A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

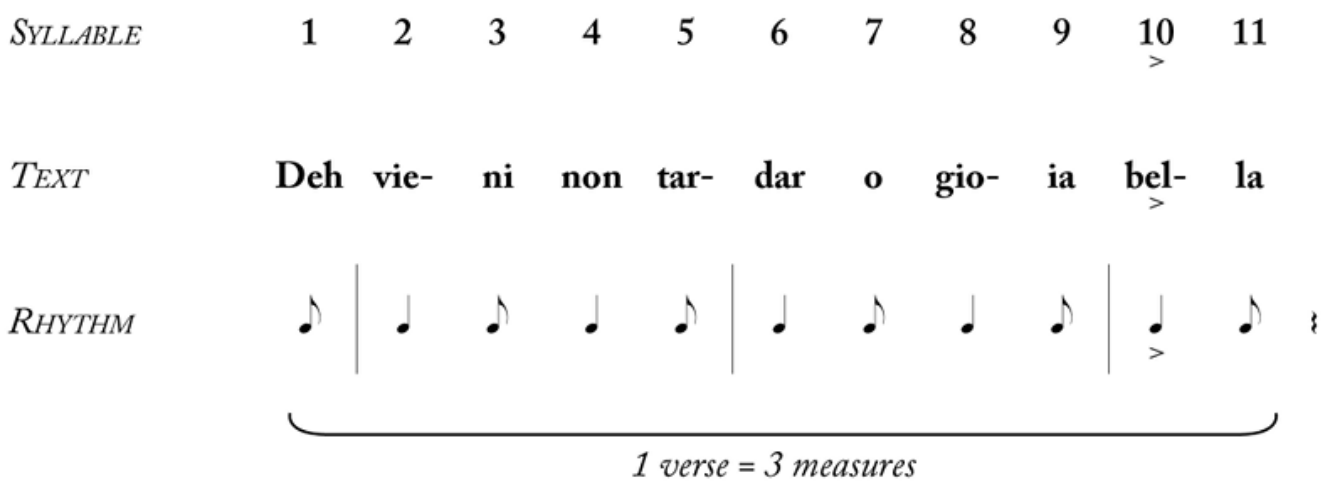
MTO 24.4 Examples: Sherrill, Susanna's "Deh vieni"

(Note: audio, video, and other interactive examples are only available online)
http://mtosmt.org/issues/mto.18.24.4/mto.18.24.4.sherrill.html

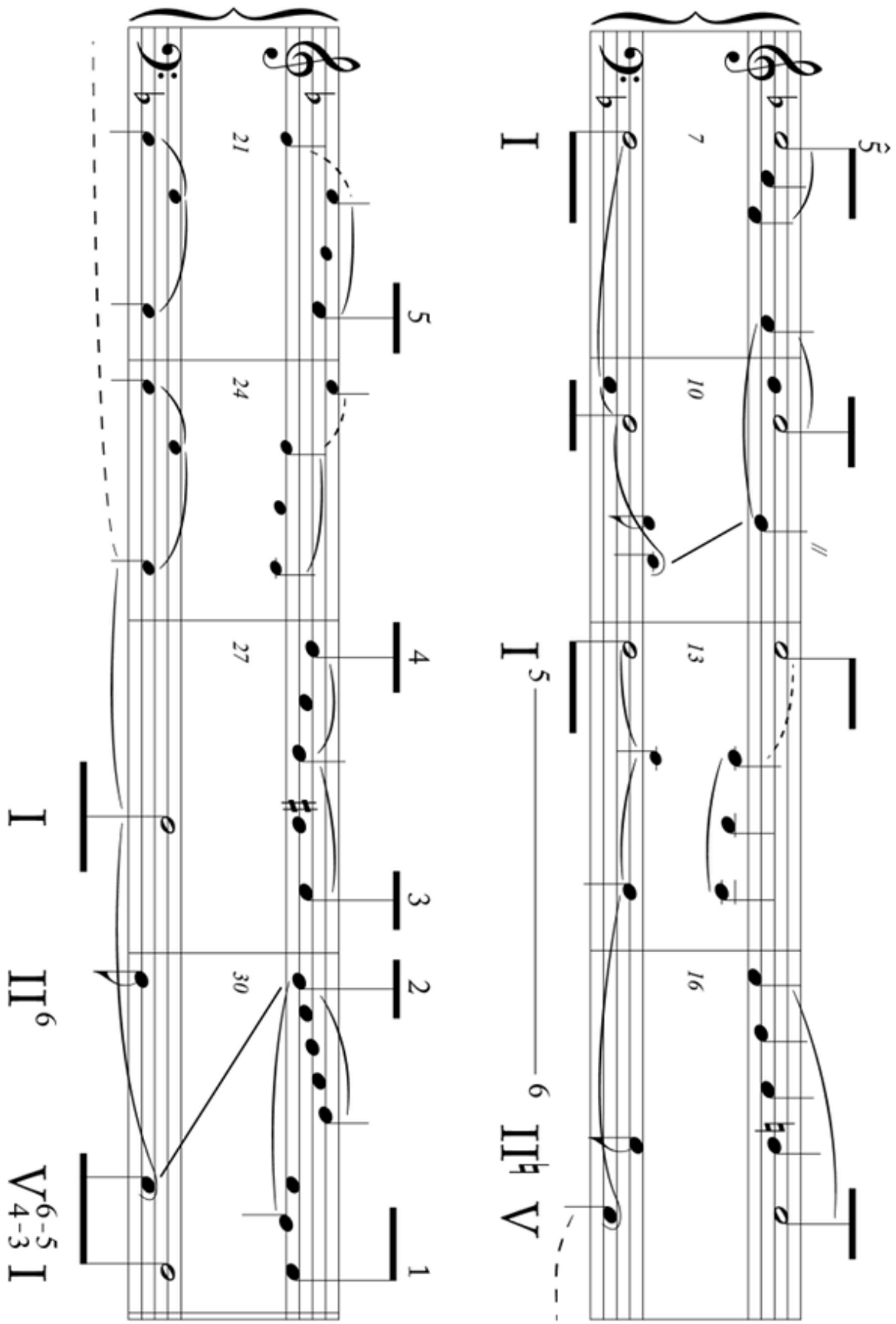
Example 1. Text and translation of "Deh vieni non tardar," from Mozart's *Le nozze di Figaro*

