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Il Barbiere di Siviglia - Mus. Hs. 1435

Rossini, Gioachino

[S.l.], 1837 (1837c)

Rezitativ nach Nr. 2

[urn:nbn:de:bsz:31-132560](https://nbn-resolving.org/urn:nbn:de:bsz:31-132560)

Recitativo nach N^o 2.

Figare

1

Voce

fa fa - wals pfürst Libau! Spang Lappwarden! Vergnügen die Silla, in der
 ah ah die bella vida farivar poco divertirsi arrai, em 87

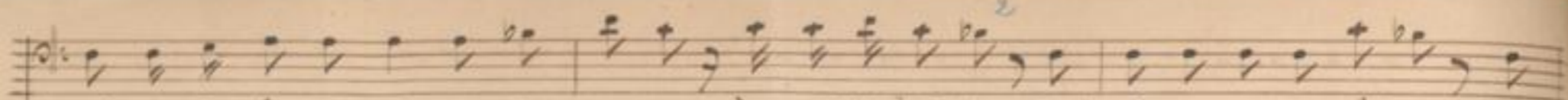
Violini

Viola

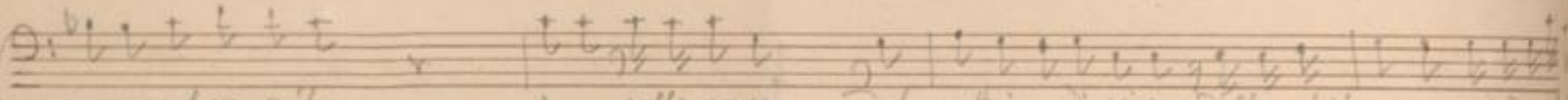
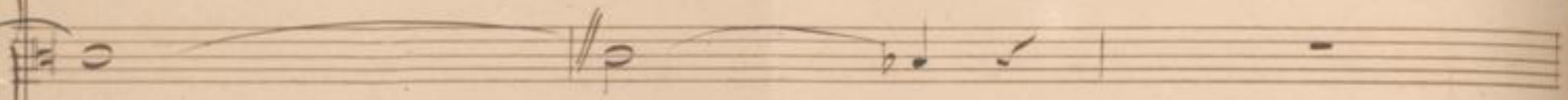
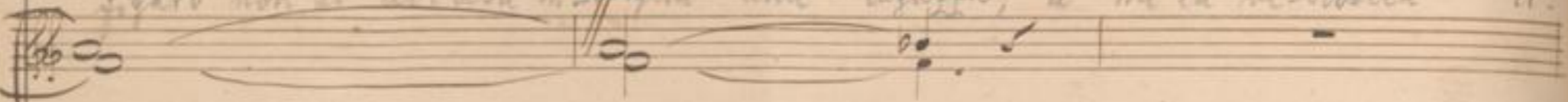
Bassi

ta - spa' all'zeit ein'ge' Dübblenn, uniu' Sp - uia, uniu' einfluss zu be - lossum, dem färrer! ofua'
 la sua reputazione qualche scabbone gran d'istia della mia riputazione. loro qua: Senta

