. And that dawn draws ever closer.

**TOTTO**

What? She’s in still in Florence? Is that why you came back? It’s a big risk to take, you know. You could go back to jail.

(Pause)

So who is she?

**BASTIANO**

Why are you so interested?

**TOTTO**

Well like I said, maybe I can help.

**BASTIANO**

Her name is Farnese - Aragona Farnese

**TOTTO**

Aragona! I know Aragona Farnese. Trouble for any man, and all the more so now she has married into the Orsini family, I hear.

**BASTIANO**

Trouble maybe, but I have sworn revenge, and those years forgotten in that hell hole will be paid back. You know her you say?

**TOTTO**

Yes, I know her well... but Bastiano, a man intent on revenge is a danger – to himself and those around him.

Still, I understand what misery can befall a man driven by desire. I too fell under such a spell. A certain lady by name of Gherardini, who thought she was too good for me. Me, a Machiavelli. Then she goes and marries a cloth merchant...

**BASTIANO**

You know Totto, perhaps I can use your help my friend. I hear that Aragona is seen rather too much in the company of the young apprentice of Leonardo Da Vinci – he goes by the name of Salai. She is supposed to be his ‘patron’... but we both know what she really gives. *I* can’t risk being seen, but you can be my eyes and ears. Follow her and get the proof I need to denounce her to her husband, and I will reward you well for your trouble.

**TOTTO**

Helping an old friend of my brother is reward itself Bastiano. Leonardo you say? Then they are lodging at the Friary of the Santissima Annunziata! That building has many secret passages, known only to the brothers – and Totto Machiavelli!

(puts an arm round Bastiano’s shoulders)

Consider it done.

BLACKOUT

Scene 3

Leonardo’s Studio

Next Day

-----------------------------------------------------

**LEONARDO** is pacing the floor, awaiting the arrival of his prospective patron

**LEONARDO**

(shouts)

Come on now Salai, you know how important this is to us.

**(SALAI** enters, dishevelled)

**LEONARDO**

And do try to smarten yourself up a bit, these are society people you know. Not the usual crowd of vagabonds that you hang around with.

**SALAI**

Yes, well, at least my friends don’t have any ‘pretentious *haffec-ta-tions..’*

**LEONARDO**

Yes, and they don’t have any money either, which is why you’d be well advised to make –a –little-EFFORT.

**(LEONARDO** rubs Salai’s hair playfully)

**SALAI**

I’ll wager that she’s hideous. All covered in boils - or something worse – you’ll probably have your work cut out to make her look even half decent.

**LEONARDO**

In which case I’ll turn them away - debts or no debts. I’m already having second thoughts about this whole business.  
Still, by all accounts she’s something of a beauty and...

(**SFX CUE**: <DOORBELL>)

..oh, here they are, go and greet them – quickly now...

(**SALAI** exits)

**LEONARDO**

(calling after him)

And don’t say a word until you’re spoken to!

**(SALAI** returns, leading in **FRANCESCO** and a veiled **LISA**)

**SALAI**

Signor and Signora del Giacondo Master..

(As **SALAI** passes Leonardo he whispers)

**SALAI**

See I told you – he has to keep her hidden!

**LEONARDO**

Signor del Giacondo, it’s such a pleasure to meet you at last. My father has spoken well of you.

(Turning)

You’ve met my assistant. This is Salai.

**FRANCESCO**

(Nods)

The pleasure is all mine, Leonardo. Your father is very proud of you. We are indeed fortunate to have such a great artist back here with us in Florence. You must be a very busy man, I hope you’ll be able to find the time to ‘fit us in’..

**(SALAI** coughs. **LEONARDO** frowns at him)

**LEONARDO**

Indeed sir. Indeed. And this must be...

**FRANCESCO**

Oh yes... Leonardo da Vinci, may I introduce my wife, Lisa Gherardini

**(FRANCESCO** bids LISA step forward.

**LISA** removes her veil. She is young and indeed very beautiful)

**LISA**

Signor Leonardo, it’s an honour..

**(LEONARDO** takes her hands)

**LEONARDO**

The honour is mine Signora. My, my. Such beauty. Such... I’m almost lost for words. Only a fool would turn down the chance to capture such... radiance.

(Shakes his head)

Please, please, do forgive me for being so bold Signora. It is just the way of the artist.

(**LEONARDO** pauses and studies Lisa. **LISA** starts to become embarrassed)

**LEONARDO**

Those eyes Salai, such depths for one so young...

(Turning)

Salai...

(**SALAI** is captivated by LISA, and stands dumbly staring at her)

**LEONARDO**

Salai, are you listening? Do you think I can do justice to this lady’s beauty. Hmm? Do you think I can capture her...

**SALAI**

(Still distracted)

Soul... Master?

Well, if anyone can, you can. Master

**FRANCESCO**

So, you’ll take my commission, Leonardo?

**LEONARDO**

Well, it’ll mean disappointing a few others – and I can’t promise how long it will take, but yes, yes of course I will. Come, lets take a glass of wine and we’ll agree the details.

**(LEONARDO** and **FRANCESCO** exit)

(**SALAI** and **LISA** are centre stage.

**LISA** tries to appear unmoved by SALAI.

**HE** tries to look at her.

**SHE** avoids his stare and attempts to cover her face with the veil.

**LISA’S** annoyance eventually turns to amusement)

*#8 WHEN I LOOK INTO YOUR EYES (SHORT) Salai* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/8eyesshort.html)

*SALAI*

*WHEN I LOOKED INTO YOUR EYES,*

*I SWEAR THE WORLD STOPPED TURNING*

*WHAT SPELL CAN IT BE THAT YOU WEAVE,*

*WHY I CAN HARDLY DARE TO BREATHE*

*WHEN I LOOK INTO YOUR EYES*

*I GET THE STRANGEST FEELING*

*THAT I’VE KNOWN YOU ALL OF MY LIFE*

*YES I KNOW THAT THIS ISN’T RIGHT*

*BUT THERE’S A PLACE I WANT TO BE*

*WHEN I LOOK INTO YOUR EYES*

*LISA*

*YES YOU’RE RIGHT, IT’S SO WRONG,*

*JUST WHO DO YOU THINK THAT YOU ARE!*

*AND WHAT, WHAT MUST YOU THINK OF ME*

*THAT I WOULD FALL FOR SUCH... LIES!*

*I SHOULD TELL MY HUSBAND...*

*SALAI*

*THAT YOU MISUNDERSTOOD AN ARTISTS TEMPERAMENT?*

*LISA*

*OH... I DON’T THINK I DID!*

*SALAI*

*GO AHEAD THEN. I’LL SHOUT THEM...*

*LISA*

*NO..! DON’T...*

*I DON’T WANT TO MAKE TROUBLE FOR YOU,*

*AND ANYWAY, I’M NOT REALLY SURE THAT HE’D CARE.*

**(LEONARDO** and **FRANCESCO** return laughing)

(The song is interrupted)

FRANCESCO

It is all agreed Lisa. Signor Leonardo will accept our commission, and you will come here to the studio to sit for him.

**LEONARDO**

Yes Lisa, and if it makes you feel happier you must bring your maidservant, though I suspect it might get a little tiresome for her in time.

LISA

Yes of course. Tell me, how long will it take? Days? Weeks? Months?

SALAI

It could be years... eh Master!

(**LEONARDO** looks disapprovingly at SALAI)

FRANCESCO

Oh, oh. you can’t ask an artist a question like that my darling.

LISA

Of course. I’m sorry Signor Leonardo. I’m looking forward to it...

LEONARDO

Don’t worry. These things take on a life of their own. True art is never finished you know, only abandoned for a while. We’ll try not to make the experience too tedious for you. I’ll get some musicians to come and play while we work.

LISA

We?

LEONARDO

Yes...

(Turning to Salai)

...naturally Salai will be helping me.

**(LISA** looks at Salai and frowns)

**(SALAI** raises his eyebrows and gives Lisa a ‘so there’ look)

FRANCESCO

I’m sure it will all work out splendidly. Let us know when you are ready start Signor, and I will sort things out.

LEONARDO

Of course. I just need to re-arrange a few things. Shouldn’t be more than two or three weeks.

Francesco

Splendid. Come Lisa let’s leave these good people in peace.

Leonardo

May God go with you

**(SALAI** shows them out)

**(LEONARDO** rubs his hands together in satisfaction)

(**SALAI** returns)

**LEONARDO**

Well Salai, what do you think? Is she not exquisite? She has an honest simplicity – and a spiritual quality, so unlike the usual society ladies.

Salai

I think she is... simply beautiful. Leonardo, I’d like to paint her as well.

Leonardo

Of course! You’ll work on the piece as you always do.

**SALAI**

Yes but Master, am I not your apprentice.

**LEONARDO**

Yes, you are.

**SALAI**

Then surely I can also paint her, at the same time. You can advise me as we go along. *Please* Master.

Leonardo

(Reluctantly)

Well... I don’t see why not – providing Lisa has no objections.

**SALAI**

This calls for a celebration! Come I’ll treat you to a drink.

**LEONARDO**

With my money no doubt. No, I have much work to do or their will be no more treats for either of us.

**SALAI**

Oh, come on...

**LEONARDO**

No – I’ll stay here. Thanks all the same.

**SALAI**

You know Leonardo you really should get out more. Make some new friends – maybe find a little romance... there’s still time!

**(SALAI** exits. **LEONARDO** shakes his head)

**LEONARDO**

My dear Salai...

*#9 A LOVE THAT DARE NOT SPEAK IT’S NAME Leonardo* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/9darenotspeak1.html)

***LEONARDO***

*IF ONLY I COULD TELL HIM,*

*IT ISN’T EASY TO EXPLAIN*

*I HAVE LOVED LIKE ANY OTHER*

*BUT IT’S A LOVE THAT DARE NOT SPEAK ITS NAME*

*A LOVE THAT DARE NOT SPEAK ITS NAME*

*DEAR GOD GIVE ME ONE GOOD REASON*

*WHY I HAVE TO HIDE IN SHAME*

*AND CAN NEVER SHOW MY FEELINGS*

*FOR IT’S A LOVE THAT DARE NOT SPEAK ITS NAME*

*A LOVE THAT DARE NOT SPEAK ITS NAME*

*I WANT TO CLIMB THE HIGHEST HILL*

*AND SHOUT IT FROM THE SKIES*

*AND PRAY THAT THOSE WHO JUDGE ME NOW*

*WILL ONE DAY REALISE*

*THAT GOD HAS NOT DISOWNED ME*

*I KNOW HE UNDERSTANDS MY PAIN*

*FOR DID HE NOT REWARD ME*

*WITH A LOVE THAT DARE NOT SPEAK ITS NAME*

*(A LOVE THAT DARE NOT SPEAK ITS NAME)*

*THE DIE IS CAST, AND WE CANNOT CHANGE*

*WHAT NATURE HAS DESIGNED*

*IF A MAN MUST WALK A DIFFERENT PATH*

*THEN CAN THIS JOURNEY REALLY BE A CRIME*

*MY GOD! I’M ONLY HUMAN*

*I CAN’T IGNORE THIS BURNING FLAME*

*YES, I HAVE LOVED LIKE ANY OTHER*

*BUT IT’S A LOVE THAT DARE NOT SPEAK ITS NAME*

*AND I HOPE ONE DAY HE’LL UNDERSTAND*

*THAT I CAN LOVE*

*BUT IT’S A LOVE THAT DARE NOT SPEAK ITS NAME*

**(SALAI** returns)

**LEONARDO**

Oh I thought you’d already gone...

**SALAI**

I’m just leaving. Are you sure you won’t come?

**LEONARDO**

No. No... You go, enjoy yourself.

**SALAI**

Are you alright, Master?

**LEONARDO**

(Smiling wistfully)

I’m fine, Salai. Run along now.

(**SALAI** happily leaves)

(**LEONARDO** sits reflectively)

CURTAIN

Scene 3A

**Street 1 - Outside the Studio**

**Continuous**

**Aragona is in love with Salai and believes that Salai loves her, but he pretends, in order to enjoy and keep her patronage.**

------------------------------------------------------

It is dusk and the street is dimly lit. There is a hooded figure lurking in the shadows.

**(SFX CUE**: <**STREET DOOR CLOSING-EXTERIOR>**)

**(SALAI** enters)

**(ARAGONA** enters and calls after him)

**ARAGONA**

Salai!! Salai... where are you going in such a rush?

**SALAI**

(Surprised)

Aragona.. how wonderful to see you...

Oh, I have important business for Leonardo. Very important!

**ARAGONA**

Yes, my sweet boy, I’m sure it is, but where have you been? It’s three days since you last came to see me. Three – whole - days. You know how lonely I get when my husband is away... If I didn’t know better I’d think you were avoiding me!