Deh vieni non tardar, o gioia bella, vieni ove amore per goder t'appella, finché non splende in ciel notturna face, finché l'aria é ancor bruna e il mondo tace.	Pray come, tarry not, oh beautiful joy, come where love calls thee to delight, while night's torch shines not in the sky, while the air is yet dark and the world hushes.
Qui mormora il ruscel, qui scherza l'aura, che col dolce susurro il cor ristaura, qui ridono i fioretti e l'erba è fresca, ai piaceri d'amor qui tutto adesca.	Here the brook murmurs, here the breeze jests that with sweet rustling restores the heart; here laugh the flowers and the grass is fresh; to the pleasures of love here everything beckons.
Vieni ben mio, tra queste piante ascose, ti vo' la fronte incoronar di rose.	Come my love, among these hidden plants, I wish to crown thy brow with roses.

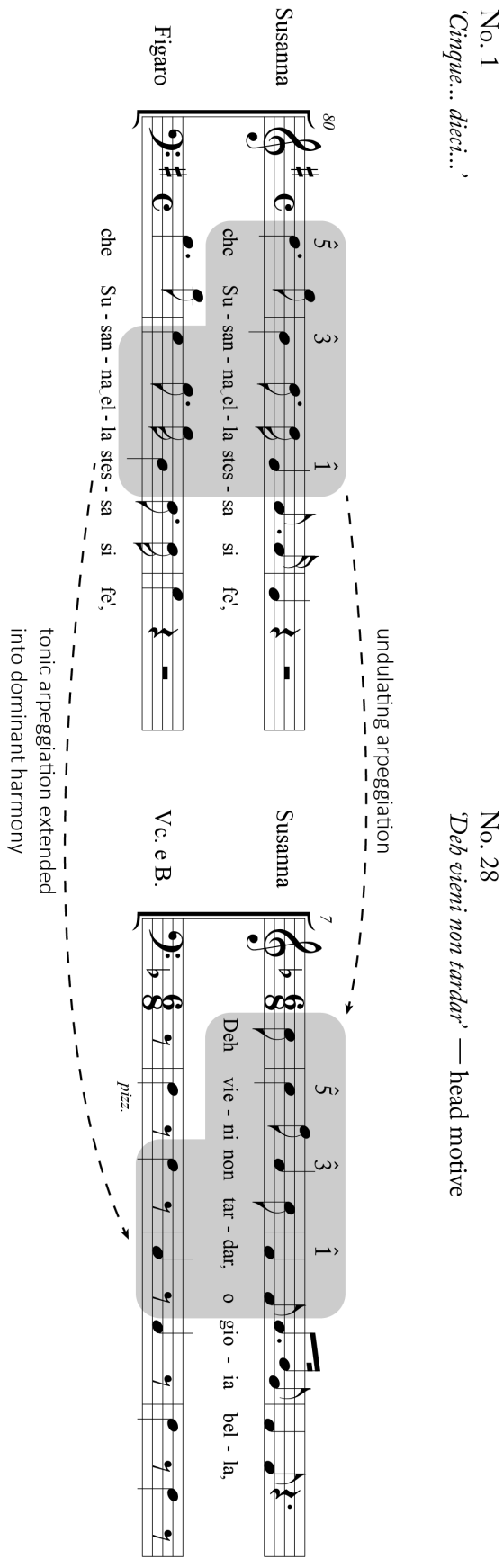
Example 2. Derivation of musical rhythm and hypermeter from poetic meter in "Deh Vieni," *Le nozze di Figaro*



