Almaviva: a contemporary adaptation of Mozart’s Le nozze di Figaro

Rachel McDonald
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ALMAVIVA

A contemporary adaptation of Mozart's Le Nozze di Figaro
Part B: Score only (All dialogue is contained in Part A)

Part B of material submitted in partial fulfilment of the requirements for the award of
the degree Master of Creative Arts - Research

From
University of Wollongong

By
Rachel McDonald  BA (UWA), Dip. Mus (QCM), DPA Theatre Directing (WAAPA)

Faculty of Creative Arts 2006
CAST  Six singers, accompanied by piano:

Rocco Almaviva (Baritone)
Rosina Almaviva (Soprano)
Susanna (Soprano)
Figaro (Bass)
Cherubino (Tenor NB In Almaviva this is a male role)
Basilio (Tenor NB Basilio also sings some of Antonio’s lines in Acts 2 and 4)

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ACT ONE

MUSIC I

FIFTY, EIGHTY

Figaro and Susanna

Allegro
Figaro (working on a lap-top)

Fifty...

Eighty...

Doesn't...

... Add up! That accountant
done and the wedding is to-morrow  and the wedding is to-

this is dodgy

morrow!

I could use a hand here

what's going on?

Fi-garo o'er the wedding is to-mi-ri-o-n is to-

morrow! A-n-y bo-dy told you la-tely what a
sexy girl you are? What a sexy girl you are

Susanna
Give it a rest Give me a hand
are You're so sexy And don't you

Can't believe this time tomorrow Can't be-

know it Can't be-
-lieve this time to-mo-ron you and I will be ma

wife and wife for life. I don't think it gets much

be-ter, this is going to last for-e-ver, All our
lives we'll be together, and tomorrow is our wedding day.

For richer, for poorer, and in good times when tomorrow is out of the

In bad times when tomorrow is out of the
way. We're on the way only one way.

Till this wedding is out of the day

way.
MUSIC 2

SUSANNA KNOCK OFF NOW

Allegro

Figaro and Susanna

Figaro (falsetto & aristocratic)

"Su- san- na Knock off now it's
time for a cam- pa- ri"

let's

or - der cam- pa- ri

Yoo hoo!

Yoo-
hoo! Two campa-ris you big i-ta-lian spunk."

(dropping the act)

may-be she'll take you to lunch in the piazza

where pizza's a motsa
Garçon, garçon change, gold and Signor Rome-

- O-

more likely Rosina will get a-

mi-graine. And I'll be a- lone with the
ironing knock knock knock knock It's the boss dropping in to say hi And then... and then... and coincidentally you're in another country. There's no one to help me Figaro Su~
-San-na hold on,  Sus-an-na hold on,  Sus-

There's no-one here.

-San-na hold on,  Hold on -

Stop him,  And then... and

Hold on,  hold o ___

 cresc.
Recit.

then...

Now listen if I'm

— on  hold on

Let's hear it

going to tell you, if I'm going to tell you,

I don't want you getting all jealous and

Weird! So what's going on then? So what's
going on then? This whole situation is 

Susanna

I don't want you getting all worse than I feared

jealous and weird

this whole situation is worse than I
I don't want you getting all jealous and
feared and I know that that bastard gets what he

weird. I don't want you getting all jealous and weird I-

wants this whole situation is worse than I feared, shoulda

mean it! all jealous and weird I—mean

'seen it! much worse than I feared, shoulda seen
it! All jealous and weird

it! It's worse than I feared, it's worse than I

mean it!

I mean it

I mean feared, it's worse than I feared, it's worse than I

it.

feared.

\textit{dim.}
THANKS MR. ALMAVIVA

[Moderate]

Thanks Mr. AlmaViva. Now I can see it.

And it all becomes clearer. My quick promotion and your friendly de-

meanour. Since we're such good friends, take my

labour, my ideas, and my fiancé.

[Andante]

It's the least I can do, mate! You're a helluva guy, go for it, she's your mate!
Hey mister boss I'm going to get you.

Hey mister boss I'm going to get you.

