

## Enriching the Humanities Through Opera

**Title:** Production Design Adaptation

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

**Length:** 45 minutes

**Literary Work:** *The Barber of Seville (Le Barbier de Séville, Ou la Précaution inutile)* (Pierre Beaumarchais)

**Opera:** *Il barbiere di Siviglia* (Gioachino Rossini, composer; Cesare Sterbini, 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 *The Barber of Seville (Le Barbier de Séville, Ou la Précaution inutile)*, 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 *The Barber of Seville (Le Barbier de Séville, Ou la Précaution inutile)*, presentation slides (includes *Il barbiere di Siviglia* short opera synopsis with photography and video examples), libretto excerpts of key scenes, completed story 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 stage design and opera to tell a story.

- Create visual representations of their set and costume designs based on their 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 set 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 set 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 set and costume design choices. Partially communicates adaptation pitch. Uses at least two elements of design.

1: Does not demonstrate critical thinking or creativity in set 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.

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 of an excerpt of the overture from the opera *Il barbiere di Siviglia*.
  - [Il barbiere di Siviglia – Overture Excerpt](#)  
00:03 – 03:16
  - 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.



## ***Il barbiere di Siviglia* (1816)**

Gioachino Rossini, composer; Cesare Sterbini, librettist

*Il barbiere di Siviglia* (*The Barber of Seville*) is based on the play *Le Barbier de Séville* by French playwright Pierre Beaumarchais, which is part of a trilogy, including *The Marriage of Figaro* and *The Guilty Mother*. The events of *The Barber of Seville* take place before *The Marriage of Figaro*. The opera is an example of *opera buffa*, a comic opera style popular in the 18th and early 19th centuries. Its humor is based on clever wordplay, mistaken identities, and the antics of the scheming barber, Figaro. The character of Figaro has had a significant influence on popular culture, appearing in various forms of media. The opera's melodies have been used in cartoons, commercials, and films, making its tunes familiar even to those who may not have seen the opera.

Rossini's *Il barbiere di Siviglia* premiered in 1816 at the Teatro Argentina in Rome. Before Rossini's version, there was already a popular *Barber of Seville* opera by Giovanni Paisiello. Paisiello's supporters attempted to sabotage Rossini's premiere, but despite initial difficulties, including a disastrous opening night filled with technical mishaps and heckling, the opera quickly became a huge success and remains one of the most popular operas in the repertoire today.

### **Short Synopsis**

In the opera *Il barbiere di Siviglia*, the clever and resourceful barber Figaro helps Count Almaviva win the heart of Rosina, who is closely watched by her overbearing guardian, Dr. Bartolo. The Count, desiring to be loved for who he truly is rather than for his wealth, has assumed the identity of a poor student named Lindoro to win her affection. Through a series of disguises and clever schemes, Count Almaviva reveals his true identity to Rosina, and they plan to marry. Despite Bartolo's attempts to thwart them, Figaro's wit and cunning ultimately ensure a happy ending for the young lovers.

**IL BARBIERE DI SIVIGLIA OPERA SYNOPSIS**  
Gioachino Rossini, composer; Cesare Sterbini, librettist

**ACT I** *Seville, Spain.*

Count Almaviva, a Spanish nobleman, is in love with Rosina. Hoping to be loved for himself (and not for his money), the count has disguised himself as a poor student named Lindoro to woo her. As the opera begins, “Lindoro” comes to serenade Rosina outside the home of Dr. Bartolo, where Rosina lives under lock and key. Soon, Figaro, the barber who knows all the secrets of the town, arrives. Recognizing Lindoro as Count Almaviva, he tells the count that Bartolo is not actually Rosina’s father, but her guardian. In fact, Bartolo plans to marry her in order to get her fortune. Figaro hatches a plan. He suggests that the count disguise himself again, this time as a soldier, and demand lodging in Dr. Bartolo’s residence. This way, he will be close to Rosina. Almaviva is overjoyed, and Figaro looks forward to a nice cash reward from the count for his help.

