

Inquisitive Women

(Die neugierigen Frauen. — Le donne curiose.)

A Musical Comedy in Three Acts
after CARLO GOLDONI by

LUIGI SUGANA

written by Hermann Teibler

translated by A. J. du P. COLEMAN.

Music by

ERMANNO WOLF-FERRARI.

Piano Score. .



Vocal Score. .

JOSEF WEINBERGER, LEIPZIG
Sternwartenstraße 15.

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and Canada.

Cast of characters.

Ottavio, a rich Venetian.

Florindo, betrothed to Rosaura.

Pantalone, a Venetian merchant.

Lelio
Leandro } friends of Pantalone.

Arlecchino, servant to Pantalone.

Lunardo
Asdrubale
Almoro
Alvise
Momolo
Menego } friends of Pantalone.

Servant to Ottavio.

Beatrice, wife to Ottavio.

Rosaura, daughter to Ottavio.

Colombina, their maid.

Eleonora, wife to Lelio.

Servants, Gondoliers, Men and Women of the Populace.

Place: Venice.

Time: Middle of the Eighteenth Century.

Inquisitive Women.

Translated by
A. I. du P. Coleman.

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Ouverture.

Ermanno Wolf-Ferrari.

Piano.

Andante maestoso.

Allegro moderato.

f

p Colombina.

Wo - men not ad - mit - ted!

più f

f

simili

accel.

allarg.

crese.

a tempo accel.

dim.

p

pp

5

5

Allegro assai quasi presto e sempre più animato.

First system of musical notation, featuring a treble and bass clef with a 4/4 time signature. The music consists of a series of eighth and sixteenth notes in the right hand and a bass line in the left hand.

Second system of musical notation. It includes a 7-measure rest in the right hand and a 3-measure rest in the left hand. Dynamic markings include *m.s.*, *pp*, and *f*.

Third system of musical notation. It features a 3-measure rest in the right hand. The instruction *sempre pp e. senza accenti* is written across the system.

Fourth system of musical notation, showing a continuous flow of eighth and sixteenth notes in both hands, with a 3-measure rest in the right hand.

Fifth system of musical notation, continuing the rhythmic pattern with a 3-measure rest in the right hand. A *cresc.* marking is present at the end of the system.

Sixth system of musical notation. It includes the instruction *con fuoco* and dynamic markings *molto*, *f*, *cresc.*, and *f*. The right hand features a dense, rapid sixteenth-note passage.

Seventh system of musical notation, concluding the page with a *f* dynamic marking and a 3-measure rest in the right hand. The piece ends with a final chord.

cresc.

p subito *f cresc.* *p subito*

f cresc. *p cresc.*

p

ritardando *all'* *fp* *dim.* *pp* *p* Rosaura Rosaura

Allegro vivace non troppo. *grazioso cantabile* a. Florindo e. Florindo

poco

ritenendo. - - - tornando al - - tempo
più cantabile

poco ritenendo - - -

* Tea Tea * Tea * Tea Tea * Tea *

tornando - al - tempo

animando

p marcato *sf*

sf *cresc.* *piu cresc.*

sf *ff*

precipitando cresc.

a tempo (sempre con fuoco)

ff *p* *sfz* *p* *p dim.*

animando

mp *f* *cresc.*

f cresc.

ritenendo
a tempo (allegro assai)
pp
ppdim.

poco a poco più tranquillo
sempre pp

Allegro vivace. sempre staccatissimo
rit.
dim.
p sentimentale

deciso ff.
m.d.
m.s.
sf
ff
p più sentimentale ancora

musical score system 1, featuring piano and bass staves with dynamic markings *f*, *m.s.*, *ff*, *m.d.*, and *appassionato*.

musical score system 2, featuring piano and bass staves with dynamic markings *sf*, *dim.*, and performance directions *animando* and *ritenendo*.

musical score system 3, featuring piano and bass staves with dynamic markings *p*, *m.s.*, and *dim.*, and the tempo marking *a tempo*.

musical score system 4, featuring piano and bass staves with dynamic markings *pp*, *mf*, *cresc.*, *sopra*, and *più cresc.*, and the tempo marking *animando*.

musical score system 5, featuring piano and bass staves with dynamic marking *f*, tempo marking *a tempo, molto cantato*, and performance directions *sea* and ***.

musical score system 6, featuring piano and bass staves with dynamic marking *cresc.*.

First system of the musical score, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat major or D minor). It includes dynamic markings *piu f* and *cresc. molto*.

Second system of the musical score. It begins with the instruction *Largamente ritardando* and the tempo marking *Allegro assai brillante, vivacissimo, a tempo, stacc.*. Dynamic markings include *ff* and *sf*, along with *cresc.*.

Third system of the musical score, continuing the piece with dynamic markings *sf* and *cresc.*.

Fourth system of the musical score, featuring dynamic markings *f* and *cresc.*.

Fifth system of the musical score, starting with *ritardando* and the instruction *stentando a tempo, con fuoco, un po' largamente*. Dynamic markings include *piu cresc.* and *ff*.

Sixth system of the musical score, featuring a *ped.* (pedal) marking and dynamic markings *f* and *marcati i bassi*.

Seventh system of the musical score, ending with dynamic markings *poco* and *con*, and a time signature change to 2/4.

ritenendo *tornando al* *tempo*

tando assai

poco riten. *tornando al* *tempo*

cresc. *sempre f*

ritenendo *a tempo*

dim. *p* *f*

animando.

p dim.

ritardando molto *ten.*

p più dim. *ppp*

a tempo *animando*

ff *cresc.*

ritardando

fff

Act first.

Scene I.

A large room in the house where the friends meet.

LELIO and FLORINDO, playing checkers; LUNARDO and ASDRUBALL playing chess; OTTAVIO reading a paper.

(Enter quickly LEANDRO, followed by ALMORO, ALVISE, and MOMOLO. Servants come and go, and later MENEGO enters.)

Allegro giusto.

LEANDRO.

The problem's right so-lu-tion 1

(To servant)

have found. The - re's no e - va-sion! Give me Rousseau.

(Servant does so)

LELIO (Playing)

Twas an

er-ror.

OTTAVIO (Watches game)

Lord bless me! A desperate game you're

dim. *p* *fp* *sf*

OTTAVIO. LELIO.
 play-ing! Surely! The stake is heavy.— 'tis not for gold, but ho-nour!

sf *sf* *sf*

OTTAVIO.
 By the rules of our meet-ings no mem-ber can be

p

ru-ined. Con-ver-sa-tion, dis-cus-sion, the play of wit de-

lights us.— It af-fords us great pleas-ure, and main-

f *cresc.* *f* *3* *3*

Ties of friend-ship!

LELIO, MENEGO, MOMOLO a 3.

LELIO

OTTAVIO. Ties of friend-ship!

Full well we know the

tains...

LeL. mys - tic word, The firm and stead - fast law That keeps our meet - ings

LeL. un-dis-turbed, Our peace with-out a flaw.... That wo-men still are rig - id - ly ex -

LEANDRO.

LEANDRO. FLORINDO. (Aside) clud - ed. Ah, Ro - sau - ra!...

LELIO. (Takes a piece)

OTTAVIO.

I steal a march up - on you. Ha! ha! ha! ha!

OTTAVIO.

grazioso

FLORINDO, *dolce*

My dear Flo-rin-do, To name the sex suf-fic-es to distract you!

Ah, but for such a

FLORINDO.

weak-ness You, fair Ro-sau-ra's fa-ther Will sure-ly

nev-er give me a word of blame. OTTAVIO.

Ra-ther I praise you, I praise you, I praise you, my

(Rises from table)

FLORINDO.

LELIO.

Once more my game is hope-less!

(same) *f*

OTTAVIO. And here I take an-oth-er.

The wom-en are to blame, 'tis

boy!

Ha, ha!

LELIO.

animando poco a poco

all their fault. Ah, these.. wom - en!

stacc.

dim.

OTTAVIO.

espress. p

They're dy - ing, they're perish - ing, Of cur-i - o - si -

Ott.

ty- Just to see, To dis-cov - er What in these

dim.

fp

Ott.

LELIO.

rooms we do when safe from ob-ser - va - tion. Aye, that is true. E - leo -

L.v.

no - ra, my own wife, Gives me no peace. Her eag - er-ness torments her and makes her lo-

cresc.

f

ASDRUBALE.

LELIO. Con - found it!

qua-cious. LUNARDO. But... but, to de-fend

Check to your king!

sf graz. p pp

Moderato.

LELIO.

my - self, I have an ar-gument which I but need to show, And it works

pp pp col canto pp ff

(Twirls his stick) k.)

won - ders. I set the time for her To which she danc - es, Meek - ly, sub -

pp f f f f espress.

rit. - dolcissimo

a tempo FLORINDO.

LELIO.

You wretch!

mis-sive-ly. No more com - plain - ing. Sure is the rem - e - dy, Try it some

f

LELIO.

day. Nothing so use-ful to make her o - bey, With - out de -

Ottavio.

And what's my case? Bea -

graz.

Allegro giusto.

lay.

tri - ce, com-pet - ing with her daugh-ter, To make me real - ly

schierzando

dolce riten.

graz.

pp smorz.

a tempo

Tranquillo.

hap - py, Turns the house up-side down!... I take it

molto f

f

ff

pp

pp smorz.

qui - et - ly, Don't get ex - cit - ed; If they act fool - ish - ly, I am de -

f

sf

animando

light-ed. When they be - gin to rage, I set - tle down, Calm - ly and

fff

cresc.

fff

18 *f* *riten.* *p* *a tempo (tranquillo)*

Ott. pa - tient - ly, Or take a walk a-broad, — Out in the

Ott. town. And when they step too far o - ver the line,...

p animando *f* *a tempo*

Ott. *pp* *fp* *Poco più mosso.* FLORINDO. Ah no, —

I let them go their way, and I go mine.

Fl. *rall.* *largamente.*

I can - not un - derstand How all the fire of love Has died out in their

Fl. *a tempo* *riten.*

hearts. Love must be dead when they can speak such words. But

OTTAVIO. I'm not

p *dim.* *p*

a tempo

Fl. when, with - in thy love - - ly eyes, I

Lel. ..should be slight - ed..

Ott. say - ing That the wish - es Of our fair ones What's in

Fl. see the tear - drops shin - - ing, Ro - -

Lel. ..what is just.. We will

Ott. reas - on.. We will give them Will - ing - ly.

Fl. sau - - ra mine such keen dis - tress Af - flicts my

Lel. love them As is prop - er.

Ott. But so sweet - ly when they flat - ter And ca -

p

Fl. heart that I am like to die! I

Cl. Then's the time to look for reas - ons.

Ob. jole us with their coax-ing, List - en

Fl. will not scorn my plight - ed word, Nor

Cl. When they ask fi - de - li - ty.

Ob. to them When 'tis due them, But re -

pp cresc.

Fl. *cresc.* break a pledge - once glv - - - en, Se

Cl. This con -

Ob. fuse them when 'tis no - thing But ca - price or va - ni - ty.

f *pp*

Fl. hith - er must my foot - - steps turn, Yet all the
 Cl. clu - sion we may safe - ly draw... In the
 Ott. From the les - sons life has taught us...

Fl. while no less My heart with thee re - mains! O how
 Cl. hands of man the reins must be...
 Ott. And the wo - man must o - bey!

FLORINDO.
 dread - ful! My
 LEANDRO. (Approaches them)
 dear and honored com - rades, I've learned a use - ful les - son From bach - e - ior ex - istence: For the

Lea. *good of bo - dy and soul_ I fancy, stii a bet - ter re - ceipt for all life's*

LEANDRO. *cares.* OTTAVIO. *Let us hear your re - ceipt.* LEANDRO. *First*

Lea. *of all, and most in port - ant, A good, ab - und - ant*

LEANDRO. *din - ner...* *Much the same for sup -*

LELIO. *And then?* OTTAVIO. *And then?*

And then?

LEANDRO. *animando* FLORINDO.

per! Ha! ha! De-light - ful!

LELIO. OTTAVIO.

He knows therightprescrip - tion! I a -

FLORINDO. *diminuendo*

LELIO. Bra - vis - si - mo, bra - vis - si - mo!

OTTAVIO. Bra - vis - si - mo! He

gree!

acc. - *sf* - - - *sf* - - - *dim.* *p*

Quasi Presto. LEANDRO. *pp*

LELIO. He knows theright pre - scrip - tion, ha!

knows theright pre - scrip - tion, A most attract - ive pro - gramme. Ha!

OTTAVIO. *P* Ha!

FLORINDO.

He knows the right pre - scrip - tion.

LEANDRO.

ha! I know, ha! ha! I know He knows the right pre - scrip - tion.

LELIO.

ha! I know, ha! ha! I know He knows the right pre - scrip - tion.

OTTAVIO.

ha! I know, ha! ha! I know He knows the right pre - scrip - tion. He

LEANDRO. *pp*

I know the right pre - scrip - tion, ha,

LELIO. *pp*

knows the right pre - scrip - tion, A most at-tract - ive pro - gramme! Ha!

OTTAVIO.

Ha!

FLORINDO.

pre - scrip - tion!

LEANDRO.

ha, he knows, ha, ha, he knows, pre - scrip - tion, pre - scrip - tion!

LELIO.

ha, he knows, ha, ha, he knows, pre - scrip - tion, pre - scrip - tion!

OTTAVIO.

ha, he knows, ha, ha, he knows, pre - scrip - tion, pre - scrip - tion! So

OTTAVIO.

then. my friends, I now suggest A mer - ry, mer - ry meet - ing. We'll

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

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

all, this ve - ry eve - - ning as - sem - ble here for sup

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

LEANDRO. *f.*

Ev - vi - va!

Ev -

ASDRUBALE. *f.*

Ha! ha! de - light - ful!

ALMORÒ. *f.*

Ha! ha! de - light - ful!

ALVISE. *f.*

Ha! ha! de - light - ful!

LELIO.

OTTAVIO.

Ha! ha!

Ev - vi - va!

Ev - vi - va!

Ev -

per!

LUNARDO. *f.*

Ha! ha! de - light - ful! ha! ha! de - light - ful!

MENEGO. *f.*

Ha! ha! de - light - ful! ha! ha! de - light - ful!

MOMOLO. *f.*

Ha! ha! de - light - ful! ha! ha! de - light - ful!

Musical notation for the final system, including piano accompaniment.

FLORINDO.
Ev - vi - va! Ev - vi - va!

LEANDRO. *animando*
vi - va! Ev - vi - va! But here, just in the nick of time,

ASDRUBALE.
I am with you!

ALMORO.
I am with you! I am with you!

ALVISE.
I am with you! I am with you!

LELIO.
vi - va! Ev - vi - va!

OTTAVIO.
vi - va! Ev - vi - va!

LUNARDO.
I am with you!

MENEGO.
I am with you!

animando
p *cresc.*

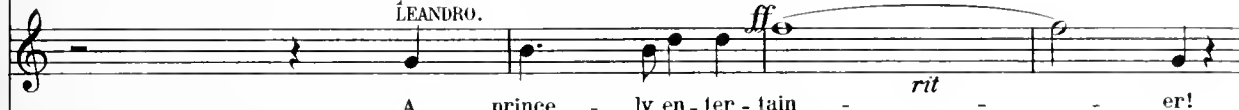
LEANDRO. LELIO.
Comes Signor Pan - ta - lo - - ne! He will pay the ex -

J. W. 1816.

FLORINDO.

ff *rit.*

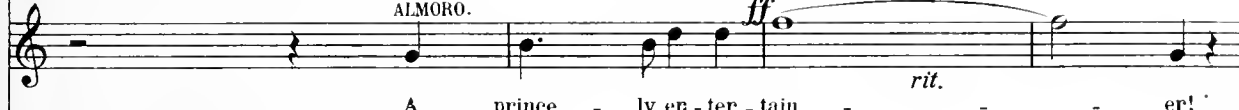
LEANDRO.

ff *rit.*

ASDUBALE.

ff *rit.*

ALMORÒ.

ff *rit.*

ALVISE.

ff *rit.*

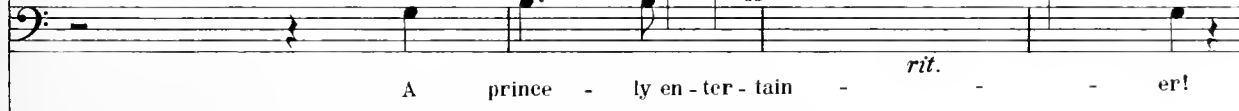
LELIO.

ff *rit.*

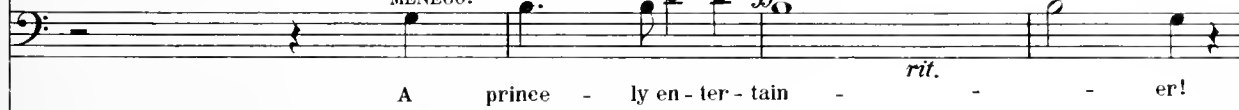
OTTAVIO.

ff *rit.*

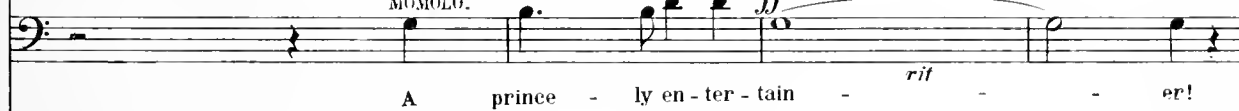
LUNABDO.

ff *rit.*

MENEGO.

ff *rit.*

MOMOLO.

ff *rit.*

più cresc. *ff* *rit.*

6 6 6 tr tr tr 3 3 3

Scene II. Enters PANTALONE.
a tempo, più largamente.

