

# **“Barber of Seville”**

**“Largo al factotum”**

**by**

**Gioacchino Rossini**

**Arranged for Band by Leonard B. Smith**

## **INSTRUMENTATION**

	<b>Condensed Conductor Score</b>
<b>10</b>	<b>Flutes in C</b>
<b>1</b>	<b>Piccolo in C</b>
<b>1</b>	<b>1<sup>st</sup> Oboe</b>
<b>1</b>	<b>2<sup>nd</sup> Oboe</b>
<b>1</b>	<b>1<sup>st</sup> Bassoon</b>
<b>1</b>	<b>2<sup>nd</sup> Bassoon</b>
<b>4</b>	<b>1<sup>st</sup> Bb Clarinet</b>
<b>4</b>	<b>2<sup>nd</sup> Bb Clarinet</b>
<b>4</b>	<b>3<sup>rd</sup> Bb Clarinet</b>
<b>3</b>	<b>1<sup>st</sup> Eb Alto Saxophone</b>
<b>3</b>	<b>2<sup>n</sup> Eb Alto Saxophone</b>
<b>2</b>	<b>Bb Tenor Saxophone</b>
<b>1</b>	<b>Eb Baritone Saxophone</b>
<b>4</b>	<b>1<sup>st</sup> Bb Cornet</b>
<b>4</b>	<b>2<sup>nd</sup> Bb Cornet</b>
<b>2</b>	<b>1<sup>st</sup> F Horn</b>
<b>2</b>	<b>2<sup>nd</sup> F Horn</b>
<b>2</b>	<b>Baritone BC</b>
<b>4</b>	<b>Basses</b>
<b>1</b>	<b>String Bass</b>

# Largo al factotum della città

2

Aria

from "Il Barbiere di Siviglia"

Gioacchino Rossini

Arranged for Band by Leonard B. Smith

*Allegro vivace*

The musical score is arranged in four systems. The first system is for piano, with a treble and bass clef. It begins with a piano introduction marked *Allegro vivace* and *Tutti f*. The second system continues the piano part with dynamic markings *f* and *p*. The third system introduces the clarinet part, marked with a circled '1' and *clar*, playing *p leggero*. The fourth system continues the clarinet part with a *cresc.* marking. The piano part continues throughout, with various dynamic and articulation markings.

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Largo al factotum

9

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a piano accompaniment of chords and moving lines.

The second system begins with a circled number '2' in the upper staff. The instruction *poco a poco cresc.* is written in the lower staff. The musical notation continues with similar patterns to the first system.

The third system features the instruction *Tutti* in the upper staff and a dynamic marking *f* in the lower staff. The music continues with a more pronounced accompaniment.

The fourth system starts with the instruction *Figaro* and a dynamic marking *p* in the upper staff. The lower staff shows a melodic line with a slur.

The fifth system begins with a circled number '3' in the upper staff. Dynamic markings *ff* and *p* are present in the lower staff. The music continues with piano accompaniment.

The sixth system contains the lyrics *tà, lar - go!* and *la la la la la la la la la!* written below the lower staff. The musical notation continues with piano accompaniment.

The seventh system features dynamic markings *f* and *p* in the lower staff. The music concludes with a final chord in the upper staff.

Largo al factotum



*p*

Pre - sto a bot - te - ga, che l'al - ba è già, pre - sto! la la

*p*

*f*

*p*

*cresc.*

la la la la la la la la! Ah, che bel

*mf*

*f*

*p dolce*

*OB, 542.*

vi - ve - re, che bel pia - ce - re, che bel pia - ce - re per un bar -

*f*

bie - re di qua - li - tà, di qua - li - tà!

**4**

*f*

*p*

Largo al factotum

5



Ah, bra - vo, Fi - ga - ro, bra - vo, bra - vis - si - mo, bra - vo!



la la la la la la la la la! For - tu - na -



tis - si - mo per ve - ri - tà; bra - vo! la la la la la la la



la la! for - tu - na - tis - si - mo per ve - ri - tà!



Largo al factotum

6

*f*

for - tu - na - tis - si - mo per ve - ri - tà! la la la

*f*

*sempre con forza*

la la la la la la la la la la la la la la!

**6** *Pic.*

Vn  
Tpt

*p* *clar.*

*p leggero*

*p leggero*

Pron-to a far tut - to la not - te il gior - no, sem - pre d'in - tor - no in gi - ro

Largo al factotum

7

sta. Mi-glior cuc - ca - gna per un bar - bie - re, vi - ta più no - bi - le, no, non si

*molto cresc.*

dà! la la la la la la la la la la la la la la la la la!

