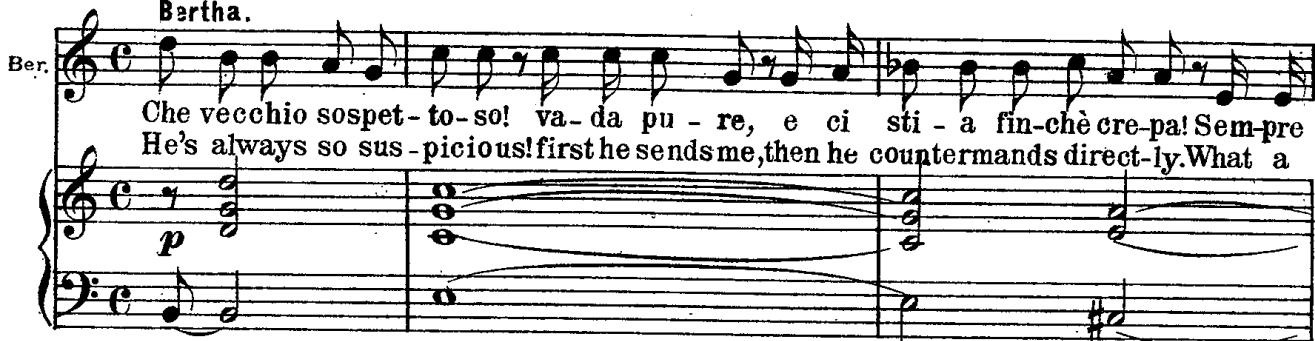
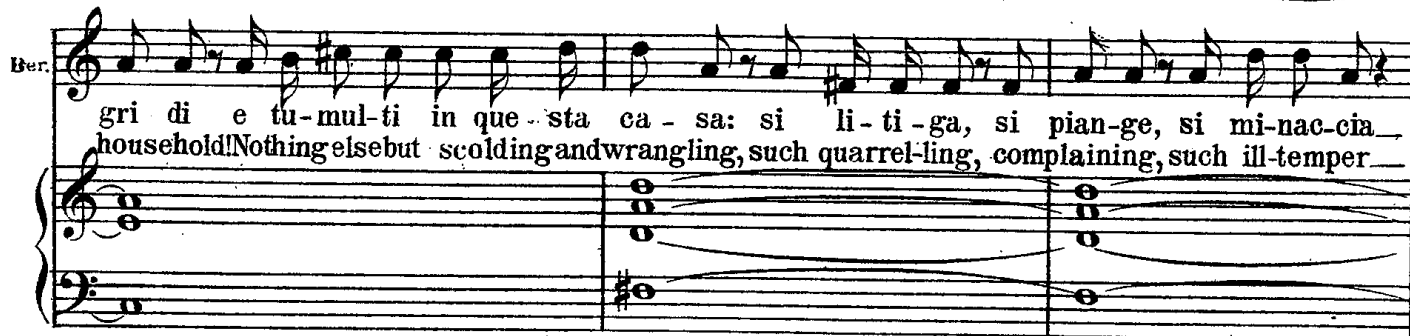


Nº 16. "Il vecchiotto cerca moglie.,
Recit and Aria.

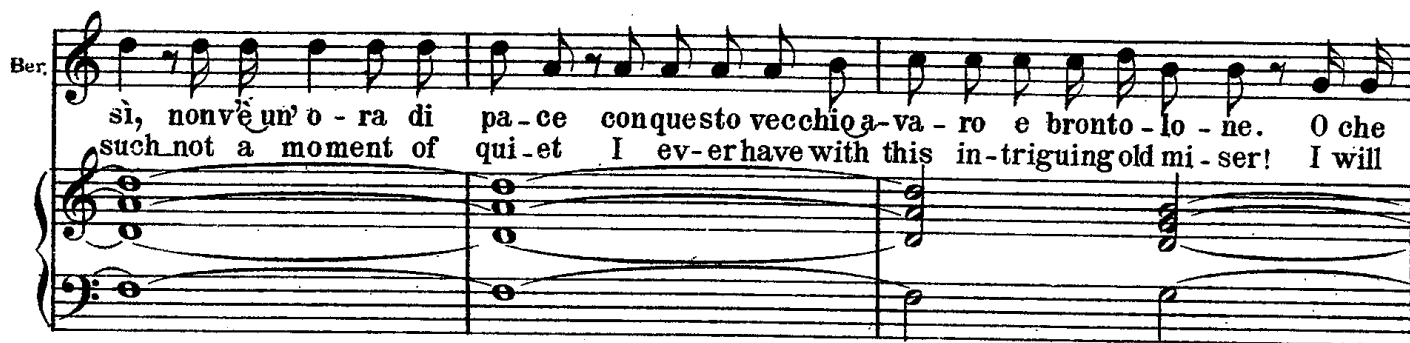
Bertha.

