

c.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a common time signature. The lyrics are written below the notes. The piano accompaniment features a bass line with a sharp sign and a treble line with chords. The music is in a major key and has a steady, rhythmic accompaniment.

(Hides under the portico)

c.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line has a treble clef and a common time signature. The lyrics are written below the notes. The piano accompaniment features a bass line and a treble line with chords. The music is in a major key and has a steady, rhythmic accompaniment.

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

Allegro vivace.

Piano.

*Tutti* *f* *Str.* *p* *p*

The third system of music is a piano accompaniment for the Cavatina. It features a treble clef and a common time signature. The music is in a major key and has a lively, rhythmic accompaniment. The first measure is marked with a forte dynamic (f) and the word 'Tutti'. The second measure is marked with a piano dynamic (p) and the word 'Str.'. The third and fourth measures are marked with a piano dynamic (p).

*Tutti* *f*

The fourth system of music continues the piano accompaniment. It features a treble clef and a common time signature. The music is in a major key and has a lively, rhythmic accompaniment. The first measure is marked with a forte dynamic (f) and the word 'Tutti'. The second measure is marked with a forte dynamic (f).

*p* *p*

The fifth system of music continues the piano accompaniment. It features a treble clef and a common time signature. The music is in a major key and has a lively, rhythmic accompaniment. The first and second measures are marked with a piano dynamic (p).

Figaro. (singing behind the scenes).

F.

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

This system shows the beginning of the musical piece. It includes a vocal line for Figaro and a piano accompaniment. The vocal line starts with the lyrics 'La la la le ra, La la la le ra,'. The piano accompaniment consists of a treble and bass clef staff with various chords and melodic lines.

F.

la la le ra,  
la la le ra,

*cresc.*

This system continues the musical piece. The vocal line has the lyrics 'la la le ra, la la le ra,'. The piano accompaniment includes a 'cresc.' (crescendo) marking. The bass line of the piano part features a series of chords that increase in volume.

F.

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

*ring.*

This system continues the musical piece. The vocal line has the lyrics 'la ran la le ra, la ran la la. la ran la le ra, la ran la la.' The piano accompaniment includes a 'ring.' (ringing) marking. The piano part has a more complex texture with many chords.

(Enters with a guitar suspended from his neck.)

Figaro.

F.

Lar - go al fac -  
P'm the fac -

*Strings only*

*ff* *p*

This system shows Figaro's entrance. The vocal line has the lyrics 'Lar - go al fac - P'm the fac -'. The piano accompaniment is marked 'Strings only' and includes dynamic markings 'ff' and 'p'. The piano part features a series of chords and a melodic line.

F.

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

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

*p*

This system continues the musical piece. The vocal line has the lyrics 'to - tum del - la cit - tà, lar - go! to - tum of all the town, make way! La ran la la ran la la ran La ran la la ran la la ran'. The piano accompaniment includes a 'p' (piano) marking. The piano part features a series of chords and a melodic line.

F. *f* *p* *p*

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

F. *p* *cl.* *p*

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

F. *Fl.* *cresc.* *rag.*

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

F. *p* *mf*

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

F. *f* *p*

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

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

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

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

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

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

F. 

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

*mf*

F. 

