L'ELISIR D'AMORE  THE ELIXIR OF LOVE
DI GAETANO DONIZETTI

ATTO PRIMO  FIRST ACT

PRELUDE AND INTRODUCTORY CHORUS

SCENA PRIMA. Ingresso d'une fattoria. Campagna in fondo ove scorre un ruscello, sulla cui riva alcune la-
vendaje preparano il bucato. In mezzo un grand'albero, sotto al quale riposano Giannetta, i mietitori e le

SCENE ONE. - Entrance of a farm. Landscape at rear, through which runs a stream; on its banks, some laundresses
are doing their washing. In the center is a large tree, under which Gianetta and the harvesters are resting. Adina
sits to one side, reading. Nemorino watches her from a distance.
GIANNETTA con il 1° Soprani

Sop. 1° e 2°

Tenori 1° e 2°

Basso

with the 1st Sopranos

What a comfort to the farmer, when the sun is hot!

What a comfort to the farmer, when the sun is hot!

What a comfort to the farmer, when the sun is hot!

The shade is a cool retreat, the stream is a soothing

The shade is a cool retreat, the stream is a soothing

The shade is a cool retreat, the stream is a soothing
PIU MOSSO

GIANNETTA

Oh, how lucky is the farmer who invents his own defense.

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Oh, how lucky is the farmer who invents his own defense.

Oh, how lucky is the farmer who invents his own defense.

Oh, how lucky is the farmer who invents his own defense.

Oh, how lucky is the farmer who invents his own defense.
fortunato
Oh how lucky is the farmer who invents his own defense! Oh, how lucky.
Cavatina

Larghetto

Nemorino (osservando Adina che legge)
(observing Anna, who is reading)

Quanta bel-la, quanta car- ri! Più ve- de e più mi piac-e... ma in quel
cor non son ca-pa- ce lieve af-fe-to ad in-spi-rar. Es-sa legge, studio, im-
love she is ig-nor-ing, love for me was never meant. She is clever, so far a-
"Parla... non vi ha cosa ad essa ignota... Io sono sempre un idiota, io non so che sospire..."

"Quanto è cara, quanto è bel la la! Quanto è bel la, quanto è cara!"

"Oh how lovely, oh how charming! Oh how charming, oh how lovely!"

"Quando ve do e più mi piace... ma in quel cor non son capace lieve affetto d'inspirar, in quel cor non son come..."

"Love for me was never meant, all my love she is ignoring, love for me was never meant, all my love she is ignoring..."

"Lieve affetto d'inspirar, lieve affetto d'inspirar, in quel cor ad in her love was never..."
Giannetta: Ah! chi m'insegnà... segnà a far mi a-mar?

Giannetta: Ah! who will teach me, how to make my love consent?

Del me-riggiol il vi-vò ar-dor, 'Gainst the sun the tree protects,

Del me-riggiol il vi-vò ar-dor, 'Gainst the sun the tree protects,

Ch'è la men-te mi ri-schi-a-ra? chi m'in-

Who will make a lover of me, so A-

Ahl chi m'in-

Del me-riggiol il vi-vò ar-dor, e il rio cor-ren-

Ten.

Giannetta: Del me-riggiol il vi-vò ar-dor, 'Gainst the sun the tree protects, and the stream so cool-ly flow -

C.

Del me-riggiol il vi-vò ar-dor, e il rio cor-ren-

The tree's protect-
Ma d'amor la vamparade
- te ombraro rio non può tem-
- te; But when passions fire is glowi-
ing, there's a flame no stream pre-
ting

Ma d'amor la vamparade
- te ombraro rio non può tem-
- te; But when passions fire is glowi-
ing, there's a flame no stream pre-
ting

La fiamma ar-
- te ombraro rio non può tem-
ing

When passions glowing, there's a flame no stream pre-
ing

Ah! chi'm'insegna a far-mi a-mar, chi'm'inse-
- gna a far-mi a-mar?

Ah! will A-di-na not re-lent, will A-di-na not re-lent?

GIAN.

Per- prar non può non può tem-prar non può non può tem-prar. For-
- prar vents, no shade nor stream prevents, no shade nor stream prevents.

Per- prar non può tem-prar non può tem-prar. For-
- prar vents, no stream prevents, no shade prevents.

PIU MOSSO

Fortu-
- na-to il mie-
- ti

Fortu-
- na-to il mie-
- ti

PIU MOSSO

Fortu-
- na-to il mie-
- ti

Oh how

Oh how

Oh how

Oh how

Oh how

Oh how

Oh how
PIÙ ALLEGRO

se gna far miamar, a far miamar, a
make my love consent? Will she relent, will
che da lui si può guar - dar! fortu - na - to il mie - ti - tor, che da
who invents his own defense! Oh how lucky is the farmer who in-
to - re, che da lui si può guar - dar! fortu - na - to il mie - ti - tor, che da
farmers who invents his own defense! Oh how lucky is the farmer who in-
to - re, che da lui si può guar - dar! fortu - na - to il mie - ti - tor, che da
farmers who invents his own defense! Oh how lucky is the farmer who in-
to - re, che da lui si può guar - dar! fortu - na - to il mie - ti - tor, che da
farmers who invents his own defense! Oh how lucky is the farmer who in-

PIÙ ALLEGRO

far - mi a - mar, a far - mi a - mar, a far - mi a -
she consent, will she relent, will she con-
lui si può guar - dar, fortu - na -
who invents his own defense! Oh how luck
lui si può guar - dar, si può guar - dar, si può guar -
who invents his own defense, his own defense, his own defense, his own de-
lui si può guar - dar, si può guar - dar, si può guar -
who invents his own defense, his own defense, his own defense, his own de-
lui si può guar - dar, si può guar - dar, si può guar -
who invents his own defense, his own defense, his own defense, his own de-

lui si può guar - dar, si può guar - dar, si può guar -
who invents his own defense, his own defense, his own defense, his own de-

Cavatina

(ridendo) (laughing)

Ah! ah! ah! Ah! ah! ah! Ah! ah! ah! E bis-

What a fas-cin-at-ing hist’ry!

ventures they were leading.

GIANNETTA col 1° Sopr. with the 1st Sopr.

Di che ri-dí? fan-nea par-te

What is fun-ny? Solve the mys-t’ry.

Di che ri-di? fan-ne a par-te

What is fun-ny? Solve the mys-t’ry.

Di che ri-di? fan-ne a par-te

What is fun-ny? Solve the mys-t’ry.
È la storia di Tristan, e una croce ca d'era
It's the story of one Tristan, and a love for ever

Let us hear what you are reading

Let us hear what you are reading

Let us hear what you are reading

PIÙ ALESSI

mor.
true.

(A White

Leg - gi, leg - gi, leg - gi, leg - gi,
Read it, read it, read it, read it,

Leg - gi, leg - gi, leg - gi, leg - gi,
Read it, read it, read it, read it,

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Leg - gi, leg - gi, leg - gi, leg - gi,
Read it, read it, read it, read it,
Adina: Andantino

Dei la crudel" I soli
dati li beli Tristan's heart was burning, though vain was
all his yearning had not meant it to be.
Quando si trasferì al piede di saggio incan tal
- to re, che in un vaso gli diede
certo elixir d'amor, per cui la bel la I-
sol da lui non more, no, non fug-gi. E-
- fer ta, di si rara qualità, ne sa-
poi si la ricetta, cono-ces - si chi ti
l i x - ir, how I wish I had it, too, if I on-
ly knew the mix-er of so rare and fine a
fal! E-li-sir di si per-fet-ta, di si ra-ra qua-li-tà, ne sa-pes-si la ri-brew! What a won-der-ful e-lix-ir! how I wish I had it, too! if I on-ly knew the

GIAN, eoi! Sop.

E-li-sir di si per-fet-ta, di si ra-ra qua-li-tà, ne sa-pes-si la ri-

What a won-der-ful e-lix-ir! how I wish I had it, too! if I on-ly knew the

Ten.

E-li-sir di si per-fet-ta, di si ra-ra qua-li-tà, ne sa-pes-si la ri-

What a won-der-ful e-lix-ir! how I wish I had it, too! if I on-ly knew the

C. 0

E-li-sir di si per-fet-ta, di si ra-ra qua-li-tà, ne sa-pes-si la ri-

What a won-der-ful e-lix-ir! how I wish I had it, too! if I on-ly knew the

B.

- cet-ta, co-nos-ses-si chi ti fa, mi x-er of so rare and fine a brew! If I but knew!

- cet-ta, co-nos-ses-si chi ti fa, mi x-er of so rare and fine a brew! If I but knew!

- cet-ta, co-nos-ses-si chi ti fa, mi x-er of so rare and fine a brew! If I but knew!

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- cet-ta, co-nos-ses-si chi ti fa, mi x-er of so rare and fine a brew! If I but knew!

- cet-ta, co-nos-ses-si chi ti fa, mi x-er of so rare and fine a brew! If I but knew!
ADINA

Ap - pe - na el be - ve un sor - so del ma - gi -
co va - nel - lo, che to - stol cor ru - bel - lo d'I -
in the vi - al, I-sol-da's cold de - ni - al had

CAMBIATA

At once he did dis- cov - er.

mel - ted in her breast.
...te, quel-la bel-tà cru-de-le, fu di Tri-
er, she who be-haved so cruel-ly, now was his

 sta-no a-man-te, vis-se a Tri-stan fe-de-le: e
ard-en-t lov-er, liv-ing for Tris-tan tru-ly; and

a tempo

quel pri-mie-ro sor-so per sem-pre per sem-pre be-pe-di.
that first drop he tast-ed, for-ev-er, for-ev-er shall be blest.

P's tempo

(al Coro) POCHO PIÙ

E-li-sir di si per-fet-ta, di si ra-ra qua-li-tà, ne sa-pes-si la ri-
What a won-derful e-lis-ir, how I wish I had it, too, if I on-ly knew the
only knew the mixer of so rare

A

chi ti fa, chi ti fa!

B

if I only knew the mixer of so rare and

if I only knew the mixer of so rare and

chi ti fa, chi ti fa!

-sces-si -sces-si

sces-si -sces-si

fine a brew!

fine a brew!

fine a brew!

fine a brew!

fine a brew!

-logg. e mezzo.
SCENA II. Suona il tamburo, tutti al suono. Giunge Belcore guidando un drappello di Soldati che rimangono schierati nel fondo. Si appressa ad Adina, le saluta e le presenta un mazzetto.

SCENE II. A drum sounds and all rise. Belcore comes on, leading a squad of soldiers, who remain in rank at rear. He goes up to Adina, salutes her and presents her with a nosegay.
ADINA (to the women)

GIAN. (There's a modest sort of fellow?)

NEMOR. (He is modest!)

Bop.

(Si, dav-ve-ro.) (Self-effacing) (Oh mio di-

Ten.

(Si, dav-ve-ro.) (It's a-mazing.)

(Si, dav-ve-ro.) (It's a-mazing.)

(Si, dav-ve-ro.) (It's a-mazing.)

BEL. (a piacere)

Veggo chiaro in quel vi-si-no, ch'io fo breccia nel tuo pet- to, I can see your heart grows mellow, you are filled with sweet tempta-tion.

Non è co-sa sor-pren-den-te; son ga-lante, e son sa-

But that is to be ex-pect-ed; I'm a ser-geant brave and res-
At the sight of men on duty, every beauty grows more

Adina

Gian (Very modest!)

(Si, davvero!)

(Absolutely!)

War, Even Venus did surrender to the martial God of love.

Memor.

(Oh! mio dolore!)

(Please God, no more!)

La bellezza che resiste alla vista d'un cielo; ce de a Marte, Dio guerriero, fin la madre dell'Amor, ce de a Marte, Dio guerriero, fin la madre del l'A
rie-ro, fin la ma-dre... del l'a-
ren-der to the mar-tial... God of

ALLEGRO

mor.
War.

