

# GIACONDA!

*THE SECRET BEHIND THE SMILE*

A Musical Play in Two Acts  
With Prologue and Epilogue

Book, Music and Lyrics by PHIL HAMPSON

## LIBRETTO

Draft: #B25  
Aug 2025

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## MAIN CHARACTERS

[AGE IN 1503]

LEONARDO (di Ser Piero da Vinci) [51]

*Artist and Polymath, renowned throughout Italy for his art and inventions. Has influence in society, having worked for all the powerful families. Now prefers his scientific studies to painting. Has deep feelings for Salai but tries to keep them hidden.*

SALAI (Gian Giacomo Caprotti da Oreno) [23]

*Leonardo's favoured apprentice and protégée. Young and carefree, he enjoys the good life. Having been with him since aged ten he knows that Leonardo can refuse him nothing. In later life they will eventually become lovers.*

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

*La Gioconda, The 'Mona Lisa'. Wife of Francesco del Giocondo – a much older man. She married him for his wealth and rising status in Florentine society, so she must suppress her youthfulness and act as a lady beyond her years*

FRANCESCO (Francesco del Giocondo) [38]

*Successful Florentine silk merchant. Self made man – wealthy but boring. Married Lisa for the social cachet of the respected Gherardini name.*

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

*Patron and, despite the age difference, clandestine lover of Salai. Aragona is in love with Salai and believes that Salai loves her, but he pretends, in order to enjoy and keep her patronage. Married into the rich and powerful Orsini family.*

BASTIANO [50]

*A villain not to be trusted. Once a powerful spy of the Florentine state.*

TOTTO (Machiavelli) [28]

*Brother of notorious politician Niccolò Machiavelli, who uses him to do his dirty work. Detests Bastiano but shares his love of intrigue and treachery.*

## SUPPORTING CHARACTERS

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
ENSEMBLE	Populace, sailors, boatmen, ladies, gentlemen, guards, monks

## *GIACONDA!*

### **CHARACTERS - PROLOGUE ONLY**

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GIOVANNA (Farnese, nee Caetani)	<i>Aragona's blind old mother.</i>
LUCREZIA del CACCIA (Gherardini m.1479)	<i>Lisa's mother - A young woman in 1473</i>
LORENZO di MEDICI	<i>Ruler of Florence</i>
CLARICE di MEDICI (nee Orsini)	<i>Lorenzo's Wife</i>
ZUANE	<i>Regatta Captain</i>

### **TIME AND PLACE**

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ACT ONE - PROLOGUE	Piazza della Signoria, Florence	1473
- Scenes1-7	Florence	1503
ACT TWO - Scenes 1-10	Florence	1503
- EPILOGUE	Milan	1524

### **LOCATIONS**

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#### **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 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

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

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

## *GIACONDA!*

### STREET 1 – VIA LAURENTIAN

The 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*

Formerly Leonardo's vineyard at Porta Vercellina

## MUSIC CUES

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#1	MEDLEY	Orchestra	Overture
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### ACT I

#2	HOLIDAY!	Ensemble	Prologue
#3	FANFARE	Orchestra Inst.	Prologue
#4	TE DEUM LAUDAMUS	Monks Chant	Prologue
#5	SETTLE DOWN	Leonardo/Salai	Sc 1
#6	BELIEVE	Leonardo / Salai/Ensemble	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/Ensemble	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 / Salai / Ensemble	Sc 7

If you have internet access clicking on [PLAY MUSIC](#) in the script will open the appropriate music page

**MUSIC CUES**

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**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

If you have internet access clicking on [PLAY MUSIC](#) in the script will open the appropriate music page

# ACT I

#1	OVERTURE	Orchestra
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<EXT. PROJECTION: FLORENCE 1473>

## ACT I : PROLOGUE

**Piazza della Signoria, outside the Palazzo  
Florence 1473**

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It is a splendid afternoon in August, the day of the Regatta del Palio, on the River Arno. A public holiday. The Piazza, a public square and meeting place, is gaily decorated for the festivities. Steps lead up to the doors of the Palazzo - the palace of the ruler Lorenzo Medici.  
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(The stage is filled with people -  
**HOLIDAY-MAKERS, BOATMEN, MASQUERS...**,  
laughing and talking.  
Amidst the busy crowd is **BASTIANO**,  
watching the people with the keenness that  
befits a state spy)

#2	HOLIDAY!	Ensemble	<a href="#">PLAY MUSIC</a>
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**EN#1 (M)**

FOR A WORKING MAN, THERE'S LITTLE TIME TO REST

**EN#2 (M)**

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

**EN#3 (F)**

AND WHAT HAVE YOU GOT TO SHOW FOR IT  
WHEN YOU GET TO THE END OF THE WEEK

**EN#4 (F)**

YOU'VE GOT BLISTERS ON YOUR FINGERS,  
YOUR SPIRITS GONE,

**EN#3 & EN#4 (F)**

AND YOUR JOINTS ALL CREAK...

