

Enriching the Humanities Through Opera

Title: Production Design Adaptation

Grade Level: 9-12th

Length: 45 minutes

Literary Work: *The Marriage of Figaro (La Folle Journée, Ou Le Mariage de Figaro)* (Pierre Beaumarchais)

Opera: *Le nozze di Figaro* (W.A. Mozart, composer; Lorenzo Da Ponte, librettist)

Inquiry Question: How does production and visual design aid in storytelling?

Lesson Focus: Students will use critical thinking, creativity, social-emotional learning, and collaboration while exploring stage design and the visual world of storytelling in opera.

Prior Knowledge: Students have read *literary work*, analyzed characters and can name the Who, What, When, and Where, participated in the Exploring Story Adaptation lesson, and created an opera adaptation pitch.

Materials: Copies of *literary work*, presentation slides (includes *Le nozze di Figaro* short opera synopsis with photography and video examples), libretto excerpts of key scenes, opera synopsis handout, completed opera adaptation pitch worksheets (from Exploring Story Adaptation lesson), production design definitions handout, elements of design definitions handout, costume design worksheet, set design worksheet, production design questionnaire, student laptops/tablets, interactive board, paper, pens/pencils, and colored pencils.

Key Vocabulary: Production Design (set design, props, costume design, lighting design, projection design, and hair/makeup design), Elements of Design (color, line, texture, shape, texture, form, space, value, and pattern), and Overture.

Definitions

- **Production Design:** The process of creating the visual aesthetic and environment for a film, television show, commercial, or other forms of media. It involves creating sets, props, as well as costumes, projections, and other visual elements that help bring the story to life and immerse the audience in the narrative. The Production Designer is responsible for overseeing the creation of these elements, working closely with the director, producers, and other key creatives to ensure that the visual style of the production aligns with the overall vision and tone of the project.
 - **Set Design:** The art and practice of creating the physical environment in a theatrical production, film, television show, or other visual medium. This includes scenic elements and design layout for sets, lighting, props, and

furniture to bring the story or concept to life. It involves arranging these elements in a way that enhances the audience's visual and aesthetic experience. Set design may also involve creating technical elements such as sound systems, special effects, and rigging to support the production. Set designers work closely with other production team members to create a cohesive and visually appealing environment complementing the production's overall vision.

- Props: A term commonly used in live performance and film production to refer to objects or items used on stage or on set to enhance the performance or scene. Props can include anything from furniture, decorations, weapons, hand-held objects, and more. Props are used to add realism and detail to a production and help bring the world of the play or film to life for the audience.
- Costume Design: The process of creating costumes and outfits for characters in theatre, film, television, or other visual media. It involves researching the time period, setting, and character traits to develop pieces that help bring the character to life. Costume designers work closely with directors, actors, and other production team members to ensure that the costumes accurately reflect the vision of the production. This can involve sourcing or creating garments, accessories, and props, as well as coordinating fittings and alterations. Costume design plays a crucial role in storytelling and character development, helping to enhance the overall visual and emotional impact of a production.
- Lighting Design: Refers to the art and practice of creating and controlling the lighting for a performance. This includes designing the placement and intensity of the lights and using different colors and effects to enhance the performance's mood and atmosphere. Lighting designers play a crucial role in enhancing the storytelling and emotional impact of the production, helping to set the stage, highlight performers, create a sense of place and time, and evoke different emotions in the audience. It is an integral part of the overall visual and artistic design of the production.
- Projection Design: The art of creating and manipulating projected images and videos to enhance the visual elements of a live event, such as a concert, theater production, dance performance, or installation. It involves using specialized software and hardware to project images, videos, or other visual content onto a surface, such as a screen, wall, or even the audience itself.
- Hair and Makeup Design: Refers to the planning and execution of hairstyles and makeup looks for performers and actors. This creative process involves analyzing the characters or themes in the performance, researching historical or cultural references, and designing hair and makeup that enhances the overall aesthetic and storytelling of the production. Hair and makeup designers work closely with directors,

costume designers, and performers to create a cohesive and visually impactful presentation on stage or screen.

