M139
Jeux
1900

DON GIOVANNI

An Opera in Two Acts

Libretto by

LORENZO DA PONTE

Music by

W. A. MOZART

VOCAL SCORE
Including the Secco Recitatives

English Version by
NATALIE MACFARREN

With an Essay on the
Story of the Opera by
H. E. KREHBIEL

171496

G. SCHIRMER, Inc., NEW YORK

U.S.S.
NAVAL
WAR COLLEGE

DON GIOVANNI.

Dramatis personæ.

DON GIOVANNI, a licentious young nobleman	Baritone
DON OTTAVIO	Tenor
LEPORELLO, servant of Don Giovanni	Bass
IL COMMENDATORE, Donna Anna's father	Bass
MASETTO, a peasant	Bass
DONNA ANNA, betrothed to Don Ottavio	Soprano
DONNA ELVIRA, a lady of Burgos, abandoned by Don Giovanni .	Soprano
ZERLINA, betrothed to Masetto	Soprano

Peasants, Musicians, Dancers, Demons.

THE SCENE IS LAID IN SEVILLA IN THE MIDDLE OF THE 17th CENTURY.

15147

Gräflich Nostitz'sches Nationaltheater

IL 29 OTTOBRE 1787

OGGI, PER LA PRIMA VOLTA:

DON GIOVANNI

OSSIA

IL DISSOLUTO PUNITO

DRAMMA GIOCOSO IN DUE ATTI CON BALLI ANALOGHI

Parole del SIGN. ABBATE DA PONTE

Musica del celebre maestro SIGN. AMADEO MOZART

Personaggi

DON GIOVANNI,	SIGN. LUIGI BASSI
IL COMMENDATORE,	SIGN. GIUS. LOLLI
DONNA ANNA,	SIGNORA TERESA SAPORITI
DONNA ELVIRA,	SIGNORA CAT. MICELLI
DON OTTAVIO,	SIGN. ANT. BAGLIONI
LEPORELLO,	SIGN. FELICE PONZIANI
ZERLINA,	SIGNORA TERESINA BONDINI
MASETTO, il suo sposo,	SIGN. GIUS. LOLLI

Cori di Contadini, Dame, Damigelle, Ballabili di Contadini, Contadine, ecc.

Don Giovanni.

Despite the most diligent and patient searches through theatrical archives, private collections and public libraries, the original house-bill for the first performance of Mozart's "Don Giovanni" has not been found. Copies of the libretto used on that occasion have been preserved, however, and the evidence which it and other old publications give leads to the belief that the bill read like the announcement with which I have introduced this prefatory essay. The story of how the opera came to be written is short and simple. The opera

season of 1786–87 in Prague had been rendered brilliant beyond compare by representations of "Le Nozze di Figaro." The theatre had been saved from ruin by its popularity, and its melodies resounded in all conceivable arrangements from all sides. The intoxication was still at its height when Mozart went thither in January, 1787. "Nothing is talked of here but 'Figaro,'" he wrote to his friend Gottfried von Jacquin on January 15; "no opera is cared for but 'Figaro'; always 'Figaro'—truly a great honor for me." The composer was profoundly moved at such enthusiastic and general appreciation, and in a moment of exuberant joy declared to Pasquale Bondini, the manager, that he should be glad to write an opera especially for the Bohemian people, who understood him so well. Bondini jumped at the opportunity, and on the spot concluded an engagement with him to write an opera for the next season, for the customary honorarium of one hundred ducats. On his return to Vienna Mozart commissioned Lorenzo Da Ponte, official poet to the imperial Theatres of Austria, who had written the libretto of "Le Nozze di Figaro," to write the book for the new work. A somewhat fantastic account of how he proceeded to the execution of his task is given by Da Ponte in his "Memorie," written and published in New York, where the poet spent the last thirty-five years of his life. He had two other opera books in hand at the time, "Tarare" for Salieri and "Arbore di Diana" for Martini. Joseph II. remonstrated with him for attempting too much; Da Ponte answered that he could write for Mozart at night and imagine himself reading Dante's "Inferno;" for Martini in the forenoon and be reminded of Petrarch; for Salieri in the afternoon and think of Tasso. He set to work with a bottle of wine beside him, a box of snuff handy, and his hostess' pretty daughter hard by to inspire him. In sixty-three days "Don Giovanni" and the "Arbore" were finished. Da Ponte writes of it as a great achievement, but forgets to tell that much of his work on "Don Giovanni" was a mere parodying of the libretto of Gazzaniga's "Il Convitato di Pietra," an opera that had just been brought out in Venice and already had great vogue throughout Europe. It was performed in London in 1794, twenty-three years before Mozart's work. Not until 1888 was the extent of not only Da Ponte's but also Mozart's obligations to Gazzaniga's opera made known, and then by Dr. Chrysander. Even Otto Jahn's industry had failed to discover book or score of "Il Convitato." The author of Gazzaniga's libretto was a theatrical poet named Bertati, against whom Da Ponte seems to have borne a grudge. When "Il Convitato" was brought forward in London, Da Ponte was poet to the opera (as he was a generation later in New York), and to him fell the task of making the London edition of the book. He tried to persuade the management to give Mozart's work instead, but failed, and in all likelihood took a malicious delight in inserting portions of his own libretto, paraphrasing his rival voluminously, and then claiming the lion's share of the credit. When the London management got through with it, indeed, Gazzaniga's work was a mere *pasticcio*. The libretto bore the title: "Il Don Giovanni. a tragi-comic opera

15147

in one act. The Music by Messrs. Gazzaniga, Sarti, Frederici, and Guglielmi. The Words are new, by Lorenzo Da Ponte, poet of this theatre, except those that are not marked with inverted commas." The pages which were free from quotation marks were eight out of twenty-one. However, as we shall see presently, Bertati was as little the inventor of the story of "Don Giovanni" as Da Ponte.

The genesis of Mozart's music is less plain. In the autograph catalogue which Mozart kept there is no entry between June 24 and August 10, and it seems a fair inference that he gave up the month of July to the opera. He entered the overture under date of October 28, one day before its public production. Evidently he had brought the unfinished score with him to Prague in September and there completed it, working principally in a summer house of his friends, the Duscheks, who lived in the suburbs of the city. On the evening of the day on which the first performance was announced, the overture had not been begun. How it was written is a familiar story. Until a late hour at night he sat with a party of merry friends. Then he went to his hotel and prepared to work. On the table was a glass of punch, and his wife sat beside him to keep him awake by telling him stories. In spite of all sleep overcame him, and he was obliged to interrupt his work for several hours; yet at seven o'clock in the morning the copyist was sent for and the overture was ready for him. The tardy work delayed the representation in the evening and the orchestra had to play the overture at sight; but it was a capital band, and Mozart, who conducted, complimented it when he started into the introduction to the first air. The performance was completely successful and floated buoyantly on a tide of enthusiasm. which set in when Mozart entered the orchestra, and rose higher and higher as the music went on. On November 4 Mozart wrote to a friend: "On October 29 my opera 'Don Giovanni' was put *in scena* with the most unqualified success. Yesterday it was performed for the fourth time, for my benefit. . . . I only wish my good friends (particularly Bridi and yourself) could be here for a single evening to share in my triumph. Perhaps it will be performed in Vienna. I hope so. They are trying all they can to persuade me to remain two months longer and write another opera; but, flattering as the proposal is, I cannot accept it."

That Mozart was far from occupying the supereminent position amongst composers a century ago that he does now is obvious from the early history of "Don Giovanni." It was six months before the opera was brought out in Vienna, though Gluck had died meanwhile and Mozart had been appointed Chamber Musician by the Emperor Joseph II. Mozart had been dead twenty-six years before the opera was given in London. The incidents connected with its first appearance in one city after another the world over are extremely interesting, and might be read with profit, but to narrate even half of them would swell this preface out of all proportion. I select three of the most important *premières*—those of Vienna, London, and New York:

15147

CASTS OF SOME FIRST PERFORMANCES.

CHARACTERS.	PRAGUE, October 29, 1787.	VIENNA, May 7, 1788.	LONDON, April 12, 1817.	NEW YORK, May 23, 1826.
Don Giovanni	Luigi Bassi	Francesco Albertarelli	Giuseppe Ambrogetti	Manuel Garcia
Donna Anna	Teresa Saporiti	Aloysia Lange	Violante Camporese	—— Barbieri
Donna Elvira	Caterina Micelli	Caterina Cavalieri	—— Hughes	Madame Garcia
Don Ottavio	Antonio Baglioni	Francesco Morella	Gaetano Crivelli	—— Milon
Leporello	Felice Ponziani	—— Benucci	Giuseppe Naldi	Manuel Garcia, Jr.
Don Pedro / Masetto	Giuseppe Lolli	Francesco Bussani	Carlo Angrisani	Carlo Angrisani
Zerlina	Teresa Bondini	Luisa Mombelli	Josephine Fodor	Maria Garcia

Despite the success in Prague, "Don Giovanni" made an utter fiasco in Vienna, though Mozart good-naturedly made changes in and additions to the score in order to humor the singers and add to its attractiveness. Signora Cavalieri claimed her privilege of a grand air, and Mozart wrote the recitative and air *In quali eccessi* and *Mi tradì quell' alma ingrata* for her. The tenor Morella found *Il mio tesoro* too much for his powers, and Mozart gave him the simpler *Dalla sua pace* as a substitute. The duet *Per queste tue manine* was introduced for Signorina Mombelli and Signor Benucci. In time the Viennese came to like the work more and it had fifteen performances in the first year. Then it disappeared from the active list, and when it returned, four years afterward, it was in a German adaptation. According to Da Ponte, Joseph II., after hearing the work, said: "The opera is divine, perhaps even more beautiful than 'Figaro,' but it will try the teeth of my Viennese;" to which Mozart answered: "We will give them time to chew it." The singer who impersonated *Donna Anna* was Mozart's sister-in-law, with whom he had been violently in love before he married his wife. In London, though the music appears to have been known and liked by the amateurs, it required the breaking down of the opposition of a vexatious cabal to win a hearing for the opera. Mr. Ayrton, manager of The King's Theatre, was a man of energy, however, and was rewarded for his persistency by seeing it make a hit, which saved the season, as "Figaro" had saved the season at Prague. "It filled the boxes and benches of the theatre for the whole season," says Mr. Ebers in his "Seven Years of The King's Theatre," "and restored to a flourishing condition the finances of the concern, which were almost in an exhausted state." It was given twenty-three times in the season to overflowing houses. In New York the production of the opera was due to the presence in the city of Lorenzo Da Ponte. The Garcia company, which came to the city from London in 1825, does not seem to have contemplated performing "Don Giovanni," though in it was Carlo Angrisani, who had participated in the first London performances, and

15147

the younger Crivelli (Domenico), son of the representative of *Don Ottavio* in the original London production. But Domenico was only second tenor in London, and too poor a singer to undertake the part of *Don Ottavio.* He developed into a respectable composer and teacher. Garcia, the head of the troupe, though a tenor, had sung the part of *Don Giovanni* in London and Paris (following an example set in the latter city by Tacchinardi in 1811), and his wife, daughter and son, all of whom were in his company, could be relied on to do their tasks satisfactorily. A tenor had to be secured, however, and one was found in a Frenchman named Milon, whom I have not yet succeeded in identifying, unless he be the musician who played the violoncello in the first years of the New York Philharmonic Society, and died only a few years ago in Philadelphia, having reached the age of ninety-nine. Castil-Blaze in his " Molière Musicien " relates of the first performance in New York that everything went wrong at the conclusion of the first finale, whereupon Garcia, who had vainly been trying to keep the orchestra and singers in time and tune, at last came to the footlights, sword in hand, stopped the performance, and ordered a new start. Then the finale came happily to an end. The Maria Garcia who was the *Zerlina* on this occasion was famous afterward as Malibran ; her brother, who enacted the part of *Leporello,* is still alive in London at the age of ninety-five years. " Don Giovanni " was given eleven times in the course of Garcia's season, and the interest which it created, together with the speedily-won popularity of Signorina Garcia, was probably the reason why an English version of the opera which dominated the New York stage for nearly a quarter of a century made its appearance almost immediately at the Chatham Theatre, in which the part of the dissolute *Don* was enacted by H. Wallack, the uncle of Lester Wallack, so long an admired figure on the American stage. Malibran took part in many of the English performances of the opera, which kept the Italian off the local stage until 1850, when Max Maretzek revived it at the Astor Place Opera House. In Maretzek's company was Amalia Patti, the eldest sister of Adelina Patti, who sang the part of *Elvira,* and Signorina Bertucca (*Zerlina*), who afterward became Madame Maretzek, and is still living in New York. The experience of The King's Theatre was repeated by the Astor Place Opera House in this revival. Says Mr. Maretzek in his " Crotchets and Quavers " : " The opera of ' Don Giovanni ' brought me support from all classes, and attracted persons of all professions and every description to the Opera House. Fourteen consecutive evenings was it played to crowded houses. This opera alone enables me to conclude the season and satisfy all demands made upon my exchequer."

The origin of the story at the bottom of " Don Giovanni " has not yet been discovered. The tale is doubtless of great antiquity, and either gave rise to the legend of Don Juan Tenorio of Seville or grew out of it. Don Juan Tenorio, according to the legend, kills an enemy in a duel, insults his memory by inviting his statue to dinner, and is sent to perdition because of his refusal to

15147

repent him of his sins. The story is supposed to have been treated in monkish plays in the middle ages, and it occupied the dramatic mind of the seventeenth and eighteenth centuries in Spain, Italy, France, Germany, and England. The most eminent men who treated it at greater or lesser intervals of time were the Spaniard known as Tirza de Molina; the Frenchman Molière; the Italian Goldoni; and the Englishman Thomas Shadwell, whose "Libertine Destroyed" was brought forward in 1676. Before Mozart, Gluck had treated it as a ballet, Le Tellier as a French comic opera, and Righini and Gazzaniga as an opera. The "Convitato di Pietra" of the last was the model followed by Mozart and his librettist. The story of "Don Giovanni" scarcely needs telling. A dissolute nobleman has entered the house of *Donna Anna* and put an indignity upon her in the dark. She calls for help, he attempts to escape, but the father of the lady intercepts him. They fight and the *Commendatore* is slain. *Don Giovanni* pursues his adventures, and next attempts the seduction of a rustic bride, *Zerlina*, whom he had invited into his palace with her friends. He is frustrated by *Donna Anna*, *Donna Elvira* (to whom he had promised marriage, who is pursuing him, and whom he had turned over to his rascally servant, *Leporello*), and *Don Ottavio*, the affianced lover of *Donna Anna*. In the progress of one of their escapades master and servant find themselves at the foot of a statue erected to the memory of the *Commendatore*. *Don Giovanni* compels *Leporello* to invite the statue to supper, and the invitation is accepted by a nod of the marble head and a sepulchral "Yes!" While *Don Giovanni* is supping, *Elvira* comes to plead with him for the last time to change his mode of life, but is put aside with contumely. Then the statue enters, declines to sup, but demands a return of the visit. *Don Giovanni* accepts in a spirit of bravado, and gives his hand as a pledge. The ghostly visitor calls on the rake to repent, but his admonitions are spurned with contempt. The statue departs, darkness settles on the scene, hell opens, demons surround *Don Giovanni* and drag him into the abyss. This the *finale* as it is enacted, with variations, on the stage to-day. Touching the real finale I beg to offer a comment which I wrote ten years ago for use elsewhere:

No real student can have studied the score deeply or listened discriminatingly to a good performance without discovering that there is a tremendous chasm between the conventional aims of the Italian poet in the book of the opera and the work which emerged from the composer's profound imagination. Da Ponte contemplated a *dramma giocoso;* Mozart humored him until his imagination came within the shadow cast before by the catastrophe, and then he transformed the poet's comedy into a tragedy of crushing power. The climax of Da Ponte's ideal is reached in a picture of the dissolute *Don* wrestling in idle desperation with a host of spectacular devils, and finally disappearing through a trap, while fire bursts out on all sides, the thunders roll, and *Leporello* gazes on the scene crouched in a comic attitude of terror under the table. Such a picture satisfied the tastes of the public of his time, and that public found nothing incongruous in a return to the scene immediately afterward of all the characters save the reprobate who had gone to his reward, to hear a description of the catastrophe from the buffoon under the table, and platitudinously to moralize that the perfidious wretch, having been stored away safely in the realm of Pluto and Proserpine, nothing remained for them to do except to raise their voices in the words of "the old song": Thus do the wicked find their end, dying as they lived:

15147

Lep., Mas. e Zerl.

Resti dunque quel birbon
Con Proserpina e Pluton,
E noi tutti, buona gente,
Ripetiam allegremente
L'antichissima canzon:

Tutti.

Questo è il fin di chi fa mal:
E dei perfidi la morte
Alla vita è sempre ugual.

This *finale* was long ago discarded, and though Mozart set it to music, he did it in a manner which tells more plainly than the situation that it is an anticlimax, that the opera reached its end with the death of its hero.

"Don Giovanni" has three times outlived the period which an eminent German critic has set down as the average life of an opera hailed at its birth, or shortly after, as "immortal." As I write, one hundred and twelve years have passed over the head of Mozart's masterpiece, and turning to the statistics of the operatic year, September, 1898, to August, 1899, I find that within that year it was performed once for every year that it has lived in Germany alone. So far as the active list in America is concerned, "Don Giovanni" has only two seniors, its companion, "Le Nozze di Figaro," and Gluck's "Orfeo." Even in Europe, where influences besides popular liking keep operas alive, scarcely half a dozen older than it can yet be heard. France has forgotten Rameau, and all but forgotten Gluck and Grétry; Italy ignores her Pergolesi, Paisiello, and Cimarosa; Austria her Dittersdorf. In Germany one may still, at long intervals, witness a representation of one or the other of Gluck's "Iphigénies" or "Alceste;" but besides the works which I have mentioned, all others that were rivals of "Don Giovanni" in 1787 have gone into the limbo of forgotten things. At the end of the nineteenth century "Don Giovanni" seems to be still young and lusty. In fact it meets less prejudice in the popular and critical mind now than it did a hundred years ago. The revolution accomplished by Wagner has left it practically untouched, so far as appreciation of its beauties goes, and it is still a point of vantage from which to overlook the historical field in both directions. Only in Prague did it achieve instantaneous success; in Vienna "Tarare" won a greater triumph when first brought forward. But no work has kept pace with it in the admiration of the great ones in art. Under its influence Goethe wrote to Schiller that Mozart was the man to compose "Faust." Schiller, in a letter to the poet of "Faust," wrote that he had a certain confidence in the operatic form, a belief that through it tragedy might develop into a nobler form than that existing, as it had been developed out of the choruses in the ancient Bacchic festivals. Goethe answered: "You would have observed a realization in a high degree of the hopes touching the operatic form if you had recently seen 'Don Juan'; but this work is completely isolated, and all prospect of something else of its kind dashed by Mozart's death." Tradition says that

15147

Beethoven kept a transcript of the trombone parts in the second finale before him on his writing-desk as he did the Egyptian inscription. Shortly after Madame Viardot-Garcia acquired the autograph score of "Don Giovanni" Rossini called upon her and asked the privilege of inspecting it, adding, "I wish to bow the knee before this sacred relic." After poring over a few pages of the score, he placed his hand on Mozart's writing and said, solemnly: "He is the greatest—the master of them all—the only composer who had as much science as he had genius, and as much genius as he had science." On another occasion he said: "*Vous voulez connaître celui de mes ouvrages que j'aime le mieux; eh bien, c'est 'Don Giovanni!'*" Gounod celebrated the centenary of the opera by writing a commentary on the work, which he characterized in the preface of his book as an "unequalled and immortal masterpiece," the "apogee of the lyrical drama," a "wondrous example of truth, beauty of form, appropriateness of characterization, deep insight into the drama, purity of style, richness and restraint in instrumentation, charm and tenderness in the love passages, and power in pathos—in one word, this finished model of dramatic music," adding: "The score of 'Don Giovanni' has exercised the influence of a revelation upon the whole of my life; it has been and remains for me a kind of incarnation of dramatic and musical impeccability. I regard it as a work without blemish, of uninterrupted perfection, and this commentary is but the humble testimony of my veneration and gratitude for the genius to whom I owe the purest and most permanent joys of my life as a musician." In his "Autobiographical Sketch," Wagner confesses that as a lad he cared only for "Die Zauberflöte," and that "Don Giovanni" was distasteful to him on account of the Italian text, which seemed to him rubbish. But in "Opera and Drama," he says: "Is it possible to find anything more perfect than every piece in 'Don Juan'?" Also, "Oh, how doubly dear and above all honor is Mozart to me that it was not possible for him to invent music for 'Tito' like that of 'Don Giovanni,' for 'Così fan tutte' like that of 'Figaro'! How shamefully would it have desecrated music!" And again, "Where else has music won so infinitely rich an individuality, been able to characterize so surely, so definitely, and in such exuberant plenitude as here?"

H. E. KREHBIEL.

New York, January, 1900.

15147

Index.

No.			Page
	Overture		1
	ACT I.		
1.	Introduction	Notte e giorno faticar (Leporello)	8
		Non sperar, se non m'uccidi (Donna Anna)	10
		Lasciala, indegno! (The Commandant)	15
	Recitative	Leporello, ove sei? (Don Giovanni)	19
2.	Recit. and Duet	Ma qual mai s'offre, oh Dei (Donna Anna, Don Ottavio)	20
	Recitative	Orsù, spicciati presto (Don Giovanni)	30
3.	Trio	Ah! chi mi dice mai (Donna Elvira, Don Giov., Lep.)	32
	Recitative	Chi è là? (Donna Elvira, etc.)	37
4.	Aria	Madamina! il catalogo è questo (Leporello)	42
	Recitative	In questa forma dunque (Donna Elvira)	50
5.	Duet and Chorus	Giovinette, che fate all'amore (Zerlina, Masetto)	50
	Recitative	Manco male, è partita (Don Giovanni)	55
6.	Aria	Ho capito, Signor, sì! (Masetto)	58
	Recitative	Alfin siam liberati, Zerlinetta (Don Giovanni)	61
7.	Duettino	Là ci darem la mano (Don Giovanni, Zerlina)	64
	Recitative	Fermati, scellerato! (Donna Elvira)	68
8.	Aria	Ah! fuggi il traditor! (Donna Elvira)	69
	Recitative	Mi par ch'oggi il demonio si diverta (Don Giovanni)	71
9.	Quartet	Non ti fidar, o misera (Donna Elvira, D. Anna, D. Ottavio, D. Giovanni)	73
	Recitative	Povera sventurata! (Don Giovanni)	85
10a.	Recitative	Don Ottavio, son morta! (Donna Anna)	85
	Aria	Or sai, chi l'onore rapire a me volse (Donna Anna)	90
	Recitative	Come mai creder deggio (Don Ottavio)	94
10b.	Aria*	Dalla sua pace la mia dipende (Don Ottavio)	95
	Recitative	Io deggio ad ogni patto (Leporello)	97
11.	Aria	Finch'han dal vino calda la testa (Don Giovanni)	100
	Recitative	Masetto, senti un po'! (Zerlina)	104
12.	Aria	Batti, batti, o bel Masetto (Zerlina)	106
	Recitative	Guarda un po', come seppe questa strega (Masetto)	111
13.	Finale	Presto, presto, pria ch'ei venga (Masetto)	112
		Protegga il giusto cielo (Donna Anna, D. Elvira, D. Ottavio)	124
		Riposate, vezzose ragazze! (Don Giovanni)	127
		[Minuetto]	135
		Trema, trema, scellerato! (Septet)	147

15147

ACT II.

14.	Duet	Eh via, buffone, non mi seccar! (Don Giovanni, Leporello).	159
	Recitative	Leporello! (Don Giovanni)	162
15.	Trio	Ah, taci, ingiusto core! (Donna Elvira, D. Giov., Lep.)	164
	Recitative	Amico, che ti par? (Don Giovanni)	171
16.	Canzonetta	Deh vieni alla finestra (Don Giovanni)	174
	Recitative	V'è gente alla finestra (Don Giovanni, Masetto)	176
17.	Aria	Metà di voi quà vadano (Don Giovanni)	177
	Recitative	Zitto, lascia ch'io senta! (Don Giovanni)	182
18.	Aria	Vedrai, carino (Zerlina)	184
	Recitative	Di molti faci il lume s'avvicina (Leporello)	187
19.	Sextet	Sola, sola in bujo loco (Donna Elvira, Leporello, D. Ottavio, D. Anna, Zerlina, Masetto)	188
	Recitative	Dunque quello sei tu (Zerlina)	213
20.	Aria	Ah, pietà! signori miei! (Leporello)	213
	Recitative	Ferma, perfido, ferma! (Donna Elvira)	217
21.	Aria	Il mio tesoro intanto (Don Ottavio)	218
	Recitative*	Restati quà! (Zerlina)	223
21b.	Duet*	Per queste tue manine (Leporello, Zerlina)	225
	Recitative	Amico, per pietà (Leporello)	232
21c.	Recit. and Aria*	In quali eccessi, o Numi (Donna Elvira)	234
		Mi tradì quell'alma ingrata (Donna Elvira)	235
	Recitative	Ah, questa è buona, or lasciala cercar (Don Giovanni)	240
22.	Duet	O statua gentilissima (Leporello, Don Giovanni)	245
	Recitative	Calmatevi, idol mio (Don Ottavio)	250
23.	Recit. and Aria	Crudele? Ah no, mio bene! (Donna Anna)	251
		Non mi dir, bell'idol mio (Donna Anna)	251
	Recitative	Ah, si segua il suo passo (Don Ottavio)	256
24.	Finale	Già la mensa è preparata (Don Giovanni, Leporello)	257
		L'ultima prova dell' amor mio (Donna Elvira)	264
		Don Giovanni! a cenar teco m' invitasti (The Commandant)	273

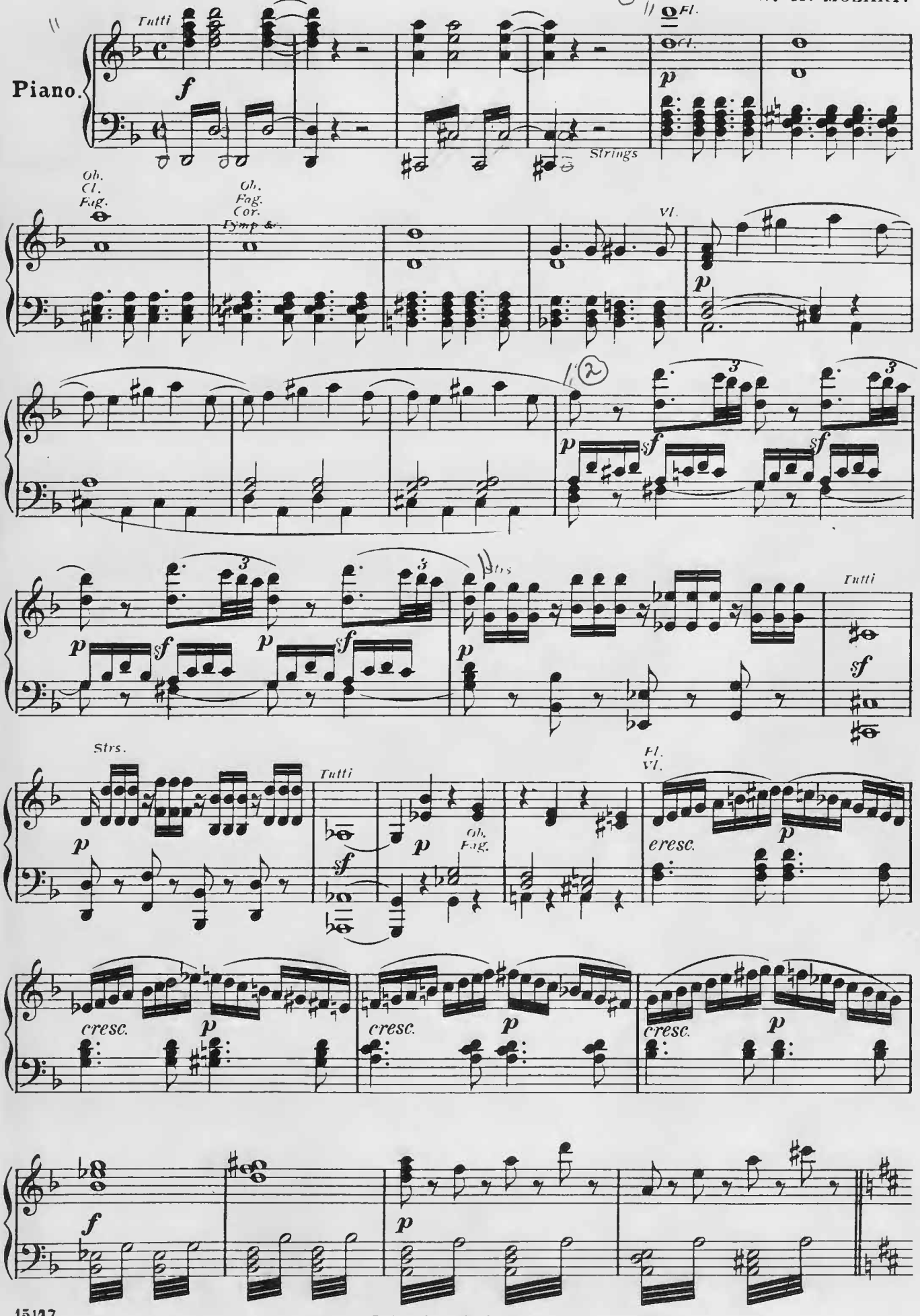
*The numbers marked with an asterisk were composed for the second representation of the opera.

Don Giovanni.

Overture.

Andante.

W. A. MOZART.



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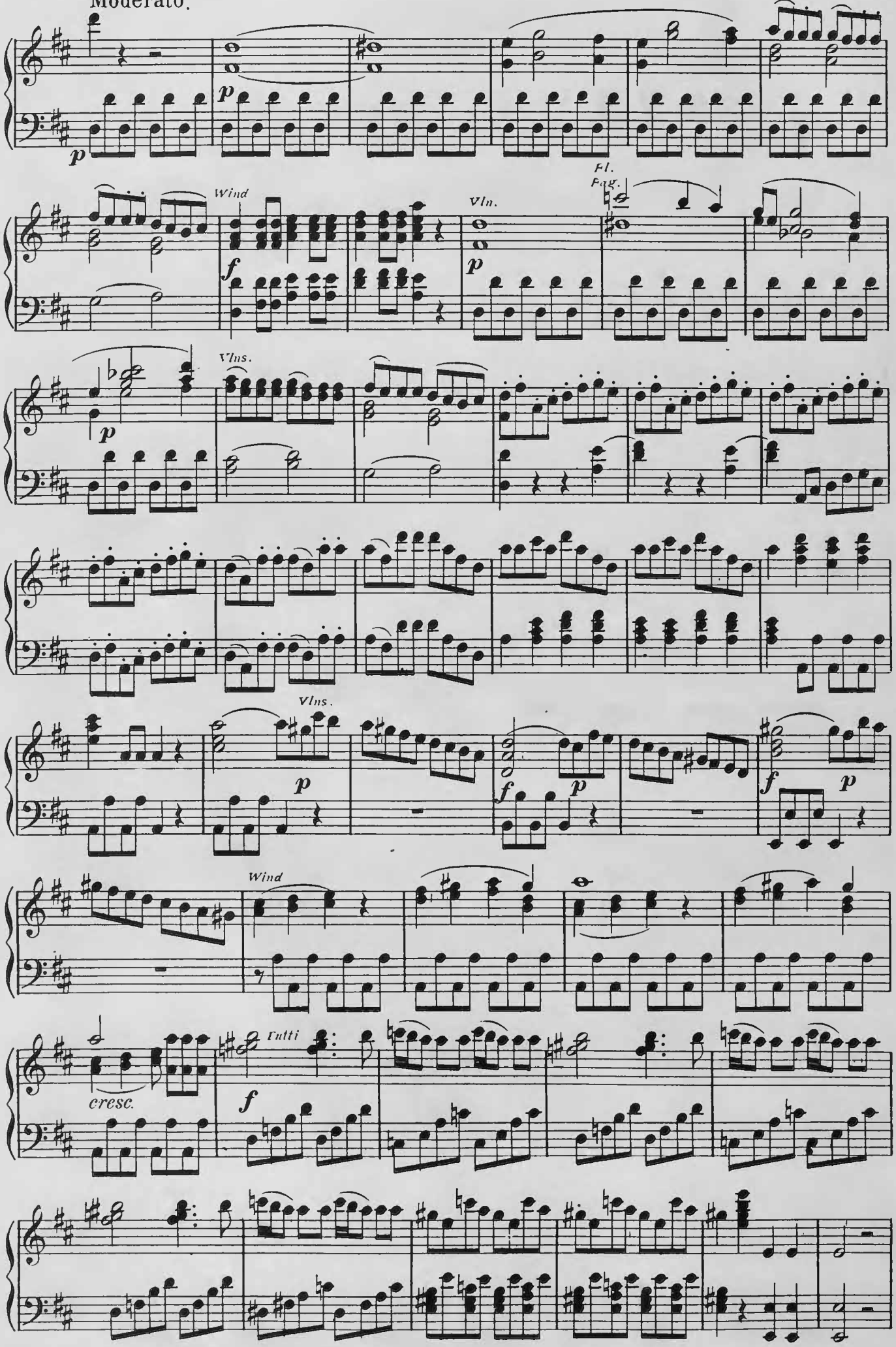

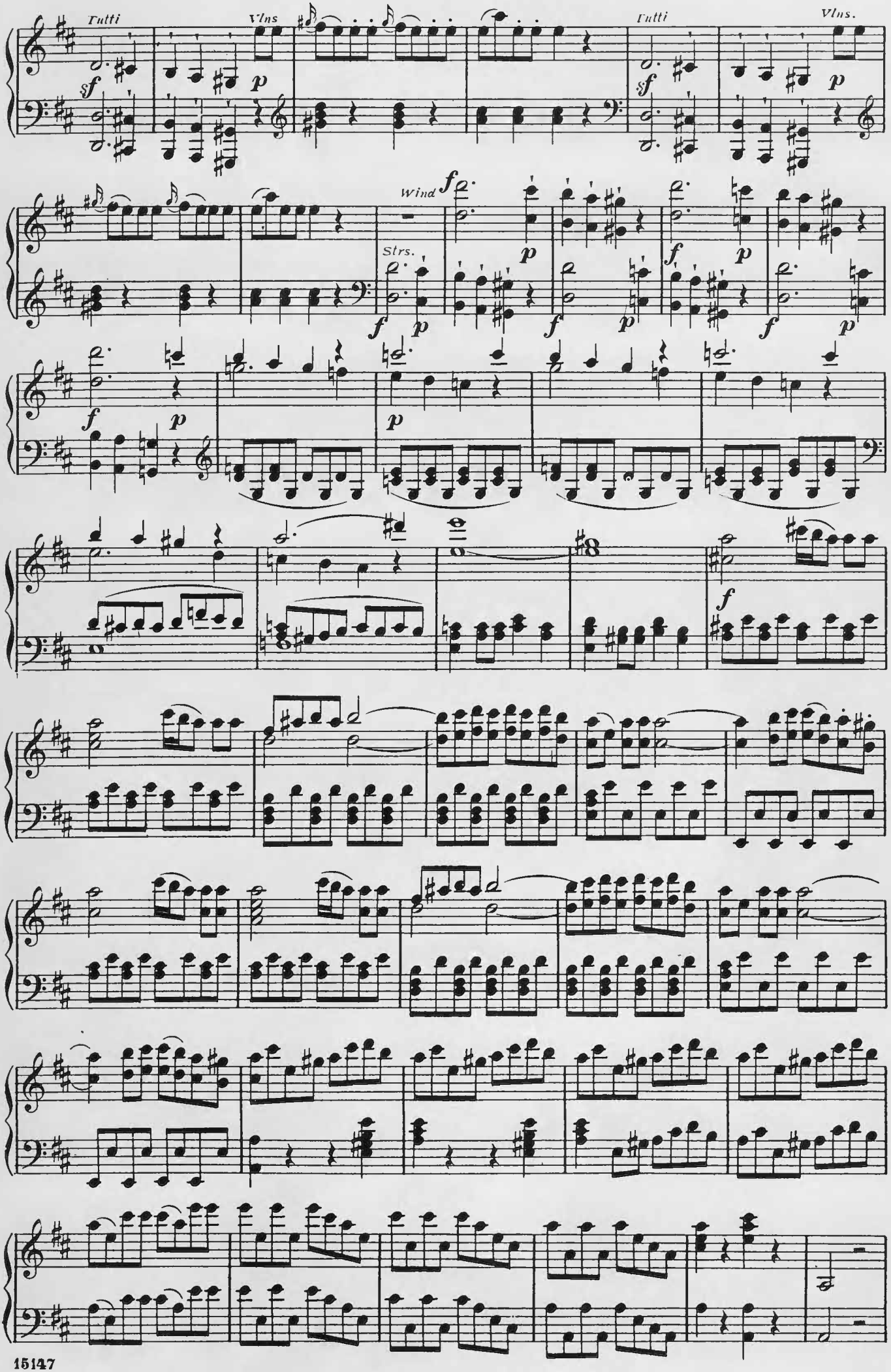
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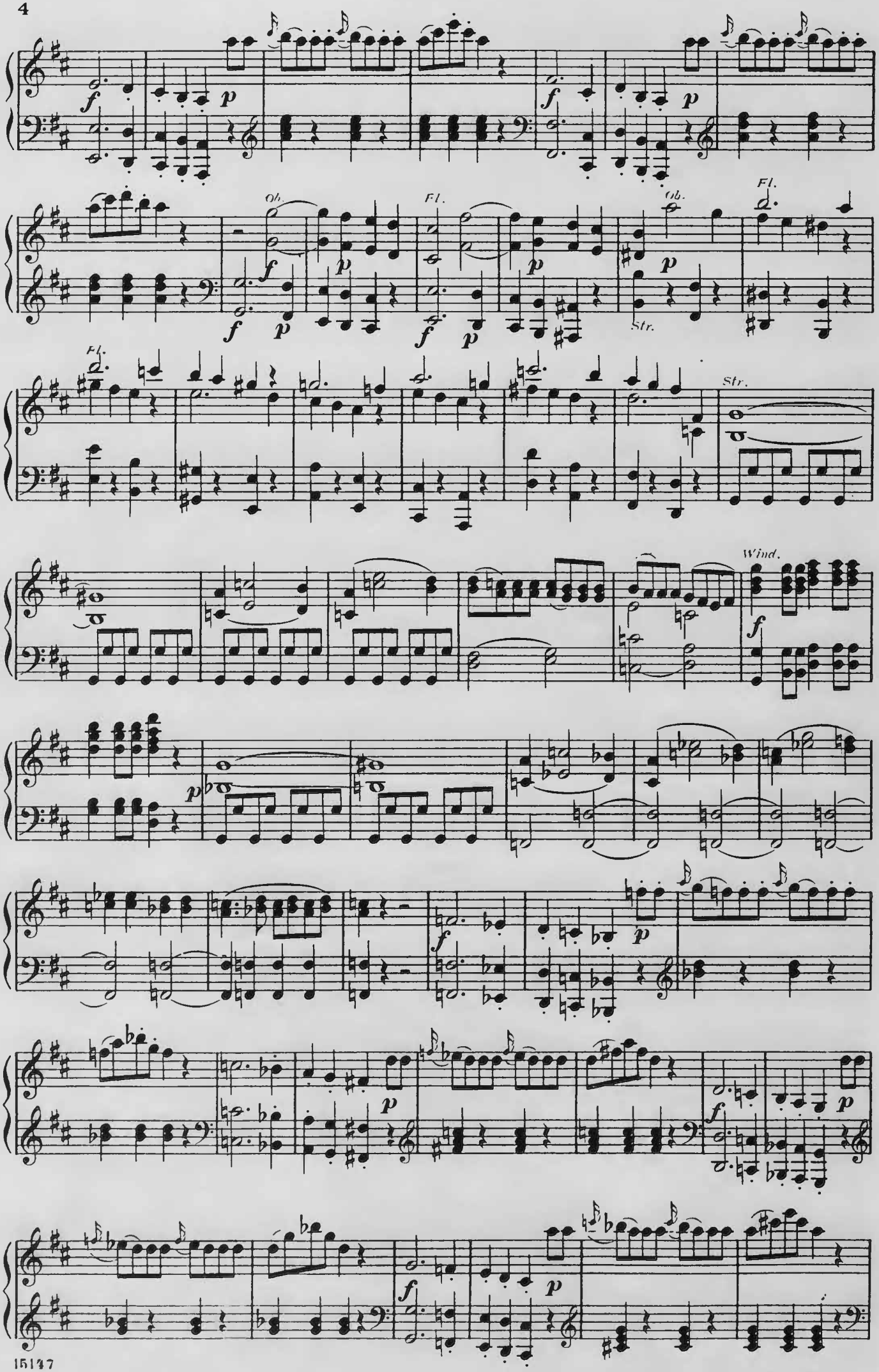
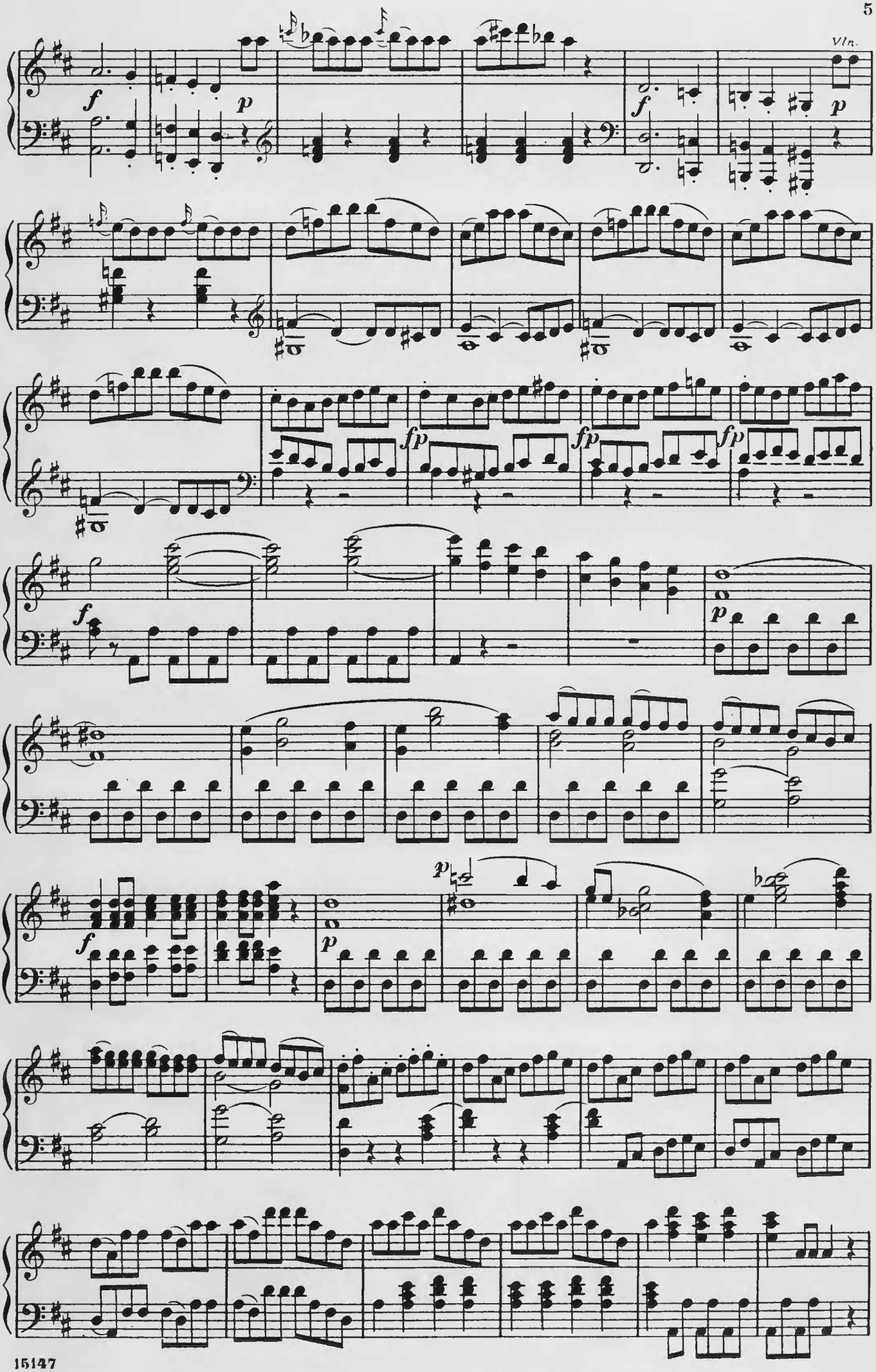
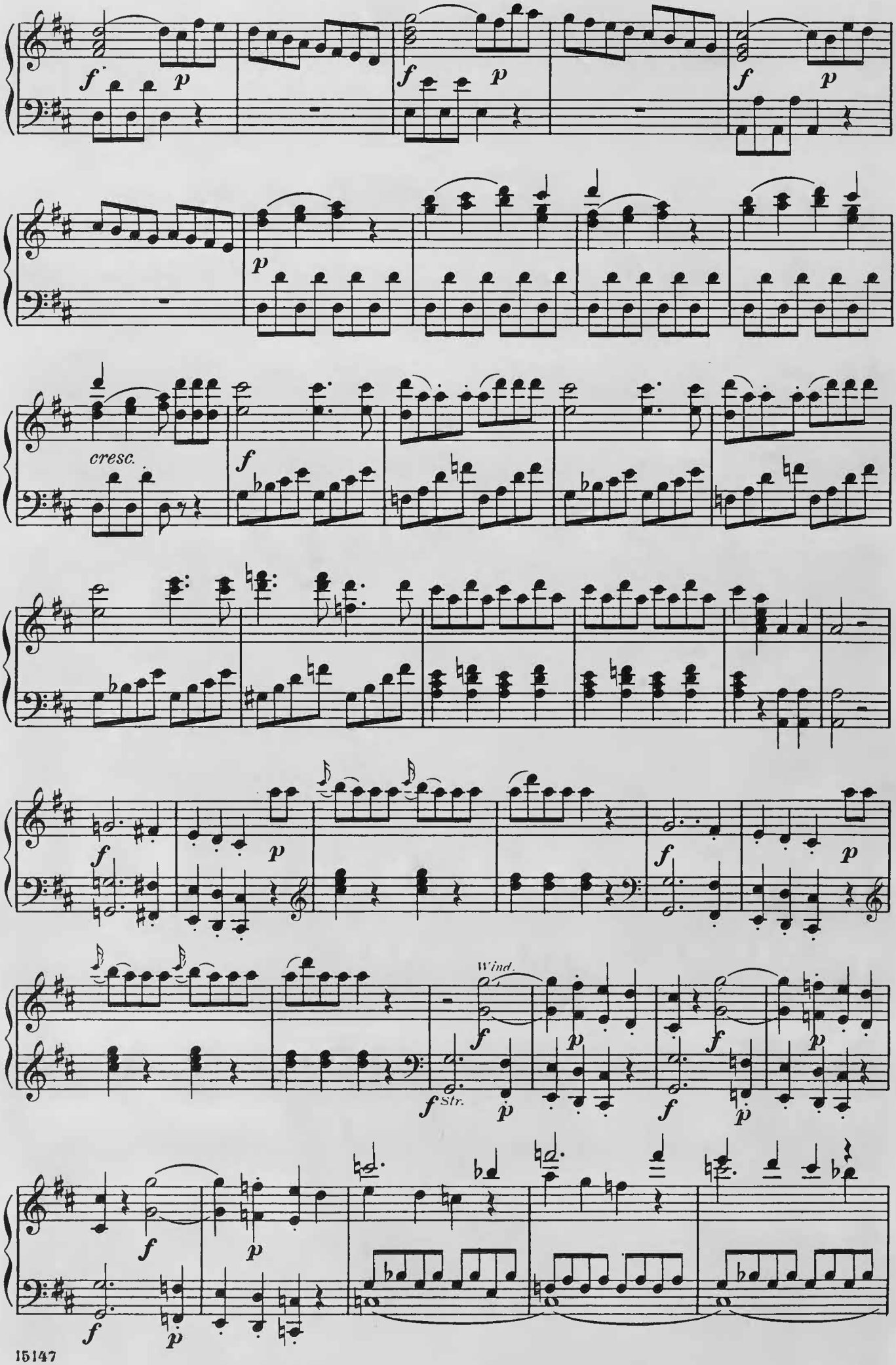
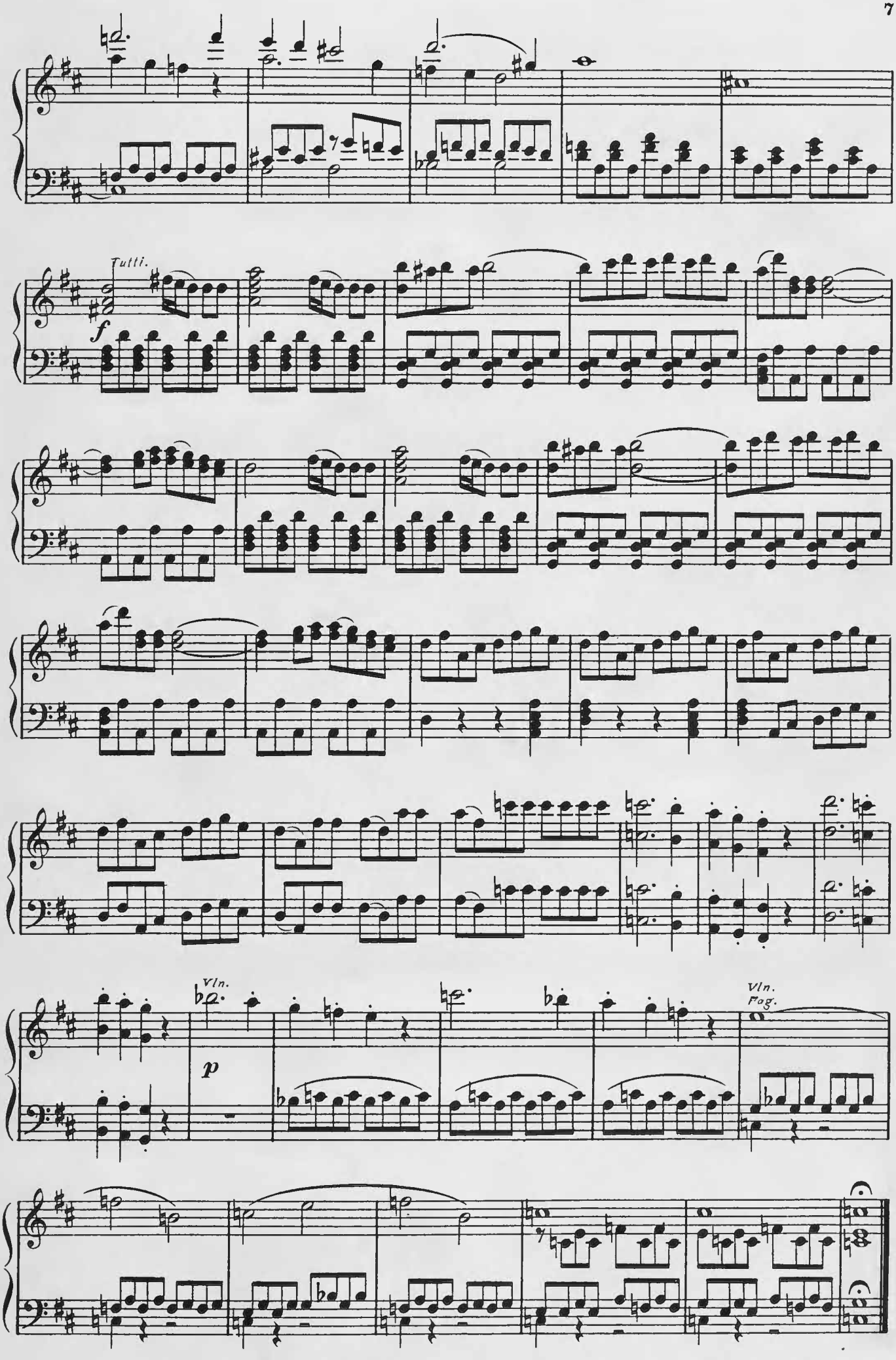
Vlns
Tutti
Vlns.
Wind
Strs.


Ob.
Fl.
Ob.
Fl.
Str.
Fl.
Str.
Wind.


Vln.
f
p
f
p
fp
fp
fp
f
p
f
p
p


cresc.
Wind.
Str.

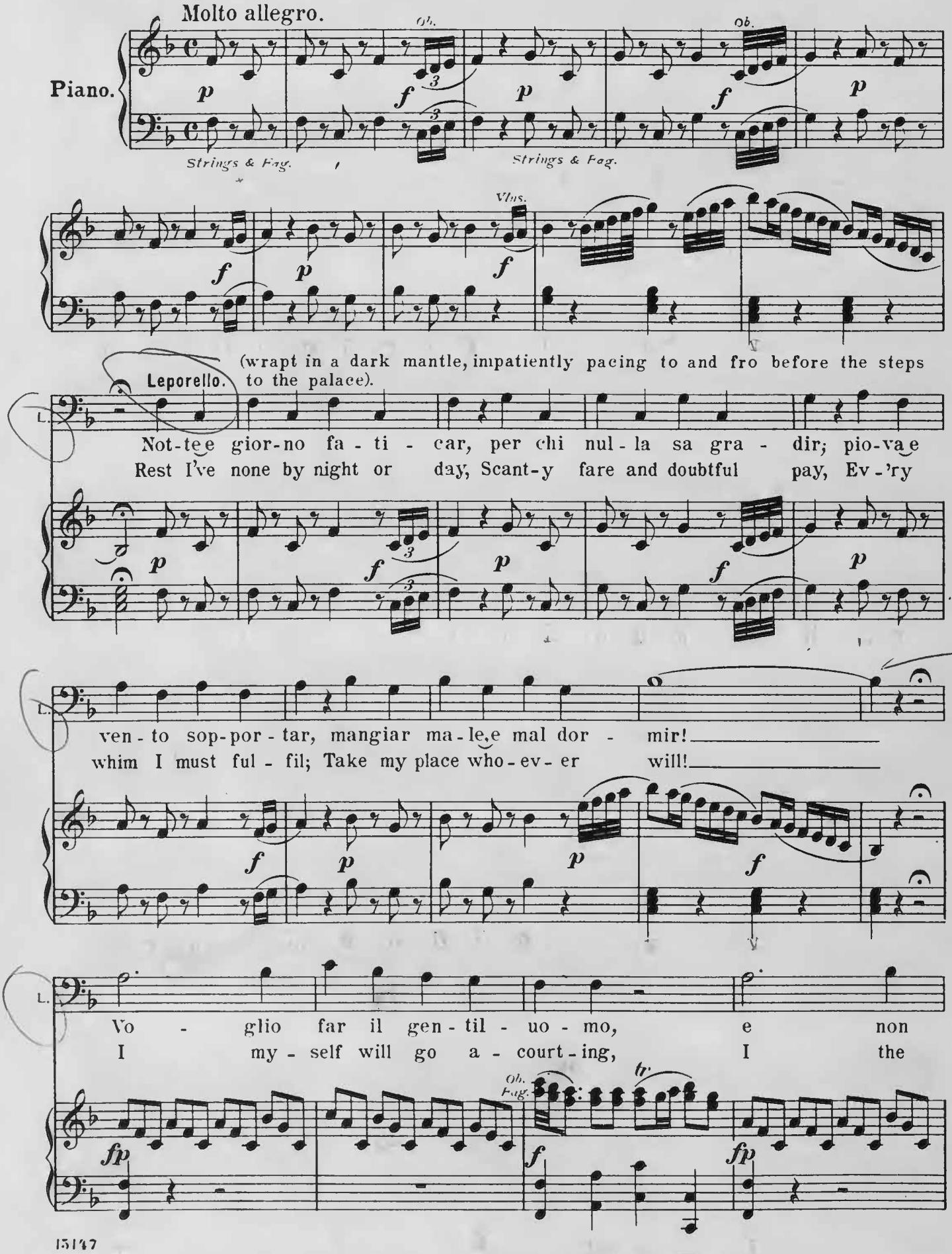

Tutti.
f
Vln.
p
Vln.
Fag.

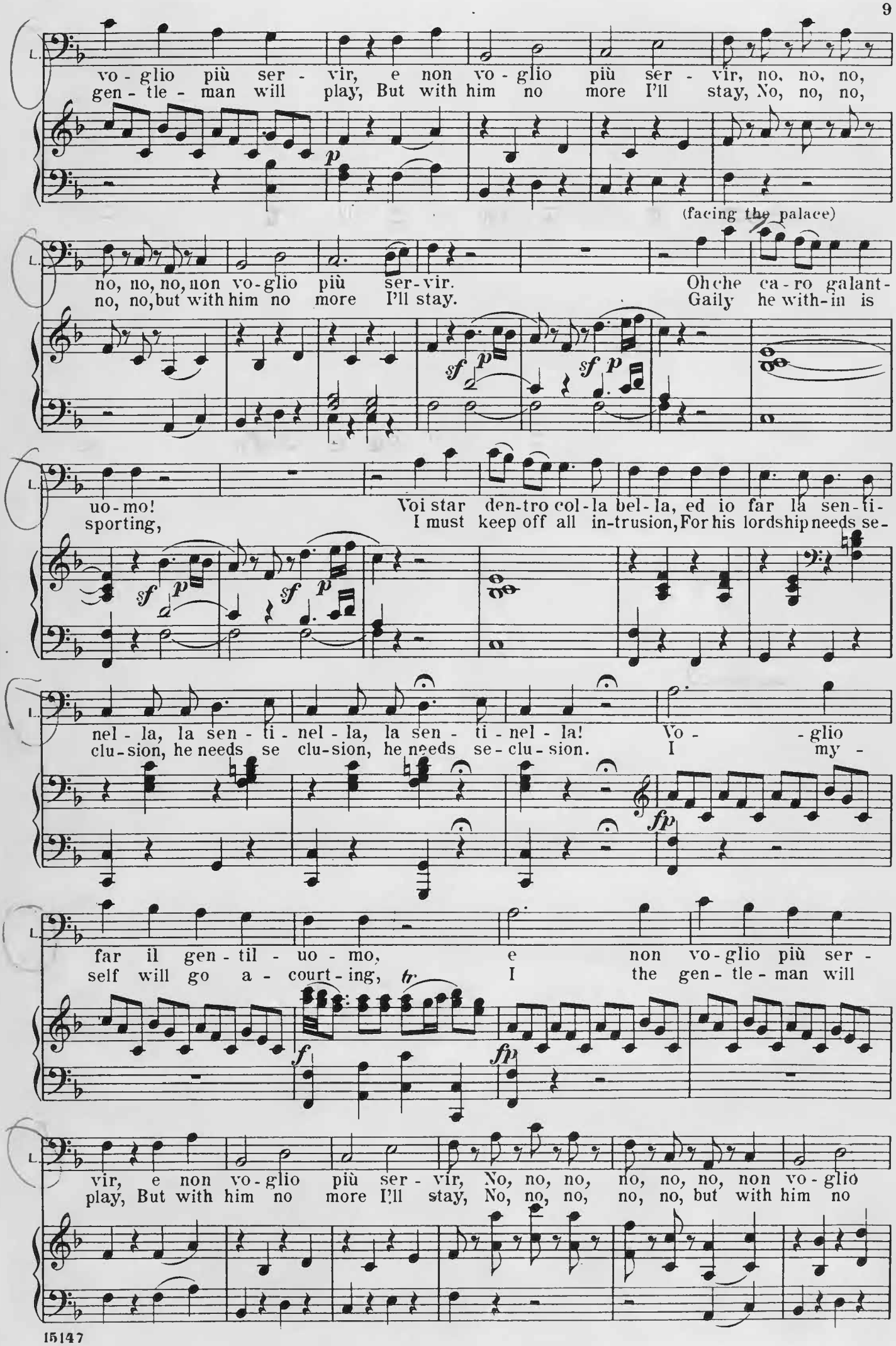
Act I.

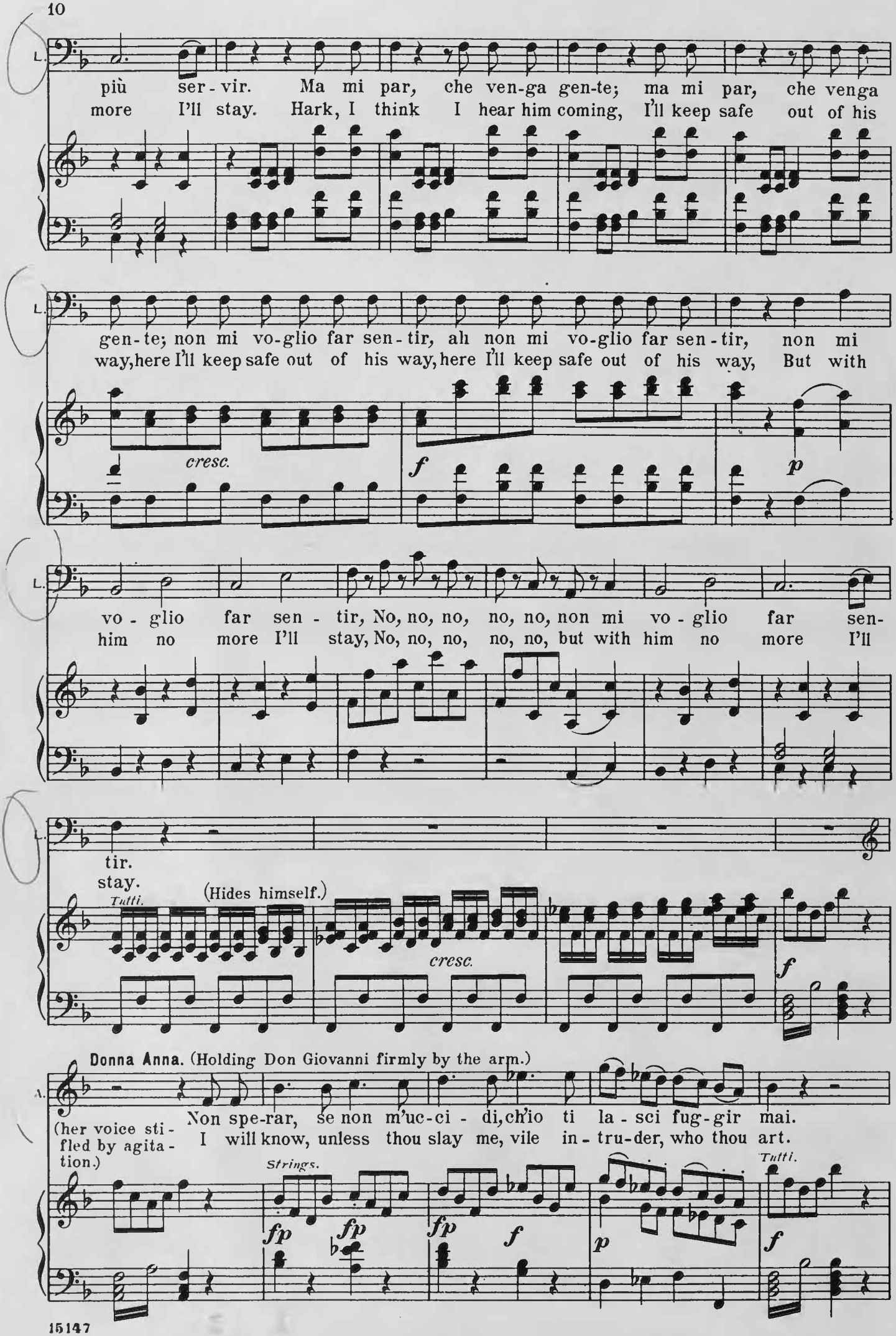
No 1. Introduction.

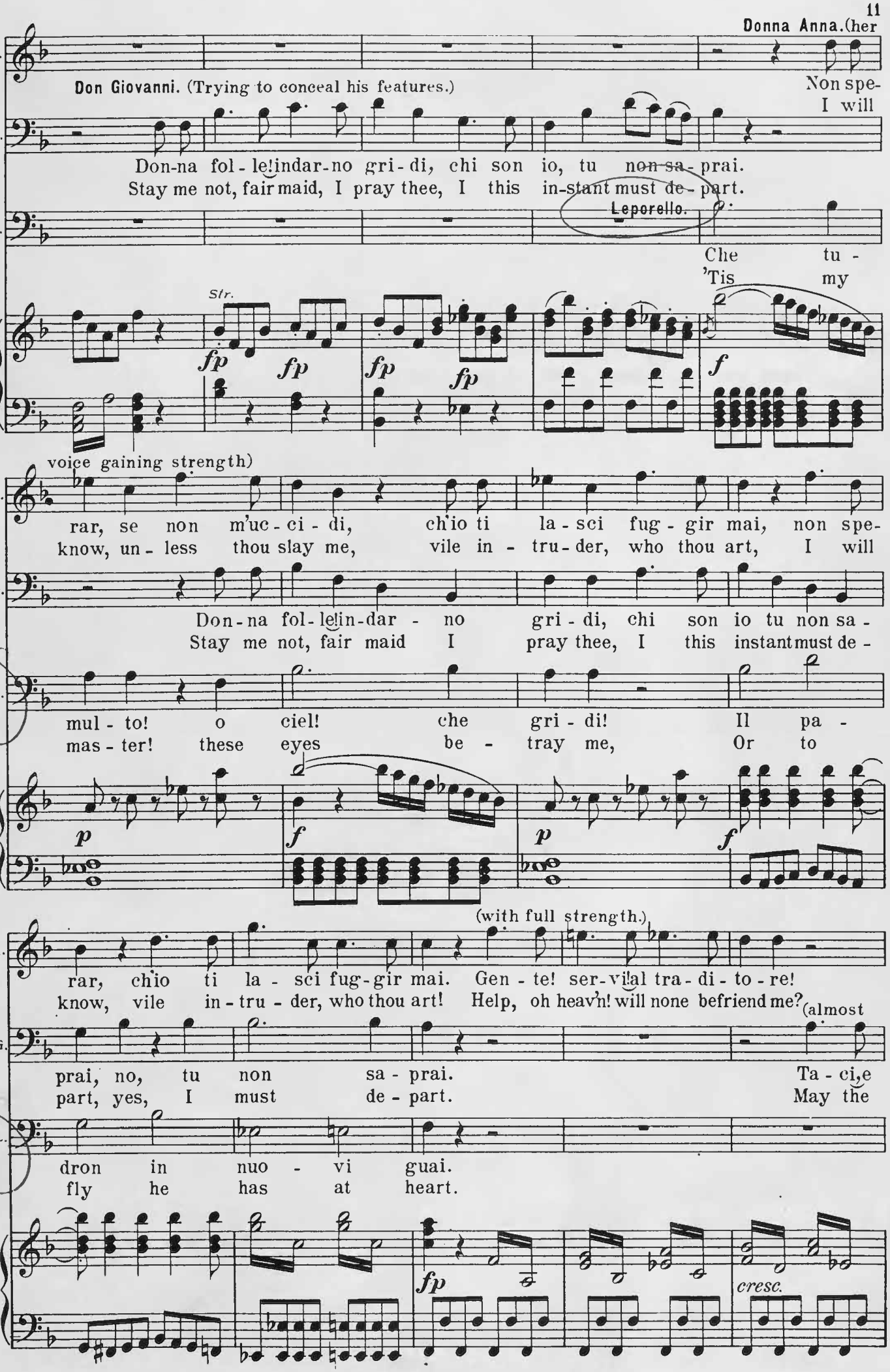
Scene — A Garden, Night.

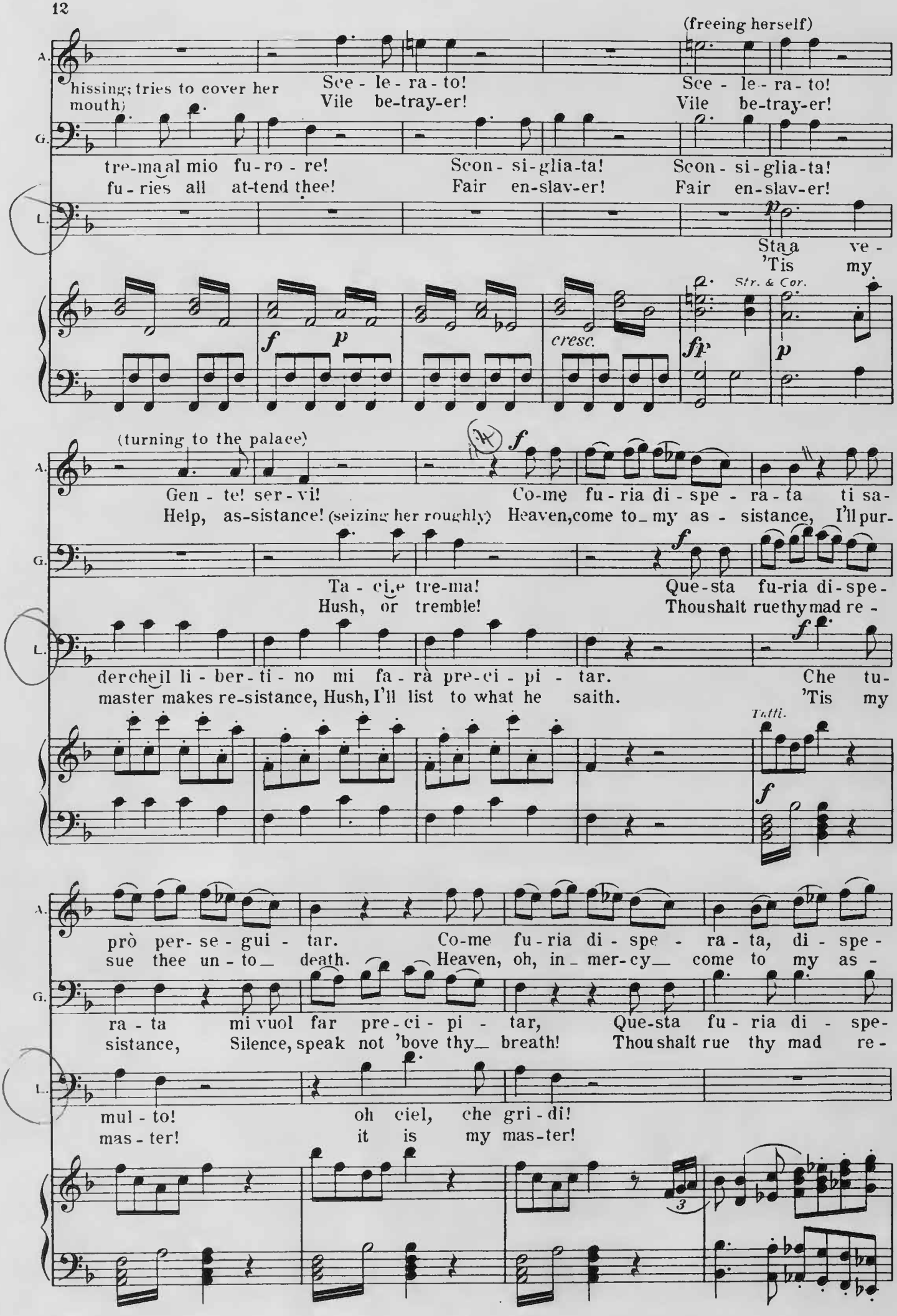
Leporello, in a cloak, discovered watching before the house of Donna Anna; then Donna Anna and Don Giovanni, afterwards the Commandant.

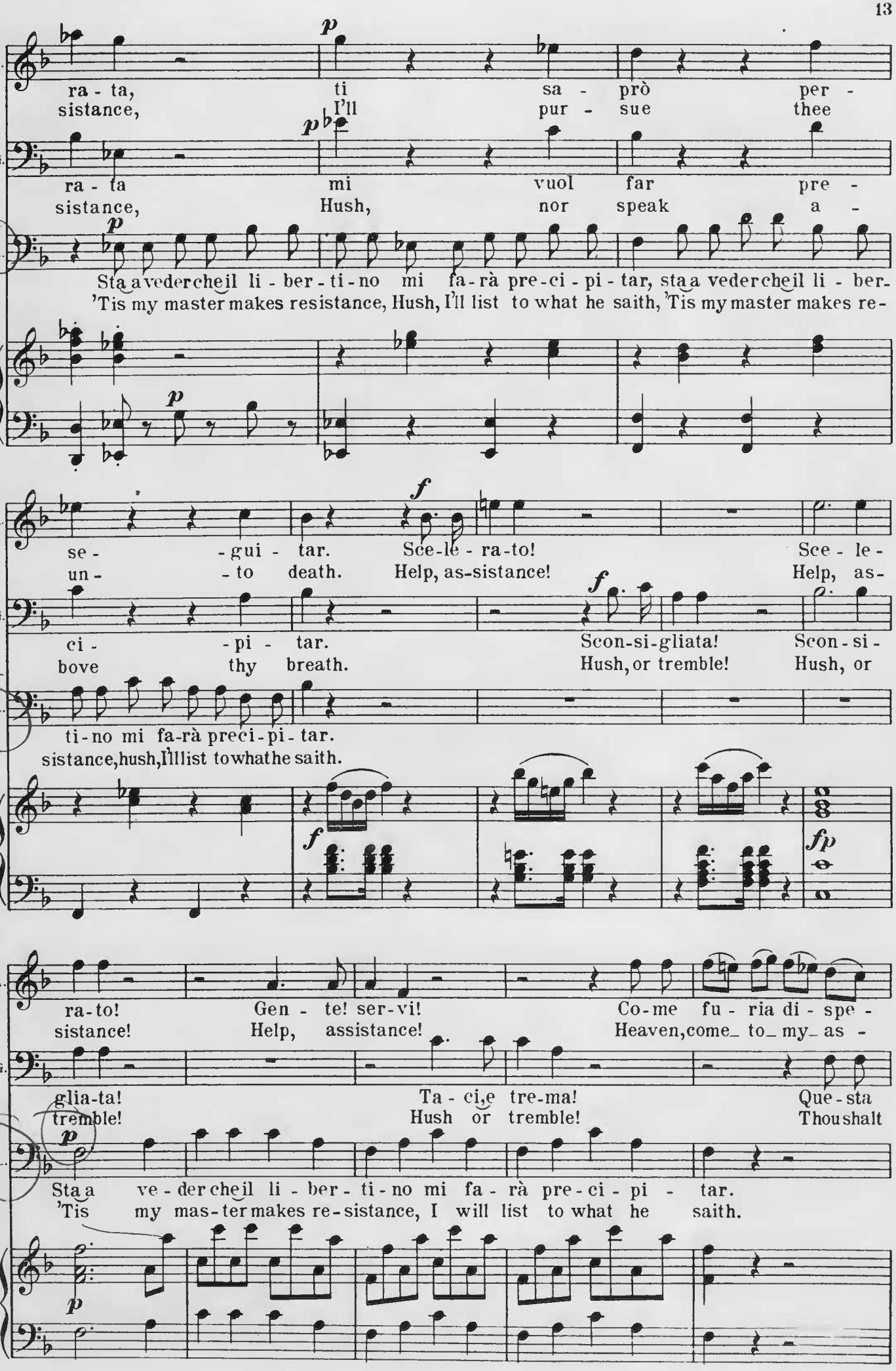


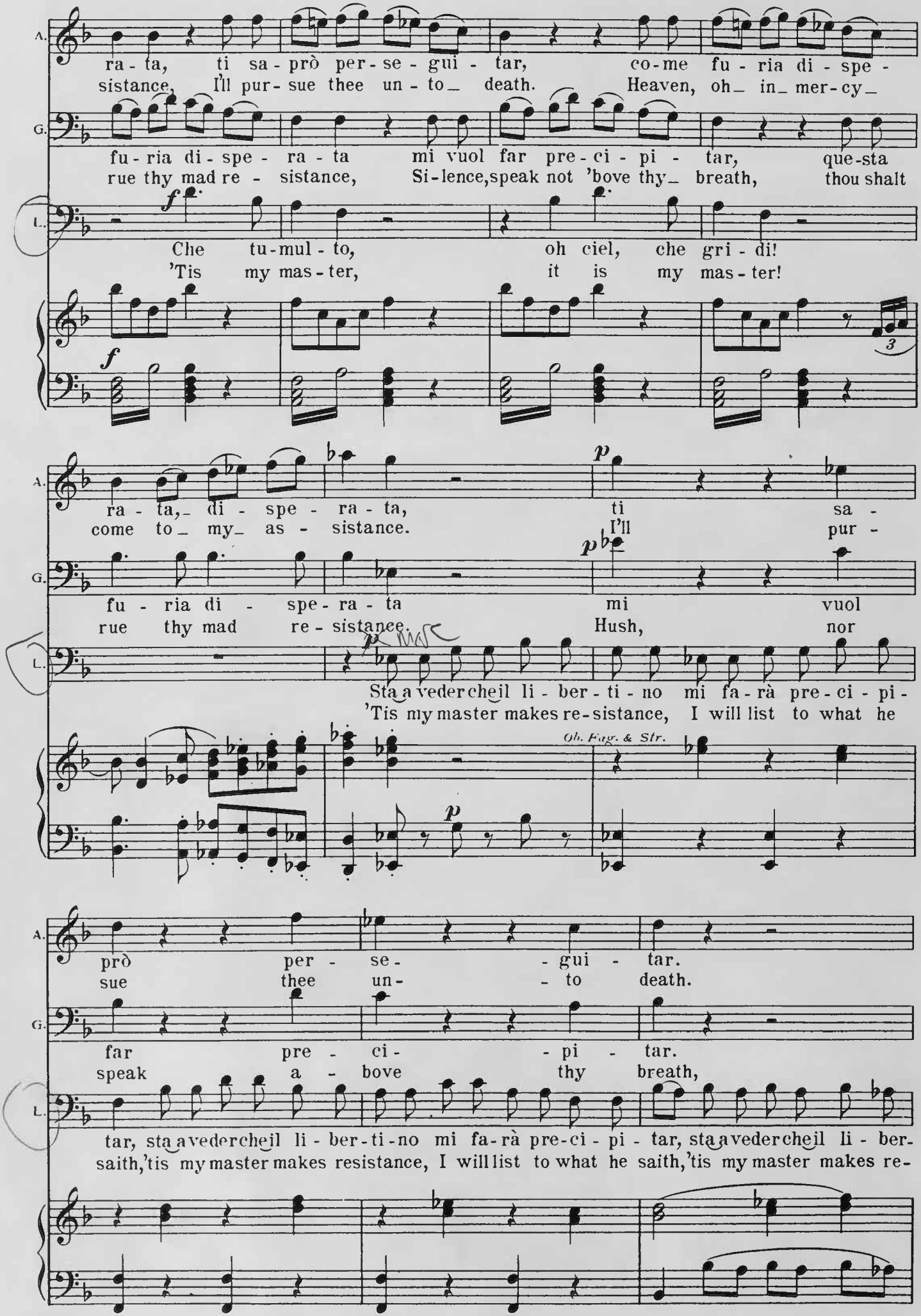

vo - glio più ser - vir, e non vo - glio più ser - vir, no, no, no,
gen - tle - man will play, But with him no more I'll stay, No, no, no,
(facing the palace)
no, no, no, non vo-glio più ser-vir. Oh che ca-ro galant-
no, no, but with him no more I'll stay. Gaily he with-in is
uo-mo! Voi star den-tro col-la bel-la, ed io far la sen-ti-
sporting, I must keep off all in-trusion, For his lordship needs se-
nel - la, la sen - ti - nel - la, la sen - ti - nel - la! Vo - - glio
clu-sion, he needs se clu-sion, he needs se-clu-sion. I my -
far il gen - til - uo - mo, e non vo-glio più ser -
self will go a - court-ing, I the gen - tle - man will
vir, e non vo-glio più ser - vir, No, no, no, no, no, no, non vo - glio
play, But with him no more I'll stay, No, no, no, no, no, but with him no

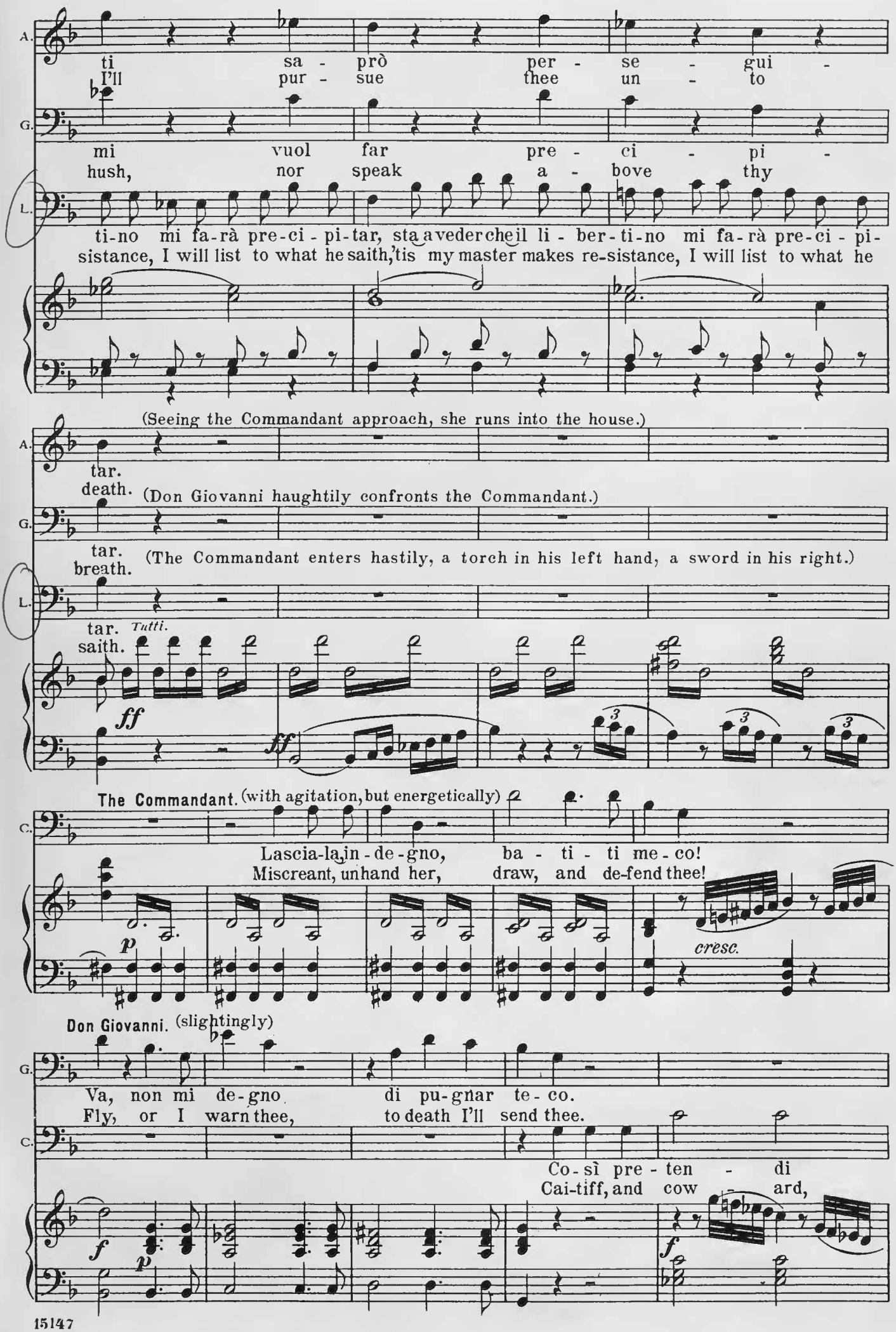

più ser - vir. Ma mi par, che ven-ga gen-te; ma mi par, che venga
more I'll stay. Hark, I think I hear him coming, I'll keep safe out of his
gen-te; non mi vo-glio far sen-tir, ah non mi vo-glio far sen-tir, non mi
way, here I'll keep safe out of his way, here I'll keep safe out of his way, But with
cresc.
f
p
vo - glio far sen - tir, No, no, no, no, no, non mi vo - glio far sen-
him no more I'll stay, No, no, no, no, no, but with him no more I'll
tir.
stay.
Tutti.
(Hides himself.)
cresc.
f
Donna Anna. (Holding Don Giovanni firmly by the arm.)
(her voice stifled by agitation.)
Non spe-rar, se non m'uc-ci - di, ch'io ti la - sci fug-gir mai.
I will know, unless thou slay me, vile in - tru-der, who thou art.
Strings.
fp
fp
fp
f
p
Tutti.
f

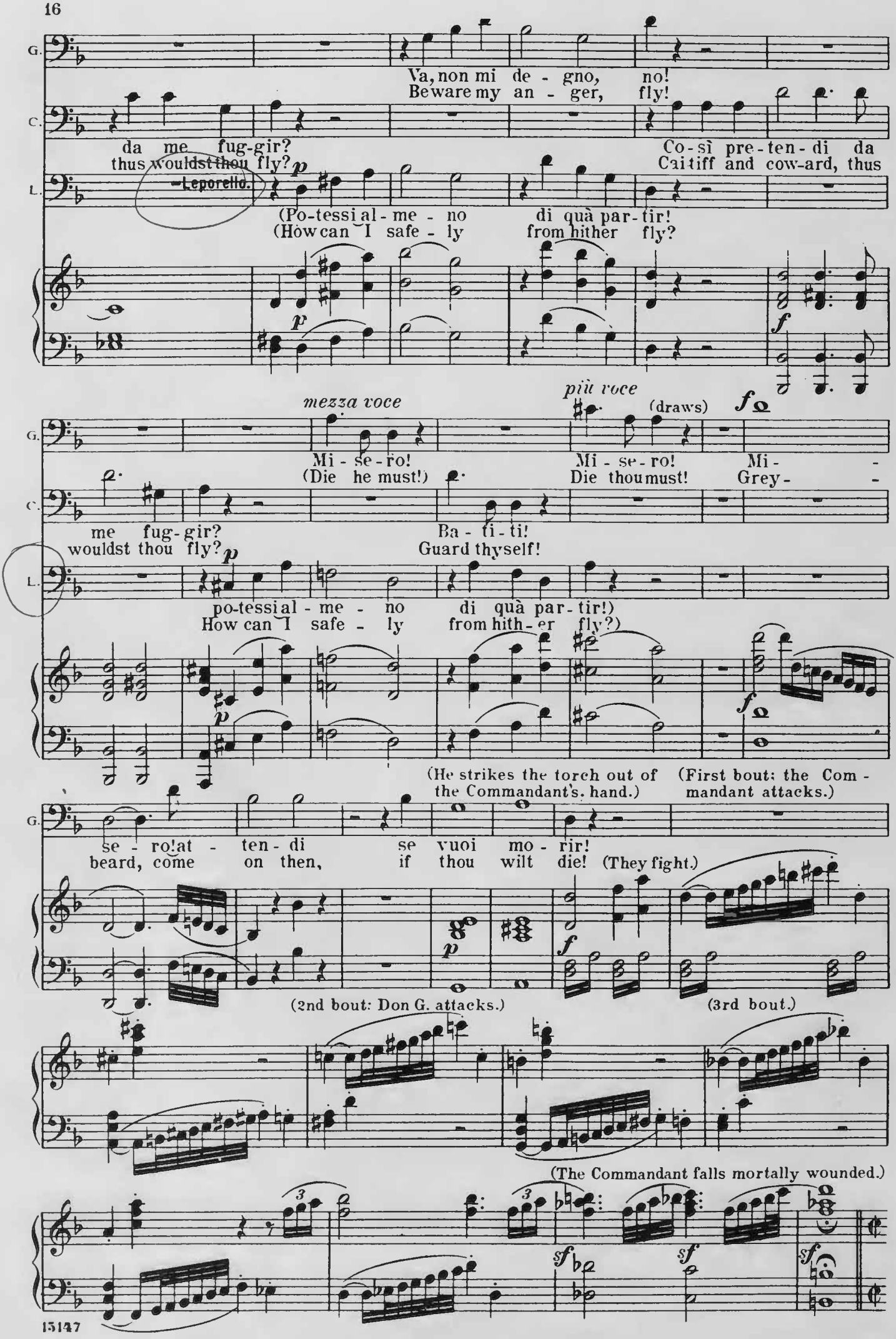

Donna Anna.(her
Don Giovanni. (Trying to conceal his features.)
Non spe-
I will
Don-na fol-le!indar-no gri-di, chi son io, tu non sa-prai.
Stay me not, fair maid, I pray thee, I this in-stant must de-part.
Leporello.
Che tu -
'Tis my
Str.
fp fp fp fp f
voice gaining strength)
rar, se non m'uc-ci-di, ch'io ti la-sci fug-gir mai, non spe-
know, un-less thou slay me, vile in-tru-der, who thou art, I will
Don-na fol-le!in-dar-no gri-di, chi son io tu non sa-
Stay me not, fair maid I pray thee, I this instant must de-
mul-to! o ciel! che gri-di! Il pa-
mas-ter! these eyes be-tray me, Or to
p f p f
(with full strength.)
rar, ch'io ti la-sci fug-gir mai. Gen-te! ser-vi!al tra-di-to-re!
know, vile in-tru-der, who thou art! Help, oh heav'n! will none befriend me?
(almost
prai, no, tu non sa-prai. Ta-ci,e
part, yes, I must de-part. May the
dron in nuo-vi guai.
fly he has at heart.
fp
cresc.

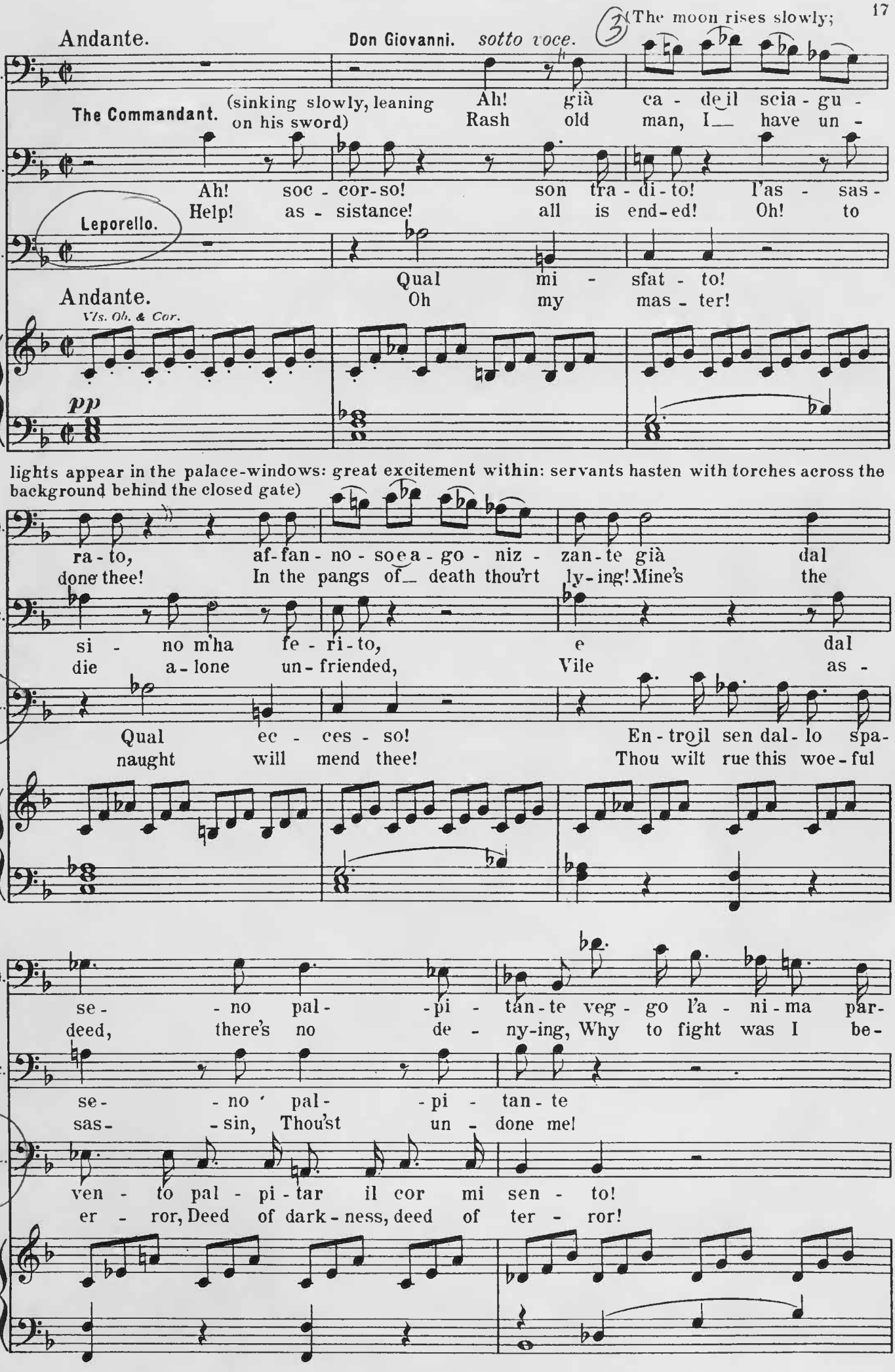

(freeing herself)
A.
hissing; tries to cover her mouth)
Sce - le - ra - to!
Vile be-tray-er!
Sce - le - ra - to!
Vile be-tray-er!
G.
tre-ma al mio fu-ro - re!
fu - ries all at-tend thee!
Scon - si-glia-ta!
Fair en-slav-er!
Scon - si-glia-ta!
Fair en-slav-er!
L.
Staa ve -
'Tis my
Str. & Cor.
cresc.
(turning to the palace)
Gen - te! ser - vi!
Help, as-sistance!
(seizing her roughly)
Co-me fu - ria di - spe - ra - ta ti sa-
Heaven, come to my as - sistance, I'll pur-
Ta - ci, e tre-ma!
Hush, or tremble!
Que-sta fu-ria di-spe-
Thou shalt rue thy mad re -
der che il li - ber - ti - no mi fa - rà pre-ci - pi - tar.
master makes re-sistance, Hush, I'll list to what he saith.
Che tu-
'Tis my
Tutti.
prò per-se-gui - tar.
sue thee un - to death.
Co-me fu-ria di-spe - ra-ta, di-spe-
Heaven, oh, in mer-cy come to my as -
ra - ta mi vuol far pre-ci - pi - tar,
sistance, Silence, speak not 'bove thy breath!
Que-sta fu - ria di - spe-
Thou shalt rue thy mad re -
mul - to!
mas - ter!
oh ciel, che gri - di!
it is my mas-ter!
3


A.
ra - ta,
sistance,
ti
I'll
sa - prò
pur - sue
per -
thee
G.
ra - ta
sistance,
mi
Hush,
vuol
nor
far
speak
pre -
a -
L.
Sta a veder che il li - ber - ti - no mi fa - rà pre - ci - pi - tar, sta a veder che il li - ber -
'Tis my master makes resistance, Hush, I'll list to what he saith, 'Tis my master makes re -
se - gui - tar.
un - to death.
Sce - le - ra - to!
Help, as - sistance!
Sce - le -
Help, as -
ci - pi - tar.
bove thy breath.
Scon - si - gliata!
Hush, or tremble!
Scon - si -
Hush, or
ti - no mi fa - rà preci - pi - tar.
sistance, hush, I'll list to what he saith.
ra - to!
sistance!
Gen - te! ser - vi!
Help, assistance!
Co - me fu - ria di - spe -
Heaven, come_ to_ my_ as -
glia - ta!
tremble!
Ta - ci, e tre - ma!
Hush or tremble!
Que - sta
Thou shalt
Sta a ve - der che il li - ber - ti - no mi fa - rà pre - ci - pi - tar.
'Tis my mas - ter makes re - sistance, I will list to what he saith.


A.
ra - ta, ti sa - prò per - se - gui - tar, co - me fu - ria di - spe -
sistance, I'll pur - sue thee un - to_ death. Heaven, oh_ in_ mer - cy_
G.
fu - ria di - spe - ra - ta mi vuol far pre - ci - pi - tar, que - sta
rue thy mad re - sistance, Si - lence, speak not 'bove thy_ breath, thou shalt
L.
f
Che tu - mul - to, oh ciel, che gri - di!
'Tis my mas - ter, it is my mas - ter!
f
3
A.
ra - ta,_ di - spe - ra - ta, ti sa -
come to_ my_ as - sistance. I'll pur -
G.
p
fu - ria di - spe - ra - ta mi vuol
rue thy mad re - sistance. Hush, nor
L.
p
Sta a veder che il li - ber - ti - no mi fa - rà pre - ci - pi -
'Tis my master makes re - sistance, I will list to what he
Ob. Fag. & Str.
p
A.
prò per - se - gui - tar.
sue thee un - to death.
G.
far pre - ci - pi - tar.
speak a - bove thy breath,
L.
tar, sta a veder che il li - ber - ti - no mi fa - rà pre - ci - pi - tar, sta a veder che il li - ber -
saith, 'tis my master makes resistance, I will list to what he saith, 'tis my master makes re -


A.
ti sa - prò per - se - gui -
I'll pur - sue thee un - to
G.
mi vuol far pre - ci - pi -
hush, nor speak a - bove thy
L.
ti-no mi fa-rà pre-ci - pi-tar, sta a veder che il li - ber-ti-no mi fa-rà pre-ci - pi-
sistance, I will list to what he saith, 'tis my master makes re-sistance, I will list to what he
(Seeing the Commandant approach, she runs into the house.)
A.
tar.
death.
(Don Giovanni haughtily confronts the Commandant.)
G.
tar.
breath.
(The Commandant enters hastily, a torch in his left hand, a sword in his right.)
L.
tar.
saith.
Tutti.
ff
ff
The Commandant. (with agitation, but energetically)
C.
Lascia-la, in - de - gno, ba - ti - ti me - co!
Miscreant, unhand her, draw, and de-fend thee!
p
cresc.
Don Giovanni. (slightingly)
G.
Va, non mi de - gno di pu - gnar te - co.
Fly, or I warn thee, to death I'll send thee.
C.
Co - sì pre - ten - di
Cai-tiff, and cow - ard,
f
p
f


G.
Va, non mi de - gno, no!
Beware my an - ger, fly!
C.
da me fug-gir?
thus wouldst thou fly?
Co-sì pre-ten-di da
Caitiff and cow-ard, thus
L.
Leporello.
(Po-tessi al - me - no di quà par-tir!
(How can I safe - ly from hither fly?
mezza voce
più voce
(draws)
Mi - se-ro!
(Die he must!)
Mi - se-ro!
Die thou must!
Mi -
Grey -
me fug-gir?
wouldst thou fly?
Ba - ti - ti!
Guard thyself!
po-tessi al - me - no di quà par-tir!)
How can I safe - ly from hith-er fly?)
(He strikes the torch out of the Commandant's hand.)
(First bout: the Commandant attacks.)
se - ro! at - ten - di se vuoi mo - rir!
beard, come on then, if thou wilt die!
(They fight.)
(2nd bout: Don G. attacks.)
(3rd bout.)
(The Commandant falls mortally wounded.)


Andante.
Don Giovanni. sotto voce.
(The moon rises slowly;
The Commandant. (sinking slowly, leaning on his sword)
Ah! già ca - de il scia - gu -
Rash old man, I have un -
Ah! soc - cor - so! son tra - di - to! l'as - sas -
Help! as - sistance! all is end - ed! Oh! to
Leporello.
Qual mi - sfat - to!
Oh my mas - ter!
Andante.
Vls. Ob. & Cor.
pp
lights appear in the palace-windows: great excitement within: servants hasten with torches across the background behind the closed gate)
ra - to, af - fan - no - so e a - go - niz - zan - te già dal
done thee! In the pangs of death thou'rt ly - ing! Mine's the
si - no m'ha fe - ri - to, e dal
die a - lone un - friended, Vile as -
Qual ec - ces - so! En - troj il sen dal - lo spa -
naught will mend thee! Thou wilt rue this woe - ful
se - no pal - pi - tan - te veg - go l'a - ni - ma par -
deed, there's no de - ny - ing, Why to fight was I be -
se - no pal - pi - tan - te
sas - sin, Thou'st un - done me!
ven - to pal - pi - tar il cor mi sen - to!
er - ror, Deed of dark - ness, deed of ter - ror!

(Servants return with Don Octavio, and hasten with him from the street into the palace)

G. tir, veg- -go l'a- ni- ma par- tir, già dal
guil'd? why to fight was I be- guil'd? Mine's the

C. sen- to l'a- ni- ma par- tir,
Heav'n pro- -tect and guard my child!

L. Io non sò che far, che dir, io non sò che far, che dir, en- tro il sen dal- lo spa-
Why to stay was I beguil'd? why to stay was I beguil'd? He will rue this wo- ful

G. se- no pal- pi- tan- te veg- -go l'a- ni- ma par-
deed, there's no de- nying, Why to fight was I be-

C. sen- - -to l'a- -ni- -ma par- -
Heav'n pro- tect and guard my

L. ven- to pal- pi- tar il cor mi sen- to, io non sò che far, che dir, io non sò che far, che
er- ror, Deed of darknees, deed of ter- ror, Why to stay was I be- guil'd? Why to stay was I be-

G. tir.
guil'd? (Dies.)

C. tir.
child!

L. dir!
guil'd?

Ob. Vln. Fl. Fag.

p

Recit. *(Sotto voce,* throughout this scene.)

Don Giovanni.

Le - po - rel - lo, o - ve se - i? Son

Leporello.

Le - po - rel - lo, where are you? I'm

(Don G. sheathes his sword and dons his cloak)

quì per mia di - sgra - zia; e vo - i? Son quì. Chi è

here, to my mis - for - tune, and you Sir? I'm here. Who's

Don Giovanni. Leporello.

mor - to, voi, o il vec - chio? Che do - man - da da be - stia! il vec - chio.

dead, th'old man, or you, Sir? O most stu - pid of questions, he sure - ly.

Don Giovanni.

Bra - vo! due im - pre - se leg - gia - dre! Sfor - zar la fi - glia, ed a - maz - zar il

Leporello.

Well done, the in - ten - tion was pret - ty, Se - duce the daughter, and then dis - patch the

pa - dre! L'ha vo - lu - to, suo dan - no! Ma donn' An - na, cosa ha vo - lu - to?

Don Giovanni. Leporello.

fa - ther! He in - sist - ed on fight - ing! And Donn' An - na, did she in - sist, too?

Ta - ci, non mi sec - car! Vien me - co, se non vuoi qual - che co - sa an - cor tu.

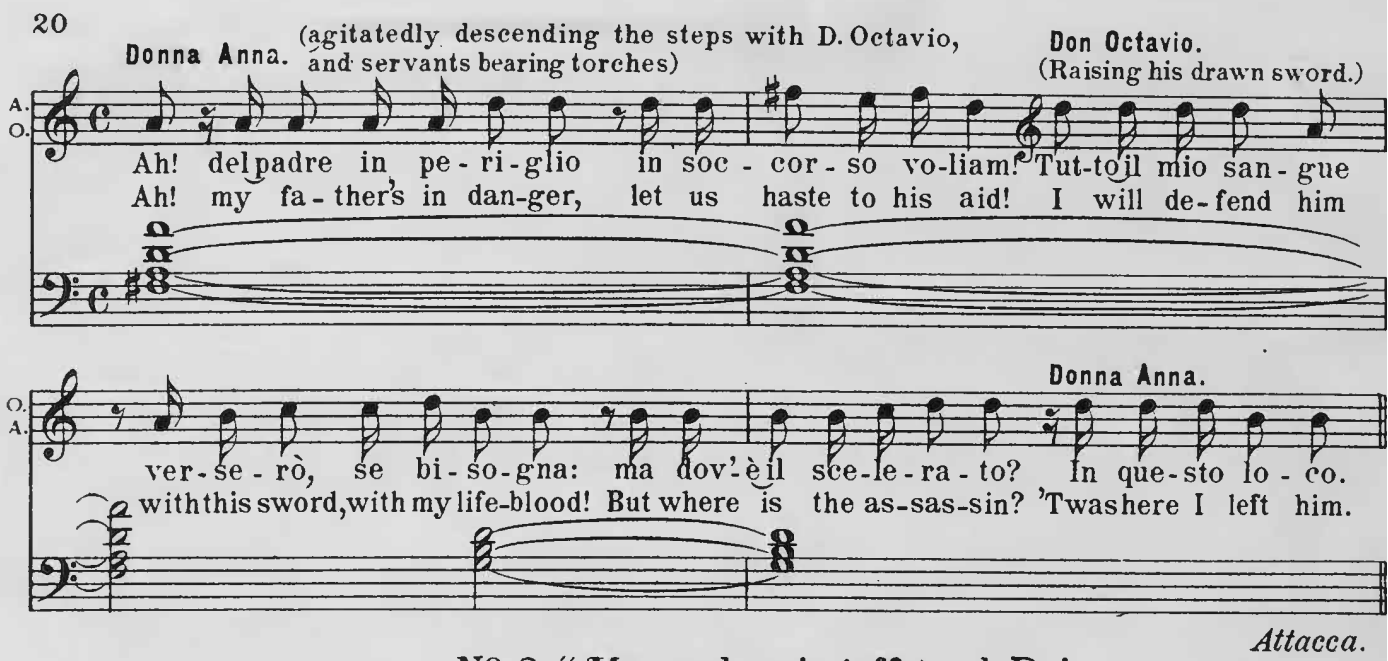
Don Giovanni. (Threatening to strike him.)

Si - lence, I'll not be vex'd! a - way now, unless you too on some - thing in - sist.

Non vo' nul - la, Si - gnor, non par - lo più. (Exeunt.)

Leporello.

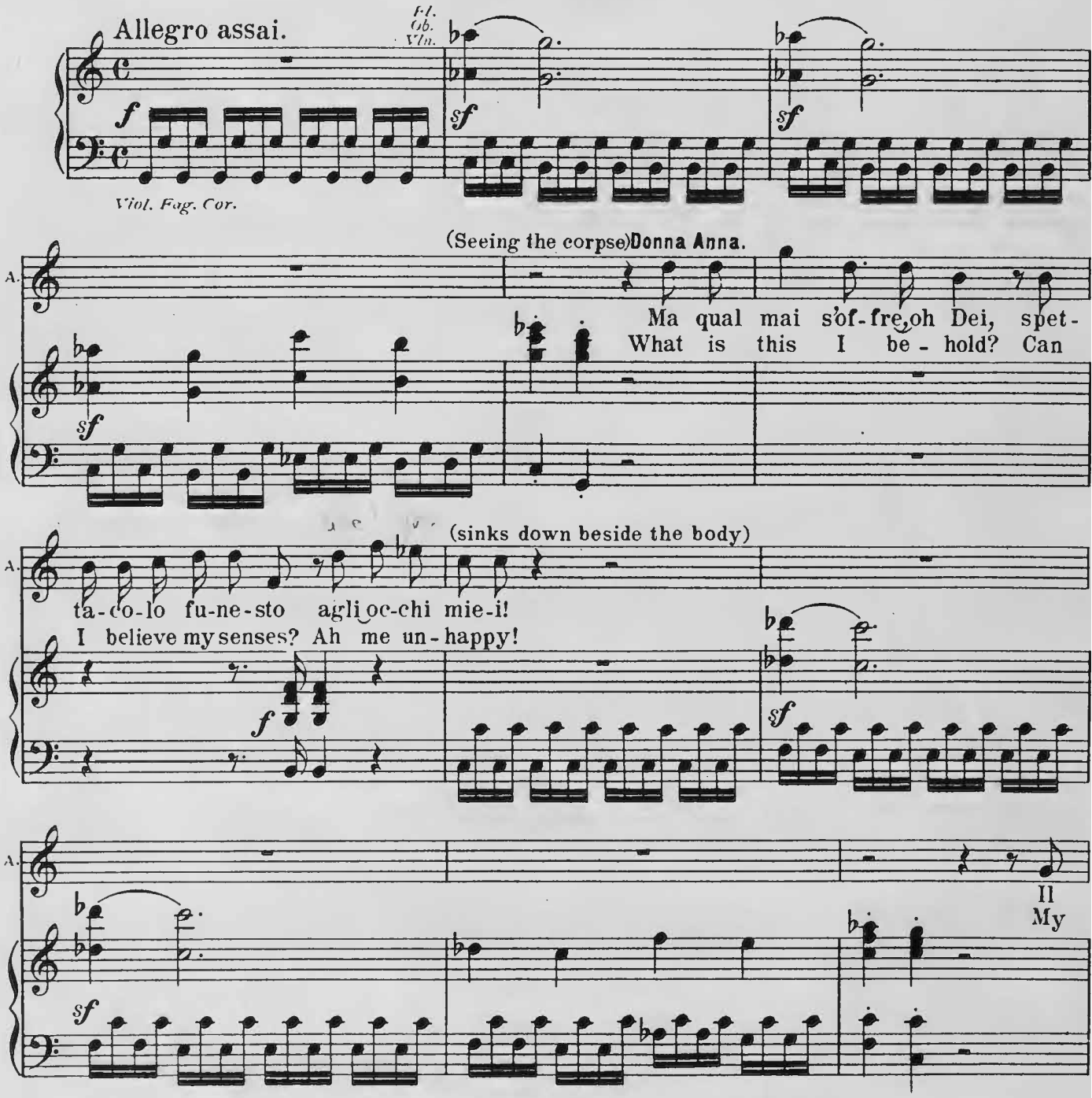
Pray, ex - cuse me, from com - ments I de - sist.



Attacca.

No. 2. "Ma qual mai s'offre, oh Dei."

Recit. and Duet.



(throws herself upon the corpse)

D. Octavio. D. Anna.

A. O. A.

Padre, padre mi-o! mio ca - ro padre! Si - gnore! Ah, l'assas - si - no mel tru - ci -
Father, oh my father, look but upon me! Oh ter-ror! Ah, by th'as-sas-sin art thou un -

(examining the corpse more carefully)

A.

dò. Quel san-gue_ quel - la pia-ga_
done! Thou'rt wounded_ blood is flowing_

Cl. Ob. Fag.

f p p

A.

quel volto_ tin-to_e co - per - to del co - lor di mor-te.
this pallor! Si - lent and pale, thou heed - est not my cry - ing!

p

(D. Octavio offers to raise her; she refuses)

A.

Ei non re - spi - ra più! fred - de le
I cannot hear him breathe! Cold, cold as

(she rises) (she reels)

A.

membra! Pa-dre mi-o! ca - ro padre! pa - dre a - mato!
marble! Oh my father, best of fathers! an - swer me, father!

Wind.

Vln.

Strgs. f p

(D. Octavio supports her, and leads her to the stone seat)

Don Octavio. (to the servants)

A. io manco! io moro! Ah! soccor-re-te a-mi-ci, il mio te-
O. oh help me! I die! Oh, by this dire af-fliction her mind's dis-

Vln. Wind. f

Maestoso.

O. so - ro! cer - ca - te - mi, re - ca - te - mi qualche o -
tract-ed! As - sist me, friends, oh leave us not, Give me

Strgs. maestoso

(A maid-servant hurries into the palace, and returns immediately with a smelling-bottle, which she offers to D. Anna)

Andante.

O. dor, qual-che spirto! ah non tar - da - te! Donn' Anna! sposa!
aid— bring some wa-ter, oh bring it quickly! Donn' Anna! dearest!

p

O. a - mi - ca! il duolo e - stre - mo la meschi-nella uc - ci - de!
oh hear me! Her grief ex-treme hath cru-el-ly o-ver whelm'd her.

f sfp p

D. Ann. Don Octavio. Donna Anna. (with a deep sigh)

A. Ahi! Già rin-vie-ne! da - te - le nuo-vi a-ju-ti. Pa-dre mi-o!
O. Ah! She a-wakens, New-ly re-vives her sorrow. Oh my father!
A.

Don Octavio. (to servants)

O. Ce - la - te, al - lon - ta-na-te agli oc - chi suo - i quel-l'og - get - to d'or-
Oh hasten, and bear a-way, ere she per - ceive it, this me - mo - rial of

(Serving-men raise the Commandant, and bear him into the palace)

O. rore! A - ni-ma mi-a, con-so-la-ti!
terror! Look up, my dearest, oh, turn to me!

Allegro.

Donna Anna. (springing up and repulsing Don Octavio as if insane)

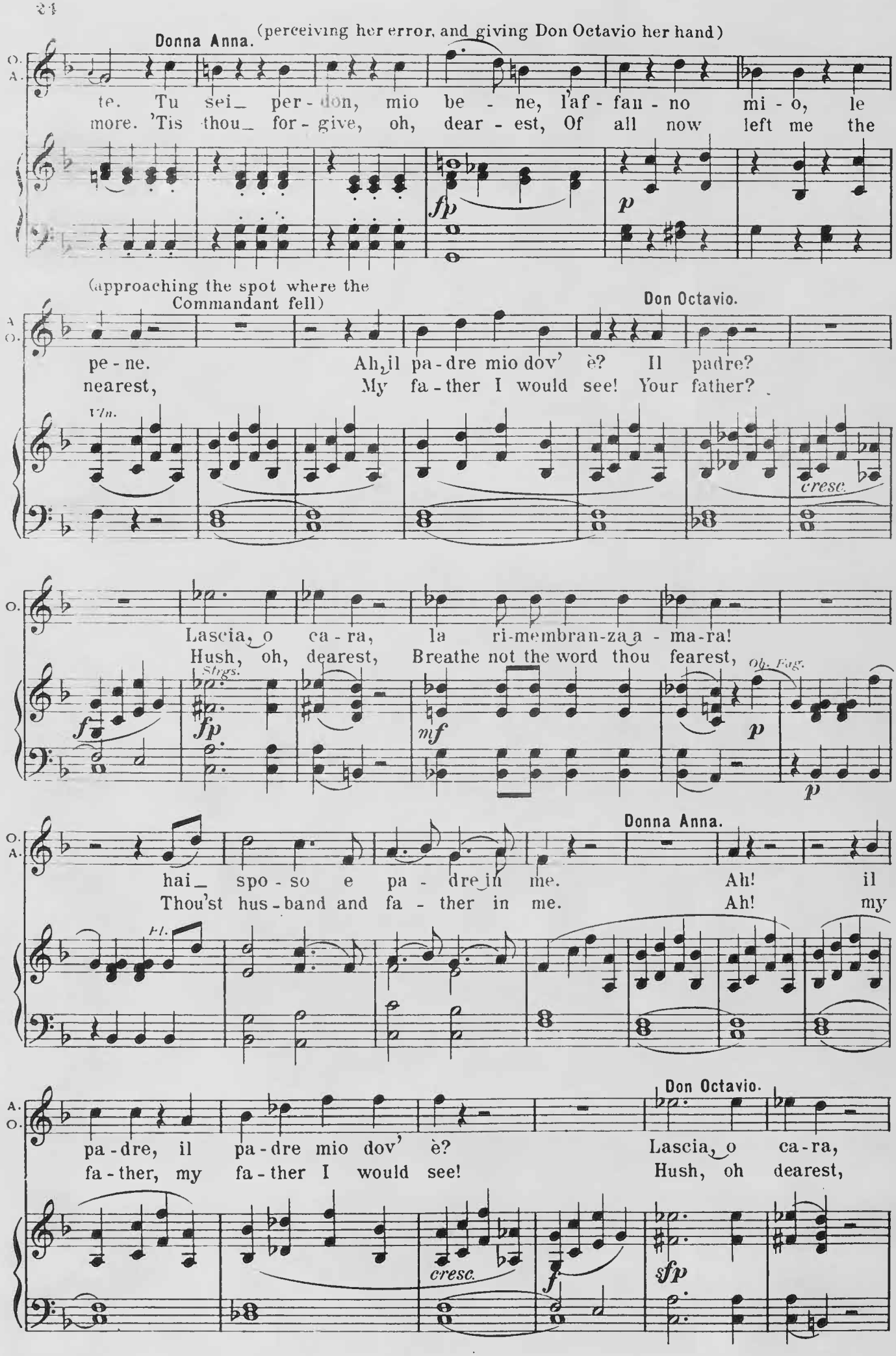
O. A. fa co - re! Fug - gi, cru-de - le, fug-gi! la - scia, che mora anch'i-o!
I'm near thee! Cru - el, why art thou near me? Leave me a - lone to perish!

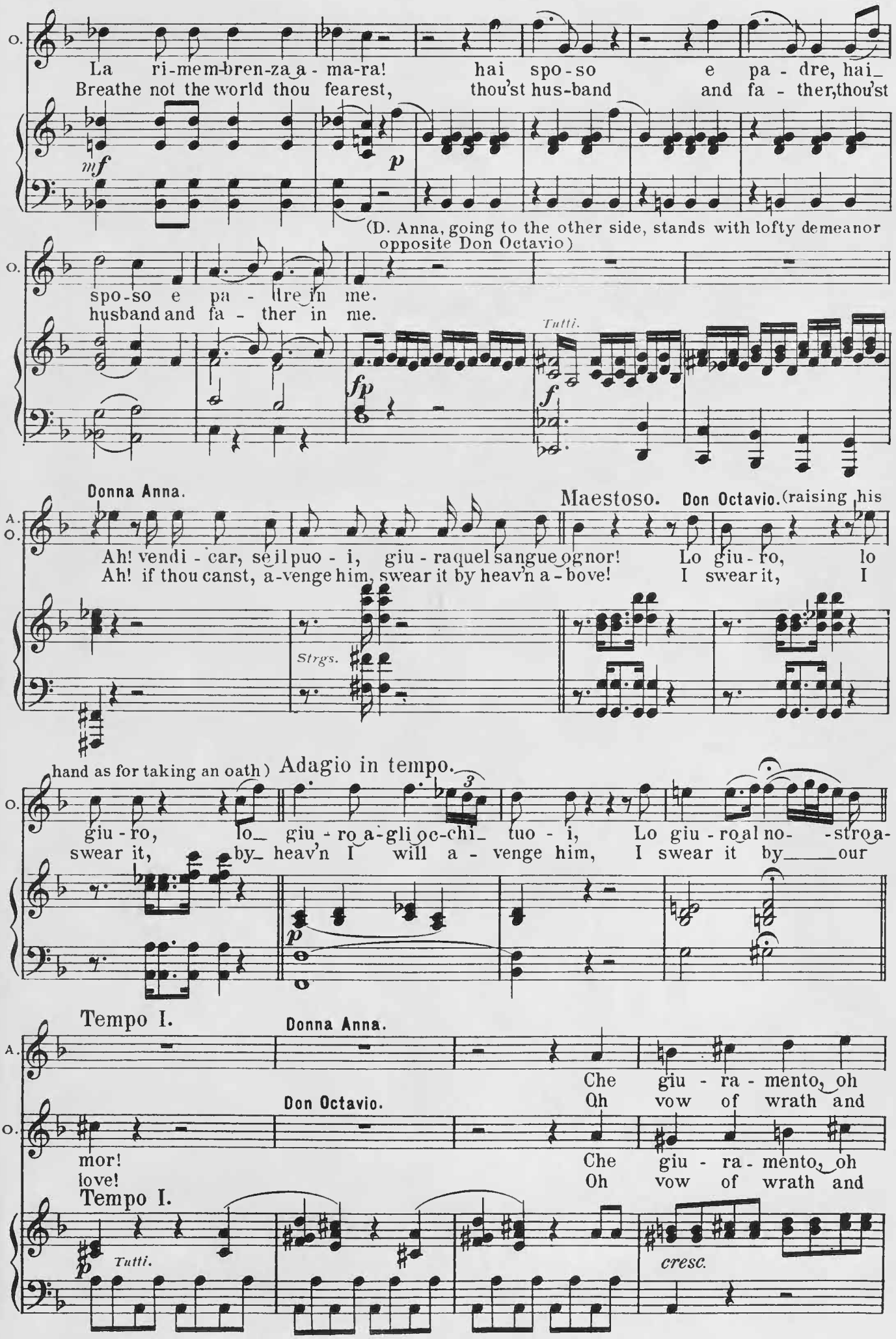
A. O - ra chè morte, o Di - o! chi a me la vi- -ta diè.
Since he I most did cher-ish Is lost for ev- -er - more!

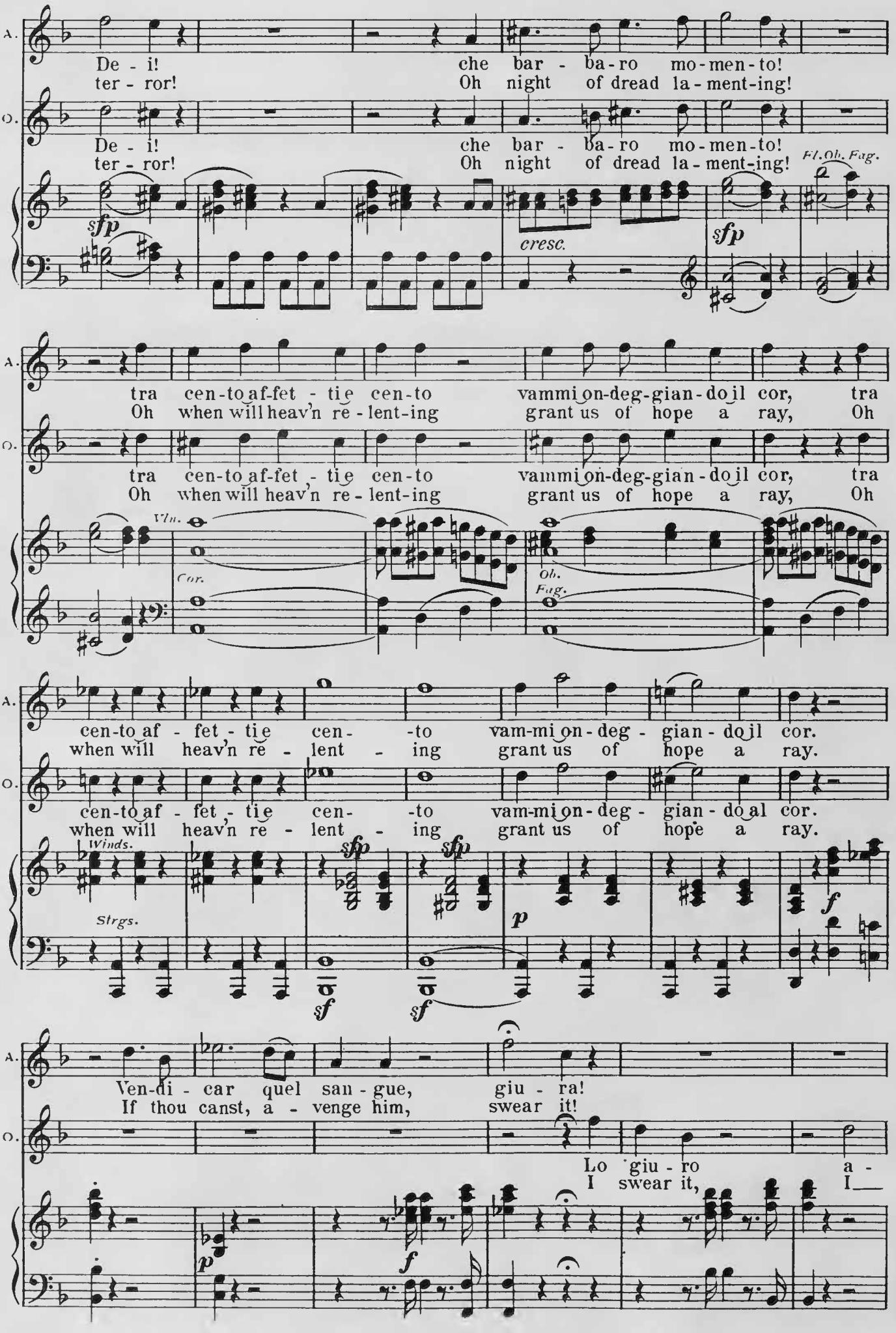
Don Octavio.

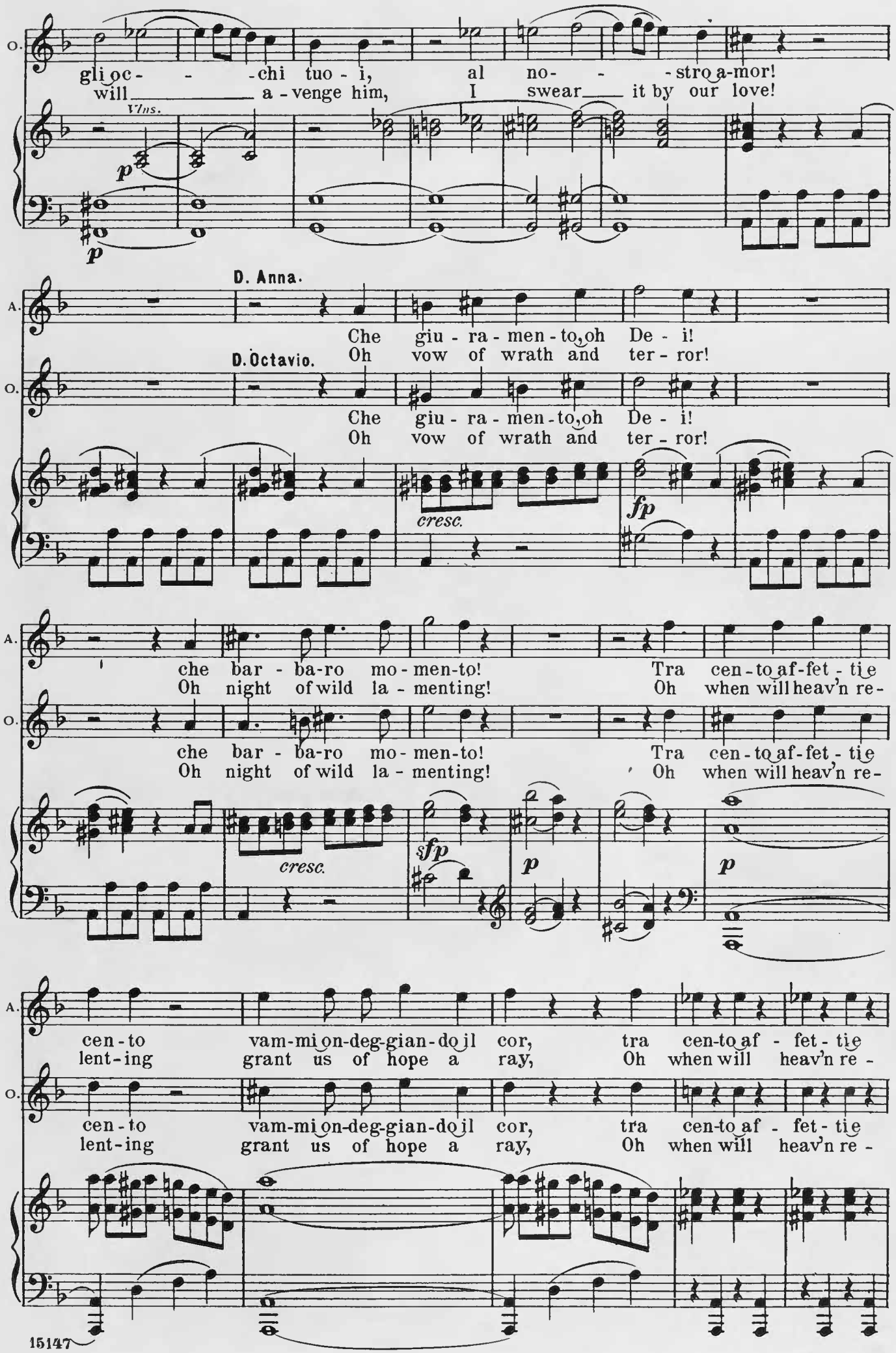
O. Sen-ti, cor mio, deh sen - ti, guar - da-mi un so- -lo i-
Listen to me, oh, list - en, Turn but thine eyes up-

O. stante, ti par - la il ca - ro a-mante, che vi- -ve_ sol per
on me, I know thou'lt not dis-own me, Who love thee ev- -er -


Donna Anna. (perceiving her error, and giving Don Octavio her hand)
te. Tu sei per - don, mio be - ne, l'af - fan - no mi - o, le
more. 'Tis thou for - give, oh, dear - est, Of all now left me the
fp
p
(approaching the spot where the Commandant fell)
Don Octavio.
pe - ne. Ah, il pa - dre mio dov' è? Il padre?
nearest, My fa - ther I would see! Your father?
Vln.
cresc.
Lascia, o ca - ra, la ri-membran-za a - ma-ra!
Hush, oh, dearest, Breathe not the word thou fearest,
Strgs.
Ob. Fag.
f
fp
mf
p
p
Donna Anna.
hai spo - so e pa - dre in me. Ah! il
Thou'st hus - band and fa - ther in me. Ah! my
Fl.
Don Octavio.
pa - dre, il pa - dre mio dov' è? Lascia, o ca - ra,
fa - ther, my fa - ther I would see! Hush, oh dearest,
cresc.
f
sfp


O.
La ri-mem-bren-za a-ma-ra! hai spo-so e pa-dre, hai_
Breathe not the world thou fearest, thou'st hus-band and fa-ther, thou'st
mf
p
(D. Anna, going to the other side, stands with lofty demeanor opposite Don Octavio)
O.
spo-so e pa-dre in me.
husband and fa-ther in me.
Tutti.
fp
f
Donna Anna.
Maestoso.
Don Octavio. (raising his
A.
O.
Ah! vendi-car, se il puo-i, giu-ra quel sangue ognor! Lo giu-ro, lo
Ah! if thou canst, a-venge him, swear it by heav'n a-bove! I swear it, I
Strgs.
hand as for taking an oath)
Adagio in tempo.
O.
giu-ro, lo_ giu-ro a-gli oc-chi_ tuo-i, Lo giu-ro al no--stro a-
swear it, by_ heav'n I will a-venge him, I swear it by_____our
p
Tempo I.
Donna Anna.
A.
Che giu-ra-mento, oh
Oh vow of wrath and
Don Octavio.
O.
mor!
love!
Che giu-ra-mento, oh
Oh vow of wrath and
Tempo I.
p
Tutti.
cresc.

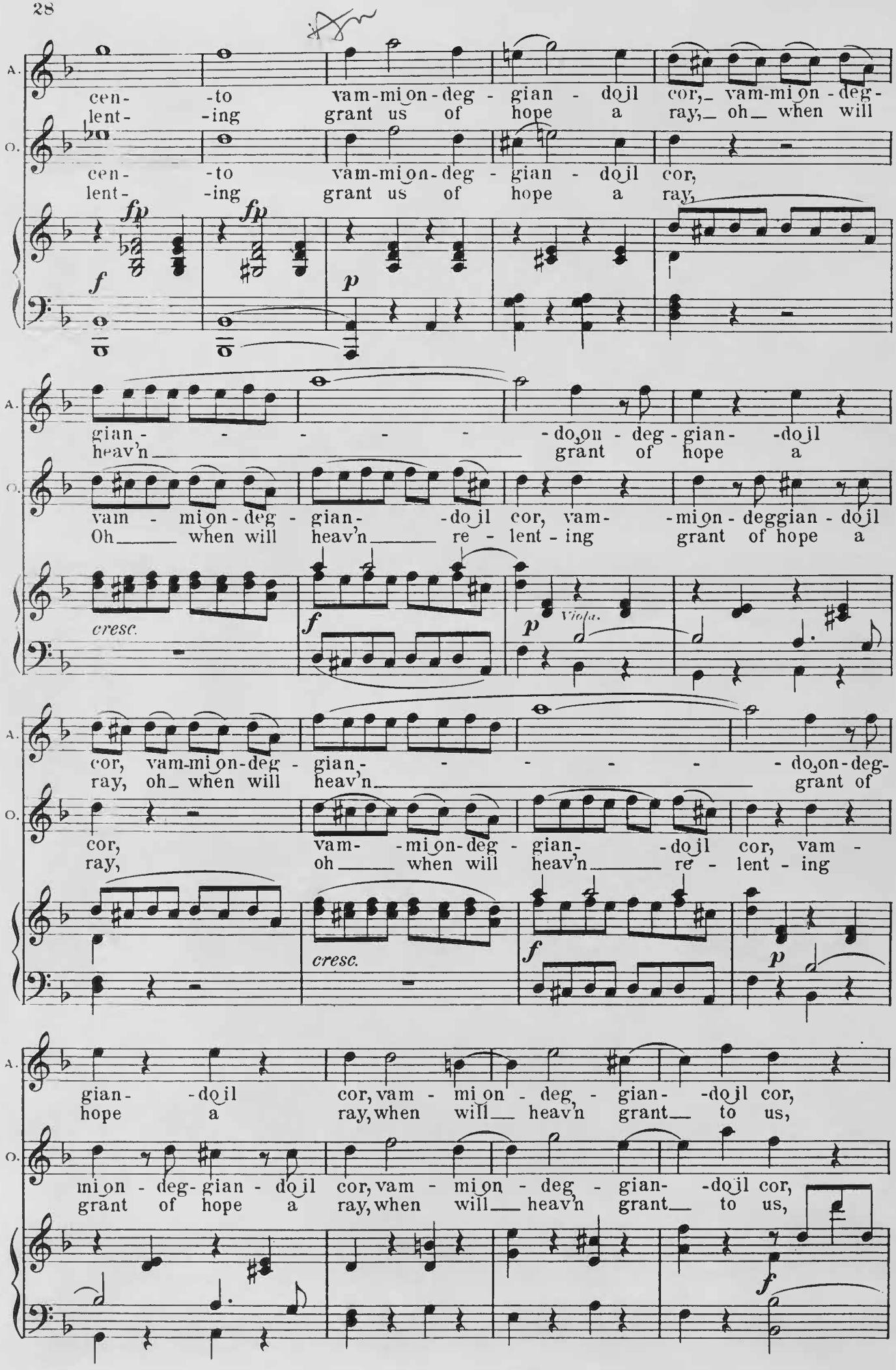

A.
De - i! che bar - ba - ro mo - men - to!
ter - ror! Oh night of dread la - ment - ing!
O.
De - i! che bar - ba - ro mo - men - to!
ter - ror! Oh night of dread la - ment - ing!
Fl. Ob. Fag.
sfp
cresc.
sfp
A.
tra cen - to af - fet - tie cen - to vammi on - deg - gian - do il cor, tra
Oh when will heav'n re - lent - ing grant us of hope a ray, Oh
O.
tra cen - to af - fet - tie cen - to vammi on - deg - gian - do il cor, tra
Oh when will heav'n re - lent - ing grant us of hope a ray, Oh
Vln.
Cor.
Ob.
Fag.
A.
cen - to af - fet - tie cen - to vam - mi on - deg - gian - do il cor.
when will heav'n re - lent - ing grant us of hope a ray.
O.
cen - to af - fet - tie cen - to vam - mi on - deg - gian - do al cor.
when will heav'n re - lent - ing grant us of hope a ray.
Winds.
Strgs.
sfp
sfp
p
f
sf
sf
A.
Ven - di - car quel san - gue, giu - ra!
If thou canst, a - venge him, swear it!
O.
Lo giu - ro a -
I swear it, I
p
f


O.
gli oc- - -chi tuo - i, al no- - -stro a-mor!
will a - venge him, I swear it by our love!
Vlns.
p
p
D. Anna.
A.
Che giu - ra - men - to, oh De - i!
Oh vow of wrath and ter - ror!
D. Octavio.
O.
Che giu - ra - men - to, oh De - i!
Oh vow of wrath and ter - ror!
cresc.
fp
A.
che bar - ba-ro mo - men-to! Tra cen - to af-fet - tie
Oh night of wild la - menting! Oh when will heav'n re-
O.
che bar - ba-ro mo - men-to! Tra cen - to af-fet - tie
Oh night of wild la - menting! Oh when will heav'n re-
cresc.
sfp
p
p
A.
cen - to vam-mi on-deg-gian-do il cor, tra cen-to af - fet - tie
lent-ing grant us of hope a ray, Oh when will heav'n re -
O.
cen - to vam-mi on-deg-gian-do il cor, tra cen-to af - fet - tie
lent-ing grant us of hope a ray, Oh when will heav'n re -

A. cen- -to vam-mi on-deg - gian - do il cor, vam-mi on - deg-
lent- -ing grant us of hope a ray, oh when will

O. cen- -to vam-mi on-deg - gian - do il cor,
lent- -ing grant us of hope a ray,

fp fp f p



A. gian - - - - - - do, on - deg - gian- -do il
heav'n grant of hope a

O. vam - mi on - deg - gian- -do il cor, vam- -mi on - deggian - do il
Oh when will heav'n re - lent - ing grant of hope a

cresc. f p Viola.

A. cor, vam-mi on-deg - gian- - - - - - do, on-deg-
ray, oh when will heav'n grant of

O. cor, vam- -mi on-deg - gian- -do il cor, vam -
ray, oh when will heav'n re - lent - ing

cresc. f p

A. gian- -do il cor, vam - mi on - deg - gian- -do il cor,
hope a ray, when will heav'n grant to us,

O. mi on - deg- gian - do il cor, vam - mi on - deg - gian- -do il cor,
grant of hope a ray, when will heav'n grant to us,

f

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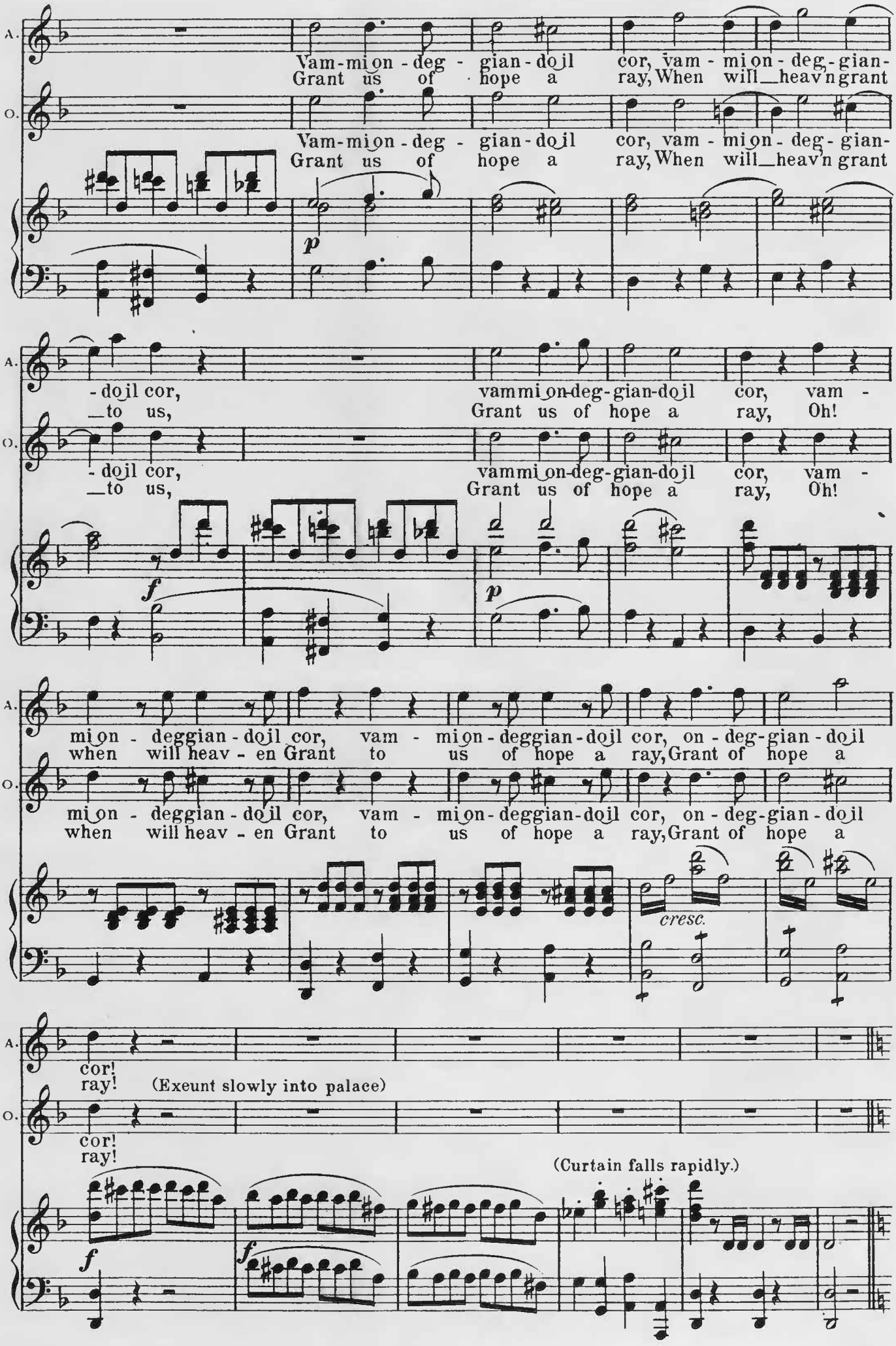

A.
O.
Vam-mi on - deg - gian - doil cor, vam - mi on - deg - gian-
Grant us of hope a ray, When will heav'n grant
p
- doil cor, vammi on-deg-gian-doil cor, vam -
to us, Grant us of hope a ray, Oh!
f
p
mi on - deggian - doil cor, vam - mi on - deggian - doil cor, on - deg - gian - doil
when will heav - en Grant to us of hope a ray, Grant of hope a
cresc.
cor!
ray!
(Exeunt slowly into palace)
(Curtain falls rapidly.)
f

Scene.—A Street; Early morning.

Don Giovanni, Leporello.

Recit.

Don Giovanni.

Or - sù, spic - cia - ti presto— co - sa vuo - i? L'af - far, di cui si
Well speak, what would you tell me? Say it quick-ly. Sir, what I'd say's a

Leporello.

Don Giovanni. Leporello. Don Giovanni.

trat-ta, è im-por - tan - te! Lo cre - do. È im-por-tan - tis-si - mo! Meglio an-
ver - y se-rious mat-ter. It seems so. Of se-rious con-sequence. All the

D. Giov. Leporello.

co - ra, fi - ni - sci - la! Giu - ra - te di non an - dar in col-le - ra! Lo
bet-ter; come, out with it! First promise that this time you'll not punish me. I

Leporello.

giuro sul mio o-nore, pur-chè non par-li del Com-men - da - to - re. Sia-mo
promise on my honor, that is, pro - vid-ed the Com-mandant's not mention'd. No one

Don Giovanni. Leporello. Don Giov. Leporello.

so - li? Lo ve - do! Nes - sun ci sen - te? Via! Vi pos-so di - re
lis-tens? Of course not. No one's ap - proch - ing? Stuff! Then I can speak out

D. G. Leporello.

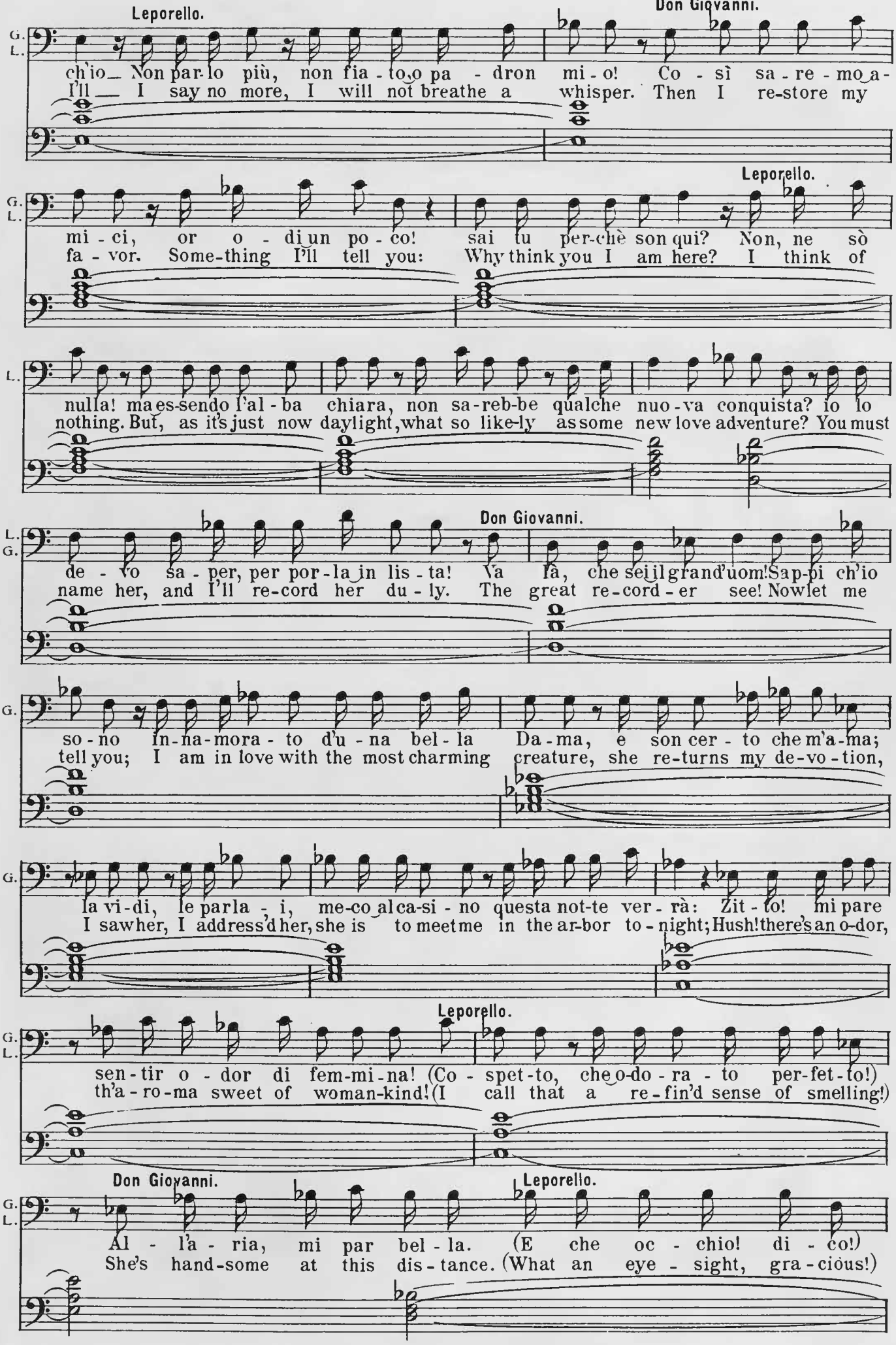
tut-to li - be - ra - mente? Sì! Dunque quand'è co-sì— Ca - ro Si - gnor pa-dro-ne, La
freely, safe from your anger? Yes. Then at once I'll begin:— Well, my much valu-ed master, the

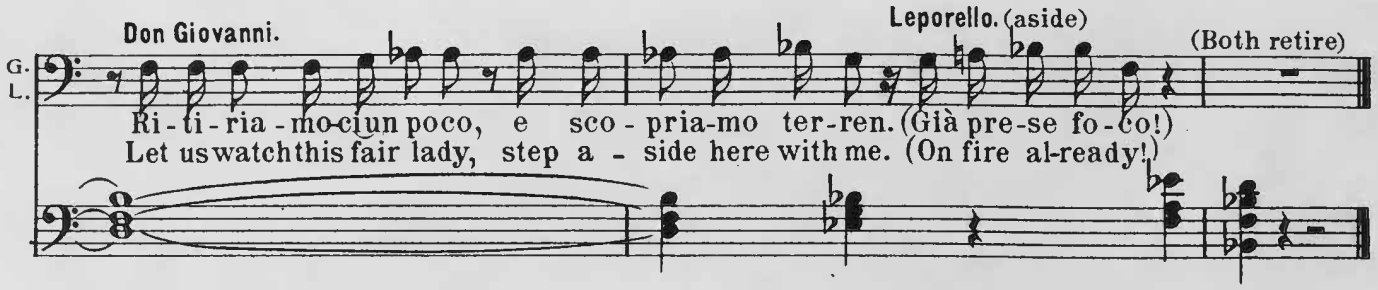
(shouts in his ear.) Don Giovanni.

vi - ta che me-na-te è da bricco-ne! Te - me - ra - rio, in tal gui - sa!
life that you are leading is that of a rascal! Fool, how dare you? this shall teach you!

Leporello. Don Giovanni.

E il giu - ra - men - to! Non sò di giu - ra - men - ti; ta - ci, o
Think what you promis'd! Such promis - es I keep not; si - lence, or


Leporello.
Don Giovanni.
ch'io Non par-lo più, non fia-to,o pa - dron mi-o! Co - sì sa-re-mo a-
I'll I say no more, I will not breathe a whisper. Then I re-store my
Leporello.
mi-ci, or o-di un po-co! sai tu per-chè son qui? Non, ne sò
fa-vor. Some-thing I'll tell you: Why think you I am here? I think of
nulla! ma es-sendo l'al-ba chiara, non sa-reb-be qualche nuo-va conquista? io lo
nothing. But, as it's just now daylight, what so like-ly as some new love adventure? You must
Don Giovanni.
de - vo sa - per, per por-la in lis-ta! Va là, che sei il grand'uom! Sap-pi ch'io
name her, and I'll re-cord her du-ly. The great re-cord-er see! Now let me
so-no in-na-mora-to d'u-na bel-la Da-ma, e son cer-to che m'a-ma;
tell you; I am in love with the most charming creature, she re-turns my de-vo-tion,
la vi-di, le parla-i, me-co al ca-si-no questa not-te ver-rà: Zit-to! mi pare
I saw her, I address'd her, she is to meet me in the ar-bor to-night; Hush! there's an o-dor,
Leporello.
sen-tir o-dor di fem-mi-na! (Co - spet-to, che o-do-ra-to per-fet-to!)
th'a-ro-ma sweet of woman-kind! (I call that a re-fin'd sense of smelling!)
Don Giovanni.
Al - l'a-ria, mi par bel-la.
She's hand-some at this dis-tance.
Leporello.
(E che oc - chio! di - co!)
(What an eye - sight, gra-cious!)

