


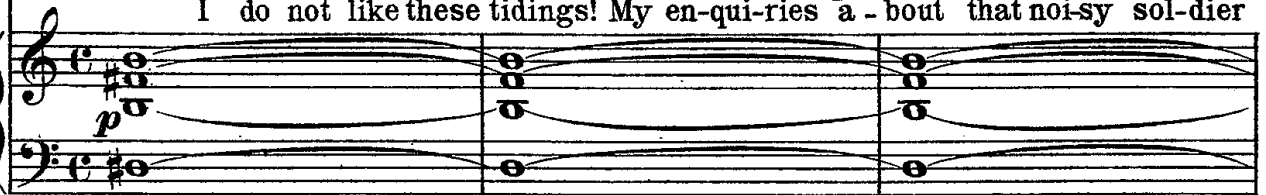
# No 12. "Pace e gioia sia con voi.,


## Recitative and Duettino.

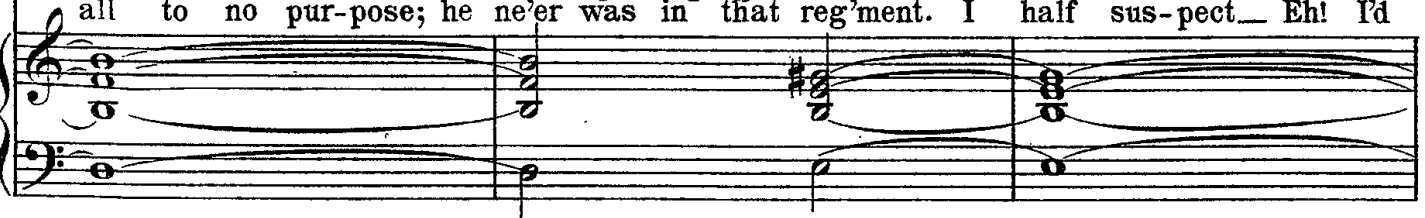
Scene.—The Library at Doctor Bartolo's; there are chairs and a pianoforte, on which is some music.

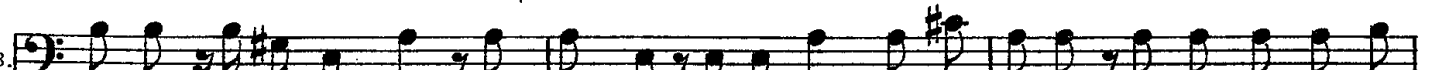
Bartolo.

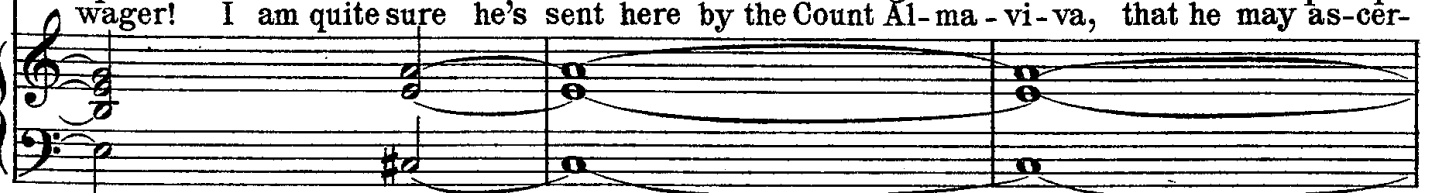
Voice. B.   
 Ma ve-di il mio de - stino! Quel solda - to, per quanto abbia cer - ca - to,  
 I do not like these tidings! My en - qui - ries a - bout that noi - sy sol - dier

Piano. 

B.   
 niun lo co - no - sce in tut - to il reg - gi - men - to. lo du - bi - to — eh co -  
 all to no pur - pose; he ne'er was in that reg' ment. I half sus - pect — Eh! I'd