ALLEGRO

m'a-mi, co-me io t'a-mo, che più tar-di a re-
feel-ings, too, are ten-der, there's no rea-

your

sos.

ADINA

l'ar-mi? Ti-doi mio, ca-pi-to-lio-mo: in quel di vuoi tu spo-
tar-ry. Come my darling, do surren-

my dear
Non ho fretta, non ho fretta: un tantin pensare ci 
veloce, I'm in no hurry: Let me think a day or

How I suffer, how I worry! I will die if it comes
two.

Non ho fretta, non ho fretta. (Me infelice, morire.)
I've no hurry, I've no hurry. (How I worry. I shall

Ca-pito-liamo, capito-liamo, ren di l'ar-mi, idol mio.
Ah, yes, surrender, ah, yes, surrender, do not tar-

Adina

Non ho fretta, non ho fretta; un tantin pensare ci
die;)
I've no hurry, I've no hurry, let me think a day or

o, ca-pito-liam, capito-liam.
der, be mine and no longer you'll sigh.
Più tempo, oh Dio, non perdere; vola-noi giornie
I pray you do not wait too long, swiftly the time is

l'ore: in guerra in amore, tis fatal to delay. Ac-

vinto arrenditi; da me non puoi scappar, no, no,
accept me now as your conqueror; you cannot get away, no, no, ac-

vinto arrenditi; da me non puoi scappar, no, no,
accept me now as your conqueror; you cannot get away, no, no,

non puoi scappar no, no, non puoi scappar.
can't get away, no, no, can't get away. Ve-
de-te di que-

Just look at these vain...
-st'uo-mi-ni, ve-de-te un po' la bo-rial. Già can-ta-no vit-to-ria in-
gentlemen, con-ceit-ed and vain... glori-ous, he brags that he's vic-
tor-i-ous be-
nan-zi di pu-gnar. Non è, non è si fa-ci-le A-di-na a con-
fore he's fought the fray. He shall not win A-di-na's hand in such a sim-

-star, non è, non è si fa-ci-le A-di-na a con-
way, he shall not win A-di-na's hand in such a sim-

ple way

con-qui-star

 sim-
ple way

NEM.

con-qui-

si-

A

sim-

pe way

(Un po'del suo co-rag-gio A-
is-

pe way. (If love would give me cour-
ge, if
ADINA

Si-gnor, io non ho fret-ta; ci
My friend, I'm in no hur-ry; I

GIAN.

AMor di-se, mi de-se, am--
or mi de-se al-me--no! Di-rei sic-come io pe--
o, pie--ta po-rei tre--
I were rough and tough--er, I'd tell her how I suf-fer, she'd pi-ty my dis--

NEM.

-un po'd el su co--rag--gio Amor mi des-se al-me-- no! di--
If love would give me cour--age; if I were rough and tough--er! I'd

DEl.

Su, su, ca-pi--to-llia--mo;
Sur-rend'er, yes, sur-rend'er;

Bop.

(Dav-ver sa--ria da ri-de-re
In-deed, it would be laugh-a--ble

Ten.

(Dav-ver sa--ria da ri-de-re
In-deed, it would be laugh-a--ble

B.

(cres.

(Dav-ver sa--ria da ri-de-re
In-deed, it would be laugh-a--ble

Cor.
vo' pensare un po',
want to think a while.

ver saria da ridente,
deed it would be laughable.

ver saria da ridente,
deed it would be laughable.

Si, signor, io non ho fretta: ci vo' pensare un po'.
My friend, I'm in no hurry: I want to think a while.

Perché tardi a render l'amor? Su, su, bell'idol
There's no reason now to tarry, my darling, let us

a che tardi a render l'amor?
su, su, bell'idol
My friend, My friend,
si gno, si gno,
com mi li tar, co mi li tar, si, si,
the others who came calling this soldier would repay,
Ma so no troppo ti mido, ma non posso par-
pay, this soldier would repay. Yes, but she is too fox-
La ma volpe vecchia, e la non si pub
yes, but she is too fox-

Ma so no troppo ti mido, ma non posso par-

La ma volpe vecchia, e la non si pub

I am shy and timid, too, much words I dare not

I am in no hurry.

Ma so no troppo ti mido, ma
tell her, such words I dare not say.

Ma so no troppo ti mido, ma
tell her, such words I dare not say.

Ma so no troppo ti mido, ma
tell her, such words I dare not say.
I want to think.

Can't get away.

Come and surrender.

She will not play.

Yes, but she is too fox-y, to play the game his
Io non ho fretta.
I'm in no hurry.

Sì, sì, ma è volpe vecchia, e a lei non si può far.
Yes, but she is too sly, to play the game his way.

-de te di que-st'uomini, ve-de-teun po' la bo-rial!
look at these vain gent-le-men, con-ceit-ed and vain... glor-i-ous! He

can-ta-no vit-to-ria in-nan-zi di pu-gnar.
brags that he's vic-to-rous be-fore he's fought the fray. He

è, non è al fa-ci-le A-di-na a con-qui-star, non
shall not win A-di-na's hand in such a sim-ple way. He
ADINA

Si - gnor, io non ho fret - ta: ci
My friend, I'm in no hur - ry: I

GIAN.

I were rough and tough - er, I'd tell her how I suf - fer, she'd pi - ty my dis-

MEN.

- var. Un po' del suo co - rag - gio A - mor mi des - sa - me - no - l di-

If love would give me cour - age, if I were rough and tough - er, I'd

BEL.

Su, su, ca - pi - to - lia - mo;
Sur-ren - der, yes, sur - ren - der:

(Soprano)

(Davin-

(Tenor)

(Davin-

(Bass)

(Davin-
vo' pensare un po'
want to think a while.

vederaria da ridere.
indeed it would be laughable.

se Adina ci cade
to see Adina

rei siccome io pe no, pie
tell her how I suffer, she'd pity my dismay

Un po' del suo cor
If love would give me

a che tarda render l'armi?
su, su, bel'idol

there's no reason now to tarry,
my darling, let us

vederaria da ridere.
indeed it would be laughable.

se Adina ci cade
to see Adina falling,

se Adina ci cade
se Adina ci cade

SIGNORE, io non ho fretta; ci vo' pensare un po'
My friend, I'm in no hurry; I want to think a while.

vederaria da ridere.
indeed it would be laughable.

raggio, se fosse almeno di rei siccome io pe

mi
there is no

vederaria da ridere.
indeed it would be laughable.

vederaria da ridere.
indeed it would be laughable.

vederaria da ridere.
indeed it would be laughable.
-star, a con-qui-star, a con-qui-star, non è si fa-ci-le A-di-na a

far, non way, she will not play, she will not play,

lar, pos-sio par-lar, no, non pos-sio par-lar, ma, so-no trop-po ti-mi-do, ma
say, I dare not say no, no I dare not say, but I am shy and timid, too, such

par, non you can not run a-way, can't run a-way, no, no, non you can't run a-

far, non way, she will not play, she will not play.

far, non si può far, non si può far, non si può far, non si può far far, far, non si può far, non si può far, non si può far, non si può far

far, non si può far, non si può far, non si può far, non si può far, non si può far

far, non si può far, non si può far, non si può far, non si può far, non si può far, non si può far, non si può far

con-qui-star, a con sim-pie

non she

non pos-sio par-lar, pos i dare hot say

par, non you can not run a-way, non you can not run a-way, no, no, non you can't run a-

si will può hot

si will può hot

si will può hot

si will può hot

si will può hot

si will può hot
BELCORE

In tanto, o mia gazza, occuperò la piazza. 
Alcu'ni instanti
Meanwhile my lovely lady, we'll occupy the plaza. Here where it's shady,
ADINA

conce-di a 'miei guerrieri al co-perto posar.
Ben volentier. Mi chia-mo fortu-na-ta
allow my no-blé warriors to relax for a while.
Yes, and most welcome. It would be my great pleasure

BEL.

di potervi offerir u-na bottiglia. Obbliga-to.
(lo son già del-la famiglia.)
if a bottle of wine would be accepted, I'm much obliged. (I am now one of the family.)

ADINA (al Peasant) (to the peasants)

Voi ripigliar potete gli'interrotti la-vo-ri. Il sol de-ci-na.
You can resume the work now, that your rest interrupted, the sun is setting.

Andiam.
Let's go.

Andiam.
Let's go.

Andiam.
Let's go.

SCENA E DUETTO
SCENE AND DUET

SCENA III

MEMORING

Una pa-ro-la, o Adi-na.
Hear me a moment, Adi-na.

L'usa-ta sec-ca-
Again the same old

SCENA III.

RECIT.

-tura! so-li-ti so-spir! Fares-ti meg-lio a re-car-ti in cities presso tuo zio, che si
story! The same old boring sigh! You would do better if you went to the city, to your uncle, who they
di-ce ma-la-to, e gra-ve-men-te. Il suo mal non è nien-te appresso al mi-o. Par-ti-mi non pos-say is so ill and nearly dying. Such an illness is nothing, to what I'm feeling. You know I cannot

-s'il-o... Mil-le volte li ten-ta-i... Ma s'e-gi mo-re, è laca e-rede un al-tro?.. E che m'im-leave you. Many times have I tried it. But if he's dying, you may not get his money. What does it

-po-ra?.. Morrai di fame, e sen-za appoggio al-cuo-no... O di fa-me o d'a-mo... per me è tut-matter? You'll die of hunger with no-one there to help you. If it's hunger or love, it's all the

-same thing. List-en here! You are honest and you are modest, not like the sil-ly

gen-te ti cre-di cer-to d'is-pi-rami af-fet-to; co-sti ti par-lo schietto, e ti di-co che invano amo tu ser-geant who is so sure of winning my affection, and so I tell you tru-ly it is hope-less to look in my di-

-spe-ri, che capri-ciosa io so-no, e non v'ha bra-ma, che in me to-sto non rection, for I am too capri-cious, I have no wish-es. I may love for a
muoja appena è desta.

oh! Adina!, e perché mai?

Bel- la ri-
moment; but never longer...

A-di-na! Why never longer? That is the

chieda!

question!

CANTABILE

Ask the way-ward breeze that wan-ders why it

vo-la sen-za pos-sa or sul gi-glio, or sul-la ro-sa, or sul-
blows so, wil-ly nil-ly, from the ro-ses over the li-ly, o-ver

pra-to, or sul ru-scel: ti di-rà che è in lei na-tu-ra l'esser
mead-ows to the stream: they will tell you 'tis their na-ture that they


fly from dream to dream, 'tis their nature, 'tis their nature, that they
mar che a sè l'in-vi-ta, e nei mar ben va a mo-rir: ti di-
o-cean where it's go-ing: to the sea where it must die: it will

tell you it is drawn by some strange force, it knows not why some strange

force, I know not why. Then your wish is? I, too, will perish, but I'll

die pur-suing you. Love an-oher; you ought to

try it. Ah! im-pos-si-ble for me, I never could, I never
Per guarir di tal pazzia, ch'è pazzia

—zi-a l'amor costante, deb se guir l'usanza mia, ogni disillusionamento. Come ill and you must recover: try my medicine for gladness, every day a different lover. As one

chiodo scaccia chiodo, cosi amor disaccia amor. In tali guisa io me la go do, in tali nail drives out the other, love will drive an old love out. So in love will never another, free from

guisa hosciolto il cor, il cor, il cor, no doubt, in tali guisa hosciolto il cor. Ah! You are

cor, il cor, il cor, from doubt, from doubt, from doubt, free from love I am free from doubt. Ah!
sol to vedo, lo sento giorno e notte, in ogni oggetto d'obbligarti invano lo tenta, il tuo all my eyes are seeing, day and night you are all my dreaming you are carved into my being, like a

viso sculto in petto, Col cambiarsi qual tu fai, pu' cambiarsi ogni altro amor, ma non star with-in me gleaming. When you change your mind and falter, others change and may depart. I can

sì, sì, sì

pub, non può gl immagi- li pri-mie-ro uscir dal cor, never never al-ter and my love will not leave my heart.

sì, sì, sì, sì, sì, sì

Rido e go-go do, rido go-go

no, non pu' uscir uscir dal cor, never, no love will not leave my heart.
I TEMPO

Fammi, non un fronzololo
Ma il tuo volto
Che non sia afflitta
E lusinghiera

Ah! non si può più
Del lui smettere
Ogni suo sguardo
E ogni suo bacio

Il primo uscir dal cor,
No, no, no,

Yes, yes, yes,

Rido e godo,
I am happy,

no, non può uscir dal cor,
no, no, no,

Yes, yes, yes,

Rido e godo,
I am happy,

no, non può uscir dal cor,
no, no, no,

Rido e godo,
I am happy,

no, no, no,

SCENE IV. Plaza in the village. - At one side, the Inn of the Pernice (Partridge), Peasants come and go, occupied in various manners. The sound of a trumpet is heard; women, curious, come out of the houses, men appear, etc., etc.