FLORINDO.
Here's to friendship!

PANTALONE.
ff Ah, _____ my dear companions, Here's to friendship! To

ff marcatisimo
stacc.

PANTALONE.
friendship!

ALVISE.
Here's to

To friendship! To friendship! To friendship! To friendship!

LELIO.
Here's to friendship!

OTTAVIO.
Here's to friendship!

LUNARLO.
Here's to friendship!

MENE60.
Here's to friendship!

MOMOLO.
Here's to friendship!

Here's to friendship!

dim.

*1 The notes \diamond in the character of Pantalone should be clear in sound, but comical (falsetto).

LEANDRO.

Here's to friendship!

ASDRUBALE.

Here's to friendship!

ALMORÒ.

Here's to friendship!

ALVISE.

friendship!

(greeting them)

Con grande vivacità, senza rigor di tempo.

PANTALONE

To friendship— to friendship— to friendship— to friendship! 'Tis well— glad to see

PANTALONE.

LELIO.

you But do you know good friends, that it will soon be noon by St. Mark's - clock?

Ha!

LELIO.

PANTALONE.

ha! You'd clear us out?

Ex - act - ly that, my no-ble friends—

(All laugh)

I'll take a broom to you.

You see?

PANTALONE.

They're laughing, for they know that I'm

sempre spigliato, vivace
(To Ottavio, pointing to Florindo)

Pan. jok - ing. And this ex-cel-lent youth... when goes he to the alt - ar? It will not be much

p.

Ott. long-er. Ha!ha!that's good — so be it! So then, in ce - le-bra-tion,

PANTALONE. LELIO.

Lel. We had thought of sup-ping here this eve - ning all to- geth - er. Why yes, that's

PANTALONE.

Pan. pro - per! Glad - ly I'll join you, glad - ly I'll join you. How ma - ny shall we be?

p dim.

OTTAVIO.

You may fig - ure on ten..... count - ing all... that are here.

PANTALONE.

That's good, - that's as I like it! 'Tis bet - ter if we are a crowd. Leave it all to me

Pan.

to me a - lone..... I see al - read - y well have a jol - ly night! Till we

PANTALONE.

meet a - gain.... Here's to friendship! Here's to friendship!

OTTAVIO.

Let's go. Here's to friendship!

MOMOLO.

Here's to friendship!

f *cresc.*

FLORINDO.

Here's to friendship!

PANTALONE.

Here's to friendship!

Here's to friendship!

Here's to friendship!

LUNARDO.

Here's to friendship!

MENEGO.

Here's to friendship!

LELIO.

Here's to

LEANDRO.

Here's to friendship!

ASDRUBALE.

Here's to friendship!

ALMORÒ.

Here's to friendship!

ALVISE.

Here's to friendship!

(All exit except Pantalone)

PANTALONE.

LELIO

Here's to friendship! Here's to friendship! Here's to friendship! Here's to friend... Ha! ha! ha! What fine

friendship!

dim.

f

Scene III.

Meno mosso e allarg.

PANTALONE.

fel - lows_ aye, splen-did com-pan-ions! WhenwiththemI 'm rambling, myheartis.gay_ that's

smorz. *p* *dim.*

Vivacissimo.

(Calls)

Pan. the truth! Ar-lec-

pp *f* *sf*

Pan. chin! Arlecchin! Here... to me! Arlecchin,youold ras-call! Oh,where are you?

p *sf*

ARLECCHINO.

(Heard off)

Eh (Enters) I'm

f *p cresc.* *sf* *ff*

Moderato.

Arl. here! Is my mas - ter on fire... That he makes such a ter - ri - ble

PANTALONE.

ARLECCHINO.

Ha! ha! ha! ha! Gent - ly..... gent - ly.....

rack - et?

Then what's all the

Moderato.
ARLECCHINO.

hub - bub?

You must have been drink - ing,

To raise — such a

PANTALONE.

ARLECCHINO.

Hold your tongue, you old

rack - et

And spoil my di - ges - tion!

Pan. *Adagio.*
fool! Will you hush? You would an-ger a

Arl.
Yes I will, if you'll talk! It is you that is tal-king.

PANTALONE. *Moderato.* *Allegro moderato.*
saint! Now list en..... I must or - der this eve - ning a sup - per for ten mer - ry

Pan.
fel - lows, That shall ho - nour my judg - ment; And right glad - ly I my -

Pan. *Andante sostenuto.*
self will take care of ex - pens - es. There's no need of pinch - ing or sav - ing. I can re -

Allegro brillante.
in tempo

Pan.

ly on you?

Arl.

Well, I should think so! I shall take pleas - ure in spread - ing the

ARLECCHINO.

ta - ble So that each guest shall be am - ply de - light - ed. Good things a - plen - ty shall tiek - le their

Arl.

taste, So the pro - vi - sion shall not go to waste. Eat - ing and drink - ing and laugh - ing so

PANTALONE. **Andante sostenuto.**

ARLECCHINO. *(Aside)*

gay. At the sametimethere will be a small pro - fit Com - ing to me and to sweet Co - lom - bi - na!

PANTALONE.

com-rades with care ful dis - cre-tion, I have com-posed me a cir-cle de -

light ful! In their so - ci - e - ty's my re-cre-a-tion. Nothing up - on this dull pian-et is bet-ter. Far

a tempo *p*

cresc. *f* *pp*

from the stu-pid world, Far from its noise, Far from the wo-men that ru - in our

rit.

smors

PANT. Allegro.

ABLECCHINO

joys! Can you im - ag - me it, mas-ter re - spect-ed, What sit - ty

Moderato.

fool-ish - ness they have sus - spect - ed? What things they say of our club - house se -

p

Allegro assai.

PANTALONE.

Ha, you

ARLECCHINO.

dim.

pp

clud-ed, Where wo-men's gos-sip has nev-er in trud-ed?..

smorz.

f

PANTALONE.

Andante sostenuto.

Allegro molto.

ras-cal! I'd bet-ter re-call the club's mot-to- „No wom-en at - mit-ted!“

Pan.

If you should ev-er be tempt-ed to try-it, With-in it a wom-an to be

stacc.

p

sf

PANTALONE.

Andante.

smug-gling!

leise

ARLECCHINO.

Have no fear, I am too tim-id ev-en to look at them, For I

Pan. *f* Ha! ha! ha! ha! O you con sum-materogue!

Arl. know that their eyes can be with you! No, sir, no!

ARLECCHINO.

Allegro moderato.

I am not what you call me in jest - not a rogue. I'm Arlecchin Ba - to-cio, born in the month

pp *mf* *pp* *p cresc.* *sf*

Arl. of flowers And a ci-ti - zen of Ber - ga-mo, An hon - est man, A pa -

sf *sf*

Sostenuto.

Arl. - ra - gon of pru dence! Now be-fore I must

sf *mf*

Moderato.

(Bows low and then dances off)

Arl. leave you, My best re-spects I'll pay you. *trium*

f

Scene IV.

Andante sostenuto.

PANTALONE.

Ha! ha! ha! ha! a com-i-cal fool... But I hope indeed he has un-der -

stood - wo-men here, nev-er! By San Mar-co! That would be the last of

flic-tion! That would be the last af-flic-tion, that would be the last af-flic-tion!

Ha! ha! ha! ha!

(Exit. Curtain. Cuckoo clock strikes on stages, and distant church clocks are heard:)

Scene V.

(A room in Ottavio's house. BEATRICE. ROSAURA Discovered.)

Maestoso.

p *più f* *14* *marc.*

tr. *tr.* *tr.*

tr. *f* *pp* *dim.* *smorz.* *ten.*

BEATRICE. *f*

Noon has struck in the bel - - fry, And yet where is my

ROSaura. *mp*

It's all that clubso

BEATRICE. *f* *3*

hus-band dear? I do not see him com-ing.

Ros. hor-rid! They spend — the live-long day there!

Bea. I am sure that they gam - ble, And

dim. *pp* *sf*

BEATRICE. squan - der all their mo - ney.

p *pp* *dim.*

ROSAURA. I am a - fraid of some-thing worse. That they keep wo - men there!

BEATRICE. What then? O, hush, my child — don't

mf *piuf* *p* *cresc.*

BEATRICE. talk like that! ROSAURA. And what is worse, my fath - er has

p *f* *pp*

in - tro - duced Flo - rin - do! BEATRICE. Just wait, I'll catch them

rit. *a tempo* *pp* *f*

Ros. *mp* You'll let me come and help? I'm sure I could be use - ful!

Bea. yet! *f* I must

p *smorz.*

Ros. And I...? O yes— like a - ny

Bea. know what they do there! You shall stay at home...!

f *smorz.* *mf* *dim.*

ROSaura. BEATRICE. *In quattro, Vivacente.*

cook-maid! *espress.* They gamb-le there, there is no room to

mf *p*

ROSaura. *f* *p cresc.* Oh, your gambling! I am cer - - tain There are wo - men, there are

BEATRICE. doubt it. *f* *tremolo* *p cresc.* Girl, be si - lent!

Ros. *ff*
 wo - men, There are wo - men!

Bea.
 Girl, be si - lent! You don't know what you are say - ing! You don't

f *dim.* *f*

Ros. Yes, I do... I can't be wrong. I will

Bea. know what you are say - ing! How can you know?

dim. *f* *p.*

Ros. prove it.

Bea. Then, my daugh - ter, no de - lay - ing, Bring the proof of what you're say - ing. Let me have it inst - ant -

cresc.

Ros. *dolce* (Sentimentally)
 Ah, I know by..... my heart's beat - ing! *f*

Bea. *ly!* (Disappointed) Oh, is that all?

f

Scene VI. (Enter Eleonora)

Moderato, con grazia.

ROSAURA.

ELEONORA.

'Tis Si-gno-ra Eleo -

You're at home?

BEATRICE.

Ah, 'tis Si-gno-ra Eleo - no - ra - De-light - ed, de -

ROSAURA.

ELEONORA.

no - ra! Pray come in!

I have

BEATRICE.

light-ed! Pray come in!

real - ly come to tell you that at last I've dis-co-vered the se-cret...

Of the club and its

Ele. Yes - a-bout our good hus - - - bands!

Bea meet-ings? I'm sure they are gam-bling,

p ROSAURA.

BEATRICE. Am I right? That's not all, but there are wo-men? ELEONORA.

Wast - ing their sub-stance. O no, I've come to

Ele. tell - you what they're do - ing... Pro-mise first to keep the

ELEONORA. se - cret! ROSAURA. The se-cret! ELEONORA. They are mak-

BEATRICE. Come, let us hear!

pp ROSAURA. Mak - ing gold by transmu -

ELEONORA. ing gold by transmu - ta - - - tion! ...mu -

pp BEATRICE. Mak - ing gold by transmu -

Ros. ta - - - tion!

Ele. ta - - - tion!

Bea. ta - - - tion! My hus-band is an al-che-mist, I long a - go sus -

BEATRICE. pect - ed. The chief of the band is he! 8:

sf *piu sf* *ff*

ROSaura. But say - how did you come by the

Presto sempre più.

Ros. *ELEONORA.*
 know-ledge? I stepped out this morning ear-ly, To the dressmaker to

Ele. go— That green dress she's had for ag-es, Mak-ing ov-ver-she's so slow! That green dress she's had for

Ele. ag-es, Mak-ing ov-ver-she's so slow, Mak-ing ov-ver, mak-ing ov-ver, mak-ing ov-ver, she's so

ROSAURA.

Not the same one?

Not the same one?

ELEONARA.

slow! Yes, ex-act-ly. Zan-ze tried her best to spoil it. That was all that she could

BEATRICE.

Not the same one?

Not the same one?

(stopping for breath)

Ele. do. Then my aunt ad-vised to take it To an-o-ther that she knew. Such a jew-el, such a

Ele. treasure, She would save it af-ter all. Well, I thought she could not harm it, And on her I went to

Ele. call. When she saw the wreck, she real-ly Al-most faint-ed dead a-way- But re-cov-ered to as-

Ele. sure me That she still would save the day. Proud-ly said, "You trust to me!" Proud-ly said, "You trust to

ELEONORA.

ROSAURA.

me!"

BEATRICE.

Won't you tell us what you

What has this to do with se-crets?

ROSAURA.

pro - mised? ELEONORA. But...

On - ly wait, or you'll con fuse me.,It will fit you like a glove,ma'am"Thenshe said,and so I

ELEONORA.

left it. On - ly fan - cy, I've been wait - ing All this week to get it home All this week I've still been

BEATRICE. ROSAURA. f

But... For the se-cret still we're

ROSAURA.

wait - ing.... Oh!...

ELEONORA. *p cresc.*

wait - ing, Wait - ing all the live - long week! All these wo - men that make dres - ses Are a mis - e - ra - ble

BEATRICE. *f*

Of the se-cret won't you speak?

ROSAURA.

From the tor-rent of her

ELEONORA.

crew, Grasp-ing all that you will give them, Car-ing not a whit for you. „Ma-dam, yes, my faith-ful

Bea.

Ugh! From the tor-rent of her

cresc. *cresc.*

Ros.

sto - ry There is no es - cap - ing now: Though we're dy - ing with im -

Ele.

pro - mise You shall have,“ they say to you, And you're wait - ing, and you're

Bea.

sto - ry There is no es - cap - ing now: Though we're dy - ing with im -

Ros.

pa - tience, We shall have to hear it through! Ugh!

Ele.

wait - ing Till the pro - mise shall come true. It nev - er does. Oh

Bea.

pa - tience, We shall have to hear it through! Ugh!

Più presto.

Ros. *f* Oh, how shall we bear it? It's go-ing too far!

Ele. Oh, if I don't con-quer my feel-ings of rage I shall be cut off in the flower of my

Bea. Oh, how shall we bear it? It's go-ing too

Ros. I can-not en-dure it! I can-not en-dure it, It's real-ly too

Ele. age, Oh, if I don't con-quer my feel-ings of rage, I shall be cut off in the flower of my -

Bea. far! I can-not en-dure it It's real-ly too

Ros. much! Ugh! ugh! ugh! ugh! hhhh.

Ele. age, Shall per-ish, shall per-ish, shall per-ish, shall per-ish, shall per-ish, of

Bea. much! Ugh! ugh! ugh! ugh! hhhh.

f cresc.

Scene VII.
Allegro vivacissimo.

COLOMBINA. (Enter COLOMBINA hurriedly)

Musical score for the first system. It includes a vocal line for ELEONORA with lyrics "Ah, ah, ah, My la-diesdear, I know all, all the rage!" and a vocal line for COLOMBINA. The piano accompaniment features a dynamic marking of *f* and includes a sixteenth-note scale with a sixteenth-note triplet.

ROSaura.

Musical score for the second system. It includes vocal lines for COLOMBINA (lyrics: "Of the club and its meetings? se-cret, All the se-cret..."), BEATRICE (lyrics: "Yes..."), and ROSaura (lyrics: "Of the club and its meetings?"). A stage direction "(Rosaura sinks into a chair)" is present. The piano accompaniment includes dynamic markings of *f* and *p*, and features triplet and sixteenth-note patterns.

