

PITTSBURGH
OPERA
EDUCATION

Workshop for Educators:
The Barber of Seville



Defining Opera through the Centuries 2023–2024 season theme

Deeply explore operas from all eras to reflect on the art form's evolution. How have the behind-the-scenes elements changed over time? What makes an opera an opera?

2023–2024 Workshops for Educators

- | | | |
|----|--------------|---|
| #1 | Sep 30, 2023 | <i>The Barber of Seville</i> (Rossini, Sterbini) |
| #2 | Oct 28, 2023 | <i>The Flying Dutchman</i> (Wagner) |
| #3 | Nov 18, 2023 | Casting the opera |
| #4 | Dec 16, 2023 | <i>Iphigénie en Tauride</i> (Gluck, Guillard) |
| #5 | Jan 27, 2024 | <i>Proving Up</i> (Mazzoli, Vavrek) |
| #6 | Feb 24, 2024 | <i>La traviata</i> (Verdi, Piave) |
| #7 | Mar 23, 2024 | <i>The Passion of Mary Cardwell Dawson</i> (Seaton, Simon) |
| #8 | Apr 20, 2024 | Curses and Blessings in Opera |
| #9 | May 18, 2024 | Cousins: Opera and Musical Theater |

| | | | | |
|---------------------|---|--|--|--|
| | Italy | France | | |
| 16th Century | Singer Jacopo Peri composes <i>Euridice</i> , the first opera that has survived | Baldessare da Belgioioso combines song, dance, spectacle, and drama for King Henry III | Austria/Germany | England |
| 17th Century | Venice builds the very first opera house, open to the public | Early operas include lots of ballet and fancy costumes and scenery | <i>Adam and Eve</i> by Johann Theile inaugurates the Hamburg Opera in 1678 | Entertainments called <i>masques</i> feature songs, dances, instrumental music, and poetry |
| 18th Century | Audiences cry at <i>opera seria</i> (serious) and laugh at <i>opera buffa</i> (comic) | Comic operas, with songs and spoken dialogue, are the most popular | Wolfgang Amadeus Mozart composes <i>The Magic Flute</i> , a singspiel with spoken dialogue | German composer George Frideric Handel triumphs in London with nearly 40 operas |
| 19th Century | Gioacchino Rossini's operas usher in the age of <i>bel canto</i> (beautiful singing) | Grand operas, in five acts, feature huge casts and lavish scenery | Richard Wagner composes the <i>Ring</i> , a cycle of operas about heroes from German legends | Gilbert and Sullivan delight audiences with their funny, tuneful light operas |
| 20th Century | Tenor Enrico Caruso thrills opera fans everywhere | Claude Debussy's <i>Pelléas and Mélisande</i> gives opera a new, delicate sound | Alban Berg contributes two powerful operas, <i>Wozzeck</i> and <i>Lulu</i> , to the repertoire | Benjamin Britten composes <i>Peter Grimes</i> and other operas with strong characters |

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6/25/2015 LB \IFS2K8\sys\EDUCATION\Workshop Activities and Handouts\Opera History\Opera History Chart 2015.TIF



United States

Americans hear ballad operas from England, which include familiar tunes

Russia

Soprano Jenny Lind (the "Swedish nightingale") tours the country, and crowds cheer

Composers write operas about Russian czars or characters from Russian legends

Czechoslovakia

Gian Carlo Menotti writes *Amahl and the Night Visitors* specially for TV

Soviet Union bans Dmitri Shostakovich's *Lady Macbeth of Mtsensk*

Leos Janáček's operas are based on rhythms of the Czech language

An Inspiring Story

When Italian composer Giuseppe Verdi was in his 20s, his wife and two children died, and he grew too discouraged to write music. But then a friend showed him the libretto to *Nabucco*; Verdi went to work on it, and had his first hit.

The story is about Hebrew prisoners in Old Testament Babylon. At the time Verdi was writing, the mid-19th century, Austria occupied Italy. Many Italians related to the story of captivity, and the prisoners' chorus "Va, pensiero" became their anthem. It begins "Fly, thoughts, on golden wings; go and rest on hills and dales where warm and soft are smelling the sweet auras of our native soil!"

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Bravol Braval A Night at the Opera
By Anne Siberell
New York: Oxford © 2001



The Barber of Seville,

or The Useless Precaution

(Il barbiere di Siviglia, ossia L'inutile precauzione)

Italian *opera buffa* in two acts

1816 premiere at the Teatro Argentina in Rome

Music by Gioachino Rossini

Libretto by Cesare Sterbini

**Based on the 1775 play *The Barber of Seville*
by Pierre-Augustin Caron de Beaumarchais**

Placed in Seville, Spain in the 17th century

Composer

Gioachino Antonio Rossini (1792–1868) was an Italian composer who was famous for his 39 operas. He also wrote songs, chamber music, piano pieces, and sacred music. He retired from composition while he was still in his thirties, at the height of his popularity.



Librettist

Cesare Sterbini (1784–1831) was an Italian writer and librettist, who was very knowledgeable in classical and contemporary culture, philosophy, and linguistics. He was fluent in Greek, Latin, Italian, French, and German.



Opera Genre

Commedia, or “comic opera”, was sometimes referred to as *opera buffa*. Other terms used by their creators were *commedia in musica*, *commedia per musica*, *dramma bernesco*, *dramma comico*, and *divertimento giocoso*.

Rossini's Operas 1810–1816

- *Demetrio e Polibio*, 1812
- *La cambiale di matrimonio*, 1810
- *L'equivoco stravagante*, 1811
- *L'inganno felice*, 1812
- *Ciro in Babilonia*, 1812
- *La scala di seta*, 1812
- *La pietra del paragone*, 1812
- *L'occasione fa il ladro*, 1812
- *Il signor Bruschino*, 1813
- *Tancredi*, 1813
- ***L'italiana in Algeri*, 1813**
- *Aureliano in Palmira*, 1813
- *Il turco in Italia*, 1814
- *Sigismondo*, 1814
- *Elisabetta, regina d'Inghilterra*, 1815
- *Torvaldo e Dorliska*, 1815
- ***Il barbiere di Siviglia*, 1816**
- *La gazzetta*, 1816
- *Otello*, 1816

BOLD print = performed at Pittsburgh Opera

Rossini's Operas 1817–1829

- ***La Cenerentola*, 1817**
- *La gazza ladra*, 1817
- *Armida*, 1817
- *Adelaide di Borgogna*, 1817
- *Mosè in Egitto*, 1818
- *Adina*, 1818
- *Ricciardo e Zoraide*, 1818
- *Ermione*, 1819
- *Eduardo e Cristina*, 1819
- *La donna del lago*, 1819
- *Bianca e Falliero*, 1819
- *Maometto II*, 1822
- *Matilde di Shabran*, 1821
- *Zelmira*, 1822
- *Semiramide*, 1823
- *Ugo, re d'Italia Il viaggio a Reims*, 1825
- *Le siège de Corinthe*, 1826
- *Moïse et Pharaon*, 1827
- *Le comte Ory*, 1828
- *Guillaume Tell*, 1829

BOLD print = performed at Pittsburgh Opera

Historical Background/Literary Basis

The story of *The Barber of Seville* is the "prequel" to Mozart's *The Marriage of Figaro*. Both operas were based on plays from a trilogy written by Pierre Beaumarchais, a French clockmaker, musician, and rebel.

His comedic theatrical trilogy—*The Barber of Seville, or The Useless Precaution* (1775), *The Marriage of Figaro, or the Day of Craziness* (1784), and the final installment, *The Guilty Mother* (1784)—satirized French social and political conditions, and reflected the growing dissatisfaction with the ruling class and nobility in the years preceding the French Revolution.

The plays center on the colorful character, Figaro, whose ingenuity serves as the symbol of class revolt against the aristocracy.



Pierre-Augustin Caron de
Beaumarchais
(1732–1799)

The Beaumarchais Trilogy of Plays

1775 *Le Barbier de Séville*

1784 *La folle journée, ou le Mariage de Figaro*

1792 *La Mère coupable* (subtitled *The Other Tartuffe*)
[Homage to Molière]

Operas based on Beaumarchais Plays

1816 *Il barbiere di Siviglia, ossia L'inutile precauzione*
The Barber of Seville (or the Useless Precaution)
Gioachino Rossini

1786 *Le nozze di Figaro (The Marriage of Figaro)*
Wolfgang Amadeus Mozart

1966 *La mère coupable (The Guilty Mother)*
Darius Milhaud

1991 *The Ghosts of Versailles*
John Corigliano

Characters in operas based on Beaumarchais

| | | | |
|------|---------------------------------|-------------------|---------------|
| 1816 | <i>The Barber of Seville</i> | Rosina | Mezzo-soprano |
| | | Count Almaviva | Tenor |
| | | Figaro | Baritone |
| 1786 | <i>The Marriage of Figaro</i> | Countess Almaviva | Soprano |
| | | Count Almaviva | Baritone |
| | | Figaro | Bass-baritone |
| 1966 | <i>La mère coupable</i> | Rosine | Soprano |
| | | Count Almaviva | Baritone |
| | | Figaro | Baritone |
| 1991 | <i>The Ghosts of Versailles</i> | Rosina | Soprano |
| | | Count Almaviva | Tenor |
| | | Figaro | Baritone |

Première

The Barber of Seville premiered in Rome on February 20, 1816, and was conducted by Rossini. Giovanni Paisiello had created a well-loved opera of the same title in 1782. To placate Paisiello's fans, Rossini did not call his opera *Il barbiere di Siviglia*, or *The Futile Precaution*, as Paisiello's was titled. Instead, he called his opera *Almaviva*, or *the Futile Precaution*.

Paisiello's fans felt insulted by Rossini's new version and set out to ruin the already shaky premier performance: the tenor accompanying the opening serenade on a guitar broke a string, during the second act a cat unexpectedly walked out on stage, and the audience became so loud and disruptive that one distracted performer fell over a trapdoor and almost broke his nose. At the end of the opera, Rossini left the theater, saying he was ill, and did not attend the next performance. The next night the audience was quiet and the opera was soon appreciated as one of Rossini's greatest masterpieces.



Giovanni Paisiello
(1740–1816)

1816

*Il barbiere di Siviglia,
ossia L'inutile
precauzione*
(*The Barber of Seville, or
The Useless Precaution*)
premiered in February,
1816. Despite a
controversial opening, it
has become one of the
most-loved operas in the
world.



The Teatro Argentina of Rome, circa 1747



Barber shops in Seville, Spain.



Barber shop pole:
Dates back to Middle Ages

Red and white
Red, white, and blue

Barbers performed:
Surgery
Tooth extractions
Leeching
Bloodletting
Enemas
Amputations
Hair cuts and shaves



Rabbit of Seville is a Warner Brothers Looney Tunes theatrical cartoon short released on December 16, 1950. It was directed by Chuck Jones and written by Michael Maltese, and features Bugs Bunny and Elmer Fudd. The nonstop slapstick humor in the short is paced musically around the overture to Italian composer Gioachino Rossini's 1816 *opera buffa*, *The Barber of Seville*.

In 1994, *Rabbit of Seville* ranked number 12 in a list of "The 50 Greatest Cartoons" released in North America during the 20th century.

WORD ROUNDUP for The Barber of Seville

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| E | Z | D | O | C | T | O | R | B | A | R | T | O | L | O |
| A | S | I | A | H | C | R | A | M | U | A | E | B | G | F |
| N | I | A | P | S | L | A | L | I | N | D | O | R | O | T |
| S | P | U | M | B | N | G | I | N | V | L | B | B | C | M |
| T | Q | B | E | I | W | I | H | H | L | O | F | L | O | B |
| W | O | R | I | I | N | F | Y | E | R | S | F | S | U | E |
| P | T | I | B | C | R | F | R | M | Y | N | I | V | N | T |
| A | N | P | L | C | X | O | M | B | C | O | G | F | T | Y |
| L | G | W | C | I | I | E | S | Q | D | F | A | H | A | X |
| V | P | F | D | F | S | G | Q | S | D | L | R | T | L | Z |
| I | P | L | W | P | N | A | W | B | I | A | O | T | M | A |
| P | U | F | M | X | S | I | B | G | H | N | T | O | A | Y |
| I | Y | O | S | V | R | R | V | N | A | O | I | D | V | N |
| P | P | O | Z | H | N | R | J | E | O | D | A | J | I | U |
| X | P | S | D | Z | P | A | I | Q | P | D | V | N | V | M |
| K | K | K | S | P | H | M | O | H | A | T | D | W | A | R |



Find and Circle 20 Words as listed below

(PUZZLE DOES NOT HAVE SPACES BETWEEN INDIVIDUAL WORDS)

Solutions with One Word

Name of the "Barber"

Name used by Almaviva when serenading Rosina

Name of Rosina's governess

Name of Almaviva's servant

Composer of this opera (last name)

Name of original author of play named *The Barber of Seville*

Name of country in which this opera takes place

Solutions with Two Words (Without Spaces)

Old man who wants to marry Rosina

Rosina's "somewhat dishonest" music teacher

Name of person used by Almaviva when disguised as a music teacher

Title and name of young nobleman who loves Rosina

Person in opera who disguises himself as a drunken soldier

Solution with Three Words (Without Spaces)

Mozart opera that includes many of the same characters from *The Barber of Seville*

Highlights to note about *The Barber of Seville* and Gioachino Antonio Rossini

- *Barber* is one of the most performed operas ever
- *Barber* was based on a well-known Beaumarchais play
- 18th-century barbers were “factotums”
- Rossini composed memorable, tuneful music
- Rossini was a wit and a gourmand
- Rossini made a huge impact on the operatic form
- The *bel canto* style highlighted beautiful singing
- Rossini’s signature was the “Rossini Crescendo”



Synopsis for
The Barber of Seville

Characters of *The Barber of Seville*

Rosina [roh-ZEE-nah]

mezzo-soprano

A ward of Doctor Bartolo who falls in love with Count Almaviva

Count Almaviva [ahl-mah-VEE-vah]

tenor

A young nobleman who falls in love with Rosina at first sight, and tries to win her love by disguising himself as different people.

Figaro [FEE-gah-roh]

baritone

A barber, who knows everything that takes place in Seville. He helps the Count win the love of Rosina.

Characters of *The Barber of Seville*

Doctor Bartolo [BAR-toh-loh]

bass

Takes Rosina in as his ward because he wants to marry her, but in the end loses her to his rival.

Don Basilio [bah-ZEEL-yoh]

bass

The music teacher for Rosina. He does favors for both the Count and the Doctor, and can be easily bribed with money.

Berta [BAIR-tah]

soprano

Rosina's governess who provides insight into the characters' actions.

Fiorello [fyor-ELL-oh]

bass

Servant to the count.



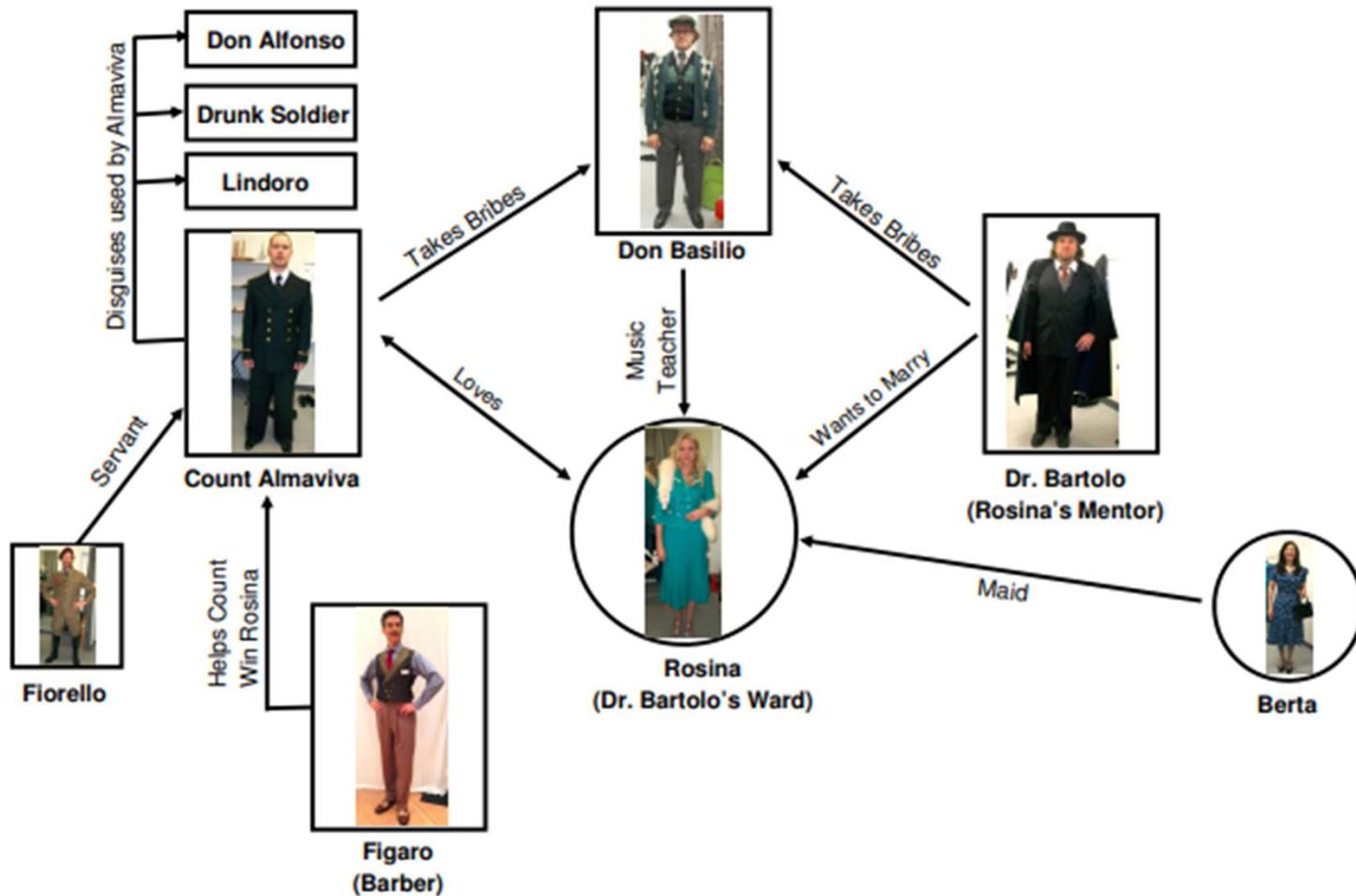
Synopsis

The *commedia* concerns the beautiful Rosina, ward of the elderly Doctor Bartolo, who secretly plans to marry Rosina for her dowry. Rosina's suitor, Count Almaviva, attempts to woo her and to fool Bartolo by disguising himself as the poor student Lindoro, then as a soldier, and finally as the music teacher Don Basilio. The Count enlists the help of Figaro the barber, and Almaviva finally succeeds in marrying Rosina. Bartolo arrives, but it is too late. Almaviva tells Bartolo to take Rosina's extensive inheritance for himself. So Bartolo is satisfied with the outcome, too.

The Barber of Seville Character Relationships

SHAPES: Circles = Females
 Large shapes = Leading roles

Rectangles = Males
 Medium shapes = Featured or supporting roles





**Location: The house of Dr. Bartolo.
Seville, Spain; During the 18th Century.**

Set provided by the New Orleans Opera Association



ACT I. Outside of Dr. Bartolo's house, a group of musicians, including the wealthy (and disguised) Count Almaviva, serenade Rosina, a beautiful young maiden kept hidden away inside.





When Rosina, the ward of Dr. Bartolo, offers no answer to the musicians' serenade, Almaviva pays the musicians, sends them away, and decides to wait until daylight in the hope of seeing her.



Figaro the barber, who was once employed by Almaviva, arrives singing a song about being the city's factotum. The Count asks Figaro for help winning over Rosina and sings another serenade to her, calling himself Lindoro, a poor student.





Rosina reflects on the voice that has enchanted her heart and resolves to use her considerable wiles to meet Lindoro.



Figaro devises a plan—the Count will disguise himself as a drunken soldier quartered at Dr. Bartolo’s house to gain access to Rosina, whom Dr. Bartolo intends to marry. The Count is excited about this plan while Figaro looks forward to a nice cash pay-off from the grateful Count.



Dr. Bartolo appears with Rosina's music master, Don Basilio, who warns him that Count Almaviva, Rosina's admirer, has been seen in Seville. Dr. Bartolo decides to marry Rosina immediately. Suspicious of Rosina, Dr. Bartolo tries to prove that she has written a letter, but she outwits him at every turn. Dr. Bartolo is angry at her defiance and warns her not to trifle with him.



Basilio praises slander as the most effective means of getting rid of Almadiva. Figaro overhears the plot, warns Rosina, and promises to deliver a letter from her to Lindoro. Disguised as a drunken soldier, Almadiva arrives and passes Rosina a note, which she manages to hide from Dr. Bartolo. The old man argues that he has exemption from billeting soldiers.





Figaro announces that a crowd has gathered in the street, curious about all the noise coming from inside the house. The civil guard bursts in to arrest the drunken soldier. The Count reveals his true identity to the captain and is instantly released. Everyone except Figaro is amazed by this turn of events, and all comment on the crazy events of the morning.



ACT II. Dr. Bartolo suspects that the “drunken soldier” was a spy planted by Almaviva. The Count returns, this time disguised as Don Alfonso, a music teacher and student of Don Basilio.



He has come to give Rosina her music lesson in place of Basilio, who, he says, is ill at home. “Don Alfonso” also tells Dr. Bartolo that he is staying at the same inn as Almaviva and has found the letter from Rosina. He offers to tell Rosina that it was given to him by another woman, proving that Lindoro is toying with her on Almaviva’s behalf. This convinces Dr. Bartolo that “Don Alfonso” is a true student of Don Basilio, and he allows him to give Rosina her music lesson.



Figaro arrives to give Dr. Bartolo his shave and manages to snatch the key that opens the balcony shutters. The shaving is about to begin when Basilio shows up looking perfectly healthy. Everyone convinces Basilio, with repeated assurances and a quick bribe, that he is sick with scarlet fever. Basilio leaves for home, confused but richer. The shaving begins, sufficiently distracting Dr. Bartolo from hearing Almaviva plotting with Rosina to elope that night.



But Dr. Bartolo hears the phrase “my disguise” and furiously realizes he has been tricked again. Everyone leaves.



The maid Berta comments on the crazy household.



Basilio is summoned and told to bring a notary so Dr. Bartolo can marry Rosina that very evening.



Dr. Bartolo then shows Rosina her letter to Lindoro. Heartbroken and convinced that she has been deceived, she agrees to marry Dr. Bartolo and tells him of the plan to elope with Lindoro.



A storm passes.





Figaro and the Count climb over the wall. Rosina is furious until Almoviva reveals his true identity.



Basilio arrives with the notary. Bribed with a valuable ring and threatened with a couple of bullets in the head, Basilio agrees to be a witness to the marriage of Rosina and Almaviva. Dr. Bartolo arrives with soldiers, but it is too late. Count Almaviva explains to Dr. Bartolo that it is useless to protest, and Dr. Bartolo accepts that he has been beaten.



Figaro, Rosina, and the Count celebrate their good fortune.

Cast for October 19, 2023 *The Barber of Seville* Student Matinee



Count Almaviva

A young nobleman who falls for Rosina

Fran Daniel Laucerica,
Tenor (L)



Figaro

A barber who can do everything

Johnathan McCullough,
Baritone (L)



Rosina

The doctor's ward

Stephanie Doche,
Mezzo-soprano (L)



Don Bartolo

Wants to marry Rosina for her money

Musa Ngqungwana,
Bass (L)



Don Basilio

Rosina's music teacher who can be easily bribed

Evan Lazdowski,
Bass (L)



Berta

Rosina's governess or maid

Emily Richter,
Soprano (F)



Fiorello

Servant to the count

Brandon Bell,
Bass (S)

AGMA classifications:

L = Leading role

F = Featured role

S = Supporting role

1792

**Gioachino Rossini
is born**

1792

Rossini was born on February 29th, 1792 in Pesaro, Italy. His father, Giuseppe, was a trumpeter and horn player. His mother, Anna, was an amateur singer.



