

1983-12-02

The Boston University Collegium in Early Music, December 2, 1983

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BOSTON UNIVERSITY
SCHOOL FOR THE ARTS

Phyllis Curtin, *Dean*

SCHOOL OF MUSIC
EARLY MUSIC SERIES

presents

THE BOSTON UNIVERSITY COLLEGIUM IN EARLY MUSIC
PROFESSOR MURRAY LEFKOWITZ, *director*

and

PROFESSOR MAX MILLER, *University Organist*

Three Works for Organ

Girolamo Frescobaldi
(1583-1643)

Capriccio sopra il Cucho
*First Book of Capriccios, Ricercars,
and Canzonas (1626)*

La Messa delli Apostoli

Toccata avanti il Recercar
Recercar Cromaticho post il Credo
Toccata per l'Elevatione
Fiori musicali (1635)

Toccata Quinta, sopra i pedali per l'organo, e senza
Second Book of Toccatas, Canzonas, etc. (1637)

MAX MILLER, *organist*

Missa Rosa Playsante

Jacob Obrecht
(ca. 1450-1505)

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Newly transcribed and edited by Susan Clermont

THE COLLEGIUM MUSICUM
William Spencer, *conducting*

- INTERMISSION -

La Pazzia Senile (1598)
The Folly of Old Age

Adriano Banchieri
(1568-1634)

A Madrigal Comedy in 19 Musical Vignettes

THE COLLEGIUM MUSICUM AND SELECTED SOLOISTS (SCHOOL OF MUSIC)
MEMBERS OF THE COMMEDIA DELL'ARTE CLASS (SCHOOL OF THEATRE ARTS)
PANTOMIME CHOREOGRAPHY AND STAGING BY LAURA SHEPPARD

DIRECTED BY PROFESSOR MURRAY LEFKOWITZ

* * * * *

2 December 1983
Friday, 8:00 p.m.

Marsh Chapel
735 Commonwealth Avenue

COLLEGIUM SOLOISTS IN THE MISSA ROSA PLAYSANTE

Susan Clermont, Sarah Dorsey, *sopranos*
Debra Hood, Diane Steinhaus, *contraltos*
Richard Benefield, Gerald Weale, *basses*

COMMEDIA DELL'ARTE CAST FOR LA PAZZIA SENILE

(in order of their appearance)

Halley Devestern, *Argomento*
Sarah Donnelly, *Bizarre Humour*
Joshua Lehrer, *Pantalone*
Jackie Gill, *Burattino*
Michael Patten, *Fulvio*
Ruth Cataldo, *Gratiano*
Maria Haser, *Doralice*
Bernadette LaKamp, *Lauretta*

COLLEGIUM SOLOISTS FOR LA PAZZIA SENILE

Bizarre Humour, Fulvio, Gratiano, and Doralice:

Katherine Hardwick, *soprano*
Debra Hood, *contralto*
Gerald Weale, *bass*

Pantalone, Burattino, and Lauretta:

Fritz Robertson, *tenor*
Dan Ryan, *tenor*
Richard Benefield, *bass*

INSTRUMENTALISTS

James H. Johnston, *violin*
William Spencer, *crumhorn*

Deborah Jones, *bass viol*
Robert Strizich, *Baroque guitar*

THE COLLEGIUM CHOIR

Sopranos

Mary Louise Cannon
Susan Clermont
Sarah Dorsey
Gail Koptis-Kovach
Katherine Hardwick
Eileen Hunt

Altos

Camilla Cai
Lisa Foss
Debra Hood
Diane Pernice
Yvette Scharffs
Diane Steinhaus
Anne Whiteside

Tenors

David Allcott
Scott Milner
Fritz Robertson
Dan Ryan
William Spencer
John Whiteside

Basses

Richard Applin
Richard Benefield
Joshua Gilinsky
Scot Grogan
James H. Johnston
James W. Johnston
L. Jonathan Saylor
Gerald Weale

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The Collegium wishes to thank the following for their contribution to this evening's performance:

Susan Clermont for allowing us to do the first performance of her edition of *Missa Rosa Playsante*.

Lisa Foss, Susan Clermont, and Professor Lefkowitz for program notes.

Laura Sheppard for devising the pantomimes and the staging of the madrigal comedy.

Professor John J. Daverio for the new translation of *La Pazzia Senile*.

Deborah Fortson and her *Commedia dell'arte* class in The School of Theatre Arts, for furnishing the mimes.

Professor Paolo Braghieri of the Department of Modern Languages of the College of Liberal Arts, for coaching the singers in the old Venetian dialect for the madrigal comedy.

The School of Theatre Arts for props, costumes, and lighting.

Kate Tarleton for costume assistance.

Gerald Weale for coaching the soloists.

* * *

FUTURE CONCERTS IN THE EARLY MUSIC SERIES

Friday, January 27, 1984

MARK KROLL, *harpsichord*
J.S. Bach, *The Goldberg Variations*

Friday, February 17, 1984

DEREK ADLAM, *fortepiano*
Lecture Recital on 18th-Century German Keyboard Music

Saturday, March 17, 1984

CAROL LIEBERMAN, *Baroque violin*
MARK KROLL, *harpsichord*
J.S. Bach, *The Six Sonatas for Violin and Harpsichord*

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The Boston University School of Music Concert Hall
855 Commonwealth Avenue
Boston, Massachusetts 02215 at 8 p.m.

