

Il Barbiere di Siviglia.

(The Barber of Seville.)

Overture.

Andante sostenuto.

Tutti *ff* *pp* *f* *pp*

Wood.

Strings

Piano.

Harp

Ob.

cresc.

Cantabile

Strings & Fag.

Strings

Fl.

Cor. sustain

Fag. sustain

dim.

p

cresc.

Tutti

f

p

f

p

Timp.

First system of a musical score, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It consists of several measures of music with various note values and rests.

Second system of the musical score. It includes the instruction *morendo* and a dynamic marking of *f*. The music continues with similar rhythmic patterns and melodic lines.

Third system of the musical score, marked **Allegro.** and *pp*. The instruction *Strings only* is written above the staff. The music features a steady, rhythmic accompaniment.

Fourth system of the musical score, continuing the string accompaniment from the previous system.

Fifth system of the musical score, featuring woodwind parts. The instruments are labeled: *Ob.* (Oboe), *Cl.* (Clarinet), *Fl.* (Flute), *Fag.* (Bassoon), and *Viola*. The dynamic marking is *mf*.

Sixth system of the musical score, continuing the woodwind and string parts. A dynamic marking of *p* is present.

Seventh system of the musical score, featuring woodwind parts. The instrument *Fl.* (Flute) is labeled. The music continues with intricate melodic lines.

Eighth system of the musical score, featuring woodwind parts. The instruction *cresc.* (crescendo) is written below the staff. The system concludes with the instruction *Tutti* and a dynamic marking of *f*.

First system of a musical score. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of two sharps (F# and C#). The music features complex rhythmic patterns and dynamic markings. A *Fag.* (Bassoon) part is indicated in the bass staff.

Second system of the musical score, continuing the complex rhythmic and harmonic material from the first system.

Third system of the musical score, showing further development of the musical themes.

Fourth system of the musical score. A *ff* (fortissimo) dynamic marking is present in the bass staff. The *Fag. col. Bassi* (Bassoon with Basses) part is also indicated.

Fifth system of the musical score, featuring a *f* (forte) dynamic marking in the bass staff.

Sixth system of the musical score, with a *f* (forte) dynamic marking in the bass staff.

Seventh system of the musical score. The top staff is labeled *Vln.* (Violin) and the bottom staff is labeled *z Vln. & Viola* (for 2 Violins and Viola). Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

Eighth system of the musical score. The top staff is labeled *Tutti Strs.* (Tutti Strings) and the bottom staff is labeled *p Fag.* (piano Bassoon). Dynamic markings include *p* (piano) and *f* (forte).

vln. I.

First system of a musical score for Violin I. The staff contains a melodic line with various ornaments and dynamics. The key signature has one sharp (F#) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, often beamed together.

Ob.

Viola cresc.

p

Cantabile

Second system of the musical score. The top staff is for Oboe (Ob.) and the bottom staff is for Viola. The Viola part is marked with a crescendo and piano (p) dynamic. The tempo is marked as Cantabile. The Oboe part has a melodic line with some trills.

Cl.

vln.

Third system of the musical score. The top staff is for Clarinet (Cl.) and the bottom staff is for Violin (vln.). Both parts feature rhythmic patterns with eighth notes.

Fl.

cresc.

Fourth system of the musical score. The top staff is for Flute (Fl.) and the bottom staff is for a lower instrument, likely Violin. The Flute part has a melodic line with triplets and is marked with a crescendo.

vln.

Cl.

Cor.

p

Fifth system of the musical score. The top staff is for Violin (vln.), the middle staff is for Clarinet (Cl.), and the bottom staff is for Cor Anglais (Cor.). The Cor Anglais part is marked with piano (p). The Violin part has a triplet.

Cl.

Cor.

Sixth system of the musical score. The top staff is for Clarinet (Cl.) and the bottom staff is for Cor Anglais (Cor.). Both parts have rhythmic patterns.

Fl.

cresc.

Seventh system of the musical score. The top staff is for Flute (Fl.) and the bottom staff is for a lower instrument. The Flute part has a melodic line with triplets and is marked with a crescendo.

Fl. & Cl.

vln. fl. & cl.

mf

p

Eighth system of the musical score. The top staff is for Flute and Clarinet (Fl. & Cl.) and the bottom staff is for Violin, Flute, and Clarinet (vln. fl. & cl.). The top part is marked with mezzo-forte (mf) and the bottom part with piano (p). The top part has a triplet.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and moving lines in both staves.

Second system of musical notation, labeled *Vlns.* and *pp*. It features a grand staff with treble and bass clefs, showing a violin part and a piano accompaniment.

Third system of musical notation, labeled *Vlns. & Cl.* and *crusc.*. It features a grand staff with treble and bass clefs, showing violin and clarinet parts.

Fourth system of musical notation, labeled *Fl. Ob. etc.* and *rit f*. It features a grand staff with treble and bass clefs, showing flute, oboe, and other woodwind parts.

Fifth system of musical notation, labeled *f*. It features a grand staff with treble and bass clefs, showing a forte section with triplets in the treble staff.

Sixth system of musical notation, labeled *Tutti* and *ff*. It features a grand staff with treble and bass clefs, showing a tutti section with fortissimo dynamics and triplets.

Seventh system of musical notation, continuing the *Tutti* and *ff* section. It features a grand staff with treble and bass clefs, showing triplets and chordal textures.

Eighth system of musical notation, labeled *Strs.* and *pp*. It features a grand staff with treble and bass clefs, showing a string section with piano dynamics.

First system of a musical score. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of two sharps (F# and C#). The lower staff begins with a dynamic marking of *p* (piano).

Second system of the musical score, continuing the piano accompaniment in the same key signature and clefs.

Third system of the musical score. The upper staff features woodwind entries with markings for *Ob.* (Oboe), *Cl.* (Clarinet), and *Fl.* (Flute). The lower staff includes a marking for *f Viola* (Violin). A dynamic marking of *mf* *Fag.* (Bassoon) is present in the lower staff.

Fourth system of the musical score. The lower staff begins with a dynamic marking of *p* (piano).

Fifth system of the musical score. The upper staff includes a marking for *Fl.* (Flute) and a dynamic marking of *mf* (mezzo-forte) in the lower staff.

Sixth system of the musical score. The lower staff includes a *cresc.* (crescendo) marking and a *Cor. sustain* (Cor Anglais sustain) marking.

Seventh system of the musical score. The upper staff includes a marking for *Cl.* (Clarinet) and the instruction *Cantabile*. The lower staff includes a marking for *Fag.* (Bassoon).

Eighth system of the musical score. The upper staff includes a marking for *Vln.* (Violin). The lower staff includes a marking for *Cello* (Cello).

3
2
Cl.
Fag.
cresc.
p

Fl.
Vln.
Fag.

Cello
Vln.
Vln.
Cl.
cresc.

Ob. & Cl.
pp
Ob. Cl. & Fl.
cresc.

p

cresc.

rinf.

f

Più mosso

Vln. II. & Viola

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff provides harmonic support. A dynamic marking of *ff* is present.

Vln. I. & Tutti

Second system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with slurs. The bass staff continues the harmonic accompaniment.

Vln. I.

Vln. II.

Tutti

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs. The bass staff provides harmonic support. A dynamic marking of *V* is present.

Viola & Bassi

Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with slurs. The bass staff continues the harmonic accompaniment.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with slurs. The bass staff continues the harmonic accompaniment.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with slurs. The bass staff continues the harmonic accompaniment.

Seventh system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with slurs. The bass staff continues the harmonic accompaniment.

Eighth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with slurs. The bass staff continues the harmonic accompaniment.

No 1. "Piano, pianissimo.."

Introduction.

Time of the action, near dawn; place, an open square in Seville. At the left the house of Bartolo, its windows having practicable bars and closed blinds, which can be unlocked and locked at the proper time. Fiorello, lantern in hand, ushers in a number of musicians with their instruments. Later, Count Almaviva, wrapped in a cloak.

Moderato.

Vln. Fag. & Cello

Piano.

str. *p*

The first system of the introduction shows the piano accompaniment. The right hand (treble clef) plays a melodic line with a mix of eighth and sixteenth notes, while the left hand (bass clef) provides a steady accompaniment of eighth notes. The tempo is marked 'Moderato' and the dynamics are 'str. p'.

The second system continues the piano accompaniment. It includes dynamic markings such as 'f' (forte) and 'p' (piano). There are also triplets in the right hand. The instruction 'Wind sustain' is written above the staff.

The third system of the piano accompaniment continues with similar rhythmic patterns and dynamics, including a 'p' marking.

The fourth system of the piano accompaniment includes the instruction 'Fag. & Viola' above the staff. It features triplets and various dynamic markings.

Fiorello. (coming forward cautiously)

The first vocal entry of Fiorello is in the bass clef. The lyrics are: "Pia - no, pia - nis - si - mo, sen - za par - lar, Hush, let us soft - ly tread, breathe not a word,". The piano accompaniment is marked 'p'.

The second vocal entry of Fiorello is in the bass clef. The lyrics are: "tut - ti con me ve - ni - te qua, ve - ni - te qua. No one must see, no one must see, no one must hear." The piano accompaniment includes triplets and a 'p' marking.

TENOR. (*sotto voce*)

Chorus.

Pia - no, pia - nis - si - mo, ec - co - ei qua,
 Hush, let us soft - ly tread, breathe not a word,
 BASS. (*sotto voce*).

Fiorello.

Ve - ni - te qua, pia - no,
 Breathe not a word. Soft - ly,
 ec - co - ei qua, pia -
 No one must see, soft -

ve - ni - te qua.
 no one must hear.
 no, ec - co - ei qua.
 ly, no one must hear.

Strings pizz.
p. *stacc.*

Tut-toè si - lenzio, nes-sun qui
 No sound is stirring, all here is

cl. *cl.*

F. sta, still, chei no - stri canti
Till we with singing

F. pos - sa tur - bar; Tut - to è si - len - zio, nessun qui sta, chei nostri
night's si - lence fill. Nosound is stirring, all here is still, Till we with

F. can - ti pos - sa tur - bar; Tut - to è si - len - zio, nes - sun qui sta, chei no - stri
singing night's silence fill. Nosound is stirring, all here is still, Till we with

F. Count (*sotto voce*). Fiorello.
C. can - ti pos - sa tur - bar. Fio - rel - lo, O - là! Si -
singing night's silence fill. Fio - rel - lo, Ho - la! My

F. Count. Fiorello.
C. gnor, son qua. Eb - ben! glia - mi - ci? Son pron - ti già.
lord, I'm here. Your friends, where are they? They're stand - ing near.

Count.

C. *Bra - vi, bra - vis - si - mi! fa - te si - len - zio, pia - no, pia -*
All to my wish has sped, none have ob - serv'd you, But let them

Ob. & Fag. Viola cresc.

C. *nis - si - mo, sen - za par - lar, sen - za par - lar.*
soft - ly tread, no one must see, no one must hear.

F. *Fiorello.*
Senza par -
No one must

Chorus.

Pia - no, pia -
Yes, we will

C. *Pia - no,*
Soft - ly.

F. *lar, sen - za par - lar, ve - ni - te*
see, no one must hear. Breathe not a

nis - si - mo, sen - za par - lar,
soft - ly tread, no one shall hear.

C. *sen - za par - lar, pia - no,*
No one must see, soft - ly,

F. *qua,*
word,

sen - za par - lar, pia - no,
No one shall see, soft - ly,

C. *sen - za par - lar.*
no one must hear.

F. *sen - za par - lar.*
no one must hear.

sen - za par - lar.
no one shall hear.

No 2. "Ecco ridente in cielo.,
 Cavatina.

Largo. (The musicians tune their instruments.)

f *Cl.* *p* *3* *3* *3* *3*

Guitars

Cor.

f

p

Fl.

Vln. & Ob.

Fl. Ob. & Cl.

cresc.

Tromb.

Count.

Ec - co ri-den-tejn cie - - lo spun - ta la bel - la au -
 Dawn, with her ro - sy man - - tle, Stands at the gate ___ of

pp Strings & Guitars

ro - - ra, e tu non sor-gian - co - - ra, e
 morn - ing, Night's gloom a - far is driv - - en, Yet

puoi dormir co - sì? Sor - gi, mia dol - ce spe - me,
 thou art slum - b'ring still! Wake, and a - rise, my fair - est,

vie - ni, bel - fi - dol mi - o, ren - di men cru - do, oh Di - - o! lo
 Look forth in beau - ty beam - ing, Brighter than sun - shine gleam - ing With

Trombe

a piacere
 stral, lo stral che mi fe - ri, lo stral che mi fe -
 joy, with joy my heart to fill, with joy my heart to

Allegro.
 ri. Oh sor - tel già veg - go quel
 fill. Oh mo - ment of rap - ture! Her

mf *Wood* *Cor. Strings pzz. & Guitars* *p*

ca - ro sem - bian - - te: que -
 fair hand ap - pear - eth; My

arco *mf*

st'a - nima a - - man - te ot - ten - ne pie -
 sigh - ing she hear - eth, My pray'r she

tà! Oh i - stan - te
 grants. Bliss - ful moment,

Wind

d'a - - mo - re! Fe -
 She ap - peareth! My

li - ce mo - - men - to! i -
 sighing she hear - eth! Ye

stan - te d'a - - mo - re! fe - li - ce mo - men - to!
 mo - ments, oh has - ten, Un - til I be - hold her!

oh dol - ce con - ten - to, chee -
 Un - til I have told her My

gual, no, non ha, no,
 heart she en - chants, Un

no, chee - gual non ha, chee - gual non ha! oh dol - ce con -
 til I've told her my heart, my heart she en - chants, un - til I have

a piacere

ten - to, chee - gual non
 told her my heart she en -

Tutti

ha! che e - gual non ha! chee -
 chants, my heart she en - chants, my

C. *gual non ha! chee - gual non ha! chee - gual non*
 heart she en - chants, yes, she en - chants, yes, she en -

C. *ha! che e - gual, che e - gual non ha!*
 chants, my, heart she en - chants!

No 3. Continuation and Stretta of Introduction.

Count.

C. *Recitative.* *Ehi, Fio-re-llò? Di', la ve-di?*
Ho, Fio-re-llò! Fio-re-llò. Dost thousee her?

F. *Mio si-gno-re! Si-gnor,*
Sir, command me. I see

Str.
p

C. *Tempo I.*
Ah ch'è va-na o-gni spe - ran - za!
Ah, in vain is all my pleading!

F. *no. Si - gnor con - te,*
naught. Sir, the morning

Tempo I.
p Cl. & Fag. Viola

Count.

F. C. il gior-no a - van - za. Ah che pen-so!
is far ad - vanc - ing. Yet she stirs not!

cresc.

C. che fa - rò? Tut - to è va - no -
All is vain - *pizz.* P'll dis - miss them:

p *p stacc.*

C. Buo - na gen - te! - Chorus (*sotto voce*). A -
Friends, come hith - er, Come

Mio si - gnor -
Sir, we come.

(The Count gives his purse to Fiorello, who distributes money to the musicians.)

C. van - ti, a - van - ti! Più di suo - ni, più di
nearer, come nearer! Here I need no more de -

C. can - ti, più di suo - ni, io bi - so - gno or - mai non
tain ye, Take my thanks, yes, my good friends, take my thanks and

Fiorello.

ho. Buona notte a tut-ti quanti, più di voi che far non sò, buo-na
 go. Here no longer we will de-tainye, So good-bye, my friends, now go, Here no

notte, buo-na not-te, più di voi che far non sò.
 longer we'll de-tainye, So good-bye, my friends, now go.

pp *pp*

(The musicians surround the Count, thanking him and kissing his hands and the hem of his cloak; he, annoyed

Allegro vivace.

Vins. & Fag. *p* *Cl.* *Fl.*

by their noisy demonstrations, tries to chase them off, as does also Fiorello.)

Count.
 Ba-sta,
 Silence,

Chorus.
 Mil-le grazie, mio si-gno-re, del fa-vo-re, del-l'o-
 Sir, we humbly thank your ho-nor, No-ble pa-tron, gen'rous

C. *ba-sta, non par-la - te! ma non serve, non gri-da - te!*
 gently, I dismiss ye, 'Tis suf-ficient, pray now cease ye!
 F. *no-re, mille grazie, mio si-gnore, del fa-vo-re, del-l'o-*
 donor, Sir, we humbly thank your honor, Noble patron, gen'rous

C. *Ma - le - det - ti! an - da - te vi - a!*
 Fiorello. Oh con-found ye! be still, ye rascals!
 F. *Zit - ti, zitti, che ru - mo - re! ma - le -*
 Pray, be silent, hush, ye rascals! was such
nore! Ah, di tan - ta cor - te - si - a, ah, di tan - ta cor - te - si - a ob - bli -
 donor, For your bounty we are grateful, for your bounty we are grateful, Thousand,

Vins. Cl. & Fag. Ob.
p

C. *ah ca - naglia, via di qua! Tut - to*
 was such uproar ev - er heard! All the
 F. *dettil via di qua! Ve' che*
 uproar ev - er heard! Friends, the
ga - ti, ob - bli ga - ti, ob - bli ga - ti in ve - ri - ta!
 thousand, thousand thanks, a thousand thanks to you, my lord.

Fl. & Vln. I Vln. II
p Tutti

C. *quan-to il vi - ci - na - to, tut - to* *quan-to il vi - ci - na - to que - sto*
 neighbors will be flock-ing, all the neighbors will be flock-ing To be -

F. *chias-so in-dia - vo - la - to, ve' che* *chias-so in-dia - vo - la - to! ah che*
 noise you make is shock-ing, yes, the noise you make is shock-ing, Have a

Oh che in - contro *for - tu - na - to!*
 Gold - en pieces, what good fortune!

crese.

C. *chias - so, que - sto chias - so, que - sto chias - so sve - glie - rà, sì, tut - to*
 hold this scene ab - surd, yes, to be - hold this scene ab - surd, yes, all the

F. *rab - bia, ah che* *rab - bia, ah che* *rab - bia che mi fa! ma ve' che*
 care, yes, have a care lest to chas - tise ye I am stirr'd! Be - gone, the

È un si - gnore *di qua - li - tà. Oh che in*
 We're most lucky, up - on my word! Gol - den

C. 
 quan-to il vi - ci - na - to que - sto chias - so sve - glie - rà!
 neighbors will be flock - ing To be - hold this scene ab - surd.

F. 
 chias - so in - dia - vo - la - to! ah che rab - bia che mi fa! Ma - le -
 noise you make is shock - ing, To chas - tise ye I am stirr'd! Go, ye


 con - tro for - tu - na - to! è un si - gnor di qua - li - tà, sì,
 piec - es, what good for - tune! We're most luck - y, 'pon my word, yes,




mf

C. 
 Ah ca - na - glia, via di qua!
 Go, ye rascals, ser - vile herd!

F. 
 det - ti, an - da - te vi - a, ma - le - det - ti, an - da - te vi - a, ah ca - na - glia, via di
 rascals, 'tis suf - ficient, go, ye rascals, 'tis suf - ficient, Was such uproar ev - er


 sì, è un si - gnor di qua - li - tà!
 this is luck, up on my word!





ff *be.* *be.* *be.* *be.* *be.* *be.* *be.* *be.*

C. Tut - to quan - toll vi - ci - na - to que - sto chias - so
ff *be.* *be.* *be.* *be.* *be.* *be.* *be.* *be.*
 All the neighbors will be flocking To be - hold this

F. qua! ca - na - glia, ah ca - na - glia, ah ca - na - glia,
 heard! I tell ye go, ye ras - cals, Was such up - roar

ff *be.* *be.* *be.* *be.* *be.* *be.* *be.* *be.*

C. È un si - gnor di qua - li - tà, sì, gra - zie, gra - zie
ff *be.* *be.* *be.* *be.* *be.* *be.* *be.* *be.*
 This is luck, up - on my word, A thousand, thousand

F. *ff* *be.* *be.* *be.* *be.* *be.* *be.* *be.* *be.*

C. sve - glie - rà! Basta, basta! Basta, basta!
 scene ab - surd. Silence, silence! silence, silence!

F. via di qua! Zit - ti, zit - ti! Zit - ti, zit - ti! Oh che
 ev - er heard! Hush, ye rascals, hush, ye rascals, Was such

del fa - vor. Gra - zie, gra - zie!
 thanks, my lord. Thank you, thank you!

Strings only

C. Ah ma - le - detti andate vi - a, ma - le - detti andate vi - a, ah ca - naglia, via di
 Ah go, ye rascals, I dismiss ye, go, ye rascals, I dismiss ye, Wassuch uproar ev - er

F. rabbia ch'emi fal
 uproar ev - er heard!

p

qua! Ma-le-det-ti, anda-te vi-a! ah ca-
heard! Go, ye rascals, I dismiss ye! Was such

Zit-ti, zit-ti, che ru-more! ma-le-detti,
Hush, ye rascals, 'tis suf-ficient! Was such uproar

Ah di tan-ta cor-te-si-a, ah di tan-ta cor-te-si-a ob-bli-ga-ti, ob-bli-
For your bounty we are grateful, for your bounty we are grateful, Thousand, thousand, thousand,

as before
p *p*

naglia, via di qua! Tut-to quanto il vi-ci-na-to, tut-to
uproar ev-er heard! All the neighbors will be flocking, all the

via di qua! Ve' che chiasso india-vo-la-to! ve' che
ev-er heard! Go, the noise you make is shocking, yes, the

ga-ti, ob-bli-ga-ti in ve-ri-tà. Oh che in-contro
thanks, a thousand thanks to you, my lord. Gold-en pieces,

p

C. *quan-to il vi - ci - na - to que - sto chias - so, que - sto chias - so, que - sto*
 neighbors will be flock - ing To be - hold this scene ab - surd, yes, to be -

F. *chiasso in - dia - vo - la - to! oh - che rab - bia, oh - che rab - bia, oh - che*
 noise you make is shock - ing, Have a care, oh, have a care, Lest to chas -

for - tu - na - to!
 what good fortune!

È un si - gno - re
 We are luck - y,

cresc.

C. *chias - so sve - glie - rà, sì, tut - to quan - to il vi - ci - na - to que - sto*
 hold this scene ab - surd, yes, all the neighbors will be flock - ing To be -

F. *rab - bia che mi fa! ma ve' che chiasso in - dia - vo - la - to! Oh - che*
 tise - ye I am stirr'd! Be - gone, the noise you make is shock - ing, To chas -

f

di qua - li - tà. Oh che in - con - tro for - tu - na - to! è un si -
 up - on my word. Gold - en piec - es, what good for - tune! We are

f

ff

C. *ff*
 chiasso sve-glie-rà, sì, tut - to quan - to il vi - ci -
 hold this scene ab - surd, yes, all the neigh - bors will be

F. *ff*
 rab-bia che mi fa! Ma ve' che chias - so in - dia - vo -
 tise ye I am stirr'd! Be - gone, this noise you make is

ff

gnor di qua - li - tà_ si - gno - re_ gra - zie, gra - zie,
 luck - y, 'pon my word! Oh thank you, thank you, thank you,

ff

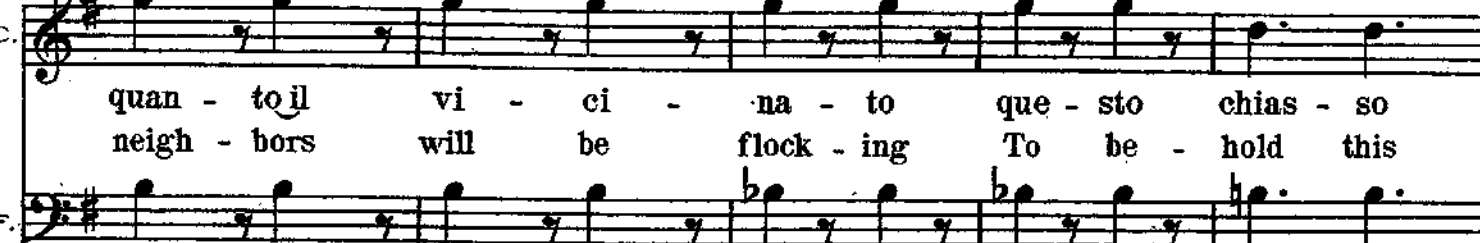
C. *ff*
 na - to que - sto chias - so sve - glie - rà, sì, tut - to
 flock - ing To be - hold this scene ab - surd, yes, all the

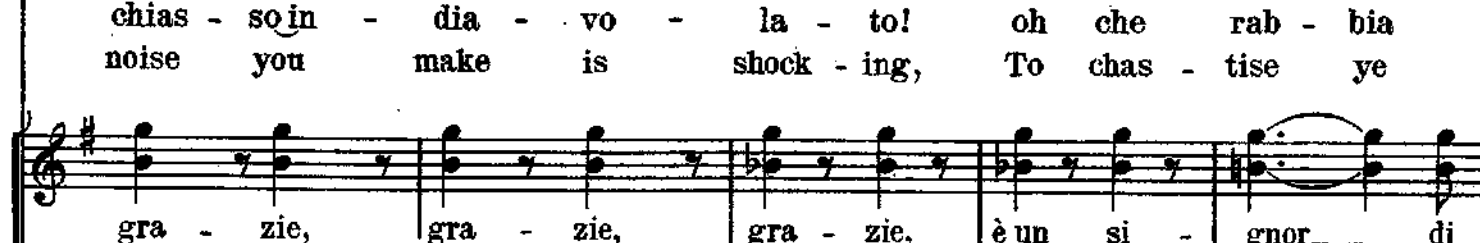
F. *ff*
 la - to! oh che rab - bia che mi fa! ma ve' che
 shock - ing, To chas - tise ye I am stirr'd! Be - gone, the

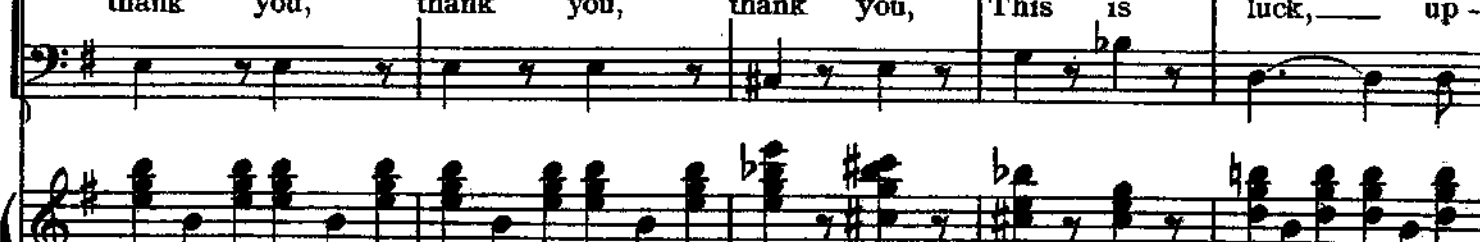
ff


gra - zie, è un si - gnor di qua - li - tà_ si - gno - re_
 thank you, This is luck up - on my word, Oh thank you,

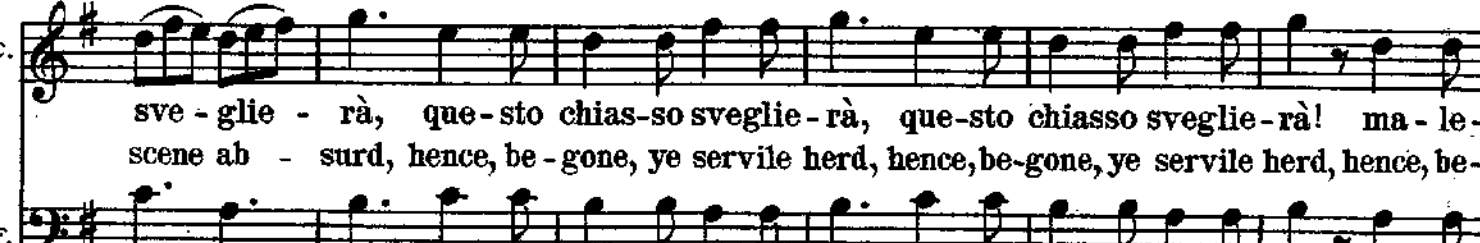
ff

C. 
 quan - to il vi - ci - na - to que - sto chias - so
 neigh - bors will be flock - ing To be - hold this


F. 
 chias - so in - dia - vo - la - to! oh che rab - bia
 noise you make is shock - ing, To chas - tise ye


 gra - zie, gra - zie, gra - zie, è un si - gnor di
 thank you, thank you, thank you, This is luck, up -



C. 
 sve - glie - rà, que - sto chias - so sveglie - rà, que - sto chias - so sveglie - rà! ma - le -
 scene ab - surd, hence, be - gone, ye servile herd, hence, be - gone, ye servile herd, hence, be -

F. 
 che mi fa! oh che rab - bia che mi fa! oh che rab - bia che mi fa! ma - le -
 I am stirr'd, to chastise ye I am stirr'd, to chastise ye I am stirr'd! Was such


 qua - li - tà, di qua - li - tà, di qua - li - tà, qua - li -
 on my word, up - on my word, up - on my word, 'pon my



C. det-ti, via di qua, via di qua, via di qua!
gone, ye servile herd, servile herd, servile herd!

F. det-ti, via di qua, via di qua, via di qua!
up-roar ev-er heard, ev-er heard, ev-er heard!

tà, qua-li - tà, qua-li - tà, qua-li - tà! (exeunt musicians)
word, 'pon my word, 'pon my word, 'pon my word!

dim.

p

morendo

Recitative.

Count. Fiorello.

C. Gen-te indiscre-ta! Ah qua - si con quel chiasso impor-tu-no, tut-to quan-to il quar-
Tur-bulent fellows! I thought they'd never end their noisy chatter, all the neighbors are

Count (looking towards the balcony).

F. tie-re han ri-svegliato. Al-fin so-no par-ti - ti! E non si ve-de! E j-nu-ti - le spe-
stirring to know the reason. At last we have dispatch'd them. I cannot see her! I linger here in

(walking about, reflecting)

C. rar. (Ep-pur qui vo-glio as-pet-tar di ve-der-la. O-gni mat-ti-na el-la su quel bal-vain. (And yet I will not quit this spot ere I've seen her. There ev-ry morning, gazing from yonder

C. co-he a prender fre-sco vie-ne sull' a-u-ro-ra. Pro-via-mo) O-là, tu an-co-ra ri-window, I have beheld her, breathing the early freshness. There's hope yet.) Flo-rel, go before me, I

C. C. F. C. **Fiorello.** (Fiorello retires) **Count.**
 ti-ra-ti, Fiorel. Va-do. La in fondo at-ten-de-rò suoi or-di-ni. Con lei se parlar mi ri-wish to be alone. Yes, sir, down yonder I'll stand until you summon me. For if I but see her a

C. e-sce, non vo-glio testi-moni. Che a quest'o-ra i-o tut-ti i giorni qui ven-gop er le-i dev' moment, noneed of any witness. She has seen me loit'ring'neath her window, And guessing my secret, knows

C. esser av-ve-du-ta. Oh ve-di a-mo-re a un uo-mo del mio rango co-me l'ha fat-ta bel-la! Ep-that I fondly love her. Oh wonder, enchantment, Oh love, how great thy magic! How hast thou now transform'd me! And

C. C. F. C. **Figaro (within, singing).** **Count.**
 pu-re, ep-pu-re! oh! dev'es-se-re mia spo-sa. La la la, la la la la la la. Chi è shall I? and can I? Yes, 'tis she shall be my countess. La la la, la la la la la la. Who

mai ques'im-por-tu-no? La-scia-mo-lo pas-sar; sot-to quegl' ar-chi non ve-
 can be this in-trud-er? I'll hide and let him pass; Un-der those arch-es nonewill

(Hides under the portico)

du-to, ve-drò quan-to bi-so-gna; già l'al-ba ap-pa-re, e a-mor non si ver-gogna.
 seeme, from thence I can observe him; 'tis now broad day-light, but love is never weary.

№ 4. "Largo al factotum della città.,,"

Cavatina.

Ноты с сайта www.notarhiv.ru

Allegro vivace.

Piano.

Tutti *f* *str.* *p* *p*

Tutti *f*

Нар

p *p*

Figaro. (singing behind the scenes)

(within)

F. 

La la la le ra,
La la la le ra,

F. 

la la le ra,
la la le ra,

cresc.

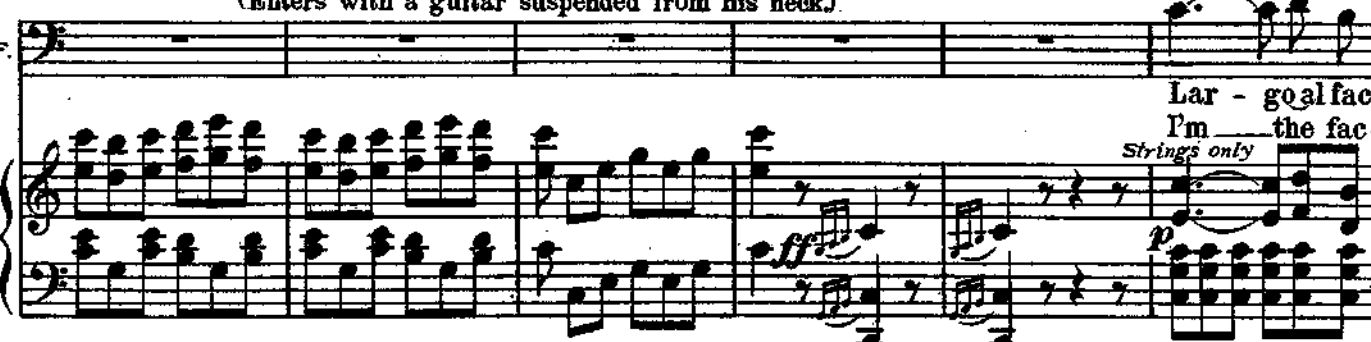
F. 

la ran la le ra, la ran la la.
la ran la le ra, la ran la la.

rit.

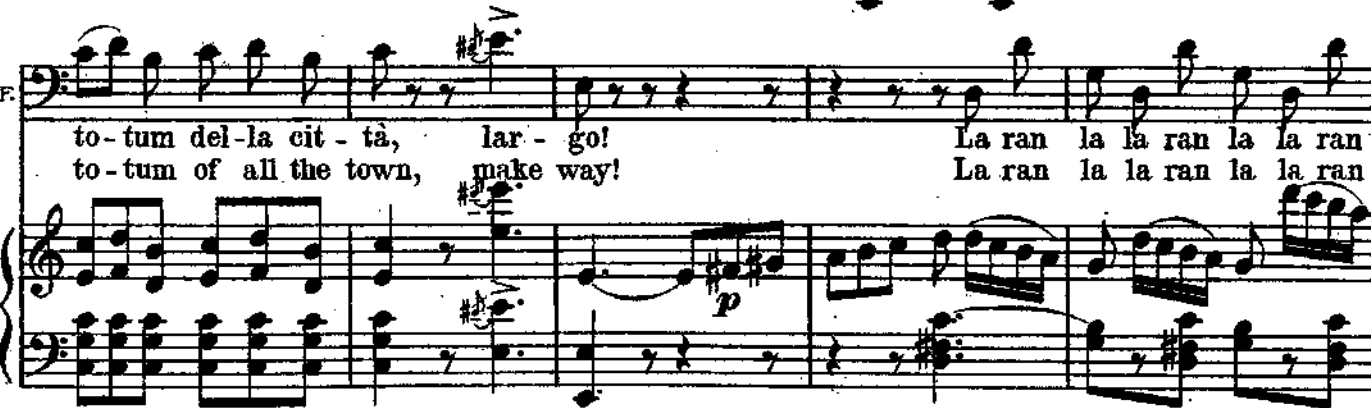
(Enters with a guitar suspended from his neck.)

Figaro.

F. 

Lar - go! fac -
Pm the fac -
Strings only

ff *p*

F. 

to - tum del - la cit - tà, lar - go!
to - tum of all the town, make way!

La ran la la ran la la ran
La ran la la ran la la ran

p

f

F. *f*

la la. Pre - sto a bot - te - ga, chè l'al - ba è già, pre - sto!
 la la. Quick now to business, morning hath shown, 'tis day.

p

F.

La la ran la la ran la le ra la.
 La la ran la la ran la le ra la.

p *cl.*

F.

Ah che bel vi - ve - re, che bel pia - ce - re, che bel pia -
 Oh, 'tis a charming life, brim - ful of plea - sure, brim - ful of

fl. *trisc.* *rag.*

F.

ce - re per un bar - bie - re di qua - li - tà! di qua - li - tà!
 pleasure, That of a bar - ber, used to high life, used to high life!

p *mf*

F.

Ah bra - vo, Fi - ga - ro, bra - vo, bra - vissimo, bra - vo!
 No one can vie with the bril - li - ant Fi - ga - ro, no, none. La ran
 La ran

f *p*

F. *la la ran la la ran la la. For - tu - na - tis - si - mo per ve - ri -*
la la ran la la ran la la. Al - ways in luck where good fortune is

F. *tà! bra - vo! La ra la la ran la la ran lá la. For - tu - na -*
rife. Well done! Laran la la ran la la ran la la. Al - ways in

F. *tis - si - mo per ve - ri - tà, for - tu - na - tis - si - mo per ve - ri -*
luck where good for - tune is rife, al - ways in luck where good for - tune is

F. *tà! La le ran la la le ran la la re la re la la la ran la la ran la.*
rife! La le ran la la le ran la la re la re la la la ran la la ran la.

F. *Pronto a far tut - to, la not - teil*
Ear - ly and late, for all who re -

F. 

gior-no sempre d'in - tor - no in gi-ro sta. Mi-glior cuc - ca - gna per un bar-
 quireme, Nothing can tire me, rea-dy for all. Of all pro - fessions that can be

mf

F. 

bie - re, vi - ta più no - bi - le, no, non si dà. La le ran la le ran la le ran
 mentioned, That of a bar - ber is best of them all. La le ran la le ran la le ran

f

Fag. & Strings

F. 

la le ran la le ran la le ran la le ran la
 la le ran la le ran la le ran la le ran la.

crese.

F. 

Ra - so - rie pet - ti - ni, lan - cet - tee
 Scissors in hand, mongst my combs and my

F. 

for - bi - ci al mio co - man - do tut - to qui sta, lancet - tee for - bi - ci, ra - so - rie
 ra - zors, I stand at the door, when customers call, Scissors in hand, mongst my combs and my

F. *pet - ti - ni al mio co - man - do tut - to qui sta. V'è la ri -*
ra - zors, I stand at the door when cus - tomers call. Then there are

F. *sorsa poi del me - stiere col - la don - net - ta, col ca - va -*
cases, quite di - plo - matic, Heredamsel sigh - ing, there swain ec -

F. *lie - re, col - la don - net - ta, la le ran le rà, col ca - va - lie - re, la le ran*
sta - tic, here damsel sighing, la le ran le ra, there swain ec - sta - tic, la le ran

F. *la, la, la. Ah che bel vi - ve - re,*
la, la, la. 'Tis a - de - lightful life,

F. *che - bel pia - ce - re, che bel pia - ce - re per un bar - bie - re di qua - li -*
brim - ful of plea - sure, brim - ful of pleasure, That of a bar - ber, used to high

F. *tà! di qua-li - tà!* *Tut-ti mi*
life, used to high life! *I am in*

F. *chie-do-no, tut-ti mi vo-glio-no, don-ne, ra-gaz-ze,*
such request, nor night nor day I've rest, Old men and maidens,

F. *vec-chi e fan-ciulle: Qua la par-ruc-ca, - pre-sto la*
matrons and gallants. "Have you my wig there?" "Quick here and

F. *bar-ba - qua la san-gui-gna - pre-sto il bi-gliet-to - Tut-ti mi*
shave me." "I've got a headache." "Run with this letter," I am in

F. *chie-do-no, tut-ti mi vo-glio-no, tut-ti mi chie-do-no, tut-ti mi vo-glio-no: Qua la par-*
such request, nor night, nor day I've rest, I am in such request, nor night, nor day I've rest. "Have you my

F. *ruc - ca, pre - sto la bar - ba, presto il bi - gliet - to! Fi - ga - ro, Fi - ga - ro,
 wig there, "Quick here and shave me," "Run with this let - ter." Fi - ga - ro, Fi - ga - ro,*

F. *Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro— Ahi - mè! — ahi -
 Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro— No more, — no.*

F. *mè! — che fu - ria! ahi - mè! — che fol - la! U - no al - la vol - ta
 more! — this cla - mor I'll bear — no lon - ger! For pi - ty's sake, speak*

F. *per ca - ri - tà, per ca - ri - tà, per ca - ri - tà! u - no al - la
 one at a time, for pi - ty's sake, for pi - ty's sake, for pi - ty's*

F. *vol - ta, u - no al - la vol - ta, u - no al - la vol - ta per ca - ri - tà!
 sake, speak one at a time, oh for pi - ty's sake, speak one at a time!*

F. *Fi - ga-ro! Fi - ga-ro!* *Son qua. I'm here.* *Ehi- Eh-* *Fi - ga-ro! Fi - ga-ro!*

F. *Son qua. I'm here.* *Fi-ga-ro qua, Fi-garo here,* *Fi-ga-ro là, Fi-garo there,* *Fi-ga-ro qua, Fi-garo there,* *Fi-ga-ro*

F. *là, Fi-ga-ro su, where! Fi-garo high,* *Fi-ga-ro giù, Fi-garo low,* *Fi-ga-ro su, Fi-garo stay,* *Fi-ga-ro giù! Pron-to pron-go. I'm in-dis-*

F. *tis-si-mo son co-me il ful-mi-ne, so-no il fac - to - tum del-la cit - tà, del-la cit - pen - sa - ble, ir - re - pre - hen - si - ble, I'm the fac - to - tum of all the town, of all the*

F. *tà, del-la cit - tà, del-la cit - tà, del-la cit - tà!* *town, of all the town, of all the town, of all the town!*

F. 

Ah bravo, Fi-ga-ro, bravo, bra-vis-si-mo! ah bravo, Fi-ga-ro, bravo, bra-
 Ah bravo, Fi-ga-ro, bravo, bra-vissi-mo, ah bravo, Fi-ga-ro, bravo, bra-

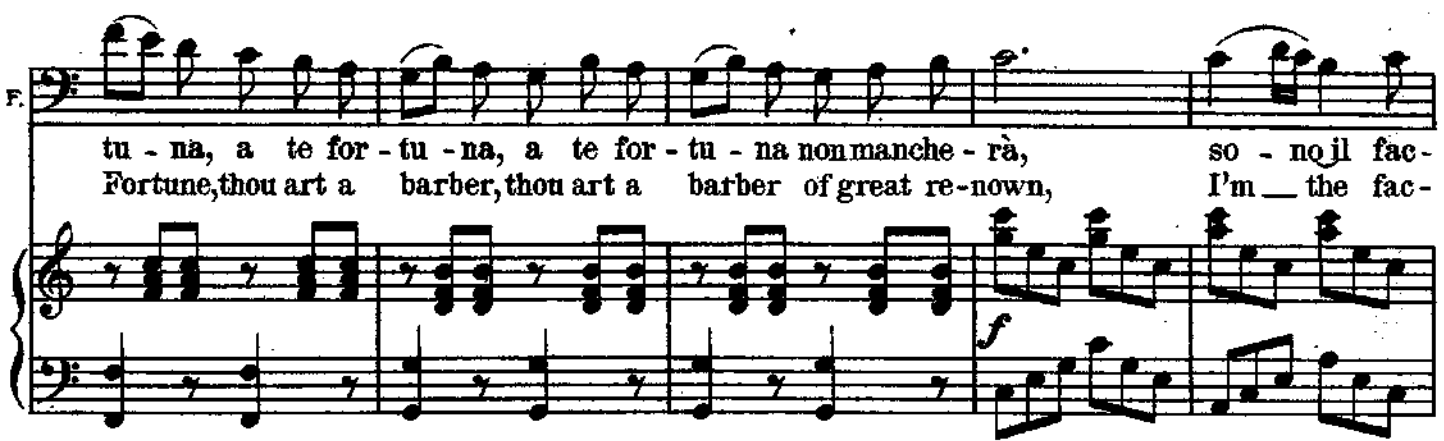
F. 

vis-si-mo! a te for-tu-na, a te for-tu-na, a te for-tu-na non man-che-
 vis-si-mo! thou art a fa-vo-rite of For-tune, thou art a bar-ber of great re-

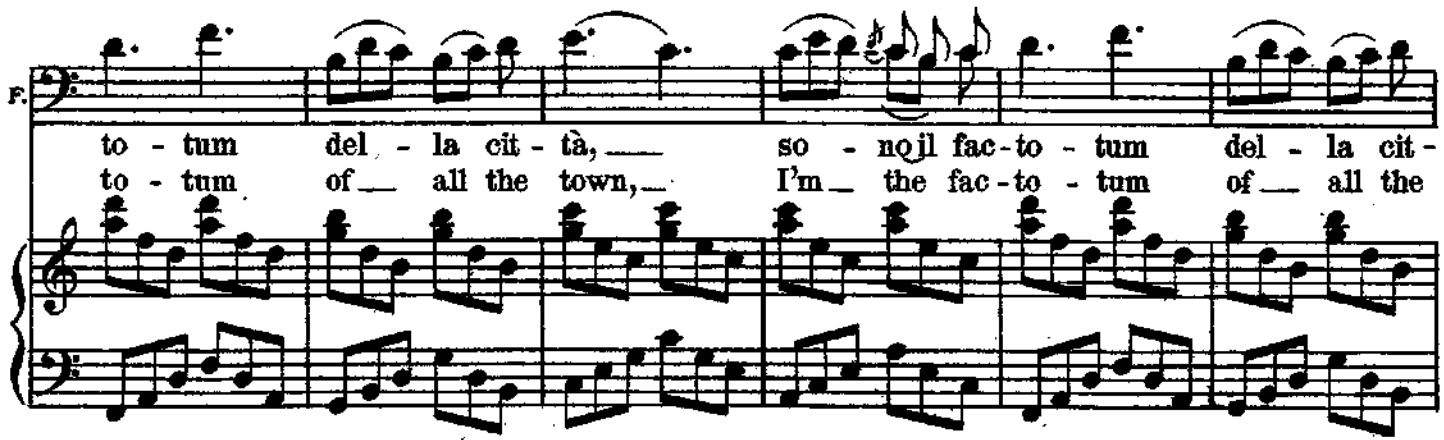
F. 

rà. La la ran, la la ran, la la ran, la la ran, la la ran, la la ran, a te for-tu-na, a te for-
 nown. La la ran, la la ran, la la ran, la la ran, la la ran, la la ran, Thou art the fa-vo-rite of

cresc.

F. 

tu-na, a te for-tu-na, a te for-tu-na non man-che-rà, so-no il fac-
 Fortune, thou art a barber, thou art a barber of great re-nown, I'm the fac-

F. 

to-tum del-la cit-tà, — so-no il fac-to-tum del-la cit-
 to-tum of all the town, — I'm the fac-to-tum of all the

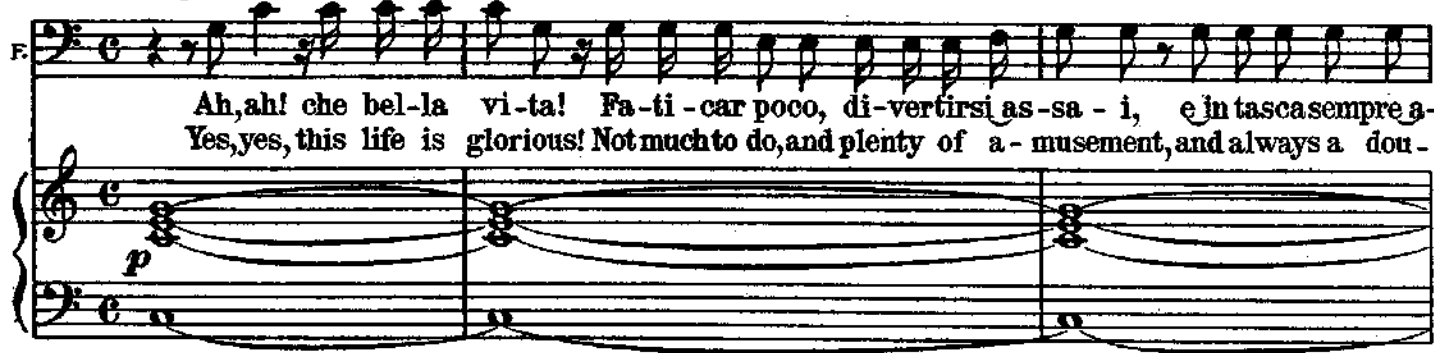
F. 

tà, del - la cit - tà, del - la cit - tà, del - la cit -
 town, of all the town, of all the town, of all the

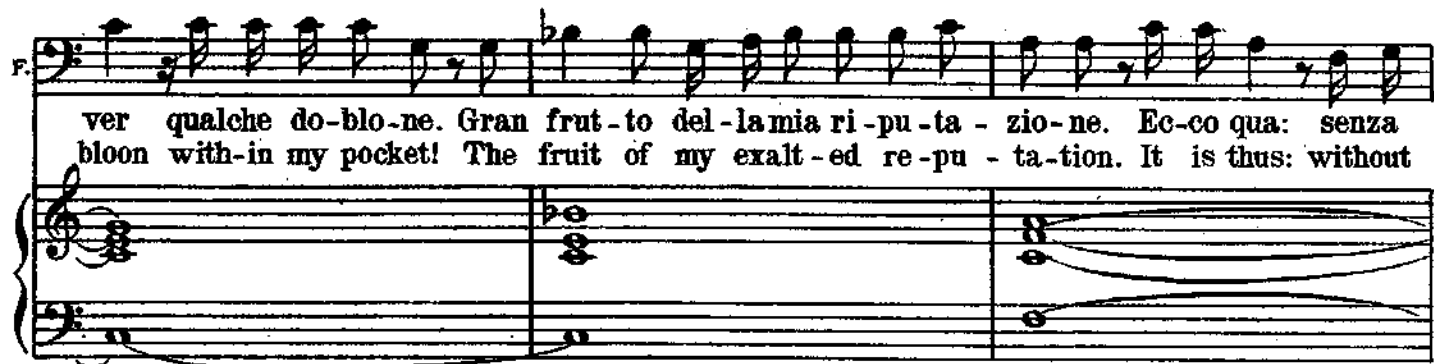
F. 

tà!
 town!

Recit.
 Figaro.

F. 

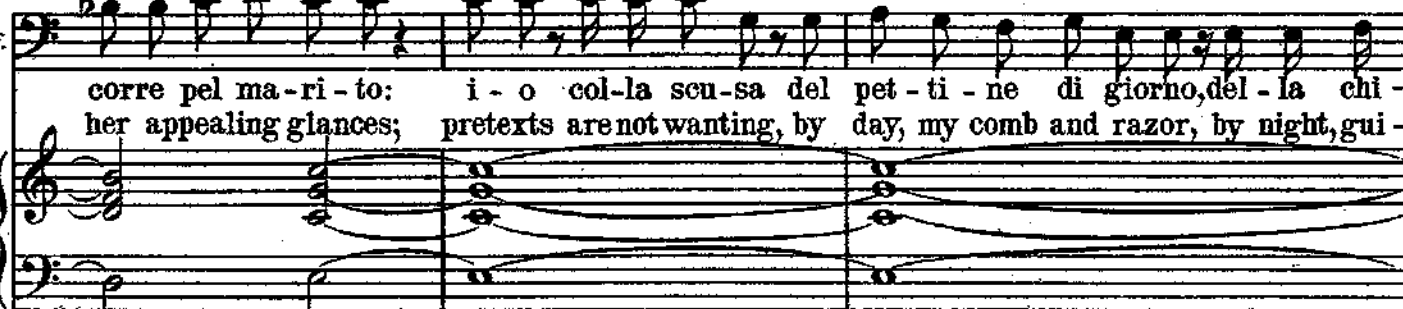
Ah, ah! che bel-la vi-ta! Fa-ti-car poco, di-vertirsi as-sa - i, e in tasca sempre a-
 Yes, yes, this life is glorious! Not much to do, and plenty of a - musement, and always a dou-

F. 

ver qualche do-blo-ne. Gran frut-to del-lam ia ri-pu - ta - zio-ne. Ec-co qua: senza
 bloom with-in my pocket! The fruit of my exalt-ed re-pu - ta-tion. It is thus: without

F. 

Fi-garo non si ac-ca-sa in Si - viglia u - na ra-gaz-za; a me la ve-do-vel-la ri -
 Fi-garo, not a girl in all Seville can find a husband; to me the gentle wi-dow turns

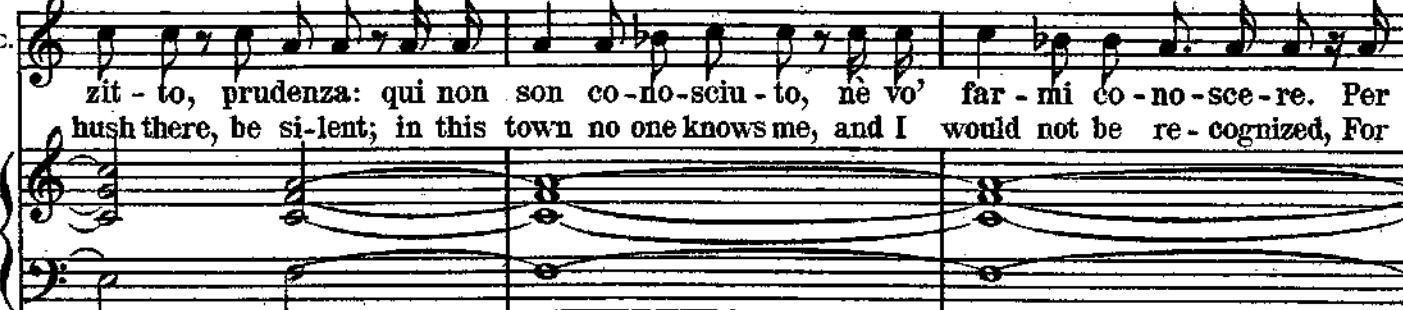
F. 
 corre pel ma-ri-to: i-o col-la scu-sa del pet-ti-ne di giorno, del-la chi-her appealing glances; pretexts are not wanting, by day, my comb and razor, by night, gui-

F. 
 tar-ra col fa-vor del-la not-te, a tut-ti o-ne-sta-men-te, non fo per dir, m'a-tar in hand, I go se-re-nading; I ne'er o'erstep good manners, none I of-fend; to

F. 
 dat-to a far piacere. Oh che vi-ta, che vi-ta, oh che mestiere! Or-sù, presto a bot-please, my sole ambition. 'Tis de-lightful, delightful! Best of professions! Now to business, time is

Count.  **Figaro.** **Count.**
 te-ga. (E des-so, b pur m'in-ganno?) (Chi sa-rà mai co-stu-i?) (Oh è lui senz' pressing. (Those features seem quite fa-miliar!) (Now who the deuce can that be?) (No, I'm not mis-

Figaro.  **Count.**
 al-tro!) Fi-ga-ro! Mio pa-dro-ne - Oh! chi veg-go! Ec-cel-lenza! Zit-to, taken!) Fi-ga-ro! Sir, your servant - Oh, your lordship! how surprising! Hush there,

C. 
 zit-to, prudenza: qui non son co-no-sciu-to, nè vo' far-mi co-no-sce-re. Per hush there, be si-lent; in this town no one knows me, and I would not be re-cognized, For

C. F. **Figaro.**
 questo ho le mie gran ra - gio - ni. In - ten - do, in - ten - do, la lascio in li - ber -
 reasons I need not further mention. Enough, sir, e - nough, sir, no lon - ger I'll in -

F. C. **Count.** **Figaro.** **Count.**
 tà. No - Che ser - ve? No, di - co; re - sta qua; for - se ai di - se - gni
 trude. Stay! And why, sir? I tell you, you shall stay; (who knows but this en -

C. **Figaro.**
 mie - i non giungi - noppo - tu - no. Ma co - spet - to! dimmi un po', buo - na la - na,
 counter might aid my present projects. And what fortune sent you here, my Mer - cu - rius?

F. C. **Figaro.**
 co - me ti tro - vo qua? po - ter del mondo! ti veggo grasso e ton - do. La mi - se - ria, si -
 just in the hour of need! And, by the Powers! I see that you have prosper'd. On star - vation, I've

F. C. **Count.** **Figaro.** **Count.** **Figaro.** **Figaro.**
 gnore! Ah, bir - bo! Gra - zie. Hai mes - so ancor giu - di - zio? Oh! e
 prosper'd. Ah, rascal! Thanks, sir. You're just the same as ev - er. Oh! the

F. C. **Count.**
 co - me. Ed el - la - come in Si - viglia? Or te lo spie - go. Al Prado vi - di un
 same, sir, But tell me, why here in Seville? Hear, I will tell you. One evening I be -

C. fior di bel-lez-za, u-na fan-ciul-la, fi-glia d'un cer-to me-di-co barbo-gio che
held on the Pra-do a flow'r of beauty, Daughter of some old limb of Es-cu-lapius, who

C. qua da pochi di s'è sta-bi-li-to; io di questa in-va-ghi-to, la-sciai pa-tria e pa-
came to yonder house not many days since; of this maid-en en-amoured, home and friends I have

C. ren-ti, e qua men ven-ni, e qui la not-te e il gior-no pas-so gi-
quit-ted; here, 'neath her window, by night and day I lin-ger, wait-ing and

C. rando a que' bal-co-ni in-torno. A que' bal-co-ni? un me-di-co? oh cospet-to! sie-te
hoping that she may give some token. Beneath that window? a doctor too? oh how lucky! could you

Figaro.

F. C. ben for-tu-na-to; sui macche-ro-ni il ca-cio v'è ca-sca-to. Co-me?
wish better fortune? The roast-ed pigeon comes fly-ing in your mouth, sir. How so?

Count.

F. Cer-to. Là den-tro io son bar-bie-re, parrucchier, chi-rur-go, bot-ta-ni-co, spe-
Listen. In that house I am the barber, the coiffeur, the surgeon, the her-balist, be-

Figaro.

Figaro. **Count.** **Figaro.**

zìal, ve-te-ri-na-rio, il faccendier di ca-sa. Oh che sor-te! Non ba-sta. La ra-
 sides chemist and druggist, and con-fiden-tial agent. What good fortune! And, hark you, your a-

Count.

gaz-za fi-glia non è del me-di-co. È soltan-to la sua pu-pil-la! Oh che con-so-la-
 dord one is not the doctor's child at all, she is on-ly his ward in chancery. Oh blessed in-for-

Figaro. **Count.** **Figaro.** (they retire under the portico)

zio-ne! Per-ciò - Zit-to! Co-s'è? S'a-pre il bal-co-ne.
 ma-tion! And yet - cau-tion - Well, what? The win-dow o-pens.

Rosina (on the balcony) **Count.**

Non è ve-nu-tò an-co-ra - For-se - Oh mia vi-ta! mio nu-me! mio te-
 He is not here as us-u-al. May be - Oh my fairest - a-dord one, oh my

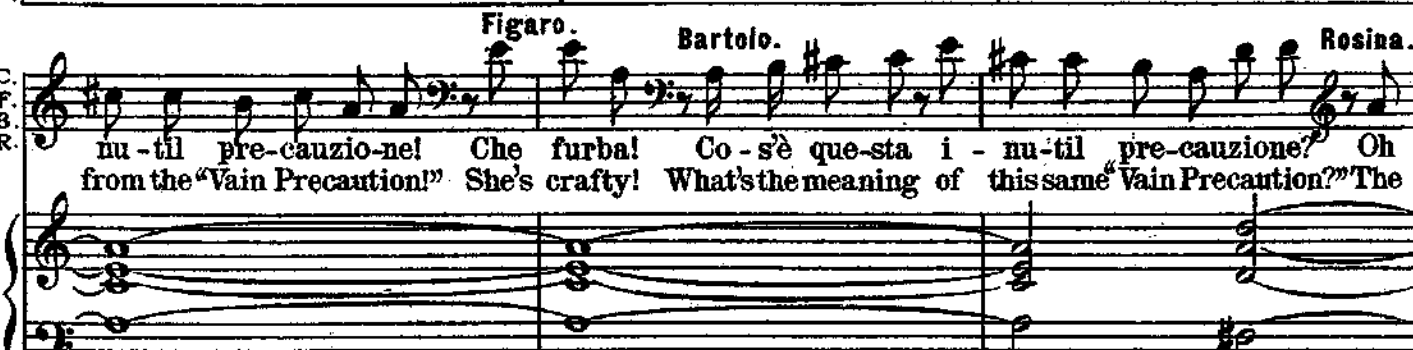
Rosina.

