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# 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

G. SCHIRMER, Inc., NEW YORK

# DON GIOVANNI.

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## 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.

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

# Gräflich Nostitz'sches Nationaltheater

IL 29 OTTOBRE 1787

OGGI, PER LA PRIMA VOLTA:

## DON GIOVANNI

OSSIA

### IL DISSOLUTO PUNITO

DRAMMA GIOCOLO IN DUE ATTI CON BALLI ANALOGHI

Parole del SIGN. ABBATE DA PONTE

Musica del celebre maestro SIGN. AMADEO MOZART

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#### 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.

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#### 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

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:

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

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

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 platonically 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:

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*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

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.

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

# Don Giovanni. Overture.

W. A. MOZART.

Andante.

**Piano.**

The score consists of seven systems of piano accompaniment. The first system includes a **Tutti** marking and a dynamic of **f**. The second system features a **Strings** marking and a dynamic of **p**. The third system includes a **Fl.** marking. The fourth system has a **Tutti** marking and a dynamic of **f**. The fifth system includes a **Strs.** marking and a **Tutti** marking. The sixth system includes a **Fl. VI.** marking and a **cresc.** marking. The seventh system includes a **f** dynamic. The score is written in a single key signature (one flat) and a common time signature (C).

Moderato.

The musical score is arranged in eight systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Moderato'.

- System 1:** Piano (p) accompaniment. The right hand has a melodic line with a long slur, and the left hand has a steady eighth-note accompaniment.
- System 2:** Introduction of Wind instruments (Wind) and Violin (Vln.). Wind is marked forte (f) and Violin is marked piano (p). Flute (Fl.) and Clarinet in G (Cl. in G) are also indicated.
- System 3:** Violin (Vln.) and Viola (Vla.) parts. Viola is marked piano (p). The piano accompaniment continues.
- System 4:** Continuation of the piano accompaniment with a more active right hand.
- System 5:** Violin (Vln.) and Viola (Vla.) parts. Viola is marked piano (p). The piano accompaniment features a change in dynamics, moving from piano (p) to forte (f) and back to piano (p).
- System 6:** Wind instruments (Wind) re-enter. The piano accompaniment continues with a steady eighth-note pattern.
- System 7:** Introduction of 'Tutti' dynamics. The piano accompaniment becomes more intense, marked forte (f). A 'cresc.' (crescendo) marking is present in the left hand.
- System 8:** Continuation of the 'Tutti' section, ending with a final chord in the piano accompaniment.

This musical score page, numbered 3, features a complex arrangement for strings and woodwinds. The score is organized into eight systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 2/4. The instrumentation includes Flutes (Fluti), Violins (Vlas.), Winds (Wind), and Strings (Strs.). The score is marked with various dynamics: *p* (piano), *f* (forte), and *mf* (mezzo-forte). The first system shows the Flutes and Violins playing a melodic line, while the bass clef provides harmonic support. The second system introduces the Winds and Strings, with the Wind part marked *f* and the Strings marked *p*. The third system continues the string accompaniment with *f* and *p* markings. The fourth system features a prominent woodwind melody in the treble clef, with the bass clef providing a steady accompaniment. The fifth and sixth systems show the strings playing a rhythmic pattern, with the woodwinds providing a melodic counterpoint. The seventh and eighth systems continue the string accompaniment, with the woodwinds playing a melodic line. The score concludes with a final chord in the bass clef.

This page of musical notation consists of eight systems of staves, each with a treble and bass clef. The music is written in a key signature of two sharps (F# and C#). The notation includes various dynamics such as *f* (forte), *p* (piano), and *ff* (fortissimo). There are also markings for instruments: *Fl.* (Flute), *Ob.* (Oboe), *Str.* (Strings), and *Wind.* (Winds). The piece features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic contrasts throughout. The first system starts with a *f* dynamic in the bass and a *p* dynamic in the treble. The second system has *f* in the bass and *p* in the treble. The third system has *f* in the bass and *p* in the treble. The fourth system has *f* in the bass and *f* in the treble. The fifth system has *p* in the bass and *f* in the treble. The sixth system has *f* in the bass and *p* in the treble. The seventh system has *p* in the bass and *p* in the treble. The eighth system has *f* in the bass and *p* in the treble.



This page of musical notation consists of eight systems, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece begins with a forte (*f*) dynamic in the first system, followed by a piano (*p*) dynamic. The second system features a *Viv.* marking. The third system includes *fp* (fortissimo piano) dynamics. The fourth system has a *f* dynamic in the treble and a *p* dynamic in the bass. The fifth system continues with a *f* dynamic in the treble and a *p* dynamic in the bass. The sixth system features a *p* dynamic in the treble and a *f* dynamic in the bass. The seventh system has a *p* dynamic in the treble and a *f* dynamic in the bass. The eighth system concludes with a *p* dynamic in the treble and a *f* dynamic in the bass. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

First system of musical notation. Treble clef with a key signature of two sharps (F# and C#). The piece begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The bass line consists of quarter notes and rests.

Second system of musical notation. Treble clef. The piece continues with a piano (*p*) dynamic. The bass line features a steady eighth-note accompaniment.

Third system of musical notation. Treble clef. The piece begins with a *cresc.* (crescendo) marking, followed by a forte (*f*) dynamic. The bass line continues with eighth-note accompaniment.

Fourth system of musical notation. Treble clef. The piece continues with a forte (*f*) dynamic. The bass line features eighth-note accompaniment and some chordal textures.

Fifth system of musical notation. Treble clef. The piece continues with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and then returns to piano (*p*). The bass line features chordal accompaniment.

Sixth system of musical notation. Treble clef. The piece continues with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and then returns to piano (*p*). A *Wind.* (Wind) marking is present above the treble staff. The bass line features chordal accompaniment.

Seventh system of musical notation. Treble clef. The piece continues with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The bass line features eighth-note accompaniment and chordal textures.

First system of a piano score. The right hand features a melodic line with a fermata over the final note. The left hand plays a rhythmic accompaniment of eighth notes.

Second system of a piano score. The right hand has a melodic line with a fermata. The left hand plays a rhythmic accompaniment of eighth notes. The dynamic marking *f* is present.

Third system of a piano score. The right hand has a melodic line with a fermata. The left hand plays a rhythmic accompaniment of eighth notes.

Fourth system of a piano score. The right hand has a melodic line with a fermata. The left hand plays a rhythmic accompaniment of eighth notes.

Fifth system of a piano score. The right hand has a melodic line with a fermata. The left hand plays a rhythmic accompaniment of eighth notes.

Sixth system of a piano score. The right hand has a melodic line with a fermata. The left hand plays a rhythmic accompaniment of eighth notes. The dynamic marking *p* is present. The system includes the instruction *Vln. moz.* above the staff.

Seventh system of a piano score. The right hand has a melodic line with a fermata. The left hand plays a rhythmic accompaniment of eighth notes.



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! sporting, Voi star den - tro col - la bel - la, ed io far la sen - ti -  
 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.)  
 Non spe-rar, se non m'uc-ci - di, ch'io ti la - sci fug-gir mai.  
 (her voice sti- I will know, unless thou slay me, vile in - tru-der, who thou art.  
 fled by agita- tion.) *Strings.* *fp* *fp* *fp* *f* *p* *Tutti.* *f*

A. Don Giovanni. (Trying to conceal his features.) Non spe-  
I will

G. Don-na fol-le-jin-dar-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.

L. Leporello.  
Che tu -  
'Tis my

voice gaining strength)

A. 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

G. Don-na fol-le-jin-dar - no gri-di, chi son io tu non sa -  
Stay me not, fair maid I pray thee, I this instant must de -

L. mul-to! o ciell! che gri-di! Il pa -  
mas-ter! these eyes be-tray me, Or to

(with full strength.)

A. rar, ch'io ti la-sci fug-gir mai. Gen-te! ser-vilal tra-di-to-re!  
know, vile in-tru-der, who thou art! Help, oh heav'n! will none befriend me? (almost

G. prai, no, tu non sa-prai. Ta-ci,e  
part, yes, I must de-part. May the

L. dron in nuo-vi guai.  
fly he has at heart.

*fp* *cresc.*

(freeing herself)

A. hissing; tries to cover her mouth: See - le - ra - to! See - le - ra - to!  
Vile be-tray-er! Vile be-tray-er!

G. tre-ma al mio fu-ro - re! Seon - si - gli-a-ta! Seon - si - gli-a-ta!  
fu - ries all at-tend thee! Fair en-slav-er! Fair en-slav-er!

L. *Staa ve -*  
*'Tis my*

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

*Str. & Cor.*

(turning to the palace)

A. Gen - te! ser - vi! Co-me fu-ria di - spe - ra - ta ti sa -  
Help, as-sistance! (seizing her roughly) Heaven, come to my as - sistance, I'll pur -

G. Ta - cie, tre-ma! Que-sta fu-ria di - spe -  
Hush, or tremble! Thoushalt ruethy mad re -

L. dereheil li - ber - ti - no mi fa - ra pre-ci - pi - tar. Che tu -  
master makes re-sistance, Hush, I'll list to what he saith. 'Tis my

*f* *rit.*

A. prò per - se - gui - tar. Co-me fu-ria di - spe - ra - ta, di - spe -  
sue thee un - to - death. Heaven, oh, in - mer - cy - come to my as -

G. ra - ta mi vuol far pre - ci - pi - tar, Que-sta fu - ria di - spe -  
sistance, Silence, speak not 'bove thy - breath! Thoushalt rue thy mad re -

L. mul - to! oh ciel, che gri - di!  
mas - ter! it is my mas-ter!



A. *p*  
ra - ta, sa - prò per -  
sistance, ti I'll pur - sue thee

G. *p*  
ra - fa mi vuol far pre -  
sistance, Hush, nor speak a -

L. *p*  
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 -

A. *f*  
se - - gui - tar. Sce - le - ra - to! Sce - le -  
un - - to death. Help, as - sistance! Help, as -

G. *f*  
ci - - pi - tar. Scon - si - gliata! Scon - si -  
bove thy breath. Hush, or tremble! Hush, or

L. *f*  
ti - no mi fa - rà pre - ci - pi - tar.  
sistance, hush, I'll list to what he saith.

A. *p*  
ra - to! Gen - te! ser - vi! Co - me fu - ria di - spe -  
sistance! Help, assistance! Heaven, come to my as -

G. *p*  
glia - ta! Ta - ci, e tre - ma! Que - sta  
tremble! Hush or tremble! Thoushalt

L. *p*  
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, Ìll 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!

A. ra - ta, di - spe - ra - ta, ti sa -  
 come to - my - as - sistance. *p* Ìll sa -  
 pur -

G. fu - ria di - spe - ra - ta mi vuol  
 rue thy mad re - sistance. *p* 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. Flg. & Str.*

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*

The Commandant. (with agitation, but energetically) *f*

G. Lascia-laj - 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,

G. Va, non mi de - gno, no!  
Beware my an - ger, fly!

C. da me fug-gir?  
thus wouldst thou fly? *p* Co-sì pre-ten-di da  
Caitiff and cow-ard, thus

L. -Leporello. (Po-tessial-me - no di quà par-tir!  
(How can I safe - ly from hither fly?)

G. *mezza voce* Mi - se - ro! *più voce* (draws) *f* Mi - se - ro! Mi -  
(Die he must!) Die thou must! Grey -

C. me fug-gir?  
wouldst thou fly? *p* Ba - ti - ti!  
Guard thyself!

L. po-tessial-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 Com - mandant attacks.)

G. 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.*

G. Musical staff with notes and rests.

The Commandant. (sinking slowly, leaning on his sword) Ah! già ca - de il scia - gu - Rash old man, I - have un -

C. Musical staff with notes and rests.

Ah! soc - cor - so! son tra - di - to! l'as - sas - Help! as - sistance! all is end - ed! Oh! to

Leporello.

L. Musical staff with notes and rests.

Qual mi - sfat - to! Oh my mas - ter!

Andante.

*Vcl. Ob. & Cor.*

Piano accompaniment with treble and bass staves.

lights appear in the palace-windows: great excitement within: servants hasten with torches across the background behind the closed gate)

G. Musical staff with notes and rests.

ra - to, af - fan - no - soe a - go - niz - zan - te già dal done thee! In the pangs of death thou'rt ly - ing! Mine's the

C. Musical staff with notes and rests.

si - no mha fe - ri - to, e dal die a - lone un - friended, Vile as -

L. Musical staff with notes and rests.

Qual ee - ces - so! En - troi! sen dal - lo spa - naught will mend thee! Thou wilt rue this woe - ful

Piano accompaniment with treble and bass staves.

G. Musical staff with notes and rests.

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 -

C. Musical staff with notes and rests.

se - no pal - pi - tan - te sas - sin, Thou'st un - done me!

L. Musical staff with notes and rests.

ven - to pal - pi - tar il cor mi sen - to!

er - ror, Deed of dark - ness, deed of ter - ror!

Piano accompaniment with treble and bass staves.

(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  
 guild? why to fight was I be - guild? 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 beguild? why to stay was I beguild? 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 - guild? Why to stay was I be -

G. *tir.*  
 guild? (Dies.)

C. *tir.*  
 child!

L. *dir!*  
 guild?

*col. Vce.* *Fl. Fag.*

Don Giovanni. Leporello.

Le - po - rel - lo, o - ve se - i? Son  
Le - po - rel - lo, where are you? I'm

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

Don Giovanni. Leporello.

qui per mia di - sgra - zia; e vo - i? Son qui. Chi è  
here, to my mis - for - tune, and you Sir? I'm here. Who's

Don Giovanni.

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.

Leporello.

