

G. SCHIRMER'S
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OF
OPERAS.

IL BARBIERE DI SIVIGLIA

(The Barber of Seville)

A Comic Opera in Two Acts

LIBRETTO BY

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MUSIC

BY

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THE ENGLISH VERSION BY

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WITH AN ESSAY ON THE STORY OF THE OPERA BY

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IL BARBIERE DI SIVIGLIA

Characters of the Drama

COUNT ALMAVIVA	Tenor
BARTOLO, physician, guardian of Rosina	Bass buffo
ROSINA, niece of Dr. Bartolo	Soprano
FIGARO, barber	Baritone
BASILIO, music-master to Rosina	Basso
FIGARELLO, servant of Count Almaviva	Baritone
AMBROSIUS, servant of Dr. Bartolo	Bass
BERTHA, old housemaid of Dr. Bartolo	Soprano

An Officer; an Alcalde, or Magistrate; a Notary;
Alguazils, Soldiers, Musicians

THE SCENE IS LAID IN SEVILLE

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Il Barbiere di Siviglia.

(The Barber of Seville.)

Overture.

Andante sostenuto.

Piano. *ff* *pp* *f* *pp*

Tutti *Strings & Fag.* *Wood.* *Strings*

ob. *pp*

cresc. *Cor.*

Cantabile *vin.* *f* *p*

Strings & Fag. *Strings*

Fl. *Cor. sustain* *Fag. sustain*

dim. *p* *cresc.* *f* *Tutti*

p *f* *p* *Timp.*

Detailed description: This is a page of a musical score for the Overture of 'Il Barbiere di Siviglia'. The score is written for piano and includes parts for woodwinds, strings, and brass. The tempo is 'Andante sostenuto'. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The score is divided into several systems. The first system shows the piano introduction with dynamics from fortissimo (ff) to pianissimo (pp). The second system features woodwinds (oboe) and strings. The third system shows a crescendo and the entry of the horns. The fourth system is marked 'Cantabile' and features a violin solo. The fifth system includes parts for flute, sustained horns, and sustained bassoon. The sixth system features a decrescendo (dim.) followed by a piano (p) section and a crescendo (cresc.) leading to a fortissimo (f) section. The seventh system includes piano (p), fortissimo (f), piano (p), and timpani (Timp.) parts. The score concludes with a 'Tutti' marking.

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 complex rhythmic patterns, including sixteenth and thirty-second notes.

Second system of the musical score, continuing the grand staff notation. It includes the dynamic marking *morendo* and a fortissimo *f* dynamic. The notation features various note values and rests.

Third system of the musical score, starting with the tempo marking **Allegro.** and the instruction *Strings only*. The dynamics are marked *pp* (pianissimo). The notation shows a rhythmic accompaniment for strings.

Fourth system of the musical score, continuing the string accompaniment. The notation includes various rhythmic patterns and rests.

Fifth system of the musical score, featuring woodwind entries. The treble clef staff includes markings for *Ob.* (Oboe), *Cl.* (Clarinet), and *Fl.* (Flute). The bass clef staff includes markings for *Fag.* (Bassoon) and *Viola*. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Sixth system of the musical score, continuing the woodwind and string parts. The dynamics are marked *p* (piano).

Seventh system of the musical score, featuring woodwind and string parts. The treble clef staff includes a marking for *Fl.* (Flute). The dynamics are marked *p* (piano).

Eighth system of the musical score, concluding the page. It includes the instruction *cresc.* (crescendo) and the marking **Tutti**. The dynamics are marked *f* (forte).

First system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one sharp (F#). The music features complex rhythmic patterns with many beamed notes and rests. A dynamic marking of *f* is present in the bass staff. The word "Fug." is written above the bass staff in the second measure.

Second system of the musical score, continuing the two-staff format. The notation is dense with many notes and rests. The key signature remains one sharp.

Third system of the musical score. The notation continues with complex rhythmic figures. The key signature is one sharp.

Fourth system of the musical score. A dynamic marking of *ff* (fortissimo) is visible in the bass staff. The notation is highly rhythmic.

Fifth system of the musical score. The key signature changes to two flats (Bb and Eb). A dynamic marking of *f* is present in the bass staff. The word "Fag. col Bassi" is written in the right margin.

Sixth system of the musical score. The key signature is two flats. A dynamic marking of *f* is present in the bass staff.

Seventh system of the musical score. The key signature is two flats. The word "Vln." is written above the treble staff. A dynamic marking of *mf* is present in the bass staff. Below the bass staff, it says "2 Vln. & Viola".

Eighth system of the musical score. The key signature is two flats. The word "Tutti" is written above the treble staff, and "Strs." is written below it. A dynamic marking of *p* is present in the bass staff. The word "Fag." is written above the bass staff in the final measure.

Vln. I.

First system of a musical score for Violin I. The music is written on a single staff in treble clef with a key signature of one sharp (F#). It features a melodic line with various ornaments and slurs.

Ob.

viola *cresc.*

p

Crantabile

Second system of the musical score. The top staff is for Oboe (Ob.) and the bottom staff is for Viola. The Viola part includes a *cresc.* marking and a *p* dynamic. The Oboe part has a *Crantabile* marking. Both parts feature trills and slurs.

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 slurs and dynamic markings.

Fl.

cresc.

Fourth system of the musical score. The top staff is for Flute (Fl.) and the bottom staff is for a lower instrument. The Flute part includes a triplet and a *cresc.* marking.

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 includes a *p* dynamic.

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 feature slurs and dynamic markings.

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 includes a triplet and a *cresc.* marking.

Fl. & Cl.

Vl. 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 (Vl. Fl. & Cl.). The top part includes a triplet and a *mf* dynamic. The bottom part includes a *p* dynamic.

First system of a musical score, featuring a grand staff with treble and bass clefs. The music consists of chords and a melodic line in the bass. A fermata is placed over the final chord of the system.

Second system of the musical score, labeled *Vlns.* and *pp*. It features a grand staff with treble and bass clefs. The music includes chords and a melodic line in the bass.

Third system of the musical score, labeled *Vlns. & Cl.* and *cresc.*. It features a grand staff with treble and bass clefs. The music includes chords and a melodic line in the bass.

Fourth system of the musical score, labeled *Fl. Ob. etc.* and *rit f*. It features a grand staff with treble and bass clefs. The music includes chords and a melodic line in the bass.

Fifth system of the musical score, labeled *f*. It features a grand staff with treble and bass clefs. The music includes chords and a melodic line in the bass, with triplets indicated by a '3' over the notes.

Sixth system of the musical score, labeled *Tutti* and *ff*. It features a grand staff with treble and bass clefs. The music includes chords and a melodic line in the bass, with triplets indicated by a '3' over the notes.

Seventh system of the musical score, continuing the *Tutti* and *ff* section. It features a grand staff with treble and bass clefs. The music includes chords and a melodic line in the bass, with triplets indicated by a '3' over the notes.

Eighth system of the musical score, labeled *Strs.* and *pp*. It features a grand staff with treble and bass clefs. The music includes chords and a melodic line in the bass.

First system of a musical score. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music features a piano (*p*) dynamic. The bass line consists of a steady eighth-note accompaniment.

Second system of the musical score, continuing the piano (*p*) dynamic. The bass line continues with eighth-note accompaniment.

Third system of the musical score. It includes woodwind parts: Oboe (*Ob.*), Clarinet (*Cl.*), and Flute (*Fl.*). The bass line has a mezzo-forte (*mf*) dynamic. A *f* *viola* dynamic is also indicated.

Fourth system of the musical score. The piano (*p*) dynamic is maintained. The bass line continues with eighth-note accompaniment.

Fifth system of the musical score. It includes a Flute (*Fl.*) part with a mezzo-forte (*mf*) dynamic. The bass line continues with eighth-note accompaniment.

Sixth system of the musical score. It features a *cresc.* (crescendo) marking and a *Cor. sustain* (Coronet sustain) marking. The bass line continues with eighth-note accompaniment.

Seventh system of the musical score. It includes a Clarinet (*Cl.*) part and a *Cantabile* marking. The bass line continues with eighth-note accompaniment.

Eighth system of the musical score. It includes Violin (*Vln.*) and Cello parts. The Cello part has a *3* (triple) marking. The bass line continues with eighth-note accompaniment.

3 2 3
cresc. Cl. p Fag.

The first system of the musical score consists of two staves. The upper staff contains a melodic line with a triplet of eighth notes, followed by a pair of eighth notes, and then a triplet of eighth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *cresc.* and *p*. Instrumentation labels include *Cl.* and *Fag.*.

Fl. Vin.

The second system continues the musical development. The upper staff features a melodic line with a triplet of eighth notes. The lower staff continues the accompaniment. Dynamics include *p*. Instrumentation labels include *Fl.* and *Vln.*.

Cello Vln. Vln. 2 cresc. Cl.

The third system shows further orchestration. The upper staff includes a cello part and two violin parts. The lower staff continues the accompaniment. Dynamics include *cresc.*. Instrumentation labels include *Cello*, *Vln.*, and *Vln. 2*.

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

The fourth system features woodwinds. The upper staff includes oboe and clarinet parts. The lower staff continues the accompaniment. Dynamics include *pp* and *cresc.*. Instrumentation labels include *Ob. & Cl.* and *Ob. Cl. & Fl.*.

p

The fifth system continues the accompaniment. Dynamics include *p*.

cresc.

The sixth system continues the accompaniment. Dynamics include *cresc.*.

rinf.

The seventh system continues the accompaniment. Dynamics include *rinf.*.

f

The eighth system concludes the page. Dynamics include *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 a harmonic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

Vln. I. & Tutti

Second 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 a harmonic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

Viola & Bassi

Third 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 a harmonic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

Fourth 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 a harmonic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

Fifth 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 a harmonic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

Sixth 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 a harmonic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

Seventh 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 a harmonic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

Eighth 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 a harmonic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

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*

f *p* *Wind sustain*

p

Fag. & Viola

Fiorello. (coming forward cautiously)

F. *p*

Pia - no, pia - nis - si - mo, sen - za par - lar,
Hush, let us soft - ly tread, breathe not a word,

p

F. *f* *p*

tut - ti con me ve - ni - te qua, ve - ni - te qua.
No one must see, no one must see, no one must hear.

f *p*

Chorus. *TENOR. (sotto voce).*
 Pia - no, pia - nis - si - mo, ec - co - ci 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 - ci qua, pia -
 No one must see, soft -

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

Strings pizz.
p *stacc.*

F.
 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

p *Cl.*

F. pos - sa tur - bar; *Tut - to è si - len - zio, nessun qui sta, chei nostri*
night's si - lence fill. *Wood* No sound is stirring, all here is still, Till we with

Cl. *p*

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. No sound 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*

vln. *pp* *Viola & Basso* *pp*

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

Strings arco *p*

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. *p*
 Pia - no, pia -
 Yes, we will

f *p*

C. Pia - no,
 Soft - ly.

F. lar, see, sen - za par - lar, ve - ni - te
 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.)

Cl.

p

Guitars

Cor. *tr* *f* *p* Fl.

Vln. & Ob. *3* Fl. Ob. & Cl. *6* *6* *cresc.* Tromb.

Count.

Ec - co ri-den-tejn cie - - lo spun - ta la bel - la au -
 Dawn, with her ro - sy man - - tie, 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 - l'i - 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 - te! già veg - go quel
 fill. Oh mo - ment of rap - ture! Her

mf *Wood* *Cor. Strings pizz. & 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
p *sf*

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

sf *cresc.* *sf*

li - ce mo - - men - to! i -
 sighing she heareth! Ye

f *sf*

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

p *mf*

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics 'oh dol - ce con - ten - to, chee - Un - til I have told her My -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *p* (piano) in the second measure.

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

The second system continues the musical score. The vocal line has the lyrics 'gual, no, non ha, no, heart she en - chants, Un'. The piano accompaniment includes a dynamic marking of *p* and features triplet markings over the final notes of the system.

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

The third system of the score includes the lyrics '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'. The piano accompaniment features a dynamic marking of *cresc.* (crescendo) and a dynamic marking of *f* (forte). The phrase '*a piacere*' is written above the vocal line.

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

Tutti

The fourth system contains the lyrics 'ten - to, chee - gual non told her my heart she en -'. The piano accompaniment has a dynamic marking of *f* and includes the instruction '*Tutti*'.

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

The fifth and final system on this page has the lyrics 'ha! che e - gual non ha! chee - chants, my heart she en - chants, my'. The piano accompaniment features a dynamic marking of *p*.

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

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

No 3. Continuation and Stretta of Introduction.

Count.
Ehi, Fio-re-llo? Di', la ve-di?
Ho, Fio-re-llo! Fiorello. Dost thou see her?

Recitative.
Mio si-gno-re! Signor, I see
Sir, command me.

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

no. naught.
Si - gnor con - te,
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!

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

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

C. F. 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

F. 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.

C. 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

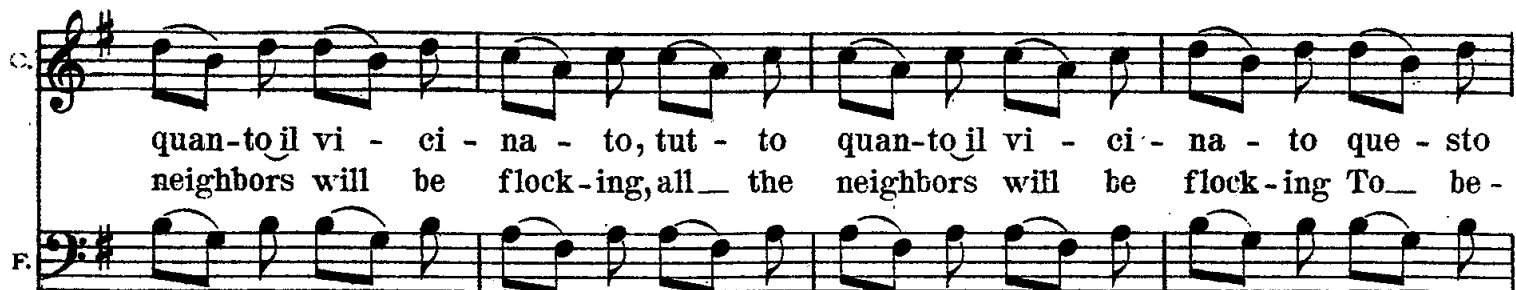
C. *ba-sta, non par-la-te! ma non serve, non gri-da-te!*
 gently, I dismiss ye, 'Tis suf-ficient, pray now cease ye!
 F. *no-re, mille grazie, mio si-gnore, del fa-vo-re, del-l'o-*
 donor, Sir, we humbly thank your honor, Noble patron, gen'rous

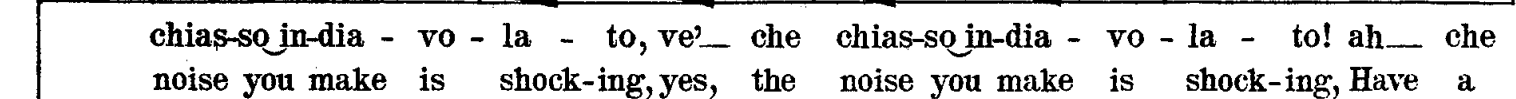
C. *Ma-le-det-ti! an-da-te vi-a!*
 Fiorello. Oh con-found ye! be still, ye rascals!
 F. *Zit-ti, zitti, che ru-mo-re! ma-le-*
 Pray, be silent, hush, ye rascals! was such
 nore! Ah, di tan-ta cor-te-si-a, ah, di tan-ta cor-te-si-a ob-bli-
 donor, For your bounty we are grateful, for your bounty we are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

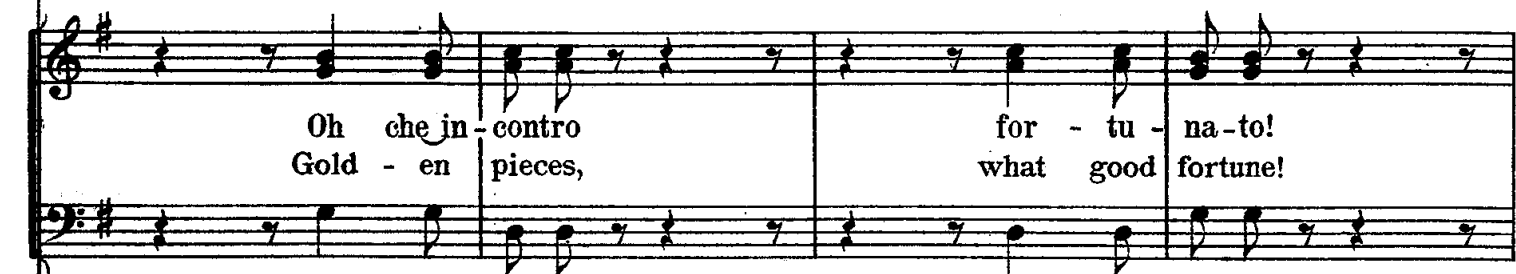
Vins. Cl. & Fag. p *Ob.*

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

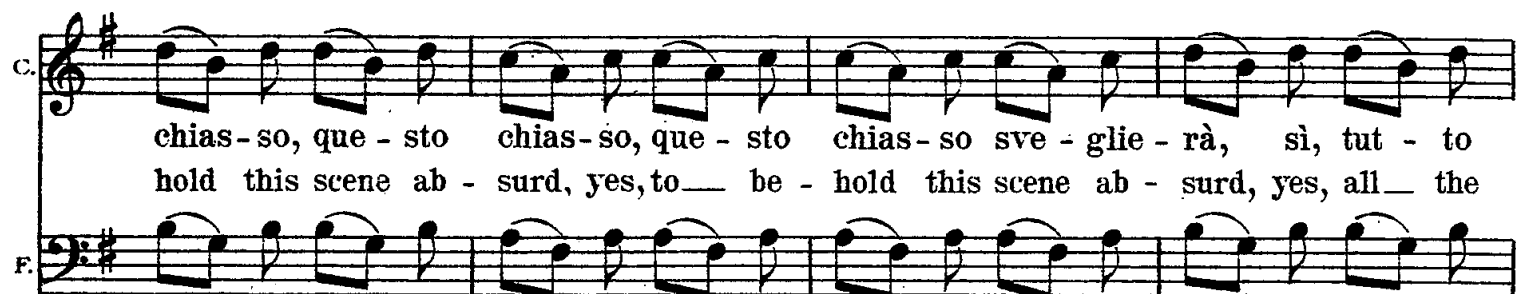
p *F. & Vln. I* *Vln. II* *p Tutti*

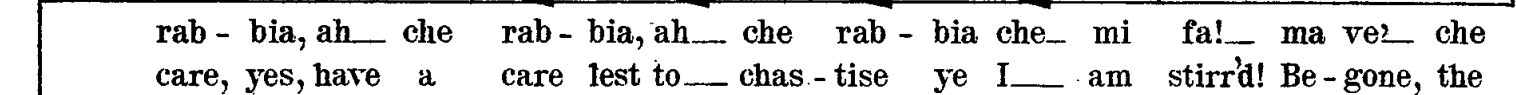
C. 
 quan-to il vi - ci - na - to, tut - to quan-to il vi - ci - na - to que - sto
 neighbors will be flock - ing, all the neighbors will be flock - ing To be -

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!

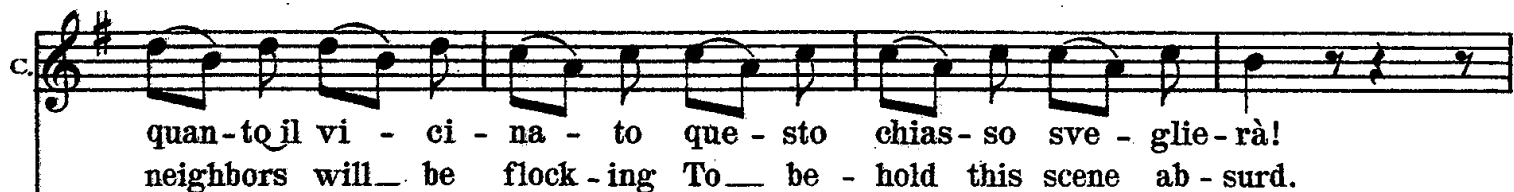

cresc.

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

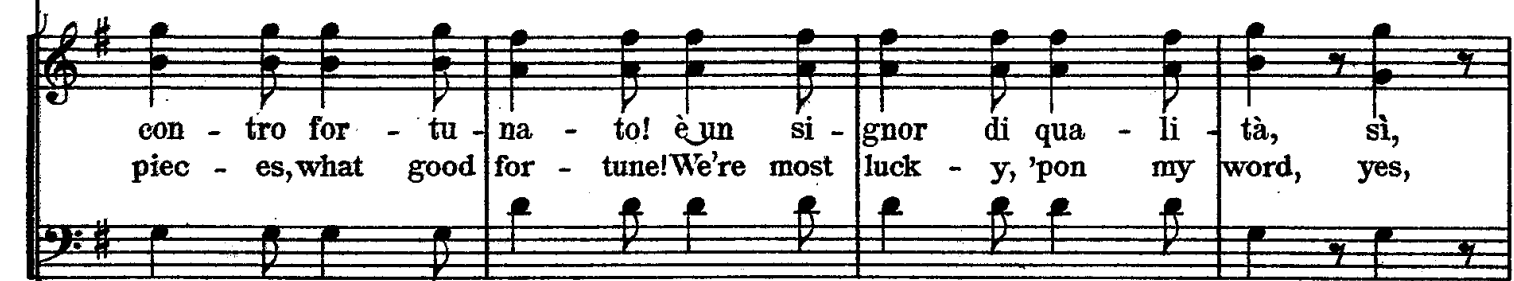
F. 
 rab - bia, ah che rab - bia, ah che rab - bia che mi fa! ma ve' che
 care, yes, have a care lest to chas - tise ye I am stirr'd! Be - gone, the


 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.

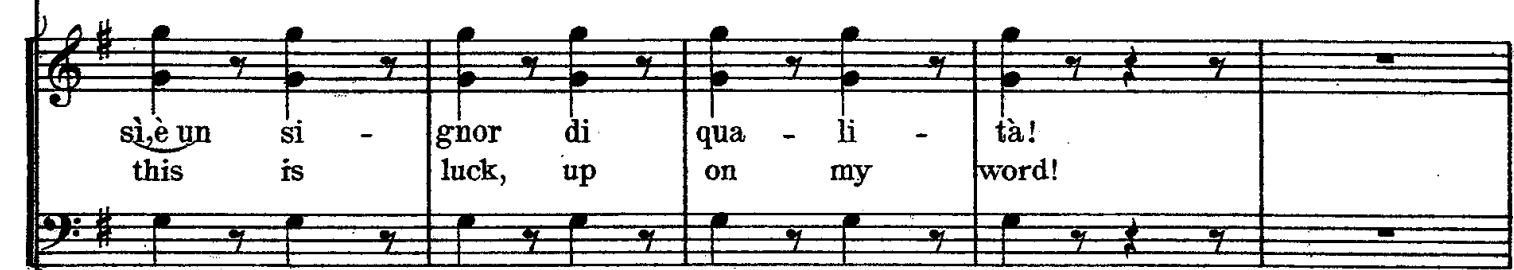
F. 
 chias - so in - dia - vo - la - to! ah che rab - bia che mi fa! Ma - le -
 noise you make is shock - ing, To chas - tise ye I am stirr'd! Go, ye


 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!



C. *ff* Tut - to quan - to il vi - ci - na - to que - sto chias - so

F. *ff* All the neigh - bors will be flocking. To be - hold this

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

E un si - - gnor di qua - li - tà, si, gra - zie, gra - zie
This is luck, up - on my word, A thousand, thousand

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 - na - glia, via di
Ah go, ye rascals, I dismiss ye, go, ye rascals, I dismiss ye, Was such uproar ev - er

F. rabbia che mi fa!
uproar ev - er heard!

p

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

F. 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

C. 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

F. 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 -

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

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 - gno - re_ di qua - li - tà_ si - gno - re_
 thank you, This is luck - up - on my word, Oh thank you,

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 -

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

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

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

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!

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

dim.

p *morendo*

Recitative.

Count. Fiorello.

Gente 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

Cut

Count (looking towards the balcony).

tie-re han ri-svegliato. Al-fin so-no par-ti - ti! E non si ve-de! E i-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)

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

co-ne 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.) Fi-o-rel, go before me, I

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

e-sce, non vo-glio festi-moni. Che a quest'o-ra i-o tut-ti i gior-ni qui ven-go per le-i dev' moment, no need of any witness. She has seen me loit'ring 'neath her window, And guessing my secret, knows

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

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 la. Who

c.

mai quest'impor-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)

c.

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.

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

Allegro vivace.

Piano.

Tutti

f *p* *p*

Str.


Tutti

f

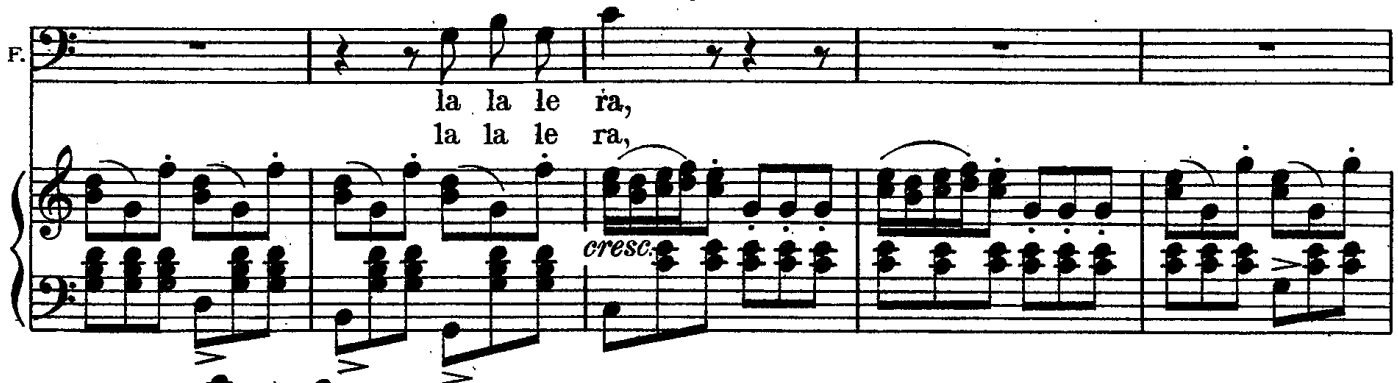
p *p*

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.

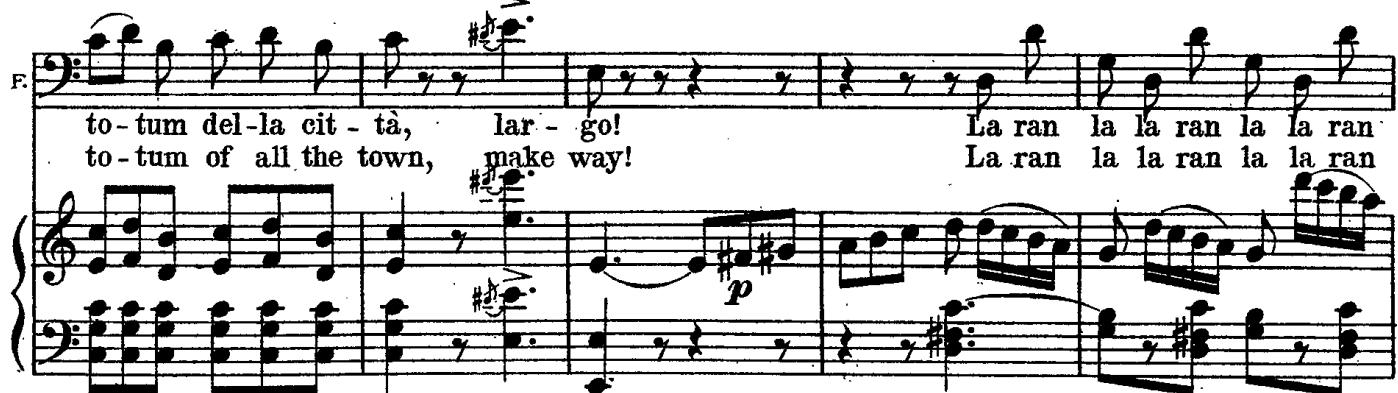
(Enters with a guitar suspended from his neck.)

Figaro.

F. 

Lar - go al fac -
I'm the fac -
Strings only

ff *p*

F. 

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

f *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. *cresc.* *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 - vis - simo, bra - vo! La ran
 No — one can vie with the bril - li - ant Fi - ga - ro, no, none. 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! La ran 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 - te - il*
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. 

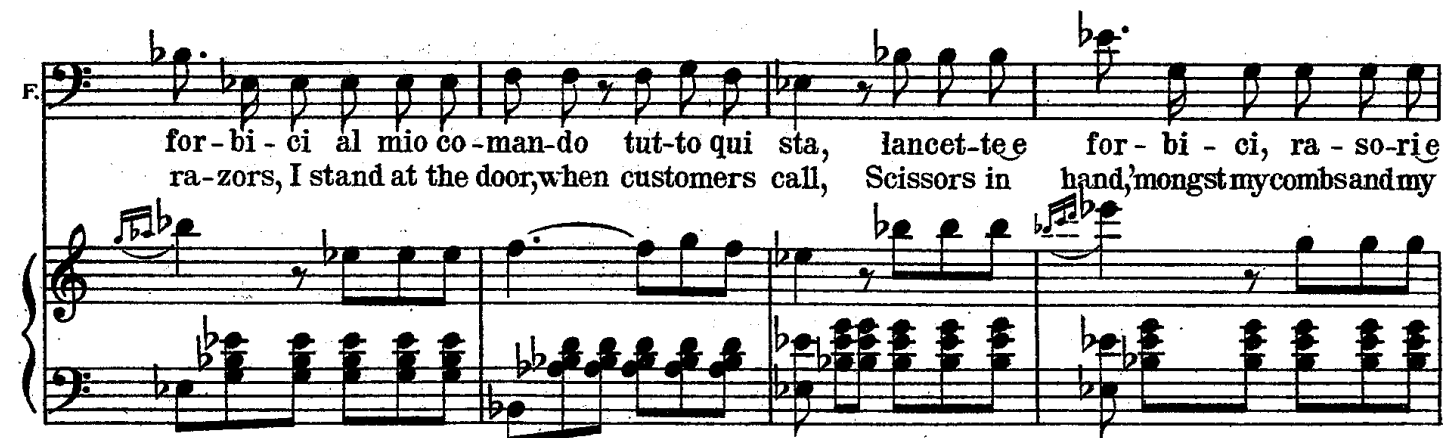
la le ran la le ran la le ran la le ran la
 la le ran la le ran la le ran la.

cresc.

f

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, thereswain 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!*
life, used to high life! *Tut-ti mi*
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,

cresc.

F. 

Fi - ga - ro, 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, Fi - ga - ro — No more, — no.

ff


F. 

mè! — che fu - ria! ahi - mè! — che fol - la! U - no al - la vol - ta
 more! — this cla - mor P'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 alla
 one at a time, for pi - ty's sake, for pi - ty's sake, for pi - ty's

dim.