I'll keep my hands clean but I'll bring you down you'll be the

patsy and you'll be the clown yes I'll bring you down

Presto

Yes! I'll bring you down
I CAN'T WORK

Cherubino

Allegro vivace

I can't work; I've got no concentration, I'm a victim of sexual frustration. Every woman I see turns me on, I've got...
no hope of getting it on, Does it matter, they

still turn me on. Whether it's beautiful Roma-

 sina, You or my girlfriend Bur-ba-rina

I can't control the urges I feel
one desire

One desire to make

love to them all, one desire,

One desire to make love to you all

while I try to resist this sensation

I'm a victim of sexual frus-

...
-traction  Every woman I see  o-ver whos me  eve-ry

f  

woman I see. turns me on  I've got no hope o-f

get-ting it on, Doesn't matter they still turn re

And though I know it's
tragic

magic one day I'll have a lover a woman like no

other till then I'll have to suffer 'coz I can't hear my

speeds down to the beach no more down to the
I can't stop peeping. My inappropriate behaviour is a problem coz I can't hear my spee-hoom.
down to the beach no more, down to the beach no

more and if no-one will help me and

since no-one will help me I'll suffer on my

own a lone Deal with it on my own

Adagio

Tempo I

persona.
MUSIC 5

SEND THAT RETARD TO MY OFFICE

Almaviva, Basilio, and Susanna

Allegro assai

Almaviva (to Basilio)

Send that retard to my office

for his exit interview Con-

Basilio

kill him and then ill deal with you I was joking
As you realise I admit it was in poor taste. This is awful, this is awful I can't stand it any more.

Susanna

Almaviva please don't sadd me

Go & get Che-rubino
This is awful

This is awful — Please don't sack me I'll

Watcha waiting for get out!

I can't stand it I can't stand it I can't

make it up

Stand it any more I can't stand it any—
more.

Basilio

Almaviva

Have a seat & take it easy

let's calm down now and think it
don't you worry coz Daddy's

through

Let's calm down now and think it

here
don't you worry coz Daddy's
through, let's calm down now & think it through
here, don't you worry coz daddy's here

Basilio

Any-body like a coffee?

Susanna

Get your hands off! Keep your distance! Why don't

both of you get out, go on get out go on get out!
we are only here to help you, you are

perfectly safe with us, you are perfectly safe with us.

safe with us, you are perfectly safe with us.
Basilio
(To Almaviva)

Che-rui-no is a problem I advise you to

Susanna

Let him go! He's a liar! Don't believe him. There's no evidence at all. And it's not Basilio's call. It's not his call. It's not his call!

Almaviva (to Basilio)

Clean his desk out after lunch break.
Susanna

cherubino!

Basilio (mocking her)

cherubino

He'll be gone before tomorrow.

What he do?


Yesterday morning

Amavina

I went to check on Barbara, (that new girl)

She should've been working that shift at the canteen

No-one had seen her for ages, so I said I'd check outside
where the skip is, the recycling, under plastic!

(reveals Cherubino)

found her hiding, guess who was with her?

Susanna:

what a disaster

what am I seeing?

Susanna

Basilio (laughing)

This is

Better & better!

Almaviva

Now I start to get the picture!
not the way it seems

There is

1 begin to understand

no-thing go-ing on

Basilio

He was scared

I can't say that I'm surprised I've always

not so mo-ral

(referring to Basilio)

And so was I

Don't believe a word he says it's all

thought her de- vi- ous

I can't

after all!

Now I start to:
lies, all lies, there is nothing going on 'I swear it's
say that I'm surprised Sir Evidence before year
got the picture I begin to understand

true nothing worse than this could happen
eyes so depraved but so self-righteous
-stand, so depraved but so self-righteous
I can't take it any more.

Now I see what's going on. So self-righteous.

Now I see what's going on.

For a sinner, how's the view from the moral...
Don't believe a word he says, it's all lies, all lies there is high ground?