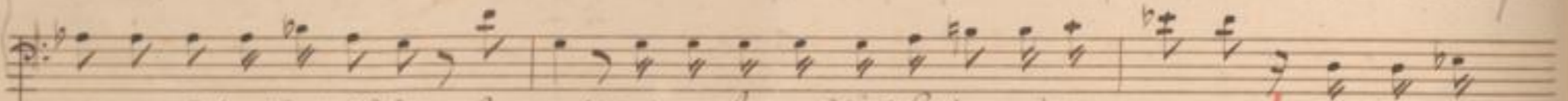
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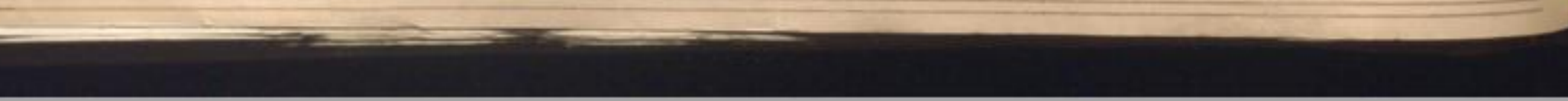
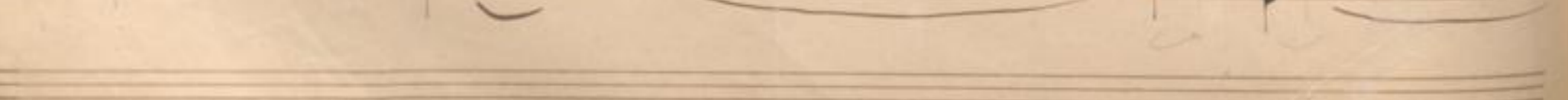
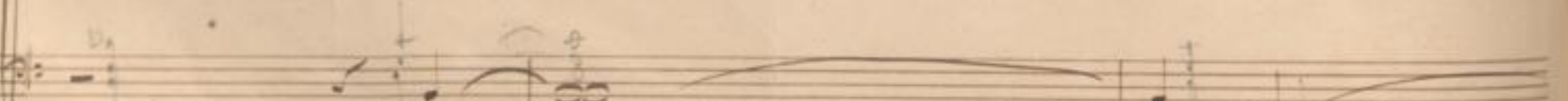
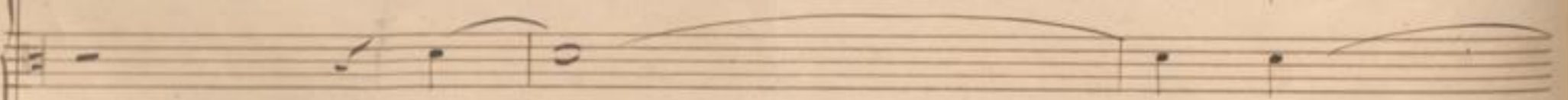
Sigaro' (Wiffau) wofut in villa' fain sulffat' Mäifan, und' fain' alta' Wiffau' kont
figaro non si accasa in Sympia una ragazza, a me la ve-covella ri.



come pal marito: io colla scopa del pettine di giorno, alla chitarra col faveolo



usquale' unta' di' fauba. Pa, ja! Mutterw' krumm' die' f'is'irant' bai' Tagn' | und' bai' Jar



...al l'omb
21.

3
Musik mit falscher Qui-tarra-natürlich gang in Gen, wir selbst zur Lust, und Niemand zum Ar.

Handwritten musical score for the first system. It features a vocal line at the top and three staves for piano accompaniment. The piano part includes a bass line and two treble staves. The number '109' is written in the right margin.

rote a tutti onestamente, nofo per di mia. fatto a far piacere. O che vita, che vita!

Arbau. E walif Labau, walif Labau, E walif Ja - werba! Fort Linn süchtig in Jan!

Handwritten musical score for the second system. It features a vocal line at the top and three staves for piano accompaniment. The piano part includes a bass line and two treble staves. The word 'pizz' is written on each of the three piano staves.

Handwritten musical notation for the bottom line of the second system.

Libro! prudente; chi non son conosciuto, nè vo' farmi conoscere.

füßeln. für kaum Niemand' zu' spahen, und als du soll auf Niemand' für mich kommen, und zwar auch gutem

Musical notation for piano accompaniment, including treble and bass clefs, rests, and notes with dynamics like *pp* and *p*.

quanto ho le mie gran ragioni. intendo. Graf Figaro, la Figaro in li -

primaria. Spasasta, va r. stas, is lassa' fuif all'ant. Nain! Nain! Nain! Nain! Nain! Nain! Nain! Nain! Nain! Nain!

Musical notation for piano accompaniment, including treble and bass clefs, rests, and notes with dynamics like *p*.

Lento *Lento* 6 B
 ta. ... Che serve? No, dico; resta qua, forseci insegni miei non
 sira! Du lömst mir ga va du' gaffillt zu uninnam Plaur', Loß brinn Trüfal, sag' mir Loß schlänner
 mf

Es C
 ginzem oppoi - tu no... la corpe to! *Tempo* *Tempo* buona *Tempo* come ti trevo. *Tempo* poter del *Tempo* gyl
 Süßsa, wie find' ich dich uar sira? Wo wasser ich labu, bist ruud indfett ga. wortu. Die Wrazzen dauuor! ja

C *fig.* *7* *Conte* *fig.* *Con.*

mondo ti veggo grasso e tozzo... la miseria signor fig! a berto! grazie! hai messo un
 kflingel. Dank! Du wost so voll kuffel! Si villt minn! Und Ho, fere, fere in der 13

Am *fig.* *7* *Con.*

vizio? Oh, gise come... Ed ella come in Siviglia? Co te lo spiego. Al Porto vidi un
 villa. fere! Nautilj fof' is im Porto' ninn. Linnu' voll kfo'frit, ninn jüungab

fior di bellezza una fanciulla, figlia d'un certo medico barbogio che qua da pochi dì s'è stati.

