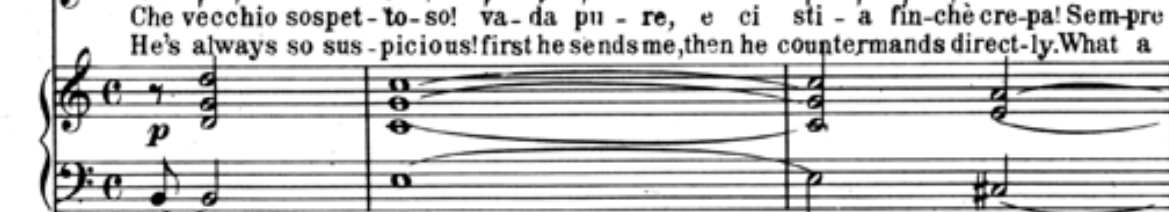


Nº 16. "Il vecchiotto cerca moglie.,,"  
Recit and Aria.

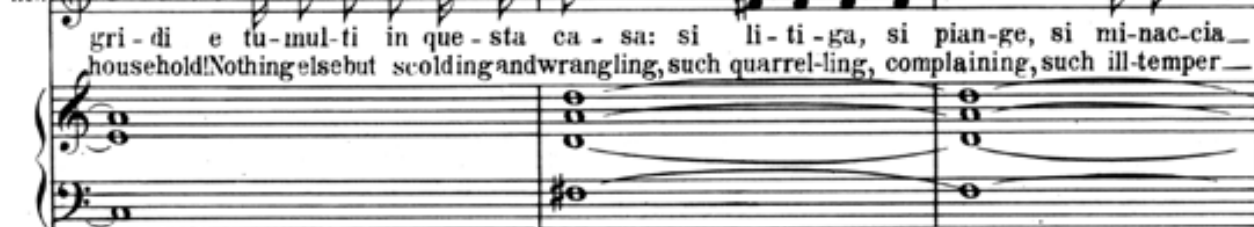
259

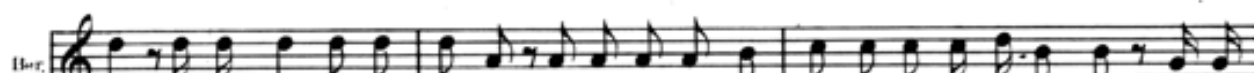
Bertha.

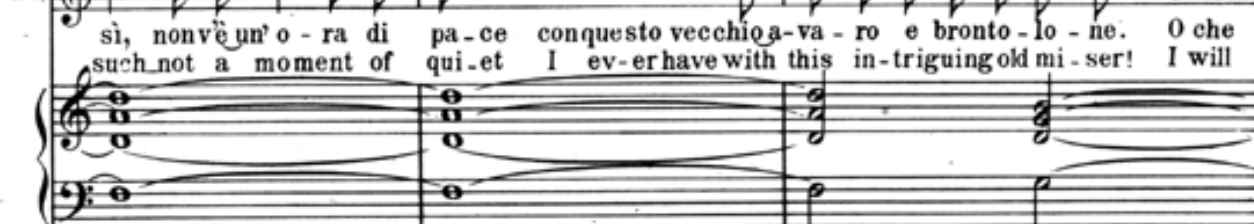
Ber.   
Che vecchio sospet-to-so! va-da pu-re, e ci sti-a fin-chè cre-pa! Sem-pre  
He's al-ways so sus-picious! first he sends me, then he countermands direct-ly. What a



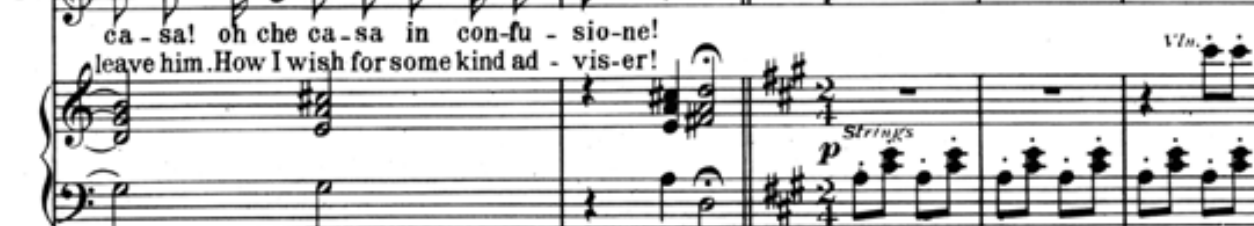
Ber.   
gri-di e tu-mul-ti in que-sta ca-sa: si li-ti-ga, si pian-ge, si mi-nac-cia  
household! Nothing else but scolding and wrangling, such quarrel-ling, complaining, such ill-temper-



