

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.
 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. *f* *p* *Fl.*

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

Count.

Ec - co ri - den - te in 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 hearth! 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 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 -

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

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

The fifth system concludes the score with 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,
Sir, command me. I see

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


ba-sta, non par-la-te! ma non serve, non gri-da-te!
 gently, I dismiss ye, 'Tis suf-ficient, pray now cease ye!
 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

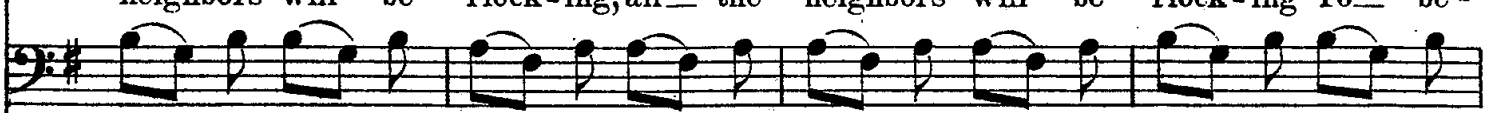
Fiorello. Ma-le-det-ti! an-da-te vi-a!
 Oh con-found ye! be still, ye rascals!
 Zit-ti, zitti, che ru-mo-re! ma-le-
 Pray, be silent, hush, ye rascals! was such
 nore! Ah, di tan-ta cor-te-si-a, ah, di tan-ta cor-te-si-a ob-bli-
 donor, For your bounty we are grateful, for your bounty we are grateful,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


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


ah ca-naglia, via di qua! Tut-to
 was such uproar ev-er heard! All the
 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.

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

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

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


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




cresc.

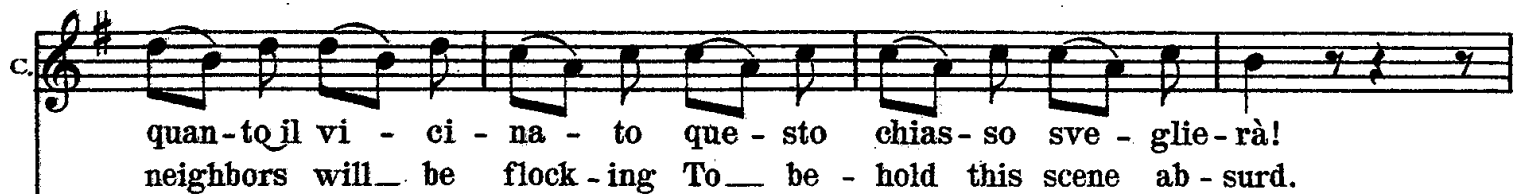
C. 
 chias-so, que - sto chias-so, que - sto chias-so sve - glie - rà, sì, tut - to
 hold this scene ab - surd, yes, to be - hold this scene ab - surd, yes, all the

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

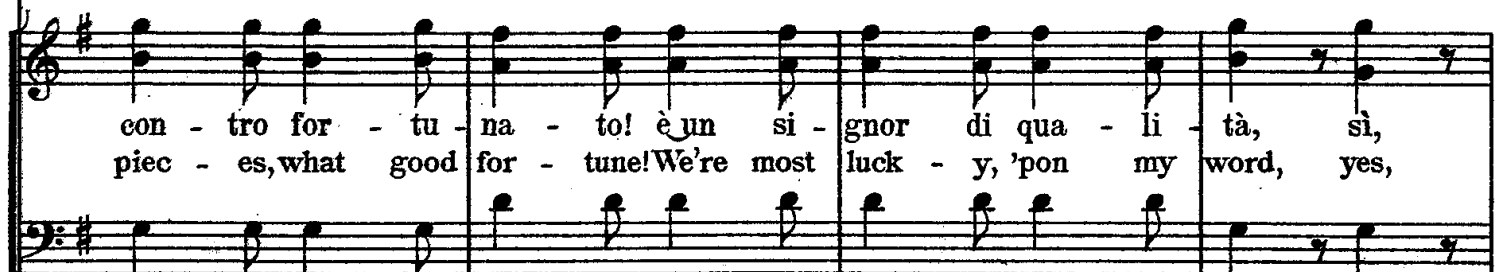

 È un si - gnore di qua - li - tà. Oh che in -
 We're most lucky, up - on my word! Gol - den





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.