Mãt'sen, in Toſtara ein Doktor Bartolo, der ſich ſeit wenig Tagen ſich abbliebt hat. Und auch

Handwritten musical notation for the first system. It consists of a vocal line on a single staff and three piano accompaniment staves (treble, alto, and bass clefs). The vocal line contains several measures of music with notes and rests. The piano accompaniment features long, sweeping lines across the staves, indicating sustained chords or arpeggios.

lito; io di quietanza ghito, lasciai patria e parenti, e qua men veni, e qui la notte il

Einba zu dieſer leiſt ich ſei mach, Inwieweit, und ſow ſieſer nichter dem Namen die

Handwritten musical notation for the second system. It consists of a vocal line on a single staff and three piano accompaniment staves. The vocal line continues with several measures of music. The piano accompaniment shows some notes and rests, with some staves appearing to have long horizontal lines, possibly indicating sustained notes or rests.

C *a^{no} 9* *Fig.* *#* *t* *t* *t*

giorno perso girando a que balconi. A que balconi? un *Figaro*

Toro. *Uud* *uud* *bi* *Maß* *uud* *bi* *Tay* *staf* *us*, *massiera* *vor* *der* *Galant* *Uura*. *Hor* *if* *er*

alm *af*

meiro? ah co spetto! ziate ben fortunato; sui maruconi il cacio re cas-

Uura! *fau* *Toller*! *Alta* *Taufel*, *Tau* *fabt* *Ue* *gut* *artaggt*. *Tau* *Kucherbissan* *wird* *if* *uud*

10

Con. *Fig.*

cato. *Contra* *Fig.* *La* *dentro* *ie* *son* *barbier*, *paruchier*, *chi* *carzo*, *lotani*.

776 *weggeschmizt. Ah!* *sp?* *Da* *drinnen* *bin* *ich* *Bar* *biere*, *Schifer*, *Spiruogel*, *Lotanikel*,

The first system of the musical score consists of four staves. The top staff is the vocal line, written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with various note values and rests. Below the vocal line are three staves for piano accompaniment, written in bass clefs. The piano part features a simple harmonic accompaniment with some longer note values and rests. The word 'p' (piano) is written in red ink below the piano staves.

Con. *Fig.*

zial, *veterinario*, *il* *faccendier* *di* *casa*. *O* *chi* *sorte!* *Non* *barza*. *La* *ra*.

Spierarzt, *Perukunnenfer*, *Das* *Sat* *totum* *de* *sauf*. *Alles* *gutes* *zufall!* *Wist* *alles!* *Die* *rau*.

The second system of the musical score also consists of four staves. The top staff is the vocal line, continuing the melody from the first system. The piano accompaniment continues with similar harmonic support. The word 'p' (piano) is written in red ink below the piano staves. The system concludes with a fermata over the final notes of the vocal line.

Botani
 ität,
 La re
 g! Die

gatta figlia non è del medico, è soltanto la sua pupilla! *Fig.*
 uora! ist gar das Doktor? Doctor nicht, nein sie ist nur seine Pupille! O unglückselig Wort das Trostwort! *Fig.*

The first system of the manuscript features a vocal line in a soprano clef and a piano accompaniment in a grand staff (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are written in Italian and German. The piano accompaniment starts with a bass clef and a key signature of one sharp. The word 'p' (piano) is written below the first measure of the piano part.

Dim. *Fig.* *Con.* *Fig.*
 fione! Piccio ... *Fig.* *Con.* *Fig.* *Con.* *Fig.*
 salb, Toy Kill. Was gibts? Da lang das Sauser?! *Strich liess*

The second system continues the musical piece. The vocal line has a dynamic marking of 'Dim.' (diminuendo) and a 'Fig.' (figura) marking. The piano accompaniment has a 'pizz' (pizzicato) marking. The lyrics continue in Italian and German. The system concludes with a double bar line. On the right margin, there is a handwritten note: 'Strich liess'.

Rosine

Grf 12

Voice

Hos ist er nicht getöret, wallüst - I mein Laben, mein Klauen, meine

Violini *p* arco

Viola

Bass

Rosine

Stölin - Is' is' fuf' und' luf, uf' und' luf. Is' muß' eröffen - mößt' ihu' gow' Luf' uf'

p arco

Voice

Violini

Viola

Cello 1^{mo}

Cello 2^{do} & Bass

Voice

Violini

Viola

Cello 1^{mo}

Cello 2^{do} & Bass

Barolo

13

Ros:

Voce *Erlebe - Wie stofft mein Mundel - raht schon Mutter, was ist das für ein Erlebe! Die!*

Violini

Viola

Cello 1^{mo}

Cello 2^{do} / Bass

niß) mein Herr Herrmann, bist mir der Zeit zu dem Ende von dem schick braven Mädchen. Ja' brava, von dem!

