

DEBUT *at*  BISHOPSGATE
INSTITUTE

OPERA *in a* DAY

W. A. Mozart

#OPERAINADAY



DEBUTCLASSICAL

No. 8. Giovani liete

Strew in his praises

Chorus

Countrymen and women

(Enter Figaro, carrying a white veil in his hand, and Peasants, dressed in white, who strew flowers from small baskets before the Count.)

Allegro

Piano Accompaniment:

First system: *f* *tr* *tr* *tr* *p*

Second system: *f* *p* *f* *p*

Vocal Parts:

SOPRANO *f* *p*

ALTO Gio - va - ni lie - te, fio - ri spar - ge - te,
Strew in his prais - es ros - es and dai - sies,

TENOR *f* *p*

BASS Gio - va - ni lie - te, fio - ri spar - ge - te,
Strew in his prais - es ros - es and dai - sies,

Final Verse:

f *p*

Da - van - ti il no - bi - le no - stro si - gnor.
Let us all hon - or him, mas - ter and lord.

Da - van - ti il no - bi - le no - stro si - gnor.
Let us all hon - or him, mas - ter and lord.

f

Il suo gran co - re, vi ser - ba in - tat - to,
He has re - spect - ed, no - bly pro - tect - ed

f

Il suo gran co - re, vi ser - ba in - tat - to,
He has re - spect - ed, no - bly pro - tect - ed

p

D'un più bel fio - re l'al - mo can - dor,
Maid - en - ly hon - or, vir - tue's re - ward,

p

D'un più bel fio - re l'al - mo can - dor,
Maid - en - ly hon - or, vir - tue's re - ward,

p

cresc.

f

d'un più bel fio - re l'al - mo can -
maid - en - ly hon - or, vir - tue's re -

f

d'un più bel fio - re l'al - mo can -
maid - en - ly hon - or, vir - tue's re -

f

f dor. Gio - va - ni lie - te, *p* fio - ri spar - ge - te *f* Da - van - ti il
 ward. He is sa - ga - cious, friend - ly and gra - cious in his be -

f dor. Gio - va - ni lie - te, *p* fio - ri spar - ge - te *f* Da - van - ti il
 ward. He is sa - ga - cious, friend - ly and gra - cious in his be -

p no - bi - le no - stro si - gnor, no - stro si -
 nev - o - lence, loved and a - dored, loved and a -

p no - bi - le no - stro si - gnor, no - stro si -
 nev - o - lence, loved and a - dored, loved and a -

f gnor, no - stro si - gnor.
 dored, our no - ble lord.

f gnor, no - stro si - gnor.
 dored, our no - ble lord.

Flower Chorus Recap

110

Chorus

SOPRANO (*The Peasants strew the rest of the flowers.*)

ALTO Gio - va - ni lie - te, fio - ri spar -
Strew - in his prais - es ros - es and

TENOR Gio - va - ni lie - te, fio - ri spar -
Strew - in his prais - es ros - es and

BASS Gio - va - ni lie - te, fio - ri spar -
Strew - in his prais - es ros - es and

f *p* *p.* *tr* *f* *p*

ge - te, Da - van - ti il no - bi - le
dai - sies, Let us all hon - or him,

ge - te, Da - van - ti il no - bi - le
dai - sies, Let us all hon - or him,

f *f* *cresc.* *f*

no - stro si - gnor. Il suo gran co - re
mas - ter and lord. He has re - spect - ed,

no - stro si - gnor. Il suo gran co - re
mas - ter and lord. He has re - spect - ed,

p *f* *f* *p* *f*

p

vi - ser - ba in - tat - to, D'un - più bel
nob - ly pro - tect - ed Maid - en - ly

pp

vi - ser - ba in - tat - to, D'un - più bel
nob - ly pro - tect - ed Maid - en - ly

f

fio - re — l'al - mo can - dor, — d'un - più bel
hon - or, — vir - tue's re - ward, — Maid - en - ly

f

fio - re — l'al - mo can - dor, — d'un - più bel
hon - or, — vir - tue's re - ward, — Maid - en - ly

cresc. *f*

f

fio - re l'al - mo can - dor. Gio - va - ni lie - te,
hon - or, vir - tue's re - ward. He is sa - ga - cious,

f

fio - re l'al - mo can - dor. Gio - va - ni lie - te,
hon - or, vir - tue's re - ward. He is sa - ga - cious,

tr *tr*

p fio - ri spar - ge - te Da - van - ti il no - bi - le
 friend - ly and gra - cious in his be - nev - o - lence,

f

p fio - ri spar - ge - te Da - van - ti il no - bi - le
 friend - ly and gra - cious in his be - nev - o - lence,

f

tr *tr* *tr*

p no - stro si - gnor, no - stro si -
 loved and a - dored, loved and a -

p no - stro si - gnor, no - stro si -
 loved and a - dored, loved and a -

f gnor, no - stro si - gnor. *(Exeunt Peasants.)*
 dored, our no - ble lord!

f gnor, no - stro si - gnor.
 dored, our no - ble lord!

Più allegro

f Susanna
 Son con - fu - sa, son stor - di - ta,
 What a course e - vents have tak - en!

f Countess
 Son con - fu - sa, son stor - di - ta,
 What a course e - vents have tak - en!

f Figaro
 dar. Son con - fu - so, son stor - di - to,
 course. What a course e - vents have tak - en!