COLOMBINA.

Musical score for the third system. It includes vocal lines for COLOMBINA (lyrics: "O dear, I'm almost breathless... Ah you see I've been running...") and BEATRICE (lyrics: "They"). The piano accompaniment includes a dynamic marking of *piu p* and features a sixteenth-note scale.

ROSaura. I know they har-bour wo - men!

ELEONORA. They're al - che - mists!

BEATRICE. gam - ble there I told you so!

COLOMBINA (Rises) *f* What does that mean? There's not an - y gam - blers, nor women, nor... *p* They're

BEATRICE > Well, will you tell us some day?

a tempo ROSaura. Do you

COLOMBINA. try - ing But for the love of heav - en!

BEATRICE. *f* It real - ly is a se - cret!

ROSAURA. *p* *ritenuto* - - - - *sostenuto*
 want to make us die?

COLOMBINA. *pp*
 O no! but... I'll tell you! They're try-

p *ten.* *pp* *pp*
con Ped.

COLOMBINA. *a tempo* *ff*
 ing to find a treas -

sf *ff* *dim.* *m. s.*

p ROSAURA. *rit.*
 What! a treas-ure?

COLOMBINA. *p*
 - - - ure! E - vil -

p ELEONORA.
 What! a treas-ure?

p BEATRICE.
 What! a treas-ure?

pp dim. *pp*

Meno mosso, misterioso alla burla.

COLOMBINA.

spi - rits they are rais - ing To per - form their wick - ed will Hor - rid

spells, Dread - ful charms! They have scores and scores of

ROSAURA. All saints pre - serve us!

ELEONORA. All saints pre - serve us!

REATRICE. All saints pre - serve us!

Ros. What to do?

Col. ves - sels, Round a pit that's deep and gloom - y Each one calls up - on his dev - il, Asking

Ele. What to do?

Bea. What to do?

Ros. *mp* In my veins the blood runs cold!

Col. how to find the treasure And the

Ele. *mp* In my veins the blood runs cold!

Bea. *mp* In my veins the blood runs cold!

stacc.

COLOMBINA. seeth - ing, bub - bling caul - drons, And the fur - naces they're blow - ing...

p

ROSAURA. *p* Ah, they blow?

COLOMBINA. *ff* (Imitates blowing)

ELEONORA. Oh, do they blow? *fff!* *fff!* *fff!* *fff!*

BEATRICE. *p* Ah, they blow?

ROSALBA.

Tell us all, and tell us quickly!...

ELEONORA. *f*

But how did you come to dis - cov - er...?

Andante molto sostenuto.

COLOMBINA. *p dolce*

Ah, be - lieve me! — my eyes are op - en! — Not much time I waste in

Più *molto* mosso, ma non troppo.

sleep - ing. Many a com - mon rogue can tell you All a - bout the town. And

so:.... „My lad;“ I asked him, „Where have you been, — that so long I have not

seen you?“ „I've been watch - ing;“ so he said, „By a cer - tain hole I

Col. *p* *rit.* *pp.*
 know of, That a se - cret deep con - ceals: Ah!, my brain was

Col. *f*
 work - ing now! And I said: „How can you tell me such a tale, you sil - ly

Col. boy?“ „I could tell you stranger still;“ He re - plied, „If you'd be - lieve me, But you'd

Col. *pochiss. rit.* *dolce* *tornando* *al*
 nev - er lis - ten to me.“ Then I said: „Well, my lad,

Tempo. *cresc.* *f* *rit.* BEATRICE. (quasi parlato) COLOMBINA.
 If you don't ex - plain your - self... Oh, what then? Then...

ROSAURA.

ELEONORA.

BEATRICE.

You real-ly need not troub-le, We know it all our-selves In-deed we know it

Ros. all our-selves, In-deed we know it all our-selves, We know it all our

Ele. all our-selves, In-deed we know it all our-selves, We know it all our -

Bea. all our-selves, In-deed we know it all our-selves, We know it all our -

Scene VIII.

ROSAURA Allegro assai, quasi presto.

ROSAURA e COLOMBINA a 2.

selves. Good gra-cious, what has hap-pened?

ELEONORA e BEATRICE a 2.

selves. Good gra-cious, what has hap-pened?

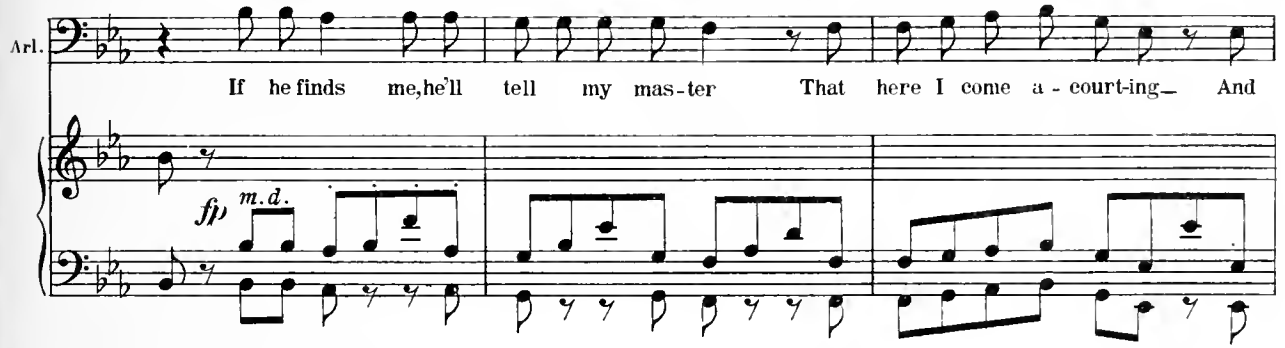
ARLECCHINO (Enter ARLECCHINO, running)

Oh, Col-om-bi-na, nide me! I've just

Arl. 

seen Sig-nor Ot-ta-vio com-ing, Yes, crossing the bridge and com-ing here!

pp subito
stacc. sempre.

Arl. 

If he finds me, he'll tell my mas-ter That here I come a-court-ing— And

fp m.d.



COLOMBINA.
f 'Twill serve you right!

Arl. 

then he'll take a stick and beat me sore-ly!

f



ROSaura e COLOMBINA a 2.
f

ARLECCHINO. If you wish that we shall not be -
don't a-gree with you!

ELEONORA e BEATRICE a 2.
If you wish that we shall not be -

sempre stacc.
fp
cresc.

Ros. & Col. tray you, Then tell us all you know_ With - in the

Ele. & Bea. tray you, Then tell us all you know_ With - in the

Ros. & Col. club - house - what goes on!

Ele. & Bea. club - house what goes on!

ARLECCHINO. I pro - mised not to

f *p* *cresc.*

COLOMBINA. Well then, we shall give you up.

Ar. tell. Soon - er I will tell you

ARLECCHINO. BEATRICE. (Aside to him) ARLECCHINO.

all! Tell the truth_ they gan-ble there? Oh, of

ff

course There, I knew it— I al - ways

mf *dim.*

BEATRICE. ROSAURA. (Aside to him)

knew it! Ar-lec-chin! They harbour

ROSAURA. ARLECCHINO. ROSAURA.

wo - men? To be sure! Ah, my heart can ne'er de

cresc.

COLOMBINA. (To Arlecchino) ARLECCHINO.

ceive me! They are look - ing for a treas - ure? 'Tis

sure they have a treas - ure In such bright eyes as la - dies

ELEONORA.
Flat - ter - er! Tell me, have you seen my hus - band?

ARLECCHINO.
wear! Oh, such in - just - ice! Yes, Sig - nor - a, I have

p cresc.

Ele. What a ras-cal! Oh, he's fool - ing us, the vil - lain!

Arl. seen him! Yes, in - deed! Yes, in -

p

f p pp

ROSAURA.
Oh, you de - celv - er!

COLOMBINA.
Oh, you vi - per!

BEATRICE.
Oh, you wretch!

ELEONORA. *p*
Oh, you'll

ARLECCHINO.
deed! Yes, in - deed, yes, in - deed, yes, in - deed!

cresc. m. d. f

ROSAURA. *f*

COLOMBINA. *f*

ELEONORA.

Id - iot!

Ug - ly

get your deserts on the gal-lows!

BEATRICE. *f*

Sim - ple - ton!

ARLECCHINO. *f*

No - no - no!

That in - deed!

Id - iot's bet - ter

sfz

percresc.

con Pedale

COLOMBINA.

ROSAURA e COLOMBINA. *mp cresc.*

f percresc.

creature!

ELEONORA. *mp cresc.*

Oh!

We'll stick our needles

BEATRICE. *mp cresc.*

Oh!

We'll stick our needles

ARLECCHINO.

Oh!

We'll stick our needles

That's a new one.

stacc.

fp percresc.

f percresc.

ROS. e COL.

ELE. in you, And then we'll scratch your eyes out We'll tear you all to piec - es, We'll pull out all your

BEA. in you, And then we'll scratch your eyes out We'll tear you all to piec - es, We'll pull out all your

in you, And then we'll scratch your eyes out We'll tear you all to piec - es, We'll pull out all your

ROSAURA e COLOMBINA. *più cresc.*

hair! Take care!

ELEONORA.

f più cresc.

hair! Take care!

BEATRICE.

f più cresc.

hair! Take care!

f più cresc.

sf cresc. sf

ARLECCHINO (Breaks away from them)

a tempo

No no no, no no no, no no

sf sf sf sf sf sf sf

ROSAURA e COLOMBINA a 2.

riten.

He is gone, spite of all our en - deav - ours!

ELEONORA e BEATRICE a 2.

He is gone, spite of all our en - deav - ours!

ARLECCHINO.

(Runs off)

no!

ff

sf dim.

1

1

Scene IX.

Come prima. (♩ = ♩) (Moderato con grazia)

ROSaura. Must you real - ly? BEATRICE.

ELEONORA. And it's time I should be go - ing. Must you

cantando

p dolce *mf* *dim.*

ELEONORA. I must real - ly. But respecting this great question, It is

BEATRICE. real - ly?

ELEONORA. sure, it is sure that all our hus - bands Spend their time a - way from us, Making gold by transmu -

p COLOMBINA. It is certain that they're digging for the treasure they are seeking. But I tell you, if they

ELEONORA. ta tion. (Exit)

dim. *pp*

Meno.
ROSAURA.

COLOMBINA. I am ready to pro-claim Till
find it, I must see it— or else go wild! (Exit)

ROSAURA. *f* all the town shall know it— *a tempo* Sure-ly you must be-lieve it at last— They do have

ROSAURA. (Exit)
women!

BEATRICE.
How fool-ish! A-lone I've guessed it— The o-thers all have

BEATRICE. (Points to Ottavio, who enters at this point) *rit.*
missed it. 'Tis writ-ten on his fore-head, He is a gam-bler

Scene X.

Tranquillo. (Il tempo vario a seconda della parola.)

BEATRICE. born!

OTTAVIO. Si-gno-ra, I salute you! But

BEATRICE.

OTTAVIO. The to-tal of your losses?

now I have to cal-culate... (Sits and takes out a notebook) Mean-

OTTAVIO. time, I think you'd better see a-bout the table. Flo-rin - do dines with us to-day. If you bring guests with

BEATRICE.

you, It means you must be winning. I am right, you do gam-ble? Ad least give me an

(Ottavio makes figures in notebook)

BEATRICE. answer! OTTAVIO. No one plays there. Oh? Not really? BEATRICE. Eight and eight are six - teen... OTTAVIO. If no harm there is done in your

pp stacc. grazioso

BEATRICE.

ten. rit. mf
clubhouse, Why on earth can't you take your re-lat - ions? *f* A plague up-on it!

ff OTTAVIO.
ten. Three and six are nine Upon the nine?
mf p

Why did I mar - ry? What is late now? *p* I've a
It's late now... The din - ner.

mind to de - sert you tor - ev - er! *f* It would? What of my
Oh, in deed that would be a kind act!

How - ry? *f* What is nought? *p* In yon - der
Nought from nought leaves naught. I am reckning.

m. d. m. s. pp *m. d. marc. p.*

BEATRICE. OTTAVIO (Humorously)

club-house, so they say, a-ban-doned folks as-sem-ble... At least there are no women there...

BEATRICE. (gives him a push) Presto.

If they could once an entrance find, There'd be no more suspi-cion. Twen - ty

OTTAVIO. *p* *f*

Six-teen and four makes... twen-ty

Bea. *f*

devils that fly a-way with you! You're horrid!- (Shuts book, rises)

Ott. *mf* *p*

You'll make me lose my... my reck-on-ing! That leaves six.

OTT. *In tempo, da principio sostenuto poi sempre più animato.*

BEATRICE (Half crying with vexation)

So there, my accounts are all made up. You can reck - on with me! You're not

Bea. *poco accel.*
 worth - y to call your - self my hus - band!

Ott. *poco cresc.*
 You asked me?... If I were hun - gry?

8. *mf*

Bea. Oh, you'll make me for -

Ott. Well, I can eat a lit - tle.

8. *piu cresc.*

Bea. *f riten.* (Exit. Beatrice struggles vainly to speak, utters an angry cry,
 get my-self! (Politely)

Ott. *(via)*
 We shall meet soon a - gain at - ta - ble.

8. *pp cresc. molto. ff*

tr dim.

Furioso.

and runs off.)

ff

3 3 3 3 5

Scene XI.
Andante con moto.

ROSAURA
(Then enter Rosaura, followed by Florindo)

ROSAURA.

I will not wait a mo -

FLORINDO.

O wait a bit, I beg of you!

sf *f* *press.*

p cresc. *accel.*

- ment! I can place no trust with-in you, Can't be-lieve you when I leave you, Till I pe - ne - trate the

Fl.

Not be-lieve me?

p cresc.

riten. *ff*

se-cret Eve-ry o - ther gift means nothing. E'en a crown or e'en a king-dom. Were it e'en — love's hap - pi -

Fl.

She will leave me!

f

Ros. ness! No, I cannot. No, I will not!

Fl. Lis - - ten, dear-est.... On - ly hear me! Then to

FLORINDO.
you my love - - is no-thing, All my faith - - ful ser-vi- tude, Ah, then to

cresc. *f* *dim.*

ROSAURA. (Aside)
a tempo.

FLORINDO. *p* *riten.* *smorz.* His words con- trive to
smorz.
you my love is no-thing, All my faith- ful ser vi tude!

p dim. *pp* *cresc.*
con Teda

Ros. touch me... But yet I will not yield!

Fl. Ro-sau-ra, id-ol of my heart!

ROSaura.
None the less, under-stand me If I but cer-tain were.... Flo-rin - de...

pp espress.

FLORINDO. What then? Ah, tell me!
rit. - - **ROSaura.** (Seductively) A sweet reward you'd gain!
FLORINDO. Ro-sau-ra!

p dim. pp

ROSaura.
You see, 'twould cost you lit-tle to con-tent me. All I ask is to

dim. ppp

Ros. be there Just for one lit-tle mo-ment..... No time at all.... An in-stant...

dim. pp rit. smorz.

ROSaura. (Pettishly) Im tired of being told a-bout that „nothing!“
FLORINDO. And yet I told you there was no-thing there...

pp p f

Poco più moto.

Ros. Ah, do not

Fl. And is this the way you treat me? Come, my dear-est!

p espress. *cresc.*

Ros. ven - ture!... You - my

Fl. Am I not your ac-cept - ed lov - er?

f *riten.* *dolce* *f*

f *p* *pp* *dim.*

Ros. lov-er? Nay, tis over! I can-not

Fl. It is my great-est pride.

a tempo *più f*

sf *f*

ROSAURA. FLORINDO. ROSAURA. FLORINDO.

bear you! Tell me why you are so cruel! You, to talk of cru-el-ty! My

mf *f* *fp*

più f

Fl. reas-on ah me! is tott - ring u-pon its throne Oh, speak not so to

p stacc.

Fl. me! Dear, I be-seech you, have com-pas-sion on me

dim.

Fl. 'Twill be the death of me! All the pain, all the woe that I am feel - ing How can

p cresc.

Fl. I have de - served? Tell me oncemore that still you love me, love me As

riten. *rit.* *a tempo, dolciss.* *f* *p* *espress.*

Fl. in the days of old ah grant me Once more to taste your sweet com - pas - sion! Have

f

Fl. *rit.*
mer - cy, have mer - cy on

ROSAURA. (Aside)

FLORINDO. His words con-true to touch me, But yet I will not
me!

