

DON PASQUALE

DI BY

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SINFONIA

Allegro

Harp *ff*

Andante

dolce
p

p

p

1

rall. Poco più p

2 Moderato

p leggero e staccato

sf p

rall.

a tempo

calando

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some with accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece. It features similar melodic and harmonic textures. A piano (*p*) dynamic marking is placed below the bass staff in the third measure.

The third system shows a more complex texture in the upper staff, with dense, overlapping chords and rapid sixteenth-note passages. The lower staff continues with a steady accompaniment.

The fourth system includes a crescendo (*cresc.*) marking in the bass staff, indicating a gradual increase in volume. A piano (*p*) dynamic marking is also present in the final measure of the system.

3

Poco più

The fifth system begins with a triple measure rest in the upper staff, followed by a melodic phrase. The lower staff continues with its accompaniment.

The sixth system features a very dense texture in the upper staff, with many overlapping chords and rapid sixteenth-note passages. The lower staff provides a strong harmonic foundation.

First system of musical notation, consisting of two staves (treble and bass clef). The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. It features a complex texture with many beamed notes and rests.

Second system of musical notation, consisting of two staves. The texture continues with dense chordal accompaniment and melodic lines.

Third system of musical notation, consisting of two staves. Dynamics include *f* and *p*. The music shows a shift in texture with more sustained notes.

Fourth system of musical notation, consisting of two staves. Dynamics include *p*, *f cresc.*, and *fp*. The instruction *rall. poco* is written above the staff. The music becomes more sparse and slower.

Fifth system of musical notation, consisting of two staves. Dynamics include *p*, *f*, and *p*. The instruction *a tempo* is written above the staff. The music returns to a more active tempo.

Sixth system of musical notation, consisting of two staves. Dynamics include *f* and *p*. The music concludes with a final flourish of notes.

First system of a musical score in G major. The right hand features a melodic line with accents and dynamic markings of *f* and *p*. The left hand plays a rhythmic accompaniment of eighth notes. The system concludes with a double bar line.

Second system of the musical score. It continues the melodic and accompanimental lines. The right hand includes a *calando* marking, indicating a gradual deceleration. The system ends with a double bar line.

5 Più allegro

Third system, marked **5** and *Più allegro*. The right hand has a *p cresc. a poco a poco* marking. The left hand continues with a steady eighth-note accompaniment. The system ends with a double bar line.

6 Più stretto

Fourth system, marked **6** and *Più stretto*. The right hand features a *f* dynamic marking. The left hand accompaniment remains consistent. The system ends with a double bar line.

Fifth system of the musical score. The right hand continues with a melodic line, and the left hand provides accompaniment. The system ends with a double bar line.

Sixth system of the musical score. The right hand has a melodic line with a *p* dynamic marking. The left hand accompaniment includes some longer note values. The system ends with a double bar line.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a forte (*f*) dynamic. The first measure contains a sixteenth-note melody in the treble and a bass line. The second measure features a piano (*p*) dynamic with a sustained chord in the treble and a bass line. The third measure returns to a forte (*f*) dynamic. The fourth measure features a piano (*p*) dynamic with a sustained chord in the treble and a bass line.

Second system of musical notation. Treble clef, key signature of two sharps. The first measure is forte (*f*), the second is piano (*p*), the third is forte (*f*), and the fourth is piano (*p*). The fifth measure is forte (*f*), and the sixth measure is piano (*p*). The system concludes with a forte (*f*) dynamic.

Third system of musical notation. Treble clef, key signature of two sharps. A box containing the number '7' is positioned above the first measure. The system consists of four measures, all marked with a forte (*f*) dynamic. The music features a steady eighth-note bass line and chords in the treble.

Fourth system of musical notation. Treble clef, key signature of two sharps. This system continues the eighth-note bass line and chordal accompaniment from the previous system, consisting of four measures.

Fifth system of musical notation. Treble clef, key signature of two sharps. The first two measures continue the eighth-note bass line. The third measure is marked piano (*p*) and features a sustained chord in the treble. The fourth measure is marked piano (*p*) and features a sustained chord in the treble.

Sixth system of musical notation. Treble clef, key signature of two sharps. The system begins with a *rall:* (rallentando) instruction. A box containing the number '8' is positioned above the first measure, followed by the instruction *I. Tempo*. The first two measures are marked piano (*p*). The third measure is marked piano (*p*) and features a sustained chord in the treble. The fourth measure is marked piano (*p*) and features a sustained chord in the treble.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various rhythmic values and accidentals. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. Dynamic markings *f* and *p* are present, indicating a change in volume.

The second system continues the musical piece. The upper staff features a more active melodic line with many sixteenth notes. The lower staff continues the accompaniment. A dynamic marking of *p* is visible at the beginning of the system.

9 Poco più

The third system begins with the instruction **9** *Poco più*. The music is characterized by a steady, rhythmic pattern in both staves. The upper staff has a melodic line with accents, and the lower staff has a bass line with chords. Dynamic markings *p* and *f* are used throughout the system.

Più allegro

The fourth system is marked **Più allegro**. The tempo is noticeably faster than the previous section. The rhythmic patterns in both staves are more compact. A dynamic marking of *f* is present at the start.

The fifth system continues the *Più allegro* section. The upper staff has a melodic line with many notes, and the lower staff has a bass line with chords. A dynamic marking of *f* is visible.

The sixth and final system on the page. The music is very rhythmic and dense. The upper staff has a melodic line with many notes, and the lower staff has a bass line with chords. A dynamic marking of *ff* is present at the beginning.

10 Più allegro

First system of musical notation, measures 1-4. The piece is in G major (one sharp) and 3/4 time. The tempo is 'Più allegro'. The first measure starts with a forte (*f*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment with triplets in the first two measures.

Second system of musical notation, measures 5-8. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment with triplets in the first two measures.

Third system of musical notation, measures 9-12. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment with triplets in the first two measures.

Fourth system of musical notation, measures 13-16. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment with triplets in the first two measures.

Fifth system of musical notation, measures 17-20. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment with triplets in the first two measures.

Sixth system of musical notation, measures 21-24. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment with triplets in the first two measures.

FIRST ACT
ATTO PRIMO

INTRODUZIONE

INTRODUCTION

SCENA I. Sala in casa di Don Pasquale, con porta in fondo d'entrata comune, e due porte laterali che guidano agli appartamenti interni.

SCENE I. Living room in the house of Don Pasquale, with the street door at rear, and two side doors leading to the interior apartments.

Moderato

DON PASQUALE (passeggiando coll'orologio alla mano)
VUOTA (pacing with his watch in his hand)

11

VUOTA *p*

Son no-
Nine o'-

p

v'ore;
clock now;

di ri_torno il Dottore esser do.vria.
By this time the Doctor should be returning.

DON PASQUALE

(ascoltando)
(listening)

12

Zitto!... Listen! ..

parmi... was it?..

f *p* *p* *f* *p*

p

è fan - ta - si - a... for - se il ven - to che sof - fiò.
Im - ag - in - a - tion... or a gust of wind that blew.

p

legato

p

Che boccon di pil - lo - li - na, ni - po - ti - no, vi pre - pa - ro!
What a pill I am pre - par - ing you, my nephew, silly monkey!

p

vo' chia - mar - mi don So - ma - ro, vo' chia - mar - mi don So - ma - ro se ve - der non ve la
may they call me don the don - key, may they call me don the don - key, if I'm not a match for

p

fo, vo' chia - mar - mi don So - ma - ro, vo' chia - mar - mi don So - ma - ro se ve - der non ve la
you, may they call me don the don - key, may they call me don the don - key, if I'm not a match for

E permes - so?
May I ent - er?

fo. you. A - vanti, a - van - ti.
Come in, sir, come in, sir.

13

Zit - to, con pru.
Soft - ly: Be more

Dunque?
Now, then?

- den - za.
cautious. Si tro.
She is

Io mi strugo d'impa - zien - za. La spo - si - na?
I am burn'ing with im - pa - tience. My be - troth - ed?

vò.
found. (Che bab.
(What a

Be - ne - det - to! ah, be - ne - det - to!
Thank you, heaven! Ah, Heaven, thank you!

Allegro moderato

p *cresc.*

D

bio - ne! che babbio - ne!
 block-head! What a block-head!

D

Proprio quella che ci vuole, proprio quella che ci vuole. A - scol -
 You are sure to sing her praises, you are sure to sing her praises. If you'll
 rall.

D

-ta - te, in due pa - ro - le il ri - trat - to ve ne fo.
 lis - ten I'll say two phras - es and her por - trait will ap - pear.

SON PASQUALE

un poco

Son tut -
 I am

D

U - di - te.
 Then hear me.

P

-t'oc chi, tut -t'o - recchie, mu to, at ten - to a udir - vi sto.
 all eyes, I am all ears; dumb, at - ten - tive I wait to hear.

(con entusiasmo)
(enthusiastically)

14

Larghetto cantabile

Bel - la sicco.meun ange.lo in ter - rapel - le.
Beau - ti - ful as an an - gel is, this low - ly world a -

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

Musical notation for the fourth system, including vocal line and piano accompaniment.

Musical notation for the fifth system, including vocal line and piano accompaniment.

l'e - ba - no,
e - bo - ny,

sor - ri - so in - can - ta - tor, sorriso in - can - ta - tor.
en - chant - ing are her sweet smiles, enchanting are her smiles.

Sposa si -
A wife so

P

-mi - le! oh giu - bi - lo! non cape in pet - to, in pet - to il cor,
 per - fect! How heav - en - ly! the very thought my heart be - guiles! **rall.**

DOTTORE

a tempo **rall.** **15 I. Tempo**

Ai - ma in - nocen - te, in - ge - nu - a,
 In - no - cent and in - gen - u - ous,

D

che sè mede - sma i - gno - ra, mo - de - stia impa - reg -
 ig - nor - ant of her grac - es, un - e - - qualled is her

D

- gia bi - le, bon - tà, chev'in - na mo - = ra.
 mod - es - ty, so kind, all sing her prais - = es.

D

Ai mi - se - ri pie - to - sa, gen - til, dol - ce, amo - ro - sa,
 Alms to the poor, she'd ren - der, so gen - tle, sweet and ten - der **accel.**

D

il ciel l'hafat - ta na - sce - re per far be - a - to un
 Heav - en has sent her here be - low to bless some worth - y

D

cor, be - a - to un cor, il ciel l'hafat - ta na - scere per far be - a - to un
 heart, to bless some - one's heart, yes, Heaven sent her here below to bless some worthy

DON PASQUALE

Oh giu - bi - lo! How heavenly! oh giu - bi - lo! how heavenly!

accel. cresc.

D

cor, per far be - a - to un cor, il ciel l'hafatta na - scere per far be -
 heart, to bless some worthy heart, yes, Heaven sent her here below to give a

P

ah! ah!

rall.

ff p

D

- a - to, be - a - to, per far be - a - to un
 bless - ing, a bless - ing, to bless some, one's worthy

D cor. heart. DON PASQUALE

Agia - ta, o - ne - sta.
Substan - tial, and hon - est.

16 Moderato

Fa - miglia?
Her fam - 'ly?

II Her

p

(con intenzione)
(significantly)

D Ma - la - te - sta. Al la lon ta na un
Ma - la - te - sta. Oh, rather slightly, I'll

P no - me?
sur - name?

Sa - rà vo - stra pa - ren - te?
Are you and she re - lat - ed?

D po' say. È mia so - rel - la.
She is my sis - ter.

P Vostra parente?
You are re - lat - ed?

Allegro

Oh, gio - ia!
Oh, splen - did!

f

D Sta - se - ras ul cre.
This evening when the

P E quan - do di ve - der - la, quan - do mi fia con - cesso?
And when am I to see her? When may I have the pleasure?

p

D - pu - sco.lo.
sun has set.

P

Sta - se - ra? A - des - so, a - des - so, per ca - ri - tà, Dot -
This evening? No, soon - er, much soon - er, have pi - ty on me,

f *p*

D

P Fre - na - te il vostro ar - do - re, fre - na - te il vostro ar -
You must restrain your ardour, you must restrain your

-to - re! per ca - ri - tà, Dot - to - re!
Doc - tor! have pi - ty on me, Doc - tor!

D - do - re, que - ta - te - vi, cal - ma - te - vi. Fre - na - te il vostro ar -
ardour, control yourself, and calm yourself. You must re - strain your -

Ah, per ca - ri - tà, Dot - to - re!
Ah, have pi - ty on me, Doc - tor!

(con aria di mistero) *a piacere*
(with a mysterious air)

D - do - re. Fra po - co qui ver - rà. (stordito)
ar - dour. Ere long she will be here. (stunned)

Ah, Dot - tor, per ca - ri - tà!
Ah, have pi - ty, Doc - tor dear! Dav -
You

(secretly)
(in segreto)

D *Pre-pa-ra-te-vi*
Come, prepare yourself,

P *e ve la por-to*
I'll bring her here to

-ve-ro?
mean it?

Lento

D *qua. (embraces him)*
you. (Lo abbraccia)

P *Cal-ma-te-vi.*
Con-trol yourself.

17 Vivace *Oh ca-ro!*
Dear fellow!

Oh ca-ro!
Dear fellow!

Non fiata-te...
Not a whisper...

Mau-di-te...
But lis-ten...

Si,
Yes,

p cresc:..... poco..... a..... poco.....

D *ma...*
but...

P *se...*
if...

Non c'è ma, non c'è ma, cor-re-te, cor-re-te, o cas-co morto
There's no but, there's no but, ah, hur-ry, do hur-ry, or I shall fall down

(leaves parte)

P *qua dead.*

Ah!
Ah!

P *Vivace* **18** *a tempo*

un fo.co in - so - li to mi sento ad - dos - so, o mai re - si - ste - re io più non
 fier - y and pass - ion - ate, love is in - sist - ing, I am ir - rat - ion - al, no more re -

p staccato

P

pos - so. Dell' e - tà vec - chia scordo i ma - lan - ni, mi sen - to gio - vi - ne come a ven -
 sist - ing. Cares of my old - age, ill - ness a - plen - ty, all dis - ap - pear, and I feel once more

P

- t' an - ni. Deh! cara, af - fret - ta - ti, vie - ni, spo - si - na! Ec - co di bam - bo - li mez - za doz -
 twen - ty. Hur - ry to me, my dear, bride of my long - ing! Doz - ens of lit - tle ones seem to be

cresc. poco a poco

P

- zi - na già veg - go na - sce - re, già veg - go cre - sce - re, a me d' in - tor - no
 throng - ing; I see them springing up, I see them grow - ing up, 'round me al - read - y

f p

P

veg - go scherzar, veg - go già na - scere, veg - go già cre - scere, a me d' in - tor - no
 I see them play, I see them springing up, I see them growing up, 'round me al - read - y

f p

P

veg-go scher-zar.
I see them play.

Vie - ni, vie - ni,
Come, love, come, love,

tr

P

che un foco in-so-li-to mi sento ad-dos-so,
fier-y and passionate love is insist-ing,

o ca feel - sco mor - to
I'm feel - ing ve - ry

P

qua.
faint.

Ah!
Ah!

19

P

un foco in - so - li to mi sento ad - dos - so, o - mai re - si - ste - re io più non pos - so.
fier - y and pass - ion - ate, love is in - sist - ing, I am ir - rat - ion - al, no more re - sist - ing.

p *staccato*

P

Del - l'e - tà vec - chia scordo i ma - lan - ni, mi sen - to gio - vi - ne come a ven - t' an - ni.
Cares of my old age, ill - ness a - plen - ty, all dis - ap - pear and I feel once more twen - ty.

P *cresc.*
 Deh! cara, af-fret-ta-ti, vie-ni, spo - si - na! Ec-co di bam - bo-li mez-za doz - zi - na
 Hur-ry to me, my dear bride of my long - ing! Doz-ens of lit - tle ones seem to be throng - ing;

P
 già veg-go na - sce-re, già veg - go cre-scere, a me d'in - tor - no veg-go scher-
 I see them spring-ing up. I see them grow-ing up, 'round me al - read - y I see them

P
 -zar, veg-go già na - scere, veg-go già cre-scere, a me d'in-tor - no veg-go scher-
 play, I see them springing up, I see them growing up, 'round me al-read - y I see them

P
 -zar. Deh! vieni, af - fret - ta-ti, bel - la spo - si - na! Già, già di
 play. Hur - ry to me, my dear bride of my long - ing! Doz - ens of

20 Più mosso

P
 bam - bo-li mez-za doz - zi - na a me d'in-tor - no veg-
 lit - tle ones seem to be throng - ing, 'round me al - read - y. I

P

-go scher-zar. Deh! vieni, af-fret - ta-ti, bel-la spo - si - na! Già, già di
 see them play. Hur-ry to me, my dear bride of my long - ing! Doz-ens of

The first system of the musical score consists of a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The vocal line begins with a series of eighth notes, followed by a half note, and then a series of eighth notes with accents. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand. The key signature has one flat (B-flat).

P

bam - bo.li mez.za doz - zi - na a me d'in - tor no veg -
 lit - tle ones seem to be throng - ing 'round me al - read - y I

The second system continues the musical score. The vocal line has a similar rhythmic pattern to the first system, with accents on the notes. The piano accompaniment maintains the same rhythmic pattern. The key signature remains one flat.

P

- go scher-zar, a me d'in - tor - no veg-go scher-zar, a me d'in -
 see them play, 'round me al - read - y lit - tle ones play, 'round me al -

The third system continues the musical score. The vocal line shows a change in the piano accompaniment, with a more complex rhythmic pattern in the right hand. The key signature changes to two sharps (F# and C#).

P

- tor - no veg-go scher-zar, a me d'in - tor - no veg -
 - read - y lit - tle ones play, 'round me al - read - y I

The fourth system continues the musical score. The vocal line has a similar rhythmic pattern to the previous systems. The piano accompaniment features a complex rhythmic pattern in the right hand. The key signature remains two sharps.

P

-go scher-zar.
 see them play.

The fifth system concludes the musical score. The vocal line has a similar rhythmic pattern to the previous systems. The piano accompaniment features a complex rhythmic pattern in the right hand. The key signature remains two sharps.

RECITATIVO E DUETTO

23

RECITATIVE AND DUET
ERNESTO E DON PASQUALE
ERNESTO and DON PASQUALE

DON PASQUALE

Recitativo

Son ri.na.to. Or si parlia i nipoti.no: a fare il cervellino ve.da.
This re-vives me! Now to see my little nephew: I'll teach the silly dreamer not to

(looks behind scenes.)
(Guarda nelle scene.)

SCENE III.
SCENA III.

che si guadagna. Eccolo ap-punto.
challenge his betters. Here he is coming.

Andantino

Giungete a tempo. Stavo per man-
A timely visit! I was just now

darvi a chiamare. Favo.rite. Non vo'farvi un sermone, vi domando un minuto d'attenzione. E
go-ing to call you. Your indulgence; I've no sermon to mention, I request but a moment of attention. Is

ve-ro o non è vero che,saranno due mesi, io v'offersi la man d'una zitella no-bi-le, ricca e
this true or is it not true that two months have gone by now, since I offered to you a girl to marry,beautiful,noble and

ERNESTO

E ve-ro. You did so.

bella? Prometten.do.vi per giunta un bell'assegnamento,e alla mia morte quanto pos-
wealthy? Did I promise in addition, a most substantial income, and on my passing, all my pos-

E ve-ro. You did so.

-siedo? Minacciando, in ca.so di ri - fiuto, di - se.re darvi, e a torvi ogni spe-
-sessions? Did I threaten, in case of your refus- al, to dis-in- her- it and end your ex-pec-

(sighing) (sospirando)

E ve-ro. You did so.

-ranza, ammogliarmi, se è d'uopo? Or bene, la sposa che v'offersi or son due mesi, vel'offro an.
- tations, and to mar-ry, if needèd? All right, then, I offered you two months ago a betrothal, I ask once

No! posso; a - - mo No-ri - na, la mia fe - d'è impe-
I cannot; I love No-ri - na, All my faith has been

-cor. more.

Andantino

E *-gna.ta...*
plighted...

Ri.spet.ta.te u.na gio.vi.ne po.ve.ra, ma o.no.
Have respect for a maiden of pov-er-ty, but of

P *Si, con u.na spian.ta.ta.*
Yes, to a ruin-ed wo-man.

E *ra.ta e vir.tu.o.sa.*
honour and al-so vir-tue.

Irrevoca.bil.men.te.
Nothing will ever change it.

P *Siete propri.de.ci.so?*
You have made your decision?

Or ben, pen.
All right, con-

E *Co.si mi discac.cia.te?*
'Tis so you would dismiss me?

P *-sa.te a trovar.vi un al.loggio.*
-sid-er where to look for new lodgings.

La vostra osti.na.
If you will be so

P *-zione d'ogni impegno mi scioglie. Fate di provvedervi: io prendo moglie.*
stubborn, I have no ob-li-ga-tion. Make for yourself provision: I'm getting married.

ERNESTO

Pr

P

Prerder moglie!
Getting married!

21 Moderato

f *p*

Si, si-
Yes, in-

E

P

Vo-i?..
You are?

-gno.re.
-deed, sir.

Quel desso in carne ed
The self-same in person, no

p *f*

E

P

Per - dona.te la sor - presa...
Par - don me if I'm as - tonished...

os.sa.
other.

Io pren - do
I'm getting

p *f*

E

(Oh, questa è gros - sa!) Voi prender moglie? (impatiently)
(Oh, how tre - mend - ous!) You're getting married? (con impazienza)

P

moglie.
married.

L'ho detto e lo ri - pe.to.
I've said, and I re - peat it.

f *p*

P

22

Io, Pa-squa-le da Cor-ne-to, pos-si-den-te, qui pre-sen-te, qui presente in carne ed
 I, Pa-squa-le da Cor-ne-to, own-ing lands before you standing, standing here in blood and

p

P

os-sa, qui pre-sente in carne ed os-sa, d'annunziarvi ho l'alto o-no-re, io Pa-squa-le da Cor-
 bo-dy, standing here in blood and bo-dy, have the honor of an-nouncing, I, Pa-squa-le da Cor-

ERNESTO

f

Voi scher-
 You are

-ne-to, che mi va-do ad ammo-gliar, che mi vado ad ammo-gliar.
 -ne-to, am about to take a wife, I'm a-bout to take a wife.

E

-za-te. Si, sì, scher-za-te.
 jok-ing. You're sure-ly jok-ing.

P

Scherzo un cor-no. Lo ve-dre-te al nuovo
 Jok-ing! Take warn-ing; You will see be-fore the

P

giorno. Sono, è ve-ro, sta-gio - na-to, ma ben molto, conser-va-to, e per forza e vi-go-
 morning. I may need re-juv-en - a-tion, but my state of preser - vation is a mir - a - cle of

P

-ri - a me ne sen-to da pre- star. Voi frat-tan-to, si-gno-
 -vi- gor, I have strength and force to spare. In the meanwhile, you, my

P

-ri-no, pre-pa-ra-te-vi a sfrat-tar, voi frattanto, signo-
 lad-die, for de-part-ure shall pre-pare, in the meanwhile little

P

-ri-no, pre-pa-ra-te-vi a sfrat-tar, pre - pa - ra - tevi a sfrat-
 lad-die, for departure you'll pre-pare de - part - ture you'll pre -

ERNESTO

(Ci volea questa mani-a i miei piani a rovesciar, a ro-ve-sciar!)
 (All I needed was this madness for my plans to meet despair, to meet despair!)

-tar. rall.
 -pare. **rall.**

E 

23 Cantabile

(So - gno so a - ve e ca - sto
(Dream, so enthrall - ing and ten - der,

E 

de' miei prim'an ni, ad di - o. Bra - mai ric. chezze e
dream of my childhood, you per - ish. I wished for wealth and

E 

fa - sto so - lo perte, - ben - mi o:
splend - our, on - ly for her I cher - ish:

DON PASQUALE

(Ma veh, che origi -
(He seems to be de -

E 

po - ve - ro abban - do - na - to, ca -
poor - and a - lone, - de - ject - ed, de -

P 

- na - le!
- men - ted!

che tanghero ostina - to, che tanghero osti -
This stubbornness offends me, oh, how the dolt of -

E
-du - to in bas - so sta - - to, pria che veder - ti
-based and by all re - ject - - ed, Rath - er than see you

P
-na, to!
-fends me!

che tanghero ostinato, che tanghero osti - na - to!
his stubbornness offends me, oh, how the dolt offends me!

E
mi - - se - ra, ca - ra,
suf - fer - ing, dear - - est,

P
A desso manco ma - le, mi par ca - pa - ci - ta - to: ben so dove gli duo - le, ben so dove gli
For now I am content-ed, if so he comprehends me; I know why he is grieving, I know that he is

cresc. *f* *p*

E
ca - ra, ca - ra ri - nun - zio a
dear - - est, I would re - nounce - you a
to

P
duo - le, ma è desso che lo vuo - le, ma è desso che lo vuo - le, non altri che sèstes, so egli incolpar ne
grieving, but 'tis his own achieving, but 'tis his own achieving, and so he can have no one except himself to

E
te, pria che veder - ti mi - sera, cara, rinun - zio a te, sì, ca - ra,
-day, be - fore I'd see you suf - fering, love I'd renounce to - day, yes, dear - est,

P
de', ben so dove gli duo - le, ben so dove gli duo - le,
blame, I know why he is grieving, I know why he should grieve,

E ca - ra, ca - ra, ri - nun - zio, ri - nun - zio a
 dar - ling, I would re - nounce you, re - nounce you to

P non al - tri che se stes - so egli incol - par ne de'.
 but still he can have no - one except himself to blame.

E te, ri - nun - zio a
 - day; re - nounce you to -

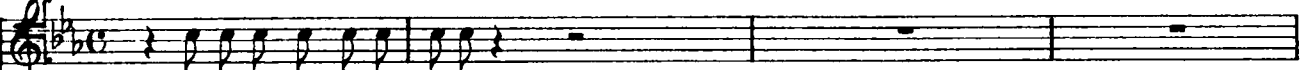
P A - des - so, manco ma - le, manco ma - le, manco ma - le,
 For now I am contented, I'm contented I'm content - ed,

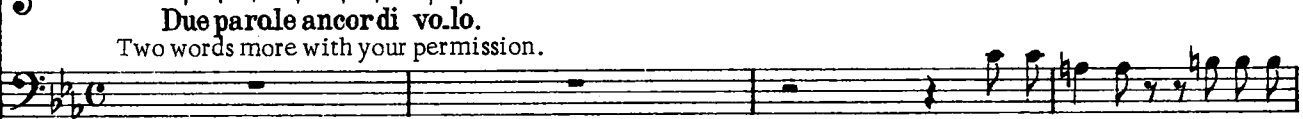
E te, ri - nun - zio, pria che ve - der - ti mi se - ra ri -
 - day; re - nounce you 'be - fore I'd see you suffering, my

P a - des - so manco ma - le, mi par capa - ci - ta - to.
 For now I am contented, if so he comprehends me.