Ber.  *p*

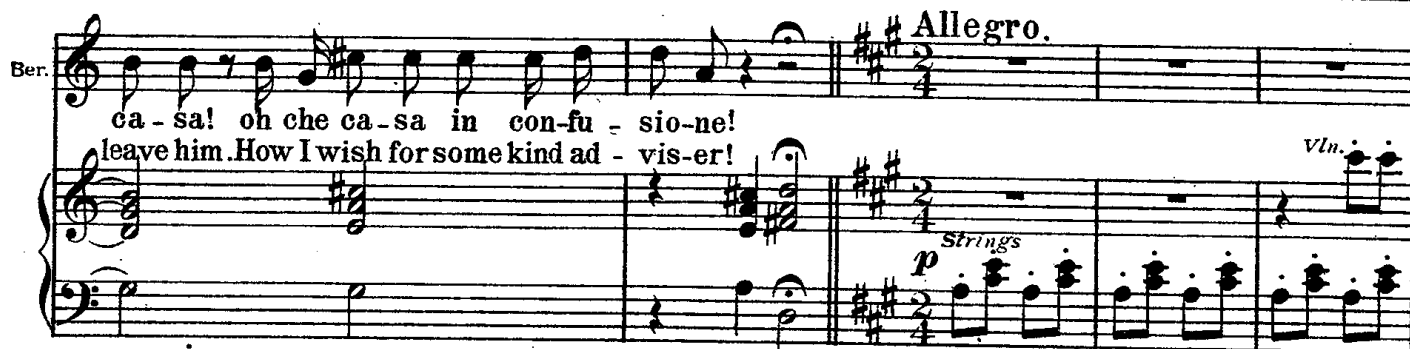
Che vecchio sospet-to-so! va-da pu-re, e ci sti-a fin-chè cre-pa! Sem-pre
He's always so sus-picious! first he sends me, then he countermands direct-ly. What a

Ber. 

gri di e tu-mul-ti in que-sta ca-sa: si li-ti-ga, si pian-ge, si mi-nac-cia-
household! Nothing else but scolding and wrangling, such quarrel-ling, complaining, such ill-temper-

Ber. 

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.  **Allegro.**

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

vln.
Strings *p*



Wind.  *f* *p* *f*

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

Bertha.

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

B. *ri-to la ra - gazza, quello fre-me, que-sta è pazza, tut-ti e due son da le - gar,
maiden will not tar-ry. Till a husband is pro-vided; Both the selfsame way are mad,*

B. *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. *due son da le - gar, tut-ti e due son da le - gar, tut-ti e
selfsame way are mad, both the self - same way are mad, both the*

B. *due son da le - gar, tut-ti e due son da le - gar, tut-ti e
self - same way are mad, both the selfsame way are mad, both the*

B. *due son da le - gar!*
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 - sì cre - par, mi con - vien co -
 com - fort to be had, there's no com - fort

B.

Più mosso.

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

B.

mi con - vien co - sì 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 - sì 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

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

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

“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,

B. Bas. **Basilio.**
 cer - to, il Con - te lo mandò. Qualche gran tra - di - men - to si prepa - ra. Io poi di - co che quell'a -
 doubtless he's sent here by the Count. Be assur'd that some scheme's in preparation. And I tell you that Don A

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 - to 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

(gives him a key.)
 B
 stan-te, ec-co la chia-ve del por-to-ne: an-da-te pre-sto, per ca-ri-
 in-stant, here, with this latch-key you can en-ter; lose not a mo-ment, for pi-ty's

Basilio. (Exit.) Bartolo.
 B
 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 i-de-a.
 measures shall force the girl to marry me; but soft-ly! I have a new i-de-a.

