

A Kalmus Classic Edition

Wolfgang Amadeus

MOZART

COSI FAN TUTTE

(The School for Lovers)

an Opera in Two Acts
for Soli, Chorus and Orchestra
with English and Italian text

VOCAL SCORE

K 06318



CHARACTERS.

ENGLISH.		ITALIAN.			
ISIDORA...	...	FIORDILIGI	...	} Sisters : Ladies of Ferrara.	{ <i>Soprano.</i> <i>Mezzo-Soprano.</i>
DORABELLA	...	DORABELLA	...		
DESPINA	...	DESPINA	...	Their Waiting-maid ...	<i>Soprano.</i>
FERRANDO	...	FERRANDO	...	} An Officer in love with Dorabella	{ <i>Tenor.</i>
GRATIANO	...	GUGLIELMO	...		
DON ALFONSO	...	DON ALFONSO	...	An old Philosopher ...	<i>Barytone.</i>

Soldiers, Servants, Musicians, Boatmen, Wedding guests, &c.

ARGUMENT.

Ferrando and Gratiano, two gentlemen who had been praising their mistresses, are persuaded by the sneers of Don Alfonso (a confirmed doubter of woman's fidelity) to lay a wager that Isidora and Dorabella will stand any test of their love for them. Resolved to give their inexperience a lesson, Don Alfonso binds them to implicit obedience to his commands for two days. He then informs the ladies that their lovers are suddenly ordered off to the war, witnesses their tearful parting and leaves the ladies inconsolable and vowing eternal constancy. The lovers have scarcely departed when Alfonso, with the help of Despina (the ladies' waiting-maid) brings them back, disguised as foreigners, to Isidora and Dorabella. The supposed foreigners at once begin to make violent love and on being rejected pretend to poison themselves; they are (apparently) in the agonies of death at the feet of the ladies when Despina, disguised as a doctor, restores them to life by mesmerism. In Act II, they follow up the impression they have made on the ladies' compassion, and exchange presents with them. Dorabella gives way first and afterwards, Isidora too, yields to the entreaties of the disguised Ferrando. A notary is sent for to draw up a marriage contract at once. The notary is, of course, impersonated by Despina. In the middle of the wedding banquet, Alfonso gives the alarm that the true lovers are returning. The false ones hurry out and the real ones enter, discover the marriage contract, and find "the notary" concealed. Despina throws off her disguise, much to the ladies' amazement, which is increased when Ferrando and Gratiano (who have rushed to an adjoining room on pretence of searching for the men named in the contract) approach them with the very manner and words of the "foreigners." The mystery is cleared up; Alfonso reconciles the lovers and wins his wager, remarking that it is useless to be angry with women for inconstancy - flirtation is second nature to them - *COSI FAN TUTTE*, - they all do it! Thus everything ends harmoniously and the united couples are all the happier and the wiser for the lesson taught them in "The school for lovers."

This Opera, composed in December, 1789 and 1790, was produced at the Imperial National Theatre, Vienna, January 26, 1790.

ACTORS IN THE FIRST PERFORMANCE OF "COSI FAN TUTTE"

The first performance of this opera was given on the 26st January 1790 at the *Hofburgtheater*. Unfortunately, the death of the Emperor in February of the same year interrupted its brilliant career for a short time. The work however was soon taken up in Prague, and then in Frankfurt and Dresden.



FRANCESCO BENUCCI
Created the role of *Guglielmo*.



FRANCESCO BUSSANI
Created the role of *Don Alfonso*.



SARDY BUSSANI
Created the role of *Despina*.



VINCENZO CALVESI
Created the role of *Fernando*.

INDEX.