**SALAI**

Avoiding you?

(**SALAI** looks round to check they are alone and takes her in his arms)

SALAI

Why, you know I can hardly breathe when we’re apart. No no, it’s just that my master has been making such demands on me lately.

(sighs)

Aah.. it is so difficult to get away...

**ARAGONA**

Oh my poor Salai... but *I* need you too. I can make demands...

**SALAI**

As I know only too well.

**ARAGONA**

(turning away teasingly)

Perhaps you care more for Leonardo than for me. Perhaps I should find another protégé .. I hear that Michelangelo Buonarroti has a new young apprentice who’s in need of some... guidance.

**SALAI**

Oh how could you even think of such a thing. Have I not declared my undying love? Do I not please you? You are so cruel to a poor boy.

**ARAGONA**

Yes but Salai, is it not more cruel to neglect a poor, lonely, *passionate* woman, whose only desire is to be.. wanted. I can get such treatment from my husband!

**SALAI**

Of course, of course. I am so sorry. Look, I’ll think of a story for Leonardo, and make sure I’m free tomorrow – that’s a solemn promise. We’ll meet at the Inn at three, and..

**ARAGONA**

...I’ll give my maid the day off...

**SALAI**

(**SALAI** takes hold of Aragona)

...*and* no more talk of Michelangelo’s boy!

**ARAGONA**

I won’t sleep.

**SALAI**

Nor will I.

(They kiss goodbye. **ARAGONA** leaves)

(**SALAI** shrugs his shoulders and exits opposite direction)

**(TOTTO**,hooded, emerges from the shadows having overheard the conversation. He removes his hood)

**TOTTO**

So! The lovers meet tomorrow at three... I think my new friend Bastiano will be interested to hear of this.

(Walking off)

Very interested!

BLACKOUT

Scene 4

Inn

Next day

The Inn is crowded and the atmosphere jolly. Captain Donati and his crew are there.

------------------------------------------------------------

Sailors and girls are relaxing, and singing and dancing.

They sing a Marinaresca, in part a sailors’ "chanty," in part a regular melody.

*#10 NEVER TAKE A DRINK Chorus* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/10drink.html)

***SAILOR#1 CALLS & CREW REPLIES***

*IT WAS ON THE DEEP WE WERE NORWARD BOUND*

*NEVER TAKE A DRINK FROM A SAILOR*

*WHEN THE FIRST MATE SAYS WE MUST TURN AROUND!*

*YOU CAN TAKE HIS WIFE, TAKE HIS LIFE...*

*BUT NEVER TAKE A DRINK FROM A SAILOR MAN*

*SO THE MASTER CALLS FROM HIS SWINGING BUNK*

*NEVER TAKE A DRINK FROM A SAILOR*

*PAY NO HEED BOYS HE MUST BE DRUNK*

*YOU CAN TAKE HIS WIFE, TAKE HIS LIFE...*

*BUT NEVER TAKE A DRINK FROM A SAILOR MAN*

*NO NO SAID THE MATE I NARY TOUCHED A DROP*

*NEVER TAKE A DRINK FROM A SAILOR*

*THERE’S A REASON TRUE WHY THIS SHIP MUST STOP*

*YOU CAN TAKE HIS WIFE, TAKE HIS LIFE...*

*BUT NEVER TAKE A DRINK FROM A SAILOR MAN*

*THEN THE FLAG MAN SHOUTS FROM HIS LOFTY PERCH*

*NEVER TAKE A DRINK FROM A SAILOR*

*‘AYE THE ANSWER’S WAITING AT THE MARINERS CHURCH’*

*YOU CAN TAKE HIS WIFE, TAKE HIS LIFE...*

*BUT NEVER TAKE A DRINK FROM A SAILOR MAN*

*THERE’S A PARSON STANDING AT THE ALTAR WAY*

*NEVER TAKE A DRINK FROM A SAILOR*

*WITH A WOMAN WHO WAS PROMISED SHE’D BE MARRIED TODAY*

*YOU CAN TAKE HIS WIFE, TAKE HIS LIFE...*

*BUT NEVER TAKE A DRINK FROM A SAILOR MAN*

*BUT THERE’S SOMEONE MISSING FROM THIS SCENE SO FAIR*

*NEVER TAKE A DRINK FROM A SAILOR*

*THE FIRST MATE’S HERE WHEN HE SHOULD BE THERE*

*YOU CAN TAKE HIS WIFE, TAKE HIS LIFE...*

*BUT NEVER TAKE A DRINK FROM A SAILOR MAN*

*SO WHY ASKS THE CAP’N DID HE PUT TO SEA*

*NEVER TAKE A DRINK FROM A SAILOR*

*COS HE’S ALREADY GOT A WIFE AND A FAMILY!*

*YOU CAN TAKE HIS WIFE, YOU CAN TAKE HIS LIFE...*

*BUT NEVER TAKE A DRINK, NO MATTER WHAT YOU THINK,*

*OH.. NEVER TAKE A DRINK FROM A SAILOR MAN*

(TOTTO and BASTIANO are revealed sat in the shadows)

**TOTTO**

It’s nearly three Bastiano. Keep your face hidden, we don’t want them to know they’re being watched.

**BASTIANO**

Do you think I’m a fool – remember I was the best in the business at this.

**TOTTO**

How could I ever forget. Quiet now. He’s here

(**SALAI** enters and is greeted by Iseppo)

**ISEPPO**

Salai! Amico mio! Where’ve *you* been hiding lately?

**SALAI**

Not hiding Iseppo. Leonardo keeps me working. Working hard.

**ISEPPO**

You, working... hard??

(Laughs in disbelief)

Come on now, what have you really been up to. Involves some woman no doubt.

**SALAI**

Shhh. I’m trying not to attract attention. I’m meeting someone.

**ISEPPO**

(Interested)

A Signora?

**SALAI**

Yes, a lady.

**ISEPPO**

A *lady*... Who?

**SALAI**

Never mind who, you’ll see soon enough. Now bring me a jug and two glasses, I’ll be over there in the alcove. And remember – silenzio!

**ISEPPO**

Ahh, don’t worry. Nobody here cares much. They’re all at it anyway. Do you want the good stuff?

**SALAI**

Not at your prices.

**(ISEPPO** smiles cheekily and goes for the wine. **SALAI** sits down.

**ARAGONA** enters, hooded. She sees Salai and joins him.

**ISEPPO** brings the wine over.

He leans over and tries to get a better look at Aragona’s face. **ARAGONA** turns away)

**ISEPPO**

Hmmm... Buonasera Signora.

**SALAI**

(Pointedly)

Thank you, Iseppo.

**ISEPPO**

Best wine in the house Signor. Enjoy.

(**ISEPPO** leaves the table, with a knowing smile)

**ARAGONA**

(Looks round)

O-Oh. There’s Captain Donati!

**SALAI**

Bernardo...? Does he know you?

**ARAGONA**

Yes he does - but he’s an old friend of my family. He wouldn’t cause trouble for me. Anyway why shouldn’t I meet with my protégé. My husband will want to know what I’m getting for his money one day.

**SALAI**

Let’s hope he doesn’t find out what you’re really getting.. Can we not go straight back to your house?

**ARAGONA**

Salai!

**BASTIANO**

Ah! They have no shame. So it’s true, the virtuous Aragona is not as pure as she seems. I’ve seen all I need to see, and heard what I need to hear.

**(BASTIANO** and **TOTTO** make to leave)

**TOTTO**

Not so fast Bastiano! If you truly want your revenge you’ll need proof, or there’ll be big trouble. Her husband is a rich and powerful man. He won’t take kindly to you accusing his wife of adultery, whether it’s true or not. She’ll deny it of course, and if you can’t prove it you’ll be lucky to get away with your life. Tread easy my man.

*#11 DANCETTE Orchestra*

**BASTIANO**

Ye-es. I suppose you’re right. At least I know now my suspicions are true. I’ll bide my time. A chance will come.

**(BASTIANO** and **TOTTO** exit)

(**SAILORS** and **DANCERS** do ‘Hornpipe’routine at front of stage)

BLACKOUT

Scene 5

Leonardo’s studio

Some days later

It is the first sitting, and there is tension in the air

------------------------------------------------------------

LISA is posing on a chair, whilst LEONARDO and SALAI paint at their easels.

TWO MUSICIANS play softly.

*#12 SITTING PRETTY Orchestra* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/12sittingpretty.html)

**LEONARDO**

No no. Signora. I know it is difficult, but it helps so much if you can stay in one position.

**SALAI**

(Under his breath)

At least for two minutes...

**LISA**

But it isn’t easy.. and it’s so stuffy in here.

**LEONARDO**

Salai, open a window.

**SALAI**

But Master it’s hotter outside..

**LEONARDO**

I know. But at least we can have a change of air. Go on! Pronto.

**LISA**

I didn’t realise that it would be quite so... tiring

(**SALAI** opens the window)

**SALAI**

Haven’t you done this sort of thing before?

**LISA**

(Irritated)

No! You know very well I haven’t.

(On the way back **SALAI** trips on the carpet. **LISA** forgets herself and giggles)

**LISA**

Signor Leonardo it might be better if there weren’t so many people in here.

**LEONARDO**

Perhaps so Signora. I find that music helps me to concentrate when I’m working. I thought you might find it relaxing, but...

*#12 MUSIC ENDS*

**(LEONARDO** gestures to the **MUSICIANS**. **THEY** leave)

**LISA**

(Glaring at Salai)

Actually it wasn’t the musicians I was referring to...

**SALAI**

Well I can’t think what *I’ve* done to upset you..

**LISA**

When I agreed to let you paint my portrait too, I didn’t realise that you’d be *staring* at me all the time...

**SALAI**

(Laughing incredulously)

My dear lady, I’m an *artist*. How else am I to capture your ‘incredible beauty’ if I didn’t look at you?

**LISA**

(Mockingly)

An artist? I thought you were still learning how to *be* ‘an artist...’

It’s the *way* you look at me.

**LEONARDO**

That’s enough you two, do please stop bickering. You’re like a couple of spoilt children.

(They carry on working.

After a little while **LISA** shuffles in her seat)

**SALAI**

(Tuts)

Oh, here we go again.

**LISA**

It’s not my fault. It’s this chair. Haven’t you got anything more comfortable for me to sit on.

**SALAI**

We already put two cushions on it for you. Feather cushions. The finest goose down. I know you ‘high society’ ladies are supposed to have tender skin, but...

**LISA**

Well it’s still uncomfortable!

**SALAI**

Ah! I must have left some crumbson the chair underneath the cushions! Right then, I’ll go out and find an angel or two. They say that angels have the most amazingly soft feathers on their backsides..

**LISA**

There’s no need to be rude.

**LEONARDO**

No there isn’t Salai. That’s quite enough from you.

**LISA**

(Standing)

This is ridiculous. Signor Leonardo, is it absolutely necessary for *him* to be here?

**LEONARDO**

Yes.. well.. Look Salai, in future you won’t speak until Signora Giaconda speaks to you. Right...?

**SALAI**

Yes Master

**LEONARDO**

...or you’ll have to leave.

**SALAI**

My lips are sealed Master.

**(LISA** smiles triumphantly at Salai)

**LEONARDO**

Ahh, this is no good. I need a break. Come Signora we’ll take a little refreshment. Salai, you go and look for a better chair...

**(LEONARDO** and **LISA** walk off)

(As they leave **LISA** looks back over her shoulder at Salai and rubs her bottom coquettishly, as if bruised)

**SALAI**

(Resignedly)

Ye-es Master.

(**SALAI** exits)

*#12A SITTING PRETTY (Reprise) Orchestra*

(Music plays over Scene change)

CURTAIN

Scene 6

Leonardo’s studio.

Some weeks and several sittings later

Lisa is by now relaxed, flirty, and teases them. Salai and Lisa are getting on well. They are young and enjoy each other’s company

PROJECTION ON CURTAIN: <SOME WEEKS LATER>

------------------------------------------------------------

*#12A MUSIC ENDS*

CURTAIN RISES

LEONARDO is painting. SALAI paints Lisa also.

**LEONARDO**

Come now Lisa, where’s that smile? You seem quite sad today.

**LISA**

Well, I am a little sad Leonardo. You know I’m beginning to believe I shall miss coming here when the painting is finished. It’s turned out to be such fun.

(Sighs)

I don’t really laugh much at home.

**LEONARDO**

Oh dear me... No-one should be sad on a beautiful day like this - should they Salai.

SALAI

Certainly not Master...