(takes the letter given him by the Count, out of his pocket.)
 B
 Que-sto bi-gliet-to 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 l'ar-mi in ma-no.
What a stroke of genius! Don A-lon-so, though a rascal, gainst this in-tention has supplied my weapon.

(Rosina comes from her room without look-

B.

Eh-i! Ro-si-na, Ro-si-na, a-van-ti, a-van-ti, del vo-stro aman-te
Ho there! Ro-si-na, Ro-si-na! come here, child, come here, child! of your fine lov-er

ing up.)

B.

i-o vi vo' dar no-vel-la. Po-ve-ra scia-gu-ra-ta! in ve-ri-tà col-lo-ca-ste assai
I have news that will surprise you. Poor simple-hearted darling! I am quite griev'd, but you've plac'd your af-

B.

be-ne il vo-stro affet-to! del vo-stro a-mor sap-pia-te ch'ei si fa giuo-co in
fec-tion on one who's worthless! One who de-rides your fa-vors, I'm griev'd to tell it, be-

(gives the letter to Rosina.) Rosina Bartolo.

B.

send un al-tra amante; ec-co la pro-va. Oh cie-lo! il mio bi-gliet-to! Don Alonso e il bar-
fore anoth-er mistress. This note will prove it. My letter! how did you get it? Don Alonso and the

B.

bie-re congiu-ran con-tro vo-i; non vi fi-da-te. Nel-le brac-cia del Con-te d'Al-ma-
barber are both in league a-gainst you; they would betray you. In the pow'r of the vile Count Al-ma-

Rosina.

B.
R.
vi-va vi vo-glio-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.
E.
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-glio. 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 sbar-rar la porta.
well; all is arrang'd that then we fly from her together. Oh, band of scoundrels! I'll run the door to fasten.

Rosina. Carlo.

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! fa-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.
R.

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

Nº 17. Storm.

From the windows flashes of lightning are seen, and thunder is heard throughout this movement. When the storm subsides the shutters are opened from without, and Figaro, followed by the Count, enters by the window; they are both wrapped in cloaks, and Figaro carries a lantern.

Allegro.

p *Fl.* *3* *vln. I.* *pp*

Cello & Viola.

Fl. & Cl. *mf*

C. Basso.

Cello

Tutti. *f*

Detailed description: This is a page of musical notation for a storm scene. It features a piano accompaniment and several instrumental parts. The piano part starts with a dynamic of *p* (piano) and includes a triplet of eighth notes in the right hand. The first system also features a Flute (Fl.) with a triplet of eighth notes and Violin I (vln. I.) with a triplet of eighth notes. The second system shows the Cello and Viola parts. The third system introduces the Flute and Clarinet (Fl. & Cl.) with a dynamic of *mf* (mezzo-forte) and the Bassoon (C. Basso.). The fourth system is for the Cello. The fifth system continues the piano accompaniment. The sixth system is marked *Tutti.* and *f* (forte), showing a more intense piano accompaniment. The seventh system continues the *Tutti.* section with a dynamic of *f*.

First system of musical notation. The right hand (treble clef) features a dense texture of chords and arpeggios, marked with a fortissimo (*ff*) dynamic. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes.

Second system of musical notation. The right hand continues with complex chordal textures, marked with a forte (*f*) dynamic. The left hand maintains the eighth-note accompaniment.

Third system of musical notation. The right hand features a series of chords, marked with fortissimo (*ff*). The left hand continues with eighth-note accompaniment.

Fourth system of musical notation. The right hand has a melodic line with an *8va* (octave) marking, starting with a piano (*p*) dynamic and moving through *cresc.* (crescendo) to fortissimo (*ff*) and *sfz* (sforzando). The left hand has a bass line with chords.

Fifth system of musical notation. The right hand has a melodic line with an *8va* marking, starting with a piano (*p*) dynamic and moving through *cresc.* (crescendo). The left hand has a bass line with chords.

Sixth system of musical notation. The right hand has a melodic line with an *8va* marking, marked with a forte (*f*) dynamic. The left hand has a bass line with chords.

Seventh system of musical notation. The right hand has a melodic line with an *8va* marking. The left hand has a bass line with chords.

Eighth system of musical notation. The right hand has a melodic line with an *8va* marking and includes triplet markings (*3*). The left hand has a bass line with chords.

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*. It features a violin line with a melodic phrase and piano accompaniment.

