

**ZAZÁ: A LYRIC
COMEDY IN
FOUR ACTS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649352920

Zazà: A Lyric Comedy in Four Acts by P. Berton & Ch. Simon & Ruggiero Leoncavallo

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

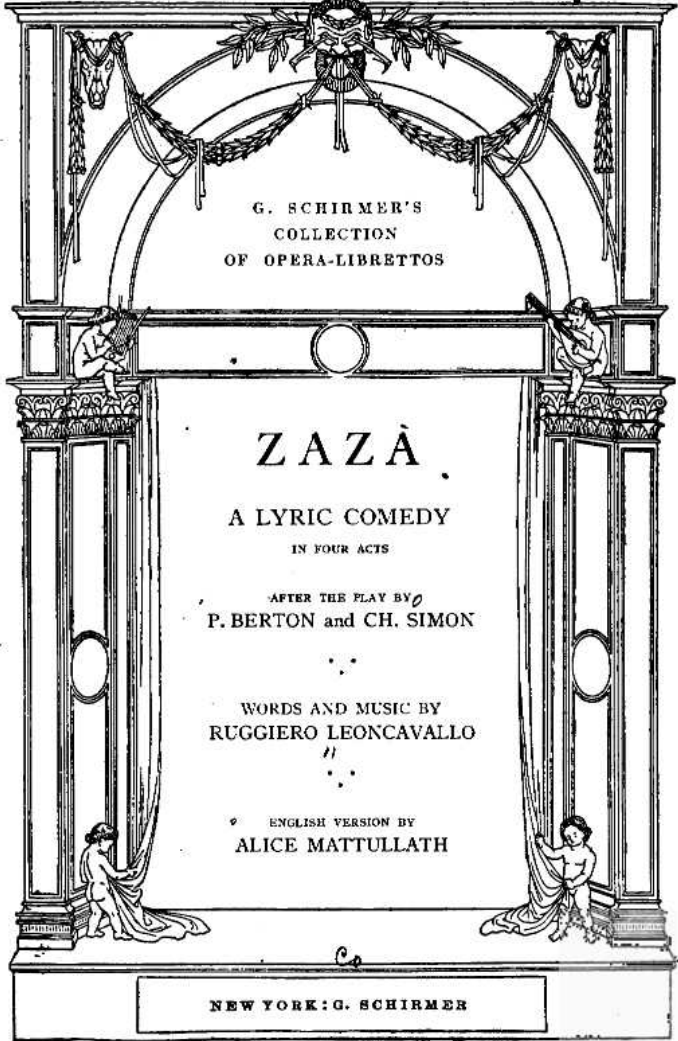
This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

P. BERTON & CH. SIMON & RUGGIERO LEONCAVALLO

**ZAZÀ: A LYRIC
COMEDY IN
FOUR ACTS**

STANFORD LIBRARY



G. SCHIRMER'S
COLLECTION
OF OPERA-LIBRETTOS

ZAZÀ

A LYRIC COMEDY
IN FOUR ACTS

AFTER THE PLAY BY
P. BERTON and CH. SIMON

WORDS AND MUSIC BY
RUGGIERO LEONCAVALLO

ENGLISH VERSION BY
ALICE MATTULLATH

NEW YORK: G. SCHIRMER

STORY OF THE OPERA

ACT I. Zazà, a Music Hall favorite with many admirers, favors Milio Dufresne, who is seemingly indifferent to her attractions. She wagers with Bussy, who has written a new Musical Review for her, that she will bring Dufresne to her feet. Dufresne is at first cold, but finally yields.

ACT II. Zazà has fallen seriously in love with Dufresne, to the chagrin of her mother Anaide and her singing partner Cascart, who started her in her career as a singer. Dufresne spends most of his time with Zazà, but tells her he has to go on a long journey soon. Zazà protests and finally persuades him to defer the journey; however, he has to go to Paris at once to attend to urgent business there, and to this she cheerfully consents when he promises to return very soon. She goes to see him off at the station and meanwhile Anaide and Cascart plan to break up her love idyl. When Zazà returns, Cascart tells her that he saw Dufresne not long before in Paris at a theatre with another woman. Zazà, thinking he has another sweetheart, departs at once for Paris, taking her maid Natalia with her.