ALL'VIVACE
Cornette sul palco
Cornett on stage

LO STESSO TEMPO (Sortono le Donne dalle case)
(The women leave the houses)

C'è vuol dire cosa sta succedendo? What is wrong that the trumpet is sounding?
La gran nuova! venite a vedere. In carrozza dorata arriva un signor foggiato, come e se. It's so exciting! He is strange and astounding! In a carriage of gold he is stiere. Se ve—dete che nobili sembianci che nobili sembianci! Certamente, what a carriage, what clothes he is wearing, what clothes he is wearing! Surely

stiere. Se ve—dete che nobili sembianci che nobili sembianci! Certamente, what a carriage, what clothes he is wearing, what clothes he is wearing! Surely
Qualche grande che corre la porta... forse un duca... forse un duca...
Some great man passing by on his travels, he's a Duke or a Duke or a

s'an-che di più.
Lord, I expect.

Qualche grande che corre la
Some great man passing by on his

s'an-che di più.
Lord, I expect.

po-sta... forse un du-ca... for-s'an-che di più...
travels, He's a Duke or a Lord, I expect...

po-sta... forse un du-ca... for-s'an-che di più...
travels, He's a Duke or a Lord, I expect...

po-sta... forse un du-ca... for-s'an-che di più...
travels, He's a Duke or a Lord, I expect...
Look well now, He is coming to meet us, take your hat off and

Look well now, he is coming to
to ret-ti giù, giù. Os-serve-te, ver noi già s'avanz: show some res-pect.
Look well now, he is coming to

(Dulcamara appears in a coach) (sorte in carrozza Dulcamara)

van-za: I cap-pell-li, ber-ret-ti giù, giù, I cap-pell-li meet us: take your hat off and show some res-pect, take your hat off

van-za: I cap-pell-li, ber-ret-ti giù, giù, I cap-pell-li meet us: take your hat off and show some res-pect, take your hat off

van-za: I cap-pell-li, ber-ret-ti giù, giù, I cap-pell-li meet us: take your hat off and show some res-pect, take your hat off
(si levano tutti il cappello)(they all lift their caps)

Cavatina

SCENA V. Dottore Dulcamara sopra un carro dorato, in piedi, avendo in mano delle carte e delle bottiglie.
Dietro ad esso un servitore che suona la tromba. Tutti i Pasiani lo circondano.

SCENE V. Doctor Dulcamara, standing on a gilded coach, carrying some bottles and papers in his hands.
Following him is a servant, who blows a trumpet. All the villagers gather round.

Maestoso

DULCAMARA

U-di-te, u-di-te, oru-sti-ci: at-
At-ten-tion, at-ten-tion, oh, vil-

parlante (speaking)

ten-ti, non fi-a-ta-te. Io già
lis-ten, here's the sto-
y. You are, I'm certain, acquainted with

D

quei gran me-di-co, dot-
wide re-nown and glo-ry,
that mas-ter of things me-dic-al, of
tore encyclopedic, who's known as Dulcamara, whose
cui virtu praela, e li portenti infiniti son not fall'uni-
skill and mystic aura, healing power and graces throughout the world are

(thinking) (pensando)
deciso

verso... e... e... e in altissimi,
famous... and... and... in other places.

Be-ne-fa-tor degli uomini, riparatore de'
The Benefactor of all men, by whom all wrongs are

ma-li, in po-chi giorni sgomberò, io spazzo gli spe-dili, e la salute a
right-ed, I empty out the hos-plitals wherever I'm invit-ed, I sell to all the
vende-re per tutto il mondo lo vo. Compra-te-la, com-pra-te-la, per po-co io ve la best of health, as through the world I go. So come and buy it for your self, the price is very

**PIU ALC.**

dó, com-pra-te-la, com-pra-te-la, per poco io ve la dó, com-pra-te-la, com low, come one, come all, and buy, I call, the price is ve-ry low, come buy, I call, come

(with the air of a charlatan)
(con aria di ciarlatano)

pra-te-la, per poco io ve la dó. É questo l'o-don-one, come all, the price is very low.

This is the per-fect

talg-i-co mi-ra-bi-le li-quore, dei to-pie delle ci-mi-ci pos-sente di-sur-
re-me-dy, mir-a-cu-lous-ly potent to rid you of all lice or mice or an-y other
O voi matrone
You matrons of ma-

[67]

Le vostre rughe in-
This tonic will e-

con es-so cancel-late. Vo-lete vol, donzelle, ben liscia aver la
the wrinklies that distress you. Young ladies, are you dreaming
of skin like satin

pelle? Vol giova-ni ga-lan-ti, per sempre avere a-manti? Comprate il mio spe-
gleaming? Young men increase your chances for plentiful ro-
mances! Just buy my ma-gle
The price is very low, I'll sell it cheap you know, the price is very low.

You clever brave young fellows, you clever brave young widows, come, try my magic medicine: for you the price is very low.

It moves the paralytic, peps up the asthmatic and dyspeptic, the rheumatic and the skeptical; it perks up the perkiness, the scrofulous and

It moves the paralytic, peps up the asthmatic and dyspeptic, the rheumatic and the skeptical; it perks up the perkiness, the scrofulous and
mento? Più brav'uom non si può dar, non si può dar, non si può dar.
menty? He's a man from heaven sent! He's heaven sent, yes, heaven sent!
mento? Più brav'uom non si può dar, non si può dar, non si può dar.
menty? He's a man from heaven sent, yes, heaven sent! yes, heaven sent.
mento? Più brav'uom non si può dar, non si può dar, non si può dar.
menty? He's a man from heaven sent, yes, heaven sent! yes, heaven sent.

ANDANTE

vendo niente men di no-ve lle; ma sic-comme è pur pa-le-se, ch'io son na-to nel pal-
sell it for nine lli-re to the wealthy; I'm inclined to do you favors, since at one time we were

e - se, per tre lli-re a voi fo ce-do, sol tre lli-re a voi richi - do.
neighbors, at three lli-re I will price it, for three lli-re sacri - fice it.
Co-n chiaro é
I am sure you
now see clearly, that because I love you dearly, I am giving you one

net-to in sac-co-cia lo fac-cio entrar, u-no scu-do bel-lo e net-to
in your pocket, clear and free I am giving you one shiny

in sac-co-cia in sac-co-cia fac-cio entrar, in sac-co-cia fac-cio en-
scu-do, and it is ab-so-lute-ly free, in your pock- et clear and

free.

Yes, sir.

True! we all ac-cept your of-fer.
Tre li-re... three li-re... A-vanti. Come forward!
Gran dot-to-re che vol-si-te! What a no-ble gift to proffer!
mo: por-ge-te, consent your of-fer.
Gran dot-to-re che vol-si-te! What a no-ble gift to proffer!
mo: por-ge-te, consent your of-fer.

A-vanti. Step up here.

Noi ci ab-biam del vo-stro arri-vo lun-ga-men-te a ri-cor-dar, as a cher-ished mem-o-ry, we'll re-

Noi ci ab-biam del vo-stro arri-vo lun-ga-men-te a ri-cor-dar, as a cher-ished mem-o-ry, we'll re-

Noi ci ab-biam del vo-stro arri-vo lun-ga-men-te a ri-cor-dar, as a cher-ished mem-o-ry, we'll re-

Noi ci ab-biam del vo-stro arri-vo lun-ga-men-te a ri-cor-dar, as a cher-ished mem-o-ry, we'll re-
Ah, di patria il caldo affetto, gran miracoli può far.

Noi ci ab-biam del vostro ar-rivo,
we'll re-mem-ber long your ar-rival.
può far, puo far, puo far, puo far, puo far
si, lun-go tem-po ri-cor-dar, ri-cor-dar
tem-po ri-cor-dar, lun-go tem-po ri-cor-dar, ri-cor-dar
cher-ished mem-o-ry, cher-ished mem-o-ry, mem-o-ry
cher-ished mem-o-ry, as a cher-ished mem-o-ry, mem-o-ry
cher-ished mem-o-ry,

SCENA E DUETTO
SCENE and DUET

MEMORINO

(Ardu! Ha forse il cle-lo man-da-to espres-samen-te per mio be-ne)
(by send-ing to the village this ma-gic-an.

RECIT.

(fbe brave! It could be heaven has answered all my prayers in this man-ner,
maybe his science can im-prove my po-si-tion.)
DULCAMARA: Sorr-pon-deh-ti, My lit-tle satchel is like Pa-nor-da’s clo-set! I won-der, do you have that love-used once by the queen Isolda? Ah!... what? What is it?

NEM: Vog-loo di-re... I re-quested that stu-dent-rous love’s charm the great E-

DUL: Ah!... Ah! Yes, yes, I see now! Tremendous! I’m it’s one and only...
Ah! prende-te-lo, dot-to-re, ah! prende-te-lo, dot-to-re.

Ah! Here Doctor, take the mon-ey, quick, Sir, take the mon-ey.

Un zec-chin... null'altro ho qua... È la somma che ci
is... accord-ing... One zec-chin... I have no more. That's just what I
tell it.
(takes out a bottle)

ALL! FIVACE (transported)

Ecco il ma-gi-co li-quore.
Here's your ma-gi-cal E-lix-ir.

Ob-bli-ga-to, ah! Ob-bli-ga-to!
How I thank you, I'm so de-light-ed!

son fe-

ALL! FIVACE

lit-ce, son con-ten-to...
be-ne-

happ-y, so ex-cit-ed...
sweet E-lix-ir, you are so lind...
what a

bless-ing I will find!

Ob-bli-ga-to, ob-bli-ga-to!
How I thank you, I'm de-light-ed, I'm so

son fe-

(Nel pa-e-se che ho gi-ra-to, plù d'un
In the countries I have covered, many
Take it? Con rigoroso. Very gently, to begin, to the bottle lightly.

Shake it... then un-cork it... but un-cap it so the vapor won't es-

Ben... Yes... ben... yes...

Vada, che il vapor non se ne Cape it, so the vapor won't es-

Quindi al labbro lo avvicino e lo then for drinking, drink it

Ben... Yes... ben... yes...

Be-vo a cento li, e l'effetto sorpen-

quick-ly and without thinking; and its mar-vel-ous ef-

fect on you, you'll feel without de-
Non si trova non si trova non si trova, non si dà, no, un e-
find, never, ever, never, ev er, never, ev er did I find,
no, no, no such

Grazie! Sono felici, sono contenti. E' un piacere di trovarvi!

Kind, what a blessing I will find! How I thank you, I'm de-

(To you) How I find, no, never, ev er, never, ev er did I find,
no, no, no such

Non si trova non si trova non si trova, non si dà, no, un e-
find, never, ever, never, ev er, never, ev er did I find,
no, no, no such

Grazie! Sono felici, sono contenti. E' un piacere di trovarvi!