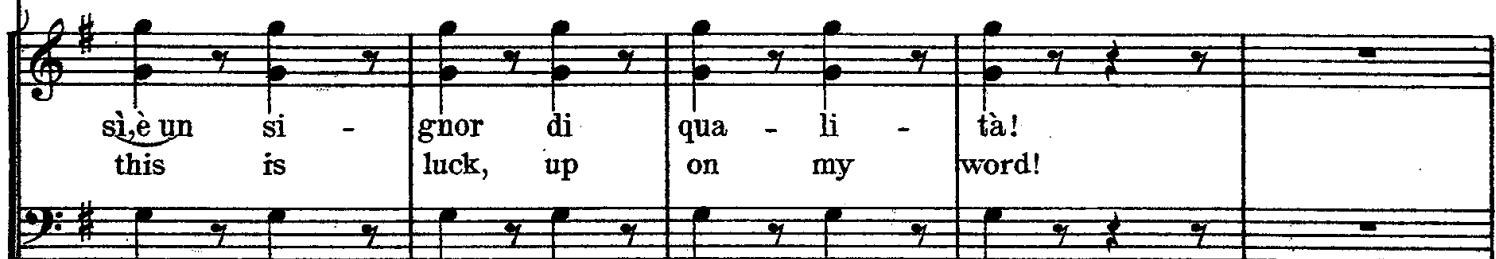
F. 
 chias - so in - dia - vo - la - to! ah - che rab - bia che mi fa! Ma - le -
 noise you make is shock - ing, To chas - tise ye I am stirr'd! Go, ye


 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!

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

rabbia chemi 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 - 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.
F.

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

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

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

dim.

p

morendo

Recitative.

Count. Fiorello.

C.
F.

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

Count (looking towards the balcony).

F.
C.

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)

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

C. 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

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

C. e-sce, non vo-glio testi-moni. Che a quest'o-ra i-o tut-ti 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

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

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

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.)

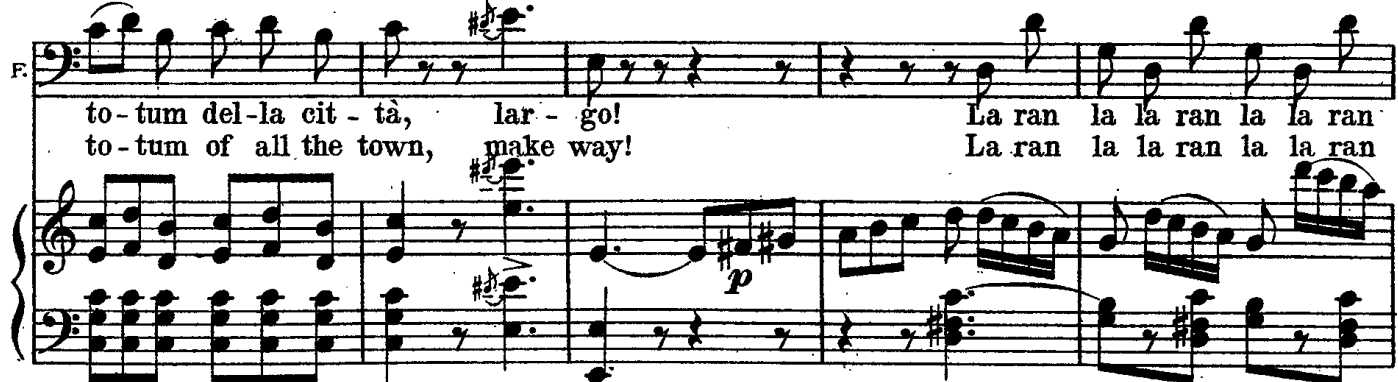
Figaro.

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! Lale ran la la le ran la la rela re la la la ran la la ran la.*
rife! Lale ran la la le ran la la rela re la la laran 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. 