Più allegro

f
 di - spe - ra - ta, sba - lor - di - ta;
 We are beat - en, bad - ly shak - en!

f
 di - spe - ra - ta, sba - lor - di - ta;
 We are beat - en, bad - ly shak - en!

p Marcellina
 Che bel col - po! che bel ca - so!
 What a per - fect case of trap - ping!

p Basilio
 Che bel col - po! che bel ca - so!
 What a per - fect case of trap - ping!

p Count and Bartolo
 Che bel col - po! che bel ca - so!
 What a per - fect case of trap - ping!

f Figaro
 di - spe - ra - to, sba - lor - di - to;
 We are beat - en, bad - ly shak - en!

cer-to un dia - vol dell' in - fer - no qui li ha
 Sure-ly some in - fer - nal pow - er must have

p È cre - sciu - to a tut - ti il na - so. Qual - che
 This time we have caught them nap - ping. Some pro -

f È cre - sciu - to a tut - ti il na - so. Qual - che
 This time we have caught them nap - ping. Some pro -

f È cre - sciu - to a tut - ti il na - so. Qual - che
 This time we have caught them nap - ping. Some pro -

f Cer - to un dia - vol in -
 Sure - ly some in -

fat - ti ca - pi - tar, — cer-to un dia - vol qui li ha fat - ti ca - pi -
 brought them here to - day, — sure - ly some in - fer - nal pow - er brought them

fat - ti ca - pi - tar, — cer-to un dia - vol qui li ha fat - ti ca - pi -
 brought them here to - day, — sure - ly some in - fer - nal pow - er brought them

nu - me a noi pro - pi - zio qui ci ha
 pi - tious, kind - ly pow - er must have

nu - me a noi pro - pi - zio qui ci ha
 pi - tious, kind - ly pow - er must have

nu - me a noi pro - pi - zio qui [ci ha
 pi - tious, kind - ly pow - er must have

dell' in - fer - no qui li ha fat - ti ca - pi -
 fer - nal pow - er must have brought them here to -

tar, here ca - pi - tar, son con -
just to - day! What a

fat - ti ca - pi - tar, ca - pi - tar;
brought us here to - day, just to - day!

fat - ti ca - pi - tar, ca - pi - tar;
brought us here to - day, just to - day!

fat - ti ca - pi - tar, ca - pi - tar;
brought ^{them} us here to - day, just to - day!

tar, day, ca just pi - tar, son con -
just to - day! What a

fu - sa, son stor - di - ta,
course e - vents have tak - en!

fu - sa, son stor - di - ta,
course e - vents have tak - en!

che bel col - po, che bel ca - so!
What a per - fect case of trap - ping!

che bel col - po, che bel ca - so!
What a per - fect case of trap - ping!

che bel col - po, che bel ca - so!
What a per - fect case of trap - ping!

fu - so, son stor - di - to,
course e - vents have tak - en!

di - spe - ra - ta, sba - lor - di - ta;
We are beat - en, bad - ly shak - en!

di - spe - ra - ta, sba - lor - di - ta;
We are beat - en, bad - ly shak - en!

è cre - sciu - to a tut - ti il
This time we have caught them

è cre - sciu - to a tut - ti il
This time we have caught them

è cre - sciu - to a tut - ti il
This time we have caught them

di - spe - ra - to, sba - lor - di - to,
We are beat - en, bad - ly shak - en!

cer - to un dia - vol - dell' in - fer - no qui li ha fat - ti ca - pi -
Sure - ly some in - fer - nal pow - er must have brought them here to -

cer - to un dia - vol - dell' in - fer - no qui li ha fat - ti ca - pi -
Sure - ly some in - fer - nal pow - er must have brought them here to -

na - so; è cre -
nap - ping. Yes, this

na - so; è cre -
nap - ping. Yes, this

na - so; è cre -
nap - ping. Yes, this

cer - to un dia - vol qui li ha
Some in - fer - nal pow - er

tar, qui li ha fat - ti ca - pi - tar.
 day, must have brought them here to - day.

tar, qui li ha fat - ti ca - pi - tar.
 day, must have brought them here to - day.

sciu - to a tut - ti il na - so.
 time we caught them nap - ping.

sciu - to a tut - ti il na - so.
 time we caught them nap - ping.

sciu - to a tut - ti il na - so.
 time we caught them nap - ping.

fat - ti ca here - pi - tar.
 brought them here to - day.

Son con - fu - sa,
 With their le - gal

sotto voce Son con -
 With their

sotto voce Qual - che nu - me
 Some pro - pi - tious

sotto voce Qual - che nu - me
 Some pro - pi - tious

sotto voce Qual - che nu - me
 Some pro - pi - tious

sotto voce Son con -
 With their

p

— sen stor - di - ta, di - spe -
 — ma - chi - na - tions, they have
 fu - sa, son stor - di - ta,
 le - gal ma - chi - na - tions,
 a noi pro - pi - zio
 and kind - ly pow - er
 a noi pro - pi - zio
 and kind - ly pow - er
 a noi pro - pi - zio
 and kind - ly pow - er
 fu - so, son stor - di - to,
 le - gal ma - chi - na - tions,

ra - ta, sba - lor - di - ta; cer - tou
 caused new com - pli - ca - tions. Some in -
 di - spe - ra - ta, sba - lor - di - ta; cer - tou
 they have caused new com - pli - ca - tions. Some in -
 qui ci ha fat - ti
 must have brought us
 qui ci ha fat - ti
 must have brought us
 qui [ci ha fat - ti] must have brought ^{them} us
 di - spe - ra - to, sba - lor - di - to; cer - tou
 they have caused new com - pli - ca - tions. Some in -

dia - vol dell' in - fer - no qui li ha fat - ti, qui li ha
 fer - nal e - vil pow - er, some in - fer - nal pow - er

dia - vol dell' in - fer - no qui li ha fat - ti, qui li ha
 fer - nal e - vil pow - er, some in - fer - nal pow - er

ca - pi - tar, qui ci ha fat - ti, ci ha fat - ti
 here to - day, must have brought, must have brought us

ca - pi - tar, qui ci ha fat - ti, ci ha fat - ti
 here to - day, must have brought, must have brought us

ca - pi - tar, qui ^{li}ci ha fat - ti, ^{li}ci ha fat - ti
 here to - day, must have brought, must have brought ^{them}us

dia - vol dell' in - fer - no qui li ha fat - ti, qui li ha
 fer - nal e - vil pow - er, some in - fer - nal pow - er

fat - ti ca - pi - tar. Son con - fu - sa, son stor - di -
 brought them here to - day! What a course e - vents have tak -

fat - ti ca - pi - tar. Son con - fu - sa, son stor -
 brought them here to - day! What a course e - vents have

ca - pi - tar.
 here to - day!

ca - pi - tar.
 here to - day!

ca - pi - tar.
 here to - day!

fat - ti ca - pi - tar. Son con - fu - so, son stor -
 brought them here to - day! What a course e - vents have

- ta, di - spe - ra - ta, sba - lor - di - ta, son
 - en, we are beat - en, bad - ly shak - en. With
 di - ta, di - spe - ra - ta, sha - lor - di - ta;
 tak - en, we are beat - en, bad - ly shak - en. *p*
 Che bel
 What a
 Che bel
 What a
 Che bel
 What a
 di - to, di - spe - ra - to, sba - lor - di - to;
 tak - en, we are beat - en, bad - ly shak - en.