No.		PAGE
	OVERTURE	1
ACT I.		
1.	TERZETTO (Ten., Bass, and Bar.) "Suspect Dorabella "	
	" <i>La mia Dorabella</i> "	7
2.	TERZETTO (Ten., Bass, and Bar.) "Find a maiden constant ever "	
	" <i>E la fede delle femine</i> "	14
3.	TERZETTO (Ten., Bass, and Bar.) "To my lady "	
	" <i>Una bella</i> "	20
4.	DUET (Sop. and Mezzo-Sop.) "This portrait alone "	
	" <i>Ah guarda, sorella</i> "	25
5.	ARIA (Bass) "Could I tell "	
	" <i>Vorrei dir</i> "	33
6.	QUINTET (Sop., Mezzo-Sop., Ten., Bar., and Bass) . "Courage fails me "	
	" <i>Sento, oh Dio</i> "	36
7.	DUETTINO (Ten. and Bass) "The stern call of duty "	
	" <i>Al fato dan legge</i> "	49
8.	CHORUS "Oh ! the soldier's life for me "	
	" <i>Bella vita militar</i> "	52
9.	QUINTET "You'll write long letters often "	
	" <i>Di scrivermi ogni giorno</i> "	56
10.	TERZETTINO (Sop., Mezzo-Sop., and Bar.) "O wind gently blowing "	
	" <i>Soave sia il vento</i> "	64
11.	RECIT. AND ARIA (Mezzo-Sop.) "Approach me not "	
	" <i>Ah ! scostati</i> "	73
12.	ARIA (Mezzo-Sop.) "In lovers and in soldiers "	
	" <i>In uomini, in soldati</i> "	83
13.	SEXTET (Sop., Mezzo-Sop., Mezzo-Sop., Ten., Bar., and Bass) "There ! if nothing else content you "	
	" <i>Alla bella Despinetta</i> "	91
14.	ARIA (Soprano) "Like a boulder "	
	" <i>Come scoglio</i> "	114
15.	ARIA (Bass) "O vision so charming "	
	" <i>Non siate ritrosi</i> "	122
16.	TERZETTO (Ten., Bar., and Bass) "You seem delighted "	
	" <i>E voi ridete</i> "	125
17.	ARIA (Tenor) "Her eye so alluring "	
	" <i>Un' aura amorosa</i> "	132
18.	FINALE "Why has fate my life enshrouded "	
	" <i>Ah ! che tutta in un momento</i> "	139
ACT II.		
19.	ARIA (Mezzo-Sop.) "Would a maid be worth the winning "	
	" <i>Una donna a quindici anni</i> "	202
20.	DUET (Sop. and Mezzo-Sop) "I will take "	
	" <i>Prenderò quel brunettino</i> "	210
21.	DUET. (Ten. and Bass) AND CHORUS "Gentle Zephyr, softly sighing "	
	" <i>Secondate aurette amiche</i> "	215
22.	QUARTET (Mezzo-Sop., Tenor, Bar., and Bass) "Now give me your hand "	
	" <i>La mano a me date</i> "	220
23.	DUET (Mezzo-Sop. and Bass) "This heart that I give thee "	
	" <i>Il core vi dono</i> "	230
24.	ARIA (Tenor) "Well I know that a maid so enchanting "	
	" <i>Ah lo veggio, quell' anima bella</i> "	238
25.	RONDO (Soprano) "Ah, my love "	
	" <i>Per pietà</i> "	246
26.	ARIA (Bass) "Ladies have such variations "	
	" <i>Donne mie la fate a tanti</i> "	259
27.	CAVATINA (Tenor) "Her falsehood and treason may torture impart "	
	" <i>Tradito, schernito dal perfido cor</i> "	268
28.	ARIA (Mezzo-Soprano) "Young Love is unrelenting "	
	" <i>E Amore un ladroncello</i> "	278
29.	DUET (Sop. and Tenor) "All too slowly the hours are fleeting "	
	" <i>Fra gli amplessi in pochi istanti</i> "	287
30.	ARIA (Bar.) "Woman's heart I have studied "	
	" <i>Tutti accusan le donne</i> "	299
31.	FINALE "Let's make haste "	
	" <i>Fate presto</i> "	302

THE SCHOOL FOR LOVERS

COSI FAN TUTTE

OUVERTURA - OVERTURE

W. A. Mozart
(1756-1791)

Andante

Ob. p f G. Orch. p

Fg. Kl. Fg. Bässe f G. Orch.

Presto

VI. I p Str. f G. Orch.

Ob. Fl. Ob. Fg. p Str. Fl. Ob. Fl. Ob. Fg. VI. II