

RECITATIVO E DUETTO

23

RECITATIVE AND DUET
ERNESTO E DON PASQUALE
 ERNESTO and DON PASQUALE

DON PASQUALE

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

Recitativo

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

SCENE III.
 SCENA III.

P che si guadagna. Ecco io ap-punto.
 challenge his betters. Here he is coming.

Andantino

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

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

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

ERNESTO

E ve-ro.
You did so.

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

E ve-ro.
You did so.

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

(sighing)
(sospirando)

E ve-ro.
You did so.

-ranza, am-mo-gliar-mi, se è d'uopo? Or bene, la sposa che v'offer-si, or son due mesi, vel'offro an-
-tations, and to mar-ry, if needed? All right, then, I offered you two months ago a betrothal, I ask once

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

-cor.
more.

Andantino

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

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

P

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

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

Irrevoca.bil.mente.
Nothing will ever change it.

P

Siete proprii de.ci.so?
You have made your decision?

Or ben, pen.
All right, con -

E

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

P

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

La vostra osti.na.
If you will be so

P

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

ERNESTO

Prender moglie!
Getting married!

21 Moderato

Si, si-
Yes, in-

Vo-i?..
You are?

-gno.re.
-deed, sir.

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

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

os.sa.
other.

Io pren-do
I'm getting

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

moglie.
married.

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

P

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

22

p

P

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

ERNESTO

Voi scher-
 You are

P

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

E

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

P

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

P

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

P

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

P

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

P

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

ERNESTO

(Ci voleva questa mani-a i miei piani a rovesciar, a ro-vesciar!)

(All I needed was this madness for my plans to meet despair, to meet despair!)

-tar. rall.
 -pare.

f p

23 Cantabile

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

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics "(So - gno so a - ve e ca - sto". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

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

The second system continues the vocal line with the lyrics "de' miei prim'an - ni, ad - di - o. Bra - mai ric - chezze e". The piano accompaniment maintains its rhythmic pattern.

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

DON PASQUALE

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

The third system features a vocal line with the lyrics "fa - sto so - lo perte, ben - mi o:". Below the vocal line, the name "DON PASQUALE" is written. The piano accompaniment continues with the same rhythmic pattern.

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

- na - le!
- men - ted!

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

The fourth system features a vocal line with the lyrics "po - ve - ro abban - do - na - to, ca -". Below the vocal line, the name "DON PASQUALE" is written. The piano accompaniment continues with the same rhythmic pattern.

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

P
-na, to!
-fends me!

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

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

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

cresc. *f* *p*

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

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

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

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

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

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

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

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

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

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

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

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

E
Due parole ancor di vo.lo.
Two words more with your permission.

P

24 Allegro moderato

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

Detailed description: This system contains the first vocal entry and the beginning of the piano accompaniment. The vocal line (E) starts with a whole rest followed by a melodic phrase. The piano accompaniment (P) begins with a series of chords. A piano section marked '24 Allegro moderato' starts with a piano introduction in the right hand, featuring a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line. Dynamics include *f* and *p*.

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

P

- tar - vi.
- ten - tion.

Detailed description: This system continues the vocal and piano parts. The vocal line (E) has two lines of lyrics. The piano accompaniment (P) continues with the same rhythmic pattern. Dynamics include *p* and *f*.

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

P

Detailed description: This system continues the vocal and piano parts. The vocal line (E) has two lines of lyrics. The piano accompaniment (P) continues with the same rhythmic pattern. Dynamics include *f* and *p*.

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

P

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

Detailed description: This system contains the final vocal entry and the end of the piano accompaniment. The vocal line (E) has two lines of lyrics. The piano accompaniment (P) continues with the same rhythmic pattern. Dynamics include *f* and *p*.

E -ta - te.lo. Vi scon.si - glia?
-sult with him. He's a-gainst it?

P E già bello e con.sul - ta.to. Anzi,alcon.
His ad-vice I have in - vit-ed. He, to the

(struck to the heart)
(colpittissimo)

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

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

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

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

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

col canto

ERNESTO

(agitatissimo)
(highly agitated)

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

- rel - la.
broth - er.
Allegro

f

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

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

f

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

p

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

fp

E

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

E

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

E

- tor egua - le al mio mar - tor!)
 DON PASQUALE descend the a - go - ny is too in - tense!)
 (L'a mi - co è bello e cot - to, cot - to, cot - to, cot - to,
 26 Our friend ap - pears as - tounded, yes, astounded and con -
 Più mosso

P

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

P

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

p

P

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

p cresc. poco a poco

ERNESTO

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

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

27 I. Tempo

p

E

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

P

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

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

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

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

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

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

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

accel.

cresc. poco a poco

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

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

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

P

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

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

P

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

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

P

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

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

P

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

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

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

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

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

(leaving)
(Partono)

E
- tor!)
tense.)

P
-mor.)
sense.)
8

ff

8