- con - fu - sa, son stor - di - ta, di -
 - their le - gal ma - chi - na - tions they -
 son con fu sa,
 They have caused new -
 col - po! che bel ca - so! è cre - sciu - to a tut - tiil na - so,
 per - fect case of trap - ping, this time we have caught them nap - ping,
 col - po! che bel ca - so! è cre - sciu - to a tut - tiil na - so,
 per - fect case of trap - ping, this time we have caught them nap - ping,
 col - po! che bel ca - so! è cre - sciu - to a tut - tiil na - so,
 per - fect case of trap - ping, this time we have caught them nap - ping,
 son con fu so,
 They have caused new -

spe - ra - ta, sba - lor - di - ta. Cer - to un
 have caused new com - pli - ca - tions. Sure - ly

sba - lor - di - ta. Cer - to un
 com - pli - ca - tions. Sure - ly

e cre - sciu - to a tut - ti il na - so.
 this time we have caught them nap - ping.

e cre - sciu - to a tut - ti il na - so.
 this time we have caught them nap - ping.

e cre - sciu - to a tut - ti il na - so.
 this time we have caught them nap - ping.

sba - lor - di - ta; to;
 com - pli - ca - tions.

Susanna and the Countess

dia - vol - dell' in - fer - no qui li ha fat - ti ca - pi - tar, ca - pi -
 some in - fer - nal pow - er must have brought them here to - day, just to -

Marcellina
 Qual - che nu - me a noi pro - pi - zio
 Some - pro - pi - tious and kind - ly pow - er

Basilio
 Qual - che nu - me a noi pro - pi - zio
 Some - pro - pi - tious and kind - ly pow - er

Count
 Qual - che nu - me a noi pro - pi - zio
 Some - pro - pi - tious and kind - ly pow - er

Bartolo
 Qual - che nu - me a noi pro - pi - zio
 Some - pro - pi - tious and kind - ly pow - er

Figaro
 cer - to un dia - vol - in - dell' in - fer - no
 Sure - ly some vol in - fer - nal pow - er

tar, day, qui must li ha fat - ti ca - pi - tar, cer-to un
 day, must have brought them here to - day, sure - ly

qui must ci ha fat - ti, ci ha fat - ti ca - pi - tar,
 must have brought us to them this ver - y day.

qui no st ci ha fat brought ti, ci ha fat - ti ca - pi - tar,
 no st have brought us to them this ver - y day.

qui must li ha fat brought ti ca - pi - tar,
 must have brought them here to - day.

qui pow - er brought ti ca - pi - tar,
 power brought us here to - day.

qui brought li ha them fat here ti ca - pi - tar,
 brought them here this ver - y day.

dia - vol dell' in - fer - no qui li ha fat - ti ca - pi - tar, ca - pi -
 some in - fer - nal pow - er must have brought them here to - day, just to -

qual che nu - me a noi pro - pi - zio
 Some pro - pi - tious and kind ly pow - er

qual che nu - me a noi pro - pi - zio
 Some pro - pi - tious and kind ly pow - er

qual che nu - me a noi pro - pi - zio
 Some pro - pi - tious and kind ly pow - er

qual che nu - me a noi pro - pi - zio
 Some pro - pi - tious and kind ly pow - er

cer to un dia - vol in - fer - no
 Sure ly some vol in - fer - nal pow - er

tar, day, qui must li ha fat - ti ca - pi -
 day, must have brought them here to -
 qui must ci ha fat - ti, ci ha fat - ti ca - pi -
 must have brought, must have brought us here to -
 qui must ci ha fat - ti, ci ha fat - ti ca - pi -
 must have brought, must have brought us here to -
 qui must li ha fat brought - ti them ca - pi -
 must have brought them here to -
 qui pow - ci ha fat brought - ti us ca here - pi -
 er brought us here to -
 qui brought li ha them fat here ti ca ver - pi -
 brought them here this ver - y

Susanna
 tar. day! Cer -
 day! Sure -
Countess
 tar. day!
Marcellina *p*
 tar. day! Che bel col - po! che bel ca - so!
 day! What a per - fect case of trap-ping,
Basilio *p*
 tar. day! Che bel col - po! che bel ca - so!
 day! What a per - fect case of trap-ping,
Count and Bartolo *p*
 tar. day! Che bel col - po! che bel ca - so!
 day! What a per - fect case of trap-ping, *sotto voce*
 tar. day! Son - con -
 day! With their

- - toun dia - vol - dell' in - fer - no - qui li ha
 - - ly some in - fer - nal - pow - er - must have

sotto voce

Son con - fu - sa, son stor - di - ta, di - spe -
 With their le - gal ma - chi - na - tions, they have

è cre - sciu - to a tut - tiil na - so, qual - che
 this time we have caught them nap - ping. Some pro -

è cre - sciu - to a tut - tiil na - so, qual - che
 this time we have caught them nap - ping. Some pro -

è cre - sciu - to a tut - tiil na - so, qual - che
 this time we have caught them nap - ping. Some pro -

fu - so, son stor - di - to, di - spe - ra - to,
 le - gal ma - chi - na - tions, they have caused us

fat - ti - ca - pi - tar, ca - pi -
 brought them here to - day, them here to -

ra - ta, sba - lor - di - ta;
 caused us com - pli - ca - tions.

nu - me a noi pro - pi - zio, qui ci ha fat - ti ca - pi -
 pi - tious kind - ly pow - er must have brought us here to -

nu - me a noi pro - pi - zio, qui ci ha fat - ti ca - pi -
 pi - tious kind - ly pow - er must have brought us here to -

nu - me a noi pro - pi - zio, qui ^{li}ci ha fat - ti ca - pi -
 pi - tious kind - ly pow - er must have brought ^{us} them here to -

sba - lor - di - to;
 com - pli - ca - tions.