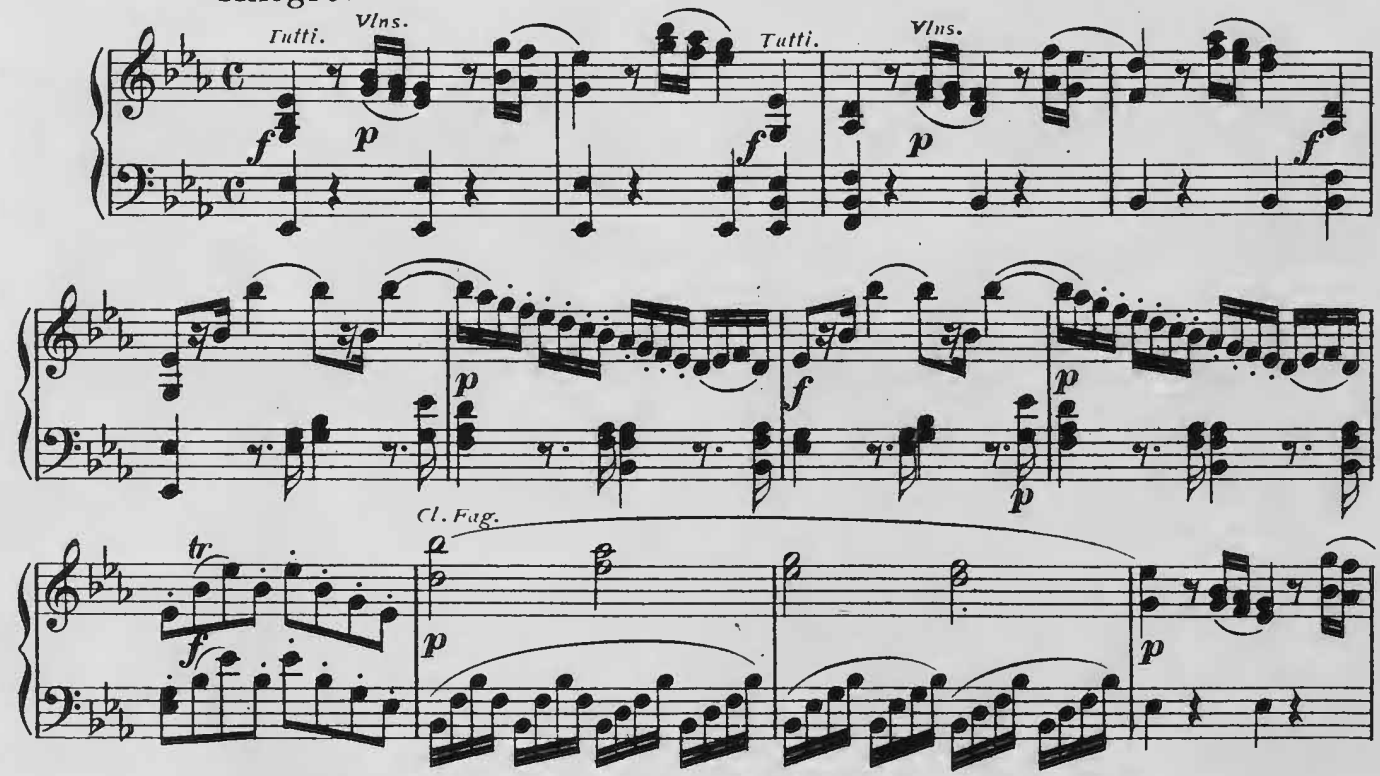


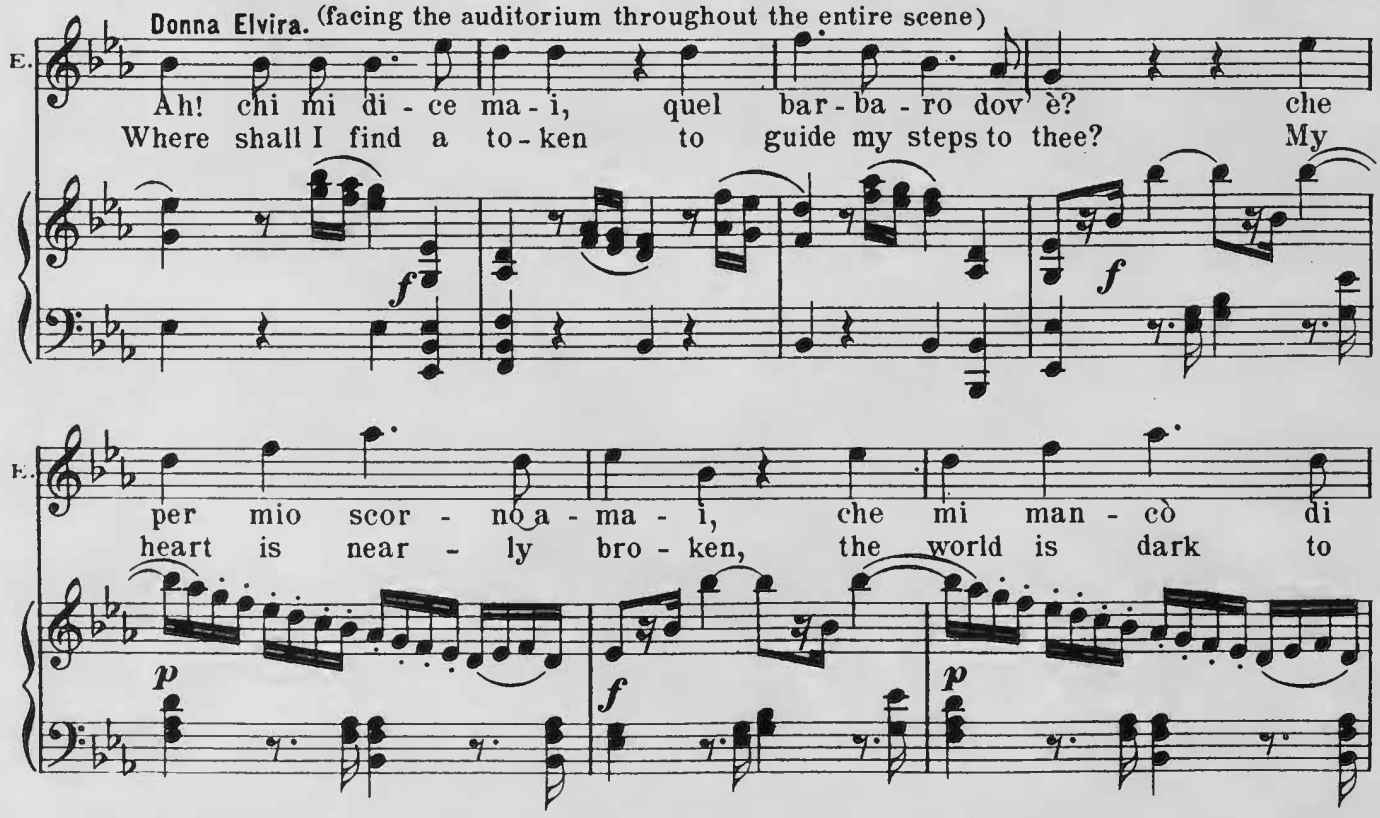
Nº 3. "Ah! chi mi dice mai.,,

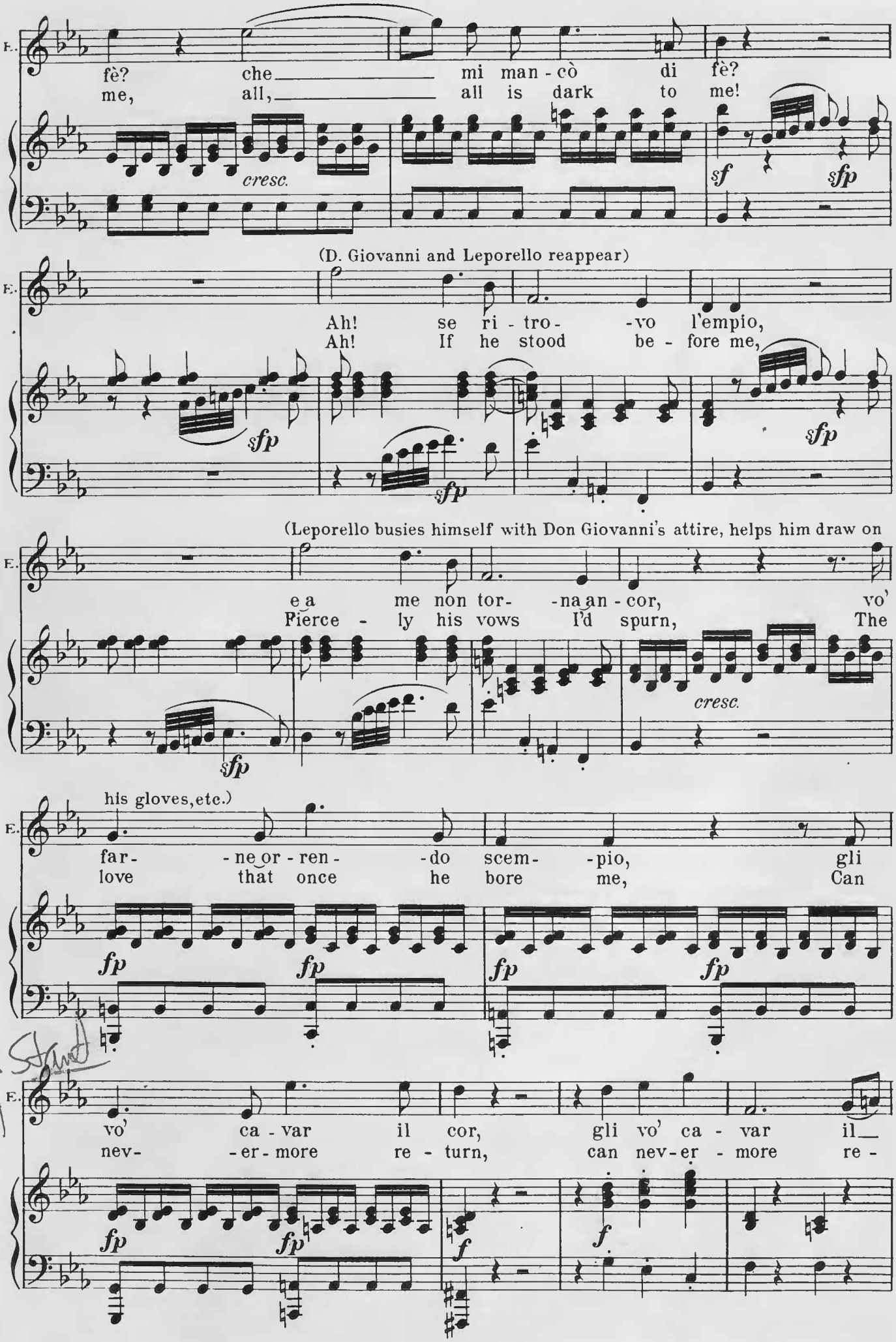
Trio.

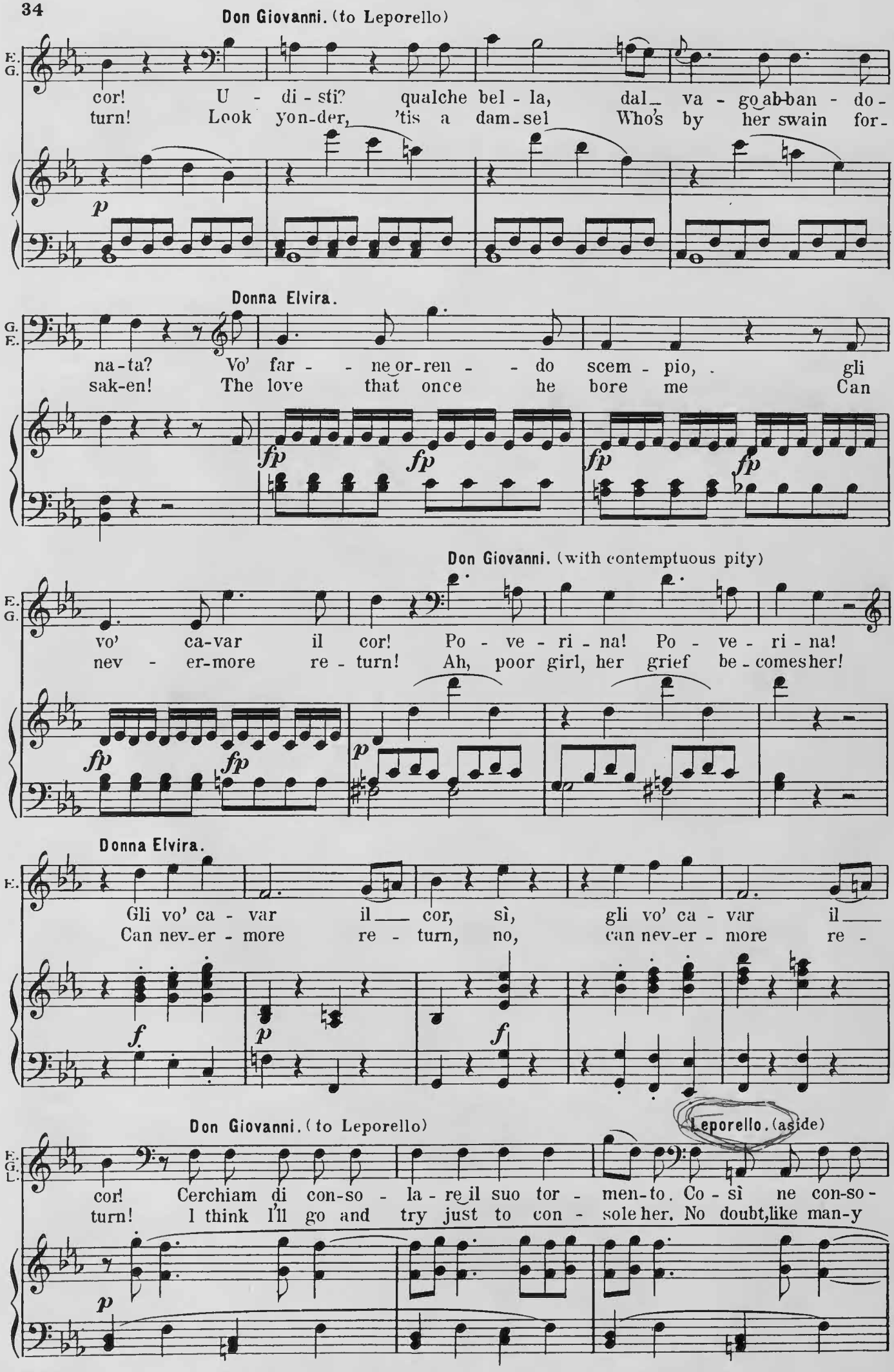
Donna Elvira (in a travelling-dress); Don Giovanni, and Leporello.

Allegro.






E.
fè? che mi man - cò di fè?
me, all, all is dark to me!
cresc.
sf
sfp
(D. Giovanni and Leporello reappear)
Ah! se ri - tro - -vo l'empio,
Ah! If he stood be - fore me,
sfp
(Leporello busies himself with Don Giovanni's attire, helps him draw on
e a me non tor- -na an - cor, vo'
Pierce - ly his vows I'd spurn, The
his gloves, etc.)
far- -ne or - ren- -do scem- -pio, gli
love that once he bore me, Can
fp
vo' ca - var il cor, gli vo' ca - var il
nev- -er - more re - turn, can nev-er - more re -
f


Don Giovanni. (to Leporello)
cor! U - di - sti? qualche bel - la, dal va - go ab-ban - do -
turn! Look yon-der, 'tis a dam-sel Who's by her swain for -
p
Donna Elvira.
na-ta? Vo' far - ne or-ren - do scem - pio, gli
sak-en! The love that once he bore me Can
fp fp fp fp
Don Giovanni. (with contemptuous pity)
vo' ca-var il cor! Po - ve - ri - na! Po - ve - ri - na!
nev - er-more re - turn! Ah, poor girl, her grief be - comes her!
fp fp p
Donna Elvira.
Gli vo' ca - var il cor, sì, gli vo' ca - var il
Can nev-er - more re - turn, no, can nev-er - more re -
f p f
Don Giovanni. (to Leporello)
Leporello. (aside)
cor! Cerchiam di con-so - la - re il suo tor - men-to. Co - sì ne con-so -
turn! I think I'll go and try just to con - sole her. No doubt, like man-y
p

Donna Elvira.

L. E. lò mil- le e ot-to cen- to. Ah! chi mi di - ce
oth - ers you 'll ca - jole her. Where shall I find a

(Leporello steals about Donna Elvira to catch sight of her face; unsuccessful, he informs his

E. ma-i, quel bar - ba - ro dov' è? che per mio scor - no a -
token to guide my steps to thee? My heart is near - ly

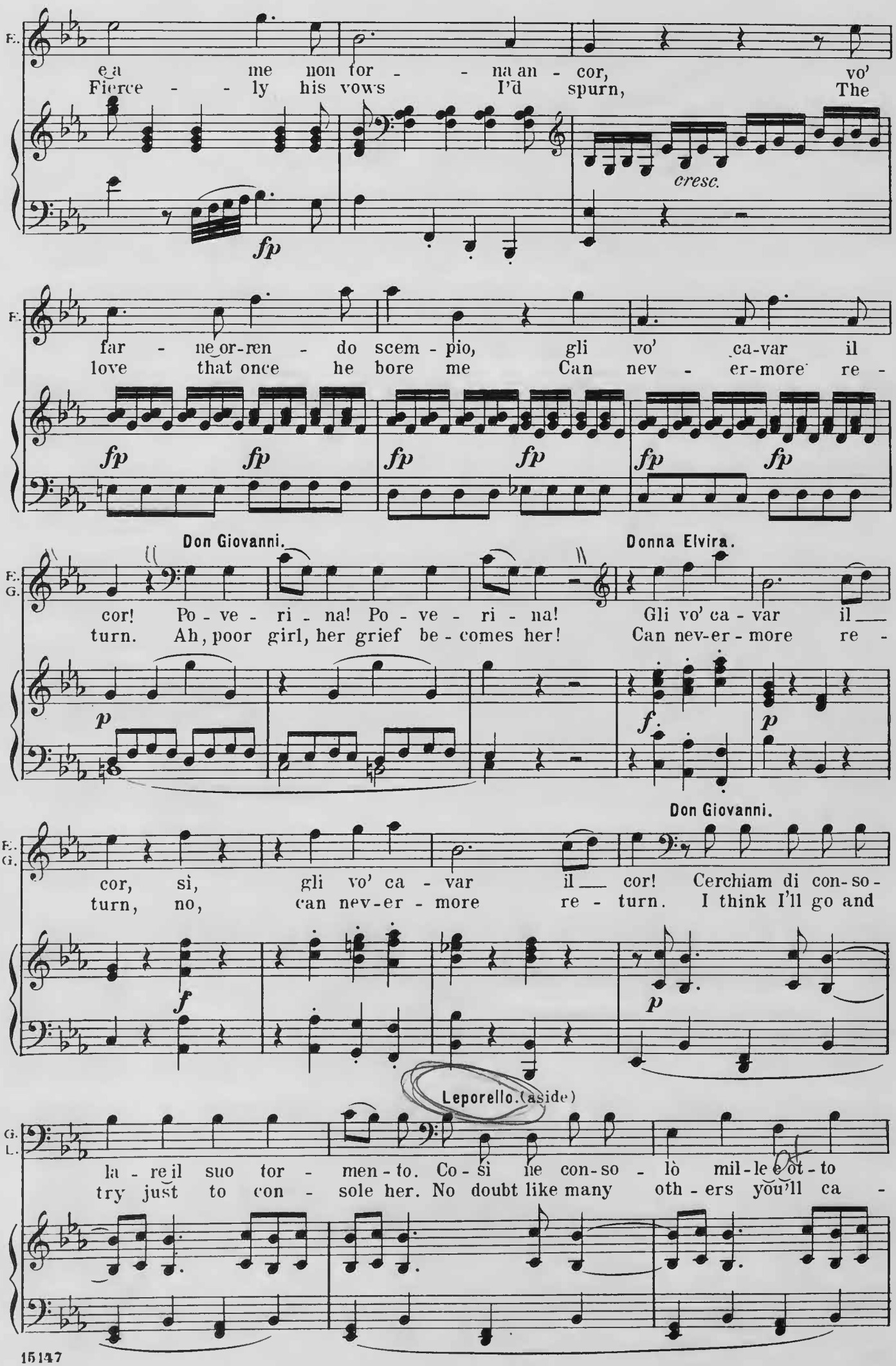
master pantomimically of his failure)

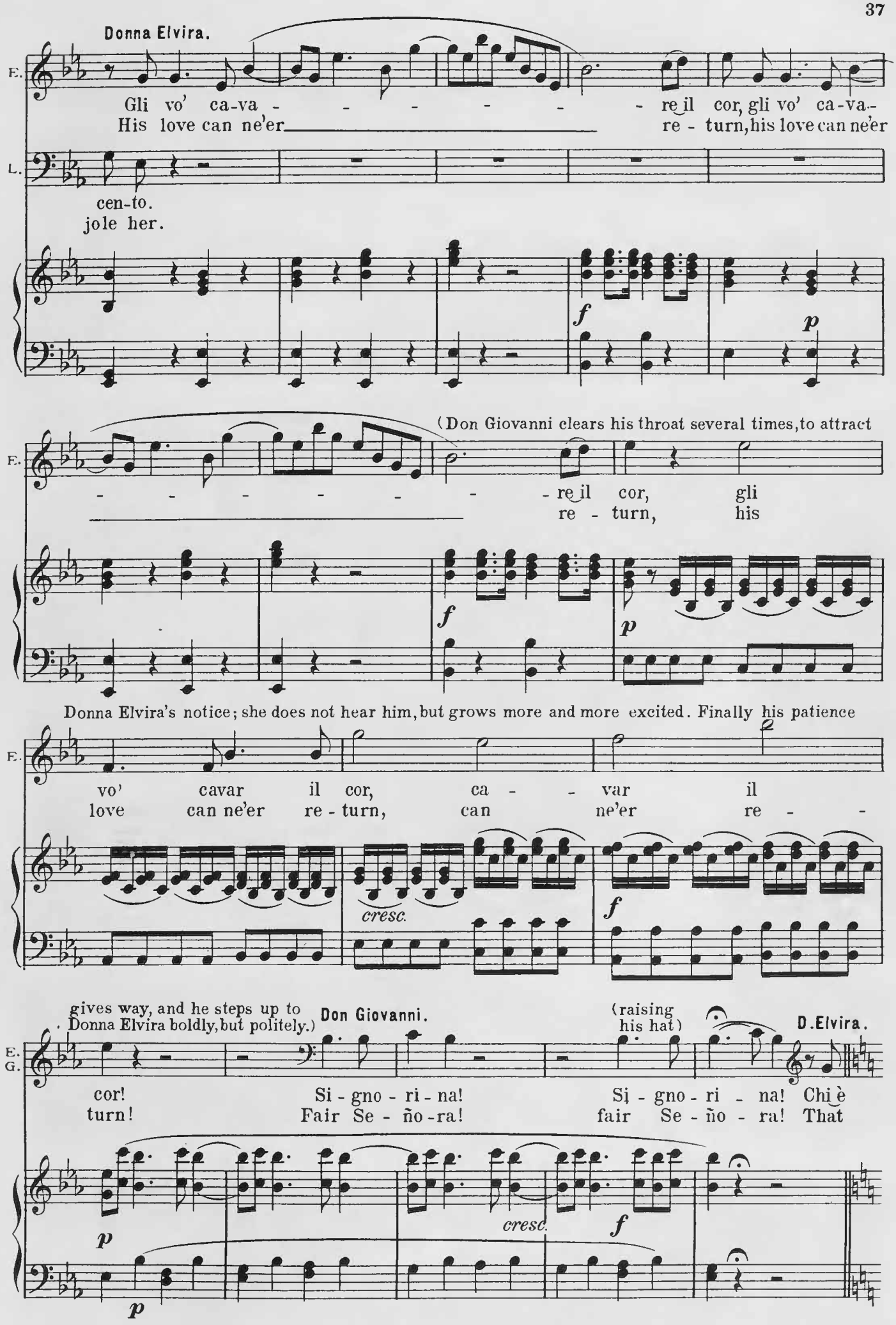
E. ma - i, che mi man - cò di fè? che _____
bro - ken, the world is dark to me, all, _____

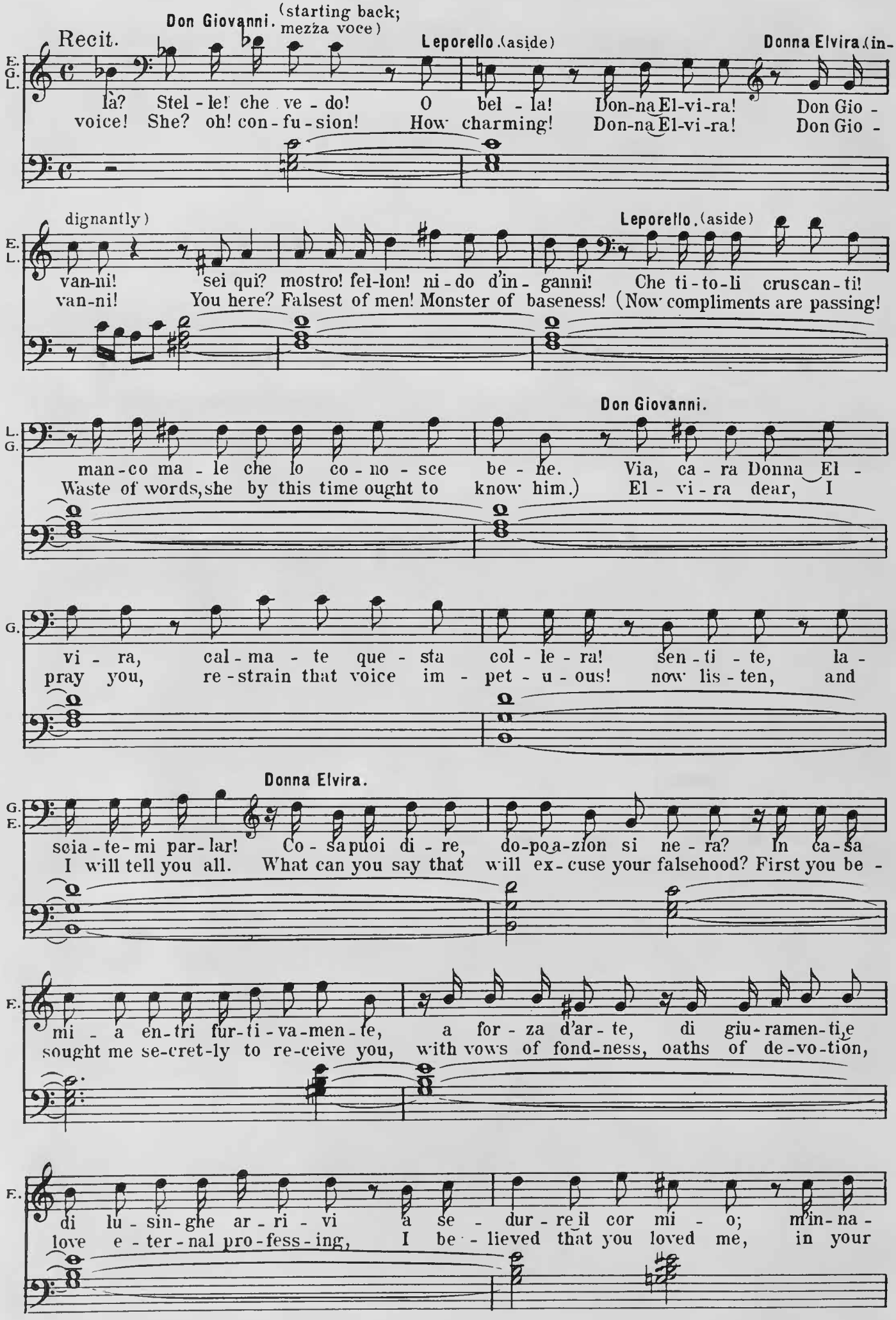
cresc.

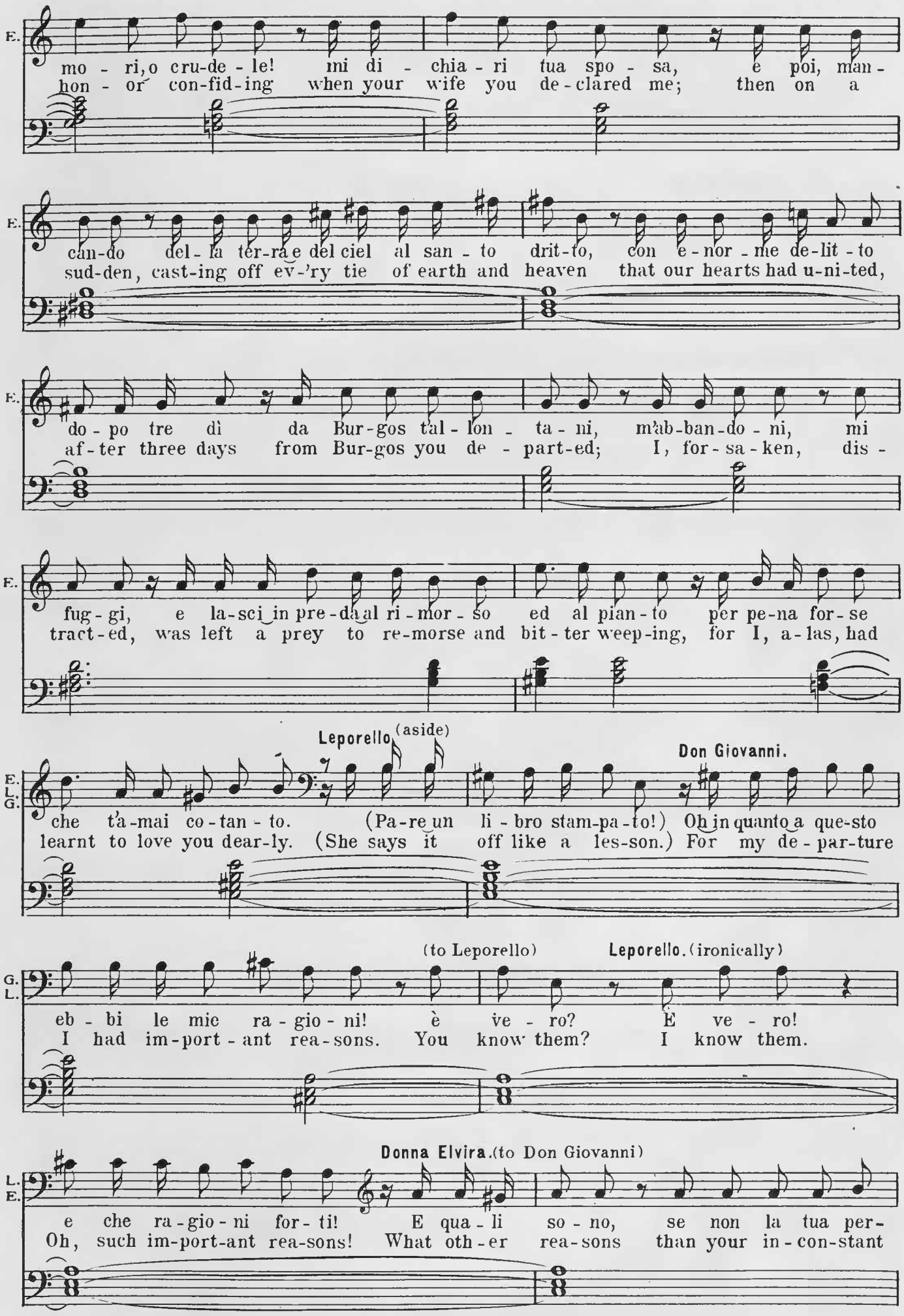
E. _____ mi man - cò di fè?
_____ all is dark to me!

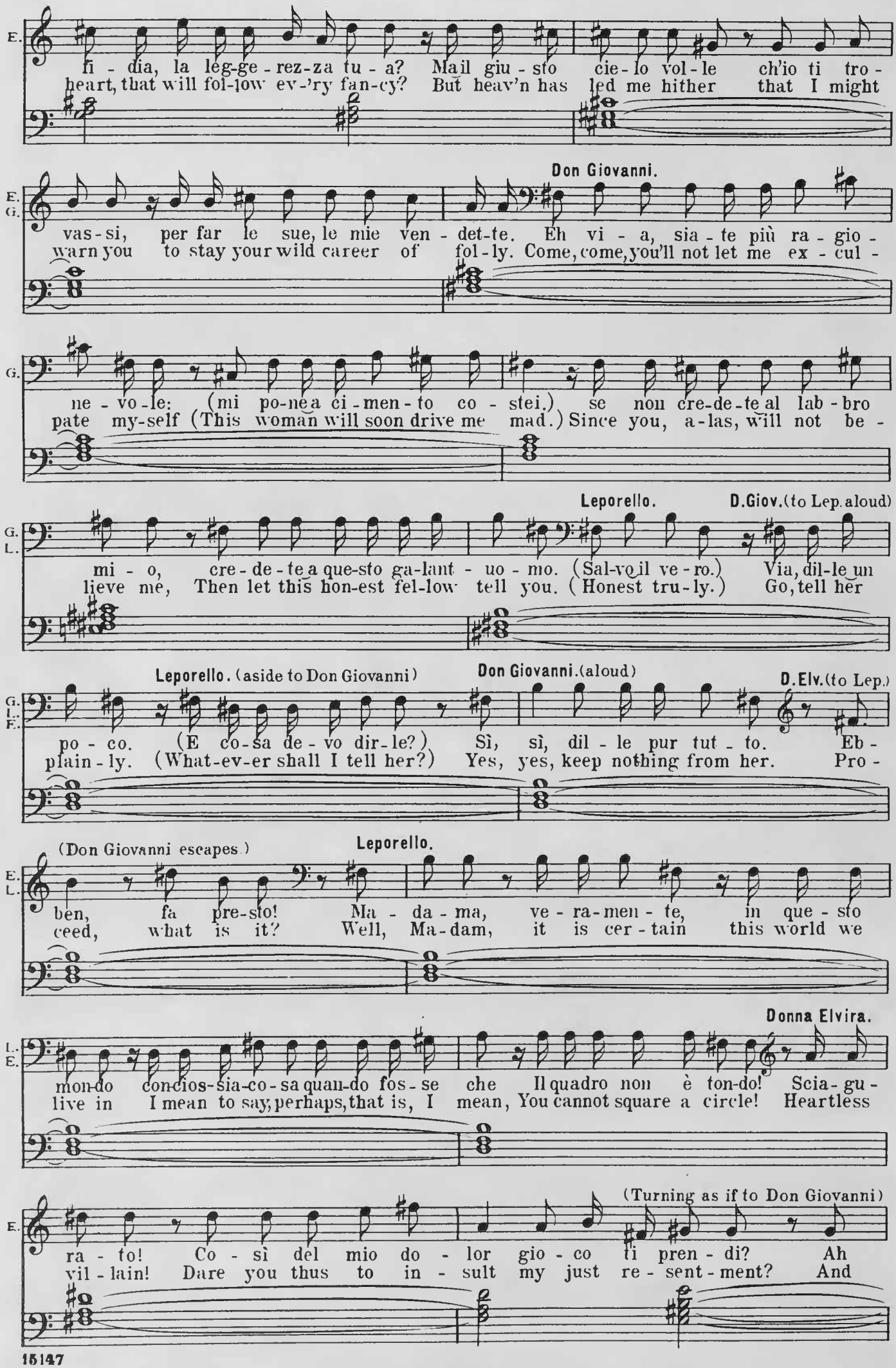
E. Ah, se ri - tro - - vo l'em-pio,
Ah, if he stood be - fore me,


E.
e a me non tor - - na an - cor, vo'
Fierce - - ly his vows I'd spurn, The
cresc.
fp
E.
far - ne or-ren - do scem - pio, gli vo' ca-var il
love that once he bore me Can nev - er-more re -
fp fp fp fp fp fp
Don Giovanni.
Donna Elvira.
E. G.
cor! Po - ve - ri - na! Po - ve - ri - na! Gli vo' ca - var il
turn. Ah, poor girl, her grief be - comes her! Can nev-er - more re -
p
f
p
Don Giovanni.
E. G.
cor, sì, gli vo' ca - var il cor! Cerchiam di con-so-
turn, no, can nev-er - more re - turn. I think I'll go and
f
p
Leporello. (aside)
G. L.
la - re il suo tor - men - to. Co - sì ne con-so - lò mil-le e ot - to
try just to con - sole her. No doubt like many oth - ers you'll ca -


Donna Elvira.
E.
L.
Gli vo' ca-va - - - - - - re il cor, gli vo' ca-va-
His love can ne'er re - turn, his love can ne'er
cen-to.
jole her.
f
p
(Don Giovanni clears his throat several times, to attract
- - - - - - re il cor, gli
re - turn, his
f
p
Donna Elvira's notice; she does not hear him, but grows more and more excited. Finally his patience
vo' cavar il cor, ca - - var il
love can ne'er re - turn, can ne'er re - -
cresc.
f
gives way, and he steps up to Donna Elvira boldly, but politely.)
Don Giovanni.
(raising his hat)
D. Elvira.
E.
G.
cor! Si - gno - ri - na! Si - gno - ri - na! Chi è
turn! Fair Se - ño - ra! fair Se - ño - ra! That
p
cresc.
f
p


Recit.
Don Giovanni. (starting back; mezza voce)
Leporello. (aside)
Donna Elvira. (in-
là? Stel - le! che ve - do! O bel - la! Don-na El-vi-ra! Don Gio -
voice! She? oh! con - fu - sion! How charming! Don-na El-vi-ra! Don Gio -
dignantly)
Leporello. (aside)
van-ni! sei qui? mostro! fel-lon! ni - do d'in - ganni! Che ti - to - li cruscan - ti!
van-ni! You here? Falsest of men! Monster of baseness! (Now compliments are passing!
Don Giovanni.
man - co ma - le che lo co - no - sce be - ne. Via, ca - ra Donna El -
Waste of words, she by this time ought to know him.) El - vi - ra dear, I
vi - ra, cal - ma - te que - sta col - le - ra! sen - ti - te, la -
pray you, re - strain that voice im - pet - u - ous! now lis - ten, and
Donna Elvira.
scia - te - mi par - lar! Co - sa puoi di - re, do-po a-zion si ne - ra? In ca - sa
I will tell you all. What can you say that will ex - cuse your falsehood? First you be -
mi - a en - tri fur - ti - va - men - te, a for - za d'ar - te, di giu - ramen - ti e
sought me se-cret-ly to re-ceive you, with vows of fond-ness, oaths of de-vo-tion,
di lu - sin - ghe ar - ri - vi a se - dur - re il cor mi - o; m'in - na -
love e - ter - nal pro - fess - ing, I be - lieved that you loved me, in your


E.
mo - ri, o cru-de - le! mi di - chia - ri tua spo - sa, e poi, man -
hon - or con-fid-ing when your wife you de-clared me; then on a
E.
can-do del - la ter-ra e del ciel al san - to drit-to, con e - nor - me de-lit - to
sud-den, cast-ing off ev-'ry tie of earth and heaven that our hearts had u-ni-ted,
E.
do - po tre dì da Bur-gos tal - lon - ta - ni, m'ab-ban-do - ni, mi
af - ter three days from Bur-gos you de - part-ed; I, for - sa - ken, dis -
E.
fug - gi, e la-sci in pre-da al ri - mor - so ed al pian - to per pe-na for - se
tract-ed, was left a prey to re-morse and bit - ter weep-ing, for I, a-las, had
Leporello (aside)
Don Giovanni.
E.
LG.
che t'a-mai co - tan - to. (Pa-re un li - bro stam-pa-to!) Oh in quanto a que-sto
learnt to love you dear-ly. (She says it off like a les-son.) For my de - par-ture
(to Leporello)
Leporello. (ironically)
G.
L.
eb - bi le mie ra - gio - ni! è ve - ro? È ve - ro!
I had im-port - ant rea-sons. You know them? I know them.
Donna Elvira. (to Don Giovanni)
L.
E.
e che ra - gio - ni for - ti! E qua - li so - no, se non la tua per -
Oh, such im-port-ant rea-sons! What oth - er rea-sons than your in - con-stant


E.
fi - dia, la leg-ge - rez-za tu - a? Mail giu - sto cie - lo vol - le ch'io ti tro -
heart, that will fol-low ev-'ry fan-cy? But heav'n has led me hither that I might
Don Giovanni.
E. G.
vas - si, per far le sue, le mie ven - det-te. Eh vi - a, sia - te più ra - gio -
warn you to stay your wild career of fol - ly. Come, come, you'll not let me ex - cul -
G.
ne - vo - le: (mi po-nea ci - men - to co - stei.) se non cre-de-te al lab - bro
pate my-self (This woman will soon drive me mad.) Since you, a-las, will not be -
Leporello.
D.Giov. (to Lep. aloud)
G. L.
mi - o, cre - de - te a que-sto ga-lant - uo - mo. (Sal-vo il ve - ro.) Via, dil-le un
lieve me, Then let this hon-est fel-low tell you. (Honest tru-ly.) Go, tell her
Leporello. (aside to Don Giovanni)
Don Giovanni. (aloud)
D.Elv. (to Lep.)
G. L. E.
po - co. (E co - sa de - vo dir - le?) Sì, sì, dil - le pur tut - to. Eb -
plain - ly. (What-ev-er shall I tell her?) Yes, yes, keep nothing from her. Pro -
(Don Giovanni escapes.)
Leporello.
E. L.
ben, fa pre-sto! Ma - da - ma, ve - ra - men - te, in que - sto
ceed, what is it? Well, Ma-dam, it is cer - tain this world we
Donna Elvira.
L. E.
mon-do con-cios-sia-co - sa quan-do fos - se che Il quadro non è ton-do! Scia - gu -
live in I mean to say, perhaps, that is, I mean, You cannot square a circle! Heartless
(Turning as if to Don Giovanni)
E.
ra - to! Co - sì del mio do - lor gio - co ti pren - di? Ah
vil - lain! Dare you thus to in - sult my just re - sent - ment? And

Leporello.

E. L. voi! stel-le! l'i-ni-quo fug-gì! mi-se-ra me! do-ve? in qual par-te? Eh, la-
you, oh heav'n! he basely has fled! oh wretched me! whither? was it that way? Come, be

Donna Elvira.

L. E. scia-te che va-da; e-gli non mer-ta che di lui ci pen-sia-te. Il scel-le-
thankful he's left you; waste not your an-ger, he's not worth a re-gret. But by his

Side 2

Leporello. (Donna Elvira turns to the bench before the

E. L. ra-to m'in-gan-no, mi tra-dì! Eh, con-so-la-te-vi! non sie-te
falsehood I'm deceiv'd, I'm be-tray'd! Pray, Ma'am, be com-fort-ed, for you are

house, and seats herself sadly.)

L. voi, non fo-ste, e non sa-re-te nè la pri-ma, nè
not, nor have been, and nei-ther will be or the first, or

(Leporello takes out a book, or, a long, narrow roll of paper, covered with silhouettes and names.)

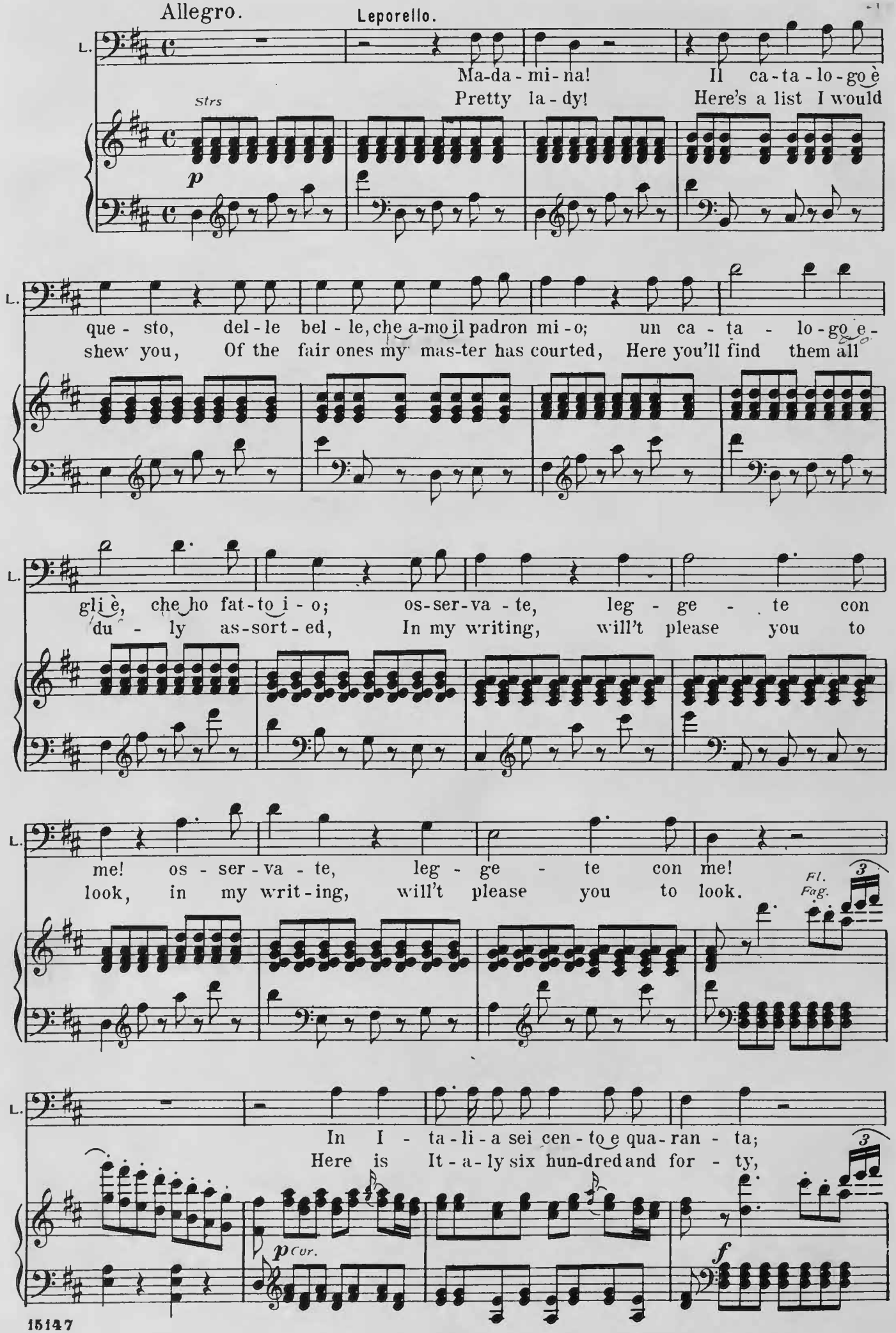
L. l'ul-ti-ma; guar-da-te, que-sto non pic-ciol li-bro è tut-to
last of them. Look here now; see this not too small vol-ume, 'tis al-most

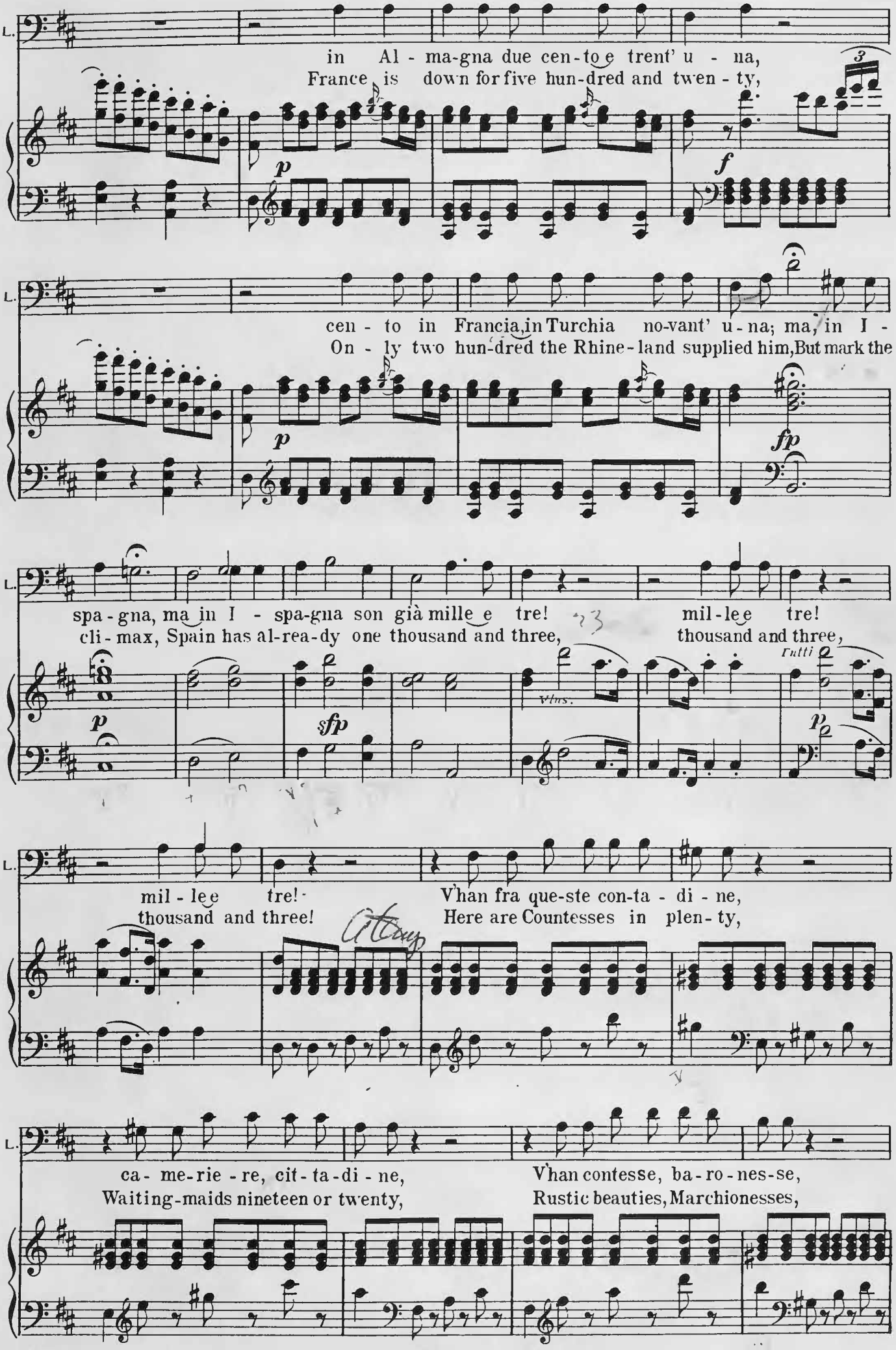
L. pie-no dei no-mi di sue bel-le; O-gni vil-la, o-gni bor-go, o-gni pa-
full of the names of his fair ones; town and vil-lage, distant countries, yes, foreign

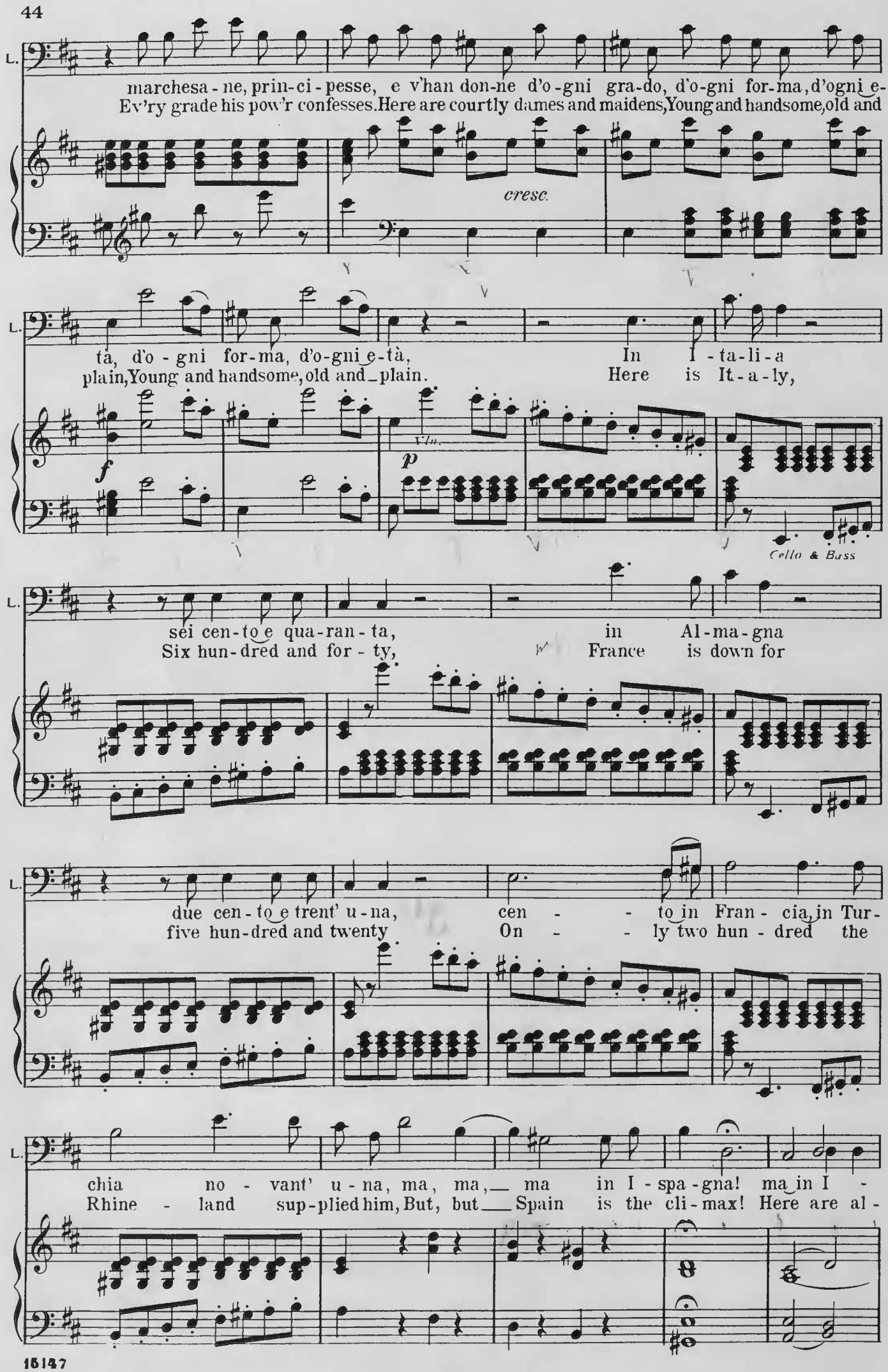
L. e-se, È te-sti-mon di sue don-ne-sche im-pre-se.
na-tions, Can wit-ness bear to his in-fat-u-a-tions.

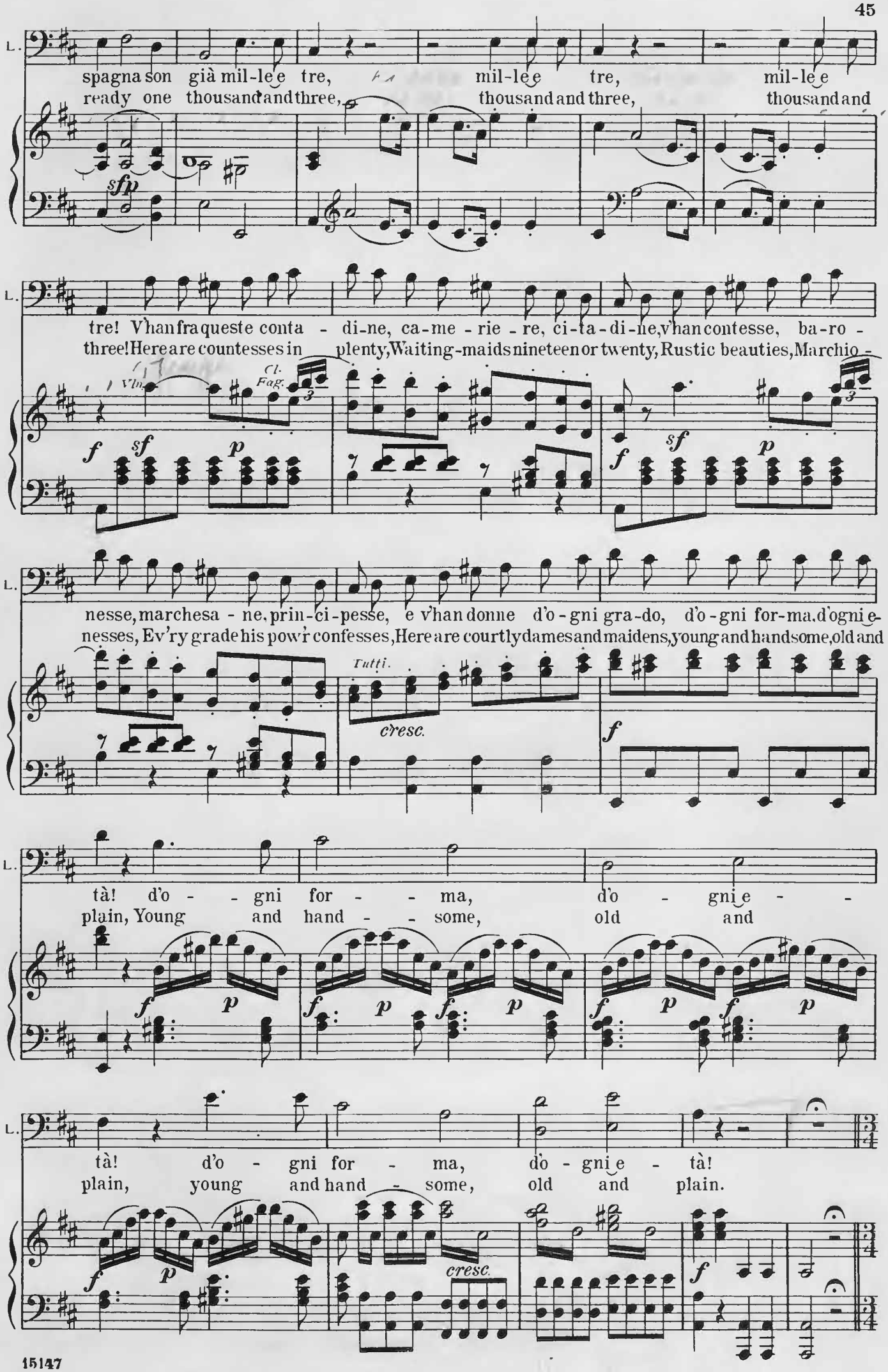
Nº 4. "Madamina."

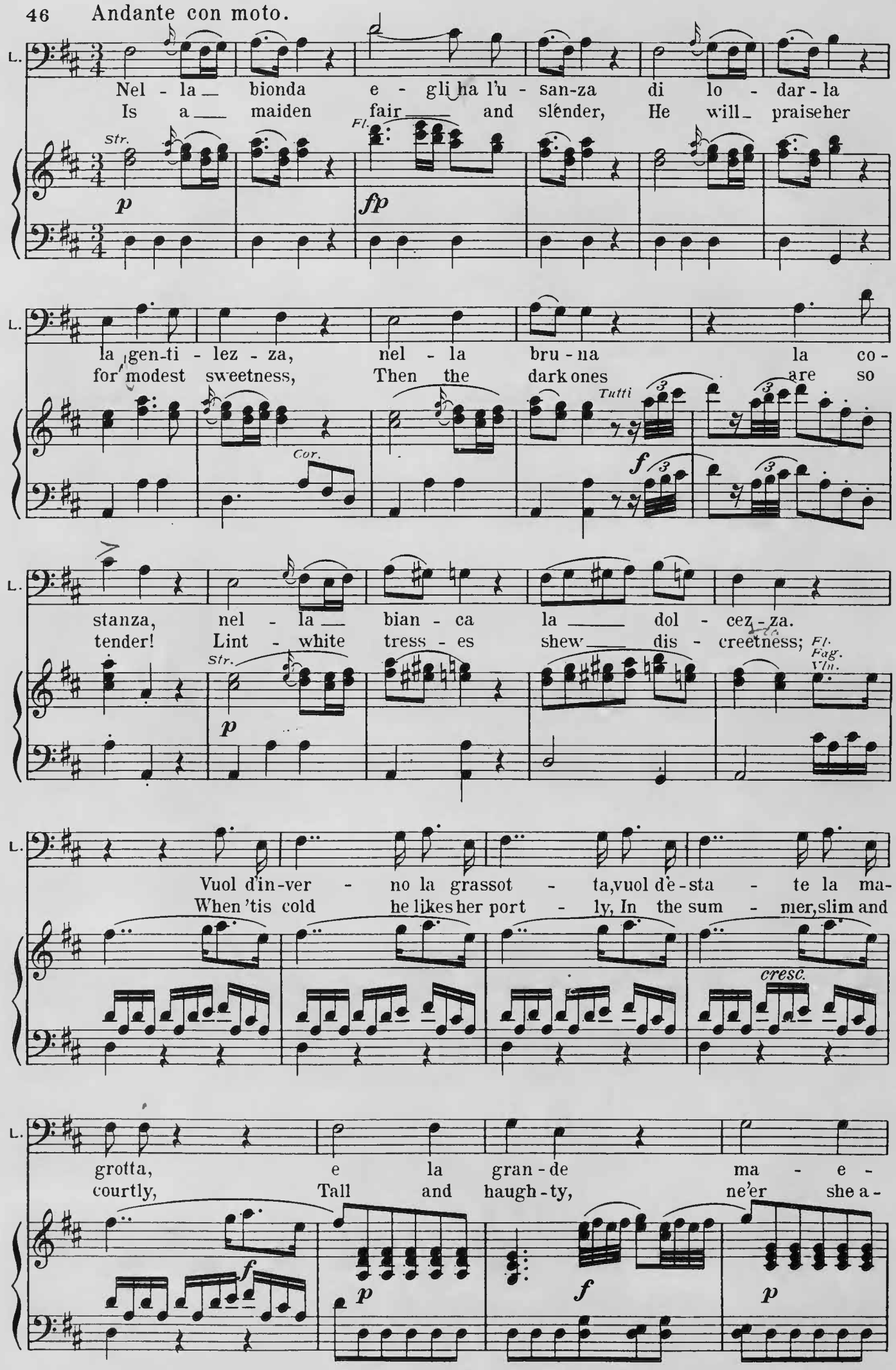
Aria.

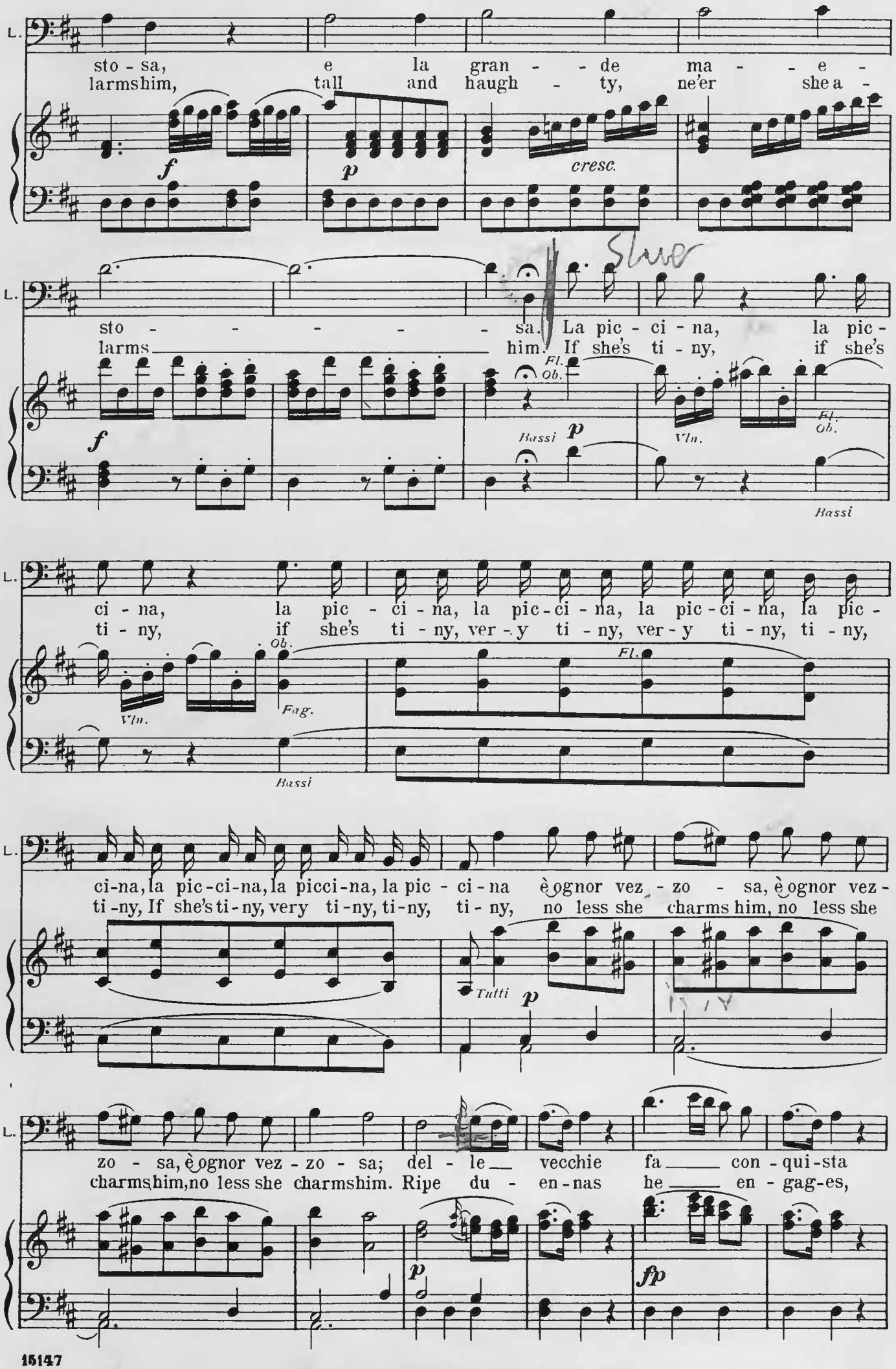


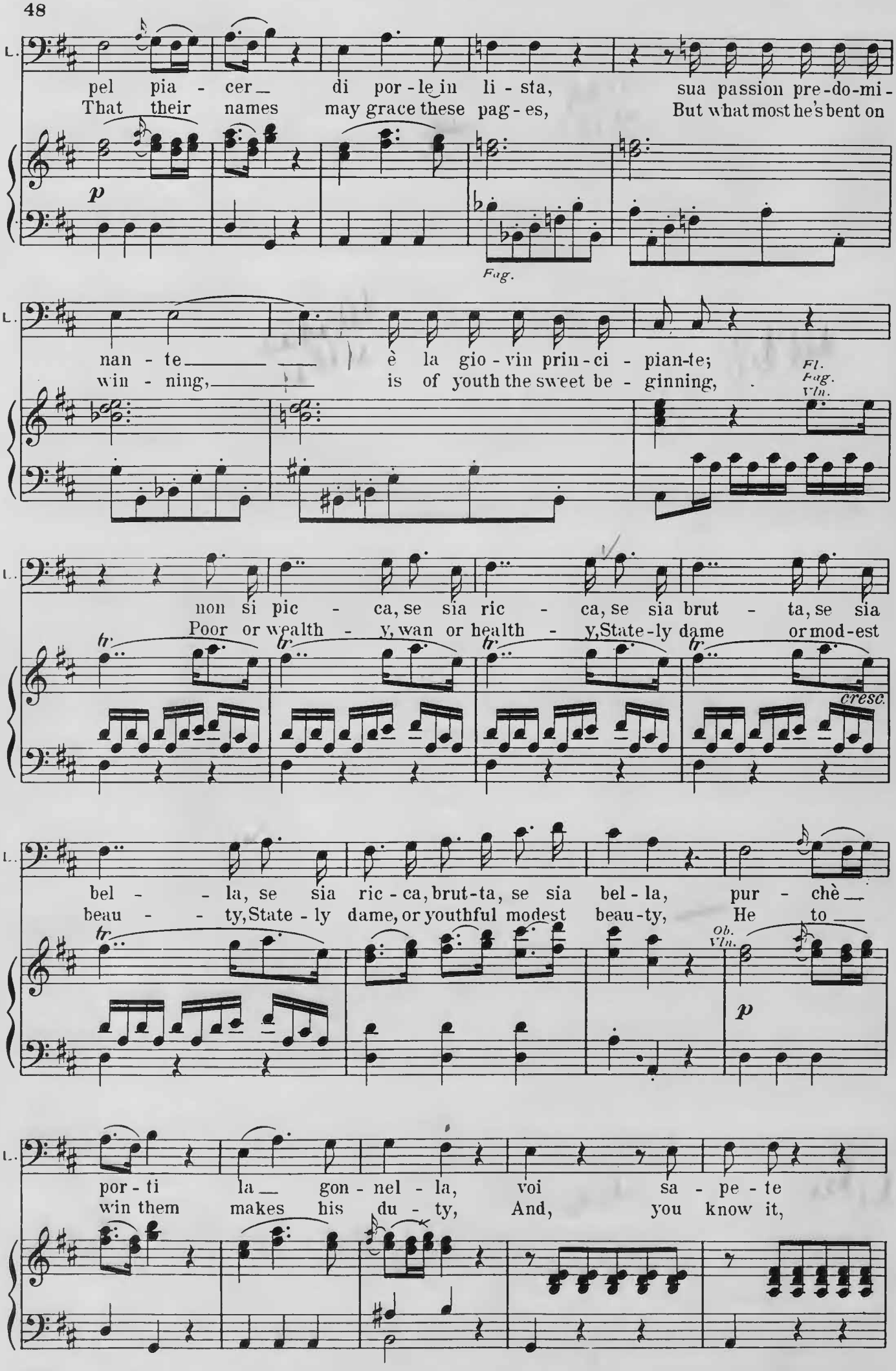

in Al - ma-gna due cen-to e trent' u - na,
France is down for five hun-dred and twen - ty,
cen - to in Francia, in Turchia no-vant' u - na; ma, in I -
On - ly two hun-dred the Rhine-land supplied him, But mark the
spa - gna, ma in I - spa-gna son già mille e tre!
cli - max, Spain has al-rea-dy one thousand and three,
mil - le e tre!
thousand and three!
V'han fra que-ste con-ta - di - ne,
Here are Countesses in plen - ty,
ca - me-rie - re, cit - ta-di - ne,
Waiting-maids nineteen or twenty,
V'han contesse, ba-ro - nes-se,
Rustic beauties, Marchionesses,
mil-le e tre!
thousand and three,
Tutti
Vlns.

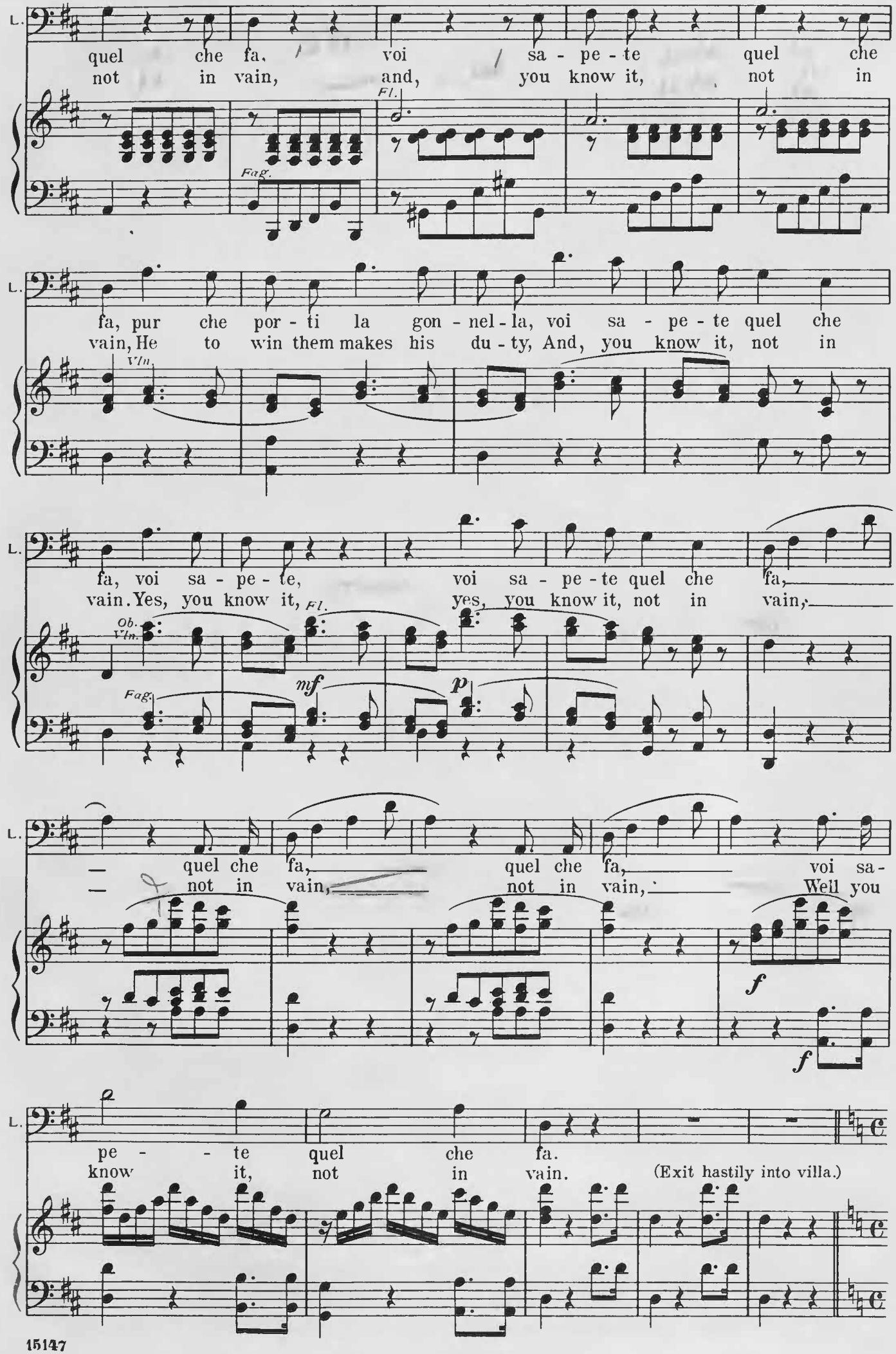

L.
marchesa - ne, prin-ci - pesse, e v'han don-ne d'o - gni gra-do, d'o-gni for-ma, d'ogni e-
Ev'ry grade his pow'r confesses. Here are courtly dames and maidens, Young and handsome, old and
cresc.
tà, d'o - gni for-ma, d'o-gni e-tà, In I - ta-li-a
plain, Young and handsome, old and plain. Here is It-a-ly,
f
p
Vln.
Cello & Bass
sei cen-to e qua-ran - ta, in Al-ma-gna
Six hun-dred and for - ty, France is down for
due cen - to e trent' u - na, cen - - to in Fran - cia, in Tur-
five hun-dred and twenty On - - ly two hun - dred the
chia no - vant' u - na, ma, ma, ma in I - spa - gna! ma in I -
Rhine - land sup-plied him, But, but Spain is the cli-max! Here are al -


L.
spagna son già mil-le e tre, mil-le e tre, mil-le e
ready one thousand and three, thousand and three, thousand and
sfp
L.
tre! V'han fra queste conta - di-ne, ca-me - rie - re, ci-ta-di-ne, v'han contesse, ba-ro -
three! Here are countesses in plenty, Waiting-maids nineteen or twenty, Rustic beauties, Marchio -
Vln.
Cl.
Fag.
f sf p
f sf p
L.
nesse, marchesa - ne, prin-ci-pesse, e v'han donne d'o-gni gra-do, d'o-gni for-ma, d'ogni e-
nesses, Ev'ry grade his pow'r confesses, Here are courtly dames and maidens, young and handsome, old and
Tutti.
cresc.
f
L.
tà! d'o - - gni for - - ma, d'o - gni e - -
plain, Young and hand - - some, old and
f p f p f p f p
L.
tà! d'o - gni for - ma, do - gni e - tà!
plain, young and hand - some, old and plain.
f p
cresc.
f


Andante con moto.
L.
Nel - la bionda e - gli ha l'u - san-za di lo - dar - la
Is a maiden fair and slender, He will praise her
Str.
Fl.
p
fp
la gen-ti - lez - za, nel - la bru - na la co -
for modest sweetness, Then the dark ones are so
Cor.
Tutti
f
stanza, nel - la bian - ca la dol - cez - za.
tender! Lint - white tress - es shew dis - creetness;
Fl.
Fag.
Vln.
Vuol d'in-ver - no la grassot - ta, vuol d'e - sta - te la ma-
When 'tis cold he likes her port - ly, In the sum - mer, slim and
cresc.
grotta, e la gran - de ma - e -
courtly, Tall and haugh - ty, ne'er she a -


L.
sto - sa, e la gran - - de ma - - e -
larmshim, tall and haugh - ty, ne'er shea -
f
p
cresc.
sto - - - - - sa. La pic - ci - na, la pic -
larms - - - - - him. If she's ti - ny, if she's
Fl. Ob.
Bassi
p
Vln.
Fl. Ob.
Bassi
ci - na, la pic - ci - na, la pic - ci - na, la pic - ci - na, la pic -
ti - ny, if she's ti - ny, ver - y ti - ny, ver - y ti - ny, ti - ny,
Ob.
Fl.
Vln.
Fag.
Bassi
ci-na, la pic-ci-na, la picci-na, la pic - ci - na è ognor vez - zo - sa, è ognor vez -
ti-ny, If she's ti-ny, very ti-ny, ti-ny, ti - ny, no less she charms him, no less she
Tutti
p
zo - sa, è ognor vez - zo - sa; del - le vecchie fa con - qui-sta
charmshim, no less she charmshim. Ripe du - en-nas he en - gag-es,
p
fp


pel pia - cer di por - le in li - sta, sua passion pre - do - mi -
That their names may grace these pag - es, But what most he's bent on
p
Fag.
nan - te è la gio - vin prin - ci - pian - te;
win - ning, is of youth the sweet be - ginning,
Fl.
Fag.
Vln.
non si pic - ca, se sia ric - ca, se sia brut - ta, se sia
Poor or wealth - y, wan or health - y, State - ly dame or mod - est
tr
cresc.
bel - la, se sia ric - ca, brut - ta, se sia bel - la, pur - chè
beau - ty, State - ly dame, or youthful modest beau - ty, He to
Ob.
Vln.
p
por - ti la gon - nel - la, voi sa - pe - te
win them makes his du - ty, And, you know it,


L.
quel che fa, voi sa - pe - te quel che
not in vain, and, you know it, not in
Fl.
Fag.
L.
fa, pur che por - ti la gon - nel - la, voi sa - pe - te quel che
vain, He to win them makes his du - ty, And, you know it, not in
Vln.
L.
fa, voi sa - pe - te, voi sa - pe - te quel che fa,
vain. Yes, you know it, yes, you know it, not in vain,
Ob.
Vln.
Fl.
Fag.
mf
p
L.
quel che fa, quel che fa, voi sa -
not in vain, not in vain, Well you
f
f
L.
pe - te quel che fa.
know it, not in vain.
(Exit hastily into villa.)

Recit.

Donna Elvira. (alone)

E. In que-sta for-ma dun-que mi tra-dì il scel-le-ra-to! è questo il
This is the man I trusted, he betrays and de-rides me; and shall I

E. pre-mio che quel bar-ba-ro ren-de all' a-mor mi-o! Ah, ven-di-car vo-
bear it, that his in-so-lent ser-vant mocks my anguish? No, I will call on

E. gli-o l'in-gan-na-to mio cor! pria ch'ei mi fug-ga, si ri-cor-ra, si
justice! and my wrongs I'll a-venge, Ere he escape me, friends shall aid me to

(Exit into the house.)

E. va-da; io sento in pet-to sol ven-det-ta par-lar, rab-bia e dispet-to!
find him, and to chastise him. Love has fled from my heart! Miscreant! I despise him!

Nº 5. "Giovinette, che fate all' amore."

Duet and Chorus.

Scene. – The open Country.

Zerlina, Masetto, and Chorus of Villagers, dancing and singing.

Allegro.

Tutti.

f *p*

f

p *f*

(turning to the maidens, who press about her, while Masetto,
Zerlina. on the other side, is surrounded by the lads.)

Z. Gio-vi-net-te, che fa-te all'a-mo-re, che fa-te all'a-mo-re, non la-
Let's en-joy, while the season in-vites us, the season in-vites us. 'Tis not

Str. *p* *Fl.* *Ob.* *Fag.*

Z. scia-te, che pas-si l'e-tà, che pas-si l'e-tà, che pas-si l'e-tà! Se nel
long that its pleasure will stay, its pleasure will stay, its pleasure will stay. While the

Opp.

Z. fair dream of youth yet de-lights us,
se-no vi bu-li-ca il co-re, vi bu-li-ca il co-re, il ri-
fair dream of youth yet de-lights us, while youth yet de-lights us, To her

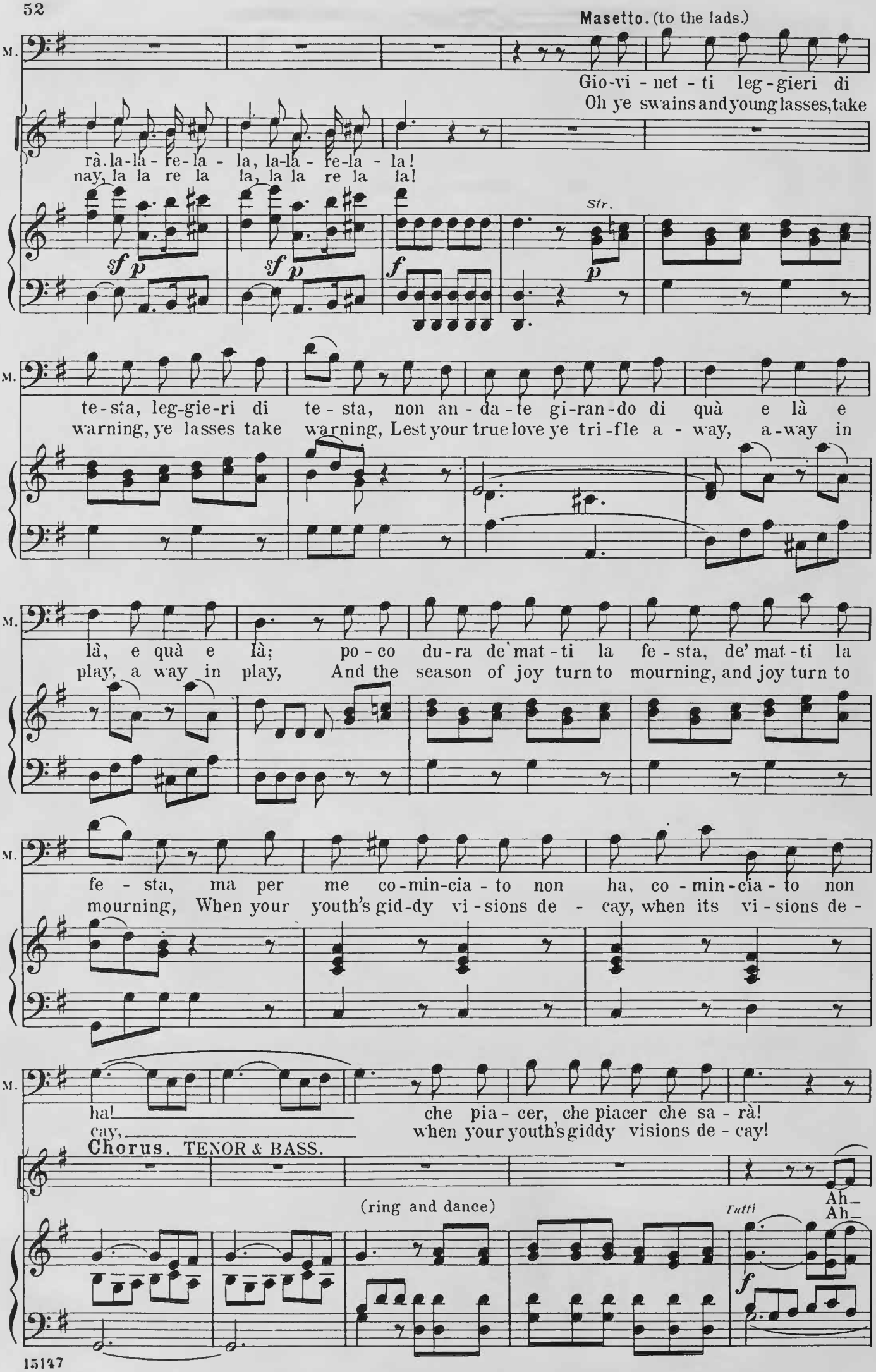
Z. me-dio ve-de-te-lo quà! che pia-
swain let no maid-en say nay, to her

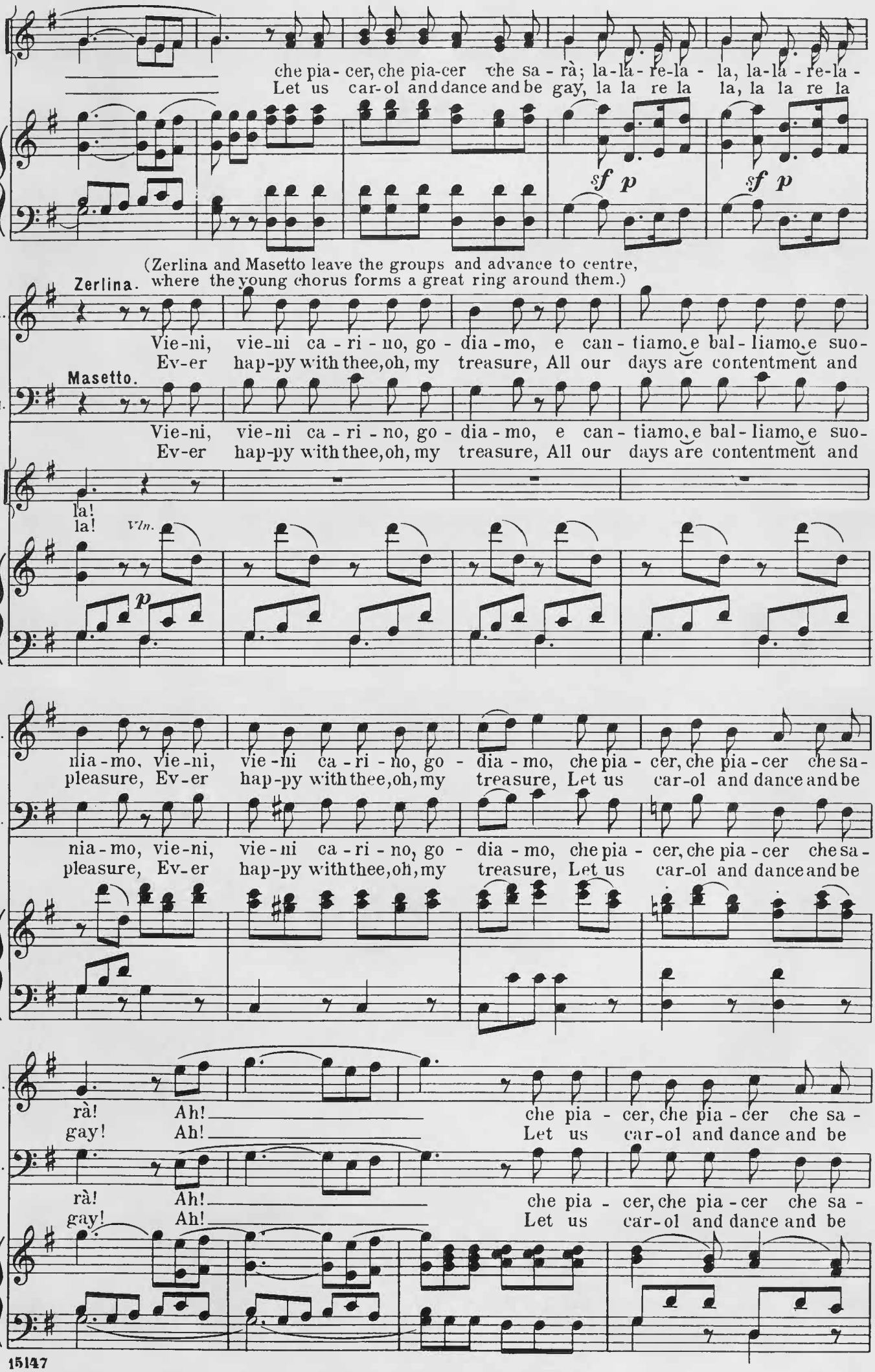
Z. cer, che piacer che sa-rà!
swain let no maiden say nay! (the maidens form a ring, and dance around Zerlina.)

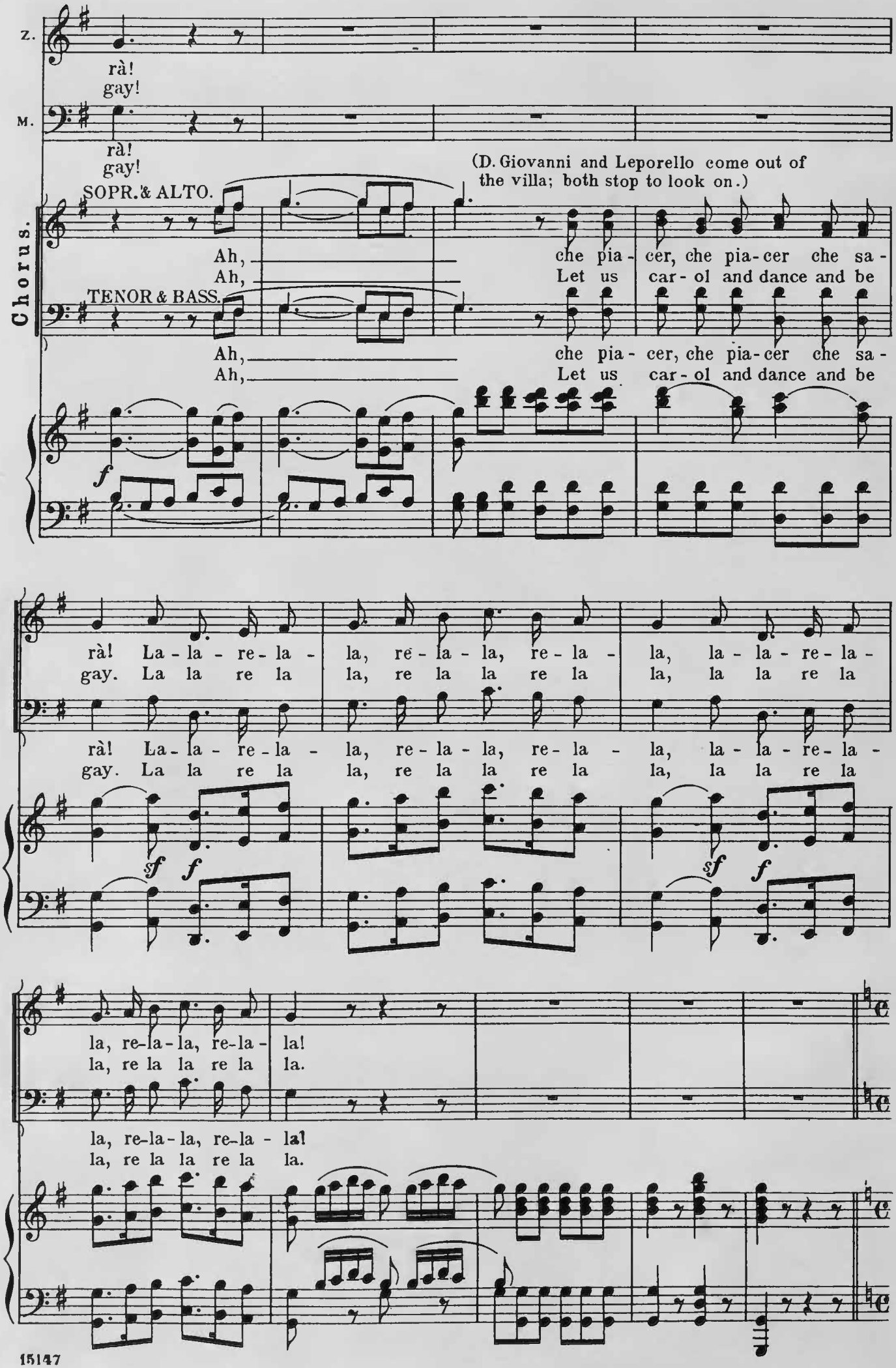
Chorus. SOPRANO & ALTO.

Ah! che pia-cer, che pia-cer che sa-
Ah! to her swain let no maiden say

Tutti. *f*


Masetto. (to the lads.)
M.
Gio-vi - net - ti leg - gieri di
Oh ye swains and young lasses, take
rà, la-là - re-la - la, la-là - re-la - la!
nay, la la re la la, la la re la la!
Str.
sf p
sf p
f
p
te - sta, leg-gie-ri di te - sta, non an - da - te gi-ran-do di quà e là e
warning, ye lasses take warning, Lest your true love ye tri-fle a - way, a-way in
là, e quà e là; po - co du-ra de' mat - ti la fe - sta, de' mat - ti la
play, a way in play, And the season of joy turn to mourning, and joy turn to
fe - sta, ma per me co-min-cia - to non ha, co - min - cia - to non
mourning, When your youth's gid-dy vi - sions de - cay, when its vi - sions de -
ha!
che pia - cer, che piacer che sa - rà!
cay,
when your youth's giddy visions de - cay!
Chorus. TENOR & BASS.
(ring and dance)
Tutti
Ah—
Ah—
f


che pia - cer, che pia-cer che sa - rà; la-là - re-la - la, la-là - re-la -
Let us car-ol and dance and be gay, la la re la la, la la re la
sf p
sf p
(Zerlina and Masetto leave the groups and advance to centre,
where the young chorus forms a great ring around them.)
Zerlina.
Z.
Vie-ni, vie-ni ca - ri - no, go - dia - mo, e can - tiamo e bal - liamo e suo-
Ev-er hap-py with thee, oh, my treasure, All our days are contentment and
Masetto.
M.
Vie-ni, vie-ni ca - ri - no, go - dia - mo, e can - tiamo e bal - liamo e suo-
Ev-er hap-py with thee, oh, my treasure, All our days are contentment and
la!
la!
Vln.
p
nia - mo, vie-ni, vie - ni ca - ri - no, go - dia - mo, che pia - cer, che pia - cer che sa -
pleasure, Ev-er hap-py with thee, oh, my treasure, Let us car-ol and dance and be
nia - mo, vie-ni, vie - ni ca - ri - no, go - dia - mo, che pia - cer, che pia - cer che sa -
pleasure, Ev-er hap-py with thee, oh, my treasure, Let us car-ol and dance and be
rà! Ah! che pia - cer, che pia - cer che sa -
gay! Ah! Let us car-ol and dance and be
rà! Ah! che pia - cer, che pia - cer che sa -
gay! Ah! Let us car-ol and dance and be


Z.
rà!
gay!
M.
rà!
gay!
(D. Giovanni and Leporello come out of the villa; both stop to look on.)
Chorus.
SOPR. & ALTO.
Ah,
Ah,
che pia - cer, che pia - cer che sa -
Let us car - ol and dance and be
TENOR & BASS.
Ah,
Ah,
che pia - cer, che pia - cer che sa -
Let us car - ol and dance and be
f
rà! La - la - re - la - la, re - la - la, re - la - la, la - la - re - la -
gay. La la re la la, re la la re la la, la la re la
rà! La - la - re - la - la, re - la - la, re - la - la, la - la - re - la -
gay. La la re la la, re la la re la la, la la re la
sf f
la, re - la - la, re - la - la!
la, re la la re la la.
la, re - la - la, re - la - la!
la, re la la re la la.

Recit.

Don Giovanni. (to Leporello.)

G. (Man-co male, è par-ti-ta). Oh guarda, guarda che bel-la gio-ventù! che bel-le
(That's a mer-ci-ful riddance). But softly, see there, in hol-i-day attire, what pretty

Leporello.

G. L. don-ne! (Fra tan-te, per mia fè, vi sa-rà qual-che co-sa an-che per
fac-es! (A-mongst so man-y, I, 'pon my faith, may find some-thing for my-

Don Giovanni. (stepping between Zerlina and Masetto, while Leporello turns to the maidens.)

L. G. me). Ca-ri a-mi-ci, buon gior-no! se-gui-ta-te a sta-re al-le-gra-
self). Friends, I bid you good morn-ing, I am glad to see you so light-

G. men-te, se-gui-ta-te a suo-nar, o buo-na gen-te! C'è qualche spo-sa-li-zio?
hearted, pray contin-ue your singing and your dancing. This surely is a wedding?

Zerlina. (with a self-satisfied curtsey.)

Z. G. Sì, Si-gno-re, è la spo-sa son i-o.
'Tis in-deed, Sir, and 'tis I am the bride.

Don Giovanni.

Me ne con-so-lo— Lo
Much joy I wish you! The

Masetto. (with scrape.)

Don Giovanni.

G. M. spo-so? Io, per ser-vir-la. Oh, bra-vo! per ser-vir-mi; questo è
bridegroom? I, at your ser-vice. Oh, charming, at my ser-vice; 'pon my

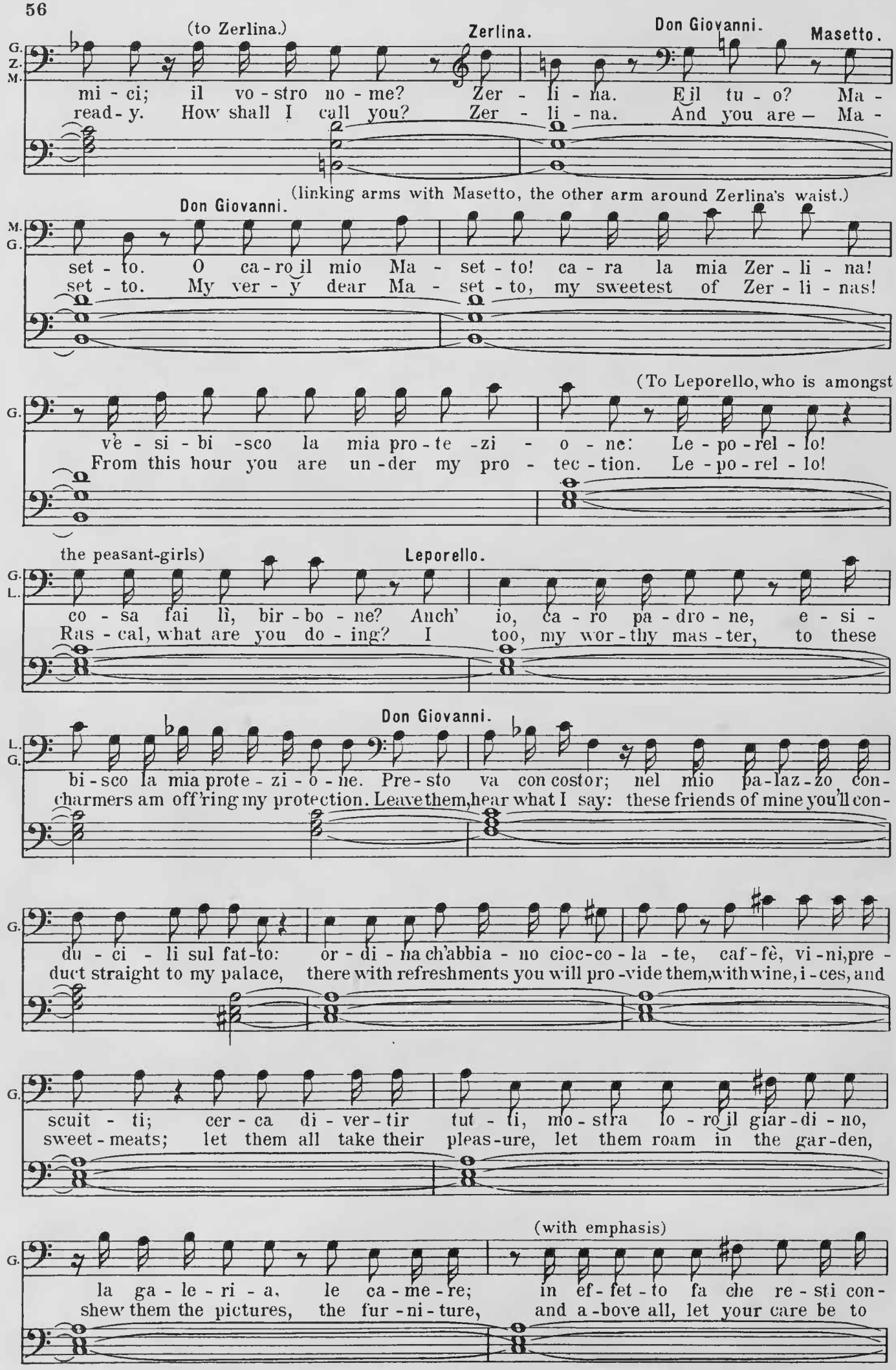
Leporello.

Zerlina.

G. L. Z. ve-ro par-lar da ga-lant-uo-mo. (Ba-sta, che sia ma-ri-to)! Oh, il mio Ma-
life, that's the word of a true gal-lant. (Quite like a mod-el husband). Yes, my Ma-

Don Giovanni.

Z. G. set-to è un uom d'ot-ti-mo co-re. Oh anch'io, ve-de-te! vo-glio che sia-mo a-
set-to is al-ways so good-natur'd. Just like my-self, then; we are good friends al-


(to Zerlina.)
Zerlina.
Don Giovanni.
Masetto.
G. Z. M.
mi - ci; il vo - stro no - me? Zer - li - na. E il tu - o? Ma -
read - y. How shall I call you? Zer - li - na. And you are — Ma -
(linking arms with Masetto, the other arm around Zerlina's waist.)
Don Giovanni.
M. G.
set - to. O ca - ro il mio Ma - set - to! ca - ra la mia Zer - li - na!
set - to. My ver - y dear Ma - set - to, my sweetest of Zer - li - nas!
(To Leporello, who is amongst
G.
vè - si - bi - sco la mia pro - te - zi - o - ne: Le - po - rel - lo!
From this hour you are un - der my pro - tec - tion. Le - po - rel - lo!
the peasant-girls)
Leporello.
G. L.
co - sa fai lì, bir - bo - ne? Anch' io, ca - ro pa - dro - ne, e - si -
Ras - cal, what are you do - ing? I too, my wor - thy mas - ter, to these
Don Giovanni.
L. G.
bi - sco la mia prote - zi - o - ne. Pre - sto va con costor; nel mio pa - laz - zo con -
charmers am off'ring my protection. Leave them, hear what I say: these friends of mine you'll con -
G.
du - ci - li sul fat - to: or - di - na ch'abbia - no cioc - co - la - te, caf - fè, vi - ni, pre -
duct straight to my palace, there with refreshments you will pro - vide them, with wine, i - ces, and
G.
scuit - ti; cer - ca di - ver - tir tut - ti, mo - stra lo - ro il giar - di - no,
sweet - meats; let them all take their pleas - ure, let them roam in the gar - den,
(with emphasis)
G.
la ga - le - ri - a, le ca - me - re; in ef - fet - to fa che re - sti con -
shew them the pictures, the fur - ni - ture, and a - bove all, let your care be to

(pokes Leporello in the ribs.) **Leporello.** (to the villagers.) **Masetto.** **Don Giovanni.**

G. L. M.

ten-to il mio Ma-set-to, hai ca - pi - to? Ho ca-pi - to; an - diam. Si - gno - re! Co - sa
please my friend Maset-to: You perceive me? I perceive you. Now come. Your lordship! Well, what

Masetto. (While the rest enter the inn. Don Giov. detains Zerlina.) **Leporello.** (to Masetto.)

G. M. L.

c'è? La Zer-li - na sen-za me non può star. In vostro lo - co ci sa - rà sua Eccel -
now? My Zer-li - na cannot stay without me. What, not if here instead of you stays his

Don Giovanni.

L. G.

len - za, e sa - prà be - ne fa - re le vo - stri par - ti. Oh, la Zer -
lord - ship? You may be sure that he will es - cort her brave-ly. Oh yes, Zer -

Zerlina.

G. Z.

li - na è in man d'un Ca - va - lier; va pur, fra po-co el-la me - co ver - rà. Va!
li - na shall be my special care; now go, she is in a gen-tle-man's hands. Go,

Masetto.

Z. M.

non te - me - re! nel - le ma - ni son io d'un Ca - va - lie - re. E per que - sto?
and fear nothing, in a gen-tle-man's hands you can leave me. And why must I?

Zerlina. **Masetto.** (trying to take her hand.) **Don Giov.**

Z. M. G.

E per que - sto non c'è da du - bi - tar. Ed io, co - spet - to— O -
Yes, you must do what-ev - er you are bid. Not I, confound it! Come,

(stepping between them.)

G.

là, finiam le di - spu - te! Se su - bi - to sen - za al - tro re - pli - car non te ne
come, no more disput - ing; At once you go, for if you breathe a word I shall re -

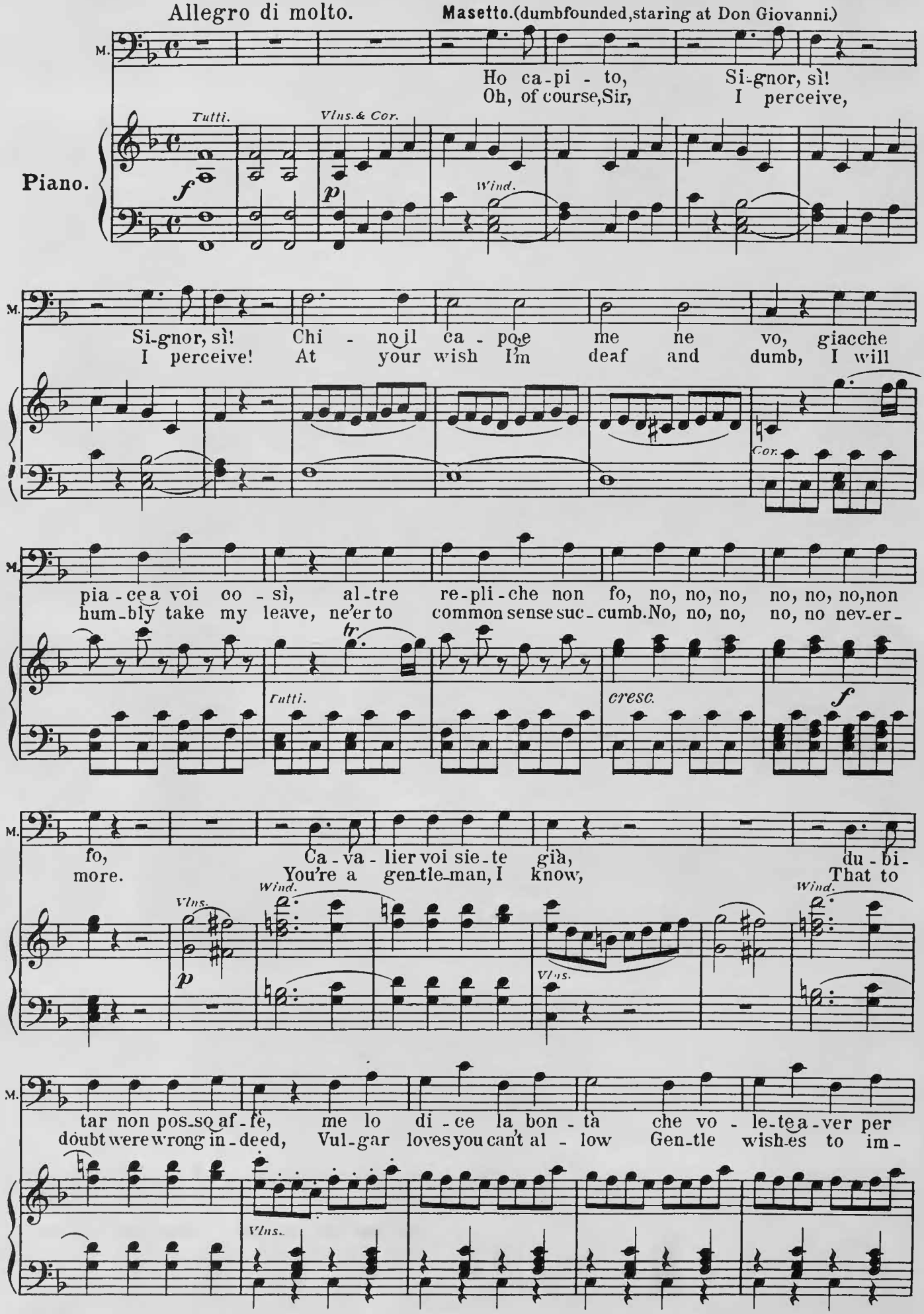
G.

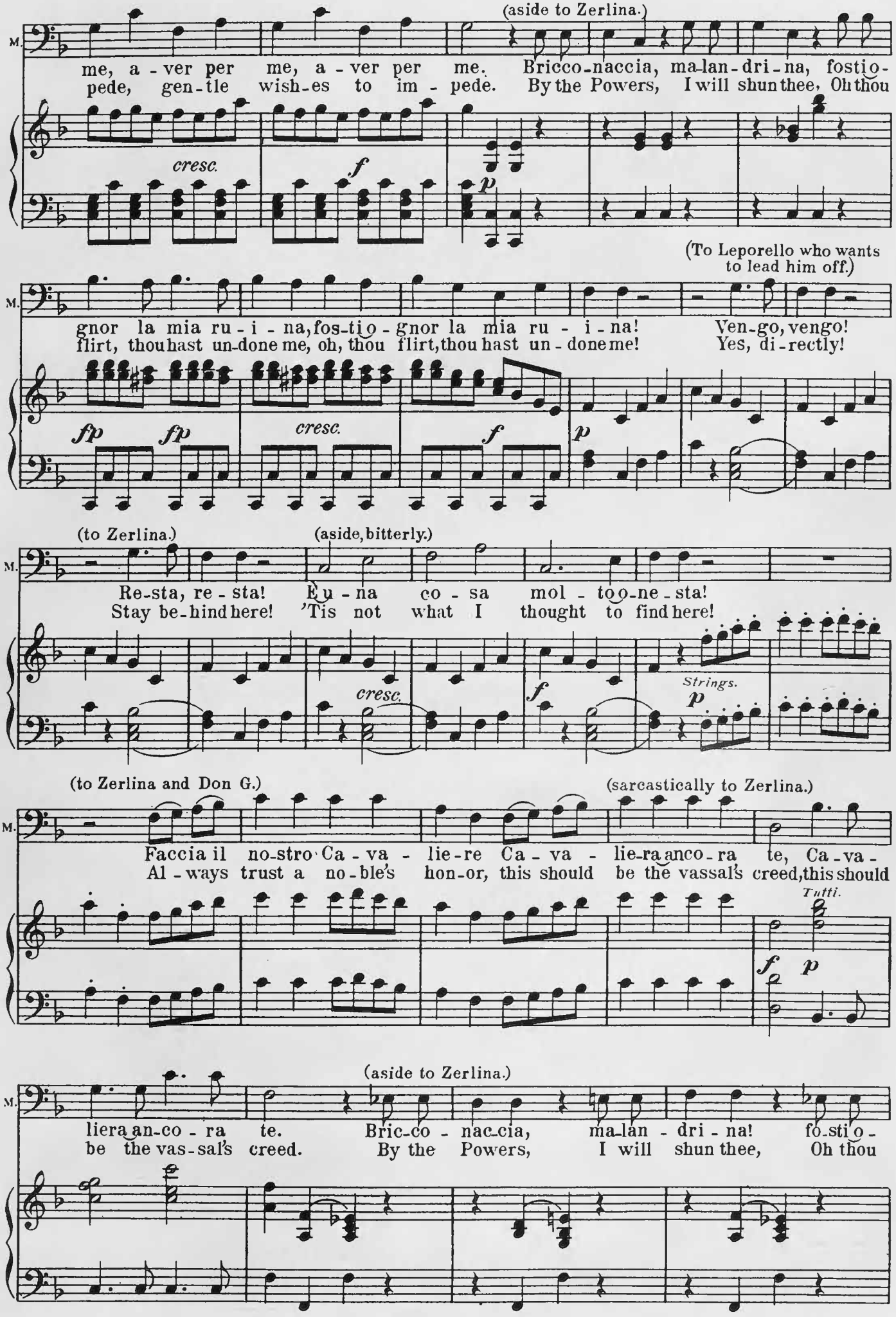
va - i, Ma - set - to, guar - da ben, ti pen - ti - ra - i!
sent it; Ma - set - to mine, be - ware, or you'll re-pent it!

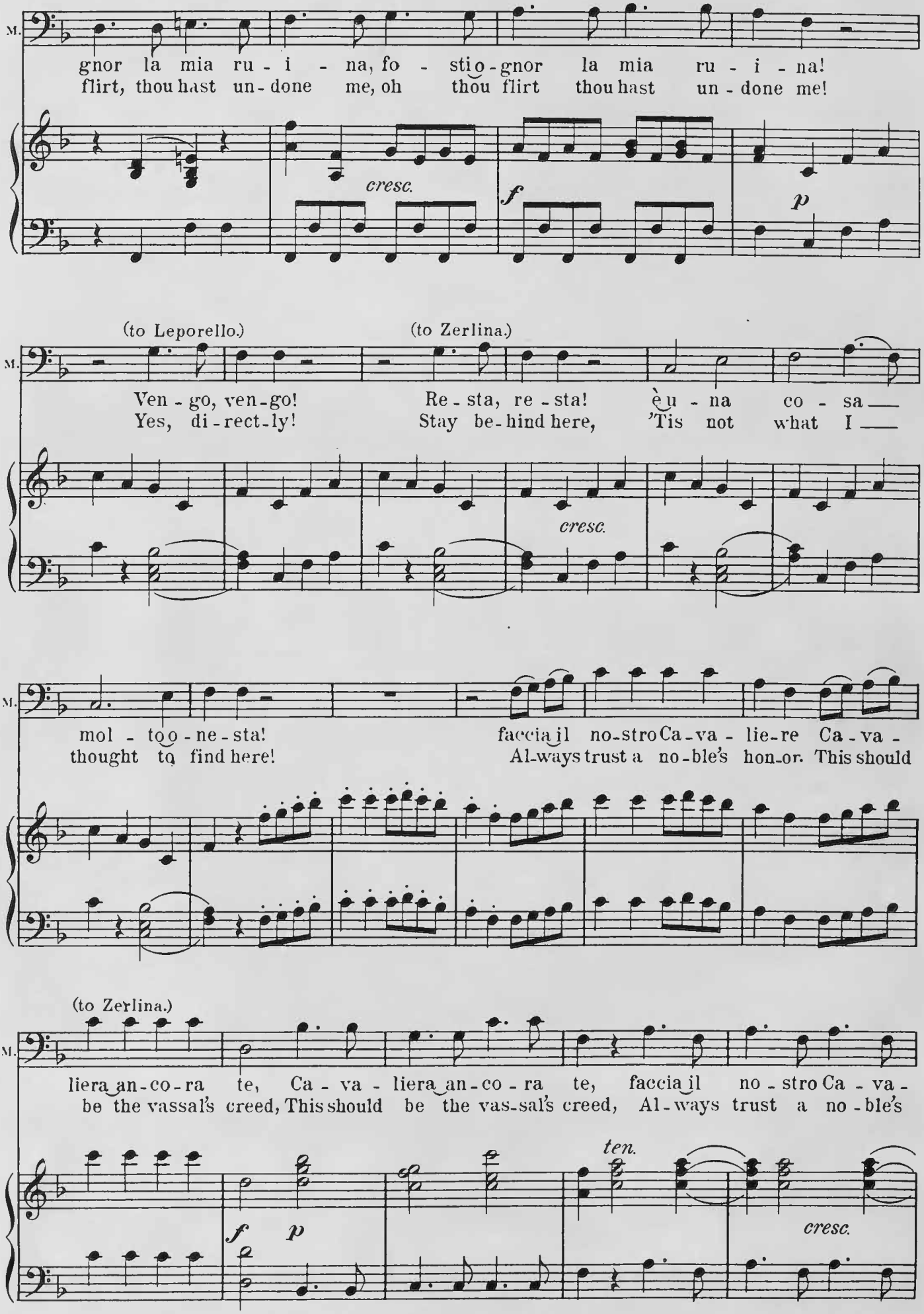
(Touching his sword.)

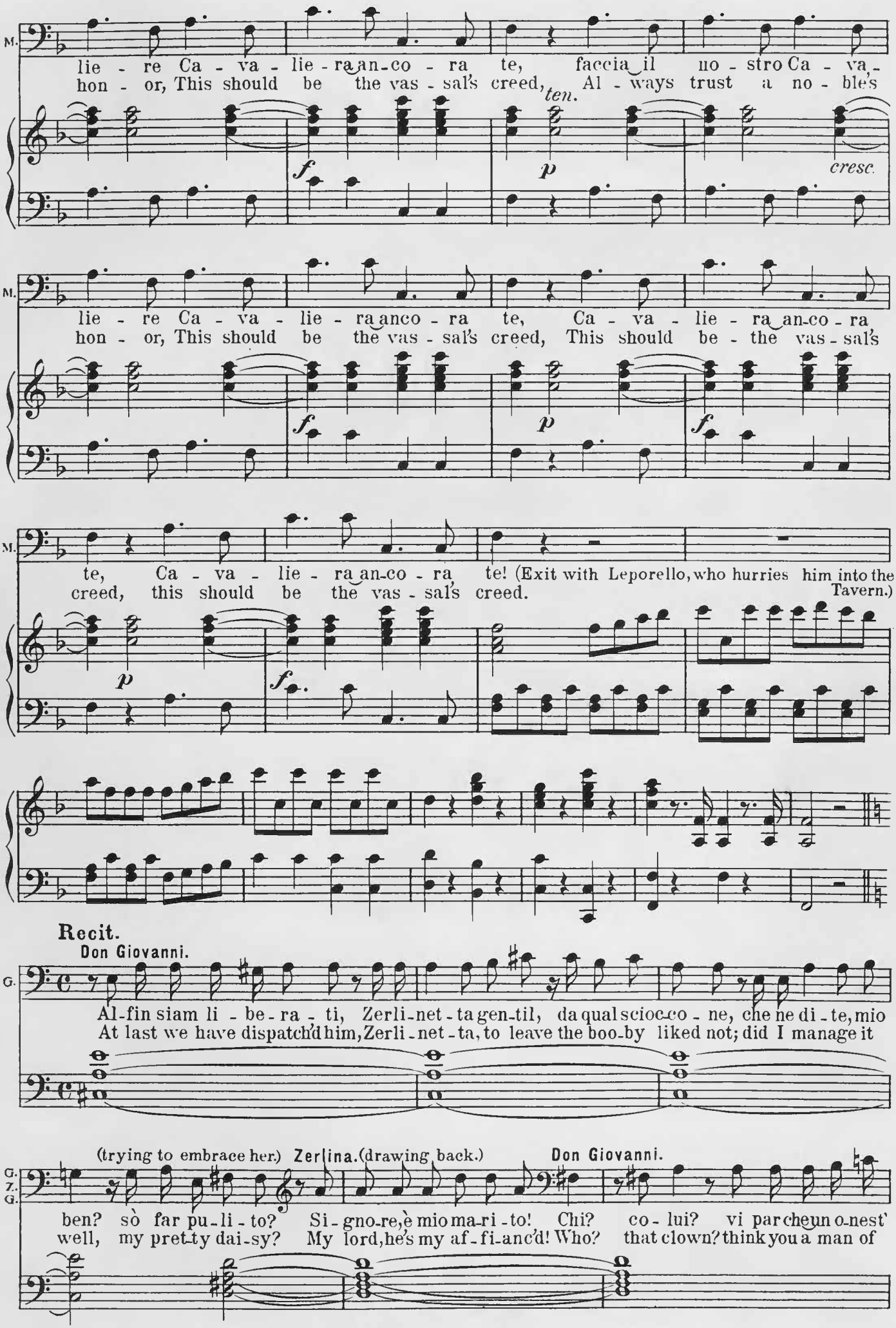
Nº 6. " Ho capito.„

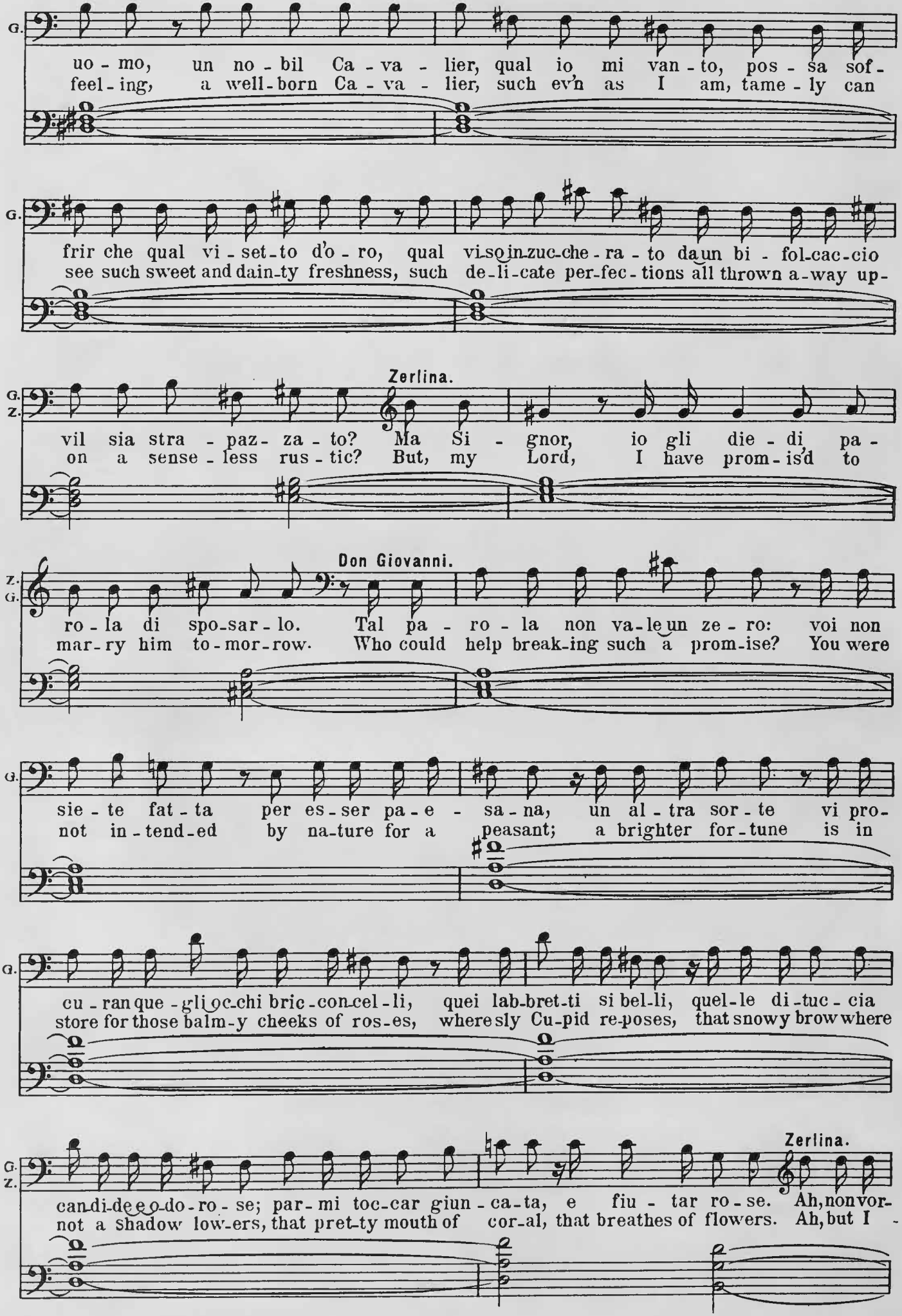
Aria.

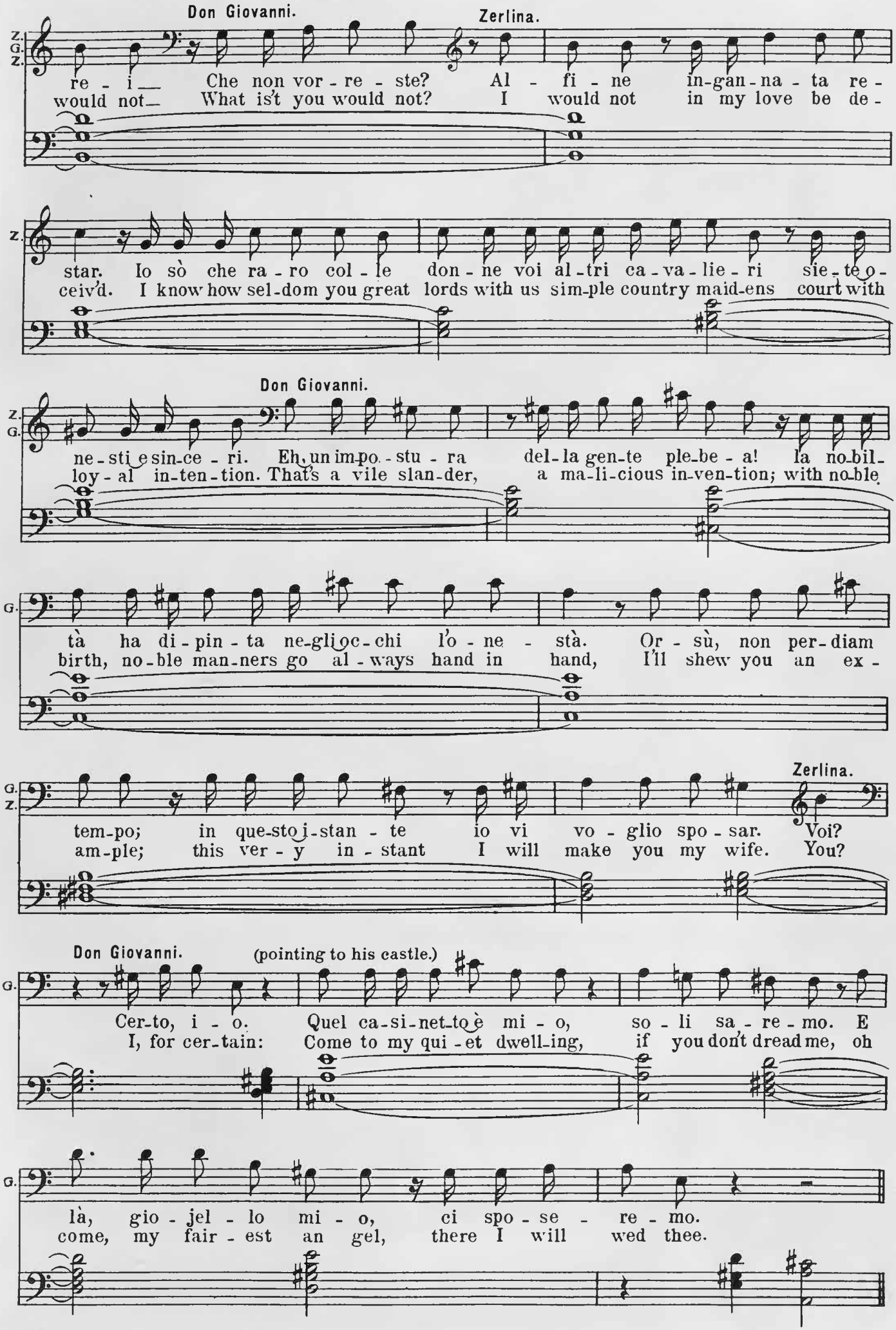



(aside to Zerlina.)
M.
me, a - ver per me, a - ver per me. Bricco-naccia, ma-lan-dri-na, fostio-
pede, gen-tle wish-es to im - pede. By the Powers, I will shun thee, Oh thou
cresc.
f
p
(To Leporello who wants to lead him off.)
M.
gnor la mia ru - i - na, fos-tio - gnor la mia ru - i - na! Ven-go, vengo!
flirt, thou hast un-done me, oh, thou flirt, thou hast un - done me! Yes, di-rectly!
fp fp
cresc.
f
p
(to Zerlina.)
(aside, bitterly.)
M.
Re-sta, re - sta! E u - na co - sa mol - to o-ne - sta!
Stay be-hind here! 'Tis not what I thought to find here!
cresc.
f
Strings.
p
(to Zerlina and Don G.)
(sarcastically to Zerlina.)
M.
Faccia il no-stro Ca - va - lie-re Ca - va - lie-ra anco-ra te, Ca-va -
Al - ways trust a no-ble's hon-or, this should be the vassal's creed, this should
Tutti.
f
p
(aside to Zerlina.)
M.
liera an-co - ra te. Bric-co - nac-cia, ma-lan - dri - na! fo-sti o -
be the vas-sal's creed. By the Powers, I will shun thee, Oh thou


M.
gnor la mia ru - i - na, fo - stio-gnor la mia ru - i - na!
flirt, thou hast un-done me, oh thou flirt thou hast un-done me!
cresc.
f
p
(to Leporello.)
(to Zerlina.)
Ven - go, ven-go! Re - sta, re - sta! è u - na co - sa
Yes, di-rect-ly! Stay be-hind here, 'Tis not what I
cresc.
mol - to o-ne-sta! faccia il no-stro Ca-va - lie-re Ca-va -
thought to find here! Al-ways trust a no-ble's hon-or. This should
(to Zerlina.)
liera an-co-ra te, Ca - va - liera an-co - ra te, faccia il no - stro Ca - va -
be the vassal's creed, This should be the vas-sal's creed, Al-ways trust a no-ble's
ten.
f
p
cresc.

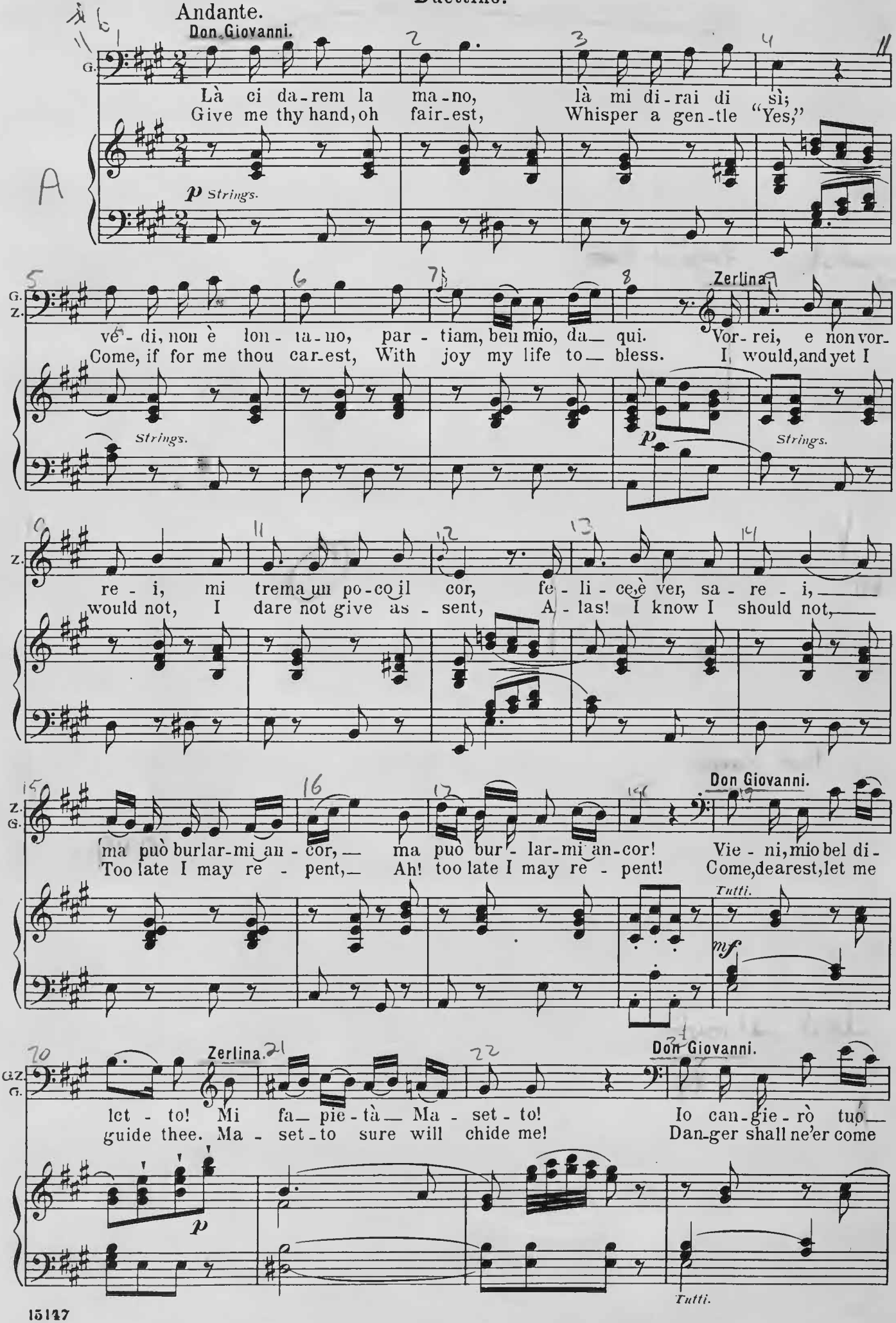

M.
lie - re Ca - va - lie - ra an-co - ra te, faccia il no - stro Ca - va -
hon - or, This should be the vas - sal's creed, Al - ways trust a no - ble's
ten.
f
p
cresc.
M.
lie - re Ca - va - lie - ra anco - ra te, Ca - va - lie - ra an-co - ra
hon - or, This should be the vas - sal's creed, This should be - the vas - sal's
f
p
f
M.
te, Ca - va - lie - ra an-co - ra te! (Exit with Leporello, who hurries him into the
creed, this should be the vas - sal's creed.
Tavern.)
p
f
Recit.
Don Giovanni.
G.
Al-fin siam li - be - ra - ti, Zerli-net - ta gen-til, da qual scioc-co - ne, che ne di - te, mio
At last we have dispatch'd him, Zerli - net - ta, to leave the boo-by liked not; did I manage it
(trying to embrace her.)
Zerlina.
(drawing back.)
Don Giovanni.
G.
Z.
G.
ben? sò far pu-li - to? Si - gno-re, è mio ma-ri - to! Chi? co - lui? vi par che un o-nest'
well, my pret-ty dai-sy? My lord, he's my af - fi-anc'd! Who? that clown? think you a man of

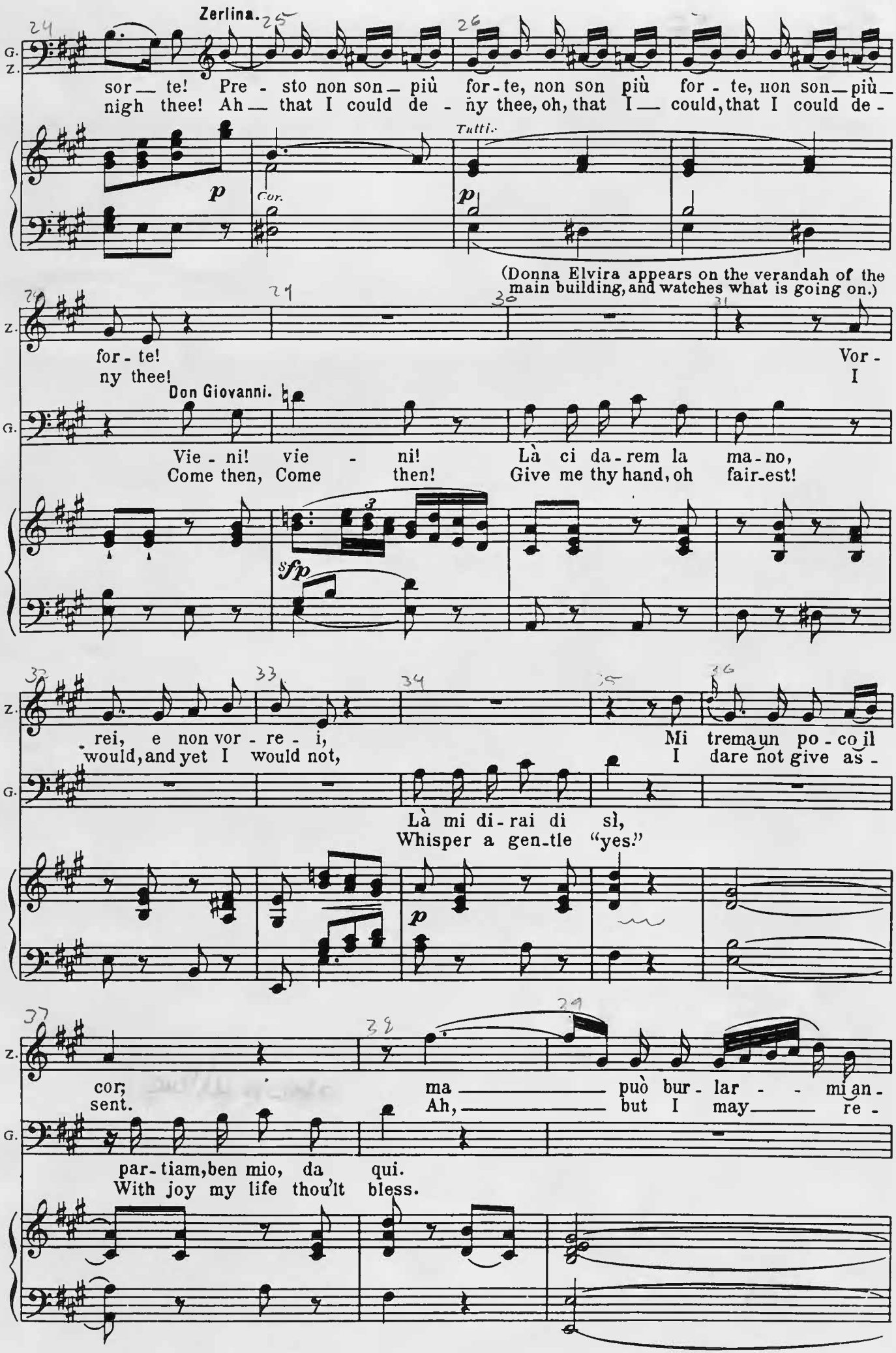

G.
uo - mo, un no - bil Ca - va - lier, qual io mi van - to, pos - sa sof -
feel - ing, a well - born Ca - va - lier, such ev'n as I am, tame - ly can
G.
frir che qual vi - set - to d'o - ro, qual vi so in zuc - che - ra - to da un bi - fol - cac - cio
see such sweet and dain - ty freshness, such de - li - cate per - fec - tions all thrown a - way up -
Zerlina.
G.
Z.
vil sia stra - paz - za - to? Ma Si - gnor, io gli die - di pa -
on a sense - less rus - tic? But, my Lord, I have prom - is'd to
Don Giovanni.
Z.
G.
ro - la di spo - sar - lo. Tal pa - ro - la non va - le un ze - ro: voi non
mar - ry him to - mor - row. Who could help break - ing such a prom - ise? You were
G.
sie - te fat - ta per es - ser pa - e - sa - na, un al - tra sor - te vi pro -
not in - tend - ed by na - ture for a peasant; a brighter for - tune is in
G.
cu - ran que - gli oc - chi bric - con - cel - li, quei lab - bret - ti si bel - li, quel - le di - tuc - cia
store for those balm - y cheeks of ros - es, where sly Cu - pid re - poses, that snowy brow where
Zerlina.
G.
Z.
can - di - de o do - ro - se; par - mi toc - car giun - ca - ta, e fiu - tar ro - se. Ah, non vor -
not a shadow low - ers, that pret - ty mouth of cor - al, that breathes of flowers. Ah, but I -

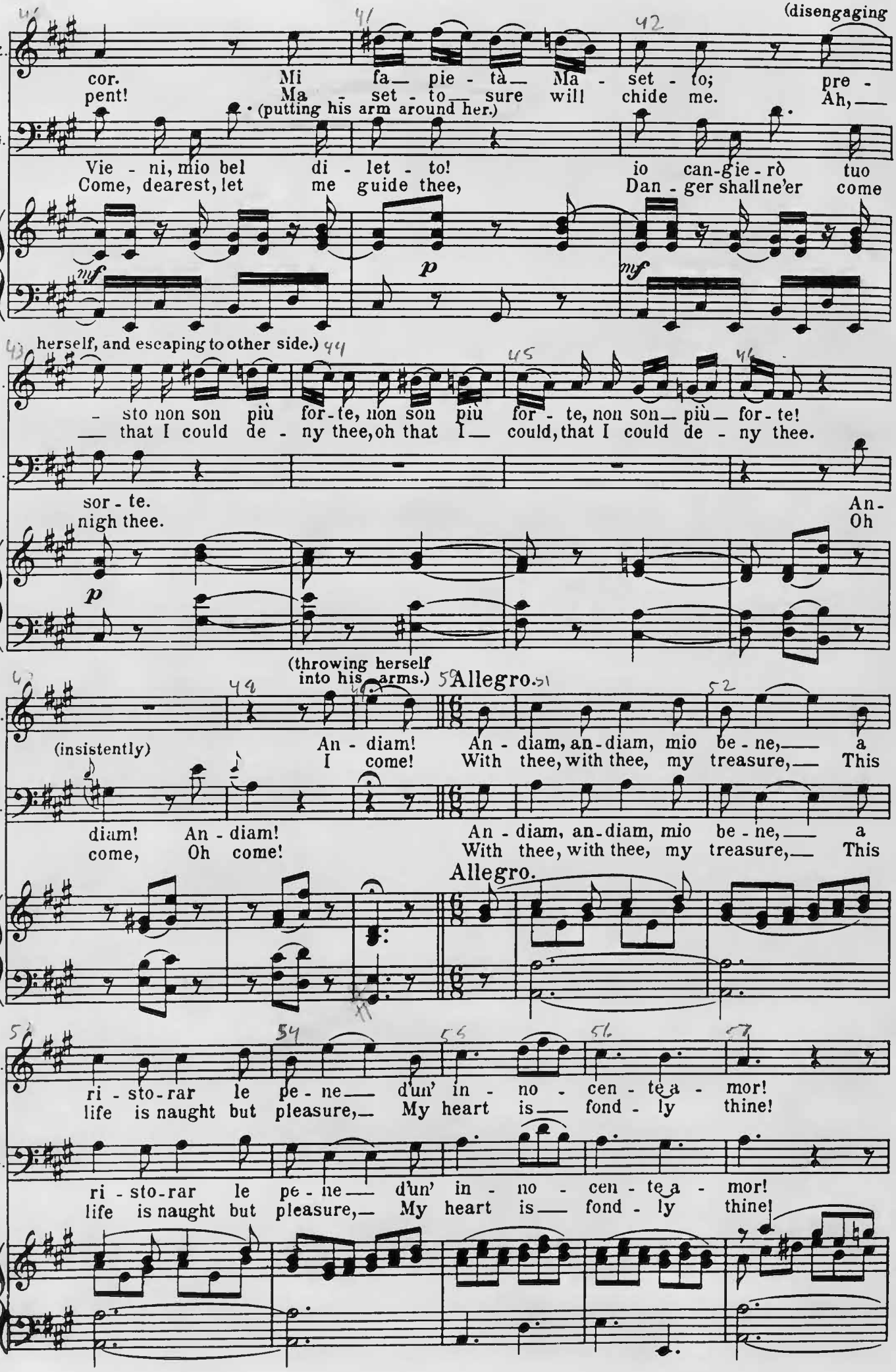

Don Giovanni.
Zerlina.
Z.
G.
re - i — Che non vor - re - ste? Al - fi - ne in-gan-na - ta re -
would not— What is't you would not? I would not in my love be de -
star. Io sò che ra - ro col - le don - ne voi al - tri ca - va - lie - ri sie - te o -
ceiv'd. I know how sel-dom you great lords with us sim-ple country maid-ens court with
Don Giovanni.
ne - sti e sin-ce - ri. Eh, un im-po - stu - ra del - la gen-te ple-be - a! la no-bil -
loy - al in-ten - tion. That's a vile slan-der, a ma-li-cious in-ven-tion; with no-ble
tà ha di - pin - ta ne-gli oc - chi l'o - ne - stà. Or - sù, non per-diam
birth, no-ble man-ners go al - ways hand in hand, I'll shew you an ex -
Zerlina.
tem-po; in que-sto i-stan - te io vi vo - glio spo - sar. Voi?
am-ple; this ver - y in - stant I will make you my wife. You?
Don Giovanni. (pointing to his castle.)
Cer-to, i - o. Quel ca-si-net-to è mi - o, so - li sa - re - mo. E
I, for cer-tain: Come to my qui - et dwell-ing, if you don't dread me, oh
là, gio - jel - lo mi - o, ci spo - se - re - mo.
come, my fair - est an gel, there I will wed thee.

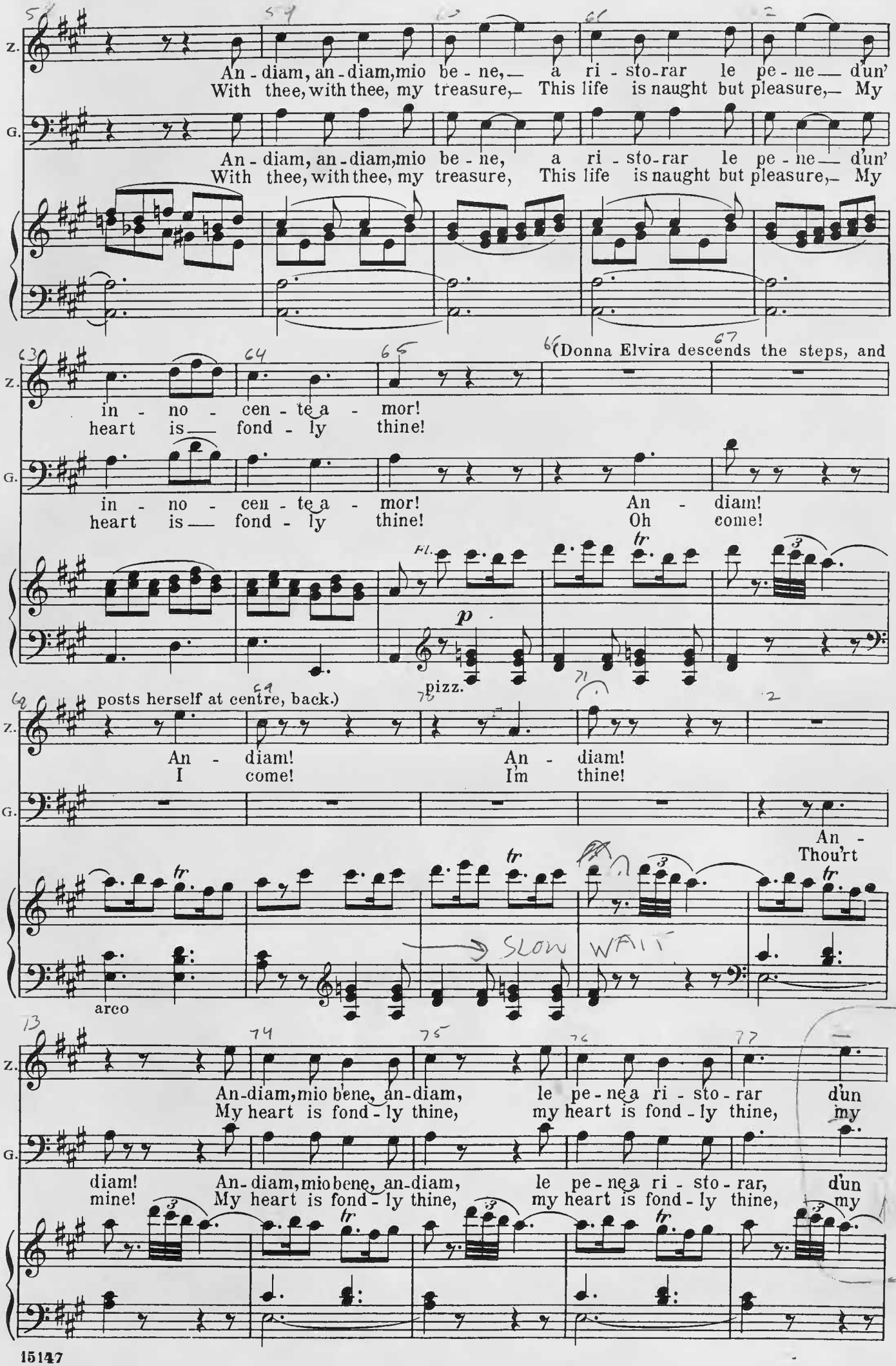
Nº 7. "Là ci darem la mano."