(To Florindo)

Sempre lo stesso movimento.

Ros. yield! No, I will not have you, Plain - ly I've said, Were

Ros. I to die for it. The way in which the se - cret you're hid

Ros. ing Assures me That there are things done in your club too dreadful To tell an honest

Scene XII.

ROSAURA.

girl! That you're a re - prob - ate, a false de -

COLOMBINA. (From door, aside to Rosaura.)

That's the way!

FLORINDO (not seen by Colombina)

Oh! — 'tis not true!

pp *sf* *sf*

(Aside to Colombina)

(To Florindo)

Ros. ceiv - er... What's that you're say - ing? That you fear not to tor - ture a

Col. Now take to fainting.

Fl. Oh no!

p (As before) *sf* *sfz* *sfz*

ROSAURA.

heart that has loved you! Now de - part from her whom

FLORINDO.

Ah, — Ro-sau-ra mine, be-lieve me!

sf *sfz* *cresc.* *sf espress.*

Ros. *riten.*
 you have made Of all the maid-ens in the world— The most ——— the most un - hap - py! !

a tempo
 COLOMBINA. ROSAURA. *dim.*
 Now the faint-ing! Lose no more time! Ah... ah... I'm stif - ling I'm

FLORINDO.
 You will drive me to de-spair!

pppa tempo *f* *f* *p* *f* *p*

Ros. *rit. marcando*
 faint - ing! I.. can-not breathe! I.. I'm..

Fl. Dear-est Rosau-ra!

ppp *ppp*

a tempo

ROSURA. (Pretends to faint) COLOMBINA. (Aside) (Exit)
 dy-ing! My turn comes now!

Fl. Assistance! Dearest an-gel! No one comes!

FLORINDO.

COLOMBINA.

(Colombina rushes in) *ff*

As-sist-ance!

Mer-ci-ful heav - ens!

Sostenuto.

COLOMBINA.

My poor un-hap - py mis - tress!

FLORINDO.

See, she has faint-ed, hast-en!

a tempo

(To Florindo)

riten. - cantabile

You are a-lone to blame, You have not made her hap-py!

p dolce
I would give for her sake The

(Imitating him)

a tempo

And yet you tor-ture her — With pangs of jeal-ous-y! Say what you please these

last drop of my blood!

COLOMBINA.

ad lib.

men

are all a - like.

Do not worry! Give me that glass of wa-ter.

FLORINDO.

But meantime think of helping her!

ROSAURA. (Aside to Colombina, while Florindo goes to get it)

What have you made me do? —

I shall repent it!

COLOMBINA.

Si - lence!

COLOMBINA.

No time now for repentance.

FLORINDO. (Returning with glass)

Here it is! My poor

COLOMBINA. (Rasy over Rosaura)

Sostenuto.

riten. . . .

Well.. yes.. I know it

FLORINDO.

dar-ling! I would do an - y - thing — to make her bet - ter....

COLOMBINA.

a tempo

I know it, For I would do the same. I would do, if I

could do An - y-thing to serve you both. For exam - ple: I, that am not a gen - tle, highborn

lady, I, that care not at all what o - thers are do - ing. Per -

haps... I might.. go there, In - stead of my mistress, go, And then

COLOMBINA.

tell her the truth of what I've seen!

FLORINDO.

How would this do - as a man to dis -

Our rules ad - mit no wo - men.

COLOMBINA.

guise me? Me? Cu - ri -

FLORINDO, *cresc.*

I be - lieve in my heart eu - ri - o - si - ty moves you!

ff

Col.

o - sitv? When I know it all? Ah, you have much to learn of Co-lom-bi-na!

riten. *a tempo*

p *pp*

(Takes Florindo aside)

Col.

Now I have it..... Just out of kind - ness,

f *p* *fp*

Col.

I might tell her a lit - tle falsehood, I might tell her I've been there, That I've seen and know it

COLOMBINA.

all.

FLORINDO.

But how shall I be suc-

No - bly planned and no - bly spo - ken! Rich - ly, rich - ly I'll re - ward you.

ROSACRA. (Listening)

cess - ful If I can - not tell her something? I sup - pose you have a pass - word?

She will be -

„Here's to friendship!“

ROSACRA.

COLOMBINA.

guile him!

Do you gath - er there this eve - ning?

Ah, and you'll

FLORINDO.

There's a sup - per.....

stay there?

Do you ring, or is there a knocker?

Say from eight un - til e - lev - en.

There's a key for ev - ery

Col. Sim - ple key, or com - pli - ca - ted?
 Fl. mem - ber. Well, it's ra - ther com - pli -

ROSAURA. (as before)

COLOMBINA. *p* It is some - thing to know that. It is some thing, it is
cresc.
 FLORINDO. On what sto - ry? An the cham - bers? Where's the dig - ging?
 cat - ed. On the ground floor. Three and kit - chen. What's your

Ros. some-thing to know that.
 Col. Trans - mu - ta - lion! Do you have beds?
 Fl. mean - ing? Are you era - zv? What for when no one sleeps there?

COLOMBINA.

Are there.....

FLORINDO.

Oh, there are tab - les, and chairs, and plates and dish - es there, and sof - as and a

(Impatiently)

FLORINDO.

libra - ry, and plen - ty more u - ten - sils, nap - kins, tab - le - cloths, cooking ves - sels, and stoves..

COLOMBINA.

(Controls herself)

Ah!.. Yes, and stoves.. No - thing at all. Sure - ly it is a charming house - for

FLORINDO.

What is it?

Sostenuto.

mf a tempo

Cnl.

com - fort. Keys! Could I for a mo - ment gaze up - on one? Keep qui - et!

Fl.

(Impatiently) This is too much!

COLOMBINA. *ppp* *In tempo, tranquillo.*

She's re - viv - ing! Speak not! Will you keep si - lence?
 FLORINDO. *p*
 Oh, what glad - ness! Ro - sau - ra!

riten.

COLOMBINA.

FLORINDO. (hesitating) *p*

ppp

COLOMBINA.

And... now leave us! Must I real - ly? Yes, real - ly! You think you could remain When
espress.
 I un - lace her bod - y To aid her breath - ing?
 FLORINDO. *p*
 Oh no! 'Tis true I was not

COLOMBINA.

sempre con pedale

I un - lace her bod - y To aid her breath - ing?
 FLORINDO.
 Oh no! 'Tis true I was not

sempre più tranquillo

(Aside)

sempre più tranquillo

f (Aloud)

Col. Theyouth is tru - ly mod - est! Come, be not too au - da - cious, but
 Fl. think - ing.

COLOMBINA.
leave us!

FLORINDO. *pp* (Goes to exit) *dim.* (Exit with deep sighs)
I'm go-ing..Commend me to her! But I so love her, forgive me! Ah! Ro - sau-ra!

dim. *pp*

ROSaura. (In a low voice, lying still) *pp*
Is he gone? What's the

COLOMBINA. (Looks off, in a low voice) *pp*
Just a moment...

perdendosi

smorz.

ROSaura. (Jumps up gaily) *più f* *a tempo con brio.*
matter? On, poor Flo-rin - do! (Both burst into merry laughter)

COLOMBINA. *f*
He is gone!

ff

(Quick Curtain.)

cresc. *sf* *sf*

(End of the 1st Act.)

Act II.

Scene I.

A room in the house of LELIO.

Allegro assai. Curtain rises.

ELEONORA. (rummaging in the pockets of her husband's clothes.)

Yes, my hus-band's a mon-ster. There's no reas-on-ing with him.

rit.

Poco meno mosso.

Ele. But let him rage and stamp and swear— I still will steadfastly de-clare,

Allegro assai.

Ele. I'll know it all, What there they do With in that hate-ful, God-for-sak-en dwell-ing!

ELEONORA.

What's this? 'Tis his hand-ker - chief, With a knot tied! Now what can be the mean-ing?

Well, try an-o - ther po-cket.

Two new keys now re ward me, And here's a let - ter!

Meno mosso.

Allegro assai.

Of course, I am not in - qui-si-tive,

But this is really in-ter-est-ing...

(Reads) Quasi parlato.

„To Si-gnor Le-lio Scar-ca-val-li, et ce - te - ra et ce -

Ele. (Sung) te - ra. Who is the wri - ter? (Reads) Panta - lo - ne dei Bi - so - gno - si? Ah! (Sung) one of his boon companions!#

Ele. *accel. parlato, con crescente allegria cresce.* (Reads) I send you two new keys, since for security I have had the locks changed, my servant having

Ele. *passa senza respiro dalla parola al canto. f* (Sung) lost one of the old keys. We shall expect you at the usual hour. Farewell!

Ele. *Maestoso.* have him! I have him! Now wait till I catch him! My hour is ap - proaching. At

Ele. last I shall triumph! He can - not es - cape me. 'Tis fate has betrayed him! He'll try to dis - semble, But

Ele. *rit.* - - - *a tempo*

all will be use less. At last shall a wo - man. By pa - tience and guile, Get the

Ele. best of her hus - band in glo - ri - ous style! At last shall a wo - man. By

Ele. pa - tience and guile, Get the best of her hus - band in glo - ri - ous

rit.

Ele. *a tempo* style! Here he comes! He is up at last.

fp *dim.*

Ele. *mp* I had best put the let - ter back in his pock - et. To raise no sus - pi - cions!

Scene II.

Moderato.
ELEONORA.

What should I know a - bout it?

LELIO.

Has my man not come back yet? I ad-mire your po-

p

He's been gone for an age, I should fan - ey si - guo - re.

lel. lite. ness!

p *f*

There on the chair: That's

lel. I must go out at once where have you put my clothes? Come and help me dress.

p

Ele. *3*
 — a nice way to ask me! (helps him)

Lel. *molto f*
 Be so kind as to help me...

f *dim.*

ELEONORA. *3*
 You'll be going to blow now?

LELIO. *3*
 To blow? Do I play the trom-

p *pp*

ELEONORA. *riten. p ad libitum.* *a tempo*
 As if you did not understand! I mean blow in your furnace. I've reason for be- liev ing that in your

LELIO.
 bone?

p

Ele. *f*
 den some thing pre-cious you are mak - ing. By transmu -

Lel. *f*
 Some thing pre - cious?

f

ELEONORA.

ta - - tion!

LELIO. Then tell me what you do there!

What ri-di - cu-lous stuff!

Do? Why, no-thing.

ELEONORA. *riten.*

a tempo

LELIO.

cresc.

And yet...

I wish you would be sen - si-ble, my dear E - le - o -

ELEONORA. *cresc.*

I will try, when my hus - band is.

LELIO.

no - ra!

You'd real-ly bet-ter have a care Lest in the end

riten.

a tempo, vivacemente

I mean to know it yet! (Menacingly)

your fool-ishness go too far!

Just let me hear you say that once more and you'll re-

con dolcezza (Retreating)

El. You won't be - lieve me, - but I'll... Know it yet!

Lea. pent! You'll?... Ha! this is too much!

ELEONORA. (Slams door in his face)

Yes, I shall, merely to spite you, Find it out, find it out, find it out!

ELEONORA. (Puts her head through door)

Yes,

LELIO. (he will go)

I'd bet - ter go a - way now, or I'll do some thing to her!

ELEONORA. (leaves)

you old sin - ner, I'll know it yet!

LELIO. (Slams door once more)

I've borne all I can bear!

stacc.

ff

Let. *ff*

No! hor - ri - ble wo - man!

mf *ff*

Let. No! No! naught shall you know!

ELEONORA,
(Puts her head trough another door) (disappears)

Let. You dev - il's own tor - ment, no! no! I'll know it yet!

col canto

Allegro assai.
LELIO.

Ha! away! away! If I stay I shall do mur - der!

ff stacc. *sempre più*

(Disappears)

ELEONORA. (Heard off)

...know it yet!

accel.

CURTAIN.

Intermezzo.

Maestoso.

Pause *ff*

p tr tr

tr tr *f* cresc. 7

tr tr *rit.* *rit.*

dim. *dim.*

dim. *ff*

dim. *p* *p* dim.

poco a poco *più tranquillo* *p*

fp *pp*

fp *Sostenuto (ad lib.)* *pp* *scherz.* *accel.*

rit. *dim.* *fp* *f* CURTAIN.

Allegro giusto. BEATRICE at her embroidery. To her enter ROSAURA and COLOMBINA.

COLOMBINA.

Oh! oh my gracious

ROSAURA.

Ah, dearest mother, only listen!

'Tis mine to speak, because

COLOMBINA.

mis-tress!

If I don't speak, I'll die of a - po - ple - xy.

animando

so well I faint-ed.

'Tis mine, I say, 'tis mine!

'Tis mine, that sug-gest-ed the faint-ing!

No, no, 'tis mine, tis

ROSAURA.

riten.

'Tis mine!

COLOMBINA.

mine!

'Tis mine!

BEATRICE.

What's all this? Like a pair of cackling chick - ens You both dis-pute the

Moderato.
COLOMBINA.

BEATRICE. (Pause) *poco rit.* ROSAURA. COLOMBINA.

word! Speak out, one or the o - ther! Well, which one? You shall

COLOMBINA. (With affected humility) *più dolce* ROSAURA. *Più moderato.*

speak — are you not then the mis - tress? What, really? Speak be - fore the ac - com - plished Colom -

ROSURA. (Pause) *poco rit.* (Bursts out) COLOMBINA. *Allegro assai.*

bi - na? It is just this, that at last we hold the se - cret!

BEATRICE. I'm waiting. That's

ROSURA. *f*

We've got the combi - na - tion!

COLOMBINA. *f* *crusc.*

We've got the combi - na - tion! We've got the mystic password now their guarded door to op - en. Know all a - bout the

BEATRICE. no - thing new.

ROSAURA. *cresc.*

chambers... dark-ness...

COLOMBINA.

house and all a bout the cham-bers! We could go in the dark-ness Not lose our way one

cresc!

Ros. *riten.*

mo - ment...

Col. *riten.*

mo - ment. One thing a lone is lack - ing... 'Tis the key of the

BEATRICE.

ROSAURA. *Moderato.*

You've guessed it.

BEATRICE.

door. Oh, that's a tri - fle!

p dim.

COLOMBINA. *Allegro giusto.*

'Twill be leas-y to get one - They have them in their pock-ets. We'll man-age

p sf

COLOMBINA. ROSAURA.

that! Twould be fine to sur -

BEATRICE.

Quite like - ly, your long fin - gers are prac - ticed.

mp

Ros.

prise them this eve - - ning... Mean-time you might be

Bea.

Be care - ful - here they come.

COLOMBINA.

think - ing Ab - out some elev er plan. I too will not be

riten.

sf p *sf p*

Col.

i - - dle, But help you all I can.

p

Scena IV.

rit. - - - - - *Andante sempre più tranquillo.*

OTTAVIO. Enter OTTAVIO and FLORINDO.

Ah, yes, my daugh-ter is like all o-ther wo-men, And you

Sostenuto.

deal just the same with them, Flo - rin - do, as you deal with the weath-er: En-joy the cheer-ful

sun-shine. Lie close when the storms rage, Pa-tient-ly wait for clear-

ROSaura.

accel.

al

Ah, my good fa-ther gives out ex-cel-lent coun-sels!

OTTAVIO.

BEATRICE.

ing.

espress.

That's the best thing that he does, to stir our an-ger...

accel.

f

al

Più moto. (Moderato.)

OTTAVIO.

I pray you, Co-lom-bi-na, O best of wait-ing mai-dens, To be so

Allegro.

riten.

a tempo

COLOMBINA.

(Aside to Beatrice)

(Exit)

I will go for the cof fee. Look in his pock-et for the keys!

OTTAVIO.

very kind as to serve us with out de lay.

riten. OTTAVIO. Moderato.

Ro-sau-ra what is wrong with your Flor-in-do?

ROSAURA.

No - thing. OTTAVIO.

Well, then - why this be - ha - viour the re verse of ca - ress - ling?

ROSAURA.

Twass but a pass - ing mood, pa - pa.

(Lightly to Florindo)

Heavens blessing be up - on you! 'Tis as I said: Wait in

riten.
ROSAURA. (Ironically)

OTTAVIO.

pa.tience... Till the clouds go ov - er!

BEATRICE. *rit.*

My hus - band,

Allegro moderato.