For further information call 617/353-3345

Program Notes

La Pazzia Senile by Adriano Banchieri

Program Notes by Professor Murray Lefkowitz

La Pazzia Senile is one of a genre of pieces in the late 16th-century madrigal tradition which combined the idea of the dramatic madrigal cycle with that of the popular theater pieces of the day. This increased emphasis on drama soon gave rise to the creation of opera, and in fact, at the turn of the century madrigal comedies coexisted with the earliest operas; some of the composers even worked in both dramatic forms. One of the chief differences between the two genres is the fact that the madrigal comedy is not normally staged as a dramatic work with acting, scenery, and costumes. Orazio Vecchi (1550-1605), who was perhaps the leading composer of madrigal comedies, and who wrote the most famous work of its kind, *L'Amfiparnasso*, in 1594, expressly states that the work should be "seen through the mind, into which it enters through the ears, not through the eyes."

Another important characteristic of the madrigal comedy is the fact that the characters are each represented by the entire madrigal group, usually by five voices, the five-part madrigal being the classic example of the form. Often the subject was related to the popular *commedia dell'arte* themes of the time, but sometimes the subjects were not specifically comic, and so the name is somewhat misleading in that respect. However, it is the fact that a group of madrigals are fused together by a dramatic plot, (however slight that plot might be), that sets it apart as a separate and progressive dramatic genre.

To be sure, *La Pazzia Senile* does not fit this definition of the classic madrigal comedy. It is written predominantly for three voices, in the new SSB (and TTB) trio texture so typical of the lighter and popular song and dance forms of the day: the canzonetta, villanella, villota, balletto, and the giustiniana. Indeed, Alfred Einstein, in his monumental 3-volume work on *The Italian Madrigal*, calls *La Pazzia Senile* "a dramatized Giustiniana in nineteen numbers." Instead of the more equally-voiced polyphony of the classic madrigal, these lighter song forms are more homophonic in texture, and often make use of concertante interplay between the voices, especially between the upper two parts, which are also involved in dialogue-like voice crossings that give them a special character of their own. In fact, only the songs of the lovers, Fulvio and Doralice, (nos. 6, 10, 15, and 16), are in true madrigal style, and even here the composer refers to them as "madrigaletti" because of the brevity of their writing. No. 4 is a famous spoof on Palestrina's 5-part madrigal. "Vestiva i colli", perpetrated by the senile Dr. Gratiano, and nos. 3 and 18, the songs of the Bizarre Humour, are in a hybrid madrigal-villota style.

In his "Words of Advice" to the reader, the composer makes it quite clear that this work was to be performed in public for an audience:

First, before the singing begins, one of the singers should read the titles and contents, in sum, all that is written before the songs, so that the audience might know the subject of the songs.

Second, it would be a good idea for those who are not familiar (with the Venetian dialect) to glance at the words for those colloquies that involve Pantalone, Gratiano, Burattino, and Lauretta, for their dialect is different from Tuscan Italian.

And lastly, be aware that the P. and F. in some of the colloquies mean piano and forte; and these have been used in order to differentiate the characters.

Not only, then, was *La Pazzia Senile* intended for an audience, but there are some strong suggestions throughout the work itself that some acting or gesturing was involved: Gratiano is depicted as "cantando e sonando" on the chittarino, and the Bizarre Humour bows to the audience in his opening song. It is therefore entirely possible that a work of this kind would have been presented at some ducal court with the addition of the costumed *commedia dell'arte* characters pantomiming the songs, just as it is being presented here this evening. Certainly the strong imagery and characterization of the poetry lends itself admirably to this kind of interpretation.

The 19 three-part songs are distributed between two groups of three voices. The first, for two sopranos and a bass, represents the more serious "madrigaletti" of Fulvio and Doralice, as well as the hybrid songs of Gratiano and the Bizarre Humour. The second, for two tenors and a bass, represents in the lighter song forms, the more comical characters of Pantalone, Burattino, and Lauretta. In this evening's performance the Collegium Choir joins in on nos. 2, 8, 12, 13 and 19, where groups are implied for the intermezzi and finale. Instruments have been added to some of these for added effect.

The composer of *La Pazzia Senile*, Adriano Banchieri (1568-1634), was no ordinary composer of his time. He was also a significant theorist and writer, who, among

other important contributions, was one of the first to use written dynamic markings in his music, expanded the hexachord to a form of the octave system, described the proper use of the figured-bass, and wrote all of his own texts to his music. Banchieri was a prolific composer; there are extant 12 of his masses, 6 books of canzonettas, many important works for instruments, and about 20 dramatic pieces based on *commedia dell'arte* plots, of which *La Pazzia Senile* was the most popular. The latter went through several editions between 1598 and 1621, none of which are entirely reliable. The edition used this evening is that of 1607, published by Amadino in Venice.

Adriano Banchieri was an Olivetan monk of the Benedictine Order who was firmly attached to his birthplace, Bologna. Here he lived, worked and died, at the beautiful monastery of S. Michele in Bosco, which still exists today. Here too he founded the Accademia dei Floridi, which also flourishes today as the Accademia Filarmonica. Banchieri was also a writer in other fields besides music, including architecture and the various Italian dialects. But his expertise was limited to the environs of his beloved Bologna. For example, his attempt to use the Venetian dialect in *La Pazzia Senile* is a curious cross between Bolognese and Venetian, despite his "Words of Advice" quoted above. Another work of his appeared in London in 1595 in English, entitled *The Nobility of the Ass*, three years after it was published in Italy. In several of his writings Banchieri used pseudonyms; among these are "Il Dissonante", "Attabalippa dal Peru", "Abbate Benemerito", and "Camillo Scaliggeri dalla Fratta".