Ber.   
sì, non vè un'o-ra di pa-ce con questo vecchio a-va-ro e bronto-lo-ne. O che  
such not a moment of qui-et I ev-er have with this in-triguing old mi-ser! I will



Ber.   
ca-sa! oh che ca-sa in con-fu-sio-ne!  
leave him. How I wish for some kind ad-vis-er!




  
Wind.




## Bertha.

Il vec-chiot-to cer-ca mo-glie, vuol ma-  
Ev'-ry grey-beard needs must mar-ry, And the

*f* *p* *Viv.*

ri-to la ra - gazza, quello fre-me, que-sta è pazza, tut-ti e due son da le - gar,  
maiden will not tar-ry, 'Till a husband is pro-vided; Both the selfsame way are mad,

*f*

si, si, tut-ti e due son da le - gar, si, si, tut-ti e  
yes, yes, both the selfsame way are mad, yes, yes, both the

*p* *f* *p*

due son da le - gar, tut-ti e due son da le - gar, tut-ti e  
selfsame way are mad, both the self - same way are mad, both the

*p*

due son da le - gar, tut-ti e due son da le - gar, tut-ti e  
self - same way are mad, both the selfsame way are mad, both the

*p* *f*

B. *due son da le - gar!* *Ma che co - sa è que - stà -*  
*self-same way are mad!* *What's the cause of this con -*

*p*

B. *mo-re,* *che fa tut - ti de - li - rar?*  
*fu-sion?* *What's this love that makes them mad?*

II. *Ma che co - sa è que - stà - mo-re,* *che fa*  
*What's the cause of this con - fusion?* *What's this*

II. *tut - ti de - li - rar? Egli è un ma - le u - ni - ver - sa - le, u - na sma-nia un piz-zi -*  
*love, that makes them mad? The com-plaint is u - ni - ver-sal, Tis a glamour, an il -*

B. *cò-re, u - na sma-nia, un piz-zi - co-re, un sol - le - ti - co, un tor-men-to. Po-ve -*  
*lu-sion, 'tis a glamour, an il - lu-sion, 'tis a crav-ing, what can heal it? I my-*

*a piacere*

*cresc.*

B. *ri-na, anch'io lo sen - to, po-ve - ri-na, anch'io lo sen -*  
*self be-gin to feel it, I my-self be-gin to feel*

II. *to, po-ve - ri-na, anch'io lo sen-to, nè sò co-me fi - ni - rà, nè sò*  
*it, I my-self be-gin to feel it, I am ev - ry whit as bad, I am*

II. *co-me fi - ni - rà, nè sò co-me fi - ni - rà.*  
*ev - ry whit as bad, I am ev - ry whit as bad!*

B. *Oh vec-chia - ia ma-le - det-ta! Son da tut - ti di-sprez - za-ta, e vec-*  
*Ah, my youth-ful days are o-ver, Vain to sigh now for a lov-er, I am*  
*stacc.*

II. *chiet - ta di-spe - ra - ta, mi con-vien co-sì cre-par, sì, sì, mi con-*  
*spite - ful, I am fright-ful, There's no comfort to be had, no, no, there's no -*

B. vien co-sì cre-par, sì, sì, mi con-vien co-sì cre-par, mi con-  
comfort to be had, no, no, there's no comfort to be had, there's no

vien co-sì cre-par, mi con-vien co-sì cre-par, mi con-  
com - fort to be had, there's no com - fort