tar; day. cer Sure - to un dia some - vol - dell' in -

cer Sure - to un dia some - vol - dell' in - fer no -

tar; day. qual Some - che nu - me a noi kind - pro -

tar; day. qual Some - che nu - me a noi kind - pro -

tar; day. qual Some - che nu - me a noi kind - pro -

cer Sure - to un dia some - vol - dell' in - fer no -

fer no - qui li ha fat - ti ca - pi -

pow - er - must have brought them here to -

qui must li ha fat - ti, li ha fat - ti ca - pi -

must have brought them to us this ver - y

pi - zio qui ci ha fat - ti ca - pi -

pow - er - must have brought us here to -

pi - zio qui ci ha fat - ti ca - pi -

pow - er - must have brought [them us] here to -

qui must li ha fat - ti, li ha fat - ti ca - pi -

must have brought them to us this ver - y

tar, cer - to un dia - vol _____ dell' in -
 day. Sure - ly some in - fer - nal

tar, cer - to un dia - vol _____ dell' in - fer - no _____
 day. Sure - ly some in - fer - nal pow - er _____

tar. Qual - che nu - me a noi noi pro -
 day. Some pro - pi - tious kind - ly

tar. Qual Some - che nu - me a noi noi pro -
 day. Some pro - pi - tious kind - ly

tar. Qual - che nu - me a noi noi pro -
 day. Some pro - pi - tious and kind - ly

tar. Cer - to un dia - vol _____ dell' in - fer - no _____
 day. Some in - fer - nal e - vil pow - er _____

fer - no _____ qui li ha fat - ti them ca - pi - tar, day.
 pow - er _____ must have brought them here to - day.

_____ qui li ha fat - ti, li ha fat - ti this ca - pi - tar, day.
 _____ must have brought them to us this ver - y day.

pi - zio qui ci ha fat - ti ca - pi - tar, day.
 pow - er brought us here this ver - y day.

pi - zio qui ci ha fat - ti ca - pi - tar, day.
 pow - er brought us here this ver - y day.

pi - zio qui ci ha fat - ti ca - pi - tar, day.
 pow - er brought ^{them} us here this ver - y day.

qui li ha fat - ti, li ha fat - ti this ca - pi - tar, day.
 must have brought them to us this ver - y day.

Prestissimo

cer - - to un dia - vol - dell' in - fer - no
 Sure - - ly some in - fer - nal pow - er

cer - - to un dia - vol - dell' in - fer - no
 Sure - - ly some in - fer - nal pow - er

qual - che
 Some pro -

qual - che
 Some pro -

cer - - to un dia - vol - dell' in - fer - no
 Sure - - ly some in - fer - nal pow - er

Prestissimo

f *p* *cresc.* *f*

qui li ha fat - ti ca - pi - tar. Cer - - to un
 brought them here this ver - y day. Sure - - ly

qui li ha fat - ti ca - pi - tar. Cer - - to un
 brought them here this ver - y day. Sure - - ly

nu - me qui ci ha fat - ti ca - pi - tar.
 pi - tious pow - er brought us here to - day.

nu - me qui ci ha fat - ti ca - pi - tar.
 pi - tious pow - er brought us here to - day.

nu - me qui ^{li} ha fat - ti ca - pi - tar.
 pi - tious pow - er brought ^{ci} [them us] here to - day.

qui li ha fat - ti ca - pi - tar. Cer - - to un
 brought them here this ver - y day. Sure - - ly

f *p*

dia - vol - dell' in - fer - no qui li ha
 some in - fer - nal - pow - er brought them

dia - vol - dell' in - fer - no qui li ha
 some in - fer - nal - pow - er brought them

Qual che nu - me qui ci ha
 Some pro - pi - tious pow - er

Qual che nu - me qui ci ha
 Some pro - pi - tious pow - er

dia - vol - dell' in - fer - no qui li ha
 some in - fer - nal - pow - er brought them

cresc.

fat - ti ca - pi - tar, ca - pi - tar,
 here this ver - y day, brought them here,

fat - ti ca - pi - tar, ca - pi - tar,
 here this ver - y day, brought them here,

fat - ti ca - pi - tar, ca - pi - tar,
 brought us here to - day, brought us here,

fat - ti ca - pi - tar, ca - pi - tar,
 brought us here to - day, brought us here,

fat brought [them us] here - ca - pi - tar, ca - pi - tar,
 brought [them us] here, brought [them us] here,

fat - ti ca - pi - tar, ca - pi - tar,
 here this ver - y day, brought them here,

ca - pi - tar, on this day, ca - pi - tar. on this day.
ca - pi - tar, on this day, ca - pi - tar. on this day.
ca - pi - tar, on this day, ca - pi - tar. on this day.
ca - pi - tar, on this day, ca - pi - tar. on this day.
ca - pi - tar, on this day, ca - pi - tar. on this day.
ca - pi - tar, on this day, ca - pi - tar. on this day.

No. 21. Ricevete, o padroncina

Mistress dear, accept these flowers

Chorus

Country girls

(Enter Cherubino, dressed as a country girl; and Barbarina, with several other country girls, dressed in the same way, carrying nosegays.)

Grazioso

The piano introduction is in G major and 6/8 time. It features a delicate melody in the right hand with grace notes and trills, and a simple accompaniment in the left hand. The piece is marked 'p' (piano).

1st & 2nd Soprano

Ri - ce - ve - te, o pa - dron -
Mis - tress dear, accept these

The first vocal line is for the 1st and 2nd Sopranos. The melody is simple and sweet, with lyrics in Italian and English. The piano accompaniment continues with a similar accompaniment pattern.

ci - na, que - ste ro - se e que - sti fior, che ab - biam col - ti sta - mat -
flow - ers, dai - sies, ros - es bright with dew, fresh - ly cut in morn - ing

The second vocal line continues the melody. The piano accompaniment includes trills in the right hand.

ti - na, per mo - star - vi il no - stro a - mor. Sia - mo
hours, — just to show our love for you. Though we're

The third vocal line concludes the chorus. The piano accompaniment features a more active bass line in the final measures.

tan - te con - ta - di - ne, e siam tut - te po - ve - ri - ne, ma quel
poor and sim - ple peas - ants, please ac - cept these hum - ble pres - ents as a

po - co che re - chia - mo ve lo dia - mo di _ buon cor, ve lo
to - ken of af - fec - tion from our hearts so loyal and true, from our

dia - mo di _ buon cor, di buon cor, di buon cor, ve lo dia - mo di _ buon
heartssso loyal and true, from our hearts, from our hearts from our hearts so loyal and

cor.
true.