Missa Rosa Playsante by Jacob Obrecht
Program Notes by Susan Clermont and Lisa Foss

When Jacob Obrecht first came to Ferrara at the instigation of Duke Ercole I in 1487, he found himself at one of the major musical centers of late 15th-century Italy. Ercole, upon becoming Duke in 1471, inherited a thriving musical establishment, but one which was almost entirely devoted to the performance of secular and instrumental music.

While the new court continued to cultivate chansons and other secular genres, the Duke's own musical interests lay primarily in the realm of sacred music. From the beginning of his rule, he set about to develop a large and highly-trained group of chapel singers, for the performance of daily liturgical services for the ducal household. His chapel, which by the time of his death in 1505 was the largest in Europe, was responsible for performing both the monophonic chant repertory and polyphonic settings of the liturgy on more important or festive occasions.

Ercole's devotion to religion and music led him not only to procure the best singers available, but also to seek polyphonic masses from composers throughout Europe. Josquin de Pres, who was also brought to Ferrara by Ercole, composed his *Missa Hercules Dux Ferrariae* in honor of Ercole, and it is likely that a number of other masses from the Duke's collections were direct commissions. *Missa Rosa Playsante*'s presence as the first work in one such collection indicates that this mass, if not written at Ercole's request, was at least performed by his chapel. Such a performance would have involved from 24-30 male singers, with organ as the only instrumental accompaniment.

The low tessitura of this work probably reflects the use of adult male sopranos, rather than boys, on the top part. In this performance male and female voices have been mixed in the alto and tenor lines to create a blend and to approximate a more authentic sound. The mass is being sung a third higher than notated; this transposition not only accommodates modern vocal ranges, but may also reflect certain Renaissance practices with regard to pitch.

Obrecht's sacred works comprise the largest segment of his preserved output which includes 30 masses and 32 motets, compared with 31 short secular works. Today, of the 30 masses, only 22 have been issued in the two modern editions of Obrecht's works: the complete *Werken van Jacob Obrecht*, edited by Johannes Wolf and published between 1908-21, and the *Jacob Obrecht Opera omnia*, edited by Albert Smijers and Marcus van Crevel and published between 1953-64.

In view of the exceptionally high intrinsic musical quality and sophistication of *Missa Rosa Playsante* (an opinion shared by musicologists Gustav Reese and Edgar Sparks, among others), it is ironic that, through a series of unrelated events, this mass should be one of those eight masses not yet published in a modern edition. The blame can be attributed in part to the lack of knowledge and less than perfect condition of the three extant sources. First, in the Munich, Staatsbibliothek, Mus. Ms. 3154, only fragments of the *Sanctus* and *Agnus Dei* survive: Professor Thomas Noblitt's identification of these fragments as part of Obrecht's work appeared in the literature in 1969. The second, and perhaps most important source, an unnumbered manuscript from the Segovia Cathedral, was discovered at that Cathedral in 1927 by Higinio Angles. In 1941, a summary of Angles' research, including a description and index of this manuscript was published. This discovery

is historically significant with regard to *Missa Rosa Playsante*, considering that Segovia is still the only extant source which identifies Obrecht as its composer. Unfortunately, the 1927 discovery postdated Wolf's publication of Obrecht's complete works; consequently, it was not included in that series. Undoubtedly the Smijers-van Crevel edition would have included the mass in the *Opera omnia*, however, this series was prematurely discontinued.

The third source, the Modena Ms. α . M. 1.2 is one of a group of large, beautifully illuminated parchment choirbooks, which, upon the request of Duke Ercole I d'Este, were copied in Ferrara for the court chapel. *Missa Rosa Playsante* is the first of ten complete masses contained in this manuscript, occupying folios 2^r to 19^r. Folio 1, which presumably contained the superius and tenor parts of the Kyrie I and possibly an attribution to the composer, is missing, thus, leaving an incomplete and anonymous mass. The Modena manuscript, nonetheless, was selected to serve as the main source for the edition used in tonight's performance for three reasons: First, there is a possibility that the mass was composed at Ercole's request in Ferrara during Obrecht's first period of service there in 1487-88; second, it is highly probable that Obrecht, upon his return to Ferrara in 1504, had seen and worked with this source; and, third, because this manuscript was painstakingly copied, it consequently contains a significantly smaller number of scribal errors than the Segovia manuscript.

While listening to tonight's performance, one might note that *Missa Rosa Playsante*, based on the tenor melody of the fifteenth century chanson *Rosa Playsante* by Philippon (?), is one of five Obrecht masses to use a segmented cantus firmus as its structural basis. This compositional technique, apparently unique to Obrecht, reveals an unsurpassed interest in large-scale organization for that time. The tenor melody has been partitioned into nine short segments that serve, in turn, as *cantus firmi* for the various sections or subsections of the mass. Obrecht uses the ninth and final segment of the *cantus firmus* in the *Agnus 1*, intentionally reserving the tenor line of *Agnus 3/Dona nobis pacem* for a final presentation of the entire structural melody, thus, rendering a summarizing statement that contributes to the unity of the whole mass.

Another important feature is that a reduction of the texture from four to three voices occurs in the *Christe, Pleni, Benedictus*, and *Agnus 2*. In these sections the segment-bearing tenor is silent; however, other complete vocal lines (voices) together with numerous short quotations from the original polyphonic model are included in these trios. Technically, one could not categorize *Missa Rosa Playsante* as a parody mass, yet, it has been exemplarized as a direct and important predecessor of that sixteenth century mass type.