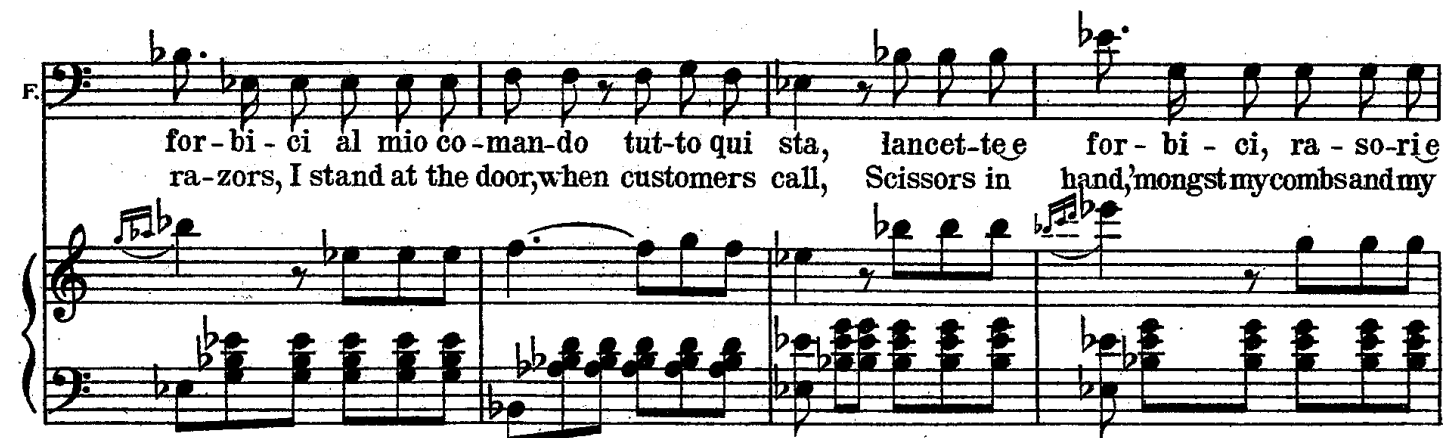
la le ran la le ran la le ran la le ran la
 la le ran la le ran la le ran la le ran la.

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*

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 -*

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

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

F. 

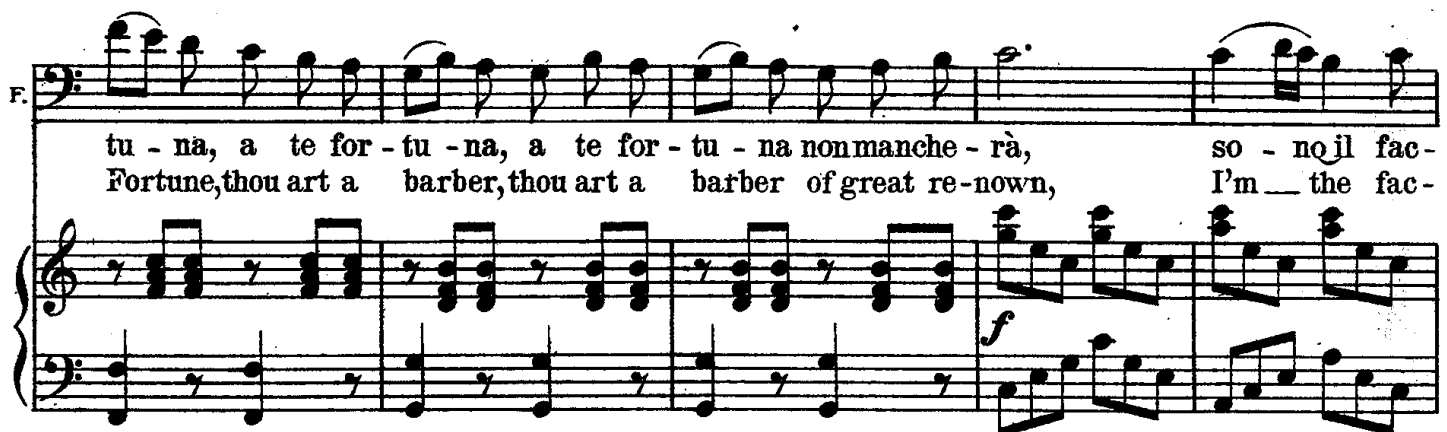
Ah bravo, Fi-ga-ro, bravo, bra-vis-si-mo! ah bravo, Fi-ga-ro, bravo, bra-
 Ah bravo, Fi-ga-ro, bravo, bra-vissi-mo, ah bravo, Fi-ga-ro, bravo, bra-

F. 

