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# MOZART

## THE MARRIAGE OF FIGARO (LE NOZZE DI FIGARO)

A Comic Opera in Four Acts  
for Soli, Chorus and Orchestra  
with Italian and English text

VOCAL SCORE

K 06320





# THE MARRIAGE OF FIGARO

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# THE MARRIAGE OF FIGARO

## PERSONAGGI

IL CONTE ALMAVIVA .....	Basso
LA CONTESSA .....	Soprano
CHERUBINO, paggio del Conte.....	Soprano
FIGARO, cameriere del Conte .....	Basso
SUSANNA, sua fidanzata .....	Soprano
MARCELLINA, massaja nel castello .....	Soprano
BARTOLO, il medico .....	Basso
BASILIO, maestro di musica .....	Tenore
DON CURZIO, il giudice .....	Tenore
ANTONIO, il giardiniere .....	Basso
BARBARINA, sua figlia .....	Soprano

Contadini, servitori.

L'azione ha luogo nelle camere e giardini del castello del Conte Almaviva, al XVIII secolo.

Tutti i recitativi salvo i seguenti :

pag. 18 (Susanna, Figaro) - Ascolta, ----

" 66 (Il Conte, Susanna, Basilio) - Da tua cugina ----

" 130 (Il Conte, la contessa, Susanna) - Consorte mia ---

" 145 (Il Conte, la Contessa) - Vel leggo in volto! ---

" 216 (Il Conte) - Hai già vinta la causa? -

" 248 (La Contessa) - E Susanna non vien! -

" 278 (Il Conte) - Andate, amici! ---

" 304 (Figaro) - Tutto è disposto - - -

" 314 (Susanna) - Giunse alfin il momento

sono recitativi secchi e perciò possono essere parlati come dialoghi.

## DRAMATIS PERSONAE

THE COUNT ALMAVIVA .....	Baritone
FIGARO, his servant .....	Bass
DOCTOR BARTOLO .....	Bass
DON CURZIO, a lawyer .....	Tenor
DON BASILIO, a teacher of music .....	Tenor
ANTONIO, a gardener .....	Bass
THE COUNTESS ALMAVIVA .....	Soprano
SUSANNA, her maid .....	Soprano
CHERUBINO, a young page .....	Soprano
MARCELLINA, the old housekeeper of Dr. Bartolo	Soprano
BARBARINA, daughter of Antonio .....	Mezzo Soprano

Peasants and servants.

The action takes place in the Castle and grounds of the Count and Countess, near Seville.

# THE MARRIAGE OF FIGARO

## ARGUMENT

Susanna, the betrothed of Figaro, is also sought by the Count. Figaro becomes jealous of the Count who is, in turn, jealous of the too assiduous devotion to the Countess of Cherubino, a page. The Count, seeking an interview with Susanna, enters the room while Cherubino is detailing some of his love-scrapes. Cherubino is hastily concealed and overhears the Count's love-making; but being discovered, the Count resolves to punish him. Afterward, moved by pity and to keep him from telling what he has heard, gives him an officer's commission and orders him to depart immediately. Susanna tells the Countess of the Count's visit to her room and they, with Figaro conspire to entrap the Count and punish him. Cherubino does not start for his post but is introduced into the room of the Countess, to be dressed for his part in the plot. Before this is accomplished, the Count demands entrance and finding the Countess much confused, his suspicions are awakened; he insists on searching a closet in which Cherubino has been concealed. The Count goes out and Cherubino embraces the opportunity of leaping out the window. The Count returns, armed with a crowbar, to break open the door but is much confused at seeing Susanna issue from the closet instead of Cherubino. The Count is still only half-convinced, when Antonio enters, bearing some flowers Cherubino has broken in his descent and gives to the Count the commission previously given to Cherubino, which he has lost in his flight. Figaro claims to be the one who jumped out of the window and is not even disconcerted by the production of the lost commission, saying he meant to return it, that the seal might be attached. The Count is angry but puzzled; and before matters can be explained, Marcellina enters with a contract of marriage signed by Figaro and brings Bartolo with her as witness. The Count is glad about this and endeavors to have the contract enforced. Judgment is given against Figaro. He pleads his noble birth as a bar to his marriage with Marcellina but is proved, by marks on his arm, to be really the son of the woman who wished to marry him and of Bartolo. While embracing his new-found mother, Susanna enters and she, too, becomes jealous; but an explanation soon contents her. Cherubino, in female dress, with Barberina and other girls, enter and present the Count with flowers. The Count kisses Cherubino but Antonio discovers his sex and exposes him to the Count. The Count is furiously angry at Cherubino but dare not revenge himself. In pursuance of their plot, Susanna appoints a meeting with the Count, which Figaro discovers. The Count, more jealous than ever, hires some bravos to waylay and punish Figaro. For the meeting with the Count, the Countess and Susanna have exchanged dresses. Figaro complains of Susanna, (to the one wearing the Countess's dress) and gets his ears boxed for his folly. The Count also meets the one he supposes to be his wife and forces her to unveil her face before all the company. Then all is satisfactorily explained, greatly to the joy of Figaro and the confusion of the Count.

