

Aria

of

Don Bartolo,

by Pietro Romani.*)

English version by
Dr. Th. Baker.

Allegro moderato.

Bartolo.

Manca un foglio, e già sup-pon-go in che
Pa-per wanting, and I i - magine on what

Piano.

f *p*

cosa l'impie-gaste; sporcò è il dito, e già m'immagi - no a qua-
errand you have sent it! Ink on finger! and I al-ready know for what

lu - so il desti - na - ste: quella pen - na tempe - ra - ta spiega
us - es you may have meant it! And the pen here, lately moisten'd, tells a

ben la rea ma - tas - sa: per - chè mai la te - sta
tale of sad mis-guiding! Say, why is your face in

*) This aria traditionally replaces Bartolo's music on pp. 110-123.

bas - sa? sta - te rit - ta co - me me! per - ché
 hid - ing? Hold it up, as I do mine! Why in

ma - i? sta - te rit - ta co - me me! per - ché ma - i? per - ché
 hid - ing? Hold it up, as I do mine! Why in hid - ing? why in

f *ff*

ma - i? sta - te rit - ta co - me me!
 hid - ing? Hold it up, as I do mine!

p

Io sò ben che all'e - tà vo - stra
 Well I know, that ev - 'ry maid - en

dolce

suol venir la fre - ne - si - a che provò la mamma mi - a
 Feels a frenzy on a sudden, Such as my mamma did madden

quan - do vi - de mio pa - pà.
 When she met pa - pa one day.

Ma non vè bi - so - gno al - cu - no
 But there is no need what - ev - er

d'indrizzar - vi a que - sto e
 Af - ter lov - ers to be

quel - lo,
 springing,

di cer - car col cam - pa - nel - lo
 Or to seek, with bell a - ring - ing,

ciò che aver po - te - te qua.
 What's al - ready in your way.

Dite un po', che v'è di
 Tell me, what young men at

buo - no
 present

nei mo - der - ni gio - va - net - ti?
 Have, to make them so be - guiling?

ri - ve - ren - ze,
 Courtly bowing,

sor - ri -
 sil - ly

set - ti, tac-chi fer - re - i, af - fet - ta - tu - re, oc - chia -
 smil - ing, I - ron - stilt - ed heels, all af - fec - ta - tion! Glass in

lin, ca - ri - ca - tu - re, ciò che in - si - pi - do ha la
 eye - - so - phis - ti - ca - tion! Id - i - ot - ic fash - ion's

mo - da; ma di ciò che ognun si lo - da, ma di ciò che ognun si
 craz - es: But, of all that wins our praises, but, of all that wins our

a tempo
 lo - da son sprov - vi - sti, per mia fè, son sprov - vi - sti, per mia
 prais - es, Not an at - om can you find, not an at - om can you

fè, son sprov - vi - sti, per mia fè.
 find, not an - at - om can you find!

Allegro.

Ma se poi per mia di - sgrazia voi la sor-da ancor fa -
But, if longer, to my sorrow, you in e - vil ways per -

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a whole note rest followed by a series of eighth notes. The middle staff is the piano accompaniment in the treble clef, beginning with a forte (*f*) dynamic and a series of sixteenth-note chords. The bottom staff is the piano accompaniment in the bass clef, starting with a whole note rest followed by eighth notes. The key signature has two flats, and the time signature is 4/4.

re-te,
sev-er,

le fi-ne-stre tro-ve-re-te si-gil-la-tee-ter-na-
Ev-'ry window, you'll dis-cover, shall be tightly barr'd for

The second system of the musical score consists of three staves. The vocal line continues with eighth notes. The piano accompaniment in the treble clef features a piano (*p*) dynamic and a series of sixteenth-note chords. The piano accompaniment in the bass clef continues with eighth notes. The key signature and time signature remain the same as in the first system.

men-te.
ev-er.