Kind, what a blessing I will find! How I thank you, I'm de-

(To you) How I find, no, never, ev er, never, ev er did I find,
no, no, no such

Grazie! Sono felici, sono contenti. E' un piacere di trovarvi!

Kind, what a blessing I will find! How I thank you, I'm de-

(To you) How I find, no, never, ev er, never, ev er did I find,
no, no, no such
"Thank you, I'm delighted, I'm so happy, so excited." 

"Oh, we're so happy, we're so glad, we're so happy, we're so glad." 

"Ella non si trova, non si dà, non si trova, non si trova, non si trova, non si dà, no, ever, ever, did I find, never, ever, did I find, no, no such." 

"Sì, sì, do tuolè, bene detto chi ti fa, bene detto chi ti fa!" 

"No, no, I will find, what a blessing I will find, what a blessing I will find!" 

"Idiot, did I find, no, never, ever, I did find, no, no such!" 

"Giovitivity, idiot could I find, no such idiot could I find, I just a." 

L'orizzonte è un affar ge-lo-so as-si-lent...

Oh! Sì-cu-ra-mente, è un affar ge-lo-so as-sa-li; impac-ci-are se ne po-bu-yit. Oh! In-deed a risk-y bus'ness if you sell or buy it. It might even cause a

Sì-lenzio. Ve ne dò la fe-de ri-o-t, gov-ern-men-tal over-throw!

Dun-que, si-lenzio. Ve ne dò la fe-de si-len-zi. Ve ne dò la fe-de mi-a:

No, I promise I'll be quiet. No sell-ing. No, I promise I'll be qui-et.
nè anche un'anima il saprà. Va morta-le fortuna-to; un tesore so t'ho dato.
Not a soul will ever know. Fortune's yours beyond all measure; I have given you a

alla fortuna; tutto il sesso femminino te domani sospirerà. Va mortale fortuna-to.
measure; all the fair sex will be yearning by tomorrow for your kiss. Such good fortune who can

-va, morta-le fortunato; tutto il sesso femminino te domani sospirerà.
go, you lucky man of pleasure, all the fair sex will be yearning by tomorrow for your

Ahi... dot-tor, vi do... pa-ro-la ch'io... ber-
Doctor, please, to this, I'm swearing, there's but

kiss,
For whom I'm caring:

There's another for whom I'd drink it, though she might be a pretty Miss. (What good fortune, who'd ever think it, that he

di no ben lon tan sa ro di qua. Ma do man di buon mat-

journing very far away from this. By that time I'll be so-
Verramente, brought me such perfect bliss, what good fortune,

- mi - ca svel - la, ha co - stui man-
who would think it, he has brought me

so - rot'ho do - na - to: tut - to il ses - so femmi - ni - no te do-
given you a treasure; all the fair sex will be yearning by to-

- da - to qua, ha co - stui man
perfect bliss, he has brought me

man so - spi - re - rà. (Ma do - man di buon mat - ti - no ben lon-
morrow for your kiss. (By that time I'll be so yearning very

- da - to qua, ha..... co - stui..... man - da - to
perfect bliss, he has brought me perfect

far away from this, yes, I'll be far away from this, all
-toro... per una sola: ne... per one for whom I'm caring: there's no

altro, e sia... par bella, ne una other for whom I'd drink it, though she

stia avanzerà. (Verà) might be a pretty miss. (What good

Buon di man da man di buon man)

men... te amica stella ha co-

for... ture who'd ever... er think it, he has

di no ben... tan sarò di qua. Ma do... man di buon man-
journeying very far away from this. By that time I'll be so-
mi - ca - stel - la, ha co - stui man-
soro il t'ho do - na - to; tut - to il se - so fem - mi - ni - no te do-
gi - ven you a treasure: All the fair sex will be yearning by to-
da - to qua, ha co - stui man-
perfect bliss. He has brought me
man so spi - ce - rà, (Ma do - man di buon mat - ti - no ben lon-
mor - row for your kiss. (By that time, I'll be so - journ - ing ve -
da - to qua, ha...... co - stui...... man - da - to
perfect bliss, he has brought me per - fect
tan sa - rò di qua, sì, ben lon - tan sa - rò di qua.
far a - way from this, yes, I'll be far a - way from this, all
Non temete.
Have no worry.
I'll be

Ma silenzio, ma silenzio.
But be quiet, do keep quiet.
It's a risk to sell or buy it.

By that time I'll be sojourning very far away from this.

By that time I'll be sojourning very far away from this.

(Cer-
Wond-
rous

Men-
te-
ami-
ca stel-
la ha........

ti-no ben lontano sa-ro di qua, ma doman di buon ma-
journing ve-
y far a-way from this, by that time I'll be so-

Brought con-
me per-
fest

qua, ben lonta-no, ben lon-
ta-no, ben lon-
ta-no, ben lon-
ta-no, ben lon-
tan sa-ro di
this, far a-way, so far a-way, so far a-way, so far a-way, yes, I'll be far a-way from
quae habuit condotio quae habuit condotio
bliss he has brought me perfect bliss he has brought me perfect

qua saro di qua saro di
this away from this away from

qua ha costui condotio qua ha costui condotio
bliss he has brought me perfect bliss he has brought me perfect

qua ben lon tan saro di
this I'll be far away from

(Dulc entra nell'osteria)
(Dulc enters the Inn)

qua)
bliss)

(Dulc entra nell'osteria)
(Dulc enters the Inn)
Recitativo

Scene VII.

MENORINO

Recitative

Caro Elia, sei intimo, tutt'a mia... Come è degno il potere; se non beuto ancor, di tanta gioia già mi colmi il cuore...

Ma perché mai l'effetto non mi poss'io vedere? Perché non mostra, perché non fa...

Dove prima che un giorno inter non sia trascorso? Bevici. (drinks)

Sì, sì, sì... (drinks again)

Oh! benvenuto! Oh! caro! Un altro sorso.

Oh, wonder! Delicious! Again it taste it.

Oh! how it warms my heart...
vena dolce calda mi scorreg... Ah! forse anch'essa... forse la fiamma l... being, sweet through my veins it's flowing! Ah! how I wonder if she can feel it...

stessa incommincia a sentir... Cer-te la sente... me l'annunzia la gioia e l'appet... starting, as the flame melts her heart. Surely she feels it... for why else am I happy, filled with ex-

(singing) (canta) ALL?

(tutto in un tratto)

(siede sulla pancha dell'osteria: si cava di seccoccia pane e frutti, e mangia cantando) SCENA VIII. ADINA

(la vede)

(Chi è mai quel)

(matte? Traveggi? Idiot? He looks like... O's Nemorino? Cost'è allegro! e per ché? La, la la... It's Nemorino? And so happy? Why is that? La, la la...)

(W. N. E. M.)
(rises to run toward her, then)
(at alla per correre a lei, poi)

(Diamond! I dessa... Ma no... non ci appressiam... De' miei so spirti non si
With all my sighing I won't

stand... Her for now. Besides... domani adorar mi dovra quel core spie-
tomorrow that unmerciful heart will sigh and

ADINA

(Non mi guarda neppure! Com'è cambia
(Why he won't even look! What can have changed

LETO

S C E N A E D U E T T O SCENE and D U E T

A L L E G R E T T O

MEMORINO

ALLEGRETTO

ADINA

(Non so se è finta o vera, la sua gioconda,
He might be just pretending, he seems to be so gay,

ra, la la la la la la la la la la la la...)
ra...)

ra...)
ra...
(Fi.nora amor non sente.) Lal-lar-rall-a la la lal-lar-all-a la la lal-lar-a la la lal-lar-all-a la la lal-lar-a la la lal-lar-all-a la la lal-lar-all-a la la lal-lar-all-a la la lal-lar-all-a (She does not feel the potion) Lal-lar-rall-a la la lal-lar-all-a la la lal-lar-all-a la la lal-lar-all-a la la lal-lar-all-a

ADI. MENO ALL?'

(99) 'Vuol far l'in-dif-fe-ren-te.' (He's hiding his dev-o-tion.)

NEM. ADI.

(99) 'Vuol far l'in-dif-fe-ren-te.' (He's hiding his de-v-o-tion.)

NEM. LANGUETTO CANTABILE

( chiefly ) (I laugh) (E-sul-ti pur la)

(chiefly) (I laugh) (E-sul-ti pur la) Ahi ahi ahi ahi ahi ahi (My suf-fer-ling and...)

LANGUETTO CANTABILE
bar.bara per po. - cosele mie pe - me! Do.ma. - ni avran.no
mis-er-y won't make her laugh much lon-ger! To.mor - row will be

ter.mine. do.ma - ni ma' ma. ra, la bar - ba - ra do - ma
dif-fer-ent. To.mor - row she'll love me, so hope less-ly, to.mor - row.

(Spez.zar vorria lo sto.li.do, get.
(He tries to break the chains of love, but

I know love is strong - er, the more he tries to break a-way, the

She will not laugh long at me! To.
sar... le senti rà, lo sto... il do pe... sar...
strong... er love will be, the strong... er he will find
the chains of

man... ma... me... rà,
morrow she'll love me.

la per... fi... dà!
She will not laugh!

rall.

Spez... sar... vor... rìa lo sto... li do,
he tries to break the chains of love, but

f

e... sal... ti pur la bar... bara
My suffer... ing and mis... er... y
won't make her laugh much

a tempo

I know love is strong... er, I know love is strong... er,

ma

per po... co alle mì... e po... nsi!
she will not laugh any longer!

a pas... ero a tempe

do...
(approaching him)
(staccatissimo)

La lezione ti giova.
My lesson has succeeded.

É vero, la metto in opera.
It's true, you gave me good advice.

co il per una prova.
and I will try to heed it.

Dunque il soffrir prima trovo?
All that was so upsetting?

Dimenticarlo spero.
I hope to forget!

Dunque l'amore, sì, sì...
Your passion that was burning?

Basterà fra poco.
The tide will soon be turning.

Ancora un giorno solo.
Another day's enduring... and then my heart...
AD. quasi a piccata

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r'à.

Indeed? I will so... Ma how... we will

NEM.

A
drà. Un giorno to we will see. (My suffering and

E

2-

rì pur la

see, One more day to will sec.

NEM.

barbara per po-co al-le mie pe-nei) (Spez. vorria to sto-li-do, get-
mis-er-y will not make her laugh much longer!) (He tries to break the chains of love, but,

NEM.

A
dar le sue ca-te-ne.) (Do-ma-ni avran-no ter-mi-ne, do-ma-ni m'a-me-

I know love is strong-er.) (To-mor-row will be dif-

NEM.

AD.

ra.) (The more he tries to break a-way, his stronger love will be,

NEM.
(Spez-zar vor-ria lo sto- li-do, spez-zar vor-ria lo)
(He tries to break the chains of love, he tries to break the)
sul-ti pur la bar-ba-ra)
(My su-ffer-ing and mis-er-y)
sto-li-do, get-sar le sue ca-te-ne; ma gra-vi piu del so-li-to pe-chains of love, but I know love is strong-er, the more he tries to break a-way, the
bar-ba-ra per po-co alle mie pe-ne! do-ma-ni avran no ter-mi-ne, do-
mis-er-y won't make her laugh much long-er! to-mor-row will be dif-f'er-ent, to-
-sar le sen-ti- ra.
strong-er love will be:
ma-ni m'a-me-ra, do-ma-ni a vran no ter-mi-ne, do-ma-ni m'a-me-
mor-row she'll love me, to-mor-row will be dif-f'er-ent, to-mor-row she'll love
ma gra-vi piu del so-li-to po-sar le sen-ti-ra,
The more he tries to break a-way the stronger love will be,
pe-sar... le sen-ti-ra.
the strong er love will be.
(to Adina)
(ad Adina)

che m'a-me-ra si, si... she will love me, yes, yes... she will love me.)
Une'no

Dav-ve-ro?
Oh, really?

so-lo, only.

si? si?
Yes? yes?

one'no sol. si. (E-sul- per la bar-ba per po-co alle mie
one day more, Yes, yes. My suf-fer-ing and mis-er-y will not make her laugh much

pe-me.) (Spessar vorria lo ste-lido, get-tar le sue ca-te- ne.) (Do-
long-er.) He tries to break the chains of love but I know love is strong-er.) (To -
...morning will be different, tomorrow she'll love me.

