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Mozart and Manipulation

Focusing on character development through music

using two Wolfgang Amadeus Mozart excerpts

Soprano - *Jean Clara Cartwright*

Piano - *Rob Challinor*

Programme

- Recitative & Aria “Batti, batti, o bel Masetto!” (‘Beat me, dear Masetto’) from Act I , Scene IV of ‘*Don Giovanni*’
- Despina’s aria - “Una donna a quindici anni” (‘A woman of fifteen years’) from Act II, Scene I of ‘*Così fan tutte*’ (‘*Women are like that*’)

Zerlina's music throughout shows the same basic two-section structure. For example, a *da capo* aria in the style of *opera seria* like Donna Elvira's "Mi tradi quell'alma ingrata" would not be suited or have been proper for Zerlina's class. The unadorned binary aria form indicates Zerlina's potential to vary and adapt, rather than return to less inventive ideas.¹

Don Juan uses a manner of seduction in many of his literary portrayals called the *manine* lure. A skill that Zerlina learns and then uses in "Batti, batti, o bel Masetto!" Don Juan uses this manner of seduction with a peasant girl, complimenting the beauty of her hands. A noblewoman from a life of luxury would have soft, supple hands due to a lavish life without exerting manual labour. Whereas a peasant girl, like Zerlina, would have calloused hands from working for her living. By complimenting her hands as perfumed and lily fair, Don Juan gratifies her with the concept that she is worthy of his attention.

Act I Scene I

Zerlina returns to her angry and jealous fiance Masetto, who accuses her of infidelity. She tells Masetto to beat her as long as they make up. Yet, Zerlina can see that her offer to let Masetto punish her is not working, quickly, she remembers how effective Don Giovanni's *manine* line was and utilises this on Masetto.

In **Figure 1**, *Zerlina* appropriates the *manine* lure. She does this by singing, "E le care tue manine lieta poi saprò baciare! (And your dear hands I will gladly kiss!)."

Unfortunate Masetto, who is helpless to her charm and the *manine* ploy, gives in. Though he complains after her aria, "Just look how this witch is able to seduce me! We men are really weak in the head!" (Guarda un po', come seppa questa strega sedurmi! siamo pure i deboli di testa!)

¹ Allenbrooke, Wye. *Rhythmic Gesture in Mozart*, (Chicago: University of Chicago Press, 1983) p. 268.

Allenbrooke provides a tabular comparison of all three of Zerlina's numbers, showing how they share the same formal organization.

The image displays a musical score for Mozart's "Batti, batti, o bel Masetto!". It consists of two systems of staves. The top system features a vocal line (soprano) and a piano accompaniment. The vocal line includes the lyrics: "gli occhi, e le care tue manine lieta poi saprò baciare, sa prò baciare, sa prò baciare". The piano accompaniment features a prominent semi-quaver pattern in the right hand, highlighted with a blue bracket. The bottom system continues the vocal line with the lyrics: "ciar, hand, ba - ciar, thy hand, sa - prò. Oh give me thy dear hand." and includes a piano accompaniment with a red bracket highlighting a dotted crotchet. The score is marked with dynamics such as *f* (forte) and *p* (piano). A note at the bottom indicates that Masetto goes away again, but no further.

Figure 1

Mozart: “Batti, batti, o bel Masetto!” Featured semi-quavers and dotted crotchets in “E le care tue manine lieta poi saprò baciare!”

A and B sections

The style of the A section of “Batti, batti, o bel Masetto!” is an *andante grazioso* gavotte, which sounds socially removed from the peasant class. **Figure 1** features lilting semi-quavers highlighted in blue, and the longer held notes (dotted crotchets) in red which creates an opportunity for the singer to let the sound swell. These are not common characteristics of a gavotte, having previously witnessed and learnt from Don Giovanni’s grandiose style, Zerlina utilises the elegant appeal of this dance to calm Masetto’s jealous anger.

The B section goes back to the pastoral theme with a faster 6/8 meter, suggesting that Zerlina has returned to her place, a little wiser, but pleased with her faithful lover. In the libretto written by Lorenzo Da Ponte, textually it creates the impression that Zerlina gives power to Masetto, as she asks him to beat her, surrendering to his punishment, as long as there's reconciliation after. However, she knows full well that he would never hurt her. This ploy of hers is highlighted by Mozart with trills of laughter in the strings as she suggests Masetto tear out her hair or scratch her eyes. Her apology is thus laced with an underlying feeling of getting away with unfaithfulness while laughing at her fiancé. Therefore, manipulating him with the *manine* lure and her 'feminine wiles'. These trills are featured in **Figure 2** below, red lines are drawn over them to show where they occur.



