

THE CHARACTERS

Count Almaviva a Spanish nobleman (Grande di Spagna)	baritone
Countess Almaviva his wife	soprano
Susanna the Countess's maid, promised in marriage to	soprano
Figaro the Count's man-servant	bass
Cherubino the Count's page	soprano
Marcellina a governess	soprano
Bartolo a Doctor of Seville	bass
Basilio a music teacher	tenor
Don Curzio a judge	tenor
Barbarina daughter of	soprano
Antonio the Count's gardener and Susanna's uncle	bass
Chorus of Countrymen and Women	
Chorus of Various Other Classes of People	

The action takes place in the house of Count Almaviva (which Beaumarchais had named Agnas Frescas and located three leagues from Seville).



Graziella Schiuti as Susanna and Pilar Lorengar as the Countess in the 1958 Glyndebourne production by Carl Ebert, designed by Oliver Messel (photo: Guy Gravel)

Act One

An unfurnished room with a large arm-chair in the centre.*
Scene One. *Susanna and Figaro. / No. 1. Duet*

FIGARO
(measuring the room)
 Two foot, three foot, four foot, five foot, [4]
 That makes six foot, just six foot three.
 Cinque... dieci... venti... trenta...
 Trentasette... quarantatré...

SUSANNA
(aside, looking at herself in a mirror trying on a hat decorated with flowers)
 Yes, I think it's most becoming, [5]
 Just the sort of hat for me.
(to Figaro, still admiring herself)
 Do look here, my darling Figaro,
 Don't you think my hat is lovely?

FIGARO
 Yes, I'm sure it suits you nicely,
 Just the hat I like to see.
 Sì, mio core, or è più bello:
 Sembra fatto inver per te.

SUSANNA AND FIGARO
 There's a hat for a bride at a wedding,
 There's a hat for a bride to be proud of,
 There's a hat And my little Susanna
 Made it all by herself as you see.
 Ah, il mattino alle nozze vicino
 Quant'è dolce al mio tenero sposo
 Questo bel cappellino vezzoso
 Che Susanna ella stessa si fe'.

Recitative
SUSANNA
 Tell me, what are you measuring
 There, Figaro darling?
 Cosa stai misurando,
 Caro il mio Figaretto?

FIGARO
 I'm thinking about the bed which
 His lordship said he'd give us,
 To see which is the best place to put it.
 Io guardo se quel letto,
 Che ci destina il Conte,
 Farà buona figura in questo loco.

SUSANNA
 But, not in this room?
 In questa stanza?
FIGARO
 Surely: this is the room
 My lord himself has donated.
 Certo: a noi la cede
 Generoso il padrone.

SUSANNA
 You may sleep here alone then.
 Io per me te la dono.
FIGARO
 What's your objection?
 E la ragione?

SUSANNA
(tapping her forehead)
 I have reason enough.
 La ragione l'ho qui.

FIGARO
(doing the same)
 Then why won't you say
 What your reason may be?
 Perché non puoi
 Far che passi un po' qui.

* The score has 'a half-unfurnished room'.

SUSANNA
Why should I tell you?
Aren't you my humble servant?

Perche non voglio.
Sei tu mio servo, o no?

FIGARO
Yours to command, ma'am;
But I can see a reason
For refusing a room that's so convenient.

Ma non capisco
Perche tanto ti spiace
La piu comoda stanza del palazzo.

SUSANNA
Because I am Susanna, and you are a
blockhead.

FIGARO

Thank you, you're far too flattering.
But now tell me, could you find any room
to suit us better?

Grazie: non tanti elogi. Guarda un poco,
Se potria meglio stare in altro loco.

No. 2. *Duet*

[6]

Supposing one evening
My lady should want you.
Ting, ting! What a long way
You found it before!
Or else if I'm rung for
To go to his lordship:
Dong, dong! In three steps
I am there at his door!

Se a caso Madama
La notte ti chiama:
Din, din, in due passi
Da quella puoi gir.
Vien poi l'occasione
Che vuolmi il padrone:
Don, don, in tre salti
Lo vado a servir.

SUSANNA

Supposing his lordship
One morning should send you,
Ting, ting! on a message
Some five miles away;
Dong, dong! There's a way too
That he will find shorter,
He's here in a moment....

Così se il mattino
Il caro Contino:
Din, din, e ti manda
Tre miglia lontano;
Don, don, a mia porta
Il diavol lo porta.
Ed ecco in tre salti...

FIGARO

Susanna, no more.

SUSANNA

Susanna, pian, pian.

Now listen.

FIGARO

Ascolta.

Quick, tell me!

SUSANNA

Fa' presto.

I'll tell you a secret,
But don't be suspicious
Or jealous again.

FIGARO

Se udir brami il resto,
Discaccia i sospetti
Che torto mi fan.

I must hear your secret,
The cause of suspicion
Is only too plain.

Recitative

SUSANNA

Be quiet, and then I'll tell you.

Orbene, ascolta e taci.

FIGARO
(*disturbed*)

Well then, what is your secret?

Parla, che c'è di nuovo?

SUSANNA

His noble lordship,
Finds he is tired of hunting all the country

Il signor Conte,
Stanco di andar cacciando le straniere

For amorous adventures.
So he means to come home now,
In the hope of a new one.
But it is not the Countess, let me tell you,
That his lordship is after.

Bellezze forastiere,
Vuole ancor nel castello
Rientrar la sua sorte;
Ne già di sua consorte, bada bene,
Appetito gli viene.

FIGARO
Who is it this time?

E di chi, dunque?

SUSANNA
Why, your dear little Susanna.

SUSANNA

Della tua Susannetta.

What, you?

FIGARO
(*surprised*)

Di te?

The very same, sir, and you can see now
How useful he will find it
If he gives us a room where I'm his
neighbour.

Di me medesima. Ed ha speranza
Che al nobil suo progetto
Utilissima sia tal vicinanza.

FIGARO
Bravo! And what's the next thing?

FIGARO

Bravo! Tiriamo avanti.

SUSANNA
Now you can understand the real meaning
Of the gracious protection that he shows us.

SUSANNA

Queste le grazie son, questa la cura
Ch'egli prende di te, della tua sposa.

FIGARO
I do indeed. How very altruistic!

FIGARO

Oh, guarda un po' che carità pelosa!

SUSANNA
That's not all; there's more to tell you. Don
Basilio,
Who teaches me singing, is in the plot too,
And loses no occasion
To inform me of this at every lesson.

Chetati: or viene il meglio. Don Basilio,
Mio maestro di canto e suo *factotum*,
Nel darmi la lezione
Mi ripete ogni di questa canzone.

FIGARO
What, Basilio? Oh, the scoundrel!

FIGARO

Chi? Basilio? Oh, birbantel!

SUSANNA
Did you suppose then
My lord gave me a dowry
Just to reward your service?

E tu credevi
Che fosse la mia dote
Merito del tuo bel muso?

FIGARO
I had flattered myself so.

FIGARO

Me n'era lusingato.

SUSANNA
Oh no, he gave it
To buy from me that old established
privilege
Which the Lord of the Manor...

Ei la destina
Per ottenere da me certe mezz'ore
Che il diritto feudale...

FIGARO
Privilege! Has not my lord himself
Abolished it for ever?

Comel ne' feudi suoi
Non l'ha il Conte abolito?

SUSANNA
He has, but regrets it, and he would like to
Buy it back again from me.

Ebben, ora è pentito; e par che tenti
Riscattarlo da me.

FIGARO
Would he? I like that!

FIGARO

Bravo! mi piace!

That's what I call a nobleman:
He just does what he likes. I think he'll find
that...

Che caro signor Conte!
Ci vogliam divertir: trovavo avete...

(A bell rings.)
Who's ringing? It's the Countess.
Chi suona? La Contessa.

SUSANNA
Then I must leave you. Good-bye, Figaro. Addio, addio, Figaro bello.
darling.

FIGARO
We'll hold our own against them.
Coraggio, mio tesoro.

SUSANNA
Keep your wits about you.
(Exit.) E tu, cervello.

Scene Two. Figaro alone.

FIGARO
(Pacing angrily up and down the room and rubbing his hands together)
I thank your lordship kindly! Now I'm beginning to understand all this mystery and to appreciate your most generous intentions. And so to London; You ambassador, I as courier, and my Susanna, Confidential attachée! No, I'm hanged if she does. Figaro knows better!

No. 3. *Canarina*

[7] If you are after
A little amusement,
You may go dancing,
I'll play the tune.

I'll teach your lordship
Steps and deportment,
New kinds of capers
You shall learn soon.

You shall never doubt it,
But in my own way
I'll set about it;
I've got my plan.

[8]

Try to deceive me,
I'll do the same thing;
Two play at that game,
Yes, Sir, believe me,
I'll put a spoke in your
Wheel if I can.

If you are after
A little amusement,
You may go dancing,
I'll play the tune.

(Exit.)

Scene Three. *Marcellina and Bartolo. / Recitative*

BARTOLO
But why in Heaven's name
Did you wait until this morning
To consult me on this matter?

MARCELLINA
(holding a contract in her hand)
I can assure you,

52

Io non mi perdo,

I don't mean to give in yet.
It takes very little
To break off an engagement,
Even later than this time. I've got my
contract,
Signed and sealed by Figaro, and I'll see
That he fulfils it. Now then! Our plan must
be
To frighten Susanna, make her reject
His lordship's advances, to save her
reputation;
Then out of pique against her,
He'll be sure to take my part,
And Figaro will have to marry me then.

BARTOLO

(taking the contract from Marcellina)

Oh well, I'll do what I can, if you will tell me
How the case stands precisely.

(aside)

To saddle Figaro with my old Marcellina
Since he once prevented me from marrying
Rosina.
I would be a good joke

No. 4. *Aria.*

Now for vengeance, ah, now for
vengeance!

[9]

Every man of sense enjoys it.
What? Forget so readily an outrage?
I'm no coward, to stoop so low.

I'll denounce him, I'll confound him,
Like a lawyer I'll get round him,
I'll be even ... I swear I will, ma'am,
I'm no fool, the man shall know.

[10]

Once I can seize on
The right opportunity,
I shall not let him
Get off with impunity.
I can embarrass him,
Worry him, harass him;
That is the use of
A knowledge of law.

All Seville knows me,
I'm Doctor Bartolo;
And I'll make Figaro
Learn something more!

(Exit.)

Scene Four. *Marcellina, then Susanna. / Recitative*

MARCELLINA

I shall not give up hope yet,
If I can win my action.

(Enter Susanna carrying a cap, a ribbon and a dress.)

(aside)

But here comes Susanna. I'll make a start
now,
Pretending not to see her.

(aloud)

So that's the pearl of virtue
He proposes to wed!

SUSANNA

(aside, remaining backstage)

That's me she's meaning.
Di me favella.

53

MARCELLINA

That is Figaro all over.
Money's all that he cares for: "*l'argent fait tout*."

Ma da Figaro, alfine,
Non può meglio sperarsi: *l'argent fait tout*.

SUSANNA
(*as before*)

Speaks French too. But it's lucky
No-one listens to what she says.

Che linguai! Manco male
Che ognun se quanto vale.

MARCELLINA

Oh yes, she's all discretion,
So demure in her manners,
So retiring and modest!
Besides —

Brava! questo è giudizio!
Con quegli occhi modesti,
Con quell'aria pietosa,
E poi...

SUSANNA
(*as before*)

I'd better go.

Meglio è partir.

MARCELLINA

A dear wife she'll make!

Che cara sposa!

Both make as if to leave, and meet in the doorway. / No. 5. Duet

MARCELLINA
(*curtseying*)

I wish you good day, ma'am,
Your most humble servant!

Via, resti servita,
Madama brillante.

SUSANNA
(*curtseying*)

Indeed I protest, ma'am,
Your most humble servant.

Non sono sì ardita,
Madama piccante.

MARCELLINA
(*curtseying again*)

'Tis you that go first, ma'am.

No, prima a lei tocca.

SUSANNA
(*curtseying again*)

No, no, after you.

No, no, tocca a lei.

SUSANNA AND MARCELLINA

I know my good manners,
I'll not be so rude.

Io so i dover miei,
Non fo inciviltà.

MARCELLINA
(*as before*)

A bride must go first, ma'am.

La sposa novella!

SUSANNA
(*as before*)

The lady-in-waiting!

La dama d'onore...

MARCELLINA
(*as before*)

My lord shows you favour.

Del Conte la bella...

SUSANNA
(*as before*)

All Spain favours you, ma'am.

Di Spagna l'amore...

MARCELLINA

Your quality...

I meriti...

Dignity...

L'abito...

54

MARCELLINA

Position...

Il posto...

Your age!

L'età!

SUSANNA

What monstrous impertinence,
Take care what you say!

Pertacco, precipito,
Se ancor resto qual

MARCELLINA
(*aside*)

SUSANNA
(*aside*)

The shameless old harrikan's
As good as a play!

Sibilla decrepita!
Da rider mi fai

(*Exit Marcellina in fury.*)

Scene Five. Susanna, then Cherubino. / Recitative

SUSANNA

Old frump, how I detest her!
Treating me like a schoolgirl,
Just because she gave lessons
To my lady before she ran away.

Va' là, vecchia pedante,
Dottorassa arrogante!
Perché hai letto due libri,
E seccato Madama in gioventù...

(*She drapes the dress over the arm-chair.*)

CHERUBINO
(*pushing in*)

Ah, Susanna, you here?

Susanetta, sei tu?...

SUSANNA

'Tis I. What do you want, Sir?

Son io; cosa volete?

CHERUBINO

Oh, my sweetheart! A misfortune!

Ah, cor mio, che accidente!

SUSANNA

Your sweetheart? What has happened?

Cor vostro? Cosa avvenne?

CHERUBINO

His lordship yesterday
Found me all alone with Barbarina,
And dismissed me for ever.
And if our gracious lady,
My beautiful godmother,
Cannot get me pardoned, I'm sent away —

Il Conte, ieri,
Perché trovommi sol con Barbarina,
Il congedo mi diede;
E se la Contessina,
La mia bella comare,
Grazia non m'intercede, io vado via,

(*anxiously*)
Never more shall I behold my dear Susanna!

Io non ti vedo più, Susanna mia!

SUSANNA

Never more behold me? Oh dear! And so
I was wrong when I imagined
That you were sighing in secret for my
lady?

Non vedete più me! Brava! Ma dunque
Non più la Contessa
Segretamente il vostro cor sospira?

CHERUBINO

Ah, I only can worship at a distance.
I envy you, who see her
As often as you want to!
You dress her each morning,
At night you undress her, and you fasten
On her brooches and her laces.

Ah, che troppo rispetto ella m'ispira!
Felice te che puoi
Vederla quando vuoi!
Che la vesti il mattino,
Che la sera la spogli, che le metti
Gli spilloni, i merletti...

(*sighing*)
Ah, were I in your shoes...

Ah, se in tuo loco...

What is that you've got there?

Cos'hai lì? dimmi un poco...

55

SUSANNA
(imitating him)
Ah! That's a ribbon belonging to the
nighcap
Of my lady your godmother.

Oh, give it me, Susanna,
Give it me, I pray.

(He snatches the ribbon from Susanna.)

SUSANNA

Come, give it me, Sir.

(Susanna tries to take it back, but he runs around the arm-chair.)

CHERUBINO

The dearest, the sweetest, the luckiest of
ribbons!
O caro, o bello, o fortunato nastro!

I'd rather die than give it back.
(He kisses the ribbon again and again.)
Io non tel rendero che colla vita.

SUSANNA

(She chases him, but then stops as if tired.)

How can you be so naughty?

CHERUBINO

Don't be so angry!

A fair exchange, no robbery:
Here's a song I will give you, that I've
written.
In ricompensa, poi,
Questa mia canzoncetta io ti vo' dare.

(He pulls a song from his pocket.)

SUSANNA

What use is that to me, pray?

(She takes it from him.)

CHERUBINO

Sing it, Susanna, sing it!
Sing it before my lady,
Sing it to Barbarina, to Marcellina,
(in transports of ecstacy)
Sing it to every woman in the castle!
Leggila alla padrona,
Leggila tu medesima,
Leggila a Barbarina, a Marcellina,
Leggila ad ogni donna del palazzo!

SUSANNA

Poor little Cherubino, are you crazy?

Povero Cherubin, siete voi pazzo?

CHERUBINO

No. 6. Aria

Is it pain, is it pleasure that fills me, [11]
And with feverish ecstacy thrills me?
Or di fuoco, ora sono di ghiaccio ...
At the sight of a woman I tremble,
Ogni donna mi fa palpitare,
And my heart seems to burst into flame,
My poor heart seems to burst into
flame.
Non so più cosa son, cosa faccio ...
Or di fuoco, ora sono di ghiaccio ...
Ogni donna cangiar di colore,
Ogni donna mi fa palpitare,
Ogni donna mi fa palpitare.

Love! That word sets me hoping and
fearing,
Love! That word that I always am
hearing!
Love! Ah love! How can I dissemble
Those desires that I hardly dare name?
Solo ai nomi d'amor, di diletto
Mi si turba, mi s'altera il petto,
E a parlare mi sforza d'amore
Un desio ch'io non posso spiegar!
Only for love I languish,
Dream of delicious anguish!
To every vale and mountain,
To stream, to lake, and fountain,
For love, for love I'm sighing;
Parlo d'amor vegliando,
Parlo d'amor sognando,
All'acqua, all'ombre, ai monti,
Ai fiori, alleerbe, ai fonti,
All'eco, all'aria, ai venti

And echo's voice replying
Bears back my tender moan ...
And even if none be near me,
I talk of love alone, talk of it all alone.
Che il suon de' vani accenti
Portano via con sé ...
E, se non ho chi m'oda,
Parlo d'amor con me.
(He starts to leave, but sees the Count approaching and returns in terror, hiding behind the arm-chair.)

Scene Six. Susanna and Cherubino; later, the Count. / Recitative

SUSANNA

Quiet, there's someone ... His lordship! If
he should find you!
Taci, vien gente ... Il Conte! Oh, me
meschina!

(She tries to hide Cherubino.)

THE COUNT

(entering)

Susanna, what has happened?
You seem all in a flutter.
Susanna, tu mi sembri
Agitata e confusa.

SUSANNA

(in confusion)

My lord, I beg your pardon ...
But supposing someone saw you?
Think of my reputation!
Signor ... io chiedo scusa ...
Ma, se mai ... qui sorprende ...
Per carità, partite.

COUNT

Just a word, then I leave you.
Listen.
Un momento, e ti lascio.
Odi.

(He sits on the arm-chair, and takes Susanna's hand; she tears it away.)

SUSANNA

My lord, I cannot.

Non odo nulla.

COUNT

Just one moment! You know
The King's appointed me
Ambassador to London. That means, of
course,
Figaro must go with me.
Due parole. Tu sai
Che ambasciatore a Londra
Il re mi dichiara; di condur meco
Figaro destina!