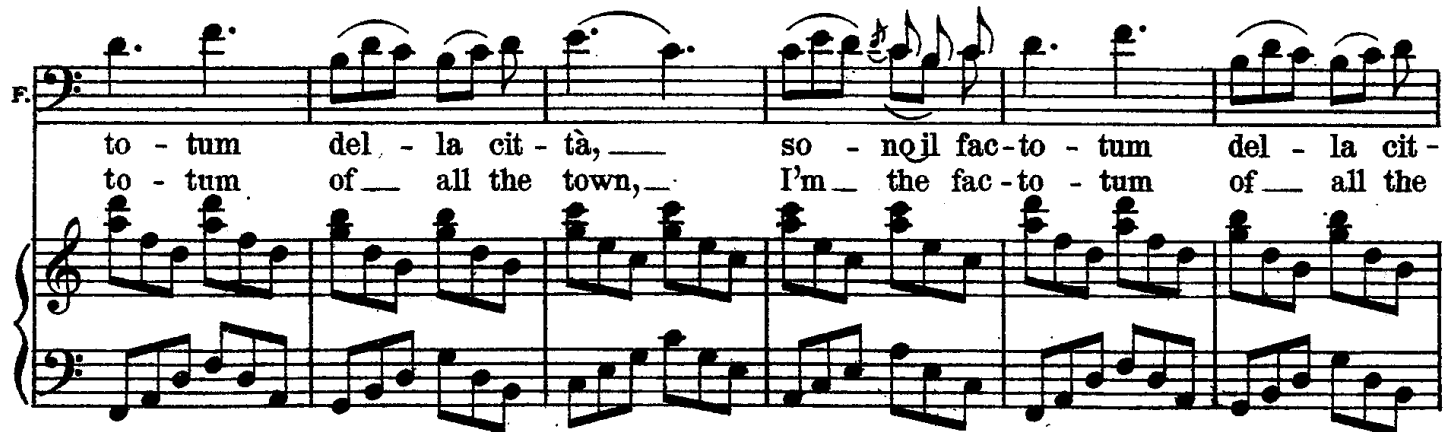
vis-si-mo! a te for-tu-na, a te for-tu-na, a te for-tu-na non man-che-
 vis-si-mo! thou art a fa-vo-rite of For-tune, thou art a bar-ber of great re-

F. 

rà. La la ran, la la ran, la la ran, la la ran, la la ran, la la ran, a te for-tu-na, a te for-
 nown. La la ran, la la ran, la la ran, la la ran, la la ran, 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. 

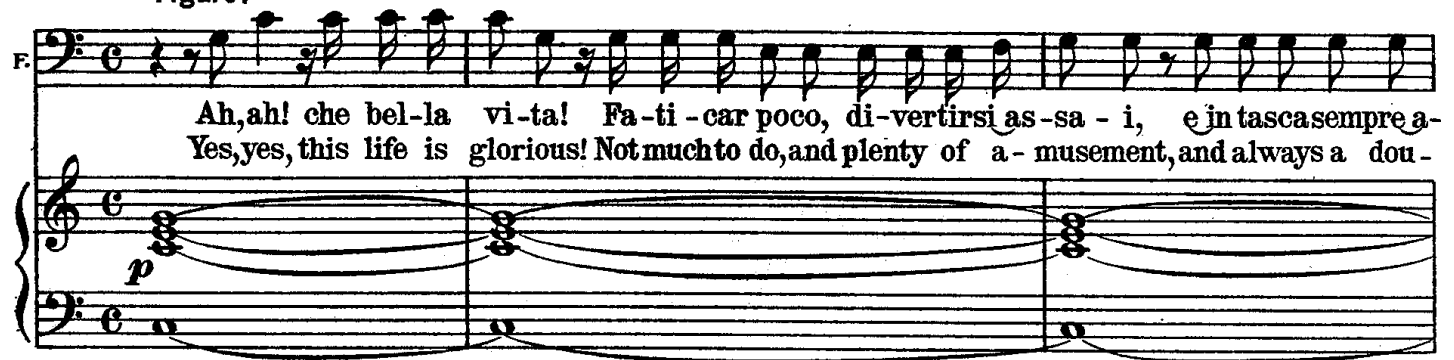
tà, del - la cit - tà, del - la cit - tà, del - la cit -
 town, of all the town, of all the town, of all the

F. 

tà!
 town!

Recit.

Figaro.

F. 