Più mosso.  
sì cre-par, e vec-chiet-ta di-spe-ra-ta, mi con-vien co-sì cre-par,  
to be had. I am spite-ful, I am fright-ful, there's no comfort to be had,

mi con-vien co-sì cre-par, e vec-chietta di-spe-ra-ta, mi con-  
there's no com - fort to be had; I am spiteful, I am frightful, there's no

vien co-sì cre-par, mi con-vien co-sì cre-par,  
comfort to be had, there's no com - fort to be had,

*f* *p* *cresc.* *f* *p* *ff*



B. *mi con-vien co-sì cre-par, mi con-vien co-*  
*there's no com-fort to be had, there's no com-fort*

R. *si cre-par, co-sì cre-par, co-sì cre-par, had,*  
*to be had, no, there's no com-fort to be had,*

R. *mi con-vien co-sì cre-par!* (Exit.)  
*there's no com-fort to be had!*

"Dunque voi Don Alonso non conoscete affatto?,"

**Recitative.**

Room with barred windows, as in the first Act.

Bartolo (ushering in Basilio.) Basilio. Bartolo.

B. *Dunque voi Don A-lon-so non co-no-sce-te af-fat-to? Af-fat-to. Ah*  
*Do you mean then to tell me you do not know A-lon-so? I don't, sir. Then,*

B.  
Bass.

cer-to, il Con-te lo mandò. Qualche gran tra-di-men - to si prepa-ra. Io poidi-co che quell'a-  
doubtless he's sent here by the Count. Be assur'd that some scheme's in preparation. And I tell you that Don A-

B.  
Bass.

mi-co e - ra il Con-te in per - so - na. Il Con-te? Il Con - te. (La bor - sa par-la  
lon-so is the Counthimself in person. You think so? I know it. (The purse told me dis-

B.  
Bass.

chia-ro.) Sia chi si vuo - le, a - mi - co, dal No - ta - ro vo' in que - sto pun-to an-  
tinctly.) Well, if it were so, the need is all the great-er at once to call the

B.  
Bass.

da-re; in questa se-ra sti-pu - lar di mie noz-ze io vo' il con-tratto. Il No-tar? sie-te  
lawyer; this ver-y evening he must come and draw up the contract of my marriage. What? to-night? are you

B.  
Bass.

mat-to? pio-ve a tor-ren-ti, e po - i que-sta se - ra il No - ta - ro e impe-  
cra - zy? rain pours in tor-rents; besides, too, I was told that this evening he has

B.  
Bass.

gna-to con Fi-ga-ro; il bar-bie-re ma-ri - ta sua ni - po - te. U - na ni-po - te? Che ni-  
business with Fi-ga-ro, for the barber bestows his niece in marriage. His niece in marriage? You are

po-te? Il bar-bie-re non ha ni-po-ti— Ah! qui vè qual-che imbroglia. Que-sta not-te i bric-raving! why the barber has no re-lations! Ah here I spy a pit-fall. They're determined I this

co-ni me la vo-glio-no far; pre-sto, il No-ta-ro qua ven-ga sul-lì - eve-ning shall fall in-to some trap. Mark me. Send that lawyer to me this ve-ry

(gives him a key.)  
stan-te, ec-co la chia-ve del por-to-ne: an-da-te pre-sto, per ca-ri - in-stant, here, with this latch-key you can en-ter; lose not a mo-ment, for pi-ty's

**Basilio.** (Exit.) **Bartolo.**  
tà. Non te-me-te: in due sal-ti io tor-no qua. Per for-za o per a-  
sake! I am off, sir, pray be pa-tient till I re-turn. If need be, vi-o-lent

mo-re Ro-si-na avrà da ce-de-re, co-spet-to! Mi vien un'al-traj-de-a.  
measures shall force the girl to marry me; but soft-ly! I have a new i-de-a.

(takes the letter given him by the Count, out of his pocket.)

Que-sto bi-gliet-to che scrisse la ra-gaz-za ad Al-ma-vi-va po-tria ser-vir— Che  
Here is the let-ter Ro-si-na wrotethis day to Count Al-ma-vi-va; this may serveme— oh,



B. col-po da ma-e-stro! Don A-lon-so, il bric-co-ne, sen-za vo-ler-lo mi diè l'ar-mi in ma-no.  
What a stroke of genius! Don A-lon-so, though a rascal, gainst this in-tention has supplied my weapon.