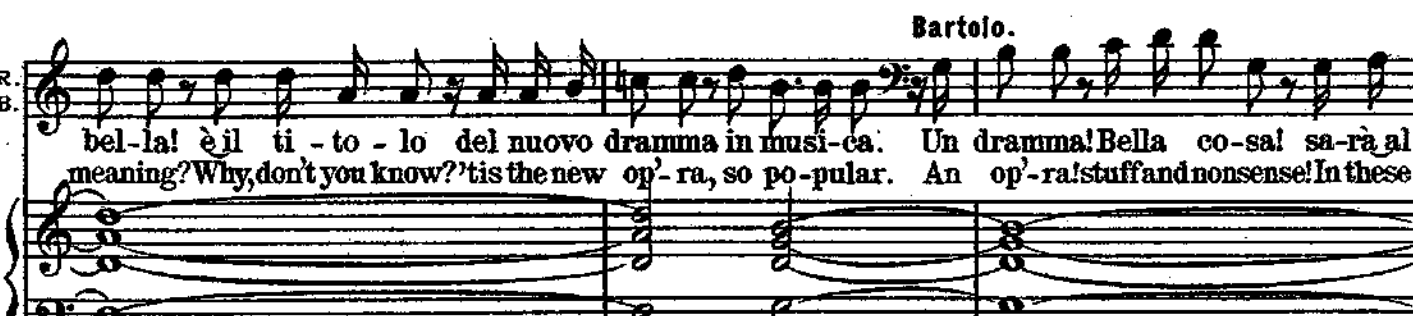
so-ro! vi veggo al-fi-ne, al-fi-ne - Oh che ver-go-gna! vor-rei dar-gli il bi-
 treasure! do I be-hold thee! oh tell me - 'Tis most pro-vok-ing! could I give him the

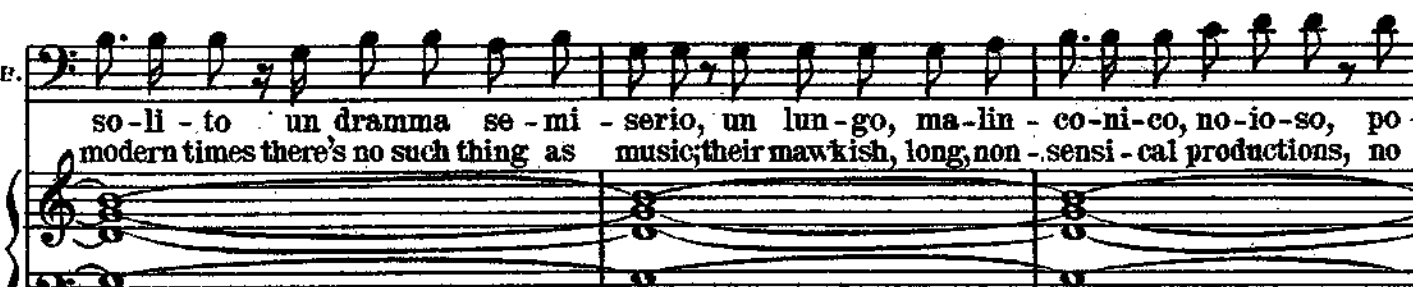
Bartolo. **Rosina.**

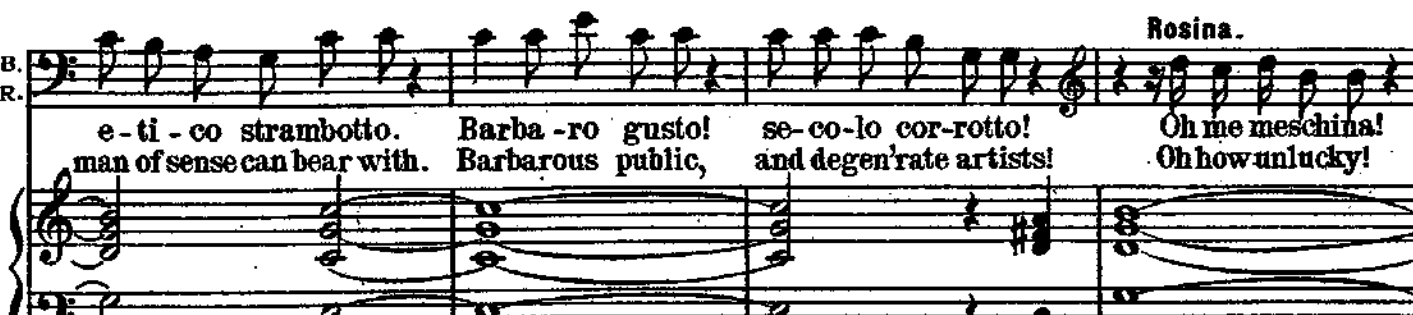
glietto - Eb-ben, ra-gazza? Il tempo è buono. Co-s'è quella carta? Niente, nien-te, si-
 letter - Well, child, what is it? 'Tis a fine morning; just show me that paper. Oh, 'tis naught, I as-

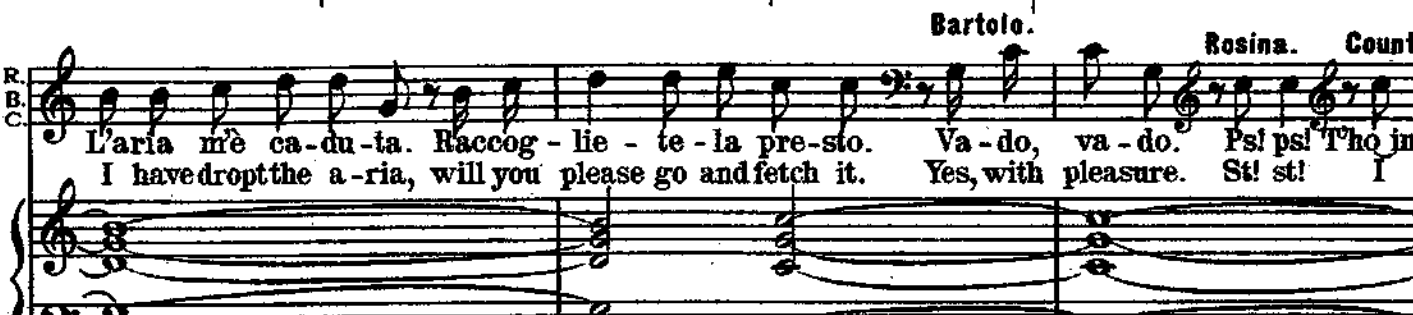
R. C. 
 gno-re: son le pa - ro - le dell' aria dell' i - nu - til pre - cau - zio - ne. Ma bra - va - Dell' i -
 sure you; on - ly some words of an aria, taken from the "Vain Pre - caution." How witty, taken

C. F. B. R. 
 Figaro. Bartolo. Rosina.
 nu - til pre - cau - zio - ne! Che furba! Co - s'è que - sta i - nu - til pre - cau - zio - ne? Oh
 from the "Vain Precaution!" She's crafty! What's the meaning of this same "Vain Precaution?" The

R. B. 
 Bartolo.
 bel - la! è il ti - to - lo del nuovo dramma in musi - ca. Un dramma! Bella co - sa! sa - rà al
 meaning? Why, don't you know? 'tis the new op' - ra, so po - pular. An op' - ra! stuff and nonsense! In these

F. 
 so - li - to un dramma se - mi - serio, un lun - go, ma - lin - co - ni - co, no - io - so, po -
 modern times there's no such thing as music; their mawkish, long, non - sensi - cal productions, no

B. R. 
 Rosina.
 e - ti - co strambotto. Barba - ro gusto! se - co - lo cor - rotto! Oh me meschina!
 man of sense can bear with. Barbarous public, and degen'rate artists! Oh how unlucky!

R. B. C. 
 Bartolo. Rosina. Count.
 L'aria m'è ca - du - ta. Rac - cog - lie - te - la pre - sto. Va - do, va - do. Ps! ps! Tho in -
 I have dropt the a - ria, will you please go and fetch it. Yes, with pleasure. St! st! I

C. R. B. **Rosina.** **Count.** **Bartolo.** **Rosina**

te - so. Pre-sto. Non te - me-te. Son qua. Dov' è? Ah il ven-to l'ha por-ta-ta
 hear thee. Take it. I have got it. I'm here, where is't? The wind has carried it a -

R. B. **Bartolo.**

vi - a. Guarda - te. Io non la veg-go. Eh si-gno - ri - na, non vor-re - i - (Co-
 way, Sir, 'Tis vanish'd. I can see noth-ing; ah, Miss Un - ru - ly, I've sus-picions. (Con-

B. **Count.**

spet-to! co-stei m'a-ves-se pre-so!) In ca-sa, in ca-sa, a - ni - mo,
 found it! she's fool-ing me for cer-tain!) Go in, miss, go in, miss, speak not a

B. R. B. **Rosina.** **Bartolo.**

su. A chi di - co? In ca-sa, presto. Va-do, va-do, Che fu-ria! Quel bal-co-ne
 word. Do you hear me? Go in, I tell you. Ah me, ah me! How wretched! That verandah

B. R. **Rosina.** (Rosina retires from the balcony)

vo-glio far mu-ra-re: Den-tro, di - co! Ah che vi-ta da cre-pa-re!
 shall be wall'd to-mor-row. In, I tell you! Oh 'tis torment, des-pe-ra-tion!

C. F. **Count.** **Figaro.**

Po-ve-ra di-sgra-zia-ta! Il suo sta-to in-fe-li-ce sem-pre più in-te-res-sa. Pre-sto,
 Poor lit-tle bird imprisoned! Her un - hap-py po-sition fires a - new all my wishes. Come, make

F. C. **Count.** (Figaro reads the note)

pre - sto: ve - dia - mo co - sa scri - ve. Ap - pun - to. Leg - gi.
 haste then, and read what she has writ - ten. 'Tis well said. Read it.

“Le vostre assidue premure hanno eccitata la mia curiosità. Il mio tutore è per uscire di casa; appena si sarà allontanato, procurate con qualche mezzo ingegnoso d'indicarmi il vostro nome, il vostro stato, e le vostre intenzioni. Io non posso giammai comparire al balcone, senza l'indivisibile compagnia del mio tiranno. Siate però certo, che tutto è disposta a fare, per rompere le sue catene, la sventurata Rosina.,”

“Your assiduous attentions have attracted my notice. My guardian is going out; as soon as he is gone, contrive some means to let me know your name, your condition and your intentions. I can never appear at the balcony without my inevitable tyrant; be assured, however, that every effort will be made to break her chains by the unfortunate Rosina.”

C. **Count.**

Sì, sì, le rom - pe - rà! Su, dimmi un poco: che raz - za d'uomo è que - sto suo tu -
 Yes, yes, she'll break her chains! Now, tell me truly; what kind of fellow is yon old blust'ring

F. C. **Figaro.**

to - re? È un vec - chio inde - mo - nia - to, a - va - ro, so - spet - to - so, bron - to - lo - ne, a -
 tyrant? I think he is possess'd, sir; a miser, most sus - picious, and a bul - ly; his

F.

vrà cent'an - ni in - dos - so e vuol fa - re il galan - te. In - do - vi - na - te! per man - gia - re a Ro -
 age is o - ver three score, yet he thinks he's a gallant. Now just i - magine, he would capture both Ro -

F.

si - na tut - ta l'e - re - di - tà, s'è fit - to in ca - po di vo - ler - la spo - sa - re. A -
 si - na and all her fu - ture wealth; that is the reason he gives out he's her bride - groom: Stand

Bartolo (talking toward the house)

Count. **Figaro.**

F. C. B. *iu-to! Che? S'a-pre la por-ta. Fra momenti io tor-no, non a-pri-te a nes-*
by there! Why? The door is op'ning. Mind my orders, and mark me, not a soul here shall

su-no. Se Don Ba-si-lio ve-nis-se a ri-cer-car-mi, che a-spet-ti. Le mie noz-ze con
enter but Don Ba-si-lio; should he come, you can tell him to a-wait me. Now my mar-riage with

(locking the house-door)

lei meglio è affret-ta-re. Sì, dentr'og-gi fi-nir vo' que-st'af-fa-re.
her must be conclud-ed; Yes, and af-ter, she need not be se-clud-ed.

(exit)

Recitative.

Count.

C. *Dentr'oggi le sue noz-ze con Ro-si-na! Ah vecchio rim-bam-bi-to! Ma*
The marriage between him and my Ro-si-na! Ah, dotard most be-sotted! But

Figaro.

F. C. *dimmi or tu: chiè que-sto Don Ba-si-lio? È un so-len-ne imbroglion di ma-tri-*
tell me at once, who is this Don Ba-si-lio? Full of craft and intrigue, a sneaking

mo-ni, un col-lo tor-to, un ve-ro di-spe-ra-to, sempre sen-za un quat-tri-no-
scoundrel, maker of matches, a hy-pocrite accomplish'd, always short of three farthings,

F. C. *Count.*

già è ma-e - stro di mu-si-ca: in-segna al-la ra - gaz-za. Be-ne, be - ne, tut-to
 but he is teach-ing your la-dy fair the no-ble art of music. Ve-ry well, then; he'll be

Figaro.

C. F. *Count.*

gio - va sa-per. O - ra pen - sa - te del - la bel - la Ro - si - na a sod - dis - far le
 turnà to account. Now let us set - tle how you'll an - swer the ques - tions ask'd by the fair Ro -

F. C. *Count.*

bra-me. Il no-me mi-o non le vo' dir, nè il gra-do; as-sir-cu-rar-mi vo'
 si - na. I will not tell her my name or rank, that must be awhile a secret; I'll

C. *Count.*

pri - a ch'el-la a-mi me, me so-lo al mon-do, non le ric-chez-ze e i
 know first that she loves me, me on-ly, and dear-ly, and that she craves not

F. C. *Figaro.*

ti - to - li del Con - te Al - ma - vi - va. Ah, tu po - tre - sti - I - o? no, si -
 rank or wealth as Countess Al - ma - vi - va. Ah, do but aid me - Aid you? you a -

F. C. F. C. *Count.* *Figaro.*

gnor; voi stes-so do - ve - te. lo stes-so? E co - me? Zi - zit - to. Ec - co - cia
 lone, you sin-gly can do it. I sin-gly? how can I? Hush, stir not! 'Tis just the

F. *ti-ro, os-ser-va-te: per bac-co, non mi sbaglio. Die-tro la ge-lo-si-a sta la ra-*
moment, now look yonder; by Bacchus, I can see her. There, hid be-hind the curtains, stands your a-

F. *gaz-za; pre-sto, presto all'as-sal-to, niun ci ve-de. In u-na canzo-net-ta co-sì al-la*
dor'd one; now at once to the charge, sir, no one's looking. Now sing some little ballad, of your in-

F. C. F. *buo-na il tut-to spie-ga-te-le, si-gnor. U-na can-zo-ne? Cer-to.*
dit-ing, and tell her all you would have her know. I sing a bal-lad? Yes, sir.

Count. Figaro.

F. C. *Ec-co la chitar-ra, presto an-diamo. Ma i-o- Oh che pa-zienza! Ebben, pro-via-mo.*
Here, take my guitar then, quick, be-gin, sir. How can I? I lose all patience. I will convince her!

Count. Figaro. Count.

No 5. Canzone.

Andante. mezza voce

Guitar & Strings pizz.

Se il mio no-me sa-per voi bra-ma-te, dal mio
Who for e'er 'neath thy window is sigh-ing, Dost thou

C. *labbro il mio no-me ascol - ta - te. Io son Lin - do-ro, che fi - do va -*
ask? dear one, hark my re - ply - ing. I am Lin - do-ro, who fond - ly a -

C. *do - ro, che spo - sa vi bra - mo, che a no - me vi chia - mo, che a no - me vi chia - mo, di voi*
dores thee, Who humbly implores thee, With pray - ers adjures thee, with pray - ers ad - jures thee, That his

cresc. *rinf.*

C. *sem - pre par - lando co - sì dal - l'au - ro - ra al tra - mon - to del dì, dal - l'au -*
heart thou for ev - er wilt bless, That an - answering flame thou'lt con - fess, that an

C. *Rosina.*
ro - ra al tra - mon - to del dì. Se - gui, ca - ro, deh se - gui co - sì.
an - swer - ing flame thou'lt con - fess. Ah, my feelings thou sure - ly canst guess.

p *col canto* *pp*

Recit.

Figaro.

Count.

Figaro.

F. C. F. *Sen - ti - te! Ah! che vi pa - re? Oh me fe - li - ce! Da bra - vo, a vo - i, se - gui - te.*
She answers! What could be better? Oh blissful moment! Go on, sir, go on, sir, it's splendid!

p

Andante.

Count.

C. 
 L'a-mo-ro-so e sin-ce-ro. Lin-do-ro non può dar-vi, mia ca-ra, un te -
 Thy Lin-do-ro can of-fer no trea - - sure, But a heartfull of love without

C. 
 so - ro. Ric-co non so-no, ma un co-re vi do-no, un' a-ni-ma a-
 mea - sure. Riches I have not, and honors I crave not, and honors I

C. 
 man-te che fi-dae co-stante, che fi-dae co-stante per voi so-la so-spi-ra co-
 cravenot, My soul's first e-motion, My constant de-votion, These are all I can lay at thy

C. 
 sì dal-l'au-ro-ra al tramonto del dì, dal-l'au-ro-ra al tra-monto del
 feet; Fair-est, let me not vainly entreat, fairest, let me not vainly en-

Rosina. 
 dì! L'a-mo-ro-sa sin-ce-ra Ro-si-na del su-o co-re Lin-do-
 treat. If so dear to thy heart is Ro-si-na, Why does the ten-der Lin-do-

(disappears from the balcony)

No 6. "Oh cielo! Nella stanza.,"

Recit. and Duet.

Count. Figaro.

Voice. C. F. Oh cie-lo! Nel-la stan-za convien dir che qual-cu-no en-tra-to si-a.
Oh heaven! How vex-a-tious, to be sure! Some one enter'd just at that moment.

Piano. *p*

Count (vehemently)

F. C. El-la si è ri-ti-ra-ta. Ah co-spet-to-nel! Io già de-li-ro, av-vam-po! Oh ado-gnai
No one is at the window. I shall go cra-zy unless I see her; oh torment! at an-y

Figaro.

C. F. costo ve-der-la io voglio, vo' par-lar-le! Ah tu, tu mi de-vi-a-iu-tar. Ih, ih, che
peril this day I must see her; say, how can I? 'Tis you who must come to my aid. Eh, eh, what

Count.

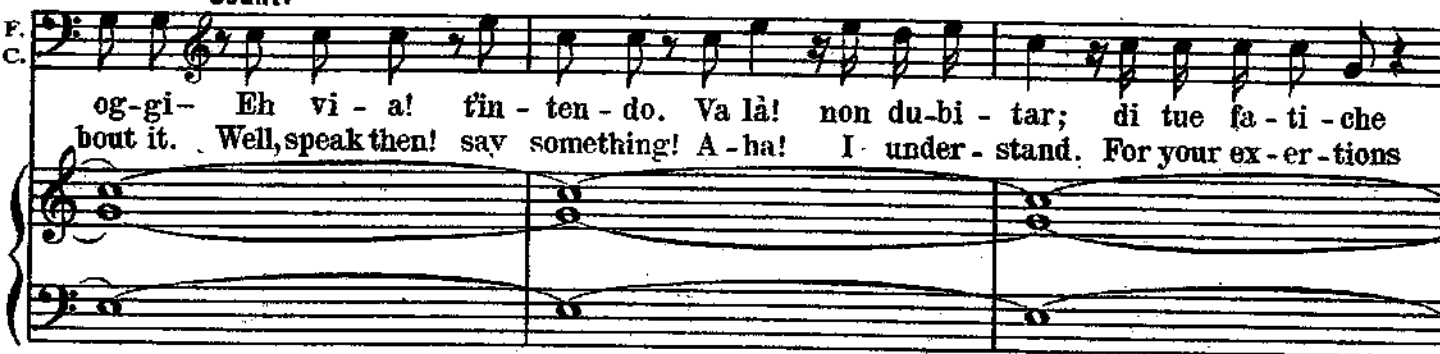
F. C. fu-ria! Sì, sì, v'a-iu-te-rò. Da bra-vo: entr' og-gi vo' che tu m'in-tro-
hur-ry! Yes, yes, I'll do my best. Make haste then, how, think you, you can best in-tro-

C. du-ca in quel-la ca-sa. Dim-mi, co-me fa-ra-i? vi-a! del tuo
duce me at this said Doctor's? Tell me, how shall you manage? Come now, for a

Figaro.

C. F. spi-ri-to vediam qual-che pro-dez-za. Del mio spi-ri-to! Be-ne, ve-drò, ma in
spe-cimen of your pro-ductive genius! Of my ge-ni-us! Well said, I'll see a-

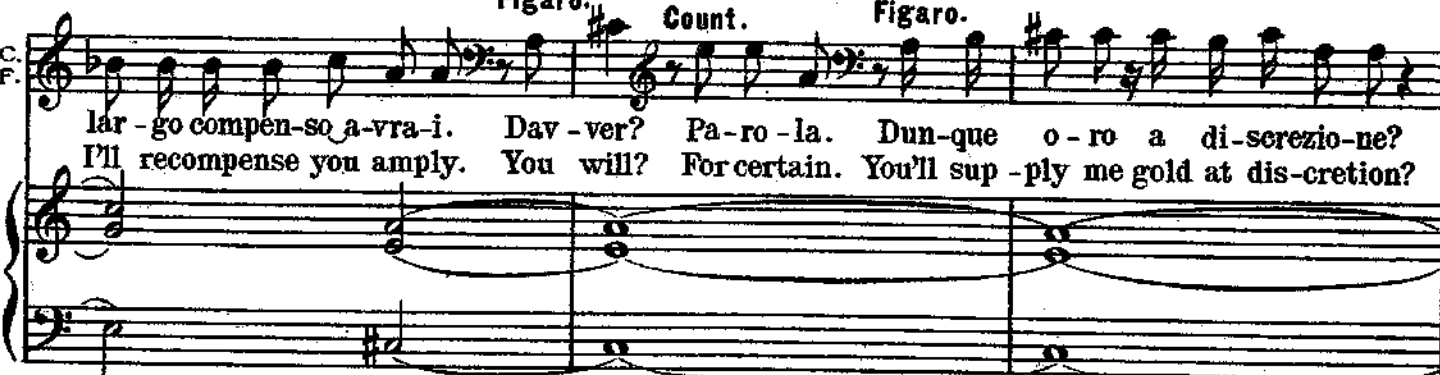
Count.

F. C. 
 og-gi- Eh vi - a! fin - ten - do. Va là! non du-bi - tar; di tue fa - ti - che
 bout it. Well, speak then! say something! A - ha! I - under - stand. For your ex - er - tions

Figaro.

Count.

Figaro.

C. F. 
 lar - go compen - so a - vra - i. Dav - ver? Pa - ro - la. Dun - que o - ro a di - srezio - ne?
 I'll recompense you amply. You will? For certain. You'll sup - ply me gold at dis - cretion?

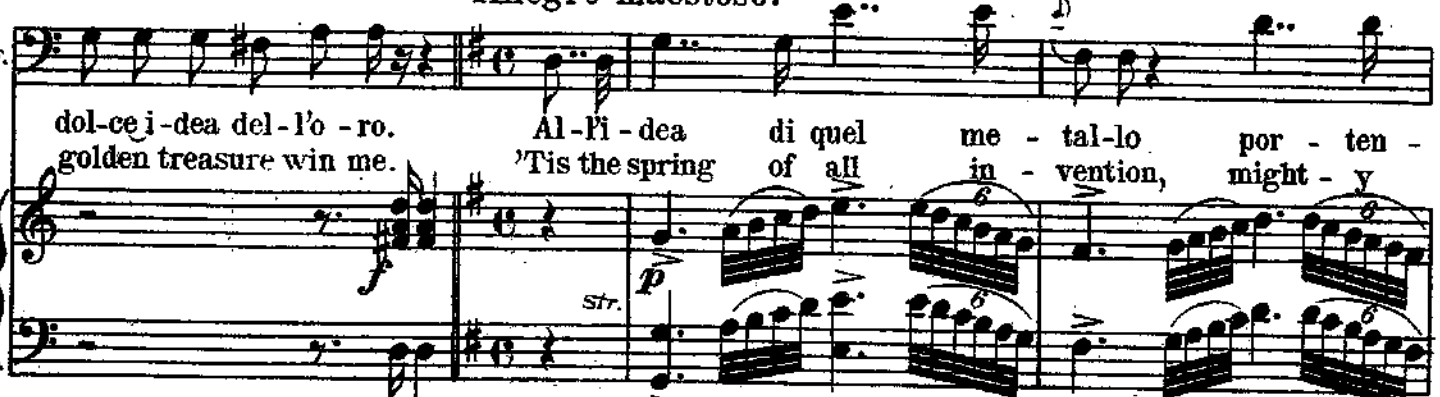
Count.

Figaro.

C. F. 
 O - ro a biz - zef - fe. A - ni - mo, vi - a! Son pronto. Ah non sa - pe - te i simpa - ti - cief.
 Yes, a whole handful. Rouse yourself! now, then! I will, sir. Ah, sir, you guess not what devot - ed and

F. 
 fet - ti prodi - gio - si che ad ap - pa - ga - re il mio si - gnor Lin - do - ro pro - du - ce in me la
 sympathet - ic ardors that magic promise has strangely fired with - in me. The bliss you seek shall

Allegro maestoso.

F. 
 dol - ce i - dea del - l'o - ro. Al - Pi - dea di quel me - tal - lo por - ten -
 golden treasure win me. 'Tis the spring of all in - vention, might - y

Vivace.

F. *pp*
 to - so, on - ni - pos - sente, un vul - ca - no, un vul - ca - no la mia mente già co -
 Mammon, that ma - gic power! Thoughts of genius from my brain begin to shower, All my

F. *p*
 min - cia, già co - mincia a di - ven - tar, sì, al - Pi - dea di quel me - tal - lo un vul -
 mind is in a flame like some vol - ca - no, Thoughts of genius from my brain be - gin to

F. *p*
 ca - no la mia men - te in - co - min - - cia a di - min - - ven -
 shower, and like some vol - ca - no all my mind is

F. *p*
 tar, sì, sì, al - Pi - dea di quel me - tal - lo un vul - ca - no la mia men - te in - co -
 in a flame, Thoughts of genius from my brain be - gin to shower, and like some volca - no

F. *cresc.*
 min - - cia a di - - ven - tar, a di - ven - tar, a di - ven -
 all my mind is in a flame, my mind is in a

F. *tar, un vul - ca - no in - co - min - cia a di - ven - tar!*
flame, all my mind like some vol - ca - no's in a flame!

Fl. & Vln.

colla parte

p

Count. *Su, ve - dia - mo, su, ve - diam di quel me - tal - lo*
Come, re - veal the mighty projects thou'rt de - vis - ing,

Cl.

Fag.

Fl. & Vln.

qual - che ef - fet - to, qualch'ef - fet - to sorpre - den - te, del vul - ca - no, del vulcan della tua
Or - their weight thy fertile brain will o - ver - power; Thou of barbers shalt for ev - er be the

Cl.

Fag.

mente qualche mo - stro, qualche mostro sin - go - lar, sì, del vul - can del - la tua
flower, If a schemethou canst devise in this im - broglio, thou of bar - bers all the

p

men - te qual - che mo - stro sin - go - lar
flow'r shalt be, if now thou canst de -

C. lar, sì, sì, del vul - can - del - la tua men - te qual - che
 vise a scheme, thou of bar - bers all the flow'r shalt be, if

C. mo - stro sin - go - lar, sì, sin - go -
 now thou canst de - vise a scheme, yes,
cresc.

C. lar, sì, sin - go - lar, qual - che mo - stro sin - go -
 if thou can'st de - vise, if thou can'st de - vise a

F. lar!
 scheme. *p* **Figaro.** Voi do - vre - ste tra - ve -
 Let me think how I'll dis -

F. stir - vi - per e - sem - pio - da sol -
 guise you - Now, for instance - as a

Count. Figaro. Count.

F. C. da - to. Da sol - da - to? Sì si - gno - re. Da sol - da - to? e che si
sol-dier. As a soldier? Yes, your lord-ship. Why dis-guise me? What is the

colle parti

Figaro.

F. C. fa? che si fa? che si fa? Og-gi ar-ri-va un reg-gi-men-to, oggi ar-riva un reg-gi-
use? what's the use? what's the use? There's a troop of horse expect-ed, yes this ver-y day ex-

Count.

F. C. Sì, è mio a-mi-co il co-lo-nel-lo, è mio a-mi-co il co-lo-
Yes; and the Col-'nel is my cou-sin, yes, the Col-'nel is my

men - to.
pect - ed.

cresc.

a piacere

F. C. nel-lo. Ma e po-i? nel-lo. And why then? nel-lo. And why then?

co-sin. cousin. cousin.

Va be-non. Co-spet-to! Del - l'al-log-gio col bi -
Lucky chance! By Bacchus! You'll the doc-tor re-qui -

p

F. C. glet-to quel - la por-ta s'a-pri - rà. Che ne
si - tion, None the ar-my can re - fuse. Sir, what

F. *di - te, mio si - gno-re? Non vi par? non l'ho tro - va-ta? Che inven-*
think you of my notion? You per-ceive my shrewd in - tention? 'Tis sa-

C. *Count.*
Che in - ven - zio - ne pre - li -
Most sa - ga - cious, thy in -

F. *ziona, che inven - zione preli - ba - ta! che inven - zione, che inven - zione preli -*
gacious, 'tis sa - gacious, my in - ven - tion! 'tis sa - gacious, 'tis sa - gacious, my in -

C. *ba - ta! che inven - zione, che inven - zione pre - li - ba - ta! Bravo, bravo, bravo,*
ven - tion! most sa - gacious, most sa - gacious, thy in - vention, Bravo, bravo, bravo,

F. *ba - ta! che inven - zione, che inven - zione pre - li - ba - ta! Bella, bella, bella,*
ven - tion! 'tis sa - gacious, 'tis sa - gacious, my in - vention, Bravo, bravo, bravo,

C. *bra - vo in - ve - ri - tà, sì, sì, Che inven - zio - ne, che inven - zio - ne pre - li -*
not an - oth - er - mo - ment lose. Most sa - gacious, most sa - gacious, thy in -

F. *bel - la in - ve - ri - tà, sì, sì, Che inven - zio - ne, che inven - zio - ne pre - li -*
not an - oth - er - mo - ment lose. 'Tis sa - gacious, 'tis sa - gacious, my in -

C. *ba - ta! Bra - vo, bra - vo, bra - vo, bra - vo, bra - vo, bra - vo, bra - vo in ve - ri -*
ven - tion! Bra - vo, bra - vo, bra - vo, bra - vo, bra - vo, not an - oth - er mo - ment

F. *ba - ta! Bel - la, bel - la, bel - la, bel - la, bel - la, bel - la in ve - ri -*
ven - tion! Bra - vo, bra - vo, bra - vo, bra - vo, bra - vo, not an - oth - er mo - ment

mf *cresc.*

C. *tà! Che in - ven - zio - ne! Bra - vo, bra - vo in ve - ri -*
lose. Quick, to work, and not an - oth - er mo - ment

F. *tà! Che in - ven - zio - ne! Bel - la, bel - la in ve - ri -*
lose. Quick, to work, and not an - oth - er mo - ment

C. *tà! Che in - ven - zio - ne! Bra - vo, bravo in ve - ri - tà!*
lose. Quick, to work, and not an - oth - er mo - ment lose.

F. *tà! Che in - ven - zio - ne! Bel - la, bella in ve - ri - tà!*
lose. Quick, to work, and not an - oth - er mo - ment lose.

Figaro, ad lib.

F. *Pia - no, pia - no un' al - trai - de - a! Ve - da*
Soft - ly, soft - ly, a thought has struck me! Gold has

colla voce *p a tempo*

F. *l'o - ro, ve - da l'o - ro co - sa fa. Ub - bri - a - co - si, ub - bri -*
wondrous power to enlarge one's views! Sir, I have it - yes, half seas -

Count. Figaro.

F. C. F.

a-co, mio signor, si fin-ge - rà. Ub-bri - a-co? Sì, si-
o-ver, to appear you won't re - fuse? Half-seas - o-ver? Yes, your

Recit.

Count.

F. C. F.

gno-re. Ub-bri - a-co? ma per-chè? ma per-chè? ma per-
lordship. Half-seas - o-ver? tell me why? tell me why? tell me.

Figaro. (moderately imitating the actions of an intoxicated person.)

Andante.

C. F.

chè? Perché d'un che poco è in sè, che dal vi - no ca-segià, il tu-
why? Of a man who's lost his head, Who the wine-cup can't de-ny, Cer-be-

p Strings pizz

F.

tor, cre-de-tea me, il tu - tor si fi-de-rà, il tu - tor, cre-de - te, cre-de-te a
rus won't be a-fraid, Nor sus-pect in him a spy. Cer-be-rus, believe me, will not be a-

p arco

Allegro. Count.

C. F.

me, il tu-tor si fi-de - rà. Che in-ven - zio-ne, che in-ven-zio-ne pre-li-
fraid, nor suspect in him a spy. 'Tis sa - gacious, 'tis sa - gacious, my in-
Allegro.

C. zio - ne pre - li - ba - tal che inven -
ga - cious, thy in - ven - tion! most sa -

F. ba - ta! che inven - zio - ne, che inven - zione pre - li - ba - ta! che inven -
ven - tion! 'Tis sa - gacious, 'tis sa - gacious, my in - ven - tion! 'tis sa -

p

C. zio - ne, che inven - zio - ne pre - li - ba - ta! Bravo, bravo, bravo, bra - vo in - ve - ri -
gacious, most sa - gacious, thy in - vention! Bravo, bravo, bravo, not an - oth - er -

F. zio - ne, che inven - zio - ne pre - li - ba - ta! Bella, bella, bella, bel - la in - ve - ri -
gacious, 'tis sa - gacious, my in - vention! Bravo, bravo, bravo, not an - oth - er -

p *mf* *cresc.*

C. tà, sì, sì, che inven - zio - ne, che inven - zio - ne pre - li - ba - ta! Bravo, bravo, bravo,
mo - ment lose, Most sa - gacious, most sa - gacious, thy in - vention! Bravo, bravo, bravo,

F. tà, sì, sì, che inven - zio - ne, che inven - zio - ne pre - li - ba - ta! Bella, bella, bella,
mo - ment lose, 'Tis sa - gacious, 'tis sa - gacious, my in - vention! Bravo, bravo, bravo,

p *mf*

C. bravo, bravo, bravo in ve - ri - tà! Che in - ven - zio - ne! Bravo, bravo in ve - ri -
bravo, not an - oth - er moment lose! Bra - vo, bra - vo, not an - oth - er mo - ment

F. bella, bel - la, bella in ve - ri - tà! Che in - ven - zio - ne! Bel - la, bella in ve - ri -
bravo, not an - oth - er moment lose! Bra - vo, bra - vo, not an - oth - er mo - ment

cresc. *f*

C. *tà!* *lose!* Che in - ven - zio - ne! Bra - vo, bravo in ve - ri - tà!
lose! Bra - vo, bra - vo, not an - oth - er mo - ment *lose!*

F. *tà!* *lose!* Che in - ven - zio - ne! Bel - la, bella in ve - ri - tà!
lose! Bra - vo, bra - vo, not an - oth - er mo - ment *lose!* *Tutti*

C. Dun - que? An - dia - mo. Va - do.
 Well then, I'm read - y. Fare - well.

F. Al - Po - pra. Da bra - vo.
 De - lay not. A way then.

C. Oh, il me - glio mi scor - da - vo, il me - glio mi scor - da - vo. Dimmi un
 Oh, the best I was for - get - ting, I was quite for - get - ting; Name a

p Str.

C. po', la tua bot - te - ga, per tro - var - ti, do - ve sta? La bot -
 place where I shall find you, where's your dwelling? is it near? Why, 'tis

p

F. te - ga? non si sbaglia: guardi be - ne; ec - co - la là.
 yonder, 'tis the barber's - No mis - taking, look, close by here.

cresc. *f*

(pointing off the stage.)
Allegro.

Nu - me - ro
Fif - teen my

Cl. & Fag.

p

quin - di - ci a ma - no man - ca, quat - tro gra - di - ni fac - cia - ta
num - ber is, shop on the left hand, Mount up by four steps, door with a

bian - ca, cin - que par - ruc - che nel - la ve - tri - na, so - pra un car -
white band, Five splen - did chignons hang in the win - dow, Jars of cos -

Vln. Cl. & Fag.

p

tel - lo: Po - ma - ta fi - na. Mostra in az - zur - ro
me - tic would bleach a Hin - doo. Wax - en and state - ly,

al - la mo - der - na, vè per in - se - gna u - na lan -
a fair Cir - cas - sian Gives my Em - po - rium an air of

cresc.

F. *ter-na. fash-ion;* *Là sen-za fal-lo* *mi tro-ve-rà.* *Cin-que par-*
You can't mis-take it, *I shall be* *there.* *Fif-teen my*

rinf.

F. *ruc-che nel-la ve-tri-na, sopra un car-tel-lo: Po-ma-ta fi-na. Mostra in az-*
num-ber, shop on the left hand, mount up by four steps, door with a white band, five splen-did

f

F. *zur-ro al-la mo-der-na, v'è per in-se-gna u-na lan-ter-na.* *Là sen-za*
chignons hang in the win-dow, jars of cos-me-tic would bleach a Hindoo. *You can't mis-*

str.
p
Cello

F. *fal-lo, là sen-za fal-lo, là sen-za fal-lo mi tro-ve-rà.*
take it, you can't mis-take it, you can't mis-take it, I shall be there:

F. *Cin-que par-ruc-che, u-na lan-ter-na. Là sen-za fal-lo mi tro-ve-*
Fif-teen the num-ber, keep to the left hand, You can't mis-take it, I shall be-

p
Fag.

F. C. *Count.* *Figaro.* *Count.*

rà. Ho ben ca - pi - to. Or va - da pre - sto. Tu guarda be - ne.
 there. Yes, I shall find it. Fortune's be - fore you. I'm all im - patience.

F. C. *Figaro.* *Count.* *Figaro.* *Count.*

Io penso al re - sto. Di te mi fi - do. Co - là l'at - tendo. Mio ca - ro
 I shall watch o'er you. You will ar - range all. Leave all to me, sir. Thanks, my good

Ob. & Cl.

F. C. *Figaro.* *Count.* *Figaro.*

Fi - garo - In - ten - do, in - ten - do. Por - te - rò me - co. La bor - sa pie - na.
 Fi - ga - ro - My patron you'll be, sir. I shall bring with me - A well-lined pock - et.

F. C. *Count.* *Figaro.*

Sì, quel che vuo - i, ma il re - sto po - i. Oh non si du - bi - ti,
 If you are dar - ing, I'll not be spar - ing. Sir, your suc - cess is sure,

Cor. & Trombe sustain

rinf.

F. *Figaro.*

che ben an - drà, che be - ne, be - ne, be - ne an - drà.
 'tis my af - fair, yes, your suc - cess is my af - fair.

Count.

C. Ah che d'a - mo - re la fiamma io sen - to, nun - zia di
 Love's own en - chantment this day shall fire me, *sotto voce* Transports un -

F. Del - le mo -
 When gold is

C. giu - bi - lo e di con - ten - to! D'ar - dor in - so - li - to que - st'al - ma ac -
 known before with bliss in - spire me, Star of my des - ti - ny, brightly thou'rt

F. ne - te il suon già sen - to!
 chink - ing, wit doth in - spire me.

C. cen - de e di me stes - so maggior mi fa.
 beaming, Let me but win thee, life will be blest.

F. L'o - ro già vie - ne, ec - co - lo qua! Del - le mo - ne - te il suon già
 'Tis to my thinking of joys the best. When gold is chink - ing, wit doth in -

C. Ah che d'a - mo - re
 Love's own en - chant - ment

F. sen - to, del - le mo - ne - te il suon già sen - to, già vie - ne l'o - ro, vie - ne l'ar -
 spire me, when gold is chinking, wit doth in - spire me, I hear it chink - ing, I hear it

C.
 la fiam - ma sen - to, nun - zia
 this day shall fire me, Trans-ports.

F.
 gen - to, già viene l'o - ro, ec-co-lo qua, già vie-ne l'o - ro, già vie-ne l'o - ro,
 chinking, 'Tis to my thinking of joys the best, I hear them chinking, I see them blinking,

cresc.

C.
 di giu - bi - lo e di con
 un - known be - fore with hope in -

F.
 ec - co - lo, ec-co già vie-ne l'ar - gen-to, già vien l'ar - gen-to, ec - co - lo,
 Gold doubloons, all for me, I hear them chinking, I see them blinking, Gold doubloons,

C.
 ten to! ec - co pro - pi - zia
 spire me! trans - ports un - known be - fore

F.
 ec-co-lo in ta-sca scen-de, ec - co - lo qua! D'ar-do-re in-
 All for me, here in my pock-et they'll safe-ly rest! Transports un -

p

C.
 che in sen mi scen de, d'ar dor in -
 with hope in - spire me! Star of my

F.
 so - li - to que-st'alma ac - cen - de,
 known before with hope in - spire me.

C. so - li - to que - st'al - ma ac - cen -
 des - ti - ny, bright ly - thou'rt beam -

F. e di me stes - so maggior mi fa, già vie - ne
 Let me but win ye, life will be blest, I hear them

C. de, e di me stes -
 ing, Can I but win -

F. l'o - ro, già vie - ne l'o - ro, già vien l'ar - gen - to, già vien l'ar - gen - to, e di me
 chink - ing, I hear them chink - ing, I see them blink - ing, I see them blink - ing, Let me but

C. so mag - gior mi fa,
 thee, life will be blest,

F. stes - so, e di me stes - so, e di me stes - so maggior mi fa, già vie - ne
 win ye, let me but win ye, let me but win ye, life will be blest, I hear them

C. e di me stes -
 can I but win -

F. l'o - ro, già vie - ne l'o - ro, già vien l'ar - gen - to, già vien l'ar - gen - to, e di me
 chink - ing, I hear them chink - ing, I see them blink - ing, I see them blinking, let me but

cresc.

C. *so thee, mag life - gior will mi fa! be blest!*

F. *stes - so, e di me stes - so, e di me stes - so mag gior mi fa! win ye, let me but win ye, let me but win ye, life will be blest!*

C. *Nu - me - ro quin - di - ci Cin - que par - ruc - che*
Fif - teen thy number is - Mount up by four steps -

F. *Fac - cia - ta bian - ca*
Mind, on the left hand

C. *V'e per in - se - gna*
Jars of cos - metic

F. *Al - la mo - der - na, U - na lan - ter - na. Cin - que par -*
Door with a white band, A fair Cir - cassian, Five splendid

C. *Ah che da - mo - re la fiam - ma io sen - to,*
Love's own en - chantment this day shall fire me,

F. *ruc - che nel - la ve - tri - na, sopra un car - tel - lo: Po - ma - ta fi - na. V'e per in -*
chignons hang in the win - dow, jars of cos - metic would bleach a Hin - doo, A fair Cir -

C. *mun-zia di giu-bi-lo e di con-ten-to,*
 Transports un-known before with hope in-spire me,

F. *se-gna u-na lan-ter-na, sopra un car-tel-lo: Po-ma-ta fi-na.*
 cas-sian gives my Em-po-rium an air of fa-shion; there you will find me.

C. *ec-co pro-pi-zia che in sen-mi*
 trans-ports un-known be-fore with hope in-

F. *D'ar-dor in-so-li-to quest'alma ac-*
 Transports un-known before with hope in-

C. *scen-de, d'ar-dor in-so-li-to*
 spire me; Star of my des-ti-ny,

F. *cen-de, e di me*
 spire me; Let me but

C. *que-st'al-ma ac-cen-de,*
 bright-ly thou'rt beam-ing,

F. *stes-so mag-gior mi fa. Già vie-ne l'o-ro, già vie-ne*
 win ye, life will be blest, I hear them chink-ing, I hear them

C.  e di me stes - so
can I but win thee,

F.  Po - ro, già vien l'ar - gen - to, già vien l'ar - gen - to, e di me stes - so, e di me
chink - ing, I see them blink - ing, I see them blink - ing, Let me but win them, let me but



C.  mag - gior mi fa,
life will be blest,

F.  stes - so, e di me stes - so maggior mi fa, già vie - ne Po - ro, già vie - ne
win them, let me but win them, and life is blest, I hear them chink - ing, I hear them



C.  e di me stes - so
Can I but win thee,

F.  Po - ro, già vien l'ar - gen - to, già vien l'ar - gen - to, e di me stes - so, e di me
chink - ing, I see them blink - ing, I see them blink - ing, let me but win them, let me but

 *cresc.*

C.  mag - gior mi fa, e di me stes - so
life will be blest, can I but win thee,

F.  stes - so, e di me stes - so maggior mi fa, e di me stes - so
win them, let me but win them, and life is blest, let me but win them,



C. *maggior mi fa, e di me stes-so maggior mi fa,*
life will be blest, can I but win thee, life will be blest,

F. *maggior mi fa, e di me stes-so maggior mi fa, si, si,*
life will be blest, let me but win them, life will be blest, yes, yes,

C. *maggior mi fa, maggior mi fa, maggior mi fa! (Figaro enters*
life will be blest, life will be blest, life will be blest! the house of

F. *maggior mi fa, si, si, maggior mi fa, maggior mi fa!*
life will be blest, yes, yes, life will be blest, life will be blest! the Doctor;
exit Count.)

№ 7. "Una voce poco fa.,,
Cavatina.

Ноты с сайта www.notarhiv.ru

A room in the house of Dr. Bartolo. The windows closed with Venetian blinds. Rosina has a letter in her hand.

Andante

Harp *Tutti* *f* *p* *Wood* *Vln.*

p *Cl. & Cor. sustain*

Ob. & Cl. *f* *Fl.* *p* *Vln.* *pp* *f*


Rosina.

U - na - vo - ce po - co fa qui nel cor mi ri - suo - nò, il mio
 There's a voice that I en - shrine In my heart, and none must know; Ah, Lin -

Strings pizz. *p.*

R. 

cor_ fe - ri - to e già, e Lin - dor_ fu che il pia - gò. Sì, Lin -
 dor, that voice is thine, 'Tis for thee my heart doth glow, Yes, Lin -

R. 

do - ro_ mio_ sa - rà, lo giu - ra - i, la vin - ce -
 do - ro_ shall be mine, I have sworn it, for weal or

Tutti
f *p*

R. 

rò, sì, Lin - do - ro_ mio_ sa - rà, lo giu -
 woe, Yes, Lin - do - ro_ shall be mine, I have

f *p*

R. 

ra - i, la vin - ce - rò. Il tu - tor ri - cu - se -
 sworn it, for weal or woe. My intent I'll not re -

Vln.
p Cl. & Fag. sustain

R. 

rò, io pin - gegno a - guz - ze - rò, al - la fin s'acche - te -
 sign, Though my guardian should say no, He my love need not di -

R. *ra, vine, e contenta io re-ste-ro. Sì, Lin-do-ro mio sa-*
Till my hand I may be-stow. Yes, Lin-do-ro shall be-

R. *ra, mine, lo-giu-ra-i, la-vin-ce-ro, sì, Lin-*
I have sworn it, for weal or woe, Yes, Lin-

p

R. *do-ro mio sa-ra, lo-giu-ra-i, la-vin-ce-ro!*
do-ro shall be mine, I have sworn it, for weal or woe!

f *p*

Moderato.
Fl. & Cl.

p

Vln

Vln.

f

Vlins.

p *f*

Rosina.

R. *p*
 Io so - no do - ci - le, son - ri - spet -
 I am all gen - tleness, I'm all de -

R. *st. p*
 to - sa, so Hum - no ob - be - dien - te,
 vo - tion, ble, o - be - dient,

R. *p*
 dol - ce a - mo - ro sa, mi la - scio reg - ge - re, mi lascio
 all soft e - mo - tion; I can be rul'd with ease, I can be

R. *p*
 reg - ge - re, mi fo gui - dar, mi fo gui - dar. Ma se mi
 rul'd with ease, nor guidance spurn, nor guid - ance spurn. But if you

R. *p*
 toc - ca - no dov'è il mio de - bo - le, sarò u - na vi - pe - ra, sa
 cross my will, or what I do take ill, Like an - y vi - per I will

Wind sustain

R. *p*
 ro, e cen - to trap po - le pri - ma di
 turn, A thou - sand tricks I'll play, but I will

R. *ce - de-re fa - rò gio - car, fa - rò gio - car, e cen-to*
have my way, This all must learn, this all must learn; a thousand

R. *trap - po - le pri - ma di ce - de-re fa - rò gio - car, fa - rò gio -*
tricks I'll play, but I will have my way, this all must learn, this all must
col canto a tempo

R. *car, e cen-to trap - po - le pri - ma di ce - de-re, e cen-to*
learn, a thousand tricks I'll play, but I will have my way, a thousand
col canto a tempo
a piacere

R. *trap - po - le fa rò, fa rò gio - car!*
tricks I'll play, but I will have my way!

R. *lo so - no do - ci - le, sono ob - be -*
I am all gen - tleness, all soft e -
cresc.

R. *dien - te, mi la - scio reg - ge - re, mi fo gú - dar.*
motion, I can be rul'd. with ease, nor guidance spurn.

R. 

Ma se mi toc - ca - no dov'è il mio de - bo - le, sarò u - na
 But if you cross my will, or what I do take ill, like an - y

R. 

vi - pe - ra, sa - rò, e cen - to trap - po - le pri - ma di
 vi - per I will turn; A thousand tricks I'll play, but I will

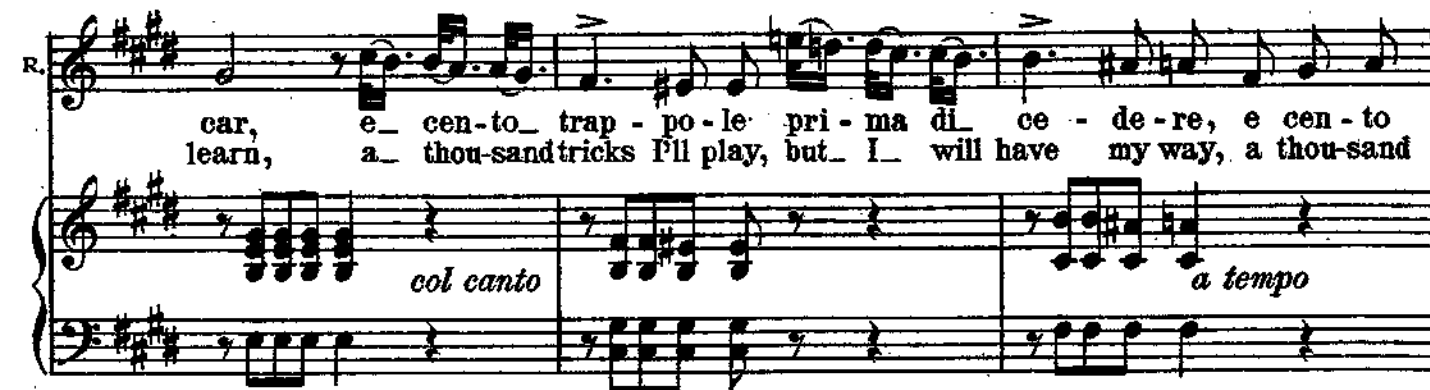
R. 

ce - de - re fa - rò gio - car, fa - rò gio - car, e cen - to
 have my way, This all must learn, this all must learn, a thousand

R. 

trap - po - le pri - ma di ce - de - re fa - rò gio - car, fa - rò gio -
 tricks I'll play, but I will have my way, this all must learn, this all must

col canto *a tempo*

R. 

car, e cen - to trap - po - le pri - ma di ce - de - re, e cen - to
 learn, a thousand tricks I'll play, but I will have my way, a thousand

col canto *a tempo*

a piacere

Più Allegro.

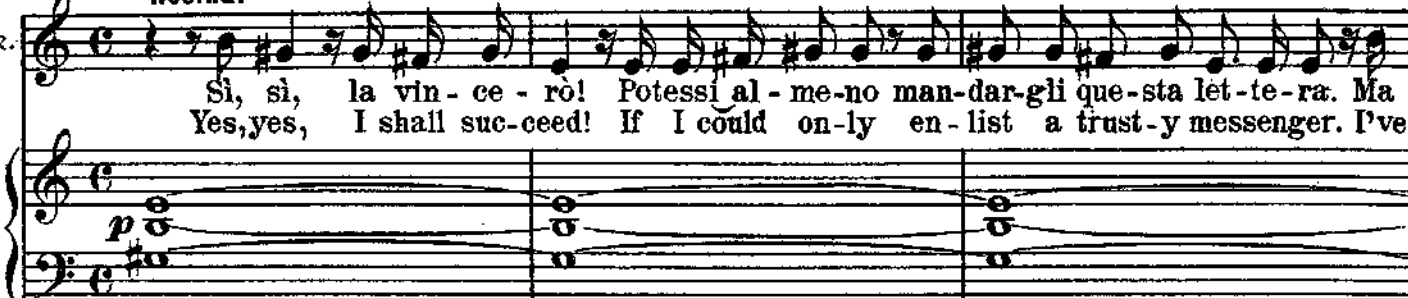
R. trap - po - le fa rò, fa rò gio - car, e cen - to
 tricks I'll play, but I will have my way, a thousand

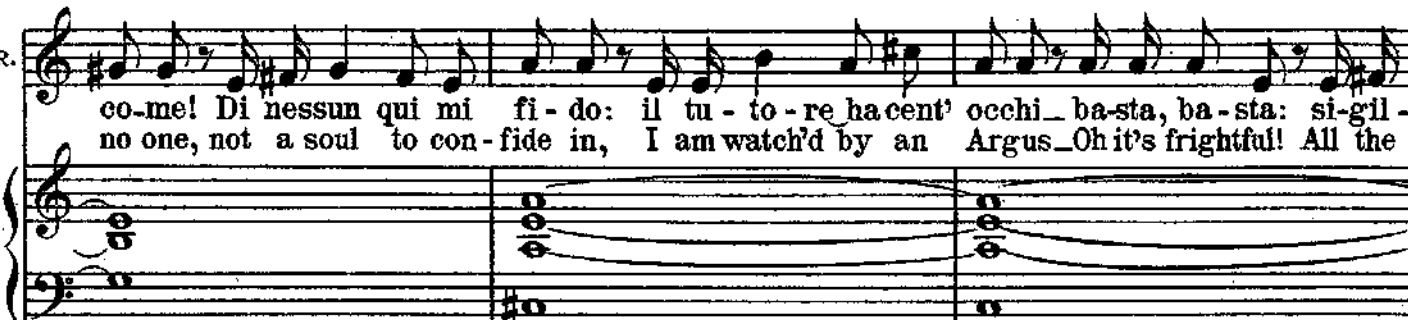
R. trap - po - le fa - rò gio - car, e cen - to trap - po - le fa - rò gio -
 tricks I'll play, to have my way, thousands of tricks I'll play, to have my

R. car, fa - rò gio - car, fa - rò gio
 way, to have my way, to have my

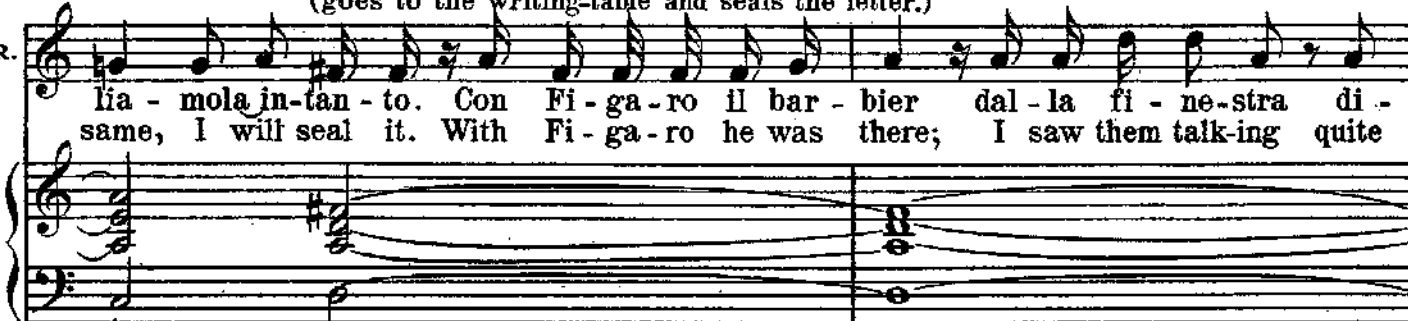
R. car, fa - rò gio - car!
 way, to have my way!


Rosina.

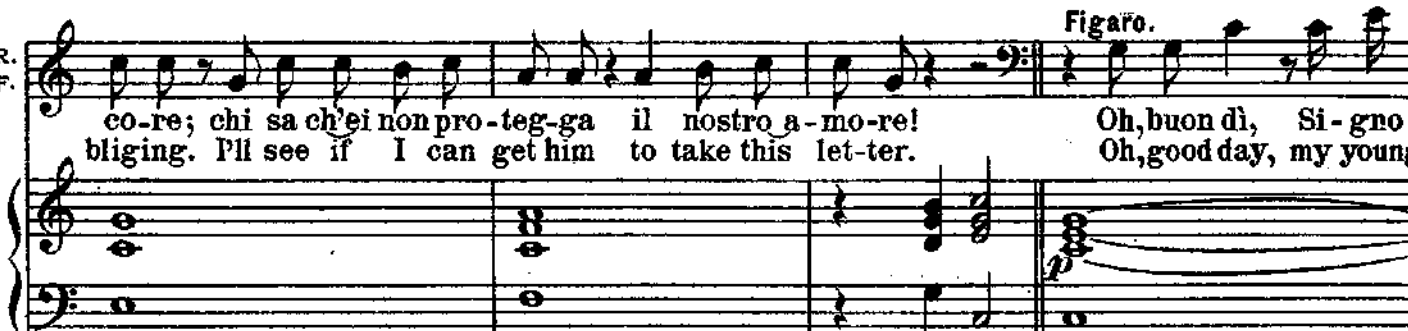
R. 
 Sì, sì, la vin - ce - rò! Potessi al - me - no man - dar - gli que - sta let - te - ra. Ma
 Yes, yes, I shall suc - ceed! If I could on - ly en - list a trust - y mes - senger. I've

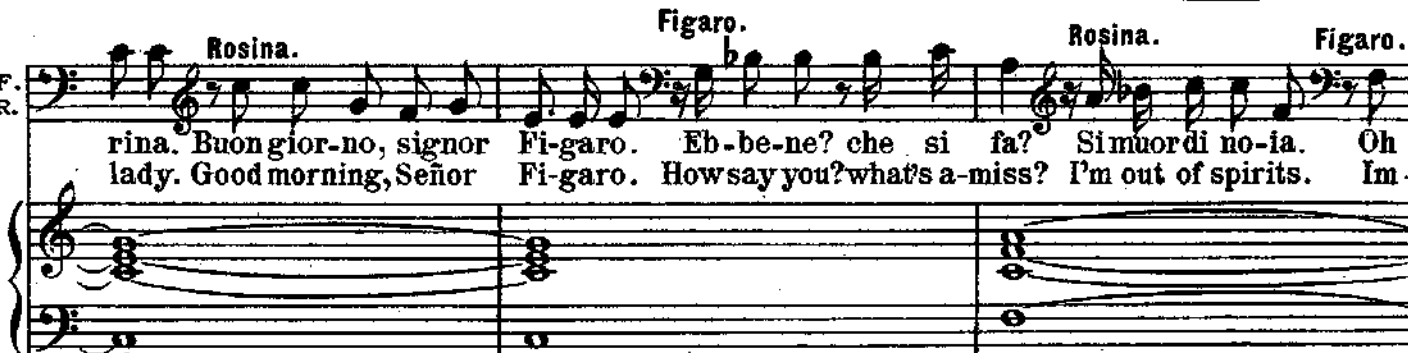
R. 
 co - me! Di nessun qui mi fi - do: il tu - to - re ha cent' occhi - ba - sta, ba - sta: si - gil -
 no one, not a soul to con - fide in, I am watch'd by an Argus - Oh it's frightful! All the

(goes to the writing-table and seals the letter.)

R. 
 lia - mola in - tan - to. Con Fi - ga - ro il bar - bier dal - la fi - ne - stra di -
 same, I will seal it. With Fi - ga - ro he was there; I saw them talk - ing quite

R. 
 scor - rer l'ho ve - du - to più d'un' o - ra. Fi - ga - ro un ga - lant - uo - mo, un giovin di buon
 plea - sant - ly togeth - er in the morning. Fi - ga - ro might do some - thing; he's civ - il and o -

R. 
 co - re; chi sa ch'ei non pro - teg - ga il nostro a - mo - re! Oh, buon dì, Si - gno -
 bling. I'll see if I can get him to take this let - ter. Oh, good day, my young

Rosina. Figaro. Rosina. Figaro.
 F. 
 rina. Buon gior - no, signor Figaro. Eb - be - ne? che si fa? Simuordi no - ia. Oh
 lady. Good morning, Señor Figaro. How say you? what's a - miss? I'm out of spirits. Im -

Rosina.

F. R. dia-vo-lo! pos-si - bi - le! U-na ra - gaz - za bel - la e spi - ri - to - sa. Ah! ah! mi fa - te pos - sibile! A charming girl is always live - ly, brilliant, and sometimes saucy - Ah! ah! you are quite

R. ri - de - re! Che mi ser - ve lo spi - ri - to, che gio - va la bel - lez - za, se chiusa sem - pre com - i - ca! Of what use is my live - liness? for whom should I be charming? imprison'd in these

Figaro.

R. F. sto fra quattro mura, che mi par d'esser proprio in se - pol - tu - ra? In se - pol - walls, and see - ing no one; if this life's to con - tinue, would I were buried! That you were

(taking her aside.)

Rosina. Figaro. Rosina.