Bra - vo! due im - pre - se leg - gia - dre! Sfor - zar la fi - glia, ed a - maz - zar il  
Well done, the in - ten - tion was pret - ty, Se - duce the daughter, and then dis - patch the

Don Giovanni. Leporello.

pa - dre! L'ha vo - lu - to, suo dan - no! Ma donn' An - na, cosa ha vo - lu - to?  
fa - ther! He in - sist - ed on fight - ing! And Donn' An - na, did she in - sist, too?

Don Giovanni. (Threatening to strike him.)

Ta - ci, non mi sec - car! Vien me - co, se non vuoi qual - che co - sa an - cor tu.  
Si - lence, I'll not be vex'd! a - way now, unless you too on some - thing in - sist.

Leporello.

Non vo' nul - la, Si - gnor, non par - lo più. (Exeunt.)  
Pray, ex - cuse me, from com - ments I de - sist.

Donna Anna. (agitatedly descending the steps with D. Octavio,  
and servants bearing torches)

Don Octavio.  
(Raising his drawn sword.)

A.

A. Donna Anna.

*Attacca.*

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

*Allegro assai.* *Viol. Fag. Cor.*

(Seeing the corpse) Donna Anna. Ma qual mai s'offre, oh Dei, spet-  
What is this I be-hold? Can

(sinks down beside the body) ta-co-lo fu-ne-sto agli oc-chi mie-i!  
I believe my senses? Ah me un-happy!

Il  
My



(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.  
 do. done!  
 Cl. Ob. Fag. Quel san-gue- quel-la pia-ga-  
 Thou'rt wounded - blood is flowing -

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

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

A.  
 Ei non re-spi-ra piu! 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. Wind.  
 strgs. f p

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

Don Octavio. (to the servants)

A.  
O.  
io manco!  
oh help me!

*Vln. Wind.*

io moro!  
I die!

Ah! soccor-re-te-a-mi-ci, il mio te-  
Oh, by this dire af-fliction her mind's dis-

**Maestoso.**

so-ro!  
tract-ed!

*Strgs.*

cer-ca-te-mi, re-ca-te-mi qualche  
As-sist me, friends, oh leave us not, Give me

*maestoso*

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

**Andante.**

dor, qual-che spirito! ah non tar-da-te! Donn' Anna!  
aid bring some wa-ter, oh bring it quickly! Donn' Anna!

sposa!  
dearest!

a-mi-ca!  
oh hear me!

il duolo e-stre-mo la meschi-nella uc-ci-de!  
Her grief ex-treme hath cru-el-ly o-verwhelm'd her.

D. Ann. Don Octavio.

Donna Anna. (with a deep sigh)

A.  
O.  
A.  
Ahi! Già rin-vie-ne!  
Ah! She a-wakens,

da-te-le nuo-via-ju-ti.  
New-ly re-vives her sorrow.

Pa-dre mi-o!  
Oh my father!

Don Octavio. (to servants)

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.  
 fore! 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-ol  
 I'm near thee! Cru - el, why art thou near me? Leave me a - lone to perish!

A.  
 O - ra ch'è 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 - loj -  
 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't not dis-own me, Who love thee ev - - er -

Donna Anna. (perceiving her error, and giving Don Octavio her hand)

O. A. te. Tu sei per-don, mio be-ne, laf-fan-no mi-o, le  
more. 'Tis thou for-give, oh, dear-est, Of all now left me the

(approaching the spot where the  
Commandant fell)

Don Octavio.

A. O. pe-ne. Ah, il pa-dre mio dov' è? Il padre?  
nearest, My fa-ther I would see! Your father?

O. A. Lascia, o ca-ra, la ri-mem-bran-za a-ma-ra!  
Hush, oh, dearest, Breathe not the word thou fearest,

O. A. hai spo-so e pa-dre in me. Ah! il  
Thou'st hus-band and fa-ther in me. Ah! my

Don Octavio.

A. O. pa-dre, il pa-dre mio dov' è? Lascia, o ca-ra,  
fa-ther, my fa-ther I would see! Hush, oh dearest,

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)

spo-so e pa - dre in me. husband and fa - ther in me.

*f* *ff* *Tutti.*

Donna Anna. *Maestoso.* Don Octavio. (raising his

Ah! vendi - car, se il puo - i, giu - raquel 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.*

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

*Tempo I.* Donna Anna. Che giu - ra - mento, oh  
Don Octavio. Oh vow of wrath and

mor! Che giu - ra - mento, oh  
love! Oh vow of wrath and

*Tempo I.*

*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!

*sp* *cresc.* *sp* *Fl. ob. Fag.*

A. tra cen - to af - fet - tie cen - to vam - mi 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 vam - mi 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.* *p*

A. Ven - di - car quel san - gue, giu - ra!  
If thou canst, a - venge him, swear it!

O. Lo giu - ro I swear it, a - I

O. *Vnus.*  
 gli oc - - - chi tuo - i, al no - - stro a-mor!  
 will a - venge him, I swear it by our love!

*p*

A. *D. Anna.*  
 Che giu - ra - men - to, oh De - i!  
 Oh vow of wrath and ter - ror!

O. *D. Octavio.*  
 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.* *fp* *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. cent - lent - to - ing vam - mi on - deg - gian - dojl cor, vam - mi on - deg - ray, oh - when will

O. cent - lent - to - ing vam - mi on - deg - gian - dojl cor, grant us of hope a ray,

*f* *sf* *p*

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

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

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

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

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

*cresc.* *f* *p*

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

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



A. Vam-mi on - deg - gian - dojl cor, vam - mi on - deg - gian -  
Grant us of hope a ray, When will heav'n grant

O. Vam-mi on - deg - gian - dojl cor, vam - mi on - deg - gian -  
Grant us of hope a ray, When will heav'n grant

A. - dojl cor, vammi on - deg - gian - dojl cor, vam -  
- to us, Grant us of hope a ray, Oh!

O. - dojl cor, vammi on - deg - gian - dojl cor, vam -  
- to us, Grant us of hope a ray, Oh!

A. mi on - deggian - dojl cor, vam - mi on - deggian - dojl cor, on - deg - gian - dojl  
when will heav - en Grant to us of hope a ray, Grant of hope a

O. mi on - deggian - dojl cor, vam - mi on - deggian - dojl cor, on - deg - gian - dojl  
when will heav - en Grant to us of hope a ray, Grant of hope a

A. cor!  
ray! (Exeunt slowly into palace)

O. cor!  
ray!

(Curtain falls rapidly.)

## Scene.—A Street: Early morning.

Recit.

Don Giovanni, Leporello.

Don Giovanni. Leporello.

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

Don Giovanni. Leporello. Don Giovanni.

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

Leporello. D. Giov.

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 - no - re, pur - ché 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 quan - d'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.

Ej! 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.

G. L. chio\_ 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.

G. L. mi - ei, 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

L. nulla! ma es-sen-do l'al - ba chiara, non sa-reb-be qual-che nuo - va con-quista? io lo  
nothing. But, as it's just now daylight, what so like-ly as some new love adventure? You must

Don Giovanni.

G. L. de - vo sa - per, per por - la in lis - ta! Va là, che se 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

G. L. 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-turms my de-vo - tion,

G. L. 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.

G. L. 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. Leporello.

G. L. Al - là - ria, mi par bel - la. (E che oc - chio! di - co!)  
She's hand - some at this dis - tance. (What an eye - sight, gra - cious!)

Don Giovanni. Leporello. (aside) (Both retire)

G. L.

Ri-ti-ria-mo ci un poco, e sco-pria-mo ter-ren. (Già pre-se fo-co!)  
 Let us watch this fair lady, step a-side here with me. (On fire al-ready!)

Nº 3. "Ah! chi mi dice mai.,"  
 Trio.

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

Allegro.

*Tutti.* *Vins.* *Tutti.* *Vins.*

*p* *p*

*Cl. pag.*

Donna Elvira. (facing the auditorium throughout the entire scene)

E.

Ah! chi mi di-ce ma-i, quel bar-ba-ro dov'è? che  
 Where shall I find a to-ken to guide my steps to thee? My

E.

per mio scor-no a-ma-i, che mi man-cò di  
 heart is near-ly bro-ken, the world is dark to

*p* *f* *p*

E. *fè?* *che* *mi man - cò* *di fè?*  
*me,* *all,* *all is dark* *to me!*

*cresc.* *sf* *sf*

(D. Giovanni and Leporello reappear)

E. *Ah!* *se ri - tro - vo l'empio,*  
*Ah!* *If he stood be - fore me,*

*sf* *sf*

(Leporello busies himself with Don Giovanni's attire, helps him draw on

E. *e a me non tor - na an - cor,* *vo'*  
*Pierce - ly his vows I'd spurn,* *The*

*sf* *cresc.*

his gloves, etc.)

E. *far - ne or - ren - do scem - pio,* *gli*  
*love that once he bore me,* *Can*

*fp* *fp* *fp* *fp*

E. *vo' ca - var il cor,* *gli vo' ca - var il*  
*nev - er - more re - turn,* *can nev - er - more re -*

*fp* *fp* *f*

## Don Giovanni. (to Leporello)

E. G.  
 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 -

## Donna Elvira.

E. G.  
 na - ta? Vo' far - - ne or - ren - - do scem - pio, gli  
 sak - en! The love that once he bore me Can

## Don Giovanni. (with contemptuous pity)

E. G.  
 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!

## Donna Elvira.

E. G.  
 Gli vo' ca - var il - cor, sì, gli vo' ca - var il -  
 Can nev - er - more re - turn, no, can nev - er - more re -

## Don Giovanni. (to Leporello)

## Leporello. (aside)

E. G. L.  
 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

Donna Elvira.

L.  
E.  
lò mil-le 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,

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*  
Fierce - - ly his vows - - na an - cor, vo'  
I'd spurn, The

*fp* *cresc.*

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.  
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.  
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)  
la - re il suo tor - men - to. Co - sì he 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. Gli vo' ca-va - re il cor, gli vo' ca-va-  
His love can ne'er re - turn, his love can ne'er

L. cen-to.  
jole her.

(Don Giovanni clears his throat several times, to attract

E. - re il cor, gli  
re - turn, his

Donna Elvira's notice; she does not hear him, but grows more and more excited. Finally his patience

E. vo' cavar il cor, ca - var il  
love can ne'er re - turn, can ne'er re -

gives way, and he steps up to Donna Elvira boldly, but politely.) **Don Giovanni.** (raising his hat) **D. Elvira.**

E. cor! Si - gno - ri - na! Si - gno - ri - na! Chi è  
turn! Fair Se - ño - ra! fair Se - ño - ra! That

Recit. Don Giovanni. (starting back; mezza voce) Leporello (aside) Donna Elvira (in-

la? 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.

seia - 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 di 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

E.  
 Leporello (aside) Don Giovanni.  
 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

G.  
 (to Leporello) Leporello. (ironically)  
 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.

L.  
 Donna Elvira. (to Don Giovanni)  
 e che ra - gio - ni for - ti! È 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

F. *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.**  
 F. *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. *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. *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.**  
 F. *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.**  
 F. *mon - do concios - 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)**  
 F. *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.**

voi! stel-le! li-ni-quo fug-gi! 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.**

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

**Leporello.** (Donna Elvira turns to the bench before the

ra-to mìn-gan-no, mi tra-di! 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.)

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

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

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.

N<sup>o</sup> 4. "Madamina.,"

## Aria.

Allegro.

Leporello.

Ma-da - mi - na! Il ca - ta - lo - go è  
 Pretty la - dy! Here's a list I would

que - sto, del - le bel - le, che a - mo il padron mi - o; un ca - ta - lo - go e -  
 shew you, Of the fair ones my mas - ter has courted, Here you'll find them all

gli è, che ho fat - to i - o; os - ser - va - te, leg - ge - te con  
 du - ly as - sort - ed, In my writing, will't please you to

me! os - ser - va - te, leg - ge - te con me!  
 look, in my writ - ing, will't please you to look.

In I - ta - li - a sei cen - to e qua - ran - ta;  
 Here is It - a - ly six hun - dred and for - ty,

*strs*  
*p*  
*fl. fug.*  
*p cor.*

The musical score is written for voice and piano. It consists of five systems of music. Each system has a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The piano accompaniment features a prominent, rhythmic pattern of chords in the right hand and a more melodic line in the left hand. The vocal line is in a bass clef and contains the lyrics in both Italian and English. The score includes various musical markings such as dynamics (p, p cor.), articulation (accents), and performance instructions (fl. fug.).

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! mil - lee tre!  
cli - max, Spain has al - rea - dy one thousand and three, thousand and three,

mil - lee tre! Vhan fra que - ste con - ta - di - ne,  
thousand and three! Here are Countesses in plen - ty,

ca - me - rie - re, cit - ta - di - ne, Vhan contesse, ba - ro - nes - se,  
Waiting - maids nineteen or twenty, Rustic beauties, Marchionesses,

marches - 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.*

ta, d'o - gni for - ma, d'o - gni e - ta, In I - ta - li - a  
 plain, Young and handsome, old and plain. Here is It - a - ly,

*p*

*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 -



spagna son già mil-lee tre, mil-lee tre, mil-lee  
 ready one thousand and three, thousand and three, thousand and

tre! Vhan fra queste conta - di-ne, ca-me - rie - re, ci-ta-di-ne, vhan contesse, ba-ro -  
 three! Here are countesses in plenty, Waiting-maids nineteen or twenty, Rustic beauties, Marchio-

*Vla.* *Cl. Fag.*

nesse, marchesa - ne, prin-ci-pesse, e vhan 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.*

tà! d'o - - gni for - - ma, d'o - gni e - -  
 plain, Young and hand - - some, old and

tà! d'o - gni for - ma, d'o - gni e - tà!  
 plain, young and hand - some, old and plain.