So li to pe sar le sen ti rà.

The more he tries to

break away, the stronger love will be.

What suffering and misery.

He loves to more, but tomorrow he'll love me.

Suffering and misery won't make her laugh much.

...te ne; ma gra vi più del ser li to pe sar le sen ti rà.

stronger, the more he tries to break away the stronger love will be.

Longer tomorrow will be different, tomorrow she'll love me, to...
ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....

ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....

ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....

ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....

ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....

ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....

ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....

ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....

ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....

ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....

ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....

ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....

ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....

ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....

ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....

ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....

ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....

ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....

ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....

ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....

ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....

ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....

ma-ni a-vran-no termi-ne, do-ma-ni m'a-me-ra....

morrow will be different, to-morrow she'll love me....
**TERZETTO**

**SCENE IX. MENO ALLEGRO**

**TRIO**

**BELCORE**

Tran tran tran tran tran tran tran tran. In guerra ed in amor l'an.
Tran tran tran tran tran tran tran. In love as well as war, one's

**ADINA**

(A tempo vien Bel-core.)
(You're just in time, Bel-core!)

...sedio annoja e stanche... To vado all'arma bianca in
courage must be steady. I keep my weapons ready, in

**MENORINO**

(E qua quel sec-catore.)
(That aggravating bore.)

...guerra ed in amor, to vado all'arma bianca in guerra ed in a....
love as well as war, I keep my weapons ready, in love as well as

(comes on)

...mor, tran tran tran tran tran tran tran tran tran.

**ADJ.**

Eb. ben ft seems your search is...
non vi dice il cuore che presto cederà?
Ah! lo volete a -

mo - ren! Vedrete, vedrete che vorrà.
You'll see, now, you'll see that you will win.

Quando? Saria possibile! (A mio dispetto tosto tremo.)
When, though? Can't it be possible? (I cannot help but worry.)

Bel: la piazza, vi è piacevole? Dici?
And: fece bravamente, e invano è batuta.

Adi.

Bel.

Bel.

Nem.

Bel.
velisomi, bell'angelo. Quando ci sposeremo? Pre-stito, (Che imm-e-diately, (How

ALLEGRO

(guardando Nemorino)

Ma quando? Say when though? Ahi oh gio-tal son con-tent-to. How

Then all is

gio-tal son con-tent-to: fra sei dì? son conten-
joy-ful How de-light-ful: In six days? How delight-

Ahi! va ben, va ben co-to-ful.
415 Piu Allegro Bel.

(Che cosa trova a ridere, co-te-sto scimu-
(Why does he laugh, that wooden head,
at words he should be

stecc. e leggeriss.)

Non va via di niente?
Or or lo piglio a scopole
I'll give his nose a punch or two

se non va via di

unu- less he goes a-

quis.) Ahiahl... va ben. Or or lo piglio a scopole
Ahiahl! ah! ah! Se non va via di
way.) Ahiahl! all's well, I'll give his nose a punch or two. Ahiahl! ah! ah! Un-less he goes a-

ADI.

E può sì lie- to ed il-

la-re sentir che mi ma-

How can be laugh light-heart-ed-ly to hear a-bout my

NEM.

(Gradasso! ci g'immagi-

na)

(The braggart he's im-

ag-in-ing

toccar il ciel col

in Heaven he is

Bel.

quis. Che cosa trova a ri-

der re co-te-sto set-

mu-gl-

to, che cosa trova a ri- dere co-te-sto scimu-

way. Why does he laugh, the wooden head, at words he should be dread-ing, why does he laugh the wooden head

at words he should be
non pos. so più nascon-dere la rab-bia che mi
dite: ma tesa a già la trappola:
domani se beave.

Reading:

But I have set a trap for him:

just wait another

ni-tò? or or lo piglio a scopole, or or lo piglio a scopole, or or lo piglio a scopole se non va via di
dreading? I'll give his nose a punch or two, I'll give his nose a punch or two, I'll give his nose a punch or two, unless he goes a-

fa, no, no, non pos. so più nascon-de-re la rab-bia che mi

may, no, no, no long-er can I try to hide my anger and dis-

dra, ahi ahi ahi se ne avve-dra, ahi ahi ahi ahi se ne avve-
day, ahi ahi ahi an-oth-er day, ahi ahi ahi ahi an-oth-er

qua, quel scien-ni-to lo piglio a scopole se non va via di way, I'll give that idiot's nose a punch or two unless he goes a-

fa.

may.

How can he laugh

E può al lie.

dra. day.

Ma al-re-a-dy I've set a

qua, lo piglio a scopole, lo piglio a scopole,

way, I'll give his nose a punch, I'll give his nose a punch.

Sci-ru-

Why's he
Non posso più nascondere la rabbia che mi abbraccio! No longer can I try to hide my anger and disappointment for him, just wait another day. The braggart's imagining in Heaven he is laughing? Why's he laughing?
SCENE X. - The drum sounds; Giannetta enters with the women; then the soldiers of Belcore run on.
SCENA X. - Suona il tamburo; esce Giannetta con le contadine; indi accorrono i Soldati di Belcore.

GIANNETTA

ALLEGRO

Drum within
Tamburo interme

Signor sargente, signor sargente, where is the sargente, they want the

BELCORE

- gente, di vo'ri chie de la vostra gente. Son qua; chi'
sergente, your men are calling, they say it's urgent I'm here: what

CORO DI SOLDATI (CHORUS OF THE SOLDIERS)

Son due minuti, ch'una staf
There came a courier, in such a

(takes the letter)
( prende il foglio)

Il capi-
It's from the

-fet-ta, non so qual ordine per voi, te-co.
flur-ry, some secret orders he has brought for you,

-fet-ta, non so qual ordine per voi, re-co.
flur-ry, some secret orders he has brought for you.
EXPOSZIONE

(A,din. is grieving)

The order's very clear: what can I do?

What an im-

pos-si-ble sad sit-u-a-tion! How often we have to change our station! We find a

sweetheart, then we must go!
A

Yes, then.

Oh, 
di-no!

quest'og-gi.

to-day, you

N

di
told him?

E perché no?

At least the post-

Perché?

What for?

What for? BEL.

N

-memo-

-pono it.

fin 
domat-
ti-na.

To

M

tu

che c'en

-row?

you sor-

ve-

dia-

mo un

a

B

to

save

Fin domat-

un-ti to-

qu'est oggi no.

o piacere quasi piangente

M

Fin domat-

un-ti to-

just no'

B

po', ve-

way, you go a

po'.

way, you go a

way.
Adiuna, trust in me, I do conjure you... you must not wed him. I can assure you... you must postpone it... a little longer... for one day.

Do, mani, o caro, ne aver sti pena; te ne doro.

My love, to-morrow you will be sorry, you will regret it, as much as I; perhaps tomorrow you will be sorry, you will regret it as much as...
You'd have been strangled and torn to pieces, were you not in such a sorry plight. But lest my temper and rage increase, be gone, you blockhead, get out of my sight, be gone, you blockhead, out of my sight. Va via... Begone now...

You blockhead... begone now... You've been drinking!
ca - po
no
ton
ch’io debbi am -
lo,
perch’el de-li-
ra
d’amor per
for love of

in - fin ch’io ten - go frente ma - ni
va via, bu - sone,
In case my mood of rage in - creases, begone, you blockhead, get out of sight,

me.
me.
(I’ll have my vengeance, hurt and ig -
no re -

Oh A - di - na!
Oh A - di - na!
(oh Dotto - re!
(help me, doctor!)

va via, bussone, ti. sen - di a me,
be gone, you blockhead, get out of sight.

bab - bu - no! Stupid monkey!

-ti - to
mi ca - da al pié.
I’ll have my ven - geance, hurt and ig -

Me in - feli - ce!
(How unlucky!)

do - mani for - se,
perhaps to - mor - row

bab - bu - no! you’ve been drinking!

il ciel ri - gra - zia, ba - bu - no che pre - so for - se ta - sel dal
you fool, you’re lucky! I am thinking you’re crazy or you must have beer
You fool, you're luck y.

Just take a look, at his confusion, he is under some ill-

Just take a look, at his confusion, he is under some ill-

He thinks the sergeant is de-flated; such a rival he cannot
He must be crazy or else conceited if for Adina he dares come.
festa Amore sarà il presente alla festa Amore sarà,
tends us and joins in our glee, yes, now true love attends us and joins in our glee.

festa Amore sarà il presente alla festa Amore sarà,
tends us and joins in our glee, yes, now true love attends us and joins in our glee, a

festa Amore sarà il presente alla festa Amore sarà, si fra-
tends us and joins in our glee, yes, now true love attends us and joins in our glee, yes, a
(Adina gives her hand to Belcore, and goes off with him. Nemorino's despair redoubles, the others mock him.)

(Adina dà la mano a Belcore, e si avvia con esso. Raddoppiano le smarie di Nemorino: gli attanti lo dileggiano.)

**Fine dell'atto primo.**

End of Act One.
**ATTO SECONDO**

**C ORO D' I N T R O D U Z I O N E**

**SCENA PRIMA.** Interno della Patteria d'Adina. Da un lato tavola apparecchiata a cui sono seduti Adina, Belcore, Dulcamara e Giannetta. Gli abitanti del villaggio in piedi bevendo e cantando. Di contro i sonatori del reggimento montati sopra una specie d'orchestra sonando le trombe.

**SCENE ONE:** Interior of Adina's farm. At one side, a banquet table at which are seated Adina, Belcore, Dulcamara and Giannetta. The people of the village are standing, drinking & singing. On the other side, the band of the regiment, serving as an orchestra of sorts, are playing their trumpets.

---

**ALLEGRO!**
BELCORE
Can-tia-mo, cantiam, cantiam, cantiam,
A song, now, a song, a song.

DULCAMARA
Can-tia-mo, cantiam, cantiam, cantiam,
A song, now, a song, a song.
Let's have a song, a song.

GIANNETTA
Can-tia-mo, cantiam, cantiam, cantiam,
A song, now, a song, a song.
Let's have a song, a song.

C H O R U S
Can-tia-mo, cantiam, cantiam, cantiam,
A song, now, a song, a song.
Let's have a song, a song.

DUL.
Can-tia-mo, facciam brindi-si a spo-si cosi a ma-bi-li, Per lor sian lunghi e
Let's sing a drinking song and toast the pair of such no-bi-li-ty, we wish them great tran-

Can-tia-mo, facciam brindi-si a spo-si cosi a ma-bi-li, Per lor sian lunghi e
Let's sing a drinking song and toast the pair of such no-bi-li-ty, we wish them great tran-

Can-tia-mo, facciam brindi-si a spo-si cosi a ma-bi-li, Per lor sian lunghi e
Let's sing a drinking song and toast the pair of such no-bi-li-ty, we wish them great tran-

Can-tia-mo, facciam brindi-si a spo-si cosi a ma-bi-li, Per lor sian lunghi e
Let's sing a drinking song and toast the pair of such no-bi-li-ty, we wish them great tran-
Per me l'a more e il vi-go due numi ognor sa-
There are two Gods I worship ardently a-

sta- bi - li i gior-ni del pla- cer, del pla- cer.
-qui-l-ty long lives both fair and fine; fair and fine.
sta - bi - li glori- ni del pla- cer.
-qui-l-ty, long lives both fair and fine.
sta-bi - li i gior-ni del pla- cer.
-qui-l-ty, long lives both fair and fine.
sta-bi - li i gior-ni del pla- cer.
-qui-l-ty, long lives both fair and fine.

tan - so. Com-pen-san d'ogni af - fano la donna ed il bic-chier. com-
dore them. All double bow before them; a girl and a glass of wine.

pensan d'ogni af-fano la donna ed il bic-chier, com-pensan d'ogni af-
doubles bow down before them, a girl a glass of wine, all doubles bow down be-

with 1. Sop. Can-tiam Let's sing can-tiam can-
GIAN. col d'Bop. let's sing let's sing
can-
can-
can-

Can-tiam Let's sing can-tiam can-
Can-
can-
can-

Can-tiam Let's sing can-tiam can-
Can-
can-
can-
(If Nemorino were here, what joy would now be for them, a girl, a glass of wine.)

