

To Albert

A-R Editions, Inc., Middleton, Wisconsin
© 2013 by A-R Editions, Inc.

All rights reserved. No part of this book may be reproduced or transmitted in any form by any electronic or mechanical means (including photocopying, recording, or information storage and retrieval) without permission in writing from the publisher.

The purchase of this edition does not convey the right to perform it in public, nor to make a recording of it for any purpose. Such permission must be obtained in advance from the publisher.

A-R Editions is pleased to support the use of *Recent Researches* material for study or performance. Please visit our website (www.areditions.com) to apply for permission to perform, record, or otherwise reuse the material in this publication.

Publication of this edition was supported by the AMS 75 PAYS Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation.

Printed in the United States of America

ISBN 978-0-89579-767-4
ISSN 0147-0078

∞ The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1992.

Contents

Acknowledgments	vi
Introduction	vii
Miriam Gideon in the 1950s	vii
<i>Fortunato</i> (1958): Genesis, Characters, and Plot	ix
Musical Language	xi
Notes	xiii
Plates	xvi
<i>Fortunato</i>	
Cast of Characters	2
Plot Synopsis	2
Scene 1	3
Scene 2	47
Scene 3	77
Critical Report	115
Source	115
Editorial Methods	115
Critical Notes	116
Appendix	
Substitute Trio for Scene 3 Chorus	121

Scene 1

Piano

Introduction
Moderato

f freely 7

p 7

poco cresc.

5 *mf* 7 *decresc.* 3 *p* *poco cresc.* 3

allegretto

mp

p un poco marcato

9

13

17 *mp* *cresc.* - - -

22 *mf* *p subito*

4

27

poco cresc.

31

rit. ----- a tempo

pp quasi guitarra

35

8va-----

p

35

35

35

35

40

poco cresc.

ad lib.

mp

(42)

molto cresc.

accel.

ff

Curtain rises

(The curtain rises on the studio of Alberto Hidalgo, a young Madrid architect. Door on the right, admitting to the drawing room. Another door on the left, opening to the outer hall. As the curtain rises, a doorbell is heard. Constanza enters right, from the drawing room. She opens door on left, admitting Don Victorio. Although it is winter, he is wearing a straw hat, and he is shivering.)

43 **briskly**

CONSTANZA (*opening door*)
mp

Come

(Don Victorio DON VICTORIO (*effusively*)
, enters.) *mf*

in, Don Vic- to- río. Thank you, dear la- dy! Oh, how co- zy and

mf

CONSTANZA (*surprised*) *mf*

warm in this room! Warm, you say? This room is quite chil- ly! The

DON VICTORIO (*with interest*) *mp*

draw- ing room— is ver- y much warm- er. Real- ly? Well, then,

335

calando(Blind Man
stops playing.) **FORTUNATO**
slower
mp

No luck for me! —

rit. ----- **moderato**

I can't face it any more. How can I go

home? What door shall I knock at now?

On- ly si- lence or dis- dain do I find.

356

*cresc.**mf**f*

All doors are closed to me— empty prom-is- es, re-

418 *cresc.* *rit.* *f*
 thrill, the thrill, the thrill, the thrill of it, oh! The thrill, _____ the
cresc. been a quiet man, a qui- et man, _____ a
cresc.
moderato
 421 *p subito*
 thrill, the thrill!
p subito
 qui- et man!
CHORUS*
p [subito] *poco cresc.*
 S Have you ev- er known the thrill of it? Have you ev- er
p [subito] *poco cresc.*
 A Have you ev- er known the thrill of it? Have you ev- er
p [subito] *poco cresc.*
 T Have you ev- er known the thrill of it? Have you ev- er
poco cresc.
 B Have you ev- er known the thrill of it? Have you ev- er
p [subito] *poco cresc.*

*Or trio; see appendix.