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La Franceschina^[2]

Prima Parte

E la bella Franceschina 'ninina buffina'
La fili 'bustachina'
E che la vorria mari 'nini'
La fili 'bustachi'

*The pretty Franceschina
The 'bustachina' girl
She wanted a husband
The 'bustachi' girl*

E la bella Nicoletta 'ninetta buffetta'
La fili 'bustachetta'
E che la v  tropp' in fr  'nini'
La fili 'bustache'

*The pretty Nicoletta
The 'bustachetta' girl
She was too lascivious
The 'bustache' girl*

Seconda Parte

E la bella Marchesetta 'ninetta buffetta'
La fili 'bustachetta'
E che la mi vestir  'nina'
La fili 'bustaca'

*The pretty Marchesetta
The 'bustachetta' girl
She should dress me
The 'bustaca' girl*

E la bella Menicarda 'ninarda buffarda'
La fili 'bustacarda'
E che l'  troppo lecca 'nina'
La fili 'bustaca'

*The pretty Menicarda
the 'bustacarda' girl
combed her hair too much
the 'bustaca' girl*

E la bella Ricardona 'ninona buffona'
La fili 'bustacona'
E che la merta cor  'nino'
La fili 'bustac '

*The pretty Ricardona
the 'bustacona' girl
she deserves the crown
the 'bustac ' girl*

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La Girometta^[3]

Prima Parte

Chi t'h  fatto quelle scarpette
Che ti stan si ben
Che ti stan si ben Girometta
Che ti stan si ben?

*Who made those shoes for you
that suit you so well
that suit you so well, Girometta
that suit you so well*

Me l'ha fatte lo mio Amore
Che mi vol gran ben
Che mi vol gran ben Girometta
Che mi vol gran ben

*My lover made them for me
who wants the best for me
who wants the best for me, Girometta
who wants the best for me*

Seconda Parte

Chi t'h  fatto quelle calzette
Che ti stan si ben
Che ti stan si ben Girometta
Che ti stan si ben

*Who made those stockings for you
that suit you so well
that suit you so well, Girometta
that suit you so well*

Me l'ha fatte lo mio Amore
Che mi vol gran ben
Che mi vol gran ben Girometta
Che mi vol gran ben

*My lover made them for me
who wants the best for me
who wants the best for me, Girometta
who wants the best for me*

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Zanni & Magnifico^[4]

Prima Parte

Z. O Messir.
M. Che distu?
Z. O Patru.
M. Che fastu?
Z. O Messir.
M. Che vostu?
Z. O Patru,   no poss plu canta, perch'   crep de la fam.
M. Ah bestion, fio d'un laro, non t'hastu ben sfondrao?
Z. Mo con que, s'a no g'havi mai pa quant   vor f?
M. Poltron, che tutto'l di ti   stao tola. Tirr' in mal'hora.

Z. O sir.
M. What are you saying?
Z. O master
M. What are you doing?
Z. O sir.
M. What do you want?
Z. O master, I can no longer sing, because I'm dying of hunger.
M. Ah, beast, son of a thief, haven't you satiated yourself?
Z. But with what, if I never have as much bread as I would like?
M. Idler, who has spent all day at the table. Go to hell.

Z. Andev' à impica.

M. Trist' anegao.

M. O disgratio!

Z. Che ve piase sagnur?

M. Scampao da la galia.

Z. Che bramef, ser minchiu? Cu cu, cu cu, cu cu. Ve ne dispregghi.

M. Ah laro!

Z. Ve ne disgratio.

M. Te ne disgratio.

Z. Horsu, horsu, via paghem.

M. Mo sù, imbriago! Non dubitar gioton c'hastu d'haver.

Z. E voi al me salari: quara[n]ta tre sesi [\[8\]](#) de bu arze[n]t.

M. Tiò.

Z. U.

M. Tiò.

Z. Do.

M. Tiò Tiò.

Z. Tre, quatter.

M. Tirra via, a la mal'hora.

Z. Andè al bordel, am racomandi.

M. Zani.

Z. Messir.

M. Mi ti raccomando.

Z. Am raccomando

Z. Go and be hanged.

M. Miserable one!

Seconda Parte

M. O wretch!

Z. What is your pleasure, sir?

M. Escaped from the galleys.

Z. What do you desire, Mr. Idiot? Cuckoo, cuckoo, cuckoo [\[5\]](#). I "un-beg" you [\[6\]](#)!

M. Ah thief!

Z. I "un-thank" you [\[7\]](#)!

M. I "un-thank" you.

Z. Go ahead, pay me.

M. Come on, drunkard! Don't doubt what you have coming to you, glutton.

Z. And I want my wages: forty-three pennies of good silver.

M. Here.

Z. One

M. Here.

Z. Two.

M. Here, here.

Z. Three, four.

M. Get out, go to the devil.

Z. Go to the brothel, I take my leave.

M. Zanni.

Z. Sir.

M. I take leave of you.

Z. I take my leave.

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Tedesco[\[9\]](#)