Figure 2

Mozart: “Batti, batti, o bel Masetto!” Trills featured before “Lascierò straziarmi il crine” and “Lascierò cavarmi gli occhi”.

Zerlina to a certain extent is the strongest female character in *Don Giovanni*. In *Understanding the Women of Mozart's Operas* by Kristi Brown–Montesano, she explains that Zerlina is “the only woman in the opera who incontrovertibly refuses Don Giovanni’s sexual advances even after having once welcomed them”.² Zerlina publicly exposes Don Giovanni in the Act I finale: “Tutto già si sa! (Everything is known now!)”. Where she then returns to Masetto for a presumably happy future together.

Zerlina’s ability to denounce Don Giovanni in itself displays her strength of character; past *buffa* servants could have outsmarted or undermined their lord’s plots, but to publicly condemn him as Zerlina does would have been culturally unthinkable.

The character Despina is a maid to two teenage girls: Fiordiligi and Dorabella, who have recently been engaged. The plot of the opera revolves around these two girls being manipulated into cheating on their fiances by Despina and Don Alfonso (an old philosopher).

“Una donna a quindici anni”, is a turning point for Despina, from a serving maid to an equal of her mistresses Fiordiligi and Dorabella. It is a classic example of Mozart’s elevation of the lower class above the nobility. A character of key power and importance, who becomes an influential voice to listen to, affecting their mindset and options, by advising them to succumb to the “Albanians” in the first scene of Act II.

The setting of the aria is in Fiordiligi and Dorabella’s bedroom, where Despina is cleaning. Despina tries again to convince the girls that they should give in to their suitors’ attention, encouraging them to give in to the temptation. She displays her confidence and charm in a way that hints her status is to be the sovereign, as she says “E qual regina

² Brown–Montesano, Kristi. *Understanding the Women of Mozart's Operas*, (Los Angeles: University of California Press, 2007) p. 62.

dall'alto soglio, Col posso e voglio farsi ubbidir (And this queen from her high throne, can make them obey with, “I can,” and “I want”).

She lists all the powers a woman must hold over men by fifteen years of age: to know what's good and what's bad; to know the little malices that enamour lovers; to feign laughter and tears; to know a number of excuses; pay attention to many; to speak (flirt) with your eyes; to be able to bewilder someone without becoming confused and to lie without blushing. Despina seems to praise her own advice - not only over men but over the women to whom she is speaking. She realizes her position of authority, holding the upper hand, she is indeed able to manipulate them to her will - through the methods she is teaching them.

Small ornamentations can be seen throughout the aria, mimicking laughter or simply a manifestation of her own self-confidence. These ornamentations are featured in yellow in **Figures 3 and 4**.



Figure 3

Mozart: “Una donna a quindici anni”. Ornamentation giving the impression of laughter.



Figure 4

Mozart: “Una donna a quindici anni”. Ornamentation giving the impression of laughter.

Towards the end of the aria Mozart creates a false ending, it has been presumed that the aria has ended with Despina’s “I can and I will” moments. However, what is learnt from her nature and the text provided by Da Ponte, she still manages to get the last word in. Repeating “Par ch'abbian gusto di tal dottrina, Viva Despina che sa servir! (It seems they like this doctrine, Long live Despina, who knows how to serve!)” one last time. “Sa servir!” - to serve. Having a double meaning: literally, to serve as Despina is a maid; and she is offering up some real advice to these girls. This passage is shown in **Figure 5**.

This aria is a turning point for her character in the opera. As Despina is of sound mind and chooses her own path, deciding to pair up with Don Alfonso by accepting his bribe. Yet she does his bidding on her own accord, a female character that is not portrayed as stupid or easily manipulated.

