



Edited by Alberto Randegger.

THE SONGS
IN
MOZART'S
DON GIOVANNI

5s.
TENOR
(Don Ottavio)

LONDON & NEW YORK
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THE SONGS
IN
LE NOZZE DI FIGARO
AND
DON GIOVANNI.

EDITED, WITH MARKS OF EXPRESSION AND PHRASING, BY
ALBERTO RANDEGGER.

PREFACE.

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.

LE NOZZE DI FIGARO.

BOOK 1.

SOPRANO (The Countess).

1. PORGI AMOR.
2. DOVE SONO.
3. AL DESÌO DI CHÌ T'ADORA.

BOOK 2.

SOPRANO (Susanna and Cherubino).

1. DEH VIENI, NON TARDAR.
2. NON SO PIÙ COSA SON.
3. VOI, CHE SAPETE.
4. UN MOTO DI GIOJA.

BOOK 3.

BARITONE (Figaro).

1. SE VUOL BALLARE.
2. NON PIÙ ANDRAI.
3. APRI'E UN PO' QUEGL' OCCHI.

BOOK 4.

BARITONE AND BASS (The Count and Bartolo).

1. VEDRÒ MENTR' IO SOSPIRO.
2. LA VENDETTA.

DON GIOVANNI.

BOOK 1.

SOPRANO (Donna Anna and Donna Elvira).

1. NON MI DIR.
2. MI TRADÌ.

BOOK 2.

SOPRANO (Zerlina).

1. VEDRAI CARINO.
2. BATTI, BATTI, O BEL MASETTO.

BOOK 3.

TENOR (Don Ottavio).

1. IL MIO TESORO.
2. DALLA SUA PACE.

BOOK 4.

BARITONE AND BASS (Don Giovanni and Leporello).

1. DEH, VIENI ALLA FINESTRA.
2. FIN CH'HAN DAL VINO.
3. MADAMINA.

PRICE TWO SHILLINGS EACH BOOK.

LONDON & NEW YORK: NOVELLO, EWER AND CO.



IL MIO TESORO INTANTO. FLY THEN TO MY BELOVED.

Andante grazioso. M. M. ♩ = 84.

P

DON OTTAVIO. *con espressione*

P

Il mio te - so - ro in -
Fly then, to my be -

f *tr* *P* *P*

P *'P*

- tan - - to, an - da - - te, an - da - - -
- iov - - èd, Oh hast - - en, oh hast - - -

P *P*

- te a con - so - lar! e del bel cì-glio il pian - to cer -
- en, to com - fort her! Of her sweet eyes, en - deav - our The

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

- ca - te d'a - sciu - gar, cer - ca - te, cer - ca - te, cer -
 tears to quick - ly dry en - deav - our, en - deav - our The

- ca - te d'a - sciu - gar, cer - ca -
 tears to quick - ly dry, en - deav -

CRASC.

te
 "our to

poco affrettando *a tempo*

tr.

d'a - sciu - gar. Di - te - le, che i suoi
 quick - ly dry. Tell her the wrongs she

f *staccato* *f* *declamato* *p*

tor - ti a ven-di-car io va - do, a
suf - fers, I to a - venge am go - ing, I

— ven-di-car i - o va-do. Che sol di stra - - gie
— to a - venge — am — go-ing, Of death and ven - - geance

mor - ti, nun - zio vogl'io tor - nar, nun - -
on - ly, Ti - - dings will I re - turn, ti - - -

- - - zio vogl' iò tor - - nar, si
- - - dings will I re - - turn yes,

nun - zio vogl' io - tor - - nar!
ti - dings will I - re - - turn.

f *P*

p legato
p staccato

dim. e rall. *p* *a tempo* *P*

Il mio te - so - ro in - tan - to An -
Fly then, to my be - - lov - - ed, Oh

colla voce *p a tempo*

P

- da - - te, an - da - - te a con - so - lar!
hast - - en, oh hast - - en to com - fort her!

e del bel ci - glio il pian - - to cer - ca - te d'a - sciu -
 Of her sweet eyes, en - - deav - - our The tears to quick - ly