Prima Parte

Mi star bon compagnon

Me be good fellow

Mi trinchere co'l fiascon

Me drink with the big bottle

Mi piasere moscatelle

Me like muscatel

Mi far garaus di bon.

Me kill [it] good.

Seconda Parte

Mi folentier star fol

Me like to be full [ie. intoxicated]

Mi far tutt' in un tru[n]ch

Me do everything in a drunk

Mi mangiare bon platais

Me eat good dishes

Mi folere star contente

Me want to be satisfied

Mi non esser minchion

Me not be fool

Mi star bon compagnon

Me be good fellow.

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Lo Scolare & Il Pedante[\[10\]](#)

Prima Parte

S. Salve, Magister!

S. Greetings, Master!

P. Bene veniat, ti voglio far gustar la scutica

P. Welcome, I want you to let you taste the cane.

S. Perche?

S. Why?

P. Tu non venisti hier' al ludo literario.

P. You didn't come to school yesterday.

S. Mia madre mi lavò la testa, e'l zavatino mi concìò le scarpe

S. My mother washed my hair [\[11\]](#), and the shoemaker fixed my shoes.

P. Ah furnuncule, m'hai detto le mendatie. Ti voglio vapular, per lo Dio Hercule!

P. Ah rogue, you have told me lies. I'll flog you, by the god Hercules!

S. Non più, Magister!

S. No more, Master!

P. Vien' a la scola.

P. Come to school.

S. Ohime, Magister!

S. Oh, Master!

P. Non far la fuga.

P. Don't flee.

S. Ohime, Magister!

S. Oh, Master!

P. Ah, tristarello! L'ha' cacciat' un dent' in la cervice à Zambone.

P. Ah, wretch! You bit Zambone in the neck. [\[12\]](#)

S. Minimè.

S. No.

P. Ah, impudente!

P. Ah, impudent one

S. Minimè.

S. No.

P. Ah, inurbano!

P. Ah, rude one!

S. No, à la fè!

S. No, by my faith!

P. Heus, puer.

P. Hear, boy.

S. Adsum.

S. I am present.

P. Recita la lectiuncula.

P. Recite your lesson.

S. Nunc:
"Iam satis terris nivis atque dirae
Grandinis misit pater, et rubente
Dextera sacras iaculatus arces,
Terruit urbem".

P. Hor va con Dio.

S. O dal gimnasio aprite, o là aprite presto presto, che'l cane del fornaio non mi piglia.

P. Chi pulsa così nel diluculo a le ianue?

S. Son io.

P. Nunc, Nunc. e ch'è quest' "io"?

S. Muscardino.

P. La voce non mi par già Pubero di tenere unguicole.

S. Buon giorno.

P. Hora surgo dal strato; a sterno stravi stratum primitivo derivatur hoc stratum strati il letto.

S. Cancaro venga à "sterno stravi", aprit' hormai.

P. Hai troppo fretta.

S. Il malan' che Dio vi dia!

P. Heu, hei, uha, ahi, ohimè, che non mi bastan tutte l'interiectiones dolentis per deprimer l'ira d'un mal educato.

S. Ohim' à tua posta, Pedante!

P. Ah scelesto!

S. Arcipedante!

P. Nato di gerulo!

S. Pedantissimo!

P. Cinedissimo!

S. Che peggio si puo dir che dir Pedante.

P. Abis in malis avibus!

S. Now:

"The father has already sent enough dire snow and hail upon the earth and smitten with his red right hand the sacred citadel [13] and terrified the City".

P. Now go with God.

Seconda Parte

S. Oh, open the door of the gymnasium, oh open quickly, so that the baker's dog won't get me.

P. Who is knocking like this in the dawn at the doors?

S. It is I.

P. Now, now. And who is this "I"?

S. Muscardino

P. The voice does not appear to be of a boy with tender fingertips.

S. Good day.

P. Now I rise from the bed; from "sterno stravi stratum" is derived this "stratum strati", the bed.

S. Pox on "sterno stravi", open now.

P. You are in too much of a hurry.

S. The curse of God upon you!

P. Alas, alack, oh, ah, woe is me, that all the interjections of a sufferer do not suffice to suppress the wrath of an illbred person.