Rosina, alone in her room, thinks about the voice she heard serenading her a short while before and admits that she has fallen in love with the singer. Knowing that Dr. Bartolo will never allow her to have contact with the unknown man, she decides to send Lindoro a letter by way of Figaro. Figaro arrives, but before Rosina can speak with him, Bartolo appears with Don Basilio, Rosina’s music teacher. Basilio tells Bartolo that Count Almaviva has been seen in Seville. Bartolo, who knows that Almaviva is in love with Rosina, is furious, and the cunning Basilio suggests that they get rid of the count by spreading wicked rumors about him. Bartolo decides to marry Rosina that very day, and he and Basilio leave to prepare the marriage contract. Figaro, who has overheard the plot, warns Rosina. When Rosina asks Figaro about the handsome young man she saw outside her window, Figaro says that it was the student Lindoro and promises to deliver her letter to him.

Bartolo, deeply suspicious, accuses Rosina of writing a letter to a secret lover. Just at that moment, shouting is heard: Count Almaviva, now disguised as a drunken soldier, has arrived at Bartolo’s home. Bartolo claims that he has official exemption from providing housing to soldiers, and in the commotion Almaviva manages to reveal to Rosina that he is, in fact, Lindoro, and passes her a letter of his own. Bartolo demands that Rosina hand over the note, but she tricks him by giving him her laundry list instead. The argument grows more heated, and Figaro, Don Basilio, and the servant woman Berta burst in, announcing that the shouting can be heard throughout the city. Soldiers arrive to arrest the drunken soldier. When he quietly reveals to them that he is actually the count, the soldiers promptly release him. Everyone except Figaro is amazed by this turn of events, and the main characters all reflect on the chaos and confusion of the day.

**ACT II**

Bartolo is still suspicious, and he suggests that perhaps the drunken soldier was a spy for Count Almaviva. The count returns, this time disguised as Don Alonso, a music teacher and student of Don Basilio, to give Rosina her singing lesson. Basilio, he claims, is ill. Bartolo is skeptical until “Don Alonso” shows him Rosina’s letter to Lindoro, claiming to have found it at Count Almaviva’s lodgings. He says that he will use it to



convince Rosina that Lindoro is merely toying with her on Almaviva's behalf. This convinces Bartolo that "Don Alonso" is indeed a student of the scheming Basilio, and he allows the lesson to go ahead. Bartolo finds the music boring and soon nods off. As he snores, Almaviva (whom Rosina believes to be Lindoro) and Rosina declare their love. Figaro arrives to shave Dr. Bartolo. Bartolo is reluctant to leave Rosina alone with the singing teacher, and he sends Figaro to fetch towels. Figaro, always resourceful, uses the opportunity to steal the key to Rosina's balcony door, then causes a diversion, forcing Bartolo to leave the two young lovers alone. Suddenly, Don Basilio, the true singing teacher, arrives. Figaro, Almaviva, and Rosina bribe him to leave. While Bartolo gets his shave, Almaviva plots with Rosina to meet on her balcony that night so they can elope—but Bartolo overhears them and flies into a rage.

Berta comments on the crazy household. Bartolo summons Basilio, telling him to bring a notary so that Bartolo can marry Rosina right away. Bartolo then shows Rosina the letter she wrote to Lindoro, calling it proof that Lindoro is in league with the count. Heartbroken and convinced that she has been deceived, Rosina agrees to marry Bartolo.

While a thunderstorm rages outside, Figaro and Almaviva climb a ladder to Rosina's balcony. Rosina appears and confronts Lindoro, who finally reveals his true identity. Basilio shows up with the notary, but bribed and threatened, he agrees to be a witness to the marriage of Rosina and Almaviva. Bartolo arrives with soldiers, but it is too late. He accepts that he has been beaten, and Figaro, Rosina, and the count celebrate this happy ending.

