

mf pp

FOR. UN POCO PIÙ MOD.<sup>to</sup> ♩ = 108

È so-gno? o re-al-  
I'm dreaming, can this be

UN POCO PIÙ MOD.<sup>to</sup> ♩ = 108

PPP

FOR - tà... real? Due I

pp

FOR ra-mi e-nor-mi Cre-scon sul-la mia te-sta. È un  
feel two bran-ches start to sprout from my fore-head. I'm

pp f dim. sottovoce

FOR

*ALL.<sup>o</sup> AGITATO* ♩ = 120

so - gno?... (20) Ma\_stro  
dream - ing?... Mas - ter

*ALL.<sup>o</sup> AGITATO* ♩ = 120

*PPP*  
*P*

FOR

Ford! Mastro Ford! Dor - mi?  
Ford! Mas-ter Ford! You sleep?

*cres.*

FOR

Svegliati! Su!.. ti - de - sta! Tua moglie  
Rouse yourself! Up! A - waken! Your wife's a

*f*

FOR

sgarra e mette in mal'as - setto L' onor tuo, la tua  
wan-ton, who dis-hon-ours your name, sir, and your bed, your whole

FOR

ca\_sa household, ed il tuo let - - to!  
 All will be shame - - ful!

*ff*

*dim.* *morendo*

FOR. LO STESSO MOV.<sup>to</sup> ♩ = 120 *cupo*

L' o - ra è fis - sa - ta,  
 Set is the ho - ur,

LO STESSO MOV.<sup>to</sup> ♩ = 120

*f* *p*

FOR

trama - to l'inganno;  
 the match is com-pleted.

*sempre P*

FOR

(21) Sei gabba - to e truf - fa - to!..  
You are swind - led and cheat - ed!..

*allarg. ♩ = 80*  
*con espansione*

FOR

*allarg. ♩ = 80*  
E poi di - ran - no..... Che un ma - ri - to ge - loso è un in - sen - sa -  
And then they tell me ... I'm a hus - band im - pro - vi - dent - ly jea -

*a tempo ♩ = 120*

FOR

- to!  
lous!  
*a tempo ♩ = 120*

FOR

Già dietro a me no - mi d'in - fa - - me  
In - fa - mous names al - rea - dy fol - - low;

FOR

co - nio Fi - schian pas - san - do; mor - mo - ra lo  
 whist - ling Ru - mours are fly - ing; shame and scorn they

FOR

schernò.  
 car - ry.

FOR

O Damned ma is - tri - mo - nio: In -  
 who would

(22) *f* *p*

FOR

fer mar - - - no!  
 ry!

*ff*

Verdi — Falstaff — Act II, First Part

FOR

*b2* *2*

Don - na : de - mo - nio!  
 Wo - man is De - mon!

FOR

*3*

Nel - la lor  
 On - ly a

FOR

moglie abbian fe - de i bab - be - i!  
 fool puts his trust in a woman!

*ff*

FOR

Affide - rei I would pre - fer  
 La mia birra a un Te - desco, to trust beer to a Ger - man,

*pp* *ff*



FOR

Tut.to il mio  
I'd. trust a

*pp*

Detailed description: This system shows the first vocal phrase. The vocal line is in bass clef with a key signature of two flats. It begins with a whole rest, followed by a half note G2, and then a triplet of eighth notes: G2, A2, B2. The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line. Dynamics include *pp* (pianissimo).

FOR

desco a un O - lan - de - - se lur - co,  
ban - quet to a starv - - ing Dutch - man;

*pp* *ff*

Detailed description: This system contains the second vocal phrase. The vocal line continues with a half note C3, then a half note D3, and a half note E3. The piano accompaniment features a *pp* (pianissimo) dynamic in the first half and a *ff* (fortissimo) dynamic in the second half. The piano part includes a prominent bass line with a *pp* dynamic.

FOR

La mia bot - tiglia d'acqua.vi te a un  
I'd trust my whiskey to an I - rish -

*pp*

Detailed description: This system shows the third vocal phrase. The vocal line starts with a half note F2, followed by a half note G2, and then a half note A2. The piano accompaniment is marked *pp* (pianissimo) and features a complex bass line with several chords and a melodic line in the right hand.

FOR

Tur-co, Non..... mia mo - glie a sè  
man, but not ..... my wife with her

*ff* *pp*

Detailed description: This system contains the final vocal phrase. The vocal line begins with a half note B2, followed by a half note C3, and then a half note D3. The piano accompaniment is marked *ff* (fortissimo) and features a complex bass line with several chords and a melodic line in the right hand. Dynamics include *ff* and *pp* (pianissimo).

FOR

stes.sa.-  
own self.

O, lai - - da  
Bit - - ter

FOR

sor.te!  
for-tune!

