

**FRANCESCA DA  
RIMINI. TRAGEDY  
IN FOUR ACTS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649422821

Francesca Da Rimini. Tragedy in Four Acts by Gabriele D'Annunzio

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Cover @ 2017

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**GABRIELE D'ANNUNZIO**

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RIMINI. TRAGEDY  
IN FOUR ACTS**



# FRANCESCA DA RIMINI

TRAGEDY IN FOUR ACTS

BY

GABRIELE D'ANNUNZIO

LIBRETTO ADAPTED BY

TITO RICORDI

MUSIC BY

RICCARDO ZANDONAI

*The English Text of this libretto is from Mr. Arthur Symons' translation of "Francesca da Rimini" by Gabriele d'Annunzio. London: William Heinemann; New York: F. A. Stokes & Co. (By special permission.)*

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Price 35c net

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**G. RICORDI & CO.**

14 EAST 43rd STREET

NEW YORK

And London, Milan, Rome, Naples, Palermo, Paris, Leipzig, Buenos-Ayres

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Mms 576.562

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FEBRUARY 23, 1933

## DRAMATIS PERSONÆ

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### *I figli di Guido Minore da Polenta.*

FRANCESCA.....Soprano.  
SAMARITANA.....Soprano.  
OSTASIO.....Baritono.

### *I figli di Malatesta da Verucchio.*

GIOVANNI LO SCIANCATO.....Baritono.  
PAOLO IL BELLO.....Tenore.  
MALATESTINO DALL'OCCHIO.....Tenore.

### *Le donne di Francesca.*

BIANCOFIORE.....Soprano.  
GARSENDA.....Soprano.  
ALTICHIARA.....Mezzo-Soprano.  
DONELLA.....Mezzo-Soprano.  
LA SCHIAVA.....Contralto.  
SER TOLDO BERARDENGO.....Tenore.  
IL GIULLARE.....Basso.  
IL BALESTRIERE.....Tenore.  
IL TORRIGIANO.....Baritono.

### *I Balestrieri e Gli Arcieri, I Musici.*

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ATTO I. *A Ravenna nelle Case dei Polentani.*

ATTO II., III., IV. *A Rimini nelle Case dei Malatesti.*

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EPOCA VERSO IL FINO DEL XIII. SECOLO.

## DRAMATIS PERSONÆ

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### *The Son and Daughters of Guido Minore of Polenta.*

FRANCESCA.....	<i>Soprano.</i>
SAMARITANA.....	<i>Soprano.</i>
OSTASIO.....	<i>Baritone.</i>

### *The Sons of Malatesta of Verrucchio.*

GIOVANNI LO SCIANCATO ( <i>the Lame</i> )....	<i>Baritone.</i>
PAOLO IL BELLO ( <i>the Handsome</i> ).....	<i>Tenor.</i>
MALATESTINO DALL'OCCHIO ( <i>The One-eyed</i> ).....	<i>Tenor.</i>

### *Francesca's Women.*

BIANCOFIORE.....	<i>Soprano.</i>
GARSENDA.....	<i>Soprano.</i>
ALTICHIARA.....	<i>Mezzo-Soprano.</i>
DONELLA.....	<i>Mezzo-Soprano.</i>
THE SLAVE.....	<i>Contralto.</i>
SER TOLDO BERARDENGO.....	<i>Tenor.</i>
A JESTER.....	<i>Bass.</i>
AN ARCHER.....	<i>Tenor.</i>
A TORCHBEARER.....	<i>Baritone.</i>