**EN#1**

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

**EN#2**

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

**EN#3&4**

LIFE CAN BE HARD BUT THEN AGAIN,  
WE HAVE A LOT OF HAPPY TIMES

**EN#1&2**

AND WHEN THERE'S A CHANCE TO CELEBRATE,  
YOU DON'T NEED TO ASK US TWICE!

**EN#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,

**EN#3**

TAKE YOUR TIME

**EN#4**

DRINK SOME WINE,

**EN#2**

TODAY'S ALL MINE

**EN#ALL**

HOLIDAY!

**EN#ALL (UNDER)**

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

**EN#1**

IT'S A SIMPLE COMBINATION,

**EN#2**

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

**EN#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



**EN#ALL**

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

TAKE YOUR TIME, DRINK SOME WINE,  
THE SUN IS OUT, LET EVERYONE SHOUT,  
WE'LL WORRY TOMORROW, TODAY IS A HOLIDAY!

HOLIDAY!!

**#3 FANFARE**

**ORCHESTRA**

**ANNOUNCER (O S)**

*Signore e Signori!*. Please make your way down to the river! The next event is about to start, 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!

*(The CROWD dash away to watch the race)*

*(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**

*(Holding his cheek)*

Puttana!

*(Bitch)*

**GIOVANNA**

Is everything all right Aragona?

**ARAGONA**

Yes mother, just a bit of fun.

*(ARAGONA goes back to her mother)*

*(ZUANE and the CROWD return muttering.  
ZUANE is talking to his boatmen)*

**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 in the crowd,  
climbs the steps. She is known and  
respected locally)*

**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 height of the commotion the  
Palazzo doors swing open)*

*(**LORENZO DI MEDICI**, ruler of the  
Florentine state, appears, with 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#3**

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 even think about staying in 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 moves to front of stage staring at the Cornicello)*

<CURTAIN - FOR SCENE CHANGE>

*(LUCREZIA slowly exits)*

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

**#4 TE DEUM LAUDAMUS**

**Chorus**

[PLAY MUSIC](#)

**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.

**END OF PROLOGUE**

<EXT. PROJECTION: FLORENCE 1503>

## ACT I : SCENE 1

**Leonardo's studio**  
**Florence 1503**

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*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'.*

-----

*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](#)

**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, THEN 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**

YES.. 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 YOUR 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

**SALAI**

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  
OH WHEN... YOU SETTLE DOWN  
YEAH 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)*

**LEONARDO**

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

*(SALAI leaves and returns with FATHER PIETRO)*

*(PIETRO 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 to 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/ Ensemble

[PLAY MUSIC](#)

**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'RE GONNA SLAY THE DRAGON  
BELIEVE! THAT ONE DAY WE'RE GOING TO FLY

**INSTRUMENTAL BREAK**

<**PROJECTION:** - LEONARDO'S DRAWINGS FLY AROUND>

(**ENSEMBLE** join in for end of song)

(**ALL** move to front of stage)

BELIEVE! THE IMPOSSIBLE CAN HAPPEN  
BELIEVE! THERE'S NO MOUNTAIN THAT'S TOO HIGH

<**CURTAIN** for Scene Change>

BELIEVE! THAT YOU'RE GONNA SLAY THE DRAGON  
BELIEVE! THAT ONE DAY WE'RE GOING TO FLY  
BELIEVE!  
BELIEVE!  
BELIEVE!  
BELIEVE! THAT ONE DAY WE'RE GOING TO FLY

<**BLACKOUT**>

**END OF SCENE 1**

**ACT I : SCENE 2**

**Riverside Inn - 'Il Punto Nero'**  
**Same day**

-----

*There are only a few customers. **BASTIANO** is sitting at a corner table.  
**MARCO** is front of stage leaning on his brush.*

**ISEPPO (O S)**

*(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 surreptitiously)*

**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](#)

**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..ER..*

**ISEPPO**

WE WINE THEM AND WE DINE THEM WITH THE BEST WE CAN BUY  
(HOLDS PLATE OF FOOD)

**MARCO**

THE QUALITY IS TESTED - AND IT'S USUALLY HIGH  
(HOLDS NOSE)

**MARCO & ISEPPO**

THE STANDARDS ARE MET  
AT THE LEVEL WE SET - WE'RE 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**

*(Surreptitiously)*

Keep your voice down! If you know who I am you'll know I'm not supposed to be in Florence.  
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 their hands on my money. It was a woman alright, and I vowed that one day, I - will - have - my - revenge. And that sweet dawn draws ever closer.