De. Wünschenviel - leicht Sie weit - re Be - leh - rung, Ih - re De -
 (Par ch'ab-bian gu - sto di tal dot - tri - na, vi - va De -

De. spi - na steht zu Ge - bot, Ih - re De - spi - na steht zu Ge - bot, Ih - re De -
 spi - na che sa ser - vir, vi - va De - spi - na che sa ser - vir, vi - va De -

De. spi - na steht zu Ge - bot, steht zu Ge - bot, steht zu Ge - bot. [227]
 spi - na che sa ser - vir, che sa ser - vir, che sa ser - vir.) (Geht ab)

Edition Peters 11446

Figure 5

Mozart: “Una donna a quindici anni”. The false ending - “Par ch'abbian gusto di tal dottrina, Viva Despina che sa servir!”

Manipulation is a key tie for both of these roles. One can see the power Zerlina holds over Masetto, in “Batti, batti, o bel Masetto” Zerlina placates Masetto, who turns his anger into contentment by the end of the aria. Also with Despina evolving from simple handmaiden to having the influencing upper hand over her young mistresses.

“Batti, batti, o bel Masetto!” - Act I, Scene V from ‘Don Giovanni’

Translation from Italian to English provided by Camila Argolo Freitas Batista, 1997³.

Recitative

Ma se colpa io non ho, ma se da lui
ingannata rimasi; e poi, che temi?
Tranquillati, mia vita;
non mi toccò la punta della dita.
Non me lo credi? Ingrato!
Vien qui, sfogati, ammazzami, fa tutto
then,
di me quel che ti piace,
ma poi, Masetto mio, ma poi fa pace.

But it was not my fault;
If for the moment his flattery pleased me,
How could I help it?
Now, think of him no longer,
There was no harm, his words I scarcely answered.
Say, you believe me, ungrateful! Come here, strike me

I'll bear it all, kill me if you think my fault is so heinous,
And then, my own Masetto, peace be between us.

Aria

Batti, batti, o bel Masetto,
La tua povera Zerlina;
Starò qui come agnellina
Le tue botte ad aspettar.
Lascierò straziarmi il crine,
Lascierò cavarmi gli occhi,
E le care tue manine
Lieta poi saprò baciare.
Ah, lo vedo, non hai core!

Beat me, dear Masetto,
beat your poor Zerlina.
I'll stand here as meek as a lamb
and bear the blows you lay on me.
You can tear my hair out,
put out my eyes,
yet your dear hands
gladly I'll kiss.
Ah! I see you've no mind to:

Pace, pace, o vita mia,
In contento ed allegria
Notte e di vogliam passar,

let's make peace, dearest love!
In happiness and joy
let's pass our days and nights.

³ Translation provided by ‘Camila Argolo Freitas Batista’; The Aria Database, ‘Batti, batti, o bel Masetto’ 4th November 1997,
<http://www.aria-database.com/search.php?sid=cb44f5463aa213aa7df6b5e76c45320a&X=1&indivi dualAria=81> [accessed 20/10/20].

“Una donna a quindici anni” - Act II , Scene I from ‘*Così fan tutte*’

Translation from Italian to English provided by Naomi Gurt Lind, 1997⁴.

Aria

Una donna a quindici anni

A woman of 15 years

De'e saper ogni gran moda

Must know all the good methods,

Dove il diavolo ha la coda

Where the devil keeps his tail,

Cosa e bene, e mal cos'e.

What's good and what's bad.

De'e saper le maliziette

She must know the little malices

Che innamorano gli amanti

That enamour lovers:

Finger riso, finger pianti

To feign laughter, to feign tears,

Inventar i bei perche.

And invent good reasons.

De'e in un momento dar retta a cento

She must pay attention to a hundred at a time

Colle pupille parlar con mille

Speak through her eyes with a thousand

Dar speme a tutti, sien belli o brutti,

Give hope to all, be they handsome or ugly,

Saper nascondersi senza confondersi,

Know how to obfuscate without getting confused

Senz'arrossire saper mentire.

And know how to lie without blushing.

E qual regina dall'alto soglio

And this queen from her high throne

Col posso e voglio farsi ubbidir.

Can make them obey with, "I can," and "I want."

(Par ch'abbian gusto di tal dottrina,

(It seems they like this doctrine,

Viva Despina che sa servir!)

Long live Despina, who knows how to serve!)

⁴ Translation provided by ‘Naomi Gurt Lind’; The Aria Database, ‘Una donna a quindici anni’ 21st March 1997,

<http://www.aria-database.com/search.php?sid=cb44f5463aa213aa7df6b5e76c45320a&X=2&dT=F&ull&fC=1&searching=yes&t0=all&s0=una+donna+a+quindici+anni&f0=keyword&dS=arias>
[accessed 20/10/20].