Finale of Act III

No. 22. Ecco la marcia

There's the procession

Figaro, Susanna, Countess, Count, and Chorus

Marcia **Figaro**

sò.
lead.

Ec - co la mar - cia, an - dia - mo! Ai vo - stri
There's the pro - ces - sion, let's join it! Go to your

pp

(Takes Su -
sanna's arm.)

po - sti, ó bel - le, ai vo - stri po - sti!
plac - es, dear la - dies, take your plac - es!

Su - san - na, dam - mi il brac - cio!
Su - san - na, be my part - ner!

(All exeunt, except the Count and Countess.)

Susanna **Count** **Countess** **(The March Count)**

Ec - co - lo!
Will - ing - ly!

Te - me - ra - ri!
How dare they!

Io son di ghiac - cio!
Ah, were it o - ver!

Con -
My

is heard more and more clearly.)

Countess

tes-sa! Or non par-lia-mo. Ec-co qui le due noz-ze, ri-ce-ver-le dob-la-dy! Let's not dis-cuss it. Both the coup-les are com-ing, we must re-ceive them

biam, al-fin si trat-ta d'u-na vo-stra pro-tet-ta. Seg-biam, well, at least in one bride you have shown special in-t'rest. Be

Count

gia-mo! Seg-gia-mo! (e me-di-tiam ven-seat-ed! With plea-sure! (and plan a fit-ting

(The Count and Countess seat themselves on the thrones. Enter Figaro, Susanna,

det-ta.) ven-geance.)

un poco cresc.

tr

Marcellina, Barbarina, Bartolo, Antonio, hunters with guns, court attendants, and country people. Two girls bring the little bridal hat with white plumes, two others a white veil, and two others still gloves and a nosegay. They are followed by Figaro with Marcellina. Two other girls carry a similar hat for Susanna, etc., followed by Bartolo with Susanna. Bartolo leads Susanna to the Count, and she kneels to receive from him the hat, etc. Figaro leads Marcellina to the Countess for the same purpose.)

First system of musical notation. The treble clef staff contains a melodic line with two trills marked 'tr' at the beginning. The bass clef staff contains a bass line. A dynamic marking 'f' is present in the middle of the system.

Second system of musical notation. The treble clef staff continues the melodic line with various chordal textures. The bass clef staff continues the bass line.

Third system of musical notation. The treble clef staff features two trills marked 'tr'. The bass clef staff continues the bass line.

Fourth system of musical notation. The treble clef staff features two trills marked 'tr'. The bass clef staff continues the bass line.

First system of musical notation, featuring a treble and bass clef. The treble staff contains complex chordal textures with some trills (tr) and grace notes (y). The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, continuing the piece. The treble staff shows intricate chordal patterns, while the bass staff maintains a steady accompaniment.

Third system of musical notation, showing further development of the musical themes in both staves.

Allegretto

Fourth system of musical notation, marked *Allegretto* and *p* (piano). The treble staff features a melodic line with trills (tr) and grace notes (y). The bass staff has a rhythmic accompaniment with eighth notes.

Fifth system of musical notation, concluding the piece. The treble staff continues with melodic motifs and trills (tr), while the bass staff provides accompaniment.

Piano introduction consisting of two staves. The right hand features a melodic line with trills (tr) and grace notes (y). The left hand plays a steady eighth-note accompaniment.

Two Young Girls

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. Trills (tr) are marked above the vocal line.

A - man - ti co - stan - ti se - gua - ci d'o-
Oh, come, faith-ful lov - ers, in hap - py ac -

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. Trills (tr) are marked above the vocal line.

nor, can - ta - te, lo - da - te si sag - gio si-
cord, and grate - ful - ly join - us in praise of our

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. Trills (tr) are marked above the vocal line.

gnor, A - man - ti co - stan - ti se - gua - ci d'o-
lord. The right of his for - bears he kind - ly ig -

nor, can - ta - te, lo - da - te si sag - gio si -
 nored, re - vok - ing a cus - tom his sub - jects ab -

gnor, can - ta - te, lo - da - te si sag - gio si -
 horred. Oh, come, lift your voic - es in praise of our

gnor. A un drit - to ce - den - do,
 lord. A prac - tice he end - ed

che ol - trag - gia, che of - fen - de,
 which shamed and of - fend - ed,

ei ca - ste vi ren - de ai vo - stri a - ma -
and leaves chaste and spot - less the one you a -

tor, a un drit - to ce - den - do, che ol - trag - gia, che of -
dored, a prac - tice he end - ed which shamed and of -

fen - de, ei ca - ste vi ren - de ai vo - stri a - ma -
fend - ed, and leaves chaste and spot - less the one you a -

tor, ei ca - ste vi ren - de ai vo - stri a - ma -
dored. Come all, — lift your voic - es in praise of our

tor.
lord.

Soprano
Alto
Tenor
Bass

Can - tia - mo, lo - dia - mo si sag - gio si -
With hearts ev - er grate - ful we sing to our

Can - tia - mo, lo - dia - mo si sag - gio si -
With hearts ev - er grate - ful we sing to our

Can - tia - mo, lo - dia - mo si sag - gio si -
With hearts ev - er grate - ful we sing to our

gnor, can - tia - mo, lo - dia - mo si sag - gio si -
lord, and may Heav - en's bless - ing his wis - dom re -

gnor, can - tia - mo, lo - dia - mo si sag - gio si -
lord, and may Heav - en's bless - ing his wis - dom re -

gnor, can - tia - mo, lo - dia - mo si sag - gio si -
lord, and may Heav - en's bless - ing his wis - dom re -

gnor, si sag - gio si - gnor, si sag - gio si -
ward, his wis - dom re - ward, his wis - dom re -

gnor, si sag - gio si - gnor, si sag - gio si -
ward, his wis - dom re - ward, his wis - dom re -

gnor, si sag - gio si - gnor, si sag - gio si -
ward, his wis - dom re - ward, his wis - dom re -

The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a steady eighth-note accompaniment.

(A dance is begun.)

Andante

gnor, si sag - gio si - gnor.
ward, his wis - dom re - ward.

gnor, si sag - gio si - gnor.
ward, his wis - dom re - ward.

gnor, si sag - gio si - gnor.
ward, his wis - dom re - ward.