SUSANNA

(timidly)

My lord, I beg you ...

Signor, se osassi ...

COUNT

Ask me, ask me, my dearest, you know the
privilege
Parla, parla, mia cara! E con quel dritto

(standing up)

That you can command. For life I am your
servant;
Ch'oggi prendi su me finché tu vivi,

What would you? Command me.
(tenderly, trying to take her hand again)
Chiedi, impomi, prescrivi.

SUSANNA

(in a frenzy)

My lord, pray let me go; to claim that
privilege
Is the last thing I wish for. You make me
wretched.
Lasciatemi, signor, dritti non prendo:
Non ne vo', non ne intendo ... Oh, me
infelice!

COUNT

No, no, Susanna, I want to make you happy,
For you know how I love you. Did not
Basilio
Give you my message?
Ah, no, Susanna, io ti vo' far felice!
Tu ben sai quanto ti amo: a te Basilio
Tutto già disse.
(trying, as before, to take her hand)
Then listen: Or sentu:

Won't you spare me a moment,
 Sometimes this evening, and meet me in the
 garden?
 Ah, for such a favour you know I'd pay
 you . . .

BASILIO
(off-stage)
 È uscito poco fa.

My lord has just gone out.

Who spoke there?
SUSANNA
 Oh heavens!

COUNT
 Esci, ed alcun non entri.

SUSANNA
(very agitated)

You go, prevent him entering.

BASILIO
(off-stage)

What, and leave you alone here?
 Ch'io vi lasci qui solo?

COUNT
(pointing to the arm-chair)

With my lady perhaps? I'll ask Susanna.

SUSANNA

I'll hide behind this chair.

No, don't do that, Sir!

COUNT

Quiet! And don't let him stay here!

SUSANNA

What next, I wonder?
(The Count tries to hide behind the arm-chair, while Susanna places herself between him and the page. The Count pushes her gently back, and she retreats. Meanwhile the page comes round to the front of the arm-chair, jumps into it, and curls up as best he can. Susanna covers him with the dress which she has hung over the arm-chair.)

Scene Seven. Susanna, Cherubino, the Count, and Basilio. Enter Basilio.

BASILIO

Susanna, Heaven bless you! I came to ask
 If you'd seen his lordship?

SUSANNA

And what should
 I know about his lordship? Pray go away,
 Sir.

BASILIO

Wait a moment! I tell you
 Figaro wants to find him.

SUSANNA
(aside)

Indeed, Sir?

(to Basilio)

To find the man
 Who hates him as much as you do.

COUNT
(aside)
 Veggiam come mi serve.

BASILIO

I'll hear now how he serves me.
 No, you are wrong; it does not always
 follow
 That he who loves a man's wife should hate
 the lady's husband.
 My lord in fact adores you.

SUSANNA
(in irritation)

Per dir che il Conte v'ama . . .
 How dare you come to me, Sir,
 With these vile proposals? I will not listen
 To your talk of his lordship,
 His passion, his desires . . .

BASILIO

Oh, there's no harm done.
 'Tis a matter of taste, ma'am; yet I confess
 I imagined that, like every other woman,
 You would choose for a lover
 One who's noble, rich, and quite discreet
 too,
 Instead of yielding to a pageboy . . .

SUSANNA
(anxiously)

To Cherubino?

BASILIO

Yes, Cherubino, *Cherubin d'amore*,
 Who earlier this morning
 Was prowling at your door
 Trying to enter . . .

SUSANNA
(vehemently)

What a slander!
 All of your own inventing!

BASILIO

Um maligno!
 Un'impostura e questa!
 Is it slander with you to keep one's eyes
 open?
 And what about that song too?
 Tell me, between ourselves now – I need
 not tell you
 That I never repeat things –
 Was it for you, or for my lady?

SUSANNA
(aside, in dismay)

Chi diavol gliel'ha detto?

BASILIO

A propos, my dear girl,
 I would be wiser just to warn him, you've
 no idea
 How he gloats upon the Countess
 When he's waiting at table.
 If my lord were to notice – well, need I tell
 you?
 On that point he's quite a savage.

A proposito, figlia,
 Istruileto meglio: egli la guarda
 A tavola sì spesso,
 E con tale immodestia,
 Che s'il Conte s'accorge . . . chi, su tal
 punto,
 Sapete, egli è una bestia.

SUSANNA

Oh, you monster! Scellerato!
You are always inventing lies
And then spreading them around.
E perché andate voi
Tai menzogne spargendo?

BASILIO

If Oh, you wrong me. All I did was to tell
you
What everyone is saying;
I've added nothing to it.
Io! che ingiustizial! Quel che compro io
vendo.
A quel che tutti dicono
Io non aggiungo un pelo.

COUNT
(coming forward)

Well, Sir, what is everyone saying?
Come! che dicono tutti?

BASILIO
(aside)

Delightful!

Oh, bella!

SUSANNA

Oh Heavens!

Oh, cielo!

No. 7. Trio

COUNT
(to Basilio)

How disgraceful! Go at once, Sir! [12]
Find the scoundrel and drive him hence!
Cosa sento! Tosto andate,
E scacciate il seduttore.

BASILIO

My intrusion brought confusion.
[13]
Pray forgive me, I meant no offence.
In mal punto son qui giunto!
Perdonate, o mio signor.

SUSANNA
(half swooning)

Oh, how dreadful! I am ruined.
Faint with terror and suspense.
Che ruina, me meschina!
Son oppressa dal terror.

COUNT AND BASILIO
(helping Susanna)

Ah, poor child, she's almost fainting;
How her heart beats. What shall we
do?
Ah, già svien la poverina!
Come, oddio, le batte il cor!

BASILIO
(leading her to the arm-chair to seat her in it)

Come, my dear, sit down a moment ...
Plan, pianin: su questo seggio ...

SUSANNA

Ah, where am I?
Sir, how dare you?
Dove sono?
Cosa veggio?

Let me go, Sir, let me go!
(She shakes them both off.)
Che insolenzai! Andate fuori!

COUNT

Pray be calm and we'll protect you;
Pray your honour is safe you know.
Siano qui per aiutarvi,
Non turbarti, o mio tesor.

BASILIO
(inductiously)

Pray be calm and we'll protect you;
For your honour is safe you know.
Siano qui per aiutarvi:
E sicuro il vostro onor.

If I mentioned Cherubino
All I said, Sir, was mere conjecture.
Ah, del peggio quel ch'ho detto
Era solo un mio sospetto!

SUSANNA

Sir, I beg you, do not believe him,
What he told you is not true.
E un'insidia, una perfidia:
Non credete all'impostor.

COUNT

I will house the wretch no longer.
Partial parta, il damerino!

BASILIO AND SUSANNA

Oh, forgive him!

Poverino!

COUNT
(sarcastically)

I forgive him?
I know more of him than you.

Poverino!
Ma da me sorpreso ancor.

SUSANNA

How so, Sir? Tell us how.

BASILIO

What, really? Tell us how.

Che!

Recitative
COUNT

I chanced to visit Barbara;
The door was locked, and when she opened
it
Da tua cucina
L'uscio ier trovai rinchiuso;
Picchio, m'apre Barbara

I thought her rather flurried.

Paurosa fuor dell'uso.

This aroused my suspicions;

Io dal muso insospettito,
Guardo, cerco in ogni sito,

And then gently, gently lifting
From the table the cloth upon it,
Ed alzando pian, pianino
Il tappeto al tavolino

There was the pageboy!

Vedo il paggio!

(He imitates his action with the dress, and discovers the page. In astonishment)
What, you again, Sir?
Ah, cosa veggio!

SUSANNA
(fearful)

I'm lost for ever!

Ah, crude stelle!

BASILIO
(laughing)

Ah, how delightful!

Ah, meglio ancora!

COUNT

Oh, you paragon of virtue,
Now I understand it all.

Onestissima signora,
Or capisco come va.

SUSANNA

Everything conspires against me,
Heavens above! What will befall?
Accader non puo di peggio:
Giusti Dei che mai sarai!

BASILIO

Just the same is every woman.
Frail and faithless one and all.
Così fan tutte le belle!
Non c'è alcuna novità.

Recitative

COUNT

Basilio, you go at once and
Tell Figaro to come here.
Di Figaro volate:
Io vo' ch'ei veda ...

(Pointing at Cherubino, who remains motionless in his place.)

SUSANNA
(gaily)

And he shall hear too: yes, fetch him.

Ed io che senta: andate.

COUNT
(to Basilio)
Restate!

One moment!
Are you so brazen? What will you tell him,
When your guilt is so obvious?
Se la colpa è evidente?

SUSANNA
I've done nothing that I need be ashamed
of. Non ha d'uopo di scusa un'innocente.

COUNT
When did he come in here then?
Ma costui quando venne?

SUSANNA
He was already here
When you made your entrance. He came
to ask me
D'impegnar la padrona
If I would beg her ladyship
To intercede for him, your coming in
Put us both in confusion,
In scompiglio io pose,
And he made for the nearest place to hide
Ed allor in quel loco si nascose.

COUNT
But I sat down myself there
As soon as I came into the room!
Ma s'io stesso m'assisi
Quando in camera entrai!

CHERUBINO
(timidly)
I was hiding while you sat there, Sir.
Ed allora di dietro io mi celai.

COUNT
But when I went behind it?
E quando io là mi posi?

CHERUBINO
Then I crept round the chair, and hid
inside it. Allor io pian mi volsi, e qui m'ascosi.

COUNT
The devil! Then I suppose he's
Heard every word I said to you?
Oh, ciel! Dunque ha sentito
Quello ch'io ti dicea?

CHERUBINO
I did the best I could, Sir, not to listen.
Feci per non sentir quanto potea.

COUNT
Yes, so likely!
Oh, perfidia!
Be careful, Sir, there's someone coming!
Frenatevi: vien gente.

COUNT
And will you sit there still, you little viper?
E voi restate qui, picciol serpente!
(He drags him out of the arm-chair.)

Scene Eight. *Susanna, Cherubino, the Count, Basilio, Figaro, peasant men and women.*
Figaro is carrying a white dress in his hand; the peasants carry little baskets of flowers which they scatter in front of the Count. / No. 8. Chorus

CHORUS
Come lads and lasses,
Flowers humbly strewing,
And praise with thankful hearts
Our gracious lord.

Fairer than all is
That flower of virtue
Which to our land of love
He has restored.
Recitative
Il suo gran core
Vi serba intatto
D'un più bel fiore
L'altro candor.

COUNT
Pray, what is this performance?
(to Figaro in astonishment)
Cos'è questa commedia?

FIGARO
(to Susanna in an undertone)
Now we're beginning;
Secondami, cor mio. Eccoci in danza.

SUSANNA
(aside)
I fear it's useless.
Non ci ho speranza.

FIGARO
(to the Count)
We humbly beg your lordship
Graciously to receive us
Who have come here to thank you, now
you've abolished
What was once such a pain to honest
lovers . . . Un diritto si ingrato a che ben ama . . .

COUNT
That privilege is abolished: what would
you further? Quel dritto or non v'è più: cosa si brama?

FIGARO
We're the first happy couple to obtain
The advantage of your decree. This very
day
Susanna and I are to be married; so may it
please you,
Since by your grace I receive her
As a virtuous bride, to place with your own
hands
Upon her head this symbol of virtue.
Costei, che un vostro dono
Illibata serbo, coprì di questa,
Simbolo d'onestà, candida vesta.

COUNT
(aside)
That's devilish clever!
I'll not be taken in.
Diabolica astuzia!
Ma fingere convien.

(aloud)
My friends, I thank you
For your loyal devotion,
It was only my duty
To reform these abuses, and I deserve no
Praise for having abolished
What offended alike virtue and nature.
Ad un senso si onesto.
Ma non merito, per questo,
Ne' tributi né lodi: e un dritto ingiusto
Ne' miei feudi abolendo.
A natura, al dover lor dritti io rendo.

ALL
Hurrah for the Lord of the Manor!
Evviva, evviva, evviva!

SUSANNA
(maliciously)
Noble words!
Che virtù!

FIGARO
Here is justice!
(to Figaro and Susanna)
And so I promise
A voi prometto

That I'll perform that ceremony.
I ask your brief indulgence: I purpose that
all
My faithful servants shall see with what
splendour
We'll celebrate your nuptials.
I must find Marcellina.

Now go, good people.

(*aloud*)
Marcellina si trovi.

Andate, amici.

CHORUS
(*scattering the rest of their flowers*)

Come lads and lasses,
Flowers humbly strewn,
And praise with thankful hearts
Our gracious lord.
Fairer than all is
That flower of virtue
Which to our land of love
He has restored.

(*Exeunt peasant men and women.*)

Recitative

FIGARO

Evviva!

Evviva!

SUSANNA

Evviva!

BASILIO

Evviva!

Evviva!

FIGARO
(*to Cherubino*)

And where are your good wishes?

E voi non applaudite?

SUSANNA

Poor boy, he's so unhappy,
Because my lord this morning has dis-
missed him.
È afflitto, poveretto,
Perche il padron lo scaccia dal castello.

FIGARO

What, on this day of rejoicing?

Ah, in un giorno si bello!

SUSANNA

On the day of our wedding!

In un giorno di nozze!

FIGARO
(*to the Count*)

When we all sing your praises!

Quando ognuno v'ammira!

CHERUBINO
(*kneeling*)

Oh, pardon me, my lord!

Perdono, mio signor . . .

COUNT

You don't deserve it.

No! meritate.

SUSANNA

He is only a child still.

Egli è ancora fanciullo.

COUNT

Not so young as you think him.

Men di quel che tu credi.

CHERUBINO

I'm very sorry; of course, I'll never
mention . . .

COUNT
(*raising him from his knees*)
Well, well, you shall be pardoned.
Yes, and I'll do still more; there is a place
free
For an officer just now in my regiment;
I give it to you – be off at once now. Good-
bye, Sir.
(*The Count is about to leave, but Susanna and Figaro stop him.*)

SUSANNA AND FIGARO

Oh, let him stay for the wedding!

Ah! fin domani sol . . .

COUNT

No, he must go now.

No, parta tosto.

CHERUBINO
(*sighing with emotion*)

I am ready, my lord, and will obey you.

A ubbidirvi, signor, son già disposto.

COUNT

Well, then, for the last time
Give Susanna a kiss.

Via, per l'ultima volta
La Susanna abbracciate.

I took them by surprise then.

Inaspettato è il colpo.

(*Exit Count.*)

(*Cherubino embraces Susanna, who is embarrassed.*)

FIGARO

Well, gallant captain,
You're forgetting that I'm here.

Ehi, capitano,
A me pure la mano.

(*softly to Cherubino*)

I've something to tell you.

Before you go
Pria che tu parta.

(*aloud, with assumed gaiety*)

Master Cherubino,
How your destiny changes in one brief
moment.

Piccio! Cherubino.
Come cangia in un punto il tuo destino!

No. 9. Aria

Say goodbye now to pastime and play, lad, [15]
Say goodbye to your airs and your graces.
Here's an end to the life that was gay, lad,
Here's an end to your games with the girls.

Non più andrai, farfallone amoroso,
Notte e giorno d'intorno girando,
Delle belle turbando il riposo,
Narcisetto, Adoncino d'amor.

Not for you now are ribbons and laces,
Not for you frills and feathers and favours;
Pink and white like a girl's though your
face is,

Non più avrai questi bei pennacchini,
Quel cappello leggero e galante,
Quella chioma, quell'aria brillante,
Quel verniglio, donnesco color.

You must lose all your ringlets and curls.
Chest thrown out and shoulders back, Sir!
Hold your head up, not so slack, Sir!
Take your musket on your shoulder,
That's the right style for a soldier;
Duty calls you to death or glory;
As to pay, that's another story.

Tra guerrieri, poffar Bacco!
Gran musiacchi, stretto sacco,
Schoppo in spalla, sciabla al fianco,
Collo dritto, muso franco,
Un gran casco, o un gran turbante,
Molto onor, poco contante,
Ed invece del fandango,
Una marcia per il fango.

No more dances now, but training
For the pleasures of campaigning;
Yes, you'll find it quite exciting,
When you come to see some fighting.
Bugs calling, sabres flashing,
Cannons roaring, mortars crashing –
Headlong into danger dashing –
Bullets whistling past your ears.

[16]

For the pleasures of campaigning;
Yes, you'll find it quite exciting,
When you come to see some fighting.
Bugs calling, sabres flashing,
Cannons roaring, mortars crashing –
Headlong into danger dashing –
Bullets whistling past your ears.

Per montagnè, per valioni,
Con le nevi e i solioni,
Al concerto di tromboni,
Di bombarde, di cannoni,
Che le palle in tutti i tuoni
All'orecchio fan fischiar.

Some day you'll come back victorious,
If you don't get killed before;
Then you'll swear that war is glorious,
Oh, a glorious thing is war!

(*Exeunt omnes in military style.*)

Cherubino, alla vittoria!
Alla gloria militar!
Cherubino, alla vittoria!
Alla gloria militar!

Act Two

A magnificent room, with an alcove. To the right is the entrance-door, to the left a closet. At the back a door leading to the servants' rooms. At the side a window.

Scene One. *The Countess alone. / No. 10. Cavatina*

COUNTRESS

God of love, I now implore thee, [17]
Broken-hearted to thee I sigh.
Love that once was mine restore me,
Or in mercy let me die.

Porgi, amor, qualche ristoro
Al mio duolo, a' miei sospir.
O mi rendi il mio tesoro,
O mi lascia almen morir.

Scene Two. *The Countess and Susanna; later, Figaro.*

Enter Susanna. / Recitative

Dear Susanna, come here now
And finish off your story.

Vieni, cara Susanna:
Finiscimi l'istoria.

That's all there is, ma'am.

È già finita.

So he tried to seduce you?

Dunque, volle sedurti?

SUSANNA

Oh, but his lordship
Does not waste any compliments
On a girl of my station;
He regards it as purely a matter of business.

O, il signor Conte
Non fa tai complimenti
Con le donne mie pari:
Egli venne a contratto di danari.

COUNTRESS

Ah, he loves me no longer!

Ah, il crudel più non m'ama!

SUSANNA

If that is the case?
Why is he jealous
È geloso di voi?

E come, poi,

COUNTRESS

That is the way now
Of all modern husbands. They're un-
faithful
On principle, by temperament fickle,
And only pride gives them cause to be
jealous.
But if Figaro loves you, you may be
certain...

Come lo sono
I moderni mariti: per sistema
Infedeli, per genio capricciosi,
E per orgoglio, poi, tutti gelosi,
Ma se Figaro t'ama, ci sol potrai...

FIGARO
(*off-stage, humming*)

La, la la la, la la la, la la,
La, la la la, la la la, la.