F. 

vol - ta, u - no alla 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!

p

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

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

cresc.

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

rinf.

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

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!

cresc.

F. 

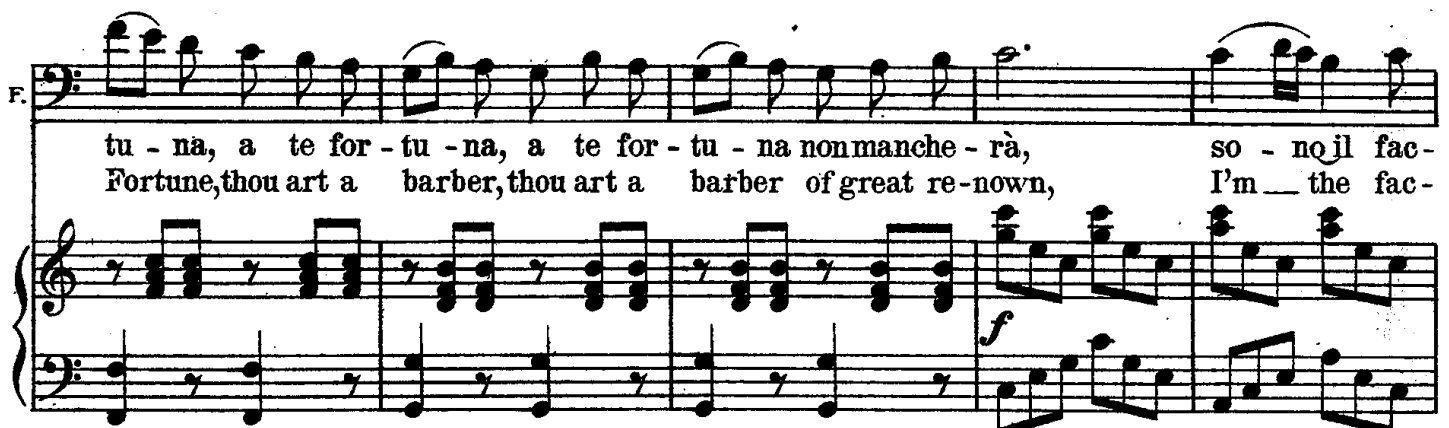
Ah bravo, Fi-ga-ro, bravo, bra-vis-si-mo! ah bravo, Fi-ga-ro, bravo, bra-
 Ah bravo, Fi-ga-ro, bravo, bra-vissi-mo, ah bravo, Fi-ga-ro, bravo, bra-

F. 

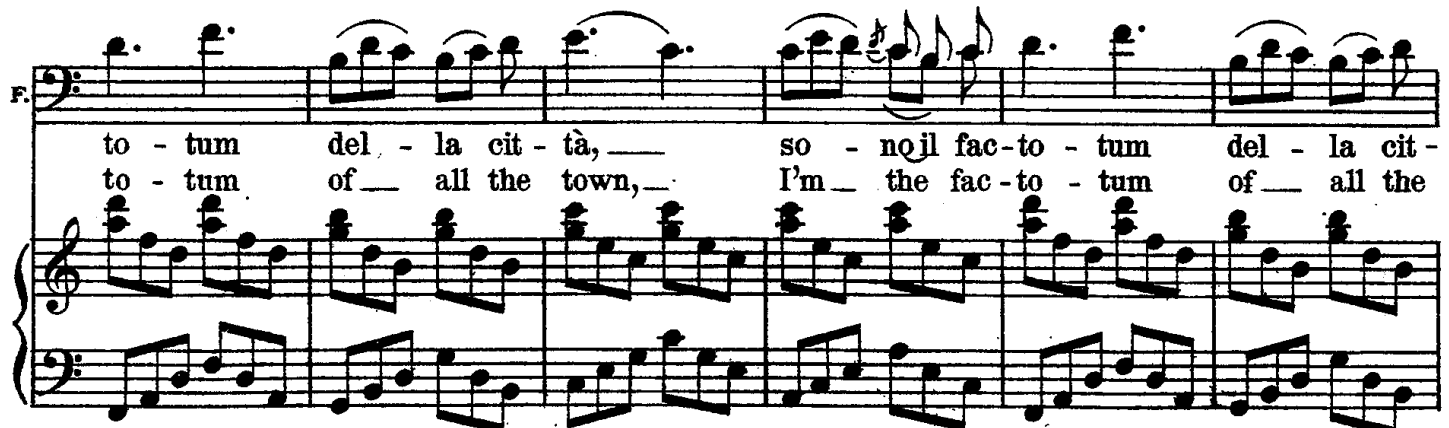
vis-si-mo! a te for-tu-na, a te for-tu-na, a te for-tu-na non man-che-
 vis-si-mo! thou art a fa-vo-rite of For-tune, thou art a bar-ber of great re-

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, Thou art the fa-vo-rite of

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. 

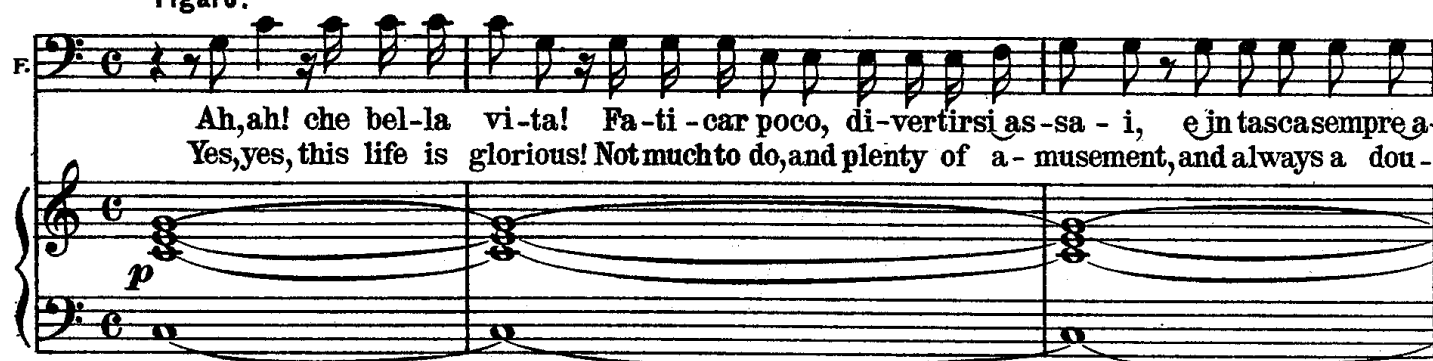
tà, del - la cit - tà, del - la cit - tà, del - la cit -
 town, of all the town, of all the town, of all the

F. 

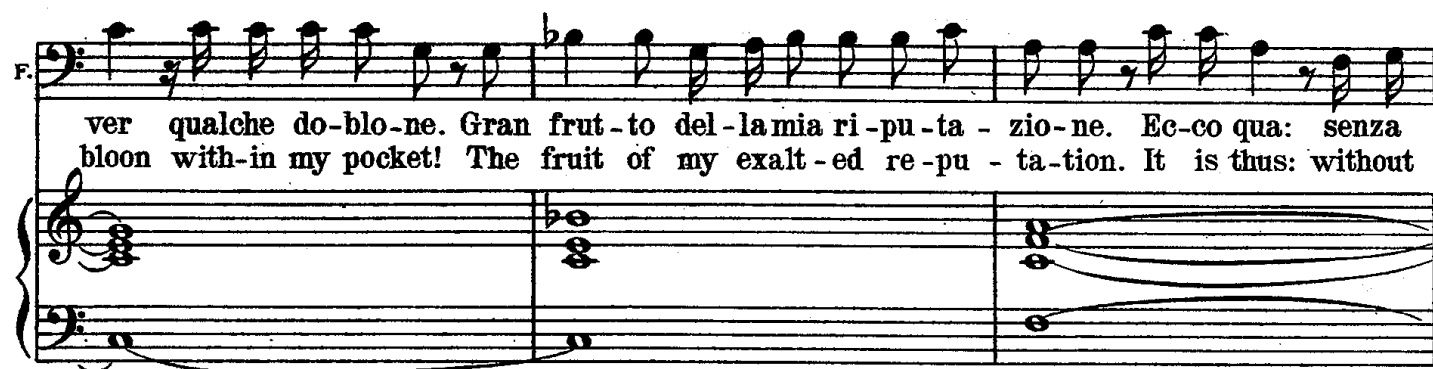
tà!
 town!

Recit.

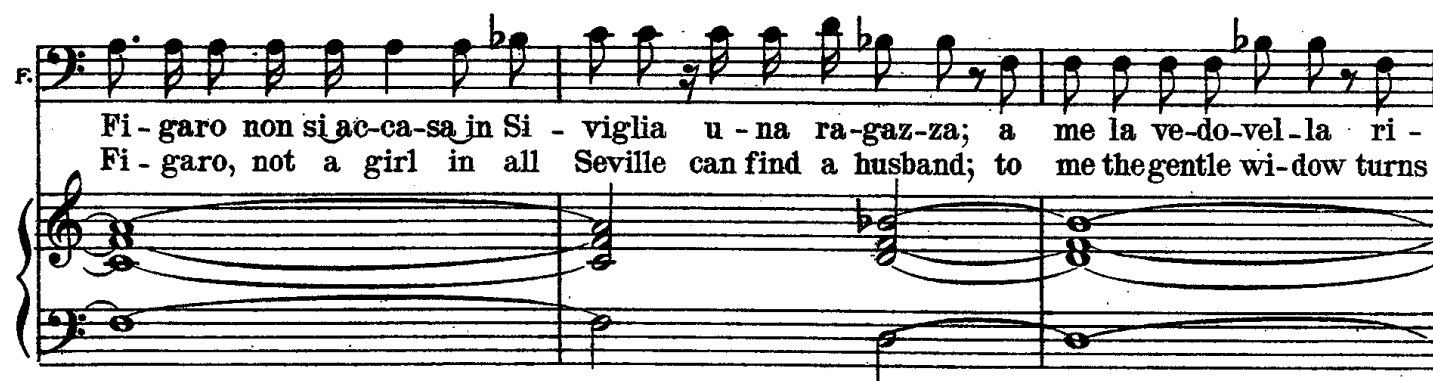
Figaro.

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-la mia 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. 

cor-re 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. 

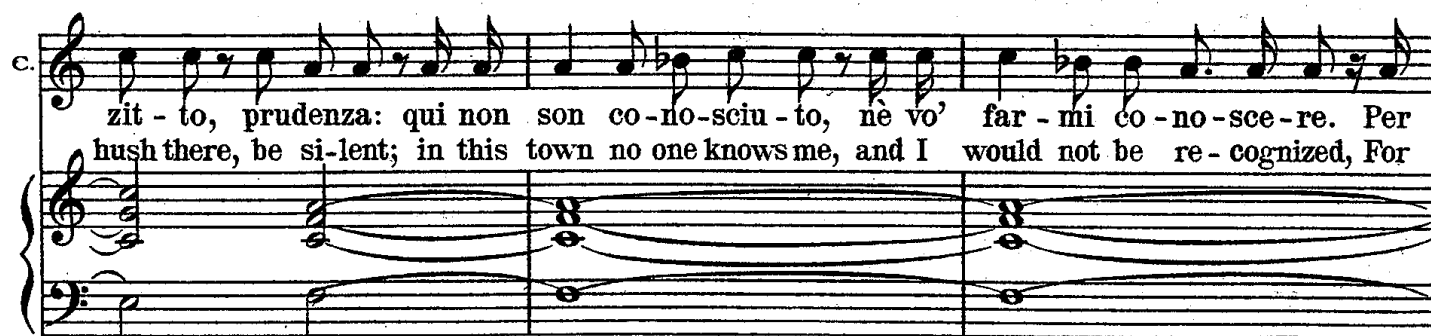
dat-to a far piacere. Oh che vi-ta, che vi-ta, oh che mestiere! Or-sù, presto a bot-
 please, my sole ambition. 'Tis de-lightful, delightful! Best of professions! Now to business, time is

F. 

Count. **Figaro.** Count.
 te-ga. (E des-so, o 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-

F. 

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

Figaro.

C. F. 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 -

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

F. C. 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. mie - i non giungi i - 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?

Figaro.

C. F. 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

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

F. C. gnore! Ah, bir - bol! 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

Count.

F. C. 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

Figaro.
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

Count.
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?

Figaro.
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-

Count. **Figaro.**

F. C. F.
 zial, ve-te-ri-na-rio, il faccëndier 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.

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

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

C. F.
 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.**

R. C.
 Non è ve-nu-to 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-dor'd one, oh my

Rosina.

C. R.
 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.**

R. B. R.
 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-

Count.

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

Figaro. Bartolo. Rosina.

C. F. B. R.
 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

Bartolo.

R. B.
 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

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

TO Rosina.

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

Bartolo. Rosina. Count.

R. B. C.
 L'aria m'è ca - du - ta. Raccog - lie - te - la pre - sto. Va - do, va - do. Ps! ps! Tho in -
 I have drop't the a - ria, will you please go and fetch it. Yes, with pleasure. St! st! I

Rosina. Count. Bartolo. Rosina

C. R. B. 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 -

Bartolo.

R. B. 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. 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

Rosina. Bartolo.

B. R. B. 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

Rosina. (Rosina retires from the balcony)

B. R. 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!

Count. Figaro.

C. F. 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'indivisible 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.** CUT

Si, si, 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. **Figaro.**

to - re? E 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 le - 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-tea nes-*
by there! Why? The door is op'ning. Mind my orders, and mark me, not a soul here shall

(locking the house-door)

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

B. *lei me-glio è affret-ta - re. Sì, den-tr'og-gi fi - nir vo' que-st'af - fa - re. (exit)*
her must be conclud - ed; Yes, and af - ter, she need not be se - clud - ed.

Recitative.

Count.

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

Figaro.

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

F. *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,

Count.

F. C.
 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.

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

CUT
Count.

F. C.
 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 a white a secret; I'll

F. C.
 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

Figaro.

F. C.
 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 -

Count. Figaro.

F. C.
 gnor; voi stes-so do - ve - te. Io 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 singsome little ballad, of your in-

TO

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

C. *Se il mio no-me sa-per voi bra-ma-te, dal mio*
Guitar & Strings pizz. Who for e'er 'neath thy window is sigh-ing, Dost thou

p

C. *labbro il mio no-me ascol- ta - te. Io son Lin - do-ro, che fi - do v'a -*
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*
doest 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 ey-er wilt bless, That an - answering flame thou'lt con - fess, that an

p *f*

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

Cut
Rosina.

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. 

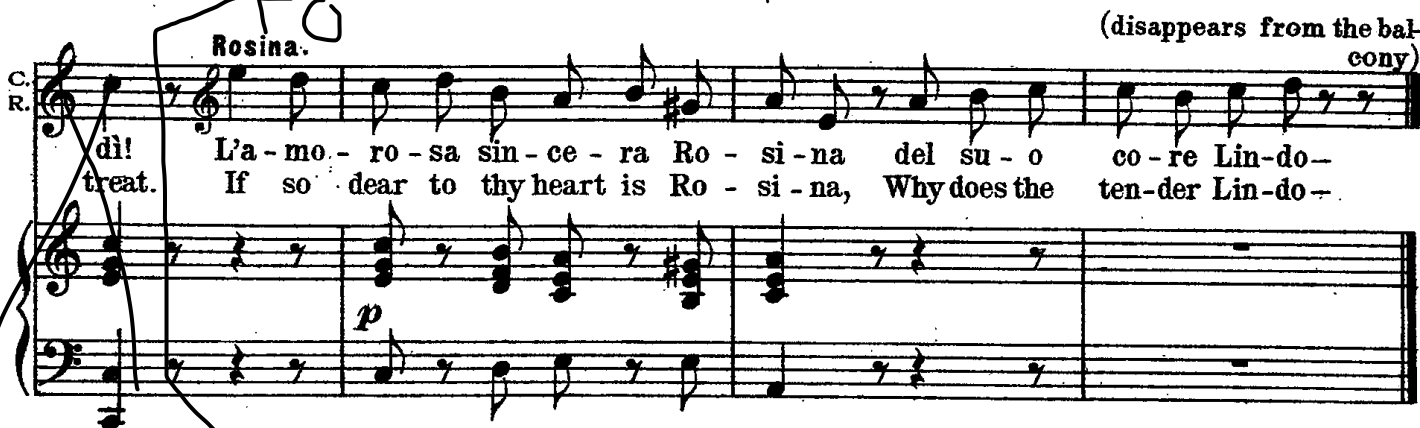
so - ro. Ric-co non so - no, ma un co-re vi do - no, un' a - ni - ma a -
 mea - sure. Riches I have not, and honors I crave not, and honors I

C. 

mante 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 tra - mon - to del dì, dal - l'au - ro - ra al tra - mon - to del
 feet; Fair - est, let me not vainly entreat, fairest, let me not vainly en -

Rosina. 

di! 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-ne! Io già de-li-ro, av-vam-po! Oh ad-o-gni
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-via-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.

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

Count. Figaro.

F. C. *O - ro a biz - zef - fe. A - ni - mo, vi - a! Son pronto. Ah non sa - pe - te i simpa - ti - ci ef -*
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 - l'i - dea di quel me - tal - lo por - ten -*
golden treasure win me. 'Tis the spring of all in - vention, might - y

Vivace.

F. *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. *min - cia, già co - mincia a di - ven - tar, sì, al - l'i - 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. *ca - no la mia men - te in - co - min - - cia a di - ven - shower, and like some vol - ca - no all my mind is*


F. *tar, sì, sì, al - l'i - 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. *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*

C. 

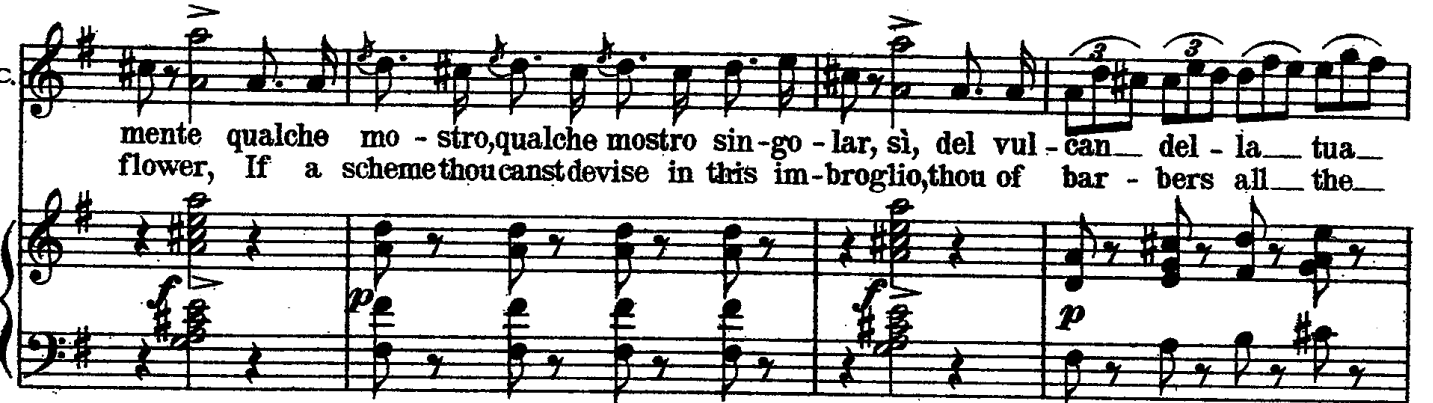
Count.
 Su, ve - dia - mo, su, ve - diam di quel me - tal - lo
 Come, re - veal the mighty projects thou'rt de - vis - ing,

Cl. *Fag.* *Fl. & Vln.*

C. 

qual - che ef - fet - to, qualch'ef - fet - to sorprende - 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.*

C. 

mente qualche mo - stro, qualche mostro sin - go - lar, sì, del vul - can del - la tua
 flower, If a scheme thou 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,

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

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

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

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.

C. F. fa? che si fa? che si fa? Og-gi ar-ri-va un reg-gi-men-to, og-gi 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.

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

F. men - to.
 spect - ed.

cresc.

a piacere

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

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

p

F. gliet - 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. *zione, 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 -

cresc.

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 - tra i - 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 - sì, ub - bri -*
wondrous power to enlarge one's views! Sir, I have it - yes, half seas -

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

Count. Figaro.

Recit. *f*

F. C.

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

Count.

f *p*

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

C. F.

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

Andante.

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

C. F.

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

Allegro. Count.

Allegro. *p*

Che in-ven- Most sa-

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

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

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 -

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,

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

C. *tà!* *lose!* *Che in - ven - zio - ne!* *Bra - vo, bravo in ve - ri - tà!*

F. *tà!* *lose!* *Bra - vo, bra - vo, not an - oth - er me - ment lose!*

Tutti

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

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

C. *Oh, il me - glio mi scor - da - vo, il me - glio mi scor - da - vo.* *Dimmi un*

F. *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 -*

F. *place where I shall find you, where's your dwelling? is it near? Why, 'tis*

Figaro.

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

cresc. *f*

(pointing off the stage.)

Allegro.

The musical score is written for voice and piano. It consists of six systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Allegro'. The lyrics are in Italian and English. The piano part includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). There are also performance instructions for woodwinds: *Cl. & Fag.* and *Vln. Cl. & Fag.*. The vocal line is marked with 'F' at the beginning of each system. The lyrics are:
System 1: Nu - me - ro / Fif - teen my
System 2: quin - di - ci / num - ber is, a ma - no / shop on the man - ca, / left hand, quat - tro gra - di - ni / Mount up by four steps, fac - cia - ta / door with a
System 3: bian - ca, / white band, cin - que par - ruc - che / Five splen - did chignons nel - la ve - tri - na, / hang in the win - dow, so - pra un car - / Jars of cos -
System 4: tel - lo: / me - tic Po - ma - ta / would bleach a fi - na. / Hin - doo. Mostra in az - zur - ro / Wax - en and state - ly,
System 5: al - la mo - der - na, / a fair Cir - cas - sian v'è per in - se - gna / Gives my Em - po - rium u - na lan - / an air of

F. *ter-na. fash-ion; Là sen-za fal-lo mi tro-ve-rà. Cin-que par-*
fash-ion; 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.*

ra. 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.

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

Fi - ga - ro_ 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.

C. F. *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. *Count.*

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 chink - ing, wit doth in - spire me, I hear it chink - ing, I hear it

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 chink - ing, wit doth in - spire me, I hear it chink - ing, I hear it

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 chink - ing, wit doth in - spire me, I hear it chink - ing, I hear it

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 chink - ing, wit doth in - spire me, I hear it chink - ing, I hear it

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 chink - ing, 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 lo - ro, ec - co - lo qua, già vie - ne lo - ro, già vie - ne lo - 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, ing, 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 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 -

cresc.

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

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

rinf.

C. Ah che d'a 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 -

f

C. nun-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-porium 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. ~~l'o - 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 l'o - 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. ~~l'o - 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,~~

f



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, sì, sì,*
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, sì, sì, maggior mi fa, maggior mi fa!*
life will be blest, yes, yes, life will be blest, life will be blest! exit Count.)

The end of the duet is missing from this score as well as the Recitative which Fiorello sings. The Fiorello recitative is CUT in any case.

No 7. "Una voce poco fa., Cavatina.

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

Andante

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

p *Cl. & Cor. sustain*

Cl. & Cor. sustain

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

Rosina.

R. 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 l'in - 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.
rà, e contenta jo re-ste - rò. Sì, Lin-do - ro mio sa -
vine, Till my hand I may be-stow. Yes, Lin-do - ro shall be -

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

p

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

f *p*

Moderato.

Fl. & Cl. *Vln.* *Fl. & Cl.*

p

Vln.

f

Vlns. *p* *f*

Rosina.

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

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

R.
 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.
 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.
 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

p

Wind sustain

R.
 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*

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

a piacere *p*

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 gui - dar.*
motion, I can be rul'd. with ease, nor guidance spurn.

R.

Ma se mi toe - 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

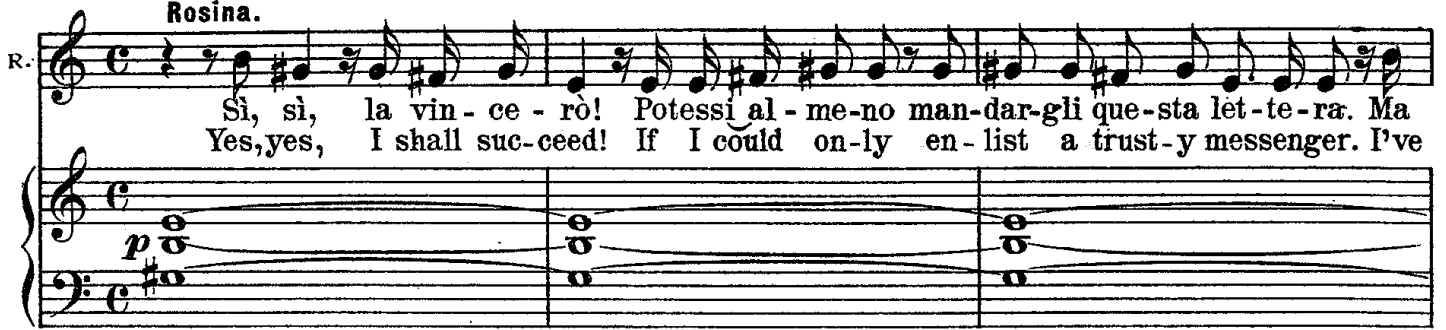
R. trap - po - le fa - rò gio - car, e cen - to trap - po - le fa - rò gio -
 tricks I'll play, to have my way, thousands of tricks I'll play, to have my

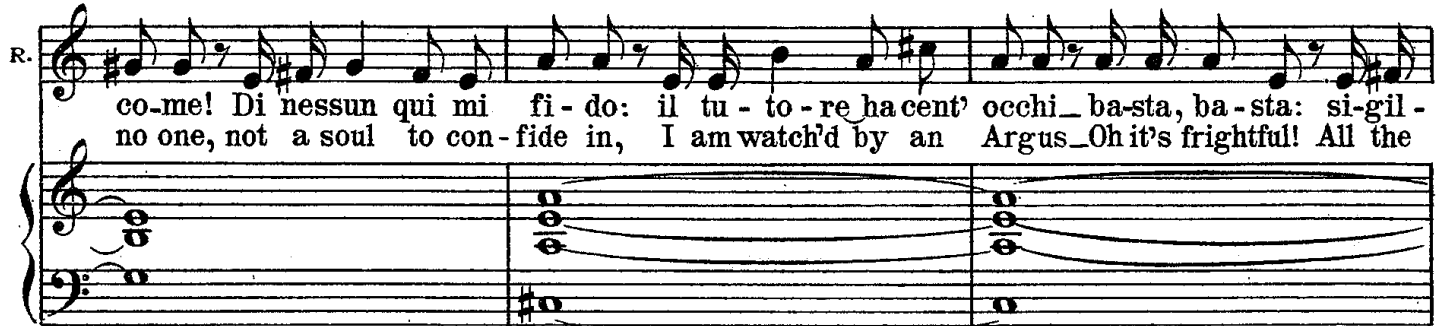
R. car, fa - rò gio my - car, fa - rò gio my -
 way, to have my way, to have my

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

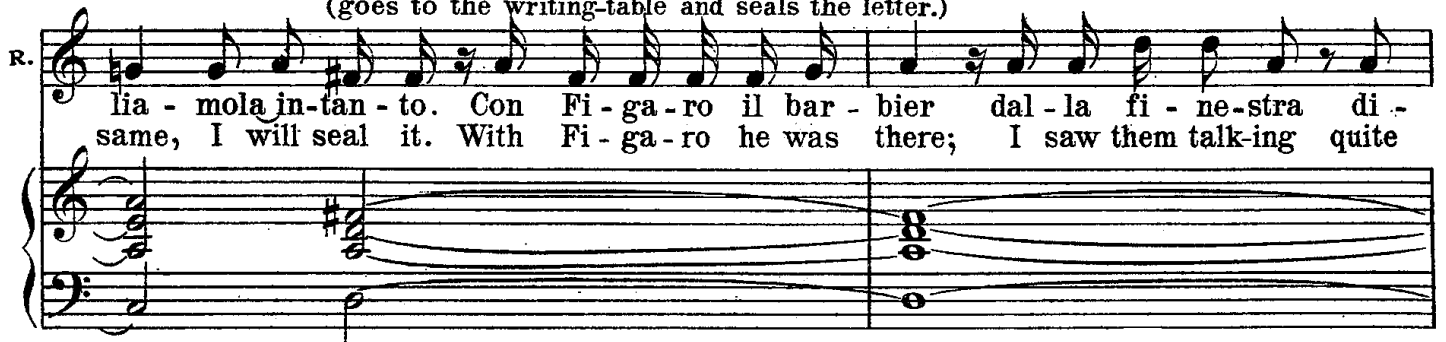
ff

Rosina.