The piano accompaniment continues with a similar rhythmic pattern, transitioning to a 3/4 time signature in the final measures. The right-hand part features a *tr* (trill) and a *p* (piano) dynamic marking.

(Susanna, kneeling during the duet, plucks the Count's sleeve, shows him the note, then reaches to her head in a manner visible to the audience, and while the Count pretends to adjust her bonnet, she

gives him the note. The Count quickly hides it, and Susanna rises and curtseys. Figaro comes to receive her, and they dance the Fundango. Marcellina rises a little later. Bartolo receives her (Figaro tr dances.)

from the Countess.)

(Takes out the note and pricks his finger with the pin as he
Count

Eh, già so - li - ta u - san - za, le don - ne fic - can
 I won - der why these care - less fe - males must fas - ten all they

opens it. He shakes his finger, squeezes it, sucks it, and throws the pin to the ground.)

gli a - ghi in o - gni lo - co, ah! ah! ca - pi - scoil
 han - dle with pins and need - les! Ha, ha! I get the

Figaro *(Sees it all and says to Susanna)*

gio - co! Un bi - gliet - to a - mo - ro - so che gli diè nel pas - sar qual - che ga -
 point now! Just a note of af - fec - tion which some la - dy has giv - en him in

lan - te, ed e - ra si - gil - la - to d'ù - na -
 pass - ing. She must have used a pin to seal the -

(The Count reads the note,

spil - la, ond' ei si pun - se il di - to,
let - ter, see, and now he stuck his fin - ger;

kisses it, looks for the pin, finds it, and sticks it in his lapel.)

il Nar - cis - soor la cer - ca, oh che stor - di - to!
now he's try - ing to find it. Oh, is he stu - pid!

Recit. Count

An - da - te, a - mi - ci! e sia per que - sta se - ra di -
Dear friends and sub - jects, I'll see you all this eve - ning, to -

Maestoso

spos - to l'ap - pa - ra - to nu - zia - le col - la più ric - ca pom - pa! io vo' che
 night we'll cel - e - brate the doub - le wed - ding with the great - est of splen - dor. For this must

si - a ma - gni - fi - ca la fe - sta, e can - ti, e fuo - chi, e gran
 be a mag - nif - i - cent oc - ca - sion, with mu - sic and fire - works and a

ce - na, e gran bal - lo: eo - gnu - noim - pa - ri, com' io
 ban - quet, al - so danc - ing: so I may show you how much

trat - to co - lor che a me son ca - ri.
 love and good - will I feel I owe you.

Allegretto

Soprano *sotto voce*
 Alto *sotto voce*
 Tenor *sotto voce*
 Bass *sotto voce*

A - man - ti co - stan - ti se - gua - ci d'o -
 Oh, come, faith - ful lov - ers, in hap - py ac -

A - man - ti co - stan - ti se - gua - ci d'o -
 Oh, come, faith - ful lov - ers, in hap - py ac -

A - man - ti co - stan - ti se - gua - ci d'o -
 Oh, come, faith - ful lov - ers, in hap - py ac -

Allegretto

p

nor, can - ta - te, lo - da - te si sag - gio si -
 cord, and grate - ful - ly join - us in praise of our

nor, can - ta - te, lo - da - te si sag - gio si -
 cord, and grate - ful - ly join - us in praise of our

nor, can - ta - te, lo - da - te si sag - gio si -
 cord, and grate - ful - ly join us in praise of our

gnor. A un drit - to ce - den - do, ch'ol - trag - gia, ch'of -
lord. A prac - tice he end - ed, which shamed and of -

gnor. A un drit - to ce - den - do, ch'ol - trag - gia, ch'of -
lord. A prac - tice he end - ed, which shamed and of -

gnor. A un drit - to ce - den - do, ch'ol - trag - gia, ch'of -
lord. A prac - tice he end - ed, which shamed and of -

fen - de, ei ca - ste vi ren - de ai vo - stria - ma -
fend - ed, and leaves chaste and spot - less the one you a -

fen - de, ei ca - ste vi ren - de ai vo - stria - ma -
fend - ed, and leaves chaste and spot - less the one you a -

fen - de, ei ca - ste vi ren - de ai vo - stria - ma -
fend - ed, and leaves chaste and spot - less the one you a -

tor, ei ca - ste vi ren - de ai vo - stri a - ma - tor. Can -
dored. Come, all, - lift your voic - es in praise of our lord. With

tor, ei ca - ste vi ren - de ai vo - stri a - ma - tor. Can -
dored. Come, all, - lift your voic - es in praise of our lord. With

tor, ei ca - ste vi ren - de ai vo - stri a - ma - tor. Can -
dored. Come, all, lift your voic - es in praise of our lord. With

tia - mo, lo - dia - mo si sag - gio si - gnor, can - tia - mo, lo -
hearts ev - er grate - ful we sing to our lord, and may Heav - en's

tia - mo, lo - dia - mo si sag - gio si - gnor, can - tia - mo, lo -
hearts ev - er grate - ful we sing to our lord, and may Heav - en's

tia - mo, lo - dia - mo si sag - gio si - gnor, can - tia - mo, lo -
hearts ev - er grate - ful we sing to our lord, and may Heav - en's

dia - mo sì sag - gio si - gnor, sì sag - gio si - gnor, sì
 bless - ing his wis - dom re - ward, his wis - dom re - ward, his

dia - mo sì sag - gio si - gnor, sì sag - gio si - gnor, sì
 bless - ing his wis - dom re - ward, his wis - dom re - ward, his

dia - mo sì sag - gio si - gnor, sì sag - gio si - gnor, sì
 bless - ing his wis - dom re - ward, his wis - dom re - ward, his

sag - gio si - gnor, sì sag - gio si - gnor.
 wis - dom re - ward, his wis - dom re - ward!

sag - gio si - gnor, sì sag - gio si - gnor.
 wis - dom re - ward, his wis - dom re - ward!

sag - gio si - gnor, sì sag - gio si - gnor.
 wis - dom re - ward, his wis - dom re - ward!