The principal difficulty encountered while preparing this edition concerned the text underlay: both the Modena and Segovia manuscripts contain text underlay for the superius only, and a comparison of these two settings immediately reveals several significant variations. Also, very little syllabification appears in the manuscripts, rather, complete words are written at the beginning of long groups of notes; many words are abbreviated, again offering little help with the placement of individual syllables. Generally speaking, manuscripts from the latter half of the 15th century show that text underlay was often partially complete, entirely omitted or copied in what appears to be a haphazard manner. Various explanations for this seeming negligence range from speculation that an exact alignment was unnecessary since church singers at that time were well trained in these matters, to the opinion that textless sections were not intended to be sung at all but rather performed on instruments or as vocalises. Two theoretical treatises that offered a considerable amount of information and insight into the problem of text underlay were consulted for this edition: *De Musica Verballi* of ca. 1570 by Gaspar Stocker, which is exclusively devoted to this subject; and, *Scintille de Musica*, written in ca. 1528 by Giovanni Maria Lanfranco and published in 1533. It is interesting to note that many of the eight rules stated by Lanfranco reappear twenty-five years later in 1558 in Book IV of Zarlino's *Institutione Harmoniche*; no credit was given either to Scintille or to the older theorist, however.

As far as can be determined, the Boston University Early Music Collegium's performance of Obrecht's *Missa Rosa Playsante*, transcribed from the Modena manuscript, is an American premiere of this truly distinctive work.

LA PAZZIA SENILE

THE FOLLY OF OLD AGE

Ragionamenti vaghi et dilettevoli

Charming and delightful colloquies

di

by

Adriano Banchieri (Bolognese)

Adriano Banchieri (from Bologna)

a tre e sei voci miste

for three and six mixed voices

*In Venezia Appresso Riccardo
Amadino MDCVII*

Venice: Riccardo Amadino, 1607

Interlocutori

Characters

*L'UMOR BIZZARRO, fa il prologo
et licenzia*

THE BIZARRE HUMOR, gives the Prologue and Epilogue

PANTALONE, vecchio da Murano

PANTALONE, an old man from Murano

GRAZIANO, Dottore da Francolino

GRATIANO, a doctor from Francolino

FULVIO, giovane innamorato

FULVIO, a young man in love

BURATTINO, servo della vallada

BURATTINO, a servant from Vallada

DORALICE, giovane innamorata

DORALICE, a young girl in love

LAURETTA, cortigiana di Mazorbo

LAURETTA, a prostitute from Mazorbo

Intermedio di Solfanari

Interlude of the Match Sellers

Intermedio di Spazzacamini

Interlude of the Chimney Sweeps

Bando della Bertolina

The Proclamation of Bertolina

Balletto di Villanelle

The Dance of the Country Girls

La scena e in Rovigo

The scene is set in Rovigo

(English translation by Dr. John J. Daverio)

Translator's Note: Much of the text of *La Pazzia Senile* is written in the highly colorful Venetian dialect of the late 16th and early 17th century. I have tried to be as literal as possible in my translation, without completely losing the flavor of the original.

A word about Dr. Gratiano is in order. He has the unfortunate habit of substituting one word for another that sounds similar. Thus, "Doralice" becomes "d'or radica" (i.e., radish of gold), and the text of Palestrina's "Vestiva i colli" becomes a hopeless jumble of nonsense verses.

SOGGIETTO

Habita in Rovigo (Terra grossa dell'Illustrissima Signoria di Venetia) un Vecchio per nome Pantalone Mercante Muranese il quale un giorno ragionando con Burattino dalla Vallada suo servitore intende che ogni notte dal Signor Fulvio vengono fatte mattinate a Doralice sua figliuola, et che sonando et cantando nel Lauto di lì ne seguono molti amorosi ragionamenti dall'una parte et l'altra; il buon Pantalone come zeloso dell'honor suo tutto in colera va, et trovando Gratiano Dottore antico da Francolino promettegli detta sua figliuola per moglie restando insieme la sera farne le nozze: Doralice che il tutto dalla sua finestra ha udito manda a chiamare il Signor Fulvio suo innamorato contandogli minutissimamente il seguito tra il Padre et il Dottor Gratiano, in fine pigliano partito et sposansi insieme senza saputa del Vecchio.

Il sudetto Pantalone ancora è innamorato di una Cortigiana Mazorbese chiamata Lauretta alla quale scoprendogli l'amor suo da lei ne vien sprezzato; dove in fine i poveri Vecchi pazzi restano burlati con le mani piene di mosche.

L'AUTORE PER INTRODUZIONE

L'altra estate per bizzarria
E passar malinconia,
Per fuggir i caldi estivi
Che per l'otio son nocivi,

Secondando il mio parere
Ho composto per piacere
Con dolcissimi concerti
Questi miei ragionamenti.

INTERMEDIO DI SOLFANARI

Strazz'e ciabatte, donne a i sol-
fanelli

Su, che son bianchi, e belli
I mazzi grossi, e i canonzin sot-
tili
Legati con buon fili.

Il zolfo verde, e questo non è
gioco
S'accenderan co'l fuoco;
Su, che son bianchi, e belli

Strazz'e ciabatte, donne, a i sol-
fanelli.