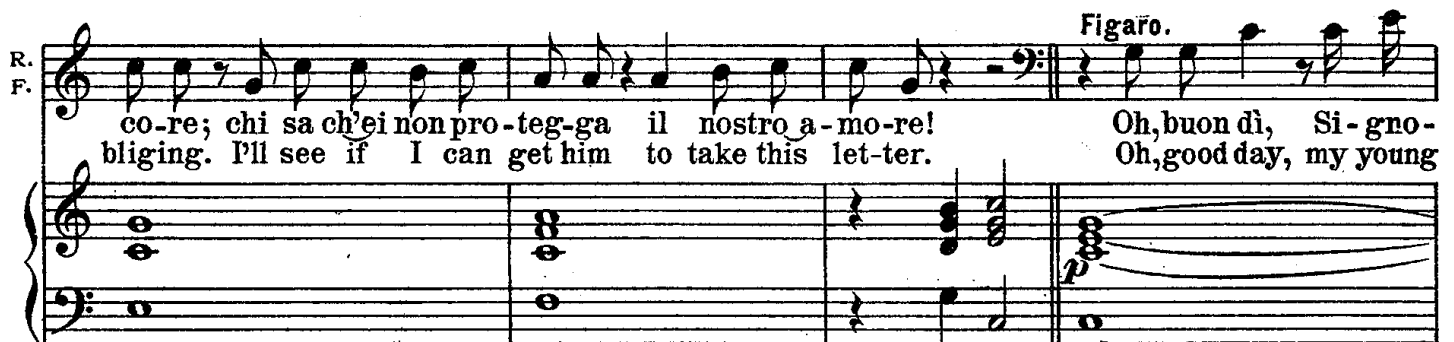
R. 
 Sì, sì, la vin - ce - rò! Potessi al - me - no man - dar - gli que - sta let - te - ra. Ma
 Yes, yes, I shall suc - ceed! If I could on - ly en - list a frust - y messenger. I've

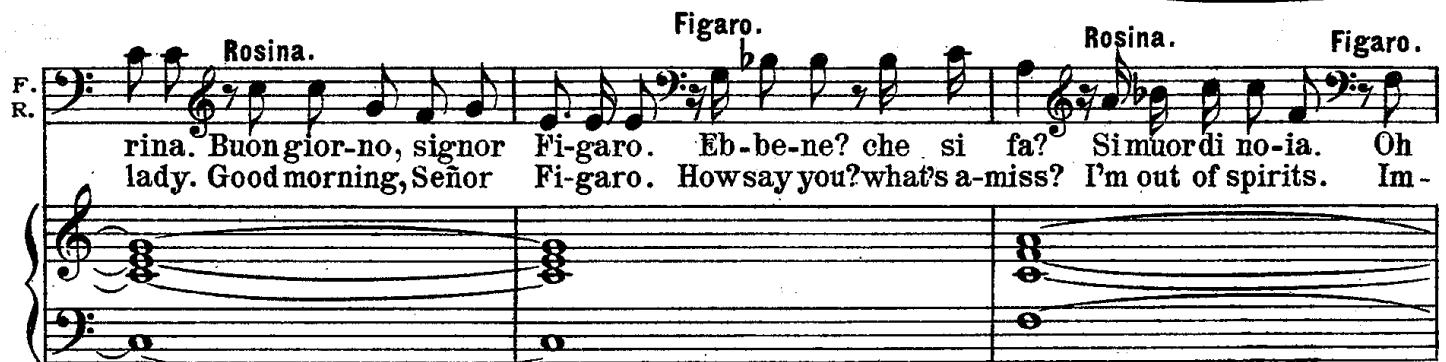
R. 
 co - me! Di nessun qui mi fi - do: il tu - to - re ha cent' occhi - ba - sta, ba - sta: si - gil -
 no one, not a soul to con - fide in, I am watch'd by an Argus - Oh it's frightful! All the

(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 è un ga - lant - uo - mo, un giovin di buon
 plea - sant - ly togeth - er in the morning. Fi - ga - ro might do something; 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

R. 
 rina. Buongior - no, signor Fi - ga - ro. Eb - be - ne? che si fa? Si muordi no - ia. Oh
 lady. Good morning, Señor Fi - ga - ro. 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-sible! 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 - cal! Of what use is my live-liness? for whom should I be charming? imprison'd in these

Figaro.

F. R. 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.

F. R. 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 I'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.

Bartolo. **Rosina. (at the back.)**

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

Bartolo.

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

B. *mi - glia a for - za doppio, san - gue e stran - ti - glia. Signo - rina, il Barbie - re lo ve -*
 R. *sickness; what with narcotics, bleedings and anæ - sthetics. Say, Ro - sina, have you seen him, the im -*

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

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

Rosina.

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

R. *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

(exit Rosina) Bartolo.

R.
B.
rabbia, vec-chio ma-le-det-to!) Ve-de-te che gra-ziet-ta! più l'a-mo, e più mi
dotard, burstwithyourvex-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 Barbie-re che la mette in mali-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.
Bertha.(sneezing) Ambros.(yawning)
A.
det-to! chi sa! Or lo sa-pro. Ehi Ber-ta! Ambrogio! Ec-ci! Ahah! che co-
told her! I'll ask; some one must know.Heigh,Bertha! Ambrosius! At-tchee! Aah! did you

A.
B.
Ber.
Bartolo. Bertha. Bartolo. Bertha.
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-

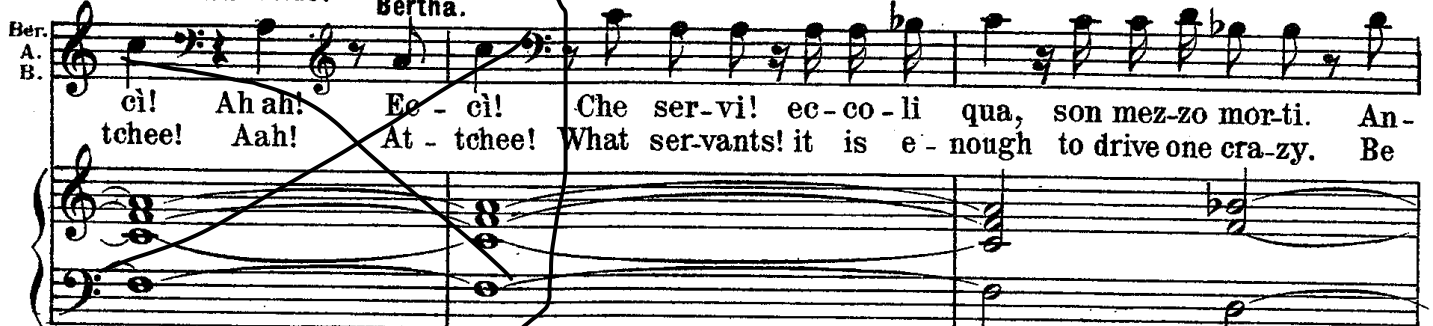
Ber.
B.
A.
Bartolo. Ambro. Bartolo. Ambro.
ci! Ri-spon-di, al-men tu bab-bu-i-no! Ahah! Che pa-zien-za! Ahah! che
tchee! Come, answer, do you hear? yawningid-iot! Aah! Oh my pa-tience! Aah! I'm

A.
B.
Ber.
Bartolo. Bertha. Bartolo. Ambros. Bertha.
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-


CUT

To

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 il 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.,,"

Recitative and Aria.

(enter Don Basilio)

Bartolo. 

Voice. B. 

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

B. Basilio. (bowing very low) 

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

B. (taking him aside) 

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

Bartolo. Basilio.

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

Bartolo. Basilio.

Bas. di-na. Sa-reb-bea dir? Co-sì, con buo-na grazia, bi-so-gna princi-pia-re a in-ven-
 B. 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-ci-ous a-bout the Count, to set the people thinking; hint at some base trans-

Bas. fac-cia un uo-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-tea 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. B. **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. B. **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. B. **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 -

B. **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, Lurks 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*

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'ò-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-stramen-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.

Brass *p*

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

Cl.

cresc.

Bas. *pren-de for-za a po-co a po-co, vo-la già di lo-co in*
Half de-ny-ing, half im-ply-ing, O'er the town'twill soon be

Bas. *lo-co, sembra il tuo-no, la tem-pe-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, E'er increasing, never

Fl. & Ob.

Bas. *lan-do, e ti fa d'or-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. *dop-pia e pro-du-ce un'e-splo-sio-ne co-me un colpo di can-*
clos-ing, Till at last there's an ex-plo-sion, Like the battle's fierce com-

Bas. *no - - - ne, co-me un colpo 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 tre-muo-to, 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*

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

Bas. *schì - no ca - lun - nia - to, av - vi - li - to, cal - pe - sta - to, sot-to il*
wretch, condemnd by slan-der, Crushd and friend - less forth must wan-der, Till be-

colla parte

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

p cresc. f^z p
p cresc. f^{trutti}

Bas. *pp*

schi - no ca - lun - nia - 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. *p* **CUT**

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

Bas. *p*

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. *p 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

colla parte *p cresc.* *cresc.*

Bas. *f* *p* *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 forthmost 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

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.

Recitative.

Basilio.

Bartolo.

Bas. B. Ah! che ne di-te? Eh! sa-rà ver, ma in-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-ta-tions and ma-chi-na-tions. I know how to

B. Basilio. (They enter the first door R.H.) mi-o. (Ven-gan da-na-ri: al re-sto son qua i-o) rule her. (Con-keit-ed do-tard! not e-ven how to school her!)

No 9. "Dunque io son.,,"

Recit. and Duet.

Figaro (coming forward cautiously)

Voice. F. 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!

Piano.

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

F. *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;

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

Rosina. Figaro.

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

Rosina. Figaro. Rosina. Figaro.

F. *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. *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. Figaro.

F. *Rosina.*
 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 youngman of some promise, full of spir - its, excellent heart; just

F. *Rosina.*
 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. 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 our - selves now, he

Rosina. Figaro.

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

Rosina.

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

Figaro. Rosina. Figaro. Rosina.

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

Figaro. Rosina. Figaro.

F. *a-bi-ta lon-ta-no? Oh no! cio-è, - qui! due passi! Ma è bel-la? Oh bel-laas-sa-i!*
 R. *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-let-ta, ca-pel-lo ne-ro,*
 R. *Lis-ten, and in a sen-tence I will de-scribe her. Just sixteen, round and dimpled, dark hair and lashes,*

Rosina. Figaro.

F. *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-me an-*
 R. *cheek o'erspread with ro-ses, an eye be-witching, and a hand en-chanting. Her name is? Must I tell*

Figaro.

Rosina.

R. *co-ra? Il no-me—Ah che bel no-me! Si chia-ma—Eb-ben? si chia-ma? Po-ve-*
that, too? hername is— hernameis charming! Theycall 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— I'm 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 -

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

or
 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.
 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 -

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

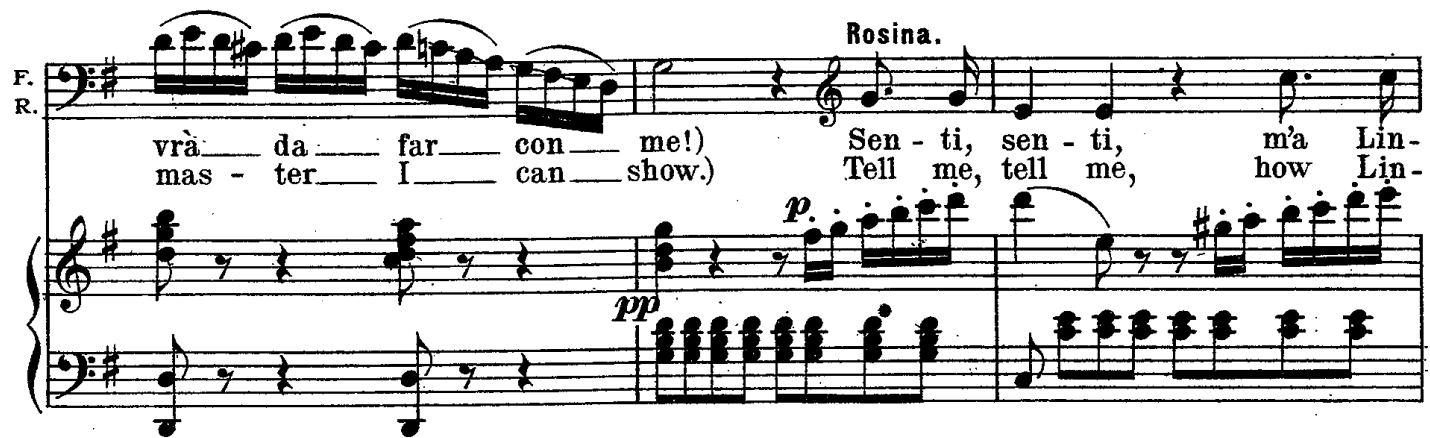
F. 

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

cresc. *f*

F. 

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

Rosina.

p *pp*

R. 

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

Figaro.

Str. *p*

F. 

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

Rosina.

p

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

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, He'll des - pair if you re - ject him, In two lines

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

F.
 rà, gli man - da - te e qui ver - rà, — gli man - da - te, gli man - da - te e 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*

Vlins.

p

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

F. R. *pre-i- Sol due ri-ghè. 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).

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*

Figaro: *a piacere*

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

Rosina.

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

Figaro.

F. R. *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

Rosina.

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*

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 var - ri - va, chi var - ri - va, chi var - 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! Qui ver - rà! A mo -
press'd! He is near. In two
Fl. Fag. Cor. *Cl.*

p *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

f

Rosina.
rà. For - tu - na - ti a 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

p

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 - 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 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 - ceit 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 -

Tutti.

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

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!

Nº 10. "A un dottor della mia sorte.,
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 sò 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. I. lò di cer - te ba - ga - tel - le, del fi - gu - rin di Francia, del mal del - la sua fi - glia Marcel - I. He spoked of diff'rent tri - fles, of the fashions from Pa - ris, the ill - ness of his daughter Marcel -

Bartolo.

B. R. 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

CUA

Rosina. Bartolo.

B. R. gliet - to. Qual bi - gnet - 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 vuoldir questo dropt from your hand at yonder window. I see you're blushing. (I guess'd her secret rightly!) Pray and how came that

TO

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 blacken'd 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 - stifo - gli - or son
scorch'd it, and I have heard that, that ink will cure a burning. (Clev - er that!) Five sheets of paper! there were

Rosina.

B.
R.
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.**

B.
R.
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 - dy. A

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

B.
R.
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.**

B.
R.
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.

(1) Bartolo.

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

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

B. *Fl. Cl. p* *Vln.*
 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

(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-gnò-
 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' meglio 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' meglio, 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 scot-*
Pat-terns drawn for your em-broi-dry! *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 was this pa-per

B.

bro-glio. Per-chè man-ca là quel fo-glio? So-noi-nu-ti-li le
 lift-ed? Wherefore was this 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 -

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. Un Dottor del-la mia sor-te que-ste scu-se, si-gno-ri-na! Vi con-si-glio, mia ca-
 triev'd. To a man of my im-portance dare you of-fer such ex-cus-es? Try and screen all such a-

B.

rina, un po-co meglio a impostu-rar, un po' me-glio 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. na - te? non par-la-te? vi o-sti - na-te? Sò ben io quel che ho da
choke me! Still no an-swer? rage will choke me! More and more I feel ag -

pp

B. far, sò ben io quel che ho da far.
griev'd, more and more I feel ag-griev'd.

Allegro vivace.

f *Strs.* *p*

B. Si-gho-rina, un'al-tra vol-ta quando Barto-lo an-drà fuo-ri, signorina, un'al - tra
Mark, my la-dy, for the fu-ture, I, Don Barto - lo, have said it, I, perforce, will save your

Fl. *cresc.*

B. vol-ta quan-do Barto - lo andrà fuori, la consegna ai ser-vi - to-ri a suo modo far sa-
cred-it, I, Don Barto - lo, have said it, I, perforce, will save your cred-it, I will safely lock you

Fag. dim.

B. prà.
in. *Wind tacet.* Si-gho-rina, un'al-tra vol-ta quando Bar-to-lo andrà
Mark, my la-dy, for the fu-ture, I, Don Bar-to-lo, have

p

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-prà. Ah! non ser-vo-no le
 cred-it, I will safe-ly lock you in. Oh, you flirt, we will be

f *the*

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-ta! shake me! *vln. & Viola.* Cospet-ton per quella por-ta, co-spet-ton per quella
 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 -

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.

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

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

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 - ra - tion, lamen - ta - tion, des - pe -

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 -*
wind 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 do-vrà, 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*

TO

B. *si!*
day!
pp
p

B. Si-gno-ri-na, un'al-tra volta quan-do Bar-to-lo andr  fuo-ri, quando Bar-to-lo an-dr 
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-dr  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 - pr . Si-gno-rina, 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-dr  fuori, signori-na, un'altra vol-ta quan-do Bar-to-lo an-dr 
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.

B. 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!
 shake me, nothing now again shall shake me!

Co-spet-ton! per quella
 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'a-ria 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! *fin. e c.*
 in, when a-broad my du-ties take me, not a fly shall en-ter in!

CUT

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,*

R. *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 - trà! 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-mentation, des-pe - ration, la-men-ta-tion, des-pe - ration, 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-
 ration, I will try in-car-ce-ration, I will try in-car-ce-ration, and this day I will be -

ff

TO

B.

tra. 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-ration, 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, fin ch'io vo - glio star do -
 gin, 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!
 gin, I will be - gin, I will be - gin, I will be - gin!

(exit.)

Recitative.

Rosina.

R.
B.
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

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

B.
tir un mor-mo-ri-o; sa-rà stato il tu-tor col-la pu-pil-la, non haun'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.
C.
B.
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-

B.
ci! 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

Tutti

Strs. & Fag.

pp

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

f pp

tr

tr

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

f

p

tr

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.

Count.

C. 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! Si -
thunder! Eh! Ah! All

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

f p

a piacere

C. Si! bene ob - bli - ga - to. 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*

a piacere (reading)

C. vo - i dot - tor Ba - lor - do? 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

ff

B.

Count.

Bar-to-lo, Dot-tor Bar-to-lo, Doc-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.

pp

C.

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

B.

Un cor-no!
 You block-head!

f

p

C.

Bartolo.

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

f

Count.

C. (Non si ve-del 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. tr.
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. Stand off, man!

p

Count. (insists on embracing him).

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

f *p* *Strs.*

(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

a piacere

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.

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-nation, I know scarcely what to

p a tempo *Wood*

Str. & Cor.

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)

R. *Rosina.*
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 *vln.* what I do

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

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

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

cl. *Wood*
Fag. *cresc.*

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

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

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

(Rosina comes forward on tiptoe)

R. qua?) (perceiving Rosina) (Ei mi guarda, s'avvi-
new!) (Ah, who is it? he pur-

C. già!) (È Ro-si - na, orson con - ten - to.)
sue.) ('Tis Ro - si - na, I must ap - prise her.)

B. tà!)
do.)

f *p* *Ob. & Fag.*

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 -

C. *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? Who to pry in here has told thee?* *Pre - sto, presto anda - te This is no fit place for*

R. *Vi - a! you.* *Va - do, va - do, non gri - da - te! Why for ev - er must you scold me?*

B. *Pre - sto, pre - sto, pre - sto, Hast - en, hast - en to your*

C. *Count.* *Ehi, ra - good*
Eh,

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 - gnor mi - o?
Fel-low, have you lost your sen-ses?

C. ser-ma, oh que - sta è 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-fe, 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?
 nonsense, nonsense. Il bre - vet - to?
 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.

(goes to a writing-table)
 R.
 men - to, un mo - men - to, il mo - stre - rò.
 min - ute, for I have it close by here.

str. p

C. *Count.* *(to Rosina)*
 (Ah se qui re - star non pos - so. Deh pren -
 (This is really too pro - vok - ing! Dear - est,

Rosina.
 R. (Ohimè! ci guarda!)
 (Ah me! he's looking!) Bartolo. (seeking amongst the papers).

C. de - te.) (Ah tro - varlo ancor non
 take it.) (In its place I can - not

R. (Pruden-za.)
(Be care-ful.)

B. pos-so, find it, Ma, si, si, lo tro-ve-
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.) Count.

R. rò.) here.) (Cen-to smanie io sen-to ad-
(Oh, I'm get-ting quite dis-

cresc.

R. Cento 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, fear, ah, più reg-ge-re non sò.) Bartolo. (Colla presente il Dottor
he will part us yet, I fear.) *a piacere* Bartolo, etc., esentiamo.)

B. sò, ah, più reg-ge-re non sò, non sò.) Ah! ec-co qua. By these presents be it
fear, he will part us yet, I fear, I fear.) Therefound at last. known - Doctor Bartolo,
and so forth, is exempted.

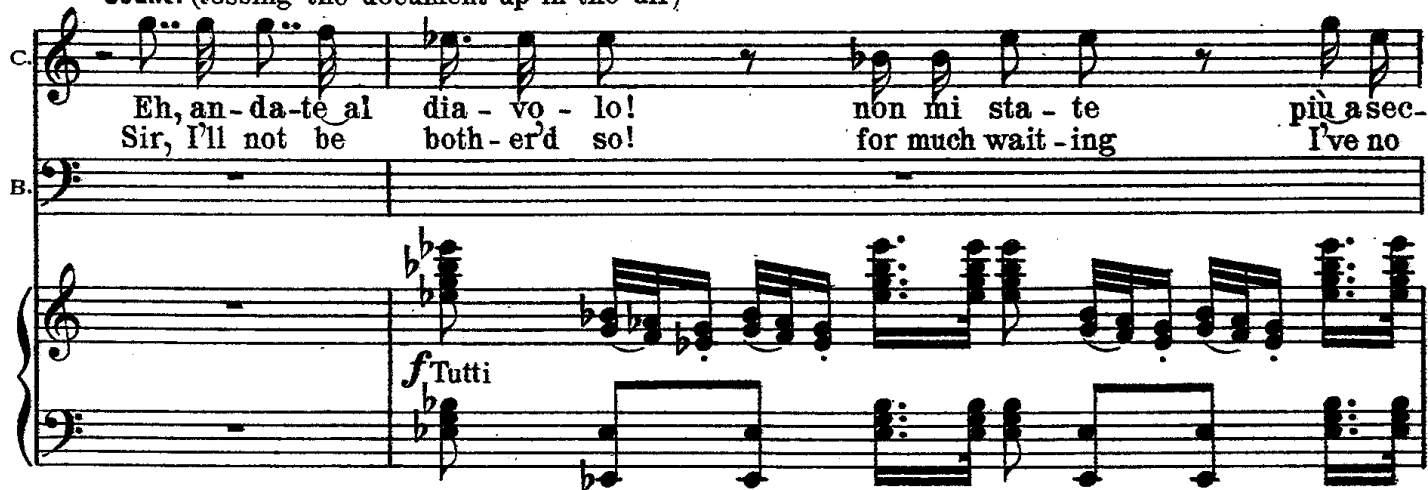
lento (legge) (reads)

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 Doe-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 slogg-iar! presto fuo-ri, presto fuo-ri, presto fuo-ri, presto
stronger. Soon my stick the house shall clear! Quit the house, sir, quit the house, sir, quit the house, sir, quit the

f. *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-

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 forc-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 co - s'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 - scrip - tion! No, 'tis a

B.

Vò 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.
B.

gra-zie.
thank you.
Bartolo.

Vuol bat-
Would you

Grazie un corho! 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

R.
C.
B.

fa - glia?
fight, sir?

At - ten - zion! ih!
Shoul - der arms! Ih!

nen - te! A chi di - co? a chi di - co? a chi di - co? presto qua!
tell you! Do you hear me? do you hear me? By what fiend are you possess'd?

Rosina.

R.
C.

Ma quel fo - glio che chie - de - te
Sir, it dropt by mis - ad - ven - ture.

per az - zar - do m'è ca -
Does the wash - ing - list a -

ah!
Ah!

p

R.
B.

sca - to.
larm you?

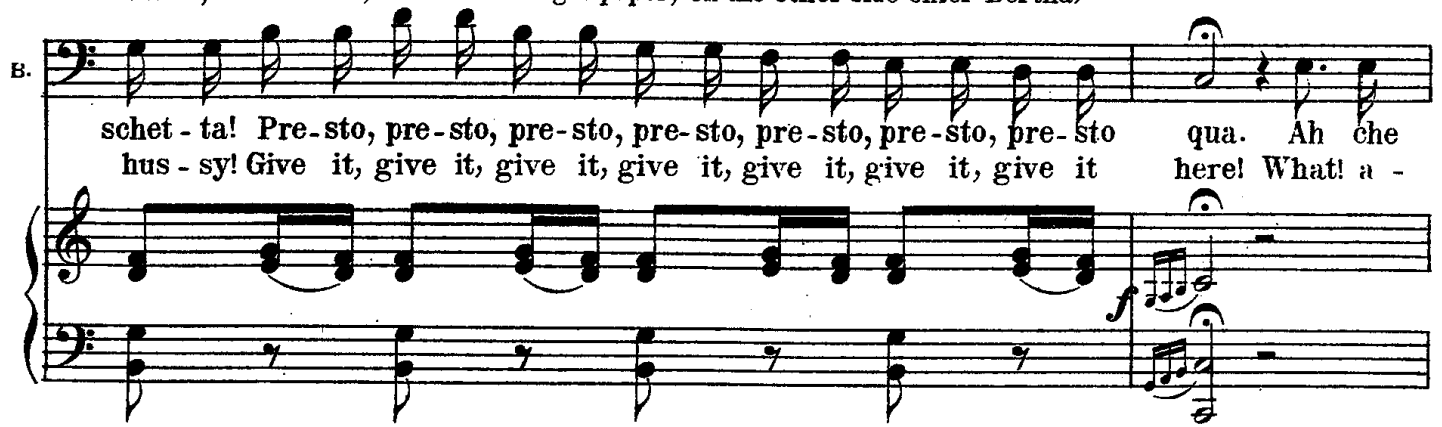
È la li - sta del bu - ca - to.
For 'tis that ex - cites your cen - sure.
Bartolo. (tearing the paper out of her hand)

Ah fraschet - ta, ah fra -
Art - ful hus - sy, art - ful

p


(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 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 - glio! 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,



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 il mamma-luc-co, che nel sac-co entra-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, no more can bear,

C. luc-co, — ma bra-vo il mamma-luc-co, che nel sac-co entra-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, qual-che im -
 no, no, 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 prè - 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,

Bes.
bro - glio è que - sto qua, ma che im -
storm we must pre - pare, for a

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

Bes.
bro - glio è que - sto qua, è que - sto
storm we must pre - pare we must pre -

(in tears)

R. già, en - tra - to è già! Ec - co
snare, in - to the snare! That's the

Ber. 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!

Bas. qua, è que - sto qua!
pare, we must pre - pare!

R. qua! sempre un i - sto - ria; sempre op - pres - sa, sempre oppressa e maltrat -
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 un - grounded! Oh, this life I can - not

Count. (threatening Bartolo, and holding him by the arm.)

R. tar!
bear! (approaching her)

Bartolo. Ah Ro - si - na, po - ve - ri - na!
Oh my poor malignd 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.

Ber.

Bertha.

Via fer - ma - te - vi, si - gno - re.

Sir, have done, or we'll com - pel you.

C.

Count. (drawing his sword)

Ah ca - na - glia, tra - di - to - re,

Off, you scoundrel, off, I tell you!

io ti vo - glio su - bis -

Well, come on then, if you

B.

fat - to!
plex her!

Via fer - ma - te - vi, si - gno - re.

Sir, have done, or we'll com - pel you.

Bas.

Basilio.

Via fer - ma - te - vi, si - gno - re.

Sir, have done, or we'll com - pel you.

R.

Gen - te, a - iu - to - ma che

Neigh - bors, help here, say no

Ber.

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

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!
fright - en him I'll fright - en him. Figaro. (enters with his basin under his arm)

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!

Bas. re - te - mi!
vi - o - lence, *Tutti* Gen-te, a-iu - to per pie - tà!
Help me out of this af - fair!

F. *Allegro.* 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?
Are ye all cra - zy? *Vln. Cello & Fag.* e - ter - ni De - i!
Why is this clat - ter?

F. *Gia sulla stra-da a que-sto stre-pi-to se ra-du-na-ta*
Far on the piazza I heard you quarrelling, 3 Out-side the window

F. *mez-za cit-ta, gia sul-la stra-da a que-sto stre-pi-to*
there stands a crowd; 3 far down the piazza I heard you quarrelling, 3

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. *per ca-ri-ta) Que-st'e un bir-ban-te! Que-st'e un bric-co-ne!*
 B. *talk not so loud.) There stands a ruf-fian! There stands a scoundrell*
 C.

Bartolo (pointing to the Count). Count (pointing to Bartolo).

Strings & Fug.

C. *Ah ma-le-det-to!*
Double-faced blockhead!

Bartolo. Figaro (raising his basin, as if he were threatening the Count).

F. *Ah di-sgra-zia-to! Si-gnor sol-da-to, por-ti ri-*
 B. *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 sci-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-keit-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. Oh, don't pro - voke him!
 Bertha.

Ber. C.
 Fer-mo, si - gno-re. Oh, don't pro - voke him!
 Figaro.

F.
 Fer-mo, si - gno-re. Sir, don't pro - voke him!
 Basilio.

Bas.
 Fer-mo, si - gno-re. Sir, don't pro - voke him!

Count.
 Vo-glio am-maz - za - re - Wretch, I will slay thee!

Bertha.
 Fa - te - si - Peace, if - with

Fa - te - si - Peace, if - with

Fa - te - si - Peace, if - with

Fa - te - si - Peace, if - with

R.
 len-zio, per ca - ri - tà. rea-son you be en - dow'd!

Ber.
 len-zio, per ca - ri - tà. rea-son you be en - dow'd!

C.
 Count.
 No, vo-glio uc - 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!

Bas.
 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

F. 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

Bas. 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. tà. Zit - ti, chè bus - sa - no. Che mai sa - rà?
 cowed. Si - lence, what sounds are these? 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. Zit - ti, chè bus - sa - no. Che mai sa - rà?
 cowed. Si - lence, what sounds are these? Who knocks so loud?

pizz.
 pp

TENOR.
 La for - za, la for -
 We charge ye to o -

Chorus.
 Officer of the Guard. (within)
 O - là!
 Ho - là!

BASS.
 (Officer with Bases of the Chorus)
 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 -

Vl. ps.
mf

C. u - ra, ven - ga pur qua.
tise-ment naught can re - tard.

F. ta! l'a - 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! l'a - 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
cus - es, how find ex - cus - es, how find ex - cus

Ber. tu - ra, quest' av - ven - tu - ra, quest' av - ven - tu
cus - es, how find ex - cus - es, how find ex - cus

C. *Count.* Quest' av - ven - tu - ra, quest' av - ven - tu
How find ex - cus - es, how find ex - cus

F. *Figaro.* Quest' av - ven - tu
How find ex - cus

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 - - - rà!
fy? ah, _____ 'twill be hard!

Ber.
lo mai _____ fi - ni - - - rà!
fy? ah, _____ 'twill be hard!

C.
lo mai _____ fi - ni - - - rà!
fy? ah, _____ 'twill be hard!

F.
lo mai _____ fi - ni - - - rà!
fy? ah, _____ 'twill be hard!

B.
lo mai _____ fi - ni - - - rà!
fy? ah, _____ 'twill be hard!

Ins.
lo mai _____ fi - ni - - - rà!
fy? ah, _____ 'twill be hard!

Chorus.

TENOR.
(enter the Guard)
Fer - mi

BASS.
Sirs, I

Andante. *Strings.*


tut - ti, nes - sun si mo - va. Miei si - gno - ri, 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 -

8^{va}

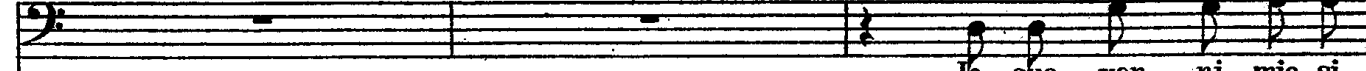

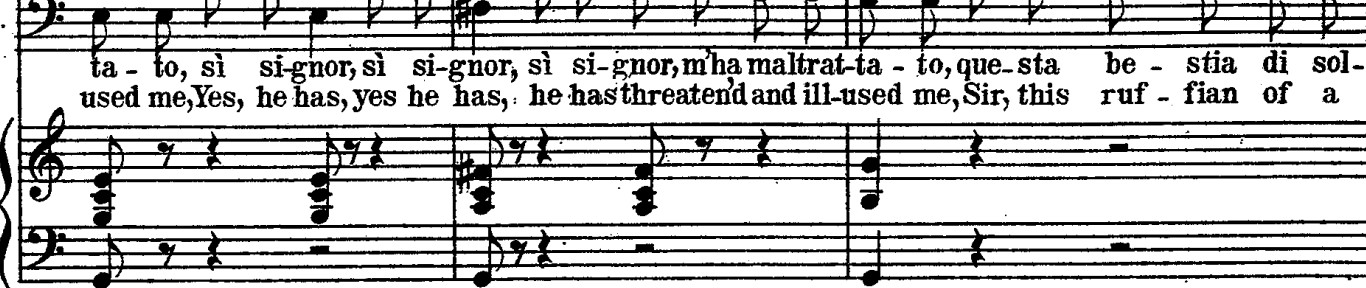
Bartolo. Vivace.