I can't say that I'm surprised, Sir, hyp
cr
tical 
beh

A

nothing going on, I swear it's true. No-
thing

E

 evidence before your eyes you should 

Now I see what's going on, hy-

e
worse than this could happen I can't take it-
sack her and her partner I'm the one that
critical behaviour now I see what's

any more, I can't take it any more I can't
you can trust I'm the one that you can trust I'm the
go ing on, now I see what's going on, now I
take it any more I can't take it any

one that you can trust in the one that you can

see what's going on now I see what's going

more

This is bad so very bad

trust so self righteous for a harlot I can't say that I'm supposed to be Evil

on now I start to get the picture
As a colleague he always been lo-yal And so
far you've rewarded my to-ill when I found this I thought Almo-
viva needs to see it as soon as he can It's a letter addressed to Ro-
-si-na and I think it was sent by a man
No Sir I doubt that it's from Cherubino

Can't i-

Imagine him writing "tesoro." I would say this is from a-

Another more experienced Italian lover. Just as

Well, that she's satisfied! There's no
way that she would stray

But this

guy well he might try you can't be too careful if you

asked me to make a sug
give her some extra attention watch her closely to see if it's
true

(Reading)

conference call scheduled for two

To Rosina Alma

vi-va mio carissimo tesoro Don't re-
-sist me n- ny longer under neath you long for more

Let me take you through that door Be my mistress be my whore

Scene change
ACT TWO

Music 7

ONCE AGAIN

Rosina

[Larghetto]

Countess

Once a-gain our an-ni
versary goes unnoticed except by me.

Whatever happened to our passion? Why isn't life like "B & B"? Can't it be like on TV? I remember when we
used to stay in bed all day till three. Now I'm nothing to my baby, so there's no thing left for me. But I can't walk free. No, my baby doesn't love me. Must be how it's meant to be.
Donne, vede-te, sì l'ho nel cor

Quello ch'io provo, vi ridire,

È per me nuovo capir solo

Sent'io un affetto pien di desir,
Ch'ora è dilettore, ch'ora è martir.

Gelo, e poi sento l'alma avvampar,

E in un momento torna gelar.

Ricercova bene fuori di me,
Non so chi ti tien, non so cos'è. Sospirò e

gemo senza voler, Palpito e tremo senza sa-

per. Non trovo pace notte, né di, Ma pur mi pace

langsir così. Vol, che sapete
che cosa è amor,
Donne, vedete,
s'io l'ho nel cor,
Donne, vedete,
s'io l'ho nel cor.
MUSIC 9

I'M WARNING YOU

Almaviva, Rosina & Susanna

Allegro spiritoso

Almaviva:

I'm warning you Susanna

Rosina:

You'd better come out now.

Susanna:

can see him through the window

I need to get him

don't think she can hear you, she's got her headphones.
out and sneak back in myself

on She's got her headphones on But why's she wearing

headphones? Why? She likes to hear music

while she works I asked her just this morning to clean out all my

drawers, to clean out all my drawers I know what's going
I've told you twice already she's cleaning out my
on here Your lover's in the wardrobe your lover's in the

in there Hell murder them for sure I ha-ve to
drawers She's cleaning out my drawers in-
wardrobe He's right behind that door!
Get back in there I'm scared that

—Sullying me! with this treatment I'm thin—king

I know what's going on here And I will

they could die, he's such a jealous guy

that it might be time to say goodbye In-

have revenge by and by I
Feel I'm watching a train wreck in slow motion speeds
resulting me you bastard you're always so suspicious!

Know that he is in there your actions are suspicious your

Such a jealous guy

I don't know why I try I don't know why

Story is a lie It's a lie It's
what to try
they could die
don't know why
I don't know why I try
a lie
it's a lie
Rosina
Don't listen dear!
Susanna!
come out this
No stay there!
You
in-stant!
I mean it!
work for me!

She's got her headphones on.

I pay your wage!

If you don't come out now girl

that girl is my employee And

I'll sack you & your partner
Only I can sack her story in there! Stay in there!

Susanna

Now this is getting scary, where we're warning you be careful. I'm warning you be

careful. Heading for catastrophe, he's going to lose the plot. I'm careful. Be careful. Be careful.
asking you politely, to stop & think it over you

The time for words is over I

hard to see what I can do I have to find a way I

Know I'd never cheat on you Be careful what you say

there was someone here with you Then he is going to pay
I have to get back in there, I'm scared that he will murder them!