*cresc.*

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

L. *la gen - ti - lez - za, nel - la bru - na la co -*  
*for modest sweetness, Then the dark ones are so*

*Cor.* *f* *Tutti*

L. *stanza, nel - la bian - ca la dol - cez - za.*  
*tender! Lint - white tress - es shew dis - creetness;*

*Str.* *p.* *f* *Fl. Viol. Vln.*

L. *Vuol d'in-ver - no la grassot - ta, vuol de - sta - te la ma -*  
*When 'tis cold he likes her port - ly, In the sum - mer, slim and*

*cresc.*

L. *grotta, e la gran - de ma - e -*  
*courtly, Tall and haugh - ty, ne'er she a -*

*p.* *f* *p.*

L. *sto - sa, e la gran - - de ma - - e -*  
*larmshim, tall and haugh - - ty, ne'er she a -*

L. *sto - sa. La pic - ci - na, la pic -*  
*larms him. If she's ti - ny, if she's*

L. *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,*

L. *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*

L. *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,*

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*

*fug.*

nan - te è la gio - vin prin - ci - pian - te;  
 win - ning, is of youth the sweet be - ginning,

*f1.*  
*fug.*  
*vin.*

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.* *tr.* *tr.* *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 -

*tr.* *Ob. Vin.* *p*

por - ti la - gon - nel - la, voi sa - pe - te  
 win them makes his du - ty, And, you know it,

quel che fa, voi sa - pe - te quel che  
 not in vain, and, you know it, not in

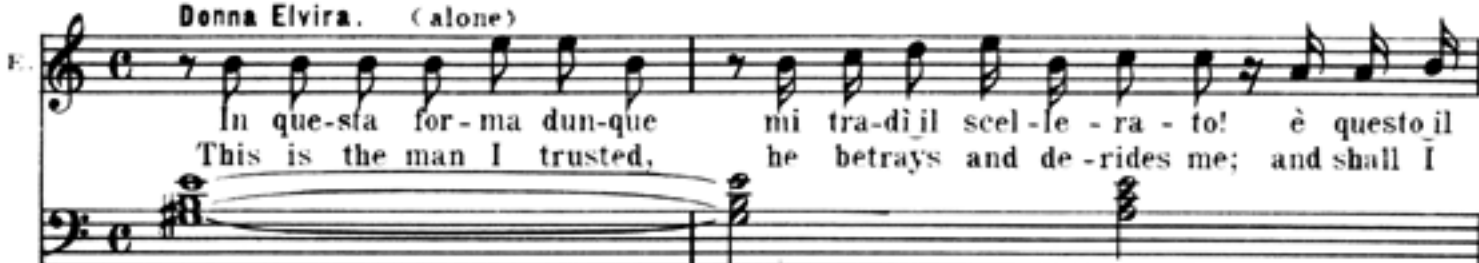
fa, pur che por - ti la gon - nel - la, voi sa - pe - te quel che  
 vain, He to win them makes his du - ty, And, you know it, not in

fa, voi sa - pe - te, voi sa - pe - te quel che fa,  
 vain. Yes, you know it, yes, you know it, not in vain,

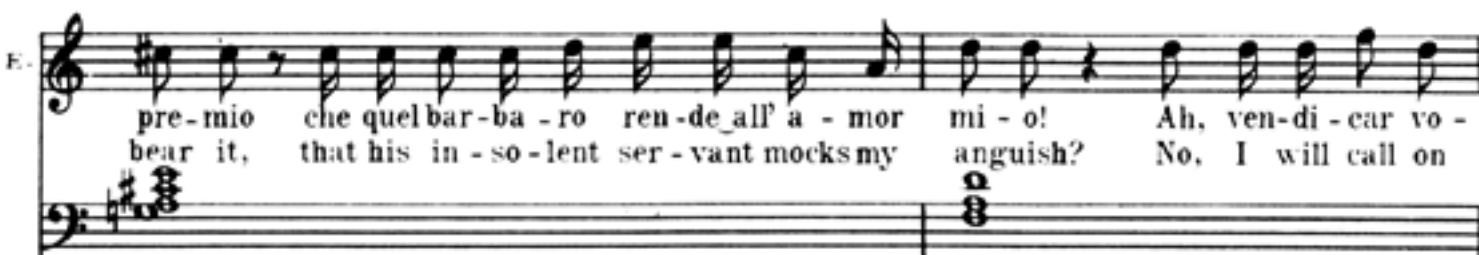
— quel che fa, — quel che fa, — voi sa -  
 — not in vain, — not in vain, — Well you

pe - te quel che fa.  
 know it, not in vain. (Exit hastily into villa.)


Donna Elvira. (alone)

E. 

In que-sta for-ma dun-que mi tra-di 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 lin-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

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!

(Exit into the house.)

N<sup>o</sup> 5. "Giovinette, che fate all' amore.,,"

## Duet and Chorus.

Scene. — The open Country.

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

Allegro.

 *tutti.*


(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.* *Fl. Ob.* *Fag.*

z. scia-te, che pas-si le - tà, che pas-si le - tà, che pas-si le - tà! Se nel  
long that its pleasure will stay, its pleasure will stay, its pleasure will stay. While the

*Opp.* 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 fi -  
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! Ah! che pia - cer, che piacer che sa -  
to her swain let no maiden say

*Tutti.*

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!

*f p* *f p* *f* *p* *Str.*

M. 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

M. 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

M. 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 -

M. ha! che pia - cer, che piacer che sa - rà!  
cay. when your youth's giddy visions de - cay!

**Chorus. TENOR & BASS.**

(ring and dance)

*lutti* Ah - Ah -



che pia - cer, che pia - cer che sa - rà; la - la - re - la - la, la - la - 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.

Zerlina. where the young chorus forms a great ring around them.)

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

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! *Vla.*

*p*

Z.  
 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

M.  
 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

Z.  
 rà! Ah! che pia - cer, che pia - cer che sa -  
 gay! Ah! Let us car - ol and dance and be

M.  
 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, che pia - cer, che pia - cer che sa -  
Ah, Let us car - ol and dance and be

**TENOR & BASS.**  
Ah, che pia - cer, che pia - cer che sa -  
Ah, Let us car - ol and dance and be

*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

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.

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. don-ne! (Fra tan-te, per mia fè, vi sa-rà qual-che co-sa an-che per  
L. 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. me). Ca-ri-a-mi-ci, buon gior-no! se-gui-ta-te a sta-re al-le-gra-  
G. 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 curtsy.)

Z. Si, Si-gno-re, e la spo-sa son i-o. Me ne con-so-lo-Lo  
G. 'Tis in-deed, Sir, and 'tis I am the bride. Much joy I wish you! The

Don Giovanni.

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

Leporello.

Zerlina.

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

Don Giovanni.

Z. set-to è un uom dot-ti-mo co-re. Oh anch'io, ve-de-te! vo-glio che sia-mo a-  
G. 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.



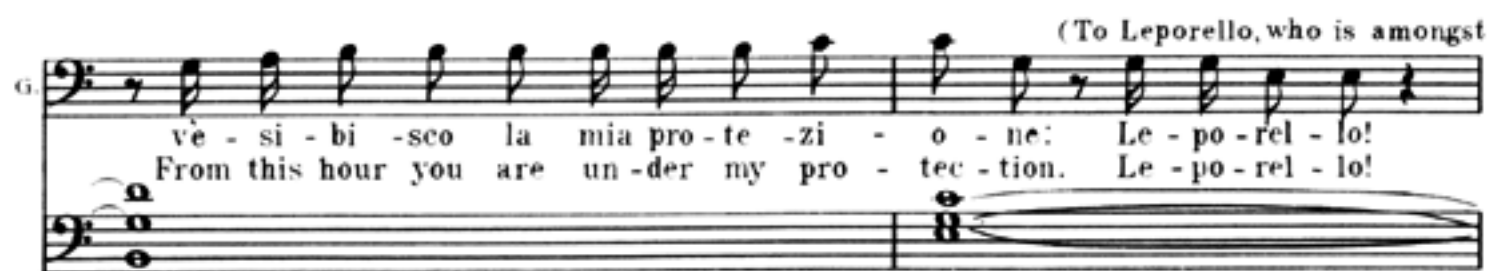
mi - ci; il vo - stro no - me? Zer - li - na. E il tu - o? Ma -  
read - y. How shall I call you? Zer - li - na. And you are - Ma -

(linking arms with Masetto, the other arm around Zerlina's waist.) Don Giovanni.



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 the peasant-girls)



ve - 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!

Leporello.

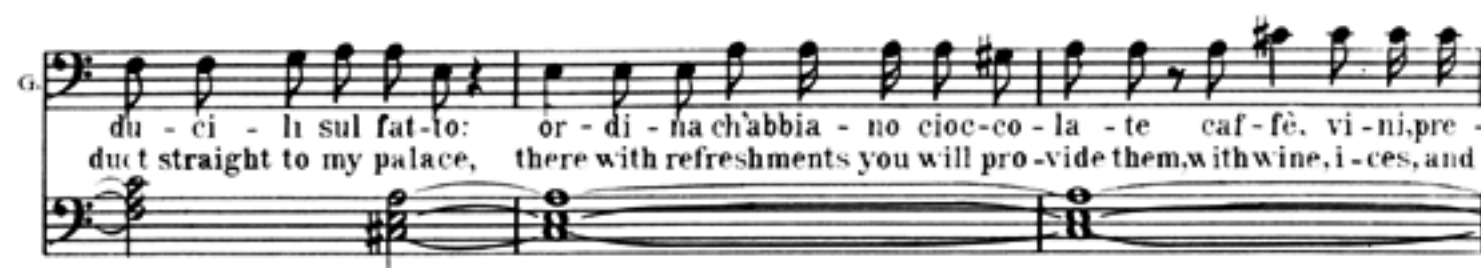


co - sa fai li, bir - bo - ne? Anch' io, ca - ro pa - dro - ne, e - si -  
Ras - cal, what are you do - ing? I too, my wor - thy mas - ter, to these

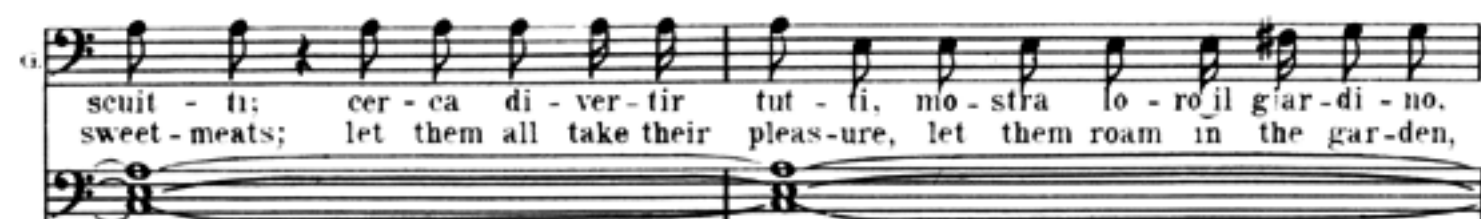
Don Giovanni.



bi - sco la mia pro - te - 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 -



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



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)



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

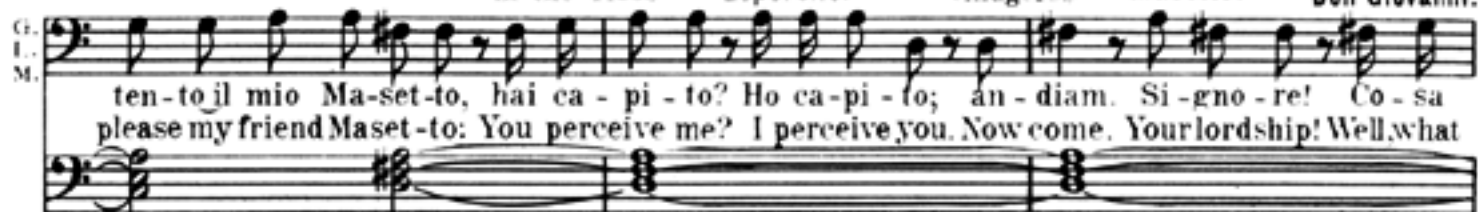
(pokes Leporello  
in the ribs.)

Leporello.

(to the  
villagers.)

Masetto.

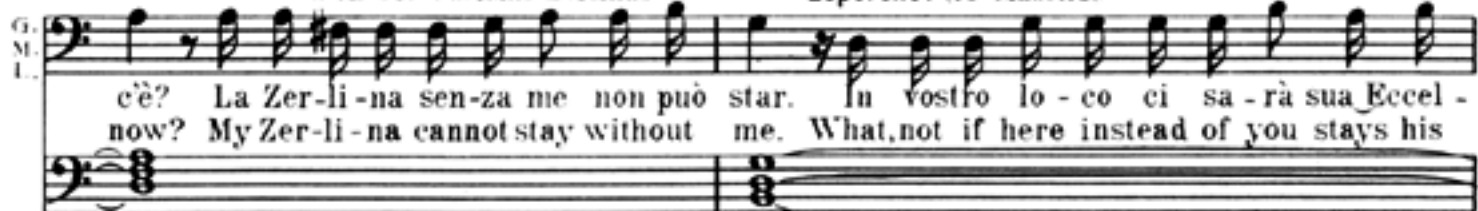
Don Giovanni. 57

G. M. I. 

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

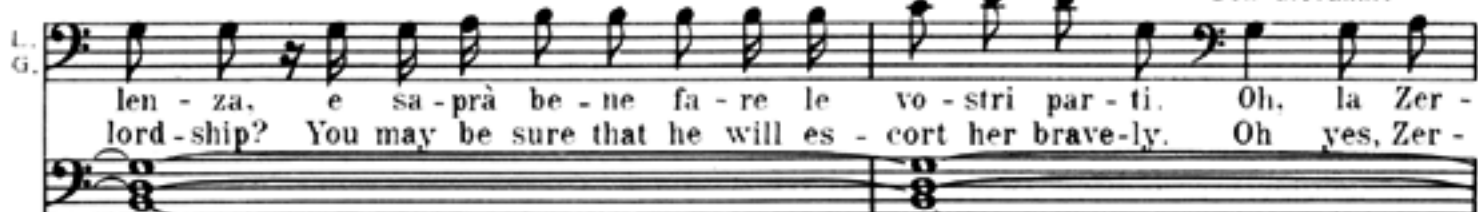
Masetto. (While the rest enter the inn.  
Don Giov. detains Zerlina.)