A 75th birthday caricature of Gioachino Rossini

1792



“L’Incendie des Tuileries” by Georges-Jules-Victor Clairin, 1871.

The most radical phase of the French Revolution begins, featuring the first use of the guillotine, the invasion of the Tuileries, the Jacobin rise to power, and the declaration of the first French Republic.

1792



The state flag of Kentucky

Kentucky becomes the fifteenth state.

1792



The Fort Lafayette marker on 9th St and Penn Ave in downtown Pittsburgh

Fort Lafayette is built in Pittsburgh, PA.

1792



The Buttonwood Agreement of May 17th, 1792

The New York Stock Exchange is formed.

1792



"Shelley in the Baths of Caracalla" by Joseph Severn, 1845.

English poet Percy Bysshe Shelley is born.

1792



An 18th century pantomime play performance

The New Exhibition Room, Boston's first theater,
is opened illegally.

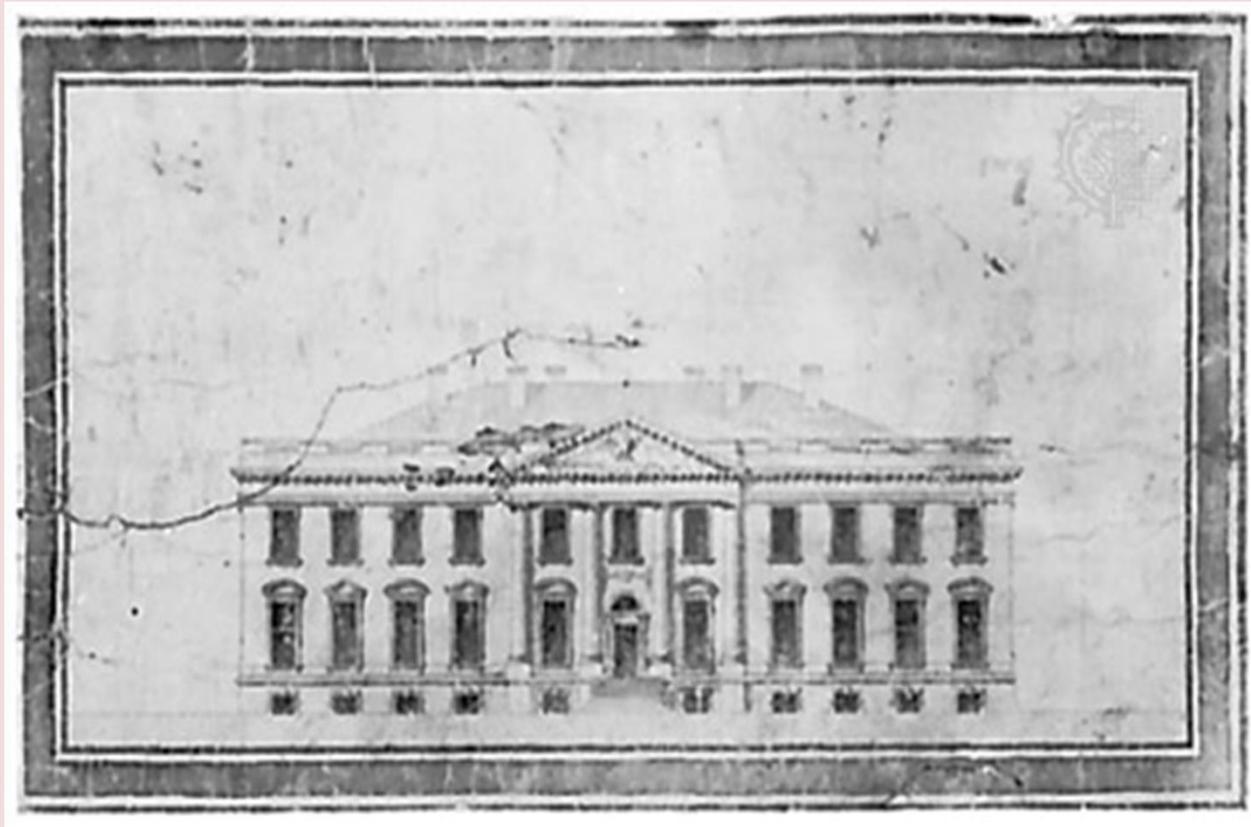
1792



Thomas Paine

Part II of Thomas Paine's *Rights of Man* is published.

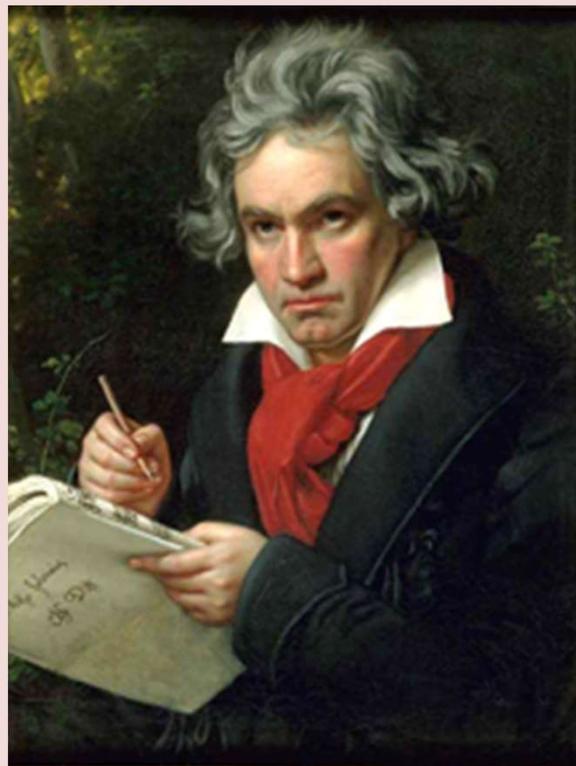
1792



A 1792 drawing of the White House by James Hoban

Construction is begun on the White House;
the architect is Irish immigrant James Hoban.

1792



Beethoven and teacher/contemporary Haydn

Ludwig van Beethoven begins studying with Franz Joseph Haydn in Vienna.

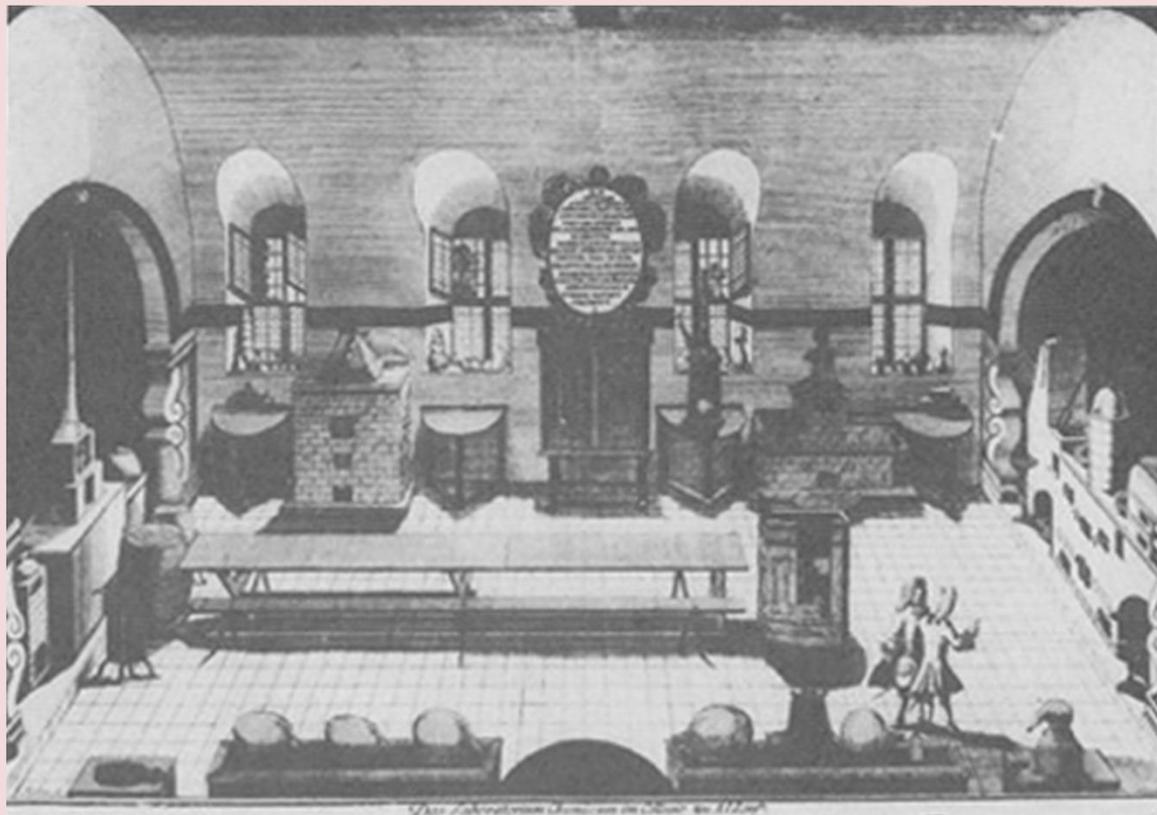
1792



“Rouget de Lisle chantant [singing] la Marseillaise” by Isidore Pils, 1849.

“La Marseillaise,” France’s national anthem,
is composed by C. J. Rouget de Lisle.

1792



An 18th century chemistry laboratory

The world's first chemical society is founded
in Philadelphia.

1792



An 18th century rabid wolf attack

Dr. James Mease, a Pennsylvania physician,
makes the first report on rabies.

1792



Mt. Unzen in Japan, with pyroclastic and lahar deposits

Mount Unzen in Japan causes a tsunami,
killing 15,000 people.

1792



"The Fifth Plague of Egypt" by Joseph Mallord William Turner, 1800.

Bubonic plague resurfaces in Egypt,
killing approximately 800,000 people.

1816

***The Barber of Seville*
premieres**

1816



Celebrating on July 9th, Argentina's Independence Day

Argentina is declared independent from Spain.

1816



The state flag of Indiana

Indiana becomes the nineteenth state.

1816



“James Monroe” by Samuel Finley Breese Morse, 1819.

James Monroe becomes the 5th president
of the United States.

1816



Balbhadra Singh Thapa, Gurkha commander of the Gurkha War

The Treaty of Sugauli ends the Gurkha War
between Britain and Nepal.

1816



Jane Austen

Emma by Jane Austen is published.

1816



“Xanadu” in “Kubla Khan” by Patten Wilson

Samuel Taylor Coleridge’s poem “Kubla Khan”
is published.

1816



*John Jay, president of the American Bible Society from 1821-1828
and the first chief justice of the Supreme Court*

The American Bible Society is founded
in New York City.

1816



“The Duchess of Abrantes” and “The 10th Duke of Osuna” by Francisco Goya

Francisco Goya paints *The Duchess of Abrantes*
and *The 10th Duke of Osuna*.

1816



The Munich Glyptothek

Construction is begun on the Glyptothek in Munich;
the architect is Leo von Klenze.

1816



The cover of a later edition of "Kentucky Harmony"

Ananias Davisson publishes *Kentucky Harmony*,
America's first Southern tunebook.

1816



An early kaleidoscope, modelled after Sir David Brewster's patent

Sir David Brewster invents the kaleidoscope.

1816



“Laënnec and the Stethoscope” by Robert A. Thom, 1960.

Dr. René Theophile Hyacinthe Laënnec
invents the stethoscope.

1816



The Massachusetts State House during the summer of 1816

A volcanic eruption in Indonesia causes the “year without summer.”

What to Listen For in *The Barber of Seville*

- WTFL 1 Overture (Sinfonia) (6:47)
- WTFL 2 Cavatina: “Ecco ridente in cielo” (8:08)
- WTFL 3 Cavatina: “Largo al factotum” (11:24)
- WTFL 4 Duetto: “All’idea di qual metallo” (8:47)
- WTFL 5 Cavatina: “Una voce poco fa” (10:32)
- WTFL 6 Aria: “La calunnia è un venticello” (7:18)
- WTFL 7 Aria: “A un dottor della mia sorte” (5:43)
- WTFL 8 Stretta del Finale I: “Ma, signor . . . ” /
“Mi par d'essere con la testa” (5:11)
- WTFL 9 Temporale (3:57)
- WTFL 10 Terzetto: “Ah, qual colpo inaspettato!” (8:22)
- WTFL 11 Finaletto II: “Di sì felice innesto” (2:11)

Overture (Sinfonia)

is the famous opening from Rossini's 1816 opera *The Barber of Seville*.

Listen for the first main theme:



The oboe and clarinet introduce the second main melody:



The Barber of Seville

Music notation example:
Sinfonia (Overture)

Full Score Pages 1–22
 (Page 1 shown)

Piano-Vocal Score Pages 1–11
 (All pages shown)

Sinfonia

Full Score

This is what the conductor follows.

Instrumentation is listed in front of the grand staff.

All music in the grand staff is heard simultaneously.

IL BARBIERE DI SIVIGLIA

SINFONIA

Andante maestoso

Ottavino
Flauto
2 Oboi
2 Clarinetti in Do
2 Fagotti
2 Corni in Mi
2 Trombe in La
3 Tromboni
Timpani
C. Cassa

Andante maestoso

Violini
Viola
Violoncelli
Contrabbassi

The image displays a page from a musical score for the Sinfonia of 'Il Barbiere di Siviglia'. The title 'IL BARBIERE DI SIVIGLIA' is at the top, followed by 'SINFONIA'. The tempo is marked 'Andante maestoso'. The score is organized into two systems. The first system includes the woodwinds and percussion: Ottavino, Flauto, 2 Oboi, 2 Clarinetti in Do, 2 Fagotti, 2 Corni in Mi, 2 Trombe in La, 3 Tromboni, Timpani, and C. Cassa. The second system includes the strings: Violini, Viola, Violoncelli, and Contrabbassi. Each instrument part is written on a staff with its name and specific instrument type (e.g., 'in Do', 'in Mi', 'in La') indicated. The score shows musical notation including notes, rests, and dynamic markings such as 'ff' and 'pp'.

Sinfonia

Piano-Vocal
Score

This is what the
rehearsal
pianist plays.

All the
orchestral
music is
reduced to
treble and bass
clefs.

IL BARBIERE DI SIVIGLIA
THE BARBER OF SEVILLE
di | by
Gioachino Rossini
SINFONIA | OVERTURE

Andante maestoso

dolce

1 dolce espress.

131609

First system of musical notation, measures 1-2. The music is in treble and bass clefs with a key signature of two sharps (F# and C#). The melody in the treble clef features slurs and accents. The bass clef accompaniment consists of chords and eighth notes.

Second system of musical notation, measures 3-4. The treble clef continues with slurs and accents. The bass clef has a dynamic marking of *p* (piano) in measure 3 and *f* (forte) in measure 4.

Third system of musical notation, measures 5-6. A second ending bracket labeled '2' spans measures 5 and 6. The treble clef has a dynamic marking of *p* in measure 5 and *f* in measure 6. The bass clef has a dynamic marking of *fp dolce* (pianissimo dolce) in measure 6.

Fourth system of musical notation, measures 7-8. The treble clef has a dynamic marking of *f* in measure 7. The bass clef has a dynamic marking of *f* in measure 7. The system ends with the instruction *smorzando a* (diminuendo a).

Fifth system of musical notation, measures 9-10. The treble clef has a dynamic marking of *ff* (fortissimo) in measure 9. The bass clef has a dynamic marking of *poco a poco* (poco a poco) in measure 9. The system concludes with a double bar line and repeat sign.

3 Allegro con brio 3

pp

[p]

[p]

4

5

ff

131800

2

6

sf *f* *sfz* *f*

131809

7

ff pp

mf p

pp tr tr tr tr

8 *dolce*

[pp] *[p]* *[pp]*

[p] *[pp]* *[p]*

[p]

[dolce]

9

[pp] dolce

10

[pp]

cresc. a poco a poco

The image shows a page of musical notation for piano, numbered 6. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The first system is marked [dolce]. The second system continues the melody. The third system has a measure marked with a boxed '9' and is marked [pp] dolce. The fourth system continues the accompaniment. The fifth system has a measure marked with a boxed '10' and is marked [pp]. The sixth system is marked cresc. a poco a poco. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

7

rit. f.

11

12

p *pp* *pp*

131809

Detailed description: This is a page of a musical score for piano, containing measures 7 through 12. The score is written in treble and bass clefs. Measure 7 is marked with a '7' in the top right corner. The first system (measures 7-8) features a right-hand part with a complex, rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a steady eighth-note accompaniment. A 'rit. f.' (ritardando, forte) marking is placed above the right-hand staff in measure 8. The second system (measures 9-10) continues the complex right-hand texture. The third system (measures 11-12) shows a change in the right-hand part, with a boxed measure number '11' above the first measure. The right-hand part becomes more chordal and block-like. The left-hand part remains consistent. Measure 12 is marked with a boxed '12' and includes dynamic markings of *p* (piano) and *pp* (pianissimo) in both hands. The key signature has two sharps (F# and C#), and the time signature is 4/4.

8

13

[p] dolce

14

131808

First system of musical notation. The right hand features a melodic line with a trill and a triplet. The left hand provides a harmonic accompaniment. Dynamic markings include *[p]*, *[pp]*, and *[p]*.

Second system of musical notation. The right hand continues the melodic line with a triplet. The left hand accompaniment is consistent. A dynamic marking of *[p]* is present.

Third system of musical notation. The right hand has a melodic line with a trill. The left hand accompaniment is consistent. A dynamic marking of *[pp]* is present.

Fourth system of musical notation. The right hand features a melodic line with a trill and a triplet. The left hand accompaniment is consistent. Dynamic markings include *[p]*, *[pp]*, and *[p]*.

Fifth system of musical notation. The right hand has a melodic line with a triplet. The left hand accompaniment is consistent. A dynamic marking of *[pp] dolce* is present. A box containing the number 15 is located above the right hand staff.

Sixth system of musical notation. The right hand has a melodic line with a triplet. The left hand accompaniment is consistent.

Musical score for measures 16-17. The piece is in 3/4 time with a key signature of two sharps (F# and C#). Measure 16 features a melodic line in the right hand and a steady eighth-note accompaniment in the left hand. Measure 17 begins with a *mf* dynamic marking.

Musical score for measures 18-19. The right hand continues with a melodic line, while the left hand maintains the eighth-note accompaniment. A *cresc. a poco a poco* instruction is placed above the right hand in measure 18.

Musical score for measures 20-21. The right hand features a more active melodic line with slurs. A *rit.* (ritardando) marking is placed above the right hand in measure 20.

Musical score for measures 22-23. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. A *f* (forte) dynamic marking is placed below the right hand in measure 22.

Musical score for measures 24-25. The tempo is marked *Più mosso*. The right hand features a melodic line with slurs, and the left hand maintains the eighth-note accompaniment. A *ff* (fortissimo) dynamic marking is placed below the right hand in measure 24.

Musical score for measures 26-27. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. A *f* (forte) dynamic marking is placed below the right hand in measure 26.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. It features a complex texture with many beamed notes and rests.

Second system of musical notation, starting with a measure number '18' in a box. It continues the complex texture of the first system.

Third system of musical notation, continuing the piece with similar complex textures.

Fourth system of musical notation, starting with a measure number '19' in a box. The complexity of the notation remains high.

Fifth system of musical notation, showing a continuation of the intricate musical patterns.

Sixth system of musical notation, concluding the piece with a final cadence. The bass clef part has a circled 'p' marking.

The Barber of Seville

Music notation example:

Cavatina: “Ecco ridente in cielo”

is an aria for Count Almaviva (tenor), from Rossini’s 1816 opera *The Barber of Seville*.

Listen for the serenade, full of ***coloratura*** that builds to a high C. The instrumentation reflects what his band of troubadours would have played

Piano-Vocal Score Pages 18–23
(All pages shown)



CAVATINA
CONTE

(I suonatori accordano gl'istrumenti e il Conte canta accompagnato da essi.)

CAVATINA
COUNT

(The musicians tune their instruments, and the Count sings, accompanied by them.)

Largo

ff [*pp*]dolce

tr dolce *p* dolce

pp [*ppp*]

CONTE - COUNT

Ec - co ri - den - te in
Now all the world is

23

f [*f*] [*p*] *pp*

c. *tr*

o - so - lo span - ta la bel - la an - re - ra,
 wak - ing, Dawn through the dark - ness is break - ing.

c. *p*

e tu non cor - gi an - co - ra a - gi - toi cor - mir co -
 Why do you lie a - sleep - ing, Oh, when will you a -

c.

si? — Sor - gi, mi - dol - ce spe - to, vie - ni, bell'i - dol
 rise? — Wake! Oh, a - wake, my la - dy, Rise to the song I

c. *tr* *a piacere*

mi o, ren - di men eru - do, c'è Di - o! lo strai - lo
 sing you! Rise to the love I bring you As here I —

col canto

c.  *fp smorz.*

stral — cho — mi — fo — ri, lo — stral — cho mi fo —
 wait — with — long — ing — eyes, I — wait — with long — ing

Allegro

c.  *p*

ri. Ya — ee — tel'già
 eyes! De — si — tent! I —

Allegro

c. 

veg — go quel ca — ro — sem — bian — to:
 come to you I'd be glad — that I — a — dore — you.

c. 

que — s'è — al — ma a — maz — zo — ten —
 I stand in rap — ture be — fore — you, My — bright,

C. *no - you - ing - ing star!*
guid - ing star! **24** *Oh - i -*
Ah, fo -

C. *- stante*
know you! *d'a - mo - re!*
Ah, to show you!

C. *Fe - li ce*
Ah, to tell you *mo -*
how I -

C. *- mento! Oh - i - stan - te d'a - mo - re! fe - li - ce - no -*
love you! Ah, to know you! To show you! To tell you how I -

C. *men to! Oh del ce con -*
love you! No misid en con -

C. *ten - to che e - gual no, non*
est you, the fair - est by

♠ Vi.

C. *ha, no, no, che e - gual non ha, che e - gual non*
far, No, no! No misid con est you, the fair - est by -

25

[a piacere]

C. *ha. Oh del ce con - ten -*
far, the fair - est by far,

f *col canto* *pp*

[a tempo]

C. *- lo ————— che e - gual non ha, — che e - gual non*
by ————— far, the fair - est! the fair - est by

ff *ff* *ff* *ff* *ff* *ff*

[a tempo]

- de

C. *ha, ————— che e - gual non ha, che e - gual non*
far, ————— by far, my guid - ing

p *f*

26

- de

[Si fa giorno a poco a poco]
[It grows lighter]

C. *ha, che e - gual non ha, che e - gual, che e - gual non ha.*
star, my guid - ing star, my bright and guid - ing star!

ff

ff

Cavatina: “Largo al factotum”

is an aria for Figaro (baritone), from Rossini’s 1816 opera *The Barber of Seville*.

Listen for the barber’s offstage nonsense syllables before his boisterous entrance. The happy song reveals that his “duties” are not only those of a barber.

Allegro vivace



f Lar - go al fac - to - tum del - la cit - tà, lar - go!
I am the busi - est man in the town. I am.



The Barber of Seville

Music notation example:

Cavatina: “Largo al factotum”

is an aria for Figaro (baritone), from Rossini’s 1816 opera *The Barber of Seville*.

Listen for the barber’s offstage nonsense syllables before his boisterous entrance. The happy song reveals that his “duties” are not only those of a barber.