S. Alas to you, ah Pedant!

P. Ah rogue!

S. Archpedant!

P. Son of a porter!

S. Most pedantic!

P. Most lecherous!

S. What can I say worse than "Pedant"??

P. Go to the devil!

>

Il Fate ben per voi[14]

Prima & Seconda Parte

Fate ben per voi.

Do Good.

>

Il Gratiano[15]

Prima Parte

O zent, o presson, av' do la bona sira, ò Zan. Ah bestiazza selevrad, à son al Duttur Gratian, alias Smursion. Avrev intrar in consortie s'al ve pias, perch'al dis la sentienza di "Vien' a cena, ch'ogni scimìa petna la so scimìa". Un'altra similitanza di Diorgano: "Ch'è con le person è in compagnia". O zent, o pasturanza.

Oh people, oh persons, I wish you good evening, oh Zanni. Ah crazy beast, I am Dr. Graziano, alias Smursion. I should like to join your company, if you please, because the proverb says "Come to dinner, because every monkey combs his monkey" [16]. Another similar one of Diorgano [17]: "He who is with people is in company". Oh people, oh group of shepherds [18].

Seconda Parte

Ah, ah, ah, ah, ah, cosa dis questor? Al ghe n'è un che dis "E la bella Franceschina ninina buffina, La filli bustachina". Es ghe n'è un che dis la me favorida quand' a iera innamorad d'una bella putta, "Chi t'hà fatte quelle scarpette Che ti stan si ben?". Al ghè quell' 'altra bestiazza de Zan che dis "a voi al me salarie". E Pantalòn ghe dis "tirra via". Al ghè po un cert' invriagon che dis "Mi non esser minchion, Mi star bon compagnon". E dov' lassavi una cera d'Hiporcate chal sta sempr' in s'una vosa gridando "Fate ben per voi"? Av' do la bona sira, bon sir.

Ah, ah, ah, ah, ah, what is that fellow saying? There is one of them who says "E la bella Franceschina ninina buffina, La filli bustachina". And there is one who says my favorite [song] when I was in love with a beautiful young girl, "Chi t'hà fatte quelle scarpette Che ti stan si ben?". There is that other beast of a Zanni who says "I want my wages". And Pantalòn who says "go away". An then a certain drunkard who says "Me not be fool, Me be good fellow". And I almost forgot a face of Hiporcatès [19] who is always crying on a monotone "Fate ben per voi". I wish you good evening, good evening.

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¹ The transcription of the madrigal comedy text, most of the English translations and the comments are quoted from Warren Kirkendale's article *Franceschina, Girometta and their Companions in a madrigal "a diversi linguaggi"* by Luca Marenzio and Orazio Vecchi, *Acta Musicologica*, Vol. 44, Fasc. 2, 1972, pp. 181-235 (WK). Translations etc. by Christian Mondrup are marked (CM)

² (WK) p. 192. Folksong, English translation by (CM). By Marenzio's time there is some justification for associating *La bella Franceschina* with the *Franceschina* of the *commedia dell'arte* [...] she is often the wife of Zanni or in employ of Magnifico or Graziano. (WK) p. 192. [...] The key to the associations conveyed by [*Franceschina* and *Girometta*] and thus to their meaning in our ensemble lies in the many literary sources which reflect certain social milieu. (WK) p. 207. [...] [A] type of music cultivated by students and soldiers is, of course, the drinking song, and literary sources identify especially *La bella Franceschina* with this repertoire. (WK) p. 209.

³ (WK) p. 193. Folksong, English translation by (CM). [*Franceschina* and *Girometta*] were used as serenades. [...] Such musical offerings are identified particularly with students and *Landsknechte*, who presented them to women of easy virtue [...] (WK) p. 208-209. [...] The identification of the *Girometta* with cooks, shepherds, soldiers and students made the song proverbial for lazy folk in general. (WK) p. 210.