*mf* *molto cresc.* *f* *p*

7

Ra - so - ri,

pet - ti - ni, lan - cet - te e for - bi - ci al mio co - man - do tut - to qui sta, lan - cet - te e

Largo al factotum

8

for - bi - ci, ra - so - ri, pet - ti - ni, al mio co - man - do tut - to qui sta.

*a piacere*

**8** V'è la ri - sor - sa poi del me - stie - re col - la don -

net - - ta, col ca - va - lie - - re, col - la don - net - ta, la ran la -

ra - la, col ca - va - lie - re, la ran la la la la!

**9** OB. 597

*dolce*



Largo al factotum

9

*mf*

Ah, che bel vi - ve - re, che bel pia - ce - re, che bel pia -

ce - re per un bar - bie - re di qua - li - tà, di qua - li - tà!

10

*f*

*p*  
Tut - ti mi chie - do - no, tut - ti mi

*Clar.*

*pp leggero*

*p*

vo - gli - no, don - ne, ra - gaz - zi, vec - chie, fan -

*cresc.*

Largo al factotum

10

ciul - le. Qua la par - ruc - ca! pre - sto la



bar - ba! qua la san - gui - gna! pre - sto il bi -



*poco a poco cresc.*  
gliet - to! Tut - ti mi chie - do - no, tut - ti mi vo - glio - no, tut - ti mi

**11** *Tutti*

*poco a poco cresc.*



chie - do - no, tut - ti mi vo - glio - no: Qua la par - ruc - ca, pre - sto la bar - ba, pre - sto il bi -

*f* *cresc.*



Largo al factotum

gliet - to! *f* Fi - ga-ro, Fi - ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro,

12

Fi-ga-ro, Fi-ga-ro, Fi-ga-ro! *ff* ohi - mè! ohi - mè! che fu - ria, ohi -

13 *Pic. Fl.* *ff*

mè! che fol - la! un' al - la vol - ta

*sempre con forza*

per ca - ri - tà, per ca - ri - tà, per ca - ri -

Largo al factotum

12

*dim. senza rallent.*

tà, un' al-la vol - ta, un' al-la vol - ta, un' al - la vol - ta, per ca - ri -

*smorz.*

14 *p.* tà! Fi - ga - ro! Son

*pp leggero*

qua. Fi - ga - ro! Son

*cresc.*

qua. Fi - ga - ro qua, Fi - ga - ro là, Fi - ga - ro qua, Fi - ga - ro

*poco cresc.*

Largo al factotum

13

*mf*

là, Fi - ga - ro su, Fi - ga - ro giù, Fi - ga - ro su, Fi - ga - ro

*Flute*

The first system of the musical score consists of three staves. The top staff is a vocal line in bass clef with lyrics. The middle staff is a flute line in treble clef with a key signature of one sharp (F#) and a dynamic marking of *mf*. The bottom staff is a piano accompaniment in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

*poco a poco cresc.*

giù! Pron - to pron - tis - si - mo son co - me un ful - mi - ne, so - no il fac -

**15** *Tutti*

*più cresc.*

The second system continues the musical score. It features a vocal line with lyrics, a flute line, and a piano accompaniment. A circled number '15' is placed at the beginning of the system. The tempo and dynamics change to *Tutti* and *più cresc.*. The piano accompaniment becomes more active with more frequent chord changes.

*f*

to - tum del - la cit - tà, del - la cit - tà, del - la cit - tà, del - la cit -

The third system continues the musical score. It features a vocal line with lyrics, a flute line, and a piano accompaniment. The dynamic marking is *f*. The piano accompaniment continues with a steady eighth-note accompaniment.

tà, del - la cit - tà!

*smorz.*

The fourth system concludes the musical score. It features a vocal line with lyrics, a flute line, and a piano accompaniment. The dynamic marking is *smorz.* (smorzando). The piano accompaniment ends with a final chord.

*p* leggero e brillante



Ah, bra-vo, Fi-ga-ro, bra-vo, bra-vis-si-mo, ah, bra-vo, Fi-ga-ro, bra-vo, bra-

16

**STRINGENDO**



*cresc.*



vis-si-mo! a te for-tu-na, a te for-tu-na, a te for-tu-na non man-che-



*cresc.*



rà. Ah, bra-vo, Fi-ga-ro, bra-vo, bra-vis-si-mo, ah, bra-vo, Fi-ga-ro, bra-vo, bra-



*cresc.*



vis-si-mo! a te for-tu-na, a te for-tu-na, a te for-tu-na non man-che-



*cresc.*

Largo al factotum

15

*f con brio*

17

rà! so - no il fac - to - tum del - la - cit -

tà, so - no il fac - to - tum del - la - cit -

18

tà, del - la - cit - tà, del - la - cit -

tà, del - la - cit - tà!

*ff*