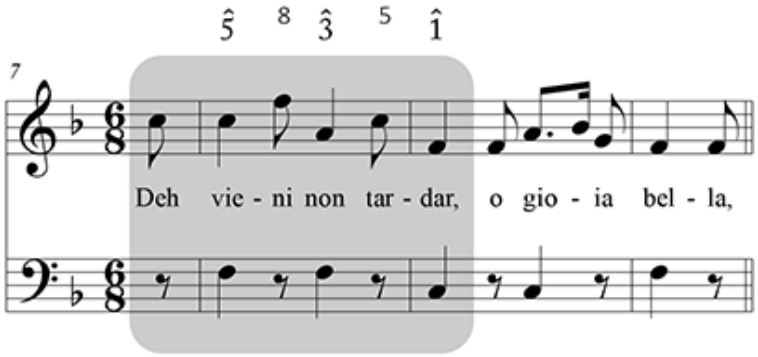
Example 3. Voice leading sketch of "Deh Vieni" (mm. 7–32), *Le nozze di Figaro*



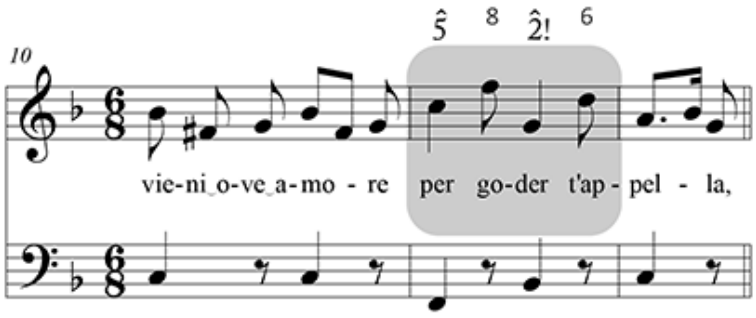
Example 4. Motivic connection between “Cinque . . . dieci . . . ” (No. 1) and “Deh vieni” (No. 28), *Le nozze di Figaro*



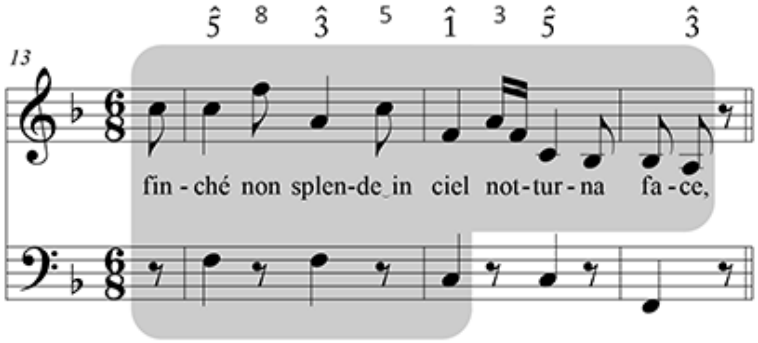
Example 5. Statements of head motive throughout "Deh vieni," *Le nozze di Figaro*



