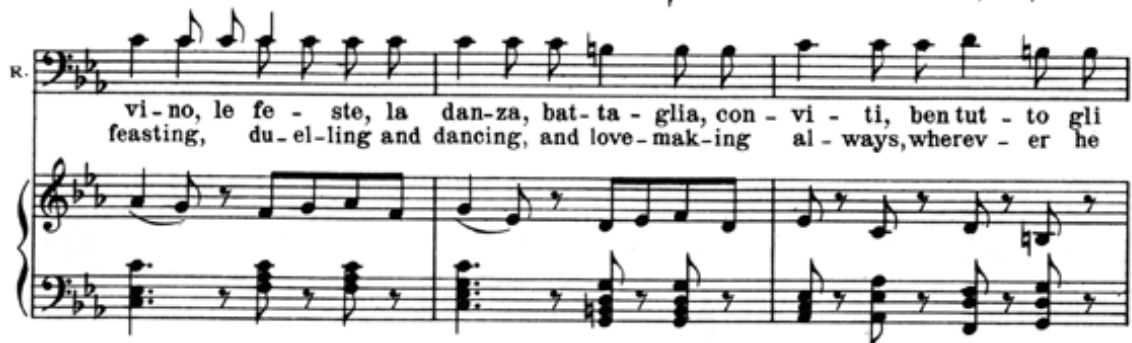


R. 

sempre?  
not so?

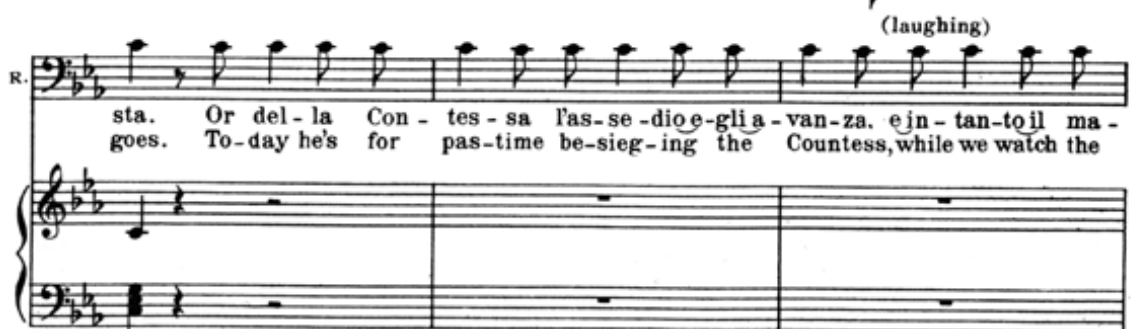
Che nuo - ve sco - per - te!  
'Tis here but as else - where!

Il giuo - co ed il  
'Tis gambling and

R. 

vi - no, le fe - ste, la dan - za, bat - ta - glia, con - vi - ti, ben tut - to gli  
feasting, du - el - ling and dancing, and love - mak - ing al - ways, wherev - er he

(laughing)

R. 

sta. Or del - la Con - tes - sa l'as - se - dio e - gli a - van - za, e in - tan - to il ma -  
goes. To - day he's for pas - time be - sieg - ing the Countess, while we watch the

R. 

(exit) (Meantime the Perigordino is danced on

ri - to fre - men - do ne va.  
hus - band, and laugh at his woes.

(♩ = 138)

Perigordino. *p*

the stage)



*p* *p*

Piano accompaniment for the first section of the piece, consisting of four systems of grand staff notation. The music features a rhythmic pattern of eighth and sixteenth notes in both hands, with some dynamic markings like *p* (piano) appearing in the lower systems.

No 4. "Tutto è festa, tutto è gioia."  
 Chorus in the Introduction.  
 Allegro con brio. (♩ = 112)

**Piano.** *ff* *Hand on the stage*

Piano accompaniment for the second section, marked *ff* *Hand on the stage*. The music consists of a series of chords and rhythmic patterns in both hands, primarily using eighth and sixteenth notes.

Marullo (enters eagerly).

M. *Gran nuo-va! gran nuo-va!* *Stu-*  
*Great ti-dings! great ti-dings!* *You*

Vocal line for Marullo, with lyrics in Italian and English. The melody is simple and rhythmic, matching the accompaniment.

Chorus. *(Bersa with Tenor I.)* *Che av-ve - ne? par-la - tel!*  
*What is it? oh tell us!*

*Che av-ve - ne? par-la - tel!*  
*What is it? oh tell us!*

Vocal line for the Chorus, with lyrics in Italian and English. The melody is simple and rhythmic, matching the accompaniment.

Piano accompaniment for the third section, marked *mf*. The music consists of a series of chords and rhythmic patterns in both hands, primarily using eighth and sixteenth notes.