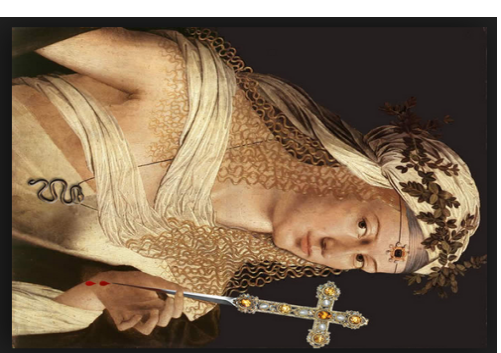
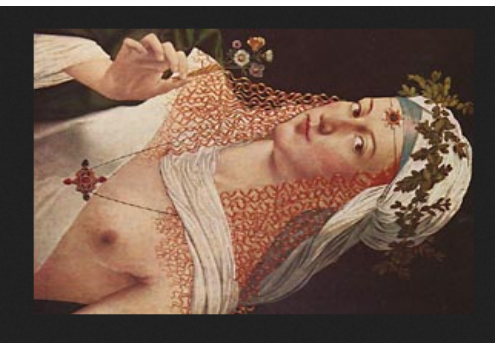


IL ROMANTICISMO DI LUCREZIA E CESARE

per ispirare e convincere



Lucrezia Borgia (2015)

Performance Notes:

Arrangement and assignment of staves :

The image shows a musical score snippet with four staves. From top to bottom: Soprano Percussion (treble clef, two lines), Soprano Voice (treble clef, five lines), Bass Voice (treble clef, five lines), and Bass (bass clef, five lines). The Soprano Voice and Bass Voice staves have a bracket above them, and the Bass staff has a bracket below it. The Soprano Percussion staff has a double bar line at the end.

Single for Bass:

♩ = "Bartok" pizzicato • = Muted pizzicato ▭ = heavy, extreme bow pressure = bow ON pique = bow beyond pique on indicated string = bow beyond pique on indicated strings *MST* = molto sul tasto *ST* = sul tasto ordinario *MSP* = molto sul ponticello *SP* = sul ponticello ordinario

CL = col legno

All other performance indications are described or defined at the point they occur in the score. The bassist will need to acquire one Maraca

Single for Soprano Voice:

X notecards are spoken or are vocal sounds involving vernacular production techniques described at the points they occur in the score.

The singer will need to acquire or borrow the following percussion instruments: Tambourine, Bowl Gong, one Castanet. She will also need a bodysuit in which at least half the top may be removed, several ankle-length diaphanous skirts that cover from the waist through mid-calf, a cape that covers the upper torso, and reggings as indicated in the score. These are not necessarily prescribed; more costumeing may be used for the singer. Several masks and tops are also required, and a wreath to be placed on the Bassist's head are also necessary. The Bassist also consumed in leggings and a diaphanous shirt.

All other techniques are described or defined at the point they occur in the score.

General Comments:

The stage directions are specific at most times, slightly less so at others. The primary reason for this lack of full specificity has to do with the venue potential for the work, allowing it to be adapted for black box, proscenium, club, or other less formal location. While I doubt if "in-the-round" versions will be feasible, I place no absolute limitations on where and how the work can be stage. I would ask only that the singer be as bold in consuming as possible and as extreme as possible in the mimesis of the behaviour of Lucrezia as she was in her real life. While an apparent active participant in the legendary debauchery of her family--what with the licentiousness of her father Rodrigo (later Pope Alexander VI) and the iconic brother Cesare who represented Nicolo Machiavelli's ideal of the autocrat--she was nonetheless a highly trusted daughter and wife, managing the affairs of state when her father and her powerful husbands were absent from their seats of governance. She was much in the background but at the same time a trusted and positive figure in a largely negative and corrupt family that served as the leading example of the darkest parts of a generally corrupt time. For this piece is about Lucrezia. The Bassist combines elements of Cesare, the fickle public who could be bought and sold by the oligarchs of the Church, and the embodiment of the fursts who eventually demolished the House of Borgia. The soprano represents various aspects of Lucrezia in her relationships and the events that characterized her life. At the end, the cruelty of the judgment (and possible injustice) laid upon her by posterity overwhelms whatever may be the truth of who she actually was. In her case, largely because of the better-documented actions of her father and brother, the evil lived after her, possibly far greater than she had any capacity to manifest in her life.