Act IV Finale

470

Andante

so, this non I so. see?

so, this non I so. see?

so, this non I so. see? Con - tes - sa, per - My - la - dy, for -

Andante

p

Detailed description: This system contains the first two systems of music. The first system has a vocal line with lyrics 'so, this non I so. see?' and a piano accompaniment. The second system has a vocal line with lyrics 'so, this non I so. see?' and a piano accompaniment. The third system has a vocal line with lyrics 'so, this non I so. see? Con - tes - sa, per - My - la - dy, for -' and a piano accompaniment. The tempo is marked 'Andante'.

Countess

do - no! per - do - no, per - do - no! Più do - ci - le io
give me, be - lov - ed, for - give me! How could I re -

Detailed description: This system contains the musical score for the Countess. It features a vocal line with lyrics 'do - no! per - do - no, per - do - no! Più do - ci - le io give me, be - lov - ed, for - give me! How could I re -' and a piano accompaniment. The tempo is marked 'Andante'.

so - no, e di - co di sì, e di - co di
fuse it, my heart speaks for you, my heart speaks for

Detailed description: This system contains the musical score for the second system. It features a vocal line with lyrics 'so - no, e di - co di sì, e di - co di fuse it, my heart speaks for you, my heart speaks for' and a piano accompaniment. The tempo is marked 'Andante'.

Susanna and Countess *sotto voce*

si. Ah tut - ti con - ten - ti sa - re - mo co - si, sa -
 you. We all are con - tent - ed and hap - py a - gain, and

Cher. Parb. and Marc. *sotto voce*

Ah tut - ti con - ten - ti sa - re - mo co - si, sa -
 We all are con - tent - ed and hap - py a - gain, and

Basilio and Don Curzio *sotto voce*

Ah tut - ti con - ten - ti sa - re - mo co - si, sa -
 We all are con - tent - ed and hap - py a - gain, and

Count *sotto voce*

Ah tut - ti con - ten - ti sa - re - mo co - si, sa -
 We all are con - tent - ed and hap - py a - gain, and

Ant. Bart. and Fig. *sotto voce*

Ah tut - ti con - ten - ti sa - re - mo co - si, sa -
 We all are con - tent - ed and hap - py a - gain, and

cresc. *p* *cresc.* *p* *cresc.*

re - mo co - si, ah tut - ti con - ten - ti sa - re - mo co -
 hap - py a - gain, we all are con - tent - ed and hap - py a -

re - mo co - si, ah tut - ti con - ten - ti sa - re - mo co -
 hap - py a - gain, we all are con - tent - ed and hap - py a -

re - mo co - si, ah tut - ti con - ten - ti sa - re - mo co -
 hap - py a - gain, we all are con - tent - ed and hap - py a -

re - mo co - si, ah tut - ti con - ten - ti sa - re - mo co -
 hap - py a - gain, we all are con - tent - ed and hap - py a -

re - mo co - si, ah tut - ti con - ten - ti sa - re - mo co -
 hap - py a - gain, we all are con - tent - ed and hap - py a -

p *f* *dim.* *p*

f *p* *f*
 si, ah_ tut - ti con - ten - ti sa - re -
 gain, we_ all are con - tent - ed and hap -
 si, ah_ tut - ti con - ten - ti sa -
 gain, we_ all are con - tent - ed and
 si, ah_ tut - ti con - ten - ti sa -
 gain, we_ all are con - tent - ed and
 si, ah_ tut - ti con - ten - ti sa -
 gain, we_ all are con - tent - ed and
 si, ah_ tut - ti con - ten - ti sa -
 gain, we_ all are con - tent - ed and

pp
 re - mo, sa - re - mo co - si.
 hap - py, and hap - py a - gain.
 re - mo, sa - re - mo co - si.
 hap - py, and hap - py a - gain.
 re - mo, sa - re - mo co - si.
 hap - py, and hap - py a - gain.
 re - mo, sa - re - mo co - si.
 hap - py, and hap - py a - gain.
 re - mo, sa - re - mo co - si.
 hap - py, and hap - py a - gain.

Allegro assai

p *f*
 Que - sto gior - no di tor -
 All day long we were tor -
p *f*
 Que - sto gior - no di tor -
 All day long we were tor -
p *f*
 Que - sto gior - no di tor -
 All day long we were tor -
p *f*
 Que - sto gior - no di tor -
 All day long we were tor -
p *f*
 Que - sto gior - no di tor -
 All day long we were tor -
p *f*
 Que - sto gior - no di tor -
 All day long we were tor -
p *f*
 Que - sto gior - no di tor -
 All day long we were tor -

p
 men - ti, di ca - pric - cie di fol -
 ment - ed, an - gry, fool - ish, and ex -
p
 men - ti, di ca - pric - cie di fol -
 ment - ed, an - gry, fool - ish, and ex -
p
 men - ti, di ca - pric - cie di fol -
 ment - ed, an - gry, fool - ish, and ex -
p
 men - ti, di ca - pric - cie di fol -
 ment - ed, an - gry, fool - ish, and ex -
p
 men - ti, di ca - pric - cie di fol -
 ment - ed, an - gry, fool - ish, and ex -
p

li - a, In con - ten - ti e in al - le - gri - a, So - lo a - mor può ter - mi -
cit - ed, but at last we are u - nit - ed by the mag - ic force of

li - a, In con - ten - ti e in al - le - gri - a, So - lo a - mor può ter - mi -
cit - ed, but at last we are u - nit - ed by the mag - ic force of

li - a, In con - ten - ti e in al - le - gri - a, So - lo a -
cit - ed, but at last we are u - nit - ed by the

li - a, In con - ten - ti e in al - le - gri - a, So - lo a -
cit - ed, but at last we are u - nit - ed by the

li - a, In con - ten - ti e in al - le - gri - a, So - lo a -
cit - ed, but at last we are u - nit - ed by the

p *f* *p* *f*

nar, so - lo a - mor può ter - mi -
love, by the mag - ic force of

nar, so - lo a - mor può ter - mi -
love, by the mag - ic force of

mor può ter - mi - nar, so - lo a - mor può ter - mi -
mag - ic force of love, by the mag - ic force of

mor può ter - mi - nar, so - lo a - mor può ter - mi -
mag - ic force of love, by the mag - ic force of

mor può ter - mi - nar, so - lo a - mor può ter - mi -
mag - ic force of love, by the mag - ic force of

f *f*

nar. love. Spo-sil Lov-ers a-mi-ci! and coup-les, al bal-lo! with laugh-ter al and

nar. love. Spo-sil Lov-ers a-mi-ci! and coup-les, al bal-lo! with laugh-ter al and

nar. love. Spo-sil Lov-ers a-mi-ci! and coup-les, al bal-lo! with laugh-ter al and

nar. love. Spo-sil Lov-ers a-mi-ci! and coup-les, al bal-lo! with laugh-ter al and

nar. love. Spo-sil Lov-ers a-mi-ci! and coup-les, al bal-lo! with laugh-ter al and

gio-co! sing-ing, Al-le mi-ne da-te fo-co, da-te fo-co! let the wed-ding bells chime in with joy-ous ring-ing!