BEATRICE.

may I ask What means your at - ti - tude? Why don't you set tle down in com fort here? I must soon

OTTAVIO.

BEATRICE.

Then may I know With - er my lov - ingspouse in tends to go?

OTTAVIO.

go out. I have a

OTTAVIO. BEATRICE.

vi sit to pay to a man Who ma-ny kind-ness.es for me has done. And do you

BEATRICE. OTTAVIO.

think your present costume suit-a-ble? He will su - pose you do not know the world. I do not

OTTAVIO. *Molto cantabile (un poco più moderato)*
FLORINDO.

care. Ro - sau - - - ra, you can - not fan - cy How I have suffered with you!

FLORINDO. ROSAURA. FLORINDO.

And now how are you feel - ing? Much bet - ter now. I have dined... The

FL.

time you lay un con scious Seemed end less to my heart. I feared I too was

ROSAURA.
a tempo

Tell no one what I did. Of course he will!

FLORINDO.

BEATRICE. *f*

dy - ing Flo - rin - do will o - bey. (To Ottavio) At least al -

BEATRICE.

(Pointing to Ottavio's coat)

low me first to cleanse your coat of dust. OTTAVIO. But you must take it off. I've no more

You wish to? Then proceed.

No.

(To Rosaura) FLORINDO.

pa tience! Could I but read your in most

Then do with-out it.

Poco più moderato.

ROSAURA.

You have a key that o pens it. Then go your way, for

heart! 'Tis my pro mise for bids.

Più largamente.

ROSAURA. *riten.* (Aside) *pp*

all I care! If I avoid his glance, He will surely give

FLORINDO.

Ah, Ro-sau-ra!

Ros.
Fl.

in to me, And after all my waiting I'll gain the vic-tory.

(aside)

'Tis only love that makes me En-

ROSAURA.

ry. And after all my wait-ing I'll gain the vic-tory.

BEATRICE.

(aside)

FLORINDO. There never was a mortal so stupid as my-

dure such grievous pain. Though oft I fear my courage will yield beneath the

OTTAVIO. (aside)

The moment calls for

p cresc. *cresc.*

Ros. ry. E'en though a feel - - - ing

Bea. lord! No there nev - er was a mor - tal So stu - pid as my lord!

Fl. strain. That oft I fear my cour - - -

Ott. si lence, I must not say a word I must not say a

p cresc.

animando *cresc.*

Ros. warns me A gainst such eru - - el - -

Bea. No, there nev - er was a mor tal So stu - pid as my lord... So stu - pid as my

Fl. age Will yield be neath the strain, be neath the strain, Will yield be neath the

Ott. word I must not say a

sf animando *sf* *sf*

riten. *ritard.* *a tempo largamente*

Ros. ty - - - - - Soon must his pur - pose

Bea. lord! A bomb might burst beneath him, He would not say he would not say a

Fl. strain, - - - - - Her sweet de - light ful kind - ness, Her

Ott. word. Ot - - - - - ta - vio! If she still hopes, still hopes to

f *espress.* *dim.*

sf *riten.* *sf* *sf* *a tempo largamente* *sf*

dim. *p espress.*

Ros. weak - - - - - en, Soon must his pur - pose weak - en,

Bea. word. No he would not say a word, No - - - - - he would not say a

Fl. ter - ri - ble dis - claim, Such try - ing con - tra - dic - tion Ah! who shall e'er ex -

Ott. con - - - - - quer, All measures she will try, Yes - - - - - if she still hopes to con - - - - - quer, All - - - - -

dim. *p* *p* *p*

Ros. *f largamente*
His pur- pose soon, his pur - - - pose soon must weak

Bea. *f*
word. A bomb night burst be neath him Hewould not say a

Fl. *con espressione f*
plain? Such try ing con - - tra - - dic - -

Ott. *f*
- meas - ures she will try. The mo-ment calls for si - lence,

Ros. *p* en, *f* Soon must - - - he bow - - -

Bea. word, There nev-er was a mor - tal So stu-pid as my

Fl. *p* tion Ah who - - - shall e'er - - -

Ott. *f*
I must not meet her eye— No, the mo-ment calls for si - lence,

ROSAURA.
 - - - - the - - - - knee!

BEATRICE.
 lord. So stupid as my lord. (To Ottavio) Now then will you take it off? Mon-ster!

FLORINDO.
 - - - - ex - - - - plain?

OTTAVIO.
 I must not, must not meet her eye! (Calmly) No.

rit. - - - - *a tempo*
p

BEATRICE.
 I hate you!

OTTAVIO.
 Some small pills for the cure of in-di-ges-tion. And of ill-temper I'd ad-vice. (To Florindo) See what af-

riten. - - - - *ritard.*
 That man will be the death of me!

(To Beatrice)
 fec-tion! Have it all out! 'Twill do you good.

din.

Scena V.
Poco più mosso.
COLOMBINA. (Re-enter Colombina)

rit. molto

Cof - fee is here! OTTAVIO.
I'm glad of that. Let me but drink it in

a tempo
OTTAVIO.

COLOMBINA. (aside to Beatrice)

BEATRICE. (aside to her)

peace. Have you suc - ceed - ed? I have had no good

BEATRICE.

COLOMBINA. (as before) (To servant)

for - tune. Watch me! Give it here. (*ad lib.*)

Allegro.

COLOMBINA. (Cuckoo clock strikes. Colombina takes tray from servant, goes to hand coffee to Ottavio, and as if by accident spills it on his coat)

(points to servant)

Ah holy Mother! BEATRICE. One more clumsy ac - tion of this stu - pid
Look there! OTTAVIO.
What's the mat - ter?

COLOMBINA. *riten.*
 fel - low! What a

BEATRICE.
 See thosespots though?

FLORINDO.
 I hope it did not burn you.

OTTAVIO.
 No it's no - thing.

accel.
 ROSAURA. **Allegro assai. (quasi due volte più mosso.)**
 How dread - ful! Pure cold wa - ter is the best thing To take

COLOMBINA.
 pi - ty! Pure cold wa - ter is the best thing to take out a cof - fee

BEATRICE.
 Pure cold wa - ter is the

FLORINDO.
 Pure cold

Ros. out a cof - fee stain. Pure cold wa - ter is the best thing to take

Col. stain. Pure cold wa - ter is the best thing to take out a cof fee

Bea. best thing to take out a cof - fee stain. Pure cold wa - ter is the

Fl. wa - ter is the best thing to take out a cof - fee stain. Pure cold

S

Ros. out a cof-fee stain pure cold wa-ter, pure cold wa-ter!

Col. stain pure cold wa-ter, pure cold wa-ter!

Bea. best thing to take out a cof-fee stain pure cold wa-ter, pure cold wa-ter! (Aside) What a

Fl. wa-ter is the best thing to take out a cof-fee stain pure cold wa-ter, pure cold wa-ter!

S

fp COLOMBINA. (Takes coat from Ot-tavio and exit with it)

BEATRICE. Quick - ly let me have your coat!

treas - - - - - sure of a ser - - - - - vant! Here Gius -

f stacc.

BEATRICE.

ti - no go now and bring an - o the coat for your mas - ter. The air is fresh to

BEATRICE. *Meno mosso.* ROS. (Runs to window)

day; he might take cold while wait - ing. I am

OTTAVIO.

Yes rea - ly... I do feel chil - ly.

Ros. OTTAVIO. (to Rosaura)

clos - ing the win - dow. O, what charming at - tentions! How now,

ROSAURA. (To Rosaura, who retreats from window) (bashful) *pp*

I am bash - ful... 'Tis

BEATRICE.

OTTAVIO. What for?

what is the matter? *riten.* What for? *dim.* *più dim.* *pp*

ROSAURA.

BEATRICE.

those un - civ - il neighbours, I saw them stare at me.

Here's

OTTAVIO.

Ha! ha! how nice and sim - ple!

pp *a tempo*

(Aside) FLORINDO. *dolce*

the coat.

Ah, my love, your cheeks' sweet blush - es Fill my

It's a bout time (Servant brings another coat)

FLORINDO.

heart with joy trans - cend - ant, Fill my soul with glow - ing love, Fill my

(Ottavio show sings of being about to sneeze)

BEATRICE. *rit.*

It's com - ing!

FLORINDO.

soul with glowing love!

f

OTTAVIO. *a tempo*
(Sneezes loudly)

OTTAVIO.

BEATRICE.

No, it's not! Yes it's coming! The cold has caught me

dim. *sf*

(Re-enter COLOMBINA)

Ott. now! Here are your gloves, si-gno-re. Here is your lit-tle snuff box,

mf

ROSAURA. (Aside)

His keys too!

COLOMBINA.

Your keys too

Your hand ker-chief...

(To Florindo)

BEATRICE. (Aside)

OTTAVIO.

His keys too?

Good. Well, the way things are

m.d.

p legato m.s.

BEATRICE.

I sup-pose in your club-house?

OTTAVIO.

go-ing, we had best drink our cof-fee...

and hast-en our de-

Poco riten. con dolcezza

(To Rosaura)

You'll ex-cuse me?

OTTAVIO.

part-ure. Let's go, my dear Flo - rin - do.

ROSAURA.
tornando

al

Go if you choose.

What's the mat - ter with you? 'Tis

Tempo.

(With a mocking curtsy)

Your humble serv-ant!

well to show po - lite - ness To your betrothed at least. I see

OTTAVIO.

clear - ly that I shall have to tame you In some well go v-erned con - vent Be -

ROSaura. *riten.* Save —

OTTAVIO. BEATRICE.

stow you for your wel - fare. Thus hand! Nev - er! Ro - sau - ra in a

sf *fp* *cresc.*

ROSaura. me mam - ma!

COLOMBINA. My dear young mis - tress go - ing to a con vent?

BEATRICE. con - vent. *cresc.* Ro - sau - ra? My own

BEATRICE. *a tempo* lit - tle one? You must have lost your sen - ses!

OTTAVIO. (To Florindo) Come, let us leave the

ff

Scene VI.

ROSAURA.

Flo - rin - do!

COLOMBINA.

Let him go his way! You'll see him soon a -

OTTAVIO.

(Exit, dragging Florindo with him)

place! A thunder-storm is threatening.

*dim.**riten.*

ROSAURA.

Mo - ther, what shall I do If he puts me in a con-vent?

COLOMBINA.

gain. I have the keys!

*p**a tempo*

COLOMBINA.

Here they are!

BEATRICE.

(To Colombina.)

(Seizes them eagerly)

Sil - ly girl! I'll not let him. Those said keys, if you've got them? You've a

*p**p*

COLOMBINA. ROSAURA.

Are the keys that fit our cel - lar! Ah,

BEATRICE.

won - der! And those in his pock - et...?

dim. *ppf*

ROSALKA.

bra - - va, bra - - va! Our elev - er Co - lom -

COLOMBINA. *f*

We tri - umph, we tri - umph, we

BEATRICE. *f*

Bra - - va, bra - - va! Our elev - er Co - lom -

cresc.

Ros.

hi - na! We tri - umph, we tri - umph

Col.

tri - umph, we tri - umph!

Bea.

hi - na! We tri - umph, we tri - umph

cresc.

Ros. now! I may go too? (Aside)

Col. We must go... I must don my man's dis

Bea. now! Yes, come! No, I tell you. There are some

Ros. Is it so? It could surely do no

Col. gui-se. (aside) In-no-cent lamb-kin!

Bea. things a maid-en real-ly should not know.

ROSALINDA
harm If I made one of the par-ty.

BEATRICE.
Oh, e-nough you are too anx-ious. I have told you plain-ly

BEATRICE
no! (Exit with Colombina)

Scene VII.

Moderato.
ROSAURA.

(Alone) She blames... me for cu - ri - o - si - ty, But in - dul ges her

Ros. own. I must con - tent me All a - lone to re - main mean - time, dis - con - solate I

Ros. that helped them out by elev - er - ly faint - ing, I that was forced to suf - fer my poor Flo -

Andantino.
In tempo

Ros. - ria - - - - do To go off in de -

(With a deep sigh) *rit.* *più rit.*

Ros. spair! Ah! Ah! Ah!

cresc. *sf*

Andante cantabile.

Ros. on - ly for the, my sweet - - heart, I burn with pure af - -

p *sempre legato*

Ros. fee - - tion. Yet all my in - - ner feel - - ing I must still

rit. *a tempo*

Ros. be con ceal - - - ing! Such

cresc.

Ros. is the law of hon - - our That binds a maid - - en

cresc.

Ros. *rf*
 here And then a dark sus - pi - cion In my

Ros. *p* *Sostenuto. raddolcendo* *dolciss.*
 mind is not clear. Though when be - fore me

Ros. he's stand ing, His eyes im - plore „For - give!“

Ros. *rf* *dim.*
 And ev - en when I flout his love, 'Tis by it that I

Ros. *grazioso* *molto rit.* *tornando al Tempo* *p*
 live Yes, ev - en when I flout his love, In it I still be -

Ros. lieve

Ros. *Più mosso.*
He is gone from me, a - las! Per-haps with me he's

Ros. *animando* *agitato* *f*
an - gry! Oh no! He must have guessed the

Ros. *riten.*
truth, That still for him I'm long - ing, long - ing...

Ros. have guessed my desire...

Scene VIII.

Moderato.
ROSAURA.

f

(Re-enter)
FLORINDO. *p*

What? You here? You here?

My Rosau - ra! May I find par - don for my bold re - turn - ing?

ROSAURA.

is this the way you ac - com - pan - y my sire?

FLORINDO. *p*

I found a pre - text to es

riten.

cantabile

FL. cape. In such a pain - ful way we part - ed from each other That I could not de

animando

ROSAURA. *a tempo*

I think your friends are

FL. lay in con - vinc - ing you how much I real - - - ly love you!

Ros. more to you than I. But surely you must see That 'tis they who divide us, They come be-

Fl. Ah, no!

f

Ros. tween! Whatnev-er

Fl. Ah, speak not so, my love! If you re-quire it, I'll nev-er step a cross their threshold more.

mf *f*

Ros. more? I'll take you at your word. But still I must be - cer-tain.

Fl. Yes, from this moment. I'll give my oath to -

f *dim.*

Ros. O fie! it is a sin to swear. Nay ra-ther..?

Fl. make you so. Oh, what? Nay,

riten. *3* *col canto* *p*

Ros. *pp a tempo*
Place your keys in my keep - ing.

Fl. rath - er? Why do you tempt me? Would you have me a

ppp *f*

FLORINDO. *peresc.*
mock - e - ry A - mong the men that know me? Ah! is it not rath - er you that are

cresc. *peresc.*

Ros. mock - ing Ro - sau - ra, By pro - test - ing a feel - ing that is not

p

ROSaura. *f riten.* *(Sits disdainfully)*
in your heart?

FLORINDO. *f*
Oh, you are rend - ing my poor heart a sun - der! A - las!

allarg. molto

f *p*

Fl. my love you're doubt - ing. Then you have

Molto mosso, ma cantabile.

Fl. nev - er no ticed How if my an' rous hand but touched your dainty ves - ture, In ee - sta - cy would

p

Fl. trem - ble Each fi - bre of my bo - dy, So that in low - ly re - ver - ence My knee

riten.

(Kneels to her)

Fl. must bend be - fore you: How each least thing I en - vy that waits up on your beau - ty, the

Fl. *veil that falls a round you, the book in which you're read-ing, The fan that brings you coolness, And your*

cresc.

Fl. *close fit-ting bo-dice, E'en the per-fume that is waft-ed — from your silk-en ker-chief. Nay, still*

cresc.

Fl. *fur-ther, your can-a-ry, Your dain-ty lit-tle lap dog That in his play dis-*

Poco ritenuto.

Fl. *turbs the la-cies and frills of your gar-ments. Yes, e'en the small est*

a tempo

cresc.

Fl. *tri-fles, A brace-let, A rib-bon, A flow-er Aye, the lan-guish-ing*

f

Fl. *3*
 rose that up - on your swell - ing bo - som Still trem - bles in its long - ing Know - ing but one de -

Fl. *riten. cresc. allarg. Sostenuto assai, (due volte più lento) rit.*
 sire! Midst those li - lies and ro - ses, fair - er than all, to ex - pire! —

Fl. *Allegro con fuoco. (in due)* ROSAURA, (Seductively)
 Were but your love for

Ros. *8*
 me real - ly so strong, You would prove it by bring - ing

ROSaura. (Rises quickly) *f* FLORINDO. Now
 sa - cri - fice - s. Take them, aye. take them, But my hon - our leave!