- **Elements of Design:** The basic components or building blocks that make up a visual composition. These elements include color, line, shape, texture, form, space, value, and pattern. Each element plays a critical role in creating a successful design and influencing how the viewer perceives and interacts with the artwork. By manipulating and combining these elements, designers can create visually appealing and cohesive compositions that effectively communicate their intended message or evoke a specific emotional response.
 - **Color:** The visual sensation produced by the reflection or absorption of light. Colors can be categorized as primary (red, blue, yellow), secondary (orange, green, purple), or tertiary (colors created by mixing primary and secondary colors).
 - **Line:** The path of a moving point, created by a pencil or brush. Lines can be straight, curved, thick, thin, or dotted, and can be used to create shapes, patterns, and textures.
 - **Shape:** A two-dimensional object with a defined boundary. Shapes can be geometric (such as squares, circles, and triangles) or organic (such as leaves, flowers, and animals).
 - **Texture:** The surface quality of an object, which can be visual or tactile. Textures can be smooth, rough, shiny, matte, or any combination thereof.
 - **Form:** A three-dimensional object that is geometric or free form. Like shape, form has length and width, but also has depth.
 - **Space:** The area around, within, or between objects. Space can be positive (the actual objects in a composition) or negative (the empty or empty areas).
 - **Value:** Refers to the lightness or darkness of a color. It is a critical aspect of visual communication, as it can greatly affect the mood, contrast, and overall aesthetic.
 - **Pattern:** A repeated decorative design or motif. Patterns can be created through the repetition of lines, shapes, colors, or textures.
- **Overture:** A musical composition that is typically played at the beginning of a performance, such as a concert, opera, or ballet. It is usually a short, instrumental piece that sets the story and characters as well as the tone and mood for the rest of the performance. It often includes themes and motifs that will be repeated throughout the opera.

Objective(s): At the end of this lesson, students will be able to:

- Respond to the musical and storytelling elements of opera to develop criteria for visual artistic choices.
- Refine an adaptation pitch to demonstrate critical understanding of the visual elements of production design and opera to tell a story.

- Create visual representations of set and costume designs based on the students' opera adaptation pitches.

Assessment: Evaluate the production design questionnaire, which explains the choices in set and costume design visual representations created by each group, looking for evidence of critical thinking, creativity, and their ability to successfully communicate their adaptation pitches.

Assessment Rubric

4: Displays exceptional critical thinking and creativity in stage and costume design choices. Clearly and effectively communicates adaptation pitch. Uses at least three elements of design in a highly impactful way.

3: Demonstrates critical thinking and creativity in stage and costume design choices. Effectively communicates adaptation pitch. Uses at least three elements of design.

2: Shows some evidence of critical thinking and creativity in stage and costume design choices. Partially communicates adaptation pitch. Uses at least two elements of design.

1: Does not demonstrate critical thinking or creativity in stage and costume design choices. Does not effectively communicate adaptation pitch. Uses less than three elements of design.

Learning Standards:

Common Core State Standards

CCSS.ELA-Literacy.RL.9-10.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone)

CCSS.ELA-Literacy.CCRA.R.5: Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

National Core Arts Standards

VA:Cr1.1.IIa. Use multiple approaches to begin creative endeavors.

VA:Cn10.1.IIIa. Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.

MU:Cn11.0.T.Ia. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

TH:Re7.1.I.a. Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choice.

TH:Cr1.1.I.a. Apply basic research to construct ideas about the visual composition of a drama/theatre work.

TH:Cr.2-II.a. Refine a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas applied to a drama/theatre work.

Procedure:

Introduction/Hook (5 minutes):

- Begin with a multi-sensory listening activity with an excerpt of the overture or from *Le nozze di Figaro*.
 - [Le nozze di Figaro – Overture Excerpt](#)
00:57 – 03:14
 - As they listen, ask students to use their senses and invite them to write down any colors, mood, spaces/places, textures, foods, etc. they can associate with the music.
 - Have students share their findings as a class or with partners.
 - An example of a finding could be a student sees the color green which reminds them of the smell of fresh cut grass and the feel of grass under their feet.
 - Ask students to ponder how this all relates to storytelling.