Rec:

14

ffucht barwaufften Mädisen. Dwas, o was, Der Tagt ist mir zufallen, o schafft ihu schall mir

120

Rec:

Rec:

Gras

Rec:

Gras

winter. Gast ffou, gast ffou! H! H! Sal war wun! Nur für lig. Of un

hall' mir

Fig: *Grf* 15 *Fig:*

Vorgau. In Stiefschwärs ga-bergau. In bin is ewig! In ilich, wir gläubig. fort jähzt

Grf *Fig:* *Barlolo*

ilig! In bin is Stief Lahn. In Alta Stief is abau. Liu St!

Allegro

cresc:

16

Recit: Bard:

Wo ist, wo ist? Auf das Kind hat er fort gelassen - O süßes Kind - Ich kann nicht finden! *f* - Tanne.

182 Recit:

vina - ich bin nicht beim Teufel, Ich hab' mich zum Teufel! dem Saustor, vom Saustor, bei mir

Hand:
C-F-Tann

Ros: 17

Hand:

Frau, ich verstaß' ihon vom Sauster, mit fürzig. Das ihon, das ihon, walifag Toben. I Lieb

183

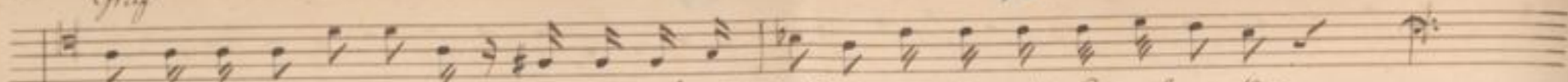
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Ros:

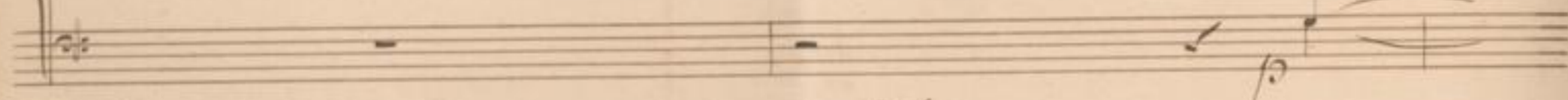
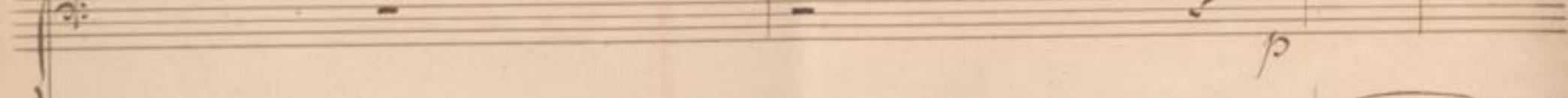
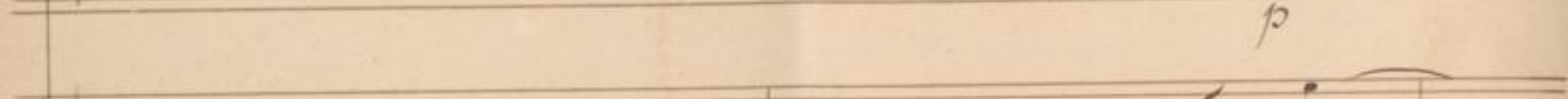
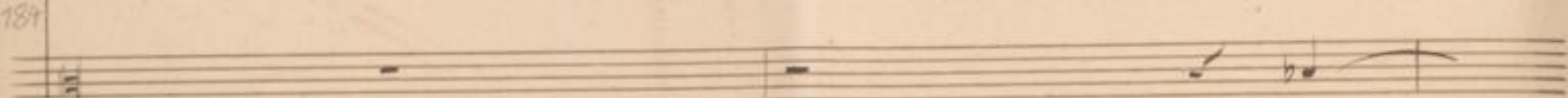
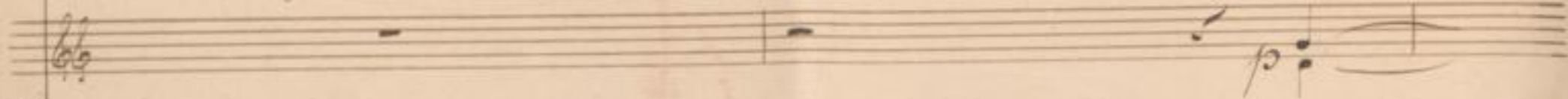
Sauster - ich laß' ab vermauert. Sinn sag' ich! Walifag Toben - zum wurz weifelw!