Fourth system of the musical score, featuring a violin line with a melodic phrase and piano accompaniment. Includes the instruction *vln.* and a measure marked with an 8.

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

Sixth system of the musical score, featuring a violin line with a melodic phrase and piano accompaniment. Includes the instruction *vln.* and a measure marked with an 8.

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

Eighth system of the musical score, including the instruction *Strings*, *dim. Fag.*, and *Cor.*. It features a string line with a melodic phrase and piano accompaniment.

Fl.
p

Trombone, Cello & Bassi sust.

Strings
Cello
Basso
ppp

ppp

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

Figaro. Count.

Voice. F. C.
Al-fi-ne ec-co-ci qua. Fi-ga-ro, dammi man. Po-ter del
One more step, and here we are. Fi-ga-ro, lend a hand! Great Father

Piano. p

Figaro. Count.

C. F.
mon-do! che tem-po india-vo-la-to! Tempo da innamo-ra-ti. Ehi, fam-mi
Neptune, this night is down up-on us! Ah, sir, 'tis lovers' weather. Come, strike a

(Figaro strikes a light) **Figaro.**(spying about) **Count.**
(with transport)

C. F.
lu - me. Do - ve sa - rà Ro - si - na? O - ra ve - dre - mo ec - co - la 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.
Count. **Figaro.**
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 -

F. C. R.
Count. **Rosina.**
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 -

R. C.
Count.
vo - glie di quel tuo vil Con - te Al - ma - vi - va! Al Con - te! Ah sei de -
tray me to your base em - ploy - er, Al - ma - vi - va! Is that it? Oh blest de -

C. lu - sa! oh me fe - li - ce! a - dunque tu di ve - ra - ce a - mo - re a - mi Lin -
lu - sion! hap - py im - pos - ture! Ro - si - na! say, dost thou love sincerely the poor Lin -

Rosina. Count.
C. R. dor? ri - spon - di! Ah si! T'a - mai pur trop - po! Ah! non è
dor? Oh tell me. I do! I love him fond - ly! Ah! 'tis the

(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;

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

Vn.

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. *len - to che bel col - po, che bel col - po sep - pe far!)* **Rosina.**
leisure, quite at leisure, having join'd the hap - py pair!) **Mio si -**
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.

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. *p* *Vlns.*

C. 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.

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,

R. ti - - sti, a - mor, pie -
dan - - ger we now de -

C. ti - - sti, a - mor, pie -
dan - - ger we now de -

F. presto andiam, presto andiam, presto andiam per ca - ri - tà!
come a - way, come a - way, fly while yet there's time to fly!

Strings

R. tà! Ah!
fy. Ah!

C. tà!
fy. Ah!
Ah!

R.

C.

F. *Figaro.*
Ah!
Ah!

Fl.

R. a mor, pie
Yes, we de

C. a mor, pie
Yes, we de

F. Se si tar-da, i miei rag-gi - ri fan - no fia - sco in ve - ri -
Cease your bill - ing and your coo - ing, fly while yet there's time to

