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CAST OF CHARACTERS

MARIETTA (MAR.), a tambourine girlSoprano
MARTA, her mother, manager of a restaurant Contralto
FRANCESCA (FRAN.), Marietta's elder sister, a waitress Mezzo-soprano
MARCO, an emigrant Tenor
CATANI (CAT.), a padrone Baritone
DINO, friend of Marietta Tenor
TONY, friend of Marietta silent
GIUSEPPE, a hurdy-gurdy man, employed by Catani silent
CHIEF INSPECTOR (CH INS), an immigrant official..... Bass
SECOND INSPECTOR (2ND INS), an immigrant official Bass
FIRST OFFICER (1ST OFF), attached to steamship Bass
BOATSWAIN (BTSW), attached to steamship Tenor
A MESSENGER (MSNGR) Baritone
A chorus of customers in restaurant, emigrants, tourists, immigration inspectors,
customs officials, deck hands, gate guards, police officers, etc.

INSTRUMENTS OF THE ORCHESTRA

Flute (Fl.) 1, 2
Piccolo (Picc.) / Flute (Fl.) 3
Oboe (Ob.) 1, 2
English Horn (E. Hn.)
Clarinet (Cl.) 1, 2 in A/B \flat
Bass Clarinet (B. Cl.) in A/B \flat
Bassoon (Bn.) 1, 2

Horn (Hn.) 1, 2, 3, 4 in F
Trumpet (Tpt.) 1, 2 in A/B \flat /C/D/F
Trumpet (Tpt.) 3 in A/B \flat /C
Trombone (Trb.) 1, 2, 3
Tuba (Tb.)
Timpani (Timp.)
Percussion:
 Glockenspiel (Glock.), Xylophone (Xyl.), Celeste (Cel.)
 Bell, Triangle (Tri.), Tambourine (Tamb.), Tamburo Militaire (T.M.)
 Cymbals (Cym.), Gran Cassa (G.C.)

Harp

Violin (Vn.) 1
Violin (Vn.) 2
Viola (Va.)
Violoncello (Vc.)
Contrabass (Cb.)

SCENE

Summer of the present day [1913], in an eastern seaport of the United States.

SYNOPSIS (WRITTEN BY GEORGE CHADWICK)

CATANI (the padrone) is owner of a restaurant managed for him by MARTA. He also employs a number of hurdy-gurdy men and girls. Among the latter is MARTA's daughter MARIETTA, whose elder sister FRANCESCA is a waitress in the restaurant. CATANI's wealth and influence make him an important character among his compatriots, whom he rules with a somewhat despotic power. MARIETTA is betrothed to MARCO, who is on his way to America from Trapani, the former home of MARTA and her daughters. It is proposed that MARIETTA and MARCO shall be married immediately upon his arrival and clearance by the immigration authorities, and all the preliminaries of the marriage have been arranged by MARIETTA. FRANCESCA and MARCO had once been lovers, but his affections were transferred to the younger sister, and FRANCESCA nourishes a jealous hatred for her successful rival. CATANI, meanwhile, has become infatuated with MARIETTA and is ignorant of her attachment to MARCO.

The action begins on the eve of MARCO's arrival, and MARIETTA has just announced her approaching marriage to her friends, when CATANI appears and learns the situation. He is furious at losing her and declares to MARIETTA that he means her for himself. She defiantly asserts her devotion to MARCO, and fearing an attempt by CATANI to frustrate her plans, she warns him that any injurious interference by him will certainly meet with punishment. CATANI then learns privately from FRANCESCA that MARCO has lately served a prison sentence in Italy. She also admits that she still loves him and is bitterly resentful of his preference for her sister. CATANI shows her that MARCO's prison record, if disclosed to the authorities, will send him back to Trapani, and craftily intimates that if it were made possible for her to join him there, with a marriage portion in her purse, his former love might easily be revived. Working thus upon her emotions, CATANI easily gets her promise to betray the lovers by denouncing MARCO to the immigration officials, but without involving CATANI in her treachery.