ACT III. Dufresne is just leaving town and his wife goes to the station with him. Zazà and Natalia arrive and the butler, mistaking her for someone whom Mme. Dufresne expects, admits them. While there, Zazà discovers that Dufresne is married; and after she has met Totò, his little girl, she departs without making a scene, as she had intended, nor does she betray to Mme. Dufresne her relations with Dufresne.

ACT IV. Zazà comes home heartbroken and Cascart endeavours to comfort her and bring her back to her art. Zazà, in whose heart some hope still remains that Dufresne really loves her, insists on receiving him when he comes, and sends Cascart away. Dufresne keeps up the old deception, and finally Zazà tells him she has seen Totò and that she was at his house. At this he is so annoyed, that Zazà too becomes angry and says she has told his wife everything. Thereupon he is furious, and it becomes evident to Zazà that he loves his wife and merely had a passing fancy for her. She reassures him, saying she has told nothing, and sends him home to his family.

PERSONAGGI

ZAZÀ

ANAIDE, sua madre

FLORIANA, cantante del concerto

NATALIA, cameriera di ZAZÀ

La signora DUFRESNE

MILIO DUFRESNE

CASCART, cantante di concerto

LARTIGON, artista monologhista

BUSSY, giornalista

MALARDOT, proprietario del Caffè-Concerto

DUKLOU, régisseur

MICHELIN, giornalista, assiduo del Caffè-Concerto

MARCO, servo del signor DUFRESNE

COURTOIS

TOTÒ

16 CORISTI

Donne

CLARETTA

SIMONA

Due ballerine spagnuole

Due cantanti in costume

Due sarte del concerto

Uomini

AUGUSTO, cameriere

Il Pompiere

Due Clowns

Due ballerini spagnuoli

Un signore

Un cantante vestito da soldato

Comparsa : Due Macchinisti — Un servo di scena

CHARACTERS

ZAZÀ

ANAÏDE, her mother

FLORIANA, Concert Hall singer

NATALIA, Zazà's maid

Mme. DUFRESNE

MILIO DUFRESNE

CASCART, Concert Hall singer

BUSSY, Journalist

MALARDOT, Proprietor of a Concert Hall

LARTIGON, Monologist

DUCLOU, Stage-manager

MICHELIN, Journalist, habitué of the Concert Hall

MARCO, Butler in Dufresne's house

COURTOIS

TOTÒ

16 CHORUS SINGERS

Women

CLARETTA

SIMONA

Two Spanish dancers

Two singers in costume

Two garderobières

Men

AUGUSTO, waiter

A fireman

Two clowns

Two Spanish dancers

A gentleman

A singer in soldier's uniform

Two machinists. — A scene-shifter.