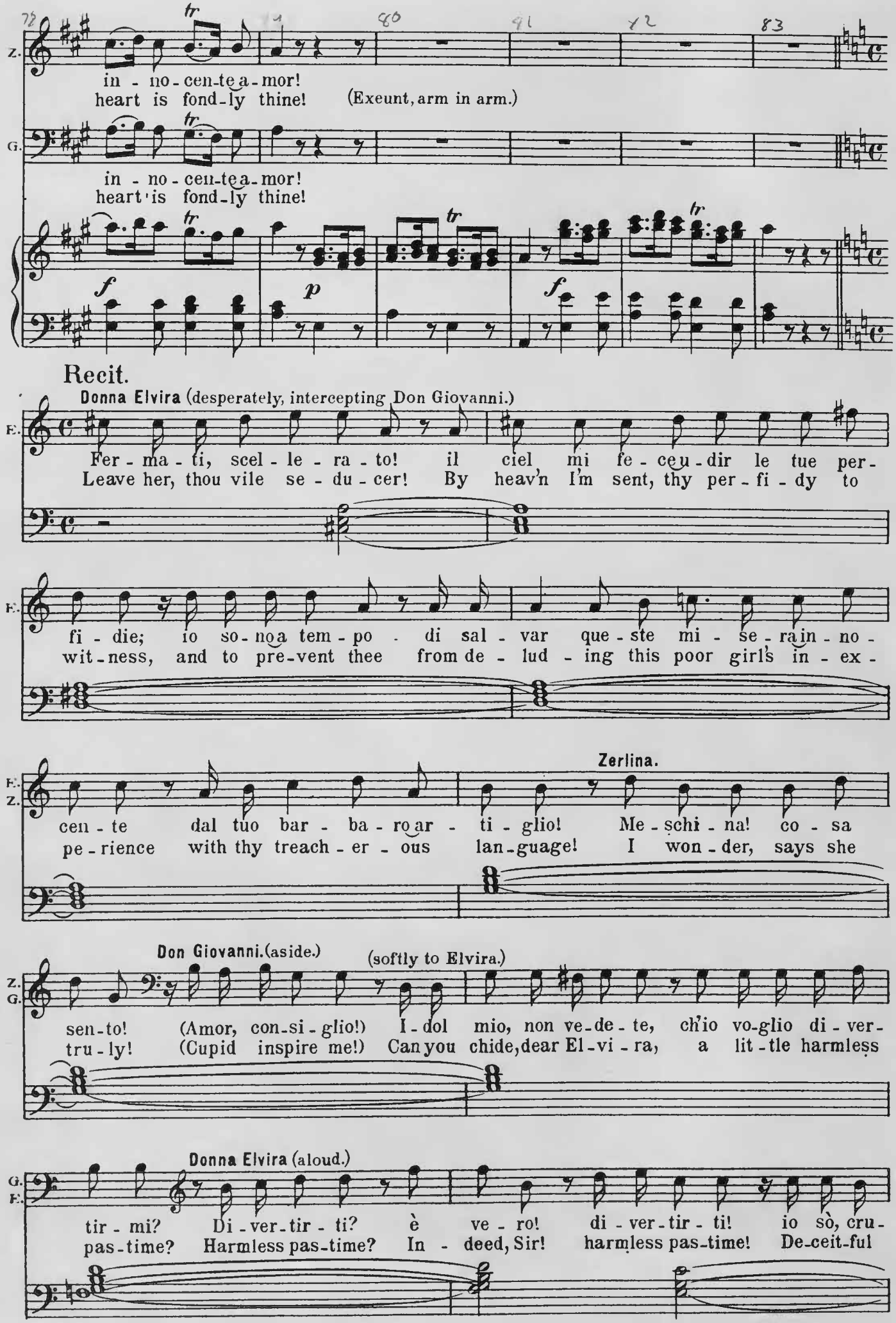
Duettino.




Zerlina.
sor — te! Pre - sto non son — più for - te, non son più for - te, non son — più —
nigh thee! Ah — that I could de - ny thee, oh, that I — could, that I could de -
Tutti.
Cor.
(Donna Elvira appears on the verandah of the main building, and watches what is going on.)
for - te!
ny thee!
Vor -
I
Don Giovanni.
Vie - ni! vie - ni!
Come then, Come then!
Là ci da - rem la ma - no,
Give me thy hand, oh fair-est!
rei, e non vor - re - i,
would, and yet I would not,
Mi trema un po - co il
I dare not give as -
Là mi di - rai di sì,
Whisper a gen-tle "yes."
cor;
sent.
ma — può bur - lar - - mi an -
Ah, — but I may — re -
par - tiam, ben mio, da qui.
With joy my life thou'lt bless.


(disengaging
Z.
cor. Mi fa— pie - tà— Ma - set - to; pre -
pent! Ma - set - to— sure will chide me. Ah,—
G.
(putting his arm around her.)
Vie - ni, mio bel di - let - to! io can-gie-rò tuo
Come, dearest, let me guide thee, Dan - ger shall ne'er come
mf
p
mf
herself, and escaping to other side.)
Z.
- sto non son più for-te, non son più for - te, non son— più— for-te!
— that I could de - ny thee, oh that I— could, that I could de - ny thee.
G.
sor - te.
nigh thee.
An-
Oh
p
(throwing herself into his arms.)
Allegro.
Z.
(insistently)
An - diam! An - diam, an-diam, mio be - ne,— a
I come! With thee, with thee, my treasure,— This
G.
diam! An - diam!
come, Oh come!
An - diam, an-diam, mio be - ne,— a
With thee, with thee, my treasure,— This
Allegro.
Z.
ri - sto-rar le pe - ne— d'un' in - no - cen - te a - mor!
life is naught but pleasure,— My heart is— fond - ly thine!
G.
ri - sto-rar le pe - ne— d'un' in - no - cen - te a - mor!
life is naught but pleasure,— My heart is— fond - ly thine!


Z.
An - diam, an - diam, mio be - ne, — a ri - sto - rar le pe - ne — d'un'
With thee, with thee, my treasure, — This life is naught but pleasure, — My
G.
An - diam, an - diam, mio be - ne, a ri - sto - rar le pe - ne — d'un'
With thee, with thee, my treasure, This life is naught but pleasure, — My
(Donna Elvira descends the steps, and
in - no - cen - te a - mor!
heart is — fond - ly thine!
in - no - cen - te a - mor! An - diam!
heart is — fond - ly thine! Oh come!
Fl.
p
pizz.
posts herself at centre, back.)
An - diam! An - diam!
I come! I'm thine!
An -
Thou'rt
tr
SLOW
WAIT
arco
An-diam, mio bene, an-diam, le pe - ne a ri - sto - rar d'un
My heart is fond - ly thine, my heart is fond - ly thine, my
diam! An-diam, mio bene, an-diam, le pe - ne a ri - sto - rar, d'un
mine! My heart is fond - ly thine, my heart is fond - ly thine, my


Z.
in - no - cen-te a-mor!
heart is fond-ly thine!
(Exeunt, arm in arm.)
G.
in - no - cen-te a-mor!
heart is fond-ly thine!
f
p
f
Recit.
Donna Elvira (desperately, intercepting Don Giovanni.)
E.
Fer - ma - ti, scel - le - ra - to! il ciel mi fe - ce u - dir le tue per-
Leave her, thou vile se - du - cer! By heav'n I'm sent, thy per - fi - dy to
E.
fi - die; io so - no a tem - po - di sal - var que - ste mi - se - ra in - no -
wit - ness, and to pre-vent thee from de - lud - ing this poor girl's in - ex -
Zerlina.
E.
Z.
cen - te dal tuo bar - ba - ro ar - ti - glio! Me - schi - na! co - sa
pe - rience with thy treach - er - ous lan-guage! I won - der, says she
Don Giovanni. (aside.)
(softly to Elvira.)
Z.
G.
sen-to! (Amor, con-si - glio!) I - dol mio, non ve-de - te, ch'io vo-glio di - ver-
tru - ly! (Cupid inspire me!) Can you chide, dear El - vi - ra, a lit - tle harmless
Donna Elvira (aloud.)
G.
E.
tir - mi? Di - ver-tir - ti? è ve - ro! di - ver - tir - ti! io sò, cru -
pas-time? Harmless pas-time? In - deed, Sir! harmless pas-time! De-ceit-ful

Zerlina. (anxiously, to Don G.)

de - le, co - me tu ti di - ver - ti. Ma, Si - gnor Ca - va - lie - re, è ver quel ch'el - la
man, I know too much of your pas-time. But, my lord, please to tell me, has she the right to

Don Giovanni (softly to Zerlina.)

di - ce? La po-ve - ra in-fe - li - ce è di me in - na - mo - ra - ta, E per pie -
say this? She's so in - fat - u - at - ed! But I must treat her kindly, she cannot

tà deg-gio fin - ge-re amo-re; ch'io son per mia dis - gra - zia uom di buon co - re. *Attacca*
bear from my side to be parted, un - fort-u-nate-ly I am too tenderhearted. *l'Aria*

Nº 8. "Ah! fuggi il traditor!„
Aria.

Allegro.

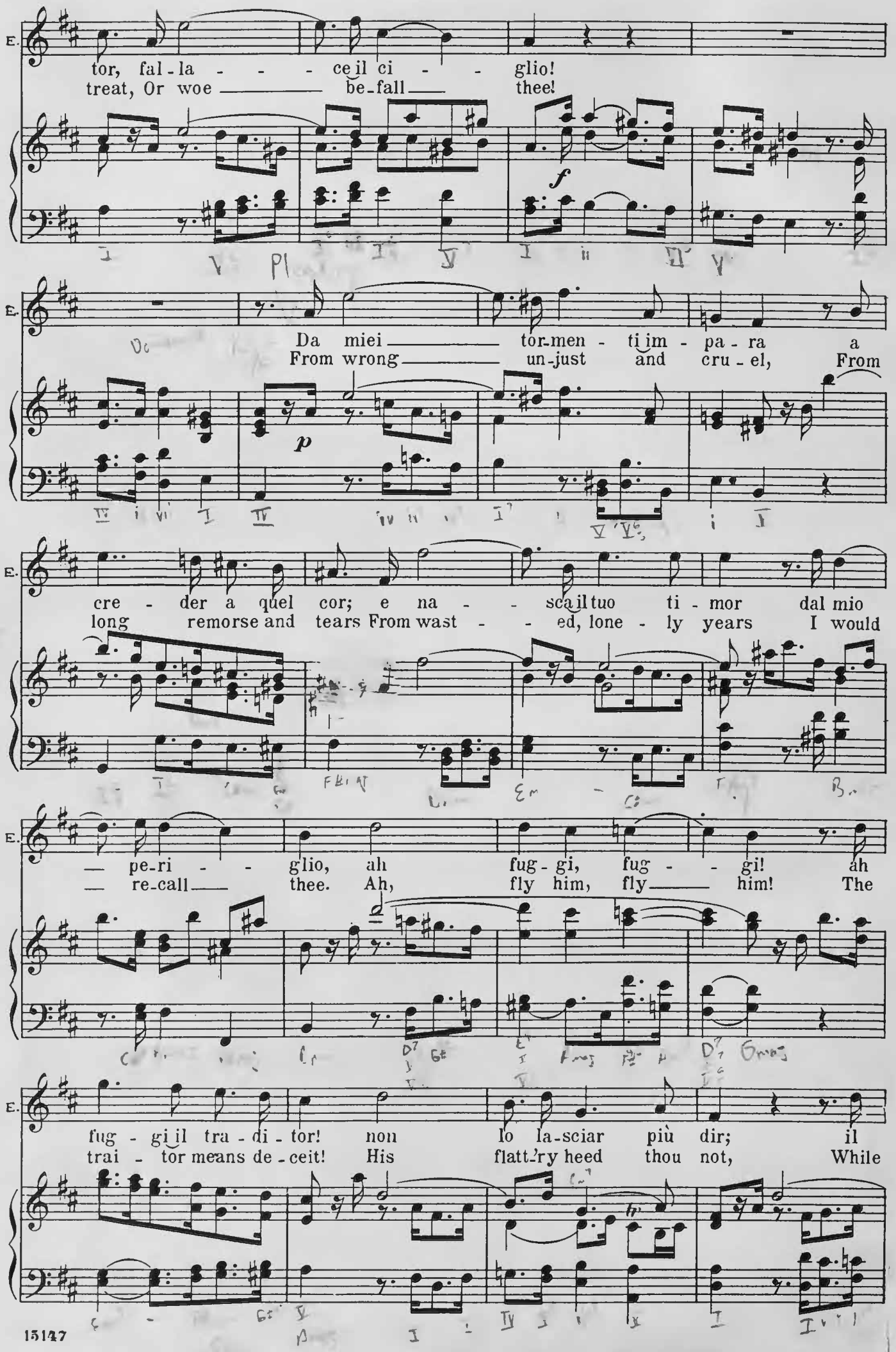
Donna Elvira.

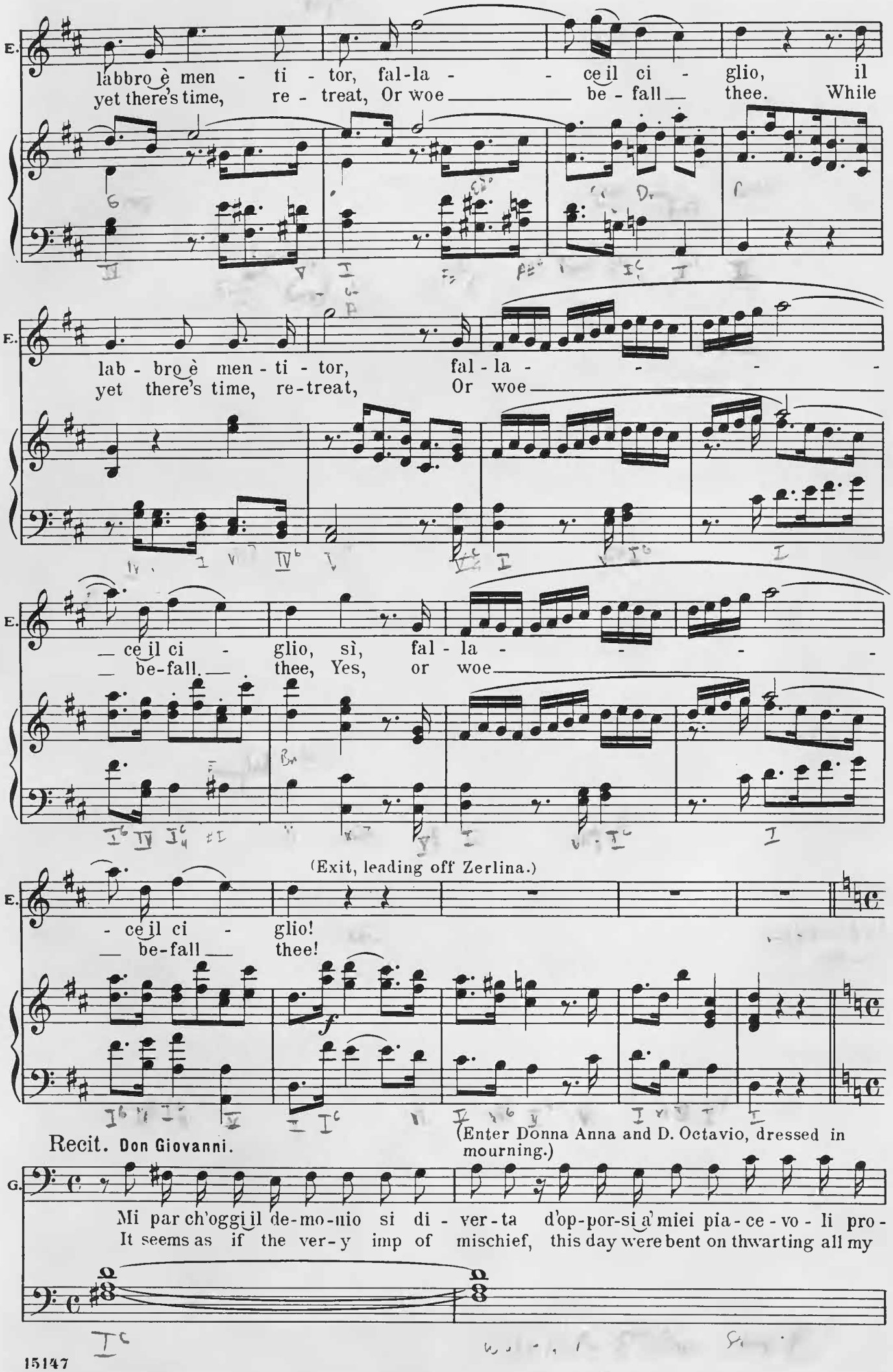
Ah! fug - - gi il tra - di -
The trai - - tor means de -

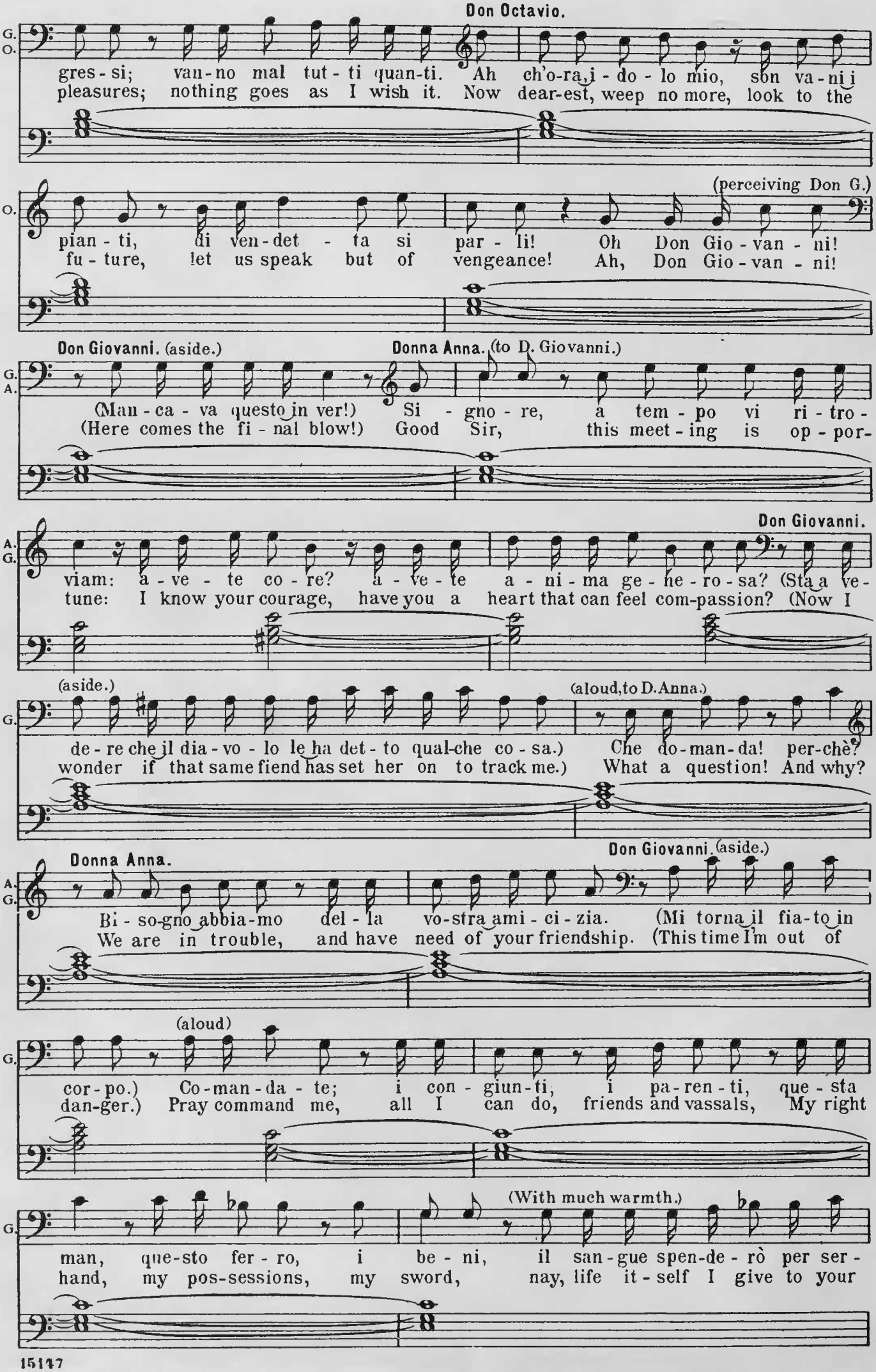
Strings throughout.

f *p*

tor! Non lo las-ciar più dir; il lab-bro è men - ti -
ceit! His flatt'ry heed thou not, While yet there's time, re -


E.
tor, fal - la - - - ce il ci - - glio!
treat, Or woe ——— be - fall ——— thee!
f
E.
Da miei ——— tor - men - ti im - pa - ra a
From wrong ——— un - just and cru - el, From
p
E.
cre - der a quel cor; e na - - sca il tuo ti - mor dal mio
long remorse and tears From wast - - ed, lone - ly years I would
E.
— pe - ri - - glio, ah fug - gi, fug - - gi! ah
— re - call ——— thee. Ah, fly him, fly ——— him! The
E.
fug - gi il tra - di - tor! non lo la - sciar più dir; il
trai - tor means de - ceit! His flatt'ry heed thou not, While


E.
labbro è men - ti - tor, fal-la - - ce il ci - glio, il
yet there's time, re - treat, Or woe be - fall thee. While
E.
lab - bro è men - ti - tor, fal - la - - - -
yet there's time, re-treat, Or woe
E.
ce il ci - glio, sì, fal - la - - - -
be-fall thee, Yes, or woe
(Exit, leading off Zerlina.)
E.
- ce il ci - glio!
be-fall thee!
Recit. Don Giovanni.
(Enter Donna Anna and D. Octavio, dressed in mourning.)
G.
Mi par ch'oggi il de-mo-nio si di - ver-ta d'op-por-si a' miei pia-ce-vo - li pro-
It seems as if the ver-y imp of mischief, this day were bent on thwarting all my


Don Octavio.
G.
O.
gres - si; van - no mal tut - ti quan-ti. Ah ch'o-ra,i - do - lo mio, son va - ni i
pleasures; nothing goes as I wish it. Now dear-est, weep no more, look to the
(perceiving Don G.)
O.
pian - ti, di ven - det - ta si par - li! Oh Don Gio - van - ni!
fu - ture, let us speak but of vengeance! Ah, Don Gio - van - ni!
Don Giovanni. (aside.)
Donna Anna. (to D. Giovanni.)
G.
A.
(Man - ca - va questo in ver!) Si - gno - re, a tem - po vi ri - tro -
(Here comes the fi - nal blow!) Good Sir, this meet - ing is op - por -
Don Giovanni.
A.
G.
viam: a - ve - te co - re? a - ve - te a - ni - ma ge - he - ro - sa? (Sta a ve -
tune: I know your courage, have you a heart that can feel com-passion? (Now I
(aside.)
(aloud, to D. Anna.)
G.
de - re che il dia - vo - lo le ha det - to qual-che co - sa.) Che do - man - da! per-chè?
wonder if that same fiend has set her on to track me.) What a question! And why?
Donna Anna.
Don Giovanni. (aside.)
A.
G.
Bi - so-gno abbia - mo del - la vo-stra ami - ci - zia. (Mi torna il fia - to in
We are in trouble, and have need of your friendship. (This time I'm out of
(aloud)
G.
cor - po.) Co - man - da - te; i con - giun - ti, i pa - ren - ti, que - sta
dan-ger.) Pray command me, all I can do, friends and vassals, My right
(With much warmth.)
G.
man, que-sto fer - ro, i be - ni, il san - gue spen-de - rò per ser -
hand, my pos-sessions, my sword, nay, life it - self I give to your

G. vi - vi: ma voi, bel - la Donn' An - na, per - chè co - sì pian -
ser - vice: but why, fair - est Donn' An - na, why thus for ev - er

G. ge - te? il cru - de - le chi fù che o - sò la cal - ma tur - bar del vi - ver
mourning? Who has dar'd to in - vade the tranquil peace of that heart, with grief in -

Donna Elvira (entering).

G. F. vo - stro? Ah, ti ri - tro - vo an - cor, per - fi - do mo - stro?
si - dious? Ah, do we meet a - gain? Mon - ster per - fi - dious!

Nº 9. "Non ti fidar, o misera."

Andante. Quartet.

Donna Elvira. (to D. Anna.)

Voice. E. Non ti fi - dar, o mi - se - ra, di quel ri - bal - do cor!
Oh, ere thou trust in him, beware, His heart is cold as stone,

Piano. Strings.

E. me già tra - dì quel bar - ba - ro, te vuol tra-dir an - cor.
Know that his vows are writ in air, I their de-ceit have known.

p cresc. mf p Vln.

Donna Anna. (aside, withdrawing a little.)

A. Cie - li! che aspetto no - bi - le! che dol - ce ma - es - tà! Il
Heaven! a no-ble la - dy this! She sore - ly seems dis - traught! Her

Don Octavio.

O. Cie - li! che aspetto no - bi - le! che dol - ce ma - es - tà! Il
Heaven! a no-ble la - dy this! She sore - ly seems dis - traught! Her

Cl.

(Don G. tries to persuade Donna Elvira to step aside, but she refuses; finally he grasps her right hand, and draws her away toward his right.)

A. suo do-lor, le la-gri-me m'empiono di pie-tà, m'em-piono di pie-
warn-ing voice, her mien of woe, By bitter grief were taught! by bitter grief were

O. suo do-lor, le la-gri-me m'empiono di pie-tà, m'em-piono di pie-
warn-ing voice, her mien of woe, By bitter grief were taught! by bitter grief were

cresc. mf p Cl. Fl.

A. tà!
taught!

Don Giovanni (whispers, D. Elvira listens.)

O. G. tà! La po-ve-ra ra-gaz-za è pazza, a-mi-ci mie-i! lascia-te-mi con
taught! Poor girl, she's quite de-mented, believe me, quite de-mented, I sore-ly do la-

cresc.

G. le-i, è paz-za, a-mi-ci mie-i, for-se si cal-me-rà, for-
ment it! The fit may be pre-vent-ed If she's by me be-sought, if

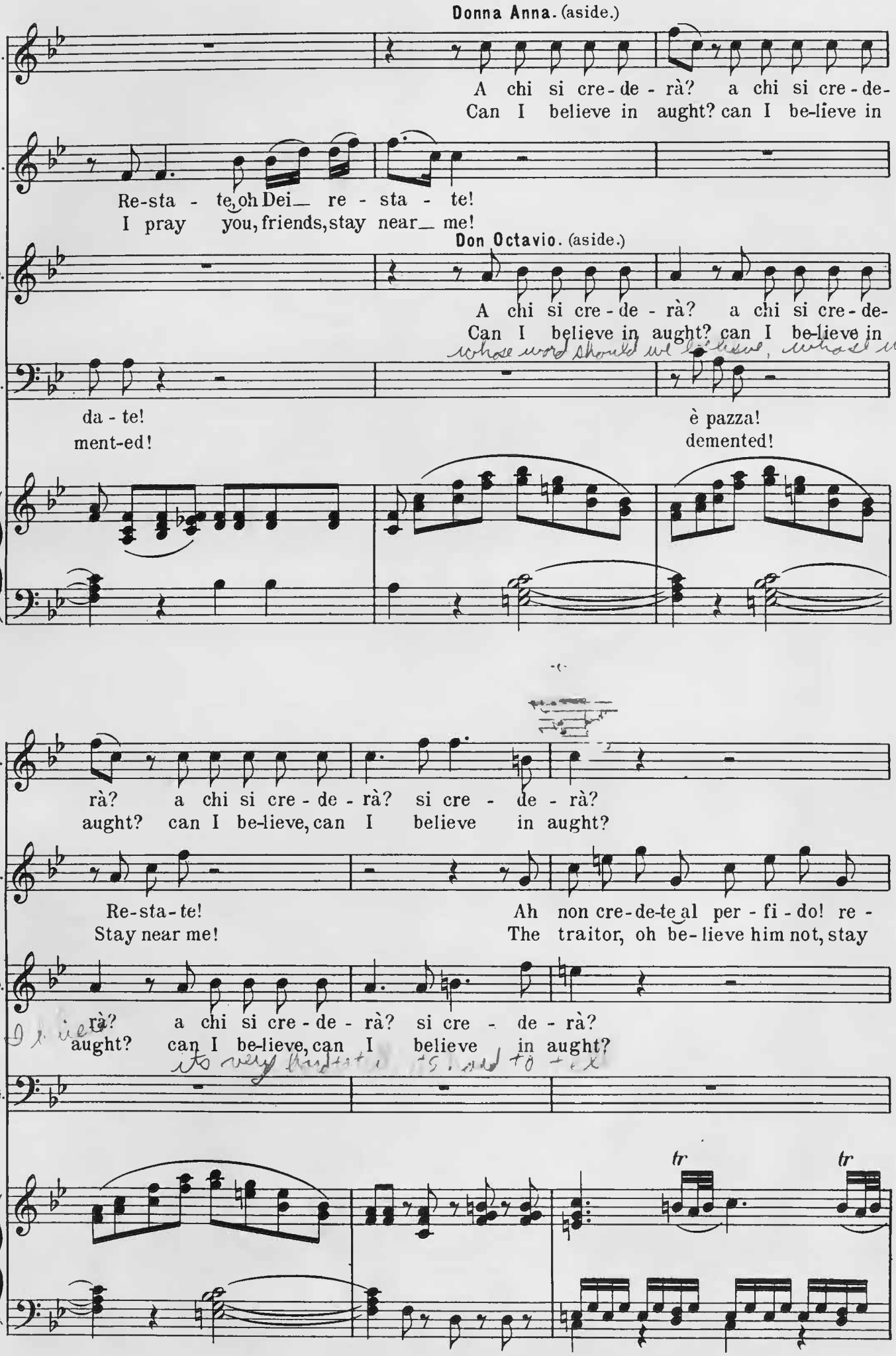
f p cresc. mf p

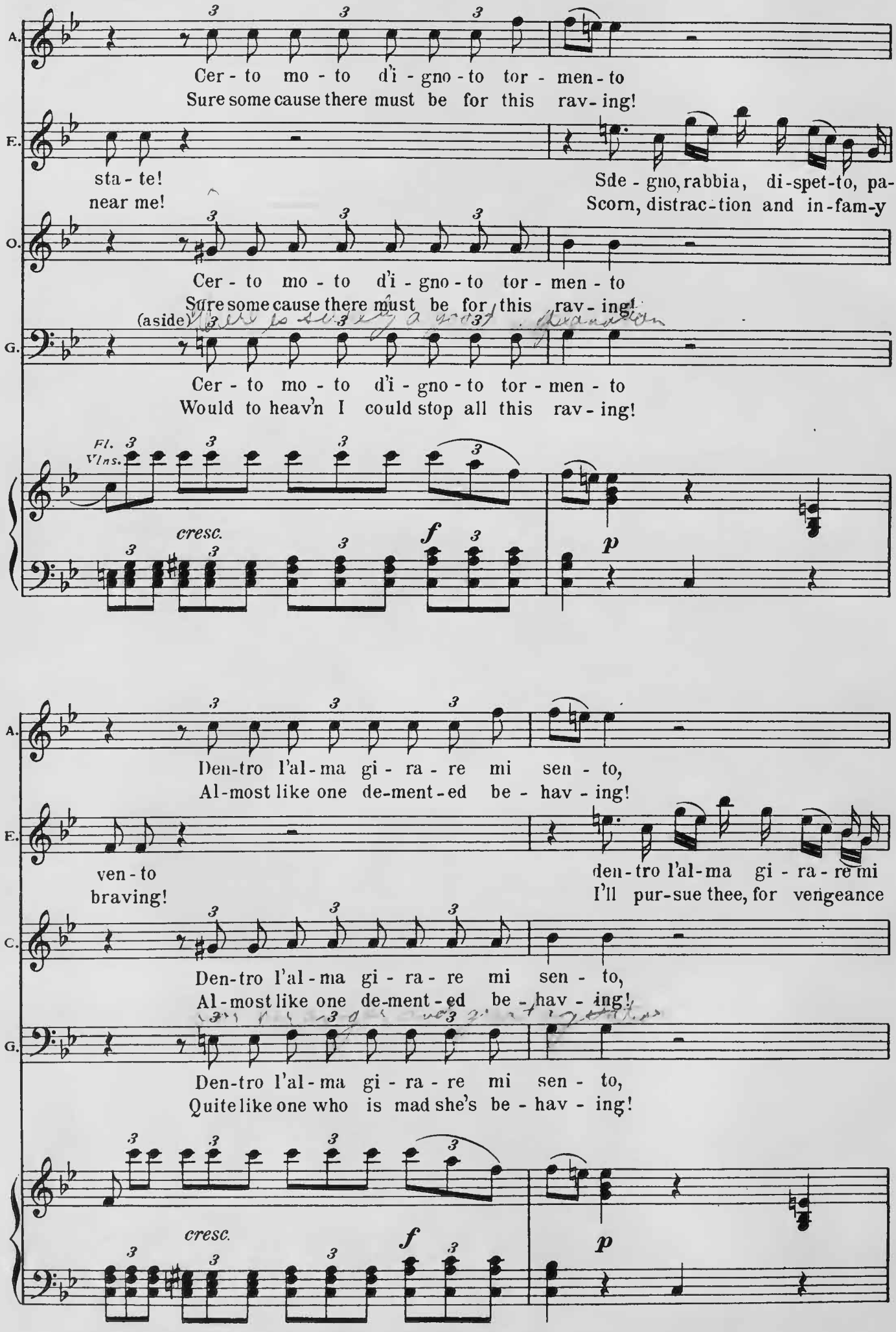
Donna Elvira.

E. Ah! non cre-de-te al per-fi-do!
The trai-tor, oh be-lieve him not!

G. -se si cal-me-rà! È paz-za, non ba-
she's by me be-sought. Poor thing, she's quite de-

Fl. Cl.


Donna Anna. (aside.)
A. A chi si cre-de-rà? a chi si cre-de-
Can I believe in aught? can I be-lieve in
E. Re-sta-te, oh Dei re-sta-te!
I pray you, friends, stay near me!
Don Octavio. (aside.)
O. A chi si cre-de-rà? a chi si cre-de-
Can I believe in aught? can I be-lieve in
G. da-te! è pazza!
ment-ed! demented!
A. rà? a chi si cre-de-rà? si cre-de-rà?
aught? can I be-lieve, can I believe in aught?
E. Re-sta-te! Ah non cre-de-te al per-fi-do! re-
Stay near me! The traitor, oh be-lieve him not, stay
O. rà? a chi si cre-de-rà? si cre-de-rà?
aught? can I be-lieve, can I believe in aught?
G.
tr
tr


A.
Cer - to mo - to d'i - gno - to tor - men - to
Sure some cause there must be for this rav - ing!
E.
sta - te!
near me!
Sde - gno, rabbia, di-spet-to, pa-
Scorn, distrac-tion and in-fam-y
O.
Cer - to mo - to d'i - gno - to tor - men - to
Sure some cause there must be for this rav - ing!
(aside)
G.
Cer - to mo - to d'i - gno - to tor - men - to
Would to heav'n I could stop all this rav - ing!
Fl.
Vlns.
cresc.
f
p
A.
Den-tro l'al - ma gi - ra - re mi sen - to,
Al-most like one de-ment-ed be - hav - ing!
E.
ven - to
braving!
den - tro l'al - ma gi - ra - re mi
I'll pur-sue thee, for vengeance
C.
Den-tro l'al - ma gi - ra - re mi sen - to,
Al-most like one de-ment-ed be - hav - ing!
G.
Den-tro l'al - ma gi - ra - re mi sen - to,
Quite like one who is mad she's be - hav - ing!
cresc.
f
p

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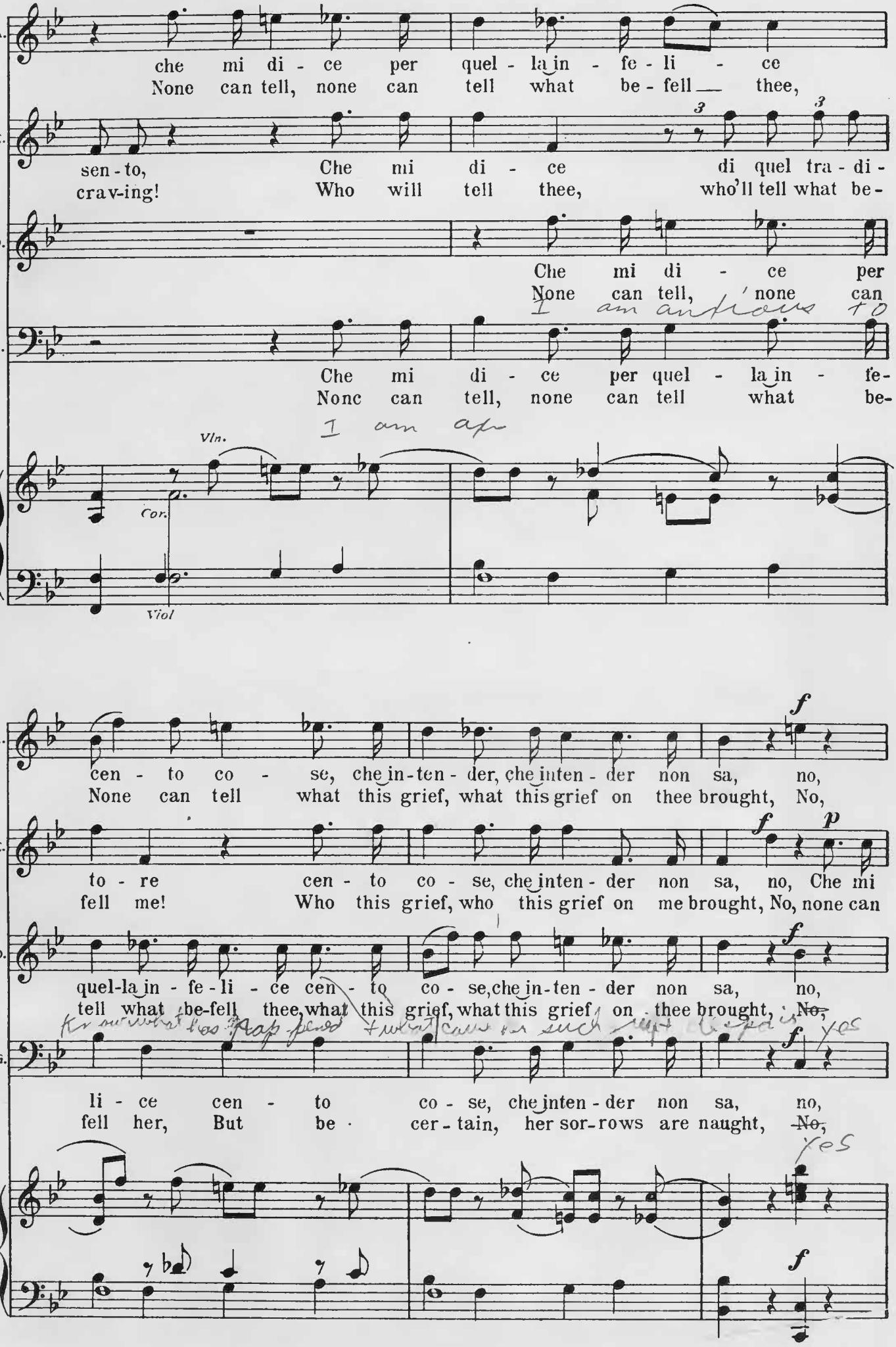
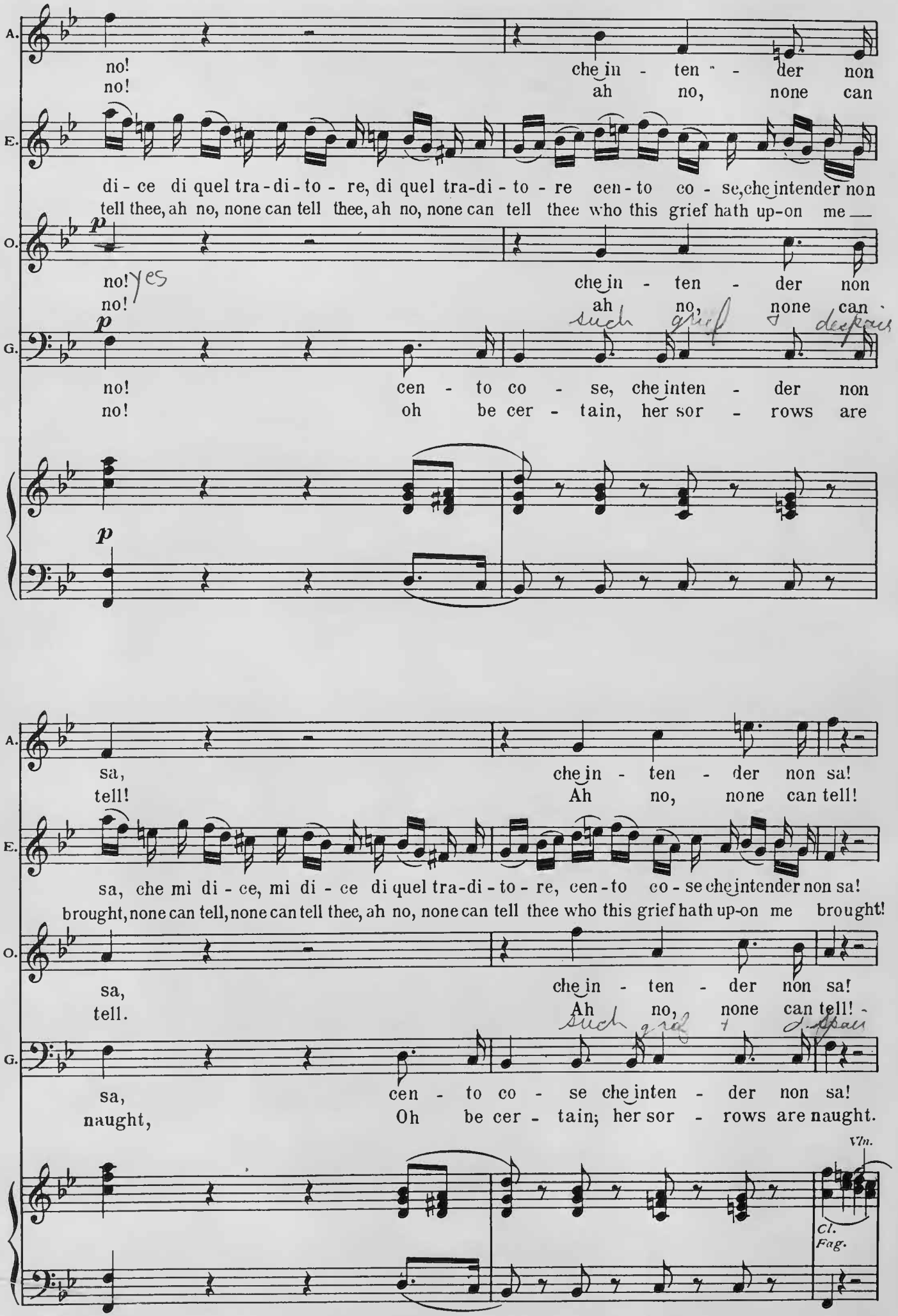
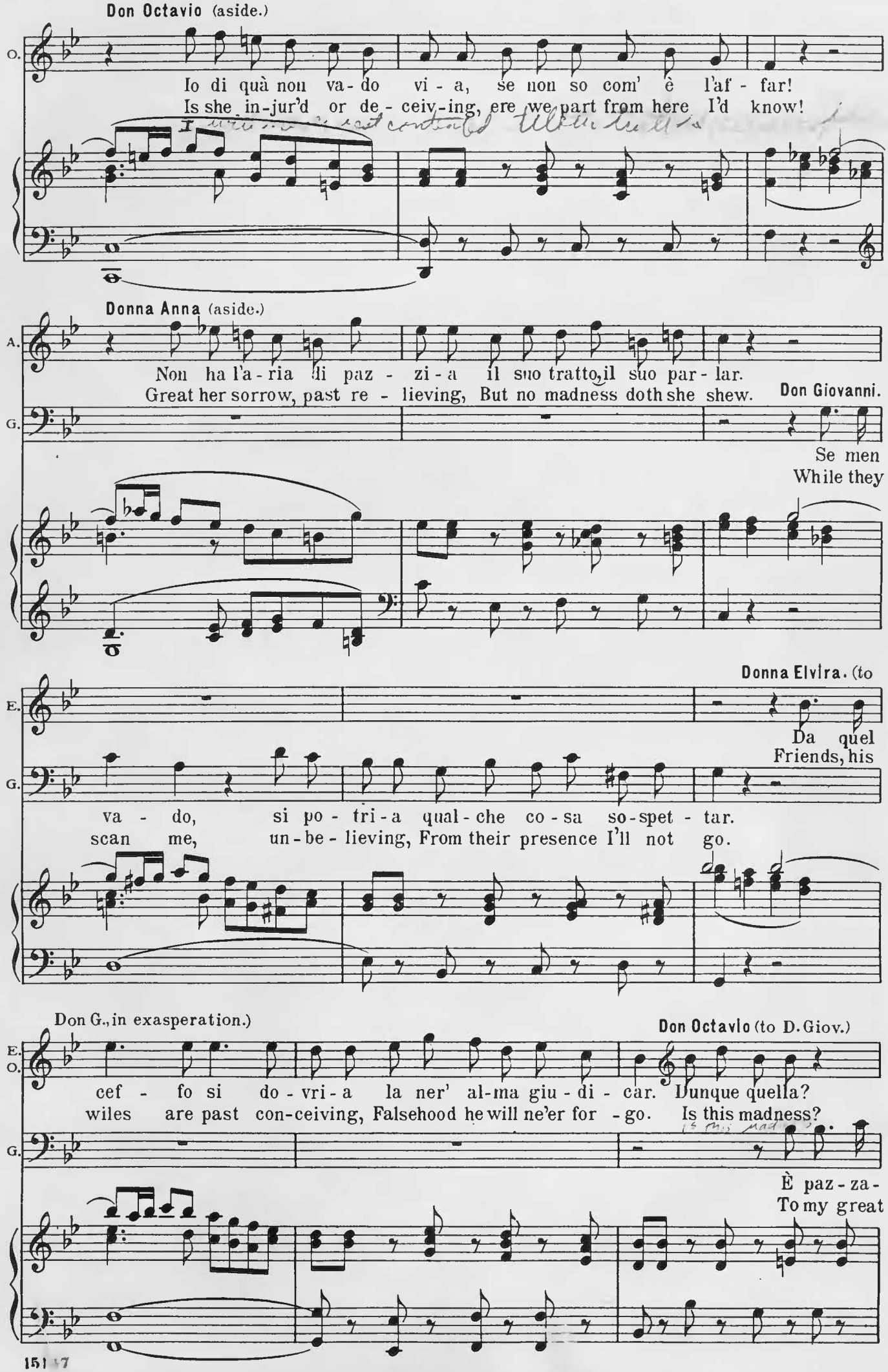
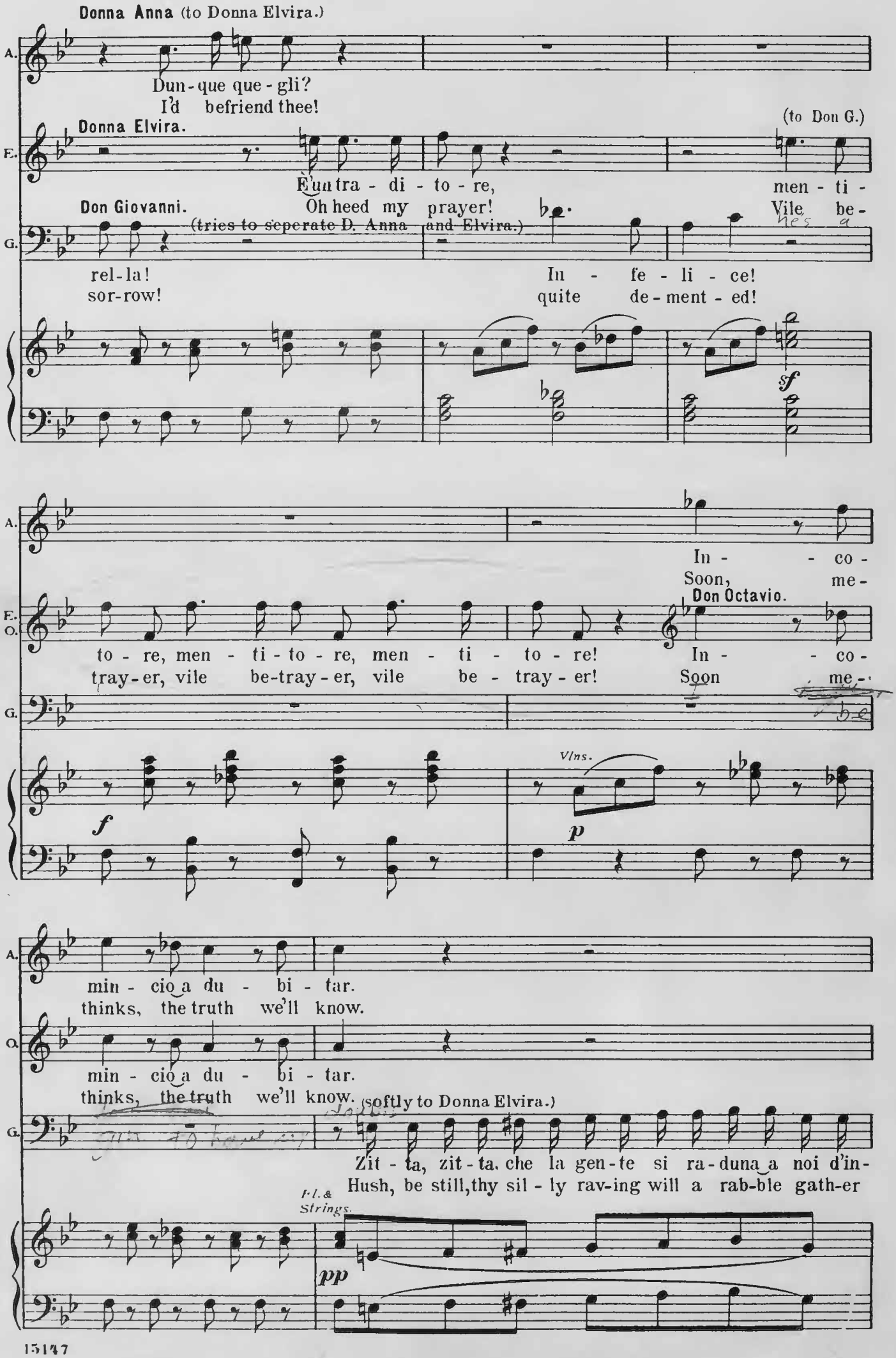



A.
no!
che in - ten - der non
no!
ah no, none can
E.
di - ce di quel tra - di - to - re, di quel tra-di - to - re cen - to co - se, che intender non
tell thee, ah no, none can tell thee, ah no, none can tell thee who this grief hath up-on me
O.
p
no! yes
che in - ten - der non
no!
ah no, none can
such grief deepair
G.
p
no!
cen - to co - se, che inten - der non
no!
oh be cer - tain, her sor - rows are
p
sa,
che in - ten - der non sa!
tell!
Ah no, none can tell!
sa, che mi di - ce, mi di - ce di quel tra-di - to - re, cen - to co - se che intender non sa!
brought, none can tell, none can tell thee, ah no, none can tell thee who this grief hath up-on me brought!
sa,
che in - ten - der non sa!
tell.
Ah no, none can tell!
such grief deepair
sa,
cen - to co - se che inten - der non sa!
naught,
Oh be cer - tain; her sor - rows are naught.
Vln.
Cl.
Fag.


Don Octavio (aside.)
O.
Io di quà non va - do vi - a, se non so com' è l'af - far!
Is she in-jur'd or de - ceiv-ing, ere we part from here I'd know!
Donna Anna (aside.)
A.
Non ha l'a - ria di paz - zi - a il suo tratto, il suo par - lar.
Great her sorrow, past re - lieving, But no madness doth she shew.
G.
Don Giovanni.
Se men
While they
Donna Elvira. (to
E.
Da quel
Friends, his
G.
va - do, si po - tri - a qual - che co - sa so - spet - tar.
scan me, un - be - lieving, From their presence I'll not go.
Don G., in exasperation.)
Don Octavio (to D. Giov.)
E.
O.
cef - fo si do - vri - a la ner' al-ma giu - di - car. Dunque quella?
wiles are past con-ceiving, Falsehood he will ne'er for - go. Is this madness?
G.
È paz - za -
To my great


Donna Anna (to Donna Elvira.)
A.
Dun - que que - gli?
I'd befriend thee!
Donna Elvira.
E.
E'un tra - di - to - re,
men - ti -
(to Don G.)
Don Giovanni.
G.
(tries to seperate D. Anna and Elvira.)
Oh heed my prayer!
Vile be -
rel - la!
sor - row!
In - fe - li - ce!
quite de - ment - ed!
sf
In - co -
Soon, me -
Don Octavio.
E. O.
to - re, men - ti - to - re, men - ti - to - re!
tray - er, vile be - tray - er, vile be - tray - er!
In - co -
Soon me -
f
Vlns.
p
min - cio a du - bi - tar.
thinks, the truth we'll know.
(softly to Donna Elvira.)
Zit - ta, zit - ta, che la gen - te si ra - duna a noi d'in -
Hush, be still, thy sil - ly rav - ing will a rab - ble gath - er
f.l. & Strings.
pp

G. tor - no. Sia-te un po - co più pru-den - te, vi fa - re - te cri - ti -
round us, thy un - wom - an - ly be - hav - ing makes me quite of thee a -

Donna Elvira (to Don Giovanni.)

E. *f* Non sperarlo, o sce - le - ra - to, ho per-du - ta la pruden - za,
Vil-lain, darest thou to blame me? Through the world I will pur-sue thee,

G. car.
shamed.

f *p* *f*

E. le tue colpe ed il mio sta - to voglio a tut-ti pa - le - sar, vo-glio a
As a traitor I'll proclaim thee, For by thee I am de-fam'd, for by

p *f* *p*

Donna Anna (aside, observing Don Giovanni.)

A. Que - gli ac-cen - ti sì som-
Is he threat - 'ning? is he

E. tut-ti pa - le-sar! Non sperarlo, o sce - le - ra - to!
thee I am defam'd! Villain! darest thou to blame me?

Don Octavio. (aside)

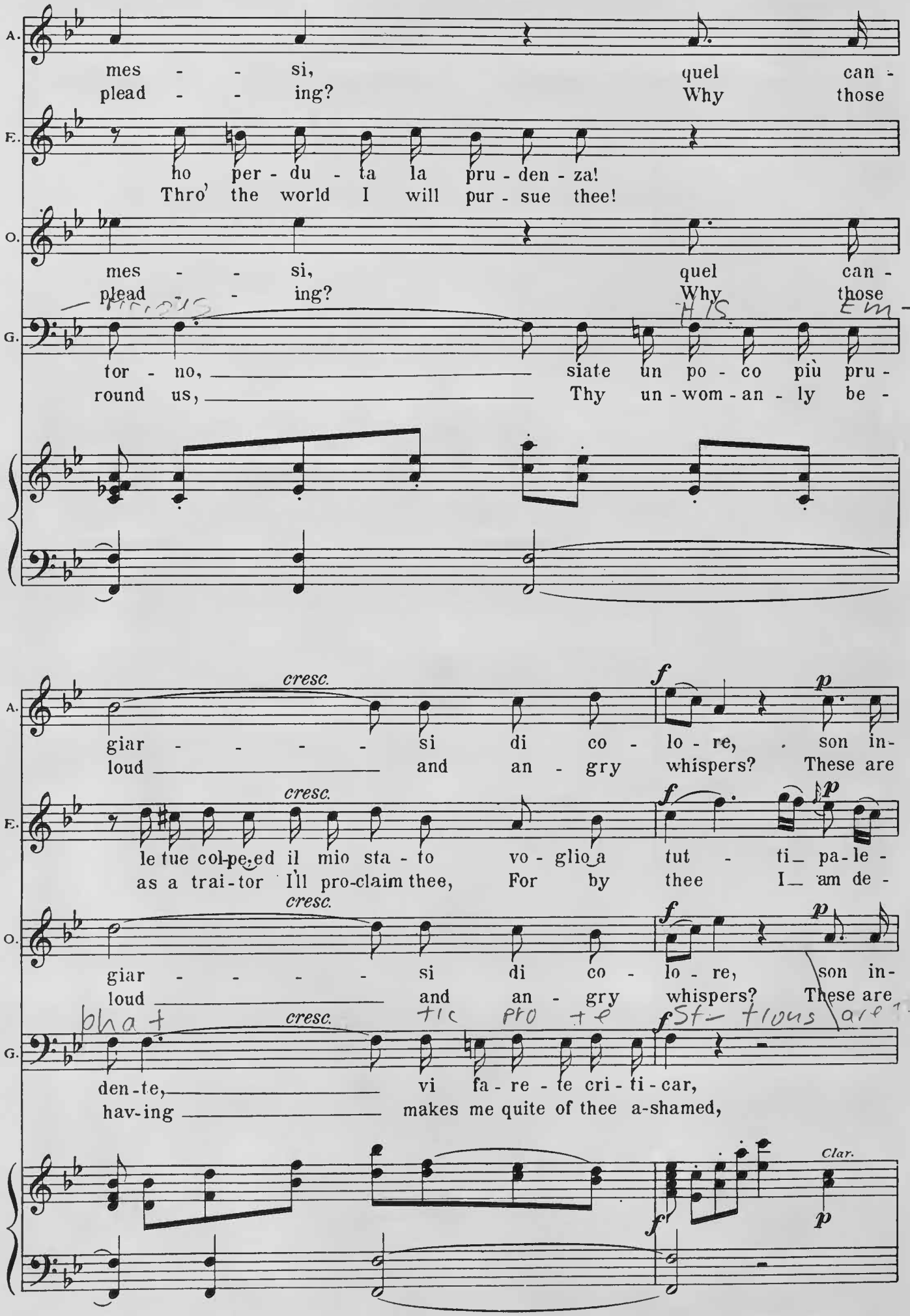
O. Que - gli ac-cen - ti sì som-
As he threat - 'ning? is he

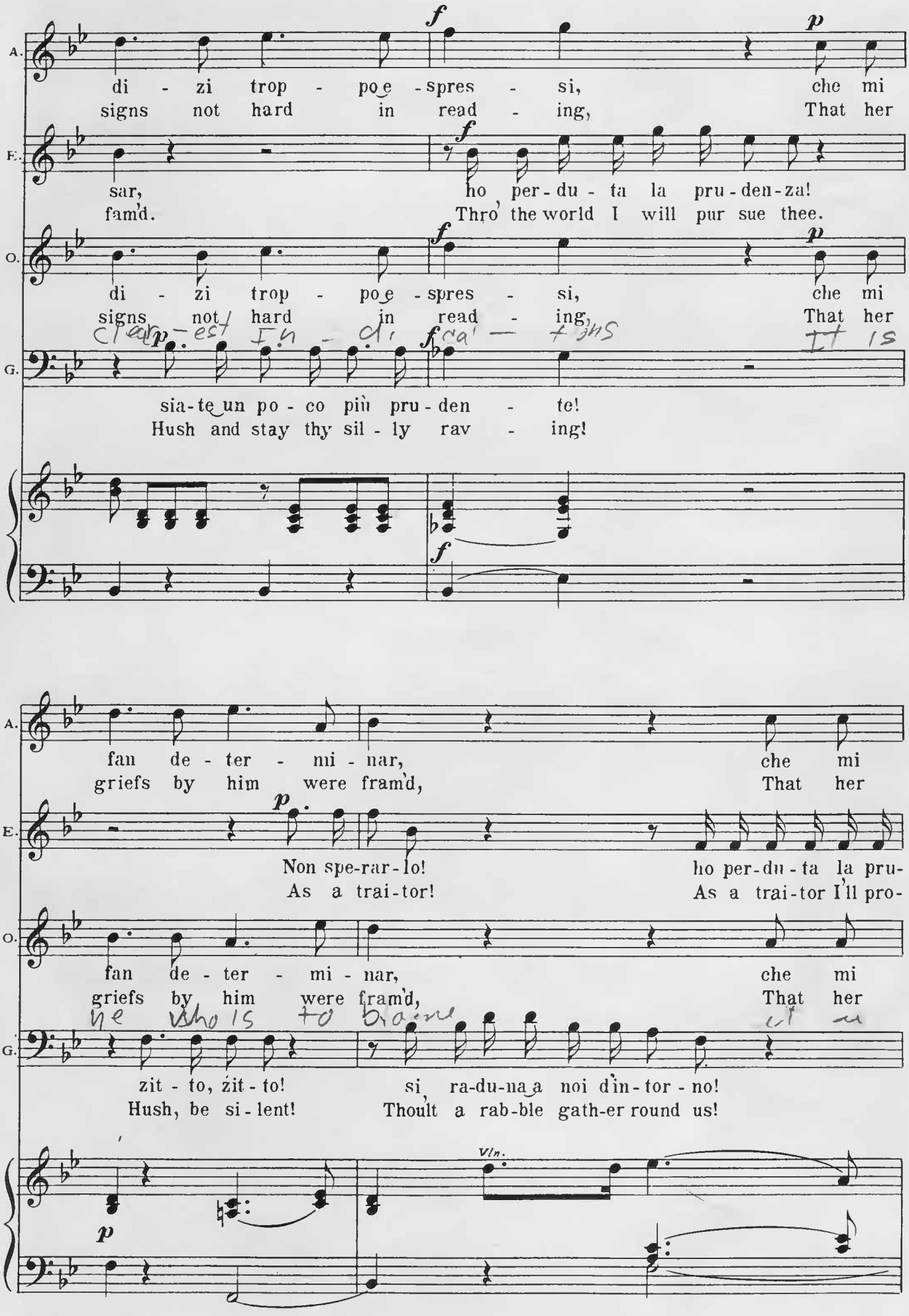
Don Giovanni.

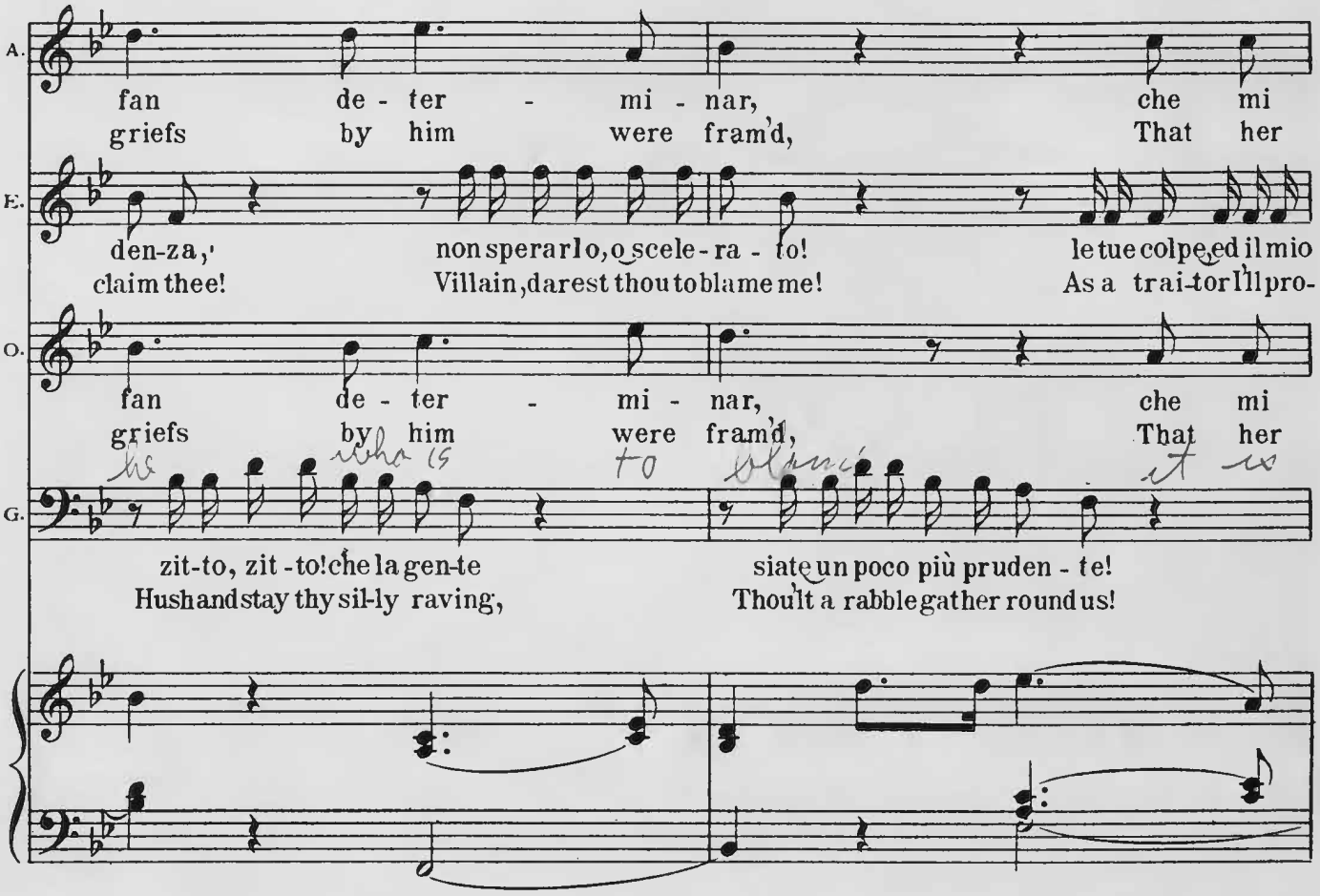
G. Zit - ta, zit - ta, che la gen-te si ra-du-na a noi d'in-
Silence, hush, thy sil-ly raving. Will a rabble gather

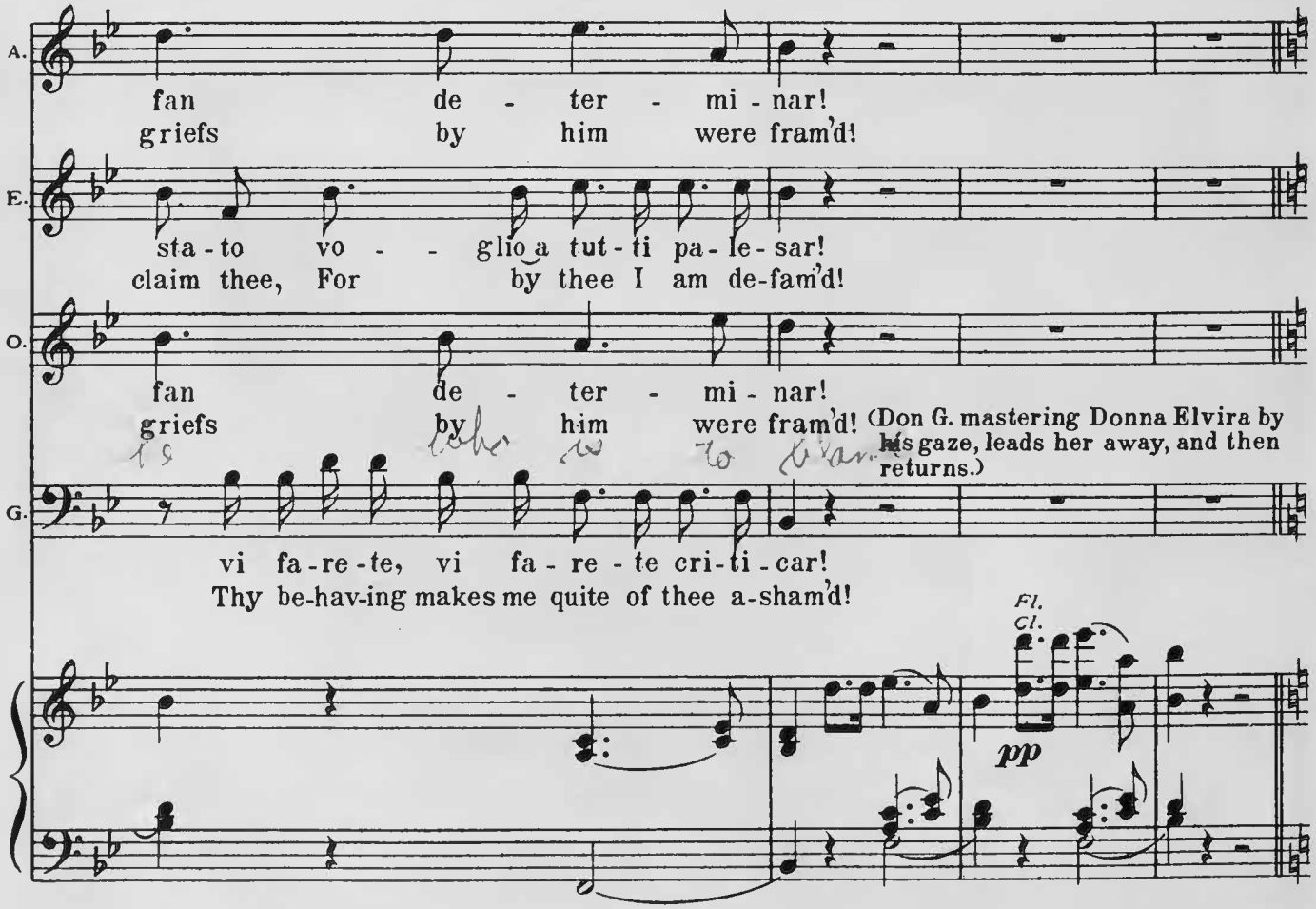
Vlns.

fp


A.
mes - - si, quel can -
plead - - ing? Why those
E.
ho per - du - ta la pru - den - za!
Thro' the world I will pur - sue thee!
O.
mes - - si, quel can -
plead - - ing? Why those
G.
tor - no, siate un po - co più pru -
round us, Thy un - wom - an - ly be -
cresc.
giar - - - - - si di co - lo - re, son in -
loud and an - gry whispers? These are
cresc.
le tue col-pe-ed il mio sta - to vo - glio a tut - ti pa - le -
as a trai - tor I'll pro-claim thee, For by thee I am de -
cresc.
giar - - - - - si di co - lo - re, son in -
loud and an - gry whispers? These are
cresc.
den - te, vi fa - re - te cri - ti - car,
hav - ing makes me quite of thee a-shamed,
Clar.


A.
di - zi trop - po e - spres - si, che mi
signs not hard in read - ing, That her
E.
sar, ho per - du - ta la pru - den - za!
fam'd. Thro' the world I will pur sue thee.
O.
di - zi trop - po e - spres - si, che mi
signs not hard in read - ing, That her
G.
sia - te un po - co più pru - den - te!
Hush and stay thy sil - ly rav - ing!
fan de - ter - mi - nar, che mi
griefs by him were fram'd, That her
Non spe-rar - lo! ho per - du - ta la pru-
As a trai-tor! As a trai-tor I'll pro-
fan de - ter - mi - nar, che mi
griefs by him were fram'd, That her
zit - to, zit - to! si ra-du-na a noi d'in - tor - no!
Hush, be si - lent! Thoult a rab-ble gath-er round us!
Vln.


A.
fan de - ter - mi - nar, che mi
griefs by him were fram'd, That her
E.
den-za,' non sperarlo, o scele - ra - to! le tue colpe ed il mio
claim thee! Villain, darest thou to blame me! As a trai-tor I'll pro-
O.
fan de - ter - mi - nar, che mi
griefs by him were fram'd, That her
G.
zit-to, zit - to! che la gen-te siate un poco più pruden - te!
Hush and stay thy sil-ly raving, Thou'lt a rabble gather round us!


A.
fan de - ter - mi - nar!
griefs by him were fram'd!
E.
sta - to vo - glio a tut - ti pa - le - sar!
claim thee, For by thee I am de-fam'd!
O.
fan de - ter - mi - nar!
griefs by him were fram'd!
(Don G. mastering Donna Elvira by his gaze, leads her away, and then returns.)
G.
vi fa - re - te, vi fa - re - te cri - ti - car!
Thy be-hav-ing makes me quite of thee a-sham'd!
Fl.
Cl.
pp

Recit.

Don Giovanni.

G.

Po - ve - ra sven - tu - ra - ta! i pas - si suo - i vo - glio se - guir; non
Ah poor af - flict - ed crea-ture! She needs a friend to watch o'er her steps; I

G.

vo-glio che faccia un pre - ci - pi - zio: Per-do - na - te, bel - lis-si-ma Donn' An - na! se ser-
go, that no e - vil may be - fall her. Then for-give me, dear la-dy, if I quit you, till your

(Exit hastily as if following D. Elvira.)

G.

vir-vi poss' i - o, in mia ca-sa và-spet - to. A - mi - ci, ad - di - o!
sum-mons de - mand me, now and ev - er de - vot - ed, your servant, command me!

attacca

Nº 10ª "Don Ottavio! son morta!„

Recitative.

Allegro assai.

A.

Donna Anna. (in extreme agitation.)

Don Ot - ta - vio! son
Don Oc - ta - vio, oh

Tutti

p

f

Basso

(throwing herself into his arms)

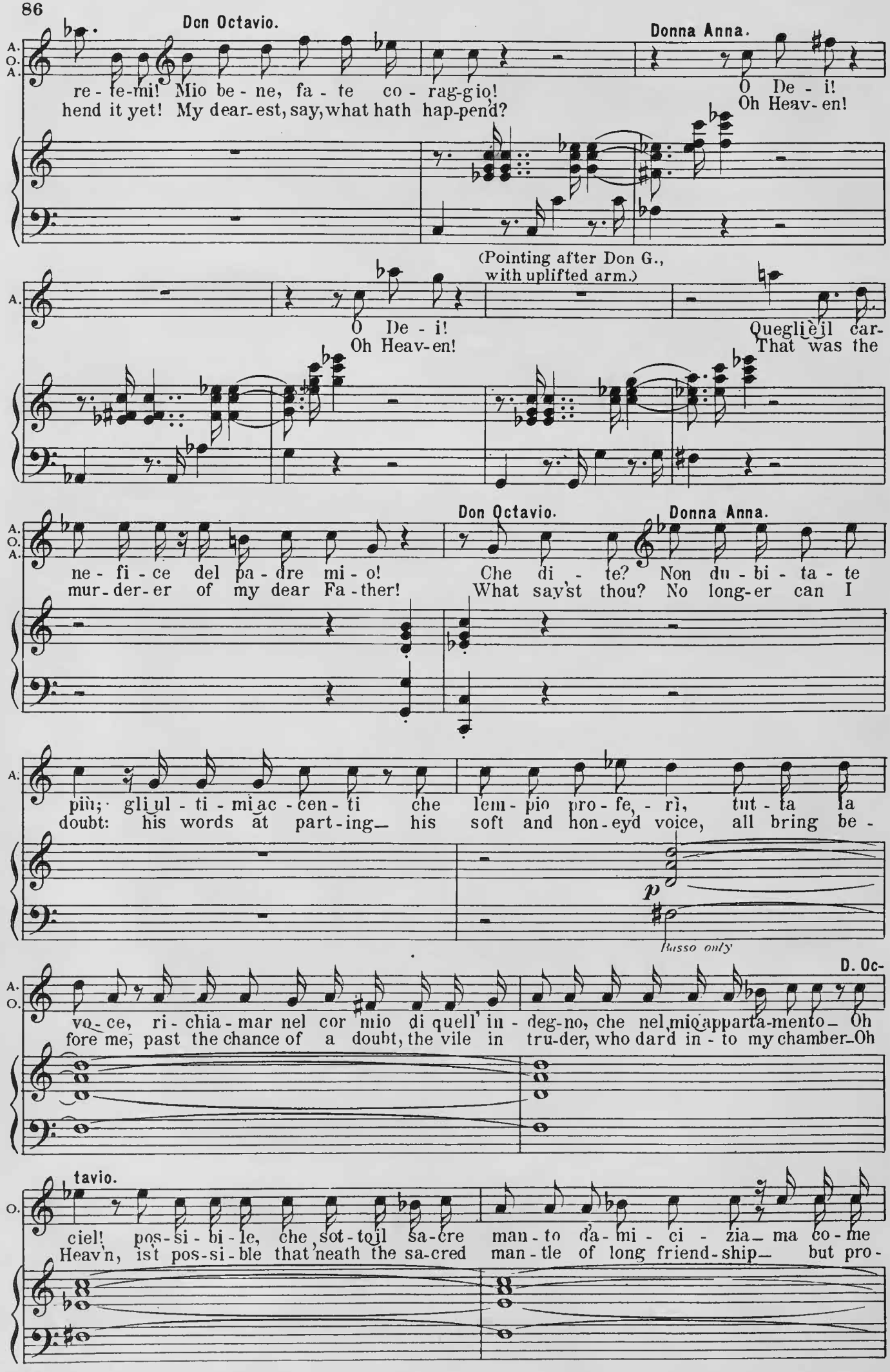
Don Octavio.

A. O. A.

mor - ta! Co-sa è sta - to?
help me! What dis-turbs thee?

Donna Anna.

Per pie - tà, soc-cor-
I can not com-pre-


Don Octavio.
re - te-mi! Mio be - ne, fa - te co - rag-gio!
hend it yet! My dear-est, say, what hath hap-pend?
Donna Anna.
O De - i!
Oh Heav-en!
(Pointing after Don G., with uplifted arm.)
O De - i!
Oh Heav-en!
Quegliè il car-
That was the
Don Octavio.
ne - fi - ce del pa - dre mi - o!
mur-der-er of my dear Fa-ther!
Donna Anna.
Che di - te? Non du - bi - ta - te
What say'st thou? No long-er can I
più; gli ul - ti - mi ac - cen - ti che lem - pio pro - fe, - rì, tut - ta la
doubt: his words at part-ing— his soft and hon-eyd voice, all bring be -
p
Basso only
vo - ce, ri - chia - mar nel cor mio di quell' in - deg-no, che nel mio apparta-mento— Oh
fore me, past the chance of a doubt, the vile in tru-der, who dard in - to my chamber—Oh
D. Oc-
tavio.
ciel! pos-si - bi - le, che sot - to il sa-cre man - to da - mi - ci - zia— ma co - me
Heav'n, ist pos-si - ble that 'neath the sa-cred man - tle of long friend-ship— but pro -

(quieter, repressing her emotions).

Donna Anna.

O. A. fù, nar-ra-te-mi lo strano av-ve-ni-men-to. E-ra già al-quanta a-van-
ceed! the whole, oh tell me, of this dark ad-venture. Shadows of mid-night all a-

Str

f Andante. *p*

A. za-ta la not-te, quando nel-le mie stan-ze, o-ve so-let-ta mi trovai per sven-
round me were gathered; in my own qui-et cham-ber (sit-ting a-lone by mis-adven-ture, and

A. tu-ra, en-trar io vi-di in un man-tello av-vol-to un uom che al primo i-
dreaming,) when all at once there came in, wrapp'd in a mantle, a man, whom for the

A. stan-te a-vea pre-so per voi; ma ri-co-nob-bi poi, che un' in-
mo-ment I had ta-ken for thee. But soon I had dis-covered how

Don Octavio. (agitated)

Donna Anna.

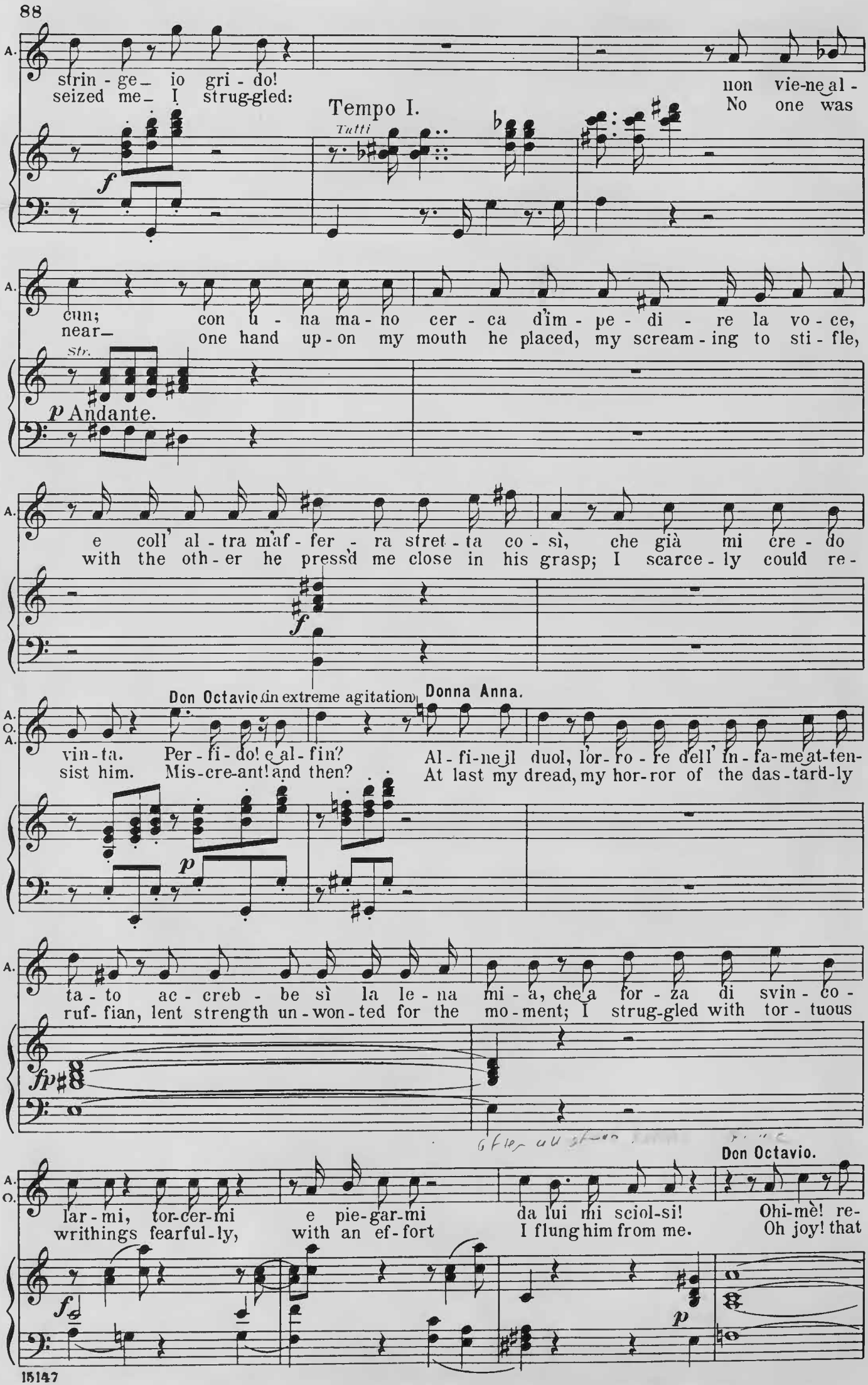
A. O. A. gan-no e-ra il mi-o! Stel-le! se-gui-te! Ta-ci-to a me sap-
great was my er-ror! Hor-ror! con-ti-nue! Si-lent-ly he drew

p Andante.

A. pres-sa, e mi vuo-le ab-brac-ciar; scio-glier-mi cer-co, ei più mi
near me, and my hand would ca-ress; quick I with-drew it, an then he

stringendo il tempo

cresc.


A.
strin - ge_ io gri - do!
seized me_ I strug-gled:
Tempo I.
Tutti
f
non vie-ne al -
No one was
A.
cun;
near_
con u - na ma - no cer - ca d'im - pe - di - re la vo - ce,
one hand up - on my mouth he placed, my scream - ing to sti - fle,
Str.
p Andante.
A.
e coll' al - tra m'af - fer - ra stret - ta co - sì, che già mi cre - do
with the oth - er he press'd me close in his grasp; I scarce - ly could re -
f
Don Octavio (in extreme agitation)
Donna Anna.
A.
O.
A.
vin - ta. Per - fi - do! e al - fin?
sist him. Mis-cre-ant! and then?
Al - fi - ne il duol, l'or - ro - re dell' in - fa - me at-ten -
At last my dread, my hor-ror of the das-tard-ly
p
A.
ta - to ac - creb - be sì la le - na mi - a, che a for - za di svin - co -
ruf - fian, lent strength un - won - ted for the mo - ment; I strug-gled with tor - tuous
fp
Don Octavio.
A.
O.
lar - mi, tor-cer-mi e pie-gar-mi da lui mi sciol-si! Ohi-mè! re -
writhings fearful-ly, with an ef - fort I flung him from me. Oh joy! that
f
p

Donna Anna.

O.
A. spi - ro. Al - lo - ra fin-for-zo i stri - di mie - i, chia - mo soc-
sav'd thee! A-loud then I clam-or'd for as - sistance, call'd on the

f Tempo I.

A. cor - so, fug - ge il fel - lon, ar-
household, he sought to fly, but

A. di - ta-men - te il se - guo fin nel - la stra - da per fer - mar - lo, e
bold - ly I pur-sued him in - to the street, that we might trace him, be -

A. so - no as - sa - li - tri - ce das - sa - li - ta; 'll pa - dre vac-
com-ing of my as-sail-ant the as-sail-er, 'Twas there that my

A. cor - re, vuol co - no - scer - lo, e lin - de - gno, che del po - ve - ro
fa - ther straight-way chal-leng'd him, and the vil - lain, by whose strength he was

A. vec - chio e - ra più for - te, com-piè il mi - sfat - to su - o,
ea - si - ly o - ver-pow-er'd, stay'd not his guil - ty mad-ness,

(in an agony of grief, almost collapsing.)

com - pie il mi - sfat - to su - o, col dar - gli mor - te.
stay'd not his guil - ty mad - ness, gave him the death - blow.

"Or sai, chi l'onore."

Aria.

Andante.

Donna Anna. (collecting herself, with lofty energy.)

Voice.

Piano.

Strings.

Or sai, chi l'o -
The wretch now thou

no - re ra - pi - - re a me
know - est Who sought my be -

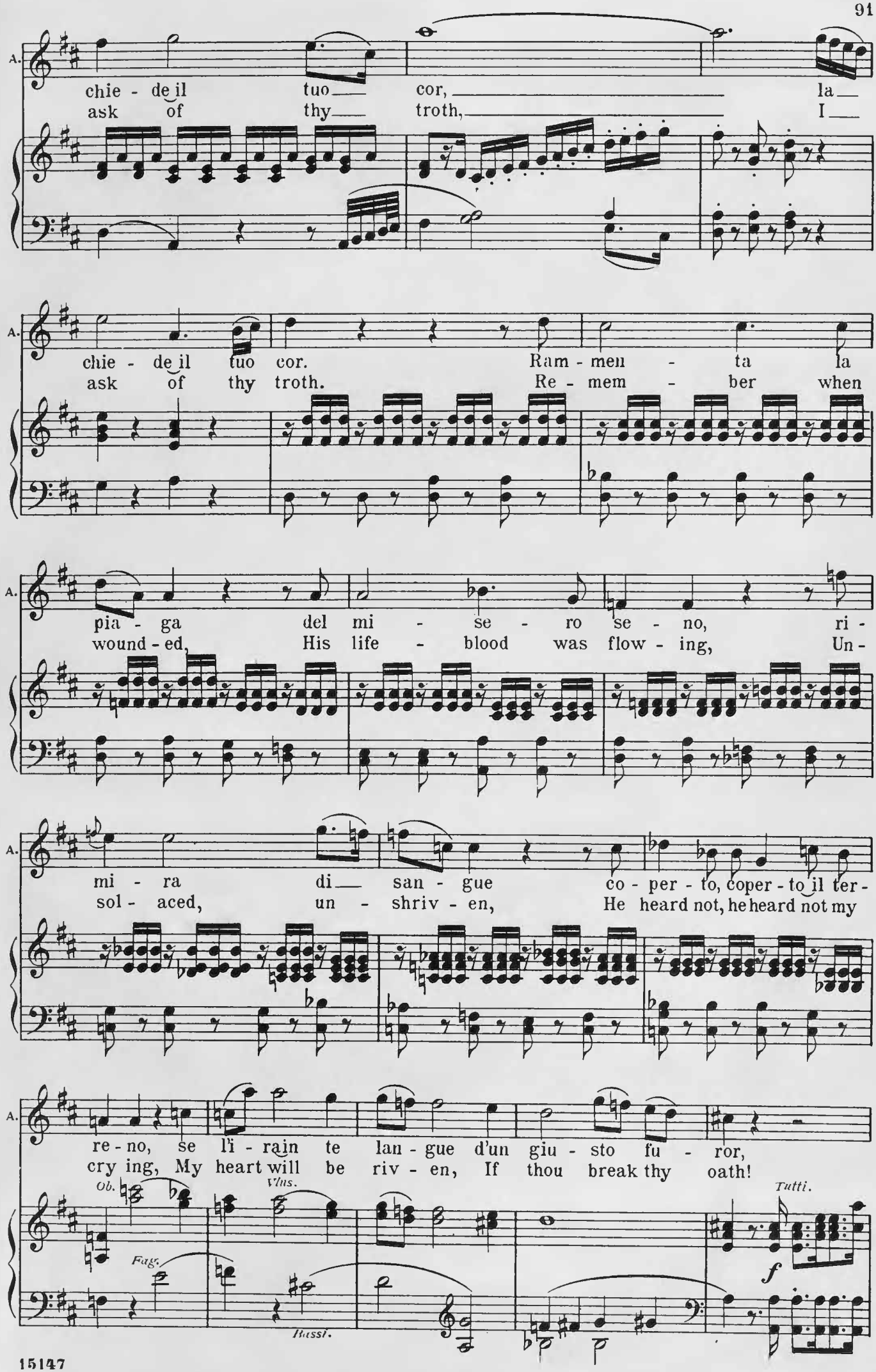
Ob. Fag.

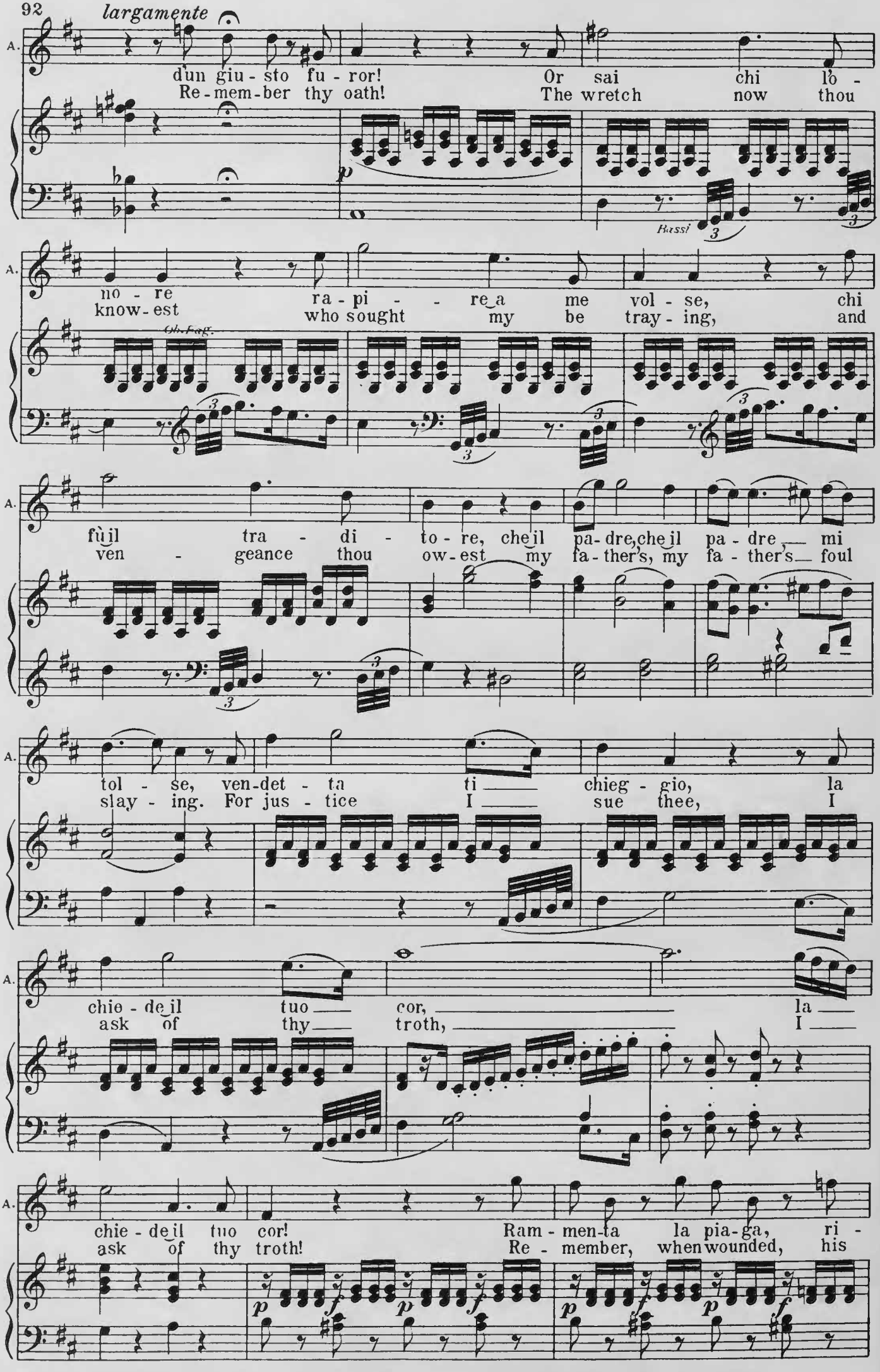
vol - se, che fù il tra - di - to-re, che il padre, che il
tray - ing, And ven - geance thou owest my father's, my

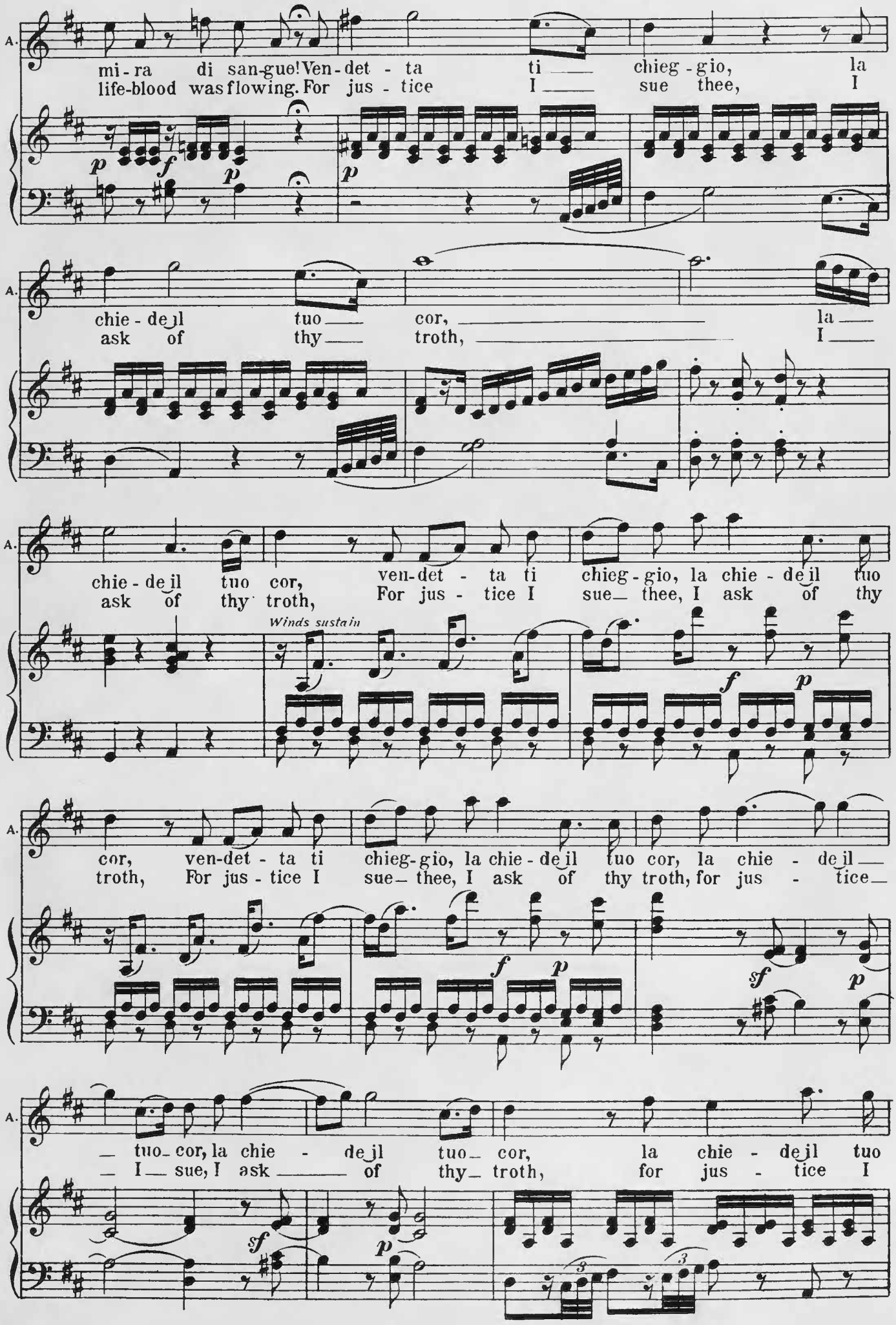
Ob. Strings. Fag.

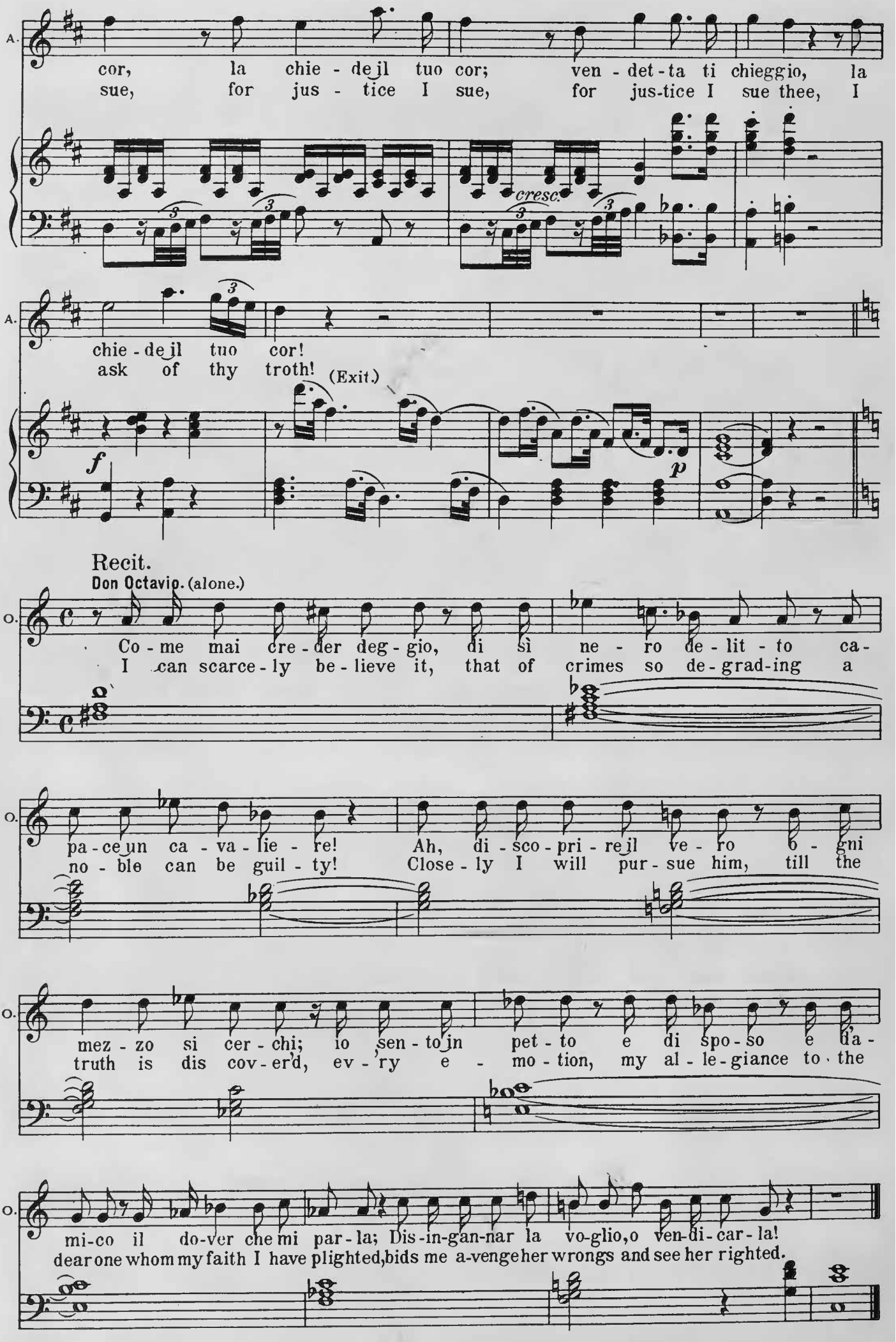
pa - dre mi tol - se. Vendet - ta ti chieg - gio, la
fa - ther's foul slay - ing. For jus - tice I sue thee, I

Corni sustain.


A.
chie - de il tuo cor, la
ask of thy troth, I
A.
chie - de il tuo cor. Ram - men - ta la
ask of thy troth. Re - mem - ber when
A.
pia - ga del mi - se - ro se - no, ri -
wound - ed, His life - blood was flow - ing, Un -
A.
mi - ra di san - gue co - per - to, coper - to il ter -
sol - aced, un - shriv - en, He heard not, he heard not my
A.
re - no, se l'i - rain te lan - gue d'un giu - sto fu - ror,
cry ing, My heart will be riv - en, If thou break thy oath!
Ob.
Vlns.
Fagg.
Bassi.
Tutti.
f
p


largamente
A.
dun giu - sto fu - ror!
Re - mem - ber thy oath!
Or sai chi lò -
The wretch now thou
Bassi
no - re
know - est
ra - pi - re a me
who sought my be
vol - se, chi
tray - ing, and
Oboe sag.
fùil tra - di - to - re, che il pa - dre, che il pa - dre, mi
ven - geance thou ow - est my fa - ther's, my fa - ther's foul
tol - se, ven - det - ta ti chieg - gio, la
slay - ing. For jus - tice I sue thee, I
chie - de il tuo cor, la
ask of thy troth, I
chie - de il tuo cor!
ask of thy troth!
Ram - men - ta la pia - ga, ri -
Re - member, when wounded, his


A.
mi - ra di san-gue! Ven - det - ta ti chieg - gio, la
life-blood was flowing. For jus - tice I sue thee, I
chie - de jl tuo cor, la
ask of thy troth, I
chie - de jl tuo cor, ven-det - ta ti chieg - gio, la chie - de jl tuo
ask of thy troth, For jus - tice I sue thee, I ask of thy
Winds sustain
cor, ven-det - ta ti chieg-gio, la chie - de jl tuo cor, la chie - de jl
troth, For jus - tice I sue thee, I ask of thy troth, for jus - tice
tuo cor, la chie - de jl tuo cor, la chie - de jl tuo
I sue, I ask of thy troth, for jus - tice I


A.
cor, la chie - de jl tuo cor; ven - det - ta ti chieggio, la
sue, for jus - tice I sue, for jus-tice I sue thee, I
cresc.
A.
chie - de jl tuo cor!
ask of thy troth!
(Exit.)
f
p
Recit.
Don Octavio. (alone.)
O.
Co - me mai cre - der deg - gio, di sì ne - ro de - lit - to ca -
I can scarce - ly be - lieve it, that of crimes so de - grad-ing a
O.
pa - ce un ca - va - lie - re! Ah, di - sco - pri - re jl ve - ro b - gni
no - ble can be guil - ty! Close - ly I will pur - sue him, till the
O.
mez - zo si cer - chi; io sen - to jn pet - to e di spo - so e da -
truth is dis cov - er'd, ev - 'ry e - mo - tion, my al - le - giance to the
O.
mi-co il do-ver che mi par - la; Dis-in-gan-nar la vo-glio, o ven-di-car - la!
dear one whom my faith I have plighted, bids me a-venge her wrongs and see her righted.

Nº 10b "Dalla sua pace."

Aria.

seated

Don Octavio.

Str

Dal - la sua pa - ce la mia di - pen - de, quel che a lei
On her, my trea-sure, All joy de - pend - eth, Life hath no

stand

pia - ce le vi - ta mi ren-de, quel che le in-cre - sce, mor-te mi dà,
plea - sure, But that she sendeth, Sor-rows that grieve her Tor-ture my heart,

cresc. mf f Cor.

mor - - te, mor - te mi dà. Sei - la so-
tor - - ture, tor - ture my heart. E'en when she

Fl. Fag.

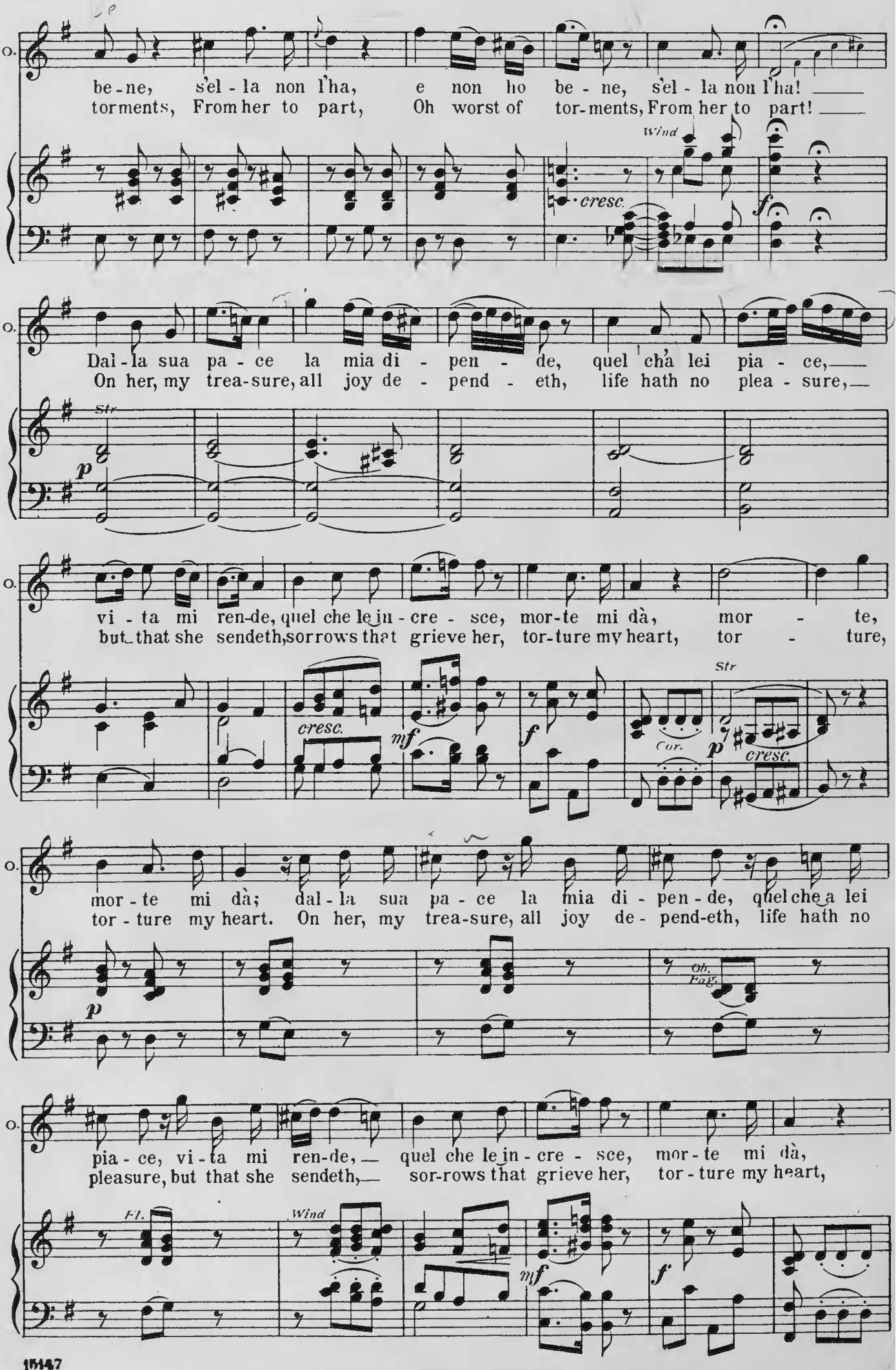
Str stacc.

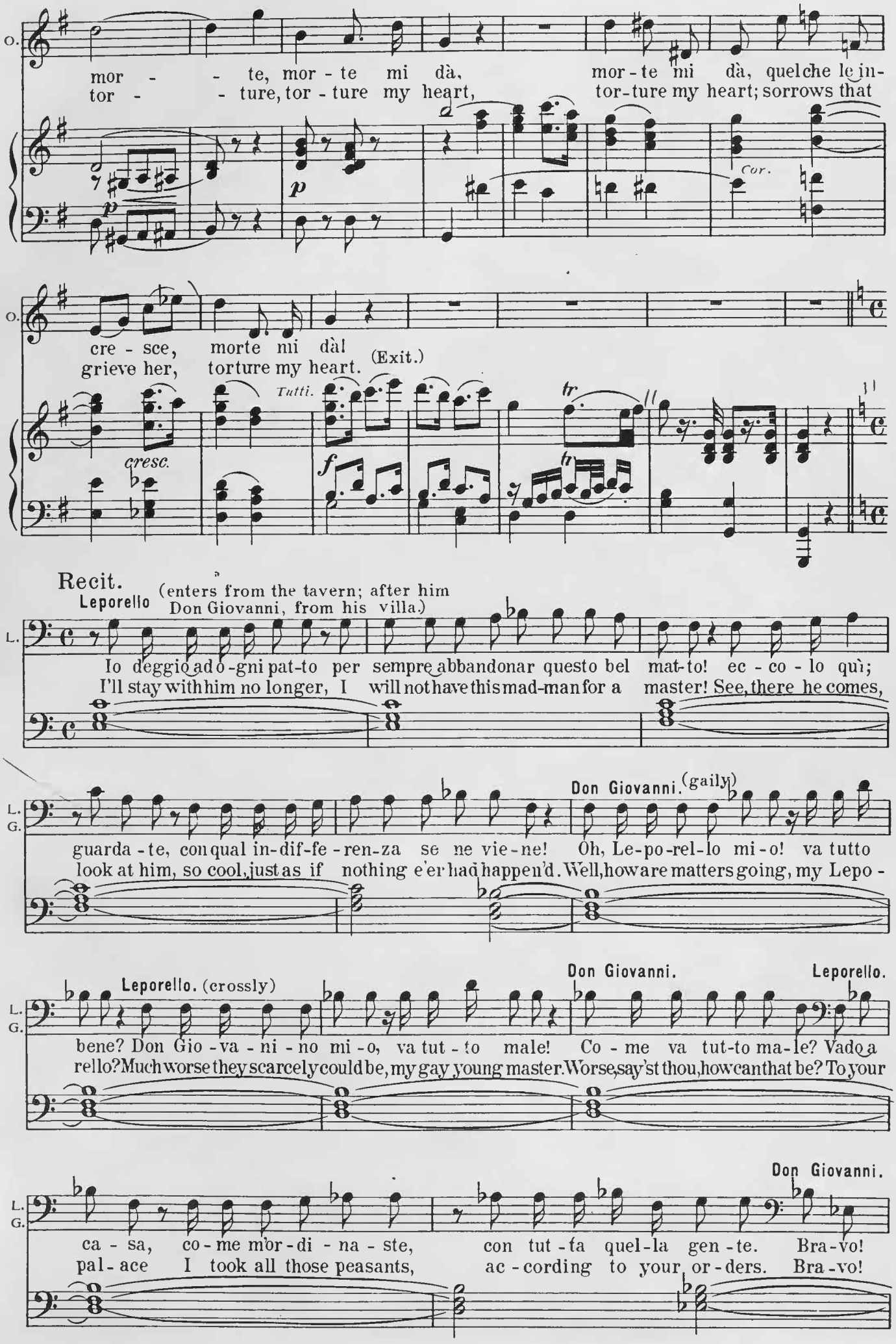
spi - ra, so - spi - ro an-chi-o, è mia quell' i - ra, quel
sigh-eth, My sighs a waken, And joy it di - eth, By

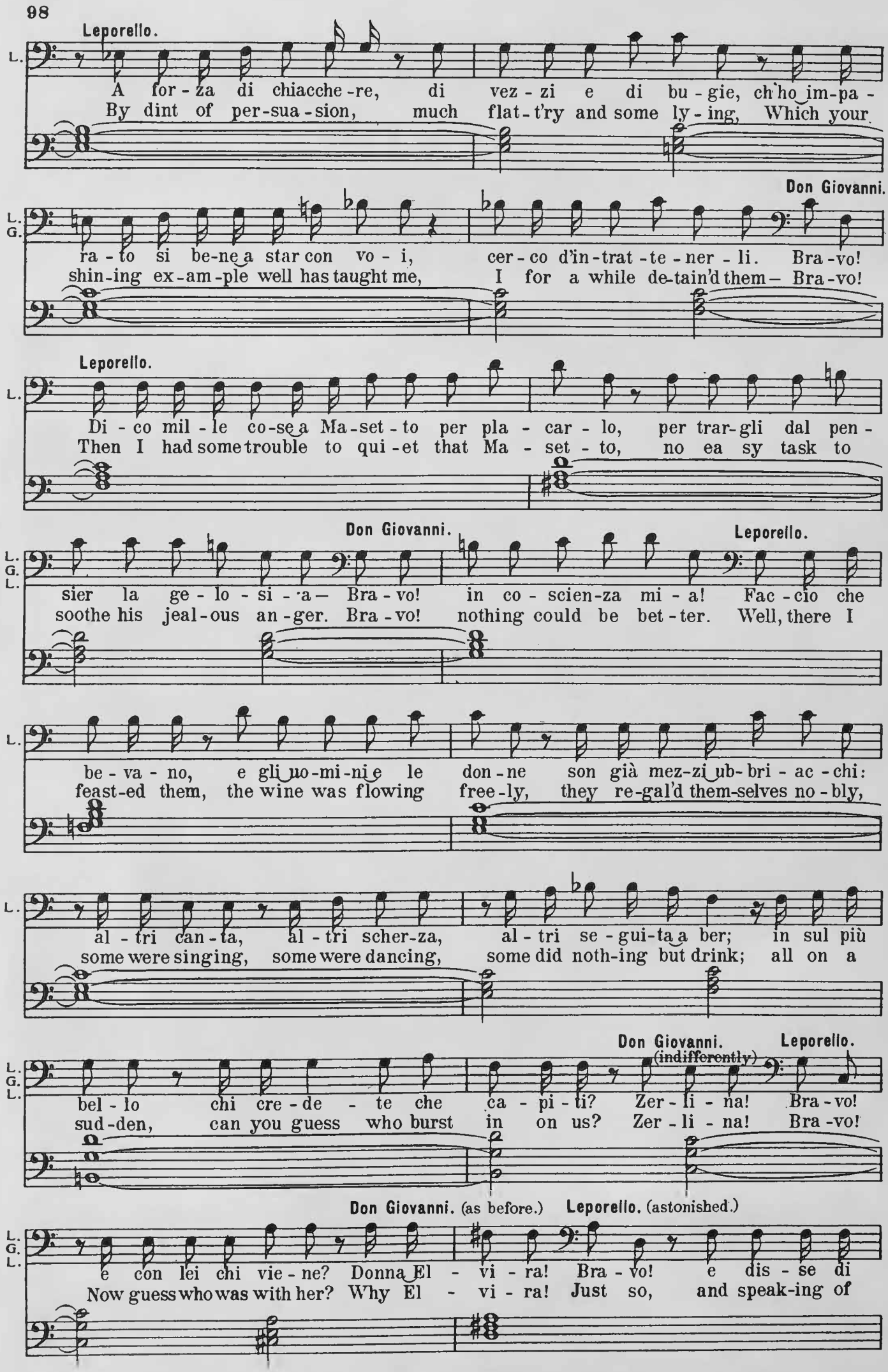
Ob. fp

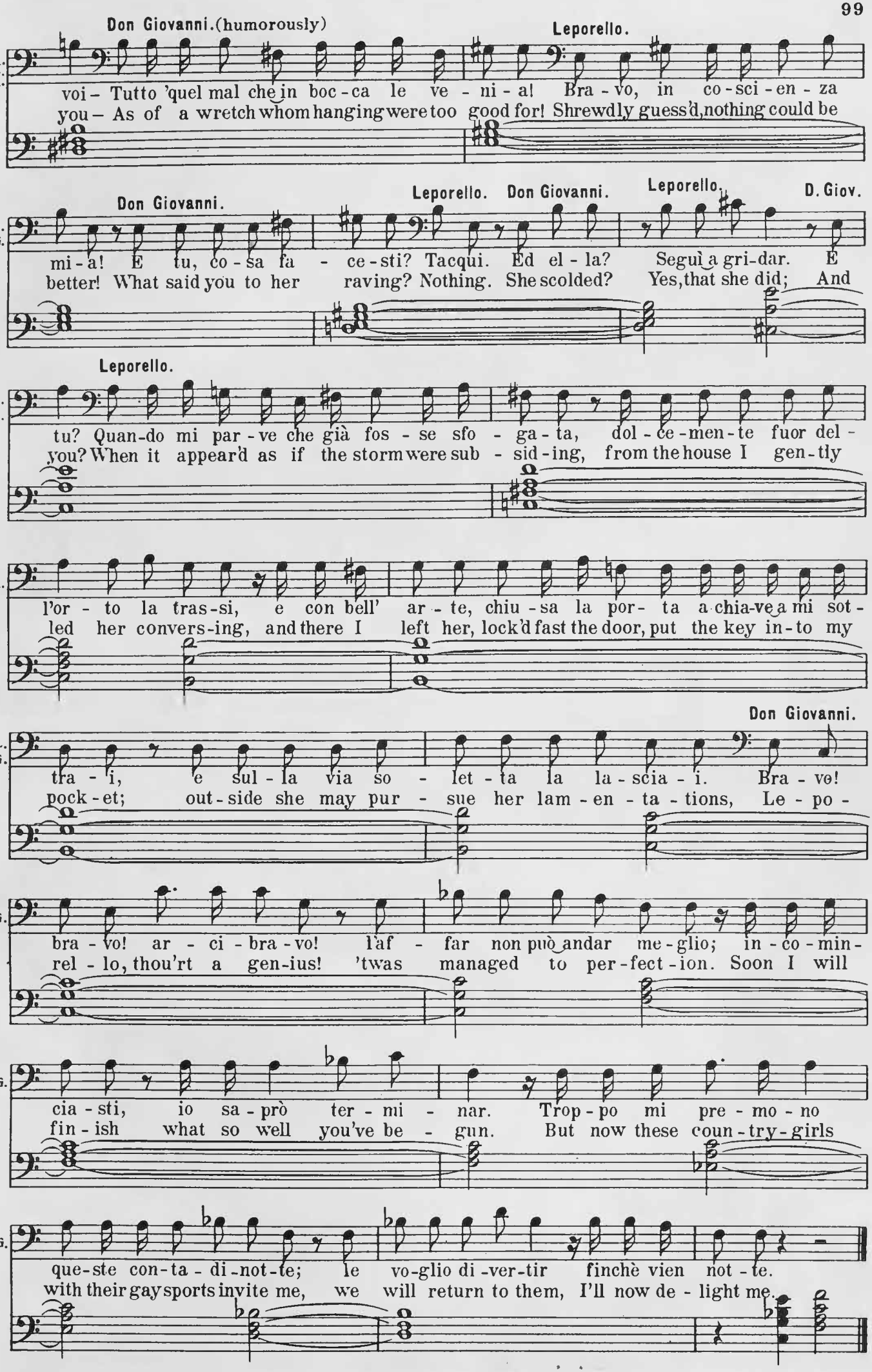
pian - to è mi - o; e non ho be - ne, s'el - la non l'ha, e non ho
her for - saken, Oh, worst of tor - ments, from her to part, Oh worst of

Vln. Fag. sfp sfp p


O.
be-ne, s'el-la non l'ha, e non ho be-ne, s'el-la non l'ha!
torments, From her to part, Oh worst of tor-ments, From her to part!
Wind
cresc.
f
Dal-la sua pa-ce la mia di-pen-de, quel ch'à lei pia-ce,
On her, my trea-sure, all joy de-pend-eth, life hath no plea-sure,
Str
p
vi-ta mi ren-de, quel che le in-cre-sce, mor-te mi dà, mor-te,
but that she sendeth, sorrows that grieve her, tor-ture my heart, tor-ture,
cresc.
mf
f
Str
Cor.
p
cresc.
mor-te mi dà; dal-la sua pa-ce la mia di-pen-de, quel che a lei
tor-ture my heart. On her, my trea-sure, all joy de-pend-eth, life hath no
p
Ob. Fag.
pia-ce, vi-ta mi ren-de, quel che le in-cre-sce, mor-te mi dà,
pleasure, but that she sendeth, sor-rows that grieve her, tor-ture my heart,
Fl.
Wind
mf
f

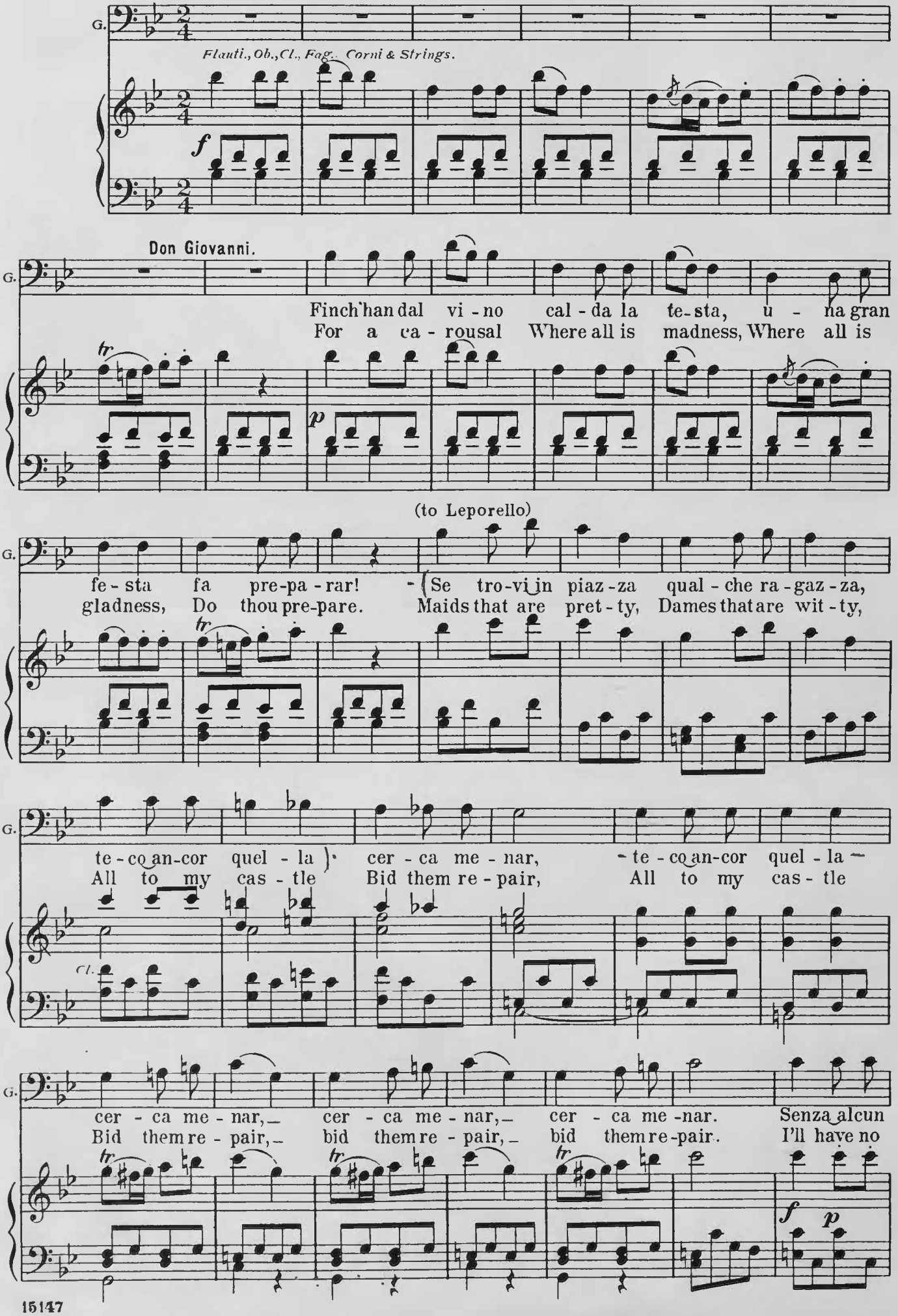

O.
mor - - te, mor - te mi dà, mor - te mi dà, quelche le in-
tor - - ture, tor - ture my heart, tor-ture my heart; sorrows that
p
Cor.
O.
cre - sce, morte mi dà!
grieve her, torture my heart. (Exit.)
Tutti.
cresc.
f
tr
Recit.
Leporello (enters from the tavern; after him Don Giovanni, from his villa.)
L.
Io deggio ad o-gni pat-to per sempre abbandonar questo bel mat-to! ec - co - lo quì;
I'll stay with him no longer, I will not have this mad-man for a master! See, there he comes,
Don Giovanni. (gaily)
L.
G.
guarda - te, con qual in-dif-fe - ren-za se ne vie - ne! Oh, Le-po-rel-lo mi - o! va tutto
look at him, so cool, just as if nothing e'er had happen'd. Well, how are matters going, my Lepo -
Leporello. (crossly)
Don Giovanni.
Leporello.
L.
G.
bene? Don Gio - va - ni - no mi - o, va tut - to male! Co - me va tut-to ma - le? Vado a
rello? Much worse they scarcely could be, my gay young master. Worse, say'st thou, how can that be? To your
Don Giovanni.
L.
G.
ca - sa, co - me m'or-di - na - ste, con tut - ta quel - la gen - te. Bra - vo!
pal - ace I took all those peasants, ac - cording to your or - ders. Bra - vo!

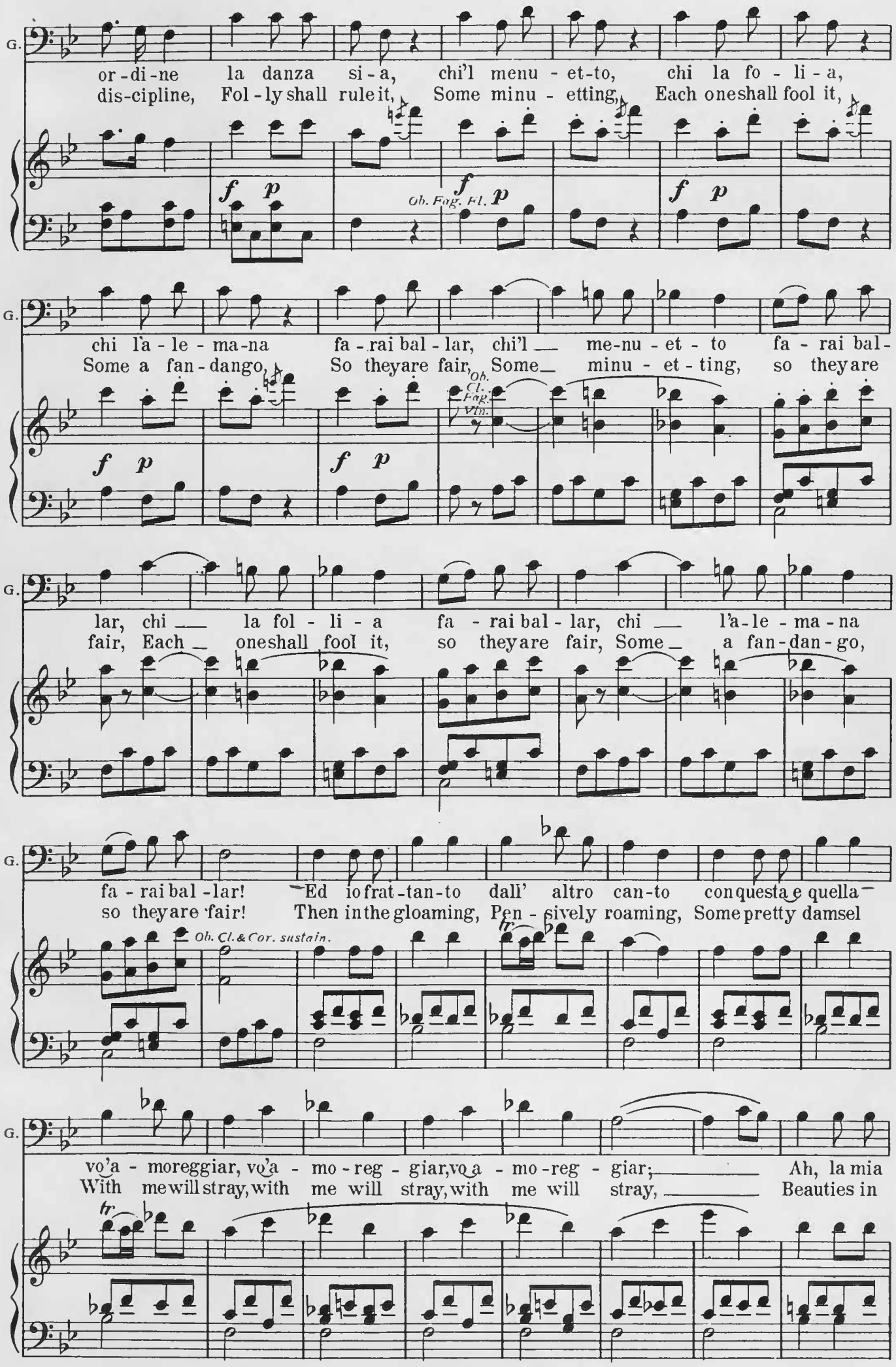

Leporello.
L.
A for-za di chiacche-re, di vez-zi e di bu-gie, ch'ho im-pa-
By dint of per-sua-sion, much flat-t'ry and some ly-ing, Which your
Don Giovanni.
L.
G.
ra-to si be-ne a star con vo-i, cer-co d'in-trat-te-ner-li. Bra-vo!
shin-ing ex-am-ple well has taught me, I for a while de-tain'd them— Bra-vo!
Leporello.
L.
Di-co mil-le co-se a Ma-set-to per pla-car-lo, per trar-gli dal pen-
Then I had some trouble to qui-et that Ma-set-to, no ea sy task to
Don Giovanni.
Leporello.
L.
G.
L.
sier la ge-lo-si-a— Bra-vo! in co-scien-za mi-a! Fac-cio che
soothe his jeal-ous an-ger. Bra-vo! nothing could be bet-ter. Well, there I
L.
be-va-no, e gli uo-mi-ni e le don-ne son già mez-zi ub-bri-ac-chi:
feast-ed them, the wine was flowing free-ly, they re-gal'd them-selves no-bly,
L.
al-tri can-ta, al-tri scher-za, al-tri se-gui-ta a ber; in sul più
some were singing, some were dancing, some did noth-ing but drink; all on a
Don Giovanni. (indifferently)
Leporello.
L.
G.
L.
bel-lo chi cre-de-te che ca-pi-ti? Zer-li-na! Bra-vo!
sud-den, can you guess who burst in on us? Zer-li-na! Bra-vo!
Don Giovanni. (as before.)
Leporello. (astonished.)
L.
G.
L.
e con lei chi vie-ne? Donna El-vi-ra! Bra-vo! e dis-se di
Now guess who was with her? Why El-vi-ra! Just so, and speak-ing of

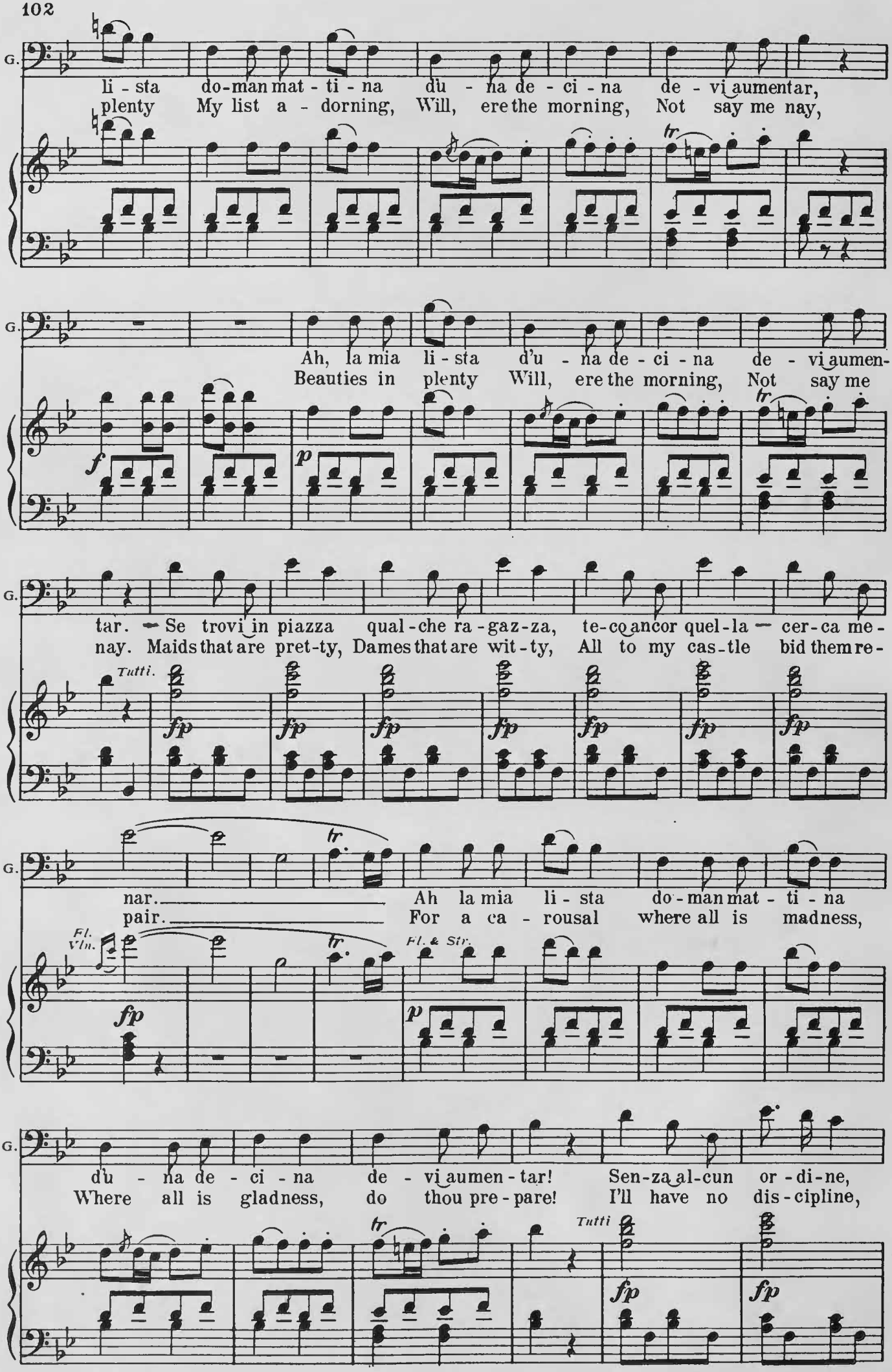

Don Giovanni.(humorously)
Leporello.
voi – Tutto 'quel mal che in boc-ca le ve-ni-a! Bra-vo, in co-sci-en-za
you – As of a wretch whom hanging were too good for! Shrewdly guess'd, nothing could be
Don Giovanni.
Leporello. Don Giovanni.
Leporello.
D. Giov.
mi-a! E tu, co-sa fa-ce-sti? Tacqui. Ed el-la? Seguì a gri-dar. E
better! What said you to her raving? Nothing. She scolded? Yes, that she did; And
Leporello.
tu? Quan-do mi par-ve che già fos-se sfo-ga-ta, dol-ce-men-te fuor del-
you? When it appear'd as if the storm were sub-sid-ing, from the house I gen-tly
l'or-to la tras-si, e con bell' ar-te, chiu-sa la por-ta a chia-ve a mi sot-
led her convers-ing, and there I left her, lock'd fast the door, put the key in-to my
Don Giovanni.
tra-i, e sul-la via so-let-ta la la-scia-i. Bra-vo!
pock-et; out-side she may pur-sue her lam-en-ta-tions, Le-po-
bra-vo! ar-ci-bra-vo! l'af-far non può andar me-glio; in-co-min-
rel-lo, thou'rt a gen-ius! 'twas managed to per-fect-ion. Soon I will
cia-sti, io sa-prò ter-mi-nar. Trop-po mi pre-mo-no
fin-ish what so well you've be-gun. But now these coun-try-girls
que-ste con-ta-di-not-te; le vo-glio di-ver-tir finchè vien not-te.
with their gay sports invite me, we will return to them, I'll now de-light me.

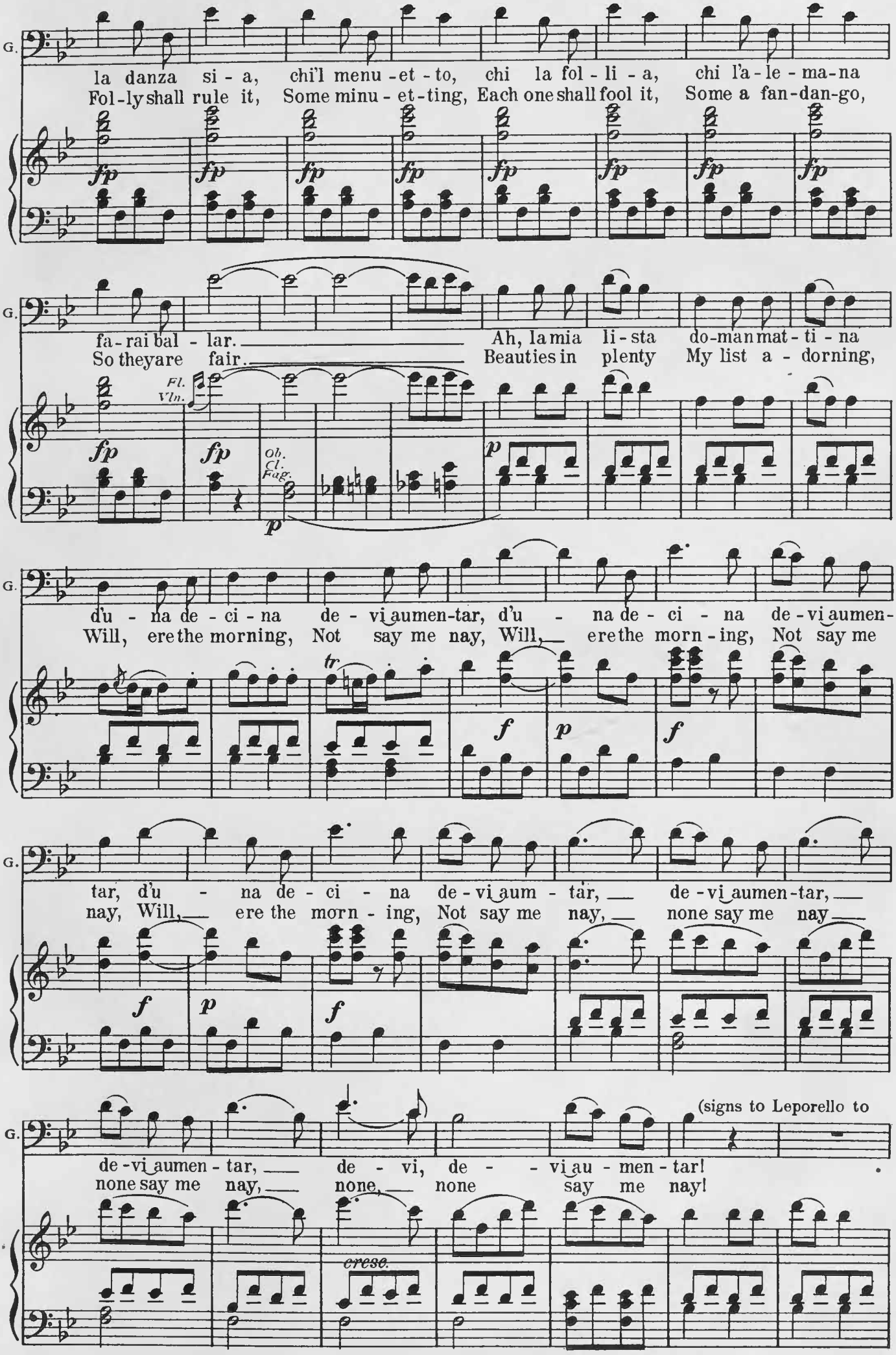
Nº 11. "Finch' han dal vino."
Aria.

Presto.

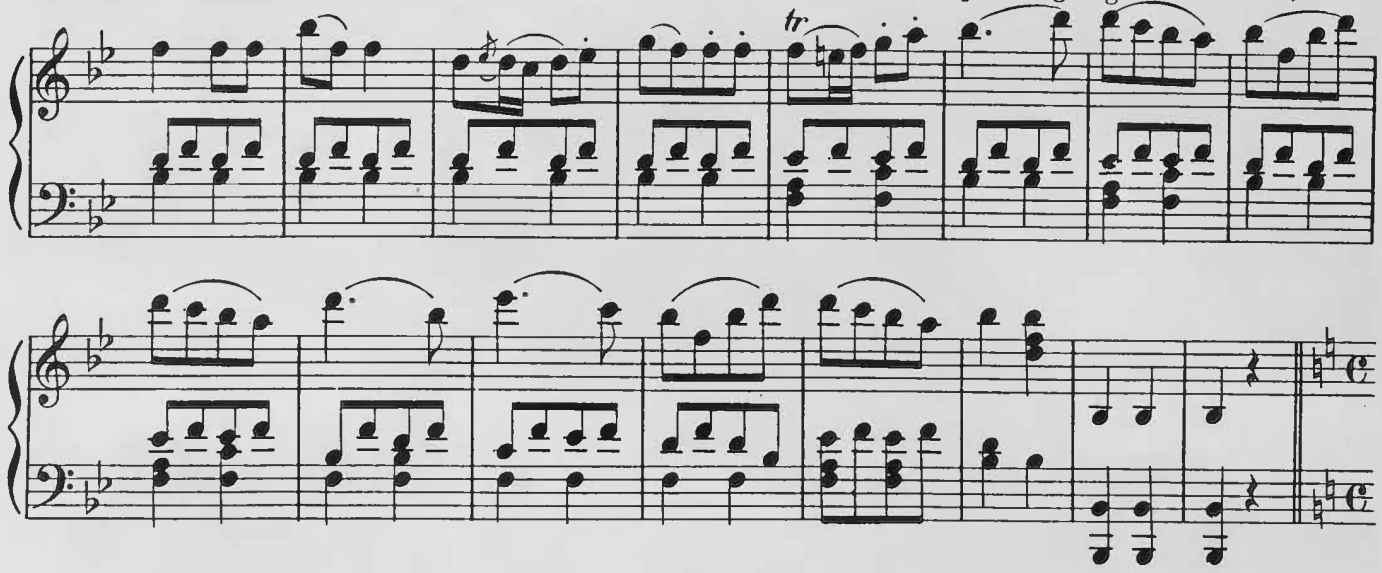



G.
or-di-ne la danza si-a, chi'l menu-et-to, chi la fo-li-a,
dis-cipline, Fol-ly shall rule it, Some minu-etting, Each one shall fool it,
f p
f
Ob. Fag. Fl.
p
f p
G.
chi l'a-le-ma-na fa-rai bal-lar, chi'l me-nu-et-to fa-rai bal-
Some a fan-dango, So they are fair, Some minu-et-ting, so they are
Ob. Cl. Fag. Vln.
f p
f p
G.
lar, chi la fol-li-a fa-rai bal-lar, chi l'a-le-ma-na
fair, Each one shall fool it, so they are fair, Some a fan-dan-go,
G.
fa-rai bal-lar! Ed io frat-tan-to dall' altro can-to con questa e quella
so they are fair! Then in the gloaming, Pen-sively roaming, Some pretty damsel
Ob. Cl. & Cor. sustain.
tr
G.
vo'a-moreggiar, vo'a-mo-reg-giar, vo a-mo-reg-giar; Ah, la mia
With me will stray, with me will stray, with me will stray, Beauties in
tr


G.
li - sta do-man mat - ti - na du - na de - ci - na de - vi aumentar,
plenty My list a - dorning, Will, ere the morning, Not say me nay,
tr
G.
Ah, la mia li - sta d'u - na de - ci - na de - vi aumen-
Beauties in plenty Will, ere the morning, Not say me
f
p
tr
G.
tar. Se trovi in piazza qual-che ra-gaz-za, te-co ancor quel-la cer-ca me-
nay. Maids that are pret-ty, Dames that are wit-ty, All to my cas-tle bid them re-
Tutti.
fp
fp
fp
fp
fp
fp
fp
G.
nar. Ah la mia li - sta do-man mat - ti - na
pair. For a ca - rousal where all is madness,
tr
tr
Fl. Vln.
Fl. & Str.
fp
p
G.
d'u - na de - ci - na de - vi aumen - tar! Sen-za al-cun or - di-ne,
Where all is gladness, do thou pre - pare! I'll have no dis - cipline,
tr
Tutti
fp
fp


G.
la danza si - a, chi'l menu - et - to, chi la fol - li - a, chi l'a - le - ma - na
Fol - ly shall rule it, Some minu - et - ting, Each one shall fool it, Some a fan - dan - go,
fp
fa - rai bal - lar. Ah, la mia li - sta do - man mat - ti - na
So they are fair. Beauties in plenty My list a - dorning,
Fl. Vln.
Ob. Cl. Fag.
p
d'u - na de - ci - na de - vi aumen - tar, d'u - na de - ci - na de - vi aumen -
Will, ere the morning, Not say me nay, Will, ere the morn - ing, Not say me
tr
f
tar, d'u - na de - ci - na de - vi aum - tar, de - vi aumen - tar,
nay, Will, ere the morn - ing, Not say me nay, none say me nay
de - vi aumen - tar, de - vi, de - vi au - men - tar!
none say me nay, none, none say me nay!
(signs to Leporello to
cresc.

104 fetch the peasants from the tavern; he then hastens into his villa, Leporello going to the tavern.)



Scene.—A Garden. Two closed doors in the wall. Two alcoves.

Zerlina, Masetto. Chorus of Peasants, scattered here and there, sitting or lying on banks of turf.

Recit. **Zerlina.** (coming with Masetto from tavern; tries to take his hand.) **Masetto.**

Z. M.

Ma - set - to, sen - ti un po'! Ma - set - to, di - co! Non mi toc -
Ma - set - to, hear me speak, I say, Ma - set - to – Let me a -

Zerlina. **Masetto.**

M. Z. M.

car! Per - chè? Per - chè mi chie - di? per - fi - da! il
lone! And why? And why, you ask me? Faith - less girl! No

Zerlina.

M. Z.

tat - to sop - por - tar do - vre - i d'u - na man in - fe - de - le? Ah
long - er I'll bear your ca - pric - es since no long - er you love me. No,

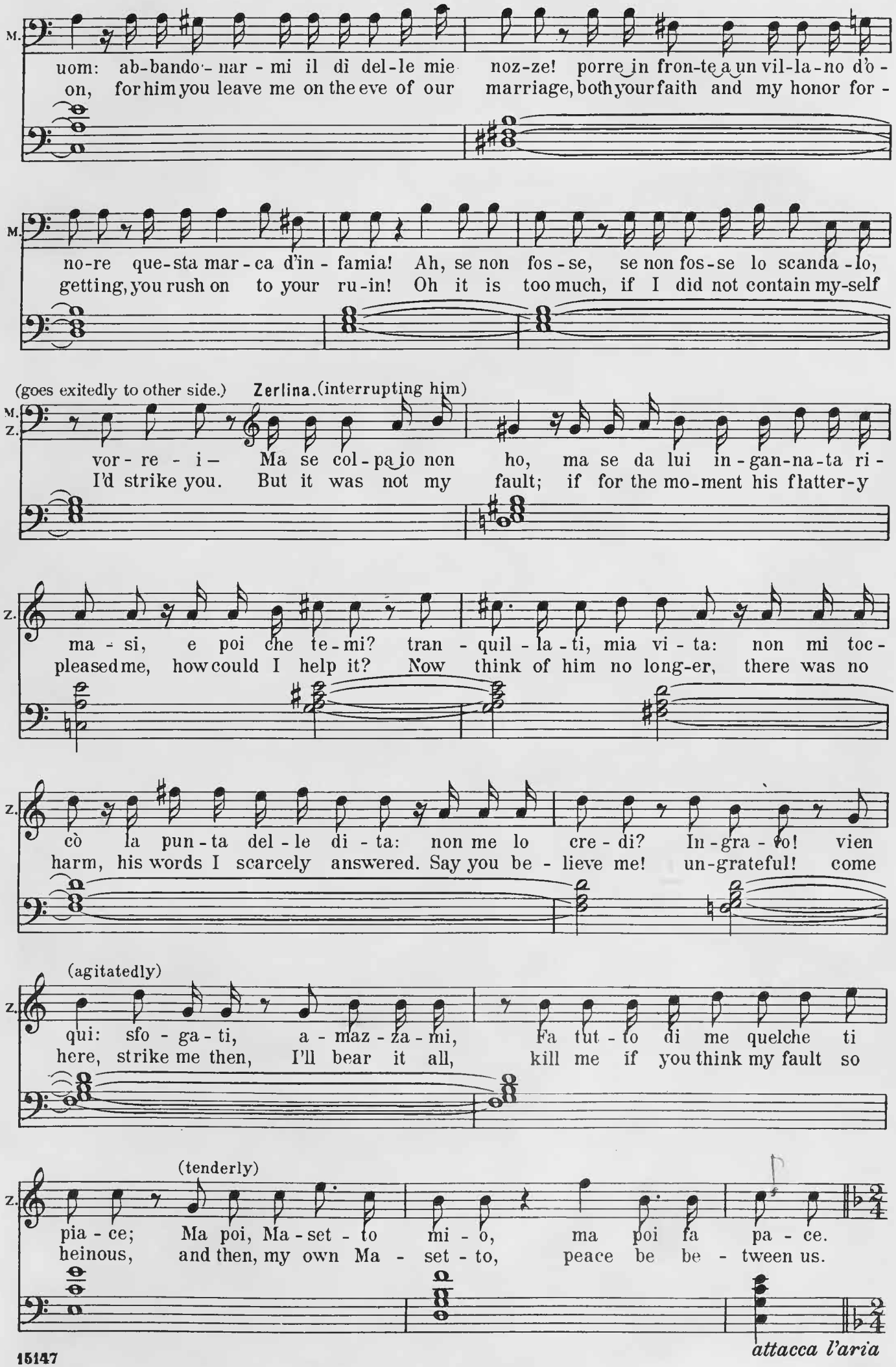
Masetto.

Z. M.

no, ta - ci, cru - de - le, io non mer - to da te tal trat - ta - men - to. Co - me?
no, you are mis - tak - en, Oh, how can you be - have with such un - kindness? How so?