E - nunzio, o ca - ra, a te.
 love, I'd re - nounce you to - day.

P mi par capa - ci - ta - to; meno ma - le.)
 If so he comprehends me: I'm contented.)


E *mf*  **Due parole ancora vo lo.**
Two words more with your permission.

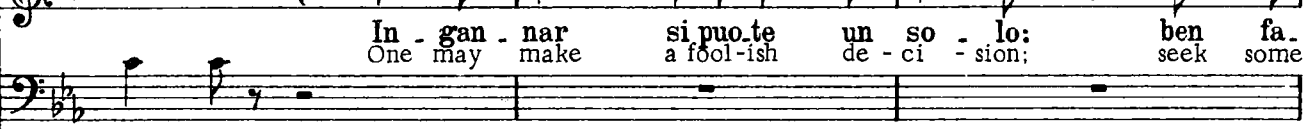
P 

24 Allegro moderato 


E **Son qui tut to ad ascol.**
I am wait-ing to pay at-


P 


E  **In - gan - nar si puo te un so - lo: ben fa -**
One may make a fool-ish de - ci - sion; seek some

P 

E **- tar - vi.**
- ten - tion.

P 

E  **- re - ste a con - si - gliar - vi. Il dot to re Ma - la -**
coun - sel on your in - ten - tion. For ad - vice, it would be

P 

E  **te sta è per - so na grave o - ne sta. Con - sul -**
DON PASQUALE best to talk to Doctor Mal - à - tes - ta. Then con -

P 

E **L'ho per ta - le.**
I a - gree, sir!

P 

E *ta - te.lo.*
-sult with him.

Vi scon.si - glia?
He's a-gainst it?

E già bello e con - sul - ta - to.
His ad-vice I have in - vit-ed.

Anzi, al con -
He, to the

(struck to the heart)
(colpitiſsimo)

E

Co - me? co - me? oh questo
But how could he? No, what you

- tra - rio, m'in - co - raggia, n'è in - can - ta - to.
con - tra - ry, en - couraged me, de - light - ed.

E

po - i... (confidently)
mean is... (confidenzialmente)

Anzi, a dir - la qui fra no - i, anzi, a dir - la qui fra no - i, la... ca -
Ev - eh since it's just between us, ev - eh since it's just between us, rall. She, ... you

P

- pi - te?... la zi - tel - la... ma si - len - zio!... è sua so -
know who?... my be - trothed, but be si - lent!... He is her

col canto

ERNESTO

(agitatissimo)
(highly agitated)

Sua so-rel - la! Che mai sen - to! Sua so-
He's her broth - er! Have I heard you? She's his

- rel - la.
broth - er.
Allegro

-rel - la! Del dot-tor? Del dot-tor? (Ah!
sis - ter! Is it she? Is it she? (Ah!

Sua so-rel - la. Del dottor.
She's his sis - ter. It is she.

25 **Allegro moderato**
Mi fa _____ il destin men-di-co, per do co lei che a-do-ro, in _____ chi credeva a-
I've lost, my adored be-lov-ed, beg-gared, my life is ended, treach-er-y I dis-

-mi-co, ah! di-scopro un tra-di-tor! D'o-gni confor-to pri-vo,
cov-er-ed, ah! in one I thought my friend! Com-fort no hand is giv-ing,

E

mi. sero, a che pur vi - vo? Ah! non si dà mar - to - ro egual al mio mar - tor! —
 why do I go on liv - ing? What suff'ring has descend - ed, the pain is too in - tense,

E

D'o - gniconforto pri - vo, mi - sero, a che pur vi - vo? Ah! — non si dà mar -
 Com - fort no hand is giv - ing, why do I go on liv - ing? What sufferings des -
 accel. poco a poco e cresc.

E

- tor egua - le al mio mar - tor!)
 - scend the a - go - ny is too in - tense!)
 DON PASQUALE

(La mi - co è bello e cot.to, cot.to, cot.to, cot.to,
 Our friend ap - pears as - tounded, yes, astounded and con -
 26 Più mosso

P

cot.to, non o - sa fa.re un mot - to, non o - sa fa.re un motto, in sas.so s'è can -
 - founded, confused and quite dumbfound - ed, confused and quite dumbfounded; he turns to stone in

P

-gia - to, in sas-so s'è can - gia.to, l'af - fo - ga il cre - pa - cuor, l'af - fo - ga il cre - pa -
 tor - ture, he turns to stone in tor - ture, he's chok - ing in sus - pense, he's chok - ing in sus -

p

P

- cuor, in sas - so s'è can - gia - to, l'af - fo - ga il cre - pa - cuor, l'af - fo - ga, l'af -
 - pense, he turns to stone in tor - ture, he's chok - ing in sus - pense, he's chok - ing, he's

p cresc. poco a poco

ERNESTO

(D'o gni confor - to
(Com - fort no hand is

- fo - ga il cre - pa - cuor. Si ro - da, gli sta be - ne, be - ne, be - ne, be - ne,
 chok - ing in great sus - pense. He'll profit by his trouble, trouble, trouble, trouble,

27 I. Tempo

p

E

pri - vo, mi - se - ro, a che pur vi - vo?
 giv - ing why do I go on liv - ing?

P

be - ne, ha quel che gli con - vie - ne, ha quel che gli con - vie - ne; im - pa - ri lo sven -
 trouble, His just des - serts are double, his just des - serts are double; He'll learn by his mis -

E
Ahl non si dà mar - to - ro ed, e - gual al mio mar -
What suff - 'ring has des - cend - ed, the pain is too in -

P
- ta - to, lo sven - ta - to, lo sven - ta - to a fa - re il bell'u - mor, im - pa - ri lo sven -
- for - tune, his mis - for - tune, his mis - for - tune, to show some common sense. he'll learn by his mis -

E
- tor, D'o gni con - for - to
- tense, com - - - - - fort no hand is

P
- ta - to, ah ah ah ah ah ah ah ah!
- for - tune, ah ah ah ah ah ah ah ah!

E
pri - vo, mi se - ro, a che pur vi - vo? ah!
giv - ing, p. why do I go on liv - ing? what

P
si ro - da, gli sta be - ne, be - ne, be - ne, be - ne, be - ne, ha quel che gli con -
He'll profit by his trouble, trouble, trouble, trouble, trouble, his just desserts are
accel.

E
non si dà mar - to - ro e - gua - le al mi - o mar -
suff - 'ring has des - cend - ed, the a - - go - ny is too in -

P
- vie - ne, proprio qualche gli con - vie - ne, im - pa - ri lo sven - ta - to,
double, he de - serves to suf - fer dou - ble, he'll learn by his mis - for - tune.

E
-tor,
-tense,

ah! non si dà mar - to - roe
what suf - fer - ings des - cend, the

28 Più mosso
si ro - da, gli sta be - ne, be - ne, be - ne, be - ne, be - ne, im - pa - ri lo sven - ble
He'll profit by his trouble, trouble, trouble, trou - ble, he'll learn by his mis -

P

E
- gua le al mio mar - tor, ah!
pain is too in - tense, what

- ta - to a fa - re il bel - l'u - mor, si ro - da, gli sta
for - tune, to show some com - mon sense, he'll profit by his

P

E
non si dà mar - to - roe - gua - le al
suf - fer - ings des - cend, the pain is

be - ne, be - ne, be - ne, be - ne, be - ne, im - pa - ri lo sven - ta - to a
trou - ble, trou - ble, trou - ble, trou - ble, trou - ble, he'll learn by his mis - for - tune. To

P

E
mio mar - tor, al mio mar -
top. in - tense, is too in -

fa - re il bel - l'u - mor, ah ah! im - pa - ri a fa - re il bell'u -
show some com - mon sense, ah ah! he'll learn now to show some common

P

E - tor, al mio mar - tor, al mio mar -
 tense, is too in - tense, is too in -

P - mor, ah ah! ah ah! a fare il bell'u - mor, il bel - l'u -
 sense, ah ah! ah ah! to show some common sense, some com - mon

E - tor, al mio mar - tor, al mio mar -
 tense, is too in - tense, is too in -

P - mor, il bel - l'u - mor, il bel - l'u -
 sense, some com - mon sense, some com - mon

(leaving)
(Partono.)

E - tor!)
 tense.)

P - mor.)
 sense.)
 8

ff

8

CAVATINA

NORINA

SCENE IV. A room in Norina's house.

SCENA IV. Stanza in casa di Norina.

Andante

NORINA

(reading)
(leggendo)

Quel guardo il ca - va - lie - re
On him her gaze had light-ed,

N

in mezzo al cor tra - fis - se, pie - gò il gi - nocchio e
deep to his heart ap - peal - ing, straight-way, he swore to her,

N

dis - se: ing, Son vo - stro ca - va - lier.
kneel - ing, I'll be thy own true knight.

N

E tan - to e - ra in quel guar - do sa - por di pa - ra -
So much he saw in her glanc - es, promise of heav'n e -

N

- di - so - che il ca - va - lier Ric - car - do,
- ter - nal, Rich - ard threw down his lan - ces,

N

tut - to d'a - mor con - qui - so, giu - rò che ad al - tra
con - quered by love su - per - nal, and swore no oth - er

(laughs, and tosses away the book)
(ride e getta il libro)

N

ma - i non vol - ge - ria il pen - sier. Ah ah! ah ah!
dam - sel ev - er would capture his sight. An an! ah an!
rall.

29

Allegretto

p

NORINA

So anch'io la vir-tù ma-gica d'un-guar-do a tempo
I al-so know the sor-ce-ry of glances well di-

calando *p*

lo-co, so anch'io come si bru-ciano i co-ri a len-to fo-co; d'un bre-ve sor-ri-
-rect-ed, I al-so know of hearts a-fire from sparkling eyes re-lect-ed; a sec-ret way of

p

-set-to co-nosco anch'io l'ef-fet-to, di men-zognera la-grima, d'un su-bi-to lan-
smil-ing, I know can be be-guil-ing, and sighs that fill your eyes with tears that suddenly de-

p

-guor. Co-nosco mille mo-di del-l'a-mo-ro-se fro-di, i vezzi e l'ar-ti
-part. I know a thousand fashions to wak-en ten-der pas-sions, the charming arts of

p

N
 fa - ci - li per a - dscare un cor. D'un bre - vesor - ri - set - to co - nosco anch'io l'ef.
 trick - er - y that cap - tivate a heart. A sec - ret way of smil - ing I know can be be -

N
 - fet - to, co - no - sco, co - no - sco, d'un su - bi - to languor, so anch'io la vir - tu
 - guil - ing, I know well, I know well the sighs that soon de - part, I al - so know the

N
 ma - gi - ca per in - spi - ra - re a mor - co - no - sco l'ef - fet - to, ah!
 sor - ce - ry to win a lov - ing heart, I know how be - guil - ing, ah!

N
 sì, ah! sì, per inspi - ra - re a - mor.
 yes, ah! are the ways to win a man's heart.

30

N
 Ho te - sta biz - zarra, son pronta, vi - va ce... son pronta, vi - va ce, brilla - re mi
 My head is too flighty, I'm light and vivacious, I'm light and vivacious, and often flirt -
 Più mosso

N
 piace mi piace scher. zar,
 -atious, I love to be gay,
 mi piace scherzar. Semonto infu. ro.re, di radostoal
 I love to be gay. I fly in- to rages in un-likely
 rall.

N
 segno,
 places, *tr^b*
 a tempo
 ma in ri. so lo sdegno fo presto a cangiar.
 but laughter soon chases my anger a - way.
 rall. a tempo

N
 Ho te sta biz. zar - ra, ma core eccel. len -
 But though I am flight - y, I'm ve-ry good heart -

N
 - te, ma core eccel. len - te. Ah!
 -ed, I'm ve-ry good-heart ed. Ah!
 a tempo

N
 [31] so anch'io come si
 I al - so know of

N
 bru - ciano i co - ria len - to fo - co: d'un bre - vesor - ri - set - to co -
 hearts a - fire from spark - ling eyes re - flect - ed; a sec - ret way of smil - ing, I

N
 - no - sco anch'io l'ef - fet - to, di men - zogne - ra la - grima, d'un su - bi - to lan -
 know can be be - guil - ing, and sighs that fill your eyes with tears that sud - den - ly de -

N
 - guor. Co - nosco mille mo - di del l'a - mo - ro - se fro - di, i vezzi e l'ar - ti
 - part. I know a thousand fashions to wak - en ten - der pass - ions, the charming arts of

N
 fa - ci li per a - descare un cor. D'un bre - vesor - ri - set - to co - nosco anch'io l'ef -
 trick - er - y that captivate a heart. A sec - ret way of smil - ing, I know can be be -

N
 - fet - to, co - no - sco, co - no - sco d'un su - bi - to languor. So anch'io la vir - tù
 guil - ing, I know well, I know well the sighs that soon de - part. I al - so know the

N
 ma - gi - ca per in - spira - re amor, co - no - sco l'effet to, ah!
 sor - cer - y to win a lov - ing heart, I know how be - guiling, ah!

N
 sì, ah! sì per inspira - re a
 yes, ah! are the ways to win a man's

N
 - mor.
 heart.
 Ho testa bizzarra, son pronta e vi - va - ce,
 My head is too flighty, I'm light and vivacious,

32 Poco più

leggerissime
 brilla re mi piace, mi pia - ce scherzar, ah!
 and often flir - tatious, I love to be gay, ah!

N
 mi pia - ce, mi
 I'm hap - py, I

N
 pia - ce scher - zar, ho te - sta vi - va - ce, mi
 love to be gay, I'm light and vi - va - cious, I

N
 pia - ce scherzar, ho te - sta vi - va - ce, mi pia - ce scher.
 love to be gay, I'm light and vi - va - cious, I love to be

pp

N
 - zar, mi pia - ce scherzar, mi pia - ce scherzar, ah!
 gay, I love to be gay, I love to be gay, ah!

f

N
 mi pia - ce, mi pia - ce, mi pia - ce, mi pia - ce
 I'm hap - py, I love to scher - be

N
 zar.
 gay.

RECITATIVO E DUETTO - FINALE I.

RECITATIVE AND DUET - FIRST FINALE

NORINA E DOTTORE

NORINA and THE DOCTOR

NORINA

E il Dottor non si vede! Oh, che impazienza! Del romanzetto ordi.to a gabbar don Pa.
Still no sign of the doctor! I'm so im-pat-ient! Of the scheme he was planning to deceive Don Pa.

Recitativo

col canto

p

-squale, ond'ei toccommi in fretta, poco o nulla ho ca.pi.to, ed or l'aspetto...
-squalé, he so hur-riedly told me, that I scarce understood it, and now I'm waiting

(a servant enters, gives
her a letter, and exits)
(Entra un servo, le dà
una lettera ed esce.)

(reads)
(Legge.)

SCENA V.

La man d'Er-ne-sto... io tre-mo. (joyously)
Er-nest-o's writ-ing... I'm trembling. (con allegria)

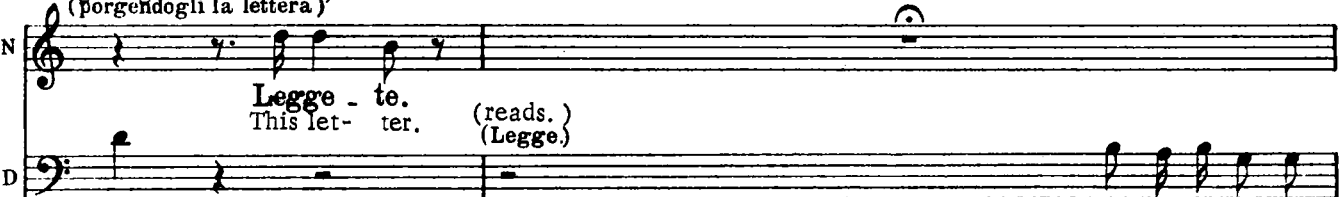
Buone nuove, No.ri.na,
I've good tidings, Norina .

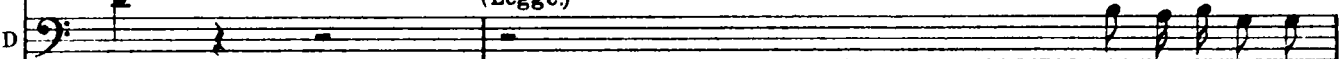
(emphatically)
(con vivacità)

Me ne la vo le mani.
I'll hear no more about it.

il nostro strata.gemma... Come? che
The stratagem I told you... What's that? Why?

(giving him the letter)
(porgendogli la lettera)

N 

D 

Legge - te.
This let - ter. (reads.)
(Legge.)

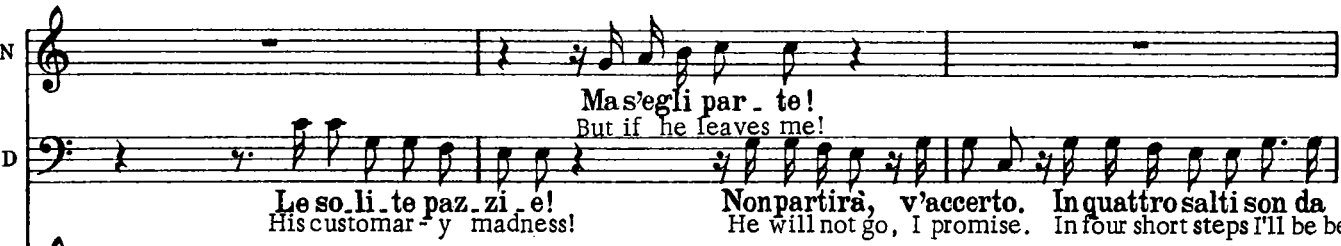
fu?
not?

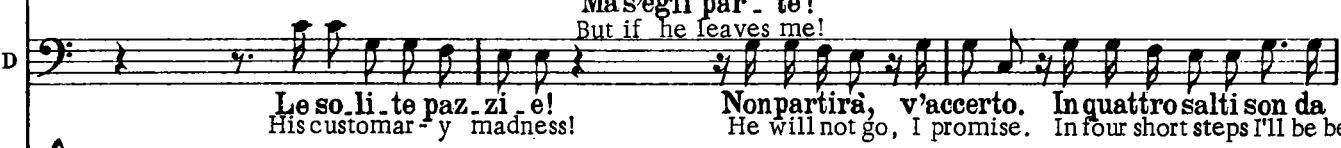
*"Mia Norina, vi scrivo colla morte nel cuore Lo farem vi - vo.
Don Pasquale, aggirato da quel furfante (Grazie), da quella faccia dop- We shall re-vive him.
pia del Dottore, sposa una sua sorella, mi scaccia di sua casa, mi disereda
infine. Amor m'impone di rinunciare a voi; lascio Roma oggi stesso, e
quanto prima l'Europa. Addio: siate felice; questo è l'ardente mio voto.*

Il vostro Ernesto.,

"My Norina, I write to you with death in my heart. Don Pasquale, en-
couraged by that scoundrel (thank you), by that two-faced doctor, is to
marry his sister, and has driven me from his house, forever disinherited.
My love compels me to renounce you; I leave Rome this very day, and
Europe as soon as possible. Farewell; Be happy; This is my heartfelt hope.
Your own Ernesto."



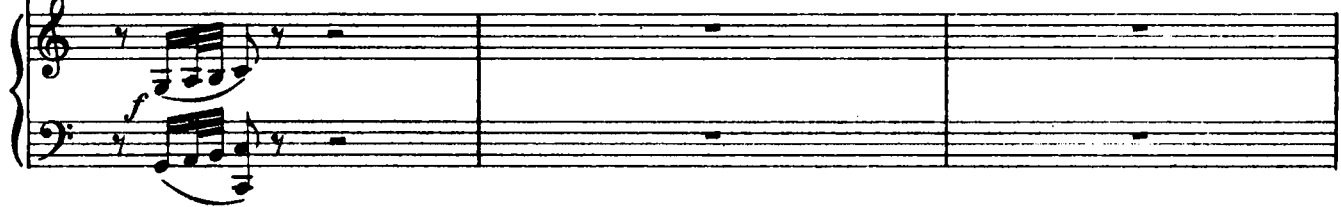
N 

D 

Mas'egli par - te!
But if he leaves me!

Le so - li - te paz - zi - e!
His customar - y madness!

Non partirà, v'accerto. In quattro salti son da
He will not go, I promise. In four short steps I'll be be -

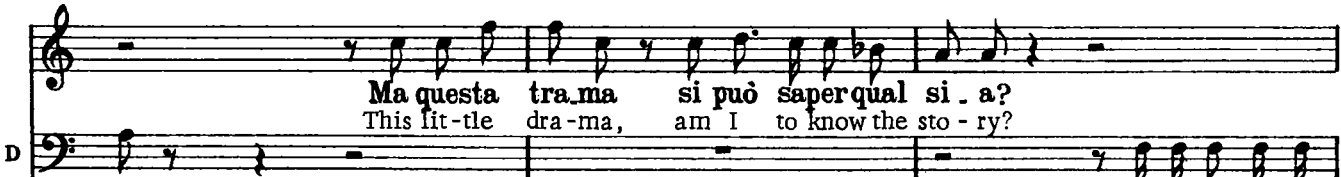


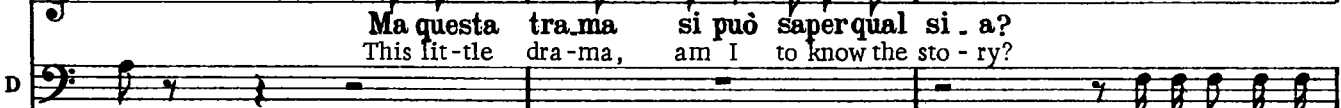
D 

lu - i, del la no - stra tra - ma lo metto a parte, ed ei ri - ma - ne, e contanto di
- side him, of our lit - tle dra - ma I will in - form him He will remain here, indeed, with all his



NORINA

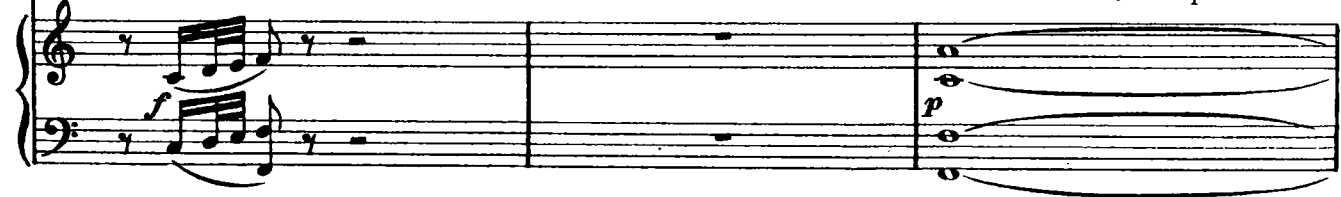




Ma questa tra - ma si può saper qual si - a?
This lit - tle dra - ma, am I to know the sto - ry?

cor.
heart.

A pu nire il ni -
Just to pun - ish his



N

D

Già mel di.
That you have

-po-te, che oppo-ni alle sue voglie, don Pasquale ha deci-so prender moglie.
neph-ew, who dared op-pose his wish-es, Don Pas-qua-le to marry is am-bit-ious.

f

N

D

ce-ste. *presto*
told me.

Orben, io suodot-to-re, visto-lo co-sì fermo nel propo-sto, cambio
Now, then, I, as his doc-tor, see-ing that his de-cis-ion was un-changing, changed my

D

tat-ti-ca, e to-sto nell'in-te-res-se vostro e in quel d'Er-ne-sto, mi pongo a se-con-
pol-i-cy, ar-rang-ing in the best int'rest of both you and Ern-est, to seem en-thu-si-

D

darlo. Don Pasquale sa ch'io tengo al convento una sorella, vi fo passar per quella, egli non vi co-
-às-tic. Don Pasquale knows that I have a sis-ter in a convent, I'll say you are the sister, since he has never

p

D

-no.sce, e *vi pre - sen.to* *pria ch'altri mi pre - ven.ga;* *vi ve - de, resta*
 met you, and I'll pre - sent you, be - fore an - oth - er's cho - sen; he sees you, and we

NORINA

D

Va benis.simo.
 That is wonder - ful.

cot.to. *Caldo cal.do vi spo.sa.* *Carlot.to mio cu - gi.no* *ci fa.rà da no.*
 catch him. He'll be burning to marry. The no - ta - ry se - lect - ed is my cou - sin Car -

D

-ta.ro... al resto po.i *tocca a pensare a vo.i.* *Lo fa.te disperar... il vecchio im.*
 -lot - to... and what comes after, must be your own in - ven - tion. You'll drive him to despair, when he's half -

NORINA

D

Ba - sta, ho capi.to.
 No more I can see it.

-pazza, lo abbiamo a discrezione... allor... *Va beno - ne.*
 cra - zy, we'll have him at our mercy. .and then. . . It is splen - did.

N

Pron - ta io son, pur ch'io non manchi al l'a - mor, — al - l'a -
 I am prepared, if I'm not lacking in the love, in the

33 **Maestoso**

N

- mo - re del ca - ro be - ne.
 love of my dear - est dar - ling.

N

Fa - rò imbrogli, farò sce - ne, fa - rò imbrogli, fa - rò sce - ne,
 I'll be an - gry, screaming, quar - ring, I'll be an - gry, storming, quar - ring,

N

so ben io quel ch'ho da far, so ben io quel ch'ho da far, fa - rò imbrogli, fa - rò sce - ne so ben io quel ch'ho da
 I know ev 'ry word and thought, I know ev 'ry word and thought, I'll be an - gry, storming, quar - ring, I know ev 'ry
 word and

rall. a tempo

N
 far, si, so ben io quelch'ho da far, fa rò imbroglifa rò sce ne, so benio quelch'ho da
 thought, yes I know ev - 'ry word, and thought, I'll be angry, storming, quarr'ling, I know ev 'ry word and

rall. a tempo

sf dolce

N
 far, so benio, so benio, so benio quelch'ho da far, so benio, so benio, so benio quelch'ho da
 thought, I know well, I know well, I know ev 'ry word and thought, I know well, I know well, I know ev 'ry word and

pp *pp leggeriss.*

N
 far, so ben io quelch'ho da far, so ben i o quelch'ho da
 thought, I know ev - 'ry word and thought, I know ev - 'ry act-ion and

f

N
 far, thought, ah, so ben io quelch'ho da far, ah, I know ev - 'ry word and thought.