Sing, let's sing

Sing, let's sing

Sing, let's sing
PIU ALL'!

Gl'orni del piacere; per lor sian lunghi e stabili.
Lives both fair and fine; we wish them great tranquility, long.
RECIPIENT

DULCAMARA

Poiché cantar vi alletta,
Since singing gives you pleasure,
Ho qua asa canze-
my friend, I know a

RECIT.

di fresco da-
vi-va-ce, graz-

measure
of recent composition;

a live-ly charming
che gusto vi può dar; you'll like it, I've no doubt, pur chè la bel. la the bride, so sweet and
dit-ty, you'll like it, I've no doubt, pur chè la bel. la the bride, so sweet and

Si, si l'a-vre-mo ca-ra: dev'es-ser co-sa Yes, tell us, do not tar-ry; it's cer-tain to be
spoz sa mi ve-glia se con-dar. Bob ty per-haps will help me out? a tempo

Si, si l'a-vre-mo ca-ra: dev'es-ser co-sa Yes, tell us, do not tar-ry; it's cer-tain to be

Si, si l'a-vre-mo ca-ra: dev'es-ser co-sa Yes, tell us, do not tar-ry; it's cer-tain to be

Si, si l'a-vre-mo ca-ra: dev'es-ser co-sa Yes, tell us, do not tar-ry; it's cer-tain to be

(Dulcamara cava di saccocia alcuni libretti, e ne dà uno ad Adina.) (Dulcamara takes some sheets of music from his bag, and gives one to Adina.)
BACARUOLA A DUE VOCI
BARCAROLE FOR TWO VOICES

DULCAMARA

Poco a poco diminuendo

CHORUS

ANDANTINO

ADINA

(piano)
Il dottore Duluca-mara in ogni arte è professore. Il dottore Duluca-mara is a doctor who has mastered every art.

ADINA

PIU' ALLEGRO

meglio non può certo il più esperto cantante.

meglio non può certo il più esperto cantante.
RECITATIVE

SCENA II. (sitting down to the table)

DULCAMARA

Le feste nuziali son piacevoli assai; ma quel che in me mi dà maggior diletto
are the wedding celebrations are indeed very pleasant but that which gives

MEN. (in his thoughts)

(a l'amerabile vista del banchetto.
the banquet which I enjoy at leisure.

DUL. (singing through his teeth)

Non v'ha più speranza, Nemo-rino, per te; spezza il cor! Now all hope is over, Nemo-rino, for you

DUL. (singing through his teeth)

Voi qui, Dottore! E mi han voluto a pranzo presented, make a sen- a- tor content. Doc-tor, you're present! Yes, I was asked to supper

DUL.

questi amori il sposo, e mai divertiti coi duellanti. Ed io son disperato, by the charming young couple, now I amuse myself with the remnants And I'm in desperation

MEN.

fuori di me son i-o. Dottore, need to make someone love me now before tomorrow...
DUL. (rising)  
Cospetto, è mattò!  
so craz-y, it's tra-gic!  
One more drink of my brew.

DUL.  
e il colpo è fat-to.  
will do it like magic.  
Then I will be be-loved, by her forever?  
by all girls:

DUL.  
I guarantee it.  
If you would like to see it work on you even sooner, you have to swallow another dose now.

DUL.  
(I leave in half an hour.) Then doctor dear give me another bottle. With all my heart my pleasure is helping those who need it.

DUL.  
Mio caro, la cosa cambia aspetto. A me verrà subito che ne avrai.  
Have you the money? Ah! I've no more dear fellow that is a different matter. You must come see me as soon as you have found some.

DUL.  
Vieni a trovarmi qui presso alla Fer-nice. Ci hai tempo un quarto d'ora. Oh! me in-felic!  
I will be waiting close by you there, at the partridge. You still have fifteen minutes. Oh! How I suffer!
BELLegree
(talking to himself)
La donna è un an
imal.
A woman is a
male strange dave vero! A di na m'ama, di posarmi è contenta e diffe-
creates who defies understanding! A di na loves me, and she wants to be married, but now de-

BEL.
(tears at his hair.)
(ni strappa i capelli) BEL.

BEL.
(gli occhi sguentri)

BELLegree
(talking to himself)

BEL.
(tears at his hair.)
(ni strappa i capelli) BEL.

BEL.
(gli occhi sguentri)

BEL.
(talking to himself)
N. perché non ho danaro... nè so dove trovarno. Ehi! Sette... 
-cause... because I have no money... I don't know how to get some. Eh! Silly.

B. Se denari non hai, fatto solo, e se a venti scudi a vre... 
monkey! Why should money dismay you? Just join the army, and twenty scudi they'll pay you.

MEMORINO (quasi a pianissimo) BEL.

ANDANTINO

Venti scudi! E ben sonani ti. Twenty scudi! In cash for counting

NEM.

Quando... a grosse? Sul momento. (Che far de ggio?) How soon... on signing? On the instant. (Should I do it?)

BEL.

E eol. con tan ti. gloria e ne real reg... ment... to. Your honor or mounting and the regiment glory...
so no. Venti scudi. Che domani in patria terra, sìo, con-
cost me. Twenty scudi. By to-mor-row I'll be with strangers, friends and

-giunti, ahime, abban do-no. E ben somanti. Ma so pur che fuor di
-neighbors will all be lost me. In cash for counting. There's no oth-
er course re-

que-sta, al-tra stra-da a me non re-
-main-ing, there's no way to be at-
tain-ing all my

Oppure

-ri
-dina solo un gior-no so-lo un giorno trion-
-dina for one day only, for one day only for my

-del cor d'A-dina so-lo un gior-no tri-
hopes to win A-dina one day only for my

-ron.
Del tam buro al suon vivace, tra le file e le bandiere, aegi-vral Amor si piace con le vispe viven-
Where the drums are gaily beating 'mid the ranks of waving banners, there are vivandieres, entreating smiles
from love with charming manners.

(Ahi... Ah!
chi un giorno ob-tain ne A-

-diere, con le vispe vi-vandiere... manners smiles from love with charming manners,

Sempre lento, sempre ga-jo ha di belle or cen-ta-no, di con-
There are hundreds of alluring happy beauties for the choosing, you can change your mind at leisure, they will never moan and

fin... en-

-dies... la con-

-ted, dies con-

-t for joy he's

-zar, non si perde a sos-pl-zar. groan, they will never moan and groan.
Credami: la vera gioia, creda me, la vera gioia accompagna il militare, accompagna il militare.
Take my word, the greatest pleasure, take my word, the greatest pleasure is the army life alone, is the army life alone.

-clar, known, ah! chi un giorno ottiene A-

cresc.

-dina, ah! chi un giorno ottiene a-

cresc.

-dina, ah! fin la vita ah fin, la vita può la-

cresc.

di, na ah! 

cresc.

di, na ah! dies contented, ah, dies content for joy he's

cresc.

di, na ah!

cresc.

di, na ah!

cresc.

di, na ah!

cresc.

di, na ah!
-di-na ah! fin la vi-ta ah! fin la vi-ta può la-
-tar, credi a me, la ve-ra gioia, credi a me, la vera gioia, credi a me, la vera gioia accompagna il milli-
one, take my word, the greatest pleasure is the army life alone, take my word, the greatest pleasure, is

N

-scear, la vi-ta, la vi-ta, la vi-ta può la-
-known, con-tent-ed, con-tent-ed, con-tent for joy he's

B

-tar, al credi a me, -lone, yes, take my word, si, credi a me, -lone, yes, take my word, al, credi a me, accompagna il milli-

N

-scear, la vi-ta, la vi-ta, la vi-ta può la-
-known, con-tent-ed, con-tent-ed, con-tent for joy he's

B

-tar, al credi a me, -lone, yes, take my word, si, credi a me, -lone, yes, take my word, al, credi a me, accompagna il milli-

stringendo

N

-scear, al può la -scear, al has joy he has

B

-tar, si ac-com-pa-gna il mil-li-
tar, si acco-

N

-scear, al può la -scear, al has

B

-tar, si ac-

lone, yes, is the army life alone, yes, take my word, is the army life, the

lone, yes, take my word, is the army life, the
here's my hand, now, come and shake it: this transaction makes me mellow; all in all, the way I take it, it appears you're a fine young fellow. As a corporal you'll be... (laughing) (ridendo)...

...raio, se me prendi, se me prendi ad esempio, si. (Ho ingaggiato, if you do as, if you do as I have done, yes; (And my...
PIU ALLEGRO

PIU ALLEGRO

27. giato il mio ri-

va-le, an-che que-

sta è da con-

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Ah! non sai chi m'ha ridotto a tal.
Ah! you know now what has bid me to take this step despairing: and you know not how much is hidden 'neath the simple coat I'm wearing! You can never guess or measure there are hundreds to a muse, you.
non po'st la mon-eey will mean to me. (Ah! non

You'll be

happ-y and fan-cy free. Ha di

v'ha
gold could be the trea-sure that
A-din-a's love for me will

bel-
beau-

ti-

tions, who will choose you, and they all are quite fan-

Più ALL?

mar.

be.)

Vie-

ni vie-

ni al-

reg-

gi-

men-tal drums are

Più ALL?

men-to, beating.

Vi-

van-die-

re a cen-

to a
You know not how much is hidden beneath the simple coat I'm wearing. If you wish in this position, you will not be lacking love, no, you will not be lacking love. Here's my hand, now come and take it, this transaction makes me mellow: all the way I take it, it appears you're a fine young fellow.
Scene IV. Rustic courtyard open at the back.

SCENA IV. Rustico cortile aperto nel fondo.

GIANNETTA

Possi...bli...simo.
It's...ry possible.

...si...ble? possible?
Non... probable!

...si...ble? possible?
But it's not probable!

Non... probable!
But it's not probable!
It's very probable.
Ma come mai? ma d'onde? sa? Chi te lo disse? Chi è? do-
But is it so? How do you know? Where did you hear it? From whom?

Non fate spro-pito, non fate spro-pito: parla te piano.
Don't talk so nois-ily, don't talk so nois-ily: We must suppress it.

Non anco spar-ge-re, si può l'ar-ca-no: è no-to the ped-lar
you must not whis-per it, no one must guess it:

So- lo ai meriti sua, in strictest confidence he told me
Pla-no... per ca:ri-ta... Non de-ve dir si, non si di-ra.
qui-et... it can't be told... You must not tell it, not to a soul.
Pla-no... per ca:ri-ta... Non de-ve dir si, non si di-ra.
qui-et... it can't be told... You must not tell it, not to a soul.