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 qual
 cernd, who's concern'd in this af-fray?


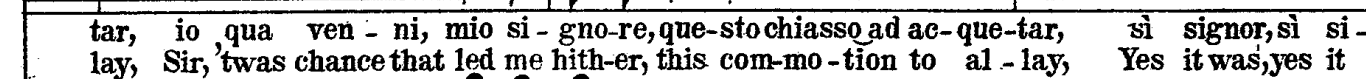
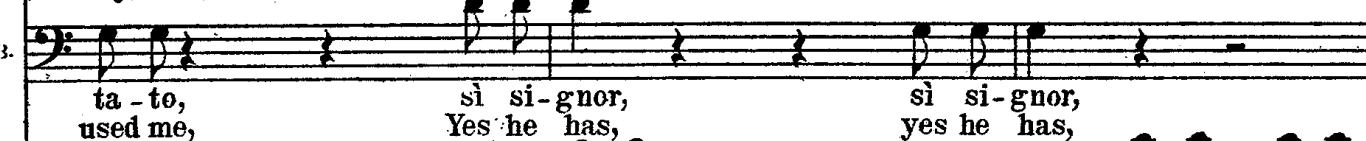
Vivace.



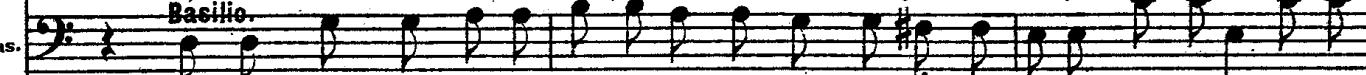
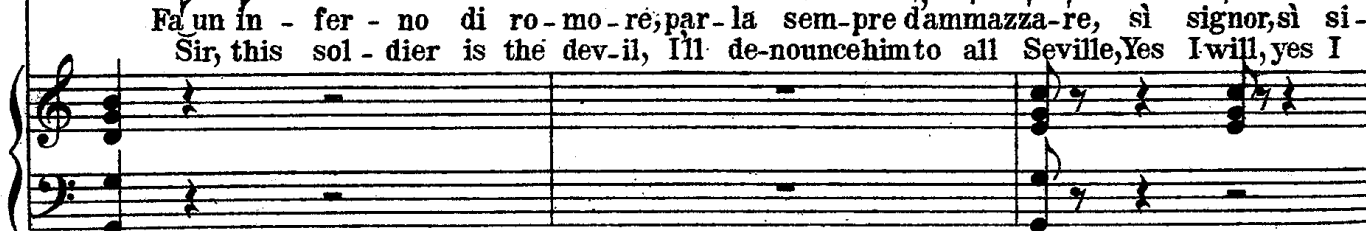
Figaro.

F. 
 lo 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,


Basilio.

Bas. 
 Fa un in - fer - no di ro- mo- re; par- la sem- pre d'ammazza- 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

Rosina.

R. Per - do - na - te, po - ve -
Sir, with wine he was e -

Bertha.

Ber. 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. 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, si si
wont, no, he will not let me stay, no, he

F. que - sto chias - so ad ac - que - tar, io qua ven - ni, mio si -
this com - mo - tion to al - lay! Sir, t'was 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 d'am - maz - za - re, par - la sem - pre d'am - maz -
stat - ed, I a some - thing would have stat - ed, I a some - thing would have

C. gnor, si si gnor, si si
wont, no, he wont, no, he

F. gno - re, io qua ven - ni, mio si - 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 si - 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

Ber. 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 bric - 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 -

Ber. 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 bric - 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 -
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!

Ber.
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!

Bas.
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!

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. Fuo-ri pre - sto, via di
more now! My good sir, I here ar - rest you. To the guardhouse quick a -

Count.

O.
qua! 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.,

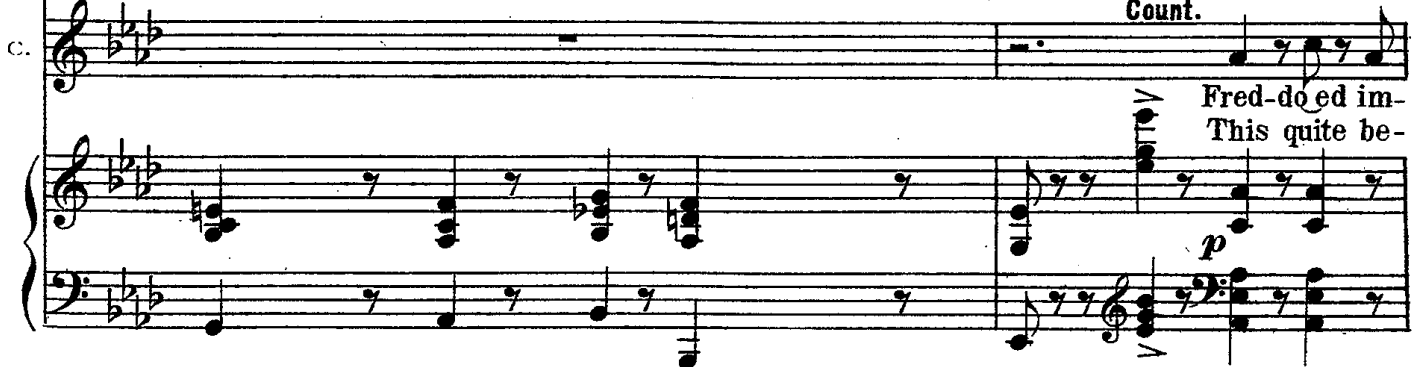
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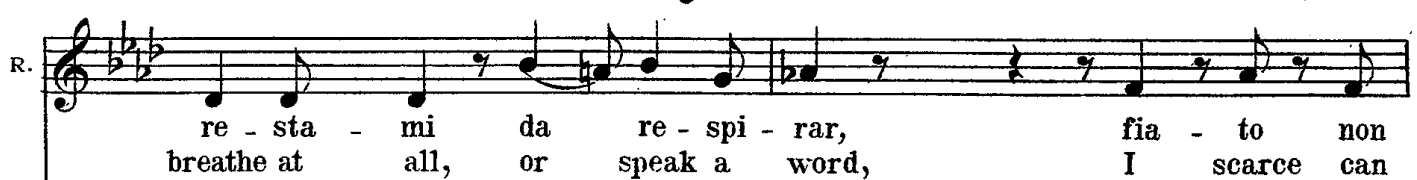
(He motions the Guard back, takes the Officer aside and shows him a paper. The Officer is astonished, orders the Guard to retire to the back, where he places himself at their head. All stand in amazement.)

C.  *là!*
way!
Tutti. Strings. *Wood* *3*
f. *p.*


R. *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

R. 
re - sta - mi da re - spi - rar, fia - to non
breathe at all, or speak a word, I scarce can

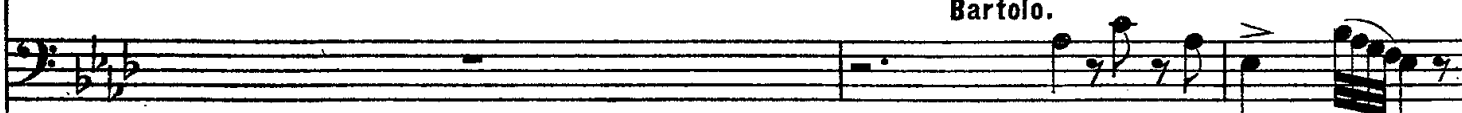
C. *Count.* 
Fred-do ed im-
This quite be-

R. 
re - sta - mi da re - spi - rar, fia - to non
breathe at all, or speak a word, I scarce can

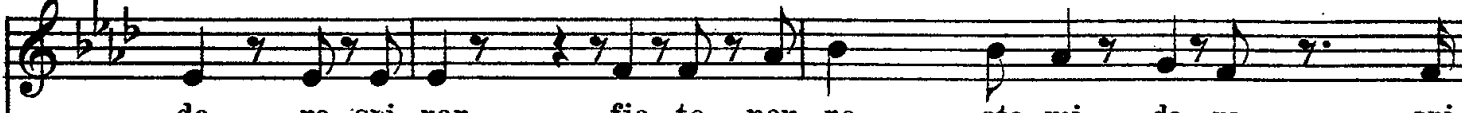
C. 
mo - bi - le co-me u - na sta - tu - a, fia - to non
wil - ders — them, speech-less and pe - tri - fied They scarce can

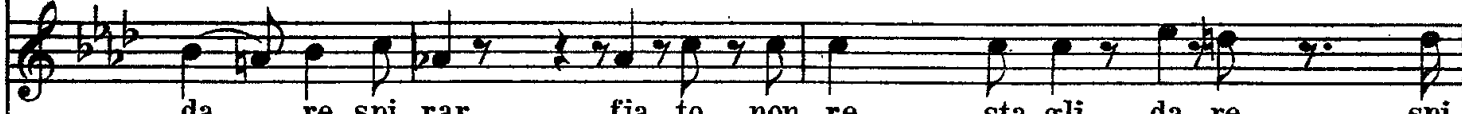
R.  re - sta - mi da re - spi - rar, fia - to non re - sta - mi
breathe at all, or speak a word, I scarce can breathe at all,


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 be - wil - ders 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 pe - tri - fied 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.

B. 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

Bas. rar, word, 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

Bertha.

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

p

R. re - sta-mi breathe at all, da re-spi-rar, or speak a word, da re - spi - or speak a

Ber. re - sta-mi breathe at all, da re-spi-rar, or speak a word, da re - spi - or speak a

C. re - sta-gli breathe at all, da re-spi-rar, or speak a word, da re - spi-rar, or speak a word,

F. Guar-da Don Bar-to-lo! Poor Doc-tor Bar-to-lo!

B. re - sta-mi breathe at all, da re-spi-rar, or speak a word, da re - spi - or speak a

Bas. re - sta-mi breath at all, da re-spi-rar, or speak a word, da re - spi - or speak a

CUT

R. rar, word.

Ber. rar, word.

C. rar, word.

F. fred-do ed im-mo-bi - le co-me u - na This quite be - wil-ders them, speechless and

B. guarda Don Bar-to-lo, guarda Don Bar-to-lo! sem-bra u-na sta-tu - a, sem-bra u-na poor Doctor Bar-to-lo, poor Doctor Bar-to-lo! he is quite pe - tri-fied, he is quite

Bas. rar, word, 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. 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 cre - par, per cre -
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

sotto voce

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 cre - par, cre - 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!

Strings & Fag.

No 11b "Ma signor.,"
Stretta from Finale I.

Bartolo. *Allegro.* (to the Officer)

Ma si-ignor — Ma un dot-tor —
Sir, I beg — what the plague —

Chorus. *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! heard! Non par - lar. Non gri - dar. Zit - ti
Do not roar, say no more, Come, let

Rosina.


R. 
 Ma se noi — Ma se poi — Ma se noi —
 But when she — but did he — but you ought —

Bartolo.

B. 

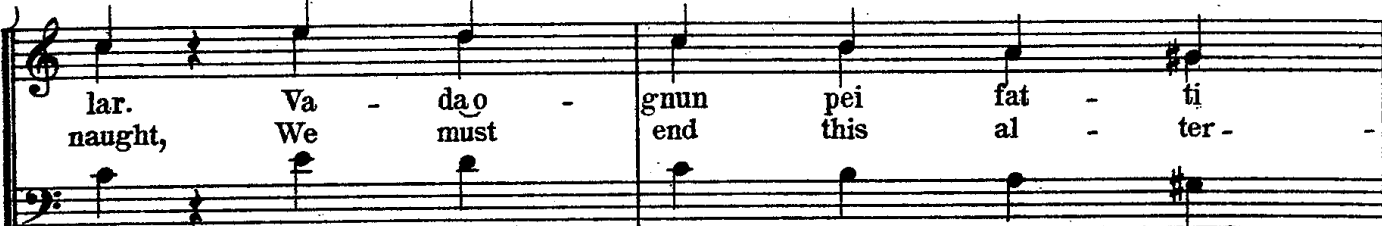
Basilio.

Ma se noi — Ma se poi — Ma se noi —
 But when she — but did he — but you ought —

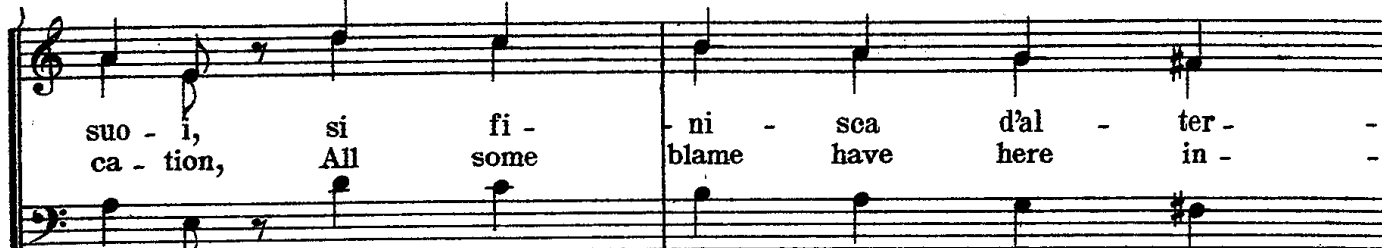
Bas. 
 Ma se noi — Ma se poi — Ma se noi —
 But when she — but did he — but you ought —


 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. *Zit - to su! 'Tis a spell! Zit - to giù! Who will tell! Zit - to 'Tis un-*

Count. *Zit - to su! All is well! Zit - to giù! Now farewell! Zit - to qua! Not a word!*

Figaro. *Zit - to su! All is well! Zit - to giù! Now farewell! Zit - to qua! Not a word!*

F. *Zit - to su! All is well! Zit - to giù! Now farewell! Zit - to qua! Not a word!*

Bartolo. *Zit - to su! All is well! Zit - to giù! Now farewell! Zit - to qua! Not a word!*

B. *Ma sen-ti-te, ma sen-ti-te, ma sen-ti-te, ma sen-ti-te, a-scol-ta-te, a-scol-*

Bas. *My good sir, but you must lis-ten, While I make an ex-pla-nation, my good sir, but you must*

Zit - to su! 'Tis a spell! Zit - to giù! Who will tell! Zit - to 'Tis un-

car. *Va - da o - gnun pei fat - ti suo - i, va - da o -*

curr'd. *We must end this al - ter - ca - tion, we must*

Cor. sustain *Cl.*

p

R. B. *qua! 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. *qua! heard! Zit - to là! Quite un-heard! Zit - to giù! 'Tis a spell! Zit - to Who will*

gnun pei fat - ti suo - i, si fi - ni - sca dal - ter -

end this al - ter - ca - tion, all some blame here have in -

Fl.

cresc.

R. B. *f* sul tell! Zit - to qua! Zit - to là! *ff*
 'Tis un - heard! Quite un - heard!

C. *f* Zit - to qua! Zit - to là! *ff*
 'Tis un - heard! Quite un - heard!

F. *f* Zit - to qua! Zit - to là!
 'Tis un - heard! Quite un - heard!

B. *f* 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 - na -
 - tel - - tion.

B. *f* sul tell! Zit - to qua! Zit - to là!
 tell! 'Tis un - heard! Quite un - heard!

f car, si, d'al - ter - car!
 currd, some blame in - currd.

f **Tutti**

Vivace. Rosina and Bertha. *pp* (*sotto voce*)

R. B. *pp* Mi par d'es - ser
 All this tu - - mult

C. *pp* Count. (*sotto voce*)

F. *pp* Figaro. (*sotto voce*) Mi par d'es - ser
 All this tu - - mult

B. *pp* Bartolo. (*sotto voce*) Mi par d'es - ser
 All this tu - - mult

B. *pp* Basilio. (*sotto voce*) Mi par d'es - ser
 All this tu - - mult

Vivace. *p*

R.
B.

col - la - te - sta in un' or - ri - da fu -
and con - fu - sion Has be - reft me quite of

C.

col - la - te - sta in un' or - ri - da fu -
and con - fu - sion Has be - reft me quite of

F.

col - la - te - sta in un' or - ri - da fu -
and con - fu - sion Has be - reft me quite of

B.

col - la - te - sta in un' or - ri - da fu -
and con - fu - sion Has be - reft me quite of

B.

col - la - te - sta in un' or - ri - da fu -
and con - fu - sion Has be - reft 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 - scee mai non re - sta, e mai non re - sta
come to no con - clu - sion, no con - clu - sion;

C.

cre - scee mai non re - sta, e mai non re - sta
come to no con - clu - sion, no con - clu - sion;

F.

cre - scee mai non re - sta, e mai non re - sta
come to no con - clu - sion, no con - clu - sion;

B.

cre - scee mai non re - sta, e mai non re - sta
come to no con - clu - sion, no con - clu - sion;

B.

cre - scee 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 - l'in - cu - di - ni so - no - re l'im - por -
Like a ham - mer on the an - vil, Each says

del - l'in - cu - di - ni so - no - re l'im - por -
Like a ham - mer on the an - vil, Each says

del - l'in - cu - di - ni so - no - re l'im - por -
Like a ham - mer on the an - vil, Each says

del - l'in - cu - di - ni so - no - re l'im - por -
Like a ham - mer on the an - vil, Each says

del - l'in - cu - di - ni so - no - re l'im - por -
Like a ham - mer on the an - vil, Each says

R.
B.
C.
F.
B.
B.

tu - no stre - pi - tar. Al - ter - nan - do quest'oe 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. 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

Vlns. & Cl.

R.
B.

tel-lo, al-ter-nan-do questoe 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 questoe
'Mid the flames of discord

F.

Al-ter - nan - do questoe
'Mid the flames of discord

B.

que-stoe quel lo, al - ter.
Surg - ing that way, Like the

B.

nan - do que-stoe 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 questoe 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 pe-san-tis - si - mo mar-tel-lo, al-ter-nan-do questoe 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 questoe quel - lo
bat - tle's furious rag - ing,

B.

al - ter-nan - do questoe
Like the bat - tle's furious

decresc.

R.
B.

al-ter-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 d'es-ser con la testa in un' or - ri - da fu - ci-na, do-ve cre - sce, do-ve
All this tu-mult and confusion Will bereave me of my reason, I can come to no con-

B.

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.

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-

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.

cre-sce, 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
bat - tle's

questoe quello, fa con barbara armo -
furious raging, Still the horrid din in -

TENOR & BASS.

que-stoe quel - lo, al - ter -
like the bat - tle's fu - rious

decresc.

f

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

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 - tle'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 - tle's fu - rious

Cut to page 195

R.
B.
C.
F.
B.
B.

ni - a mu-rie vòl - te rimbom - bar. Eil cer - vel - lo, po - ve -
creases, Till the house is in a roar. Oh my brain is torn a -

ni - a mu-rie vòl - te rimbom - bar. Eil cer - vel - lo, po - ve -
creases, Till the house is in a roar. Oh my 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 -
rag - ing. Oh my

R.
B.
C.
F.
B.
B.

rello, e il cer - vel - lo, po - ve - rello, 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 - rello, 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 - rello, 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 - rello, 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 wonder, so have stunn'd me and un -

rello, e il cer - vel - lo, po - ve - rello, 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 wonder, so have stunn'd me and un -

vel - lo, po - ve - rel - lo, po - ve - rel - lo, già stor - di - to, sba - lor - di - to, il cer - vel - lo, po - ve -
brain is torn a - sunder, Rage and fu - ry, fear and wonder, so have stunn'd me and un -

R. 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 - sunder, oh my brain is torn a - sunder, Rage and fu - ry, fear and~~

C. ~~vel - lo, po - ve - rel - lo, il 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, il 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, il cervel - lo, po - ve - rel - lo, il cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -~~
~~done me, on - ly madness is in store, Oh me, my brain is torn a - sunder, Rage and fu - ry, fear and~~

B. ~~rel - lo, il cervel - lo, po - ve - rel - lo, il cer - vel - lo, po - ve - rel - lo, già stor - di - to, sba - lor -~~
~~done me, on - ly madness 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 - sunder,~~

~~8~~

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 undone 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 undone 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 undone me, so have stunn'd me and un -~~

B. ~~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 -~~

B. ~~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,~~

~~8~~

sf > *sf* >

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

sf

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.
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 -

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, eil cer - vel - lo, po - ve -
store! Oh, 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.

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-sunder, 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-sunder, 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.
Tutti

ad im - pazzar,
Oh my poor brain.

Bertha.
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,

R. ad Oh im paz-zar, si ri-du-ce ad
 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
 my poor brain, on - ly mad - ness can

F. si ri - du-ce ad im - paz in - 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 on - ly mad - ness can

si on - ly mad-ness is in store, on - ly mad - ness can

Rosina, and Bertha.

R. 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)
 p im - paz - zar, si ri - du-ce ad im - paz - zar!
 be in store, on - ly mad-ness is in store!

sotto voce

R.
B.

Mi par d'es - ser con la
All this tu - mult and con -

C.

Mi par d'es - ser con la
All this tu - mult and con -

F.

Mi par d'es - ser con la
All this tu - mult and con -

B.

Mi par d'es - ser con la
All this tu - mult and con -

B.

Mi par d'es - ser con la
All this tu - mult and con -

sotto voce

Mi par d'es - ser con la
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.
C.
F.
B.
B.

ci - na, mi par d'es - ser con la -
rea - son, All this tu - mult and con -

ci - na, mi par d'es - ser con la -
rea - son, All this tu - mult and con -

ci - na, mi par d'es - ser con la -
rea - son, All this tu - mult and con -

ci - na, mi par d'es - ser con la -
rea - son, All this tu - mult and con -

ci - na, mi par d'es - ser con la -
rea - son, 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

te - sta in un' or - ri - da fu -
fu - sion Has be - reft me quite of

R.
B.
C.
F.
B.
B.

ci - na, do - ve cre - sce e mai, e
rea - son, I can come to no, to

ci - na, do - ve cre - sce e mai, e
rea - son, I can come to no, to

ci - na, do - ve cre - sce e mai, e
rea - son, I can come to no, to

ci - na, do - ve cre - sce e mai, e
rea - son, I can come to no, to

R.
B.
C.
F.
B.
B.

mai non re - sta del - l'in - cu - di -
no con - clu - sion, Like a ham - mer

mai non re - sta del - l'in - cu - di -
no con - clu - sion, Like a ham - mer

mai non re - sta del - l'in - cu - di -
no con - clu - sion, Like a ham - mer

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.
C.
F.
B.
B.
B.

ni on so - no re vil, l'im - por tu - no
on the an - vil, Each - says what - he

ni on so - no re vil, l'im - por tu - no
on the an - vil, Each - says what - he

ni on so - no re vil, l'im - por tu - no
on the an - vil, Each - says what - he

ni on so - no re vil, l'im - por tu - no
on the an - vil, Each - says what - he

ni on so - no re vil, l'im - por tu - no
on the an - vil, Each - says what - he

ni on so - no re vil, l'im - por tu - no
on the an - vil, Each - says what - he

R.
B.
C.
F.
B.
B.
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 -

stre - pi - tar.
said be - fore.

stre - pi - tar.
said be - fore.

stre - pi - tar. Al - ter - nan - do
said be - fore. Surg - ing this way,

stre - pi - tar. Al - ter -
said be - fore. Surg - ing

stre - pi - tar.
said be - fore.

p

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.

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-

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.

R.
B.
al-ter-nan - do questoe quello pesan - tis - si - mo mar-tel-lo, pe-san - tis - si - mo mar-
'Midthe 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 d'es-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 - rept me quite of reason, Here must be some vile col -

B.
quel - lo, rag - ing, **Chorus. (BASS.)** al - ter - nan - do,
Surg - ing this way, Surg - ing this way,

B.
Al - ter - nan - do questo e
Surg - ing this way, Surg - ing

cresc.

R.
B.
tel-lo, pesan - tis si - mo mar-tel-lo,
suaging, furious tongues there's no assuaging,

C.
al-ter-nan - do questoe quello pesan - tis - si - mo mar-
'Midthe flames of discord raging, furious tongues there's no as-

F.
al-ter-nan - do questoe quello pesan - tis - si - mo mar-
'Midthe 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 -
lusion, I can come to no conclusion, no, I come to no conclusion, Yes, I'm sure there's some col -

B.
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-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 questo e 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'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-tle's fu-rious raging, Still the horrid din in -*

TENOR & BASS.

questo e quel-lo, al-ter- fu-rious rag-ing Surg-ing

decrease. *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-tle'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 barbaraarmo-
roar, Amid the flames of discord raging, furious tonguesthere'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 barbaraarmo-
roar, Amid the flames of discord raging, furious tonguesthere'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 barbaraarmo-
roar, Amid the flames of discord raging, furious tonguesthere'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 barbaraarmo-
roar, Amid the flames of discord raging, furious tonguesthere'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 barbaraarmo-
roar, Amid the flames of discord raging, furious tonguesthere'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 vòl - 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 vòl - 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 vòl - 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 vòl - 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 vòl - 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 - tle. 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 - 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 -

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.
B.

zar,
store,

C.

zar,
store, *cresc.*

F.

e il 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.

e il 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.

e il 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.
B.

ff

e il cer-ly

C.

ff

e il cer-ly

F.

ff

fon-de, si ri-du-ce ad im-paz-zar, e il cer-ly
done me, on-ly mad-ness is in store, on-ly

B.

ff

fon-de, si ri-du-ce ad im-paz-zar, e il cer-ly
done me, on-ly mad-ness is in store, on-ly

B.

ff

fon-de, si ri-du-ce ad im-paz-zar, e il cer-ly
done me, on-ly mad-ness is in store, on-ly

ff

e il On-ly

ff

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

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.

p

R.
B.
C.
F.
B.
B.

di - to, non ra - gio - na, si con-fon-de, si ri-du-ce adimpazzar, wonder, so have stunn'd me and un-done me, on-ly mad-ness is in store.

di - to, non ra - gio - na, si con-fon-de, si ri-du-ce adimpazzar, wonder, so have stunn'd me and un-done me, on-ly mad-ness is in store.

F.
B.
B.

e il cer-vel-lo, po-ve- Oh my brain is torn a -

e il cer-vel-lo, po-ve- Oh my brain is torn a -

e il cer-vel-lo, po-ve- Oh my brain is torn a -

crese.

R.
B.

C.

F. *cresc.*

rel-lo, già stordì-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 stordì-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 stordì-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.

B.

B.

ff

eil cer- - vel- -lo si ri-
On- -ly -mad- -ness, on- -ly -

ff

eil cer- - vel- -lo si ri-
On- -ly -mad- -ness, on- -ly -

ff

zar, eil cer- - vel- -lo si ri-
store, on- -ly -mad- -ness, on- -ly -

ff

zar, eil cer- - vel- -lo si ri-
store, on- -ly -mad- -ness, on- -ly -

ff

zar, eil cer- - vel- -lo si ri-
store, on- -ly -mad- -ness, on- -ly -

ff

eil cer- - vel- -lo si ri-
On- -ly -mad- -ness, on- -ly -

Cut

R. du - ce ad im - paz - zar, eil cer -
 B. mad - ness is in store, on - ly
 C. du - ce ad im - paz - zar, eil cer -
 F. mad - ness is in 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 - mad - ce ad im - paz - zar, eil cer - vel - lo, po - ve -
 mad - ness, ness, is in store, I can come to no con -
 du - ce, si ri - du - ce ad im - paz - zar, store, eil on - ly
 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 -
 F. 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.
B. du - mad - - ce ad - -ness im - - paz -

C. du - mad - - ce ad - -ness im - - paz -

F. du - mad - - ce ad - -ness im - - paz -

B. du - done - ce, me, si on - ri - ly - du - ce, si ri - du - ce ad im - paz -

B. du - done - ce, me, si on - ri - ly - du - ce, si ri - du - ce ad im - paz -

du - mad - -ness, si on - ri - ly - du - mad - -ness, im - - paz -

R.
B. zar, eil cer - vel - lo, po - ve - rel - lo, si ri -

store, on - - ly mad - ness, on - ly mad - ness, on - ly

C. zar, eil cer - vel - lo, po - ve - rel - lo, si ri -

store, on - - ly mad - ness, on - ly mad - ness, on - ly

F. zar, eil cer - vel - 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 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 and

zar, eil cer - vel - lo, po - ve - rel - lo, si ri -

store, on - - ly mad - ness, on - ly mad - ness, on - ly

R. B. im - paz - zar, ad im - paz -

on - ly mad - ness is - in

C. im - paz - zar, ad im - paz -

on - ly mad - ness is - 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 -

done me, on - ly mad - ness is in store, rage and fu - ry have un - done me, on - ly mad - ness 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 -

done me, on - ly mad - ness is in store, rage and fu - ry have un - done me, on - ly mad - ness 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 -

done me, on - ly mad - ness is in store, rage and fu - ry have un - done me, on - ly mad - ness is in

im - paz - zar, ad im - paz -

on - ly mad - ness is - in

R. B. zar, ad im - paz - zar, ad im - paz -

store, yes, on - ly mad - ness is - in

C. zar, ad im - paz - zar, ad im - paz -

store, yes, on - ly mad - ness is - in

F. zar, ad im - paz - zar, ad im - paz -

store, yes, on - ly mad - ness is - in

B. zar, ad im - paz - zar, ad im - paz -

store, yes, on - ly mad - ness is - in

B. zar, ad im - paz - zar, ad im - paz -

store, yes, on - ly mad - ness is - in

zar, ad im - paz - zar, ad im - paz -

store, yes, on - ly mad - ness is - 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.

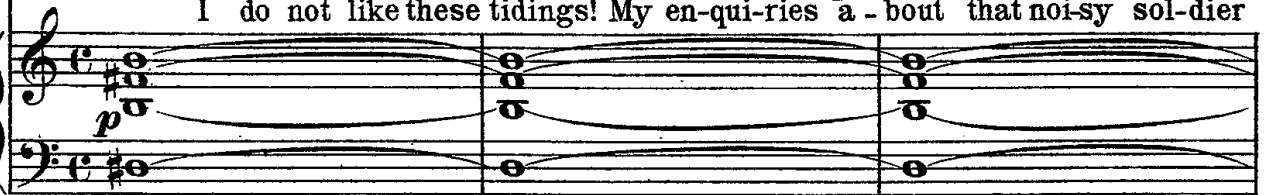
No 12. "Pace e gioia sia con voi.,


Recitative and Duettino.

