

No. 4: Bartolo

Allegro
Bartolo

Brt. *f* *p* *f* *p* *f* *p*

Now, I've got him! Oh, how I've got him! Wise men

Brt. *f* *p* *cresc.*

know how sweet is vengeance— Wise men know how sweet is

Brt. *f* *p* *f* *p* *Str.*

vengeance! Fools without full comprehension, Fools wit

Brt. *f* *p* *sf* *p* *sf*

out— full comprehension nev- er taste it, and nor they should.

Brt. *f* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

nev- er taste it, and nor they should, and nor they should.

* NB. Bleibt oft fort.

Brt. *With attention, with invention, with offenses, and ex-*

f G. Orch. *Str.* *p* *f* G. Orch. *Str.* *p*

Brt. *penses, I can do it — I can do it with attention and in-*

sf *p* *sf* *p* VI. I.

Brt. *vention, with offenses and ex- penses, I can do it, I can do it, I can do it, I can*

ob. *cresc.* *f*

Brt. *do it — I'll beat him senseless, I'll beat him senseless, I'll beat him senseless.*

sf G. Orch. *p* *sf* *p* *sf* *f*

Brt. *If I've been misunderstood, Let me make it under-*

Ob. VI. *p* *Fg.*

Brt.

stood; Digging through cases for clarifi-

Str.

Hrn.

Ob.

Brt.

cation, I'll cover our bases for a-li-en-ation, with all the red-tap-ing, de-lib-er-ate mis-

Fl.

Brt.

shaping, there is no es-cap-ing, as if he could, Digging through cases for clarifi-

Brt.

cation, I'll cover our bases for a-li-en-ation, with all the red-tap-ing, de-lib-er-ate mis-

Brt.

shaping, there is no es-cap-ing, as if he could — there's no es-cap-ing,

sf *p* *sf* *p*

as if he could, as if he could! All of Sevilla knows Doctor

Bartolo — That loser Figaro goes down for good, All of Sevilla

knows Doctor Bartolo — That loser Figaro goes down for good, That loser

Fi-garo goes down for good, That loser Fi-garo goes down for

good! Goes down for good!

Ob. *f* *p*

f. Orch. *p* *f* *p*

Str.

Fig.

cresc.

G. Orch.

art. *Goes down for good! Goes down for*

This system contains a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of two sharps (F# and C#). The lyrics are "Goes down for good! Goes down for". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic eighth-note pattern.

art. *(Geht ab)*
good!

This system continues the musical score. The vocal line is mostly silent, with the instruction "(Geht ab)" above it. The piano accompaniment features a right-hand part with triplets and a left-hand part with eighth-note patterns. The lyrics "good!" are written above the vocal line.

V: *Violin* *Concerto*