La, la la la, la la la, la la,
La, la la la, la la la, la.

(*He enters.*)

SUSANNA

Here he is. You are wanted;
My lady's quite anxious.

Eccolo. Vieni, amico:
Madama impaziente...

FIGARO

(*gay and self-possessed*)

My lady anxious?
There is no cause for that, ma'am.

A voi non tocca
Stare in pena per questo.



Geraint Evans as Figaro with Margaret Marshall as the Countess and Helen Donath as Susanna at Covent Garden, 1980 (photo: Donald Southern)

'Tis quite a simple matter; his noble lordship Looks on my bride with favour, And thinks that he can buy back In secret that old privilege Of the Lord of the Manor. You see it's very possible and very natural.

COUNTRESS

Possible?

Possibili!

SUSANNA

Natural?

Naturali!

FIGARO

Perfectly natural, And, if Susanna's willing, perfectly possible. E, se Susanna vuol, possibilissima.

SUSANNA

Have done with all your talking! Finiscia una volta.

FIGARO

I've done already. Ho già finito.

That was why he decided To take me to London as courier, and choose Susanna 'Confidential attachée to the embassy'; And because she persistently refuses The diplomatic post which she was offered, He threatens now to favour Marcellina. Now you know the whole story.

SUSANNA

Have you the heart to speak of this so lightly? Ed hai coraggio di trattar scherzando 'Tis a serious matter. Un negozio sì serio?

FIGARO

Aren't you thankful That I can take it so lightly? Hear what I've done now; Non vi basta Che scherzando io ci pensò? Ecco il progetto.

(to the Countess) I have sent by Basilio An anonymous letter to warn m'lord About an assignation To be given during the ball To a lover by my lady. Per Basilio un biglietto Io gli fo capitar, che l'avvertisca Di certo appuntamento Che per l'ora del ballo A un amante voi deste.

COUNTRESS

Oh heavens! How could you? O cieli che sentì! To a man who's so jealous! Ad un uom sì geloso!

FIGARO

That makes it easier still to set him wondering, So much the better; To harass him, to embroil him, Così potrem più presto imbarazzarlo, To upset all his projects, Confondarlo, imbrogliarlo, To fill him with suspicion, to make him realize Roversciargli i progetti, Empierlo di sospetti, e porgli in testa That the game he is playing Che la moderna festa, Is a game other people can play upon him Ch'ei di fare a me tenta, altri a lui faccia; We'll make him waste all the day in search of the culprit, Onde qua perda il tempo, ivi la traccia, And then, all of a sudden, before his noble lordship Così, quasi *ex abrupto*, e senza ch'abbia

Can interfere with our design, Fatto per frastornarci alcun disegno, He will find us married! Vien l'ora delle nozze,

(to Susanna, pointing to the Countess) He'll see that opposition would be useless. and then I think Non fia ch'osi d'opporvi ai voti miei. in faccia a lei

SUSANNA

Maybe, but you are reckoning E' ver; ma in di lui vece Without Marcellina. S'opporrà Marcellina.

FIGARO

(to Susanna)

You'll let his lordship know that he can meet you Farai subito dir che verso sera Aspetta: al Conte

This evening in the garden. Attendati in giardino: We'll dress up Cherubino Il picciot Cherubino, (I took good care that he should not depart Per mio consiglio non ancor partito, yet), Da femmina vestito,

Dress him up as a woman, And send him to the garden to keep your appointment. Faremo che in tua vece ivi sen vada.

In the midst of all this My lady arrives, my lord is caught red-handed Questa è l'unica strada Onde Monsù, sorpreso da Madama, And will thus be completely at her mercy. Sia costretto a far poi quel che si brama.

COUNTRESS

(to Susanna)

Will this do? Che ti par?

SUSANNA

Pretty well. Non c'è mal.

COUNTRESS

I hope it may then. Nel nostro caso...

When he's once made his mind up...? Quand'egli è persuaso... E dove è il tempo?...

FIGARO

You can just do it nicely; my lord's out hunting, Io è il Conte alla caccia, e per qualch'ora And won't be back for some time yet. Non sarà di ritorno. (leaving) Cherubino directly; I leave you Io vado, e tosto To look after his disguising. La cura di vestirlo.

COUNTRESS

And then? E poi?

FIGARO

And then? E poi... Reprise of No. 3.

If my lord's after A little amusement, Se vuol ballare, A little amusement, Signor Contino, He may go dancing, Il chitarrino But I'll play the tune. Le suonero. (Exit.)

Scene Three. The Countess and Susanna; then Cherubino. / Recitative

COUNTRESS

I'm not happy, Susanna, Quanto duolmi, Susanna,

To think that Cherubino heard all the things
That his lordship said this morning! Ah!
You can't imagine . . .
Why did the boy go to you then,
Not to me in the first place?
And where's the song he's written?

Ma per qual causa mai
Da me stessa ei non venne? . . .
Dov'è la canzonetta?

SUSANNA

Here it is, and when he comes in,
We'll make him sing it.
Hush now! who's knocking? I thought so!
Come in, come in, Sir!

(Enter Cherubino.)
Forward march, gallant captain!
Signor ufficiale.

CHERUBINO

Oh, do not call me
By such a hateful title! it reminds me
How soon I must be parted from her,
So kind and gentle -

SUSANNA

Yes, and so lovely!
E tanto bella!

CHERUBINO
(sighing)

She is lovely.
Ah . . . sì . . . certo . . .

SUSANNA
(imitating him)

She is lovely!
Ah . . . sì . . . certo . . .

As if you meant it! (aside)
Ipocritone!

Make haste, and sing the song now
That you gave me this morning,
Let her ladyship hear it.

(aloud)

Via, presto! La canzone
Che stamane a me deste
A Madonna cantante.

Who wrote the song?
COUNTRESS
(unfolding it)
Chi n'è l'autor?

SUSANNA

(pointing to Cherubino)
Who wrote it? You need not ask him
When he's blushing all over.
Guardate: egli ha due braccia
Di rossor sulla faccia.

COUNTRESS

Take my guitar, Susanna, and play it for
him.
Prendi la mia chitarra e l'accompagna.

CHERUBINO

I tremble with emotion,
But if my lady wishes . . .
Io sono sì tremante . . .
Ma se Madonna vuole . . .

SUSANNA

She does indeed, she does, don't keep her
waiting.
Lo vuole, sì, lo vuol . . . manco parole.

(Susanna plays the refrain on the guitar) / No. 11. Canzone

[18]

Tell me, fair ladies,
Tell me, oh tell,
Has love inspired me?
You know him well.
Voi che sapete
Che cosa è amor
Donne, vedete
S'io l'ho nel cor.

All that I suffer
I'll tell you true;
You'll understand it,
I find it new.
I feel a longing
I can't explain.
Sometimes a pleasure,
Sometimes a pain.

One moment frozen,
Then all aflame,
Then sudden shivering
All through my frame.

Something I'm seeking
Outside of me.
Where shall I find it?
What can it be?

Without a reason
I heave a sigh;
Sometimes I tremble,
I know not why.

I know no respite
Morning or eve,
Yet how delightful
Thus, thus to grieve.

Tell me, fair ladies,
Tell me, oh tell,
Has love inspired me?
You know him well.

Recitative
COUNTRESS

Bravo! Your voice is charming; I never
knew that
You could sing so agreeably.
Bravo! che bella voce! Io non sapea
Che cantasse sì bene.

SUSANNA

Oh, as to that,
All that he does he's certain to do well.
Come along, gallant captain.
Figaro will have told you . . .
Oh, in verità
Egli fa tutto ben quello ch'ei fa.
Presto, a noi, bel soldato:
Figaro v'informò . . .

CHERUBINO

Yes, he has told me.
Tutto mi disse.

SUSANNA

Then let me have a look.
(She measures Cherubino against herself.)
We're more or less the same height. Take
your coat off.
Siam d'uguale statura . . . Già quel manto.

(She takes off his coat.)

COUNTRESS

Susanna!
Che fai?

SUSANNA

What is the danger?
Niente paura.

COUNTRESS

If someone were to enter -
E se qualcuno entrasse?

SUSANNA

Let them; what harm are we doing?
But I will lock the door.
Entri: che mal facciamo?
La porta chiuderò.
(She closes the door.)

What shall I do now
Ma come, poi,
To cover up his hair?

CONTESS

Fetch one of my caps;
You will know where to find them.
Prendi nel gabinetto.
Quickly! Presto!

Susanna goes to the closet to find a cap. Cherubino approaches the Countess, so that she sees the commission which he is clasping to his breast. The Countess takes it and unfolds it, and notices that it has not been sealed.

What is this paper? Che carta è quella?

CHERUBINO

My commission. La patente.

COUNTRESS

They have not kept you waiting!

CHERUBINO

'Twas given me by Basilio. L'ebbi or da Basilio.

COUNTRESS

What a hurry! And I see they've forgotten Della fretta obliato hanno il sigillo. to seal it.

(She gives it back to him)

SUSANNA

(returning with the cap)

What is it they've forgotten? Il sigillo di che?

COUNTRESS

To seal his papers. Della patente.

SUSANNA

His papers? What already? Cospetto! Che prenatali!
Here is the cap, ma'am. Ecco la cuffia.

COUNTRESS

(to Susanna)

Do be quick. Yes, that's right. Spicciati: va bene.
If my lord came in now, think what would Miserabili noi, se il Conte viene. happen!

SUSANNA

*She takes Cherubino and makes him kneel down in front of her, a little distance away from the Countess, who sits down. * / No. 12. Aria*

[19]

Come here, and kneel immediately, Venite... inginocchiatevi...
Keep quiet if you can, Restate fermo lì...

(She combs his hair on one side; then she takes him by the chin and turns his head about as she wishes.)

And now just turn your face away, Pian piano, or via, giratevi...
Bravo, that suits my plan. Bravo... va ben così.

Come, turn full face towards me now, La faccia ora volgetemi,

(While Susanna is arranging his hair, Cherubino gazes tenderly at the Countess.)

To me, over there! Ohi! quegli occhi a me...
Look straight at me, I tell you, Sir! Drittissimo... guardatemi...
My lady is not there. Madama qui non è.

(She carries on doing his hair and holds out the cap to him)

Turn down your collar neatly, Più alto quel colletto...
To fold your hands before you, Quel ciglio un po' più basso...
Remember when you're walking, Le mani sotto il petto...

* Mozart replaced this aria with the *Arietta* 'Un moto di gioia' for the 1789 revival of the opera, when Adriana del Bene sang Susanna.

To look discreetly downwards.
Now let me see you try.

(softly to the Countess)

Just look at him, my lady! Vedremo poscia il passo,
We'll put him through his paces. Quando sarete in piè.
Where did he get those glances? Mirate il briconcello,
Such naughty airs and graces? Mirate quanto è bello!
If women all go mad for him, Che furba guardatura,
They have good reason why. [20] Se l'amano le femmine, Han certo il lor perché.

COUNTRESS

Really, you are too silly. Quante buffonerie!

SUSANNA

I'm half afraid Ma se ne sono
I am going to be jealous! Io medesima gelosa!

(She takes Cherubino by the chin)

How dare you have the face to be so pretty? Ehi, serpenticello, Volete tralasciar d'esser sì bello?

COUNTRESS

Susanna, no more nonsense! I think you'll Finiam le ragazzate. Or quelle maniche
have to pull up Olite il gonito gli alza,
His sleeves to the elbow; Onde più agilmente
Then they will not be in the way L'abito gli si adatti.

SUSANNA

(carrying out her instructions)

There now!

COUNTRESS

Ecco.

That's right. Still higher! Più indietro.
Costi...

(She finds a ribbon tied around his arm.)
What is that ribbon? Che nastro è quello?

SUSANNA

Ah, that is stolen property! È quel ch'esso involommi.

COUNTRESS

(untying the ribbon)

And stained with blood too!

E questo sangue?

CHERUBINO
(agitated)

I don't know how it happened, Quel sangue... Io non so come...
just now I tripped over Poco pria, sdruccioliando
Onto a stone. I bruised my arm a little In un sasso... le pelle io mi sgraffiai,
And I bound it with this to stop the E la piaga col nastro io mi fasciai. bleeding.

SUSANNA

Let me see! Nothing much. Look there Mostrate: non è mal. Cospetto! Ha il
now! His arm is braccio
Much whiter than my own is; many a girl Più candido del mio! Qualche ragazza...
now...

COUNTRESS

You talk too much Susanna! E seguiti a far la pazzaz?
Go and look in the dressing-room, you'll Va nel mio gabinetto, e prendi un poco
find the English D'inglese tafetà, ch'è sullo scrigno.

Tafetà there; it's in my cupboard. (Exit Susanna hurriedly.)
About this ribbon - In quanto al nastro...

(She examines her ribbon briefly. Cherubino kneels before her and watches her closely.)
I think I'd like to keep it, ... invet... per il colore...
It's a colour that suits me. Mi spiacea di privarmene...

SUSANNA

(*coming back and giving her the taffeta and scissors*)

Some taffeta.

E da legarli il braccio?

Tenete:

And we shall want a bandage.

COUNTRESS

Then, as you're going,

Un altro nastro

Fetch another piece of ribbon.

Prendi insiem col mio vestito.

(*Exit Susanna by the rear door taking Cherubino's coat with her.*)

CHERUBINO

No, 'tis that piece that alone could have healed me.

Ah, più presto m'avria quello guarito!

COUNTRESS

But why? Must it be this one?

Perché? Questo è migliore.

CHERUBINO

Has bound the hair, or touched the hair of someone...

Alorché un nastro
Lego la chioma, over tocco la pelle...

Some person...

D'oggetto...

COUNTRESS

(*interrupting him*)

It has the power of healing! Do you think so?

Forestiero,
È buon per le fertie; non è vero?

I did not know such qualities existed.

Guardate qualità ch'io non sapai!

CHERUBINO

My lady mocks me, when I am forced to leave her.

Madama scherza, ed io frattanto parlo.

COUNTRESS

'Tis indeed a misfortune.

Poverin, che sventural!

CHERUBINO

How can I bear it?

Oh, me infelice!

COUNTRESS

(*moved and agitated*)

You're crying?

Or piangi!

CHERUBINO

Indeed I wish that I could die now!

O ciel! perche morir non lice!

Then at the last, when all was nearly over, These my lips might entreat you...

Forse, vicino all'ultimo momento...
Questa bocca osava...

COUNTRESS

Cherubino, what nonsense you are talking!

Siate saggio: cos'è questa follia?

(*She dries his eyes with her handkerchief. There is a knock at the door.*)

Chi picchia alla mia porta?

Scene Four. The Countess, Cherubino; with the Count off-stage behind the door.

COUNT

(*off-stage*)

Why's the door locked?

Perché chiusa?

COUNTRESS

(*standing up*)

'Tis my husband! Oh, heavens, I'm lost now!

Il mio sposo! O Dei, son morta!

(*to Cherubino*)

You here, without your coat on, Looking like this too! He will have had that letter...

In questo stato! Un ricevuto foglio...

And he's always so jealous...

La sua gran gelosia!

COUNT

(*louder*)

Why don't you open?

Cosa indugiate?

COUNTRESS

(*in confusion*)

I'm alone here, really alone here!

Son sola... ah, sì, son sola...

COUNT

I heard you talking.

E a chi parlare?

COUNTRESS

I, talking? Was I? 'Twas with you then.

A voi... certo... A voi stesso...

CHERUBINO

After all that has happened, he'll be so angry, I dare not let him find me.

Dopo quel ch'è successo, il suo furore...

I dare not let him find me.

Non trovo altro consiglio!

(*He goes into the closet and shuts the door.*)

COUNTRESS

Heaven alone can save me in this danger.

Ah, mi difenda il cielo, in tal periglio!

(*She takes the key from the closet door and runs to open the door for the Count.*)

Scene Five. The Countess, and the Count in hunting dress.

COUNT

(*entering*)

What does this mean? It is rather unusual To find your door locked.

Che novità! Non fu mai vostra usanza
Di rinchiudervi in stanzal

COUNTRESS

I mean, I was just trying...

È ver, ma io...
Io stava qui mettendo...

COUNT

You were trying...

Via: mettendo...

COUNTRESS

A new dress on, there was no-one but Susanna;

Certe robe... Era meco la Susanna...

She has gone to her room now.

Che in sua camera è andata.

COUNT

(*looking at her closely*)

You seem disturbed about something. Pray, Madam, read this letter.

Ad ogni modo,
Voi non siete tranquilla.

(*giving her a letter*)

Guardate questo foglio.

COUNTRESS

(*aside*)

Heavens! 'Tis Figaro's Anonymous letter.

Nun! È il foglio
Che Figaro gli scrissi!

(*Cherubino knocks over a chair and writing-table in the closet, making a loud noise.*)

COUNT

What's making all that noise in there? I think that something's Fallen down in your dressing-room.

Cos'è codesto strepito?
In gabinetto
Qualche cosa è caduta.

Really, I heard nothing.

COUNTRESS

Io non intesi niente.

Then you must be very preoccupied indeed, Ma'am.

COUNT

Convien che abbiate i gran pensieri in mente.

Am I?

COUNT

Dì che?

Someone's inside there.

COUNTRESS

Là v'è qualcuno.

Who do you think it is then?

COUNT

Chi volete che sia?

You can tell me that.
I've only just come in here.

Lo chiedo a voi...
Io vengo in questo punto.

COUNTRESS

Ah, yes, Susanna, of course...

Ah, sì, Susanna... appunto...

COUNT

But you told me Susanna went to her own room.
Che passò, mi diceste, alla sua stanza!

COUNTRESS

Either to her room, or mine, I did not notice.
Alla sua stanza, o qui: non vidi bene...

COUNT

In that case, what is the reason I find you so perturbed, Ma'am?

COUNTRESS

(forcing a little laugh)

On account of my maid?

COUNT

Per la mia cameriera?

Anyway, you're perturbed, Ma'am.

That's as it may be;
Io non so nulla:

COUNTRESS

Ma turbata, senz'altro.

Who is so perturbed about my maid.

I think it's you, my lord,
Ah! questa sera,
Who is so perturbed about my maid.

COUNT

Più che non turba me, turba voi stesso.

Perhaps you're right, Ma'am, and I will show you the reason.
È vero, è vero; e lo vedrete adesso.

Scene Six. The Countess, the Count, Susanna on one side.

Enter Susanna by the door by which she left. She stops when she sees the Count speaking at the closet door. / No. 13. Trio

COUNT

Come out, come out, Susanna,
Come out at once, I say!

[21] Susanna, or via, sortite,
Sortite! Così vo'.

COUNTRESS

No, no, my lord, have patience;
She can't your word obey.

Fematevi... Sentite...
Sortite ella non può.

SUSANNA

(aside)

Oh, where is Cherubino?
How did he get away?

Cos'è codesta lite?
Il paggio dove andò?