Main Narrative/Sequence (10 minutes):

- Discuss how artistic processes often begin this way and inspiration comes from many different sources, often our own experiences, perspectives, and prior knowledge and research.
- Define Production Design as the visual world of the opera - enhancing the storytelling, context, emotional experience, and communicates mood.
 - Display the elements of production design and definitions, including:
 - Set design, costume design, props, lighting design, projection design, and hair/makeup design.
 - Creative team: collaboration of designers
- Show examples of set designs from multiple productions of the opera. (Found in presentation slides.)
 - When highlighting the multiple ways the opera has been designed, discuss color, costume, props, sets, location, etc.
- Introduce/define Elements of Design and discuss their use in provided examples.
- Explain we will be curating design ideas for our opera adaptation pitches we created in the Exploring Story Adaptation lesson.
 - Reference this lesson's introductory listening activity and ask students to consider all that was discussed when designing their adaptations: color, mood, textures, spaces/places, etc.
 - Students should use at least three elements of design in their work.
- Encourage students to find inspiration through the literary work, opera libretto, and research on their computers and/or tablets, but to be mindful of intellectual property laws.

Activity/Practice (20 minutes):

- Students collaborate to visually represent set designs and costume designs using their opera adaptation pitches. Instructor may choose one pitch for the whole class to adapt or have students work with their group's pitch from the Exploring Story Adaptation lesson.

- Students break out into their Exploring Story Adaptation lesson groups or may choose to work independently.
- Pass out groups' previously completed opera adaptation pitch worksheets.
- Each group or independent student should receive a production design questionnaire to fill out and help guide the process.
- Students can be assigned designer roles within their groups.
- Students may use the set design and costume design worksheets to sketch out their designs or create collages using magazine cuts. Students may also choose to engage with the worksheets digitally by adding images.

OR

- Students may use a school district approved AI image creator to craft mood/concept boards.

Present/Share (8 minutes):

- Willing groups share their set and costume design sketches with the class using the questionnaire as a guideline for presentation.

Reflection (2 minutes):

- Ask students to reflect on the process of refining their opera adaptation pitches by developing set and costume designs in collaboration with their group or independently. Ask and discuss:
 - “How has your experience with adapting a story visually change your perspective on storytelling or your approach to developing ideas?”

Extension/Follow-up/Next steps:

- Discuss the connections to professions in the opera industry and to other artforms, such as fashion, architecture, etc., and other music genres. Delve deeper into how designers get inspiration – how do they research and find imagery that connects to the storyline.
- Students can take their set and costume designs to the next level and create set models, involving scale, and use recycled materials and fabrics to make costumes.

Le nozze di Figaro (1786)

W.A. Mozart, composer; Lorenzo Da Ponte, librettist

The Marriage of Figaro premiered on May 1, 1786, at the Burgtheater in Vienna. Initially, it received mixed reactions but quickly gained popularity, especially in Prague, where it became a huge success. The opera is celebrated for its progressive themes, such as the challenge to social hierarchies and the portrayal of complex, sympathetic characters across all classes. Its masterful combination of comedy, drama, and profound emotional depth set new standards for opera and has cemented it as one of the greatest works in the repertoire.

Short Synopsis

Set within a single day, the story is a comedic exploration of love, deception, and social class. It follows Figaro and his fiancée Susanna as they navigate the scheming intentions of Count Almaviva, who wishes to seduce Susanna before her marriage. Through a series of clever disguises, misunderstandings, and unexpected alliances, the characters ultimately triumph over the Count's advances, celebrating love and the spirit of equality in the end.

LE NOZZE DI FIGARO OPERA SYNOPSIS

(W.A. Mozart, composer; Lorenzo Da Ponte, librettist)

ACT I

The Opera takes place at Count Almaviva's country estate near Seville in the late 1700s. Today is the day when Figaro and Susanna, the valet and maid of the Count and Countess Almaviva, are to marry. Susanna tells Figaro that the philandering Count has been trying to seduce her. Figaro vows to outwit the Count and teach him a lesson. Dr. Bartolo enters along with his former servant, Marcellina, who is determined to collect on an old loan made to Figaro. Figaro must either pay her back or marry her in order to repay his debt. After Marcellina and Susanna trade insults, the young page, Cherubino, arrives reveling in his infatuation with women. He wants Susanna to plead on his behalf to the Countess so that he may be once again in the Count's good graces -the count has banished him after finding him with Barbarina, the gardener Antonio's daughter. Cherubino quickly hides when they hear the Count approaching. The Count tries his best to arrange a rendezvous with Susanna, but also hides when Don Basilio, the music teacher, arrives.

Susanna and Basilio begin to gossip about Cherubino's crush on the Countess. The Count, listening to the gossip, comes out of hiding in a jealous rage and begins to rant about finding Cherubino in a compromising situation with Barbarina. He becomes even more infuriated discovering Cherubino hiding in the room. Figaro returns with fellow servants who are praising the progressive reform of the count to abolish the "droit du seigneur" - the right of a noble to take his manservant's place on his wedding night. But will the Count keep his word? Figaro tries to force the Count to unite him and Susanna on the spot, but the Count avoids the trap and instead enlists Cherubino in his personal regiment in the army.