Piano-Vocal Score Pages 40–53
(All pages shown)



SCENA SECONDA

(Figaro con chitarra appesa al collo e detto [nasosto])

N. 2
CAVATINA
FIGARO

SCENE 2

(Figaro, with a guitar slung round his neck; the Count, [hidden])

No. 2
CAVATINA
FIGARO

Allegro vivace

di dentro
from behind the scene

FIGARO

La ran la le - ra,
La la la le - ra,

F.

la ran la la,
la la la la,

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has two lines of lyrics: "la ran la la," and "la la la la,". The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

F.

la ran la lo - ra,
la la la lo - ra,

The second system continues the vocal line with lyrics "la ran la lo - ra," and "la la la lo - ra,". The piano accompaniment maintains the eighth-note pattern in the right hand and chords in the left hand.

F.

la ran la la.
la la la la.

[pp cresc.]

The third system continues the vocal line with lyrics "la ran la la." and "la la la la." The piano accompaniment includes the instruction "[pp cresc.]" in the right hand.

ff

The fourth system shows the piano accompaniment with a dynamic marking of *ff* (fortissimo) in the right hand.

The fifth system shows the piano accompaniment concluding the piece with a final cadence.

FIGARO (Serie) (entering)

Lar - go al fao - to - tum del la cit - tà, lar -
 I'm the fae - to - tum for all this great, big

- go!
 town!

La ran la la ran la la ran la la.
 La la la la la la la la la la.

Pre - sto a bot - to - ga, che l'al ba è già, pre - sto!
 I am a for - tu - nate fellow of great re - nown!

La ran la la ran la la ran la la.
 La la la la la la la la la la.

32

[p] dolce

Ah che bel vi - ve-re, che bel pla - ce - re, che bel pla -
 When folks of qual - i - ty full of fri - vol - i - ty, with plen - ty of

. ce-re per un bar - bie - re di qua - li - tà, di qua - li - tà!
 mon - ey call for a bar - ber, I am the one, I am the one!

Ah — bra-vo Fi-ga-ro, bravo, bra-vis-si-mo, bra -
 Ah — bra-vo Fi-ga-ro, bravo, bra-vis-si-mo, bra -

-vo!
 -vo!
 La ran la la ran la la ran la la.
 La la la la la la la la la la.

P. *For - tu - na - tis - si - mo per ve - ri - tà! Bra - vo! La ran*
Smart - est and bus - i - est fel - low I know! Bra - vo! La la

P. *la la ran la la ran la la. For - tu - na - tis - si - mo per ve - ri -*
la la la la la la la. Smart - est and bus - i - est fel - low - I

P. *- tà, for - tu - na - tis - si - mo per ve - ri - tà. La la ran*
know, Smart - est - and bus - i - est fel - low - I know! La la la

P. *la la ran la la ran la la ran la la ran la.*
la la la.

ff *p*

FIGARO

Pronto a far tut - to, la notte il
Night time and day, time, busy and

gier, no sem, pre d'in, tor, no in gi, ro sta. M, gliore co, ca, gna per un bar, -
playtime, dashing all o, ver, al, ways at hand, I'd nev, er change il nor re, ar, -

. ble - re, vi, ta più no, bi, le no non si dà. La la ran la la ran la la ran
. range it, be, ing a bar, ber, is no, ble and grand. La la la la la la la la

ff

F. *la la ran la la ran la la ran la la ran la.*
la la la.

F. *Ra. so. ri o pet - ti - ni, lan. cet. to e*
Brushing the dust o' my ver. y best

F. *for - bi. ci al mio co. man. do tut to qui sta, lancet. to e for - bi. ci, ra. so. ri o*
cus - tamer flur with my va. sor read. y I stand, Read. y to ti - dy the frissiest

F. *pet - ti. ni al mio co. man - do tut to qui sta. Vò la ri. so. ran*
whiz - ker, I stand at at - ten - tion, seissors in hand. Suss flues I cover

F. *poi del me.stie.re col . la don . net - ta, col ca . va - lie -*
matters ro.mantic, soothing a maid - en, soothing a lov -

F. *- re, col . la don . net . ta... la la ra ra lo . ra... col ca . va - lie . re... la la ra la la*
- er, soothing a maiden, la la la la ra... soothing a lover, la la la la la

F. *la. Ah che... bel vi - ve.re, che bel - pia.*
la. When folks - of qual - i . ty, full of - fri.

34

[p] dolce

F. *- co - re, che bel - pia . ce . re per un bar . bie - re di qua . li -*
- vol - i . ty with plenty of mon . ey call for a bar - ber, I am the

F. *-tà, di qua-li - tà!* *Tut - ti mi*
one, I am the one! *Coun - try - end.*

F. *chie - do - no, tut - ti mi vo - glio - no, don - so, ra - gazzi,*
eil - i - fid wish to be pret - ti - fid, Men who are gallant

F. *vec - chi, fan - ciul - le, qua la par - rucca... pre - sto la*
call for my tal - ent Hers is a lady wantin' a

F. *bar - ba... qua la san - gui - gna... pre - sto il bi - gliet - to... Tut - ti mi*
wav - ing, Here is a gen - tleman cravin' a shav - ing May - be a

[*pp cresc.*]

F. *chie-do-no, tut-ti mi vo-glio-no, ist-ti mi chie-do-no, tut-ti mi vo-glio-no. Qua la par-
la - dy is wanting a wuv-ing, or may-be a gent has a note to be sent, or it's cleaving a*

F. *[a piacere]*
*-rue-co... pre-sto la bar-ba... presto il bi-gliet-to, chi Fi-ga-ro, Fi-ga-ro,
wig, or dancing a jig, or a gallant is wanting a gal! Fi-ga-ro, Fi-ga-ro,*

col canto

F. *[a tempo]*
*Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro. Ah! mè! — ah!
Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro. By day — and*

35 *[a tempo]*
ff

F. *-mè! — che fu-rial ah! mè! — che fol-lat u-xo al-la
night, — they fol-low me and crowd — a-round me! One at a*

F. *vol - ta per ca - ri - tà, per ca - ri -*
time, sir! You ar the next. Just wait your

F. *- tà, per ca - ri - tà, u.no alla vol - ta, u.no al - la vol - ta, u.no al - la*
turn, just wait your turn! One at a time! Ah, one at a time! Ah, one at a

F. *vol - ta per ca - ri - tà! Fi - ga-ro...*
time! You're sure to be next! Fi - ga-ro...

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

qua, Fi-ga-ro qua, Fi-ga-ro là, Fi-ga-ro
 here, Fi-ga-ro here, Fi-ga-ro there, Fi-ga-ro

qua, Fi-ga-ro là, Fi-ga-ro su, Fi-ga-ro giù, Fi-ga-ro
 here, Fi-ga-ro there, Fi-ga-ro up, Fi-ga-ro down, Fi-ga-ro

su, Fi-ga-ro giù. Pronto pren-tis, si mo son come il ful-mi-no, sono il fao-
 up, Fi-ga-ro down! I am the bus-i-est, I am the bus-i-est, cle-ver-est

- to - tum del-la cit-tà, del-la cit-tà, dol-la cit-tà, del-la cit-
 man in all of the town, all of the town, all of the town, all of the

[pp cresc.]

ff

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

36

f *STOZZ.*
Br.

F. *Ah bra-vo Fi-ga-ro, bra-vo, bra-vis-si-mo, ah bra-vo Fi-ga-ro, bra-vo, bra-
Ah bra-vo Fi-ga-ro, bra-vo, bra-vis-si-mo, ah bra-vo Fi-ga-ro, bra-vo bra-*

pp

F. *-vis-si-mo, a te for-tu-na, a te for-tu-na, a te for-tu-na non man-cho-
-vis-si-mo, I am the luck-i-est, I am the bus-i-est, I am the smart-est fel-low in*

F. *-rà. La la ran
town! La la*

F. *la la ran, a te for - tu - na, a te for - tu - na, a te for - tu - na non mancho -
la la la, I am the luck - y - est, I am the bus - y - est, I am the smart - est fel - low in*

F. *- ra, so - no il fac - to - tum del - la cit - tà, —
town! I'm the fac - to - tum for - all the town, —*

F. *so - no il fac - to - tum del - la cit - tà, — del - la cit -
I am the fac - to - tum for - all the town, — for - all the*

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

Duetto: “All’idea di qual metallo”

is a duet for the Count and Figaro from Rossini’s 1816 opera *The Barber of Seville*.

They plot how to fool Doctor Bartolo so that the Count will get a chance to speak to Rosina directly.

Allegro maestoso



FIGARO All’ i - dea di qual me - tal lo
When I hear your lord - ship men - tion

COUNT You're a mar - vel.
Che in - ven - zio - ne.

Vivace



FIGARO
Che in - ven - zio - ne, che in - ven - zio - ne pre li - ba - ta'
I'm a mar - vel at in - ven - tion, at in - ven - - tion.



The Barber of Seville

Music notation example:

Duetto: “All’idea di qual metallo”

is a duet for the Count and Figaro from Rossini’s 1816 opera *The Barber of Seville*.

They plot how to fool Doctor Bartolo so that the Count will get a chance to speak to Rosina directly.

Piano-Vocal Score Pages 76–100
(All pages shown)



N. 4
DUETTO
FIGARO - CONTE

No. 4
DUET
FIGARO - THE COUNT

FIGARO
Allegro maestoso

Al-l'i-dea di quel me-tallo per-ten-to-no on-ni-pos-
Oh, the ver-y thought of money Sets my genius in rap-id

Vivace

sen-te un-vul-ca-no, un-vul-ca-no la-miamen-te già co-min-cia, già co-min-cia di-ven-
motion! I re-spond with un-be-liev-a-ble de-vo-tion when I know that there is mon-ey on the

Vivace

-tar, sì, al-l'i-dea-di quel me-tal-lo un-vul-ca-no la-miamen-te in-co-
way! Ah, yes, the ver-y thought of mon-ey Sets my gen-ius in-to mo-tion When I

F.

min-cia-di-ven-tar, sì, sì, al-l'i-
know there is money on the way! Ah, yes! Oh, the

F.

-dea-di quel me-tal-lo un-vul-ca-no la-miamen-te in-co-min-
ver-y thought of mon-ey Sets my gen-ius in-to mo-tion When I know there is

131809

F. *tr*
 di - ven - tar, a di - ven - tar, a di - ven -
 money on the way! I can do an - y - thing you

F. *tr*
 .tar, un val - ca - no in - co - min - cia di - ven - tar. [70] **37**
 say When I know that there is mon - ey on - the way! *dolce*
ff *sf* *pp*

CONTE-THE COUNT

Su - ve - dia - mo, su ve - dia - mo di quel me - tal - lo
 Now's the time to set your genius in - to mo - tion,

C. qual - che ef - fet - to, qual - che ef - fet - to sor - pren - den - te, del val - ca - no, del val - can - dola tua
 I've a prob - lem that will need your true in - ven - tion. Now's the time to set your genius in - to

C. men - te qual - che mo - stro, qual - che mo - stro sin - go - lar, si, del val -
 mo - tion, For we must de - vise a plan without de - lay. Ah! Set your

c.  .can - del - la - tua - men - to - qual - che - mo - a - stro -
gen - ius in - to - mo - tion - and - de - vise - a - pian - with -

c.  sin - go - lar, si, si, del vul - can - del - la - tua -
out de - lay Ah, yes! Set your gen - ius in - to -

c.  men - to - qual - che - mo - a - stro - sin - go -
mo - tion - and - de - vise - a - pian - with - out de -

c.  -lar, si, sin - go - lar, si, sin - go - lar, qual - che -
lay, with - out de - lay, with - out de - lay, let - us -

C.
 mo - stro... sia - go - lar.
 plan - with - out - de - lay!
 dolce 38

FIGARO

Voi do - vre... sia tra - ve - stir - vi... per e -
 You will go there in dis - guise. For ex.

CONTE - THE COUNT

a piacere
 Da sol -
 I'm a
 - sem - pio... da sol - da - to.
 - am - pie, you're a sol - dier
 col canto

a tempo
 - da - to! Da sol - da - to?... e che si fa? che si
 sol - dier? Me, a sol - dier? what good is that? What's the
 Si si - gno - re.
 Be a sol - dier!
 a tempo
 col canto

C. *fa? che si fa? game? What's the game?*

F. *Og-gi ar-ri-va un reg-gi-men-to, og-gi ar-ri-va un reg-gi-ment of soldiers that arrives this ver-y*

C. *a piacere*
Si, è mio ami-co il co-lon-nel-lo, è mio ami-co il co-lon-nel-lo. Ep-
Yes, and the colo-nel is a friend of mine, he told me they were com-ing. You

F. *-men-to... morning. Va be-non. Splendid luck.*

col canto

C. *[a tempo]*
-po-i? think so?

F. *Cospetto! Dell'alloggio col bi-glietto quella por-ta s'apri-*
I know so! By a mil-i-ta-ry or-der you'll be quartered in this

dolce **39** *tr-t*

[p] [a tempo] pp

F. *ra. Aouse. Che no di-te, mio si-gno-re? non vi*
That's a sam-ple of my gen-ius! As a

CONTE-THE COUNT

C. *Cho in-ven-You a-*

F. *par? non l'ho tro-va-ta? che in-ven-zio-ne, che in-ven-zio-ne pro-li-*
plan, how does it strike you? I am so-endowed with gen-ius I a-

C. *-zio-ne pro-li-*
-mazo-me! You a-

F. *-ba-ta! che in-ven-zio-ne, che in-ven-zio-ne pro-li-*
-mazo-my-self, I am so-endowed with gen-ius I a-

C. *-ba-ta! che in-ven-zio-ne, che in-ven-zio-ne pro-li-*
-mazo-me! How in-gen-i-ous, how in-gen-i-ous, How a-

F. *-ba-ta! che in-ven-zio-ne, che in-ven-zio-ne pro-li-*
-mazo-my-self! How in-gen-i-ous, how in-gen-i-ous, How a-

C. *- ba - ta! Bra - vo, bra - vo, bra - vo, bra - vo, in - ve - ri -*
- maz - ing! Bra - vo, bra - vo! That - is all that I can

F. *- ba - ta! Bel - la, bel - la, bel - la, bel - la, in - ve - ri -*
- maz - ing! Bra - vo, bra - vo! That - is all that I can

C. *- tà, sì, sì. Che in - ven - zio - ne, che in - ven - zio - ne pre - li -*
- say! Ah, yes! How in - gen - ious, how in - gen - ious, How a -

F. *- tà, sì, sì. Che in - ven - zio - ne, che in - ven - zio - ne pre - li -*
- say! Ah, yes! How in - gen - ious, how in - gen - ious, How a -

p

C. *- ba - ta! Bra - vo, in - ve - ri -*
- maz - ing! Bra - vo, bra - vo, bra - vo, bra - vo! That - is all that I can

F. *- ba - ta! Bel - la, in - ve - ri -*
- maz - ing! Bra - vo, bra - vo, bra - vo, bra - vo! That - is all that I can

C. *f*
- tà. Che in ven - zio - ne! Bra - vo, bra - vo in ve - ri -
say! Bra - vo, bra - vo! That is all that I can

F. *f*
- tà. Che in ven - zio - ne! Bel - la, bel - la in ve - ri -
say! Bra - vo, bra - vo! That is all that I can

C. *f*
- tà. Che in ven - zio - ne! Bra - vo, bra - vo in ve - ri - tà.
say! Bra - vo, bra - vo! That is all that I can say!

F. *f*
- tà. Che in ven - zio - ne! Bel - la, bel - la in ve - ri - tà.
say! Bra - vo, bra - vo! That is all that I can say!

F. *a piacere* [a tempo] *dolce* 40
Pia - no, pia - no... u - n'al - tra i -
Wait now... wait now... a new i -

col canto [a tempo] [P] *pp*

F. *f*
- de - a!... ve - da l'o - ro, ve - da l'o - ro co - sa fa -
- de - a!... Oh, how mon - ey al - ways helps to find a way!

F. *U - bri - a - co... sì u - bri - a - co, mio Sì, no, sì fin... go -*
You've been drinking... Yes, you've been drinking and it makes you very

CONTE-THE COUNT

F. *U - bri - a - co?... I've been drinking?*
- ra. Si si - guo - re.
gay! Be a drunkard!

ff

C. *U - bri - a - co?... ma per - chè?... ma per - chè?... ma per - chè?...*
Me, a drunkard? Tell me why! What's the game? What's the game?

F. *Perché... Why?...*

(imitando moderatamente i moti d'un ubriaco)
 (imitating a drunken man)

Andante

F. *Per - chè d'un chè poco in sé, che dal vi no cascaghià, il Tu - tor, cre - de - te a me, il - Tu -*
When a man is in his cups, When he's fuller than a keg, He's a man no one suspects, He - way

[p] *p*

F. *-tor si fi-do-rà, il Tu-tor, cre-de-to, cre-de-to a me, il Tu-tor si fi-de- pull the Doctor's leg! He's a man, believe me, believe me, my friend, who may pull the Doctor's*

CONTE-THE COUNT

F. *ra! leg! Che in-ven-zio-ne, che in-ven-zio-ne pre-li-ba-ta! che inven- You a-maze-me! I am so en-dow'd with gen-ius I a-maze-my-self, I am*

C. *pre-li-ba-ta! che in-ven- You a-maze-me! How in-*

F. *-zio-ne, che in-ven-zio-ne pre-li-ba-ta! che in-ven- so en-dow'd with gen-ius, how a-maze-my-self! How in-*

C. *-zio-ne, che in-ven-zio-ne pre-li-ba-ta! Bra-vo, bra-vo, bra-vo, gen-ius, how in-gen-ious, How a-maze-ing! Bra-vo, bra-vo! That is*

F. *-zio-ne, che in-ven-zio-ne pre-li-ba-ta! Bel-la, bel-la, bel-la, gen-ious, how in-gen-ious, How a-maze-ing! Bra-vo, bra-vo! That is*

C. *bra - vo in ve - ri - tà* sì, sì, *Che in ven - zio - ne, che in ven zio - ne pre - li -*
all that I can say? Ah, yes! How in - gen - ious, how in - gen - ious, How a -

F. *bel - la in ve - ri - tà* sì, sì, *Che in ven - zio - ne, che in ven zio - ne pre - li -*
all that I can say? Ah, yes! How in - gen - ious, how in - gen - ious, How a -

p

C. *- ba - ta! Bra - vo, bra - vo in ve - ri -*
- mas - ing! Bra - vo, bra - vo, bra - vo, bra - vo! That is all that I can

F. *- ba - ta! Bel - la, in ve - ri -*
- mas - ing! Bra - vo, bra - vo, bra - vo, bra - vo! That is all that I can

C. *- tà. Che in - ven - zio - ne! Bra - vo, bra - vo in ve - ri -*
say! Bra - vo, bra - vo! That is all that I can

F. *- tà. Che in - ven - zio - ne! Bel - la, bel - la in ve - ri -*
say! Bra - vo, bra - vo! That is all that I can

ff

C. *-tà. Che in - ven - zio - ne! Bra - vo, bu - vo in ve - ri - tà!*
say! Bra - vo, bra - vo! That is all that I can say!

F. *-tà. Che in - ven - zio - ne! Bel - la, bel - la in ve - ri - tà!*
say! vo, bra - vo! That is all that I can say!

42

C. *Dun - que? An - dia - mo. Good*
Now then! Off we go then!

F. *Al - l'o - pra. Da -*
To busi - ness! Good

C. *Va - do... Oh il me - glio mi scor - ta - vo, il me - glio mi scor -*
bye - for now! Wail! A most im - por - tant point, a most im - por - tant

F. *Bra - vo, bye, sir!*

C. *- da - vol Dimmi un po', la tua bot - te - ga, per tro - var - ti, do - ve*
ques - tion... When we meet, where shall I find you? Mis - ter Bar - ber, where's your

pp

(additando fra
le quinte)
(pointing off
stage)

C. *sta? chop?* [20]
FIGARO
La bot-te-ga?... non si sbaglia; guar-di be-ne; ec-co-la là.
Don't you worry, you will find it. I'll direct you, here is the way.

Allegro
P. Nu-me-ro
Look for the

Allegro
pp

F. quindi, ci a ma-no man-ca, quat-tro gra-di xi, fac-cia-ta
barber shop just down the street there, Fifteen's the number, we two will

F. bian-ca, cin-que par-ruc-cio nel-la ve-tri-na,
meet there. Look for the lantern right in the en-try,

pp

F. *so, pra un car - tel - lo: "Po - ma - ta si - na," Mo - stra in az -*
Look for my mot - to: "I above the gen - try," Just as you

F. *- zur - ro al - la mo - der - na, v'è per in - so - gna*
en - ter, there is a stat - us Right in the cen - ter

cresc.

F. *u - na lan - ter - za... Là sen - za fal - lo mi tro - ve -*
look - ing straight at you. Look for a bar - ber, that's where I'll

ritf.

F. *- rà. Cin - que par - ro - che nel la ve - tri - na, so, pra un car - tel - lo "Po - ma - ta*
be. Fifteen's the num - ber, look in the en - try, I am the bar - ber for all the

f

F. *fi - na...Mostra in ax - zur - ro al - la mo - der - na, v'ò per in - so - gna u - na lan - ter - na...
gen - try. And look - ing at you, right in the cen - ter, There is a stat - ue just as you en - ter.*

F. *Là sen - za fal - lo, là sen - za fal - lo, là sen - za fal - lo,
Look for a bar - ber, look for a bar - ber, Look for a bar - ber,*

43

F. *mi tro - ve - rà. Cin - que par - ro - che, u - na lan - ter - na...
That's where I'll be. Fif - teen's the num - ber, look for the lan - tern,*

CONTE-THE COUNT

F. *Ho ben ca - pi - to...
That will be eas - y!*

F. *Là sen - za fal - lo mi - tro - ve - rà.
Look for a bar - ber, that will be me!*

C. Tu guar.dà de.no... Di to mi
How will you manage?... All of my

F. Or va.èu pre.sto. Io penso al re.sto.
Sir, you must hur.ry! You need not wor.ry.

C. fi.do... Mio ca.ro Fi.ga.ro...
se.crete... My trust.y Fi.ga.ro...

F. Co.là l'at.ten.do... In.ten.do, in.ten.do.
I will not men.tion. You have my at.ten.tion.

C. Per.to.rò me.co... Sì, quel che vuo.i, ma il re.sto
I shall be bring.ing... I will stand by you, I will sup.

F. La bor.sa pie.na.
Plen.ty of mon.ey!

P

C. *po - i... -ply - you...*

F. *Oh non si du - bi - ti, che be - ne an - dra, che be - na, I have no doubt of it. Hap - pen what may, You're sure to*

C. *Ah che - d'a - no - re Life is a gar - den*

F. *be - ne, be - ne an - dra... find your love to - day!*

44

ff *pp*

C. *in flam - ma lo - sen - to, nun - zin - di - giu - bi - lo e - di - con - ten - to! shin - ing - and - sun - ny, Life is a pa - ra - dise full of milk and hon - ey*

F. *Del - le mo - ne - te Il suon già sen - to! I hear a tin - kle! Can it be mon - ey!*

sottovoce

C. 
 d'ar - dor in - so - li - to que - st'al - ma ac - cen - do e - di - mo - stes - so
Love that I nev - er knew ris - es with - in me, All - of - my - dark - ness

F. 
 L'o - ro già vie - ne,
Last night a poor man,



C. 
 mag - gior - mi - fa. Ah che d'a -
turns in - to - day! Ah life is a

F. 
 ce - co - lo qua, del - le mo - ne - te il suoglia sen - to, del - le mo - ne - te il suon già
wealth - y to - day! I hear a tin - kle, can it be mon - ey? I hear a tin - kle, can it be



C. 
 - mo - ro la fiam - ma sen -
gar - den, Ah life is a gar -

F. 
 sen - to, già vie - ne l'o - ro, vie - ne l'ar - gen - to, già vie - ne l'o - ro, ce - co - lo qua, già vie - ne
mon - ey? Last night a poor man, to - day I'm wealthy, last night a poor man, to - day I'm wealthy, last night a



C. *-lo, nun, rita di giu - bi - lo*
-den, Darkness turns in - to - day,

F. *l'o - ro, già vie - ne l'o - ro, ec - co - lo, ec - co - lo, già vien l'ar - gen - to, già vien l'ar -*
poor men, to - day I'm wealthy. Think of it! Look at me, a simple bar - ber, I'm in the

C. *o di con - ten - to! Sc -*
dark - ness turns in - to - day! Love -

F. *- gen - to, ec - co - lo, ec - co - lo, in ta - con scen - de, ec - co - lo qua.*
mon - ey! Think of it! Look at me, a man with pock - ets full of pay!