*#13 BEAUTIFUL DAY Lisa / Salai / Leonardo* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/13beautifulday.html)

***SALAI***

*(COLLA VOCE)*

*I DO BELIEVE,*

*THAT EVERY NOW AND THEN - THERE COMES A DAY,*

*WHEN ALL-THE-WORLD IS IN HARMONY,*

*AND TODAY IS SUCH A BEAUTIFUL DAY*

***LEONARDO***

*AS ANY FOOL CAN SEE,*

*NOTHING’S GOING TO SPOIL THE WAY I FEEL*

*NOT EVEN YOU, MY BOY*

*BECAUSE TODAY IS SUCH A BEAUTIFUL DAY*

***SALAI & LEONARDO***

*(TO LISA)*

*SO DON’T HIDE YOUR FEELINGS,*

*IF YOU’RE HAPPY LET IT SHOW.*

*TAKE HOLD OF WHAT LIFE HAS TO GIVE,*

*AND NEVER EVER LET IT GO...*

***SALAI***

*AND WHEN YOUR WORLD GOES WRONG*

*SOME PEOPLE MAKE YOU FEEL YOU DON’T BELONG*

*ALL YOU NEED TO DO IS SMILE AND SAY*

*THAT TODAY IS SUCH A BEAUTIFUL DAY*

***LISA***

*THAT’S ALL VERY WELL, BUT A LADY MUST BE MINDFUL*

*IN POLITE SOCIETY*

*IT’S FROWNED UPON TO LAUGH – OR SING!*

*BUT WHEN I’M HERE, I CAN BE ME! (KEY CHANGE)*

***SALAI, LEONARDO & LISA***

*SO DO WE ALL AGREE*

*THAT HAPPINESS IS OUR PHILOSOPHY*

*AND MAY IT ALWAYS BE THAT WAY*

*OH TODAY IS SUCH A BEAUTIFUL DAY*

***LEONARDO***

*IT’S INDISPUTABLE!*

***SALAI***

*INCONTROVERTIBLE!*

***SALAI, LEONARDO & LISA***

*(RALL.)TODAY IS SUCH A BEAUTIFUL DAY!*

(Song ends with laughter)

**LEONARDO**

Things *are* going well Lisa, but there’s still much to be done.

**SALAI**

No, I wouldn’t worry just yet. My master isn’t known for finishing things.

**LEONARDO**

Salai! How unkind you are. I just like to take my time, that’s all... and if it’s not a good day then...

(Shrugs his shoulders)

**LISA**

Yes Salai. There’s no need to be unkind. I certainly won’t miss *you*...

**SALAI**

(Teasing)

Not even a little bit...

(**LISA** pulls a mocking face)

**LEONARDO**

You know Salai you could learn to take a little more time yourself, put more thought into your work.

**SALAI**

I’m sure you’re right.. but I’m young. There’s so much to be done, so much life to be lived. What do you say, Lisa?

**LISA**

I say you’re both right. A man should certainly have energy, and vigour...

(Suggestively)

...but then again he needs experience does he not... Sometimes youth can be too, er.., *hasty*. The job may be finished, but not done properly, to the client’s satisfaction...

(**SFX CUE:** <DOORBELL>)

**LEONARDO**

Damn. Who can that be? Go and see who’s there, Salai.

(**SALAI** exits)

**LEONARDO**

I do so hate being interrupted. We were just getting started, and I feel it *will* be a good day...

(**SALAI** returns)

**SALAI**

It’s one of the gonfaloniere’s men. He says Soderini wants to see you at once about ‘the mural’.

**LEONARDO**

Ahhh. The mural... Did you tell him I was here?

**SALAI**

Well yes... I didn’t realise.

**LEONARDO**

Oh-ohhh. I’ve foolishly agreed to paint a battle scene for the city - in the Great Hall at the Palazzo della Signoria.

**SALAI**

I thought you weren’t going to do any more murals. Too time consuming you said.

**LEONARDO**

That I did. But they told me that buffoon Michelangelo Buonarroti is also painting one - on the opposite wall! Pah...!

**SALAI**

Really, Leonardo I would have thought such childish rivalries were beneath you.

**LEONARDO**

I know. I know. I suppose I’d better go. They’ll want to know when I’m going to start.

**SALAI**

Or perhaps *finish*...

**LEONARDO**

I’ve told you before, true art is never finished Salai. A thousand apologies Signora. You’ll understand I can’t refuse... I could be gone a little while, perhaps we’d better arrange another day.

**SALAI**

Master, would it not be a good idea for me to carry on with *my* painting for a while, and if you should return before too long, then the day is not wasted.

**LEONARDO**

Well, yes... fine. If the lady agrees...

**LISA**

Sadly, I have nothing better to do Leonardo. Go about your business, and we’ll see what the day brings.

**LEONARDO**

I am most grateful Signora. You’re so kind.

**(LEONARDO** exits.

**SALAI** returns to his easel and starts to paint. There is an awkward, romantic tension in the air.)

**SALAI**

He’s so much in demand...

**LISA**

Yes... such a busy man.

(A pause, then they both start to speak at once)

**SALAI LISA**

So what... How did...

**SALAI**

(Laughing)

Sorry

**LISA**

No go ahead.

**SALAI**

I was going to ask what *do* you do with yourself all day. I can’t believe you have nothing better to do than to sit here.

**LISA**

Oh, I could go out and spend some more of my husband’s money I suppose. Even that gets boring, I have so many fine clothes - but I rarely get chance to wear them.

**SALAI**

You don’t go out much then?

**(SALAI** goes over to her and turns her head a little. HE takes her right hand and places on her left arm. HE holds it a little longer than he needs to.

**LISA** gazes up at him. **SALAI** returns to his easel)

**SALAI**

Ye-e-s. that’s better.   
How about your friends?

**LISA**

Francesco doesn’t approve of my friends. He says they are too.. frivolous.

**SALAI**

By that I suppose he means too young. So what does your *husband* like to do for fun.

**LISA**

Fun! My dear Salai he’s a cloth merchant, from a family of cloth merchants. He lives and breathes weaves and patterns. His idea of fun is the annual Arte di CalimalaBall.

**SALAI**

Ah, the Cloth Merchants Guild? I’ll bet that’s quite an occasion.

**LISA**

I’ll say it is. You’ve never seen such fine costumes.

**SALAI**

Really? And what do the women wear?

(**THEY** laugh. **SALAI** goes over to her again)

**SALAI**

Please. If you could just tilt your head a little so... If I could only capture that laughter in your eyes, such beautiful eyes. Your husband is a very lucky man.

**LISA**

You really shouldn’t say such things.

(Hesitantly)

I don’t think he notices, Salai... He’s older.. and he has his business to worry about.

**(SALAI** takes her hand again on the pretext of moving it. He looks into Lisa’s eyes and she holds his gaze)

*#14 LOOK INTO YOUR EYES (Full) Salai / Lisa* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/14eyesfull.html)

**SALAI**

(Over Intro)

How could he not notice...

**(LISA** stands, still holding Salai’s hand)

***SALAI***

*WHEN I LOOK INTO YOUR EYES, I CAN SEE FOREVER*

*YOU AND ME TILL THE END OF TIME*

*WE’LL LEAVE THIS IMPERFECT WORLD BEHIND US*

***LISA***

*WHEN I LOOK INTO YOUR EYES, SUDDENLY I’M LIVING,*

*BUT MY LIFE IS NOT MINE TO GIVE*

*THOUGH MY HEART IS LONGING TO LIVE*

*AND I CAN SEE WHERE THE FUTURE LIES*

*WHEN I LOOK INTO YOUR EYES*

***LISA***

*OH PLEASE SAY NO MORE*

*IT’S A DANGEROUS GAME THAT WE PLAY*

*THERE WOULD BE SUCH A HIGH PRICE TO PAY*

*AND I CAN NEVER BE FREE..*

*(SPOKEN)*

*I SHOULD GO NOW*

***SALAI***

*NO, PLEASE STAY, I...*

***LISA***

*I WON’T LISTEN*

***SALAI***

*I LOVE YOU LISA! I LOVE YOU...*

*(PAUSE – THEY EMBRACE)*

***SALAI & LISA***

*(SUNG)*

*IS IT WRONG TO DENY HOW WE FEEL*

*IS IT WRONG TO PRETEND IT’S NOT REAL...*

***SALAI***

*WHEN I LOOK INTO YOUR EYES, I CAN TOUCH TOMORROW*

*EVERYTHING THAT I WANT IS THERE*

*ALL I ASK IS YOUR LIFE TO SHARE*

*OH PLEASE SAY YOU SEE IT TOO*

*WHEN I LOOK INTO YOUR EYES*

*(****LISA*** *starts to pull away in guilt but turns*

*back and they kiss)*

*INSTRUMENTAL*

***SALAI & LISA***

*WHEN I LOOK INTO YOUR EYES*

*WHEN I FEEL YOUR ARMS AROUND ME*

*THERE IS NOTHING IN THIS WORLD I WOULD FEAR*

*JUST KNOWING THAT YOU ARE HERE*

*IT’S A LOVE WE JUST CAN’T HIDE*

*WHEN I LOOK INTO YOUR EYES*

(**LISA** remembers herself and pulls away, confused)

**LISA**

No Salai! This is wrong. I’m a married woman.

**(LISA** quickly starts to gather her things together and makes to leave)

**LISA**

We can’t do this! I must go.

(At the door **LISA** hesitates and looks back at Salai. She is torn)

**LISA**

(Tearfully)

Oh Salai...

**SALAI**

Will I see you at the Festival tomorrow? It’s a feast day - everyone will be there...

**LISA**

I... I don’t know...

**(LISA** exits. **SALAI** sits quietly)

**(LEONARDO** returns, goes to the table and picks up some sketches)

**LEONARDO**

I got half way there and realised I’d forgotten to take my sketches... Why is Lisa leaving?

(accusingly)

Salai..? Have you been upsetting her again.

**SALAI**

No master. No, she wasn’t feeling too well. You know how it is with women.

**LEONARDO**

Oh well not to worry, there’s plenty to be getting on with.

I’d better get a move on!

(**LEONARDO** exits)

(**SALAI** is pensive)

CURTAIN

Scene 7

Piazza Della Signoria

Next day

It is a feast day with much celebrating

------------------------------------------------------------

*#15 FURLANA Orchestra* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/15furlana.html)

The scene starts with dancers at front of stage

The curtain rises to reveal a happy crowd outside the Palazzo steps. They dance a traditional Italian folk dance.

SALAI is there with LEONARDO.

(**ARAGONA** enters and **SALAI** introduces her to Leonardo)

**(LISA** enters with **FRANCESCO**. They greet Leonardo and Salai)

**(TOTTO** staggers in, a little under the influence of drink and stands near them)

(They **ALL** watch the end of the dance and applaud)

*#15 MUSIC ENDS*

**LISA**

I do so love to dance. Come Francesco they’re about to start again, won’t you dance with your wife.

**FRANCESCO**

(Laughing)

I’m sorry Lisa, I’m much too old for dancing. In fact I never was much good at it. I‘m sure young Salai here would oblige.

**SALAI**

Yes of course, I’d be delighted Signor! Come Lisa..

(**ARAGONA** looks across jealously. **SALAI** goes to take **LISA’S** hand. She is reluctant but SALAI is insistent. **LEONARDO** looks worried and attempts to intervene)

**LEONARDO**

Hold on Salai, you know you have two left feet! Let an older man show you how it’s done.

(**TOTTO** sees an opportunity)

**TOTTO**

Ha! This is a job for a real man. Here, I’ll dance with the lady...

(**TOTTO** grabs **LISA’S** arm and pulls her to him. She pushes him off him and tears herself away)

**LISA**

No! NO!

**(SALAI** moves protectively to confront **TOTTO**, **LEONARDO** restrains him)

**LEONARDO**

(Raised voice)

That’s enough Salai...