**TOTTO**

What? She's 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**

*(Questioning)*

Why are you so interested?

**TOTTO**

Well like I said, maybe I can help.

**BASTIANO**

Her name is - was - 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 Lisa Gherardini, who thought she was too good for me. Me, a Machiavelli!

*(Disparaging)*

Then she goes and marries a cloth merchant...

*(BASTIANO rises from the table and slowly starts to move to the street - front of stage)*

**BASTIANO**

You know Totto, perhaps I can use your help my friend.

*(TOTTO rises and follows him)*

<**CURTAIN:** FOR SCENE CHANGE>

**BASTIANO**

I hear that Aragona is seen rather too much in the company of that 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 - very well.

**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!

*(TOTTO puts an arm round Bastiano's shoulders)*

**TOTTO**

Bastiano... Consider it done.

*(THEY exit together)*

<**BLACKOUT**>

**END OF SCENE 2**

**ACT I : 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

*(rubbing Salai's hair playfully)*

make -a -little-EFFORT.

**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 rings>

..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 Giocondo Master..

*(As SALAI passes Leonardo he whispers)*

**SALAI**

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

**LEONARDO**

Signor del Giocondo, 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 del Giocondo

*(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 hand and, bowing his head, raises it almost to his lips)*

**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 also 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 is staring at Lisa. LISA tries to  
appear unmoved by him)*

*(HE tries to look at her, first one side  
then the other)*

*(Each time SHE avoids his gaze, turns, and  
attempts to cover her face with the veil.)*

*LISA'S annoyance eventually turns to  
amusement)*

*(THEY laugh)*

## #8 LOOK INTO YOUR EYES (SHORT)

Salai

[PLAY MUSIC](#)**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**

Marvellous. 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**

*(Exiting)*

You know Leonardo you really should get out more. Make some new friends – maybe find a little romance...

It's never too late you know!

*(SALAI exits. LEONARDO shakes his head)*

**LEONARDO**

My dear Salai...

**#9 DARE NOT SPEAK IT'S NAME**

*Leonardo*

[PLAY MUSIC](#)

*(LEONARDO moves to front of stage)*

**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

<CURTAIN>

END OF SCENE 3

**ACT I : SCENE 3A**

**Street 1 - Outside the Studio (front of stage)**  
**Continuous from Scene 3**

-----  
*It is dusk and the street is dimly lit.*  
-----

*There is a hooded figure - **TOTTO** - lurking  
in the shadows*

**<SFX CUE: Street door closing>**

*(**SALAI** enters)  
(**ARAGONA** enters behind him 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 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>

**END OF SCENE 3A**

**ACT I : SCENE 4**

**Riverside Inn**  
**Next day**

-----  
*The Inn is crowded and the atmosphere jolly.*  
 -----

**SAILORS** and **GIRLS** are relaxing and  
 chatting  
 (**TOTTO** and **BASTIANO** are sat in the  
 shadows)  
 (**CAPTAIN DONATI** and his **CREW** are there,  
 they sing a Marinaresca, in part a  
 sailors' "chanty," in part a regular  
 melody)

#10 NEVER TAKE A DRINK

Ensemble

[PLAY MUSIC](#)

**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  
(CREW HUMMING UNDER)

CREW  
CONTINUE HUMMING OVER MUSIC  
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

(The song ends in laughter)

(TOTTO and BASTIANO are revealed)

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 unwittingly sits down within earshot of TOTTO and BASTIANO).*

*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!  
(**THEY** laugh)  
  
(**TOTTO** and **BASTIANO** are revealed)

**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** makes to leave)  
(**TOTTO** places a restraining hand on his arm)

**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.

**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 moving to front of stage)*

**<CURTAIN: FOR SCENE CHANGE>**

**END OF SCENE 4**

**ACT I : SCENE 5**

**Leonardo's studio**  
**Some weeks later**

-----  
*It is the first sitting, there is nervousness and a little 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](#)

**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 goes to open a 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...