DOTTORE

34 Voi sape te sed'Er. I as-sure you if to a tempo *p*

D

nesto so no a - mico, e ben gli voglio; voi sa pe te se ben gli
Ernest I gave my friendship, he has my blessing; I as - sure you, he has my

vo bless - ing; a tempo

p *p*

D

so lo tende il nostro imbroglio don Pasquale a cor bellar,
By our tempest, what a les - son Don Pasquale shall be taught.

D

so lo ten de il no stro imbroglio don Pasquale a cor bellar; voi sa pe te se d'Ernesto sono amico e ben gli
By our tempest, what a les - son Don Pasquale shall be taught, I assure you if to Ernest I gave friendship, and my

D

vo gliolo sa pe te, lo sa pe te; so lo ten de il no stro imbroglio don Pasquale a cor bel.
bless - ing, I as - sure you, I as - sure you; by our tempest what a les - son Don Pasquale shall be

D

lar, don Pasquale, don Pasquale, don Pasquale a cor bellar, so lo tende, so lo tende don Pasquale a cor bel
 taught, Don Pasquale, Don Pasquale, Don Pasquale shall be taught, what a lesson, what a lesson Don Pasquale shall be

D

-lar, don Pasquale a cor - bel - lar, so - lo ten - de, solo
 taught, Don Pasquale, he shall be taught, what a les - son, what a

NORINA

N

Siamo inte - si; prendo im.
 We a - gree, then; I shall

D

ten - dedon Pasqua - le, so - lo ten - de a cor bel - lar.
 les - son Don Pasquale, by our tempest, he shall be taught.

35

N

-pegno.
 do it.

D

Io la parte o - ra v'inse - gno.
 I'll instruct you how to pursue it.

N
Mi vo - le - te fie - ra? Mi vo - le - te me - sta?
Would you like me haughty? Would you like me weep - ing?

D

No.
No.

N
me - sta? Ho da
weep - ing? Should I

D

No, no, la parte non è que - sta.
No, no, that's not at all in keep - ing

N
pian - ge - re? o gri - da - re? me - sta?
moan and groan? or be shriek - ing? weep - ing?

D

No, no, no, no. No, la parte non è questa, non è questa, non è
No, no, no, no. No, that's not at all in keeping, not in keeping not in

N
fie - ra? Nè pian - ger, nè gridar? La sempli -
haught - y? Shall I groan, shall I shriek? Na - ive and

D

questa, non è questa; state un po - co, state un poco ad ascoltar. Convien far la semplicit - ta
keeping, not in keeping will you listen for a moment, let me speak. Better seem na - ive and simple.

N *-cet ta?*
sim-ple? *la semplicetta?*
na-ive and sim-ple? *Posso in questo dar lezio. ne.*
I myself could give a lesson.

D

Or la partecco, v'in segno.
Let me show you how to do it. *Collo torto, bocca*
eyes wide open, show
your

N *Or proviam quest'altra azione.*
Let's rehearse the next impression. *Mi ver-*
em-

D

stret - ta;
dim - ple. *Or proviam quest'altra azione.*
Now rehearse the next expression.

(imitating)
(contraffacendosi)

N *-go - gno...*
-bar - rassed... *Son zi -*
I'm a -

D

Bra - va! *bra - va!* *bra - va!*
Bra - va! *bra - va!* *bra - va!*

N *-tel - la...*
maid, sir... *grazie...* *ser - va...* *ser - va, si - gnor*
Thank you, kind - ly... *from my humble*

D

Brava, brava, bricconcella! va benis-simo co- si, bra - va, bra - va, bra - va, co- si, co-
Brava, clever masquerader! Very well you play the part, brava, bra - va, bra - va, you play the

N
 si, ser-va, grazie, grazie, serva, si-gnor si, serva, grazie, grazie, serva,
 heart, thank you, thank you kindly from my humble heart, thank you, kindly, thank you kind-ly

D
 -si, ma brava, ma brava, ma va benis-simo co-si, bene, brava, brava,
 part, but, brava, but bra-va, how ve-ry well you play the part, cle-ver, brava, brava,

acc. e cresc. poco a poco.....

Нар

N
 grazie, grazie, son zi-tel-la, grazie, serva, serva, gra-zie.
 thank you, I'm a hum-ble maid, sir, thank you kindly, thank you kindly. *a piacere*

D
 ah bric-con-cella, bric-con-cel-la, va be-nis-si-mo co-si.
 ah, gay per-suader, masquer-ad-er, ve-ry well you play the part. *Col-lo tor-to, In-no-cent ex-*

N
 Co-si...
 Like this.

D
 Co-si...
 Like this...

torto.
 -pression,
rall.

Bra.va. Bocca stretta, stretta.
 Bra-va. Smile and show your dimples.

Ma bra - va.
 But bra - va.

N *f* *3* *3* *3* *3* *3* *3* *3*
 Va - do, cor - ro, si va - do cor - ro al gran ci -
 let's go, hur - ry, let's go, let's hur - ry to bat - tle

D *p* *3* *3* *3* *3* *3* *3* *3*

36 Allegro

f *p*
 Si, cor - ria - mo al gran ci -
 Let us hur - ry, to bat - tle

N *3* *3* *3* *3* *3* *3* *3* *3*
 - men - to, pie - no ho il co - re, si, pie no ho il
 far - ing I am cou - ra - geous, I am cou -

D *3* *3* *3* *3* *3* *3* *3* *3*

f *p*
 - men - to,
 far - ing,

N *3* *3* *3* *3* *f*
 co - re d'ar - di men - to.
 ra - geous, I am dar - ing.

D *p* *3* *3* *3* *3* *3* *3* *3*

cresc. *ab.* *vin.*
 si, cor. riamo, si, corriam al gran ci men - to, pieno ho il
 let us hur - ry, in - to bat - tle we'll be far - ing, I'm cou -

D *3* *3* *3* *3* *3* *3* *3* *3*
 co - re pieno ho il co - re d'ar - di men - to; la sa - et - ta fra non
 - ra - geous, I'm courageous, I am dar - ing; There's a thun - der bolt be -

pp

N
D

A quel vecchio, affè, la
Till his sil - ly head is

mol - to sen - ti - re - mo ad i - scop - piar.
-gin - ning; its ex - plo - sion we soon will hear.

pp leggerissimo

N
D

testa que - sta vol - ta ha da gi - rar, que - sta vol - ta, que - sta vol - ta que - sta vol - ta ha da gi -
spinning, we will set him on his ear, we will get him, we'll be - set him, we will set him on his

A quel vecchio affè, la te - sta que - sta vol - ta ha da gi -
Till his sil - ly head is spinning, we will set him on his

N
D

-rar, a quel vecchio, affè, la te - sta que - sta vol - ta ha da gi - rar, a quel vecchio, affè, la
ear, till his sil - ly head is spin - ning, we will set him on his ear, till his sil - ly head is

-rar, a quel vecchio, affè, la te - sta que - sta vol - ta ha da gi - rar, a quel vecchio, affè, la
ear, till his sil - ly head is spin - ning, we will set him on his ear, till his sil - ly head is

N
D

te - sta que - sta vol - ta ha da gi - rar. M'in - co -
spin - ning, we will set him on his ear. My re -

te - sta que - sta vol - ta ha da gi - rar. La - sa -
spin - ning, we will set him on his ear. There's a

N
- min - cio a ven - di-car, m'in - co -
- venge is com - ing near, Now my

D
-et - ta sen - ti - re - mo ad i - scoppiar, la sa - et - ta sen - ti
thun - der - bolt be - ginning, soon we'll hear. There's a thun - der - bolt be -

N
- min - cio a ven - di-car, a ven - di-car,
ven - geance is com - ing near, is com - ing near,

D
-remo ad i - scoppiar, ad i - scoppiar, la sa - et - ta sen - ti
-ginning soon we'll hear, we soon will hear, There's a thunderbolt be -

accel. un poco

N
m'in - co - min - cio a ven - di-car. Quel vecchio - ne rimbam -
My re - venge is com - ing near. He is in his sec - ond

D
- rem ad i - scoppiar. Ur - la e fis - chia la bu
- gun that we will hear. Winds are howling, lightning

37 Poco più

N
- bi - to a miei vo - ti invan con - tra - sta; io l'ho det - to
child - hood, if he thinks I can be guid - ed; I have spoken,

D
- fe - ra, vet - toil lam - po, il tuo no a - scol - to, la sa -
flash - es, thunder is al - read - y din - ning, There's a

N e tan - to ba - sta, la sa - prò, la vo' spun -
 it is de - cid - ed, I know how to make it

D - et ta fra non mol - to sen - ti - re mo ad i - scop.
 cy - clone now be - gin - ning, an ex - plo - sion soon we'll

N - tar, sì, I sa - prò, la vo' spun -
 clear, yes, I know how to make it clear.

D - piar, sì, sen - ti - rem ad i - scop - piar.
 hear, yes, an ex - plo - sion we will hear. *rall.*

N Va - do, cor - ro, sì, va - do, cor - ro al gran ci - men - to;
 Let's go, hur - ry, let's go, let's hur - ry to bat - tle far - ing;

D Van - ne, cor - ri, sì, sì, cor - ria - mo al gran ci - men - to;
 Go on, hur - ry, ah, yes, let's hur - ry to bat - tle far - ing.

I. Tempo

N pie - no ho il co - re, sì, pieno ho il co - re d'ar - di - men - to.
 I am cou - ra - geous, I am cou - ra - geous, I am dar - ing.

D Ah, sì, cor -
 Yes, let us

D

-ria. mo, si, corriam al gran ci - men - to; pieno ho il co - re, pieno ho il co - re, d'ar - di -
hur - ry, let us go to bat - tle far - ing, I'm cou - ra - geous, I'm cou - ra - geous, I am

p

D

-men - to. La sa - et - ta — fra — non — mol - to — sen - ti -
dar - ing. There's a thun - der - bolt be - gin - ning, the ex -

NORINA

pp

A quel vecchio, affè, la te - sta que - sta volta ha da gi -
Till his sil - ly head is spin - ning, we will set him on his

-re - mo - ad i - scop - piar.
-plo - sion we soon will hear.

pp
leggerissimo

N

-rar, que - sta vol - ta, que - sta volta, que - sta volta ha da gi - rar, a quel vecchio, affè, la
ear, we will get him, we'll be - set him, we will set him on his ear, till his sil - ly head is

D

A quel vecchio, affè, la te - sta que - sta volta ha da gi - rar, a quel vecchio, affè, la
Till his sil - ly head is spinning, we will set him on his ear, till his sil - ly head is

N
te - sta questa vol - ta ha da gi - rar, a quel vecchio affè la te - sta que - sta vol - ta ha da gi -
spin - ning, we will set him on his ear, till his sil - ly head is spin - ning, we will set him on his

D
te - sta questa volta ha da gi - rar, a quel vecchio affè, la te - sta que - sta volta ha da gi -
spin - ning, we will set him on his ear, till his sil - ly head is spin - ning, we will set him on his

N
-rar. ear. M'in co - min - cio a ven - di -
ear. My re - venge is com - ing

D
-rar. ear. La sa - et - ta sen - ti - re - mo ad i - scop -
ear. There's a thunderbolt begin - ning, we will

N
-car, near, m'in - co min - cio a ven - di -
near, now my ven - geance is com - ing

D
-piar, hear, la sa - et - ta sen - ti - re - mo ad i - scop -
hear, there's a thun - der - bolt be - gin - ning we will hear.

N
-car, near, m'in - co min - cio a ven - di -
near, now my ven - geance is com - ing

D
-piar, hear, la sa - et - ta sen - ti - re - mo ad i - scop -
hear, there's a thun - der - bolt be - gin - ning we will hear.

accel. un poco

N
-car, near, a ven - di - car, m'in - co - min - cio a ven - di -
near, is com - ing near, My re - venge is, com - ing

D
ad i - scop - piar, la sa - et - ta sen - ti - rem ad i - scop -
we soon will hear, there's a thunderbolt begun, we soon will

N *-car. lo i'no det - to, tan - to ba - sta, la sa -*
near. I have spo - ken. it's de - cid - ed. I know

D *-piar. Po - co pen - sa don Pa - squa - le che boccon ditem - po - ra - le si prepa - ra in que - sto*
hear. Lit - tle Don Pas - qua - le's know - ing of the tempest we are blowing, like a cy - clone it is

38 **Poco piu**

N *-prò, la vo' spuntar, la*
how to make it clear, I'll

D *pun - to sul suo ca - po a ro - ve - sciar, che boccon ditem - po - ra - le si pre - pa - ra in que - sto*
grow - ing to ex - plode the at - mos - phere, what a tempest we are blow - ing, like a cy - clone it is

N *vo' la vo' spun tar. Ser - va...*
make, I'll make it clear. Thank you.

D *pun - to sul suo ca - po a ro - ve - sciar. Brava, Brava,*
blow - ing, to ex - plode the at - mos - phere.

(making a curtsey)
(facendo inchini)

Pochissimo ritenuto

N *grazie, gra - zie, ser - va, si - gnor sì, ser - va, grazie, ser - va, gra - zie, si - gnor*
thank you kindly, from my humble heart, thank you, thank you kindly, from my humble

D *va - benis - simo co - si, be - ne, bra - va, bra - va, bra - va, bra - va, si - gnor*
Ve - ry well you play the part, charm - ing, bra - va, bra - va, how you play the

N
 si, gra-zie ser va, si gnor si, gra-zie ser va, si gnor si... sì, la sa -
 heart, thank you kind-ly, from my heart, thank you kind-ly, from my heart, yes, I know

D
 sì, va-be-nis-simo co-sì, va-be-nis-simo co-sì... ah, la sa -
 part, ve-ry well you know the part, ve-ry well you know the part, there is a

cresc. *f cresc.*

N
 -prò, la vo' spun-tar, la vo', la vo' spun
 how to make it clear, I know I'll make it

D
 -et-ta sen-ti-rem, sen-ti-rem ad i-scop-
 thun-der-bolt be-gun, an-ex-plo-sion we will

ff

N
 -tar.
 clear.

D
 -piar.
 hear.

Fine dell' Atto I.

End of Act I.

ATTO SECONDO

SECOND ACT

PRELUDIO, SCENA ED ARIA

PRELUDE, SCENE AND ARIA

ERNESTO

SCENA I. Sala in casa di Don Pasquale.
 SCENE I. Living room in Don Pasquale's house.

Maestoso

cantabile

First system of musical notation. The treble clef staff features a melodic line with a triplet of eighth notes in the first measure. The bass clef staff provides a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation. The treble clef staff continues the melodic line with various note values and rests. The bass clef staff maintains the accompaniment pattern.

Third system of musical notation. The treble clef staff includes a dynamic marking *p* (piano) in the second measure. The bass clef staff continues with eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff shows a melodic phrase with a fermata over the final note. The bass clef staff concludes the accompaniment for this system.

Fifth system of musical notation. The treble clef staff begins with a first ending bracket labeled **1**. It includes dynamic markings *p* and *lento*, and the instruction *a piacere*. The system concludes with a triplet of eighth notes. The bass clef staff provides accompaniment throughout.

Po - vero Er.ne.sto! dal.lo zio cac.cia.to, da tutti abban.do.
 Pi - ty Er-nes - to! By my uncle banished; the world from me has

Recitativo

-na.to, mi restava un a.mi.co, e un coper.to ne.mi.co di.scopro in
 vanished, the one friend who might aid me, is the one who be-trayed me. He is re-

lu.i, che a'danni miei con.giura.
 -vealed now, as one who planned my downfall.

Per - der No-ri-na,
 Los - ing No-ri-na,
Lento

oh Di - o! Ben feci a le.i d'espri.mere in un foglio i sensi miei.
 oh, Hea - ven! Yes it was better, my feelings I expressed to her in a letter.

O-ra in al-tra contra.da i giorni grami a - trasci.nar si va.da.
 Now a-broad I shall tra-vel, to live and suf-fer, as end-less days un-ravel.

2 *Larghetto*

p

ERNESTO

p

Cerche - rò lon - ta - na - ter - ra do - ve
Dis - tant lands I shall dis - cov - er, where no

p

ge - mer sco - no - sciu - to; là vi - vrò col cuo - re in
stran - gers know my sto - ry; There as - bro - ken heart - ed

f *p*

guer - ra de - plo - rando il ben perdu - to, de - plo -
lov - er will de - plo - re his loss of glo - ry, will de -

p

- rando il ben perdu - to;
- plo - re his loss of glo - ry.

E

ma - nè sor - te a me - ne - mi - ca, nè - frap -
 But though des - ti - ny tries to hurt me, puts be -

E

- po - sti mon - ti e mar, ti po - tran - no, dol - ce a -
 - tween us moun - tain and sea, still my love will not de -

E

- mi - ca, dal mio co - re can - cel - lar, non ti po -
 - sert me, still No - ri - na's I will be. Love won't de -
cresc. e accel. *rall.*

E

- tranno dal mio co.re cancellar, non ti potranno, dolce amica, dal mio core cancellar.
 - sert me, still No-ri-na's I will be, my love for you will not desert me, still Norina's I will be.

3 Moderato

p

Musical score for piano introduction, featuring a treble and bass staff with a 3/4 time signature and a key signature of three flats.

ERNESTO

p

a tempo

E se fia che ad al tro og - get - to tu ri - vol - ga un gior - no il
 And if in a new dir - ect - ion you should turn one day lov - ing

Musical score for the first vocal line and piano accompaniment, including lyrics in Italian and English.

co - re, se mai fia che un nuo - vo af - fet - to spog - na in tel'antico ardo -
 gaz - es, if per - chance a new af - fect - ion comes to e - rase the old love's trac -

Musical score for the second vocal line and piano accompaniment, including lyrics in Italian and English.

- re, non te - mer che un in - fe - li - ce te sper - giu - ra accu - si al
 - es; nev - er fear that I, tor - ment - ed would ac - cuse you, of ought to re -

Musical score for the third vocal line and piano accompaniment, including lyrics in Italian and English.

ciel; se tu sei, ben mio, fe - li - ce, sa - rà pago il tuo fe -
 - vile; for, my love, if you're con - tent - ed all my suff - ring has been worth -
 accel.

Musical score for the fourth vocal line and piano accompaniment, including lyrics in Italian and English.

E

- del, — sa - rà pa - go il tuo fe - del, sa - rà pa - go il tu - o fe -
 -while, all my suff - ring has been worth - while, all my suff - ring will have been worth -

p

f *p* *p*

E

4

- del. while. a tempo Cer - che -
 Dis - tant

p *cresc.*

E

- rò lon - ta - na ter - ra do - ve ge - mer sco - no -
 lands I shall dis - cov - er where no stran - gers know my

f

E

- sciu - to, si! Ah! e se
 sto - ry, yes! Ah! and if
 a tempo

f *p*

E

fia che ad al tro og - get - to tu ri - vol - ga un gior - no il co - re, se mai
 in a new di - rect - ion you should turn one day lov - ing gaz - es, if per -

E

fia che un al tro af - fet - to spen - ga in te l'an ti co ar do re, non te -
 - chance a new af - fect - ion comes to e - rase the old love's trac - es, nev - er

E

- mer che un in - fe - li - ce te sper - giu - ra accu - si al ciel; se tu
 fear that I tor - ment - ed would ac - cuse you of ought to re - vile; for my

E

sei, ben mio, fe - li - ce, sa - rà pago il tuo fe - del, - sa - rà
 love, if you're con - tent ed all my suff - ring has been worth - while, all my
 accel.

E

pa - go il tuo fe - del, sa - rà pa - go il tu - o fe - del: se tu
 suff - ring has been worth - while, all my suff - ring will have been worth - while; for my

5 Poco meno

E
 sei, ben mio, fe - li - ce sa - rà pa - go il tuo fe - del, sì. sa - rà
 love, if you're con - tent - ed, all my suff - ring has been worth - while, yes, all my

E
 pa - go, sa - rà pa - go il tuo fe - del, il
 suff - ring, all my suff - ring has been worth - while, has

E
 tuo fe - del, il tuo fe - del, il
 been worth - while, has been worth - while, has

E
 tuo fe - del, il
 been worth - while.

(leaves.)
 (Parte.)

SCENE AND TRIO
SCENA E TERZETTO

NORINA-DOTTORE E DON PASQUALE
NORINA-DOCTOR AND DON PASQUALE

SCENA II.

Allegro moderato

(to the servant)
DON PASQUALE (al servo)

Quando avrete introdotto il dot.tor Mala.te.sta e chiè con lu.i, ricor.da.te.vi
When my vis-it-ors en-ter, my good friend Malatesta and his com-pan-ion, Don't forget my in-

6

Recitativo

be.ne, nes.suno ha più da entrar; guai se la.sciate romperela con .segna! Ades.so an-
-struc-tions; let no one else come in; You will re-gret it if you do not o-bey me! That's all now, so

(the servant departs)
(Il servo parte.)

P

da.te. leave me. Per un uom sui settanta, (zit.to... For a man nearly seven(t)silence... che non mi senta la sposi .na) convien what if my little bride should hear me) one must

The first system of music shows a vocal line in bass clef and piano accompaniment in grand staff. The vocal line begins with a series of eighth notes, followed by a longer note. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

P

dir cheson lesto e ben portante. say I am active and still attractive. Con questo boccon po.i di toilette... And with this little touch to my "toilette"...

The second system continues the vocal line and piano accompaniment. The vocal line has a few rests, and the piano accompaniment features some sixteenth-note patterns in the right hand.

(he struts about)
(Si pavoneggia.)

P

Allegretto

Alcun viene... Some-one's coming...

The third system is marked 'Allegretto'. The vocal line has a few rests, and the piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

P

Ec-co-li. Here they are.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a few rests, and the piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

P

A te mi rac.co.man.do, I - me - ne. To you, I now commend me, oh, Hy-men.

The fifth system concludes the vocal line and piano accompaniment. The vocal line has a few rests, and the piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Doctor (leading Norina by the hand)
DOTTORE (conducendo per mano Norina)

Reggop-
am

7 **Larghetto**

Via, da brava.
Come, take courage

N -pe-na... faint-ing.. tre-mo tutta.. (as he leads Norina forward, he signals How I tremble. (Nell'atto che fa inoltrare Norina, accenna a

V'i-nol-tra-te.
Come, step forward.

N Ah! fratel, non mi la-scia-te. Per pie-
Ah! my brother, do not leave me. Pi-ty
don Pasquale di mettersi in disparte. Don Pasquale si rincantuccia.)

Don Pasquale to stand aside, Don Pasquale conceals himself)

Non te-me-te.
Do not wor-ry.

(she advances slowly.)
(S'avanza lentamente.)

N -tà! per pie-tà! per pie-tà! (Runs to Don Pasquale.)
me! Pi-ty me! pi-ty me! (Corre a don Pasquale.)

accel. Via, coraggio, Come, take courage, v'inol-tra-te. just step forward.

D

Fresca uscita di convento, naturale è il turbamento; per natura un po' selvatica, mansuefarla a voi si
With the convent just behind her, somewhat bashful you may find her; like a newly captured animal, taming her is up to

p

NORINA

(Sta a ve - de - re, si, sta a vede - re, o vecchio mat - to, ch'or - ti
You'll dis - cov - er, you will discov - er, you crazy cod - ger, I will

sta. Mos - se, vo ce, mosseyo ce, portamento,
you. Grac - ious, bear - ing, dulcet voice and eyes to blind you.

Don Pasquale

Mosse, vo. ce, mos - se, voce, por - ta - mento, tutto, tut - to,
gracious, bearing, dul - cet voice and eyes to blind you, simple sweetness,

8

p

N

ser - vo, sì, sì, ti ser - vo co - me va, sta a ve
give you, yes I will give you what is due, You'll dis -

D

tut - to è in lei i, tutto è in lei sem - pli - ci - tà,
sim - ple sweet - ness, simple sweetness through and through.

P

tut - to è in lei sem - pli - ci - tà; la dichiaro un gran por -
sim - ple sweet - ness through and through; All the virtues were con -

fp

N
-de - re, vec - chio matto, sta a vede-re, vecchio mat-to, sta a vede-re vecchio
-cov - er, cra - zy codger, you'll discover, crazy codger, you'll discover, cra - zy

D

P
mos. se. vo. ce. portamen to, you, mos. se. vo. ce, por. ta -
dulcet voice and eyes to blind, gracious bearing, eyes to

-ten to se ri spon de la bel tà, la di. chia ro un gran por
-signed her, if her beauty is a clue, all the virtues have been con-

fp

N
mat-to, ch'or ti ser vo co-me va, ch'or ti ser vo come va, sì, sta a ve - dere, sì, sta a ve -
codger, I will give you what is due, I will give you what is due, yes, you'll discover, yes, you'll dis-

D

P
-men-to, tutto e in le i sempli ca - ta, mos - se vo. ce, por - ta -
blind you, simple sweetness all through and through, gracious bearing eyes to

-tento se ri spon de la bel tà, la di. chia ro un gran por
-signed her, if her beauty is a clue, all the virtues have been con-

N
derechio ti ser vo, sì, co - me - va, sì, sì, ti ser
-cover, I will give you what is due, yes, yes, I will give

D

P
-mento, tutto è in le i sempli - ci - tà,
blind you, simple sweetness, all through and through,

-tento se ri spon de la bel - tà,
-signed her if her beauty is a clue,

N
vo co - me va.) Ah fratel lo! Astar sola mi fa
you what is due.) Ah, dear brother! All alone, I am so

D

P
tut - to in lei sempli - ci - tà. Non teme te, non te - mete.
sim - ple sweetness through and through. Do not worry, do not worry.

se rispon - de la bel - tà.
if her beauty is a clue.

N
ma - le.
fear - ful.

D

Cara mia, sola non sie - te;
But, my dearest, you're not alone here;

G
p

N
(in terror)
(con terrore)

Come? un uom? oh me - me -
Who is? a man? I can - not

D

ci son i - o, c'è don Pasquale.
I am with you, and Don Pasquale.

Più allegro

(in great agitation)
(agitatissima)

N
-schina! pre-sto an-dia-mo, fuggiam di qua: un uomo! un uomo fuggia
bear it! quick-ly come with me, a-way from here: a man here! a man here, let's go

D

Coraggio, non teme-te. (seeing that Norina wants to leave)
DON PASQUALE Take courage, do not worry. (vedendo che Norina vuol partire)

Dotto-re! dotto-re!...
Oh, Doctor! Ah, Doctor! v...

