

## Enriching the Humanities Through Opera

**Title:** Exploring Story Adaptation

**Grade Level:** 9-12<sup>th</sup>

**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:** What is story adaptation and how is it relevant to opera?

**Lesson Focus:** Students will use critical thinking, creativity, and collaboration while exploring the concept of story adaptation and how it relates to opera stories.

**Prior Knowledge:** Students have read *The Marriage of Figaro (La Folle Journée, Ou Le Mariage de Figaro)* (Pierre Beaumarchais), have analyzed characters and can name the Who, What, When, Where, Story arc (Exposition, Rising Action, Climax, Falling Action, and Resolution Ripple effects).

**Materials:** Copies of *The Marriage of Figaro (La Folle Journée, Ou Le Mariage de Figaro)* (Pierre Beaumarchais), presentation slides (includes *Le nozze di Figaro* short opera synopsis with photography and video examples), libretto excerpts of key scenes, opera synopsis handout, opera adaptation pitch worksheet, student laptops/tablets, interactive board, paper, and pens/pencils.

**Key Vocabulary:** Opera, composer, librettist, libretto, adaptation, key scene, and pitch.

### Definitions

- **Opera:** A dramatic work set to music, with singers performing entire roles accompanied by an orchestra. It typically includes arias, duets, and ensembles, and is known for its elaborate costumes, sets, and vocal prowess.
- **Composer:** The person who writes the music for an opera, symphony, movie score, etc.
- **Librettist:** The person who writes the text of an opera.
- **Libretto:** The words or text of an opera.
- **Adaptation:** A creative work, such as a film, television show, play, or book, that is based on an existing story, such as a novel, short story, or historical event, and has been modified or reimagined to fit a different medium or audience. Adaptations often involve changes to the characters, setting, or other elements of the original story to make it more suitable for the new format.
- **Key Scene:** A pivotal moment in a story, play, or film that significantly impacts the narrative and characters. It is often a turning point that advances the plot, reveals important information, or changes the direction of the story.
- **Pitch:** A compelling summary of a proposed story idea that typically includes an overview of the plot, characters, setting, and themes of the story, as well as any

unique or marketable aspects that make it stand out. The goal of a story pitch is to persuade the recipient to greenlight the project or take further action.

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

- Analyze an opera synopsis based on a literary work.
- Compare a literary work with the opera adaptation synopsis.
- Identify elements of adaptation across multiple versions of the same key scene present in the literary source and opera.
- Collaboratively brainstorm a pitch for an opera adaptation of the literary work.

**Assessment:** Groups present their opera pitches following the guidelines for adaptation.

Adaptation Guidelines:

- Who: character/character identity  
*Note: character identity can be adapted, but students may not eliminate or add characters.*
- What: key scene, action in the story - what is happening?
- When: time period, time of day, year, etc.
- Where: location and setting

#### Assessment Rubric

4: Presentation is thorough and comprehensive, providing detailed and specific information on the Who, What, When, and Where. Pitch is highly detailed, insightful, and well-supported, demonstrating a deep understanding of the literary work and creative approach to the adaptation guidelines.

3: Presentation includes detailed information on the Who, What, When, and Where. Pitch is clear and well-developed, showing a strong understanding of the adaptation guidelines.

2: Presentation provides some detail on the Who, What, When, and Where. Pitch is somewhat clear but lacks depth and specificity. Basic knowledge of the literary work is present.

1: Presentation lacks specific and clear information on the Who, What, When, and Where. Pitch provided is vague, lacking depth, and knowledge of the literary work.

#### **Learning Standards:**

##### Common Core State Standards

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.

CCSS.ELA-Literacy.CCRA.R.7: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's Landscape with the Fall of Icarus).

CCSS.ELA-Literacy.CCRA.RL.9-10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

CCSS.ELA-Literacy.RL.11-12.3: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

CCSS.ELA-Literacy.RL.9-10.5: Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

CCSS.ELA-Literacy.RL.11-12.5: 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.

CCSS.ELA-Literacy.RL.9-10.9: Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

#### National Core Arts Standards

TH:Cr2-I.a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.

TH:Cr2-II.b. Cooperate as a creative team to make interpretive choices for a drama/theatre work.

TH:Cr1.1.I.c. Use script analysis to generate ideas about a character that is believable and authentic in a drama/theatre work.

TH:Cr2-I.a. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.

TH:Cr2-II.b. Cooperate as a creative team to make interpretive choices for a drama/theatre work.

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

TH:Re7.1.II.a. Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.