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

*f*

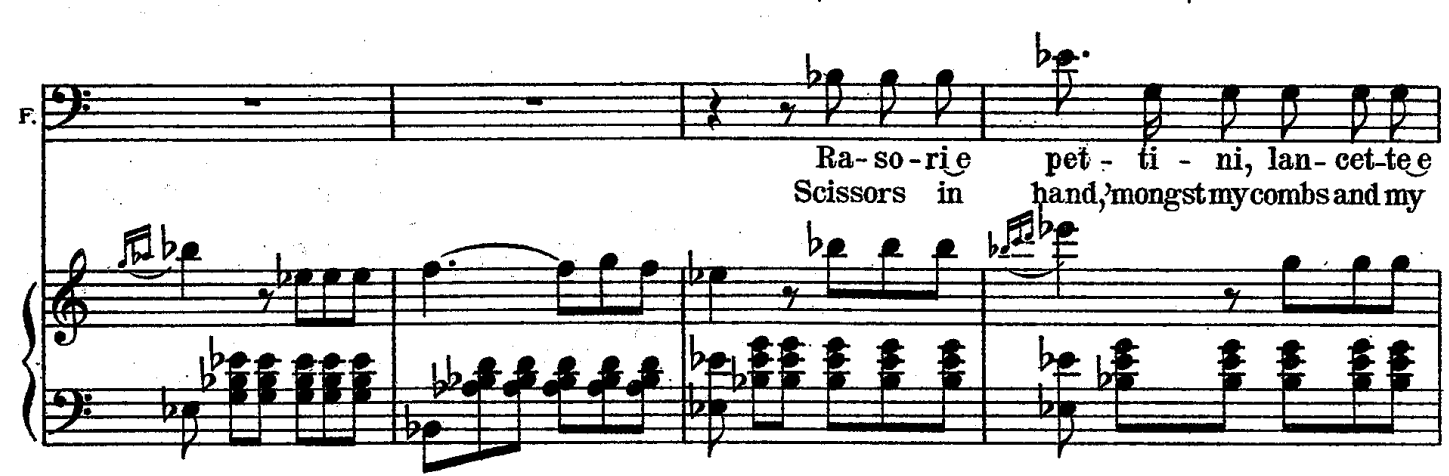
*Fag. & Strings*

F. 

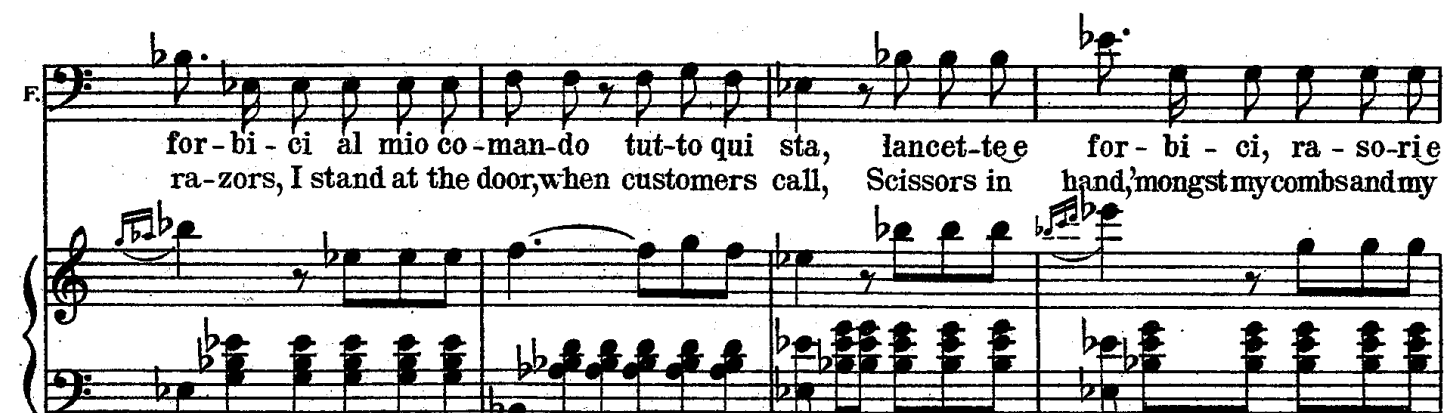
la le ran la le ran la le ran la le ran la  
 la le ran la le ran la le ran la le ran la.

*cresc.*

*f*

F. 

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

F. 

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

F. *pp.*

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

F.

sorsa poi del me - stiere col - la don - net - ta, col ca - va -  
 cases, quite di - plo - matic, Heredamsel sigh - ing, thereswain ec -

F.

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

F.

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

F.