F. R. tu - ra? oi - bò! Sen - ti - te: io vo - glio - Ec - co il tu - tor. Dav - ve - ro? Cer - to, buried? Oh fie! I've something to tell you. My guardian's step - You hear it? Yes, I

Figaro.

R. F. cer - to; è il suo pas - so. Sal - va, sal - va! fra po - co ci ri - ve - dremo: ho da dir - vi qualche hear it com - ing this way. In some corner P'll hide from his vi - si - tation. I've a message to de -

(Figaro hides himself, but peeps out during the following scene. Rosina retires.)

Rosina. Figaro. Rosina.

F. R. cosa. E ancor i - o, signor Figaro. Bra - vis - si - ma. Va - do. Quanto è gar - ba - to! liver. I, too, have something, Señor Figaro. Then presently meet me. He's real - ly charming.

Rosina. (at the back.)

B. R. **Bartolo.**
 Ah! disgrazia-to Figaro! ah in-de-gno! ah maledetto! ah scelle - ra - to! (Ec - co qua: sempre
 Where is that rascal Figaro? Ah, scoundrel! Quack of a barber! I'd like to thrash you! (There he is, always

B. R. **Bartolo.**
 gri-da.) Ma si può dar di peg-gio! U-no spedale ha fat - to di tut - ta la fa -
 scolding!) Such things were never heard of. I'd no one ill this morning; now, here's a house of

B. **Bartolo.**
 mi-glia a for-za d'oppio, san-gue e stramu - ti-glia. Signo-rina, il Barbie - re lo ve-
 sickness; what with narcotics, bleedings and anæsthetics. Say, Ro - sina, have you seen him, the im-

B. R. **Rosina.** **Bartolo.** **Rosina.** **Bartolo.**
 de-ste? Per-chè? Per-chè lo vo' sa-pe-re. Forse an-ch'e-gli v'adombra? E perchè
 postor? Seen who? I ask you, have you seen him? Would it make you un-ea-sy? Perhaps it

B. R. **Rosina.**
 no? Eb-ben ve lo di - rò. Sì, l'ho ve - du - to, gli ho par-la - to, mi
 might. Ah, then I will con - fess. Yes, I have seen him, he's so pleasant, I

R. **Rosina.**
 pia-ce, m'è sim-pa - ti - co il suo di - scor-so, il suo gio-viale a-spet-to. (Cre - pa di
 like him, I convers'd with him on various matters, to me most en-ter-tain-ing. (There, jealous

R.
B.
rab-*bia*, vec-*chio* ma-*le*-*det*-*to*!) Ve-*de*-*te* che gra-*ziet*-*ta*! più l'a-*mo*, e più mi
dotard, burst with your vex-*a*-*tion*!) Her sau-*cy* ways are charming! She flouts me, yet I a-

B.
sprezza la bricco-*na*. Cer-*to*, cer-*to* è il Bar-*bie*-*re* che la mette in ma-*li*-*zia*. Chi sa co-*sa* le ha
dore her ver-*y* shadow. Doubtless, doubtless, by the barber she is put up to mischief. I wonder what he

B.
A.
det-*to*! chi sa! Or lo sa-*prò*. Ehi Ber-*ta*! Ambro-*gio*! Ec-*ci*! Ahah! che co-
told her! I'll ask; some one must know. Heigh, Bertha! Ambrosius! At-*tchee*! Aah! did you

Bertha (sneezing) Ambros (yawning)

A.
B.
Ber.
man-*da*? Dim-*mi* Ec-*ci*! Il Bar-*bie*-*re* par-*la*-*to* ha con Ro-*si*-*na*? Ec-
call, sir? Tell me At-*tchee*! Has the bar-*ber* been talk-*ing* with Ro-*si*-*na*? At-

Bartolo. Bertha. Bartolo. Bertha.

Ber.
B.
A.
ci! Ri-*spon*-*di*, al-*men* tu bab-*bu*-*i*-*no*! Ahah! Che pa-*zien*-*za*! Ahah! che
tchee! Come, answer, do you hear? yawning id-*iot*! Aah! Oh my pa-*tience*! Aah! I'm

Bartolo. Ambro. Bartolo. Ambro.

A.
B.
Ber.
son-*no*! Eb-*ben*! Ven-*ne*, ma i-*o* Ro-*si*-*na* Ahah! Ec-
sleep-*y*! Wake up! Yes, sir, I saw him Ro-*si*-*na* Aah! At-

Bartolo. Bertha. Bartolo. Ambros. Bertha.

Ambrosius. Bertha. Bartolo.

Ber. A. B.

cì! Ah ah! Ec - cì! Che ser-vi! ec-co-li qua, son mez-zo mor-ti. An-
 tchee! Aah! At - tchee! What ser-vants! it is e-nough to drive one cra-zy. Be

B. A. Ber.

da - te! Ah ah! Ec - cì! Eh! dia - vo - lo che vi por-ti!
 off, then! Aah! At - tchee! A - way with ye, to the dev-il!

Nº 8. "La calunnia è un venticello.,

Bartolo. Recitative and Aria. (enter Don Basilio)

Voice. B.

Ah! Bar-bie - re din-fer-no - tu me la pa-ghe - ra - i! Qua, Don Ba-
 Oh! that scamp of a bar-ber! But I will make him pay me. Ah, Don Ba-

Piano.

B.

si-lìo: giun-ge-te a tem-po. Oh! io vo-glio per for-za o per a - mor den-tro di-
 si-lìo! I'm glad to see you. Oh, and look you, by fair means, or by foul, I must be

B. Bas.

ma-ni spo-sar la mia Ro-si-na. A-ve-te in-te-so? Eh voi di-te be-nis-si-mo, e ap-
 married to-morrow to Ro-si-na. You un-derstand me? Sir, there is no mistaking you. I

Bas.

pun-to jo qui ve-ni-va ad av-vi - sar-vi - ma - se-gre-tez-za! - e giun-to il
 just called in to tell you news sur-pris-ing, but - 'tis a se-cret: Close by here I've

Bartolo. Basilio.

Bas.
B. con-te d'Al-ma-vi-va. Chi? l'in-cogni-toa-man-te del-la Ro-si-na? Ap-pun-to
seen Count Al-ma-vi-va. Ah! he may be the unknown who courts Ro-si-na. He, and no

Bartolo. Basilio.

Bas.
B. quel-lo. Oh dia-vo-lo! Ah! qui ci vuol ri-me-dio. Cer-to: ma_ al-la sor-
oth-er. Con-found it all! This must be put a stop to. Doubtless, yes, but quite *sub*

Bartolo. Basilio.

Bas.
B. di-na. Sa-reb-bea dir? Co-sì, con buo-na grazia, bi-so-gna princi-pia-re a in-ven-
ro-sa. What do you mean? I mean, in all po-lite-ness, that you should give an inkling that there's

Bas.
tar qual-che fa-vo-la che al pub-bli-co lo met-ta in ma-la vi-sta, che com-pa-rir lo
something sus-pi-cious a-bout the Count, to set the people thinking; hint at some base trans-

Bas.
fac-cia un no-mo in-fa-me, un' a-ni-ma per-du-ta_ io, io vi ser-vi-
ac-tion, so that they shun him, be-liev-ing that he's guilt-y. I'll help you with a

Bas.
rò: fra quattro gior-ni, cre-de-te a me, Ba-si-lio ve lo giu-ra, noi lo fa-rem slog-
will. Three days at furthest, I stake my word, Ba-si-lio's ne'er mis-tak-en, and he will be too

Bas. *Bartolo.* *Basilio.*

giar da que-ste mu-ra. E voi cre - de - te? Oh cer - to! - è il mio si -
 glad to quit the cit - y. You real - ly think so? I'm cer - tain, I've of - ten

Bas. *Bartolo.* *Basilio.*

ste-ma: e non sba-glia. E vor-re-ste? Ma - u - na ca-lun-nia - Ah
 tried it, and suc-ceed-ed. Have you, real-ly? but - to spread a slan-der - What

Bas. *Bartolo.*

dun - que la ca - lun - nia co - s'è, voi non sa - pe - te? No, dav -
 of it? Did you e'er trace its course from the be - gin - ning? No, in -

Bas. *Basilio.*

ve - ro. No? U - di - te - mi e ta - ce - te.
 deed not. No? I'll tell it you, if you'll hear me.

Allegro.
Str. & Fag. *Fl. & Cl.*

p sotto voce

Bas. *Basilio.*

La ca - lun - nia è un ven - ti - cel - lo,
 slan - der's whisper, when first be - gin - - ning,

Bas. un' au - ret-ta as - sai gen - ti - le,
Like a zephyr un - no - ticed steal - ing,

Fl.

Bas. che in-sen-si - bi - le, sot - ti - le, leg - ger-men-te, dol - ce-men - te In - co -
Swift, but ne'er it-self re - veal - ing, Larks in am-bush, softly glid - ing, Like a

Bas. min - cia, in - co - min - cia a su - sur - rar. Pia - no
ze - phyr, scarce a - bove the breath 'tis heard. Just a

p Cor. & Fag. *pp* *Str.*

Bas. pia - no, ter - ra ter - ra,
mur - mur, scarce - ly hint - ed,

Bas. sot - to vo - ce si - bi -
Warn - ing fin - ger, mean - ing

Bas. lan - do va scorren - do, va scor - ren -
glances, Then a hiss - ing sound ad - vanc -

p

Bas. do, va ron-zan-do, va ron-zan- - - do, nel - l'o - rec-chie del - la
 es, hark! a hissingsound ad - vanc - - es! Vain a-like es-cape or

cresc. a poco

Bas. gen-te s'in-tro-du-ce, s'in-tro-du-ce de-stra-men-te, e le te-ste ed i cer-
 hid-ing! Now sus-picious doubts, suspicious doubts a-wak-en, That by none can be mis-

cresc.

Bas. vel-li, e le te-ste ed i cer-vel-li fa stor-di-re, fa stor-di-re, fa stor-di-ree fa gon-
 ta-ken, Now suspi-cious doubts a - wa-ken, That by none can be mis-tak-en, And by none can be de-

Bas. fiar. Dal - la boc-ca fuo-ri u -
 terr'd. A well tim'd in-sin-u -

Str.
p

Brass

Bas. scendo lo schiamaz-zo va cre-scen-do,
 a-tion, A sug-gest-ed in-ti - ma-tion,

cl.
cresc.

Bas. *8*

pren-de for-za a po-co a po-co, Half de-ny-ing, half im-ply-ing, vo-la già di lo-co in O'er the town't will soon be

Bas. *Fl & Ob.* *8*

lo-co, sembra il tuo no, la tempe-sta che nel sen del-la fo-re-sta va fischando, bronto- flying, Ex-pec-tation, fear and wonder, Gath'ring strength like distant thunder, Ever increasing, never

Bas. *8*

lan-do, e ti fa dor-ror ge-lar. Al-la fin tra-boc-cae scoppia, si pro-pa-ga, si rad- ceasing, Is to new in-vention spurrd, Ev-er gaining, nev-er los-ing, Round its hapless vic-tim

Bas. *8*

dop-pia e pro-du-ce un'e-splo-sio-ne co-me un col-po di can- cios-ing, Till at last there's an ex-plo-sion, Like the battle's fierce com-

Bas. *ff*

no - - - ne, co-me un col-po di can-no - - - ne, un tre-muo-to, un tem-po- mo - - - tion, like the battle's fierce com, mo - - - tion, Or when midnight tempest

Bas. ra - le, un tre-muo-to, un tempo-ra-le, un tremuoto, un tempo-ra-le che fa l'a-ria rim-bom- crashes Thro' the lightning's lu-rid flashes, When the midnight tempest crashes, And the voice of doom is

Bas. bar, un tre-muo-to, un tempo-ra-le, un tre-muo-to, un tempo-ra-le, un tremuoto, un tempo- heard; 'Tis as when the tempest crashes Thro' the lightning's lu-rid flashes, When the midnight tempest

Bas. ra - le che fa l'a - ria rim-bom - bar! Eil me - crash-es, And the voice of doom is heard! While the

Bas. schi - no ca - lun - nia - to, av - vi - li - to, cal - pe - sta - to, sot-to il wretch, condemn'd by slan-der, Crush'd and friend - less forth must wan-der, Till be-

Bas. pub - bli - co fla - gel - lo per gran sor - te va a cre - par. Eil me - wil - der'd and des - pair - ing In the tomb he sinks un - heard. While the

Ob. & Cl. Fl. Str. *p* *fz* *p*

colla parte

p *cresc.* *fz* *p*

p *cresc.* *f* *Tutti*

Bas. *pp*

schino calunnia-to, av-vi-li-to, cal-pe-sta-to, sot-to il pub-bli-co fla-
wretch, condemn'd by slan-der, Crush'd and friendless forth must wander, Till be-wil-der'd and des-

Bas. *Car.* *p*

gel-lo per gran sor-te va a cre-par.
pair-ing In the tomb he sinks un-heard.

Bas. *pp*

E il me-schi-no ca-lun-nia-to, av-vi-li-to, cal-pe-
Yes, the wretch, condemn'd by slan-der, Crush'd and friend-less forth must

Bas. *colla parte* *p cresc.* *cresc.*

sta-to, sot-to il pub-bli-co fla-gel-lo per gran
wan-der, Till be-wil-der'd and des-pair-ing In the

Bas. *f* *pp*

sor-te va a cre-par. E il me-schi-no ca-lun-nia-to, av-vi-
tomb he sinks un-heard. Yes, the wretch, condemn'd by slan-der, Crush'd and

Bas. li - to, cal - pe - sta - to, sot - to il pub - bli - co fla - gel - lo per gran
 friend - less forth must wan - der, Till be - wil - der'd and des - pairing In the

Bas. sor - te va a cre - par, sot - to il pub - bli - co fla - gel - lo per gran sor - te va a cre -
 tomb he sinks un - heard, till be - wil - der'd and des - pairing in the tomb he sinks un -

Tutti
f

Bas. par, sot - to il pub - bli - co fla - gel - lo per gran sor - te va a cre - par, sì, va a cre -
 heard, till be - wil - der'd and des - pairing in the tomb he sinks un - heard, till in the

Bas. par, sì, va a cre - par, sì, va a cre - par!
 tomb, till in the tomb he sinks un - heard!

Bas.

ff

Basilio.

Bartolo.

Recitative.

Bas. B.

Ah! che ne di-te? Eh! sa-rà ver, main-tan-to si per-de tem-po, e qui
Well, your opin-ion? Ah, I don't know; but meanwhile, the time is pressing, let us

B.

strin-ge il bi-so-gno. No: vo' fa-re a mo-do mi-o; in mia ca-me-ra an-
have no more talk-ing. No, my own plan is the saf-est; we can set-tle it at

B.

diam. Vo-glio che in-sie-me il con-trat-to di noz-ze o-ra sten-dia-mo. Quan-do sa-rà mia
once. Let us to-gether go and draw up the contract this very in-stant. When I am once her

B.

mo-glie, da que-sti zer-bi-not-ti in-na-mo-ra-ti met-ter-la in sal-vo sa-rà pen-sier
hus-band, I soon shall put a stop to her flir-tations and ma-chi-na-tions. I know how to

Basilio. (They enter the first door R.H.)

Bas. B.

mi-o. (Ven-gan da-na-ri: al re-sto son qua i-o)
rule her. (Con-ceit-ed do-tard! not e-ven how to school her!)

No 9. "Dunque io son.,"

Recit. and Duet.

Figaro (coming forward cau-tiously)

Voice. F.

Piano.

Ma bra-vi! ma be-no-ne! ho in-te-so tut-to. Ev-vi-va il buon Dot-to-re!
How lucky that I heard them! All's fair in war-time. Long live our val-iant Doctor!

F. *b.* *b.* *b.*

Po - ve - ro bab - bu - i - no! Tua spo - sa? eh, vi - a! pu - li - sci - ti! Il boc - chi - no.
In - fat - u - a - ted do - tard! Her hus - band? the ga - by, He'll find those grapes are sour.

F. *b.*

Or che stan - no là chiu - si pro - cu - riam di par - la - re al - la ra - gaz - za:
While they're deep in their fig - ures I must find, ay, and warn the fair Ro - si - na;

F. R. *b.* *b.* *b.*

Rosina. *Figaro.*

ec - co - la ap - pun - to. Eb - be - ne, si - gnor Fi - ga - ro? Gran co - se, si - gnor - i - na.
she's com - ing this way. What news good Se - ñor Fi - ga - ro? There's news that will astound you.

F. R. *b.* *b.* *b.*

Rosina. *Figaro.* *Rosina.* *Figaro.*

Si, dav - ve - ro? Man - ge - rem dei con - fet - ti. Co - me sa - reb - be a dir? Sa - reb - be a
Well, what is it? There'll be cake in the morning. Pray sir, what do you mean? I simply

F. *b.* *b.* *b.*

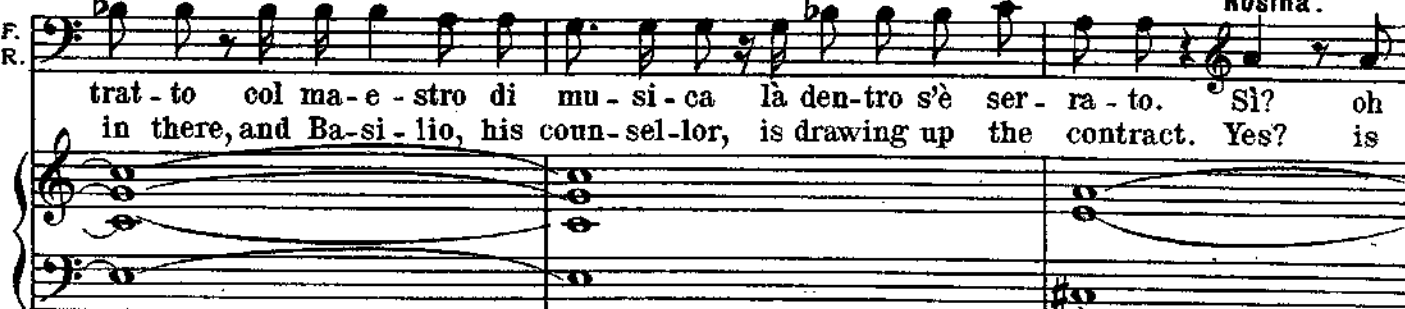
di - re, che il vo - stro bel Tu - to - re ha sta - bi - li - to es - ser den - tro do -
mean that to - morrow morning ear - ly your pre - cious guardian has de - ter - mined to

F. R. *b.* *b.* *b.*

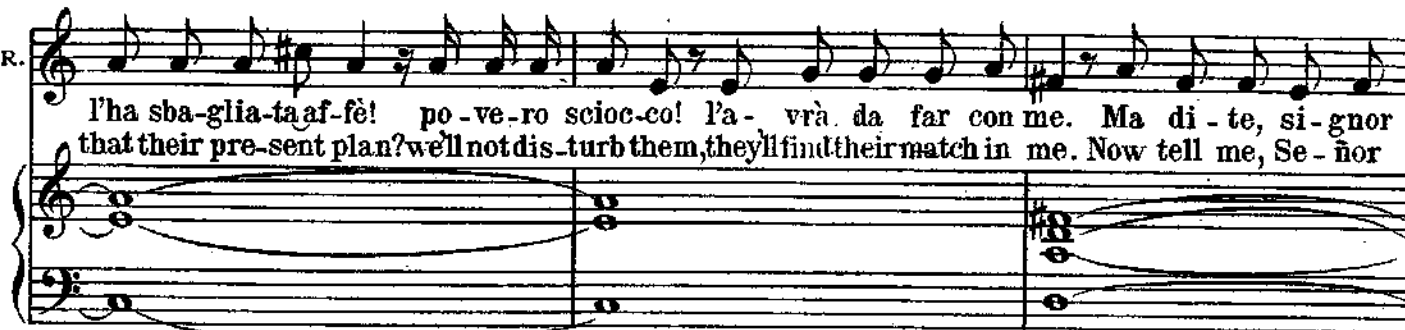
Rosina. *Figaro.*

man vo - stro ma - ri - to. Eh vi - a! Oh ve lo giu - ro; a sten - der il con -
be your lov - ing husband! What nonsense! It is no nonsense, he's clo - set - ed with

Rosina.

F. R. 

trat - to col ma - e - stro di mu - si - ca là den - tro s'è ser - ra - to. Sì? oh
 in there, and Ba - si - lio, his coun - sel - lor, is drawing up the contract. Yes? is

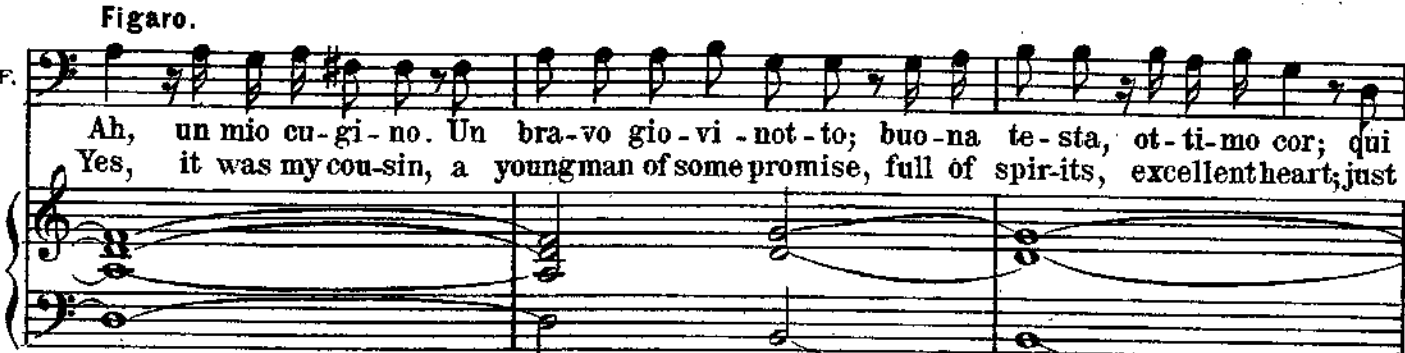
R. 

l'ha sba - glia - ta af - fè! po - ve - ro scioc - co! l'a - vrà da far con me. Ma di - te, si - gnor
 that their pre - sent plan? we'll not dis - turb them, they'll find their match in me. Now tell me, Se - ñor

R. 

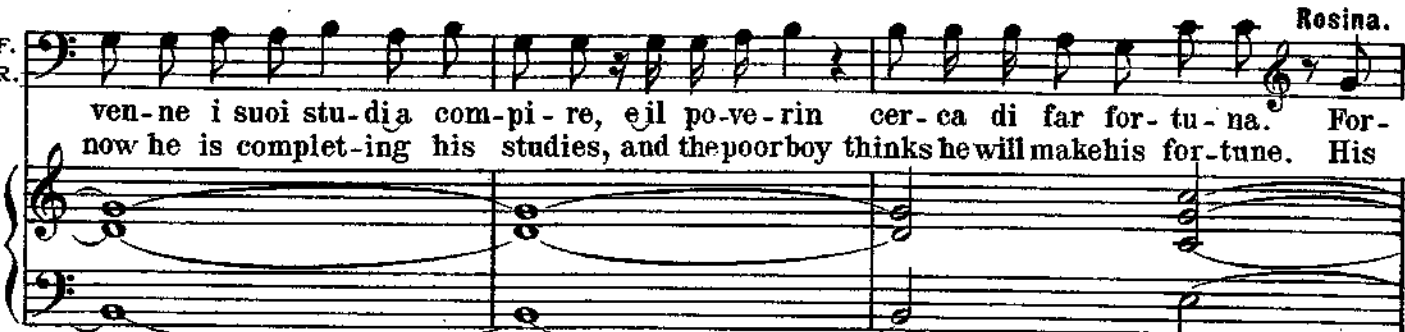
Fi - ga - ro, voi po - co fa sot - to le mie fi - ne - stre par - la - va - te a un si - gno - re?
 Fi - ga - ro, a while a - go, just un - derneath my window, you were talk - ing to some one?

Figaro.

F. 

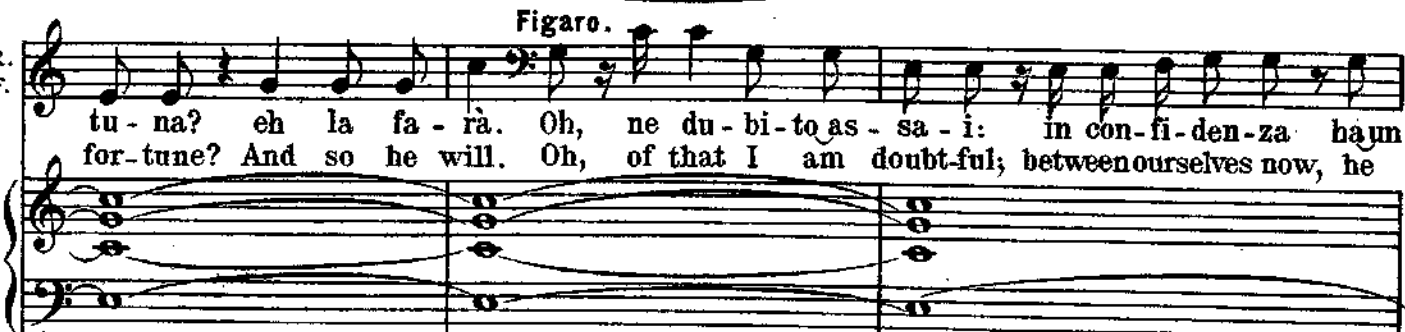
Ah, un mio cu - gi - no. Un bra - vo gio - vi - not - to; buo - na te - sta, ot - ti - mo cor; qui
 Yes, it was my cou - sin, a young man of some promise, full of spir - its, excellent heart; just

Rosina.

F. R. 

ven - ne i suoi stu - dia com - pi - re, e il po - ve - rin cer - ca di far for - tu - na. For -
 now he is complet - ing his studies, and the poor boy thinks he will make his for - tune. His

Figaro.

R. F. 

tu - na? eh la fa - rà. Oh, ne du - bi - to as - sa - i: in con - fi - den - za ha un
 for - tune? And so he will. Oh, of that I am doubt - ful; between ourselves now, he

Rosina. **Figaro.**

F. R. gran di - fet - to ad dos - so. Un gran di - fet - to? Ah, gran - de. Ein - na - mo - ra - to
has one dreadful blemish. A dread - ful blemish? Yes, dread - ful. Love brings him to dis -

Rosina.

F. R. mor - to. Sì, dav - ve - ro? Quel gio - vi - ne, ve - de - te, m'in - te - res - sa mol -
trac - tion. Does it real - ly? I'll own to you, your cou - sin has in - spired me with

Figaro. **Rosina.** **Figaro.** **Rosina.**

R. F. tis - si - mo. Per bac - co! Non ci cre - de - te? Oh sì! E la sua bel - la, di - te,
in - te - rest. Now real - ly? You don't be - lieve me? Oh yes! And does the la - dy, tell me,

Figaro. **Rosina.** **Figaro.**

R. F. a - bi - ta lon - ta - no? Oh no! cio - è, - qui! due passi! Ma è bel - la? Oh bel - laas - sa - i!
live at some great distance? Oh yes, that is, - no, close by here! Is she handsome? Superb - ly handsome!

F. Ec - co - vi il suo ri - trat - to in due pa - ro - le. Grassot - ta, ge - nia - lot - ta, ca - pel - lo ne - ro,
Lis - ten, and in a sen - tence I will describe her. Just sixteen, round and dimpled, dark hair and lashes,

Rosina. **Figaro.**

F. R. guan - cia por - po - ri - na, oc - chio che par - la, ma - no che in - na - mo - ra. E il no - me? Ah il no - mean
cheek o'erspread with roses, an eye bewitching, and a hand enchanting. Her name is? Must I tell

R. 

- co - ra? Il no - me... Ah che bel no - me! Si chia - ma - Eb - ben? si chia - ma? Po - ve -
that, too? her name is - her name is charming! They call her - Well, say - they call her? Let me



F. 

ri - na! Si chia - ma R, o, Ro, s, i, si, Ro - si, n, a, na, Ro - si - na!
think now! they call her - R, o, Ro, s, i, si, Ro - si, n, a, na, Ro - si - na!



Allegro.
Rosina.

R. 

Dun - que io son - tu non m'in - gan - ni? Dun - que io son la for - tu -
Can it be - dare I be - lieve thee? Can it be - Pm his e -



R. 

na - ta! (Già me l'e - ro im - ma - gi - na - ta: lo sa -
lect - ed! (More than half - it - was - sus - pect - ed, For I



R. 

pe - vo - pria di - te.) Dunque io son - tu non m'in - gan - ni? (Già me
guess'd it - long a - go.) Can it be - dare I be - lieve thee? (More than



R.
 l'e - ro im - ma - gi - na - ta: Lo - sa - pe - vo - pria - di -
 half - it - was - sus - pect - ed, For I guess'd it long a -

p

R.
 te, già lo sa pe - vo - pria - di - te, lo sa
 go, ah, yes, I guess'd it long a - go, yes, I

f

Fl. *cresc.* *Wind*

or

R.
 pe - vo - pria - di - te.) Di Lin-do-roj! va-go og-
 guess'd it long a - go.) Fair Ro-si-na, yes, be-

f *p* *vln.* *Figaro.*

F.
 get - to sie - te voi, bel - la Ro - si - na, sie - te vo - i, sie - te
 lieve me, More than life it - self he loves thee, Yes be - lieve me, fair Ro-

vln. *& Fl.* *vln.*

F.
 vo - i, bel - la Ro - si - na. (Oh che vol - pe so - pra - fi - na! Oh che
 si - na, dear - ly he loves thee. (Oh, her sly - ness quite re - proves me! Oh, her

vln. *& Fl.* *p*

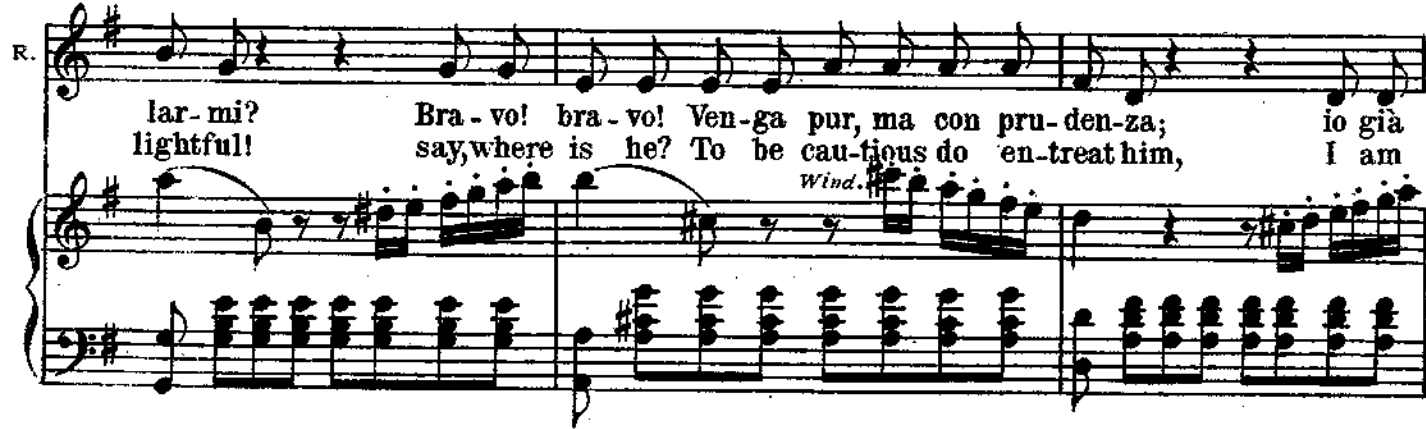
F. *vol - pe - so - praf - fi - na! Ma - l'a - vra - da - far - con - sly - ness - quite - re - proves me, Yet - her - mas - ter - I - can -*

F. *me, sì, - ma - l'a - vra - da - far - con - me, ma l'a - show, ah - yes, - her - mas - ter - I - can - show, yes, her -*

F. R. *vra - da - far - con - me!) Sen - ti, sen - ti, m'a Lin - mas - ter - I - can - show.) Tell me, tell me, how Lin -*

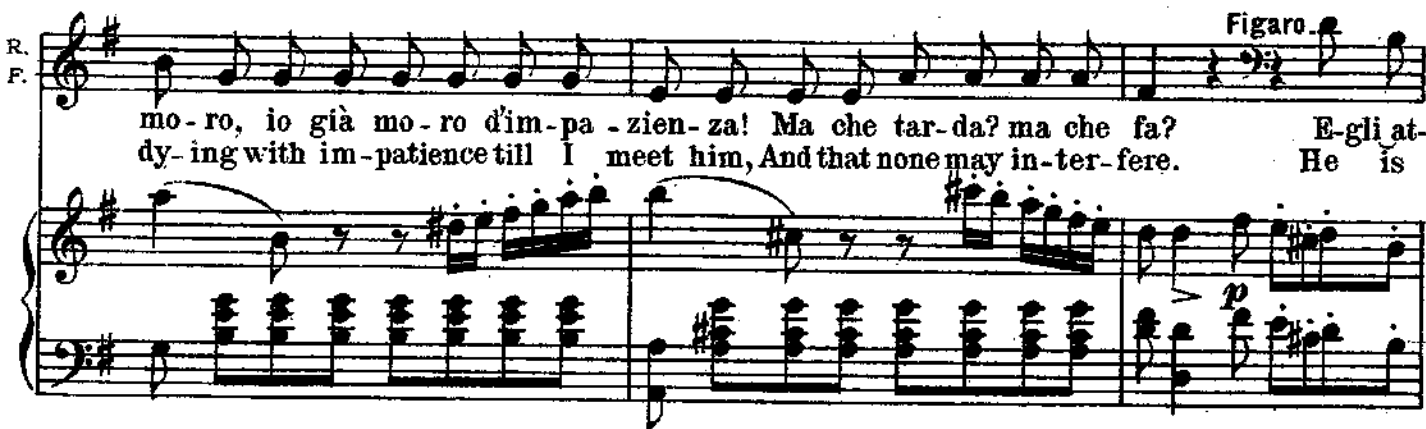
R. F. *do - ro, per par - lar co - me si fa? Zit - to, zit - to, qui Lin - do - ro per par - lar - vi or or sa - do - ro Can be spoken with - out fear. Hush, and lis - ten; thy Lin - do - ro In two moments shall be*

F. R. *ra, zit - to, zit - to, qui Lin - do - ro per par - lar - vi or or sa - ra. Per par - here, hush and lis - ten, thy Lin - do - ro in two moments shall be here. How de -*

R. 

lar-mi? lightful! Bra-vo! bra-vo! Ven-ga pur, ma con pru-den-za; io già I am
say, where is he? To be cau-tious do en-treat him,

Wind.

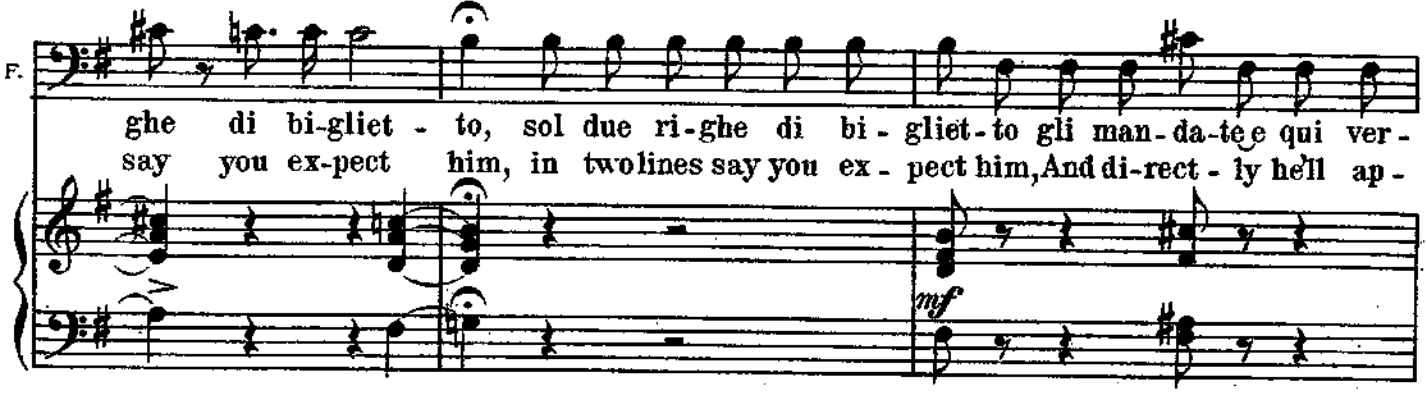
R. F. 

mo-ro, io già mo-ro d'im-pa-zien-za! Ma che tar-da? ma che fa? E-gli at-He is
dy-ing with im-patience till I meet him, And that none may in-ter-fere.

Figaro.

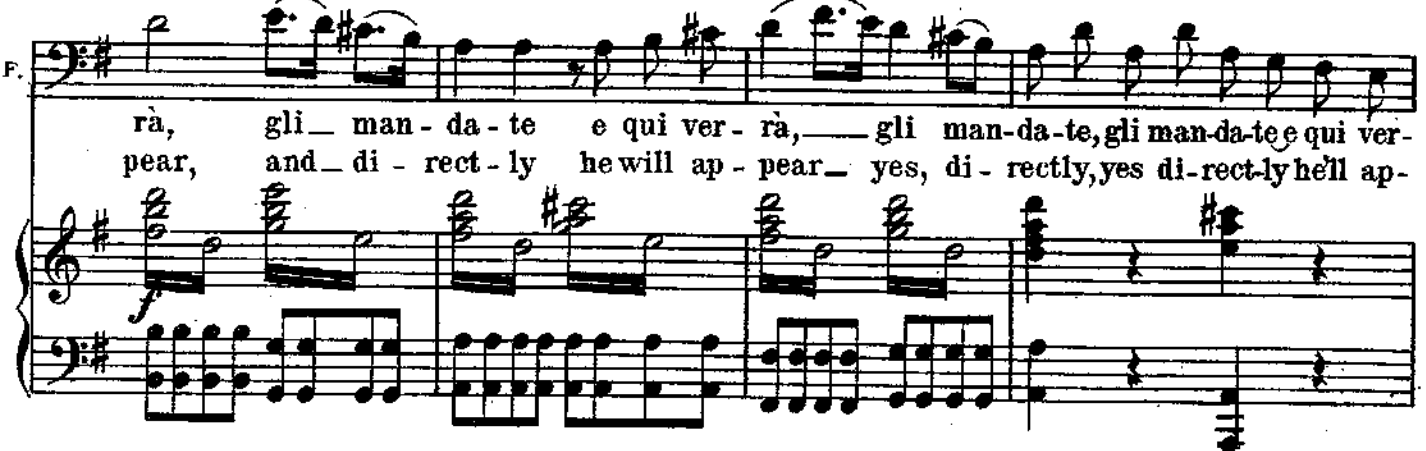
F. 

ten-de qual-che se-gno, po-ve-rin, del vo-stro af-fet-to; sol due ri-
wait-ing for a to-ken, Hèll des-pair if you re-ject him, In two lines

F. 

ghe di bi-gliet-to, sol due ri-ghe di bi-gliet-to gli man-da-tee qui ver-
say you ex-pect him, in two lines say you ex-pect him, And di-rect-ly he'll ap-

mf

F. 

rà, gli man-da-te e qui ver-rà, gli man-da-te, gli man-da-tee qui ver-
pear, and di-rect-ly he will ap-pear— yes, di-rectly, yes di-rectly he'll ap-

Rosina. Figaro. Rosina.

F. R. ra. Che ne di-te? Non vor-re-i, Su, co-rag-gio. Non sa-pear. Well, what think you? Oh, I could not. Why so frighten'd? And I

Vins.

p

Figaro. Rosina. Figaro. *a piacere* (going to the writing-table)

R. F. pre-i Sol due ri-ghe. Mi ver-go-gno. Ma di che? ma di che? si sa! Pre-sto, presto qua il bi-would not. Just one line now. I'm ashamed to. Why ashamed? there's no cause! no none. Come at once and write a

Tutti

col canto *f a tempo*

Rosina (takes the letter from her pocket and gives it him).

Figaro: *a piacere*

F. R. gliet-to! Un bi-gliet-to? ec-co-lo qua. Già e-ra scrit-to! ve' che let-ter. Write a let-ter? Oh, it is done. Why, it was writ-ten! I'm a

p *f* *colla parte* *Str. & Fag.*

Rosina.

P. R. be-stia! ve' che bestia! Il ma-e-stro faccio a le-i! For-tu-na-ti af-fet-ti—blockhead! I'm a blockhead! From her cunning I can borrow. Fly a-way, all thought of—

Figaro.

R. F. mie-i, io co-min-cio a re-spi-rar. Ah che in cat-te-dra co-sor-row, Now at last I shall be blest. Yes, from her I'll cunning

p

F. R. 

ste - i di ma-li-zia — può det - - tar. Ah tu so - lo, a - mor, — tu
 bor - row, I her pu-pil — stand con - fess'd. Ah, with joy — will dawn — each

Str. pizz.
p


R. 

se - - - i, che mi de - vi con - so - lar, — — — — — che mi
 mor - - - row, For my heart — is now — at rest, — — — — — for my

R. 

de - vi, che mi de - vi con - so - lar. Ah tu so - lo, a - mor, — tu —
 heart, ah yes, my heart is now at rest! Ah with joy — will — dawn — each —

F. *Figaro. sotto voce*

F. 

Don-ne, donne, eter-ni De - - -
 In de- ceit the sex is tho - - -

R. 

se - i, — che — mi — de - vi — con - so - lar. Ah tu
 mor - row, — For — my — heart — is — now — at — rest, Ah, with

F. 

i, chi var-ri-va, chi var-ri-va, chi var-ri-va a indo-vi - nar! Don-ne, donne, eter-ni
 rough, None their craft, no, none their craft, no none their craft has e'er express'd! In de- ceit the sex is

R. so - lo, a - mor, tu se - i, che mi de - vi con - so -
 joy will dawn each mor - row, for my heart is now at

F. De - i, chi v'ar - ri - va, chi v'ar - ri - va, chi v'ar - ri - va a in - do - vi -
 tho - rough, none their craft, no none their craft, no, none their craft has e'er ex -

R. lar. rest. Sen - ti, sen - ti, ma Lin - do - ro -
 Tell me, tell me, how Lin - do - ro -

F. nar! press'd! Qui ver - rà! A mo -
 He is near. In two

Fl. Faç. Cor. *p* *cl.* *cresc.*

R. Ven - ga pur, ma con pru - den - za.
 To be cautious, do en - treat him -

F. men - ti per par - lar - vi qui sa - rà. Zit - to, zit - to, qui ver -
 moments, in two moments he'll be here. I shall see the coast is

Rosina.

F. R. rà. For - tu - na - ti af - fet - ti mie - i, io con - min - cio a re - spi -
 clear. Fly - a - way all thought of sor - row, Now, at last, I shall be

R. rar, co-min-cio a re-spi-rar. Ah, tu
blest, ah, now, at last, I shall be blest. Figaro. Ah, with

F. Don-ne, don-ne, e-ter-ni
In de-ceipt the sex is

R. so-lo, a-mor, tu se-i, che mi de-vi con-so-
joy will dawn each mor-row, For my heart is now at

F. De - - - i, chi v'ar-ri-va, chi v'ar-ri-va, chi v'ar-ri-va in-do-vi-
tho - - - rough, none their craft, no, none their craft, no, none their craft has e'er ex-

R. lar. Ah tu so-lo, a-mor, tu se-i, che mi
rest, Ah, with joy will dawn each mor-row, for my

F. na-re? Don-ne, don-ne, e-ter-ni De - - - i, chi v'ar-ri-va, chi v'ar-
press'd! Yes, in de-ceipt the sex is tho - - - rough, none their craft, no, none their

R. de-vi con-so-lar, che mi de-vi con-so-
heart is now at rest, yes, my heart is now at

F. ri-va, chi v'ar-ri-va in-do-vi-nar? chi v'ar-ri-va, chi v'ar-ri-va in-do-vi-
craft, no, none their craft has e'er ex-press'd, none their craft, no, none their craft has e'er ex-

R. lar, che mi de - vi con - so - lar, sì, con - so -
rest, ah, my heart is now at rest, ah, yes, my

F. nar? chi v'ar - ri - va, chi v'ar - ri - va a in - do - vi -
press'd, none their craft, no, none their craft has e'er ex - press'd, no, none their

Harp

R. lar, sì, con - so - lar, sì, con - so - lar!
heart, ah yes, my heart is now at rest! (exit Figaro)

F. nar, a in - do - vi - nar, a in - do - vi - nar?
craft, no, none their craft has e'er ex - press'd!

№ 10. "A un dottor della mia sorte.,"

НОТЫ с сайта www.notarihiv.ru Recit. and Aria.

Rosina.

Bartolo.

Voice. R. O - ra mi sen - to meglio: questo Fi - ga - ro è un bravo gio - vi - not - to. In som - ma, col - le
B. Now all my doubts are ended, and to Fi - ga - ro I ev - er shall be grateful. Come here, child, there's a

Piano. *p*

B. buo - ne, po - trei sa - pe - re dal - la mia Ro - si - na che venne a far co - lui que - sta mat -
ques - tion that you must answer, like a good Ro - si - na: What did the barber call a - bout this

Rosina. Bartolo. Rosina. Bartolo. Rosina.

B. R. ti - na? Fi - ga - ro? Non so nul - la. Ti par - lò? Mi par - lò. Che ti di - ce - va? Oh mi par - morning? Fi - ga - ro? I don't know, sir. He was here? He was here. 'Twas you he spoketo? Oh yes, 'twas

R. lo di cer - te ba - ga - tel - le, del fi - gu - rin di Francia, del mal del - la sua fi - glia Marcel - I. He spoke of diff'rent tri - fles, of the fashions from Pa - ris, the ill - ness of his daughter Marcel -

Bartolo.

R. B. li - na. Dav - ve - ro? ed io scom - met - to che por - tò la ri - spo - sta al tuo bi - li - na. Was that it? Did he not bring you a re - ply to a let - ter sent by the

Rosina. Bartolo.

B. R. gliet - to. Qual bi - gliet - to? Che ser - ve! La - riet - ta del fi - nu - til pre - cau - zio - ne che ti win - dow? By the window? Nay, start not! your bal - lad that you call'd the "Vain Precau - tion," that you

B. cad - de sta - man giù dal bal - co - ne. Vi fa - te ros - sa? (A - ves - sijn - do - vi - na - to!) Che vuol dir questo dropt from your hand at yonder window. I see you're blushing. (I guess'd her secret rightly! Pray and how came that

Rosina.

B. R. di - to co - sì spor - co d'in - chio - stro? Spor - co? oh! nul - la: io me l'a - vea scot - fin - ger to be blackend with ink - stains? Ink - stains? quite sim - ply: I had this morning

Bartolo.

R.
B.
ta - to e coll' in-chio-stro or or l'ho me-di-ca-to. (Dia-vo-lo!) e que-sti fo-gli or son scorchi'd it, and I have heard that, that ink will cure a burning. (Clev-er that!) Five sheets of paper! there were

Rosina.

R.
B.
cin-que, e-ran se-i. Que' fo-gli? è ve-ro. Du-no mi son servi-ta a man-six here, one is missing. The pa-per? I took it. One of those sheets of pa-per I have

Bartolo.

R.
B.
dar de' con-fet-ti a Marcel-li-na. Bra-vis-si-ma! e la pen-na per-chè fu tem-pe-wrapp'd round some sweet meats for Marcel-li-na. Oh, ca-pi-tal! and this pen too was late-ly used for

Rosina. **Bartolo.**

R.
B.
ra-ta? (Ma-le-det-to!) La pen-na! per di-se-gna-re un fio-re sul tambu-ro. Un writ-ing! (How un-luck-y!) This pen, sir, I used to draw a flow'r on my embroi-dry. A

Rosina. **Bartolo.** **Rosina.**

R.
B.
fio-re! Un fio-re. Un fio-re! Ah! fra-schet-ta! Dav-ver! flow-er? A flow-er. A flow-er! fie up-on you! I did!

Bartolo. **Rosina.** **Bartolo.** **Rosina.** **Bartolo.**

R.
B.
Zit-ta! Cre-de-te... Ba-sta co-sì! Si-gnor... Non più, ta-ce-te! Si-lence! You know, sir... I've heard e-nough! Oh, sir... No more, be si-lent!

Andante maestoso.

(f) Bartolo.

B. A un dot-tor del-la mia sor-te que-ste scu-se, si-gno-
To a man of my im-por-tance Dare you of-fer such ex-

B. ri-na! Aun dot-tor del-la mia sor-te que-ste scu-se, si-gno-
cus-es? To a man of my im-portancedareyou of-fer such ex-

B. ri-na! Vi con-si-glio, mi-a ca-ri-na, un po' meglio a imposturar, meglio, meglio, me-glio,
cus-es? Screen in fu-turesuch a-bus-es Bet-ter, or they'll be perceiv'd, better, better, somewhat

B. me-glio, vi con-si-glio, mi-a ca-ri-na, un po' meglio a impostu-rar, meglio, meglio, me-glio,
bet-ter, screen in fu-turesuch a-bus-es better, or they'll be perceiv'd, better, better, somewhat

B. me-glio, vi con-si-glio, mia ca-ri-na, un po' meglio a impo-stu-
bet-ter, screen in fu-ture such a-bus-es somewhat bet-ter, or they'll

Str.
mp

Wind
mod. sostenuto
f

Str.
p

Fl. Cl.
p

Vln.

(1) The aria Manca un foglio, p. 319, is traditionally substituted for this music on pp. 110-123.

B.

rar, — sì, — sì, vi con-si - glio, mia ca - ri - na, un po' meglio a impo - stu -
 be — per - ceiv'd, screen in fu - ture such a - bus - es, so they can - not — be — per -

Fl.
Cl.

p

Vln.

B.

rar! Aun Dot - tor del - la — mia sor - te que - ste — scu - se, si - gno -
 ceiv'd. To — a — man of my — im - por - tance dare you — of - fer such — ex -

Fl.
Cl.

mf

B.

ri - na! Vi — con - si - glio, mia ca - ri - na, un — po' me - glio a impo - stu -
 cus - es? Screen in — fu - ture such a - bus - es, So — they can - not be — per -

B.

rar, un — po' me - glio a impo - stu - rar, un — po' — me - glio, un po' meglio a impostu -
 ceiv'd, so — they can - not be — perceiv'd, so — they cannot, so they can - not be per -

f *Cor. & Fag*

B.

rar!
 ceiv'd!

Cl.

p

B. *I con-fet-ti-al-la ra-gaz-za!*
Sweetmeats sent to Mar-cel-li-na!

Vln.

p

B. *Il ri-ca-mo sul tam-bu-ro!* *Vi*
Pat-terns drawn for your em-broi-dry! *scot-*
Scorch'd *your*

B. *ta-ste: eh via! eh via! Ci vuol al-tro, fi-glia*
fin-ger! Oh fie! oh fie! Ma-dam, these pretexts are

str.

p >

B. *mi-a, per po-ter-mi cor-bel-lar, al-tro, al-tro, altro, al-tro, ci vuol al-tro, fi-glia*
nonsense, Not a word can be be-liev'd, nonsense, nonsense, utter nonsense. Ma-dam, these pretexts are

B. *mi-a, per po-ter-mi cor-bel-lar, al-tro, al-tro, al-tro, al-tro!*
nonsense, not a word can be believ'd, nonsense, nonsense, ut ter nonsense.

Cl. & Fag.

mf

B.

Per-chè man-ca là quel fo-glio? Vo' sa-per co-te-sto im-
 Know this mat-ter shall be sift-ed! Wherefore wasthis pa-per

B.

bro-glio. Per-chè man-ca là quel fo-glio? So-no-i-nu-ti-li le
 lift-ed? Wherefore wasthis pa-per lift-ed? No pretences shall a-

B.

smor-fie! Fer-ma là, non mi toc-ca-te, fer-ma là, non mi toc-
 vail you! Have a care how you pro-voke me, have a care how you pro-

B.

ca-te! No, fi-glia mia, non lo spe-ra-te ch'io mi la-sci in-fi-noc-
 voke me! No, in de-keit think not to cloak thee, Lies by lies are not re-

p

B.

chiar, no, fi-glia mia, non lo spe-ra-te ch'io mi la-sci in-fi-noc-
 triev'd, No, in de-keit think not to cloak thee, lies by lies are not re-

B. *mf*

chiar. A un Dottor della mia sorte queste scuse, signorina! Vi consiglio, mia car-
 triev'd. To a man of my importance dare you offer such excuses? Try and screen all such a

B.

rina, un po-co meglio a impostu-rar, un po' meglio a impo-stu-
 buses So they cannot be per-ceiv'd, so they can not be per-

B.

rar, un po' meglio, un po' meglio a impostu-rar!
 ceiv'd, so they cannot, so they cannot be per-ceiv'd!

B.

Via ca-ri-na, con-fes-sa-te!
 Come, confess now, 'twas to joke me.

B.

Son di-spo-sto a per-do-nar. Non par-la-te? vio-sti-
 Come. befriend then, and say thou'rt griev'd. How, no answer? rage will

B. fuori, signo-ri-na, un'al-tra vol-ta quando Bar-to-lo andrà fuori, la con-segna ai servi -
 said it, I perforce will save your cred-it, I, Don Bar-to - lo, have said it, I perforce will save your

cl.
cresc. *dim.*

B. to-ri a suo mo-do far sa - pra. Ah! non ser-vo-no le
 cred-it, I will safe-ly lock you in. Oh, you flirt, we will be

f *mp*

B. smorfie, faccia pur la gat-ta mor-ta, faccia pu-re, fac-cia pu - re, faccia pur la gat-ta
 e-ven, Nothing now again shall shake me, Nothing now again shall shake me, nothing now again shall

B. mor-tal shake me! *Vln. & Viola.* Cospet-ton! per quella por-ta, co-spet-ton! per quella
 shake me! When abroad my duties take me, when a-broad my duties

Vln.
p
Cello & Fag.

B. por-ta nemmen l'aria entrar po-trà, no, nemmen l'aria entrar po-trà!
 take me, Not a fly shall en-ter in, no, not a fly shall en-ter in!

B. *E Ro - si - na in - no - cen - ti - na, scon - so -*
 Try, Ro - si - na, at your lei - sure, La - men -

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, including some longer note values.

B. *la - ta, di - spe - ra - ta... Eh, non ser - vo - no le smorfie,*
ta - tion, des - pe - ra - tion, New at - tempts at fa - sci - na - tion.

The second system continues the musical score. The vocal line has a half rest followed by eighth notes. The piano accompaniment includes a dynamic marking of *p* (piano) and continues with eighth-note patterns in both hands.

B. *fac - cia pur la gat - ta mor - ta! Co - spet - ton! per quel - la*
 Nothing now a - gain shall shake me, When a - broad my du - ties

The third system shows the vocal line with a half rest followed by eighth notes. The piano accompaniment features a dynamic marking of *cresc.* (crescendo) and continues with eighth-note patterns.

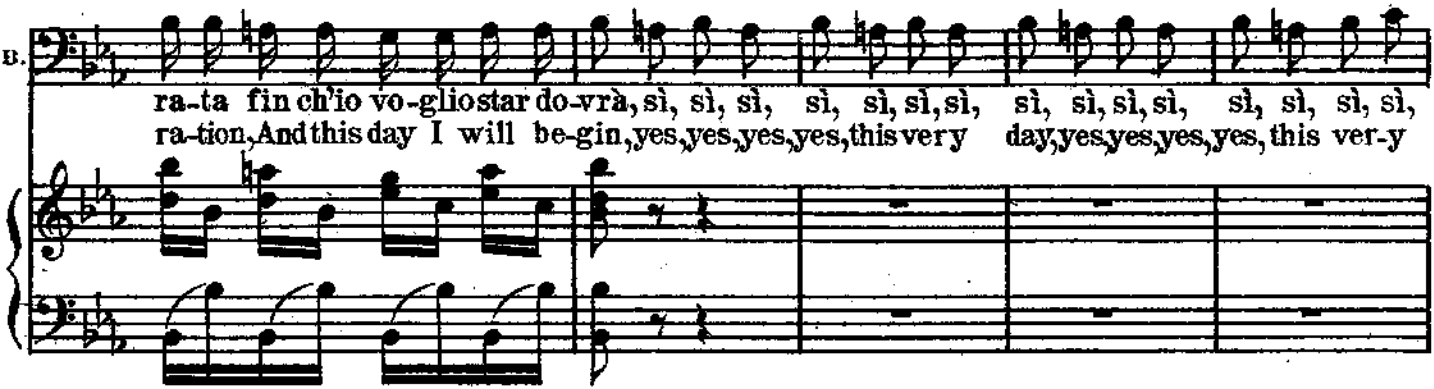
B. *por - ta nemmen l'aria entrar po - trà. E Ro - si - na in - no - cen -*
 take me, Not a fly shall en - ter in. Try, Ro - si - na, at your

The fourth system continues the musical score. The vocal line has a half rest followed by eighth notes. The piano accompaniment includes a dynamic marking of *f* (forte) and continues with eighth-note patterns.

B. *ti - na, e Rosina in - no - cen - ti - na, scon - so - la - ta, di - spe - ra - ta, scon - so - la - ta, di - spe -*
 leisure, try, Rosina, at your lei - sure, la - men - ta - tion, des - pe - ration, la men - ta - tion, des - pe -

The fifth system concludes the musical score. The vocal line has a half rest followed by eighth notes. The piano accompaniment continues with eighth-note patterns in both hands.

B. 
ra-ta, in sua came-ra ser- ra-ta, in sua came-ra ser- ra-ta, in sua came-ra ser-
ra-tion, I will try in-car-ce - ra-tion, I will try in-car-ce - ra-tion, I will try in-car-ce -

B. 
ra-ta fin ch'io vo-gliostar do-vrà, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì,
ra-tion, And this day I will be-gin, yes, yes, yes, yes, this very day, yes, yes, yes, yes, this ver-y

B. 
sì, in sua - ca - me - ra ser - ra - ta fin ch'io vo - glio star do -
day I will try in - car - ce - ra - tion, And this day I will be -
Winds sustain.

B. 
vrà, sì, in sua ca-me-ra ser - ra-ta, in sua ca-me-ra ser - ra-ta, in sua ca-me-ra ser -
gin, Yes, I will try in-car-ce - ra-tion, I will try in-car-ce - ra-tion, I will try in-car-ce -

B. 
ra-ta fin ch'io vogliostar dovrà, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì, sì,
ration, And this day I will be-gin, Yes, yes, yes, yes, this very day, yes, yes, yes, yes, this very

B. *si!*
day!
Vln.
pp *p*

B. Si-gno-ri-na, un al-tra volta quan-do Bar-to-lo andrà fuo-ri, quando Bar-to-lo an-drà
Mark, my la-dy, for the fu-ture, I, Don Bar-to-lo, have said it, I, Don Bar-to-lo, have

cresc.

B. fuo-ri, quan-do Bar-to-lo an-drà fuo-ri, la con-se-gna ai ser-vi-
said it, I, Don Bar-to-lo, have said it, I per-force will save your

dim.

B. to-ri a suo mo-do far sa-prà. Si-gno-ri-na, un al-tra
cred-it, I will safe-ly lock you in. Mark, my la-dy, for the

B. volta quan-do Bar-to-lo an-drà fuo-ri, signori-na, un'altra vol-ta quan-do Bar-to-lo an-drà
future, I, Don Bar-to-lo, have said it, I, Don Bar-to-lo, have said it, I, Don Bar-to-lo, have

cresc.

B. *fuo-ri, la con-se-gna a' ser-vi - to-ri a suo mo-do far sa-prà.*
 said it, I per-force will save your credit; I will safely lock you in.

U. *Eh, non ser-vo-no le smorfie, fac-cia pur la gat-ta mor-ta, faccia pu-re, fac-cia.*
 Oh you flirt, we will be e-ven, Nothing now again shall shake me, nothing now again shall

B. *pu-re, fac-cia pur la gat-ta mor-ta!* *Co-spet-ton! per quella*
 shake me, nothing now again shall shake me! *When a-broad my du-ties*

B. *porta, co-spet-ton! per quella por-ta nemmen l'a-ria, nemmen l'a-ria, nemmen l'aria entrar po-*
 take me, when abroad my du-ties take me, Not a fly, no, not a fly, no, not a fly shall en-ter

B. *trà! Cospet-ton! per quella por-ta nemmen l'a-ria entrar po-trà!* *in, when a-broad my du-ties take me, not a fly shall en-ter in!* *vln. & Cl.*

B. *E. Ro - si - na in - no - cen - ti - na. scon - so -*
Try, Ro - si - na, at your lei - sure, la - men -

B. *la - ta, di - spe - ra - ta - eh, non ser - vo - no le smor - fie,*
ta - tion, des - pe - ra - tion, New at - tempts at fa - sci - na - tion,

F. *faccia pur la gat - ta mor - ta! Co - spetton! per quella por - ta*
Nothing now a - gain shall shake me! When a - broad my duties take me,

B. *nemmen l'aria entrar po - tra! E Ro - si - na in - no - cen - ti - na, e Ro - si - na in - no - cen -*
Not a fly shall en - ter in. Try, Ro - si - na, at your lei - sure, try, Ro - si - na, at your

B. *ti - na, scon - so - la - ta, di - spe - ra - ta, scon - so - la - ta, di - spe - ra - ta, in sua ca - me - ra ser -*
lei - sure, la - men - ta - tion, des - pe - ra - tion, la - men - ta - tion, des - pe - ra - tion, I will try in - car - ce -

B. *ra-ta, in sua came-ra ser - ra-ta, in sua came-ra ser - ra-ta . fin ch'io voglio star do -*
ra-tion, I will try in-car-ce - ra-tion, I will try in-car-ce - ra-tion, and this day I will be -

ff

B. *vrà. Un Dot-tor del-la mia sor - te non si la - scia in-*
gin. I'm a Doc - tor of im - por - tance, and I'm not to -

f

B. *fi - noc - chiar, no, no, un Dot-tor del-la mia sor - te non si*
be - de - ceiv'd, no, no, I'm a Doc - tor of im - por - tance, and I'm

B. *la - scia in-fi - noc - chiar! E_ Ro - si-na in-no - cen-ti - na, scon-so -*
not - to - be - de - ceiv'd. Try, Ro - si - na, at your lei - sure, la - men -

Fl. Cl.