ACT II

In her boudoir, the Countess explains to Susanna how deeply her husband's philandering saddens her. Figaro enters and divulges his schemes, explaining that he has sent the Count an anonymous letter telling him that the Countess is expecting a lover while he is out hunting. They decide to send Cherubino, dressed as Susanna, to a rendezvous with the count. Susanna and the Countess begin to disguise Cherubino, and while Susanna is away to fetch a ribbon, the Count arrives, furious after reading the note and finding the bedroom door locked. Startled, the Countess hides Cherubino in the closet and lets the Count in. The Count hears a noise from the closet but the Countess refuses to unlock the door saying that Susanna is inside. The Count does not believe the Countess and he takes her to fetch a tool for opening the closet.

Susanna, having entered unnoticed, has heard the whole scene. She hurriedly helps Cherubino escape out the window and hides in the closet herself to the surprise of both the Count and the Countess when they return. All seems taken care of until the gardener, Antonio, bursts in with crushed geraniums from the flower bed below the window. Figaro is quick to take the blame for the crushed geraniums, faking a sprained ankle and claiming that it was he who jumped from the window. Marcellina bursts in with Basilio and Bartolo, waving a court summons for Figaro. This delights the Count as it gives him an excuse for delaying the wedding.

ACT III

In the audience room where the wedding is to take place, the Countess decides to alter Figaro's plan. Susanna will ask the Count to meet with her in the garden, but the Countess instead of Cherubino will go in her place. The Count at first agrees, but he becomes suspicious again when he hears Susanna conspiring with Figaro. Don Curzio, whom the count has chosen to hear the case, judges that Figaro must either marry Marcellina or pay of the debt to her. Figaro explains that since he is the son of an aristocrat, he cannot marry without his parents' consent. Since he was a foundling and has never met his parents, he doesn't think he will be able to find them. Marcellina, hearing Figaro's story, realizes that he is her son and his father is Dr. Bartolo. Susanna re-enters with money that the Countess has given her in order to pay off Figaro's debt. She is enraged to see Figaro embracing Marcellina, but she calms down when she learns that Marcellina is no longer a threat and will marry Dr. Bartolo.

The Countess begins to look back at her love for the Count when they first met, and she wants to brave danger to win him back. She dictates a note for Susanna to give to the Count. While the double wedding of Figaro to Susanna and Bartolo to Marcellina is taking place, Susanna slips the note to the Count. The Count seals the note with a pin as an acknowledgment that he will meet Susanna, and gives it to Barbarina, who misplaces the pin.

ACT IV

In the moonlit garden, Barbarina still cannot find the lost hatpin. She tells Figaro and Marcellina about the rendezvous between the Count and Susanna. Figaro, believing that Susanna plans to betray him, hides in the garden to plan his revenge. Susanna and the Countess arrive and switch cloaks to disguise themselves as each other. Left alone, Susanna rhapsodizes on her love for Figaro, but he, overhearing her, thinks she is talking about the Count. Susanna hides just in time to see Cherubino attempting to woo the Countess, disguised in Susanna's dress, until the Count chases him off and sends his wife, who he believes to be Susanna, off to an arbor where he follows her to. Figaro has caught on to the joke by now and, joining in, makes exaggerated love to Susanna in her Countess disguise. The Count is infuriated at first and plans to expose the Countess, who is actually Susanna, but the true Countess soon appears and explains the ruse. The Count is the one who must ask for forgiveness in the end, and everyone is reunited.

Maya Rose Tweten (2013)

Key Scenes in Mozart's *Le nozze di Figaro*

Video excerpt and timestamps are pulled from the Metropolitan Opera on Demand and YouTube. Performance Dates: Oct. 18, 2014 & May 1994.

KEY SCENE #1: Act II, Scene 1: Porgi, amor, qualche ristoro (Grant, love, some relief)

[Met Opera on Demand](#): Track #16. ACT II: Porgi, amor, qualche ristoro
01:04 – 04:01

OR

[Act II, Scene 1: Porgi, amor, qualche ristoro](#)
48:08 – 51:26

Countess is longing for the love of her husband, Count Almaviva, who has grown distant and unfaithful.