*(LEONARDO gestures to the MUSICIANS)*

#12 MUSIC ENDS

*(MUSICIANS exit)*

**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 sighs and  
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 crumbs on 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 Gioconda 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.

#12A

**SITTING PRETTY (Reprise)**

Orchestra

**(SALAI** exits)

CURTAIN

*(Music plays over Scene change)*

**END OF SCENE 5**

<EXT PROJECTION: SOME WEEKS LATER>

## ACT I : 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*  
 -----

#12A MUSIC ENDS

*LISA is sat posing  
 LEONARDO and SALAI are painting*

**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](#)

**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  
 (TEMPO)

**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...

(*LISA looks at SALAI raising her eyebrows*)

(*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 young 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**

So what...

**LISA**

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 Calimala Ball.

**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 only I could 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](#)

**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

**INSTRUMENTAL**

(**LISA** starts to pull away in guilt but turns  
back and they kiss)

**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 society ladies.

**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*

**END OF SCENE 6**

**ACT I: SCENE 7**

**Piazza Della Signoria**  
**Next day**

-----

#15 FURLANA

Orchestra

[PLAY MUSIC](#)

**DANCERS** enter across 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)*

**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/ Ensemble

[PLAY MUSIC](#)

**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**

THERE IS STILL HOPE  
WHEN WE LIE GRIEVING  
THERE IS A TRUTH  
DAWNING EVER CLEAR  
THAT WE MUST FIGHT!  
FOR THE THINGS  
THAT WE BELIEVE IN  
BEFORE IT ALL DISAPPEARS

**ENSEMBLE**

LISTEN TO THE VOICE OF REASON  
DO YOU HEAR THE ECHO  
CAN'T YOU SEE THE TRUTH IS  
DAWNING EVER CLEAR  
WE MUST FIGHT!

(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**

## **ACT II**

<EXT. PROJECTION: <SOME WEEKS LATER>

### **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.*

-----

***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.

#17 YOU AND ME

Salai / Lisa

PLAY MUSIC

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

<CURTAIN for Scene change>

**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**

ALWAYS YOU AND ME

<BLACKOUT>

END OF SCENE 1

**ACT II : SCENE 2**

**Riverside 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. Mario! 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** goes out to the street. The  
**HOODED FIGURE** follows)*

*<CURTAIN for scene change>*

**END OF SCENE 2**

**ACT II : SCENE 2A**

**Street 2 Outside Inn (Front of Stage)**  
**Continuous from Scene 2**

-----

*(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 that hell-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](#)

**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  
MACHIABELLI!

**ARAGONA**

NICCOLO MACHIABELLI 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 WRETCHED 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 unbelievably 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)*

**END OF SCENE 2A**

**ACT II : SCENE 3**

**Leonardo's Studio**  
**Later that day**

-----  
*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 passage 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, but... I-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** (O S)

Salai!

(**LEONARDO** enters)

**LEONARDO**

Is everything all right my boy?

**SALAI**

Y-Yes, Leonardo, everything's 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*  
*CURTAIN*

**END OF SCENE 3**

**ACT II : SCENE 3A**

**Street 1 - Outside Studio**  
**Continuous from Scene 3**

-----

*(TOTTO waits hidden in the street)*

*(LISA comes out)*

*(TOTTO steps 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 / Ensemble (O S)

[PLAY](#)

**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*

**LISA & ENSEMBLE**

*AT THE HEART OF IT  
(KEY CHANGE)*

**LISA**

*NOW I FACE AN UNKNOWN FUTURE  
IT'S IN THE HANDS OF GOD ABOVE  
OH LET THE WHOLE WORLD CONDEMN ME  
JUST ASK WHAT THEY WOULD DO FOR LOVE  
THAT'S THE HEART OF IT*

**LISA**

**ENSEMBLE**

<i>I SCREAM, I SHOUT</i>	<i>AT THE HEART OF IT</i>
<i>NO ONE EVER LISTENS</i>	<i>AT THE HEART OF IT</i>
<i>NO ONE EVER LISTENS</i>	<i>AT THE HEART OF IT</i>
<i>NO ONE EVER LISTENS</i>	<i>THAT'S THE HEART OF IT</i>
<i>TO MY HEART</i>	

*(BLACKOUT)*

**END OF SCENE 3A**



**ACT II : SCENE 4**

Riverside Inn  
The following morning (Tuesday)

-----

***CAPTAIN DONATI** is sat 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

**END OF SCENE 4**

**ACT II : SCENE 5**

**Leonardo's Studio**  
**Same afternoon (Tuesday)**

-----  
*Salai 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](#)

**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

**END OF SCENE 5**

**ACT II : SCENE 6**

**Street 3**

**Tuesday night /Wednesday am**

-----  
*Bastiano is on his way home, drunk and angry.*  
 -----

*(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](#)

**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....

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

#22 DIO MIO (Instrumental) Orchestra [PLAY MUSIC](#)

**BASTIANO**

Who goes there? Show yourself!