Wind sustain

R. tà.
fy.

C. tà.
fy.

F. tà, sì, sì, fanno fiasco, fanno fiasco!
fly, come, come, come away now, come away now!

p

R. tr tr

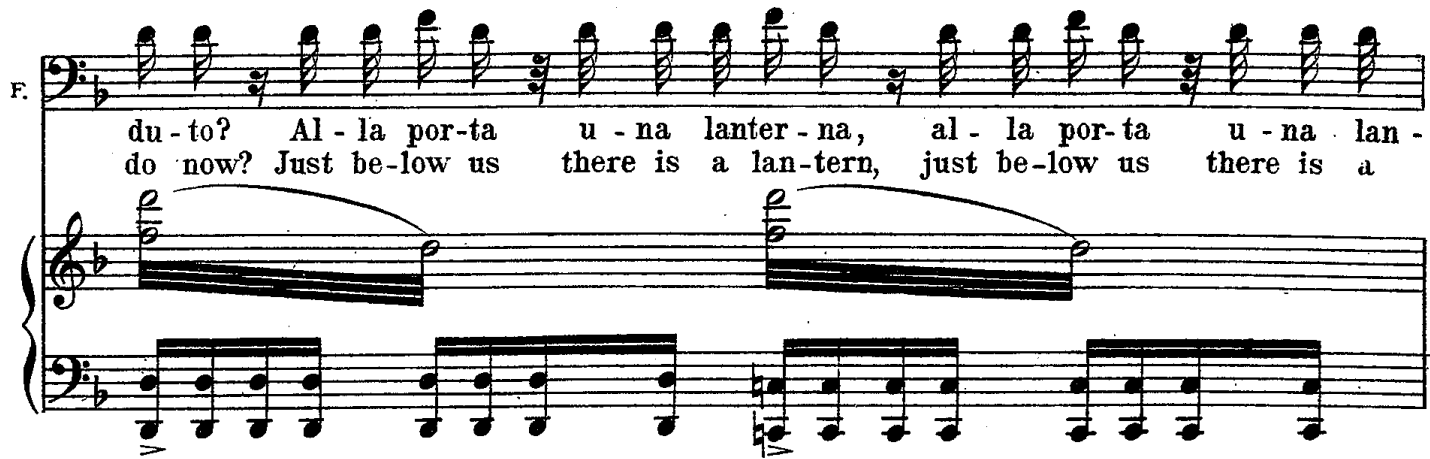
C. tr tr

p cresc.

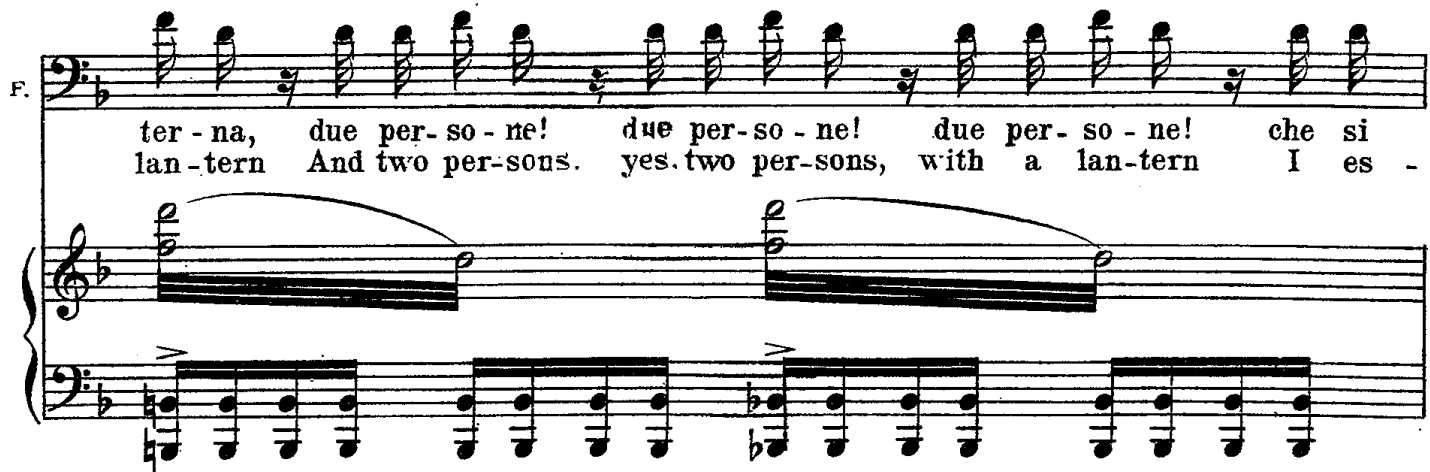
Figaro.

F. Ah! co - spet - to! che ho ve - du - to? co - spet - to! che ho ve -
Oh, con - fu - sion! what's to do now? Con - fu - sion! what's to


Tutti f

F. 

du-to? Al-la por-ta u-na lan-ter-na, al-la por-ta u-na lan-
do now? Just be-low us there is a lan-tern, just be-low us there is a

F. 

ter-na, due per-so-ne! due per-so-ne! due per-so-ne! che si
lan-tern And two per-sons. yes. two per-sons, with a lan-tern I es-

C. **Count.** 

Hai ve-du-to due per-so-ne?
Just be-low us are two per-sons?

F. 

fa? 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.
 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?
 ff Allegro
 Strings pizz Cl. & Fag.