Be careful, be careful, I'm

Be careful, I'm

Think this situation's gone a bit too

Warning you that you can only push me just so

Warning you that you can only push me just so
far I have to get back in there or else he's going to
far I'm warning you be careful I'm warning you I'm
far I'm warning you be careful I'm warning you I'm

murder them I know they've gone too far
warning you you're pushing me too far you know you are
warning you you're pushing me too far you know you are
I know they've gone too far

You're pushing me too far

You're pushing me too far, I warn you!

Can't help you! Wish I could work out a

warn you! If I were you I'd back off, I'm

If I were you I'd back off, I'm
way to get him out of there I know they've gone too fa---

warning you I'm warning you you're pushing me too far

I know they've gone too

You know you are You're pushing me too

You know you are You're pushing me too
far

I know they've gone too far 1

far

you're pushing me too far you're

far

you're pushing me too far you're

know they've gone too far

pushing me too far

pushing me too far
UNLOCK THE STUPID DOOR

Susanna and Cherubino

Allegro assai

Unlock the stupid door now Unlock the stupid door now I mean it, I

Cherubino (coming out)

I know he's going to die unless you want to die
But how? but how?
murder me unless I can get out

Let's take a look a-

That psycho's locked us in here. That psycho's locked us round.

That psycho's locked us

in here we're going to die. we're going to

in here we're going to die. we're going to
We're going to die, we're going to die, we're going to die, we're going to die.

(Thinking)

We're going to die, the outside door is deadlocked.

Congratulations, Sherlock!
We're on the second level.

He'll kill me if he finds me.

You're jumping onto concrete. I'm scared you'll break your neck.

Let me go!

Let me go! I would rather break my neck than hurt Ro.
-sina I'm going to jump and save her

Don't do it cheru-
(kisses her)

Don't-do-it! Don't-do-it!

have to

I'll see ya round

bino I'm begging you to stay Don't-d-o-o-o-o-o-o-
MUSIC II (Finale)

OUT YOU COME

Almaviva, Rosina, then Susanna, then Figaro, then Basilio

Out you come you little bastard, out you

Rosina:

come & say your prayers. Darling listen for a minute. Take a

deep breath, calm down. Count to ten & cool it down. Take a

credo.
Ameviva
breath and cool it down
Don't you dare tell me to cool it Don't you

Rosina
Almaviva
Dare tell me to cool it Darling listen "Darling listen!"
No 1

Almaviva
mean it Spit it out then I'm waiting I'm waiting we were

Rosina
doing karaoke Don't be offended if you
"Find him without his shirt on wearing makeup & my stockings, we can't believe what I am hearing, from the, slut! I call my wife, this is deviant behaviour & he is, Rosina, it's important for his singing,"
way, I am not a cocktail waitress or an underage as well. It's perverted & ill-

striped. Don't you talk to me that way, don't you talk to me that-

egal! And I'm going to make you pay, I am going to make you

way, don't you talk to me that way. Pay, i am going to make you pay.
He didn't do it. He didn't.
Where's that key? Where's that key?

Alma Viva

Do it & you know it! I know nothing! I'm a-

Bout to kill your lover I suggest you run for cover you don't

Want to die I know take this final chance & go
Rosina

Alright fine but...

Keep your mouth shut

Recit.

but... nothing happened

Keep your mouth shut

I'm not that

Recit.

Now I'm

stupid!

I will kill him
starting to get frightened
coz I will kill him

know what he is like
he's so mad with Cherry
I will kill that little bastard. Then I'll

-bino I'm afraid he'll take his life
You're a deal with the slut-I call my wife. Now I know you!
psycho! this is bull-shit!

disgusting woman! I will

Now I'm starting to get frightened

kill him I will

coz I know what you are like you're so

kill him I will kill that little bastard
door Why don't you? Why don't you? You can't be too

door I plan to! You can't be too;

Allegro Rosina

Sure Susanna go get me my prozac and

Sure (Almaviva goes to check)

Allegro

Susanna

water He jumped out the window it's over re-

Almaviva (coming out)

-lax It's hard to believe it I still can't con-
- receive it  So badly mistaken. Rosi-na-tim

sorry, if I hurt your feelings I hope you'll for-

give me. But you and Su-

sa-anna were not ve-ry
If you're after pity you'd better think twice if you're after pity you'd better think twice if you're after pity you'd better think twice

Rosina

Don't say that twice "I love you!"