Musical Examples:

W. A. Mozart, *Don Giovanni* (vocal score), New York: G. Schirmer, Inc.,

http://conquest.imslp.info/files/imglnks/usimg/1/1a/IMSLP68957-PMLP36804-Mozart_-_Don_Giovanni_it-eng_Vocal_Score.pdf, accessed 24/10/2020.

W. A. Mozart, *Così fan tutte* (vocal score), Leipzig: C. F. Peters.

<https://www.free-scores.com/download-sheet-music.php?pdf=77315>, accessed 25/10/2020.

References and Further Reading:

Allenbrooke, Wye. *Rhythmic Gesture in Mozart*, (Chicago: University of Chicago Press, 1983).

Brown–Montesano, Kristi. *Understanding the Women of Mozart's Operas*, (Los Angeles: University of California Press, 2007).

Fisher, Burton D. *Mozart's Così fan tutte: Opera Classics Library Series*, (Boca Raton: Opera Journeys Publishing, 2004).

Hochzeit, ei-nen bra-veu
noz-se, por-re in fronte a un vil-la-no a'o - se non

M.
Z. re-de, das Ge-re-de im Ort nicht wär, ich wollt dich...[112] Mei-ne Schuld ist es
fos-se, se non fos-se lo scan-da-lo, vor-re-i... Ma se col-pa io non

Zerlina ^{sch} _p yo

Z. nicht, bin ich doch sel-ber von ihm hin-ter-gan-gen; was kannst du fürch-ten? Be-
ho, ma se da lui in-gan-na-ta ri-ma-si. e poi che te-mi? Tran.

Z. ru-hi-ge dich, mein Lie-ber, denn er be-rühr-te nicht die Spi-tze mei-nes Fingers. Du willst nicht
quil-la-ti, mia vi-ta, non mi toc-cò la pun-ta del-le di-ta. Non me lo

Z. glau-ben? Du Bö-ser, komm her, schilt mit mir und schla-ge mich, ja, mach mit mir
cre-di? In-gra-to, vien qui, sfo-gu-ti, am-maz-za-mi, fa tut-to di

Z. al-les, was du willst, doch dann, doch dann, mein Lie-ber, schließ wie-der Frie-den.
me quel che ti pia-ce; ma poi, Ma-set-to mi-o, ma poi fa pa-ce.

Legato line
Crisp consonants

Charming Masetto

No. 12 Aria

155

Andante grazioso

IRLINA

Bat - ti, bat - ti, o bel Ma - set - to, la tua po - ve - ra Zer -
Schlag mich, schlag mich, mein Ma - set - to, ich will al - les oh - ne

Viol.
Flauto
Oboe
Fagotto
Corni
Archi

p
Vc. obbligato

li - na: sta - rò qui come a - gnel - li^{ee} na le tue bot - te ad a - spet -
Kla - gen wie ein sanf - tes Lamm er - tra - gen, dei - ne Prü - gel - nehm ich -

- tar.
hin.

Bat - ti, bat - ti la tua Zer -
Schlag mich, schlag mich, ich will's er -

Fl.
Ob.

12

li - na: sta - rò qui — sta - rò qui — le tue bot - te ad a - spet -
- tra - gen: wie ein Lamm —, wie ein Lamm —, dei - ne Prü - gel - nehm ich

16 tz

Z. *tar.*
hin. *Viol.* *tr* *Fl., Ob.* *La - sce - rò stra - ziar - mi il*
Zaus nur wild mich in den

Viol. *tr* *Fg.*

20

Z. *cri - ne,*
Haa - ren, *Fl., Ob.* *la - sce - rò ca - var - mi*
kratzt mir wü - tend aus die

Viol. *tr* *Fg.*

*Don't breathe
only pause*

24 *Don't make
hand*

Z. *gli oc - chi, e le ca - re tue ma - ni - ne lie - ta - poi sa - prò ba*
Au - gen, ich werd erst mein Glück er - fah - ren, hab die Hand ich dir ge

Viol.