Farò incet-ta di chia-
I shall buy me keys in

The third system of the musical score consists of three staves. The vocal line continues with eighth notes. The piano accompaniment in the treble clef features a piano (*p*) dynamic and a series of sixteenth-note chords. The piano accompaniment in the bass clef continues with eighth notes. The key signature and time signature remain the same as in the first system.

vac-ci,
plen-ty,

luc-chet-ti-nie ca-te-nac-ci,
Chains and pad-locks ten or twen-ty,

The fourth system of the musical score consists of three staves. The vocal line continues with eighth notes. The piano accompaniment in the treble clef features a piano (*p*) dynamic and a series of sixteenth-note chords. The piano accompaniment in the bass clef continues with eighth notes. The key signature and time signature remain the same as in the first system.

ser - ra - tu - re e chia - vi - stel - li, top - pe, chio - di, spranghe, e ar -
 Lock the doors and bar the windows! Bolt you, bar you, nail you, and

pio - ni, fa - rò in - cet - ta di chia - vac - ci, luc - chet - ti - nie ca - te -
 jail you! I shall buy me keys in plen - ty, Chains and pad - locks ten or

cresc.

nac - ci, ser - ra - tu - re e chia - vi - stel - li, top - pe, chio - di, spranghe, ar -
 twen - ty, Lock the door and bar the windows! Bolt you, bar you, nail you,

cresc. **f**

pio - ni: non son poi di quei bab - bio - ni che si -
 jail you! I'm no such old fool, I tell you, That you

p

fan - no in - fi - noc - chiar, di que' bab - bio - ni che si -
 ev - er can take me in! No fool, I tell you, That you

fan - no in - fi - noc - chiar, non son poi di quei bab - bio - ni, non son poi di quei bab -
 ev - er can take me_ in! I'm no such old fool, I tell you, I'm no such old fool, I

bio - ni che si fan - no in - fi - noc - chiar.
 tell you, That you e'er can take me in!

Ma se poi per mia di - sgra-zia voi la sor-da ancor fa - re - te,
 But, if long-er, to my sor-row, you in e - vil ways per - sev - er,

le fi - ne-stre tro - ve - re - te si - gil - la - tee - ter - na - men - te: fa - rò in -
 Ev-'ry window, you'll dis - cov - er, shall be tight - ly barr'd for ev - er! I shall

cet - ta di chia - vac - ci, lucchet - ti - ni, luc - chet - ti - ni, ca - te -
 buy me keys in plen - ty, Chains and padlocks, chains and padlocks ten or

nac - ci, ser - ra - tu - re e chiavi - stel - li, top - pe,
 twen - ty, Nail the door up and bar the win - dows! Bolt you,

chiodi, spranghe, ar - pioni, top - pe, chiodi, spranghe, ar -
 bar you, nail you and jail you, bolt you, bar you, nail you and

pio - ni: non son poi di quei bab - bio - ni che si fan - no in - fi - noc -
 jail you! I'm no such old fool, I tell you, That you ev - er can take me

chiar, di - quei bab - bio - ni che si fan - no in - fi - noc -
 in, No such fool, I tell you, That you e'er can take me

chiar, no, non son poi di quei bab - bio - ni che si fan - no in - fi - noc -
 in, no! I'm no such old fool, I tell you, that you e'er can take me

chiar, no, che si fan - no in - fi - noc -
 in, no! that you e'er can take me

chiar, no, non son poi di quei bab - bio - ni che si fan - no in - fi - noc -
 in, no! I'm no such old fool, I tell you, that you e'er can take me

chiar, no, che si fan - no in - fi - noc - chiar, non son poi di quei bab -
 in, no! that you e'er can take me in, I'm no such old fool, I

bio - ni che si fan - no in - fi - noc - chiar, non son poi di quei bab -
 tell you, that you e'er can take me in, I'm no such old fool, I

bio - ni che si fan - no in - fi - noc - chiar,
 tell you, that you e'er can take me in, che that si you

fan - no in - fi - noc - chiar, che si
 ev - er can take me in, that you

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a series of eighth notes, followed by a quarter rest, and then continues with eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines. The lyrics are written below the vocal line.

fan - no in - fi - noc - chiar, in - fi - noc -
 ev - er can take me in, can take me

The second system continues the musical score. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its accompaniment style. The lyrics are written below the vocal line.

chiar, in - fi - noc - chiar, in - fi - noc -
 in, can take me in, can take me

The third system continues the musical score. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its accompaniment style. The lyrics are written below the vocal line.

chiar!
 in!

The fourth system concludes the musical score. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its accompaniment style. The lyrics are written below the vocal line.