

W. A. MOZART

SONGS from FIGARO

BOOK 2—SOPRANO

edited by

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1. Deh vieni, non tardar (*Susanna*)
2. Non so più cosa son (*Cherubino*)
3. Voi, che sapete (*Cherubino*)
4. Un moto di gioja (*Susanna*)

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DEH VIENI, NON TARDAR.

OH COME, DO NOT DELAY.

Allegro vivace assai. (M. M. $\text{♩} = 160.$)

The piano introduction consists of two staves. The right hand plays a melody with a piano (*p*) dynamic, featuring a half note followed by a triplet of eighth notes, and another half note with a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment.

RECIT. SUSANNA.

The vocal line begins with a recitative section. The lyrics are: "Giun-se al-fin il mo-men-to, che go-drò sen-za af-fan-no, in Now at last comes the moment, when I may with-out trembling, en-". The piano accompaniment is sparse, with a few chords and a long note in the right hand.

RECIT.

The vocal line continues with the lyrics: "brac-cio all' i - dol mi - o. - joy my love's ca-res-ses." The tempo changes to *a tempo*. The piano accompaniment features a piano (*p*) dynamic and includes a triplet of eighth notes in the right hand.

RECIT.

The vocal line concludes with the lyrics: "Ti-mi-de cu-re! u - sci-te dal mio pet-to, a tur-Fool-ish mis-giv-ings! now fly from out my bo-som, to des-". The piano accompaniment features a recitative style with long notes and a *p* dynamic.

-bar non ve-ni-te il mio di-let-to
-troy my de-light do not ap-proach me!

a tempo

P

RECIT. *sostenuto*

Oh co-me par che all'a-mo-ro-so fo-co l'a-me-ni-tà del
Oh how all seems with fire of love now burn-ing, this soft and friendly

RECIT.

P

lo-co, la ter-ra e il ciel ri-spon-da, co-me la not-te i fur-ti
sha-dow, the earth too, and heav'n re-sponding, E-ven the night-fall my furtive

sostenuto

RECIT.

a tempo

sostenuto

P

RECIT.

mièi se-con-da!
steps con-veal-ing!

P

P

Andante. (M.M. ♩ = 92.)

*con grazia**P*

Deh vie - ni, non tar -
Oh come, do not de -

P

bel - la,
trea - sure

dim.

-dar, o gio - ja bel - la,
-lay, my heart's dear trea - sure,

Vie - ni o - ve a - mo - re
Come where fond love, 'is

per go - der t'ap - pel - la,
call - ing thee to plea - sure,

Fin - chè non splen - de in ciel not - tur - na
The moon is veiled; no star in heav'n is

ta - ce.
dreaming.

fa - ce
beaming,

Fin chè l'a-ria è ancor bru-na, e il mon-do ta - ce.
While the sky is still dark and the world is dream - ing.

P *cresc.* *dim.*

Qui mor - mo - ra il ru - scel, qui scherza
The flow - ing stream' and ze - phyr's soft - ly

P

l'au - ra,
play - ing,

l'au - ra, Che col dol - ce su - sur - roil cor ri - stau - ra. *Qui*
play - ing, Soothe the heart with sweet sighs, it's pain al - lay - ing, 'Mid

P

ri - do - no - i fio - ret - ti e l'er - baè fre - sca,
ver - dure fresh, the smil - ing flow - 'rets bend - ing,

ri - do - no - i fio - ret - ti e l'er - baè fre - sca, *Ai pia - ce - ri d'a -*
ver - dure fresh, the smil - ing flow - 'rets bend - ing, *To the raptures of*



de-sca.
tending.

- mor qui tut-to a - de - sca. Viè - ni ben mi - o, tra
love now all is tend - ing. Come where'neath sha - dows, the



pian - te a
calm re -

que - ste pian - te a - sco - - se, vie - - - ni
night in calm re - pos - - es, Come - - - my

poco cresc.

vie - ni! Ti vo' la fron - te in - co - ro - nar
dear - est! And I will wreath for thee, a crown of ros - - -

di ro - - se, - ti vo' la fron - te in - co - ro -
 - es, of ros - - es, and I will wreathe for thee, and I will

dim. Adagio.
 - nar, in - co - ro - nar di
 wreathe a crown of ros - - es, of

rall. pp
 ro - - se.
 ros - - es.

NON SO PIÙ COSA SON.

I FORGET WHAT I AM.

Allegro vivace. CHERUBINO. *p* *cresc.*

(M. M. $\frac{1}{2}$ = 98.)