28 *char* *V* *char* *V* *char* *V*

Z. *- ciar, sa - prò ba - ciar, ba - ciar, sa*
- küsst, ich dir ge - küsst, ge - küsst, ich

sfp

ni ll
den

prò _____, sa - prò ba - cfar.
dir _____, ich - dir ge - küsst.

chor

mi
die

Bat - ti, bat - ti, o bel Ma - set - to, la tua po - ve - ra Zer -
Schlag mich, schlag mich, mein Ma - set - to, ich will al - les oh - ne

Viol.

li - na: sta - rò qui come a - gnel ^M li - na le tue bot - te ad a - spet -
Kla - gen wie ein sanf - tes Lamm er - tra - gen, dei - ne Prü - gel - nehm ich -

ya

B ö

tar.
hin.

O bel Ma - set - to, bat - ti,
O mein Ma - set - to, schlag mich,

Fl.

(when only 1 R)

158  *Dark roll R's* *Light C*

48 *B*

Z. 

bat - ti, sta - rò qui, sta - rò qui le tue bot - te ad a - spet -
schlag mich, wie ein Lamm, wie ein Lamm, dei - ne Prü - gel - nehme ich

52

Z. 

- tar. hin. Ah lo ve - do, *Heart melting*
hin. Ach, da - zu - hast

Viol. tr

55 *Dark roll*

Z. 

non hai co - re,
du das Herz nicht,

tr

57 *Gentle*

Z. 

ah non hai co - re, ah lo ve - do, non hai co - re:
hast du das Herz nicht, ach da - zu - hast du das Herz nicht

tr *cresc.* *f*

*) T. 60: Die Fermate sollte ausgeziert werden. / M. 60: The fermata should be embellished.

**) T. 60: Vor dem Takt- und Tempowechsel steht im Autograph kein Taktstrich. / M. 60: No barline is found in the autograph before the change of meter and the new tempo marking.

Ah in pace

Support F's

159

Allegretto

61

a - spot.
ehm ich

Pa - ce, pa - ce, o vi - ta mi - a, pa - ce, pa - ce, o vi - ta
Frie - den, Frie - den lass - uns schlie - ßen, Frie - den, Frie - den lass - uns

Viol., Va.

p Vc. obbligato

Quirk

mi - a; in - con - ten - ti ed al - le - gri - a not - te e di - vo - gliam pas -
schlie - ßen; lass - die Lie - be uns - ge - nie - ßen vol - ler Glück bei Tag - und

simile

sar
Nacht

not - te e
vol - ler

co - re:
lerz nicht:

di - vo - gliam pas - sar
Glück - bei Tag - und Nacht

not - te e
vol - ler

before the

74 *) Vi-

Z. *di vo-gliam pas-sar, not-te e di vo-gliam pas-*
Glück bei Tag- und Nacht, vol-ler Glück bei Tag- und

78 *Longer*

Z. *- sar. Pa-ce, pa-ce, o vi-ta mi-a, pa-ce,*
Nacht. Frie-den, Frie-den lass-uns schlie-ßen, Frie-den,

simile

81

Z. *pa-ce, o vi-ta mi-a; in con-ten-ti, in al-le*
Frie-den lass-uns schlie-ßen; lass die Lie-be uns ge-

84 *-de*

Z. *- gri-a not-te e di vo-gliam pas-sar, sì sì sì sì sì*
- nie-ßen vol-ler Glück bei Tag- und Nacht, ja ja ja ja ja

Viol.

*) Die Streichung der Takte 78-85 ist von Mozart für die „Wiener Fassung“ (vgl. Vorwort) vorgenommen worden. / The deletion of measures 78-85 was made by Mozart for the „Vienna version“; cf. Preface.

*) VI.
- gliam pas
Tag - und

pa - ce,
Frie - den,

- le -
ge -

sì sì
ja ja

ion of measures

si, not - te e di vo - gliam pas - sar, sì sì sì sì sì
ja, vol - ler Glück bei Tag und Nacht, ja ja ja ja ja

Archi

sì, not - te e di vo - gliam pas - sar, vo -
ja, vol - ler Glück bei Tag und Nacht, bei

Archi

gliam vo - gliam pas - sar, vo - gliam pas - sar
Tag und Nacht, bei Tag und

Fl.

(Parte.)
(Sie geht ab.)

sar.
Nacht.

Viol.

