

# TYRANT, SOON I'LL BURST THY CHAINS.

(UNA VOCE POCO FÀ)

Cavatina from "The Barber of Seville"

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Andante.

First system of musical notation, piano accompaniment. Dynamics: *f*, *p*, *f*. Trills: *tr*.

Second system of musical notation, piano accompaniment. Dynamics: *dol.*, *f*.

Third system of musical notation, piano accompaniment. Dynamics: *cresc.*

Fourth system of musical notation, piano accompaniment. Dynamics: *f*, *p*, *f*.

Ty-rant, soon I'll burst thy chains, Sweet-er bonds than mine to prove; Pas-sion's  
U - na vo - ce po - co fà qui nel cor mi ri - suo - no, il mio

Fifth system of musical notation, piano accompaniment. Dynamics: *p*.

voice\_ thrills thro' my veins, Wak - ing all\_ my soul to love. Ty-rant,  
*cor - fe - ri - to é già, e - Lin - do - ro fu che il pia - gò, si Lin -*

soon\_ I'll burst thy chains Sweet-er bonds\_ than thine to\_ prove; Pas-sion's  
*do - ro mio sa - rà, lo giu - ra - i. la vin - ce - rò si, Lin -*

voice\_ thrills thro' my\_ veins, Wak-ing\_ all\_ my soul to\_ love,  
*do - ro mio sa - ra lo gui - ra-i, la vin ce - rà.*

All my guardian's plans to mar, I, a wo-man's wit will  
*Il Tu-tor ri - cu - se - rà, io l'in-ge - gno a guz - ze*

show, Héll con-sent, et-ce-te - ra Then with bliss my soul shall  
 rò al - la fin s'ac-che-te - rà e con-ten - ta re - ste -

glow; I and Lin - dor break each bar, Hear me swear it, no fra-gile vow: I and  
 rò si, Lin-do - ro mio sa - rà, lo gui-ra - i, la vin-ce - rò, si, Lin-

Lin - dor break each bar, Hear me — swear it, no fra-gile vow.  
 do - ro mio sa - rà lo gui - ra - i, la vin-ce - rò.

Moderato.

*mf dol.* *lusingando*

*f* *p* *f*

With mild and do-cile air, And play-ful as a lamb,  
*Io so-no-do-ci-le son ri-spet-to-sa*

*p* *mf* *p*

Nev-er was gentler fair, Than all confess I am, Doves not more  
*so-no-ob-be-dien-te, dol-ce a-mo-ro-sa mi lascio*

*mf* *p*

meek appear, if none pro-voke or chide, if none pro-voke or chide, But if with  
*reg-ge-re; mi las-cio reg-ge-re, mi fò gui-dar, mi fò gui-dar ma se mi*

*p*

ty - rant sway my mind they seek to fix, my mind they seek to  
 toc - ca - no do-ve il mio de - bo le, co-me u-na vi - pe - ra sa -

*pp*

fix, I'd die to have my way; A thousand, thou - sand tricks and sub-tle  
 ro, e cen-to trap - po-le pri-ma di ce - de - re fa-rò-gio-

wiles I'd play, 'Ere they my will should guide, 'ere they my  
 car, fa - rò gio - car e cen-to trap - po - le pri-ma di

*p*  
*con espress*

will should guide, 'Ere they my will my will shoud guide. A thousand, thou - sand tricks and subtle  
 ce - de - re, fa-rò gio-car - fa - rò, gio - car, e cen-to trap - po-le pri-ma di

*f* *p*

wiles I'd play, Ere they my will \_\_\_\_\_ should guide.  
*ce - de-re, e cen-to trappo - le fa - rò, fa - rò gio - car.*

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a melodic phrase, followed by a series of sixteenth-note passages. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

Doves not more meek ap-pear, \_\_\_\_\_ If none pro-  
*Io so - no do - ci - le, \_\_\_\_\_ so - no obbe -*

The second system continues the musical score. The vocal line has a melodic phrase followed by a rest and then another phrase. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

voke, \_\_\_\_\_ If none pro - voke or chide, \_\_\_\_\_ If none pro - voke, \_\_\_\_\_ But if with  
*diente, \_\_\_\_\_ mi las - cio reg - ge - re, \_\_\_\_\_ mi fo gui - dar, \_\_\_\_\_ ma se mi*

The third system continues the musical score. The vocal line has a melodic phrase followed by a rest and then another phrase. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand. Dynamic markings of *f* (forte) and *cresc.* (crescendo) are present in the piano part.

ty - rant sway my mind they seek \_\_\_\_\_ to fix, my mind they seek \_\_\_\_\_ to  
*toc - ca no do - ve il mio de - bo - le co - me u - na vi - pe - ra, sa \_\_\_\_\_*

The fourth system continues the musical score. The vocal line has a melodic phrase followed by a rest and then another phrase. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand. A dynamic marking of *pp* (pianissimo) is present in the piano part.

fix, I'd die to have — my way, A thou-sand, thou - sand tricks and sub-tle  
 ro, e cen-to trap - po-le pri-ma di ce - de-re fa-ro gio-

wiles — I'd — play 'Ere they my will should guide, 'Ere they my  
 car, fa - ro gio - car, e cen-to trap - po - le pri-ma di

*f* *espress*

will should guide, 'Ere they my will, — my — will — should guide, A thou-sand,  
 ce - de - re fa-rò gio-car, — fa - rò gio - car, è cen - to  
 graz.

thou - sand tricks and sub - tle wiles I'd play, 'Ere they my will  
 trap - po - le pri - ma di ce - de-re, e cen-to trap-po - le fa -

*p*

Piu allegro.

should guide, 'Ere they my will should guide, my will should  
ro,fa - rò gio - car e cen-to trap-po-le fa - rò gio-

guide, 'Ere they my will, my will should guide, my will should guide, my will should  
car, e cen-to trap-po-le fa - rò gio - car, fa - rò gio - car, fa - rò gio -  
cres - cen - do

guide, my will should guide.  
car, fa - rò gio - car.

*f* *ff*

*ff*