Leporello. (to Masetto)

G. M. I. 

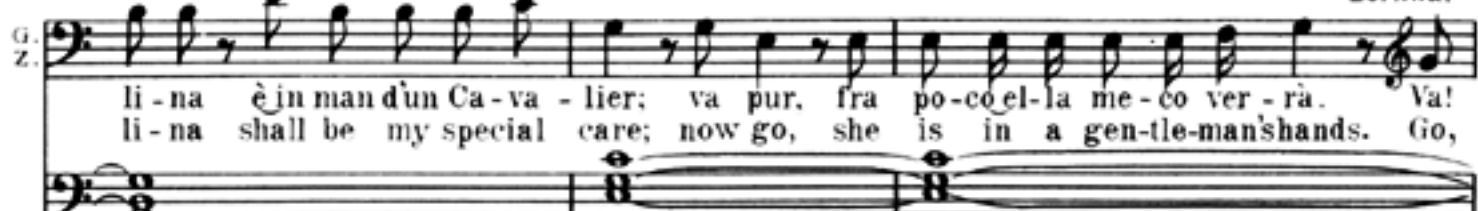
c'è? La Zer-li-na sen-za me non può star. In vostro lo - co ci sa - rà sua Eccel -  
now? My Zer-li-na cannot stay without me. What, not if here instead of you stays his

Don Giovanni.

L. G. 

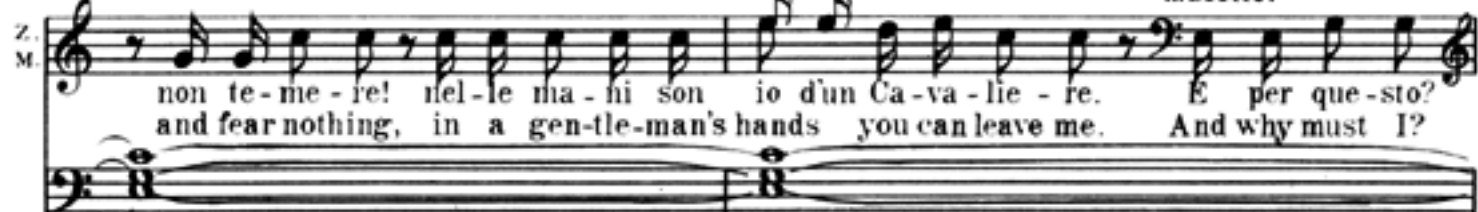
len - za, e sa - prà be - ne fa - re le vo - stri par - ti. Oh, la Zer -  
lord-ship? You may be sure that he will es - cort her brave-ly. Oh yes, Zer -

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.

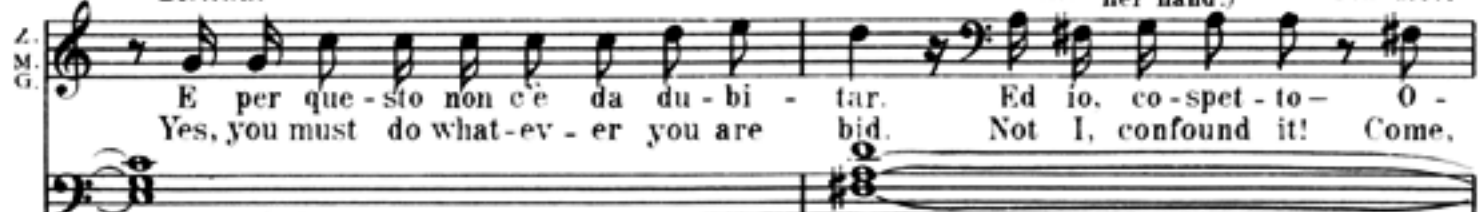
Z. M. 

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.

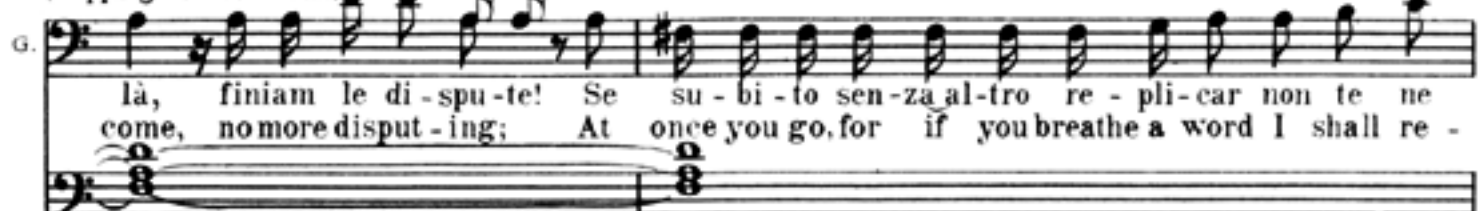
Masetto. (trying to take  
her hand.)

Don Giov.

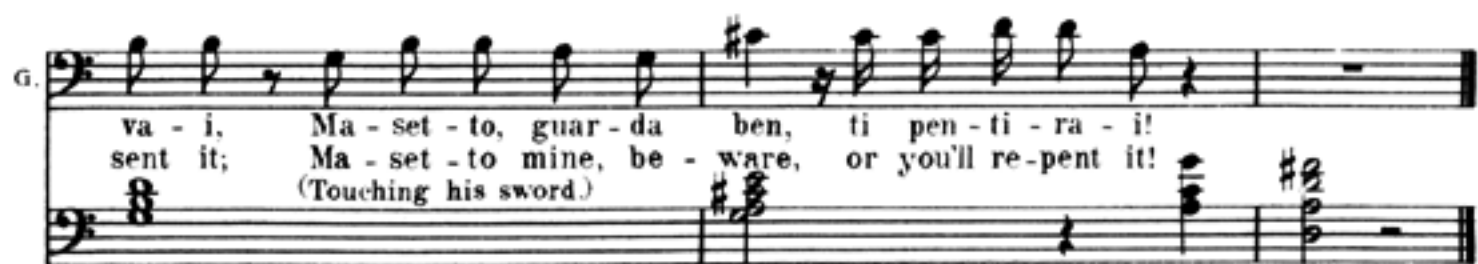
Z. M. G. 

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.

Allegro di molto.

Masetto. (dumbfounded, staring at Don Giovanni)

M. *Ho ca - pi - to, Si - gnor, sù!*  
*Oh, of course, Sir, I perceive,*

Piano. *Tutti. Vlns. & Cor.*  
*Wind.*

M. *Si - gnor, sù! Chi - no il ca - po e me ne vo, giacche*  
*I perceive! At your wish I'm deaf and dumb, I will*

M. *pia - cea voi oo - sì, al - tre re - pli - che non fo, no, no, no, no, no, no, non*  
*hum - bly take my leave, ne'er to common sense suc - cumb. No, no, no, no, no nev - er -*

M. *fo, Ca - va - lier voi sie - te già, du - bi.*  
*more. You're a gen - tle - man, I know, That to*

M. *tar non pos - so af - fe, me lo di - ce la bon - tà che vo - le - te a - ver per*  
*doubt were wrong in - deed, Vul - gar loves you can't al - low Gen - tle wishes to im -*

*Tutti. cresc. f.*  
*Vlns. Wind. Vlns. Wind.*

The musical score is written for voice and piano. The voice part is in bass clef with a key signature of one flat (B-flat major). The piano accompaniment is in treble and bass clefs. The score is divided into five systems. The first system shows the beginning of the piece with the title and tempo. The second system contains the first two lines of the vocal line. The third system contains the next two lines. The fourth system contains the next two lines. The fifth system contains the final two lines. The piano part includes various dynamics and markings such as 'Tutti', 'Vlns. & Cor.', 'Wind.', 'p', 'cresc.', and 'f'. The vocal line includes Italian and English lyrics.

(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

(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!

(to Zerlina)

(aside, bitterly.)

M  
Re-sta, re - sta! È u - na co - sa mol - to o - ne - sta!  
Stay be-hind here! 'Tis not what I thought to find here!

(to Zerlina and Don G.)

(sarcastically to Zerlina.)

M  
Faccia il no-stro Ca - va - lie-re Ca - va - lie-ra an-co - ra te, Ca - va -  
Al - ways trust a no - ble's hon - or, this should be the vassal's creed, this should

(aside to Zerlina.)

M  
liera an-co - ra te. Bric-co - nac-cia, ma - lan - dri - na! fos-tio -  
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!*

(to Leporello) (to Zerlina.)

M. *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 —*

M. *mol - to - 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.)

M. *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*



v. 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, <sup>ten.</sup> Al - ways trust a no - ble's

v. lie - re Ca - va - lie - ra an - co - 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

v. 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.)

## Recit.

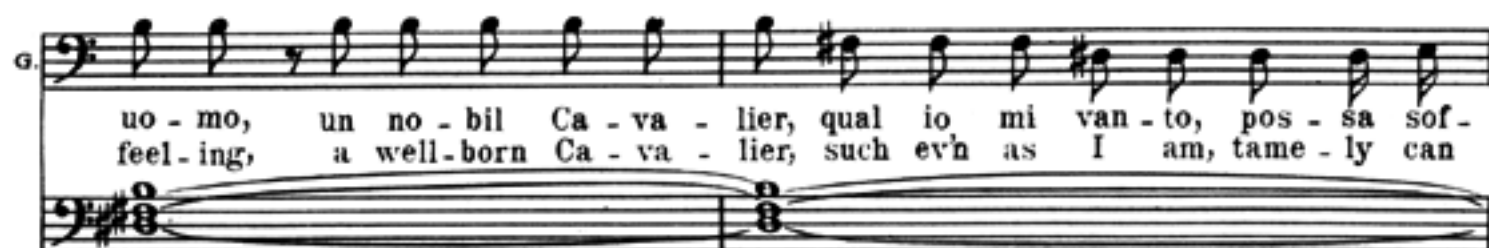
Don Giovanni.

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

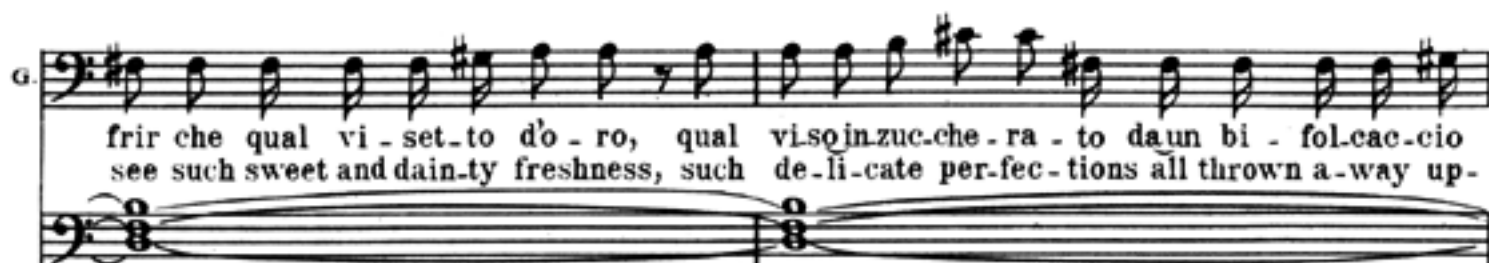
(trying to embrace her) Zerlina. (drawing back.)

Don Giovanni.

ben? sò far pu - li - to? Si - gno - re, è mi ma - ri - to! Chi? co - lui? vi par che un o - nest'  
well, my pretty dai - sy? My lord, he's my af - fi - anc'd! Who? that clown? think you a man of

G. 

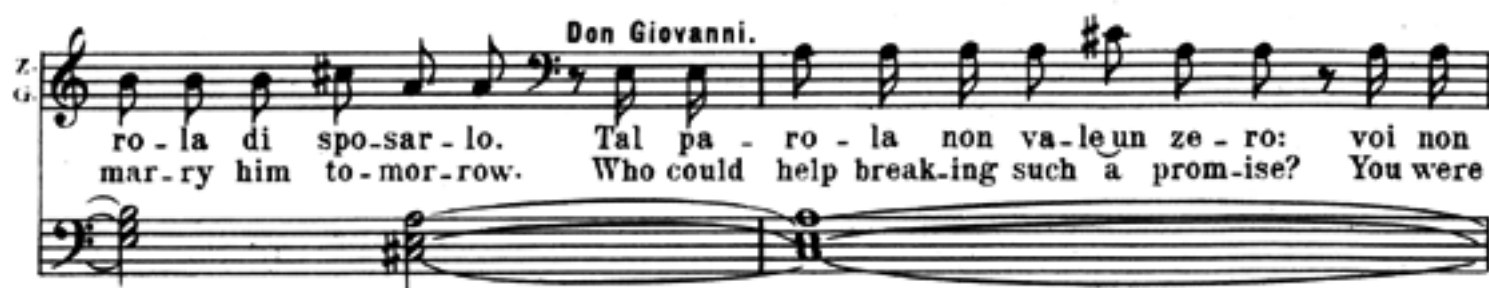
uo - mo, un no - bil Ca - va - lier, qual io mi van - to, pos - sa sof -  
feel - ing, a well - born Ca - va - lier, such ev'n as I am, tame - ly can

G. 