(**LISA** runs back to **FRANCESCO**. **TOTTO** waves his arm dismissively and leaves)

(**LEONARDO** and **SALAI** stand staring at each other)

*#16 DISAPPEARS Leonardo/Salai/ Chorus* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/16disappears.html)

***LEONARDO***

*WHEN THEY ARE YOUNG THEY WILL NOT LISTEN*

*THOUGH THE VOICE OF REASON*

*ECHOES THROUGH THE YEARS*

*THEY HEAR THE WORDS BUT NEVER HEAR THE MEANING*

*BEFORE IT ALL DISAPPEARS*

***SALAI***

*BUT THERE’S A LIGHT THAT SHINES WITHIN US*

*IT SHOWS THE WAY, IT’S A COMFORT FOR OUR FEARS*

*THAT GUIDING LIGHT WILL SEE US SAFELY HOMEWARD*

*BEFORE IT ALL DISAPPEARS*

***SALAI & LEONARDO***

*THIS IS OUR SONG AND WE ARE SINGING*

*THIS IS OUR TIME TO BE HERE*

*WE ARE THE STARS AND WE WILL KEEP ON SHINING*

*BEFORE IT ALL DISAPPEARS*

*KEY CHANGE*

***SALAI &******LEONARDO******CHORUS***

*THERE IS STILL HOPE LISTEN TO THE VOICE OF REASON*

*WHEN WE LIE GRIEVING DO YOU HEAR THE ECHO*

*THERE IS A TRUTH CAN’T YOU SEE THE TRUTH IS*

*DAWNING EVER CLEAR DAWNING EVER CLEAR*

*THAT WE MUST FIGHT! WE MUST FIGHT!  
FOR THE THINGS*

*THAT WE BELIEVE IN*

*BEFORE IT ALL DISAPPEARS*

*KEY CHANGE*

***ALL***

*THIS IS OUR SONG, AND WE ARE SINGING*

*THIS IS OUR TIME TO BE HERE*

*WE ARE THE STARS AND WE MUST KEEP ON SHINING*

*BEFORE IT ALL DISAPPEARS*

***SALAI***

*WE ARE THE STARS, WE MUST KEEP ON SHINING*

*BEFORE IT ALL DISAPPEARS*

(The song finishes. The crowd disperse to reveal **BASTIANO,** who appears and confronts **ARAGONA.** She recoils in horror and runs away. **BASTIANO** lets out an evil laugh)

CURTAIN

END OF ACT ONE

# INTERVAL

# 

# ACT II

Scene 1

Leonardo’s Studio.

Some weeks later – a Monday.

By now Salai and Lisa are lovers. They have been meeting secretly at Leonardo’s studio.

Salai has also been working on a nude portrait of Lisa. *(The ‘Monna Vanna’ )*

PROJECTION ON CURTAIN: <SOME WEEKS LATER>

------------------------------------------------------

LISA sits, while LEONARDO and SALAI paint.

(**LEONARDO** concentrates on his canvas, but **SALAI** and **LISA** are acting in a flirtatious way – pulling faces, giggling)

**LEONARDO**

**(**annoyed)

Salai! Will you please stop fooling around, this is difficult enough without these distractions

**SALAI**

It’s not my fault. She is deliberately trying to make me laugh...

**LEONARDO**

You too Lisa...

(**LISA** giggles behind her hand)

**LISA**

No I’m not!

**SALAI**

Yes you are

**LEONARDO**

That’s enough from both of you!

**LISA**

Leonardo, I promise. It’s Salai who’s being silly. Silly Salai.

(**SALAI** and **LISA** both laugh)

**LEONARDO**

(tutting)

It’s no good... I need a break, a quiet glass of wine perhaps.

(**LEONARDO** exits wiping his hands.

As soon as he leaves the room **SALAI** rushes over to **LISA** and they kiss passionately)

**LISA**

Oh my darling Salai, we must be careful. I’m sure Leonardo suspects.

**SALAI**

He certainly would if he saw my other portrait of you...

**LISA**

What other portrait? Oh please show me.

**SALAI**

It’s a surprise. I’ve been working on a slightly different version. One that shows a little more of your...er, beauty. From memory of course...

**LISA**

NO!! Salai, How could you. What if someone sees it. You must show me at once.

**SALAI**

Don’t worry my love, it’s hidden well away. You’ll see it when it’s finished. I just need to study the subject a little bit more...

**LISA**

You are wicked!

**SALAI**

Just be patient. Shhh. Leonardo returns.

(**THEY** separate. **LEONARDO** enters)

**LEONARDO**

You know, I think that’s enough for today. I’m feeling quite tired.

**SALAI**

But Master...!

**LEONARDO**

In fact I don’t think we’ll need to trouble you to sit for us for much longer Signora. I have all the detail I need and..

**SALAI**

No Master*. I* have much more work to do!

**LEONARDO**

It’s not my fault if you work too slowly. Time stays long enough for those who will use it. Anyway, it’s not like you to take your time doing anything. I’m sure Lisa will be *glad* to have her life back.

(Pointedly)

I’m sure she’d like to spend more time with her family.

**LISA**

(Worried)

I really don’t mind Leonardo. If Salai wants me, I’ll gladly come.

**LEONARDO**

Well. We’ll see. That’s it for now anyway. You can get changed Signora.

(**LISA** leaves the room to change. **LEONARDO** takes Salai to task)

**LEONARDO**

What kind of fool do you take me for Salai? It’s obvious that you two are in love - and it’s a dangerous game you play. Very dangerous. How far has this gone?

**SALAI**

Too far Master. Too far to turn back I’m afraid. I never intended...

**LEONARDO**

(angrily)

Never intended? It’s easier to resist at the beginning than at the end Salai. I know you, you can’t help yourself. Another conquest, a passing amusement, and then..

**SALAI**

NO! It’s not like that with Lisa. I promise. It really isn’t. We fell in love. *I* fell in love...

**LEONARDO**

With someone else’s wife! Do you realise what will happen when her husband finds out... and he will you know.

**(LISA** returns)

**LISA**

Is everything all right? I heard raised voices. Leonardo?

(**LEONARDO** waves his hand dismissively)

**LEONARDO**

Yes, everything’s fine, don’t worry. A minor disagreement. You know how temperamental us artists can be. I’ll bid you goodbye. God be with you, Signora.

(**LEONARDO** exits. Salai is silent)

**LISA**

What’s happened Salai?

**SALAI**

He knows... and he’s angry - with me. I suppose it was inevitable. He’s no fool is he?

(**LISA** and **SALAI** embrace)

**LISA**

Oh Salai. We can’t go on like this. Where will it all end? Maybe we should just...

(Pulls away)

**SALAI**

(optimistic)

No! Don’t say it. I really don’t know what’s going to happen... but I do know that I love you. Trust me Lisa, somehow we’ll work it out.

(**LISA** and **SALAI** move to front of stage)

*#17 YOU AND ME Salai / Lisa* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/17youandme.html)

***SALAI***

*LOVE CAN MAKE A WISE MAN FOOLISH*

*BUT THE HEART WILL HAVE ITS WAY*

*I NEVER MEANT FOR THIS TO HAPPEN*

*WHO CAN KNOW WHAT PRICE WE’LL PAY*

*I CAN’T TELL YOU WHAT TOMORROW HOLDS*

*BUT THROUGH THE STORM, THE SUN WILL SHINE.*

*AND I KNOW FOR SURE THAT I WILL BE YOURS*

*AND I PRAY THAT YOU’LL BE MINE*

*THAT’S THE WAY IT IS, AS IT EVER WAS,*

*AND IT’S ALWAYS, GOING TO BE…*

*YOU AND ME, ALWAYS YOU AND ME*

*ALWAYS YOU AND ME*

***LISA***

*IF I EVER HAVE TO QUESTION*

*HOW I FEEL ABOUT YOU,*

*I KNOW WHERE I’LL FIND THE ANSWER*

*IT’S IN EVERYTHING THAT YOU DO*

*THAT’S THE WAY IT IS, AS IT EVER WAS,*

*AND IT’S ALWAYS, GOING TO BE…*

*YOU AND ME, ALWAYS YOU AND ME*

*ALWAYS YOU AND ME.*

***SALAI & LISA***

*WHEN THE NIGHT IS LONG, YOU NEED SOMEONE STRONG,*

*I’LL BE RIGHT THERE, BY YOUR SIDE*

*KEY CHANGE*

*THAT’S THE WAY IT IS, AS IT EVER WAS,*

*AND IT’S ALWAYS, YES IT’S ALWAYS GOING TO BE…*

***SALAI***

*YOU AND ME,*

***LISA***

*YOU AND ME,*

***SALAI & LISA***

*YOU AND ME,*

BLACKOUT

Scene 2

The Inn

Later that day

--------------------------------------------------

The Captain and some sailors are in.

**(ARAGONA** enters, cloaked, and looks round. She is followed moments later by a **HOODED FIGURE**.

**ARAGONA** sees the Captain and goes to his table)

.

**CAPTAIN**

Signora! Aragona, are you alone?

**ARAGONA**

Yes, I thought Salai would be here, Captain.

**CAPTAIN**

No. I haven’t seen him today. Marco! Has Salai been in?

**MARCO**

No Captain. Not that I know of.

**ARAGONA**

Oh well. I’ll just have to go to Leonardo’s studio. If you *should* see him will you tell him that I couldn’t wait, my husband is returning unexpectedly this weekend and I have much to do. He’ll understand.

**CAPTAIN**

Of course I will Signora... please take care.

(ARAGONA squeezes the Captain’s hand)

**ARAGONA**

You are so kind Captain.

**CAPTAIN**

You’re father was always kind to *me* Aragona...

**(ARAGONA** leaves. The **HOODED FIGURE** follows)

Scene 2A

Street 2 - Outside Inn (Front of Stage)

Continuous

Bastiano confronts Aragona.

--------------------------------------------------

(**ARAGONA** enters, followed by **HOODED** **FIGURE**)

(**ARAGONA** becomes aware that she is followed)

**ARAGONA**

Who’s there?

(The **HOODED FIGURE** reveals his face. It is **BASTIANO**.

**ARAGONA**

(Horrified)

Bastiano!! Why have you come back?

(Backing away)

What do *you* want of me...? Just leave me alone! You shouldn’t be in the city anyway!

(BASTIANO goes toward Aragona as he speaks)

**BASTIANO**

All I want now Aragona is revenge. Revenge for five years rotting in the hole that is the Bargello, forgotten by my so-called friends, and then cast out of my own city... and all because of you, Aragona Farnese.

**ARAGONA**

Your memory plays tricks Bastiano, you brought it all on yourself. It was just reward for your evil ways.

**(BASTIANO** angrily grabs Aragona by the arms)

**BASTIANO**

Evil am I? Well I won’t disappoint you. Revenge is what I want and revenge is what I shall have. I know all about your sordid little affair with that pathetic lapdog of Leonardo’s.

**ARAGONA**

You lie!

**BASTIANO**

You’re not denying it then?

**ARAGONA**

(Flustered)

No... Yes! Of course I deny it. I’m merely his patron..

**BASTIANO**

(Amused)

Ha! That’s an interesting word for it. Well, we’ll see what your husband thinks when he returns... at the weekend you said?

**ARAGONA**

(With bravado)

Do you really think Ludovico will believe you, Bastiano. You, a disgraced criminal.

**(ARAGONA** breaks away**)**

He’ll kill you!

*#18 EMPTY WORDS Aragona/ Bastiano* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/18emptywords.html)

***ARAGONA***

*YOUR WORDS ARE EMPTY VESSELS,*

*LIKE YOUR HEAD.*

*WHEN HE HEARS THIS INSULT*

*LUDOVICO WILL SEE YOU DEAD!*

***BASTIANO***

*I DON’T THINK SO*

***ARAGONA***

*HA.YOU DON’T THINK SO...?*

*BASTIANO, YOU JUST DON’T THINK!*

*WOULD HE BELIEVE YOUR JEALOUS*

*SPITE - BEFORE HIS WIFE?*

*HE’LL HAVE YOUR LIFE.*

***BASTIANO***

*YOU THINK OF ME SO STUPID THAT*

*I DON’T HAVE ANY PROOF?*

*I HAVE A WITNESS TO YOUR*

*PERFIDIOUS PLOYS.*

*I WILL BE DEAD?*

*THE ONLY BLOOD THAT WILL BE*

*SHED WILL BE THAT BOY’S.*

***ARAGONA***

*A WITNESS, INDEED? ANOTHER LOW-LIFE*

*JUST LIKE YOU, I DON’T DOUBT.*

*ANOTHER FOOL TO BE IGNORED.*

*A MERE AMUSEMENT -*

*FOR MY HUSBANDS SWORD!*

***BASTIANO***

*STAY YOUR THREATS. THIS IS NO*

*WRETCH OF WHICH I TELL,*

*HE IS NO LOW BORN COUNTRY*

*FOOL, BUT A NAME YOU’LL KNOW*

*SO WELL*

***ARAGONA***

*MORE EMPTY WORDS!*

***BASTIANO***

*GO ON THEN TRY ME!*

***ARAGONA***

*GIVE ME HIS NAME!*

*YOU’RE SUCH A FOOL I KNOW YOU’RE LYING*

***BASTIANO***

*YOU WANT A NAME? WELL HERE’S A NAME*

*MACHIAVELLI!*

***ARAGONA***

*NICCOLO MACHIAVELLI WOULDN’T*

*HELP A MAN LIKE YOU*

***BASTIANO***

*BUT HIS BROTHER TOTTO WOULD*

***ARAGONA***

*TOTTO? WHAT CAN HE KNOW,*

*WHAT CAN HE POSSIBLY PROVE,*

*WE HAVEN’T...*

***BASTIANO***

*YOU HAVEN’T BEEN TOO CAREFUL*

*NOW IT’S ALL A LITTLE LATE*

*OH HE KNOWS MORE THAN ENOUGH*

*TO SEAL YOUR RETCHED FATE,*

*HIS WORD WILL PAY YOUR DEBT*

*AND MAKE QUITE CERTAIN YOU*

*BOTH GET WHAT YOU DESERVE!*

*(LAUGHS CRUELLY)*

**ARAGONA**

(Shocked)

No! You can’t...