*Synopsis courtesy of the Metropolitan Opera.*

## Key Scenes in Rossini's *Il barbiere di Siviglia*

Video excerpts and timestamps are pulled from the Metropolitan Opera on Demand and YouTube. Performance Dates: Nov. 22, 2014 & Mar. 24, 2007

### KEY SCENE #1: Act I, Scene 2: Largo al factotum della città (Make way for the factotum of the city)

[Met Opera on Demand](#): Track #8. ACT I: Largo al factotum & Track # 9. ACT I: Ah, ah! Che bella vita!

#8. 02:37 – 05:02 into #9. 00:00 – 00:43

OR

[Act I, Scene 2: Largo al factotum della città](#)

20:39 – 23:32

Bonus Recordings: [Bugs Bunny as Figaro \(Looney Tunes, 31"\)](#) & [Michael Spyres sings 'Largo al factotum'](#)

Figaro's entrance, the town's barber, factotum (an employee who does all kinds of work), and general busybody. Figaro proudly sings of his charmed life, where he serves as a go-between, tonsorial expert, matchmaker, and much more, eventually leading to Count Almaviva overhearing him and seeking his assistance.

#### Libretto Excerpt

FIGARO

Ah, che bel vivere,  
che bel piacere,  
per un barbiere  
di qualità.

Tutti mi chiedono,  
tutti mi vogliono,  
donne, ragazzi,  
vecchi, fanciulle.  
Qua la parrucca,  
presto la barba,  
qua la sanguigna,  
presto il biglietto.  
Tutti mi chiedono,  
tutti mi vogliono.

Qua la parrucca,  
presto la barba,  
presto il biglietto.  
Ehi, Figaro, Figaro, Figaro, *ecc.*

FIGARO

Ah, what a merry life,  
what great pleasures,  
for a barber  
of quality.

All call for me,  
all want me,  
ladies and children,  
old men and maidens.  
I need a wig,  
I want a shave,  
leeches to bleed me,  
here, take this note.  
All call for me,  
all want me,

I need a wig,  
I want a shave,  
here, take this note.  
Ho, Figaro, Figaro, Figaro, *etc.*

Ahimè! Che furia!  
Ahimè! che folla!  
Uno alla volta,  
per carità.

Ehi, Figaro; son qua!  
Figaro qua, Figaro là,  
Figaro su, Figaro giù.  
Pronto, prontissimo  
son come il fulmine,  
sono il factotum della città.  
Ah, bravo, Figaro,  
bravo, bravissimo,  
A te la for tuna  
non mancherà.  
La la ran la, *ecc.*  
Sono il factotum della città.

Ah, che bella vita!  
Faticar poco, divertirsi assai,  
e in tasca sempre aver  
qualche doblone,  
gran frutto della mia reputazione.  
Ecco qua; senza Figaro  
non si accasa in Siviglia una ragazza;  
a me la vedovella ricorre pel marito;

io, colla scusa del pettine di giorno,  
della chitarra col favor della notte,  
a tutti onestamente, non fo per dir,  
m'adatto a far piacere.  
Oh, che vita, oh, che mestiere!  
Orsù, presto a bottega -

Heavens! What a commotion!  
Heavens! What a crowd!  
One at a time,  
for pity's sake.

Ho, Figaro! I am here!  
Figaro here, Figaro there,  
Figaro up, Figaro down.  
Quicker and quicker  
I go like greased lightning,  
make way for the factotum of the city.  
Ah, *bravo*, Figaro,  
*bravo, bravissimo*,  
On you good fortune  
will always smile.  
La la ran la, *etc.*  
I am the factotum of the city.

