



Edited by Alberto Randegger.

THE SONGS
IN
MOZART'S
LE NOZZE DI FIGARO.

BARITONE
(Figaro)

LONDON
Novello & Co., Ltd.



NOTE.

MOZART'S keen appreciation of the subtleties of the words he set to music is often so evident that, without a thorough understanding of their significance, it would be impossible to sing the music—to the spirit of which the words are closely allied—in strict accordance with the composer's intention.

With a view to meeting this difficulty a special English version has been adapted, to express, as nearly as possible, the *literal* meaning of the original Italian text.

In these translations no attempt has been made at versification, and they do not claim any literary merit, but they *may* be used in singing the songs, if desired.

In any case they will prove valuable to singers who are not familiar with the Italian language.

The alterations, cadences, &c., added in small type over the original music, are used by many eminent artists. The Editor, however, does not hold himself responsible for them, and leaves their adoption or rejection to the taste and discretion of the singer.

APRITE UN PO' QUEGL' OCCHI.
THOSE EYES AT LEAST NOW OPEN.

FIGARO.

Tut-toè di-spo-sto; l'o - ra do - vreb-bees-ser vi - ci - na; io sen-to
All is *pre-pared* now, Their hour of *tryst* should be *ap-proaching*; Some-bo-dy's

RECIT.

gen - te è des - sa! non è al - cun; bu - ja è la
com - ing! Su - san - na! No, 'tis not, dark is the

Andante.

colla voce

not - te, ed io co - min - cio o - ma - i a fa - re il scimu - ni - to me - stie - re di ma -
nightfall, Thus ear - ly I'm be - gin - ning, to play the sil - ly part of an id - i - ot - ic

a tempo

f RECIT.

-ri - to. In - gra - ta! Nel mo - men - to del - la
 hus - band. Un - grate - ful! At this mo - ment, when so
a tempo

cresc.
fp RECIT.

nia ce - ri - mo - nia ei go - de - va leg - gen - do; e nel ve - der - lo, io ri -
 near to our mar - riage, He en - joy - ing the rea - ding, and while I watched him, at my -

p

- de - va di me sen - za sa - per - lo. O Su - san - na! Su -
 - self I was laugh - ing, with - out know - ing. O Su - san - na! Su -

f

- san - na! quan - ta pe - na mi co - sti! con quell' in - ge - nua faccia,
 - san - na! How much pain hast thou cost me! With that sweet face so art - less,

p
f
p a tempo

con que-gli oc-chi in-no-centi, chi cre-du-to l'a-vri-a?
and those eyes frank and honest, Who could think them de-ceiv-ing!

RECIT. *p a tempo* RECIT. *fa tempo*

ah! che il fi-dar-sia donna, a donna, è o-gnor fol-li-a;
Ah, to put faith in woman, in woman, al-ways is fol-ly!

f *cresc.* *f* *f rall.*

Moderato. *p* A - pri - teun po' quegl' oc-chi, Uo-mi-ni-in-cau-tie
(M. M. ♩ = 152.) Those eyes at least now o - pen, Men in-dis-creet and

p *fp* *fp* *fp*

schiocchi, Guar-da - te que - ste fem-mi-ne, guar-da - te co - sa
stu - pid, Be - hold these wo - men, look at them, And see them as they

fp *fp* *fp*

son, guar - da - te co - sa son, guar - da - te, guar - da - te co - sa
 are, and see them as they are, and see them, and see them as they

son! Que - ste chia - ma - te de - e, Da - gli in - gan - na - ti
 are! Those whom you mad - ly wor - ship, With pas - sion - blind - ed

sen - si A cui tri - bu - tain - cen - si La
 sens - es, To whom now of - fers in - cense, Your

de - bo - le ra - gion, la de - bo - le ra - gion, la
 rea - son, weak and dull, your rea - son weak and dull, your

de - bo - le, ra - gion. Son stre - ghe che in -
rea - son weak and dull. They're witch - es who

- can - ta - no per far - ci pe - nar, Si - re - ne che can - ta - no per far - ci af - fo -
first enchant, And then give us pain, They're Si - rens who sing to us, Then sti - fle and

cresc. *P* *cresc.*

- gar Ci - vet - te che al - let - ta - no per trar - ci le piu - me, Co - me - te che
drown. They're ow - lets who fas - ci - nate, And then pluck our fea - thers, They're com - ets which

P *P*

bril - la - no per to - glier - ci il lu - me, Son ro - - se spi -
spar - kle, But to strength - en our dark - ness, They're thorns hid by