Libretto Excerpt

CONTESSA
Porgi, amor, qualche ristoro,
al mio duolo, a' miei sospir!
O mi rendi il mio tesoro,
o mi lascia almen morir!
Porgi, amor, ecc.
(*Entra Susanna.*)

CONTESS
Grant, love, some relief
to my sorrow, to my sighing.
Give me back my treasure,
or at least let me die.
Grant, love, etc.
(*Susanna enters.*)

KEY SCENE #2: Act II, Scene 5: Riconosci in questo amplesso (Recognize in this embrace)

[Met Opera on Demand](#): Track #36. ACT III: Riconosci in questo amplesso — Eccovi —
Io vi dico
00:48 – 06:27

OR

[Act II, Scene 5: Riconosci in questo amplesso](#)
2:01:22 – 2:06:57

Figaro is brought to court over a broken marriage contract with Marcellina. During the proceedings, it is revealed through a birthmark that Figaro is Marcellina's long-lost son, and Bartolo is his father, turning into a joyful family reunion. Susanna enters and, misunderstanding the embrace between Figaro and Marcellina, initially reacts with anger but is soon relieved when the truth is explained.

Libretto Excerpt

SUSANNA

Alto! Alto! Signor Conte,
mille doppie son qui pronte,
a pagar vengo per Figaro,
ed a porlo in libertà.

MARCELLINA, BARTOLO
Figlio amato!

CURZIO, CONTE
Non sappiamo com'è la cosa,
osservate un poco là.

FIGARO
Parenti amati!

SUSANNA
(vede Figaro che abbraccia Marcellina)
Già d'accordo colla sposa,
giusti Dei, che infedeltà.

(Vuol partire ma Figaro la trattiene.)
Lascia, iniquo!

FIGARO
No, t'arresta!
Senti, oh cara, senti!

SUSANNA *(dandogli uno schiaffo)*
Senti questa!

MARCELLINA, BARTOLO, FIGARO
È un effetto di buon core,
tutto amore è quel che fa, ecc.

SUSANNA *(a parte)*
Fremo, smanio dal furore,
una vecchia me la fa, ecc.

CONTE, CURIZO
Frem/e, e smanio/a dal furore,
il destino me la/gliela fa, ecc.

SUSANNA

Stop, stop, noble sir.
I have a thousand double crowns right
here.
I come to pay for Figaro
and to set him at liberty.

MARCELLINA, BARTOLO
Beloved son!

CURZIO, COUNT
We're not sure what's taking place.
Look over there a moment.

FIGARO
Beloved parents!

SUSANNA
(seeing Figaro hugging Marcellina)
So he's reconciled with his bride;
ye gods, what infidelity!
*(She wants to leave but Figaro detains
her.)*
Leave me alone, villain!

FIGARO
No, wait!
Listen, darling!

SUSANNA *(boxing Figaro's ears)*
Listen to this!

MARCELLINA, BARTOLO, FIGARO
A natural action of a good heart,
pure love is demonstrated here, etc.

SUSANNA *(aside)*
I'm boiling, I'm raging with fury;
an old woman has done this to me. etc.

COUNT, CURZIO
I'm/he's boiling, I'm/he's raging with
fury;
destiny has done this to me/him, etc.

MARCELLINA (*a Susanna*)

Lo sdegno calmate,
mia cara figliuola,
sua madre abbracciate
che or vostra sarà, *ecc.*

SUSANNA (*a Bartolo*)

Sua madre?

BARTOLO

Sua madre!

SUSANNA (*al Conte*)

Sua madre?

CONTE

Sua madre!

SUSANNA (*a Curzio*)

Sua madre?

CURZIO

Sua madre!

SUSANNA (*a Marcellina*)

Sua madre?

MARCELLINA

Sua madre!

MARCELLINA, CURZIO, CONTE,

BARTOLO

Sua madre!

SUSANNA (*a Figaro*)

Tua madre?

FIGARO

E quello è mio padre
che a te lo dirà.

SUSANNA (*a Bartolo*)

Suo padre?

BARTOLO

Suo padre!

MARCELLINA (*to Susanna*)

Calm your anger,
my dear daughter,
embrace his mother,
and yours as well, now.

SUSANNA (*to Bartolo*)

His mother?

BARTOLO

His mother.

SUSANNA (*to the Count*)

His mother?

COUNT

His mother.