I mean it

Susanna

Rosina

Almaviva

Re-
-member?  that "slut who be-

trayed you"  her "de-viant be-

haviour?  I'm deep in the doghouse I'll ne-ver get-

out  You're on-ly got yourself to blame You knew that there's
Rosina

nobody else you can blame I'm loving & faithful

See how you reward me! It seems that the

Almaviva (to Susanna)

most I can hope for is this Come on help me

Susanna

out here It's not going well You've only
got yourself to blame you know that there's nobody else you can blame
(relenting)
Almaviva
Rosina
Rosina
my baby... just
stop there! You've no right to say that! I once was your baby... But now I am nothing... Neglected a...
Come on now Rosina
-
-
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-nough now let's give him a break come on now let's
jealous it's too much to take I swear it's
-thought you so give me a break it's not true so
give him a break

too much to take
give me a break But why did you do it?
Alchemy.

Teach you a lesson. But you were so

Rosina.

Terrified! I'm quite a good actress. The note found by

Susanna.

He wrote it himself to make you.

He wrote it himself to make you.

Figaro?
jealous

if you want for-

That son of a bitch I... could kill him!

giveness then you must forgive if you want forgiveness then you must for-
—give Almaviva

—give if I o—verlook that can we make it

up now? Rosi—na I'm begging you to give me a

Rosi—na

chance. Don't watch this Susanna, I'm starting to

weaken when he does that hard thing I don't stand a
Susanna (privately to Rosina)

chance! That's not such a bad thing   Let's be realistic

considering what nearly happened today there's only so

much we can ask him to pay. There's only so

much we can ask him to pay. Rosina    You
hurt me! Just look at me You hurt me! oh baby!

know it and I'm so sorry

Susanna: sotto voce

from this moment onwards I hope he'll be

from this moment onwards I hope you'll be

from this moment onwards I swear I'll be
everything that she deserves

everything that we deserve I hope you'll be

everything that you deserve I swear I'll be

I hope he'll be everything that she de-

everything that we de-

everything that you de-
serves maybe every-thing that she deserves may-be
-serve you'll be every-thing you know we deserve you'll be
-serve I'll be every-thing I know you deserve I'll be

every-thing he knows she deserves
every-thing you know we deserve
every-thing I know you deserve
Excuse the intrusion I'm after Susanna. The wedding rehearsal is starting at six. You've been in here for ages. We need to get going. We've got to get...
going or else we'll be late we've got to get going or

else we'll be late hold on just a minute we've
got to get going hold on just a minute there's

Something I need you to try & explain it won't take much
Susanna sotto voce

He's out of the loop here

Rosina sotto voce

It's out of the loop here

sotto voce

He thinks he's in

time

Figaro sotto voce

I'm out of the loop here

I hope he can guess... It's going

I hope he can guess... It's going

I must get in charge but he tends to forget that I am the boss I'm a

I hope I can guess... It's going
to be tricky  It's going to be
to be tricky  It's going to be

-rhead of him yet now he is the one who is going to

to be tricky  It's going to be

tricky he'll have to con-fess  he'll have
tricky he'll have to con-fess  he'll have

sweat  now he is the one who is

tricky I hope I can guess;  I hope
to confess he'll have to confess he'll

going to sweat

I can guess I hope I can guess

have to confess

have to confess

one who is going to sweat

hope I can guess
Almaviva
Andante

You recall this note you gave to me? Do you recognise the

Figaro

hand?  I don't think so. I don't.

Susanna

You don't think so.

Rosina

You don't.

Figaro

think so.

No
You don’t think so?

Think so?

No

You don’t think so?

You don’t think so?