N
-mo. (Sta a ve-de-re, sì, sta a ve-de-re, o vecchio
please. (You'll dis-cov-er, you will dis-cov-er, you cra-zy

D

P
(Co-m'è scal a ras
(What a ras

9
Com'è ca-ra, com'è cara! com'è ca-ra, ca-ra, ca-ra, ca-ra, ca-ra, mode -
How ador-a-ble, how charming! How a-dorable, how charming, charming, charming,
I. Tempo shy and

N
mat to, ch'or ti ser vo sì, sì, ti ser-vo co-me
cod-ger, I will give you, yes I will give you, what is

D

P
-tra, co-m'è scaltra, malandri-nal im-pazzi-
-cal; what a fas-cal, sly and cunning! He'll be cra-

-stina!
stunning!

com'è cara e mode-stina nella sua semplicità, sem-pli-ci-
She's so charming, shy and stunning, sweet and simple through and through,
all through and

N
va.) due.) Oh! Oh, fra - tel bro - lo, ther, tre how mo I

D
-re, impazzi. re lo fa. rà; through, co. m'è scaltra, malandrina!)
-zy, he'll be crazy when she's through, what a ras- cal, sly and cunning!)

P
-tà, through, com'è cara e mo. de. stina she's so charming, shy and stunning, nella sua sempli. ci- sweet and simple through a

fp

N
tutta! (Sta a vedere, vecchio matto, sta a vedere, vecchio matto, ch'or ti servo co me va, ch'or ti servo come
tremble! (You'll discover, crazy codger, you'll discover, crazy codger, I will give you what is due, I will give you what is

D
Mos- se, vo- ce, dul- cet voice and por- ta- men- to, eyes to blind you, tutto è in le- i simple sweetness sempli- ci all through and

P
-tà! through! Ah! Dotto. re! Ah, good Doctor! com'è cara she's so charming, nel. la sua sweet and simple sempli- ci all through and

N
va, si sta a - ve - dere, si sta a - ve - dere ch'or ti will servo, si co - me
due, you will dis - cover, you will dis - cover, I will give you just what is

D
-tà through mos- se voce, gracious bearing por- ta- men- to, eyes to blind you, tutto è in le i simple sweetness sempli- ci all through and

P
-tà; through; ah! Dottore, ah! Good Doctor, co. m'è cara she is charming, nel. la sua sweet and simple, sempli. ci- all through and

N
 ya, or ti ser-vo
 due, I will give you

D
 -tà, tutto è in le-i,
 through simple sweetness,

P
 -tà! quant'è ca-ra nella sua, nel - la sua sem - pli - ci -
 through! She's so charming, shy and sweet, shy - and sweet all through and

or ti ser-vo co-me
 I will give you what is

tut - to sem - pli - ci -
 sim - ple all through and

N
 va, come va,
 due, what is due.

D
 -tà, mos-se, vo-ce.
 through, gracious bearing.

P
 -tà, quant'è cara nella sua sempli - ci - tà,
 through. She's so charming, sweet and simple, through and through.

or ti ser-vo co-me
 I will give you what is

(Impaz-zi-re lo fa - rà,
 (He'll be crazy when he's through.)

a piacere

N
 va, ti ser-vo
 due, I'll give

D
 vo come va.
 you what is due.)

P
 lo fa - rà.)
 when she's through.)

sempli - ci - tà
 all through and through.

p

SCENE AND QUARTET - SECOND FINALE SCENA E QUARTETTO - FINALE II.

NORINA, ERNESTO, DOTTORE, DON PASQUALE

NORINA, ERNESTO, DOCTOR, DON PASQUALE

DOCTOR (to Norina)
DOTTORE (a Norina)

(Don Pasquale outdoes himself in bowing)
(Don Pasquale si confonde in inchini)

Non abbia te pa-u-ra, è don Pasquale, padrone e amico mio, il re de i galan.
You must not be so frightened, it's Don Pasquale, My patron and good companion, the king of gallant

Recitativo

NORINA

(makes a curtsey, without looking at Don Pasquale)
(Fa una riverenza senza guardare Don Pasquale.)

(to Norina)
(a Norina)

Gra-zie, ser-va.
Thank you, kind-ly.

-tuo-mi-ni. Rispondete al sa-lu-to.
gen-tle-men. Come, return his salutations.

DON PASQUALE

(O ciel, che bel-la
(Oh, heav'n, her hand is

(Oh, che baggiano!)
(Oh, what a blockhead!)

(E già cotto a quest'ora.)
(He is captured already.)

(Dispone tre sedie; siedono, il Dottore sta nel mezzo.) Your opinion?
(Sets out three chairs; they sit down, the Doctor in the center.)

mano!)
lovely!)

È un in-
She's en-

Moderato

10

Recitativo

D

P

Non oseria soncerto, a sembiantescoperto parlare a un uom. Prima l'interro-
 Her courage would be failing to appear without veiling before a man First you should ask some

-canto; ma, quel velo...
 -chanting; but, she's hidden...

D

P

-ga.te, ve.de.te se ne igustiv'incon tra.te, po.scia ve.drem.
 questions: and if she finds you have a common int'rest, then we shall see.

(Capi.sco: andiam, co-
 (I get it: I will take

(to Norina)
 (a Norina)

(gets confused)
 (s'imbroglia)

-raggio.)
 courage.)

Recitativo

Posto che ho l'avvantaggio... anzi il signor fratello... il dottor Mala-
 Since I've the great advantage... rather, at least, your brother, Doctor, ah, Mala-

NORINA

(advancing and curtseying)
 (avanzandosi e facendo la riverenza)

(to Norina)
 (a Norina)

DOTTORE

Son ser - va, mille gra -
 Your ser - vant, I am grate -

(Perde la te.sta.) Risponde.te.
 (He's getting dizzy) You must answer.

-te.sta... cioè voleva dir...
 -tes-ta... that is, I mean to say...

N
-zie. (rises and responds in kind, then seats himself once again.)
-ful. (S'alza e corrisponde, poi siede di nuovo.)

Nient'af fat.to: al con.
Not at all, sir: at the

Volea dir che alla se.ra la si gnora amerà la com.pa.gni.a.
I was say-ing, the la-dy might enjoy a companion, in the evening.

N
-ven.to si stava sempre sole.
con-vent. I never had companions.

Non so che co.sa si.a, nè saper
Of that, I have no knowledge, and wish to

Qualche volta alte.a.tro?
Or to go to the theatre?

N
bramo.
have none.

Cu -
In

Sen - timen - ti - ch'io lo - do, ma il tem - po uopo è passarlo in qualche modo.
Those are praiseworthy feel-ings, but some-how, one has to pass a-way the ho-urs.

N
-ci.re, ri.camar, far la cal.zet.ta, ba.dare al la cu - ci.na: il tem.po pas.sa
sew-ing, embroid'ring, or knitting stockings, and man-a-ging the kit-chen: the ho-urs fly by

presto.
quickly.

Don Pasquale (Ah, malan-dri-na!) (moying about in his chair) (to the Doctor) (to Norina) (a Norina) Dear - ra So - est So -

(Fa proprio al caso mi.o!) Quel vel per ca-ri-tà!
(Ex-act-ly what I needed!) That veil, in Heaven's name!

(blushingly)
(vergognandosi)

Non o-so infaccia a un uom. Ob-bedi-sco, fra-
I dare not, before a man. Bro-ther, I must o-

fronia, remove te quel ve.lo. Ve lo co-mando.
-fronia, won't you take off that veiling? But I command you,

(she takes off the veil)
(Si toglie il velo.)

tel. -bey.

(after having looked at her rising sudden-ly, and falling back as if frightened)
(dopo averla guardata, levandosi a un tratto e dando indietro come spaventato)

Che fu? di te.
What now? Tell me.

11 Allegro

Mi-se-ri-cordia! U-na
Dear Lord have mercy! Like a

(anxiously)
(con ansia)

bom - ba in mez-zo al co-re. Per ca-ri-tà, Dot-to-re, di-te-le,
bomb-shell, my heart ex-plod-ed. In pi-ty's name, good Doctor, ask her if

P

di.te.le se mi vuo.le. Mi mancan le pa -
ask her if she will have me. I fear that I am

DOTTORE

ro - le, sudo... ag - ghiaccio... son mor - to!
speechless, burning, yet freezing... I'm dy - ing!

Via, co.
Come, take

D

raggio, misembraben di_sposta: o - ra le parlo. So.rel.li - na mia
courage, I think she seems to like you; Let me dis-cuss it. My adored lit-tle

(to Norina)
(a Norina) *lento*

Andante *Recitativo*

NORINA

(with a glance at Don Pasquale, who is devouring her with his eyes)
(con un'occhiata a Don Pasquale che si ringalluzza)

carà, di.te... vor - reste?... in breve, quel signore vi piace?
sis-ter, tell me, you wish it?... or brief-ly, does the gentleman please you?

(indicating Don Pasquale)
(Accenna a Don Pasquale.) A dirlo ho sugge-
I feel too shy to

(timidly)
(timidamente)

N *-zio.ne... say it... Si. Yes. (Sei pure il gran babbio-ne!) (turning to Don Pasquale) (tornando a Don Pasquale) (He really is a blockhead!)*

DON PASQUALE *Coraggio. Have courage. Con-sen-te: è vostra. (con tra- She's willing; You've won her.*

Oh
Oh,

(transported)
(sperto)

N *giu-bi-lo! won-der-ful! be-a-to me! How I am blest! Or pre-sto pel no- Call quickly the of-*

P *(Te n'av-ve-drai fra po-col) (to the Doctor) (al Dottore) (You'd bet-ter pray for blessings!)*

DOCTOR
DOTTORE

P *Per tut-ti ca-si da-bi-li, ho tol-to meco il mi-och'e in anticamera; To be prepared for ev-rything, my no-ta-ry came with me; he's in the entrance hall;*

-ta-ro. -fic-ial.

(leaves)
(Esce)

(returning with the Notary)
(rientrando col Notaro)

D *or l'in-tro-du-co. If go and get him. Ecco il no-ta-ro. Here is the of-fic-ial.*

P *Oh caro! quel Dottor pensa a tut-to. Oh, perfect! The good man misses nothing.*

SCENE IV. Don Pasquale and Norina are seated. The servants place a table with writing materials in the middle of the stage. On the table is a bell. The Notary bows, seats himself and commences to write. The Doctor stands to the right of the Notary, as if to dictate. **91**

SCENA IV. Don Pasquale e Norina seduti.-I servi dispongono in mezzo alla scena un tavolo coll'occorrente per scrivere. Sopra il tavolo, un campanello. Il Notaro saluta, siede e s'accinge a scrivere.-Il Dottore in piedi a destra del Notaro, come dettandogli.

12 Moderato

DOCTOR
DOTTORE

Fra da una parte, et ce te ra,
She of the first part, et-ce-te-ra,

pp

sempre staccato

Sofro - nia Malate - sta,
Sofro - nia Malate - sta,

domi - ciliata, et ce te ra, contut - to quel che
whose dom-i-cile, et-ce-te-ra, what-ev-er all the

resta.
rest is.

Ed'altra parte, et cetera,
The oth-er part, et-cetera,

Pasqua - le da Cor.
Pasqua - le da Cor-

D

- neto, et . cetera . Coi titoli secondo il consu . e . to ...
 - neto, et - cetera . With titles, as are u - su - al - ly stat - ed ...

NOTARO

Et . cetera .
 Et - cetera .

D

En - tram - bi qui pre -
 Both par - ties, re - pre -

Not.

Et . cetera .
 Et - cetera .

D

- sen - ti, volen - ti, vo - len - ti e con - senzient i ...
 - sent - ed, are will - ing, to en - ter, and have con - sented ...

accel. poco a poco un poco rall.

D

NOTARO Un ma - trimo - nio in re - gola a
 In - to the bond ma - tri - mon - i - al. They

Enti.
 entered
 a tempo

accel. *trium* *trium*

D

strin - ge - re si va, si va (to the Notary)
 wait - now to be wed, to wed. (al Notaro)

Don Pasquale

fp *calando*

A. vete
 Has that been

(Goes to the left of the Notary)
 (Va a sinistra del Notaro.)

P

messo? noted? NOTARO Sta ben. 'Tis well. Scrive - te ap. Let this, too, be

Ho messo. It's noted.

(as though dictating)
 (come dettando)

P

-presso. quoted. 13 Il qual He whom, prefa - to et ce - tera, as stat - ed here - to - fore, di quan - to e gli pos. the whole of his worldly

p *p*

P

-sie - de in mo - bi - li ed in - mo - bi - li do - natrai vi - vi e
 treasure both tan - gi - bles and in - tan - gi - bles, will - ing - ly hands to, with

P

ce de pleasure, al - la suddet ta, et ce te ra, sua mo - glie di - let -

hēr, - the a - bove named, et - ce - te - ra, his bride, - so sweet - and -

P

-tis - sima fin d'ora la me - tà. E intende ed ordina...

Beautiful, from now on, one half - part. He wish - es and commands

NOTARO

Stascritto. 'Tis written.

P

Che sia riconosciuta... In questa casa e fuori... Padro, na ampia, asso.

That she shall be acknowledged, both in this house and outside, to be its mistress, ab - so -

Not.

Na. Uta. O - ri.

-mands. Knowledged. Outside.

P

-lu - ta, e sia da tutte singoli di ca - sa rive - ri - ta... Servi - ta ed obbe -

-lute - ly, that each and ev'ry member of my household shall respect her... shall serve her and o -

Not.

I - ta. -pect her.

fp

DOCTOR
DOTTORE

(to Don Pasquale)
(a Don Pasquale)

Ri - ve la il vo - stro co - re que - st'at - to di bon -
A heart that's truly gold - en, this deed re - veals in

-dita... Con zelo e fedel.tà.
-bey her. Be zealous, loyal and true.

I - ta.
-bey her.

p

The musical score for the Doctor (Dottore) consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with a rest, followed by the lyrics 'Ri - ve la il vo - stro co - re que - st'at - to di bon - A heart that's truly gold - en, this deed re - veals in'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *p* (piano).

(to Don Pasquale)
NORINA (a Don Pasquale)

Ri - ve la il vo - stro co - re que - st'at - to di bon.tà.
A heart that's truly gold - en this deed re - veals in you.

-tà.
you.

Steso è il con -
The contract

The musical score for Norina consists of a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a rest, followed by the lyrics 'Ri - ve la il vo - stro co - re que - st'at - to di bon.tà. A heart that's truly gold - en this deed re - veals in you. -tà. you.'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *f* (forte) and a triplet of eighth notes.

(conducting Norina to the table with gentle force)
(conducendo Norina al tavolo con dolce violenza)

DON PASQUALE (signing with enthusiasm)
(sottoscrivendo con vivacità)

Cara so -
Dear little

Ecco la mia.
There, I have signed it.

-trato.
written.

Le firme...
Please sign it...

The musical score for Don Pasquale consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with a rest, followed by the lyrics 'Ecco la mia. There, I have signed it.'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *f* (forte) and a triplet of eighth notes.

D

rella, or vi.a, si tratta di segnar.
sister, go on, now, just sign and all is done.

Not.

Non vedo i testimoni, un so. lo non può
I do not see a witness, we must have more than

(As she is in the act of signing, Ernesto's voice is heard through the entry way. Norina lets the pen drop)
(Mentre sta in atto di sottoscrivere, si sente la voce di Ernesto dalla porta d'ingresso. Norina lascia cadere la penna.)

NORINA

Er -
Er -

ErNESTO (from within)
(di dentro)

In . die . tro, in . die . tro, masca . lzo . ni,
Make way, there, make way, there, Back, you scoundrels,

Not.

14 star. one. Allegro

N

-ne - sto! or vera . men - te mi viene da tre . mar!
-ne - sto! No need pretending, I really am a - afraid!

E

DOCTOR in . die . tro, in . die . tro;
DOTTOR stand back, there, stand back, there;

Erne - sto! e non sa rien . te; Er - ne - sto può tut . to rovi .
Erne - sto! and he knows nothing; Er - ne - sto can wreck the plans
we

E *io voglio entrar,*
I shall go in,

D *io voglio entrar,*
I shall go in,

ma - scal
back, you

- nar!
laid!
Don Pasquale

E non sa nien - te.
And he knows noth - ing.

Mio ni - pote!
There's my nephew!

NORINA

E *Or tutto ve.ramen*
I tremble now in earn -

D *te ci vie - ne,*
est, our ru - in, our

ru - in will now be -
zo = ni, sì, io in - vo - glio en - go

Or tutto ve.ra.men
I tremble now in earn -

te ci vie - ne a ro - vi -
est, our ru - in will now be -

N *- nar!*
- gin!

E *- trar.*
in.

D *- nar!*
- gin!

SCENA V. (ignoring the others, he goes directly to Don Pasquale.)
(Senza badare agli altri, va dritto a Don Pasquale.)

(a Don Pasquale, con vivacità) (to Don Pasquale, with vengeance)

15 Poco meno

Pria di par - tir, si -
Sir, pri - or to, my -

-gno re, ven - go per dir vi ad -
leav - ing, fare - well I come to

-di o, e come un malfatto - re mi vien conte - soen.
tell you, like one accused of thiev - ing, I find my way is

-trar! barred!
DON PASQUALE (to Ernesto)
(ad Ernesto)

S'era in faccende: giunto pe - rò voi siete in pun - to. A fa - re il ma - tri -
I was in conf - rence. Still, you arrive most opportune - ly. I need, for mat - ri -

P

- mo - nio man - ca - va unte - sti - monio;
 - mo - ny a wit - ness' tes - ti - mo - ny;

ERNESTO

(stupid)
(stupido)

DOTTORE

(Che ve-do?) (Oh,
 (It can't be!) (Oh,

(turning to Norina)
 (volgendosi a Norina)

(Per carità.
 (In Heaven's name.

giun - to voisie - te in punto. Or vengala spo - si - na.
 You come most oppor - tune - ly. You'll meet my bride - to - be, now.

Poco meno

E

ciel, No - rina! misembra di sognar!) (Ma questo non può
 Lord, No - rina! I feel like one who dreams!) (It can't be what it

D

Sta zitto, ci vuoi precipitar.)
 Be silent. You'll ruin all our schemes)

P

La sposa è quella.
 This is the la - dy.
 rall.

E
 star.)
 seem.) (takes Ernesto aside)
 (Prende Ernesto in disparte.)

D
 Ah, figliuol non mi far see - ne, fi - gliuol non mi far see - ne, è tut - to per tuo
 Ah, my son, show no sus - pi - cions, my son, show no sus - pi - cions, we further your am -

16 Moderato mosso

p

D
 be - ne, è tut - to per tuo be - ne: se vuoi No - ri - na
 - bi - tions, we fur - ther your am - bi - tions; if you would lose No -

NORINA

p

ERNESTO

(A des - so ve ram en
 (I'm trembling now in earn - - -

p
 Sofronia! sua so - rel -
 Sof - ron - i - a! your sis -

D
 per - de - re non hai che a se - gui - tar. Fi - gliuol non mi far
 ri - na, - re now, the truth you can re - veal. My son, show no sus -

DON PASQUALE

(to the Doctor) (al Dottore) *p*

Gli punge: compa - ti - te -
 He suffers: you must pi - ty

p

N
-te
-est.

E
-la!
-ter!

D

P

mi vie - ne da re - ma
what dreadful fear I'm feel -

co - mincio ad impazza
my mind commences reel -

sce - ne, fi - gliuol, non mi far sus - sce - ne, cions, è tut - to per tuo am -
-pi - cions, my sön, show no sus pi - cions, we fur - ther your am -

lo, him, lo vo' ca - pa - ci - ta
I wonder what he's feel -

N
-re,
-ing,

E
-re
-ing!

D

P

si, yes, si, yes, mi what
si, yes, si, yes, co - my

be - ne, e tut - to per tuo am - be - ne, se vuoi No - ri - na
-bi - tions, we fur - ther your am - bi - tions; if you would lose No -

-re - ing, si, yes, si, yes, lo

N

E

D

P

vie dread - ne ful da fear re - mar, feel, si what da fear re -
min mind - cia ad - im - paz - zar, ad - im - paz -
mind be - gins to reel, be - gins to

per - de - re non hai che a se - gui - tar non hai che a se - gui -
-ri - na, now our schemes you may re - veal, our schemes you may re -

vo' ca der what he tar, feels, ca - pa - ci - he
won - der what he feels, what does he

string.

cresc.

N
-mar, si da tre - mar, ah, si,
feel, what fear I feel, ah, yes,

E
-zar, ad im - paz to - zar, ad im - paz to
reel; be - gins to - zar, ad im - paz to
reel; yes, My mind - cio ad im - paz to

D
-tar, a se gui - tar. *Seconda la com - me dia,*
-veal, you may re - veal. Our comedy will con - quer,

P
-tar, ca - pa - ci - tar, lo vo' ca - pa - ci - tar, si,
feel, what does he feel, I wonder what he feels, yes

N
si, mi vie - ne mi vie - ne da tre - mar.
yes, I trem - ble, what dreadful fear feel. —)

E
-zar, ad im - paz - zar, ad im - paz - zar.
reel, begins to - zar, ad im - paz - zar.
reel. — (turning to the company)
(volgendosi alla comitiva)

D
la - scia, lascia, lascia far, si, la - scia far. *Questo contratto a -*
if you help us in the deal, yes; help us deal. Now that the contract's

P
si, lo vo' ca - pa - ci - tar, ca - pa - ci - tar.
yes, I wonder what he feels, what does he feel?

(leads first Norina, then Ernesto, to sign)
(Conduce a sottoscrivere prima Norina, poi Ernesto.)

D
-dun - que si, vada ad ul - ti - mar.
read - y Let's have the final part.

Andante

(joining the hands of the bridal pair)
(riunendo le mani degli sposi)

(exits)
(Se ne va)

Notary
NOTARO

Musical notation for the Notary's part, including a bass clef, a key signature of one flat, and a time signature of 6/8.

17 Moderato mosso

Sie - te ma - ri - to e mo - glie.
Here man and wife I pronounce you.

Musical notation for the wedding ceremony, including a grand staff with treble and bass clefs, a key signature of one flat, and a time signature of 6/8.

NORINA (Appena segnato il contratto, prende un contegno naturale, ardito senza impudenza.)
(having scarcely signed the contract, takes on her natural manner, confident without impudence.)

Musical notation for the start of Norina's first line.

DOCTORE (Va il bel - lo a co - minciar.)
(And now the fun will start.)

Musical notation for the Doctor's part.

DON PASQUALE (Va il bel - lo a co - minciar.)
(And now the fun will start.)

Musical notation for Don Pasquale's part.

(Mi sen - to li - que far.)
(And now the fun will start.)

Musical notation for the piano accompaniment, including a grand staff with treble and bass clefs, a key signature of one flat, and a time signature of 6/8. The word *calando* is written above the right hand.

(rejecting him gently)
(respingendolo con dolcezza)

Musical notation for the start of Norina's second line.

(about to embrace Norina)
(in atto di abbracciare Norina)

A - dagio un po - co: cal
In calm - er fash - ion: Con -

Musical notation for the Doctor's part.

Ca - ri - na!
Be - lov - ed!

Musical notation for the piano accompaniment, including a grand staff with treble and bass clefs, a key signature of one flat, and a time signature of 6/8. The word *trun* is written above the right hand.

-ma - te quel - gran fo - co.
-troll this burn - ing pas - sion.

Si chie - de
You first should

Musical notation for the piano accompaniment, including a grand staff with treble and bass clefs, a key signature of one flat, and a time signature of 6/8.

(dryly)
(seccamente)

N

pria li - cen - za.
ask per - mis - sion.

DON PASQUALE (con sommissione) (with submission)

Me l'ac - cor - da - te?
Will you per - mit me?

No.
No.

ERNESTO (ridendo) (laughing)

P

Ah ah ah ah ah ah!
Ah ah ah ah ah ah!

(con collera) (angrily)

18 Che c'è da ri - de - re, imper - ti - nen - te? Par - ti - te
What's there to laugh about, you brazen up - start? I want you

NORINA

(disdainfully)
(con disprezzo)

P

subi - to, immanti - nente, via, fuor di ca - sa...
out of here, go on the instant, de - part my house - hold.

Oi - bò!
Oh, fie!

N

Mo - di vil - la - ni e ru - sti - ci
Man - ners of bump - kins, vul - gar i - ty,

N
 che tol - le - rar non so. Re -
 can - not bear to see. Re -

(to Don Pasquale)
(a Don Pasquale)

N
 -sta - te. Al - tre ma - nie - re ap -
 -main here. Dif - fer - ent man - ners you'll

N
 -pren - der vi fa - rò.
 have to learn from me.

DOTTORE DOCTOR

DON PASQUALE (in consternation) (costernato) Don Pa -
 Don Pa -

Dot - to - re!
 But Doc - tor!

D
 -squale! Son di sa - - le!
 -squale! I am fro - - zen!

P

Èu - n'al - tra!
 She's alt - ered!

calando

NORINA

ERNESTO

(In fe - de mia dal ri - de.re fre - nar - mi più
(I can - not help but laugh at it, I don't know what

(In fe - de mia dal ri - de.re fre - nar - mi più
(I can - not help but laugh at it, I don't know what

Cal - ma - te.vi, sen - ti - re mi fa - rò, si, senti -
Control yourself, I'll say a word or two, I will say

Chedir vor - rà?
What does it mean?

(a Don Pasquale)(to Don Pasquale)

rall.

non so.) Un uom qual voi de - cre - pi.to, qual voi pe.san.te e
to do.) A man of such de - cre - pi - tude, so gross - ly fat and

non so.)
to do.)

re mi fa - rò.
a word or two.

19

col canto

fp

gras.so, con.dur non può una gio.vane de - cen.temente a spasso. Bi.sognohod'unbrac.
weight - y is not the pro - per es - cort for an el - e - gant young lady, As I shall need pro -

a tempo

fp

fp

(accennando Ernesto)(designating Ernesto)

N
-cie - re. Sa - rà mio ca - va - lie - re.
-lect - ion, He shall be my se - lect - ion.
DON PASQUALE (violently)(con vivacità)

Oh! que - sto poi, scu - sa - te mi, oh!
Oh! that in - deed, you'll par - don me, oh!

p

(freddamente) (coldly)

N
Non può star? per - chè?
Can - not be? why not? (resolutely) (risoluto)

que - sto non può star. Perchè nol
no, that can - not be. I do not

f

(derisively) (con ischerzo)

N
Non lo vo - le - te?
You do not wish it? (resolutely) (risoluto) No? No?

vo - glio. No.
wish it. No.

f

(going close to Don Pasquale, with feigned gentleness) (facendosi presso a Don Pasquale, con dolcezza affettata)

rall.