Graf

18

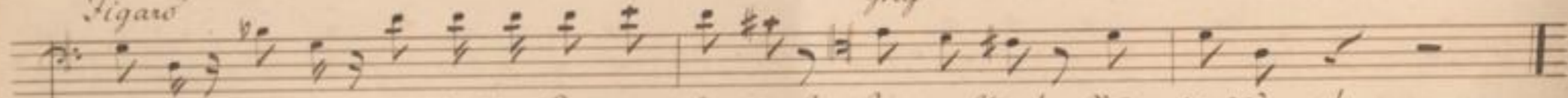


Arme! Salig und werth! Ihr unsel'gen Sünder maßt ihr mir und uch was hofft.

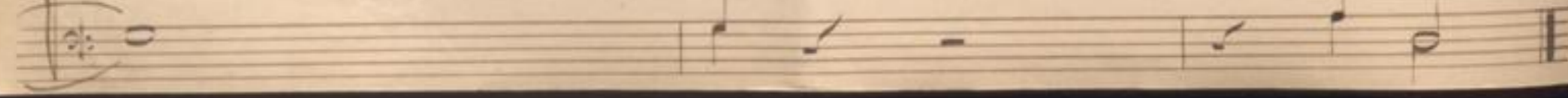
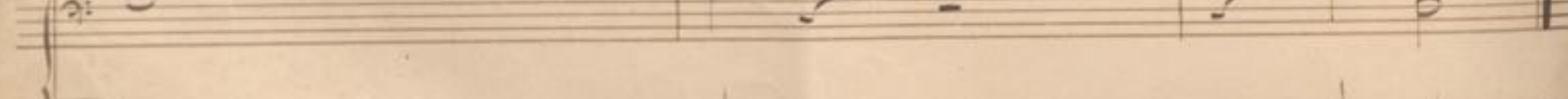
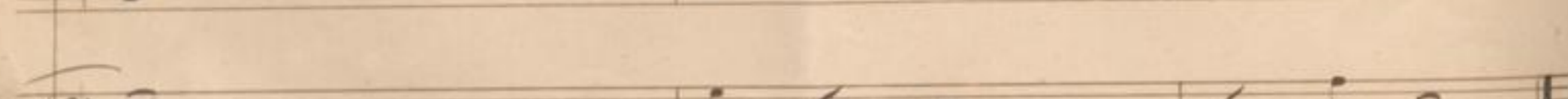
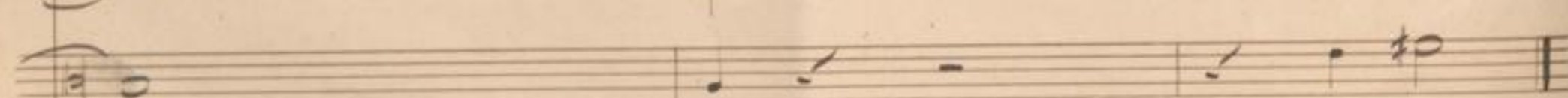
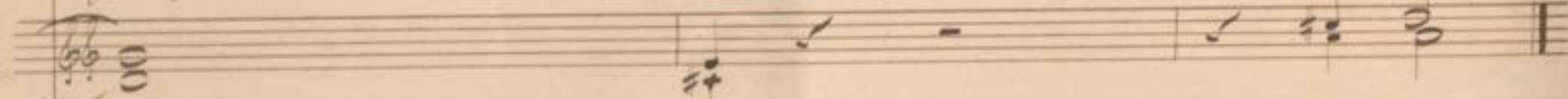


Figaro

Graf



fürchtig, fürchtig! was set ih dem ge- schrieben! Das richtig! So lieb dem!



Figaro

Arme!

Salig und werth!

Ihr unsel'gen

Sünder

maßt ihr mir

und uoch

was hofft.

fürchtig, fürchtig!

was set ih dem

geschrieben!

Das richtig!

So lieb dem!

Voce

Violini

Viola

Celli

Basso

Figaro / liest

Ihre reizigen Liebesübungen haben meine
Nägel zerkratzt. Mein Abgemüht will auch,
gesehen, behalt' er sich selbst und haben wird, laßt
miß Thun irgend ein schlaues Mittel für ein
Namen, für ein Wand, für ein Orkistum erfassen.
Es laßt niemals aus dem Auge, es ist die uns
gottvermählte Eingebung eines Tyrannen
erschaffen. Seit' das gar nicht, daß die unglück-
liche Rosina immer bereit ist, ihren Thron
zu zerreißen.