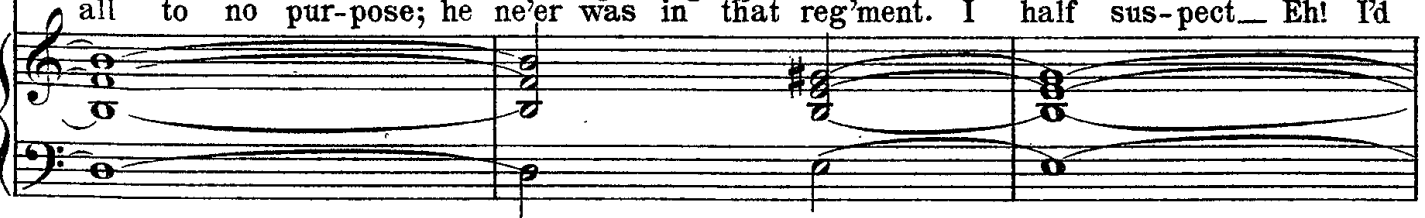
Scene.—The Library at Doctor Bartolo's; there are chairs and a pianoforte, on which is some music.

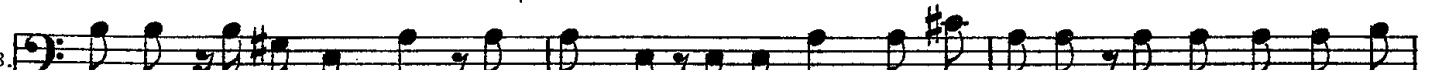
Bartolo.

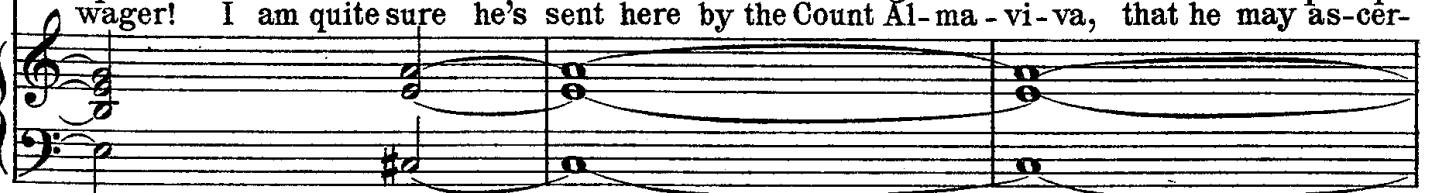
Voice. B. 
 Ma ve-di il mio de - stino! Quel solda - to, per quanto abbia cer - ca - to,
 I do not like these tidings! My en - qui - ries a - bout that noi - sy sol - dier

Piano. 

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




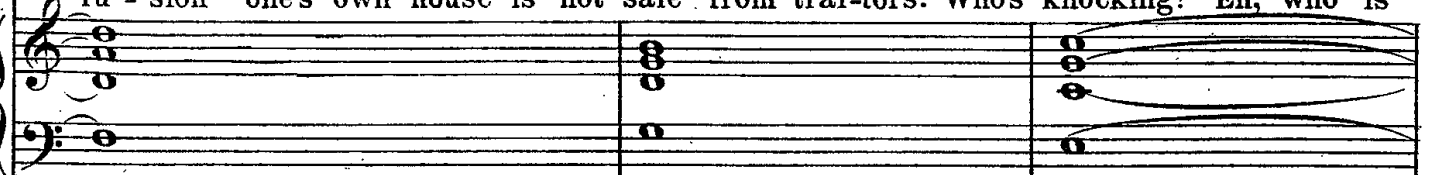
B. 
 spetto! che du - bi - tar? Scommet - to che dal con - te Alma - vi - va è sta - to qui spe -
 wager! I am quite sure he's sent here by the Count Alma - vi - va, that he may as - cer -




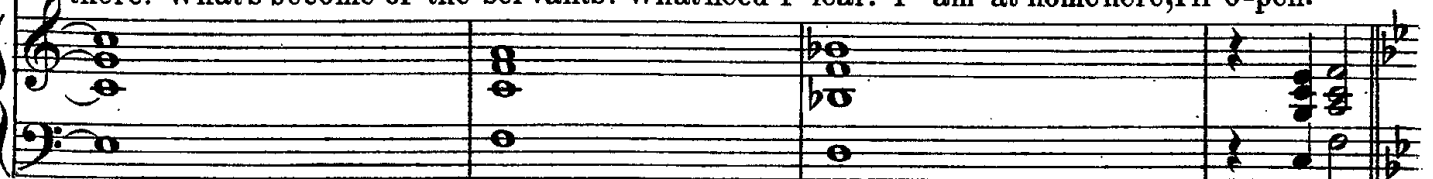
B. 
 di - to quel si - gno - re ad e - splo - rar della Ro - si - na il co - re. Nem - me - no in ca - sa
 tain for his young lordship what is the state of my fair ward's af - fect - ions. In these days of con -



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



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



Andante moderato.

(enter the Count, disguised as a musicmaster)

Count.

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

Vins. *cl.*

vo-i,
dwelling, Bartolo.

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

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

Ob-bli -
Sir, you

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

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

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

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

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

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

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

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

p

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

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

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

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

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

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

cresc.

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

B. 



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

B. 



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

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

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



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

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



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

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

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

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

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

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

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

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

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

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

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

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

cresc.

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

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

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

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

cresc.

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

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

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

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

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

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

CUT

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

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

C. (Ah mio ben, fra-no-chi-i-stan-ti par-le-rem con li-ber-
 (Oh, my fair-est, hope im-bues me, Now my tor-ments all take

B. *tà.* (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-

cresc.

C. *tà,* flight, par-all le-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-ments -le-take

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

C. *f*
 rem, flight. ah mio ben, fra po - chii - stan - ti, ah mio ben, fra po - chii -
 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.
 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.
 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

TO

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

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

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

C. *tà!) flight!)*

B. *tà!) right.)*

Recitative.

Bartolo. Count.

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

Bartolo. Count.

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

Bartolo. (going off) **Count. (detaining him)**

C.
B.
ri - no, ed in sua ve - ce — Sta mal? Corro a ve - der - lo. Pia - no pia - no. Non è mal co - sì
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.
B.
gra - ve. (Di co - stui non mi fi - do.) An - dia - mo, an - dia - mo. Ma si - gno - re — Che
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)**

B.
C.
è? Vo - le - va dir - vi — Par - la - te for - te. Ma — For - te, vi di - co. Eh -
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.
B.
ben, co - me vo - le - te, ma chi sia don A - lon - so ap - prende - re - te. Vo' dal
well, just as you please, sir, You shall soon see the tem - per of Don A - lon - so. Yes, of

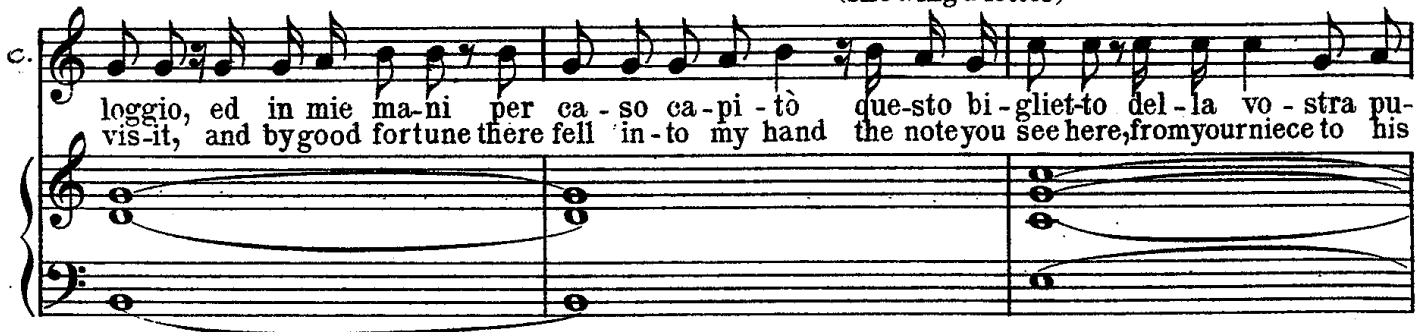
Bartolo. (softly, holding him back) **Count. (loudly and angrily)**

C.
B.
con - te Al - ma - vi - va — Pia - no pia - no! Di - te, di - te, v' a - scol - to. Il con - te —
Count Al - ma - vi - va — Softly, soft - ly, I can hear if you whisper. The Count has —

Bartolo. **Count. (calming down)**

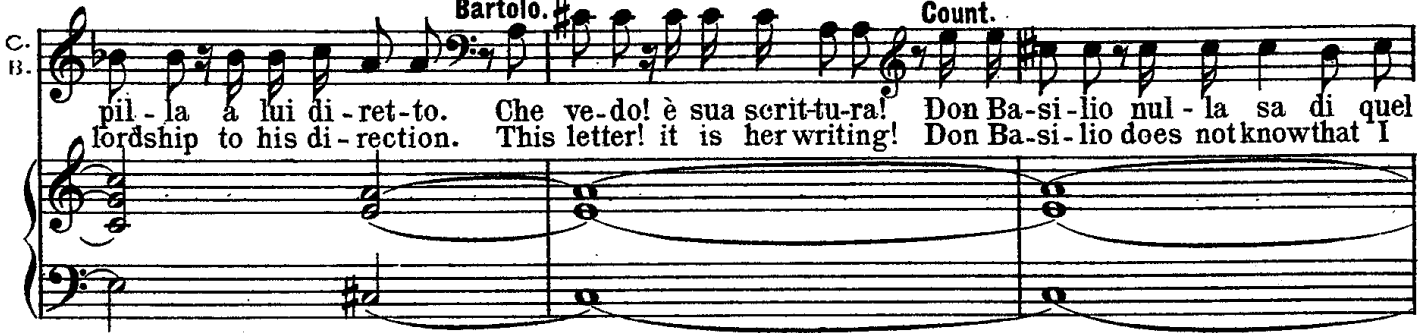
B.
C.
Pian, per ca - ri - tà. Sta - ma - ne nel - la stes - sa lo - can - da e - ra me - co d' al -
Hush, for pi - ty's sake. This morning he has quit - ted his lodg - ing, which I hap - pened to

(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)

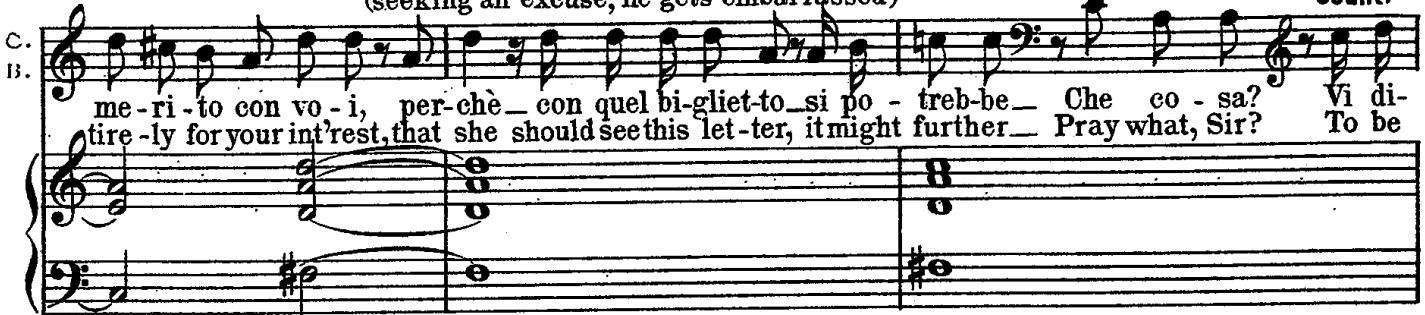
C. 

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

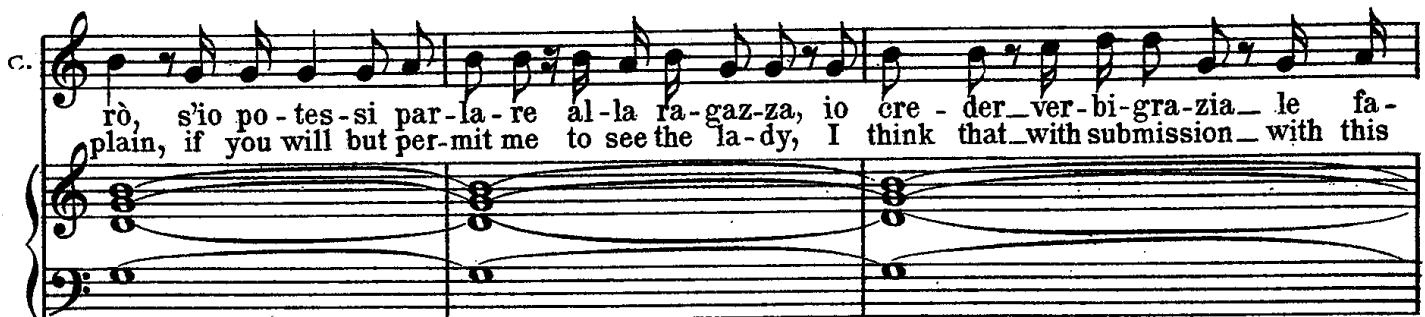
C. 

fo - glio; ed io per lui ve-nen-do a dar le-zio-ne alla ra-gazza 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-

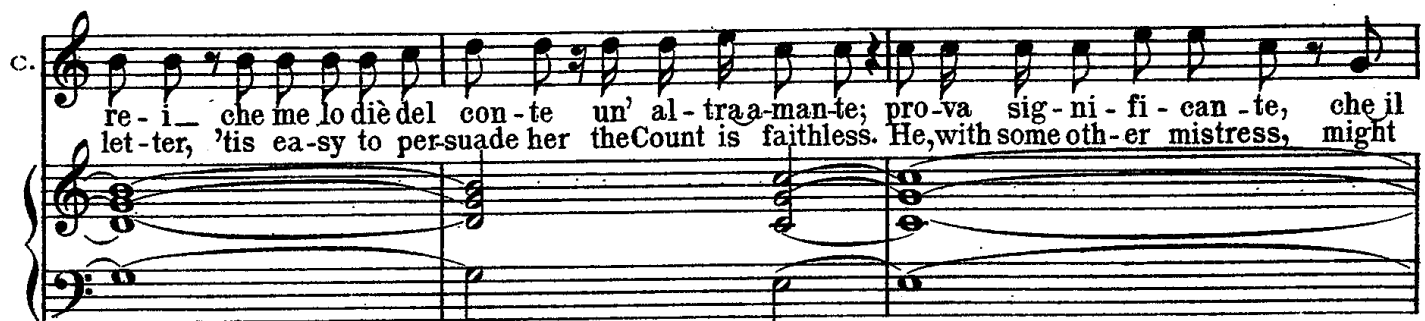
(seeking an excuse, he gets embarrassed)

C. 

Bartolo. Count.
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 a-man-te; pro-va sig-ni-fi-can-te, che il
let-ter, 'tis ea-sy to per-suade her the Count is faithless. He, with some oth-er mistress, might

Bartolo.

C.
B.
con-te di Ro - si - na si fa gio - co, e per - ciò — Pia - non un po - co. U - na ca - lunnia! Oh
careless - ly have left it where I found it, and perhaps — Well i - magined. But this is sland'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' a chia - mar la ra - gaz - za, poi - chè 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 boe - cam'èu - 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. Ec - 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

Rosina.
 (seeing the Count)

Bartolo.

Rosina.

Count.

B.
R.
C.

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 - tea 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

Rosina.

C.
R.

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 -*

Cut Bartolo. Rosina.

R. B. *zione.,, Eh sem - pre, sempre in bocca "Li - nu - til Pre - cau - zio - ne!.,, 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. B. *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-troun
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-

R.

do-flow-ing, re, s'ar-main-
'Tis in

R.

van po-ter ti-ran-no di ri-
vain you would op-press it, 'Tis in

R.

gor, di cru-del - - - tà. D'o-gnias-sal - to - vin - ci -
 vain to - - - flout and - - - rail, If a pas - sion - true - pos -

f *pp*

R.

Vivace.

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 - si! 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 fa! 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.
 R. 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, giu - 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 - to il co - re, tu mi por - tia de - li - rar, tu mi
 with faith a - bid - ing, Ev - 'ry care is lul'd to rest, ev - 'ry

R. *por - tia de - li - rar. Ca - ram - 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 - tia de - li trust with faith a - bid - ing, All care is lull'd to*

CUT

R. *rar. rest. Non te - mer, Fear no more,*

Count.

C. *ti ras - si - cu - ra, I will re - lease thee, sor - tea - Soon the*

C. R. Rosina.

mi - ca a noi sa - rà. Dun - que
ty - rant I will as - sail. I may

R. C. Count.

spe - ro? Il mio cor? Giu - bi - le -
hope then? And thy love? Will nev - er

C. R. Rosina.

rà! Ca - ra im - ma - gi - ne - ri - den - te, dol - ce i - de - a d'un lie - to - a -
fall! Yes, my heart, in thee con - fid - ing, Now with hope, with hope and joy is

R. in pet - to il -

mor, blest, tu m'ac - cen - di in pet - to il -
Thee I trust with faith a -

R. tu mi -

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.*

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

R. *man-do, tu mi sal-va per pie-tà, save me, Leave me not to mourn and wail!* *mi por-tia de-li care is lull'd to*

p *cresc.*

R. *rar. rest.* *a piacere* *Ca-ro, a te mi rac-co- If thou canst, from du-rance*

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*

p *f* *a tempo*

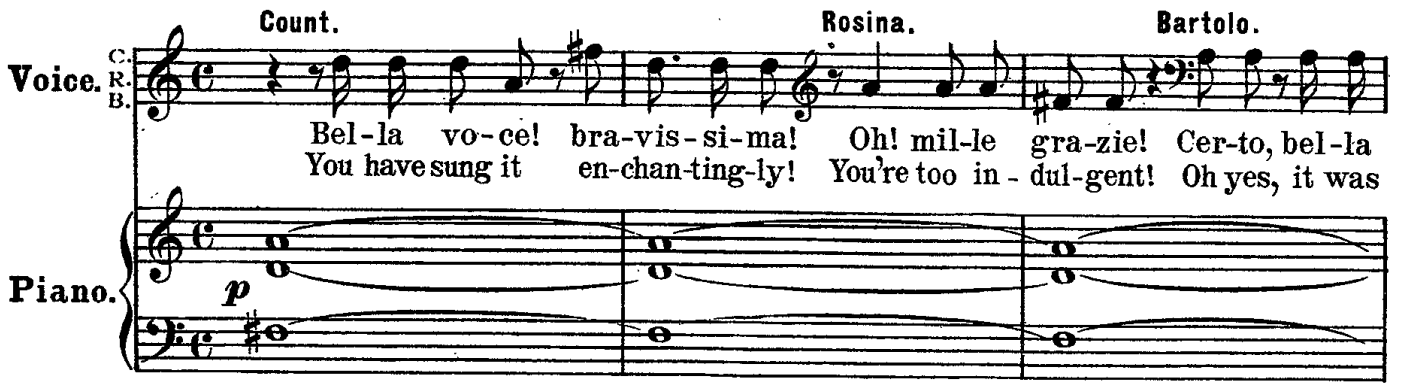
R. *rar, tu mi por-tia de-li rar, a de-li rar, a de-li rest, ev-'ry care is lull'd to rest, now ev-'ry care, now ev-'ry*

ff

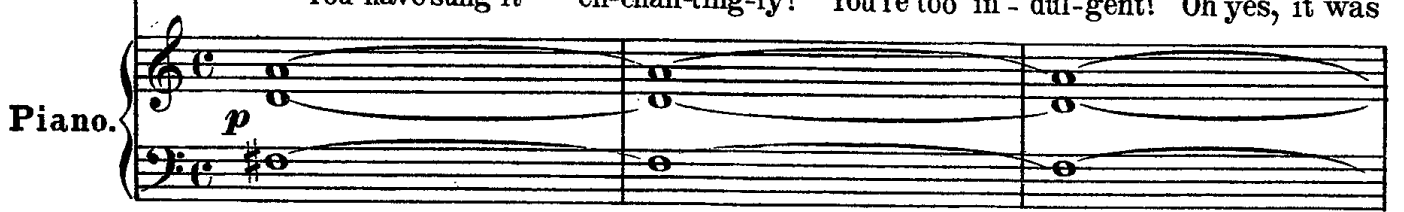
R. *rar, a de-li rar! care is lull'd to rest!*

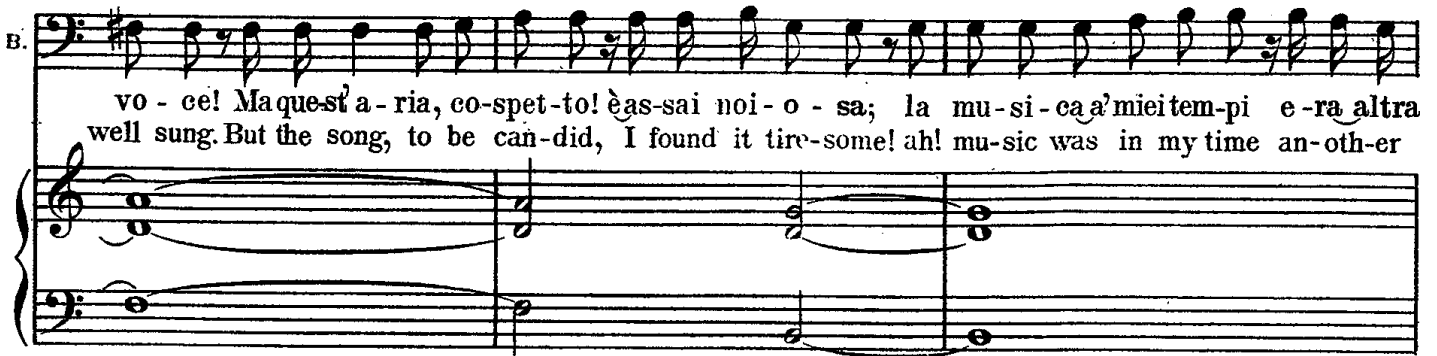
No 14. "Quando mi sei vicina.,,
 Recitative and Arietta.

Count. Rosina. Bartolo.

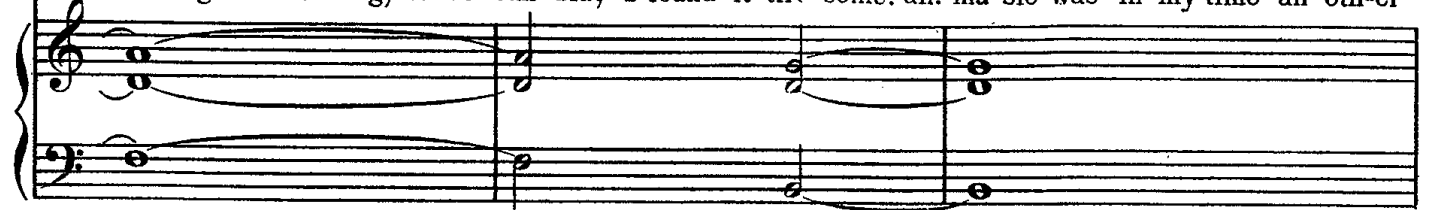
Voice. C. R. B. 

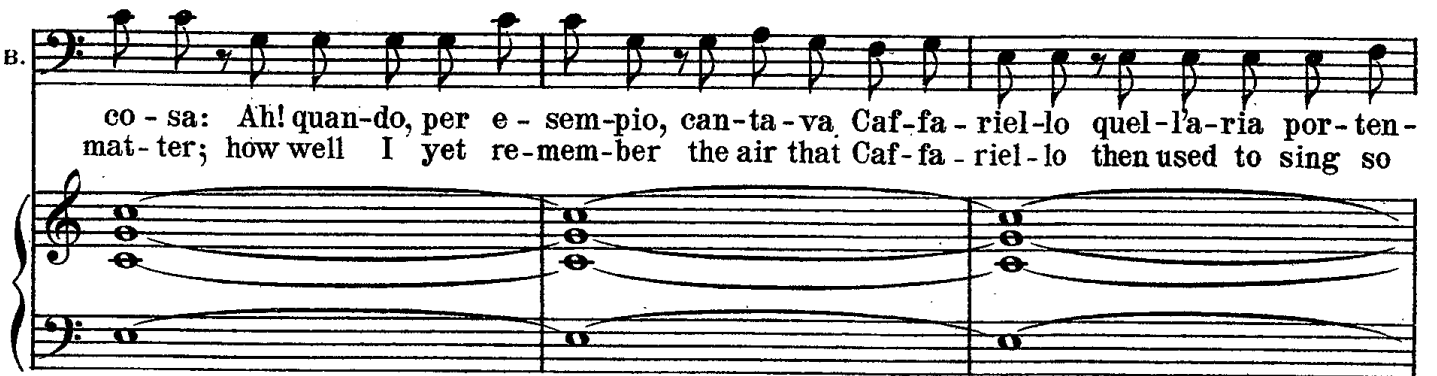
Bel-la vo-ce! bra-vis-si-ma! Oh! mil-le gra-zie! Cer-to, bel-la
 You have sung it en-chan-ting-ly! You're too in - dul-gent! Oh yes, it was

Piano. *p* 

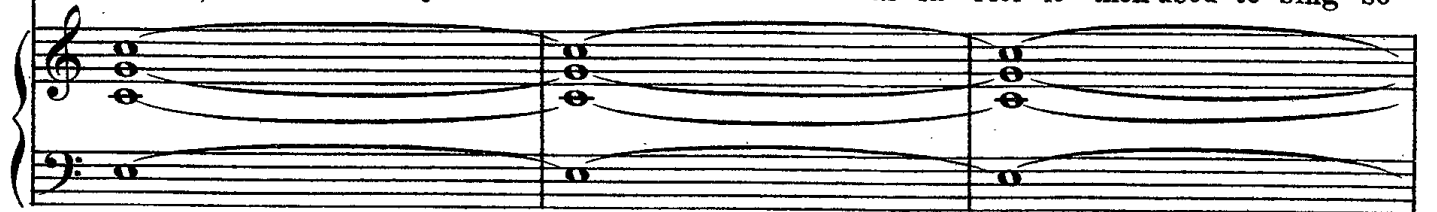
B. 

vo - ce! Ma quest'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-l'a-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

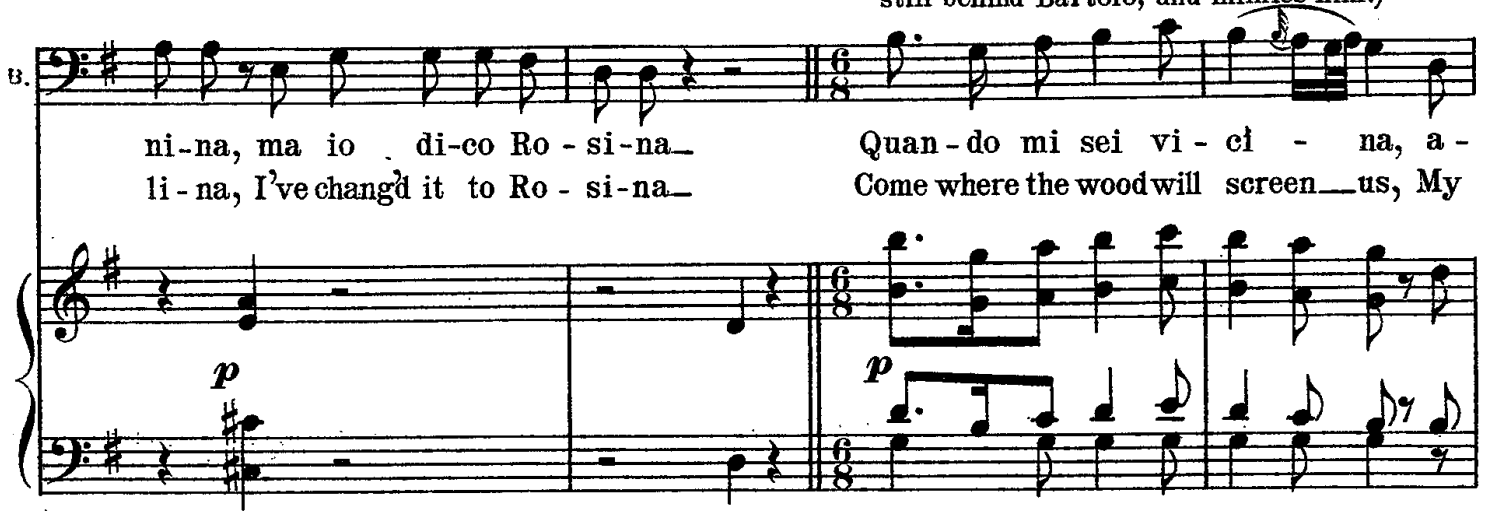
Strings. *p* 

Recit.

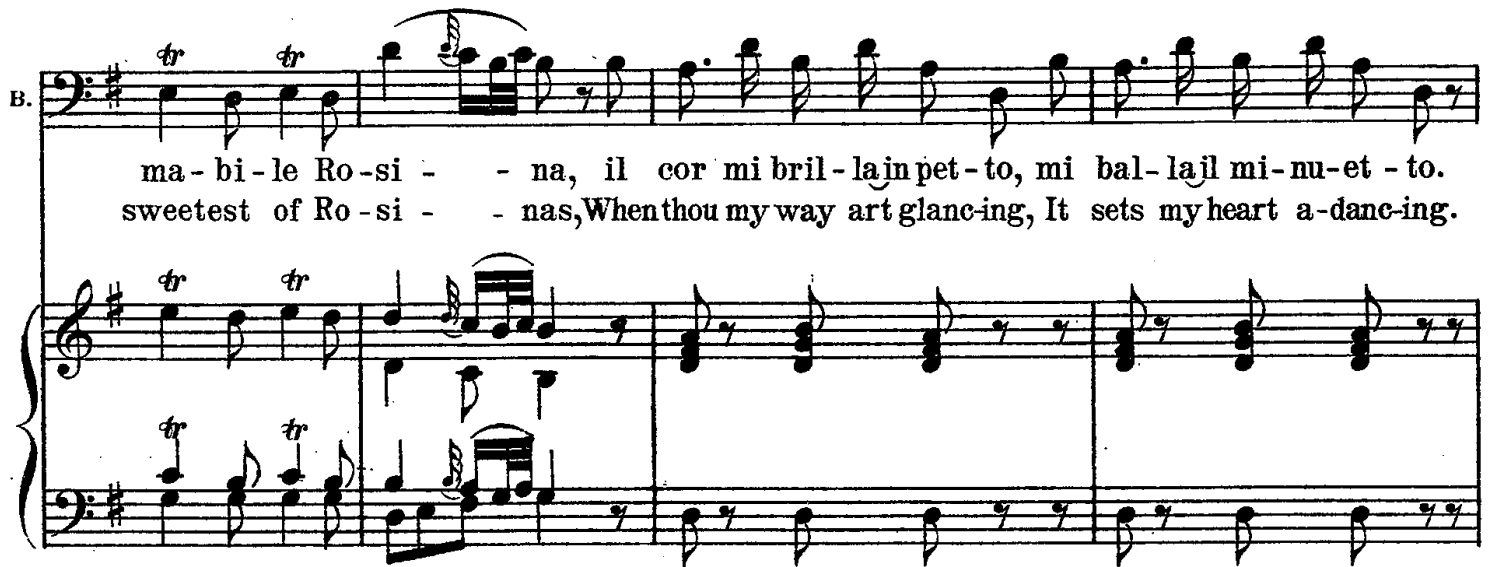
B. 