ARGUMENT

There lived in Rovigo (a large territory within the most illustrious Signoria of Venice) an old man by the name of Pantalone. One day, when talking with Burattino, his servant from Vallada, he learns that Signor Fulvio serenades his daughter Doralice every night; and after the singing and lute-playing are over, there follow many amorous discussions between them; the good Pantalone, eager to maintain his honor, leaves in a huff. He chances upon Doctor Gratiano, an elderly doctor formerly from Francolino, and promises him his daughter's hand in marriage. They agree to have the wedding that night. Doralice, who has heard everything from her window, sends for Fulvio, her beloved, and tells him in great detail about the exchange between her father and Doctor Gratiano. Finally, they resolve to be married without the old man's knowledge.

By the way, Pantalone has fallen in love with a prostitute from Mazorbo, called Lauretta. When she discovers that he is in love with her, she sends him packing. Thus, in the end, the poor foolish old men are outwitted and they don't even have a handful of flies to show for their troubles.

1

THE AUTHOR BY WAY OF INTRODUCTION

Last summer, just for fun,
and to forget my troubles,
to escape the heat,
which is harmful when one is idle,
and following a whim,
I composed, for my own enjoyment,
with the sweetest melodies,
these my colloquies.

2

INTERLUDE OF THE MATCH SELLERS

All you women with tattered dresses
and worn-out shoes, here are
matches for you.

White and lovely
are the big bundles, and the thin
matchsticks
are tied with good thread.

The sulfur is green, and it's no
joke
when the matches burst into flames.
Up with you! Here are white and
lovely matches
for you women with tattered dresses
and worn-out shoes.

PROLOGO RECITATO DALL'HUMOR
BIZZARRO

Illustri spettatori,
Qui son venuto fuori
Alla vostra presenza
Per farvi riverenza.
Sapete voi ch'io sia?
A non vi dir bugia,
I' son l'umor bizzarro
Che amazzo, squarto, e sbarro

Oche, torte, e Presciutt..
Però silentio tutti,
Che veggio Pantalone in atto
humile
Per dar principio alla PAZZIA
SENILE.

PARTE PRIMA

RAGIONAMENTO PRIMO. PANTALONE
SOLO.

Povero Pantalon,
Lauretta xe cason
Che no magno boccon
Più che me sappia bon.
Per che?
Cho magno, cho bevo, cho dormo,
fin cho cago,
Lauretta, del to amor son imbri-
ago.

RAGIONAMENTO SECONDO. PANTALONE
E BURATTINO.

P. Burattin, Burattin? estù ti
Burattin?
B. Sagnur sì, Sagnur sì, a son
child, messir.
P. Che distù, Burattin, che fa
mia fia?
B. Patrù, a dir o 'l vira,
A sentì l'otra sira
A le sett'hor de nott...
Ma no poss dir vergott!
P. Ah! pezzo de poltron,
Se mi chiapp'un baston!
B. Ah! messir...
P. Vojo ti dighi il tutto.
B. Sentì un hom con un laùto
Che coi man o 'l lo sonava
E dentr'ol ghe cantava
Con certe tiradine
Che se fa alle pedroline.

P. E ben, e ben, che vostù dir?
B. Stem a scoltè, messir.
Doraliz vegn'al balcù
Al'ora ol compagnù
Lassò stà de sonà
E scomenzò a zanzà.
P. E ben, che sentistù dir?
B. Lasseme pur fornir.
I diseva: Ben mio, Ben mio,
Datemi un bacio anch'io.

PROLOGUE SPOKEN BY THE BIZARRE
HUMOR

Noble audience
I've come out
before you
to show my respect (he bows)
Do you know who I am?
Not to tell you any lies,
I'm the Bizarre Humor
who slaughters, chops, and slices
up
geese, cakes, and hams.
So everybody be quiet,
For I see Pantalone approaching
humbly,
getting ready to begin the Folly
of Old Age.

PART I

FIRST COLLOQUY. PANTALONE ALONE.

Poor Pantalon,
Lauretta is the reason
that I can't eat a mouthful.
I know it all too well.
Why?
Whether I eat, drink, sleep, even
when I sh--,
Lauretta, I'm drunk with love for
you.

SECOND COLLOQUY. PANTALONE AND
BURATTINO.

P. Burattin, Burattin? Are you
there Burattin?
B. Yes sir, Yes sir. I'm here,
master.
P. What are you saying, Burattin;
what's my daughter doing?
B. To tell the truth, sir,
last night, I heard,
at seven o'clock...
but, by God, I can't say it!
P. Ah! you coward,
do you want me to fetch my
cane?
B. Ah! master...
P. I want you to tell me every-
thing.
B. I heard a man with a lute.
He played it with his hands.
And from within, he serenaded
with certain tunes
that are sung to catch little
birds.
P. Very well, very well, what are
you trying to say?
B. Sit tight and listen, master.
Doralice came to the balcony.
Then her boyfriend
stopped playing,
and began to chatter.
P. Very well, what did he say?
B. Let me finish.
She said: my love, my love,
give me a kiss.

P. Ah! fia d'un poltron!
 B. Messir, tutt voster son.
 P. Vojo trovar Gratian
 Che ghe tocca la man.

P. Ah! wretched daughter!
 B. Master, I'm at your service.
 P. I want to find Gratian--
 He'll have her hand in marriage.

6

RAGIONAMENTO TERZO. FULVIO SOLO.

Se nel mar del mio pianto

Bagnasti, Doralice, il bel crin
 d'oro
 E vostro, o mio tesoro,
 Perchè sciugarlo al sole
 (Anima mia) che abbandonar vi suo
 suole?

Correte a me, che in un medesimo
 loco

Havrete sempre l'acqua, e sempre
 il foco.

THIRD COLLOQUY. FULVIO ALONE.