45

pp

C. *- co pro - pi zia che in sen - mi - scen -*
that I nev - er knew ris - es with - in

F. *D'ardore in - so - li - to que - st'al - ma ac - cen - de*
Love that I never knew ris - es with - in me,

C. *- do, d'ar - dor in - so li - to que - so*
me, love that I - nev - er - knew vis -

F. *e di me stes - so*
all of my dark - ness

C. *- si'al - ma ac - cen - de e di me*
- es - with - in - me! All of my

F. *mag - gior mi fa, già vie - no l'o - ro, già vie - no l'o - ro, già vien l'ar - gen - to, già vien l'ar -*
turns in - to day! Last night a poor man, to - day I'm wealth - y, I hear a tin - kle it must be

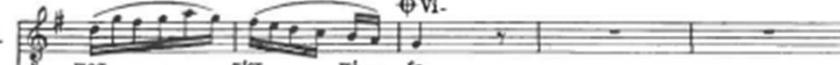
C. *stes - so mag - gior mi fa,*
dark - ness turns in - to day,

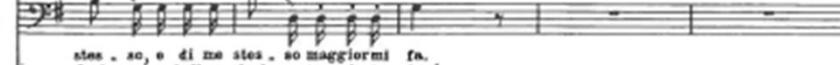
F. *- gen - to, e di me stes - so, e di me stes - so, e di me stes - so mag - gior mi fa, già vie - no*
mon - ey And all my darkness, and all my darkness, and all my darkness turns in - to day. Last night a

C. 
 o di me stes - so
All of my dark - ness

F. 
 l'o - ro, già vie - zo l'o - ro, già vien l'ar - gen - to, già vien l'ar - gen - to, e di me stes - so, e di me
poor man, today I'm wealthy, I hear a tin - kle, it must be mon - ey, And all my darkness, and all my



C. 
 mag - gior mi fa -
turns in - to day!

F. 
 stes - so, e di me stes - so mag - gior mi fa -
dark - ness, and all my dark - ness turns in - to day!



46

C. 
 Nu - me - ro quin - di - ci...
Here's to your barber shop...

F. 
 fac - cia - ta bian - ca...
Just down the street there...



(Se si effettua il taglio occorre segnare un "cresc." all'inizio di questa battuta.)
(If the cut is made, begin a "cresc." from this beat.)

C. Cin. que par - ro - che... *V'è per in - so - gna...*
Fif. teen's the num. ber... Right in the en - try...

F. al - la mo - ger - na...
We two will meet there...

cresc. *rin. f.*

C. Ah che d'a - mo - re la flam - ma lo
Love is a gar - den shin - ing and

F. u - na lan - ter - na. Cin. que par - ro - che nel la ve - tri - na, sopra un car - tel - lo. "Po. ma. ta
With all the gen. try. Fifteen's the num. ber look in the en - try, I am the bar - ber for all the

C. sen - to sua - ria di giu. bi. lo e di con - tenti! ---
sun - ny, Love is a par. a - d'ise start. ing to - day! ---

F. fi. na... *V'è per in - so - gna u - na lan - ter - na, là senza fal. lo mi tro. ve - rà.*
gen. try, And looking at you, right in the cen - ter, There is a stat. ue just as you en - ter.

ff

C. *oc - co pro - pi - er - zia che in - sea - mi -*
Love that I nev - er knew Ris - es with -

F. *sottovoce*
D'ar - dor in - so - li - to que - si' alma ac -
Love that I never knew ris - es with -

pp

C. *soa - de, d'ar - dor in - so - li - to que -*
in me, Love that I nev - er knew Ris -

F. *- con - de o di me stes, so*
- in me, all of my darkness

C. *- si' al - ma - ac - con - de o di me -*
- es - with - in me. All of my

F. *mag - gior mi fa, già vic - ne l'o - ro, già vic - ne l'o - ro, già vic - ni l'ar - gya - to, già vic - ni l'ar -*
turns in - to day. Last night a poor man, to day I'm wealth - y, I hear a tin - kle, it must be

C. *stes - so mag - gior - mi - fa,*
dark - ness turns in - to - day,

F. *- gen - to e di me stes - so, e di me stes - so, e di me stes - so maggior mi fa, già viene*
mon - ey, And all my darkness, and all my darkness, and all my darkness turns in - to day. Last night a

C. *e di me stes - so*
all of my dark - ness

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 stes - so, e di me*
poor man, to - day I'm wealthy, I hear a tin - kle, it must be mon - ey, And all my darkness, and all my

cresc.

C. *mag - gior - mi - fa, e di me stes - so*
turns in - to - day, all of my dark - ness

F. *stes - so, e di me stes - so maggior mi fa, e di me stes - so*
dark - ness, and all my dark - ness turns in - to day, all of my dark - ness

de

47

f

C. *mag-gior mi fa, e-di-mo-sies-so mag-gior mi fa,*
turns in-to day, all-of-my-darkness turns in-to day,

F. *mag-gior mi fa, e-di-mo-sies-so mag-gior mi fa, si, si,*
turns in-to day, all-of-my-darkness turns in-to day, darkness

C. *mag-gior mi fa, mag-gior mi fa, mag-gior mi fa. [172]*
turns in-to day, turns in-to day, turns in-to day!

F. *mag-gior mi fa, si, si, mag-gior mi fa, mag-gior mi fa. [171]*
turns in-to day, darkness turns in-to day, turns in-to day!

(Figaro entra in casa di Bartolo, il Conte parte.)
 (Figaro goes to Bartolo's house. The Count leaves.)

The Barber of Seville

Music notation example:

Cavatina: “Una voce poco fa”

is an aria for Rosina (mezzo-soprano) from Rossini’s 1816 opera *The Barber of Seville*.

Rosina finally makes her grand entrance and she is excited to meet “Lindoro.” Listen for her light sparkling music and how her outbursts range from *pianissimo* to *fortissimo*.

Piano-Vocal Score

Pages 102–109

(All pages shown)



SCENA QUINTA

(Camera nella casa di Don Bartolo, con quattro porte.
Di prospetto la finestra con gelosia, come nella scena pri-
ma. A Gestra uno scrittoio. Rosina con lettera in mano.)

N. 5
CAVATINA
ROSINA

Andante

ROSINA

U - na vo - ce po - co fa - qui - nel cor mi - ri - suo - no; il mio
When a lov - er's ten - der voice fills - the heart and will not - fade, Then a

SCENE 5

(A four doors opens in Doctor Bartolo's house, the windows with
blinds as in Scene 1. A writing desk at the right, Ro-
sina with a letter in her hand.)

No. 5
CAVATINA
ROSINA

R.

cor — fe — ri — to è già, e — Lin — der — fu cò il pia — gò. Sì, Lin —
 maid — must make her choice lest — he woo — some oth — er maid. Yes, Lin —

R.

.do — ro — mio — sa — rà, lo — giu — ra — i, la — vin — ce —
 .do — ro — is — my — choice. None — shall stop me, my — plans — are —

R.

.rà; sì, Lin — do — ro — mio — sa — rà, lo giu —
 laid. Yes, Lin — do — ro — is — my — choice. None shall —

R.

.ra. i, la — vin — ce — rò. Il Tu — tor ri — cu — so —
 stop me, my — plans — are — laid. If my guardian should ob —

R. *rà,* lo l'in-go-gno aguz-ze-rò, al-la fins'acche-ie-
-fect, I shall hard-ly be a-fraid. For he nev-er need de-

R. *rà* e con-ten-ta io ro-ste-rò. Sì, Lìn-do-ro-mio-sa-
-fect how his lit-tle lamb has stroyed. Yes, Lìn-do-ro-is my-

R. *rà,* lo-giu-ra-i, la-vin-ce-rò; sì, Lìn-
-choice. None-shall stop me, my-plans-are-laid. Yes, Lìn-

R. do-ro-mio-sa-rà, lo-giu-ra-i, la-vin-ce-rò.
 do-ro-is-my-choice. None shall stop me, my plans are laid.

Moderato

pp dolce

pp *ff* *tr* *tr*

p *pp* *f*

ROSINA

49 Io so - no do - si - le, son - ri - spi -
I am quite well be - lieved, as - sweet - as -

pp *dolce*

R. to - sa, so - no vo - bi - dien - te,
Hon - ey. My dis - po - si - tion

R. 

del - ce, a - mo - ro - sa, mi la-seio reg - go-re, mi la-seio
is - bright - and - sun - ny. For I am gent - ly bred when I am

R. 

reg - go-re, mi fo-gui - dar, mi fo - gui - dar. Ma se mi
gent - ly led, it all de - pends on - what - you - do. But if you

R. 

tee - ca, no dov'è il mio de - be - le, sarò u - na vi - po - ra, sa -
push - me round then I will stand - my ground, I can be mean - and - nar - ly -

R. 

.ro, e cen.to trap - po - le pri.ma di ce - do - re fa - rò gio.
too! I'll get you in - the end, I'll have the laugh, - my friend, the fi.nal

R. 

car, - fa - rò - gio car, e cen.to trap - po - le pri.ma di
joke - will - be - on - you. No mat.ter what - you say, I'll get my

R.

ce - de - ro fa - rò gio - car, — fa - rò — gio - car, e — con - to —
own sweet way. The final joke will be on you. No — mat - ter —

R.

a piacere [a tempo]

trap - po - le pri - ma di — ce - de - ro, e con - to trappo - — le fa -
what you say, I'll have my own sweet way. The joke will be on you, on —

[a tempo]

col canto

R.

— rò, fa — rò gio — car. Io so - zo
you, will — be on — you. For I am

leggero

R.

do - ci - le, so - no ub - bi - dien - te, mi la - scio
gent - ly bred, as sweet as hon - ey, when I am

rinf.

R.

.rag - ge.re, mi fo gui - dar. mia se mi toe - ca. zo der'ill mio
gent - ly led, Don't push me 'round. For if you push me 'round then I will

ff 50 *[p]*

R.

de - bo.le, sa.rò u-na vi - po - ra, - sa - rò, e cen.to
stand - my ground, I can be mean - and - nas - ty - too! I'll get you

R.

trap - po.le pri.ma di ce - de.re fa.rò gio. car, - fa - rò gio.
in - the end, I'll have the laugh, - my friend, the final joke - will - be - on -

R.

.car, e cen.to trap - po.le pri.ma di ce - de.re fa.rò gio.
you. No mat.ter what you say, I'll get my own sweet way. The fi.nal

R.

.car, - fa - rò gio - car, e cen.to - trap - po.le pri. ma. di -
joke - will - be - on - you. No - mat.ter - what you say, I'll get - my -

a piacere a tempo

R. *ce - da - re, e cen.to trap-po - le fa - rò, fa - rò gio -*
own sweet way. The joke will be on you, an - you, will be on

a tempo
col canto

R. *- car, e cen.to trap - po - le fa - rò gio - car, e - cen . to*
you. For if you push me 'round, I'll stand my ground, I'll have the

R. *trap - po - le fa - rò gio - car, fa - rò gio - car, fa - rò gio -*
laugh on you, I'll have the laugh, I'll have the laugh, I'll have the

R. *- car, fa - rò gio - car.*
laugh on you.

8

151204

Aria: “La calunnia è un venticello”

is an aria for Don Basilio (bass) from Rossini’s 1816 opera *The Barber of Seville*.

Listen for a “stately melody” as Don Basilio explains how slander and rumor can ruin a man’s reputation.

Allegro



BASILIO La ca - lun - nia
Start a slan - der

è un ven - ti - cel - lo,
the mer - est noth - ing.



BASILIO Pia - no, pia - no
'Dare I tell you?"



The Barber of Seville

Music notation example:

Aria: “La calunnia è un venticello”

is an aria for Don Basilio (bass) from Rossini’s 1816 opera *The Barber of Seville*.

Listen for a “stately melody” as Don Basilio explains how slander and rumor can ruin a man’s reputation

Piano-Vocal Score Pages 121–128
(All pages shown)



N.6
ARIA
BASILIO

No. 6
ARIA
BASILIO

121

Allegro

p *solfavoce*

BASILIO

La ca - lun-nia è un ven - ti - cel - lo,
Start a ru-mor light as a feath - er,

Bas. u - n'an - ret-ta as - sai gen - ti - lo
Watch that ru-mor float on the breeze!

Bas. che in-sen-si-bi-le e sot - ti - le, leg - ger-men-te, dol-ce-men - te in - co -
How it tickles! how it teas - es, Oh, how shy-ly, Oh, how sly - ly! Watch it

Bas. *min. cia, in. oo - min. cia a sus. sur. rar. Fin. no*
find its way to ev'ry hid-den place! First a

51

Bas. *pla. no, ter - ra ter. ra,*
whis. per, then a mur. mur,

Bas. *sol - to vo. ce si - bi -*
lit - tle voi. ces. all a -

Bas. *-lan. do, va soorren. do, va soor - ren -*
trem. Me! As the lit. tle words as - sem -

Bass

.do, va rez-zan-do, va rez-zan-do; nell'o-recchie della
 .le, Round and round the rumor reach- es, Ears will o - pen to its

Bass

gen - to s'in-tro-du-ce, s'in-tro-du-co de-stru-me-n-te e lo te-sted i cer-
 speech-es, Ears will lis-ten to the les-son that it teaches, And the mind will pay at-

Bass

-vel-li e lo te-sted i cer-vel-li fa-stor-di-re, fa-stor-di-re, fa-stor-di-re e fa gon-
 -tention to what ev-er it will men-tion. Who will drop it, who can stop it As it runs its rap-id

Bass

.fiar. Dal-la boc-ca fuo-ri-u.
 race! Nev-er stop-ping nev-er

p [*pp*]

Bas. *scen.do*
slow.ing,

lo schiamas.so va cre.scen.do;
Still increas.ing, Ev. er grow.ing,

cresc. a poco a poco

Bas. prende fer.za a po.co a po.co,
Now it gath.ers and con.ver.ges,

vo.la già di lo.co in
And a might.y sound e.

ritf.

Bas. lo.co; sembral tonno, la tem.pe.sta che nel son del la fo.re.sta va fi.schiando, bron.to.
mer.ges Like the thunder as it crashes, like the lightning as it flashes, Like a tempest in the

Bas. .lan.do, e ti fa d'er.ror ge.lar. Al.la fin traboc.ca.e scop.pia, si propa.ga, si rad.
for. est swooping onward in.to space! And the end of this cor.ro.sion'è un'a ter.rile ex-

ff

Bas. *-dop - pia e pro - du - ce un' o - spio - sio - ne*
- pio - sion of the most destruc - tive pow - der! *come un col - po di can -*
Like a cannon, on - ly

Bas. *- no - - - ne, come un col - po di can - no - - - ne, un tremoto, un tem - po -*
loud. - - - er, like a cannon, on - ly loud. - - - er, So it shatters the found.

52

Bas. *- ra - le, un tre - muoto, un tempo - ra - le, un tu - mul to ge - ne - ra - le che fa l'a - ria rim - bom -*
- a - tion of a shak - y re - pu - ta - tion Like a mighty blast of pow - der that's exploding in his

Bas. *- bar, un tre - muoto, un tempo - ra - le, un tremoto, un tem - po - ra - le, un tu - mul to ge - ne -*
face, So it shat - ters the found - a - tion of a shak - y re - pu - ta - tion Like a mighty blast of

Bas. *ra - le che fa l'a - ria rimbom - bar.*
powder that's exploding in his face! E il me -
So you

53

pp

pp

Bas. *- schi - no ca - lun - nia - to, av - vi - li - to, cal - pe - sta - to, sot - to il*
ru - in some poor dev - il With a ti - ny breath of e - vil, So they [a piacere]

col canto

Bas. *pub - bli - co fla - gel - lo per gran sor - te va a cre - par.* E il me -
beat him and mis - treat him Till he trem - ble in dis - grace! So you

[a tempo]

p

[a tempo]

ff

ff

Bas. *- schi - no ca - lun - nia - to, av - vi - li - to, cal - pe - sta - to, sot - to il pub - bli - co fla -*
ru - in some poor dev - il With a ti - ny breath of e - vil, So they beat him and mis -

pp

Bas. *Vi-*
 .gel - lo per gran sor - te va a cre - par.
 treat him Till he trem - bles in dis - grace!

54 *Vi-*
pp
pp

Bas.
 E il me - schi - no ea - lun - sia - to, av - vi - li - to, cal - pe -
 So you ru - in some poor dev - il With a ti - ny breath of

Bas. *[a piacere]* *[a tempo]*
 .sta - to, sot - to il pub - bli - co fla - gel - lo per gran
 e - vil, So they beat him and mis - treat him Till he

col canto *p[a tempo]*

Bas.
 sor - te va a cre - par. E il me - schi - no ea - lun - sia - to, av - vi -
 trem - bles in dis - grace! So you ru - in some poor dev - il With a

ff *pp*

Bas. *li - to, cal - pe - sin - to, sot - to il pub - bli - co fla - gel - lo per gran ti - ny breath of v - vil, So they beat him and mis - treat him Till he*

Bas. *- de*
ser - to va a cre - par, sot - to il pub - bli - co fla - gel - lo per gran sor - te va a cre - trem - les in a'is - grace!
So they beat him and mistreat him Till he trembles in dis -

55

Bas. *- par, sotto il pub - bli - co fla - gel - lo per gran sor - te va a cre - par, si, va a cre - grace, So they beat him and mistreat him Till he trembles in dis - grace! He's in dis -*

Bas. *- par, si, va a cre - par, si, va a cre - par. - grace, yes, in dis - grace! He's in dis - grace!*

Aria: “A un dottor della mia sorte”

is an aria for Doctor Bartolo (bass) from Rossini’s 1816 opera *The Barber of Seville*.

Doctor Bartolo is on the offensive because he guesses that Rosina is trying to deceive him. Listen how he switches between big, heavy singing, and light and fast singing, producing a comic effect. There is a “Rossini Crescendo” before a brief key change.

Andante maestoso



BARTOLO A un dot-tor del la mia sor-te
Real-ly now, my dear young la-dy,

Allegro vivace



BARTOLO Si-gno-ri-na, un al-tra vol-ta quan-do Bar-to-lo an drã fuo-ri
For the future, let me tell you, more pre-cautions will be ta-ken



The Barber of Seville

Music notation example:

Aria: “A un dottor della mia sorte”

is an aria for Doctor Bartolo (bass) from Rossini’s 1816 opera *The Barber of Seville*.

Doctor Bartolo is on the offensive because he guesses that Rosina is trying to deceive him. Listen how he switches between big, heavy singing, and light and fast singing, producing a comic effect. There is a “Rossini Crescendo” before a brief key change.

Piano-Vocal Score

Pages 152–170

(All pages shown)



BARTOLO
Andante maestoso

A un dot.tor del.la mia sor - te que.ste scu - se, si - guo.
When you try to fool the Doc - tor, I ad.vise you, it - tle

Bar. - ri - na?... A un dot - tor del.la mia sor.te que.ste scu . se, si - guo.
la - dy, When you're try - ing to the Doc.tor, I ad.vise you, it.tle

Bar. - ri - na?... Vi con.si - glio, - mia ca - ri.na, un po' meglio a impo.stu.rar, meglio, meglio, meglio,
la - dy, When you're try - ing - something shady you had bet - ter make it good. Bet.ter, better tell a

Bar. meglio, vi con.si - glio, - mia ca - ri.na, un po' meglio a impo.stu.rar, meglio, meglio, meglio,
good one! When you're try - ing - something shady you had bet - ter make it good. Bet.ter, better tell a

Bar. *me.glio, vi con.si - glio, mia ca.ri - za, un po' me.glio a im.po - sta -*
good one! When you try to fool the Doc - tor, you had bet - ter - make - it -

62

pp

Bar. *. rar, - si, - si, vi con.si - glio, mia ca.ri - za, un po' me.glio a im.po - sta -*
good, - Oh, - yes! I advise you, lit - tle la - dy, you had bet - ter - make - it -

Bar. *. rar. A un - dot - tor del - la - mia - sor - te quo - ste - scu - so, si - gro -*
good, When - you - try to fool - the - Doc - tor, I - ad - wise you, lit - tle -

Bar. *- ri - na! vi - con - si - glio, mia - ca - ri - na, un - po' - me.glio a im.po - sta -*
la - dy, When - you're - try - ing some - thing - sha - dy, When - you - try to tell - a -

Bar. *rar, un po' me - glio a tempo - stu rar, un po' - maglio, un po' maglio a imposta.*
lie, when you try to tell a lie, You had - bet. ter, bet. ter bet. ter make it

Bar. *-rar.*
good!

dolce
 [P] *pp*

Bar. *I confetti alla ra - gaz - za? Il ri - ca - mo sul tam.*
First it's candy for his daugh - ter, then a flow'r an your eve.

63 [P]

Bar. *-bu - ro? Vi scot - ta - ste? Eh vi - a! eh*
-broid - ry, Burned your fin - ger! What non - sense, what

Bar. *vi - a!... Ci vuol al - tro, - figlia mi - a, per po - ter mi corbel - lar, altro, altro, al - tro, non - sense! When you ask me - to be - lieve it, do you real - ly think I should? Really, really, really,*

Bar. *al - tro, ei vuol al - tro, - figlia mi - a, per po - ter mi corbel - lar, al - tro, altro, al - tro, real - ly! When you ask me - to be - lieve you, do you real - ly think I should? Really, really, really,*

Bar. *al - tro! Perché manca là quel foglio? Vo' saper co - testo im -*
real - ly! I am wise to all your copers With the pen and with the

64 *[mf] marcato*

Bar. *- broglio. Perché manca là quel foglio? Sono i - nu - ti - li le*
popere, I am wise to all your copers And you'd better not for -

Bar. *smor - fio... fer.ma là, non mi toc.ca.te, fer.ma là, non mi toc.*
get it! Don't you dare at tempt to fool me! Have a care, for you'll re.

ff

[a piacere] a tempo

Bar. *. ca.te. No, figlia mia, non lo spe.ra - te ch'lo mi la. sei in. fi. noc.*
get it. Oh, don't you try to fool the Doc - tor, Just in case you think you

pp
col canto a tempo

Bar. *- chiar, no, no, figlia mia, non lo spe.ra - te ch'lo mi la. sei in. fi. noc.*
could... No, no, don't you try to fool the Doc - tor, Just in case you think you

Bar. *- chiar. Aun - dot - tor del la - mia - sor - to que - ste - sou - so, si - gno -*
could! When you try to fool the Doc - tor, I - ad - vive you, lit - tle

Bar. *ri - na, vi con - si - glio, ma - ca - ri - na, un po' meglio a im - po - stu -*
la - dy, When you're try - ing some - thing - sha - dy, When you - try to tell a -

Bar. *- rar, un po' me - glio a im - po - stu - rar, un po' meglio, un po' meglio a im - po -*
lis, when you try to tell a lie, You had bet - ter, bet - ter, bet - ter, make it

Bar. *- rar. Via, ca - ri - na, con - fes -*
good! I ex - tract you, don't do -

65

Bar. *- sa - te. Son di - spo - sto a per - do -*
- ny me! I am willing to let it

Bar. *mar. pass.* Non par.la . te? vi o . sti . na . te? non par.la . te? vi o . sti .
Won't you an . swer? Still per . sist . ing? Still resist . ing? You de .

