

GIACONDA!

THE SECRET BEHIND THE SMILE

A Musical Play in Two Acts
With Prologue and Epilogue

Book, Music and Lyrics by PHIL HAMPSON

LIBRETTO

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GIACONDA!

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*

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CHARACTERS - PROLOGUE ONLY

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

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

LOCATIONS

Florence 1473

PIAZZA DELLA SIGNORIA -
A large Square outside the Pallazo della Signoria, then the seat of the Medici 'government'.
A popular meeting place for festivals, celebrations etc.

Florence 1503

LEONARDO'S STUDIO AND LODGINGS -
Leonardo rents rooms on the first floor of the Friary of *Santissima Annunziata*.
In addition to the living rooms and bedrooms there is Leonardo's studio and other rooms. There are 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

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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

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MUSIC CUES

#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

GIACONDA!

MUSIC CUES

ACT II

#17	YOU AND ME	Salai / Lisa	Sc 1
#18	EMPTY WORDS	Aragona / Bastiano	Sc 2A
#19	THE HEART OF IT	Lisa	Sc 3A
#20	DIO MIO Vocal	Salai / Lisa	Sc 5
#21	CHANGED	Bastiano	Sc 6
#22	DIO MIO Instrumental	Orchestra	Sc 6
#23	KNOWLEDGE IS POWER	Totto	Sc 7
#24	THE PAGE WILL TURN	Leonardo	Sc 8
#25	THE END OF LOVE	Aragona	Sc 9
#26	LOVERS	Francesco/Salai/Lisa/Leonardo	Sc 10
#27	THE END Instrumental	Orchestra	Sc 10
#28	TIME TO SAY GOODBYE	Salai/Lisa	Sc 10
#29	ALL TOO SOON	Salai	Epilogue

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

ACT I

#1

OVERTURE*Orchestra*

<EXT. PROJECTION: FLORENCE 1473>

ACT I : PROLOGUE

Piazza della Signoria, outside the Palazzo
Florence 1473

It is a splendid afternoon in August, the day of the Regatta del Palio, on the 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.

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

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 surruptiously)

MARCO

Ye... Flowers?

(Thinking)

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

ISEPPO

(Staring at Marco)

Yes - we - do.

MARCO

Oh!

(Nodding)

YES, ISEPPO!

#7 *INN KEEPING!*

Iseppo / Marco

[PLAY MUSIC](#)

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

Aragon! 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)

Aragon... 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 *Marinairesca*, 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.. frivulous.

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
MACHIAVELLI!

ARAGONA

NICCOLO MACHIAVELLI WOULDN'T
HELP A MAN LIKE YOU

BASTIANO

BUT HIS BROTHER TOTTO WOULD

ARAGONA

TOTTO? WHAT CAN HE KNOW,
WHAT CAN HE POSSIBLY PROVE,
WE HAVEN'T...

BASTIANO

YOU HAVEN'T BEEN TOO CAREFUL
NOW IT'S ALL A LITTLE LATE
OH HE KNOWS MORE THAN ENOUGH
TO SEAL YOUR 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 unbelievingly at Bastiano then turns and runs away distraught.
BASTIANO shouts after her)

BASTIANO

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

(To himself)
No, no escape.... Now, where's that fool Machiavelli, He'd better keep an eye on her.

(BASTIANO exits)

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, Giulia. 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 Giulia 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 guzzi 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

Aragonha? 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 clefth 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)

(**SEX 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 MACHIAVELLI 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 Totto!

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 SEEKS
 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 & 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)

LEONARDOLOVERS? 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...

FRANCESCOHOW 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