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

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

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

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

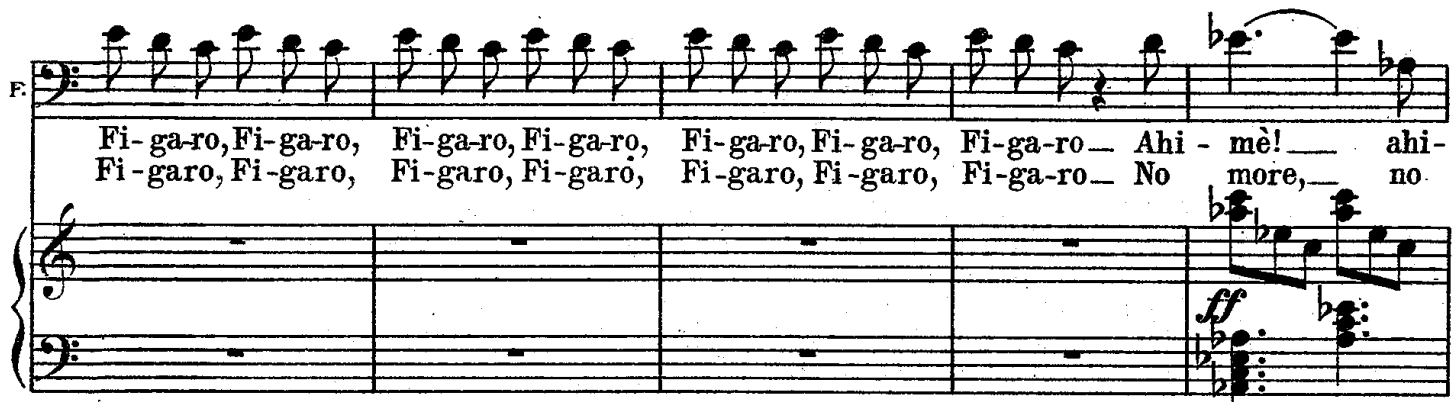
F. *bar-ba -* *qua la san-gui-gna -* *pre-sto il bi-gliet-to - Tut-ti mi*  
*shave me."* *"I've got a headache."* *"Run with this letter," I am in*

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

F. 

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

*cresc.*

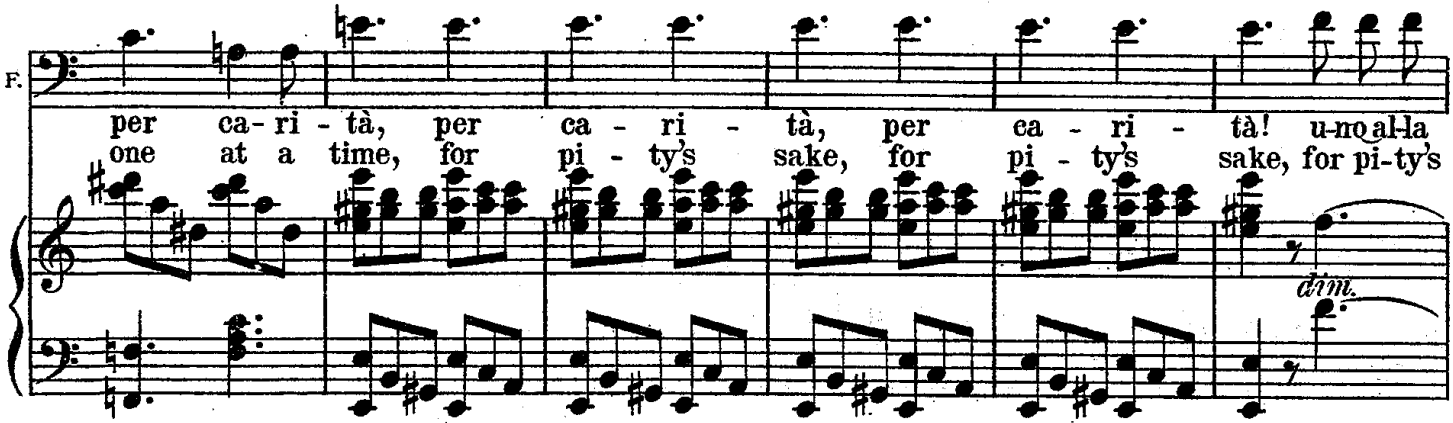
F. 

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

*ff*

F. 

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

F. 

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

*dim.*

F. 