Più mosso ancora. (agitato.)

Ros. list - en! One last chance I'll give you — nev - er an - o - ther. Those

Ros. keys you now will give me, Or else all hopes of Rosau - ra re - sign. This time I

Ros. mean it, And if I should fal - - - ter And once a gain for give you, May the

ROSaura.

rit. *a tempo*

light — nings of heaven chastise my weak - ness!

FLOPINDO,

Ah, take them now! Your will at last has

ROSAURA.
ritardando

FLORINDO. (Gives her the keys) Ah, now I
 tri - umphed. But nev - er break my heart With such ap - pall - ing men - ace!

ROSAURA. *dolce* Andante sostenuto. (i = ♩ come prima le = ♩)
 have them! Bless - ings come and rest on you because at last you've given peace to my

Ros. *riten.*
 bo - som! And in my hand, O lov - er true, I pro - mise, They shall be safe - ly

Ros. *Più sostenuto.*
 guard - ed. My

In Tempo tranquillo. (sempre con grazia)

ROSAURA.

heart how it leaps in re-joic-ing, How it strives to break out of its prison As

p FLORINDO:

My heart how it leaps in re-joic-ing, How it strives to break out of its prison, As

(dolce)

(In Florindo's arms)

if it saw love's balm-y, ra-di-ant, beaut-i-ful sunshine stream down from ab-ove! Oh could

if it saw love's balm-y, ra-di-ant, sun-shine stream down from ab-ove! Oh

stacc.

I, all else now for-get-ting, Live ev-er, er

could I, all else now for-get-ting, Live ev-er en-

dim.

rit.

a tempo

wrapped in these dear arms! Flo-rin-

wrapped in these dear arms! Ro-sau-

rit.

smorz.

rit.

rit.

rit.

p *dolce*

Ros. do, my ad-o-ra-ble dar-ling, How sweet to es-cape from all per-ils, To

Fl. ra, my ad-o-ra-ble dar-ling, How sweet to es-cape from all per-ils, to

Ros. rest from my sor-row-ful doubt-ing at last, Be at place in your arms! Oh

Fl. rest from the pangs of my sor-row-ful doubt-ing at last, Be at place in your arms! Oh could

Ros. could I, all else now for get thing, Live ev-er, live ev-er, live ev-

Fl. I, all else now for get thing, Live ev-er, live ev-er, live ev-

dim.

Ros. er, live ev-er, live ev-er in these dear arms! In

Fl. er, live ev-er, live ev-er in these dear arms! In

col canto

dim.

Ros. love's own bliss.

Fl. *smorz.* love's own bliss. And when shall our long wait-ing be ov - er?

p sempre

Ros. When - ev - er you... no, when my fa - ther chooses. Yes... tell

Fl. I'll speed at once to tell - him.

p

ROSRAURA. *dolce*

him soon - I mean,... oh, tell him... That now the etouds are

p

ROSRAURA. *con espansione*

pass-ing. FLORINDO. And that at last the sun is shir-ing bright - - ly!

f

ROSAURA.

(Aside)

mezza

Oh, I can hard - ly wait to use my new-found power! And so

Fl. *mezza voce*
Dar - ling I am so hap - py

sempre p e dim.

Ros. *voce*
am I Now you're mak - ing me blush!

Fl. *dim.*
Why? My an - gel, here's my

dim.

Ros. *dim.*
Till we meet a - gain! Yes, right soon! Ah! (They exit on opposite sides)

Fl. *pp*
hom - age! Right soon? Ah!

smorz. *pp* *ppp* *pppp*

smorz.

(SLOW CURTAIN.)

a tempo

Act third.

Scene I.

A street in Venice, with view of a canal. On left the club-house.

(At rise of curtain enter PANTALONE from house, shutting door after him) *no de*

Andante sostenuto.

lunga

p

m. d.

Una corda. Ped. sempre

quasi trillo

pp

dim.

PANTALONE

Tis near the

smorz.

Pan. time. But where is Ar - lec - chin? My -

Pan. self I shall have to pro-cure the candles.

Scene II.

Piu moto ancora.

Pan. ARLECCHINO. (Enter ARLECCHINO with parcels and bottles.) Oh, have you got here at
My mas-ter dear, 'Tis you?

Pan. last? Are you bring - ing the candles I or - dered? (Roughly.)
Arl. No, sir, no. I had

Pan. Then to the mer-chant my self I will go, Give the

Arl. not time.

Pan. or - der, And youll fetch them. Sir, of course I will fetch

Arl. them. I will go The first good chance. For just

Arl. now I'm load - ed down like an - y donk - ey, as you see - And I

ARLECCHINO.

dim. *p* *f* *marc.* *f* *3 m. d.* *m. s.*

PANTALONE.

Pan. Hear the ras - cal! Waits

Arl. can't go in the house un - less you o - pen doors for me.

Pan. for the doors to o - pen! Oh, with pleas - ure!

Arl. Won't you? Soon will you see what a

Pan. I hope so - 'twill re - pay you.

Arl. feast I've pre - pared you! He'll have e - nough of pay - ment when he

(Aside) *riten. e tornando*

Arl. set - tles.

Tempo di Barcarola.

Wömen.

Exit into house. A gondola passes slowly on canal. Voices are heard from it singing a barcarola.

On the Grand Ca-nal my dar - ling Came to glide with in my
 On the Grand Ca-nal my dar - ling — Came to glide with in my

Tempo di Barcarola.

arms, Fell in - to a gen - tle slum - ber, Feel - ing safe from all a - larms: Now she
 arms Fell in - to a gen - tle slum - ber, Feel - ing safe from all a - larms: Now she

cresc.

(listening with emotion)

PANTALONE.

Ven - ice,

slept u - pon my shoulder, Now I waked her with my kiss - es But the
 slept u - pon my shoul - der, Now I waked her with my kiss - es But the

riten. *a tempo*

f *riten.* *a tempo*

Pan.

my de light ful cit - y!

boat's calm, gen - tle mo tion Put her fast a - sleep a - gain, But the boat's calm gen - tle

boat's calm gen - tle mo tion Put her fast a - sleep a - gain, But the boat's calm gen - tle

dim. *p*

mo - tion Put her fast as - leep a - gain.

mo - tion Put her fast as - leep a - gain la la la la la la la.

smorz. *espress* *p*

Merry laughter. The gondola disappears. Exit Pantalone. The stage is empty for a moment. It begins to grow dark. The mandolins of the party are heard in the distance. Cries of approaching gondoliers heard off.

(Allegro risata.)

pp poco a poco riten. *all'andante*

tranquillo *p* *espress*

poco accel. - tornando al a tempo, sempre più tranquillo

espress

riten. *Sostenuto.*

dim. *f*

pp *riten.* *dim.*

Adagio. (senza tempo)

pp *f*

1. GONDOLIERE. (from outside)

A - e - oh!

2. GONDOLIERE. A - eh! Pass on your way!

A - eh! I am com-ing!

col canto

pp

Adagio. (a tempo)

sempre pp

(A gondola draws up at landing. Eleonora lands from it, and it goes off)

rit. *smorz.*

pp dim.

a tempo

pp dim.

pp dim.

pp dim.

pp dim.

pp dim.

pp dim.

pp dim.

Scene III.

Senza tempo ma con vivacità.

ELEONORA.

mp

Here is the pla - ce! If I can but en - ter and still es cape de -

Ele.

tec - tion! I love my hus - band, yet - I must be cer - tain Where he goes, what he does.

Ele.

Mosso. (Starts and drops keys)

I'll know it once for all!

ff ARLECCHINO. Ah! Now my well-laid plan is -

(Enter Arlecchino from house.) Who is there?

ELEONORA. (Runs away, leaving keys behind her.)

ru - ined.

ARLECCHINO.

A wo - man!

Arl. *and the worst of it is I could not see her face. What are*

Arl. *these keys? Now I'll go for the can - dles;*

Arl. *And if up - on the way I run a - gainst the dame, I'll have a look and see who loit - ers*

Arl. *here!*

Scene IV.

Allegro. COLOMBINA (Exit. Then enter COLOMBINA, disguised as a man, and BEATRICE from a side street.)

p sempre

BEATRICE. *p sempre*

Ah, then my mis-tress saw her?

Ah! and they told us there were no wo men here!

Allegro.

fp leggerissimo

Col. Si-lence! Who comes here? In the meantime you must hide you.

Bea. Come on, we must not lin-ger. Oh, who? You will

Col. My mas-cu-line ap-pear-ance will pro-tect me from dan-ger.

Bea. risk it? Then I'll

BEATRICE. (Exit)

go on... and... a-wait your com-ing in this street.

(Exit)

Scene VI.

Andante sostenuto.

COLOMBINA.

My heart is full of courage, Yet

COLOMBINA.

I confess I'm trembling

(Enter Pantalone.)

PANTALONE. *con forza* **f**

A woman with these keys! But who

PANTALONE.

can the traitor be, The false companion that allows his woman-kind to

(Sees Colombina)

lead him by the nose? I should like to know who loiters here...

smorz. **p**

Più mosso.
COLOMBINA. (Aside)

rit.

Sostenuto.

What ill for-tune? Tis Signor Pan-ta-lo-ne!

PANTALONE. (To Colombina) What means he?

Here's to friendship!

fp *pp* *dolce p*

Col. Here's to friendship? Ah! I remember; tis the password! Here's to

Pan. Here's to friendship!

f

Più mosso.

Col. friendship!

Pan. *p* (Surprised)

Judg-ing by that voice, a wo-man's here.

f *ten.* *p*

Col. Thank you, no. (Aside)

Pan. To Colombina: My good sir, can I as-sist you? *p*

fp *col canto*

a tempo
PANTALONE.

knew I was not wrong! It is a wo - man!

p *fp*

(To Colombina)

Poco sostenuto.

COLOMBINA.

Tell me where - fore you don't en - ter. I a -

pp

COLOMBINA.

Confused

wait Si - gnor Ot - ta - vio. PANTALONE. Yes, I

You have brought your keys with you?

pp sempre

Col. have them here, have them here. Here they

Pan.

Let me see them.

dim.

Agitato.

Col. are.

Pan. (Snatches them from her)

I'll take them. Who gave them you? Who are you? Why are you

Col. (Struggles to speak, then hastily)

Here's to friend-ship, to friendship, to friendship!

Pan. here? Nay, with wom -

Col. (Runs off)

Now my legs must save the day.

Pan. en I care for no friendship... chaft.

Scene VI.

LELIO.

riten. *poco a poco tranquillo*

f *p subito* *f* *pp*

LELIO.

Whatshall I tell them? I'd give an - y mo - ney If I

LELIO.

OTTAVIO.

just knew where I left those blessed keys! For the mo - ment I can help you

LELIO.

Oh! you don't

OTTAVIO.

out, But you must be more care ful an - o - ther time.

dim.

Lel.
 know all! I seem to hear a voice pro claim - ing bold - ly I will know! Ot -
col canto

Lel.
 ta - vio - If my wife has filched the keys from me, I swear - - - - to.
p *f*

LELIO.
 heaven She shall have a les - son she will not for get! OTTAVIO.
 Ah, bah! Just
a tempo (Allegro moderato)
mf *p*

OTTAVIO.
 calm your self, Just calm your self. Here comes one of our
mf *p*

Scene VII.

(Enter Florindo.)

Here's to friendship!

LELIO. Bra-vo Since I have

OTTAVIO. Here's to friendship!

com - rades Here's to friendship!

FLORINDO. met you, I would beg you to convey my ex-cus-es to Si-gnor Pan-ta-lo-ne, If I'm

FLORINDO. forced to be ab-sent this eve-ning

LELIO.

You'll give us then a

LELIO. reas-on?

OTTAVIO. Ah no, why should you force him to in-vent a pre-text? I un-der-

Out. stand it well, Ca - prie - - es of Ro - sau - - - ra.

p dolce

Piu allegro.

Out. I am not blam - ing you rath - er I praise. Such love I've nev - er seen in all my days!

p stacc.

FLORINDO.

You need not laugh at me: I am con - tent - ed. To name our wed - ding - day she has con - sent - ed

OTTAVIO. (Aside)

Poor lit - tle in - no - cent, led to the slaughter! I know a thing or two of my fair daugh - ter.

FLORINDO.

And In the ec - sta - cy of my re - joic - ing No oth - er sen - ti - ments can I be voic - ing Ro

rit. ten. f

LELIO.

Henceforth I'll guard me from fem - i - nine charm - ing, In re - so - lution firm my spi - rit ar - ming.

OTTAVIO.

rit. ten. f

OTTAVIO. (Feels in his pockets, surprised)

Pro - - vok - ing! Co - lom - bi - na in her haste has giv -

FLORINDO. (goes to exit) LELIO.

Fare - well! We must knock at the door.

Ott. en me The keys that lock my cel - lar! No.

(To Florindo) FLORINDO. (Embarrassed)

You no doubt will help us, You've al - ways so ob - lig - ing. I'm

col canto - - - - -

Fl. sor - ry... not got my keys... OTTAVIO. I

Well, I nev - er!

FLORINDO.

knew I should not want them this eve - ning... So I left them at

Fl. home.

OTTAVIO. *pp* (Laugh)

Oh, I say! This is de - li-cious! Ha! ha! ha! ha! Not a

Fl. *pp*

Not a key can we mus - ter, not a key, not a key, can we

LELIO. *pp*

Not a key can we mus - ter can we mus - ter, not a key, not a key

OU.

key can we mus - ter, not a key can we mus - ter, not a key, not a key

Fl. *f* mus - ter, not a key, not a key can we mus-ter!

Cl. can we mus - ter, not a key, not a key can we mus-ter!

Ott. can we mus - ter, not a key, not a key can we mus-ter!

f *ff*

Fl. What's to do?

Cl. There's no help. What's to do? I'll

Ott. There's no help. What's to do? I'll knock.

fp *dim.*

Fl. I'll knock.

Cl. knock.

Ott. I'll knock.

rit. *p* *sf* *sf* *sf* *sf*

Scene VIII.

Sostenuto.

(The knock)

PANTALONE. (Pantalone appears in door, in a bad temper.)

What seek you here? Your keys, where have you

Musical score for the first system, featuring a bass line and a grand staff (treble and bass). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music is marked *Sostenuto*. The bass line begins with a rest, followed by a series of eighth notes. The grand staff features a complex accompaniment with chords and moving lines.

PANTALONE.

LELIO.

left them?

Mine were at home for - got - ten.

OTTAVIO.

Musical score for the second system. The bass line continues with eighth notes. The grand staff features a complex accompaniment with chords and moving lines. The music is marked *Tranquillo assai*. The bass line has a rest, followed by a series of eighth notes. The grand staff features a complex accompaniment with chords and moving lines. The music is marked *dim.* and *pp*.

Tranquillo assai.

Mine too,

PANTALONE. (Shows keys)

Then of course these keys! hold Can - not belong to you.

OTTAVIO.

LELIO.

Musical score for the third system. The bass line continues with eighth notes. The grand staff features a complex accompaniment with chords and moving lines. The music is marked *Più mosso*. The bass line has a rest, followed by a series of eighth notes. The grand staff features a complex accompaniment with chords and moving lines. The music is marked *f* and *p*.

by some queer chance.

Più mosso.

Good

LELIO.

accel.

Lord!

Why, those are mine!

OTTAVIO.

Pe - cu - liar!

Mine are the o - thers.

Musical score for the fourth system. The bass line continues with eighth notes. The grand staff features a complex accompaniment with chords and moving lines. The music is marked *accel.*. The bass line has a rest, followed by a series of eighth notes. The grand staff features a complex accompaniment with chords and moving lines. The music is marked *f* and *ff*.

PANTALONE (gives them the keys)

Then learn to guard them bet - ter, And keep in mind what you've pro-mised. I will not press you

LELIO. Più mosso, *f*

What's this? What's this? What means he?

PANTALONE.

(Exit into house)

fur - ther, Lest some la - die's names should come in.

LELIO.

(Angrily)

(Exit into house)

Ah, if E - le - o - no - ra has done this, she shall be killed!

poco a poco più tranquillo

OTTAVIO (amused):²⁾

Not a key could we mus - ter! Ha! ha! ha! ha! ha!

