

Le nozze di Figaro

di Mozart

Atto IV. Recitativo ed Aria: Jeh, vieni, non tardar. (Susanna)

Allegro vivace

Trascritta per Soprano
e Orche. di A. G. G.
Bruno Dessut

Susanna (Soprano) Allegro vivace

Vcllo I *p.*

Vcllo II *p.*

Vcllo III *p.*

Clarin. *p. pizz.*

C. B. *p. pizz.*

oro senza affanno in braccio all'i del mio

Sanm

Ti-mi-de curc u-sate del mio petto a turbar non venite il mio di-letto

tr.

pp >

pp >

pp >

pp >

pp *Arco*

pp *Arco*

pp *pizz*

pp *pizz*

Oh, come par che all'amo-ro-so fo-co l'amenità del loco la terra e' tal re.

tr.

pp >

pp >

pp >

pp >

pp *Arco*

pp *Arco*

rall.

Andantino

prima *seconda*

Come la notte i giurci miei *seconda*

Andantino

Deh, me mi, non tar

Soprano
 dan, o gio - ia bel - la! inno - va - re per goder t'appa - lla fin di non splen - da

I
 II
 Vla
 Vcll
 CB

ciel notter in face fin chi l'armonia bu - ma - to - na de ta - ce

arco

(A)

5

qui mor mo ra il ruscel, qui s'alza l'aura de col dolce susurro. l'ar ni-

Handwritten musical notation for the first system, including staves with notes, rests, and performance markings such as *pizz.* and *arco*.

stan-za qui ri-do no i fio-ret-tie l'erba è fresca ai piaceri d'amor qui tut do-

Handwritten musical notation for the second system, including staves with notes, rests, and performance markings such as *arco* and *pizz.*

Andante
- desca. Vie - ni ben ni - o, tra - que se pua a so - se! ne - ni

I
arco

II
+

Viol.
arco

Celli.
arco

B.
arco

(B)

nie - ni ti vo la fronte in coro - nae. di - no - se ti vo la fronte in coro

arco

arco

arco

arco

arco

nar, — incoroner — di ro — — se

“Serenata inutile”

[Op. T/2]

Tasto italiano di
P. Florichio

(Canzone popolare del b. di Reno)

J. Brahms

Trascriz. per clavic. e Org.

Vivace e di buon umore

B. Pasub

Canto $\frac{3}{4}$ (Egli)

Buona notte, ma bambina, buona notte, ma te

Viol. I $\frac{3}{4}$

Viol. II $\frac{3}{4}$

Viola $\frac{3}{4}$

Cello $\frac{3}{4}$

EBass $\frac{3}{4}$

3

anto
 sor!
 buona notte, mio te-son!
 Per te so-son

I
 II
 III
 IV
 V

p
 pp
 mezzo
 arco

per te de-li - ro schindi per un arce,
 Schindi un po', schindi un po' la tua por-ta a

mezzo
 arco

A

9

(Ella)

me. *La ma porta è lem serrata, ni' per te si schude ra*

This system contains a vocal line and five piano accompaniment staves. The vocal line begins with a fermata and the lyrics "me. La ma porta è lem serrata, ni' per te si schude ra". The piano accompaniment includes various textures such as chords, arpeggios, and melodic lines. Dynamic markings include *me.*, *p*, and *arco*.

ni' per te si schude-ra! Mamma non duo - le tante pa

This system continues the musical score with a vocal line and five piano accompaniment staves. The vocal line includes the lyrics "ni' per te si schude-ra! Mamma non duo - le tante pa". The piano accompaniment features complex textures with many beamed notes and dynamic markings such as *pp*, *pizz.*, and *arco*. There are also some handwritten annotations like 'x' and 'A' on the piano staves.

Andante

mi tormenta il crudo algar, Mi ge la in co- re per fin' la

Handwritten musical score for the first system. It consists of a vocal line and four piano accompaniment staves. The vocal line has lyrics: "mi tormenta il crudo algar, Mi ge la in co- re per fin' la". The piano accompaniment includes various markings such as *mar.*, *arco*, *pizz.*, and *arco*. There are also dynamic markings like *mf* and *f*. The score is written in a cursive hand.

Andante

mo - re, schindi per merce, schindi un po', schindi un po', la tua porta

Handwritten musical score for the second system. It consists of a vocal line and four piano accompaniment staves. The vocal line has lyrics: "mo - re, schindi per merce, schindi un po', schindi un po', la tua porta". The piano accompaniment includes various markings such as *arco*, *pizz.*, and *arco*. There are also dynamic markings like *mf* and *f*. The score is written in a cursive hand.

Piu animato

(Ella)

me! Lascia poche geli a me ce, che co-si si spognera

Piu animato

ce che co-si si spognera. Spreto l'af

fet- to, tu tor- ni a let- to, al- tro non so dir: Vattene,

tratt. *molto*

This system contains a vocal line and piano accompaniment. The vocal line is in G major and 4/4 time. The piano accompaniment features a steady bass line and a more active treble line. The tempo marking *tratt.* (trattando) and dynamic marking *molto* are present.

a tempo

Vattene, vattene a dormire,

This system continues the musical piece with a vocal line and piano accompaniment. The tempo marking *a tempo* is written above the vocal line. The piano accompaniment includes various dynamic markings such as *arco*, *pp*, and *f*. The score is densely written with many annotations and corrections.