P *tr* *sf* *P*

- no - se, Son vol - - pi vez - zo - se, Son or - - se be -
 ros - es, They're fox - - es so grace - ful, They're she - - bears be -

sf *p* *sf* *p* *cresc.*

- nig - ne, Co - lom - be, ma - li - gne, Ma - e - stre d'in - gan - ni, A - mi - che d'af -
 - nig - nant, They're doves all ma - lig - nant, De - ceit they are skilled in, To sor - row they're

sf *p* *sf* *p* *cresc.*

- fan - ni Che fin - go - no, men - to - no, a - mo - re non sen - ton, Non sen - ton pie -
 friend - ly, They lie and de - ceive us, For love they've no feel - ing, No pi - ty they

sf *p* *sf* *p* *cresc.*

- tà, non sen - ton pie - tà, no, no, no, no. Il
 know, no pi - - ty they know, no, no, no, no. The

f *poco rit.* *dim. p* *p*

> sotto voce

re - sto, il re - sto nol di - co, Già o - gnu - no gìa o - gnu - no lo
rest of their ways I'll not men - tion, Al - read - y too well they are

sa.
known.

A - prite un po' que - gli oc - chi
Those eyes at least now o - pen,

Uo - mi - ni - in - cau - tie
Men in - dis - creet and

sfp *cresc.* *f*

scioc - chi, guar - da - te que - ste fem - mi - ne, guar - da - te co - sa
stu - pid, Be - hold these wo - men, look at them, And see them as they

son, co - sa son, co - sa son. Son stre - ghe che in - can - ta - no, il re - sto nol
are, as they are, a. they are. They're witches who first en - chant, The rest I'll not

cresc. *f* *p* *pp*

, mf *pp* *, mf*

di - co, Si - re - ne che can - ta - no, il re - sto nol di - co ci - vet - te che al -
men - tion, They're Si - rens who sing to us, The rest I'll not men - tion, They're owl - ets who

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. It features a melodic line with various dynamics including *mf* and *pp*. The piano accompaniment is in a grand staff (treble and bass clefs) and provides harmonic support with chords and moving lines.

pp *, mf*

- let - ta - no, il re - sto nol di - co, co - me - te che
fas - ci - nate, The rest I'll not men - tion, They're com - ets which

The second system continues the musical score. The vocal line maintains its melodic flow with dynamics like *pp* and *mf*. The piano accompaniment continues with harmonic accompaniment, including some sustained chords.

pp *tr* *sf* *P*

bril - la - no, il re - sto nol di - co, son ro - se spi -
scin - til - late, The rest I'll not men - tion, They're thorns hid by

The third system of the score. The vocal line includes a trill (*tr*) and the piano accompaniment features a more active bass line with dynamics *sf* and *P*.

tr *tr* *sf* *P* *sf* *P*

- no - se, son vol - pi vez - zo - se, son or - - se be -
ros - es, They're fox - - es so grace - ful, They're she - - bears be -

The fourth and final system on the page. It features trills (*tr*) in the vocal line and a rhythmic bass line in the piano accompaniment with dynamics *sf* and *P*.

- ni - gne co - lom - be ma - li - gne, ma - e - stre d'in - gan - ni, a - mi - che d'af -
- nig - nant, They're doves all ma - lig - nant, De - ceit they are skilled in, To sor - row they're

- fan - ni che fin - go - no, men - to - no, a - mo - re non sen - ton, non sen - ton pie -
friendly, They lie and de - ceive us, For love they've no feel - ing, No pi - ty they

- tà, non sen - ton pie - tà, no, no, no, no, il
know, no pi - - ty they know, no, no, no, no, The

re - sto, il re - sto nol di - co, già o - gnu - no, già o - gnu - no lo
rest of their ways I'll not men - tion, Al - read - y too well they are

sa, — il re-sto, il re-sto nol di-co, giào-gnu-no, giào-gnu-no lo
known, The rest of their ways I'll not men-tion, Al-read-y too well they are

The first system features a vocal line in G major with lyrics and a piano accompaniment. The piano part includes a dynamic marking of *sf* and a *2* marking above the first measure.

sa, giào-gnu - no lo sa,
known, Poco meno. too well they are known,

The second system continues the vocal line with lyrics and piano accompaniment. The piano part is marked *p staccato*.

giào-gnu - no lo sa, giào - gnu - - no lo
too well they are known, too well they are

Tempo I?

The third system features a vocal line with lyrics and piano accompaniment. The piano part includes dynamic markings of *ff* and *f*. The tempo marking *Tempo I?* is placed above the system.

sa.
known.

The fourth system shows the vocal line with lyrics and piano accompaniment. The piano part includes a triplet marking (*3*) above the second measure.