Sil-te...
Sil-te... Non de-ve dir si, non si di-ra. Or Nemo.
So:ty-ly, you must not tell it, not to a soul. Now Nemo.
Sil-te...
Sil-te... Non de-ve dir si, non si di-ra. Or Nemo.
So:ty-ly, you must not tell it, not to a soul. Now Nemo.
Sil-te...
Sil-te... Non de-ve dir si, non si di-ra. Or Nemo.
So:ty-ly, you must not tell it, not to a soul. Now Nemo.

ri-no è mil-lo-na-rio, ma non de dir si, non si di-ra. Or Nemo.
ri-no wealth pos-ses-es, but do not tell it, not to a soul. Now Nemo.
ri-no è mil-lo-na-rio, ma non de dir si, non si di-ra. Or Nemo.
ri-no wealth pos-ses-es, but do not tell it, not to a soul. Now Nemo.
ri-no è mil-lo-na-rio, ma non de dir si, non si di-ra. Or Nemo.
ri-no wealth pos-ses-es, but do not tell it, not to a soul. Now Nemo.
SCENE V. Nemorino approaches. The chorus stands back, watching him curiously.

Memorino: Il Coro si ritira in disparte curiosamente osservandolo.

NEMORINO: LARGHETTO

Dell'e' il sir mi -
E-lir is so mi-

ra - bi-le, be - vuto ho in ab - bon - dan - sa,

rac - u-lous, deep - ly I've drunk your po -

tion,

now as the doc - tor pro - mised me all beau - ties ought to be
cere-

kind, cor - te - se o'gni bel - ta, in My

all beau - ties ought to be kind.

me maggior del so - li - to ri - na - ta è la spe -

heart feels most un - us - u-al, a fire with hope - ful
(He's humble yet, and ignorant; to)

GIANNETTA (inclining)

Let's go... Your humble fortune he is blind.)

What's the servant. GIANNETTA...

A voil'inchi... I bow before you.

A voil'inchi... I bow before you.
Caro quel Nemorino!

Davvero è un uomo amorevole,
He is indeed a charming man,
so gay and de-bon-air.

ha l'aria da signor,
He is the position of the gentleman.

lo scerbo del magister
is my signor,

davvero è un uomo amorevole,
he is indeed a charming man,
so gay and de-bon-air.
SCENA VI. Adina e Dulcamara escono da varie parti, si fermano in disparte maravigliati a vedere Nemorino corteggiato dalle Villanelle.

SCENE VI. Adina and Dulcamara enter from different sides, stopping at a distance to marvel at seeing Nemorino courted by the village belles.
**Adina**

**Verron.**

Truly, you've made me irresistible; look how I've touched their hearts.

**Adi.**

Sen-to?

He must believe in it!

**Dul.**

(to the peasants)

Oh, yes.

**Sop!**

Vivace credere!

You like him?

**Sop!**

Oh, yes.

**Verro.**

He is a man deserving of our honour and regards!

**Verro.**

He is a man deserving of our honour and regards!
GIAN.

L'ombra a per-to 'l ballo,
shade, to a dance we've invit-ed.

Vol' pur ver-re-te?
Will you be pre-sent?

NEM.

Oh! senza fal-to!
Oh, yes, de-light-ed!

Con me. Si.
With me. Yes.
Ah, do discuss it, ah, do discuss it.

It's true, it's true.

Let's start the dance, let's start the dance.

Let's start the dance, let's start the dance.

Let's start the dance, let's start the dance.

(to Adina) Or or v'nu diro, v'na speak.

Nuovo, nuovo, I find it all incredible.

(to Adina) Detaining him.

Let's start the dance, let's start the dance.

Let's start the dance, let's start the dance.
Ma. scolta, ma. scolta.

Ball'lo andiam, ball'lo andiam.

Dance, let's go, dance, let's go.

Drò, now, v'nn speak. now.

Liquore egua, le non vè, liquore egua, le non vè.)

My liquor must be unique, my liquor must be unique.)

Ball'lo andiam, ball'lo andiam.

Dance, let's go, dance, let's go.

Ball'lo andiam, ball'lo andiam.

Dance, let's go, dance, let's go.

NEI.

48 (Io già m'm.ma.gio no che co.sa bra mi. Già sentî lì

ALL: VIFICE (she wants to talk to me; I have a no tion that she al-

gets. sempre

far. maco. di cor già ma. ma. mi; le smamis'i pal-pli. llllllllll di core a.

rea dy feels the magic po tion; the fear and suf fer ing, my love tran
I have my chance, I have my chance, I have my chance.

Le smarie, il pianto, I have my chance, I have my chance.

Le smarie, il pianto, I have my chance, I have my chance.
Des-'za: chi mi di-spre-sa, m'è for-sa a-mar-
burns me; from one who spurns me, I seek ro-

hai di pro-var, I have a chance. le sma-nie i
to end my suf-fer-ing,

O a mor ti ven-dich! di m'è fred des-
Love takes its ven-

cres. di forse

-spre-sa m'è for-sa a-mar, m'è for-
spurns me I seek romance, I

hai da pro-var, I have a chance.

for-sa a-mar, chi mi di-spre-sa m'è for-
seek ro-

le sma-nie, le sma-nie, le pal-pi-ti hai da pro-
my suf-
cresndo
That love could change me?

Now, she'll find it harder to make him dance, now. She'll find it harder to make him dance, now.

I have a chance. I have a chance.

Oh, bottle dear to me, beloved wonder! My bottle dear to me!

If I can, I can. If I can, I can.

Love takes its vengeance now.

Fear and suffering will be raining coins.

It will be raining coins.
Chi mi spensa
m'è forza a mas- re,
spurns me from one who spurns me
I seek ro- mance,
I seek ro-

Gent-le- man di- no- gits her, she'll find it
du- ro da ro- si-

suffering my heart trans- cend- ed
how could I en- d I have a
Croe- sus is in my hands, yes,
the wealth of Croe- sus is in my

di- ven- tar, si,
Croe- sus is in my hands, yes,
the wealth of Croe- sus is in my

di- ven- tar, si,
Croe- sus is in my hands, yes,
the wealth of Croe- sus is in my

Ah si-___ oh, co. me ra- pl- do
Oh, yes, oh, what is hap- pen- ing
A
full cambiamento
di spetto in soffrir, to
si car da ro il
sar
di suo in my hands,

G
that love could change me?
my heart is suffering, in for mi
si da ro

N
him
di have pro-

D
tar, hands,
comienzo un Cre-
so di ven-
sus in my hands,

A
sen to.
A morti vendo.
di mia fede

G
strangely.
Love takes its vengence now.
di mia fede. la

M
dance.
un she'll

D
varle索赔, the fear of
and all the pa
d'un co-rected

A
chii mi di
from one who spurns me

G
spresa me

M
ero da ro

D
pervi

Cre-
so di ven-
sus in my hands,

209
in cor già sen-

cer, she'll find it hard-

prove my chance to end my fear and suffering I'll take a

ven-

my hands, the wealth of Cresus in my

Ma questo giovane è un os-

Ma questo giovane è un os-

burns me: from one who spurns me I seek romance.
(Nemorino leaves with Giannetta and the chorus.)

(Nemorino parte con Giannetta e col Coro)

SCENE VII
SCENA VII.

RECITATIVO E DUETTO
RECITATIVE AND DUET

DULCAMARA

ADI.

ADINA

Come sei contento!  La lode è mia.  Vostra o Dottor, tor?
How can he look so happy!  It's all my doing.  Yours, Doctor, how?

RECIT.

DUL.

Gli, tutta.  La gioia è al mio comando, lo distilla il placce, l'amor lambisce come l'acqua di rose;
Completely, lady comes at my commanding, it distills sheer delight. Loves purest essence like an attar of roses:

e ciò che desse vi fa maravigliar nel giovinotto, tutto portento e il è del mio decotto.
This very moment that young man has aroused your admiration, due only to one thing, my preparation.
PASSIo! Passio, vo1 dite? incredula! passio? Sapete voli dell'alchimia il poter, il gran valore.
How crazy! Crazy, you call it? incredulous! How crazy? Do you know nothing of the alchemist's pow'r, of the great value.

...of the Elixir of love given to Queen Isilda?
...Isilda? Isilda. In ev'r y st reng and blend I have. the mixture.

(Che asscolto!) E ne Nemorino vol de st l'Eli bl? E il me lo chiese per ottenere l'effetto so that some cruel beauty.

...si non so qual crudel. Ed 'n cqua amara? 
...I don't know who would love him. He did love her? He languished, dreaming of her, he sighed completely.

...e, per aver una goccia del farmaco incantato, vendeva la libertà, si fe' soldato. To, so, for the money for a drop of the magic al E-lux-ir, his li-ber-ty he sold, to be a sold-ier.

...ANDANTINO (Quanto a me! ed io spie-ga-ti tormenti al nobil) 
...I was un-feel ing to torment a no-bil.
(Essa pure è innamorata: ha bisogno del liquore.)
(Love she also is revealing: now my potion plays its part.)

Tutto il sesso femminino è pel giovane impaziente, tutto il sesso femminile è pel giovane impaziente. At his feet they all are pleasing; every female is enchanted; at his feet they all are pleasing every female is enchanted.

(Ah! E quale damigella a lui grada di più? quale fra tante è più desiderabile? which among them will he be more enchanted.)
cor, si pos-se-desi nob-bli cor!
heart, yes, I pos-sess-ed that no-ble heart!

quor, abbisogna, abbisogna, abbisogna del li-quor!
part, now my potion, now my potion, now my potion plays its part!

Bella A-
Sweet A-

DUL.

- dina!
dina!
58 POCO PIÙ
qu'a un mo-men-to...
Come here, near me...
più dap-
just a

D

- presso...
mo-men-ta...
- la te-
raise your head now.

Tu sei cotta...
You are love lorn...
lo l'ar-go-
I can see

D

- me-no-
meno,
clear-ly.

a quel la-
you are weeping
ria af-si-tta e mesta.
and all up-set, bow.

Se tu
If you
ADH.

DUL.

"vuò? S‘io voro?" S‘io voro? che cosa? Su la testa, su la testa, schizzi...
"What? To what? What is it? Hold your head up, I‘ve a remedy ex-

risolendosi e string. poco a poco

-viso! Se tu vuoi, chio la ricetta, che il tuo male guarir po-
-noia! If you‘ll try my panacea, all your woe will cease to be, if you‘ll try my pan-

string. poco a poco e cresc.

cetta, che il tuo male guarir po-
-ceata, che il tuo male guarir po-

utra, se tu vuoi, chio la ricetta, che il tuo male guarir po-

be, if you‘ll try my panacea, all your woe will cease to

cres.

ADH.

DUL.

Ah! Ah! You have a fine l-

Ah! Doctor, sa‘ra per-

ra, se tu vuoi, chio la ricetta, che il tuo male guarir po-

be, if you‘ll try my panacea, all your woe will cease to be.
-detta, ma per me virtù non ha. Vuoi veder-ti mille amanti sparsi, ma languir al
dec-a, but it will not work for me. Men would die to touch your sandal, you'd have thousands all ad-

piede? Non saprei che far di tanti, il mio core un sole chiede. render vuol ge-lo-se,
miring. No, so many I can't handle, only one am I de-siring. You'll be envied by all

pazze, donne, ve-do-ve, ra-gazze? Non mi alletta, non mi piace di tur-bar al-tri la
others, young girls, widows, matrons, mothers. No, how could it give me gladness that I cause anoth-

pace. Conquistar vorresti un ricco? Di richezza non mi piace. To acquisto, un merce-
sadness? Would you conquer one with treasure? That's an unimportant pleasure. Be a Count, or even

sino? No, non vo' che Nemorino. Ne-mo-rino's my de-sire.
higher! Only try my pa-nace-a... Doctor, that's fine i-

Ah! Doctor, sa-fa per-

stare, assai a creva, sempre
ma per me virtù non ha, no, no, non
but it will not work for me, no, no, not for
Che l'effetto ti farà.
It's effective, you will see.
Prendi su, prendi on-ly try, on-ly try.

su, prendi su la mia ri-cescia, che l'effet-to ti fa- rà, sì, pren-di su.
try, on-ly my my pan-a-ce-a, and your woe will cease to be yes, on-ly try.

trehe girl, how dare you argue! you deny the spell it's

ma per me virtù non ha.
but it will not work for me.

ma per me v'ha un maggiore. Nemorin, lasciata o-
but my own will be more lasting. Ne-mo-ri-no will for-

lore? Io rispetto l'e-lix-ir,...
manco Ne-mo-ri no non po-trà da me fug-gir, no. La ri-
ri-no, if I want him, ought to be an eas-y prize; yes. I have

cetta è il mio vi-si-no, in quest'oc-chi è l'e-lî-sir. Una
charms that will en-chant him, my E-lix-ir's in my eyes. With a
ool canto
dele oc-chia-ti-na, un sor-ri-so, una car-ren-zia, viner
few car-ess-ing glan-ces, with a smile, and a touch that's ten-der, stony

Ah! I lo-ve- do,
brie-con-cella,
sot be-guiling,

può chi più s'o-sti-na, ammol-li-ir chi più s'is-prazza. Ne ho ve-
hearts turn to ro-man-ces, the most stub-born will sur-ren-der. I have

ne sai più, ne sai più del l'ar-te mi-a.
you know all, you know all my art is miss-ing.
Ah! Ah!......... dot yes.