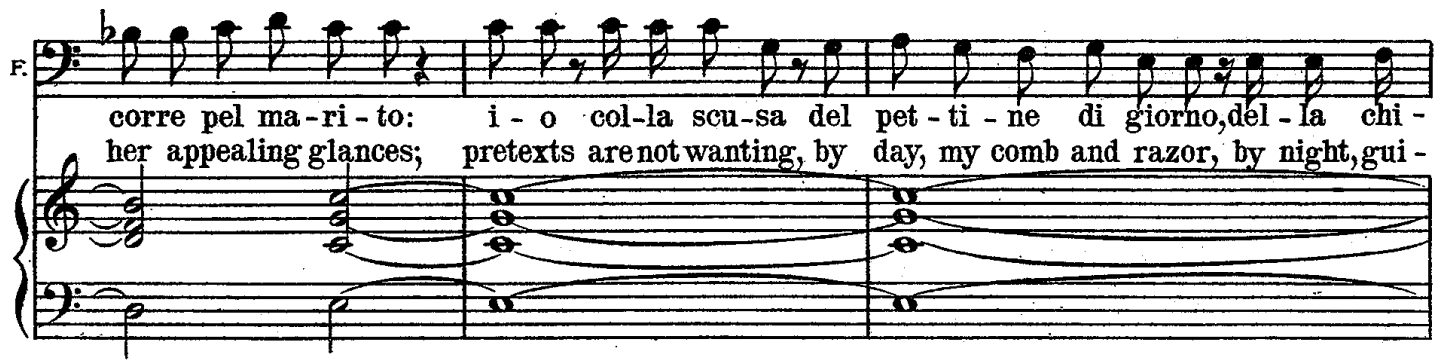
Ah, ah! che bel-la vi-ta! Fa-ti-car poco, di-vertirsi as-sa-i, e in tasca sempre a-
 Yes, yes, this life is glorious! Not much to do, and plenty of a-musement, and always a dou-

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. 

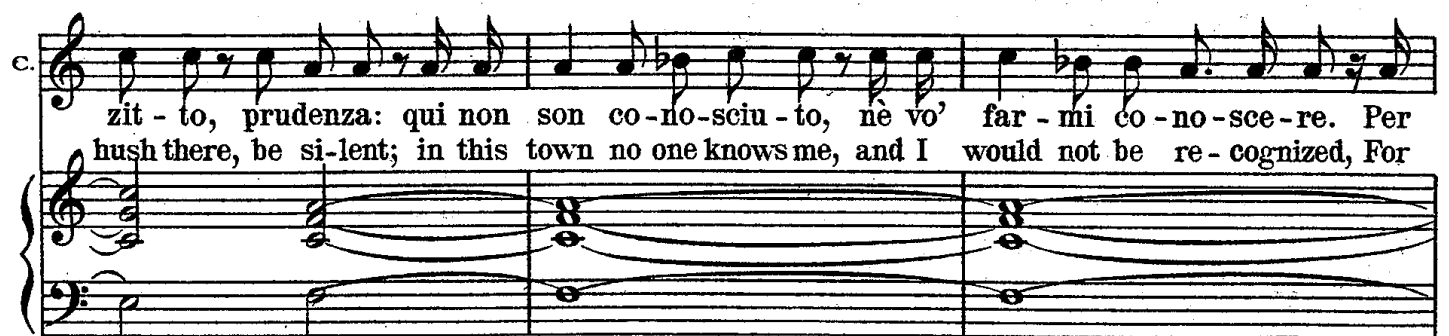
dat-to a far piacere. Oh che vi-ta, che vi-ta, oh che mestiere! Or-sù, presto a bot-please, my sole ambition. 'Tis de-lightful, delightful! Best of professions! Now to business, time is

F. C. 

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. C. 

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

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 - gliad'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-ual. May be - Oh my fairest - a-dor'd one, oh my


Rosina.

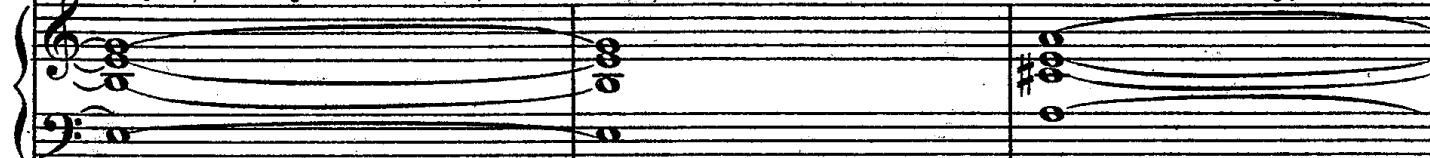
C. R.
 so-ro! vi veggo al-fi-ne, al-fi-ne - Oh che ver-go-gna! vor-rei dar-gli il bi-
 treasure! do I be-hold thee! oh tell me - 'Tis most pro-vok-ing! could I give him the