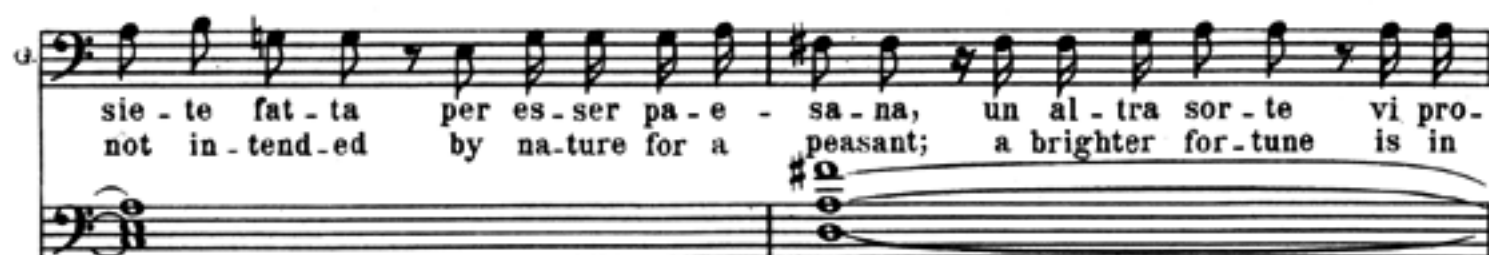
frir che qual vi - set - to d'o - ro, qual viso in zuc - che - ra - to da un bi - fol - cac - cio  
see such sweet and dain - ty fresh - ness, such de - li - cate per - fec - tions all thrown a - way up -

Z. 

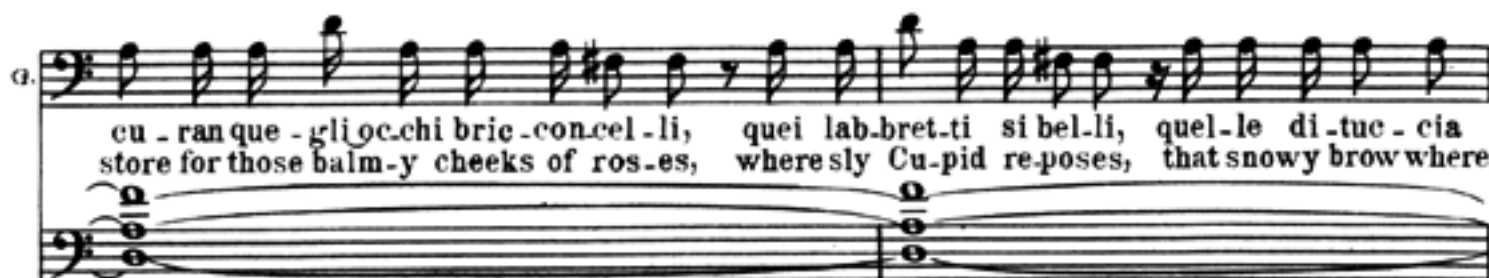
Zerlina.  
vil sia stra - paz - za - to? Ma Si - gnor, io gli die - di pa -  
on a sense - less rus - tic? But, my Lord, I have prom - is'd to

Z. 

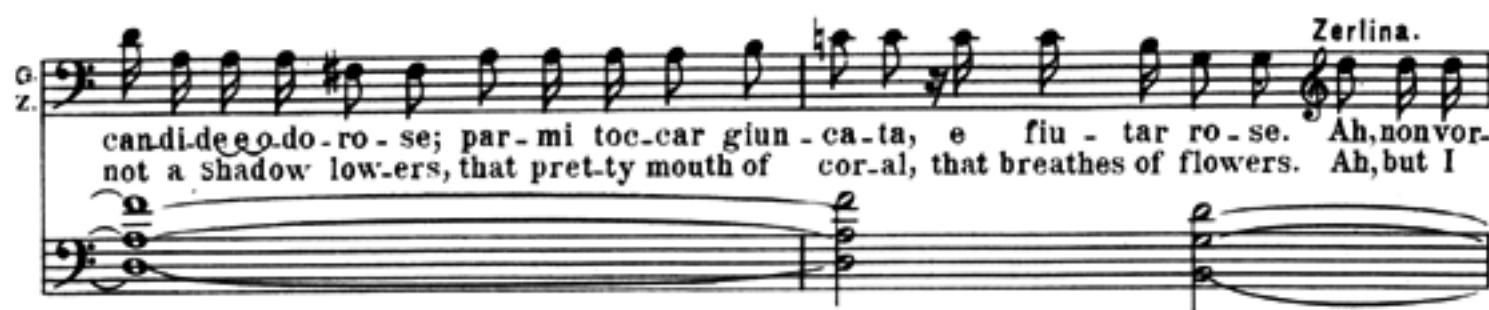
Don Giovanni.  
ro - la di spo - sar - lo. Tal pa - ro - la non va - le un ze - ro: voi non  
mar - ry him to - mor - row. Who could help break - ing such a prom - ise? You were

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 brie - con - cel - li, quei lab - bret - ti si bel - li, quel - le di - tuc - cia  
store for those balm - y cheeks of ros - es, wher - sly Cu - pid re - poses, that snowy brow where

Z. 

Zerlina.  
candi - 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.

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 coun - try maid - ens court with

Don Giovanni.

ne - sti esin - 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 noble

tà ha di - pin - ta ne - gli oc - chi l'ò - 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 j - stan - te lo 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.,

## Duetto.

Andante.

Don Giovanni.

G.  
Là ci da-rem la ma-no, là mi di-rai di sì;  
Give me thy hand, oh fair-est, Whisper a gen-tle "Yes;"

*p* Strings.

Z.  
ve-di, non è lon-ta-no, par-tiam, ben mio, da-qui. Vor-rei, e non vor-  
Come, if for me thou car-est, With joy my life to-bless. I would, and yet I

Strings. *p* Strings.

Z.  
re-i, mi trema un po-co il cor, fe-li-ce è ver, sa-re-i,  
would not, I dare not give as-sent, A-las! I know I should not,

Z.  
ma può burlar-mi an-cor, — ma può bur-lar-mi an-cor! Vie-ni, mio bel di-  
Too late I may re-pent, — Ah! too late I may re-pent! Come, dearest, let me

*Tutti.*

Z.  
let-to! Mi fa-pie-tà — Ma-set-to!  
guide thee. Ma-set-to sure will chide me!

Don Giovanni.  
Io can-gie-rò tuo —  
Danger shall ne'er come

*Tutti.*

## Zerlina.

G. Z. 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 -

*p* *Cor.* *Tutti.* *p*

(Donna Elvira appears on the verandah of the main building, and watches what is going on.)

Z. for - te!  
ny thee!

G. Don Giovanni.  
Vie - ni! vie - ni! Là ci da - rem la ma - no,  
Come then, Come then! Give me thy hand, oh fair - est!

*sf*

Z. rei, e non vor - re - i, Mi tremaun po - co il  
would, and yet I would not, I dare not give as -

G. Là mi di - rai di sì,  
Whisper a gen - tle "yes?"

*p*

Z. cor;  
sent. ma \_\_\_\_\_ può bur - lar - - mi an -  
Ah, \_\_\_\_\_ but I may \_\_\_\_\_ re -

G. par - tiam, ben mio, da qui.  
With joy my life thou't bless.

(disengaging)

cor. pent! Mi fa - pie - tà - Ma - set - to; pre -  
 Ma - set - to - sure will chide me. Ah, —  
 (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

herself, and escaping to other side.)

— 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.

sor - te. An -  
 nigh thee. Oh

(throwing herself into his arms.) **Allegro.**

(insistently) An - diam! An - diam, an - diam, mio be - ne, — a  
 I come! With thee, with thee, my treasure, — This

diam! An - diam! An - diam, an - diam, mio be - ne, — a  
 come, Oh come! With thee, with thee, my treasure, — This

**Allegro.**

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!

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 — dun'  
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 — dun'  
With thee, with thee, my treasure, This life is naught but pleasure, — My

(Donna Elvira descends the steps, and

Z. in - no - cen - te a - mor!  
heart is — fond - ly thine!

G. in - no - cen - te a - mor!  
heart is — fond - ly thine! An - diam!  
Oh come!

*fi.* *p* *pizz.*

posts herself at centre, back.)

Z. An - diam! I come!  
An - diam! I'm thine!

G. An - diam!  
Thou'rt

*arco*

Z. An - diam, mio bene, an - diam, le pe - ne a ri - sto - rar, dun  
My heart is fond - ly thine, my heart is fond - ly thine, my

G. An - diam, mio bene, an - diam, le pe - ne a ri - sto - rar, dun  
mine! My heart is fond - ly thine, my heart is fond - ly thine, my

Z. *tr*  
 in - no - cen - te a - mor!  
 heart is fond - ly thine! (Exeunt, arm in arm.)

G. *tr*  
 in - no - cen - te a - mor!  
 heart is fond - ly thine!

## Recit.

Donna Elvira (desperately, intercepting Don Giovanni.)

F. *f*  
 Fer - ma - ti, scel - le - ra - to! il ciel mi fe - ceu - dir le tue per -  
 Leave her, thou vile se - du - cer! By heav'n I'm sent, thy per - fi - dy to

F. *f*  
 fi - die; io so - no a tem - po di sal - var que - ste mi - se - rain - no -  
 wit - ness, and to pre - vent thee from de - lud - ing this poor girl's in - ex -

F. *f*  
 Z. *f*  
 cen - te dal tuo bar - ba - ro ar - ti - gliol 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. *f*  
 sen - to! (Amor, con - si - gliol) 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.)

F. *f*  
 tir - mi? Di - ver - tir - ti? è ve - ro! di - ver - tir - ti! io so, cru -  
 pas - time? Harmless pas - time? In - deed, Sir! harmless pas - time! De - ceit - ful



Zerlina. (anxiously, to Don G.)

F. Z.  
de - le, co - me tu ti di - ver - ti. Ma, Si - gnor Ca - va - lie - re, è verquech'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.)

Z. G.  
di - ce? La po - ve - ra infe - 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

G.  
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.

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

*Strings throughout.*

E.  
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!*

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*  
*tra - 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

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!

(perceiving Don G.)

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 -

A. G. Don Giovanni.  
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-*pas*-sion? (Now I

G. (aside.) (aloud, to D. Anna.)  
de - re che il dia - vo - lo le ha det - to qual - che co - sa.) Che do - man - da! per - ché?  
wonder if that same fiend has set her on to track me.) What a question! And why?

A. G. Donna Anna. Don Giovanni. (aside.)  
Bi - so - gno ab - bia - 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

G. (aloud)  
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

G. (With much warmth.)  
man, que - sto fer - ro, i be - ni, il san - gue spen - de - rò per ser -  
hand, my pos - ses - sions, 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. *vo - stro? Ah, ti ri - tro - vo an - cor, per - fi - do mo - stro?*  
 F. *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 - di quel bar - ba - ro, te vuol tra - dir an - cor.*  
*Know that his vows are writ in air, I their de - ceit have known.*

*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

O. *Don Octavio.*  
*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

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 bittergriefwere

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 bittergriefwere

A. ta!  
 taught! Don Giovanni (whispers, D. Elvira listens.)

O. ta! 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 -

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

Donna Elvira.

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

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


## 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. 



A. Cer - to mo - to di - 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

C. Cer - to mo - to di - gno - to tor - men - to  
Sure some cause there must be for this rav - ing!

G. (aside) Cer - to mo - to di - gno - to tor - men - to  
Would to heav'n I could stop all this rav - ing!

*Fl. 3*  
*Vins.* *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 ven - geance

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,  
Quit like one who is mad she's be - hav - ing!

*cresc.* *f* *p*



A. *che mi di - ce per quel - la in - fe - li - ce*  
None can tell, none can tell what be - fell — thee,

E. *sen - to, Che mi di - ce di quel tra - di -*  
crav - ing! Who will tell thee, who'll tell what be -

O. *Che mi di - ce per*  
None can tell, none can

G. *Che mi di - ce per quel - la in - fe -*  
None can tell, none can tell what be -

*Vla.*  
*Cor.*  
*Viol.*

A. *cen - to co - se, che in - ten - der, che in - ten - der non sa, no,*  
None can tell what this grief, what this grief on thee brought, No,

E. *to - re cen - to co - se, che in - ten - der non sa, no, Che mi*  
fell me! Who this grief, who this grief on me brought, No, none can

O. *quel - la in - fe - li - ce cen - to co - se, che in - ten - der non sa, no,*  
tell what be - fell thee, what this grief, what this grief on thee brought, No,

G. *li - ce cen - to co - se, che in - ten - der non sa, no,*  
fell her, But be cer - tain, her sor - rows are naught, No,

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. no! che in - ten - der non  
no! ah no, none can

G. no! cen - to co - se, che inten - der non  
no! oh be cer - tain, her sor - rows are

*p*

A. sa, che in - ten - der non sa!  
tell! Ah no, none can tell!

E. 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!

O. sa, che in - ten - der non sa!  
tell. Ah no, none can tell!

G. sa, cen - to co - se che inten - der non sa!  
naught, Oh be cer - tain; her sor - rows are naught.

*v/a.*  
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. 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.)

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!

F. Donna Elvira. (to Don G.)  
Eun-tra-di-to-re, men-ti-vile be-

G. Don Giovanni. (tries to separate D. Anna and Elvira.)  
Oh heed my prayer! Vile be-  
rel-la! In-fe-li-ce!  
sor-row! quite de-ment-ed!