Non so più co-sa son, co-sa fac-cio, Or di
I for - get what I am, what I'm do - ing, First I

fo - co-ra so - no di ghiac-cio, O - gni don - na cangiar di co -
burn, then with cold I am fro - zen, How I blush when I meet a - ny

-lo - re, O - gni don - na mi fa pal - pi - tar, o - gni
wo - man, And my heart flut - ters wild - ly for all, and my

f *p* *mf*

dim. *p* *f* *dim.*

don - na mi fa pal - pi - tar, o - gni don - na mi
heart flut - ters wild - ly for all, and my heart flut - ters

fa pal - pi - tar. So - - loai no - mi dà - mor di di -
wild - ly for all. On - - ly whis - pring of love or of

cresc. *p* *cresc.*

P.

- let - to, Mi si tur - ba, mi s'al - te - rail pet - to,
rap - ture, Fills my bo - som with wild a - gi - ta - tion.

p

E a par - la - re mi sfor - za d'a - mo - re
And com - pels me of love to be talk - ing.

p

P Un de - si - o, un de - si - o ch'io non
'Tis a long - ing, 'tis a long - ing which I

pos - so spie - gar, un de - si - o, un de -
can - not ex - plain, 'tis a long - ing, 'tis a

- si - o, ch'io non pos - so spie - gar. Non so
long - ing which I can - not ex - plain. I for -

più co - sa son, co - sa fac - cio, Or di fo - co, o - ra so - no di
- get what I am, what I'm do - ing, First I burn, then with cold I am

ghiac-cio. O - gni don - na cangiar di co - lo - re, O - gni
 fro - zen, How I blush when I meet a - ny wo - man, And my

don - na mi fa pal - pi - tar, o - gni don - na mi fa pal - pi -
 heart flutters wild - ly for all, and my heart flut - ters wild - ly for

- tar, o - gni don - na mi fa pal - pi - tar.
 all, and my heart flut - ters wild - ly for all.

Par - lo d'a - mor ve - glian - do,
 Love is my theme when wak - ing,

Par - lo d'À - mor so - gnan - do, All'
Love is my theme while dream - ing, The

cresc.
ac - qua, all'om - bra, ai mon - ti, Ai fio - ri, all'er - be, ai fon - ti, All'
streams, the shades and mountains, The flow'rs, the grass, and foun - tains, The

e - co, all'a ria, ai ven - ti, Che il suon de' va - ni ac - cen - ti, —
e - choes, winds and breez - es, The sounds of my vain ac - - cents —

Por - ta - no via con se, — por - ta - no via con sè.
Bear they a - way with them, bear they a - way with them.

p

Par-lo d'a-mor ve - glian - do, Par-lo d'a-mor so - gnan - do,
 Love is my theme when wak - ing, Love is my theme while sleep - ing,

p *p* *p*

All acqua, all' om - bra, Ai mon-ti, ai flo - ri, all'
 To stream and sha - dow, The flow'rs and moun-tains, The

p *p* *dim. p* *p*

er - be, ai fon - ti, all' e - co, all' a - ria, ai ven - ti, Che il
 grass - es, the foun-tains, The e - choes winds and breez - es, The

f *dim. p*

suon de' va - ni ac - cen - ti, — Por - ta - no via con sè, —
 sound of my vain ac - - cents — Bear they a - way with them,

Adagio.

por - ta - no via con se. — E se non ho chi
bear they a - way with them, — And if there's none to

p *pp*

Tempo I.

m'o - da, e se non ho chi m'o - da, Par - lo d'a - mor con
hear me, and if there's none to hear me, Then to my - self of

mf *cresc.*

mor - self con I

me, — con me, — par - lo d'a - mor con me.
love — I talk, — then to my - self I talk.

f *dim. p* *deciso*

VOI, CHE SAPETE.
YOU, WHO HAVE KNOWLEDGE.

Andante con moto. (M. M. ♩ = 88.)

First system of piano introduction. Treble clef, bass clef, 4/4 time signature, key signature of two flats. The right hand plays a melody with a slur over the first two measures. The left hand plays a rhythmic accompaniment of eighth notes.

Second system of piano introduction. Continuation of the melody and accompaniment from the first system.

CHERUBINO.

Vocal entry and piano accompaniment for the first line. The vocal line starts with a piano (*P*) dynamic, followed by a *dim.* (diminuendo) and another *P*. The piano accompaniment is marked *sempre piano*. The lyrics are: "Voi, che sa - pe - te che co - sa è a - mor, / You, who have know - ledge, What is Love's sign,"

Vocal entry and piano accompaniment for the second line. The vocal line starts with a piano (*P*) dynamic. The piano accompaniment features triplet figures in the right hand. The lyrics are: "Don - ne, ve - de - - te, s'io l'ho nel cor, / Look at me, la - - dies, Say, is it mine?"

dim. *P*

Don - ne, ve - de - te, s'io l'ho nel cor
 Look at me, la - dies, Say, is it mine?

