

Mozart
Non più di fiori vaghe catene
from La Clemenza di Tito

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Allegro

Vitellia

Recit.

Нар *sf* *p tr.*

Ec-co il pun-to, o Vi -
'Tis the moment, O Vi -

tel-lia, dè - sa - mi - nar la tua co - stan - za.
tel-lia, to search thy heart if it be stead-fast!

p *sf* *p tr.*

Avrai va-lor, che ba-sti, a ri-mi-ra-ree - sangue il tuo Se - sto fe -
Art thou prepared to brave it when he, thy faithful Sextus, sheds his blood for thy

del?
sake?

Se - sto che tà - ma
Sex - tus, who loves thee

sf *p tr.* *p*

più del-la vi-ta su-a? che per tua col-pa di-ven-ne re-o?
 more than for life he car-eth? for thy mis-do-ing be-came a trai-tor?

che t'ub-bi-di, cru-de-le? che, ingiusta, t'a-do-ra? che in faccia a morte si gran
 Who in thy rage o-beyed thee, a-dored thee when un-kind! Who still is faithful, though by

fe-de ti ser-ba? e tu frat-tan-to, non i-gno-ta a te stes-sa,
 death he be threatened? And yet thou go-est, well a-ware thou art guilt-y,

an-drai tran-quil-la al ta-la-mo d'Au-gusto? Ah! mi ve-dre - -
 to meet Au-gus-tus and cel-e-bratethy bri-dal! Ah! all a-round

i sempre Se-sto dìn-tor-no! E l'au-re ei sassi te-merei che lo-qua-ci
me I shall see on-ly Sextus, The breezes, the rocks, I shall fear, will be tell-tales

p

mi scopris-se-rò a Ti-to.
to be-tray me to Ti-tus!

f

A' pie-di suo-i va-da-si il tutto a pa-lesar.
Before his feet I'll fall to admit my fault in full;

Si sce-mi il de-lit-to di Se-sto, se scu-sar non si può
Though Sex-tus be not quite un-of-fend-ing, I can light-en his blame

p

col fal-lo mi-o. D'im - per-ò d'I - me-ne - i spe - ran-ze, ad-di - o!
 by my en-deav-or. Ye hopes of love and pow-er, fare-well, then, for-ev-er!

Larghetto

p

dolce
 Non più di fio - ri
 No more en - tranc - ing

va - ghe ca - te - ne di - scen - da I - me - ne ad in - trec -
 garlands of flow - ers Hy - men de - scend - ing for me - shall

cresc.

ciar.
twine,

Stret-ta fra bar-ba-re,
Fet-tered by bar-bar-ous,

a - spre ri - tor - te,
un - yield - ing pow - ers,

veg-go la - mor - te - ver me - a - van - zar,
Death I - be - hold as he - nears me ma - lign!

veg - go la
Death - I be -

dolce

mor - te ver me a - van - zar!
hold - as he nears me ma - lign!

Non più di fio - ri
No more en - chant - ing

va - ghe ca - te - ne
gar - lands of flow - ers

di - scen - da I - me - ne
Hy - men de - scend - - ing

ad in - trec - ciar, non più di fio - ri
 for me shall twine, No more en - chant - ing

ad in - trec -
 for me shall

va - ghe ca - te - ne di - scen - da I - me - ne ad in - trec -
 gar - lands of flow - ers Hy - men de - scend - ing for me shall

Allegro

mf un poco agitato

ciar. In - - fe - li - ce!
 twine! Hap - - - less vic - tim!

qual or - ro - re!
 Doomed to lan - guish!

Ah. di me che si di -
 Ah! how long, in dark - est

rà? che si di - rà?
 night! in dark - est night!

espress.
 Chi - ve - des - se il mio do - lo - re, pur a -
 Could one heart that knows my an - guish Fail to

vria di me pie - tà! chi - ve - des - se
 mourn my woe - ful plight? Could one heart

il mio do - lo - re,
 that knows my an - guish

pur a - vria di me pie - tà,
Fail to mourn my woe - ful plight?

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are written below the notes. The piano accompaniment is in two staves, with a treble and bass clef. It features a series of chords and moving lines in both hands.

pur a - vria di me pie -
fail to mourn my woe - ful

The second system continues the musical score. The vocal line has a fermata over the first measure. The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics are split across two lines.

tà!
plight?