N
I do lo mio, vi sup - plico scordar questa pa - ro la.
Dearest love, of that lit - tle word, let's have no re - pe - ti tion.

col canto

p

(with rising emphasis)
(con enfasi crescente)

N
Vo - glio, per vo - stra re - go - la, vo - glio,
or - ders, as you com - mand - ed it, or - ders,

N
DON PASQUALE lo di - co io so - la. Tutti ob - be - dir qui
are my de - ci - sion. All owe to me o -

Dot - to - re!
Oh, Doctor!

N
de - vo - no io so - la ho a co - man - dar.
be - di - encè, all or - ders shall come from me.

DOCTORE DOCTOR

(Ec -
(The

D
-co il mo - men - to cri - ti -
mo - ment now is cri - ti -

DON PASQUALE

Ma... ma que - sto non può
But... but that can nev - er

ERNESTO Non voglio re-pli-ca. Che
I'll have no ar-gu-ment. What

(Ve dia - mo che sa far, che sa
(We'll see now what will be, what will

(designating Ernesto)
(accennando Ernesto)

star. Co - stu - i... non
be. Er - nes - to... Not

f *p*

(angered)
(stizzita)

ma?... Ta ci, buf - fo
But? Be qui - et, stu -

far, be,

può. I - o?
he I should?

f *p*

(angry)
(stizzita)

-ne, ta - ci, ta - ci,
-pid, qui - et, qui - et,

DOCTORE ve dia mo che
DOCTOR We'll see now what

(Ve dia mo che
We'll see now what

vo - i! lu - i! I - o?
You should! he should! I should?

cresc.

N
E
D
P

zit - to, ta
sil - ence, qui
sa will far.)
will be.)

que sti! ah!
they should! ah!

(con minaccia a Don Pasquale)
(menacingly to Don Pasquale)
rall.

N
E
D
P

ci. et. Provato ho a
I've tried so

col canto

N

prenderti fi - no - ra colle buone. Saprò, setu mi stuz - zichi, le mania - do - pe -
far to treat you gently and with patience. But if you keep pro - vok - ing me, for brutal force pre -

N *rar. pare.* (Ve - gli, o so - gni non sa (Is he dream - ing, is he

ERNESTO

(Ve - gli, o so - gni non sa (Is he dream - ing, is he

DOCTOR DOTTORE

(Ve - gli, o so - gni non sa (Is he dream - ing, is he

DON PASQUALE

(È ri - ma - sto là im - pie - tra - to. (Like a stone, he stands in won - der.)
(Da indietro atterrito.)

Sogno? veglio? cos'è sta - to? Dreaming? Waking? or mistaking?

21 Andante

N be wak - ne. ing. Non ha is

E be wak - ne. ing. Non ha is

D *Sembra un uom cui man - ca il fia - to.) (He is breath - less, struck by thun - der.)*

P sogno? calci? schiaffi? visions? kickings? beatings?

N
san - guenel - le ve - ne.
blood - less, pale and shak - ing,

E
san - guenel - le ve - ne. Or l'in tri - co, man - co
blood - less, pale and shak - ing. Now I un - der - stand their

D
Via, co - rag - gio, Don Pa -
Come, take cour - age, Don Pa -

P
brava! marvel!
bene! wonder!
buon per me che m'ha avvisa.to.
well she warned me of my blunder.

N
Non ha sangue nelle vene, nel le ve ne. Or l'a -
He is bloodless, pale and shaking, pale and shaking. He can

E
ma - le, ah, in co - min - cio a de - ci - fra - re.
fol - ly ah, now I see what they are pre - par - ing.

D
-squa - le, no, non vi sta - te a sgomen - ta - re. Via, co -
-squa - le, no, you've no rea - son to be des - pair - ing, Come, take

P
Or vedrem che co. s'avviene, or vedrem che co. s'avvien,
Now we'll see which way she's taking, now we'll see which way she'll take,

Нар
fp

calando

N
-mi - cò, man - co ma le, si po - trà ca - pa - ci -
un - der - stand our fol - ly, was a clever lit - tle -

E
Or l'intrico, man - co ma le, in - comin - cio a de - ci -
Now I un - der - stand their fol - ly, was a clever lit - tle

D
-rag - gio, o Don Pa - squa - le, non vi sta - te, non vi sta - te a sgo - men -
cour - age, oh, Don Pa - squa - le, you've no rea - son, you've no reason to des -

P
or vedrem, ve - drem, ve - dre
now we'll see, we'll see, we'll see

accel. *rall.*

cresc. *p*

N
-tar, or l'a - mi - co, man - co ma le, si po -
snaré, he can un - der - stand our fol - ly was a

E
-frar, or l'in - tri - co, man - co ma le, in - co -
-pare, Now I un - derstand their fol - ly, now I

D
-tar, via, co - rag - gio, Don Pa - squa - le, co -
-pair, Come take cour - age, Don Pa - squa - le, take

P
mo! ba - da be - ne, Don Pa - squa - le,
now a tempo best be care - ful, Don Pa - squa - le,

N
 -trà - capa - ci tar, man - coma - le, man - coma -
 cle - ver lit - tle snare what seemed fol - ly, was a snare,

E
 - min - cjo,
 see - it,

D
 - rag - gio, corag - gio, non vista - te a sgo men -
 cour - age, take cour - age, you've no rea - son to des -

P
 bada be - ne, ba - da ben, Don Pa - squa - le,
 best be care - ful, best take care Don Pa - squa - le,

N
 or l'ami - co, manco ma - le, ah, si - po -
 he will see - now what seemed folly, all, was - pa -

E
 - frar, man - coma - le, man - coma - le, or co -
 - pare, 'tis no fol - ly, 'tis no fol - ly, now I

D
 - tar, Don Pasqua - le, no, no, non vi sta - te, no,
 - pair, Don Pasqua - le, no, you have no rea - son, no

P
 ba - da, ba - da, be - ne,
 best be care - ful, best be

Poco più **rall.**

cresc.

N
 -trà - ca - pa - ci - tar, ca - pa - ci -
 cle - ver lit - tle snare, he'll see our

E
 -min - cio a de - ci - frar, a de - ci -
 see what tricks they pre - pare, what they pre -

D
 no, a sgo - men - tar, a sgo - men -
 no, do not des - pair, do not des -

P
 ba - da, bada ben, bada ben, bada ben, Don Pa - squa - le, è u - na don - na a far tre -
 care - ful, best take care, best take care, best take care, Don Pasquale, she's a lady -
col canto to be -

p

N
 -tar,
 -snare,

E
 -frar, si, si, l'in -
 -pare, At last I

D
 -tar, ma non vi
 -pair, you have no

P
 -mar, ba - da ben, ba - da ben, ba - da ben ch'è u - na don - na a far, a far tremar,
 -ware, best take care, best take care, best take care, she's a la - dy to scare, to scare, be - ware,

rall. *a tempo* *accel. poco a poco*

p *cresc.*

N
ah! —————
ah!

E
-tri - co or co-min - cio a de - ci - frar,
un - derstand, I see what they pre-pare,

D
sta - te a sgomen tar, a sgomen tar, a sgomen - tar,
rea - son to des-pair, do not despair, do not despair,

P
a far tremar, è donna, è donna a far tre-mar,
I should beware, she is a la-dy to be-ware,

N
si, si, ca - pa - ci - tar.) —
he'll see our clew - er - snare.)

E
si, si, a de - ci - frar.) —
I see what they pre - pare.)

D
no, no, a sgo - men - tar. —
no, no do not des - pair.

P
è donna a far tre - mar.) —
a la-dy to be - ware.)

(goes to the table, picks up the little bell and rings it violently. A servant enters)
 (Va al tavolo, prende il campanello, e suona con violenza. Entra un servo.)
 (to the servant) (al servo)

N

22 **Allegro moderato**

Riu_nita imman_tì - nen_te la servitù qui
 Go, gather all the servants; bring them at once be -

N

(the servant leaves)
 (Il servo parte.)

(two servants enter, (Vengono due servi e
 with a major-domo.) un Maggiordomo.)

DOCTOR **voglio.**
 DOTTORE -fore me.

DOCTOR **voglio.**
 DOTTORE -fore me.

DON PASQUALE (Or nasce un altro im_broglio.)
 (Once more it's getting stormy.)

(Che vuol dalla mia gente?)
 (What means this new disturbance?)

N

(laughs)
 (ride)

Treintut.to? ah ah ah ah ah ah! va be - nis - simo, c'è po - co da con -
 Three on - ly? ah ah ah ah ah ah! That is mar - velous, it's ea - si - er to

N

(to the majordomo)
 (al Maggiordomo)
 a piacere

-tar, c'è po - co da con.tar. A voi: da quanto sembrami, voi sie.te il maggior -
 count, it's ea - si - er to count. You first, from all appear - anc - es, you are the maj - or -
 col canto

(the majordomo bows)
(Il Maggiordomo s'inchina.)

(the majordomo outdoes himself in bowing)
(Il Maggiordomo si confonde in inchini.)

N

domo. Subito v'incomincio la paga a raddoppiar. O-ra attenti a-gli ordini
-domo. First of all, for your sal'ry, I'll double the amount. Lis-ten to the orders now

N

che mi dis-pon-go a dar.
I am a-bout to re-count.

23
a tempo
p

N

Di ser-vitù no-vel-la pen-sate a provve-der-mi;
First you will have the du-ty of find-ing me new servants

N

siagente fresca e bel-la, ta-le da far-cio-
choose them for youth and beauty of whom I may be

N

nor
proud (to Norina, in fury)
DON PASQUALE (a Norina, con rabbia)

Non ho fi - ni - to an - co - ra.
I still am far from finished.

Poi quando avrà fi - ni - to...
As soon as you have finished...

f *p*

N

(to the majordomo)
(al Maggiordomo)

Di le gni un pa - io
Two coaches for my

pp

N

si - a do - mani in scu - de - ri - a;
driv - ing tonight should be ar - riv - ing;

pp

N

DON PASQUALE

quant'ai caval - li po - i, lascia la scelta a vo - i.
of course we'll need some horses, you may select the sources.

Poi quando avrà fi -
As soon as you have

N
DOCTOR
DOTTORE

Non ho fi - ni - to an - co - ra. La casa è maldi -
But still I have not finished. The house is an - ti -

P

Meglio.
Dear, dear!

-ni to... Be ne.
finished... Yes, dear.

N

-sosta. La vo' rifar di po - sta; son an - ti - ca glie i
-quated, It must be re - nov - at - ed, the fur - ni - ture is

P

La ca - sa? A - ve - te mai fi -
My house is? When will you ev - er

N
DOCTOR
DOTTORE

mo - bi - li, si debbon rin - no - var; vi son mill'al tre co - se ur - genti, impe - ri -
out-of date and has to be re - done; a thousand things I'd mention de - mand some quick at -
(ad Ernesto) (to Ernesto)

P

Ve - di? sen - ti? Meglio!
Watch her? lis - ten! Better!

-ni to? an - co - ra... eb - ben?
finish?... con - tin - ue... well, then?

accel. e cresc.

N
-o - se, un parrucchie - re sceglie - re un sarto, un gioièl - lie - re...
-ten - tion, I need some dresses, jew - els, and some - one to comb my tress - es...

D
che te ne par? che te ne par, che te ne par?
You think we've won? You think we've won, you think we've won?

P
che? se... io... voi... a - vete ancor fi -
what? if... I... you... Now have you fin - ily

N
ERNESTO
Fa - te le co - se in re - go - la,
Let all be pro - per - ly or - gan - ized,
(Comincia a lampeg -
(His an - ger has be -

D
(Comincia a lampeg -
(His an - ger has be -

P
- ni - - - to? ma
fin - - - ished?

N
fa - te le co - se in re - go - la, non ci facciam bur -
Let all be pro - per - ly or - gan - ized, so no one can poke

E
- giar.)
- gun.)

D
- giar.)
- gun.)

P
di - co... sto qua, si per schiattar...
well you... I'll burst be - fore she's done...

(the majordomo leaves with the servants)
(Il Maggiordomo parte coi servi.)

N *lar. fun.* Oh bella! voi. Oh, lovely! You do.

24 Poco più Chi pa-ga? Who pays this? **A** **Fin**

fp *fp*

N No? No?

P dir - la qui fra no - i, non pa-go mi.ca. tell you, just be - tween us, I am not pay-ing.

fp *fp* *fp*

N (disdainfully) (con disprezzo) (forcefully) (con forza) Mi fa - te compas - sio - ne. Padrone ov'io co - A pi - ti - ful dis - ast - er. You, master, where I'm

P (hotly) (riscaldato) No! Sono on non son pa - dro - ne? Here am I not the mas - ter?

string.

fp

N
ERNESTO *mando?* Or or vi man - do. Siete un vil - la - no, un
reign-ing? Are you complain - ing?... You are a ruf - fian, an

DOCTOR (interponendosi) (interposing) (Be - ne!) (Well - said!)

P
Sorel - la... (in spite) sorel - la...
My sister... (con dispetto) my sister.

accel. poco a poco e cresc. *È ve-ro, v'ho spo-*
I must have been to

N
tan - ghero, un paz-zo te-me - ra - rio.. *Il*
i - di-ot, an ad-dle-pated - mad - man.. *The*

E
me - glio! (a Don Pasquale, che sbuffa) (to Don Pasquale, who is puffing up) *Il*
bet - ter! *The*

D
Per ca - ri - ta, co - gnato. *So*
For pi - ty's sake, dear brother. *My*

P
-sa - ta.. I - o? voi so - la siete
wed you'. I am? You are the one who's

N
sie - te un vil - la - no, che pre - sto alla ra - gio - ne rimette - re - sa -
You are a ruf - fian, but soon you'll learn a les - son that I know how to

E
cie - lo si ran nu - vo - la, co - min - cia a lampeggiar, comincia a lampeg -
thun - der clouds are gath - er - ing, a storm's - a - bout to break, a storm's about to

D
- rel - la, so - rel - la... co - gna - to, cog - nato, prudenza, pru -
sis - ter, my sis - ter... dear bro - ther, dear brother be careful, be -
(sbuffando sempre, senza poter parlare dalla rabbia) (swelling up more & more, unable to speak)

P
paz - za! io sono qui il padrone...
cra - zy! 'tis I who am the master...
(for rage)

N
E
D
P

prò, rimet-te-re sa-prò, vil-la-no, vil-la-no.
teach, a les-son I can teach, you rui-fian, you rui-fian.

giar, comincia a lampeggiar.)
break a storm's about to break.)

denza, pru-denza, pru-den-za.
careful, be careful, be care-ful.

I-o? io?
I am? I,

(fuori di sè) (beside himself)

P

25 **Vivace**

Son tra-di-to, son tra-di-to, son tra-di-to, bef-feg-giato, bef-feg-giato,
I am ruined, I am rid-iculed and ruined, I'm sur-rounded by se-di-tion,

P

mil-le fu-rie, mil-le fu-rie, mil-le fu-rie, mil-le fu-rie ho dentro il
fu-ry fills me, fu-ry fills me, fury fills me, by the Furies I am

P

pet-to, quest'inferno anti-ci-pa
hound-ed, I've a hell-ish pre-mon-i

P

to non lo voglio sopportar, quest'inferno anti-ci - pa
-tion married life is not for me, I've a hellish premon-i

P

to non lo voglio soppor-tar, no, non lo vo-glio sop-por - tar, no, non lo
-tion, married life is not for me, no, mar-ried life is not for me, no, mar-ried

ERNESTO

(a Norina)(to Norina)

vo-glio sop-por - tar. life is not for me.
So Dear = no, o est, you

26

NORINA

(to Ernesto)
(ad Ernesto)

Or t'avvedi core in-grato or t'avve-di core in grato, che fu in-
ca-fa, conquer all - - ce sus = ra-to, pi-clón,

DOTTORE (a Don Pasquale) (to Don Pasquale)

Sie - te un-po.co, You're ov-er heated,
siete un poco riscal-da.to, and upset by your po-si-tion,

N *-giusto*
grateful

il tuo so - spetto
and false - ly ground - ed,

E momen - taneo fu il so - spetto, momen - taneo fu il so - spetto, so - lo a -
it was fleeting and unfounded, it was fleeting and unfounded, on - ly our

D DON PASQUALE mio dear - co - gnato,
est brother,

P mio cognato, andate a let - to,
go lie down, for your condition

Que - st'in -
I've a

p

N solo amor m'ha consi - gliato, solo amor m'ha consi - gliato que - sta
love a - lone was my ambition, love alone was my ambition, in pre -

E *-mor*
love

t'ha con - si - glia - to,
was your am - bit - ion,

D Son stor - di - to,
I'm as - tounded,

P son stordi - to, son sdegnato,
I'm in - dig - nant and astounded,

-fer - no,
hell - ish,

quest'inferno anti - ci - pa - to
I've a hell - ish pre - mon - i - tion

non lo mar - ried -

p

N par - te
-tending

a re - ci - tar.
I would a - gree.

E (to Norina, reprovingly)
(a Norina, con rimprovero) solo amor t'ha consi - gliato que - sta parte a re - ci - tar.
love a - lone was your ambition, I'm pretending to a - gree.

D I'ha co - ste - i,
she will answer,

P I'ha costei con me da far.
she will answer this to me.

vo - glio,
life, no,

non lo voglio soppor - tar.
married life is not for me.

Son - tradi - to, beffeg -
I am ruined by sed -

f

N Don Pa - squa - le, po - ve - ret - to!
 Don Pa - squa - le, is con - found - ed!

E (to the lovers) Si, Don Pa - squa le, po - ve - ret - to!
 (agli amanti) Poor Don Pa - squa le, is con - found - ed!

D Si, Don Pa - squa - le, po - ve - ret - to!
 Poor Don Pa - squa - le, is con - found - ed!

P -gia to, mille furie ho dentro il pet to, quest'inferno anti-ci -
 i - - tion, by the furies I am hound - - ed, I've a hell-ish pre-mon-

N blind - vi - ci, - no ad af - hard - fo - gar, si, è blind vi with -
 blind with rage, - he can hard - ly see; so, è blind vi with -

E e - vi - ci - no ad af - to - gar, si, è vi -
 blind with rage, - he can hard - ly see, so, è blind with -

D non vi - yet - ga a mo reg - giar, no, non vi -
 Your af - fec - tion he must not see, no, your af -

P -pa to non lo voglio sopportar. que - st'in - ferno an - ti - ci - pa - to non lo
 i - - tion, married life is not for me, I've a hell-ish pre-mon - i - tion married

N -ci - no ad - af - fo - gar, ad af -
 rage he can not see, he can -

E -ci - no ad - af - fo - gar, ad af -
 rage he can not see, he can -

D veg - ga a - mo - reg - giar, a mo -
 - fec - tion he must not see. he - must -

P vo - glio, non lo vo - glio sop - por - tar, no, sop -
 life, no, mar - ried life is not for me, no, not -

N
-fo -not gar, see, è vi - ci - no ad af - fo - he can - not
blind with rag - ing,

E
-fo -not gar, see, è vi - ci - no ad af - fo - he can - not
blind with rag - ing,

D
-reg not giar, see, at - ten - zio - ne, at - ten - pay at -
pay at -

P
-por tar, non lo - vo - glio sop - por - tar.
for me, mar - ried life, no not for me.

N
-gar. see. Sì! Yes!

E
-gar. see.

D
-zio - ne (to Norina, ironically) (a Norina, ironico)
-ten - tion.

P
La casa è mal di - spo sta, son an - ti - caglie i mo - bi -
My house is anti - quat ed, the fur - ni - ture is out of

27

(disdainfully) (con dispetto)

N
Sì! Yes. Sì. Yes.

P
- li... un pranzo per cinquan ta, unsarto un gioiel - lie - re, la ca - sa, il
date. You'd en - ter - tain for eight y, with decor - a - tors, jew 'llers, dress makers and

N
ERNESTO Sì, sì, sì, sì!
Yes, yes, yes, yes!

DOTTORE Ah! ah! ah! ah!
Ah! ah! ah! ah!

P
pran - zo... Sì, sì, ah! son tra - di-to, son tradi - to, son tra -
wait - ers... Yes, yes, ah! I am ruined, I am rid-i-culed and

N
Oh, Don Pa-squa - le, po - ve - ret - to!
Poor Don Pa-squa - le, is con - found-ed!

E
Oh, Don Pa-squa - le, po - ve - ret - to!
Poor Don Pa-squa - le, is con - found-ed!

D
An-date un poco a let - to,
Gorest for your condi - tion,

P
- di.to, beffeggiato, beffeg - giato, mil - le
ruined, I'm surrounded by sedition, Fu - ry

N
è vi - ci - no ad af - fo -
blind with rage, he can hardly

E
è vi - ci - no ad af - fo -
blind with rage, he can hardly

D
mio cognato, andate a let -
you need rest for your condi -

P
furie, mille furie, mille furie, mille furie ho dentro il petto.
fills me, fury fills me, fury fills me, by the Furies I am hounded.

N *p*
-gar. Or t'av - ve - dio co - re in gra - to, se fu in - giu - sto il tuo so -
see. Now you see that your sus - pi - cion was un - grat - ful and un -

E *p*
-gar. So - no, o ca - ra. sin - ce - ra - to, mo - men - ta - neo fu il so -
see. Dear, you con - quer my sus - pi - cion, it was fleet - ing and un -

D *p*
-to. At - ten - zio - ne, che il vec - chiet - to non vi veg - ga amo - reg -
-tion, pay at - ten - tion, look a - round you, your af - fect - ion he will

P *p*
Dalla rab - bia, dal dispet - to son vi - ci - no a soffo - car,
By a tempest, I am pounded, I am drowning, and all at sea,

Poco più

p

N
-spet - to; so - lo a - mor m'ha con - si - glia - to que - sta par - te a re - ci -
-ground - ed; love a - lone was my am bi - tion in pre - tend - ing to a

E
-spet - to, so - lo a - mor t'ha con - si - glia - to que - sta par - te a re - ci -
found - ed, love a - lone was your am - bi - tion in pre - tend - ing to a

D
-giar, atten - zion, atten - zion, atten - zione, che il vec - chiet - to non vi veg - ga amo - reg -
see, look around, look around, pay attention, look around you, your affection he will

P
son vi - ci - no a sof - fo - car, sì, son vi - ci - no a sof - fo -
I am drown - ing all at sea, yes, I am drown - ing all at

f cresc.

N
-tar, a re - ci -
-gree, I would a -

E
-tar, que - sta par - te a re - ci - tar, si que - sta par - te a re - ci -
-gree, you pre - tend - ed to a - gree, when you pre - tend - ed to a -

D
-giar, at - ten - zio - ne, non vi veg - ga, non vi veg - ga amo - reg -
see, pay at - ten - tion, look a - round you, your af - fect - ion he will

P
-car, no, no, non vo - glio que - st'in - fer - no sop - por -
sea, no, no, this wife, this mar - ried life is not for

N
-tar, si, so - lo a - mor m'ha con - si - gliato que - sta
-gree, our love a - lone was my am - bi - tion in pre -

E
-tar, si, so - lo a - mor t'ha con - si - gliato que - sta
-gree, our love a - lone was our am - bi - tion in pre -

D
-giar, no, no, no, non vi veg - ga a - mo - reg - giar,
see, no, no, no, your af - fect - ion he must not see.

P
-tar, no, non lo vo - glio, no, nol vo - glio soppor - tar,
me, no, mar - ried life, no, married life is not for me.

28 Più presto

ff

ff

N
par-te a re - ci - tar, a re - ci -
-tending to a - gree, I would a -

E
par-te a re - ci - tar, a re - ci -
-tend - ing to a - gree, you would a -

D
no, non vi veg - ga - tion a - mo - reg -
No, your af - fec - tion he must not

P
no, no, nol vo - glio sop - por -
no, mar - ried life is not for

N
-tar, sì, so - lo a - mor m'ha con - si - gliato que - sta
-gree, our love a - lone was my am - bi - tion, in pre -

E
-tar, sì, so - lo a - mor t'ha con - si - gliato que - sta
-gree, our love a - lone was our am - bi - tion, in pre -

D
-giar, no, no, no, non vi veg - ga a - moreg - giar,
see, no, no, no, your af - fect - ion he must not see,

P
-tar, no, non lo vo - glio, no, nol vo - glio soppor - tar,
me, no, mar - ried life, no, married life is not for me,

N
 parte a re - ci - tar, a re - ci -
 -tend - ing to a - gree, I would a -

E
 parte a re - ci - tar, a re - ci -
 -tend - ing to a - gree, you would a -

D
 no, non vi - ve da a - mo - reg
 no, your af - fect ion he must not

P
 no, no, non vo - glio sop - por
 no, married life is not for

ff

N
 -tar. Don Pas - qua - le, po - ve - ret - to! è vi - ci - no ad af - fo - gar, ad
 -gree, Don Pas - qua - le. is confound - ed! blind with rage, he can - not see, he

E
 -tar. Don Pas - qua - le, po - ve - ret - to! è vi - ci - no ad af - fo - gar, ad
 -gree, Don Pas - qua - le, is confounded! blind with rage, he can - not see, he

D
 -giar, at - ten - zio - ne, at - ten - zio - ne, non vi veg - ga, non vi veg - ga -
 see, pay at - ten - tion, pay at - ten - tion, look a - round you, your af - fect - ion

P
 -tar, no, no, non lo posso, non lo posso sopportar, no,
 me, no, with such a wife, this married life is not for me, no,

29

fp *cresc.*

N
af - fo - gar, è vi - ci - no ad af - fo - gar, ad af - fo -
can - not see, blind with rage, he can - not see, he can - not

E
af - fo - gar, è vi - ci - no ad af - fo - gar, ad af - fo -
can - not see, blind with rage he can - not see, he can - not

D
- mo reg - giar, non vi veg - ga amo - reggiar, no, non vi
he will see, your af - fect - ion he will see, no more af -

P
sop - por - tar, no, no, no, no, no, non lo
not for me, no, no, no, no, no, with such a wife this

fp *cresc.*

N
- gar, ad af - fo - gar, ad af - fo - gar,
see, he can - not see, he can - not see,

E
- gar, ad af - fo - gar, ad af - fo - gar,
see, he can - not see, he can - not see,

D
vegga, non vivegga amo reggiar, a - mo reg - giar,
- fection, your affection he will see, he must not see,

P
pos so, non lo pos so, non lo pos - so sop - por - tar, dalla
married life is not for me, can nev - er be for me, by a

N
ad he can not see, gar,

E
ad he can not see, gar,

D
a he must not see, gar,

P
rab - bia, temp - est I am pounded, son vi - ci - no I am drowning a soffo - car, and all at sea, dalla by the

N
ad he can not see, gar, ad he

E
ad he can not see, gar, ad he

D
a he must not see... a he

P
rab - bia, temp - est I am pound - ed, son vi - ci - no I am drown - ing a soffo - car, and all at sea, son vi - cino a soffo - I am drowning, all at

N
af - fo - gar, ad af - fo - gar, si, e vi - ci - no ad
can - not see. he can - not see. so blind with rage he

E
af - fo - gar, ad af - fo - gar, si, e vi - ci - no ad
can - not see. he can - not see. so blind with rage he

D
-mo - reg - giar, a - mo - reg - giar, si, non vi - veg - ga a -
must not see, he must not see, no, your af - fec - tion

P
-car, son vicino a soffo - car, si, son vi - ci - no a
sea, I am drowning all at sea, yes, I am drown - ing

N
af - fo - gar.
can - not see.