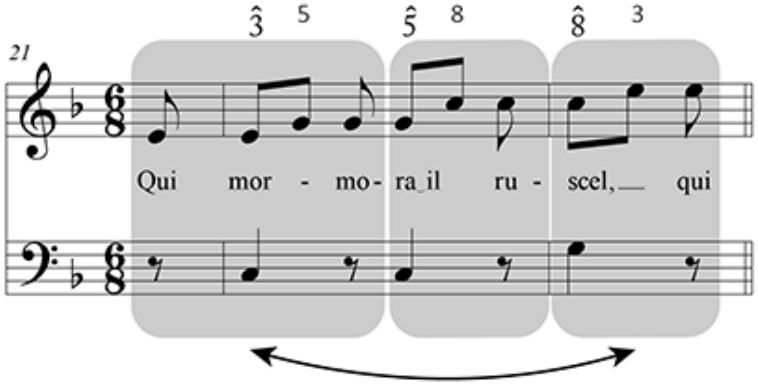
prototype



delayed;
harmonic change

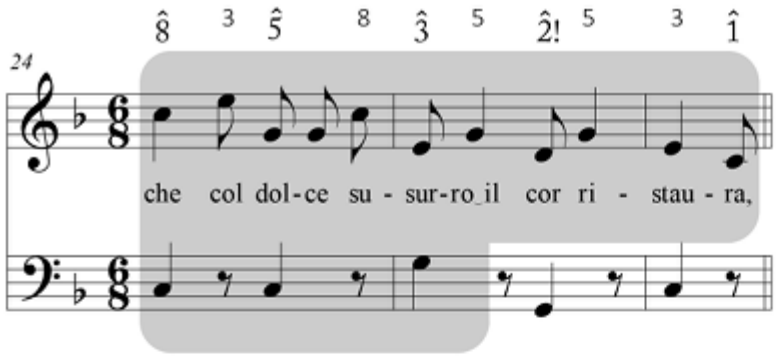


melody extended;
undulation dissolves

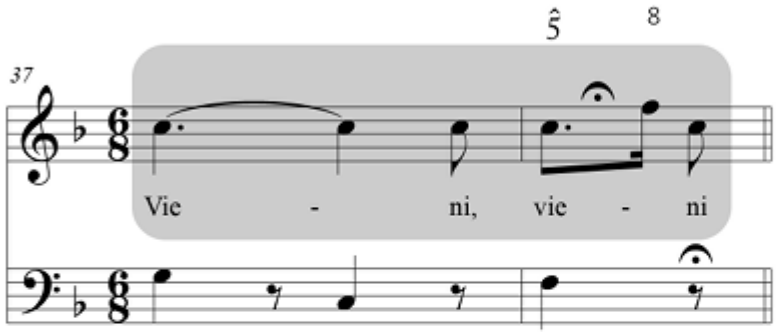


retrograded twice:
• ♩♪♪ to ♪♪♩

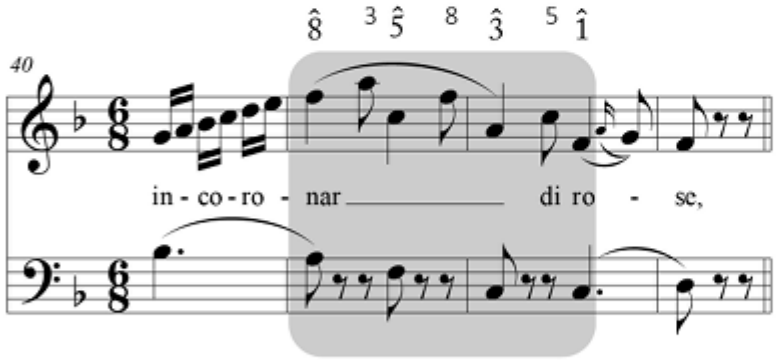
• ♩. groups ascend,
not descend



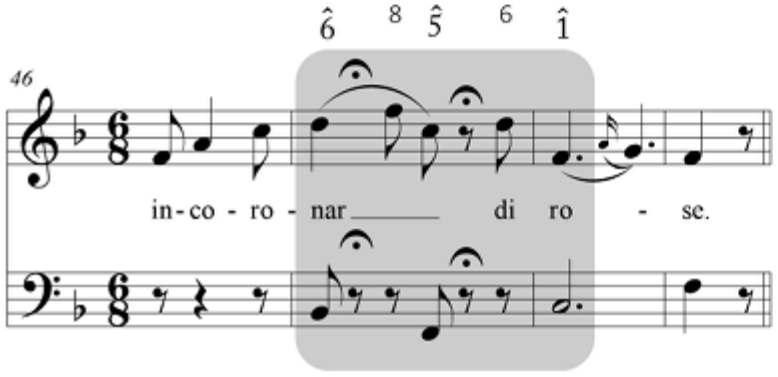
harmonic change;
retrograded once:
♩♪ to ♪♩



elongated anacrusis;
fragmentary, but NB
textual reprise of "vieni"