THE TEXTS [Translations: Lucie Nickson]

Scene I

from a sonnet by Lorenzo de Medici (1448-1492)

Mena la donna mia benigna e pia
 Con gli occhi di pietadofolci e sereni
 Mostrami il lieto riso ove girafemo
 Le Grazie la lor sede: c'è desio questi
 Un pio semblante, una parola accorta.

[Bring my gentle lady to me
 Whose eyes are filled with peace and serenity
 Show me those laughing, gentle eyes
 That sets the Graces on their throne
 A pity, sublime, a comforting word.]

from a sonnet by Ariosto (1474-1533)

Non starò ch'io non dica arditamente
 Che più mirabil è la mia fede

[...we are led to praise and
 worship you all the more...]

from a sonnet by Giovanni Guidiccioni (1500-1541)

Che fu a vederi in tanti onor superbi
 Seder reina, e cheonante d'oro
 Le gloriose e venerabili chioime?

[...to see you full of high honour
 like a queen crowned in gold
 with a glorious tara?]

from a poem by Lucrezia Borgia (1480-1519)

Penso che se io morissi....

[I think if I died...]

Scene II

from a sonnet by Cino da Pisoloia (1270-1337)

E fa rimovellar la terra e'l mare
 E rallegrare il ciel la sua virtute:
 Già mai non far'iai novità vedute
 Quali per lei ci face Amor mostrare.

[The earth and sea are renewed
 and delight heaven by their virtue:
 Nothing can compare to the paradise
 that can be seen in her face.]

from a sonnet by Michelangiolo Buonarroti
 (1475-1564)

Porto co' vostri passi un pondo address o
 Che de miei stamochi non fu mai costume;
 [...carried lightly by your winged steps
 my tired limbs are sweetened and refreshed...]

from a sonnet by Michelangiolo

Dal vostro arbitrio son pallido e rosso
 Freddo al Sol, caldo alle più fredde brume.

[...my blood, pale and red, icy
 burns in the sun's fierce ray...]

from a sonnet by Lorenzo de Medici

Belle fresche e purpuree viole
 Che quella cadissima man close,
 Qual pioggia o qual puro aer produr volse
 Tanto più vaghi for che far non suole?

[Beautiful, fresh, purple violets;
 what clear hand, what touch and purity
 produced so mysteriously
 such a flower without equal?]

from a poem by Lucrezia Borgia

...e che con i miei mali finisse...

[and with that my torments ended...]

Scene III

from a sonnet by Francesco Petrarca (1304-1374)

Soccorri all'alma disviata e frate,
 Et' suo difetto di tua grazia adempi:
 [Giving solace to my weak soul,
 and the benefit of your grace]

from a sonnet by Michelangiolo

Come Luna per se sembra ch'io sia,
 Che gli occhi nostri in ciel veder non sanno,
 Se non quell tanto che n'accende il Sole.

[Like the moon that seems dark and dead
 Except where the rising sun's eyes
 has warned the night by its fire.]

from a sonnet by Aminal Caro (1507-1566)

"Ove te n'vai
 Per questa strada, si sollingged eria?
 Quest'altra è meglio assai.
 E monstrando una via piaa ed aperta,
 Mi gva imanza vezzoseta e bella,
 Io, che credea che fida scorta fusse,
 Le mossi dietro, ed ella
 Nel più intricato bosco mi condusse,
 Poscia disparve. Io, poiche non la vidi,
 Gridai, pien spavento e di dolore:
 "Or chi fra, che mi guidi?"
 Fummi risposio: Amore

[Why do you take that straight road,
 so hard to travel?
 I know a better one by far"]

And she showed me a wide and open road,
 beautiful and easy to travel.
 Before me she went,
 and I trusted and followed.
 Like a moving star
 she led me to a dark wood
 and abandoned me.

I cried in anguish:
 "Who will lead me?"
 Love, she answered.]

from a poem by Lucrezia Borgia

...il desiderio...

[...the desire...]