B. *la - ta, di - spe - ra - ta, in sua ca - me - ra ser - ra - ta fin ch'io*
ta - tion, des - pe - ra - tion, I will try in - car - ce - ra - tion, and this

B. *vo-glio star do - vrà, fin ch'io vo - glio star do -*
day I will be - gin, Yes, this day I will be -

B. *vrà, gin, fin ch'io vo - glio star do -*
yes, this day I will be -

B. *vrà, sì, fin ch'io vo-glio star do - vrà, sì, fin ch'io vo-glio star do -*
gin, this ver - y day I will be - gin, this ver - y day I will be -

B. *vrà, sì, star do - vrà, sì, star do - vrà, sì, star do - vrà!* (exit.)
gin, I will be - gin, I will be - gin, I will be - gin!

Recitative.

Rosina.

R.
 Bron-to-la quan-to vuo-i, chiu-di por-te e fi-ne-stre, io me ne ri-do; già di noi
 Cease not to storm and bluster, bar the doors and the windows; I do not mind you. Such pet-ty

R.
 femmine al-la più mar-motta per a-guzzar l'inge-gno e far-la spi-ri-to-sa tutto a un tratto ba-sta
 tyranny turns a woman's temper, and rouses e'en the feeblest with mother-wit and slyness to resistance when you

(exit) Bertha (enters).

R.
 chiu-der-la a chia-ve— e il col-po è fat-to! Fi-no-ra in questa ca-me-ra mi parve dis-en-
 think you have cag'd her, she most defies you. I thought I heard a murmuring, a talking in this

R.
 fir un mor-mo-ri-o; sa-rà stato il tu-tor col-la pu-pil-la, non ha un'o-ra di ben. Queste ra-
 room; who can have been here? our young la-dy, no doubt; perhaps her guardian, always finding some fault. None of our

(a knocking is heard) Count. (outside)

Bertha.

R.
 gaz-ze non la vo-glion ca-pir— Bat-to-no. A-pri-te! Ven-go! Ec-
 servants ev-er an-swer the door. Who is that? With-in there! Com-ing! At-

R.
 cì! an-co-ra du-ra: quel ta-bac-co m'ha po-sto in se-pol-tu-ra.
 tchee! how ve-ry teaz-ing! 'Tis the med'cine this morning brought on this sneezing.

No 11. "Ehi di casa, buona gente!,"
Finale I.

Piano.

f *marziale*

pp

Tutti *3*

Strs. & Fag. *tr*

f *Tutti*

p

tr

Count (disguised as a cavalry soldier).

Ehi di ca-sa, buo - na gente, buo - na
Eh, with - in there! come good people! Up, a -

f *pp*

tr

gente, rouseye! ehi, ehi di ca-sa, ehi di ca-sa! niun ri -
eh, eh, with - in there, eh, with - in there, are ye

f *p*

tr

Bartolo.

sponde! ehi! Chi è co - stu - i? che brutta faccia? è ub - bri -
sleeping? Eh! Who may this be? An ug - ly fel - low! Scarcely

f *pp*

Strs. & Fag.

C. *Count.*
Ehi di ca-sa, ma - le - det-ti! ma - le -
Eh, with-in there, come, confoundye! fire and

B. a-co! chi sa - rà? chi sa - rà?
sober: who are you? who are you?

f pp

(seeing Bartolo, feels for something in his pocket)

C. detti! ehi! Ah! Sì -
thunder! Eh! Ah! All

B. Co - savuol si - gnor sol - da - to?
What, sir soldier, do you want here?

f p

C. Sì! bene ob - bli - ga - to. *a piacere* Sie - te vo - i - a - spetta un poco - sie - te
right. I'm much o - bliged, sir. Is your name, sir - just wait a moment here, I

B. (Qui co - stui che mai vor - rà?)
(With this fellow what's to do?)

f *col canto*

C. vo - i dot - tor Ba - lor - do? *a piacere (reading)* Ah, ah, Ber - tol - do?
have it - Doctor O - bo - rem? No, no, O - por - to?

B. Che Ba - lor - do? che Ba - lor - do? Che Bertoldo? che Ber -
What's O - bo - rem? what's O - bo - rem? What's Oporto? what's O -

f a tempo

B.

tol-do? eh an-da-te al dia-vo-lo! eh an-da-te al dia-vo-lo! Dottor
 porto? Go to all the devils,sir! go to all the devils,sir!Doctor

B.
C.

Count,
 Bar-to-lo, Dot-tor Bar-to-lo, Dot-tor Bar-to-lo! Ah bra-vis-si-mo: dot-tor
 Bar-to-lo, Doc-tor Bar-to-lo, Doc-tor Bar-to-lo! Oh that's ca-pi-tal: Doc-tor

Tutti.

C.
B.

bar-ba-ro; bra-vis-si-mo, dot-tor bar-ba-ro! Va be-
 Barba-ro; that's ca-pi-tal: Doctor Barba-ro. Yes, it's
 Bartolo.

Un cor-no!
 You block-head!

C.
B.

Bartolo.
 nis-si-mo; già vè po-ca, già vè po-ca dif-fe-ren-za. (Io già
 ca-pi-tal; why, the difference is not much,what does it matter? (Howshall

Count.

C. (Non si ve-de! che im-pazien-za! quan-to
(Where's Ro-si-na? how get at her? What a

B. per-do, io già per-do la pa-zien - za, io già perdo, io già perdo la pa-
I get rid of him and of his clat - ter, how shall I get rid of him and of his

Strs.
pp *Fug.*

C. tarda! do-ve sta?) Dun-que
meeting for us two.) You're a

B. zien - za! qui pru-den-za ci vor-rà, qui pru-den-za ci vor-rà.)
clat - ter? oh ye saints, now help me through, oh ye saints, now help me through.)

Vln. & Ob.
f *pp*

C. vo-i- sie-te dot - to-re? Va be -
Doctor, if I mis-take not? Why, that's

B. Son dot - to-re, sì, sì - gno-re.
Yes, a Doc-tor, you mis-take not.

Fl. *Tutti*
f

Bartolo.

C. nissi-mo; un ab-brac-cio, qua col - le-ga. In-die-tro!
ca-pi-tal; here, em-brace me, Come, old colleague. Standoff, man!

p

Count. (insists on embracing him).

C. Qua! There! So no anch'io dottor per cen-to, Am not I of the profess-ion? ma-nescalco al reg-gi-I'm the re-giment's phy-

Strs. *p*

(presenting a paper)

C. men-to. Dell'al-log-gio sul bi-gliet-to, dell'al-log-gio sul bi-si-cian, And'tis up-on you I'm quarter'd, and'tis up-on you I'm

p

C. gliet-to, os-ser-va-te, ec-co-lo qua, ec-co-lo qua, ec-co-lo qua, ec-co-lo qua. quarter'd, read this or-der, it is quite true, it is quite true, it is quite true, it is quite true.

a piacere

col canto

C. (Ah, ve-nis-se il ca-ro og-get-to (Ah, how weary this pro-ba-tion!

B. Bartolo.

(Dal-la rab-bia, dal di-spetto io già cre-po in ve-ri- (What with scorn and in-dig-na-tion, I know scarcely what to

p a tempo

Str. & Cor. *Wood*

C. del-la mia fe-li-ci-tà! Fair-est, bless my long-ing view.

B. tà. do. Ah, ch'io fo, se mi ci metto, qual-che gran be-stia-li-I'm a man of moder-a-tion, Not a brow-ler such as

(Rosina enters, stops short on seeing a stranger)

Rosina.

R. Un sol - da - to? il tu -
There's a sol - dier with my

C. Vie - ni, vie - ni, il tuo di - let - to, deh! vie - ni, il tuo di -
Come and end this sep - a - ra - tion, oh end this sep - a -

B. tà! ah ch'io fo, ah ch'io fo
you! I scarce know what I do

Fug.

Viol.

R. to - re? Co - sa mai fa - ran - no
guardian: Here is sure - ly some - thing

C. let - to, deh vie - ni, il tuo di - let - to vien d'a - mor t'at - ten - de
ra - tion, oh end this sep - a - ra - tion, For thy fa - vor let me

B. qual - che gran be - stia - li - tà, sì, qual - che gran be - stia - li -
I know scarce - ly what I do, ah, I know scarce - ly what I

R. qua? che fa - ran - no
new, Yes, 'tis some - thing

C. già, fat - ten - de
sue, Yes, let me

B. tà, ah ch'io fo, se mi ci met - to, qual - che gran be - stia - li -
do, I know scarce - ly, I know scarce - ly, I know scarce - ly what I

R. qua? new, co - sa here is mai sure - ly fa - ran some - no thing

C. già, sue, pien - d'a - mor - t'at - ten - de for - thy - fa - vor - let - me

B. tà, do, qual - che I know gran scarce be ly - stia what li - I

Wood

cl. Fag. cresc.

R. qua? new, co - sa here is mai sure - ly fa - ran some - no thing

C. già, sue, pien - d'a - mor - t'at - ten - de for - thy - fa - vor - let - me

B. tà, do, ah ch'io fo, ah ch'io fo, ah ch'io fo qualche gran be - stia - li - I know scarce what I do, what I do, I know scarcely what I

(Rosina comes forward on tiptoe)

R. qua?) new! (perceiving Rosina) (Ei miguarda, s'avvi - he pur)

C. già!) sue.) (È Ro - si - na, orson con - ten - tò.) (Ah, who is it? he pur)

B. tà!) do.) (Tis Ro - si - na, I must ap - prise her.)

Ob. & Fag.

p

R. ci - na.) (Oh ciel! che sen - to! ah giu - di - zio, ah giu - di - zio, per pie - ceives me.) (What ter - rors seize me! Oh be prudent, or some mischief will en -

Count. (softly to Rosina.)

(Son Lindo - ro.) (I'm Lindo - ro.)

Fl. & Cl.

R. tà!) sue!) Bartolo. (seeing Rosina).

B. Si - gno - ri - na, che cer - ca - te? Pre - sto, pre - sto anda - te Who to pry in here has told thee? This is no fit place for

R. Va - do, va - do, non gri - da - te! vi - a! you. Pre - sto, pre - sto, pre - sto, Hast - en, hast - en to your Why for ev - er must you scold me?

C. Count. Ehi, ra - Eh, good

B. pre - sto, pre - sto, pre - sto via di qua. cham - ber, or 'twill be the worse for you.

C. gaz-za, ven - go anch'i - o. In ca -
dam-sel, I'll go with you. To my

B. Do-ve, do-ve, si - gnormi - o?
Fel-low, have you lost your sen-ses?

C. ser-ma, oh que - sta e bel-la!
quarters, I must be off now!

B. In ca - ser-ma? In ca - ser - ma? ba-ga -
To your quarters? To your quarters? This is

Rosina. Count. (to Bartolo, making his way toward the inner rooms)

C. Ca - ra_ Oh cie - lo_ Dun - que va - do_ (holding him
Dearest_ Oh do not_ Wait, I'm coming. back.)

B. tel - la! O - là, co - spet - to! Oh non, si -
too much! Stand off, here's treason! Oh not so

C. Co-me? come?
Nonsense, nonsense,

B. gno-re, qui d'al-log-gio non può star, qui d'al-log-gio non può star. Eh non v'è
fast, sir, here no quar-ters you can find, here no quarters you can find. No use dis -

Vln. & Bass.
cresc.

C. *(angrily)*
 co - me? co - me? Il bre - vet - to?
 nonsense, nonsense. You've an or - der?

B.
 re - pli - ca; Ho il brevet - to d'e - sen - zio - ne. Mio pa -
 put - ing, sir, I've an or - der of ex - emp - tion, of ex -

B.
 drone, un momento, un momento, un momento, un mo - men - to, un momen - to, un mo -
 emption! Wait a min - ute, wait a min - ute, wait a min - ute, wait a min - ute, wait a min - ute, wait a

fug. dim.

B. *(goes to a writing-table)*
 men - to, un mo - men - to, il mo - stre - rò.
 min - ute, for I have it close by here.

Stras. p

C. *Count.* *(to Rosina)*
 (Ah se qui re - star non pos - so. Deh pren -
 (This is real - ly too pro - vok - ing! Dear - est,

R. *Rosina.*
 (Ohimè! ci guarda!) Bartolo. (seeking amongst the papers).
 (Ah me! he's looking!)

B. *de - te.* (Ah tro - varlo ancor non
 take it.) (In its place I can - not

R. *(Pruden-za.)*
(Be care-ful.)

B. pos - so, Ma, si, si, lo tro - ve -
find it, But I know it must be

R. *(Cen-to smanie io sento addos - so, ah, più reg-ge-re non sò.)*
(Oh, I'm get-ting quite dis-tract - ed, he will part us yet, I fear.)

B. *(Cen-to smanie io sen-to ad-*
ro.) here.) *(Oh, I'm get-ting quite dis-*

C. *Count.*

cresc.

R. *Cen-to smanie io sen-to addos - so, ah più reg-ge-re non*
Oh, I'm get-ting quite dis-tract - ed, he will part us yet, I

C. *dos - so, ah, più reg-ge-re non sò, cento smanie io sen-to addos - so, ah più reg-ge-re non*
tract-ed, he will part us yet, I fear, oh, I'm get-ting quite dis-tract - ed, he will part us yet, I

R. *sò,* *ah, più reg-ge-re non sò.)* *Bartolo.* *(legge)*
fear, *he will part us yet, I fear.)* *(Colla presente il Dottor*

B. *sò, ah, più reg-ge-re non sò,* *non sò.)* *Ah! ec - co qua.* *(reads)*
fear, he will part us yet, I fear, *I fear.)* *There found at last.* *By these presents be if*
known - Doctor Bartolo,
and so forth, is exempted.

lento

Count. (tossing the document up in the air)

C.  Eh, an - da - te al dia - vo - lo! non mi sta - te più a sec -
 Sir, I'll not be both - er'd so! for much wait - ing I've no

B. 

 *f* Tutti

C.  car. Zit - to là, dottor So -
 mind. Think you so, my Doc - tor

B. 

Co - sa fa, signor mio ca - ro? co - sa fa, signor mio ca - ro?
 No, you'd rather play the Cupid, you would rather play the Cupid.



C.  ma - ro! il mio alloggio è qui fissa - to, e in al - log - gio qui vo' star. Restar, si -
 Stupid? As with you I've fix'd my quarters, I'll not move, as you shall find. Re - ly up -

B. 

Vuol re - star?
 You'll stay here?



C.  cu - ro. on me.

B. 

Oh - son stu - fo, - mio pa - dro - ne: pre - sto - fuori, o un buon ba -
 Sir, - my pa - tience holds no - long - er, I - must use some meth - od -



B. *sto-ne lo-fa-rà di qua sloggiar! presto fuo-ri, presto fuo-ri, presto fuo-ri, presto*
stronger. Soon my stick the houses shall clear! Quit the house, sir, quit the house, sir, quit the house, sir, quit the

Fig. dim.

C. *Count (seriously).*
Dun-que
That's a

B. *fuo-ri, pre-sto fuo-ri, o un buon ba-sto - ne lo fa-rà di qua slog-giar!*
house, sir, quit the house, sir, or my stick, sir, or my stick the way shall clear!

p

C. *le - i, lei vuol bat-ta-glia?*
challenge; you wish to fight, sir?

Ben! Good!

batta-glia le vo' to fight! I'm well in-

f

C. *dar. Bel-la co-sa è u-na bat-taglia! Ve la vo-glio qui mo-*
clind. Stand a-side then, we'll have a battle! Here our fore-es stand com-

p

C. *(approaching Bartolo in a friendly way)*
strar. Os-ser-va-te! questo è il fos-so, fi-ni-
bined. Yon-der, mark you, are the trenches, If you

pp

(thrusting at him)

(aside to Rosina,

C. *mi - co voi sa - re - te. At - ten - zio - ne, gli a - mi - ci. (Giù il faz - zo -*
pass be - yond, I'll shoot you. Now at - ten - tion, my comrades! (Throw down your

showing her the letter) (he drops the letter; Rosina lets her handkerchief fall upon it) *a piacere*

C. *let-to!) e gli a - mi - ci stan di qua, at - ten - zion! Che cos'è?*
kerchief!) Now at - ten - tion, to your guns, shoulder arms! What is it?

B. *Ferma, ferma!*
Treason, treason!

(pretending to catch sight of the letter, which he picks up)

C. *Ah! Sì, se fos - se u - na ri - cet - ta! ma un bi -*
Ah! (perceiving him) Yes, no doubt it's a pre - scription! No, 'tis a

B. *Vo' ve - de - re!*
Let me see it!

(giving the letter and handkerchief to Rosina)

Rosina.

C. *glietto, è mio do - ve - re mi do - ve - te per - do - nar. Gra - zie,*
let - ter, To this young la - dy, sir, I see it is ad - dress'd. Thank you,

Count.

R. C. *gra-zie.*
thank you.
Bartolo.

B. *Grazie un corno! qua quel fo-glio, qua quel foglio, imper-ti-nente! imper-tinente! imperti-*
Forward hussy, you dis-grace me! Give the let-ter here, I tell you! give the let-ter here, I

C. *ta-glia?*
fight, sir?

B. *At-ten-zion!*
Shoul-der arms!

ih!
Ih!

nen-te! A chi di-co? a chi di-co? a chi di-co? presto qual!
tell you! Do you hear me? do you hear me? By what fiend are you possess'd?

Rosina.

R. *Ma quel fo-glio che chie-de-te*
Sir, it dropt by mis-ad-venture.

per az-zar-do m'è ca-
Does the wash-ing-list a-

C. *ah!*
Ah!

R. *sea-to.*
larm you?

È la li-sta del bu-ca-to.
For 'tis that ex-cites your cen-sure.
Bartolo. (tearing the paper out of her hand)

B. *Ah fraschet-ta, ah fra-*
Art-ful hus-sy, art-ful

(enter, on one side, Basilio holding a paper; on the other side enter Bertha)

B. schet - ta! Pre - sto, pre - sto, pre - sto, pre - sto, pre - sto, pre - sto, pre - sto qua. Ah che
 hus - sy! Give it, give it, give it, give it, give it, give it, give it here! What! a -

Bertha.
 Ber. Il bar-bie-re_ quan - ta gen - te!_
 'Tis the bar-ber, - peo - ple with him!
 B. ve - do! ho pre-so ab - ba - gli! E la li - sta! son di stuc - co!
 mazement! in - deed, I've wrong'd her! 'Tis the washing, oh con - fu - sion!

Rosina.
 R. Bra - vo, bra - vo il mam - ma -
 All in - creas - es his con -
 Bertha.
 Ber. Non ca - pi - sco, son di
 Would this noise were a de -

Count.
 C. Bra - vo, bra - vo il mamma - luc - co,
 All in - creas - es his con - fu - sion,
 Bartolo.
 B. Ah son proprio un mamma - luc - co, ah son proprio un mamma -
 Most un - for - tu - nate al - lu - sion, oh, un - for - tu - nate al -
 Basilio.

Bas.
 Sol, sol, sol,
 Sol, sol, sol,
 Sol, sol, sol,

R.
 luc-co, che nel sac-co en-tra-to è
 fu-sion, Well he played in-to the

Ber.
 stuc-co! Qual - che im-bro - glio - qui - ci -
 lu-sion, My - poor - head no - more - can -

C.
 che nel sac-co en-tra-to è già,
 Well he played in-to the snare,

B.
 luc-co, ah, son proprio un mamma-luc-co! oh che gran be-stia-li-
 lu-sion, Oh, un-for - tu-nate al - lu-sion, I have gone too far, I

Bas.
 sol; sol, sol, sol,

R.
 già, bra - vo, bra - vo il mam-ma - luc - co, ma bra - vo il mam-ma -
 snare, All in - creas - es his con - fu - sion, in - creas - es his con -

Ber.
 sta, qui ci sta, qui ci
 bear, My poor head, my poor

C.
 bra - vo, bra - vo il mam-ma - luc - co, ma bra - vo il mam-ma -
 All in - creas - es his con - fu - sion, in - creas - es his con -

B.
 tà, oh che gran, oh che gran,
 fear, I have gone, gone too far,

Bas.
 do, re,
 do, re,

R. luc-co, — ma bra-vo! mamma-luc-co, che nel sac-coentra-to è già, — en - -
 fu-sion, in - creases his con-fu-sion, Well he played in - to the snare, — in - -

Ber. sta,
 head, qual-che imbro - glio qui ci sta,
 my poor head no more can bear,

C. luc-co, — ma bra-vo! mamma-luc-co, che nel sac-coentra-to è già, en - -
 fu-sion, in - creases his con-fu-sion, Well he played in - to the snare, in - -

B. oh che gran be-stia-li - tà, che gran, che gran be - stia-li - tà, oh che gran be-stia-li -
 I have gone too far, I fear, yes, I have gone too far, I fear, I have gone too far, I

Bas. mi, fa, re, sol, mi, la, fa, si, sol, do! Ma che im-
 mi, fa, re, sol, mi, la, fa, si, sol, do! For a

R. tra - - to è già, che — nel —
 to — the snare, well — he —

Ber. ci sta,
 no, no, qual-che im -
 my poor

C. tra - - to è già, che — nel —
 to — the snare, well — he —

B. tà, be - stia - li - tà, che gran, che gran be - stia - li - tà, che
 fear, too far, I fear, yes, I have gone too far, I fear, yes,

Bas. bro-glio è que - sto qua, ma che im -
 storm we must pre - pare, for a

R. sac - co en - tra - to è già, che nel
played in - to the snare, well he

Ber. bro - glio qui ci sta, qual - che im -
head no more can bear, my poor

C. sac - co en - tra - to è già, che nel
played in - to the snare, well he

B. gran be - stia - li - tà, che gran, che gran be - stia - li - tà, che
I have gone too far, yes, I have gone too far, I fear, yes,

Bas. bro - glio è que - sto qua, ma che im -
storm we must pre - pare, for a

cresc.

R. sac - co en - tra - to è già, en - tra - to è
played in - to the snare, in - to the

Ber. bro - glio qui ci sta, sì, qui ci
head no more can bear, no more can

C. sac - co en - tra - to è già, en - tra - to è
played in - to the snare, in - to the

B. gran be - stia - li - tà, be - stia - li -
I have gone too far, I've gone too

Bas. bro - glio è que - sto qua, è que - sto
storm we must pre - pare we must pre -

cresc.

(in tears)

R. già, — en — tra — to è — già! Eo — co
snare, in — to — the — snare! That's the

B. sta, — sì, — qui — ci — sta!
bear, no — more — can — bear!

C. già, — en — tra — to è — già!
snare, — in — to — the — snare!

B. tà, be — stia — li — tà!
far, I've gone too far!

B. qua, è que — sto qual
pare, we must pre — pare!

R. qua! sempre un i — sto — ria; sempre op — pres — sa, sempre oppressa e mal — trat —
way you al — ways treat me! With sus — pi — cions, with sus — pi — cions most un —

R. ta — ta; ah che vi — ta di — spe — ra — ta! non la sò più sop — por —
founded, Ac — cu — sations quite ungrounded! Oh, this life I can — not

Count. (threatening Bartolo, and holding him by the arm.)

R. tar!
hear! (approaching her)

Bartolo. Ah Ro — si — na, po — ve — ri — na!
Oh my poor malignant Ro — si — na!

C. Tu vien qua, co — sa l'hai fat — to?
Let her be! 'tis you that vex her!

B. Ah fer — ma — te, nien — te af —
And 'tis you, sir, that per —

Rosina. (holding back the Count).

R. Via fer - ma - te - vi, si - gno - re.
Oh, have done, or they'll com - pel you.

Bertha.
Via fer - ma - te - vi, si - gno - re.
Sir, have done, or we'll com - pel you.

Count. (drawing his sword)
Ah ca - na - glia, tra - di - to - re,
Off, you scoundrel, off, I tell you!

B. fat - to!
plex her!

Basilio.
Via fer - ma - te - vi, si - gno - re.
Sir, have done, or we'll com - pel you.

Cor.

crese.

R. Gen - te, a - iu - to - ma che
Neigh - bors, help here, say no

Bertha.
Gen - te, a - iu - to - ma che
Neigh - bors, help here, say no

C. sar, io ti vo - glio su - bis - sar!
dare, well, come on then, if you dare! La -
I'll

B. Gen - te, a - iu - to - soc - cor -
Neigh - bors, help here from this

Bas. Gen - te, a - iu - to - soc - cor -
Neigh - bors, help here from this

Fl. & Cl.

rinf a poco a poco

R. ta - te - vi - more to him, Gen - te, a - iu - to per pie - tà!
Oh, for pi - ty's sake, be - ware!

Ber. ta - te - vi - more to him, Gen - te, a - iu - to per pie - tà!
Oh, for pi - ty's sake, be - ware!

C. scia - te - mi, la - scia - te - mi! Figaro. (enters with his basin under his arm)
fright - en him I'll fright - en him.

F. Al - to
What's this

B. re - te - mi!
vi - o - lence, Gen - te, a - iu - to per pie - tà!
Help me out of this af - fair!

Bass. re - te - mi!
vi - o - lence, *Tutti* Help me out of this af - fair!

Allegro. *p*

F. là! noise? Che co - sa ac - cad - de,
Good friends and pa - trons,

Strings & Wind

Allegro. *f*

F. Si - gno - ri mie - i?
What is the mat - ter?

F. Che chiasso è que - sto? *Vln. Cello & Fag.* e - ter - ni De - i!
Are ye all cra - zy? Why is this clat - ter?

F. *Gia sulla stra-da a que-sto stre-pi-to se ra-du-na-ta*
 Faron the piazza I heard you quarrelling, Outside the window

F. *mez-za cit-ta, gia sul-la stra-da a que-sto stre-pi-to*
 there stands a crowd; far down the piazza I heard you quarrelling,

F. *se ra-du-na-ta mez-za cit-ta! (Si-gnor, giu-di-zio,*
 out-side the window there stands a crowd. (Pray, sir, be pru-dent,

(aside to the Count).

F. B. C. *per ca-ri-ta) Que-st'e un bir-ban-te! Que-ste un bric-co-ne!*
 talk not so loud.) There stands a ruf-fian! There stands a scoundrell!

Bartolo (pointing to the Count). Count (pointing to Bartolo).

Strings & Fog.

C. *Ah ma-le-det-to!*
 Double-faced blockhead!

Bartolo. Figaro (raising his basin, as if he were threatening the Count).

B. F. *Ah di-sgra-zia-to! Si-gnor sol-da-to, por-ti ri-*
 Im-pu-dent cut-throat! My wor-thy sol-dier, you must be

F. *spet-to, si-gnor sol-da-to, por-ti ri-spet-to, o que-sto fu-sto, cor-po del civ-il, Or you'll be pack'd off un-to the dev-il! Be-hold this ba-sin, by all that's*

F. *dia-vo-lo! or la cre-an-za le in-se-gne-rà! (Si-gnor, giu-di-zio, per ca-ri-barberous, Here such strong language is not al-low'd. (Sir, I en-treat you, speak not so*

Count (to Bartolo)

F. C. *tà.) loud) Brut-to sei-miot-to! Ug-ly old monkey!*

Rosina. *Zit-to, dot-to-re. Si-lence, good doc-tor.*

Bertha. *Zit-to, dot-to-re. Si-lence, good doc-tor.*

Figaro. *Zit-to, dot-to-re. Si-lence, good doc-tor.*

Bartolo. *Bir-bo mal-na-to! Con-ceil-ed donkey!*

Basilio. *Zit-to, dot-to-re. Si-lence, good doc-tor.*

Bartolo. *Vo-glio gri-da-re. This he shall pay me.*

R.
 Fer-mo, si - gno-re. Fa - te_ si -
 Oh, don't pro - voke him! Peace, if_ with

Bertha.
 Fer-mo, si - gno-re. Vo-glio am-maz - za - re_ Fa - te_ si -
 Oh, don't pro - voke him! Wretch, I will slay thee! Peace, if_ with

Count.
 Fer-mo, si - gno-re. Fa - te_ si -
 Sir, don't pro - voke him! Peace, if_ with

Basilio.
 Fer-mo, si - gno-re. Fa - te_ si -
 Sir, don't pro - voke him! Peace, if_ with

R.
 len-zio, per ca-ri - tà.
 rea-son you be en - dow'd!

Bertha.
 len-zio, per ca-ri - tà.
 rea-son you be en - dow'd!

Count.
 No, vo-glioue - ci - der-lo, non vè pie -
 No, I will stran - gle him, that I have.

F.
 len-zio, per ca-ri - tà.
 rea-son you be en - dow'd!

Basilio.
 len-zio, per ca-ri - tà.
 rea-son you be en - dow'd!

R. Fa - te si - len - zio, per ca - ri - tà, per ca - ri -
 Oh pray have mer - cy, see how he's cowed, see how he's

Ber. Fa - te si - len - zio, per ca - ri - tà, per ca - ri -
 Oh pray have mer - cy, see how he's cowed, see how he's

C. Fa - te si - len - zio, per ca - ri - tà, per ca - ri -
 Oh pray have mer - cy, see how he's cowed, see how he's

E. Fa - te si - len - zio, per ca - ri - tà, per ca - ri -
 Oh pray have mer - cy, see how he's cowed, see how he's

Has. Fa - te si - len - zio, per ca - ri - tà, per ca - ri -
 Oh pray have mer - cy, see how he's cowed, see how he's

tà!
 vow'd!

(a great knocking is heard at the street-door.)

R. tà. Zit - ti, chè bus - sa - no. Che mai sa - rà?
 cowed. Si - lence, what sounds are these? Who knocks so loud?

Ber. tà. Zit - ti, chè bus - sa - no. Che mai sa - rà?
 cowed. Si - lence, what sounds are these? Who knocks so loud?

C. Che mai sa - rà?
 Who knocks so loud?

F. tà. Zit - ti, chè bus - sa - no. Che mai sa - rà?
 cowed. Si - lence, what sounds are these? Who knocks so loud?

B. Bartolo. (Spoken)
 Che mai sa - rà? Chi è?
 Who knocks so loud? Who's there?

Bas. tà. Che mai sa - rà?
 cowed. Who knocks so loud?

pizz.
pp

Officer of the Guard. (within)

Chorus.

TENOR.

BASS.

(Officer with Bases of the Chorus)

O - là!
Ho - là!

La for - za, la for -
We charge ye to o -

La for - za, la for -
We charge ye to o -

za! a - pri - te qua, a - pri - te qua!
pen, let in the guard, let in the guard!

za! a - pri - te qua, a - pri - te qua!
pen, let in the guard, let in the guard!

Rosina.
La for - za! oh dia - vo - lo!
The guard here! what shall we do?

Bertha.
La for - za! oh dia - vo - lo!
The guard here! what shall we do?

Count.
La for - za! oh dia - vo - lo!
The guard here! what shall we do?

Figaro.
La for - za! oh dia - vo - lo!
The guard here! what shall we do? (to the Count) Nien - te pa -
You have un - done Now thy chas -

Bartolo.
La for - za! oh dia - vo - lo!
The guard here! what shall we do? (to Bartolo) Nien - te pa -
You have un - done Now thy chas -

Basilio.
La for - za! oh dia - vo - lo!
The guard here! what shall we do? (to Bartolo) Nien - te pa -
You have un - done Now thy chas -

Viv.

Cello & Viola

C. u - ra, ven - ga pur qua.
tise-ment naught can re - tard.

F. ta! la - ve - te fat - - ta!
us! you have un - done - - us!

B. u - ra, ven - ga pur qua. Que - st' av - ven - tu -
tise-ment naught can re - tard. How find ex - cus -

Bas. ta! la - ve - te fat - - ta! Que - st' av - ven - tu -
us! you have un - done - - us! How find ex - cus -

Bassi & Fag.

Rosina.

R. Quest' av - ven - tu - ra, quest' av - ven - tu - ra, quest' av - ven - tu - ra, quest' av - ven -
How find ex - cus - es, how find ex - cus - es, how find ex - cus - es, how find ex -

Bertha.

Ber. Quest' av - ven - tu - ra, quest' av - ven -
How find ex - cus - es, how find ex -

B. ra, _____
es, _____

Bas. ra, _____
es, _____

Fl. Ob.

R. tu - ra, quest' av - ven - tu - ra, quest' av - ven - tu ra
 cus - es, how find ex - cus - es, how find ex - cus es

Ber. tu - ra, quest' av - ven - tu - ra, quest' av - ven - tu ra
 cus - es, how find ex - cus - es, how find ex - cus es

C. *Count.* Quest' av - ven - tu - ra, quest' av - ven - tu ra
 How find ex - cus - es, how find ex - cus es

F. *Figure.* Quest' av - ven - tu ra
 How find ex - cus es

B. Ah! co - me dia vo
 These guards to sa tis

Bas. Ah! co - me dia vo
 These guards to sa tis

Cl. *Cor.* *Trombe*

R. ah! co - me dia vo
 these guards to sa tis

Ber. ah! co - me dia vo
 these guards to sa tis

C. ah! co - me dia vo
 these guards to sa tis

F. ah! co - me dia vo
 these guards to sa tis

B. lo, ah! co - me dia vo
 fy, these guards to sa tis

Bas. lo, ah! co - me dia vo
 fy, these guards to sa tis

Andante.

R.
lo mai fi - ni - ra!
fy? ah, 'twill be hard!

Ter.
lo mai fi - ni - ra!
fy? ah, 'twill be hard!

C.
lo mai fi - ni - ra!
fy? ah, 'twill be hard!

F.
lo mai fi - ni - ra!
fy? ah, 'twill be hard!

B.
lo mai fi - ni - ra!
fy? ah, 'twill be hard!

Jas.
lo mai fi - ni - ra!
fy? ah, 'twill be hard!

TENOR.
(enter the Guard)

Fer - mi
BASS. Sirs, I

Chorus.

Andante. *Strings.*

tut - ti, nes - sun si mo - va. Miei si - gnori, che si -
charge ye, all keep your plac - es, At your per - il dis - o -

Tutti

fa? Que - sto chias - so don - de è na - to? La ca - gio - ne pre - sto qua, la ca -
bey. What's the cause of this dis - turbance? Who's concern'd in this af - fray? Who's con -

Bartolo. *Vivace.*

B. *Que-sta be-stia di sol-da-to, mio si- gnor, m'ha maltrat-
Sir, this ruffian of a sol-dier, He has threatend and ill-*

gion, la ca-gio - ne pre-sto qua!
cern'd, who's concern'd in this af-fray?

Vivace.

F. *Figaro.*

B. *Io qua ven - ni, mio si-
Sir, 'twas chance that led me*

B. *ta - to, sì si- gnor, sì si- gnor, sì si- gnor, m'ha maltrat- ta - to, que- sta be - stia di sol-
used me, Yes, he has, yes he has, he has threatend and ill-used me, Sir, this ruf - fian of a*

F. *gno - re, que- sto chiasso ad ac- que- tar, sì si- gnor, sì si- gnor, que- sto chiasso ad ac- que-
hith- er, This com- mo- tion to al- lay, Yes it was, yes it was, this com- mo- tion to al-*

B. *da - to, mio si- gnor, m'ha maltrat - ta - to, sì si- gnor, sì si- gnor, sì si- gnor, m'ha maltrat-
sol- dier, he has threatend and ill-used me, yes he has, yes he has, he has threatend and ill-*


F. *tar, io qua ven - ni, mio si- gno- re, que- sto chiasso ad ac- que- tar, sì signor, sì si-
lay, Sir, 'twas chance that led me hith- er, this com- mo- tion to al- lay, Yes it was, yes it*

B. *ta - to, sì si- gnor, sì si- gnor,
used me, Yes he has, yes he has,*


Bacillo.

Bas. *Fa un in - fer - no di ro- mo- ré; par- la sem- pre dammazza- re, sì signor, sì si-
Sir, this sol - dier is the dev- il, I'll de- nounce him to all Seville, Yes I will, yes I*

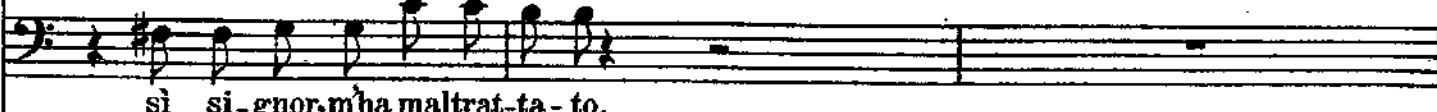
Count.

C. 

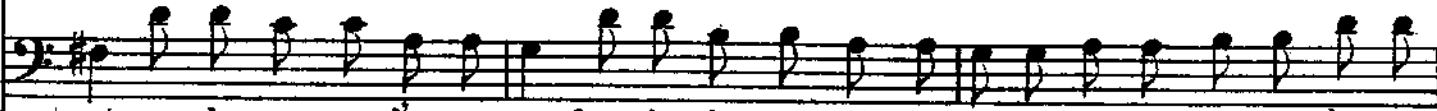
In al - log - gio quel bric - co - ne non mi vol - le qui ac - cet -
 On this blockhead I am quarter'd And he will not let me

F. 

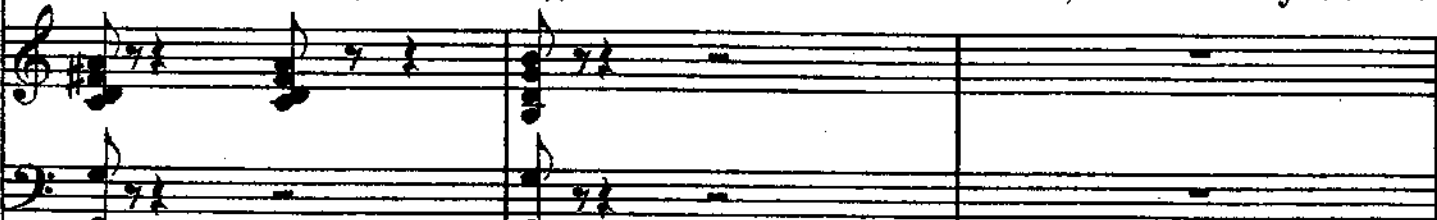
gnor, que - sto chias - so ad ac - que - tar, sì si - gnor, sì si -
 was, this com - mo - tion to al - lay, yes it was, yes it

B. 

sì si - gnor, m'ha maltrat - ta - to.
 he has threaten'd and ill-used me.

Bas. 

gnor, par - la sem - pre d'am - maz - zar, fa un in - fer - no di ro - mo - re, par - la sem - pre d'am - maz -
 will, He shall dear - ly rue this day, I'll denounce him to all Seville, he shall dear - ly rue this



R. 

Rosina.
 Per - do - na - te, po - ve -
 Sir, with wine he was e -

Ber. 

Bertha.
 Fa un in - fer - no di ro -
 If this din had but a -

C. 

tar, sì si - gnor, sì si - gnor, non mi vol - le qui ac - cet - tar, sì si - gnor, sì si -
 stay, no, he won't, no, he won't, no, he will not let me stay, no, he won't, no, he

F. 

gnor, que - sto chias - so ad ac - que - tar,
 was, this com - mo - tion to al - lay,

B. 

Bas. 

zar, sì si - gnor, sì si - gnor, par - la sem - pre d'am - maz - zar, sì si - gnor, sì si -
 day, yes, he shall, yes, he shall, he shall dear - ly rue this day, yes, he shall, yes, he



R. ri - no, tut - to ef - fet - to fu del vi - no, tut - to ef - fet - to fu del
lat - ed, They have much ex - ag - ge - rat - ed, yes, they've much ex - ag - ge -

Ber. mo - re, fa un in - fer - no di ro - mo - re, par - la sem - pre dam - maz -
bat - ed, if this din had but a - bat - ed, I a some - thing would have

C. gnor, non mi vol - le qui ac - cet - tar, sì sì
wont, no, he will not let - me stay, no, he

F. que - sto chias - so ad ac - que - tar, io qua ven - ni, mio sì -
this com - mo - tion to al - lay! Sir, 'twas chance that led me

B. Que - sta be - stia di sol -
Sir, this ruf - fian of a

Bas. gnor, par - la sem - pre dam - maz - zar, fa un in - fer - no di ro -
shall, he shall dear - ly rue this day! Sir, this sol - dier is the

R. vi - no, tut - to ef - fet - to fu del vi - no, tut - to ef - fet - to fu del
rat - ed, yes, they've much ex - ag - ge - rat - ed, sir, with wine he was e -

Ber. za - re, par - la sem - pre dam - maz - za - re, par - la sem - pre dam - maz -
stat - ed, I a some - thing would have stat - ed, I a some - thing would have

C. gnor, sì sì gnor, sì sì
wont, no, he wont, no, he

F. gno - re, io qua ven - ni, mio sì - gno - re, que - sto chias - so, que - sto
hith - er, it was chance that led me hith - er, this com - mo - tion, this com -

B. da - to, que - sta be - stia di sol - da - to, mio sì - gnor, m'ha mal - trat -
sol - dier, he has threatend and ill - used me, yes, this ruf - fian of a

Bas. mo - re, fa un in - fer - no di ro - mo - re, fa un in - fer - no di ro -
dev - il, sir, this sol - dier is the dev - il, I'll de - nounce him to all

R. vi - no, tut-to ef - fet - to fu del vi - no, per-do - na - te, po - ve - ri - no, per-do -
lat - ed, they have much ex - ag - ge - rat - ed, it was that, sir, nothing more, sir, it was

Her. za - re, par - la sem - pre d'am - maz - za - re, fa un in - fer - no di ro - mo - re, fa un in -
stat - ed, I a some - thing would have stat - ed, if this din had but a - bat - ed, if this

C. gnor, si si - gnor, in al - log - gio quel brie - co - ne, in al -
wont, no, he wont, on this block - head I am quarter'd, on this

F. chias - so, que - sto chias - so ad ac - que - tar, io qui ven - ni, mio si - gno - re. io qui
mo - tion, this com - mo - tion to al - lay, sir, twas chance that led me hith - er, yes, twas

B. ta - to, mio si - gnor, m'ha mal - trat - ta - to, si si - gnor, si si - gnor, si si -
sol - dier, he has threatend and ill - used me, yes, he has, yes, he has, yes, he

Bas. mo - re, fa un in - fer - no di ro - mo - re, par - la sem - pre d'am - maz - za - re, par - la
Se - ville, I'll de - nounce him to all Se - ville, he shall dear - ly rue this day, yes, he shall

p cresc.

R. na - te, po - ve - ri - no, tut-to ef - fet - to fu del vi - no, tut-to ef - fet - to fu del
that, sir, noth - ing more, sir, they have much ex - ag - ge - rat - ed, they have much ex - ag - ge -

Her. fer - no di ro - mo - re, par - la sem - pre d'am - maz - za - re, par la sem - pre d'am - maz -
din had but a - bat - ed, I a some - thing would have stat - ed, I a something would have

C. log - gio quel brie - co - ne non mi vol - le, non mi vol - le, non mi vol - le qui ac - cet -
blockhead I am quarter'd, and he will not, no, he will not, no, he will not let me

F. ven - ni, mio si - gno - re, que - sto chias - so, que - sto chias - so, que - sto chias - so ad ac - que -
chance that led me hith - er, this com - mo - tion, this com - mo - tion, this com - mo - tion to al -

B. gnor, si si - gnor, si si - gnor, si si - gnor, si si - gnor, si si - gnor, si si -
has, yes, he has, yes, he has, yes, he has, yes, he has, yes, he

Bas. sem - pre d'am - maz - za - re, par - la sem - pre d'am - maz - za - re, par - la sem - pre d'am - maz -
dear - ly rue this day, yes, he shall dear - ly rue this day, yes, he shall dear - ly rue this

R.
vi - no, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor!
rat - ed, yes, they have, yes, they have, yes, they have, yes, they have!

Bar.
za - re, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor!
stat - ed, yes, I could, yes, I could, yes, I could, yes, I could!

C.
tar, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor!
stay, no, he wont, no, he wont, no, he wont, no, he wont!

F.
tar, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor!
lay, yes, it was, yes, it was, yes, it was, yes, it was!

B.
gnor, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor!
has, yes, he has, yes, he has, yes, he has, yes, he has!

Bass.
zar, sì si - gnor, sì si - gnor, sì si - gnor, sì si - gnor!
day, yes, he shall, yes, he shall, yes, he shall, yes, he shall!

O.
Officer. a piacere
Ho in - te - so, ho in -
No more now, no

(to the Count) (the soldiers advance to surround the Count)

O.
te - so! Ga - lan - tuom, sie - te in ar - re - sto. Fu - ri pre - sto, via di
more now! My good sir, I here ar - rest you. To the guardhouse quick a -

Count.

O.
qual In ar - re - sto? in ar - re - sto? i - o? fer - mi, o -
way. I ar - rest - ed? I ar - rest - ed? pray, sir, step this

No 11a "Fredda ed immobile.,,

Sestet from Finale I.

(He motions the Guard back, takes the Officer aside and shows him a paper. The Officer is astonished, orders the Guard to retire to the back, where he places himself at their head. All stand in amazement.)

l'air
way!

Tutti. Strings. *Wood*

f *p.*

Rosina. p.

Fred-da ed im-mo-bi - le co-me u - na sta - tu - a, fia - to non
All this be-wil - ders me, speech-less and pe - tri - fied I scarce can

re - sta - mi da re - spi - rar, fia - to non
breathe at all, or speak a word, I scarce can

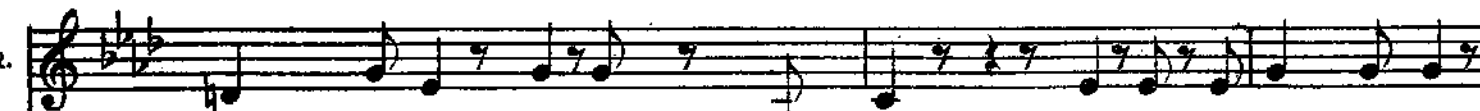
Count.

Fred-do ed im-
This quite be-

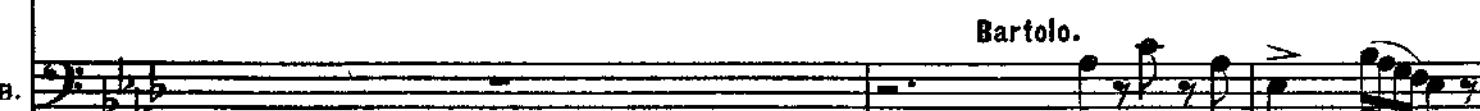
re - sta - mi da re - spi - rar, fia - to non
breathe at all, or speak a word, I scarce can

mo - bi - le co - me u - na sta - tu - a, fia - to non
wil - ders them, speech-less and pe - tri - fied They scarce can


The musical score is written for voice and piano. It features a vocal line with lyrics in Italian and English, and a piano accompaniment with parts for strings and woodwinds. The score includes dynamic markings such as *f* (forte) and *p.* (piano), and performance instructions like *Tutti* and *Count.* The lyrics describe a scene where a character is speechless and bewildered.


R.  re - sta - mi da re - spi - rar, fia - to non re - sta - mi
breathe at all, or speak a word, I scarce can breathe at all,


C.  re - sta - gli da re - spi - rar, fia - to non re - sta - gli
breathe at all, or speak a word, they scarce can breathe at all,

B.  **Bartolo.**
Freddo ed im - mo - bi - le
All this bewilders me,

 *p*

R.  da re - spi - rar, fia - to non re - sta - mi da re - spi -
or speak a word, I scarce can breathe at all, or speak a

C.  da re - spi - rar, fia - to non re - sta - gli da re - spi -
or speak a word, they scarce can breathe at all, or speak a

B.  co - me u - na sta - tu - a, fia - to non re - sta - mi da re - spi -
Speechless and petrified I scarce can breathe at all, or speak a



R. rar, word,

C. rar, word, fred-do ed im-mo-bi-le co-me u-na
this quite be-wilders them, Speechless and

F. **Figaro.**

Guar-da Don Barto-lo, guarda Don Barto-lo! sem-bra u-na sta-tu-a, sem-bra u-na
Poor Doctor Barto-lo, poor Doctor Barto-lo! he is quite pe-tri-fied, he is quite

B. rar, word,

Bas. **Basilio.**
Fred - do ed im-mo - bi - le, fia - to non
'Tis too be-wil - dring, I'm speech - less, I

R. fia - to non re - sta - mi da re - spi - rar, fia - to non
I scarce can breathe at all, or speak a word, I scarce can

Ber. **Bertha:**
da re - spi - rar, fia - to non
I scarce can breathe, I scarce can

C. sta-tu - a, fia - to non re - sta - gli da re - spi - rar, fia - to non
pe-tri-fied they scarce can breathe at all, or speak a word, they scarce can

F. sta-tu - a! Ah, ah, dal ri - de - re sto per cre-par!
pe-tri-fied! Ha, ha, his awe - struck mien is too ab-surd!

B. fred - do, fia - to non
speech - - - - - less, I scarce can

Bas. re - sta - mi da re - spi - rar, fia - to non
scarce - ly can bring out a word, I scarce can

R. re - sta - mi da re - spi - rar, da - re - spi -
 breathe at all, or speak a word, or speak a

Ber. re - sta - mi da re - spi - rar, da re - spi -
 breathe at all, or speak a word, or speak a

C. re - sta - gli da re - spi - rar, da - re - spi - rar,
 breathe at all, or speak a word, or speak a word,

F. Guar - da Don Bar - to - lo!
 Poor Doc - tor Bar - to - lo!

B. re - sta - mi da re - spi - rar, da re - spi -
 breathe at all, or speak a word, or speak a

Bas. re - sta - mi da re - spi - rar, da re - spi -
 breath at all, or speak a word, or speak a

R. rar,
 word.

Ber. rar,
 word.

C. fred - do ed im - mo - bi - le co - me u - na
 This quite be - wil - ders them, speechless and

F. guar - da Don Bar - to - lo, guar - da Don Bar - to - lo! sem - bra u - na sta - tu - a, sem - bra u - na
 poor Doc - tor Bar - to - lo, poor Doc - tor Bar - to - lo! he is quite pe - tri - fied, he is quite

B. rar,
 word,

Bas. rar, fred - do ed im - mo - bi - le, fia - to - non
 word, 'Tis too be - wil - dring, I'm speech - less, I

R. *fia - to non re - sta - mi da re - spi - rar, fia - to non*
I scarce can breathe at all, or speak a word, I scarce can

Ber. *da re - spi - rar, fia - to non*
or speak a word, I scarce can

C. *sta - tu - a, fia - to non re - sta - gli da re - spi - rar, fia - to non*
pe - tri - fied, they scarce can breathe at all, or speak a word, They scarce can

F. *sta - tu - a! ah, ah, dal ri - de - re sto per cre - par,*
pe - tri - fied! ha, ha, his awe - struck mien is too ab - surd!

B. *fred* - - - - - *do, fia - to non*
speech - - - - - *less, I scarce can*

Bas. *re - sta - mi da re - spi - rar, fia - to non*
scarce - ly can bring out a word, I scarce can

Ob. & Cl.
Fag.

R. *re - sta - mi da re - spi - rar, da re - spi -*
breathe at all, or speak a word, or speak a

Ber. *re - sta - mi da re - spi - rar, da re - spi -*
breathe at all, or speak a word, or speak a

C. *re - sta - gli da re - spi - rar, da re - spi - rar,*
breathe at all, or speak a word, or speak a word,

F. *guar - da Don Bar - to - lo!*
Poor Doctor Bar - to - lo!

B. *re - sta - mi da re - spi - rar, da re - spi -*
breathe at all, or speak a word, or speak a

Bas. *re - sta - mi da re - spi - rar, da re - spi -*
breathe at all, or speak a word, or speak a

Fl.

R. rar, word, da re - spi - or speak a

Ber. rar, word, da re - spi - or speak a

C. da re - spi - or speak a

F. Ah, ah, dal ri - de - re sto per ere - par, per ere - Ha, ha, his awe - struck mien is too ab - surd, too ab -

B. rar, word, da re - spi - or speak a

Bas. rar, word, da re - spi - or speak a

f

R. rar, word, da re - spi - rar. or speak a word!

Ber. rar, word, da re - spi - rar. or speak a word!

C. rar, word, da re - spi - rar. or speak a word!

F. par, ah, ah, dal ri - de - re sto per ere - par, ere - par! surd, ha, ha, his awestruck mien is too ab - surd, ab - surd!

B. rar, word, da re - spi - rar. or speak a word!

Bas. rar, word, da re - spi - rar. or speak a word!

sotto voce

p

Strings & Fag.

No 11^b "Ma signor.,"
Stretta from Finale I.

Ноты с сайта www.notarhiv.ru

Bartolo. *Allegro.* (to the Officer)

Ma si-gnor — Ma un dot-tor —
Sir, I beg — what the plague —

TENOR.
Zit - to tu! Oh non
Not a word! all we've

BASS.

Piano. *Allegro.*
Fl. & Cl.
f

B.

Ma se lei — Ma vor-rei — Ma se noi —
Dare you slight — you're po-lite — But if we —

Bas. *Basilio.*
Ma se noi —
But if we —

più! Non par-lar. Non gri-dar. Zit-ti
heard! Do not roar, say no more, Come, let

Har

Rosina.

R. *Ma se noi — Ma se poi — Ma se noi —*
But when she — but did he — but you ought —

B. *Ma se noi — Ma se poi — Ma se noi —*
But when she — but did he — but you ought —

Basio. *Ma se noi — Ma se poi — Ma se noi —*
But when she — but did he — but you ought —

voi, Pen-siam noi. Zit - to tu! Non par-
be, we shall see, we shall see, come, say

lar. Va - da o gnun pei fat - ti
naught, We must end this al - ter -

suo - i, si fi - ni - sca d'al - ter -
ca - tion, All some blame have here in -

Str.

Rosina and Bertha.

R. B. Count. Zit - to su! 'Tis a spell! Zit - to giù! Who will tell! Zit - to 'Tis un-

C. Figaro. Zit - to su! All is well! Zit - to giù! Now farewell! Zit - to qua! Not a word!

F. Bartolo. Zit - to su! All is well! Zit - to giù! Now farewell! Zit - to qua! Not a word!

B. Basilio. Ma sen-ti-te, ma sen-ti-te, ma sen-ti-te, ma sen-ti-te, a-scol-ta-te, a-scol- My good sir, but you must lis-ten, While I make an ex-pla-nation, my good sir, but you must

Bes. Zit - to su! 'Tis a spell! Zit - to giù! Who will tell! Zit - to 'Tis un-

car. curr'd. Va - da o - gnun end pei fat - ti suo - i, va - da o - must We must end this al - ter - ca - tion, we must

Cor. sustain p Cl.

R. B. qual heard! Zit - to là! Quite un-heard! Zit - to giù! 'Tis a spell! Zit - to Who will.

C. Zit - to là! Not a word, Zit - to su! All is well! Zit - to giù! Now farewell!

F. Zit - to là! Not a word, Zit - to su! All is well! Zit - to giù! Now farewell!

B. ta-te, a-scol-ta-te, a-scol-ta-te, ma sen-ti-te, ma sen-ti-te, ma sen-ti-te, ma sen- lis-ten, my good sir, but you must lis-ten, you must lis-ten, you must lis-ten, you must lis-ten, you must

B. qual heard! Zit - to là! Quite un-heard! Zit - to giù! 'Tis a spell! Zit - to Who will

gnun end pei fat - ti suo - i, si fi - ni - sca dal - ter - in this al - ter - ca - tion, all some blame here have in -

Fl. cresc.

R. B. sul tell! Zit 'Tis to qua! un - heard! Zit to là! Quite un - heard!

C. Zit 'Tis to qua! un - heard! Zit to là! Quite un - heard!

F. Zit 'Tis to qua! un - heard! Zit to là! Quite un - heard!

E. ti - te, a - scol - ta - te, a - scol - ta - te, a - scol - ta - te, a - scol - ta - lis - ten, you must lis - ten, you must lis - ten while I make an - ex - pla - ga - tion.

B. sul tell! Zit 'Tis to qua! un - heard! Zit to là! Quite un - heard!

car, currd, si, some d'al - blame - ter - in - currd.

Tutti

Vivace. Rosina and Bertha. *(sotto voce) pp*

R. B. Mi par d'es - ser - All this tu - mult

C. Count. *(sotto voce) pp* Mi par d'es - ser - All this tu - mult

F. Figaro. *(sotto voce) pp* Mi par d'es - ser - All this tu - mult

B. Bartolo. *(sotto voce) pp* Mi par d'es - ser - All this tu - mult

B. Basilio. *(sotto voce) pp* Mi par d'es - ser - All this tu - mult

Vivace.

R.
B.

col - la - te - sta in un' or - ri - da fu -
and con - fu - sion Has be - rept me quite of

C.

col - la - te - sta in un' or - ri - da fu -
and con - fu - sion Has be - rept me quite of

F.

col - la - te - sta in un' or - ri - da fu -
and con - fu - sion Has be - rept me quite of

B.

col - la - te - sta in un' or - ri - da fu -
and con - fu - sion Has be - rept me quite of

B.

col - la - te - sta in un' or - ri - da fu -
and con - fu - sion Has be - rept me quite of

R.
B.

ci - na, par mi es - ser con la - te - sta
rea - son, All this tu - mult and con - fu - sion

C.

ci - na, par mi es - ser con la - te - sta
rea - son, All this tu - mult and con - fu - sion

F.

ci - na, par mi es - ser con la - te - sta
rea - son, All this tu - mult and con - fu - sion

B.

ci - na, par mi es - ser con la - te - sta
rea - son, All this tu - mult and con - fu - sion

B.

ci - na, par mi es - ser con la - te - sta
rea - son, All this tu - mult and con - fu - sion

R.
B.

in un' or ri - da fu - ci - na, do - ve
Has be - reft me quite of rea - son. I can

C.

in un' or ri - da fu - ci - na, do - ve
Has be - reft me quite of rea - son: I can

F.

in un' or ri - da fu - ci - na, do - ve
Has be - reft me quite of rea - son. I can

B.

in un' or ri - da fu - ci - na, do - ve
Has be - reft me quite of rea - son. I can

B.

in un' or ri - da fu - ci - na, do - ve
Has be - reft me quite of rea - son. I can

R.
B.

cre - see mai non re - sta, e mai non re - sta
come to no con - clu - sion, no con - clu - sion;

C.

cre - see mai non re - sta, e mai non re - sta
come to no con - clu - sion; no con - clu - sion;

F.

cre - see mai non re - sta, e mai non re - sta
come to no con - clu - sion, no con - clu - sion;

B.

cre - see mai non re - sta, e mai non re - sta
come to no con - clu - sion, no con - clu - sion;

B.

cre - see mai non re - sta, e mai non re - sta
come to no con - clu - sion, no con - clu - sion;

R.
B.
C.
F.
B.
B.

del - lin - cu - di - ni so - no - re l'im - por -
Like a ham - mer on the an - vil, Each says

del - lin - cu - di - ni so - no - re l'im - por -
Like a ham - mer on the an - vil, Each says

del - lin - cu - di - ni so - no - re l'im - por -
Like a ham - mer on the an - vil, Each says

del - lin - cu - di - ni so - no - re l'im - por -
Like a ham - mer on the an - vil, Each says

del - lin - cu - di - ni so - no - re l'im - por -
Like a ham - mer on the an - vil, Each says

R.
U.
C.
F.
B.
B.

tu - no stre - pi - tar. Al - ter - nan - do questo e quello pe - san - tis - si - mo mar -
what he said be - fore. Mid the flames of discord raging, Furious tongues there's no as -

tu - no stre - pi - tar.
what he said be - fore.

tu - no stre - pi - tar.
what he said be - fore.

tu - no stre - pi - tar. Al - ter - nan - do
what he said be - fore. Surg - ing this way,

tu - no stre - pi - tar. Al - ter -
what he said be - fore. Surg - ing

Vins. & Cl.

R.
B.

tel-lo, al-ter-nan-do questo e quello pe-san-tis - si - mo mar-tel-lo,
suaging, mid the flames of discord raging, furious tongues there's no as - suaging.

C.

Al-ter - nan - do questo e
Mid the flames of discord

F.

Al-ter - nan - do questo e
Mid the flames of discord

B.

que-sto e quel lo, al - ter-
Surg - ing that way, Like the

B.

nan - do que-sto e quel - lo,
this way, Surg - ing that way,

cresc.