Bar. - za . te?... So ben to qualche cosa far, so ben to qualche cosa far.
- fy we? You're a ver-y stubborn lass, you're a ver-y stubborn lass!

Allegro vivace

Bar. *Allegro vivace* Si . gno . ri . na , un'al . tra
If you try it once a .

Bar. vel . ta quan . do Bar . to . lo andrà fuo . ri , si . gno . ri . na , un'al . tra vel . ta quan . do Bar . to . lo andrà
- gain, you'll find us getting a - ven madder, just attempt it once a . gain And you will find yourself a

Bar. *fuo. ri, la con.se.gua al ser.vi - to - ri a suo mo.do dar sa - pra.*
sad. der and a wis. er lit. tle la. dy than you ev. er were be - fore!

Bar. *Si.gno. ri.na, un'al.tra vol.ta quan.do Bar.to.lo andrà*
If you try it once a - gain you'll find me get. ting a - ven

Bar. *fuo. ri, si.gno. ri.na, un'al.tra vol.ta quan.do Bar.to.lo andrà fuo. ri, la con.se.gua al ser.vi.*
mad. der, just at tempt it once a - gain And you will find yourself a sad. der and a wis. er lit. tle

Bar. *- to. ri a suo mo.do dar sa - pra.*
la. dy than you ev. er were be - fore!

⊕ Vi.

66

⊕ Vi.

Bar. 

Eh non ser.vo.no le smor.fio;faccia pur la gat.ta mor.ta, faccia pu.re, fac.cia
No ex.cuse is an.y use and nothing ev.er will per.suade me, No ex.cuse is an.y

Bar. 

pu.ro, fac.cia pur la gat.ta mor.ta.
use and nothing ev.er will per.suade me.

Bar. 

Co.spetton! per quel.la por.ta, co.spet.ton! per quel.la por.ta nonnen l'a.ria, nonnen
If I find you dis.o.beyed me, I will lock you in your chamber, I will lock you in your

Bar. 

l'a.ria, nonnen l'a.ria en.trar po.trò.
cham.ber with a bar a cross the door.

Bar. *E Ro - si, na in, no - cen - ti - na*
And in spite of all your sighing,

Bar. *soon - so - la - ta, di - spe - ra - ta...* *Eh non ser - vo, no le*
And your sobbing and your crying, *No cause is any*

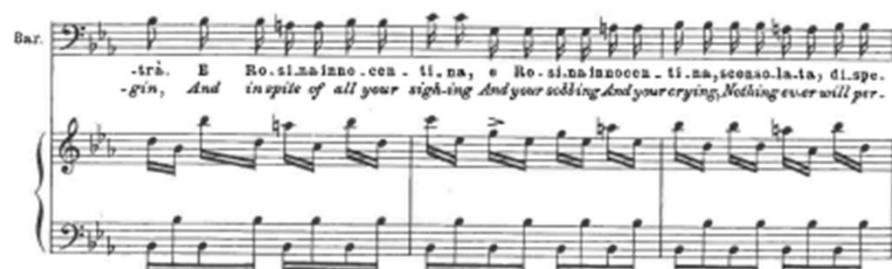
[pp]
p

Bar. *amor, fie.* *Fac, cia pur la gat - ta mor - ta...*
use. *Nothing ev. er will per - suade me.*

cresc.

Bar. *Co - spetion! per quel - la por - ta* *sem - men l'a - ria entrar po -*
If I find you dis - o - beyed me, *then your troubles will be -*

rin^f.

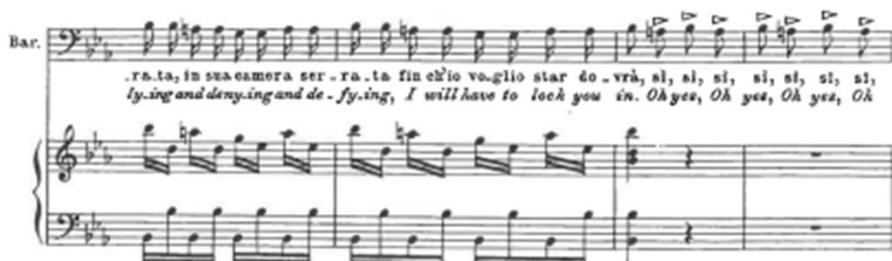
Bar. 

-trà. E Ro-si-ma-ino cen-ti-na, e Ro-si-na Inocen-ti-na, scon-so-la-ta, di-spe-
-gin, And in spite of all your sigh-ing And your sob-bing And your cry-ing, Noth-ing ev-er will per-

Bar. 

-ra-ta, scon-so-la-ta, di-spe-ra-ta, in sua ca-me-ra ser-ra-ta, in sua ca-me-ra ser-
-vade-mi If I find you dis-o-beyed me, And in spite of all your cry-ing, As a pun-ish-ment for

ff

Bar. 

-ra-ta, in sua ca-me-ra ser-ra-ta fin ch'io vo-glio star do-vrò, sì, sì, sì, sì, sì, sì, sì,
ly-ing and deny-ing and de-fy-ing, I will have to lock you in. Oh yes, Oh yes, Oh yes, Oh

Bar. 

sì, in sua ca-me-ra ser-
yes, Oh yes, Oh yes, I'll lock you in. I will lock you in your

67

ff tutta forza

Bar. *ra - ta fin ch'io vo - glio star do - vrà, in sua ca.me.ra ser -*
shan - ber and your troub - les will be - gin. Yes, in spite of all your

Bar. *.ra.ta, in sua ca.me.ra ser.ra.ta, in sua ca.me.ra ser - ra.ta fin ch'io voglio star do -*
sigh.ing and your sobbing and your crying, As a punishment for ly.ing, I will have to lock you

Bar. *-vrà, sì, sì,*
in. Oh yes, Oh yes, Oh yes, Oh yes, Oh yes, Oh yes, I'll have to lock you

Bar. *sì.*
in.

Bar. *Si-gno-ri-na, un'altra vol-ta quan-do Bar-to-lo andrà*
If you try it once a - gain, you'll find us get-ting e - ven

Bar. *fuo-ri, si-gno-ri-na, un'altra vol-ta quan-do Bar-to-lo andrà fuo-ri, la con-segna a ser-vi-*
madder, Just attempt it once a - gain and you will find yourself a sad-der and a wis-er lit-tle

Bar. *-to-ri a suo modo dar sa - pra.* *Si-gno-ri-na, un'altra*
le-dy than you ever were be - fore! If you try it once a -

Bar. *vol-ta quan-do Bar-to-lo andrà fuo-ri, si-gno-ri-na, un'altra vol-ta quan-do Bar-to-lo andrà*
-gain, you'll find us get-ting e - ven madder, Just attempt it once a - gain and you will find yourself a -

Bar. *- do* \oplus

fuo.ri, la con.se.gua'ser.vi - to.ri a suo mo.do dar sa - pra.
sadder and a wis.er lit.tle la.dy than you ev.er were be - fore!

[68] *do* \oplus

Bar. Eh non ser.vo.no le smor.fio, fac.cia per la gat.ta
No ex.cuse in an.y use and nothing ev.er will per.

Bar. mor.ta, fac.cia pu.re, fac.cia pu.re, fac.cia per la gat.ta mor.ta.
suade me, No ex.cuse is an.y use and nothing ev.er will per.suade me.

Bar. Cospet.ton! per quel.la por.ta, cospet.ton! per quel.la
If I find you dis.o - begod me, I will lock you in your

Bar. *por.ta se-mu-ta l'a-ria, nem-men l'a-ria, nem-men l'a-ria entrar po-trà, cossetton! per quel-la chamber, I will lock you in your chamber with a bar a-cross the door, I will lock you in your*

Bar. *por.ta se-mu-ta l'a-ria entrar po-trà. E Ro-
chamber with a bar a-cross the door! And in*

Vi-

69 *pp*

Bar. *-si-na in-no-cen-ti-na, se-a-so-
spite of all your sigh-ing, And your*

Bar. *-la-ta, di-spo-ra-ta... Eh non ser-vo-no le
sob-bing and your cry-ing, No ex-cuse is an-y*

[pp]

Bar. *smor-fie-see,* *Fac-cia por la gat-ta mor-ta...*
Nothing ev-er will per-suade me.

CRESC.

Bar. *Co-spat-ton! per quel-la por-ta* *sem-men l'aria entrar po-*
If I find you dis-o-beyed me, *Then your troubles will be .*

rinf.

Bar. *-trà. E Ro-si-na inno-cen-ti-na, e Ro-si-na inno-cen-ti-na, sozzo-la-la, di-spe-*
-gin. And in spite of all your sighing and your sobbing and your crying, Nothing ever will per-

Bar. *-ra.ta, scon-so-la-to, di-spe-ra-to, in sua ca-me-ra ser-ra-to, in sua ca-me-ra ser-*
nade-me, If I find you dis-o-beyed me, And in spite of all your crying, As a pun-ish-ment for

ff

Bar. *-ra - ta, in sua ca - mo - ra ser - ra - ta fin ch'io vo - gli - o star do - vrà.*
ly - ing and de - ny - ing and de - fy - ing, I will have to lock you in.

70 - de ☉

Bar. *Un dot - tor del - la mia sor - - - te non si*
Don't you try to fool the Doc - - - tor, that's a

[pp]

pp

Bar. *la - scia in - fi - nec - chis, no, no, un dot - tor del -*
thing - I - won't - al - low, no, no! Don't you try to

Bar. *- la mia sor - - - te non si la - scia in - fi - nec -*
fool the Doc - - - tor, that's a thing - I - won't - al -

Bar. *chiar. E - Ro - si - na in - zo - cen - ti - na, soon - so - low!*
And - in - spite of all - your - sigh - ing, all - your -

Bar. *.la - ta, di - spe - ra - ta, in - san - ca - me - ra - ser - sob - bing, all - your - cry - ing, I - will - lock you in - your -*

Bar. *.ra - ta fin - ch'io - vo - glio star - do - vrà,*
cham - ber, and - I - think I'll do - it - now!

Bar. *fiu - ch'io vo - glio star - do - vrà,*
yes, I think I'll do - it now,

Bar. 

rin - ch'io - vo - glio star do - vrà, - sì, - fin - ch'io -
 yes, - I - think I'll do - it now, - Oh - yes, - I -

Bar. 

vo - glio star do - vrà, - sì, - fin - ch'io - vo - glio star do - vrà, sì, star do .
 think I'll do it now, - Oh - yes, - I - think I'll do it now, I'll do it

Bar. 

(parlo)
 (He goes off)

- vrà, sì, star do - vrà, sì, star do - vrà. [174]
 now, Oh yes, Oh yes, I'll do it now!



Stretta del Finale I:

"Ma, signor . . . " / "Mi par d'essere con la testa"

is sung by Rosina, Count, Bartolo, Figaro, Basilio, Berta, and Chorus. The action freezes and the characters sing one by one about how they are feeling, setting up a classic ensemble finale.

Andante



ROSINA Fred - do ed im - mo - bi - le co - me u - na sta - tu - a
I don't know what to think, 'tis in-deed a mys-te - ry

Andante



FIGARO Guar - da Don Bar - to - lo, guar - da Don Bar - to - lo
Poor doc - tor Bar - to - lo, does - n't know what to do

Vivace sotto voce



ALL Mi par d'es - ser col - la - te - sta
All this noise and this com - mo - tion



The Barber of Seville

Music notation example:

Act I Finale

Full Score

Pages 176–280 (Number of pages provided for information.)

Piano-Vocal Score

Pages 173–290

Select pages shown:

| | |
|---------------------|---------------|
| Solo | 173 |
| Duet | 174 |
| Trio | 181 |
| Quartet | 195 |
| Quintet | 196 |
| Sextet | 202-203 |
| Sextet with Coro | 208 |
| Scena Ultima | 212, 223, 226 |
| Vi-de (musical cut) | 282, 289 |
| End of Act I | 290 |

Act I Finale

Piano-Vocal Score

Scene 13
begins with one
singer, the
Count.

SOLO

N. 9 **FINALE I** **No. 9** **FINALE 1** **173**
CONTE-BARTOLO-ROSINA-BERTA-[LISA]-DON BA. THE COUNT-BARTOLO-ROSINA-BERTA-[LISA]-DON BA.
SILIO-FIGARO-UFFICIALE-CORO SILIO-FIGARO-AN OFFICER-CHORUS

SCENA TREDICESIMA **SCENE 13**
(Il Conte travestito da soldato di cavalleria, indi Bartolo.) (The Count dressed as a cavalryman, then Bartolo.)

Marziale

CONTE-THE COUNT

Ehi di ca.sa... buo - na gen.te... buo - na
Hey, you people,... can't you hear me? Who's to

gen.te... ehi... ehi di ca.sa... ehi di
greet me? Hey! Hey, you people,... can't you

131809

Act I Finale

Piano-Vocal Score

Scene 13
continues with
the Count,
joined by
Bartolo.

DUET

Note the character
abbreviations on
the left:

C = Count
Bar = Bartolo

174

C. *ca-sa... non mi so-cte!... chi!*
Acarme? Who's to meet me? Hey! *(entrando)*
(entering)

BAUTOLO

Chi è co.
Who's this

Bar. *-sto. i?... che brutta faccia! è u-bri-a-co!... chi sa.*
fel-low?... That ugly soldier? He's been drinking!... What goes

72

[pp]

CONTE - THE COUNT

Ei! di ca-sa... non le-cte!... ma-lo-
None to greet me!... None to meet me! I'm in

Bar. *-rà? chi ca-ra?*
on, what goes on?

pp sottovoce
leggero

131800

Act I Finale

Piano-Vocal Score

Scene 14:
Rosina joins
the Count and
Bartolo.

TRIO

Note the character
abbreviations on
the left:

R = Rosina

C = Count

Bar = Bartolo

SCENA QUATTORDICESIMA
(Rosina, e detti)

SCENE 14
(Rosina, and the others)

181

ROSINA
[si arresta vedendo Bartolo]
[She stops, looking at Bartolo.]

(Un Sol - da - to... il Tu
(What's the sol - dier... with my

Vie - ni, - vie - ni, il - tuo - di - let - to, - deh, - vie - ni, il - tuo - di -
Now my love - for you grows stranger, Now, Ah, now my love grows -

- tà! ah ch'is fo, ah ch'is fo,
out! What to do, what to do?

- to - re... co - sa mai fa - ran - no
guard - ian? Are they up to some - thing

- let - to, - deh, - vie - ni, il - tuo - di - let - to - non d'a - ver t'at - ten - de -
stranger, Now, Ah, now my love grows stranger - Fill I know not what to -

qual - che gran be - stia - li - tà, sì, qual che gran be - stia - li -
What on earth am I to do, Oh, what on earth am I to

rit.

181809

Act I Finale

Piano-Vocal Score

Scene 14:
Berta joins
Rosina, the
Count, and
Bartolo.

QUARTET

Note the character
abbreviations on
the left:

- B = Berta
- R = Rosina
- C = Count
- Bar = Bartolo

195

R. *- sca.to. pa-per?* *E' la li-sta del bu-ca-to... It's the list of last week's laundry* *(si strappa il foglio con violenza) (tearing the paper out of her hand)*

BARTOLO *Ah iraschet-ta! ah fra- Now I know that you are*

(escono da una parte Basilio, con carte in mano, dall'altra Berta.) (Basilio, holding a paper, enters from one side, Berta from the other.)

R. *- schet-ta! pre-sto, presto, pre-sto, pre-sto, pre-sto, pre-sto qua. Ah che*
ly-ing, and to show that you are ly-ing I will read it right a way! Oh, good

B. *Il bar-bie-re... quan-ta gen-te!*
The barber... All these people!

Bar. *vedo! ho preso ab-ba-gliò la li-sta! Son di stuc-co!*
heaven! She was not ly-ing! It's the laundry! I sur-ren-der!

181809

Act I Finale

Piano-Vocal Score

Scene 14:

Basilio joins
Berta, Rosina,
the Count, and
Bartolo.

QUINTET

Note the character
abbreviations on
the left:

R = Rosina

B = Berta

C = Count

Bar = Bartolo

Bas = Basilio

196 ROSINA
Bra - vo, bra - vo il mam - ma -
Bra - vo, bra - vo, Doc - tor -

B.
Non - ca - pi - sco, - sen - di -
Bra - vo, bra - vo, Doc - tor -

CONTE-THE COUNT
Bra - vo, bra - vo il mam - ma - luc - co
Bra - vo, bra - vo, Doc - tor - Do - do!

Bar.
Ah son proprio un mamma luc.co, ah son proprio un mamma.
I was real. ly ver. y dumb, I guess I real. ly am a

BASILIO
Sol sol sol
Sol sol sol

[80]
[pp]

R.
. luc - co che - nel - sac - co en - tra - to è -
Do - do! No - he's - caught - in - his - own -

B.
stuc - co, qual - che im - bro - glio - qui - ci -
Do - do! No - he's - caught - in - his - own -

C.
che nel - sac - co en - tra - to è - già -
No - he's - caught in - his - own - trap! -

Bar.
. luc - co, ah son proprio un mamma luc.co, oh che gran be - stia. li -
do - do, I was real. ly ver. y stupid they have caught me in a

Bas.
sol sol sol sol
sol sol sol sol

131609

Act I Finale
Piano-Vocal Score

Scene 15:
Figaro joins
Basilio, Berta,
Rosina, the
Count, and
Bartolo.

SEXTET

Note the character
abbreviations on
the left:

- R = Rosina
- B = Berta
- C = Count
- F = Figaro
- Bar = Bartolo
- Bas = Basilio

202

R. Gen - te a - iu - to... ma cbe -
Come and help us, help to

B. Gen - te a - iu - to... Sec - cor.
Come and help us, help to

C. -sar, io ti vo - gli o su - bis - sar. La -
man, if you call your self a man! Let

Bar. Gen - te a - iu - to... Sec - cor.
Come and help us, help to

Bas. Gen - te a - iu - to... Sec - cor.
Come and help us, help to

rin. f.

R. -ta - te vi... gen - te a iu - to per pie - tà! [200]
qui - et him! Help us hold him if you can!

B. -re - telo... gen - te a iu - to per pie - tà! [200]
qui - et him! Help us hold him if you can!

C. -scia - temi... la - scia - te - mi! [200] (Figaro entrando con bacl.
go of me, let go of me! (Figaro enters with a basin

FIGARO b. e.

Al - to
What goes

Bar. -re - temi... gen - te a iu - to per pie - tà! [200]
qui - et him! Help us hold him if you can!

Bas. -re - telo... gen - te a iu - to per pie - tà! [200]
qui - et him! Help us hold him if you can!

ff

131809

Act I Finale

Piano-Vocal Score

Scene 15:
Figaro joins
Basilio, Berta,
Rosina, the
Count, and
Bartolo.

SEXTET

Note the character
abbreviations on
the left:

R = Rosina

B = Berta

C = Count

F = Figaro

Bar = Bartolo

Bas = Basilio

SCENA QUINDICESIMA | SCENE 15 203

..le sotto il braccio, e detti.)
under his arm.)

Allegro

F. *ia!*
on! Che co - sa so -
What's all the

Allegro

sf *p*

F. -cadde,
trouble! si - gno - ri mie - i?
What's all the ri - ot!

F. che chias - so è que - sto?
This is dis - graceful,

F. o - ter - ni De - i! Già sul la stra - da
can't you be qui - et! Shouting and fighting,

131809

Act I Finale

Piano-Vocal Score

Scene 15:

The Coro joins Figaro, Basilio, Berta, Rosina, the Count, and Bartolo.

SEXTET w Coro

Note the character abbreviations on the left:

R = Rosina

B = Berta

C = Count

F = Figaro

Bar = Bartolo

Bas = Basilio

208

sottovoce
R. Zit - ti che bat - to.no... Che mai sa - rà?
We have a vis - i - tor! Who can it be?

sottovoce
B. Zit - ti che bat - to.no... Che mai sa - rà?
We have a vis - i - tor! Who can it be?

sottovoce
C. Che mai sa - rà?
Who can it be?

sottovoce
F. Zit - ti che bat - to.no... Che mai sa - rà?
We have a vis - i - tor! Who can it be?

sottovoce
BARTOLO Che mai sa - rà? Chi è?...
Who can it be? Who's there?

sottovoce
Bas. Che mai sa - rà?
Who can it be?

Ten. (di dentro) (from outside)
La
The

Bassi La
The

84
[P]

for - za, la for - za, a - pri - te qua, a - pri - te qua. [212]
guard's here, the guard's here. Un - lock your door, un - lock your door!

for - za, la for - za, a - pri - te qua, a - pri - te qua. [212]
guard's here, the guard's here. Un - lock your door, un - lock your door!

131809

Act I Finale

Piano-Vocal Score

Last Scene:
From page 212
to the end of the
act on page 290,
all the principals
and the chorus
sing in *Stretto*.

SEXTET w Coro

212

SCENA ULTIMA
(Un ufficiale con soldati, e detti.)

LAST SCENE
(An Officer, Soldiers, and the others)

Moderato

R.
-rà. [212]
see!

B.
-rà. [212]
see!

C.
-rà. [212]
see!

F.
-rà. [212]
see!

Bar.
-rà. [212]
see!

Bas.
-rà. [212]
see!

Ten.
Fer - mi tutti. Nùn si muova. Miei si.
What goes on here, what's the trouble? Ev' - ry.

Bassi
Fer - mi tutti. Nùn si muova. Miei si.
What goes on here, what's the trouble? Ev' - ry.

Moderato

sf ff

-gnori, che si fa? Questo chiasso d'onde è nato? La ca-gione presto.
-body, qui . et down! What's the reason for the riot? You're disturbing all the

-gnori, che si fa? Questo chiasso d'onde è nato? La ca-gione presto.
-body, qui . et down! What's the reason for the riot? You're disturbing all the

86

131809

STRETTA DEL FINALE I

STRETTA FINALE I

223

(all'ufficiale)
(to the Officer)
Allegro

Bar. Ma si, gnor... Ma un Dot. tor... Ma se lei...
Let me say... if I may... when you've heard...

Ten. Zit - to tu! Oh non più! Non par.
Don't you dare! Have a care! That will

Bassi Zit - to tu! Oh non più! Non par.
Don't you dare! Have a care! That will

Allegro

BERTA

Ma se noi... Ma se poi...
Just a word... How absurd!

Bar. Ma vor. rei... Ma se noi... Ma se poi...
what oc. curred... Just a word... How absurd!

BASILIO

Ma se noi... Ma se poi...
Just a word... How absurd!

-lar! Non gri. dar! Zit - to tu! Pen. siam
do. Not from you! Not a word! Just be

-lar! Non gri. dar! Zit - to tu! Pen. siam
do. Not from you! Not a word! Just be

131809

B. qua! Zit - to là! Zit - to giù! Zit - to
thought... in your mind! Keep - ing mum,... just be

R. qua! Zit - to là! Zit - to giù! Zit - to
thought... in your mind! Keep - ing mum,... just be

C. Zit - to là! Zit - to su! Zit - to giù!
in your mind! Keep - ing mum,... just be still

F. Zit - to là! Zit - to su! Zit - to giù!
in your mind! Keep - ing mum,... just be still

Bar. . ta . te, a . scol . ta . te, a . scol . ta . te, ma sen . ti . te, ma sen . ti . te, a . scol . ta . te, ma sen .
lis . ten, won't you lis . ten my good fel . low! Won't you lis . ten, won't you lis . ten, won't you lis . ten, won't you

Bas. qua! Zit - to là! Zit - to giù! Zit - to
thought... in your mind! Keep - ing mum,... just be

- gnan pei fat - ti suo - i, si fi - ni - sca d'al - ter -
quick - ly shall dis - cov - er if there's an - y - thing to

- gnan pei fat - ti suo - i, si fi - ni - sca d'al - ter -
quick - ly shall dis - cov - er if there's an - y - thing to

rin.

