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## PROGRAM NOTES

*Mrs. Noah* is an aria from Act II of the three-act comical chamber opera, *Hotel Eden*, for eight voices and an ensemble of eight instrumentalists. Inspired by three stories from the scriptures, the opera focuses on the topic of love. The titles of the three acts are, respectively, *Lilith*, *Mrs. Noah*, and *Sarah*. *Mrs. Noah* is about middle-aged love. It centers around the relationship between Noah and his wife, Mrs. Noah, a name she **hates** being called. In this light-hearted aria, she complains that, everywhere she visits, people call her Mrs. Noah. She mentions different locations that she has been in the world: France, Genoa, Samoa, along the Mississippi, Hawaii, and Shenandoah. With these places, the music changes to reflect musical styles that are native to each location. At the end of the aria, she pleads to be called by her “real name,” **Rosalyn!**

## ACKNOWLEDGEMENTS

This aria is dedicated to Diane Reich in gratitude for her frequent performances of my songs. I also express my appreciation to conductor Barbara Day Turner and stage director Daniel Helfgot for their respective contributions to the premiere performance, and to Opera San Jose’s beloved general director, Irene Dalis. I give my very special thanks to dramaturg Robert Darling for his imaginative work in developing the concept of the piece, and to librettist Judith Fein for her excellent libretto.

—Henry Mollicone

Henry Mollicone (b. 1946)

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dedicated to Opera San Jose

# Mrs. Noah from *Hotel Eden*

for Soprano and Piano

Libretto by Judith Fein

Music by Henry Mollicone

**MRS. NOAH** (*frowning*)  
*f* spoken freely

**Allegro** ♩ = 152

Soprano

Piano

**Allegro** ♩ = 152

*mf* *f*

4

**Dramatically** ♩ = 76  
(not too slow) *f*

No-ah?! Please don't call me Mis-sis No-ah! For

**Dramatically** ♩ = 76  
(not too slow) *mf* *cresc.* *f*

6

*più p*

all these years, it's been Mis-sis No-ah! "Pleased to

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7 *affretando*

meet you, Mis - sis No - ah;" "Let me greet you, Mis - sis No - ah;" "May I

*p cresc.*

8 *rit.* **Tranquillo**  $\text{♩} = 60$

*f* *p elegante* *poco rit.* *ten.* *a tempo* *mp*

seat you, Mis - sis No - ah;" In France, they all coo, "Ma - dame No - ah;" In

*rit.* **Tranquillo**  $\text{♩} = 60$  *poco rit.* *a tempo*

*mf* *p* *colla voce*

Ped.

11 *L'istesso tempo*

*mf* *p sultry*

Spain, I'm just "Se - ño - ra No - ah;" On the Mis - sis - sip - pi or Shen - an - do - ah, the

*L'istesso tempo*

*mf* *p*

13 *rit.* *mf* **Poco meno mosso** *p*

wa - ters splash up - on Mis - sis No - ah; I

*cresc.* *rit.* *mf dim.* *p* *l.h.* *r.h.* **Poco meno mosso**

14 *molto intenso, "bel canto" style*  
*cresc. poco a poco*

cross the At-lan - tic O - cean to Gen - o a, and when I ar -

*cresc. colla voce*

16 *f* *riten.* *ff quasi Santuzza* **Poco più mosso** *mf*

rive, I'm still Mis - sis No - ah; When I ar - rive in Gen - oa, I'm still Mis - sis

*riten.* *ff* **Poco più mosso** *mf*