(Rosina comes from her room without look-

II. Eh-i! Ro-si-na, Ro-si-na, a-van-ti, a-van-ti, del vo-stro aman-te  
Ho there! Ro-si-na, Ro-si-na, come here, child, come here, child! of your fine lov-er

B. ing up.)  
i-o vi vo' dar no-vel-la. Po-ve-ra sci-a-gu-ra-ta! in ve-ri-tà col-lo-ca-ste assai  
I have news that will surprise you. Poor simple hearted darling! I am quite griev'd, but you've plac'd your af-

II. be-ne il vo-stro affet-to! del vo-stro a-mor sap-pia-te ch'ei si fa giuo-co in  
fec-tion on one who's worthless! One who de-rides your fa-vors, I'm griev'd to tell it, be-

(gives the letter to Rosina.) Rosina e Bartolo.  
send un al-tra amante; ec-co la pro-va. Oh cie-lo! il mio bi-gliet-to! Don Alonso e il bar-  
fore anoth-er mistress. This note will prove it. My letter! how did you get it? Don Alonso and the

II. bie-re congiu-ran con-tro vo-i; non vi fi-da-te. Nel-le brac-cia del Con-te d'Al-ma-  
barber are both in league a-gainst you; they would betray you. In the pow'r of the vile Count Al-ma-

**Rosina.**

vi-va vi vo-glio-no con-dur-re. (In braccio a un al-tro! Che mai sen-to! ah Lin-  
vi-va they have resolved to place you. (Count Al-ma-vi-va! Can this be so? Oh Lin-

do-ro! ah tra-di-to-re! ah sì! ven-det-ta! e veg-ga, vegga quell'empio chi è Ro-  
do-ro! Art thou a traitor? But I'll have vengeance! And teach thee, heartless betrayer, to know Ro-

**Bartolo.**

si-na.) Di-te— Si-gno-re, di spo-sar-mi vo-i bra-ma-va-te.— E il  
si-na.) Tell me, good Doc-tor, do you still wish to be-come my hus-band? More than

**Rosina.**

vo-glio. Eb-ben, si fac-cia! i-o son con-ten-ta! ma al-lì -  
ev-er! I now con-sent, then; take me, I am will-ing; but on the

stan-te. U-di-te: a mezza not-te qui sa-rà l'in-de-gno con Fi-ga-ro il bar-  
in-stant. I'll tell you: When it is midnight, he this room will en-ter, with Fi-ga-ro as

**Bartolo.**

bier; con lui fuggi-re per spo-sar-lo io vo-le-va. Ah scel-le-ra-ti! Cor-ro a sbar-rar la porta.  
well; all is arrang'd that then we fly from here together. Oh, band of scoundrels! I'll run the door to fasten.

Rosina.

R. U. Ah! mio si-gno-re! En-tran per la fi-ne-strà. Han-no la chiave. Non mi  
That will be use-less, they'll come in by the window. They have the key. Then I

muo-vo di qui! Ma\_ e se fos-se-ro ar-ma-ti? Fi-glia mi-a, poi-  
won't stir from here! But, should they bring swords or ri-fles! Oh Ro-si-na, since

chè ti sei sì bene il-lu-mi-na-ta, facciam co-sì. Chiu-di-ti a chia-ve in ca-me-ra; io  
you are now so well disposed towards me, come to my aid. Go to your room and lock the door while

vo chiamarla for-za; di-rò che son due la-dri, e co-me ta-li, cor-po di  
I bring the po-lice here; I'll say that they are robbers, they'll be im-prisoned. Yes, by my

bac-co! l'a-vre-mo da ve-de-re! Fi-glia, chiu-di-ti pre-sto:  
conscience! these tricks we'll put an end to! Come, dear, quick to your chamber,

Rosina. (exeunt.)  
io va-do vi-a. Quan-to, quan-to è cru-del la sor-te mi-a!  
for time is wearing. Wretched, wretched my fate! 'tis past all bear-ing!