No no

Rosina

Susanna

Are you sure you didn’t write that note yourself?

Figaro

Almaviva

Rosina

—self babe?

Figaro

Spit it out mate

I can’t recall

You re-
Susanna: I remember how you wanted to make Almaviva jealous? Coming back now? Such convenient am-

Figaro: No not at all.

Susanna: You could be a po-
Ti-cian But it will not wash with

Don't em-barrass your self

Don't em-barrass your self

Figaro: That's a shame coz it's the truth Sir,

Further we've al-rea-dy blown your covers, give it

Further we've al-rea-dy blown your covers, give it

I don't know what's going on here.
up it's over now
up it's over now What's your story? Figaro

I don't

Don't embarrass yourself
Where'd you get this?

have one Can't re-member

further don't embarrass yourself further this is starting to get
don't embarrass yourself further this is starting to get

cresc.
stupid give it up it's over now!
stupid give it up it's over now!

Then we really should get

-going Sir Running late for an appointment There-

-hearsal for our wedding It was meant to start at
Susanna sotto voce

So romantic & exciting it's a girly dream come

Rosina sotto voce

So romantic & exciting it's a girly dream come

Sotto voce

Six. So romantic & exciting all my dreams are coming

true only yesterday I met you now I'm

true Only yesterday he met you now he's

They are trying to distrust me with this

true

I'm so lucky now I'm
going to marry you so romantic & ex-

going to marry you so romantic & ex-

sentimental bullshit but it's not gonna happen

going to marry you

Sir I'm sure you can re-

-citing it's a girly dream come true Only:

-citing it's a girly dream come true Only

What exactly do you mean? I can't-

member All this happening to you
Yesterday I met you now I'm going to marry
Yesterday he met you now he's going to marry
Stand to see them happy once I felt like this for
I'm so lucky now I'm going to marry

Allegro molto

you Now I'm going to marry you
you Now he's going to marry you
you Once I felt like this for you
you Now I'm going to marry you

Allegro molto
Basilio: Scuse me sir, a word? You been drinking? There's a problem we need to dis-

Susanna: This is not the appropriate venue.

Rosina: This is not the appropriate venue.

Almaviva: This is not the appropriate venue.

Figaro: -cuss.

Basilio: This is not the appropriate venue.
Get out of her room
Get out of her room
Get out of my room
Get out of my room
Get out of my room
Get out of my room

Figaro Basilio Figaro

minute Get out of her room Just a minute! Get out of her room

Basilio

Now that Figaro's clearly re-

placed me I'm aware I'm no longer required I'm not
drunk but I'm tearful and tired and there's something I think you should know

Almaviva Basilio Almaviva

sleep it off mate a man jumped from the window from this

Susanna (aside) Rosina (aside) Figaro (aside)

what a disaster what a disaster what a disaster

window? Absolutely just
when it was over! Surely you don't be-

—lieve this old drunk?

—lieve this old drunk? Are you sure someone jumped out the

window? I assure you I've never been surer. Then he
Susanna (softly, to Figaro)

chorus no!

(softly, to Susanna)

got up and run down the street

That's why I came

in (Figaro laughs)

You gone mad? (still laughing)

(Almaviva)

(Figaro still laughing)

Keep it

Basilio

What's so funny?

you're just
quiet let me hear what he says

You're just trying to distract him and he knows it!

pissed coz you can't get ahead so you drink & you gossip in-

-stand Now repeat what you just said to me

You saw a man
jumping? Yes I did Sir From this window Ab-so-

Susanna
Can't you see he's too drunk to be
Rosina
Can't you see he's too drunk to be
Figaro
-lutely Can't you see he's too drunk to be

trusted?

trusted?

trusted? Just ignore them tell the story!

You saw whether
Suzanna (softly, to Figaro)

Look out Figaro watch it Figaro

Rosina (softly, to Figaro)

Look out Figaro

Basilio

Almaviva

Basilio

looked like? We're I tried to But?

watch it?

watch it!

Figaro

Couldn't Let me offer some new information There's no
Reason why I should conceal it  So I'll humour this guy & re-

(to Basilio)

reveal it I'm surprised you were able to see but the 

(cresc.)

