

Rossini  
Largo al factotum  
from Il Barbiere di Siviglia

Allegro vivace

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand plays a rhythmic accompaniment of eighth-note chords. A piano (*p*) dynamic marking appears in the second measure of the right hand.

The second system continues the piece. The right hand has a melodic line with eighth-note patterns and slurs. The left hand plays a rhythmic accompaniment of eighth-note chords. The dynamic is marked forte (*f*) throughout the system.

The third system continues the piece. The right hand has a melodic line with eighth-note patterns and slurs. The left hand plays a rhythmic accompaniment of eighth-note chords. The dynamic is marked piano (*p*) in the first measure and forte (*f*) in the last measure.

The fourth system continues the piece. The right hand has a melodic line with eighth-note patterns and slurs. The left hand plays a rhythmic accompaniment of eighth-note chords. The dynamic is marked piano (*p*) and *leggero* throughout the system.

The fifth system continues the piece. The right hand has a melodic line with eighth-note patterns and slurs. The left hand plays a rhythmic accompaniment of eighth-note chords. The dynamic is marked *cresc.* (crescendo) in the second measure.

The first system of piano accompaniment features a treble clef staff with a melodic line of eighth and sixteenth notes, and a bass clef staff with a rhythmic accompaniment of chords and eighth notes.

The second system continues the piano accompaniment. The bass clef staff includes the instruction *poco a poco cresc.* (poco a poco cresc.) written above the staff.

The third system of piano accompaniment shows a more active bass line with a dynamic marking of *f* (forte) in the bass clef staff.

This system includes the vocal line and piano accompaniment. The vocal line starts with the name "Figaro" and the lyrics "Lar - go al fac - to - tum del - la cit - I'm the fac - to - tum of all the". The piano accompaniment features a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment. Dynamic markings *p* and *ff* are present.

This system continues the vocal and piano accompaniment. The vocal line includes the lyrics "tà, lar - go! town! Make way! la la la la la la la la la! la la la la la la la la la!". The piano accompaniment includes dynamic markings *f* and *p*.

*p*

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

*p*

*cresc.*

la la la la la la la la la! Ah, che bel  
 la la la la la la la la la! Ah, 'tis a

*f* *p dolce*

vi - ve - re, che bel - pia - ce - re, che bel - pia - ce - re per un bar -  
 charm - ing life, brim - ful - of plea - sure, brim - ful - of plea - sure, that of a

*f*

bie - re di qua - li - tà, di qua - li - tà!  
 bar - ber used to high life! used to high life!

*p*

*mf*

Ah, — bra - vo, Fi - ga - ro, bra - vo, bra - vis - si - mo, bra - vo!  
 No — one can vie with the bril - liant Fi - ga - ro, no, none!

*f* *p*

*cresc.*

la la la la la la la la la la! For - tu - na -  
 la la la la la la la la la! Al - ways in

*cresc.* *f* *f*

*cresc.*

tis - si - mo per ve - ri - tà; bra - vo! la la la la la la la  
 luck where good for - tune is rife; well done! la la la la la la la

*p*

*f*

la la! for - tu - na - tis - si - mo per ve - ri - tà!  
 la la! al - ways in luck where good for - tune is rife,

*f*

*f*

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

*sempre con forza*

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!

*p*

*p leggero*

Pron-to a far tut - to la not - tee il gior - no, sem - pre d'in - tor - no in gi - ro  
Ear - ly and late, for all who re - quire me, Noth - ing can tire me, read - y for

sta. Mi-glior cuc - ca - gna per un bar - bie - re, vi - ta più no - bi - le, no, non si  
all. Of all pro - fes - sions that can be men - tioned, That of a bar - ber is best of them

*molto cresc.*

dà! la la la la la la la la la la la la la la la la la la la!  
all! la!

*mf* *molto cresc.* *f* *p*

Ra - so - ri,  
Scis - sors in

pet - ti - ni, lan - cet - te e for - bi - ci al mio co - man - do tut - to qui sta, lan - cet - te e  
hand, 'mongst my combs and my ra - zors, I stand at the door when cus - tom - ers call; Scis - sors in

for - bi - ci, ra - so - ri, pet - ti - ni, al mio co - man - do tut - to qui sta.  
 hand, 'mongst my combs and my ra - zors, I stand at the door when cus - tomers call.

*a piacere*  
 V'è la ri - sor - sa poi del me - stie - re col - la don -  
 Thenthereare cas - es quite dip - lo - ma - tic, Here dam - sel

net - - ta, col ca - va - lie - - re, col - la don - net - ta, la ran la -  
 sigh - - ing, there swain ec - stat - - ic, here dam - sel sigh - ing, la ran la -

ra - la, col ca - va - lie - re, la ran la la la la!  
 ra - la, there swain ec - stat - ic, la ran la la la la!