Scene IV

from a sonnet by Guido Guinzelli (1240-1276)

Viso di neve colorato in grana,
 Ochi lucenti, gai e pien d'amore:
 [Eyes that send out red sparks,
 Shining face full of love.]

Ed to dalo suo amor sono assallito
 Con si feta battaglia di sospiri,

[And I find such love assailing me
 with a battle of sighs and fire.]

from a sonnet by Guido Cavalcanti (ca. 1260-1300)

Capelli avena biodetti e ricautielli,
 E gli occhi pien di amor, cera rosata;

[Crowned with flowing blond hair
 And her eyes a dream of love.]

Di questa pastorella io vo pigliare,
 Merzè le chiesi sol che di baciare

[I decided to go with the shepherdess
 and took a kiss from her.]

from a sonnet by Lorenzo de Medici

Che v' elese tra lalter, ov' eri, in sorte,
 V' ha di tante eccellenze e pregio ornate.
 Quelli ache il cor mi tolse, e di villano
 Lo fe' gentile, a cui siate consorte;

[The hand that closed over you and picked you
 was of such excellence and beauty
 that your lowliness was changed to grace.]

from a sonnet by Ludovico Ariosto (1474-1533)

Miri la fronte, o l'una o l'altra stella
 Che mi scorgon la via con lume santo,
 Miri la bocca, a cui sola do vanto,
 Che dolce ha 'l riso, e dolce ha la favella:
 O verso albastro il collo e 'l seno,
 O braccio o mano e quanto finalmente
 Di voi si mira, e quanto finalmente

from a poem by Lucrezia Borgia

...un amore così grande si spegnevobc...

[...for a love so great would be extinguished...]

Scene V

from two sonnets by Petrarca

Spesso a me torna co' l' usato affetto,
 E di doppia pietate ornate il ciglio,
 Or di madre, or di diamante, or terne or arde.

[Her gentle eyes shine
 with the double light of love and heaven
 or of a mother or a lover, sweet and ardent.]

Quel rosignol, che si soave piagne
 Forse suoi sigli o sua cara consorte.

[Like a nightingale that cries quietly
 over the loss of his children and his mate.]

from a poem by Lucrezia Borgia

e il mondo intero rimarrebbe...
 [and the whole world would remain...]

Scene VI

from a sonnet by Petrarca

Che 'n Dee non crede' io regnasse Monte

[Death is the lord of fast harvest.]

Or comosch'io mia fera ventura

Viol che vivendo e lagrimando impar

Come nulla quaggiù diletta e dura.

[Now I know my sad future

The teaches me through tears and despair

That nothing of the earth endures.]

from a poem by Lucrezia Borgia

senza amore

[without love.]

Scene VII

from a sonnet by Petrarca

Man ov' ogni arte e tutti loro studi

Poser Natura e 'l Ciel per farsi omore;

Di cinque perle oriental colore,

E sol me piaghe acerbi e crudi,

Diti schietti, soavi, a tempo ignudi.

[Hand hath conjoined in all ways

all of the art of heaven and nature,

her fingers fine pearls from the orient

they trace a path of pleasure

that seeks out every gentle place.]

from a sonnet by Gaudiccion

Come posso udir io le tue dolente

Voci, o mirar senza dolor profondo

Il sommo impero tuo caduto al fondo,

Tante tue poutpe e tanti pregi spenti?

[Your fallen power,

How can I see this without great despair,

All your imperial glory gone,

To hear the sad story of your fate?]

from a sonnet by Pietro Bembo (1470-1547)

Amor, da te comosco quell' ch' io sono.

Tu primo mi levasti

Da terra, e 'n ciel alzasti,

Ed al mio dir domasti un dolce suono.

E tu colci di ch' io sempre ragiono

[Love, through which I discovered myself,

You raised me

from the earth to walk in the sky

And taught me the sweet sound

of words to speak to my lady.]

from a sonnet by Lorenzo de Medici

O sonno placidissimo, omai vieni

All' affannato cor che ti desia;

Serra il pettome lonte a' pianti mia.

[Sleep that comes to us as a repose

where humanity alone finds peace

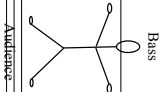
and can forget their misery.]

NB: ALL TEXTS USED ARE IN PUBLIC DOMAIN.