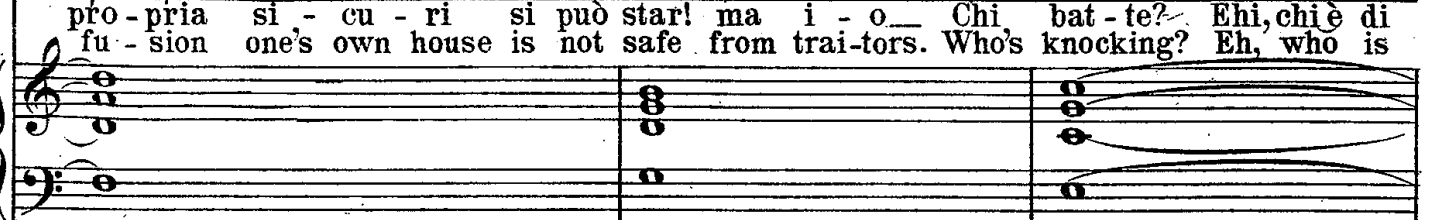
B.   
 spetto! che du - bi - tar? Scommet - to che dal con - te Alma - vi - va è sta - to qui spe -  
 wager! I am quite sure he's sent here by the Count Al - ma - vi - va, that he may as - cer -




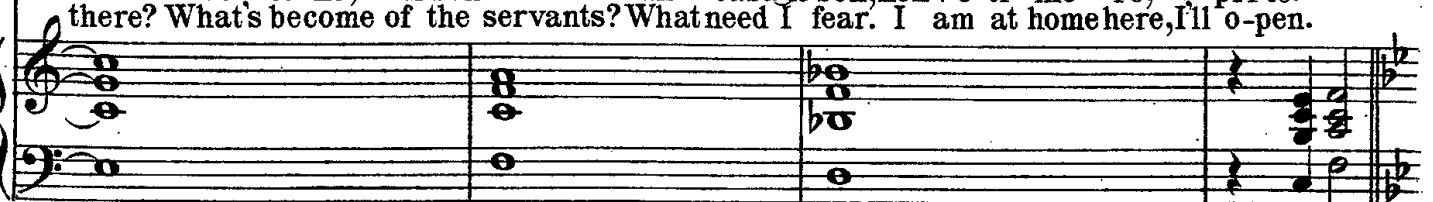
B.   
 di - to quel si - gno - re ad e - splo - rar della Ro - si - na il co - re. Nem - me - no in ca - sa  
 tain for his young lordship what is the state of my fair ward's af - fect - ions. In these days of con -



B.   
 pro - pria si - cu - ri si può star! ma i - o — Chi bat - te? Ehi, chi è di  
 fu - sion one's own house is not safe from trai - tors. Who's knocking? Eh, who is



B.   
 là? bat - to - no, non sen - ti - te? In casa io son; non vè ti - mo - re, a - pri - te.  
 there? What's become of the servants? What need I fear. I am at home here, I'll o - pen.



Andante moderato.

(enter the Count, disguised as a musicmaster)

Count.

Pa - ce e gio - ia sia con  
Peace and joy be on this

*Vins.* *cl.*

vo-i,  
dwelling, Bartolo.

Gio-iae pa - ce per mil-lanni,  
Joy and peace, all words ex - celling.

Mil - le gra - zie, non s'in-co-mo-di.  
Thank you, thank you, pray don't trouble, sir.

Ob-bli -  
Sir, you

pa - ce e gio-ia sia con vo - i,  
Peace and joy be ev - er with you,

ga-to in ve-ri-tà.  
really are too po-lite!

Mil - le gra - zie, non s'in-  
Thank you, thank you, pray don't

gio-iae pa - ce per mil - l'an-ni!  
Joy and peace for years un - number'd!

co - mo-di.  
trou-ble, sir.

Ob-bli - gato in ve - ri -  
Sir, you really are too po -

C. (Ah se un col-poè an-da - to a  
(Scrutin - ised with eyes like

B. ta. (Que - sto vol - to non mèi - gno - to,  
lite! (Where can I have seen those fea - tures?)

*p*

C. vuo - to, meteors, a gab - bar que - sto ba -  
If of wit he had an

B. non rav - vi - so, non ri - cor - do -  
For my life I can't re - mem - ber -

C. lor - do, un no - vel tra - ve - sti -  
em - ber, My dis - guise would not de -

B. Ma quel vol - to, ma quel vol - to? -  
They're fa - mil - iar, quite fa - mil - iar -

C. men - to più pro - pi - zio a me sa -  
ceive him, But he'll nev - er guess a -

B. Non ca - pi - sco - chi sa - rà?)  
Sure I know that face by sight!)

*cresc.*

C.    
 ra, sì, sì, pro - pi - zio a me sa -   
 right, no, no, he'll nev - er guess a -

B. 