M.

ed hai l'ar - di - men - to di scu - sar - ti? star so - la con un
And have you the face to make ex - cus - es? A stranger leads you



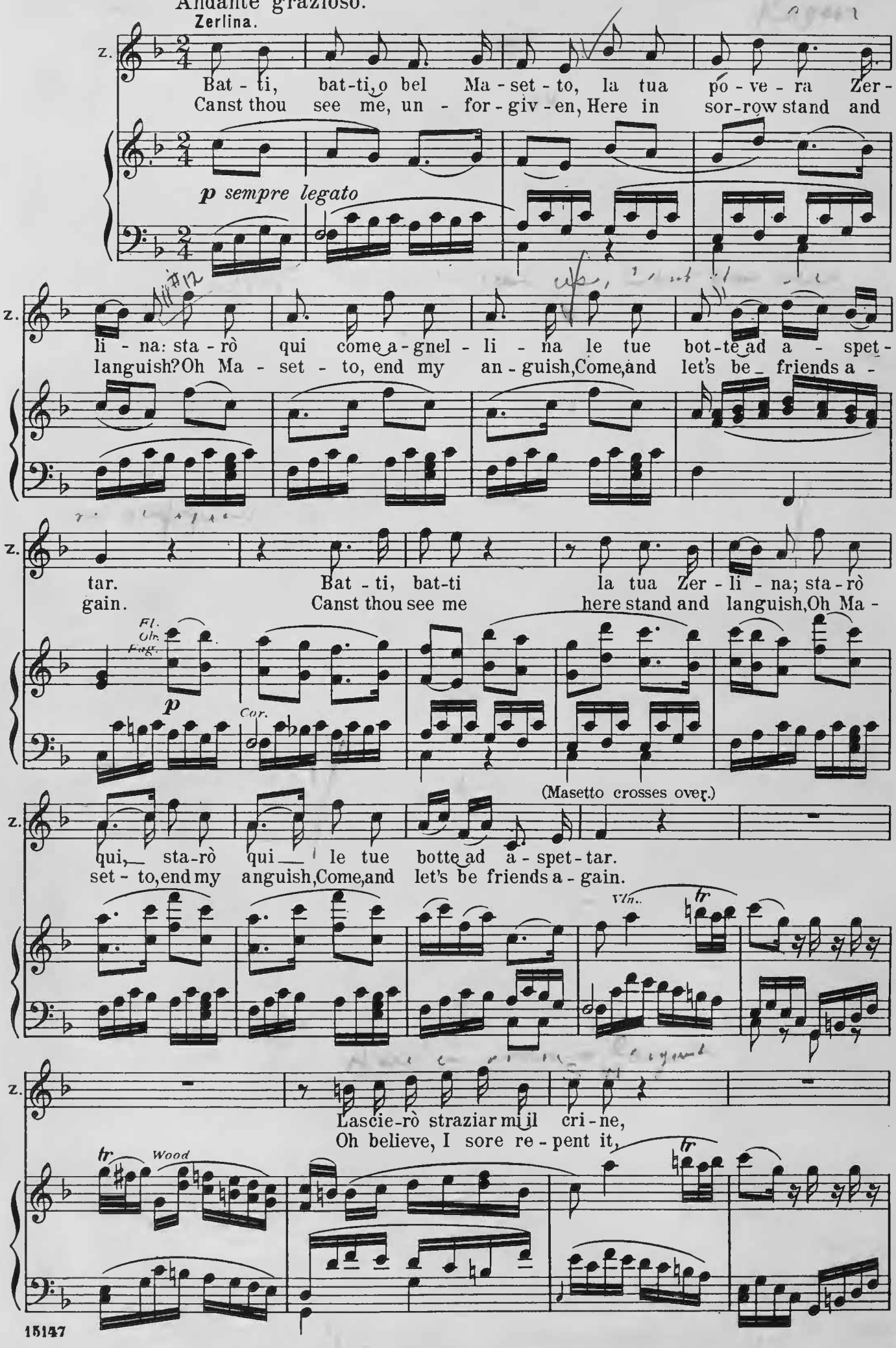
attacca l'aria

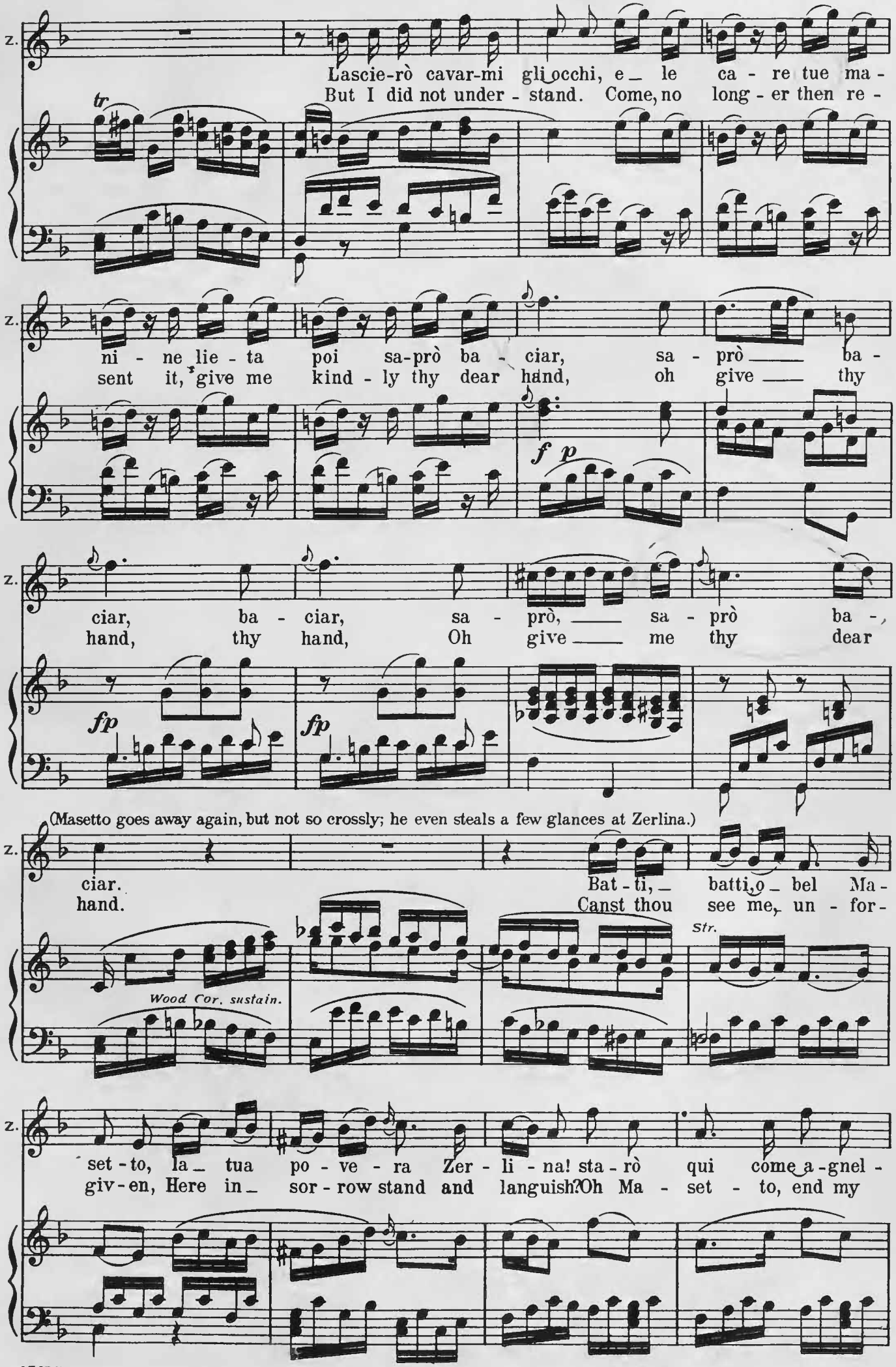
Nº12. "Batti, batti, o bel Masetto."

Aria.

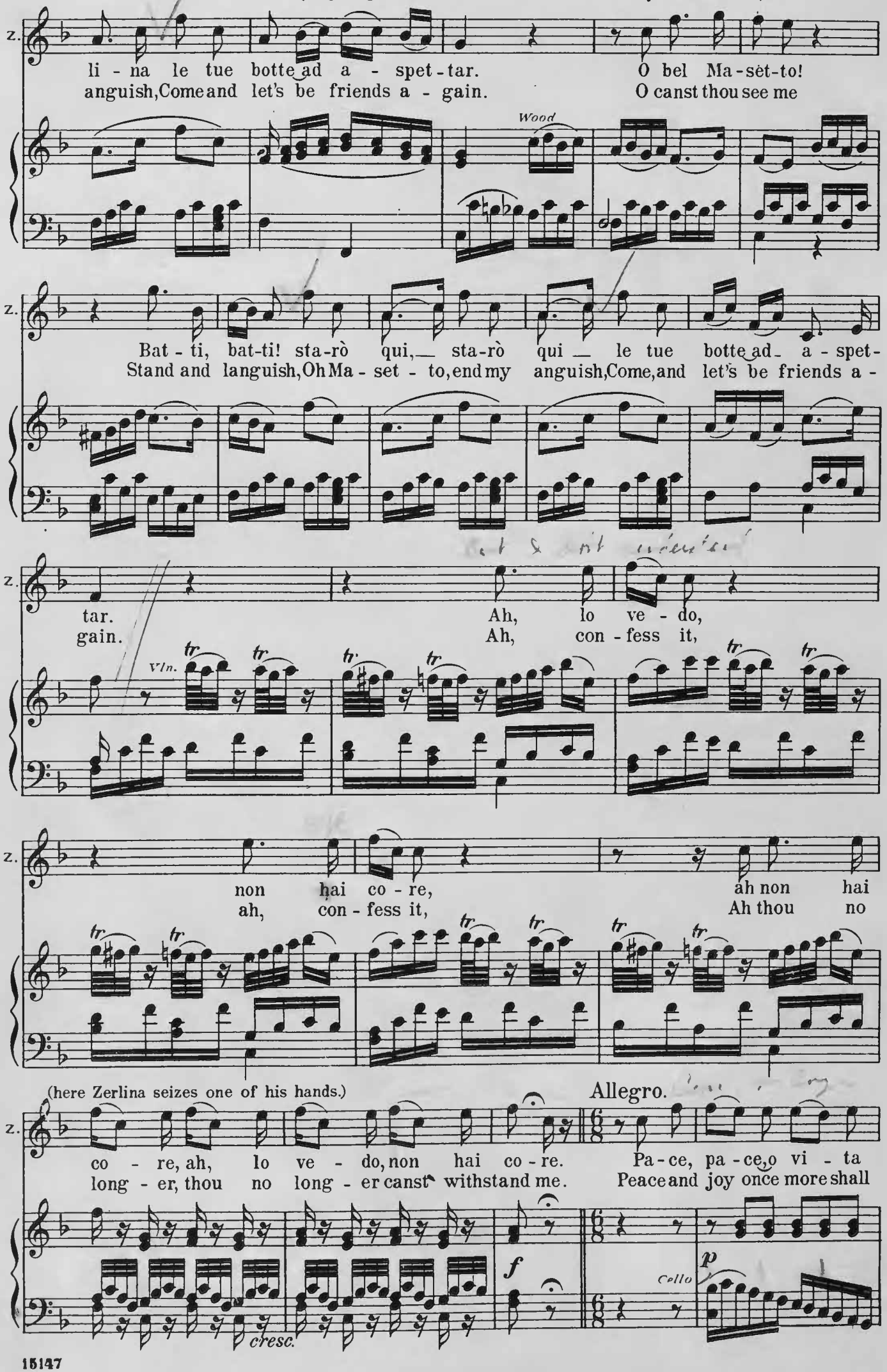
Andante grazioso.

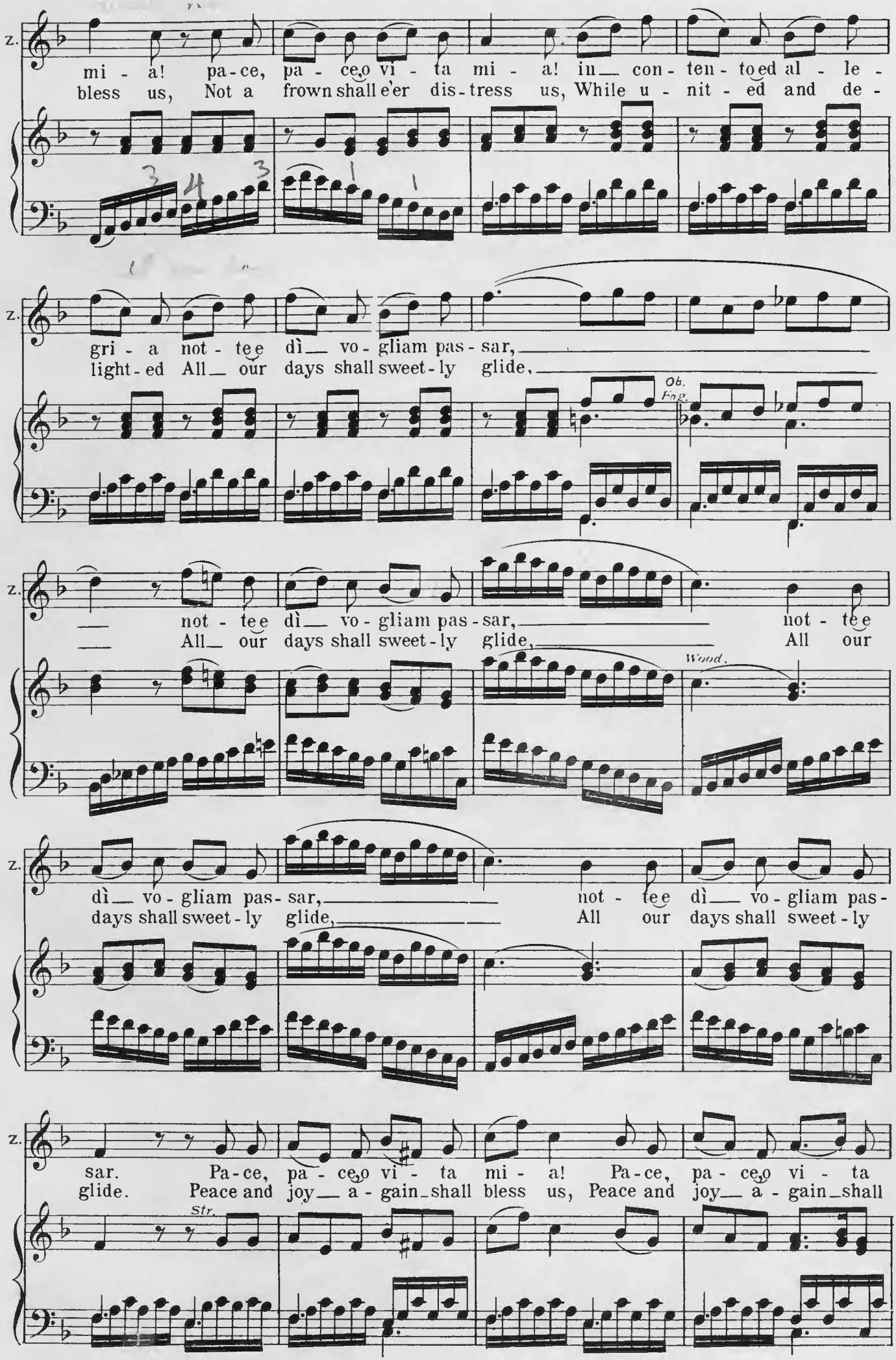
Zerlina.

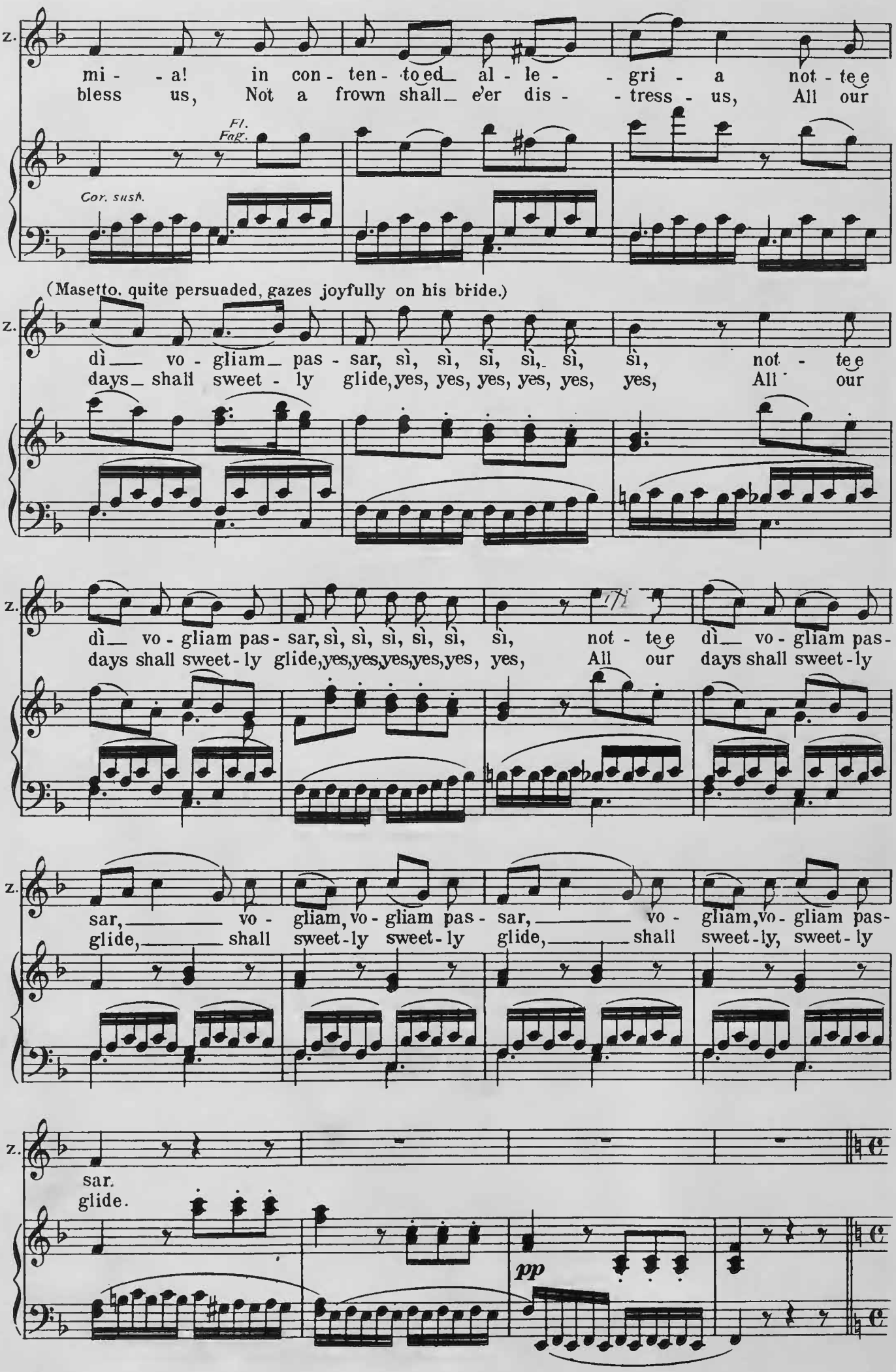


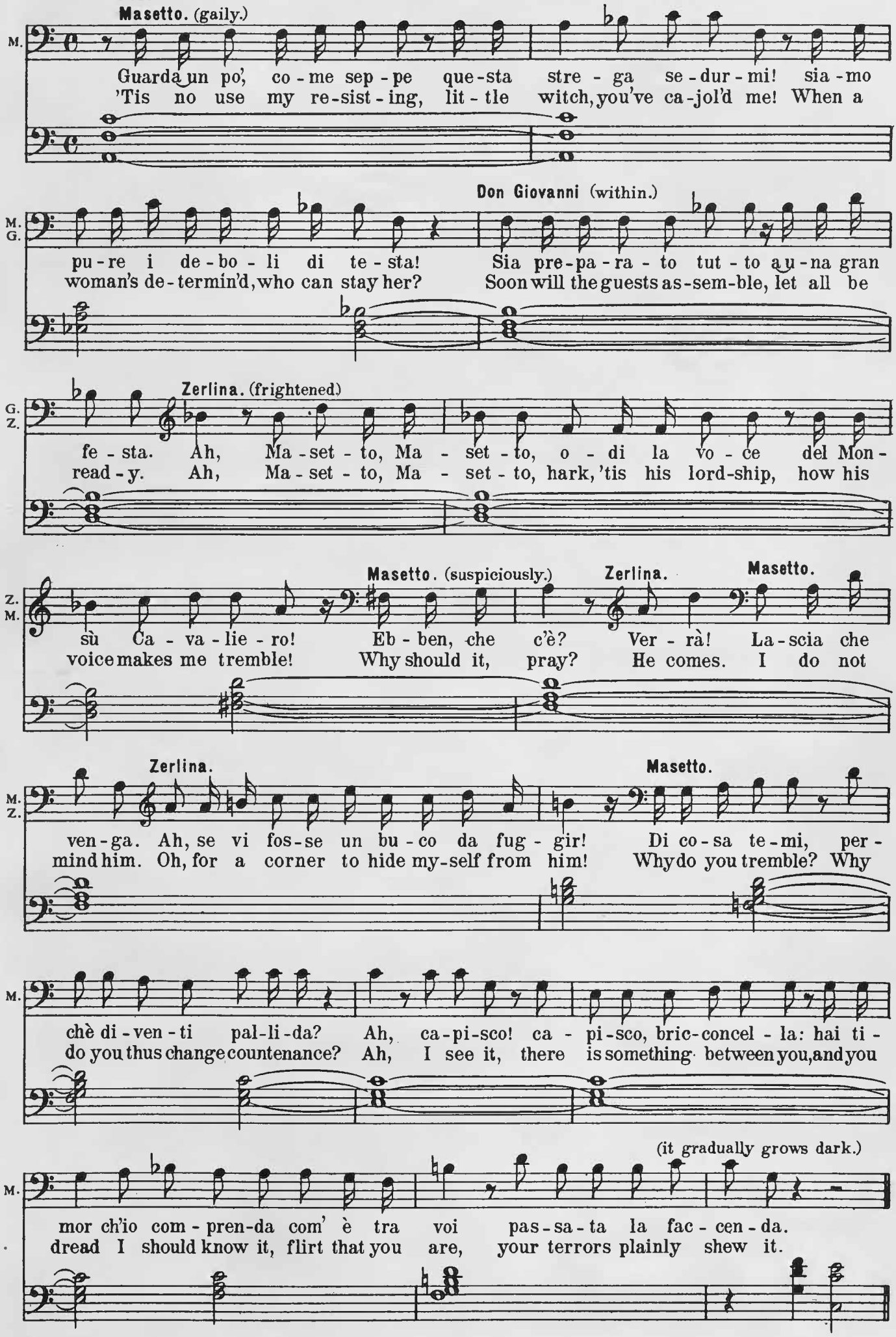

z.
Lascie-rò cavar-mi gli occhi, e le ca - re tue ma -
But I did not under - stand. Come, no long - er then re -
tr
ni - ne lie - ta poi sa-prò ba - ciar, sa - prò ba -
sent it, give me kind - ly thy dear hand, oh give thy
f p
ciar, ba - ciar, sa - prò, sa - prò ba -
hand, thy hand, Oh give me thy dear
fp
fp
(Masetto goes away again, but not so crossly; he even steals a few glances at Zerlina.)
ciar.
hand.
Bat - ti, batti, o bel Ma -
Canst thou see me, un - for -
Str.
Wood Cor. sustain.
set - to, la tua po - ve - ra Zer - li - na! sta - rò qui come a - gnel -
giv - en, Here in sor - row stand and languish? Oh Ma - set - to, end my

(still trying to get one of Masetto's hands; he always draws back.)




z.
mi - a! pa-ce, pa - ce, o vi - ta mi - a! in con - ten - to ed al - le -
bless us, Not a frown shall e'er dis-tress us, While u - nit - ed and de -
gri - a not - tee dì vo - gliam pas - sar,
light-ed All our days shall sweet-ly glide,
Ob.
Fag.
not - tee dì vo - gliam pas - sar, not - tee
All our days shall sweet-ly glide, All our
Wood.
dì vo - gliam pas - sar, not - tee dì vo - gliam pas -
days shall sweet - ly glide, All our days shall sweet - ly
sar. Pa-ce, pa - ce, o vi - ta mi - a! Pa-ce, pa - ce, o vi - ta
glide. Peace and joy a - gain shall bless us, Peace and joy a - gain shall
Str.

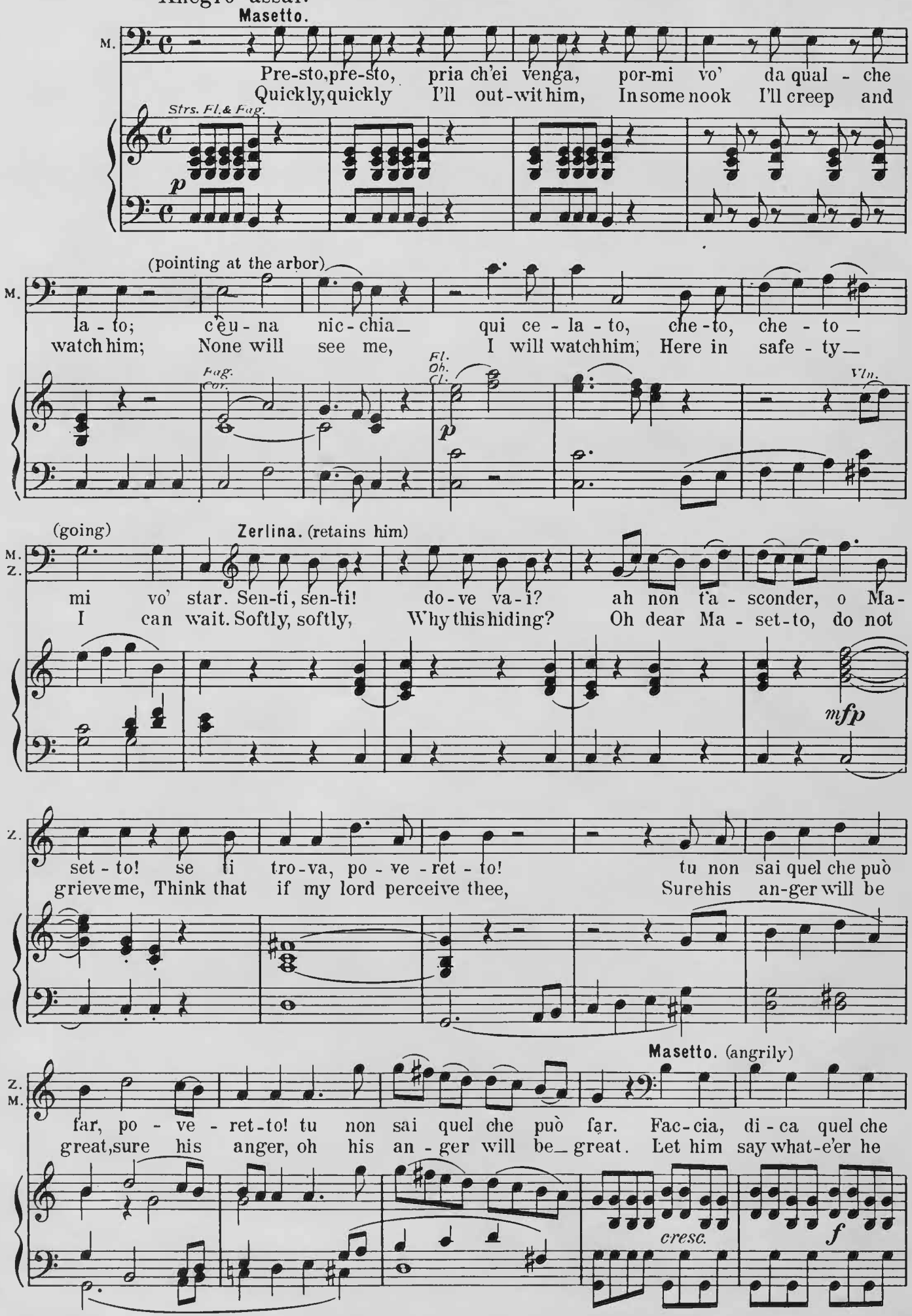

z.
mi - - a! in con - ten - to ed al - le - - gri - a not - te e
bless us, Not a frown shall e'er dis - - tress - us, All our
Fl.
Fag.
Cor. sush.
(Masetto, quite persuaded, gazes joyfully on his bride.)
z.
dì vo - gliam pas - sar, sì, sì, sì, sì, sì, sì, not - te e
days shall sweet - ly glide, yes, yes, yes, yes, yes, yes, All our
z.
dì vo - gliam pas - sar, sì, sì, sì, sì, sì, sì, not - te e dì vo - gliam pas -
days shall sweet - ly glide, yes, yes, yes, yes, yes, yes, All our days shall sweet - ly
z.
sar, vo - gliam, vo - gliam pas - sar, vo - gliam, vo - gliam pas -
glide, shall sweet - ly sweet - ly glide, shall sweet - ly, sweet - ly
z.
sar.
glide.
pp

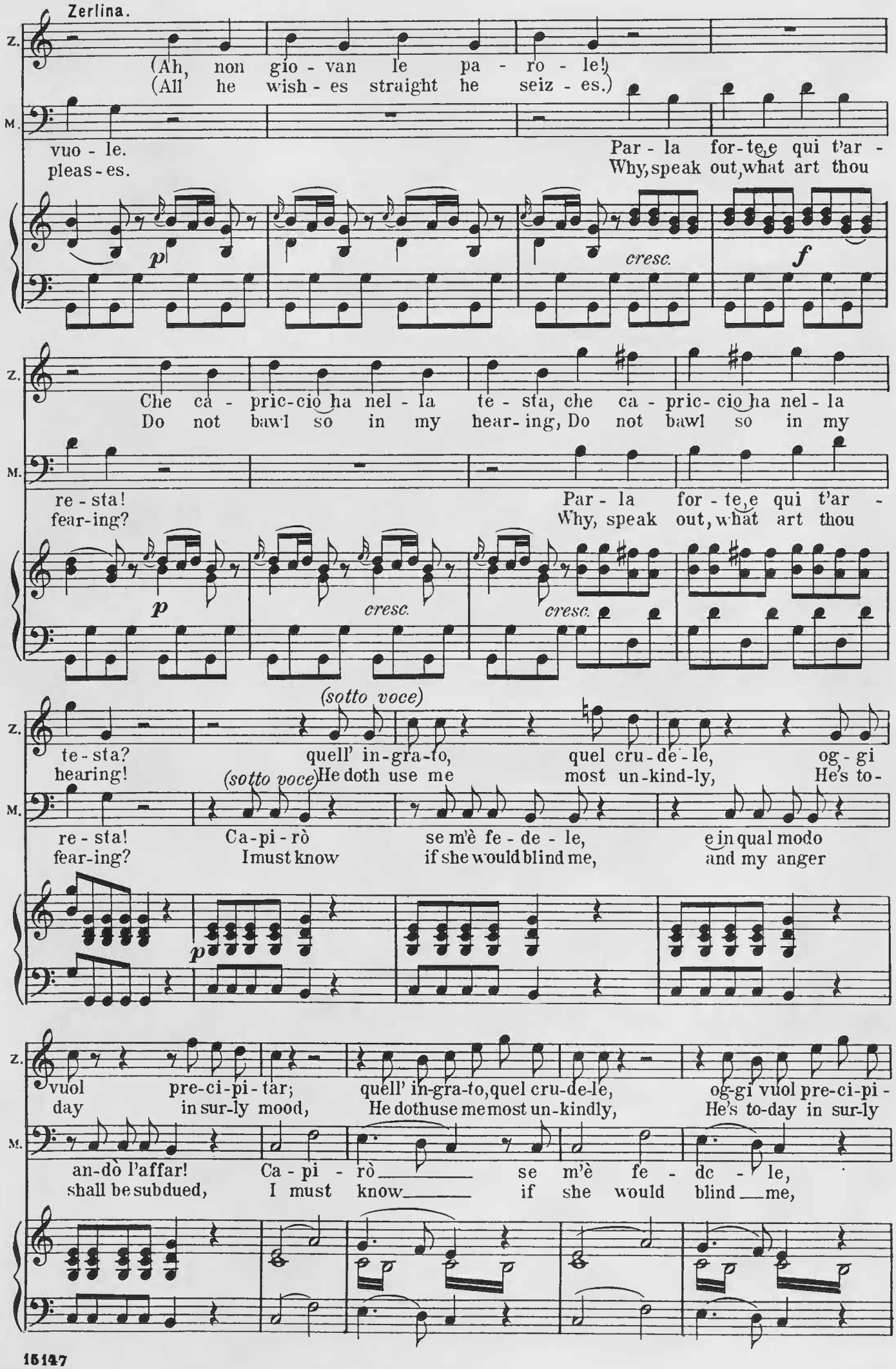

Recit.
Masetto. (gaily.)
M.
Guarda un po', co - me sep - pe que - sta stre - ga se - dur - mi! sia - mo
'Tis no use my re - sist - ing, lit - tle witch, you've ca - jol'd me! When a
Don Giovanni (within.)
M. G.
pu - re i de - bo - li di te - sta! Sia pre - pa - ra - to tut - to a u - na gran
woman's de - termin'd, who can stay her? Soon will the guests as - sem - ble, let all be
Zerlina. (frightened)
G. Z.
fe - sta. Ah, Ma - set - to, Ma - set - to, o - di la vo - ce del Mon -
read - y. Ah, Ma - set - to, Ma - set - to, hark, 'tis his lord - ship, how his
Masetto. (suspiciously.)
Zerlina.
Masetto.
Z. M.
sù Ca - va - lie - ro! Eb - ben, che c'è? Ver - rà! La - scia che
voice makes me tremble! Why should it, pray? He comes. I do not
Zerlina.
Masetto.
M. Z.
ven - ga. Ah, se vi fos - se un bu - co da fug - gir! Di co - sa te - mi, per -
mind him. Oh, for a corner to hide my - self from him! Why do you tremble? Why
M.
chè di - ven - ti pal - li - da? Ah, ca - pi - sco! ca - pi - sco, bric - concel - la: hai ti -
do you thus change countenance? Ah, I see it, there is something between you, and you
(it gradually grows dark.)
M.
mor ch'io com - pren - da com' è tra voi pas - sa - ta la fac - cen - da.
dread I should know it, flirt that you are, your terrors plainly shew it.

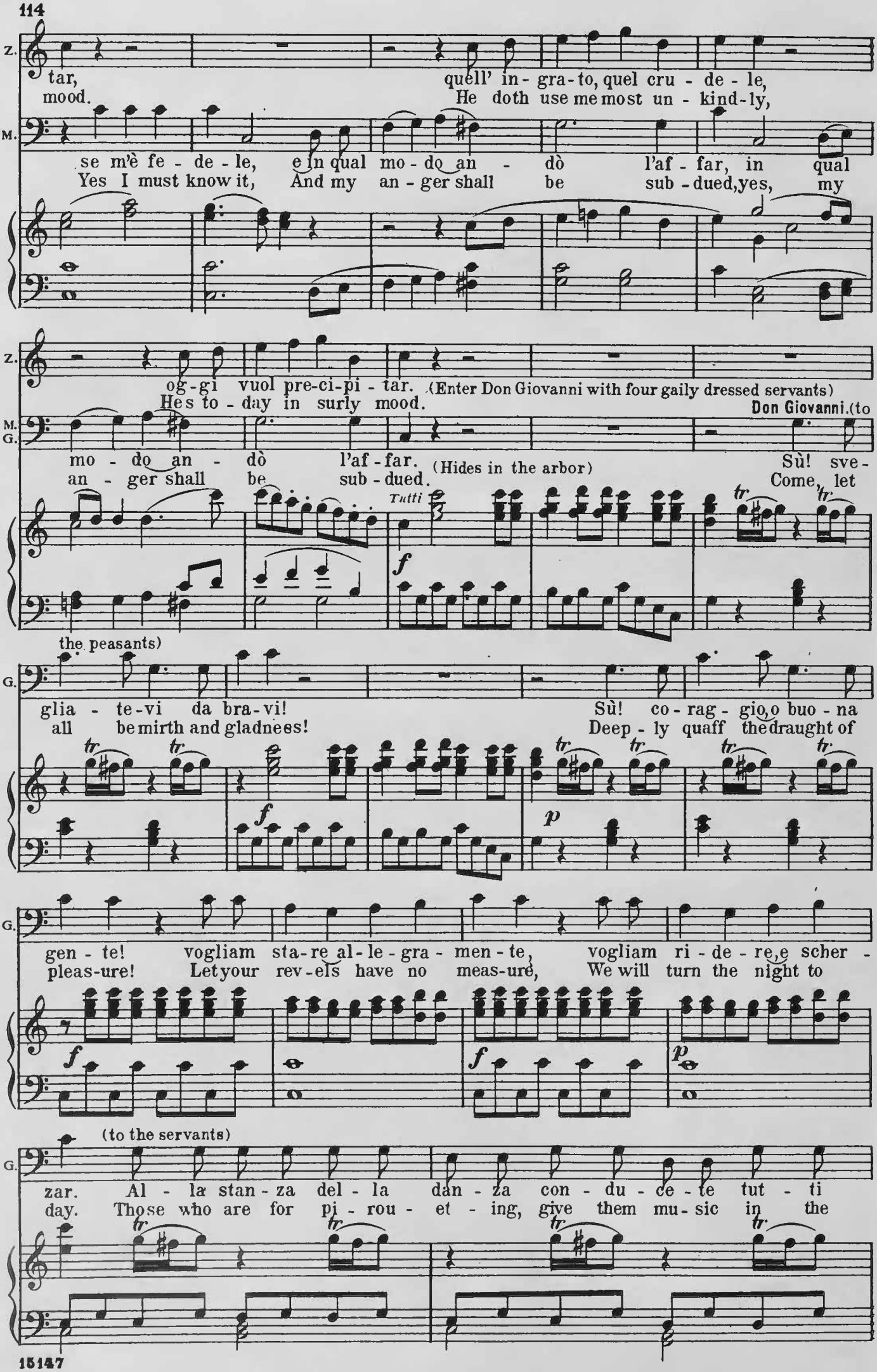
Nº 13. " Presto, presto, pria ch'ei venga. „

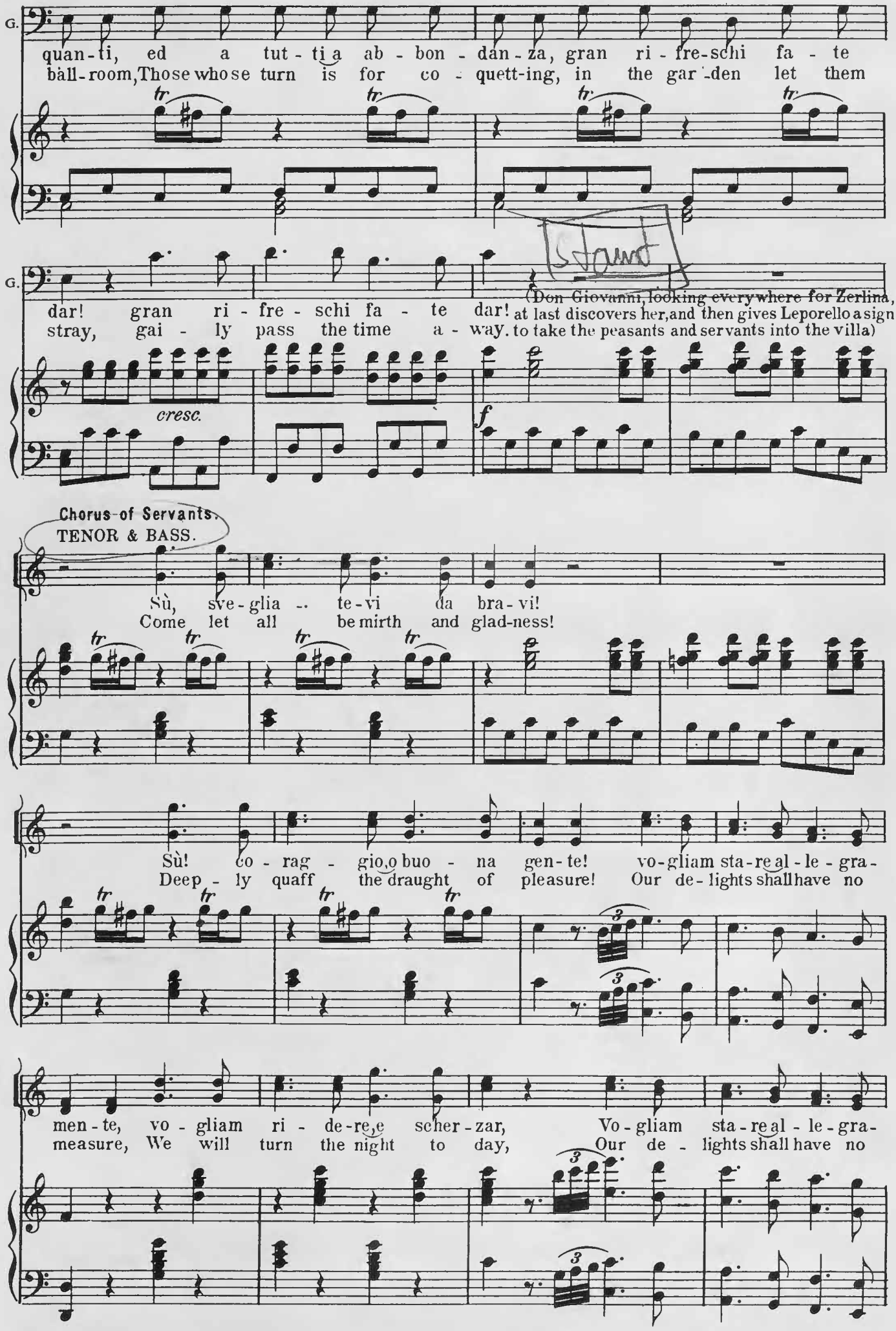
Finale.

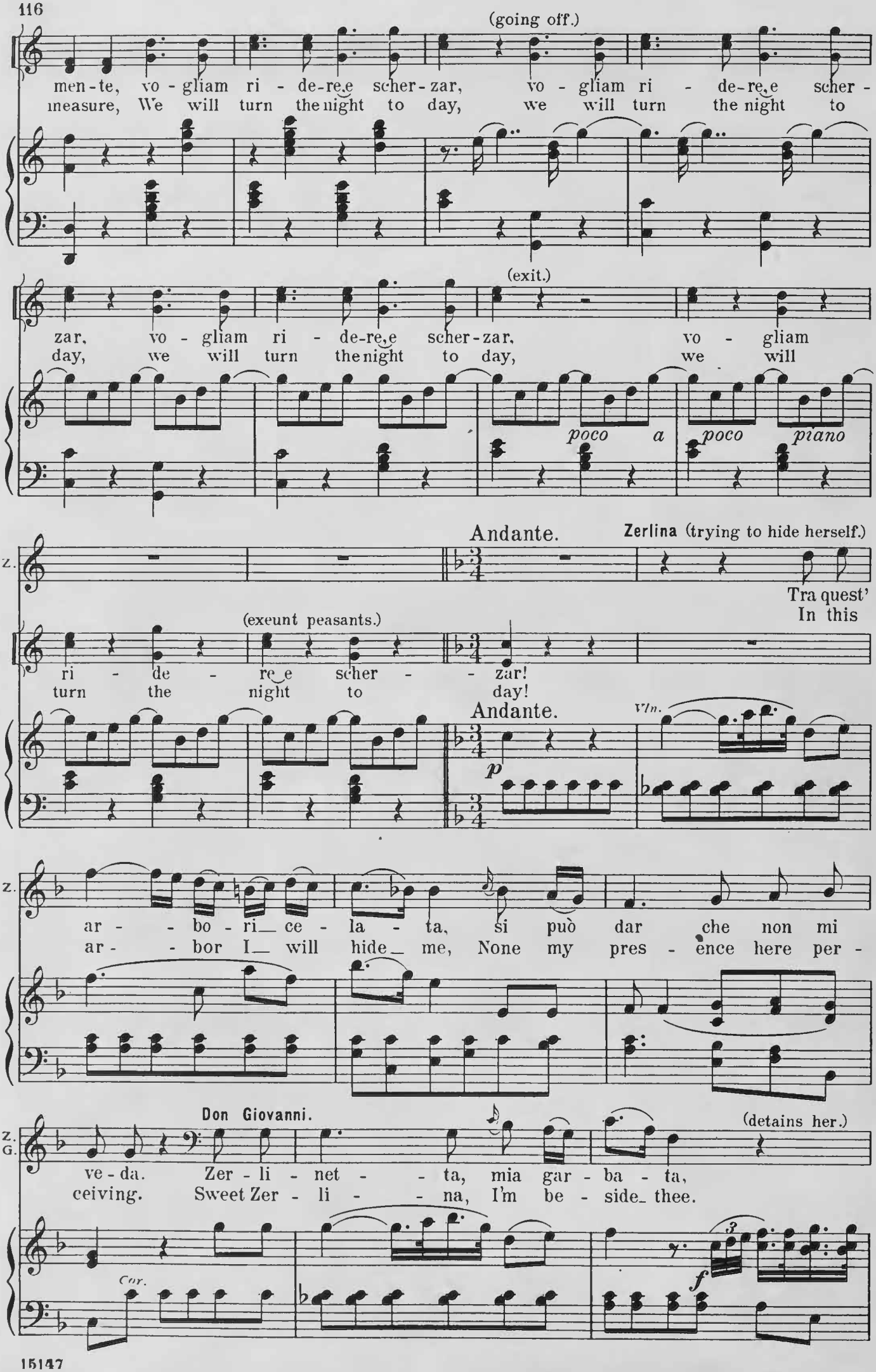
Allegro assai.




Zerlina.
Z.
(Ah, non gio - van le pa - ro - le!
(All he wish - es straight he seiz - es.)
M.
vuo - le.
pleas - es.
Par - la for - te, e qui t'ar -
Why, speak out, what art thou
p
cresc.
f
Che ca - pric - cio ha nel - la te - sta, che ca - pric - cio ha nel - la
Do not bawl so in my hear - ing, Do not bawl so in my
re - sta!
fear - ing?
Par - la for - te, e qui t'ar -
Why, speak out, what art thou
p
cresc.
cresc.
(sotto voce)
te - sta?
hearing!
quell' in - gra - to, quel cru - de - le, og - gi
(sotto voce) He doth use me most un - kind - ly, He's to -
re - sta!
fear - ing?
Ca - pi - rò se m'è fe - de - le, e in qual modo
I must know if she would blind me, and my anger
p
vuol pre - ci - pi - tar;
day in sur - ly mood,
quell' in - gra - to, quel cru - de - le, og - gi vuol pre - ci - pi -
He dothuse me most un - kindly, He's to - day in sur - ly
an - dò l'affar!
shall be subdued,
Ca - pi - rò se m'è fe - de - le,
I must know if she would blind me,


Z.
tar, quell' in - gra - to, quel cru - de - le,
mood. He doth use me most un - kind - ly,
M.
se m'è fe - de - le, e in qual mo - do an - dò l'af - far, in qual
Yes I must know it, And my an - ger shall be sub - dued, yes, my
Z.
og - gi vuol pre - ci - pi - tar. (Enter Don Giovanni with four gaily dressed servants)
He's to - day in surly mood.
M.
G.
Don Giovanni. (to
mo - do an - dò l'af - far. (Hides in the arbor) Sù! sve -
an - ger shall be sub - dued. Come, let
Tutti
f
the peasants)
G.
glia - te - vi da bra - vi! Sù! co - rag - gio, o buo - na
all be mirth and gladness! Deep - ly quaff the draught of
f
p
G.
gen - te! vogliam sta - re al - le - gra - men - te, vogliam ri - de - re, e scher -
pleas - ure! Let your rev - els have no meas - ure, We will turn the night to
f
f
p
(to the servants)
G.
zar. Al - la stan - za del - la dan - za con - du - ce - te tut - ti
day. Those who are for pi - rou - et - ing, give them mu - sic in the


G.
quan-ti, ed a tut-ti a ab-bon-dan-za, gran ri-fre-schi fa-te
ball-room, Those whose turn is for co-quett-ing, in the gar-den let them
G.
dar! gran ri-fre-schi fa-te dar!
stray, gai-ly pass the time a-way.
(Don Giovanni, looking everywhere for Zerlina, at last discovers her, and then gives Leporello a sign to take the peasants and servants into the villa)
cresc.
f
Chorus of Servants.
TENOR & BASS.
Sù, sve-glia-te-vi da bra-vi!
Come let all be mirth and glad-ness!
Sù! co-rag-gio, o buo-na gen-te! vo-gliam sta-re al-le-gra-
Deep-ly quaff the draught of pleasure! Our de-lights shall have no
men-te, vo-gliam ri-de-re, e scher-zar, Vo-gliam sta-re al-le-gra-
measure, We will turn the night to day, Our de-lights shall have no


(going off.)
men-te, vo-gliam ri-de-re,e scher-zar, vo-gliam ri-de-re,e scher-
measure, We will turn the night to day, we will turn the night to
(exit.)
zar, vo-gliam ri-de-re,e scher-zar, vo-gliam
day, we will turn the night to day, we will
poco a poco piano
Andante.
Z. Zerlina (trying to hide herself.)
Tra quest'
In this
(exeunt peasants.)
ri-de-re,e scher-zar!
turn the night to day!
Andante.
Vln.
p
Z.
ar-bo-ri_ce-la-ta, si può dar che non mi
ar-bor I_ will hide_ me, None my pres-ence here per-
Don Giovanni.
(detains her.)
Z.
G.
ve-da. Zer-li-net-ta, mia gar-ba-ta,
ceiving. Sweet Zer-li-na, I'm be-side_ thee.
Cor.
f

Zerlina. (trying to escape).

G. Z. tho già vi-sto, tho già vi - sto, non scop-par. Ah, la - scia - te-mi andar
To escape a lov-er's glance will ne'er suc-ceed! Ah my Lord, I'm greatly

Don Giovanni.

Z. vi-a! No, no, re - sta, gio-ja mi - a!
frighten'd! Oh how fair! with co-lor heighten'd!

Zerlina.

G. Z. Se pie - ta - dea-ve-te in
If thou'rt kind, I pray thee,

Don Giovanni.

Z. co - re Sì, ben mio, son tut - to a - mo - re; vie - - - ni un
G. leave me All my heart's thine own, be - lieve me, To yon

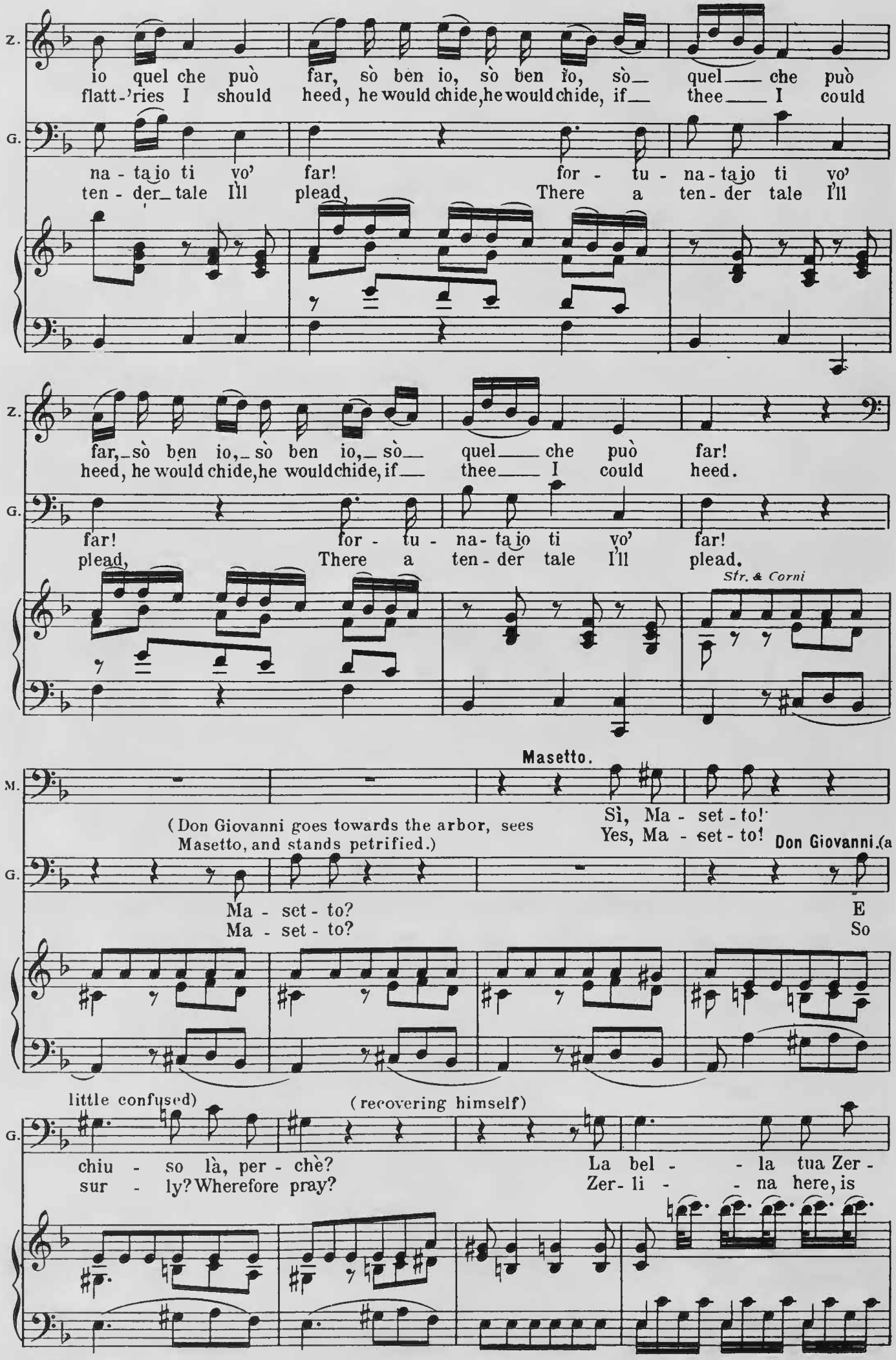
(indicating the arbor, which he approaches backwards, drawing Zerlina after him)

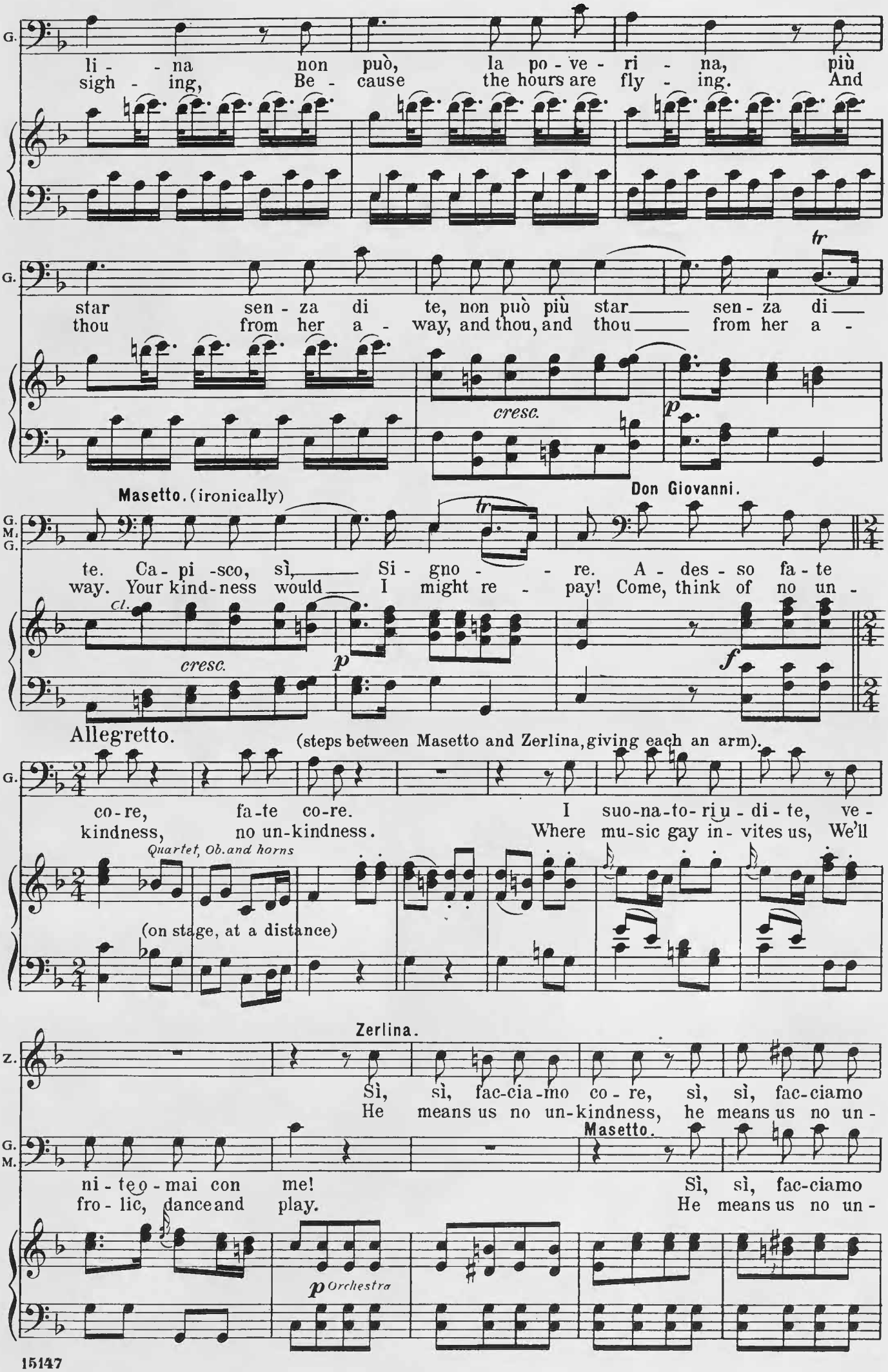
G. po - co in que - - sto lo - co! for - - tu - na - ta jo ti vo'
ar - bor let me guide thee, There a ten - der tale I'll

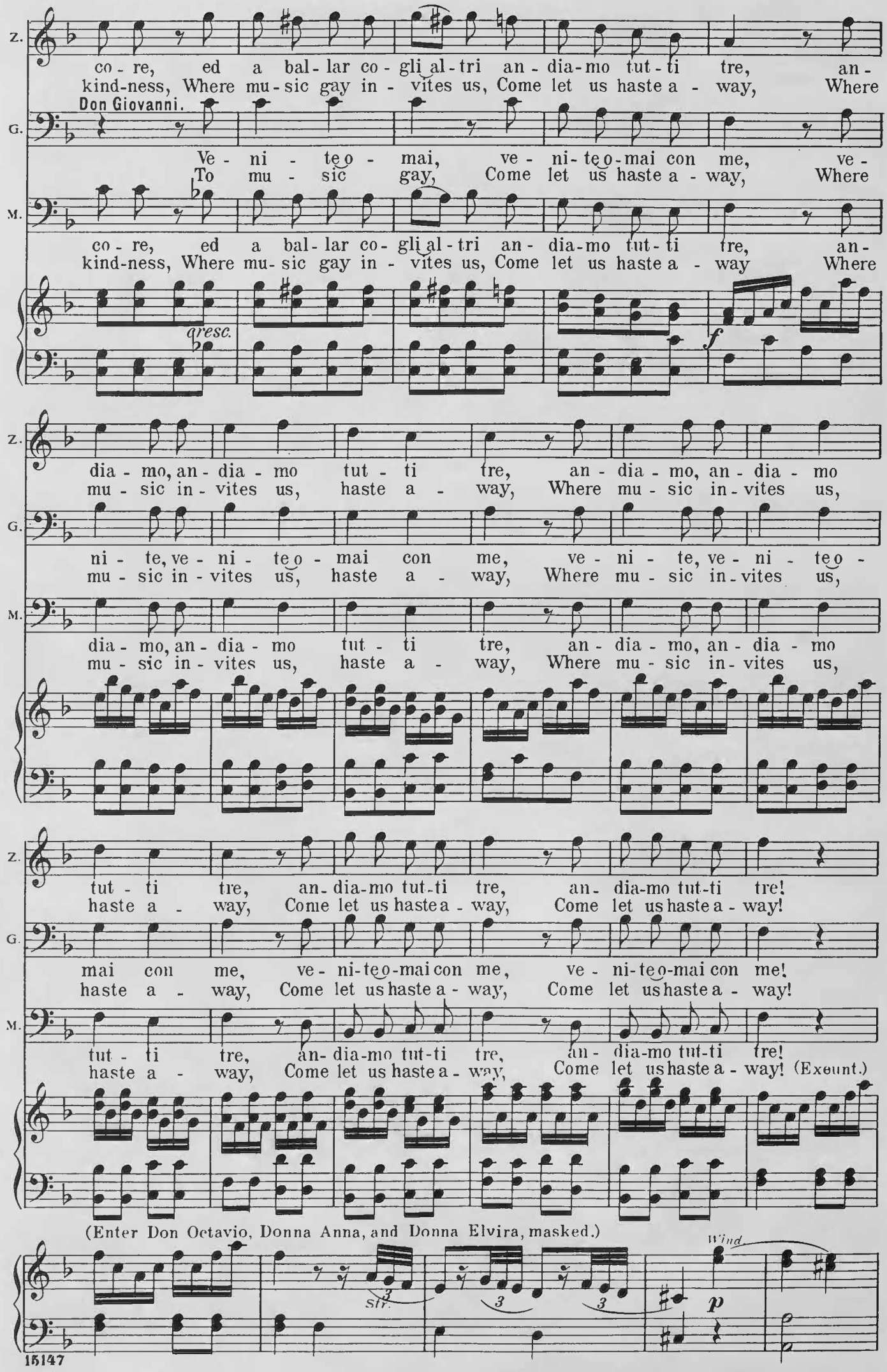
Zerlina.

Z. Ah! sei ve - de il spo - - so mi - o, sò ben
Ah, how would Ma - set - - to chide me, If thy

G. far! vie - ni un po - - co in que - sto lo - - co, for - tu -
plead, To yon ar - - bor let me guide thee, There a


Z.
io quel che può far, sò ben io, sò ben io, sò quel che può
flatt-'ries I should heed, he would chide, he would chide, if thee I could
G.
na - ta io ti vo' far! for - tu - na - ta io ti vo'
ten - der tale I'll plead, There a ten - der tale I'll
Z.
far, sò ben io, sò ben io, sò quel che può far!
heed, he would chide, he would chide, if thee I could heed.
G.
far! for - tu - na - ta io ti vo' far!
plead, There a ten - der tale I'll plead.
Str. & Corni
M.
Masetto.
(Don Giovanni goes towards the arbor, sees Masetto, and stands petrified.)
Sì, Ma - set - to!
Yes, Ma - set - to!
Don Giovanni. (a
G.
Ma - set - to?
Ma - set - to?
E
So
little confused)
(recovering himself)
G.
chiu - so là, per - chè?
sur - ly? Wherefore pray?
La bel - la tua Zer -
Zer - li - na here, is


G.
li - na non può, la po - ve - ri - na, più
sigh - ing, Be - cause the hours are fly - ing. And
G.
star sen - za di te, non può più star sen - za di
thou from her a - way, and thou, and thou from her a -
tr
cresc.
p
Masetto. (ironically)
Don Giovanni.
G. M. G.
te. Ca - pi - sco, sì, Si - gno - re. A - des - so fa - te
way. Your kind-ness would I might re - pay! Come, think of no un -
tr
Cl.
cresc.
p
f
Allegretto.
(steps between Masetto and Zerlina, giving each an arm).
G.
co - re, fa - te co - re. I suo - na - to - ri u - di - te, ve -
kindness, no un-kindness. Where mu-sic gay in - vites us, We'll
Quartet, Ob. and horns
(on stage, at a distance)
Zerlina.
Z.
Sì, sì, fac-cia-mo co - re, sì, sì, fac-ciamo
He means us no un-kindness, he means us no un -
Masetto.
G. M.
ni - te o - mai con me! Sì, sì, fac-ciamo
fro - lic, dance and play. He means us no un -
p Orchestra


Z.
co - re, ed a bal - lar co - gli al - tri an - dia - mo tut - ti tre, an -
kind-ness, Where mu - sic gay in - vites us, Come let us haste a - way, Where
Don Giovanni.
G.
Ve - ni - te o - mai, ve - ni - te o - mai con me, ve -
To mu - sic gay, Come let us haste a - way, Where
M.
co - re, ed a bal - lar co - gli al - tri an - dia - mo tut - ti tre, an -
kind-ness, Where mu - sic gay in - vites us, Come let us haste a - way Where
cresc.
f
dia - mo, an - dia - mo tut - ti tre, an - dia - mo, an - dia - mo
mu - sic in - vites us, haste a - way, Where mu - sic in - vites us,
ni - te, ve - ni - te o - mai con me, ve - ni - te, ve - ni - te o -
mu - sic in - vites us, haste a - way, Where mu - sic in - vites us,
dia - mo, an - dia - mo tut - ti tre, an - dia - mo, an - dia - mo
mu - sic in - vites us, haste a - way, Where mu - sic in - vites us,
tut - ti tre, an - dia - mo tut - ti tre, an - dia - mo tut - ti tre!
haste a - way, Come let us haste a - way, Come let us haste a - way!
mai con me, ve - ni - te o - mai con me, ve - ni - te o - mai con me!
haste a - way, Come let us haste a - way, Come let us haste a - way!
tut - ti tre, an - dia - mo tut - ti tre, an - dia - mo tut - ti tre!
haste a - way, Come let us haste a - way, Come let us haste a - way! (Exeunt.)
(Enter Don Octavio, Donna Anna, and Donna Elvira, masked.)
Str.
3
3
3
Wind.
p

Donna Elvira.

E. Bi - sog - na a-ver co - rag-gio, o ca-ri a-mi-ci mie-i! e i
We come in night and darkness, By just re-sent-ment guid-ed, To

Vlns in 8ve

Don Octavio.

E. O. suoi mi-sfat-ti re-i sco-prir, sco-prir po-tre-mo al-lor. La-
heav'n we have con-fid-ed Our trust, our trust this woe to end. His

O. mi-ca di-ce be-ne! co-raggio a-ver con-vie-ne; di-scac-cia o vi-ta
dar-ing crimes re-sent-ing, Her grevious wrongs la-ment-ing, Al-lay thy fears, oh

O. mi-a, l'af-fan-no ed il ti-mor!
dear-est, Thy cause I will de-fend.

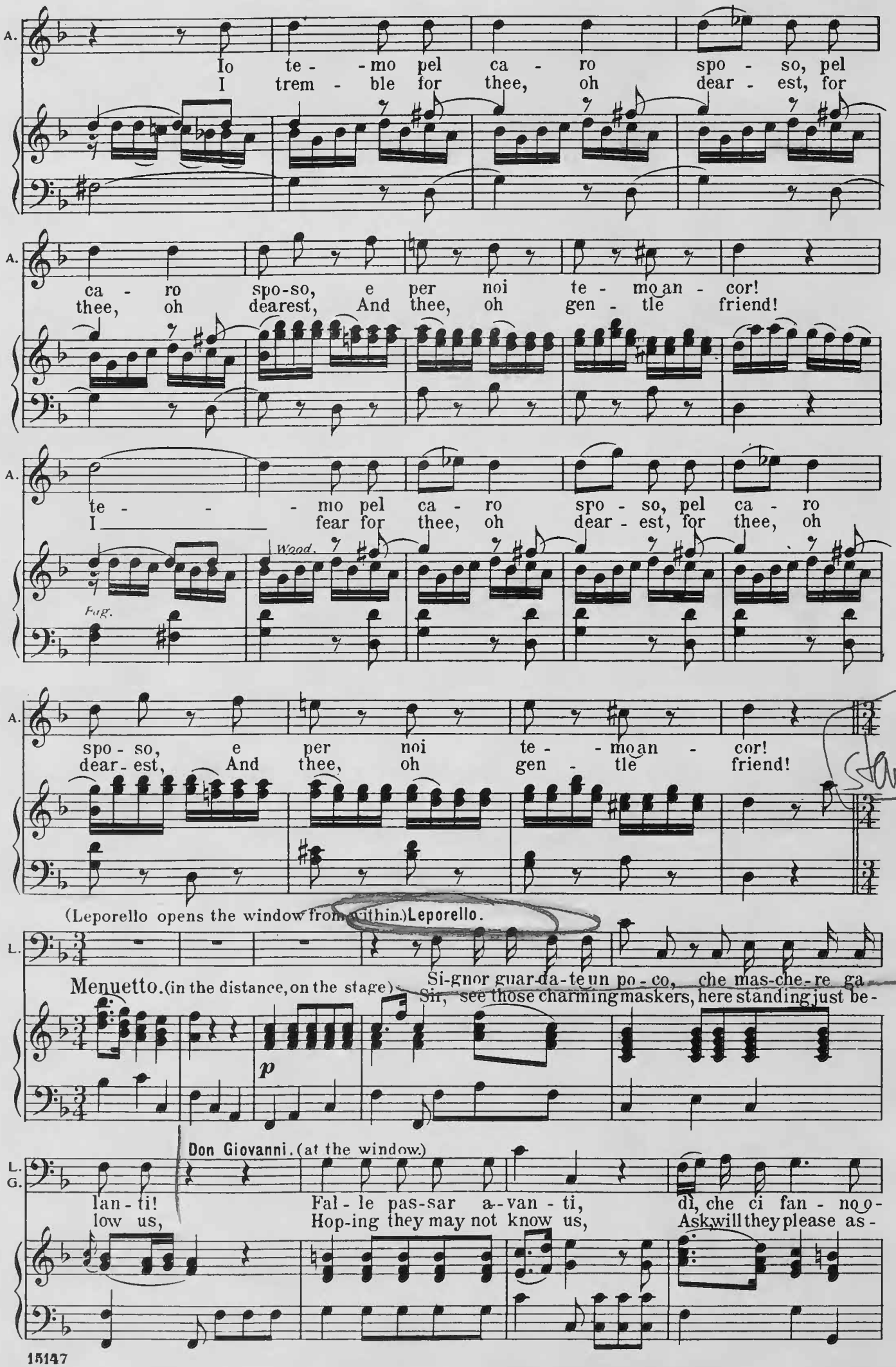
Corni sustain.

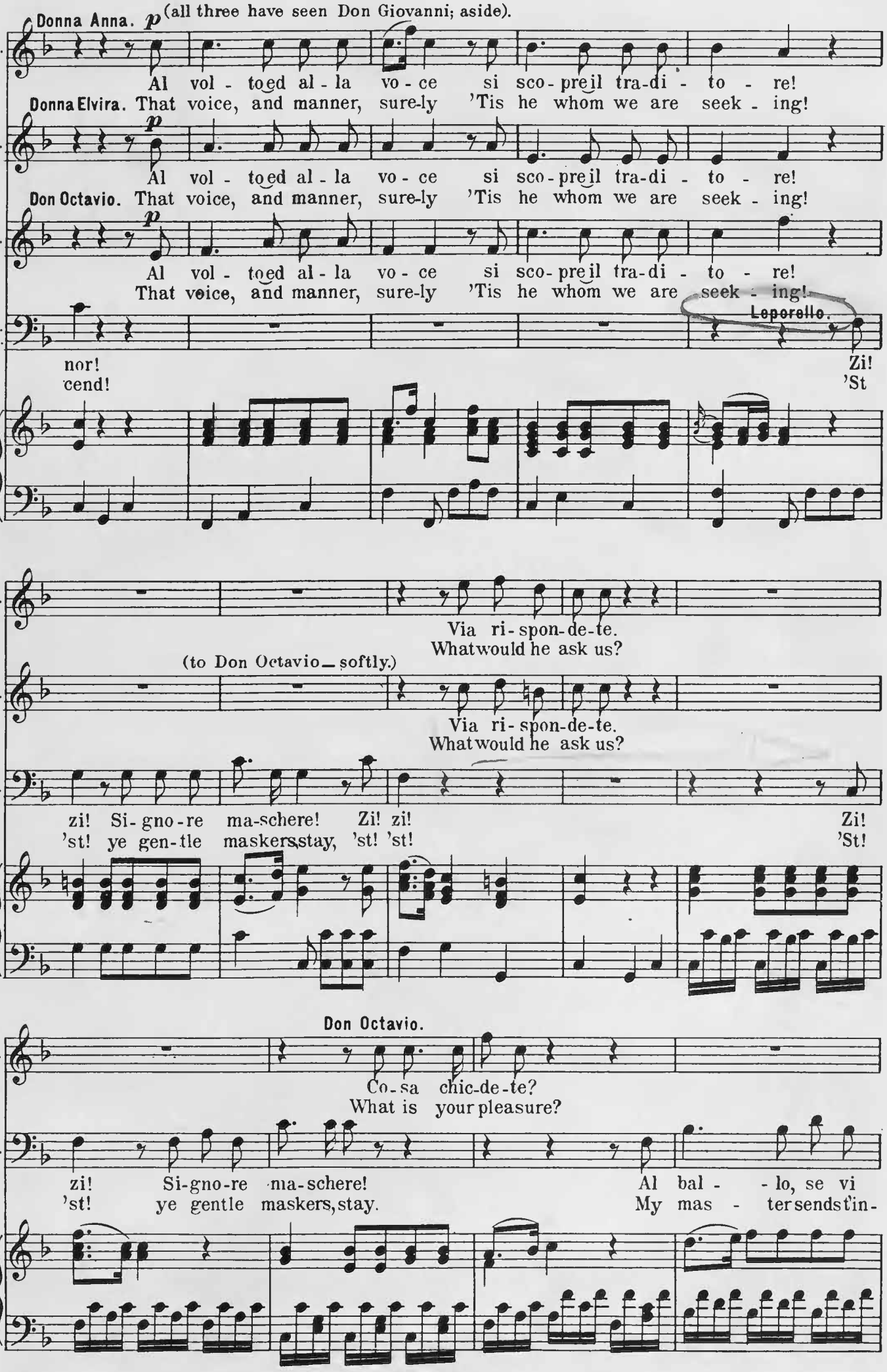
Donna Anna.

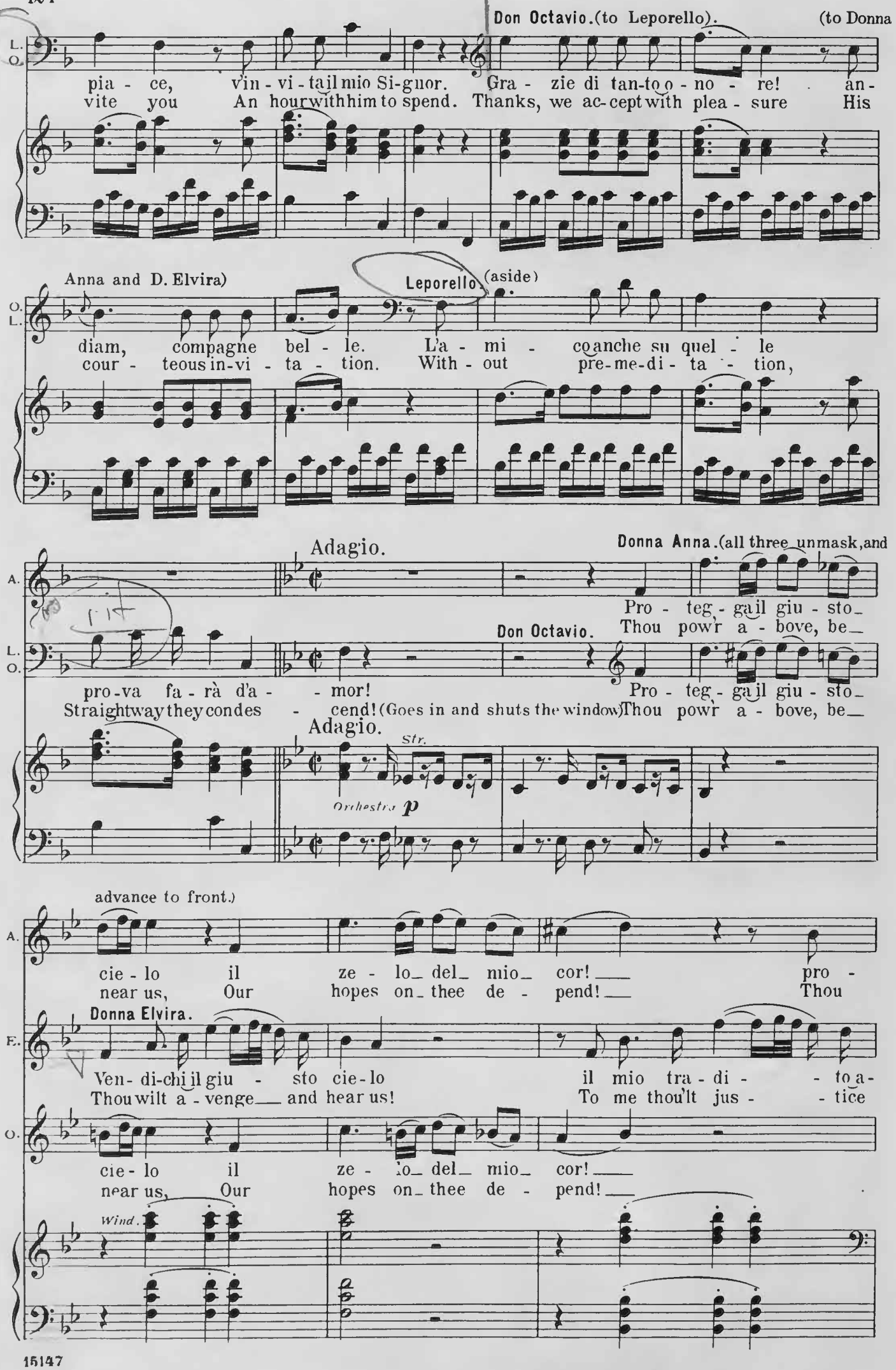
A. Il pas-so è pe-ri-glio-so,
My heart with hope thou cheer-est,

A. può na-scer qual-che im-bro-glio.
Our path is full of dan-ger,

Str.


A.
Io te - mo pel ca - ro spo - so, pel
I trem - ble for thee, oh dear - est, for
ca - ro spo-so, e per noi te - mo an - cor!
thee, oh dearest, And thee, oh gen - tle friend!
te - mo pel ca - ro spo - so, pel ca - ro
I fear for thee, oh dear - est, for thee, oh
Wood.
Fag.
spo - so, e per noi te - mo an - cor!
dear - est, And thee, oh gen - tle friend!
(Leporello opens the window from within.) Leporello.
L.
Menuetto. (in the distance, on the stage)
Si-gnor guar-da-te un po - co, che mas-che-re ga
Sir, see those charming maskers, here standing just be -
p
Don Giovanni. (at the window.)
L.
G.
lan - ti! Fal - le pas-sar a-van - ti, di, che ci fan - no o -
low us, Hop-ing they may not know us, Ask will they please as -


Donna Anna. p (all three have seen Don Giovanni; aside).
A. Al vol - to ed al - la vo - ce si sco - pre il tra-di - to - re!
Donna Elvira. That voice, and manner, sure-ly 'Tis he whom we are seek - ing!
E. Al vol - to ed al - la vo - ce si sco - pre il tra-di - to - re!
Don Octavio. That voice, and manner, sure-ly 'Tis he whom we are seek - ing!
O. Al vol - to ed al - la vo - ce si sco - pre il tra-di - to - re!
That voice, and manner, sure-ly 'Tis he whom we are seek - ing!
G. L. Leporello.
nor! Zi!
cend! 'St
A. Via ri - spon-de-te.
What would he ask us?
(to Don Octavio — softly.)
E. Via ri - spon-de-te.
What would he ask us?
L. zi! Si - gno - re ma-schere! Zi! zi! Zi!
'st! ye gen-tle maskers, stay, 'st! 'st! 'St!
Don Octavio.
O. Co - sa chic-de-te?
What is your pleasure?
L. zi! Si-gno-re ma-schere! Al bal - - lo, se vi
'st! ye gentle maskers, stay. My mas - ter sends t'in-


Don Octavio.(to Leporello). (to Donna
pia - ce, vin - vi - tail mio Si-gnor. Gra - zie di tan-to o - no - re! an-
vite you An hourwithhim to spend. Thanks, we ac-cept with plea - sure His
Anna and D. Elvira)
Leporello. (aside)
diam, compagne bel - le. L'a - mi - co anche su quel - le
cour - teous in-vi - ta - tion. With - out pre-me-di - ta - tion,
Adagio.
Donna Anna.(all three unmask,and
Pro - teg - ga il giu - sto
Don Octavio.
Thou powr a - bove, be
pro-va fa - rà d'a - - mor!
Straightway they condes - cend! (Goes in and shuts the window)
Pro - teg - ga il giu - sto
Thou powr a - bove, be
Adagio.
Str.
Orchestra p
advance to front.)
cie - lo il ze - lo del mio cor! pro -
near us, Our hopes on thee de - pend! Thou
Donna Elvira.
Ven - di-chi il giu - sto cie-lo il mio tra - di - - to a -
Thou wilt a - venge and hear us! To me thou'lt jus - - tice
cie - lo il ze - lo del mio cor!
near us, Our hopes on thee de - pend!
Wind.

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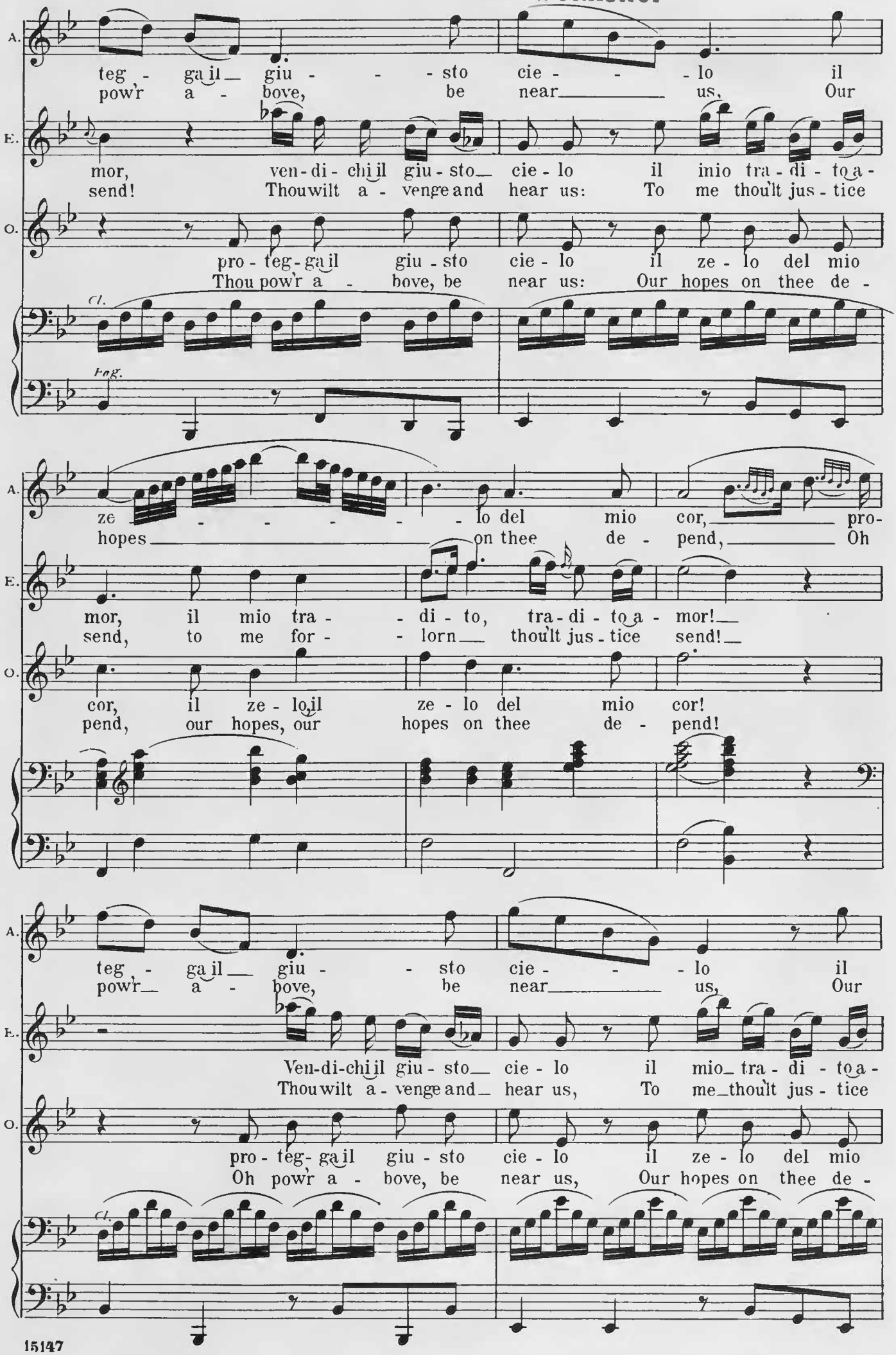
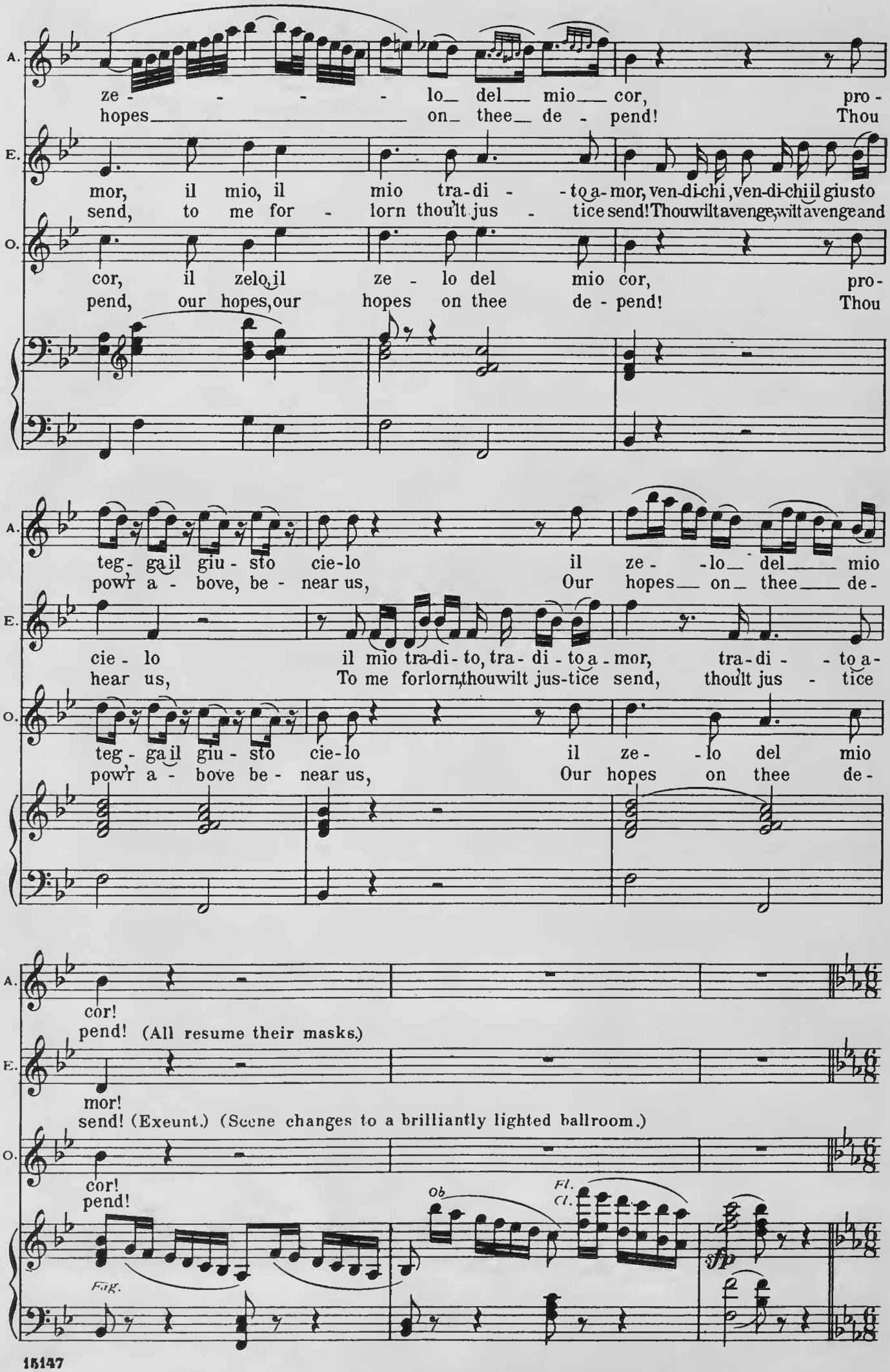
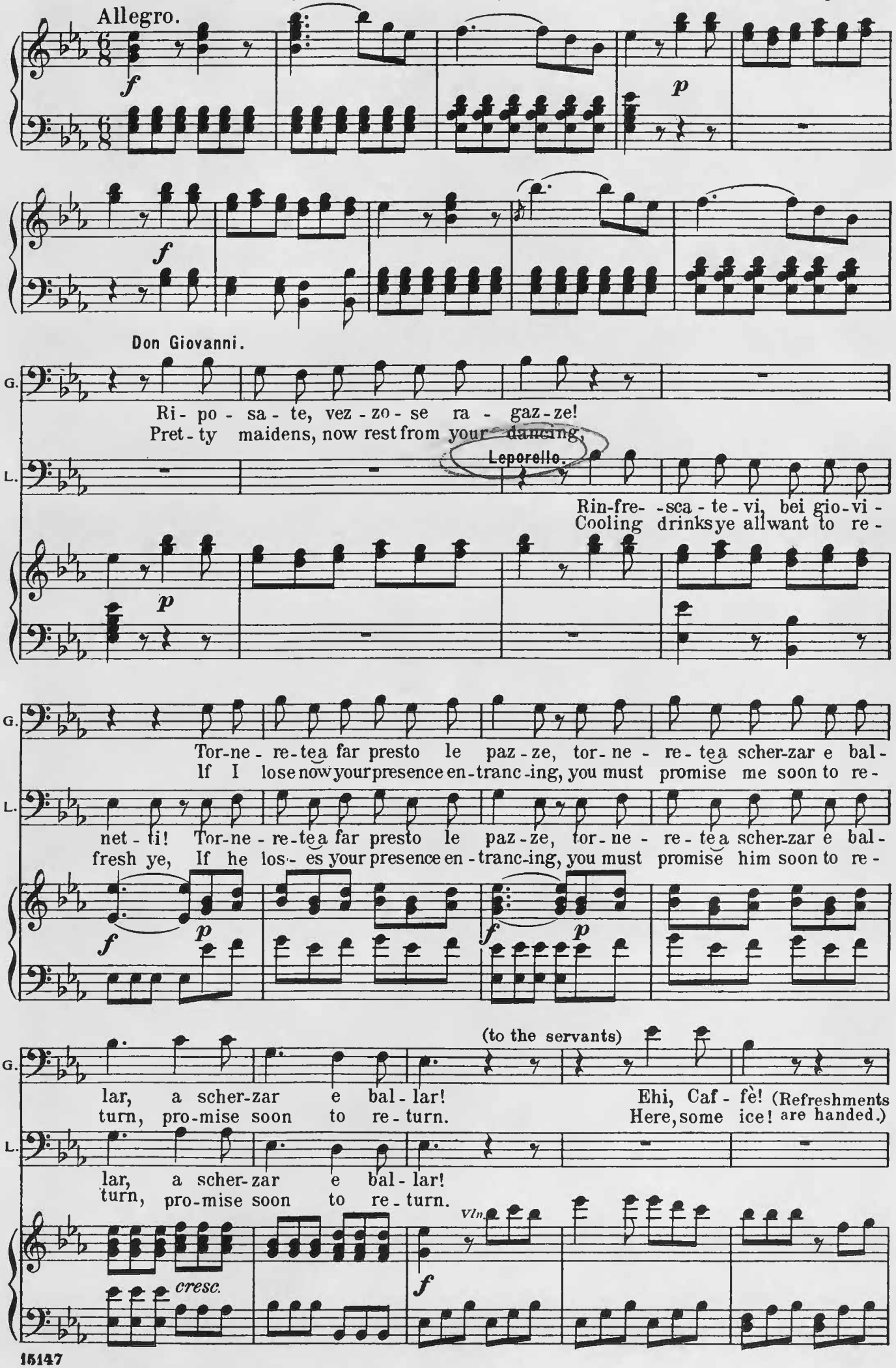
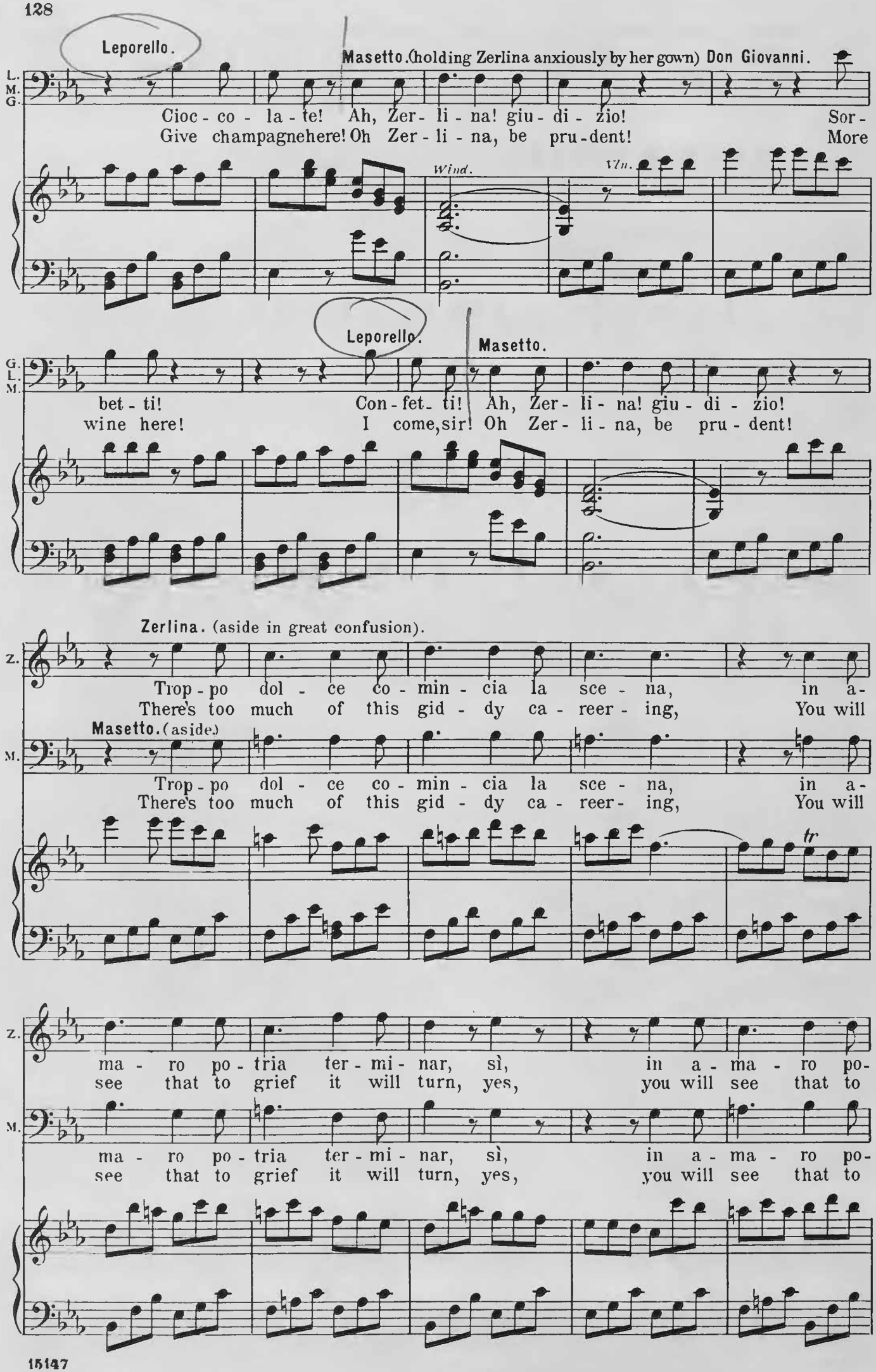
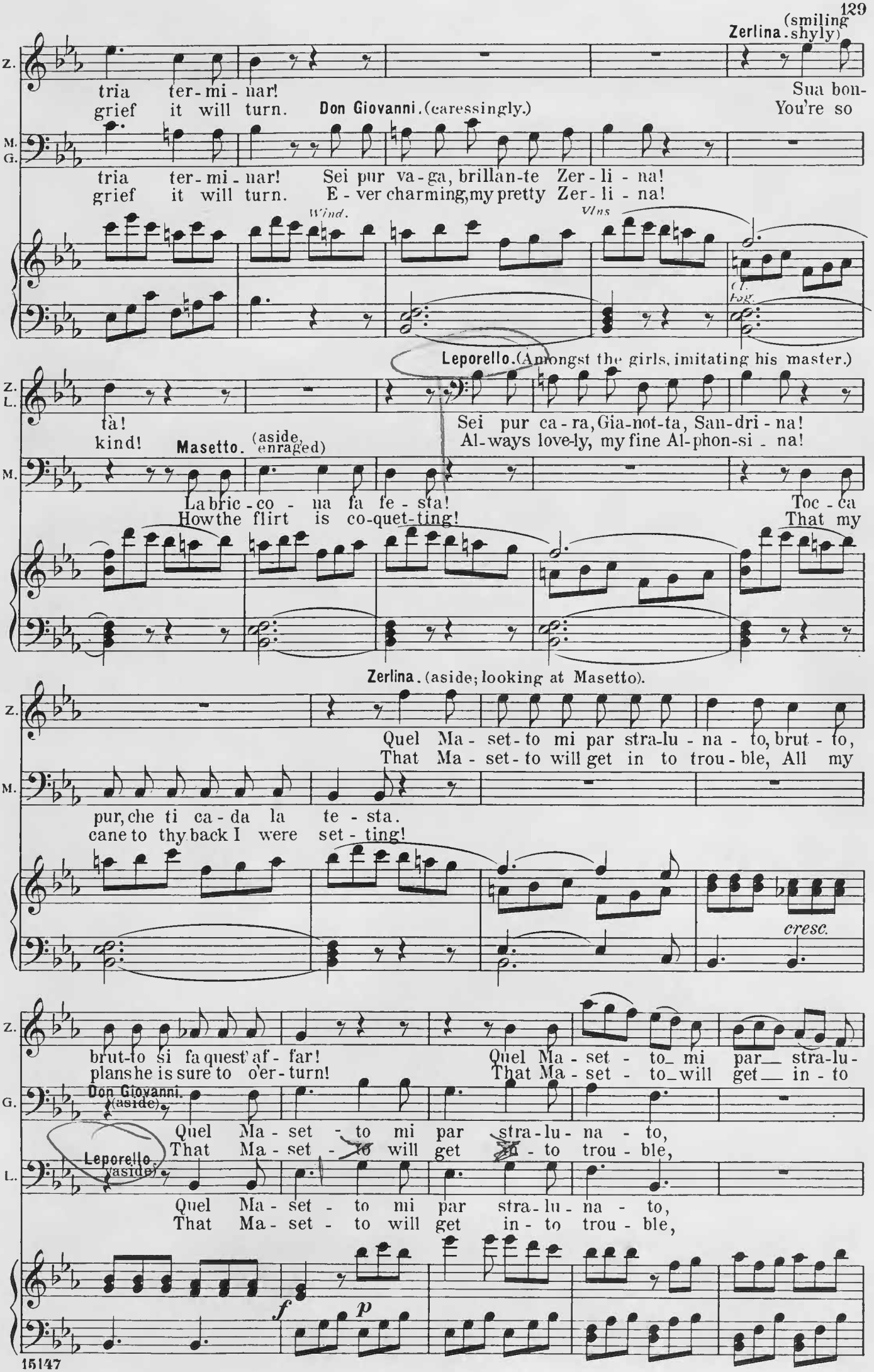



A.
ze - - - - lo del mio cor, pro-
hopes on thee de - pend! Thou
E.
mor, il mio, il mio tra-di - - to a-mor, ven-di-chi, ven-di-chi il giusto
send, to me for - lorn thou'lt jus - tice send! Thou wilt avenge, wilt avenge and
O.
cor, il zelo, il ze - lo del mio cor, pro-
pend, our hopes, our hopes on thee de - pend! Thou
teg- ga il giu - sto cie-lo il ze - - lo del mio
pow'r a - bove, be - near us, Our hopes on thee de-
cie - lo il mio tra-di - to, tra - di - to a - mor, tra-di - - to a-
hear us, To me forlorn, thou wilt jus-tice send, thou'lt jus - tice
teg - ga il giu - sto cie-lo il ze - - lo del mio
pow'r a - bove be - near us, Our hopes on thee de-
cor!
pend! (All resume their masks.)
mor!
send! (Exeunt.) (Scene changes to a brilliantly lighted ballroom.)
cor!
pend!
Ob
Fl.
Cl.
Fag.
sfp

(Don Giovanni is handing some young girls to seats. Leporello is amongst the men; a dance is just over.)




Leporello.
Masetto. (holding Zerlina anxiously by her gown) Don Giovanni.
L. M. G.
Cioc - co - la - te! Ah, Zer - li - na! giu - di - zio! Sor -
Give champagne here! Oh Zer - li - na, be pru - dent! More
Wind.
Vln.
Leporello.
Masetto.
G. L. M.
bet - ti! Con - fet - ti! Ah, Zer - li - na! giu - di - zio!
wine here! I come, sir! Oh Zer - li - na, be pru - dent!
Zerlina. (aside in great confusion).
Z.
Trop - po dol - ce co - min - cia la sce - na, in a -
There's too much of this gid - dy ca - reer - ing, You will
Masetto. (aside)
M.
Trop - po dol - ce co - min - cia la sce - na, in a -
There's too much of this gid - dy ca - reer - ing, You will
tr
Z.
ma - ro po - tria ter - mi - nar, sì, in a - ma - ro po -
see that to grief it will turn, yes, you will see that to
M.
ma - ro po - tria ter - mi - nar, sì, in a - ma - ro po -
see that to grief it will turn, yes, you will see that to


Zerlina. (smiling shyly)
tria ter-mi-nar! Sua bon-
grief it will turn. Don Giovanni. (caressingly.) You're so
tria ter-mi-nar! Sei pur va-ga, brillan-te Zer-li-na!
grief it will turn. E-ver charming, my pretty Zer-li-na!
Wind.
Vlns
Cl. Fag.
Leporello. (Amongst the girls, imitating his master.)
tà! Sei pur ca-ra, Gia-not-ta, San-dri-na!
kind! Masetto. (aside, enraged) Al-ways love-ly, my fine Al-phon-si-na!
La bric-co-na fa fe-sta! Toc-ca
How the flirt is co-quet-ting! That my
Zerlina. (aside; looking at Masetto).
Quel Ma-set-to mi par stra-lu-na-to, brut-to,
That Ma-set-to will get in to trou-ble, All my
pur, che ti ca-da la te-sta.
cane to thy back I were set-ting!
cresc.
brut-to si fa quest' af-far!
plans he is sure to o'er-turn!
Quel Ma-set-to mi par stra-lu-
That Ma-set-to will get in-to
Don Giovanni. (aside)
Quel Ma-set-to mi par stra-lu-na-to,
That Ma-set-to will get in-to trou-ble,
Leporello. (aside)
Quel Ma-set-to mi par stra-lu-na-to,
That Ma-set-to will get in-to trou-ble,
f
p

Z.
na - to!
trou-ble,
Brut - to, brut - to si fa quest'af -
All my plans he is sure to o'er -

G.
Qui bi - so - gna cer - vel - loa - do - prar.
How to pun - ish this rus - tic I burn!

L.
Qui bi - so - gna cer - vel - loa - do - prar.
How to pun - ish this rus - tic I burn!

Masetto. (growing angrier.)

M.
La bric - co - na fa fe - sta!
How the flirt is co-quet-ting!

Wind.
Vln.

Z.
far!
turn!
Quel Ma - set - to mi par stra - lu -
That Ma - set - to will get in - to

G.
Quel Ma - set - to mi par stra - lu -
That Ma - set - to will get in - to

Masetto.
Lep.

M.
L.
Toc - ca pur, che ti ca - da la te - sta! Quel Ma - set - to mi par stra - lu -
That my cane to thy back I were set - ting! That Ma - set - to will get in - to

f
p

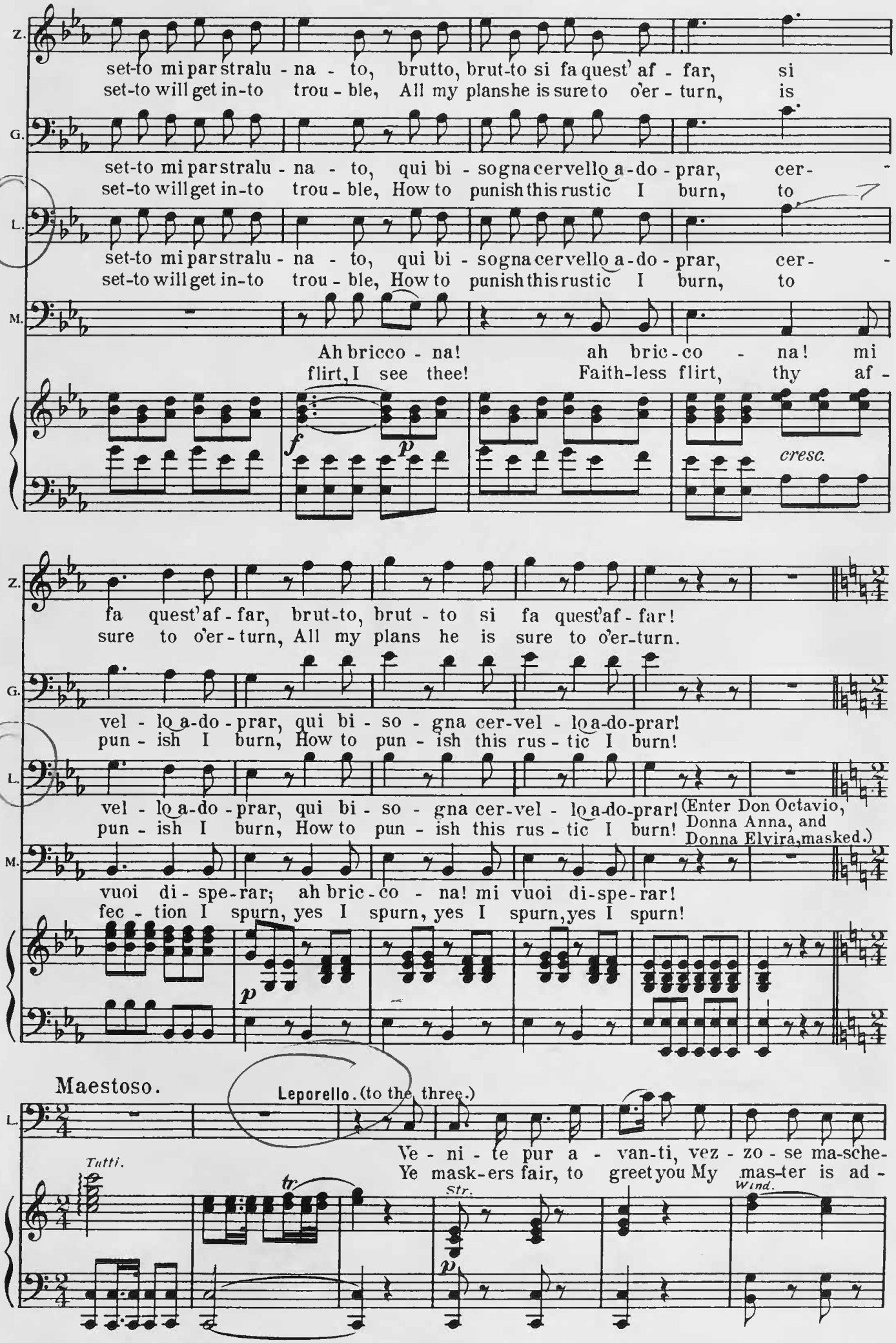
Z.
na - to, brut - to, brut - to si fa quest'af - far, si fa quest' af - far! quel Ma -
trou - ble, All my plans he is sure to o'er - turn, sure to o - ver - turn! That Ma -

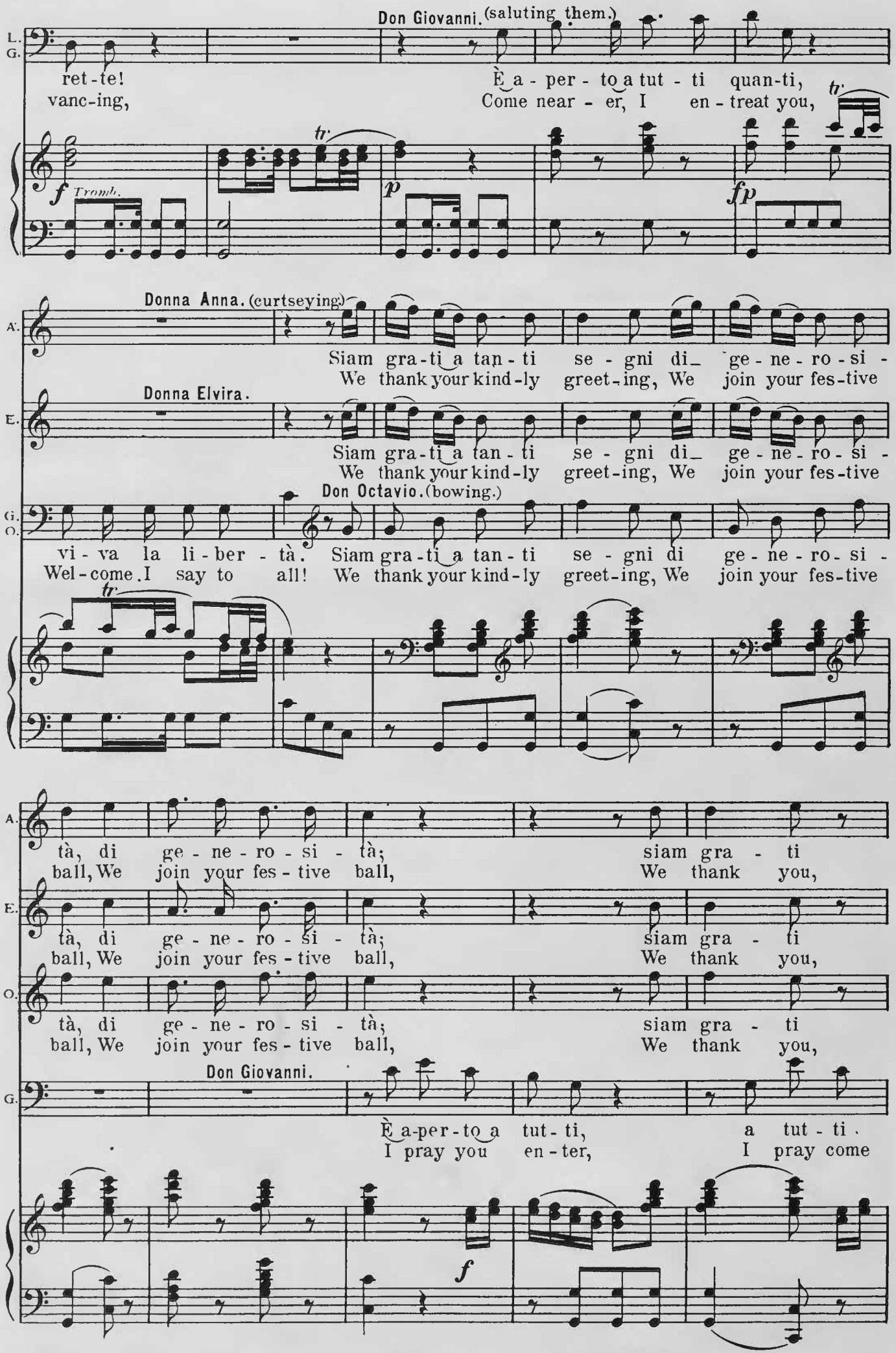
G.
na - to, qui bi - so - gna cer - vel - loa - do - prar, cer - vel - loa - do - prar! quel Ma -
trou - ble, How to pun - ish this rus - tic I burn, to pun - ish I burn! That Ma -

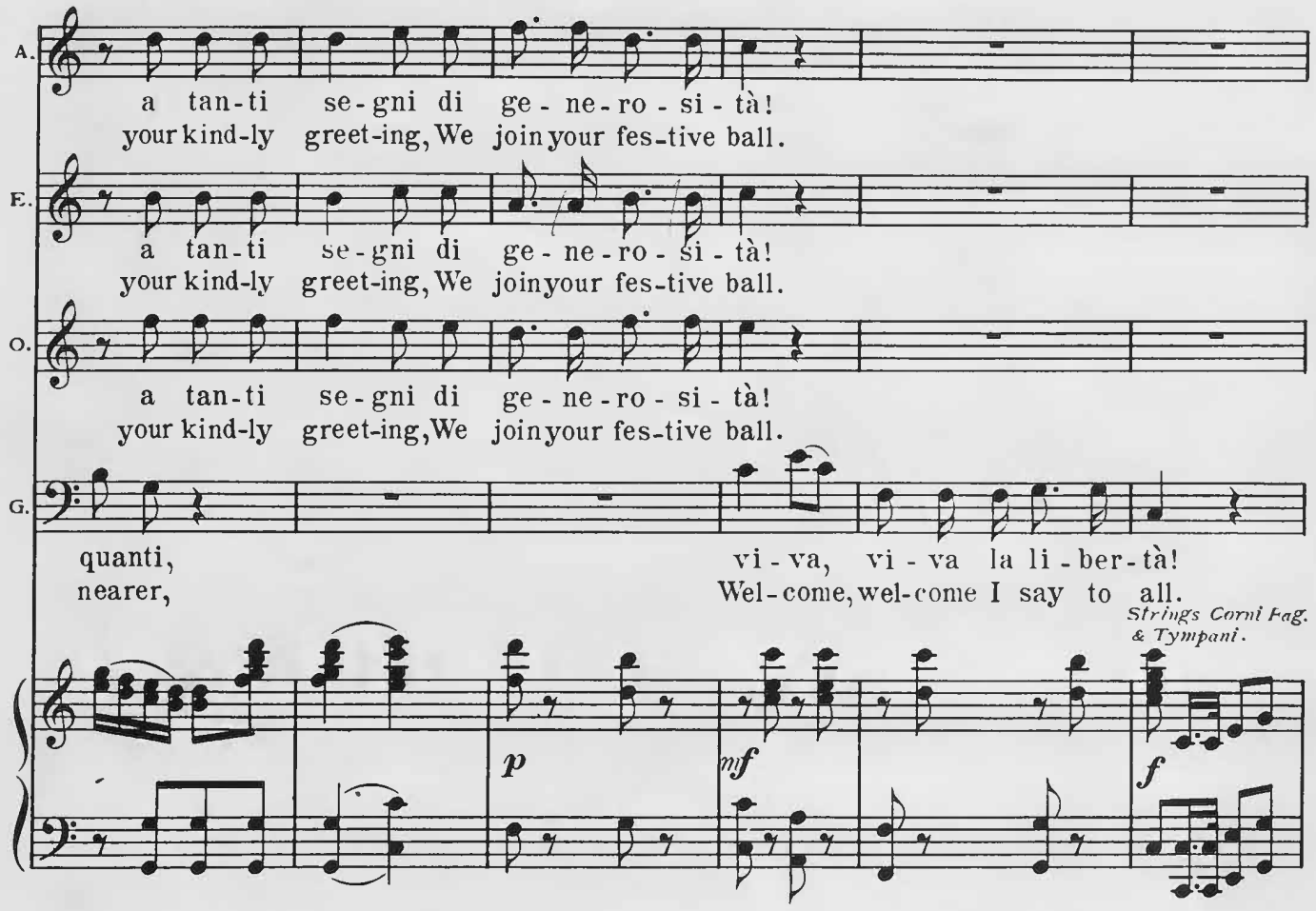
L.
na - to, qui bi - so - gna cer - vel - loa - do - prar, cer - vel - loa - do - prar! quel Ma -
trou - ble, How to pun - ish this rus - tic I burn, to pun - ish I burn! That Ma -

M.
Masetto.
Toc - ca, toc - ca!
Oh, I see thee!

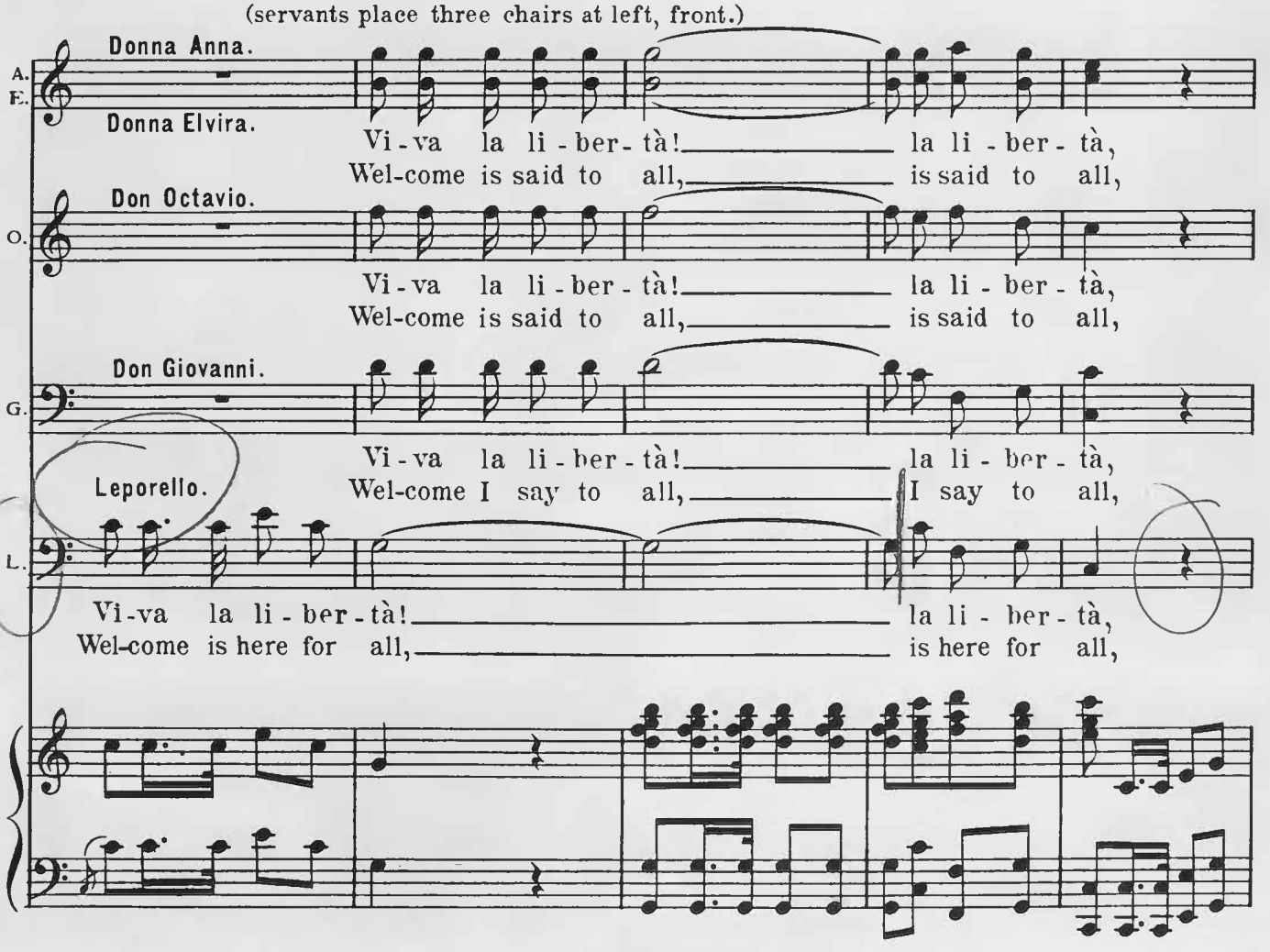
f
p
cresc.
f
p

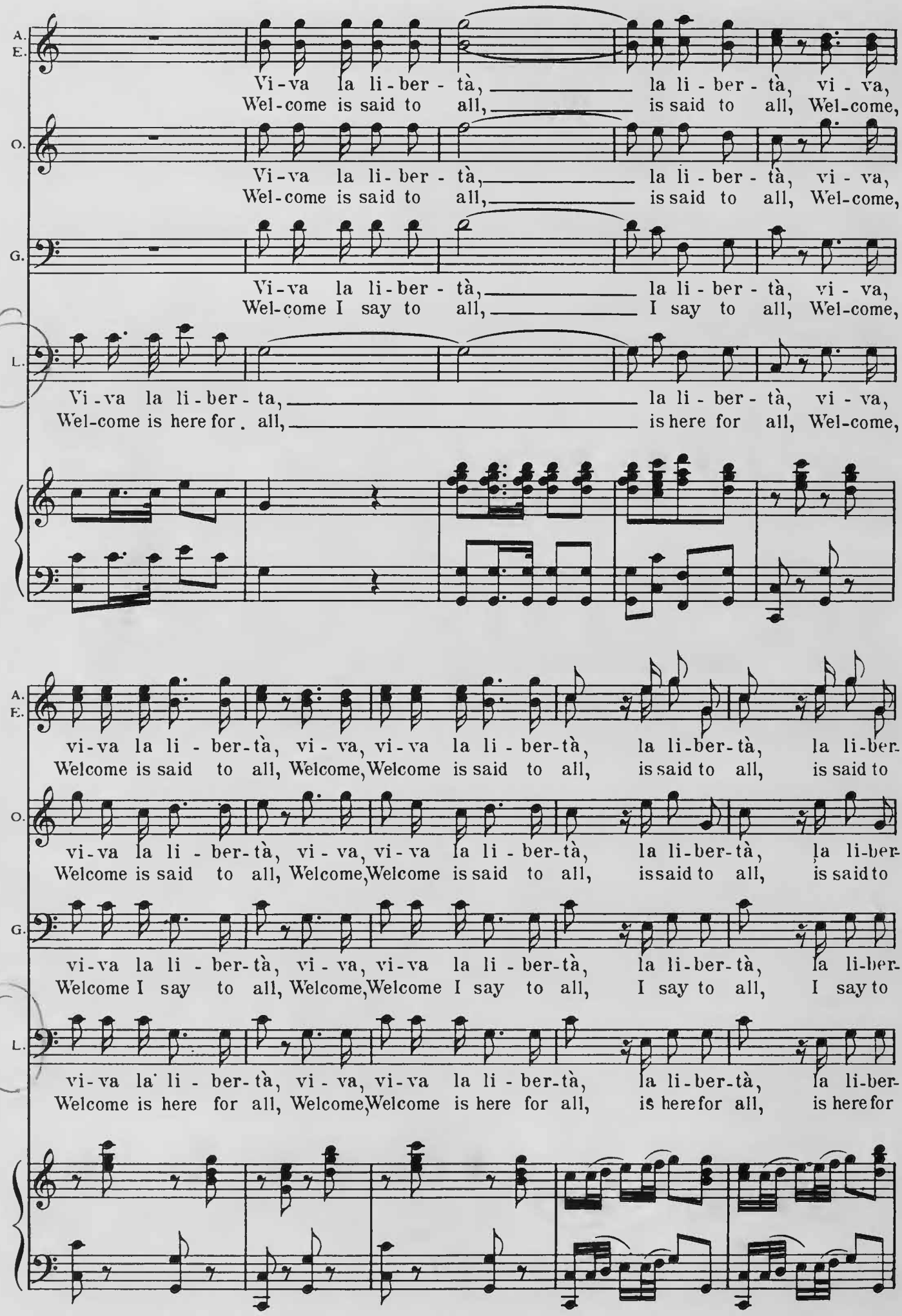

Z.
set-to mi par stralu - na - to, brutto, brut-to si fa quest' af - far, si
set-to will get in-to trou - ble, All my plans he is sure to o'er - turn, is
G.
set-to mi par stralu - na - to, qui bi - sogna cervello a - do - prar, cer -
set-to will get in-to trou - ble, How to punish this rustic I burn, to
L.
set-to mi par stralu - na - to, qui bi - sogna cervello a - do - prar, cer -
set-to will get in-to trou - ble, How to punish this rustic I burn, to
M.
Ah bricco - na! ah bric - co - na! mi
flirt, I see thee! Faith-less flirt, thy af -
f
p
cresc.
fa quest'af - far, brut-to, brut - to si fa quest'af - far!
sure to o'er - turn, All my plans he is sure to o'er-turn.
vel - lo a-do - prar, qui bi - so - gna cer-vel - lo a-do-prar!
pun - ish I burn, How to pun - ish this rus - tic I burn!
vel - lo a-do - prar, qui bi - so - gna cer-vel - lo a-do-prar!
pun - ish I burn, How to pun - ish this rus - tic I burn!
(Enter Don Octavio, Donna Anna, and Donna Elvira, masked.)
vuoi di - spe-rar; ah bric - co - na! mi vuoi di-spe-rar!
fec - tion I spurn, yes I spurn, yes I spurn, yes I spurn!
p
Maestoso.
Leporello. (to the three.)
Ve - ni - te pur a - van-ti, vez - zo - se ma-sche-
Ye mask-ers fair, to greet you My mas-ter is ad -
Tutti.
tr
Str.
Wind.
p

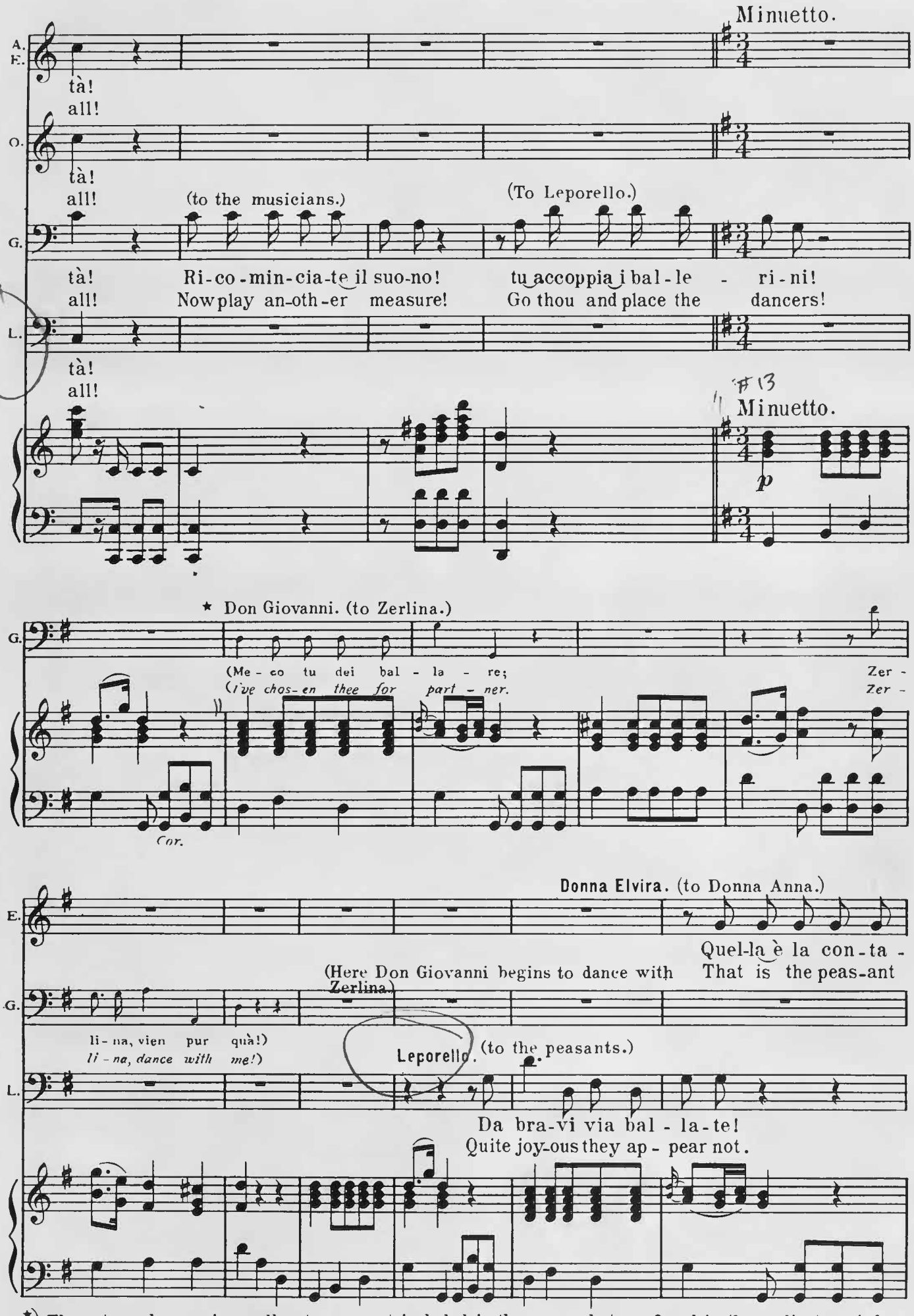

Don Giovanni. (saluting them.)
ret-te! È a-per-to a tut-ti quan-ti,
vanc-ing, Come near-er, I en-treat you,
Tromb.
Donna Anna. (curtseying)
Siam gra-ti a tan-ti se-gni di- ge-ne-ro-si-
We thank your kind-ly greet-ing, We join your fes-tive
Donna Elvira.
Siam gra-ti a tan-ti se-gni di- ge-ne-ro-si-
We thank your kind-ly greet-ing, We join your fes-tive
Don Octavio. (bowing.)
vi-va la li-ber-tà. Siam gra-ti a tan-ti se-gni di ge-ne-ro-si-
Wel-come I say to all! We thank your kind-ly greet-ing, We join your fes-tive
tà, di ge-ne-ro-si-tà; siam gra-ti
ball, We join your fes-tive ball, We thank you,
tà, di ge-ne-ro-si-tà; siam gra-ti
ball, We join your fes-tive ball, We thank you,
tà, di ge-ne-ro-si-tà; siam gra-ti
ball, We join your fes-tive ball, We thank you,
Don Giovanni.
È a-per-to a tut-ti, a tut-ti.
I pray you en-ter, I pray come



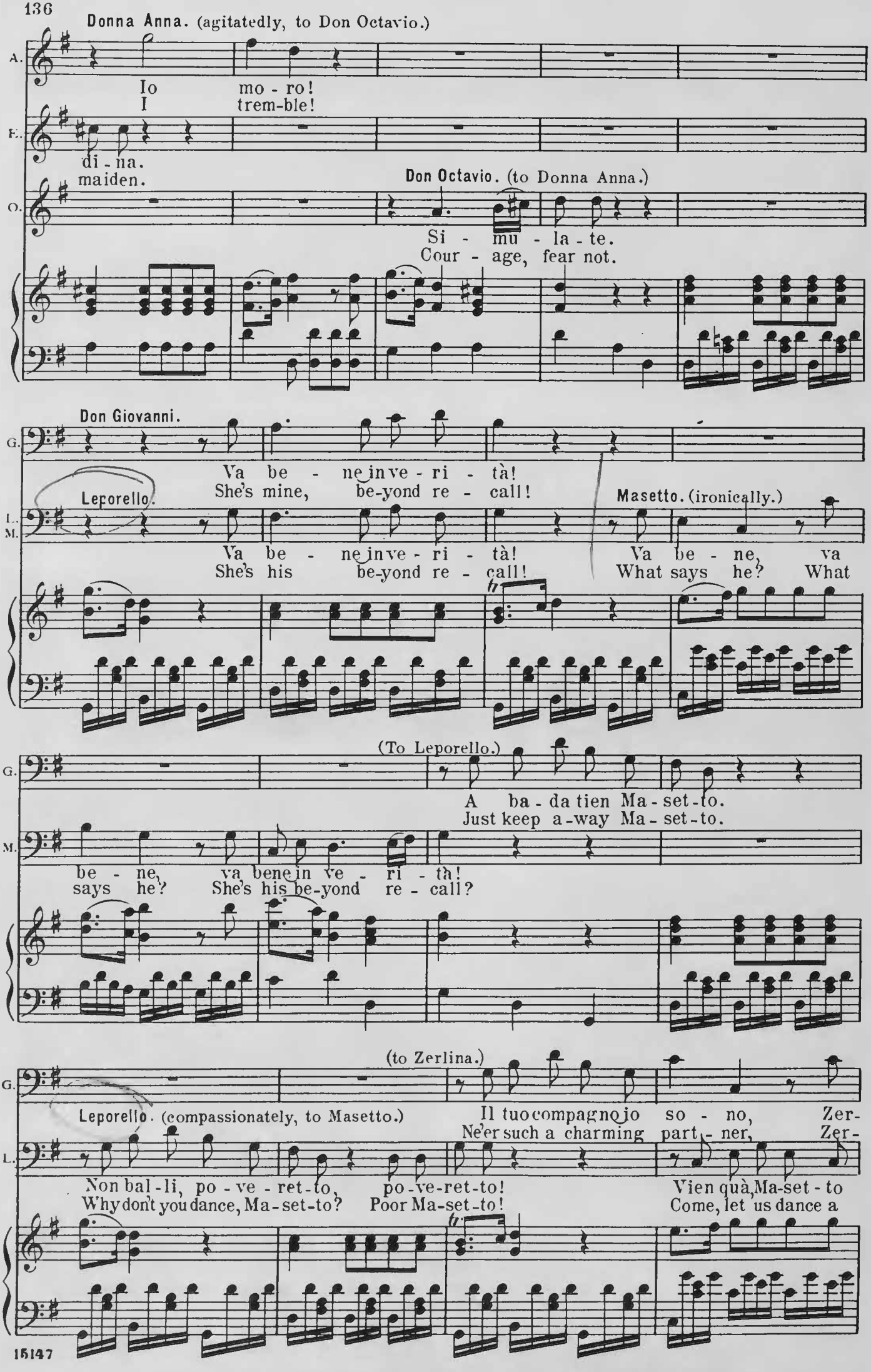
(servants place three chairs at left, front.)

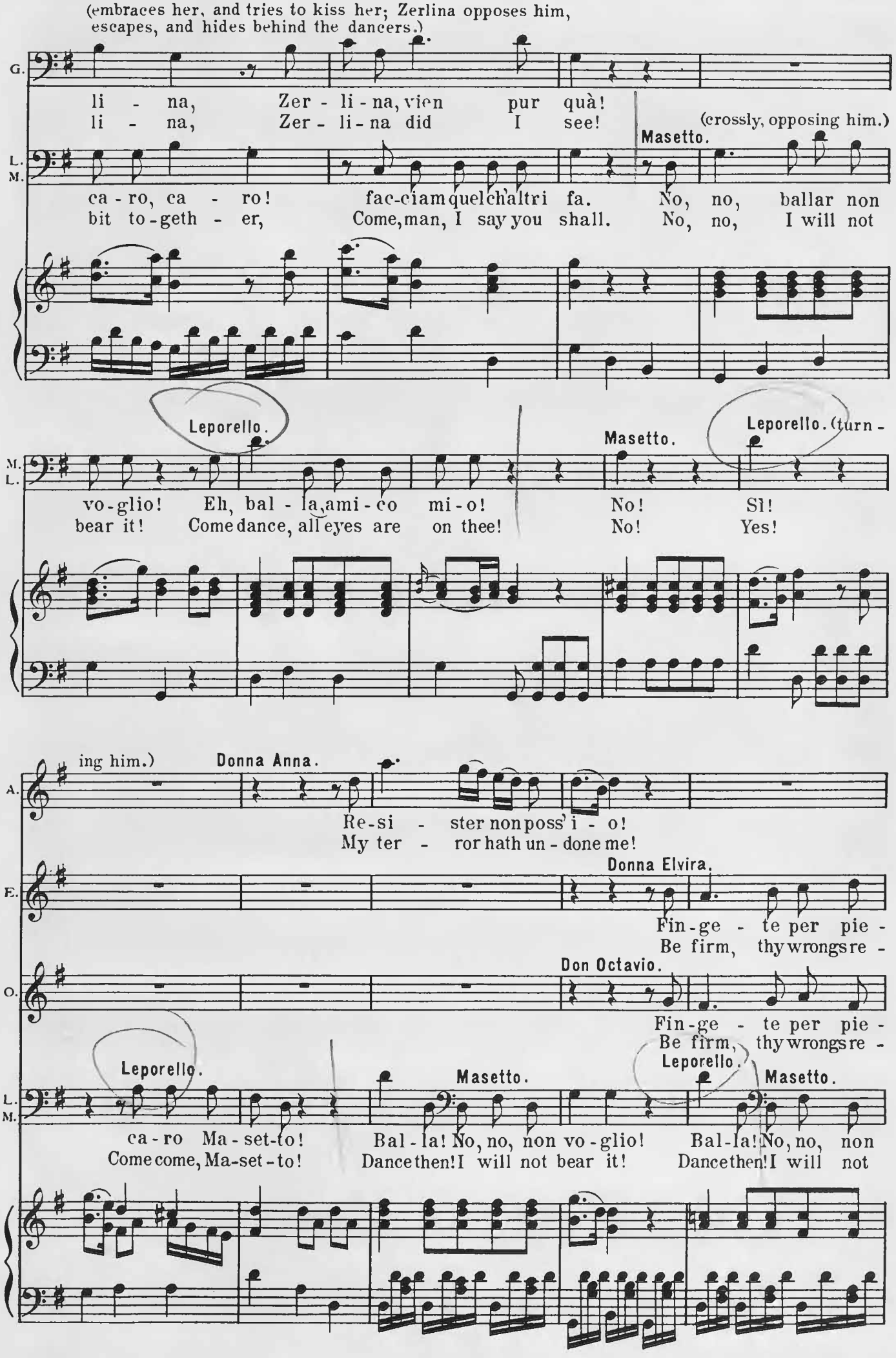


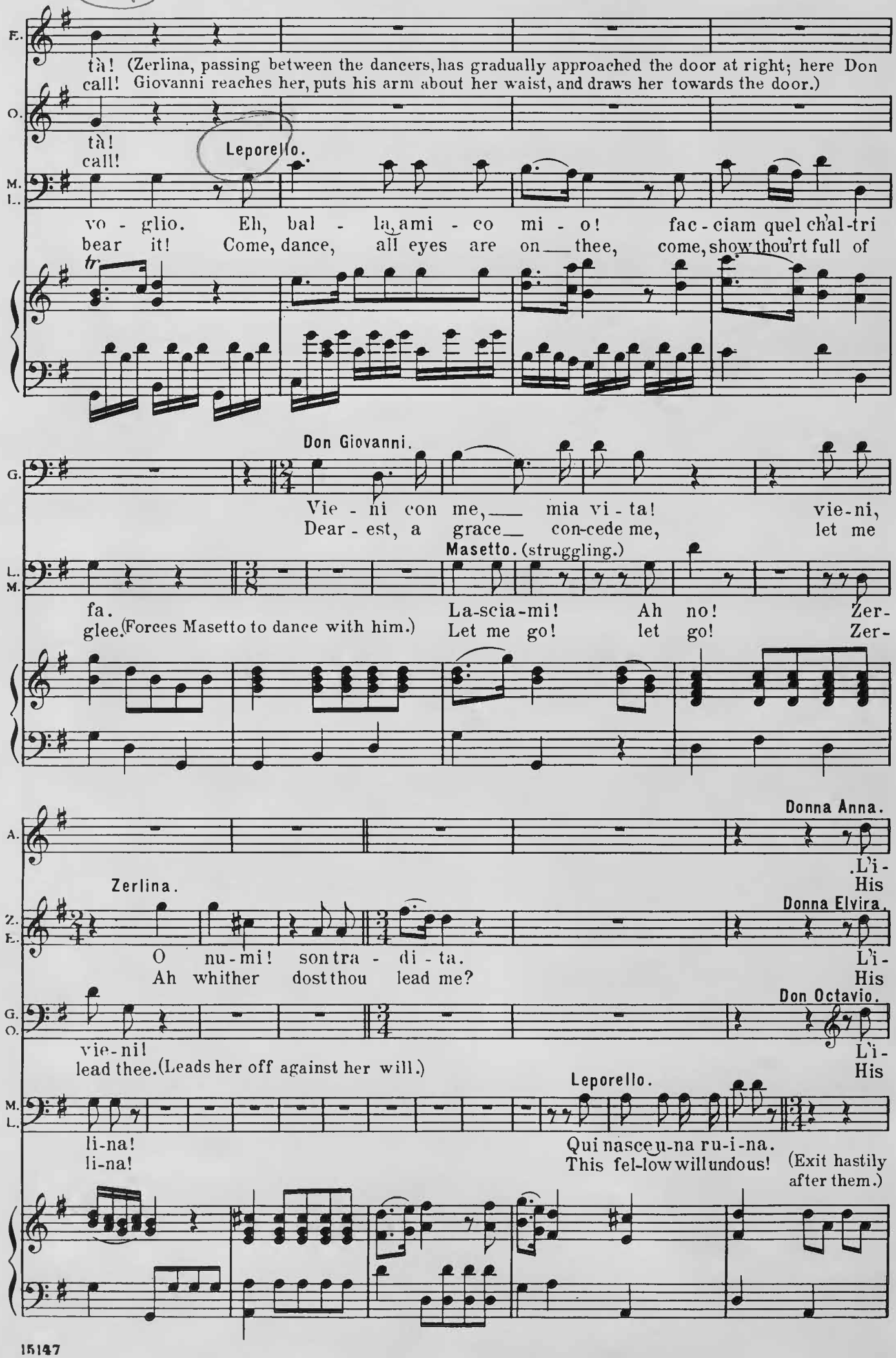

A. E.
Vi-va la li-ber-tà, la li-ber-tà, vi-va,
Wel-come is said to all, is said to all, Wel-come,
O.
Vi-va la li-ber-tà, la li-ber-tà, vi-va,
Wel-come is said to all, is said to all, Wel-come,
G.
Vi-va la li-ber-tà, la li-ber-tà, vi-va,
Wel-come I say to all, I say to all, Wel-come,
L.
Vi-va la li-ber-ta, la li-ber-tà, vi-va,
Wel-come is here for all, is here for all, Wel-come,
A. E.
vi-va la li-ber-tà, vi-va, vi-va la li-ber-tà, la li-ber-tà, la li-ber-
Welcome is said to all, Welcome, Welcome is said to all, is said to all, is said to
O.
vi-va la li-ber-tà, vi-va, vi-va la li-ber-tà, la li-ber-tà, la li-ber-
Welcome is said to all, Welcome, Welcome is said to all, is said to all, is said to
G.
vi-va la li-ber-tà, vi-va, vi-va la li-ber-tà, la li-ber-tà, la li-ber-
Welcome I say to all, Welcome, Welcome I say to all, I say to all, I say to
L.
vi-va la li-ber-tà, vi-va, vi-va la li-ber-tà, la li-ber-tà, la li-ber-
Welcome is here for all, Welcome, Welcome is here for all, is here for all, is here for

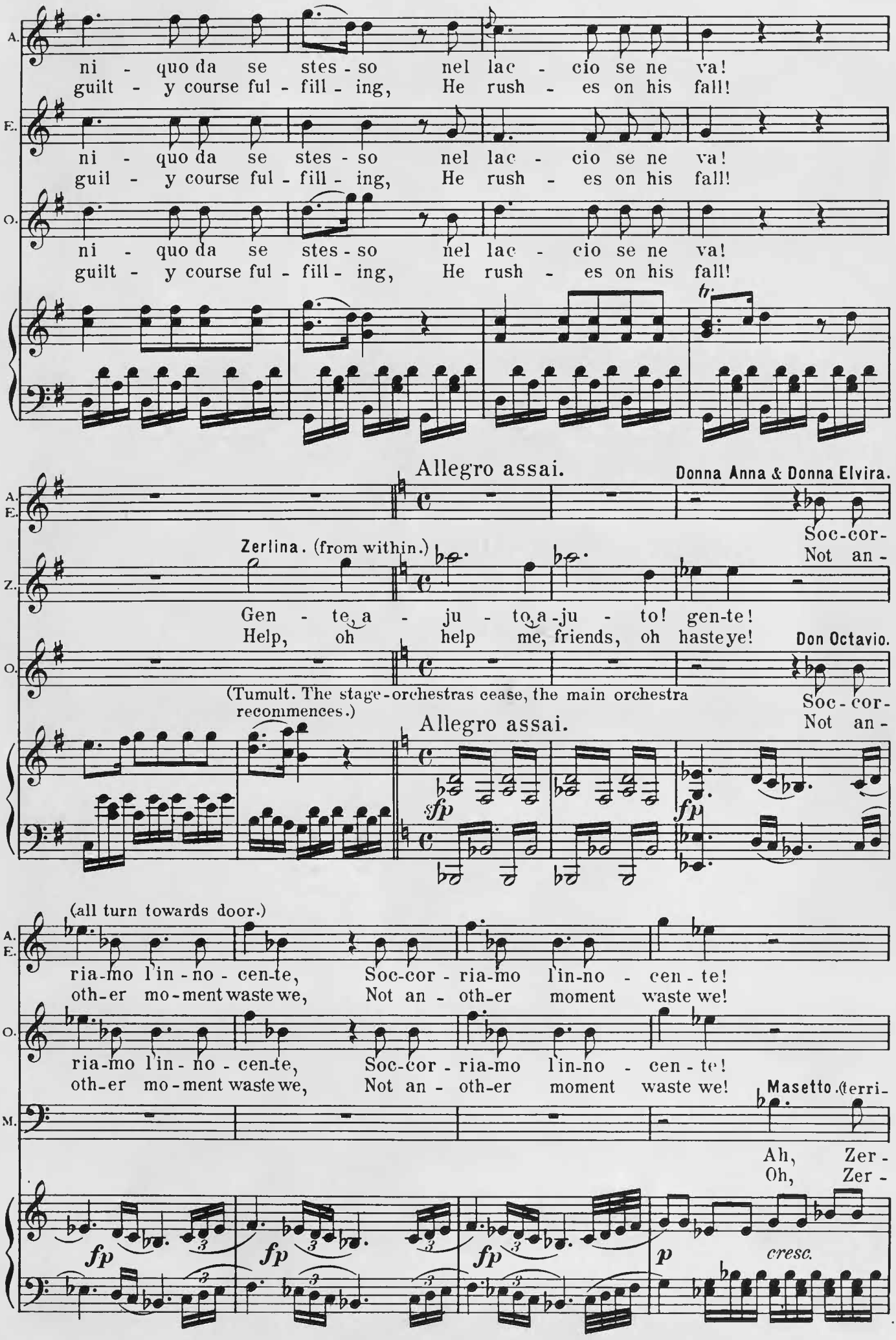


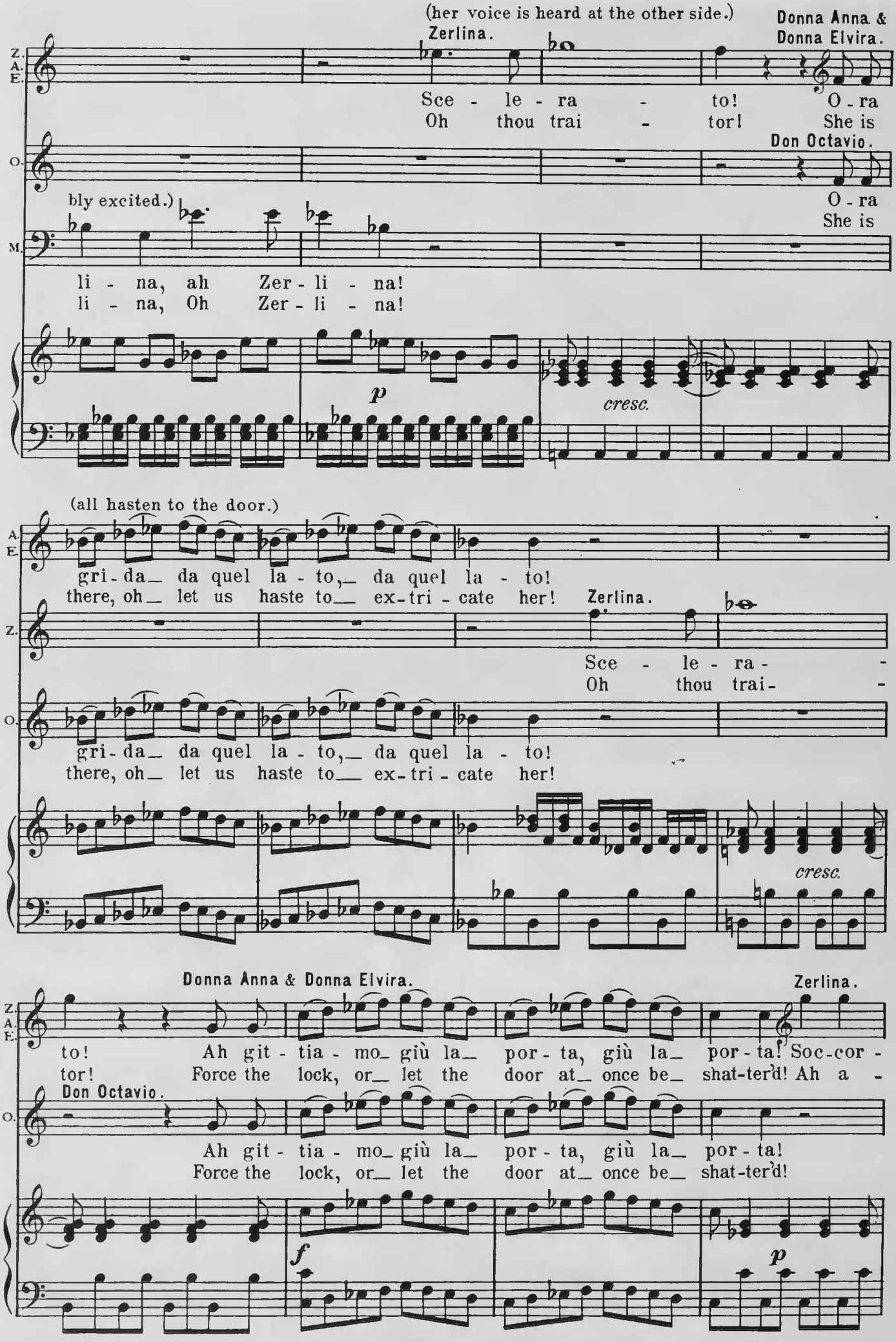
★) These two phrases in small notes are not included in the score, but are found in the earliest copied voice-parts, and were probably inserted at the first rehearsals.