SLIO vedo, becconcella, ne sa il piu dell'arte mia.
Little rascal so beguiling, you know all my art is missing.

Doc-tor!

Questa dolce cosa bella a d'amar la spezia, risa
with your lips so sweetly smiling, lips that love designed
for laughing

Doc-tor!

ho veduto li tant' e
have seen so many

h'ai l'ombicco ed hai forcella caldo più d'un Mongiello,
like a fiery furnace flaming, that no force can be taming.

...
Ah! Poor Doctor, little rascal. I can see you are beguiling, too beguiling, with your lips so sweetly smiling, lips that love designed for kissing: yes, like a fiery furnace flaming, you're beguiling!
Ah! vorrei cambiar co' tuo i miel vasti, i miel vasti, e l'elixir di tuo sì, al, al, yes, yes, my eyes, yes, if I only could be trading my Elixir for your eyes.
SCENE VIII
ROMANZA
ROMANCE

LARGETTO

MEMORANDO

U-n-a far-li-va
Soft-ly a fur-tive
teardrop fell, 

shadowed her sparkling eyes:

sighs.

What is there more to prize?

What more than this could I prize?

Sighing, she

loves me, I saw that she loves me.
Un soltanto palpiti
Could I but feel her heart on mine.

del suo bel cor sentir!
breathing that tender sigh!

fondere, per poco a' suoi sospiro...
comfort her, and whisper in sweet reply!

pat - piti, i pat - piti sentir!
heart on mine, as heart to heart we sigh.

con - fonde i miei co' suoi sospiro...
So tenderly we'd share a sweet reply!

Che, lo, si può morir; di più non
Heaven, I then could die; no more I'd
RECITATIVO

NEMORINO

Rec. eda...
Oh! how her beauty has grown! Love has increased it. I must go on pretending.

SCENA IX.

ADINA

as if I did not care, until she tells me all she is feeling.

Nemorino! eh, then? Nemorino! what's happened?
MEN.

Non so più dove si stia: giovani, vecchie belle, brutte. Mi voglion per ma... ri... to.
don't know who I am now; little girls old ladies, beauties and monsters all want me for a husband.

ADD. MEN.

E tu? A verum partito appigliarmi non posto: sentendo ancora, la mia felicità... (che e pur vicina.)
And you? I have not decided which of them I should marry; still am waiting for happiness to come, it may be soon, now.

ADD. MEN.(happily) (allegro)

O, dimi (Ah! lift, or, Adina.) Listen, then (Ah, lift's here now.) I'll listen, Adina.
Tell me, why are you leaving, what has made you re-

ADD.

dario hai risolu to? Perché? perché ho voluto tentare con tal mezzo il mio destino
Because, because I wanted to see if such an action perhaps might help my

MEN.

lo potere migliorare. La tua persona, la tua vita c'è cara, lo ricomprai il fatal contrato da Bel-
situation in some way, your health and welfare and your presence is valued, I paid your ransom from Belcore

ADD.

Vol sente... (E naturale; opera e d'amore...) You saved me... (As I expected: the love that acc...
Aria

Cantabile

Adina

prendi, per me sei libero; resta nel tuo natale;

.Take it, I give you liberty, stay where your friends surround you.

(hands the contract to him)

Non v'ha detto di destinarsi mai confuso;

Heaven may confound you, but will be beneficent one day, stay here.

Ogni dio tu ti ama, raggiuno amore o giove, onestà e lusinga e clemente,

Every one loves you, honesty and loving and clement.
sempre contento e mesto, no, non sarai co-
sad and unhappy for ev-
er, no, you'll not stay that
way, ah no,

sempre contento e mesto, no, non sarai sarai co-
sad and unhappy for ev-
er, no, you'll not stay, not stay that way, ah! you'll not

sempre contento e mesto, no, non sarai sarai co-
sad and unhappy for ev-
er, no, you'll not stay, not that way, ah! you'll not
(Or, or si spiega.) Ad. di - ol
way. (Now she will tell me.) Fare - well, now!
What! would you leave me?

Nem.
Nulla - tro a dirmi a - ve - te?
yes. You've nothing else to tell me? No, nothing. All - right, you take it.

Adi. (despairing)
Po - ché non so - nono, ma - to, ve - glio morir sol - da - to; non
With none to love or cher - ish, in bat - tle I shall perish, with none to love or cher - ish, in bat - tle I shall perish: my

Nem. v'ha per me piu pa - ce, se m'in - gannò il dot - tor, se m'in - gannò il dot - life holds on - ly sight, since Dui - sa - ma - ra lied, since Dui - sa - ma - ra
Ah! I will find peace in dying, Ah!

Sapilo, al-fin,
You must know at last.

I am! You're beloved, I love you, I love you.
Si, t'amio, t'amio.

You love me?

Tu m'amare?

You love me?

Just as I made you miserable.

Non m'inganno il dottor.
The doctor's words were true.
Far - ti fel - ice or bra - mo,
Joy, now will reign a - round you.

Oh! gioia in - cre - di - ble! Oh! Un - believe - able de - light!

Oh! gioia! Il mio ri-gor di - you. Oh, Wonder! I swear, no more will

I be cruel; for - ev - er-more I will love

il mio ri-gor di - mend - ca; ti glu - ro e - ter - no a-

You. I swear no more will I be cruel for - ev - er-more I swear to

no more will I be cruel for - ev - er-more I swear to

love you, yes, by now will reign here around you, sh, yet, ev - er-more I will love

col canto
Il mio rigore dimentica; ti giuro eterno amor.
I swear no more will I be cruel; forever I'll love you.

Oh! giacimento spremibile!
Oh! unbelievable delight!
Caro... Non mi gannò il dottoressa.

Dear... The doctor's words were true.

No.

Yes.

Mio rigor dimenpi ca; ti giuro e terro ne.

I swear no more will I be cruel; forevermore I will.

Caro... il far-ti felice io bramo, ah ti giuro e terro ne.

Love you, yes, joy will now reign here around you, ah, forevermore I'll love.
Il mio rigor dimentica; ti giuro eterno amor.
I swear no more will I be cruel; for ever more, I'll love you.

Giuro eterno amor; il mio rigor dimentica; ti ev' er in love with you;
I swear no more will I be cruel; forever more in love with you;
nocoro, non m'inganno il dottor.
the doctor's words were true.

vedo? al mio rivale l'arme presento!
is this? is my rival I am saluting?
Ella è così, Belcore; e convien darsi
just as you said, Belcore; you had better ac-
pace ad ogni patto. Egli è mio sposo: quel ch'è fatto... è fatto. Ti entro pur, bric..cept it, and be contented. He is my bridegroom; what is ended ... is ended. His, you shall be, my COVER A

DULCAMARA

core. Ve le darà questo elisir d'amore. Ca. ro. Dol... tor, f... li, ce lo son per thousands. I'll let you try some of my love E-lis-ir. Dear Doctor, thanks, 'tis you that made me

DULCAMARA

PER ME. SAPPIATE CHE NEMO- I did. Know also that Nemo-

ALLEGRO

ALLEGRO

B - R I N O

D - R I N O

Per me. Sappiate che Nemo-

ALLEGRO

D - R I N O

B - R I N O
O, wond'rous liquid!
Oh, wond'rous liquid!
Oh, wond'rous liquid!
Oh, wond'rous liquid!
Oh, wond'rous liquid!
Oh, wond'rous liquid!
Oh, wond'rous liquid!
Oh, wond'rous liquid!
Oh, wond'rous liquid!
Oh, wond'rous liquid!
Oh, wond'rous liquid!
DULCAMARA

El corregge ogni fretta, ogni vizio di natura; li will beautify the features, Mother nature has neg-

tu-ra, El lori-me di belletto la più brutta crea-tura; camminar el fa ile-
lected, on the ugliest of creatures, all defects will be corrected; makes an old nag seem per-

rozzze, schiaccia, gobbe, appianna, bozze, ogni inco-modo, iorno-re, corre-
section, levels, humps and bad complexions, makes an inconvenient swelling quite in-

si, che più non è...

Lorp-able to see...

Ten

Qua, dotore, a me, dototore. Let us buy what you are selling. Qua, due, quatre.

Here a bottle, two for me...

Here two, here three...

Qua, dotore, a me, dototore. Let us buy what you are selling. Qua, due, quatre.

Here two, here three...

Qua, dotore, a me, dototore. Let us buy what you are selling. Qua, due, quatre.

Here two, here three...
(During the foregoing Dulcamara’s carriage has come on stage. He enters it; all surround him.)

(Durante il sopragiunto arrivo della carrozza di Dulcamara. Egli vi salta; tutti lo circondano.)

**DUL.**

Preti, e voi dalle stelle io vi lascio una gran sorpresa: tutto è in lui: sal-ute e

Belze, allegrissimo e ri-cordar. Rinver-di-te, ri-fi-lare, impin-guare ed arri-

vest me, to be rich and loved and healthy. So grow green again and flourish, all your souls and bodies

**DUL.**

Piu' all'!

**PIU’ ALL’!**

**Bel.**

Per lui so-lo son fe-

**Bel.**

Io gli debbo la mia

**Bel.**

It is he who made me

**Bel.**

It is he who made her

**Bel.**

—chite; dell’a-

**Bel.**

nourish: and re-

member Dulca-

**Bel.**

mara whom you owe so great a debt.

**Bel.**

Viva il grande Dulca-

**Bel.**

mare, possa presto a noi tornar.

**Bel.**

Long live doc-tor Dulca-

**Bel.**

mare, here you’ll always be well met.

**Bel.**

Viva il grande Dulca-

**Bel.**

mare, possa presto a noi tornar.

**Bel.**

Long live doc-tor Dulca-

**Bel.**

mare, here you’ll always be well met.

**Bel.**

Viva il grande Dulca-

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mare, possa presto a noi tornar.

**Bel.**

Long live doc-tor Dulca-

**Bel.**

mare, here you’ll always be well met.

**Bel.**

Viva il grande Dulca-

**Bel.**

mare, possa presto a noi tornar.

**Bel.**

Long live doc-tor Dulca-

**Bel.**

mare, here you’ll always be well met.
Happiness is the effect of your Elixir. I can never more for

Ciarlattano male detro!
Cursed charlatan and trickster!

My dear friends, farewell,

here you'll always be well met,
here you'll always be well

che possa ribaltare!
Clarlattano maleteto, che tu

well now!

sett!
your wagon be up sett!
Cursed charlatan and trickster may your
(Dulcamara's servant sounds)

(posa ri-baltar ......... ri-bal-tar!
wagon be up-set..... be up-set!

the trumpet. The carriage moves off. All toss their hats in the air, and salute him.)

(Fine dell'Opera.
End of the Opera.)