**BASTIANO**

Protest as much as you like Aragona, but with Totto Machiavelli as my witness, I think your husband might just have to believe me. No one in Florence messes with *that* family.

**ARAGONA**

Machiavelli! But...

**(ARAGONA** looks unbelievingly at Bastiano then turns and runs away distraught.

**BASTIANO** shouts after her)

**BASTIANO**

(Victorious)

There’s no escape Signora. You will suffer just as I did - for the rest of your life!

(To himself)

No, no escape.... Now, where’s that fool Machiavelli, He’d better keep an eye on her.

(**BASTIANO** exits)

Scene 3

Later that day

Interior Studio

Aragona goes to Salai at Leonardo’s studio in panic. However Lisa is already there with Salai.

Totto has followed Aragona and uses his knowledge of the hidden passages to eavesdrop.

--------------------------------------------------

(**SALAI** and **LISA** are alone in the studio, laughing and flirting)

(**SFX CUE**: <DOORBELL>)

**SALAI**

Who can that be? We’re not expecting anyone. You’d better hide Lisa. Go up to my room and lock yourself in. Go, go...

(**LISA** goes to hide. **SALAI** goes to answer the door)

(**TOTTO** has entered by the secret passage. **HE** appears behind the wall and listens.)

**(ARAGONA** enters, distressed, with Salai)

**SALAI**

Aragona! Whatever’s the matter?

**(ARAGONA** embraces Salai)

**ARAGONA**

Oh Salai, we’re in trouble. Deep trouble. There is a man - an evil man – called Bastiano, the Inquisitor. Many years ago I rejected his advances and he tried to have my dear mother drowned as a witch. I helped to put him in prison. He was banished from Florence but now he’s returned, vowing revenge.

**SALAI**

(Frivolously)

Whoa, whoa, slow down. Your mother? Drowned as a witch?

**ARAGONA**

Yes. It’s a complicated story my love.

**SALAI**

Revenge? What can he do? Tell your husband about him. He’ll have him arrested and thrown back in jail!

**ARAGONA**

That’s the problem Salai. Bastiano knows about *us*. He says he’s going to tell Ludovico.

**SALAI**

Knows about *us*? So what? He can’t prove anything! You’re my patron, we spend time together. It is a common thing in Florence.

**ARAGONA**

Salai, the accusation is bad enough, but he says he has a witness – one of the Machiavelli. Ludovico will *have* to listen to *him*. Oh Salai, I fear he will kill both of us.

**SALAI**

(**SALAI** paces, now concerned)

So... what are we going to do. I... I need to time to think.

**ARAGONA**

We haven’t *got* time. Ludovico is coming home at the weekend. We’ll just have to go away!

**SALAI**

Go away? We can’t just ‘go away’ Aragona. Where would we go?

**ARAGONA**

We can stay with my sister, Guilia. She’ll understand. And Captain Donati will help us, he’s an old friend, we can rely on him. Salai you will have to arrange it -

**SALAI**

But... this is madness!

**ARAGONA**

I’ve got the money.

**(**hands Salai a purse)

We can be together Salai. No more hiding away.

**SALAI**

(reluctantly)

All right, I’ll speak to the Captain in the morning, but look I’m sure there must be some other way...

ARAGONA

I must go, I have so much to do.

(**ARAGONA** leaves)

**SALAI**

Oh GOD! What a mess! I need time to think....

(remembers)

Lisa...! Lisa!

**SALAI** brings **LISA** out of hiding

**SALAI**

I’m sorry... It was my patron Aragona, I couldn’t get rid of her.

LISA

What did *she* want?

SALAI

Oh nothing. Just checking on her investment. She does pay me well. I’m very grateful.

**LISA**

Not too grateful I hope. Or I might just be jealous...

**SALAI**

Cara Mia... how could you think such a thing. You know you’re the only one I love...

**LISA**

I hope so Salai. I do love you so very much. I couldn’t bear the thought of you with someone else.

(They embrace)

**(TOTTO** hears their talk of love)

**LISA**

And by the way Salai! I’ve just seen your other portrait of me in your room. You should be ashamed!

**SALAI**

Yes it is a little er, revealing isn’t it...

(**SFX CUE:** < Front door slams - interior>)

(**TOTTO** leaves)

**SALAI**

It’s Leonardo! Don’t let him find you here. Use our secret passage. Quickly now.

(**SALAI** ushers **LISA** towards the concealed door. One last brief kiss and **LISA** leaves)

**LEONARDO**

(Distant)

Salai!

(**LEONARDO** enters)

**LEONARDO**

Is everything all right my boy?

**SALAI**

Y-Yes, Leonardo, everythings fine. Why?

**LEONARDO**

I thought I heard voices... Anyway, it’s been a good day. The council finally agreed my design for the great mural in the Salone. Did I mention that fool Michelangelo is to do one on the opposite wall?

**SALAI**

You did Master.

**LEONARDO**

Piff! I’ll show him what a mural should look like. We’ll see who is the *real* artist.

**SALAI**

(Preoccupied)

Yes Master. I’m sure we will...

**LEONARDO**

How about some supper?

(Salai is silent)

**LEONARDO**

Salai?

BLACKOUT

Scene 3A

Street 1 - Outside Studio

Continuous

Totto is waiting and confronts Lisa.

--------------------------------------------------

(**TOTTO** waits in the street. **LISA** comes out)

**TOTTO**

Ah. So. The lovebird flies the nest.

**LISA**

(Startled)

Totto! What are you doing here!

TOTTO

I might ask you the same question my little Lisa – except I already know the answer!

LISA

What do you mean Totto? Leonardo is painting my portrait, I, I...

TOTTO

Stop the charade Lisa. Do you think your boyfriend is the only one who knows about secret passages. I’m a Machiavelli. It’s our job to know secrets. I heard everything, just now, up there. I’m sure your merchant husband would love to hear what value you’re getting for his money!

LISA

He would never believe it!

**TOTTO**

(turning as if to leave)

Well we’ll have to see won’t we..

**LISA**

(tearful)

Totto! No! You can’t. You mustn’t..

**TOTTO**

My sweet little Lisa. Your tears could always melt my heart. But not anymore I’m afraid. You’re going to have to try harder these days if you want to persuade me to... keep quiet.

**LISA**

No! Never! (breaks down) What sort of woman do you think I am!

**TOTTO**

The sort who would go with another man behind her husband’s back, Lisa! And I wouldn’t worry about staying faithful to Leonardo’s boy – what do you think he’s up to with that ‘patron’ of his? Eh??

**LISA**

Liar! He wouldn’t...

**TOTTO**

Perhaps you should think it over Lisa. After all there’s no rush is there. I’ve waited a long time, a few more days won’t hurt. Think about it.

I’ll, er,

(Caressing LISA’S face)

be in touch.

**(TOTTO** exits)

**(LISA** falls to her knees, tearful)

*#19 THE HEART OF IT Lisa* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/20heart.html)

***LISA***

*AND SO THE SKY GROWS DARKER*

*I ONLY HAVE MYSELF TO BLAME*

*I KNOW THE CHANCE I’M TAKING*

*BUT LOVE AND LIFE ARE DIFFERENT GAMES*

*THAT’S THE HEART OF IT,*

*AT THE HEART OF IT,IS MY HEART*

*LOOKING FROM THE OUTSIDE*

*IT MUST ALL SEEM A FOOLISH MUSE*

*MY LIFE WAS OH SO EASY*

*I HAD IT ALL, SO MUCH TO LOSE*

*AT THE HEART OF IT*

*THAT’S THE HEART OF IT*

*YES AT THE HEART OF IT, IS MY HEART*

*I SCREAM, I SHOUT, BUT NO ONE EVER LISTENED*

*MY DREAM WORKED OUT BUT SOMETHING STILL IS MISSING*

*AT THE HEART OF IT, YES,AT THE HEART OF IT*

*BUT AT THE HEART OF IT IS MY HEART*

*OH WHAT FOOLISH ASPIRATION*

*TO WANT SOMEONE WHO KNOWS I’M THERE*

*WHO MAKES ME FEEL MY LIFE HAS MEANING*

*SOMEONE WHO SHOWS ME THAT HE CARES*

*THAT’S THE HEART OF IT*

AT THE HEART OF IT

*NOW I FACE AN UNSURE FUTURE*

*IT’S IN THE HANDS OF GOD ABOVE*

*OH LET THE WORLD CONDEMN ME*

*JUST ASK WHAT THEY WOULD DO FOR LOVE*

*THAT’S THE HEART OF IT*

AT THE HEART OF IT

*I SCREAM, I SHOUT*

AT THE HEART OF IT

*NO ONE EVER LISTENS*

THAT’S THE HEART OF IT

*NO ONE EVER LISTENS*

*TO MY HEART*

(BLACKOUT)

Scene 4

Inn

Following morning (Tuesday)

Salai goes to the Inn and finds the Captain

--------------------------------------------------

CAPTAIN DONATI is sat at his favourite table outside with LAZZARO, his First Mate

(**SALAI** rushes in)

**CAPTAIN**

Salai! What brings you here at this time of day? I thought mornings were not on your calendar.

**SALAI**

Indeed not Captain, but I must speak with you on a matter most urgent.

(**SALAI** looks at Lazzaro. The **CAPTAIN** nods at Lazzaro) (**LAZZARO** moves away)

**CAPTAIN**

What is it my friend?

**SALAI**

We have a problem.

**CAPTAIN**

*We* do...?

**SALAI**

*I* have a problem – that is *we* do... me and Aragona. She says that we can trust you, and you will help us.

**CAPTAIN**

That you can... but what precisely is this problem?

**SALAI**

We need to get away – leave Florence – by the weekend.

**CAPTAIN**

Ahhh, I see. Before her husband gets home you mean.

**SALAI**

Oh.. you know do you. It’s a real mess. She’s being blackmailed by that evil *canaglia* Bastiano. He has sworn revenge on her for something that happened years ago.

**CAPTAIN**

Yes I know the story. Look, what you’ve been up to is none of my business – but leaving is such a desperate thing for both of you, Salai.

**SALAI**

I know, but Aragona insists it’s the only way out - if I want to live!

**CAPTAIN**

Surely no one will take the word of that villain?

**SALAI**

No, but it seems he has proof, proof in the form of a Machiavelli, who for some reason has been helping him – by spying on us. Aragona is adamant we have to leave. In this city it’s hard to ignore a Machiavelli accusation Bernardo, you know that.

**CAPTAIN**

That it is. That – it – is. But where will you go?

**SALAI**

She says we can stay with her sister Guilia in San Miniato for a while. After that....who knows? But I don’t need to tell you, no-one must know, and no-one must see us leave the city. Will you help us?

**CAPTAIN**

Of course, of course I will. I know someone with a guzzu fishing boat who can be trusted well. It only needs two to sail her. We’ll hide your faces and no questions will be asked.

**SALAI**

How far can they take us?

**CAPTAIN**

They can take you down to Empoli. My brother has stables there - you can get horses from him. But all this won’t be cheap you know! And you won’t be able to bring much with you.

**SALAI**

Yes I know that. Don’t worry, I have the money, that’s no problem. Do you want some now?

**CAPTAIN**

No there’s no need yet. I’ll see if I can arrange it for Friday night. Leave it with me. We’ll speak tomorrow.

BLACKOUT

Scene 5

Leonardo’s Studio

That afternoon (Tuesday)

Salai doesn’t know what to do. He decides to tell Leonardo what has happened and ask for his help .

--------------------------------------------------

LEONARDO is working at his table.

(**SFX CUE** <Front Door Closing -Interior>)

**LEONARDO**

Salai ? Is that you?

**(SALAI** enters, deep in thought)

**SALAI**

Yes Master it is me..

**LEONARDO**

(Excited)

Look at this! It’s a new design for a bridge – a portable bridge that folds up and... Salai? Whatever’s the matter?

**SALAI**

You know how you’re always telling me that one day my *romanzi* would get me in big trouble.

**LEONARDO**

Yes...

**SALAI**

Well today is that one day.

**LEONARDO**

Salai. Did I not warn you what would happen if you continued with this.. this foolishness with Lisa.

**SALAI**

It’s not Lisa.

**LEONARDO**

(Incredulous)

Not Lisa?

**SALAI**

Not Lisa. – It’s Aragona Orsini

**LEONARDO**

Aragona? Your sponsor? My God! Have you *really* been fooling around with her too.

**SALAI**

Yes.. but I really had little choice, she..