⁴ (WK) p. 184. Zanni and Magnifico, inseparable since dependent upon each other for their comic effect, were seldom absent from the *commedia dell'arte*, where they wore masks, being character types rather than individuals. Magnifico [...] is also known as "Pantalone". [...] An actor who undertakes this role must [master the Venetian language (CM)]. Magnifico usually plays the part of a senile lover or duped parent. Zanni [...] is Bergamask for "Giovanni". Since the sixteenth century, the [farmhands from Bergamo (CM)] emigrated to the cities, where they monopolized those services which Garzone could compare to those of donkeys (Tommaso Garzoni, *La Piazza universale di tutte le professioni del mondo e nobili e ignobili*, Venezia 1585) [...]. They were especially numerous in seaports, and thus the connection of the Bergamask servant with the Venetian merchant was a natural one. (WK) p. 185.

⁵ le. cuckold. (WK) p. 184.

⁶ Contrary of 'io vi prego'. (WK) p. 184.

- 7 Contrary of "io vi ringrazio". (WK) p. 184.
- 8 Old Venetian coin of very small denomination. (WK) p. 185, note 4.
- 9 (WK) p. 187. Tedesco, the drunken German mercenary or *Landsknecht*, singing the praises of the bottle in a language which can be called neither Italian nor German. [...] Of all the caricatures of foreigners speaking a language which they are unable to master [...] none was more widespread than that of the German soldier in the Italian literature of the *cinquecento* [16th century (CM)]. (WK) p. 187.
- 10 (WK) p. 213. The *Pedante* was a most familiar figure in Italian comedy. [...] Originally the word "pedant" was synonymous with "pedagogue" and had no derogatory connotation. However, in comic satirical literature of the *cinquecento* the *pedanti* soon became caricatures of the grammarians or Latin teachers [...]. *The grammatici*, impoverished wretches, were despised by their higher-ranking colleagues because they lacked the *licentia docendi*. Ridiculed and plagued by their students, they could assert their authority only by use of their cane. (WK) p. 216.
- 11 Idiomatic translation: "scolded me". (WK) p. 214, note 155.
- 12 [...] The head of the person being caned rests on the neck of the student or servant, upon whose back he is hoisted. Zambon is an alternate name for the Bergamask Zanni. [...] (WK) p. 214, note 157.
- 13 Ie. Jupiter struck by lightening his own temple on the Roman capitol. (WK) p. 214, note 158.
- 14 *Il Fate ben per voi* suggests a specific person; and indeed, I find the exact formulation in minute descriptions of the spectacular entry of Marc' Antonio Colonna into Rome after his victory over the Turks at the Battle of Lepanto. In this mammoth procession of December 4, 1571, from the Via Appia to the Capitol, modelled after the *triumphi* of the ancient Romans, the interest of the populace was attracted particularly by the Turkish captives. These formed a dividing point in the middle of the procession, being preceded by the militia and followed by the civic dignitaries. Leading them [...] was an eccentric hermit popularly known as the "*Fate ben per voi*", from the words which he accustomed to cry in the streets. [He was in Turkish dress and carried a crucifix (CM)]. (WK) p. 223. [The cry "*Fate ben per voi*" was since about 1570 heard from members of the religious order Brothers Hospitalers CM] active today throughout the world in the care of the sick, and still known in Italy as the *Fatebenefratelli* (WK) p. 225.
- 15 (WK) p. 225. *Il Gratiano* presents another mask of the *commedia dell' arte*, the ubiquitous Dr. Graziano, caricature of the Bolognese jurist [...] who in the improvised comedy often acted as a counterpart to Magnifico: father of the second lover, master of the second Zanni, rival or friend of Magnifico. [...] In the *Prima Parte* Graziano follows his custom of dropping sententious commonplaces. Especially from the *Seconda Parte* it is evident that he is an observer and commentator of the scene, rather than a participant. [...] In our text he quotes the words and the music of all the other voices, except *Scolare* and *Pedante*, making a quodlibet out of and within a quodlibet, or a sort of thematic catalogue of the composition. (WK) p. 226.
- 16 "Everyone looks after himself". (WK) p. 226, note 247.
- 17 Mutilated proper name, perhaps for Diogenes Laertius, who enjoyed a revival in the latter part of the 16th century as author of epigrams and as biographer of the ancient philosophers would be a natural "source" for Graziano's travesties. (WK) p. 226, note 248.
- 18 A literary academy (the audience)? Or: "herd of sheep" (the characters of the madrigal)? (WK) p. 226, note 249.
- 19 *Sic*, not corrected, since Graziano is known for his malapropisms. Until the late 18th century, the aphorisms of Hippocrates remained the most important text of the medical schools. They possess, in their style if not in their content, great affinity to those of Graziano [...]. Our identification of the *Fate ben* as one of the Brothers Hospitalers explains Graziano's Hippocrates-epithet for him. (WK) p. 226, note 251.