A. In-co-me-

F. O. to-re, men-ti-to-re, men-ti-to-re! In-co-me-  
tray-er, vile be-tray-er, vile be-tray-er! Soon me-

G. Don Octavio.

*Vns.*  
*p*

A. min-cio a du-bi-tar.  
thinks, the truth we'll know.

O. min-cio a du-bi-tar.  
thinks, the truth we'll know. (softly to Donna Elvira.)

G. Zit-ta, zit-ta, che la gen-te si ra-du-na 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.)  
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,  
car. shamed.

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

Donna Anna (aside, observing Don Giovanni.)  
Que - gli ac - cen - ti sì som -  
Is he threat - 'ning? is he  
tut - ti pa - le - sar! Non sperarlo, o sce - le - ra - to!  
thee I am defam'd! (aside) Villain! darest thou to blame me?  
Don Octavio.  
Don Giovanni.  
Que - gli ac - cen - ti sì som -  
Is he threat - 'ning? is he  
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  
Vins.

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 -

A. *cresc.* giar - - si di co - lo - re, son in -  
loud and an - gry whispers? These are

E. *cresc.* le tue colpe, 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 -

O. *cresc.* giar - - si di co - lo - re, son in -  
loud and an - gry whispers? These are

G. *cresc.* den - te, vi fa - re - te cri - ti - car,  
hav - ing makes me quite of thee a - shamed,

*Clar.* *p*

A. *f* di - zi trop - po e - spres - si, *p* che mi  
 signs not hard in read - ing, That her

E. sar, ho per - du - ta la pru - den - za!  
 fram'd. Thro' the world I will pur sue thee.

O. di - zi trop - po e - spres - si, *p* che mi  
 signs not hard in read - ing, That her

G. *p* sia - te un po - co più pru - den - te!  
 Hush and stay thy sil - ly rav - ing!

A. fan de - ter - mi - nar, che mi  
 griefs by him were fram'd, That her

E. *p* Non spe - rar - lo! ho per - du - ta la pru -  
 As a trai - tor! 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! si, ra - du - na a noi d'in - tor - no!  
 Hush, be si - lent! Thoult a rab - ble gath - er round us!

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 traitor 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 gente siate un poco più pruden - te!  
Husband stay thy silly raving, Thou't 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. G.*  
*pp*



## Recit.

Don Giovanni.

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

vo - glio che faccia unpre - 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.)

vir - vi poss' i - o, in mia ca - sa v'aspet - 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 10<sup>a</sup> "Don Ottavio! son morta!,"

## Recitative.

## Allegro assai.

Donna Anna. (in extreme agitation.)

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

*Tutti*

*Basso*

(throwing her  
self into his  
arms)

Don Octavio.

Donna Anna. arms)

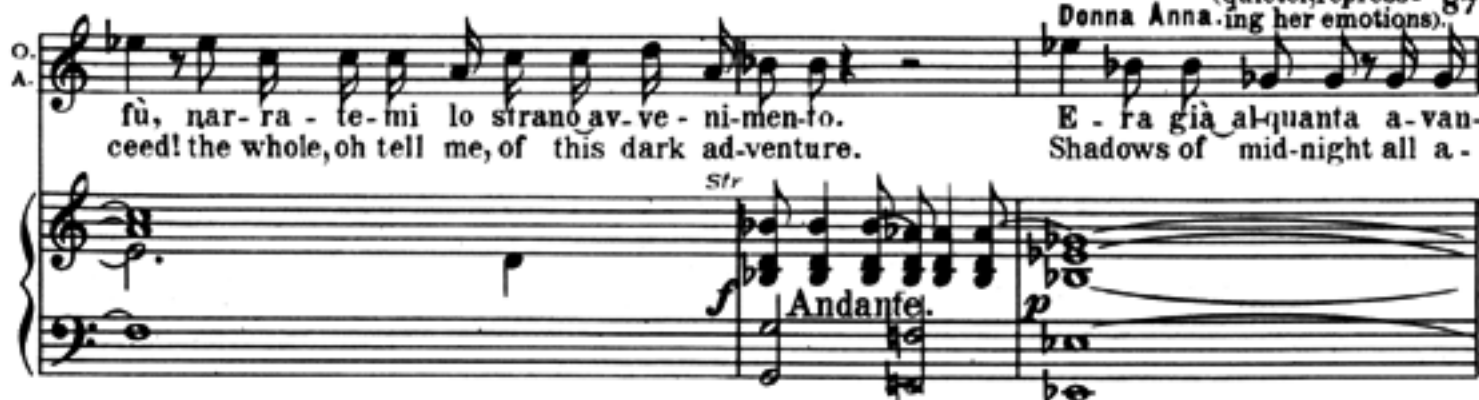
mor - ta! Co - sa è sta - to?  
help me! What dis - turbs thee?

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

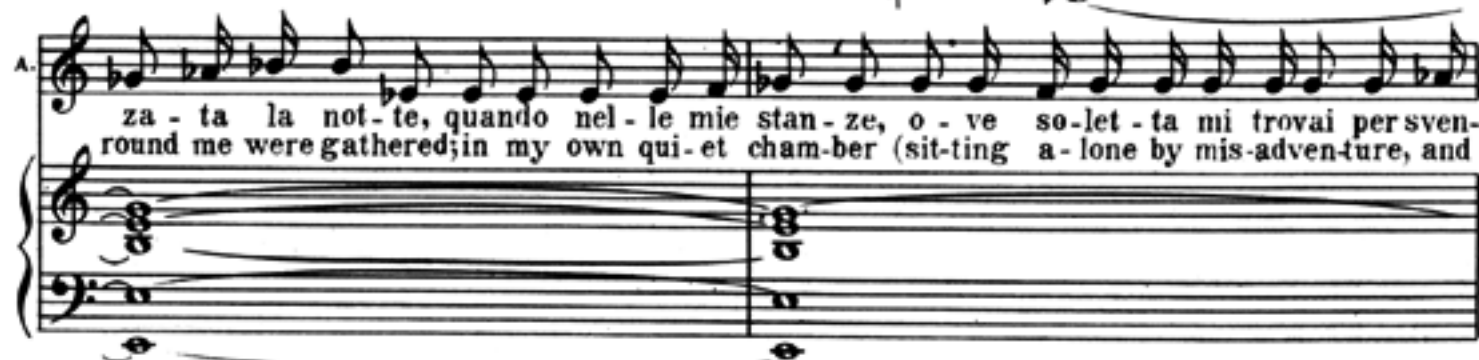


O.  
A.  
fù, nar-ra - te - mi lo strano av - ve - ni - men - to. E - ra già al - quan - ta a - van -  
ceed! the whole, oh tell me, of this dark ad - ven - ture. Shadows of mid - night all a -

*Str*  
*Andante.*  
*p*



A.  
za - ta la not - te, quan - do nel - le mie stan - ze, o - ve so - let - ta mi tro - vai per sven -  
round me were gathered; in my own quiet cham - ber (sit - ting a - lone by mis - ad - ven - ture, and



A.  
lu - 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, wrappd 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.  
gan - no e - rajl mi - ol! Stel - le! Se - gui - tel! Ta - ci - to a me sap -  
great was my er - ror! Hor - ror! con - ti - nuel! 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 struggled:

*Tempo I.*  
*Tutti*

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,

*p Andante.*

A. *e coll' al - tra mi 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 -

*Don Octavio in extreme agitation, Donna Anna.*

A. *vii - ta. Per - fi - do! e al - fin? Al - fi - ne il duol, lor - ro - re dell' in - fa - me at - ten -*  
sist him. Mis - cre - ant! and then? At last my dread, my hor - ror of the das - tard - ly

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

*Don Octavio.*

A. *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

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

*f* Tempo I.

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

A. di-fa-men-te! 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; Il 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 piu for-te, com-pie 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.)

A. *com - pie il mi - sfa - 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. A. *Or sai, chi l'o -*  
*The wretch now thou*

*Strings.*

Piano. *p*

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

*Ob. Fag. 3*

A. *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. 3*

*Strings.*

*Fag. 3*

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

*Cornù sustatu.*

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 li - rain te lan - gue d'un giu - sto fu - ror,  
cry ing, My heart will be riv - en, If thou break thy oath!

*Ob.* *Vins.* *Tutti.*

*Fags.* *Bassi.*

*largamente*

A. *lung.*  
 dun giu - sto fu - ror! Or sai chi lb -  
 Re - mem - ber thy oath! The wretch now thou

A. *lung.*  
 no - re ra - pi - re a me vol - se, chi  
 know - est who sought my be tray - ing, and

A. *lung.*  
 fù il 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

A. *lung.*  
 tol - se, ven - det - ta ti chieg - gio, la  
 slay - ing. For jus - tice I sue thee, I

A. *lung.*  
 chie - de il tuo cor, la  
 ask of thy troth, I

A. *lung.*  
 chie - de il tuo cor! Ram - men - ta la pia - ga, ri -  
 ask of thy troth! 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*

A. *chie - de il tuo cor, la*  
*ask of thy troth, I*

A. *chie - de il tuo cor, ven-det - ta ti chieg - gio, la chie - de il tuo*  
*ask of thy troth, For jus - tice I sue - thee, I ask of thy*

*Winds sustain*

A. *cor, ven-det - ta ti chieg - gio, la chie - de il tuo cor, la chie - de il*  
*troth, For jus - tice I sue - thee, I ask of thy troth, for jus - tice -*

A. *- tuo cor, la chie - de il tuo cor, la chie - de il tuo*  
*- I sue, I ask of thy troth, for jus - tice I*

A. cor, la chie - de il tuo cor; ven - det - ta ti chieggio, la  
sue, for jus - tice I sue, for jus - tice I sue thee, I

A. chie - de il tuo cor!  
ask of thy troth! (Exit)

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 il ve - ro 6 - gni  
no - ble can be guil - ty! Close - ly I will pur - sue him, till the

O. mez - zo si cer - chi; lo sen - to in pet - to e di spo - so e da -  
truth is dis cov - erd, 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.



be-ne, sèl-la non l'ha, e non ho be-ne, sèl-la non l'ha! \_\_\_\_\_  
 torments, From her to part, Oh worst of tor-ments, From her to part! \_\_\_\_\_

*Wind*  
*cresc.*

Dal-la sua pa-ce la mia di-pen-de, quel ch'è lei pia-ce, \_\_\_\_\_  
 On her, my trea-sure, all joy de-pend-eth, life hath no plea-sure, —

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* *Cor.* *p* *cresc.*  
*Str*

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* *on Fl.*

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*

mor - te, mor - te mi dà. mor - te mi dà, qualche le in-  
tor - ture, tor - ture my heart, tor - ture my heart; sorrows that

cre - sce, morte mi dà (Exit.)  
grieve her, torture my heart.

Recit. (enters from the tavern; after him  
Leporello Don Giovanni, from his villa.)

Io deggio ad ogni pat-to per sempre abandonar questo bel mat-to! ec - co - lo qui;  
I'll stay with him no longer. I will not have this mad-man for a master! See, there he comes,

Don Giovanni. (gaily)  
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.  
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.  
ca - sa, co - me mor-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!

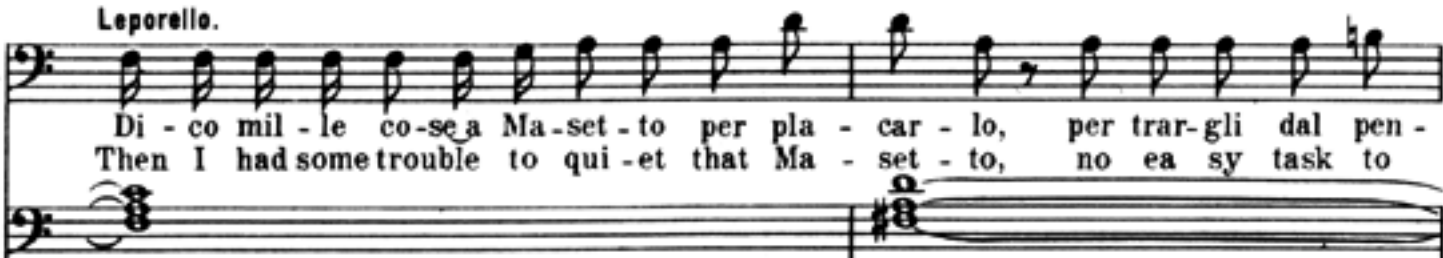
Leporello.

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.

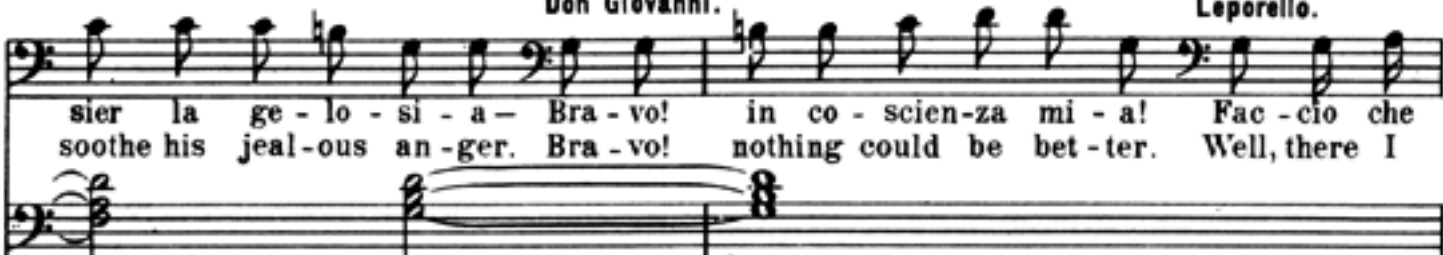
L.  ra - lo si be - ne a star con vo - i, cer - co d'in - trat - te - ner - li. Bra - vo!  
shin - ing ex - am - ple well has taught me, I for a while de - tain'd them - Bra - vo!

Leporello.