Why can't she then obey me?

COUNT

E chi vietarlo or osa?

For shame, Sir! Decency!
She's gone into my chamber,
Her wedding-dress to try.

COUNTRESS

Lo vieta l'onesta:
Un abito da sposa
Provando ella si sta.

COUNT

(aside)

'Tis all too plain the reason;
A man's in there I know.

Charissima è la cosa:
L'amante qui sarà!

COUNTRESS

(aside)

Too horrible this moment.
Whatever shall I do?

Bruttissima è la cosa:
Chi sa cosa sarà.

SUSANNA

(aside)

Ah! Now I understand it;
We'll see how things will go.

Capisco qualche cosa:
Vediamo come va.

COUNT

We'll let me hear your voice then,
Susanna, if you are there!

Dunque, parlate almeno,
Susanna, se qui siete...

COUNTRESS

No, no, no, do not answer;

Nemmen, nemmen, nemmen!

I order you be silent!

(towards the door)
Io v'ordino, tacete!

SUSANNA

(aside, hiding in the alcove)

Oh, what a situation!
A scandal such as never was
Will come of this, I know.

O cielo! Un precipizio,
Un scandalo, un disordine
Qui certo nascerà.

COUNT AND COUNTRESS

And you, my lord, } be careful!
My lady, pray,
A scandal such as never was
Will come of this, I know!

Consorte { mia, giudizio!
mio, giudizio!
Un scandalo, un disordine
Schiviam, per carità.

Recitative

COUNT

You'll not unlock the door, Ma'am?

Dunque, voi non aprite?

COUNTRESS

When the room is my own?

Le mie camere aprite? E perchè deggio

COUNT

Then I'll have it forced open. Ho, you there!

Ebbene, lasciate...
L'aprirem senza chiavi... Ehi gente!...

COUNTRESS

Do you propose to question
My honour in public?

What, Sir?

Porreste a repentaglio
D'una dama l'onore? Come?

COUNT

I was hasty, I grant you.
It shall all be done quietly.
We must not have a scandal before the
servants.
I'll go myself now and fetch the tools to do it.

È vero, io sbaglio.
Posso, senza rumore,
Senza scandalo alcun di nostra gente,
Andar io stesso a prender l'occorrente:

You will please to wait here, Ma'am; no
'twill be better,
To prevent all collusion, I will lock the other
Entrance to this room.

(He locks the door leading to the maids' rooms)

COUNTRESS
(aside)

What will happen?

COUNT

And I desire that you too
Will have the goodness to come with me.
(Putting on a show of feigning)

Allow me to offer you my arm, Ma'am.
Madama, eccovi il braccio. Andiamo.

COUNTRESS
(trembling)

Your servant!

Andiamo.

COUNT
(in a loud voice, pointing to the closet)

Susanna will stay there till I release her.

(Exeunt.)

Scene Seven. Susanna and Cherubino. / No. 14. Duets

SUSANNA

(coming out of the alcove hurriedly and going to the closet door)

Be quick, unlock the door now, [22]

It's only me, Susanna.

Come quickly, oh, come quickly

No longer must you stay.

CHERUBINO

(entering breathless and in confusion)

Susanna, 'tis too terrible.

Do help me now, I pray.

(They go first to one door, then to another, and find them all locked.)

SUSANNA

Come here, go there, go there!

Di qua, di qua, di là.

SUSANNA AND CHERUBINO

The doors are locked and bolted.

Le porte son serrate.

What shall we do to find a way?

Che mai, che mai sarò!

CHERUBINO

I'm lost if I stay longer.

Qui perdersi non giova.

SUSANNA

He'll kill you if he finds you.

V'uccide, se vi trova.

CHERUBINO

Then I must try the window.

Veggiamo un po' qui fuori.

(standing by the window which gives onto the garden)
It looks into the garden.

(He makes as if to jump out, but Susanna holds him back.)

SUSANNA

Not that way, Cherubino.

Fermate, Cherubino!

Be careful, do not try!
(She looks out, then draws back)

Fermate, per pietà!

CHERUBINO

Just underneath are flowers,
It isn't very high.

Qui perdersi non giova.
Mi uccide, se mi trova.

SUSANNA
(still holding him back)
You'll break your neck for certain,
Be careful, do not try!

CHERUBINO
(breaking away from Susanna)

What of that? Ere I injure her,
I'd leap into a fire.
She is my heart's desire...
So kiss and say goodbye.

SUSANNA

He'll break his neck for certain,
Not that way, 'tis too high!

Cherubino jumps out; Susanna gives a loud cry, sits down for a moment, then goes to the window / Recitative

Look at the little rascal, how he's running!
He's a mile off already.
No time for me to lose now;
I'll slip into the dressing-room.
Pray, come in, jealous husband! I'm ready
for you.

(She goes into the closet and shuts the door behind her.)

Scene Eight. The Count and Countess.

(Re-enter the Count and Countess, the former carrying a hammer and pliers in his hand. As soon as he enters, he examines all the doors, etc.)

COUNT

All is just as I left it. Now, are you willing
To unlock the door...

(about to force the door open)

or must I...

o deggio...

COUNTRESS

Stay, I beseech you,
Do but hear me a moment.

(The Count throws the hammer and pliers onto a chair)

Do you mean that you really

Could believe me untrue?

COUNT

Just as you please, Ma'am.

I mean to see this instant

Who is locked in that room.

Envo quel gabinetto
Chi v'è chiuso vedrò.

Come vi piace.

COUNTRESS
(in fear and trembling)

But do be calm and listen.

Yes, you shall see him...

Ma uditemi tranquillo.
Sì, lo vedrete...

COUNT
(angrily)

Then it is not Susanna?

Non è dunque Susanna!

COUNTRESS
(as before)

No, there's somebody else there,
One whose harmless intentions
You've no right to suspect. I was preparing
For this evening's amusement
A harmless piece of fooling, and I will
swear to you
That my truth... and my honour...

Che l'onor... l'onestà...

COUNT
(angrier still)

I'll have his blood!
Who is it? Tell me!

Chi è dunque? Dite!...

COUNTLESS

L'ucciderò.

Oh, listen!
I cannot speak.

Sentite.
Ah, non ho cor.

I'm listening.

Parlate.

COUNTLESS

He's a child.

E un fanciullo...

COUNT
(as before)

He's a child?

Un fanciul...

COUNTLESS

Yes, Cherubino.

Sì, Cherubino.

COUNT

(beside himself)

Am I condemned to find him
Everywhere that I turn, this imp of
mischiefs?

E mi farà il destino
Ritrovar questo paggio in ogni loco!

(to the Countess)

What's this? Hasn't he gone yet! All is clear
now.

Come? non è partito? Scellerati!

This explains your confusion, all my
suspicions.

Ecco i dubbi spiegati, ecco l'imbroglione,

Now I can understand that anonymous
letter!

Ecco il raggio onde m'avverte il foglio.

No. 15. / Finale

COUNT

(at the closet door, in a rage)

Out you come, no more concealment,
Out you come, then out you go!

[23] Esci, omai, garzon malnato!
Sciagurato, non tardar.

COUNTLESS

Do not hurt him, I beseech you,
He is innocent, you know.

Ah, signore, quel furore
(dragging the Count back)
Per lui fammi il cor tremar.

COUNT

Would you still be interfering?

E d'opporvi ancor osate?

COUNTLESS

No, but hear me...

No, sentite...

COUNT

Well, go on then.

Via, parlate.

COUNTLESS

(trembling in terror)

He is innocent, I swear it!
When you see him, oh, don't be angry,
In his shirt-sleeves, without a collar.

Giuro al ciel ch'ogni sospetto...
E lo stato in che il trovo...
Sciolo il collo... nudo il petto...

COUNT

In his shirt-sleeves...

Without a collar... Yes, go on then.

Sciolo il collo...
Nudo il petto... Seguitate.

COUNTLESS

'Twas to dress him as a lady...

Per vestir femminee spoglie...

COUNT

Dressing up, indeed, my lady!
I'll give him a dressing down.

Ah, comprendo, indegna moglie;
Mi vo' tosto vendicar!

(He approaches the closet, then turns back.)

COUNTLESS
(forcefully)

Oh, my lord, you are too cruel,
How far will you drag me down?

Mi fa torto, quel trasporto;
M'oltraggiate, a dubitar.

COUNT

Where's that key, Ma'am?

Qua la chiave.

COUNTLESS

Let me tell you...
No, he is blameless,

Voi sapete...
Egli è innocente,

(She hands the Count the key.)

COUNT

Tell me nothing!
Go, from henceforth I renounce you!
And as faithless I denounce you!
Go, forever hide your shame,
You've disgraced my house and name.

Non so niente.
Va' lontano dagli occhi miei.
Un'infida, un'empia sei...
E mi cerchi d'infamar.

COUNTLESS

Banished? Yes... but...

Vado... sì... ma...

COUNT

No, I'll not hear you.

Non ascolto.

COUNTLESS

But I am guiltless!

Non son rea...

COUNT

Your eyes accuse you!
I'll have vengeance on this traitor!
Yes, for this I'll make him bleed.

Vel leggo in volto.
Mora, mora, e più non sia
Ria cagion del mio penar!

COUNTLESS

Ah, how blind his jealous passion!
I will provoke some fatal deed.

Ah, la cicca gelosia
Qualche eccesso gli fa far!...

(The Count opens the closet door, and Susanna comes forward with a straight face, and stops at the door.)

Scene Nine. The Countess, the Count and Susanna.

COUNT

(in astonishment)

Susanna!

Susanna!

COUNTLESS

(in astonishment)

Susanna!

Susanna!

SUSANNA

Your servant!
But why this amazement?

Signore!
Cos'è quel stupore?

[25] (ironically)

If you're still intending
To kill Cherubino,
You see him before you,
The traitor... 'twas me!

Il brando prendete,
Il paggio uccidete;
Quel paggio malnato
Vedetelo qua.

COUNT

(aside)

I'm baffled, confounded,
Some trick here I see.

Che scuola! La testa
Girando mi va.

I can't understand it,
The boy, where is he?

So rare a confusion
I never did see.

He's there still.

Pray, look, Sir,
And find what you can.

He's there still, I know it,
I'll soon find my man.

(He goes into the closet.)

Susanna, I'm breathless,
With terror I'm fainting.

(with great gaiety pointing to the window from which Cherubino jumped)
The boy's out of danger;
Take heart, ma'am, I pray.

I can't find a soul there,
And yet I was certain.
I wronged you, my lady,
I ask your forgiveness.
But was not such trickery
Too cruel for play?

(The Countess holds her handkerchief to her mouth to conceal her emotions.)

'Tis you that for cruelty
Now have to pay.

My dearest!

No, no, Sir.

I love you!

Not so, Sir.
You swore you'd renounce me,
As faithless denounce me.

Oh, help me, Susanna,
Oh, what can I say?

COUNTRESS
(aside)

Che storia è mai questa!
Susanna v'è là?

SUSANNA

Confusa han la testa:
Non san come va.

COUNT
(to Susanna)

Sei sola? ...

SUSANNA
(to the Count)

Guardate,
Qui ascoso sarà.

COUNT

Guardiamo, guardiamo,
Qui ascoso sarà.

COUNTRESS

Susanna, son morta:
Il fatto m'ha manca.

SUSANNA

(coming out of the closet in confusion)

Che sbaglio mai presi!
Appena lo credo.
Se a torto v'offesi,
Perdono vi chiedo;
Ma far buria simile
E poi crudeltà.

COUNT AND SUSANNA

Le vostre follie
Non meritan pietà.

COUNT

Io v'amo!

COUNTRESS

(gradually recovering from her confusion)
No! di lei!

COUNT

Vel giuro!

COUNTRESS
(forcefully and angrily)

Mentite!
Son l'empia, l'infida
Che ognora v'inganna.

COUNT

Quell'ira, Susanna,
M'aria a calmar.

To doubt and suspicion
You should not give way;
Let this be a warning
To you from today.

For years of devotion
So patient and faithful,
Shall I be rewarded
With doubt and dismay?

Oh, help me, Susanna,
Oh, what can I say?

(having repeated her previous verses to the Count, turns to the Countess with a beseeching gesture)
My lady!

Rosina!

How cruel!
Rosina no longer,
But now sad and lonely,
A woman deserted,
And you take pleasure
In causing her pain.

Forgive him, dear Madam.
Enough { he's been banished,
I'm sure } I have I suffered,
I swear } that { I will never doubt you again.

Ungrateful!
Then from all suspicion
You must now refrain.

The boy was not here then? ...

'Twas only to tease you.

Your trembling anxiety ...

All jesting, so please you!

But what does this letter mean?

The writer was Figaro,
The bearer Basilio ...

I'll punish the rascals ...

SUSANNA

Così si condanna
Chi può sospettar.
Così si condanna
Chi può sospettar.

COUNTRESS
(with resentment)

Adunque la fede
D'un'anima amante,
Si fiera mercede
Doveva sperar?

COUNT

Quell'ira, Susanna,
M'aria a calmar.

SUSANNA

Signora!

COUNT

(in a beseeching attitude)

Rosina!

COUNTRESS
(to the Count)

Crudele!
Piu quella non sono,
Ma il misero oggetto
Del vostro abbandono,
Che avete diletto
Di far disperar.

COUNT AND SUSANNA

Confuso, pentito,
Son } troppo punito:
E } Abbiate pietà.

COUNTRESS

Crudele!
Soffrir sì gran torto
Quest' alma non sa.

COUNT

Ma il peggio rinchiuso? ...

COUNTRESS

Fu sol per provarvi.

COUNT

Ma i tremiti, i palpiti? ...

COUNTRESS

Fu solo per burlarvi.

COUNT

Ma un foglio sì barbaro? ...

COUNTRESS AND SUSANNA

Di Figaro è il foglio,
E a voi, per Basilio ...

COUNT

Ah, perfidi! Io voglio ...

COUNTRESS AND SUSANNA

No! No, 'tis enough,
Let us live and let live.

COUNT
(tenderly)

Perdono non merita
Chi agli altri nol dà.

Well then, to oblige you
Let all be forgotten.
Rosina, how can you be
So cruel to me?

COUNTRESS

Ebben, se vi piace,
Comune è la pace:
Rosina inflessibile
Con me non sarà.

You know me, Susanna,
I can't help forgiving;
What woman could ever
So hard-hearted be?

SUSANNA

Ah, quanto, Susanna,
Son dolce di core!
Di donna al furore
Chi più crederà?

'Tis always the same, ma'am,
When husbands have wronged us,
They know how to trade
On our weakness, you see.

COUNT
(tenderly)

Cogli uomini, signora,
Girate, volgete,
Vedrete che ognora
Si cade poi là.

Oh look at me!

COUNTRESS

Guardatemi . . .

For shame, Sir!

COUNT

Ingrato!

I've wronged you, and repent it.

(He kisses the Countess's hand over and over again.)

COUNT, COUNTRESS AND SUSANNA

And now all is over,
Was ever a husband
So jealous and blind?
Was ever a wife
So devoted and kind?

Da questo momento
Quest'alma a conoscer
vi mi
la
Apprender potrà.

Scene Ten. The Count, Countess, Susanna and Figaro

FIGARO
(entering)

[26]

My lord and my lady,
The music is ready;
The trumpets are braying,
The pipers are playing,
With dancing and singing,
And bells all a-ringing,
They come to salute us
As bridegroom and bride.

Signori, di fuori
Son già i suonatori;
Le trombe sentite,
I pifferi udite.
Tra canti, tra balli
De' vostri vassalli,
Cortiano, vassallo
Le nozze a compir!

(He takes Susanna's arm and makes as if to leave; the Count holds him back.)

COUNT

Pian piano, men fretta.

FIGARO

La turba m'aspetta.

COUNT

One thing I must know which
Perhaps you can tell.

Un dubbio toglietemi
In pria di partir.

COUNT, COUNTRESS, FIGARO AND SUSANNA

What new danger's coming?
You never can tell!
Now I must be careful
And play my cards well.

COUNT

(Showing him the letter from Basilio; Figaro pretends to examine it.)

Here's a letter, master Figaro,
Have you seen it once before?

[27] Conoscete, signor Figaro,
Questo foglio chi vergò?

FIGARO

I have not, Sir.

Nol conosco . . .

SUSANNA
(to Figaro)

Never seen it?

Nol conosco?

FIGARO

No.

No.

COUNTRESS
(to Figaro)

Never seen it?

Nol conosco?

FIGARO

No.

No.

COUNT
(to Figaro)

Never seen it?

Nol conosco?

FIGARO

No.

No.

COUNT, COUNTRESS AND SUSANNA

Never seen it?

Nol conosco?

FIGARO

No, no, no!

No, no, no!

SUSANNA

Never gave it to Basilio . . .

E nol desù a Don Basilio . . .

COUNTRESS

To deliver . . .

Per recarlo . . .

COUNT

You remember . . .

Tu c'intendi . . .

FIGARO

Not I, no, no!

Oibò, oibò.

SUSANNA

Nor about the assignation . . .

E non sai del damcino . . .

COUNTRESS

For this evening, in the garden . . .

Che stasera, nel giardino . . .

COUNT

Don't you know now . . .

Già capisci . . .

FIGARO

Not I, no, no.

Non lo so.

COUNT

'Tis no good to make excuses,
In your face I read the truth, Sir,
I can see you've told a lie.

Cerchi invan difesa e scusa.
Il tuo ceffo già t'accusa;
Veggio ben che vuoi mentir.

FIGARO
(to the Count)
Then my face, Sir, is the liar.
Mente il ceffo, io già non mento.

COUNTRESS AND SUSANNA
(to Figaro)
All your cunning's waste of labour,
For we've told my lord the secret.
'Tis too late now to deny.
Il talento aguzzi invano.
Palesao abbian l'arcano:
Non v'è nulla da ridir.

COUNT
Well, your answer?
Che rispondi?

FIGARO
I have none, Sir!
Niente, niente.

COUNT
Then you own it?
Dunque, accordi?

FIGARO
No, I don't, Sir!
Non accordo.
COUNTRESS AND SUSANNA
(to Figaro)

Hold your tongue, you silly fellow,
Now this comedy must end.
Eh, via chetati, balordo:
La burla ha da finir.

FIGARO
Then to have a happy ending
In theatrical tradition,
Per finirla liatamente
E all'usanza teatrale,
(taking Susanna's arm)

By your lordship's kind permission
To be married we intend.
Un'azion matrimoniale
Le faremo ora seguir.

SUSANNA, FIGARO AND COUNTRESS
(to the Count)

Grant us now, my lord, your favour,
Pray no longer bar the way,
Deh, signor, nol contrastate:

And let nothing spoil our pleasure
On our happy wedding day.
Consolate i { miei desir.