gio-co! sing-ing, Al-le mi-ne da-te fo-co, da-te fo-co! let the wed-ding bells chime in with joy-ous ring-ing!

gio-co! sing-ing, Al-le mi-ne da-te fo-co, da-te fo-co! let the wed-ding bells chime in with joy-ous ring-ing!

gio-co! sing-ing, Al-le mi-ne da-te fo-co, da-te fo-co! let the wed-ding bells chime in with joy-ous ring-ing!

gio-co! sing-ing, Al-le mi-ne da-te fo-co, da-te fo-co! let the wed-ding bells chime in with joy-ous ring-ing!

p
Ed al suon di lie - ta mar - cia,
And to joy - ous strains of mu - sic,

p
Ed al suon di lie - ta mar - cia,
And to joy - ous strains of mu - sic,

p
Ed al suon di lie - ta mar - cia,
And to joy - ous strains of mu - sic,

p
Ed al suon, al suon di lie - ta
And to joy - ous strains of rous - ing

p
Ed al suon di lie - ta mar - cia,
And to joy - ous strains of mu - sic,

cor sing - riam tut - ti a fe - steg - gear,
and dance till break - of day,

mar - cia, cor - riam tut - ti, tut - ti a fe - steg -
mu - sic, let's make mer - ry, till the break of

cor sing - riam tut - ti a fe - steg - gear,
sing and dance till break of day,

f cor sing - riam tut - ti a fe - steg - gear.
f and dance till break of day.

f cor sing - riam tut - ti a fe - steg - gear.
f and dance till break of day.

f cor sing - riam tut - ti a fe - steg - gear.
f and dance till break of day.

f gear, cor - riam tut - ti a fe - steg - gear.
f day, sing and dance till break of day.

f cor sing - riam tut - ti a fe - steg - gear.
f and dance till break of day.

p

Cor - riam tut - ti, cor - riam
Let's make mer - ry, let's make

Cor - riam tut - ti, cor - riam tut - ti,
Let's make mer - ry, let's make mer - ry,

Cor - riam tut - ti, cor - riam tut - ti,
Let's make mer - ry, let's make mer - ry,

Cor - riam tut - ti, cor - riam tut - ti,
Let's make mer - ry, let's make mer - ry,

tut - ti, cor - riam tut - ti, cor - riam tut - ti, cor - riam tut - ti a
mer - ry, and to joy - ous strains of mu - sic, sing and dance till

tut - ti, cor - riam tut - ti, cor - riam tut - ti, cor - riam tut - ti a
mer - ry, and to joy - ous strains of mu - sic, sing and dance till

cor - riam tut - ti, cor - riam tut - ti, cor - riam tut - ti a
and to joy - ous strains of mu - sic, sing and dance till

cor - riam tut - ti, cor - riam tut - ti, cor - riam tut - ti a
and to joy - ous strains of mu - sic, sing and dance till

cor - riam tut - ti, cor - riam tut - ti, cor - riam tut - ti a
and to joy - ous strains of mu - sic, sing and dance till

fe - steg - giar! Cor - riam
break of day. Let's make

fe - steg - giar! Cor - riam tut - ti,
break of day. Let's make mer - ry,

fe - steg - giar! Cor - riam tut - ti,
break of day. Let's make mer - ry,

fe - steg - giar! Cor - riam tut - ti,
break of day. Let's make mer - ry,

p

tut - ti, cor - riam tut - ti, cor - riam tut - ti, cor - riam
mer - ry, let's make mer - ry, and to joy - ous strains of

tut - ti, cor - riam tut - ti, cor - riam tut - ti, cor - riam
mer - ry, let's make mer - ry, and to joy - ous strains of

cor - riam tut - ti, cor - riam tut - ti, cor - riam
let's make mer - ry, and to joy - ous strains of

cor - riam tut - ti, cor - riam tut - ti, cor - riam
let's make mer - ry, and to joy - ous strains of

cor - riam tut - ti, cor - riam tut - ti, cor - riam
let's make mer - ry, and to joy - ous strains of

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

tut - ti, cor - riam tut - ti a fe - steg - gear, a
mu - sic, sing and dance till break of day, till

tut - ti, cor - riam tut - ti a fe - steg - gear, a
mu - sic, sing and dance till break of day, till

tut - ti, cor - riam tut - ti a fe - steg - gear, a
mu - sic, sing and dance till break of day, till

tut - ti, cor - riam tut - ti a fe - steg - gear, a
mu - sic, sing and dance till break of day, till

tut - ti, cor - riam tut - ti a fe - steg - gear, a
mu - sic, sing and dance till break of day, till

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with eighth notes and triplets.

fe break - steg - gear, a fe - steg - gear, a
of day, till break of day, till

fe break - steg - gear, a fe - steg - gear, a
of day, till break of day, till

fe break - steg - gear, a fe - steg - gear, a
of day, till break of day, till

fe break - steg - gear, a fe - steg - gear, a
of day, till break of day, till

fe break - steg - gear, a fe - steg - gear, a
of day, till break of day, till

The piano accompaniment continues with similar rhythmic patterns, including triplets and sixteenth-note runs.

fe - steg - giar.
break of day.

fe - steg - giar.
break of day.

fe - steg - giar.
break of day.

fe - steg - giar.
break of day.

fe - steg - giar.
break of day.

fe - steg - giar.
break of day.

The first system of the musical score consists of six staves. The top five staves are vocal parts, each with the lyrics "fe - steg - giar. break of day." written below the notes. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern.

The second system of the musical score consists of six staves. The top five staves are vocal parts, which are mostly empty, indicating that the vocalists are silent during this section. The bottom two staves are piano accompaniment, featuring a more active melodic line in the right hand and a steady bass line in the left hand.