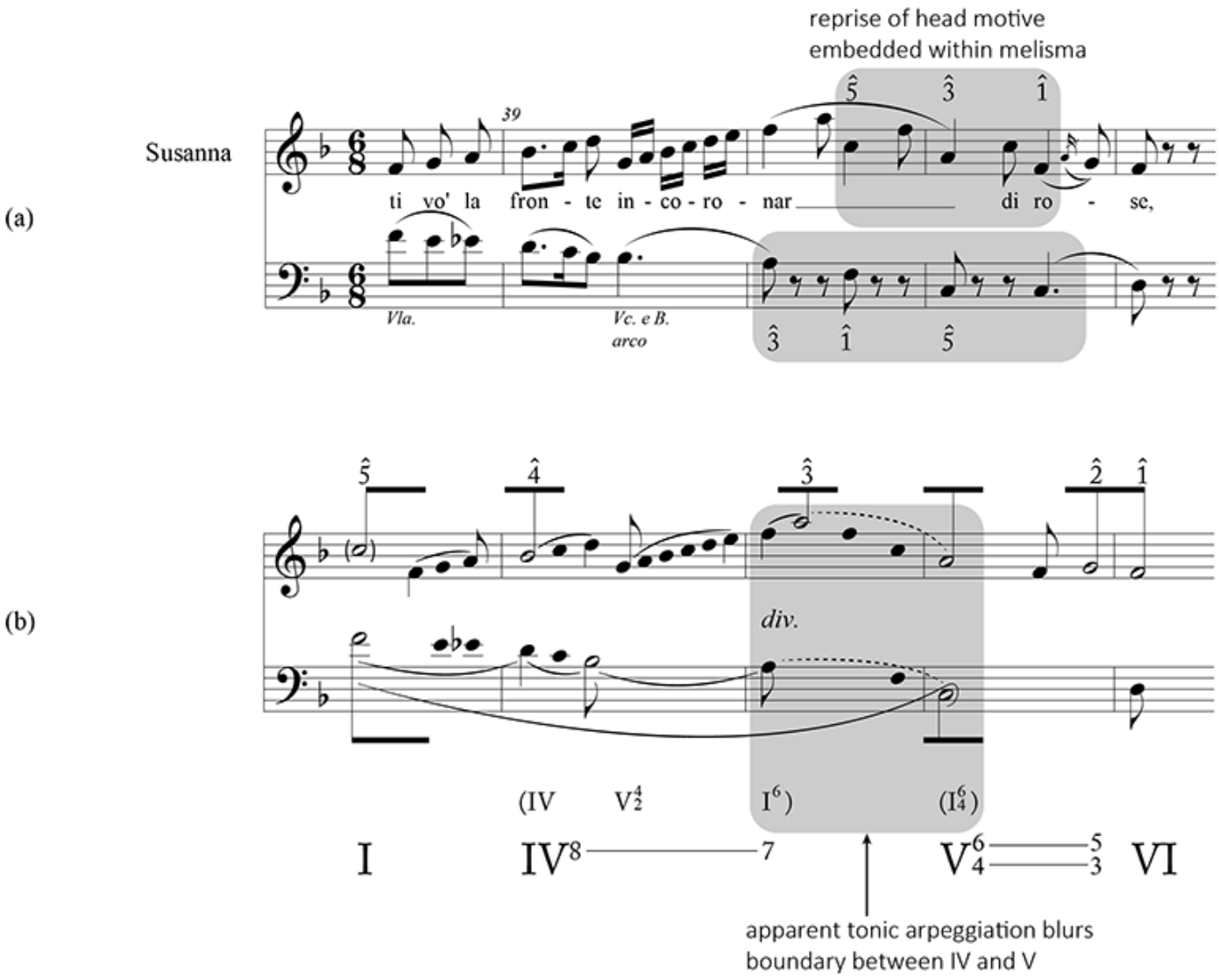


embeds reprise
of initial form

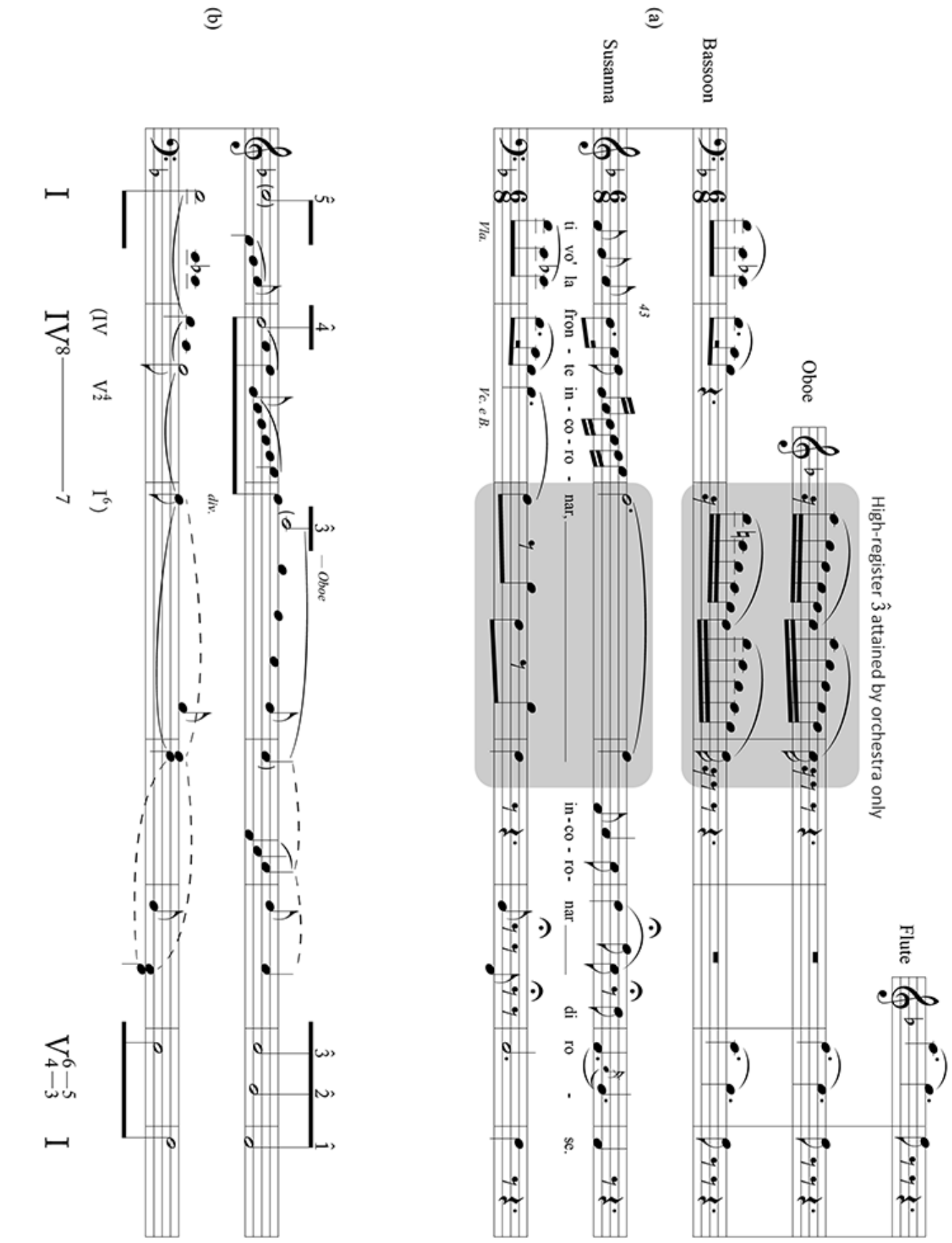