**LEONARDO**

(Angrily)

Little choice? Of course you had a choice you stupid young fool. The Orsini are not a family to be messed with.

**SALAI**

I couldn’t refuse – I needed her money.

**LEONARDO**

Her money.. Was that the only reason? You know what that makes you, don’t you.

So what, exactly, has happened?

**SALAI**

You remember the Inquisitor Bastiano. He was jailed and banished from the city many years ago. Well he’s back. He blamed Aragona for ruining his life, and swore one day he would have his revenge. He’s found out about us and threatens to tell her husband.

**LEONARDO**

Yes I remember Bastiano. So what’s the problem? Ludovico Orsini would never believe a rogue like him.

**SALAI**

The problem is that it isn’t just his word. He’s been using one of the Machiavelli to spy on us. That would sow some seeds of doubt wouldn’t it. Orsini’s no fool – he’d have to protect his family’s name.

**LEONARDO**

Indeed he would. So what do you plan to do about it?

**SALAI**

Orsini won’t be back home until the weekend. Aragona insists that we have to leave the city.

**LEONARDO**

(Angrily)

Leave? You can’t just leave!

**SALAI**

I don’t want to – and certainly not with Aragona.

**LEONARDO**

And where would you go?

**SALAI**

We’ll go to her sister’s in San Miniato, it’s all being arranged. We shall leave by the river on Friday night. I just hope by then I can come up with a better solution. Oh Master, I don’t know what to do.

(**LEONARDO** puts an affectionate arm round Salai)

**LEONARDO**

Oh Salai – my dear Salai. Don’t despair. Haven’t I always protected you. A Machiavelli you say... I’ll see what can be done.I know Niccolò Machiavelli well.

**SALAI**

But what can *he* do?

**LEONARDO**

Niccolò’s word is law in that family. If one of them is involved he can put a stop to it. Then surely Bastiano wouldn’t dare do anything on his own. If need be we’ll pay to have him ‘warned off’. There’s no time to lose, I’ll go and see if I can find him.

(**LEONARDO** exits)

(**SALAI** sits with his head in his hands)

**(LISA** enters via the secret passage)

**SALAI**

Lisa! What...

LISA

It’s all right. I waited till I heard Leonardo leave. Oh Salai, Salai.

**SALAI**

My darling. What’s happened?

**LISA**

It’s Totto – Totto Machiavelli

**SALAI**

Machiavelli? The misery that follows that name. What has he done to you?

**LISA**

He was here last night.

**SALAI**

Here?

**LISA**

Yes here. He knows all about the secrets of this place – he was hiding behind the wall and he heard everything.

**SALAI**

He heard everything! Oh my God is there no end to this. What has he said?

**LISA**

Totto is an evil man. He has always wanted me, and now he threatens to tell Francesco about us if I don’t... If I don’t..

(**LISA** breaks down)

**LISA**

Oh Salai my love I am so afraid

(**SALAI** takes her in his arms)

**SALAI**

Let’s just think for a moment. If it were anyone but a Machiavelli maybe we could brazen it out.

**LISA**

Perhaps Leonardo can help us.

**SALAI**

(sighs)

Well he does know the Machiavelli, but he has problems of his own right now.

(**SALAI** is pensive)

**SALAI**

Lisa, do you truly love me - as I love you.

**LISA**

Do you Salai? Love only me? Totto said that you and Aragona...

**SALAI**

(Defensively)

Totto said?. That man would say anything to get his evil way. Surely you can’t believe I’d do that.

**LISA**

I’m sorry, I never doubted you, Salai. You know I love you!

**SALAI**

Then, if there is no other way, we’ll have to go away – together. Leave Florence.

**LISA**

But what about my family! I can’t just leave my family!!

**SALAI**

(Firmly)

Lisa. If we can’t deal with Totto and he tells Francesco, you will never see your family again. This way, in time... there *is* a chance.

(**LISA** sobs)

*#20 DIO MIO Salai / Lisa* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/22diomiovox.html)

*SALAI*

*DEAR GOD, WHAT HAVE I DONE?*

*HOW SWIFT THIS RIVER RUNS.*

*I’VE PLAYED THIS GAME, SO MANY TIMES BEFORE,*

*I WAS ALWAYS SURE SO WHAT WENT WRONG?*

*LISA*

*DEAR GOD, SHOW ME YOUR GRACE,*

*I ONLY KNEW A COLD EMBRACE*

*MY SIN IS LOVE, YES, A LOVE UNWISE*

*AND I KNEW THE PRICE THAT I MIGHT PAY*

*SALAI*

*IT RAINS IT POURS, I NEED MORE TIME, MY HEAD EXPLODES,*

*LISA*

*THIS MEANS THE END, OF THE LIFE I HAD, OF ALL I KNEW,*

*LISA & SALAI*

*WE MADE OUR CHOICE, NO ONE TO BLAME,*

*AND NOW, WE MUST SUFFER OUR FATE,*

*CONDEMNED TO LIVE WITH THE HATE*

*AND THE SHAME*

*SALAI*

*DEAR GOD WHICH WAY SHALL I TURN,*

*WHICH BRIDGE SHALL I BURN*

*LISA*

*DEAR GOD I PRAY, SHOW ME THE WAY*

*LISA & SALAI*

*OR IS THIS THE POINT... OF NO RETURN.*

**LISA**

But Salai, surely there *must* be some other way – and how would we leave? We’d be discovered and followed.

**SALAI**

Don’t worry I can arrange our safe passage down the river. We need time – just a couple of days. Meanwhile you must stall Totto, but let him think you will agree. Go, my love, before Leonardo returns. I will see what can be done.

BLACKOUT

Scene 6

Street 3

Tuesday night /Wednesday am

Bastiano is on his way home, drunk and angry. He rants at the moon about getting his revenge. A figure emerges from the shadows and Bastiano is murdered

--------------------------------------------------

(BASTIANO enters- he has been drinking)

**BASTIANO**

Ah! The moon is full. What monsters will walk tonight I wonder. What tears will be shed, before the sun returns to deal with the evil that takes refuge in this silvery darkness. Monsters? Ha! ...and what monster is it that devours *me*?

Self pity? No.. I have no time for pity. For myself or anyone else. That’s a drug that once swallowed no stomach can hold on to. Anger? Perhaps, but have I not every right to be angry? For all those wasted years? For the life I have lost? But then again anger is a beast I can easily tame.

And what of revenge? Oh yes, revenge. I freely confess to that crime, and revenge I *shall* have. I can point the finger at many who played their part in that terrible injustice, but there is only one who cleft this wound that will not heal.

And yet... and yet, sometimes I wish that it would. For does not the vengeful monster that seeks to destroy her, also destroy me...? Perhaps it’s too late. The Florence I knew has gone, and no red-eyed fiend will bring it back. Oh that it were within my power to see it once more...

*#21 CHANGED Bastiano* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/23changed.html)

***BASTIANO***

*I USED TO LIKE LIVING HERE*

*I USED TO LIKE WHAT WE HAD*

*THEY KNEW THEIR PLACE AND SO DID I*

*IT REALLY WASN’T THAT BAD.*

*BUT NOW IT’S CHANGED, YES IT’S CHANGED,*

*NOW IT’S CHANGED*

*SO MANY PRECIOUS DREAMS I USED TO HOLD*

*SLIPPED THROUGH MY FINGERS, I JUST LET THEM GO*

*AND THE ROCK I BUILT MY LIFE AROUND*

*I WATCHED IT CRUMBLE, BUT NEVER MADE A SOUND*

*I USED TO THINK THAT LIFE WAS SWEET*

*AND SURELY THAT WAS SO TRUE*

*THE SUN ALWAYS SHINED, AND IN MY MIND*

*THOSE SKIES WERE ALWAYS BLUE,*

*BUT THEN IT CHANGED, YES IT CHANGED,*

*NOW IT’S CHANGED*

*SO MANY THINGS THAT I WAS SURE ABOUT*

*I WAS SO CERTAIN, NOW I HAVE MY DOUBTS.*

*IT MIGHT BE TIME TO SET THIS RAGE ASIDE*

*BEFORE I FALL VICTIM TO MY FOOLISH PRIDE*

*SO WHO WILL PAY THE FERRYMAN*

*MY SOUL IS STRANDED ON THE SHORE*

*PICK UP THE PIECES OF A BROKEN DREAM*

*AND TAKE ME BACK TO BEFORE,*

*BEFORE IT CHANGED, YES IT’S CHANGED,*

*FOREVER CHANGED, NOW IT’S CHANGED*

**BASTIANO**

Oh silent moon. Speak to me. Why are you so still? Have you no feeling, No compassion. No....

*#22 DIO MIO (Instrumental Reprise) Orchestra* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/24diomioinst.html)

( **CLOAKED AND HOODED FIGURES** emerge from the shadows)

Who goes there? Show yourself!

(We see silhouettes struggling as **BASTIANO** is stabbed)

(**SFX CUE:** <SCREAM>)

**BLACKOUT**

Scene 7

Inn

Wednesday morning

The news of Bastiano’s demise is on everyone’s lips. Iseppo and Marco discuss it.

--------------------------------------------------

MARCO is sweeping.

(ISEPPO enters carrying bread)

**MARCO**

Ah! There you are. You took your time. I need my breakfast.

**ISEPPO**

Food.. is that all you ever think about? I couldn’t get to the *panatierre*. The militia are everywhere. They‘ve closed off some of the streets - I had to go across the bridge.

**MARCO**

Militia? Did you find out what’s going on?

**ISEPPO**

Of course...

(pauses)

**MARCO**

Well!

**ISEPPO**

...They’ve found a body, in that little alley off Via Gino Capponi.

**MARCO**

So what’s special about that, beggars are always dying in the streets round there. Lack of FOOD I should imagine. It’ll be me next.

**ISEPPO**

*This* body was no beggar, and he’d been murdered! And.. the word is that it wasn’t just *any* body, it was Bastiano.

***MARCO***

(shocked)

Bastiano!!

**ISEPPO**

Bastiano.

**MARCO**

Who’s Bastiano?

**ISEPPO**

You know him. That nasty piece of work who’s been skulking about in the corner recently, with Totto Machiavelli – always trying to keep his face hidden.

**MARCO**

Yes, he was pretty ugly.

**ISEPPO**

That’s nothing to do with it. He was once a powerful man in Florence – the ‘Grand Inquisitor’ they called him. He tried one trick too many and was jailed and banished from the city.

**MARCO**

Oh yes. I remember him. The sort of man who could make enemies like you make wind... I expect there was a queue..

**ISEPPO**

Well he won’t be skulking anymore – knifed in the back they say.

**MARCO**

I don’t suppose there’ll be too many tears shed. It’ll all be forgotten in a few days, and I doubt they’ll try very hard to find out who did it.

**(CAPTAIN** DONATI enters with **LAZZARO**

**LAZZARO** goes to chat with Marco)

**CAPTAIN**

Who did what, Marco?

**MARCO**

The murder!

**ISEPPO**

Haven’t you heard, it’s on everyone’s lips. The Grand Inquisitor, Bastiano.

(Runs his finger across his throat)

**CAPTAIN**

Bastiano? Dead. Now that’s interesting...

**ISEPPO**

You know him?

**CAPTAIN**

I know of him. What happened?

**ISEPPO**

They say he was stabbed - in the back - sometime in the small hours. Militia everywhere this morning. Breakfast?

**MARCO**

At last!

**CAPTAIN**

Yes Iseppo, thank you.

**(ISEPPO** and **MARCO** go inside. **SALAI** enters)

**SALAI**

Captain Donati. Thank goodness you’re here. We need to talk – there’s been a change of plan.

**CAPTAIN**

Yes, I thought I might be seeing you. I’ve just heard about Bastiano.

**SALAI**

(puzzled)

Bastiano? What about Bastiano? Now listen, I’ve got to...

**CAPTAIN**

He’s dead! Murdered - last night. But isn’t that why you’re here?

**SALAI**

Bastiano, dead...?

**CAPTAIN**

Yes Salai, dead... but if you didn’t know, then why *are* you here. Why the need for a change of plan? Your troubles are over. Hey – it wasn’t you Salai was it?

(Laughs)

**SALAI**

No it wasn’t me but... You’re right, this means Aragona has nothing to worry about, thank God for that.

**CAPTAIN**

Nor do you... surely! You’ve had a reprieve!

**SALAI**

Unfortunately not Captain. *I* still need to leave the City, and we can’t wait until Friday..

**CAPTAIN**

We? Don’t tell me there’s another angry husband after your blood. Good grief Salai, who is it this time?

**SALAI**

It’s best you don’t know. Do you think there’s a chance we can leave tomorrow night?

**CAPTAIN**

I don’t see why not. But what...

**SALAI**

Please Captain no more questions. Can it be done?

