

Opera for the Young's

The Barber of Seville

Rosina Excerpts
for Soprano or Mezzo

1. You Alone with Serenade
(Choice of E Major and F Major)
2. Dialogue with Count Almaviva,
Figaro, and Bartolo
3. Dialogue with Figaro and Count Almaviva
4. Audience Questions
(Please select 3 and record your
answers on camera)

TO SUBMIT YOUR AUDITION:

1. Prepare and record the dialogue, audience questions (choose 3), and musical excerpt(s) from The Barber of Seville for your role (visit ofty.org/auditions for excerpts)
2. Prepare and record your audition repertoire (an aria in original language that demonstrates both sustained singing and coloratura AND an aria or art song in English (original language or translation))
3. Submit your audition form (recordings, resume, and headshot) online at ofty.org/auditions BY FRIDAY, APRIL 1ST.

Andante

Rosina

Musical score for Rosina's introduction, measures 1-3. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The piano accompaniment features dynamic markings of forte (*f*), piano (*p*), pianissimo (*pp*), and forte (*f*).

4

R. You a-lone with ser - e-nade won my heart! Oh yes, it's—

Musical score for Rosina's first vocal line, measures 4-7. The score includes a vocal line with lyrics and a piano accompaniment. The piano part has a piano (*p*) dynamic marking.

8

R. true! Gen - tle song, so sweet - ly made, now Lin - do - ro, I sing to

Musical score for Rosina's second vocal line, measures 8-11. The score includes a vocal line with lyrics and a piano accompaniment. The piano part has a piano (*p*) dynamic marking.

12

R. you! Oh Lin-do - ro, you are mine, my be - lov-ed, I pledge my—

Musical score for Rosina's third vocal line, measures 12-15. The score includes a vocal line with lyrics and a piano accompaniment. The piano part has dynamic markings of forte (*f*) and piano (*p*).

16

R. heart! Yes, Lin - do - ro, you are

f

18

R. mine, my be - lov - ed, I — pledge — my — heart!

p

21

Moderato

p

24

R. I am — so — well be-haved,

p

f

p

27

R. 

so ³ eas ³ - y go - ing, al - ways o -

30

R. 

- be - dient, cheer ³ - ful ³ smile show - ing. To guide and

33

R. 

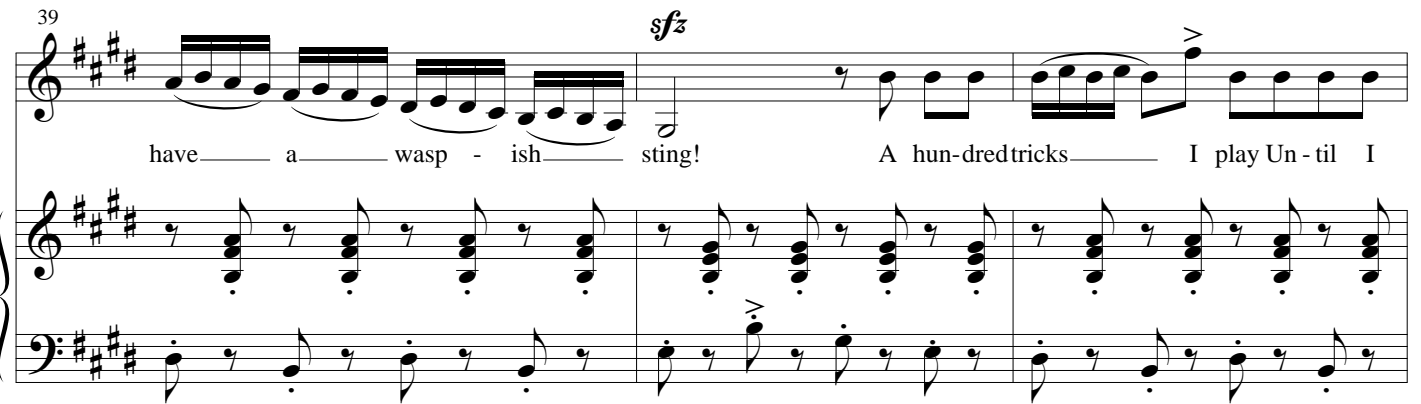
man - age me, to guide and man - age me does not seem hard, does not seem

36

R. 

hard But if you cross my will, that's quite an oth - er thing, then I can

39 *sfz*

R. 

have a wasp - ish sting! A hun-dred tricks I play Un - til I

42

R. 

have my way, Be on your guard! Be on your guard! A thou-sand

45

R. 

tricks I play Un - til I have my way, Be on your guard! Be on your

col canto *a tempo*

48

R. 

guard! A - mil - lion tricks I play Un - til I have my way, A bil-lion

col canto *a tempo*

51 *a piacere* **Più allegro**

R. tricks I play, Be on, be on your guard, A tril-lion

54 tricks I play, Be on your guard, A gil - lion tricks I play, Be on your

57 guard! Be on your guard! Be on your guard! Be on your

60 guard!