C.    
 ra.) Gio-iae pa - ce, pa - ce e gio-ia.   
 right.) Oh be peace-ful, oh be joy-ful,

B.    
 Ho ca - pi - to. (Oh ciell! che   
 'Tis suf - fi - cient. (This man an -



C.    
 Gio-iae pa-ce, ben di co-re.   
 Peaceful, joyful, blest, and blessing,

B.    
 no-ia!) Ba-sta, basta, ba - sta, basta, ba-sta, basta, per pie -   
 noys me!) That will do now, that will do now, that will do now, quit my



C.    
 Gioia, pa - ce,   
 Joyful, peaceful,

B.    
 tà! Gioia, pa - ce. Ho ca - pi - to, ho ca - pi - to. (Oh ciell! che   
 sight, Joyful, peaceful, that's enough, sir, that's enough, sir! (Oh how dis -



C. Ben di co-re, pa-ee gio-ia, gio-ia,  
Peaceful, joyful, blest and blessing, joy-ful,

B. no-ia!) Pa-ee gio-ia, ba-sta, ba-sta, ba-sta per pie-  
tressing!) Peaceful, joyful, go, sir, go, sir, take your leave, good

C. pa- - cel! (Il vec-chion non mi co - no - sce:  
peace- - full! (Hap-py chance, he does not know me.

B. tà. (Ma che per-fi - do de - sti - no!  
night. (What fa - tal - i - ty pur-sues me!

C. oh mia sor - te for - tu -  
Now the bliss - ful hour ap -

B. Ma che bar - ba - ra gior - na - ta!  
How the hyp - o - crite en - croach - es!

C. na - ta! Ah  
proach-es! Now,

B. Ma che per-fi - do de - sti - no! ma che bar - ba - ra gior-  
What fa - tal - i - ty pur-sues me! how the hyp - o - crite en -

C. mio ben! fra po- - chi i -  
 fair- - est, sweet hope - im -

B. na - ta! ma che per - fi - do de - sti - no! ma che bar - ba - ra gior -  
 croaches! what fa - tal - i - ty pur - sues me! how the hyp - o - crite en -

C. stan - - ti par - - le -  
 bues me, now my

B. na - ta! tut - ti quan - tia me da - van - ti! tut - ti quan - tia me da -  
 croach - es, ev - 'ry knave my house can pes - ter, can a - buse me and ill -

*cresc.*

C. rem con li - - ber -  
 tor - - ments all - take

B. van - ti! tut - ti quan - tia me da - van - ti! che cru - del fa - ta - li -  
 use me! ev - 'ry knave my house can pes - ter, and I can't as - sert my

C. ta! Ah mio ben, fra po - chi i - stan - ti par - le - rem con li - ber -  
 flight! Yes my fair - est, hope im - bues me! now my tor - ments all take

B. ta! Ma che per - fi - do de - sti - no! ma che bar - ba - ra gior -  
 right! What fa - tal - i - ty pur - sues me! How this hyp - o - crite en -

*cresc.*

C. *tà,* *par-*  
flight, *now* *-le-*  
 *my*

B. *na - ta!* *ma che per - fi - do de - sti - no!* *ma che bar - ba - ra gior-*  
*croach-es,* *ev - 'ry knave my house can pes - ter,* *can a - buse me and ill-*

C. *rem,* *par-*  
*tor -* *-ments* *-le-*  
 *take*

B. *na - ta!* *tut - ti quan - tia me da - van - til!* *che cru - del fa - ta - li -*  
*use me!* *ev - 'ry knave my house can pes - ter,* *and I can't as - sert my*

C. *rem,* *ah mio ben, fra po - chi i - stan - ti,* *ah mio ben, fra po - chi -*  
*flight.* *Yes, my fair - est, hope im - bues me,* *yes, my fair - est, hope im -*

B. *tà!* *ma che per - fi - do de - sti - no!* *ma che bar - ba - ra gior-*  
*right.* *What fa - tal - i - ty pur - sues me,* *How the hyp - o - crite en -*

C. *stan - ti* *par - le - re - mo, par - le - re - mo, par - le - rem con li - ber -*  
*bues me,* *now my tor - ments, now my tor - ments, now my tor - ments all take*

B. *na - ta!* *tut - ti quan - tia me da - van - til!* *che cru - del fa - ta - li -*  
*croach-es,* *Ev - 'ry knave my house can en - ter,* *and I can't as - sert my*

C. *ta!* flight.) Gio-ia, Joyful, pa-ee, peaceful, gio-ia! joy-ful!

B. *tà!* right.) (Che no - ia!) (The nuisance!) Ma ba - sta, Havedone, sir! ba - sta, ba - sta, per pie - There, havedone, sir, now good

This system contains the first three measures of the musical score. It features a vocal staff C (Soprano) and a vocal staff B (Bass) with lyrics in both Italian and English. Below the vocal staves is a piano accompaniment consisting of a right-hand treble clef and a left-hand bass clef. The music is in a minor key with a common time signature. Dynamics include *p* (piano) and *cresc.* (crescendo).