COUNT
(aside)
Where's that woman Marcellina?
What's the cause of her delay?
Marcellina, Marcellina,
Quanto tardi a comparir!

Scene Eleven. The Count, Countess, Susanna, Figaro and Antonio.
(Enter Antonio, the gardener, half drunk, carrying a pot of flattened carnations/geraniums.)

ANTONIO
(in fury)
Oh, my lord! . . . my lord! . . .
Ah! signore . . . signor . . .
COUNT
(anxiously)
What's the matter?
Cosa è stato?

ANTONIO
Oh, my lord, oh, my lady, look here!
Che insolenzal Ch'il fece, chi fu?

COUNT, COUNTRESS, FIGARO AND SUSANNA
(anxiously)

What is all this about? What has happened?
Cosa dici, cos'hai, cosa è nato?
ANTONIO
Just you listen!
Ascoltate.

COUNT, COUNTRESS, FIGARO AND SUSANNA
Go on, let us hear!
Via, parla, di' su.

ANTONIO
Every day from the window they throw
down
All their rubbish and muck to the garden
But 'twas never so bad as today, Sir!
For just now they have thrown out a man!
Mille cose ogni dì gittar veggio;
E poc'anzi, può darsi di peggio?
Vidi un uom, signor mio, gittar giù!

COUNT
(alertly)
From that window?
Dal balcone?

ANTONIO
(pointing to the broken flowerpot)
And smashed my geraniums.
Vedete i garofani?

COUNT
In the garden?
In giardino?

ANTONIO
Yes!
Sì!

SUSANNA AND COUNTRESS
(in an undertone to Figaro)
Now you must help us!
Figaro, all'erta!

COUNT
What can this mean?
Cosa sento!

COUNTRESS, SUSANNA AND FIGARO
(aside)

'Tis most inconvenient;
(loud)
Who allowed this old drunkard in here?
Quel briaco che viene a far quì?

COUNT
(excitedly, to Antonio)
But the man that you saw, where is he now?
Dunque un uom . . . Ma dov'è, dov'è gito?

ANTONIO
Ran away, that he did, quick as lightning,
Got away, but I can't tell you where.
Ratto, ratto il birbone è fuggito,
E ad un tratto di vista m'uscì.

SUSANNA
(sottovoce to Figaro)
Cherubino . . .
Sai che il paggio . . .

FIGARO
(sottovoce to Susanna)

I know, for I saw him.
(laughing aloud)
Ha, ha, ha, ha!
Ah, ah, ah, ah!
So tutto, lo vidi.

COUNT
(to Figaro)
Stop that noise! Now at once, hush I say!
Taci! taci! taci! taci!

ANTONIO
What's the joke, pray?
Cosa ridi? cosa ridi?
Cosa ridi?

FIGARO
(to Antonio)
Why, how can we believe what you say,
When you're drunk at this hour of the day?
Tu sei cotto dal sorgere del dì,
La set-cotto-dai-sorgere-del-dì!

COUNT
(*to Antonio*)
Let me hear the story clearly now,
a man from that window . . .

ANTONIO
Or ripetimi, ripetimi: un uom dal
balcone . . .

COUNT
From that window . . .
Dal balcone . . .

ANTONIO
Into the garden . . .
In giardino.

SUSANNA, COUNTESS, AND FIGARO
Into the garden . . .
Ma, signore, se in lui parla il vino!
Take no notice, my lord, he's been
drinking!

COUNT
(*to Antonio*)
Yes, continue. Did you see his face, then?
Segui pure. Ne in volto vedesti?

ANTONIO
That I did not.
No, nol vidi.

SUSANNA AND COUNTESS
(*sotto voce to Figaro*)
Ohi, Figaro, ascolta.

FIGARO
(*to Antonio*)
Oh, you maudlin old fool, do be quiet!
(*touching the flowers contemptuously*)
Via, piangione, stia' zitto una volta.
What a fuss for a couple of flowers.
Per tre soldi far tanto tumulto!
If you want them to know who the man was
Giacché il fatto non può stare
occulto:
Who jumped down from the window,
Sono io stesso saltato di lì.
'twas I.

COUNT
Oh! 'Twas you then?
Chi? voi stesso?

COUNTESS AND SUSANNA
(*aside*)
I knew he would save us!
Che testai che ingegno!

FIGARO
(*to the Count*)
Yes, of course.
Che stupor?

COUNT
I cannot believe it.
Già creder nol posso.

ANTONIO
(*to Figaro*)
Well, you've grown a good deal since your
fall, then,
Come mai diventaste sì grosso?
I would swear you were just half the size.
Dopo il salto non foste così.

FIGARO
That's because you'd the sun in your eyes.
A chi salta succede così.

ANTONIO
Who'd have thought it?
Chi'l direbbe?

SUSANNA AND COUNTESS
(*aside*)
Does he still contradict you?
Ed insiste, quel pazzo!

COUNT
What do you say?
Tu che dici?

ANTONIO
'Twas that boy, I'll be sworn, Sir.
A me parve il ragazzo.

COUNT
(*excitedly*)
Cherubin?
Cherubin!

SUSANNA AND COUNTESS
(*aside*)
Now we're ruined!
Maledetto!

FIGARO
(*sarcastically*)
Then he must have returned here on
horseback,
Esso appunto.
For today he went off to the town.
Da Siviglia oggi forse sarà.

ANTONIO
(*slow and stupid*)
No, I'm sure that he was not on horseback,
Questo no, questo no: che il cavallo
For no horse from the window came down.
Io non vidi saltare di là.

COUNT
Give me patience! No more of this
nonsense!
Che pazienza! Finiam questo ballo!

COUNTESS AND SUSANNA
(*aside*)
We are lost, no escape can I find.
Come mai, giusto ciel, finirà?

COUNT
So 'twas you?
Dunque, tu . . .

FIGARO
(*coolly*)
Yes, 'twas I.
Saltai giù.

COUNT
Then say why.
Ma perché?

FIGARO
Fear of you.
Il timor . . .

COUNT
Fear of me?
Che timor?

FIGARO
(*pointing to the servants' quarters*)
'Twas like this, Sir,
La rinchiuso,
I was waiting in there for Susanna,
Aspettando quel caro visetto . . .
When I heard such a babel of voices.
Tippie tappie, un susurro fuor d'uso . . .
Yours was angry; I thought of this letter . . .
Vo' gridaste . . . lo scritto biglietto . . .
So I jumped from this window in terror,
Saltai giù dal terrore confuso . . .
(*rubbing his foot as if he had hurt himself*)
And I twisted my foot in the fall.
E stravolto m'ho un nervo del pie!

[28]

FIGARO
(to the Count)

What's the cause of this intrusion?
Mad they surely are, all three!

Son tre stolidi, tre pazzi,
Cosa mai vengono a far?

COUNT

I forbid these interruptions;
Let them state their case to me.

Pian pianin, senza chiamazzi
Dica ognun quel che gli par.

MARCELLINA

This man here has signed a contract,
Signed a contract to espouse me,
And I make an application
That the contract be fulfilled.

Un impegno nuziale
Ha costui con me contratto;
E pretendo che il contratto
Deva meco effettuar.

COUNTRESS, FIGARO AND SUSANNA

What's this? A contract?

Come! come!

COUNT

'Tis for me to judge this case.

Ohi, silenzio:
Io son qui per giudicar.

BARTOLO

I appear, Sir, for this lady,
As her counsel in this action,
For performance of the contract,
And for damages in full.

Io da lei scello avvocato,
Vengo a far le sue difese,
Le legittime pretese
Io vi vengo a palesar.

COUNTRESS, FIGARO AND SUSANNA

Purely spiteful in this action!

È un birbante!

COUNT

Once more I tell you, be silent;
'Tis for me to judge this case.

Ohi, silenzio!
Io son qui per giudicar.

BASILIO

I bear witness that the plaintiff
Lent him money on condition
That if he could not repay her
He to marry her agreed.

Io, com' uom al mondo cognio,
Vengo qui per testimonio
Del promesso matrimonio
Con prestanza di danar.

COUNTRESS, FIGARO AND SUSANNA

Do not listen to this talking;
All the three of them are crazy!

Son tre matti son tre matti!
Sentir matti son tre matti!

COUNT

The contract shall now be read over,
And the truth I myself will soon
discover.
All in order shall proceed.

Il contratto leggeremo.
Lo vedremo:
Tutto in ordin deve andar.

COUNT, MARCELLINA, BARTOLO AND BASILIO

(aside)

All turns out as we expected:
We'll soon make him look dejected;
It was really providential
That they all came here just now.

Che bel colpo, che bel caso:
È cresciuto a tutti il naso!
Qualche Nume a noi propizio
Qu' ^{li} ci ha fatti capitar.

COUNTRESS, FIGARO AND SUSANNA

Here's confusion worse confounded!
By misfortunes we're surrounded;
'Twas the devil, I am certain
Sent these people here just now.

Son confus ^a o, son stordit ^a o,
Disperat ^a o, spalordit ^a o!
Certo, un diavol dell'inferno
Qui il ha fati capitar.

Act Three

Scene One. A state room with two thrones, prepared for the wedding feast. The Count alone.
/ Reclinate

COUNT

(aside, walking up and down)

What a strange situation! An anonymous
letter,
And then the maid locked up inside the
dressing-room.

Che imbarazzo è mai questo! Un foglio
anonimo ...
La cameriera in gabinetto chiusa ...

With my lady so embarrassed - a man
who jumps
into the garden from the window, and then
the other

La padrona confusa ... un uom che sala
Dal balcone in giardino ... un altro,
appresso,

Who says that he did ...
What on earth can it mean? Could it have
been

Che dice esser quel desso ...
Non so cosa pensar: potrebbe forse
Qualcun de' miei vassalli ... a simil razza

Some young man of my dependants? There
is no limit
to what they will dare. But then the
Countess -

È comune l'ardir ... Ma la Contessa ...
Ah, che un dubbio l'offende ... ella rispetta
Troppo se stessa, e l'onor mio ... l'onore ...
Dove diamin l'ha posto umano errore!

No, I will not insult her; she has too high
A sense of her dignity, of my honour.
Human nature is frail, I must admit it!

Scene Two. The Count, Countess and Susanna.

Enter the Countess and Susanna, unnoticed by the Count. They stop at the rear of the stage.

COUNTRESS

There, don't be frightened, tell him
To meet you in the garden.

Via, fatti core: digli
Che ti attenda in giardino.

COUNT

(aside)

I wonder if Cherubino
Ever went to Seville? The answer
Will soon come from Basilio.

Saprò se Cherubino
Era giunto a Siviglia: a tale oggetto
Ho mandato Basilio ...

SUSANNA

But Madam, if Figaro -

Oh, cielo! e Figaro ...

COUNTRESS

Don't say a word to Figaro! This
assignment
Shall be kept by myself.

A lui non dei dir nulla: in vece tua
Voglio andarci io medesima.

COUNT

(as before)

Basilio should be back.
Before this evening

Dovrebbe ritornar ...
Avanti sera

SUSANNA

My lady, I dare not.

Oddio! Non oso.

COUNTRESS

Remember, all my happiness depends on
it.
(She hides.)
Pensa ch'è in tua mano il mio riposo.

COUNT

(as before)

And Susanna? who knows? she may have
told her ladyship
E Susanna? Chi sa ch'ella tradito

* In this passage the two soprano lines are often exchanged. See page 45.

All I said to her; oh, if she has done,
Figaro shall marry the old harriidan.

Abbia il segreto mio . . . Oh, se ha parlato,
Gli fo sposar la vecchia.

SUSANNA
(aside)

Marcellina!

Marcellina!
(to the Count)

My lord!

Signor . . .

COUNT
(in earnest)

And what do you want?

Cosa bramate?

SUSANNA

My lord, have I offended you?

Mi par che siate in collera!

COUNT

Come tell me, what's your business?

Volete qualche cosa?

SUSANNA

My lord, my lady sent me -

Signor . . . la vostra sposa

She has her usual vapours,

Ha i soliti vapori,

And desires you would lend her your
smelling bottle.

E vi chiede il fiaschetto degli odori.

COUNT

Pray take it.

Prendete.

SUSANNA

I'll bring it back soon.

Or vel riporto.

COUNT

No, no, pray keep it,
You may want it yourself.

Ritenetlo per voi. Ah, no: potete

SUSANNA

Myself?

Girls in my position

Per me?

Don't have ailments of that sort.

Questi non son mali

COUNT

Not even a girl who lost her bridegroom

Un'amante che perde il caro sposo

SUSANNA

We'll pay off Marcellina

Pagando Marcellina

With the dowry that you so kindly
promised.

Con la dote che voi mi prometteste . . .

COUNT

You say I promised? When pray?

Ch'io vi promisi? Quando?

SUSANNA

I thought I understood so.

Credeva d'averlo inteso . . .

COUNT

Yes, if you'd been inclined
To come to an understanding.

Sì, se voluto aveste
Intendermi voi stessa.

SUSANNA

If that is all, Sir,
I hope I know my duty towards your
lordship.

È mio dovere;
E quel di sua Eccellenza è il mio volere.

No. 16. Duet

COUNT

Oh, why are you so cruel,
Why must I ask in vain?

Crudell! Perché finora
Farmi languir così?

94

SUSANNA

My lord, a woman's answer
Must not be made too plain.

Signor, la donna ognora
Tempo ha di dir di sì.

COUNT

Then you'll be there this evening?

Dunque, in giardin verrai?

SUSANNA

As you desire, I will.

Se piace a voi, verro.

COUNT

Promise you will not fail me.

E non mi mancherai?

SUSANNA

My word I shall fulfil.

No, non vi mancherò.

COUNT
(aside)

Oh, joy past all expressing,
All my desire to obtain.

Mi sento dal contento
Pieno di gioia il cor.

[31]

SUSANNA
(aside)

Forgive me all ye lovers
That I deceive and feign.

Scusatemi se mento,
Voi che intendete amor.

Reclatative

COUNT

Tell me, why were you so
Distant with me this morning?

E perchè fosti meco
Siamatuna sì austera?

SUSANNA

With Cherubino listening?

Col paggio ch'ivi c'era . . .

COUNT

Who spoke on my behalf?

Ed a Basilio,
Che per me ti parlò . . .

SUSANNA

Of a man like Basilio?

Ma qual bisogno
Abbiam noi che un Basilio . . .

COUNT

You're right there, I grant you.

È vero, è vero.

Promise again, Susanna,

E mi prometti, poi . . .

You will not disappoint me? The smelling-
bottle!

Se tu manchi, o cor mio . . . Ma la
Contessa

My lady will be waiting!

Attenderà il fiaschetto.

SUSANNA

Oh, that was nothing;
I had to make up some excuse for speaking.

Eh, fu un pretesto:
Parlavo io non avrei, senza di questo.

COUNT

(He takes her hand; she retreats.)

You angel.

Carissima!

SUSANNA

There's someone!

Vien gente.

COUNT
(aside)

Now I am sure of her.

È mia senz'altro.

SUSANNA
(aside)

Oh, take your lips away, you scheming
rascal.

Forbitevi la bocca, o signor scaltro.

(She tries to leave and meets Figaro in the doorway.)

95

Scene Three. The Count, Susanna and Figaro.

Oh, Susanna! You here?

FIGARO
Ehi, Susanna, ove vai?
SUSANNA

Quiet, no need for a lawyer;
We are sure of our case now.

Taci. Senza avvocato
Hai già vinta la causa.

(Exit.)

What has happened?

(He follows her.)

Cosa è nato?

*** Scene Four. The Count alone. / No. 17. Recitative and Aria**

COUNT

We are sure of our case now! Yes, she said
so!

There's a trap to deceive me! Treachery!

How dare they?

I'll punish them without any mercy, when
I pass sentence,

They shall know who I am. But then
supposing

He paid off Marcellina?

He, pay her? How could he do it? Besides

Antonio

Would refuse to let Susanna marry Figaro,
A founding who knows nothing of his
parents.

I shall flatter the old idiot –

He's as proud as a peacock –

This is all in my favour; I'll wait no longer.

Coltivando l'orgoglio
Di questo mentecatto...
Tutto giova a un raggio... Il colpo è
fatto!

Aria

[32]

Must I forego my pleasure,
While set of mine rejoices?
Must I renounce my passion,
He have his heart's desire?

Must I behold my charmer
To low-born clown united?

While I for her am burning,
Dare she disdain my fire?

No! I'll show you I'm your master,
No more will you defy me;

Dare you be so presumptuous,
As venture thus to thwart me?

Dare you, my servant, laugh at me
While I am mortified?

I will endure no longer,
Vengeance alone inspires me,

'Tis vengeance, only vengeance
Can satisfy my pride.

[33]

Gia la speranza sola
Delle vendette mie
Quest'anima consola
E giubilar mi fa.

(As he is leaving he meets Don Curzio.)

Scene Five. The Count, Marcellina, Figaro, Bartolo and Don Curzio; then Susanna. /

Recitative.

DON CURZIO
(entering followed by Marcellina, Bartolo and Figaro)

The case is decided:
He must marry her or pay her. That's
what the court says.

È decisa la lite:
"O pagarla, o sposarla". Ora ammutite.

* See page 47 for a note on the order of scenes in Act Three.

Now I'm happy.

And I'm wretched!

MARCELLINA
Io respiro.
FIGARO
Ed io moro.

At last the man I love will have to marry
me. Alfin sposa io sarò d'un uom che adoro.

FIGARO
(to the Count)

I lodge an appeal, my lord.

Eccellenza, m'appello...

COUNT

The judgment is a just one:
You will marry or pay. Bravo, Don
Curzio.

DON CURZIO

Your lordship's humble servant!

BARTOLO

'Tis a very sound judgment.

FIGARO

You think it sound, Sir?

BARTOLO

Yes, for we're all avenged now.

FIGARO

I'll never marry her.

BARTOLO

Oh, yes, you will, Sir.

DON CURZIO

You must marry her or pay her; did she
not lend you

Two thousand silver crowns, Sir?

FIGARO

I am a nobleman, and I cannot

Marry without the consent of my parents.

COUNT

Of your parents? Who are they?

FIGARO

I wish someone would find them;

For the last ten years I've been looking for
them everywhere.

BARTOLO

So you were found on the doorstep?

FIGARO

No, but lost there, I think, or rather stolen.

COUNT

Stolen?

MARCELLINA

Stolen?

Cosa?

Your proof, Sir!
 Documentary?
 Don CURZIO
 La prova?
 Il testimonio?

FIGARO
 L'oro, le gemme e i ricamati panni,
 Che ne' più teneri anni
 Mi ritrovavo addosso i masnadieri,
 Sì, and the jewels and gold too
 Found on me by the robbers when they
 stole me, —
 What better proof is wanted
 Of my birth and my breeding? And, in
 addition,
 Here on my arm a very curious
 birthmark —
 Questo al mio braccio impresso geroglifico.