R.

Basil enters, dressed exactly like the Count-as-music-teacher.

Andante

Rosina

Piano introduction for Rosina in 3/4 time, key of B-flat major. The piece begins with a forte (*f*) dynamic, moving through piano (*p*) and pianissimo (*pp*) to a final forte (*f*) chord. The melody is primarily in the right hand, with accompaniment in the left hand.

4

R. You a-lone with ser - e-nade won my heart! Oh yes, it's—

Vocal line starting at measure 4. The melody features a triplet of eighth notes. The piano accompaniment is in the left hand, marked piano (*p*).

8

R. true! Gen - tle song, so sweet - ly made, now Lin - do - ro, I sing to

Vocal line starting at measure 8. The melody features a triplet of eighth notes. The piano accompaniment is in the left hand.

12

R. you! Oh Lin-do - ro, you are mine, my be - lov-ed, I pledge my—

Vocal line starting at measure 12. The melody features a triplet of eighth notes. The piano accompaniment is in the left hand, marked piano (*p*).

Appendix – 6

16

R. heart! Yes, Lin - do - ro, you are

f

18

R. mine, my be - lov - ed, I pledge my heart!

p

21 **Moderato**

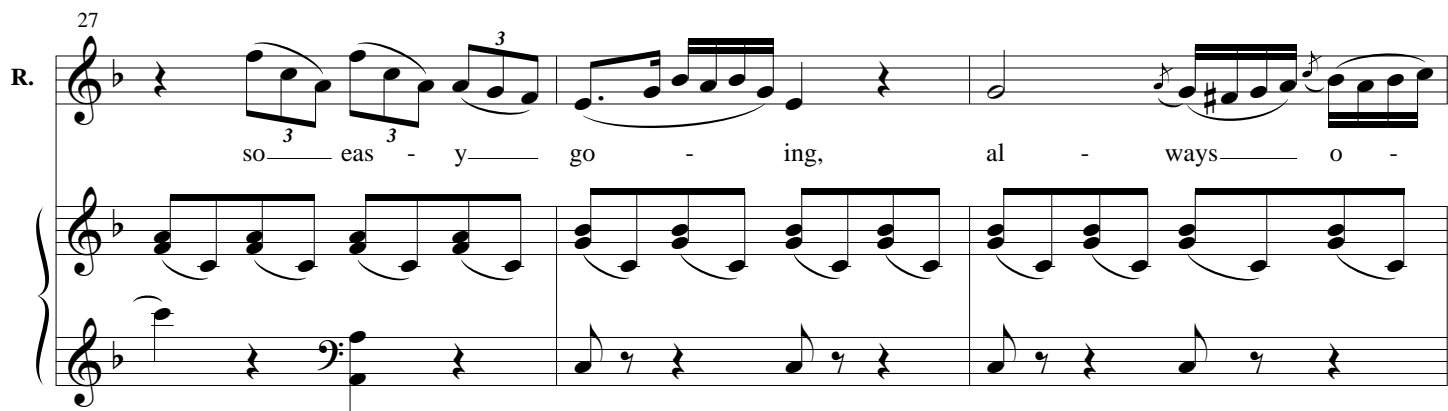
p

24

R. I am so well be-haved,

p

27

R. 


so eas - y go - ing, al - ways o -

30

R. 

- be - dient, cheer - ful smile show - ing. To guide and

33

R. 

man - age me, to guide and man - age me does not seem hard, does not seem

36

R. 

hard But if you cross my will, that's quite an - oth - er thing, then I can

Appendix – 8

39 *sfz*

R.

have a wasp - ish sting! A hun-dred tricks I play Un - til I

42

R.

have my way, Be on your guard! Be on your guard! A thou-sand

45

R.

tricks I play Un - til I have my way, Be on your guard! Be on your

col canto *a tempo*

48

R.

guard! A - mil - lion tricks I play Un - til I have my way, A bil-lion

col canto *a tempo*

51 *a piacere* **Più allegro**

R. tricks I play, Be on, be on your guard, A tril-lion

54

R. tricks I play, Be on your guard, A gil - lion tricks I play, Be on your

57

R. guard! Be on your guard! Be on your guard! - Be on your

60

R. guard!

f *ff*

Figaro: Jump back, Jack! Another brainstorm! Pretend you can't speak much English...that way old Dr. B. won't worry about you and Rosie getting too friendly.