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-

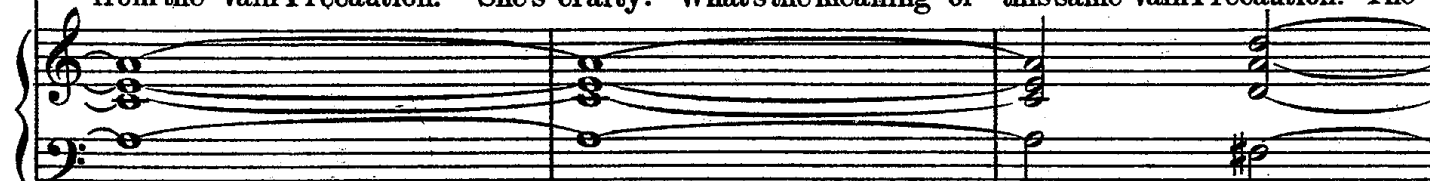
Count.

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




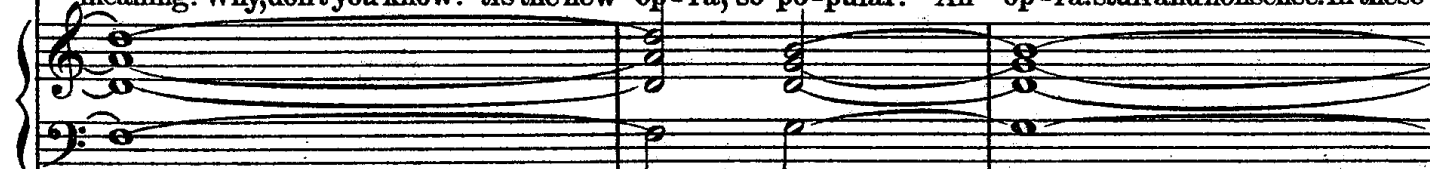
Figaro. Bartolo. Rosina.


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

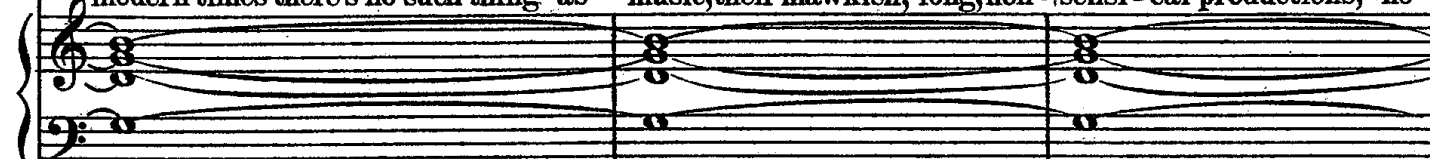


Bartolo.

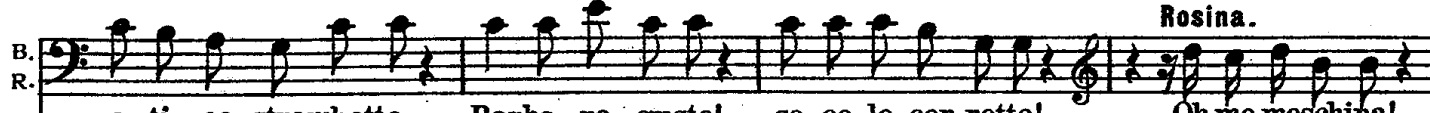
R. B. 
 bel - la! è il ti - to - lo del nuovo dramma in musi - ca. Un dramma! Bella co - sa! sa - rà al
 meaning? Why, don't you know? 'tis the new op' - ra, so po - pular. An op' - ra! stuff and nonsense! In these