If in the sea of my tears--and
 yours--

you, Doralice, have washed your
 beautiful golden hair,

O my treasure,

Why do you dry it in the sun
 (O my very soul!) which forsakes
 us?

Run to me, where in one and the
 same place,

You will always have water and
 fire.

7

RAGIONAMENTO QUARTO. GRATIANO
 ET PANTALONE.

G. Sassad'al ben strupiado,
 messir Piantalimon.

P. E vu ben bastonao, Dottor
 piantacedron.

G. Sidi più d'opillation
 De darne Dor' la radice per
 moier?

P. Moia moia digo d'arzenito e'l
 ravanello.

Doralice, mia fia, ve la pro-
 metto.

G. Mi vò in brodetto.

P. Ve la prometto.

G. Mi vò in guazzetto
 Mo che Lucretia me sent'al
 cor.

P. Mo che bestiazza vù se Dottor.

G. A vuoi andar
 A tor dinar,
 E far cumprar
 Una gallana, e du pugn'in ti
 dent
 E far alla spinosa un presi-
 dent.

P. Sì, e digo un Podestà.
 Volè i ferir
 Col vostro dir
 Una gollana, e un paro de pen-
 denti,
 Vita per una forza i fornimen-
 ti.

G. Barbon msier si io m'intendi-
 di.

P. Al naso quel barbon, si che
 v'intendo.
 Horsù, Dottor, andè, me reco-
 mando.

G. Son tutt' vostr'a vag' cami-
 nando.

FOURTH COLLOQUY. GRATIANO AND
 PANTALONE.

G. I hope you're nicely worn out
 from the stoning, Mister
 Lemon Tree.

P. And may you get a good thrash-
 ing, Doctor Citrus Tree.

G. Are you still reluctant
 to give me that radish of gold
 as a wife?

P. A wife? A wife? I say that
 the little radish is of sil-
 ver.

I promise you Doralice, my
 daughter.

G. I turn into broth.

P. I promise her to you

G. I'd turn into stew,
 should I hold Lucrezia to my
 heart.

P. What an ignoramus you are,
 doctor.

G. I want to go
 to fetch some money,
 so I can buy
 a chicken and a handful of
 tidbits
 as a President for the hedge-
 hog.

P. Yes, and I would say a Mayor.
 You meant to imply
 in your speech--
 a hacklace, and a couple of
 earrings,
 and with a pitchfork, you're
 set for life.

G. By my beard, sir, that's just
 what I meant.

P. By the nose attached to your
 beard, I understand you.
 Well then, Doctor, get going.
 I'm off.

G. May all your travels be plea-
 sant!

INTERMEDIO SECONDO: BANDO DELLA
BERTOLINA

Udite tutti quanti
Trista novella, amanti.
Tan ta ra ra, tun tara.
Sentite il bando, pena la
 schiavina
A chi guarda la Bertolina.
Fa la, la, la, la, la, la, la.

Amanti ognun si guardi .
Al non pentirsi tardi.

Tan ta ra ra, tun tara.
Che s'è intimato pena la ber-
 lina
Chi va in casa di Bertolina.
Fa la, la, la, la, la, la, la.

PARTE SECONDA

RAGIONAMENTO PRIMO. PANTALONE
ET BURATTINO.

P. Tio, Burattin, sta lista, e
 sta in cervello.
B. Messier, cosa a servir stò
 scartabell?
P. La xe una lista, invida e 'l
 parentao.
 Doralise, mia fia, ho maridao.
B. Dhò cancher allegrezza farem
 nozz
 E voio che mettemi a sguazz
 ol pozz'.
P. Sastù mo, Burattin, che xe
 sposo an?
 Quel bell Dottor, che se chi-
 ama Gratian.
B. Si avi fatt' molto ben, caro
 patrù;
 O adess me voio impi ol pan-
 cirù
P. Stà sera farem' nozz' e si
 te digo
 Invida i miei parenti de
 Rovigo.
B. Desim un pocheti, caro patrù.
 No sarev' mei a farnela tra
 nù?
P. Tasi là moia, invida mio
 fradell'.
B. Se mi l'invid' me sia cava o
 'l cervell'.
P. Sier Zorzetto da Muran.
B. Se l'invido son un can.
P. Zizioletto da Mazorbo.
B. Se l'invido deventi orbo!
P. Mio compare sier Battista.
B. Quest' nol voi sù la mia
 lista.
P. Mistro Bortol' dai ochiai.
B. Da che fa, sto badanai!
P. Cocolin dalle braghesse.
B. Si chel' traga delle vesse.

SECOND INTERLUDE: THE PROSCRIPTION
OF BERTOLINA

Listen, all of you who are in love,
to this sad story.
Tan ta ra ra, tun tara.
Listen to this proscription--
 branded
is he who looks at Bertolina.
Fa la, la, la, la, la, la, la.

Every lover, beware,
so you won't regret it when it's
 too late.
Tan ta ra ra, tun tara.
For it's been decreed--the pil-
 lory
for him who goes into Berto-
 lina's house.
Fa la, la, la, la, la, la, la.

PART II

FIRST COLLOQUY. PANTALONE AND
BURATTINO.