ZAZÀ

An Opera in Four Acts

ATTO PRIMO

IL PALCOSCENICO DELL'ALCAZAR DI ST. ÉTIENNE, visto lateralmente. — Una buona metà della scena a sinistra rappresenta il camerino di ZAZÀ. — A destra della scena, sul davanti, un tavolo con varie sedie per gli assidui del concerto che hanno libero accesso sulla scena. — Nell'angolo, sempre sul davanti a destra, la porta che dà nella sala di spettacolo. — Indi tutto il lato destro della scena presso le quinte è occupato in senso longitudinale dal fondale che per mezzo di una porta dà sulla scena del Caffè-Concerto. — In faccia a questa porta, pure in senso longitudinale, è il fondino che maschera al pubblico che si suppone essere nella sala del caffè-concerto, l'interno del palcoscenico. — Il fondo della scena che rappresenta l'altro muro laterale del palcoscenico, è ingombro di quinte, scene arrotolate, oggetti di ginnastica, ecc. — Nel camerino di ZAZÀ, nel quale si entra per una porta situata nel mezzo della scena, quasi in faccia al tavolo, sono due o tre sedie, una toleita, un paravento; e sui muri, sospesi gli abiti di ZAZÀ. — All'alzarsi della tela la porta che dà sulla scena è aperta, e si vede FLORIANA che saluta mentre si sentono all'interno applausi e grida di bis. FLORIANA esce di nuovo, e siccome la porta resta aperta la si sente cantare la strofa della sua canzone accompagnata dal vociare della folla. — Intanto MICHELIN, COURTOIS ed un altro signore insieme CLARETTA, in costume corto da concerto, vengono a sedersi al tavolo sul davanti a destra, e comandano le bibite ad AUGUSTO. — In fondo si scorgono il pompiere di servizio che gira sorvegliando, due macchinisti e vari artisti del concerto. — Movimento continuo sulla scena. — Qua e là grossi avvisi con: È vietato fumare, ma tutti fumano sigari e sigarette, compreso il pompiere di servizio.

ACT I

Side view of stage of the "Alcazar" at St. Étienne; left half of stage shows ZAZÀ's dressing-room. At r. front, a table with some chairs for the habitués of the Concert Hall, who have free access to stage. In the corner r. front of stage, a door leads to auditorium of Hall. Thence all the right side of the stage near the wings is occupied longitudinally by the back drop through which a door opens on the stage of the Concert Hall. In front of this door, also longitudinally placed, is a screen which hides rear of stage from the audience supposed to be in the Concert Hall. The back drop is supposed to represent the other side wall of the stage, and is littered with rolled up scenery, wings, flies, tumbling apparatus, trapese, etc. Entrance to ZAZÀ's dressing-room in centre partition, almost in line with table r.; there are two or three chairs, a dressing table, a screen; along the walls hang ZAZÀ's costumes. When the curtain rises, the door l. which leads to stage of Concert Hall is open, and FLORIANA is seen bowing in response to applause and encore calls off-stage. As the door remains open, FLORIANA is visible as she repeats her song, which the audience cheers. Meanwhile MICHELIN, COURTOIS and another gentleman with CLARETTA, in short stage costume, take seats around the table at r. front, and give orders for drinks to AUGUSTO. At back of stage a fireman is on duty, two machinists and many vaudeville artists standing about. Lively coming and going on stage. Signs with "NO SMOKING" prominent about stage, but all smoke cigars and cigarettes, the fireman on duty included.

FLORIANA (*cantando all'interno*)

So che son capricciosa e sventatella,
che, come l'api, adoro svolazzar;
non son nata per far la monachella
e vivo sol per ridere e scherzar.
So pur che ad ogni giogo son rubella,
che in amore mi piace di cangiar,
che mi diverto ad ogni gherminella,
eppur, s'io vo', la testa fo' girar!

Che s'io vi fo' l'occhietto,
mio signor,
se lancio un sorrisetto
seduttor!...

tremante, io ci scommetto,
a' piedi miei v'udrò
giurarmi eterno affetto
mentr' io riderò!

MICHELIN (*mentre FLORIANA canta*)

Augusto!

AUGUSTO (*accorrendo al tavolo*)

Pronti!

MICHELIN

Birra.

(*poi a CLARETTA*)

E voi, su, che prendete?

CLARETTA

Un kùmmel, grazie.

COURTOIS

Io prendo una gran tazza; ho sete.

DUCLOU (*gridando mentre appare a destra*)

Attenti i clowns!