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

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.)

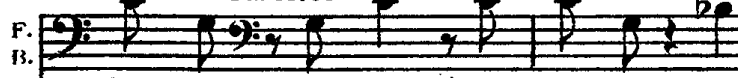

Figaro.

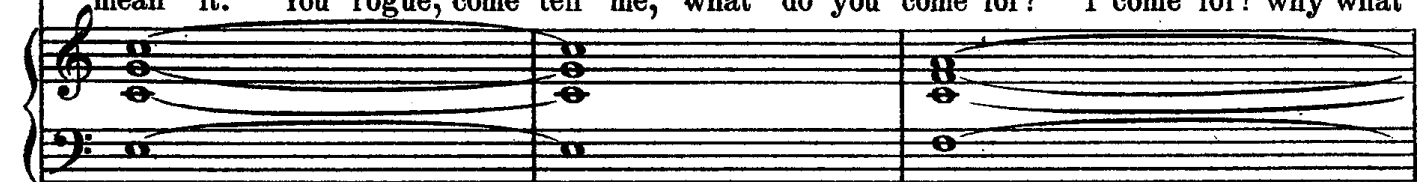
F.  
 Bra - vo, si - gnor bar - bie - re, ma bra - vo! Eh nien - te af - fat - to: scu - si, son de - bo -
 Nice man - ners for a bar - ber! go on, sir! Oh pray ex - cuse me, real - ly, I did not



Bartolo.


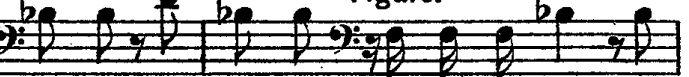
Figaro.

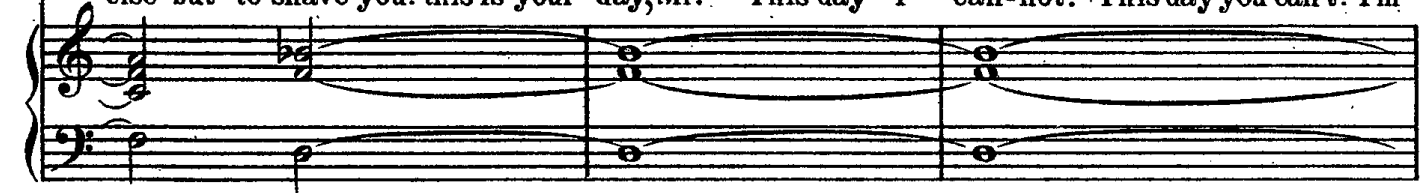
F.  
 lez - ze. Eb - ben, gui - do - ne, che vie - ni a fa - re? Oh bel - la! ven - go a
 mean it. You rogue, come tell me, what do you come for? I come for? why what



Bartolo.

Figaro.



F.  
 far - vi la bar - ba: og - gi vi toc - ca. Og - gi non vo - gliò. 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

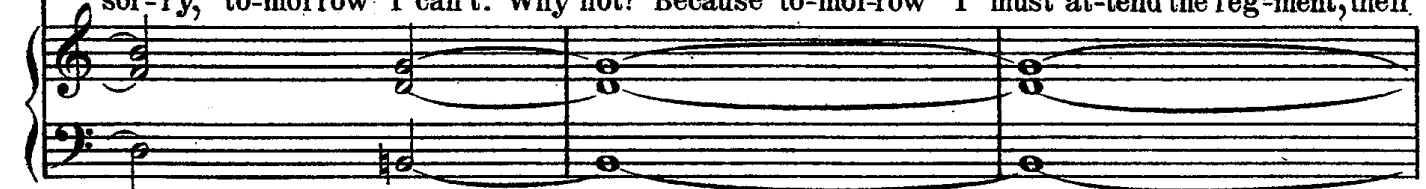


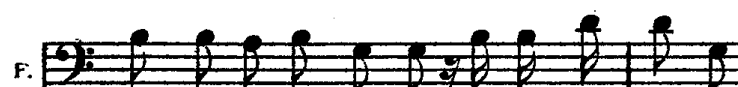

Bartolo.

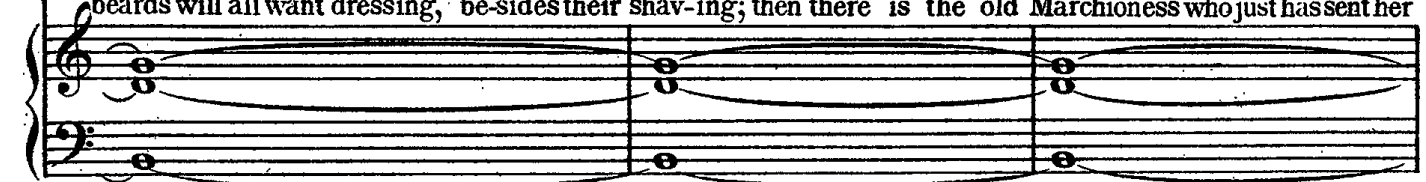
Figaro.



(puts his basin on a table, and takes a memorandum - book out of his pocket.)

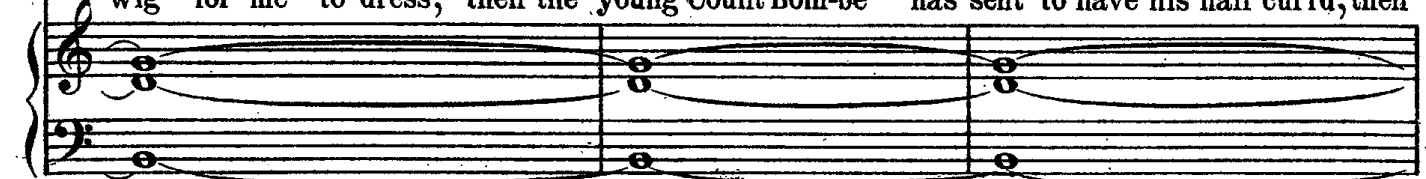
F.  
 ma - ni non po - trò i - o. Per - chè? Perchè ho da fa - re, a tut - ti gli Uf - fi - zia - li del
 sor - ry, to - morrow I can't. Why not? Because to - morrow I must at - tend the reg' ment, their



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 coi 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 curl'd; 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
 med²cine 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. B. 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

Bartolo.

F. B. 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

Figaro.

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 basin as though about to go)

F. B. 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

Bartolo.

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.
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 - vol 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 - to 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 toc-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.) E 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-glion di pri-ma
 car-ried to the Count the let-ter of Ro-si-na. He seems to be a con-sum-mate in-

(a great crash is heard as of crockery breaking)

B. C. Bartolo.
 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-vail 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

C. (to Rosina)
 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

Rosina. (ardently)

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.

R.
C.
B.

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 -

B.
F.

chie - ri, u - na ter - ri - na. Ve - de - te che gran co - sa! ad u - na chia - ve se iononm'attac -
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)

F.

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 against yonder wall in the darkness and,

F.

za - to mi sa - re - i la te - sta 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).

F.
B.

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 watching.) 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.

Co - me
Why it's

Piano.

Basilio.

B.
Bas.

qua? Ser - vi - tor, ser - vi - tor di tut - ti quan - ti.
you? My good sirs, my good sirs, 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 - chez - za ci vor - rà.) Figaro.
(Boldness now must help me through.)

(Qui fran - chez - 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. E, Well, il and Cu-the

C. **Count. (to Basilio, interrupting him)**
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?
law-yer? Il Cu-ria-le?
How, what law-yer?

Bartolo. Basilio.

(to Bartolo)

C. *na - to. Non è ver? Sì, sì, tut-to io sò, tut-to io. Ma Don Barto-lo, spie-*
 B. *morn-ing. Did I not? Yes, you told me all, yes 'tis true. Doctor Bar-to-lo, ex -*

Vln. & Wind.

Count. (to Bartolo) (to Basilio)

C. *Ehi, Dot-to-re, u-na pa-ro-la, ehi, Dot-to-re, u-na pa-ro-la. Don Ba-si-lio, son da*
 B. *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. *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*
 B. *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. *qua.*
 B. *you.*

(Fa-teun po'ch'ei va-da vi-a, ch'ei ci sco-pra hogan 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 o mi 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)

C. gno-re, ei l'affare an-cor non sa.) told you, of the let-ter he knows naught)

Bas. Basilio. (Ah qui cer-to v'è un pastic-cio, non s'ar-ri-va a in-do-vi- (More and more this gets en-tangled, But, by Jove! I'll not be

C. (Ch'ei 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-

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)

Bas. 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-wild de-
mea-nor! burn-ing fe-ver! fly-ing pul-ses! burn-ing fe-ver!

cresc.

F. Basilio.

Bas.

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!

f p

Count. (giving Basilio a purse unperceived)

C.

Via pren-de-te me-di-ci-na, You re-quire a pow'r-ful ton-ic,

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.

R. Di-ce be-ne-an-da-tea let-to.
Yes, in bed you will be bet-ter.

C. Voi pa-u-ra in ver mi fa-te.
By your looks I am quite frighten'd.

F.

B. Bartolo.

Presto anda-te a ri-po-
Go to bed, sir, as you

R. *f* Pre-sto anda-te a ri-po-sar!
Go to bed, sir, as you ought!

C. Pre-sto anda-te a ri-po-sar!
Go to bed, sir, as you ought!

F. Figaro.

B. Pre-sto anda-te a ri-po-sar!
Go to bed, sir, as you ought!

Bas. Basilio. (astonished)

sar, pre-sto anda-te a ri-po-sar! (U-na bor-sa! an-da-te a
ought, go to bed, sir, as you ought! (What's this money? and what's this

F. Figaro.

Bas. 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. Pre-sto a let-to, pre-sto a let-
Go to bed till you are bet-

F. 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-

B. 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. - - - - -

Bas. Che co-lor! -
Poor Ba-si -
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.

Vln I.

Count. Che brut-ta ce-ra! Oh brut-ta as-sa - - i!
What a com-plex-ion! Yes, he looks fright-ful!

F. - - - - - Oh brut-ta as-sa - - i!
Yes, he looks fright-ful!

B. - - - - - Oh brut-ta as-sa - - i!
Yes, he looks fright-ful!

Bas. Brut-ta ce-ra? Dun-que
My com-plex-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!

f *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

f *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 *cl.*

R. *buo - na se - ra, mio si - gno - re, pre - sto an -*
fare you well, sir, plea - sant slum - ber, Hea - ven

C. *se - ra, buo - na se - ra.*
well, sir, plea - sant slum - ber.

f

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. *Figaro.* *Buo - na se - ra, buo - na*
Fare you well, sir, plea - sant

p *p*

Count.

R. *se - ra.*
slum - ber.

C. *se - ra.*
slum - ber.

F. *Basilio.*

buo - na se - ra, mio si - gno - re, pre - sto an - da - te via di qua. Buo - na
fare you well now! pleasant slum - ber, Hea - ven grant you soon may mend. Fare you

p

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

Fl.
Cl.
mf

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.

p

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.*

Buo - na se - ra, via di
 Plea - sant slumber, now good

F. 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.*

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.

f. p. f.

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 pleasant slumber, now good night and pleasant

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 pleasant slumber, now good night and pleasant

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

Fl. ob. Cl.

f. p. f.

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 pleasant slumber, now good night and pleasant

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 pleasant slumber, now good night and pleasant

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

Fl. ob. Cl.

f. p. f.

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 pleasant slumber, now good night and pleasant

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 pleasant slumber, now good night and pleasant

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 good night and pleasant

C. se-ra, via di qua, buo-na se-ra, mio si-
slumber, now good night, now good night 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, nongri-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 - gnore, 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 - gnore, 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 -

B. *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 -

cresc.

R. *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.

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.

B. *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, doman poi si par - le - rà, non gri - da - te per pie - tà, non gri - da - te per pie - tà!
mend, less than naught I com - pre - hend, less than naught I com - pre - hend, less than naught I com - pre - hend.

ff

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

Brs. *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.

Brs. 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. (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.

B.

Or-sù, signor Don Bar-to-lo.
At last, good Doctor Bar-to-lo.
Bartolo.

Sonqua, 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.)

B.

qua!
come!

vln.

p

B.

strings

B.

Stringi!
Tighter.

B.

Count.

Bra-vis-si-mo!
Yes, that will do.

Ro-
Ro-

cl.

p

C.
 si - na, Ro - si - na, deh a - scol - ta - te - mi!
 si - na, Ro - si - na, say, are you lis - ten - ing?

Rosina.
 V'a - scol - to, v'a - scol - to; ec - co - mi
 I hear thee, I hear thee, Speak, I at -

(Both sit down and pretend to be studying the music.) Count. (aside to Rosina)
 qua. tend. A
 Up -

Vln. I Viola & Cello.
 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.

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 -

Figaro. (trying to attract Bartolo's attention.)

C. F. B. *tar. Ahi! Ahi! Che co-sa è sta-to?*
key. Oh me! oh me! What is the matter?

Figaro. *Un non sò*
Oh my poor

F. *che, un non sò che nel - l'oc-chio!*
eye! I've something neath my eye-lid!

Guar - da - te, non toc -
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.

R. *A mez - za not - te in*
Up - on the stroke of

R.

pun - to, a - ni - ma mia, ta - 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, Chanced id 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! bric -
 scoundrels! you robbers! you robbers! you

f *vln.*

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. 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. 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. 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. par! death! Bric-You

R. 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. 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. 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. co-ni! bir-ban-ti!
 scoundrels! you ras-cals!

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. 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.

bric - co - ni!
 you scoundrels,

bir - ban - ti!
 you rascals!

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 vowd 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 cre -
 You will be my death, oh, ye band of de -

crese. *poco* *a poco*

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, ceiv-ers! Su fuo-ri, fur-
 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. L'a-mi-co de-li-ra, l'a-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. L'a-mi-co de-li-ra, l'a-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. L'a-mi-co de-li-ra, l'a-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. *sia-mo, in - te - si già sia-mo.) L'a - mi-co de - li - ra, l'a - mi - co de -*
 nighted, poor wretch, he's be - nighted, With rage and vex - a - tion he's quite lost his

C. *sia - mo, in - te - si già sia-mo.) L'a - mi-co de - li - ra, l'a - mi - co de -*
 nighted, poor wretch, he's be - nighted, With rage and vex - a - tion he's quite lost his

F. *sia - mo, in - te - si già sia-mo.) L'a - mi-co de - li - ra, l'a - mi - co de -*
 nighted, poor wretch, he's be - nighted, With rage and vex - a - tion he's quite lost his

R. *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. *li - ra! (In - te - si già sia - mo, non vo' re - pli - ca - re, in - te - si già sia - mo, in -*
 cresc. *sens - es, (poor wretch, he's be - nighted, poor wretch, he's be - nighted, we all are u - nit - ed, we*

C. *li - ra! (In - te - si già sia - mo, non vo' re - pli - ca - re, in - te - si già sia - mo, in -*
 cresc. *sens - es, (poor wretch, he's be - nighted, poor wretch, he's be - nighted, we all are u - nit - ed, we*

F. *li - ra! (In - te - si già sia - mo, non vo' re - pli - ca - re, in - te - si già sia - mo, in -*
 cresc. *sens - es, (poor wretch, he's be - nighted, poor wretch, he's be - nighted, we all are u - nit - ed, we*

B. *li - ra! (In - te - si già sia - mo, non vo' re - pli - ca - re, in - te - si già sia - mo, in -*
 cresc. *sens - es, (poor wretch, he's be - nighted, poor wretch, he's be - nighted, we all are u - nit - ed, we*

R. *sde - gno, di rab - bia, di sde - gno mi sen - to cre - pa - re, di rab - bia, di sde - gno, di*
 cresc. *sens - es, in - sult - ed and slighted, I feel quite be - nighted, I*

R. *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

C. *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

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

B. *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

R. *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!

Cut

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.) Be qui - et, be qui - et, good Doc - tor, be qui - et, You're o - ver - ex - cit - ed, you're

B. *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

par! Bric - co - ni, bir - ban - ti, brie - co - ni, bir - ban - ti, brie - co - ni, bir - ban - ti, vi
 death. You band of de - ceivers, you scoundrels, you rascals, you band of de - ceivers, you

Piano accompaniment for the first system, featuring a melodic line in the right hand and a supporting bass line in the left hand.

R. *p* 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. *p* 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. *p* 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. *p* 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 -

Piano accompaniment for the second system, continuing the melodic and harmonic development.

R. - re! (In - te - si are già sia - mo, in -
 - ed! (We all are u - nit - ed, Poor

C. - re! (In - te - si are già sia - mo, in -
 - ed! (We all are u - nit - ed, Poor

F. - re! (In - te - si are già sia - mo, in -
 - ed! (We all are u - nit - ed, Poor

B. - re! (In - te - si are già sia - mo, in -
 - ed! (We all are u - nit - ed, Poor

- re, brie - co - ni, bir - ban - ti, ah voi, tut - ti quan - ti a - ve - te giu
 - ed! You band of de - ceivers, you scoundrels, you ras - cals, You've vow'd to ill

Piano accompaniment for the third system, concluding the piece with a *cresc.* marking.

R. *te* - *si* *già* *sia* - *mo*, *non* *vè* a *re* - *pli* -
wretch, he's be - night - ed, Nor knows what he

C. *te* - *si* *già* *sia* - *mo*, *non* *vè* a *re* - *pli* -
wretch, he's be - night - ed, Nor knows what he

F. *te* - *si* *già* *sia* - *mo*, *in* - *te* - *si* *già* *sia* - *mo*, *non* *vè* a *re* - *pli* -
wretch, he's be - night - ed, poor wretch, he's be - night - ed, nor knows what he

B. *ra* - *to* *di* *far* - *mi* *cre* - *pa* - *re*! *Su* *fuo* - *ri*, *fur* - *fan* - *ti*, *vi* *voglio* *ac* - *cop* -
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*
saith, no, no, he knows not what he saith! You're quite out of breath, you're

C. *car*, a *re* - *pli* - *car*, a *re* - *pli* - *car*, *Non* *ser* - *ve* *gri* - *dar*, *non*
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*
saith, no, no, he knows not what he saith! You're quite out of breath, you're

B. *par*, *si*, *ac* - *cop* - *par*, *si*, *ac* - *cop* - *par*, *vi* *voglio* *ac* - *cop* - *par*, *vi*
death, yes, yes, you will, you'll be my death, you will be my death, you

ff sempre

R. *ser* - *ve* *gri* - *dar*, *non* *ser* - *ve* *gri* - *dar*!
quite out of breath, you're quite out of breath!

C. *ser* - *ve* *gri* - *dar*, *non* *ser* - *ve* *gri* - *dar*!
quite out of breath, you're quite out of breath!

F. *ser* - *ve* *gri* - *dar*, *non* *ser* - *ve* *gri* - *dar*!
quite out of breath, you're quite out of breath!

B. *voglio* *ac* - *cop* - *par*, *vi* *voglio* *ac* - *cop* - *par*!
will be my death, you will be my death!

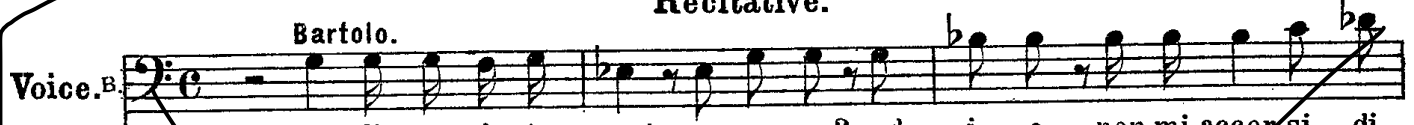
(exeunt all except Bartolo.)

ff

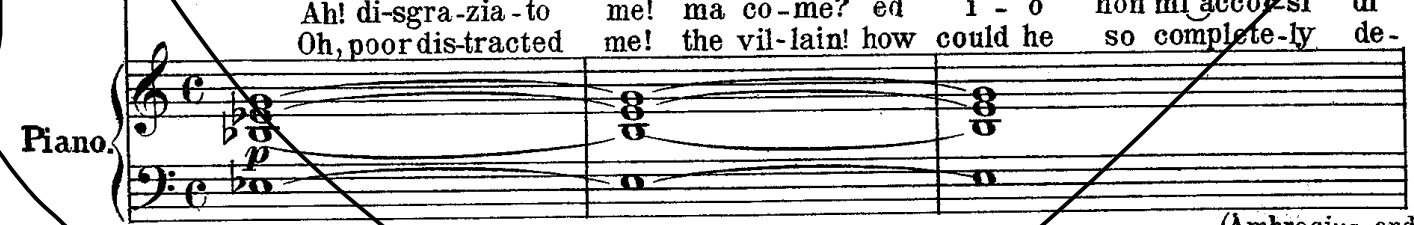
CUT

"Ah! disgraziato me!,"
Recitative.

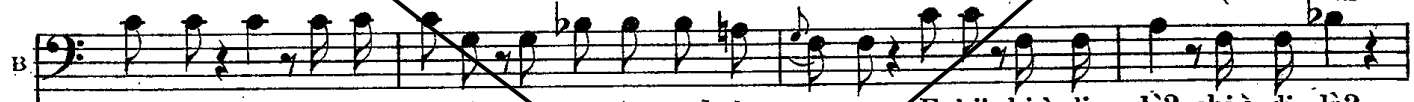
Bartolo.

Voice. B. 

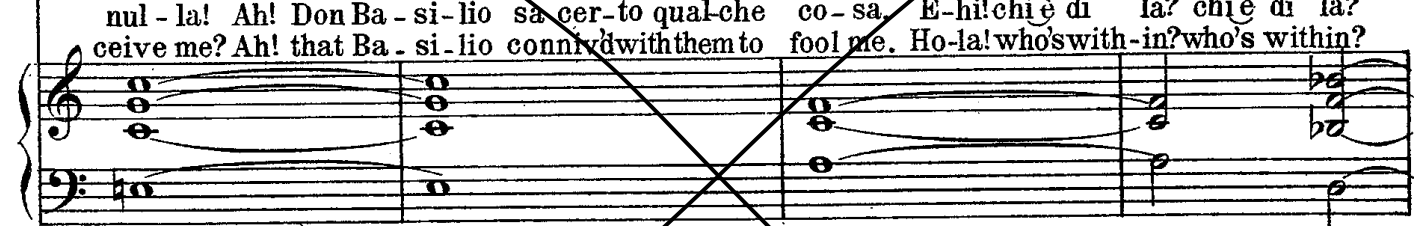
Ah! di-sgra-zia-to me! ma co-me? ed i-o non mi accor-si di
Oh, poor dis-tracted me! the vil-lain! how could he so complete-ly de-

Piano. 


(Ambrosius and

B. 

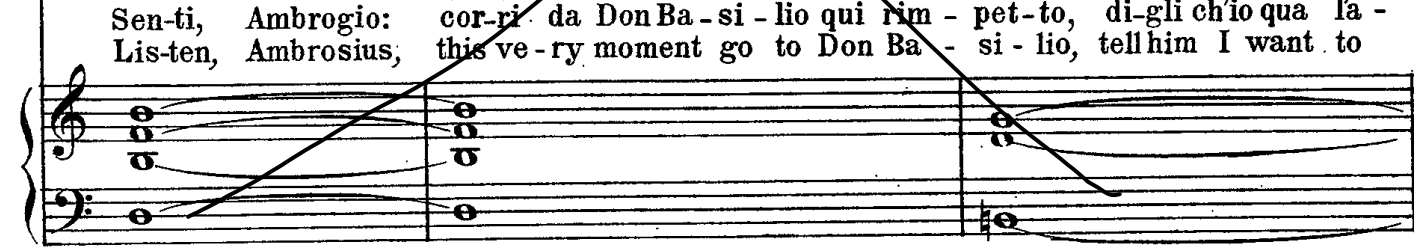
nul-la! Ah! Don Ba-si-lio sacer-to qual-che co-sa. E-hi! chi è di là? chi è di là?
ceive me? Ah! that Ba-si-lio conniv'd with them to fool me. Ho-la! who's with-in? who's within?


Piano. 

Bertha appear.)

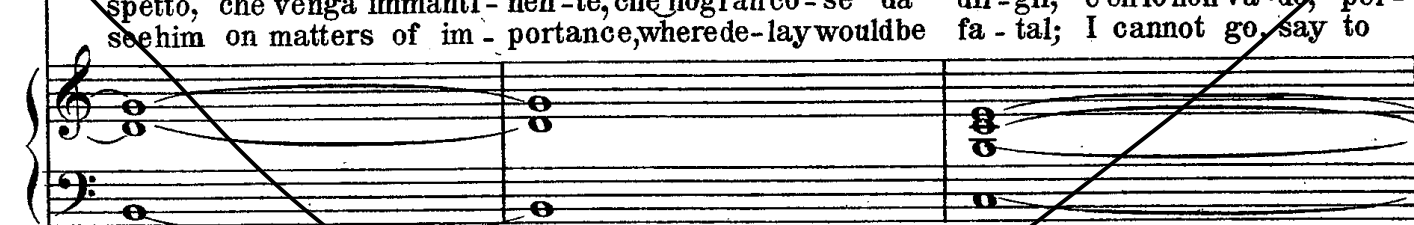
B. 

Sen-ti, Ambrogio: cor-ri da Don Ba-si-lio qui rim-pet-to, di-gli ch'io qua-là-
Listen, Ambrosius; this ve-ry moment go to Don Ba-si-lio, tell him I want to


Piano. 

B. 

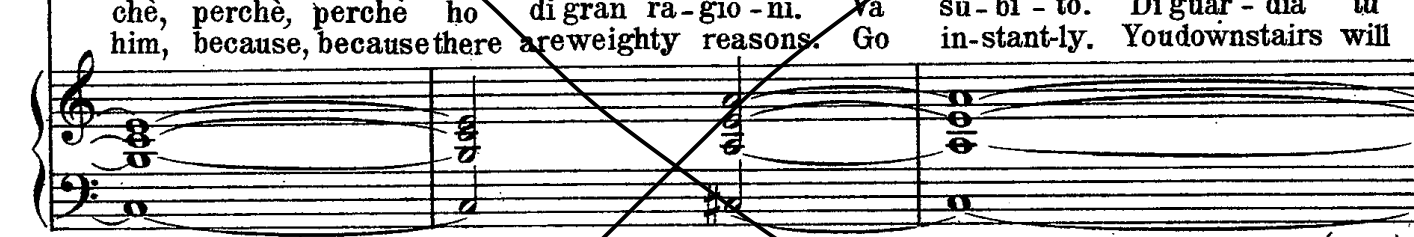
spetto, che venga immanti-nen-te, che ho gran-co-se da dir-gli, e ch'io non va-do, per-
see him on matters of im-portance, where de-lay would be fa-tal; I cannot go, say to

Piano. 

(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

Piano. 

(Exit.)

B. 

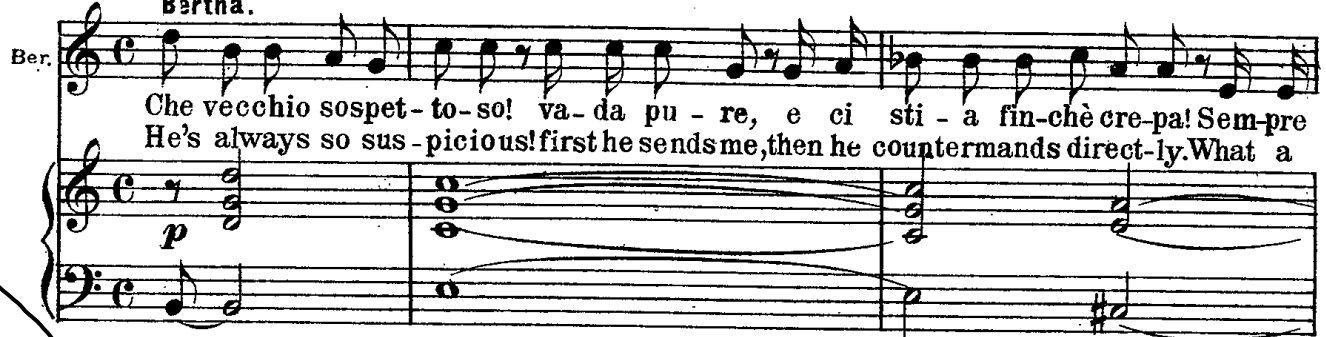
pian-ta-ti al-la por-ta, e po-i-no, no (Non me ne fi-do) Io stesso ci sta-rò.
watch that no one en-ters, you'll call me no, no (I cannot trust her) I'd bet-ter go my-self.

Piano. 

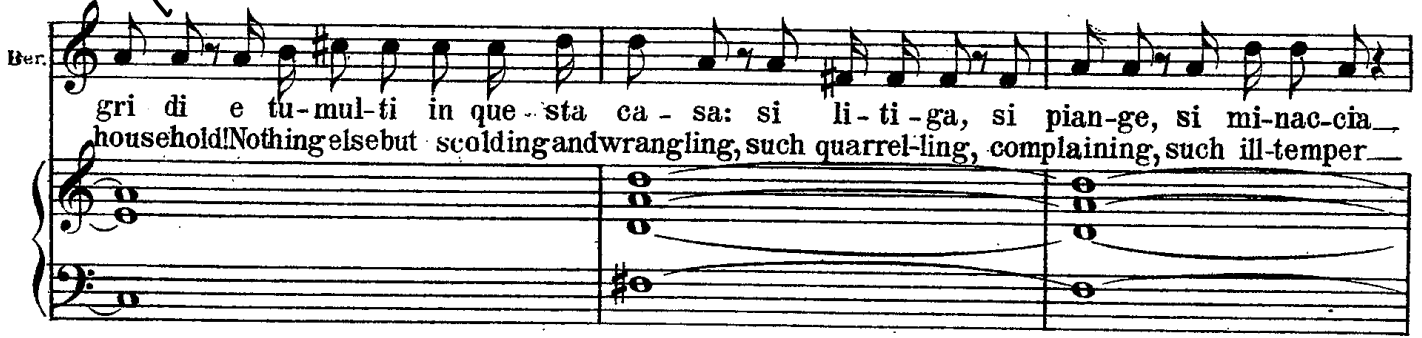
TO

Nº 16. "Il vecchiotto cerca moglie.," Recit and Aria.

Bertha.

Ber. 

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. 

si, non v'è un o-ra di pa-ce con questo vecchio a-va-ro e bronto-lo-ne. O che
such not a moment of quiet I ev-er have with this in-triguing old mi-ser! I will

Ber. 

ca-sa! oh che ca-sa in con-fu-sio-ne!
leave him. How I wish for some kind ad-vis-er!

Allegro.

vln.