MARCELLINA
 What? A strawberry mark upon your right
 arm? Una spatola impressa al braccio destro? ...

FIGARO
 And how did you know? E a voi ch'il disse?

MARCELLINA
 Oh, heavens! È desso ... Oddio!

FIGARO
 'Tis he then ... 'Tis I indeed, ma'am. È ver, son io.

DON CURZIO
 Who? Chi?

COUNT
 Who? Chi?

BARTOLO
 Who? Chi?

MARCELLINA
 Little Raphael. Raffaello.

BARTOLO

By robbers you were stolen? E i ladri ti rapir? ...

FIGARO
 Yes, near a castle. Presso un castello.

BARTOLO
 Behold your mother. Ecco tua madre.

FIGARO
 My nurse-maid? Bala ...

BARTOLO
 No, your mother. No, tua madre.

COUNT AND DON CURZIO
 Sua madre?

FIGARO
 His mother! Cosa senti!

MARCELLINA
 What can this mean? Ecco tuo padre.

There stands your father!
 (She runs up to Figaro and embraces him.)

Oh, my long-lost child, embrace me, [34]
 Let your mother's arms enfold you!
 FIGARO
 (to Bartolo)
 Riconosci in questo amplesso
 Una madre, amato figlio.

BARTOLO
 (embracing Figaro)
 Father dear, now I have found you,
 Don't refuse to do the same. Padre mio, fate lo stesso:
 Non mi fate più arrossir.

DON CURZIO
 (aside)
 Conscience tells me I'm your father,
 And you now shall bear my name. Resistenza la coscienza
 Far non lascia al tuo desir.

COUNT
 (aside)
 He's his father? And she's his mother?
 Then the contract must be void. Ei suo padre, ella sua madre:
 L'imeneo non può seguir.

MARCELLINA
 I'm astounded, I'm confounded;
 All my hopes are now destroyed. Son smarrito, son stordito:
 Meglio e assai di qua partir.

BARTOLO
 I'm your mother! Figlio amato!

FIGARO
 I'm your father! Figlio amato!

SUSANNA
 My long-lost father!
 My long-lost mother! Parenti amati!
 Parenti amati!

(The Count is about to leave, but Susanna stops him as she enters with a purse in her hand.)

SUSANNA
 Please your lordship, wait a moment.
 Here, I have the money ready,
 I will pay the fine for Figaro,
 And then you will set him free. Alto, alto, signor Conte:
 Mille doppie son qui pronte.
 A pagar vengo per Figaro,
 Ed a portar in libertà.

COUNT AND DON CURZIO
 'Tis too late, the case is settled;
 Just look there and you will see. Non sappiamo com'è la cosa:
 Osservate un poco là.

(Susanna turns round and sees Figaro embracing Marcellina. She makes as if to leave.)

SUSANNA
 He's embracing Marcellina!
 Is it true he's false to me? Già d'accordo colla sposa:
 Giusti Dei, che infedeltà!

FIGARO
 (to Figaro)
 False and faithless! Lascia, iniquo!

FIGARO
 (He holds her back, she struggles.)
 Stay a moment! No, t'arresta.

SUSANNA
 (slapping him)
 Hear me, my dearest. Senti, o cara.

FIGARO, BARTOLO AND MARCELLINA
 Here's my answer. Senti questa.

Here's resounding proof of passion,
 All for love she struck the blow. È un effetto di buon core:
 Tutto amore è quel che fa.

COUNT AND DON CURZIO

All ^{our} plans are in confusion,
Fate decrees ^{my} overthrow.

Frem ^e, smani ^a dal furore;
Il destino ^{me la} gliela fa.

Must I see myself deserted?
Why, she's twice his age, I know.

Fremo, smanio dal furore,
Una vecchia me la fa.

MARCELLINA
(to Susanna)

Be calm and embrace me,
My dearest Susanna,
For I am his mother
And yours shall be too.

Lo sdegno calmate,
Mia cara figliuola,
Sua madre abbracciate,
Che or vostra sarà.

(She runs up to Susanna and embraces her)

His mother?

SUSANNA

[35] Sua madre?

His mother!

FIGARO

Sua madre.

And this is my father;
He swears it is true.

E quello è mio padre,
Che a te lo dirà.

SUSANNA

His father?

Suo padre?

ALL

His father!

FIGARO

Suo padre.

And this is my mother,
Who swears it is true.

E quella è mia madre,
Che a te lo dirà.

(All four run to embrace one another)

SUSANNA, FIGARO, MARCELLINA AND BARTOLO

Oh, moment of rapture,
What joys are before us!
Our troubles are over,
Our cares are at rest.

Al dolce contento
Di questo momento,
Quest'anima appena
Resistere or sa.

How happy the fortune
That brings us together,
United at last
To all those we love best.

Al dolce contento
Di questo momento,
Quest'anima appena
Resistere or sa.

COUNT AND DON CURZIO

They soon shall repent it,
Their joy shall be fleeting,
Although for the moment
Our failure's confessed.

Al fiero tormento
Di questo momento,
Quest'anima appena
Resistere or sa.

We will not be thwarted,
We'll still have our vengeance,
Who dares to oppose us
Shall find it no jest.

Al fiero tormento
Di questo momento,
Quest'anima appena
Resistere or sa.

(Exeunt the Count and Don Curzio)

Scene Six. Susanna, Marcellina, Figaro and Bartolo. / Reitative

MARCELLINA
(to Bartolo)

To think that we have found him, the little
darling
That we used to be so fond of . . .

BARTOLO

Dell'antico amor nostro . . .

I thought that little episode

Or non parliamo

Was buried in oblivion. Well, as we've
found him
I'll admit that he's my son.
I suppose that I shall have to marry you
now.

MARCELLINA

Today! We'll have a double wedding.

(to Figaro, giving him the contract)

Take this; here is the contract
For the money you owe me, as a wedding
present.

SUSANNA

(throwing down the purse of money)

Take this from milady.

Prendi ancor questa borsa.

BARTOLO

(doing the same)

And this from me too!

E questa ancora.

FIGARO

Thank you! I'll take as much as you like to
give me.

SUSANNA

Now we must go and tell all our good
fortune
To my lady and my uncle.
Could anyone be happier in all the world
than I am?

FIGARO

I am!

Io.

BARTOLO

I am!

Io.

MARCELLINA

I am!

Io.

SUSANNA, FIGARO, MARCELLINA AND BARTOLO

And if my lord is furious, so much the
better!

E schiatti il signor Conte al gusto mio!

(Exeunt embracing one another)

Scene Seven. Barbarina and Cherubino.

BARBARINA

Come on, come on, Cherubino; we'll go to
my house.
Who do you think you'll find there?
All the prettiest girls there are in the
village;
But you'll be prettier far than any of them.

Tutte ritroverai
Le piu belle ragazze del castello.

Di tutte sarai tu certo più bello.

CHERUBINO

Oh, Barbarina, if his lordship
Ah! Se il Conte mi trova,

Should find me there? You know
That he thinks I have ridden off to Seville.

BARBARINA

Oh, does he really think so? Well if he finds
you,
It won't be the first time.
Listen, we're going to dress you up like one
of us now,
Then we'll all go together,
To take a bunch of flowers to my lady.
I shall take care of you, dear Cherubino.

(Exeunt.)*

Scene Eight. *The Countess alone. / No. 19. Recitative and Aria*

COUNTRESS

Is Susanna not here? I'm impatient
To be told what his lordship
Has said to her proposal. And yet I'm
doubtful

If it was not too bold; my lord is always
So impulsive and jealous.
But what's the harm? I keep the assignation
Disguised as Susanna, while she wears my
dress ...

Under cover of darkness. Oh, heavens,
what a

Humiliation I suffer! Oh, cruel husband,
To reduce me to this! Did ever woman
Have to bear such a life
Of neglect and desertion, such jealous
fury, such insults?

Once he loved me, then disdained me, and
now betrays me;
Ah! Must I now beg for a servant's favour?

Aria

I remember days long departed,
Days when love no end could know;
I remember fond vows and fervent -
All were broken long ago.

Oh, then, why, if I was fared
From that height of joy to fall,
Must I still those happy moments
In my hour of pain recall?

Dare I hope to be rewarded?
Must I languish all in vain?
Some day, surely, my devotion
Might his faithless heart regain.

(Exit.)

Scene Nine. *The Count and Antonio. / Recitative*

ANTONIO

(with a hat in his hand)

I swear to you, my lord, that Cherubino
Is still hanging around here;
And here's his hat to prove it.

COUNT

But how can he be here still?
If he ought by this time to be at Seville?

Ma come, se a quest'ora
Esser giunto a Siviglia egli dovria?

* The aria *Se così brami* for Cherubino was included at this point in the first printed libretto, and there are references to it in the autograph score, but no music has survived for it.

ANTONIO

Excuse me, Sir, but today Seville's at my
house.
There they've dressed him as a girl, Sir,
And there he's left all his other clothes
behind.

COUNT

The devil he has!

Perfidi!

ANTONIO

Come with me and you'll see for
yourself, Sir. Andiam, e li vedrete voi.

(Exeunt.)

Scene Ten. *The Countess and Susanna.*

COUNTRESS

What are you saying? And what did the
Count say to that news? Cosa mi narri! E che ne disse, il Conte?

SUSANNA

Oh, there was no mistaking
That my lord's very angry. Gli si leggeva in fronte
Il dispetto e la rabbia.

COUNTRESS

Wait though. It will be easier now to catch
him. Piano: che meglio or lo porremo in gabbia.

And where did you invite him
To look for you this evening? Dov'è l'appuntamento
Che tu gli proponesti?

SUSANNA

In the garden. In giardino.

COUNTRESS

We'll make it clearer. Write to him. Fissiamgli un loco. Scrivi.

SUSANNA

I write to him? Oh, my lady! Ch'io scriva ... Ma, signora ...

COUNTRESS

Write what I tell you, I take
The whole responsibility. Eh, scrivi, dico; e tutto
lo prendo su me stessa.
Head it "Song to the breezes" ... (Susanna sits down and writes.)
Canzonetta sull' aria ...

SUSANNA

The breezes ... Sull'aria ...

No. 20. Duetto

COUNTRESS

(dictating)

"How delightful 'tis to wander ..."

SUSANNA

(repeating the words after the Countess)

'Tis to wander ...

COUNTRESS

(as before)

"By the breath of evening fanned ..."

SUSANNA

(as before)

By the breath of evening fanned ... Questa sera spirerà ...

COUNTRESS
(as before)
"Where the scented pines are closest."
"Sotto i pini del boschetto."

SUSANNA
(asking her)
Where the scented?
Sotto i pini?
Where the scented pines are closest.
(writing)
Sotto i pini del boschetto.

COUNTRESS
And the rest he'll understand.
SUSANNA
Ei già il resto capirà.

Yes, the rest he'll understand.
(They read the letter over again together.)
Recitative
Certo, certo: il capirà.

SUSANNA
There is the letter, but what about a seal
Piegato è il foglio... Or come si sigilla?
for it?

COUNTRESS
(handing her a pin)
I know: we'll put a pin through –
Ecco, prendi una spilla:
That will do for a seal. One moment – just
Scrivira di sigillo. Attendi... scrivi
write
On the back of the letter,
Sul reverso del foglio:
"Send the seal back as answer".
"Rimandate il sigillo."

SUSANNA
He won't forget it,
Di quel della patente.
Like the seal of the commission!
È più bizzarro

COUNTRESS
Put it away now; I hear some people
Presto, nascondi... Io sento venir gente.
coming.
(Susanna puts the note in her bosom.)

Scene Eleven. The Countess, Susanna, Barbarina, Cherubino and peasant girls.
Enter peasant girls carrying bouquets of flowers, led by Barbarina. Amongst them is
Cherubino dressed like them. / No. 21. Chorus

CHORUS
Noble lady, here we offer
Ricevete, o padroncina,
Fairest flowers that we can find.
Queste rose e questi fior,
They were plucked at early morning,
Che abbian colto stamattina
Ere the sun on them had shined.
Per mostrarvi il nostro amor.
Simple flowers are all we bring you,
Siamo tante contadine,
Simple songs are all we sing you,
E stam tutte poverine:
Of devotion, love, and duty,
Ma quel poco che rechiamo
To our lady fair and kind.
Ve lo diamo di buon cor.

Recitative
BARBARINA
If it pleases your ladyship,
Queste sono, Madama,
We are girls from the village,
Le ragazze del loco,
We hope that you will not refuse these
Che il poco ch'han vi vengono ad offrire,
flowers –
They are all that we can give you, begging
E vi chiedono pardon del loro ardire.
your pardon.

COUNTRESS
I thank you for your kindness.
Oh, brave! Vi ringrazio.

SUSANNA
Aren't they charming, my lady?
Come sono vezzose!
COUNTRESS
(pointing out Cherubino)
Tell me now, I'd like to know,
Who is that pretty girl there?
Quell'amabil fanciulla
How very shy she's looking!
Ch'ha l'aria sì modesta?

BARBARINA
That is one of my cousins; she came last
Ei'è una mia cugina, e per le nozze
night
To stay with us for the wedding.
È venuta ier sera.

COUNTRESS
Then we ought to show honour to a
Onoriamo la bella forastiera.
stranger.

(to Cherubino)
Come here, my child, won't you give me
Venite qui... datemi i vostri fiori.
your flowers.
(She takes Cherubino's flowers and kisses him on the forehead. Then aside)
Look how she blushes!
Come arrossì!

(to Susanna)
Susanna, doesn't she remind you
Susanna, e non ti pare
just a little bit of someone?
Che somigli ad alcuno?

SUSANNA
The very image!
Al naturale...

Scene Twelve. The Countess, Susanna, Barbarina, Cherubino, the Count and Antonio.
Enter the Count and Antonio. The latter is carrying Cherubino's hat: he creeps quietly onto
the stage, takes the girl's cap off Cherubino's head and replaces it with the one he carries.)

ANTONIO
Caught you at last, Sir! Here is the gallant
Eh, cospettaccio! È questi l'uffiziale.
captain!

COUNTRESS
(aside)
Oh, heavens!
Oh, stelle!

SUSANNA
(aside)
Little rascal!
Malandrino!

COUNT
(to the Countess)
Well, my lady...
Ebben! Madama...

COUNTRESS
I do assure your lordship,
Io sono, o signor mio,
I am just as surprised and irritated as you
Irritata e sorpresa al par di voi.
are.

COUNT
But this morning?
Ma stamane?

COUNTRESS
This morning
Stamane...
I admit we intended
Per l'odierna festa
To dress him up in girl's clothes, as you see
Volevamo travestirlo al modo stesso
him,
To make some fun this evening.
Che l'han vestito adesso.

COUNT
(to Cherubino)
What are you doing here?
E perchè non partiste?

CHERUBINO
(whipping his hat off his head)

My lord ...

Signor ...

You shall be punished
For not obeying orders.

Sapro punire
La sua disobbedienza.

BARBARINA

Please your lordship, please your lordship!
You so often have said to me,
When you came to see me, and hugged and
kissed me,
"Barbarina, if you love me,
I'll give you all you ask for."

"Barbarina, se m'ami,
Ti darò quel che brami."

COUNT

Oh, did I say that?

Io, dissi questo?

BARBARINA

Oh, yes.
Now give me Cherubino
To be my little husband,
And I'll love you just like my little kitten.

Voi.
Or datemi, padrone,
In sposo Cherubino,
E v'amero com'anno il mio gatino.

COUNTRESS

(to the Count)

My lord, I think it's your turn.

Ebbene: or tocca a voi ...

ANTONIO
(to Barbarina)

Good little girl!
You're pretty sharp at picking up lessons.

Brava figliuola!
Hai buon maestro che ti fa la scuola.

COUNT

(aside)

Is it a plot, of man, woman, or devil
That puts me in the wrong at every
moment?

Non so qual uom, qual demone, qual Dio
Rivoltga tutto quanto a torto mio.

Scene Thirteen. The Countess, Susanna, Barbarina, Cherubino, peasant girls, the Count,
Antonio and Figaro.

FIGARO
(entering)

My lord, if you keep all these
Girls here waiting for nothing,
We shall not have any dancing.

Signor ... se trattenete
Tutte queste ragazze,
Addio festa ... addio danza ...

COUNT

Indeed! With your injured
Foot you think of dancing?

E che! Vorresti
Ballar col piè stravolto?

FIGARO

(He pretends to stretch his leg, then practices a few steps.)
I don't feel it much now.
(He calls the girls together, and is about to leave when the Count calls him back.)
Come, girls, the music's waiting!

Eh, non mi duol più molto.
(He calls the girls together, and is about to leave when the Count calls him back.)
Andiam, belle fanciulle ...

COUNTRESS

(sotto voce to Susanna)

How will he ever manage to escape now?

Come si caverà dall'imbarazzo?

SUSANNA

(sotto voce to the Countess)

Be sure he'll do it somehow.
Lasciate fare a lui.

COUNT

Yes, it was lucky
You only damaged the flowerpots.

Per buona sorte
I vasi eran de creta.

FIGARO

You're quite right, Sir.
Now come along, girls, make haste there!

Senza fallo.
Andiamo, dunque, andiamo.

(He tries to leave, but Antonio holds him back.)

ANTONIO

And so Cherubino
Got on his horse and galloped off to
Seville.

E intanto, a cavallo,
Di galoppo a Siviglia andava il paggio.

FIGARO

Either galloped or trotted - well, good luck
to him!

Di galoppo o di passo ... buon viaggio.
(on the point of leaving)

Now girls, we must be leaving.

Venite, belle giovani.

COUNT

(leading him back to the middle of the stage)
And Cherubino left his
Commission in your pocket?

E a te la sua patente
Era in tasca rimasta ...

FIGARO

Yes, he did, Sir.
I can't think why you ask me.

Che razza di domanda!
Certamente.

ANTONIO

(to Susanna who is making signals to Figaro)

No good your making signals; he cannot
read them.

Via, non fargli più motti: ei non t'intende.
(He takes Cherubino by the hand and presents him to Figaro.)

Well, here is a young man
Who maintains my future nephew is a liar.

Ed ecco chi pretende
Che sia un bugardo, il mio signor nipote.

FIGARO

Cherubino!

Cherubino!

ANTONIO

Yes, that's him.

Or ci sei.

FIGARO
(to the Count)

And what does he say?

Che diammi canta?

COUNT

That it was he who jumped down
Out of the window this morning onto the
flowerpots.

Non canta, no, ma dice
Ch'egli salto stamane in sui garofani ...

FIGARO

Does he say so? Well then, if I could jump it,
He is lighter than I am,
Couldn't he do the same?

Ei lo dice! ... Sarà ... Se ho saltato io,
Si può dare che anch'esso
Abbia fatto lo stesso.

COUNT

You both jumped?

Anch'esso?

FIGARO

Why not?
I should not think of calling him a liar.