Act I Finale

Piano-Vocal Score

Last Scene:
There is a possible cut
(Vi-de)
from page 282
to page 289.

282

♩ Vi -

B. *du - ce ad im - paz - zar, e il cer -*
sure - ly go in - sane! If I

R. *du - ce ad im - paz - zar, e il cer -*
sure - ly go in - sane! If I

C. *du - ce ad im - paz - zar, e il cer -*
sure - ly go in - sane! If I

F. *du - ce ad im - paz - zar, e il cer -*
sure - ly go in - sane! If I

Bar. *du - ce, si ri - du - ce ad im - paz - zar, e il cer.vel - lo, po - ve -*
sure - ly, I will sure - ly go in - sane! What a clam - or, like - a

Bas. *du - ce ad im - paz - zar, e il cer.vel - lo, po - ve -*
sure - ly go in - sane! What a clam - or, like - a

du - ce, si ri - du - ce ad im - paz - zar, e il cer -
sure - ly, I will sure - ly go in - sane! If I

du - ce, si ri - du - ce ad im - paz - zar, e il cer -
sure - ly, I will sure - ly go in - sane! If I

100

♩ Vi -

131809

-de $\text{\textcircled{D}}$

B.
 -zar, ad im - paz - zar, ad im - paz -
 -sane, I'll go in - sane, I'll go in -

R.
 -zar, ad im - paz - zar, ad im - paz -
 -sane, I'll go in - sane, I'll go in -

C.
 -zar, ad im - paz - zar, ad im - paz -
 -sane, I'll go in - sane, I'll go in -

F.
 -zar, ad im - paz - zar, ad im - paz -
 -sane, I'll go in - sane, I'll go in -

Bar.
 -zar, ad im - paz - zar, ad im - paz -
 -sane, I'll go in - sane, I'll go in -

Bas.
 -zar, ad im - paz - zar, ad im - paz -
 -sane, I'll go in - sane, I'll go in -

-zar ad im - paz - zar, ad im - paz -
 -sane, I'll go in - sane, I'll go in -

-zar ad im - paz - zar, ad im - paz -
 -sane, I'll go in - sane, I'll go in -

104

-de $\text{\textcircled{D}}$

Act I Finale

Piano-Vocal Score

End of Act I
Stretto includes
all the principals,
Chorus, and
Orchestra.

The double bar
indicates the
end of the
musical section
and the end of
Act I.

290

S.
-zar, ad im - paz - zar, ad im - paz - zar, ad im - paz - zar. [379]
-sane, I'll go in - sane, I'll go in - sane, I'll go in - sane!

A.
-zar, ad im - paz - zar, ad im - paz - zar, ad im - paz - zar. [380]
-sane, I'll go in - sane, I'll go in - sane, I'll go in - sane!

T.
-zar, ad im - paz - zar, ad im - paz - zar, ad im - paz - zar. [381]
-sane, I'll go in - sane, I'll go in - sane, I'll go in - sane!

B.
-zar, ad im - paz - zar, ad im - paz - zar, ad im - paz - zar. [382]
-sane, I'll go in - sane, I'll go in - sane, I'll go in - sane!

Bar.
-zar, ad im - paz - zar, ad im - paz - zar, ad im - paz - zar. [383]
-sane, I'll go in - sane, I'll go in - sane, I'll go in - sane!

Bas.
-zar, ad im - paz - zar, ad im - paz - zar, ad im - paz - zar. [384]
-sane, I'll go in - sane, I'll go in - sane, I'll go in - sane!

[385]
-zar, ad im - paz - zar, ad im - paz - zar, ad im - paz - zar. [433]
-sane, I'll go in - sane, I'll go in - sane, I'll go in - sane!

[434]
-zar, ad im - paz - zar, ad im - paz - zar, ad im - paz - zar. [433]
-sane, I'll go in - sane, I'll go in - sane, I'll go in - sane!

131809

Temporale

Rossini inserts an orchestra storm before the denouement in Act II, exemplifying the “bad weather” of the plot. The storm is relevant to the action, showing the passage of time, and was a feature of the original Beaumarchais play. Beginning almost imperceptibly quietly, the orchestral music builds in volume and speed with gliding strings, thunderous tympani, and a wind machine.



The Barber of Seville

Music notation example:

Temporale

Rossini inserts an orchestra storm before the denouement in Act II, exemplifying the “bad weather” of the plot. The storm is relevant to the action, showing the passage of time, and was a feature of the original Beaumarchais play. Beginning almost imperceptibly quietly, the orchestral music builds in volume and speed with gliding strings, thunderous tympani, and a wind machine.

Piano-Vocal Score

Pages 390–394

(All pages shown)



N. 15
TEMPORALE

(Dalla finestra di prospetto si vedono frequenti lam-
pi, e si ascolta il rumore del tuono. Sulla fine dell'i-
strematelo si vede dal di fuori aprire la gelosia, ed
entrare un dopo l'altro Figaro, ed il Conte avvolti in
mantello, e bagnati dalla pioggia. Figaro avrà in ma-
no una lanterna.)

THUNDERSTORM

(Through the windows frequent flashes of lightning
are seen, and the sound of thunder is heard. After
the music, Figaro and the Count appear, both wrap-
ped in wet cloaks. Figaro is carrying a lantern.)

Allegro

[pp] sottovoce

[pp] allegro

[pp] sottovoce

[pp]

146 Tuono
Thunder

391

Measures 146-148. The piece is in 3/4 time with a key signature of two flats. The first measure (146) starts with a piano (*p*) dynamic. The melody in the right hand consists of eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. Measure 148 includes a *[p]* dynamic marking.

Measures 149-151. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment. Measure 151 features a melodic flourish in the right hand.

Measures 152-154. The right hand has a melodic line with some rests, while the left hand continues the accompaniment. Measure 154 shows a return to a more active eighth-note pattern in the right hand.

Measures 155-157. The right hand features a melodic line with eighth notes, and the left hand continues the accompaniment. Measure 157 has a melodic flourish in the right hand.

Measures 158-160. The right hand has a melodic line with eighth notes, and the left hand continues the accompaniment. Measure 160 has a melodic flourish in the right hand.

Measures 161-163. Measure 161 is marked with a forte (*f*) dynamic. The right hand has a melodic line with eighth notes, and the left hand continues the accompaniment. Measure 163 has a melodic flourish in the right hand.

121809

The musical score consists of six systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The first system begins with a piano (*p*) dynamic. The second system features a fortissimo (*ff*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The third system includes a sforzando (*sf*) dynamic. The fourth and fifth systems continue with complex rhythmic patterns. The sixth system concludes with a series of chords and arpeggios.

Musical score for piano, measures 148-153. The score is written in G minor (three flats) and 3/4 time. It consists of six systems of two staves each (treble and bass clef). Measure 148 is marked with a box containing the number 148 and the instruction *sempre ff*. The music features complex textures with many beamed notes and chords, including some triplets and sixteenth-note patterns. The bass line is particularly active with frequent sixteenth-note runs.

394

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The first measure contains a whole note chord, followed by a half note chord, and then a series of eighth notes in the right hand.

149

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The first measure of this system is marked with a box containing the number 149 and the word *SMOZZ.* below it.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The first measure of this system is marked with a box containing the number 149 and the word *SMOZZ.* below it.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The first measure of this system is marked with a box containing the number 149 and the word *SMOZZ.* below it. The system ends with a *p* dynamic marking.

The sixth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The first measure of this system is marked with a box containing the number 149 and the word *SMOZZ.* below it. The system ends with a *pp* dynamic marking.

121808

Terzetto: “Ah, qual colpo inaspettato!”

is a trio sung by Rosina, Figaro, and Count Almaviva from Rossini’s 1816 opera *The Barber of Seville*.

At last the cat is out of the bag; Rosina knows that Lindoro is in fact Count Almaviva, and she can’t be happier. She and Figaro sing in asides at times.

Andante



Ah! Qual col - po. ah qual col-poin-a - spet - ta - to
Al - ma - vi - va, your ro-man - tic in - ti - ma - tion



The Barber of Seville

Music notation example:

Terzetto: “Ah, qual colpo inaspettato!”

is a trio sung by Rosina, Figaro, and Count Almaviva from Rossini’s 1816 opera *The Barber of Seville*.

At last the cat is out of the bag; Rosina knows that Lindoro is in fact Count Almaviva, and she can’t be happier. She and Figaro sing in asides at times.

Piano-Vocal Score

Pages 399–417

(All pages shown)

N. 16
TERZETTO
ROSINA - CONTE-FIGARO

No. 16
TRIO
ROSINA - THE COUNT-FIGARO

399

ROSINA

Andante

Andante

ff

pp

Ah! qual
Could I

R.

col - po, ah! qual col-po in-na-spet-ta - to!... e - gli
ev - er have im-agined such a mo - ment! Now my

R.

sos - so!... Oh ciel! che sen - to! Di - ser -
darkness is turned to day - light, life is

R.

-pre an e - di - con - ten - to sen - vi -
glow - ing with a glad - and - gay light, all - ere.

131809

400

S. *FIGARO*
 -ci - za a de - il - rar. (107)
 - a - tion has smiled on me!

Sen fima - sti con - za fia - to!... O - ra unison di con -
 Now the lovers are enchanted. For their prayers have all been

150 *p*

F.
 -ten - to! Guar - da, guar - da il mio ta - len - to cho bel col - po sep - pe
 grant - ed, They are get - ting what they want - ed And it's all be - cause of

CONTE-THE COUNT

Qual tri - on - to, qual tri - on - fo i - na - spet -
 I could nev - er have imag - ined such a

far!
 me!

pp

C.
 -ta to!... me fe - li - ce!... Oh bel mo -
 mo - ment! Now my darkness is turned to

181809

C. *men - to! Ah! - d'a. mo - re e di - con -*
day - light, life - is glow - ing with a glad - and -

C. *- ten to son - vi - si - no a da - li -*
gay - light, All - are - a - tion has smiled on

C. *- rar!*
me!

FIGARO

Son rima. all'ozza fia. to, ten, ex fia. - to! O. ra m'isten dal conten. lo, dal coaten - to! Guar. da,
Now their troddles and their swines all are end. ed, It has all come out the way that I intend - ed! Did you

151

F. *guar - da, guar. da, guar. da il mio ta. len - to,*
ev - er see a fel. low quite as clew - er?

pp

F. *guar - da, guarda il mio ta - len - to che bel col - po, che bel col - po — sep - po —*
Did - you ev - er, did you ev - er, No, you nev - er, nev - er, nev - er saw a man like —

ROSINA

Mio si - gnor! — ma
 Oh, my lord! — Sir, —

far!
 me!

152

R. *vo - i — ma i — o —*
shall I? — your lordship —

CONTE-THE COUNT

Ah, non più, ah, non più, non più ben
 Oh, my dear, what a so - lemn name to

C. *mi - o! — Il bel so - no di mi - spo - sa, i - obli mio t'at - ten - do*
call me! Call me "dearest" call me "dar - ling" Af - ter all you are my

ROSINA

Il bel no-me di tua spo-sa, oh, qual gioia al cor mi
 Ah, my dearest, Ah, my dar-ling, let me keep you at my

C.
 già.
 bride!
 Sì!
 Yes!

R.
 Ah! Ah! mio si-gno-re! Ah! mio si-gno-re! Dol-ce
 side! Yes, my be-lov-ed, yes, my be-lou-ed! Joy-ty

C.
 Sei con-ten-to?
 Are you happy?

153

R.
 eo-ò av-ven-tu-ra-to che fat-
 come now, and sor-row past. Ah, so

FIGARO

Pre-sto!
 Come now!

R.
 pa - ghi i miei de - si - ri!
 Know now You're mine at last!

CONTE-THE COUNT
 Dol - ce
 Joy is

F.
 An - da - mo.
 Let's go now!

C.
 do - do av - ven - tu - ra - to cho - fai
 come - now, and see - row - past. Ah, to

(contraffasendo)
 (imitating g)
 No - do. Fre - sto, an - da - mo.
 Come now! Come now, let's go!

ROSINA
 Al - la fin - de' miei mar -
 Now farewell - to - care - and

C.
 pa - ghi i mie - de - sir!
 Know now You're mine at last!

F.
 Pa - ghi. Vi - sari, ga - to.
 No - now! We must go now!

[239]

R. *ti - ri, al - la - fia - de' - mici - mar -*
sor - row, now - fare - well - to - care - and -

C. *Al - la - fia - de' - mici - mar - ti - ri*
Now - fare - well - to - care - and - sor - row,

F. *Pre - sto, an - da - me, pre - sto, an - da - me, vi - sbrì.*
Come a - way now, come a - way now, Stop your

R. *- ti - ri - tu - sen - ti - sti, A - me, - pie -*
sor - row, Now, my - love, you're - mine - at -

C. *tu - sen - ti - sti, A - me, - ple - tà, A - me, - pie -*
Now, my - love, ah - now, my - love, you're - mine - at -

F. *- ga - te, via, la - scia - te quel so - spì - ri, via la - scia - te quel so -*
moon - ing and your upon - ing, Come a - way now, come a - way now, come a -

406

Vi -

R. *last!* *Sor - row* *see -*

C. *last!* *Sor - row* *see -*

F. *spir, pre-sto an-diam, pre-sto an-diam, pre-sto an-diam, per ca - ri - ta,*
may, Come a - long, come a - long we have got to get a - way!

154 Vi -

R. *past,* *sti,* *A - mer,* *ple -*

C. *past,* *sti,* *You're* *nice,* *at -*

F. *pre-sto an-diam, pre-sto an-diam, pre-sto an-diam, per ca - ri - ta.*
Come a - long, come a - long, we have got to get a - way.

R. *last!* *AA!*

C. *last!* *AA!*

151800

R.

C.

FIGARO

F.

A
AA!

R.

a
AA!

C.

a
AA!

F.

— Se al tardi, i miei ruggiri fanno (fisco in ver) - in, sì, sì,
— We will never get a noy if there is any more de - lay! Come, come!

ff

R.
C.
F. *sfz*
fa-no fia-cco, fa-no fia-cco.
They will catch us, they will catch us!

R. *tr* - do ♯
C. *tr*
F. Ah, cospet-to! che ho ve-du-to! cospet-to, che ho ve-
Ah! I know it! Non è accaduto! I know it! I can

155 - do ♯
p ff

F. - è - to! al-la por-ta... u-na lan-ter-na... al-la por-ta... u-na lan-
see it! At the door-way there is a lan-tern! At the door-way I see a

f

F. *ter - za... duo per - so - no... duo per - so - no... duo per - so - no... che si
lex - tern! There's a fel - low with a lex - tern! There's an o - ther, there are*

CONTE-THE COUNT

Hai ve - du, to?... Duo pers-o-ne?... U-na lex-ter-na?...
They are coming? They will catch us? They have a lex-tern?

F. *fa? Sì, sì, gior... Sì, sì, gior... Ah, la
Two! There are two. Very true! And I*

ff tutta forza

ROSINA *[a piacere]*

Che si fa? che si fa?
What to do? What to do?

C. *Che si fa? che si fa?
What to do? What to do?*

F. *per - la, ul - la per - ta, sì, sì - gior... Che si fa? che si fa? [un]
wonder what she do - es we can do! What to do? What to do?*

col canto

[Allegro]

C. *Zit - ti zit - ti, pia - no pia - no, non fac - cia - mo con - fu -*
By the lad - der at the win - dow We will leave them here be -

[Allegro]

[pp]

C. *-sio - no; per la sca - la del bal - co - no presto an - dia - mo - via di*
.Aind - us. Not a sound or they will find - us! Let us fly with - out de -

ROSINA

Zit - ti zit - ti, pia - no pia - no, non fac - cia - mo con - fu -
By the lad - der at the win - dow We will leave them here be -

C. *qua -* *Non fac - cia - mo con - fu -*
- lay! We will leave them here be -

fg.

R. *-sio - no; per la sca - la del bal - co - no presto an - dia - mo - via di*
.Aind - us. Not a sound or they will find - us! Let us fly with - out de -

C. *-sio - no; presto an - dia - mo - via di*
.Aind - us. Let us fly with - out de -

R. *qua. - lay!* Non fao - cia - mo con - fu .
We will leave them here be -

C. *qua. - lay!* Non fao - cia - mo con - fu .
We will leave them here be -

FIGARO
Zi - ti ziti, pò - do pò - to, non fao - cia - mo con - fu .
By the lad, der at the win - dow We will leave them here be -

R. *- sto - no; - And us,* presto an - dia - mo - via di
Let us fly with - out de -

C. *- sto - no; - And us,* presto an - dia - mo - via di
Let us fly with - out de -

F. *- sto - no; per la sen - ta del bal - co - zo - And us, Not a sound or they will find us!* presto an - dia - mo - via di
Let us fly with - out de -

R. *ff*
 qua, per la sca.la del bal . co . no . presto an . dia . mo . via di qua,
 -lay! By the ladder - at the win.dow - Let us - go - while yet - we - may!

C. *ff*
 qua, per la sca.la del bal . co . no . presto an . dia . mo . via di qua,
 -lay! By the ladder - at the win.dow - Let us - go - while yet - we - may!

F. *ff*
 qua, per la sca.la del bal . co . no . presto an . dia . mo . via di qua,
 -lay! By the ladder - at the win.dow - Let us - go - while yet - we - may!

156

R. *sottovoce*
 pia - no, pia - no, per la sca.la del bal - co - no . presto an . dia . mo
 Soft - ly, soft - ly! By the lad.der at the win.dow Let us go while

C. *sottovoce*
 pia - no, pia - no, per la sca.la del bal - co - no . presto an . dia . mo
 Soft - ly, soft - ly! By the lad.der at the win.dow Let us go while

F. *sottovoce*
 pia - no, pia - no, per la sca.la del bal - co - no . presto an . dia . mo
 Soft - ly, soft - ly! By the lad.der at the win.dow Let us go while

[pp]

[pp]

R.
 via di qua. Zit-ti zit-ti, pia. no pia - no, non fao - cia. mo con. fu -
 yet we may! By the lad. der at the win - dow We will love them here be -

C.
 via di qua. Zit-ti zit-ti, non fao - cia. mo con. fu -
 yet we may! By the lad - der we will love them here be -

F.
 via di qua. Zit-ti zit-ti, non fao - cia. mo con. fu -
 yet we may! By the lad - der we will love them here be -

R.
 -sio - no; per la scu. la del bal - eo - no presto an - dia. mo - via di
 -kind - us Not a sound or they will find - us! Let us go while - yet we

C.
 -sio - no; zit-ti zit-ti, presto an - dia. mo - via di
 -kind - us They will find us! Let us go while yet we

F.
 -sio - no; zit-ti zit-ti, presto an - dia. mo - via di
 -kind - us They will find us! Let us go while - yet we

R. *ff*
 qua, per la sca. la - del bal - co. no - presto an - dia. mo - via - di - qua,
 may! By the lad. der - at the win. dow - Let us - go - while - yet - we - may!

C. *ff*
 qua, per la sca. la - del bal - co. no - presto an - dia. mo - via - di - qua,
 may! By the lad. der - at the win. dow - Let us - go - while - yet - we - may!

F. *ff*
 qua, per la sca. la - del bal - co. no - presto an - dia. mo - via - di - qua,
 may! By the lad. der - at the win. dow - Let us - go - while - yet - we - may!

157

ff sf sf sf sf

R. *sottovoce*
 pia - no, pia - no, per la sca. la del bal - co. no - presto an - dia. mo
 Soft - ly, soft - ly! By the lad. der at the win. dow Let us go while

C. *sottovoce*
 pia - no, pia - no, per la sca. la del bal - co. no - presto an - dia. mo
 Soft - ly, soft - ly! By the lad. der at the win. dow Let us go while

F. *sottovoce*
 pia - no, pia - no, per la sca. la del bal - co. no - presto an - dia. mo
 Soft - ly, soft - ly! By the lad. der at the win. dow Let us go while

[pp]

[pp]

R.
via di qua, zitt. ti, pia. no, zitt. ti, pia. no, per la
yet we may! Qui. et! Soft. ly! Qui. et! Soft. ly! By the

C.
via di qua, zitt. ti, pia. no, zitt. ti, pia. no, per la
yet we may! Qui. et! Soft. ly! Qui. et! Soft. ly! By the

F.
via di qua, zitt. ti, pia. no, zitt. ti, pia. no, per la
yet we may! Qui. et! Soft. ly! Qui. et! Soft. ly! By the

158

R.
sta - la del bal - co - no pre. sto an - dia - no via di qua,
lad - der at the win - dow Let us go while yet we may!

C.
sta - la del bal - co - no pre. sto an - dia - no via di qua,
lad - der at the win - dow Let us go while yet we may!

F.
sta - la del bal - co - no pre. sto an - dia - no via di qua, zitt. ti,
lad - der at the win - dow Let us go while yet we may! Qui. et!

R. *zit - ti, pia. no, zit - ti, pia. no, per la sca - la del bal -*
Qui. et! Soft. ly! Qui. et! Soft. ly! By the lad - der at the

C. *zit - ti, pia. no, zit - ti, pia. no, per la sca - la del bal -*
Qui. et! Soft. ly! Qui. et! Soft. ly! By the lad - der at the

F. *pia. no, zit - ti, pia. no, per la sca - la del bal -*
Soft. ly! Qui. et! Soft. ly! By the lad - der at the

R. *- co - no pre - sto an - dia - mo via di qua, pre - sto an -*
win - dow let us go while yet we may! Let us

C. *- co - no pre - sto an - dia - mo via di qua, pre - sto an -*
win - dow let us go while yet we may! Let us

F. *- co - no pre - sto an - dia - mo via di qua, pre - sto an -*
win - dow let us go while yet we may! Let us

R.
-diam via di qua, via di qua, via di qua, via di
go while we may! Let us go while we may, let us

C.
-diam via di qua, via di qua, via di qua, via di
go while we may! Let us go while we may, let us

F.
-diam via di qua, via di qua, via di qua, via di
go while we may! Let us go while we may, let us

(vanno per partire.)
(They go to leave by the window.)

R.
qua, via di qua.
go while we may!

C.
qua, via di qua.
go while we may!

F.
qua, via di qua.
go while we may!

WTLF 11 Finaletto II: “Di sì felice innesto”

After the Count and Rosina are finally wed and the Count’s identity is revealed to all, everyone has a happy ending—even Doctor Bartolo, to whom the Count has given Rosina’s dowry! Figaro begins:

Allegro



FIGARO

Di sì fe-lice in-ne - - sta ser-biam me-mo-riae - ter - - na.
This lan-tern I have light - ed to guide a rash e - lope - - ment

Figaro, Rosina, and the Count sing the light and cheerful verses, with the chorus joining the musical merriment in between. The simplicity and repetition of the verse-chorus-verse form give a sense of closure to the whole opera. After all of the verses, Rossini wrote a flashy **coda**, with the ensemble singing in high spirits.



The Barber of Seville

Music notation example:

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After the Count and Rosina are finally wed and the Count’s identity is revealed to all, everyone has a happy ending—even Doctor Bartolo, to whom the Count has given Rosina’s dowry! Figaro, Rosina, and the Count sing the light and cheerful verses, with the chorus joining the musical merriment in between. The simplicity and repetition of the verse-chorus-verse form give a sense of closure to the whole opera. After all of the verses, Rossini wrote a flashy **coda**, with the ensemble singing in high spirits.