Voce
Violini
Viola
Celli
Basse

185

Figaro

was ist ihr Abgemüht für ein Ort von Mauffen? für alter Tausendbraten, und

Voce
Violini
Viola
Celli
Basse

20. Graf *Fig:*

grüßig, voller Obergewalt, voller Tüchtigkeit! *Alla Saltar!* Nun? Da gast die Herrn!

186

mf

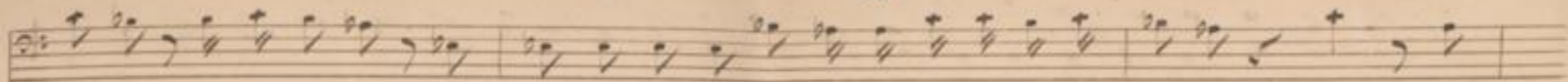
mf

mf

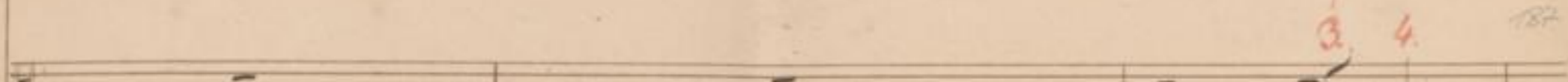
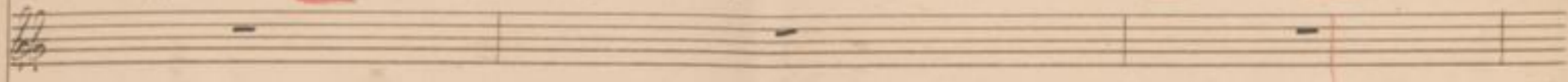
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Barolo

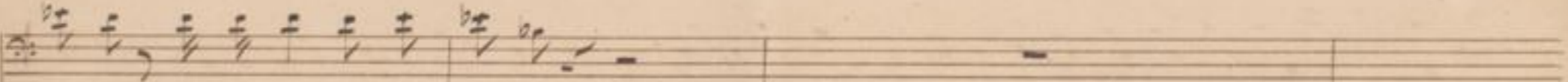
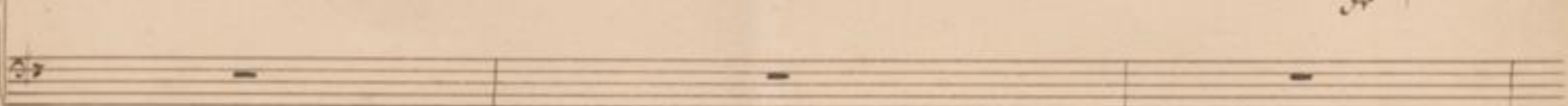
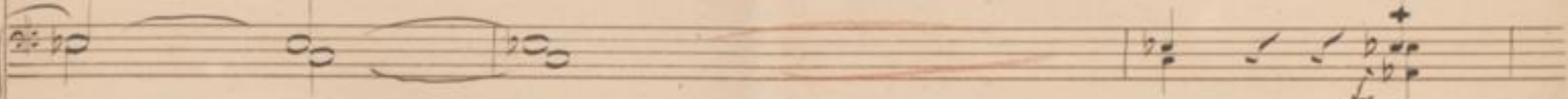
Die Minute köm' ich wieder. Es wird Niemand ge-öffnet. *Herrn* Don *Basilio* muß zu be-suchen!



küme, stell er vor über. Dann ordn' is meiner Freiwill mit meiner süßen Täubel. Du, was