C. cia-mo con-fu - sio - ne; per la sca - la del bal - co - ne presto andiamo via di
 en-ter in to stay us, Not a whisper shall be - tray us, Come a-way, for danger's

Rosina.
 R. Zit-ti zit-ti, pia-no pia - no, non fac-cia-mo con-fu - sio - ne; per la
 Let us fly by yonder win - dow While they en-ter in to stay us, Not a
 C. qua, nigh. non fac-cia-mo con-fu - sio - ne;
 While they en-ter in to stay us,
 Fl. & Cl.
 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.
 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

p

R. del bal - co - ne pre - sto an - dia - mo via di qua, zit - ti, piano,
 yon - der win - dow, Come a - way, for dan - ger's nigh, silence, caution,

C. del bal - co - ne pre - sto an - dia - mo via di qua, zit - ti, piano,
 yon - der win - dow, Come a - way, for dan - ger's nigh, silence, caution,

F. del bal - co - ne an - dia - mo via di qua, zit - ti, piano, zit - ti,
 yon - der win - dow, a - way, for dan - ger's nigh, silence, caution, silence,

p

R. zitti, piano, per la sca - la del bal - co - ne pre - sto andiamo via di qua,
 silence, caution, not a whisper shall be - tray us, come a - way, for danger's nigh.

C. zitti, piano, per la sca - la del bal - co - ne pre - sto andiamo via di qua,
 silence, caution, not a whisper shall be - tray us, come a - way, for danger's nigh.

F. piano, per la sca - la del bal - co - ne pre - sto andiamo via di qua. Zit - ti,
 caution, not a whisper shall be - tray us, come a - way, for danger's nigh. Silence,

mf *p*

R.
zit-ti, piano, zit-ti, pia-no, per la sca - la del bal - co - ne pre-sto an-
Silence, caution, silence, caution, Not a whisper shall be - tray us, come a -

C.
zit-ti, piano, zit-ti, pia-no, per la sca - la del bal - co - ne pre-sto an-
Silence, caution, silence, caution, Not a whisper shall be - tray us, come a -

F.
piano, zit-ti, piano, per la sca - la del bal - co - ne pre-sto an-
caution, silence, caution, Not a whisper shall be - tray us, come a -

R.
dia - mo via di qua, pre - sto andiam via di qua, via di
way, for dan-ger's nigh, come a - way, come a - way, come a -

C.
dia - mo via di qua, pre - sto andiam via di qua, via di
way, for dan-ger's nigh, come a - way, come a - way, come a -

F.
dia - mo via di qua, pre - sto andiam via di qua, via di
way, for dan-ger's nigh, come a - way, come a - way, come a -

(they are about to go)

R.
qua, via di qua, via di qua, via di qua.
way, come a - way, come a - way, come a - way.

C.
qua, via di qua, via di qua, via di qua.
way, come a - way, come a - way, come a - way.

F.
qua, via di qua, via di qua, via di qua.
way, come a - way, come a - way, come a - way.

"Ah disgraziati noi!,"

Recitative.

Figaro. Count. Figaro. Count. Figaro.

F. C. Ah, disgraziati noi! co-me si fa? Che avvenne ma-i? La scala - Ebben? La
Oh, now we're quite undone! what shall we do? What is the matter? The ladder! Well, what? The

Count. Figaro. Count.

F. C. sca-la non v'è più. Che di-ci? Chi mai l'a-vrà le-va-ta? Qual in-ciam-po cru-
ladder's dis-ap-pear'd. Pro-vok-ing! Who-ev-er has re-mov'd it? Now how can we es-

Rosina. Figaro.

F. C. del! Me sventura-ta! Zi zitti, sento gente - O-ra ci sia-mo, signor mi-o, che si
cape? Oh, all is lost now! Hush! silence! they are coming. I'm at my wit's end, how to aid you I don't

Count. (wraps himself in his cloak) Figaro. (they retire to the side) Basilio. (whispering)

F. C. Bas. fa? Mia Ro-si-na, co-rag-gio! Ec-co-li qua. Don Bar-to-lo, Don
know. Oh my dearest, have courage! Oh, here they are. Don Bar-to-lo, Don

Figaro. Count. (whispering) Figaro.

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.

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! Ehi, mio si-gnor! bas-so quel back, man! Your name, sir? Stand back, I tell you! Stand back, man! Eh, my good sir, this will not

Count.

C. O. 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.