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

*p*



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

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

*cresc.*

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

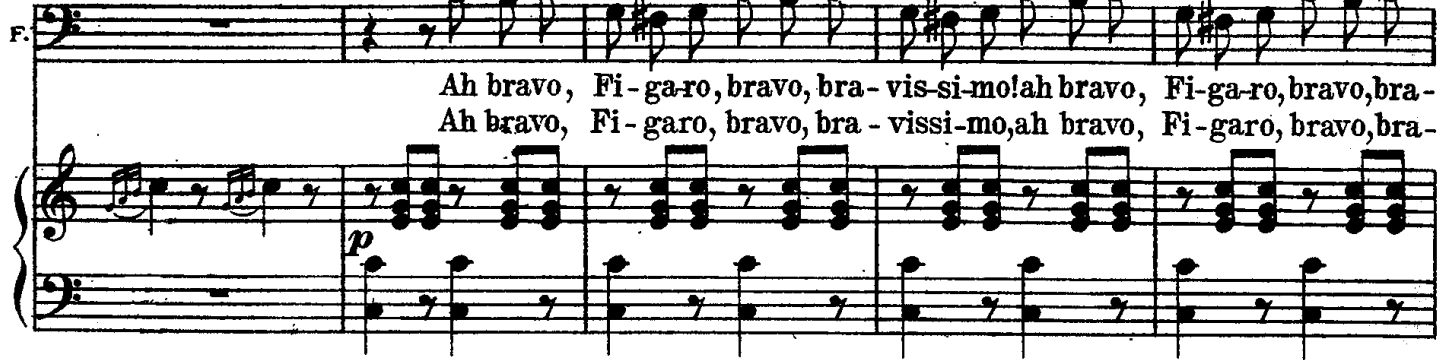
*rinf.*

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

*f*

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

*cresc.* *f*

F. 

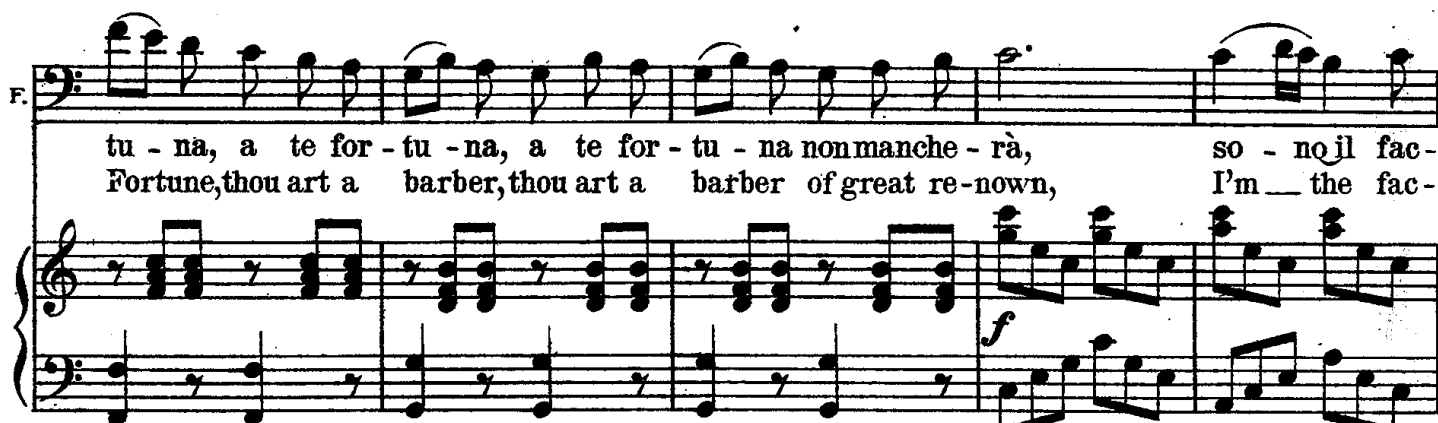
Ah bravo, Fi-ga-ro, bravo, bra-vis-si-mo! ah bravo, Fi-ga-ro, bravo, bra-  
 Ah bravo, Fi-ga-ro, bravo, bra-vissi-mo, ah bravo, Fi-ga-ro, bravo, bra-

F. 

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

F. 

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

F. 

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

F. 

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

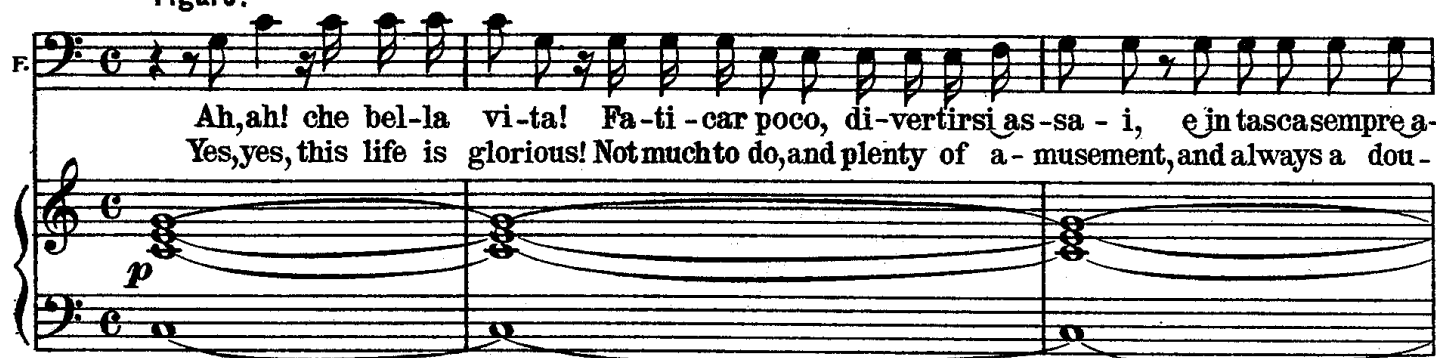
F. 