Quella brutta pa - ro - - la in cor - mi  
Like a dag-ger, that bru - - tal ti - - tie

(with a cry)  
(con un grido)

FOR

tor - na:  
stabs me:

Le cor - - na!  
A cuck - - old!

Bu - e! Ca -  
Ox - like! A

(23) *pp* *f* *mf*

FOR

-pron!  
goat!

Le fu.sa tor - te!  
Ye Horns of Tor - ture!

Ah!  
Ah!

le cor - na!  
A cuck-old!

le  
A



FOR

*cor - na!*  
cuck - old!

Ma..... non mi sfug - gi -  
But..... they shall not es -

*ff*

FOR

-rai! no!  
cape! No!

sozzo, re - o, Dan - na - - - to e - pi - cu -  
Fil - thy, guilt - ty, oh, damn - - - a - ble ca -

FOR

- re - o!  
rous - er!

Pri - - - ma li ac -  
First I shall

FOR

- cop - pio  
catch them,

E poi li col - go, li ac - cop - pio, li  
then I shall cage them; I'll cap - ture and

FOR

col - go, li ac - cop - pio, li col - go, li accoppio, li col - go, li colgo, li - a -  
cage them, I'll cap - ture and cage them, I'll capture and cage them, I'll capture and

*cres.* *cres. sempre*

This system contains the first two measures of the vocal line. The vocal line is in bass clef with a key signature of two flats. It features several triplet markings (3) over groups of notes. The piano accompaniment consists of two staves: the right hand has chords and triplets, while the left hand has a steady triplet accompaniment. Dynamic markings include *cres.* and *cres. sempre*.

FOR

- cop - pio!  
cage them!

*f* *pp*

*suffocato*

Io  
I'm

This system contains the third and fourth measures. The vocal line has a *suffocato* instruction above the final measure. The piano accompaniment features a dynamic shift from *f* to *pp* in the right hand. The left hand continues with chords and triplets.

FOR

scop - pio!  
rag - ing!

This system contains the fifth and sixth measures. The piano accompaniment features prominent triplet markings in both hands. The right hand has a melodic line with triplets, while the left hand has a rhythmic accompaniment of triplets.

FOR

*ppp* *morendo*

This system contains the seventh and eighth measures. The piano accompaniment features a *morendo* instruction. The right hand has a melodic line with triplets, while the left hand has a rhythmic accompaniment of triplets. The dynamic marking is *ppp*.

FOR *con violenza* *Molto più lento* ♩ = 80 *pp*

Vendiche - rò l'af - fronto!  
I shall a - venge this in - sult! Lau -  
I

*ppp* *Molto più lento* ♩ = 80 *pp*

FOR

- da - ta sem - pre si - a Nel fon - do del mio  
thank the watch - ful Gods, from the bot - tom of my

*pp* *pp*

FOR

cor ..... la ge - lo - si - - - a.  
heart ..... that I am jea - - - = - lous.

*ff*

*pp dim*

(re-entering from door at rear, wearing a new doublet, hat and a walking stick)

FAL. (rientrando dalla porta del fondo. Ha un farsetto nuovo, cappello e bastone)

*pp*

Eccomi  
Well, here!

FAL

qua-am.  
am.

Son pronto.  
I'm fea-dy.

Ma come  
Come

FORD

FAL

Vi met-to sul-la  
I'll see you on your

- com - pa - gna - te un tratto?  
walk a bit be - side me.

*pp*

(they depart; at the door, each makes a courteous gesture, giving precedence to the other)  
 (si avviano: giunti sulla porta fanno dei gesti complimentosi per cedere la

FOR

vi a.  
way, sir.

FORD precedenza del passo)

FAL.

Prima voi.  
Af-ter you.

Prima voi.  
Af-ter you.

No, no.  
No, no.

*pp leggero*

FAL

So - no in ca - sa mi - a. Pas -  
We are in my house here. I

*pp*

FORD

Pre - go...  
You, first ...

- sa - te.  
pray you.

È tar di. L'appuntamento  
Time's passing. I must keep my ap-

*pp legato*



FOR

FAL

Non fa.te compli - menti...  
Why be so ce - re - mon - ious?

Prego!  
You, first!

preme.  
point - ment

Passate!  
Go thru' sir!

passate!  
Go thru', sir!

(exit, arm in arm)  
(escono a braccetto)

FOR

FAL

prego!  
You first!

a piacere

pas.sia.mo in - sie - me!  
We'll go to - geth - er.

Eb - ben;..  
All right ...

pas.sia.mo in - sie - me!  
we'll go to - geth - er!

col canto

(25) *f*

COME PRIMA

*ff*

Fine della Parte 1<sup>a</sup> Atto II<sup>o</sup>  
End of Scene I, Act II