

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 none will

(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.  
 see me, from thence I can observe him; 'tis now broad day-light, but love is never weary.

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

Allegro vivace.

Piano.

*Tutti*

*Tutti*

*p*

Figaro. (singing behind the scenes).

F. La la la le ra,  
La la la le ra,  
la la le ra,  
la la le ra,  
la ran la le ra,  
la ran la le ra,  
la ran la la.  
la ran la la.

(Enters with a guitar suspended from his neck.)

Figaro.

Lar - go al fac -  
I'm the fac -  
*Strings only*

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

F.

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

F.

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

F.

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

FL. cresc. Fag.

F.

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

F.

Ah bra - vo, Fi - ga - ro, bra - vo, bra - vis - simo, bra - vo!  
No one can viewiththe bril - li - ant Fi - garo, no, none.

La ran  
La ran

F.

la la ran la la ran la la.  
la la ran la la ran la la.

For - tu - na - tis - si - mo per ve - ri -  
A1 - ways in luck where good fortune is

F.

tà! bra - vo!  
rife. Well done!

Lara la la ran la la ran lá la.  
Laran la la ran la la ran la la.

For - tu - na -  
A1 - ways in

F.

tis - si - mo per ve - ri - tà,  
luck where good for - tune is rife,

for - tu - na - tis - si - mo per ve - ri -  
al - ways in luck where good for - tune is

F.

tà! Lale ran la la le ran la la re la re la  
rife! Lale ran la la le ran la la re la re la

la la ran la la ran la.  
la laran la la ran la.

cresc.

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 cu - ca - gna per un bar-  
qui-re me, Nothing can tire me, rea-dy for all. Of all pro - fessions that can be

Musical score for the first system, featuring three staves: soprano, alto, and bass. The soprano and alto staves have treble clefs, while the bass staff has a bass clef. The music consists of eighth and sixteenth note patterns. A dynamic marking 'mf' is present in the alto staff.

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

Musical score for the second system, featuring three staves: soprano, alto, and bass. The soprano and alto staves have treble clefs, while the bass staff has a bass clef. The music continues with eighth and sixteenth note patterns. A dynamic marking 'f' is present in the alto staff, and 'Fag. & Strings' is written below the bass staff.

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.

Musical score for the third system, featuring three staves: soprano, alto, and bass. The soprano and alto staves have treble clefs, while the bass staff has a bass clef. The music consists of eighth and sixteenth note patterns.

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

Musical score for the fourth system, featuring three staves: soprano, alto, and bass. The soprano and alto staves have treble clefs, while the bass staff has a bass clef. The music consists of eighth and sixteenth note patterns.

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

Musical score for the fifth system, featuring three staves: soprano, alto, and bass. The soprano and alto staves have treble clefs, while the bass staff has a bass clef. The music consists of eighth and sixteenth note patterns.

F.

pet - ti - ni al mio co - man - do tut - to qui sta.  
ra - zors, I stand at the door when cus-tomers call.

V'è la ri -  
Then there are

F.

sorsa cases, poi del me - stiere quite di-plo - matic,

col-la don - net - ta, col ca - va -  
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,  
'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.

cresc.

F. tà! di qua-li - tà!  
life, used to high life!

Tut-ti mi  
I am in

F. chie-do-no,  
such request,  
tut-ti mi vo-glio-no,  
nor night nor day I've rest,

don-ne, ra-gaz-ze,  
Old men and maidens,

F. vec-chi e fan-ciul-le:  
matrons and gallants.

Qua la par-ruc-ca,-  
"Have you my wig there?"

pre-sto la  
"Quick here and

F. bar-ba-  
shave me."

qua la san-gui-gna-  
"I've got a headache."

pre-sto il bi-gliet-to- Tut-ti mi  
"Run with this letter," I am in

F. chie-do-no, tut-ti mi voglio-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.   
rue - ca, pre - sto la bar - ba, presto il bi - gliet - to! Fi - ga-ro, Fi - ga-ro,  
wig there,"Quick hereand shave me,"Run withthis let - ter" Fi - garo, Fi - garo,

*cresc.*

F.   
Fi - ga-ro, Fi - ga-ro, Fi - ga-ro, Fi - ga-ro, Fi - ga-ro — Ahi - mè! ah -  
Fi - garo, Fi - garo, Fi - garo, Fi - garo, Fi - garo — 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!  
Fi - ga - ro!

Son qua.  
I'm here.

Ehi -  
Eh -

Fi - ga - ro!  
Fi - garo!

F.

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

*cresc.*

F.

là, Fi - ga - ro su, Fi - ga - ro giù, Fi - ga - ro su, Fi - ga - ro giù! Pron-to pron-  
where! Fi - garo high, Fi - garo low, Fi - garo stay, Fi - garo 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.

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.  
Ah bravo, Fi - garo, bravo, bra - vis - si - mo! ah bravo, Fi - garo, bravo, bra -  
Ah bravo, Fi - garo, bravo, bra - vissi - mo, ah bravo, Fi - garo, bravo, bra -

A musical score for a three-part setting (Soprano, Alto, Bass) in common time. The vocal parts sing eighth-note chords, while the piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

A continuation of the musical score. The vocal parts sing eighth-note chords, and the piano accompaniment continues with eighth-note chords. The lyrics describe Figaro as the favorite of Fortune.

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F.

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

F.

tà!  
town!

Recit.

Figaro.

F.

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

F.

ver qualche do-blo-ne. Gran frut-to del-la mia ri-pu - ta - zio-ne. Ec-ko qua: senza  
bloon 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