- gar, cer - ca - - te, cer - ca - - te, cer - ca - - te
 dry, en - deav - - our, en - deav - - our, The tears to

d'a - - sciu - gar, cer - ca - -
 quick - - ly dry, en - deav - -

poco affrettando

- - - - te d'a - - - sciu -
 - - - our to quick - - - ly

cresc. *a tempo*

- gar. Di - te - le chei suoi tor - - ti.
dry. Tell her the wrongs she suf - - fers,

f

a ven - di - car io va - do. a - ven - di - car io
I, to a - venge am go - ing, I, - to a - venge am

p *cresc.*

va - - - - -
go - - - - -

f

- - do, che sol di stra - - gie mor - ti
- - ing. Of death and ven - - geance on - ly,

fp *p* *f* *p*

nun - - zio vogl' io tor - - nar,
 Ti - - dings will I re - - turn,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a minor key, with lyrics 'nun - - zio vogl' io tor - - nar,'. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a bass line in the left hand. Dynamics include *fp* (fortissimo piano) and *f* (fortissimo).

nun - - zio nun - - zio vogl'
 ti - - dings, ti - - dings will

The second system continues the vocal line with lyrics 'nun - - zio nun - - zio vogl' ti - - dings, ti - - dings will'. The piano accompaniment features a section marked *p staccato* (piano staccato) with a rhythmic pattern of eighth notes. Dynamics include *f* and *p*.

i - o tor - - nar. Che
 I re - - turn, Of

The third system shows the vocal line with lyrics 'i - o tor - - nar. Che' and 'I re - - turn, Of'. The piano accompaniment includes a section marked *f* (fortissimo) and another marked *p* (piano). The piano part features a complex rhythmic texture with sixteenth notes and rests.

sol di stra - - gie mor - - ti,
 death and ven - - geance on - - ly,

The fourth system concludes the vocal line with lyrics 'sol di stra - - gie mor - - ti,' and 'death and ven - - geance on - - ly,'. The piano accompaniment continues with a rhythmic pattern, marked with *f* and *p*.

nun - zio vogl'io tor - nar, si,
 Ti - dings will I re - turn, yes,

f

rall.
 nun - zio vogl'io tor - nar.
 ti - dings will I re - turn.

colla voce

f

p

tr.

f

DALLA SUA PACE.
ON HER CONTENTMENT.

Andantino sostenuto. (M.M. ♩ = 80.)

DON OTTAVIO.
a mezza voce.

Dal - la sua pa - ce La mia di - pen - - de,
On her con - tent - ment, My peace de - pend - - eth,

Ped. * *Ped.* *

quel che a lei pia - ce — vi - ta mi ren - de, quel che le in -
That which doth please her, — To me life ren - ders, That which doth

cresc.

- cre - sce, mor - te mi dà, mor - - - te, mor - te mi -
grieve her, Death gives to me, death — gives, death gives to

mf *f* *P* *cresc.* *P*

dà.
me.

P S'el - la so - spi - ra, so - spi - ro an -
If she is sigh - ing, Then I sigh

staccato p

- chi - o, è mia quell' i - ra quel pian - - to è mi - o; e non hò
al - so, 'Tis mine her an - ger, Mine too her weep - ing, No joy can

dim. be - ne, s'el - la non l'ha, e non hò be - ne
dim. bless me, If 'tis not hers, No joy can bless me,
pp

sfp *sfp* *p* *pp*

s'el - la non l'ha, e non hò be - ne s'el - la non
If 'tis not hers, No joy can bless me, If 'tis not

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

dim. e rall. *a tempo* *PP* *P*

l'hà dal - la sua pa - ce la mia di - pen - - de,
 hers! On her con - tent - ment, My peace de - pend - - eth,

Ped. * *Ped.* *

quel ch'a lei pia - ce vi - ta mi ren - de, quel che le in -
 That which doth please her, To me life ren - ders, That which doth

CRES.

- cre - sce, mor - te mi dà, mor - - - te:
 grieve her, Death gives to me, death gives,

mf *f* *P* *f*

mf *f* *P* *CRES.*

mor - te mi da; dal - la sua pa - ce la mia di - pen - de, quel che a lei
 death gives to me. On her con - tent - ment, My peace de - pend - eth, That which doth

P

P *mf*

pia - ce vi - ta mi ren - de, — quel che le in - cre - sce
 please her, To me life ren - ders, — That which doth grieve her,

f *P* *f*

mor - te mi dà, mor - - - te, mor - te mi
 Death gives to me, death — gives, death gives to

mf marcato *poco rall.*

dà, mor - te mi dà, quel che le in - cre - sce
 me; death gives to me; That which doth grieve her,

f

mor - te mi dà.
 Death gives to me.

mor - te mi dà.
 Death gives to me.

colla voce *f* *tr*

a tempo