**CAPTAIN**

They’ll do as they’re told where money’s involved. Leave it with me. Unless you hear from me, I’ll come for you at six – at the studio.

**SALAI**

Thank you Captain, thank you so much.. my life is in your hands!

(**SALAI** leaves)

**CAPTAIN**

Lazzaro! Here! There’s been a change of plan. Go find Valentino and that idiot brother of his. Tell them they sail *tomorrow* night, not Friday. I’m picking their ‘cargo’ up at Leonardo’s at six, so they’d better be ready. Same deal - and if they give you any trouble remind them there are plenty more boats on the river.

**(LAZZARO** leaves. As he goes front of stage **TOTTO** comes on and they talk furtively)

*#23 KNOWLEDGE IS POWER Totto* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/25knowledge.html)

***TOTTO***

*THIS CITY IS A RESTLESS PLACE*

*SO MANY SECRETS LIE WITHIN*

*ITS WALLS ARE MADE OF STONE*

*BUT STONE CAN PROVE A LITTLE THIN*

*AND EVERY MOVE YOU MAKE*

*CAN BE A CHANCE YOU TAKE*

*FOR HE WHO HAS THE KNOWLEDGE HAS THE POWER*

*AND POWER MEANS EVERYTHING TO ME*

*MY SPIES ARE EVERYWHERE*

*THERE IS NO HIDING FROM THE TRUTH*

*AND I MEAN EVERYWHERE*

*SOMEONE SHOULD TELL THAT FOOLISH YOUTH*

*HE CAN’T ESCAPE MY NET*

*I KNOW HIS EVERY MOVE AND*

*YET IT DOES SEEM STRANGE,*

*WHY REARRANGE HIS PLANS, I WONDER,*

*WHAT IS HE TRYING TO DO*

*I NEED TO THINK THIS THROUGH*

*THINGS ARE NOT THE WAY THEY SEEM*

*I NEED TO UNDERSTAND HIS SCHEME.*

*THIS STORY TAKES ANOTHER TURN*

*AND NOT FOR BETTER THAT’S MY FEAR*

*WITH BASTIANO GONE*

*THERE IS NO NEED TO DISAPPEAR*

*THE STORM HAS PASSED AND YET*

*THEY STILL MAKE PLANS TO GET AWAY..*

*AND ON A DIFFERENT DAY*

*IT MAKES NO SENSE AT ALL TO ME*

*BUT WAIT, HOW COULD I BE SO BLIND*

*HE HAS ANOTHER TO PROTECT*

*HE KNOWS HIS BLOOD WILL FLOW*

*IF I SHOULD CARRY OUT MY THREAT,*

*I MIGHT HAVE KNOWN THAT SHE*

*WOULD NOT GIVE IN SO EASILY*

*THE LOVERS WILL DISCOVER THAT*

*IT DOESN’T PAY TO FOOL WITH ME*

*INSULT THE MACHIAVELLI NAME*

*THEY MUST BE TAUGHT A LESSON*

*A LESSON THEY’LL REMEMBER*

*FOR THE REST OF THEIR LIVES!*

Scene 8

Leonardo’s Studio

Later that day

Salai tells Leonardo about Bastiano. Leonardo is appalled. He then realises that Salai won’t have to leave, but Salai tells him about Totto’s threats to Lisa.

---------------------------------------------------------------

LEONARDO is studying some plans on the table.

(SALAI enters noisily)

**SALAI**

Master! Master!

**LEONARDO**

What on earth...

**SALAI**

Master, It’s Bastiano...

**LEONARDO**

What about him? Salai, it’s all right, I’ve had a word with Niccolò Machiavelli. It seems it’s his brother Totto who’s been conspiring with Bastiano. I promise he won’t give you any more trouble.

**SALAI**

No he won’t - he’s dead! Murdered.

**LEONARDO**

Bastiano murdered?

(Groans)

Ohhh. My God. I told Machiavelli no violence. I saw enough of that with Cesare Borgia. What happened?

**SALAI**

They found him in an alley near the river this morning. Knifed – in the back.

**LEONARDO**

This is terrible, and so unnecessary.

Have you told Aragona.

**SALAI**

No..

(**LEONARDO** takes hold of Salai by the shoulders)

**LEONARDO**

(Optimistically)

Well don’t you think you should. It’s a tragic thing that a man should lose his life like this, but it means you can stay!

**SALAI**

Leonardo. I think you’d better sit down, please. There’s something I have to tell you and you’re not going to like it.

(**LEONARDO** and **SALAI** sit)

SALAI

(Draws breath)

You know about me and Lisa..

**LEONARDO**

(Guardedly)

Yes, I do ....

**SALAI**

Well so does someone else, and he’s threatening to tell Francesco - if she doesn’t go with him.

**LEONARDO**

Someone else? Who someone else?

**SALAI**

You’re not going to believe this... it’s Totto Machiavelli!

**LEONARDO**

Totto! Of all the people to get on the wrong side of. I doubt that he can be dealt with as easily as Bastiano – in fact I shouldn’t be surprised if it was him that arranged Bastiano’s untimely end.

I blame myself. I should have put a stop to all this long ago...

So, what are you going to do?

**SALAI**

We have little choice. She can’t give in to him can she? And I don’t think for one moment that he won’t carry out his threat. We have to do what I was going to do with Aragona - go away! I’ve re-arranged the boat with Captain Donati. We’ll leave tomorrow night.

**LEONARDO**

And Aragona?

**SALAI**

She’s in no danger now and by the time she finds out I’ll be gone. I’ll leave her a letter with the Captain. She’ll get over it. Maybe this will teach her a lesson.

**LEONARDO**

(Angrily)

You’re a fine one to talk about learning lessons. Have you any idea what you’ve done to poor Lisa. Her life will be ruined. And what’s Francesco going to think of me? I don’t doubt he’ll hold *me* responsible. And I can’t really blame him.

**SALAI**

It wasn’t all *my* fault – it takes two you know.

**LEONARDO**

Yes I know but *you* should have been more responsible – she’s no Aragona, she’s so young, so innocent.

(**THEY** fall silent)

**SALAI**

I must go and pack some things. There’s so much to do, so much to think about.

(**SALAI** rises)

I do love her you know. Can’t you understand that Leonardo? Love can make a fool of any man..

(**SALAI** leaves the room. **LEONARDO** calls after him)

**LEONARDO**

Salai ! Salai, wait... I do understand.

(To himself)

I understand. Only too well...

*#24 THE PAGE WILL TURN Leonardo* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/21page.html)

***LEONARDO***

*I SHOULD HAVE KNOWN, HOW COULD I BE SO BLIND,*

*I CLOSED MY EYES, I SHOULD HAVE SAVED HIM*

*FROM THE FOOLISHNESS OF YOUTH,*

*AND NOT IGNORED THE TRUTH*

*I’M AN OLDER MAN, I SHOULD BE WISER*

*WOULD HE LISTEN, I DON’T KNOW, YOU CAN ADVISE BUT*

*THEY DON’T SEE THE SENSE IT MAKES*

*THEY HAVE TO MAKE THEIR OWN MISTAKES*

*THE PAGE WILL TURN, A LESSON WILL BE LEARNED*

*OH GOD ABOVE*

*GUIDE ME, GUIDE ME WITH YOUR LIGHT*

*I ONLY CRAVE HIS LOVE*

*HELP ME PUT THIS RIGHT*

*THE WORLD WON’T END, I’M LEONARDO*

*I WALK WITH KINGS, THE PEOPLE LOVE ME*

*MY NAME CAN OPEN DOORS*

*I’VE FACED MUCH WORSE BEFORE*

*YES, WITH GODS GOOD GRACE I’LL CHANGE THIS SITUATION*

*THERE’LL BE NO STONE UNTURNED, NO PATH UNTRODDEN*

*FOR HE’S NO MORE THAN A CHILD,*

*A BOY JUST RUNNING WILD*

*THE PAGE WILL TURN, A LESSON WILL BE LEARNED*

*THE PAGE WILL TURN, A LESSON WILL BE LEARNED*

Scene 9

Street 4

Thursday Afternoon

Totto has realised that Salai and Lisa are planning to run away. He tells Aragona, who refuses to believe.

---------------------------------------------------------------

**(ARAGONA** enters. **TOTTO** steps out in front of her)

**TOTTO**

Ah! The lady Aragona...

**ARAGONA**

Totto! You startled me. What are you doing here? What do you want?

**TOTTO**

Want? Me? I want for very little as well you know. Actually I’m waiting for you, Signora Orsini. You do remember your married name do you? How is dear Ludovico? Coming home at the weekend I hear.

**ARAGONA**

Yes he is, but wha...

TOTTO

No matter. You must be feeling very pleased with yourself, now that poor Bastiano has er... left us.

**ARAGONA**

Bastiano? Bastiano doesn’t... didn’t matter to me. And why should I be *pleased* that some poor wretch has been murdered.

**TOTTO**

(Laughs) Some poor wretch! *Bastiano* might have been a fool but I’m not. Am I not a Machiavelli? I know everything about you and that puppy dog of Leonardo’s, *and* what trouble Bastiano had planned for you... I warned him but... he couldn’t wait. Where were you planning to run away to Aragona?

**ARAGONA**

(Bravado)

What? Me and Salai? How dare you. He’s just an artist I sponsor, nothing unusual in that. He’s only a boy... Ludovico approves. And I’ve certainly no plans to run away! Now let me through.

(**ARAGONA** pushes past Totto)

**TOTTO**

No, there’s no need for *you* to run away now is there... but *Salai* is.

**ARAGONA**

(Stops)

What?

(Turns)

What do you mean ‘Salai is’?

**TOTTO**

I mean, that your ‘little angel’ has been playing a tune on more than one harp my dear lady, a younger model too! It seems there’s another unsuspecting husband waiting to ‘pluck their strings’ as it were. So, they’re going to do what you planned to do. It’s a good job Bastiano did the decent thing and got himself murdered or it would have got awfully crowded on that *BOAT* that you arranged.

**ARAGONA**

(Deflated)

The boat... I don’t believe you Totto. Salai wouldn’t betray me.

**TOTTO**

Oh yes he would – he has done... He’s rearranged *your* love boat, and they sail tonight...! If you don’t believe me just go and ask your ‘friend’, the Captain.

**ARAGONA**

No! No, There’s no need...

**TOTTO**

(Angrily)

...then *don’t* take my word for it, come and see for yourself. They meet at the studio at six, and I’m going to make sure it’s for the last time. It’s going to be such fun, I’ve invited the lady’s husband to the sail-away party!

**ARAGONA**

Why are you doing this? What is it to you?

**TOTTO**

(Sternly)

She needs teaching a lesson. You all do. That’s why.

**(TOTTO** starts to walk off)

**ARAGONA**

(Tearful)

I can’t believe this..

(Shouts)

You’re a liar Totto!

**TOTTO**

(Turning)

You’ll see. Leonardo’s studio, six o’clock...

(**TOTTO** exits)

*#25 THE END OF LOVE Aragona* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/27theendvoc.html)

**ARAGONA**

I ALWAYS KNEW THAT THIS DAY WOULD COME

AND I PROMISED MYSELF NOT TO CRY

IS THIS REALLY GOODBYE

I NEVER ASKED HIM FOR EVER AND EVER

BUT I NEEDED MUCH MORE THAN A FRIEND

IS THIS THE END OF LOVE

IS THIS THE END

IS THIS THE END

IS THIS END OF LOVE.

AND ALL THOSE NIGHTS

WE GAVE OUR LOVE TO EACH OTHER

IT CAN’T BE RIGHT

THAT HIS LOVE WAS MEANT FOR ANOTHER

AND IT HURTS SO MUCH THAT I COULD DIE

HOW COULD HE LIE

DID HE JUST PRETEND

IS THIS REALLY THE END OF LOVE

YES I KNEW THAT I WAS FOOLING MYSELF

I WAS HAPPY TO LIVE IN THAT DREAM

HOW SAD THAT SEEMS

BUT HE MADE ME SO HAPPY, HE MADE ME FEEL WANTED

HE GAVE ME MY LIFE BACK AGAIN

SO WHY MUST THIS END

IS THIS THE END

IS THIS THE END

IS THIS THE END

THIS IS THE END OF LOVE.

BLACKOUT

Scene 10

Leonardo’s Studio

Same Day - Six o’clock

--------------------------------------------------

Leonardo, Salai and Lisa are waiting for the Captain. LISA is tearful.

Totto is hiding in the passage behind the wall

**LEONARDO**

You know, this can’t be right. Surely there must be some other way.

**SALAI**

We’ll be fine Master. Maybe someday we’ll be able to return, but for now we cannot stay. Totto is not one for empty threats.

(**SFX CUE:** <Doorbell Rings>)

**SALAI**

That’ll be the Captain

**LEONARDO**

I’ll go...