R.
B.

C.

quello pe-san-tis - si - mo mar-tel-lo, al-ter-nan-do questo e quello pe-san-tis - si - mo mar-
raging, furious tongues there's no assuaging, mid the flames of discord raging, furious tongues there's no as -

F.

quello pe-san-tis - si - mo mar-tel-lo, al-ter-nan-do questo e quello pe-san-tis - si - mo mar-
raging, furious tongues there's no assuaging, mid the flames of discord raging, furious tongues there's no as -

B.

nan - do que-sto e quel - lo
bat - tle's furious rag - ing,

B.

al - ter-nan - do questo e
Like the bat - tle's furious

decresc.

R.
B. alter - nan - do questo e quello pe - san - tis - si - mo mar - tel - lo, pe - san - tis - si - mo mar -
'Mid the flames of discord raging, furious tongues there's no assuaging, furious tongues there's no as -

C.
tel - lo,
suaging,

F.
tel - lo,
suaging,

B.
Mi par des - ser con la testa in un' or - ri - da fu - ci - na, do - ve cre - sce, do - ve
All this tu - muld and confusion Will bereave me of my reason, I can come to no con -

T.
quel - lo, al - ter - nan - do
rag - ing, Chorus (BASS) Surg - ing this way,

Al - ter - nan - do questo e
Surg - ing this way, surg - ing

cresc. a poco a poco

R.
B. tel - lo, pe - san - tis - si - mo mar - tel - lo,
suaging, furious tongues there's no assuaging,

C.
alter - nan - do questo e quello pe - san - tis - si - mo mar -
'Mid the flames of discord raging, furious tongues there's no as -

F.
al - ter - nan - do questo e quello pe - san - tis - si - mo mar -
'Mid the flames of discord raging, furious tongues there's no as -

B.
cresce, do - ve cre - sce e mai non resta dell'in - cu - di - ni so - no - re, dell'in - cu - di - ni so -
clusion, I can come to no conclusion; like a ham - mer on the anvil, like a ham - mer on the

B.
questo e quel - lo, al - ter -
surg - ing that way, like the

quel - lo, al - ter - nan - do
that way, like the bat - tle's,

cresc.

R.
B. *fa con barbara armo - Still the horrid din in -*

C. *tel-lo, al-ter-nan-do questoe quello pesan-tis - si - mo mar-tel-lo, fa con barbara armo - suaging, Mid the flames of discord raging, furious tongues there's no assuaging, Still the horrid din in -*

F. *tel-lo, al-ter-nan-do questoe quello pesan-tis - si - mo mar-tel-lo, fa con barbara armo - suaging, Mid the flames of discord raging, furious tongues there's no assuaging, Still the horrid din in -*

B. *no-re, dell'in-cu-di - ni so - no-re l'im-por-tu - no stre-pi - ta-re, fa con barbara armo - anvil, like a ham-mer on the anvil, Each says what he said be - fore, and Still the horrid din in -*

B. *nan - do questoe quello, fa con barbara armo - bat - tle's furious raging, Still the horrid din in -*

TENOR & BASS.

que-stoe quel - lo, al - ter - fu - rious
like the bat - tle's

decresc.

R.
B. *ni - a, fa con bar - ba - ra ar - mo - ni - a mu - rie vòl - te, mu - rie*
creas - es, still the hor - rid din in - creas - es, still the hor - rid din in -

C. *ni - a, fa con bar - ba - ra ar - mo - ni - a mu - rie vòl - te, mu - rie*
creas - es, still the hor - rid din in - creas - es, still the hor - rid din in -

F. *ni - a, fa con bar - ba - ra ar - mo - ni - a mu - rie vòl - te, mu - rie*
creas - es, still the hor - rid din in - creas - es, still the hor - rid din in -

B. *ni - a, fa con bar - ba - ra ar - mo - ni - a mu - rie vòl - te, mu - rie*
creas - es, still the hor - rid din in - creas - es, still the hor - rid din in -

B. *ni - a, fa con bar - ba - ra ar - mo - ni - a mu - rie vòl - te, mu - rie*
creas - es, still the hor - rid din in - creas - es, still the hor - rid din in -

nan - do, al - ter - nan - do, al - ter -
rag - ing, surg - ing this way, surg - ing

R.
B.
C.
F.
B.
B.

vôl - te, mu - rie vôl - te rim - bom - bar, Si, al - ter - nan - do que - sto e
 creas - es, Till the house is in a roar, A - mid the flames of dis - cord

vôl - te, mu - rie vôl - te rim - bom - bar, Si, al - ter - nan - do que - sto e
 creas - es, Till the house is in a roar, A - mid the flames of dis - cord

vôl - te, mu - rie vôl - te rim - bom - bar, Si, al - ter - nan - do que - sto e
 creas - es, Till the house is in a roar, A - mid the flames of dis - cord

vôl - te, mu - rie vôl - te rim - bom - bar, Si, al - ter - nan - do que - sto e
 creas - es, Till the house is in a roar, A - mid the flames of dis - cord

nan - do que - sto e quel - lo, que - sto e
 that way, like the bat - tie's fu - rious

R.
B.
C.
F.
B.
B.

quel - lo pe - san - tis - si - mo mar - tel - lo fa con bar - ba - ra ar - mo -
 rag - ing, Fu - rious tongues there's no as - suag - ing, Still the hor - rid din in -

quel - lo pe - san - tis - si - mo mar - tel - lo fa con bar - ba - ra ar - mo -
 rag - ing, Fu - rious tongues there's no as - suag - ing, Still the hor - rid din in -

quel - lo pe - san - tis - si - mo mar - tel - lo fa con bar - ba - ra ar - mo -
 rag - ing, Fu - rious tongues there's no as - suag - ing, Still the hor - rid din in -

quel - lo pe - san - tis - si - mo mar - tel - lo fa con bar - ba - ra ar - mo -
 rag - ing, Fu - rious tongues there's no as - suag - ing, Still the hor - rid din in -

quel - lo, que - sto e quel - lo, al - ter -
 rag - ing, like the bat - tie's fu - rious

ni - a mu-rie vòl - te rimbom - bar. Eil cer - vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve -
 creases, Till the house is in a roar. Oh my brain is torn a - sunder, my poor brain is torn a -
 ni - a mu-rie vòl - te rimbom - bar. Eil cer - vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve -
 creases, Till the house is in a roar. Oh my brain is torn a - sunder, my poor brain is torn a -
 ni - a mu-rie vòl - te rimbom - bar. Eil cer - vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve -
 creases, Till the house is in a roar. Oh my brain is torn a - sunder, my poor brain is torn a -
 ni - a mu-rie vòl - te rimbom - bar. Eil cer - vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve -
 creases, Till the house is in a roar. Oh my brain is torn a - sunder, my poor brain is torn a -
 nan - do. Eil cer - my
 rag - ing. Oh
 rello, e il cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor - di - to, il cer -
 sunder, yes, my brain is torn a - sunder, Rage and fu - ry, fear and won - der, my
 rello, e il cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor - di - to, il cer -
 sunder, yes, my brain is torn a - sunder, Rage and fu - ry, fear and won - der, my
 rello, e il cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor - di - to, il cer -
 sunder, yes, my brain is torn a - sunder, Rage and fu - ry, fear and won - der, so have stunn'd me and un -
 rello, e il cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor - di - to, il cer - vel - lo, po - ve -
 sunder, yes, my brain is torn a - sunder, Rage and fu - ry, fear and won - der, so have stunn'd me and un -
 vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor - di - to, il cer - vel - lo, po - ve -
 brain is torn a - sunder, my poor brain is torn a - sunder, so have stunn'd me and un -

R. B. C. F. B. B.

vel - lo, po - ve - rel - lo, il cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -
 brain is torn a - sun - der, oh my brain is torn a - sunder, Rage and fu - ry, fear and

vel - lo, po - ve - rel - lo, il cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -
 brain is torn a - sun - der, oh my brain is torn a - sunder, Rage and fu - ry, fear and

vel - lo, po - ve - rel - lo, il cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -
 brain is torn a - sun - der, oh my brain is torn a - sunder, Rage and fu - ry, fear and

rel - lo, il cer - vel - lo, po - ve - rel - lo, il cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -
 done me, on - ly mad - ness is in store, Oh me, my brain is torn a - sunder, Rage and fu - ry, fear and

rel - lo, il cer - vel - lo, po - ve - rel - lo, il cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -
 done me, on - ly mad - ness is in store, Oh me, my brain is torn a - sunder, Rage and fu - ry, fear and

lo, po - ve - rel - lo,
 der, torn a - sun - der,

R. B. C. F. B. B.

di - to, non ra - gio - na, non ra - gio - na, non ra - gio - na, si con -
 won - der so have stunn'd me and undone me, so have stunn'd me and un -

di - to, non ra - gio - na, non ra - gio - na, non ra - gio - na, si con -
 won - der so have stunn'd me and undone me, so have stunn'd me and un -

di - to, non ra - gio - na, non ra - gio - na, non ra - gio - na, si con -
 won - der so have stunn'd me and undone me, so have stunn'd me and un -

di - to, non ra - gio - na, si con - fon - de, non ra - giona, si con - fon - de, non ra - gio - na, si con -
 wonder, have undone me, have un - done me, rage and fu - ry have undone me, rage and fu - ry have un -

di - to, non ra - gio - na, si con - fon - de, non ra - giona, si con - fon - de, non ra - gio - na, si con -
 wonder, have undone me, have un - done me, rage and fu - ry have undone me, rage and fu - ry have un -

già stor - di - to,
 Rage and fu - ry,

R.
B.
C.
F.

fon-de, si ri-du-cead impaz - zar, non ra - gio - na, non ra -
done me, on-ly madness is in store, so they've stunn'd me and un-

fon-de, si ri-du-cead impaz - zar, non ra - gio - na, non ra -
done me, on-ly madness is in store, so they've stunn'd me and un-

fon-de, si ri-du-cead impaz - zar, non ra - gio - na, non ra -
done me, on-ly madness is in store, so they've stunn'd me and un-

B.
B.

fon-de, si ri-du-cead impaz - za-re, non ra-gio-na, si con-fon-de, non ra-gio-na, si con-
done me, on-ly madness is in store, oh me, my brain is torn a - sunder, yes, my brain is torn a -

fon-de, si ri-du-cead impaz - za-re, non ra-gio-na, si con-fon-de, non ra-gio-na, si con-
done me, on-ly madness is in store, oh me, my brain is torn a - sunder, yes, my brain is torn a -

già stor - di - to,
fear and won - der,

8

R.
B.
C.
F.

gio-na, non ra - gio - na, si con-fon-de, si ri-du-cead impaz - zar, eil cer -
done me, so have stunn'd me and un-done me, on-ly madness is in store, oh my

gio-na, non ra - gio - na, si con-fon-de, si ri-du-cead impaz - zar, eil cer -
done me, so have stunn'd me and un-done me, on-ly madness is in store, oh my

gio-na, non ra - gio - na, si con-fon-de, si ri-du-cead impaz - zar, eil cer -
done me, so have stunn'd me and un-done me, on-ly madness is in store, oh my

B.
B.

fon-de, non ra-gio - na, si con-fon-de, si ri-du-cead impaz - za-re, eil cer-vel-lo, po-ve-
sunder, Rage and fu - ry have un-done me, on-ly madness is in store, oh me, my brain is torn a -

fon-de, non ra-gio - na, si con-fon-de, si ri-du-cead impaz - za-re, eil cer-vel-lo, po-ve-
sunder, Rage and fu - ry have un-done me, on-ly madness is in store, oh me, my brain is torn a -

non ra - gio - na, si
so have stunn'd me and

8

R.
B. *vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -*
brain is torn a - sunder, Oh my brain is torn a - sunder, Rage and fu - ry, fear and

C. *vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -*
brain is torn a - sunder, Oh my brain is torn a - sunder, Rage and fu - ry, fear and

F. *vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -*
brain is torn a - sunder, Oh my brain is torn a - sunder, Rage and fu - ry, fear and

B. *rel - lo, eil cer - vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -*
sunder, my poor brain is torn a - sunder, yes, my brain is torn a - sunder, Rage and fu - ry have un -

B. *rel - lo, eil cer - vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -*
sunder, my poor brain is torn a - sunder, yes, my brain is torn a - sunder, Rage and fu - ry have un -

con - fon - de, si ri -
un - done me, On - ly

R.
B. *di - to, non ra - gio - na, non ra - gio - na, non ra - gio - na, si con -*
won - der, So have stunn'd me and un - done me, so have stunn'd me and un -

C. *di - to, non ra - gio - na, non ra - gio - na, non ra - gio - na, si con -*
won - der, So have stunn'd me and un - done me, so have stunn'd me and un -

F. *di - to, non ra - gio - na, non ra - gio - na, non ra - gio - na, si con -*
won - der, So have stunn'd me and un - done me, so have stunn'd me and un -

B. *di - to, non ra - giona, si con - fon - de, non ra - giona, si con - fon - de, non ra - gio - na, si con -*
done me, rage and fu - ry have un - done me, rage and fu - ry have un - done me, rage and fu - ry have un -

B. *di - to, non ra - giona, si con - fon - de, non ra - giona, si con - fon - de, non ra - gio - na, si con -*
done me, rage and fu - ry have un - done me, rage and fu - ry have un - done me, rage and fu - ry have un -

du - ee, si, ad
mad - ness can be

R.
B.
C.
F.
B.
B.

fon - de, si ri - du - ce ad im - paz - zar, eil cer - vel - lo, po - ve -
done me, on - ly mad - ness is in store! Oh my brain is torn a -

fon - de, si ri - du - ce ad im - paz - zar, eil cer - vel - lo, po - ve -
done me, on - ly mad - ness is in store! Oh my brain is torn a -

fon - de, si ri - du - ce ad im - paz - zar, eil cer - vel - lo, po - ve -
done me, on - ly mad - ness is in store! Oh my brain is torn a -

fon - de, si ri - du - ce ad im - paz - zar, eil cer - vel - lo, po - ve -
done me, on - ly mad - ness is in store! Oh my brain is torn a -

im - yet - paz - in - zar, store! eil Oh, cer - vel - lo, po - ve -
my brain is torn a -

str.

R.
B.
C.
F.
R.
B.

rel - lo, già stor - di - to, sba - lor - di - to, non ra - gio - na, si con -
sun - der, Rage and fu - ry, fear and won - der So have stunn'd me and un -

rel - lo, già stor - di - to, sba - lor - di - to, non ra - gio - na, si con -
sun - der, Rage and fu - ry, fear and won - der So have stunn'd me and un -

rel - lo, già stor - di - to, sba - lor - di - to, non ra - gio - na, si con -
sun - der, Rage and fu - ry, fear and won - der So have stunn'd me and un -

rel - lo, già stor - di - to, sba - lor - di - to, non ra - gio - na, si con -
sun - der, Rage and fu - ry, fear and won - der So have stunn'd me and un -

rel - lo, già stor - di - to, sba - lor - di - to, non ra - gio - na, si con -
sun - der, Rage and fu - ry, fear and won - der So have stunn'd me and un -

R.
B.
C.
F.
B.
B.
B.
B.

fon-de, si ri - duce ad im-paz - zar,
done me, On - ly madness is in store.

fon-de, si ri - duce ad im-paz - zar,
done me, On - ly madness is in store.

fon-de, si ri - duce ad im-paz - zar,
done me, On - ly madness is in store.

fon-de, si ri - duce ad im-paz - zar, eil cer-vel - lo, po-ve-rel-lo, si ri-duce ad impaz-
done me, On - ly madness is in store. Oh my brain is torn a-sun-der, Only madness is in

fon-de, si ri - duce ad im-paz - zar, eil cer-vel - lo, po-ve-rel-lo, si ri-duce ad impaz-
done me, On - ly madness is in store. Oh my brain is torn a-sun-der, Only madness is in

fon-de, si ri - du-ceed im-paz - zar,
done me, On - ly madness is in store.

Cor. sustain

Rosina.
R.
B.
C.
F.
B.
B.
B.
B.

ad im - pazzar,
Oh my poor brain.

Bartha.
si ri - du-ceed im - paz - zar,
On - ly madness is in store.

ad im - pazzar,
Oh my poor brain.

si ri - du-ceed im - paz - zar,
on - ly madness is in store.

zar, si ri - du-ceed im - paz - zar, il cer-vel - lo, po-ve-rel-lo, si ri-du-ceed impaz-
store, on - ly madness is in store, oh my brain is torn a-sunder, only madness is in

zar, il cer-vel - lo, po-ve-rel-lo, si ri-du-ceed impaz-
store, oh my brain is torn a-sunder, only madness is in

si ri - du-ceed im - paz - zar,
On - ly madness is in store,

Grati

R. ad Oh im paz-zar, si ri-du-ce ad
Oh my poor brain, on - ly mad - ness can

B. si ri - du-ce ad im - paz - zar, si ri - du - ce ad
On - ly madness is in store, on - ly mad - ness can

C. ad Oh im paz-zar, si ri-du-ce ad
Oh my poor brain, on - ly mad - ness can

F. si - ri - du - ce ad im - paz - zar, si ri - du - ce ad
On - ly madness is in store, on - ly mad - ness can

B. zar, si ri - du - ce ad im - paz - zar, si ri - du - ce ad
store, on - ly madness is in store, on - ly mad - ness can

B. zar, store, si ri - du - ce ad
store, on - ly mad - ness can

si ri - du - ce ad im - paz in - zar, si ri - du - ce ad
on - ly mad - ness is in store, on - ly mad - ness can

Rosina, and Bertha.

S. im - paz - zar!
be in store!

C. im - paz - zar!
be in store!

F. im - paz - zar!
be in store!

B. im - paz - zar!
be in store!

B. im - paz - zar!
be in store!

(sotto voce)
im - paz - zar, si ri - du - ce ad im - paz - zar!
be in store, on - ly mad - ness is in store!

soffo voce

R.
B.
C.
F.
B.
B.

Mi par d'es - ser con la
All this tu - mult and con -

Mi par d'es - ser con la
All this tu - mult and con -

Mi par d'es - ser con la
All this tu - mult and con -

Mi par d'es - ser con la
All this tu - mult and con -

soffo voce

Mi par d'es - ser con la
All this tu - mult and con -

R.
B.
C.
F.
B.
B.

te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of

te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of

te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of

te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of

R.
B.

ci - na, mi par d'es - ser con la
rea - son, All this tu - - mult and con -

C.

ci - na, mi par d'es - ser con la
rea - son, All this tu - - mult and con -

F.

ci - na, mi par d'es - ser con la
rea - son, All this tu - - mult and con -

B.

ci - na, mi par d'es - ser con la
rea - son, All this tu - - mult and con -

B.

ci - na, mi par d'es - ser con la
rea - son, All this tu - - mult and con -

R.
B.

te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of

C.

te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of

F.

te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of

B.

te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of

B.

te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of

R.
B.

ci - na, do - ve cre - sce e mai, e
rea - son, I can come to no, to

C.

ci - na, do - ve cre - sce e mai, e
rea - son, I can come to no, to

F.

ci - na, do - ve cre - sce e mai, e
rea - son, I can come to no, to

B.

ci - na, do - ve cre - sce e mai, e
rea - son, I can come to no, to

B.

ci - na, do - ve cre - sce e mai, e
rea - son, I can come to no, to

R.
B.

mai non re - sta del - l'in - cu - di -
no con - clu - sion, Like a ham - mer

C.

mai non re - sta del - l'in - cu - di -
no con - clu - sion, Like a ham - mer

F.

mai non re - sta del - l'in - cu - di -
no con - clu - sion, Like a ham - mer

B.

mai non re - sta del - l'in - cu - di -
no con - clu - sion, Like a ham - mer

B.

mai non re - sta del - l'in - cu - di -
no con - clu - sion, Like a ham - mer

Chorus. (TENOR & BASS.)

Del - l'in - cu - di -
Like a ham - mer

R.
B.

ni so - no re vil, l'im - por - tu - no
on the an - vil, Each - says what - he

C.

ni so - no re vil, l'im - por - tu - no
on the an - vil, Each - says what - he

F.

ni so - no re vil, l'im - por - tu - no
on the an - vil, Each - says what - he

B.

ni so - no re vil, l'im - por - tu - no
on the an - vil, Each - says what - he

B.

ni so - no re vil, l'im - por - tu - no
on the an - vil, Each - says what - he

ni so - no re vil, l'im - por - tu - no
on the an - vil, Each - says what - he

R.
B.

stre - pi - tar. Al - ter - nan - do questo e quello pe - san - tis - si - mo mar -
said be - fore. Mid the flames of dis - cord raging, Furious tongues there's no as -

C.

stre - pi - tar.
said be - fore.

F.

stre - pi - tar.
said be - fore.

B.

stre - pi - tar. Al - ter - nan - do
said be - fore. Surg - ing this way,

B.

stre - pi - tar. Al - ter -
said be - fore. Surg - ing

stre - pi - tar.
said be - fore.

R.
B.

tel-lo, al-ter-nan-do questo e quello pe-san-tis - si - mo mar-tel-lo,
suaging, 'Mid the flames of discord raging, furious tongues there's no as-suaging.

C.

Al-ter-nan-do questo e
'Mid the flames of discord

F.

Al-ter-nan-do questo e
'Mid the flames of discord

B.

questo e quel - lo, al - ter-
Surg-ing that way, Like the

B.

nan - do questo e quel - lo,
this way, Surg-ing that way,

cresc.

R.
B.

C.

quello pesan-tis - si - mo mar-tel-lo, al-ter-nan-do questo e quello pesan-tis - si - mo mar-
raging, furious tongues there's no assuaging, 'mid the flames of discord raging, furious tongues there's no as-

F.

quello pesan-tis - si - mo mar-tel-lo, al-ter-nan-do questo e quello pesan-tis - si - mo mar-
raging, furious tongues there's no assuaging, 'mid the flames of discord raging, furious tongues there's no as-

B.

nan - do questo e quel - lo,
bat - tie's furious rag - ing,

B.

al-ter-nan-do questo e
Like the bat - tie's furious

decresc.

al-ter-nan-do questoe quello pesan-tis - si - mo mar-tel-lo, pe-san-tis - si - mo mar-
 'Mid the flames of discord raging, furious tongues there's no assuaging, furious tongues there's no as-

tel-lo, suaging,

tel-lo, suaging,

mi par des-ser con la testa in un' or - ri - da fu - ci-na, do-ve cre - sce, do-ve
 All this tu-mult and con-fusion Has be-reft me quite of reason, Here must be some vile col-

quel - lo, rag - ing, **Chorus. (BASS.)** al - ter-nan - do, Surg-ing this way,

Al - ter-nan - do questoe Surg-ing

cresc.

tel-lo, pesan-tis - si - mo mar-tel-lo, suaging, furious tongues there's no assuaging,

al-ter-nan-do questoe quello pesan-tis - si - mo mar-
 'Mid the flames of discord raging, furious tongues there's no as-

al-ter-nan-do questoe quello pesan-tis - si - mo mar-
 'Mid the flames of discord raging, furious tongues there's no as-

cre-sce, do-ve cre-sce e mai non resta dell'in-cu - di-ni so - nore, dell'in - cu - di - ni so-
 lusion, I can come to no conclusion, no, I come to no conclusion, Yes, I'm sure there's some col-

al - ter-nan - do, al - ter-
 Surg-ing that way, Like the

quel - lo, al - ter-nan - do
 that way, Like the bat - tle's

cresc.

R.
B.

fa con barbara armo-
Still the horrid din in -

C.

tel-lo, al-ter-nan-do questo e quello pesan-tis - si - mo mar-tello, fa con barbara armo-
suaging, mid the flames of discord raging, furious tongues there's no assuaging, Still the horrid din in -

F.

tel-lo, al-ter-nan-do questo e quello pesan-tis - si - mo mar-tello, fa con barbara armo-
suaging, mid the flames of discord raging, furious tongues there's no assuaging, Still the horrid din in -

B.

no-re, dell'in-cu-di-ni so-no-re l'impor-tu - no stre-pi-ta-re, fa con barbara armo-
lusion, but I come to no con-clusion, no, I come to no con-clusion, Still the horrid din in -

B.

nan - do questo e quello, fa con barbara armo-
bat - tie's fu-rious raging, Still the horrid din in -

TENOR & BASS.

questo e quel - lo, al - ter-
fu-rious rag - ing Surg-ing

8

decresc.

f

R.
B.

ni - a, fa con barba-ra armo-ni - a mu-rie vòl-te, mu-rie vòl-te, mu-rie vòl - te rimbom-
creases, still the horrid din in - creases, still the horrid din in - creases, Till the house is in a

C.

ni - a, fa con barba-ra armo-ni - a mu-rie vòl-te, mu-rie vòl-te, mu-rie vòl - te rimbom-
creases, still the horrid din in - creases, still the horrid din in - creases, Till the house is in a

F.

ni - a, fa con barba-ra armo-ni - a mu-rie vòl-te, mu-rie vòl-te, mu-rie vòl - te rimbom-
creases, still the horrid din in - creases, still the horrid din in - creases, Till the house is in a

B.

ni - a, fa con barba-ra armo-ni - a mu-rie vòl-te, mu-rie vòl-te, mu-rie vòl - te rimbom-
creases, still the horrid din in - creases, still the horrid din in - creases, Till the house is in a

B.

ni - a, fa con barba-ra armo-ni - a mu-rie vòl-te, mu-rie vòl-te, mu-rie vòl - te rimbom-
creases, still the horrid din in - creases, still the horrid din in - creases, Till the house is in a

nan - do, al - ter - nan - do, al - ter - nan - do que - sto e
this way, surg - ing that way, Like the bat - tie's fu - rious

8

R.
B.
C.
F.
B.
B.

bar, sì, al-ter-nan - do questoe quello pesan-tis - si - mo mar-tel-lo, fa con barbara armo-
roar, Amid the flames of discord raging, furious tongues there's no as-suaging, Still the horrid din in -

bar, sì, al-ter-nan - do questoe quello pesan-tis - si - mo mar-tel-lo, fa con barbara armo-
roar, Amid the flames of discord raging, furious tongues there's no as-suaging, Still the horrid din in -

bar, sì, al-ter-nan - do questoe quello pesan-tis - si - mo mar-tel-lo, fa con barbara armo-
roar, Amid the flames of discord raging, furious tongues there's no as-suaging, Still the horrid din in -

bar, sì, al-ter-nan - do questoe quello pesan-tis - si - mo mar-tel-lo, fa con barbara armo-
roar, Amid the flames of discord raging, furious tongues there's no as-suaging, Still the horrid din in -

quel - lo, questoe quel - lo, questoe quel - lo, al - ter-
rag - ing, surging this way, surging that way; Like a

R.
B.
C.
F.
B.
B.

ni - a mu-rie vôl - te rimbombar. Eil cervel - lo, po - ve - rel - lo, già stor-di - to, sba - lor-
creases, Till the house is in a roar. Oh my brain is torn a - sun - der, Rage and fu - ry, fear and

ni - a mu-rie vôl - te rimbombar. Eil cer-vel - lo, po - ve - rel - lo, già stor-di - to, sba - lor-
creases, Till the house is in a roar. Oh my brain is torn a - sun - der, Rage and fu - ry, fear and

ni - a mu-rie vôl - te rimbombar. Eil cer-vel - lo, po - ve - rel - lo, già stor-di - to, sba - lor-
creases, Till the house is in a roar. Oh my brain is torn a - sun - der, Rage and fu - ry, fear and

ni - a mu-rie vôl - te rimbombar. Eil cervel - lo, po - ve - rel - lo, già stor-di - to, sba - lor-
creases, Till the house is in a roar. Oh my brain is torn a - sun - der, Rage and fu - ry, fear and

nan - do. Eil cer-vel - lo, po - ve -
bat - tie. Rage and fu - ry have un-

Wind

R.
B.

di-to, non ra-gio - na, si con-fon-de, si ri-du-ce ad im-pazzar, e il cer-vel-lo, po-ve-wonder, so have stunn'd me and un-done me, on-ly mad-ness is in store, oh my brain is torn a-

C.

di-to, non ra-gio - na, si con-fon-de, si ri-du-ce ad im-paz-zar, e il cer-vel-lo, po-ve-wonder, so have stunn'd me and un-done me, on-ly mad-ness is in store, oh my brain is torn a-

F.

B.

di-to, non ra-gio - na, si con-fon-de, si ri-du-ce ad im-paz-zar, wonder, so have stunn'd me and un-done me, on-ly mad-ness is in store.

B.

di-to, non ra-gio - na, si con-fon-de, si ri-du-ce ad im-paz-zar, wonder, so have stunn'd me and un-done me, on-ly mad-ness is in store.

B.

di-to, non ra-gio - na, si con-fon-de, si ri-du-ce ad im-paz-zar, wonder, so have stunn'd me and un-done me, on-ly mad-ness is in store.

rel-lo, si ri-du-ce ad im-paz-zar,
done me, on-ly mad-ness is in store.

p Strings

R.
B.

rel-lo, già stordi-to, sba-lor-di-to, non ra-gio - na, si con-fon-de, si ri-du-ce ad im-paz-sunder, Rage and fu-ry, fear and wonder so have stunn'd me and un-done me, on-ly mad-ness is in

C.

rel-lo, già stordi-to, sba-lor-di-to, non ra-gio - na, si con-fon-de, si ri-du-ce ad im-paz-sunder, Rage and fu-ry, fear and wonder so have stunn'd me and un-done me, on-ly mad-ness is in

F.
B.
B.

R. zar, store,
 B. zar, store,
 C. zar, store, *cresc.*
 F. eil cer-vel-lo, po-ve-rel-lo, già stor-di-to, sba-lor-di-to, non ra-gio-na, si con
 Oh, my brain is torn a-sunder, Rage and fu-ry, fear and wonder, so have stunn'd me and un-
 B. eil cer-vel-lo, po-ve-rel-lo, già stor-di-to, sba-lor-di-to, non ra-gio-na, si con
 Oh, my brain is torn a-sunder, Rage and fu-ry, fear and wonder, so have stunn'd me and un-
 E. eil cer-vel-lo, po-ve-rel-lo, già stor-di-to, sba-lor-di-to, non ra-gio-na, si con
 Oh, my brain is torn a-sunder, Rage and fu-ry, fear and wonder, so have stunn'd me and un-

cresc.

R. *ff*
 H. *ff*
 C. *ff*
 F. *ff*
 B. *ff*
 B. *ff*
 B. *ff*
 fon-de, si ri-du-ce ad im-paz-zar, eil cer-ly
 done me, on-ly mad-ness is in store, on-ly

ff
 eil On-ly cer-ly

R.
B. vel-mad-ness, si on-ly -du-mad-ness im-is -paz-in

C. vel-mad-ness, si on-ly -du-mad-ness im-is -paz-in

F. vel-mad-ness, si on-ly -du-mad-ness im-is -paz-in

B. vel-mad-ness, si on-ly -du- ce, si ri - du - ce ad im - paz - mad-ness, on - ly mad-ness is in

B. vel-mad-ness, si on-ly -du-mad-ness im-is -paz-in

vel-mad-ness, si on-ly -du- ce, si ri - du - ce ad im - paz - mad-ness, on - ly mad-ness is in

R.
B. zar, eil cer-vel - lo, po - ve - rel-lo, già stordi - to, sba-lor-di - to, non ra - gio - na, si con- store. Oh my brain is torn a - sunder, Rage and fu - ry, fear and wonder, so have stunn'd me and un-

C. zar, eil cer-vel - lo, po - ve - rel-lo, già stordi - to, sba-lor-di - to, non ra - gio - na, si con- store. Oh my brain is torn a - sunder, Rage and fu - ry, fear and wonder, so have stunn'd me and un-

F. zar, eil cer-vel - lo, po - ve - rel-lo, già stordi - to, sba-lor-di - to, non ra - gio - na, si con- store. Oh my brain is torn a - sunder, Rage and fu - ry, fear and wonder, so have stunn'd me and un-

B. zar, eil cer-vel - lo, po - ve - rel-lo, già stordi - to, sba-lor-di - to, non ra - gio - na, si con- store. Oh my brain is torn a - sunder, Rage and fu - ry, fear and wonder, so have stunn'd me and un-

B. zar, eil cer-vel - lo, po - ve - rel-lo, già stordi - to, sba-lor-di - to, non ra - gio - na, si con- store. Oh my brain is torn a - sunder, Rage and fu - ry, fear and wonder, so have stunn'd me and un-

zar, eil cer-vel - lo, po - ve - rel - lo, si ri - store, Rage and fu - ry have un-done me, On - ly

R.
B.
C.
F.

fon-de, si ri-du-ce adim-paz-zar, e il cer-vel-lo, po-ve-rel-lo, già stordi-to, sba-lor-done me, on-ly mad-ness is in store. Oh my brain is torn a-sun-der, Rage and fu-ry, fear and

B.

fon-de, si ri-du-ce adim-paz-zar, done me, on-ly mad-ness is in store.

B.

fon-de, si ri-du-ce adim-paz-zar, done me, on-ly mad-ness is in store.

B.

fon-de, si ri-du-ce adim-paz-zar, done me, on-ly mad-ness is in store.

8

du - ce ad im - paz - zar, mad - ness is in store.

R.
B.
C.
F.

di - to, non ra - gio - na, si con-fon-de, si ri-du-ce adimpaz-zar, wonder, so have stunn'd me and un-done me, on-ly mad-ness is in store.

C.

di - to, non ra - gio - na, si con-fon-de, si ri-du-ce adimpaz-zar, wonder, so have stunn'd me and un-done me, on-ly mad-ness is in store.

F.

e il cer-vel-lo, po-ve- Oh my brain is torn a-

B.

e il cer-vel-lo, po-ve- Oh my brain is torn a-

B.

e il cer-vel-lo, po-ve- Oh my brain is torn a-

cresc.

R.
B.

C.

cresc.

F.
rel-lo, già stord-di-to, sba-lor-di-to, non ra-gio - na, si con-fon-de, si ri-du-ce ad impaz-
sunder, Rage and fu - ry, fear and wonder, so have stunn'd me and un-done me, on-ly madness is in

B.
rel-lo, già stord-di-to, sba-lor-di-to, non ra-gio - na, si con-fon-de, si ri-du-ce ad impaz-
sunder, Rage and fu - ry, fear and wonder, so have stunn'd me and un-done me, on-ly madness is in

B.
rel-lo, già stord-di-to, sba-lor-di-to, non ra-gio - na, si con-fon-de, si ri-du-ce ad impaz-
sunder, Rage and fu - ry, fear and wonder, so have stunn'd me and un-done me, on-ly madness is in

R.
B.

C.

F.

ff

eil cer - vel - lo si ri -
On - ly mad - ness, on - ly

eil cer - vel - lo si ri -
On - ly mad - ness, on - ly

zar, eil cer - vel - lo si ri -
store, on - ly mad - ness, on - ly

zar, eil cer - vel - lo si ri -
store, on - ly mad - ness, on - ly

zar, eil cer - vel - lo si ri -
store, on - ly mad - ness, on - ly

eil cer - vel - lo si ri -
On - ly mad - ness, on - ly

R. du - ce ad im - paz - zar, eil cer -
 B. mad - ness on - ly store, on - ly

C. du - ce ad im - paz - zar, eil cer -
 mad - ness on - ly store, on - ly

F. du - ce ad im - paz - zar, eil cer -
 mad - ness on - ly store, on - ly

B. du - ce, si ri - du - ce ad im - paz - zar, eil cer - vel - lo, po - ve -
 mad - ness, on - ly mad - ness is in store, I can come to no con -

B. du - ce, si ri - du - ce ad im - paz - zar, eil cer - vel - lo, po - ve -
 mad - ness, on - ly mad - ness is in store, I can come to no con -

du - ce, si ri - du - ce ad im - paz - zar, eil cer -
 mad - ness, on - ly mad - ness is in store, on - ly

R. vel - lo, po - ve - rel - lo, si ri - du - ce, si ri -
 B. mad - ness, on - ly mad - ness, on - ly mad - ness, on - ly

C. vel - lo, po - ve - rel - lo, si ri - du - ce, si ri -
 mad - ness, on - ly mad - ness, on - ly mad - ness, on - ly

F. vel - lo, po - ve - rel - lo, si ri - du - ce, si ri -
 mad - ness, on - ly mad - ness, on - ly mad - ness, on - ly

B. rel - lo, eil cer - vel - lo, po - ve - rel - lo, si ri - du - ce, si ri -
 clu - sion, I can come to no con - clu - sion, Rage and fu - ry have un -

B. rel - lo, eil cer - vel - lo, po - ve - rel - lo, si ri - du - ce, si ri -
 clu - sion, I can come to no con - clu - sion, Rage and fu - ry have un -

vel - lo, po - ve - rel - lo, si ri - du - ce, si ri -
 mad - ness, on - ly mad - ness, on - ly mad - ness, on - ly

R. du - ce ad im - paz -
B. mad - ness is in

C. du - ce ad ness im - is - paz - in

F. du - mad - - ce ad ness im - is - paz - in

B. du - done - ce, si ri - du - ce ad im - paz -
done me, on - ly mad - ness, on - ly mad - ness is in

B. du - done - ce, si ri - du - ce ad im - paz -
done me, on - ly mad - ness, on - ly mad - ness is in

du - mad - - ce, si ri - du - mad - - ce ad im - paz -
mad - ness, on - ly mad - ness, im - is - paz - in

R. zar, eil cer - vel mad - lo, po - ve - rel - lo, si ri -
store, on - - ly mad - ness, on - ly mad - ness, on - ly

C. zar, eil cer - vel mad - lo, po - ve - rel - lo, si ri -
store, on - - ly mad - ness, on - ly mad - ness, on - ly

F. zar, eil cer - vel mad - lo, po - ve - rel - lo, si ri -
store, on - - ly mad - ness, on - ly mad - ness, on - ly

B. zar, eil cer - vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve - rel - lo, si ri -
store, I can come to no con - clu - sion, I can come to no con - clu - sion, rage ri -
and

B. zar, eil cer - vel - lo, po - ve - rel - lo, eil cer - vel - lo, po - ve - rel - lo, si ri -
store, I can come to no con - clu - sion, I can come to no con - clu - sion, rage ri -
and

zar, eil cer - vel - lo, po - ve - rel - lo, si ri -
store, on - - ly mad - ness, on - ly mad - ness, on - ly

R. im-on - paz-ly - zar, mad- ad-ness im-is - paz-in -

C. im-on - paz-ly - zar, mad- ad-ness im-is - paz-in -

F. rel-lo, si ri-du-cead im-paz-zar, eil cer-vel-lo, po-ve-rel-lo, si ri-du-cead im-paz-doneme, on-ly mad-ness is in store, rage and fu-ry have un-done me, on-ly madness is in

B. rel-lo, si ri-du-cead im-paz-zar, eil cer-vel-lo, po-ve-rel-lo, si ri-du-cead im-paz-doneme, on-ly mad-ness is in store, rage and fu-ry have un-done me, on-ly madness is in

B. rel-lo, si ri-du-cead im-paz-zar, eil cer-vel-lo, po-ve-rel-lo, si ri-du-cead im-paz-doneme, on-ly mad-ness is in store, rage and fu-ry have un-done me, on-ly madness is in

im-on - paz-ly - zar, mad- ad-ness im-is - paz-in -

R. zar, ad im-on - paz-ly - zar, ad im-is - paz-in -

B. store, yes, on-ly mad-ness is - paz-in -

C. zar, ad im-on - paz-ly - zar, ad im-is - paz-in -

F. store, yes, on-ly mad-ness is - paz-in -

B. zar, ad im-on - paz-ly - zar, ad im-is - paz-in -

B. store, yes, on-ly mad-ness is - paz-in -

B. zar, ad im-on - paz-ly - zar, ad im-is - paz-in -

store, yes, on-ly mad-ness is - paz-in -

R.
B.

zar, ad im-paz - zar, ad im-paz - zar, ad im-paz - zar!
store, yes, on - ly mad-ness, on - ly mad-ness is in store!

C.

zar, ad im-paz - zar, ad im-paz - zar, ad im-paz - zar!
store, yes, on - ly mad-ness, on - ly mad-ness is in store!

F.

zar, ad im-paz - zar, ad im-paz - zar, ad im-paz - zar!
store, yes, on - ly mad-ness, on - ly mad-ness is in store!

B.

zar, ad im-paz - zar, ad im-paz - zar, ad im-paz - zar!
store, yes, on - ly mad-ness, on - ly mad-ness is in store!

B.

zar, ad im-paz - zar, ad im-paz - zar, ad im-paz - zar!
store, yes, on - ly mad-ness, on - ly mad-ness is in store!

zar, ad im-paz - zar, ad im-paz - zar, ad im-paz - zar!
store, yes, on - ly mad-ness, on - ly mad-ness is in store!

sempre ff


End of Act I.

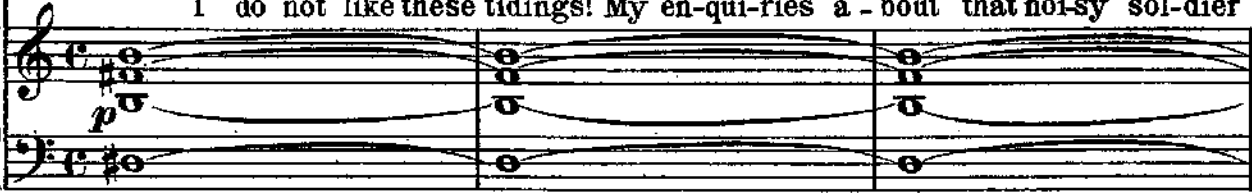
Nº 12. "Pace e gioia sia con voi.,


Recitative and Duettino.

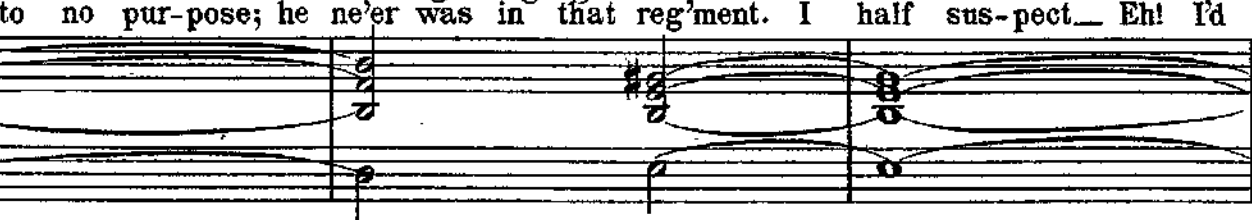
Scene.—The Library at Doctor Bartolo's; there are chairs and a pianoforte, on which is some music.


Bartolo.

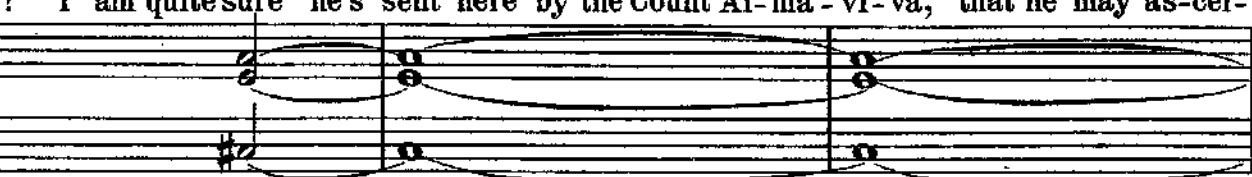
Voice. B. 
 Ma ve-dijl mio de - stino! Quel solda - to, per quanto abbia cer - ca - to,
 I do not like these tidings! My en - qui - ries a - bout that noi - sy sol - dier

Piano. 

B. 
 niun lo co - no - sce in tut - to il reg - gi - men - to. Io 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

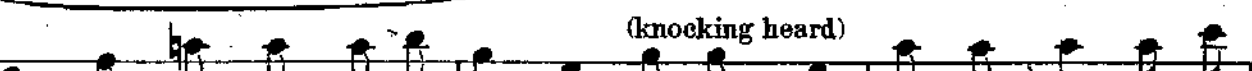


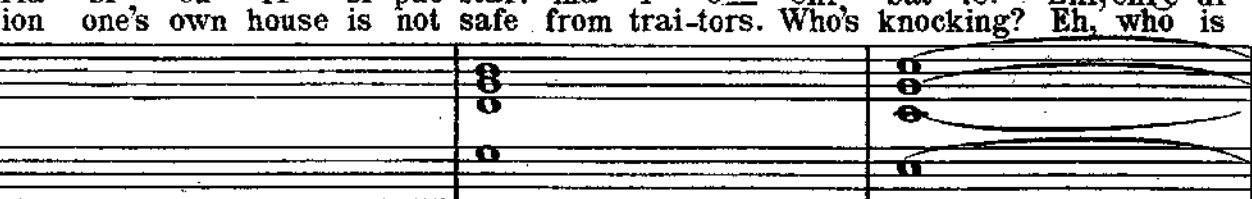
B. 
 spetto! che du - bi - tar? Scommet - to che dal con - te Al - ma - vi - va è sta - to qui spe -
 wager! I am quite sure he's sent here by the Count Al - ma - vi - va, that he may as - cer -

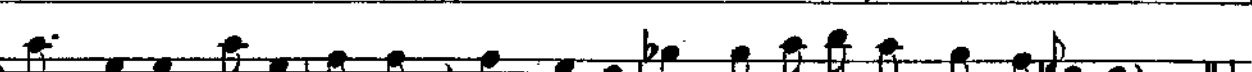


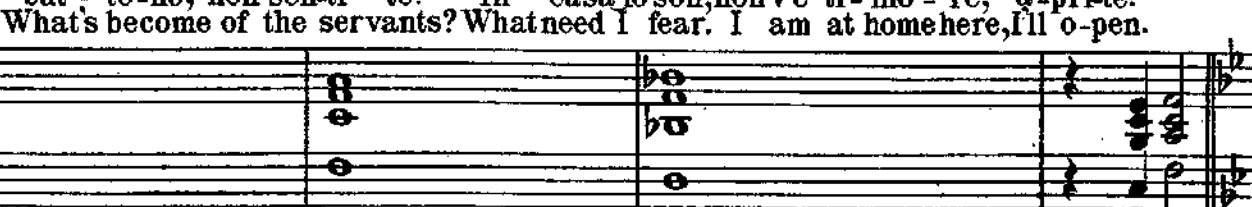
B. 
 di - to quel si - gno - re ad e - splo - rar della Ro - si - nail co - re. Nemme - no in ca - sa
 tain for his young lordship what is the state of my fair ward's af - fections. In these days of con -



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 - cee gio - ia sia con
Peace and joy be on this

17us. *Cl.*

p

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 - modi.
Thank you, thank you, pray don't trouble, sir.

Ob - bli - Sir, you

pa - cee 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 seun col-poe an-da - to a*
(Seru - tin - ised with eyes like

B. ta. (Que - sto vol - to non m'è i - gno - to,
 litel (Where can I have seen those fea - tures?)

p

C. vuo - to, a gab - bar que - sto ba -
 meteors, 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, si, si, pro - pi - zio a me sa -*
right, no, no, he'll nev - er guess a -

B.

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

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

C. *Gio-ia e 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. *ta! Gioia, pa - ce Ho ca - pi - to, ho ca - pi - to. (Oh ciel! 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!
proach-es! Ah
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. *mi-o 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. *tal Ah mi-o ben, ira 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, flight, par- 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, tor - par- -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 - chj - stan - ti, ah mio ben, fra po - chj - 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!* Gio-ia, pa-ce, gio-ia!
 flight.) Joyful, peaceful, joy-ful!

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

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

C. *ta,* par - - - - - le -
 flight, all my

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 -

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

C. *f*
 rem, ah mio ben, fra po - chi i - stan - ti, ah mio ben, fra po - chi i -
 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.

B. *Bartolo.* *Count.*

C. *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, pray say, who are you? Don A - lon - so, a pro -

C. *Bartolo.* *Count.*

B. *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

Bartolo. (going off) **Count. (detaining him)**

C. *ri - no, ed in sua ve - ce — Sta mal? Corro a ve - der - lo. Pia - no pia - no. Non è mal co - sì*
 B. *morning, and he has sent me — He's ill? I'll go and see him. There's no need, sir, his complaint is not*

Bartolo. **(resolved)** **Count.** **Bartolo (roughly)**

C. *gra - ve. (Di co - stui non mi fi - do.) An - dia - mo, an - dia - mo. Ma si - gno - re — Che*
 B. *serious. (I mistrust him en - tire - ly.) We'll go now, to - geth - er. I'd suggest, sir — Well,*

Count. (drawing him aside, in a low voice) **Bartolo. (in a whisper) (angrily)** **Count. Bar. (also)**

C. *e'è? Vo - le - va dir - vi — Par - la - te for - te. Ma — For - te, vi di - co. Eb -*
 B. *what? I want to tell you — You must speak louder. But — Louder, I tell you. Well,*

angry, and in a louder voice) **(as if going off)**

C. *ben, co - me vo - le - te, ma chi sia don A - lon - so ap - prende - re - te. Vo' dal*
 B. *well, just as you please, sir, You shall soon see the tem - per of Don A - lon - so. Yes, of*

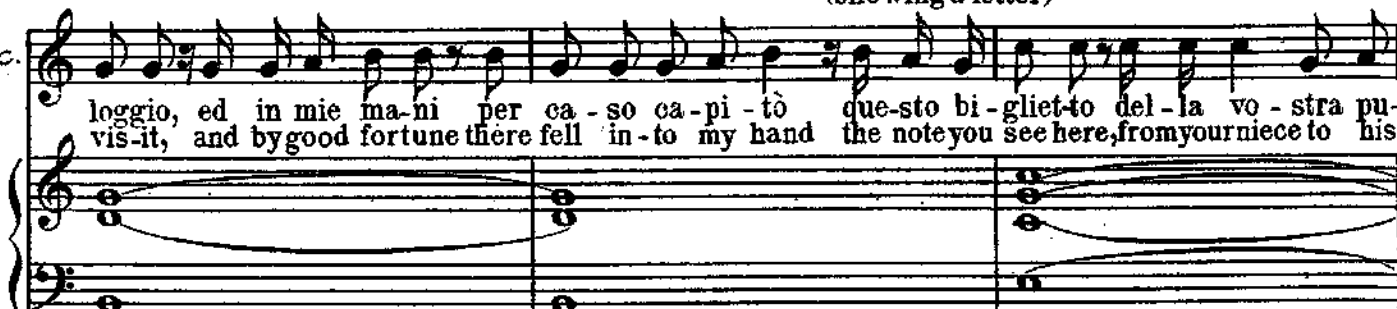
Bartolo. (softly, holding him back) **(loudly and angrily)** **Count.**

C. *con - te Al - ma - vi - va — Pia - no pia - no! Di - te, di - te, va - scol - to. Il con - te*
 B. *Count Al - ma - vi - va — Softly, soft - ly, I can hear if you whisper. The Count has —*


Bartolo. **Count. (calming down)**

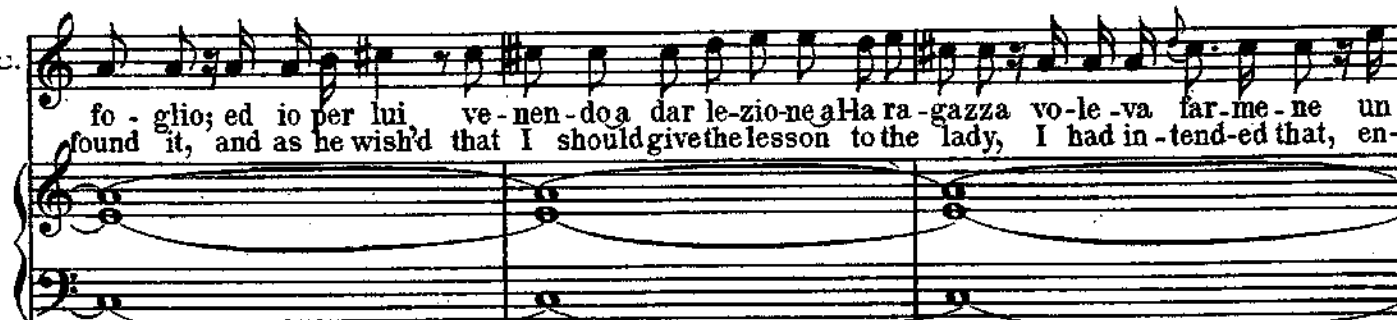
B. *Pian, per ca - ri - tà. Sta - ma - ne nel - la stes - sa lo - can - da e - ra me - co d'al -*
 C. *Hush, for pi - ty's sake. This morning he has quit - ted his lodg - ing, which I hap - pened to*

(showing a letter)

c. 
 loggio, ed in mie ma-ni per ca-so ca-pi-tò que-sto bi-gliet-to del-la vo-stra pu-
 vis-it, and by good fortune there fell in-to my hand the note you see here, from your niece to his

(taking the letter and looking at it)

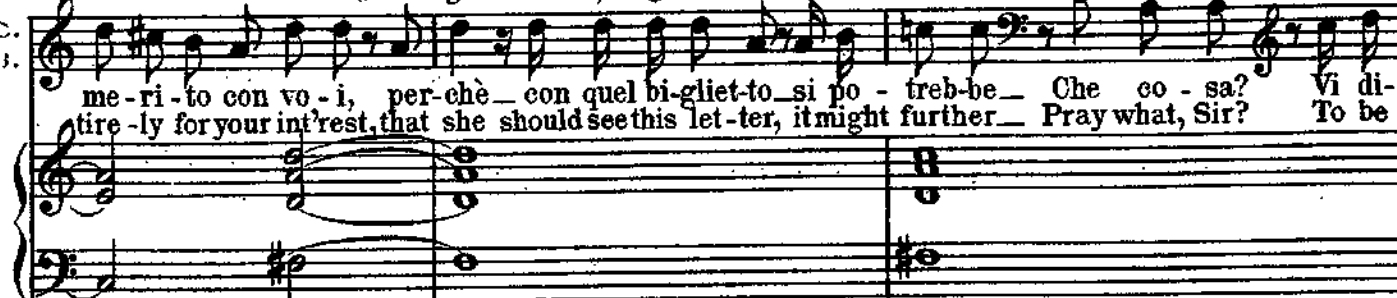
c. 
 Bartolo. Count.
 pil-la a lui di-ret-to. Che ve-do! è sua scrit-tu-ra! Don Ba-si-lio nul-la sa di quel
 lordship to his di-rect-ion. This letter! it is her writing! Don Ba-si-lio does not know that I

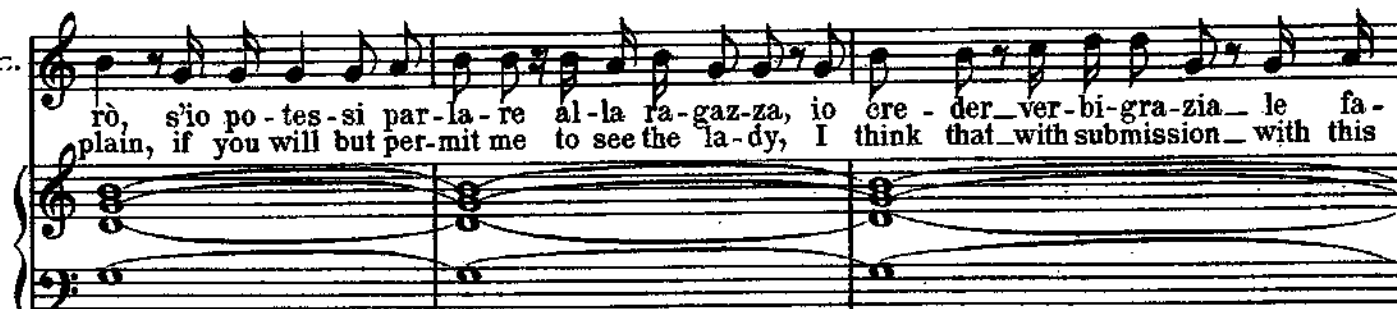
c. 
 fo-glio; ed io per lui ve-nen-do a dar le-zio-ne alla ra-gaz-za vo-le-va far-me-ne un
 found it, and as he wish'd that I should give the lesson to the lady, I had in-tend-ed that, en-

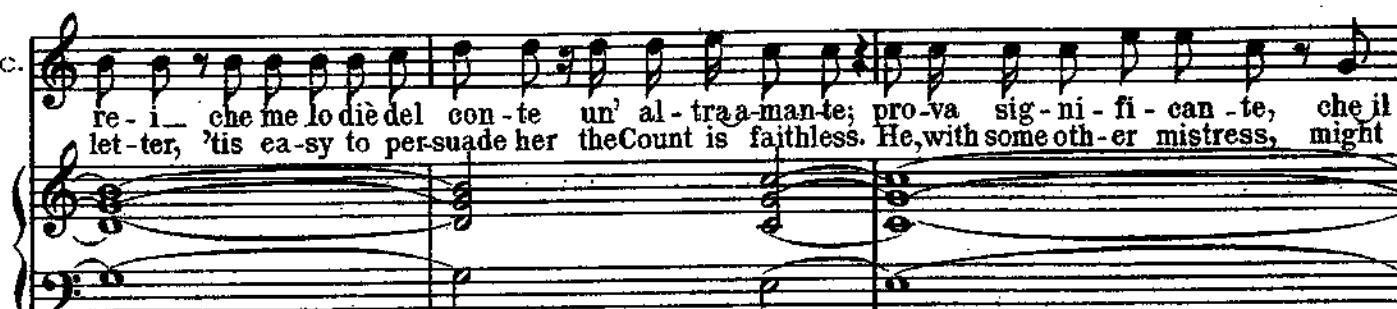
(seeking an excuse, he gets embarrassed)

Bartolo.

Count.

c. 
 me-ri-to con vo-i, per-chè con quel bi-gliet-to si po-treb-be Che co-sa? Vi di-
 tire-ly for your int'rest, that she should see this let-ter, it might further— Pray what, Sir? To be

c. 
 rò, s'io po-tes-si par-la-re al-la ra-gaz-za, io cre-der-ver-bi-gra-zia le fa-
 plain, if you will but per-mit me to see the la-dy, I think that with submission—with this

c. 
 re-i che me lo diè del con-te un'al-tra man-te; pro-va sig-ni-fi-can-te, che il
 let-ter, 'tis ea-sy to persuade her the Count is faithless. He, with some oth-er mistress, might

C.
B.

con-te di Ro - si-na si fa gio-co, e per-ciò — Pia-noun po - co. U - na ca-lunnia! Oh
careless-ly have left it where I found it, and perhaps — Well i - maged. But this is stand'ring. Oh

(embraces him, and puts the letter in his pocket)

B.

bra - vo! degno e ve-ro sco-lar di Don Basilio! Io sa - prò co-me me-ri-ta ri-com-pen-
bra - vo! I re - cognize the school of Don Basilio. Be as-sured of my gra-ti-tude for all you

B.

sar sì bel sug-ge - ri-men-to. Vo'achia-mar la ra - gaz-za, poi - ché tan - to per
do, and for your good in - tentions. I will call the young la - dy. Since I know that to

B.
C.

me v'in - te-res-sa-te, mi rac - co - man - do a vo - i. Non du - bi - ta - te.
me you're so de-vot-ed, in friendship pray com-mand me. I'm your's de-vot-ed.

Count.

(Bartolo enters an inner room)

C.

L'af - fa - re del bi-gliet-to dal - la boc - ca m'è u-sci-to non vo-len-do. Ma co-me
This sto-ry of the let-ter quite a-gainst my in - ten-tion has es-caped me; what could I

C.

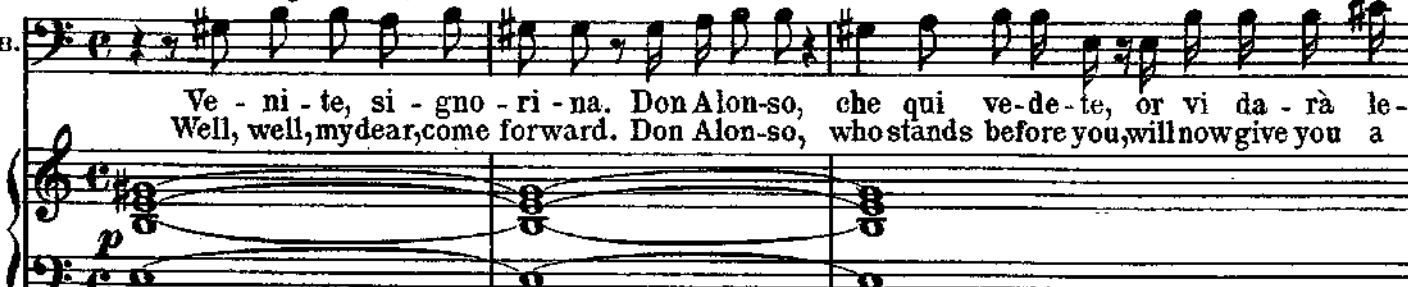
far? Sen-za un tal ri - pie-go mi toc - ca - va andar vi - a co-me un baggia-no. Il
do? But for some such pre-text he would soon have ex-pell'd me as a pre-ten-der. My

C. 
 mio di - se-gno a le - i o - ra pa - le - se - rò; sel - la ac - con - sen - te, io
 hopes and my in - ten - tions I will re - veal to her; if she ac - cepts me, I'm

C. 
 son fe - li - ce ap - pie - no. Eo - co - la. Ah, il cor sen - to bal - zar - mi in se - no!
 blest be - yond all measure. There she is! My heart beats high with hope and pleasure!