#### **Procedure:**

Introduction/Hook (5 minutes):

- Begin with a word association exercise to spark students' interest and creativity.
  - Words: “opera,” “*The Marriage of Figaro*,” and “adaptation.”
    - Ask students to write down the first word that comes to mind.
      - Students share their answers while the instructor writes down their responses on the board. Keep in mind any repeated words.

OR

- Create a live Word Cloud with [Mentimeter](#).

- Students can add their responses via their phones/computers/tablets (repeated words will increase in size.)
- Discuss findings.
- Define opera.
- Introduce the concept of adaptation and discuss its relevance in literature.

Main Narrative/Sequence (20 minutes):

- Review story arc of literary work (Exposition, Rising Action, Climax, Falling Action, and Resolution).
  - Exposition: Figaro and Susanna prepare for their wedding, but Susanna reveals that Count Almaviva is plotting to seduce her, despite his vow to abolish the *droit du seigneur* (a symbolic remnant of feudal privilege).
  - Rising Action: Figaro schemes to thwart the Count's plans. Meanwhile, subplots emerge, including Marcellina's legal claim that Figaro must marry her and Cherubino's romantic escapades.
  - Climax: In a chaotic series of events in the garden, disguises and mistaken identities expose the Count's infidelity. The Countess, disguised as Susanna, tricks the Count into confessing his intentions.
  - Falling Action: The Count realizes his folly and is publicly humiliated. Figaro and Susanna reconcile their misunderstandings amidst the chaos.
  - Resolution: The Count humbly asks for the Countess's forgiveness, which she graciously grants. Figaro and Susanna's wedding proceeds, symbolizing reconciliation and social harmony.
- Read through the full synopsis (see below) of the related opera *Le nozze di Figaro* as a class and discuss the fundamental elements of the story.
  - Conduct a "Turn and Talk" activity. (Students chat in pairs, or small groups)
    - Students compare the story structure of the opera with the original literary work.
      - Compare setting/time, historical context, point of view, narrative structure, etc.
- The instructor chooses one of three provided key scenes in the opera, sharing photo and video examples to enhance understanding.

Scene Selections (see below for summaries, libretto excerpts, and viewing options):

- Key Scene #1: Act II, Scene 1: Porgi, amor, qualche ristoro (Grant, love, some relief)
  - Key Scene #2: Act II, Scene 5: Riconosci in questo amplesso (Recognize in this embrace)
  - Key Scene #3: Act IV, Finale: Gente, gente, all'armi, all'armi!... Questo giorno di tormenti (Gentlemen, to arms!... This day of torments)
- Ask and discuss questions such as, "why do we adapt stories?" "How does storytelling and adaptation add relevance for an audience?"
    - Discuss the adaptation process for the chosen key scene, outlining guidelines for adaptation and pivotal considerations. Discuss the ripple effects of making these changes.

- Guidelines for adaptation:
  - Consider the Who, What, When, and Where.
    - Who: character/character identity
      - *Note: character identity can be adapted, but students may not eliminate or add characters.*
    - What: key scene, action in the story - what is happening?
    - When: time period, time of day, year, etc.
    - Where: location and setting
  - Students may use their prior knowledge of literary work and opera synopsis/libretto excerpts as resources.
- Together as a class, guide students through the adaptation process for the chosen key scene.

Activity/Practice (10 minutes):

- Students will work together to decide how they are going to adapt the opera, and brainstorm ideas for those changes based on the provided guidelines for adaptation: Who, What, When and Where. Each group will fill out an opera adaptation pitch worksheet.
  - Have students break out into groups and either adapt the same key scene viewed as a class or choose another key scene from the opera to brainstorm for an adaptation pitch.

Present/Share (8 minutes):

- Each group will present their pitch for an adaptation to the class, explaining their creative decisions and rationale.
- Encourage feedback and discussion from peers.

Reflection (2 minutes):

- Conclude the lesson with a recap of learnings about adaptation.
- Invite students to reflect on their collaborative work and share their thoughts on the adaptation process. Ask and discuss:
  - “Can this literary work and storyline be set in the present? Is it still relevant today? Why or why not?”
  - “Can adaptation work for historical events and figures? Why or why not?”

**Extension/Follow-up/Next steps:**

- Ask and discuss:
  - “Can this literary work and storyline be set in the present? Is it still relevant today? Why or why not?”
  - “Can adaptation work for historical events and figures? Why or why not?”
- Conduct a critical analysis of film adaptations compared with literary work and opera.

## ***Le nozze di Figaro* (1786)**

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

*Le nozze di 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](http://murashve.com).*