Ah! ah! what a happy life!  
little fatigue, and much amusement,  
always with some money  
in my pocket,  
noble fruition of my reputation.  
So it is: without Figaro  
not a girl in Seville can marry;  
to me come the little widows for a  
husband;  
with the excuse of my comb by day,  
of my guitar by night,  
to all, and I say it without boasting,  
I honestly give service.  
Oh, what a life, what a trade!  
Now, away to the shop -

**KEY SCENE #2: Act I, Scene 7: Dunque io son... tu non m'inganni? (Then I am... you aren't deceiving me?)**

Met Opera on Demand: Track #17. ACT I: Dunque io son. Tu non m'inganni?  
00:00 – 05:09

OR

Act I: Dunque io son... tu non m'inganni?  
1:01:23 – 1:06:32

Knowing Count Almaviva only as Lindoro, Rosina writes to him. Dr. Bartolo becomes suspicious of Count Almaviva, and Basilio advises that Count Almaviva be put out of the way by creating false rumors about him. Figaro overhears this plan, warns Rosina, and promises to deliver a note from her to Lindoro — all in the interest of outsmarting Bartolo.

### Libretto Excerpt

ROSINA  
Dunque io son... tu non m'inganni?  
Dunque io son la fortunata!  
(Già me l'ero immaginata,  
lo sapevo pria di te.)

FIGARO  
Di Lindoro il vago oggetto  
siete voi, bella Rosina.  
(Oh, che volpe sopraffina!  
Ma l'avrà da far con me.)

ROSINA  
Senti, senti, ma a Lindoro  
per parlar come si fa?

FIGARO  
Zitto, zitto, qui Lindoro  
per parlarvi ora sarà.

ROSINA  
Per parlarmi? Bravo! Bravo!  
Venga pur, ma con prudenza,  
io già moro d'impazienza!  
Ma che tarda? Cosa fa?

FIGARO  
Egli attende qualche segno,  
poverin, del vostro affetto;  
sol due righe di biglietto  
gli mandate e qui verrà.  
Che ne dite?

ROSINA  
Non vorrei...

FIGARO  
Su, coraggio.

ROSINA  
Then it is I... you are not mocking me?  
Then I am the fortunate girl!  
(But I had already guessed it,  
I knew it all along.)

FIGARO  
You are, sweet Rosina,  
of Lindoro's love, the object.  
(Oh, what a cunning little fox!  
But she'll have to deal with me.)

ROSINA  
But tell me, to Lindoro  
how shall I contrive to speak?

FIGARO  
Patience, patience, and Lindoro  
soon your presence here will seek.

ROSINA  
To speak to me? Bravo! Bravo!  
Let him come, but with caution,  
meanwhile I am dying of impatience!  
Why is he delayed? What is he doing?

FIGARO  
He is awaiting some sign,  
poor man, of your affection;  
send him but two lines  
and you will see him here.  
What do you say to this?

ROSINA  
I shouldn't...

FIGARO  
Come, courage.

ROSINA  
Non saprei...

FIGARO  
Sol due righe...

ROSINA  
Mi vergogno.

FIGARO  
Ma di che? Ma di che? Si sa!  
Presto, presto, qua il biglietto.

ROSINA  
Un biglietto?... Eccolo qua.  
*(Cava dal seno un biglietto e glielo dà.)*

FIGARO  
(Già era scritto... Ve' che bestia!  
Il maestro faccio a lei!)

ROSINA  
Fortunati affetti miei,  
io comincio a respirar.

FIGARO  
(Ah, che in cattedra costei  
di malizia può dettar.)

ROSINA  
Ah, tu solo, amor, tu sei  
che mi devi consolar.

FIGARO  
(Donne, donne, eterni dei,  
chi v'arriva a indovinar?)

ROSINA  
Ah, tu solo, amor, tu sei  
che mi devi consolar.  
Senti, senti, ma Lindoro...

FIGARO  
Qui verrà.  
A momenti per parlarvi qui sarà.

ROSINA  
I don't know...

FIGARO  
Only two lines...

ROSINA  
I am too shy.

FIGARO  
But why? But why?  
Quickly, quickly, give me a note.