(*Due clowns portando bizzarri strumenti musicali giungono dal fondo a sinistra e dopo aver scambiato saluti amichevoli con le persone sedute al tavolo vanno a guardarsi ad uno specchio che sarà situato sul muro di divisione nel mezzo, accanto alla porta del camerino di ZAZÀ, e si tengono pronti ad entrare in scena. — FLORIANA finisce la strofa; grandi applausi, essa saluta nuovamente e si avvanza verso il tavolo mentre DUCLOU suona il campanello elettrico per annunciare l'entrata dei clowns.*)

FLORIANA (*singing off-stage*)

I know well that I am gay and capricious;
Like the bees I flutter on from flow'r to flow'r!
I was not born for weeping and for sighing,
I live but for the pleasure of the hour.
Free as a bird, no tie can ever hold me,
My heart I give now here, now there a while:
My life is just a round of love and laughter,
None can resist the magic of my smile:

If I give you just one smile,

Yes, just one,

All your reason, gentle sirs,

Will be gone.

Here at my feet you'll be sighing,

Vowing you'll love me for aye!

While for my favor you're vying,

Laughing, I'll trip away!

MICHELIN (*while FLORIANA sings*)

Augusto!

AUGUSTO (*hurries to table*)

Here, sir!

MICHELIN

Beer —

(*then to CLARETTA*)

And you, what can I get you?

CLARETTA

A cocktail, thank you.

COURTOIS

I'm dry—buy me a big one, I'll let you!

DUCLOU (*shouting as he appears from right*)

You clowns! you're next!

(*Two clowns with bizarre instruments come from up stage l. and greet those seated at table. They take a final look at themselves in mirror hung against centre partition, near ZAZÀ's dressing-room door and then make ready to go on. FLORIANA finishes her encore to hearty applause. She returns bowing and comes towards table while DUCLOU rings electric bell announcing the clown number.*)

MICHELIN, COURTOIS, CLARETTA *ed il SIGNORE (a FLORIANA)*

Ma brava! ma brava! che successo!

FLORIANA

Stasera sono in voce.

COURTOIS (*galantemente*)

Sempre!

FLORIANA (*squadrandolo con fare insolente*)

Ma guarda! Adesso divien galante! È vero che Zazà l' ha piantato!

COURTOIS

Come?!

FLORIANA

Come si pianta!

(*ironica*)

Il mio turno è arrivato?

(*salutando con affettazione*)

Troppa grazia!

DUCLOU (*ai due clowns*)

In iscena!

(*I clowns entrano in scena suonando stonato e sono salutati da applausi. — DUCLOU che si terrà presso alla porta che dà sulla scena, la socchiude di tanto in tanto come per guardare nella sala; e si sentono dei frammenti musicali eseguiti da istrumenti strani.*)

MICHELIN (*a FLORIANA che si sarà seduta ed avrà ordinato da bere*)

Di', stasera si prova

finito lo spettacolo la gran « rivista » nuova di Bussy?

FLORIANA (*di cattivo umore*)

Ma... purtroppo!

MICHELIN (*sorridendo*)

Ciò non ti garba?

FLORIANA (*scattando*)

Affatto!

Questo sarà un bel fiasco! Già, quasi tutto l'atto è per Zazà!... la Diva!...

MICHELIN, COURTOIS, CLARETTA and the OTHER GENTLEMAN (*to FLORIANA*)

Bravo, splendid—an ovation!

FLORIANA

My voice is in condition.

COURTOIS (*gallantly*)

Always!

FLORIANA (*looks at him insolently*)

You fill me with elation.

I think you flatter!—So Zazà gave you the mitten?

COURTOIS

How?!

FLORIANA

As is her habit: (*ironically*) Is it my turn now to be smitten?

(*bows low with affectation*)

This is an honor!

DUCLOU (*to the two clowns*)

You go on now!

(*Clowns run off to concert stage banging instruments discordantly. Wild applause off-stage. DUCLOU remains near door, opening on stage, which he leaves ajar from time to time, as though looking off-stage into hall; whenever door is opened, the weird clown music becomes audible.*)

MICHELIN (*to FLORIANA who sits down and orders drink*)

Tell me—is it true

That after the show you try the new *Review By Bussy*?

FLORIANA (*crossly*)

More's the pity!

MICHELIN (*smiling*)

You do not like it?

FLORIANA (*spitefully*)

Frightful!!

This show is doomed to failure—I'm not spiteful, But it's all star—all Zazà—