SUSANNA (*to Curzio*)

His mother?

CURZIO

His mother.

SUSANNA (*to Marcellina*)

His mother?

MARCELLINA

His mother.

MARCELLINA, CURZIO, COUNT,

BARTOLO

His mother!

SUSANNA (*to Figaro*)

Your mother?

FIGARO

And that is my father,
he'll say so himself.

SUSANNA (*to Bartolo*)

His father?

BARTOLO

His father.

SUSANNA (*al Conte*)
Suo padre?

SUSANNA (*to the Count*)
His father?

CONTE
Suo padre!

COUNT
His father.

SUSANNA (*a Curzio*)
Suo padre?

SUSANNA (*to Curzio*)
His father?

CURZIO
Suo padre!

CURZIO
His father.

SUSANNA (*a Marcellina*)
Suo padre?

SUSANNA (*to Marcellina*)
His father?

MARCELLINA
Suo padre!

MARCELLINA
His father.

MARCELLINA, CURZIO, CONTE,
BARTOLO
Suo padre!

MARCELLINA, CURZIO, COUNT,
BARTOLO
His father!

SUSANNA (*a Figaro*)
Tuo padre?

SUSANNA (*to Figaro*)
Your father?

FIGARO
E quella è mia madre,
che a te lo dirà, *ecc.*

FIGARO
And that is my mother,
who'll say so herself, *etc.*

CURZIO, CONTE
Al fiero tormento
di questo momento
quest/quell'anima appena
resister or sa.

CURZIO, COUNT
My/his soul can barely
resist any longer
the fierce torture
of this moment.

SUSANNA, MARCELLINA, BARTOLO,
FIGARO
Al dolce contento
di questo momento
quest'anima appena
resister or sa.
(*Il Conte e Don Curzio partono.*)

SUSANNA, MARCELLINA, BARTOLO,
FIGARO
My soul can barely
resist any longer
the sweet delight
of this moment.
(*The Count and Don Curzio depart.*)

MARCELLINA (*a Bartolo*)
Eccovi, o caro amico, il dolce frutto
dell' antico amor nostro.

MARCELLINA (*to Bartolo*)
Here he is, my friend, the offspring
of our old romance.

BARTOLO

Or non parliamo
di fatti sì remoti: egli è mio figlio,
mia consorte voi siete;
e le nozze farem quando volete.

MARCELLINA

Oggi, e doppie saranno.
(Dà il biglietto a Figaro.)
Prendi, questo è il biglietto
del danar che a me devi, ed è tua dote.

SUSANNA

(Getta a terra una borsa di danaro.)
Prendi ancor quentaborsa.

BARTOLO *(Fa lo stesso.)*

E questa ancora.

FIGARO

Bravi; gittate pur chi'io piglio ognora.

SUSANNA

Voliamo ad informar d'ogni avventura
madama e nostro zio:
chi al par di me contenta?

FIGARO

Io.

BARTOLO

Io.

MARCELLINA

Io.

TUTTI

E schiatti il signor Conte al gusto mio.

*(Partono abbracciati. Entrano Barbarina
e Cherubino.)*

BARTOLO

Let's not rake up
the far distant past; he is my son,
you are my spouse,
and we'll get married as soon as you like.

MARCELLINA

Today; it'll be a double wedding.
(to Figaro, handing him a piece of paper)
Take back this promissory note
for the money I lent you, it's your dowry.

SUSANNA

(throwing down the purse)
Take this purse too.

BARTOLO *(doing the same)*

And this as well.

FIGARO

Splendid! Go on throwing, and I'll go on
collecting!

SUSANNA

We must go and tell what's happened
to my lady and our uncle.
Who is as happy as I am?

FIGARO

Me!

BARTOLO

Me!

MARCELLINA

Me!

ALL

And the count can rage until he bursts,
as far as I'm concerned!

*(With their arms round each other they
all leave together. Enter Barbarina and
Cherubino.)*

KEY SCENE #3: Act IV, Finale: Gente, gente, all'armi, all'armi!... Questo giorno di tormenti (Gentlemen, to arms!... This day of torments)

Met Opera on Demand: Track #47. ACT IV: Gente, gente, all'armi – Questo giorno di tormenti

00:00 – 05:24

OR

Act IV, Finale: Gente, gente, all'armi, all'armi!.. Questo giorno di tormenti

2:59:50 – 3:05:28

Chaos erupts as the elaborate disguises and misunderstandings reach their peak. Figaro, Susanna, the Count, and the Countess become entangled in a whirlwind of mistaken identities, culminating in the Count mistakenly accusing the disguised Countess of infidelity. The commotion attracts others, who rush in, adding to the confusion.

