

**Rossini, “Una voce poco fa” from *The Barber of Seville* (1816)
Rosina’s Entrance Aria (Cavatina)**

Part I

1	Una voce poco fa	A voice a while back
2	quí nel cor mí risuonò;	echoes here in my heart;
3	il mio cor ferito è già,	already my heart has been pierced
4	e Lìndor fu che il piagò.	and Lìndoro inflicted the wound.
5	Sì, Lìndoro mio sarà;	Yes, Lìndoro shall be mine;
6	lo giurai, la vincerò.	I swear it, I will win.
7	Il tutor ricuserà,	His protector will be against it,
8	io l'ingegno aguzzerò.	I will be wittier.
9	Alla fin s'accheterà	In the end he will accept it
10	e contenta io resterò.	and I will be happy.
11	Sì, Lìndoro mio sarà;	Yes, Lìndoro shall be mine;
12	lo giurai, la vincerò.	I swore it, I shall triumph.
13	Sì, Lìndoro mio sarà;	Yes, Lìndoro shall be mine;
14	lo giurai, la vincerò.	I swear it, I will win.

Part II

15	Io sono docile, son rispettosa,	I am subservient, I am respectful,
16	sono obbediente, dolce, amorosa;	I am obedient, sweet, loving;
17	mí lascio reggere, mí lascio reggere,	I let them lead me, I let them lead me,
18	mí fo guidar, mí fo guidar.	I let them guide me, I let them guide me.
19	Ma se mí toccano	Yet if they touch me
20	dov'è il mio debole	in my soft spot
21	sarò una vípera, sarò	I will be a snake , that's what I'll be
22	e cento trappole	and a hundred traps
23	prima di cedere	before I concede,
24	farò giocare, giocare.	I will prepare, I will prepare.
25	e cento trappole	And a hundred traps
26	prima di cedere	before I concede,
27	farò giocare, farò giocare.	I will prepare, I will prepare.

(a) What is the voice type for the female character?

☐ soprano ☐ mezzo-soprano ☐ alto ☐ contralto

(b) What playing technique is used by the strings during **lines 1–4**?

☐ arco ☐ pizzicato ☐ spiccato ☐ col legno

- (c) Describe the orchestral accompaniment in **lines 1–6**. What kind of vocal writing from Baroque/Classical operas does this passage resemble?

- (d) In **lines 7–10**, identify two musical differences as compared to the surrounding passages?

- (e) What Classical form is **Part I** of this aria modelled on?

- (f) Identify the meter for **Part I** and **Part II**.

(Part I) ☐ 2/4 ☐ 3/4 ☐ 4/4

(Part II) ☐ 2/4 ☐ 3/4 ☐ 4/4

- (g) Identify the cadences ending **lines 12** and **14**.

Line 12: _____ Line 14: _____

- (h) How does the music depict the meaning of the word “una vipera” (a snake) in **line 21**?

- (i) How do **lines 19–24** differ from **lines 15–18**? What kind of operatic style does it imitate?

- (j) Write down two musical differences in **lines 25–27** compared to the preceding music.

- (k) Identify two musical qualities of this aria characteristic of the style of bel canto operas.

- (l) Write down the terms for **Part I** and **Part II** of this double aria.

Part I: _____ Part II: _____