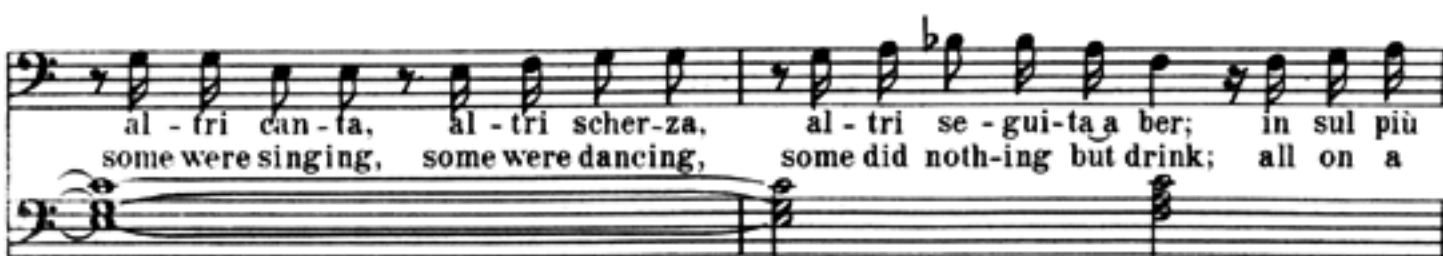
L.  Di - co mil - le co - se a Ma - set - to per pla - car - lo, per trar - gli dal pen -  
Then I had some trouble to qui - et that Ma - set - to, no ea sy task to

Don Giovanni.

Leporello.

L.  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

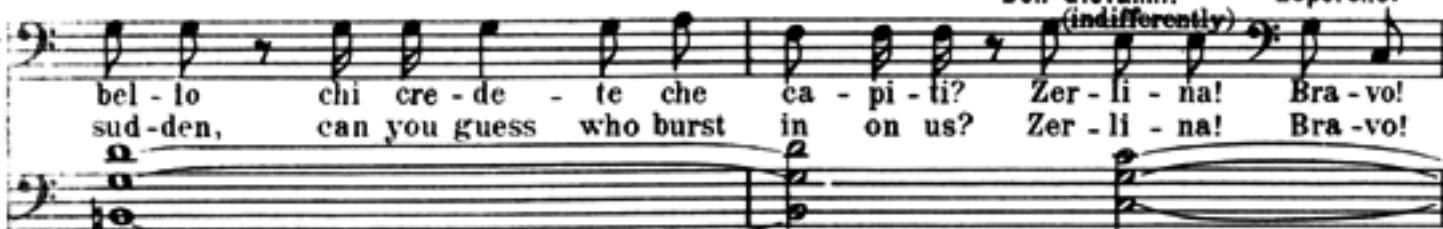
L.  be - va - no, e gli no - mi - nie le don - ne son già mez - zi ub - bri - ac - chi:  
feast - ed them, the wine was flowing free - ly, they re - gal'd them - selves no - bly,

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.

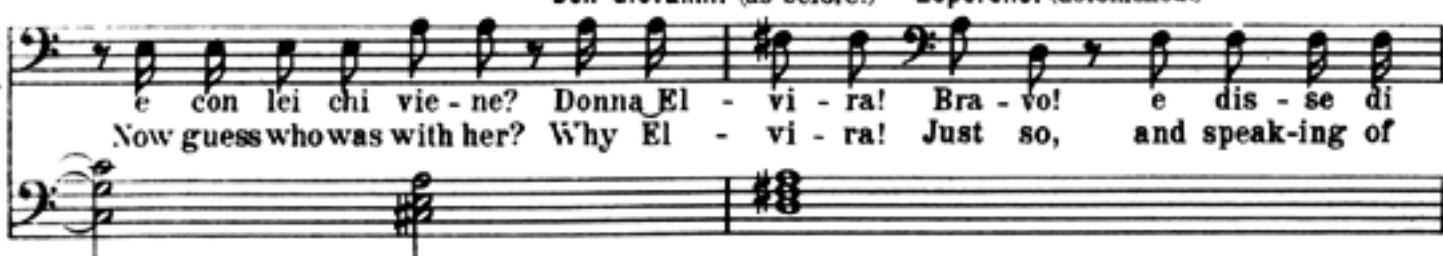
Leporello.

(indifferently)

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.  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.

L. G. 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.

L. G. 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.

L. G. 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. G. por - 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.

L. G. tra - i, e sul - la via so - let - ta la la - scia - i. Bra - ve!  
pock - et; out - side she may pur - sue her lam - en - ta - tions, Le - po -

L. G. 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

L. G. 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

L. G. que - ste con - ta - di - not - te; le vo - glio di - ver - tir finchè vien not - te.  
with their gaysports invite me, we will return to them, I'll now de - light me.

Nº 11. "Finch' han dal vino.,  
Aria.

Presto.

G. 

*Flauti., Ob., Cl., Fag., Corni & Strings.*

Don Giovanni.

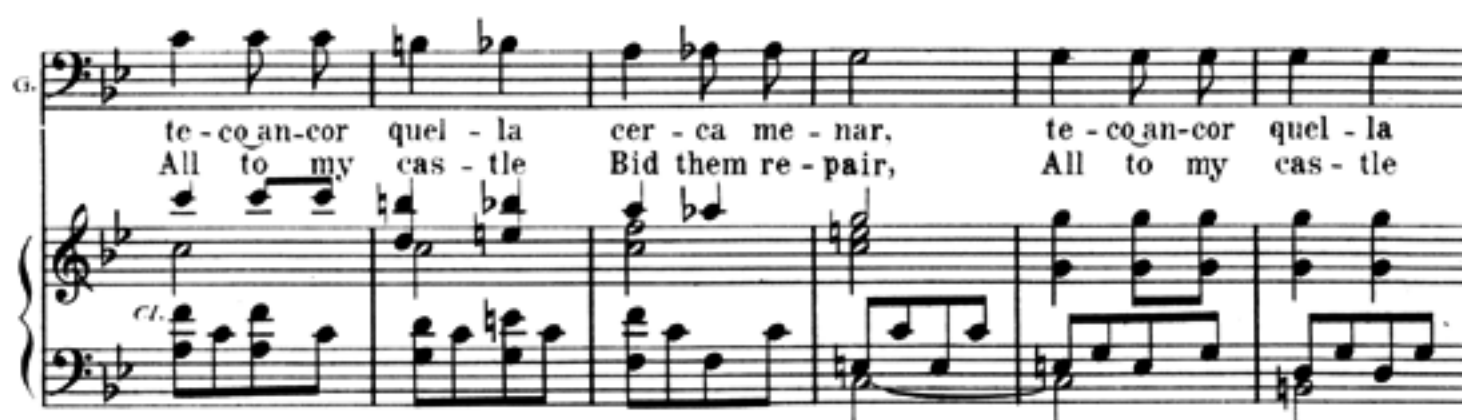
G. 

Finch'han dal vi - no cal - da la te - sta, u - na gran  
For a ca - rousal Where all is madness, Where all is

(to Leporello)

G. 

fe - sta fa pre - pa - rar! Se tro - vi in piaz - za qual - che ra - gaz - za,  
gladness, Do thou pre - pare. Maids that are pret - ty, Dames that are wit - ty,

G. 

te - co an - cor quel - la cer - ca me - nar, te - co an - cor quel - la  
All to my cas - tle Bid them re - pair, All to my cas - tle

G. 

cer - ca me nar, - cer - ca me - nar, - cer - ca me - nar. Senza alcun  
Bid them re - pair, - bid them re - pair, - bid them re - pair. I'll have no



G. *or-di-ne la danza si-a, chi'l menu-et-to, chi la fo-li-a,*  
*dis-ci-pline, Fol-ly shall rule it, Some minu-et-ting, Each oneshall fool it,*

*f p* *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 theyare fair, Some minu-et-ting, so theyare*

*f p* *f p* *Ob. Cl. Fag. Fl. p*

G. *lar, chi la fol-li-a fa-rai bal-lar, chi l'a-le-ma-na*  
*fair, Each oneshall fool it, so theyare fair, Some a fan-dan-go,*

G. *fa-rai bal-lar! Ed io frat-tan-to dall' altro can-to conquesta e quella*  
*so theyare fair! Then in the gloaming, Pen-sively roaming, Some pretty damsel*

*Ob. Cl. & Cor. sustain.*

G. *vo'a-moreggiar, vo'a-mo-reg-giar, vo'a-mo-reg-giar; Ah, la mia*  
*With mewill 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 aumen - tar,*  
*plenty My list a - dorning, Will, ere the morning, Not say me nay,*

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*

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, Dams that are wit - ty, All to my cas - tle bid them re -*

*Tutti.*

G. *nar. Ah la mia li - sta do - man mat - ti - na*  
*pair. For a ca - rousal where all is madness,*

*Fl. Vln.* *Fl. & Str.*

G. *du - 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 - ci - pline,*

*Tutti*

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,*

G. *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.*

G. *dù - na de - ci - na de - vi aumen - tar, dù - na de - ci - na de - vi aumen -*  
*Will, ere the morning, Not say me nay, Will, ere the morn - ing, Not say me*

G. *tar, dù - 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*

G. *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.*

*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. 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. Z. 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

M.  
uom: ab-bando-nar - mi il di del-le mie noz-ze! porre in fron-te a un vil-la-no d'o-  
on, for him you leave me on the eve of our marriage, both your faith and my honor for -

M.  
no-re que-sta mar-ca d'in - famia! Ah, se non fos-se, se non fos-se lo scanda-lo,  
getting, you rush on to your ru-in! Oh it is too much, if I did not contain my-self

(goes excitedly to other side.) Zerlina. (interrupting him)  
Z.  
vor - re - i - Ma se col-pa jo non ho, ma se da lui in-gan-na-ta ri -  
I'd strike you. But it was not my fault; if for the mo-ment his flatter-y

Z.  
ma - si, e poi che te-mi? tran - quil - la - ti, mia vi - ta: non mi toc-  
pleased me, how could I help it? Now think of him no long-er, there was no

Z.  
cò la pun-ta del-le di - ta: non me lo cre - di? In-gra - to! vien  
harm, his words I scarcely answered. Say you be - lieve me! un-grateful! come

(agitatedly)  
Z.  
qui: sfo - ga - ti, a - maz - za - mi, Fa tut - to di me qualche ti  
here, strike me then, I'll bear it all, kill me if you think my fault so

(tenderly)  
Z.  
pia - ce; Ma poi, Ma - set - to mi - o, ma poi fa pa - ce.  
heinous, and then, my own Ma - set - to, peace be be - tween us.

*attacca l'aria*

Nº12. "Batti, batti, o bel Masetto.,

Aria.

Andante grazioso.

Zerlina.

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line (marked 'z.' for Zerlina) and a piano accompaniment (piano and bass staves). The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is 'Andante grazioso'. The score includes various musical notations such as slurs, accents, and trills. The lyrics are in Italian and English. The piano part features a consistent eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal line is characterized by its rhythmic pattern and the use of trills.

*p sempre legato*

Bat - ti, bat-ti, o bel Ma - set - to, la tua po - ve - ra Zer -  
 Canst thou see me, un - for - giv - en, Here in sor - row stand and

li - na: sta - rò qui come a - gnel - li - na le tue bot - te ad a - spet -  
 languish? Oh Ma - set - to, end my an - guish, Come, and let's be - friends a -

tar. Bat - ti, bat-ti la tua Zer - li - na; sta - rò  
 gain. Canst thou see me here stand and languish, Oh Ma -

*Fl. Cln. Fagg.*

*p* *Cor.*

(Masetto crosses over.)

qui, sta - rò qui le tue botte ad a - spet - tar.  
 set - to, end my anguish, Come, and let's be friends a - gain.

*tr* *Wood* *tr*

Lascie - rò straziar mi il cri - ne,  
 Oh believe, I sore re - pent it.

z. 

Lascie-rò cavar-mi gli occhi, e le ca-re tué ma-  
But I did not under-stand. Come, no long-er then re-

z. 

ni - ne lie - ta poi sa-prò ba - ciar, sa - prò ba -  
sent it, give me kind - ly thy dear hand, oh give - thy

z. 

ciar, ba - ciar, sa - prò, sa - prò ba -  
hand, thy hand, Oh give - me thy dear

(Masetto goes away again, but not so crossly; he even steals a few glances at Zerlina.)

z. 

ciar. Bat - ti, - batti, - bel Ma -  
hand. Canst thou see me, un - for-

*Wood Cor. sustain.* *Str.*

z. 

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.)

2. *li - na le tue botte ad a - spet - tar. O bel Ma - set - to!*  
*anguish, Come and let's be friends a - gain. O canst thou see me*

2. *Bat - ti, bat - ti! sta - rò qui, - sta - rò qui - le tue botte ad - a - spet -*  
*Stand and languish, Oh Ma - set - to, end my anguish, Come, and let's be friends a -*

2. *tar. gain. Ah, lo ve - do,*  
*Ah, con - fess it,*

2. *non hai co - re, ah non hai*  
*ah, con - fess it, Ah thou no*

(here Zerlina seizes one of his hands.)

**Allegro.**

2. *co - re, ah, lo ve - do, non hai co - re. Pa - ce, pa - ce, o vi - ta*  
*long - er, thou no long - er canst withstand me. Peace and joy once more shall*



2. *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 -*

2. *gri - a not - tee di - vo - gliam pas - sar,*  
*light - ed All - our days shall sweet - ly glide,*

*Ob. For.*

2. *not - tee di - vo - gliam pas - sar, not - tee*  
*All - our days shall sweet - ly glide, All our*

*Word.*

2. *di - vo - gliam pas - sar, not - tee di - vo - gliam pas -*  
*days shall sweet - ly glide, All our days shall sweet - ly*

2. *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.*

2. *mi - a! in con - ten - to ed al - le - gri - a not - tee*  
*bless us, Not a frown shall e'er dis - tress - us, All our*

*Fl. For.*

*Cor. susk.*

(Masetto, quite persuaded, gazes joyfully on his bride.)