Libretto Excerpt

CONTE

Gente, gente, all'armi, all'armi!
(Entrano Antonio, Basilio, Bartolo e Curzio.)

COUNT

My men, help, help!
(Enter Antonio, Basilio, Bartolo and Don Curzio.)

FIGARO

Son perduto!

FIGARO

I'm lost!

BASILIO, CURZIO, ANTONIO, BARTOLO
Cos'avvenne? Cos'avvenne?

BASILIO, CURZIO, ANTONIO, BARTOLO
What happened?

CONTE

Il scellerato
m'ha tradito, m'ha infamato,
e con chi state a veder.

COUNT

The villain
has betrayed me, has defamed me,
and you shall see with whom.

BASILIO, CURZIO, ANTONIO, BARTOLO
Son stordito, sbalordito,
non mi par che ciò sia ver!

BASILIO, CURZIO, ANTONIO, BARTOLO
I'm amazed, confounded,
I can't believe it's true.

FIGARO

Son storditi, sbalorditi,
oh che scena, che piacer!
*(Dal padiglione a sinistra escono in rapida
successione Cherubino, Barbarina,
Marcellina e Susanna.)*

FIGARO

They're amazed, confounded.
Oh, what a scene, what fun!
*(Going to the arbour the Count hands out,
in turn, Cherubino, Barbarina, Marcellina
and Susanna.)*

CONTE
Invan resistete,
uscite, Madama;
il premio ora avrete
di vostra onestà.
...Il paggio!

ANTONIO
Mia figlia!

FIGARO
Mia madre!

BASILIO, CURZIO, ANTONIO, BARTOLO
Madama!

CONTE
Scoperta è la trama,
la per fida è qua!

SUSANNA (*inginocchiandosi*)
Perdono, perdono!

CONTE
No, no! Non sperarlo!

FIGARO (*inginocchiandosi*)
Perdono, perdono!

CONTE
No, no, non vo' darlo!

TUTTI SALVO IL CONTE
(*inginocchiandosi*)
Perdono! ecc.

CONTE
No!
(*La Contessa esce dal padiglione a destra.*)

CONTESSA
Almeno io per loro perdono otterrò.

BASILIO, CURZIO, CONTE, ANTONIO,
BARTOLO
Oh cielo! Che veggio!

COUNT
In vain you resist,
come out, Madame;
now you shall be rewarded
for your honesty.
...The page!

ANTONIO
My daughter!

FIGARO
My mother!

BASILIO, CURZIO, ANTONIO, BARTOLO
Madame!

COUNT
The plot is revealed,
and there is the deceiver.

SUSANNA (*kneeling*)
Pardon, pardon!

COUNT
No, no, do not expect it!

FIGARO (*kneeling*)
Pardon, pardon!

COUNT
No, no, I will not!

ALL EXCEPT THE COUNT
(*kneeling*)
Pardon! etc.

COUNT
No!
(*The Countess emerges from the right-hand arbour.*)

COUNTESS
At least I may obtain their pardon.

BASILIO, CURZIO, COUNT, ANTONIO,
BARTOLO
Heaven! What do I see?

Deliro! Vaneggio!
Che creder non so.

CONTE (*inginocchiandosi*)
Contessa perdono! Perdono, perdono!

CONTESSA
Più docile sono,
e dico di sì.

TUTTI
Ah! Tutti contenti
saremo così.
Questo giorno di tormenti,
di capricci e di follia,
in contenti e in allegria
solo amor può terminar.
Sposi, amici, al ballo, al gioco,
alle mine date foco!
Ed al suon di lieta marcia
corriam tutti a festeggiar, *ecc.*

I'm raving! Going crazy!
I don't know what to believe.

COUNT (*kneeling*)
Countess, your pardon! Pardon!

COUNTESS
I am more clement,
and answer, yes.

ALL
Ah! All shall be
made happy thereby.
Only love can resolve
this day of torments,
caprice and folly,
into joy and happiness.
Spouses and sweethearts, to dancing and
fun, and let's have some fireworks!
And to the sound of a gay march
hurry off to celebrate, *etc.*

Libretto excerpts courtesy of murashve.com.