



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.

# NON PIÙ ANDRAI.

NOW NO MORE.

*Allegro vivace.* (M.M. ♩ = 132.)

FIGARO. *marcato*

Non più andrai, far-fal-lo-ne a-mo-ro-so, Not-te e  
Now no more, like an am-'rous young ro-ver, Night and

gior-no d'in-tor-no gi-ran-do, Del-le bel-le tur-ban-do il ri-  
day round a-bout you'll go whirl-ing, 'Mongst the fair, their re-pose all dis-

-po-so, Nar-ci-set-to, A-don-ci-no d'a-mor, del-le  
-turb-ing, Small Nar-cis-sus, A-do-nis of love, 'Mongst the

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

bel - le tur-ban-do il ri - po - so, Nar - ci - set - to, A - don - ci - no d'a -  
 fair, their re-*pose* all dis - turb - ing, Small Nar - cis - sus, A - do - nis of

*ten.* *ten.* *mf* *p*

- mor. Non più a -  
 love. You'll no

*f* *tr* *tr* *p*

- vrai que - sti bei pennac - chi - ni. Quel cap -  
 more sport those sweet lit - tle fea - thers. That fine

*f* *p*

- pel - lo leg - gie - ro e ga - lan - te, Quel - la chio - ma, quell'a - ria bril -  
 hat now so light and so gal - lant, Those black curls and ap - pear - ance so

*tr* *tr*

-lan - te, *bril - liant,* Quel ver - mi - glio, don - ne - sco co - lor, *And that soft ro - sy cheek like a girl,* quel ver - *and that*

*tr* *sf* *tr* *CRISC.*

- mi - glio, don - ne - sco co - lor! *soft ro - sy cheek like a girl.* non più a - vrai *Now no more,* quei pen - nac - *those pret - ty*

*f* *P*

- chi - ni, *fea - thers,* quel cap - pel - lo, *hat so gal - lant,* quel - la *Those black*

*CRISC.*

chio - ma, *that air* quell' a - ria bril - lan - te! *so en - tic - ing!* Non più an - drai far - fal - lo - ne a - mo - *Now no more like an am - rous young*

*f* *poco rall.* *dim.* *P*

- ro - so, Not - te e gior - no d'in - tor - no gi - ran - do, del - le  
ro - ver, Night and day round a - bout you'll go whirl - ing, 'Mongst the

bel - le tur - ban - do il ri - po - so, Nar - ci - set - to, A - don - ci - no d'a -  
fair, their re - pose all dis - turb - ing, Small Nar - cis - sus A - do - nis of

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

*ten.* *cresc.* *ten.* *mf* *p*

- mor, del - le bel - le tur - ban - do il ri - po - so, Nar - ci -  
love. 'Mongst the fair their re - pose all dis - turb - ing, Small Nar -

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

*ten.* *ten.* *mf*

- set - to, A - don - ci - no d'a - mor. Fra guer - riè - ri, pof - far  
- cis - sus, A - do - nis of love. Now to war you'll go by

*f* *staccato*

Bac-co! Gran mus-tac-chi, stret-to sac-co, Schioppo in  
*Ba-chus!* *Long moustach-es, coat tight fit-ting,* *Mus-ket*

spal-la, scia-bla al fian-co, Col-lo drit-to, mu-so  
*shoul-d'ring,* *sword in scab-bard,* *Neck bolt up-right,* *vis-age*

fran-co, O un gran ca-sco, O un gran tur-ban-te. Mol-to o-  
*dar-ing,* *A grand hel-met,* *or a fine tur-ban,* *Hon-ors*

-nor, Po-co con-tan-te, po-co con-tan-te, po-co con-tan-te. Ed in  
*great,* *cash not so plen-ty,* *cash not so plen-ty,* *cash not so plen-ty.* *And in-*

*poco rall.*

*p*

*poco rall.*



*CRES.* - - - - - *f*

ve - - ce del fan - dan - go, U - na  
-stead of the fan - dan - go, In the

*mf*

mar - cia per il fan - go. Per mon - ta - gne, per val -  
mud you'll soon be march - ing, O - ver mountains and big

- lo - ni, Con le ne - vi, e i sol - lio - ni, Al con - cer - to di trom -  
val - leys, With the snows and burn - ing sun - shine, the trombones in noi - sy

*CRES.*

- bo - ni, Di bom - bar - de, di can - no - ni, Che le pal - le in tut - ti  
con - cert, With the bombs and din of can - non, And the fly - ing shells will

tuo - ni, All' o - rec - chio fan fi - schiar. Non più a -  
 whis - tle, Round your ears in ev - ry key. Now no

-vrai, quei pen-nac - chi - ni, non più a -  
 more, those pret - ty fea - thers, now no

-vrai, quel cap - pel - lo, non più a -  
 more, hat so gal - lant, now no

-vrai, quel - la chio - ma, non più a -  
 more, those black tress - es, now no

*poco rall.* *dim.* *p*

vrai quell' a - ria bril - lan - te! Non più an-drai, far - fal - lo - ne a - mo -  
 more that air so en - tic - ing! Now no more, like an am - 'rous young

- ro - no, Not - tee gior - no d'in - tor - no gi - ran - do, Del - le  
 ro - ver, Night and day round a - bout you'll go whirl - ing, 'Mongst the

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

bel - le tur - ban - doil ri - po - so, Nar - ci - set - to, A - don - ci - no d'a -  
 fair, their re - pose all dis - turb - ing, Small Nar - cis - sus, A - do - nis of

*ten.* *cresc.* *ten.* *mf* *p*

- mor, del - le bel - le tur - ban - doil ri - po - so, Nar - ci -  
 love, 'Mongst the fair, their re - pose all dis - turb - ing, Small Nar -

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

*ten.* *cresc.* *ten.* *mf* *p*

*f* Marziale.

- set - to, A - don - ci - no d'a - mor. Che - ru - bi - no, alla vit -  
 - cis - sus, A - do - nis of love. Che - ru - bi - no march to

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a fermata over a whole note, followed by eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The tempo and dynamics are marked as *f* Marziale.

- to - ria, Al - la glo - ria mi - li - tar, Che - ru -  
 vic - t'ry, To the glo - ries of the war. Che - ru -

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over a whole note before the final phrase. The piano accompaniment maintains the eighth-note rhythmic pattern. The tempo and dynamics are marked as *Marziale*.

- bi - no, al - la vit - to - ria, Al - la glo - ria mi - li -  
 - bi - no march to vic - t'ry, To the glo - ries of the

The third system continues the vocal line and piano accompaniment. The vocal line features a fermata over a whole note. The piano accompaniment continues with the eighth-note pattern. The tempo and dynamics are marked as *Marziale*.

- tar, al - la glo - ria mi - li - tar, al - la  
 war, to the glo - ries of the war, to the

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a fermata over a whole note. The piano accompaniment features a triplet of eighth notes in both hands. The tempo and dynamics are marked as *Marziale*.

glo - ria mi - li - tar!  
 glo - ries of the war!

glo - ria mi - li - tar!  
 glo - ries of the war!

*f*

*staccato*