Strings



Wind. 

f *p* *f*

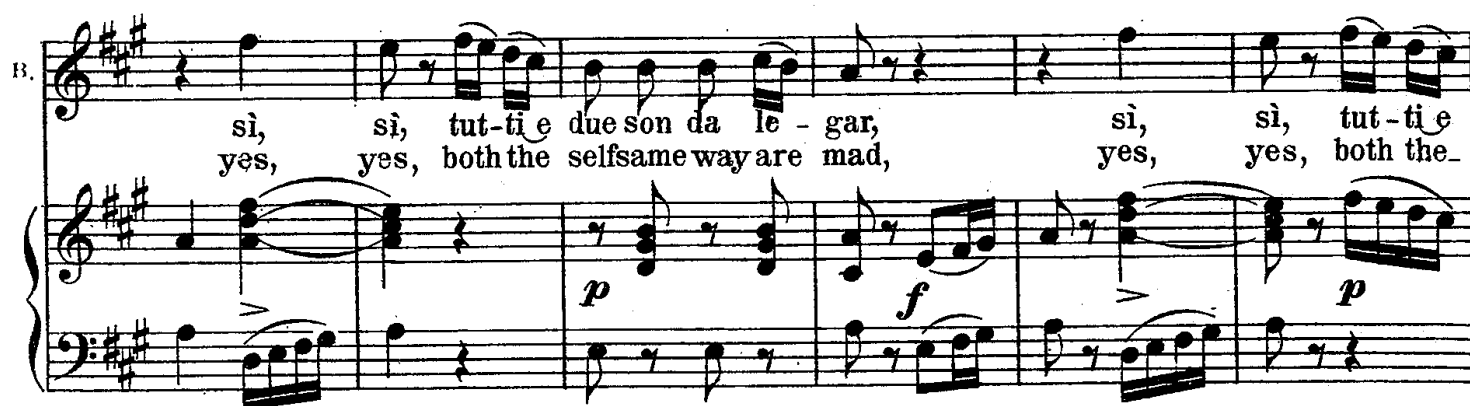


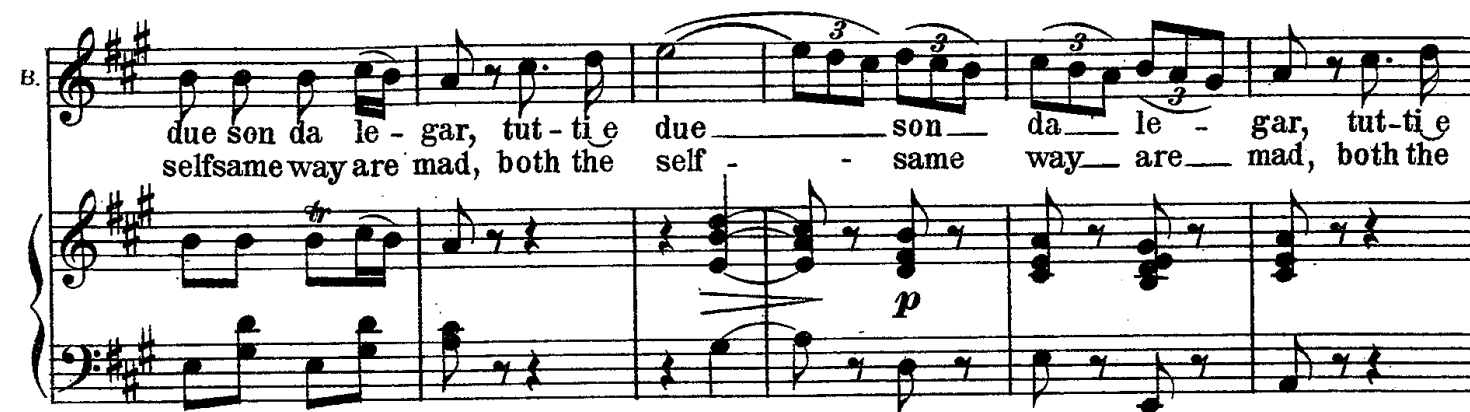
p *sf* *sf* *sf* *sf* *p*

Bertha.

B.  *f* *p* *vln.*
 Il vec-chiot-to cer-ca mo-glie, vuol ma-
 Ev'-ry grey-beard needs must mar-ry, And the

B.  *f*
 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.  *p* *f* *p*
 sì, sì, tut-ti e due son da le-gar, sì, sì, tut-ti e
 yes, yes, both the selfsame way are mad, yes, yes, both the

B.  *p*
 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.  *p* *f*
 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!*
self-same way are mad!

Ma che co - sa è que - stà -
What's the cause of this con -

p

B. *mo - re,*
fu - sion?

che fa tut - ti de - li - rar?
What's this love that makes them mad?

B. *Ma che co - sa è que - stà - mo - re,*
What's the cause of this con - fusion?

che fa
What's this

B. *tut - ti de - li - rar? Egli è un ma - leu - ni - ver - sa - le, u - na*
love, that makes them mad? The com - plaint is u - ni - ver - sal, Tis a *smania, un piz - zi -*

glamour, an il -

B. *co - re, u - na sma - nia, un piz - zi - co - re, un sol - le - ti - co, un tor - men - to.*
lu - sion, 'tis a glamour, an il - lu - sion, 'Tis a crav - ing what can heal it? *Po - ve -*

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-sprez-za-ta, e vec-
 Ah, my youthful 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 comfort 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

B. vien co - si cre - par, mi con - vien co -
 com - fort to be had, there's no com - fort

B. *Più mosso.*
 si cre - par, e vec-chiet-ta di-spe - ra - ta, mi con-vien co-sì cre - par,
 to be had. I am spite-ful, I am fright-ful, there's no comfort to be had,

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

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,

B. *mi con-vien co-sì cre-par, mi con-vien co-*
there's no com-fort to be had, there's no com-fort

TO

B. *sì cre-par, co-sì cre-par, co-sì cre-par,*
to be had, no, there's no com-fort to be had,

ff

B. *mi con-vien co-sì 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,

p

Cut

B. Bas. **Basilio.**
 cer - to, il Con - te lo mandò. Qualche gran tra - di - men - to si prepa - ra. Io poidi - 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

B. Bas. **Bartolo.** **Basilio.**
 mi - co e - ra 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 -

B. Bas. **Bartolo.**
 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

B. Bas. **Basilio.**
 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 -
 cra - zy? rain pours in tor - rents; besides, too, I was told that this evening he has

B. Bas. **Bartolo.**
 gna - te con Fi - ga - ro; il bar - bie - re ma - ri - ta sua ni - po - te. U - na ni - po - te? Che ni -
 busness with Fi - ga - ro, for the barber bestow his 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 imbrogllo. 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

TO (Bartolo)

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; lose not a mo-ment, for pi-ty's

(gives him a key.)

B
 Basilio. (Exit.) Bartolo. CUT
 fà. 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

B
 mo-re Ro-si-na avrà da ce-de-re, co-spet-to! Mi vien un'al-tra ide-a.
 measures shall force the girl to marry me; but soft-ly! I have a new ide-a.

(takes the letter given him by the Count, out of his pocket.)

B
 Que-sto bi-gliet-to che scrisse la ra-gaz-za ad Al-ma-vi-va po-tria ser-vir. Che
 Here is the let-ter Ro-si-na wrote this day to 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 far-mi in ma-no.
 What a stroke of genius! Don A-lon-so, though a rascal, gainsthis in-tention has supplied my weapon.

B.

to (Rosina comes from her room without look-

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.

ing up.) *cut*

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 plac'd your af-

B.

to

be-ne il vo-stro affet-to! del vo-stro a-mon 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-

B.

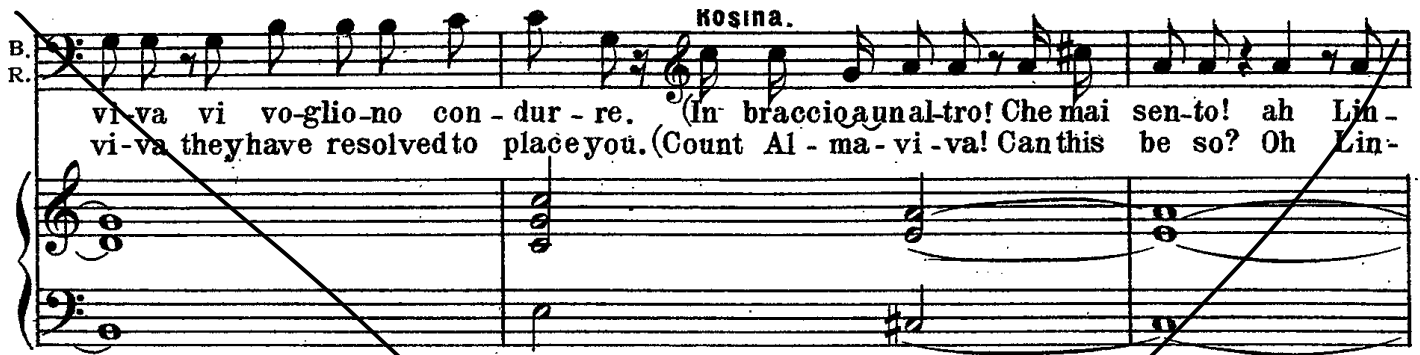
gives the letter to Rosina.) *Rosina* *Bartolo. cut*

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 congiu-rare en-tro vo-i; non vi fi-da-te. Nel-le brae-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 -



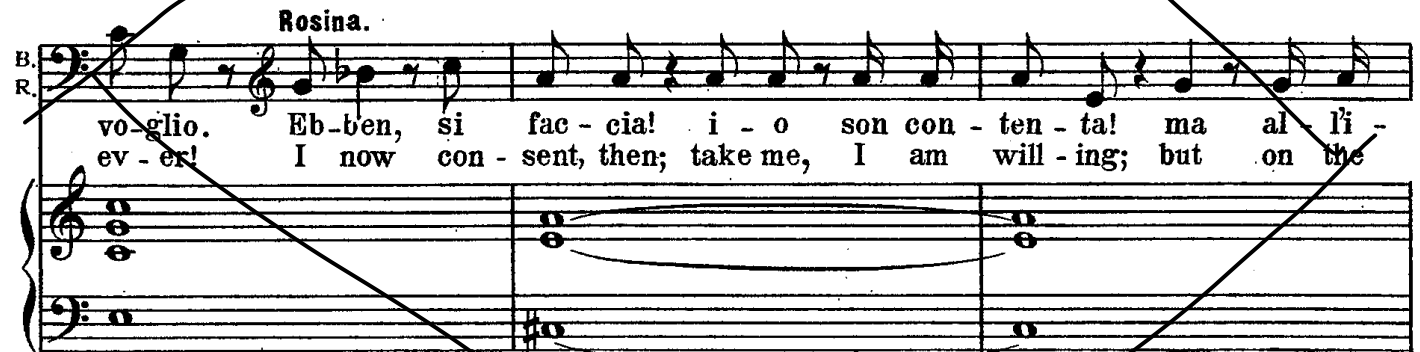
R.
do - ro! ah tra - di - to - re! ah sì! ven - det - ta! e veg - ga, vegga quell'empio chi è Ro -
do - ro! Art thou a traitor? But I'll have vengeance! And teach thee, heartless betrayer, to know Ro -



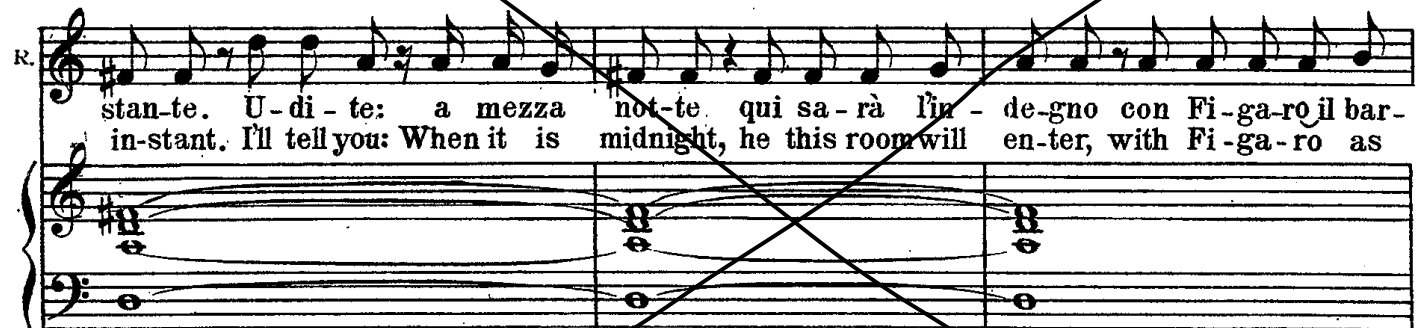
Bartolo.
R. B.
si - na.) Di - te - Si - gno - re, di spo - sar - mi vo - i bra - ma - va - te. - E il
si - na.) Tell me, good Doc - tor, do you still wish to be - come my hus - band? More than



Rosina.
B. R.
vo - gli - o. Eb - ben, si fac - cia! i - o son con - ten - ta! ma al li -
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 fuggi - re per spo - sar - lo io vo - le - va. Ah scel - le - ra - ti! Corro a sbarrar 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. Eartolo.

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 a chiamarla for-za; di-rò che son due la-dri, e co-me ta-li, cor-po 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! Pa-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,

Rosina. (exeunt.)

B.
io va-do vi-a
for time is wearing.
Quan-to, quan-to è cru-del la sor-te mi-a!
Wretched, wretched my fate! 'tis past all bear-ing!

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 1.* *pp*

Cello & Viola.

Fl. & Cl. *mf*

C. Basso.

Cello

Tutti. *f*

Detailed description: This is a page of musical notation for a storm scene. It features a piano accompaniment in the upper system, with a flute (Fl.) playing a triplet and a violin (vln 1.) playing a triplet. The piano part is marked *p* and *pp*. Below this are several systems of music for other instruments: Cello & Viola, Flute & Clarinet (Fl. & Cl.) marked *mf*, Cello, C. Basso, and a *Tutti* section marked *f*. The notation includes various musical symbols such as notes, rests, and dynamic markings.

First system of a piano score. The right hand features dense chordal textures and moving lines, while the left hand provides a steady accompaniment. The dynamic marking *ff* is present.

Second system of the piano score. The right hand continues with complex textures, and the left hand has a more active role. The dynamic marking *f* is present.

Third system of the piano score. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. The dynamic marking *ff* is present.

Fourth system of the piano score. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment. The dynamic markings *p*, *cresc.*, *ff*, and *sf* are present.

Fifth system of the piano score. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment. The dynamic markings *p* and *cresc.* are present.

Sixth system of the piano score. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment. The dynamic marking *f* is present.

Seventh system of the piano score. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment.

Eighth system of the piano score. The right hand has a melodic line with grace notes, and 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 includes triplets and various rhythmic patterns.

Second system of the musical score, continuing the grand staff notation with complex rhythmic figures.

Third system of the musical score, including the instruction *vln. sempre ff* and *Wind*. The notation features a variety of note values and rests.

Fourth system of the musical score, marked with *vln.* and containing an 8-measure rest. The music is dense with sixteenth notes.

Fifth system of the musical score, continuing the complex rhythmic and melodic lines.

Sixth system of the musical score, featuring a prominent 8-measure rest in the upper staff.

Seventh system of the musical score, showing intricate rhythmic patterns and dynamics.

Eighth system of the musical score, including the instruction *Strings* and *dim. Fag. Cor.*. The notation shows a mix of melodic and harmonic elements.

Fl.
p

Trombone, Cello & Bassi sust.

Strings

Cello

Basso

pp

ppp

ppp

ppp

**Nº 18. "Ah qual colpo inaspettato.,,
Recitative and Trio.**

Voice. F. C.

Figaro. *Count.*

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

C. F.

Figaro. *Count.*

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 appunto. 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 - ta! 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

R.C.F.
de - sti: a - ni - ma in - de - gna e sco - no - scen - te! 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. **Figaro.**

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. **Rosina.**

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 -

Count.

CUT

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 - na! say, dost thou love sincerely the poor Lin -

Rosina. Count.

C.
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

(he kneels before her, throwing off

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 -

his cloak, which Figaro takes up)

C.
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;

TO

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 ina-spet-
 (Oh! what rap - ture, oh what unex-pected

Vln.

Strings *p*

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 -
 trea - - - sure! 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.

Count.

C. 

F. 

(Qual tri -
(Oh, she

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 joind the happy pair.)



C. 

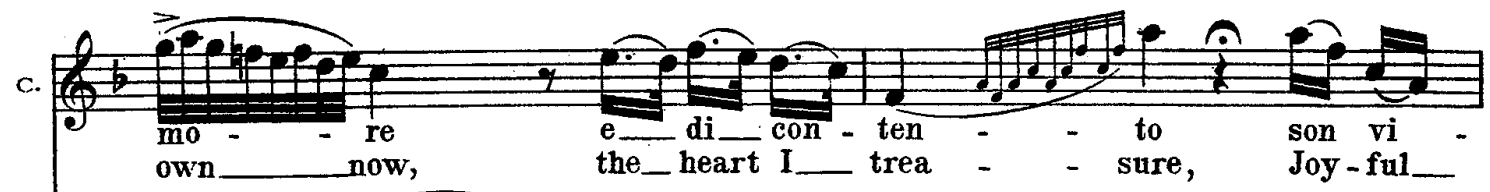
on - fo, qual tri - on - fo i - na - spet - ta - to! me fe -
loves me! oh what un - ex - ampled plea - sure! My con -



C. 

li - ce! 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.

F. *(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. **Rosina.**
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

Fog.

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.

Il bel no-me di tua
As my husband, Oh en -

C.

spo-sa, i-dol mio, t'at - ten - de già, sì,
claim thee, If thy hand thoult not de - ny, Yes,

R.

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

C.

Sei contenta?
Say thou'r't happy?

ff

R. *re!* 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 -

(An - dia - mo!)
 (and ter - rors,)

F. *(An - dia - mo!)*
(and ter - rors,)

R. *Count.*
si ril Dol - - ce no - do av - ven - - tu -
ev - er! Bright and smil - ing the fu - - - - - ture

(No - do,) (smil - ing,)

Pre - sto an -
 Hasten a -

F. *cl. 3*
Fag. 3
Vlns. p

R. ra - to, che fai pa - ghi i miei de -
 beck - ons, Doubts and ter - rors are fled for -

dia - mo!
 way now!

(Pa - ghi.)
 (ter - rors,)

Vi s bri -
 Time is

F. *(Pa - ghi.)*
(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

Count.
C. sir! Al-la fin de' miei mar-ti-ri,
e'er! Oh, what bliss, no more we sev-er,

Figaro.
F. ga-te! pressing. Pre-sto andiamo, presto andiamo, vi sbrì-
Come away now, leave your billing and your

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,~~

ti - - sti, a - mor, pie -
dan - - ger we now de -

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

tà! Ah!
fy. Ah!

tà! Ah!
fy. Ah!

Figaro.

Ah!
Ah!

Fl.

The image shows a page of musical notation for a voice and piano piece. It includes vocal staves for Soprano (R.), Contralto (C.), and Bass (F.), and piano accompaniment for Strings and Flute (Fl.). The lyrics are in Italian, with English translations provided. A large diagonal cross is drawn across the entire page, likely indicating that this version of the score is cancelled or replaced.

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, si, si, fanno fiasco, fanno fiasco!
fly, come, come, come away now, come away now!

R. tr tr

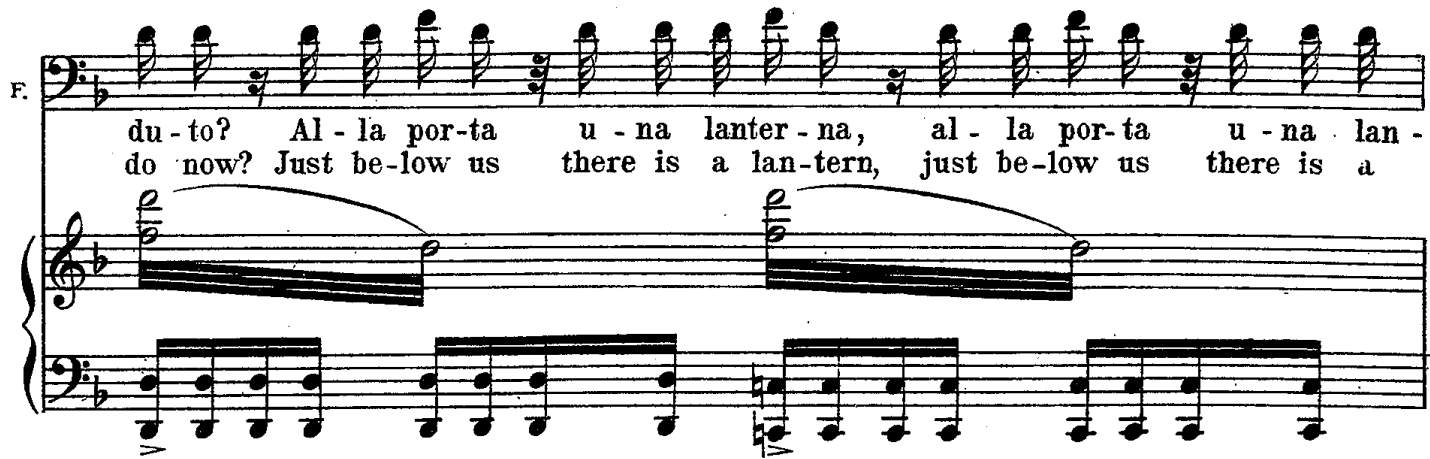
C. tr tr

F. p cresc.

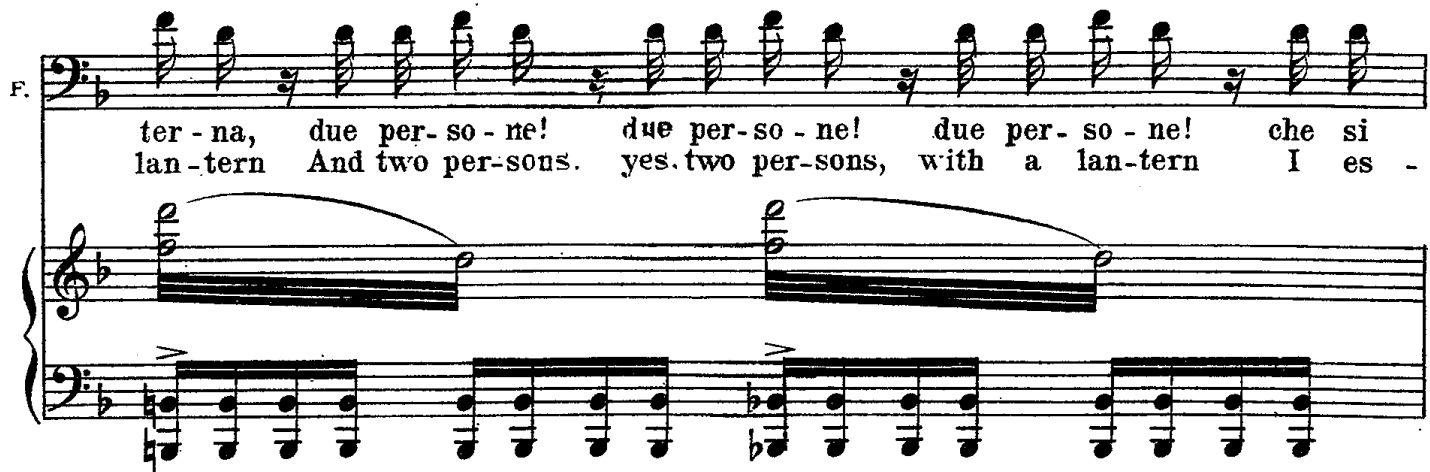
TO Figaro.

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? Si, si-gnor. Si, si-
py! 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

Allegro.

Rosina. *Allegro.*
 R. Che si fa? che si fa?
 Count. How to fly? how to fly?
 C. Che si fa? che si fa? Zit-ti zit-ti, pia-no pia - no, non fac -
 How to fly? how to fly? Let us fly by yonder win - dow, While they
 F. gnor. Che si fa? che si fa?
 lord. How to fly? how to fly?
Allegro
ff *Strings pizz* *p* *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. *p*
 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.
p

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. *Figaro.*
 C. pre-sto andiamo via di qua. Zit-ti zit-ti, pia-no
 F. Come a - way, for danger's nigh. Let us fly by yonder
p

Rosina.

R. Non fac-cia-mo con-fu - sio - ne; pre-sto
 While they en-ter in to stay us, Come a -

Count.

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*

sotto voce

R. dia - mo via di qua, pia - no, pia - no, per la
 way, for dan-ger's nigh, soft - ly, soft - ly, let us

C. dia - mo via di qua, pia - no, pia - no, per la
 way, for dan-ger's nigh, soft - ly, soft - ly, let us

F. dia - mo via di qua, pia - no, pia - no, per la
 way, for dan-ger's nigh, soft - ly, soft - ly, let us

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 - dia - mo 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 - dia - mo 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

sotto 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



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,



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,



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.

Bas. C. 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-tè 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 si-
lent 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 e per vo-i. Ma i-o Per vo-i vi so-no ancor due palle nel cervello se v'oppo-
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
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) **Figaro.** **Bartolo.**

Fermi 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 - mè? 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.

CUT

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-*

Bartolo. (pointing to the Count)

R. B. *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*

Figaro. **Bartolo.** **Officer. (to the Count)** **Count.**

B. F. O. C. *la-dro! Or, or l'ac-cop-po. È un fur-fan-te, è un bric-con! Si-gno-re In-burglar! Come, be more civ-il. I am cheated, I am robb'd! I ask you Stand*

Officer. (impatiently) Count. **Officer.**

C. O. *die-tro! Il no-me? In-die-tro, di-co, in-die-tro! Eh, 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*

Count.

O. C. *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.*

cut to Page 313

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! T'ac-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

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 -

men-te co-stei mia spo-sa: il no-stro
claim her my wife, my countess. The tie that

no - do, o ca-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. *sotto voce*
Spez - za - - - to è il
We've con - - - quer'd

c. gio - - - go in - de - gno di
ev - - - ry dan - ger, We

c. tan fear - - - ta cru del - tà.
you now no more.

c. Del - la on bel - tà do
Thou on this ten - - der

c. len maid - 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 jeal - ous mad - ness, for thy day of pow'r is

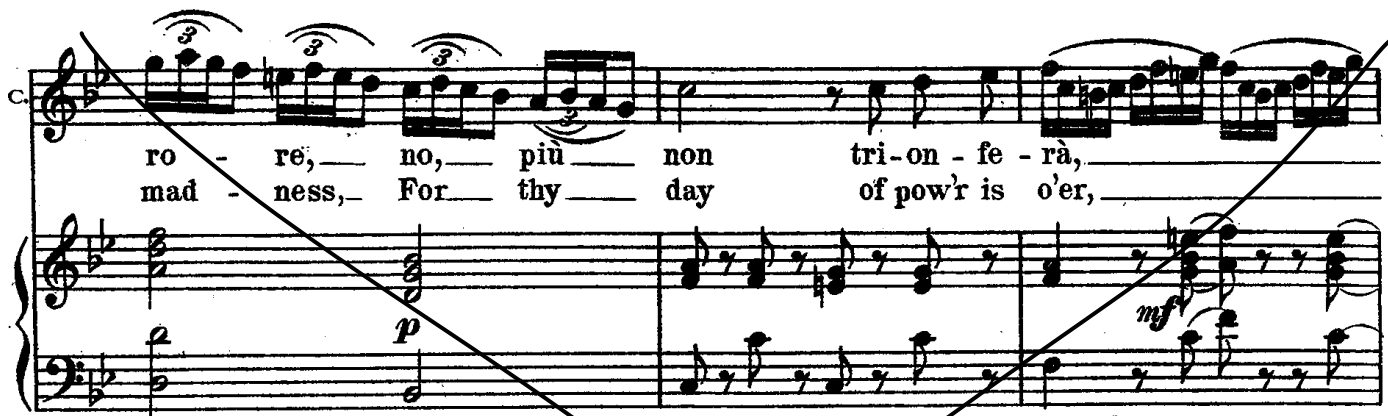


rà! Del - la bel - tà do - len - te, d'un
o'er! Thou on this ten - der maid - en Did'st



in - no - cen - te a - mo - re, l'a - va - ro tuo fu -
ev - er cast but sad - ness; Now curb thy jeal - ous





ro - re, no, più non tri-on - fe - rà,
mad - ness, For thy day of pow'r is o'er,

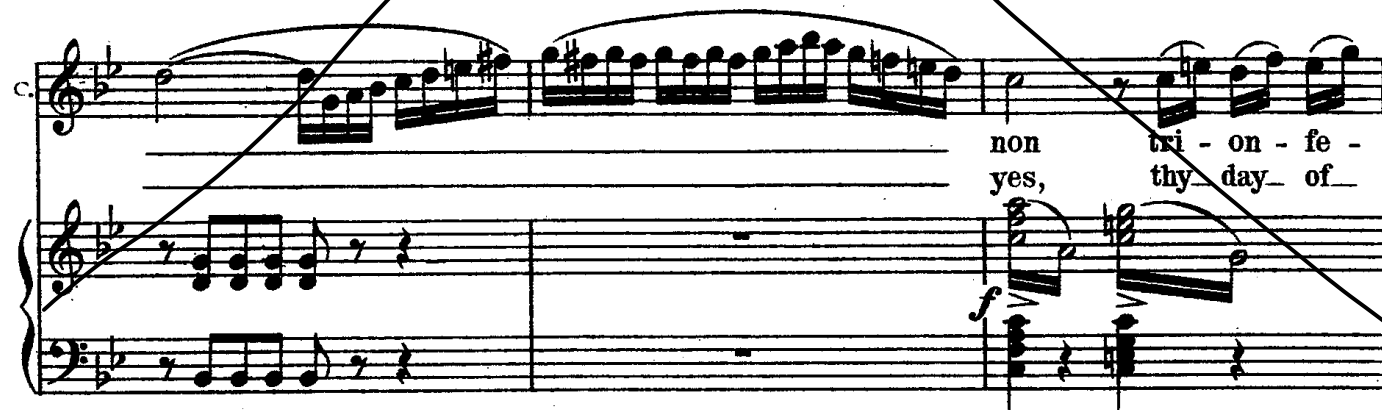
p *mf*

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings *p* and *mf*. The system is crossed out with a large diagonal line.



cantando


This system contains the second line of the musical score. It features a vocal line and a piano accompaniment. The piano part includes a dynamic marking *f*. The system is crossed out with a large diagonal line.



non tri - on - fe -
yes, thy day of

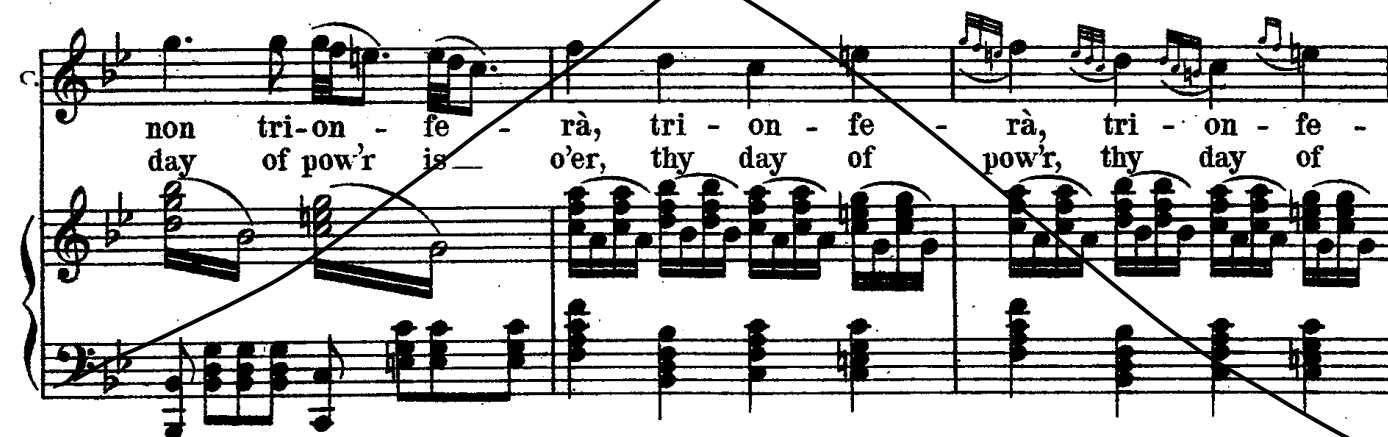
f

This system contains the third line of the musical score. It features a vocal line and a piano accompaniment. The piano part includes a dynamic marking *f*. The system is crossed out with a large diagonal line.



rà, più non day tri-on - fe - rà, più
pow'r, thy day of pow'r is o'er, thy

This system contains the fourth line of the musical score. It features a vocal line and a piano accompaniment. The system is crossed out with a large diagonal line.