*dolce*

*mf*

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

*f*

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

*p*

Tut - ti mi chie - do - no, tut - ti mi  
 I am in such re - quest, nor night nor

*pp leggero*

vo - gli - no, don - ne, ra - gaz - zi, vec - chie, fan -  
 day I've rest, Old men and maid - ens, ma - trons and

*cresc.*



ciul - le. gal - lants. Qua la par - ruc - ca! "Have you my wig there?" pre - sto la "Quick here and

*mf*

bar - ba! shave me!" qua la san - gui - gna! "I've got a head-ache!" pre - sto il bi - "Run with this

*poco a poco cresc.*

griet - to! let - ter!" Tut - ti mi I am in chie - do - no, such re - quest, nor night nor vo - gli - no, day I've rest, I am in

*poco a poco cresc.*

chie - do - no, tut - ti mi vo - gli - no: Qua la par - ruc - ca, pre - sto la bar - ba, pre - sto il bi - such re - quest, nor night nor day I've rest! "Have you my wig there?" "Quick here and shave me!" "Run with this

*cresc.*

*f*

gliet - to! Fi - ga-ro, Fi - ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro,  
let - ter!" Fi - ga-ro, Fi - ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro,

*ff*

Fi-ga-ro, Fi-ga-ro, Fi-ga-ro! ohi - mè! ohi - mè! che fu - ria, ohi -  
Fi-ga-ro, Fi-ga-ro, Fi-ga-ro! No more! no more! This clam - or I'll

*ff*

mè! che fol - la! un' al - la vol - ta  
bear no long - er! For pit - y's sake, speak

*sempre con forza*

per ca - ri - tà, per ca - ri - tà, per ca - ri -  
one at a time, for pit - y's sake, for pit - y's

*dim. senza rallent.*

tà, un' al-la vol - ta, un' al-la vol - ta, un' al - la vol - ta, per ca - ri -  
sake, for pit - y's sake, speak one at a time, oh, for pit - y's sake, speak one at a

*smorz.*

tà!  
time!

*pp leggero*

*p*

Fi - ga - ro! Son  
Fi - ga - ro! I'm

qua.  
here.

Fi - ga - ro! Son  
Fi - ga - ro! I'm

*cresc.*

qua. Fi - ga - ro qua, Fi - ga - ro là, Fi - ga - ro qua, Fi - ga - ro  
here. Fi - ga - ro here, Fi - ga - ro there, Fi - ga - ro here, Fi - ga - ro

*poco cresc.*

*mf*

là, Fi-ga-ro su, Fi-ga-ro giù, Fi-ga-ro su, Fi-ga-ro  
 there, Fi-ga-ro high, Fi-ga-ro low, Fi-ga-ro come, Fi-ga-ro

*poco a poco cresc.*

giù! Pron-to pron-tis-si-mo son co-me un ful-mi-ne, so-no il fac-  
 go! I'm in-dis-pen-sa-ble, ir-rep-re-hen-si-ble, I'm the fac-

*più cresc.*

*f.*

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

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

*smorz.*

*p* *leggero e brillante*

Ah, bra-vo, Fi-ga-ro, bra-vo, bra-vis-si-mo, ah, bra-vo, Fi-ga-ro, bra-vo, bra-  
 Ah, bra-vo, Fi-ga-ro, bra-vo, bra-vis-si-mo, ah, bra-vo, Fi-ga-ro, bra-vo, bra-

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The piano part consists of a steady eighth-note accompaniment in the bass clef and chords in the treble clef. A dynamic marking of *p* is present at the beginning of the piano part.

*cresc.*

vis-si-mo! a te for-tu-na, a te for-tu-na, a te for-tu-na non man-che-  
 vis-si-mo! Thou art a fa-vor-ite of For-tune, Art a bar-ber of wide re-

The second system continues the vocal line and piano accompaniment. A *cresc.* marking is placed above the vocal line. The piano accompaniment continues with its characteristic rhythmic pattern.

*p*

ra. Ah, bra-vo, Fi-ga-ro, bra-vo, bra-vis-si-mo, ah, bra-vo, Fi-ga-ro, bra-vo, bra-  
 nown! Ah, bra-vo, Fi-ga-ro, bra-vo, bra-vis-si-mo, ah, bra-vo, Fi-ga-ro, bra-vo, bra-

The third system continues the vocal line and piano accompaniment. A dynamic marking of *p* is placed below the piano part. The piano accompaniment maintains its rhythmic accompaniment.

*cresc.*

vis-si-mo! a te for-tu-na, a te for-tu-na, a te for-tu-na non man-che-  
 vis-si-mo! Thou art a fa-vor-ite of For-tune, Art a bar-ber of wide re-

The fourth system concludes the vocal line and piano accompaniment. A *cresc.* marking is placed below the piano part. The piano accompaniment continues with its rhythmic accompaniment.

*f con brio*

rà! so - no il fac - to - tum del - la cit -  
 nown! I'm the fac - to - tum of all the

tà, so - no il fac - to - tum del - la cit -  
 town, I'm the fac - to - tum of all the

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

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

*ff* *ff*