Sop
Perc

-----End Section III

Lucrezia whirls, gracefully reaches the floor, hurls aside the castanet (off-stage right), and arrives spread-eagled with her feet and legs toward downstage center.



Sop
Vce

accelerando poco a poco

$\bullet = 96$
gr-

ritardando

attaca Scene I

[Add occasional palm slips to side of bass to go with the *Papaverglia* rhythm.]

mf

Drop tambourine, slide
upstage right

END METER *mp* *Out of breath*

10 Slow dance/walk to player from ending position (see diagram),
ending just behind bow arm; wreath will be there.

mp Take wreath and put on Bass's head.

musical score for the first system, including vocal line and bass line with performance instructions.

Move to left side of bass during this solo, caressing the player's arms, head, and neck;
circle him, spinning slowly as you continue to caress him.....

Ritardando poco a poco

musical score for the second system, including vocal line and bass line with performance instructions.

Scene IV: The young lovers

A little scary,
Aim a little distant
ffmp *poco espressivo*

Retrieve garland and, with back to audience put it on; then
remove top of costume (see photo of contemporary painting
of Lucrezia).

musical score for the third system, including vocal line and bass line with performance instructions.

Slowly descend full body to floor, pull yourself upstage left using leggingis for gliding and keep you upper torso off the floor.....

Put on red cape.

musical score for the first system, featuring a treble clef staff with notes and dynamic markings like *p*, *mp*, *f*, and *mf*. The score includes performance instructions such as "move bow gradually to" and "SP".

With back to audience from upstage left position
(position 1 on diagram)
mp *mf*

Cross stage to upstage right position

musical score for the second system, including a dashed line labeled *MSP* and a note: "move bow gradually onto PONTÉ Keep hammering L.H. fingers".

At position 2 on diagram.

From position 2
Repeat orgasmic
with mouth closed

Open mouth into screen.....

musical score for the third system, including dynamic markings *p* and *mf*.

Scene V: *Walk/Death*

Still at position 2

Cries and moans of pain

ff

ff

AAAAIII

AAAAIII

ff

AAAAII

To the bassist

mp

Walk downstage

14

Stop, look at bass

p < *mp* > *p*

continue walk downstage

fff

To audience

Do Not Rush!

END METER

AAAAAIIIIII

AAAAAIIIIII

END METER

p

DB

puella

sul D&G

quasi p

ros-sig - noi

che

si

soa

ve

pia

gno

for

quasi p

ros-sig - noi

che

si

soa

ve

pia

gno

for

move to

MST

and

p

p

Toward bass

breathless, pained

mp

spes - so

To audience

f

Ah

continue walk downstage

mp

ah

me

tor

na

pause

p

move to

continue walk downstage

position 3

Stop at position 3 with head *p* down

k k k k k

5

Walk toward the bass, direct sound to bass

mp

oo oo oo oo

oo oo oo oo

oo oo oo oo

oo oo oo oo

Stop (position 2)

DB

se suoi

(d)

p

Steady, measured

p

ff

Position 3, toward audience

p

mp

ff

et - to

mm

Turn upstage and move toward bass

mp

mm

mm

mm

mm

mm

mm

mm

mm

mm

mm

mm

mm

mm

mm

mm

sul D&G

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

for - se suoi fig - li

mp

p

mp

f

mp

f

mp

f

mp

f

mp

f

mp

f

mp

f

mp

f

mp

f

mp

Walk slightly downstage, left.....

mp

ah

ah

ah

ah

ah

ah

ah

ah

ah

ah

ah

ah

ah

ah

ah

Position 3, toward audience

p

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

Holding arms out to bass, back slightly to audience.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

Arms at sides

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

Hold out arms to bass with each sound

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp < *f* > *mp*

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

ah mm

ah mm

ah mm

ah mm

ah mm

ah mm

ah mm

ah mm

ah mm

ah mm

ah mm

ah mm

ah mm

ah mm

ah mm

ah mm

ah mm

Walk slightly downstage, left.....

mp

ah

ah

ah

ah

ah

ah

ah

ah

ah

ah

ah

ah

ah

ah

ah

Position 3, toward audience

p

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

Holding arms out to bass, back slightly to audience.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

Arms at sides

mp

mp

mp

mp

mp

mp</