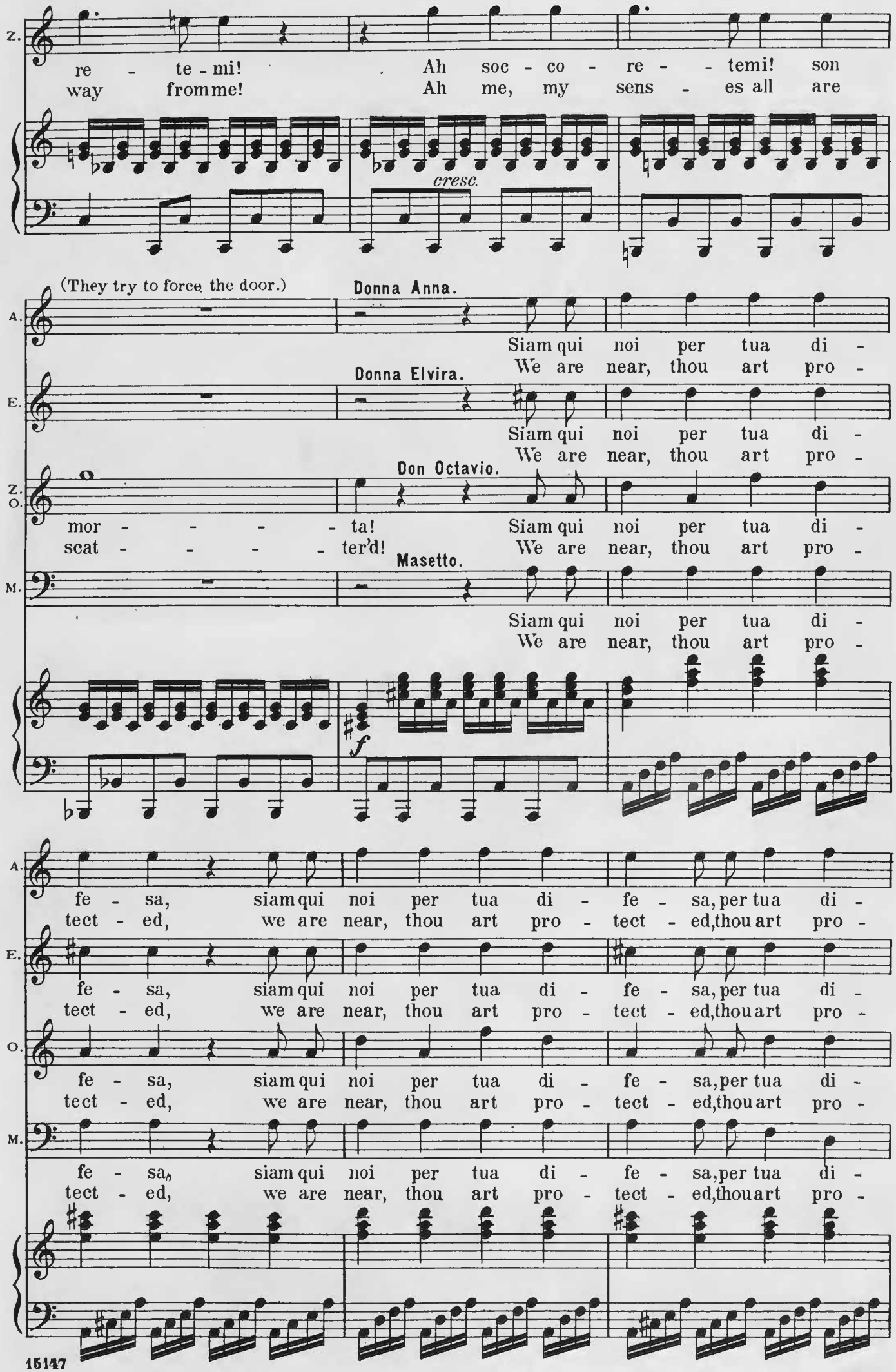

Donna Anna. (agitatedly, to Don Octavio.)
Io mo - ro!
I trem-ble!
di - na.
maiden.
Don Octavio. (to Donna Anna.)
Si - mu - la - te.
Cour - age, fear not.
Don Giovanni.
Va be - ne in ve - ri - tà!
She's mine, be-yond re - call!
Leporello.
Va be - ne in ve - ri - tà!
She's his be-yond re - call!
Masetto. (ironically.)
Va be - ne, va
What says he? What
(To Leporello.)
A ba - da tien Ma - set - to.
Just keep a-way Ma - set - to.
be - ne, va bene in ve - ri - tà!
says he? She's his be-yond re - call?
(to Zerlina.)
Leporello. (compassionately, to Masetto.)
Il tuo compagnojo so - no, Zer-
Ne'er such a charming part - ner, Zer-
Non bal - li, po - ve - ret - to, po - ve - ret - to!
Why don't you dance, Ma - set - to? Poor Ma - set - to!
Vien quà, Ma - set - to
Come, let us dance a


(embraces her, and tries to kiss her; Zerlina opposes him, escapes, and hides behind the dancers.)
G.
li - na, Zer - li - na, vien pur quà!
li - na, Zer - li - na did I see!
(crossly, opposing him.)
Masetto.
L. M.
ca - ro, ca - ro! fac-ciam quel ch'altri fa. No, no, ballar non
bit to-geth - er, Come, man, I say you shall. No, no, I will not
Leporello.
Masetto.
Leporello. (turn -
M. L.
vo-glio! Eh, bal - la, ami - co mi - o! No! Sì!
bear it! Come dance, all eyes are on thee! No! Yes!
ing him.)
Donna Anna.
A.
Re-si - ster non poss'i - o!
My ter - ror hath un - done me!
Donna Elvira.
E.
Fin-ge - te per pie -
Be firm, thy wrongs re -
Don Octavio.
O.
Fin-ge - te per pie -
Be firm, thy wrongs re -
Leporello.
Masetto.
Leporello.
Masetto.
L. M.
ca-ro Ma-set-to! Bal-la! No, no, non vo-glio! Bal-la! No, no, non
Come come, Ma-set-to! Dance then! I will not bear it! Dance then! I will not


E.
tà! (Zerlina, passing between the dancers, has gradually approached the door at right; here Don
call! Giovanni reaches her, puts his arm about her waist, and draws her towards the door.)
O.
tà!
call!
Leporello.
M.
L.
vo - glio. Eh, bal - la, ami - co mi - o! fac - ciam quel ch'al-tri
bear it! Come, dance, all eyes are on thee, come, show thou'rt full of
tr
Don Giovanni.
G.
Vie - ni con me, mia vi - ta! vie-ni,
Dear - est, a grace con-cede me, let me
Masetto. (struggling.)
L.
M.
fa. La-scia-mi! Ah no! Zer-
glee. (Forces Masetto to dance with him.) Let me go! let go! Zer-
Donna Anna.
A.
.L'i-
His
Zerlina.
Donna Elvira.
Z.
E.
O nu-mi! son tra - di - ta. L'i-
Ah whither dost thou lead me? His
Don Octavio.
G.
O.
vie-ni! L'i-
lead thee. (Leads her off against her will.) His
Leporello.
M.
L.
li-na! Qui nasce un-na ru-i-na.
li-na! This fel-low will undous! (Exit hastily after them.)


A.
ni - quo da se stes - so nel lac - cio se ne va!
guilt - y course ful - fill - ing, He rush - es on his fall!
E.
ni - quo da se stes - so nel lac - cio se ne va!
guil - y course ful - fill - ing, He rush - es on his fall!
O.
ni - quo da se stes - so nel lac - cio se ne va!
guilt - y course ful - fill - ing, He rush - es on his fall!
Allegro assai.
Donna Anna & Donna Elvira.
Soc-cor-
Not an -
Zerlina. (from within.)
Gen - te, a - ju - to, a - ju - to! gen-te!
Help, oh help me, friends, oh haste ye!
Don Octavio.
Soc - cor-
Not an -
(Tumult. The stage-orchestras cease, the main orchestra recommences.)
Allegro assai.
sfp
fp
(all turn towards door.)
ria-mo l'in - no - cen-te, Soc-cor - ria-mo l'in-no - cen - te!
oth-er mo-ment waste we, Not an - oth-er moment waste we!
Masetto. (terri-
Ah, Zer -
Oh, Zer -
fp
p
cresc.


(her voice is heard at the other side.)
Zerlina.
Donna Anna & Donna Elvira.
Sce - le - ra - to! O - ra
Oh thou trai - tor! She is
Don Octavio.
bly excited.)
O - ra
She is
li - na, ah Zer - li - na!
li - na, Oh Zer - li - na!
p
cresc.
(all hasten to the door.)
gri - da_ da quel la - to,_ da quel la - to!
there, oh_ let us haste to_ ex - tri - cate her!
Zerlina.
Sce - le - ra -
Oh thou trai -
gri - da_ da quel la - to,_ da quel la - to!
there, oh_ let us haste to_ ex - tri - cate her!
cresc.
Donna Anna & Donna Elvira.
Zerlina.
to! Ah git - tia - mo_ giù la_ por - ta, giù la_ por - ta! Soc - cor -
tor! Force the lock, or_ let the door at_ once be_ shat - ter'd! Ah a -
Don Octavio.
Ah git - tia - mo_ giù la_ por - ta, giù la_ por - ta!
Force the lock, or_ let the door at_ once be_ shat - ter'd!
f
p


Z.
re - te - mi!
way from me!
Ah soc - co - re - - temi! son
Ah me, my sens - es all are
cresc.
(They try to force the door.)
A.
Donna Anna.
Siam qui noi per tua di -
We are near, thou art pro -
E.
Donna Elvira.
Siam qui noi per tua di -
We are near, thou art pro -
Z.
O.
Don Octavio.
mor - - - - - ta!
scat - - - - - ter'd!
Siam qui noi per tua di -
We are near, thou art pro -
M.
Masetto.
Siam qui noi per tua di -
We are near, thou art pro -
f
A.
fe - sa, siam qui noi per tua di - fe - sa, per tua di -
tect - ed, we are near, thou art pro - tect - ed, thou art pro -
E.
fe - sa, siam qui noi per tua di - fe - sa, per tua di -
tect - ed, we are near, thou art pro - tect - ed, thou art pro -
O.
fe - sa, siam qui noi per tua di - fe - sa, per tua di -
tect - ed, we are near, thou art pro - tect - ed, thou art pro -
M.
fe - sa, siam qui noi per tua di - fe - sa, per tua di -
tect - ed, we are near, thou art pro - tect - ed, thou art pro -

(they break open the door)

A. fe - sa, per tua di - fe - sa!
tect - ed thou, art pro - tect - ed!

E. fe - sa, per tua di - fe - sa!
tect - ed thou, art pro - tect - ed!

O. fe - sa, per tua di - fe - sa!
tect - ed thou, art pro - tect - ed!

M. fe - sa, per tua di - fe - sa!
tect - ed thou, art pro - tect - ed!

(Don Giovanni comes out holding Leporello by the arm, he pretends as though he would stab him, but does not take his sword out of the scabbard.)

Andante maestoso. **Don Giovanni.**

G. Ec - co il bir - bo chi tha of - fe - sa! ma da
Here's the scoundrel! just de - tect-ed! Now re-

f *p*

G. me la pe - na a - vrà, la pe - na a - vrà! mo - ri, i - ni - quo!
ceive thy just re - ward, thy just re - ward! Wretch, thou di - est!

Leporello. (kneel-ing)

L. Ah, co - sa
Oh pray, have

Wind

tr *f* *p*

G. mo - ri, di - co! mo - ri, di - co!
Churl, thou li - est! churl, thou li - est!

L. fa - te! ah co - sa fa - te! ah co - sa
done, sir! oh pray, have done, sir! oh pray, have

f *p* *f* *p*

Don Octavio (taking out a pistol; to Don Giovanni.)

O. Nol spe-ra - te! nol spe - ra - te!
Get you gone, sir, get you gone, sir!

L. fa - te!
done, sir!

cresc. *f*

Donna Elvira. (unmasking)

E. L'em - pio cre - de con tal
False - - hood here will not a -

Don Octavio. (unmasking)

O. L'em - pio cre - de con tal fro - de, con tal
False - - hood here will not a - vail ___ thee! not a -

fp *fp*

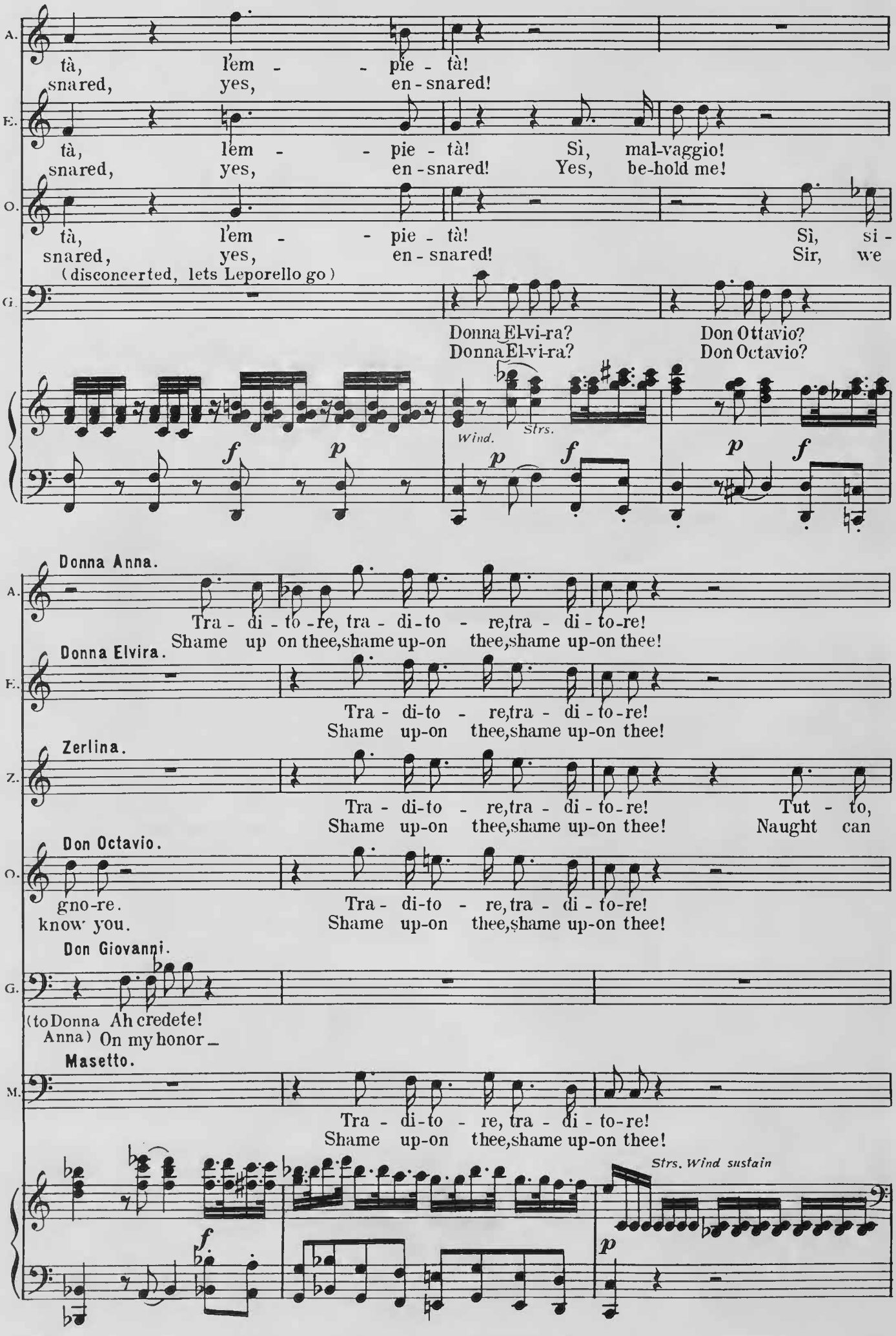
Donna Anna. (unmasking)

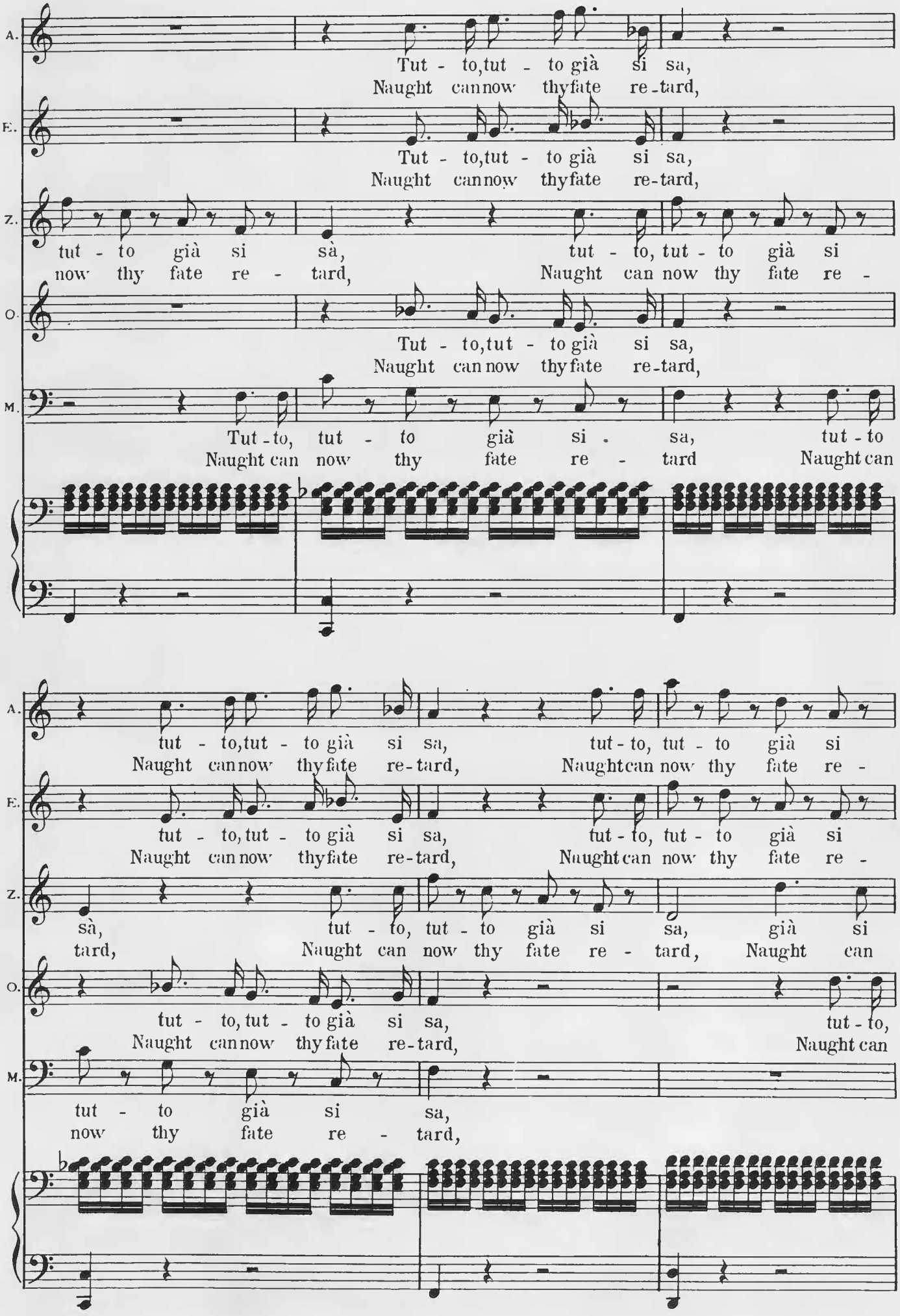
A. L'em - pio cre - de con tal fro - de di nascon - der l'em - pie -
False - hood here will not a - vail thee! Thou thy-self art now en -

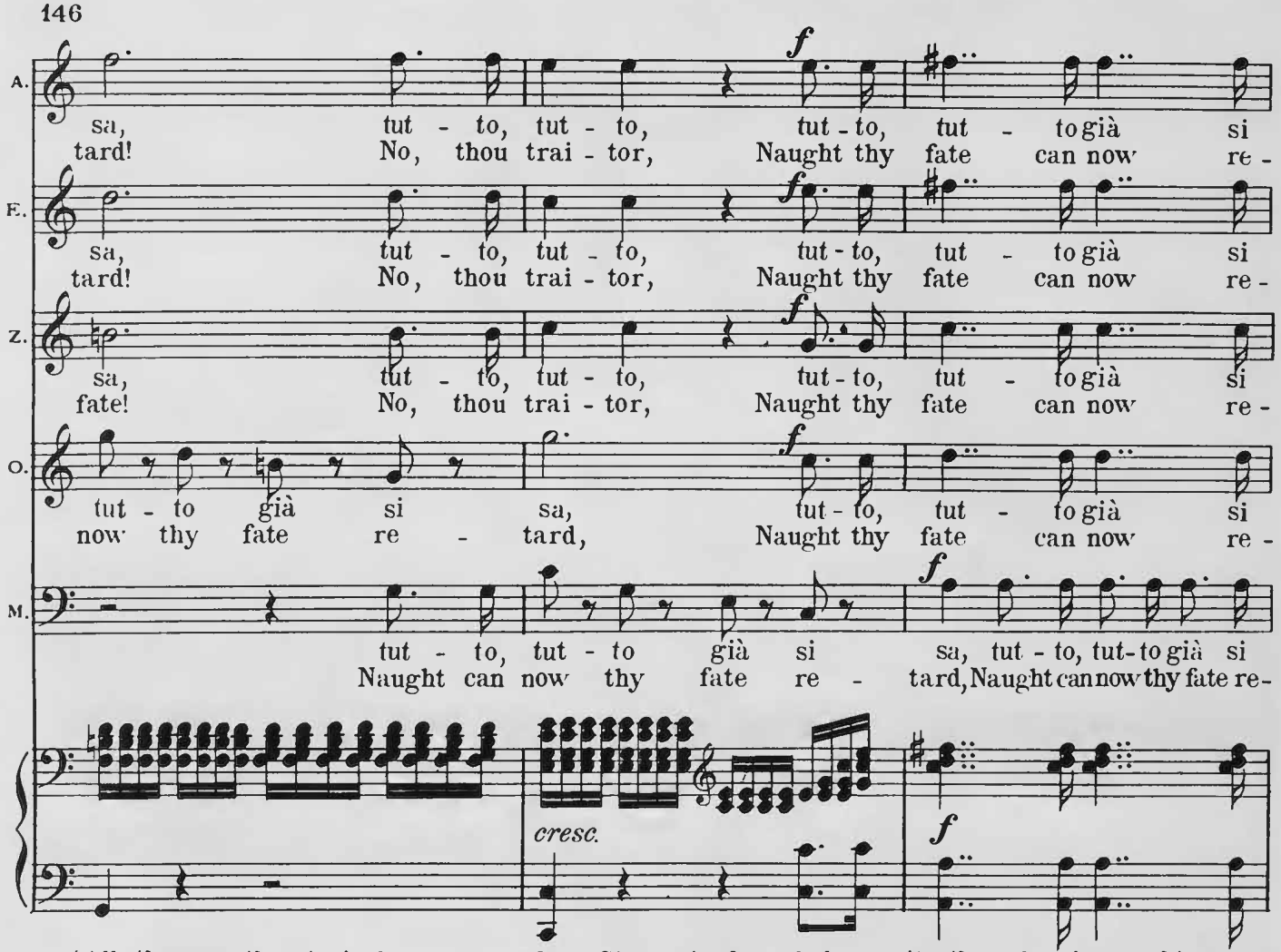
E. fro - de, con tal fro - de di nascon - der l'em - pie -
vail ___ thee, not a - vail thee! Thou thy-self art now en -

O. fro - de, con tal fro - de di nascon - der l'em - pie -
vail ___ thee, not a - vail thee! Thou thy-self art now en -

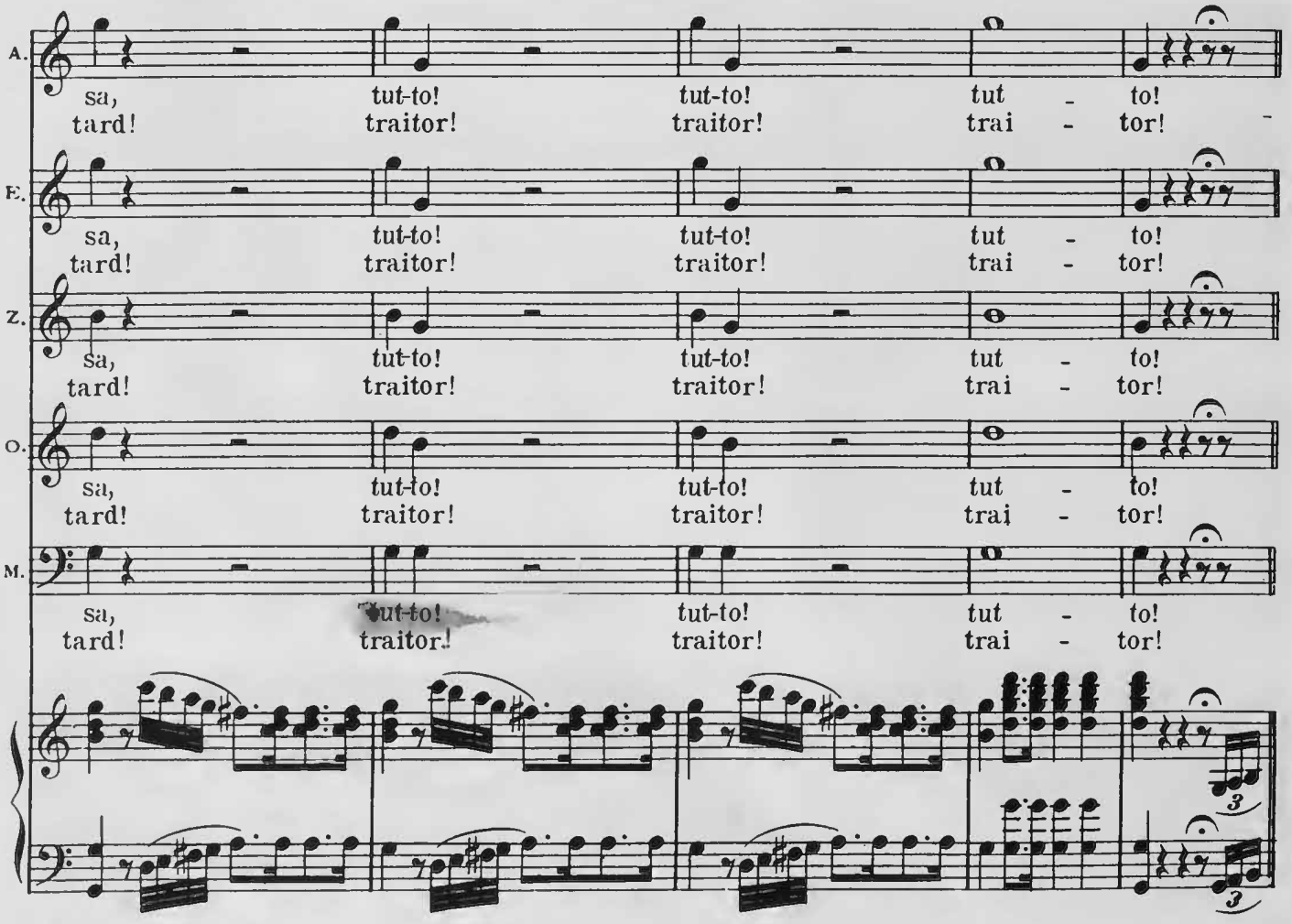
fp


A.
tà, l'em - - pie - tà!
snared, yes, en-snared!
E.
tà, lem - - pie - tà! Sì, mal-vaggio!
snared, yes, en-snared! Yes, be-hold me!
O.
tà, l'em - - pie - tà! Sì, si -
snared, yes, en-snared! Sir, we
(disconcerted, lets Leporello go)
G.
Donna El-vi-ra? Don Ottavio?
Donna El-vi-ra? Don Octavio?
Wind.
Strs.
f
p
p
f
p
f
Donna Anna.
A.
Tra - di - to - re, tra - di - to - re, tra - di - to-re!
Shame up on thee, shame up-on thee, shame up-on thee!
Donna Elvira.
E.
Tra - di-to - re, tra - di - to-re!
Shame up-on thee, shame up-on thee!
Zerlina.
Z.
Tra - di-to - re, tra - di - to-re! Tut - to,
Shame up-on thee, shame up-on thee! Naught can
Don Octavio.
O.
gno-re.
know you.
Tra - di-to - re, tra - di - to-re!
Shame up-on thee, shame up-on thee!
Don Giovanni.
G.
(to Donna Anna) Ah credete! On my honor _
Masetto.
M.
Tra - di-to - re, tra - di - to-re!
Shame up-on thee, shame up-on thee!
Strs. Wind sustain
f
p


A.
Tut - to, tut - to già si sa,
Naught can now thy fate re-tard,
E.
Tut - to, tut - to già si sa,
Naught can now thy fate re-tard,
Z.
tut - to già si sà, tut - to, tut - to già si
now thy fate re - tard, Naught can now thy fate re -
O.
Tut - to, tut - to già si sa,
Naught can now thy fate re-tard,
M.
Tut-to, tut - to già si . sa, tut - to
Naught can now thy fate re - tard Naught can
A.
tut - to, tut - to già si sa, tut-to, tut - to già si
Naught can now thy fate re-tard, Naught can now thy fate re -
E.
tut - to, tut - to già si sa, tut-to, tut - to già si
Naught can now thy fate re-tard, Naught can now thy fate re -
Z.
sà, tut - to, tut - to già si sa, già si
tard, Naught can now thy fate re - tard, Naught can
O.
tut - to, tut - to già si sa, tut-to,
Naught can now thy fate re-tard, Naught can
M.
tut - to già si sa,
now thy fate re - tard,



(All the men threateningly approach Don Giovanni, who calmly awaits them, leaning on his sword)



Allegro.

Donna Anna and Zerlina.

Tre - - ma, tre - ma,
Trem - - ble, trem - ble,

Donna Elvira.

Tre - - ma, tre - ma,
Trem - - ble, trem - ble,

Don Octavio.

Tre - - ma, tre - ma,
Trem - - ble, trem - ble,

Masetto.

Tre - - ma, tre - ma,
Trem - - ble, trem - ble,

Allegro.

sce - le - ra-to! tre - - ma,
vile be - tray-er! trem - - ble,

sce - le - ra-to! tre - - ma,
vile be - tray-er! trem - - ble,

sce - le - ra-to! tre - - ma,
vile be - tray-er! trem - - ble,

Don Giovanni.

È con-fu - sa la mia te-sta.
Not my cus - tom'tis to tremble.

Leporello.

È con-fu - sa la sua te-sta.
Not his cus - tom'tis to tremble.

Masetto.

sce - le - ra-to! tre - - ma,
vile be - tray-er! trem - - ble,

A. Z. tre - ma, sce - - le - ra - to, sa - prà
trem - ble, vile be - tray-er! To the

E. tre - ma, sce - - le - ra - to, sa - prà
trem - ble, vile be - tray-er! To the

O. tre - ma, sce - - le - ra - to, sa - prà
trem - ble, vile be - tray-er! To the

G. Non sò più quel ch'io mi
What a storm on him has

L. Non sa più quel ch'ei si
What a storm on him has

M. tre - ma, sce - - le ra - to, sa - prà
trem ble, vile be - tray-er! To the

D. Anna, D. Elvira and Zerlina.

A. E. Z. to - sto il mon-do in - te - ro il mi - sfat - to or - ren - do e_ ne - ro, la tua
world we will pro - claim thee, As a vil - lian men will_ name thee, Be thou

Don Octavio.

O. to - sto il mon-do in - te - ro il mi - sfat - to or - ren - do e_ ne - ro, la tua
world we will pro - claim thee, As a vil - lian men will_ name thee, Be thou

G. fac - cia, e un or - ri - bi - le tem - pe - sta mi-nac-ciando, o Dio, mi
brok - en I no long er can dis - sem-ble, 'Tis a scrape, up - on my

L. fac - cia, e un or - ri - bi - le tem - pe - sta mi-nac-ciando, o Dio, lo
brok - en He no long er can dis - sem-ble, 'Tis a scrape, up - on my

M. to - sto il mon-do in - te - ro il mi - sfat - to or - ren - do e_ ne - ro, la tua
world we will pro - claim thee, As a vil - lian men will_ name thee, Be thou

A. F. Z.
fie-ra_cru-del-tà, la tua fie - ra cru - del-tà!
ev-er-more ab-horr'd, be thou ev - er - more ab-horr'd!

O.
fie-ra cru-del-tà, la tua fie - ra cru - del-tà!
ev-er-more ab-horr'd, be thou ev - er - more ab-horr'd!

G.
va! È con-fu - sa
word! Not my cus-tom

L.
va! È con-
word! Not his

M.
fie-ra_cru-del-tà, la tua fie - ra cru - del-tà!
ev-er-more ab-horr'd, be thou ev - er - more ab-horr'd!

cresc. *p*

A. E. Z.
Tre - ma! tre - ma!
Trai - tor! trai - tor!

O.
Tre - ma! tre - ma!
Trai - tor! trai - tor!

G.
la mia te - sta, non sò più quel ch'io mi fac-cia, e un or - -
'tis to tremble, I no longer can dis-sem-ble, Tem - pest

L.
fu - sa la sua te - sta, non sa più quel ch'ei si fac - cia, e un or-
cus-tom 'tis to trem-ble, He no longer can dis-sem-ble, Tem - pest

M.
Tre - ma! tre - ma!
Trai - tor! trai - tor!

Vlns 2 *cresc.*

Donna Anna and Zerlina.

tre - ma, tre - - -
Trem - ble, trem - - -

Donna Elvira.

tre - ma, tre - ma, tre - ma,
Trem - ble, trem - ble, trem - ble,

Don Octavio.

tre - ma, tre - ma, tre - ma,
Trem - ble, trem - ble, trem - ble,

ri - bi - le tem-pe-sta mi - nac - cian - do, o Dio, mi va.
wild around me gathers, All my sense it doth ap - pal.

ri - bi - le tem-pe-sta mi - nac - cian - do, o Dio, lo va.
wild around him gathers, All his sense it doth ap - pal.

tre - ma, tre - ma, tre - ma,
Trem - ble, trem - ble, trem - ble,

f

- - ma sce - le - ra - to!
- - ble vile be - tray - er!

tre - ma, o sce - le - ra - to!
trem - ble, oh vile be - tray - er!

tre - ma, o sce - le - ra - to!
trem - ble, oh vile be - tray - er!

È con - fu - sa la mia te - sta, non sò più quel ch'io mi
But my courage ne'er for - sook me, And I'll face the matter

È con - fu - sa la sua te - sta, non sa più quel ch'ei si
But his courage ne'er for - sook him, He will face the matter

tre - ma, o sce - le - ra - to!
trem - ble, oh vile be - tray - er!

D. Anna, D. Elvira and Zerlina.

A. E. Z. O - di il tuon del-la ven - detta!
Fear the wrath of heav'n of - fended!

Don Octavio.

O. O - di il tuon del-la ven - detta!
Fear the wrath of heav'n of - fended!

G. faccia, e un or - ri - bi - le tempe - sta minacciando, o Dio, mi
boldly, All their threats shall not withhold me, Tho' a sign from heav'n should

L. faccia, e un or - ri - bi - le tempe - sta minacciando, o Dio, lo
boldly, All their threats shall not withhold him, Tho' a sign from heav'n should

M. O - di il tuon del - la ven - detta!
Fear the wrath of heav'n of - fended!

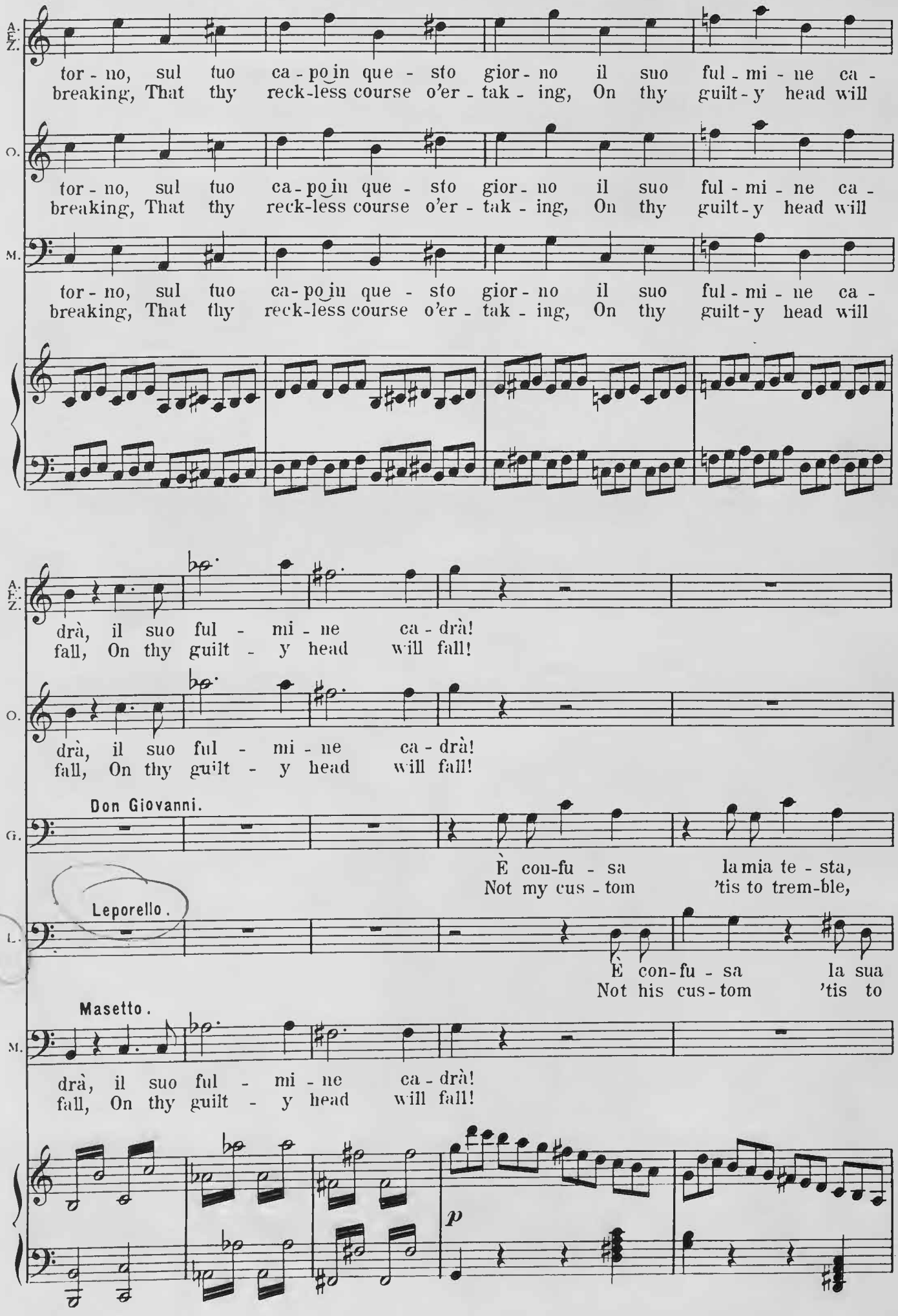
A. E. Z. O - di il tuon del - la ven - det - ta, che ti fi - schia in-tor - no in
Fear the wrath of heav'n of - fend-ed, Fear its thun-ders o'er thee

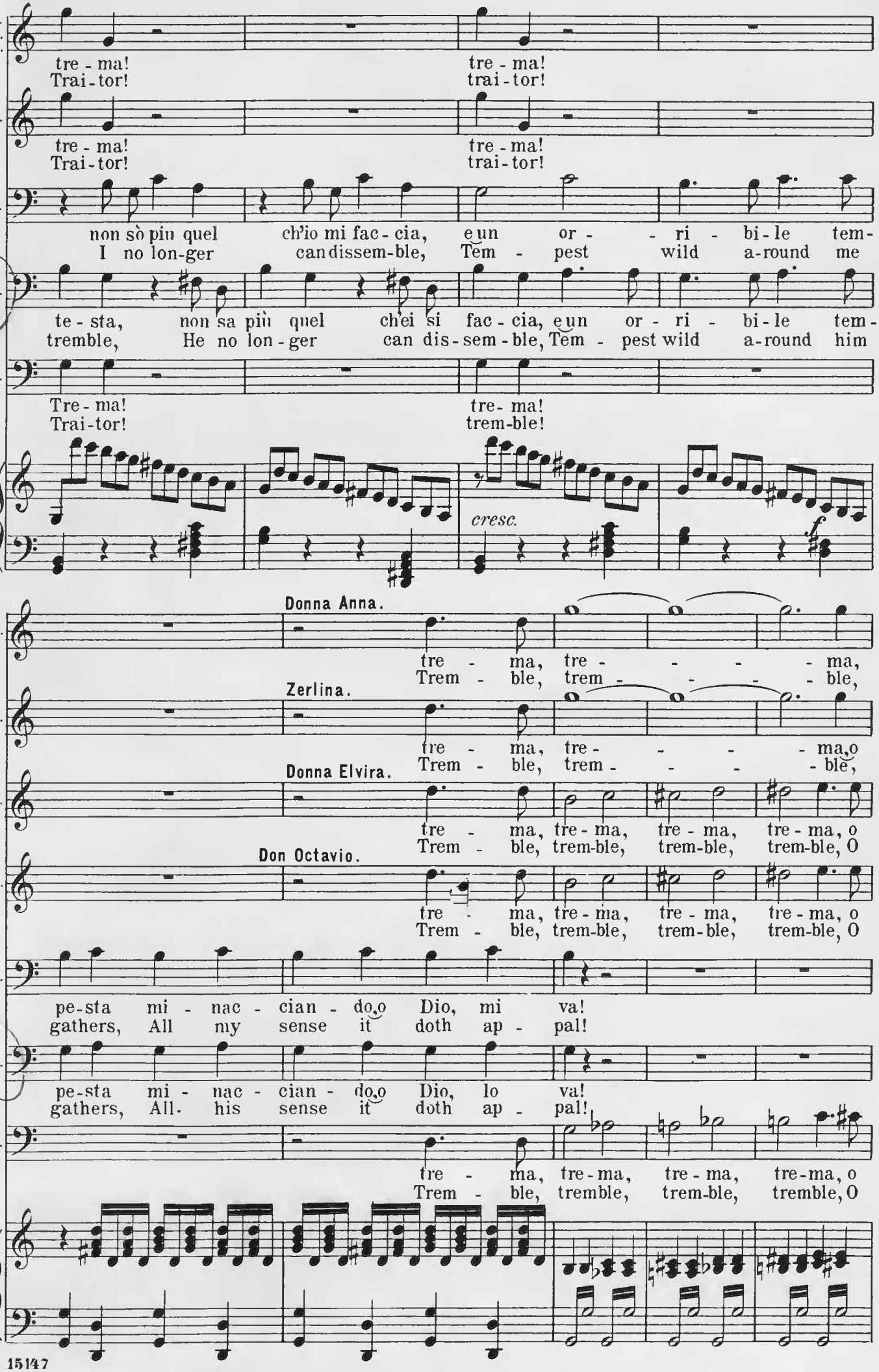
O. O - di il tuon del - la ven - det - ta, che ti fi - schia in-tor - no in
Fear the wrath of heav'n of - fend-ed, Fear its thun-ders o'er thee

G. va! (Don Giovanni, behind whom Leporello shelters himself, attempts to clear a path for himself with
fall! his sword, but is hindered by Don Octavio.)

L. va!
fall!

M. O - di il tuon del - la ven - det - ta, che ti fi - schia in-tor - no in
Fear the wrath of heav'n of - fend-ed, Fear its thun-ders o'er thee


A. E. Z.
tor - no, sul tuo ca - po in que - sto gior - no il suo ful - mi - ne ca -
breaking, That thy reck-less course o'er - tak - ing, On thy guilt - y head will
O.
tor - no, sul tuo ca - po in que - sto gior - no il suo ful - mi - ne ca -
breaking, That thy reck-less course o'er - tak - ing, On thy guilt - y head will
M.
tor - no, sul tuo ca - po in que - sto gior - no il suo ful - mi - ne ca -
breaking, That thy reck-less course o'er - tak - ing, On thy guilt - y head will
drà, il suo ful - mi - ne ca - drà!
fall, On thy guilt - y head will fall!
O.
drà, il suo ful - mi - ne ca - drà!
fall, On thy guilt - y head will fall!
Don Giovanni.
G.
È con-fu - sa la mia te - sta,
Not my cus - tom 'tis to trem-ble,
Leporello.
L.
È con-fu - sa la sua
Not his cus - tom 'tis to
Masetto.
M.
drà, il suo ful - mi - ne ca - drà!
fall, On thy guilt - y head will fall!
p


A. E. Z.
tre - ma! Trai - tor!
tre - ma! trai - tor!
O.
tre - ma! Trai - tor!
tre - ma! trai - tor!
G.
non sò più quel ch'io mi fac - cia, e un or - - ri - bi - le tem -
I no lon-ger can dissem-ble, Tem - pest wild a-round me
L.
te - sta, non sa più quel ch'ei si fac - cia, e un or - ri - bi - le tem -
tremble, He no lon - ger can dis - sem - ble, Tem - pest wild a-round him
M.
Tre - ma! Trai - tor!
tre - ma! trem - ble!
cresc.
f
Donna Anna.
tre - ma, tre - - - - ma,
Trem - ble, trem - - - - ble,
Zerlina.
tre - ma, tre - - - - ma, o
Trem - ble, trem - - - - ble,
Donna Elvira.
tre - ma, tre - ma, tre - ma, tre - ma, o
Trem - ble, trem - ble, trem - ble, trem - ble, O
Don Octavio.
tre - ma, tre - ma, tre - ma, tre - ma, o
Trem - ble, trem - ble, trem - ble, trem - ble, O
G.
pe - sta mi - nac - cian - do, o Dio, mi va!
gathers, All my sense it doth ap - pal!
L.
pe - sta mi - nac - cian - do, o Dio, lo va!
gathers, All. his sense it doth ap - pal!
M.
tre - ma, tre - ma, tre - ma, tre - ma, o
Trem - ble, tremble, trem - ble, tremble, O

Donna Anna, Donna Elvira & Zerlina.

A. E. Z. sce - le - ra - to! O - di il
vile be - trayer! Fear the

Z. sce - le - ra - to!
vile be - trayer!

E. sce - le - ra - to!
vile be - trayer!

O. sce - le - ra - to! O - di il
vile be - trayer! Fear the

G. È confu - sa la mia te - sta, non sò più quel ch'io mi faccia,
But my courage ne'er for-sook me, And I'll face the matter boldly,

L. È confu - sa la sua te - sta, non sa più quel ch'ei si faccia,
But his courage ne'er for-sook him, And he'll face the matter boldly,

M. sce - le - ra - to! O - di il
vile be - trayer! Fear the

tr

A. E. Z. tuon del - la ven - det-ta!
wrath of heav'n of - fended!

O. tuon del - la ven - det-ta!
wrath of heav'n of - fended!

G. e un or - ri - bi - le tem - pe - sta mi - nacciando, o Dio, mi
all their threats shall not withhold me, Tho' a sign from heav'n should

L. e un or - ri - bi - le tem - pe - sta mi - nacciando, o Dio, lo
all their threats shall not withhold him, Tho' a sign from heav'n should

M. tuon del - la ven - det-ta!
wrath of heav'n of - fended!

A. E. Z.: O - di il tuon del - la ven - det - ta, che ti fi - schia in - tor - no in -
Fear the wrath of heav'n of - fend-ed, Fear its thunders o'er thee

O.: O - di il tuon del - la ven - det - ta, che ti fi - schia in - tor - no in -
Fear the wrath of heav'n of - fend-ed, Fear its thunders o'er thee

G.: va!
fall!

L.: va!
fall!

M.: O - di il tuon del - la ven - det - ta, che ti fi - schia in - tor - no in -
Fear the wrath of heavn of - fend-ed, Fear its thunders o'er thee

tr

A. E. Z.: tor - no, sul tuo ca - po in que - sto gior - no il suo ful - mi - ne ca -
breaking, That thy reckless course o'er - tak - ing, on thy guilt - y head will

O.: tor - no, sul tuo ca - po in que - sto gior - no il suo ful - mi - ne ca -
breaking, That thy reckless course o'er - tak - ing, on thy guilt - y head will

M. Masetto.: tor - no, sul tuo ca - po in que - sto gior - no il suo ful - mi - ne ca -
breaking, That thy reckless course o'er - tak - ing, on thy guilt - y head will

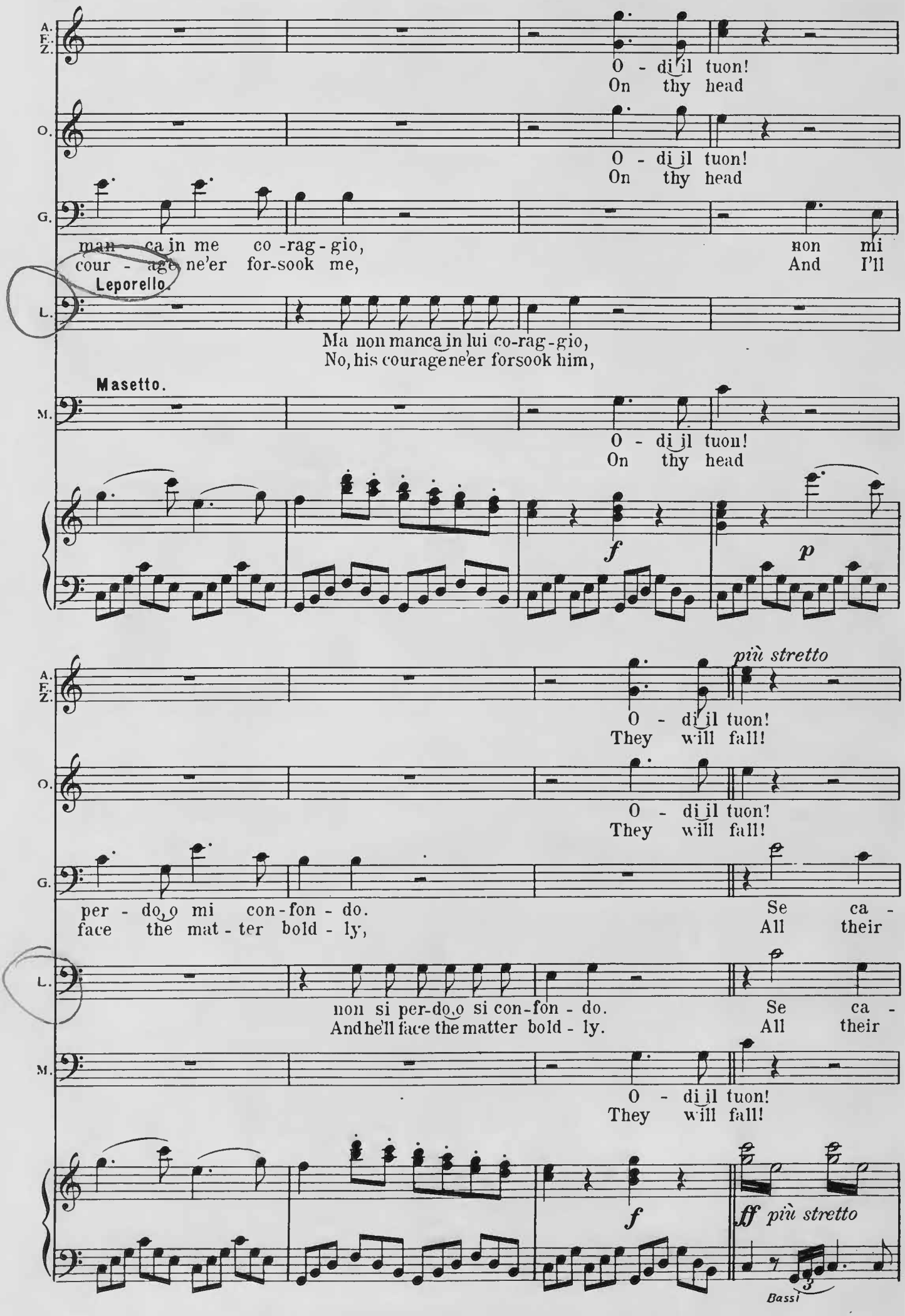
A. E. Z.: drà, sì, ca - drà, il suo ful - mi - ne ca - drà!
fall, on thy head, on thy guilt - y head will fall!

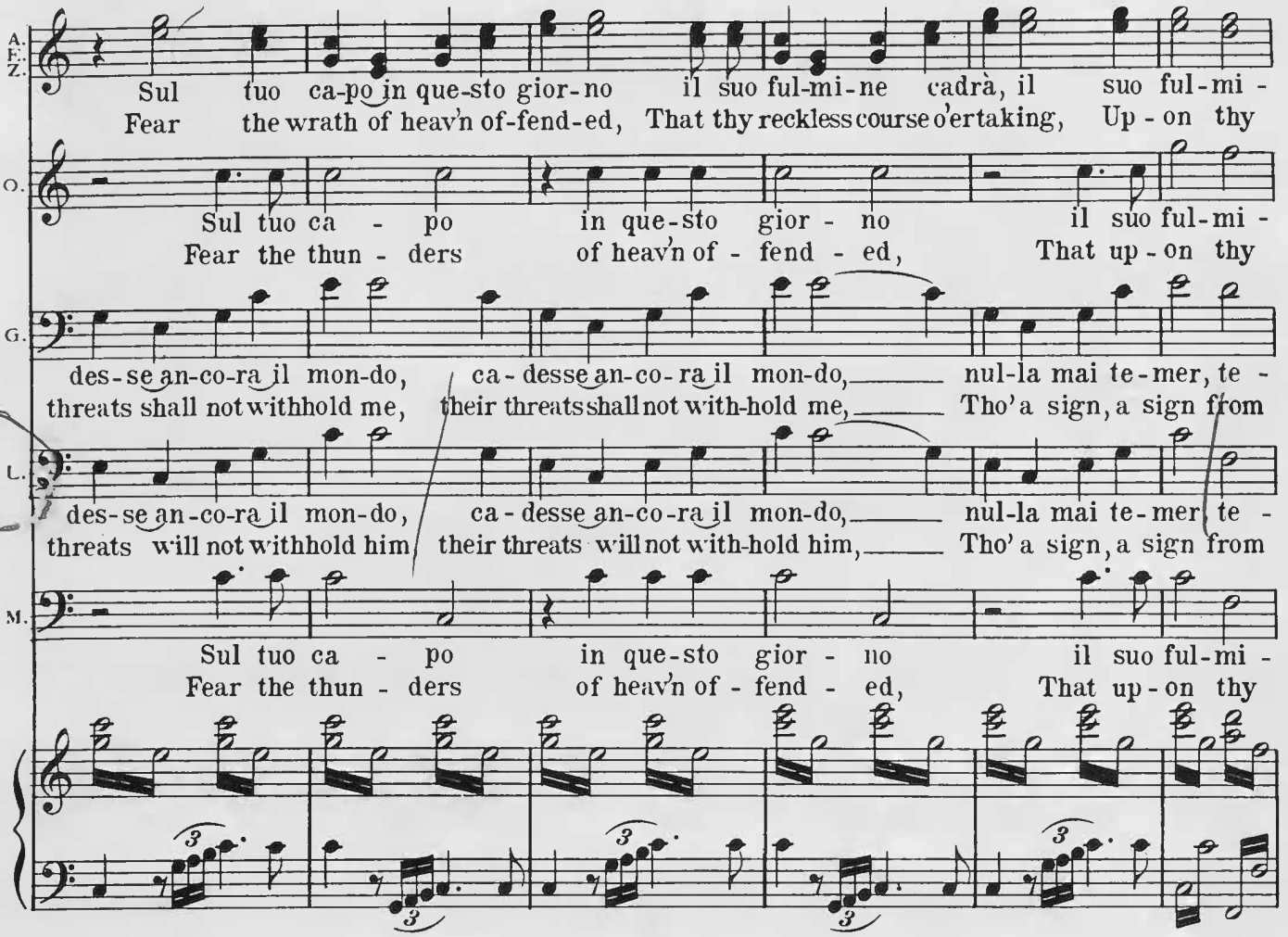
O.: drà, sì, ca - drà, il suo ful - mi - ne ca - drà!
fall, on thy head, on thy guilt - y head will fall!

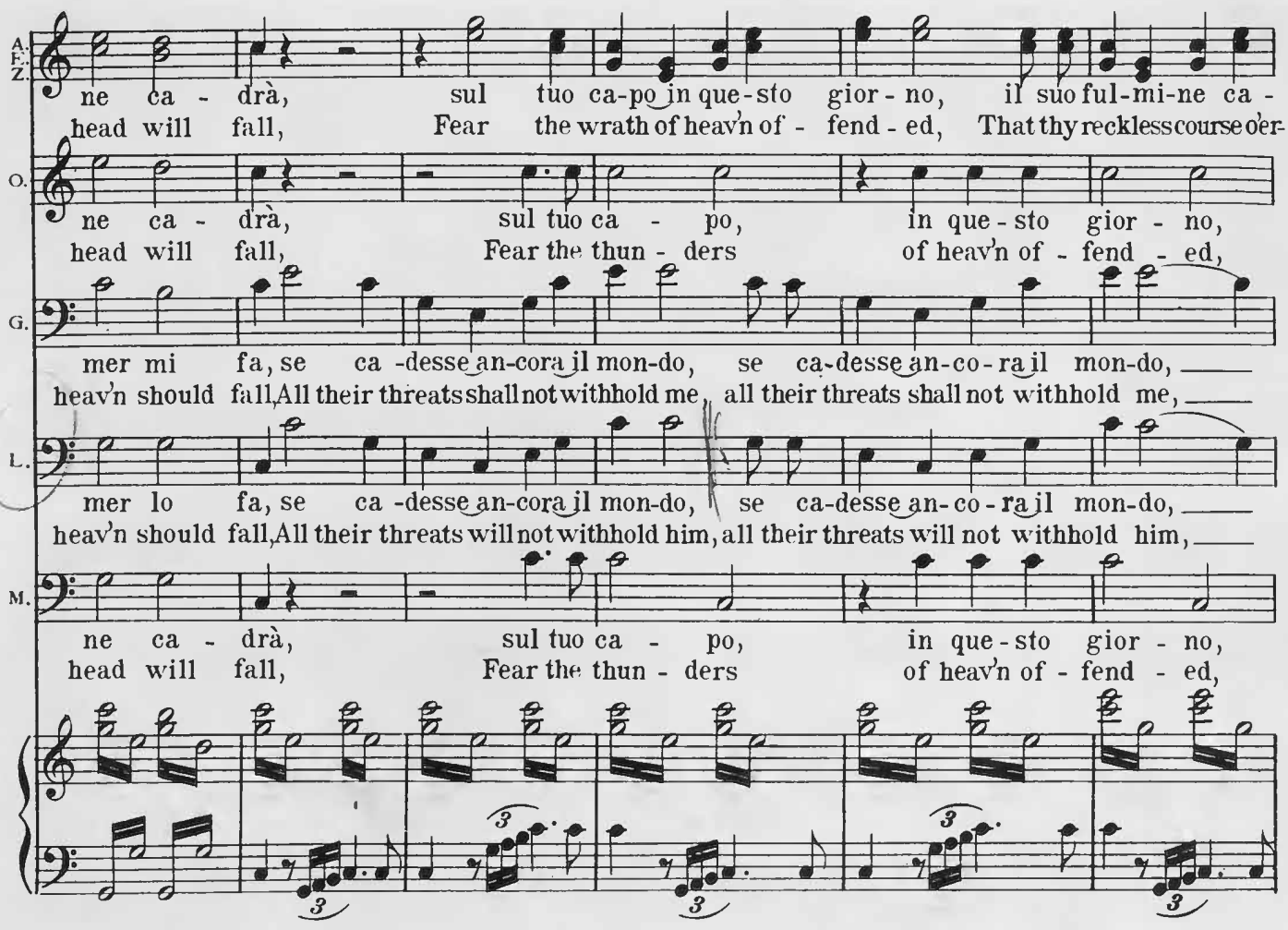
M. G. Don Giovanni.: drà, sì, ca - drà, il suo ful - mi - ne ca - drà! Ma non
fall, on thy head, on thy guilt - y head will fall! No, my

Vln

p


A. E. Z.
O - di il tuon!
On thy head
O.
O - di il tuon!
On thy head
G.
man - ca in me co - rag - gio, non mi
cour - age ne'er for-sook me, And I'll
Leporello.
L.
Ma non manca in lui co-rag-gio,
No, his courage ne'er forsook him,
Masetto.
M.
O - di il tuon!
On thy head
f
p
più stretto
A. E. Z.
O - di il tuon!
They will fall!
O.
O - di il tuon!
They will fall!
G.
per - do, o mi con - fon - do. Se ca -
face the mat - ter bold - ly, All their
L.
non si per-do, o si con-fon - do. Se ca -
And he'll face the matter bold - ly. All their
M.
O - di il tuon!
They will fall!
f
ff più stretto
Bassi


A. E. Z.
Sul tuo ca-po in que-sto gior-no il suo ful-mi-ne cadrà, il suo ful-mi-
Fear the wrath of heav'n of-fend-ed, That thy reckless course o'ertaking, Up-on thy
O.
Sul tuo ca - po in que-sto gior - no il suo ful-mi-
Fear the thun - ders of heav'n of - fend - ed, That up-on thy
G.
des-se an-co-ra il mon-do, ca-desse an-co-ra il mon-do, nul-la mai te-mer, te -
threats shall not withhold me, their threats shall not with-hold me, Tho' a sign, a sign from
L.
des-se an-co-ra il mon-do, ca-desse an-co-ra il mon-do, nul-la mai te-mer, te -
threats will not withhold him, their threats will not with-hold him, Tho' a sign, a sign from
M.
Sul tuo ca - po in que-sto gior - no il suo ful-mi-
Fear the thun - ders of heav'n of - fend - ed, That up-on thy


A. E. Z.
ne ca - drà, sul tuo ca-po in que-sto gior - no, il suo ful-mi-ne ca -
head will fall, Fear the wrath of heav'n of - fend - ed, That thy reckless course o'er-
O.
ne ca - drà, sul tuo ca - po, in que-sto gior - no,
head will fall, Fear the thun - ders of heav'n of - fend - ed,
G.
mer mi fa, se ca-desse an-cora il mon-do, se ca-desse an-co-ra il mon-do,
heav'n should fall, All their threats shall not withhold me, all their threats shall not withhold me,
L.
mer lo fa, se ca-desse an-cora il mon-do, se ca-desse an-co-ra il mon-do,
heav'n should fall, All their threats will not withhold him, all their threats will not withhold him,
M.
ne ca - drà, sul tuo ca - po, in que-sto gior - no,
head will fall, Fear the thun - ders of heav'n of - fend - ed,

A. E. Z. drà, il suo ful - mi - ne ca - drà, il suo ful-mi-ne ca - drà, il suo
taking Up - on thy head will fall, On thy guilt-y head will fall, on thy

O. il suo ful - mi - ne ca - drà, il suo ful-mi-ne ca - drà, il suo
That up - on thy head will fall, On thy guilt-y head will fall, on thy

G. nul - la mai te - mer, te - mer mi fa, nul - la mai te-mer mi fa, nul - la
Tho' a sign, a sign from heav'n should fall, tho' a sign from heav'n should fall, tho' a

L. nul - la mai te - mer, te - mer lo fa, nul - la mai te-mer lo fa, nul - la
Tho' a sign, a sign from heav'n should fall, tho' a sign from heav'n should fall, tho' a

M. il suo ful - mi - ne ca - drà, il suo ful-mi-ne ca - drà, il suo
That up - on thy head will fall, On thy guilt-y head will fall, on thy

A. E. Z. ful - mi - ne ca - drà, il suo ful - mi - ne ca - drà!
guilt-y head will fall, on thy guilt - y head will fall!

O. ful - mi - ne ca - drà, il suo ful - mi - ne ca - drà!
guilt-y head will fall, on thy guilt - y head will fall!

(Don Giovanni, seizing Leporello by the collar, and pushing him on before, makes his way through the peasants pressing upon him, and exit.)

G. mai te - mer mi fa, nul - la mai te - mer mi fa!
sign from heav'n should fall, tho' a sign from heav'n should fall!

L. mai te - mer lo fa, nul - la mai te - mer lo fa!
sign from heav'n should fall, tho' a sign from heav'n should fall!

M. ful - mi - ne ca - drà, il suo ful - mi - ne ca - drà!
guilt-y head will fall, on thy guilt - y head will fall!

End of Act I.

Act II.

Nº 14. "Eh via, buffone, eh via."

Duet.

BRIGHAM YOUNG UNIVERSITY
OPERA WORKSHOP

Scene.— A Street.

Allegro assai.

Don Giovanni. Leporello.

Voice. G. L.

Eh via, buf-fo-ne, eh via, buffo-ne, non mi sec-car! No, no, pa-
I'll not be-lieve thee, I'll not believe thee! Whate'er thou say! I would not

Ob. Corni & str. Str.

Piano.

Don Giovanni. Leporello.

L. G.

dro-ne, no, no, pa-dro-ne! non vo' re-star! Sen-ti-mi a mi-co— Vo' andar, vi
grieve ye, I would not grieve ye, but I'll not stay! Do I ill-use thee? Pray, sir, ex-

Don Giovanni. Leporello.

L. G.

di-co! Va chi ti ho fatto, che vuoi la-sciar-mi? O niente affat-to, qua-si ammaz-
cuse me. My wrath I'll stifle, say what has chill'd thee? Oh, a mere trifle, You've near-ly

Don Giovanni.

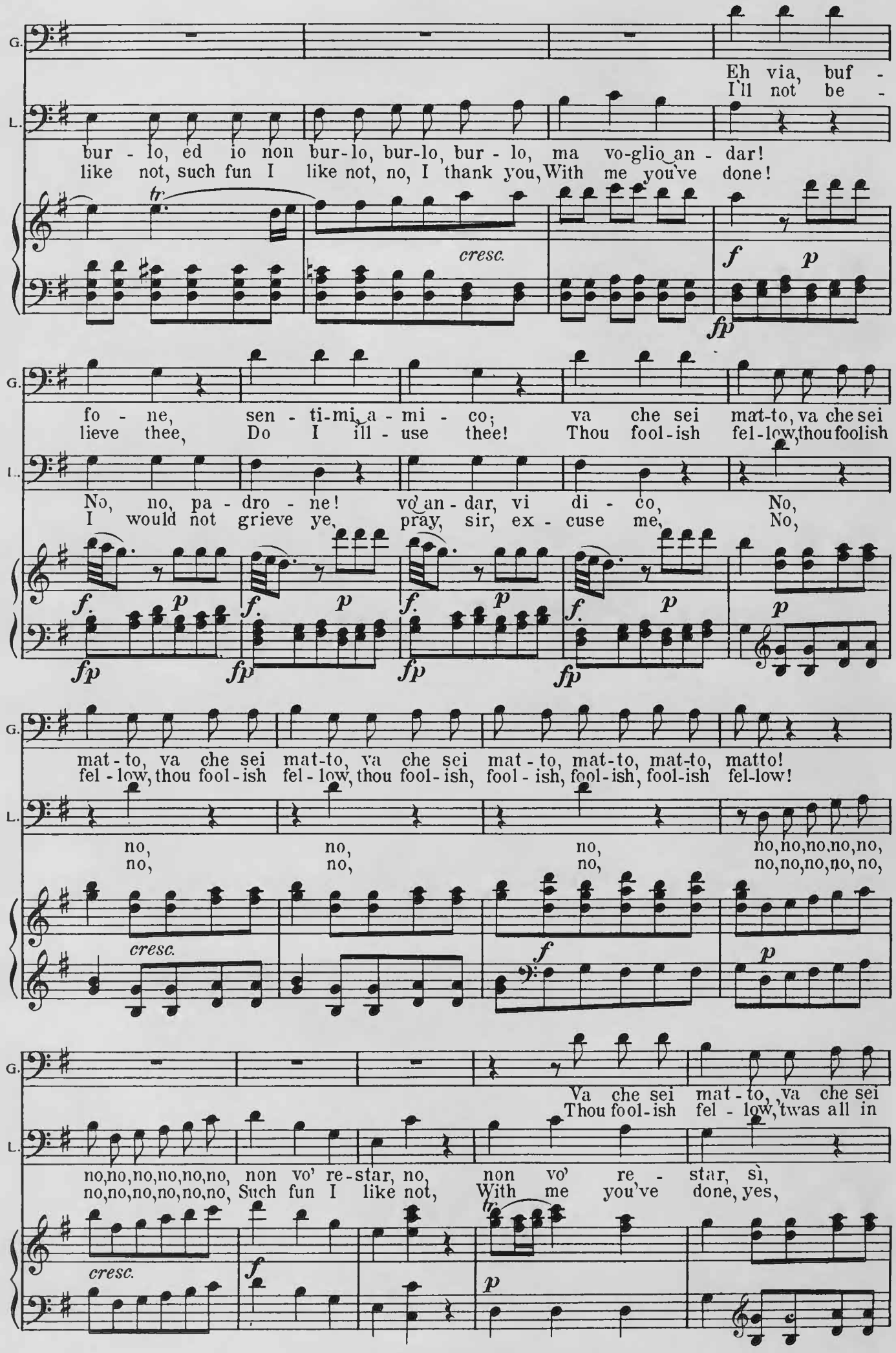
G.

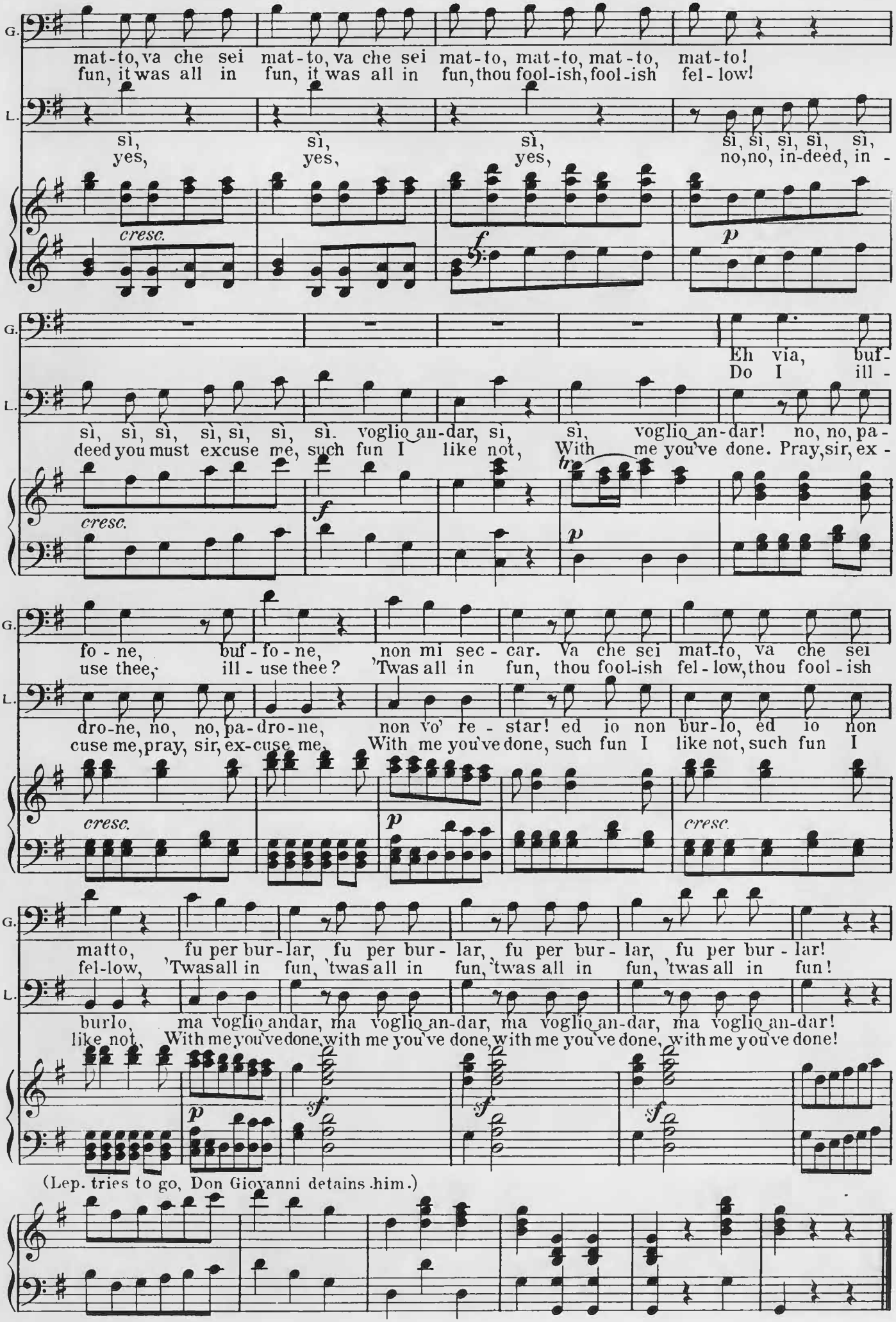
Va che sei mat-to, va che sei matto, matto, matto, fu per bur-lar.
Thou fool-ish fel-low, thou fool-ish, foolish, foolish fel-low, 'Twas all in fun.

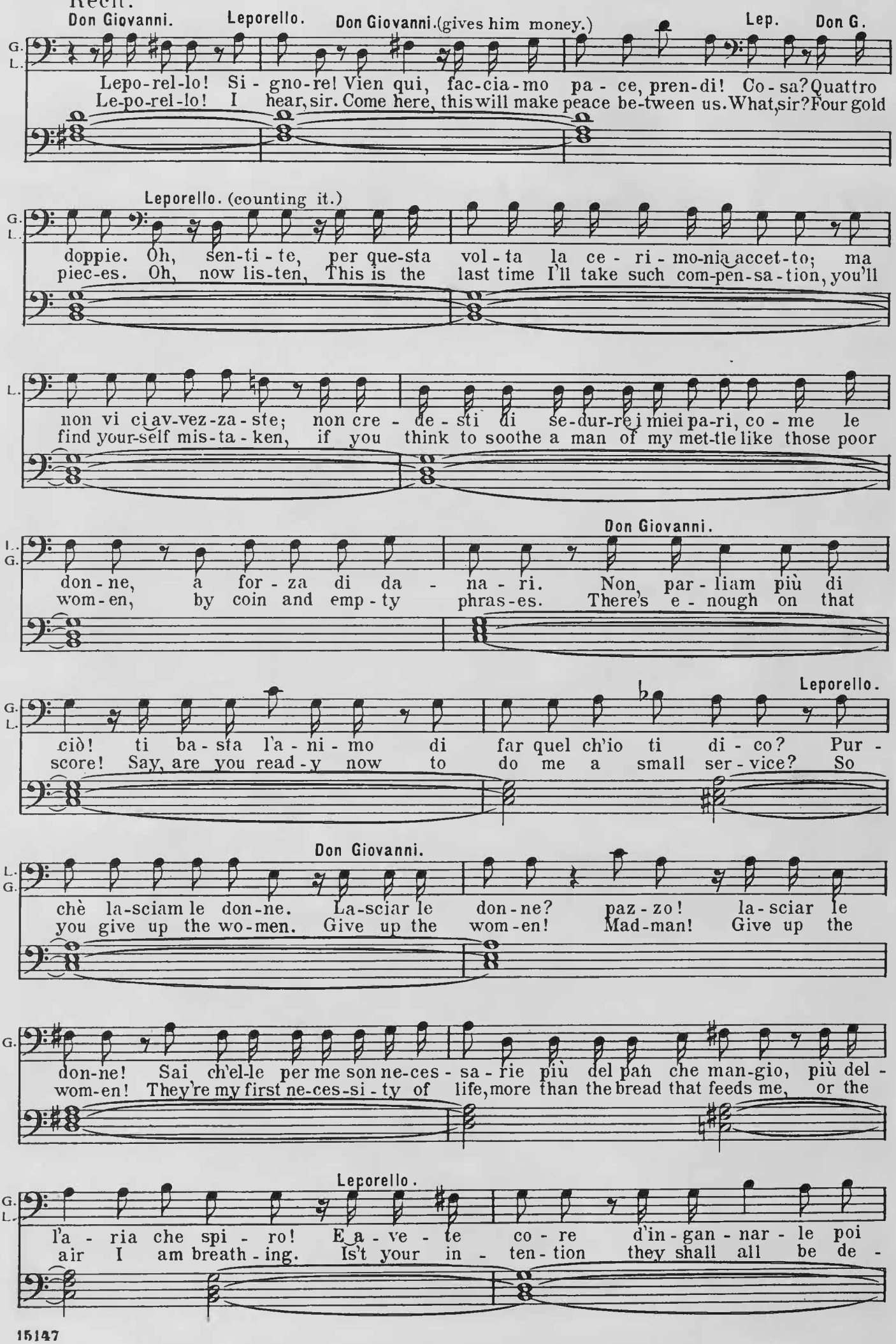
L.

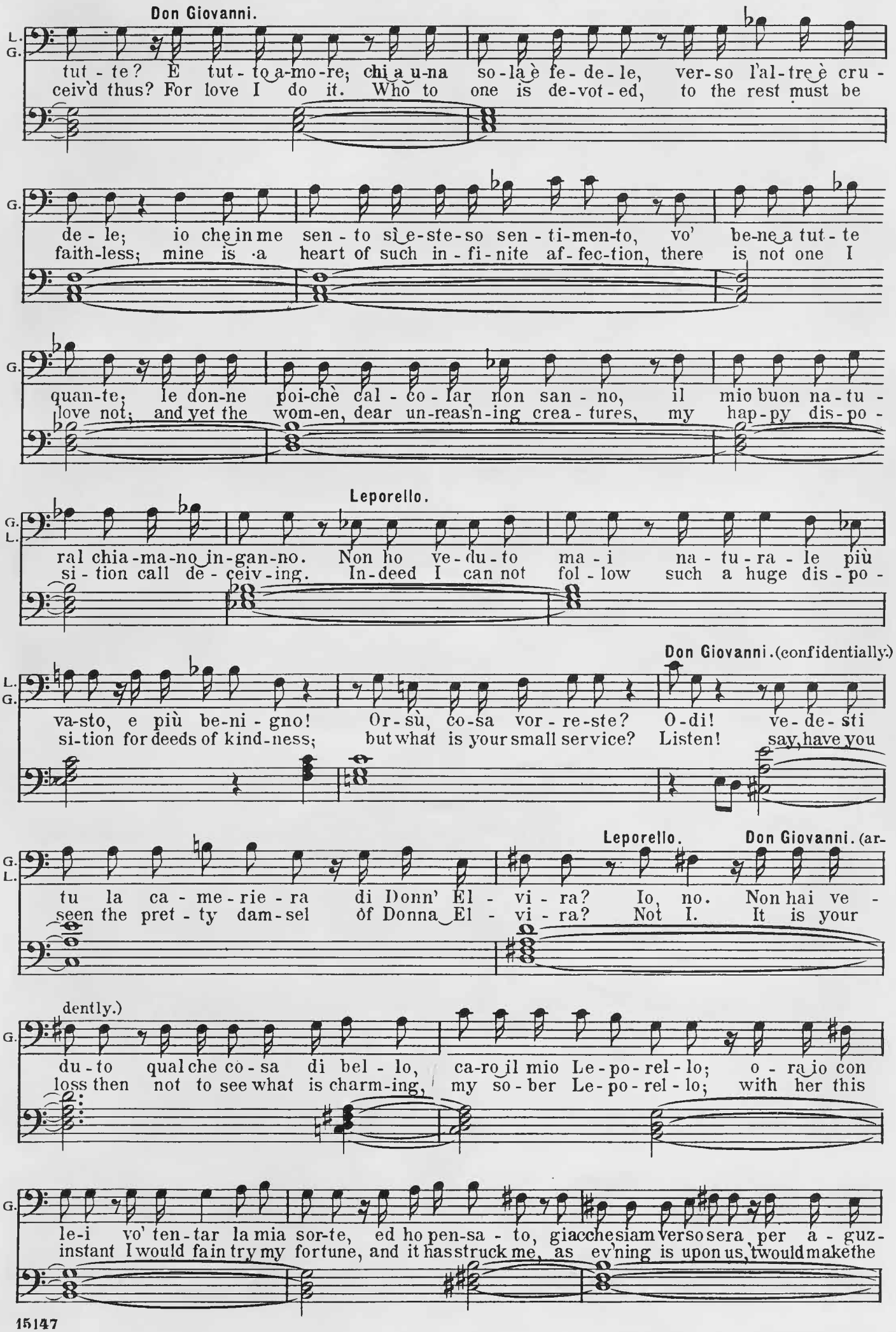
zar-mi. Ed io non
kill'd me. Such fun I

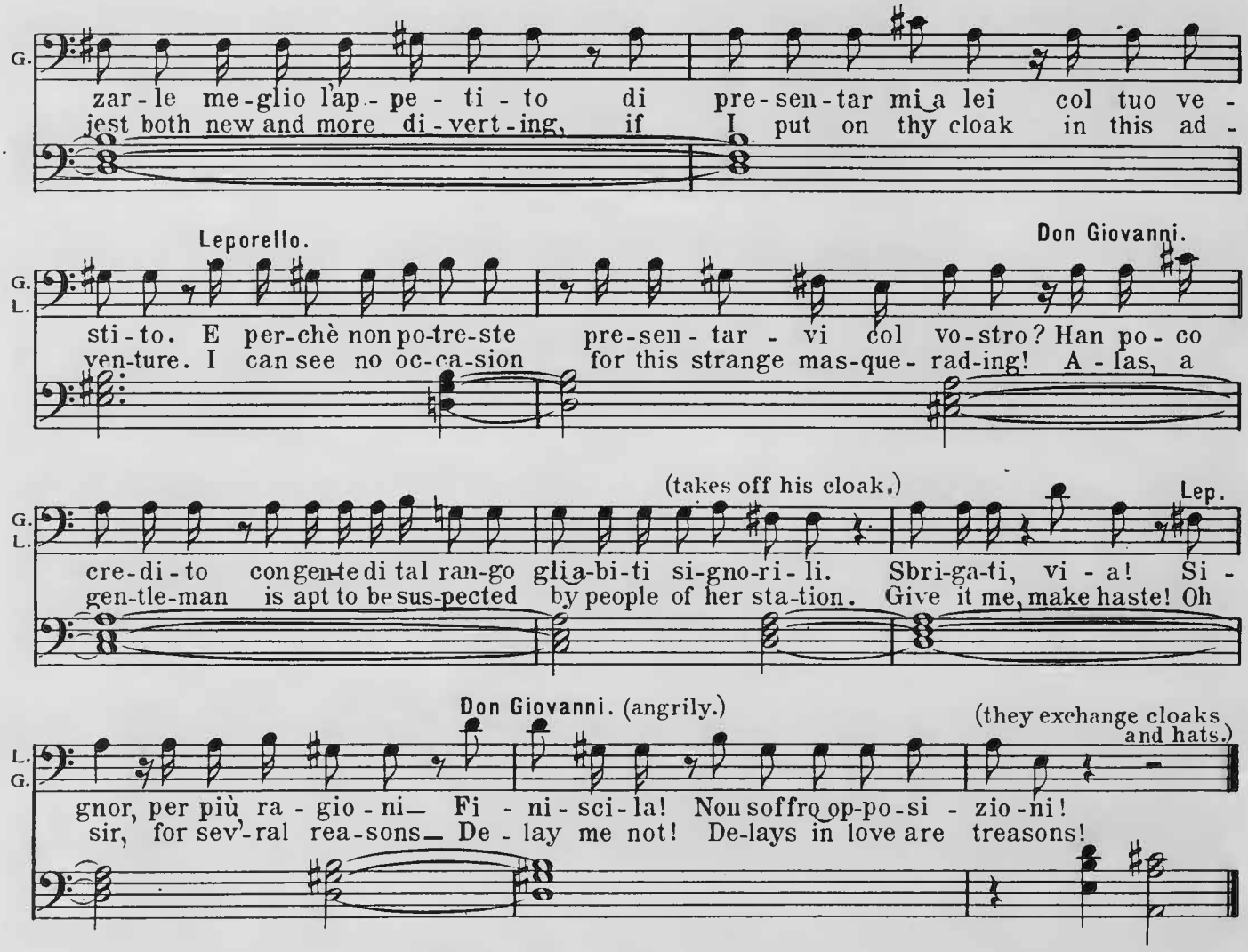
Vln. cresc.


G.
L.
Eh via, buf -
I'll not be -
bur - lo, ed io non bur-lo, bur-lo, bur - lo, ma vo-glio an - dar!
like not, such fun I like not, no, I thank you, With me you've done!
tr
cresc.
f
p
fp
fo - ne, sen - ti-mi a - mi - co; va che sei mat-to, va che sei
lieve thee, Do I ill - use thee! Thou fool-ish fel-low, thou foolish
No, no, pa - dro - ne! vo' an - dar, vi di - co, No,
I would not grieve ye, pray, sir, ex - cuse me, No,
mat - to, va che sei mat-to, va che sei mat - to, mat-to, mat-to, matto!
fel - low, thou fool - ish fel - low, thou fool - ish, fool - ish, fool-ish, fool-ish fel-low!
no, no, no, no,no,no,no,no,
no, no, no, no,no,no,no,no,
cresc.
Va che sei mat - to, va che sei
Thou fool-ish fel - low, 'twas all in
no,no,no,no,no,no, non vo' re-star, no, non vo' re - star, sì,
no,no,no,no,no,no, Such fun I like not, With me you've done, yes,


G.
mat-to, va che sei mat-to, va che sei mat-to, mat-to, mat-to, mat-to!
fun, it was all in fun, it was all in fun, thou fool-ish, fool-ish fel-low!
L.
sì, sì, sì, sì, sì, sì, sì, sì,
yes, yes, yes, no, no, in-deed, in -
cresc.
f
p
G.
Eh via, buf-
Do I ill -
L.
sì, sì, sì, sì, sì, sì, sì. voglio an-dar, sì, sì, voglio an-dar! no, no, pa-
deed you must excuse me, such fun I like not, With me you've done. Pray, sir, ex -
cresc.
f
tr
p
G.
fo - ne, buf - fo - ne, non mi sec - car. Va che sei mat-to, va che sei
use thee, ill - use thee? 'Twas all in fun, thou fool-ish fel - low, thou fool - ish
L.
dro-ne, no, no, pa-dro-ne, non vo' re - star! ed io non bur-lo, ed io non
cuse me, pray, sir, ex-cuse me, With me you've done, such fun I like not, such fun I
cresc.
p
cresc.
G.
matto, fu per bur-lar, fu per bur - lar, fu per bur - lar, fu per bur - lar!
fel-low, 'Twas all in fun, 'twas all in fun, 'twas all in fun, 'twas all in fun!
L.
burlo, ma voglio andar, ma voglio an-dar, ma voglio an-dar, ma voglio an-dar!
like not, With me you've done, with me you've done, with me you've done, with me you've done!
p
sf
sf
sf
(Lep. tries to go, Don Giovanni detains him.)


Recit.
Don Giovanni.
Leporello.
Don Giovanni. (gives him money.)
Lep.
Don G.
Lepo-rel-lo! Si-gno-re! Vien qui, fac-cia-mo pa-ce, pren-di! Co-sa? Quattro
Le-po-rel-lo! I hear, sir. Come here, this will make peace be-tween us. What, sir? Four gold
Leporello. (counting it.)
doppie. Oh, sen-ti-te, per que-sta vol-ta la ce-ri-mo-nia accet-to; ma
piec-es. Oh, now lis-ten, This is the last time I'll take such com-pen-sa-tion, you'll
non vi ci av-vez-za-ste; non cre-de-sti di se-dur-re i miei pa-ri, co-me le
find your-self mis-ta-ken, if you think to soothe a man of my met-tle like those poor
Don Giovanni.
don-ne, a for-za di da-na-ri. Non par-liam più di
wom-en, by coin and emp-ty phras-es. There's e-nough on that
Leporello.
ciò! ti ba-sta l'a-ni-mo di far quel ch'io ti di-co? Pur-
score! Say, are you read-y now to do me a small ser-vice? So
Don Giovanni.
chè la-sciam le don-ne. La-sciar le don-ne? paz-zo! la-sciar le
you give up the wo-men. Give up the wom-en! Mad-man! Give up the
don-ne! Sai ch'el-le per me son ne-ces-sa-rie più del pan che man-gio, più del-
wom-en! They're my first ne-ces-si-ty of life, more than the bread that feeds me, or the
Leporello.
l'a-ria che spi-ro! E a-ve-te co-re d'in-gan-nar-le poi
air I am breath-ing. Is't your in-ten-tion they shall all be de-

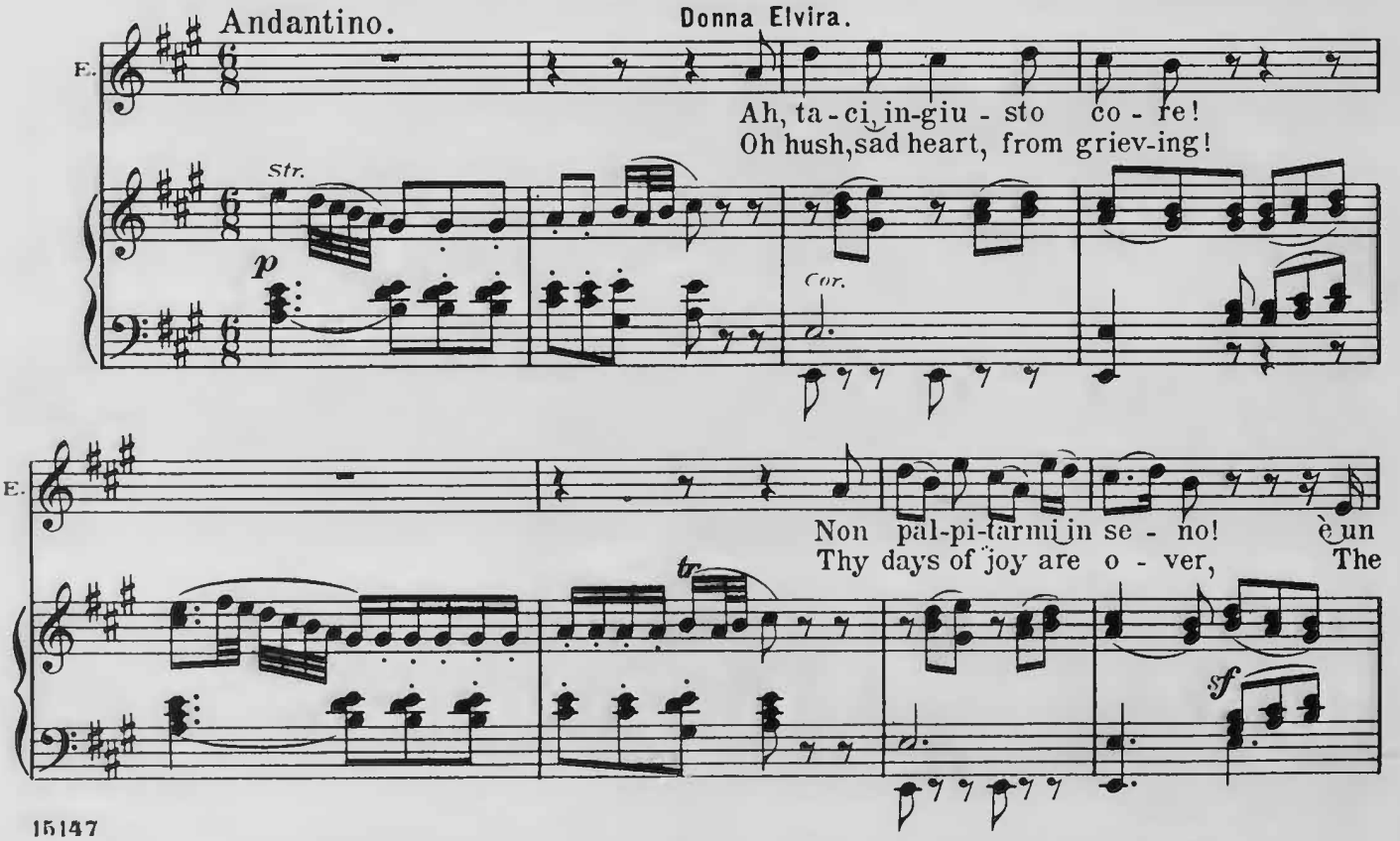

Don Giovanni.
tut - te? È tut - to a-mo-re; chi a u-na so-la è fe-de-le, ver-so l'al-tre è cru -
ceiv'd thus? For love I do it. Who to one is de-vot-ed, to the rest must be
de - le; io che in me sen - to sì e-ste-so sen - ti-men-to, vo' be-ne a tut - te
faith-less; mine is a heart of such in - fi-nite af-fec-tion, there is not one I
quan-te; le don-ne poi-chè cal - co - lar non san - no, il mio buon na-tu -
love not; and yet the wom-en, dear un-reas'n-ing crea - tures, my hap-py dis-po -
Leporello.
ral chia-ma-no in-gan-no. Non ho ve-du-to ma - i na - tu - ra - le più
si - tion call de - ceiv-ing. In-deed I can not fol - low such a huge dis - po -
Don Giovanni. (confidentially.)
va-sto, e più be-ni - gno! Or - sù, co-sa vor - re-ste? O - di! ve - de - sti
si-tion for deeds of kind-ness; but what is your small service? Listen! say, have you
Leporello.
Don Giovanni. (ar-
tu la ca - me - rie - ra di Donn' El - vi - ra? Io, no. Non hai ve -
seen the pret - ty dam-sel of Donna El - vi - ra? Not I. It is your
dently.)
du - to qual che co - sa di bel - lo, ca-ro il mio Le - po - rel - lo; o - ra io con
loss then not to see what is charm-ing, my so - ber Le - po - rel - lo; with her this
le-i vo' ten-tar la mia sor-te, ed ho pen-sa - to, giacchè siam verso sera per a - guz -
instant I would fain try my fortune, and it has struck me, as ev'ning is upon us, twould make the



Nº 15. "Ah, taci, ingiusto core."

Trio.

Donna Elvira. (at the window.) **Don Giovanni. Leporello.** (It gradually becomes dark.)



F. empio, è un tra-di-to-re, è col-pa a-ver pie-
traitor withwiles de-ceiving, Hath broke my heart in

Wind & Bass Vl. mf p mf p

E. L. tà, è col-pa a-ver pie-tà. Zit-to! di Donna El-
twain, hath broke my heart in twain. Soft-ly, 'tis Donna El-

Leporello. (aside to Don G.)

cresc. Fag. Bassi & Viola.

L. G. vi-ra, Si-gnor, la vo-ce io sen-to! Co-glie-re io vo' il mo-
vi-ra, Per-chance you might re-gain her. Thou here a while de-

Don Giov. (aside to Leporello)

Fl. Cl. Fag. Bassi & Viola.

G. men-to, tu fer-ma-ti un po' là! tu fer-ma-ti un po'
tain her, I'll soon come back a-gain, I'll soon come back a-

(stands behind Leporello.) (making appropriate

G. là! El-vi-ra, i-do-lo mi-o,
gain. El-vi-ra, hear my sighing!

tr Wind.

gestures with Leporello's arms)

G. El-vi-ra, i-do-lo mi-o!
El-vi-ra, hear my sigh-ing!

Strs tr sf

Donna Elvira.

Non è co-stui l'in-gra-to?
Ah is it thou, un-grateful?

Don Giovanni.

Sì, vi - ta mi - a, son'
'Tis I, and fond - ly re-

mf *p* *mf* *p*

Strings & Cor sustain.

Donna Elvira.

Nu- mi, che strano effet - to
Strangely his words af-fect me.

Don Giovanni.

i - - - o, e chie - do ca - ri - tà.
ly - - - ing, My love thou'lt not dis - dain.

Leporello.

(aside)

Sta-te a ve-der la
She must be of the

Cl.

Fag.

mi si ri-sveglia in pet-to,
Love, oh do thou di-rect me!

mi si ri - sve- - glia in pet - to!
Love, oh do thou di - rect me!

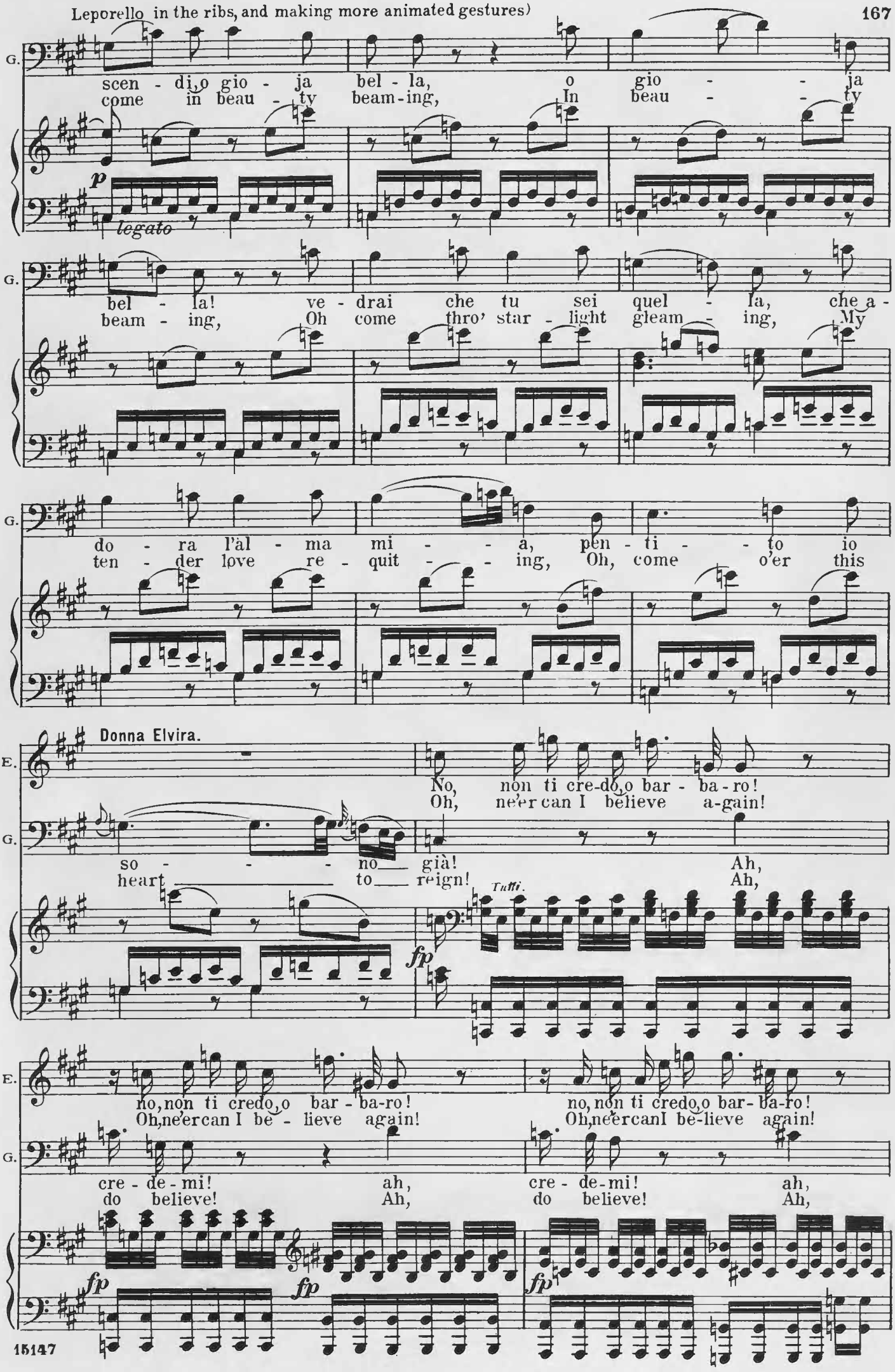
(poking

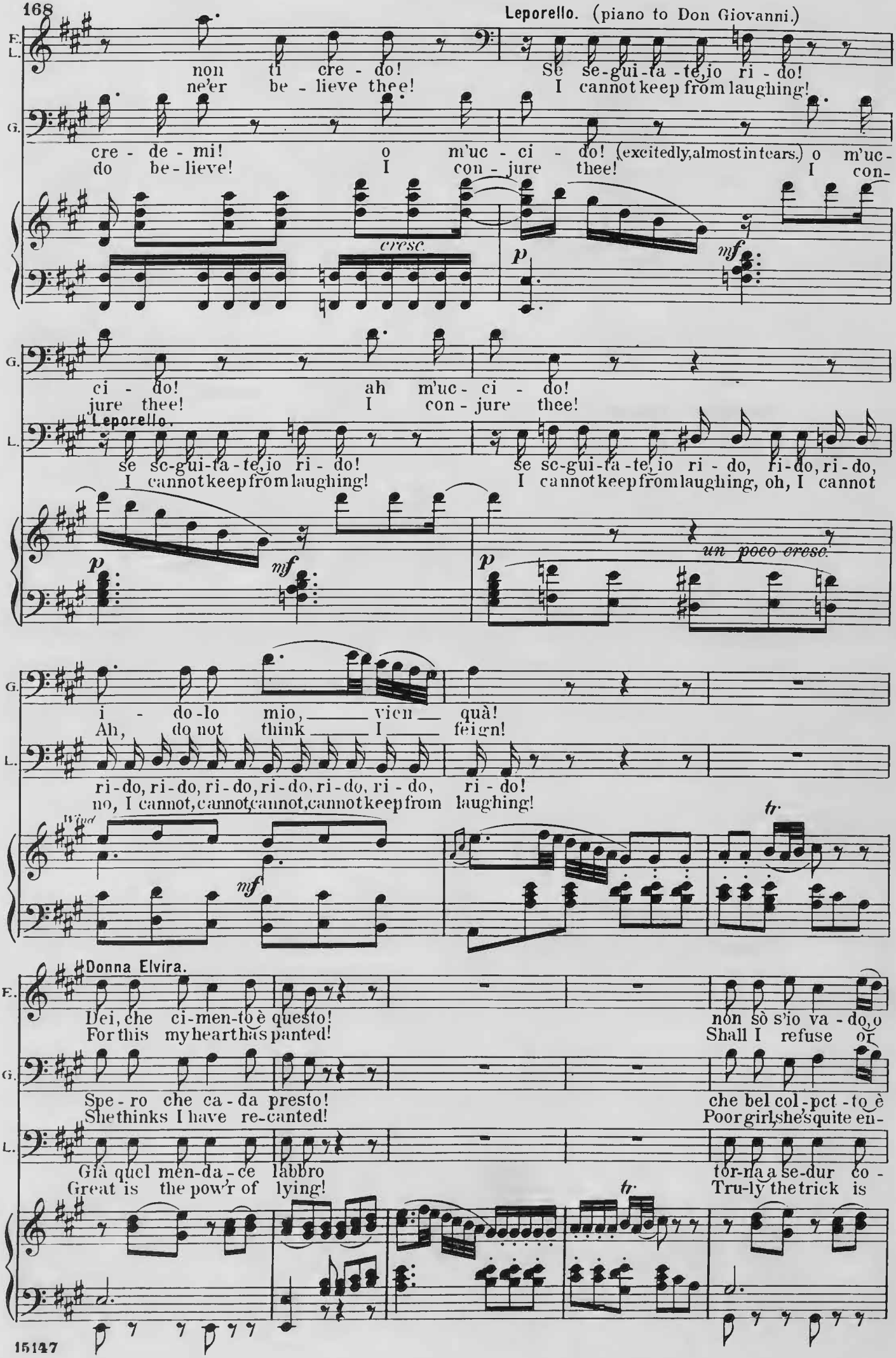
Di-
Oh

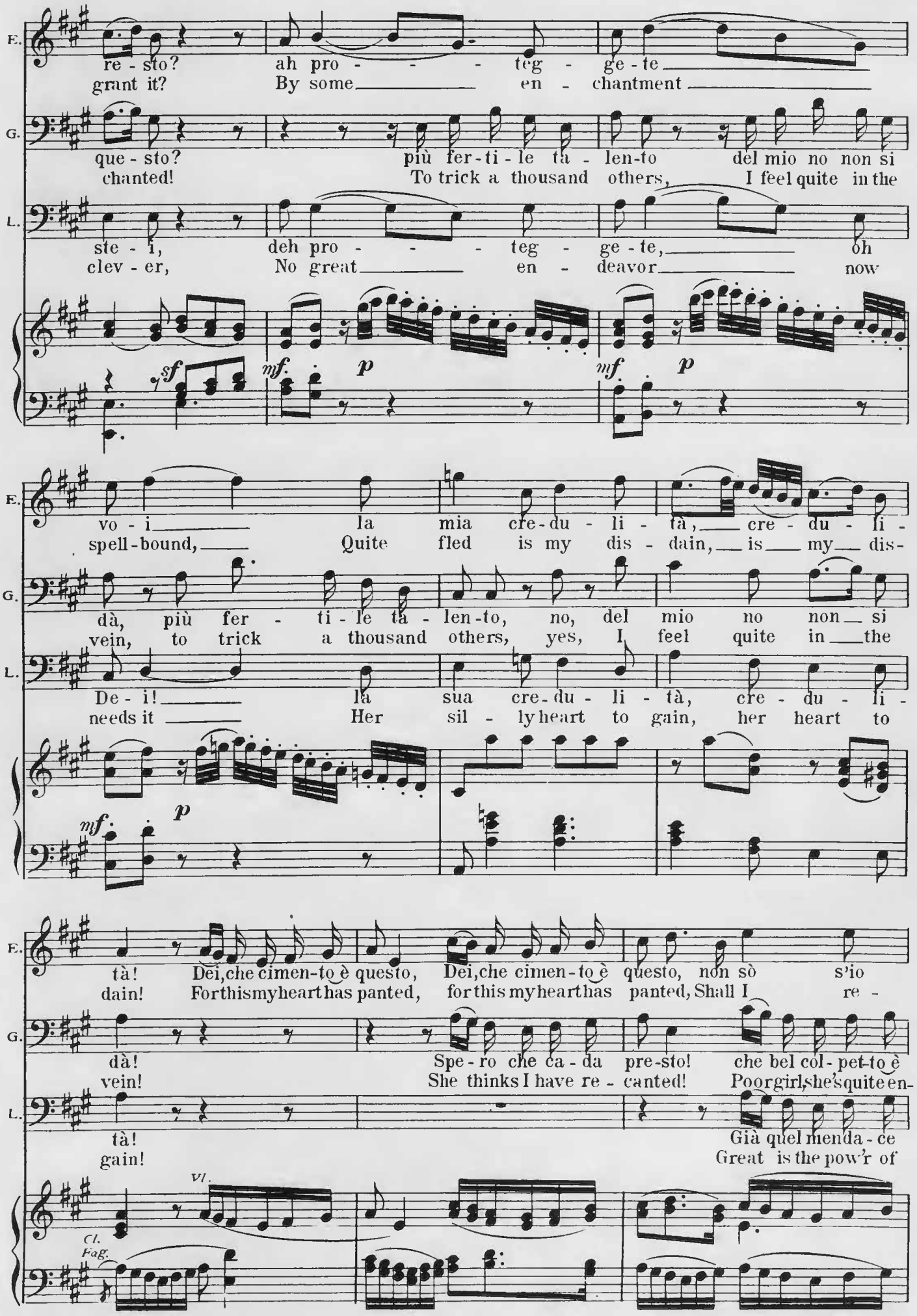
(crossly, to Don Giovanni)

paz - za,
mad-dest,

che ancor gli cre-de - rà, gli cre-de - rà, gli cre-de - rà.
in him to trust a - gain, in him to trust, to trust a - gain.


G.
scen - di, o gio - ja bel - la, o gio - - ja
come in beau - ty beam-ing, In beau - - ty
p
legato
G.
bel - la! ve - drai che tu sei quel - la, che a -
beam - ing, Oh come thro' star - light gleam - ing, My
G.
do - ra l'al - ma mi - - a, pen - ti - - to io
ten - der love re - quit - - ing, Oh, come o'er this
Donna Elvira.
E.
No, non ti cre-do, o bar - ba - ro!
Oh, ne'er can I believe a-gain!
G.
so - - - no già! Ah,
heart to reign! Ah,
Tutti.
fp
E.
no, non ti credo, o bar - ba-ro! no, non ti credo, o bar - ba-ro!
Oh, ne'er can I be - lieve again! Oh, ne'er can I be-lieve again!
G.
cre - de - mi! ah, cre - de - mi! ah,
do believe! Ah, do believe! Ah,
fp
fp
fp


Leporello. (piano to Don Giovanni.)
non ti cre - do!
ne'er be - lieve thee!
Se se-gui-ta-te,io ri - do!
I cannot keep from laughing!
cre - de - mi!
do be-lieve!
o m'uc - ci - do! (excitedly,almost in tears.)
I con - jure thee!
o m'uc-
I con-
cresc.
p
mf
ci - do!
jure thee!
ah m'uc - ci - do!
I con - jure thee!
Leporello.
se se-gui-ta-te,io ri - do!
I cannot keep from laughing!
se se-gui-ta-te,io ri - do, ri-do, ri-do,
I cannot keep from laughing, oh, I cannot
p
mf
p
un poco cresc.
i - do-lo mio, vien quà!
Ah, do not think I feign!
ri-do, ri-do, ri-do, ri-do, ri-do, ri - do, ri - do!
no, I cannot, cannot, cannot, cannot keep from laughing!
Wind
mf
tr
Donna Elvira.
Dei, che ci-men-to è questo!
For this my heart has panted!
non sò s'io va - do, o
Shall I refuse or
Spe - ro che ca - da presto!
She thinks I have re-canted!
che bel col - pet - to è
Poor girl, she's quite en-
Già quel men-da - ce labbro
Great is the pow'r of lying!
tor-na a se-dur co -
Tru-ly the trick is
tr


E.
re - sto? ah pro - - - - teg - ge - te
grant it? By some en - chantment
G.
que - sto? più fer - ti - le ta - len - to del mio no non si
chanted! To trick a thousand others, I feel quite in the
L.
ste - i, deh pro - - - - teg - ge - te, oh
clev - er, No great en - deavor now
sf mf p mf p
E.
vo - i la mia cre - du - li - tà, cre - du - li -
spell - bound, Quite fled is my dis - dain, is my dis -
G.
dà, più fer - ti - le ta - len - to, no, del mio no non si
vein, to trick a thousand others, yes, I feel quite in the
L.
De - i! la sua cre - du - li - tà, cre - du - li -
needs it Her sil - ly heart to gain, her heart to
mf p
E.
tà! Dei, che cimen - to è questo, Dei, che cimen - to è questo, non sò s'io
dain! For this my heart has panted, for this my heart has panted, Shall I re -
G.
dà! Spe - ro che ca - da pre - sto! che bel col - pet - to è
vein! She thinks I have re - canted! Poor girl, she's quite en -
L.
tà! Già quel menda - ce
gain! Great is the pow'r of
VI.
Cl.
Fag.

E. va-do, non sò s'io re-sto! Dei! che ci-men-to è que-sto, non sò s'io va-do, o
fuse now, or shall I grant it? For this my heart has panted, Shall I re-fuse or

G. que-sto, che bel col-pet-to, spe-ro che ca-da pre-sto, che bel col-pet-to è
chanted, she's quite en-chanted. She thinks I have re-cant-ed, Poor girl, she's quite en-

L. labbro torna a se-dur co-ste-i; già quel men-da-ce labbro tor-na a se-dur co-
ly-ing, Truly the trick is clever, great is the pow'r of ly-ing, tru-ly the trick is

cresc. *f* *p*

E. re-sto! Ah pro - - teg - ge-te
grant it? By some en - chantment

G. que-sto! più fer-ti-le ta-len-to del mio no non si
chanted! To trick a thousand others I feel quite in the

L. ste-i, deh pro - - teg - ge-te oh
clev-er, No great en - deavor now

sf *p* *mf.* *mf.* *p*

E. voi la mia cre-du-li-tà, cre-du-li-tà, la
spell-bound, quite fled is my dis-dain, is my dis-dain, quite

G. dà, più fer-ti-le ta-len-to, no del mio, no, non si dà,
vein, to trick a thousand others, yes, I feel quite in the vein,

L. De-i, la sua cre-du-li-tà, cre-du-li-tà,
needs it Her sil-ly heart to gain, her heart to gain,

mf. *p*

(disappears from the window)

E. mia cre - du - li - tà, la mia cre - du - li - tà!
fled is my dis-dain, quite fled is my dis-dain!

G. no non si dà, no non si dà!
quite in the vein, quite in the vein.

L. cre - du - li - tà, cre - du - li - tà!
her heart to gain, her heart to gain.

p cresc. p pp

Recit.

Don Giovanni. (in great spirits.) Leporello. Don Giov.

G. L. A - mi-co, che ti par? Mi par che abbiate un' a - ni-ma di bronzo. Và
Well, am I not in luck? You may be luck - y, but you've a heart of marble. Come,

(pointing at the window)

G. là, che sei'l gran gonzo! A - scol - ta be - ne: quan-do co - stei qui vie - ne,
come, you're grow-ing prosy! now learn your part, Sir; when she makes her ap-pear-ance,

G. tu cor-ri ad ab-brac-ciar - la, fal - le quat - tro ca - rez - ze, fin - gi la vo - ce
run to her and em-brace her, do not spare your caress-es, em - u-late well your

G. mi - a: poi con bell' ar - te cer - ca te - co con - dur - la in al - tra
mas-ter; next you must find a pre-text that calls you both off to some

Leporello. Don Giovanni. Leporello.

G. L. par-te. Ma, Si-gno-re Non più re - pli - che! E se poi mi co - no - sce?
distance. But supposing That is settled, then. And should she re-cog-nize me?

Don Giovanni. (softly)

G. Non ti co - no-sce-rà, se tu non vuo - i; zit-to: ell' a-pre, ehi, giu-di-zio!
If she should re-cognize you, you're a blockhead. Si-lence, she's coming, now, attention.

He runs off to the side, leaving Leporello alone; Donna Elvira enters from the house, and advances to meet Leporello; Don Giovanni watches their movements from the side.

Donna Elvira. (to Leporello) Don Giovanni. (aside) Leporello (aside) Donna Elvira.

E. G. L. Ec - co mi a vo - i. (Veg-gia-mo che fa - rà.) (Che imbroglio!) Dunque cre-der po-
Once more we meet, then. (I'll stay a while and watch.) (Confound it!) Say, oh dare I be-

E. trò che i pianti mie-i ab-bian vin - to quel cor? dunque pen-ti - to, l'a-ma-to Don Gio-
lieve that my de-votion has at length touch'd thy heart? And now re-pentant, my dear-ly lov'd Gio-

Leporello. (imitating D. G's voice.) Donna Elvira.

E. L. vanni, al suo do-ve-re, e all' a-mor mio ri-tor-na? Sì, ca-ri-na! Cru-
vanni, to me return-ing, once more to joy re-stores me? Yes, my treasure! Ah

E. de - le! se sa - pe - ste quan-te la-gri-me e quan-ti sos-pir voi mi co-
faithless! I'll not tell thee all the mis-er-y, the sighs and the tears that thou hast

Leporello. Donna Elvira. Leporello.

E. L. sta - te! Io, vi - ta mi - a? Vo - i. Po - ve - ri - na!
cost me! I, love - ly crea - ture? Who else? Oh poor dar - ling!

Donna Elvira. Leporello. Donna Elvira.

L. E. quanto mi di-spia-ce! Mi fug - gi - re - te più? No, mu-so bel - lo! Sa - re - te sem-pre
'Twas too bad to do so. You'll leave me nev-er-more? No pret-ty creature! And you are mine for

Leporello. (sighing) Donna Elvira. Leporello. (aside)

E. L. mi-o? Sempre! Ca - ris - si - mo! Ca - ris - si - ma! (la bur-la mi dà gu - sto.)
ever? Ev - er! How dear you are! How ver-y dear! (this part is not un-pleasant.)

Donna Elvira. Leporello. Donna Elvira. (embracing him)

E. L. Mio te - so - ro! Mia Ve - ne - re! Son per voi tut - ta
My be - lov'd one! Oh yes, my dear! How I love thee thou

Leporello. Don Giovanni. Donna Elvira.

E. L. G. fo - co. Io tut - to ce - ne - re. (Il bir - bo si ri - scal - da.) E
know-est. I love you dread-ful - ly. (It seems the ras-cal's warm-ing.) You'll

Leporello. Donna Elvira. Leporello.

E. L. non m'in - gan - ne - re - te? No, si - cu - ro. Giu - ra - te - mi. Lo
nev - er - more de - ceive me? Nev - er, nev - er. Then swear it me. By

L. giu - ro a que - sta ma - no, che ba-cio con tra-spor - to, e a quei bei
this white hand I swear it, which if you please I'll kiss, dear, by those bright

Donna Elvira. (escapes with Leporello)

E. Oh Nu - mi!
O heav - en!

Don Giovanni. (pretends to waylay them) Leporello. D. Giov.

L. G. lu - mi. Ih, eh, ah, ah; sei mor - to! Oh Nu - mi! Ih,
eyes! Ih, eh, ah, ah; sur - rend - er! O heav - en! Ih,

(taking up the

G. eh, ih, eh, ah, ah! Par che la sor - te mi se - con - di; veg - gia - mo!
eh, ih, eh, ah, ah! Now fortune help me to persuade her; all's qui - et.

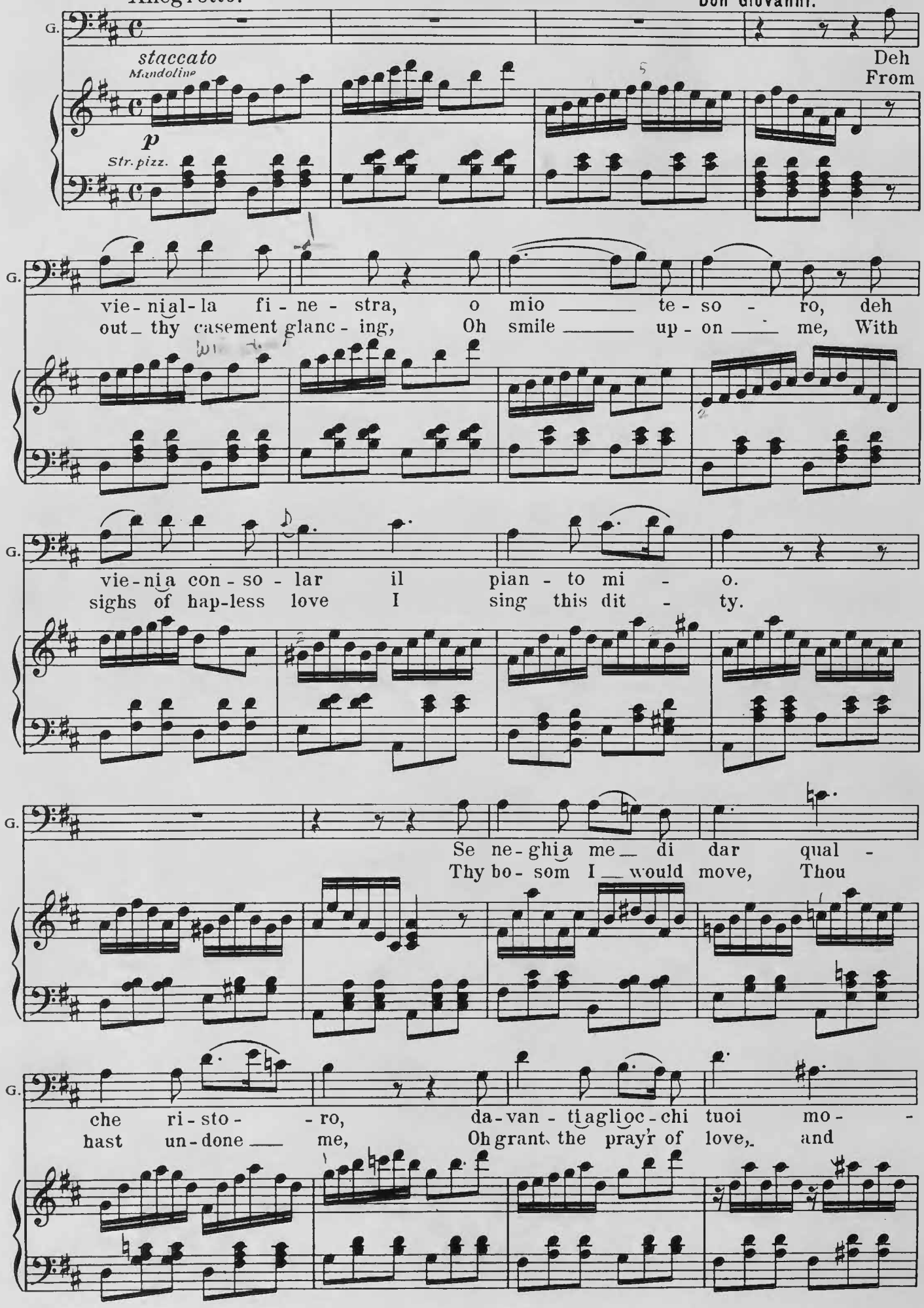
tr

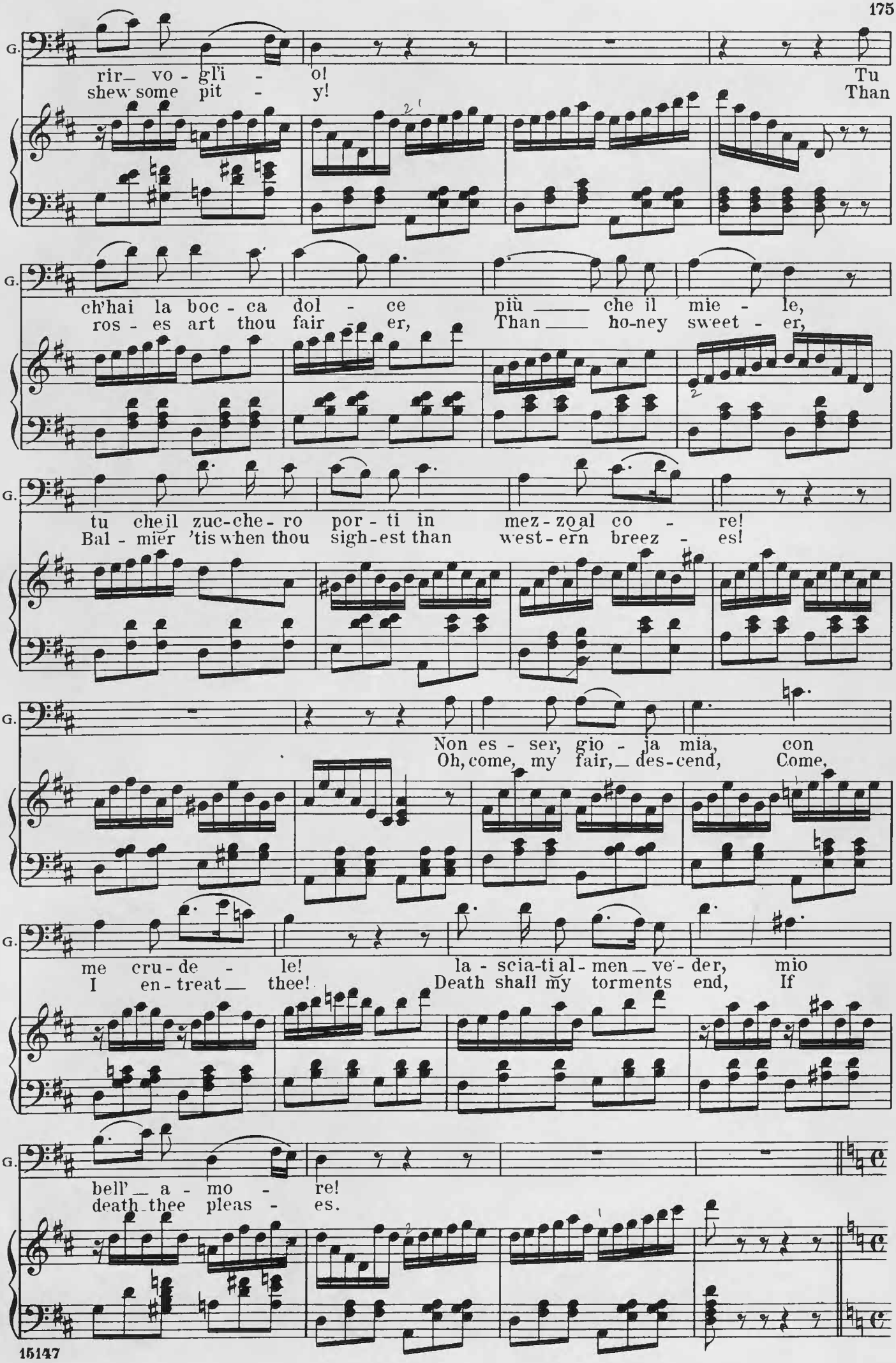
mandolin which Leporello left leaning against the house)

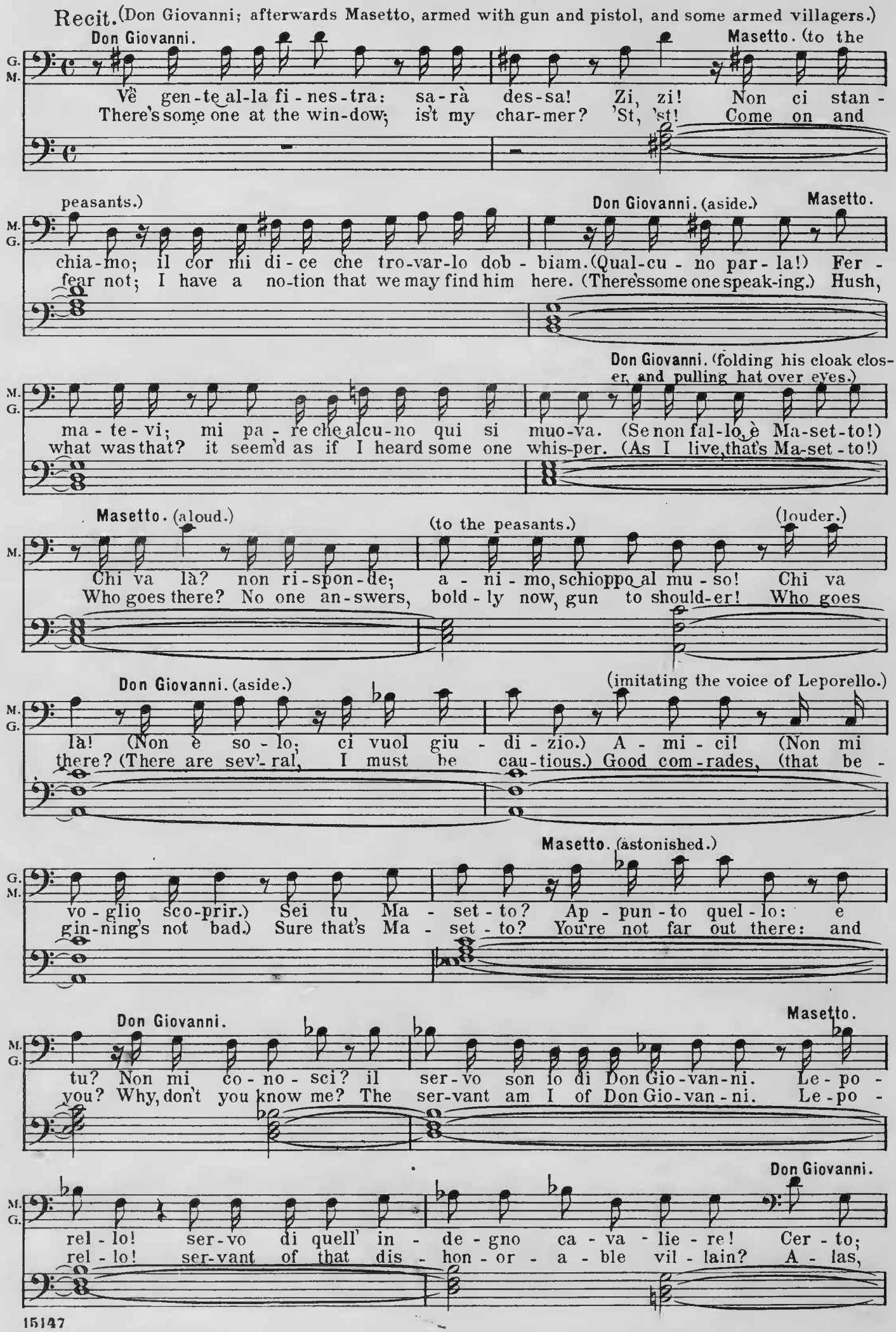
G. Le fi - ne - stre son que-ste; o - ra can-tia - mo.
This, I think, is the win-dow; I'll se - re-nade her.

Nº 16. „Deh vieni alla finestra.„

Allegretto. Canzonetta. Don Giovanni.




G.
rir_ vo - gl'i - o! Tu
shew some pit - y! Than
G.
ch'hai la boc - ca dol - ce più ____ che il mie - le,
ros - es art thou fair - er, Than ____ ho-ney sweet - er,
G.
tu cheil zuc-che - ro por - ti in mez - zoal co - re!
Bal - mier 'tis when thou sigh-est than west - ern breez - es!
G.
Non es - ser, gio - ja mia, con
Oh, come, my fair, _ des-cend, Come,
G.
me cru-de - le! la - scia-ti al - men _ ve - der, mio
I en-treat _ thee! Death shall my torments end, If
G.
bell' _ a - mo - re!
death thee pleas - es.


Recit. (Don Giovanni; afterwards Masetto, armed with gun and pistol, and some armed villagers.)
Don Giovanni.
Masetto. (to the
Vè gen-te al-la fi-nes-tra: sa-rà des-sa! Zi, zi! Non ci stan-
There's some one at the win-dow; is't my char-mer? 'St, 'st! Come on and
peasants.)
Don Giovanni. (aside.)
Masetto.
chia-mo; il cor mi di-ce che tro-var-lo dob-biam. (Qual-cu-no par-la!) Fer-
fear not; I have a no-tion that we may find him here. (There's some one speak-ing.) Hush,
Don Giovanni. (folding his cloak closer, and pulling hat over eyes.)
ma-te-vi; mi pa-re che alcu-no qui si muo-va. (Se non fal-lo, è Ma-set-to!)
what was that? it seem'd as if I heard some one whis-per. (As I live, that's Ma-set-to!)
Masetto. (aloud.)
(to the peasants.)
(louder.)
Chi va là? non ri-spon-de; a-ni-mo, schioppo al mu-so! Chi va
Who goes there? No one an-swers, bold-ly now, gun to should-er! Who goes
Don Giovanni. (aside.)
(imitating the voice of Leporello.)
là! (Non è so-lo; ci vuol giu-di-zio.) A-mi-ci! (Non mi
there? (There are sev'-ral, I must be cau-tious.) Good com-rades, (that be-
Masetto. (astonished.)
vo-glio sco-prir.) Sei tu, Ma-set-to? Ap-pun-to quel-lo: e
gin-ning's not bad.) Sure that's Ma-set-to? You're not far out there: and
Don Giovanni.
Masetto.
tu? Non mi co-no-sci? il ser-vo son io di Don Gio-van-ni. Le-po-
you? Why, don't you know me? The ser-vant am I of Don Gio-van-ni. Le-po-
Don Giovanni.
rel-lo! ser-vo di quell' in-de-gno ca-va-lie-re! Cer-to;
rel-lo! ser-vant of that dis-hon-or-a-ble vil-lain? A-las,

Masetto.

G. M. di quel bric - co - ne! Di quell' uom sen - za o - no - re: ah,
of that same ras-cal. Say: that man lost to all hon - our: Ah,

M. dimmi un po-co, do-ve pos-siam tro - var - lo; lo cer - co con co - stor per tru-ci-dar-lo.
then you just can tell me where we may find him; these friends and I are seek-ing him to kill him.

Don Giovanni. (in centre of group.)

G. (Ba-ga-tel - le!) bra - vis-si - mo, Ma-set-to! anch' io con voi m'u - ni - sco Per
(Ve-ry pleasant!) You've a good head, Ma-set-to! I'll do my best to help you, and

G. farglie-la a quel birbo di pa - dro-ne; or sentiun po' qual è la mia intenzione.
play a trick up-on my grace-less mas-ter; I have a plan will help to take him faster.

Nº 17. "Metà di voi quà vadano."

Aria.

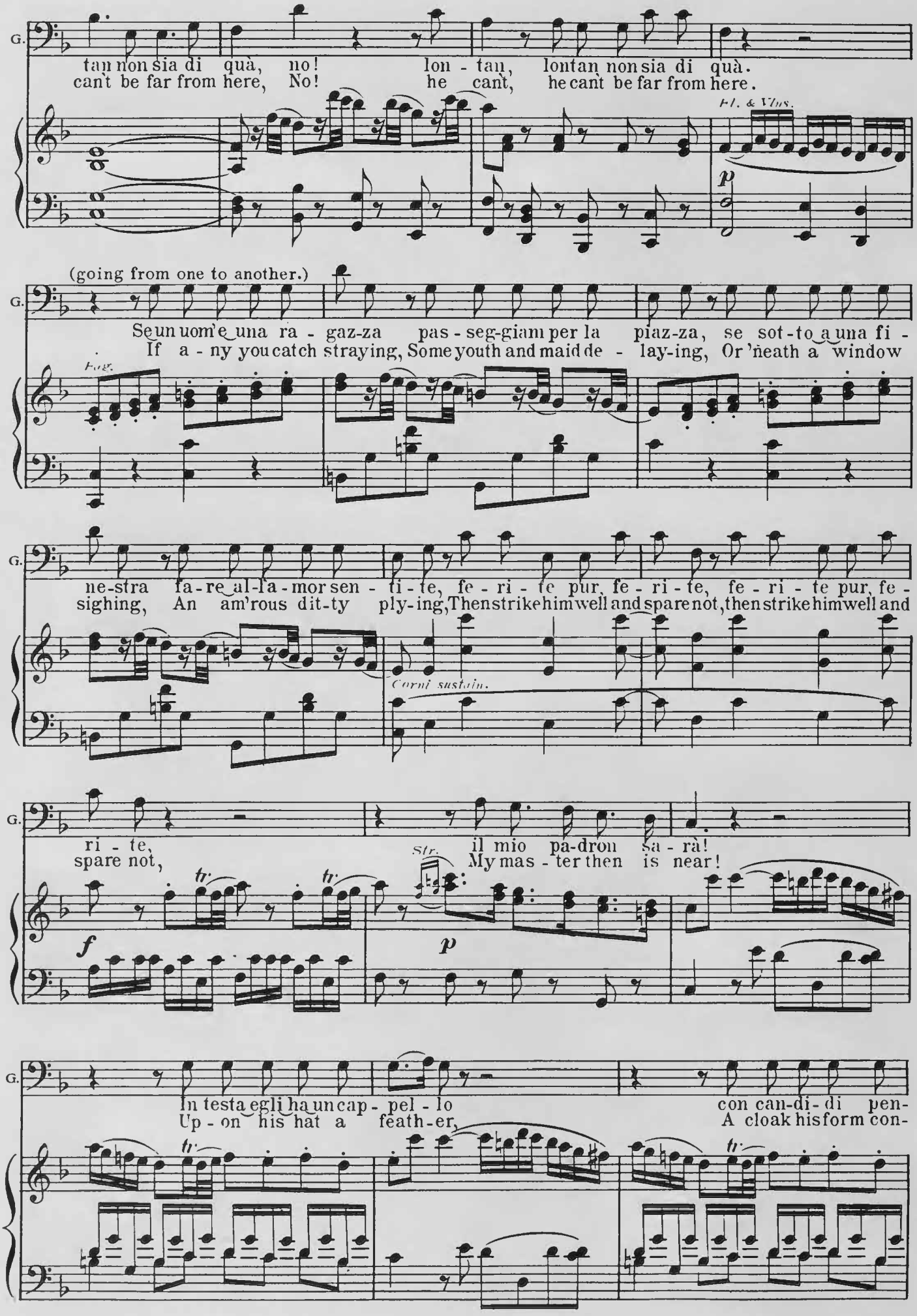
Andante con moto.

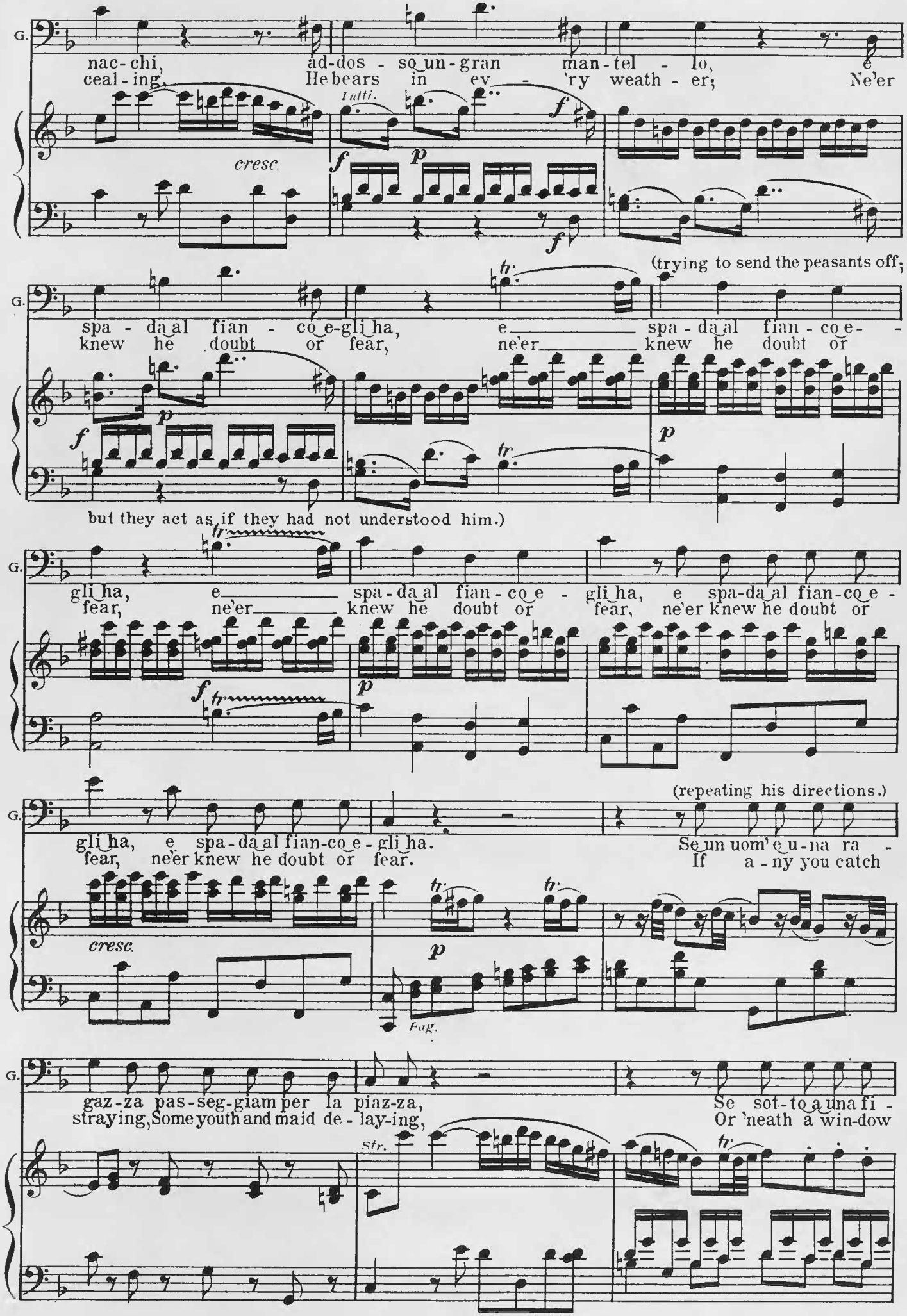
Don Giovanni. (to the peasants.)

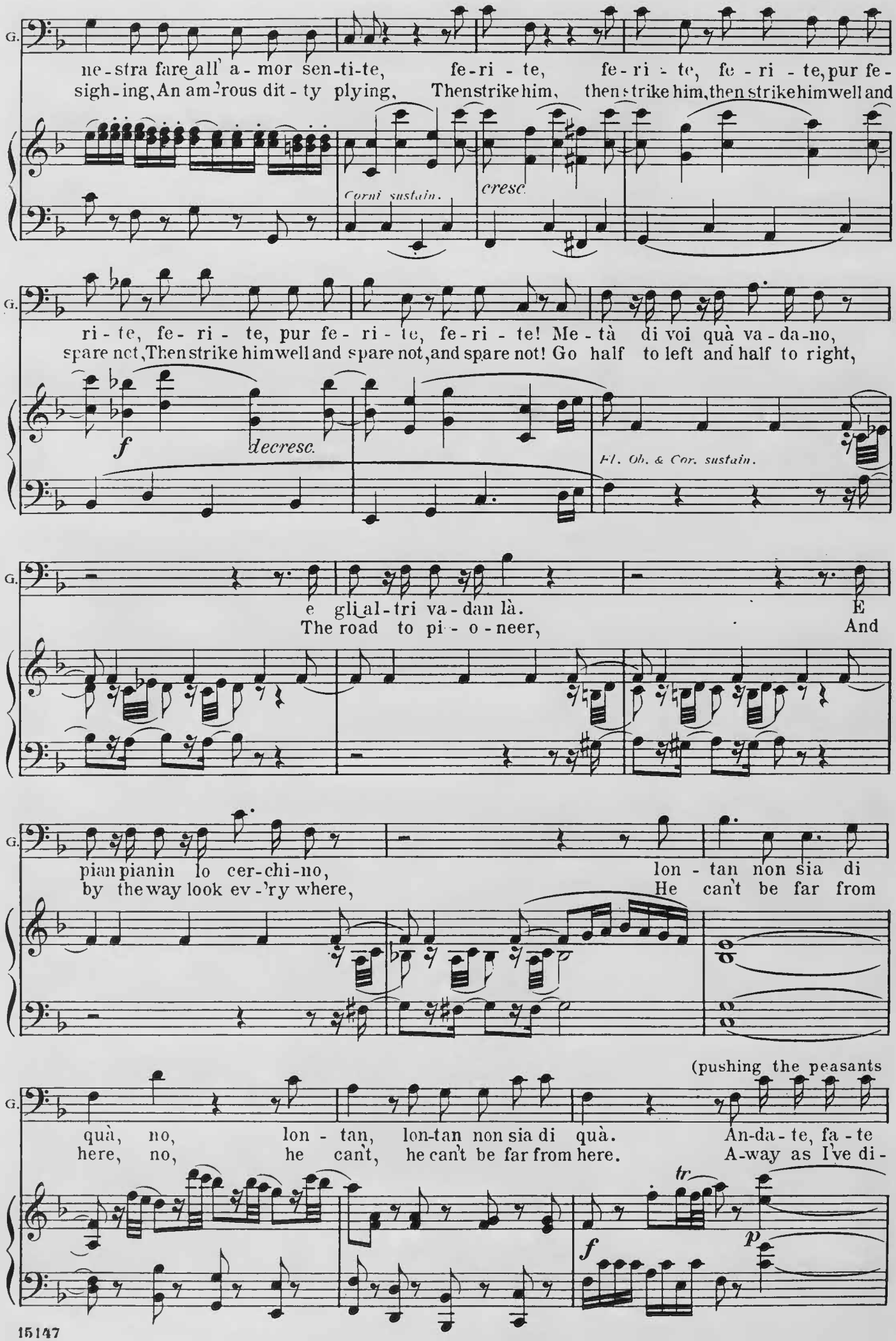
G. Me-tà di voi quà va - da-no, c gli altri va-dan là!
Go half to left, and half to right, The road to pi - o-neer,

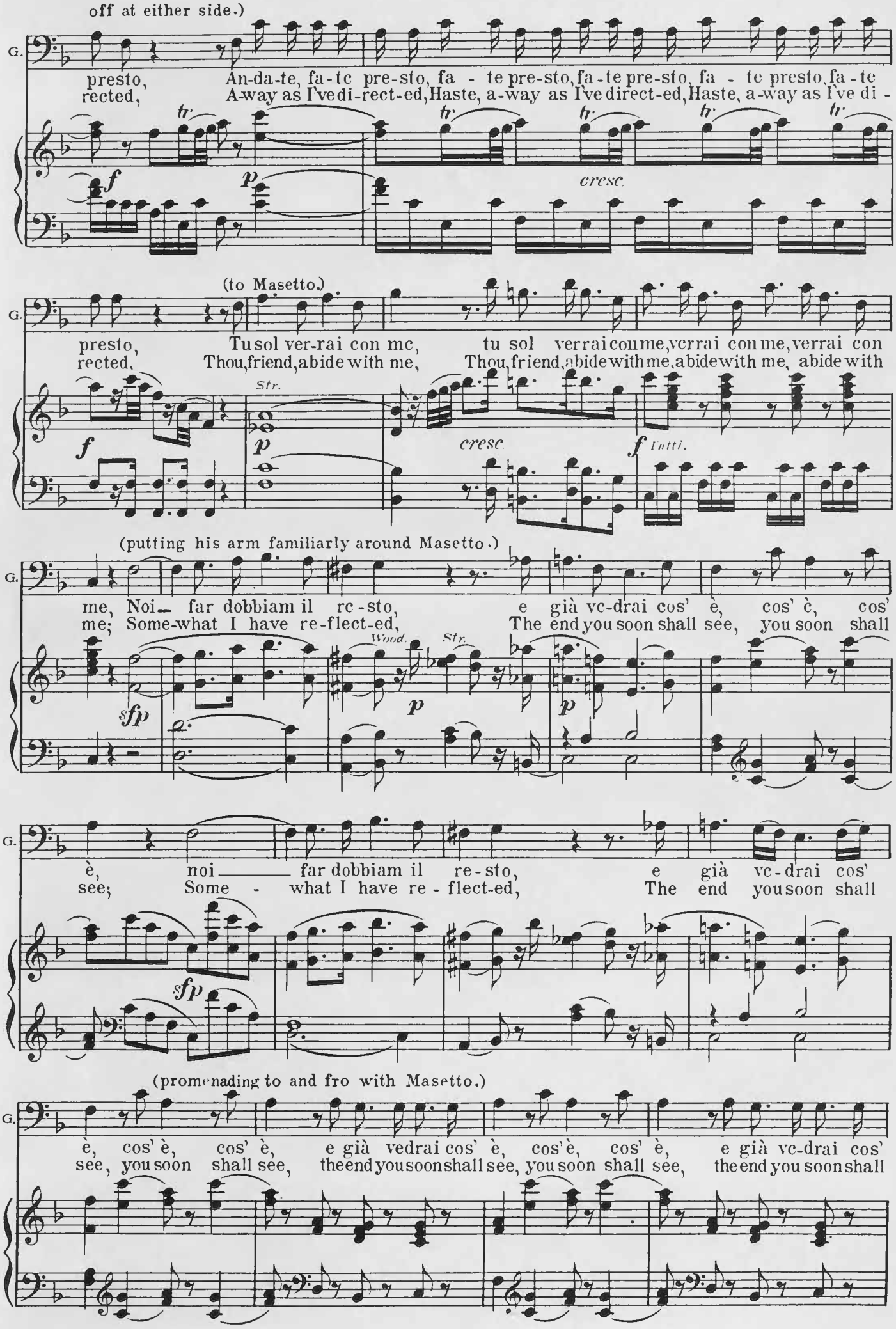
Corni & Vln. *p* *Str.*

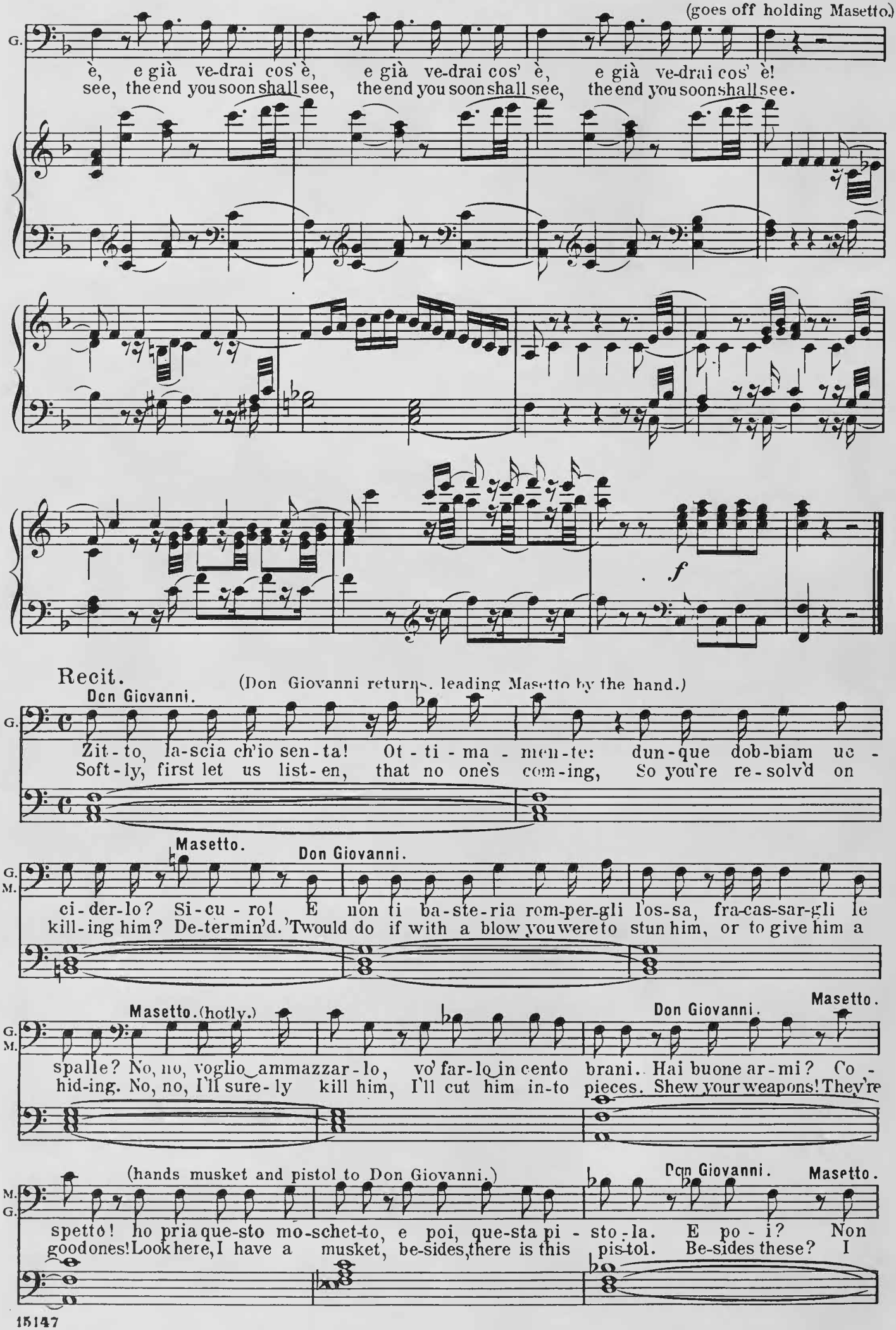
G. e pian pia-nin lo cer-chi-no, lon-
And by the way look ev-'ry where, He

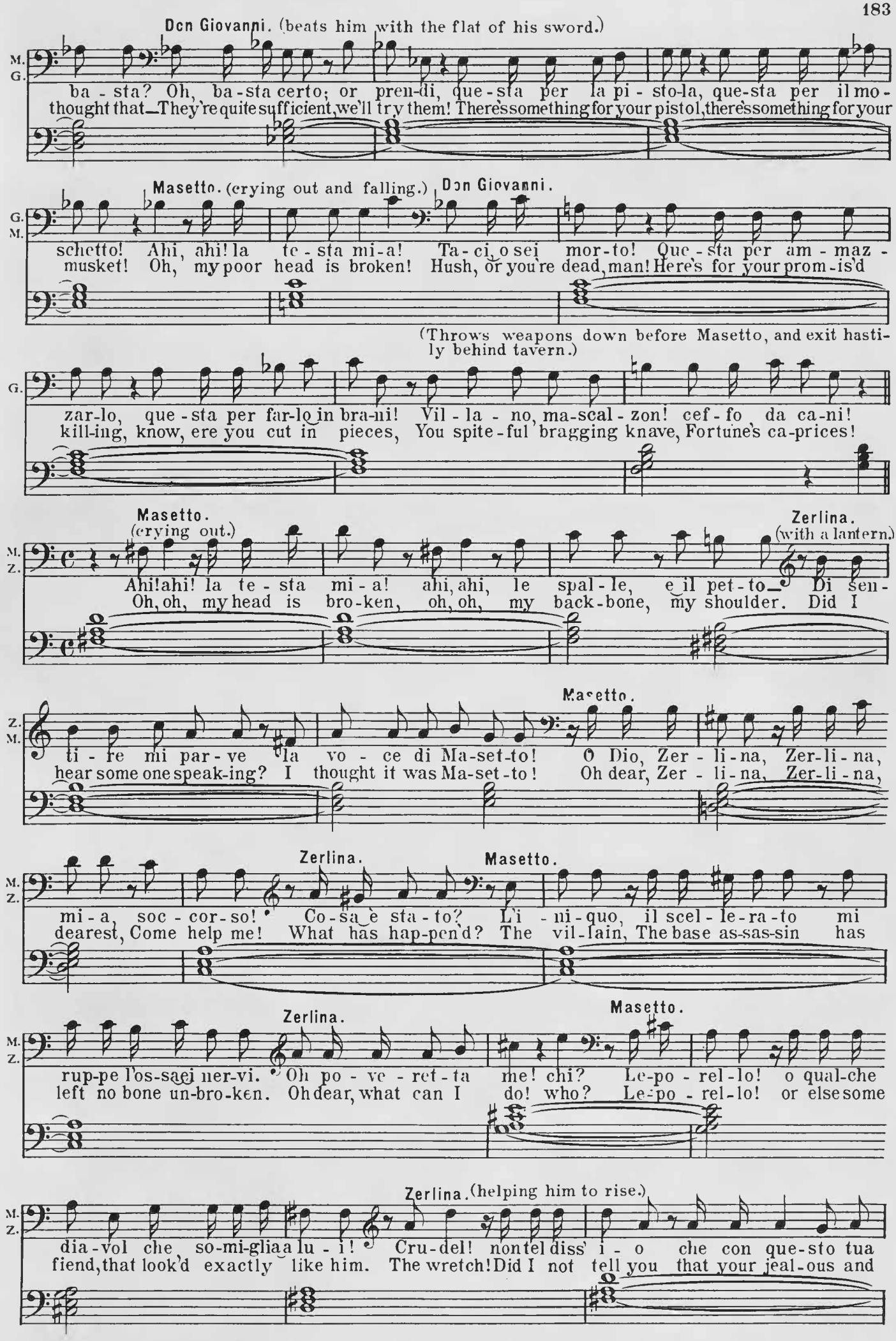

G.
tan non sia di quà, no! lon - tan, lontan non sia di quà.
cant be far from here, No! he cant, he cant be far from here.
Fl. & Vns.
p
(going from one to another.)
G.
Se un uom'e una ra - gaz-za pas - seg-giam per la piaz-za, se sot-to a una fi -
If a - ny you catch straying, Some youth and maid de - lay-ing, Or 'neath a window
Bsn.
G.
ne-stra fa-re al-la-mor sen - ti - te, fe - ri - te pur, fe - ri - te, fe - ri - te pur, fe -
sighing, An am'rous dit-ty ply-ing, Then strike him well and spare not, then strike him well and
Corni sustain.
G.
ri - te,
spare not,
Str.
il mio pa-dron sa - rà!
My mas - ter then is near!
tr
tr
f
p
G.
In testa egli ha un cap - pel - lo
Up - on his hat a feath-er,
con can-di-di pen-
A cloak his form con-
tr
tr


G.
nac-chi, ad-dos-so un-gran man-tel-lo, e
ceal-ing, He bears in ev-'ry weath-er; Ne'er
Tutti.
cresc.
(trying to send the peasants off;
spa-da al fian-co e-gli ha, e spa-da al fian-co e-
knew he doubt or fear, ne'er knew he doubt or
but they act as if they had not understood him.)
gli ha, e spa-da al fian-co e-gli ha, e spa-da al fian-co e-
fear, ne'er knew he doubt or fear, ne'er knew he doubt or
(repeating his directions.)
gli ha, e spa-da al fian-co e-gli ha.
fear, ne'er knew he doubt or fear.
Se un uom' e u-na ra-
If a-ny you catch
cresc.
Fag.
gaz-za pas-seg-giam per la piaz-za,
straying, Some youth and maid de-lay-ing,
Se sot-to a una fi-
Or 'neath a win-dow
Str.