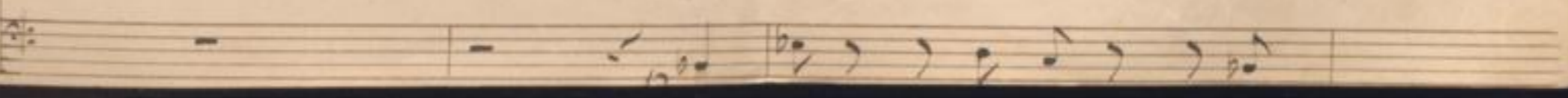
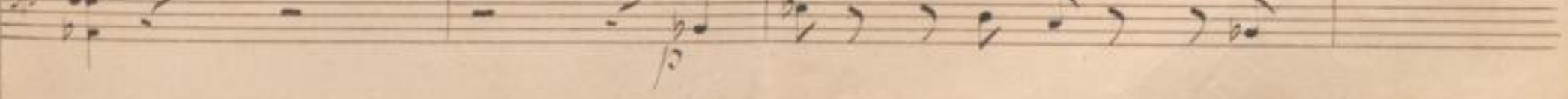
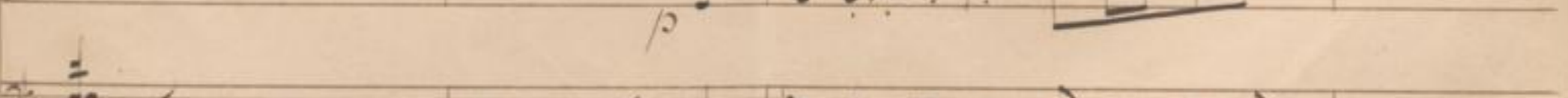
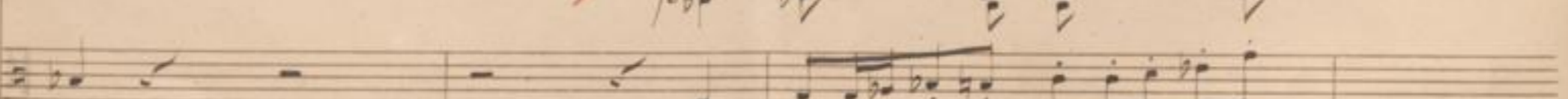
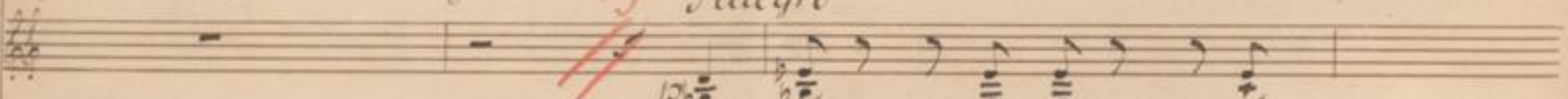


divisi

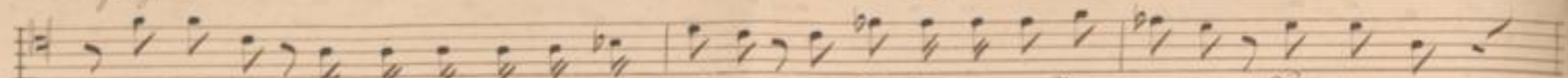


süße Wort is unter dein Täubel!

Allegro



Graf



Mos' fütz! Taina fäiralt mit Ro- sine? Ja künstich geword'ner Altar! Dof sag' mir,

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Recit.