Quel - lo ch'io pro - vo, vi - ri - di - rò, —
 That which I'm feel - ing, To — you I'll tell, —

P *P*

È per me nuo - vo ca - pir nol so.
 To me tis mar - vellous, Past — know - ing well.

Sen - toun af - fet - to plen di de - sir, —
 I've a sen - sa - tion, Filled with de - sire —

Ch'o - ra è di - let - to, ch'o - ra è mar - tir,
 Now 'tis of plea - sure, Now of de - spair.

Ge - lo, e poi sen - to l'al - ma av - vam - par,
 First I am freez - ing, Then my soul doth burn.

P
 E in un mo - men - to — tor - no a ge - lar,
 And in a mo - ment, To ice I turn.

Ri - cer - co un be - ne fuo - ri di me,
 I seek for some - thing, Un - known to me.
dim.

Poco più mosso.

P Non so chi il tie - ne, non, so cos' è, So - spi - ro e
 Where 'tis, I know not, Nor what 'twould be. A - gainst my

Poco più mosso.

ge - mo, sen - za vo - ler, pal - pi - to e tre - mo, sen - za sa -
 wish - es, I moan and sigh. Flut - ter and trem - ble, I know not

cresc. *rall.*

- per. Non tro - vo pa - ce not - te nè - di. Ma pur mi pia - ce,
 why. By night or day — No peace I know, But oh 'tis rap - ture.

mf *rall.*

rall. *e, dim.* *a tempo* *pp* *p*

lan - guir co - sì Voi, che sa - pe - te
 lan - guish - ing so! You, who have know - ledge,

rall. *e dim.* *a tempo*

che co - sa è a - mor, Don - ne ve - de - te,
 What is Love's sign, Look at me, la - dies.

s'io l'ho nel cor, Don - ne ve - de - te, —
 Say, is it mine? Look at me, la - dies,

s'io l'ho nel cor, Don - ne ve - de - te, —
 Say, is it mine? Look at me la - dies,

rall.
 s'io l'ho nel cor.
 Say is it mine?

rall.

UN MOTO DI GIOJA.
A THROBBING OF GLADNESS.

Allegro moderato. (M. M. ♩=170.)

P *f* *tr*

The piano introduction consists of three systems of music. The first system shows the treble and bass staves with a key signature of one sharp (F#) and a 2/4 time signature. The second system continues the melody in the treble staff, marked with a piano (*P*) dynamic and a trill (*tr*) over a sixteenth-note figure. The third system shows the bass staff with a forte (*f*) dynamic and a trill (*tr*) over a sixteenth-note figure.

SUSANNA.

P

Un mo - to di gio - ja mi sen - to nel
A throb - bing of glad - ness I feel in my

The first system of the vocal entry features a vocal line in the treble staff and piano accompaniment in the grand staff. The vocal line begins with a piano (*P*) dynamic and includes a trill (*tr*) over a sixteenth-note figure. The piano accompaniment consists of a rhythmic pattern in the right hand and chords in the left hand.

P *P* *tr*

pet - to, Che an - nun - zia di - let - to in mez - zo al ti - mor;
bo - som, Which whis - pers of joy, In the midst of my fear,

The second system continues the vocal entry. The vocal line includes a piano (*P*) dynamic and a trill (*tr*) over a sixteenth-note figure. The piano accompaniment features a trill (*tr*) in the right hand and chords in the left hand. The system concludes with a *cresc.* (crescendo) marking in the bass staff.

Spe - riam chein con - ten - to, Fi -
 We'll hope that con - tent - ment Will

- ni - sca l'af - fan - no, Non sem - pre, non sem - pre ti -
 ba - nish all sor - row, Not al - ways, not al - ways a

poco rall.

- ran - - no, Il fa - toed a - mor,
 ty - - rant, The fate is, to love,

dim.

fp *p a tempo*

p *dim.*
 il fa-toed a - mor. Un
 the fate is, to love. A

cresc.

p *p*
 mo - to di glo - ja mi sen - to nel pet - to che an - nun - zia di -
 throb - bing of glad - ness, I feel in my bo - som, Which whis - pers of

p
 - let - to In mez - zo al ti - mor; Spe - riam che in con -
 joy, In the midst of my fear, Well hope that con -

f *p* *p*
 - ten - to fi - ni - sca l'af - fan - no, non
 - tent - ment Will ban - ish all sor - row, not

p. *poco rall.* *p a tempo*

sem - pre, non sem - pre è ti - ran - - no, non sem - pre è ti -
 al - ways, not al - ways a ty - - rant, not al - ways a

poco rall. cresc. *fp* *a tempo p*

- ran - no il fa - to ed a - mor, il fa - to ed a - mor, —
 ty - rant the fate is, to love, the fate is, to love, —

il fa - to ed a - mor, — il fa -
 the fate is, to love, — the fate —

f *cresc.*

- to ed a - mor.
 is, — to love.

f *p*