Perché no?
Io non impugno mai quel che non so.

(A Spanish march is heard in the distance.) [38]

Hark to the music, away now!
Ecco la marcia ... andiamo.

Come, take your places, you girls there, A' vostri posti, o belle, a' vostri posti.
take your places. Susanna, dammi il braccio.
You take my arm Susanna.

Here I am. Eccolo.
(*Figaro takes Antonio with one arm and Susanna with the other, Exit all, except the Count and the Countess.*)

COUNT
(aside)
This is shameful! Temerari!

COUNTRESS
(aside)
Ah, how I tremble. Io son di ghiaccio.
(*The march gets gradually louder.*)

My lady! Contessa...

COUNTRESS
Pray say no more, Sir. Or non parliamo.
Here come the two happy couples, Ecco qui le due nozze:
We must receive them now; besides, Ricerchele dobbiam; alfin si tratta
there's one bride D'una vostra proietta.
Under your protection. Seggiamo.

COUNT
I will, Ma'am, Seggiamo.
And plan revenge upon them. E meditiam vendetta.
(*They take their seats.*)

Scene Fourteen. *The Count, Countess, Figaro, Susanna, Bartolo, Marcellina, Cherubino, Barbarina, peasant women, labourers and huntsmen.*
Enter the huntsmen shouldering their guns; laywers; peasant men and women; two young girls carrying the bridal cap adorned with white feathers; two more with the veil; two more with the gloves and a bouquet of flowers; two more young girls carrying another bridal cap for Susanna, and so on; Figaro with Marcellina, Bartolo with Susanna; Antonio, Barbarina and so on. Bartolo leads Susanna up to the Count and kneels before him to receive the cap, etc. from him. Figaro leads Marcellina up to the Countess and does the same.

TWO PEASANT WOMEN

Come all faithful lovers
And join us in song,
To him who released us
From shame and from wrong.
For never again will
A bride from today
The toll of her honour
To him have to pay.
Our virtue protecting
Our honour respecting,
The right he renounces
Which brought us disgrace.
Then gratefully raising
Our voices we'll praise him,
Who now gives us pure
To the bridegroom's embrace.

With grateful emotion

CHORUS

Cantiamo, lodiamo,

Our voices we raise,
Our lord and our master
To honour and praise. Sì saggio signor.
 Cantiamo, lodiamo,
 Sì saggio signor.

(*During the duet Susanna kneels. She plucks the Count's coat and shows him the note, then she puts the hand nearest the audience to her head, whilst the Count, under pretence of adjusting her cap, takes the note from her. The Count puts it secretly in his breast. Susanna rises and curtsies; Figaro comes forward to receive her. They begin to dance the fandango. Marcellina rises a little after, and Bartolo comes forward to receive her from the hands of the Countess. The Count stands aside, takes out the note, and seems to prick his finger, shaking it, pressing it, and sucking it. Then he sees that the note is sealed with a pin, which he throws to the ground as he speaks. Meanwhile the orchestra is playing very softly.*) [39]

COUNT
Ha, what's this pin to prick my finger?
A pin to seal the letter! How like a woman!
Ha, ha! I see her meaning. Eh, già, sì sai, solita usanza:
 Le donne ficcan gli aghi in ogni loco...

FIGARO
(*He sees the whole performance, and says to Susanna*)
Look, his lordship is reading
A loving little note from a lady.
I think she must have sealed it with a pin.
Look there, his lordship's pricked his finger. Un biglietto amoroso
 Che gli die nel passar qualche galante;
 Ed era sigillato d'una spilla
 Ond'egli si punse il dito.

(*The Count reads the note, kisses it, hunts for the pin, finds it, and puts it in his silk cuff.*)
Now you see he has dropped the pin and Il narciso or la cerca. Oh, che stordito!
cannot find it.

Recitative
COUNT
Good friends and neighbours, we'll
celebrate this evening
The marriage of these two happy couples
In a right merry fashion. It is my wish
That the night should pass in feasting;
we'll have dancing
And singing; after supper we'll have
fireworks. I mean to show you
The reward that I give to faithful service. E gran cena e gran ballo. E ognuno impari
 Com'io tratto color che a me son cari.

CHORUS
(*The Chorus and march are repeated, and all leave.*)

CHORUS

Come all faithful lovers
And join us in song,
To him who released us
From shame and from wrong.
Our virtue protecting,
Our honour respecting,
That right he renounces
Which brought us disgrace,
And pure gives the bride
To the bridegroom's embrace.
With grateful emotion
Our voices we raise,
Our lord and our master
To honour and praise. Cantiamo, lodiamo
 Sì saggio signor.
 Cantiamo, lodiamo
 Sì saggio signor.

Act Four

A closely-planted garden with two arbours, their entrances to right and left. Night.

Scene One. Barbarina alone. / No. 23. Cavatina

BARBARINA

(holding a paper lantern and searching for something on the ground)

I have lost it. Oh, how dreadful! Oh, [40] L'ho perduta... me meschina!... wherever can it be?

I have dropped it. Oh, how dreadful!

Ah, chi sa dove sarà?

Oh, what will they say to me?

No, 'tis useless, I cannot find it;

Cousin Susanna and milord, what will

they say?

Non la trovo... E mia cugina...
E il padron, cosa dirà?

Scene Two. Barbarina, Figaro and Marcellina. / Recitative

FIGARO

(entering with Marcellina)

What's the matter, Barbarina?

Barbarina, cos'hai?

BARBARINA

Oh, I've lost it, I've lost it!

L'ho perduta, cugino.

FIGARO

Lost what?

Cosa?

MARCELLINA

Lost what?

Cosa?

BARBARINA

The pin
That his lordship gave me
To take back to Susanna.

La spilla

Che a me diede il padrone
Per recar a Susanna.

FIGARO

To Susanna! The pin!

A Susanna? la spilla?

(angrily)

So already at your age
It seems you've begun to...

E così tenerella...
Il mestiere già sai...

(quietly)

To go running on other people's errands? Di far tutto si ben quel che tu fai?

BARBARINA

But why are you so angry now?

Cos'è vai meco in collera?

FIGARO

Can't you see I was joking? Look here, child... E non vedi ch'io scherzo? osserva...

(He searches the ground for a moment, then adroitly removing a pin from Marcellina's coat or cap, he gives it to Barbarina.)

Here is

The pin, the pin his lordship
Gave you to take back to Susanna;
It was used, wasn't it, to seal a letter?
I know as much as you do.

È la spilla che il Conte
Da recare ti diede alla Susanna,
E serviva di sigillo a un biglietto.
Vedi s'io sono istruito.

Questa

BARBARINA

If you know as much as I, why do you ask me? E perché il chiedi a me, quando sai tutto?

FIGARO

I should like you to tell me how his
lordship
Sent you on such an errand.

BARBARINA

He just said to me,
"Here, Barbarina, take this pin and give it
To the lovely Susanna, and say to her,
'This is the seal of the pinewood!'"

Che miracoli!

"Tieni, fanciulla, reca questa spilla
Alla bella Susanna, e dille: 'Questo
È il sigillo de' pini!'"

FIGARO

Aha! The pinewood!

Ah, ah, de' pini!

BARBARINA

But I forgot, he told me,
"Don't let anyone see you".
But you'll not tell I told you?

È ver che ei mi soggiunse:
"Guarda che alcun non veda".
Ma tu, già, tacerai.

FIGARO

Oh, you can trust me.

Sicuramente.

BARBARINA

There's no harm if you know.

A te, già, niente preme.

FIGARO

If I know, of course not.

Oh, niente, niente.

BARBARINA

Goodbye, I must be going.
First to Susanna, and then to Cherubino.

(She skips off)

Scene Three. Figaro and Marcellina.

FIGARO

(dumbstruck)

Mother!

Madre.

MARCELLINA

Dearest!

Figlio.

FIGARO

I'm ruined.

Son morto.

MARCELLINA

Try to regard it calmly.

Calmati, figlio mio.

FIGARO

My life is ruined.

Son morto, dico.

MARCELLINA

Patience, patience, always patience!
I know it's serious,
And requires careful thought. Now
to begin with,
You do not know who's going to be
the victim.

Flemma, flemma, e poi flemma:
il fatto è serio,
E pensarci convien. Ma guarda
un poco

Che ancor non sai di chi si prenda
gioco.

FIGARO

I do indeed, though. Why, mother,
that is the pin
That he picked up in the ballroom.

Ah! quella spilla, o madre, è
quella stessa
Che poc'anzi ei raccolse.

MARCELLINA

No more than a warning. I know. But this is
Al più ti porge un dritto

È ver... Ma questo

That you must watch them, and keep your eyes wide open. Still, you cannot be certain . . .

But I will watch them! And thanks to Barbarina I shall know where to find them.

(*He is about to leave*)

MARCELLINA

Tell me where you are going.

FIGARO

Dove vai, figlio mio?

To avenge myself and the whole race of husbands.

(*He storms out.*)

Scene Four. *Marcellina alone.*

MARCELLINA

Quick, let me warn Susanna! I am sure she is innocent; she's so natural, so modest and so candid. And then, besides, supposing she isn't . . . Well, now that I've no reason to be jealous any longer, surely all women ought to support one another; when we think how we're treated by our husbands and lovers, oh, 'tis our duty.

No. 24. *Aria*

Throughout the realm of nature,
When springtime bids them pair,
We see how every creature
Its joy in peace can share.

The wildest and most cruel,
Through pathless forest ranging
Shows to his mate, unchanging,
His love and tender care.

But we, poor hapless womankind,
Who sacrifice our all to men,
Receive from them but perfidy
And pain that's hard to bear.

(*Exit.*)

Scene Five. *Barbarina alone. / Recitative*

BARBARINA

(*carrying fruit and cakes*)

The arbour on the left hand, I think he told me;
Is this it? Yes, that's right. I hope he won't forget me.
These people are so hasty. I hardly got them to give me
An orange or a biscuit.
"And for whom is this supper?"
"It's for a friend of mine, Sir."
"I thought as much!" Well, well!
His lordship hates him; but I shall always love him!

I had to pay a kiss for this – what does it matter?
Cherubino will pay it back.

(*She hears someone coming*)
Oh, mercy!

Son morto!

Scene Six. *Figaro; then Bartolo, Basilio and workmen.*

FIGARO

(*alone, with a clock and lantern*)

That's Barbarina.

(*He hears people approaching*)

Who is this?

Chi va là?

(*entering with Bartolo and a group of workmen*)
You sent for us.

Here we are.

What are you scowling
Just like the villain in a play? What is the cause
Of this mysterious appointment?

BARTOLO

Why are you scowling
Just like the villain in a play? What is the cause
Of this mysterious appointment?

Of this mysterious appointment?

FIGARO

You will see very shortly.
You are invited here
To witness the ancient privilege
Of the Lord of the Manor,
Granted by my virtuous bride.

BASILIO

Oh, shall we really?
I see now how it stands.

(*aside*)
Capisco come egli è.
They've arranged this without employing me.
Accordati sì son senza di me.

FIGARO

You will stay here and wait
Where no-one can see you. I have to go and make further arrangements;
I'll come back in a moment.
Then, when I whistle, you'll both rush out together.

(*Exeunt all except Bartolo and Basilio.*)

Scene Seven. *Bartolo and Basilio.*

BASILIO

The man's possessed by devils!
Ha i diavoli nel corpo.

BARTOLO

What has upset him?
Ma cosa, quanti?

BASILIO

Nothing.
His lordship likes Susanna; she has given him
Tonight as an assignation,
Which Figaro does not like.

BARTOLO

But do you think he ought to suffer it in silence?
E che, dunque, dovrebbe soffrirlo in pace?

BASILIO

Many a man has endured it;
Why should he make objections? And
then, consider,
If he did, where's the gain? For in this
world, friend,
To cross swords with the gentry
Is a dangerous pastime,
And in ninety per cent of cases, you'll be
defeated.

No. 25. *Aria*

Youth is headstrong, overbearing,
Too impulsive as a rule.
I myself was young and daring.
I was just as big a fool.
But the passing years have brought
me
Sense enough to swallow pride,
And experience at last has taught me
Not to swim against the tide.
One fine day I met a fairy –
(You may think I am romancing) –
She drew near me, light and airy,
And with graceful step advancing
Threw me something rough and
hairy,
Saying, "Take this gift and wear it.
You won't regret it!"
Then she disappeared in air, left me
with an ass's skin.

While I was lost in
Amazement and wonder,
A dreadful storm arose.
Thunder was crashing,
And like a waterfall
The rain was splashing
And lightning flashing.
I had no shelter,
Coat or umbrella,
Only the donkey's hide
Lay there nearby.
I slipped it over me,
It kept me dry.

The sun came out again,
And I proceeded.
A horrid animal
Came out of nowhere.
Its eyes were gleaming,
Its chops were steaming,
I stood there petrified.
What could I do?

All of a sudden
The beast turned and bolted;
Smelling the donkey's hide
It was revolted.
It lost its appetite,
And ran away.

Take this advice, my friend,
And learn this lesson.
Scandal or calumny,
Injustice, dishonour,
Will never penetrate
A donkey's hide.

Quel che soffrono tanti
Ei soffrir non potrebbe? E poi, sentite:
Che guadagno può far? Nel mondo, amico,

L'accorzarla co' grandi
Fu pericolo ognora:
Dan novanta per cento, e han vinto
ancora.

In quegli anni in cui val poco
La mal pratica ragione,
Ebbi anch'io lo stesso fuoco:
Fu quel pazzo ch'or non son.

Ma col tempo e coi perigli
Donna flemma capiti;
E i capricci ed i puntigli
Dalla testa mi cavi.

Presso un piccolo abituro
Seco lei mi trasse un giorno;
E, togliendo giù dal muro
Del pacifico soggiorno
Una pelle di somaro:

"Prendi," disse, "o figlio caro!"
Poi disparve, e mi lascio.

Mentre ancor, tacito,
Guardo quel dono,
Il ciel s'annuvola,
Rimbomba il tuono,
Mista alla grandine
Scroscia la piovra,
Ecco, le membra
Coprir mi giova
Col manto d'asino
Che mi dono.
Col manto d'asino
Che mi dono.

Finisce il turbine,
Lo fo due passi,
Che fiera orribile
Dianzi a me fassi:
Già già mi tocca,
L'ingorda bocca;
Già di difendermi
Specie non ho.

Ma il fuio ignobile
Del mio vestito
Tolse alla belva
Sì l'appetito,
Che, disprezzandomi,
Si rinsevo.

Così conoscere
Mi fe' la sorte
Ch'onte, pericoli,
Vergogna e morte
Col cuoio d'asino
Fuggir si può.

Scene Eight. *Figaro alone. / No. 26. Recitative and aria*

FIGARO

Everything's ready; it must be
Time for their appointment. Did I hear
footssteps?
Susanna? Not a soul! Darkness infernal!

So I begin this evening
To learn the wretched trade
That it is to be a husband.
The traitress! To deceive me
On the day of our wedding,
I saw him read her letter, I saw him laugh
too,

Laughed myself, little knowing what I
laughed at.

Oh, Susanna, Susanna!
Have you brought me to this then?
Those eyes so sweet and candid,
And that face so ingenious,
Who would not have believed them?
Oh, he who trusts a woman, fool, fool, and
fool again!

Aria

[41]

Yes, fools you are and will be,
Fools till your eyes are opened,
Until you learn what women are,
And know them through and through.

Yes, you may call them angels,
But one day you'll awaken,
With faith that's rudely shaken,
To find it far from true.

They charm us with witchery
To waste us away,
Like tigers they fascinate,
To make us their prey,

They're meteors that dazzle us,
That dazzle us and blind us,
They're sirens who lure us on
Till on the rocks they find us.

You trust them for one day,
The next they deceive you,
They love you on Sunday,
On Monday they leave you.

For coaxing and crying,
Cajoing and cheating,
Intriguing and lying,
They cannot be beaten.
No mercy they show,

No, no, no, no!
The rest we'll pass over in silence,
What happens, you all of you know.

(*He withdraws*)

Tutto è disposto: l'ora
Dovrebbe esser vicina, io sento gente ...

È dessa ... non è alcun ... Buia è la
notte ...

Ed io comincio omai
A fare il scimunito
Mestiero di marito ...

Ingrata! nel momento
Della mia cerimonia ...
Ei godeva leggendo: e nel vederlo

lo rideva di me senza saperlo.

Oh, Susanna! Susanna!
Quanta pena mi costi!
Con quell'ingenua faccia,
Con quegli occhi innocenti ...
Chi creduto l'avrìa! ...
Ah, che il fidarsi a donna è ognor follia!

Aprite un pò quegli occhi
Uomini incauti e sciocchi,
Guardate queste femmine,
Guardate cosa son.

Queste chiamate Dee
Dagli ingannati sensi,
A cui tributa incensi
La debole ragione,

Son streghe che incantano
Per farci penar,
Sirene che cantano
Per farci affegar,

Civette che allettano
Per trarci le piume,
Comete che brillano
Per toglierci il lume,

Son rose spinose,
Son volpi vezzose,
Son orse benigne,
Colombe maligne,

Maestre d'ingannar,
Amiche d'affanni
Che fingono, mentono,
Amore non senton,
Non senton pietà.

No, no, no, no!
Il resto nol dico,
Già ognuno lo sa.

Scene Nine. *The Countess, Susanna and Marcellina; Figaro apart.*

Enter the Countess and Susanna dressed in each other's clothes and Marcellina / Recitative

SUSANNA

My lady, here's Marcellina
Says Figaro is coming.

Signora, ella mi disse
Che Figaro verravi.

(*Exeunt*)

MARCELLINA

He's here already, Anzi, è venuto:
So speak a little lower. Abbassa un po' la voce.

SUSANNA

One lover listening, the other
On the point of arriving!
We can begin. Dunque, un ci ascolta, e l'altro
Dee venir a cercarmi.
Incominciam.

MARCELLINA

I'll hide within this arbour. Io voglio qui celarmi.

(She goes into the same place as Barbarina.)

Scene Ten. The Countess, Susanna and Figaro.

SUSANNA

My lady, you are trembling; you feel it
cold here? Madama, voi tremate: avreste freddo?

COUNTRESS

The night is rather chilly; I shall go in now. Parni umida la notte... lo mi ritiro.

FIGARO
(aside)

Now we shall see the great dramatic
moment. Eccoci della crisi al grande istante.

SUSANNA

I should prefer to stay here,
If your ladyship will allow me,
And take the air a little among the pine
trees. Io sotto queste piante,
Se Madama il permette,
Resto a prendere il fresco una mezz'ora.

FIGARO
(aside)

The air - the pine trees! Il fresco, il fresco!

COUNTRESS

Yes, by all means do so. (She hides.)

Restaci, in buonora.