G.
ne-stra fare all' a-mor sen-ti-te, fe-ri-te, fe-ri-te, fe-ri-te, pur fe-
sigh-ing, An am'rous dit-ty plying, Then strike him, then strike him, then strike him well and
Corni sustain.
cresc.
ri-te, fe-ri-te, pur fe-ri-te, fe-ri-te! Me-tà di voi quà va-da-no,
spare not, Then strike him well and spare not, and spare not! Go half to left and half to right,
f
decresc.
Fl. Ob. & Cor. sustain.
e gli al-tri va-dan là. E
The road to pi-o-neer, And
pian pianin lo cer-chi-no, lon-tan non sia di
by the way look ev-'ry where, He can't be far from
(pushing the peasants
quà, no, lon-tan, lon-tan non sia di quà. An-da-te, fa-te
here, no, he can't, he can't be far from here. A-way as I've di-
tr
f
p


off at either side.)
G.
presto, An-da-te, fa-te pre-sto, fa - te pre-sto, fa-te pre-sto, fa - te presto, fa-te
rected, A-way as I've di-rect-ed, Haste, a-way as I've direct-ed, Haste, a-way as I've di -
tr
f
p
cresc.
(to Masetto.)
presto, Tu sol ver-rai con me, tu sol verrai con me, verrai con me, verrai con
rected, Thou, friend, abide with me, Thou, friend, abide with me, abide with me, abide with
Str.
f
p
cresc.
f Tutti.
(putting his arm familiarly around Masetto.)
me, Noi far dobbiam il re-sto, e già ve-drai cos' è, cos' è, cos'
me; Some-what I have re-flect-ed, The end you soon shall see, you soon shall
Wood.
Str.
sfp
p
è, noi far dobbiam il re-sto, e già ve-drai cos'
see; Some - what I have re - flect-ed, The end you soon shall
sfp
(promenading to and fro with Masetto.)
è, cos' è, cos' è, e già vedrai cos' è, cos' è, cos' è, e già ve-drai cos'
see, you soon shall see, the end you soon shall see, you soon shall see, the end you soon shall


(goes off holding Masetto.)
G.
è, e già ve-drai cos' è, e già ve-drai cos' è, e già ve-drai cos' è!
see, the end you soon shall see, the end you soon shall see, the end you soon shall see.
f
Recit.
Don Giovanni.
(Don Giovanni returns, leading Masetto by the hand.)
Zit-to, la-scia ch'io sen-ta! Ot-ti-ma-men-te: dun-que dob-biam uc-
Soft-ly, first let us list-en, that no one's com-ing, So you're re-solv'd on
Masetto.
Don Giovanni.
G.
M.
ci-der-lo? Si-cu-ro! E non ti ba-ste-ria rom-per-gli l'os-sa, fra-cas-sar-gli le
kill-ing him? De-termin'd. 'Twould do if with a blow you were to stun him, or to give him a
Masetto. (hotly.)
Don Giovanni.
Masetto.
spalle? No, no, voglio ammazzar-lo, vo' far-lo in cento brani. Hai buone ar-mi? Co-
hid-ing. No, no, I'll sure-ly kill him, I'll cut him in-to pieces. Shew your weapons! They're
(hands musket and pistol to Don Giovanni.)
Don Giovanni.
Masetto.
M.
G.
spetto! ho pria que-sto mo-schet-to, e poi, que-sta pi-sto-la. E po-i? Non
good ones! Look here, I have a musket, be-sides, there is this pistol. Be-sides these? I


Don Giovanni. (beats him with the flat of his sword.)
M.
G.
ba - sta? Oh, ba - sta certo; or pren-di, que - sta per la pi - sto-la, que-sta per il mo-
thought that—They're quite sufficient, we'll try them! There's something for your pistol, there's something for your
Masetto. (crying out and falling.)
Don Giovanni.
G.
M.
schetto! Ahi, ahi! la te - sta mi-a! Ta - ci, o sei mor-to! Que - sta per am - maz -
musket! Oh, my poor head is broken! Hush, or you're dead, man! Here's for your prom-is'd
(Throws weapons down before Masetto, and exit hastily behind tavern.)
G.
zar-lo, que - sta per far-lo in bra-ni! Vil - la - no, ma-scal - zon! cef - fo da ca-ni!
kill-ing, know, ere you cut in pieces, You spite-ful bragging knave, Fortune's ca-prices!
Masetto. (crying out.)
Zerlina. (with a lantern.)
M.
Z.
Ahi! ahi! la te - sta mi - a! ahi, ahi, le spal - le, e il pet - to— Di sen -
Oh, oh, my head is bro-ken, oh, oh, my back-bone, my shoulder. Did I
Masetto.
Z.
M.
ti - re mi par - ve la vo - ce di Ma-set-to! O Dio, Zer - li - na, Zer-li - na,
hear some one speak-ing? I thought it was Ma-set-to! Oh dear, Zer - li - na, Zer-li - na,
Zerlina.
Masetto.
M.
Z.
mi - a, soc - cor - so! Co - sa è sta - to? L'i - ni - quo, il scel - le - ra - to mi
dearest, Come help me! What has hap-pen'd? The vil-lain, The base as-sas-sin has
Zerlina.
Masetto.
M.
Z.
rup-pe l'os-sa ei ner-vi. Oh po - ve - ret - ta me! chi? Le-po - rel - lo! o qual-che
left no bone un-bro-ken. Oh dear, what can I do! who? Le-po - rel - lo! or else some
Zerlina. (helping him to rise.)
M.
Z.
dia - vol che so-mi-glia a lu - i! Cru-del! non tel diss' i - o che con que-sto tua
fiend, that look'd exactly like him. The wretch! Did I not tell you that your jeal-ous and

Z. paz-za ge-lo-si-a ti ri-dur-re-sti a qual-che brut-to pas-so?
most un-ru-ly tem-per would sure-ly bring you ere long in-to some trouble?

Masetto. Zerlina. Masetto. Zerlina.

Z. M. do-ve ti duo-le? Qui. E po-i? Qui, e anco-ra qui! E poi non ti duol
Where does it hurt you? Here. Be-sides, where? Here, and al-so here! Is nothing else the

Masetto.

Z. M. al-tro? Duol-mi un po-co que-sto piè, que-sto brac-cio, e que-sta
mat-ter? Yes, there's some-thing with this foot, and this el-bow, I can-not

Zerlina.

M. Z. ma-no. Via, via, non è gran mal, se il re-sto è sa-no.
bend it. Come, come, if that's the worst, there's no great harm done.

Z. Vien-te-ne me-co a ca-sa; pur-chè tu mi pro-met-ta d'es-se-re men ge-
Come with me home to sup-per, and give your faith-ful prom-ise you'll nev-er-more be

Z. lo-so, io, io ti gua-ri-rò, ca-ro il mio spo-so.
jeal-ous; those bruis-es can be cured, where love is zeal-ous.

Nº 18. "Vedrai, carino."

Grazioso. Aria.

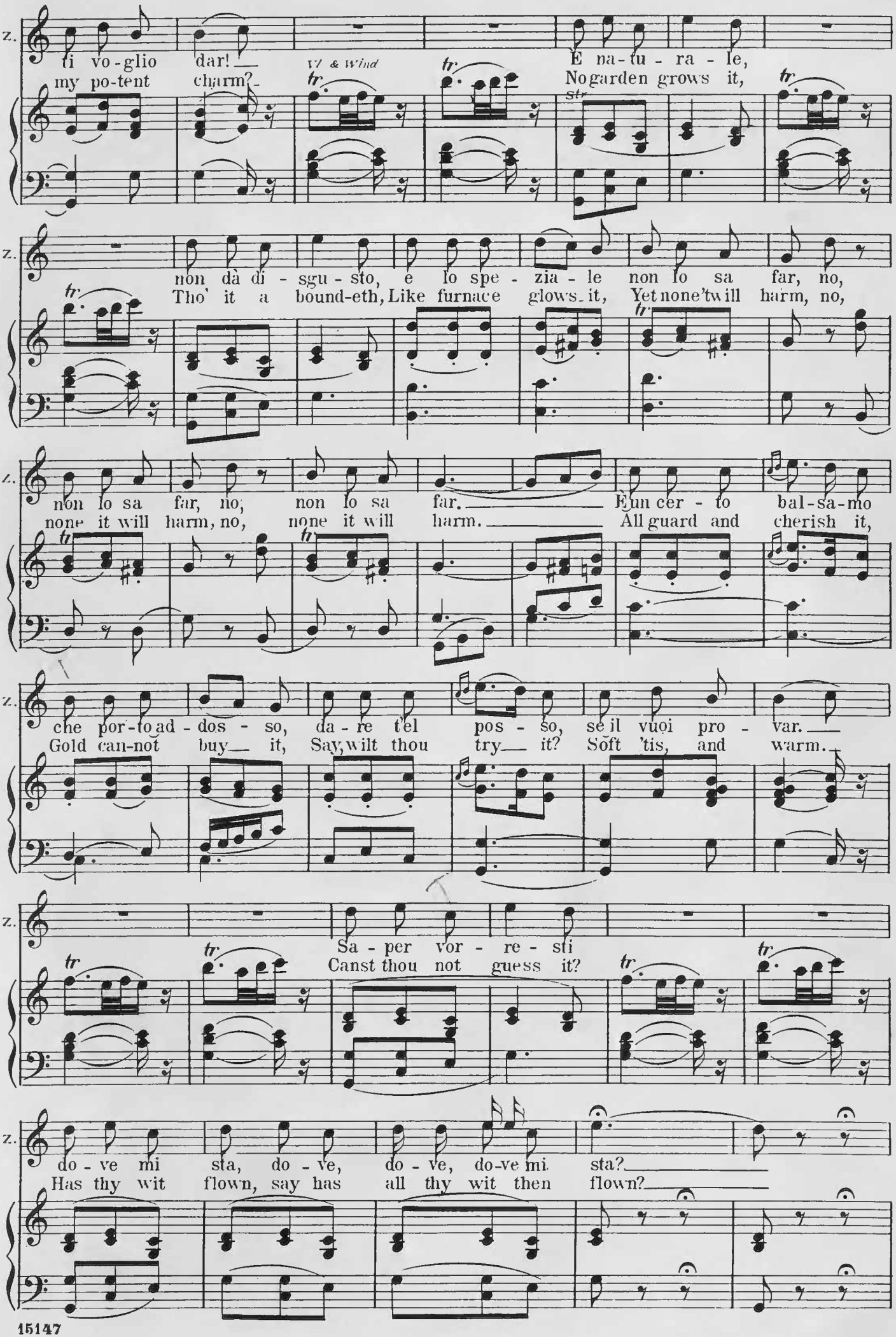
Str. Corni sustain. tr Wood.

Mezza voce. Cello.

Zerlina.

Z. Ve-drai, ca-ri-no, se sei buo-ni-no, che bel ri-me-di-o
Come shall I tell thee How what be-fell thee Soon can be cured By

p Cor.


z.
ti vo-glio dar!
my po-tent charm?
W & Wind
tr
É na-tu-ra-le,
No garden grows it,
str.
non dà di-sgu-sto, e lo spe-zia-le non lo sa far, no,
Tho' it a bound-eth, Like furnace glows it, Yet none 'twill harm, no,
non lo sa far, no, non lo sa far.
È un cer-to bal-sa-mo
none it will harm, no, none it will harm.
All guard and cherish it,
che por-to ad-dos-so, da-re t'el pos-so, se il vuoi pro-var.
Gold can-not buy it, Say, wilt thou try it? Soft 'tis, and warm.
Sa-per vor-re-sti
Canst thou not guess it?
do-ve mi sta, do-ve, do-ve, do-ve mi sta?
Has thy wit flown, say has all thy wit then flown?

(lays Masetto's hand on her heart)

Z. Sen - ti - lo bat - te - re,
Hear how it throbs with-in,

Fl. Cl. Fag. Strs. & Corni

Z. Toc - ca mi quà, sen - ti - lo
'Tis all thy own, Hear how it

mf

Z. bat - te - re, sen ti - lo bat - te - re, toc - ca-mi
throbs with-in, hear how it throbs within, 'Tis all thine

p mf p Vl Wind tr

Bassi & Violi

Z. quà! sen - ti - lo bat - te - re, sen - ti - lo bat - te - re,
own, hear how it throbs with - in, hear how it throbs with - in,

mf p mf p

Z. sen - ti - lo bat - te - re, toc - ca - mi quà! quà! quà!
hear how it throbs with-in, 'Tis all thine own, thine, thine!

tr tr

Z. sen - ti - lo bat - te - re, toc-ca-mi quà,quà! toc-ca-mi quà,quà!
Hear how it throbs with - in, Ah 'tis thine on-ly, it is thine on-ly,

(Exit with Masetto)

Z.

toc-cami quà, quà, toc-ca-mi quà!
It is thine on - ly, 'Tis all thine own!

cresc. f tr tr tr tr p pp

Scene. A dark courtyard, with three doors, before the house of Donna Anna. Leporello with Donna Elvira on his arm. He is wearing Don Giovanni's hat and cloak.

Recit. Leporello.

L.

Di mol-te fa - ci il lu - me s'av - vi - ci - na, o mio ben; stia - mo qui a - sco - si,
Lights ev-'rywhere surround us, some are com-ing this way; We'll stand a - side here,

Donna Elvira.

L. E.

fin - chè da noi si sco - sta. Ma che te - mi, a - do - ra - to mio spo - so?
where they will not per-ceive us. My a - dor'd one, and why should they not see us?

Leporello. (aside)

L.

Nul-la, nul - la cer-ti ri - guar-di, io vo've-der se il lu-me è già lon - ta - no. (Ah
Oh, for reasons, certain pre - cautions. Just let me see, I think they are re - treating. (How

Donna Elvira.
(Leporello goes further away)

L. E.

co - me da co-stei fi - be - rar - mi?) Riman-ti, a - ni - ma bel-la. Ah! non la - sciar-mi!
shall I fly, and she not per - ceive me?) My dear, wait here a moment. Ah, do not leave me!

Nº 19 "Sola, sola in bujo loco.,,

Sextet.

Andante

Donna Elvira.

E. So-la, so-la in bu-jo lo-co pal-pi-tar il cor mi
All a-round so dark and lone-ly, O'er my heart a fear is

p *sfp* *p*

Fl. Fag. Strs.

E. sen-to, e m'as-sa-le un tal spa-ven-to, che mi sem-bra di mo-
steal-ing, Such a tre-mor, past all con-ceal-ing, As if death it-self were

mf *p*

Leporello.
(groping his way)

E. L. rir, che mi sem- - - bra di mo-rir. Più che
near, as if death it-self were near. Deuce is

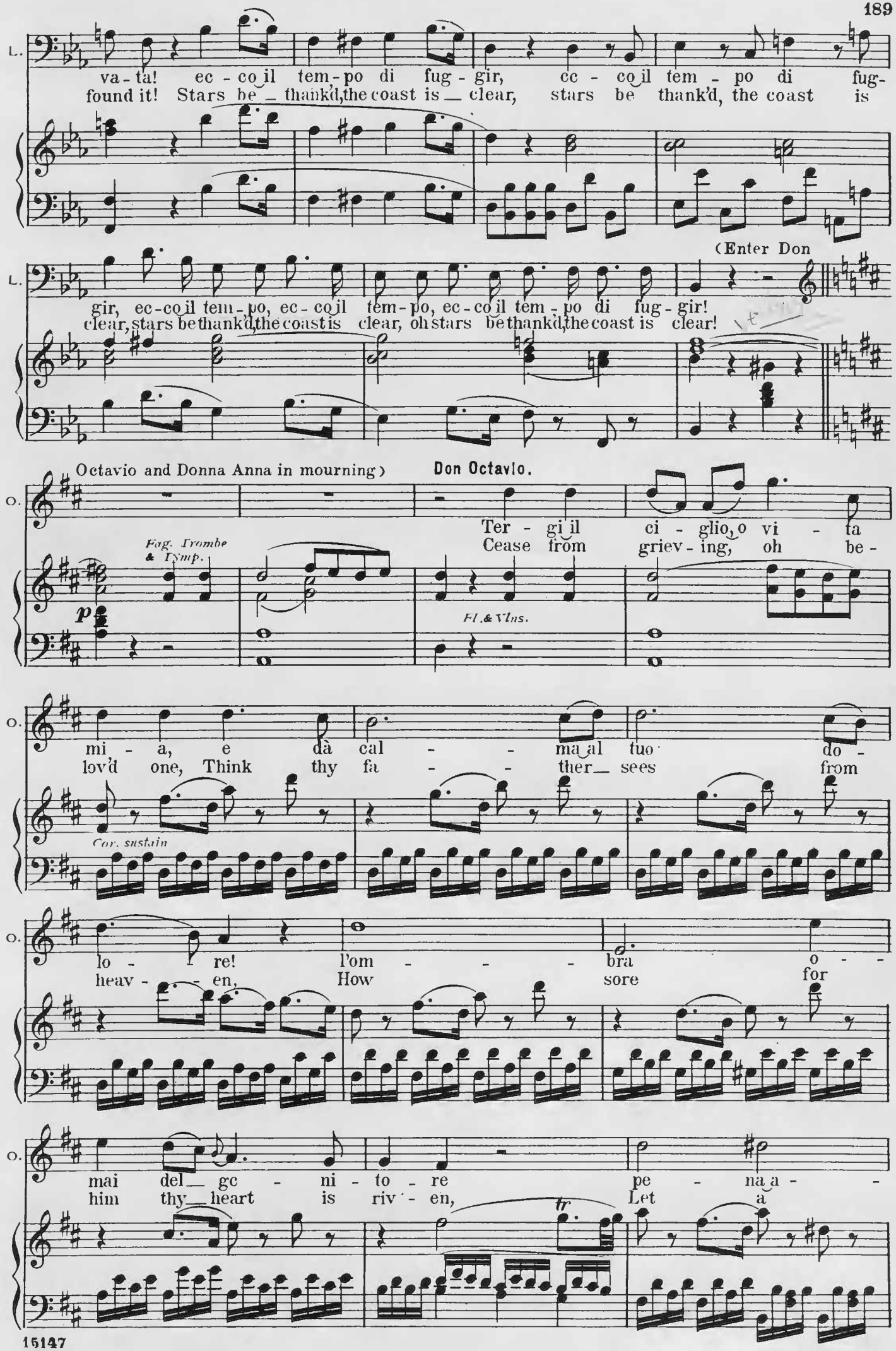
mf p *cresc* *f p* *Wind*

L. cer-co, men ri-tro-vo que-sta por-ta, ques-ta por-ta scia-gu-ra-ta;
in it, where's the doorway? These con-founded walls on ev-'ry side surround it!

(finds the door) (misses it again)

L. pia-no, pia-no, l'ho tro-va-ta, l'ho tro-
Soft-ly, soft-ly, I have found it, I have

Ob


L.
va - ta! ec - co il tem - po di fug - gir, cc - co il tem - po di fug-
found it! Stars be - thank'd, the coast is — clear, stars be thank'd, the coast is
(Enter Don
L.
gir, ec-co il tem - po, ec - co il tem - po, ec - co il tem - po di fug - gir!
clear, stars be thank'd, the coast is clear, oh stars be thank'd, the coast is clear!
Octavio and Donna Anna in mourning)
Don Octavio.
O.
Ter - gi il ci - glio, o vi - ta
Cease from griev - ing, oh be -
Fag. Trombe & Tymp.
p
Fl. & Vlns.
O.
mi - a, e dà cal - - ma al tuo do -
lov'd one, Think thy fa - - ther sees from
Cor. sustain
O.
lo - re! l'om - - - bra o - -
heav - - en, How sore for
O.
mai del — ge - ni - to - re pe - na a - -
him thy — heart is riv - en, Let a
tr

O. vrà de' tuoi mar - tir, de'
smile at last ap - pear, at

Donna Anna.

A. La - scia al - men al - la mia
Ah! be - lieve I know thy

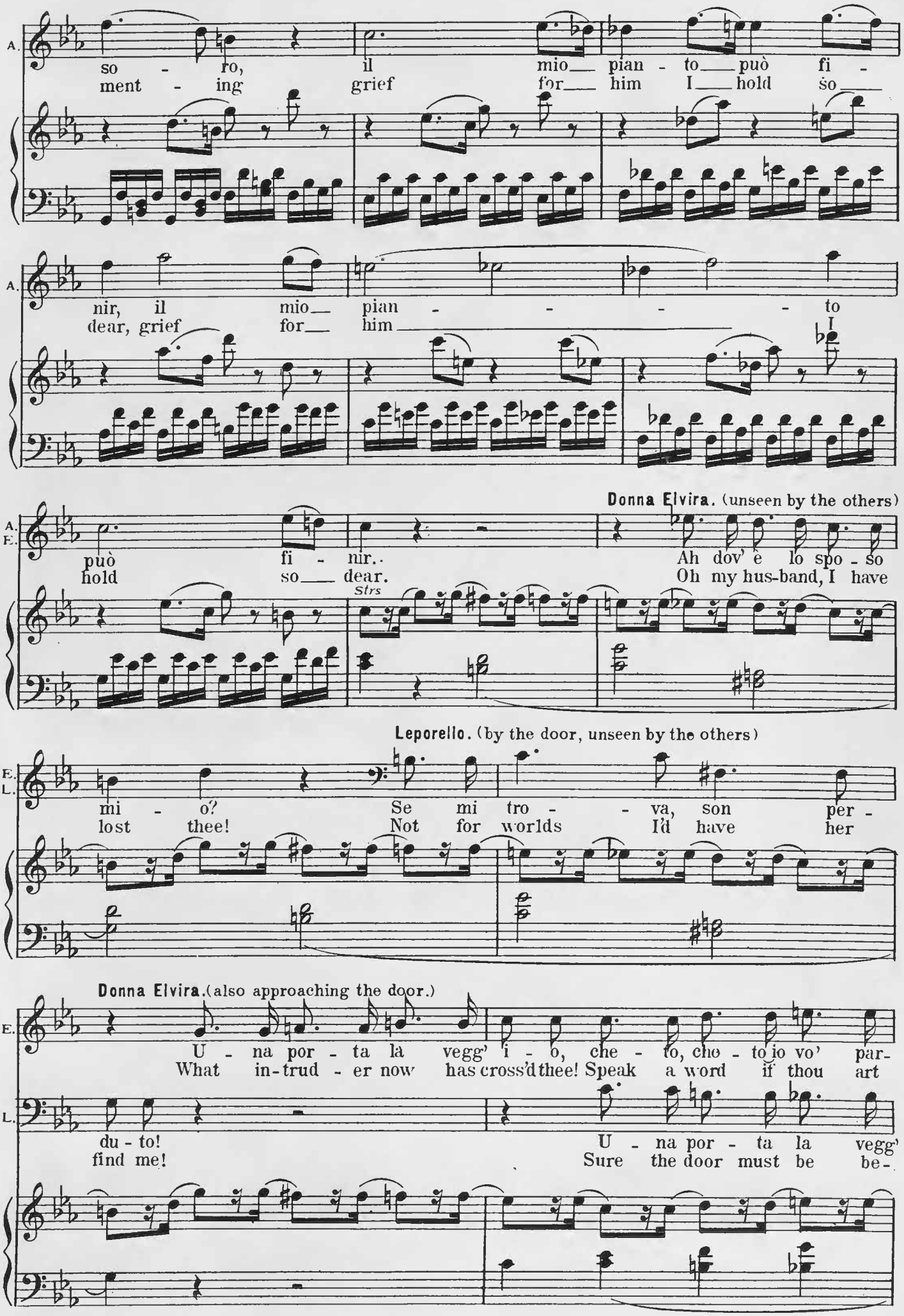
O. tuoi mar - tir.
last ap - pear.

Tympani 2 measures

A. pe - na que-sto pic - co - lo ri -
kind - ness, But I can - not cease la -

A. sto - ro; sol la
ment - ing; Ev - - - 'ry

A. mor - te, sol la mor - te, o mio te -
ef - fort, ev - - 'ry ef - fort but aug -


A.
so - ro, il mio pian - to può fi -
ment - ing grief for him I hold so
A.
nir, il mio pian - - - - to
dear, grief for him I
Donna Elvira. (unseen by the others)
A.
E.
può fi - nir.. Ah dov' è lo spo - so
hold so dear. Oh my hus-band, I have
Strs
Leporello. (by the door, unseen by the others)
E.
L.
mi - o? Se mi tro - va, son per -
lost thee! Not for worlds I'd have her
Donna Elvira. (also approaching the door.)
E.
U - na por - ta la vegg' i - o, che - to, cho - to io vo' par-
What in-trud - er now has cross'd thee! Speak a word if thou art
L.
du - to! U - na por - ta la vegg'
find me! Sure the door must be be-

E. tir, che - to, che - to jo vo' par - tir!
near, speak a word if thou art near.

L. i - o, che - to, che - to jo vo' par - tir, che - to, che - to, che - to,
hind me. Hark! me-thinks a voice I hear, hark! me-thinks a voice I

Wind

Zerlina.

Z. Fer - ma, bric - co - ne, do - ve ten
Wretch, now we hold thee, whith-er art

Masetto.

M. Fer - ma, bric - co - ne, do - ve ten
Wretch, now we hold thee, whith-er art

Leporello. (trying to escape, he is suddenly confronted by Zerlina and Masetto.)

L. che - to, che - to, che - to jo vo' par - tir.
hear; Ha! the door, es-cape is near.

Tutti

Donna Anna. (Leporello, forced into centre, kneels, and hides his face in Don Giovanni's cloak.)

A. Ec - co il fel - lo - ne, com' e - ra
Naught now can save thee, why art thou

Zerlina.

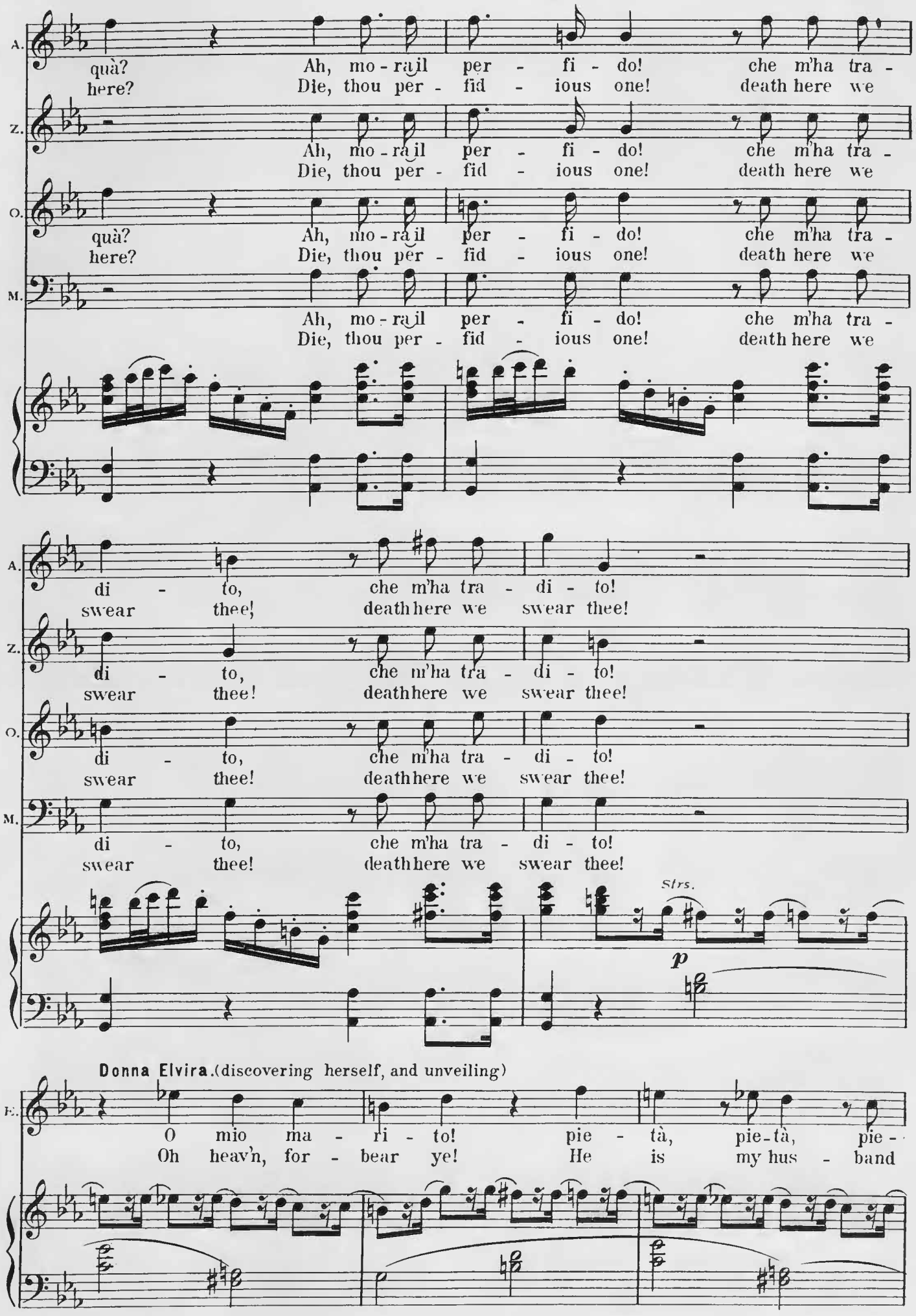
Z. va - i?
go - ing?

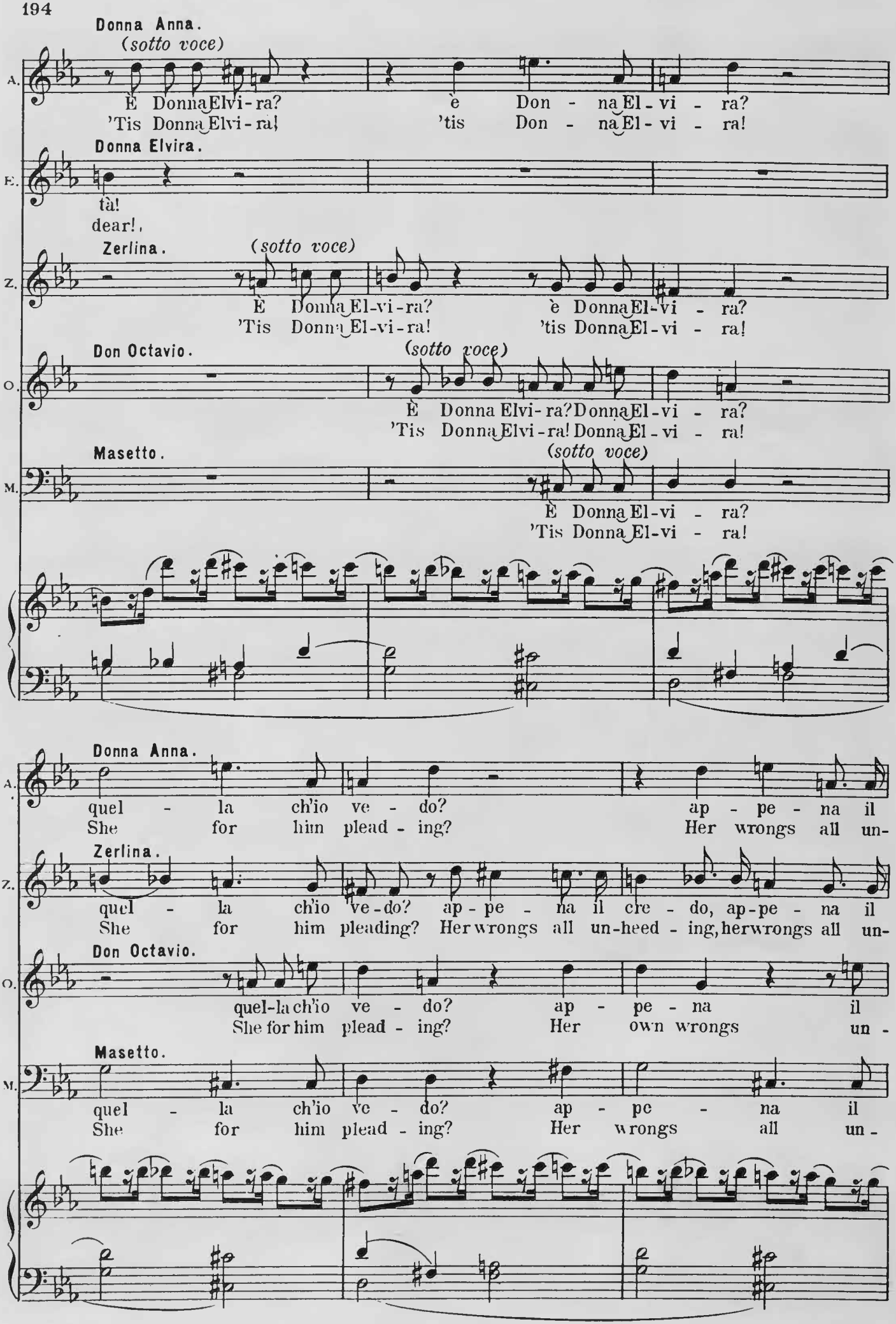
Don Octavio.

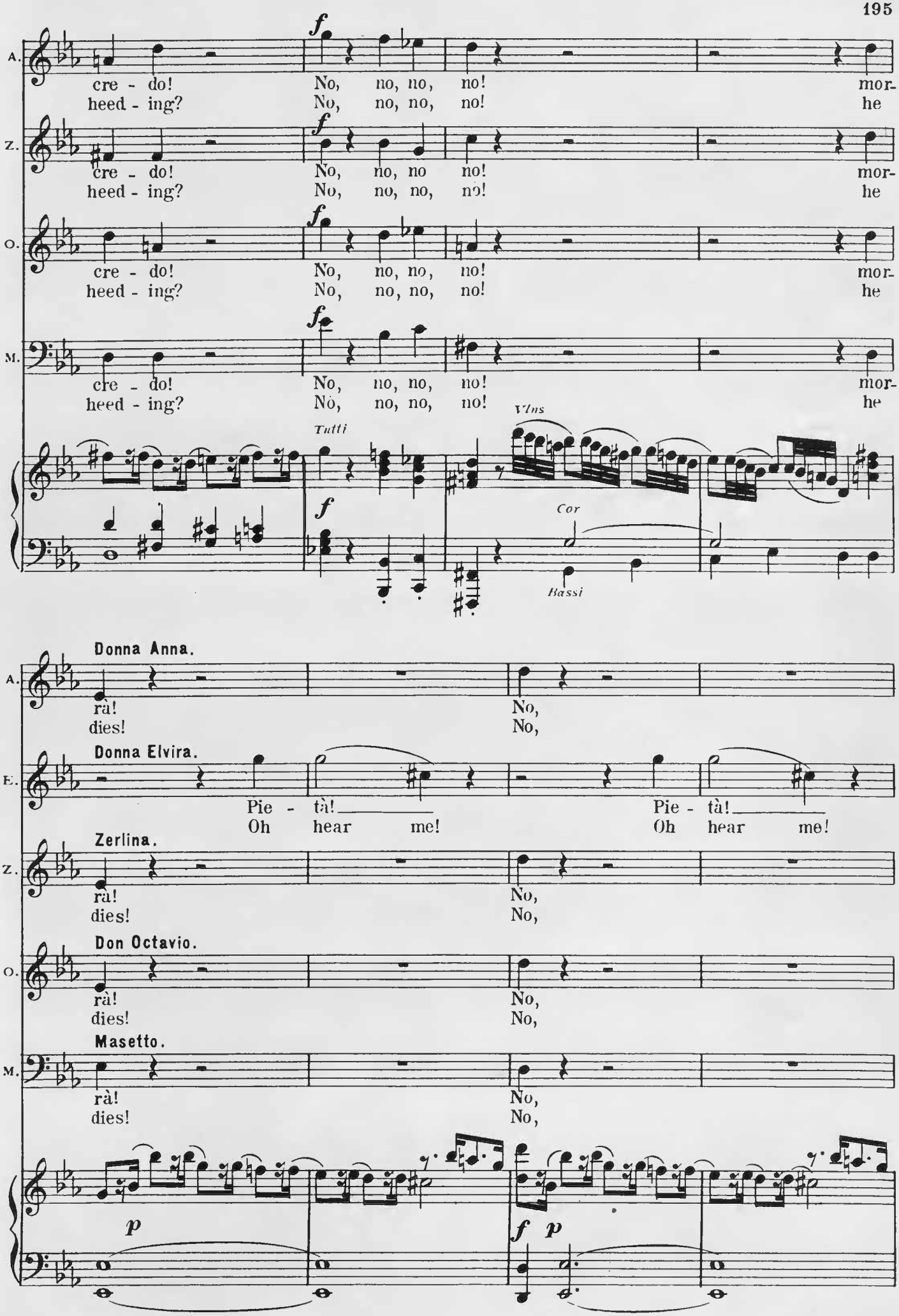
O. Ec - co il fel - lo - ne, com' e - ra
Naught now can save thee, why art thou

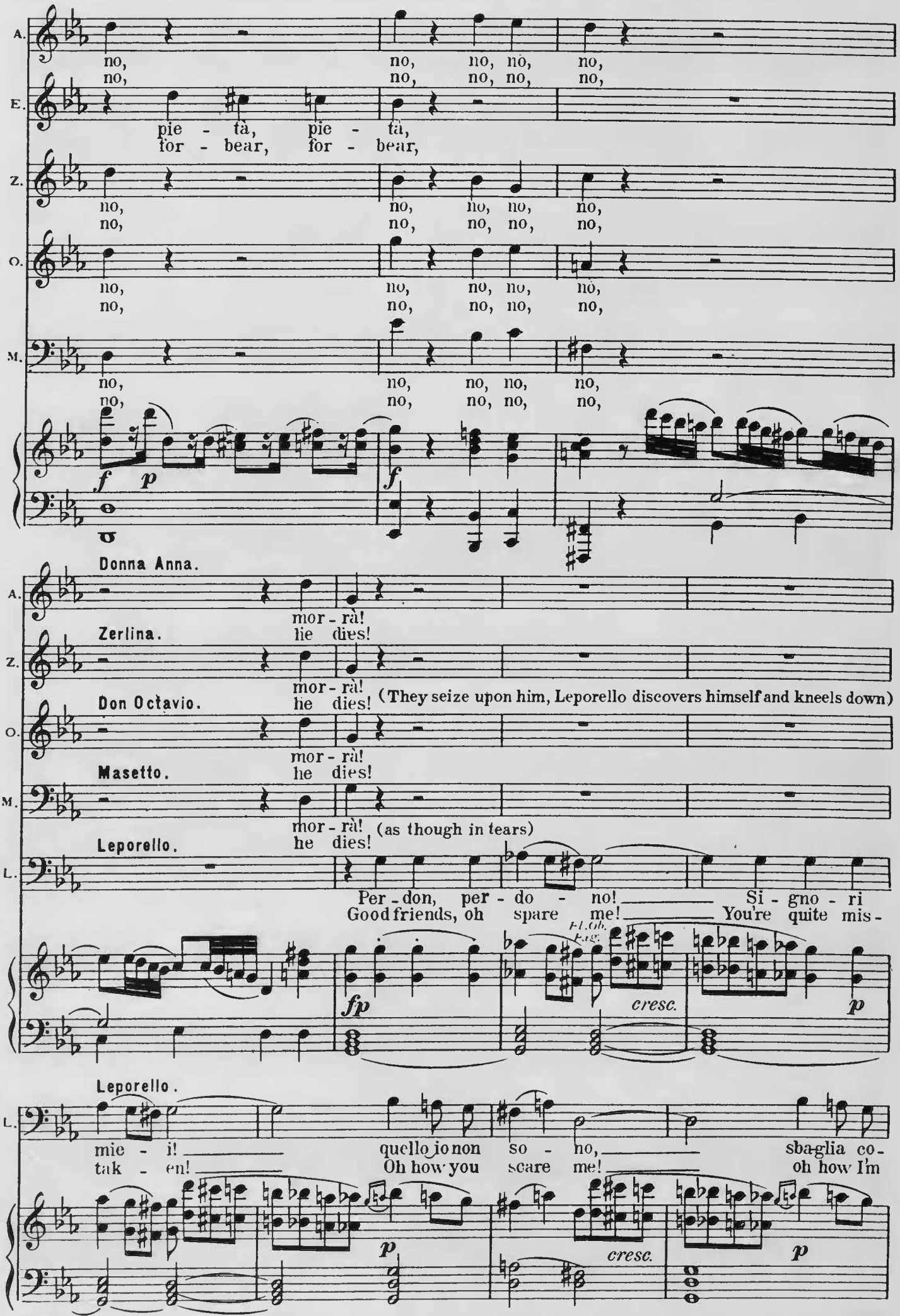
Masetto.

M. va - i?
go - ing?


A.
Z.
O.
M.
quà? Ah, mo - ra il per - fi - do! che m'ha tra -
here? Die, thou per - fid - ious one! death here we
di - to, che m'ha tra - di - to!
swear thee! death here we swear thee!
Strs.
p
Donna Elvira. (discovering herself, and unveiling)
E.
O mio ma - ri - to! pie - tà, pie - tà, pie -
Oh heav'n, for - bear ye! He is my hus - band


Donna Anna.
(sotto voce)
È Donna Elvi-ra? è Don - na El - vi - ra?
'Tis Donna Elvi-ra! 'tis Don - na El - vi - ra!
Donna Elvira.
tà!
dear!,
Zerlina. (sotto voce)
È Donna El-vi-ra? è Donna El-vi - ra?
'Tis Donna El-vi-ra! 'tis Donna El-vi - ra!
Don Octavio. (sotto voce)
È Donna Elvi-ra? Donna El-vi - ra?
'Tis Donna Elvi-ra! Donna El - vi - ra!
Masetto. (sotto voce)
È Donna El-vi - ra?
'Tis Donna El-vi - ra!
Donna Anna.
quel - la ch'io ve - do? ap - pe - na il
She for him plead - ing? Her wrongs all un-
Zerlina.
quel - la ch'io ve-do? ap - pe - na il cre - do, ap-pe - na il
She for him pleading? Her wrongs all un-heed - ing, her wrongs all un-
Don Octavio.
quel-la ch'io ve - do? ap - pe - na il
She for him plead - ing? Her own wrongs un -
Masetto.
quel - la ch'io ve - do? ap - pe - na il
She for him plead - ing? Her wrongs all un -


A.
cre - do!
heed - ing?
f
No, no, no, no!
mor-
he
Z.
cre - do!
heed - ing?
f
No, no, no no!
mor-
he
O.
cre - do!
heed - ing?
f
No, no, no, no!
mor-
he
M.
cre - do!
heed - ing?
f
No, no, no, no!
mor-
he
Tutti
Vlns
f
Cor
Bassi
Donna Anna.
A.
rà!
dies!
No,
No,
Donna Elvira.
E.
Pie - tà!
Oh hear me!
Pie - tà!
Oh hear me!
Zerlina.
Z.
rà!
dies!
No,
No,
Don Octavio.
O.
rà!
dies!
No,
No,
Masetto.
M.
rà!
dies!
No,
No,
p
f p


A.
no, no, no, no, no,
no, no, no, no, no,
E.
pie - tà, pie - tà,
for - bear, for - bear,
Z.
no, no, no, no, no,
no, no, no, no, no,
O.
no, no, no, no, no,
no, no, no, no, no,
M.
no, no, no, no, no,
no, no, no, no, no,
f p
f
Donna Anna.
A.
mor - rà!
lie dies!
Zerlina.
Z.
mor - rà!
he dies!
Don Octavio.
(They seize upon him, Leporello discovers himself and kneels down)
O.
mor - rà!
he dies!
Masetto.
M.
mor - rà!
he dies!
(as though in tears)
Leporello.
L.
Per - don, per - do - no! Si - gno - ri
Good friends, oh spare me! You're quite mis -
fp
Fl.Ob.
Eng.
cresc.
p
Leporello.
L.
mie - i! quello jo non so - no, sbaglia co -
tak - en! Oh how you scare me! oh how I'm
p
cresc.
p

(Throwing back the cloak. General astonishment; Donna Elvira flies to Donna Anna.)

L. ste - i, vi - ver la - scia-te - mi per ca - ri -
shak - en! But oh, for pit - y's sake, oh kill me

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

L. tà, vi - ver la - scia-te - mi per ca - ri - tà, per ca - ri -
not! Oh no, for pit - y's sake, oh kill me not, oh kill me

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

Donna Anna. *sotto voce* *f*
A. Dei! Le-po - rel - lo? Che in-gan - no è
What! Le-po - rel - lo? My eyes de -

Donna Elvira. *sotto voce* *f*
E. Dei! Le-po - rel - lo? Che in-gan - no è
What! Le-po - rel - lo? My eyes de -

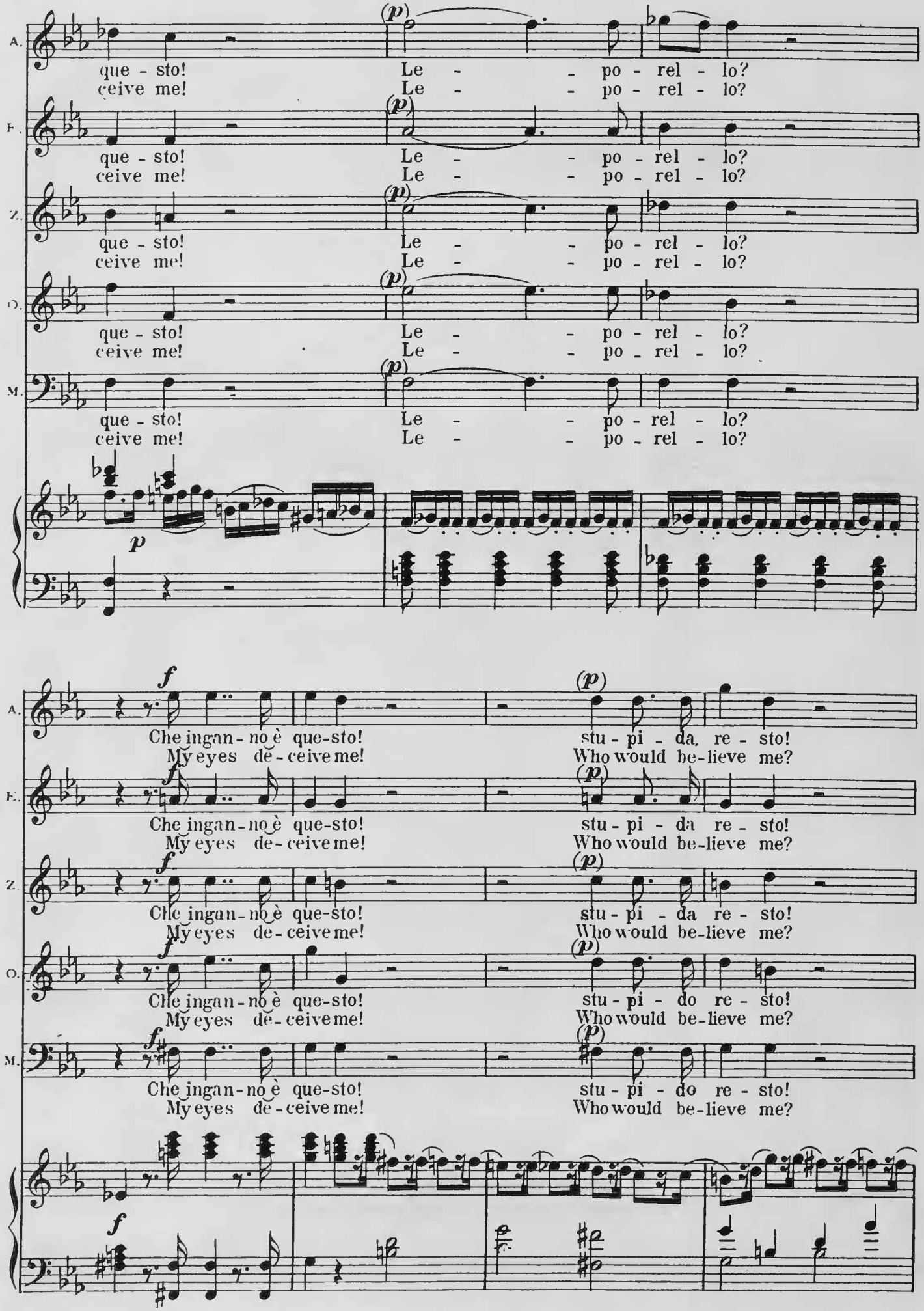
Zerlina. *sotto voce* *f*
Z. Dei! Le-po - rel - lo? Che in-gan - no è
What! Le-po - rel - lo? My eyes de -

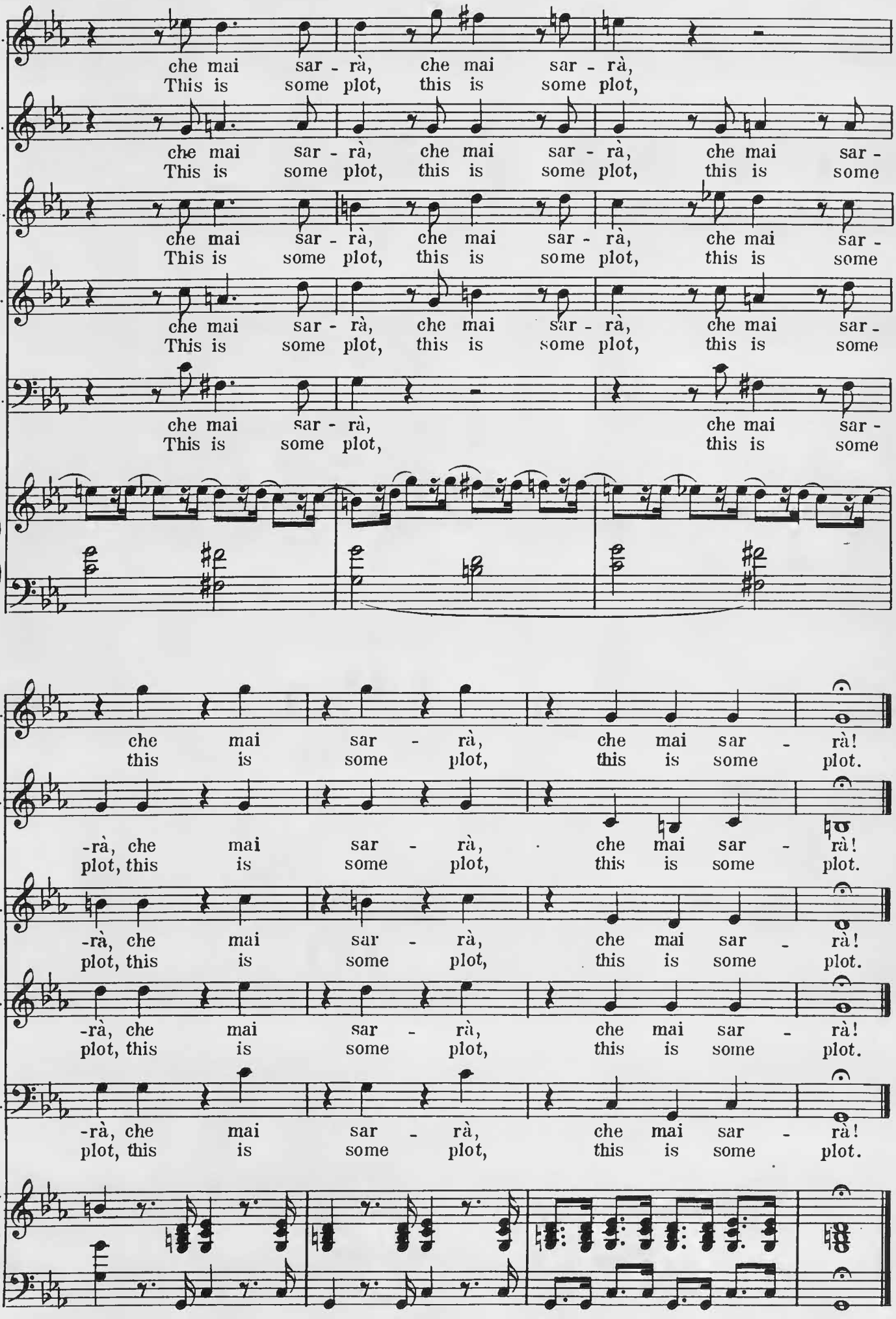
Don Octavio. *sotto voce* *f*
O. Dei! Le-po - rel - lo? Che in-gan - no è
What! Le-po - rel - lo? My eyes de -

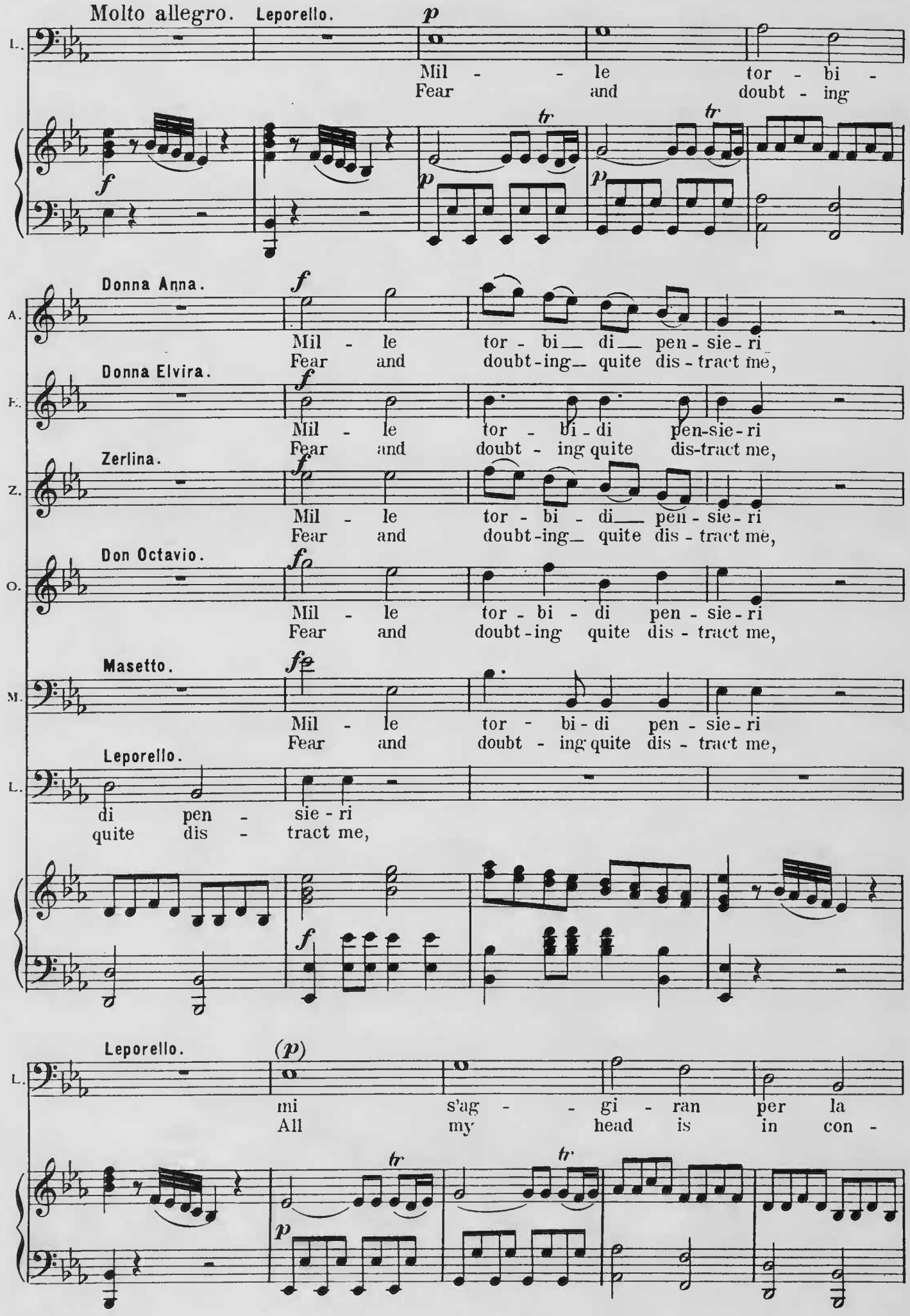
Masetto. *sotto voce* *f*
M. Dei! Le-po - rel - lo? Che in-gan - no è
What! Le-po - rel - lo? My eyes de -

Leporello.
L. tà, per ca - ri - tà!
not, oh, kill me not!

tr *tr* *tr* *tr* *tr* *tr* *tr*


A.
que - sto!
ceive me!
Le - - po - rel - lo?
Le - - po - rel - lo?
F.
que - sto!
ceive me!
Le - - po - rel - lo?
Le - - po - rel - lo?
Z.
que - sto!
ceive me!
Le - - po - rel - lo?
Le - - po - rel - lo?
O.
que - sto!
ceive me!
Le - - po - rel - lo?
Le - - po - rel - lo?
M.
que - sto!
ceive me!
Le - - po - rel - lo?
Le - - po - rel - lo?
Che ingan - no è que-sto!
My eyes de - ceive me!
stu - pi - da re - sto!
Who would be-lieve me?
Che ingan - no è que-sto!
My eyes de - ceive me!
stu - pi - da re - sto!
Who would be-lieve me?
Che ingan - no è que-sto!
My eyes de - ceive me!
stu - pi - da re - sto!
Who would be-lieve me?
Che ingan - no è que-sto!
My eyes de - ceive me!
stu - pi - do re - sto!
Who would be-lieve me?
Che ingan - no è que-sto!
My eyes de - ceive me!
stu - pi - do re - sto!
Who would be-lieve me?


A.
che mai sar - rà, che mai sar - rà,
This is some plot, this is some plot,
E.
che mai sar - rà, che mai sar - rà, che mai sar -
This is some plot, this is some plot, this is some
Z.
che mai sar - rà, che mai sar - rà, che mai sar -
This is some plot, this is some plot, this is some
O.
che mai sar - rà, che mai sar - rà, che mai sar -
This is some plot, this is some plot, this is some
M.
che mai sar - rà, che mai sar -
This is some plot, this is some
che mai sar - rà, che mai sar - rà, che mai sar - rà!
this is some plot, this is some plot.
-rà, che mai sar - rà, che mai sar - rà!
plot, this is some plot, this is some plot.
-rà, che mai sar - rà, che mai sar - rà!
plot, this is some plot, this is some plot.
-rà, che mai sar - rà, che mai sar - rà!
plot, this is some plot, this is some plot.


Molto allegro.
Leporello.
L.
Mil - le tor - bi -
Fear and doubt - ing
Donna Anna.
A.
Mil - le tor - bi di pen - sie - ri
Fear and doubt-ing quite dis - tract me,
Donna Elvira.
E.
Mil - le tor - bi - di pen-sie - ri
Fear and doubt - ing quite dis-tract me,
Zerlina.
Z.
Mil - le tor - bi - di pen - sie - ri
Fear and doubt-ing quite dis - tract me,
Don Octavio.
O.
Mil - le tor - bi - di pen - sie - ri
Fear and doubt-ing quite dis - tract me,
Masetto.
M.
Mil - le tor - bi - di pen - sie - ri
Fear and doubt - ing quite dis - tract me,
Leporello.
L.
di pen - sie - ri
quite dis - tract me,
Leporello.
L.
mi s'ag - gi - ran per la
All my head is in con -

Donna Anna.
A. mi s'ag - gi - ran per la te - sta.
All my head is in con - fu - sion.

Donna Elvira.
E. mi s'ag - gi - ran per la te - sta.
All my head is in con - fu - sion.

Zerlina.
Z. mi s'ag - gi - ran per la te - sta.
All my head is in con - fu - sion.

Don Octavio.
O. mi s'ag - gi - ran per la te - sta.
All my head is in con - fu - sion.

Masetto.
M. mi s'ag - gi - ran per la te - sta.
All my head is in con - fu - sion.

Leporello.
L. te - sta. Mil - le tor - bi - di pen -
fu - sion. Fear and doubt - ing quite dis -

f *p*

Leporello.
cresc.
L. sie - ri mi s'ag-gi - ran per la te - sta; se mi sal - vo in tal tem -
tract me, all my head is in con - fu-sion; Would in-deed 'twere a de -

cresc.

f
L. pe - sta, è un pro - di - gio in ve - ri - tà.
lu - sion, And I safe - ly from this spot.

f

A. Che gior- na - ta, o stel - le, è que-sta, o stel - le, è questa!
'Tis a vi - sion, a vile de - lu - sion, a vile de - lu-sion!

E. Che gior- na - ta, o stel - le, è que-sta, o stel - le, è questa!
'Tis a vi - sion, a vile de - lu - sion, a vile de- lu-sion!

Z. Che gior- na - ta, o stel - le, è que-sta, o stel - le, è questa!
'Tis a vi - sion, a vile de - lu - sion, a vile de- lu-sion!

O. Che gior- na - ta, o stel - le, è que-sta, o stel - le, è questa!
'Tis a vi - sion, a vile de - lu - sion, a vile de- lu-sion!

M. Che gior- na - ta, o stel - le, è que-sta, o stel - le, è questa!
'Tis a vi - sion, a vile de - lu - sion, a vile de-lu-sion!

L. è un pro - di - gio in ve - ri - tà, se mi
Were I safe - ly far from this spot, Would in

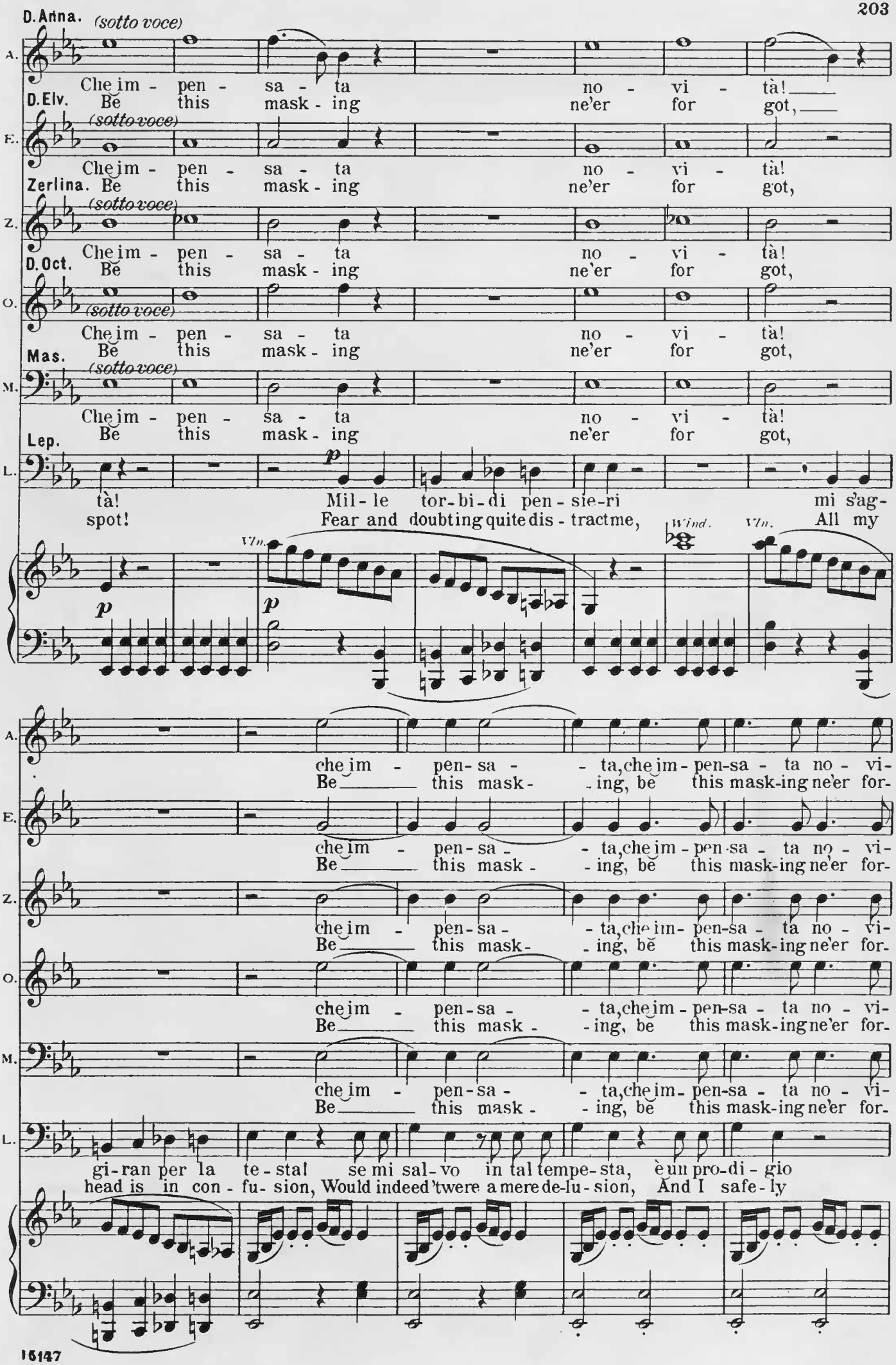
sf *sf* *Wind.* *Str.*

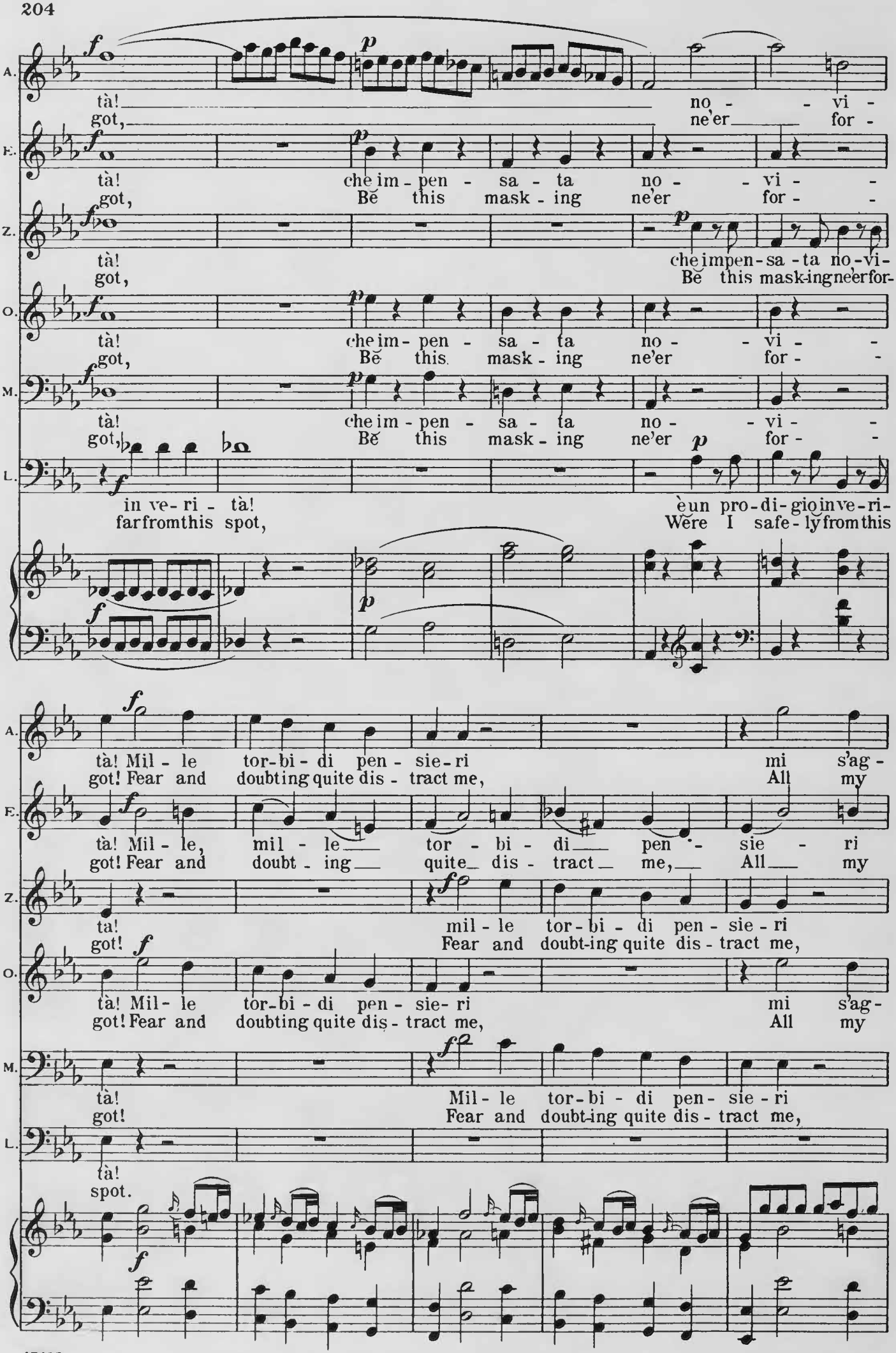
L. sal - vo in tal tem-pe-sta, è un pro-di-gio in ve - ri - tà, è un pro - di - gio in ve-ri-
deed 'twere a mere de - lu - sion, And I safe-ly far from this spot, Would indeed 'twere a de-

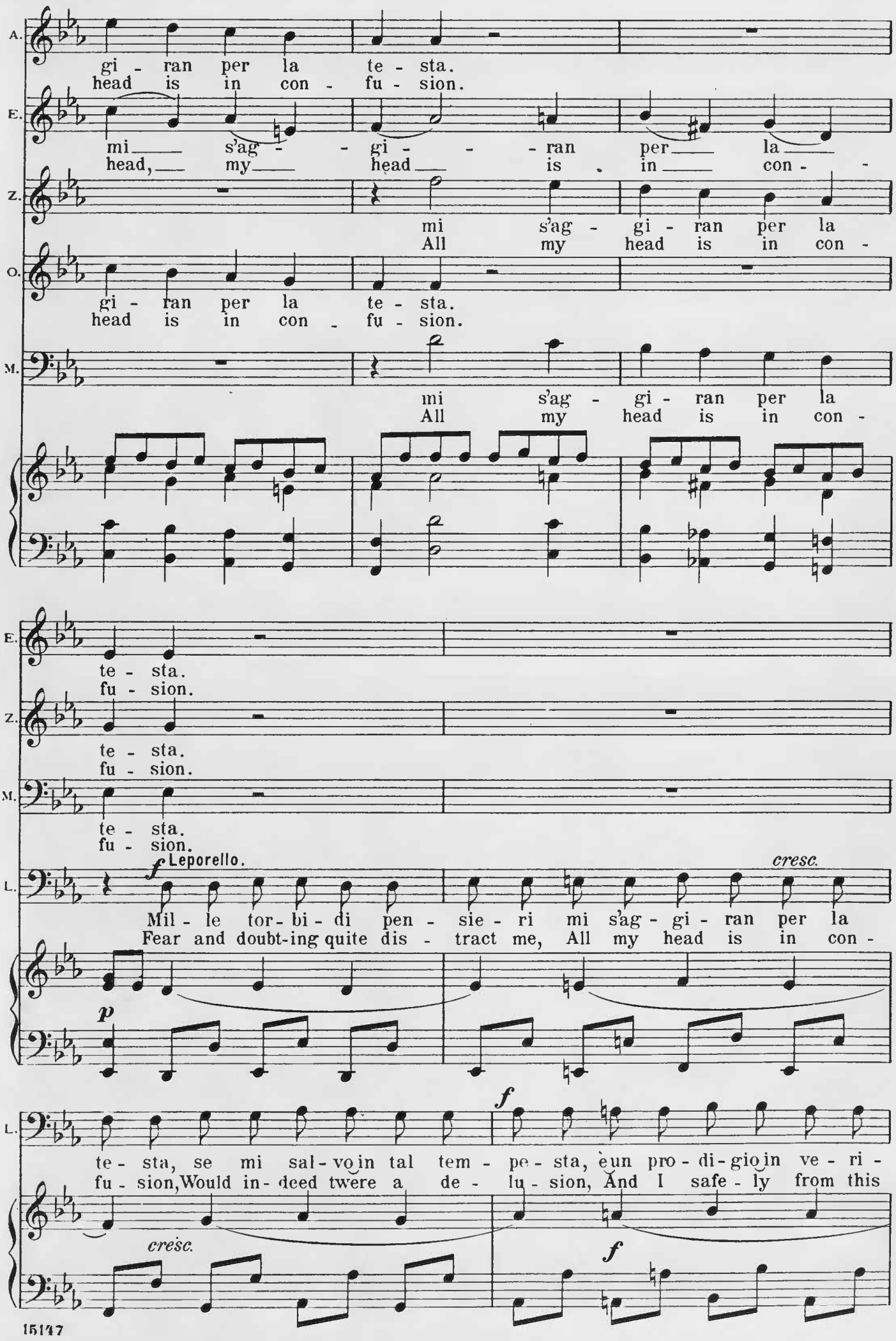
f

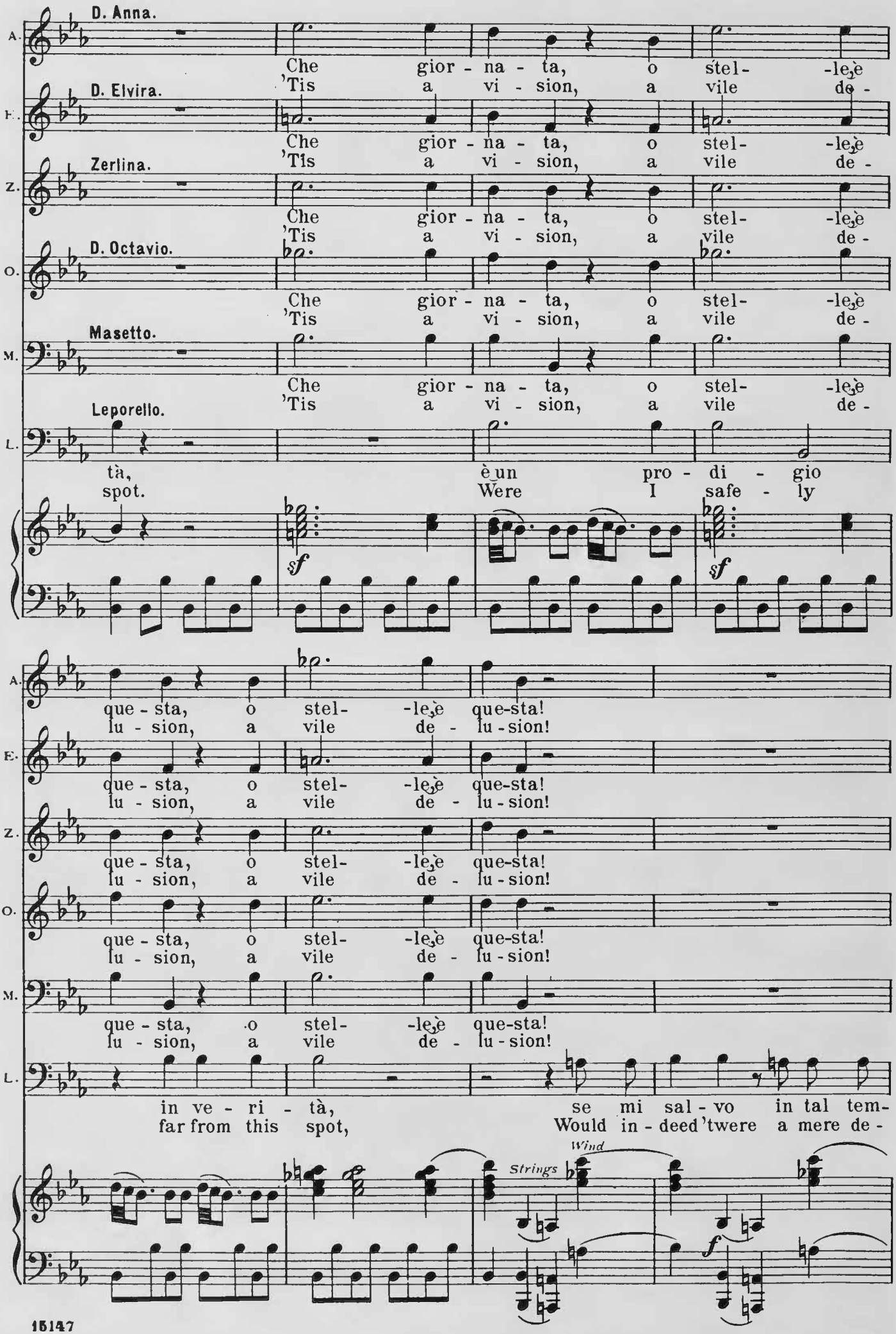
L. tà, in ve - ri - tà, in ve - ri - tà, è un pro - di - gio in ve - ri - -
lu - sion, And I safe - ly from this spot, Were I but safe - ly from this

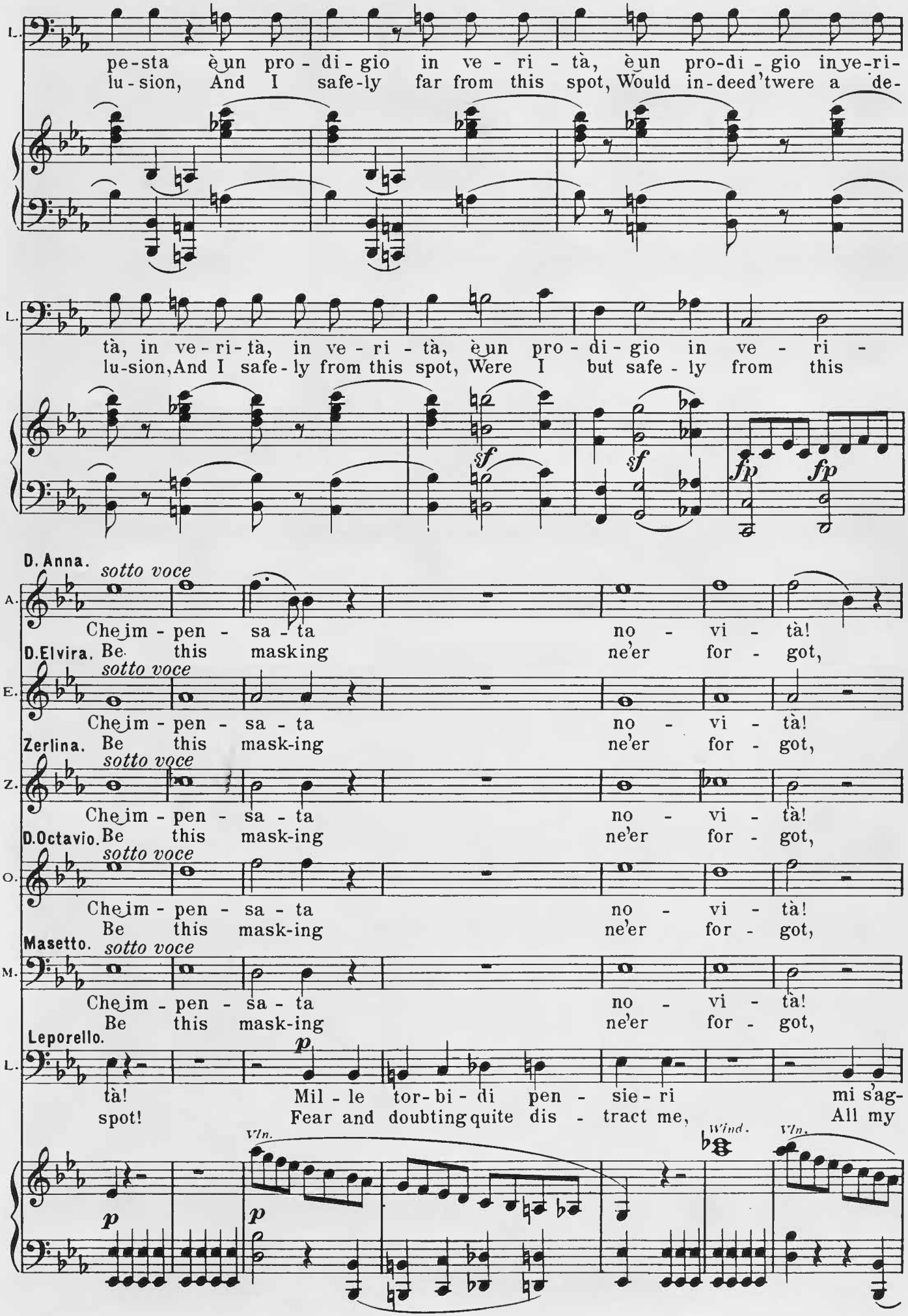
sf *sf* *fp* *fp*

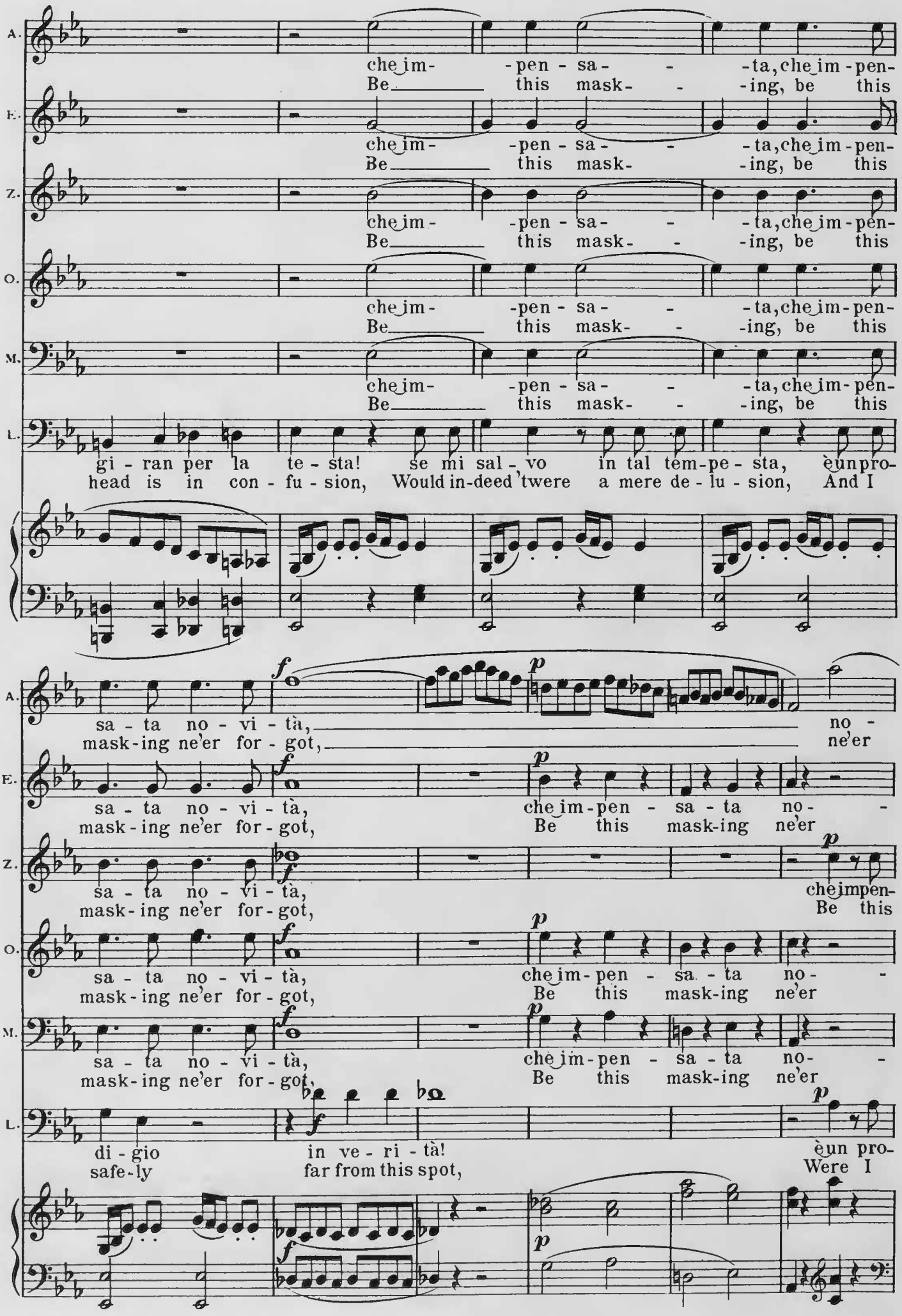

D. Anna. (sotto voce)
Che im - pen - sa - ta no - vi - tà!
D. Elv. Be this mask - ing ne'er for got,
(sotto voce)
Che im - pen - sa - ta no - vi - tà!
Zerlina. Be this mask - ing ne'er for got,
(sotto voce)
Che im - pen - sa - ta no - vi - tà!
D. Oct. Be this mask - ing ne'er for got,
(sotto voce)
Che im - pen - sa - ta no - vi - tà!
Mas. Be this mask - ing ne'er for got,
(sotto voce)
Che im - pen - sa - ta no - vi - tà!
Lep. Be this mask - ing ne'er for got,
tà! Mil - le tor - bi - di pen - sie - ri mi s'ag -
spot! Fear and doubting quite dis - tract me, All my
Vln.
Wind.
Vln.
che im - pen - sa - ta, che im - pen - sa - ta no - vi -
Be this mask - ing, be this mask - ing ne'er for -
gi - ran per la te - sta! se mi sal - vo in tal tempe - sta, è un pro - di - gio
head is in con - fu - sion, Would indeed 'twere a mere de - lu - sion, And I safe - ly

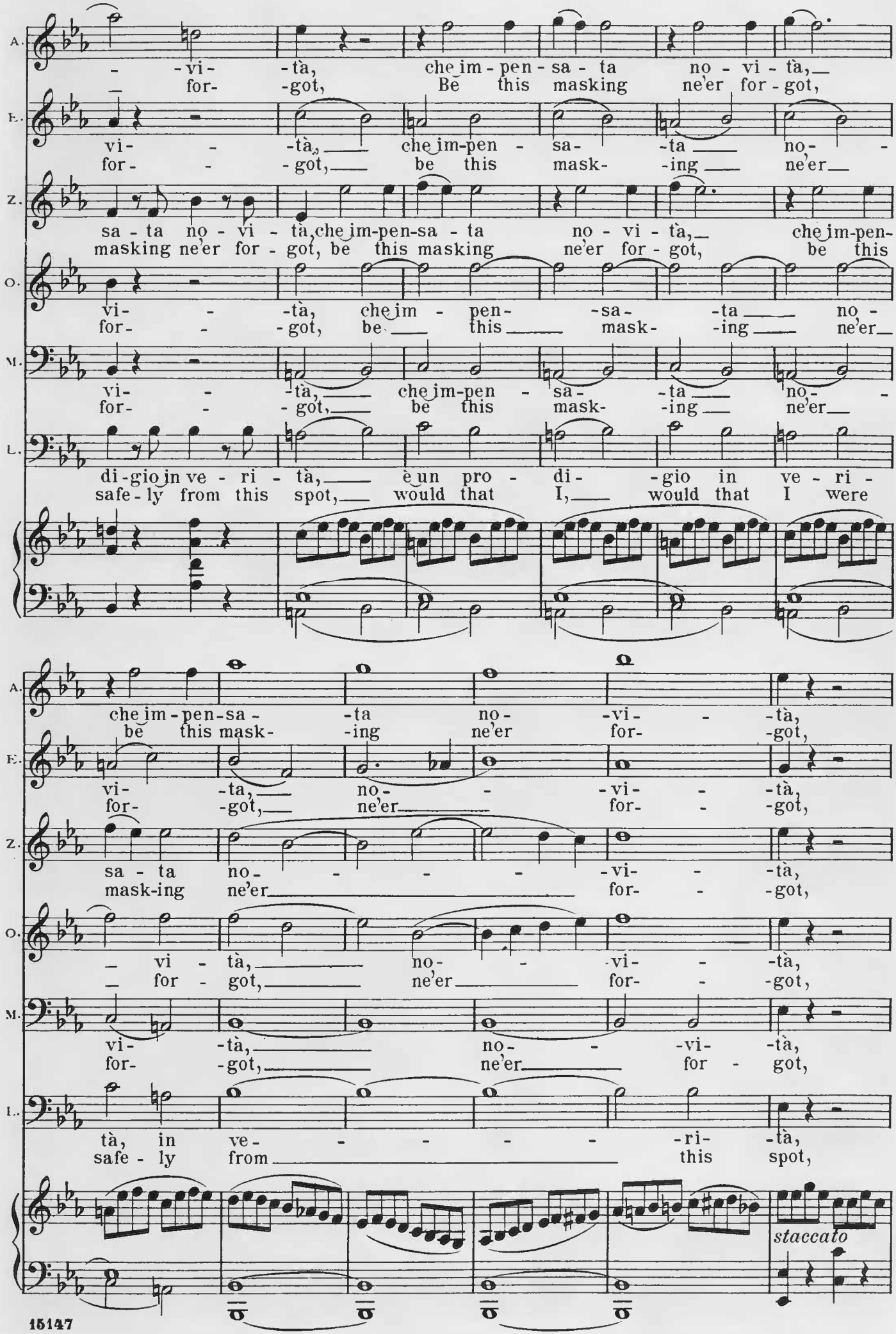

A.
tà!
got,
no - - vi -
ne'er for -
E.
tà!
got,
che im - pen - sa - ta no - - vi - -
Be this mask - ing ne'er for - -
Z.
tà!
got,
che im pen - sa - ta no - vi -
Be this mask - ing ne'er for -
O.
tà!
got,
che im - pen - sa - ta no - - vi - -
Be this mask - ing ne'er for - -
M.
tà!
got,
che im - pen - sa - ta no - - vi - -
Be this mask - ing ne'er for - -
L.
in ve - ri - tà!
far from this spot,
è un pro - di - gio in ve - ri -
Were I safe - ly from this
A.
tà! Mil - le tor - bi - di pen - sie - ri mi s'ag -
got! Fear and doubting quite dis - tract me, All my
E.
tà! Mil - le, mil - le tor - bi - di pen - sie - ri
got! Fear and doubt - ing quite dis - tract me, All my
Z.
ta! mil - le tor - bi - di pen - sie - ri
got! Fear and doubt - ing quite dis - tract me,
O.
tà! Mil - le tor - bi - di pen - sie - ri mi s'ag -
got! Fear and doubting quite dis - tract me, All my
M.
tà! Mil - le tor - bi - di pen - sie - ri
got! Fear and doubt - ing quite dis - tract me,
L.
tà!
spot.

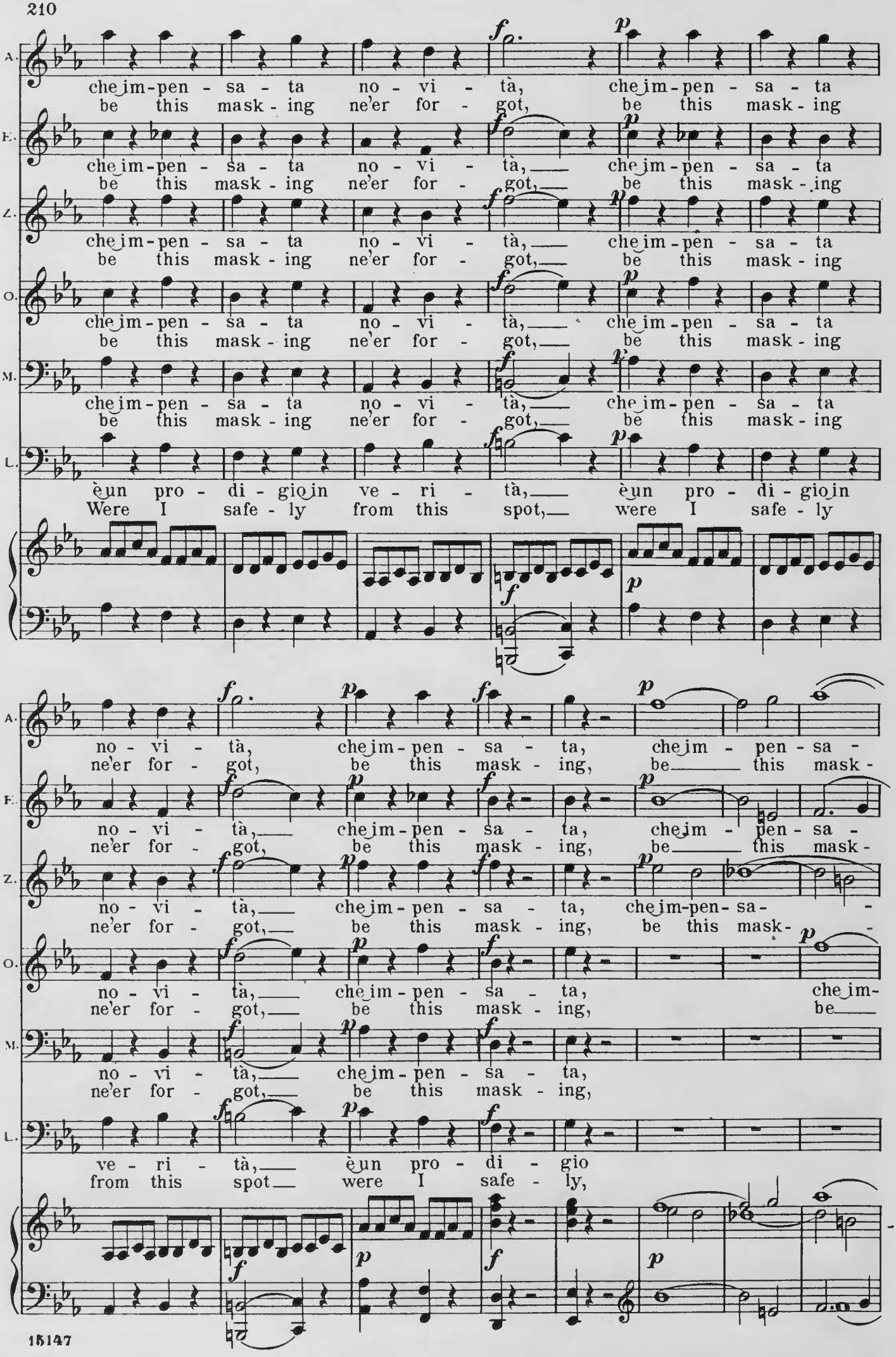

A.
gi - ran per la te - sta.
head is in con - fu - sion.
E.
mi s'ag - gi - ran per la
head, my head is in con -
Z.
mi s'ag - gi - ran per la
All my head is in con -
O.
gi - ran per la te - sta.
head is in con - fu - sion.
M.
mi s'ag - gi - ran per la
All my head is in con -
E.
te - sta.
fu - sion.
Z.
te - sta.
fu - sion.
M.
te - sta.
fu - sion.
L.
f Leporello.
cresc.
Mil - le tor - bi - di pen - sie - ri mi s'ag - gi - ran per la
Fear and doubt-ing quite dis - tract me, All my head is in con -
p
L.
f
te - sta, se mi sal - vo in tal tem - pe - sta, è un pro - di - gio in ve - ri -
fu - sion, Would in - deed twere a de - lu - sion, And I safe - ly from this
cresc.
f

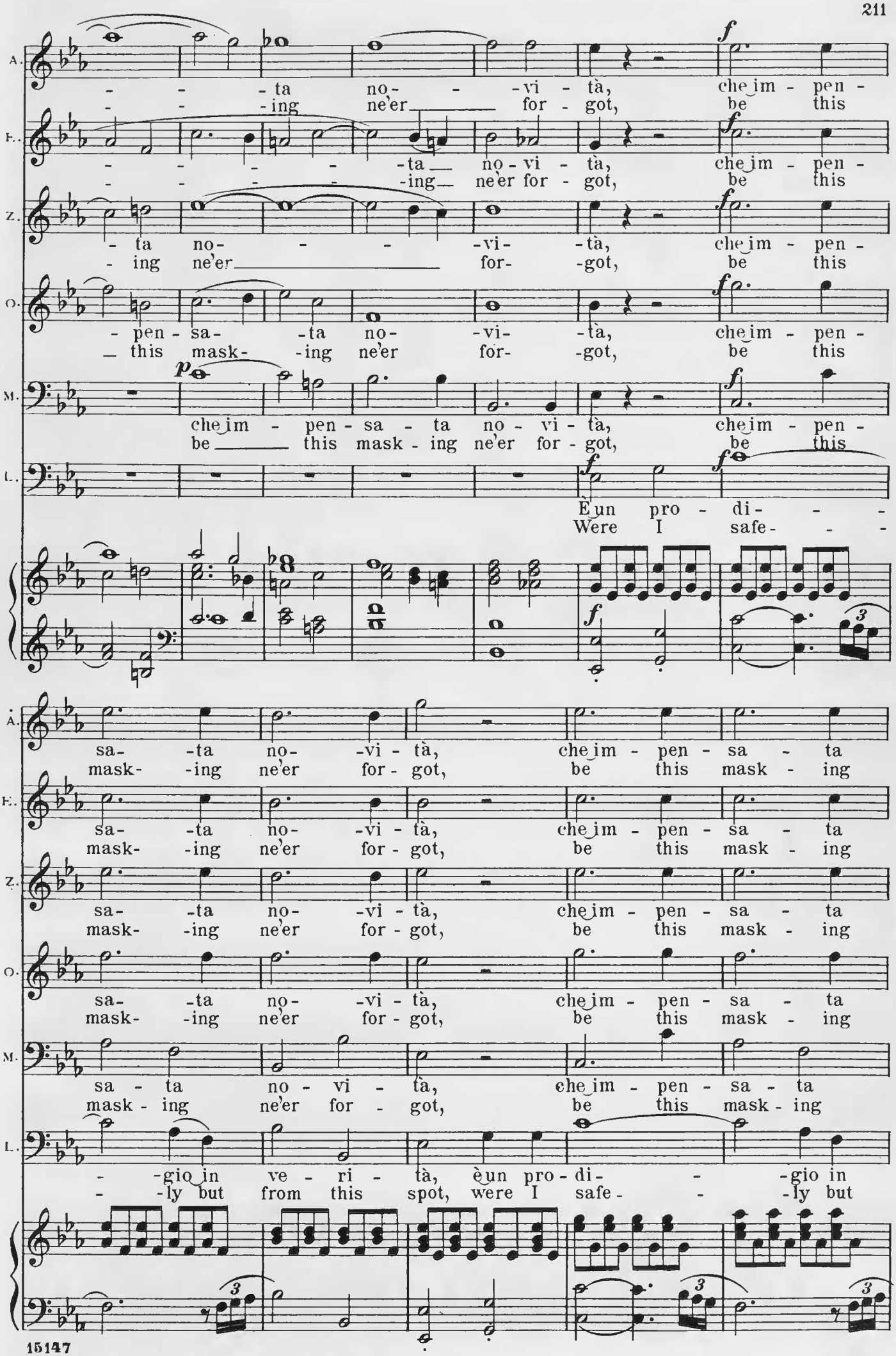

D. Anna.
Che gior - na - ta, o stel- -le,è
'Tis a vi - sion, a vile de -
D. Elvira.
Che gior - na - ta, o stel- -le,è
'Tis a vi - sion, a vile de -
Zerlina.
Che gior - na - ta, o stel- -le,è
'Tis a vi - sion, a vile de -
D. Octavio.
Che gior - na - ta, o stel- -le,è
'Tis a vi - sion, a vile de -
Masetto.
Che gior - na - ta, o stel- -le,è
'Tis a vi - sion, a vile de -
Leporello.
tà, è un pro - di - gio
spot. Were I safe - ly
sf
sf
que - sta, o stel- -le,è que-sta!
lu - sion, a vile de - lu - sion!
in ve - ri - tà, se mi sal - vo in tal tem-
far from this spot, Would in - deed 'twere a mere de -
Wind
Strings
f

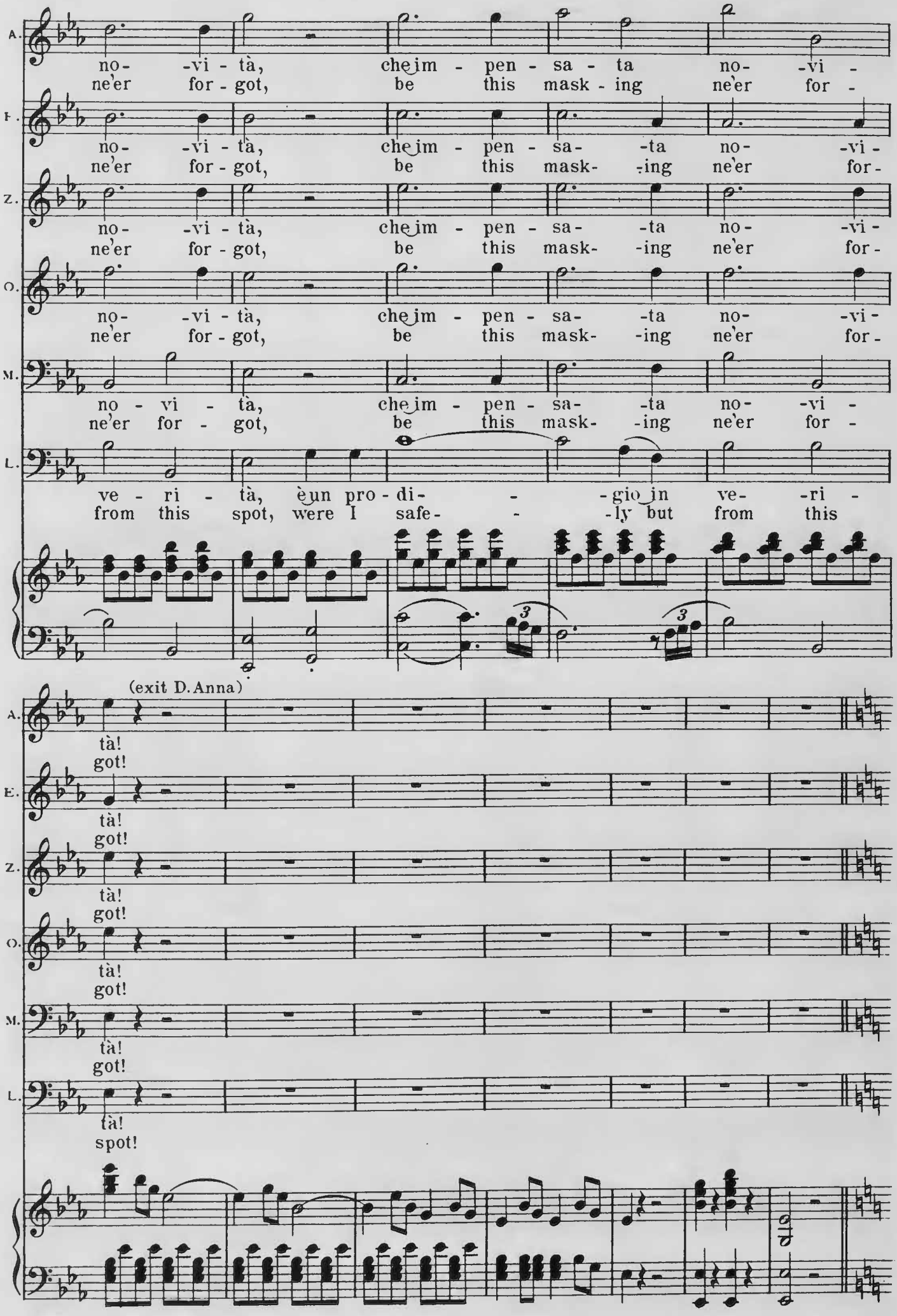

L.
pe-sta è un pro-di-gio in ve-ri-tà, è un pro-di-gio in ve-ri-
lu-sion, And I safe-ly far from this spot, Would in-deed 'twere a de-
tà, in ve-ri-tà, in ve-ri-tà, è un pro-di-gio in ve-ri-
lu-sion, And I safe-ly from this spot, Were I but safe-ly from this
sf
sf
fp
fp
D. Anna.
sotto voce
A.
Che im-pen-sa-ta no-vi-tà!
Be this masking ne'er for-got,
D. Elvira.
sotto voce
E.
Che im-pen-sa-ta no-vi-tà!
Be this mask-ing ne'er for-got,
Zerlina.
sotto voce
Z.
Che im-pen-sa-ta no-vi-tà!
Be this mask-ing ne'er for-got,
D. Octavio.
sotto voce
O.
Che im-pen-sa-ta no-vi-tà!
Be this mask-ing ne'er for-got,
Masetto.
sotto voce
M.
Che im-pen-sa-ta no-vi-tà!
Be this mask-ing ne'er for-got,
Leporello.
L.
p
tà! Mil-le tor-bi-di pen-sie-ri mi s'ag-
spot! Fear and doubting quite dis-tract me, All my
Vln.
Wind.
Vln.
p
p


A.
che im- -pen - sa- - -ta, che im - pen-
Be this mask- - -ing, be this
E.
che im- -pen - sa- - -ta, che im - pen-
Be this mask- -ing, be this
Z.
che im- -pen - sa- - -ta, che im - pen-
Be this mask- - -ing, be this
O.
che im- -pen - sa- - -ta, che im - pen-
Be this mask- - -ing, be this
M.
che im- -pen - sa- - -ta, che im - pen-
Be this mask- - -ing, be this
L.
gi - ran per la te - sta! se mi sal - vo in tal tem-pe - sta, èun pro-
head is in con - fu - sion, Would in-deed 'twere a mere de - lu - sion, And I
A.
sa - ta no - vi - tà, no -
mask-ing ne'er for - got, ne'er
E.
sa - ta no - vi - tà, che im-pen - sa - ta no- -
mask - ing ne'er for - got, Be this mask-ing ne'er
Z.
sa - ta no - vi - tà, che impen-
mask - ing ne'er for - got, Be this
O.
sa - ta no - vi - tà, che im - pen - sa - ta no- -
mask - ing ne'er for - got, Be this mask-ing ne'er
M.
sa - ta no - vi - tà, che im - pen - sa - ta no- -
mask - ing ne'er for - got, Be this mask-ing ne'er
L.
di - gio in ve - ri - tà! èun pro-
safe - ly far from this spot, Were I


A. -vi- -tà, che im-pen-sa-ta no-vi-tà,
for- -got, Be this masking ne'er for-got,
E. vi- -tà, che im-pen-sa- -ta no-
for- -got, be this mask- -ing ne'er
Z. sa-ta no-vi-tà, che im-pen-sa-ta no-vi-tà, che im-pen-
masking ne'er for-got, be this masking ne'er for-got, be this
O. vi- -tà, che im-pen- -sa- -ta no-
for- -got, be this mask- -ing ne'er
M. vi- -tà, che im-pen-sa- -ta no-
for- -got, be this mask- -ing ne'er
L. di-gio in ve-ri-tà, è un pro-di- -gio in ve-ri-
safe-ly from this spot, would that I, would that I were
che im-pen-sa- -ta no- -vi- -tà,
be this mask- -ing ne'er for- -got,
vi- -ta, no- -vi- -tà,
for- -got, ne'er for- -got,
sa-ta no- -vi- -tà,
mask-ing ne'er for- -got,
vi- -tà, no- -vi- -tà,
for- got, ne'er for- -got,
vi- -tà, no- -vi- -tà,
for- -got, ne'er for- got,
tà, in ve- -ri- -tà,
safe-ly from this spot,
staccato


A.
che im-pen - sa - ta no - vi - tà, che im-pen - sa - ta
be this mask - ing ne'er for - got, be this mask - ing
E.
che im-pen - sa - ta no - vi - tà, che im-pen - sa - ta
be this mask - ing ne'er for - got, be this mask - ing
Z.
che im-pen - sa - ta no - vi - tà, che im-pen - sa - ta
be this mask - ing ne'er for - got, be this mask - ing
O.
che im-pen - sa - ta no - vi - tà, che im-pen - sa - ta
be this mask - ing ne'er for - got, be this mask - ing
M.
che im-pen - sa - ta no - vi - tà, che im-pen - sa - ta
be this mask - ing ne'er for - got, be this mask - ing
L.
èun pro - di - gio in ve - ri - tà, èun pro - di - gio in
Were I safe - ly from this spot, were I safe - ly
A.
no - vi - tà, che im-pen - sa - ta, che im - pen - sa -
ne'er for - got, be this mask - ing, be this mask -
E.
no - vi - tà, che im-pen - sa - ta, che im - pen - sa -
ne'er for - got, be this mask - ing, be this mask -
Z.
no - vi - tà, che im-pen - sa - ta, che im-pen - sa -
ne'er for - got, be this mask - ing, be this mask -
O.
no - vi - tà, che im-pen - sa - ta, che im-
ne'er for - got, be this mask - ing, be
M.
no - vi - tà, che im-pen - sa - ta,
ne'er for - got, be this mask - ing,
L.
ve - ri - tà, èun pro - di - gio
from this spot were I safe - ly,


A. -ta no- -vi- tà, che im - pen -
-ing ne'er for - got, be this
E. -ta no - vi - tà, che im - pen -
-ing ne'er for - got, be this
Z. -ta no- -vi- tà, che im - pen -
-ing ne'er for- -got, be this
O. - pen - sa- -ta no- -vi- tà, che im - pen -
_ this mask- -ing ne'er for- -got, be this
M. che im - pen - sa - ta no - vi - tà, che im - pen -
be _____ this mask - ing ne'er for - got, be this
L. È un pro - di - -
Were I safe - -
A. sa- -ta no- -vi - tà, che im - pen - sa - ta
mask- -ing ne'er for - got, be this mask - ing
E. sa- -ta no- -vi - tà, che im - pen - sa - ta
mask- -ing ne'er for - got, be this mask - ing
Z. sa- -ta no- -vi - tà, che im - pen - sa - ta
mask- -ing ne'er for - got, be this mask - ing
O. sa- -ta no- -vi - tà, che im - pen - sa - ta
mask- -ing ne'er for - got, be this mask - ing
M. sa - ta no - vi - tà, che im - pen - sa - ta
mask - ing ne'er for - got, be this mask - ing
L. - -gio in ve - ri - tà, è un pro - di - - -gio in
- -ly but from this spot, were I safe - - -ly but


A.
no- -vi - tà, che im - pen - sa - ta no- -vi -
ne'er for - got, be this mask - ing ne'er for -
F.
no- -vi - tà, che im - pen - sa- -ta no- -vi -
ne'er for - got, be this mask- -ing ne'er for -
Z.
no- -vi - tà, che im - pen - sa- -ta no- -vi -
ne'er for - got, be this mask- -ing ne'er for -
O.
no- -vi - tà, che im - pen - sa- -ta no- -vi -
ne'er for - got, be this mask- -ing ne'er for -
M.
no - vi - tà, che im - pen - sa- -ta no- -vi -
ne'er for - got, be this mask- -ing ne'er for -
L.
ve - ri - tà, è un pro - di- - -gio in ve- -ri -
from this spot, were I safe- - -ly but from this
3
3
(exit D.Anna)
A.
tà!
got!
E.
tà!
got!
Z.
tà!
got!
O.
tà!
got!
M.
tà!
got!
L.
tà!
spot!

Recit.

Zerlina. (to Leporello)

Z. Dun-que quel-lo sei tu, che il mio Ma-set-to po-co fà cru-del-men-te mal-trat-
It was you, then who with your cru-el blows, this ve-ry night, near-ly kill'd my poor Ma-

Donna Elvira. (to Leporello)

Z. E. ta-sti! Dun-que tu m'in-gan-na-sti, o scel-le-ra-to, spac-
set-to! It was you, heart-less ri-bald, who be-guil'd me, who

Don Octavio. (to Leporello)

E. O. cian-do-ti con me da Don Gio-van-ni! Dun-que tu in que-sti pan-ni
led me forth as though 'twere Don Gio-van-ni! Why dost thou wear those gar-ments?

Donna Elvira.

O. E. ve-ni-sti qui per qual-che tra-di-men-to! A me toc-ca pu-
thou must be here for some un-law-ful pur-pose! 'Tis I who will chas-

Zerlina. Don Octavio. Masetto.

E. Z. O. M. nir-lo. An-zi a me. No, no, a me. Ac-cop-pa-te-lo me-co tut-ti tre.
tise him, So will I. No, no, 'tis I. How this vi-per to crush, we all will try.

Allegro assai. Nº 20. "Ah, pietà! Signori miei!„

Aria.

Leporello.

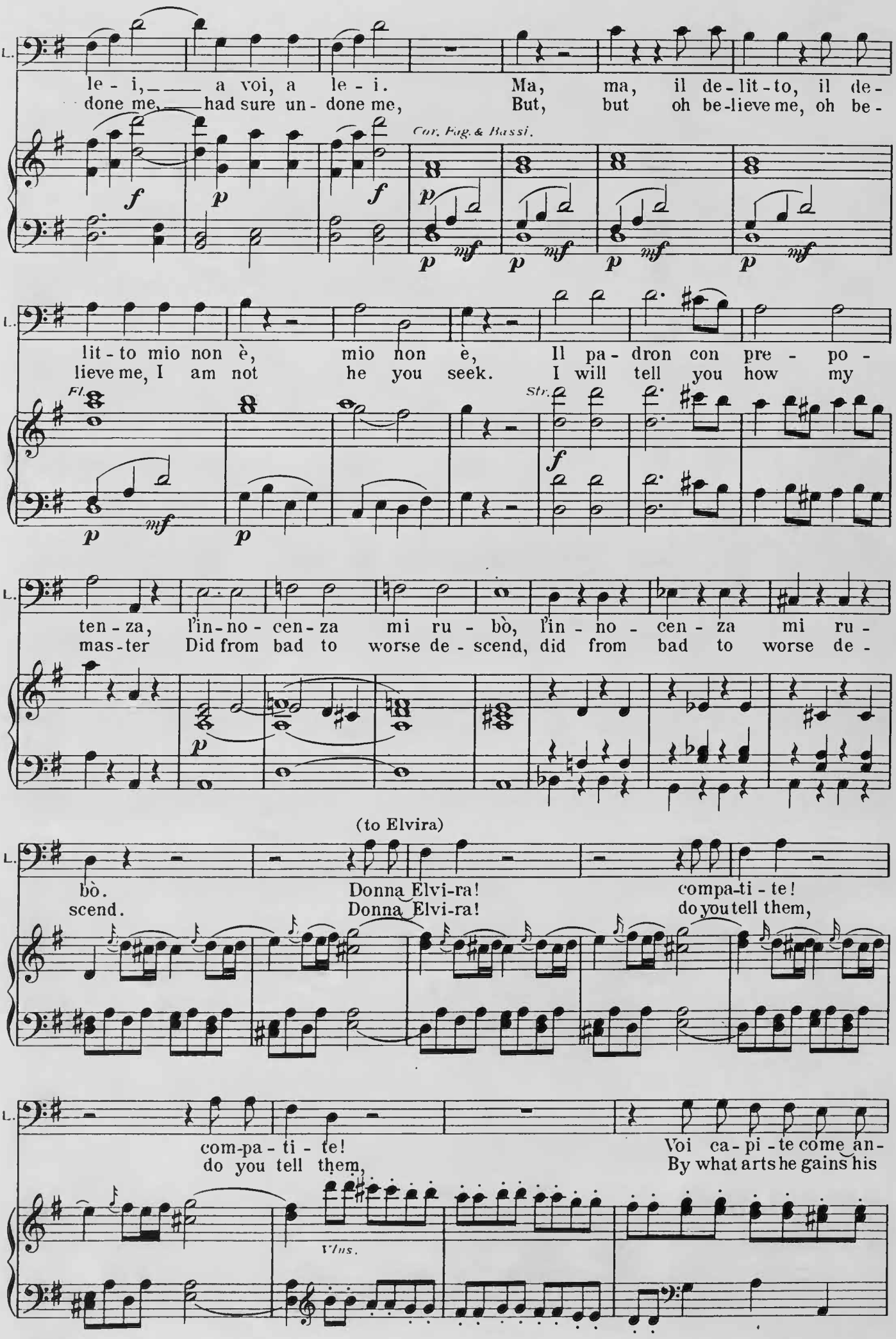
L. Ah, pie-tà! Si-gno-ri miei! ah pie-tà, pie-tà, pie-
Ah, be not so hard on me, give me leave, good friends, to

fp fp

L. tà, pie-tà di me, pie-tà Dò ra-gio-ne a voi, a
speak, oh give me leave to speak! Wrongs like yours sure-ly had un-

8

f p f p


L.
le - i, a voi, a le - i. Ma, ma, il de - lit - to, il de -
done me, had sure un - done me, But, but oh be - lieve me, oh be -
Cor. Fag. & Bassi.
lit - to mio non è, mio non è, Il pa - dron con pre - po -
lieve me, I am not he you seek. I will tell you how my
Fl.
Str.
ten - za, l'in - no - cen - za mi ru - bò, l'in - no - cen - za mi ru -
mas - ter Did from bad to worse de - scend, did from bad to worse de -
(to Elvira)
bò. Donna Elvi-ra! compa-ti - te!
scend. Donna Elvi-ra! do you tell them,
com-pa - ti - te! Voi ca - pi - te come an -
do you tell them, By what arts he gains his
Vlns.

(to Masetto)

L.

dò, voi ca-pi-te, voi ca-pi-te, voi ca-pi-te come an-dò! Di Ma-
end, do you tell them, do you tell them by what arts he gains his end. As for

Tutti.

(motioning to Elvira)

L.

set-to non sò nul-la, non sò nul-la, nul-la, nul-la, nul-la, nul-la, vel di-
thee I've not a no-tion what be-fell thee, not a no-tion what be-fell thee, As this

f *p*

L.

rà que-sta fan-ciul-la, que-sta fan-ciul-la. È un o-ret-ta
la-dy here can tell thee, Yes, she can tell thee, For I met her

tr tr tr tr tr tr *fp*

L.

cir-cum-cir-ca, che con lei gi-ran-dø vo,
With him phi-lan-d'ring, Well I knew how all would end,

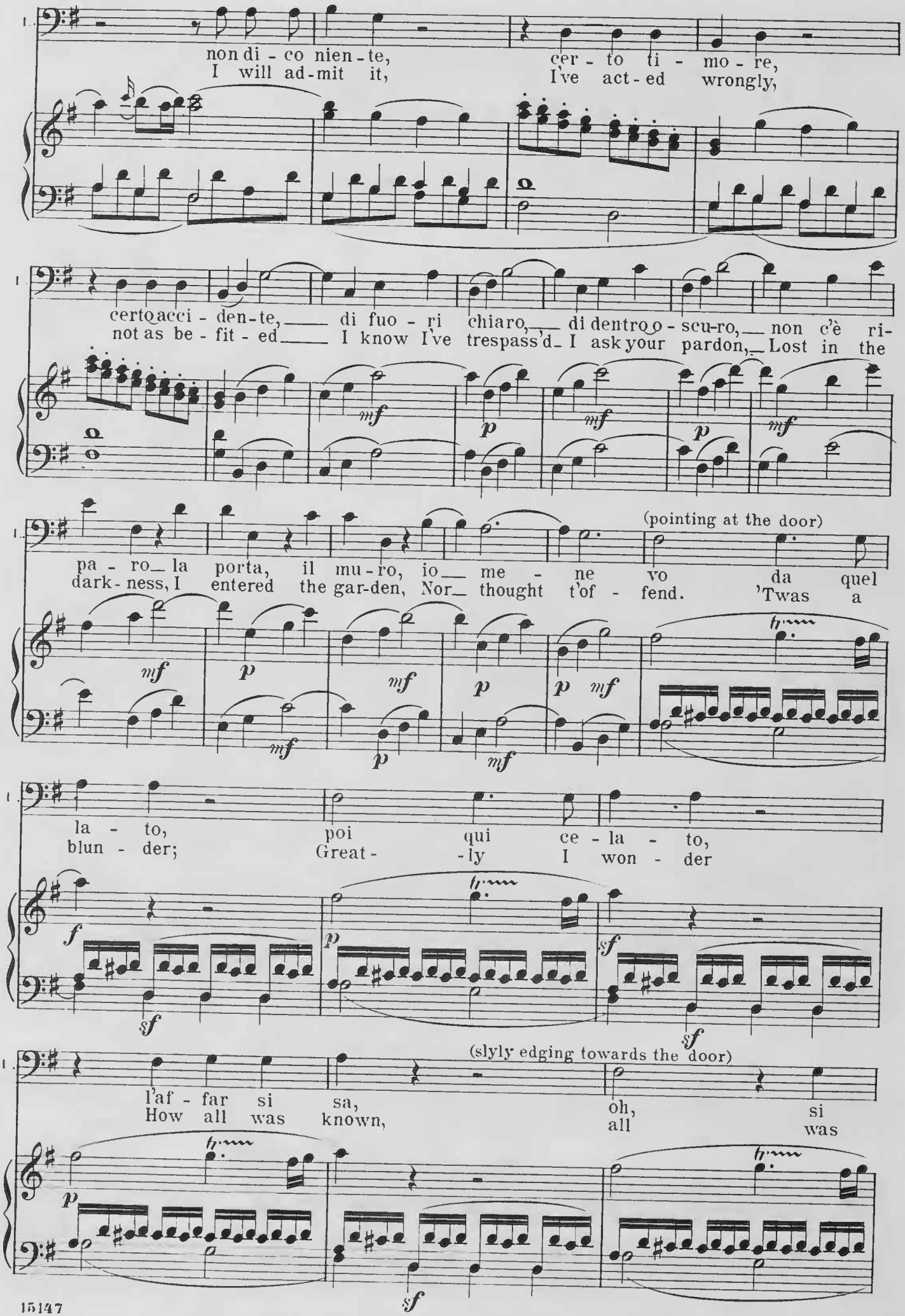
fp tr

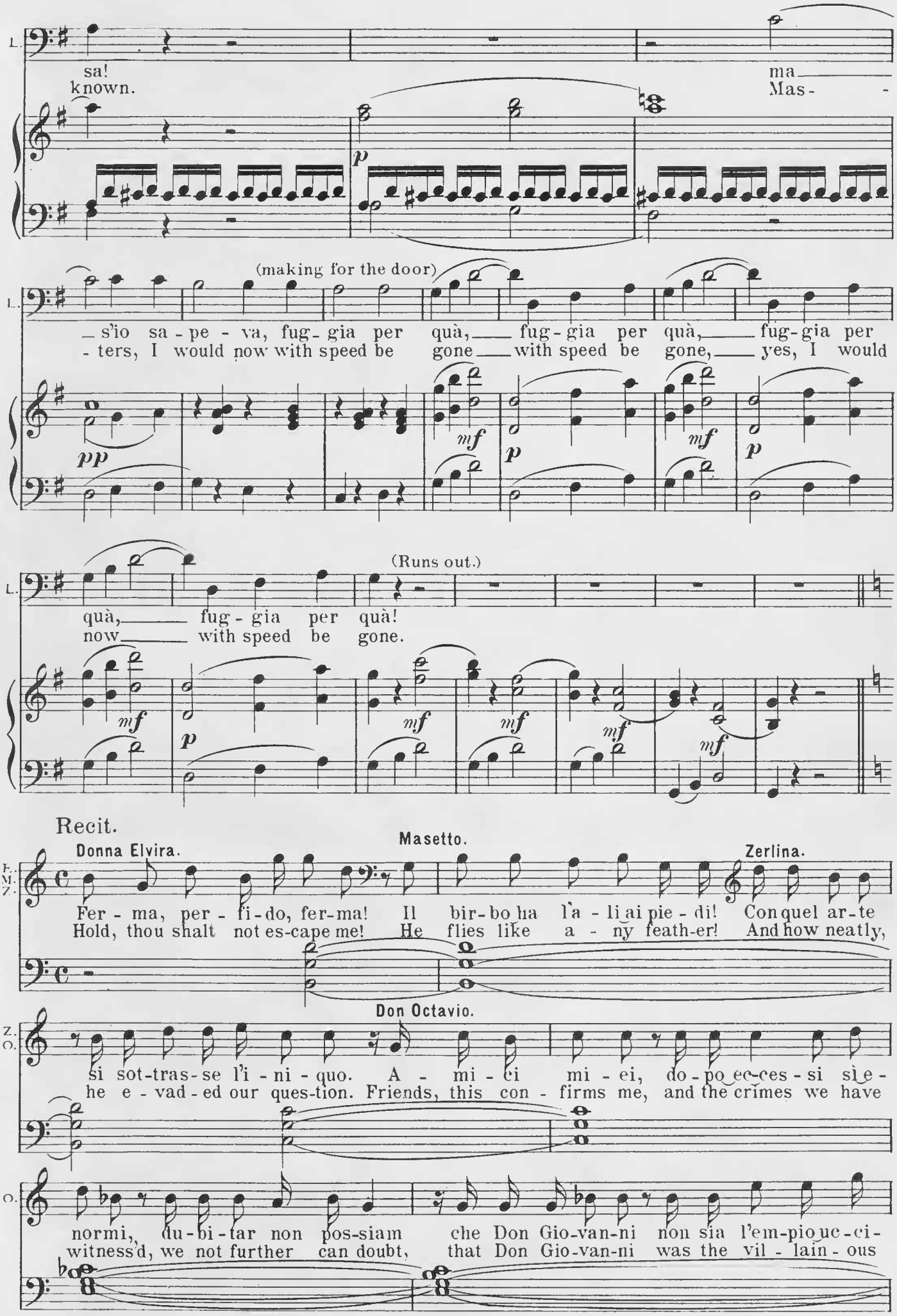
(With embarrassment to Don Octavio.)

L.

che con lei gi-ran-do vo. Ah voi, Si-gnore!
Well I knew how all would end. And to your lordship,

tr


non di - co nien - te,
I will ad-mit it,
cer - to ti - mo - re,
I've act-ed wrongly,
certo acci - den-te, di fuo - ri chiaro, di dentro o - scu-ro, non c'è ri-
not as be - fit - ed I know I've trespass'd I ask your pardon, Lost in the
(pointing at the door)
pa - ro la porta, il mu-ro, io me - ne vo da quel
dark-ness, I entered the gar-den, Nor thought t'of - fend. 'Twas a
la - to, poi qui ce - la - to,
blun - der; Great - -ly I won - der
(slyly edging towards the door)
l'af - far si sa, oh, si
How all was known, all was


L.
sa!
known.
ma
Mas-
p
(making for the door)
L.
-s'io sa-pe-va, fug-gia per quà, fug-gia per quà, fug-gia per
-ters, I would now with speed be gone with speed be gone, yes, I would
pp
mf
p
mf
p
(Runs out.)
L.
quà, fug-gia per quà!
now with speed be gone.
mf
p
mf
mf
mf
mf
Recit.
Donna Elvira.
Masetto.
Zerlina.
F. M. Z.
Fer-ma, per-fi-do, fer-ma! Il bir-bo ha l'a-li ai pie-di! Con quel ar-te
Hold, thou shalt not es-cape me! He flies like a-ny feath-er! And how neatly,
Don Octavio.
Z. O.
si sot-tras-se l'i-ni-quo. A-mi-ci mi-ei, do-po ec-ces-si sle-
he e-vad-ed our ques-tion. Friends, this con-firms me, and the crimes we have
O.
normi, du-bi-tar non pos-siam che Don Gio-van-ni non sia l'em-pio uc-ci-
witness'd, we not further can doubt, that Don Gio-van-ni was the vil-lain-ous

so - re del pa - dre di Donn' An - na; in que-sta ca - sa per po -
murd'rer of Don - na An - na's fa - ther. Do me the fa - vor here a -

che o - re ferma - te - vi, un ri - cor-sa vo' far a chi si de - ve, è in poch' i -
while yet to stay with her. I will go now, and seek the law's as-sist-ance. The day of

(Exeunt D. Elvira, Zerlina, and Masetto.)

stanti ven-di-car - vi pro - met-to. Co - sì vuo - le do-ver, pie - ta - de, af-fet-to.
reck'ning is at hand, oh thou traitor, and thy doom is assured, or sooner or lat-er.

Nº 21. "Il mio tesoro intanto."

Andante grazioso. Aria.

Clar. Fag. and Vln.

Strings con sordini, Bassi pizz.

Don Octavio.

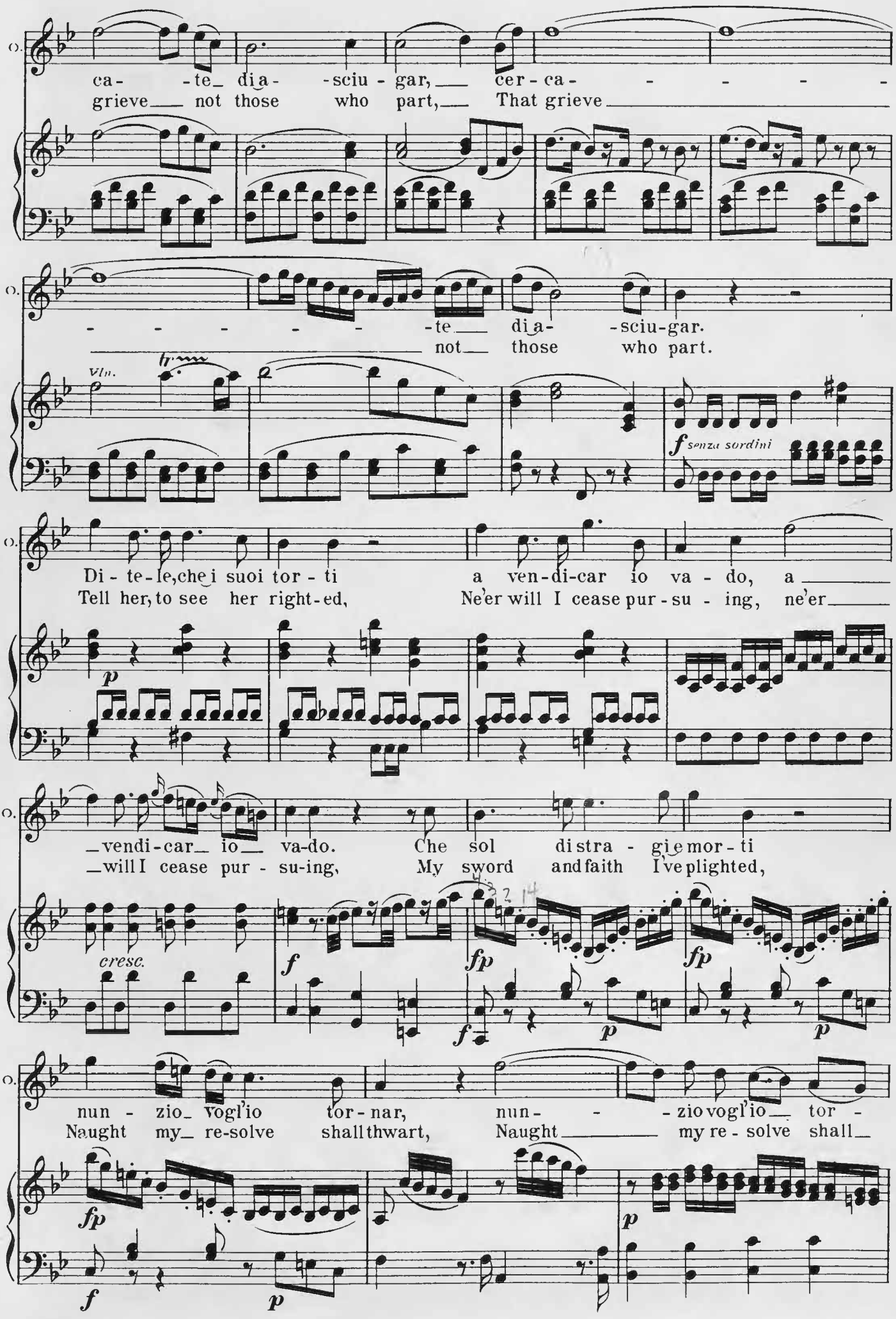
Il mio te - so - ro in - tan - to an -
To my be-loved, O has - ten, To

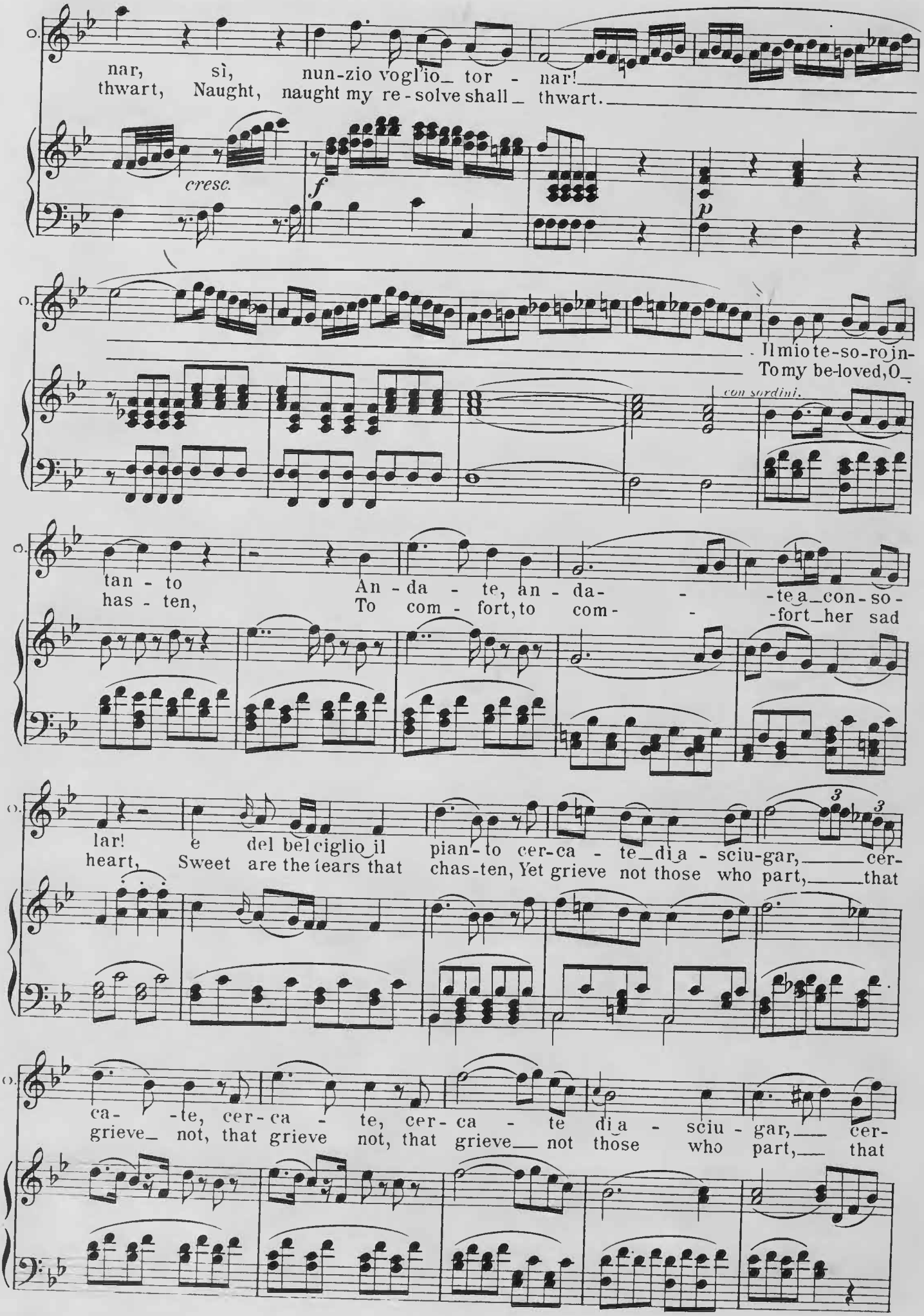
Strings. *Cl. Fag.*

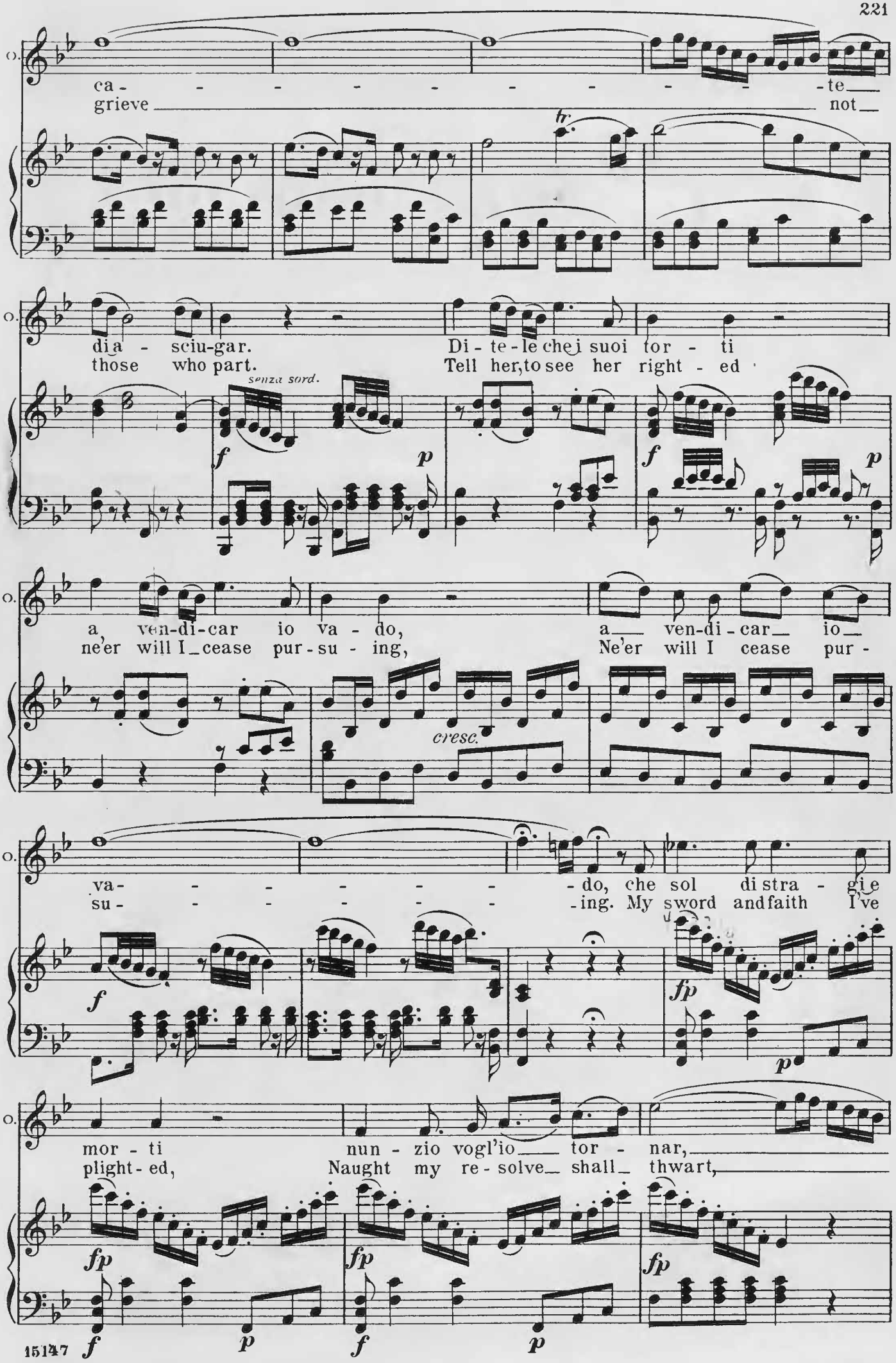
da - te, an - da - - te a con - so - lar! è del bel ci - glio il
com - fort, to com - - fort her sad heart! Sweet are the tears that

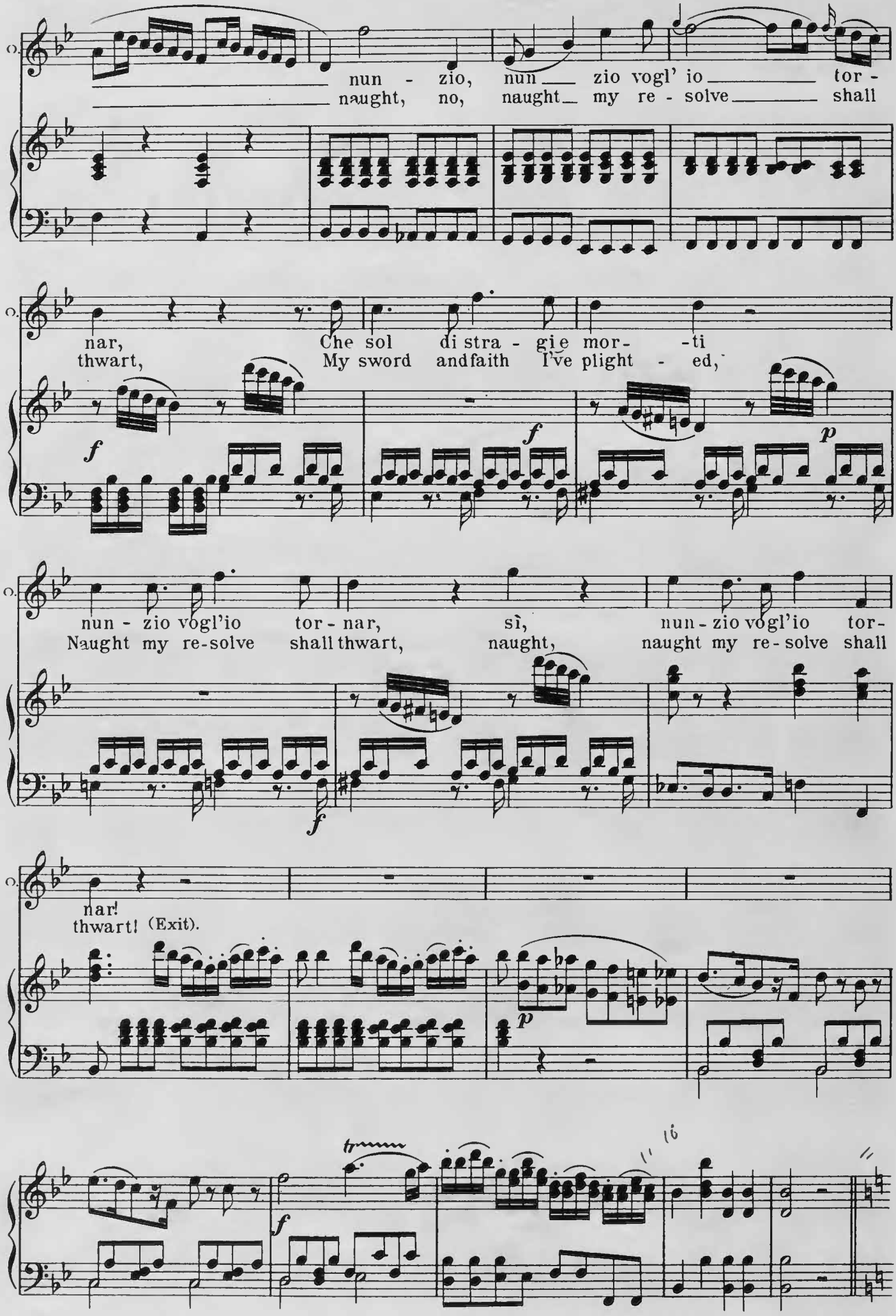
Corni sustain.

pian - to cer - ca - te di a - sciu - gar, cer - ca - te, cer - ca - te, cer -
chas - ten, Yet grieve not those who part, that grieve not, that grieve not, that

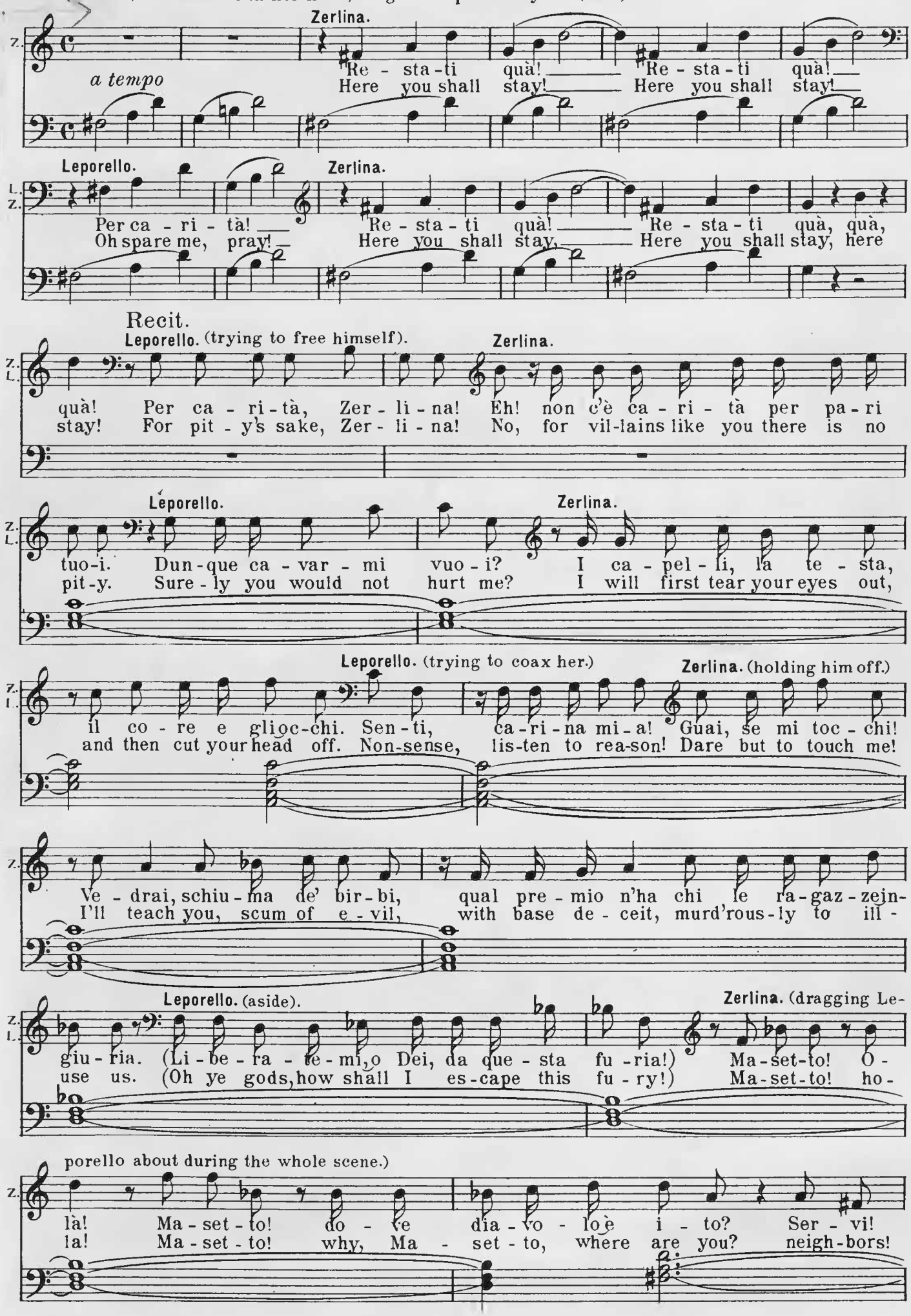

O.
ca- -te_ dia- -sciu - gar,___ cer - ca- - - - -
grieve___ not those who part,___ That grieve_____
- - - - - - -te___ dia- -sciu-gar.
_____ not___ those who part.
Vln.
f senza sordini
Di - te - le, che i suoi tor - ti a ven-di-car io va - do, a_____
Tell her, to see her right-ed, Ne'er will I cease pur-su - ing, ne'er_____
p
vendi-car io___ va-do. Che sol di stra - gi e mor - ti
_will I cease pur - su-ing, My sword and faith I've plighted,
cresc.
f
fp
fp
fp
f
p
p
nun - zio_ vogl'io tor - nar, nun- - - zio vogl'io___ tor -
Naught my_ re-solve shall thwart, Naught_____ my re - solve shall_
fp
p
f
p

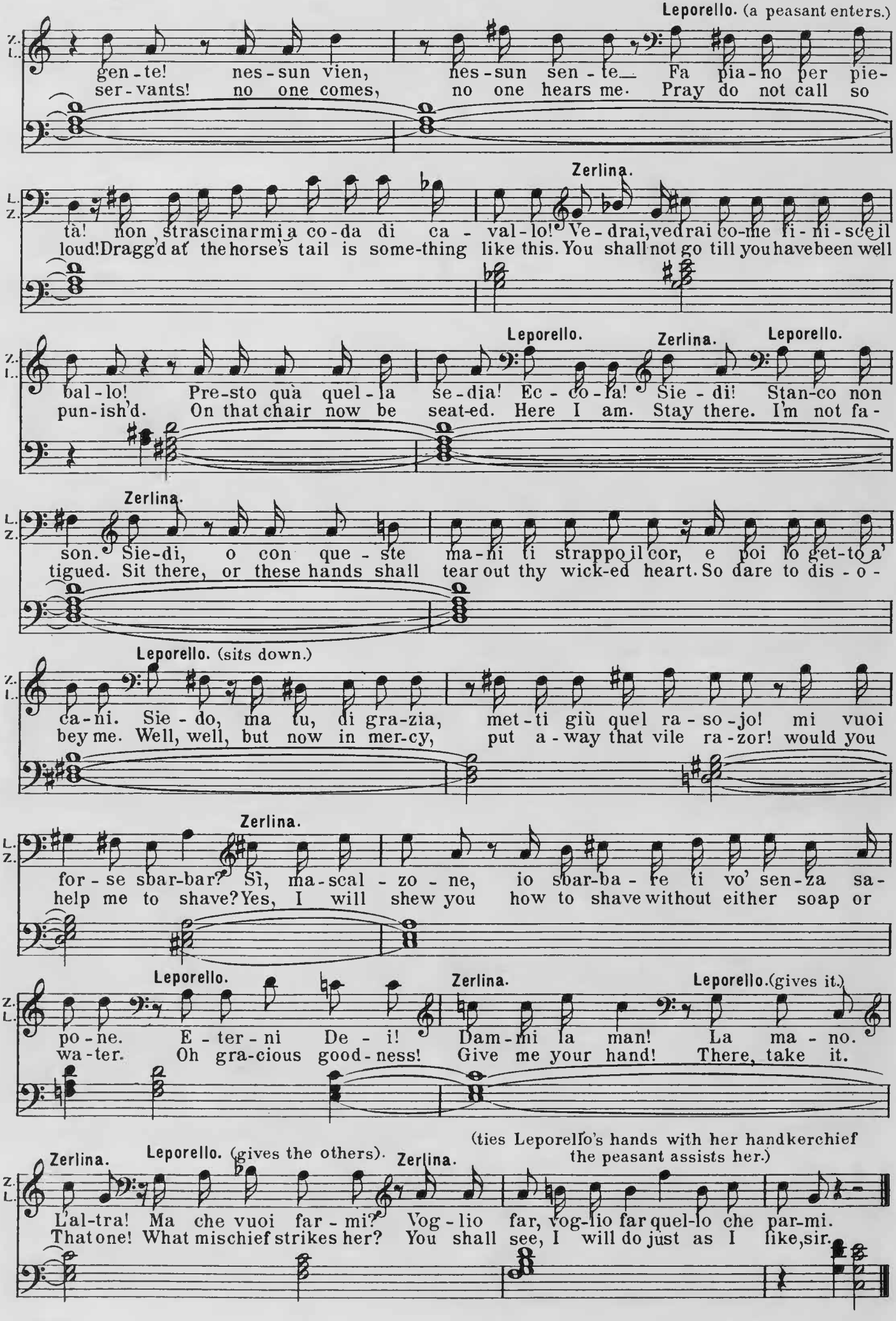

nar, sì, nun-zio vogl'io_ tor - nar!
thwart, Naught, naught my re-solve shall_ thwart.
cresc.
f
p
Il mio te-so-ro jn-
To my be-loved, O_
con sordini.
tan - to
has - ten,
An - da - te, an - da - te a_con-so-
To com - fort, to com - fort_her sad
lar!
heart,
e del bel ciglio il
Sweet are the tears that
pian-to cer-ca - te_di_a - sciu-gar, cer-
chas-ten, Yet grieve not those who part, that
ca- -te, cer-ca - te, cer-ca - te di_a - sciu - gar, cer-
grieve_ not, that grieve not, that grieve not those who part, that


O.
ca - - - - - - - - - - te
grieve not
hr.
O.
dia - sciu-gar.
those who part.
Di - te - le che i suoi tor - ti
Tell her, to see her right - ed
senza sord.
f
p
f
p
O.
a ven-di-car io va - do,
ne'er will I cease pur-su - ing,
a ven-di - car io
Ne'er will I cease pur -
cresc.
O.
va - - - - - do, che sol di stra - gi e
su - - - - - ing. My sword and faith I've
f
fp
p
O.
mor - ti nun - zio vogl'io tor - nar,
plight - ed, Naught my re - solve shall thwart,
fp
fp
fp
f
p
f
p


nun - zio, nun zio vogl' io tor -
naught, no, naught my re - solve shall
nar, Che sol di stra - gie mor - -ti
thwart, My sword andfaith I've plight - ed,
nun - zio vogl'io tor - nar, sì, nun - zio vogl'io tor -
Naught my re-solve shall thwart, naught, naught my re-solve shall
nar!
thwart! (Exit).