E
af - fo - gar.
can - not see.

D
af - fo - gar.
can - not see.

P
sof - fo at - car.
all at sea.

THIRD ACT
ATTO TERZO
CORO D'INTRODUZIONE
 INTRODUCTION CHORUS

SCENA I. Sala in casa di Don Pasquale. Sparsi sui tavoli, sulle sedie, per terra, articoli di abbigliamento femminile, abiti, cappelli, pellicce, sciarpe, merletti, cartoni, ecc. - Don Pasquale, seduto nella massima costernazione davanti una tavola piena zeppa di liste e fatture; vari Servi in attenzione. - Dall'appartamento di donna Norina esce un parrucchiere con pettini, pomate, ciprie, ferri per arricciare, ecc., attraversa la scena, e via per la porta di mezzo.
SCENE I - Room in the house of Don Pasquale. Spread on the tables, the chairs and the floor are articles of feminine apparel, dresses, hats, furs, scarves, laces, boxes, etc. - Don Pasquale, seated in utmost consternation before a table covered with bills and invoices; various servants are in attendance. From Norina's apartment emerges a hairdresser, with combs, pomades, powder, curling tongs, etc. . He crosses the stage and leaves by the center door

Allegro

cresc. a poco a poco

SIPARIO

Ten. (Servants and maids, who come and go)
 (Servi e donzelle che vanno e vengono)

(announcing)
 (annunziando)
 (solo voice) (Uno solo)

(three or four)
 (tre o quattro)

La cuff -
 Here's the

I diamanti, presto, pre-sto.
 Fetch the diamonds, hurry, hur-ry.

SERVANTS
 CAMERIERI

fia - ra.
 hat - ter.

Pre - sto, pre - sto.
 Hur - ry, hur - ry.

(the milliner carrying a mountain of boxes, is ushered into Norina's chambers)
 (La cuffiata, portante un monte di cartoni, viene introdotta nell'appartamento di Norina.)

Sopr. (solo voice)
 (Una sola)

Vengaavan - ti.
 She may ent - er.

(with furs, a bouquet of flowers, etc., which she gives to a servant)
 (con pelliccia, mazzo di fiori, ecc. che consegna a un servo.)
 (another)
 (Un altro)

In carroz - zatut - to
 These must go in - to the

(another)
 (Un'altra)

Il ventaglio.
 Here's the fan, too. (Un altro) (another)

Il ve - lo.
 The veil, here. (un altro) (another)

Pre - sto,
 Hur - ry,

questo.
 sur - rey.

I guanti,
 The gloves, here,

pre - sto,
 hur - ry.

(Un'altra)(another)

Presto, pre-sto.
Hur-ry, hur-ry (Un altro) (another)

Pre - sto. Hur - ry. Pre - sto, Hur - ry, pre - sto, hur - ry. (tre o quattro) (three or four)

pre - sto. hur - ry. Or - der in - stant - ly the hor - ses to be harnessed up to

1 caval - li sul mo - men - to or - di - na - te d'attac -

DON PASQUALE

(three or four) (tre o quattro) Chemarea, chestordi - Through the house, a cyclone

(three or four) (tre o quattro) Presto, presto, presto, presto. Hur - ry, hur - ry, hur - ry, hur - ry.

Presto, presto, presto, presto. Hur - ry, hur - ry, hur - ry, hur - ry.

-car. go. Pre - sto, pre - sto, pre - sto, pre - sto. Hur - ry, hur - ry, hur - ry, hur - ry.

men - to! è u - na ca - sa dai mpa - zar, è u - na ca - sa dai mpa - zar, sì, dai mpa - zar.
cour - ses; here the winds of mad - ness blow, Here the winds of mad - ness blow, yes, here they

La caroz - za. Call the carriage.

La caroz - za. Call the carriage.

P

- zar, da im - paz - zar, da im - paz - zar, da im - paz -
 blow, cy - clones blow, cy - clones blow, cy - clones

(all) *f*
 (Tutti)

Pre Hur - sto, pre Hur - sto, pre -
 ry, hur ry, hur -

(all) *f*
 (Tutti)

Pre Hur - sto, pre Hur - sto, pre -
 ry, hur ry, hur -

(all) *f*
 (Tutti)

Pre Hur - sto, pre Hur - sto, pre -
 ry, hur ry, hur -

P

- zar.
 blow.

(all rush off)
 (Corrono via tutti.)

- sto, la carroz.za, presto, presto, presto, pre - sto.
 - ry, Call the car-riage, hurry, hurry, hurry, hur ry.

- sto, la carroz.za, presto, presto, presto, pre - sto.
 - ry, Call the car-riage, hurry, hurry, hurry, hur ry.

- sto, i cavalli, presto, presto, presto, pre - sto.
 - ry, call the horses, hur-ry, hur-ry, hur-ry, hur ry.

RECITATIVO AND DUET

RECITATIVO E DUETTO

NORINA E DON PASQUALE

(examining the accounts) NORINA AND DON PASQUALE
(esaminando le note)

D. PASQUALE

Recitativo

Vediamo: alla mo. di sta cent. toscudi. Obbli_ga.to! Al carroziere sei.
Let's see now this is one-hundred for the seamstress. Very gen-'rous! And for the coaches, six

P.

Allegro

cento. Poca ro_ba! Nove_cento cinquanta al gioiel lie-re.
hundred. Such a tri-ple! Here is the hundred fif-ty, to pay the jew'l-ler.

(throws the bill down enraged, and rises)
(Getta la nota con stizza e si alza.)

P.

Recit.

Per cavalli... Alde_monio i cavalli, i mer_canti eil matri_monio!
Horses, carriage, to the devil with the carriage, with the merchants, and with the marriage!

P.

Allegro *Recit.*

Per poco che la duri in questo modo, mio caro don Pa_squale, a rivederci
A few more days of this, if she continues, my dear friend Don Pasquale, will put you in the

P.

(pensa)(thinks)

presto all'ospedale. Che cosa vorrà dir questa grangala!
poorhouse to pay your folly *Andante* *Recit.* What ever can it mean, this prepar- a-tion!

(Pensa)(thinks)

P

Andante

Uscir so la a que st'ora, nel primodi di nozze?
Going out, at this hour, the first day of our marriage?

(risoluto)(resolutely)

P

debbo oppormia a ognicosto, ed impe - dirlo. Ma... si fa presto a dirlo: co -
I must stop her indeed, I must not per - mit it. But... it must be admitted: the

P

le - i ha certi occhiacci, certo fardasultana!... Ad ogni modo vo' provarmi; se
la - dy has certain man - ners, that are fright'ningly regal.. What - ev - er happens, I will try it; I'll

P

po - i fal - lisce il ten - ta - ti - vo... Ec - cola; a no - i
do it. and then if it's a fail - ure.. here she is; go to it.

Allegro

SCENA II. (Norina entra correndo e, senza badare a Don Pasquale, fa per uscire. È vestita in grandissima gala, ventaglio in mano.) (Norina enters, rushes, and, paying no attention to Don Pasquale, starts to leave. She is dressed in the grandest manner, a fan in her hand.)

1

Allegro

P

Meno mosso

Si-gno-ri-na, in tan-ta fret-ta do-ve
Wait, my la-dy, where are you dri-ven, rush-ing

NORINA

E una co-sa, è una co-sa pre-sto det-ta: al te-
That's a question whose answer can be quickly given: to the

va so, vorreb-be dir-mi? if you'll excuse me?

-a-tro, al te-a-tro a di-ver-tir-mi. *marcato*
thea-tre, to the theatre to amuse me.

Ma il ma-ri-to, consua pa-ce, non vo-
But your husband, at the moment may not

Il ma-ri-to ve-dee ta-ce; quan-do
But my husband will not comment. If he

-ler wish potri-a-tal vol-ta. to give per-mis-sion.

N
 parla non s'ascol - ta... (imitating her) *Il mari to quando parla non s'ascolta, non s'a...*
 spoke, no one would listen. . . (imitandola) Ev-en if my husband speaks, nobody listens, no-one...

P
 Nons'ascol - ta?
 None would listen?

(with increasing wrath)
 (con bile crescente)

P
 A non mettermi al ci-men-to, a non metter mi al ci-men-to, si-gno-ri - na, la con-
 You must learn who gives the orders, you must learn who gives the orders, madam, do not try my
 Più allegro

P
 -siglio; patience; va - da in ca-mera al mo - men-to, vada in ca-mera al mo-
 You will now go to your quarters, you will now go to your

NORINA (with a mocking air)
 (con aria di motteggio)

P
 A starche - to enonfar sce - ne permia
 To be qui - et, to act dis-creet-ly is the

- mento, ella in ca - sa reste - rà.
 quarters, in this house you'll have to stay.

N
 par - tè lo scon - giu - ro; va - da a let - to, dor - ma be - ne; poi do
 coun - sel I would give you; go to bed, now, slum - ber sweet - ly; we will

N
 - man si par - le - rà, va - da a let - to, vada a letto, dorma be - ne, dorma, dorma, dorma
 talk an - oth - er day, go to bed now; go to bed now, slumber sweetly, slumber sweetly, slum - ber

N
 be - ne; poi doman si par - le - rà, va - da, dor - ma
 sweet - ly; we can talk an - oth - er - day, go, now, slum -

N
 - ma, dor - ma, dor - ma, dor - ma be - ne, poi doman si par - le - rà, va - go
 ber, slumber, slumber, slumber sweet - ly, we can talk an - oth - er day, go -

N
 - da, dor - ma, poi doman si par - le - rà, vada a letto, dorma
 now, slum - ber, we can talk anoth - er day, go to bed and slumber

rall.

col canto

(starts to go out)
(Va per uscire)

(interposing himself between her and the door)
(interponendosi fra lei e la porta)

(ironically)
(ironica)

N bene, poi doman si par-le-rà. her and the door) Ve-ramen - te! So - no
sweetly, we can talk another day. fra lei e la porta) Don't you think so? I am

DON PASQUALE

Nonsi sor - te. So - no stanco.
You'll go no-where. I shall rest now.

(as if to go)
(per andarsene)

N stu - fa. Non v'ascol - to.
rest - less. I hear no - thing.

P

3 Poco più Non si sor - te. So - no
You'll go no-where. I must

fp

(heatedly)
(con gran calore)

N So - no stu - fa. Imper - ti -
I am rest - less. You dare in -

P

stan - co. Ci-yet-tel - la, ci - vet - tel - la!
rest, now. Good for noth - ing, wayward wo - man!

fp

(gives him a slap)
(Gli dà uno schiaffo)

N -nen - te! Pren - di, prendi su chebenti sta.
-sult me! Take that, There you get your just desserts!

P

Ci.yettella, ci.vet.tel.la! Ah!
Good for nothing, wayward woman! Ah!

f

P

4 **Larghetto**

(E fi-ni-ta, don Pa-squa-le, e fi-ni-ta, don Pa-
(All is ended, Don Pasqua-le, all is ended, Don Pa-

P

-squale,
-squale,
hai-bel romper-ti la te-sta, hai bel romper ti la
bro-ken-headed, broken-hearted, broken-headed, broken

P

testa!
-hearted!
Altro a fa-re non ti, re-sta, altro a fa-re non ti
Ev-'ry hope has now departed, ev-'ry hope has now de-

P

resta
-parted,
che d'andarti ad affo-gar, che d'andarti ad affo-
All that's left you is to drown, all that's left you is to

NORINA (fra sè (to herself)

(È du-ret-ta la-le-zio-ne, ma-ci-vuo-le a
(That was quite a force-ful les-son, but it need-ed to

gar.
drown.
E fi-ni-fa, sì,...
All is end-ed, yes,...

N
far l'ef - fet to; or bi - so
be ef - fect - ive; to be sure gna -
of

P
don Pa - squale, sì, altro a fa - re non ti re - sta che d'andarti ad affo -
Don Pa - squale, yes, ev - ry hope has now departed, all that's left you is to

N
del our pro - get - to la vit - to ria
our ob - ject - ive, I must pin the

P
-gar, e fi - ni - ta, e fi - ni - ta, altro a fa - re non ti re - sta che d'andarti ad affo - gar, don Pa -
drown, all is end - ed, all is end - ed, ev - ry hope has now departed, all that's left you is to drown, Don Pa -

N
assi - cu - rar, or bi - so gna
vic - to - ry down, to be sure of

P
-squa - le, don Pasquale, altro a fa - re non ti re - sta, altro a fa - re non ti re - sta che d'andarti ad affo -
-squa - le, Don Pasquale, ev - ry hope has now departed, ev - ry hope is now departed, all that's left you is to

N
del our pro - get - to la vit -
jour ob - ject - ive, I must -

P
-gar, don Pasquale, don Pa - squa - le, ah, e fi - ni - ta, altro a fa - re non ti
drown, Don Pasquale, Don Pa - squa - le, ah, all is end - ed, ev - ry hope has now de -

N
-to - ria, la vit - toria as - si - cu - rar,
pin him, I must pin vic - to - ry down,

P
re - sta che d'andar - ti ad affo - gar, ad af - fo - gar, altro a far non ti
-part - ed, all that's left you is to drown, I guess you'll drown, ev - ry hope has de -

5
Poco più

N
or to bi - sog - na la vit - to - ria as - si - cu -
to be sure of our ob - ject - ive, I'll pin it

P
re - sta che d'an - darti ad af - fo - gar, che d'an - dar - ti ad af - fo -
-part - ed, all that's left you is to drown, all that's left you is to

N
-rar, down, or to bi - sog - na la vit - to - ria
down, ev - ry hope has de - part - ed, all that's left you is to drown, noth - ing's

P
-gar, altro a far non ti re - sta che d'an - darti ad af - fo - gar, che d'an -
drown, ev - ry hope has de - part - ed, all that's left you is to drown, noth - ing's

(to Don Pasquale, decisively)
(a Don Pasquale, decisa)

N
as I'll - si - cu - rar.) Parto a -
I'll pin - cu - rar.) (it down.) Now I'm

P
-dar ti ad af - fo - gar.)
left you, I'll go and drown.)

N *dun que...
leav-ing...*

P

Par - ta pu - re, ma non facci a più ri -
Go at once, then, but you'll not re - turn, take

6 Allegro

N *Ci vedremo al nuovo giorno.
I will see you in the morning.*

P

- tor - no. Por - ta chiu - sa tro - ve -
warn - ing. You will find the door is

N *Ci vedre - mo, ci vedre - mo...
I will see you, in the morn - ing....*

P

- ra, por - ta chiu sa tro - ve - ra, sì, por - ta chiu - sa tro - ve -
barred. You will find the door is barred, yes, you will find the door is

(starts to leave, then returns)
(Vuol partire, poi ritorna.)

N *Ah, spo - so!
Ah, hus - band!*

P

- ra.
barred.

(coquettishly)
(con civetteria)

N *p*

Via, ca - ro spo - si - no, non far - mi il ti - ran -
Dear hus - band, suf - ren - der, do not be a ty -

7 *Vivace, ma non troppo*

N *p* *f*

-no, sii dol - ce, bo - ni - no, ri - flet - ti al l'e -
-rant, be gen - tie, be - ten - der, your - age is such a -

N *p*

-ta, Va a let - to, bel non no, sia che -
strain. Dear Grand - pa, sleep sound - ly, go slum -

N

-to il tuo son - no; per tem - poa sve - gliar -
-ber pro - found - ly; you'll find when you wak -

N *p*

-ti, la spo - sa ver - rà, va, va, va, va a let -
-en, your wife home a - gain, go, go, go, dear grand

N

-to, bel non - no, sia che - toil tuo son - no; per
-pa, sleep sound - ly, go slum - ber pro - found - ly; you'll

N

tem - poa sve_gliar - ti la spo.sa ver - rà.
find - when you wak - en, your wife home a-gain.

DON PASQUALE

Di - vor -
Di - vorce

8

P

-zio! di - vorzio! Che let - to! che spo.sa!
me! Di - vorce me! What wife! What a marriage!

Peg - gio - re con -
No dev - ils could

P

-sor zio di que.sto non v'ha, peg - gio - re con -
foree me to keep this do - main, No dev - ils could

P

p

-sor zio di que - sto non v'ha. Oh po - ve - ro
force me to keep this do - main. Oh, pi - ti - ful

P

sciocco! se duri in cer - vel - lo con que - sto mar - tel - lo, mi - ra - col sa - rà, mi -
nit - wit! If you don't go un - der, it will be a won - der, she'll drive you in - sane, she'll

NORINA

Ah! via,
Ah! dear

ra - col sa - rà, mi - ra - col sa - rà, con que - sto mar - tel - lo mi - ra - col sa -
drive you in - sane, she'll drive you in - sane, it will be no won - der if you go in -
rall. un poco

N

ca - ro spo - si - no, non far - mi il ti - ran -
hus - band, sur - ren - der, don't be such a ty -

-rà. Di -
-sane. Di -

9 a tempo

N
-no sii dol - ce, bo - ni - no, ri - flet - ti al - l'e
-rant, be gen - te, be ten - der, your age is such a

P

-vor-zio! di - vor-zio! Di - vor-zio! di - vor
-vorce me! di - vorce me! Di - vorce me! di - vorce

N
-tà. Va a let - to, bel non - no, sta
strain. Dear grand - pa, sleep sound - ly, go

P

-zio!
me! Oh, po - ve - ro sciocco!
Oh, pi - ti - ful nit - wit!

N
che - toil tuo son - no; per tem - po a sve -
slum - ber pro - found - ly you'll find when you

P

se du - ri in cer - vel - lo con que - sto, con que - sto mar -
You're sure to go un - der, no bo - dy, no, no - one will

N
- gliar - ti la spo - sa ver - ra, va, va, va,
wak - en your wife home a - gain, go, go, go,

P

-tel - lo, con que - sto mar - tel - lo mi - ri - ra - col sa - ra, oh po - ve - ro sciocco!
won - der it will be no won - der if you go in - sane, oh, pi - ti - ful nit - wit! It

N
va, per tem - po a sve - gliar - ti la spg - sa ver -
go, you'll find when you wak - en, your wife home a -

P
duri in cer - vel - lo mi - ra - col sa - rà, si, mi - ra - col sa -
will be no won - der if you go in - sane, she will drive you in -

N
- rà. Va a let - to, ma - ri - to... Va a let - to, bel
- gain. To bed with you, hus - band.. Sleep sound - ly, dear

P
- rà. Non so - no ma - ri - to.
- sane. I am not your hus - band.

10 Poco più

N
non - no... va a let - to, a let -
grand - pa... sleep sound - ly, sound -

P
Non son vo - stro non - no.. Se du - ro in cer - vel - lo con que - sto mar -
I am not your grand - pa.. If I don't go un - der it will be a

N
- to mio non
- ly, dear grand -

P
- tel - lo, mi - ra - col, mi - ra - col sa -
won - der, she'll drive me, she'll drive me in -

N
-no, va a let-to, ma ri-to. va a let-to, bel
-pa, to bed with you hus-band... sleep sound-ly, dear

P

-rà. Non so no ma-ri-to.
-sane. I am not your hus-band.

N
non-no... va a let-to, a let-
grand-pa, sleep sound-ly, sound-

P

Non son vo-stro non-no... Se du-ro in cer-vel-lo con que-sto mar-
I am not your grand-pa.. If I don't go un-der, it will be a

N
-to, mio non-
-ly, dear grand-

P

-tel-lo, mi-ra col, mi-ra col sa-
won-der, she'll drive me, she'll drive me in-

11

N
-no, la spo-sa, la spo-sa svegliarti sa-prà, la spo-sa, la
-pa, your wife will, your wife will a-wake you a-gain, your wife will, your

P

-rà, mi-ra col sa-rà, sì, con que-sto mar-
-sane, she'll drive me in-sane, yes, it will be no

N spo - sa svegliarti sa - rà, sì, la spo - sa sve - gliar - ti sa -
 wife will a - wake you, a - gain, yes, your wife will a - wake you a -

P

- tel - lo mi - ra - col sa - rà, mi - ra - col sa -
 won - der if I go in - sane, she'll drive me in -

N - rà, sì, la spo - sa sve - gliar - ti sa - rà, sì, la spo - sa sve -
 - gain, yes, your wife will a - wake you a - gain, yes, your wife will a -

P

- rà, mi - ra - col sa - rà, mi -
 - sane, she'll drive me in - sane, she'll -

N gliar - ti sa - rà gain.
 - wake you a - gain.

P

- ra drive col, mi - ra - col sa - ra.
 drive me, she'll drive me in - sane.

(Norina departs, letting fall
 (Norina parte, nell'atto di

a letter as she goes. Don Pasquale sees it, and picks it up.)
 partire lascia cadere una carta. Don Pasquale se ne avvede e la raccoglie.)

RECITATIVO

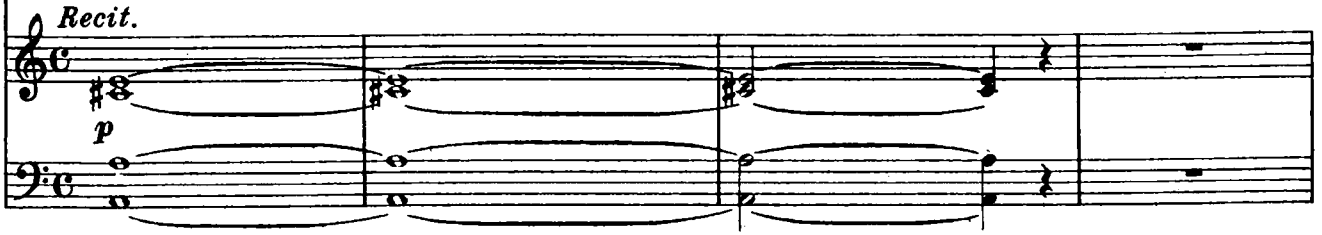
RECITATIVE

DON PASQUALE

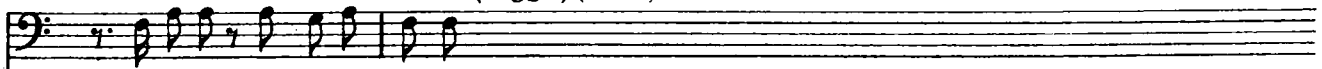
(Legge.) (reading)



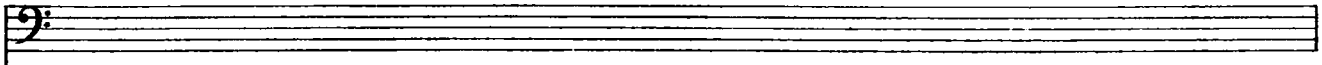
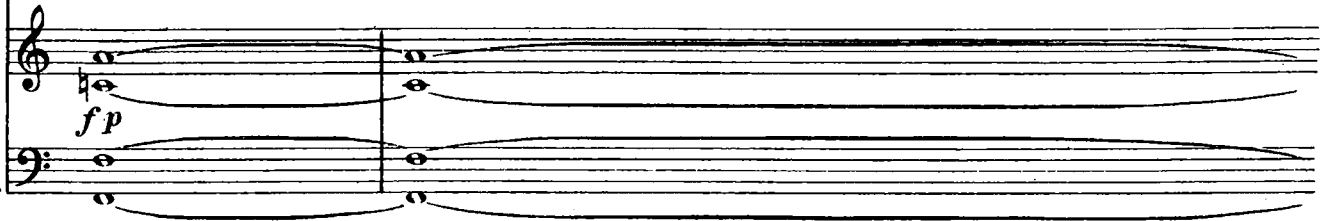
Qualche nota di cuffie e di merletti che la signora qui lasciò per caso. «Adorata Sofronia»
 It's some bill for her bonnets or her laces, such as the lady likes to leave behind her. My adored Sofronia

Recit.

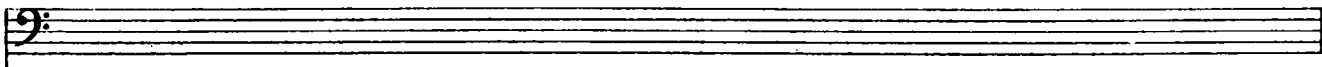
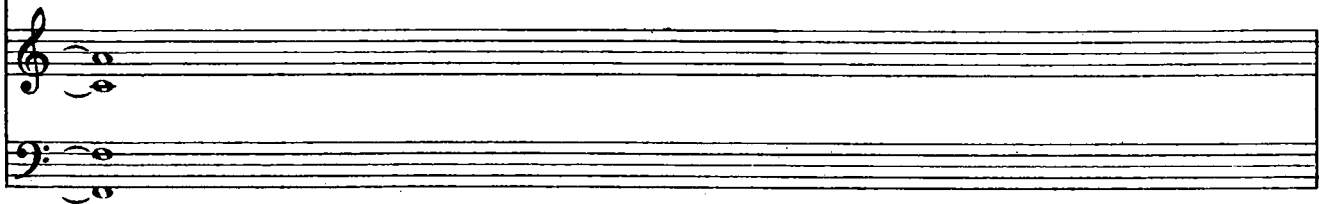
(Legge.) (reads)



Eh! eh! che affare è questo? «Fra le nove e le dieci della sera, sarò dietro il giardino, dalla parte
 Hey, hey, now! What am I reading? "Between nine and ten in the evening, I'll be outside in the garden

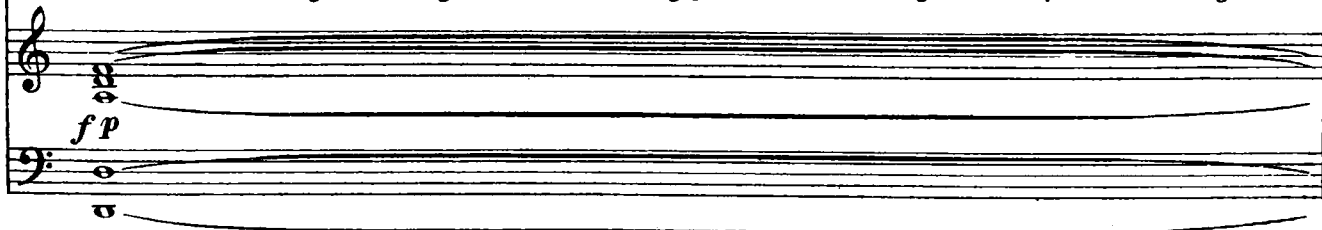


che guarda a settentrione. Per maggior precauzione fa, se puoi, d'introdurmi per la porta segreta.
 on the side facing the North. To take the utmost precautions, let me in, if you can, by the secret door.