The third system shows the vocal line with a fermata over the first measure. The piano accompaniment continues with a melodic line in the right hand and chords in the left hand. The lyrics are split across two lines.

con anima
Non più di fio - ri
No more en - chant - ing

The fourth system begins with the instruction *con anima*. The vocal line has a fermata over the first measure. The piano accompaniment features a more active melodic line in the right hand. The lyrics are split across two lines.

va - ghe ca - te - ne di - scen - da I - me - ne
gar - lands of flow - ers Hy - men de - scend - ing

ad in - trec - ciar. Stret - ta fra
for me - shall - twine, Fet - - tered by

bar - ba - re, a - - spre ri - tor - te,
bar - bar - ous, un - - yield - ing pow - ers,

veg - go la mor - te ver me a - van -
Death I be - hold, near - ing ma -

dolce

Chi_ ve - des - se il mio_ do -
Could one heart that knows my

lo - re, pur a - vria di_ me pie - tà,
an - guish Fail to_ mourn my_ woe - ful plight?

chi_ ve -
Could one

des - se
heart

il mio_ do - lo - re, pur a - vria di me_ pie -
that knows my_ an - guish Fail to_ mourn my woe - ful

tà. pur a - vria di_ me pie - tà!
plight? fail to_ mourn my woe - ful plight?

mf *cresc.*

In - - - fe - li - ce! qual or -
 Hap - - - less vic - tim! Doomed 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 dynamic marking of *mf* and includes the lyrics 'In - - - fe - li - ce! qual or -' on the first line and 'Hap - - - less vic - tim! Doomed to' on the second line. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. A *cresc.* marking is placed above the piano part towards the end of the system.

f *dolce*

ro - - - re! Chi ve - des - se il mio do - lo - re, pur a -
 lan - - - guish! Could one heart that knows my an - guish Fail to

The second system continues the vocal line with the lyrics 'ro - - - re! Chi ve - des - se il mio do - lo - re, pur a -' on the first line and 'lan - - - guish! Could one heart that knows my an - guish Fail to' on the second line. The piano accompaniment features a more complex texture with chords and moving lines. A dynamic marking of *f* is present at the start, and *p* appears later in the system. The *dolce* marking is positioned above the vocal line.

vria di me pie - tà! In - - - fe - li - ce!
 mourn my woe - ful plight? Hap - - - less vic - tim!

The third system shows the vocal line with lyrics 'vria di me pie - tà! In - - - fe - li - ce!' on the first line and 'mourn my woe - ful plight? Hap - - - less vic - tim!' on the second line. The piano accompaniment continues with a similar rhythmic and harmonic style to the previous systems.

un poco agitato

qual or - ro - re! Non più di fio - ri vaghe ca - te - ne discenda I -
 Doomed to languish! Nomore en - chanting garlands of flowers Hymen de -

The fourth system features the vocal line with lyrics 'qual or - ro - re! Non più di fio - ri vaghe ca - te - ne discenda I -' on the first line and 'Doomed to languish! Nomore en - chanting garlands of flowers Hymen de -' on the second line. The piano accompaniment is more active and rhythmic, reflecting the *un poco agitato* tempo marking. The *un poco agitato* marking is placed above the vocal line.

cresc. poco a poco

me - ne ad in - trec - ciar. Stret - ta fra bar - ba - re, a - spre ri -
 scend - ing for me shall twine, Fet - tered by bar - barous, un - yield - ing

tor - te, veg - go la mor - te ver me a - van - zar!
 pow - ers, Death I be - hold, he nears me ma - lign!

fp *fp* *cresc.* *f* *p*

dolce

Chi - ve -
 Could one

des - se il mio do - lo - re. - pur a - vria di - me pie - tà, chi ve -
 heart that knows my an - guish Fail to mourn my woe - ful plight? Could one

des - se il mio do - lo - re, pur a - vria di me pie - tà,
 heart that knows my an - guish Fail to mourn my woe - ful plight,

cresc. *f*
 pie - tà, di me pie - tà,
 to mourn my woe - - ful plight,

mf

cresc. *f*
 pie - tà, di me pie - tà,
 to mourn my woe - - ful plight,

f

di me di me
 to mourn my woe

fp

pie - - - tà, pur a - vria di me - pie -
 ful plight? fail to mourn my woe - ful

cresc.

cresc. molto

tà, pur a - vria di me - pie - tà, a -
 plight? fail to mourn my woe - ful plight, to

fp fp

vria di me - pie - tà!
 mourn my woe - - - ful - plight?

fp fp f

all.