P. Heh, Burattin, here's the list,
 and keep your wits about you.
B. Master, what should I do with
 this piece of paper?
P. That's the list. Invite my
 relatives.
 I'm going to marry off my
 daughter, Doralice.
B. What a merry time we'll have
 at the wedding!
 I want you to put me right in
 the punch bowl.
P. Do you know, Burattin, who the
 husband is?
 That nice doctor, by the name
 of Graziano
B. You've chosen well, dear Mas-
 ter.
 Now I can hardly wait to stuff
 my belly.
P. The wedding will be this eve-
 ning, and I want you
 to invite my relatives from
 Rovigo.
B. Tell me just one little thing,
 good master,
 wouldn't it be better if we
 celebrated amongst ourselves?
P. Shut your trap! Invite my bro-
 ther.
B. I'd have to have a hole in my
 head to invite him.
P. Mister Zorzetto from Muran.
B. If I invite him, I'm a dog.
P. Zizioletto from Mazorbo.
B. I'd have to be blind to invite
 him!
P. My godfather, Mister Battista.
B. I don't want him on my list.
P. Mister Bortol', the one with
 glasses.
B. I'd rather be thrashed than do
 that!
P. Cocolin, the one with baggy
 pants.
B. Only if he stops talking non-
 sense.

P. *Mistro Tofano Beltrami.*
 B. *Che lu vegni quand'el' chiamei.*
 P. *Sù, camina e torna presto.*
Sarò in piazza e porta e 'l
cesto.
 B. *Quanto prima sarò ilò.*
Mo che invidi questo no!

P. *Mister Tofano Beltrami*
 B. *He should come when he's*
called.
 P. *Go, be off and come back right*
away,
I'll be in the square; you
carry the basket.
 B. *I'll be there before you,*
but I'll not invite any of
these people.

10

RAGIONAMENTO SECONDO. DORALICE
SOLA.

SECOND COLLOQUY. DORALICE ALONE.

Misera, che farai? Di', Doralice,
Che farai, infelice?
Hai, dolor infinito!
Con questi orecchi tuoi pur
hai sentito
Che tuo padre insensato
A quel Dottor Gratian t'ha
maritato.
Ma non fia ver che Doralice sia
D'altri che di te, Fulvio,
anima mia.

Wretched girl, what will you do?
Speak Doralice,
what will you do, unhappy girl?
Ah, infinite woe!
With these your ears you have
just heard
that your crazy father
has promised you to that
Doctor Gratian.
But may it never be true that
Doralice
should belong to anyone but you,
Fulvio, my soul.

11

RAGIONAMENTO TERZO. GRATIANO,
SONANDO E CANTANDO.

THIRD COLLOQUY. GRATIANO, PLAYING
AND SINGING.

Trin tin, tin, tin, tin, tin,
tronc.
Doralice mia bella,
Ascolta un poc una canzon
novella
Ch'al to Duttor Gratian la
vol cantar,
E con al chittarin la vol sunar.
Mi son adottorade
In una terra dentr'una cittade,
E ho tegnu tre bott confusion,
E sempr'ho fatt hunor al mie
saion.
A Padova, e Bulogna,
Cinq'ann'ho lett' senza una
vergogna,
E s'ho Aristl' tutt'in tal
cervell,
Piatton, Bartl' e Bald' con
al Javell.
Si che, Doralizaina,
A vuoi te sippi la mia fan-
desina,
Però fam' al to spos' ch' a
t'ho purtà
Una gullana d'or, e dù cotà
Trinc, tin, tin, tin, tin, tin
troc.

Trin tin, tin, tin, tin, tin,
tronc.
Doralice, my pretty one,
Listen for a bat to a new song
that Dr. Gratian wants to sing
for you,
and play for you on the guitar.
I was made a doctor
in a place in a town,
And three times I took confusing
tests,
and always did I bring honor on
myself.
At Padua and Bologna
I studied for five years with-
out disgracing myself.
And I know Aristotle,
Plato, and other wise philoso-
phers from memory.
Therefore, little Doralice,
You should know that you are
my sweetheart.
So take me as your husband,
for I've brought you
a necklace and two earrings.
Trinc, tin, tin, tin, tin, tin,
troc.

12

RAGIONAMENTO QUARTO. PANTALONE,
ET LAURETTA ALLA FENESTRA.

FOURTH COLLOQUY. PANTALONE, AND
LAURETTA AT THE WINDOW.

P. *Lauretta, viso d'oro*
Non vedistù che moro?
Però fatte al balcon
E scolta Pantalon.

P. *Lauretta, face of gold,*
Can't you see that I'm dying?
So come to the balcony
and listen to Pantalon.

L. Chi chiama la Lauretta,
O la con tanta fretta?
Vecchietto, ti xe ti,
Che vostu mo da mi?

P. Vorave, cara fia,
Che per to cortesia
Ti donasse un basin
Al to Pantaloncìn.

L. Basarte non gho voia,
Ti xe bavoso moia,
Però non ghe pensar
Che no te voi basar.

P. Chò diavol mi bavoso?

L. Varde che bel moroso!

P. Furfanta, questo a mi?

L. Camina via de qui!

F. Carogna, te n'incago.

L. Vecchiazza, te la lago.

P. Aspetta, voio andar
A farte far sfrisar!

L. Who's there, calling Lauretta
with such agitation?
Little old man, so it's you,
What do you want of me?

P. I would like, dear girl,
that you'd be so kind
as to give a little kiss
to your little Pantalón.

L. I don't want to kiss you,
you're drooling at the mouth,
So don't even think
that I'll kiss you.

P. What the devil? Me, drooling?

L. Mercy, what a lover!

P. You she-devil, you dare say
that to me?

L. Get out of here!

P. You rotten thing, you can sh--
yourself!

L. And you, old man, can wallow
in it!

P. Just wait, I want to go
and see to it that your goose
is cooked!

13

INTERMEDIO TERZO DI SPAZZACAMINI

THIRD INTERLUDE OF THE CHIMNEY
SWEEPS

O la bella brigada,
Hù hò spazza camì.
Nu sem dalla vallada
Dov nass i bon fachì.