Recitative.

Bartolo. (leading Rosina)

B. 
 Ve - ni - te, si - gno - ri - na. Don Alon - so, che qui ve - de - te, or vi da - rà le -
 Well, well, my dear, come forward. Don Alon - so, who stands before you, will now give you a

B. C. 
 Rosina. (seeing the Count) Bartolo. Rosina. Count.
 zio - ne. Ah! Cos' è sta - to? È un gran - chio al pie - de. Oh nul - la! se -
 les - son. Ah! What's the mat - ter? I've sprain'd my in - step. 'Tis no - thing! pray,

C. 
 de - te a me vi - cin, bel - la fan - ciul - la. Se non vi spia - ce, un po - co di le - zio - ne, di
 madam, take a seat, here's one be - side me. If you al - low me, we'll now be - gin the les - son; as

C. 
 Rosina.
 don Ba - si - lio in ve - ce, vi da - rò. Oh, con mio gran pia - ce - re la pren - de -
 Don Ba - si - lio's un - well, he sent me. Oh, I shall be de - light - ed; let me be -

Count. Rosina.

R. C. rò. Che vo - le - te cantar? Io can - to, se le aggra - da, il Rondò dell' "I - nu - til Precau - gin. And what song shall it be? If you have no ob - jec - tion, I will sing something from the "Vain Pre -

Bartolo. Rosina.

R. B. zione., Eh sem - pre, sempre in bocca "L' i - nu - til Pre - cau - zio - nel," Io vel' ho det - to: è il caution." That's what she's always saying; what is this "Vain Pre - caution?" Have I not told you, an

Bartolo.

R. E. ti - to - lo del - l' o - pe - ra no - vel - la. Or be - ne, in - te - si: an - dia - mo. o - pe - ra that's ev - ry - where per - form'd now. Well, well, then, I hear you, be - gin now.

Rosina. Count. (the Count seats himself at the pianoforte; Bartolo takes a seat and listens)

R. C. Ec - co - lo qua. Da bra - va! in - co - min - cia - mo. Here is the air. Al - low me, let us be - gin then.

No 13. "Contro un cor che accende amore.,,
Aria.

Maestoso.

Piano.

Rosina. (sings to the Count's accompaniment)

R.

Con-tro un
When a

R.

cor che ac- -cen-de a- -mo-re di ve - ra - ce in-vit - to ar-
heart with love is glowing, Love that's last-ing, de-vo - tion o'er-

p

R.

do- - re, s'ar - main-
flow- - ing, 'Tis in

R.

van po- - ter ti- - -ran- - no di ri-
vain you would op - - - press it, 'Tis in

p

R.

gor, di cru-del - - tà. D'ognias-sal - to vin - ci -
 vain to flout and rail, If a pas - sion - true pos -

f *pp*

Vivace.

R.

to - re sem - pre a - mo - re tri - on - fe - rà. Ah, Lin - do - ro, mio te -
 sess it, Love will ev - er o'er all pre - vail. Ah, Lin - do - ro, ah, my

f

R.

so - ro, se sa - pes - si, se ve - des - sil Que - sto ca - ne di tu -
 treas - ure, My delight, my on - ly pleasure! Tell me tru - ly, must I

pp

R.

to - re, ah che rab - bia che mi fal Ca - ro, a
 ev - er Thus be - fore my guard - ian quail? If thou

R.

te mi rac - - co - man - do, tu mi sal - - va -
 canst, oh save me, save me, Leave me not to -

p

R.
 per — pie - tà, sì, sì, sì, sì. Ca - ro, a te — mi -
 mourn — and wail, no, no, no, no. If thou canst, — oh —

R.
 rac - - co - man - do, tu — mi sal - va — per — pie -
 save — me, save — me, Leave — me not — to — mourn and —

Count.
 C.
 tà. Non te - mer, ti ras - si - cu - ra, non te - mer, ti ras - si -
 wail. Dear - est, fear not, I'll re - lease thee, dear - est, fear not, I'll re -

C.
 cu - ra, sor - te a - mi - - ca a noi sa -
 lease thee, Soon the ty - - rant I will as -

Rosina.
 R.
 Dun - que spe - ro? E il mio cor?
 I may hope then? And thy love?
 C.
 rà. A me t'af - fi - da. Giu - bi - le -
 sail. In me con - fid - ing. Will nev - er

C.

rà, gin - bi - le - rà.
 fail, will nev - er fail.

cresc.

Moderato.

p

Rosina.

R.


Ca - ra im - ma - gi - ne ri - den - te, dol - ce i -
 Yes, my heart, in thee con - fid - ing, Now with

R.

de - a d'un lie - to a - mor, tu m'ac - cen - di
 hope and joy is blest; Thee I trust

R.

in pet - tojl co - re, tu mi por - tia de - li - rar, tu mi
 with faith a - bid - ing, Ev - 'ry care is lull'd to rest, ev - 'ry

R. 

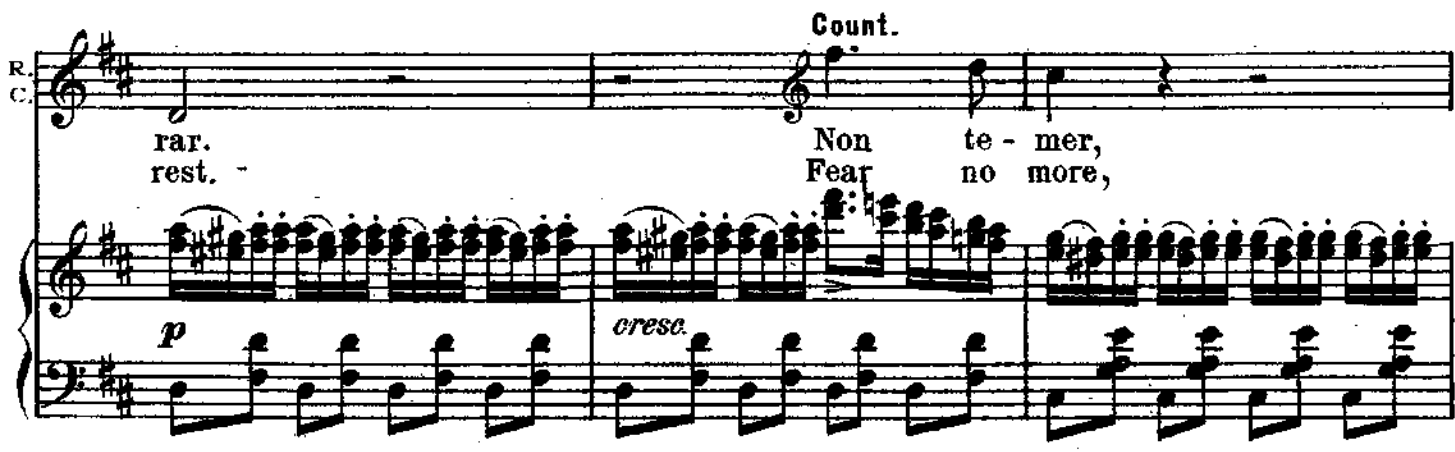
por - ti a de - li - rar. Ca - ra im - ma - gi - ne ri -
 care is lull'd to rest. Yes, my heart, in thee con -

R. 

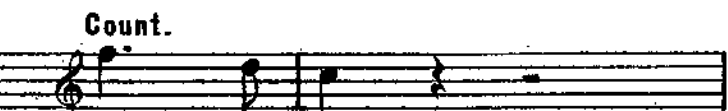
den - te, dol - ce i - dea d'un lie - to a - mor, tu m'ac -
 fid - ing, Now with hope and joy is blest, Thee I

R. 

cen - di in pet - to il - cor, tu mi - por - ti a de - li -
 trust with faith a - bid - ing, All care is lull'd to

R. 

rar. rest. - Non te - mer, Fear no more,

Count. 

p *cresc.*

C. 

ti ras - si - cu - ra, sor - tea -
 I will re - lease thee, Soon the

mf

Rosina.

C. R. mi - ca a noi sa - rà. Dun - que
 ty - rant I will as - sail. I may

R. C. spe - ro? Il mio cor? Giu - bi - le -
 hope then? And thy love? Will nev - er

Count.

C. R. Rosina.
 rà! Ca - rai - ma - gi - ne - ri - den - te, dol - ce - j - de - a d'un lie - to - a -
 fail! Yes, my heart, in thee con - fid - ing, Now with hope, with hope and joy is

R. mor, tu m'ac - cen - di in pet - to il
 blest, Thee I trust with faith a -

R. co - re, tu mi por - ti a de - li - rar, tu mi
 bid - ing, Ev - 'ry care is lull'd to rest, ev - 'ry

R. 

por - ti a de - li - rar. Ca - ra im - ma - gi - ne ri -
 care is lull'd to rest. Yes, my heart, in thee con -

R. 

den - te, dol - ce i - dea d'un lie - to a - mor, tu m'ac -
 fid - ing, Now with hope and joy is blest, Thee I

R. 

cen - di in pet - to il cor, tu mi por - ti a de - li -
 trust with faith a - bid - ing, And care is lull'd to

R. 

rar, mi por - ti a de - li - rar!
 rest, Now care is lull'd to rest.

p *cresc.*

R. 

Ca-ro, a te mi rac-co-man-do, ca-ro, a te mi rac-co-
 If thou canst, from durance save me, if thou canst, from durance

a piacere *p*

R. *man-do, tu mi sal-va per pie-tà, save me, Leave me not to mourn and wail!* *mi All por-tia de-li-care is lull'd to*

p *cresc.*

R. *rar. rest: Ca-ro, a te mi rac-co- If thou canst, from du-rance*

a piacere

R. *man-do, ca-ro, a te mi rac-co-man-do, tu mi sal-va per pie-tà, tu mi por-tia de-li- save me, if thou canst, from durancesave me, Leave me not to mourn and wail, Ev-'ry care is lull'd to*

a tempo

p *f*

R. *rar, tu mi por-tia de-li-rar, a de-li-rar, a de-li- rest, ev-'ry care is lull'd to rest, now ev-'ry care, now ev-'ry*

ff

R. *rar, a de-li-rar! care is lull'd to rest!*

№ 14. "Quando mi sei vicina.,,

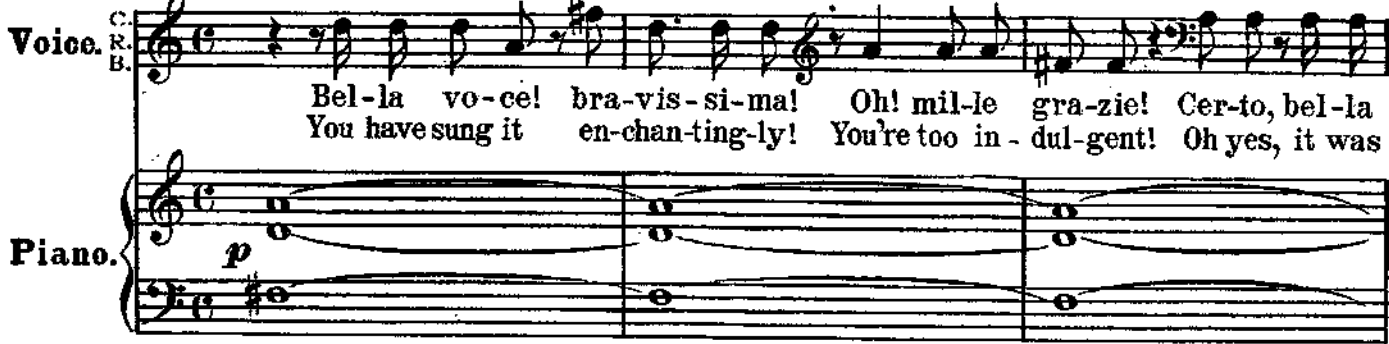
Recitative and Arietta.

Ноты с сайта www.notarhiv.ru

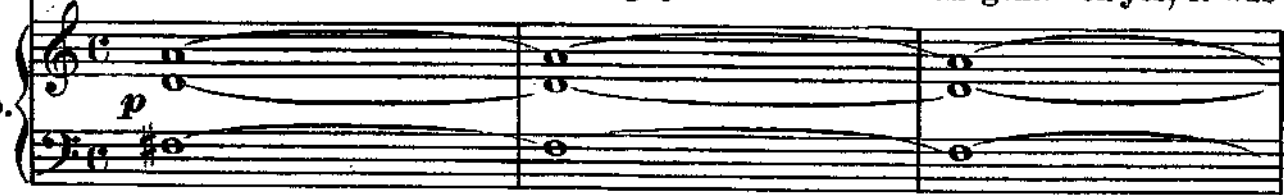
Count.

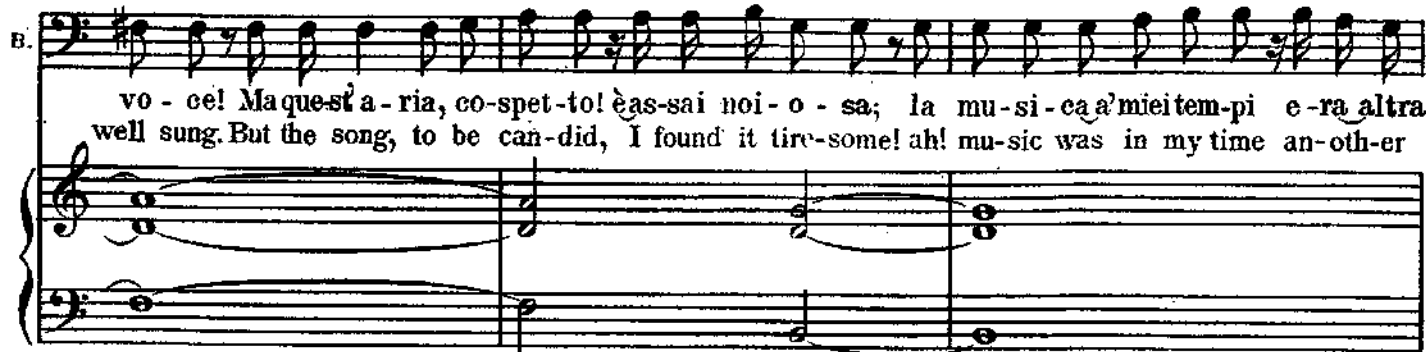
Rosina.

Bartolo.


Voice. C. R. B. 

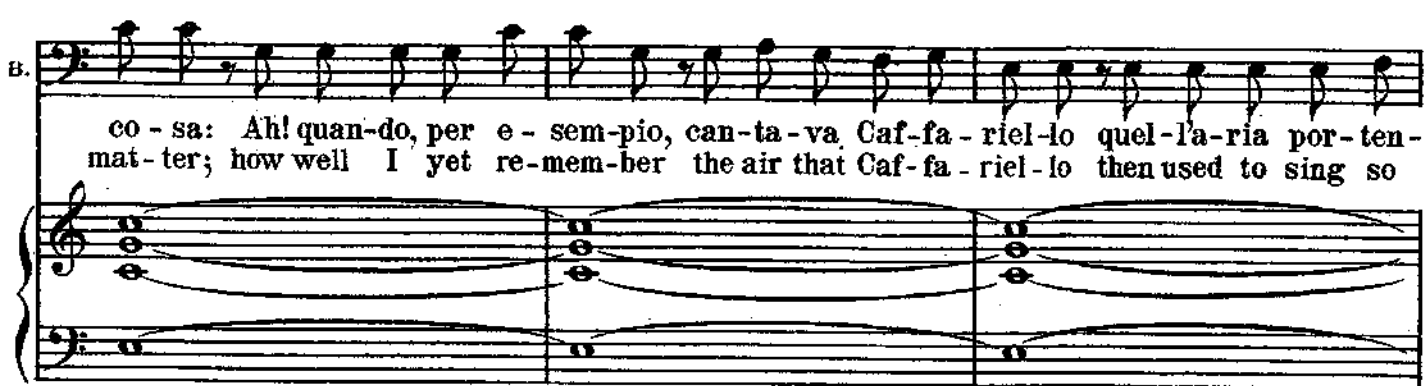
Bel-la vo-ce! bra-vis-si-ma! Oh! mil-le gra-zie! Cer-to, bel-la
You have sung it en-chan-ting-ly! You're too in-dul-gent! Oh yes, it was

Piano. *p* 

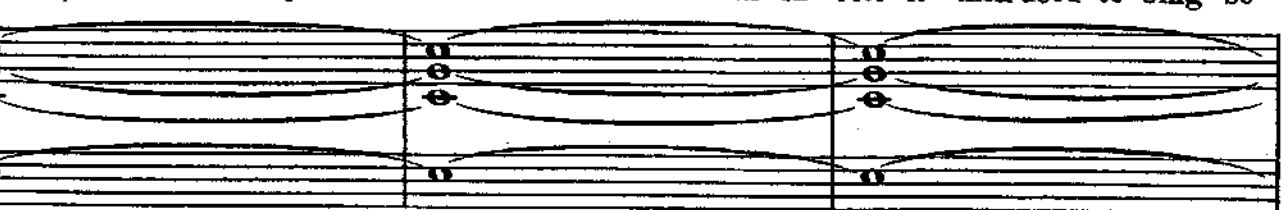
B. 

vo - cel! Ma que-st'a - ria, co-spet-to! è as-sai noi - o - sa; la mu-si-ca a' miei tem-pi e-ra altra
well sung. But the song, to be can-did, I found it tire-some! ah! mu-sic was in my time an-oth-er



B. 

co - sa: Ah! quan-do, per e - sem-pio, can-ta-va Caf-fa - riel-lo quel-la-ria por-ten-
mat-ter; how well I yet re-mem-ber the air that Caf-fa - riel-lo then used to sing so



B. 

to-sa la ra la la la sen - ti - te, don A - lon-so: ec - co - la qua.
fine-ly! la ra la la la you know it, Don A - lon-so? I'll sing it now.



Allegro.

B. 

Quan - do mi sei vi -
Come where the wood will

Strings. 

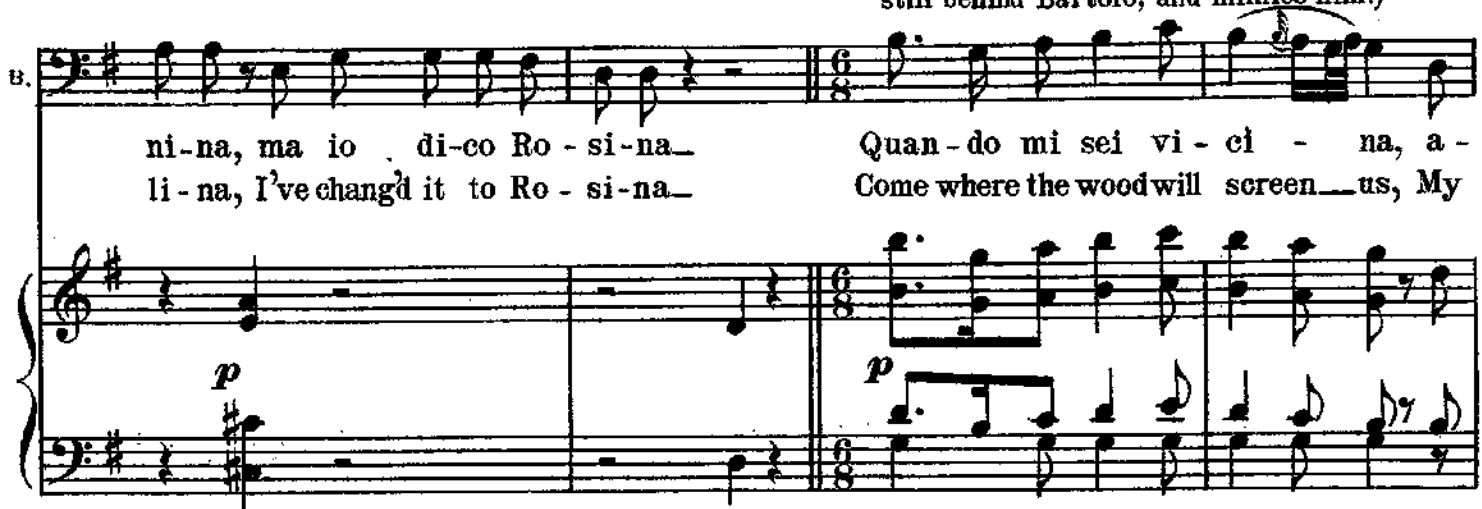
p

Recit.

B. 

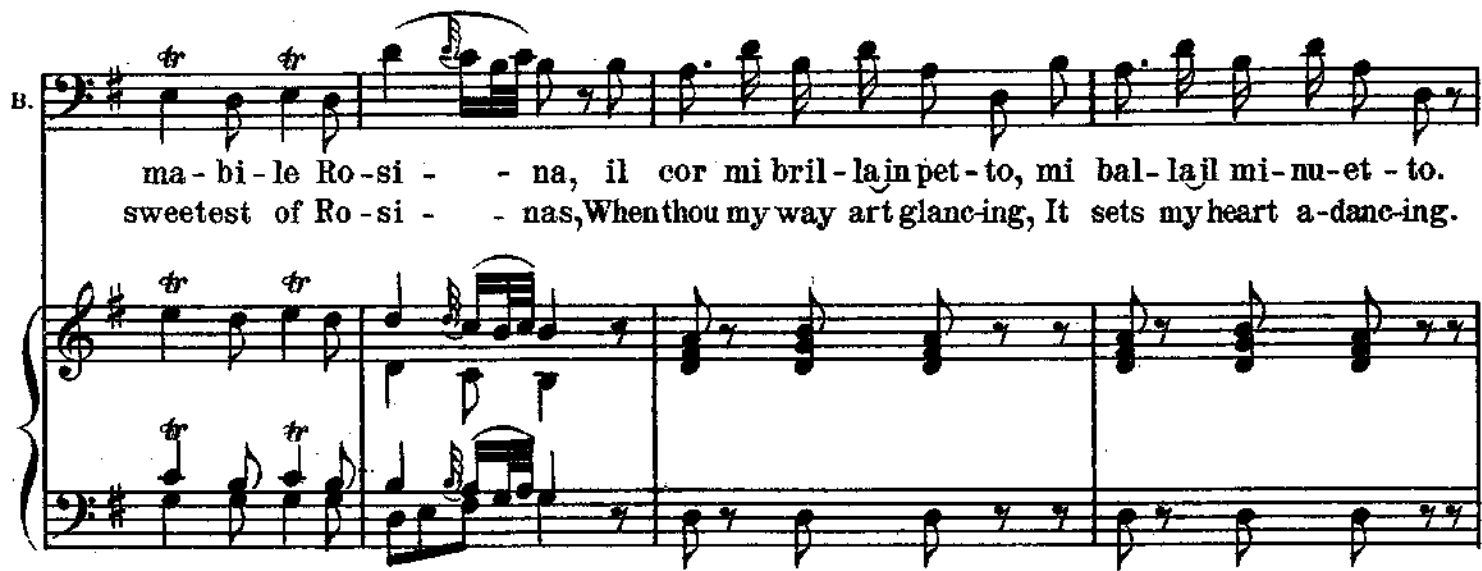
ci - - na, a - ma - bi - le Ro - si - - na_ L'a-ria di-cea Gian-
 screen___us, My sweetest of Ro - si - - nas_ 'Tis in the text Se-

(Enter Figaro with a basin under his arm; he stands still behind Bartolo, and mimics him.)

B. 

ni-na, ma io di-co Ro - si-na- Quan-do mi sei vi - ci - na, a -
 li-na, I've chang'd it to Ro - si-na- Come where the wood will screen___us, My

p

B. 

ma - bi - le Ro - si - - na, il cor mi bril - la in pet - to, mi bal - la il mi - nu - et - to.
 sweetest of Ro - si - - nas, When thou my way art glanc-ing, It sets my heart a - danc-ing.




p cresc.

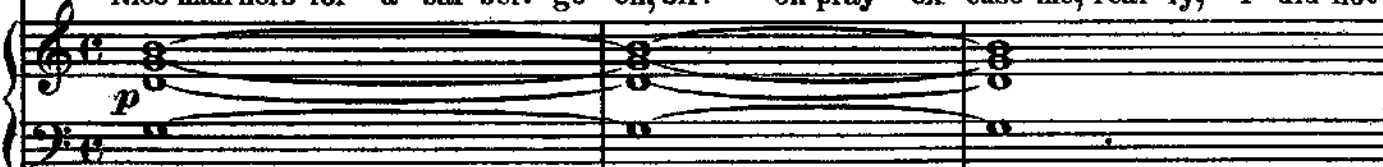
Recitative.

Bartolo. (perceiving Figaro.)

Figaro.

B. F. 

Bra - vo, si - gnor bar - bie - re, ma bra - vo! Eh nien - te af - fat - to: scu - si, son de - bo -
Nice man - ners for a bar - ber! go on, sir! Oh pray ex - cuse me, real - ly, I did not



Bartolo.

Figaro.


F. B. 

lez - ze. Eb - ben, gui - do - ne, che vie - ni a fa - re? Oh bel - lai ven - go a
mean it. You rogue, come tell me, what do you come for? I come for? why what



Bartolo.

Figaro.

F. B. 

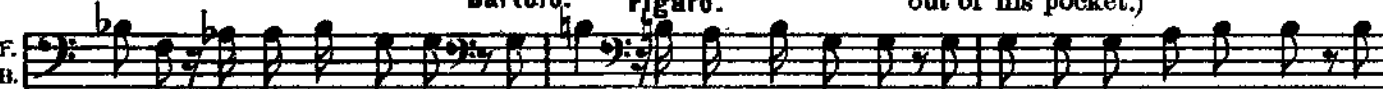
far - vi la bar - ba: og - gi vi toe - ca. Og - gi non vo - glio. Og - gi non vuol? Do -
else but to shave you? this is your day, sir. This day I can - not. This day you can't? I'm



Bartolo.


Figaro.

(puts his basin on a table, and takes a memorandum - book out of his pocket.)


F. B. 


ma - ni non po - trò i - o. Per - chè? Perchè ho da fa - re, a tut - ti gli Uf - fi - zia - li del
sor - ry, to - morrow I can't. Why not? Because to - morrow I must at - tend the reg^tment, their



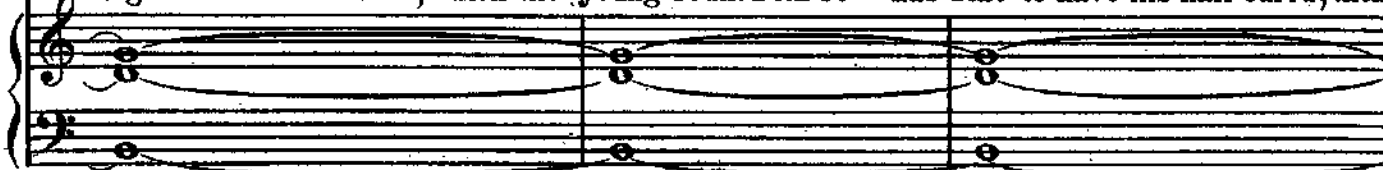
F. 

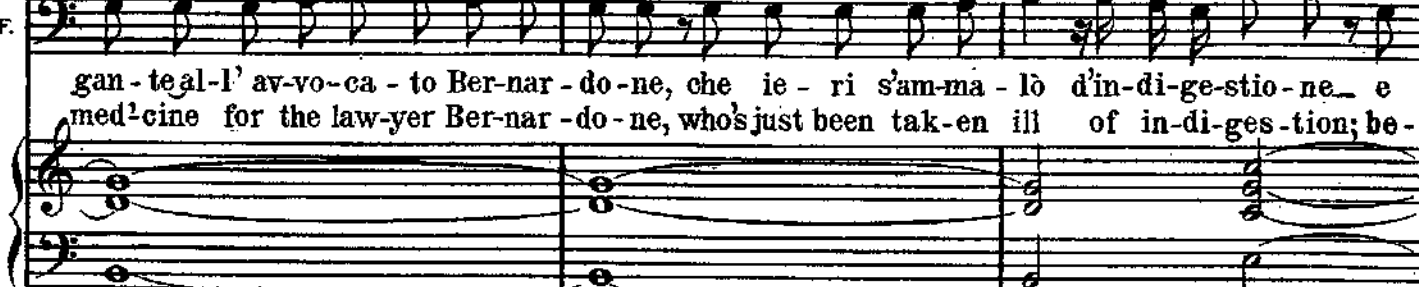
nuo - vo reg - gi - men - to, bar - ba e te - sta, al - la mar - che - sa Andro - ni - ca il bion - do par - ruc -
beards will all want dressing, be - sides their shav - ing; then there is the old Marchioness who just has sent her



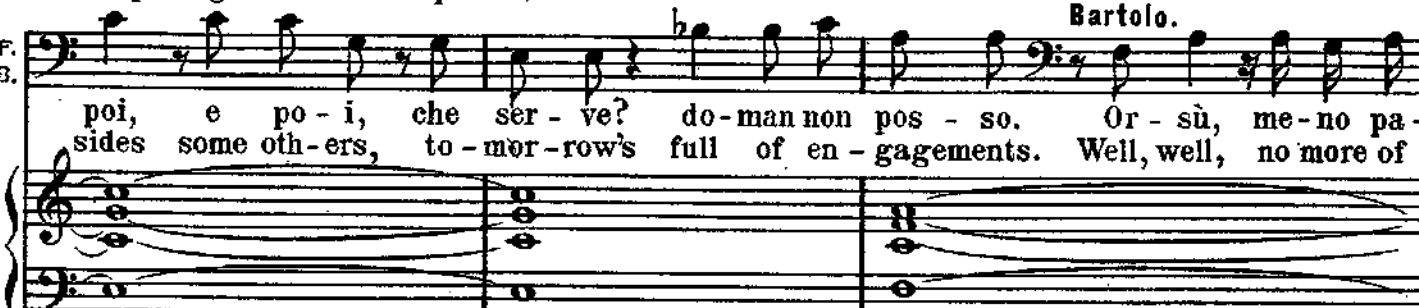
F. 

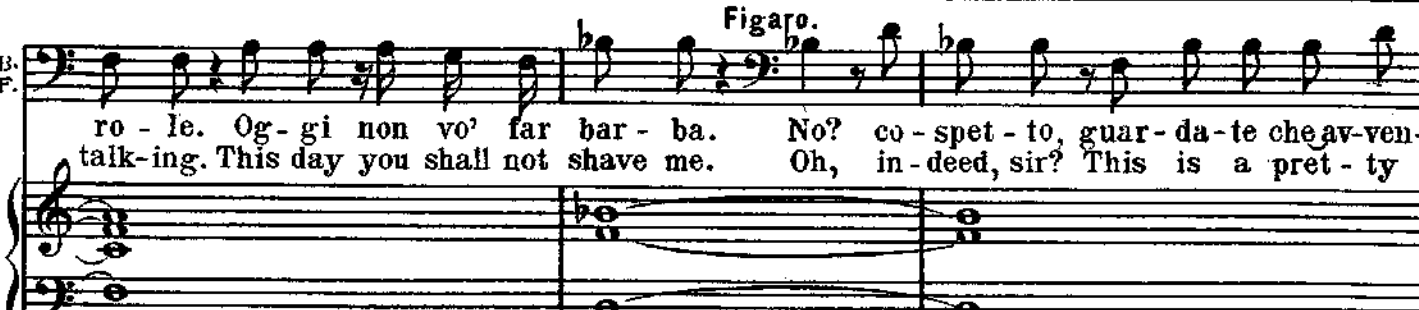
chin col ma - ro - nè; al con - ti - no Bom - bè il ciuf - fo a cam - pa - ni - le; pur -
wig for me to dress; then the young Count Bom - bè has sent to have his hair curld; then



F.  gan - teal - l' av - vo - ca - to Ber - nar - do - ne, che ie - ri s' am - ma - lò d' in - di - ges - tio - ne. e med² - cine for the law - yer Ber - nar - do - ne, who's just been tak - en ill of in - di - ges - tion; be -

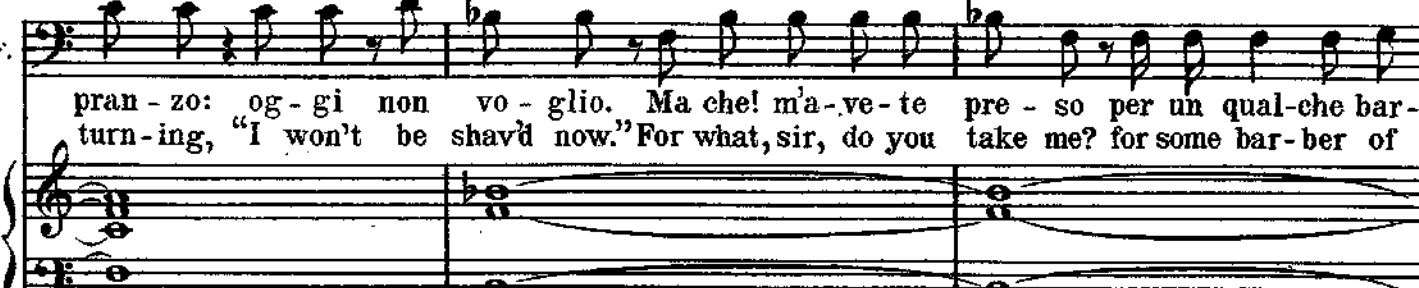
(replacing the book in his pocket)

F.  **Bartolo.**
poi, e po - i, che ser - ve? do - man non pos - so. Or - sù, me - no pa - sides some oth - ers, to - mor - row's full of en - gagements. Well, well, no more of

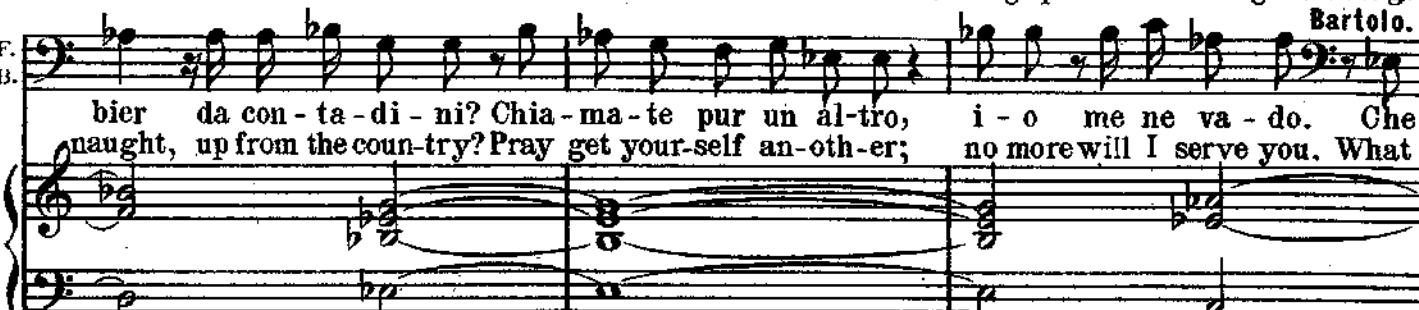
F.  **Figaro.**
ro - le. Og - gi non vo' far bar - ba. No? co - spet - to, guar - da - te che av - ven - talk - ing. This day you shall not shave me. Oh, in - deed, sir? This is a pret - ty


F.  to - ri! ven - go sta - ma - ne; in ca - sa v'è l' in - fer - no; ri - tor - no do - po house - hold! I call this morn - ing, find ev - 'ry - thing in up - roar; this af - ter - noon re -

(imitating Bartolo)

F.  pran - zo: og - gi non vo - glio. Ma che! m' a - ve - te pre - so per un qual - che bar - turn - ing, "I won't be shav'd now." For what, sir, do you take me? for some bar - ber of

(taking up his basins as though about to go)

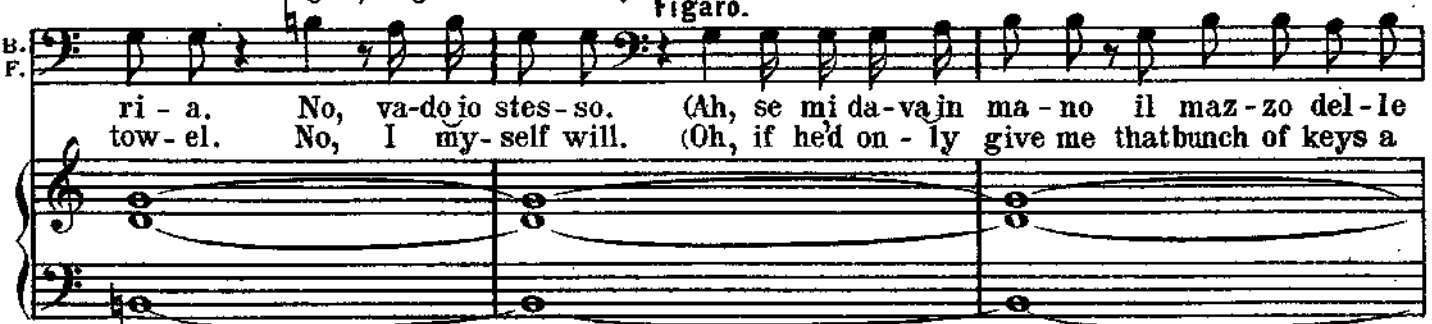
F.  **Bartolo.**
bier da con - ta - di - ni? Chia - ma - te pur un al - tro, i - o me ne va - do. Che naught, up from the coun - try? Pray get your - self an - oth - er; no more will I serve you. What

B. 

ser-ve? a mo-do su-o. Ve-di che fan-ta-si-a! vajn ca-me-ra a pi-gliar la bian-che-nonsense! he'll have his own way. Was ev-er man so wil-ful? There, go and fetch from my room the soap and

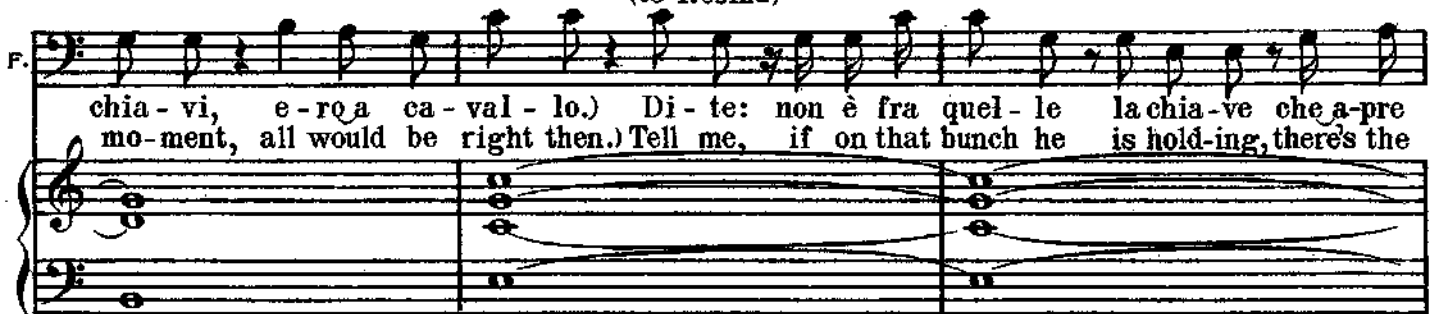
(takes from his belt a bunch of keys, first gives them to Figaro, then takes them back again, and goes out doubtfully)

Figaro.

B. F. 

ri - a. No, va-do io stes-so. (Ah, se mi da-vajn ma-no il maz-zo del-le
tow-el. No, I my-self will. (Oh, if he'd on-ly give me that bunch of keys a

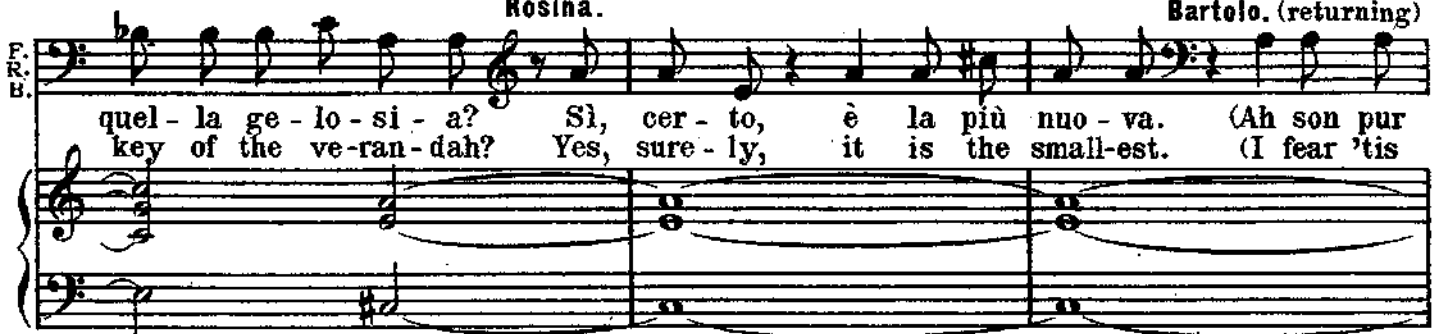
(to Rosina)

F. 


chia-vi, e-ro a ca-val-lo.) Di-te: non è fra quel-le la chia-ve che a-pre
mo-ment, all would be right then.) Tell me, if on that bunch he is hold-ing, there's the

Rosina.

Bartolo. (returning)

F. R. B. 

quel-la ge-lo-si-a? Sì, cer-to, è la più nuo-va. (Ah son pur
key of the ve-ran-dah? Yes, sure-ly, it is the small-est. (I fear 'tis

B. 

buo-no a la-sciar qua quel dia-vo! di bar-bie-re!) A-ni-mo, va tu stes-so! Pas-
dan-grous leav-ing her with this ras-cal of a bar-ber!) Fi-ga-ro, you go for me; the

(giving the keys to Figaro)

B. 

sa-te il cor-ri-dor, so-pra l'ar-ma-dio, il tut-to tro-ve-ra-i. Ba-da,
last room on the right, just by the win-dow, you'll find all that is want-ing. Go now,

Figaro.

B. F.
 non toe-car nul-la. Eh? non son mat-to. (Al-le-gri!) Va-do e-
 mind you touch no-thing. Oh! I'm no block-head! (How luck-y!) I'm back di-

F. B.
 (goes in) Bartolo. (to the Count)
 tor-no. (Il col-po è fat-to.) È quel bric-con che al
 rect-ly. (Our tri-umph is cer-tain.) That is the scamp who

B. C.
 Count.
 con-te ha por-ta-to il bi-gliet-to di Ro-si-na. Mi sem-bra un im-bro-gli-on di pri-ma.
 car-ried to the Count the let-ter of Ro-si-na. He seems to be a con-sum-mate in-

Bartolo.
 (a great crash is heard as of crockery breaking)
 sfe-ra. Eh! a me non me la fic-ca. Ah' di-sgra-zia-to me!
 tri-guer. Ah! but me there's no de-lu-ding. Gra-cious! what is that noise!

R. B. C.
 Rosina. Bartolo. (exit Bartolo) Count.
 Ah che ru-mo-re! Oh che bric-con! me lo di-ce-va il co-re. Quel Fi-ga-ro è un grand!
 There's something broken! Rascal and cheat! A fool was I to send him! That Fi-ga-ro's a

(to Rosina)
 C.
 uo-mo. Or che s'iam so-li, di-te-mi, o ca-ra, il vo-stro al mio de-
 ge-nius. Now is the mo-ment! tell me then, my dear-est, oh wilt thou en-trust thy

C. R.
 sti - no d'u - nir sie - te con - ten - ta? Fran - chez - za! Ah! mio Lin - do - ro,
 fu - ture to thy de - vot - ed lov - er? say frank - ly! Yes, my Lin - do - ro,

(reenter Bartolo and Figaro.) Count. Bartolo.
 al - tro io non bra - mo. Eb - ben? Tut - to m'ha rot - to, sei piat - ti, ot - to bic -
 with thee, with thee on - ly. Thou wilt? Ah me! all's bro - ken, my dish - es, my thir - teen

Figaro. (secretly showing the key of the bal -
 chie - ri, u - na ter - ri - na. Ve - de - te che gran co - sal ad u - na chia - ve se ionon mattac -
 tumblers, down to my punchbowl. They sav'd a grea - ter mischief, their breaking warn'd me, for if I had not

cony to the Count, which he has taken off the bunch)
 ca - va per for - tu - na, per quel ma - le - det - tis - si - mo cor - ri - dor co - sì o - scu - ro, spez -
 for - tu - nate - ly smash'd them, I cer - tain - ly had run a - gainst yon - der wall in the dark - ness and,

za - to mi sa - re - i la testa al mu - ro. Tie - ne o - gni stan - za al bu - io, e po - i, e
 may - be, dash'd my brains out, just to o - blige you. What with the fast clos'd shutters, and al - so, and

Bartolo. Figaro. (to the Count and Rosina) Bartolo. (settles himself in a seat to be shaved.)
 po - i Oh non più. Dun - que an - diam. (Giu - di - zio.) A no - i.
 al - so Say no more. I'll be - gin. (He's watch - ing.) Be - gin, then.

(enter Don Basilio.)

No 15. "Don Basilio! Cosa veggo!,"

Quintet.

Andante.

Rosina.

(Don Ba-si-li-o!)
(Don Ba-si-li-o!)

Count.

(Co - sa veg - go!)
(Oh a-mazement!)

Figaro.

(Qua - le in - top - po!)
(Oh con - fu - sion!)

Bartolo.

Andante.

Piano.

Co - me
Why it's

Basilio.

B. Bas.

qua? Ser - vi - tor, ser - vi - tor di tut - ti quan - ti.
you? My good sirs, my goodsirs, your most o - be - dient.

Vln. & Fag.

Vln. & Viola

pp

p

Bartolo.

Rosina.

(Che vuol dir tal no - vi - tà?)
(Now we shall hear some-thing new.)

(Di noi che mai sa -
(What-ev - er shall I

R.

rà?)
do?)
Count.

(Qui fran-chezza ci vor-rà.) Figaro.
(Boldness now must help me through.)

(Qui franchez-za ci vor - rà.) Bartolo.
(Boldness now must help us through.)

Don Ba-si-lio, co - me
Don Ba-si-lio, pray how

strings.

Figaro. (interrupting Basilio).

F. Or che s'a-spet-ta? que-sta bar-ba be-ne-det-ta la fac-cia-mo sì o
Oh what a fig-ure! and that blessed beard grows bigger, shall I shave you, yes or

B. sta-te?
are you? Basilio. (astonished).

Bas. Co-me sto?
How am I?

p *cresc.*

F. no? que-sta bar-ba la fac-cia-mo, la fac-cia-mo sì o no?
no? shall I shave you, shall I shave you, shall I shave you, yes or no?

B. Bartolo. (to Figaro).
O-ra ven-go, o-ra
I am com-ing, yes, di-

Cl. & Fag. *Wind.* *f* *p*

(to Basilio)

B. ven-go.
rect-ly. Well, il and Cu-the

Count. (to Basilio, interrupting him)

C. Io gli ho narra-to che già tut-to è com-bi-
Yes, I have told him all is set-tled for the

B. Basilio. (astonished).
ria-le? Cu-ria-le?
law-yer? How, what law-yer?

Bartolo. Basilio.

C. *(to Bartolo)*
 B. *(to Basilio)*

na - to. Non è ver? Sì, sì, tut-to jo sò, tut-to io. Ma Don Barto-lo, spie-
 morn-ing. Did I not? Yes, you told me all, yes 'tis true. Doctor Bar-to-lo, ex -

Vln. & Wind.

Ceunt. *(to Bartolo)* *(to Basilio)*

C.
 B.

Ehi, Dot-to-re, u-na pa-ro-la, ehi, Dot-to-re u-na pa-ro-la. Don Ba-si-lio, son da
 Doctor, just oneword in private, I've a word for you in private. Don Ba-si-lio, on-ly

ga - te - vi
 plain yourself

p cresc.

(to Bartolo.)

C.
 B.

vo-i. A-scol-ta-te un po-co qua, son da vo-i, son da vo-i, a-scol-ta-te un po-co
 wait a mo-ment, I'll at-tend to you, wait a moment, but a moment, and I will at-tend to

mf ff

(aside to Bartolo)

C.
 B.

qua.
 you.

(Fa-te un po' ch'ei va-da vi-a, ch'ei ci sco-pra hogran ti -
 (Get him off at an-y haz-ard, or he's sure your plans to

p

Rosina.

Count. (aside to Bartolo)

R. C. (I omi sento il cor tre-mar.) (Ah, our danger now is great.)

C. F. mo-re.) hin-der.) (Non vi sta-te a di-stur-bar.) (Come, the storm will soon a-bate)

Figaro.

C. gno-re, ei l'affare an-cor non sa.) told you, of the let-ter he knows naught.)

Bas. (Ah qui cer-to v'è un pastic-cio, non s'ar-riva in-do-vi - (More and more this gets en-tangled, But, by Jove! I'll not be

Basilio.

C. (Chei ci sco-pra ho gran ti-mo-re: ei l'af-fa-re an-cor non sa, l'af - You re-mem-ber what I told you, of the let-ter he knows naught, no,

Bas. B. nar.) caught.) Di-te be-nemio si- Ve-ry well, sir, I re-

Bartolo.

C. far non sa, l'af - far non of the let-ter he knows

B. gno-re, or lo man-do via di qua, di-te be-nemio si-gno-re, or lo man-do via di member, Why should that be worth a thought, ve-ry well, sir, I re-mem-ber, why should that be worth a

(to Basilio)

C. sa, l'af - far non sa.) Col - la
naught, no, he knows naught.) With a

B. qua, or lo man - do via di qua.)
thought, why should that be worth a thought?)

C. feb - bre, col - la feb - bre, Don Ba - si - lio, chi vin -
fe - ver, with a fe - ver, Don Ba - si - lio, What in -

C. se - gna col - la feb - bre a passeg - gia - re? E che vi pa - re? Sie - te gial -
duced you, what induced you out to venture? A man of prudence, I such rash -

Basilio. (astonished)

Col - la feb - bre?
With a fe - ver?

Vln. & Viola

Basilio. (astonished)

C. lo co - me un mor - to. So - no gial - lo co - me un mor -
ness great - ly cen - sure. You such rash - ness great - ly cen -

Figaro (feeling Basilio's pulse)

Bas. F. to? sure? Ba - ga - tel - la! Burn - ing fe - ver! co - spet - ton! roll - ing eyes! che tre - ma - a wild de -

Fl. Cl. & Fag.

pp cresc. a poco a poco

F. rel - la! ba - ga - tel - la! ba - ga - tel - la! tre - ma - rel - la! tre - ma - mea - nor! burn - ing fe - ver! fly - ing pul - ses! burn - ing fe - ver! wild de -

cresc.

F. Basilio. rel - la! que - sta è feb - bre scar - lat - ti - na! Scar - lat - ti - na! mea - nor! It's a case of scar - la - ti - na! Scar - la - ti - na!

p

Count. (giving Basilio a purse unperceived)

C. Via pren - de - te me - di - ci - na, non vi sta - te a ro - vi - nar. You re - quire a pow'r - ful ton - ic, you've a dread - ful ill - ness got.

C. via pren - de - te me - di - ci - na, non vi sta - te a ro - vi - nar. you re - quire a pow'r - ful tonic, you've a dread - ful ill - ness got.

F. Figaro. Presto presto anda - te a let - to! Go to bed till you are bet - ter.

Rosina.

Di-ce be-nean-da-tea let-to.
Yes, in bed you will be bet-ter.

Voi pa-u-rain ver mi fa-te.
By your looks I am quite frighten'd.

Bartolo.

Presto anda-te a ri-po-
Go to bed, sir, as you

Rosina.

Pre-sto an-da-te a ri-po-sar!
Go to bed, sir, as you ought!

Cecilia.

Pre-sto an-da-te a ri-po-sar!
Go to bed, sir, as you ought!

Figaro.

Pre-sto an-da-te a ri-po-sar!
Go to bed, sir, as you ought!

Basilio. (astonished)

sar, pre-sto an-da-te a ri-po-sar! (U-na bor-sa!
ought, go to bed, sir, as you ought! (What's this money? an-da-te a
and what's this

Figaro.

Pre-sto a let-to, pre-sto a
Go to bed till you are

let-to!
fe-ver?

ma che tut-ti, ma che tut-ti sian d'ac-cor-do!
and how is it that they all join in the sto-ry?)

Rosina.

R. Pre-sto a let - to, pre-sto a let - to, pre-sto a let - to, pre-sto a let -
Go to bed till you are bet - ter, go to bed till you are bet -

C. Count.

F. Pre-sto a let - to, pre-sto a let -
Go to bed till you are bet -

B. let - to, pre-sto a let - to, pre-sto a let - to, pre-sto a let -
bet - ter, go to bed till you are bet - ter, go to bed till you are bet -

Bas. Bartolo. Pre-sto a let - to, pre-sto a let -
Go to bed till you are bet -

Bas. Basilio. Eh non son
I am not

C.

F. Che co - lor!
Poor Ba - si -

Bas. sor - do, non mi fac - cio, non mi fac - cio più pre - gar.
deaf, good sirs, no more, good sirs, no more I'll be be sought.

Bas. *Vzn l.*

C. Count. Che brut - ta ee - ra! Oh brut - ta as - sa - - il!
What a com - plex - ion! Yes, he looks fright - ful!

F. Ho! Oh brut - ta as - sa - - il!
Yes, he looks fright - ful!

B. Oh brut - ta as - sa - - il!
Yes, he looks fright - ful!

Bas. Brut - ta ee - ra? Dun - que
My complex - ion? Well I

Rosina. Moderato.

R. Va - do, va - do!
Go, then, go, then!

C. Va - do, va - do! Buo - na se - ra, mio si -
Go, then, go, then! Fare you well, sir, pleasant

F. Va - do, va - do!
Go, then, go, then!

B. Va - do, va - do!
Go, then, go, then!

Bas. va - do. Va - do!
leave you. Fare-well!

Moderato.
p
strings pizz.

Rosina.

R. Buo - na se - ra, buo - na se - ra!
Fare you well, sir, plea - sant slum - ber!

C. gno - re, buo - na se - ra, mio, si - gno - re, pre - sto an -
slum - ber, Fare you well, sir, pleasant slumber, Heaven

Fl.

arco.

Rosina.

R. Buo - na se - ra, mio si - gno - re,
Fare you well, sir, pleasant slum - ber,

C. da - te via di qua. Buo - na
grant you soon may mend. Fare you.

p *p* *Cl.*

R. *buo - na se - ra, mio si - gno - re, pre - sto an - da - te via di qua.*
fare you well, sir, plea - sant slum - ber, Hea - ven

C. *se - ra, buo - na se - ra.*
well, sir, plea - sant slum - ber.

R. *da - te via di qua.*
grant you soon may mend.

C. *Buo - na se - ra, buo - na*
Fare you well, sir, plea - sant

F. *Buo - na se - ra, buo - na*
Fare you well, sir, plea - sant

Figaro.

Buo - na se - ra, mio si - gno - re,
Fare you well now! pleasant slum - ber,

R. *se - ra.*
slum - ber.

C. *se - ra.*
slum - ber.

F. *Bu - na se - ra, mio si - gno - re, pre - sto an - da - te via di qua.*
fare you well now! pleasant slum - ber, Hea - ven grant you soon may mend. Fare you

Basilio.

Rosina.

R. Buo - na_ se - ra, buo - na_ se - ra!
Fare you well, sir, plea - sant slum - ber,

Count.

C. Buo - na_ se - ra, buo - na_ se - ra!
Fare you well, sir, plea - sant slum - ber,

Figaro.

F. Buo - na_ se - ra, buo - na_ se - ra!
Fare you well, sir, plea - sant slum - ber,

Bartolo.

B. Buo - na_ se - ra, buo - na_ se - ra!
Fare you well, sir, plea - sant slum - ber,

Bas. se - ra, ben di co - re, buo - na
well then! plea - sant slum - ber, Thanks I

Rosina.

R. (Ma - le - det - to sec - ca -
(Will this meddler then for

Figaro.

F. (Ma - le - det - to sec - ca -
(Will this meddler then for

Bas. se - ra, ben di co - re, poi do - man si par - le - rà.
give you with out num - ber, Here no lon - ger I'll of - fend.

R. to - re, sec - ca - to - - re, ma - le - det - to sec - ca - to - re, sec - ca - to -
e'er our plans en - cum - - ber? will this meddler thus for e'er our plans en - cum -

C. Count.

F. Buo - na se - ra, via di
Plea - sant slumber, now good

R. to - re, sec - ca - to - - re, ma - le - det - to sec - ca - to - re, sec - ca - to -
e'er our plans en - cum - - ber? will this meddler thus for e'er our plans en - cum -

B. Bartolo.

B. Buo - na se - ra, buo - na
Plea - sant slumber, plea - sant

Bas. Basilio.

Non gri - da - te, non gri -
Do not shout so, I'm not
Fl.
Ob.
Cl.
p

R. re!) Buo - na se - ra, mio si - gno - re, buo - na se - ra, mio si - gno - re, buo - na se - ra, mio si -
ber!) Now good night and pleas - ant slum - ber, now good night and pleas - ant slumber, now good night and pleas - ant

C. qua, buo - na se - ra, mio si - gno - re, buo - na se - ra, mio si - gno - re, buo - na se - ra, mio si -
night, Now good night and pleas - ant slum - ber, now good night and pleas - ant slumber, now good night and pleas - ant

F. re!) Buo - na se - ra, mio si - gno - re, pa - ce
ber!) Now good night, and plea - sant slum - ber, Hea - ven

B. se - ra, buo - na se - ra, mio si - gno - re, pa - ce
slumber, Now good night, and plea - sant slum - ber, Rest and

Bas. da - te, buo - na se - ra, ben di co - re, poi do -
deaf yet, Well, good night, and plea - sant slum - ber, Less than

R. gno-re, pa-ce, son-noe sa-ni-tà. (Ma-le-det-to sec-ca-to-re, sec-ca-to -
slumber, heaven grant you soon may mend. (Will this meddler thus for e'er our plans en-cum -

C. gno-re, pa-ce, son-noe sa-ni-tà. Buo-na
slumber, heaven grant you soon may mend. Plea-sant

F. son - noe sa - ni - tà. (Ma - le - det - to sec - ca - to - re, sec - ca - to -
grant you soon may mend. (Will this meddler thus for e'er our plans en-cum -

B. son - noe sa - ni - tà. Buo-na
qui - et I com - mend. Pleas-ant

Bas. man si par - le - rà. Non gri-
naught I com - pre - hend. Do not

R. re, ma-le-det-to sec-ca-to-re, sec-ca-to - - re!) Buo-na se-ra, mio si-
ber? Will this meddler thus for e'er our plans en-cum - ber?) Now goodnight and pleasant

C. se-ra, via di qua, buo-na se-ra, mio si-
slumber, now goodnight, now goodnight and pleasant

F. re, ma-le-det-to sec-ca-to-re, sec-ca-to - - re!) Buo-na
ber? Will this meddler thus for e'er our plans en-cum - ber?) Now good

B. se-ra, buo-na se-ra, buo-na
slumber, Plea-sant slum-ber, Now good

Bas. da-te, non gri-da-te! buo-na
shout so, I'm not deaf yet! Well, good

cresc.
 R. gno-re, buo-na se-ra, mio si-gno-re, buo-na se-ra, mio si-gno-re, pa-ce, sonno e sa-ni-slum-ber, now good night and pleasant slumber, now good night and pleasant slumber, peace and qui-et I com-
 C. *cresc.*
 gno-re, buo-na se-ra, mio si-gno-re, buo-na se-ra, mio si-gno-re, pa-ce, sonno e sa-ni-slum-ber, now good night and pleasant slumber, now good night and pleasant slumber, peace and qui-et I com-
 F. *cresc.*
 se-ra, mio si-gno-re, pa-ce, son-no e sa-ni-
 night and pleas-ant slum-ber, Heav-en grant you soon may.
 E. *cresc.*
 se-ra, mio si-gno-re, pa-ce, son-no e sa-ni-
 night and pleas-ant slum-ber, rest and qui-et I com-
 Bas. *cresc.*
 se-ra, ben-di-co-re, poi do-man si par-le-
 night and pleas-ant slum-ber, less than naught I com-pre-

R. tà, presto anda-te via di qua, pre-sto anda-te via di qua, presto anda-te via di qua!
 mend, Go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.
 C. *f*
 tà, presto anda-te via di qua, pre-sto anda-te via di qua, presto anda-te via di qua!
 mend, Go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.
 F. *f*
 tà, presto anda-te via di qua, pre-sto anda-te via di qua, presto anda-te via di qua!
 mend, rest and qui-et I commend, rest and qui-et I commend, rest and qui-et I commend.
 E. *f*
 tà, presto anda-te via di qua, pre-sto anda-te via di qua, presto anda-te via di qua!
 mend, rest and qui-et I commend, rest and qui-et I commend, rest and qui-et I commend.
 Bas. *f*
 rà, do-man poi si par-le-rà, non gri-da-te per pie-tà, non gri-da-te per pie-tà!
 hend, less than naught I com-pre-hend, less than naught I com-pre-hend, less than naught I com-pre-hend.

R. Presto, presto anda-te vi - a, presto, pre-sto via di
Go to bed till you are bet-ter, go, we wish you soon to

C. Presto, presto anda-te vi - a, presto, pre-sto via di
Go to bed till you are bet-ter, go, we wish you soon to

F. Presto, presto anda-te vi - a, presto, pre-sto via di
Go to bed till you are bet-ter, go, we wish you soon to

B. Presto, presto anda-te vi - a, presto, pre-sto via di
Go to bed till you are bet-ter, go, we wish you soon to

Bis. *a piacere*
Buo - na - se - ra, buo - na - se - ra!
Fare you well then, pleas - ant - slumber.