C. (Ah mio ben, fra po - chi i - stan - ti par - le - rem con li - ber - (Oh, my fair - est, hope im - bues me, Now my tor - ments all - take

B. *tà.* night. (Ma che per - fi - do de - sti - no! ma che bar - ba - ra gior - (What fa - tal - i - ty pur - sues me, how this hyp - o - crite en -

This system contains the next three measures of the musical score. It continues with vocal staves C and B and piano accompaniment. The lyrics are in Italian and English. The piano accompaniment features a prominent bass line with a *cresc.* marking.

C. *tà,* flight, par - all - le -

B. na - ta! ma che per - fi - do de - sti - no! ma che bar - ba - ra gior - croaches! Ev - ry knave my house can pes - ter, can a - buse me and ill -

This system contains the next three measures of the musical score. It continues with vocal staves C and B and piano accompaniment. The lyrics are in Italian and English. The piano accompaniment features a prominent bass line with a *cresc.* marking.

C. rem, tor - ments - le - take

B. na - ta! tut - ti quan - tia me da - van - ti! che cru - del fa - ta - li - use me! Ev - ry knave my house can pes - ter, and I can't as - sert my

This system contains the final three measures of the musical score. It continues with vocal staves C and B and piano accompaniment. The lyrics are in Italian and English. The piano accompaniment features a prominent bass line with a *cresc.* marking.



C. *f*  
 rem, ah mio ben, fra po - chij - stan - ti, ah mio ben, fra po - chij -  
 flight. Now the hap - py hour ap - proaches; yes, the hap - py hour ap -

B. *f*  
 tà! ma che per - fi - do de - sti - no! ma che bar - ba - ra gior -  
 right. What fa - tal - i - ty pur - sues me! How this hyp - o - crite en -

C. *f*  
 stan - ti par - le - re - mo, par - le - re - mo, par - le - rem con li - ber -  
 proaches, Now, my fair - est, I shall see thee. Ev - 'ry tor - ment now takes

B. *f*  
 na - ta! tut - ti quan - tia me da - van - ti! che cru - del fa - ta - li -  
 croaches. Ev - 'ry knave my house can pes - ter, and I can't as - sert my

C. *f*  
 tà! par - le - rem, par - le - rem, par - le - rem con li - ber -  
 flight, now the hour, now the hour, now the hap - py hour is

B. *f*  
 tà! che cru - del, che cru - del, che cru - del fa - ta - li -  
 right, ev - 'ry knave, ev - 'ry knave, and I can't as - sert my

C. *f*  
 tà! par - le - rem, par - le - rem, par - le - rem con li - ber -  
 nigh, now the hour, now the hour, now the hap - py hour is

B. *f*  
 tà! che cru - del, che cru - del, che cru - del fa - ta - li -  
 right, ev - 'ry knave, ev - 'ry knave, and I can't as - sert my

C. *tà, con li - ber - tà, con li - ber - tà, con li - ber - tà, con li - ber -*  
*nigh, the hour is - nigh, the hour is - nigh, and ev - 'ry - tor - ment now takes*

B. *tà, fa - ta - li - tà, fa - ta - li - tà, fa - ta - li - tà, fa - ta - li -*  
*right, as - sert my - right, as - sert my - right, as - sert my - right, as - sert my*

C. *tà!) flight!)*

B. *tà!) right.)*

Recitative.

Bartolo. Count.

B. *In som - ma, mio si - gnore, chi è le - i, si può sa - pe - re? Don A - lon - so, pro - fes -*  
*Good sir, I'm somewhat wearied, in one word, praysay, who are you? Don A - lon - so, a pro -*

Bartolo. Count.

C. *so - re di mu - si - ca ed al - lie - vo di Don Ba - si - lio. Eb - be - ne? Don Basilio sta male, il po - ve -*  
*fes - sor of music, sir, and a pupil of Don Ba - si - lio. Your business? Don Basilio was taken ill this*