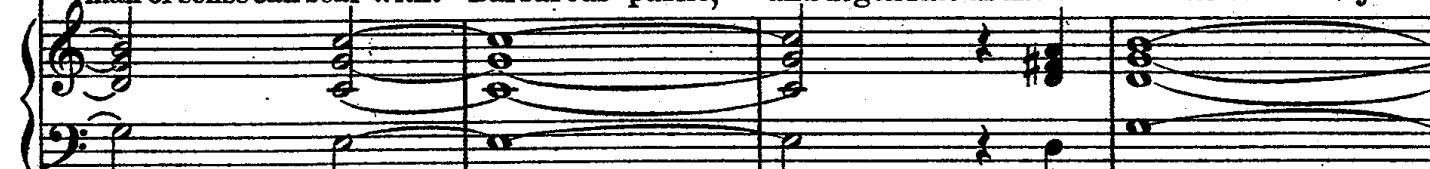


E. 
 so - li - to un dramma se - mi - serio, un lun - go, ma - lin - co - ni - co, no - io - so, po -
 modern times there's no such thing as music; their mawkish, long, non - sensi - cal productions, no




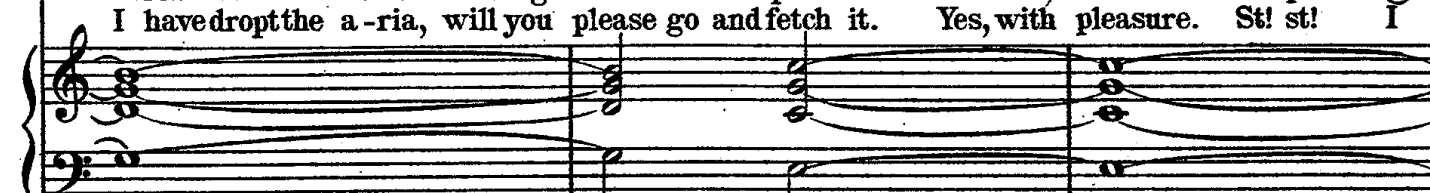
Rosina.

B. 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 droppt 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.**

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. C. **Figaro.**

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

F.

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

F.

si - na tut - ta lè - 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.

F. C. *dimmi or tu: chi è que-sto Don Ba-si-li-o? È un so - len-ne imbrogli- on 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 -

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 awhile a secret; I'll


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.

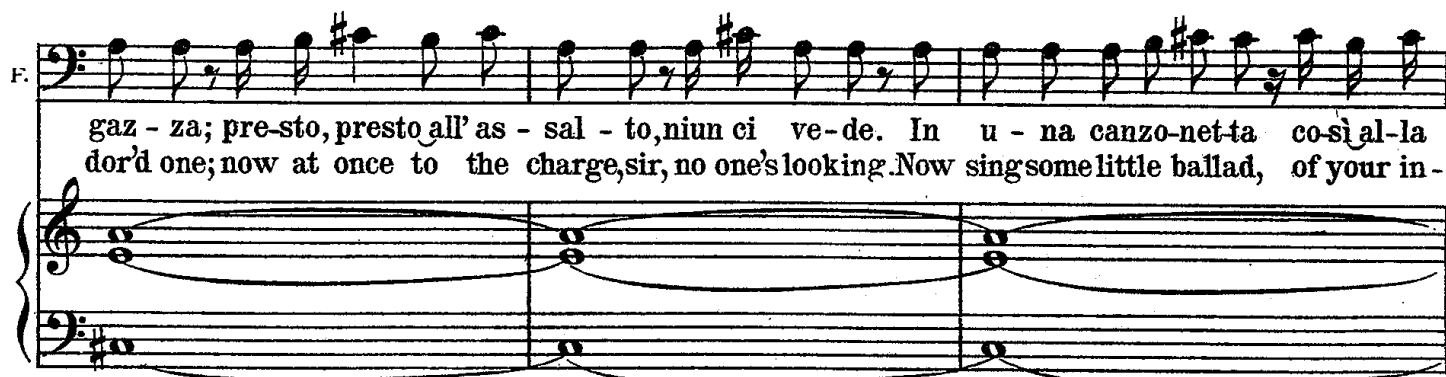
F. C.
 ti - to - li del Con - te Al - ma - vi - va. Ah, tu po - tre - sti - I - o? no, si -
 rank or wealth as Countess Al - ma - vi - va. Ah, do but aid me - Aid you? you a -

Count. Figaro.