On the following morning, the ship duly arrives, and MARCO is met by his betrothed and the others. CATANI, by a change of attitude, has partially convinced MARIETTA that his motives are friendly and she does not refuse the benefit of his influence in securing immediate speech with MARCO pending the examination of his papers. These papers bear an assumed name, by which deception he hopes and expects to escape deportation. He is greeted rapturously by MARIETTA, who proudly displays their marriage license already secured to her, wherein his true name appears. MARCO is momentarily alarmed lest this use of his name may lead to mischief, but she replaces the paper safely in her bodice, and his examination proceeds without untoward incident until FRANCESCA, tormented by her sister's happiness and CATANI's subtle taunts, interposes and declares the name and character assumed by MARCO to be false—that he is a jail-bird, and she gives his true name, calling on MARIETTA to disprove it if she can by showing their marriage license. MARIETTA, overcome by horror, is speechless, and MARCO, seeing the futility of denial, admits his identity, whereupon he is taken in custody and sent aboard the ship. MARIETTA sinks upon a bench in grief and despair, while FRANCESCA, realizing at last the enormity of her baseness, throws herself at her sister's feet and begs forgiveness, declaring the real offender to be CATANI. At the name, MARIETTA starts to her feet and with bitter irony asserts that CATANI cannot have been thus guilty—that he is her friend—and finally, in an access of fury, plunges a knife into his heart. He dies, calling for a priest, and MARIETTA is seized by the officers of the law. At this moment, her wedding party is heard returning from the priest's, where they have been to prepare him for the ceremony. They appear, bearing garlands of roses for the bride and singing gaily. As the scene greets them, they cease with stifled cries, and the curtain descends.

A C T I

Scene: The interior of an Italian restaurant owned by CATANI, the padrone, and conducted by MARTA in his employ. The room is on the street floor, the main entrance at the upper right hand corner, set diagonally. On the upstage side are two windows, the lower sash of which are painted white with the restaurant sign on the reverse side. Backing these windows is a street drop. At right is another window of good size, painted like the others and also backed to show a street effect. The room is equipped with suitable tables, chairs, etc. At left are a cashier's desk and a cigar counter. On the same side, upstage, is a swinging door, supposed to lead into the kitchen and to give access to living rooms upstairs.

On the walls of the room are hung various cheap prints and advertisements in the Italian language, the most conspicuous being a large picture of a steamship, advertising a line sailing to and from Italian ports. This picture hangs on the wall behind the counter.

At rise of curtain, several customers are seen at tables occupied with the evening meal. At the table nearest the street door, DINO and TONY are engaged at a game of dominoes. Others, including FRANCESCA, are looking on. MARTA is seated at her desk occupied with accounts. The game of dominoes is concluding as the curtain rises, and TONY angrily pushes the pieces into a confused heap on the table and shoves back his chair. The spectators, with the exception of FRANCESCA, turn away, some seating themselves at tables. DINO laughs at TONY's defeat.

Allegro spiritoso

The musical score is arranged in two systems. The first system includes Flute 1, 2; Piccolo (Flute 3); Oboe 1, 2; Clarinet 1, 2 in Bb/A; Bassoon 1, 2; Horn 1, 2 in F; Horn 3, 4 in F; Trumpet 1, 2 in Bb/C/D/F; and Timpani. The second system includes Violin 1; Violin 2; Viola; Violoncello; and Contrabass. The score is in 2/4 time and features various dynamic markings and articulations such as *f*, *p*, *pizz.*, *arco*, *più f*, and *[pizz.]*.

Fl. 1, 2

Picc.

Ob. 1, 2

Cl. 1, 2 in Bb

Bn. 1, 2

Hn. 1, 2 in F

Hn. 3, 4 in F

Tpt. 1, 2 in Bb

Timp.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

f *ff* *cresc.* *cresc. molto* *arco* *f* *ff* *sf* *f* *tr* *muta Bb in E, F in Bb*

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Fl. 1, 2

Picc.

Ob. 1, 2

Cl. 1, 2
in B \flat

Bn. 1, 2

Hn. 1, 2
in F

(As the curtain rises, a game of dominoes is concluding between DINO and TONY. TONY infuriatedly pushes the pieces into a confused heap.)

(The spectators move away, some seating themselves at tables. FRANCESCA remains and joins DINO in laughing at TONY's defeat. TONY tosses a coin at DINO.)

DINO

Three games to-night! Pay up! Pay up!

Vn. 1

Vn. 2

Va.

Vc.

Cb.

24

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2
in B \flat

Bn. 1, 2

Hn. 1, 2
in F

FRAN.

Such sums of mo-ney Di- no wins at do-mi-noes! To-mor-row you shall

Vn. 1

Vn. 2

Va.

Vc.

Cb.