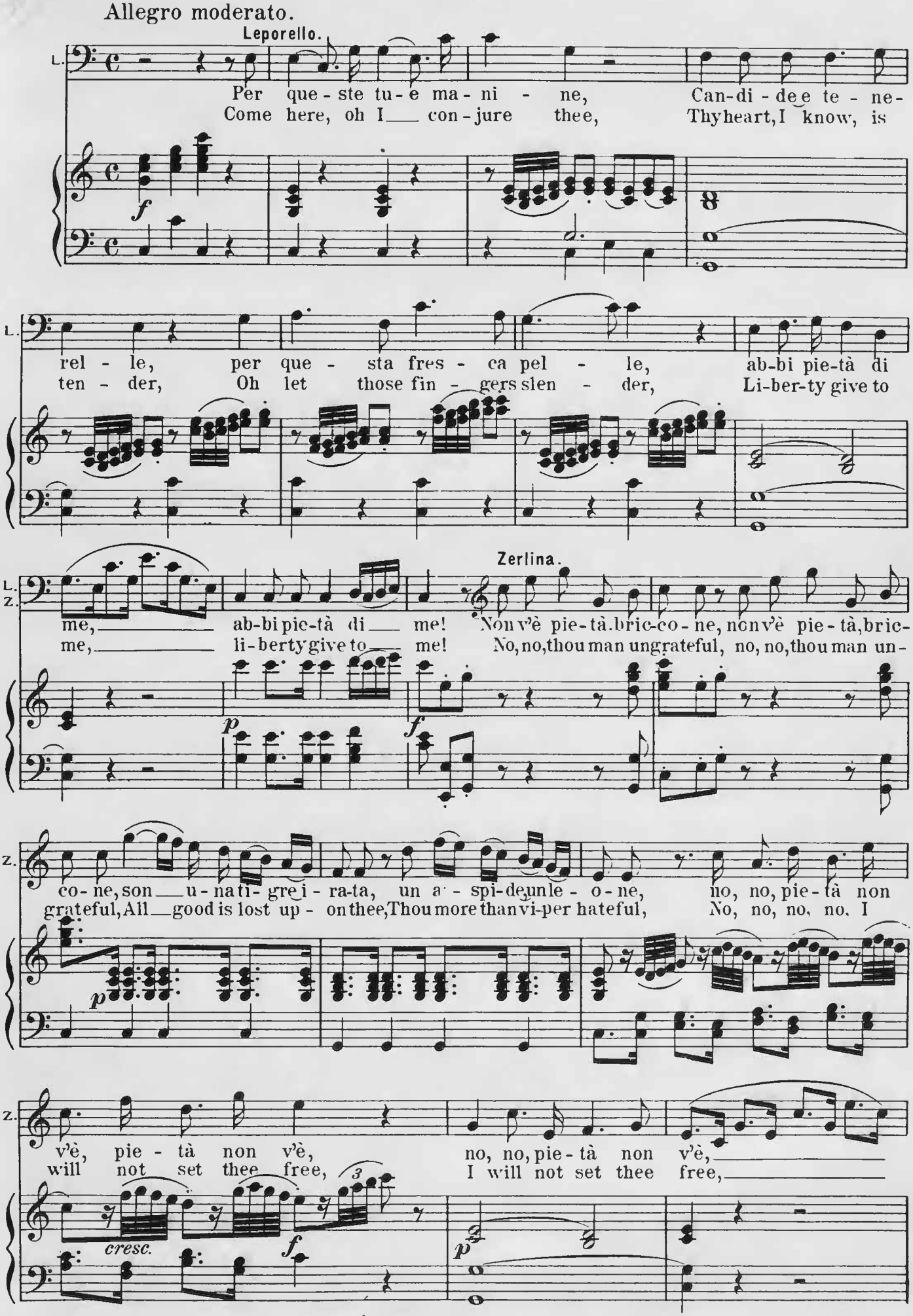
(Zerlina, with a razor in her hand, drags on Leporello by the hair.)

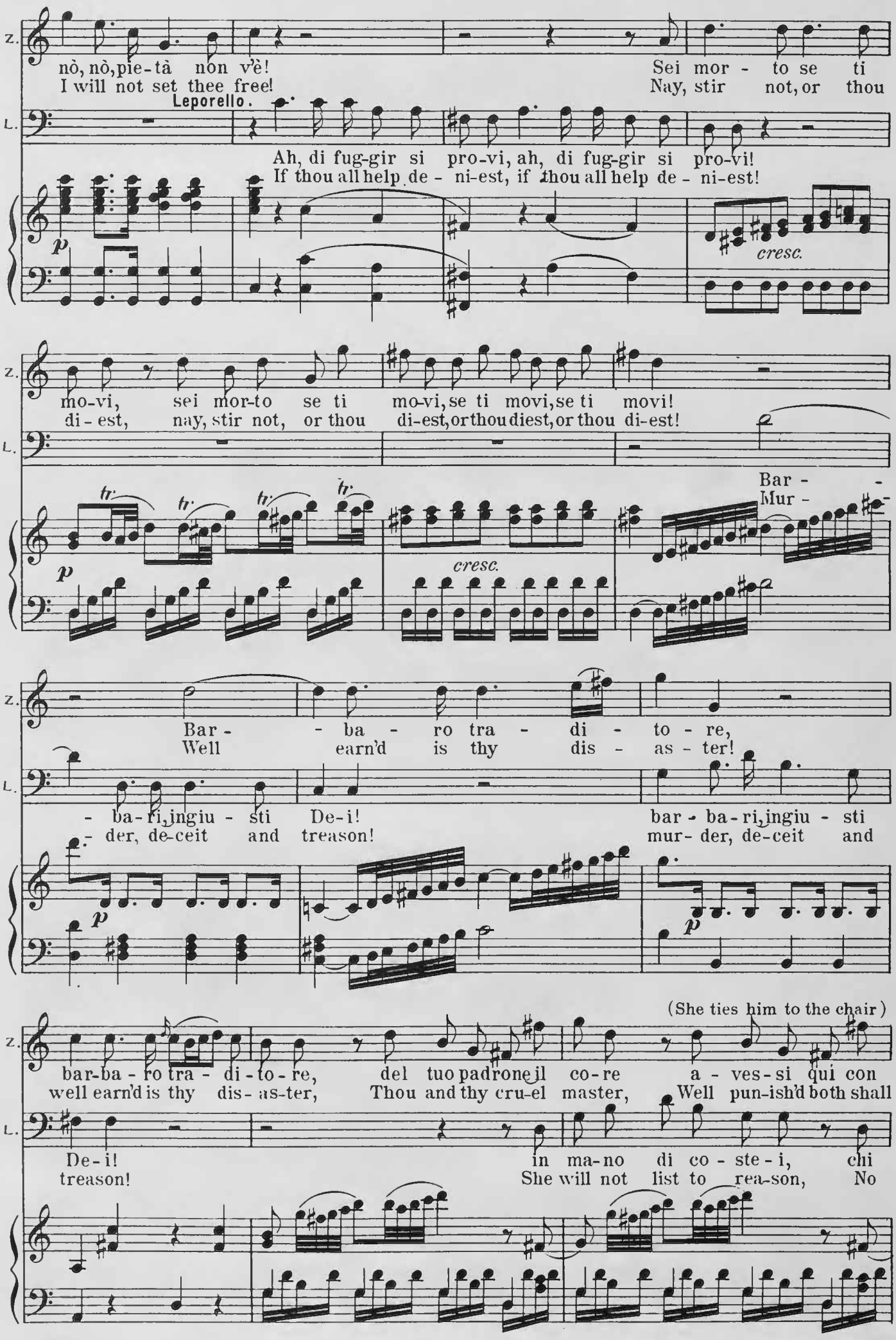


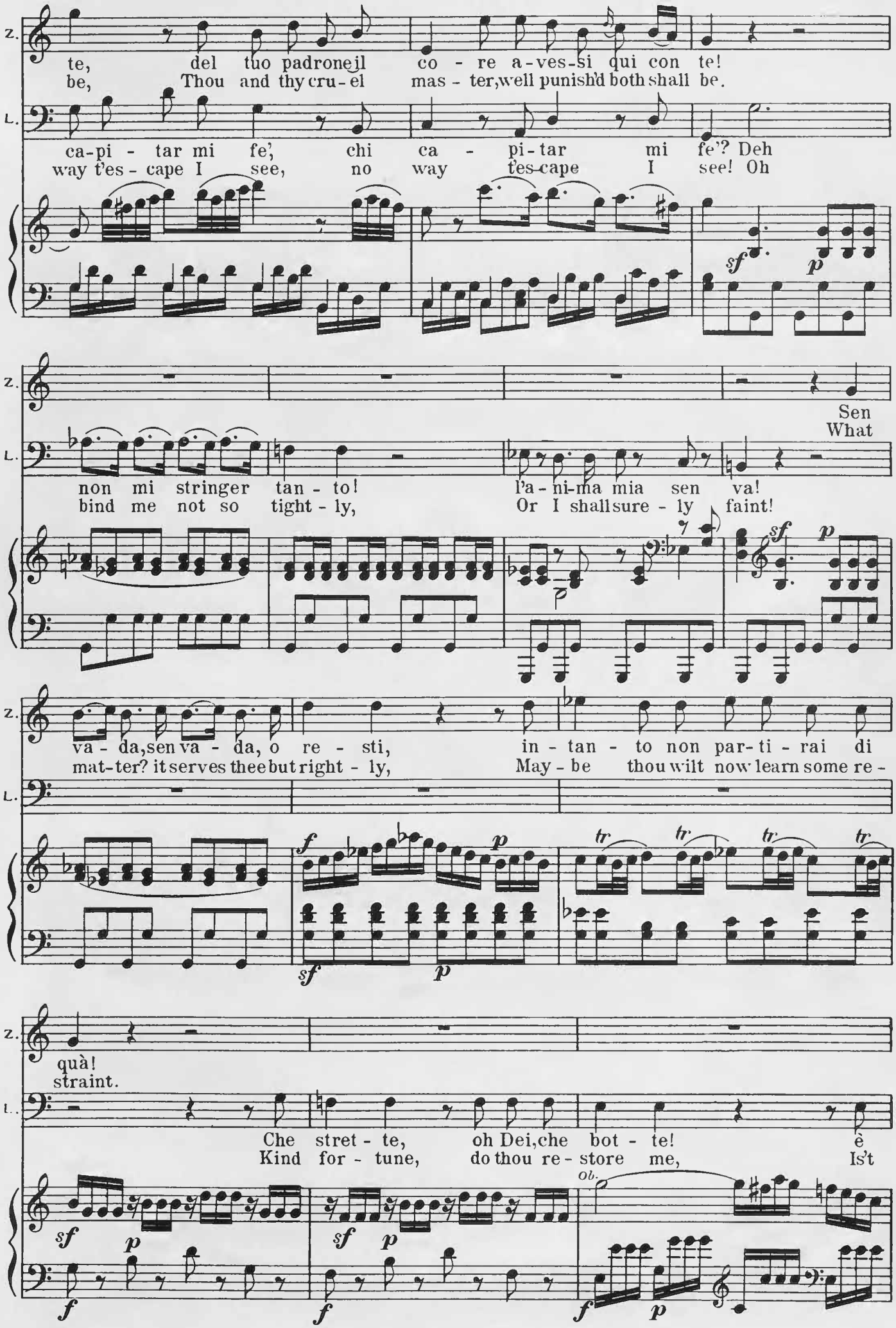

Leporello. (a peasant enters.)
gen-te! nes-sun vien, nes-sun sen-te— Fa pia-no per pie-
ser-vants! no one comes, no one hears me. Pray do not call so
Zerlina.
tà! non strascinarmi a co-da di ca-val-lo! Ve-drai, vedrai co-me fi-ni-sce il
loud! Dragg'd at the horse's tail is some-thing like this. You shall not go till you have been well
Leporello. Zerlina. Leporello.
bal-lo! Pre-sto quà quel-la se-dia! Ec-co-la! Sie-di! Stan-co non
pun-ish'd. On that chair now be seat-ed. Here I am. Stay there. I'm not fa-
Zerlina.
son. Sie-di, o con que-ste ma-ni ti strappo il cor, e poi lo get-to a'
tigued. Sit there, or these hands shall tear out thy wick-ed heart. So dare to dis-o-
Leporello. (sits down.)
ca-ni. Sie-do, ma tu, di gra-zia, met-ti giù quel ra-so-jo! mi vuoi
bey me. Well, well, but now in mer-cy, put a-way that vile ra-zor! would you
Zerlina.
for-se sbar-bar? Sì, ma-scal-zo-ne, io sbar-ba-re ti vo' sen-za sa-
help me to shave? Yes, I will shew you how to shave without either soap or
Leporello. Zerlina. Leporello. (gives it.)
po-ne. E-ter-ni De-i! Dam-mi la man! La ma-no.
wa-ter. Oh gra-cious good-ness! Give me your hand! There, take it.
(ties Leporello's hands with her handkerchief the peasant assists her.)
Zerlina. Leporello. (gives the others). Zerlina.
L'al-tra! Ma che vuoi far-mi? Vog-lio far, vog-lio far quel-lo che par-mi.
That one! What mischief strikes her? You shall see, I will do just as I like, sir.

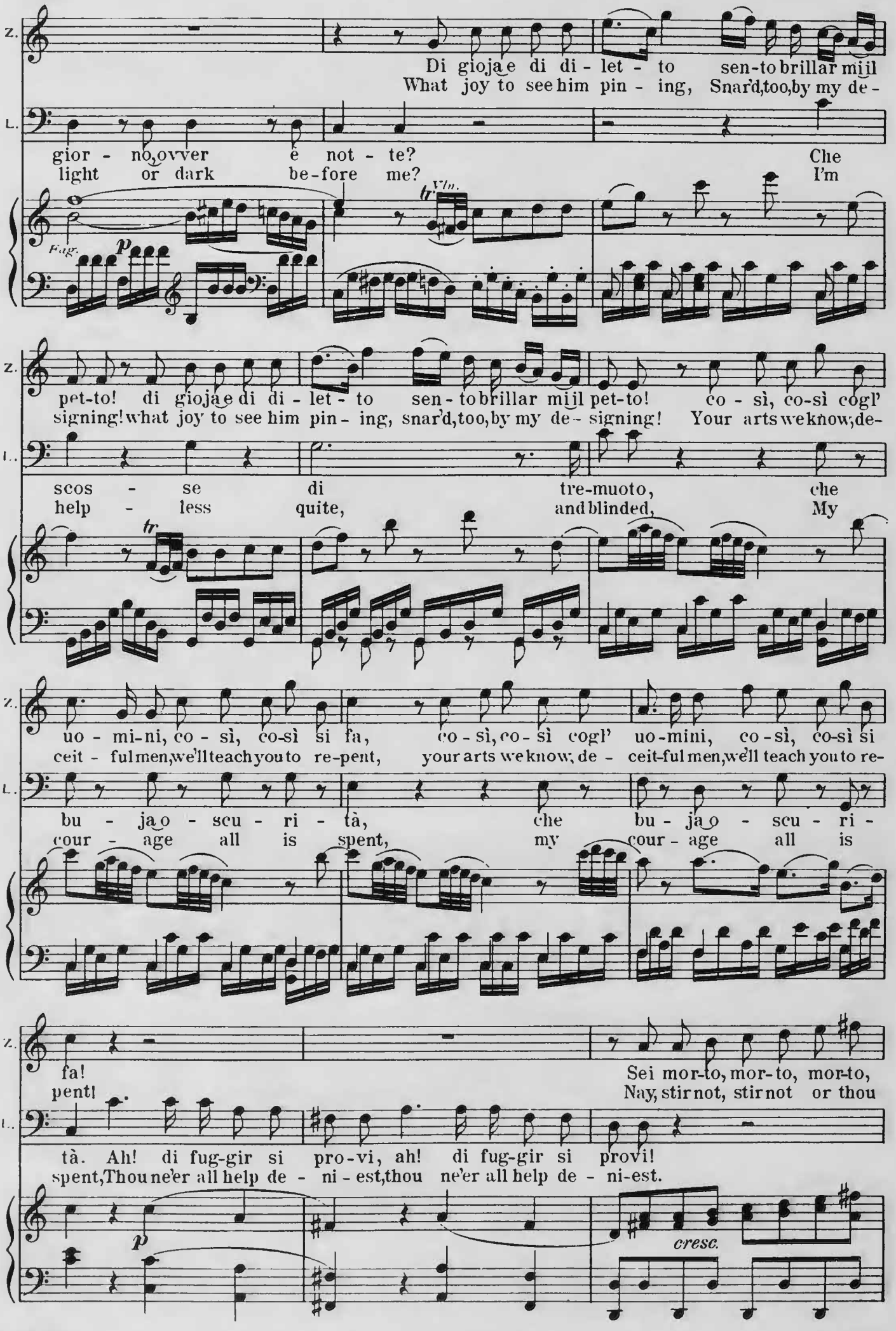
Nº 21b "Per queste tue manine."

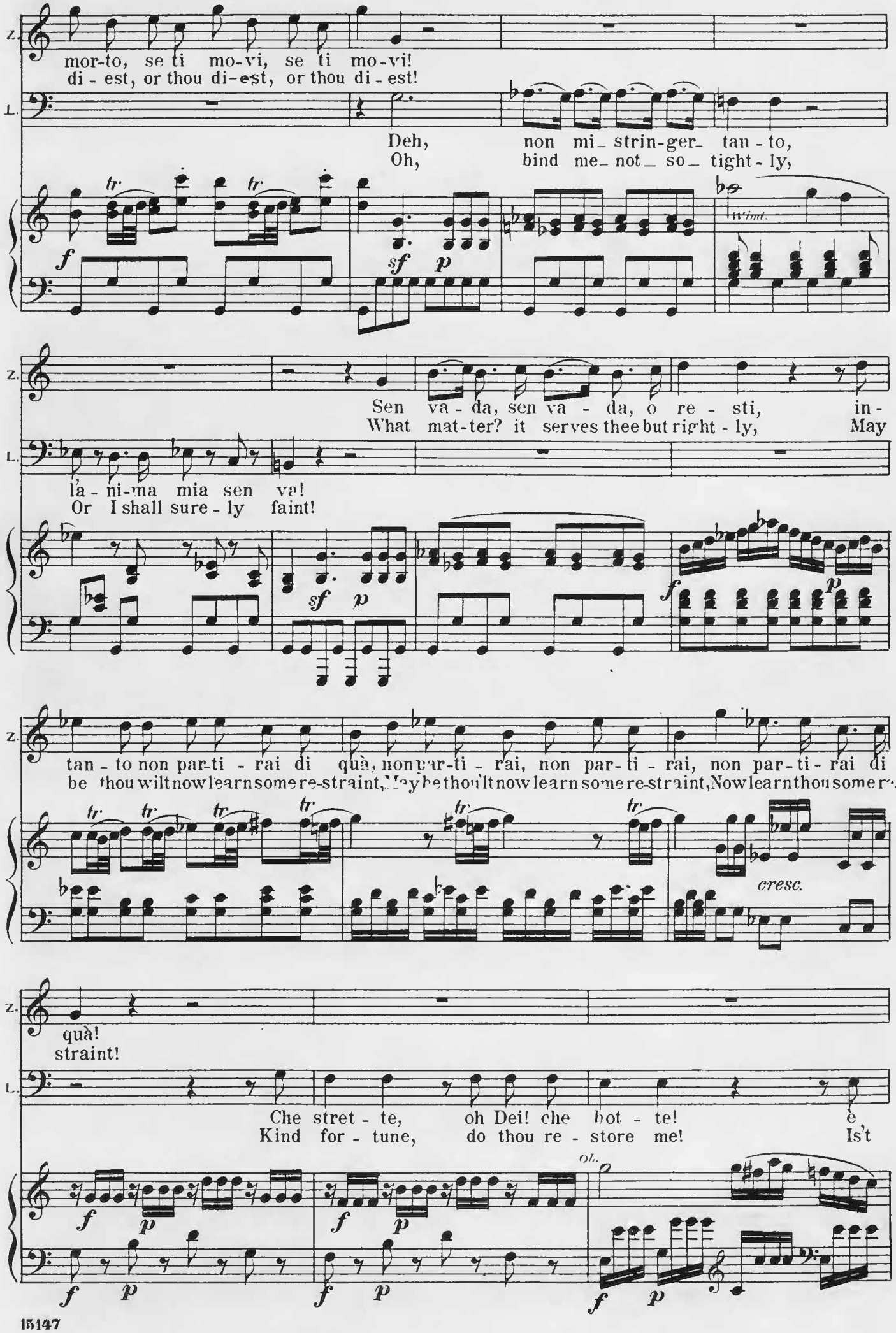
Duet.

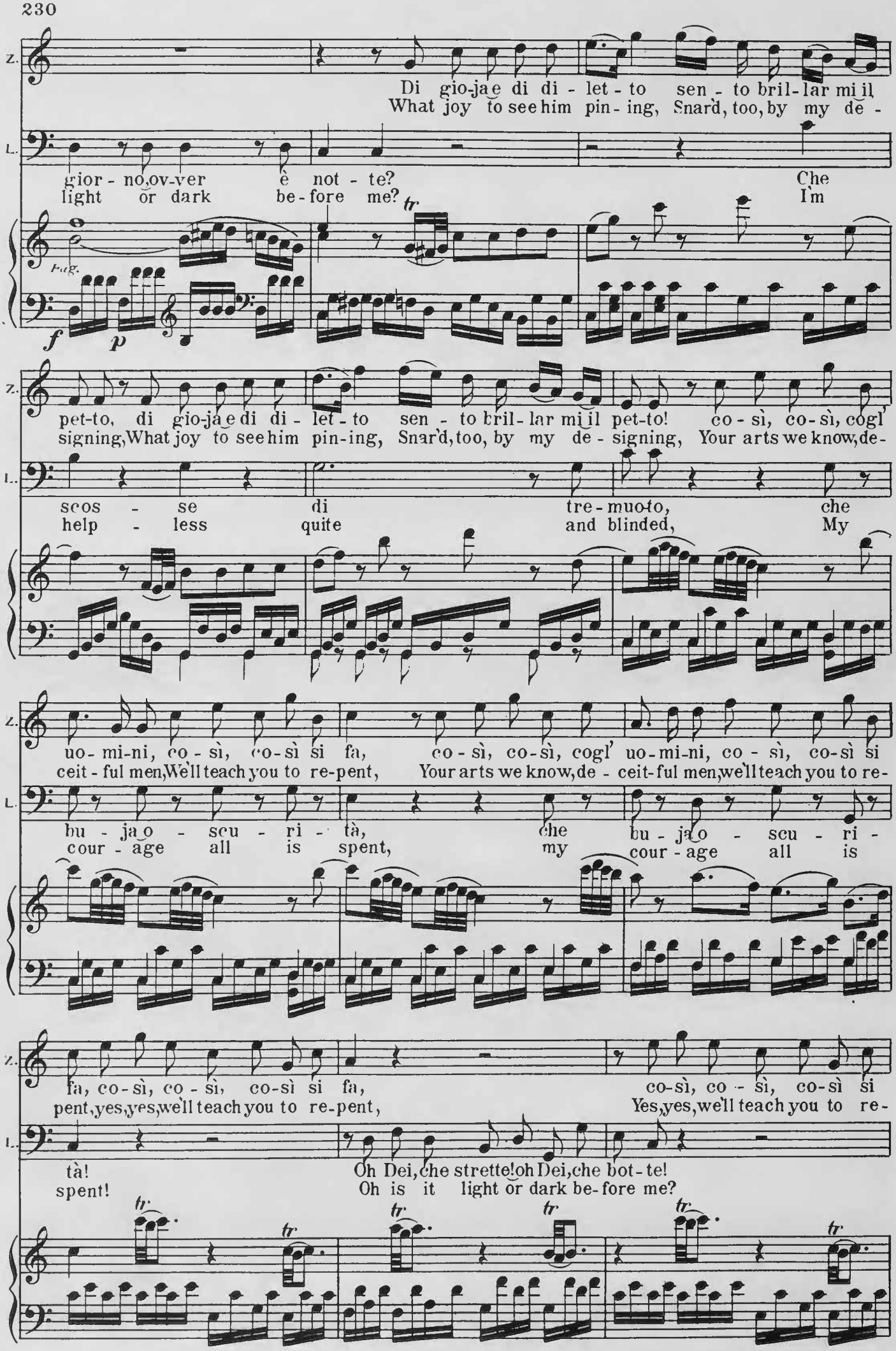


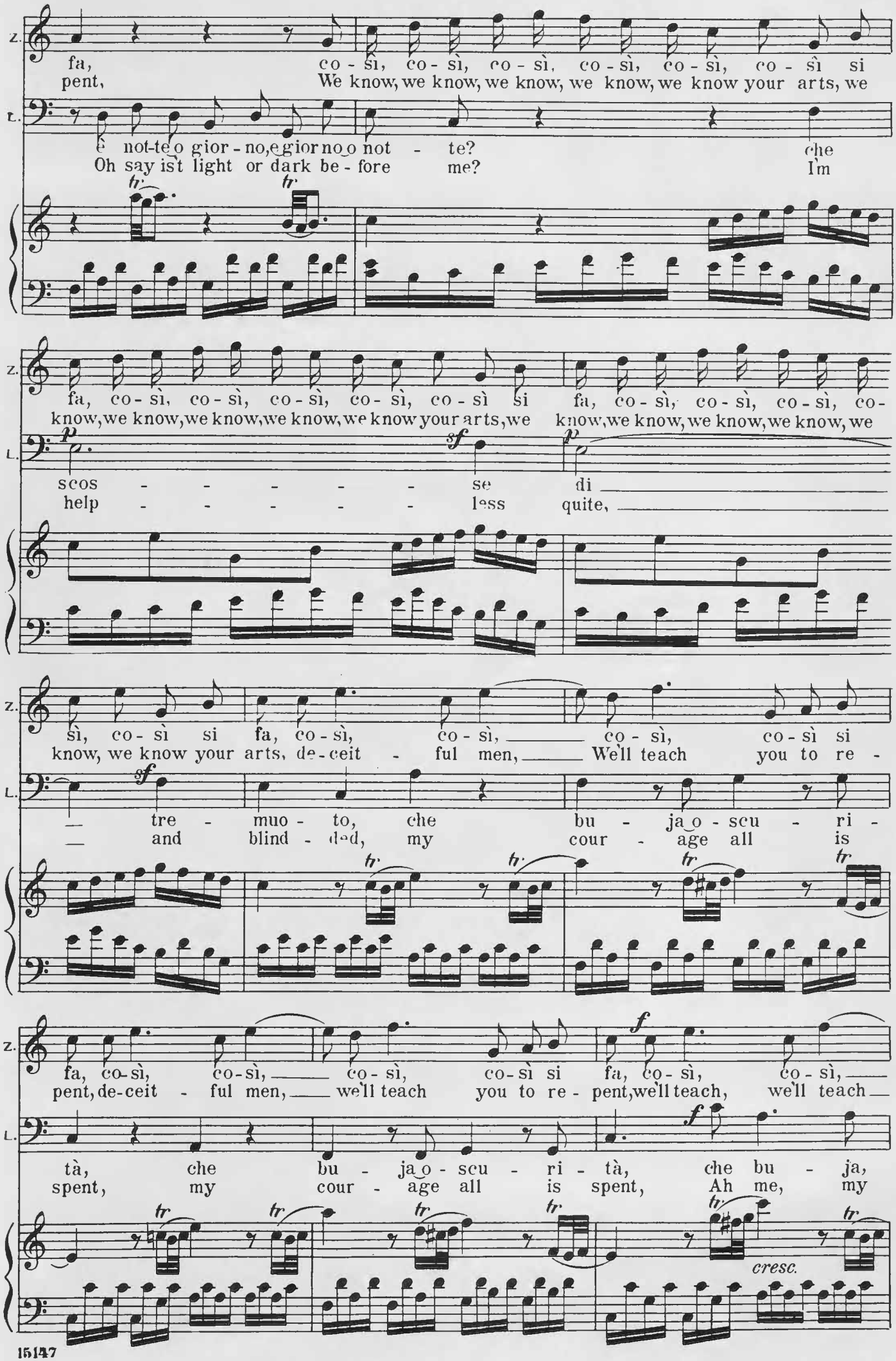

Z.
nò, nò, pie-tà non v'è!
I will not set thee free!
Sei mor - to se ti
Nay, stir not, or thou
L.
Leporello.
Ah, di fug-gir si pro-vi, ah, di fug-gir si pro-vi!
If thou all help de - ni-est, if thou all help de - ni-est!
p
cresc.
Z.
mo-vi, sei mor-to se ti mo-vi, se ti movi, se ti movi!
di - est, nay, stir not, or thou di-est, or thou diest, or thou di-est!
L.
tr
tr
tr
tr
p
cresc.
Bar -
Mur -
Z.
Bar - - ba - ro tra - di - to - re,
Well earn'd is thy dis - as - ter!
L.
- ba-ri, ingiu - sti De-i!
- der, de-ceit and treason!
bar - ba-ri, ingiu - sti
mur - der, de-ceit and
p
p
(She ties him to the chair)
Z.
bar-ba - ro tra - di - to - re, del tuo padrone il co-re a - ves-si qui con
well earn'd is thy dis - as-ter, Thou and thy cru-el master, Well pun-ish'd both shall
L.
De-i! in ma-no di co - ste - i, chi
treason! She will not list to rea-son, No

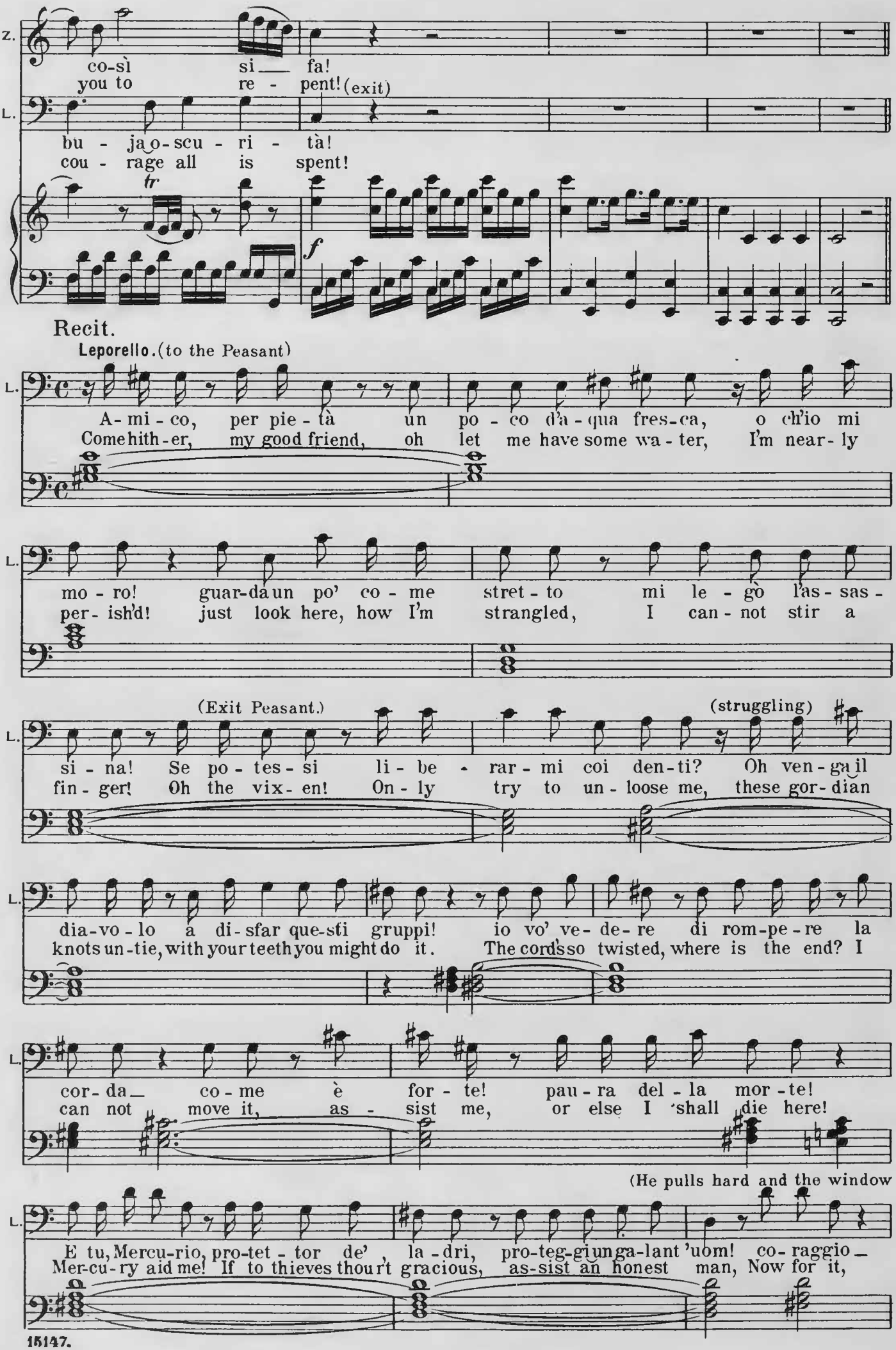

Z.
te, del tuo padrone il co - re a - ves - si qui con te!
be, Thou and thy cru - el mas - ter, well punish'd both shall be.
L.
ca - pi - tar mi fe', chi ca - pi - tar mi fe'? Deh
way t'es - cape I see, no way t'es - cape I see! Oh
sf p
Z.
Sen
What
L.
non mi stringer tan - to! l'a - ni - ma mia sen va!
bind me not so tight - ly, Or I shall sure - ly faint!
sf p
Z.
va - da, sen va - da, o re - sti, in - tan - to non par - ti - rai di
mat - ter? it serves thee but right - ly, May - be thou wilt now learn some re -
L.
f p
tr tr tr tr
sf p
Z.
quà!
straint.
L.
Che stret - te, oh Dei, che bot - te! è
Kind for - tune, do thou re - store me, Is't
sf p
sf p
ob.
f
f
f p


Z.
Di gioja e di di - let - to sen - to brillar mi il
What joy to see him pin - ing, Snar'd, too, by my de -
L.
gior - no, ovver è not - te? Che
light or dark be-fore me? I'm
Vln.
tr
Fag.
p
pet-to! di gioja e di di - let - to sen - to brillar mi il pet-to! co - sì, co-sì cogl'
signing! what joy to see him pin - ing, snar'd, too, by my de - signing! Your arts we know, de-
scos - se di tre-muoto, che
help - less quite, and blinded, My
uo - mi-ni, co - sì, co-sì si fa, co - sì, co - sì cogl' uo-mini, co-sì, co-sì si
ceit - ful men, we'll teach you to re-pent, your arts we know, de - ceit-ful men, we'll teach you to re-
bu - ja o - scu - ri - tà, che bu - ja o - scu - ri -
cour - age all is spent, my cour - age all is
fa! Sei mor-to, mor-to, mor-to,
pent! Nay, stir not, stir not or thou
tà. Ah! di fug-gir si pro-vi, ah! di fug-gir si provi!
spent, Thou ne'er all help de - ni - est, thou ne'er all help de - ni-est.
p
cresc.


Z.
mor-to, se ti mo-vi, se ti mo-vi!
di - est, or thou di-est, or thou di - est!
L.
Deh, non mi_ strin-ger_ tan - to,
Oh, bind me_ not_ so_ tight - ly,
Z.
Sen va - da, sen va - da, o re - sti, in -
What mat-ter? it serves thee but right - ly, May
L.
la - ni-ma mia sen va!
Or I shall sure - ly faint!
Z.
tan - to non par-ti - rai di quà, non par-ti - rai, non par-ti - rai, non par-ti - rai di
be thou wilt now learn some re-straint, May be thou'lt now learn some re-straint, Now learn thou some re-
cresc.
Z.
quà!
straint!
L.
Che stret - te, oh Dei! che bot - te! è
Kind for - tune, do thou re - store me! Is't


Z.
Di gio-ja e di di - let - to sen - to bril - lar mi il
What joy to see him pin - ing, Snar'd, too, by my de -
L.
gior - no, ov-ver è not - te?
light or dark be - fore me?
Che
I'm
tr
Fag.
f
p
Z.
pet-to, di gio-ja e di di - let - to sen - to bril - lar mi il pet-to! co - sì, co - sì, cogl'
signing, What joy to see him pin-ing, Snar'd, too, by my de - signing, Your arts we know, de-
L.
scos - se di tre-muo-to, che
help - less quite and blinded, My
Z.
uo - mi-ni, co - sì, co-sì si fa, co - sì, co-sì, cogl' uo-mi-ni, co - sì, co-sì si
ceit - ful men, We'll teach you to re-pent, Your arts we know, de - ceit-ful men, we'll teach you to re-
L.
bu - ja o - scu - ri - tà, che bu - ja o - scu - ri -
cour - age all is spent, my cour - age all is
Z.
fa, co - sì, co - sì, co-sì si fa, co-sì, co - sì, co-sì si
pent, yes, yes, we'll teach you to re-pent, Yes, yes, we'll teach you to re-
L.
tà!
spent!
Oh Dei, che strette! oh Dei, che bot - te!
Oh is it light or dark be-fore me?
tr
tr
tr
tr
tr


Z.
fa, co - sì, co - sì, co - sì, co - sì, co - sì, co - sì si
pent, We know, we know, we know, we know, we know your arts, we
L.
è not-te o gior - no, è gior no o not - te? che
Oh say is't light or dark be - fore me? I'm
tr
tr
Z.
fa, co - sì, co - sì, co - sì, co - sì, co - sì si fa, co - sì, co - sì, co - sì, co -
know, we know, we know, we know, we know your arts, we know, we know, we know, we know, we
L.
p
sf
p
scos - - - - - se di
help - - - - - less quite,
Z.
sì, co - sì si fa, co - sì, co - sì, co - sì, co - sì si
know, we know your arts, de - ceit - ful men, We'll teach you to re -
L.
sf
— tre - muo - to, che bu - ja o - scu - ri -
— and blind - ded, my cour - age all is
tr
tr
tr
tr
Z.
fa, co - sì, co - sì, co - sì, co - sì si fa, co - sì, co - sì,
pent, de - ceit - ful men, we'll teach you to re - pent, we'll teach, we'll teach
L.
f
tà, che bu - ja o - scu - ri - tà, che bu - ja,
spent, my cour - age all is spent, Ah me, my
tr
tr
tr
tr
tr
tr
cresc.


Z.
co-sì si fa!
you to re - pent! (exit)
L.
bu - ja o-scu - ri - tà!
cou - rage all is spent!
tr
f
Recit.
Leporello. (to the Peasant)
L.
A- mi - co, per pie - tà un po - co d'a - qua fres-ca, o ch'io mi
Come hith-er, my good friend, oh let me have some wa - ter, I'm near - ly
L.
mo - ro! guar-da un po' co - me stret - to mi le - gò l'as - sas -
per - ish'd! just look here, how I'm strangled, I can - not stir a
(Exit Peasant.)
(struggling)
L.
si - na! Se po - tes - si li - be - rar - mi coi den-ti? Oh ven-ga il
fin - ger! Oh the vix - en! On - ly try to un - loose me, these gor-dian
L.
dia-vo - lo a di-sfar que-sti gruppi! io vo' ve - de - re di rom-pe - re la
knots un-tie, with your teeth you might do it. The cord so twisted, where is the end? I
L.
cor - da co - me è for - te! pau - ra del - la mor - te!
can not move it, as - sist me, or else I shall die here!
(He pulls hard and the window
L.
E tu, Mercu-rio, pro-tet - tor de', la - dri, pro-teg-giunga-lant 'uom! co - raggio
Mer-cu - ry aid me! If to thieves thou'rt gracious, as-sist an honest man, Now for it,

falls to which the end of the cord was fastened.)

L. bra-vo! pria che co-stei ri - tor - ni, Bi-so-gna dar di spro-ne al-la cal-
Well done! Now ere the jade re - turns here, I must be at some dis-tance, Fortune at -

(Escapes, dragging after him the chair and window.)

L. ca-gna, E stra-sci-nar, se oc - cor - re, u - na mon-ta - gna!
tend me, to ev-'ry star that's luc - ky I now com-mend me!

Zerlina. (entering with Donna Elvira, Masetto and Peasants).

Z. An-diam, an-diam, Si - gno - ra! ve - dre - te in qual ma -
This way, 'twas here, Se - no - ra, I'll shew you how I've se -

Donna Elvira.

Z. E. nie-ra ho con-cio il scel-le - ra - to. Ah, so-pra lu - i si sfoghi il mio fu -
cured him. He can - not move a fin-ger. Ah, let me see him, my an-ger he shall

Zerlina. Donna Elvira.

E. Z. ror! Stel-le! in qual mo-do si sal-vò quel bric - co - ne? L'avrà sot-trat-to
feel. Oh heav'n! what can this be? he's es-cap'd! who has help'd him? That I will tell you;

Zerlina.

E. Z. l'em-pio suo pa-dro - ne. Fu des - so sen - za fal - lo: an-che di
'twas his wick-ed mas-ter. It could have been no oth - er, and Don Oc -

(Masetto and Peasants hasten out)

Z. que-sto in-for-mia m Don Ot - ta-vio: a lui si a-spet - ta Far per noi
ta-vio must know of this oc - currence. My mind mis-gives me! Ven-geance ap -

(Exit.)

Z. tut - ti o do - man - dar ven-det - ta!
proaches, that bless-ed hope re-vives me!

Nº 21º "In quali eccessi, o Numi."

Recitative and Aria.

Allegro assai.

E.

Strings throughout Recit.

Donna Elvira. (alone).

In qua-li ecces-si, o Numi, in qua i mi-sfat-ti or-ri-bi-li, tre-men-di è av-
In what a-byss-es of er-ror, in-to what dangers, thy reckless path pur-su-ing, have

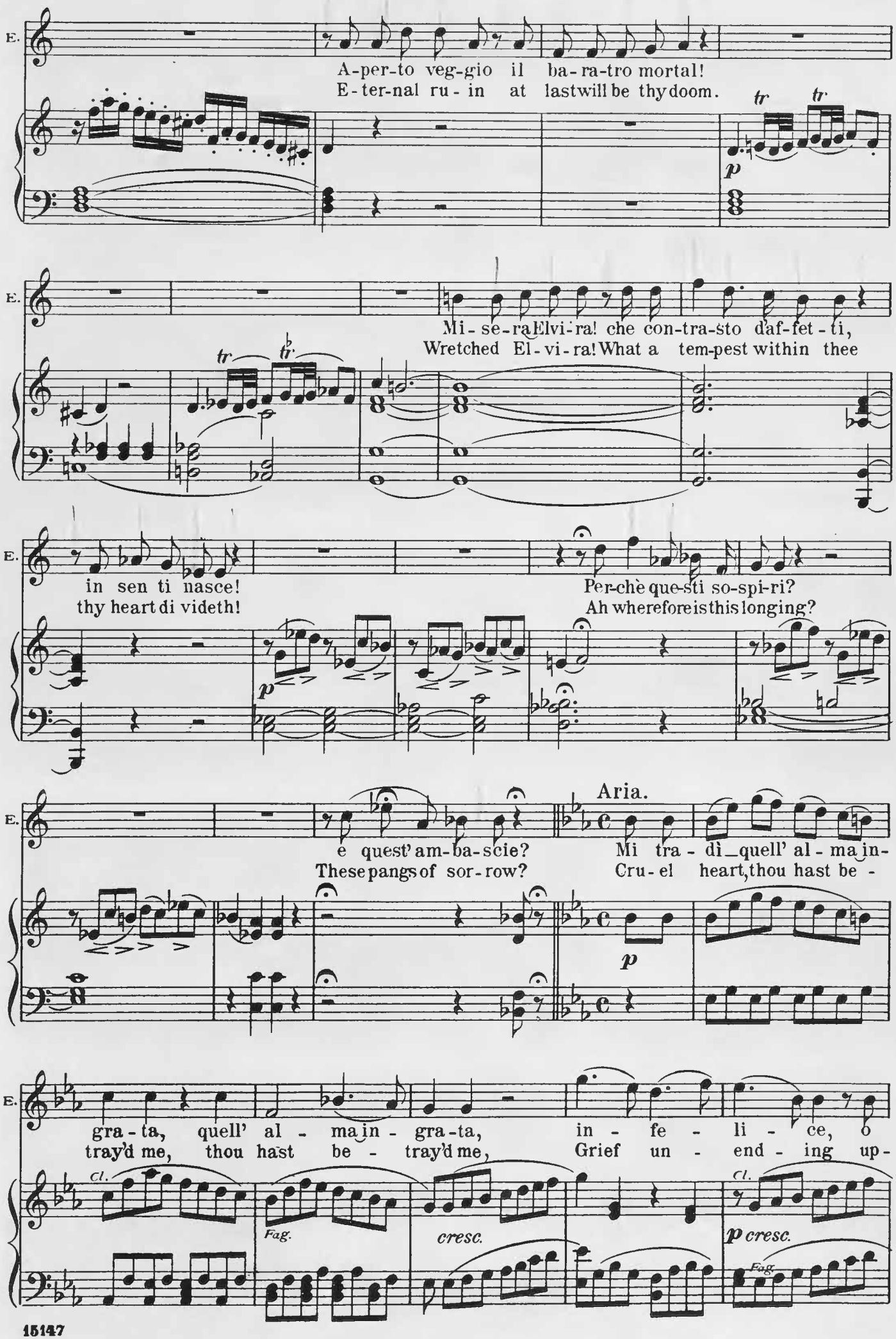
(collecting herself)

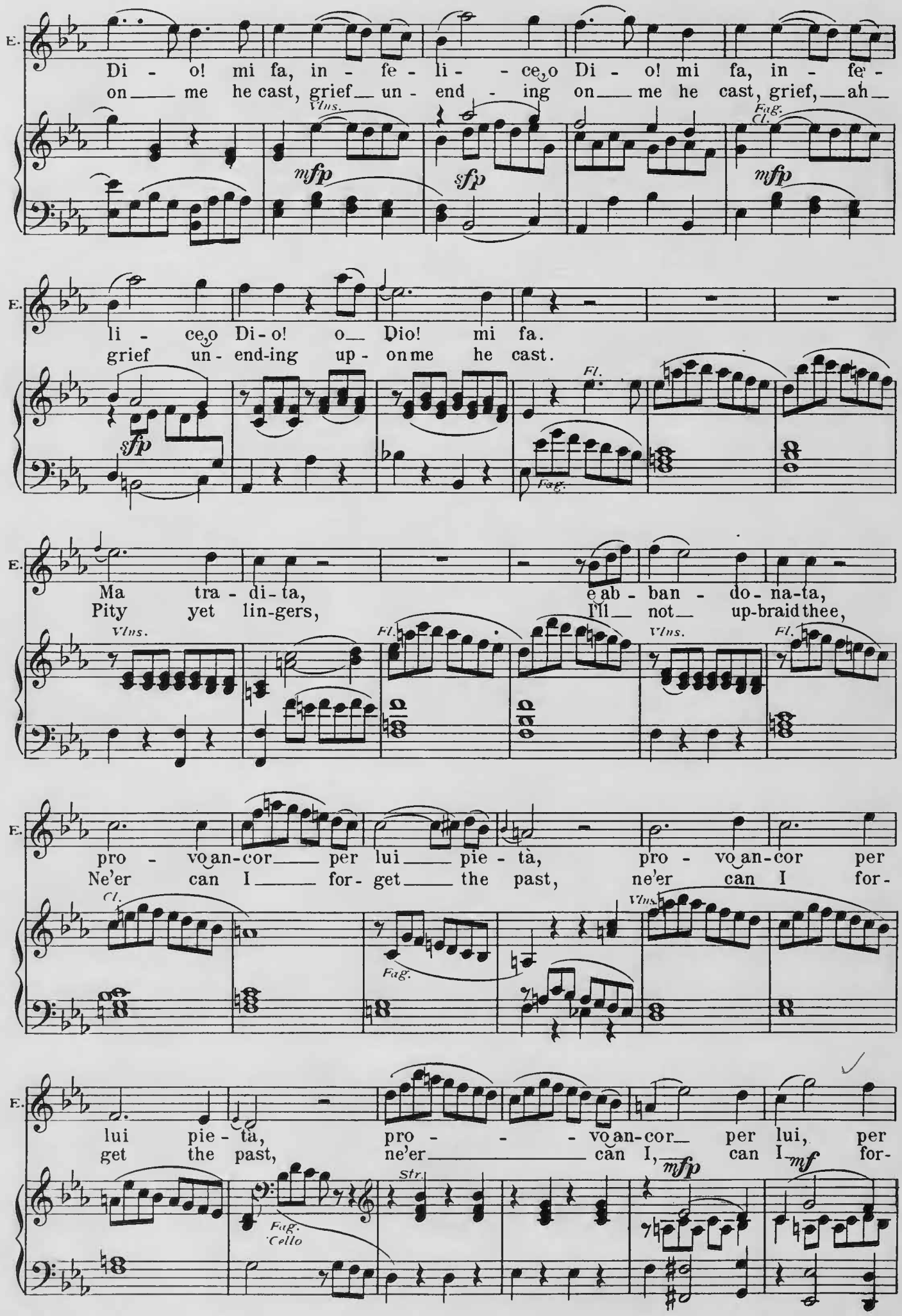
vol-to il scia-gu-ra - to! Ah no! non
guilt and fol-ly brought thee! The wrath of

puo-te tar-dar l'i-ra del cie-lo, la giu-sti-zia tar-dar.
heaven will surely over-whelm thee, it is swift to de-stroy.

(with energy)

Sen-tir già par-mi la fa-ta-le sa-et-ta, che gli piomba sul ca-po!
The lightning flash of re-tri-bu-tion im-pendeth, it will soon be up-on thee!


E.
A-per-to veg-gio il ba-ra-tro mortal!
E-ter-nal ru-in at lastwill be thydoom.
tr
tr
p
E.
Mi-se-raElvi-ra! che con-tra-sto daf-fet-ti,
Wretched El-vi-ra!What a tem-pest within thee
tr
tr
E.
in sen ti nasce!
thy heart di videth!
Per-chè que-sti so-spi-ri?
Ah whereforeisthis longing?
p
Aria.
E.
e quest'am-ba-scie?
These pangsof sor-row?
Mi tra-dì_quell' al-ma in-
Cru-el heart,thou hast be-
p
E.
gra-ta, quell' al-ma in-gra-ta,
tray'd me, thou hast be-tray'd me,
in-fe-li-ce, o
Grief un-end-ing up-
Cl.
Fag.
cresc.
Cl.
p cresc.
Fag.


E.
Di - o! mi fa, in - fe - li - ce, o Di - o! mi fa, in - fe -
on me he cast, grief un - end - ing on me he cast, grief, ah
Vlns.
Fag. Cl.
mfp
sfp
mfp
li - ce, o Di - o! o Dio! mi fa.
grief un - end-ing up - on me he cast.
sfp
Fl.
Fag.
Ma tra - di - ta, e ab - ban - do - na - ta,
Pity yet lin-gers, I'll not up-braid thee,
Vlns.
Fl.
Vlns.
Fl.
pro - vo an-cor per lui pie - tà, pro - vo an-cor per
Ne'er can I for - get the past, ne'er can I for -
Cl.
Fag.
Vlns.
lui pie - tà, pro - - - vo an-cor per lui, per
get the past, ne'er can I, can I for -
Str.
mfp
mf
Fag. Cello

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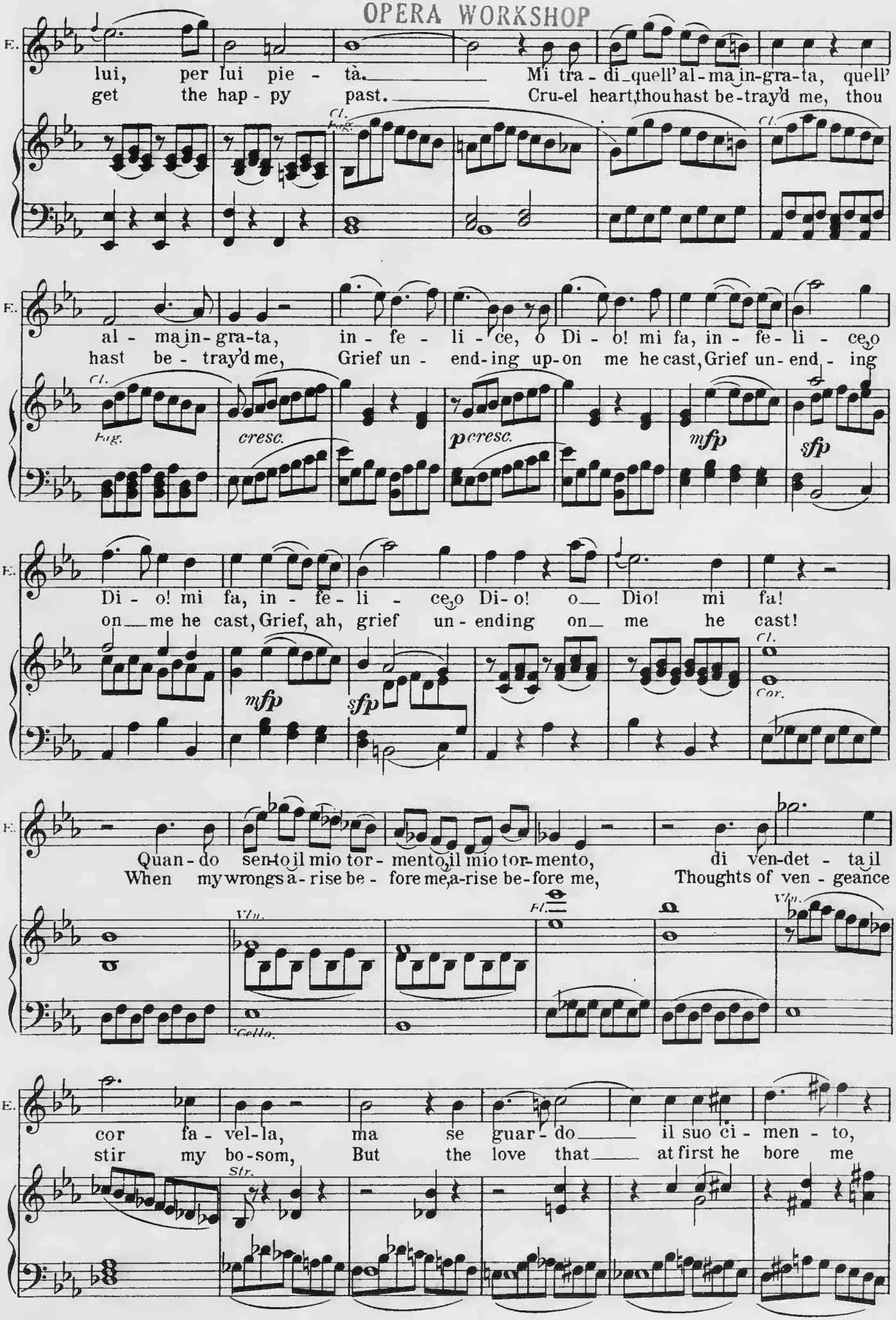
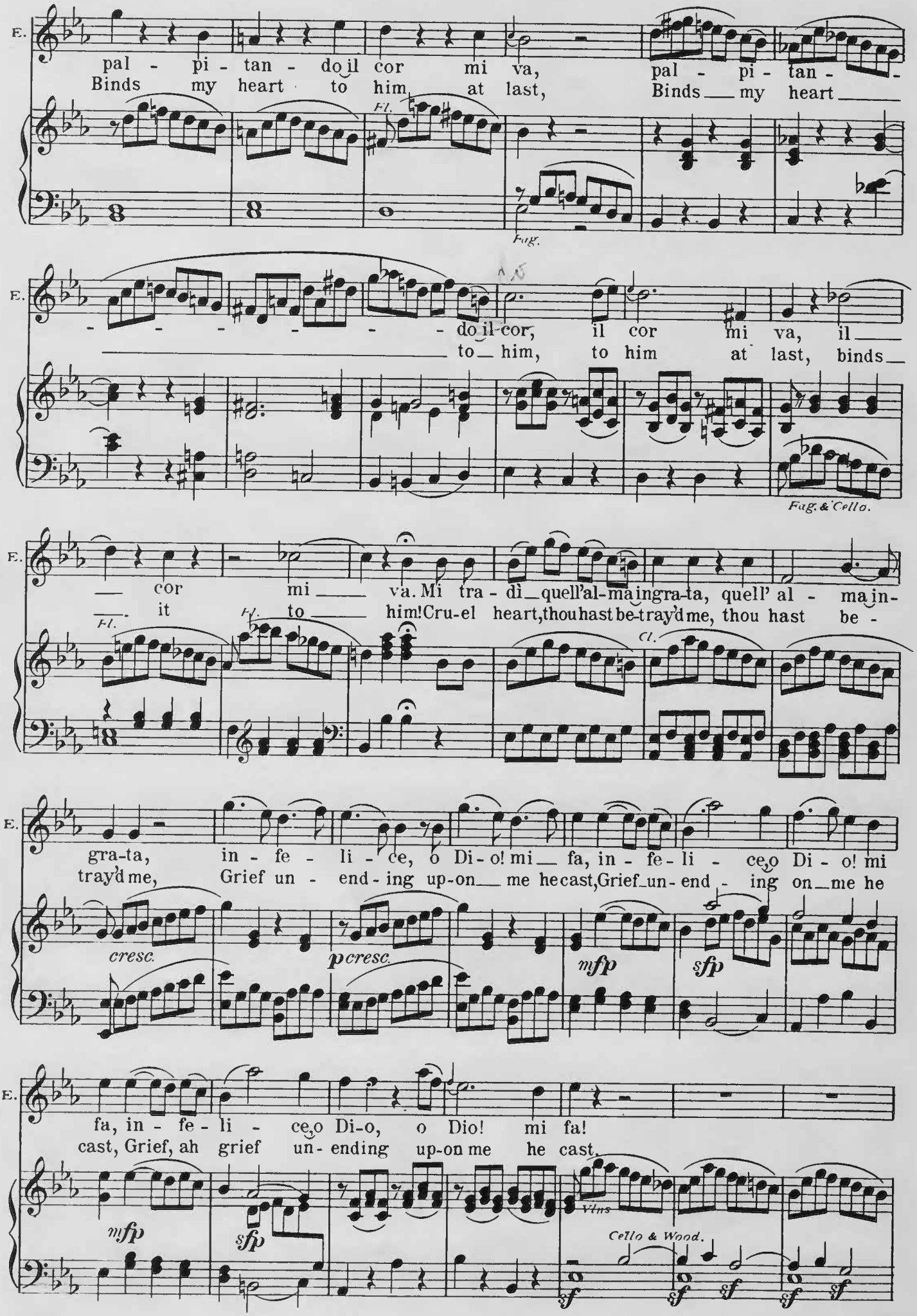
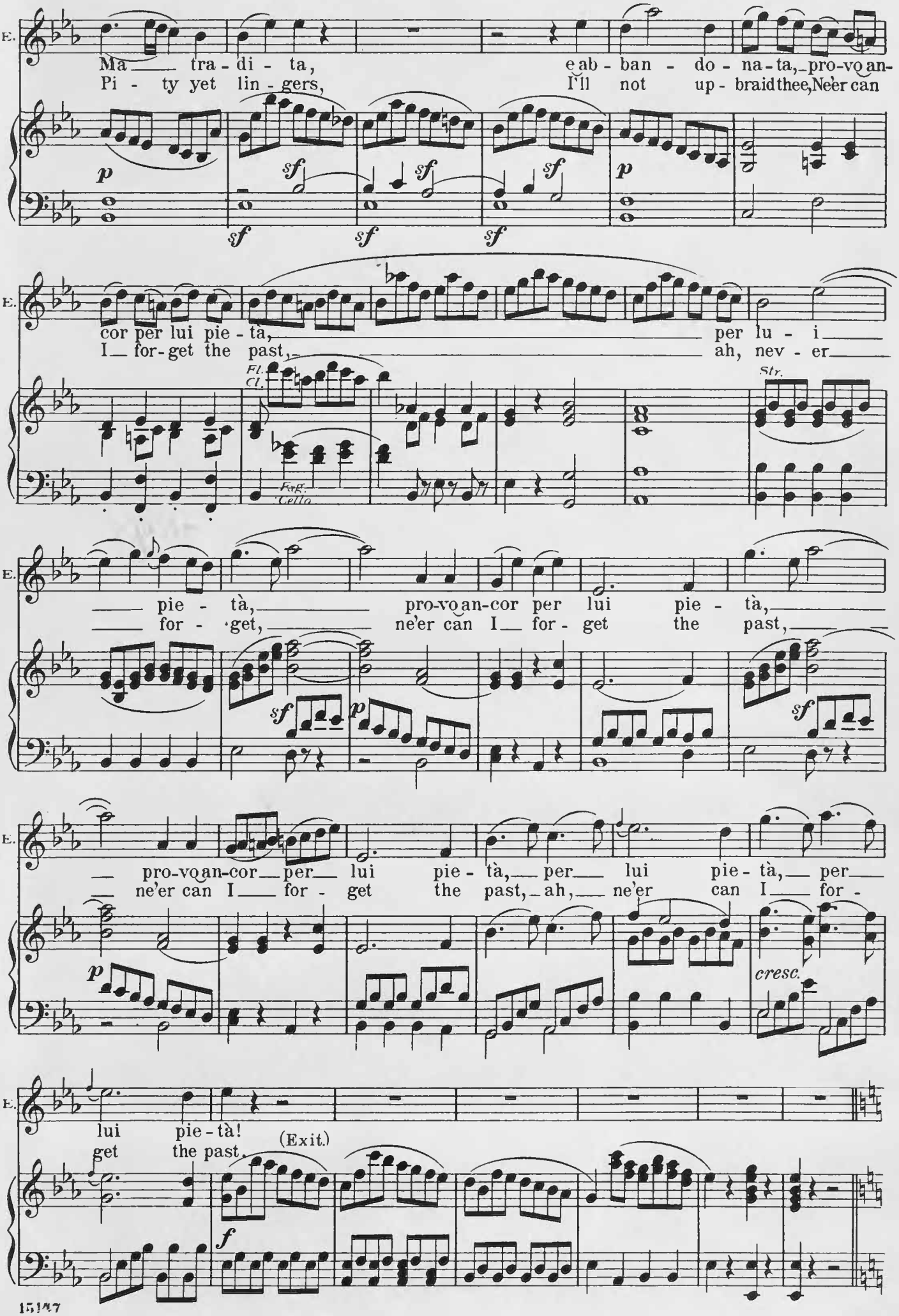


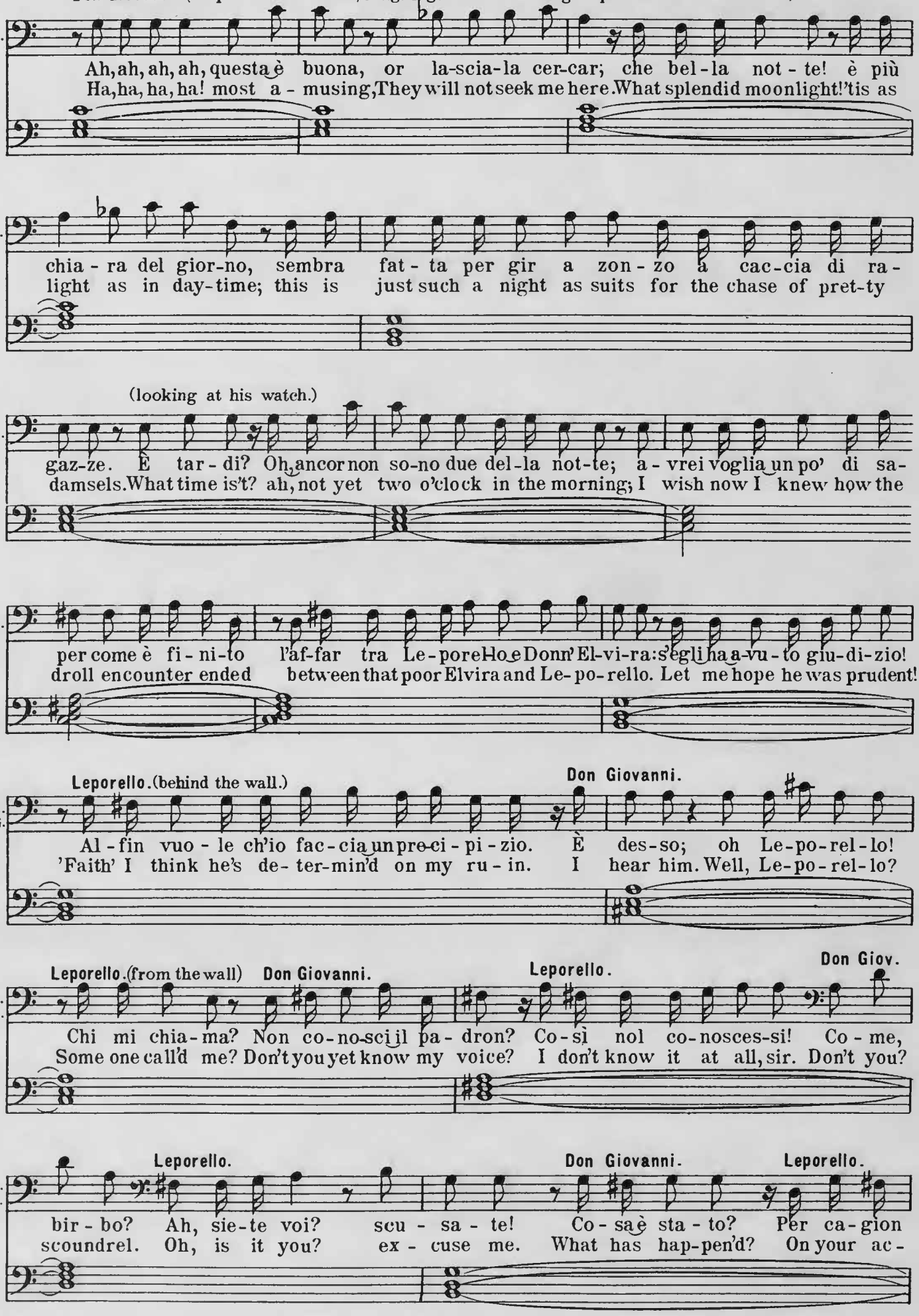

E.
pal - pi - tan - do il cor mi va, pal - pi - tan -
Binds my heart to him at last, Binds my heart
Fl.
Fag.
E.
- - - - - - - do il cor, il cor mi va, il
to him, to him at last, binds
Fag. & Cello.
E.
cor mi va. Mi tra - di quell'al-ma in gra-ta, quell' al - ma in-
it to him! Cru-el heart, thou hast be-tray'd me, thou hast be -
Fl.
Fl.
Cl.
E.
gra-ta, in - fe - li - ce, o Di - o! mi fa, in - fe - li - ce, o Di - o! mi
tray'd me, Grief un - end - ing up-on me he cast, Grief un - end - ing on me he
cresc.
p cresc.
mfp
sfp
E.
fa, in - fe - li - ce, o Di-o, o Dio! mi fa!
cast, Grief, ah grief un - ending up-on me he cast.
mfp
sfp
Vlns
Cello & Wood.
sf
sf
sf
sf
sf

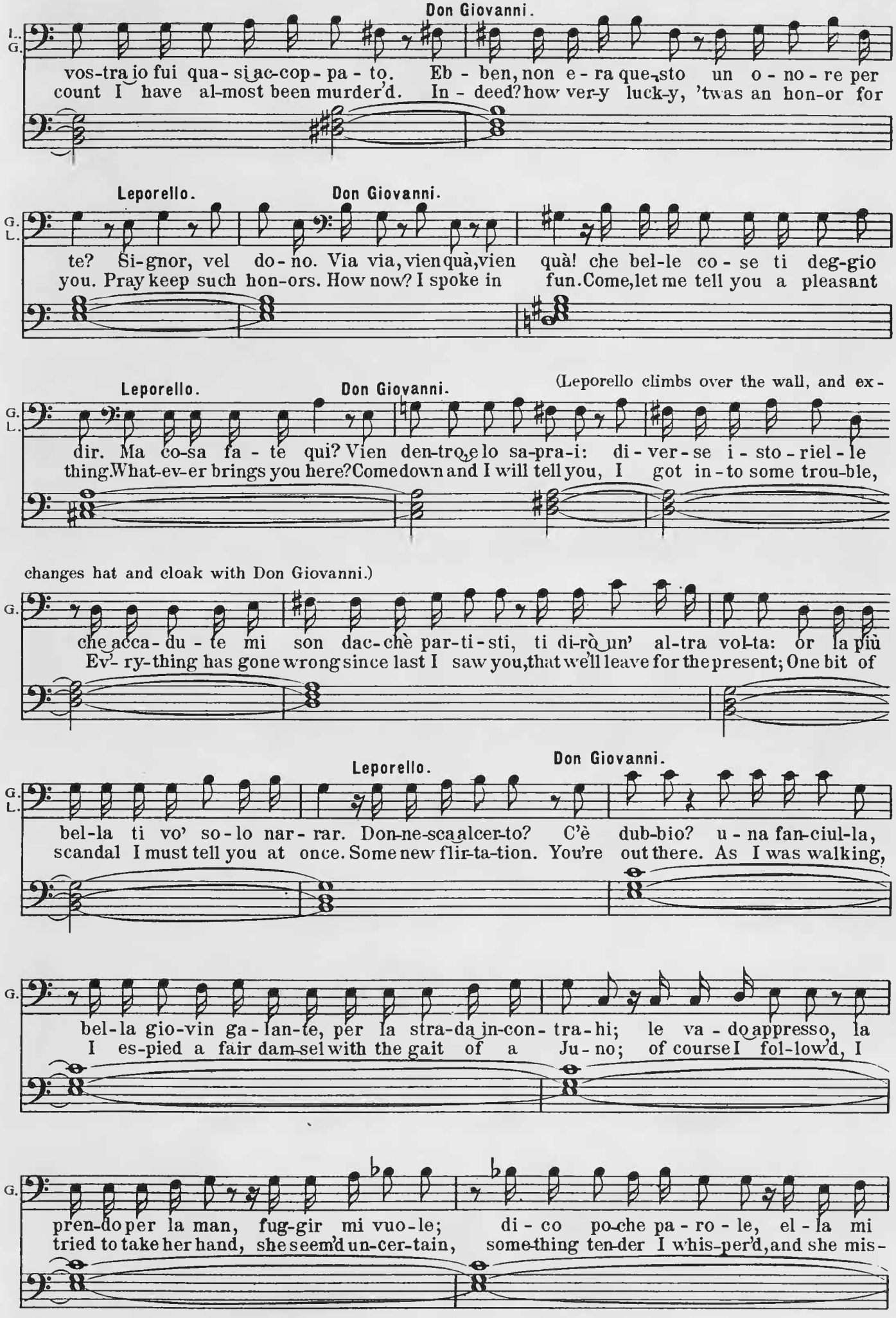

E.
Ma tra - di - ta, e ab - ban - do - na - ta, pro-vo an-
Pi - ty yet lin - gers, I'll not up - braid thee, Ne'er can
p
sf
cor per lui pie - tà, per lu - i
I for-get the past, ah, nev - er
Fl. Cl.
Fag. Cello
Str.
pie - tà, pro-vo an-cor per lui pie - tà,
for - get, ne'er can I for - get the past,
pro-vo an-cor per lui pie - tà, per lui pie - tà, per
ne'er can I for - get the past, ah, ne'er can I for -
cresc.
lui pie - tà!
get the past.
(Exit.)
f

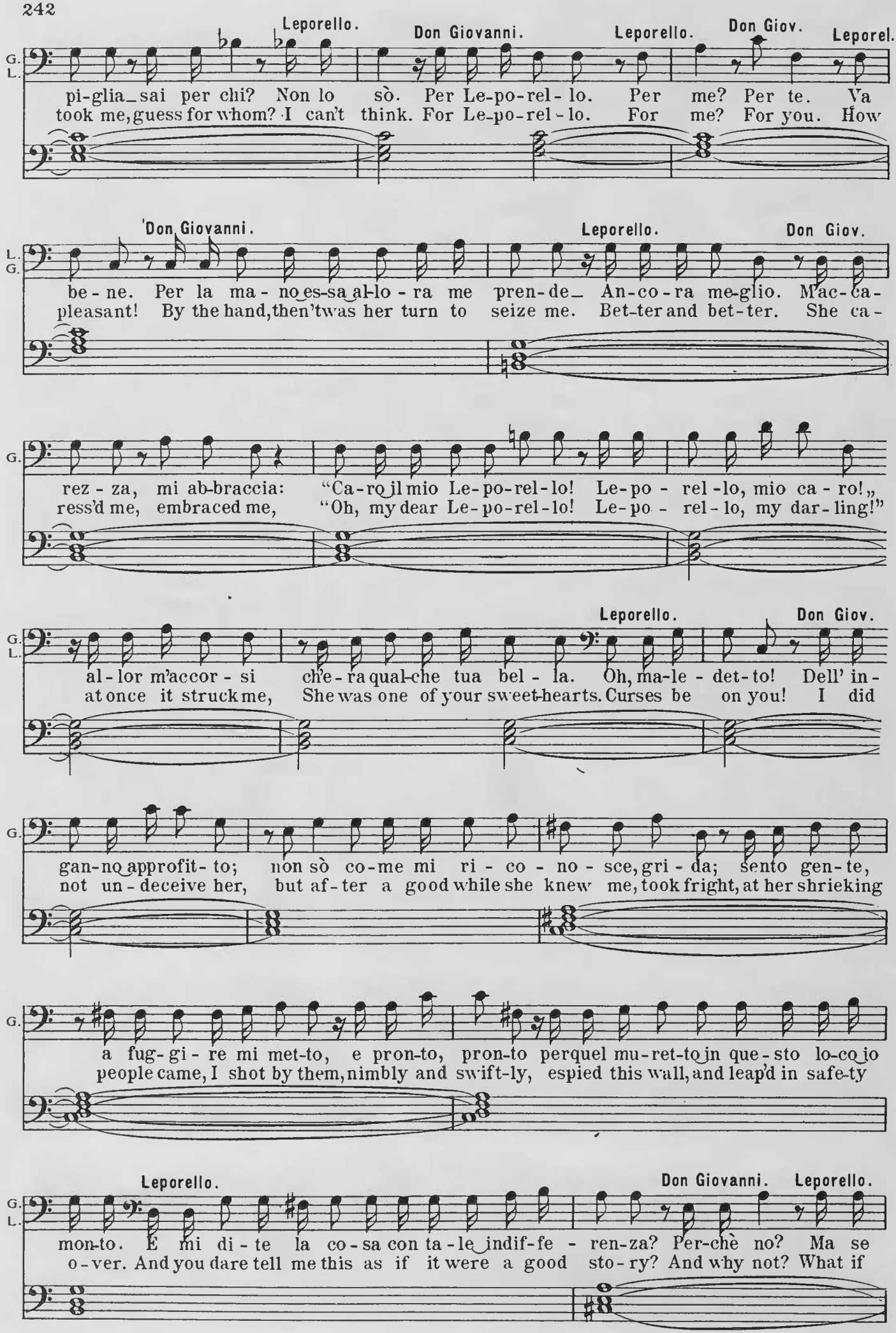
Scene.— An enclosed churchyard, several equestrian statues; statue of the Commandant; with inscription in golden lettering.

Recit.

Don Giovanni. (leaps over the wall, laughing: is still wearing Leporello's hat and cloak.)




Don Giovanni.
L. G.
vos-tra io fui qua-si ac-cop-pa-to. Eb-ben, non e-ra que-sto un o-no-re per
count I have al-most been murder'd. In-deed? how ver-y luck-y, 'twas an hon-or for
Leporello.
Don Giovanni.
G. L.
te? Si-gnor, vel do-no. Via via, vien quà, vien quà! che bel-le co-se ti deg-gio
you. Pray keep such hon-ors. How now? I spoke in fun. Come, let me tell you a pleasant
Leporello.
Don Giovanni.
(Leporello climbs over the wall, and ex-
G. L.
dir. Ma co-sa fa-te qui? Vien den-tro, e lo sa-pra-i: di-ver-se i-sto-riel-le
thing. What-ev-er brings you here? Come down and I will tell you, I got in-to some trou-ble,
changes hat and cloak with Don Giovanni.)
G.
che acca-du-te mi son dac-chè par-ti-sti, ti di-rò un' al-tra vol-ta: or la più
Ev'-ry-thing has gone wrong since last I saw you, that we'll leave for the present; One bit of
Leporello.
Don Giovanni.
G. L.
bel-la ti vo' so-lo nar-rar. Don-ne-sca alcer-to? C'è dub-bio? u-na fan-ciul-la,
scandal I must tell you at once. Some new flir-ta-tion. You're out there. As I was walking,
G.
bel-la gio-vin ga-lan-te, per la stra-da in-con-tra-hi; le va-do appresso, la
I es-pied a fair dam-sel with the gait of a Ju-no; of course I fol-low'd, I
G.
pren-do per la man, fug-gir mi vuo-le; di-co po-che pa-ro-le, el-la mi
tried to take her hand, she seem'd un-cer-tain, some-thing ten-der I whis-per'd, and she mis-


Leporello.
Don Giovanni.
Leporello.
Don Giov.
Leporel.
pi-glia_sai per chi? Non lo sò. Per Le-po-rel-lo. Per me? Per te. Va
took me, guess for whom? I can't think. For Le-po-rel-lo. For me? For you. How
Don Giovanni.
Leporello.
Don Giov.
be-ne. Per la ma-no es-sa al-lo-ra me pren-de_ An-co-ra me-glio. Mac-ca-
pleasant! By the hand, then 'twas her turn to seize me. Bet-ter and bet-ter. She ca-
rez-za, mi ab-braccia: "Ca-ro_il mio Le-po-rel-lo! Le-po-rel-lo, mio ca-ro!„
ress'd me, embraced me, "Oh, my dear Le-po-rel-lo! Le-po-rel-lo, my dar-ling!"
Leporello.
Don Giov.
al-lor m'accor-si ch'e-ra qual-che tua bel-la. Oh, ma-le-det-to! Dell' in-
at once it struck me, She was one of your sweet-hearts. Curses be on you! I did
gan-no_approfit-to; non sò co-me mi ri-co-no-sce, gri-da; sento gen-te,
not un-deceive her, but af-ter a good while she knew me, took fright, at her shrieking
a fug-gi-re mi met-to, e pron-to, pron-to perquel mu-ret-to_in que-sto lo-co_io
people came, I shot by them, nimbly and swift-ly, espied this wall, and leap'd in safe-ty
Leporello.
Don Giovanni.
Leporello.
mon-to. E mi di-te la co-sa con ta-le_indif-fe-ren-za? Per-chè no? Ma se
o-ver. And you dare tell me this as if it were a good sto-ry? And why not? What if

(The moon breaks through the clouds, and floods the statue of the Commandant with ghostly light.)

Don Giovanni. (laughs loudly)

L. G. fos - se co - stei sta - ta mia mo - glie? Me - glio an - co - ra!
she were my wife, then would you laugh, sir? All the loud - er.

Adagio.

The Statue.

C. Di ri - der fi - ni - rai pria dell au - ro - - ra!
Your jest will turn to woe ere it is morn - ing!

Ob. Cl. Fag. 3 Trombones & Bassi

Don Giovanni. **Leporello.**

G. L. Chi ha par - la - to? Ah, qual-che a - ni - ma sa - rà dell' al - tro mon - do,
Who was speak-ing? Oh, some soul tor-ment-ed, from the land of spir - its,

Don Giovanni. (puts his hand to his sword, looks about among the tombs and strikes at some of the statues.)

L. G. che vi co - no-sce a fon-do. Ta - ci, sciocco! chi va là? chi va là?
pays homage to your mer-its. Si-lence, ras-cal. Who goes there? Who goes there?

Adagio.

The Statue.

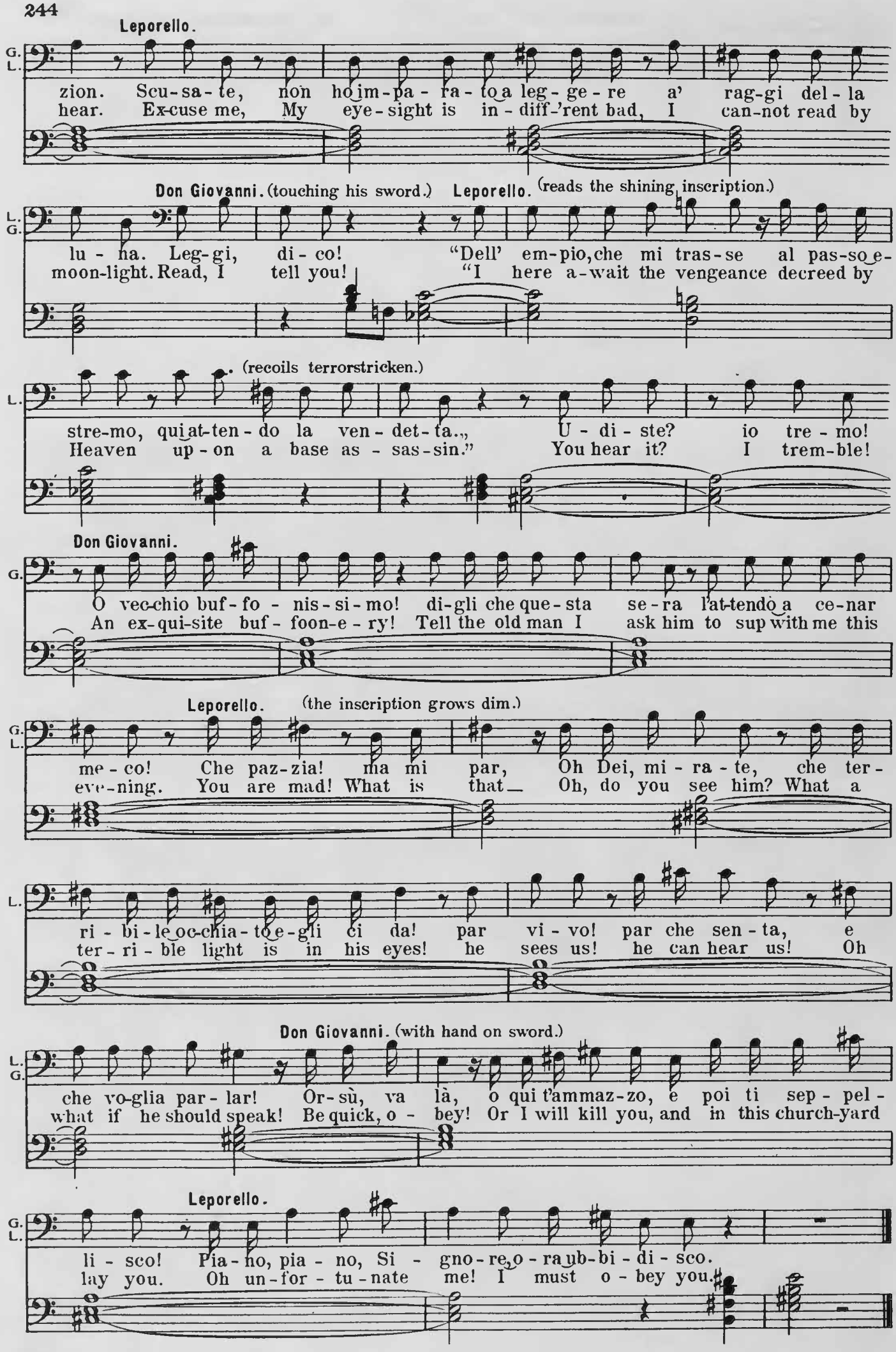
C. Ri - bal - do au - da - ce! La - scia a' mor - ti la pa -
Mis - guid - ed, per - vert - ed, An - ger not the de - part -

Leporello. **Don Giovanni.**

C. L. G. ce! Ve l'ho det - to! Sa - rà qual-cun di fuo-ri che si bur - la di no - i!
ed! As I told you! It must be some one hid-ing by yon wall, laugh-ing at us.

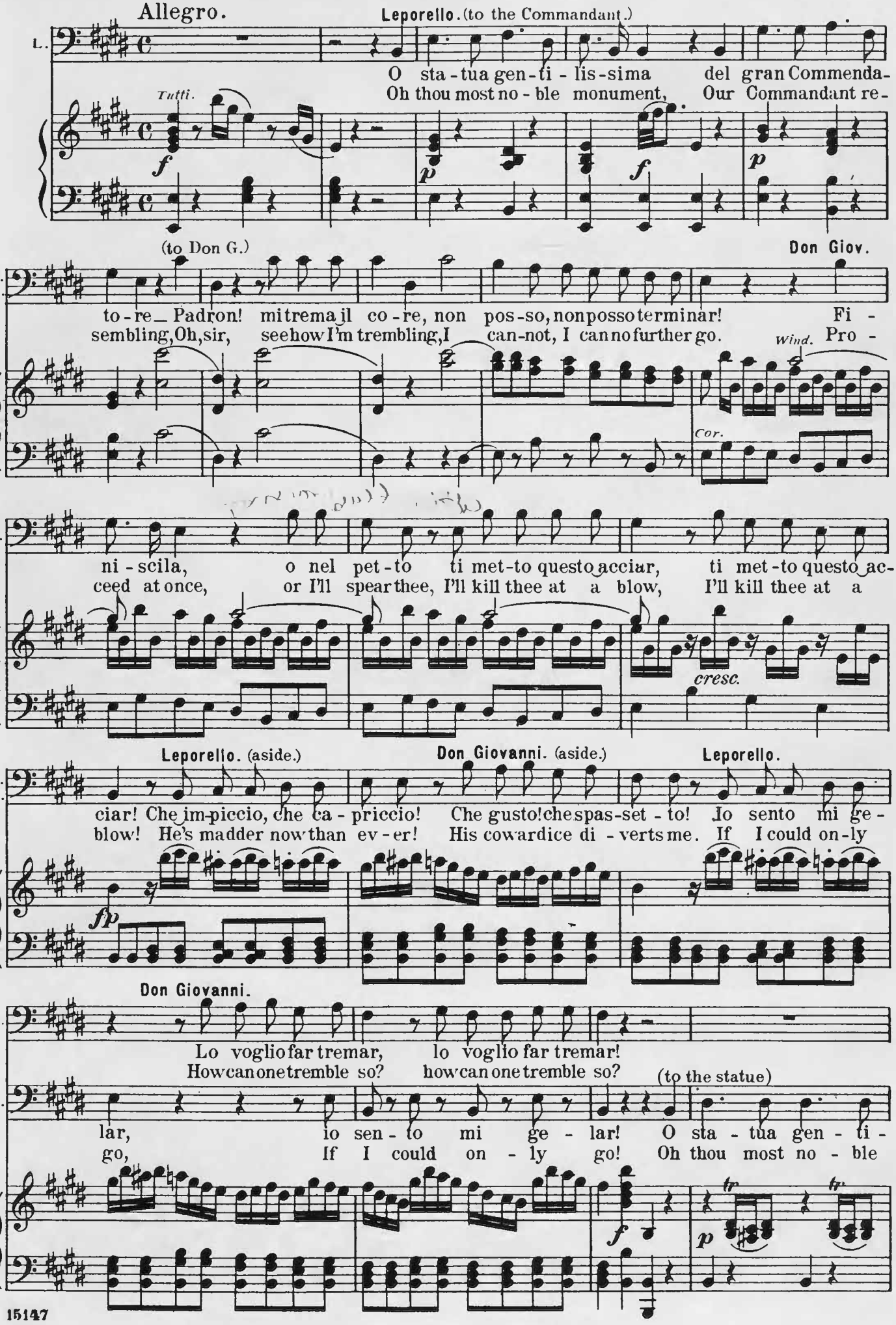
(With indifference and disdain)

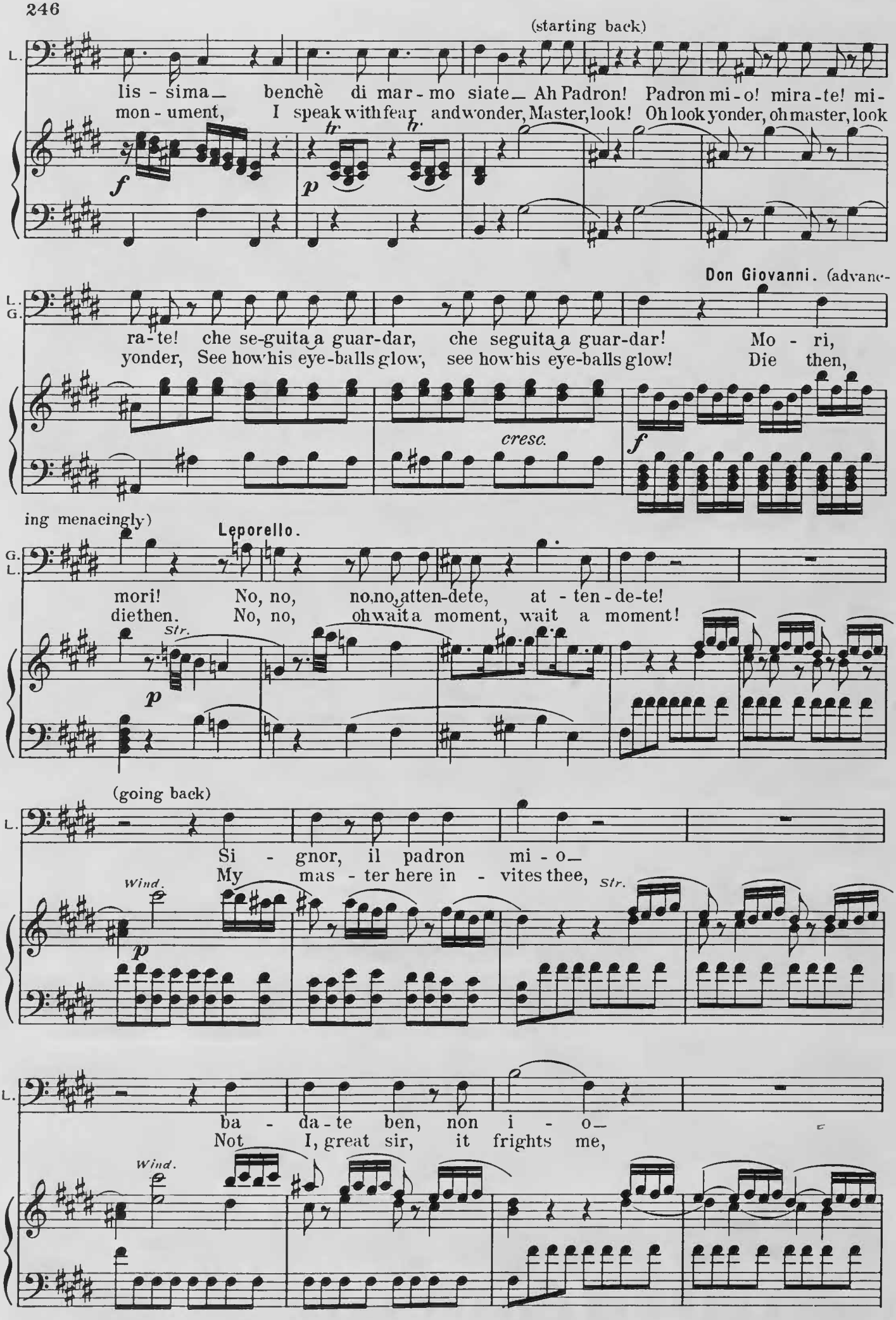
G. Ehi, del Commenda - to - re non è que - sta la sta-tua? leg-gi un po-co quel-la iscri-
Say can that hideous structure be the Comman-dant's sta-tue? That inscription I'd like to

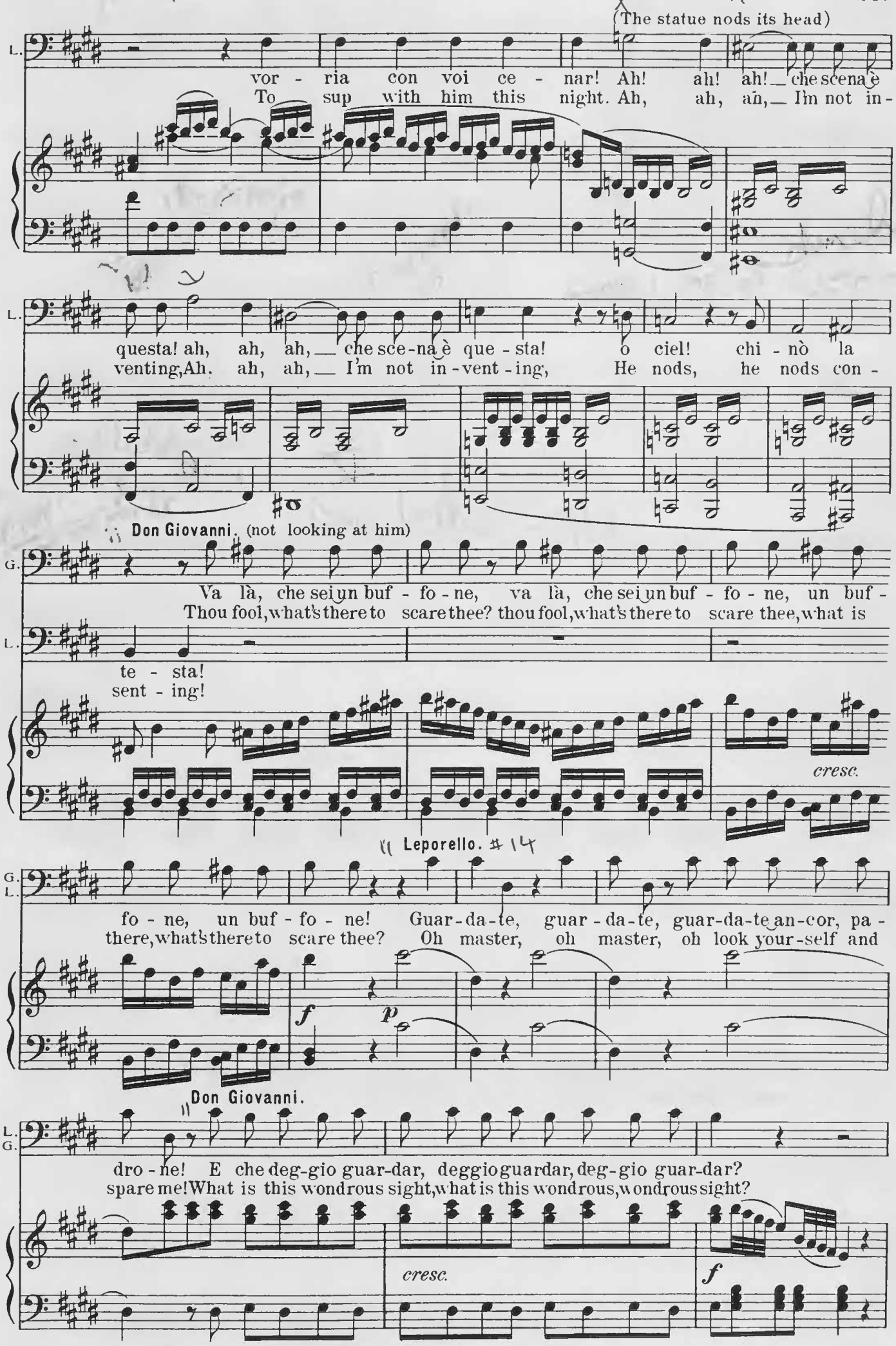

Leporello.
zion. Scu-sa-te, non ho im-pa-ra-to a leg-ge-re a' rag-gi del-la
hear. Ex-cuse me, My eye-sight is in-diff-'rent bad, I can-not read by
Don Giovanni. (touching his sword.)
Leporello. (reads the shining inscription.)
lu-na. Leg-gi, di-co! "Dell' em-pio, che mi tras-se al pas-so e-
moon-light. Read, I tell you! "I here a-wait the vengeance decreed by
(recoils terrorstricken.)
stre-mo, qui at-ten-do la ven-det-ta.," U-di-ste? io tre-mo!
Heaven up-on a base as-sas-sin." You hear it? I trem-ble!
Don Giovanni.
O vec-chio buf-fo-nis-si-mo! di-gli che que-sta se-ra l'at-tendo a ce-nar
An ex-qui-site buf-foon-e-ry! Tell the old man I ask him to sup with me this
Leporello. (the inscription grows dim.)
me-co! Che paz-zia! ma mi par, Oh Dei, mi-ra-te, che ter-
eve-ning. You are mad! What is that— Oh, do you see him? What a
ri-bi-le oc-chia-to e-gli ci da! par vi-vo! par che sen-ta, e
ter-ri-ble light is in his eyes! he sees us! he can hear us! Oh
Don Giovanni. (with hand on sword.)
che vo-glia par-lar! Or-sù, va là, o qui t'ammaz-zo, e poi ti sep-pel-
what if he should speak! Be quick, o-bey! Or I will kill you, and in this church-yard
Leporello.
li-sco! Pia-no, pia-no, Si-gno-re, o-ra ub-bi-di-sco.
lay you. Oh un-for-tu-nate me! I must o-bey you.

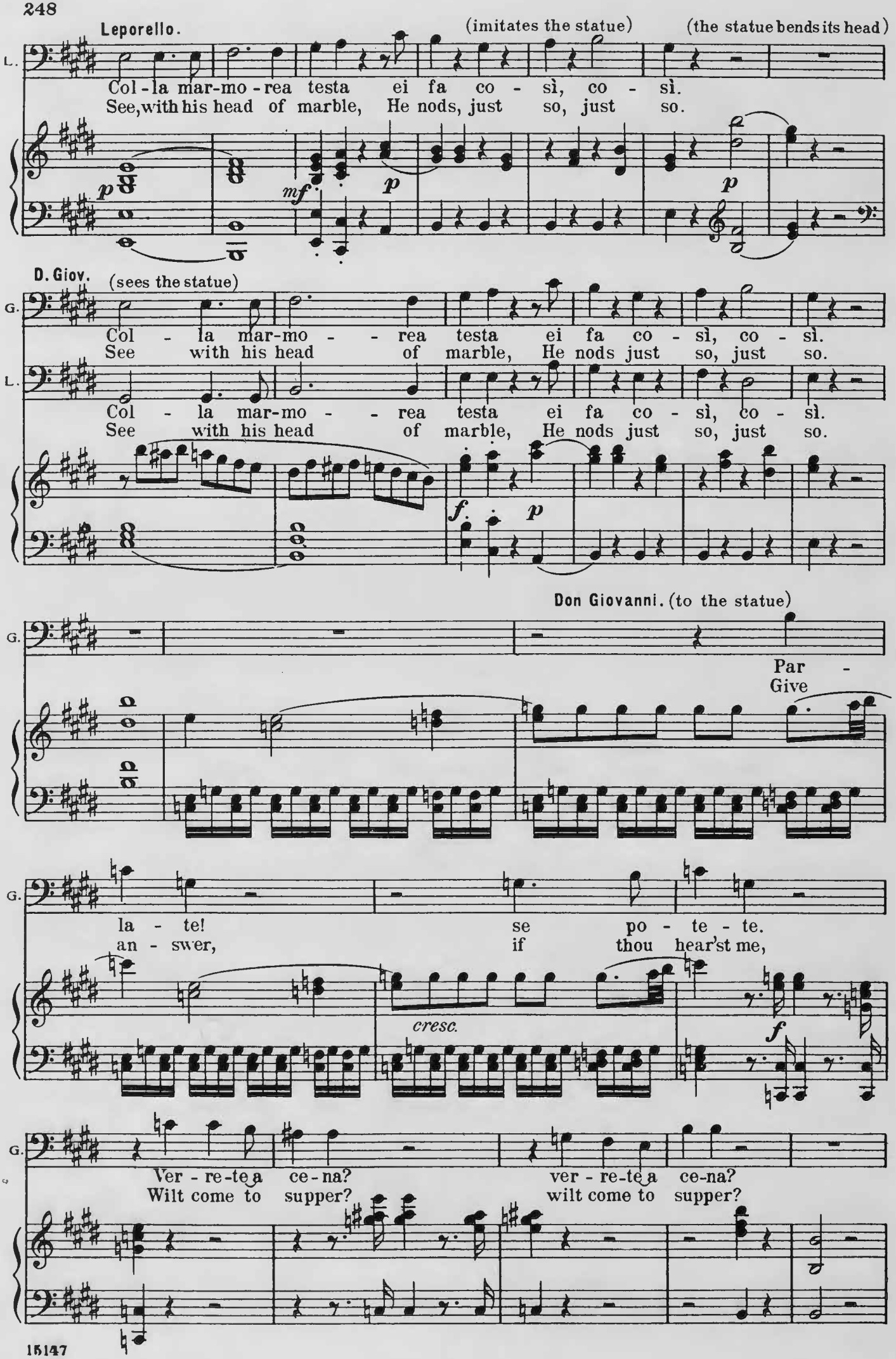
Nº 22. "O statua gentilissima."

Duet.




(starting back)
L.
lis - sima— benchè di mar - mo siate— Ah Padron! Padron mi - o! mira - te! mi-
mon - ument, I speak with fear and wonder, Master, look! Oh look yonder, oh master, look
f
tr
tr
p
Don Giovanni. (advanc-
L.
G.
ra - te! che se - guita a guar - dar, che seguita a guar - dar! Mo - ri,
yonder, See how his eye-balls glow, see how his eye-balls glow! Die then,
cresc.
f
ing menacingly)
Leporello.
G.
L.
mori! No, no, no, no, atten - dete, at - ten - de - te!
die then. No, no, oh wait a moment, wait a moment!
Str.
p
(going back)
L.
Si - gnor, il padron mi - o—
My mas - ter here in - vites thee,
Wind.
Str.
p
L.
ba - da - te ben, non i - o—
Not I, great sir, it frights me,
Wind.


(The statue nods its head)
L.
vor - ria con voi ce - nar! Ah! ah! ah! che scena è
To sup with him this night. Ah, ah, ah, I'm not in-
questa! ah, ah, ah, che sce-na è que - sta! o ciel! chi - nò la
venting, Ah. ah, ah, I'm not in-vent-ing, He nods, he nods con -
Don Giovanni. (not looking at him)
G.
Va là, che sei un buf - fo - ne, va là, che sei un buf - fo - ne, un buf -
Thou fool, what's there to scare thee? thou fool, what's there to scare thee, what is
te - sta!
sent - ing!
cresc.
Leporello.
G. L.
fo - ne, un buf - fo - ne! Guar-da-te, guar - da-te, guar-da-te an-cor, pa -
there, what's there to scare thee? Oh master, oh master, oh look your-self and
f
p
Don Giovanni.
L. G.
dro - ne! E che deg-gio guar-dar, deggio guardar, deg-gio guar-dar?
spare me! What is this wondrous sight, what is this wondrous, wondrous sight?
cresc.
f


Leporello.
(imitates the statue)
(the statue bends its head)
L.
Col - la mar-mo - rea testa ei fa co - sì, co - sì.
See, with his head of marble, He nods, just so, just so.
p
mf
p
p
D. Giov.
(sees the statue)
G.
Col - la mar-mo - - rea testa ei fa co - sì, co - sì.
See with his head of marble, He nods just so, just so.
L.
Col - la mar-mo - - rea testa ei fa co - sì, co - sì.
See with his head of marble, He nods just so, just so.
f
p
Don Giovanni. (to the statue)
G.
Par -
Give
G.
la - te!
an - swer,
se po - te - te.
if thou hear'st me,
cresc.
f
G.
Ver - re-te a ce-na?
Wilt come to supper?
ver - re-te a ce-na?
wilt come to supper?

mezza voce

The Statue. (inclining its head.)

Don Giovanni.

C. G. Sì! Yea!

Bi - zar-ra è in ver la
A strange ad - ven - ture,

Leporello.

L. Mo - - - - ver mi pos - so ap - pe - na, mi
Now we are ru - in'd tru - ly, He

sf *fp*

Cor.

G. sce - na, ver - rà il buon vecchio, il buon vec - chio a
tru - ly, He hath ac - cept - ed, ac - cept - ed

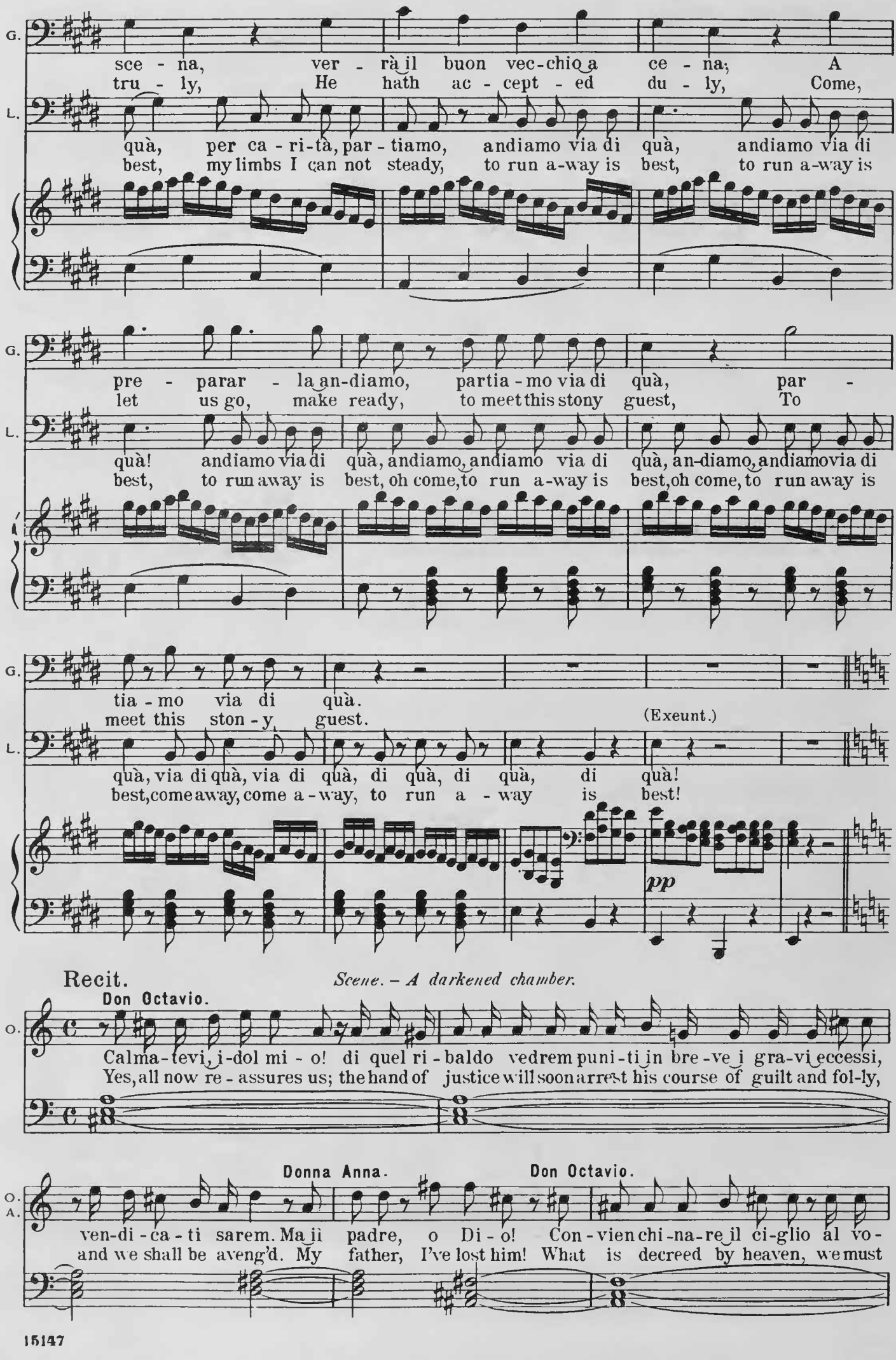
L. man - ca, o Dei, la le - na! mi man - ca, o Dei, la
takes it all so cool - ly, he takes it all so

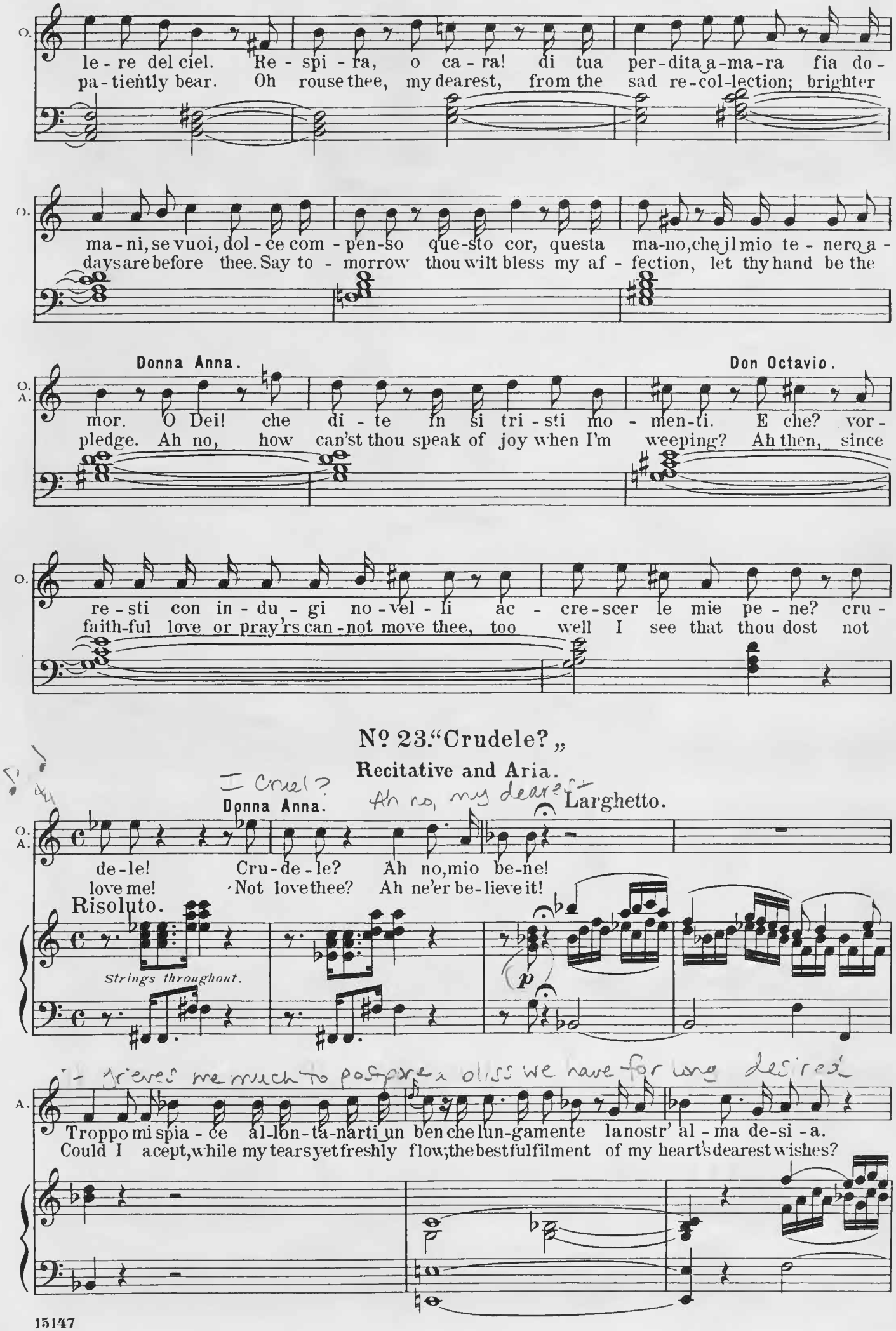
G. ce - na. A pre-pa-rar - - la an - dia - mo, a pre-pararla an-
du - ly; Come, let us go, make · read - y, Come, come, let us make

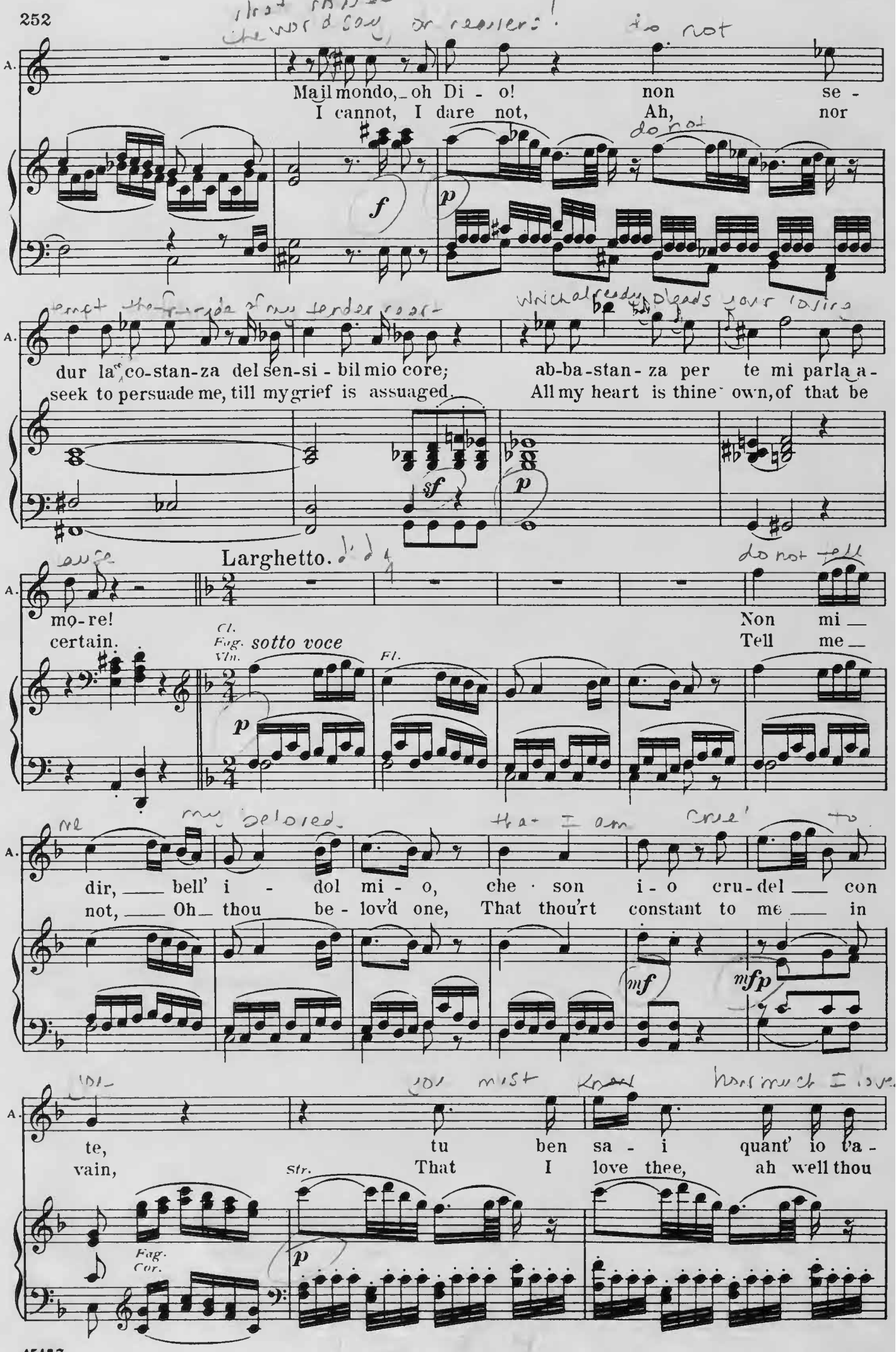
L. lena! Per cari - tà, par - tiamo, per ca - ri-tà, par-tiamo, an - diamo via di
coolly, oh let us go, oh master, my limbs I cannot steady, To run away is

G. dia - mo, par-tia-mo via di quà! Bi - zar-ra è in ver la
read - y To meet this ston-y guest! A strange ad - ven - ture,

L. quà! an-diamo, andia-mo via di quà! per ca - ri-tà, par - tiamo, andiamo via di
best, oh come, to run a-way is best! My limbs I cannot steady, To run away is


G.
sce - na, ver - rà il buon vec-chio a ce - na; A
tru - ly, He hath ac - cept - ed du - ly, Come,
L.
quà, per ca - ri-tà, par - tiamo, andiamo via di quà, andiamo via di
best, my limbs I can not steady, to run a-way is best, to run a-way is
G.
pre - parar - la an-diamo, partia - mo via di quà, par -
let us go, make ready, to meet this stony guest, To
L.
quà! andiamo via di quà, andiamo, andiamo via di quà, an-diamo, andiamo via di
best, to run away is best, oh come, to run a-way is best, oh come, to run away is
G.
tia - mo via di quà.
meet this ston - y guest.
(Exeunt.)
L.
quà, via di quà, via di quà, di quà, di quà, di quà!
best, come away, come a - way, to run a - way is best!
pp
Recit.
Scene. – A darkened chamber.
Don Octavio.
O.
Calma - tevi, i-dol mi - o! di quel ri - baldo vedrem puni - ti in bre - ve i gra-vi eccessi,
Yes, all now re - assures us; the hand of justice will soon arrest his course of guilt and fol-ly,
Donna Anna.
Don Octavio.
O.
A.
ven-di - ca - ti sarem. Ma i padre, o Di - o! Con - vien chi - na - re il ci-glio al vo -
and we shall be aveng'd. My father, I've lost him! What is decreed by heaven, we must


O.
le - re del ciel. Re - spi - ra, o ca - ra! di tua per - dita a - ma - ra fia do -
pa - tiently bear. Oh rouse thee, my dearest, from the sad re - col - lection; brighter
O.
ma - ni, se vuoi, dol - ce com - pen - so que - sto cor, questa ma - no, che il mio te - nero a -
days are before thee. Say to - morrow thou wilt bless my af - fection, let thy hand be the
Donna Anna.
Don Octavio.
O. A.
mor. O Dei! che di - te in si tri - sti mo - men - ti. E che? vor -
pledge. Ah no, how can'st thou speak of joy when I'm weeping? Ah then, since
O.
re - sti con in - du - gi no - vel - li ac - cre - scer le mie pe - ne? cru -
faith - ful love or pray'rs can - not move thee, too well I see that thou dost not
Nº 23. "Crudele?"
Recitative and Aria.
I Cruel?
Ah no, my dearest
Donna Anna.
Larghetto.
O. A.
de - le! Cru - de - le? Ah no, mio be - ne!
love me! Not love thee? Ah ne'er be - lieve it!
Risoluto.
Strings throughout.
p
It grieves me much to postpone a bliss we have for long desired
A.
Troppo mi spia - ce al - lon - ta - narti un ben che lun - gamente la nostr' al - ma de - si - a.
Could I acept, while my tears yet freshly flow; the best fulfilment of my heart's dearest wishes?


A.
Mai mondo, oh Di - o! non se -
I cannot, I dare not, Ah, nor
f
p
dur la co-stan-za del sen-si - bil mio core; ab-ba-stan-za per te mi parla a -
seek to persuade me, till my grief is assuaged. All my heart is thine own, of that be
sf
p
Larghetto.
mo-re! Non mi
certain. Tell me
Cl.
Fag.
Vln.
sotto voce
Fl.
p
dir, bell' i - dol mi - o, che son i - o cru-del con
not, Oh thou be - lov'd one, That thou'rt constant to me in
mf
mfp
te, tu ben sa - i quant' io va -
vain, That I love thee, ah well thou
str.
Fag.
Cor.
p

A.

ma - i, tu co-no-sci la mia fè, tu co -
know'st it, That I'll ev-er thine re - main, That I'll

Fag. Cl. Fl.

A.

no - sci la mia fè. Cal - ma,
ev - er thine re-main. Stay, oh

Cl. Fag. Fl. Fag.

A.

calmail tuo tor-mento, Se di duol non vuoi ch'io
stay thy fond mis-giving, Doubt me not, oh I con-

A.

mo - ra, se di duol non vuoi ch'io mo-ra, non vuoi ch'io mo-ra.
jure thee, doubt me not, oh I conjure thee, oh I con-jure thee!

Fag. Violin cresc. f

A.

Non mi dir, bell' i - dol mi - o, che son
Tell me not, oh thou be - lov'd one, That thou'rt

p

A.

i - o cru - del con te; cal - ma, cal - ma il tuo tor-
constant to me in vain; Stay, oh stay then thy fond mis-

mf sf p Cor. (sustain)

A.

men - to, se di duol non vuoi ch'io
giv - ing, Doubt me not, oh I con -

A.

mo - ra, non vuoi ch'io mo - - - ra!
jure thee, oh I con - jure thee!

Allegretto moderato.

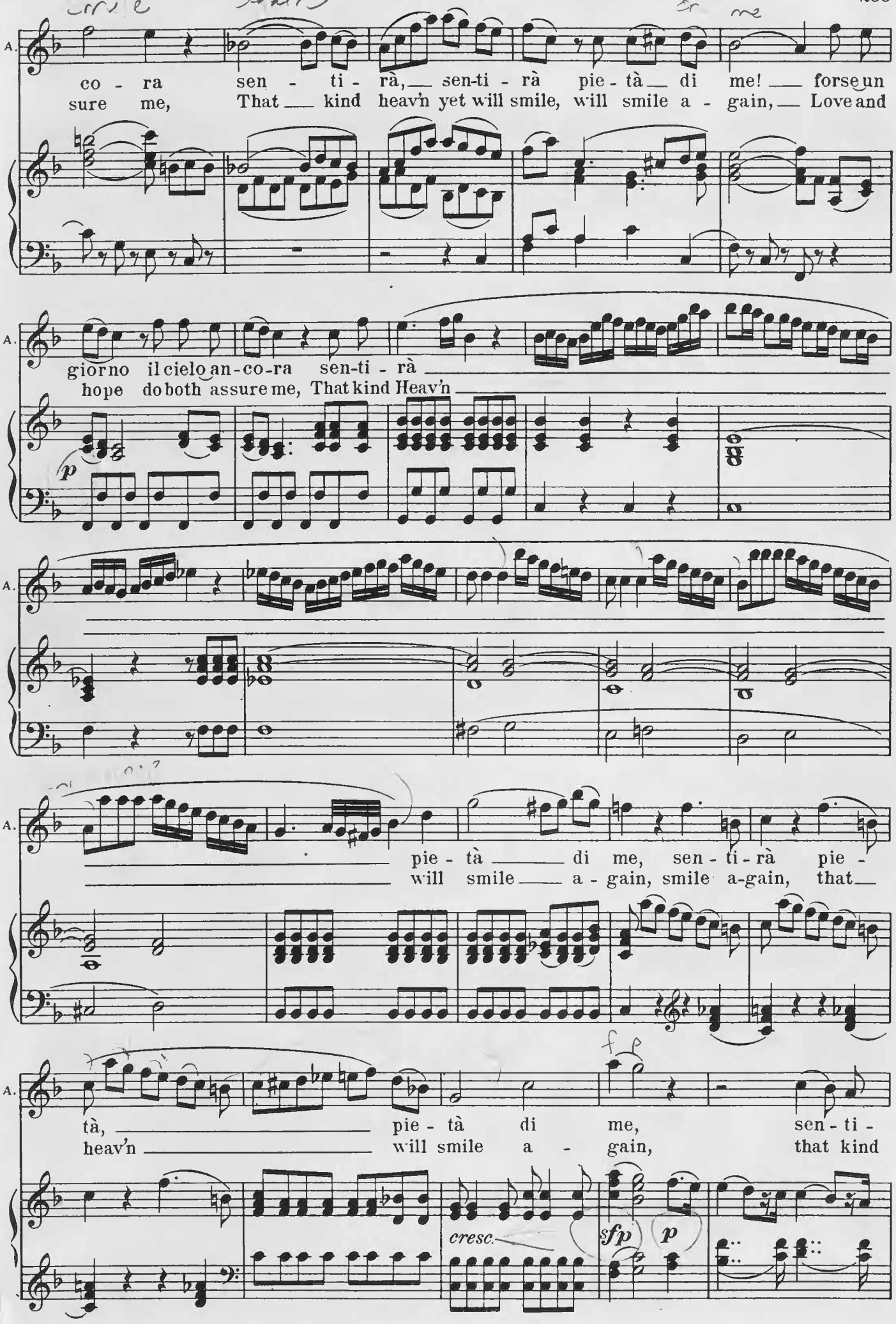
f p mfp Vlns. p

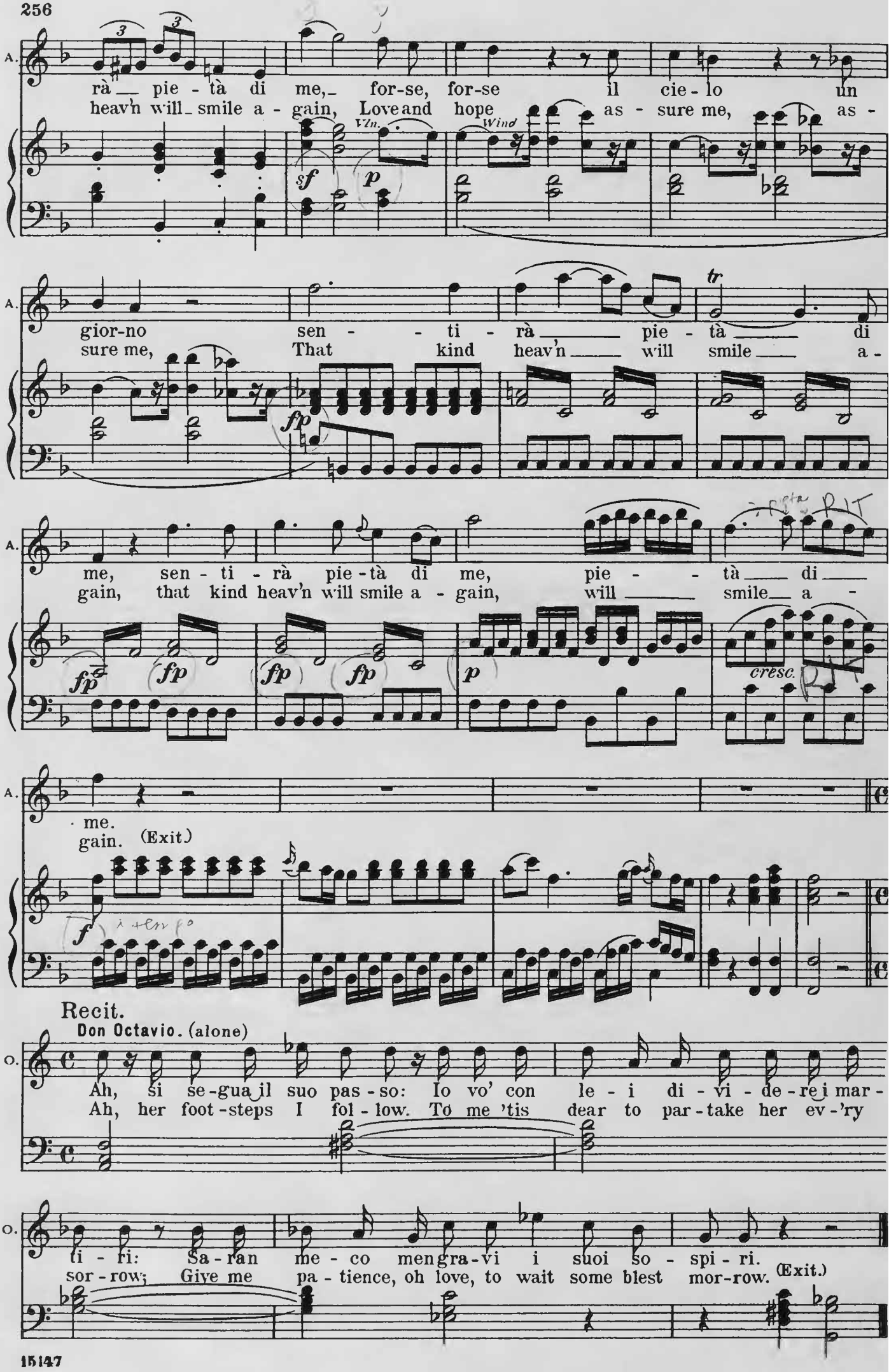
A.

Wind.

A.

For - se, forse un giorno il cie-lo an -
Love and hope do both, do both as -


A.
co - ra sen - ti - rà, sen-ti - rà pie - tà di me! forse un
sure me, That kind heav'n yet will smile, will smile a - gain, Love and
A.
giorno il cielo an-co-ra sen-ti - rà
hope do both assure me, That kind Heav'n
p
A.
pie - tà di me, sen - ti - rà pie -
will smile a - gain, smile a-gain, that
A.
tà, pie - tà di me, sen - ti -
heav'n will smile a - gain, that kind
cresc.
sfp
p


A.
rà pie - tà di me, for-se, for-se il cie - lo un
heav'n will smile a - gain, Love and hope as - sure me, as -
Vln.
Wind
sf
p
A.
gior-no sen - ti - rà pie - tà di
sure me, That kind heav'n will smile a -
fp
tr
A.
me, sen - ti - rà pie-tà di me, pie - tà di
gain, that kind heav'n will smile a - gain, will smile a -
fp fp fp fp p
cresc.
A.
me.
gain. (Exit.)
f
Recit.
Don Octavio. (alone)
O.
Ah, si se-gua il suo pas-so: Io vo' con le - i di - vi - de - re i mar -
Ah, her foot-steps I fol - low. To me 'tis dear to par-take her ev-'ry
O.
ti - ri: Sa-ran me - co men gra-vi i suoi so - spi - ri.
sor - row; Give me pa - tience, oh love, to wait some blest mor-row. (Exit.)

Nº 24. "Già la mensa e preparata."

Finale.

A lighted hall. The table prepared for a banquet.

Allegro vivace.

f

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

Don Giovanni.

G.

Già la mensa è prepa - ra-ta.
Ah, I see the ta-ble's ready.

fp *p*

(to the musicians of his private band.)

G.

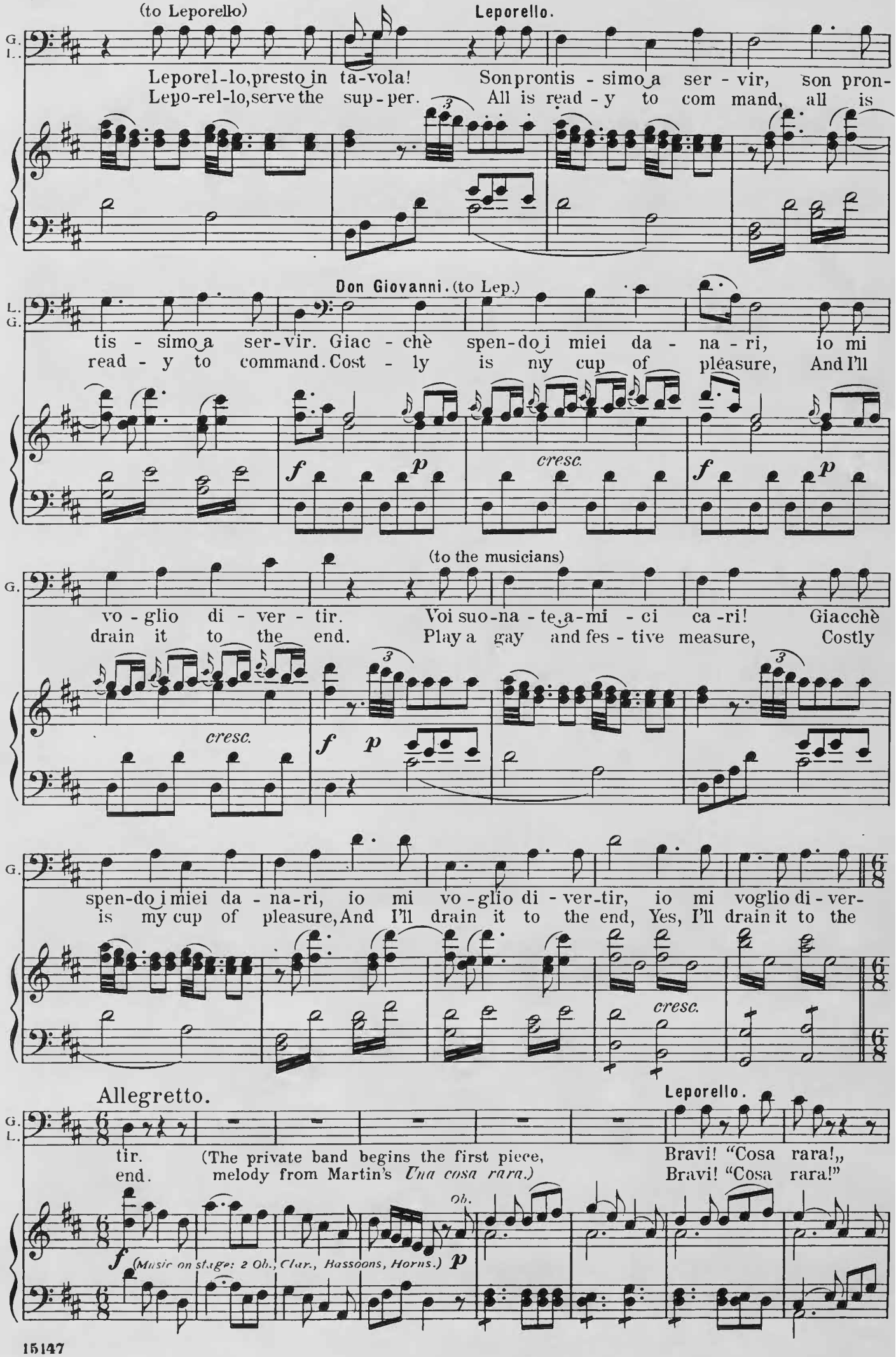
Voi suo - na-te, ami-ci cari! Giac - chè
Play a gay and festive measure! Cost - ly

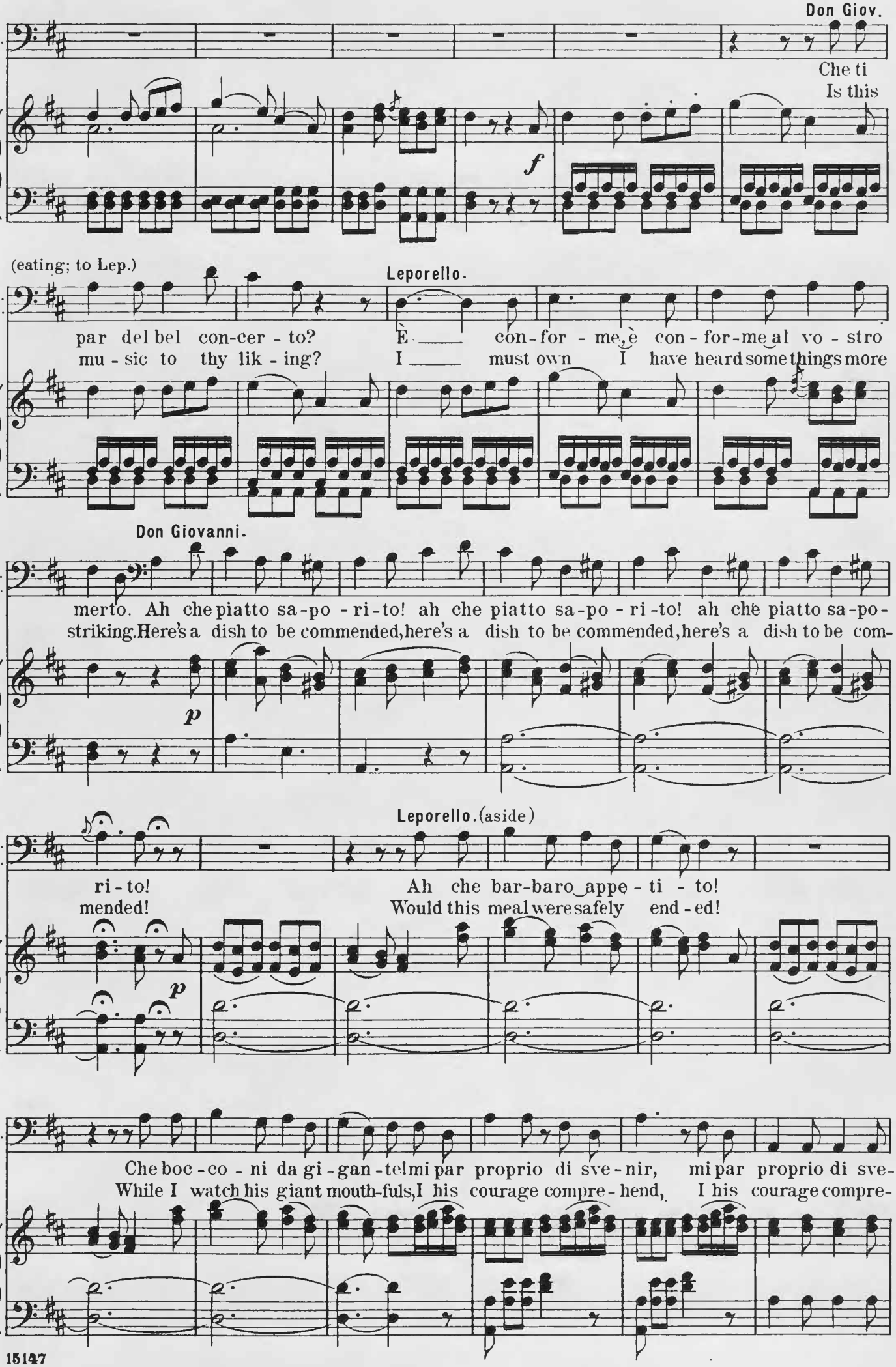
fp *f* *p*

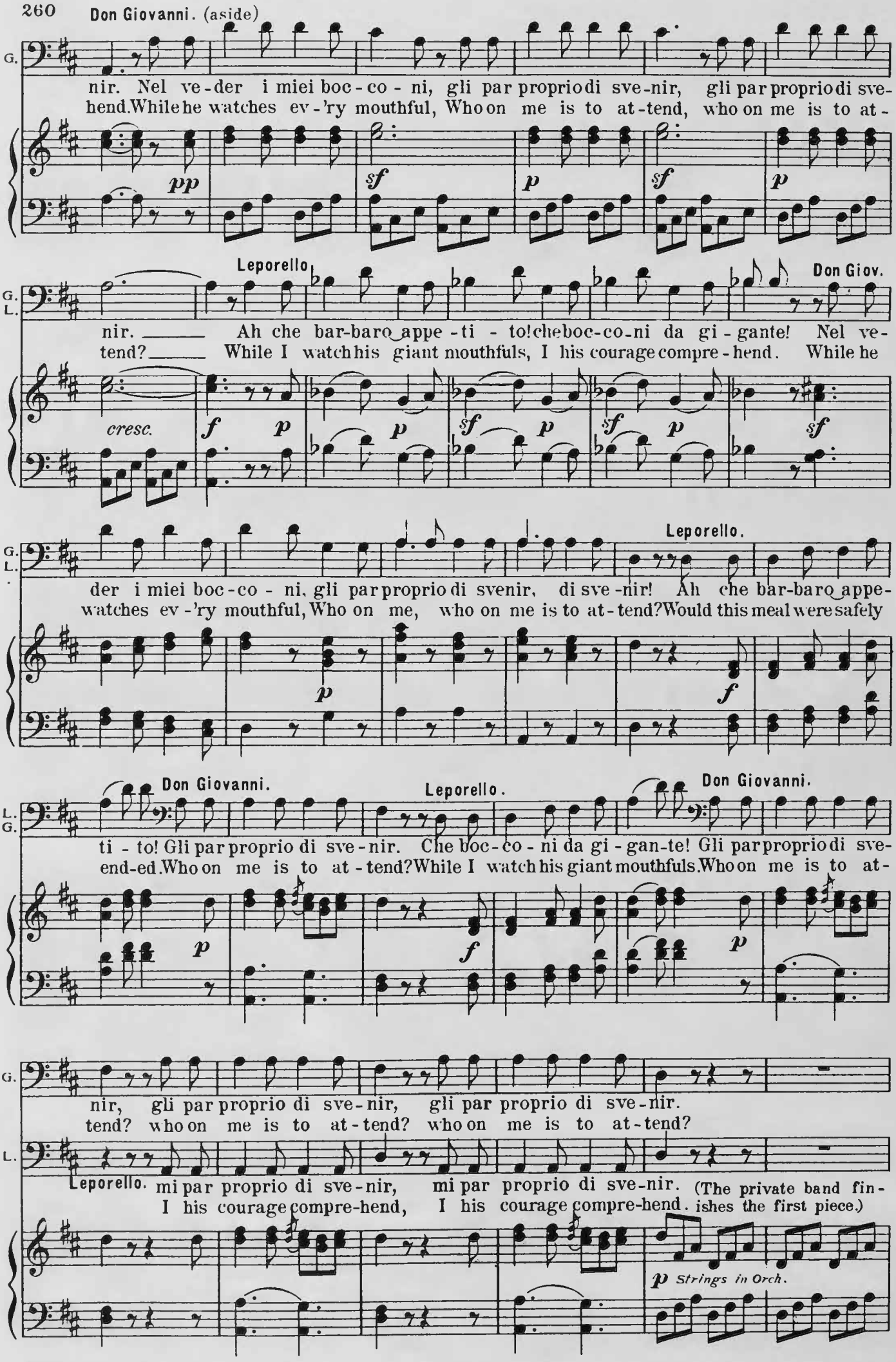
G.

spen-do i miei da - na - ri, io mi vo - glio di - ver - tir.
is my cup of pleasure; And I'll drain it to the end.