Non gri-da-te, ho inte-so
Do not shout so, I'm not

R. qua, presto anda-te via di qua, pre-sto anda-te via di qua, pre-sto anda-te via di qua!
mend, go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.

C. qua, presto anda-te via di qua, pre-sto anda-te via di qua, pre-sto anda-te via di qua!
mend, go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.

F. qua, presto anda-te via di qua, pre-sto anda-te via di qua, pre-sto anda-te via di qua!
mend, go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.

B. qua, presto anda-te via di qua, pre-sto anda-te via di qua, pre-sto anda-te via di qua!
mend, go, we wish you soon to mend, go, we wish you soon to mend, go, we wish you soon to mend.

Bis. *(exit Basilio)*
già, doman poi si par - le - rà, non gri-da - te per pie-tà, non gri-da - te per pie-tà!
deaf! less than naught I com-pre-hend, less than naught I com-pre-hend less than naught I com-pre-hend.

Recit. Figaro.

F. Or-sù, signor Don Bar-to-lo.
At last, good Doctor Bar-to-lo.
Bartolo.

B. Son qua, son
I come, I

col canto

Allegro.

(Bartolo seats himself; Figaro ties a napkin round his neck before shaving him, and stands so as to screen the lovers.)

qua! *vn.*
come!

p

E. *strings*

B. Stringi!
Tighter.

B. Bra-vis-si-mo!
Yes, that will do.

Count. Ro-
Ro-

p

C. *si - na, Ro - si - na, deh a - scol - ta - te - mil*
si - na, Ro - si - na, say, are you lis - ten - ing?

R. *Rosina.*
V'a - scol - to, v'a - scol - to; ec - co - mi
I hear thee, I hear thee, Speak, I at -

R. C. *(Both sit down and pretend to be studying the music.)* *Count. (aside to Rosina)*

qua. tend. *Vln. I Viola & Cello.* *A Up -*

f *p* *Cor. basso & Fag. sustain.*

C. *mez - za not - te in pun - to a prender - vi qui sia - mo:*
on the stroke of mid - night, To fly with me pre - pare thee.

pp

C. *Or che la chia - ve ab - bia - mo, non v'è da du - bi - tar, non*
A - way from here I'll bear thee, I have the lat - tice - key, I -

C.

vè da du - bi - tar, da du - bi - tar, da du - bi -
 have the lat - tice - key, the lat - tice - key, the lat - tice -

Wood
p

Figaro. (trying to attract Bartolo's attention.)

B.C.

tar. Ahi! Ahi! Che co-sa è sta-to? Un non sò
 key. Oh me! oh me! What is the matter? Oh my poor

Strings.
p a tempo

F.

che, un non sò che nel - l'oc-chio! Guar-da-te, non toc-
 eye! I've something neath my eye-lid! Look at it, do not

F.

ca - te, sof - fia - te, sof - fia - te per pie - tà.
 touch it, but blow it, with pain I scarce can see.

Wind
f

R.

Rosina.
 A mez - za not - te in
 Up - on the stroke of

p

R.
 pin - to, a - ni-ma mia, t'a - spet - to. Io
 mid - night, Yes, dearest, I'll ex - pect thee, Thou'lt

R.
 già l'i - stan - te af - fret - to che a te mi strin - ge - rà, — che a te — mi
 guard me and pro - tect me, Thy love will set me free, — thy love — will —

R.
 strin - ge - rà, — mi — strin - ge - rà, — mi — strin - ge - rà.
 set — me free, — thy — love, — thy — love — will — set — me — free.

Count.
a piacere
 C.
 O - ra av - vertir vi vo - glio, ca - ra, che il vo - stro fo - glio, per - chè non fos - se i -
 Now, dearest, let me tell thee, Chancedid of late com - pel me Thy note to use in

col canto

(He gets up and has overheard the lovers.)
 Bartolo.

C.
 B.
 nu - ti - le il mio tra - ve - sti - men - to. Il suo tra - ve - sti - men - to? Ah!
 stra - ta - gem, Else I had been dis - cov - er'd. Else you had been dis - cov - er'd? A -

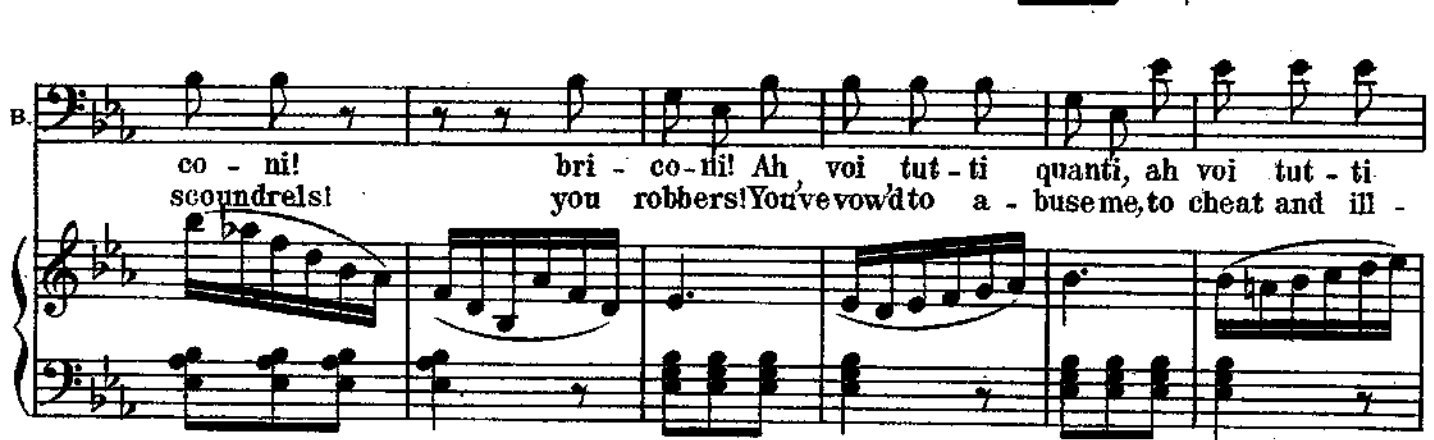
B. 

ah! bra-vi, bra - vis - simi! Sor A - lon-so, bra-vo! bra-vi! Bric -
 ha! Well done you hy - pocrites! Don A - lon-so! bra-vo! bra-vi! You

B. 

co - ni! bir - ban-ti! bir - ban-ti! brie -
 scoundrels! you robbers! you robbers! you

vin.

B. 

co - ni! bri - co-ni! Ah, voi tut - ti quanti, ah voi tut - ti
 scoundrels! you robbers! You've vow'd to a - buse me, to cheat and ill -

B. 

quan-ti a - ve - te giu - ra - to di far-mi cre - par. Su fuo - ri, fur -
 use me, To cheat and ill - use me, You will be my death, This league of de -

B. 

fan-ti, su fuo - ri, fur - fan-ti, su fuo - ri, fur - fan - ti, vi vo-glio ac-cop -
 ceivers, this league of de - ceivers, this band of de - ceiv-ers Will sure be my

Rosina.

R. Musical staff with treble clef, key signature of two flats, and 7/8 time signature. The melody begins with a repeat sign.

La te-sta vi gi-ra, la te-sta vi gi-ra, ma zit-to, Dot-
Good Doctor, be qui-et, good Doctor, be qui-et, You're o-ver-ex-

Count.

C. Musical staff with treble clef, key signature of two flats, and 7/8 time signature. The accompaniment consists of eighth notes.

La te-sta vi gi-ra, la te-sta vi gi-ra, ma zit-to, Dot-
Good Doctor, be qui-et, good Doctor, be qui-et, You're o-ver-ex-

Figaro.

F. Musical staff with bass clef, key signature of two flats, and 7/8 time signature. The accompaniment consists of eighth notes.

La te-sta vi gi-ra, la te-sta vi gi-ra, ma zit-to, Dot-
Good Doctor, be qui-et, good Doctor, be qui-et, You're o-ver-ex-

B. Musical staff with bass clef, key signature of two flats, and 7/8 time signature. The accompaniment consists of eighth notes.

par!
death!

Bric-
You

Piano accompaniment for the first system, showing the grand staff with treble and bass clefs. It includes dynamic markings like *cl.* and *>*.

R. Musical staff with treble clef, key signature of two flats, and 7/8 time signature. The melody continues with a repeat sign.

to-re, ma zit-to, Dot-to-re, la te-sta vi gi-ra, la te-sta vi
cit-ed, you're o-ver-ex-cit-ed, good Doctor, be qui-et, good Doctor, be

C. Musical staff with treble clef, key signature of two flats, and 7/8 time signature. The accompaniment consists of eighth notes.

to-re, ma zit-to, Dot-to-re, la te-sta vi gi-ra, la te-sta vi
cit-ed, you're o-ver-ex-cit-ed, good Doctor, be qui-et, good Doctor, be

F. Musical staff with bass clef, key signature of two flats, and 7/8 time signature. The accompaniment consists of eighth notes.

to-re, ma zit-to, Dot-to-re, la te-sta vi gi-ra, la te-sta vi
cit-ed, you're o-ver-ex-cit-ed, good Doctor, be qui-et, good Doctor, be

B. Musical staff with bass clef, key signature of two flats, and 7/8 time signature. The accompaniment consists of eighth notes.

co-ni
scoundrels!

bir-ban-ti!
you ras-cals!

Piano accompaniment for the second system, showing the grand staff with treble and bass clefs. It includes dynamic markings like *>*.

R. gi - ra, ma zit - to, Dot - to - re, vi fa - te bur - lar.
 qui - et, you're o - ver - ex - cit - ed, you're quite out of breath.

C. gi - ra, ma zit - to, Dot - to - re, vi fa - te bur - lar.
 qui - et, you're o - ver - ex - cit - ed, you're quite out of breath.

F. gi - ra, ma zit - to, Dot - to - re, vi fa - te bur - lar.
 qui - et, you're o - ver - ex - cit - ed, you're quite out of breath.

B. *bric - co - nil*
 you scoundrels, *bir - ban - ti!*
 you ras - cals!

R. Ta - ce - te, ta -
 Be qui - et, be

C. Ta - ce - te, ta -
 Be qui - et, be

F. Ta - ce - te, ta -
 Be qui - et, be

B. Ta - ce - te, ta -
 Be qui - et, be

Su fuo - ri, fur - fan - ti, vi voglio ac - cop - pa - re!
 You will be my death, you've all vow'd to ill - use me!

R. ce - te, non ser - ve gri - da - re.
 qui - et, you've scold - ed e - nough now!

C. ce - te, non ser - ve gri - da - re.
 qui - et, you've scold - ed e - nough now!

F. ce - te, non ser - ve gri - da - re.
 qui - et, you've scold - ed e - nough now!

B. ce - te, non ser - ve gri - da - re.
 qui - et, you've scold - ed e - nough now!

A - ve - te giu - ra - to di far - mi ore -
 You will be my death, oh, ye band of de -

R. Ma zit-to, Dot-to-re, vi fa-te bur-lar, ta-ce-te, ta-
 Good Doc-tor, be qui-et, You're quite out of breath, Be qui-et, be

C. Ma zit-to, Dot-to-re, vi fa-te bur-lar, ta-ce-te, ta-
 Good Doc-tor, be qui-et, You're quite out of breath, Be qui-et, be

F. Ma zit-to, Dot-to-re, vi fa-te bur-lar, ta-ce-te, ta-
 Good Doc-tor, be qui-et, You're quite out of breath, Be qui-et, be

B. pa-re. Su fuo-ri, fur-
 ceiv-ers! You will be my

R. ce-te, non ser-ve gri-da-re, ta-ce-te, ta-ce-te, non ser-ve gri-
 qui-et, you're o-ver-ex-cit-ed, be qui-et, be qui-et, you're quite out of

C. ce-te, non ser-ve gri-da-re, ta-ce-te, ta-ce-te, non ser-ve gri-
 qui-et, you're o-ver-ex-cit-ed, be qui-et, be qui-et, you're quite out of

F. ce-te, non ser-ve gri-da-re, ta-ce-te, ta-ce-te, non ser-ve gri-
 qui-et, you're o-ver-ex-cit-ed, be qui-et, be qui-et, you're quite out of

B. fan-ti, su fuo-ri, fur-fan-ti, vi vo-glio, vi vo-glio, vi voglio accop-
 death, you have vow'd to ill-use me, you will be, I know it, you will be my

R. dar. La-mi-co de-li-ra, la-mi-co de-li-ra, (In-te-si già
 breath. With rage and vex-a-tion He's quite lost his sens-es, (Poor wretch, he's be-

C. dar. La-mi-co de-li-ra, la-mi-co de-li-ra, (In-te-si già
 breath. With rage and vex-a-tion He's quite lost his sens-es, (Poor wretch, he's be-

F. dar. La-mi-co de-li-ra, la-mi-co de-li-ra, (In-te-si già
 breath. With rage and vex-a-tion He's quite lost his sens-es, (Poor wretch, he's be-

B. par. Di rab-bia, di sde-gno, di rab-bia, di sde-gno, di rab-bia, di
 death. With rage and vex-a-tion I've quite lost my sens-es, in-sult-ed and

R
C
F

sia-mo, in - te - si già sia-mo.) L'a - mi-co de - li - ra, la - mi - co de -
 nighted, poor wretch he's be - nighted,) With rage and vex - a - tion he's quite lost his

sia-mo, in - te - si già sia-mo.) L'a - mi-co de - li - ra, la - mi - co de -
 nighted, poor wretch he's be - nighted,) With rage and vex - a - tion he's quite lost his

sia-mo, in - te - si già sia-mo.) L'a - mi-co de - li - ra, la - mi - co de -
 nighted, poor wretch he's be - nighted,) With rage and vex - a - tion he's quite lost his

sde-gno mi sen - to cre - pa-re. Di rab-bia, di sde-gno, di rab-bia, di
 slight-ed I feel quite be - night-ed, With rage and vex - a - tion I've quite lost my

R
C
F

li - ra! (In - te - si già sia-mo, non vo' re-pli - ca-re, in - te - si già sia-mo, in -
 sens-es, (poor wretch he's be - nighted, poor wretch he's be - nighted, we all are u - nit-ed, we

li - ra! (In - te - si già sia-mo, non vo' re-pli - ca-re, in - te - si già sia-mo, in -
 sens-es, (poor wretch he's be - nighted, poor wretch he's be - nighted, we all are u - nit-ed, we

li - ra! (In - te - si già sia-mo, non vo' re-pli - ca-re, in - te - si già sia-mo, in -
 sens-es, (poor wretch he's be - nighted, poor wretch he's be - nighted, we all are u - nit-ed, we

sde-gno, di rab-bia, di sde-gno mi sen - to cre - pa-re, di rabbia, di sde-gno, di
 sens-es, in - sult-ed and slighted, in - sult - ed and slighted, I feel quite be-nighted, I

R
C
F

te - si già sia-mo, non vo' re-pli - ca-re, non vo' re-pli - car!) La
 all are u - nit - ed, poor wretch he's be - night-ed, nor knows what he saith.) Good

te - si già sia-mo, non vo' re-pli - ca-re, non vo' re-pli - car!) La
 all are u - nit - ed, poor wretch he's be - night-ed, nor knows what he saith.) Good

te - si già sia-mo, non vo' re-pli - ca-re, non vo' re-pli - car!) La
 all are u - nit - ed, poor wretch he's be - night-ed, nor knows what he saith.) Good

rab-bia, di sde-gno, di rab-bia, di sde-gno mi sen - to cre - par!
 feel quite be - night-ed, I feel quite be - night-ed, they will be my death!

2

R. car!) Ta - ce - te, ta - ce - te, par - tia - mo, par - tia - mo, ta - ce - te, par - tia - mo, non
 saith.) Be qui - et, be qui - et, good Doc - tor, be qui - et, You're o - ver - ex - cit - ed, you're

C. car!) Ta - ce - te, ta - ce - te, par - tia - mo, par - tia - mo, ta - ce - te, par - tia - mo, non
 saith.) Be qui - et, be qui - et, good Doc - tor, be qui - et, You're o - ver - ex - cit - ed, you're

F. car!) Ta - ce - te, ta - ce - te, par - tia - mo, par - tia - mo, ta - ce - te, par - tia - mo, non
 saith.) Re qui - et, be qui - et, good Doc - tor, be qui - et, You're o - ver - ex - cit - ed, you're

B. par! Brie - co - ni, bir - ban - ti, brie - co - ni, bir - ban - ti, brie - co - ni, bir - ban - ti, vi
 death. You band of de - ceiv - ers, you scoundrels, you rascals, you band of de - ceiv - ers, you

R. ser - ve gri - dar, vi fa - te bur - la - re, vi fa - te bur - la -
 quite out of breath, you're o - ver - ex - cit - ed, you're o - ver - ex - cit -

C. ser - ve gri - dar, vi fa - te bur - la - re, vi fa - te bur - la -
 quite out of breath, you're o - ver - ex - cit - ed, you're o - ver - ex - cit -

F. ser - ve gri - dar, vi fa - te bur - la - re, vi fa - te bur - la -
 quite out of breath, you're o - ver - ex - cit - ed, you're o - ver - ex - cit -

B. ser - ve gri - dar, vi fa - te bur - la - re, vi fa - te bur - la -
 quite out of breath, you're o - ver - ex - cit - ed, you're o - ver - ex - cit -

voglio accop - par, vi voglio accop - pa - re, vi voglio accop - pa -
 will be my death, I feel quite be - night - ed, I feel quite be - night -

R. - rel! (In - te - si già sia - mo, in -
 - ed! (We all are u - nit - ed, Poor

C. - rel! (In - te - si già sia - mo, in -
 - ed! (We all are u - nit - ed, Poor

F. - rel! (In - te - si già sia - mo, in -
 - ed! (We all are u - nit - ed, Poor

B. - re, brie - co - ni, bir - ban - ti, ah voi, tut - ti quan - ti a - ve - te giu
 - ed! You band of de - ceiv - ers, you scoundrels, you ras - cals, You've vow'd to ill -

R. *te wretch, si he's già sia - mo, non ve a re - pli*
 C. *wretch, he's be - night - ed, Nor knows what he*
 F. *te wretch, si he's già sia - mo, in - te - si già sia - mo, non ve a re - pli*
 B. *ra - to di far - mi ere - pa - re! Su fuo - ri, fur - fan - ti, vi vo - gliò accop -*
buse me, You've vow'd to ill - use me, You band of de - ceiv - ers, you will be my

ff

Più mosso.

R. *car, a re - pli - car, a re - pli - car.) Non ser - ve gri - dar, non*
 C. *saith, no, no, he knows not what he saith!) You're quite out of breath, you're*
 F. *car, a re - pli - car, a re - pli - car.) Non ser - ve gri - dar, non*
 B. *saith, no, no, he knows not what he saith!) You're quite out of breath, you're*

R. *par, si, ac - cop - par, si, ac - cop - par, vi vo - gliò accop - par, vi*
 C. *death, yes, yes, you will, you'll ac - be my death, you will be my death, you*
 F. *par, si, ac - cop - par, si, ac - cop - par, vi vo - gliò accop - par, vi*
 B. *death, yes, yes, you will, you'll ac - be my death, you will be my death, you*

ff sempre

R. *ser - vegri - dar, non ser - vegri - dar!*
quite out of breath, you're quite out of breath!

C. *ser - vegri - dar, non ser - vegri - dar!*
quite out of breath, you're quite out of breath!

F. *ser - vegri - dar, non ser - vegri - dar!*
quite out of breath, you're quite out of breath!

B. *ser - vegri - dar, non ser - vegri - dar!*
quite out of breath, you're quite out of breath!

vo - gliò accop - par, vi vo - gliò accop - par!
will be my death, you will be my death!

(exeunt all except Bartolo.)

"Ah! disgraziato me!,"
Recitative.

Bartolo.

Voice. *B*

Ah! di-sgra-zia-to me! ma co-me? ed i-o non mi accor-si di
Oh, poor distracted me! the vil-lain! how could he so complete-ly de-

Fiano.

(Ambrosius and

B

nul-la! Ah! Don Ba-si-lio sa cer-to qual-che co-sa. E-hiè chi è di là? chi è di là?
ceive me? Ah! that Ba-si-lio conniv'd with them to fool me. Ho-la! who's with-in? who's within?

Bertha appear.)

B

Sen-ti, Ambrogio: cor-ri da Don Ba-si-lio qui rim-pet-to, di-gli ch'io qua là -
Lis-ten, Ambrosius, this ve-ry moment go to Don Ba-si-lio, tell him I want to

B

spetto, che venga immanti-nen-te, che ho gran co-se da dir-gli, e ch'io non va-do, per-
see him on matters of im-portance, where de-lay would be fa-tal; I cannot go, say to

(exit Amb.) (to Bertha.)

B

chè, perchè, perchè ho di gran ra-gio-ni. Va su-bi-to. Di guar-dia tu
him, because, because there are weighty reasons. Go in-stant-ly. You down stairs will

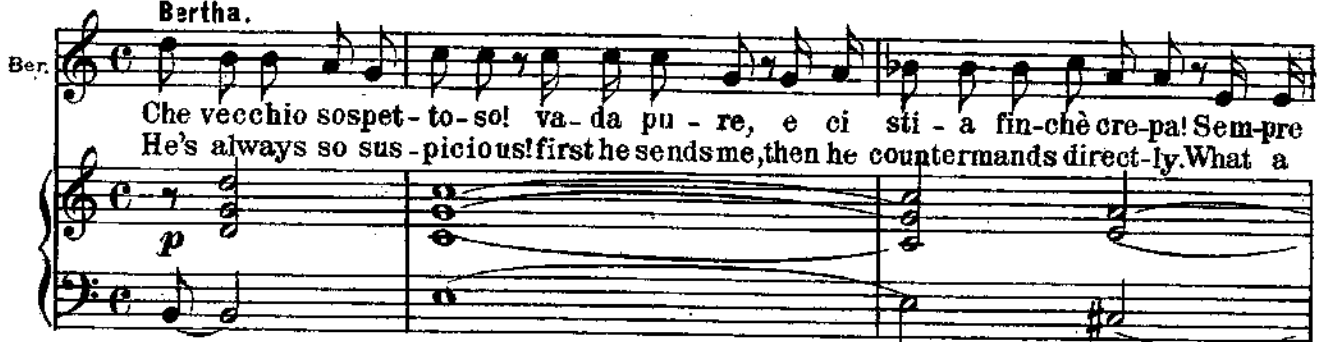
(Exit.)

B

pian-ta-ti al-la por-ta, e po-i no, no (Non me ne fi-do) Io stesso ci sta-rò.
watch that no one en-ters, you'll call me no, no (I cannot trust her) I'd bet-ter go my-self.

Nº 16. "Il vecchiotto cerca moglie."
Recit and Aria.

Bertha.

Ber.  *p*

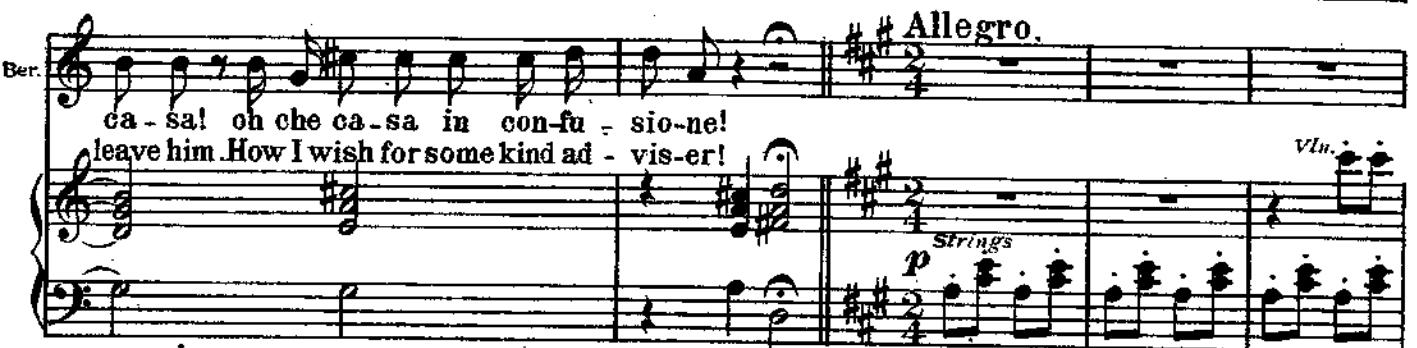
Che vecchio sospet-to-so! va-da pu-re, e ci sti-a fin-chè cre-pa! Sem-pre
He's always so sus-picious! first he sends me, then he countermands direct-ly. What a

Ber. 

gri di e tu-mul-ti in que-sta ca-sa: si li-ti-ga, si pian-ge, si mi-nac-cia-
household! Nothing else but scolding and wrangling, such quarrel-ling, complaining, such ill-temper-

Ber. 

sì, non vè un'o-ra di pa-ce con questo vecchio a-va-ro e bronto-lo-ne. O che
such not a moment of qui-et I ev-er have with this in-triguing old mi-ser! I will

Ber.  *Allegro.*

ca-sa! oh che ca-sa in con-fu-sio-ne!
leave him. How I wish for some kind ad-vis-er!

viu.
Strings *p*



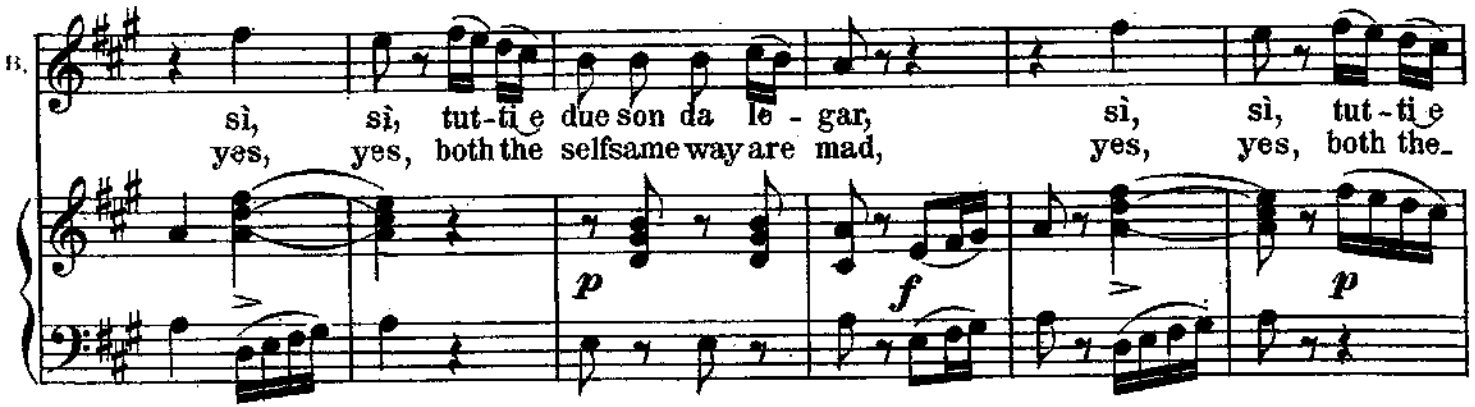
Wind.  *f* *p* *f*


 *p* *f* *p*

Bertha.

B.  *Il vec - chiot - to cer - ca mo - glie, vuol ma - Ev' - ry greybeard needs must mar - ry, And the* *vln.*

B.  *ri - to la ra - gazza, quello fre - me, que - sta è pazza, tut - ti e due son da le - gar, maiden will not tar - ry, Till a husband is pro - vided; Both the selfsame way are mad,*

B.  *si, si, tut - ti e due son da le - gar, si, si, tut - ti e yes, yes, both the selfsame way are mad, yes, yes, both the -*

B.  *due son da le - gar, tut - ti e due son da le - gar, tut - ti e selfsame way are mad, both the self - same way are mad, both the*

B.  *due son da le - gar, tut - ti e due son da le - gar, tut - ti e self - same way are mad, both the selfsame way are mad, both the*

B. *due son da le - gar!* *Ma che co - sa è que - sta -*
self - same way are mad! *What's the cause of this con -*

p

B. *mo - re,* *che fa tut - ti de - li - rar?*
fu - sion? *What's this love that makes them mad?*

B. *Ma che co - sa è que - sta - mo - re,* *che fa*
What's the cause of this con - fusion? *What's this*

B. *tut - ti de - li - rar? Egli è un ma - le u - ni - ver - sa - le, u - na sma - nia, un piz - zi -*
love, that makes them mad? The com - plaint is u - ni - ver - sal, Tis a glam - our, an il -

B. *co - re, u - na sma - nia, un piz - zi - co - re, un sol - le - ti - co, un tor - men - to. Po - ve -*
lu - sion, tis a glam - our, an il - lu - sion, Tis a crav - ing, what can heal it? I my -

a piacere

cresc.

B.

ri-na, anch'io lo sen - - to, po-ve - ri-na, anch'io lo sen -
 self be-gin to feel it, I my-self be-gin to feel

B.

to, po-ve - ri-na anch'io lo sen-to, nè sò co-me fi - ni - rà, nè sò
 it, I my-self be-gin to feel it, I am ev -'ry whit as bad, I am

B.

co-me fi - ni - rà, nè sò co-me fi - ni - rà.
 ev -'ry whit as bad, I am ev -'ry whit as bad!

B.

Oh vec-chia - ia ma - le - det - ta! Son da tut - ti di - sprezz - za - ta, e vec -
 Ah, my youth - ful days are o - ver, Vain to sigh now for a lov - er, I am
stacc.

B.

chiet - ta di - spe - ra - ta, mi con - vien co - sì cre - par, sì, sì, mi con -
 spite - ful, I am fright - ful, There's no com - fort to be had, no, no, there's no

B.

vien co-sì cre-par, sì, sì, mi con-vien co-sì cre-par, mi con-
 comfort to be had, no, no, there's no comfort to be had, there's no

p *f* *p*

B.

vien co - si cre - par, mi con - vien co -
 com - fort to be had, there's no com - fort

p *p*

B.

Più mosso.

sì cre - par, e vec-chiet-ta di-spe-ra-ta, mi con-vien co-sì cre - par,
 to be had. I am spiteful, I am fright-ful, there's no comfort to be had,

cresc. *f*

B.

mi con - vien co - si cre - par, e vec-chietta di-spe-ra-ta, mi con-
 there's no com - fort to be had; I am spiteful, I am frightful, there's no

f *p* *cresc.*

B.

vien co-sì cre-par, mi con - vien co - si cre - par,
 comfort to be had, there's no com - fort to be had,

f *p* *ff*

B. *mi con-vien co-si cre-par, mi con-vien co-*
there's no com-fort to be had, there's no com-fort

B. *si cre-par, co-si cre-par, co-si cre-par,*
to be had, no, there's no com-fort to be had,

ff

B. *mi con-vien co-si cre-par!*
there's no com-fort to be had!

(Exit.)

“Dunque voi Don Alonso non conoscete affatto?,”

Recitative.

Room with barred windows, as in the first Act.

Bartolo (ushering in Basilio.)

Basilio.

Bartolo.

B. *Dunque voi Don A-lon-so non co-no-sce-te af-fat-to? Af-fat-to. Ah*
Do you mean then to tell me you do not know A-lon-so? I don't, sir. Then,

Basilio.

B. Bas. cer - to, il Con - te lo mandò. Qualche gran tra - di - men - to si prepa - ra. Io poi di - co che quell'a -
doubtless he's sent here by the Count. Be assur'd that some scheme's in preparation. And I tell you that Don A

Bartolo. Basilio.

B. Bas. mi - co e - rai il Con - te in per - so - na. Il Con - te? Il Con - te. (La bor - sa par - la.
lon - so is the Counthimself in person. You think so? I know it. (The purse told me dis -

Bartolo.

B. Bas. chia - ro.) Sia chi si vuo - le, a - mi - co, dal No - ta - ro vo' in que - sto pun - to an -
tinctly.) Well, if it were so, the need is all the great - er at once to call the

Basilio.

B. Bas. da - re; in questa se - ra sti - pu - lar di mie noz - ze io vo' il con - tratto. Il No - tar? sie - te
lawyer; this ver - y evening he must come and draw up the contract of my marriage. What? to - night? are you

B. Bas. mat - to? pio - ve a tor - ren - ti, e po - i que - sta se - ra il No - ta - ro e impe -
era - zy? rain pours in tor - rents; besides, too, I was told that this evening he has

Bartolo.

B. Bas. gna - to con Fi - ga - ro; il bar - bie - re ma - ri - ta sua ni - po - te. U - na ni - po - te? Che ni -
business with Fi - ga - ro, for the barber bestowshis niece in marriage. His niece in marriage? You are

B. *po-te? Il bar-bie-re non ha ni-po-ti— Ah! qui vè qual-che imbroglio. Que-sta not-te i bric-raving! why the barber has no re-lations! Ah here I spy a pit-fall. They're determined I this*

B. *co-ni me la vo-glio-no far; pre-sto, il No-ta-ro qua ven-ga sul-li- eve-ning shall fall in-to some trap. Mark me. Send that lawyer to me this ve-ry*

(gives him a key.)

B. *stan-te, ec-co la chia-ve del por-to-ne: an-da-te pre-sto, per ca-ri-in-stant, here, with this latch-key you can en-ter; loss not a mo-ment, for pi-ty's*


Basilio. *tà. Non te-me-te: in due sal-ti io tor-no qua. Per for-za o per a-*
sake! I am off, sir, pray be pa-tient till I re-turn. If need be, vi-o-lent

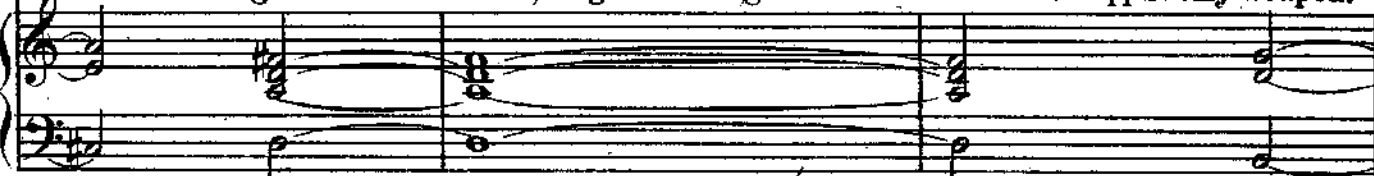
(Exit.) **Bartolo.**

B. *mo-re Ro-si-na avrà da ee-de-re, co-spet-to! Mi vien un'al-traj-de-a. measures shall force the girl to marry me; but soft-ly! I have a new i-de-a.*

(takes the letter given him by the Count, out of his pocket.)

B. *Que-sto bi-gliet-to ché scrisse la ra-gaz-za ad Al-ma-vi-va po-tria ser-vir. Che Here is the let-ter Ro-si-na wrotethis dayto Count Al-ma-vi-va; this may serveme. oh,*

B. 
 col-po da ma-e-stro! Don A-lon-so, il brie-co-ne, sen-za vo-ler-lo mi diè l'ar-mi-ja ma-no.
 What a stroke of génius! Don A-lon-so, though a rascal, gainst this in-tention has supplied my weapon.




(Rosina comes from her room without look-
 ing up.)

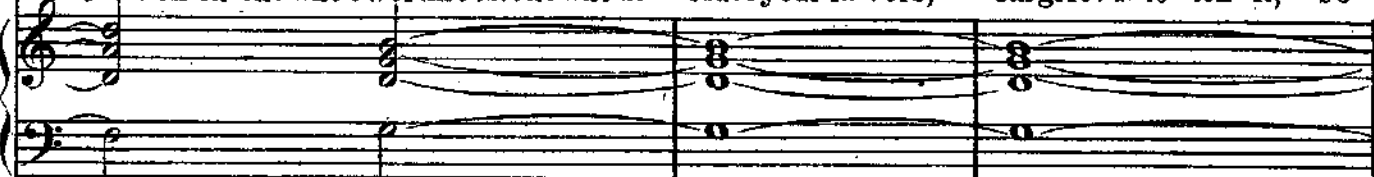
B. 
 Eh-i! Ro-si-na, Ro-si-na, a-van-ti, a-van-ti, del vo-stro aman-te
 Ho there! Ro-si-na, Ro-si-na! come here, child, come here, child! of your fine lov-er




B. 
 i-o vi vo' dar no-vel-la. Po-ve-ra scia-gu-ra-ta! in ve-ri-tà col-lo-ca-ste assai
 I have news that will surprise you. Poor simple hearted darling! I am quite griev'd, but you've pleas'd your af-

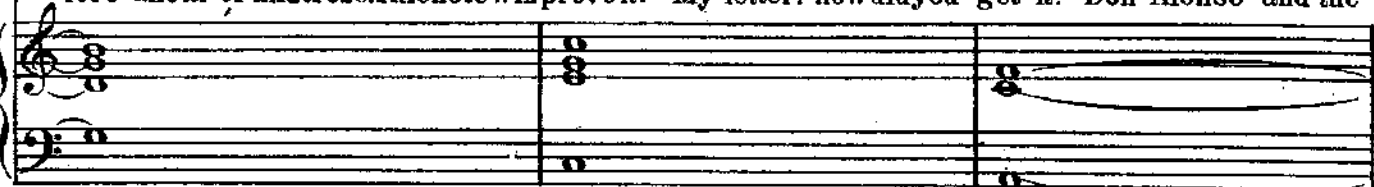



B. 
 be-ne il vo-stro affet-to! del vo-stro a-mor sap-pia-te ch'ei si fa giuo-co in
 fec-tion on one who's worthless! One who de-rides your fa-vors, I'm griev'd to tell it, be-

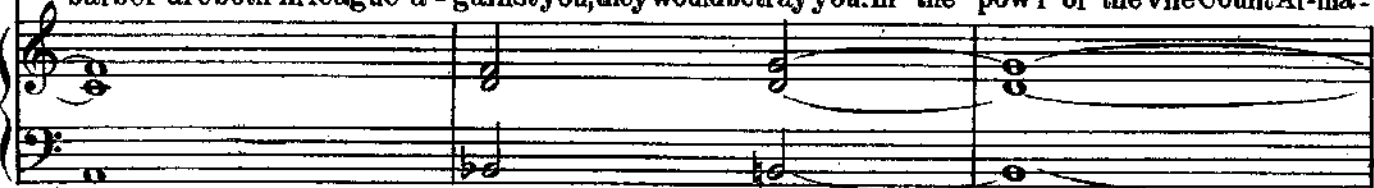


(gives the letter to Rosina.) Rosina Bartolo.


B. 
 send un'al-tra amante; ec-co la pro-va. Oh cie-lo! il mio bi-gliet-to! Don Alonso e il bar-
 fore anoth-er mistress. This note will prove it. My letter! how did you get it? Don Alonso and the

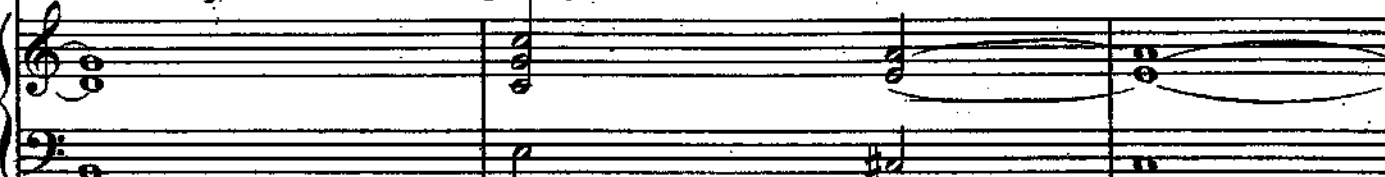



B. 
 bie-re con-giu-ran con-tro vo-i; non vi fi-da-te. Nel-le brac-cia del Con-te d'Al-ma-
 barber are both in league a-gainst you; they would betray you. In the pow'r of the vile Count Al-ma-



Rosina.

B. R. 
 vi - va vi vo - gli - no con - dur - re. (In braccio a un al - tro! Che mai sen - to! ah Lin -
 vi - va they have resolved to place you. (Count Al - ma - vi - va! Can this be so? Oh Lin -



R. 
 do - ro! ah tra - di - to - re! ah si! ven - det - ta! e veg - ga, veg - ga quell'empio chi è Ro -
 do - ro! Art thou a traitor? But I'll have vengeance! And teach thee, heartless betrayer, to know Ro -

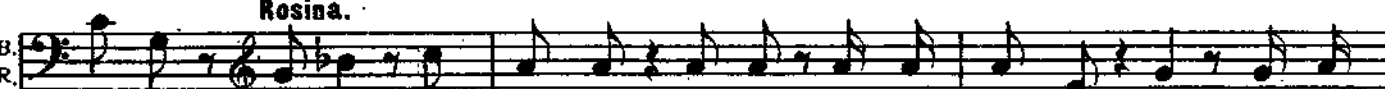


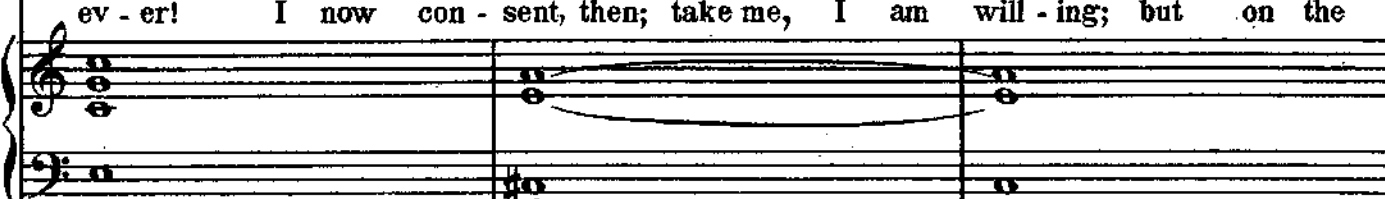
Bartolo.

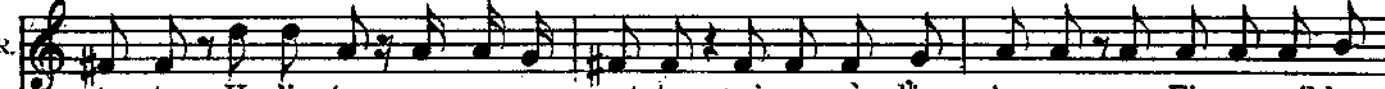
R. B. 
 si - na.) Di - te. Si - gno - re, di spo - sar - mi vo - i bra - ma - va - te. E il
 si - na.) Tell me, good Doc - tor, do you still wish to be - come my hus - band? More than

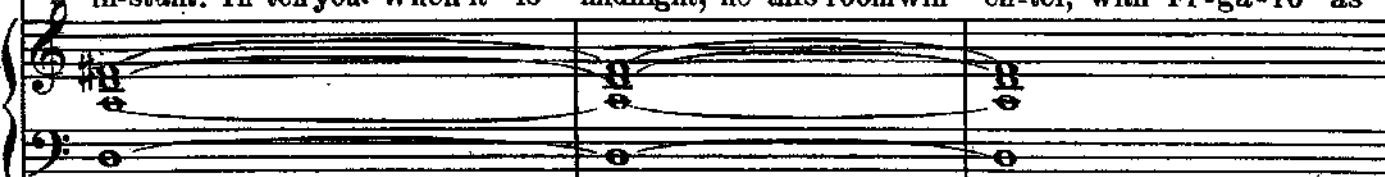


Rosina.

B. R. 
 vo - gli - o. Eb - ben, si fac - cia! i - o son con - ten - ta! ma al - l'i -
 ev - er! I now con - sent, then; take me, I am will - ing; but on the



R. 
 stan - te. U - di - te: a mezza not - te, qui sa - rà l'in - de - gno con Fi - ga - ro il bar -
 in - stant. I'll tell you: When it is midnight, he this room will en - ter, with Fi - ga - ro as



Bartolo.

R. B. 
 bier; con lui fug - gi - re per spo - sar - lo io vo - le - va. Ah scel - le - ra - ti! Corro a sbar - rar la porta.
 well; all is arranged that then we fly from her together. Oh, band of scoundrels! I'll run the door to fasten.



Rosina.

Barolo.

R. B. Ah! mio si-gno-re! En-tran per la fi-ne-stra. Han-no la chiave. Non mi
That will be use-less, they'll come in by the window. They have the key. Then I

B. muo-vo di qui! Ma_ e se fos-se ro-ar-ma-ti? Fi-glia mi-a, poi-
won't stir from here! But, should they bring swords or ri-fles! Oh Ro-si-na, since

B. chè ti sei sì bene il-lu-mi-na-ta, facciam co-sì. Chiu-di-ti a chia-ve in ca-me-ra; io
you are now so well disposed towards me, come to my aid. Go to your room and lock the door while

B. vo chiamar la for-za; di-rò che son due la-dri, e co-me ta-li, cor-pò di
I bring the po-lice here; I'll say that they are robbers, they'll be im-prisoned. Yes, by my

B. bac-co! l'a-vre-mo da ve-de-re! Fi-glia, chiu-di-ti pre-sto:
conscience! these tricks we'll put an end to! Come, dear, quick to your chamber,

R. io va-do vi-a. Quan-to, quan-to è cru-del la sor-te mi-a!
for time is wearing. Wretched, wretched my fate! 'tis past all bear-ing!

Rosina. (exeunt.)

Nº 17. Storm.

From the windows flashes of lightning are seen, and thunder is heard throughout this movement. When the storm subsides the shutters are opened from without, and Figaro, followed by the Count, enters by the window; they are both wrapped in cloaks, and Figaro carries a lantern.

Allegro.

p *Fl. 3* *Vln. I.* *pp*

Cello & Viola.

Fl. & Cl. *mf*

C. Basso.

Cello

Tutti. *f*

The musical score is written for piano, strings, and woodwinds. It begins with a piano (*p*) dynamic and an *Allegro* tempo. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The strings include Violin I (*Vln. I.*), Cello and Viola (*Cello & Viola.*), and Contrabasso (*C. Basso.*). Woodwinds include Flute 3 (*Fl. 3*) and Flute and Clarinet (*Fl. & Cl.*). The score includes various dynamics such as *pp*, *mf*, and *f*, and features like triplets and *Tutti* markings. The key signature changes from one sharp to two flats.

First system of a musical score. The right hand (treble clef) features dense chordal textures and melodic lines, while the left hand (bass clef) provides a steady accompaniment. The dynamic marking *ff* is present.

Second system of the musical score. The right hand continues with complex chordal patterns, and the left hand maintains a consistent rhythmic accompaniment. The dynamic marking *f* is present.

Third system of the musical score. The right hand features a series of chords, with a section of eighth notes marked with an *8* above the staff. The left hand has a rhythmic accompaniment. Dynamic markings *ff* are present.

Fourth system of the musical score. The right hand has a melodic line with eighth notes, marked with an *8* above the staff. The left hand has a rhythmic accompaniment. Dynamic markings *p*, *cresc.*, *ff*, and *f* are present.

Fifth system of the musical score. The right hand has a melodic line with eighth notes, marked with an *8* above the staff. The left hand has a rhythmic accompaniment. Dynamic markings *p* and *cresc.* are present.

Sixth system of the musical score. The right hand has a melodic line with eighth notes, marked with an *12* above the staff. The left hand has a rhythmic accompaniment. The dynamic marking *f* is present.

Seventh system of the musical score. The right hand has a melodic line with eighth notes. The left hand has a rhythmic accompaniment. The dynamic marking *f* is present.

Eighth system of the musical score. The right hand has a melodic line with eighth notes, marked with a *3* above the staff. The left hand has a rhythmic accompaniment. The dynamic marking *f* is present.

First system of a musical score, featuring a grand staff with treble and bass clefs. The music consists of dense, rhythmic patterns with many beamed notes and rests.

Second system of the musical score, continuing the dense rhythmic patterns from the first system.

Third system of the musical score. The upper staff is marked *vin. sempre ff* and includes a *Wind* section. The lower staff features a triplet of eighth notes.

Fourth system of the musical score. The upper staff is marked *vin.* and includes an eighth-note figure-eight pattern. The lower staff features a triplet of eighth notes.

Fifth system of the musical score, continuing the complex rhythmic textures.

Sixth system of the musical score, featuring a triplet of eighth notes in the lower staff.

Seventh system of the musical score, including an eighth-note figure-eight pattern in the upper staff and a triplet of eighth notes in the lower staff.

Eighth system of the musical score. The upper staff is marked *Strings* and includes a *dim. FaG.* instruction. The lower staff is marked *Cor.*

Har

Fl.
p

Trombone, Cello & Bassi sust.

Strings

Cello

Hasso

pp

ppp

ppp

ppp

№ 18. "Ah qual colpo inaspettato.,"

Recitative and Trio. Ноты с сайта www.notarhiv.ru

Figaro. **Count.**

Voice. F. C.

Al-fi-ne ec-co-ci qua. Fi-ga-ro, dammi man. Po-ter del
 One more step, and here we are. Fi-ga-ro, lend a hand! Great Father

Piano.

p

Figaro. **Count.**

C. F.

mon-do! che tem-po india-vo - la-to! Tempo da innamo - ra-ti. Ehi, fam-mi
 Neptune, this night is down up - on us! Ah, sir, 'tis lovers' weather. Come, strike a

(Figaro strikes a light)

Figaro.(spying about)

Count.
(with transport)

C. F.

lu - me. Do - ve sa - rà Ro - si - na? O - ra ve - dre - mo ec - co - la ap - punto. Ah mio te -
light here. Where shall we find Ro - si - na? She must be near us - look, she is coming. At last, my

Rosina.(repelling him)

C. R.

so - ro! In - die - tro, a - ni - ma scelle - ra - tal io qui di mia stolta cre - du - li - tà ven - ni sol -
treasure! Unhand me, your base designs are known, sir! I thought my too credulous heart was yours when I be -

R.

tan - to a ri - pa - rar lo scor - no; a di - mo - strar - ti qual so - no, e qua - le a - man - te per -
liev'd you, believ'd you truly lov'd me; but you shall feel my re - sentment, and you shall know that you've

Count.

Figaro.

R. C. F.

de - sti: a - ni - ma in - de - gna e sco - no - scen - tel Io son di sas - so! Io non ca - pi - sco
lost me; worthless de - ceiver, ungrateful ribald! I'm turn'd to marble! All this is quite be -

Count.

Rosina.

F. C. R.

nien - te. Ma per pie - tà Ta - ci. Fin - ge - sti a - mo - re per ven - der - mi al - le
yond me. For pi - ty's sake. Silence! A vile pre - ten - der, you sought but to be -

Count.

R. C.

vo - glie di quel tuo vil Con - te Al - ma - vi - va! Al Con - te! Ah sei de -
tray me to your base em - ploy - er, Al - ma - vi - va! Is that it? Oh blest de -

C.
lu - sa! oh me fe - li - ce! a - dunque tu di ve - ra - ce a - mo - re a - mi Lin -
lu - sion! hap - py im - pos - ture! Ro - si - nal say, dost thou love sincerely the poor Lin -

R.
dor? ri - spon - di! Ah si! T'a - mai pur trop - po! Ah! non è
dor? Oh tell me. I do! I love him fond - ly! Ah! 'tis the

Rosina. Count.

C.
tempo di più ce - lar - si, a - ni - ma mi - a: rav - vi - sa co - lui che sì gran
moment for my un - mask - ing. Turn, oh my sweetest, and lis - ten, be - hold thy fond a -

(he kneels before her, throwing off

C.
his cloak, which Figaro takes up)
tem - po se - gui tue trac - cie, che per te so - spi - ra, che sua ti vuo - le;
dor - er, him, who so long hath follow'd in thy foot - steps with true de - vo - tion;

C.
mi - ra - mio mio te - so - ro, Al - ma - vi - va son i - o, non son Lin - do - ro!
Love was the sole deceiver, to thy heart I'm Lin - do - ro, else Al - ma - vi - va!

Andante

Rosina.

R. (Ah! qual col - po, ah! qual colpo inaspet -
(Oh! what rap - ture, oh what unex - pected

Strings *p*

V/u.

R. ta - - to! E - gli stes - so? oh ciel! che
rap - ture! He was faith - ful, oh bliss! oh


R. sen - to! Di - sor - pre - sa e - di - con -
plea - sure! 'Tis - my own - then, the heart I -

R. ten - to son vi - ci - na a de - li -
treas - ure! Joy - ful mo - ment too sweet to

R. rar!)
bear! Figaro.

F. (Son ri - ma - sti sen - za fia - to: o - ra muo - ion di con -
(Now we're al - most dead with rap - ture, And just now 'twas all dis -

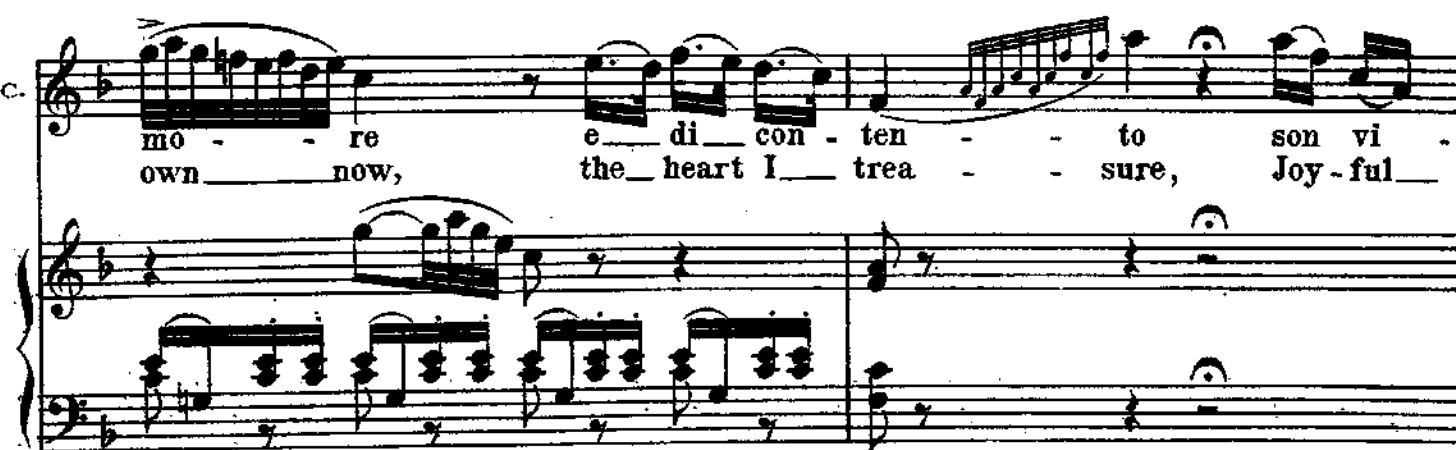
p *Fag.*

C.  (Qual tri-
(Oh, she
F.  ten-to. Guar-da, guarda il mio ta-len-to che bel col-po sep-pe far!)
pleasure! Henceforth Fi-ga-ro's at lei-sure, Having joined the happy pair.)

C. 

C.  on - fo, qual tri-on-fo i-na-spet - ta - to! me fe -
loves me! oh what un-ex-ampled plea - sure! My con-

C.  li - cel oh bel mo - men - - - to! Ah! d'a -
tent-ment ex - ceeds all mea - - - sure, 'Tis my

C.  mo - re e di con - ten - - to son vi -
own now, the heart I trea - - sure, Joy - ful

C. ci - no a de - li - rar!)
 mo - ment, too sweet to bear!)
 Figaro.

(Son ri - ma - sti sen - za fia - to, sen - za fia -
 (Now we're al - most dead with rapture, dead with rap -

F. to: O - ra muo - ion di con - ten - to, di con - ten - to. Guar - da,
 ture, And just now 'twas all dis - plea - sure, all dis - plea - sure. Henceforth,

F. guar - da, guar - da, guarda il mio ta - len - to, guarda, guarda il mio ta -
 hence - forth, henceforth Fi - ga - ro's at lei - sure, henceforth Fi - ga - ro's at

F. R. len - to che bel col - po, che bel col - po sep - pe far!) Mio si -
 leisure, quite at leisure, having join'd the hap - py - pair!) Oh, my

Cor. sust.

R. C. Count.

gnor! ma vo - i ma i - o Ah! non
lord! but can I, but will you Ah, not

Fag.

C.

più, ah non più, non più, ben mi-o. Il bel no-me di mia
thus, Ah not thus shalt thou ad-dress me, As thy husband I would

Rosina.

R. C.

Il bel no-me di tua
As my husband, Oh en -

spo-sa, i-dol mio, t'at - ten - de già, sì -
claim thee, If thy hand thou'lt not de - ny, Yes,

R. C.

spo - sa! Oh qual gio - ia al cor mi dà! Ah! mio si-gno-re! ah! mio signo-
chantment! Ah, thou know'st my fond re - ply! Oh more than happy! Oh my belov'd

Sei contenta?
Say thou'rt happy?

ff

R. *rel* *Dol* - *ce* *no* - *do* *av* - *ven* - *tu* -
one! *Bright* *and* *smil* - *ing* *the* *fu* - *ture*

Figaro. (imitating)

F. (No - do.)
(smil - ing,)

R. *ra* - *to,* *che* *fai* *pa* - *ghi* *i* *miei* *de* -
beck - *ons,* *Doubts* *and* *ter* - *rors* *are* *fled* *for*

F. (An - dia - mo!)
(and ter - rors,)

R. *si* - *ri!* *Dol* - *ce* *no* - *do* *av* - *ven* - *tu* -
ev - *er!* *Bright* *and* *smil* - *ing* *the* *fu* - *ture*

F. (No - do.) *Pre* - *sto* *an* -
(smil - ing,) *Hasten* *a* -

cl. *3* *p* *Vib.* *Fag.*

C. *ra* - *to,* *che* *fai* *pa* - *ghi* *i* *miei* *de* -
beck - *ons,* *Doubts* *and* *ter* - *rors* *are* *fled* *for*

F. *dia* - *mo!* *Vi* *s bri* -
way *now!* *(Pa* - *ghi.)* *Time* *is* -
(ter - *rors.)*

Rosina.

R. Al-la fin de' miei mar-ti - ri, al - la fin de' miei mar -
 Oh, what bliss, no more we sev - er, oh, what bliss, no more we

C. Count.
 sir!
 e'er!

F. Al - la fin de' miei mar - ti - ri,
 Oh, what bliss, no more we sev - er,

ga - te!
 pressing.

Pre-sto andiamo, presto andiamo, vi sbrì -
 Come away now, leave your billing and you

R. ti - ri tu sen - ti sti, a - mor, pie -
 sev - er. Ev - 'ry dan - ger we de -

C. tu sen - ti sti, a - mor, pie - tà, a - mor, pie -
 Ev - 'ry dan - ger we de - fy, yes, we de -

F. ga - te, via la - scia - te quei so - spi - ri, via la - scia - te quei so -
 coo - ing, Come, we must be up and do - ing, come a - way, now come a -

R. tà, tu sen -
 fy, ev - 'ry

C. tà, tu sen -
 fy, ev - 'ry

F. spir, pre-sto andiam, pre-sto andiam, pre-sto andiam per ca - ri - tà,
 way, come a - way, come a - way, Fly while yet there's time to fly,

R. ti - - sti, a - mor, pie -
dan - - ger we now de -

C. ti - - sti, a - mor, pie -
dan - - ger we now de -

presto andiam, presto andiam, presto andiam per ca - ri - tà!
come a - way, come a - way, fly while yet there's time to fly!

Strings

R. tà! Ah!
fy. Ah!

C. tà!
fy. Ah!
Ah!

R. ———

C. ———

Figaro.

F. Ah!
Ah!

Fl.

Fl. ———

R. a mor, pie
Yes, we de

C. a mor, pie
Yes, we de

F. Se si tar-da, i miei rag-gi - ri fan - no fia - sco in ve - ri -
Cease your bill-ing and your coo-ing, fly while yet there's time to

Wind sustain

R. tà.
fy.

C. tà.
fy.

F. tà, sì, sì, fanno fiasco, fanno fiasco!
fly, come, come, come away now, come away now!

R. tr tr

C. tr tr

F. p cresc.

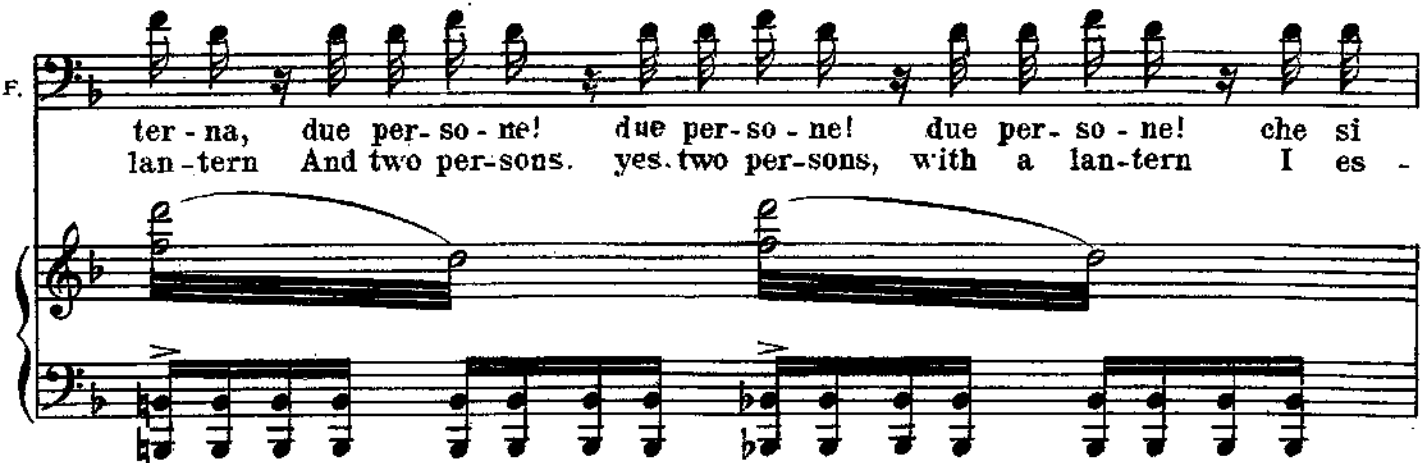
Figaro.