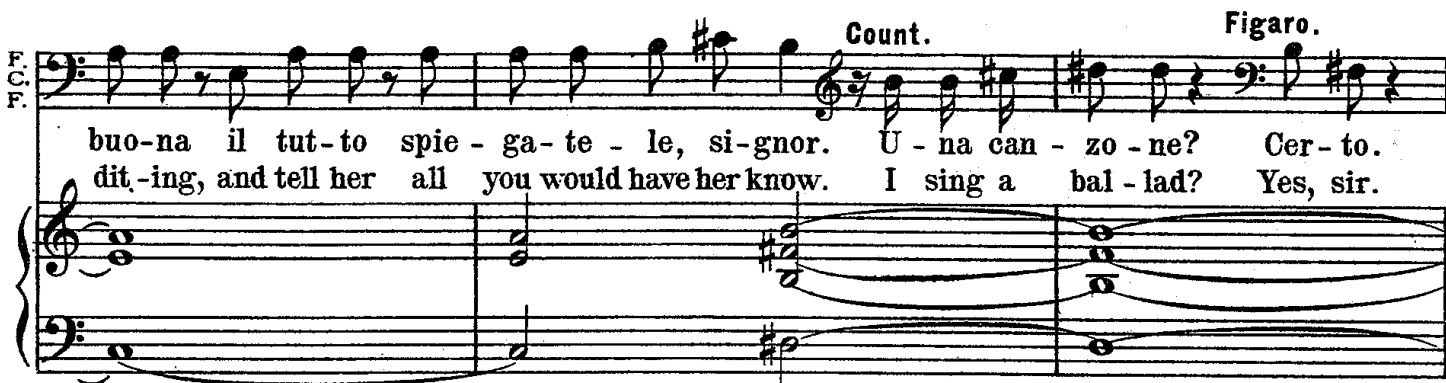
F. C.
 gnor; voi stes-so do - ve - te. Io stes-so? E co-me? Zi - zit - to. Ec - co - cia
 lone, you sin-gly can do it. I sin-gly? how can I? Hush, stir not! 'Tis just the

F. 

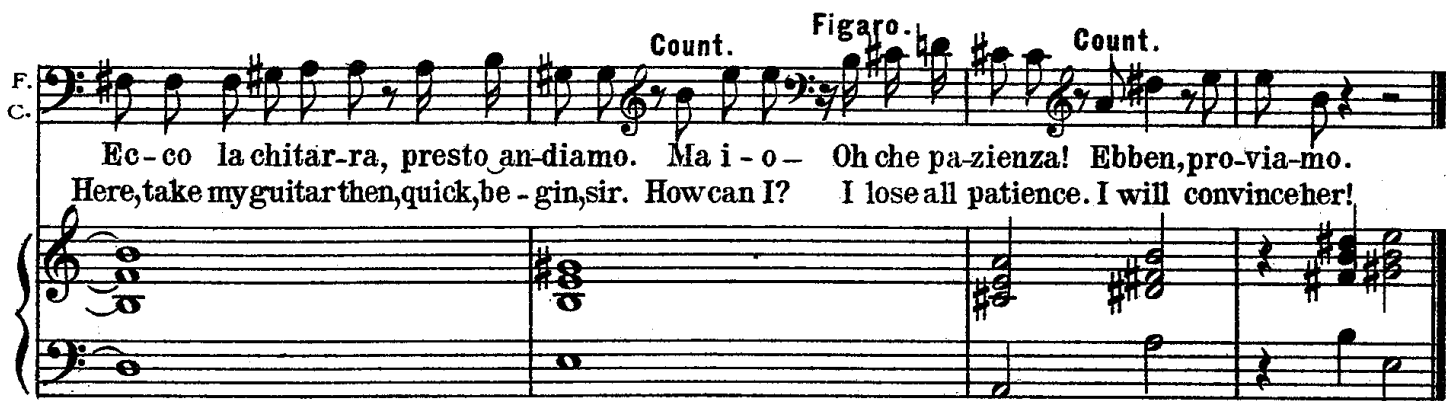
ti-ro, os-ser-va-te: per bac-co, non mi sbaglio. Die-tro la ge-lo-si-a sta la ra-
moment, now look yonder; by Bacchus, I can see her. There, hid be-hind the curtains, stands your a-

F. 

gaz-za; pre-sto, presto all' as-sal-to, niun ci ve-de. In u-na canzo-netta co-sì al-la
dord' one; now at once to the charge, sir, no one's looking. Now singsome little ballad, of your in-

F. 

Count. Figaro.
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.

F. 

Count. Figaro. Count.
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!

No 5. Canzone.

Andante. *mezza voce*

C. 

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

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.

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. 

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

C. 

sì dal - l'au - ro - ra al 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. 

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

(disappears from the balcony)