### *Archers, Torchbearers and Musicians.*

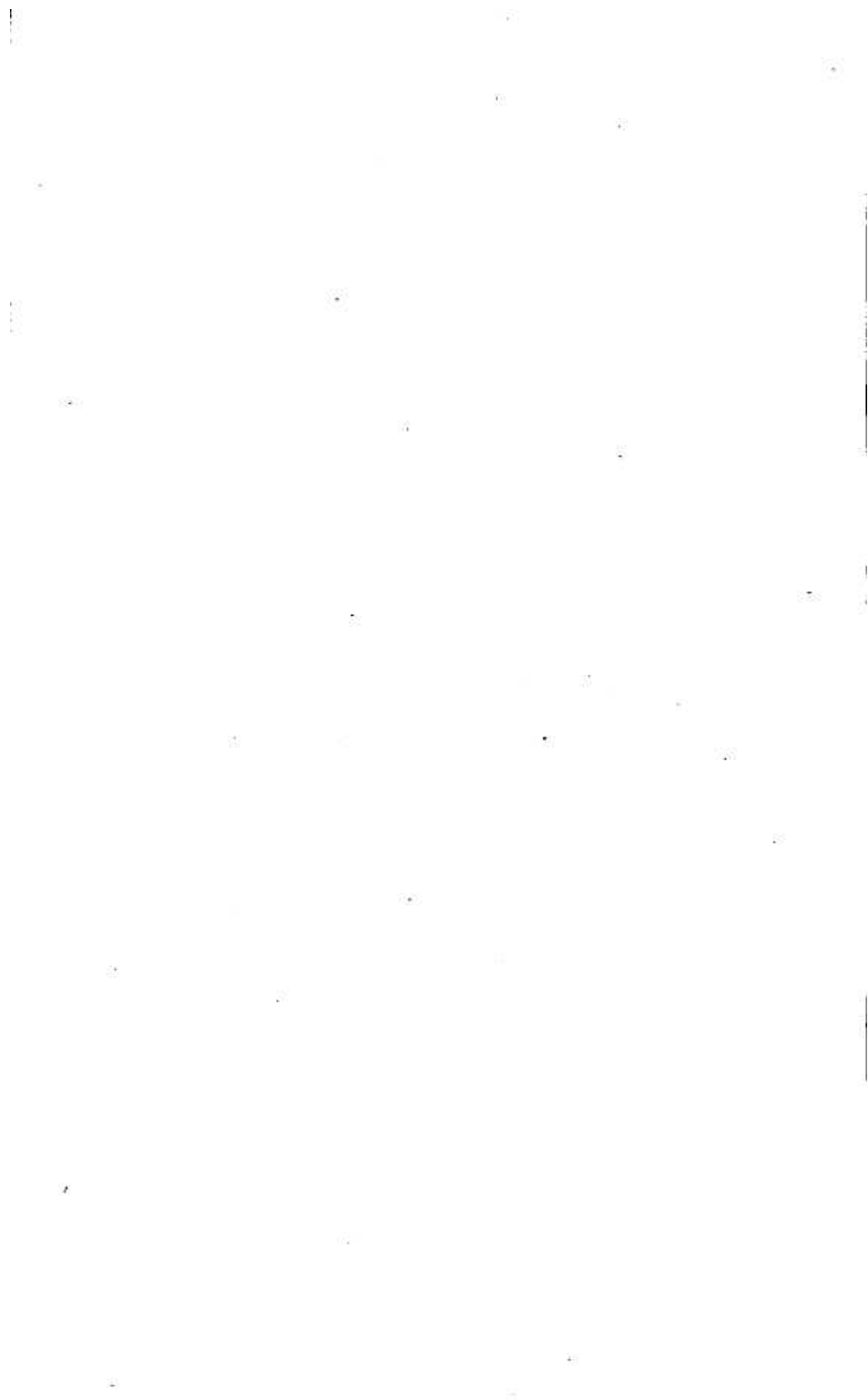
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ACT I. *At Ravenna in the House of the Polentani.*

ACTS II., III. & IV. *At Rimini in the House of the Malatesti.*

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PERIOD - THE END OF THE 13TH CENTURY.





## SYNOPSIS

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### ACT I.

For reasons of State, Francesca, daughter of Guido da Polenta, is to be married to Giovanni, known as Gianciotti, the Lamester, son of Malatesta da Verrucchio. But as Francesca would surely refuse to marry the lame and deformed Gianciotto, she is introduced, by means of a well-laid plot, to his handsome younger brother, Paolo, known as *il Bello*. Under the impression that Paolo is her destined bridegroom, Francesca falls deeply in love with him at first sight; he also falls passionately in love with her, although they do not exchange a word.

### ACT II.

A fight is in progress between the Guelfs and Ghibellines, and on the platform of a tower of the Malatesti, Francesca, now married to Gianciotto, meets Paolo and gently reproaches him for the fraud practised on her. He protests his innocence of the plot and reveals his intense passion for her. Gianciotto brings the news of Paolo's election as Captain of the People and Commune of Florence. Paolo departs for Florence.