warped to fit IV;
extends into
dividing I as
initial form did
into dividing V

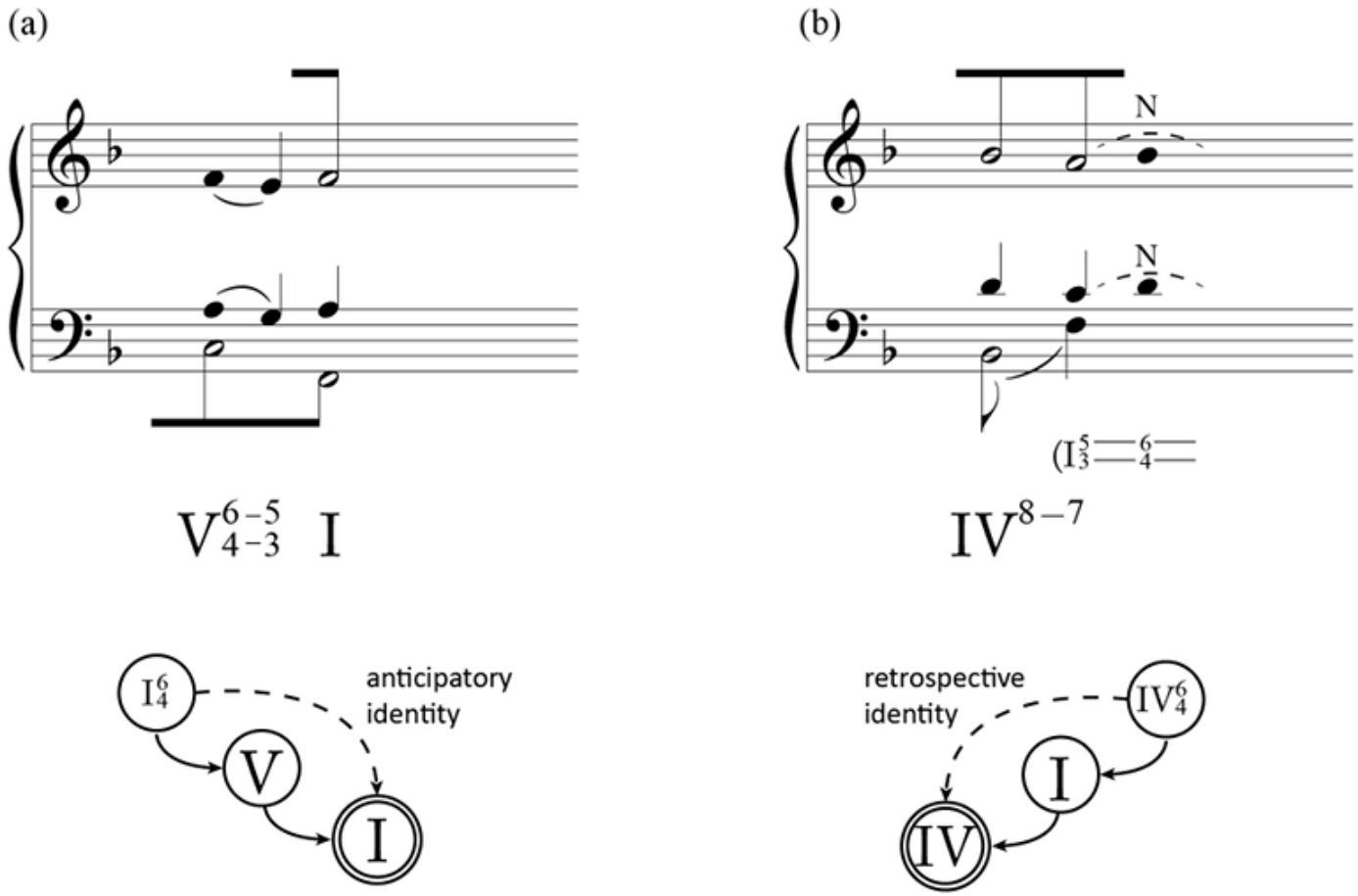
Example 6. "Deh vieni" (mm. 39–42), *Le nozze di Figaro*



