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Overture

Largo maestoso

The musical score is written for piano and consists of 19 measures. It begins with a piano introduction in 3/4 time, marked **Largo maestoso**. The key signature has two sharps (F# and C#). The score includes various dynamics such as *ff*, *cresc.*, *f*, *p*, *fz*, and *tr*. The first system (measures 1-4) shows a piano introduction with a *ff* dynamic and a *tr* (trill) in the right hand. The second system (measures 5-8) continues the piano introduction with a *p* dynamic and a *fz* (faster) marking. The third system (measures 9-11) features a *fz* marking and a *tr* (trill) in the right hand. The fourth system (measures 12-13) shows a *ff* dynamic and a *tr* (trill) in the right hand. The fifth system (measures 14-16) is marked **Marcia** and features a *ff* dynamic and a *tr* (trill) in the right hand. The sixth system (measures 17-19) continues the **Marcia** section with a *tr* (trill) in the right hand.

Measures 1-4: *ff*, *cresc.*, *f*, *p*

Measures 5-8: *p*, *f*, *fz*

Measures 9-11: *fz*, *fz*

Measures 12-13: *fz*, *ff*

Measures 14-16: **Marcia**, *ff*, *tr*

Measures 17-19: *tr*

Act I

Scene i

A room, indifferently furnished, in the castle of the Count Almaviva.

Figaro and Susanna discovered.

No. 1. Duetto

Allegro non troppo

Susanna

Figaro

f

cresc.

ff

p

fp

fp

p

cresc.

f

The musical score is for a duet between Susanna and Figaro. It begins with a piano introduction in the key of D major (one sharp). The tempo is marked 'Allegro non troppo'. The vocal staves for Susanna and Figaro are shown at the top, with their parts starting on the second measure. The piano accompaniment begins with a forte (f) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand. The score is divided into four systems. The first system shows the vocal staves and the piano accompaniment. The second system continues the piano accompaniment with a crescendo (cresc.) and fortissimo (ff) dynamic. The third system shows the piano accompaniment with piano (p) and fortissimo (fp) dynamics. The fourth system continues the piano accompaniment with piano (p), crescendo (cresc.), and forte (f) dynamics.

Enter Susanna.

SUSANNA: Your ladyship will, I hope, pardon my being absent when sent for; but Figaro would detain me, and—

COUNTRESS: Susanna, you may now finish the adventure you were acquainting me with this morning.

SUSANNA: It is already told, madam.

COUNTRESS: But how did the page happen to be in your room, Susanna?

SUSANNA: The poor boy came to entreat I would prevail on your ladyship to obtain his pardon of the Count.

COUNTRESS: But why did he not come to me himself?

SUSANNA: Bashfulness, madam. “Ah! Susanna,” said he, “the Countess is a divinity!—How noble is her manner! Her very smiles, how awful!”

COUNTRESS: (*smiling*) I have always afforded him my protection, Susanna.

SUSANNA: Had you, madam, but seen him snatch the ribband from me!—

COUNTRESS: (*rising*) Pshaw! enough of this trifling. And you dread, that your resistance of my lord the Count’s persecutions will cause him to prevent your marriage with Figaro? But fear nothing; there will be need of a little artifice perhaps; in the execution of which thy assistance may be required.

SUSANNA: Oh, my lady! Marcellina and Fiorello have already invented a plot, in which they hope your ladyship will not deny your concurrence.

COUNTRESS: Indeed!

SUSANNA: The Count, by an anonymous letter, is to have some suspicions roused of your ladyship’s fidelity.

COUNTRESS: How! (*half-angry*) but proceed.

SUSANNA: I am to consent to the meeting the Count has proposed this evening, in the garden, and Cherubino is to be dressed *a la Susanna*, and be her representative.

COUNTRESS: Well, to confess the truth, the project rather corresponds with one I was considering of putting in practice. But as, perhaps, the page, might be discovered, you must write directly to the Count, to inform him, that you agree to his proposition, and will meet him this evening by the pavilion in the garden. Come write! (*putting implements for writing before Susanna*)

SUSANNA: I—write! But, my lady, should our attempt fail, the Count will certainly seek revenge, Figaro would be turned away, and I, oh! what would become of me.

COUNTRESS: Fear not! I will take the whole of the blame on myself, write, therefore—come, (*Susanna seats herself at a table, and reluctantly prepares to write. The Countess sits opposite to her.*) and I’ll dictate; write the first lines of his favourite song; he’ll understand the rest: begin thus!

No. 11. Duetto

Andantino con moto (writing)

Susanna

Countess

Cl.

dolce ed espress.

pp

“How gent-ly”

“gent- ly when the sun’s de-