²⁾ The notes with o an octave higher, falsetto on account of laughing.

Scene IX.

Andante sempre più tranquillo.

FLORINDO.

Fl. (Alone) What pe-cu-liar proceed-ings are tak-ing

Out. ha!

Fl. place! And yet... it almost seems to me the

p cantabile

Fl. glad-ness from my heart has van-ished. How if... a mong those keys

rit. più p

Fl. Ah, Florin-do how shame ful! What, sus-pecting Rosau-ra of treach-e-ry?

Allegro. Andante. Poco più mosso.

Fl. *But some one comes this way... A servant goes be-fore that bears a lantern, And be-*

hind him a wo-man! I won-der if be-neath that robe's con-cealed The fair

con-sort of one of our mem-bers? I'm real-ly cu-ri-ous to know the re-

sult. Strange would it be in truth If I two were at

taked by the same fail-ing! (Con-seals himself. Then enter ROSAURA, masked, following a servant, and almost immediately Arlecchino.)

Scene X.

Più mosso.

ROSAURA

(To servant)

Why halt you? Go for-ward, sim-ple-ton! March!

Ros. In stead of giv-ing me cour-age, He is trem-bling with fear.

ARLECCHINO. (Watching, aside)

ROSAURA (To servant)

An - o - ther bit of wom-an kind! Quick throw the door o - pen'

ROSAURA.

(Drops her mask)

Ah! 'tis Flo -

FLORINDO.

(Leaps out)

You ras - cal! Give me those keys, sir! (Snatches keys from servant!)

ARLECCH. *f*

I'm a-mazed at her bold - ness.

ROSAURA.

rin-do! (Servant drops lantern and runs away) Flo-rin-do!

ARLECCH:(aside)

It is her lov - er! Pssst!he's off!

sf *f senza tempo*

FLOR. *Andante sostenuto.*

Yes, 'tis I O false Ro - sau - ra! This is all your faith - ful -

f *f* *p* *p*

ness? Thus it is, O wick - ed maid - en, You re -

f dim.

FLORINDO.

pay my wor - - ship true?

ARLECCHINO. (Aside)

'Tis but just - ice, serves her

f *p dim.*

Più mosso.

ROSaura.

I but pro-mised you I'd keep them Safe-ly by me till you

ARLECCHINO.

right.

ROSaura.

claimed them...

p FLORINDO.

You ven - - ture to say such things, And have no shame Because you have de-

FLORINDO.

ceived me?

Now your own eyes shall see me Go

riten.

a tempo

bold - - ly in to that house, Which I swore, out of kind - ness to you Ev - - er to

ROSAURA. (Tries desperately to hold him)

No 'twas a fault of love a fault of jea - lous-y! For-give me, forgive me, Flo
 FLORINDO.
 shun.

ROSURA *dim.*
 rin - do! have pit - y, have pit - y!
 FLORINDO. (Severely)
 O take — as pun - ish - ment what now you
 ARLECCHINO (Burlesquing him)
 O take — as fool - ish -

FLORINDO. (Exit into house, shutting door after him.)
 suf - fer For your de - ceiv - ing! Fare you well!
 ARLECCHINO.
 ness whatnow he ut - ters, Not a word be - liev - ing! Mark me well!

Scene XI.
Allegro assai.
ROSAURA.

f
Florin-do! 'Tis to much! Ah, my strength's em-stol'd... Mer-cy... ah,

ROSAURA. help me! help me! I shall die!

ARLECCHINO. Quick-ly, quick-ly. o-ther-wise she may fall in the ca-

sf *smorz.* *col canto*

Ros. *pp* *lento* *mentemente* Who holds me up? Ah!

Ar. (Supports her.) nal... 'Tis I.

Allegro. *ff* (With a cry of horror) (Faints.)

ff *stacc.*

ARLECCHINO. Come, come, mail-en! Cour-age!

crese. *sf*

Arl. The girl is real-ly faint ing! What shall I do with

fp *f*

Arl. her? What's the med'-cine to give her? In -

fp

Arl. all my long ex - pe - rience I've nev - er had a case as hard as

fp

Arl. this for my con - fu - sion! As - sist-ance! As-sist-ance! As-sist-ance!

cresc. *f*

Scene XII.

ELEONORA. (Enter Eleonora running, followed by Beatrice.)

What's wrong? What's happened here?

BEATRICE. Ah Ro - sau - ra! She is dy - ing? My

f *rit.*

BEATRICE.

(Sinks into Arlecchino's arms.)

COLOMBINA (running)

streight is fail - ing... ah me! ARLECCHINO. (Running) Oh!

That's two... much of a good thing! Kind neighbours! Kind neighbours!

p *ff* *f*

Col. hor.. rors! What a mis - for - tune! When my la - dies take to faint - ing I

Arl.

Co - lom - bi - na here, in breeches?

ff *p*

(Seems about to faint.)

Col. too...

Arl.

(resisting) O no!

Not you!

For three

I have not got arms e - nough.

BEATRICE.
(Reviving)

ELEONORA.

Ah, heavens! Where am I? And who are you? I'm here, your trust-ed friend E - le - o -

ELEONORA.

ROSAURA.

(Rosaura begins to revive, with a deep sigh)

no - - ra. Ah,

COLOMBINA (Aside)

BEATRICE. (To Rosaura) A pro-per ques tion!

Ah and my daughter" Then you real-ly were fainting?

ABLECCHINO.

It was time!

ROSAURA.

ELEONORA.

mo - ther! if you could fan - cy what cruel - ty Flo - rin - do showed to me! Ah, but my

ELEONORA. BEATRICE.

riten.

hus - band! And mine! (All three begin to cry loudly.)

smorz. *pp*

Andante sostenuto. (Due volte meno mosso.)

ELEONORA.

p cresc.

Ah _____ that dis - tract - ing por - tal!

'Tis

BEATRICE.

p cresc.

Ah _____ that dis - tract - ing por - tal!

'Tis

Andante sostenuto.

ELEONORA.

rit.

Andantino grazioso.

shut for ev - er - more!

BEATRICE.

shut for ev - er - more!

ROSAURA. (Tearfully)

Andantino grazioso.

All our keys are tak - en from us, Whoshall

ROSAURA.

tell us whot to do?

COLOMBINA.

(Approaches Arlecchino)

Let us chose the short - est meth - od Ar - lec -

Col. chi - no to our aid!

ARLECCHINO. *f*

(Pushes her away, imitating Florindo) No, take as pun - ish - ment what you suffer for your

Col. What words are these you're say - ing?

Arl. de - ceiving! Fare you well! Go a -

Arl. *rit.* *ten.* way! get back, I tell you! My lov - er

COLOMBINA (Seductively) *a tempo*

COLOMBINA. (Throw him a kiss) dear.. My Ar - lec - chin! If you

ARLECCHINO. *f*

(Springs to her side) I'm here!

COLOMBINA.

(Caresses him.)

long for Co - lom - bi - na, Dearest fel - low, help us still. O - ther - wise this hand you're

Col. anx - ious To pos - sess, you nev - er will! What a per - fume clings a bout it, Sweet - er

ARL. *f* (Languishing)

Ar. than the flowers in May! Love - ly arms and love - ly bo - som, They must be my own some

Poco a poco più mosso.

COLOMBINA. Then all is set - tled? You'll let us in? And why

Ar. day! Oh no! I'm not so fool - ish.

COLOMBINA.

ARLECCHINO.

BEATRICE. *dolce*

'not? Well I know bet - ter. I should get such a beat - ing. You shall

ROSAURA.

And I'll give you these my

BEATRICE.

ELEONORA.

have ten golden se- quins. I will give an- o - ther ten.

ARLECCHINO.

No you won't!

ROSAURA.

ear - rings.

COLOMBINA.

You shall have a love-ly dinner... And be- sides, I'll kiss you so... I'll kiss you

ARLECCHINO.

No you don't!

No you won't!

cresc.

COLOMBINA.

so... such love- ly kiss- es, ah!

ELEONORA.

Were I you I'd soon a - gree.

ARLECCHINO.

No you don't.

No you don't!

f

Più moto e animando.

ROSAURA, COLOMBINA, ELEONORA, BEATRICE. a 1.

Oh you brute, oh you coward, you de-cei-ver, oh you ras-cal, oh you vi-per, oh you

Ros.
Col.
Ele.
Bea.

a 4 cresc.

mon-ster, you ruf-fian, you don-key, you hor-rer, you black-guard, you scare-crow, you

ff ROSAURA, COLOMBINA. a 2.

(They seize him)

vil-lain! No, we've got you where we want you.

ff ELEONORA, BEATRICE. a 2.

vil-lain! No, we've got you where we want you.

ARLECCHINO.

I must fly from these hy-e-nas! (Tries to escape) Res-cue, res-cue, res-cue,

ROSAURA, COLOMBINA. a 2.

This time we'll not let you go! Down! down! down!

ELEONORA.

This time we'll not let you go! Down! down! down!

BEATRICE.

This time we'll not let you go! Down! down! down!

ARLECCHINO.

res-cue! Ow! ow! ow! ow!

(They force him to his knees)

ROSAURA.

p cresc.

Down! Down on your knees! down on your knees! down on your knees! We'll stick our need-les

COLOMBINA.

p cresc.

Down! Down on your knees! down on your knees! down on your knees! We'll stick our need-les

ELEONORA.

p cresc.

Down! Down on your knees! down on your knees! down on your knees! We'll stick our need-les

BEATRICE.

p cresc.

Down! Down on your knees! down on your knees! down on your knees! We'll stick our need-les.

ARLECCHINO ow! ow! ow! ow!

ROSAURA e COLOMBINA. }
ELEONORA e BEATRICE. } a 4
piu accel.

in you, And then we'll scratch your eyes out, We'll break your bones a sun der, We'll pull out all your hair! Take care!

R.C.
E.B.

R.C.
E.B.

ARLECCHINO.

più rit.

(Gives up keys)

a tempo

Well then, take them! Well then, take them! Well then, take them! But I'll

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "Well then, take them! Well then, take them! Well then, take them! But I'll". The piano accompaniment includes dynamic markings such as *sf* and *sp*.

Allegro assai.

ROSAURA.

Yes,

COLOMBINA.

Yes,

ELEONORA.

Yes,

BEATRICE.

Yes,

ARLECCHINO.

ask you to re-mem-ber That I've twen-ty se-quins due me. And some ear-rings, And a hand!

Musical score for the second system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "ask you to re-mem-ber That I've twen-ty se-quins due me. And some ear-rings, And a hand!". The piano accompaniment includes dynamic markings such as *sp cresc.*

sp cresc.

(To each other.

A.

Ros.

yes, it's like-ly! Hast-en! Now we shall catch them fair!

Col.

yes, it's like-ly! Hast-en! Now we shall catch them fair!

Ele.

yes, it's like-ly! Hast-en! Now we shall catch them fair!

Bea.

yes, it's like-ly! Hast-en! Now we shall catch them fair!

Arl.

Come, do not

Musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "Come, do not". The piano accompaniment includes dynamic markings such as *sf*.

Artl. *lin-ger here! Come, do not lin-ger here! Come, do not*

ff *cresc.*

(Pushes them towards and into house. As soon as they are all in, he picks up the lantern, and, screening his eyes with his hand, peers into all the neighbouring corners)

Artl. *lin-ger here!*

Tempo della Barcarola.

ff *pp*

riten. *dim.*

ARLECCHINO.

Allegro assai.

Are there an - y more would like to go?

smorz. *p* *ff*

(Quick Curtain)

Scene XIII.

A room within the club-house, serving as an ante-room to the large diningroom, which is seen up-stage, raised a few steps. At rise of curtain it is shut off by an opaque glass door up C. Piano down L.

Maestoso. (Curtain rises)

(All the members surrounding PANTALONE, and crying „Here's to friendship!“ in his honour. He makes protesting gestures.)

Andante mosso.

ASDRUBALE, ALMORÒ, LEANDRO, FLORINDO a 4.

Here's to our lead - er, Si - gnor Pan - ta - lo - ne Al - ways so thought - ful of

LELIO, ALVISE a 2.

Here's to our lead - er, Si - gnor Pan - ta - lo - ne Al - ways so thought - ful of

LUNARDO, OTTAVIO a 2.

Here's to our lead - er, Si - gnor Pan - ta - lo - ne Al - ways so thought - ful of

MOMOLO, MENEGO a 2.

Here's to our lead - er, Si - gnor Pan - ta - lo - ne Al - ways so thought - ful of

Andante mosso.

As-Al. Le.Fl. his good friends! All his con - tri - vance is but for the

Le.l. Alv. his good friends! All his con - tri - vance is but for the

Lun. Ott. his good friends! All his con - tri - vance is but for the

Mo. Me. his good friends! All his con - tri - vance is but for the

As-Al. Le.Fl. pur- pose Of giv - ing joy to each one that at - tends!

Le.l. Alv. pur- pose Of giv - ing joy to each one that at - tends!

Lun. Ott. pur- pose Of giv - ing joy to each one that at - tends!

Mo. Me. pur- pose Of giv - ing joy to each one that at - tends!

PANTALONE (saily) (allegramente)

Then

Con spirito. (♩ ♪)

Pan. on this ve-ry ground, Be it per - mit - ted To add a word or two to what I

Pan. *3 rit.* *a tempo*
 was say - ing. Give a wo - man nev - er a - gain the keys, Nei - ther house - keys, nor yet

Pan. *f* *p* *dim.* *Sostenuto.*
 heart keys: When a man yields to this weakness, Poor fel - low, there is no hope for him!

Con brio.
 FLORINDO, LEANDRO, ASDRUBALE.

We'll go, then!

ALMORÒ, ALVISE.

We'll go, then!

(All laugh. Enter ARLECCHINO up C. through ARLECCHINO, glass door)

ARLECCHINO, *f* PANTALONE. *mf*

(all laugh)

The sup - per is read - y.

We'll go, then!

LELIO, OTTAVIO.

We'll go, then!

LUNARIO, MENEGO, MOMOLO.

We'll go, then!

Con brio.

(All exit. up C. into dining-room, except Arlecchino. COLOMRINA, ELEONORA, ROSAURA, and BEATRICE repeatedly put our their heads impatiently through another door, which, Arlecchino, alarmed, keeps shutting on them. Then he exits cautiously through glass door.)

Scene XIV.

Andante sostenuto.

(The women come out of their hiding-place cautiously)

rit. COLOMBINA. (To Ros.) *a tempo*
Well did you

BEATRICE. (To Ele.)
Well did you

fp *pp* *dim.* *smorz.*

ROSRAURA. (To Col.)
see them? Well did you hear them?

ELEONORA. (To Bea.)
see them? Well did you hear them?

pp *sempre pp*

BEATRICE.
Did you see my Ot - ta - vio? Now I know all he's

do - ing! With his friends he con - vers - es, And then en - joys their cook - ing! And where are now the

ma - gic arts Of my be - lov - ed Le - lio? He on - ly seeks de -

ROSaura. Ah, cru - el was Flo -

ELEONORA. ver - sion In right good com - pa - ny: Most in - no - cent di - ver - sion.

ROSaura. rin - do, Un - kind to my poor.

ELEONORA. (To Bea.) Well, did you hear them?

BEATRICE. (To Eleonora) Well, did you see them?

ROSAURA.

heart But still, I can-not hide the truth, I was un-

COLOMBINA. (To El. and Bea)

And the treas-ure so fine Was but a well-spread ta-ble!

ROSAURA.

just to him!

COLOMBINA. *pp*

Fare-well, — my dreams of wealth! And yet, that it was all a dream I knew with-in —

ROSAURA.

COLOMBINA. *pp* And yet — that he was in - no - cent I knew within my heart.

— my heart. I knew within my heart.

ELEONORA. *pp* I knew within — my heart.

BEATRICE. *pp* I knew within my heart.

sempre pp *Più mosso, festoso.*

(Merry laughter is heard through glass door)

Più mosso ancora.

COLOMBINA.

Just - list en, just list - en how they're laugh - ing!

BEATRICE.

They're

ROSaura.

Re - joic - ing..

COLOMBINA.

Ah, could I but de - ter - mine If Flo -

And eat - ing

ELEONORA.

They're jok - ing..

BEATRICE.

laugh - ing..

ROSAURA.

BEATRICE.

rin - do's eat - ing,

Or sit - ting sad - ly there!