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

This system contains the fifth line of the musical score. It features a vocal line and a piano accompaniment. The system is crossed out with a large diagonal line.

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!

Allegro.
Non te - me - te, non te - me - te!
Be you hap - py! Be you happy!

no - do
thank you -

Non si scio - glie, non si scio - glie, sem - pre a
Sir, we wish you ev - 'ry bless - ing, Ev - 'ry

Non si scio - glie, non si scio - glie, sem - pre a
Sir, we wish you ev - 'ry bless - ing, 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 e 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 - more!

sotto voce
An - no -
Ev - ry

sotto voce
An - no -
Ev - ry

Non fug - gi - te,
Sweetest ties

non fug - gi - te! Ah il più
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'ns 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'ns 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 -

man - ti! Non fug - gi - te, o lie - ti i - stan - ti del - la
 round thee, Sweetest ties to me have bound thee, Mine art

mia fe - li - ci - 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 -

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 - qual non ha.
 round thee, May the heav'ns their boun - ty pour.

man - ti è pia - cer che e - qual non ha.
 round thee, May the heav'ns their boun - ty pour.

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 i - stan - ti del - la mia fe - li - ci -
 ties to me have bound thee, Mine art thou for ev - er -

tà, more, non fug - gi - te, o lie - ti i - stan - ti del - la
 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 i -
 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 felicità!
bound thee, mine art thou for ever 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 -
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, è pia-cer che e-gual non ha! An-no-dar due co - ri a -
pour, 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 e - gual non ha, no, no,
round - ye, may the heav'ns their boun - ty pour on both,

man - ti, si, che - 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 -

è 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 - ria - man - ti, an - nodar due co - ria - man - ti è pia - cer che e - 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 - ria - man - ti, an - nodar due co - ria - man - ti è pia - cer che e - gual non
pour, ev - 'ry joy and good surround ye, ev - 'ry joy and good surround ye, may the heav'ns their bounty

tà,
more,

ha,
pour,

ha,
pour,

del - la mia fe - li - ci - tà, lie - ti i -
 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

f *p*
f *p*

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

f *ff*
p *p*

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!

Musical accompaniment for the final phrase.

Musical accompaniment for the final phrase.

Nº 20. "In somma, io ho tutti i torti!,"
Recit. and Finale II.

Bartolo.

Figaro.

B. F.
In som-ma, i - o ho tut-ti i tor-ti! Eh pur troppo è co-
On me then, on-ly, 'tis all the blame rests. Yes, indeed, sir, it is

Bartolo (to Basilio)

F. B.
sì! Ma tu, brie-co-ne, tu pur tra-dir-mi, e far da te-sti-mo-nio!
so. But you, you turn-coat_ you sign'd the contract, and turn'd the scale a-against me.

Basilio.

Bas.
Ah! Don Barto-lo mi-o, quel si-gnor Con-te cer-te-ra-gioni ha in ta-sca,
Ah! Don Bar-to-lo, lis-ten, that Count has reasons where-with-al he persuades you,

Bartolo.

Bas. B.
cer-ti ar-go-men-ti a cui non si ri-sponde. Ed io be-stia so-len-ne, per
there's no re-sist-ing, he has them in his pocket. And I, blockhead, have help'd them to

B.
meglio assi-cu-ra-re il ma-tri-monio, por-tai vi - a la sca-la dal bal-co-ne.
work the more se-secure-ly; I mov'd the lad-der, so that they might more speedi-ly be married.

long
laughter

Figaro.

Bartolo

Count.

F. E. C.
Ec-co che fa un i-nu-til pre-cau-zione. Ma - e la do-te? io non posso - Eh
That's the re-sult of tak-ing vain pre-cautions. As for the dower, I'm not a-ble - I

Figaro.
 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 bric - co - ni han for -
 smiling at last we see thy crabbed and rue - ful vis - age. Ah, 'tis the rogues have good

F. Rosina. Bartolo.
 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. Count. Bartolo.
 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. Figaro.
 B. 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!

TO

Allegro.

Vln. Cl. Fl.

p *f*

Figaro.

F.

Di sì fe-li-ce in-
 For-got is all re-

F.

ne - sto ser-biam me-moria e - ter - - na. Io smor - zo la lan-
 sent - - ment, The lov - ers are u - nit - - ed, In fear and trouble

CUT

Bertha. *(puts out his lantern)* A - mo - ree fe-dee-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 - ree fe-dee-ter-na si
 Their love shall be re-quit-ed, Their

Basilio.
 A - mo - ree fe-dee-ter-na si
 Their love shall be re-quit-ed, Their

TENOR.
 A - mo - ree fe-dee-ter-na si
 Their love shall be re-quit-ed, Their

BASS.
 A - mo - ree fe-dee-ter-na si
 Their love shall be re-quit-ed, Their

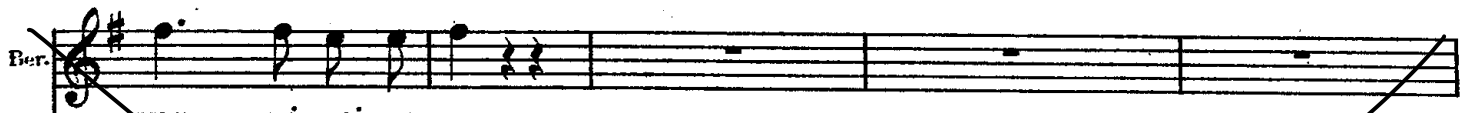
Chorus.

Bertha. veg - ga in voi re - gnar. A - mo - ree fe - de e - ter - na si
 trou - bles now are o'er, Their love shall be re - quit - ed, Their

B. veg - ga in voi re - gnar. A - mo - ree fe - de e - ter - na si
 trou - bles now are o'er, Their love shall be re - quit - ed, Their

Bas. veg - ga in voi re - gnar. A - mo - ree fe - de e - ter - na si
 trou - bles now are o'er, Their love shall be re - quit - ed, Their

si
 Their

Ber. 

veg - ga in voi re-gnar.
trou - bles now are o'er.

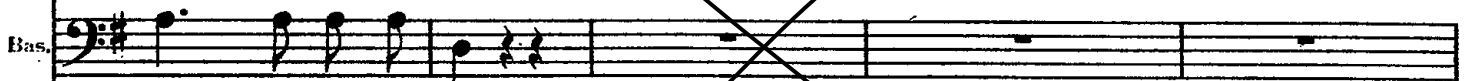
R. 

Rosina.

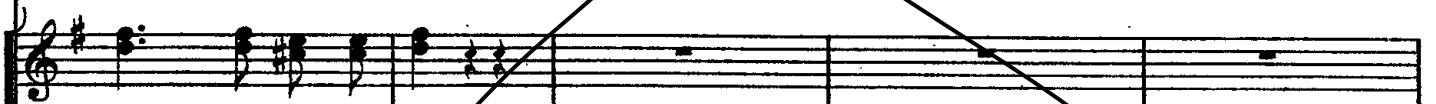
Co - stò so-spi-ri e pe - ne, un sì fe - li - cei -
At last our fears are end - ed, For-get all thought of

B. 

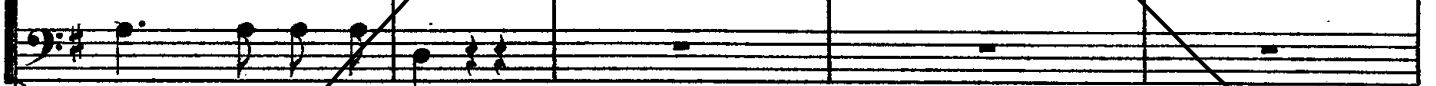
veg - ga in voi re-gnar.
trou - bles now are o'er.

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.





f

p

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 is for us both in



tr

Bertha.

R. Ber. *rar. store.* 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

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, A -
 Their love shall be re - quit - ed, Their trou - bles now are o'er,

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,

f

Count.

Ber. 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.

p *f* *3* *3*

C. *lu mi - le Lin - do - ro la fiam - ma a te tu ac - come, - where joy a - waits thee, No more from me di -*

C. *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 -*

TO
Bertha and Rosina.

B. R. *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*

C. *lar! - A - mo - re e fe - de e - ter - na si veg - ga in noi re - gnar, dor! - No more be ye di - vid - ed, Ro - si - na and Lin - dor. No*

Figaro.

F. *A - mo - re e fe - de e - ter - na si veg - ga in voi re - gnar, No more be ye di - vid - ed, Ro - si - na and Lin - dor. No*

B. *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.

B. R. *mo - re e fe-de e - ter - na - si - veg - ga in voi re-gnar, si -*
more - - - be ye di - vid - ed, - Ro - si - na and her Lin-dor, Ro -

C. *si veg - ga in noi re-gnar, si -*
Ro - si - na and her Lin-dor, Ro -

F. *si veg - ga in voi re-gnar, si -*
Ro - si - na and her Lin-dor, Ro -

B. *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 -

B. *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 -

cresc.

B. R. *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 -

C. *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 -

F. *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 -

B. *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 -

B. *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 -

B. R. *veg - ga in voi re - gnar, a - mo - re e fe - de - ter - na si*
si - na and Lin - dor, no more be we di - vid - ed, Ro -

C. *veg - 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. *veg - 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. *veg - 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. *veg - 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 -

veg - 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. *veg - ga in voi re - gnar, in voi re - gnar, in*
si - na and Lin - dor, Ro - si - na fair and

C. *veg - ga in noi re - gnar, in noi re - gnar, in*
si - na and Lin - dor, Ro - si - na fair and

F. *veg - ga in voi re - gnar, in voi re - gnar, in*
si - na and Lin - dor, Ro - si - na fair and

B. *veg - ga in voi re - gnar, in voi re - gnar, in*
si - na and Lin - dor, Ro - si - na fair and

B. *veg - ga in voi re - gnar, in voi re - gnar, in*
si - na and Lin - dor, Ro - si - na fair and

veg - ga in voi re - gnar, in voi re - gnar, in
si - na and Lin - dor, Ro - si - na fair and

TO

S.
R.
C.
F.
B.
B.
B.
B.

voi noi her re - gnar, Lin - dor, in noi re - gnar, and her Lin - dor, in voi re - gnar, and her Lin - dor, in noi re - gnar, and her Lin - dor.

voi her re - gnar, Lin - dor, in voi re - gnar, and her Lin - dor, in voi re - gnar, and her Lin - dor, in voi re - gnar, and her Lin - dor.

voi her re - gnar, Lin - dor, in voi re - gnar, and her Lin - dor, in voi re - gnar, and her Lin - dor, in voi re - gnar, and her Lin - dor.

voi her re - gnar, Lin - dor, in voi re - gnar, and her Lin - dor, in voi re - gnar, and her Lin - dor, in voi re - gnar, and her Lin - dor.

S.
R.
C.
F.
B.
B.
B.

gnar!
dor!

gnar!
dor!

gnar!
dor!

gnar!
dor!

gnar!
dor!

gnar!
dor!

f

ff

End of the Opera.

This is an alternate aria for Don Bartolo which will not be performed.

Aria

of
Don Bartolo,

by Pietro Romani.*)

English version by
Dr. Th. Baker.

Allegro moderato.

Bartolo.

Piano.

Manca un foglio, e già sup-pon-go in che
Pa-per wanting, and I i - magine on what

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

lu - 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.

bas - sa? sta - te rit - ta co - me me! per - ché
hid - ing? Hold it up, as I do mine! Why in



ma - i? sta - te rit - ta co - me me! per - ché ma - i? per - ché
hid - ing? Hold it up, as I do mine! Why in hid - ing? why in

f *ff*



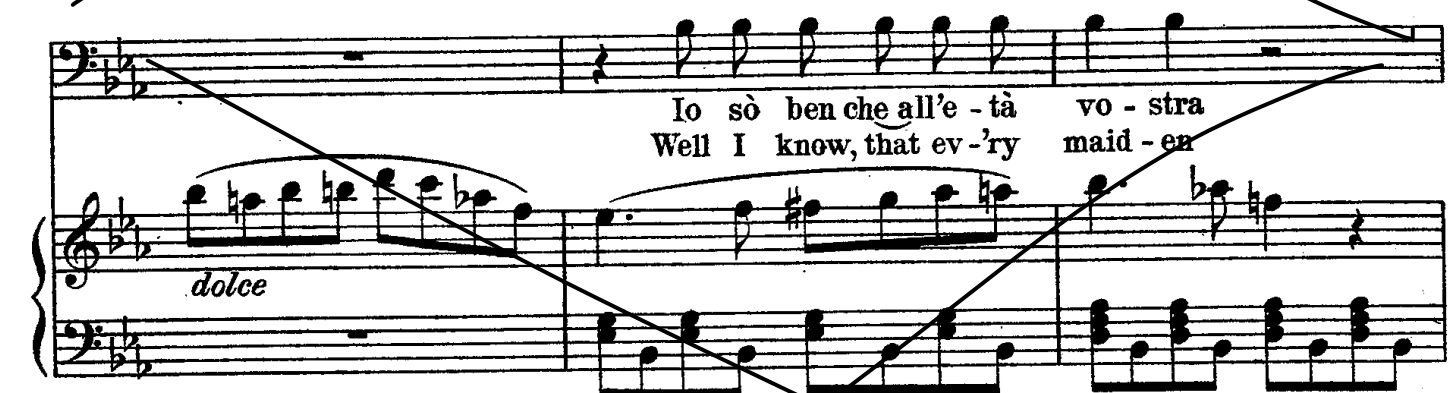
ma - i? sta - te rit - ta co - me me!
hid - ing? Hold it up, as I do mine!

p

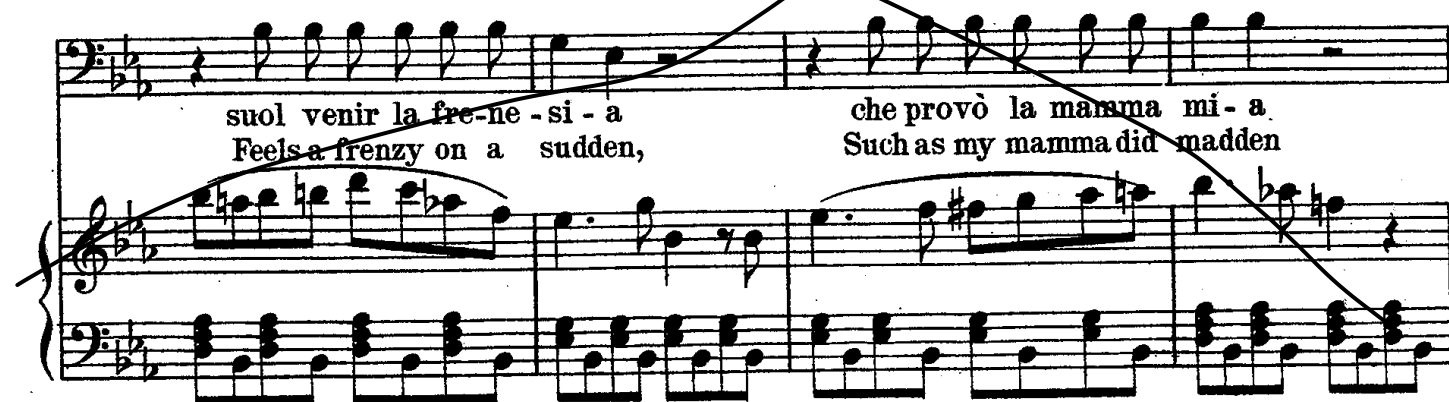


Io sò ben che all'e - tà vo - stra
Well I know, that ev - 'ry maid - en

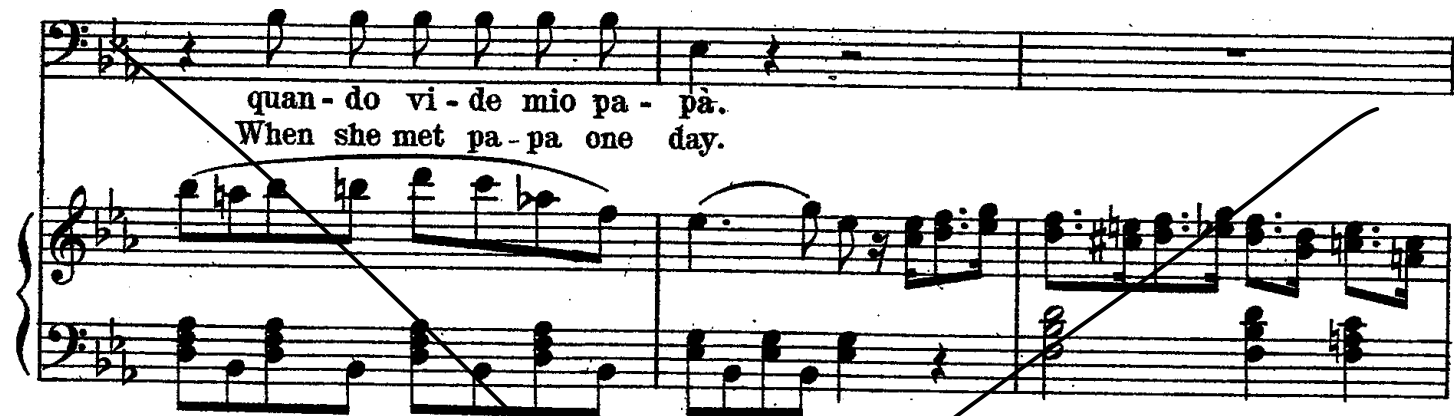
dolce



suol venir la fre - ne - si - a che provò la mamma mi - a
Feels a frenzy on a sudden, Such as my mamma did madden




quan - do vi - de mio pa - pà.
When she met pa - pa one day.



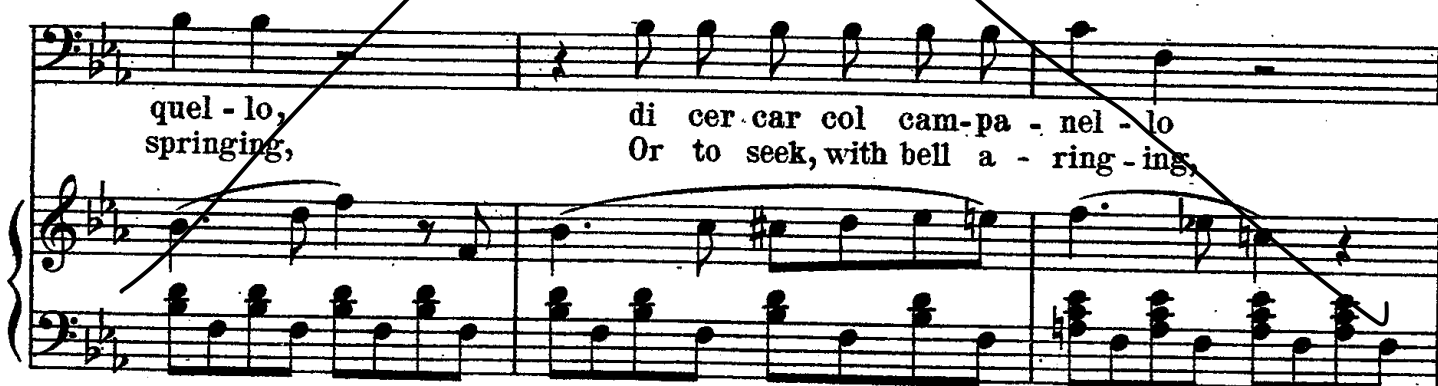
Ma non vè bi - so - gno al - ou - no
But there is no need what - ev - er

d'indrizzar - vi a 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

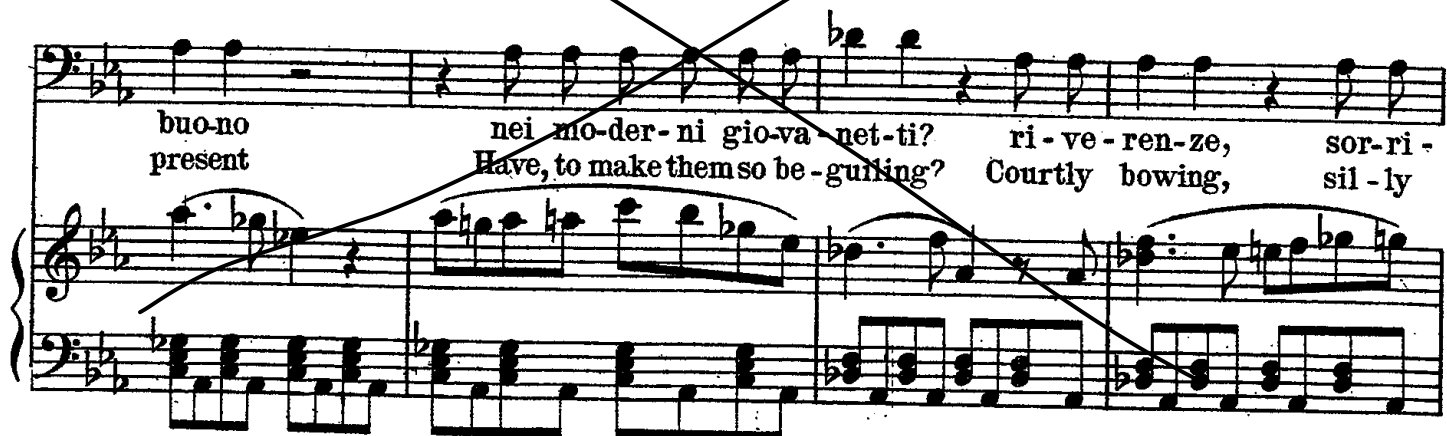


buo - no
present

nei mo - der - ni gio - va - net - ti?
Have, to make them so be - guil - ing?

ri - ve - ren - ze,
Courtly bowing,

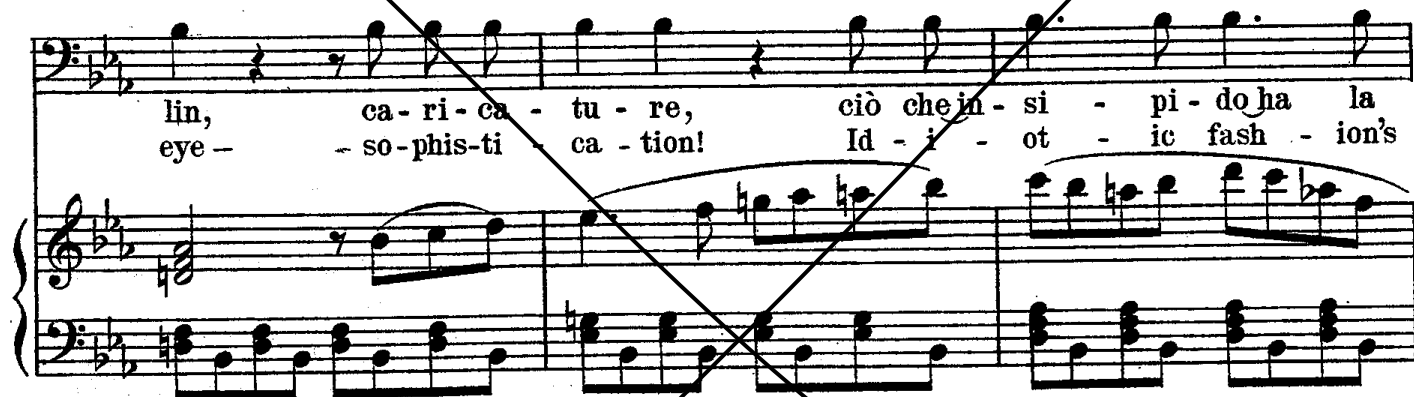
sor - ri -
sil - ly



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



f
p *secondando il canto*

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



a tempo

fè, son sprov - vi - sti, per mia fè.
find, not an - at - om can you find!



p

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 -

re - te,
sev - er,

le fi - ne - stre tro - ve - re - te si - gil - la - tee - ter - na -
Ev - 'ry window, you'll dis - cover, shall be tightly barr'd for

men - te.
ev - er.

Farò incet - ta di chia -
I shall buy me keys in

vac - ci,
plen - ty,

luc - chet - ti - nie ca - te - nac - ci,
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

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,

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

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 - tee - 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 - vae - 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

f

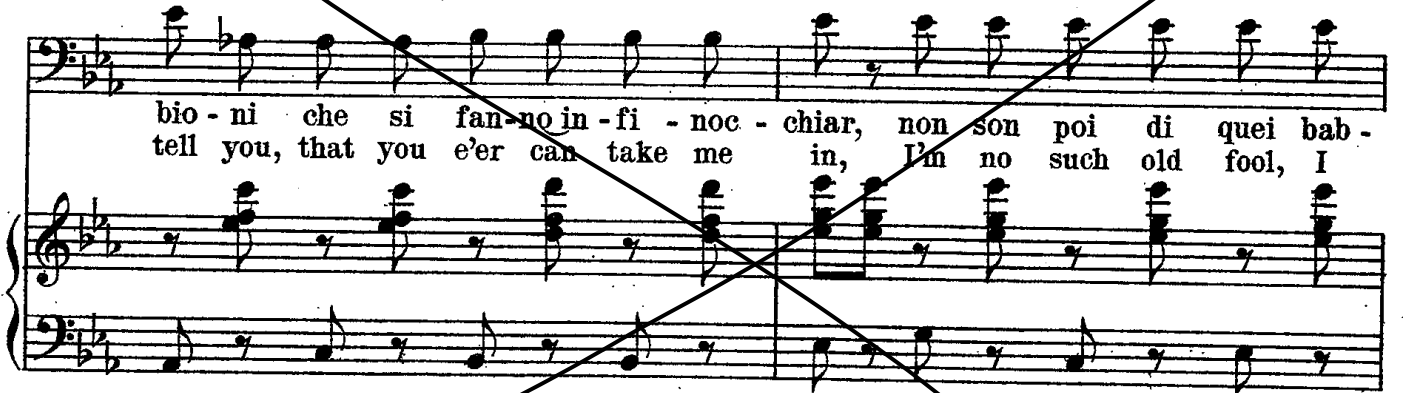


chiar, no, non son poi di quei bab - bio - ni che si fan - no in - fi - noc -
in, no! I'm no such old fool, I tell you, that you e'er can take me



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

p



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



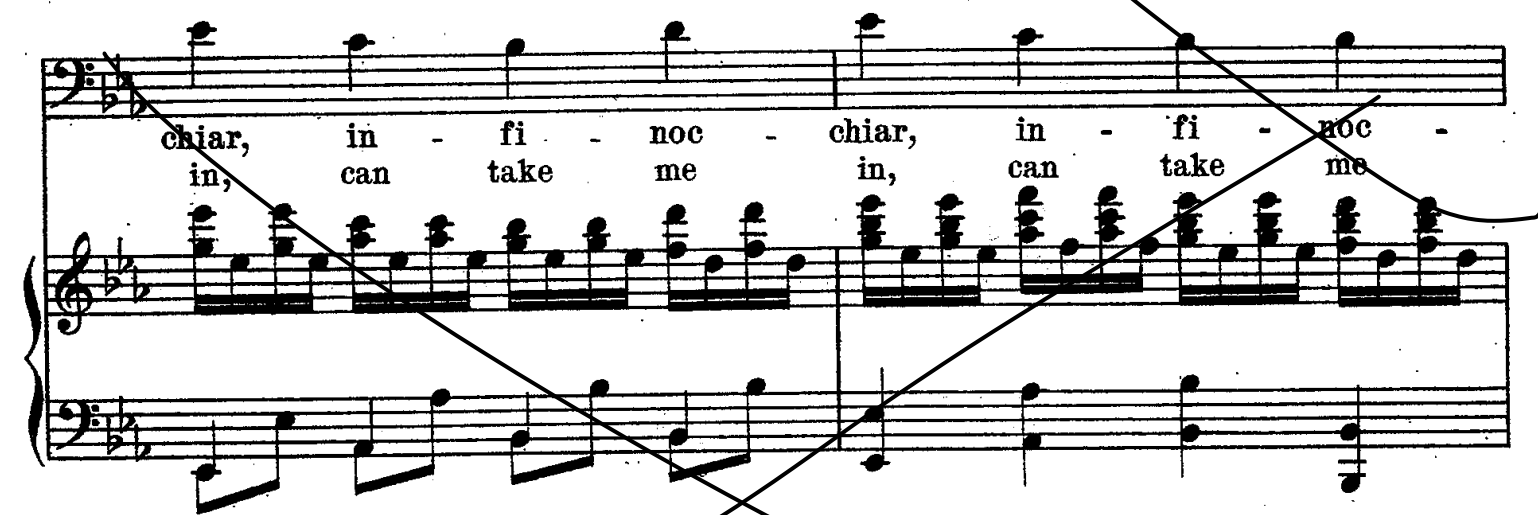
fan - no in - fi - noc - chiar, che - si
ev - er can take me in, that - you

This system contains the first line of the musical score. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the middle staff, and a bass line in the lower staff. The music is in a minor key, indicated by two flats in the key signature.



fan - no in - fi - noc - chiar, in - fi - noc -
ev - er can take me in, can take me

This system contains the second line of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are: "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

This system contains the third line of the musical score. The lyrics are: "chiar, in - fi - noc - chiar, in - fi - noc in, can take me in, can take me".



chiar!
in!

This system contains the fourth and final line of the musical score. The lyrics are: "chiar!
in!". The system concludes with a double bar line and repeat signs.