### ACT III.

In her beautiful apartments, Francesca is reading the story of Lancelot and Guenevere to her Women. They then dance and sing in celebration of the advent of Spring, until, on a whispered word from her slave, Francesca dismisses them. Paolo, sick with longing for her, has returned from Florence. He enters; they continue reading the story of Guenevere together, until, no longer master of their feelings, they let their lips meet in a long kiss.

### ACT IV.

Malatestino, Gianciotto's youngest brother, who himself cherishes a guilty love for Francesca, has discovered her secret meetings with Paolo, and betrays them to Gianciotto, who determines to find out the truth for himself. Accordingly he lies in wait outside Francesca's door, and surprising her and Paolo together at early dawn, he slays them both.

### ATTO PRIMO

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*Appare una corte, nelle case dei Polentani, contigua a un giardino che brilla di là da una chiusura di marmi traforati in guisa di transenne. Ricorre per l'alto una loggia che a destra corrisponde con le camere gentilesche e di fronte, aerata su le sue colonnette, mostra avere una duplice veduta. Ne discende, a manca, una scala leggera. Una grande porta è a destra, e una bassa finestra ferrata; pe' cui vani si scopre una fuga di arcate che circondano un'altra corte più vasta. Presso la scala è un'arca bisantina, senza coperchio, riempita di terra come un testo, dove fiorisce un rosaio vermiglio.*

#### SCENA I.

*Si vedono le donne protendersi dalla loggia e discendere giù per la scala, curiose accennando verso il giullare che porta appesa sul fianco la sua viola e in mano una gonnella vecchia.*

- GAR. O Donella, Donella, c'è il giullare  
in corte! Biancofiore,  
c'è il giullare! E venuto!
- BIAN. Facciamolo cantare.
- ALTI. Ohè, sei tu quel Gianni...
- IL GIUL. Dolci mie donne...
- ALTI. Sei tu quel Gianni che dovea venire  
di Bologna? Gian Figo?
- GAR. Sei Gordello che vieni di Ferrara?
- IL GIUL. Donne mie belle, avreste voi un poco...
- GAR. Di che? di lardo?
- IL GIUL. Avreste voi un poco di scarlatto?
- DON. Sei tu per motteggiare? Stiamo accorte.
- BIAN. Ma tu chi sei? quel Gianni...
- ALTI. O Biancofiore, guardalo in che panni!  
Il farsetto s'azzuffa co' calzari.
- GAR. Oh, guardalo, Donella: egli è scampato  
solo in panni di gamba.
- BIAN. Guarda, guarda, Altichiara,  
quel che ha per mano.

## ACT I

*A Court in the House of the Polentani, adjacent to a garden that shines brightly through a marble screen, pierced in the form of a transept. A loggia runs round it above, leading on the right to the women's apartments, and in front, supported on small pillars, affords a double view. On the left is a flight of steps leading down to the threshold of the enclosed garden. At the back is a large door, and a low, barred window, through which can be seen a range of arches surrounding another larger court. Near the steps is a Byzantine sarcophagus, without a lid, filled with earth, like a flower pot, in which grows a crimson rose-bush.*

## SCENE I.

*The Women are seen leaning over the loggia and coming down the stairs, gazing curiously at the JESTER, who carries his viol hanging by his side, and in his hand an old jerkin.*

- GAR. O, Donella, Donella, here is the Jester,  
In the court! O Biancofiore,  
The Jester! he has come!
- BIAN. Let's make the Jester sing.
- ALTI. Hey, tell me, are you that Gianni...
- JES. Sweet Ladies...
- ALTI. That Gianni who was coming from Bologna?  
Gian Figo?
- GAR. Are you Gordello who is coming from Ferrara?
- JES. Dear ladies, have you, by chance, a little...
- GAR. What? A little bacon?
- JES. Have you a little scarlet?
- DON. Are you for jesting with us? We are ready.
- BIAN. But who are you? that Gianni...
- ALTI. O, Biancofiore, look what clothes he has!  
The doublet is at loggerheads with the hose.
- GAR. O, Donella, look at him: he has fled  
In nothing but his trousers.
- BIAN. Look, look, Altichiara,  
the thing he is holding!