

Enriching the Humanities Through Opera

Title: Exploring Story Adaptation

Grade Level: 9-12th

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: What is story adaptation? 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 Barber of Seville (Le Barbier de Séville, Ou la Précaution inutile)*, 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 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, 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,” “[title of work],” 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: The Count observes Rosina from a distance and decides to pursue her, knowing he must act discreetly due to Dr. Bartolo's strict oversight.
 - Rising Action: The Count disguises himself as "Lindoro," a poor student, to approach Rosina with the help of Figaro, without revealing his noble status.
 - Climax: During the music lesson, Dr. Bartolo returns unexpectedly, leading to a frantic moment where the Count must reveal his true identity to Rosina.
 - Falling Action: Figaro and the Count orchestrate a clever plan to marry Rosina in secret while evading Dr. Bartolo's watchful eye.
 - Resolution: The Count and Rosina successfully marry, celebrating their love and freedom from Dr. Bartolo's constraints. Dr. Bartolo begrudgingly accepts the outcome.
- Read through the full synopsis (see below) of the related opera 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 summary, libretto excerpts, and viewing options):

- Key Scene #1: Act 1, Scene 2: Largo al factotum della città (Make way for the factotum of the city)
 - Key Scene #2: Act I, Scene 7: Dunque io son... tu non m'inganni? (Then I am... you aren't deceiving me?)
 - Key Scene #3: Act II, Scene 8: Contro un cor che accende amore (Against a heart inflamed with love)
- Ask and discuss questions such as, "why do we adapt stories?" "How does storytelling 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 opera 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?”
- Critical analysis of film adaptations compared with literary work and opera.

***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](#).