The plot of the Opera turns on the intrigues of Count Almaviva with Susanna, the Countess's lady's maid. Figaro, who is about to be married to Susanna, discovers that she is the object of the Count's affections and is determined to thwart him and his confederate, Basilio. Cherubino, Almaviva's page, is in love with his mistress and having received his dismissal from the Count's service, in an interview with Susanna, hides behind a chair, on the sudden entrance of his master. The Count then makes love to Susanna; but not wishing to be found alone with her by Basilio, whom he sees coming into the apartment, goes to hide in the same place as the Page, who adroitly slips round and curls himself up in the seat of the chair, Susanna throwing a dress over him. Basilio tries to draw from Susanna all she knows of Cherubino's love for his mistress, when the Count, in a fit of jealous rage discovers himself and lifting the dress from the chair, finds Cherubino. The Page, having overheard the Count's conversation with Susanna, obtains his master's forgiveness, but only on condition of his leaving directly on military service. The Count then begs Susanna to meet him at some appointed place; this she promises to do, but enters into a plan with her mistress to change clothes. The Countess, dressed as Susanna, meets the Count, whilst Susanna, as the Countess, accepts the advances of Figaro. The Count becomes indignant; but on discovery of the plot, he is obliged to ask pardon of the Countess, which is readily granted. There is an underplot, in which Marcellina, Dr. Bartolo's housekeeper, tries to supplant Susanna in the affections of Figaro; but the unexpected discovery that he is her son leads to a generally happy denouement.

# Le Nozze di Figaro

Opera buffa in 4 atti

THE MARRIAGE OF FIGARO  
Comic Opera In Four Acts

1

## OVERTURE

W. A. Mozart K.V. 492

Presto

Str. Fag. *pp*

The first system of the score shows the beginning of the Overture. It features a piano introduction for strings and flutes. The tempo is marked 'Presto'. The key signature is one sharp (F#) and the time signature is 2/4. The strings play a rhythmic pattern of eighth notes, while the flutes play a melodic line.

Ob. Hö. *p*

The second system of the score introduces the oboes and horns. The oboes play a melodic line, and the horns provide harmonic support. The dynamics are marked 'p' (piano).

*ff* Volles Orch.

The third system of the score features the full orchestra. The dynamics are marked 'ff' (fortissimo), indicating a loud and energetic section.

Fl. Ob. *p*

The fourth system of the score features the flutes and oboes. The dynamics are marked 'p' (piano).

Ob. Hö. Klar. *ff* V. Orch.

The fifth system of the score features the oboes, horns, clarinets, and the full orchestra. The dynamics are marked 'ff' (fortissimo).

*f* *p*

The sixth system of the score features the full orchestra. The dynamics are marked 'f' (forte) and 'p' (piano).