Fl., Ob.

pp

Don't follow at all of piano

16 Una donna a quindici anni When a girl is just beginning

Wolfgang Amadeus Mozart
1756-1791

legato

Andante

U - na don - na a quin-di - ci an-ni dee sa - per o - gni gran
★ When a girl — is just be - gin - ning she must stu - dy her prof-

mo - da: do-veil dia - vo-lo ha la co - da, co-sa è be - ne, e mal co-
fes - sion, treat the de - vil with dis - cre - tion, learn what's use-ful and what is

è. Dee sa - per le ma - li - ziet - te che in - na -
not. She must learn the cun - ning sig - nals which at -

mo - ra - no gli a - man - ti, fin-ger ri - zo, fin-ger pian - ti, in - ven -
tract — a like - ly ad - mir - er, sometimes laugh-ing, sometimes weep-ing, How to

tar — i - bei per - chè, fin-ger ri - zo, fin-ger pian - ti, in - ven -
strike while th'iron is hot, sometimes laugh - ing, some-times weep - ing, how to

mal coz
dzye
ly *R zoh*
behyi *hne*

Allegretto

tar _____ i _____ bei _____ per - chè.
strike _____ while the iron is hot.

Dee in un mo -
While scores of

men - to darret-ta a cen - to, col - le pu - pil - le par-lar con mil - le,
lov - ers fight for her fa - vours, if they're too pres - sing she keeps them gues-sing:

dar spe-me a tut - ti sien bel-li, o brut - ti, sa - per na -
ug - ly or hand - some she will ac - cept them; hides from all

scon-der-si sen-za con-fon-der si, sen-za arros - si-re ^{4/2} sa - per men - ti-re, sa - per men-
pun-ish-ment, looking so in - no-cent; lies bring no blushes, ² but gain her wish-es, but gain her

ti - re, e qual re - gi - na dall' al - to so - gliò col pos-so e vo - gliò far-si ub - bi -
wish - es. No rash pre - ten - der dares to of - fend— her, they must sur - ren - der, yield and o -

Dist-
variate

deer *fh*

dir, e qual re - gi - na col pos-so e vo - glio far-siub-bi -
 bey, no rash pre - ten - der dares to of - fend her, they must o -

kohbb

dir. (Par ch'ab-bian gu - sto di tal dot -
 bey. (They seem to like it; I think they'll

D sp *R R V R R*

tri - na, vi - va De-spi - na che sa ser - vir, che sa ser - vir.)
 buy it, trust to De-spi - na, she calls the play, she calls the play.)

Laughter *ee* *Day in on*

Dee in un mo - men - to dar ret-ta a cen - to, col - le pu - pil - le par-lar con
 While scores of lov - ers fight for her fa - vors, if they're too pres - sing she keeps them

ll *16* *h*

mil - le, dar spe - me'a tut - ti sien bel - li, o
 gues - sing; ug - ly or ^{ya} band - some she will ac -

brut - ti, sa - per na - scon - der - si sen - za con fon - der - si, sen - za ar - ros - si - re sa - per men -
cept them, bides from all pun - ishment looking so in - no - cent; lies bring no blushes, but gain her

ti - re, sa - per men - ti - re, e qual re - gi - na dall' al - to so - glio col pos - so e
wish - es, but gain her wish - es. No rash pre - ten - der dares to of - fend her, they must sur -

vo - glio far - si ub - bi - dir, e qual re - gi - na col pos - so e
ren - der, yield and o - bey. no rash pre - ten - der dares to of -

vo - glio far - si ub - bi - dir, e qual re - gi - na dall' al - to
fend - ber, they must o - bey, no rash pre - ten - der dares to of -

so - glio col pos - so e vo - glio, col pos - so e vo - glio,
fend ber, they must sur - ren - der, sur - ren - der, sur - ren - der,

col they pos - so e vo - glio far - si ub - bi - dir, si
they must sur - ren - der, yield and o - bey, must

fp *cresc.*

far - si ub - bi - dir, si far si ub - bi - dir.
yield and o - bey, must yield and o - bey.

f *p* *dear* *Slower*

accel *A Tempo*

(Par ch'ab-bian gu - sto di tal dot - tri - na, vi - va De -
(They seem to like it, I think they'll buy it, trust to De -

accel *A Tempo*

mf *p*

spi - na che sa ser - vir, vi - va De - spi - na che sa ser - vir, vi - va De -
spi - na, she calls the play, trust to De - spi - na, she calls the play, trust to De -

Vmf *Longer* *Diminuendo* *R*

spi - na che sa ser - vir, che sa ser - vir, che sa ser - vir.)
spi - na, she calls the play, she calls the play, she calls the play.)

p