Such a no - tion! You

Bea. would be ca - pa - ble of spy - ing on them! We will go

ELEONORA.
O yes, there you are right. No, we're not will - ing

BEATRICE.
home Come with me.

ELEONORA.
To have them ev - er say That we were cu - ri - ous.

ROSaura. *riten.* *a tempo* If *p*

COLOMBINA. What! we in - qui - si - tive?

BEATRICE. What! we in - qui - si - tive? (To Ros.)
What! we in - qui - si - tive? Ro - sau - ra, come with me.

Poco sostenendo.

ROSaura.
 now his love is dead, I shall be dy - ing. I shall be

ROSaura.
 dy - - ing of pure un - hap - pi - ness!

COLOMBINA.
 What mag -

(To C-who is peeping through keyhole)
 BEATRICE.
 Come, Co-lom-bi - na!

Col.
 ni - fi-cent tab - les! Twelve.

ELEONORA.
 All eat-ing?

(stops)
 BEATRICE.
 How many are they?

ROSaura.

And my Flo - rin - do?

COLOMBINA.

You should just see them!

He? Ah, it

dim.

sf

COLOMBINA.

seems that he does no - thing but sit and sigh.

BEATRICE.

And what does my

COLOMBINA. *f*

Ah, could you see it, could you

ELEONORA.

And mine?

BEATRICE.

hus hand?

fp *fp* *fp* *fp*

ROSAURA.
Oh, what? Oh, what? Oh, what?

COLOMBINA.
see it! An e - noz - mous meat

ELEONORA.
Oh, what? Oh, what? Oh, what?

BEATRICE.
Oh, what? Oh, what? Oh, what?

COLOMBINA.
pas - ty!

BEATRICE.
Oh, hah! A pas - ty! Ot - ta - vio I would see, no - thing

ROSAURA.
Ah, dear - est mo - ther, let me take one

ELEONORA.
And I my Le - lio.

BEATRICE.
else.

ROSAURA.
look!

BEATRICE.
Well then, quickly, if you must.

p *dim.*

ROSAURA.
My dear - est dear Flo - rin - do! Ah, fan - cy! He's drink-ing!

COLOMBINA.
And Si - gnor Le - lio

tr *pp* *f* *f*

COLOMBINA.
car - ing. 'Tis naught but a chicken!

ELEONORA.
Ah, now let me have a peep! What he's carving I must see!

BEATRICE.
And

p *sf* *f* *p*

BEATRICE.
 my Ot - ta - vio's eat - ing just as a saint would

ROSAURA.
 Ah, dearest mo - ther, give me a

COLOMBINA.
 And like a wolf Le - an - dro.

BEATRICE.
 eat! E - nough!

ROSAURA.
 mo-ment!

COLOMBINA.
 But why?

ELEONORA.
 But why?

BEATRICE.
 We must stop it! Here's Ar-lecchi-no!

col canto *p a tempo* *dim.*

Scene XV.

ROSaura

COLOMBINA

Ssh! Si-lence!

ELEONORA

Ssh! Si-lence!

BEATRICE

Ssh! Si-lence!

ARLECCHINO, (by side door with a dish of tarts)

Ssh! Si-lence!

Hal-lo! What are you doing? If they

COLOMBINA

Take good care you do not tell!

ARLECCHINO

see you, I'll be murdered! (Aside) If I know it, not a word. I must

What is that? Can't I have a look at

put these tarts in safe - ty. Only some tartlets.

Col.

Art.

COLOMBINA. (Takes a tart and eats)

them? Oh, what de-light! Splendid, splendid!

ARLECCHINO.

If you're anxious.

pp *stacc.*

COLOMBINA.

Splendid! How de-li-cious, how de-li-cious!

ELEONORA. (Takes one) May 1

BEATRICE. (Takes one) Let me try one.

ARLECCHINO. At your pleasure.

dim. *fp*

ROSaura

ELEONORA. I don't taste one?

COLOMBINA. (To Rosaura, offering her the last tart) You must try one too, fair mistress.

ARLECCHINO. Help yourself, they're at your ser-vice.

fp *p*

ROSaura. (Takes it nevertheless and eats it)

want it, I don't want it, Co-lom - bi - na. ARLECCHINO (Aside)

Ar - lec -

Arlecchino... shall feed on sawdust! But now I beg you,

accel. (Aloud) *Più mosso assai* (*Quasi due volte più allegro.*)

ELEONORA.

You are

ARLECCHINO.

beau - ti - ful la dies, Do me the kind - ness, Take your de - part - ure!

ELEONORA.

BEATRICE.

right. 'Tis real - ly won - der - ful We've not been dis - cov - ered. Come

ROSAURA.
We're com - ing.

ELEONORA.
We're com - ing.

BEATRICE.
then, be-fore they find us, We'll leave their quar - ters.

BEATRICE. *rit.*
You will fol - low, Co-lom - bi - na.

dim.

COL. *Sostenuto grazioso. (due volte meno mosso.)*
Let me peep one lit - tle mo-ment, Just a ti - ny lit - tle

COLOMBINA. *rit.* *Allegro.*
mo - ment! It's the best one!

BEATRICE.
I'm a-ston-islied!

ARLECCHINO.
What, an - o - ther?

Allegro.
p *f* *p.*

ROSAURA.
What? What? The des-ert?

COLOMBINA.
'Tis the dessert!

ELEONORA.
What? What? The des-ert? The des-ert?

BEATRICE.
What? What? The des-ert? The des-ert?

COLOMBINA.
Oh, it is a won - drous vis - sion, all of flow - ers

ARLECCHINO. *p*
Re - gone, I pray you!

COLOMBINA.
like a gard - en!

ELEONORA.
I must see it for my - self!

ROSAURA. *animando insensibilmente*

Musical staff for ROSAURA with notes and rests.

And I COLOMBINA.

Musical staff for COLOMBINA with notes and rests.

Let me a - lone!

Let

ELEONORA.

Musical staff for ELEONORA with notes and rests.

Leave room for o - thers!

BEATRICE.

Musical staff for BEATRICE with notes and rests.

And I

E - nough for you.

E -

ARLECCHINO. *cresc.*

Musical staff for ARLECCHINO with notes and rests.

Be - gone, I pray you!

Be -

Piano accompaniment for the first system, including treble and bass clefs with chords and melodic lines.

Musical staff for ROSAURA in the second system.

E - nough for you!

Musical staff for COLOMBINA in the second system.

me a - lone!

let me a - lone!

Musical staff for ELEONORA in the second system.

E - nough for you!

Musical staff for BEATRICE in the second system.

nough now, e - nough now!

Sup - pose they hear us!

Musical staff for ARLECCHINO in the second system.

gone!

Who's com - ing?

Be gone..

They're deaf

Piano accompaniment for the second system, including treble and bass clefs with chords and melodic lines.

ROSaura. You have had three peeps al-

ELEONORA. Oh no, a coup - le.

COLOMBINA. You have had three peeps al-read - y!

ARLECCHINO. *al* and dumb! They're deaf and dumb! - They are be - witched, they are en - chant - ed! How they're

Ros. read - y. Real - ly 'tis

Col. Oh no, a coup - le. I am not talk - ing.

Elr. Can't you keep si - lence?

Ar. push - ing How they're crowd - ing and con - tend - ing! If I stay here I'll go

ROSAURA.
my turn.

COLOMBINA.
'Tis mine! 'Tis mine!

ELEONORA.
No, it is mine, it is mine, it is mine!

BEATRICE.
No, it is mine, it is mine, it is

ARLECCHINO.
era - zy It will pay me now to van - ish! I'll go era - zy

sempre cresc.

Ros. 'Tis mine! 'Tis mine! 'Tis mine! 'Tis

Col. mine! 'Tis mine! 'Tis mine! 'Tis mine!

Ela. mine! 'Tis mine! 'Tis mine! 'Tis mine!

Bea. mine! 'Tis mine! 'Tis mine! 'Tis mine! 'Tis

Arl. *dim.* if I stay here, Bet - ter van-ish! (Exit.)

ancora più cresc.

ROSAURA.
mine, yes mine, yes mine! No,

COLOMBINA.
No, mine! No, mine!

ELEONORA.
No, mine! No, mine!

BEATRICE.
mine, yes mine, yes mine! No,

(The women, all trying to look through keyhole at once,
(push against the glass door and it opens, disclosing the
riten. dining room.)

Ros. mine! No, mine! No, mine! No, mine! No, mine! No, mine! We're lost!

Col. No, mine! No, mine! No, mine! 'Tis.. We're lost!

Ele. No, mine! No, mine! No, mine! 'Tis.. We're lost!

Bea. mine! No, mine! No, mine! No, mine! No, mine! No, mine! We're lost!

riten.

ff

Scene XVI.

(All the men are seen to rise from the table with cries of astonishment.)

PANTALONE. *ff*

Mer - cy ful powers a - bove! What means this ca - ta - stro - phe?

LELIO. I swear by

col canto

sf

LELIO. **Allegro.** (grasps and brandishes his stick.)

Bac - chus!..

OTTAVIO. (To Lelio)

Hear me, Le - lio, be qui - et! You will dis - grace your - self. Con - trol your an - ger!

sf

Meno.

PANTALONE.

Frogs I have heard of, Larks I have heard of, Yes,

ff *f* *p* *f* *p*

Pan.

ev - en showers of gold piec - es Fall - ing from heaven to earth, so goes the sto - ry: But a

f

PANTALONE.

riten.

a tempo

ten.

show - er of wo - men.

That is a thing which I had not ex -

Musical score for Pantalone's first line. The vocal line is in bass clef with a key signature of two flats. The piano accompaniment is in treble and bass clefs. Dynamics include *f* and *ff*. The piano part ends with the instruction *col canto*.

ELEONORA. Più mosso. (Allegro.)

Pan.

pect-ed!

My hus - band dear,

Chas - tise

me now,

I own your love

I

Musical score for Eleonora's first line. The vocal line is in bass clef. The piano accompaniment is in treble and bass clefs. Dynamics include *ff*, *mf*, and *dim.*

ELEONORA.

doubt - - ed:

I have de - served cor - rec - tion! My Le - - - lio

BEATRICE.

Ot - ta - - vio

dear - est,

I can - not tell how

Musical score for Eleonora's second line and Beatrice's first line. The vocal lines are in treble clef. The piano accompaniment is in treble and bass clefs.

ELEONORA.

riten.

rit.

a tempo

dear,

chas - tise

me now,

chas - - tise

me now!

BEATRICE.

hap - py

I am to

find you guilt - less

And I

beg your for - give - ness!

PANTALONE.

What say

Musical score for Eleonora's third line, Beatrice's second line, and Pantalone's first line. The vocal lines are in treble clef. The piano accompaniment is in treble and bass clefs.

ROSAURA.

Mer - cy,

COLOMBINA.

Mer - cy,

ELEONORA.

Mer - cy,

BEATRICE.

Mer - cy,

in tempo
PANTALONE.

you to that, SI - gnor Ot - ta - vio?

OTTAVIO (About to sneeze)

Well... I am think ing.. at - choo!

Ros.

Mer - cy Si - gnor Pan - ta - lo - ne, Mer - cy! Mer - cy Si - gnor Pan - ta - lo - - ne!

Col.

Mer - cy Si - gnor Pan - ta - lo - ne, Mer - cy! Mer - cy Si - gnor Pan - ta - lo - - ne!

Ele.

Mer - cy Si - gnor Pan - ta - lo - ne, Mer - cy, mer - cy! Mer - cy Si - gnor Pan - ta - lo - - ne!

Bea.

Mer - cy Si - gnor Pan - ta - lo - ne. Mer - cy! Mer - cy Si - gnor Pan - ta - lo - - ne!

PANTALONE.

Con vivacità.

Pan.
 grant it you! But now, since these fair la-dies. I may take it, The goal of their

Pan.
 de - sire havereached in safe-ty, well.. tell me.. Our as-sem-bly is in-tend - ed for

Pan.
 men a-lone.. Is that suf - if - cient clear-ness?

ELEONORA. II. Tempo come nel I. Atto.

Oh, quite suf - if - cient!

FLORINDO. (Undecidedly) Well..

LELIO. (Embarrassed) Well..

PANTALONE. (Aside) I un - der-

PANTALONE.

rit. - - - *p.* *a tempo*

stand: Let man do what he will, He re mains ev - er the help-less

Allegro.

vic - tim. the prey of wo - men and their be - guil - ing! And the same

- curs - ed un-luck - y ap-ple Will still in - duce him to sell his soul!

(Enter Arlecchino cautiously)

COLOMBINA. *Con brio.*

Tempo di marcia.

(Lunardo sits at piano and begins to play) Just a few merry steps, The future bride.. to hour.

PANTALONE. What will take place now?

Spinett

PANTALONE.

So be it! Tread a meas-ure, But a live-ly one, Yes, a live-ly one; My good Lu-

(Chucks Colombina under the chin good-naturedly.)

Pan.

nar-do, For this ro-guish maid-en has been cle-ver enough to persau-de even me!

ARLECCHINO. (Approaches cautiously, to Colombina)

Co-lom-bi-na! Will you let the old man so ca-ress you?

COLOMBINA. (laughs)

For your hand belongs to me, re-mem-ber! Does this same hand be-

Arl

COLOMBINA.

long to you, or do you be-long to it?

ARLECCHINO.

Col. *f*
 It be - longs to me by all ti - tles, and at once, For of wait - ing I am

COLOMBINA.

p dolce

dim. rit. smorz.

Ar. It shall come to you, my dar - tired!

(Gives him a resounding box on the ear, and turns away from him. He follows her)

a tempo

ling!

PANTALONE.

A - las!

his

allarg.

(Points to table)

life

is not all ro - ses!

Go un

A tempo (di marcia.) (To Asdrubale)

Pan. *f.*

there, Seek for com-fort! Seek for com-fort! In the

(Leandro accompanies Lunardo with his violin. They begin to play a minuet. The married couples dance together, also Florindo and Rosaura)

Pan.

mean-time we'll takepleas-ure in the dance!

col canto

ad lib.

ARLECCHINO (at table, cut himself a big slice of cake.)

rit.

How she slapped me!

f. *f.* *p.*

Tempo di Menuetto tranquillo.

ROSAURA (dancing to Florindo.)

mezza voce

I feel your fin-gers trem - ble With - in my own re - pos - ing!

Ros. *dolciss.*
 And how my cheeks are glow - ing As thus we dance to - geth - - -

Ros. *p*
 er! For my heart you have cap - tured And my life is trans - for - med! All

Ros. *più cresc.* *con espansione* *f* *p*
 is peace and joy with-in my heart, — Flo - rin - do! What in mysweetest dreams the

ROSAURA.
 an - gels sang Has cometrue in you, my lov - - er!

FLORINDO (in low voice to her.) *dolce*
mezza voce
 O could I, all else — now for-

dolce
con Ped.

ROSAURA.

Live ev - er in these lov - ing arms!

Fl. get - - ting Live for ev - er in these lov - ing arms!

(The dance music grows faster and livelier The spirits of the whole company rise)

Fl.

dim. *smorz.*

pp

più cresc. e accelerando sempre

ARLECCHINO (The amusement is increased when Pantalone gives Arlecchino a good-natured blow on the head, which sends his face down into a large dish of whipped cream)

ff *più cresc. e accelerando*

Presto accel. *fino alla fine.*

(Suspecting a new trick of Colombina's)

ARLECCHINO *ff*

O limb of Sa - tan! What love - ly cream!

ff *sempre cresc.* *stacc.*

Ar.

How well it tastes! (All laugh. The dance has now ceased, and a scene of general movement and gaiety succeeds)

f

(Loudly and joyously)
ROSAURA,

ff

ELEONORA.

Here's to friendship! Here's to friendship! Here's to friendship!

ff

BEATRICE.

Here's to friendship! Here's to friendship! Here's to friendship!

ff

FLOR. ASDRUB. ALVISE, ALMORÒ, LEAND. a 5.

Here's to friendship! Here's to friendship! Here's to friendship!

ff

PANTALONE, LELIO, LUNARDO, MENEGO a 4.

Here's to friendship! Here's to friendship! Here's to friendship!

ff

OTTAVIO, ARLECCHINO, MOMOLO a 3.

Here's to friendship! Here's to friendship! Here's to friendship!

ff

Here's to friendship! Here's to friendship! Here's to friendship!

cresc. *più accel.*

(Quick Curtain)

fff