(**LEONARDO** exits.)

(**SALAI** and **LISA** embrace)

**FRANCESCO**

(VOX OFF - Shouting)

I know she’s here Leonardo

**LEONARDO**

(VOX OFF)

Yes but...

**LISA**

Francesco! It’s Francesco!! Oh God!

**(SALAI** and **LISA** separate)

(**FRANCESCO** storms in, followed by **LEONARDO**)

*#26 LOVERS Francesco, Leonardo, Lisa & Salai* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/28lovers.html)

***FRANCESCO***

*SO IT IS TRUE! I AM BETRAYED! THE LOVERS RUN AWAY.*

*(****FRANCESCO*** *MOVES TOWARDS* ***SALAI*** *AND* ***LISA****)*

***LISA***

*NO, NO!*

***(LEONARDO*** *STEPS BETWEEN THEM)*

***LEONARDO***

*LOVERS? WHAT DOES THIS MEAN FRANCESCO.*

*EXPLAIN YOURSELF I PRAY*

***FRANCESCO***

*I’VE HAD THIS NOTE LEONARDO, AND IF WHAT IT IS SAYS PROVES RIGHT.*

*THESE TWO ARE SECRET LOVERS, AND THEY’VE PLANNED TO LEAVE TONIGHT.*

***LEONARDO***

*A NOTE! SURELY YOU CAN’T...*

***FRANCESCO***

*HOW I WANT TO DISBELIEVE IT! BUT NOW I SEE IT PLAIN AS DAY*

*THE NOTE READS TRUE, THEY MEET AT SIX TO MAKE THEIR GETAWAY*

*WHAT ELSE AM I TO THINK, WHAT OTHER EXPLANATION CAN THERE BE.*

***SALAI***

*SIGNOR GIACONDO, HOW COULD YOU EVER THINK SUCH A THING WAS TRUE.*

*LISA CAME TONIGHT TO ASK FOR HELP - SHE DIDN’T WANT TO TROUBLE YOU.*

***LEONARDO***

*THAT’S RIGHT – SHE WAS AFRAID AND CAME TO SEE ME IN SUCH DISTRESS*

*SHE THOUGHT THAT I MIGHT HELP, IT SEEMS SOME MAN HAS MADE AN EVIL THREAT*

***FRANCESCO***

*THEN WHY DID YOU NOT TELL ME FIRST, I FIND THIS HARD TO GRASP*

***LISA***

*I WANTED TO, BELIEVE ME, BUT I FEARED HOW YOU’D REACT*

*WE’RE DEALING WITH A FAMILY WHO BRING TROUBLE TO EVERY LIFE THEY TOUCH.*

***FRANCESCO***

*(SPOKEN)*

*SO TELL ME* NOW *LISA – I SHALL HAVE THE TRUTH!*

***LISA***

*PLEASE, OH PLEASE FRANCESCO. HOW COULD YOU EVER DOUBT MY LOVE,*

*AND BECAUSE OF A NOTE! – UNSIGNED I IMAGINE. OH DEAR GOD ABOVE,*

*THIS IS THE WORK OF TOTTO MACHIAVELLI. HE’S AN EVIL MAN - HE LIES!*

*BECAUSE I REFUSED HIM HE THREATENED TO RUIN MY LIFE.*

*I DIDN’T WANT TO WORRY YOU, SO I TURNED TO LEONARDO FOR ADVICE.*

***FRANCESCO***

*MACHIAVELLI!*

**(TOTTO** comes out)

**(EVERYONE** gasps**)**

**TOTTO**

Yes Machiavelli!

(**FRANCESCO** goes to his sword)

**TOTTO**

Hold fast, Giacondo! What I say is true and I have all the proof you need. Ask him about the painting of your sweet Lisa he keeps out of sight upstairs - the one where she’s naked!

**FRANCESCO**

(Makes to draw his sword)

What! Machiavelli or not if you are lying you’ll pay with your life.

**LISA**

That’s not true!

**TOTTO**

It *is* true, I’ve heard them talk of it. I can show you where it is hidden.

**LEONARDO**

Salai?

**SALAI**

I.. I don’t know what he talking about Leonardo.

(**SFX CUE:** <Doorbell>)

**LEONARDO**

That’s all we need.

(Looks pointedly at Salai and Lisa)

I’ll send them away.

(**LEONARDO** goes to answer the door)

**TOTTO**

Ah, no doubt that’ll be my other guests - your transport. Now we’ll see who’s lying.

**(ARAGONA** enters followed by the **CAPTAIN** and **LEONARDO**)

(**LEONARDO** looks at **SALAI** and shrugs his shoulders)

**SALAI**

Aragona!

**ARAGONA**

(tearful and questioning)

Salai? What’s going on?

**TOTTO**

Oh. Even better! The good Captain and the *other* lover. This is quite a leaving party. Ask *them* who it’s for Giacondo!

**FRANCESCO**  
Signora, what do you know of this? This man accuses my wife, and Salai...

**(ARAGONA** approaches **SALAI**)

**(LISA** steps between them)

**LISA**

Please I beg you.

(She sinks to her knees and takes out the Cornicello on her necklace)

I swear on my mothers life, none of this true. TOTTO LIES..

(sobs)

**(ARAGONA** sees the necklace)

**ARAGONA**

Where did you get that... your necklace?

**LISA**

This? F-from my mother...

**ARAGONA**

Your mother? Lucrezia Gherardini? You’re her daughter...?

**LISA**

Yes... it was given to her for an act of kindness, and she said I should wear it always.

**GIOVANNA**

(vox off)

*You must pass this cornicello to your daughter, it will protect her from all evil...*

**ARAGONA**

(turns to the audience)

An act of kindness... An act of kindness that I promised to repay...

(turns to FRANCESCO)

She speaks the truth. Salai is leaving with me...

Is that not so Captain?

**CAPTAIN**

That is so Signora.

**(FRANCESCO** goes for his sword)

**FRANCESCO**

Machiavelli! You’ll die like a dog for your lies.

*#27 THE END (Instrumental) (Music under)* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/29theendinst.html)

**(TOTTO** draws a knife and grabs Aragona as a shield)

**TOTTO**

You stupid FOOLS!

**(TOTTO** backs off, holding Aragona. He puts the knife to her throat. The others react)

**TOTTO**

Get back! All of you.

(to ARAGONA)

Do you think you can betray me like this and get away with it!!

(**TOTTO** stabs Aragona through the heart)

(**LISA** screams)

(**TOTTO** escapes through the passage)

(**LISA** goes to help Aragona and cradles her as she lies dying)

**FRANCESCO**

(goes to Lisa)

My darling Lisa. How could I have doubted you.

Come on Captain, quickly. We’ll call out the Militia. He won’t get far.

(***FRANCESCO*** *and the* ***CAPTAIN*** *leave*)

(**ARAGONA** dies)

*#27 MUSIC ENDS*

**LISA**

(Looking up to SALAI)

Salai! She.. she’s dead.

(**SALAI** comforts **LISA. THEY** stand)

(**LEONARDO** brings a sheet and tends to ARAGONA)

**LEONARDO**

Let this be a lesson for you both – for us all. You two must part - and stay apart. You’ve been very lucky. There’ll be no more sittings. Your painting has caused too much trouble.

**SALAI**

But Leonardo..

**LEONARDO**

No buts Salai! We shall go away until things settle down. Lisa, you’ll go home to your husband and family, and be thankful that you still can.

(**LEONARDO** exits)

(**SALAI** and **LISA** come forward. **THEY** hold hands)

**SALAI**

He’s right – so many lives were nearly ruined, and poor Aragona lies dead. Because of me.

**LISA**

Don’t just blame yourself dear Salai. We started this together, and now we must finish it.

*#28 TIME TO SAY GOODBYE Salai / Lisa* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/30goodbye.html)

***SALAI***

*ITS TIME TO SAY GOODBYE*

*THE EVENING STAR IS IN THE SKY*

*OUR DAY IS AT AN END,*

***LISA***

*ITS TIME TO CLOSE THE BOOK,*

*THERE MAY BE TIME FOR ONE LAST LOOK,*

*BEFORE THE INK IS DRY*

***SALAI & LISA***

*THEN YOU AND I WILL CROSS THAT SKY,*

*THE LOVE WE KNEW WILL GUIDE OUR WAY,*

*KEEP YOU SAFE, UNTIL THE DAY*

*I CAN TAKE YOU IN MY ARMS,*

*ONE MORE TIME,*

*IT’S TIME TO SAY GOODBYE.*

*INSTRUMENTAL*

***SALAI & LISA***

*JUST LET ME HOLD YOU ONE LAST TIME*

*LET ME FEEL YOUR HEART BEAT NEXT TO MINE*

*AND THOUGH THIS COULD BE OUR LAST EMBRACE*

*THERE IS A PLACE WITHIN MY HEART,*

*WHERE WE WILL NEVER PART,*

*WE’LL BE TOGETHER YOU AND I*

*FOR ALL TIME,*

*IT’S TIME TO SAY GOODBYE*

*IT’S TIME TO SAY GOODBYE*

(As the song is ending the **SALAI** and **LISA** go to opposite sides of the stage. They are held in spotlights)

<BLACKOUT>

Epilogue

1524

Milan – Leonardos vineyard, now Salai’s home

Leonardo has died in 1519. Salai muses on his life and his lost loves.

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<PROJECTION ON CURTAIN: MILAN 1525 >

SALAI is sat alone with his paintings – the Mona Lisa and the Monna Vanna. He is dying.

**SALAI**

They say my Master Leonardo wept on *his* deathbed and asked for God and the people’s forgiveness. ‘For not working on his art as he should’. I weep too for my lost loves

*#29 ALL TOO SOON Salai* [*PLAY MUSIC*](http://www.giaconda.org/music/playsingle/31alltoosoon.html)

**SALAI**

LOOKING BACK OVER MY LIFE, WHAT DO I SEE,

FLEETING SHADOWS OF SOME MAN I USED TO KNOW

A MAN I USED TO BE.

BUT I HAVE NO QUARREL WITH THE GODS THAT GIVE US TIME,

THEY TREAT US ALL THE SAME,

SOMETIMES I WONDER IF THEY EVEN KNOW MY NAME,

AND I THOUGHT I WAS THE STAR OF THIS MASQUERADE,

THIS STUPID ONE-ACT PLAY...

ALL TOO SOON, THE SHOW IS OVER,   
BUT I’M STILL LEARNING MY LINES,

AND THOUGH I WASN’T ALWAYS CERTAIN   
WHERE I OUGHT TO STAND I PLAYED MY PART

YOU’VE GOT TO UNDERSTAND, THAT I GAVE MY HEART

ALL TOO SOON, THE SHOW IS ENDING,   
FOR THE VERY LAST TIME

BUT THE CROWD ARE ON THEIR FEET,   
THEY’RE CRYING OUT FOR MORE!

WHAT! NO CURTAIN CALLS? IS THERE NO ENCORE?

THE CURTAIN FALLS, ALL TOO SOON

YET LOOKING BACK IS FOOLISH, YES I KNOW,   
IT’S SUCH A POINTLESS MUSE,

THOSE STRINGS ARE PULLED ABOVE, WE DANCE BELOW,

MERELY TO AMUSE

SO WHY DO MORTALS PLAY THIS FUTILE GAME,

AS IF WE HAD A CHOICE,

HAD SOME REASON TO BELIEVE WE HAVE A VOICE,   
THAT MIGHT JUST ONCE BE HEARD,

THE STAGE IS EMPTY NOW, IT’S TIME TO TAKE MY BOW...

ALL TOO SOON, THE SHOW IS OVER,   
BUT I’M STILL LEARNING MY LINES,

AND THOUGH I WASN’T ALWAYS CERTAIN   
WHERE I OUGHT TO STAND I PLAYED MY PART

YOU’VE GOT TO UNDERSTAND, THAT I GAVE MY HEART

AND ALL TOO SOON, THE SHOW IS ENDING,   
FOR THE VERY LAST TIME

BUT THE CROWD ARE ON THEIR FEET,   
THEY’RE CALLING OUT FOR MORE!

WHAT! NO CURTAIN CALLS? IS THERE NO ENCORE?

THE CURTAIN FALLS, ALL TOO SOON

INSTRUMENTAL (LEONARDO, ARAGONA and LISA appear)

ALL TOO SOON, THE LIGHTS ARE FADING,   
THE MUSIC’S DYING AWAY

THIS IS REALLY MY LAST PERFORMANCE   
IN THIS TRAGIC PLAY ?

NO CURTAIN CALLS

IS THERE NO ENCORE

THE CURTAIN FALLS...

...NO ENCORE

THE CURTAIN FALLS

ALL – TOO – SOON

TOO SOON

(SALAI dies as song finishes)

BLACKOUT

END