Susanna (aside)

Now that was im-

(aside)

Now that was im-

man you saw jumping was me  You? But why? You're sur-

Ahmaviva

Figaro
—pressive

Let's see what he does now

—pressive

Let's see what he does now

Basilio

Figaro

—prised? I don't think so. I assure you it's

Almaviva

Basilio

true. It's hard to believe. Could have sworn it was somebody.

Almaviva

It seems so unlikely.

But maybe

shorter.

You have
when I jump I become very
grown in the last half-an hour.

Susanna (aside)

Never knows when to drop it.

Rosina (aside)

Never knows when to drop it.

Small who'd have thought it? Just de-

-scribe him.

Susanna (aside)

Cherubino!

Now we're

Basilio

He was young athletic.

Rosina (aside)

Now we're
done for now we're done for Figaro (to Basilio)

-bi-no! who was riding his bike to the station Just in
time for the afternoon train He did not ride a bike through the
window surely I've made that perfectly plain What a
Susanna (aside)

Beam me up
Rosina, aside

Beam me up

Moreon

I'm losing my patience

Mess

Mess (to Figaro)

Figaro
Almaviva

It was you?

Yes it was

Why'd you

Jump?

I was scared

Scared of what?

Scared of
you Sir! I was waiting inside for Susanna when I
heard the domestic get started. You were
yelling. I'd written that letter. So I jumped in a
moment of terror. I'm concerned that I've injured my
Andante ma non troppo (limping & wincing)  

foot

So the

Almaviva

Well, well, what have we here?

(tries to hand something over)

Figaro (aside)

Item that fell from the window must be yours?

Now that's

Susanna (softly, to Figaro)

Figaro watch it Figaro

Rosina (softly, to Figaro)

Figaro watch it Figaro

buggered it now that's buggered it
watch it!

Almaviva (Opens the paper and immediately folds it again.)

watch it! Do you know what this document is?

Figaro (taking some papers out of his pocket)

is? Just a minute. I'll tell you just a

Basilio (taunting Figaro)

minute. A certificate from university? The re-

Figaro

Almaviva (to Basilio)

receipt for your winecask? Get out now this is personal
Out of here you heard him
Out of here you heard him
Out of here you heard him Sir I think that a second o-
Out of here
Out of here
Out of here
Out of here
Out of here
Out of here
Out of here Can't you see that he wants you to go?
Out of here
Out of here
Out of here
Out of here
Can't you see that he wants you to go?
Susanna

out of here and stay

Rosina

out of here and stay

Almaviva

out of here and stay

Can't you see that he wants you to

Sure you no longer require me

(Basto Basilio)

Susanna

out

Rosina (whispering)

out

Almaviva (to Figaro)

out

Tell me

Figaro

go?
Susanna

(softly, to Figaro)

Birthday card for his mother

card Rocco wrote for his mother

tell me

can't hear you

Figaro (pretending to recollect)

Now it's coming now it's coming

It might be that card Sir cherubino returned it to
Almaviva

Why'd he do that?

Because Sir

Rosina (softly, to Figaro)

Didn't sign it!

Susanna (softly, to Rosina)

Figaro

Didn't sign it!

Because Sir?

I'm waiting.

(pretending to ponder, Almaviva)

Figaro

quired

You forgot that you

on please educate me!
By the needed to sign it  
Now that bastard is driving me
Skin of our teeth we've escaped
By the skin of our teeth we've escaped it we were
Crazy
He would seem to be
He suspects something but he can't prove it looks like
- ped it
Not know how but it
so close to running aground
Not know how but it

Winning this round
He would seem to be

We've got away with it now
Looks like we've got a-

Looks like we made it
We were so close to running a-

Looks like we made it
We were so close to running a-

Winning this round yes
He would seem to be winning this

Way with it now yes
Looks like we've got away with it
-ground yes, we were so close to running aground yes

round yes, he would seem to be winning this round yes

now yes, looks like we've got away with it now yes

we were so close to running aground.

He would seem to be winning this round.

looks like we've got away with it now.