Piano-Vocal Score

Pages 448–459

(All pages shown)

FINALETTO II

FIGARO-BERTA-BARTOLO-BASILIO-ROSINA
CONTE-CORO

FINALETTO II

FIGARO-BERTA-BARTOLO-BASILIO-ROSINA
THE COUNT-CHORUS♩-de
Allegro

Piano introduction for the first system, marked "Allegro" and "pp". The music is in G major and 4/4 time, featuring a treble and bass clef with a piano accompaniment.

FIGARO

Vocal line for FIGARO, marked "D1" and "And". The music is in G major and 4/4 time, featuring a treble clef with a vocal line and piano accompaniment.

al fo - li - ce - la - ne - sto ser - biam me - mo - ria e -
so, my faith - ful lan - tern, To dark - ness now re -

Piano accompaniment for the second system, marked "pp". The music is in G major and 4/4 time, featuring a treble and bass clef with a piano accompaniment.

- ter - na; qui -
- turn - ing, The light of love is burn - ing, The

Piano accompaniment for the third system. The music is in G major and 4/4 time, featuring a treble and bass clef with a piano accompaniment.

449

♩ Vi-

BERTA
 A - mo - re fe - de - ter - na al
 May love and joy at - tend you, May

(smorza la lanterna.)
(He puts out the lantern.)

F.
 jù diu be cha fer. [150]
 need you now no more.

BARTOLO
 A - mo - re fe - de - ter - na al
 May love and joy at - tend you, May

BASILIO
 A - mo - re fe - de - ter - na al
 May love and joy at - tend you, May

Ten.
 A - mo - re fe - de - ter - na al
 May love and joy at - tend you, May

Bassi
 A - mo - re fe - de - ter - na al
 May love and joy at - tend you, May

172 ♩ Vi-

B.
 veg - ga in voi re - gar. A - mo - re fe - de -
 sor - rou pass your door! May emil - ing heav - en

Bar.
 veg - ga in voi re - gar. A - mo - re fe - de -
 sor - rou pass your door! May emil - ing heav - en

Bas.
 veg - ga in voi re - gar. A - mo - re fe - de -
 sor - rou pass your door! May emil - ing heav - en

101809

B.
 - ter - na si veg - ga in voi re - gnar.
 send you Bright skies for - ev - er more!

ROSINA
 Co - sto so - spi - ri o
 Be - cause of you, my

Bar.
 - ter - na si veg - ga in voi re - gnar.
 send you Bright skies for - ev - er more!

Bas.
 - ter - na si veg - ga in voi re - gnar.
 send you Bright skies for - ev - er more!

si veg - ga in voi re - gnar.
 Bright skies for - ev - er more!

si veg - ga in voi re - gnar.
 Bright skies for - ev - er more!

173

ff *pp*

R.
 pe - no un si fe - li - ci - stan - let al -
 dar - ling, At last I have been grant - ed The

R.

. fia que-si'alma a - man - te so - mincia re - spi -
 love I al - ways want - ed And nev - er know be -

BERTA

A - mo - re e fe - de - ter - za si veg - ga in voi re - gnar. A -
 May love and joy at - tend you, May sor - row pass your door, May

R.

- PAP. - (as)
 fore! -

BARTOLO

A - mo - re e fe - de - ter - za si veg - ga in voi re - gnar. A -
 May love and joy at - tend you, May sor - row pass your door, May

BASILIO

A - mo - re e fe - de - ter - za si veg - ga in voi re - gnar. A -
 May love and joy at - tend you, May sor - row pass your door, May

Ten.

CORO - CHORUS

A - mo - re e fe - de - ter - za si veg - ga in voi re - gnar,
 May love and joy at - tend you, May sor - row pass your door,

Bassi

A - mo - re e fe - de - ter - za si veg - ga in voi re - gnar,
 May love and joy at - tend you, May sor - row pass your door,

ff *pp*

B.
 - mo - ro e fe - do e - ter - na si veg - ga in voi re - guar.
 smil - ing heaven send you Bright skies for - ev - er - more!

CONTE-THE COUNTY

Del.
 And

Bar.
 - mo - ro e fe - do e - ter - na si veg - ga in voi re - guar.
 smil - ing heaven send you Bright skies for - ev - er - more!

Bas.
 - mo - ro e fe - do e - ter - na si veg - ga in voi re - guar.
 smil - ing heaven send you Bright skies for - ev - er - more!

si veg - ga in voi re - guar.
 Bright skies for - ev - er - more!

si veg - ga in voi re - guar.
 Bright skies for - ev - er - more!

pp *ff*

C.
 'l'a - mi - le - Lin - do - ro la fiamma a - te - fu a -
 now, my fair - Ro - si - na, To geth - er we - shall die.

174

pp

C. *est. - - - ta; più bel - - do - - stin - t'a - opet. - - ta; su*
cov. - - - er The joy - - for - - each - true - lov - - er That

BERTA *- de*
A - mo - re e fe. de e - ter - na si
May love and joy at - tend you, May

ROSINA
A - mo - re e fe. de e - ter - na si
May love and joy at - tend you, May

C. *vie. ni a - - - giu. bi - lar. - - A - mo - re e fe. de e - ter - na si*
life may - - - hold in store! - - May love and joy at - tend you, May

FIGARO
A - mo - re e fe. de e - ter - na si
May love and joy at - tend you, May

BARTOLO
A - mo - re e fe. de e - ter - na si
May love and joy at - tend you, May

BASILIO
A - mo - re e fe. de e - ter - na si
May love and joy at - tend you, May

Ten.
A - mo - re e fe. de e - ter - na si
May love and joy at - tend you, May

Bassi
A - mo - re e fe. de e - ter - na si
May love and joy at - tend you, May

CORO - CHORUS

175 - *de*

B. *veg - ga in voi re - guar. A - mo - re e fe - do e - ter - na - si -*
ror - row pass your door, May sail - ing heav - en send - you - Bright

R. *veg - ga in voi re - guar. A - mo - re e fe - do e - ter - na - si -*
ror - row pass your door, May sail - ing heav - en send - you - Bright

C. *veg - ga in voi re - guar, si*
ror - row pass your door, Bright

F. *veg - ga in voi re - guar, si*
ror - row pass your door, Bright

Bar. *veg - ga in voi re - guar. A - mo - re e fe - do e - ter - na - si -*
ror - row pass your door, May sail - ing heav - en send - you - Bright

Bas. *veg - ga in voi re - guar. A - mo - re e fe - do e - ter - na - si -*
ror - row pass your door, May sail - ing heav - en send - you - Bright

veg - ga in voi re - guar, si
ror - row pass your door, Bright

veg - ga in voi re - guar. A - mo - re e fe - do e - ter - na - si -
ror - row pass your door, May sail - ing heav - en send - you - Bright

veg - ga in voi re - guar, si
ror - row pass your door, Bright

pp

pp

B.
 veg - ga in voi re.guar, — si veg - ga in voi re.guar. A -
 skies — for.ev.er.more, — bright skies — for.ev.er.more! May

R.
 veg - ga in voi re.guar, — si veg - ga in voi re.guar. A -
 skies — for.ev.er.more, — bright skies — for.ev.er.more! May

C.
 veg - ga in voi re.guar, — si veg - ga in voi re.guar. A -
 skies — for.ev.er.more, — bright skies — for.ev.er.more! May

F.
 veg - ga in voi re.guar, — si veg - ga in voi re.guar. A -
 skies — for.ev.er.more, — bright skies — for.ev.er.more! May

Bar.
 veg - ga, si veg - ga, si veg - ga in voi re.guar. A -
 skies for . e . ver . more bright skies — for.ev.er.more! May

Bas.
 veg - ga, si veg - ga, si veg - ga in voi re.guar. A -
 skies for . e . ver . more bright skies — for.ev.er.more! May

A -
 May

A -
 May

ff

B. *-mo - re fe. de e. ter - na si - veg - ga in voi re - guar. A -*
love and joy at - tend you, May - sor - row pass your door, May

R. *-mo - re fe. de e. ter - na si - veg - ga in voi re - guar. A -*
love and joy at - tend you, May - sor - row pass your door, May

C. *-mo - re fe. de e. ter - na si - veg - ga in voi re - guar. A -*
love and joy at - tend you, May - sor - row pass your door, May

F. *-mo - re fe. de e. ter - na si - veg - ga in voi re - guar. A -*
love and joy at - tend you, May - sor - row pass your door, May

Bar. *-mo - re fe. de e. ter - na si - veg - ga in voi re - guar. A -*
love and joy at - tend you, May - sor - row pass your door, May

Bas. *-mo - re fe. de e. ter - na si - veg - ga in voi re - guar. A -*
love and joy at - tend you, May - sor - row pass your door, May

-mo - re fe. de e. ter - na si - veg - ga in voi re - guar. A -
love and joy at - tend you, May - sor - row pass your door, May

-mo - re fe. de e. ter - na si - veg - ga in voi re - guar. A -
love and joy at - tend you, May - sor - row pass your door, May

The piano accompaniment consists of two staves, treble and bass clef. The right hand features a rhythmic pattern of eighth notes, often beamed in groups of four, creating a steady accompaniment. The left hand provides harmonic support with chords and single notes, primarily in the bass register.

♩ Vi.

B. *mo - re fe. de o. ter - na si - veg - ga in voi re. gnar, in*
smil - ing heav. en send you Bright - shies for. ev. er. more, for -

R. *mo - re fe. de o. ter - na si - veg - ga in voi re. gnar, in*
smil - ing heav. en send you Bright - shies for. ev. er. more, for -

C. *mo - re fe. de o. ter - na si - veg - ga in voi re. gnar, in*
smil - ing heav. en send you Bright - shies for. ev. er. more, for -

F. *mo - re fe. de o. ter - na si - veg - ga in voi re. gnar, in*
smil - ing heav. en send you Bright - shies for. ev. er. more, for -

Bar. *mo - re fe. de o. ter - na si - veg - ga in voi re. gnar, in*
smil - ing heav. en send you Bright - shies for. ev. er. more, for -

Bas. *mo - re fe. de o. ter - na si - veg - ga in voi re. gnar, in*
smil - ing heav. en send you Bright - shies for. ev. er. more, for -

mo - re fe. de o. ter - na si - veg - ga in voi re. gnar, in
smil - ing heav. en send you Bright - shies for. ev. er. more, for -

mo - re fe. de o. ter - na si - veg - ga in voi re. gnar, in
smil - ing heav. en send you Bright - shies for. ev. er. more, for -

176

♩ Vi.

ff

B.
 voi re - guar, in voi re - guar, in voi re -
 - ev - er - more, for - ev - er - more, for. ev. er.

R.
 voi re - guar, in voi re - guar, in voi re -
 . ev - er - more, for - ev - er - more, for. ev. er.

C.
 voi re - guar, in voi re - guar, in voi re -
 - ev - er - more, for - ev - er - more, for. ev. er.

F.
 voi re - guar, in voi re - guar, in voi re -
 - ev - er - more, for - ev - er - more, for. ev. er.

Sopr.
 voi re - guar, in voi re - guar, in voi re -
 - ev - er - more, for - ev - er - more, for. ev. er.

Bas.
 voi re - guar, in voi re - guar, in voi re -
 - ev - er - more, for - ev - er - more, for. ev. er.

voi re - guar, in voi re - guar, in voi re -
 - ev - er - more, for - ev - er - more, for. ev. er.

voi re - guar, in voi re - guar, in voi re -
 - ev - er - more, for - ev - er - more, for. ev. er.

127
 - de ⊕

B.
- guar, in voi re- guar, in voi re- guar. [Φ]
- more, for- ev- er- more, for- ev- er- more!

R.
- guar, in voi re- guar, in voi re- guar. [Φ]
- more, for- ev- er- more, for- ev- er- more!

C.
- guar, in voi re- guar, in voi re- guar. [Φ]
- more, for- ev- er- more, for- ev- er- more!

F.
- guar, in voi re- guar, in voi re- guar. [Φ]
- more, for- ev- er- more, for- ev- er- more!

Bar.
- guar, in voi re- guar, in voi re- guar. [Φ]
- more, for- ev- er- more, for- ev- er- more!

Bas.
- guar, in voi re- guar, in voi re- guar. [Φ]
- more, for- ev- er- more, for- ev- er- more!

- guar, in voi re- guar, in voi re- guar. [Φ]
- more, for- ev- er- more, for- ev- er- more!

- guar, in voi re- guar, in voi re- guar. [Φ]
- more, for- ev- er- more, for- ev- er- more!

Fine dell'opera
End of the Opera

American Guild of Musical Artists



The American Guild of Musical Artists (AGMA) is the labor union that represents artists from numerous disciplines that create America's operatic, dance, and choral heritage. Whether our members are soloists, choral singers, actors, ballet dancers, or production staff, our union is a strong force in guaranteeing that our nation's artistic institutions adhere to fair labor practices, securing both gainful employment and quality of life for our artists.

"Schedule C" is the predefined role classifications and minimum chorus numbers for productions at Opera companies.

CLASSIFICATION KEY

| | |
|----|------------|
| L | LEADING |
| F | FEATURED |
| S | SUPPORTING |
| B | SOLO BIT |
| CB | CHORUS BIT |
| MB | MUTE BIT |

**“La Calunnia” from Rossini’s *The Barber of Seville*
Act I, Scene II, Don Basilio Fach: buffo bass**

La calunnia è un venticello
un’auretta assai gentile
che insensibile, sottile,
leggermente, dolcemente,
incomincia a sussurrar.

Piano piano, terra terra,
sotto voce, sibilando,
va scorrendo, va ronzando;
nelle orecchie della gente
s’introduce destramente,
e le teste ed i cervelli
fa stordire e fa gonfiar.

The calumny is a little wind,
a very gentle little breeze
which numbly, softly,
lightly, kindly,
begins to whisper.

Little by little, mildly,
in a low voice, hissing,
it goes flowing, it goes buzzing;
in people's ears
it enters deftly
and makes heads and brains
stun and blow.

“La Calunnia” from Rossini’s *The Barber of Seville*
Act I, Scene II, Don Basilio Fach: buffo bass

Dalla bocca fuori uscendo,
lo schiamazzo va crescendo:
prende forza a poco a poco,
vola già di loco in loco.
Sembra il tuono, la tempesta
che nel sen della foresta,
va fischiando, brontolando,
e ti fa d’orror gelar.

Getting out from the mouth
the clamour grows:
it slowly strengthens,
it already flies from one place to another.
It seems like the thunder, like the storm
that in the depth of the forest
go whistling, grumbling,
and makes your blood run cold.

“La Calunnia” from Rossini’s *The Barber of Seville*
Act I, Scene II, Don Basilio Fach: buffo bass

Alla fin trabocca e scoppia,
si propaga, si raddoppia
e produce un’esplosione
come un colpo di cannone,
un tremuoto, un temporale,
[un tumulto generale]
che fa l’aria rimbombar.

E il meschino calunniato,
avvilto, calpestato,
sotto il pubblico flagello
per gran sorte va a crepar.

In the end it spills over and blow up,
it spreads, it doubles
and provokes an explosion
like a cannon shot,
an earthquake, a rain storm,
a general tumult
which makes the air peal.

And the miserable one who is defamed,
degraded, trampled,
scourged by the public opinion
fortunately dies.

The Marriage of Figaro **STUDENT MATINEE INFORMATION PACKET**

(This information packet is arranged so that you can make 2-sided copies.)

This packet contains:

| PAGE | ITEM | HOW TO USE |
|-------------|---------------------------------|---|
| 3 | Student Matinee To Do List | What to do to prepare for student matinee |
| 5-7 | Checklist for November 10, 2022 | Answer questions Performance times? Lunch? Special needs? Arrival time? Tickets? Bus disembarkment? |
| 9 | Benedum Center bus sign | Print copies for bus windows |
| 11 | School Bus Parking Map | Provide to bus driver |
| 13 | Parental note flyer | Copy and send home |
| 15 | Benedum Directory | Read about current policies |

The Marriage of Figaro
STUDENT MATINEE TO DO LIST

All materials, including your **Colored Seating Sheets**, are included in the PDFs attached to the email confirmation.

| | |
|--------------------------|---|
| <input type="checkbox"/> | Read teacher instructions for opera performance day on the Student Matinee Checklist. Note important information about Bus Arrival Time and Parking. Note information about Color-coded Benedum doors and Two Colored Seating Sheets. Note the performance length. |
| <input type="checkbox"/> | Print your school's Colored Seating Sheets and Benedum Seating Chart with seats highlighted. |
| <input type="checkbox"/> | Review items on the Student Matinee Checklist about performance time, intermission length, how to view the program, food/beverage reminder, and monitoring personal electronic devices. |
| <input type="checkbox"/> | Print a copy of the Benedum bus sign and school bus sign for <u>each bus</u> coming from your school. Tape Benedum bus signs and school name signs in bus windows before arriving in Pittsburgh. Print the Student Matinee School Bus Parking Map for the Benedum Center. |
| <input type="checkbox"/> | Read and share parent flyer (Optional). |
| <input type="checkbox"/> | Read Benedum Directory sheet, including current policies , and note services provided. Request services for students with Special Needs. |

STUDENT MATINEE CHECKLIST for Nov 10, 2022

| Information To Share Before The Performance | |
|--|--|
| <input type="checkbox"/> Performance Length | <i>The Marriage of Figaro</i> performance will begin promptly at 10:15 am and will last about 3 hours , ending around 1:15 pm. Because of union rules, we cannot hold the curtain for a student performance. Anticipated timings: Acts I and II (95') + Intermission (15') + Acts III and IV (77') |
| <input type="checkbox"/> Intermission Length | The intermission will last 15', enough time for a quick trip to the rest room. |
| <input type="checkbox"/> Lunch Arrangements | Food and beverages are not permitted in the Benedum Center auditorium. There will be no concessions open during intermission, and students will not be permitted to leave the theater or eat lunches in the lobby during the intermission. We recommend that students eat hearty breakfasts before coming to the theater and have bag lunches available on the buses for eating immediately after the performance. |
| <input type="checkbox"/> Digital Program | The full Pittsburgh Opera digital program is available for viewing online: https://dpb-web.instantencore.com/program/35285/the-marriage-of-figaro/page/35285/home?cid=5115094 Download the abridged print program: ShortPrintProgram.pdf (pittsburghopera.org) |
| <input type="checkbox"/> Electronic devices | For patrons who choose to read the program at the performance, we ask that cellphone use be limited to before/after the performance and during intermission, as a courtesy to the performers and other guests. Suggested website for theater etiquette discussion with students: What Rules, if Any, Should There Be About Phone Use During Live Performances? - The New York Times (nytimes.com) |

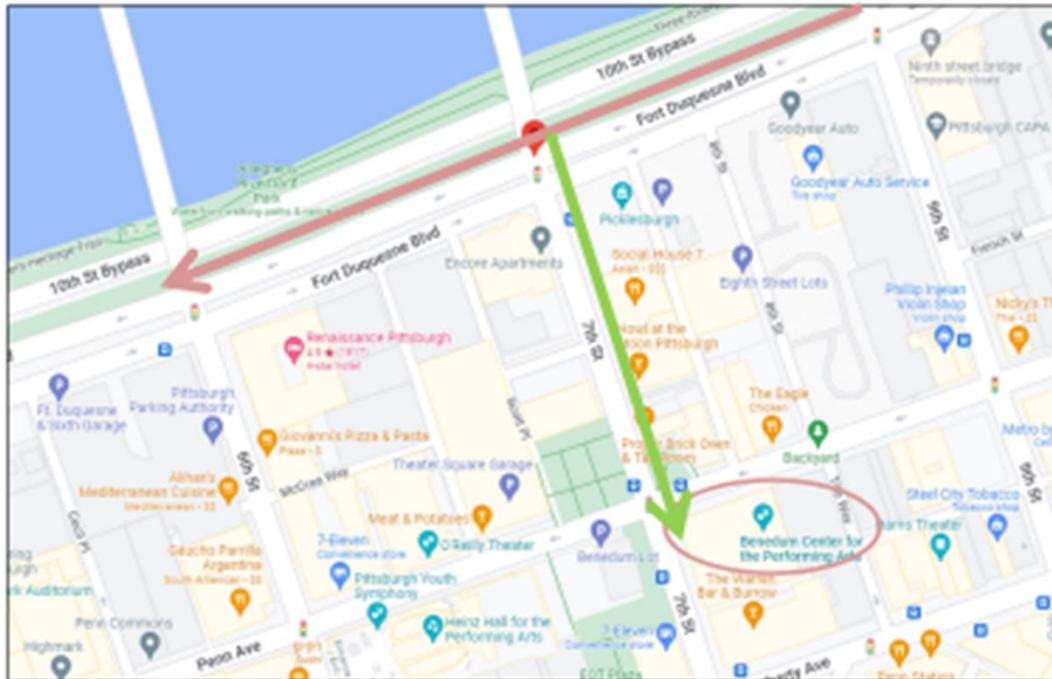
| | | |
|---|--|--|
| <input type="checkbox"/> | Students with Special Needs | Please send an email in advance of the performance with information about students with special needs. For your reference, a Benedum Directory is included with your seating packet. |
| <input type="checkbox"/> | Additional seats available for <i>Figaro</i> | There are seats still available. Your seating sheets may include a higher number of seats than you requested, so that you have flexibility in seating your students. |
| <input type="checkbox"/> | Parental Flyer | An informational flyer for parents is included in your seating packet; you may duplicate and distribute. |
| Logistics To Arrange For Performance Day | | |
| <input type="checkbox"/> | Arrival time in the Cultural District, Bus Parking Guidelines | <p>Review the Bus Parking Map. Plan ample travel time so that you arrive in the Cultural District no later than 9:45 am to allow for parking the bus in the designated parking lane on the map, walking to the theater, and finding your seats. Police officers will be at intersections to assist with crossing. No buses will be permitted to disembark passengers in front of the theater.</p> <p>If your bus driver plans to stay with the bus during the performance, he/she may park along Ft. Duquesne Boulevard.</p> |
| <input type="checkbox"/> | Parking for patrons driving cars to the performance | <p>Garages in the Cultural District are usually full by 9:00 am with regular downtown workers. Other options:</p> <ul style="list-style-type: none"> • Park in the "Strip District" and walk 6-10 blocks to the Benedum Center. OR • Park in the First Avenue and Ross Street garage and take the "T" subway to the Wood Street Station (subway within downtown area is free). • Park in a lot on the North Shore and take the "T" Light Rail towards Downtown to the Wood St. Station (Light Rail from North Shore to Downtown is free). Free Fare Zone (rideprt.org) • Find out which garages have spaces and clearance height for vans at: ParkPGH : Real-time parking for Pittsburgh Garages |
| <input type="checkbox"/> | Benedum Bus Signs | Order your own buses. Tape Benedum bus sign in the window of each bus before arriving in Pittsburgh so police can easily determine that you are attending the opera matinee. |

| Theater Entrance And Color-Coded Seating | |
|--|--|
| <input type="checkbox"/> Theater Security and Protocols | <p>The Benedum Center is a Pittsburgh Cultural Trust venue. Safety, Security, Masking, and Vaccination protocols are available on the Pittsburgh Cultural Trust website: Welcome to the Cultural District (trustarts.org)</p> <p>Note that a guest to a Pittsburgh Cultural Trust venue or event may enter with one bag that is no larger than 16" x 16" x 8".</p> |
| <input type="checkbox"/> Color-coded Benedum doors | <p>Pittsburgh Opera personnel will greet you outside of the Benedum and direct you to a color-coded door that matches the color of your two Seating Sheets (Green, Yellow, Blue, or Pink).</p> <p>After going through security, give one of the colored seating sheets to the uniformed Benedum usher inside the theater. Enter the actual number of students, teachers, and chaperones attending at the bottom. Keep the second Seating Sheet to help you find your seating area. Your highlighted seating chart indicates where your seats are located; ushers are available to assist you.</p> |
| Post-Performance To Dos | |
| <input type="checkbox"/> Student and Teacher Surveys | <p>After the student matinee, we will email two survey links:</p> <ul style="list-style-type: none"> • Please ask your students to complete the short survey online. • Please complete the teacher survey about the performance online. Feel free to share with all teachers who attended. |
| <input type="checkbox"/> Bus reimbursement | <p>Opera Academy members may apply for Bus Reimbursement by sending the form and bus company invoice to the Pittsburgh Opera Education Department no later than December 15, 2022.</p> |

Benedum Center

Display in window next to the bus door.