A noi daran ricetto sicuro l'ombre del boschetto.
 The shadow of the grove will give us a safe hiding place.

Mi scordavo di dirti che an -
 I forgot to tell you, I will sing



P

p

.nunzierò cantando il giunger mio. Mi raccomando. Il tuo fedele. Addio».
 to signal my arrival. Your faithful one awaits you. Farewell".

P

(beside himself)
(fuori di se)

Quest'è troppo; co - ste_i mi vuol morto ar.ra - bia.to! Ah! non ne pos.so
 This is too much; that girl would have me per - ish of fu - ry. Ah, I can bear no

a tempo

P

(ringing)
(scampanellando) (to the servants who enter)
(ai servi che entrano)

più, per.do la te.sta! Si chiami Mala.testa. Correte dal Dot.to.re, di_tegli che sto
 more. I'm go-ing cra-zy! I'll send for Malatesta. Go running to the Doctor, tell him that I am

P

(Esce)(exit)

mal, che venga tosto. (O cre.pare, o finirla ad o.gni costo.)
 ill, he must attend me. (Let him kill me or cure me, this must be ended.)

Allegro

CORO
CHORUS

12 SCENE III.
SCENA III.

Allegro vivace

p *cresc.* *mf*

SERVANTS AND MAIDS
SERVI e CAMERIERI

Sop. *f* *>*
Che intermi - na - bi - le an - di - ri
Is there no end to this coming and

Ten. *f* *>*
Che intermi - na - bi - le an - di - ri
Is there no end to this coming and

BASSI *f* *>*
Che intermi - na - bi - le an - di - ri
Is there no end to this coming and

f *>*
Che intermi - na - bi - le an - di - ri -
Is there no end to this coming and

f *ff*

- vie - ni!
go - ing? *f* *>*
Che intermi -
Is there no

- vie - ni!
go - ing? *f* *>*
Che intermi -
Is there no

- vie - ni!
go - ing? *f* *>*
Che intermi -
Is there no

f *ff*

-na - bi - le an - di - ri - vie - ni!
end to this coming and go - ing!

-na - bi - le an - di - ri - vie - ni!
end to this coming and go - ing!

-na - bi - le an - di - ri - vie - ni!
end to this coming and go - ing!

p.
Tintindi qua, tin tin tin tin.
Ring-a-ling here, ding ding ding ding.

p.
Ton ton di là, ton ton ton
Ding-a-ling there, dong dong dong

trmm
Tontondi là, ton ton ton
Ding-a-ling there, dong dong dong

p

In pace un at-timo giammai si sta.
Never an instant to sit down and rest.

ton.
dong.

In pace un at-timo giammai si
Never an instant to sit down and

trmm
In pace un at-timo giammai si
Never an instant to sit down and

Tin tin tin tin. Ding ding ding ding. Tin tin tin tin. Ding ding ding ding. In pace un Ne-ver an

sta. rest. Ton ton ton ton. Dong dong dong dong. Ton ton ton ton. Dong dong dong dong. In pace un Ne-ver an

sta. rest. Ton ton ton ton. Dong dong dong dong. Ton ton ton ton. Dong dong dong dong. In pace un Ne-ver an

Нар

at-timo mai non si sta, instant to sit down and rest, in pace un at - ti - mo mai non si sta, tin, tin, tin, tin, ne-ver an in - stant to sit down and rest, ding, ding, ding, ding,

at-timo mai non si sta, instant to sit down and rest, in pace un at - ti - mo mai non si sta, tin, tin, tin, tin, ne-ver an in - stant to sit down and rest, ding, ding, ding, ding,

at-timo mai non si sta, instant to sit down and rest, in pace un at - ti - mo mai non si sta, tin, tin, tin, tin, ne-ver an in - stant to sit down and rest, ding, ding, ding, ding,

tin tin tin tin. ding ding ding ding. Ma... ca-sa But... 'tis a

ton, dong, tontonton ton. dong dong dong dong. Ma... ca.sa But... 'tis a

ton, dong, ton ton ton ton. dong dong dong dong.

13

buona,
mansion,

montata in gran - de.
a house of grand - eur.

buona,
mansion,

montata in gran - de.
a house of grand - eur.

p
Sì, ca - sa buo - na,
Yes, 'tis a mansion,

mon - tata in
a house of

Si spende e span - de;
Gold is to squand - er;

c'è da scia - lar.
and so it goes...

Si spende e span - de;
Gold is to squand - er,

c'è da scia - lar.
and so it goes...

gran - de.
grand - eur.

Si spende e
Gold is to

Fi ni to il pran - zo,
Right after din - ner,

vi furon
there was a

Fi ni to il pran - zo,
Right af - ter din - ner,

vi furon
there was a

span - de;
squand - er;

c'è da scia - lar.
that's how it goes.

p

sce - ne.
fight here.

Di - ce il ma -
First said the

sce - ne.
fight here.

Comincian pre - sto.
They're starting ear - ly.

Con - tate un po'.
But what a - bout?

Sopr.

- ri - to:
hus - band:

Restar con vie - ne.
Stay home tonight, dear.

Di - ce la spo - sa:
Then said the la - dy:

Sor - tire io
I'm go - ing

vo' -
out.

Il vecchio sbuf - fa,
The old man, goad - ed,

segue ba - ruf - fa, ma la spo -
had soon ex - plod - ed, but still the

Oh!
Oh!

Ma la spo -
but still the

Oh!
Oh!

Ma la spo -
but still the

-si-na l'ha da spun-tar,l'ha da spun-tar,sì.
wife,though it came to blows,did as she chose,yes.

-si-na l'ha da spun-tar,l'ha da spun-tar,sì.
wife,though it came to blows,did as she chose,yes.

-si-na l'ha da spun-tar,l'ha da spun-tar,sì.
wife,though it came to blows,did as she chose,yes.

Vè un nipo-ti - no
There is a neph-ew,

guasta me-
giv-en to

guasta me-
giv-en to

14 rall.

Chetiene il vec.chio sopra pen.sie - ri.
Who keeps the old fellow busy wond - ring.

-stie-ri...
blund-ring,

-stie.ri...
blund-ring,

rall.

Ten. *p*
Quel ni-po - ti - no
There is a neph-ew,

Bassi
Quel ni - po - ti - no
There is a neph-ew,

Tempo di Valzer

gua - sta me -
who may be

gua - sta me -
who may be

p

Che tie-ne il vec-chio
he has his un-cle.

-stie-ri...
plund-'ring...

p

-stie-ri...
plund-'ring,...

So-pra pen -
bu-si - ly

cresc:.....

f

so - pra pen - sie-ri,
bu - si - ly wond-'ring.

p

La pa-dron - ci - na
Our lit - tle mis-tress

so - pra pen - sie-ri,
bu - si - ly wond-'ring.

-sie - ri,
wond-'ring,

so - pra pen - sie-ri,
bu - si - ly wond-'ring.

f

p

p

e tut-ta fo-co,
all fire and passion,

p

Par che il ma -
Feels for her

Par che il ma -
Feels for her

cresc:.....

f

Lo conti po-co.
Lit-tle compas-sion.

-ri-to lo con-ti po-co; lo conti po-co.
hus-band lit-tle com-pas-sion; lit-tle com-pas-sion.

-ri-to lo conti po-co.
hus-band lit-tle com-pas-sion.

15

Detailed description: This system contains the first three staves of music. The top staff is a vocal line starting with a fermata and then singing 'Lo conti po-co. Lit-tle compas-sion.' The second staff continues the vocal line with lyrics '-ri-to lo con-ti po-co; lo conti po-co. hus-band lit-tle com-pas-sion; lit-tle com-pas-sion.' The third staff continues with '-ri-to lo conti po-co. hus-band lit-tle com-pas-sion.' The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A dynamic marking of *f* is at the beginning, and a box with the number '15' is placed above the piano part.

p

Zit-ti, pru-den-za.
Qui-et, be-care-ful,

p

Al-cu-no vie-ne.
Hush! some-one's mov-ing.

Detailed description: This system contains the next three staves of music. The top staff is a vocal line starting with a fermata and then singing 'Zit-ti, pru-den-za. Qui-et, be-care-ful,'. The second staff continues with 'Al-cu-no vie-ne. Hush! some-one's mov-ing.' The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A dynamic marking of *p* is at the beginning of the vocal line and again above the piano part.

Si sta-ra be-ne:
Things are im-prov-ing:

Zit-ti, zit-ti.
Sil-ence, sil-ence,

p

C'è da scia-lar.
And so it goes,

Detailed description: This system contains the final three staves of music. The top staff is a vocal line starting with a fermata and then singing 'Si sta-ra be-ne: Things are im-prov-ing:'. The second staff continues with 'Zit-ti, zit-ti. Sil-ence, sil-ence,'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A dynamic marking of *p* is placed above the piano part.

p C'è da scia - lar: zit - ti, zit - ti, zit - ti,
 And so it goes: si - lence, si - lence, si - lence,
pp

C'è da scia - lar: zit - ti, zit - ti, zit - ti,
 And so it goes: si - lence. si - lence, si - lence.

C'è da scia - lar: zit - ti, zit - ti, zit - ti,
 And so it goes: si - lence, si - lence, si - lence.

al some - cun vie zit
 some - one's mov - ing, si - ti,
 al some - cun vie zit
 one's mov - ing, si - ti,
 al some - cun vie zit
 one's mov - ing, si - ti,
 lence, lence, lence,

cresc:.....

zit - ti, sì, sì, c'è da scia - lar;
 si - lence, yes, yes, that's how it goes;
 zit - ti, sì, sì, c'è da scia - lar;
 si - lence, yes, yes, that's how it goes;
 zit - ti, sì, sì, c'è da scia - lar;
 si - lence, yes, yes, that's how it goes;

16

p

p si starà be - ne: things are improv - ing, *p* c'è da scia - lar, that's how it goes,

p si starà be - ne: things are improv - ing, *p* c'è da scia - lar, that's how it goes,

p si starà be - ne: things are improv - ing, *p* c'è da scia - lar, that's how it goes,

Sop.

Ten.

p c'è da scia - lar, That's how it goes,

p si, c'è da scia - lar, *pp* zit - ti, *p* Yes, that's how it goes, si - lence,

si, c'è da scia - lar, zit - ti, Yes, that's how it goes, si - lence,

c'è da scia - lar, c'è da scia - lar, zit - That's how it goes, that's how it goes, si -

zit-ti, al-cun vie - ne, zit-ti, zit-ti; c'è da scia - lar, c'è da
 si-lence, someone's moving, si-lence, si-lence, and so it goes, that's how

zit-ti, al-cun vie - ne, zit-ti, zit-ti; c'è da scia - lar, c'è da
 si-lence, some-one's moving, si-lence, si-lence; and so it goes, that's how

-ti, zit - ti, c'è da scia - lar, zit-ti, zit-ti, al-cun's
 -lence, si - lence, that's how it goes, si-lence, si-lence, someone's

(con mistero) (mysteriously)
pa piacere

calando

scia - lar, sì, c'è da scia - lar... quel ni-po - ti - no...
 it goes, yes, that's how it goes... there is a neph - ew...

scia - lar, sì, c'è da scia - lar... quel ni-po - ti - no...
 it goes, yes, that's how it goes... there is a neph - ew...

vie-ne. zit-ti, zit-ti, sì, c'è da scia - lar... quel ni-po - ti - no...
 moving si-lence. si-lence yes, that's how it goes.. there is a neph - ew...

calando

(they go off)
 (Escono)

c'è da scia - lar.
 that's how it goes.

c'è da scia - lar.
 that's how it goes.

c'è da scia - lar.
 that's how it goes.

a tempo

RECITATIVO AND DUET
 RECITATIVO E DUETTO

SCENA IV.

DOTTORE E DON PASQUALE

SCENE IV.

ERNESTO

DOCTOR AND DON PASQUALE

(sul limitare della porta) (on the threshold of the door)

DOCTOR
 DOTTORE

Sta be.ne.
 It's settled.

Ora ingiardi no scendo a far la mia parte.
 Now to the garden for my part in the project.

Siamo inte_si.
 It's agreed, then.

Ment'io fo qui la
 While I am playing

Nonte_mere.
 Do not worry.

Suil mantello e
 Put the cloak on and

mi_a. Soprattutto che il vecchio nonti conosca.
 my part. It's above all the old man won't recognize you.

Ap.pe.na venirei senti...
 As soon as you hear us coming...

(Esce.) (goes off)

vi_a. A ri_vederci.
 vanish. Until I see you.

Ot.timamente.
 That will be perfect.

a tempo

Recit. Questa repentina chiamata mi prova che il biglietto del convegno notturno ha fatto ef.
 Clearly, since he suddenly called me, our letter of suspicion, on tonight's assignation, has done its

D *fet to. Ec - colol.. com'è palli do e di - messo! non sembra più lo stesso.. me ne fa male il*
mission. There he is!.. He's so pallid and de - jected, what change has been effected, how touching, how pa -

D *core... Ricomponiamci un viso da dot-to-re.*
-thetic.. Now for my bedside manner, sympathetic.

17
Andante

SCENA V. SCENE V.

(andando incontro a Don Pasquale) (going to meet Don Pasquale)

D *DON Don Pasquale... Non mi fa - te lan -*
PASQUALE Don Pasquale... (con tristezza solenne) (with solemn grief) Do not leave me to

Recit. Co - gna to, in me ve - de - te un mor to che cam - mi - na.
My brother, in me you look on a dead man who is walking.

D *- guire a questo modo. (without heeding him, and as if speaking to himself)*
languish in this fashion (senza badargli e come parlando a se stesso)

P *Pen - sarche, per un mi se - ro pun - tiglio, mi son ridot to a questo! Mille No -*
To think that for a foolish whim I suffer, to this it has reduced me! Better a

(to himself)
(Ira se)(to Don Pasquale)
(a Don Pasquale)

D *(Cosa buona a sa - persi.) Mispiegherete al fin...*
(That is good to discover.) Will you at last explain...

P *- ri - ne a - vessi date a Ernesto!*
thousand Nor - in - as for Er - nes - to!

Mezza entra ta d'un anno
Half of a year's income given

D

E po-i?
What follows?

P

in cuffie e nastri consu. mata! ma questo è nulla. La signo. ri. na vuole andar a te.
for laces and bonnets and hair ribbon! but that is nothing. The fine young lady wished to go to the

P

a. tro: m'op. pon. go col. le buo. ne, non in. ten. de. ra. gio. ne, e son. de. ri. so; co.
theatre: Quite mild-ly, I de-nied her, but my wish did not guide her, when she derided I

(stupefied)
(stupito)

D

U. no schiaffo!!
Did she strike you!

P

- mando... e colla man mi dà sul vi. so. U. no schiaffo, sì, sì.
ordered... and with my face her hand collided. Yes, she struck me, yes, in-

(to himself) (to Don Pasquale)
(fra sè) (a Don Pasquale)

D

(Corag. gio.) Voi men. ti. te: So. fron. ia è don. na ta. le, che non può, che non
(Be brave, now.) You are ly. ing: So. fron. ia is too grac. ious; ne. ver would, ne. ver

P

- gno. re!
- deed, sir!

D

sa, nè vuol far ma. le: pre. testi per cac. ciar. la via di ca. sa, fan. do. nie che inven. ta.
could she be pugnacious: to throw her from your house, you wish a pretext, this tale you have in-

D *-ta - te - vent - ed* Mia so - rel - la ca - pace a voi di per - dere il ri - spet - to!
 DON PASQUALE My poor sister, to treat you dis - re - spect - fully or cru - elly!

La guancia è testi - mo - nio: il tutto è
 I bear the mark to prove it: I tell you, too

D Non è ve - ro, Si - gnore, gridar co - tanto par - mi in - con - ve -
 It cannot be. Enough, sir, to go on shout - ing seems be - low

P detto. È veris - simo —
 tru - ly. It is all too true.

D *- nienza.* Par la - te dun - que. (Faccia mi - a, co - rag - gio.)
sta - zions. Well, then, con - tinue. (Give me strength, give me cou - rage)

P Ma se voi fate per - der la pa - zienza! Lo schiaffo è
 It is you, sir, who's stran - gly short of pa - tience. The blow was

(calming himself) (to himself)
 (calmandosi) (fra se)

D (the Doctor shows surprise and finally horror.) (il Dottore fa segni di sorpresa fino all'orrore.)

D (gives him the letter) (Gli dà la lettera) Io son di sasso. (Secon - diamo.) Ma come! mia so -
 I am astounded. (With conviction) How could she? My own

P nul - la, v'è di peg - gio an - co - ra: leg - ge - te.
 nothing, there is worse to fol - low: Just read it.

D

rel-la *si saggia, buona e bella...* *Che sia colpevol son ancora in-*
sis-ter, so wise, so good, so lovely... *I can't believe still that she*
could be

P

Sarà buona per vo-i, per meno certo.
 May be good for her brother, but not her husband.

D

certo.
-tray you.

P

Io son co-sì si-cu-ro del de-lit-to, che v'ho fat-to chiamare espressa-mente qual te-sti-
 I am so positive that she is guilty, I have sent for you with the firm intention that you shall

D

Va ben... ma riflet-te-te...
 All right.. but do con-sid-er...

P

mo-nio della mia vendetta. *Ho tutto preve-du-to... ma aspet-*
 witness how I take my vengeance. I have made the arrangements; pay at-

D

Sed iam pure. Ma par-la-te.
 Let's be seated. But contin-ue.
 (Don Pasquale da segni d'inquietudine)
 (Don Pasquale shows signs of uneasiness)

P

-tate, se-diamo.
 tention, be seated.

P

18 Moderato

p Che-ti, che-ti, im-manti-
Soft-ly, so they don't sus-

P

-nen -pect te, che-ti, che-ti, im-manti- nente nel giardi no discen-diamo;
us, we will steal where none expect us through the garden and around it,

P

pre-n-do me-co la mia gen - te, pre-n-do me-co la mia
With my servants to pro-TECT us, With my servants to pro-

P

gen-te, il boschetto circon-diamo e la coppia sciagu-
-rect us, soon the grove will be surrounded. and the pair, in guilty

P

-ra - ta a un mio cenno impri-gio - na-ta,
rap - ture at my sig - nal we will cap-ture.

f^b.p

P sen-za per - dere un mo-men - to con-duciam dal po - de - stà, e la coppia sciagu-
right a-way, we will con-duct them to a judge, without de-lay, and the pair in guilty

P - ra.ta, a un mio cenno impri gio - na.ta, sen.za per.dere un mo.men.to con - duciam dal po - de -
rap-ture at my sig-nal we will cap-ture, right away we will conduct them to a judge without de-

-stà, sen - za per.dere un mo - men - to con - du - ciam dal po - de - stà, sen - za per.dere un mo -
-lay, right a-way we will conduct them to a judge without de - lay, right a-way we will con-

DOTTORE

rall. Io direi... senti te un po -
I sug-gest... just wait a min

-men-to con-duciam dal po - de - stà.
-duct them to a judge without de-lay.

col canto **19** a tempo

D - co. Noi due so.li, noi due so.li, noi due so.li andiam sul lo.co; nel boschetto ci ap-po-
-ute, let the two of us be-gin it, just we two had best be in it; to the grove, we'll go and

rall. *col canto*

-met. ter che la co - sa re - sti là, ci facciam dei due pro - met. ter che la co - sa re - sti
 pro - mise that the whole affair will cease, till they give their solemn promise that the whole affair will

la.
cease.
DON PASQUALE

20 Poco più

p

E si fatto sciogli - mento poco pena al tra - di -
 That is little to re - pay me for the way they would be -

Ri flet - te te, è mia so - rel - la.
 But, consid - er, she's my sis - ter.

-tray me. Va - da fuor di ca - sa mi - a, va - da fuor di ca - sa
 From my house she must be banished, from my house she must be

È un af - fa re deli - ca to, deli - ca to, deli - ca to, vuol ben esser pon - de -
 It's a ticklish situation, very tricky sit - u - ation, it re - quires some con - cen -

mi - a, altri patti non vo' far,
 banished and on that I must insist.

p

D

-ra to, ponderato, ponde- rato.
-tration, concentration, concentration.

P

Ponde - ra - te, e - sa - mi - na - te, ma
Con - cen - trate, then, and con - tem - plate it, But

D

U - no scan - da - lo fa -
But the scan - dal's sure to

P

in mia ca - sa non la vo', no, no.
I don't want her in my house, no, no.

D

re - te e ver go - gna poi ne a vre - te; non convie - ne, non sta
shame - you, then the world - per - haps will blame you; You will rue - it, let's not

P

Non impor - ta. Non importa.
That's no matter. That's no matter.

(Riflette intanto)(reflecting a while)

D

be - ne: al - tro modo, al - tro modo cercherò.
do it: some - thing better, something better must be planned. (imitandolo)(imitating him)

P

Non sta be - ne, non convie - ne... ma lo
Do not do it, you will rue it... but I

(pointing to his cheek)
(accennando la guancia)

(both of them ponder)
(Pensano tutti e due.)

P

schiaffo, ma lo schiaffo qui re - stò.
suf-fer, still I suf-fer from her hand.

Moderato

21

DOCTOR
DOTTORE

(as if inspired)
(come ispirato)

P

L'ho tro - va - ta!
I have got it!

Io di-re-i... I would say that... Be - ne - det - to! Thanks to Hea - ven! di-te, Tell me,

I. Tempo - Mosso

D

Nel bo - To the

di-te, tell me, di-te presto. tell me quickly.

fp

D

-schet - to quat - ti quat - ti ci ap - po - stia - mo, di là tut - tou dir pos -
grove we'll soft - ly tip - toe to our sta - tion, ov - er-hear their con - ver -

fp

D

- sia - mo. S'è co - stan - te il tra - di - men - to, la cac - cia - te su due
 - sa - tion. If the lov - ers are u - nit - ed, you may throw her out at

fp *fp* *fp* *fp*

D

pie'
 once.
 DON PASQUALE

Bra - vo, bra - vo, bra - vo,
 Bra - vo, bra - vo, bra - vo,

f *f*

P

bra - vo, va be - no - ne, son con -
 bra - vo, vo, that is per - fect, I'm de -

f

P

- ten - to, va be - no - ne, son conten - to, son con -
 - light - ed, that is per - fect, I'm delight - ed, I'm de -

DOTTORE

Si. Yes. *rall.*

-ten-to, bra-vo, bra-vo, bravo, son conten-to.
-light-ed, bra-vo, bra-vo, bravo, I'm de-light-ed.

p.

(A-spet-ta, a - spet - ta, ca-ra spo-si - na: la mia ven - det - ta già s'avvi
Dance on, my pret - ty, dance, lit-tle vi - per; I'll have no pit - y, you'll pay the

22 Moderato mosso

-ci - na, già, già ti pre - me, già t'ha rag - giun - to, tutte in un pun - to l'hai da scon -
pi - per, soon now my ven - geance will ov - er - take you, how it will break you, how you will

p.

-tar, Ve-drai se gio-vi - no rag-gi-ri e ca-ba - le, sor-ri - si te - ne - ri, so-spi - ri e
pay! No use now, ten - der sighs, no lies and trick - er - y, no smiles to tan - ta - lizè, no wiles and

la-grime, ve-drai se gio-vi - no, ve-drai se gio-vi - no sor - ri - si te - ne - ri, so-spi - ri e
witch - er - y, no use pre - fend - ing with sighs, lies and trick - er - y, no ten - der smiles tan - ta - liz - ing and

P

la-gri-me; or vo-glio prende-re la mia ri-vin-ci-ta, or vog-lio prende-re la mia ri-
treacher-y: I am in-vin-ci-ble, I will a-venge it all, I am in-vin-ci-ble, I will a-

P

-vin-ci-ta, sei nel-la trappo-la, v'hai da re-star, sì, sei nel-la trappo-la, v'hai da re-
-venge it all, you're in my clutches now, and there you'll stay. Yes, you're in my clutches now and there you'll

P

-star: la mia ven-det-ta già t'ha rag-giun-to, tutte in un pun-to l'hai da scon-
-stay; soon now my ven-geance will over-take you, how it will break you, how you will

P

-tar, tutte in un pun-to l'hai da scon-tar, tutte in un pun-to l'hai da scon-
pay, how it will shake you, I'll make you pay, how it will shake you, I'll make you

DOCTOR
DOTTORE

(Il po-ve-ri-no sogna ven-det-ta, non sa il me-schi-no quel che l'a-
(Poor man, he's schem-ing, vengeance e-lates him, lit-tle he's dream-ing of what a-
-tar.)
pay.) **a tempo** 23

D

-spet - ta: in - va - no fre - me, in van s'ar - rab - bia, è chiuso in gab - bia, non può scap -
 -waits him: vain his in - ten - tions, vain is his rag - ing; we've done the stag - ing; his part he'll

D

p

-par. In - vano ac - cu - mu - la proget - ti e cal - co - li, in - vano ac - cu - mu - la proget - ti e
 play. Vain - ly he cal - cu - lates, plots and pre - var - i - cates, vain - ly he cal - cu - lates, plots and pre -

D

cal - co - li, non sa che fabbri - ca ca - stelli in a - ri - a; non vede, il sem - pli - ce, non vede, il
 - var - i - cates; castles he fab - ri - cates, doomed to evap - or - ate; lit - tle the sim - ple - ton, lit - tle the

D

sempli - ce, che nel - la trappo - la da sè me - de - si - mo, sì, nel - la trappo - la da sè me -
 simple - ton sees his dupli - cit - y has him en - snared and he can't get a - way, he him - self is en -

D

-de - si - mo, non vede, il semplice, che nella trappola da sè medesimo si va a get - tar. In - van s'ar -
 -snared, yes, how little the simpleton sees his duplicity has him ensnared and he can't get away. Vain is his

D

rab - bia, in va - no fre - me, s'è chiuso in gab - bia, non può scap - par, s'è chiuso in
rag - ing, vain his ram - pag - ing; we've done the stag - ing, his part he'll play, we've done the

D

gab - bia, non può scap - par, s'è chiuso in gab - bia, non può scap - par.)
stag - ing, his part he'll play, we've done the stag - ing, his part he'll play.)