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

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

**BLACKOUT**

**END OF SCENE 6**

**ACT II : SCENE 7**

**Riverside Inn**  
**Wednesday morning**

-----

*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 *panattiere*. 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](#)

**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 MACHIABELLI NAME  
THEY MUST BE TAUGHT A LESSON  
A LESSON THEY'LL REMEMBER  
FOR THE REST OF THEIR LIVES!

**END OF SCENE 7**



**ACT II : SCENE 8**

**Leonardo's Studio**  
**Later that day**

-----

*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.

*(LEONARDO moves to front of stage)*

*(To himself)*

I understand. Only too well...

(CURTAIN for scene change)

#24 THE PAGE WILL TURN

Leonardo

[PLAY MUSIC](#)

**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

**END OF SCENE 8**

**ACT II : SCENE 9**

**Street 4**  
**Thursday**

-----

*(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 Tutto!

**TOTTO**

*(Turning)*  
You'll see. Leonardo's studio, six o'clock...  
  
*(**TOTTO** exits)*

#25 THE END OF LOVE

Aragona

[PLAY MUSIC](#)

**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

**END OF SCENE 9**

**ACT II : SCENE 10**

**Leonardo's Studio**  
**Thursday - 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 (O S)**

*(Shouting)*

I know she's here Leonardo

**LEONARDO (O S)**

Yes but...

**LISA**

Francesco! It's Francesco!! Oh God!

*(SALAI and LISA separate)*

*(FRANCESCO storms in, followed by LEONARDO)*



## #26 LOVERS

Francesco, Leonardo, Lisa &amp; Salai

[PLAY MUSIC](#)**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 GIOCONDO, 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)*

**TOTTO**

Yes Machiavelli!

*(EVERYONE gasps)*

*(FRANCESCO goes to his sword)*

**TOTTO**

Hold fast, Giocondo! 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's 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  
Giocondo!

**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**

*(She looks up to the heavens)*

An act of kindness... An act of kindness that I promised to repay...

*(SHE looks at Lisa and then at Salai,  
then 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)**      **(Orchestra)**      [PLAY MUSIC](#)

**(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.

**#28 TIME TO SAY GOODBYE Salai / Lisa**

[PLAY MUSIC](#)

*(LEONARDO exits)*

*(SALAI and LISA come forward. Looking at  
each other THEY hold hands)*

**SALAI**

He's right Lisa - so many lives nearly ruined, and poor  
Aragona lies dead. Because of me.

**LISA**

Don't just blame yourself Salai. We started this  
together, and now we must finish it.

**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 **SALAI** and **LISA**  
looking back at each other go to opposite  
sides of stage front. They are held in  
spotlights)

<BLACKOUT>

(CURTAIN)

**END OF SCENE 10**

**ACT II : EPILOGUE**

**Milan – Leonardo’s vineyard, now Salai’s home**

**1524**

< EXT.PROJECTION: MILAN 1524 >

**#4 TE DEUM LAUDAMUS**

*Ensemble*

[PLAY MUSIC](#)

**MONKS** enter from both sides. Chanting.

*They cross the stage and exit as the curtain rises to reveal **SALAI** sat alone with his paintings - the Mona Lisa and the Monna Vanna.  
He is bandaged and dying from a wound sustained in a duel.*

**SALAI**

They say my Master Leonardo wept on his deathbed. He asked for God’s forgiveness, ‘For not working on his art as he should’. I weep too, for my lost loves. Should I also beg God’s forgiveness, when my only sin was loving?

**#29 ALL TOO SOON**

*Salai*

[PLAY MUSIC](#)

**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

*(**ARAGONA** and **LISA** appear and stand behind  
SALAI)*

**SALAI**

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** appears)*

**SALAI**

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 the song finishes)*

BLACKOUT

**END OF ACT II**