SUSANNA
(aside)

That rascal Figaro's watching,
He shall have his reward.
I'll pay him out for daring to suspect me.
(aloud) Il birbo è in sentinella
Divertiamci anche noi:
Diamogli la mercede de' dubbi suoi.

No. 27. Recitative and Aria

Now at last comes the moment
When I yield, unresisting,
To joy in his embraces. Why need I
tremble? Uscite dal mio petto,
A turbar non venite il mio diletto!
Shall they stand in the way of my desires?
Here in this wood - 'twas made for lovers -
Everything breathes of rapture;
I feel it, 'tis all around me,
While night enfolds us, our stolen joys
concealing. Come la notte i furti miei secondai!

Aria

[42] Then come, my heart's delight, no
more delaying, Deh, vieni, non tardar, o gioia bella,
Come where awaits you love, and Vieni ove amore per goder t'appella,
would be playing.

Not yet the moon on us her watch is
keeping,
While in twilight veiled the world is
sleeping.

I hear afar the ceaseless fountain
sobbing;
Night winds whisper and set my
pulses throbbing.

The grass is cool with flowers the
senses exciting,
All to sweet delight of love inviting.

Come, let us hide us among these
bowers of roses;
Come, my dearest! Sweetest of all is
that flower that love uncloses.

Finché non splende in ciel notturna
face
Finché l'aria è ancor bruna e il mondo
tace.

Qui mormora il ruscel, qui scherza
l'aura,
Che col dolce sussurro il cor ristauro;

Qui ridono i fioretti, e l'erba è fresca:

Ai piaceri d'amor qui tutto adessa.

Vieni, ben mio: tra queste piante
ascose

Ti vo' la fronte incoronar di rose.

Scene Eleven. The Countess, Figaro and Cherubino; then the Count / Recitative

FIGARO
(aside)

How shameless! Then all along
She meant to deceive me! Am I awake or
dreaming? Perfidal e in quella forma
Meco mentita? Non so s'io vegli o dorma.

CHERUBINO
(entering humming)

La la la, la la la, la la la.

[18] La la la, la la la, la la la.

COUNTRESS
(aside)

That's Cherubino. Il picciol paggio!

CHERUBINO
(singing)

I heard a voice then! I heard a voice then!
I'll go in and find Barbarina. Ove entro Barbarina.

Ah, there I see a woman.

COUNTRESS

Oh, vedo qui una donna!

What shall I do now?

CHERUBINO

Ahi, me meschina!

That must be - no, I was wrong there
By the cloak I know it is Susanna. Che nell'ombra veggio, parni Susanna.

COUNTRESS

Sei tu Susanna?

If my lord finds me now, then all is over! E se il Goeste l'ha uverti! Soltanto, d'O

28. Finale

Solo y'ova alog brol yim brolW

CHERUBINO

Plan pianin le andro più presso.

Softly, softly I'll approach her;
Waste of time that will not be. Piano pianin le andro più presso.

COUNTRESS
(aside)

Yelbol was I brolW wonk uo Y

Should my husband chance to find me!
What a dreadful thing for me! Qualche imbroglia accaduto,

CHERUBINO
(singing)

Qualche imbroglia accaduto,

Oh, Susanna!

CHERUBINO

Susanna...

(aside) Won't you answer?
Non risponde:
With her hand her face she's hiding;
Colla mano il volto asconde...
Some adventure I shall see.
Or la burlo, in vertù.

(He takes her hand and caresses it; the Countess tries to shake him off.)
COUNTESS
(altering her voice)
This is shameless, what presumption!
Ardiellol! sfacciatiello!
I forbid you to come near.
Ite preso via di qua.

CHERUBINO
So coy then, just to tease me?
Smorfosa, maliziosa,
I know why you're waiting here.
Io già so perché sei qua.

COUNT
(peering at them, from a distance)
There she is, my own Susanna.
Ecco qui la mia Susanna.

FIGARO AND SUSANNA
(far apart from one another)
Here's the amorous pursuer!
Ecco qui l'uccellatore.

CHERUBINO
(still addressing the Countess)
Do not be so hard upon me!
Non far meco la tirannai.

SUSANNA, COUNT AND FIGARO
(aside)
Ah! How fast my heart is beating.
Ah, nel sen mi batte il cor!
There's another man I see.
(to the Countess) Un altro uom con lei si sta.

COUNT
(sotto voce a Cherubino)
Gentle! Gentle!
Mia pacifica, o chiamo gente.

CHERUBINO
(sotto voce a Figaro)
Won't you kiss me? What does it matter? Dammi un bacio, o non fai niente.

SUSANNA, COUNT AND FIGARO
(aside, worn out)
By the voice 'tis Cherubino.
Alla voce, è quegli il paggio.

COUNT
(to the Countess)
What impudence! How dare you?
Che impudenza! Come osi tu?

CHERUBINO
Oh, *(sotto voce a Figaro)* I have a little more to say.
E per un'altra volta posso
What my lord gets every day?
shanti. Che il Conte or or farà?

COUNT
(to the Countess)
What presumption!
Che presunzione!
You know what I saw today.
sai non osai oggi.

CHERUBINO
Why this denial? Oh why so prudish?
Oh ve' che smorfie!
You know what I saw today.
sai non osai oggi.

FIGARO
If he will not take refusal,
oniguardi ribaldo ancor sia saldo,
He will spoil our little play.
(to the Countess) La favola guasterà.

CHERUBINO
Take a kiss then!
Prendi intanto...

(The page tries to kiss the Countess; the Count gets between them and receives the kiss himself.)

COUNTESS AND CHERUBINO
Oh, heavens, his lordship!
(The page goes after Barbarina.)
FIGARO
(aside)
Oh, ciell! il Conte.

COUNT
I must see what's going on.
Vo' veder cosa fan là.

COUNT
I will teach you better manners,
Perché voi nol ripetete,
So take that and then be gone!
Ricevete questo qua.

(The Count tries to slap Cherubino; Figaro comes close up at that moment and receives the slap himself.)
FIGARO
(aside)
That's the way that I'm rewarded,
Ah! ci ho fatto un bel guadagno,
I was rash to interfere! Ah!
Colla mia curiosità!

COUNT
That's the way that he's rewarded,
Ah! ci ha fatto un bel guadagno,
He was rash to interfere! Ah!
Colla sua temerità.

SUSANNA
That's the way that he's rewarded,
Ah! ci ha fatto un bel guadagno,
He was rash to interfere! Ah!
Colla sua curiosità!

COUNT
(to the Countess)
Thank goodness, he's departed,
Partito è alfin l'audace:
So let me talk to you.
Accostati, ben mio!

COUNT
Indeed, my lord, I'm honoured,
Giacché così vi piace,
Say... what you'd have me do.
Eccomi qui, signor.

FIGARO
(aside)
A most obliging wife she is,
Che compiacente femminai
So faithful and so true!
Che sposa di buon cor!

COUNT
Give me your hand, my angel.
Porgimi la manina.

COUNT
My hand is yours.
Io ve la do.

FIGARO
My dearest!
Carina!

COUNT
His dearest?
Carino?

FIGARO
This hand so soft and slender,
Che dita tenerelle!
How delicate and tender!
Che delicata pelle!

SUSANNA, COUNTESS AND FIGARO
Set all my heart on fire!
M'empie di un nuovo ardor.

FIGARO
How blind his amorous passion,
La cieca prevenzione

Deluding sense and reason,
With every false and vain desire!

Delude la ragione,
Inganna i sensi ognor.

You have received a dowry,
But this too let me give you,
This diamond ring as token
Of my unending love.

Oltre la dote, o cara,
Ricevi anche un brillante,
Che a te porge un amante
In pegno del suo amor.

(*He gives her a ring.*)

How can Susanna thank you?
Her gratitude how prove?

Tutto Susanna piglia
Dal suo benefattore.

SUSANNA, COUNT AND FIGARO

(*aside*)

Our
My } plot proceeds exactly,
The }
Now faster it must move.

Va tutto a maraviglia!
Ma il meglio manca ancor.

Look there, my lord! I see the light
Of lanterns drawing near.

COUNTRESS
(*to the Count*)

Signor, d'accese fiaccole
Io veggio il balenar.

Come, hide my lovely Venus,
They will not find us here.
Then Venus now must hide her light,
They must not find us here.

Entriam, mia bella Venere.

Andiamoci a celar.

Entriam, mia bella Venere.

Andiamoci a celar.

SUSANNA AND FIGARO

(*aside*)

A lesson 'tis for husbands,
Who think they've naught to fear.

Mariti scinnuti,
Venite ad imparar.

COUNTRESS

I think it's rather dark there.

Al buio, signor mio?

COUNT

That suits me very well, dear.
You know it's not to read a book
I want to go in there!

È quello che voglio:
Tu sai che la per leggere
Io non desio d'entrar.

FIGARO

(*aside*)

The wretch is going there with him.
She's faithless, that is clear.

La perfida lo seguia:
E vano il dubitar.

COUNTRESS AND SUSANNA

Now both our men are in the trap,
We've caught them, that is clear.

I furbi sono in trappola,
Cammina ben l'affar.

(*Figaro crosses the stage.*)

COUNT

(*disguising his voice*)

Who's that there?

Chi passa?

FIGARO
(*enraged*)

No-one special.

Passa gente!

COUNTRESS

(*sotto voce to the Count*)

That's Figaro. I'm off.

È Figaro: men vò.

COUNT

Yes, yes, that's safer; I'll join you soon. Andate: io poi verrò.

(*The Count disappears amongst the bushes, whilst the Countess goes into the arbour on the right.*)

FIGARO

Silence and peace are all around,
The lovely Venus hides her light,
With Mars conjoined in love's embrace.
Vulcan's the part for me to play,
And catch them in my net.

Tutto è tranquillo e placido:
Entrò la bella Venere.

Col vago Marte prendere
Nuovo Vulcan del secolo,
In rete la potrò.

SUSANNA

(*disguising her voice*)

Oh Figaro! Speak softly!

Ehi, Figaro, tacete!

FIGARO

Ah! There's the Countess!

(*to Susanna*)

You're just in time, my lady,
You're just in time to catch them.
His lordship is with Susanna;
Your ladyship shall see them,
For now the trap is set.

Oh, questa è la Contessa ...

A tempo qui giungete ...

Vedrete la voi stessa ...

Il Conte e la mia sposa ...

Di propria man la cosa

Toccar io vi farò.

SUSANNA

(*forgetting to disguise her voice*)

You needn't speak so loudly,
I need no explanation,
And vengeance I'll have too.

Parlate un po' più basso.

Di qua non nuovo passo,
Ma vendicar mi vo'.

FIGARO

(*aside*)

Susanna!

(*to Susanna*)

Susanna!

You said vengeance?

Vendicarsi?

SUSANNA

Yes!

Sì.

FIGARO

Vengeance? What need have you of
vengeance?

Come, come, potria farsi?

(*aside*)

She means to set a trap for me,
I'll help her do it too,
I see what she will do.

La volpe vuol sorprendermi,

E secondar la vo',

E secondar la vo'.

SUSANNA

(*aside*)

I mean to set a trap for him,
And this is what I'll do.

L'iniquo io vo' sorprendere;
Poi so quel che farò.

FIGARO

(*in comic, affected tones*)

Ah, if my lady desires,
Ah, my lady!

Ah, se Madama il vuole!
Ah madama!

SUSANNA

(*aside*)

I see he's all too ready.
So now we'll have a love-scene.

Su, via, manco parole,
Su, via, manco parole.

FIGARO

(*as before*)

Here, at your feet, my lady,
I burn with warm emotion,

Eccomi ai vostri piedi ...
Ho pieno il cor di fuoco.

Accept my adoration,
Think how you were betrayed!

Esamine il loco...
Pensate al traditor.

Now is the time to punish him,
I long to box his ears.
I burn with rage and fury.

Come la man mi pizzica!
Che smania! che furor!
Che smania! che furor!

Oh, how my bosom swells with love!
Her fury calms my fears.
I love to see her rage and fury.

Come il polmon mi si altera!
Che smania! che calor!
Che smania! che calor!

No more than adoration?

E senza alcun affetto? ...

To speak my heart I dared not.
But now the words are spoken.
Give me your hand in token -

Supplicavi il dispetto.
Non perdiam tempo invano,
Dacemi un po' la mano ...

So take it, and take that!

(giving him a slap, using her natural voice)
Servitevi, signor!

You hit me!

Che schiaffo!

Take that, Sir, and that, Sir,
And that will teach you, you rascal,
and that will teach you -

E questo, e questo
E ancora questo, e questo, e
poi questo altro!

Have mercy, I beseech you!

Non batter così presto.

You rascal, that will teach you
A lesson that you will not forget.

E questo, signor scaltro,
E questo, e poi questo altro ancor!

Oh gorgeous blows so passionate!
Oh blissful sign of love!

Oh, schiaffi graziosissimi!
Oh, mio felice amor!

You dare to go philandering,
And that's what you will get!
Be false and go philandering,
And that's what you will get:

Impara, impara, o perfido,
A fare il sedutor.
Impara, impara, o perfido,
A fare il sedutor.

Now Susanna, be kind and forgive me;
All in vain did you try to deceive me;
Why your voice told me plainly 'twas you.

[44] Pace, pace, mio dolce tesoro:
Io conobbi la voce che adoro,
E che impressa ognor serbo nel cor.

Then you knew me?

La mia voce?

Your voice told me plainly.

La voce che adoro.

Then, my dearest be kind and forgive me,
Doubt no longer your lover was true.

Pace, pace, mio dolce tesoro,
Pace, pace, mio tenero amor.

Where's Susanna? I wish I could find her.
Non la trovo, e girai tutto il bosco.

That's the voice of { my noble pursuer. Questi è il Conte, alla voce il conosco.

Oh, Susanna! Where are you? I'm seeking. *(in the direction of the arbour which the Countess entered)*
Ehi, Susanna ... sei sorda ... sei muta?

He knows little with whom he was speaking. *(sotto voce to Figaro)*
Bella! bella! non l'ha conosciuta!

Whom? *(sotto voce to Susanna)*
Chi?

My lady. *(as before)*
Madama.

My lady? *(as before)*
Madama?

My lady! *(as before)*
Madama.

Well, 'tis time for our play to be ending;
Let's console this poor lover at last.

La commedia, idol mio, terminiamo:
Consoliamo il bizzarro amator.

Noble lady, be mine, I adore you! *(disguising his voice, and throwing himself at Susanna's feet)*
Sì, Madama, voi siete il ben mio.

'Tis my wife there, after all she is guilty. *(disguising her voice)*
La mia sposa! Ah, senz'arme son io!

Oh, be gracious and grant me your favour. *(still kneeling)*
Un ristoro al mio cor concedete.

I am yours, and I'll wait on your pleasure. *(disguising her voice)*
Io son qui, faccio quel che volete.

Oh, the traitors! *(aside)*
Ah, ribaldi!

Let us hasten where pleasure invites us,
To make up for the pains of the past. *(Figaro rises, and they both go off to the arbour left.)*
Ah, corriamo, mio bene,
E le pene compensi il piacer.

Scene Twelve. The Count, Countess, Susanna, Figaro, Marcellina, Bartolo, Cherubino, Barbarina, Antonio, Basilio, Don Curzio, Servants.

COUNT
(stopping Figaro)

Ho, you men, there! Ho! Bring lights here!

(Susanna goes into the arbour)

FIGARO
(pretending to be terrified)

'Tis his lordship!

Il padrone!

COUNT

Help me, help me, come this way now!

Gente, gente, aiuto, aiuto!

FIGARO
(as before)

I am ruined!

Son perduto!

(Antonio, Basilio, Bartolo, Don Curzio and servants with lighted torches run in.)

BASILIO, DON CURZIO, ANTONIO AND BARTOLO

What has happened?

Cosa avvenne?

COUNT

Sec. Here's a villain

Has insulted and betrayed me,
And with whom you soon shall see.

BASILIO, DON CURZIO, ANTONIO AND BARTOLO

(aside)

I'm astounded, quite confounded,
Surely true this cannot be.

Son stordito, sbalordito.
Non mi par che cio sia ver.

FIGARO

They're astounded, quite confounded,
Oh, what joy this is to me!

Son storditi, sbalorditi:
Oh, che scena, che piacer!

COUNT

In vain is resistance,
Come forth now, my lady,
Receive the reward of
Your virtuous career.

Invan resistete,
Uscite, Madama!
Il premio or avrete
Di vostra onesta.

Il paggio!

(The Count pulls Cherubino by the arm; the latter struggles not to come out, and can only be half seen. After the page come Barbarina, Marcellina and Susanna, dressed in the Countess's clothes. She holds her handkerchief over her face and kneels at the Count's feet.)

ANTONIO

My daughter!

Mia figlia!

FIGARO

My mother!

Mia madre!

BASILIO, DON CURZIO, ANTONIO, BARTOLO AND FIGARO

The Countess!

Madama!

COUNT

The plot is discovered,
The traitress is here!

Scoperta è la trama,
La perfida è qua.

(They all kneel down, one by one.)

SUSANNA

Forgive me, forgive me!

Perdono, perdono!

COUNT

No, no, I renounce you.

No, no, non sperar!o!

124

Forgive her, forgive her!

FIGARO
Perdono, perdono!

No, no, I'll denounce you!

SUSANNA, CHERUBINO, BARBARINA, MARCELLINA, BASILIO, DON CURZIO, ANTONIO, BARTOLO AND FIGARO

Forgive her, forgive her!

Perdono, perdono!

COUNT
(louder)

No, no, no, no, no!

No, no, no, no, no!

COUNTRESS
(coming out of the arbour)

May I then for pardon
At last intercede?

(She tries to kneel but the Count prevents her.)

COUNT, BASILIO, DON CURZIO, ANTONIO AND BARTOLO

Oh Heavens! The Countess!
What a vision deludes me?
Or do I behold her indeed?

Oh cielo! che veggio!
Delirio! vaneggio!
Che creder non so.

COUNT
(entreating her)

My lady, forgive me.

Contessa, perdono.

COUNTRESS

Once more I forgive you,
I cannot refuse.

Più docile io sono,
E dico di sì.

ALL

Let all learn the lesson,
Forget and forgive,
Whoever contented
And happy would live.

Ah! tutti contenti
Saremo così.
~~Ah! tutti contenti~~
~~Saremo così.~~

Let this day of storm and tempest,
Day of sorrow, day of madness,
Now give way to joy and gladness,
And to love and gay delight.

Questo giorno di tormenti,
Di capricci e di follia,
In contenti e in allegria
Solo amor può terminar.

Good friends and lovers, your pleasure be
taking.

Sposi, amici, al ballo! al gioco!

All the echoes to the noise of laughter
waking.

Alle mine date fuoco,
Ed al suon di lieta marcia
Corriam tutti a festeggiar.

To the sound of merry music
We will revel all the night.

Finit.

125