D

p La caccia - te su due piè', e la tol - go via con
DON PASQUALE *p* Throw her out at once, you may; I will car - ry her a -

Va be - no - ne, son con - ten - to, son con - ten - to, son con -
That is per - fect, I'm de - light - ed, I'm de - light - ed, I'm de -

D

me. Quatti quat - ti ciappostia - mo, di là tut - to
- way. Soft - ly tip - toe, to our sta - tion, ov - er hear all

P

- ten - to. Quatti quat - ti ciappo - stia - mo, u - dir pos -
- light - ed. Soft - ly tip - toe to our sta - tion, and ov - er

D

tutto, tut - to...
conversation...

P

sia - mo, tutto, tut - to u - dir pos - sia
hear them, ov - er hear all the con - ver - sa -

D

(In-vano accumula progetti e calco-li, in-vano accumula progetti e
(Vainly he calculates, plots and prevaricates, vainly he calculates, plots and pre-

P

-mo. tion. **24** (Vedrai se giovino raggiri e ca-bale, sorri - si te - ne - ri, sospiri e
(No use now tender sighs, no lies and trickery, no smiles to tantalize, no wiles and

D

cal-co - li, non sa che fab-bri-ca ca-stelli in a - ri a, non vede il sempli-ce, non vede il
- var - i - cates, castles he fab - ri - cates, doomed to e - vap - or - ate, lit - tle the simple - ton, lit - tle the

P

lagri - me, ve - drai se gio - vi - no, ve - drai se gio - vi - no sor - ri - si te - ne - ri, so - spi - ri e
witcher - y, no use pre - tend - ing with sighs, lies, and trick - er - y, no ten - der smiles, tanti - liz - ing and

D

sempli - ce, non vede il sempli-ce che nel-la trappo - la da sè me - de - si - mo, non ve - de il
simple - ton, lit - tle the simple - ton sees his dup - lic - it - y has him ensnared, yes, how little the

P

la - gri - me, or vog - lio prende - re la mia ri - vin - ci - ta, or vog - lio prende - re la mia ri -
treacher - y, I am in - vin - ci - ble, I will a - venge it all, I am in - vin - ci - ble, I will a -

D *sempli - ce che nel - la trappo - la da sè me - de - si - mo, che nel - la trappo - la si va a get -*
simple - ton sees his du - pli - ci - ty has him ensnared, he himself is ensnared and he can't get a -

P *-vin - ci - ta, sei nel - la trappo - la, v'hai da re - star, sì, sì, sei nel - la trappo - la v'hai da re -*
venge it all, you're in my clutches now and here, you'll stay, yes, yes you're in my clutches now and there you'll

D *-tar, è chiuso in gab - bia, è chiuso in gab - bia, non può scap -*
-way. We've done the stag - ing, we've done the stag - ing, his part he'll

P *-star, a - spetta, a - spet - ta, tutte in un pun - to l'hai da scon -*
stay. Dance on, my prêt - ty, How I will break you, how you will

D *-par, è chiuso in gab - bia, non può scap - par, è chiuso in gab - bia, non può scap -*
play, we've done the stag - ing, his part he'll play, we've done the stag - ing, his part he'll

P *-tar, tutte in un pun - to l'hai da scon -*
pay, How I will break you, how you will

D *- par, ah, ah, ah, ah, ah, ah, ah! è chiu - so in*
play, ah, ah, ah, ah, ah, ah, ah! we've done the

P *-tar, ah, ah! ah, ah, ah, ah, ah, ah! tut - te in un*
pay, ah, ah! ah, ah, ah, ah, ah, ah! How I will

25 *Poco più*

D
 gab - bia, non può scap - par, ah, ah, ah, ah, ah, ah, ah, ah, ah,
 stag - ing, his part he'll play, ah, ah, ah, ah, ah, ah, ah, ah, ah,

P
 pun - to l'hai da scon - tar, ah, ah, ah, ah, ah, ah, ah, ah, ah,
 break you, how you will pay, ah, ah, ah, ah, ah, ah, ah, ah, ah,

p *cresc.* *f*

D
 ah, ah, ah! non può scap. par, non può scap. par, non può scap.
 ah, ah, ah! his part he'll play, his part he'll play, his part he'll

P
 ah, ah, ah! l'hai da scon - tar, l'hai da scon - tar,
 ah, ah, ah! how you will pay, how you will pay,

f

(they leave together)
 (Escono insieme)

D
 - par, non può scap. par,)
 play, his part he'll play.)

P
 l'hai da scon - tar, l'hai da scon. tar.)
 how you will pay, how you will pay.)

f

SERENATA

ERNESTO

SCENA VI. Boschetto nel giardino attiguo alla casa di Don Pasquale; a sinistra dello spettatore, grandinata che dalla casa mette in giardino; a dritta, belvedere. Piccolo cancello in fondo.

SCENE VI. A grove in the garden adjacent to Don Pasquale's house; to the audience left, steps leading from the house to the garden; on the right, a summerhouse; a small gate, at rear.

ERNESTO

(from within) (di dentro)

Com'è gen-
Ah, what de-

Andante mosso

(Chitarre)

til lanotte a mezzo April! È azzurro il ciel, la luna è senza
light, is a mid-April night! Through azure skies, the moon unveils her

sempre arpeggiato

vel: tutt'è languor pace, mistero, a-
eyes: with all a-bove peaceful myst'ry and

Sopr.
È azzurro il ciel, la luna è senza vel.
Through a-zure skies, shine the moon's unveiled eyes.

Ten.
È azzurro il ciel, la luna è senza vel.
Through a-zure skies, shine the moon's unvei led eyes.

Bassi
È azzurro il ciel, la luna è senza vel.
Through a-zure skies, shine the moon's unveiled eyes.

E

mor! *Ben mio per ch * *ancor non vien a me?* *Forma no*
 love. But dar-ling why, do you not fly to me? The breezes

E

l'a - u - re *d'amore accen - ti,* *del rio nel mur - mure* *sospi - ri*
 shiv - er low, with love entrain - ing, the murm'ring river flows, to lov - ers

E

sen - *ti, ben mio, per - ch *
call - *- ing my dar - ling, why*

Ah!
 Ah!

Ben mio, per - ch  an - cor non vien a me?
 My dar - ling why do you not fly to me?

Ben mio, per - ch  an - cor non vien a me?
 My dar - ling why do you not fly to me?

E

ancor non vien a me? *per ch , per ch * *ancor non vien a*
 do you not fly to me? ah, why, say why, you do not fly to

me? Poi quando sa - rà mor - to, _____ pian - ge - ra - i, ma ri - chiamar mi in
 me? When Death has come to claim me, _____ you'll be cry - ing. But you can - not re -

26 Pochissimo più mosso

vi - ta _____ non po - tra - i.
 - call me _____ with your sigh - ing.

Poi quan - do sa - rà mor - to, _____ sì, pian - ge -
 When Death has come to claim me, _____ you will be

Poi quan - do sa - rà mor - to, _____ sì, pian - ge -
 When Death has come to claim me, _____ you will be

Poi quando sa - rà mor - to, _____ pian - ge -
 When Death has come to claim me, _____ you 'll be

- ra - i, ma ri - chiamar lo in vi - ta _____ no, non po - tra _____ i.
 cry - ing, but you can - not re - call me _____ with all your sigh - ing.

- ra - i, ma ri - chiamar lo in vi - ta, _____ no, non po - tra _____ i.
 cry - ing, but you can - not re - call me, _____ with all your sigh = ing.

- ra - i, ma ri - chiamar lo in vi - ta, _____ no, non po - tra _____ i.
 cry - ing, but you can - not re - call me, _____ with all your sigh - ing.

—ancor non vieni a me? Il tuo fe - de - le si strugge di desir,
 do you not fly to me? I love so tru - ly, I long for you and sigh

la la la la la lala la la lala la la lala la la lala la la lala la
 la la la la la lala la la lala la la lala la la lala la la lala la
 la la la la la lala la la lala la la lala la la lala la la lala la

Nina crude - le, Nina crudel, il tuo fe -
 Nina, t'is cruel - ty, Nina, so cruel, my love is

la la la la la lala la la lala la la lala la la lala la la lala la
 la la la la la lala la la lala la la lala la la lala la la lala la
 la la la la la lala la la lala la la lala la la lala la la lala la

-del si strug - ge - di de - sir; Ni - na cru - del, mi voio veder mo.
 true, still in lov - ing I sigh; Ni - na, so cruel would you then see me

la lala la la la lala la la lala la la lala la la lala la la lala la
 la lala la la la lala la la lala la la lala la la lala la la lala la
 la lala la la la lala la la lala la la lala la la lala la la lala la

E

rir? Poi quando sa - rò mor - to piange - ra - i, ma ri - chiamarmi in
die? When Death has come to claim me, you'll be cry - ing, but you can - not re -

la.
la.

la.
la.

28 Pochissimo più mosso

E

vi - ta, nonon po - tra - i, si, piange - you will be
-call me with all your sigh - ing, *f* When Death has come to claim me, you will be

Poi quan - do sa - rà mor - to, si, piange - you will be
When Death has come to claim me, you will be

Poi quan - do sa - rà mor - to, pian - ge
When Death has come to claim me, you'll be

E

ma ri - chiamarmi in vi - ta, no, non po - tra - i.
but you cannot re - call me with all your sigh - ing.

-ra - i, ma ri - chiamarmi in vi - ta, no, non po - tra - i.
sigh - ing, but you can - not re - call me with all your sigh - ing.

-ra - i, ma ri - chiamarmi in vi - ta, no, non po - tra - i.
sigh - ing, but you can - not re - call me with all your sigh - ing.

-ra - i, ma ri - chiamarmi in vi - ta, no, non po - tra - i.
sigh - ing, but you can - not re - call me, with all your sigh - ing.

NOCTURNE NOTTURNO

NORINA ED ERNESTO
NORINA AND ERNESTO

(Norina esce con precauzione dalla parte del belvedere, e va ad aprire ad Ernesto, che si mostra dietro il cancello. Ernesto è avvolto in un mantello che lascerà cadere.)

(Norina comes cautiously from one side of the summerhouse, and goes to admit Ernesto, who appears behind the gate. Ernesto is enveloped in a cloak, which he lets fall.)

Larghetto

NORINA

pp

Tor - namia dir — che m'a - mi,
Tell — me a - gain — you love me,

ERNESTO

pp

Tor - namia dir — che m'a - mi,
Tell — me a - gain — you love me,

N

dim - mi chemi o tu se - i; quan - do tuo ben - mi
tell me that you are mine on - ly; skies turn to Heav'n a -

E

dim - mi chemi a tu se - i; quan - do tuo ben - mi
tell me that you are mine on - ly; skies turn to Heav'n a -

N
 chia - mi, la vita addop - pi in me. La — voce tu a si
 -bove me, when ten - der endearments I hear. Soft - ly your voice is re

E
 chia - mi, la vi.ta addop.pi in me.
 -bove me, when ten - der endearments I hear.

rall. **29** a tempo

N
 ca - ra rin - fran - ca il co - re op - pres - so, il co - re op -
 -sound - ing, dis - pell - ing the fears that surround me, the fears that sur -

E
 La — voce tu a si ca - ra rin - fran - ca il co - re op -
 Soft - ly your voice is re - sound - ing, dis - pell - ing the fears that sur -

N
 - pres - so, ah si - cura a te — dappres - so,
 -round me, I'm safe — with your arms a - round me,

E
 - pres - so, ah si - cura a te — dappres - so,
 -round me, I'm safe — with your arms a - round me,

rall. a tempo

N
tre - mo lon-tan da te, da te; si - cura a te dap-
tremb - ling when you're not near me dear; soft with your arms a-

E
tre - mo lon-tan da te, da te; si - cura a te dap-
tremb - ling when you're not near me dear; soft with your arms a-

N
-pres - so, ah! tre - mo lon-tan da te. tre-
-round me, ah! tremb- ling when you're not near. tremb-

E
-pres - so, ah! tre - mo lon-tan da te.
-round me, ah! tremb- - ling when you're not near.

N
-mo lon-tan da te, tre - mo, lon-
-ling, when you're not near, tremb - ling, tremb - ling when

E
Ah! lon-tan da te, tre - -mo lon-
Ah! when you're not near, tremb - ling, when

N
-tan da te, da te, da te, da te.
you're not near, not near, not near me dear.

E
-tan da te, da te, da te, da te.
you're not near, not near, not near me dear.

SCENE AND RONDO - THIRD FINALE
SCENA E RONDÒ-FINALE III.

NORINA
NORINA

(Si vedono D. Pasquale e il Dottore muniti di lanterne cieche entrar pian piano dal cancello; si perdon dietro agli alberi per ricomparire a suo tempo.)

(Don Pasquale and the Doctor appear, equipped with darkened lanterns, entering stealthily through the gate; they vanish behind the trees, to réappear in due time.)

DOTTORE DOCTOR

D. PASQUALE

Mi racco -
That, you may

Ec - coli! attenti ben...
There they are! Don't miss a thing...

Recitativo
p

_ mando.
count on.

Allegro moderato
pp

SCENA VII. SCENE VII.

NORINA

Ladri, a - iu - to!
Robbers, oh help me!

A - iu - to, a - iu - to, a -
Oh, help, some-one come to my

D. PASQUALE (shining the lantern on Norina's face.)
(sbarrando la lanterna in faccia a Norina.)

Al.to là!
Do not move!

Zitto!
Silence!

Vivace
f

N *iu - to!*
res - cue!

P *Chi?*
Who?

Zit to!
St - lence!

ov'è il drudo?
Where's your lover?

Recit. *Colui che stava qui con voi amò reg-*
Where is the man with whom you shared your
guil - ty

(with resentment)
(con risentimento)

N *DOCTOR*
DOITTORE

Signormio, mimeraviglio, quinon v'era alcuno.
Honored husband, I am astonished, here there has been no one.

P *(Chefaccia*
(A brazen

giando.
kiss-es?

(Don Pasquale and the Doctor start their investigation through the grove; Ernesto stealthily slips into the house.)

D *tosta!*
statement!

(D. Pasquale e il Dottore fanno indagini nel boschetto; Ernesto entra pian piano in casa.)

P *Chementirfacciato! Saprob ben io tro-varlo.*
What outrageous lying! But I'll know how to find him.

30 Allegro

fp *fp* *fp*

NORINA

P *Viripeto che quinon v'era alcun, che voi sognate.*
I'll repeat it, that no one has been here, you must be dreaming.

Recit. *A quest'ora in giar.*
In the garden so

fp

N
Sta-vo prendendo il fresco.
Seeking the ev-'ning breezes (explosively)
(con esplosione)

P
din
late, che fa ce - vate?
what were you doing?

Il fresco! Ah! donna indegna!
The breezes! Un-worth-y wo-man!

N
Ehi, ehi, signor marito, su che ton la prendete?
Hey, hey, now, my dear lord husband, what a tone you are taking!

P
fuori di casa mia, o ch'io...
Out of my house forever, or I shall...

Uscite, e
Begone now, and

N
DOCTOR
DOTTORE Nemmen per sogno. È casa mia, vi re-sto.
I would not dream it. The house is mine, I'm staying.

P
presto.
hurry.

Corpo di mille bombe!
Lord, how the bombs are bursting!

(Don Pasquale, la...
(Don Pasquale, leave

N
(Il
(The

D
sciate fare a me; so lo ba - date a non smentir mi; ho carta bianca...
ev-'ry-thing to me; on-ly take care not to dis-pute me: I must have free hand...)

P
(È in te - so)
(I give it.)

N
bello a des.so vie.ne.)
best part now is coming.) (piano a Norina) (softly to Norina)

D
(Stu . por, mi stodi sdegno; attenta be.ne.) Sorella, u -
(Be shocked, al- so dis-dain-ful; and be con-vincing.) My sis-ter, at-

p

N
(heatedly)
(con calore)

A me uno
My be-ing

D
_di . te, io parlo per vostro ben; vorre.i risparmiarvi un osfregio.
-tention, I say this for your own good. I'd help to a-void be-ing wounded.

fp

(D. Pasquale is following the dialogue with great interest.)
(D. Pasquale tiene dietro al dialogo con grande interesse.)

N
sfregio!
wounded!

D
(Benis . simo.) Do . mani in questa ca . sa en . tra la nuo . va sposa...
(That's wonderful.) To - mor - row in this household comes, as a bride, an - oth - er...

f

N
Un'altra donna! Ame un'ingiuria? Sposadi
An-oth-er woman! I'm thus in-sult-ed? Who is the

D
(Ecco il mo . mento di montare in furia.)
(Now is the moment to fly in to fu-ry.)

fp

(with disdain)
(con disprezzo)

N
chi? groom? **Quellavedova scaltra e civetti_na!** Co - She's

D
D'Ernesto, la Nor-i-na. Ernesto; she's Nor-i-na. Siamo a cavallo. We are succeeding.

DON PASQUALE

(Bravodot,ore!)
(Bra-vo, good doctor!)

N
_le_i qui, a mio di_spetto! Norina ed i_o sotto l'istes_so tet-to? Giammai!
com-ing here, despite my wishes! un-der the same roof, I, and Norina liv-ing? No, nev-er!

(forcefully)
(con forza)

N
par-to piutto-sto. Ma... piano un po-co. Se queste nozze
first I would leave here. (fervently) But... just a moment. This marriage may be

DON PASQUALE (con forza)

(changing her tone)
(cambiando modo)

(Ah! lo volesse il ciel!)
(Ah! if she on-ly would!)

N
po-i fos-seroun gioco? Vo' sincerarmi pria. (to Don Pasquale)
Just a trick you are playing. Have you a way to prove it?

DOTTORE

DOCTOR

È giusto. (Don Pasquale, non c'è vi-a; qui bi-
Good thinking. (Don Pasquale, we must do it; we must

p

(calling)
(chiamando)

D *-sogna sposar que'due davvero, se no costei non va.)* *Ehi! di casa, qualcuno. Er-*
see that the oth-er pair is married, or this one will not leave.) *Ho! in-side there, some-body. Er-*

P

(Non mi par vero.)
(I can't believe it.)

ERNESTO

-ne-sto... -ne-sto... Allegro

D *Ec - comi.*
Here I am.

f

A
I

D *voi accorda Don Pasquale, la ma-no di No-ri-na, e un annuo as segno di quat-tromi la*
give you, at Don Pasquale's orders, No-ri-na's hand in marriage, and yearly in- come at min - i- mum four

Recit.

p

NORINA

ERNESTO *M'op-*
Don't

Ah! ca-ro zi- ol E fia ver?
Ah! dear-est un- cie! Is it true?
(a D. Pasquale)

D *scu. di. (to Don Pasquale) (D'e si tar non è più tempo, di te di si.)*
thousand. (There's no time for hès-i-tat- ion, you must agree.)

N
 -pongo. (instantly) (to Ernesto)
 do it. (ad un tratto) (ad Ernesto)
 DON PASQUALE

Ed io consento. Corri a prender Norina, reca-la, e vi fo spo-si sul mo-mento.
 Yes, I will do it. Go at once for Norina, bring her here and right away I'll have you married.

DOTTORE *a piacere*

Senz'andar lun-gi la sposa è pre-sta. Norina è
 T'will be no dis-tance; she stands between us. This is No-

31 Moderato mosso *a tempo*
 Come? Spie-ga-te-vi...
 What's that? Explain yourself.

col canto *p* *f*

D
 que - sta. Dura in con-
 -ri - na. Still in the

P
 Quel-la No-ri - na? che tra - di - men - to! dunque So-fro - nia?...
 That is No-ri - na? What a be-tray - al! What of So-fro - nia?...

D
 -ven to. Fu mio pen-sie-ro il modo a to-glier-vi di farne un
 con-vent. That I in-vent-ed, thinking a real marriage might be pre-

P
 E il ma-tri-mo-nio?
 What of this wed-ding?

(inginocchiandosi)
(kneeling)

ERNESTO

Gra-zia, per-do-
Par-don, for-giveDeh! zio mo-ve te
Un-cle, be mer-ci-ve-ro,
-vented,in no do stringervi di nullo ef-
If with a false knot you could be en-Ah, brie co nis - si - mi!... (Ve - ro non
Ah, this is in - fam-ous!... { I can't be

N -no!
us!

E -yi!
-ful!

D -fet - to,
-tangled.

P par - mi!) Ah, brie co nis - si mi, (Ciel ti rin-gra-
-lieve it!) Ah, this is in - fam-ous, (Heaven, I thank

Via, sia - te buo -
Please, have compas-

Via, sia - te buo -
Please, have compas-

Via, sia - te buo -
Please, have compas-

N -no.
-sion.

E -no.
-sion.

D -no.
-sion.

P -zio.) Tutto di - men - tico, siate fe - li - ci; com'io v'u - ni - sco, v'unisca il
Thee.) I will for - get it all; may you be hap - py; as I u - nite you, may Heaven

D
P

Bravo, bravo, — don Pa-squale! — La mo-rale è — molto bella.
Bra-vo, bra-vo, Don Pa-squale! There's a moral in our story.

32 *ciell! too!*
Allegretto moderato

p

NORINA (with a smile)
(con sorriso)

La mo-rale in tut-to questo è — as-sai fa-cil — di tro-
In our sto-ry, I may mention, is a mor-al that is

N

— varsi: — ve la di-co — pre-sto pre-sto — se vi pia-ce d'a-scol-
clear now: if you care to pay at-ten-tion, I'll ex-plain for all to

N

tar. Ben è scemo — di cer-vello — chi s'am-mogli-a in — vecchia e-
hear. An-y man has lost his sens-es who would mar-ry when he's

N

— tà, si; — va a cer-car col — cam-pa — nello — noie e doglie in quan-ti — tà:
old, yes, he in-vites what then commences; ag-gra-va-tion, woes un-told:

N
 — ben è sce mo — di cer vel lo — chi s'am moglia in — vecchia e.
 an - y man has lost his sen - ses, who would mar - ry when he's

33

N
 - tà; va a cer car col — cam pa nel — lo no — iee do — gliie in quan - ti —
 old; he in - vites what then com - men - ces, ag - gra - va - tion, woes, un -

N
 - tà, no iee doglie, doglie no —
 - told, ag - gra - va - tion, in - dig - na -

N
 -ie in quan - ti - ta.
 -tion and woes un - told.

ERNESTO

DOTTORE

La mo ra le è mol to bel la, bel la,
 There's a mor - al in our end - ing, hap - py,

D. PASQUALE

La mo ra le è mol to bel la, bel la,
 There's a mor - al in our end - ing, hap - py,

34

La mo ra le è mol to bel la, bel la,
 There's a mor - al in our end - ing, hap - py,

E
bel - la, bel - la, bel - la; don Pa - squal l'ap - pli - che - rà, — don Pa - squal — l'ap - pli - che -
hap - py, hap - py end - ing; Don Pa - squale's les - son shows, Don Pa - squa - le's les - son

D
bel - la, bel - la, bel - la; don Pa - squal l'ap - pli - che - rà, — don Pa - squal — l'ap - pli - che -
hap - py, hap - py end - ing; Don Pa - squa - le's les - son shows, Don Pa - squa - le's les - son

P
bel - la, bel - la, bel - la; ap - pli - car - la a me si sta, ap - pli - car - la a me si
hap - py, hap - py end - ing, as my les - son should dis - close, as my les - son should dis -

E
rà. Quella ca - ra briccon - cella lunga più di noi la
shows, though this charmer, is pre - tend - ing, more than all of us she

D
rà. Quella ca - ra briccon - cel - la lunga più di noi la
shows, though this charmer, is pre - tend - ing, more than all of us she

P
sta. Seipur fi na, bricconcel - la, m'haiser - vi - to co - me
close; You're a charm - er, though pretend - ing, you have taught me how it

Sopr.
Quella ca - ra briccon - cel - la lunga più di noi la
She's a charmer when pre - tend - ing, more than all of us she

Ten.
Quella ca - ra briccon - cel - la lunga più di noi la
She's a charmer when pre - tend - ing, more than all of us she

Bassi
Quella ca - ra briccon - cel - la lunga più di noi la
She's a charmer when pre - tend - ing, more than all of us she

нар *f*

tr.

E
D
P

sa, lunga più, lunga più di noi la sa, si, lun - ga più la sa.
knows, more than all, more than all of us, she knows, much more than all, she knows.

va, co - me va, si, co - me va.
goes, how it goes, that, how it goes.

sa.
knows.

sa.
knows.

sa.
knows.

35

p

N

- rale in tut - to questo è as - sai fa - cil - di tro - varsi: ve la
sto - ry, I may mention, is a mor - al that is clear now; if you

N

di co - pre - sto presto se vi pia - ce d'a - scol - tar. Ben è
care to pay at - ten - tion, I'll ex - plain for all to hear. An - y

p

N
 sce mo di cer ve lo chi s'am moglia in vecchia e tà, si; va a cer
 man has lost his sen-ses who would mar-ry when he's old, yes, he in-

N
 car col cam pa nel lo noie e pe ne in quan ti tà:
 -vites what then com-men-ces, ag-gra-va-tion, woes un-told:

N
 ben è sce mo di cer ve lo chi s'am moglia in vecchia e
 an - y man has lost his sen-ses who would mar-ry when he's

N
 tà; va a cer car col cam pa nel lo no iee do glie in quan ti
 old; he in-vites what then com-men-ces, ag-gra-va-tion, woes un-

N
 tà, no iee doglie doglie no
 told, ag-gra va-tion, in-dig-na-

ag-gra-va- - tion un-

Opp.

no - ie in quan - ti -

N

Sopr. -ie in quan - ti - tà, in quan - ti - tà, in
-tion, and woes un - told, and woes un - told, and

CHORUS
C O R O

Ten.

Bassi

Si, Don Pa - squal l'ap -
Yes, Don Pa - squa - le's -

36 Si, Don Pa - squal l'ap -
Yes, Don Pa - squa - le's -

N

quan - ti - tà, do - glie in quan - ti - tà.
woes un - told, trou - ble and woes un-told.

Ten.

Bassi

-pli - che - rà, l'ap - pli way - che - rà.
les - son - shows, the it - goes.

-pli - che - rà, l'ap - pli way - che - rà.
les - son - shows, the it - goes.

-pli - che - rà, l'ap - pli way - che - rà.
les - son - shows, the it - goes.