Count: You amaze me!

Figaro: Me, too!

Count: Here's a tip. [gives money] Figaro, tell me, do you think it's possible to live happily ever after?

Figaro: [looking at money] I'm beginning to. (aside) If he keeps this up I could retire in a week and a half!

Count: Figaro, don't tell Rosie who I really am, yet. I want her to love me for myself, not my millions.

Figaro: Millions? I love ya, man.

Count: Why don't you say I'm...Lindoro! He's my servant.

Figaro: Lindoro? Cool name. O.K., you're Lindoro, Count Almaviva's servant. Now beat it and let me get back to work. Scram.

[Count exits, Rosie enters]

Rosie: Figgy, who is he?

Figaro: Him? Oh, that's Lindoro – he works for Count Almaviva.

Rosie: I thought the newspaper said all those royal guys went back to Europe.

Figaro: Count Almaviva did! But old Lindoro got stuck with the luggage and missed the plane.

Rosie: Hmmm. Lindoro, huh? What a hunk! He sends me! Listen, Figgy...

Dr. B: [offstage] Rosina!

Rosie: Oops, gotta scoot, Dr. B's freakin' out. [kissed Figaro's cheek] Thanks for the info, babe. [exits]

Figaro: [low whistle] That chick's some dish. Al, you are one lucky cat.

Dr. B: [offstage] Figaro!

Figaro: Uh oh.

Dr. B: [enters with newspaper] Aha! There you are!

Figaro: Why Dr. B, how goes it?

Dr. B: What in heaven's name have you done to my station wagon? Since you fixed it, it sounds like, like,

Figaro: [big noisy varooming]

Dr. B: Yes, like a hot rod!

Figaro: Cool, huh? Well, catch ya later! [runs off but peeks on later]

15 *ff* *ff* *vo* 6

18 *p* *cresc.* *8va*

22 *ff* *sf* 6 *8va*

24 *p* *cresc.* *f* *8va*

Count: She loves me, she wants to marry me! Help us elope, Figaro!

Figaro: Elope – as in run off together? Hold the phone, Al. Remember: Rosie loves Lindoro!

Count: I'll tell her all about Count Almaviva. Why Figaro, she'll become the Countess Almaviva, every American girl's dream. [to teachers and girls] Am I correct, ladies?

Figaro: I don't think even that'll cut the mustard, but you're the boss. One elopement coming up. Wanna use my cycle? [both exit]

Rosie: [having overheard last few lines] Lindoro wants me to marry Count Almaviva! I'm so confused, and hurt, and mad! Every girl's dream, like fun! Elope to Europe, my foot! But, breaking up IS hard to do! [exits]

[Figaro and Count re-enter with cycle, flashlights.]

Figaro: Keep it quiet, Al. Come over here under Rosie's window...o.k., now. let's call out together, 1,2,3

Both: Rosina!

[Rosie has entered and taps both on shoulders just after they call her name. They turn and scream. Figaro zooms around wildly for a moment on cycle.

Count: My darling!

Rosie: Figaro, tell Lindoro to buzz off. [Figaro tries, she interrupts] And tell him I'll never speak to him again [same business] and tell him he's a drip. [shoves Figaro out of the way] Faker! I thought you loved me!

Count: I did! I do!

Rosie: Humpf – Traitor! You pretend to want me, but what you really want is to take me off to Europe to marry your employer, Count Almaviva!

Count: No! Well, yes, oh, Rosie, please listen to me! I confess I did pretend a little...

Rosie: Aha!

Count: I didn't pretend to love you – that was real! I pretended to be Lindoro, a simple servant. You see, I want a girl who loves me for myself, not just my fortune, or my title. [Rosie is confused] I'm Lindoro's employer, Count Almaviva!

Rosie: Jiminy Cricket! Now hold on there, Buster! If you're Count Almaviva, who's Lindoro?

Count: Lindoro truly is a servant on my estate...[on knees] won't you join me there, Rosina, as my countess?

Rosie: Yikes! [yanks Count up] My guardian, Dr. B is sure to come in – and he wants me to marry his son!

Count: Do you love his son?

Rosie &
Figaro: NO!

Count: Well, then...[on knees]

Rosie: [yanks him up] I gotta think this over. I'm having the malt shop gang over for a slumber party tonight – I'll talk to you tomorrow. Now, off you go, and ssshhh!

Questions for auditioners

How - and why? - do you sing so loud?

Does it hurt your throat to sing loud like that?

Did you choose what part you would play?

How can you sing so high? Low? Fast?

Are you really in love?

Do you ever make mistakes?

Do you get nervous?

Is this your job?

How did you get to be an opera singer?

How do you learn so much music and so many words?

Are you famous?