INTERLUDE

Molto tranquillo

Flute 1, 2

Piccolo

Oboe 1, 2

English Horn in F

Clarinet 1, 2 in B \flat

Bass Clarinet in B \flat /A

Bassoon 1, 2

Horn 1, 2 in F *p*

Horn 3, 4 in F ²

Trumpet 1, 2 in B \flat /C

Trumpet 3 in B \flat

Trombone 1, 2

Trombone 3

Tuba

Timpani

Percussion

Harp *p simile*

Molto tranquillo

Violin 1 *a 3 con sord. p dim.*

Violin 2 *a 3 con sord. p dim.*

Viola *[div.] con sord. p [unis.] dim.*

Violoncello *con sord. p dim.*

Contrabass *p dim.*

A C T 2

Scene: A steamship pier (steerage division) represented as a space on a covered pier open on the water side, showing the forward part of a steamship lying alongside the pier. A part of the upper deck is shown, together with the bridge. On the pier, a picket fence encloses a passage leading to the right to some benches. At the onstage end of each bench stands a high desk, the posts of the IMMIGRATION INSPECTORS. On the left, up and down, is a railing with a swinging gate. Another gate, at the foot of the gangplank from the ship, gives direct access to the stage.

As the curtain ascends, the DECK HANDS are getting the gangplank ashore, the BOATSWAIN is in charge on deck whose whistle is heard at intervals as he executes the commands of the FIRST OFFICER on the bridge. A number of TOURISTS are seen on the upper deck: YOUNG LADIES and MEN, giving the impression of Cook's Tourists. A crowd of EMIGRANTS have gathered on the deck by the rail and are exchanging excited greetings with friends on the pier, consisting of the persons in Act One. The gangplank is made fast, and the CREW handling it go aboard at the sound of the BOATSWAIN'S whistle, and a chain is placed across the gangway. At each gate stands a GUARD in uniform and a POLICE OFFICER. During the first scene, the IMMIGRATION INSPECTORS enter and take their positions at their desks. The CHIEF INSPECTOR stands near one of the desks overlooking the scene. Sounds of a donkey-engine and hoisting tackle are heard at intervals off at left. The scene is one of apparent confusion, the shouts of the EMIGRANTS and replies from friends on the pier, mingling with the commands of the FIRST OFFICER, the responses of the BOATSWAIN and CREW, the occasional bursts of song from the TOURISTS, etc.

Allegro animato

The musical score is arranged in a standard orchestral format. It begins with a tempo marking of **Allegro animato**. The key signature has two sharps (F# and C#), and the time signature is 2/4. The score includes parts for:

- Flute 1, 2: Starts with a forte (*f*) dynamic, marked *a 2*.
- Picc. (Flute 3): Also starts with *f*, marked *a 2*.
- Oboe 1, 2: Starts with *f*, marked *a 2*.
- Clarinet 1, 2 in A/B \flat : Starts with *f*, marked *a 2*.
- Bassoon 1, 2: Starts with *sf*, marked *a 2*.
- Horn 1, 2 in F: Starts with *f*, marked *marc.*
- Horn 3, 4 in F: Starts with *f*, marked *marc.*
- Trumpet 1, 2 in A/B \flat : Starts with *f*, marked *marc.*
- Trumpet 3 in A: Starts with *f*, marked *marc.*
- Timpani: Starts with *f*, marked *in D, A*.
- Percussion: Starts with *f*, marked *Tri.*
- Violin 1: Starts with *f*, marked *a 2*.
- Violin 2: Starts with *f*, marked *a 2*.
- Viola: Starts with *f*, marked *a 2*.
- Violoncello: Starts with *f*, marked *a 2*.
- Contrabass: Starts with *f*, marked *a 2*.

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Bn. 1, 2 *p*

CAT. *(FRANCESCA and MARTA attend.)* *(displays his pass)*
 -ces- ca! Mar- ta! Come tell the girl that I would be her friend. Be- hold!_ I use my name for this, that

Vn. 1 *sostenendo* *espr.*

Vn. 2 *[sostenendo]*

Va. *sostenendo*

Vc. *[sostenendo]*

Cb. *[sostenendo]*

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Ob. 1, 2 *p dolce*

Cl. 1, 2 in Bb *p dolce*

Bn. 1, 2 *p dolce*

CAT. she may clos-er wel-come bring to her a-dored! If she_____ but trust my seem-ing

Vn. 1 *p* *Andante moderato* *dolce legato*

Vn. 2 *p* *[dolce legato]*

Va. *p*

Vc. *[p]*

Cb.

QUARTET
Andante moderato