Nu sgurarem, e fregarem
Coi smozegù i vos canù,
E farem prest, però con quest,

Sia parechià furmai e pà.
E tutto quest farem per un carlì.
Bella brigada, hu hu spazza-
cami.

O, what a fine band,
Hu, hu, the chimney sweeps.
We're from Vallada
where the beautiful beech trees
grow.

We brush and scrape
your chimneys with our brooms,
And we do it quickly so that
they
are soon ready and clean.

And all this we do for a carlino.
What a fine band, hu, hu, the
chimney-sweeps.

PARTE TERZA

PART III

14

RAGIONAMENTO PRIMO. GRATIANO
SOLO.

FIRST COLLOQUY. GRATIANO ALONE.

*Madrigale antico

*The Old Madrigal

Vestiva i colli e le campagne
intorno
La primavera di novelli amori.
E spiravan soave arabi

Cinti d'erbe, e di frondi il
crine adorno.

Springtime decked all the hills
and fields
with new love.
And sweet Arabian scents were
in the air,
while the surroundings were
adorned with grasses and
bushes.

Quando Licori, all'apparir del
giorno,
Cogliendo di sua man purpurei
fiori,
Mi disse, in guiderdon di tanti
ardori,
A te gli colgo, et ecco io te
n'adorno.

Then, as Lycoris, at the beginning
of the day,
gathered purple flowers in her
hands,
she said to me: as a gift for
such zeal
I gather them for you, and adorn
you with them.

*These are the original words to Palestrina's
madrigal, which Gratiano has garbled in his
version, below.

Transmutazione di Gratiano

Rostiva i corni, e le castagne
in forno,
Il prim'havea de i novelli
humori,
Sospiraven le rane arbori e
mori
Cinti d'erbe, e di trombe in
fin al corno.

Quando mi corro, all'apparir d'un
storno,
Cogliendol con la man tra puri
fiori,
Mi disse un sier guidon, per
tanti ardori
A te mi volgo, e leccami
d'intorno.

15
RAGIONAMENTO SECONDO. PROPOSTA
DI FULVIO ALLA SUA AMATA DORA-
LICE.

Ditemi, in cortesia,
Doralice, anima mia,
A che dar tante pene a questo
core
Col prender per marito quel
Dottore?

16
RAGIONAMENTO TERZO. RISPOSTA DI
DORALICE A FULVIO SUO AMANTE.

Deh Fulvio, anima mia,
Non sarebbe pazzia
Che Doralice havesse quel Dottore?
Siate pur voi mio sposo e mio Sig-
nore!

17
RAGIONAMENTO QUARTO. PANTALONE
SOLO.

Pantalon, che vostu far?
La Lauretta t'ha sojaio.
Mi che son imbertonao,
Senza essa non voi star.

Pantalon, che vostu far?

18
LICENZA DATA DALL'HUMOR BIZARRO.

Illustri spettatori,
Qui son tornato fuori
Per dirvi che Gratiano
Ha speso il tempo in vano;
Il vecchio Pantalone
Ha fatto un gran fallone.

Ma Fulvio, sol felice,
Sposato ha Doralice.
In tanto i vo' partire
Per non s'infastidire.
Fate allegrezze, ch'io chieg-
gio licenza,
Con un balletto a vostra river-
enza.

Gratiano's Version

The horns (corns) and the chest-
nuts roasted in the oven,
The first had a new flavor.

The frogs sighed; the bushes
and mulberry trees
were surrounded by grasses and
trumpets, right up to the
horn (tip).

Then I started to run, at the sight
of a horse,
while gathering up pure flowers
with my hand.
A wise soldier said to me: for
such zeal,
I turn to you, and lick myself
all over.

SECOND COLLOQUY. FULVIO'S REPROACH
TO HIS BELOVED, DORALICE.

Be so kind as to tell me,
Doralice, my very soul,
how you can cause this heart
such pain
by taking that doctor as a hus-
band.

16
THIRD COLLOQUY. DORALICE'S RE-
SPONSE TO HER BELOVED, FULVIO.

Ah Fulvio, my very soul,
Would it not be lunacy
for Doralice to take that doctor?
I wish that you were my husband
and master!

17
FOURTH COLLOQUY. PANTALONE ALONE.

Pantalon, what should you do?
Lauretta has dumped you.
I am so much in love;
without her I don't want to go
on living.
Pantalon, what should you do?

18
EPILOGUE GIVEN BY THE BIZARRE
HUMOR.

Noble audience,
I have come out again
to tell you that Gratiano
has spent his time in vain.
The old Pantalone
has made an awful blunder.

Yet only Fulvio is happy;
he has married Doralice.
Meanwhile, I should leave,
so as not to bore you.
Make merry, for I leave you
with a dance in your honor.

BALLETTO DI VILLANELLE*Tre villanelle vezzose e belle**Signori, siamo che qui danzi-
amo**Con un balletto per dar diletto.**Scarpetta d'oro la fa bel
ballar,**E la morella mi fa inamorar.**Fa, la, la, la, la, la, la, la,
la, la.*

FINE

DANCE OF THE COUNTRY GIRLS*We are three country girls, grace-
ful and pretty,
Gentlemen, we dance**a ballet for your pleasure.**Gold shoes are good for dancing,**and dark-skinned girls make you
fall in love.**Fa, la, la, la, la, la, la, la,
la, la.*

THE END