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

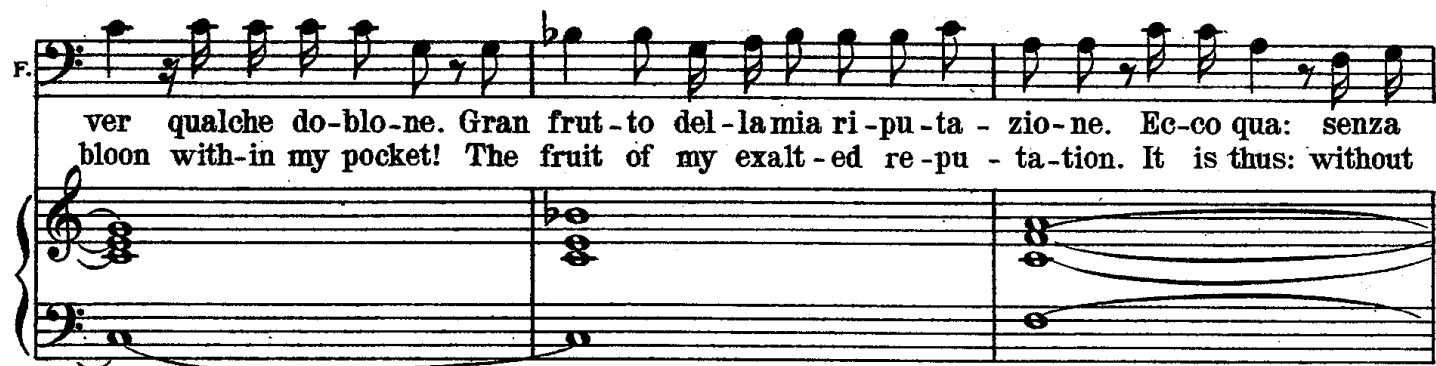
F. 

tà!  
 town!

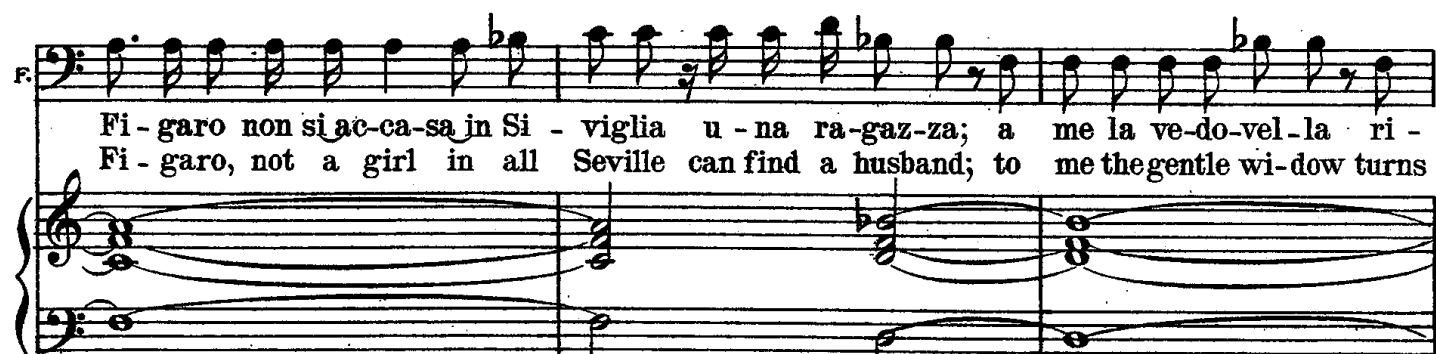
Recit.  
 Figaro.

F. 

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

F. 

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

F. 

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