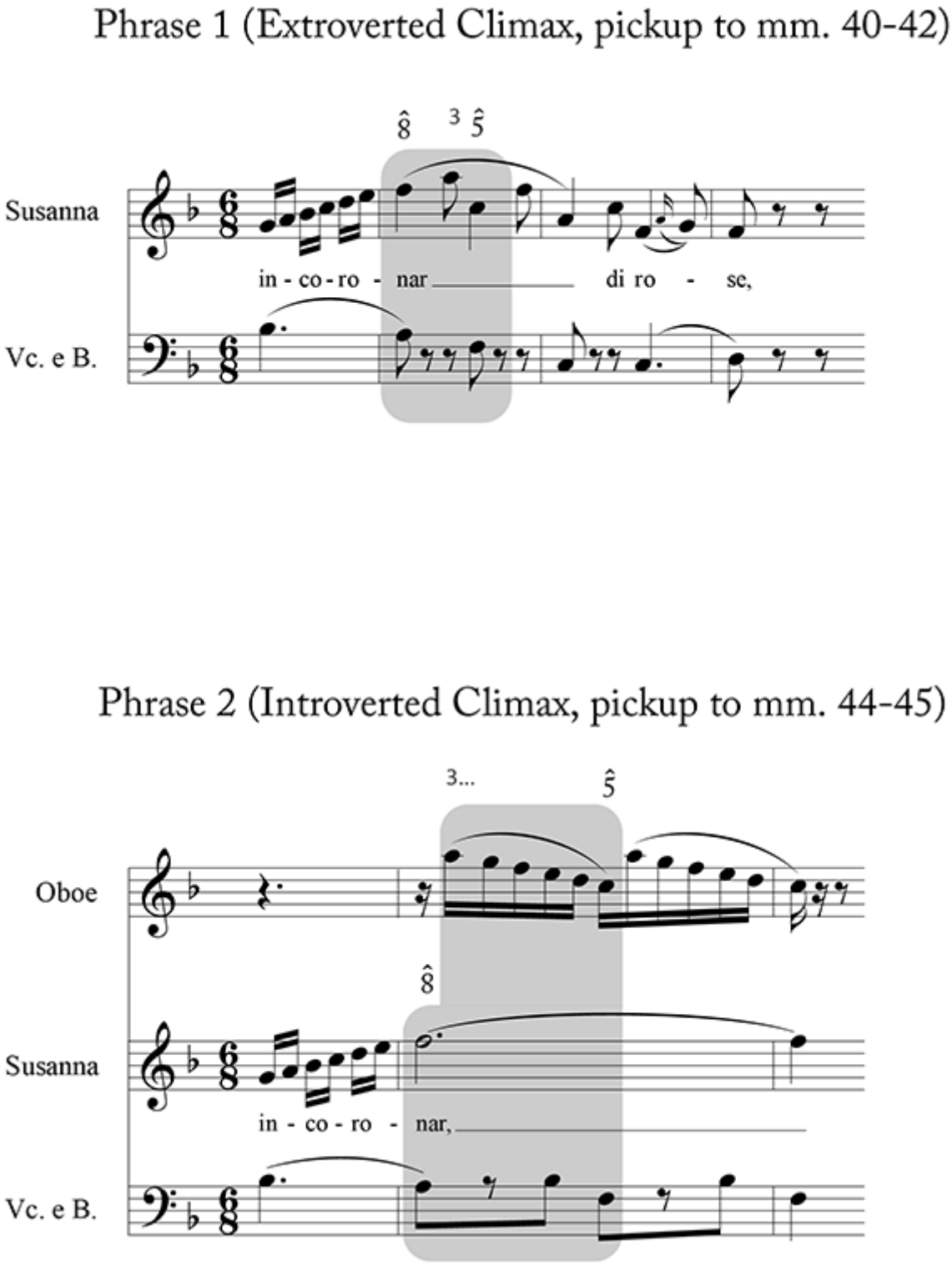
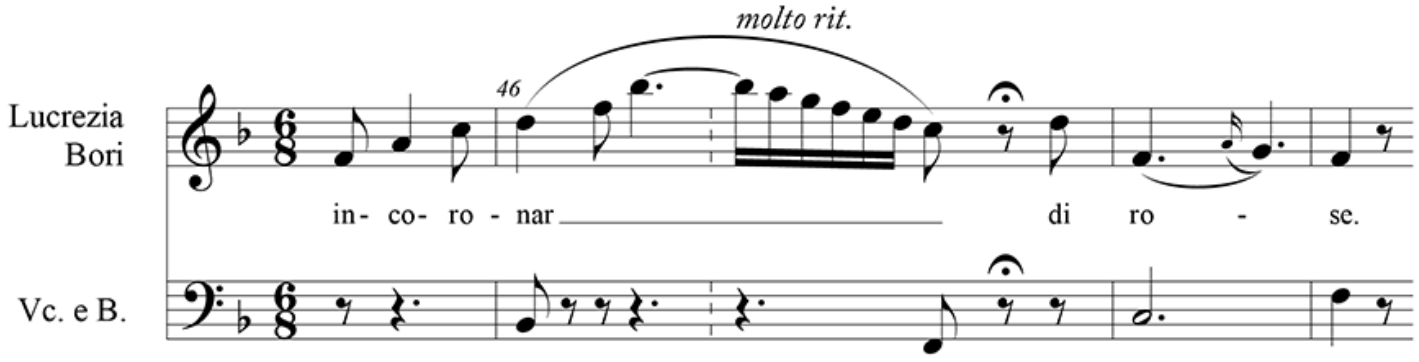
Example 7. “Deh vieni” (mm. 43–48), *Le nozze di Figaro*



Example 8. Cadential six-four and mirroring “plagal six-four”



Example 9. Motivic connection between mm. 40 and 43 in "Deh vieni," *Le nozze di Figaro*



Example 10. Lucrezia Bori's embellishment of "Deh vieni" (mm. 46–48), *Le nozze di Figaro*