ROSINA  
A note?... Here it is.  
*(She takes a letter from her bosom and gives it to him.)*

FIGARO  
(Already written...what a fool!  
She could give me a lesson or two!)

ROSINA  
Fortune smiles on my love,  
I can breathe once more.

FIGARO  
(In cunning itself  
she could be a professor.)

ROSINA  
Oh, you alone, my love,  
can console my heart.

FIGARO  
(Women, women, eternal gods,  
who can fathom their minds?)

ROSINA  
Oh, you alone, my love,  
can console my heart.  
Tell me, but Lindoro...

FIGARO  
Is on his way. In a few minutes  
he'll be here to speak to you.

ROSINA  
Venga pur, ma con prudenza.

FIGARO  
Zitto, zitto, qui verrà.

ROSINA  
Fortunati affetti miei,  
io comincio a respirar.  
Ah, tu solo, amor, tu sei,  
che mi devi consolar.

FIGARO  
(Donne, donne, eterni dei,  
chi v'arriva a indovinar?)  
(*Figaro esce.*)

ROSINA  
Let him come, but with caution.

FIGARO  
Patience, patience, he'll be here.

ROSINA  
Fortune smiles on my love,  
can breathe once more.  
Oh, you alone, my love,  
can console my heart.

FIGARO  
(Women, women, eternal gods,  
who can fathom their minds?)  
(*Figaro leaves.*)

### **KEY SCENE #3: Act II, Scene 8: Contro un cor che accende amore (Against a heart inflamed with love)**

[Met Opera on Demand](#): Track #27. ACT II: Contro un cor che accende amore  
00:00 – 05:22

OR

[Act II: Contro un cor che accende amore](#)  
1:42:35 – 1:50:10

Count Almaviva returns disguised as Don Alonso, a music teacher and student of Don Basilio, claiming that Basilio is sick at home. This disguise allows the Count to give Rosina her singing lesson, creating an opportunity for them to share a private moment, even with her suspicious guardian, Bartolo, present. Despite Bartolo's efforts to control the situation, he is continually outwitted.

#### Libretto Excerpt

ROSINA  
Contro un cor che accende amore  
di verace invitto ardore,  
s'arma invan poter tiranno  
di rigor, di crudeltà.  
D'ogni assalto vincitore,  
sempre amore trionferà.  
Ah, Lindoro, mio tesoro.  
Se sapessi, se vedessi,  
questo cane di tutore,

ROSINA  
Against a heart inflamed with love,  
burning with unquenchable fire,  
a ruthless tyrant, cruelly armed,  
wages war, but all in vain.  
From every attack a victor,  
Love will always triumph.  
Ah, Lindoro, my dearest treasure!  
If you could know, if you could see  
this dog of a guardian,



ah, che rabbia che mi fa!  
Caro, a te mi raccomando,  
tu mi salva, per pietà!

CONTE  
Non temer, ti rassicura,  
sorte amica a noi sarà.

ROSINA  
Dunque spero?

CONTE  
A me t'affida.

ROSINA  
E il mio cor?

CONTE  
Giubilerà!

ROSINA  
Cara immagine ridente,  
dolce idea d'un lieto amor,  
tu m'accendi in petto il core.  
Tu mi porti a delirar!  
Caro, a te mi raccomando,  
tu mi salva, per pietà!  
tu mi porti a delirar!

oh, I rage to think of him!  
Dearest, in you I put my trust,  
please, come save me, for pity's sake!

COUNT  
Fear not, be reassured,  
fate will be our friend.

ROSINA  
Then I may hope?

COUNT  
Trust in me.

ROSINA  
And my heart?

COUNT  
It will rejoice!

ROSINA  
Dear smiling image,  
sweet thought of happy love,  
you burn in my breast, in my heart.  
I am delirious with joy!  
Dearest, in you I put my trust,  
please, come save me, for pity's sake!  
I am delirious with joy!

*Libretto excerpts courtesy of [DM's Opera Site](#).*