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


(to Leporello)
Leporello.
G. L.
Leporel-lo, presto in ta-vola! Son pronti s-simo a ser-vir, son pron-
Lepo-rel-lo, serve the sup-per. All is read-y to com mand, all is
Don Giovanni. (to Lep.)
L. G.
tis-simo a ser-vir. Giac-chè spen-do i miei da-na-ri, io mi
read-y to command. Cost-ly is my cup of pleasure, And I'll
f p cresc. f p
(to the musicians)
G.
vo-glio di-ver-tir. Voi suo-na-te, a-mi-ci ca-ri! Giacchè
drain it to the end. Play a gay and fes-tive measure, Costly
cresc. f p
G.
spen-do i miei da-na-ri, io mi vo-glio di-ver-tir, io mi voglio di-ver-
is my cup of pleasure, And I'll drain it to the end, Yes, I'll drain it to the
cresc.
Allegretto.
Leporello.
G. L.
tir. (The private band begins the first piece, Bravi! "Cosa rara!"
end. melody from Martin's *Una cosa rara.*) Bravi! "Cosa rara!"
Ob.
f (Music on stage: 2 Ob., Clar., Bassoons, Horns.) p


Don Giov.
Che ti
Is this
(eating; to Lep.)
Leporello.
par del bel con-cer - to?
mu - sic to thy lik - ing?
È con - for - me, è con - for - me al vo - stro
I must own I have heard some things more
Don Giovanni.
merto. Ah che piatto sa-po - ri-to! ah che piatto sa-po - ri-to! ah che piatto sa-po-
striking. Here's a dish to be commended, here's a dish to be commended, here's a dish to be com-
Leporello. (aside)
ri - to!
mended!
Ah che bar-baro appe - ti - to!
Would this meal were safely end - ed!
Che boc - co - ni da gi - gan - te! mi par proprio di sve - nir, mi par proprio di sve-
While I watch his giant mouth-fuls, I his courage compre - hend, I his courage compre-


Don Giovanni. (aside)
G.
nir. Nel ve-der i miei boc-co-ni, gli par proprio di sve-nir, gli par proprio di sve-
hend. While he watches ev-'ry mouthful, Who on me is to at-tend, who on me is to at-
pp
sf
p
sf
p
Leporello
Don Giov.
G. L.
nir. Ah che bar-baro appe-ti-to! che boc-co-ni da gi-gante! Nel ve-
tend? While I watch his giant mouthfuls, I his courage compre-hend. While he
cresc.
f
p
p
sf
p
sf
p
sf
Leporello.
G. L.
der i miei boc-co-ni, gli par proprio di svenir, di sve-nir! Ah che bar-baro appe-
watches ev-'ry mouthful, Who on me, who on me is to at-tend? Would this meal were safely
p
f
Don Giovanni.
Leporello.
Don Giovanni.
L. G.
ti-to! Gli par proprio di sve-nir. Che boc-co-ni da gi-gan-te! Gli par proprio di sve-
end-ed. Who on me is to at-tend? While I watch his giant mouthfuls. Who on me is to at-
p
f
p
G.
nir, gli par proprio di sve-nir, gli par proprio di sve-nir.
tend? who on me is to at-tend? who on me is to at-tend?
L.
Leporello. mi par proprio di sve-nir, mi par proprio di sve-nir. (The private band fin-
I his courage compre-hend, I his courage compre-hend. ishes the first piece.)
p Strings in Orch.

Don Giovanni. Leporello. (The private band begins the 2d. piece from Paisiello's *Fra i due litiganti il terzo gode.*)

Piat-to! Wine here! Servo! Ready!

Allegretto.

f

Leporello. Don Giovanni.

Ev - vi-va-no i li-ti-ganti. Ver - sa il vi-no!
Long life to "i li-ti-ganti!" Fill my goblet!

Ec - cel - len-te
Choice a - ro - ma,

p

(Leporello changes Giovanni's plate) Leporello (aside)

mar - zi - mino!
good-ly vintage!

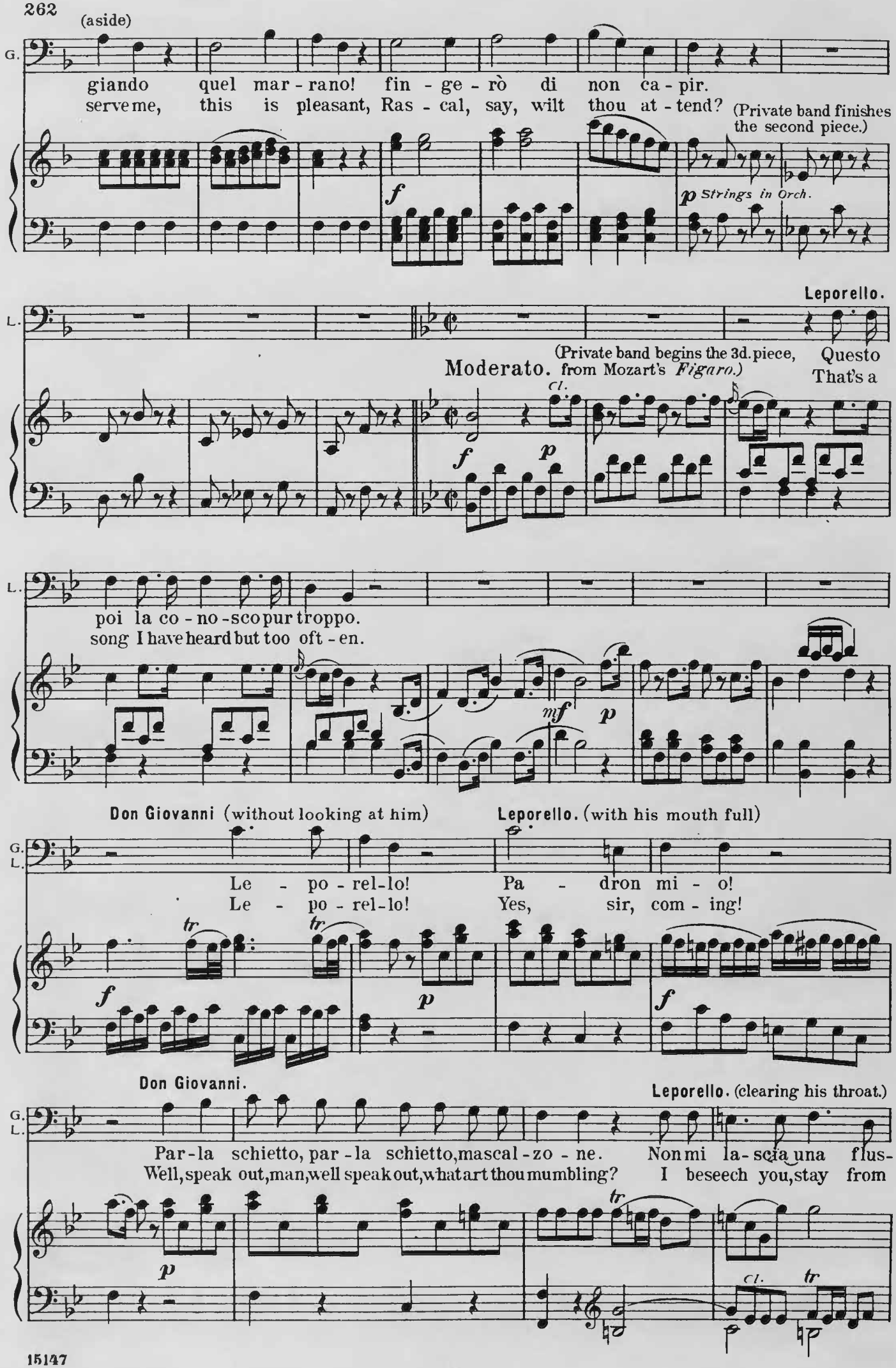
Que - sto pez-zo
I'll de - vour this

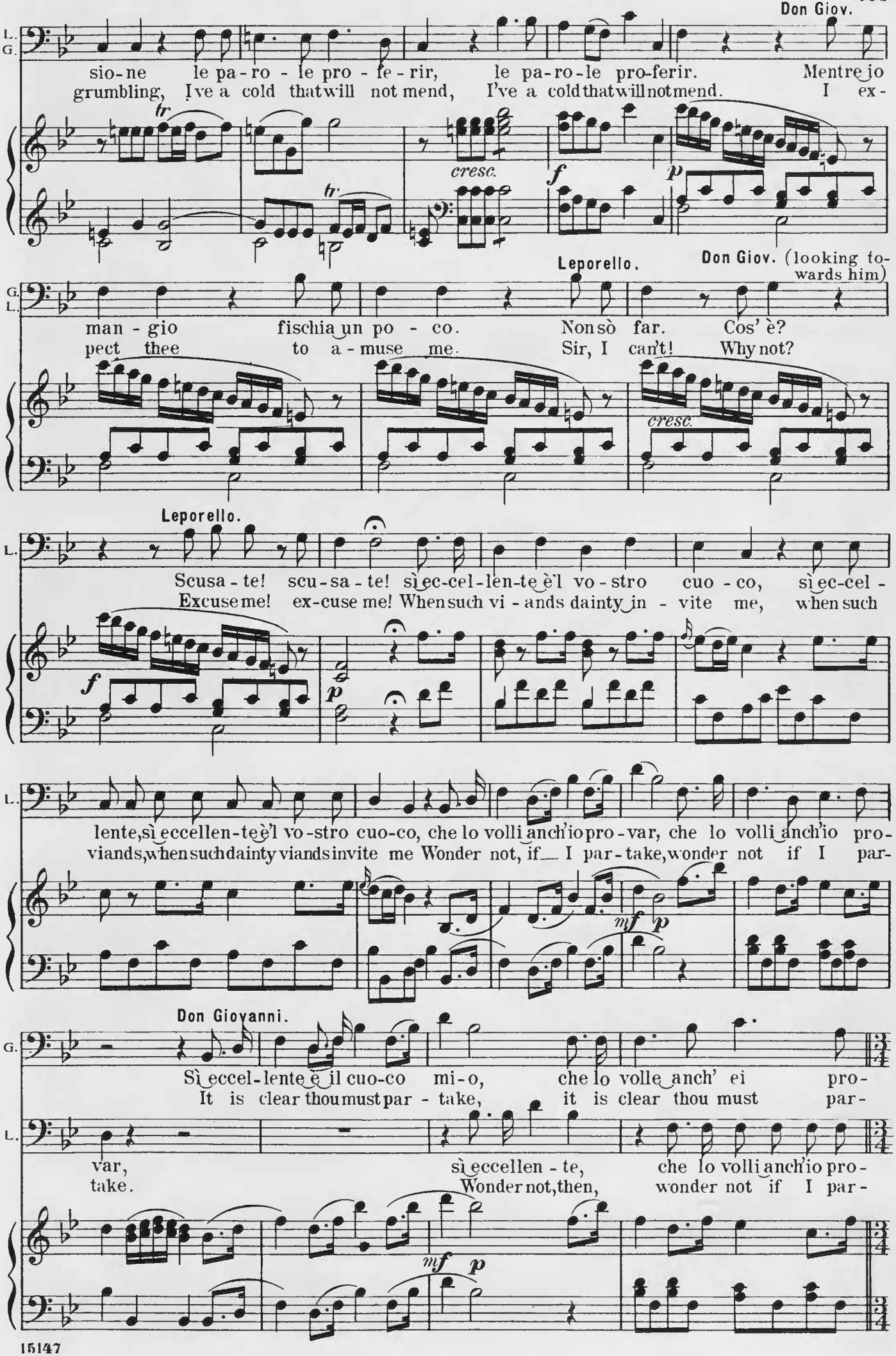
f *p* *f*

Don Giovanni.

di fa - giano, pia - no, piano, piano, piano, pia-no vo'inghiot-tir. Sta man-
piece of pheasant, Soft - ly softly, softly, softly, while I down-wards bend. None to

p


(aside)
G.
giando quel mar - rano! fin - ge - rò di non ca - pir.
serve me, this is pleasant, Ras - cal, say, wilt thou at - tend?
(Private band finishes the second piece.)
f
p Strings in Orch.
Leporello.
L.
(Private band begins the 3d. piece, from Mozart's Figaro.)
Moderato.
Cl.
Questo
That's a
poi la co - no - sco pur troppo.
song I have heard but too oft - en.
mf
Don Giovanni (without looking at him)
Leporello. (with his mouth full)
G.
L.
Le - po - rel - lo!
Pa - dron mi - o!
Le - po - rel - lo!
Yes, sir, com - ing!
tr
Don Giovanni.
Leporello. (clearing his throat.)
Par - la schietto, par - la schietto, mascal - zo - ne.
Well, speak out, man, well speak out, what art thou mumbling?
Non mi la - scia una flus -
I beseech you, stay from


Don Giov.
L. G.
sio-ne le pa-ro-le pro-fe-rir, le pa-ro-le pro-ferir. Mentre jo
grumbling, I've a cold that will not mend, I've a cold that will not mend. I ex-
tr
cresc.
f
p
Leporello.
Don Giov. (looking towards him)
G. L.
man-gio fischia un po-co. Non sò far. Cos' è?
pect thee to a-muse me. Sir, I can't! Why not?
cresc.
Leporello.
L.
Scusa-te! scu-sa-te! sì ec-cel-len-te è l vo-stro cuo-co, sì ec-cel-
Excuse me! ex-cuse me! When such vi-ands dainty in-vite me, when such
f
p
L.
lente, sì eccellen-te è l vo-stro cuo-co, che lo volli anch'io pro-var, che lo volli anch'io pro-
viands, when such dainty viands invite me Wonder not, if I par-take, wonder not if I par-
mf p
Don Giovanni.
G.
Sì eccel-lente è il cuo-co mi-o, che lo volle anch' ei pro-
It is clear thou must par-take, it is clear thou must par-
L.
var, sì eccellen-te, che lo volli anch'io pro-
take. Wonder not, then, wonder not if I par-
mf p

Allegro assai. **Donna Elvira.** (rushes in distractedly)

E. L'ul - ti - ma pro - va dell' a - mor mi - o an - cor vogl'
Love bids me ven - ture One more en deav-or, Ere we for

G. var. take.

L. var. take. (Exeunt all servants but Leporello.)

(The private band finishes the 3d piece.)

Allegro assai.

f *Tutti* *p* *f* *p* *f* *p*

E. i - o fa - re con te. Più non ram-men - to gli'n-gan-ni
ev-er A - sun-der fly. Though you may scorn me, I'll not re -

f *tr* *p*

E. tuo - i, gli'n-gan-ni tuo - i, pie - ta - - de_io
sent it, I'll not re - sent it, I come to

cresc. *p*

(kneeling)

E. sen - to! **Don Giovanni.** (rising and dismissing the players with a sign.) Da te non
warn thee! With love I've

G. Cos' è? Cos' è?
Pray why? pray why?

Leporello.

L. Cos' è? Cos' è?
Pray why? pray why?

cresc. *f*

(distant thunder of an approaching storm.)

E. chie - de quest' alma op - pres - sa del - la sua fe - de qual - che mer-
end - ed, Joy long hath left me, Lone and un - friend - ed, I long to

Don Giovanni. (trying to raise her.)

E. G. cè. Mi ma - ra - vi - glio! co - sa vo - le - te? co - sa vo-
die. You quite sur-prise me! Your wish re - veal then! your wish re-

G. le - te? Se non sor - ge - te non re-sto in piè, non re-sto in
veal then! If you must kneel then, Why so must I, Why so must

(kneels)

cresc.

Donna Elvira.

G. E. piè! Ah non de - ri - de - re gli af-fan - ni mie - i!
I! Cru-el, de-ride me not, For thee I'm su - ing!

Leporello.

L. Qua - si da
Her wrongs are

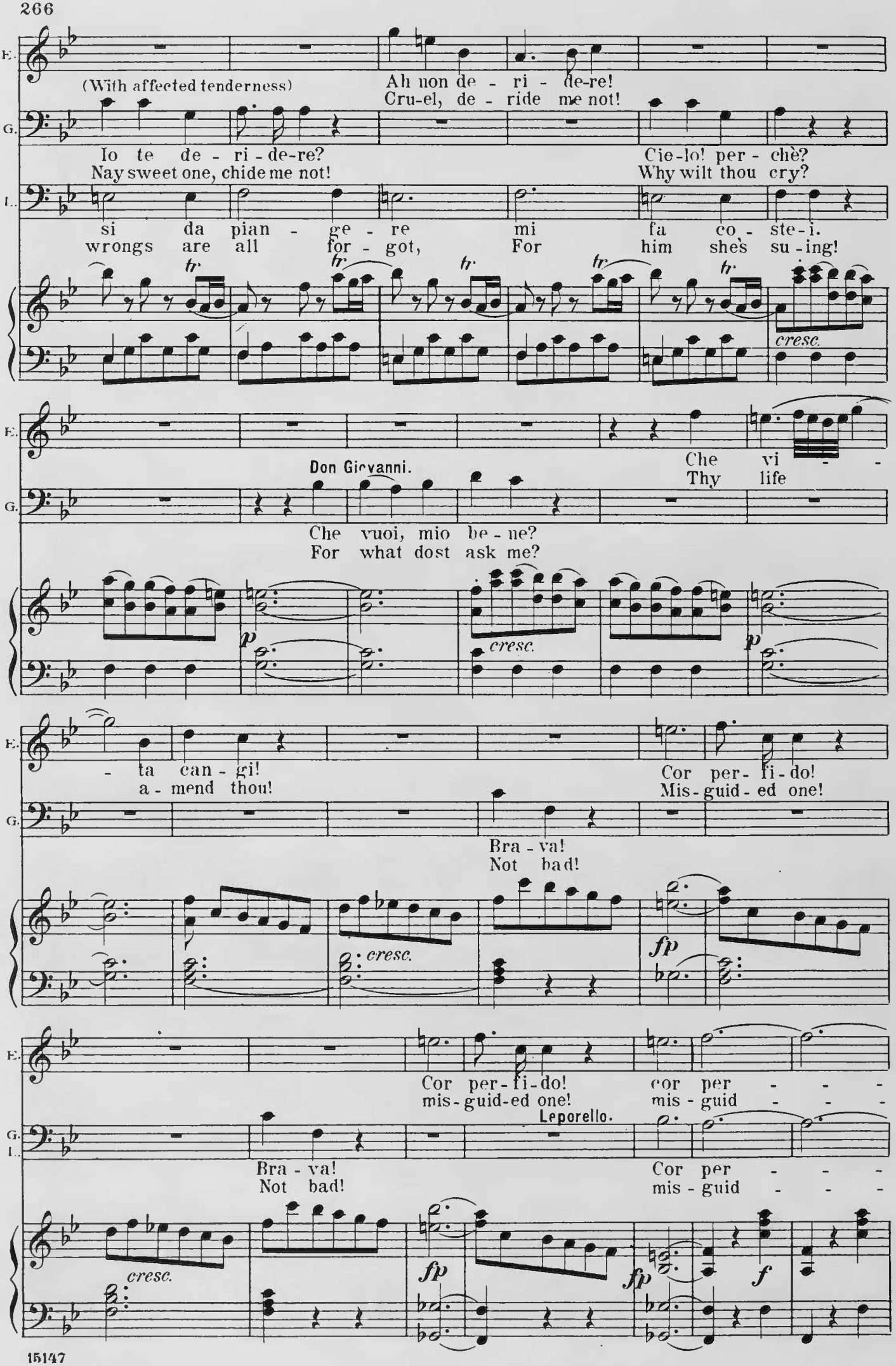
E. Ah, non de - ri - de-re!
Cru - el, de - ride me not,

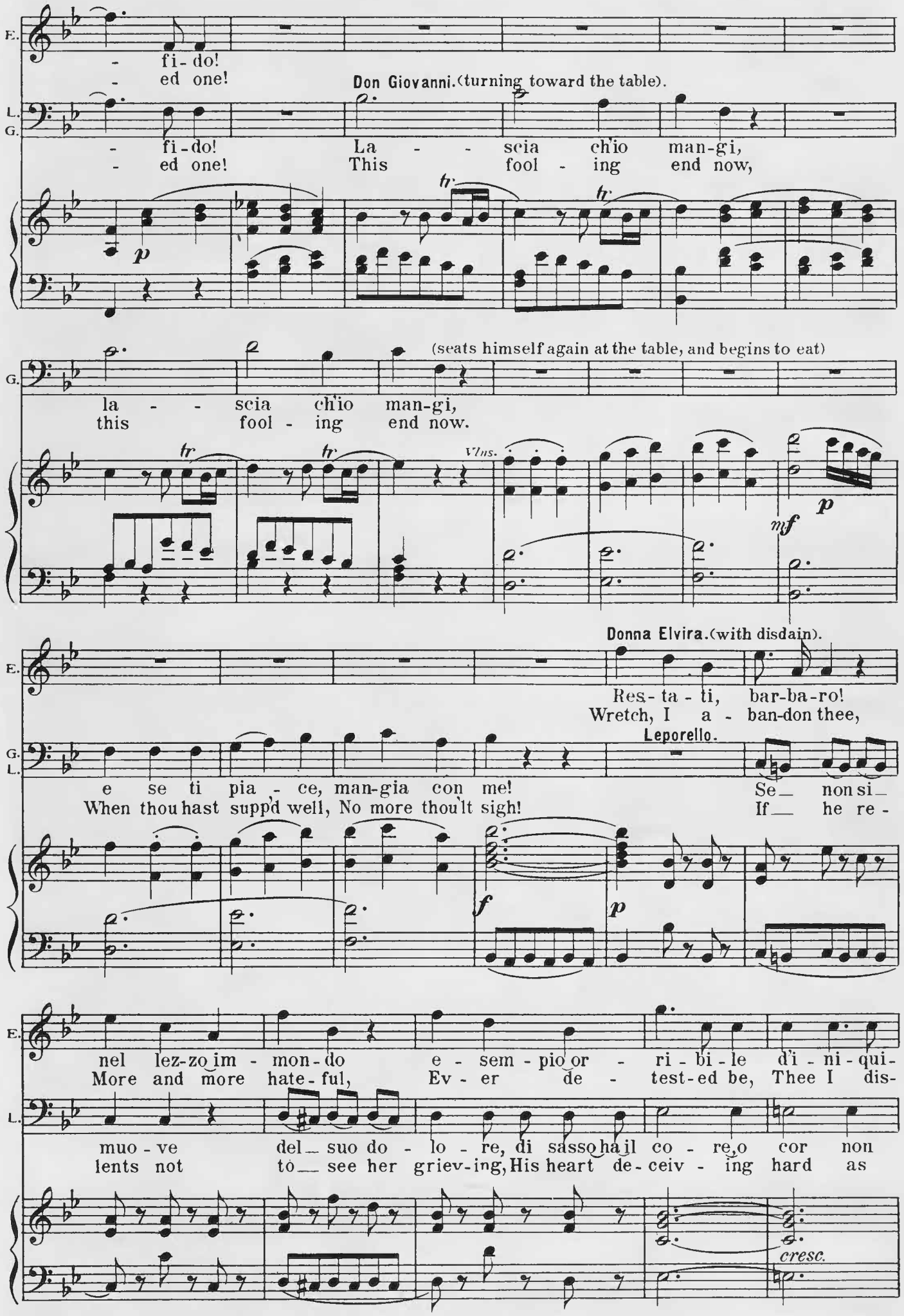
Don Giovanni. (He gets up and raises her)

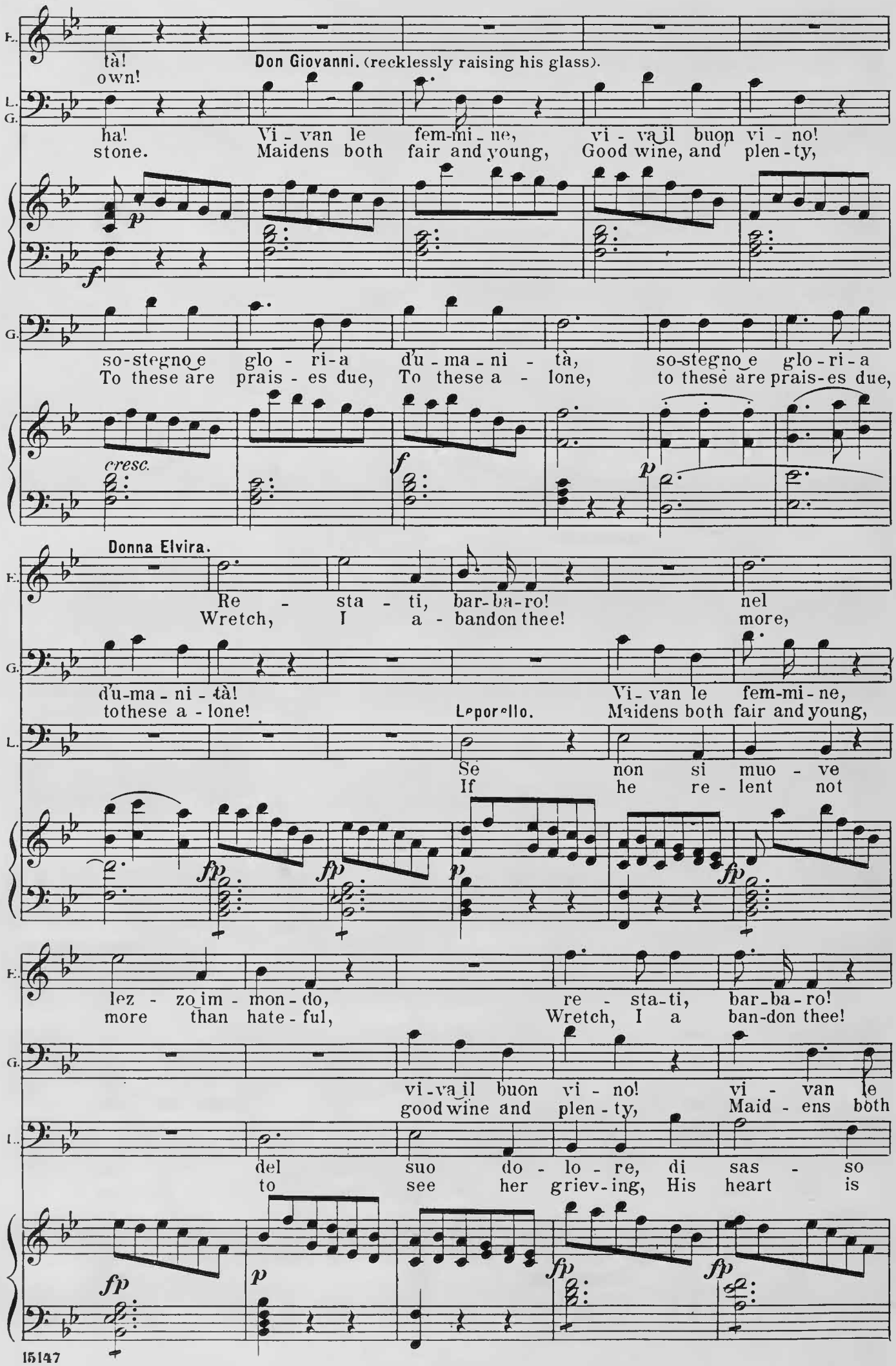
G. Io ti de - ri - de-re!
Come, sweet one, chide me not!

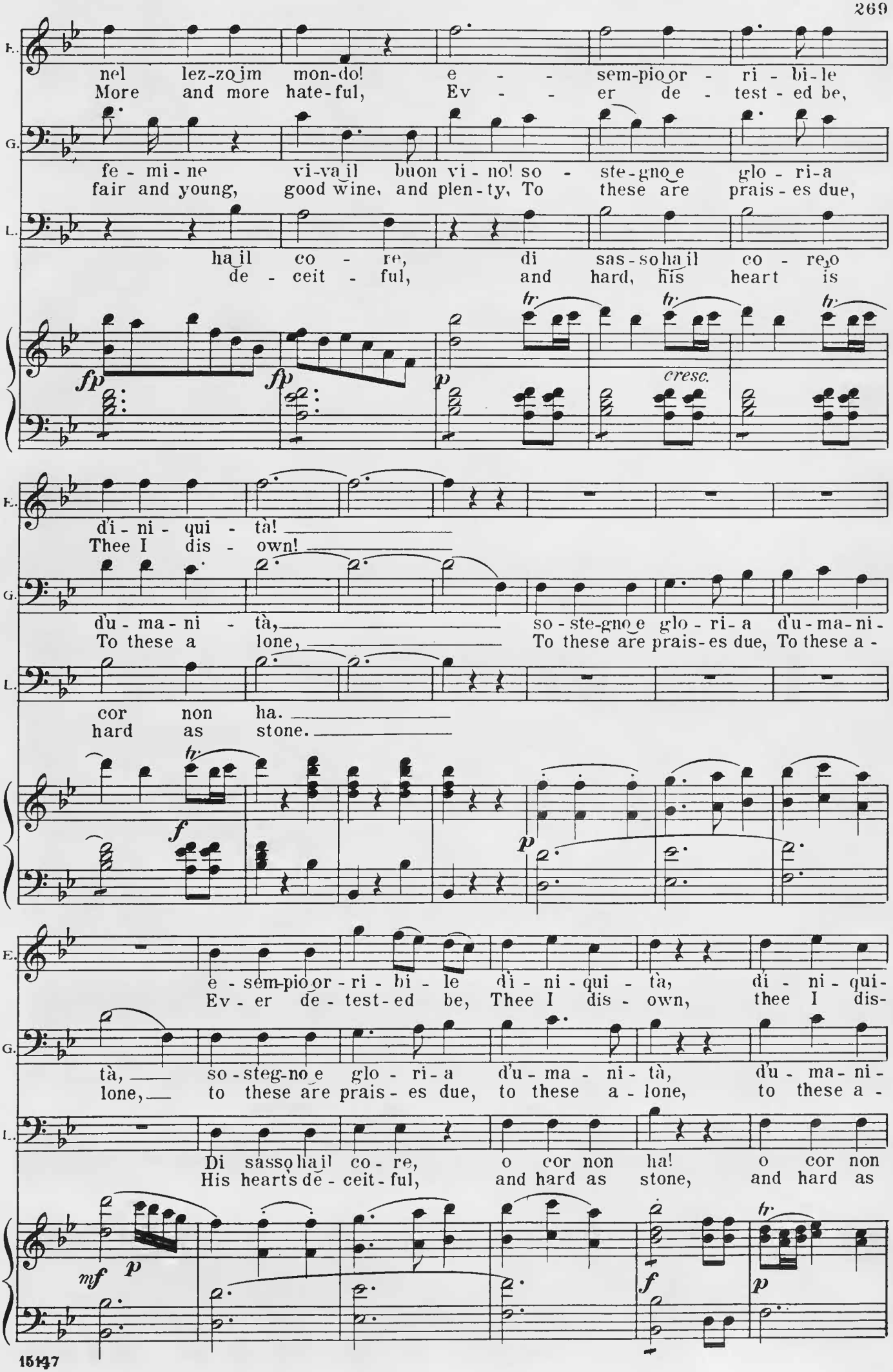
L. pian - ge - re mi fa co - ste - i, qua - -
all for-got, For him she's su - ing, Her

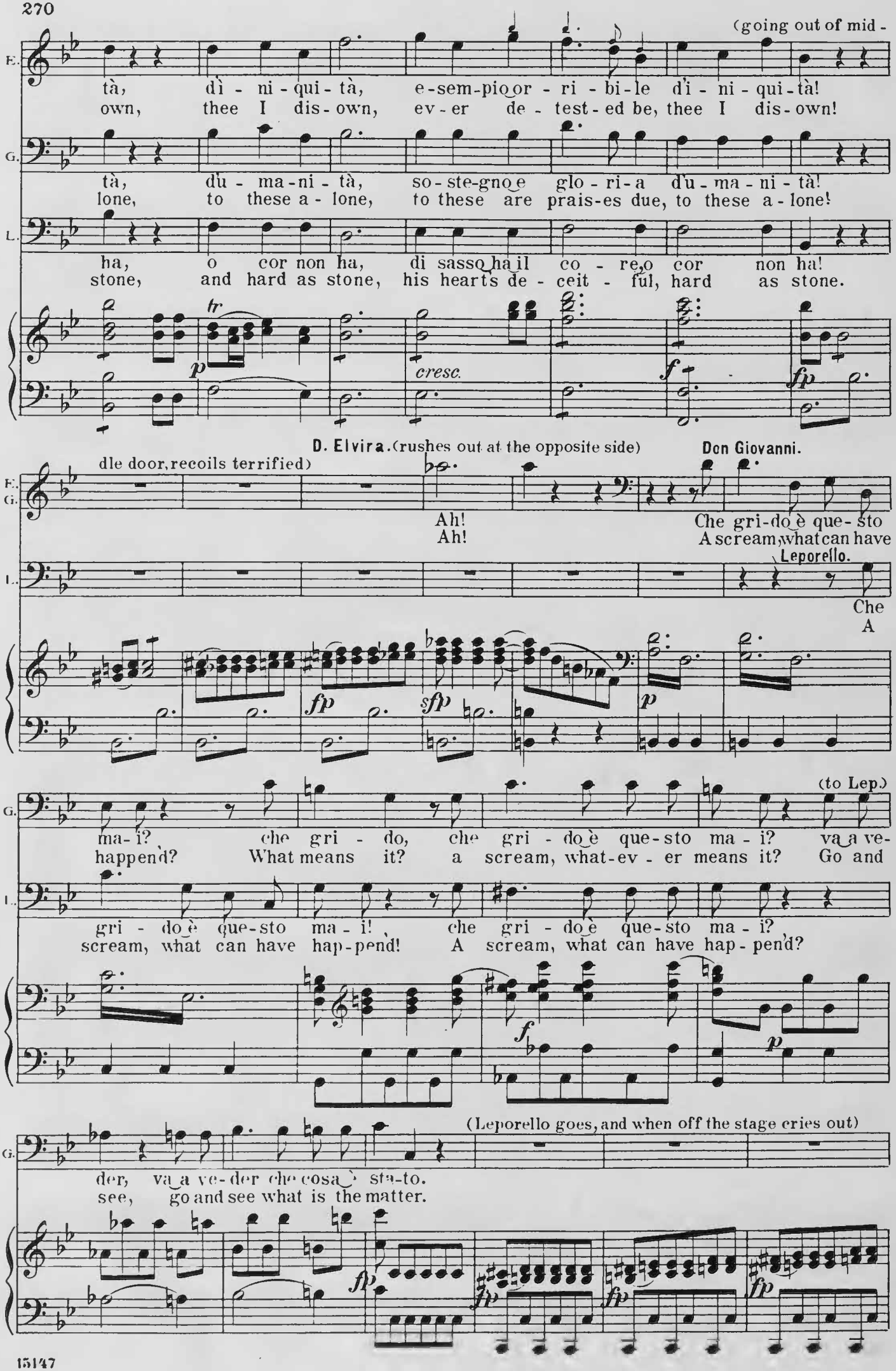
tr tr

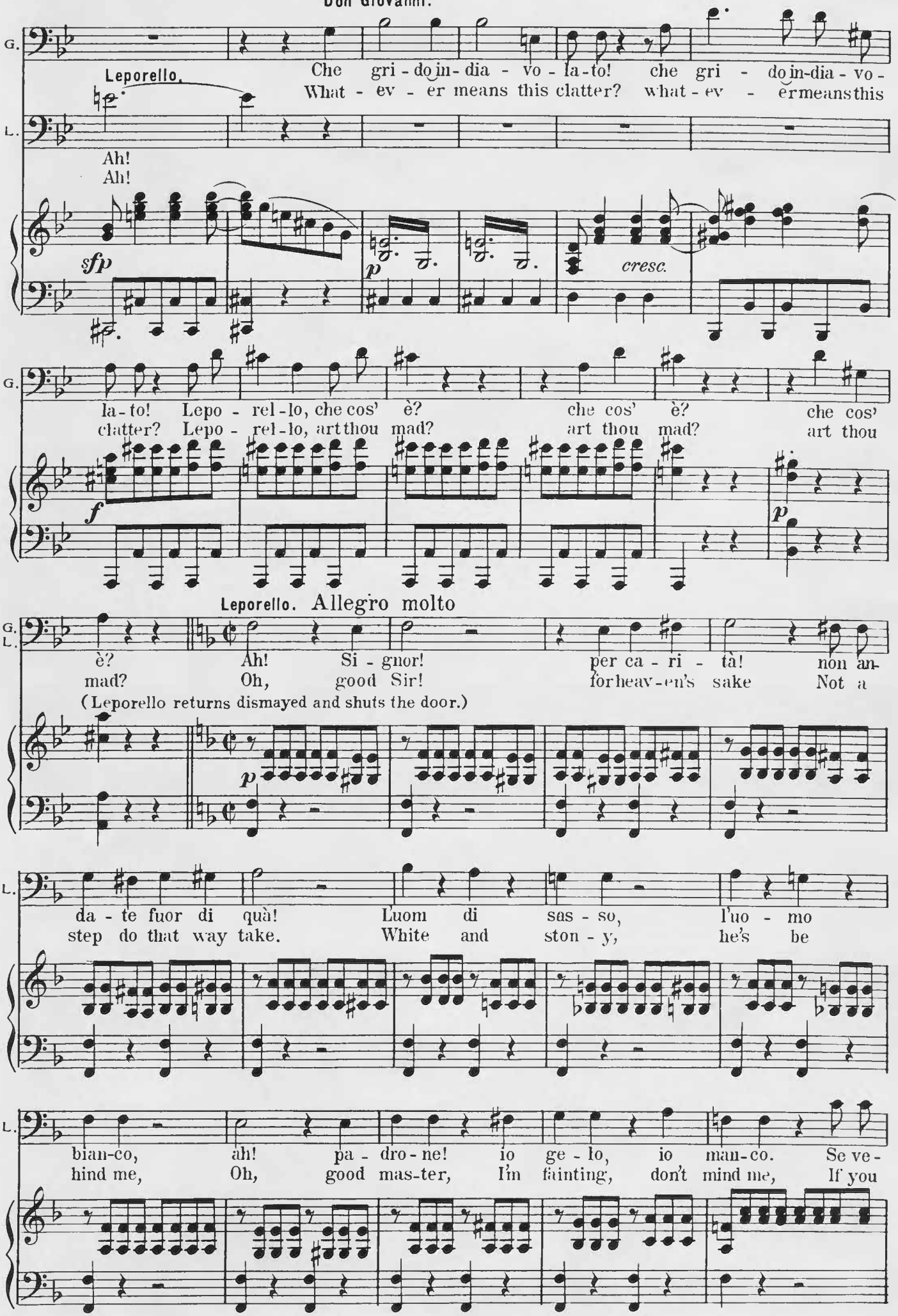

E.
G.
L.
(With affected tenderness)
Ah non de - ri - de-re!
Cru-el, de - ride me not!
Io te de - ri - de-re?
Nay sweet one, chide me not!
Cie-lo! per - chè?
Why wilt thou cry?
si da pian - ge - re mi fa co - ste-i.
wrongs are all for - got, For him shes su-ing!
tr
cresc.
Don Giovanni.
Che vi - -
Thy life
Che vuoi, mio be - ne?
For what dost ask me?
p
cresc.
- ta can - gi!
a - mend thou!
Cor per - fi - do!
Mis - guid - ed one!
Bra - va!
Not bad!
fp
Cor per - fi - do!
mis - guid-ed one!
cor per - - -
mis - guid - - -
Leporello.
Bra - va!
Not bad!
Cor per - - -
mis - guid - - -
f


E.
- fi-do!
- ed one!
Don Giovanni. (turning toward the table).
L. G.
- fi-do! La - - scia ch'io man-gi,
- ed one! This fool - ing end now,
tr
tr
p
(seats himself again at the table, and begins to eat)
G.
la - - scia ch'io man-gi,
this fool - ing end now.
tr
tr
Vlns.
mf
p
Donna Elvira. (with disdain).
E.
Res- ta - ti, bar-ba-ro!
Wretch, I a - ban-don thee,
Leporello.
G. L.
e se ti pia - ce, man-gia con me!
When thou hast supp'd well, No more thou'lt sigh!
Se non si-
If he re -
f
p
E.
nel lez-zo im - mon-do e - sem - pio or - ri - bi - le d'i - ni - qui-
More and more hate-ful, Ev - er de - test-ed be, Thee I dis-
L.
muo - ve del suo do - lo - re, di sasso ha il co - re, o cor non
lents not to see her griev-ing, His heart de-ceiv - ing hard as
cresc.


tà!
own!
Don Giovanni. (recklessly raising his glass).
ha!
stone.
Vi - van le fem-mi - ne,
Maidens both fair and young,
vi - va il buon vi - no!
Good wine, and plen - ty,
so-stegno e glo - ri-a d'u-ma-ni - tà,
To these are prais - es due, To these a - lone,
so-stegno e glo-ri-a
to these are prais-es due,
cresc.
Donna Elvira.
Re - sta - ti, bar-ba-ro!
Wretch, I a - bandon thee!
nel more,
d'u-ma-ni-tà!
tothese a-lone!
Vi-van le fem-mi-ne,
Maidens both fair and young,
Leporello.
Se non si muo - ve
If he re - lent not
lez - zo im - mon - do,
more than hate - ful,
re - sta-ti, bar-ba-ro!
Wretch, I a ban-don thee!
vi-va il buon vi - no!
good wine and plen - ty,
vi - van le
Maid - ens both
del suo do - lo - re, di sas - so
to see her griev-ing, His heart is


E.
nel lez-zo im mon-do! e - - sem-pio or - ri - bi-le
More and more hate-ful, Ev - - er de - test - ed be,
G.
fe - mi - ne vi-va il buon vi - no! so - ste-gno e glo - ri-a
fair and young, good wine, and plen-ty, To these are prais - es due,
L.
ha il co - re, di sas-so ha il co - re, o
de - ceit - ful, and hard, his heart is
fp fp p cresc.
E.
di - ni - qui - tà!
Thee I dis - own!
G.
du - ma - ni - tà, so - ste-gno e glo - ri - a du - ma - ni -
To these a lone, To these are prais-es due, To these a -
L.
cor non ha.
hard as stone.
f p
E.
e - sem-pio or - ri - bi - le di - ni - qui - tà, di - ni - qui -
Ev - er de - test-ed be, Thee I dis - own, thee I dis -
G.
tà, so - steg-no e glo - ri - a du - ma - ni - tà, du - ma - ni -
lone, to these are prais - es due, to these a - lone, to these a -
L.
Di sasso ha il co - re, o cor non ha! o cor non
His hearts de - ceit - ful, and hard as stone, and hard as
mf p f p


(going out of mid -
tà, dì - ni - qui - tà, e - sem - pio or - ri - bi - le di - ni - qui - tà!
own, thee I dis - own, ev - er de - test - ed be, thee I dis - own!
tà, du - ma - ni - tà, so - ste - gno e glo - ri - a du - ma - ni - tà!
lone, to these a - lone, to these are prais - es due, to these a - lone!
ha, o cor non ha, di sasso ha il co - re, o cor non ha!
stone, and hard as stone, his hearts de - ceit - ful, hard as stone.
tr
p
cresc.
f
fp
dle door, recoils terrified)
D. Elvira. (rushes out at the opposite side)
Don Giovanni.
Ah!
Ah!
Che gri - do è que - sto
A scream, what can have
Leporello.
Che
A
fp
sfp
p
(to Lep.)
ma - i? che gri - do, che gri - do è que - sto ma - i? va a ve -
happend? What means it? a scream, what - ev - er means it? Go and
gri - do è que - sto ma - i! che gri - do è que - sto ma - i?
scream, what can have hap - pend! A scream, what can have hap - pend?
f
p
(Leporello goes, and when off the stage cries out)
der, va a ve - der che cosa è sta - to.
see, go and see what is the matter.
fp
fp
fp
fp


G.
Leporello.
Che gri - do in - dia - vo - la - to! che gri - do in - dia - vo -
What - ev - er means this clatter? what - ev - er means this
L.
Ah!
Ah!
sfp
p
cresc.
G.
la - to! Lepo - rel - lo, che cos' è? che cos' è? che cos'
clatter? Lepo - rel - lo, art thou mad? art thou mad? art thou
f
p
Leporello. Allegro molto
G.
L.
è? Ah! Si - gnor! per ca - ri - tà! non an-
mad? Oh, good Sir! for heav-en's sake Not a
(Leporello returns dismayed and shuts the door.)
p
L.
da - te fuor di quà! L'uom di sas - so, l'uo - mo
step do that way take. White and ston - y, he's be
L.
bian-co, ah! pa - dro - ne! io ge - lo, io man-co. Se ve-
hind me, Oh, good mas-ter, I'm fainting, don't mind me, If you

Don Giov.

L. G.

de-ste che fi-gu-ra se sen-ti-ste, co-me fa, ta, ta, ta, ta! Non ca-
saw his mar-ble features, If you heard him near-er draw, ta, ta, ta, ta! I be-

cresc.

G.

pi-sco niente af-fat-to. Tu sei mat-to in ve-ri-tà, in ve-ri-
lieve thou art de-mented. One could scare thee with a straw, yes, one could

Leporello.

L.

Ta, ta, ta, ta!
Ta, ta, ta, ta!

f p cresc. f

Leporello. Don Giovanni.

G. L.

tà, in ve-ri-tà! Ah! sen-ti-te! Qualcun bat-te!
scare thee with a straw! Hark! he's coming! Some one's knocking!

(knocking heard at the door.) tr

sf p f

Don Giov. Leporello. (trembling) Don Giov. Leporello. (kneeling)

G. L.

Apri! Io tre-mo! A-pri, di-co! Ah!
Open! I dare not! Go this instant! Ah!

vl. p f p f

Don Giov. Leporello. Don Giovanni.

G. L.

Apri! Ah! Matto! Per to-gliermi d'in-tri-co ad a-prir io stesso an-
Open! Ah! Coward! if I would be en-lightened, I must go myself and

p f p

(takes a light and goes to open the door)

Leporello. (trembling, aside)

G. L.

drò, io stes - so an - drò. Non vo' più veder la - mi - co, pian pia-nin ma-scon - de-
see, I'll go and see. Oh, to death I sure am frightened, Here I'll hide where none can

Strs. cresc. f p

(Don G. opens)

Andante. (The ghost of the Commandant appears as a marble statue.)

The Commandant.

L. C.

rò, m'a - scon-de - rò! (Leporello hides under the table)
see, where none can see.

Don Gio -
Don Gio -

(clap of thunder)

Tutti. f ff Tutti Tromboni Tympani &c

C.

van - ni a ce-nar te - co min-vi - ta - sti! e son ve - nu - to!
van - ni! by thee in - vit - ed, Here be - hold me As thou'st di - rect - ed.

Strs. p p Wind

Don Giovanni (striving to collect himself)

G.

Non l'avrei giammai cre - du - to; ma fa - rò quel che po - trò. Leporel-lo! un al tra
Tru-ly I did not ex - pect it, But a-new I'll sup with thee. Leporel-lo, serve the

f f

ce-na! fa che su - bi - to si por-ti!
ta - ble, For my guest an-oth - er cov-er!

Leporello (puts his head from under the table)

L.

Ah pa-dron, ah pa-dron! Ah pa-dron! siam tutti
Sir, be still, say no more! With us both now all is

p f p f p p

Don Giovanni.
(He rises as if to obey)

The Commandant.
(Don Giov. starts; Leporello retreats to back.)

L.
G.
C.

mor-ti. Van-ne, di-co!
o-ver. Go, di-rect-ly!

Fer-ma un po'!
No need of that!

Non si pa-sce di ci-bo mor-
Earth-ly food he no lon-ger de-

Timp.

Tutti

fp

C.

ta - - - le, chi si pa-sce di ci-bo ce-le-ste!
sir - - - eth, who of heav-en-ly food hath par-tak-en!

fp

C.

Al - tre cu - re, più gra - vi di
Cast a - - way from thee now all such

cresc. *p*

C.

que - ste, al - tra bra - ma quag-
tri - fling, Heed the sen - tence I

cresc. *p*

Don Giovanni.

C.
G.

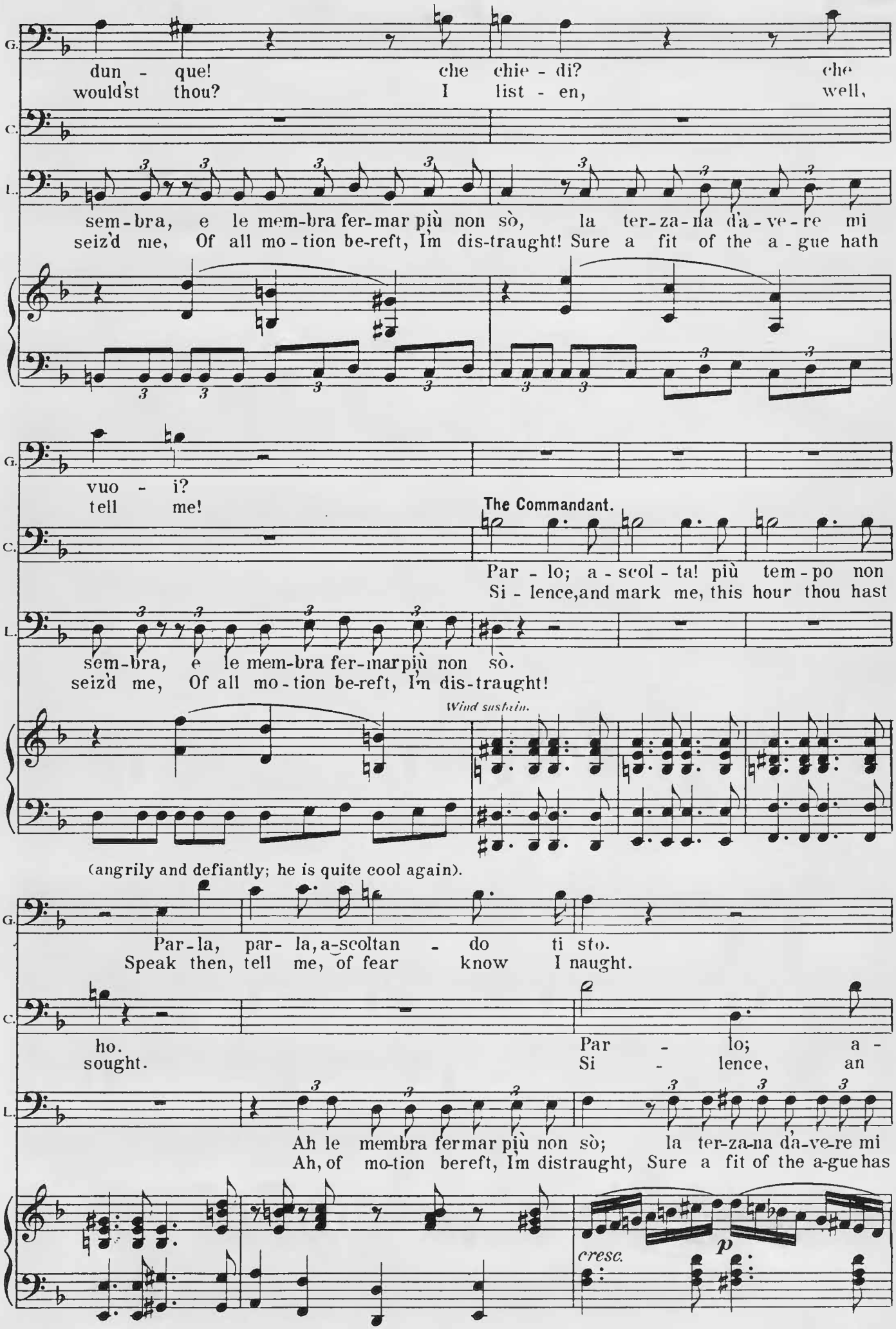
giù mi gui - dò. Par - la
hith - - - er have brought. Well, what

L.

Leporello.

La ter-za-na da-ve-re mi
Sure a fit of the a-gue hath

cresc. *p*


G.
dun - que! che chie - di? che
would'st thou? I list - en, well,
C.
L.
sem-bra, e le mem-bra fer-mar più non sò, la ter-za-na da-ve-re mi
seiz'd me, Of all mo-tion be-reft, I'm dis-traught! Sure a fit of the a-gue hath
G.
vuo - i?
tell me!
The Commandant.
C.
Par - lo; a - scol - ta! più tem-po non
Si - lence, and mark me, this hour thou hast
L.
sem-bra, e le mem-bra fer-mar più non sò.
seiz'd me, Of all mo-tion be-reft, I'm dis-traught!
Wind sustain.
(angrily and defiantly; he is quite cool again).
G.
Par-la, par-la, a-scoltan - do ti sto.
Speak then, tell me, of fear know I naught.
C.
ho.
sought.
Par - lo; a -
Si - lence, an
L.
Ah le membra fermar più non sò; la ter-za-na da-ve-re mi
Ah, of mo-tion bereft, I'm distraught, Sure a fit of the a-gue has
cresc.
p

scol - - ta! più tem - - po non
make me, this hour thou hast

sem - bra, la ter-za-na d'a-ve-re mi sem - bra, e le membra fer-mar più non
seiz'd me, sure a fit of the a - gue has seiz'd me, of all mo-tion be-reft, I'm dis-

cresc. p cresc. p

Don Giovanni.

ho. Par - la, par-la, a - scol - tan - do ti sto.
sought. Speak then, tell me, of fear know I naught.

sò!
traught.

The Commandant.

Tu m'in - vi - ta - sti a ce - na,
Thou didst thy - self in - vite me,

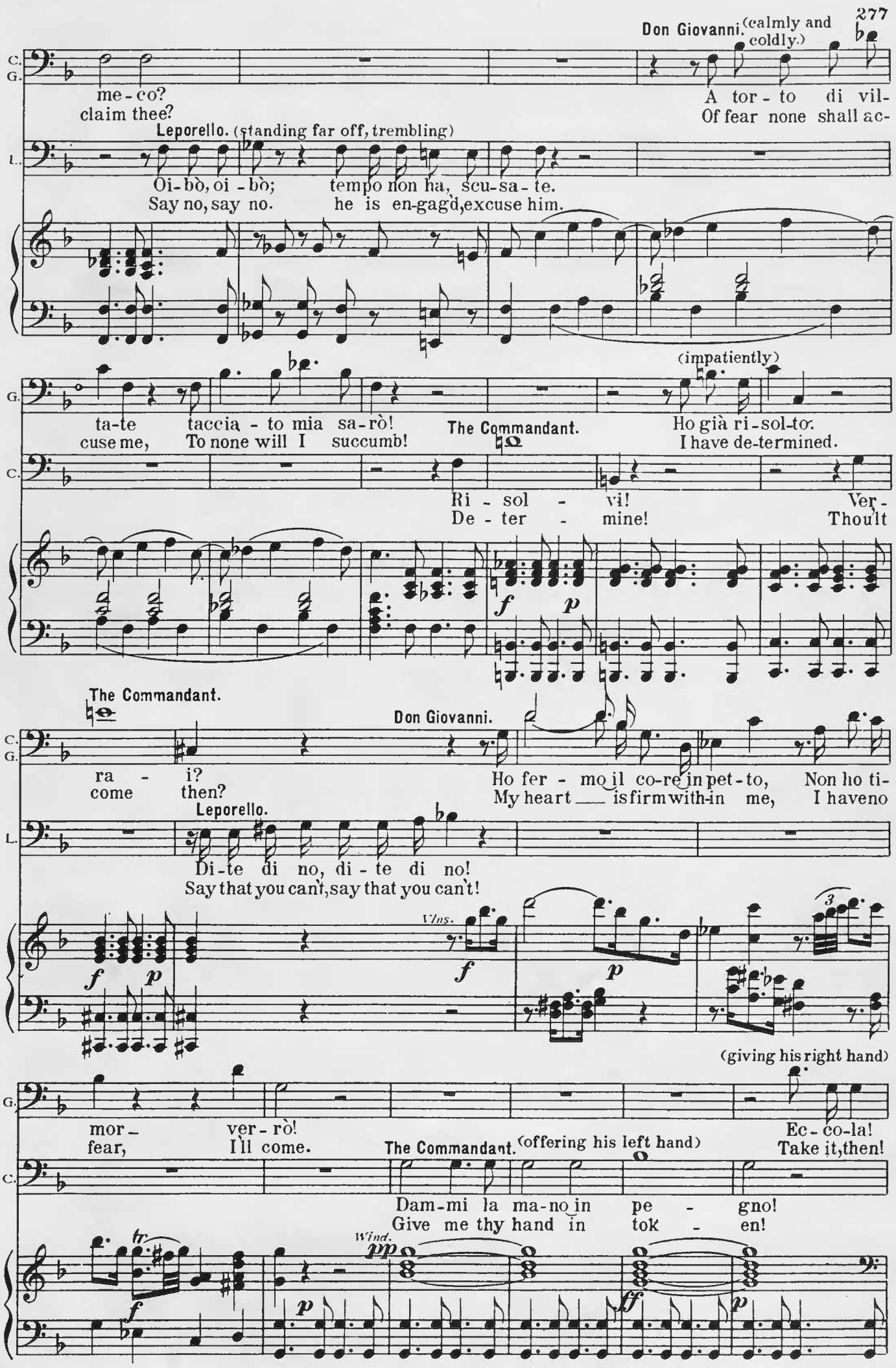
f cresc.

il tuo do - ver or sa - i, ri - spon - di -
For that I must re - quite thee; Then an - swer

fp f p

mi, ri - spon - di - mi, ver - ra - i tu a ce - nar
me, then an - swer me, As my guest, when shall I

f p cresc. p


Don Giovanni. (calmly and coldly.)
me - co?
claim thee?
A tor - to di vil-
Of fear none shall ac-
Leporello. (standing far off, trembling)
Oi - bò, oi - bò; tempo non ha, scu-sa - te.
Say no, say no. he is en-gag'd, excuse him.
(impatiently)
ta-te taccia - to mia sa-rò!
cuse me, To none will I succumb!
The Commandant.
Ho già ri-sol-to.
I have de-termined.
Ri - sol - vi!
De - ter - mine!
Ver-
Thou'lt
The Commandant.
Don Giovanni.
ra - i?
come then?
Ho fer - mo il co-re in pet - to,
My heart is firm with-in me,
Non ho ti-
I have no
Leporello.
Di-te di no, di - te di no!
Say that you can't, say that you can't!
Vns.
(giving his right hand)
mor -
fear,
ver - rò!
I'll come.
The Commandant. (offering his left hand)
Ec - co-la!
Take it, then!
Dam-mi la ma-no in pe - gno!
Give me thy hand in tok - en!
Wind.

(with a cry of horror)

G.

Ohimè! che ge-lo è que-sto mai?
Ah me! What deadly chill is this?

C.

Cos'hai? pen - ti - ti, can-gia vi -, ta, è
What is't? Turn thee, ere heav'n hath doom'd thee, There's

cresc.

(vainly tries to free himself)

G.

No, no, ch'io non mi pen-to, van -
For me there's no re-pentance, Va -

C.

l'ul - ti - mo mo-men-to!
time yet for re-pentance.

G.

- ne lon-tan da me!
- nish thou from my sight!

No,
A -

C.

Pen - ti - ti, scel - le - ra-to!
Dread then the wrath e - ter-nal!

G.

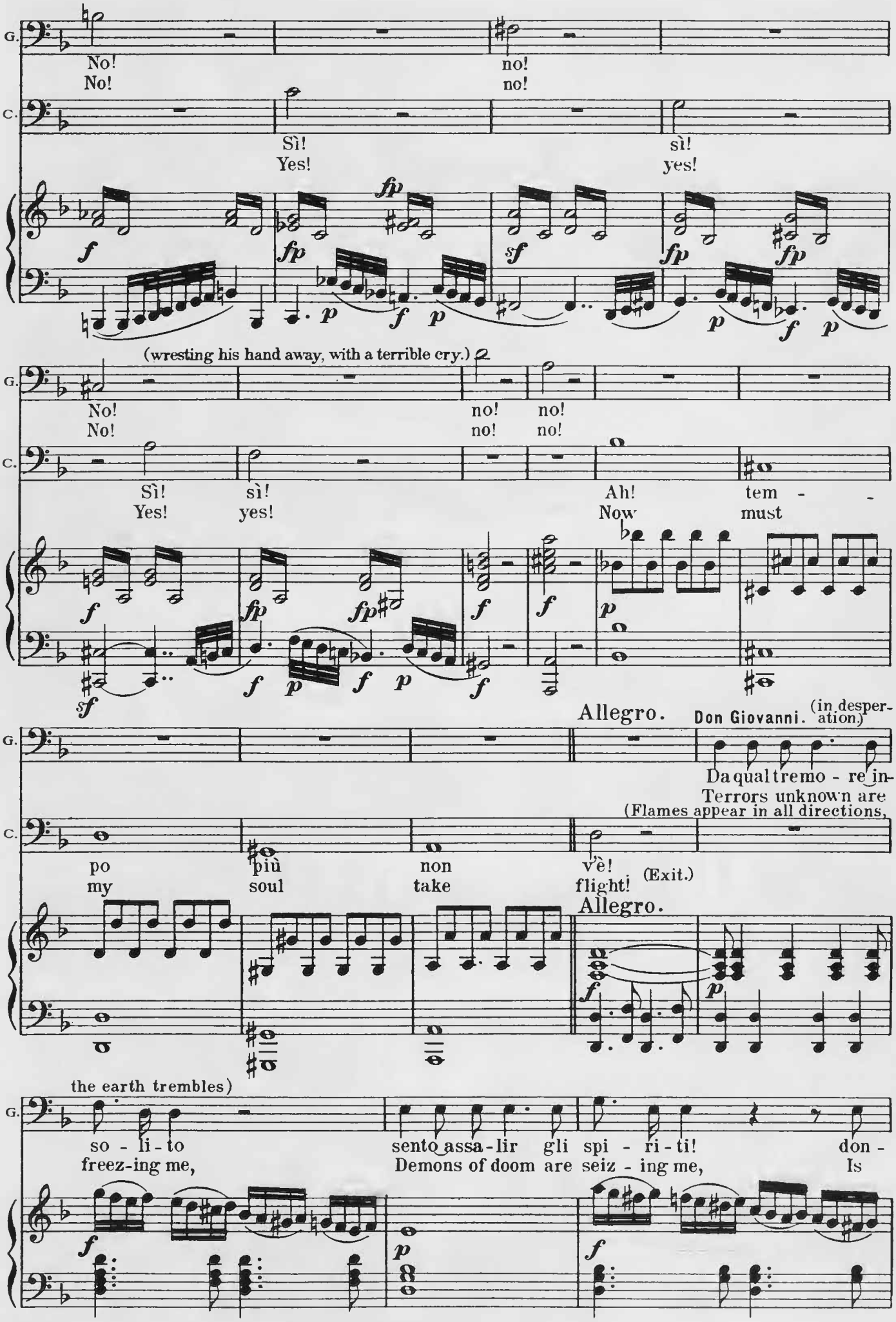
vec-chio in-fa - tu-a-to!
way, thou spectre in-fer-nal!

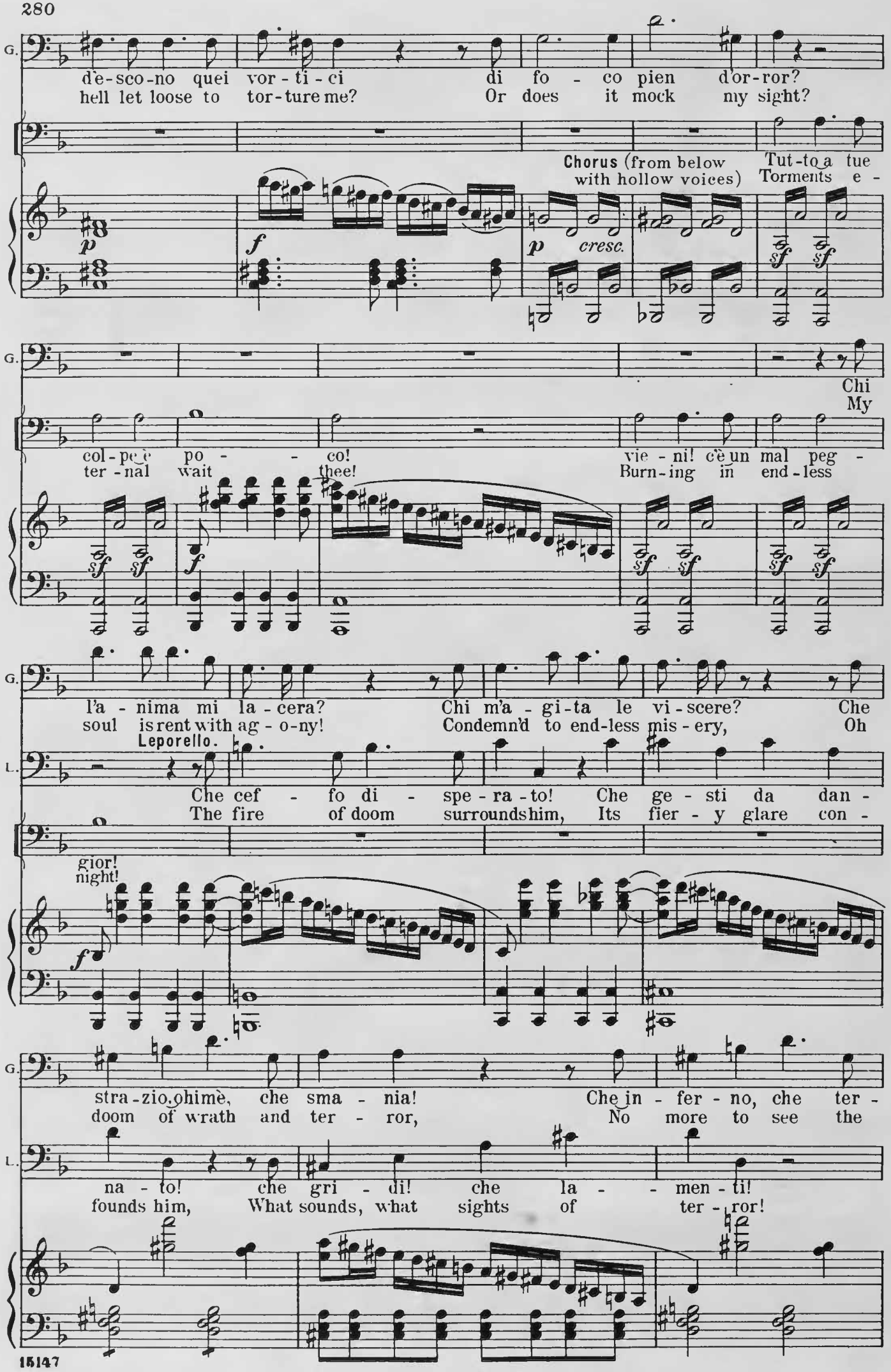
No!
No!

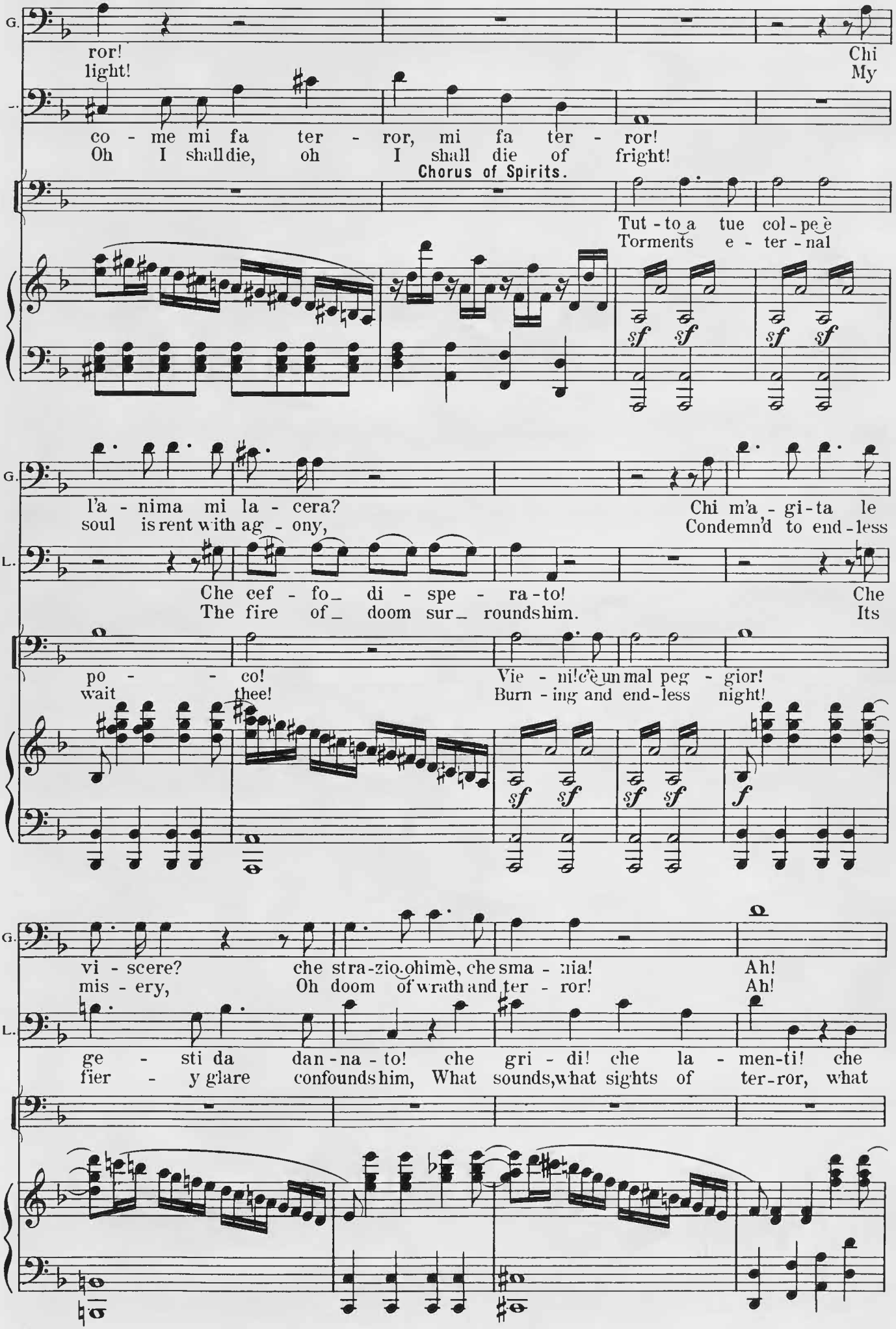
C.

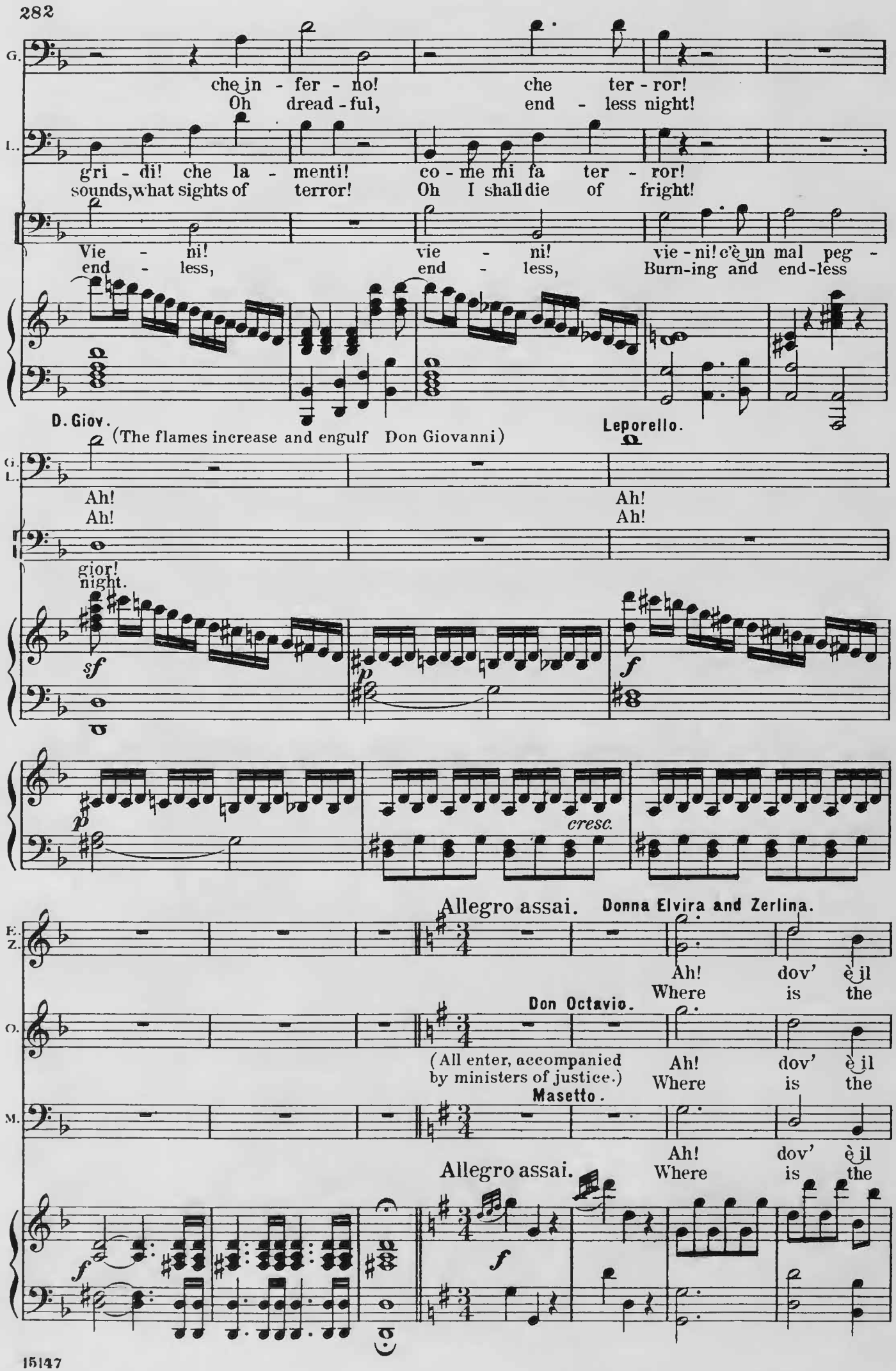
Pen-ti-ti!
Yet repent!

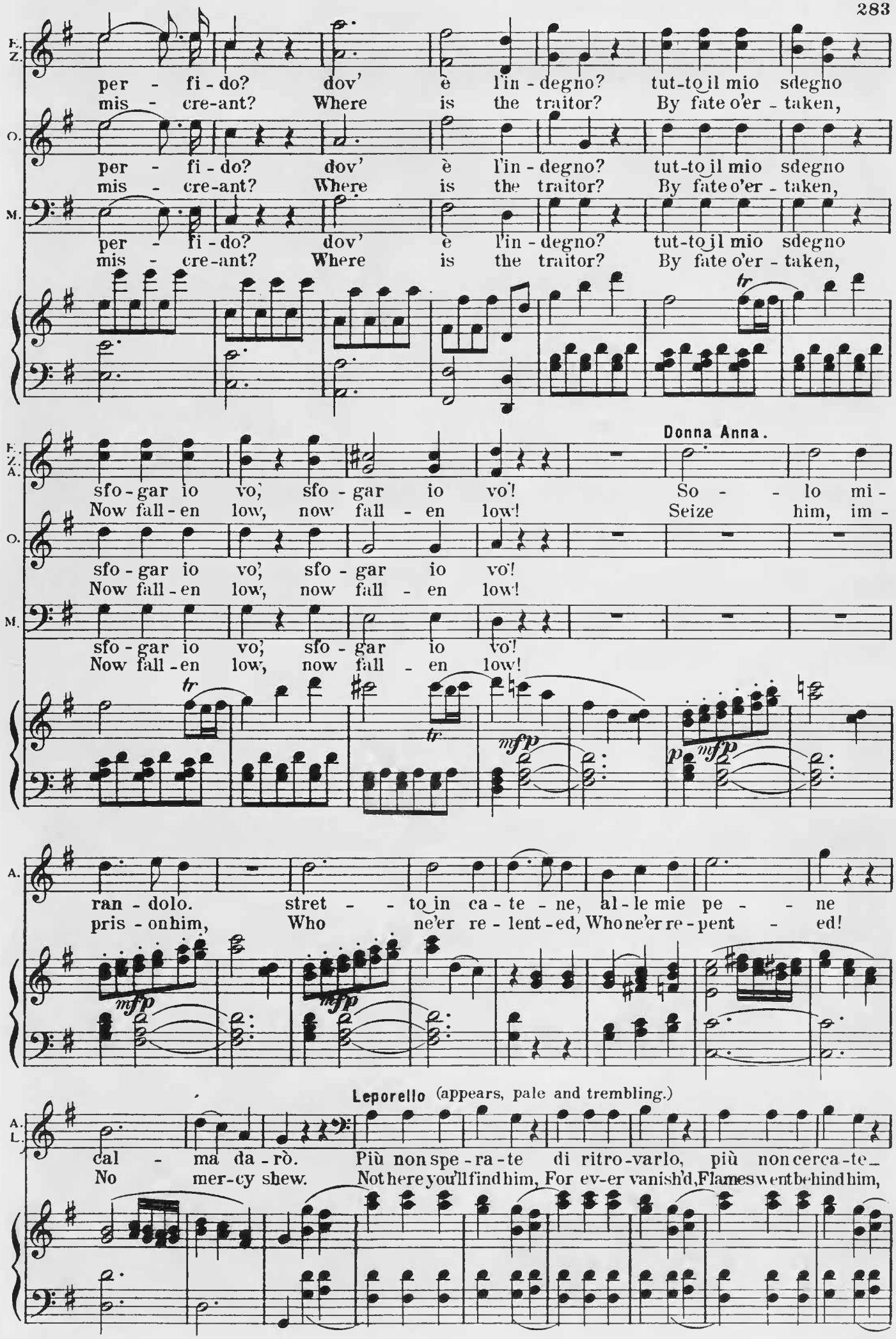
Pen-ti-ti!
Yet repent!

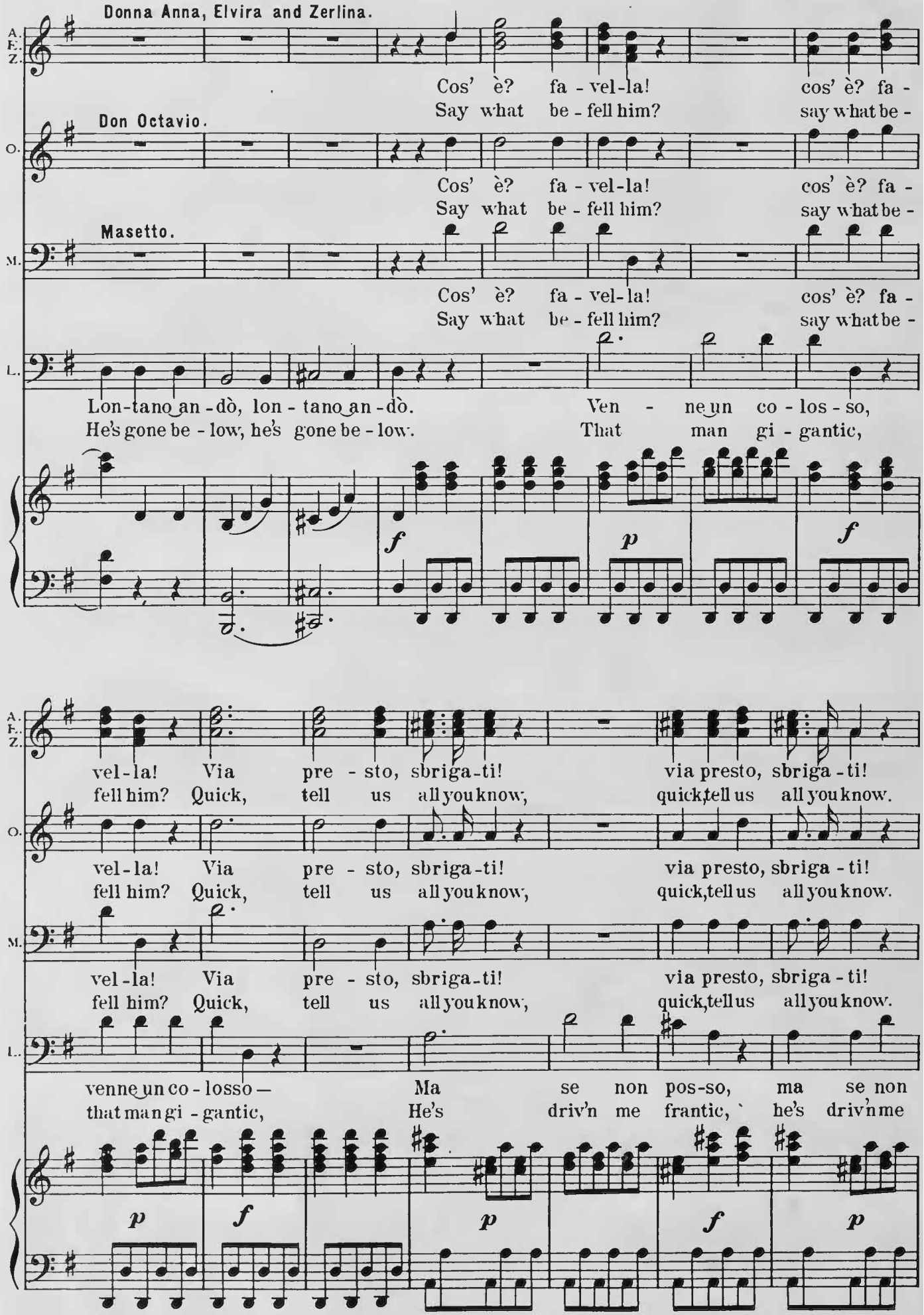

G.
No!
No!
no!
no!
C.
Sì!
Yes!
sì!
yes!
(wresting his hand away, with a terrible cry.)
Sì!
Yes!
sì!
yes!
Ah!
Now
tem - -
must
Allegro.
Don Giovanni. (in desperation.)
Da qual tremo - re in-
Terrors unknown are
(Flames appear in all directions,
po
my
più
soul
non
take
v'è!
flight!
(Exit.)
Allegro.
the earth trembles)
so - li - to
freez-ing me,
sento assa-lir gli spi - ri - ti!
Demons of doom are seiz - ing me,
don -
Is


G.
de-sco-no quei vor-ti-ci di fo-co pien d'or-ror?
hell let loose to tor-ture me? Or does it mock my sight?
Chorus (from below with hollow voices)
Tut-to a tue
Torments e-
p
f
p cresc.
sf sf
G.
Chi
My
col-pe-è po-co! vie-ni! c'è un mal peg-
ter-nal wait thee! Burn-ing in end-less
sf sf f sf sf sf sf
G.
l'a-nima mi la-cera? Chi m'a-gi-ta le vi-scere? Che
soul is rent with ag-o-ny! Condemn'd to end-less mis-ery, Oh
Leporello.
L.
Che cef-fo di-spe-ra-to! Che ge-sti da dan-
The fire of doom surrounds him, Its fier-y glare con-
gior!
night!
f
G.
stra-zio, ohimè, che sma-nia! Che in-fer-no, che ter-
doom of wrath and ter-ror, No more to see the
L.
na-to! che gri-di! che la-men-ti!
founds him, What sounds, what sights of ter-ror!


G.
ror!
light!
Chi
My
co - me mi fa ter - ror, mi fa ter - ror!
Oh I shall die, oh I shall die of fright!
Chorus of Spirits.
Tut - to a tue col - pe è
Torments e - ter - nal
sf sf sf sf
G.
l'a - nima mi la - cera?
soul is rent with ag - ony,
Chi m'a - gi - ta le
Condemn'd to end - less
L.
Che cef - fo_ di - spe - ra - to!
The fire of_ doom sur_ rounds him.
Che
Its
po - - co!
wait thee!
Vie - ni! c'è un mal peg - gior!
Burn - ing and end - less night!
sf sf sf sf f
G.
vi - scere? che stra - zio ohimè, che sma - nia!
mis - ery, Oh doom of wrath and ter - ror!
Ah!
Ah!
L.
ge - sti da dan - na - to! che gri - di! che la - men - ti! che
fier - y glare confounds him, What sounds, what sights of ter - ror, what


G.
che in - fer - no! che ter - ror!
Oh dread - ful, end - less night!
L.
gri - di! che la - menti! co - me mi fa ter - ror!
sounds, what sights of terror! Oh I shall die of fright!
Vie - ni! vie - ni! vie - ni! c'è un mal peg -
end - less, end - less, Burn-ing and end-less
D. Giov.
(The flames increase and engulf Don Giovanni)
Leporello.
G. L.
Ah! Ah!
Ah! Ah!
gior!
night.
sf
p
f
cresc.
Allegro assai.
Donna Elvira and Zerlina.
E. Z.
Ah! dov' è il
Where is the
Don Octavio.
O.
(All enter, accompanied by ministers of justice.)
Ah! dov' è il
Where is the
Masetto.
M.
Ah! dov' è il
Where is the
Allegro assai.
f
f


E. Z.
per - fi - do? dov' è l'in - degno? tut-to il mio sdegno
mis - cre-ant? Where is the traitor? By fate o'er - taken,
O.
per - fi - do? dov' è l'in - degno? tut-to il mio sdegno
mis - cre-ant? Where is the traitor? By fate o'er - taken,
M.
per - fi - do? dov' è l'in - degno? tut-to il mio sdegno
mis - cre-ant? Where is the traitor? By fate o'er - taken,
Donna Anna.
E. Z. A.
sfo - gar io vo', sfo - gar io vo'! So - - lo mi -
Now fall - en low, now fall - en low! Seize him, im -
O.
sfo - gar io vo', sfo - gar io vo'!
Now fall - en low, now fall - en low!
M.
sfo - gar io vo', sfo - gar io vo'!
Now fall - en low, now fall - en low!
A.
ran - dolo. stret - - to in ca - te - ne, al - le mie pe - - ne
pris - on him, Who ne'er re - lent - ed, Who ne'er re - pent - ed!
Leporello (appears, pale and trembling.)
A. L.
cal - ma da - rò. Più non spe - ra - te di ritro - varlo, più non cerca - te_
No mer - cy shew. Not here you'll find him, For ev - er vanish'd, Flames went be - hind him,


Donna Anna, Elvira and Zerlina.
A. E. Z.
Cos' è? fa - vel-la! cos' è? fa -
Say what be - fell him? say what be -
Don Octavio.
O.
Cos' è? fa - vel-la! cos' è? fa -
Say what be - fell him? say what be -
Masetto.
M.
Cos' è? fa - vel-la! cos' è? fa -
Say what be - fell him? say what be -
L.
Lon-tano an-dò, lon - tano an-dò. Ven - ne un co - los - so,
He's gone be - low, he's gone be - low. That man gi - gantic,
f
p
f
vel-la! Via pre - sto, sbriga-ti! via presto, sbriga - ti!
fell him? Quick, tell us all you know, quick, tell us all you know.
vel-la! Via pre - sto, sbriga-ti! via presto, sbriga - ti!
fell him? Quick, tell us all you know, quick, tell us all you know.
vel-la! Via pre - sto, sbriga-ti! via presto, sbriga - ti!
fell him? Quick, tell us all you know, quick, tell us all you know.
venne un co - losso — Ma se non pos-so, ma se non
that man gi - gantic, He's driv'n me frantic, he's driv'n me
p
f
p
f
p

A. E. Z.

Pre-sto fa-
Tell us, and

O.

Pre-sto fa-
Tell us, and

M.

Pre-sto fa-
Tell us, and

L.

pos-so, ma se non pos-so, ma se non pos-so, ma se non pos-so—
frantic, he's driv'n me frantic, he's driv'n me frantic, he's driv'n me frantic!

f

A. E. Z.

vel-la, sbri-ga-ti!
quickly, tell us all.

O.

vel-la, sbri-ga-ti!
quickly, tell us all.

M.

vel-la, sbri-ga-ti!
quickly, tell us all.

L.

Leporello.

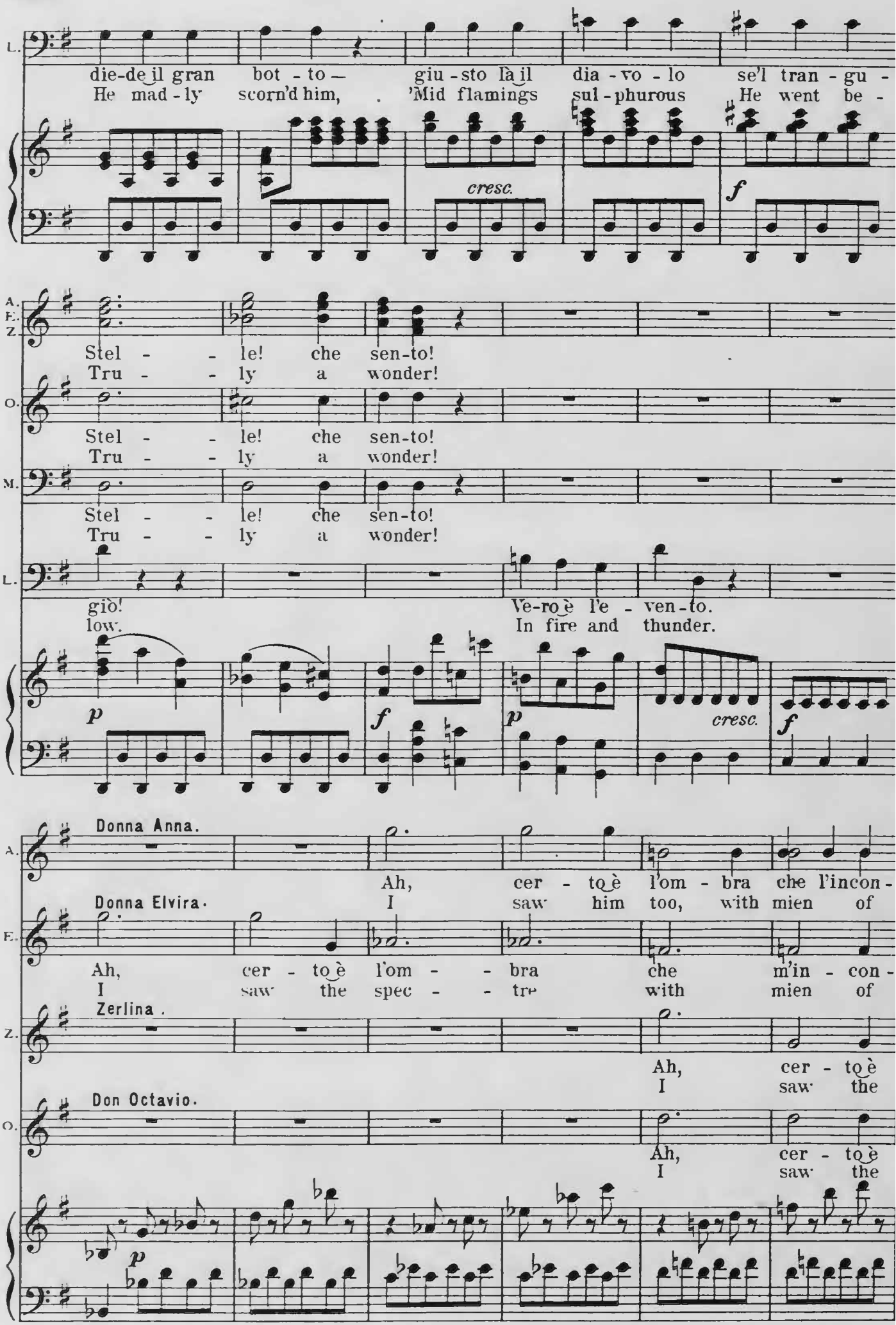
Tra fumo e fuo-co— ba-da-te un po-co—
Noth-ing I'll garble, That man of marble,

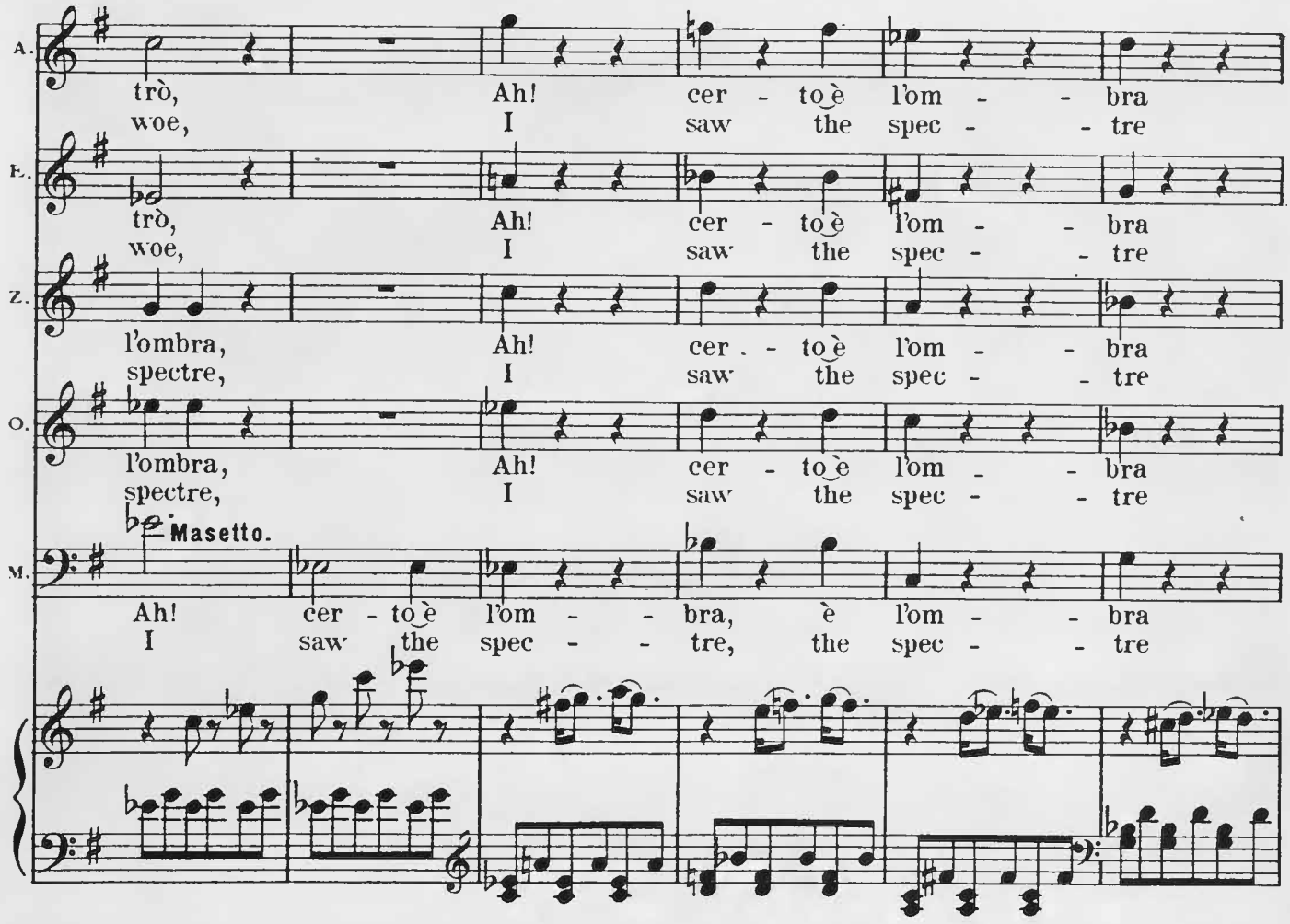
p

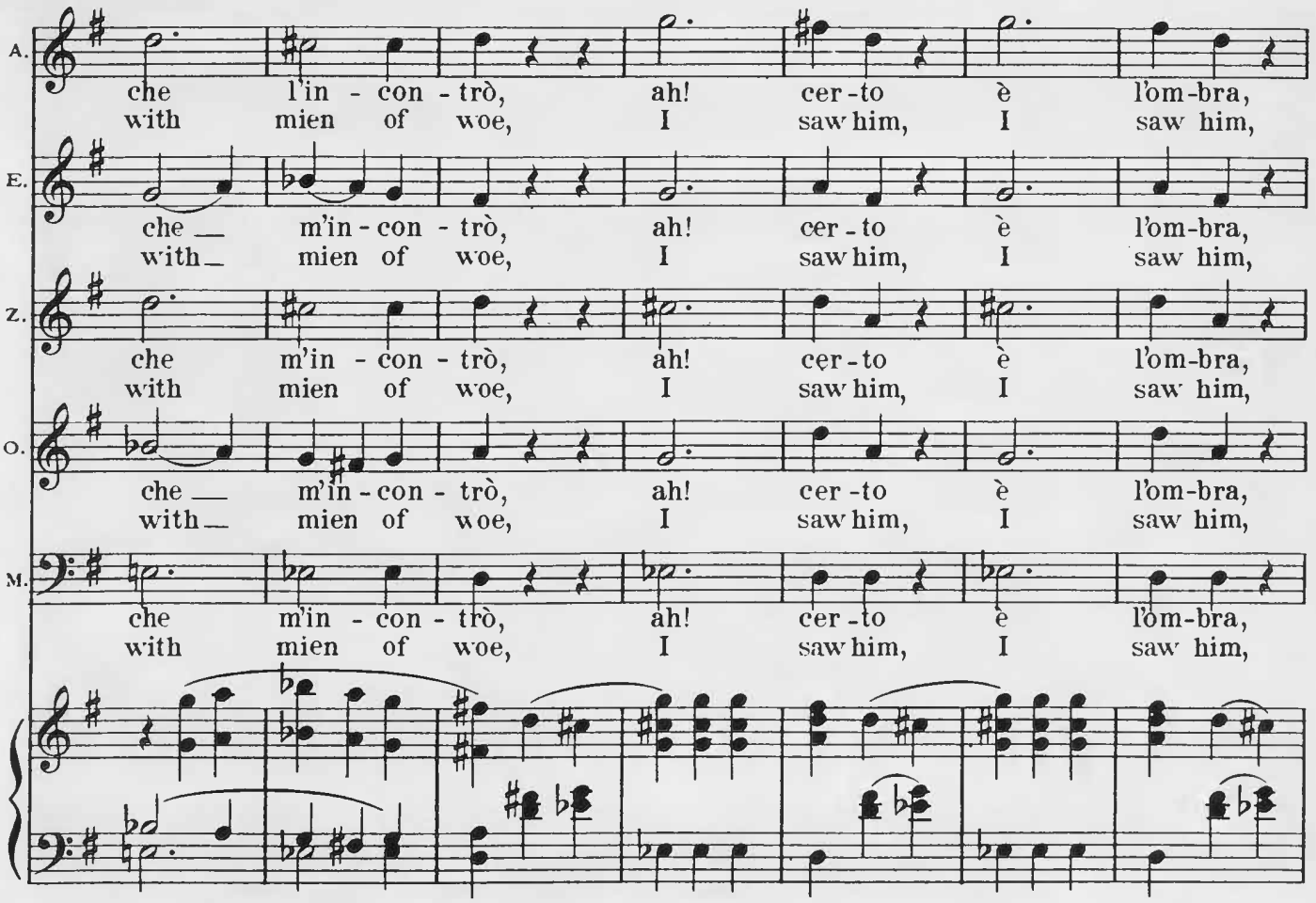
L.

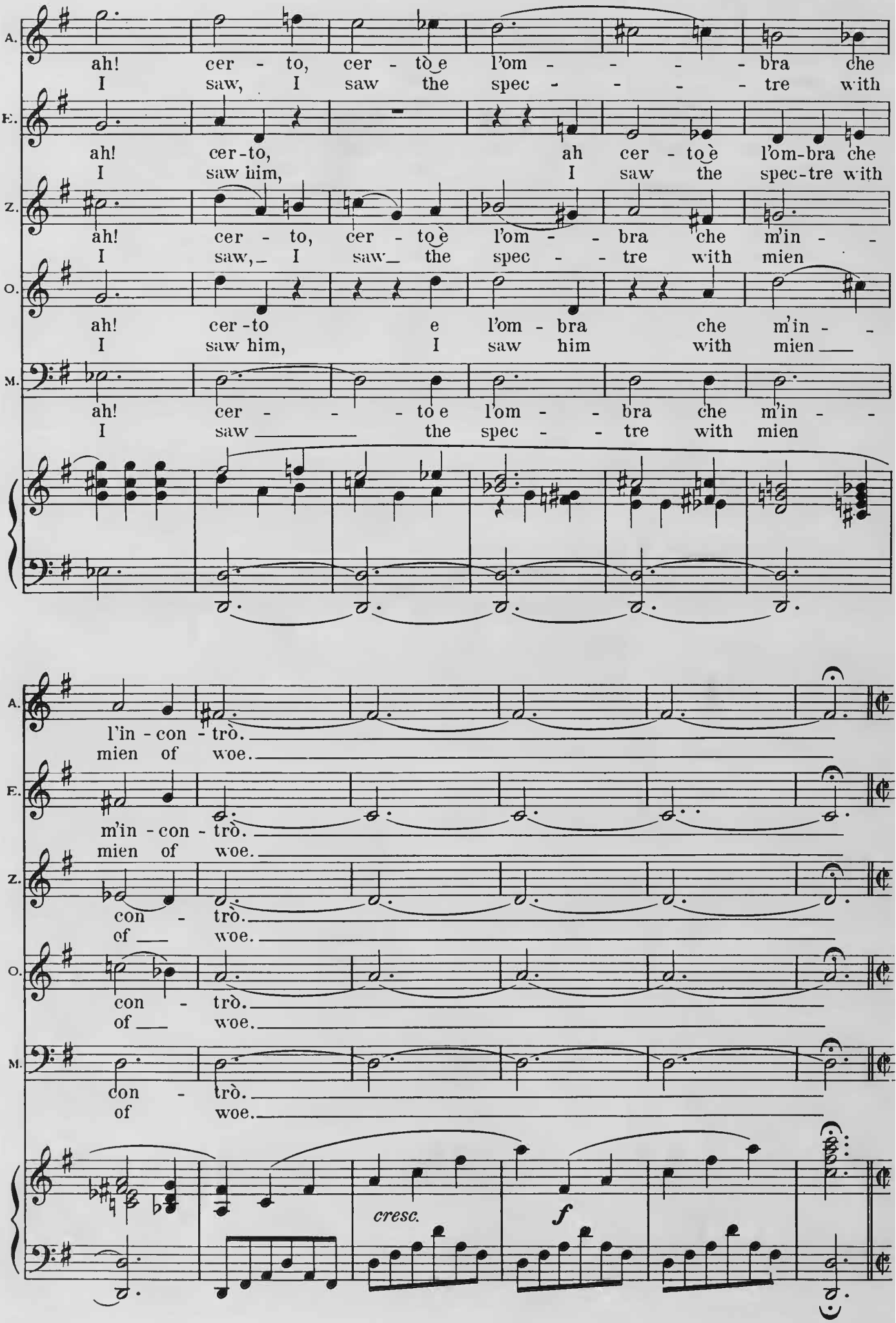
l'uo-mo di sas-so— fer-ma-te il pas-so— giu-sto là sot-to—
Grim and tre-mendous, Oh heav'n de-fend us— Came here and warn'd him

sf *p*


L.
die-de il gran bot - to — giu - sto là il dia - vo - lo se'l tran - gu -
He mad - ly scorn'd him, 'Mid flamings sul - phurous He went be -
cresc.
f
A. E. Z.
Stel - - le! che sen-to!
Tru - - ly a wonder!
O.
Stel - - le! che sen-to!
Tru - - ly a wonder!
M.
Stel - - le! che sen-to!
Tru - - ly a wonder!
L.
giò!
low.
Ve-ro è l'e - ven-to.
In fire and thunder.
p
f
p
cresc.
f
Donna Anna.
A.
Ah, cer - to è l'om - bra che l'incon -
Donna Elvira.
I saw him too, with mien of
E.
Ah, cer - to è l'om - - bra che m'in - con -
I saw the spec - - tre with mien of
Zerlina.
Z.
Ah, cer - to è
I saw the
Don Octavio.
O.
Ah, cer - to è
I saw the
p


A.
trò, Ah! cer - to è l'om - - bra
woe, I saw the spec - - tre
E.
trò, Ah! cer - to è l'om - - bra
woe, I saw the spec - - tre
Z.
l'ombra, Ah! cer - to è l'om - - bra
spectre, I saw the spec - - tre
O.
l'ombra, Ah! cer - to è l'om - - bra
spectre, I saw the spec - - tre
Masetto.
M.
Ah! cer - to è l'om - - bra, è l'om - - bra
I saw the spec - - tre, the spec - - tre


A.
che l'in - con - trò, ah! cer - to è l'om-bra,
with mien of woe, I saw him, I saw him,
E.
che m'in - con - trò, ah! cer - to è l'om-bra,
with mien of woe, I saw him, I saw him,
Z.
che m'in - con - trò, ah! cer - to è l'om-bra,
with mien of woe, I saw him, I saw him,
O.
che m'in - con - trò, ah! cer - to è l'om-bra,
with mien of woe, I saw him, I saw him,
M.
che m'in - con - trò, ah! cer - to è l'om-bra,
with mien of woe, I saw him, I saw him,


A.
ah! cer - to, cer - to è l'om - - - - bra che
I saw, I saw the spec - - - - tre with
E.
ah! cer-to, ah cer - to è l'om-bra che
I saw him, I saw the spec-tre with
Z.
ah! cer - to, cer - to è l'om - - bra che m'in - -
I saw, I saw the spec - - tre with mien
O.
ah! cer-to e l'om - bra che m'in - -
I saw him, I saw him with mien
M.
ah! cer - - - to e l'om - - bra che m'in - -
I saw the spec - - tre with mien
l'in - con - trò.
mien of woe.
m'in - con - trò.
mien of woe.
con - trò.
of woe.
con - trò.
of woe.
con - trò.
of woe.
cresc.
f

Larghetto.

Don Octavio. (to Donna Anna.)

O. Or che tut - ti, o_ mio te - so - ro! ven - di - ca - ti _ siam dal
Heav'n it - self then our cause has righted! Days of peace now_dawn be-

Str. p

O. cie - lo, por - gi, por - gi, a me un ri - sto - ro, non mi_
fore us, Grant, oh grant then the vows we plight - ed, Now at_

Wind sustain Fag.

Donna Anna.

O. A. far_ lan - guir e an - cor. Lascia, o ca - ro! un an-no an-
last_ may be_ ful - fill'd. I but ask_ thee, oh my be -

Vlns.

A. co - ra, al - lo sfo - go del mio cor.
lov'd one, To de - lay _ but one short year,

cresc.

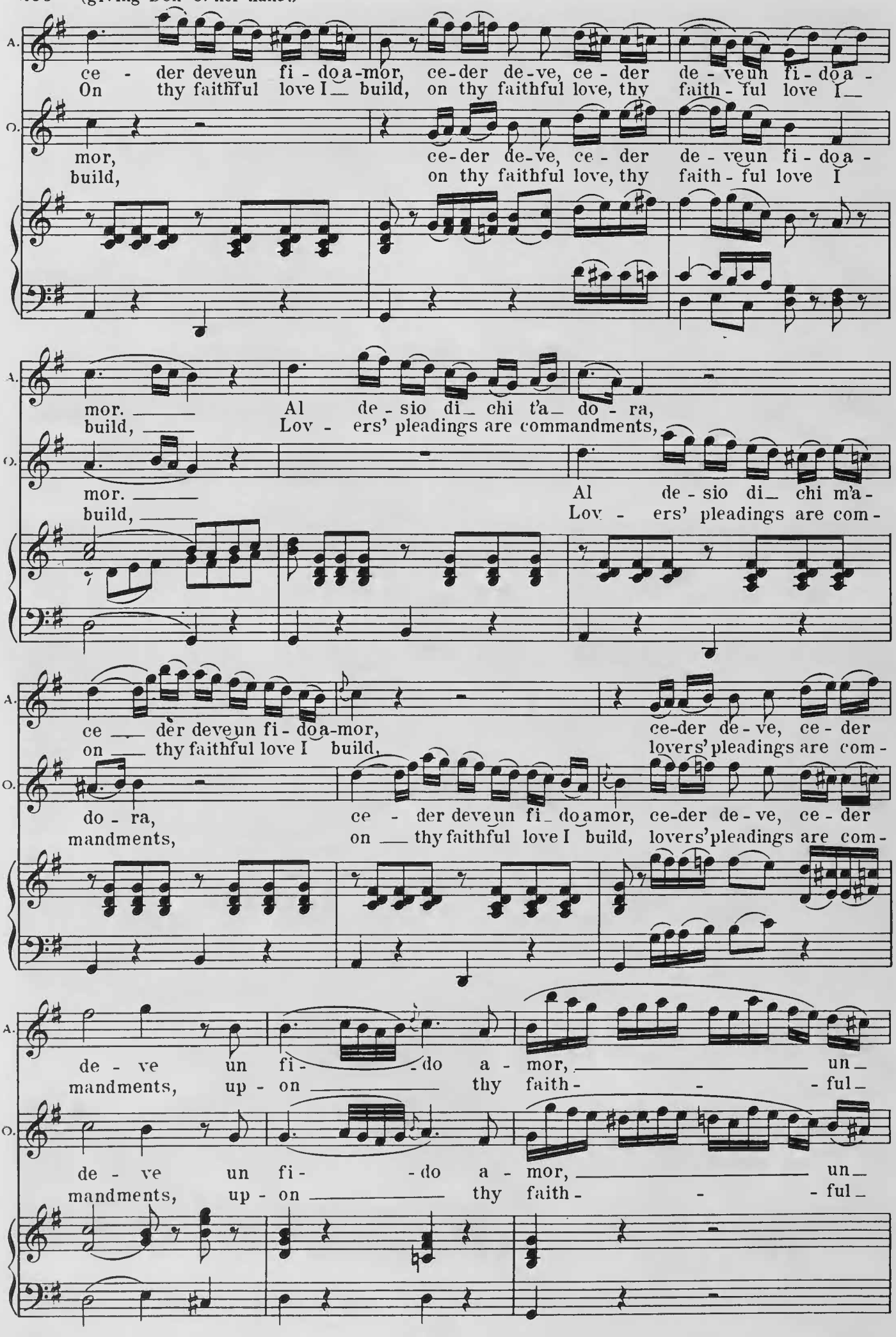
A. Al de - sio di_ chi t'a - do - ra,
Lov - ers' pleadings are commandments,

D. Octavio.

O. Al de - sio di_ chi m'a - do - ra, ce - der deve un fi - do a-
Lov - ers' pleadings are commandments, On thy faithful love I _

p

290 (giving Don O. her hand.)



A. fi - do un fi - do a - mor.
love, thy_ love I build.

(to Donna A. and Don O.)

Donna Elvira.

E. Io men vado in un ri - ti - ro, a_ fi - nir la_ vi - ta_
To a convent I be - take me, There to end my troubled

O. fi - do un fi - do a - mor.
love, thy_ love I build.

E. mi - a!
life.

Zerlina.

Z. Noi, Ma-setto, a casa an - diamo! a_ cenar in compa - gni - a.
Now Ma-set-to, wait no longer, Till we two are man and wife.

Masetto.

M. Noi, Zer-lina, a casa an - diamo! a_ cenar in compa - gni - a.
Now Zer-li-na, wait no longer, Till we two are man and wife.

Leporello.

L. Ed io_ vado all' o - ste -
And I'll_ seek another

Zerlina.

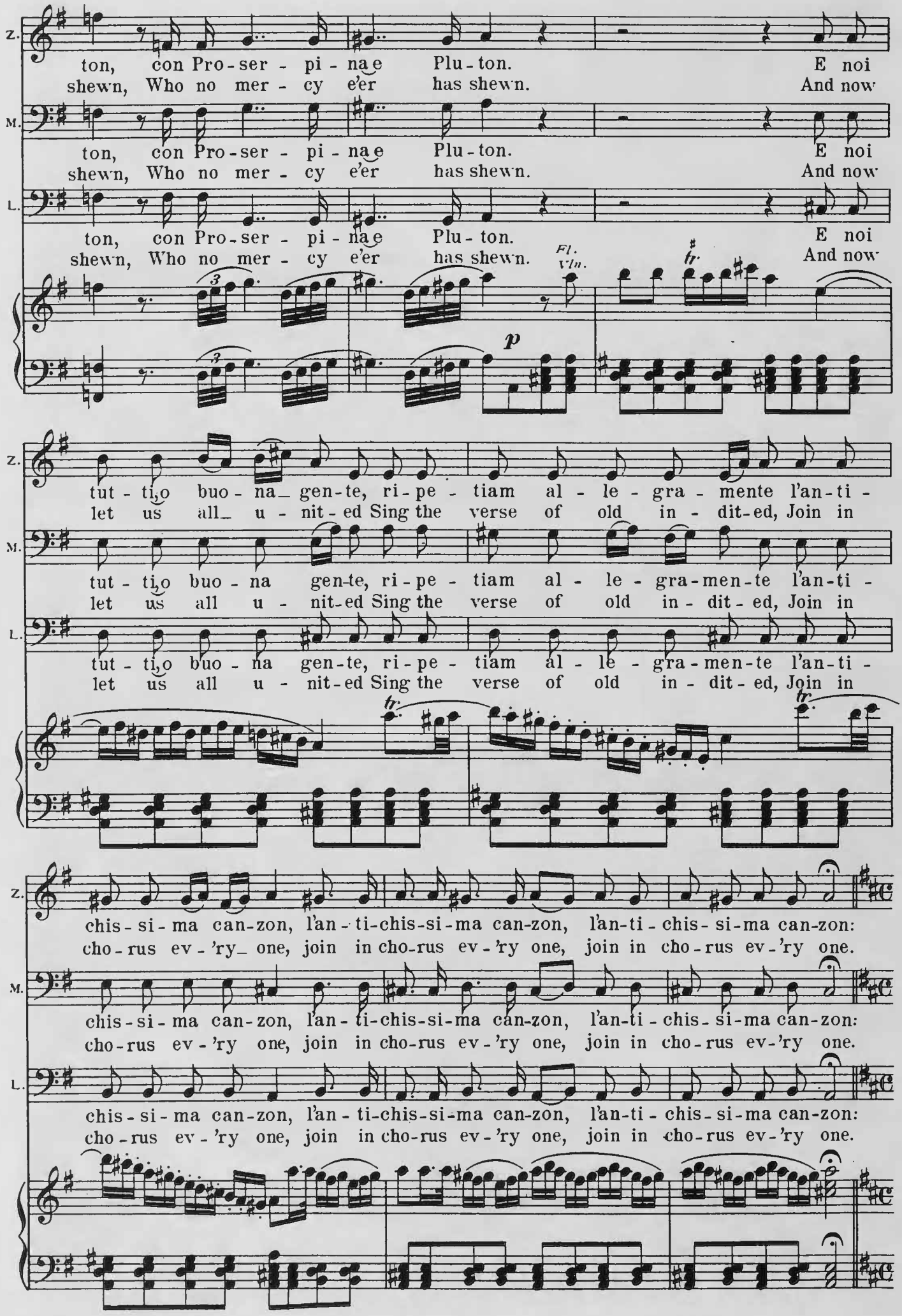
Z. Re - sti dunque quel birbon, con Pro - ser - pina e Plu -
And let him in flames a - tone, Who no mer - cy e'er has

Masetto.

M. Re - sti dunque quel birbon, con Pro - ser - pina e Plu -
And let him in flames a - tone, Who no mer - cy e'er has

L. ri - a a tro - var padron mi glior. Re - sti dunque quel birbon, con Pro - ser - pina e Plu -
master, and be - gin anoth - er life. And let him in flames a - tone, Who no mer - cy e'er has

f


Z.
ton, con Pro-ser-pi-na e Plu-ton. E noi
shewn, Who no mer-cy e'er has shewn. And now
M.
ton, con Pro-ser-pi-na e Plu-ton. E noi
shewn, Who no mer-cy e'er has shewn. And now
L.
ton, con Pro-ser-pi-na e Plu-ton. E noi
shewn, Who no mer-cy e'er has shewn. And now
Fl.
Vln.
p
tr
Z.
tut-ti o buo-na gen-te, ri-pe-tiam al-le-gra-mente l'an-ti-
let us all u-nit-ed Sing the verse of old in-dit-ed, Join in
M.
tut-ti o buo-na gen-te, ri-pe-tiam al-le-gra-men-te l'an-ti-
let us all u-nit-ed Sing the verse of old in-dit-ed, Join in
L.
tut-ti o buo-na gen-te, ri-pe-tiam al-le-gra-men-te l'an-ti-
let us all u-nit-ed Sing the verse of old in-dit-ed, Join in
tr
tr
Z.
chis-si-ma can-zon, l'an-ti-chis-si-ma can-zon, l'an-ti-chis-si-ma can-zon:
cho-rus ev-'ry one, join in cho-rus ev-'ry one, join in cho-rus ev-'ry one.
M.
chis-si-ma can-zon, l'an-ti-chis-si-ma can-zon, l'an-ti-chis-si-ma can-zon:
cho-rus ev-'ry one, join in cho-rus ev-'ry one, join in cho-rus ev-'ry one.
L.
chis-si-ma can-zon, l'an-ti-chis-si-ma can-zon, l'an-ti-chis-si-ma can-zon:
cho-rus ev-'ry one, join in cho-rus ev-'ry one, join in cho-rus ev-'ry one.

Presto.

Donna Anna. *sotto voce*

A. Que - sto è il fin di chi fa mal, di
Lib - er - tines, ye thus shall end, ye

Str. *p* *tr*

A. chi fa mal, Que - sto è il fin,
thus shall end, Lib - er - tines,

Donna Elvira. *f*

E. Que - sto è il fin,
Lib - er - tines,

Zerlina. *sotto voce*

Z. Que - sto è il
Lib - er -

Don Octavio. *f*

O. Que - sto è il fin,
Lib - er - tines,

Masetto. *f*

M. Que - sto è il fin,
Lib - er - tines,

Leporello. *f*

L. Que - sto è il fin,
Lib - er - tines,

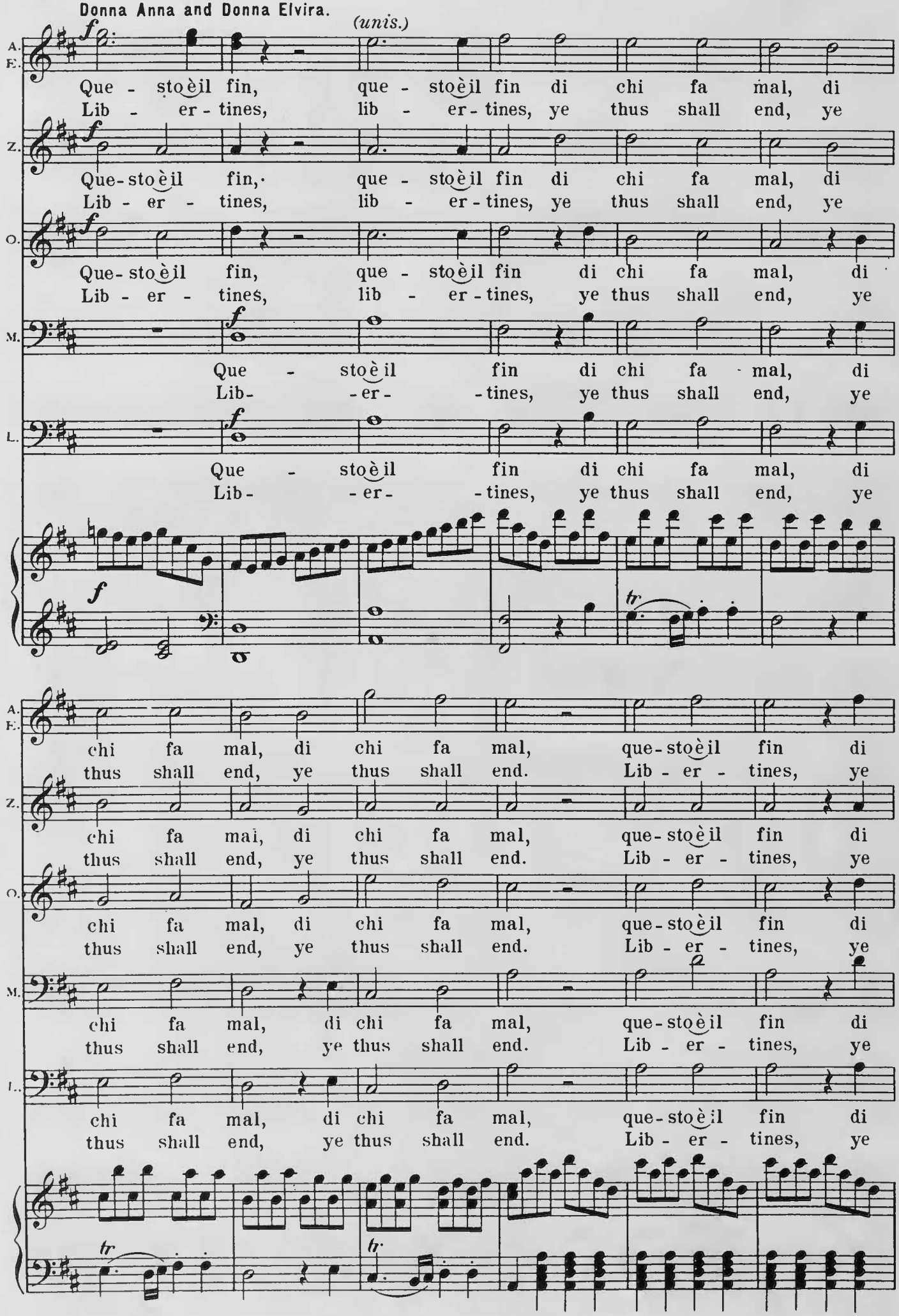
tr *f* *Wind.* *f* *p*

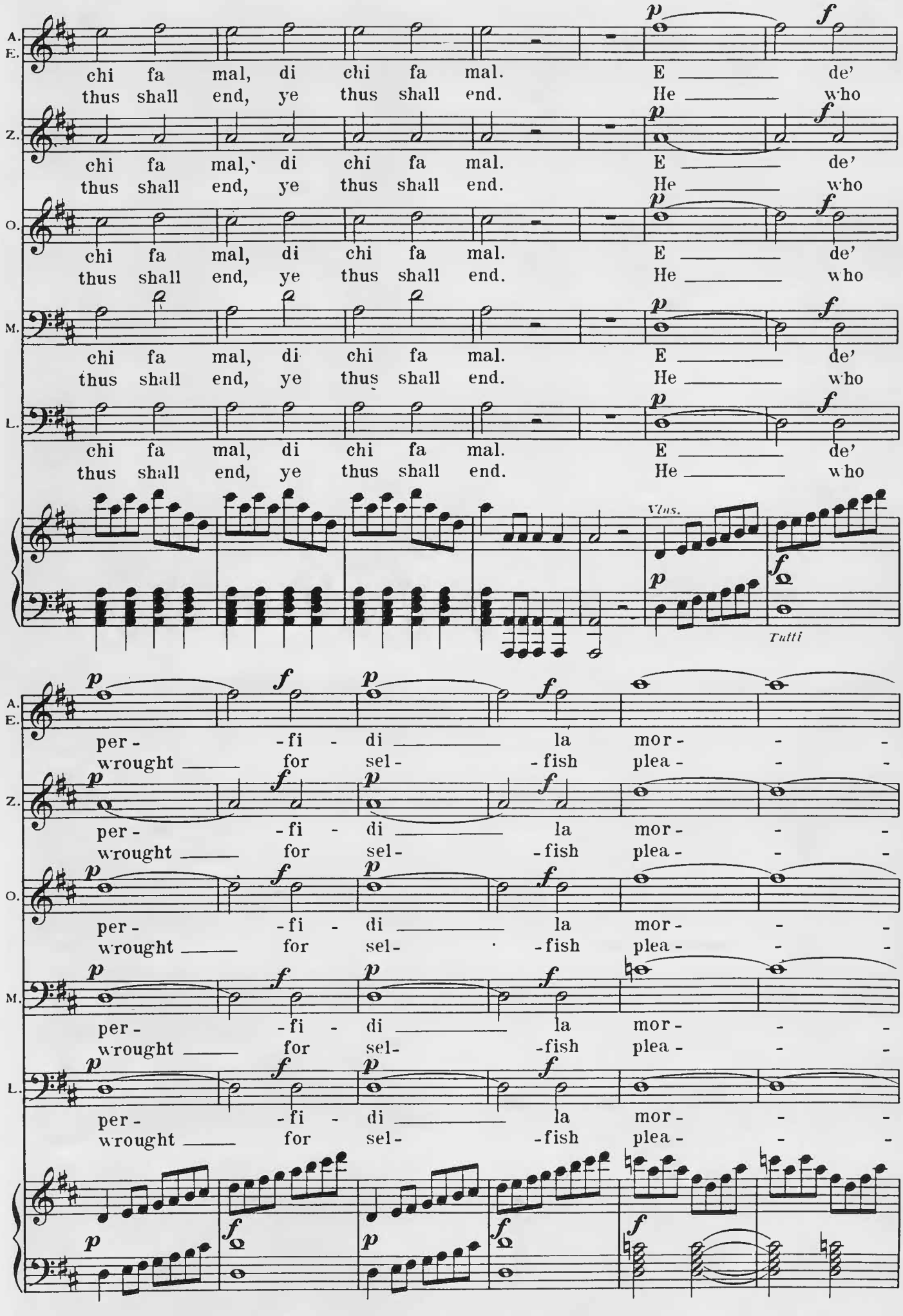
Zerlina.

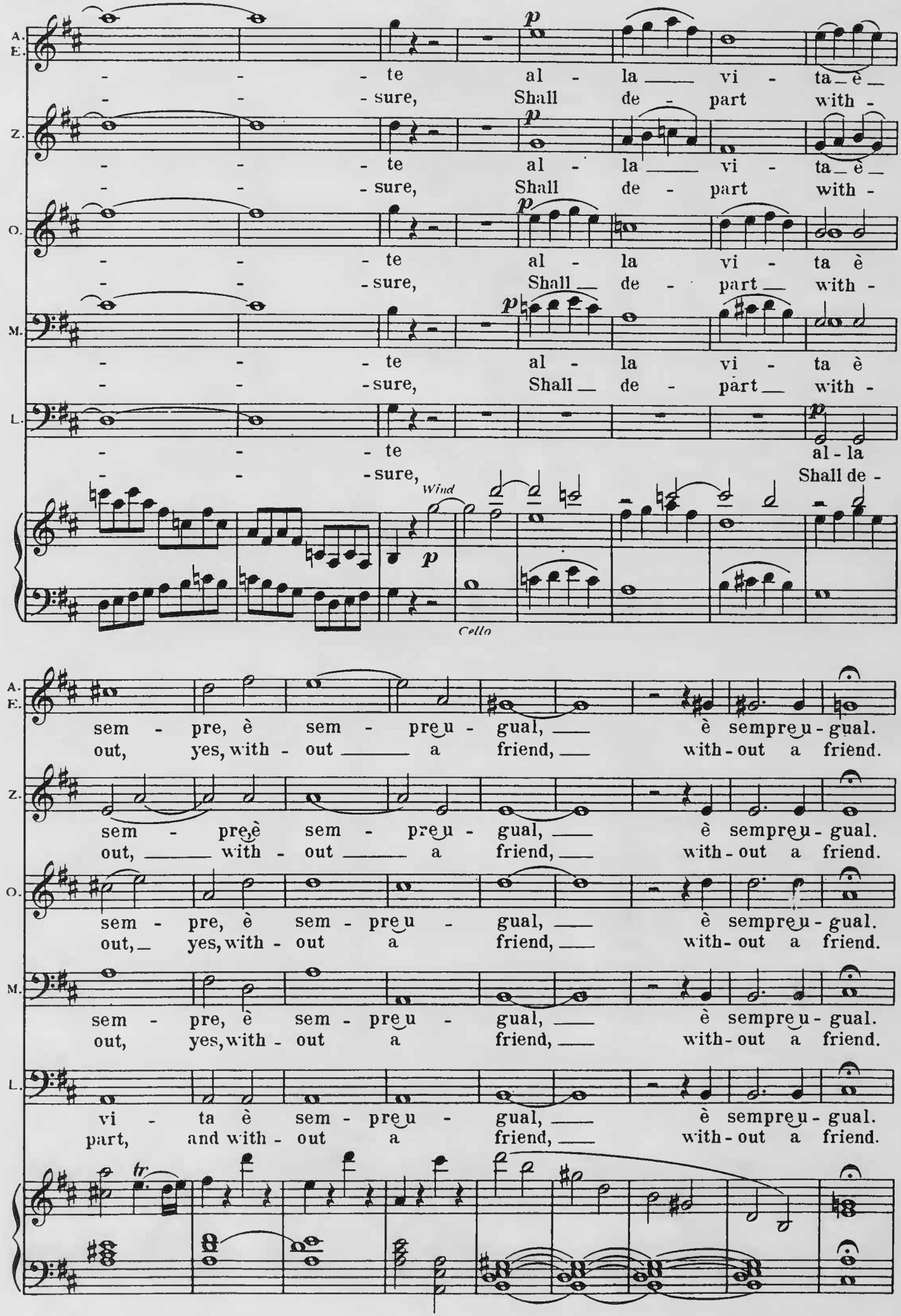
Z. fin di chi fa mal, di chi fa mal.
tines, ye thus shall end, ye thus shall end.

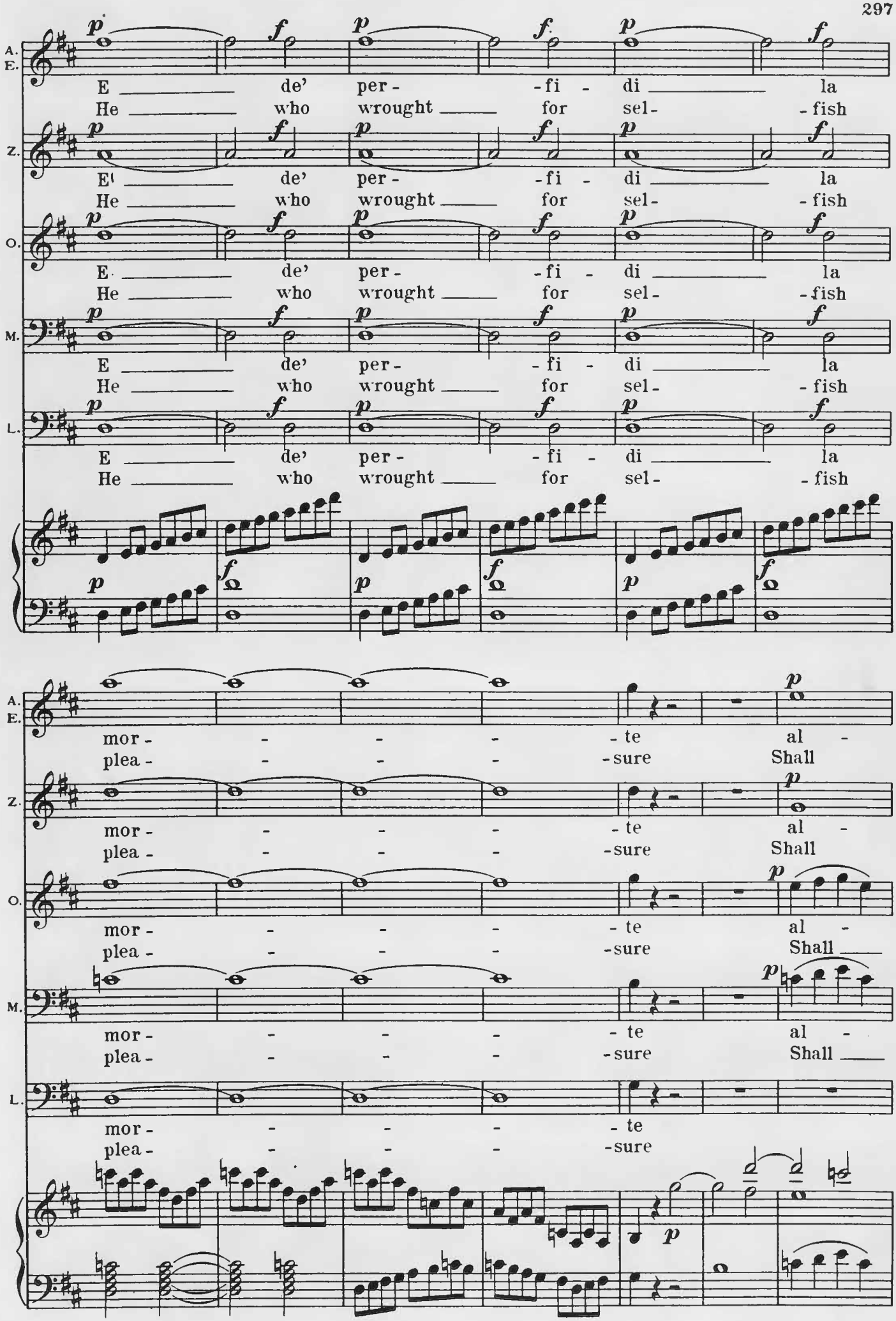
tr *tr* *f*

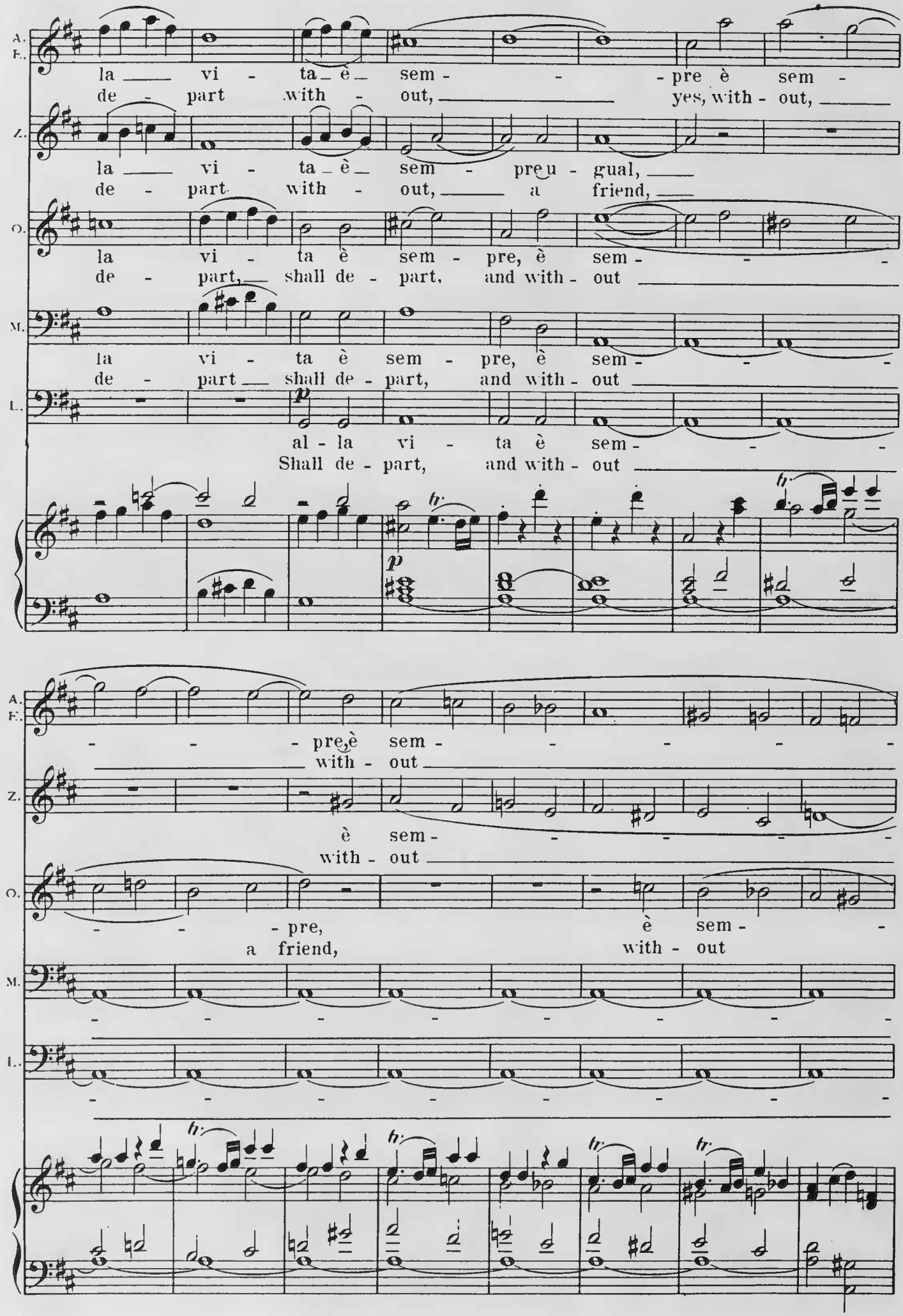
Donna Anna and Donna Elvira.

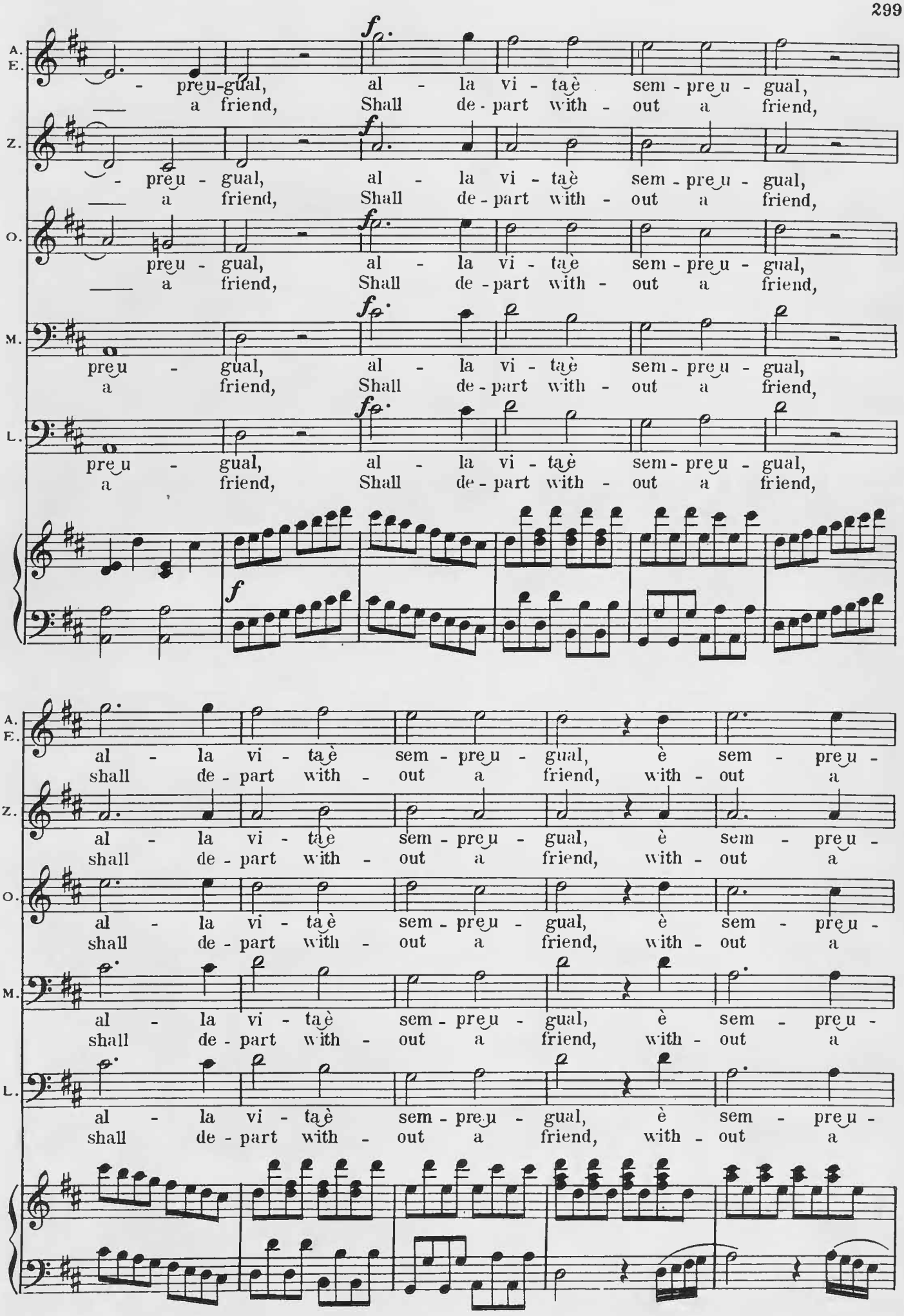


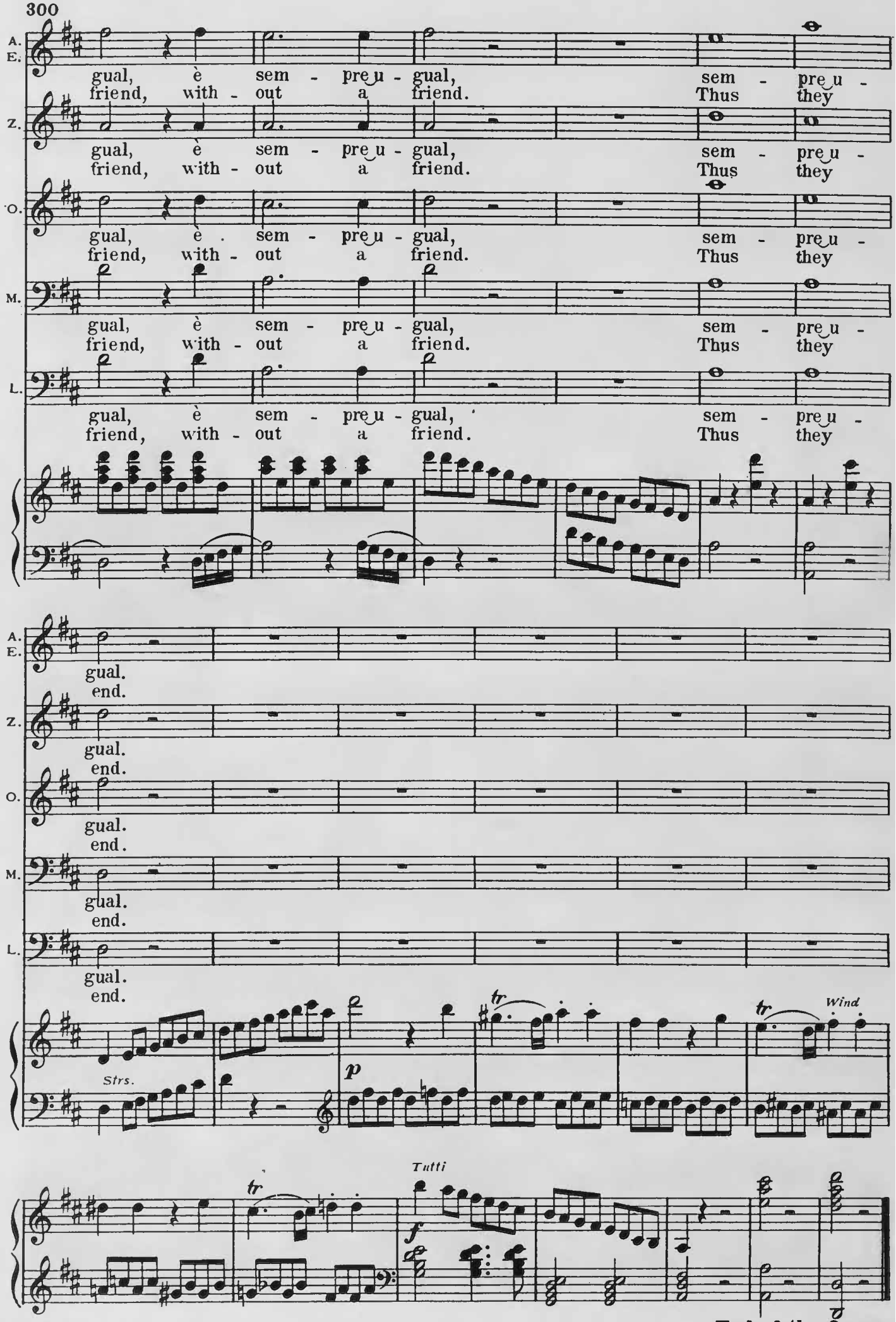

A. E.
chi fa mal, di chi fa mal. E de'
thus shall end, ye thus shall end. He who
Z.
chi fa mal, di chi fa mal. E de'
thus shall end, ye thus shall end. He who
O.
chi fa mal, di chi fa mal. E de'
thus shall end, ye thus shall end. He who
M.
chi fa mal, di chi fa mal. E de'
thus shall end, ye thus shall end. He who
L.
chi fa mal, di chi fa mal. E de'
thus shall end, ye thus shall end. He who
Vlns.
Tutti
per - fi - di la mor -
wrought for sel - fish plea -


A. E.
- - - te al - la ___ vi - ta è ___
- - - sure, Shall de - part with -
Z.
- - - te al - la ___ vi - ta è ___
- - - sure, Shall de - part with -
O.
- - - te al - la vi - ta è
- - - sure, Shall ___ de - part ___ with -
M.
- - - te al - la vi - ta è
- - - sure, Shall ___ de - part ___ with -
L.
- - - te al - la
- - - sure, Shall de -
Wind
Cello
sem - pre, è sem - pre u - gual, ___ è sempre u - gual.
out, yes, with - out ___ a friend, ___ with - out a friend.
sem - pre è sem - pre u - gual, ___ è sempre u - gual.
out, ___ with - out ___ a friend, ___ with - out a friend.
sem - pre, è sem - pre u - gual, ___ è sempre u - gual.
out, ___ yes, with - out a friend, ___ with - out a friend.
sem - pre, è sem - pre u - gual, ___ è sempre u - gual.
out, yes, with - out a friend, ___ with - out a friend.
vi - ta è sem - pre u - gual, ___ è sempre u - gual.
part, and with - out a friend, ___ with - out a friend.
tr


A. E.
E de' per - fi - di la
He who wrought for sel - fish
Z.
E de' per - fi - di la
He who wrought for sel - fish
O.
E de' per - fi - di la
He who wrought for sel - fish
M.
E de' per - fi - di la
He who wrought for sel - fish
L.
E de' per - fi - di la
He who wrought for sel - fish
mor - - - - te al -
plea - - - - sure Shall
mor - - - - te al -
plea - - - - sure Shall
mor - - - - te al -
plea - - - - sure Shall
mor - - - - te al -
plea - - - - sure Shall
mor - - - - te
plea - - - - sure


A. E.
la vi - ta è sem - - - pre è sem -
de - part with - out, yes, with - out,
Z.
la vi - ta è sem - pre u - gual,
de - part with - out, a friend,
O.
la vi - ta è sem - pre, è sem - - -
de - part, shall de - part, and with - out
M.
la vi - ta è sem - pre, è sem - - -
de - part shall de - part, and with - out
L.
p
al - la vi - ta è sem - - -
Shall de - part, and with - out
p
- - - pre, è sem - - - - -
with - out
è sem - - - - -
with - out
- - - pre, è sem -
a friend, with - out


A. E.
Z.
O.
M.
L.
f
- preu-gual, al - la vi - taè sem - preu - gual,
a friend, Shall de - part with - out a friend,
preu - gual, al - la vi - taè sem - preu - gual,
a friend, Shall de - part with - out a friend,
al - la vi - taè sem - preu - gual, è sem - preu -
shall de - part with - out a friend, with - out a


A. E.
Z.
O.
M.
L.
gual, è sem - pre u - gual, sem - pre u -
friend, with - out a friend. Thus they
gual, è sem - pre u - gual, sem - pre u -
friend, with - out a friend. Thus they
gual, è . sem - pre u - gual, sem - pre u -
friend, with - out a friend. Thus they
gual, è sem - pre u - gual, sem - pre u -
friend, with - out a friend. Thus they
gual, è sem - pre u - gual, sem - pre u -
friend, with - out a friend. Thus they
gual. end.
Strs.
p
tr
Wind
Tutti
f
End of the Opera.