Pittsburgh Opera Student Matinee School Bus Parking Map for the Benedum Center, Pittsburgh Cultural District



Buses should NOT disembark passengers in front of the Benedum Center.

All buses should approach the designated parking lane on the far right side of the westbound Fort Duquesne Boulevard, from 6th Street to 9th Street, indicated by the PINK ARROW.

Students and chaperones disembark along Fort Duquesne Boulevard and then use crosswalks at intersections to walk to the Benedum Center (GREEN ARROW). Police will be at crosswalks to help patrons cross safely.

Bus drivers who choose to stay parked during the matinee should park on the far right side of the westbound Fort Duquesne Boulevard, from 6th Street to 9th Street. Care must be taken to maintain a 20 foot cushion before the crosswalk and 30 feet from each bridge to allow for any large vehicles turning onto Ft. Duquesne Blvd. from any direction.



Photo credit Dana Sobiech

Learn About Opera

Opera is a window to the human soul.

Pittsburgh Opera education programs are for educators, for students, for schools, for families, for adults, and for you!

Join us to learn more about this fascinating art form. We pledge to be a quality educational partner, working to create opportunities for growth, enchantment, and meaningful learning.

Informational Flyer for Parents

2022–2023 Pittsburgh Opera Student Matinee

The Marriage of Figaro

Music by Wolfgang Amadeus Mozart • Libretto by Lorenzo Da Ponte

The Marriage of Figaro is one of the most popular comic operas of all time. Filled with amusing cases of mistaken identity and romantic subterfuge, plus music by a Mozart at the height of his powers, *The Marriage of Figaro* has stood the test of time for centuries. The opera tells how the servants Figaro and Susanna succeed in teaching their philandering employer Count Almaviva a lesson in fidelity.

Pittsburgh Opera's Student Matinee is a complete mainstage performance of Mozart's masterpiece, with full orchestra, top-quality singers, and colorful production elements.

Who: Suggested for grades 3-12
Where: Benedum Center
When: Thursday, November 10, 2022
Time: 10:15 am – 1:15 pm (includes one intermission)
Language: Sung in Italian with English Supertitles

PARENTAL NOTES: Young children who can read the supertitles and can follow the story of *The Marriage of Figaro*, as well as older students who are savvy about the imbedded humor, will thoroughly enjoy the performance. Opera is a multi-faceted art form and there is plenty for students to experience:

- Visiting the beautiful Benedum with its formal décor and chandelier
- Hearing a full orchestra in the orchestra pit
- Hearing amazing solo voices singing gorgeous music
- Seeing colorful sets and costumes, wigs/makeup, and lighting

PLOT: *The Marriage of Figaro* is based on a famous play by Beaumarchais. When the opera *Figaro* was first performed in 1786, people were questioning whether they should be ranked based on wealth and power, and so an opera about two servants outwitting their master was hugely entertaining.

LANGUAGE and MORALITY: The Count threatens others in the opera, but there is no violence, harsh language, or nudity. Parents and teachers can explain the theme of *Droit du seigneur* by explaining that the Count wants Susanna to be his "girlfriend". The ending of the opera has a great moral message about fidelity and forgiveness.

MUSIC: Mozart's classical music style is unequalled. In fact, Antonín Dvořák said, "Mozart is sunshine." The music is memorable, beautiful, and sublime.

SCENERY and DISGUISES: Watch for lots of action with the scenery doors and windows. Also look for mistaken identities and costume changes.

For more information: Marilyn Michalka Egan, Ph.D. • Director of Education
Pittsburgh Opera • 2425 Liberty Avenue • Pittsburgh, PA 15222 • www.pittsburghopera.org

BENEDUM DIRECTORY

LATECOMERS

To ensure the quality of our productions, latecomers will be taken to the best possible seat until intermission. Refunds or exchanges are NOT issued to latecomers.

OBSTRUCTED VISION

Supertitles, the English texts projected above the stage, will be fully visible to most Benedum patrons. However, supertitles will not be visible to anyone seated in or behind row W on the Main Floor. By necessary placement of the screen, the architecture of the Benedum precludes visibility in these areas.

CHECK ROOMS

Attended check rooms located on the Gallery and Promenade levels are open during the winter months.

EMERGENCY INFORMATION

This theater is equipped with an Automated External Defibrillator.

ELEVATOR

Located off the Grand Lobby serving various levels of the Benedum.

FIRE EXITS

Located at all levels and clearly marked. Use ONE in case of emergency.

LOST AND FOUND

Call Benedum Center Lost and Found at 412-436-2624 weekdays.

REFRESHMENTS

Bars are located on the Gallery, Grand Lobby, and Promenade levels. Drinks may be purchased prior to performances and during intermissions. Beverages are permitted in Trust cups.

STAGE AREA

Limited to performers, staff, and authorized personnel.

RESTROOMS

Lounges for ladies and gentlemen are located on the Gallery, Promenade, and Mezzanine levels. Restrooms for patrons with physical disabilities are located on the Grand Lobby level.

TICKET SERVICES AND BOX OFFICE HOURS

Tickets to all performances may be purchased at the Box Office at the Benedum Center. Hours of operation are Monday-Saturday 10 AM - 5 PM, Sunday 12 PM - 4 PM. In conjunction, the Benedum Center and Blyth Theatre box offices will be open on performance days, two hours before curtain time, through intermission.

BAG & SCREENING POLICY

A guest to a Pittsburgh Cultural Trust venue or event may enter with one bag that is no larger than 18" x 16" x 8". The definition of a bag includes, but is not limited to, purses, tote bags, duffel bags, suitcases, knapsacks, backpacks, packages, cartons, paper sacks, briefcases, portfolio cases, binocular cases, camera equipment cases, and any other type of device or vessel used for carrying or concealing items. Bags are subject to search and theatergoers may be requested to open their jackets prior to entering. Guests with prohibited items may return them to their vehicles. Unattended items left outside the facility doors will be discarded to ensure patron safety. Patrons will be required to pass through security devices. Refer to TrustArts.org/Safety for Safety & Security Procedures that may impact future visits.

INFORMATION AND TICKET CHARGE NUMBER

MasterCard, Visa, Discover, and American Express are accepted. Ticket Charge operates Monday-Saturday, 10 AM to 8 PM and Sunday, 12 PM to 8 PM. Additional phone services fees will apply. Call 412-436-6666 for tickets or Benedum Center show information. All sales are final.

AUDIO COMMENTARY

Pittsburgh Opera offers an Audio Commentary service for patrons with visual impairments during Tuesday performances at the Benedum Center. Through Channel 2 on the Assistive Listening Device, patrons can hear the supertitles read simultaneously with their appearances on the screen, as well as descriptions of the set, characters, and costumes. Pittsburgh Opera also offers Braille and large print programs. Inquire at the Education table and Guest Services Center.

NOTIFICATION TO PATRONS WITH PHYSICAL DISABILITIES

- Wheelchairs are available for loan from entrance to seat location.
- Wheelchair locations are available on the Main Floor only.
- Restroom facilities for patrons with physical disabilities are located near the Grand Lobby.
- Dog guides accommodated. Please inquire at the Box Office when buying tickets.
- Water cups are available in restrooms or at any bar location for the physically disabled.
- Elevator in Grand Lobby serves various levels of the Benedum Center.
- Door personnel and ushers are available for assistance.
- Notice should be given at time of purchase if a wheelchair or disabled patron location is required.
- Assistive Listening Devices, Braille, and large print programs are available in the Guest Services Center off the Grand Lobby.

BENEDUM STAFF

Vice President Operations
Gene Cavana
Director of Theaters and Facilities
John Mumper
Director of Operations
Joanna Oberer
Theater Operations Manager
Katie Cobble

Director of Production
Barne Bloom
Production Manager
Dore Hines
Production Manager
Bryan Briggs
Director of Volunteer Services and Front of House/Guest Experience
Ashley Reiser

Box Office Staff
Andrew Stowell, Karoline Smith, Tim Smith, Brianna Painter
Stage Technicians
Will Dennis, Chris Evans, Adolf Hunderbark
Engineers
Dennis Cury, Dustin Cury, Rick Jordan, Brett Melisko

CAST AND OPERA SUBJECT TO CHANGE WITHOUT NOTICE. ALL SALES ARE FINAL.
USE OF CAMERA AND RECORDING EQUIPMENT IS STRICTLY FORBIDDEN.

PITTSBURGH
OPERA
EDUCATION

The Marriage of Figaro Student Matinee

November 10, 2022
Benedum Center

Pedro Angel Sanvicente-Amor

Laurel Highlands

87

Director's Circle, Left Center, Rows AA-EE 21-43
First Tier, Left Center, Rows A-C 21-37

Total Attendance _____

GREEN SEATING SHEETS:

Give one copy to usher
Keep one copy

PITTSBURGH
OPERA
EDUCATION

The Marriage of Figaro Student Matinee

November 10, 2022
Benedum Center

Pedro Angel Sanvicente-Amor Laurel Highlands

87

Director's Circle, Left Center, Rows AA-EE 21-43
First Tier, Left Center, Rows A-C 21-37

Total Attendance _____

GREEN SEATING SHEETS:

Give one copy to usher
Keep one copy

The Marriage of Figaro

Student Matinee

Thursday, November 10, 2022

10:15 am – 1:15 pm

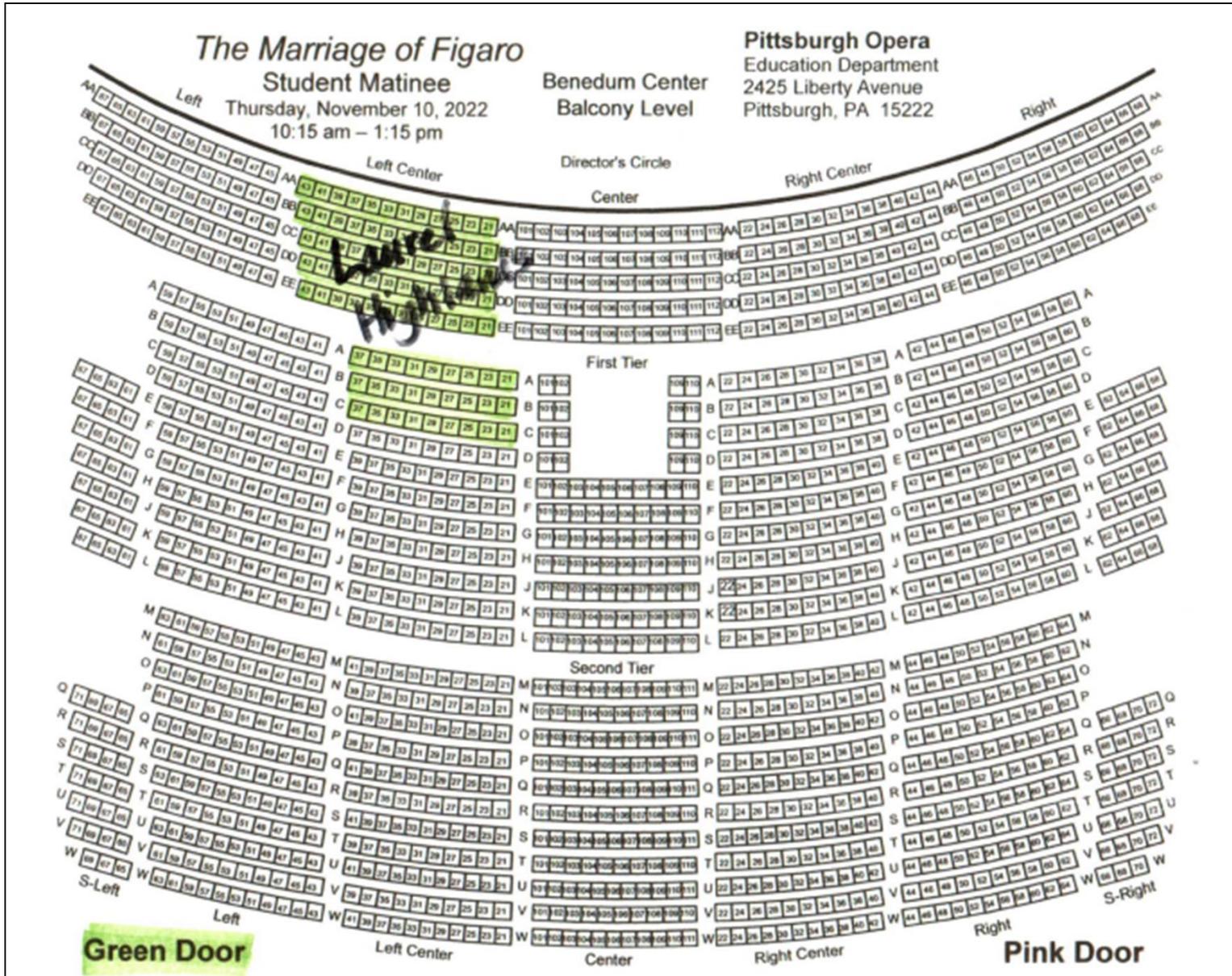
Benedum Center
Balcony Level

Pittsburgh Opera

Education Department

2425 Liberty Avenue

Pittsburgh, PA 15222



Abigail Kemble Pekelnicky
Pittsburgh Fulton PreK-5
48

Orchestra, Left Center, All of Rows J-L

Total Attendance _____

YELLOW SEATING SHEETS:

Give one copy to usher
Keep one copy

Abigail Kemble Pekelnicky
Pittsburgh Fulton PreK-5
48

Orchestra, Left Center, All of Rows J-L

Total Attendance _____

YELLOW SEATING SHEETS:

Give one copy to usher
Keep one copy

Benedum Center
Seating Chart
Orchestra Level

Pittsburgh Opera
Education Department
2425 Liberty Avenue
Pittsburgh, PA 15222

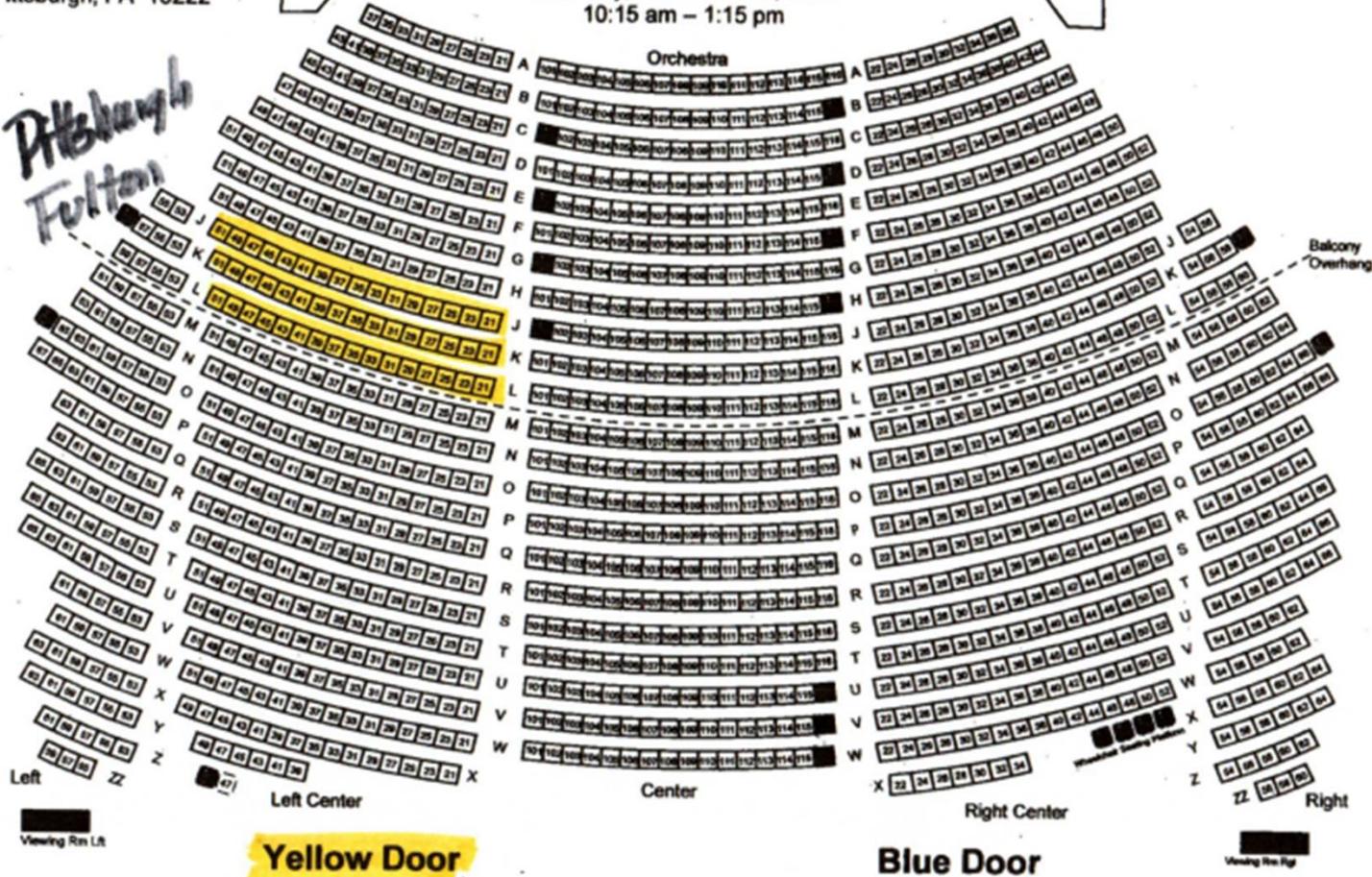
STAGE
Grand Circle (Orchestra Pit)



Benedum Center
719 Liberty Avenue
Pittsburgh, PA 15222
A project of the
Pittsburgh Cultural Trust

The Marriage of Figaro
Student Matinee
Thursday, November 10, 2022
10:15 am - 1:15 pm

*Pittsburgh
Fulton*



PITTSBURGH
OPERA
EDUCATION

The Marriage of Figaro Student Matinee

November 10, 2022
Benedum Center

Miriam Klein
Cornell
48

Orchestra, Center, All of Rows L-N

Total Attendance _____

BLUE SEATING SHEETS:

Give one copy to usher
Keep one copy

PITTSBURGH
OPERA
EDUCATION

The Marriage of Figaro Student Matinee

November 10, 2022
Benedum Center

Miriam Klein
Cornell
48

Orchestra, Center, All of Rows L-N

Total Attendance _____

BLUE SEATING SHEETS:

Give one copy to usher
Keep one copy

Benedum Center
Seating Chart
Orchestra Level

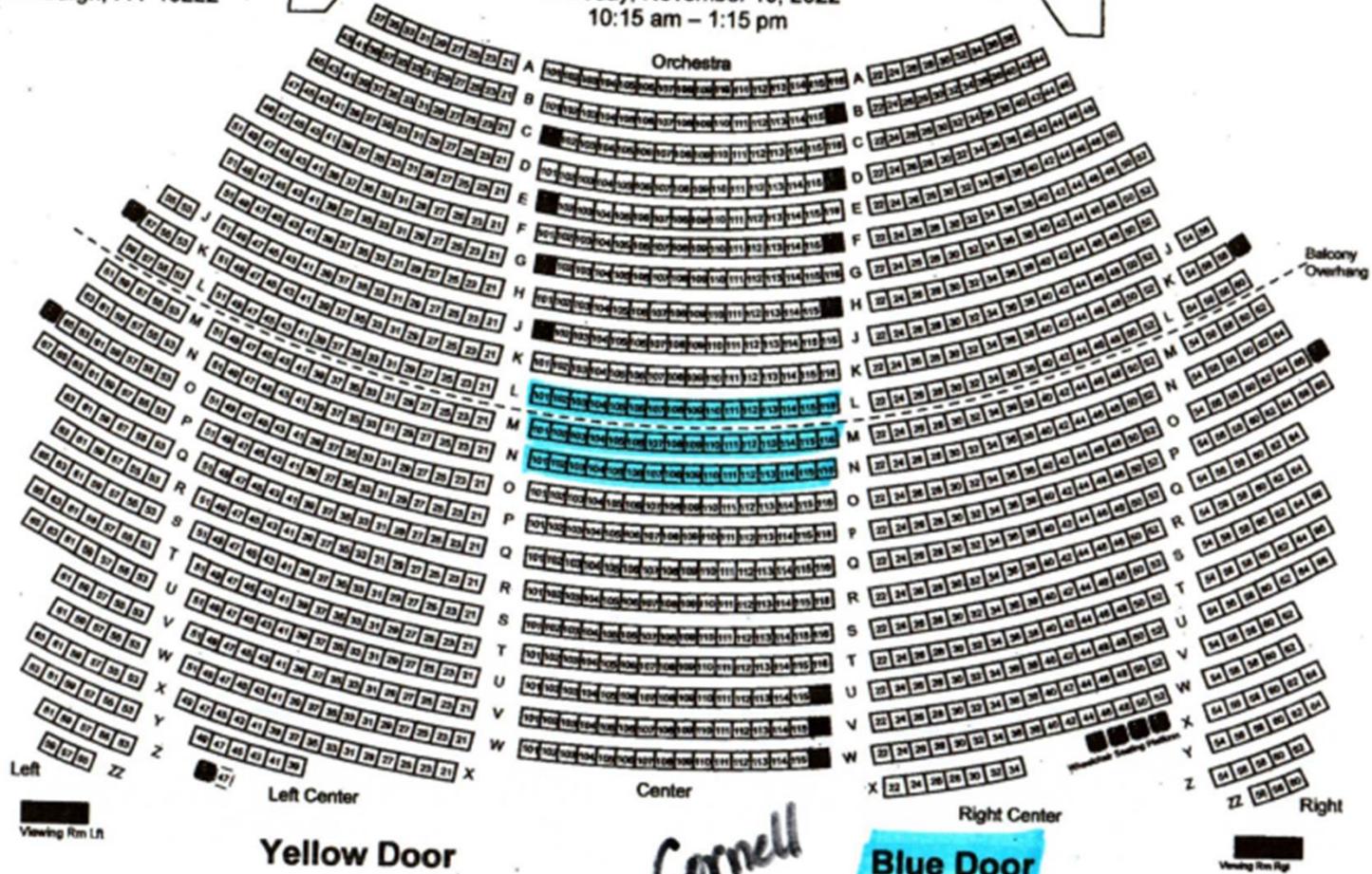
Pittsburgh Opera
Education Department
2425 Liberty Avenue
Pittsburgh, PA 15222

STAGE
Grand Circle (Orchestra Pit)



Benedum Center
719 Liberty Avenue
Pittsburgh, PA 15222
A project of the
Pittsburgh Cultural Trust

The Marriage of Figaro
Student Matinee
Thursday, November 10, 2022
10:15 am – 1:15 pm



PITTSBURGH
OPERA
EDUCATION

The Marriage of Figaro Student Matinee

November 10, 2022
Benedum Center

Deb Frauenholz
Avonworth
40

First Tier, Right, All of Rows A-D

Total Attendance _____

PINK SEATING SHEETS:

Give one copy to usher
Keep one copy

PITTSBURGH
OPERA
EDUCATION

The Marriage of Figaro Student Matinee

November 10, 2022
Benedum Center

Deb Frauenholz
Avonworth
40

First Tier, Right, All of Rows A-D

Total Attendance _____

PINK SEATING SHEETS:

Give one copy to usher
Keep one copy