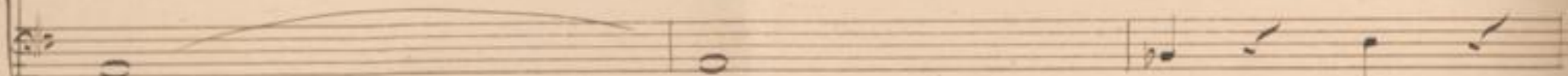
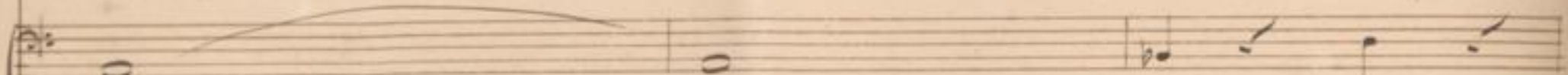
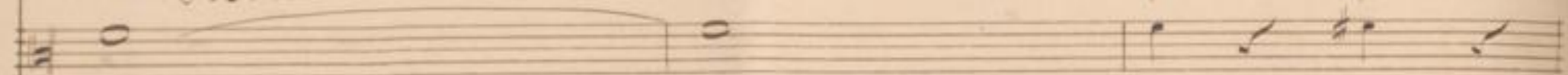
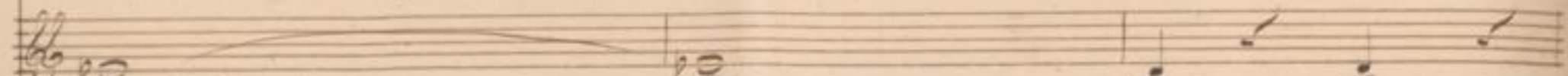
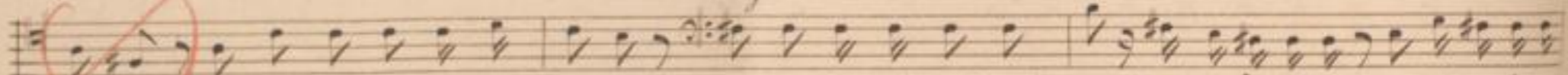
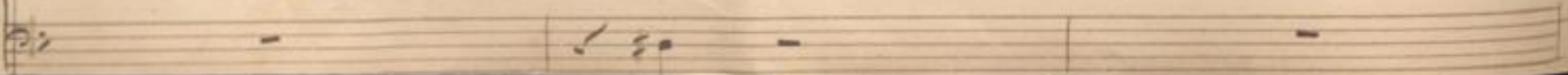
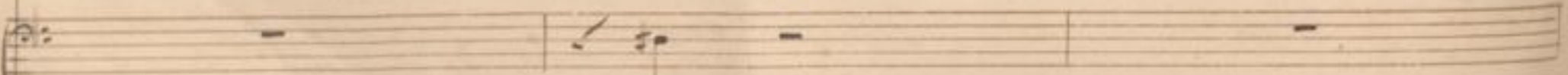
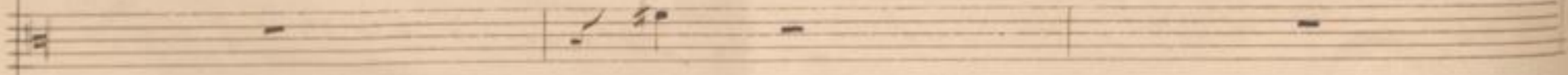
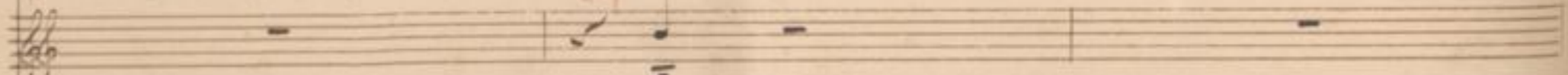


Fig:



Du sollst der ist dieser Basi- lio? Ein mißgünstiger Lieb- jeit! Ein Narkentücher, ein Gaußform,



mir,

ein ruffen, ruffen Minder, immer ofen einem Jaller. Da, und als Meister der

123

ein fampfen

Musica ist er das Mädelchen Lafere. Santa, Santa, gut ist, erllag zu

Graf

Sig: 24 Graf

wissan. Iosun' deutlich' fürer schon' Ko-pina' Krieff zu er-füllen. Ios' Namen' und' Wand' will is vor-

The first system of the manuscript features a vocal line on a single staff with a treble clef and a key signature of one flat. The lyrics are written below the staff. Below the vocal line are four staves for piano accompaniment, with a grand staff bracket on the left. The piano part consists of simple harmonic accompaniment with rests in the first and third measures.

laugnan, is will zuvor uns ver-sichern, Laß sie mir miß lebt und' nicht Ios' Krieffsum' und' nicht Ios'

The second system continues the vocal line and piano accompaniment. The lyrics are written below the vocal staff. The piano accompaniment has a grand staff bracket on the left. There are prominent red annotations in the piano part: a large scribble in the second measure, a horizontal line with a double bar line in the third measure, and a curved red line in the fourth measure.

Sig:

Stille.

The adjacent page shows the continuation of the musical score, including a vocal line and piano accompaniment. The lyrics "Stille." are visible at the top of the page.

und will ich vor

Stil! Das Grafen Ellma viva.

Könntest du nicht? Ich? mein mein) hat nicht für selber. Willst,

Fig: 25

Handwritten musical score for the first system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a 4/4 time signature. The piano accompaniment starts with a bass clef and a 4/4 time signature. There are red annotations: a large '3' and '4p' in the first measure, and a 'p' in the second measure. The number '131' is written in the right margin.

und nicht du

Stille! wenn ich nicht iron, lässt das Säulchen doch hinter der Balou-sie. Aufhuf ich, in einer Canzo.

Handwritten musical score for the second system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a 4/4 time signature. The piano accompaniment starts with a bass clef and a 4/4 time signature. The word 'iron' is underlined in the lyrics.

Graf

Fig:

netta), so gut als geschehen will, sagt Alles, erkläre dich, Dammor. - Bis solten - hier ist die Spi-

laxa). So - Schuld verläßt mich nicht. Abslan ist weg' ab!

Graf

Fig:

Graf

seque

Nº 2 1/2

Romanze

des

Grafen.

(Nach

musical notation

- avor qua

accasa in

scasa