F. Ah! co - spet - to! che ho ve - du - to? co - spet - to! che ho ve -
Oh, con - fu - sion! what's to do now? Con - fu - sion! what's to

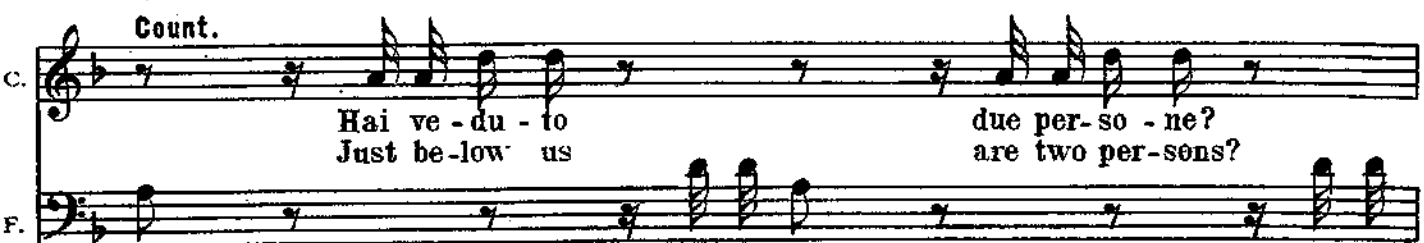
Tutti f

F. 

du - to? Al - la por - ta u - na lan - ter - na, al - la por - ta u - na lan -
do now? Just be - low us there is a lan - tern, just be - low us there is a

F. 

ter - na, due per - so - ne! due per - so - ne! due per - so - ne! che si
lan - tern And two per - sons. yes. two per - sons, with a lan - tern I es -

C. **Count.** 

Hai ve - du - to due per - so - ne?
Just be - low us are two per - sons?

F. 

fa? Sì, sì - gnor. Sì, sì -
pyl. Yes, my lord! Yes, my

C. 

U - na lan - ter - na?
One with a lan - tern?

F. 

gnor. Al - la por - ta, al - la por - ta, sì, sì -
lord! Just be - low us, with a lan - tern, yes, my

Rosina. **Allegro.**

R. *Che si fa? che si fa?*
 Count. *How to fly? how to fly?*

C. *Che si fa? che si fa?*
How to fly? how to fly?

F. *Che si fa? che si fa?*
How to fly? how to fly?

Zit-ti zit-ti, pia-no pia - no, non fac -
Let us fly by yonder win - dow, While they

gnor. lord. Che si fa? che si fa?
How to fly? how to fly?

Allegro
Strings pizz
Cl. & Fag.

C. *cia-mo con-fu - sio - ne; per la sca - la del bal - co - ne presto andiamo via di*
en-ter in to stay us, Not a whisper shall be - tray us, Come a-way, for danger's

Rosina.

R. *Zit-ti zit-ti, pia-no pia - no, non fac-cia-mo con-fu - sio - ne; per la*
Let us fly by yonder win - dow While they en-ter in to stay us, Not a

C. *qua,*
nigh.

non fac-cia-mo con-fu - sio - ne;
While they en-ter in to stay us,

Fl. & Cl.

R. *sca - la del bal - co - ne pre-sto andiamo via di qua.*
whisper shall be - tray us, Come a - way, for danger's nigh.

C. *pre-sto andiamo via di qua.*
Come a - way, for danger's nigh.

Figaro.
Zit-ti zit-ti, pia-no
Let us fly by yonder

Rosina.

R. *Count.* Non fac-cia-mo con-fu - sio - ne; pre-sto
While they en-ter in to stay us, Come a -

C. Non fac-cia-mo con-fu - sio - ne; pre-sto
While they en-ter in to stay us, Come a -

F. pia - no! Non fac-cia-mo con-fu - sio - ne; per la sca - la del bal - co - ne. presto an -
win - dow, While they en-ter in to stay us, Not a whisper shall be - tray us, Come a -

R. pre - sto via di qua, per la sca - la del bal - co - ne, pre - sto an -
way, for dan-ger's nigh. Let us fly by yon-der win-dow, Come a -

C. pre - sto via di qua, per la sca - la del bal - co - ne, pre - sto an -
way, for dan-ger's nigh. Let us fly by yon-der win-dow, Come a -

F. dia - mo via di qua, per la sca - la del bal - co - ne, pre - sto an -
way, for dan-ger's nigh. Let us fly by yon-der win-dow, Come a -

f *Tutti*

R. *sotto voce*
dia - mo via di qua, pia - no, pia - no, per la
way for dan-ger's nigh, soft - ly, soft - ly, let us

C. *sotto voce*
dia - mo via di qua, pia - no, pia - no, per la
way for dan-ger's nigh, soft - ly, soft - ly, let us

F. *sotto voce*
dia - mo via di qua, pia - no, pia - no, per la
way for dan-ger's nigh, soft - ly, soft - ly, let us

cl.
p

R. sca - la del bal - co - ne pre - sto an - dia - mo via di qua. Zit - ti
fly by yon - der win - dow, come a - way, for dan - ger's nigh. Let us

C. sca - la del bal - co - ne pre - sto an - dia - mo via di qua.
fly by yon - der win - dow, come a - way, for dan - ger's nigh.

F. sca - la del bal - co - ne an - dia - mo via di qua.
fly by yon - der win - dow, come, come, for dan - ger's nigh.

Fag

mf

fl.

R. zit - ti, piano pia - no, non fac - ciamo con - fu - sio - ne; per la sca - la del bal -
fly by yonder win - dow; While they enter in to stay us, Not a whisper shall be -

C. Zit - ti zit - ti, non fac - ciamo con - fu - sio - ne; zit - ti
Come a - way, then, while they enter in to stay us, come a -

F. Zit - ti zit - ti, non fac - ciamo con - fu - sio - ne; zit - ti
Come a - way, then, while they enter in to stay us, come a -

R. co - ne presto andiamo via di qua, per la sca - la del bal - co - ne pre - sto an -
tray us, Come a - way, for danger's nigh. Let us fly by yon - der win - dow, come a -

C. zit - ti, presto an - diamo via di qua, per la sca - la del bal - co - ne pre - sto an -
way, then, come a - way, for danger's nigh. Let us fly by yon - der win - dow, come a -

F. zit - ti, presto an - diamo via di qua, per la sca - la del bal - co - ne pre - sto an -
way, then, come a - way, for danger's nigh. Let us fly by yon - der win - dow, come a -

f

soffo voce

R. dia - mo via di qua! Pia - no, pia - no, per la sca - la
 way, for dan - ger's nigh! Soft - ly, soft - ly, let us fly by.

C. dia - mo via di qua! Pia - no, pia - no, per la sca - la
 way, for dan - ger's nigh! Soft - ly, soft - ly, let us fly by

F. dia - mo via di qua! Pia - no, pia - no, per la sca - la
 way, for dan - ger's nigh! Soft - ly, soft - ly, let us fly by

soffo voce

p

R. del bal - co - ne pre - sto an - dia - mo via di qua, zit - ti, piano,
 yon - der win - dow, Come a - way, for dan - ger's nigh, silence, caution,

C. del bal - co - ne pre - sto an - dia - mo via di qua, zit - ti, piano,
 yon - der win - dow, Come a - way, for dan - ger's nigh, silence, caution,

F. del bal - co - ne an - dia - mo via di qua, zit - ti, piano, zit - ti,
 yon - der win - dow, a - way, for dan - ger's nigh, silence, caution, silence,

p

R. zitti, piano, per la sca - la del bal - co - ne pre - sto andiamo via di qua,
 silence, caution, not a whisper shall be - tray us, come a - way, for danger's nigh.

C. zitti, piano, per la sca - la del bal - co - ne pre - sto andiamo via di qua,
 silence, caution, not a whisper shall be - tray us, come a - way, for danger's nigh.

F. piano, per la sca - la del bal - co - ne pre - sto andiamo via di qua. Zit - ti,
 caution, not a whisper shall be - tray us, come a - way, for danger's nigh. Silence,

mf *p*

R. *zit-ti, piano, zit-ti, pia-no, per la sca - la del bal - co - ne pre-sto an-*
Silence, caution, silence, caution, Not a whisper shall be - tray us, come a -

C. *zit-ti, piano, zit-ti, pia-no, per la sca - la del bal - co - ne pre-sto an-*
Silence, caution, silence, caution, Not a whisper shall be - tray us, come a -

F. *piano, zit-ti, piano, per la sca - la del bal - co - ne pre-sto an-*
caution, silence, caution, Not a whisper shall be - tray us, come a -

R. *dia-mo via di qua, pre - sto andiam via di qua, via di*
way, for dan-ger's nigh, come a - way, come a - way, come a -

C. *dia - mo via di qua, pre - sto andiam via di qua, via di*
way, for dan-ger's nigh, come a - way, come a - way, come a -

F. *dia - mo via di qua, pre - sto andiam via di qua, via di*
way, for dan-ger's nigh, come a - way, come a - way, come a -

(they are about to go)

R. *qua, via di qua, via di qua, via di qua.*
way, come a - way, come a - way, come a - way.

C. *qua, via di qua, via di qua, via di qua.*
way, come a - way, come a - way, come a - way.

F. *qua, via di qua, via di qua, via di qua.*
way, come a - way, come a - way, come a - way.

"Ah disgraziati noi!,"

Recitative.

Figaro. Count. Figaro. Count. Figaro.

F. C.

Ah, disgraziati noi! co-me si fa! Che avvenne ma-i? La scala. Ebben? La
Oh, now we're quite undone! what shall we do? What is the matter? The ladder! Well, what? The

Count. Figaro. Count.

F. C.

sca-la non v'è più. Che di-ci? Chi mai l'a-vrà le-va-ta? Qual in-ciam-po cru-
ladder's dis-ap-pear'd. Pro-vok-ing! Who-ev-er has re-mov'd it? Now how can we es-

Rosina. Figaro.

F. C.

del! Me sventura-ta! Zi zitti, sento gente. O-ra ci sia-mo, signor mi-o, che si
cape? Oh, all is lost now! Hush! silence! they are coming. I'm at my wit's end, how to aid you I don't

Count. (wraps himself in his cloak) Figaro. (they retire to the side) Basilio. (whispering)

F. C. Bas.

fa? Mia Ro-si-na, co-rag-gio! Ec-co-li qua. Don Bar-to-lo, Don
know. Oh my dearest, have courage! Oh, here they are. Don Bar-to-lo, Don

Figaro. Count. (whispering) Figaro.

F. C. Bas.

Bar-to-lo! Don Ba-si-lio. E quell' al-tro? Ve', ve', il no-stro No-ta-ro. Al-le-gra-
Bar-to-lo! 'Tis Ba-si-lio. Who's the other? By Jove, that's my friend the lawyer; all will go

(comes forward)

F. men-te! la-scia-te fa-re a me. Si-gnor No-ta-ro: do-ve - va-te in mia ca-sa sti-pu-
well now. Leave ev-'ry-thing to me. Well, friend, good ev'ning. You re-mem-ber, to-night you were to

F. lar questa se-ra il con-trat-to di noz-ze fra il con-te d'Al-ma-vi-va e mia ni-
draw up the contract of the marriage ap-point-ed be - tween Count Al-ma-vi-va and my young

(The notary takes out a document)

F. po-te. Gli spo-si, ec-co-li qua. A-ve-te in-dos-so la scrit-tu-ra? Be-
niece. The parties met here by chance. Say, have you brought the contract with you? How

Basilio.

Count. (takes Basilio aside, signs him to be silent whilst he draws a ring from his finger)

F. Bas. nis-si-mo. Ma piano, Don Bar-to-lo do-v'è? Ehi! Don Ba-si-lio, que-st'a-
C. for-tu-nate! But softly, Don Bar-to-lo's not here! Eh! Don Ba-si-lio, here's a

Basilio.

Count.

C. Bas. nello è per vo-i. Ma i-o Per vo-i vi so-no ancor due palle nel cervello se v'op-po-
C. token of my friendship. But can I Pray keep it, or you may have a bullet in your cranium, if you op-

Basilio.

(takes his ring)

Count. (signing)

C. Bas. ne-te. Oi-bò! prendo l'a-nel-lo! Chi fir-ma? Ec-co-ci qua. Son te-sti-mo-ni
C. pose me. Oh, fie! I'd rather not, sir! Who signs this? All that are here. Ye both are witness,

Figaro. Count.

Fi-ga-ro e Don Ba-si-lio. Es-sa è mia spo-sa. Ev - vi - va! Oh mio con -
 Fi - ga - ro and Don Ba - si - lio. I wed this la - dy. Vic - to - ria! Mo - ment of

(As the Count kisses Rosina's hand and Figaro grotesquely embraces Basilio, Don Bartolo enters with an officer and a patrol of soldiers.)

Rosina. Figaro.

ten - to! Oh so - spi - ra - ta mi - a fe - li - ci - tà! Ev - vi - va!
 rap - ture! Oh bless - ed hour, ful - fill - ing my dear - est hopes. Vic - to - ria!

Bartolo. (pointing at Figaro and the Count)

Bartolo. Figaro. Bartolo.

Fer-mi tut-ti. Ec-co-li qua. Col-le buo-ne, si-gnor. Si-gnor, son la-dri, ar-re-
 All attention! Those are the men. I'm your servant, good sirs. These men are robbers! do your

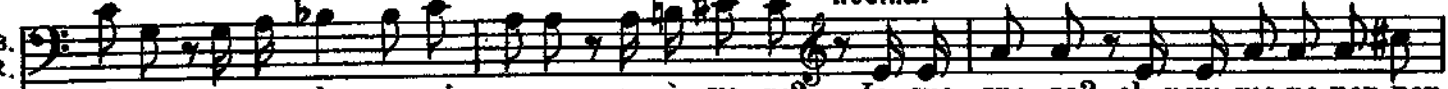
Officer. Count.

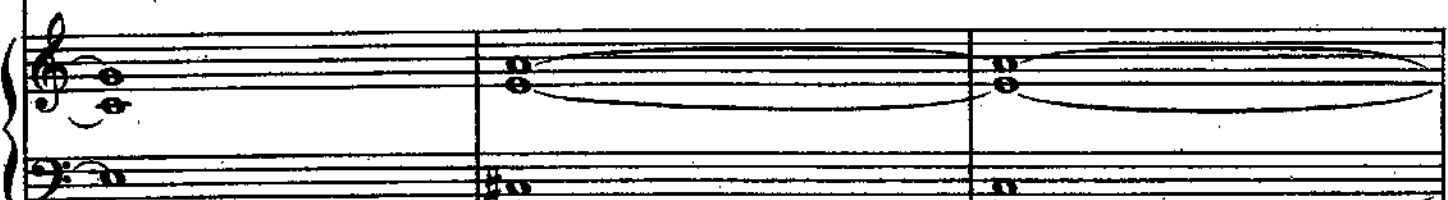
sta-te, ar-re-sta-te! Mio si-gno-re... il suo no-me? Il mio no-me è quel d'un
 du-ty, and ar-rest them. All in time, sir. Say, who are you? You'll know shortly. My name ne'er


Bartolo.

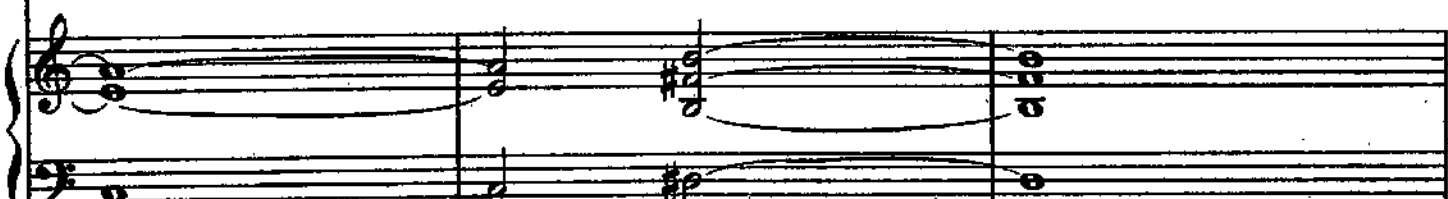
uo - mo d'o - no - re. Lo spo - so io son di que - sta... Eh an - da - te al dia - vo - lo! Ro -
 yet has been questioned. This la - dy, my wife, is wait - ing... Con - found your im - pu - dence! Ro -

Rosina.

B. R. 
 si-na es-ser de-ve mia spo-sa: non è ve-ro? Io sua spo-sa? oh nem-me-no per pen-
 si-na is this night to be my wife, is it not so? To be your wife? Heav'n forbid the mere sus-

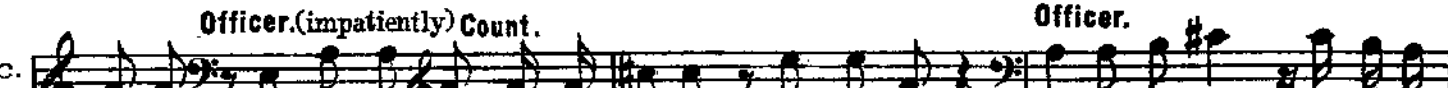


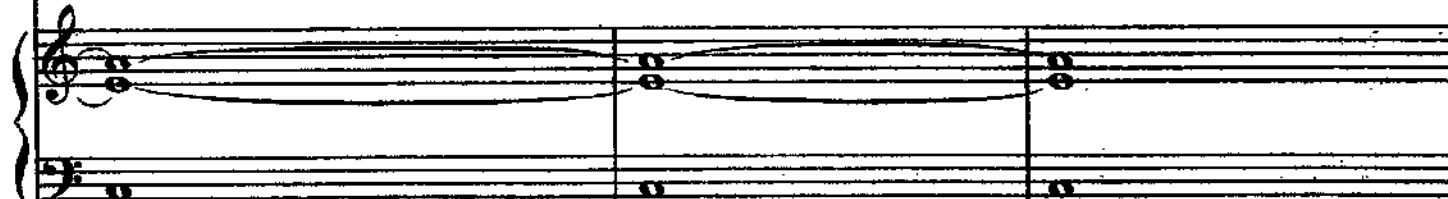
B. R.  (pointing to the Count)
 sie-ro! Co-me? co-me, fra-schet-ta? Ar-re-sta-te, vi di-co, è un
 pi-cion! Hus-sey! is that your an-swer? Take him off to the pri-son, he's a





B. C.  Officer. (to the Count)
 la-dro! Or, or l'ac-cop-po. È un fur-fan-te, è un bric-con! Signo-re In-
 burglar! Come, be more civ-il. I am cheated, I am robb'd! I ask you Stand



C.  Officer.
 die-tro! Il no-me? In-die-tro, di-co, in-die-tro! Ehi, mio si-gnor! bas-so quel
 back, man! Your name, sir? Stand back, I tell you! Stand back, man! Eh, my good sir, this will not



C.  Count.
 tuo-no. Chi è le-i? Il Con-te d'Al-ma-vi-va io so-no.
 do here. Who are you? As Count of Al-ma-vi-va be-hold me.



No 19. "Cessa di più resistere.,


Scene.

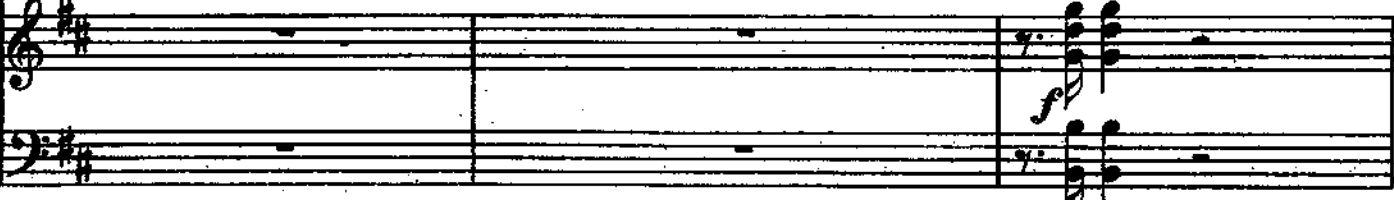
Bartolo.

Voice. B. 
 Il Con-te! ah che mai sen-to! Ma co -
 The Count himself? oh a-mazement! but con-

Piano. 

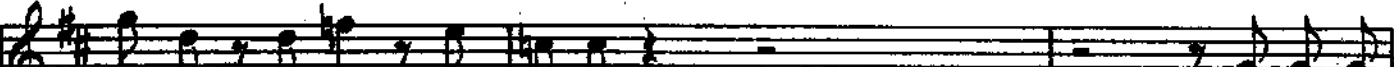
Count.


B. C. 
 spet-to! Tac-che-ta; in-van t'a-do-pri, re-si-sti in-van. De'tuoi ri-go-ri in-
 found it! Be si-lent; vain is re-sistance, your pow'r is gone. A base, designing



C. 
 sa-ni giun-se l'ul-ti-mo i-stante. In fac-cia al mon-do si di-chia-ro al-ta-
 tyrant, now your victim es - capes you. All these are witness, to the world I pro -



C. 
 men-te co-stei mia spo-sa: il no-stro
 claim her my wife, my countess. The tie that



C. 
 no - do, o ea-ra,o-pra è d'a-mo-re. A-mor, che ti fe' mia con-sor-te,
 binds us is love unsought, un - fetter'd; henceforth, naught in life shall divide us;



c.

a te mi stringe-ra fi-no al-la mor-te. Re-spi-ra o-
 Thou'rt mine forever - more, whate'er be-tide us. All doubts are

c.

ma - i: del fi-do spo-so in braccio, vie-ni, vieni a go-de-re sor-te più lie-ta.
 end-ed; oh come with me, my fairest; rapture, rapture unending now shall surround thee.

B. C. Bas.

Bartolo. Count. Basilio. Count.

Ma i - o_ Ta-ci! Ma vo-i_ O-là, t'ac-che-ta!
 But really_ Silence! I must say. What you? none call'd you!

c.

Maestoso. Count.

Ces - sa di più re - si - ste - re, di più re -
 Vain - ly would ye re - sist my will, would ye re -

c.

si - ste - re, non ci - men - tar mio sde - gno.
 sist my will, Ye on - ly rouse my an - ger.

c. *Spez - za - - - to è il*
We've con - - - quer'd

sotto voce

c. *gio - - - go in - de - gno di*
ev - - - 'ry dan - ger, We

c. *tan - - ta cru - del - tà.*
fear you now no more.

c. *Del - la bel - tà do -*
Thou on this ten - der

c. *len - te, d'un in - no -*
maid - en, Didst ev - er

cen - te a - mo - re, l'a - va - ro tuo fu -
 cast but sad - ness, Now curb thy jealous

ro - re, più non tri - on - fe - rà, l'a -
 mad - ness, Thy day of pow'r is o'er, now

va - ro tuo fu - ro - re, no, più non tri - on - fe -
 curb thy jealous mad - ness, for thy day of pow'r is

rà! Del - la bel - tà do - len - te, d'un
 o'er! Thou on this ten - der maid - en Did'st

in - no - cen - te a - mo - re, l'a - va - ro tuo fu -
 ev - er cast but sad - ness; Now curb thy jealous

ro - re, — no, — più — non tri - on - fe - rà, —
 mad - ness, — For — thy — day of pow'r is o'er, —

p

calando

non tri - on - fe -
 yes, thy day of —

rà, — più non tri - on - fe - rà, — più —
 pow'r, — thy day of pow'r is — o'er, — thy —

non tri - on - fe - rà, tri - on - fe - rà, tri - on - fe -
 day of pow'r is — o'er, thy day of pow'r, thy day of

rà, ————— più — non — tri — on — fe — rà!
 pow'r, — thy — day — of — pow'r is — o'er!

Andante. **Count.**

E — tu, in — fe — li — ce — vit — ti — ma d'un —
 For — get now thy days of — ty — ran — ny, Look —

reo po — ter — ti — ran — no, sot — trat — ta al gio — go —
 up, my fair — est trea — sure, Let us en — joy in —

bar — ba — ro, can — gia in pia — cer — l'af — fan — no, e in —
 li — ber — ty Long — days of love — and — plea — sure! All —

sen d'un fi do spo so gio
sweet de lights and bless ings Will

i - sci in li - ber - tà, in
love up on thee show'r, All

sen d'un fi do spo so gio - i - sci in li - ber -
sweet de lights and bless ings Will love now up on thee

Allegro.

tà! Ca - ri a - mi - ci - Questo
show'r. Friends, be wit - ness - Ah, we

Chorus.
TENOR. Non te - me - te, non te - me - te!
BASS. Be you hap - py! be you happy!

Non te - me - te, non te - me - te!
Be you hap - py! be you happy!

Allegro.

no - do
thank you -

Non si scio - glie, non si scio-glie, sem - pre a
Sir, we wish you ev - 'ry blessing, Ev - 'ry

Non si scio - glie, non si scio-glie, sem - pre a
Sir, we wish you ev - 'ry blessing, Ev - 'ry

lei vi strin - ge - rà, sem - pre a lei vi strin - ge -
joy for ev - er - more, ev - 'ry joy for ev - er -

lei vi strin - ge - rà, sem - pre a lei vi strin - ge -
joy for ev - er - more, ev - 'ry joy for ev - er -

rà, sem - pre a lei vi strin - ge -
more, ev - 'ry joy for ev - er -

rà, sem - pre a lei vi strin - ge -
more, ev - 'ry joy for ev - er - more,

rà, sem - pre a lei vi strin - ge - rà!
more, ev - 'ry joy for ev - er - more!

sem - pre a lei vi strin - ge - rà!
ev - 'ry joy for ev - er - more!

Moderato.

Count.

Ah il più
Love a

lie-to, il più fe - li - ce. è il mio cor de' co - ri a - man - ti! Non fug -
bright, un - cloud - ed fu - ture, Dear - est maid - en, — sheds a - round thee, Sweet - est

gi - te, o lie - ti - stan - ti del - la mia fe - li - ci - tà!
ties to me have bound thee, Mine art thou for ev - er - er - more! *sotto voce*

An - no
Ev - ry
sotto voce
An - no
Ev - ry

Non fug - gi - te, non fug - gi - te! Ah il più
Sweetest ties now have bound — thee, Love a

dar due co - ri a - man - ti è pia - cer che e - gual non ha.
joy and good sur - round — thee, May the heav'n's their boun - ty pour.

dar due co - ri a - man - ti è pia - cer che e - gual non ha.
joy and good sur - round — thee, May the heav'n's their boun - ty pour.

lie - to, il più fe - li - ce_ è il mio cor de' co - ria -
 bright, un - cloud - ed_ fu - ture, Dear - est maid - en, sheds a -

p

man - til Non fug - gi - te, o_ lie - ti - stan - ti_ del - la
 round thee, Sweetest ties_ to_ me_ have_ bound thee, Mine art

f *p*

mia_ fe - li - oi - tà! Non fug -
 thou_ for_ ev - er - more, Sweet - est

Chorus. An - no - dar due co - ri a -
 Ev - 'ry joy and good sur -
 An - no - dar due co - ri a -
 Ev - 'ry joy and good sur -

p

gi - te, non fug - gi - te! Ah! il più lie - to, il più fe -
 ties now have bound_ thee, Love a bright, un - clouded

man - ti è pia - cer che e - gual non ha.
 round_ thee, May the heav'ns their boun - ty pour.

man - ti è pia - cer che e - gual non ha.
 round_ thee, May the heav'ns their boun - ty pour.

p *p*

li - ce è il mio cor de' co - ri a - man - ti! Non fug -
fu - ture, Dear - est maid - en, shed a - round thee, Sweetest

gi - te, o lie - ti - stan - ti del - la mia fe - li - ci -
ties to me have bound thee, Mine art thou for ev - er -

tà, non fug - gi - te, o lie - ti - stan - ti del - la
more, sweet - est ties, now have bound thee, mine art

An - no - dar due co - ri a - man - ti è pia -
Ev - ry joy and good sur - round ye, May the
An - no - dar due co - ri a - man - ti è pia -
Ev - ry joy and good sur - round ye, May the

mi - a fe - li - ci - tà, non fug - gi - te, o lie - ti -
thou for ev - er - more, sweetest ties to me have -

cer che e - gual non ha, no, no, è pia -
heav'ns their boun - ty pour on both, may the
cer che e - gual non ha, no, no, è pia -
heav'ns their boun - ty pour on both, may the

stanti della mia fe - li - ci - tà!
bound thee, mine art thou for - ev - er - more!

cer che e - gual non ha, anno-dar due co-ri a-man-ti è pia-cer che e-gual non
heav'ns their boun - ty pour, Ev'ry joy and good surround ye, may the heav'ns their bounty

cer che e - gual non ha, anno-dar due co-ri a-man-ti è pia-cer che e-gual non
heav'ns their boun - ty pour, Ev'ry joy and good surround ye, may the heav'ns their bounty

Non fug-gi - te, o lie-ti i -
Sweetest ties now have

ha, si, è piacer, è pia-cer, è pia-cer che e-gual non ha! An-no-dar due co - ri a -
pour on ye both, on ye both, may the heav'ns their bounty pour! Ev-ry joy and good sur -

ha,
pour, è pia-cer che e-gual non ha! An-no-dar due co - ri a -
may the heav'ns their bounty pour! Ev-ry joy and good sur -

stan - ti del - la mi - a fe - li - ci - tà, non fug-
bound thee, mine art thou for ev - er - more, sweetest

man - ti è pia - cer che - gual non ha, no, no,
round ye, may the heav'ns their boun - ty pour on both,

man - ti, si, ch'è - gual non ha, no, no,
round ye, heav'ns their boun - ty pour on both,

gi - te, o lie - ti stan - ti del - la mia fe - li - ci -
 ties to me have bound thee, mine art thou for ev - er -

e pia - cer che e gual non
 may the heav'ns their boun - ty

è pia - cer che e gual non
 may the heav'ns their boun - ty

tà, lie - ti stan - ti del - la mia fe - li - ci -
 more, mine art thou, yes, mine art thou for ev - er -

ha, an - nodar due co - ri a - man - ti, an - nodar due co - ri a - man - ti è pia - cer che gual non
 pour, ev - 'ry joy and good surround ye, ev - 'ry joy and good surround ye, may the heav'ns their bounty

ha, an - nodar due co - ri a - man - ti, an - nodar due co - ri a - man - ti è pia - cer ch'e gual non
 pour, ev - 'ry joy and good surround ye, ev - 'ry joy and good surround ye, may the heav'ns their bounty

p

f

tà,
 more,

ha,
 pour,

p

del - la - mia fe - li - ci - tà, lie - ti -
 yes, thou'rt mine for ev - er - more, mine art -

è pia - cer che e - gual non ha, an - nodar due co - ri a -
 may the heav'ns their boun - ty pour, ev - 'ry joy and good sur -

è pia - cer che e - gual non ha, an - nodar due co - ri a -
 may the heav'ns their boun - ty pour, ev - 'ry joy and good sur -

stan - ti del - la - mia fe - li - ci - tà,
 thou, yes, mine art thou for ev - er - more,

man - ti, an - no - dar due co - ri a - man - ti è pia - cer che e - gual non ha,
 round ye, ev - 'ry joy and good surround ye, may the heav'ns their bounty pour,

man - ti, an - no - dar due co - ri a - man - ti è pia - cer che e - gual non ha,
 round ye, ev - 'ry joy and good surround ye, may the heav'ns their bounty pour,

del - la -
 yes, thou'rt -

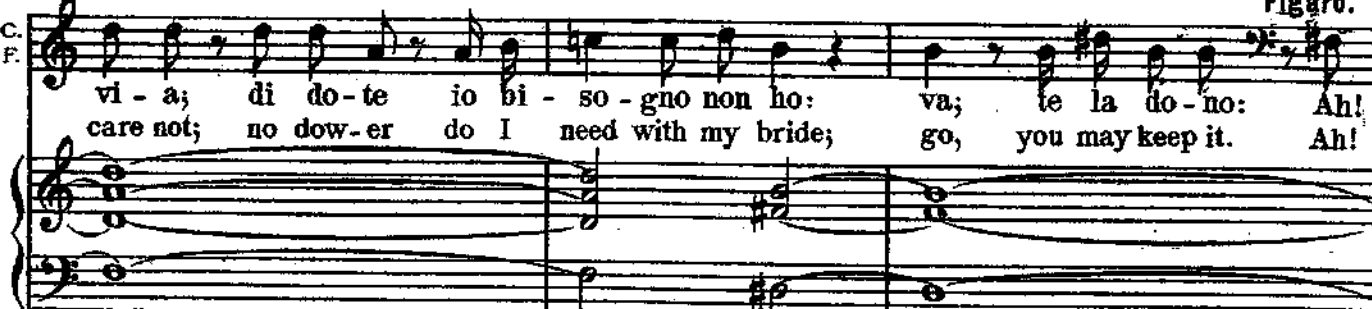
è pia -
 may the

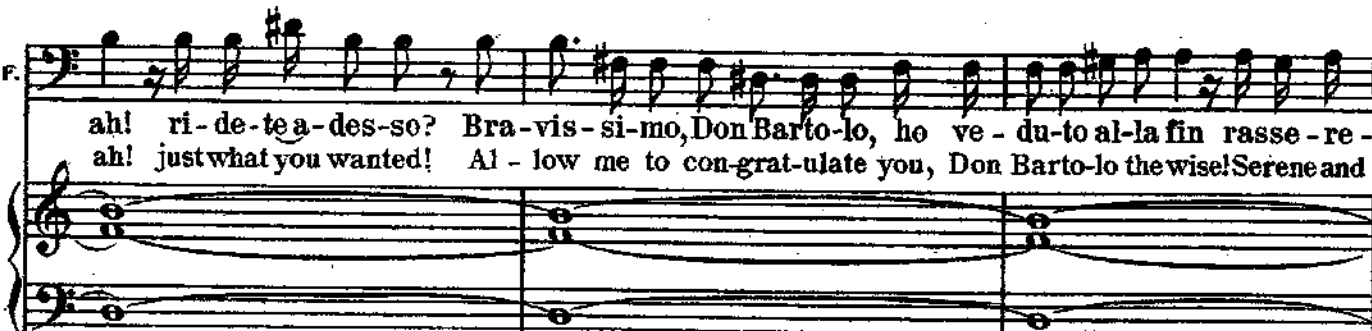
è pia -
 may the

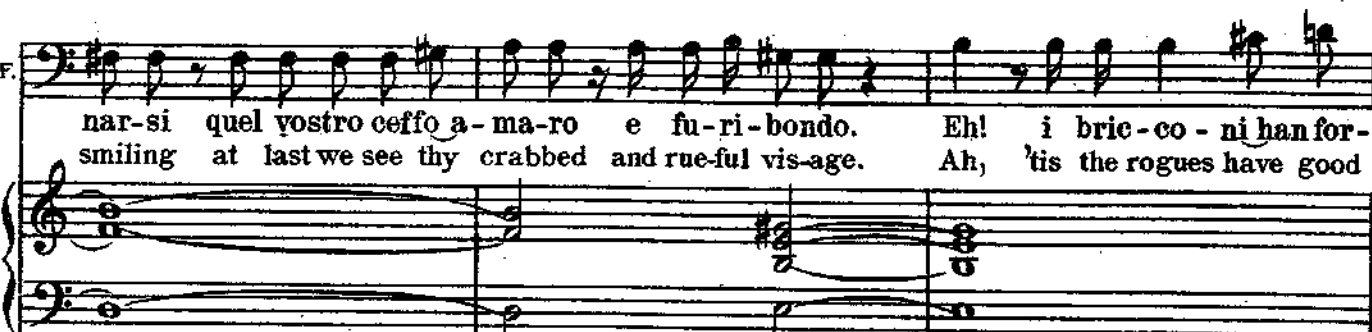
mia fe - li - ci - tà, del - la mia fe - li - ci -
 mine for ev - er - more; yes, thou'rt mine for ev - er -
 cer che e - gual non ha, e - gual non
 heav'ns their boun - ty pour, up - on ye

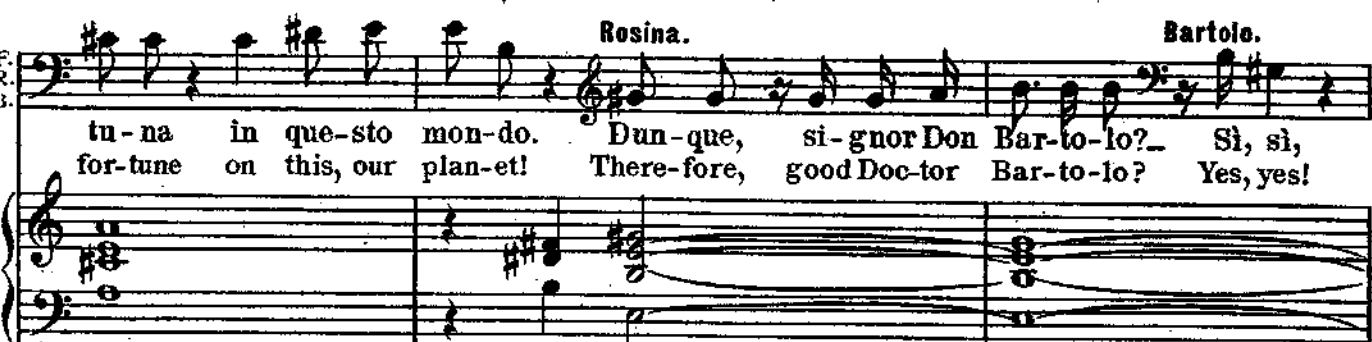
tà, del - la mia fe - li - ci - tà, fe - li - ci -
 more, yes, - thou'rt mine for ev - er - more, for ev - er -
 ha, e - gual non ha, e - gual non
 both, up - on ye both, oh may the

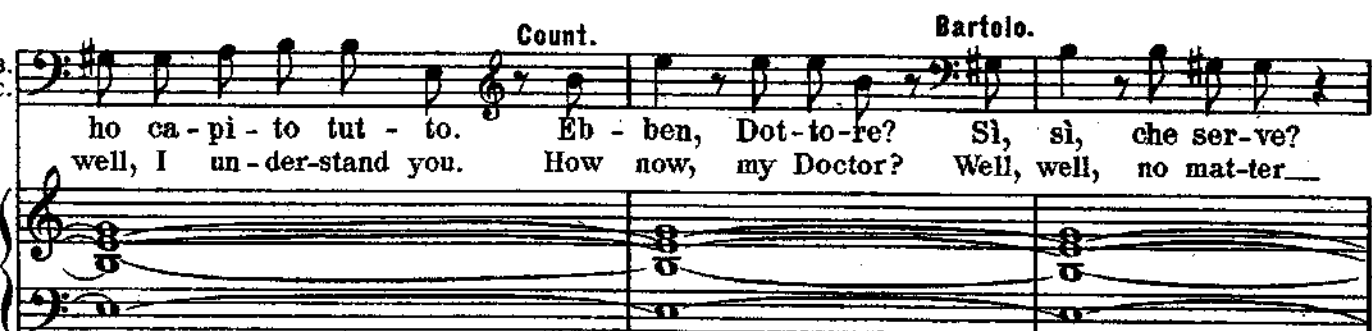
tà, fe - li - ci - tà, fe - li - ci - tà!
 more, for ev - er - more, for ev - er - more!
 ha, e - gual non ha, e - gual non ha!
 heav'ns, oh may the heav'ns their boun - ty pour!

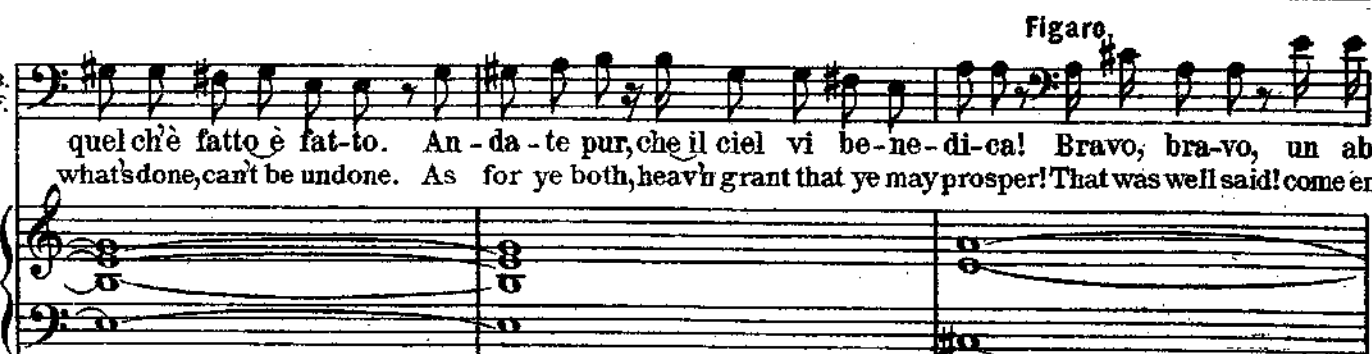
C. F. 
 vi - a; di do - te io bi - so - gno non ho: va; te la do - no: Ah!
 care not; no dow - er do I need with my bride; go, you may keep it. Ah!

F. 
 ah! ri - de - te a - des - so? Bra - vis - si - mo, Don Bar - to - lo, ho ve - du - to al - la fin rasse - re -
 ah! just what you wanted! Al - low me to con - grat - u - late you, Don Bar - to - lo the wise! Serene and

F. 
 nar - si quel vostro ceffo a - ma - ro e fu - ri - bon - do. Eh! i brie - co - ni han for -
 smiling at last we see thy crabbed and rue - ful vis - age. Ah, 'tis the rogues have good

F. R. B. 
 tu - na in que - sto mon - do. Dun - que, si - gnor Don Bar - to - lo? Sì, sì,
 for - tune on this, our plan - et! There - fore, good Doc - tor Bar - to - lo? Yes, yes!

B. C. 
 ho ca - pi - to tut - to. Eb - ben, Dot - to - re? Sì, sì, che ser - ve?
 well, I un - der - stand you. How now, my Doctor? Well, well, no mat - ter.

F. 
 quel ch'è fatto è fat - to. An - da - te pur, che il ciel vi be - ne - di - ca! Bravo, bra - vo, un ab -
 what's done, can't be undone. As for ye both, heav'n grant that ye may prosper! That was well said! come em

F. R. C.

Rosina. Count.

braccio, ve - ni - te qua, Dot - to - re. Ah noi fe - li - ci! Oh for - tu - nato a - mo - re!
brace me, come to my arms, good Doctor! Oh day of gladness! We shall be happy, my treasure!

Allegro.

Vln. *p* Cl. Fl. *f*

F.

Figaro.

Di sì fe - li - ce in -
For - got is all re -

F.

ne - sto ser - biam me - mo - ria e - ter - na. Io smor - zo la lan -
sent - ment, The lov - ers are u - nit - ed, In fear and trouble

Bertha.

(puts out his lantern) A - mo - re e fe - de e - ter - na si
 Their love shall be re - quit - ed, Their

ter - na; qui più non ho che far.
 light - ed, My lan - tern, burn no more.

Bartolo.

A - mo - re e fe - de e - ter - na si
 Their love shall be re - quit - ed, Their

Basilio.

A - mo - re e fe - de e - ter - na si
 Their love shall be re - quit - ed, Their

TENOR.

A - mo - re e fe - de e - ter - na si
 Their love shall be re - quit - ed, Their

BASS.

A - mo - re e fe - de e - ter - na si
 Their love shall be re - quit - ed, Their

Chorus.

veg - ga in voi re - gnar. A - mo - re e fe - de e - ter - na si
 trou - bles now are o'er, Their love shall be re - quit - ed, Their

veg - ga in voi re - gnar. A - mo - re e fe - de e - ter - na si
 trou - bles now are o'er, Their love shall be re - quit - ed, Their

veg - ga in voi re - gnar. A - mo - re e fe - de e - ter - na si
 trou - bles now are o'er, Their love shall be re - quit - ed, Their

veg - ga in voi re - gnar. A - mo - re e fe - de e - ter - na si
 trou - bles now are o'er. Their

cl.
 p f

Ber.

veg - ga in voi re-gnar.
trou - bles now are o'er.

R. *Rosina.*

Co - stò so-spi-ri e pe - ne, un sì fe - li - cet -
At last our fears are end - ed, For-get all thought of

E.

veg - ga in voi re-gnar.
trou - bles now are o'er.

Bas.

veg - ga in voi re-gnar.
trou - bles now are o'er.

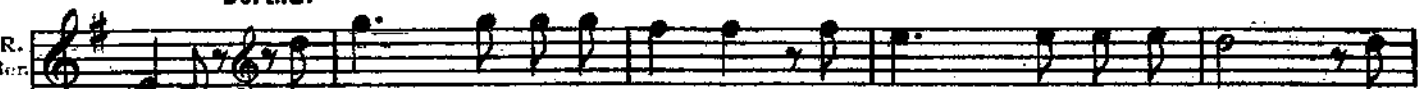
veg - ga in voi re-gnar.
trou - bles now are o'er.

veg - ga in voi re-gnar.
trou - bles now are o'er.


R.

stan - te: al- fin quest' al-ma a-man - te co-mincia a re-spi-
sor - row, And man - ya bliss-ful mor - row ls for us both in

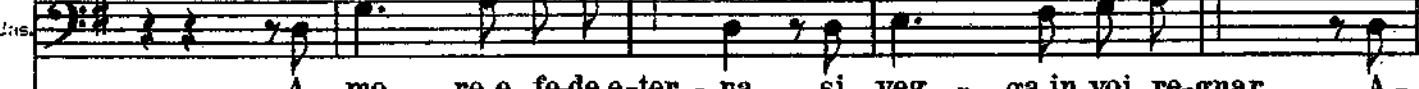
Bertha.

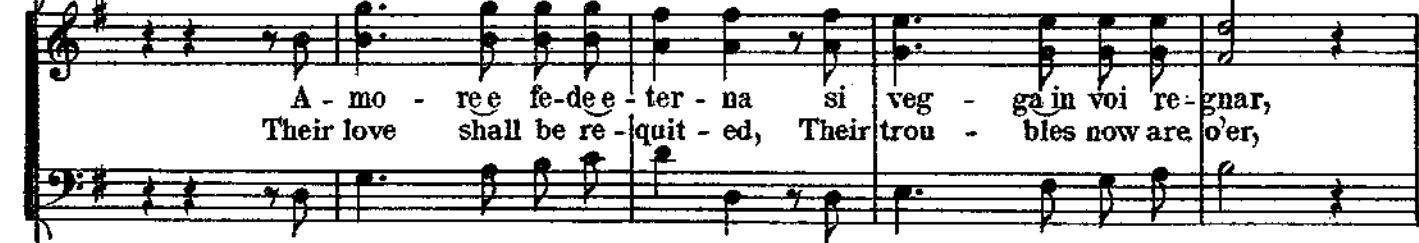
R. Ber.  rar_ A - mo - re e fe-de e - ter - na si veg - ga in voi re - gnar, A - store. Their love shall be re - quit - ed, Their trou - bles now are o'er, their

Bartolo.

B.  A - mo - re e fe-de e - ter - na si veg - ga in voi re - gnar, A - Their love shall be re - quit - ed, Their trou - bles now are o'er, their

Basilio.

Bas.  A - mo - re e fe-de e - ter - na si veg - ga in voi re - gnar, A - Their love shall be re - quit - ed, Their trou - bles now are o'er, their

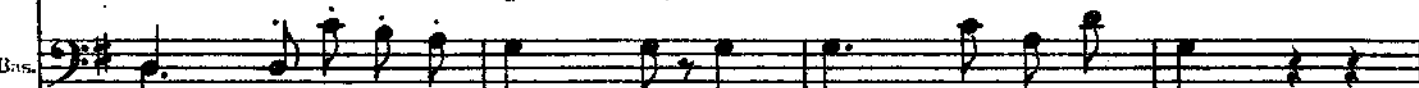
 A - mo - re e fe-de e - ter - na si veg - ga in voi re - gnar, Their love shall be re - quit - ed, Their trou - bles now are o'er,



Count.

R. C.  mo - re e fe-de e - ter - na si veg - ga in voi re - gnar. Del - love shall be re - quit - ed, their trou - bles now are o'er. Oh

B.  mo - re e fe-de e - ter - na si veg - ga in voi re - gnar. love shall be re - quit - ed, their trou - bles now are o'er.

Bas.  mo - re e fe-de e - ter - na si veg - ga in voi re - gnar. love shall be re - quit - ed, their trou - bles now are o'er.

 si veg - ga in voi re - gnar. their trou - bles now are o'er.



lu - mi - le Lin - do - ro la fiam - ma a - te fu ac -
 come, - where - joy a - waits - thee, No more from - me di -

cet - ta; più bel - de - stin t'a - spet - ta; su vie - ni a - giu - bi -
 vid - ed, By heav'n thy - heart was guid - ed To love thy - true Lin -

Bertha and Rosina.

A - mo - re e fe - de e - ter - na si veg - ga in voi re - gnar, a -
 No more be ye di - vid - ed, Ro - si - na and Lin - dor. No

lar! A - mo - re e fe - de e - ter - na si veg - ga in noi re - gnar,
 dor! No more be we di - vid - ed, Ro - si - na and Lin - dor.

Figaro.

A - mo - re e fe - de e - ter - na si veg - ga in voi re - gnar, a -
 No more be ye di - vid - ed, Ro - si - na and Lin - dor.

Bartolo.

A - mo - re e fe - de e - ter - na si veg - ga in voi re - gnar, a -
 No more be ye di - vid - ed, Ro - si - na and Lin - dor. No

Basilio.

A - mo - re e fe - de e - ter - na si veg - ga in voi re - gnar, a -
 No more be ye di - vid - ed, Ro - si - na and Lin - dor. No

TENOR.

A - mo - re e fe - de e - ter - na si veg - ga in voi re - gnar, a -
 No more be ye di - vid - ed, Ro - si - na and Lin - dor. No

Chorus.

A - mo - re e fe - de e - ter - na si veg - ga in voi re - gnar, a -
 No more be ye di - vid - ed, Ro - si - na and Lin - dor. No

BASS.

mo - re e fe-de e - ter - na - si - veg - ga in ^{voi} noi re-gnar, si -
 more - be ye di - vid - ed, Ro - si - na and her Lin-dor, Ro -
 si veg - ga in noi re-gnar, si -
 Ro - si - na and her Lin-dor, Ro -
 si veg - ga in voi re-gnar, si -
 Ro - si - na and her Lin-dor, Ro -
 mo - re e fe-de e - ter - na - si - veg - ga, si - veg - ga, si -
 more - be ye di - vid - ed, Ro - si - na, Ro - si - na, Ro -
 mo - re e fe-de e - ter - na - si - veg - ga, si - veg - ga, si -
 more - be ye di - vid - ed, Ro - si - na, Ro - si - na, Ro -
 veg - ga in ^{voi} noi re-gnar, a - mo - re e fe-de e - ter - na si -
 si - na and her Lin-dor, No more be ye di - vid - ed, Ro -
 veg - ga in noi re-gnar, a - mo - re e fe-de e - ter - na si -
 si - na and her Lin-dor, No more be we di - vid - ed, Ro -
 veg - ga in voi re-gnar, a - mo - re e fe-de e - ter - na si -
 si - na and her Lin-dor, No more be ye di - vid - ed, Ro -
 veg - ga in voi re-gnar, a - mo - re e fe-de e - ter - na si -
 si - na and her Lin-dor, No more be ye di - vid - ed, Ro -
 A - mo - re e fe-de e - ter - na si -
 No more be ye di - vid - ed, Ro -

cresc.

B. R. *ve* - *ga* in *voi* re - *gnar*, a - mo - re e fe - de - ter - na si
si - na and Lin - dor, no more be ye di - vid - ed, Ro -

C. *ve* - *ga* in noi re - *gnar*, a - mo - re e fe - de - ter - na si
si - na and Lin - dor, no more be we di - vid - ed, Ro -

F. *ve* - *ga* in voi re - *gnar*, a - mo - re e fe - de - ter - na si
si - na and Lin - dor, no more be ye di - vid - ed, Ro -

B. *ve* - *ga* in voi re - *gnar*, a - mo - re e fe - de - ter - na si
si - na and Lin - dor, no more be ye di - vid - ed, Ro -

B. *ve* - *ga* in voi re - *gnar*, a - mo - re e fe - de - ter - na si
si - na and Lin - dor, no more be ye di - vid - ed, Ro -

B. R. *ve* - *ga* in *voi* re - *gnar*, in *voi* re - *gnar*, in
si - na and Lin - dor, Ro - *si* - na, fair and

C. *ve* - *ga* in noi re - *gnar*, in noi re - *gnar*, in
si - na and Lin - dor, Ro - *si* - na, fair and

F. *ve* - *ga* in voi re - *gnar*, in voi re - *gnar*, in
si - na and Lin - dor, Ro - *si* - na, fair and

B. *ve* - *ga* in voi re - *gnar*, in voi re - *gnar*, in
si - na and Lin - dor, Ro - *si* - na, fair and

B. *ve* - *ga* in voi re - *gnar*, in voi re - *gnar*, in
si - na and Lin - dor, Ro - *si* - na, fair and

B. *ve* - *ga* in voi re - *gnar*, in voi re - *gnar*, in
si - na and Lin - dor, Ro - *si* - na, fair and

B. R. *vo* *noi* re - gnar, in *vo* *noi* re-gnar, in *vo* *noi* re-gnar, in *vo* *noi* re-
her Lin - dor, and her Lin-dor, and her Lin-dor, and her Lin-

C. *noi* re - gnar, in *noi* re-gnar, in *noi* re-gnar, in *noi* re-
her Lin - dor, and her Lin-dor, and her Lin-dor, and her Lin-

F. *vo* re - gnar, in *vo* re-gnar, in *vo* re-gnar, in *vo* re-
her Lin - dor, and her Lin-dor, and her Lin-dor, and her Lin-

B. *vo* re - gnar, in *vo* re-gnar, in *vo* re-gnar, in *vo* re-
her Lin - dor, and her Lin-dor, and her Lin-dor, and her Lin-

B. *vo* re - gnar, in *vo* re-gnar, in *vo* re-gnar, in *vo* re-
her Lin - dor, and her Lin-dor, and her Lin-dor, and her Lin-

vo re - gnar, in *vo* re-gnar, in *vo* re-gnar, in *vo* re-
her Lin - dor, and her Lin-dor, and her Lin-dor, and her Lin-

B. R. gnar!
dor!

C. gnar!
dor!

F. gnar!
dor!

B. gnar!
dor!

B. gnar!
dor!

B. gnar!
dor!

End of the Opera.

Aria

of

Don Bartolo,

by Pietro Romani.*)

English version by
Dr. Th. Baker.

Allegro moderato.

Bartolo.

Manca un foglio, e già sup-pon-go in che
Pa-per wanting, and I i - magine on what

Piano.

cosa l'impie-gaste; sporcò è il dito, e già m'immagi - no a qua-
errand you have sent it! Ink on finger! and I al-ready know for what

l'u - so il desti - na - ste: quella pen - na tempe - ra - ta spiega
us - es you may have meant it! And the pen here, lately moisten'd, tells a

ben tale la rea ma - tas - sa: per - chè mai la te - sta
of sad mis-guiding! Say, why is your face in

*) This aria traditionally replaces Bartolo's music on pp. 110-123.

quan - do vi - de mio pa - pà.
When she met pa - pa one day.

Ma non vè bi - so - gno al - cu - no
But there is no need what - ev - er

d'indirizzar - via que - sto e
Af - ter lov - ers to be

quel - lo,
springing,

di cer car col cam - pa - nel - lo
Or to seek, with bell a - ring - ing,

ciò che aver po - te - te qua.
What's al - ready in your way.

Dite un po', che v'è di
Tell me, what young men at

buo - no
present

nei mo - der - ni gio - va - net - ti?
Have, to make them so be - guiling?

ri - ve - ren - ze,
Courtly bowing,

sor - ri -
sil - ly

set - ti, tac-chi fer-re-i, af-fet-ta - tu - re, oc-chia-
 smil - ing, I - ron - stilt-ed heels, all af-fec - ta - tion! Glass in

lin, ca-ri-ca - tu - re, ciò che in - si - pi - do ha la
 eye - - so-phis-ti - ca - tion! Id - i - ot - ic fash - ion's

mo - da; ma di ciò che ognun si lo - da, ma di ciò che ognun si
 craz - es: But, of all that wins our praises, but, of all that wins our

a tempo

lo - da son sprov-vi - sti, per mia fè, son sprov-vi - sti, per mia
 prais - es, Not an at - om can you find, not an at - om can you

fè, son sprov-vi - sti, per mia fè.
 find, not an - at - om can you find!

Allegro.

Ma se poi per mia di - sgrazia voi la sor-da ancor fa -
But, if longer, to my sorrow, you in e - vil ways per -

f

re-te, le fi-ne-stre tro-ve-re-te si-gil-la-te e-ter-na-
sev-er, Ev-'ry window, you'll dis-cover, shall be tightly barr'd for

p *f*

men-te. Farò incet-ta di chia-
ev-er. I shall buy me keys in

p

vac-ci, luc-chet-ti-nie ca-te-nac-ci,
plen-ty, Chains and pad-locks ten or twen-ty,

ser - ra - tu - re e chia - vi - stel - li, top - pe, chio - di, spranghe, e ar -
 Lock the doors and bar the windows! Bolt you, bar you, nail you and

pio - ni, fa - rò in - cet - ta di chia - vac - ci, luc - chet - ti - nie ca - te -
 jail you! I shall buy me keys in plen - ty, Chains and pad - locks ten or

cresc.

nac - ci, ser - ra - tu - re e chia - vi - stel - li, top - pe, chio - di, spranghe, ar -
 twen - ty, Lock the door and bar the windows! Bolt you, bar you, nail you,

cresc. *f*

pio - ni: non son poi di quei bab - bio - ni che si -
 jail you! I'm no such old fool, I tell you, That you

p

fan - no in - fi - noc - chiar, di que' bab - bio - ni che si -
 ev - er can take me in! No fool, I tell you, That you

fan - no in - fi - noc - chiar, non son poi di quei bab - bio - ni, non son poi di quei bab -
ev - er can take me_ in! I'm no such old fool, I tell you, I'm no such old fool, I

bio - ni che_ si fan - no in - fi - noc - chiar.
tell you, That you e'er can take me in!

Ma se poi per mia di - sgra-zia voi la sor-da ancor fa - re - te,
But, if long-er, to my sor-row, you in e - vil ways per - sev - er,

le fi - ne-stre tro - ve - re - te si - gil - la - te e - ter - na - men - te: fa - rò in -
Ev - ry window, you'll dis - cov - er, shall be tight - ly barr'd for ev - er! I shall

cet - ta di chia - vac - ci, lucchet - ti - ni, luc - chet - ti - ni, ca - te -
buy me keys in plen - ty, Chains and padlocks, chains and padlocks ten or

nac-ci, ser-ra - tu - re e chiavi - stel - li, top-pe,
 twen-ty, Nail the door up and bar the win - dows! Bolt you,

chiodi, spranghe, ar - pioni, top-pe, chiodi, spranghe, ar -
 bar you, nail you and jail you, bolt you, bar you, nail you and

pio-ni: non son poi di quei bab - bio - ni che si fan-no in-fi - noc -
 jail you! I'm no such old fool, I tell you, That you ev - er can take me

chiar, di - quei bab - bio - ni che si fan-no in-fi - noc -
 in, No such fool, I tell you, That you e'er can take me

chiar, no, non son poi di quei bab - bio - ni che si fan-no in-fi - noc -
 in, no! I'm no such old fool, I tell you, that you e'er can take me

chiar, no, che si fan - no in - fi - noc
 in, no! that you e'er can take me

chiar, no, non son poi di quei bab - bio - ni che si fan - no in - fi - noc -
 in, no! I'm no such old fool, I tell you, that you e'er can take me

chiar, no, che si fan - no in - fi - noc - chiar, non son poi di quei bab -
 in, no! that you e'er can take me in, I'm no such old fool, I

bio - ni che si fan - no in - fi - noc - chiar, non son poi di quei bab -
 tell you, that you e'er can take me in, I'm no such old fool, I

bio - ni che si fan - no in - fi - noc - chiar, che si
 tell you, that you e'er can take me in, that you

fan - no in - fi - noc - chiar, che si
 ev - er can take me in, that you

fan - no in - fi - noc - chiar, in - fi - noc -
 ev - er can take me in, can take me

chiar, in - fi - noc - chiar, in - fi - noc -
 in, can take me in, can take me

chiar!
 in!