2. *dì - vo - gliam pas - sar, sì, sì, sì, sì, sì, sì, not - tee*  
*days shall sweet - ly glide, yes, yes, yes, yes, yes, yes, All our*

2. *dì - vo - gliam pas - sar, sì, sì, sì, sì, sì, sì, not - tee*  
*days shall sweet - ly glide, yes, yes, yes, yes, yes, yes, All our* *dì - vo - gliam pas -*  
*days shall sweet - ly*

2. *sar, vo - gliam, vo - gliam pas - sar, vo - gliam, vo - gliam pas -*  
*glide, shall sweet - ly sweet - ly glide, shall sweet - ly, sweet - ly*

2. *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-jold me! When a

Don Giovanni (within.)

M.  
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-semble, let all be

Zerlina. (frightened)

G.  
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  
voicemakes 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.

Masetto.

M. *Strs. Fl. & Fag.*

Pre-sto, pre-sto, pria ch'ei venga, por-mi vo' da qual - che  
 Quickly, quickly I'll out-wit him, In some nook I'll creep and

(pointing at the arbor)

M. la - to; ceu - na nic - chia - qui ce - la - to, che - to, che - to -  
 watch him; None will see me, I will watch him; Here in safe - ty -

*Fug. Cor.* *Fl. Ob. Cl.* *Vln.*

(going) Zerlina. (retains him)

M. Z. mi vo' star. Sen-ti, sen-ti! do - ve va - i? ah non fa - sconder, o Ma -  
 I can wait. Softly, softly, Why this hiding? Oh dear Ma - set-to, do not

*mf*

Z. set - to! se ti tro - va, po - ve - ret - to! tu non sai quel che può  
 grieveme, Think that if my lord perceive thee, Sure his an - ger will be

M. Z. far, po - ve - ret-to! tu non sai quel che può far. Fac - cia, di - ca quel che  
 great, sure his anger, oh his an - ger will be - great. Let him say what - e'er he

*Masetto. (angrily)*

*cresc.* *f*

Zerlina.

(Ah, non gio - van le pa - ro - le)  
(All he wish - es straight he seiz - es.)

vu - le. Par - la for - te, e qui t'ar -  
pleas - es. Why, speak out, what art thou

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! Par - la for - te, e qui t'ar  
fear - ing? Why, speak out, what art thou

(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! Ca - pi - rò se m'è fe - de - le, e in qual modo  
fear - ing? I must know if she would blind me, and my anger

vuol pre - ci - pi - tar; quell' in - gra - to, quel cru - de - le, og - gi vuol pre - ci - pi -  
day in sur - ly mood, He doth use me most un - kind - ly, He's to - day in sur - ly

an - dò l'affar! Ca - pi - rò se m'è fe - de - le,  
shall be subdued, I must know if she would blind me,

Z. tar, mood. quell' in-gra-to, quel cru-de-le,  
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. Don Giovanni. (to

M. G. mo-do an-do l'af-far. (Hides in the arbor) Sù! sve-  
an-ger shall be sub-dued. Come, let

*Tutti*

G. the peasants)  
glia-te-vi da bra-vi! Sù! co-rag-gio, o buo-na  
all be mirth and gladness! Deep-ly quaff the draught of

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

(to the servants)  
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

a. 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-quetting, in the gar-den let them

g. dar! gran ri-fre-schi fa-te dar! (Don Giovanni, looking everywhere for Zerlina,  
 stray, gai-ly pass the time a-way. at last discovers her, and then gives Leporello a sign  
 to take the peasants and servants into the villa)

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.

Zerlina (trying to hide herself.)

Tra quest'  
 In this

(exeunt peasants.)

ri - de - re, e scher - zar!  
 turn the night to day!

Andante. *v/n.*

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.)

ve - da. Zer - li - net - ta, mia gar - ba - ta,  
 ceiving. Sweet Zer - li - na, I'm be - side thee.

*Cor.*



Zerlina. (trying to escape).

G. Z. *f*  
 fho già vi-sto, fho 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. Zerlina.

Z. G. Z. *f*  
 vi - a! No, no, re - sta, gio - ja mi - a! Se pie - ta - dea - ve - tejn  
 frighten'd! Oh how fair! with co - lor heighten'd! If thou'rt kind, I pray thee,

Don Giovanni. (indicating the arbor, which

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

(he approaches backwards, drawing Zerlina after him)

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

Zerlina.

Z. G. Z. *f*  
 Ah! sei ve - deil spo - - so mi - o, sò ben  
 Ah, how would Ma - set - - to chide me, If thy

G. Z. *f*  
 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 jo ti vo' far!* *for - tu - na - ta jo 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 jo 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?* *E*  
*Ma - set - to?* *So*

*little confused* *(recovering himself)*

G. *chiu - so là, per - chè?* *La bel - la tua Zer -*  
*sur - ly? Wherefore pray? 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 -

Masetto. (ironically)

Don Giovanni.

G. M. 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 -

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

Zerlina.

Z. Sì, sì, fac - cia - mo co - re, sì, sì, fac - ciamo  
He means us no un - kindness, he means us no un -

G. M. ni - teo - mai con me! Sì, sì, fac - ciamo  
fro - lic, dance and play. He means us no un -

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

Z. 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,

G. 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,

M. 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,

Z. 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!

G. 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!

M. 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.)

## Donna Elvira.

E. *Vlna in G<sup>ve</sup>*

Bi - sog - naa - ver co - rag - gio, o ca - ria - mi - ci mie - i! ei  
 We come in night and darkness, By just re - sent - ment guid - ed, To

## Don Octavio.

E. O. *Vlna in G<sup>ve</sup>*

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

O. *Vlna in G<sup>ve</sup>*

mi - ca di - ce be - ne! co - raggiò a - ver con - vie - ne; di - scac - ciò vi - ta  
 dar - ing crimes re - sent - ing, Her greivous wrongs la - ment - ing, Al - lay thy fears, oh

O. *Vlna in G<sup>ve</sup>*

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

*Corni sustain.*

## Donna Anna.

A. *Vlna in G<sup>ve</sup>*

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

A. *Vlna in G<sup>ve</sup>*

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

*Str.*

A. *lo te - - mo pel ca - ro spo - so, pel*  
*I trem - ble for thee, oh dear - est, for*

A. *ca - ro spo - so, e per noi te - mo an - cor!*  
*thee, oh dearest, And thee, oh gen - tle friend!*

A. *te - - mo pel ca - ro spo - so, pel ca - ro*  
*I fear for thee, oh dear - est, for thee, oh*

A. *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 -*

L. *Don Giovanni. (at the window)*  
 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. *Leporello.*  
 nor!  
 cend! Zi!  
 '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 chie - de - te?  
 What is your pleasure?

L. zi! Si - gno - re ma - schere! Al bal - - lo, se vi  
 'st! ye gen - tle maskers, stay. My mas - ter send s'in -

Don Octavio. (to Leporello).

(to Donna

L. O. pia - ce, vin - vi - tai mio Si - gnor. Gra - zie di tan - to o - no - re! an - vite you An hour with him to spend. Thanks, we ac - cept with plea - sure His

Anna and D. Elvira)

Leporello. (aside)

O. L. 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

A. L. pro - va fa - rà da - mor! Straightway they condes - cend! (Goes in and shuts the window) Thou pow'r a - bove, be - Pro - teg - gail giu - sto - Thou pow'r a - bove, be -

Orchestra *p*

advance to front.)

A. L. cie - lo il ze - lo del mio cor! — Thou near us, Our hopes on thee de - pend! — Thou pro -

E. L. 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

O. L. cie - lo il ze - lo del mio cor! — Thou near us, Our hopes on thee de - pend! —

Wind.



A. teg - ga il - giu - - sto cie - - lo il  
pow'r a - bove, be near us, Our

E. mor, ven-di-chi il giu - sto\_ cie - lo il mio tra - di - to a -  
send! Thou wilt a - venge and hear us: To me thou't jus - tice

O. pro - teg - ga il giu - sto cie - lo il ze - lo del mio  
Thou pow'r a - bove, be near us: Our hopes on thee de -

*Cl.*

*Fog.*

A. ze - lo del mio cor, pro -  
hopes on thee de - pend, Oh

E. mor, il mio tra - di - to, tra - di - to a - mor!\_  
send, to me for - lorn\_ thou't jus - tice send!\_

O. cor, il ze - lo, il ze - lo del mio cor!  
pend, our hopes, our hopes on thee de - pend!

A. teg - ga il - giu - - sto cie - - lo il  
pow'r a - bove, be near us, Our

E. Ven-di-chi il giu - sto\_ cie - lo il mio tra - di - to a -  
Thou wilt a - venge and hear us, To me thou't jus - tice

O. pro - teg - ga il giu - sto cie - lo il ze - lo del mio  
Oh pow'r a - bove, be near us, Our hopes on thee de -

A. ze - lo del mio cor, pro - Thou  
 hopes on thee de - pend!

E. mor, il mio, il mio tra-di - to a - mor, ven-di-chi, ven-di-chi il giusto  
 send, to me for - lorn thoult 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

A. teg - gail giu - sto cie - lo il ze - lo del mio  
 pow'r a - bove, be - near us, Our hopes on thee de -

E. 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, thoult jus - tice

O. teg - gail giu - sto cie - lo il ze - lo del mio  
 pow'r a - bove be - near us, Our hopes on thee de -

A. cor!  
 pend! (All resume their masks.)

E. mor!  
 send! (Exeunt.) (Scene changes to a brilliantly lighted ballroom.)

O. cor!  
 pend!

*Fug.*

*ob.* *Fl.* *Cl.*

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

*Allegro.*

Don Giovanni.

G.

Ri - po - sa - te, vez - zo - se ra - gaz - ze!  
Pret - ty maidens, now rest from your dancing,

L.

Leporello.

Rin - fre - sca - te - vi, bei gio - vi -  
Cooling drinks ye all want to re -

G.

Tor - ne - re - tea far presto le paz - ze, tor - ne - re - tea scher - zar e bal -  
If I lose now your presence en - tranc - ing, you must promise me soon to re -

L.

net - ti! Tor - ne - re - tea far presto le paz - ze, tor - ne - re - tea scher - zar e bal -  
fresh ye, If he los - es your presence en - tranc - ing, you must promise him soon to re -

(to the servants)

G.

lar, a scher - zar e bal - lar!  
turn, pro - mise soon to re - turn.

Ehi, Caf - fè! (Refreshments  
Here, some ice! are handed.)

L.

lar, a scher - zar e bal - lar!  
turn, pro - mise soon to re - turn.

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

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

M. 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

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)

Z. tria fer-mi - nar! Sua bon-  
grief it will turn. Don Giovanni. (caressingly.) You're so

M. tria ter-mi - nar! Sei pur va - ga, brillan-te Zer - li - na!  
G. grief it will turn. E - ver charming, my pretty Zer - li - na!

Wind. Vnc.

Leporello. (Amongst the girls, imitating his master.)

Z. fa!  
L. kind! Masetto. (aside, enraged) Sei pur ca - ra, Gia-not-ta, San-dri - na!  
Al-ways love-ly, my fine Al-phon-si - na!

M. La brie - co - na fa fe - sta! Toc - ca  
How the flirt is co-quet-ting! That my

Zerlina. (aside; looking at Masetto).

Z. Quel Ma - set - to mi par stra-lu - na - to, brut - to,  
That Ma - set - to will get in to trou - ble, All my

M. pur, che ti ca - da la te - sta.  
cane to thy back I were set - ting!

Z. brut-to si fa quest'af - far! Quel Ma - set - to mi par - stra-lu -  
planshe is sure to o'er - turn! That Ma - set - to will get - in - to

G. Don Giovanni. (aside) Quel Ma - set - to mi par stra-lu - na - to,  
That Ma - set - to will get in - to trou - ble,

L. Leporello. (aside) Quel Ma - set - to mi par stra-lu - na - to,  
That Ma - set - to will get in - to trou - ble,

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 - lo - do - prar. How to pun - ish this rus - tic I burn!

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

M. **Masetto.** (growing angrier.) Qui bi - so - gna cer - vel - lo - do - prar. How to pun - ish this rus - tic I burn!

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

M. **Masetto.** *Lep.* 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

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 - lo - do - prar, cer - vel - lo - 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 - lo - do - prar, cer - vel - lo - 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!

*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 brie - co - na! mi  
flirt, I see thee! Faith-less flirt, thy af -

*f* *p* *cresc.*

Z. 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.

G. 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!

L. vel - lo a-do - prar, qui bi - so - gna cer-vel - lo a-do-prar! (Enter Don Octavio,  
pun - ish I burn, How to pun - ish this rus - tic I burn! Donna Anna, and  
Donna Elvira, masked.)

M. vuoi di - spe-rar; ah brie - 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.)

L. Ve - ni - te pur a - van-ti, vez - zo - se masche -  
Ye mask-ers fair, to greet you My mas-ter is ad -

*Tutti.* *Str.* *Wind.*

*p*

Don Giovanni. (saluting them.)

L. G. ret-te! È a - per - to a tut - ti quan - ti,  
vanc-ing, Come near - er, I en - treat you, *tr.*

Donna Anna. (curtseying)

A. 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.

E. 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.)

G. 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

A. tà, di ge - ne - ro - si - tà; siam gra - ti  
ball, We join your fes - tive ball, We thank you,

E. tà, di ge - ne - ro - si - tà; siam gra - ti  
ball, We join your fes - tive ball, We thank you,

G. tà, di ge - ne - ro - si - tà; siam gra - ti  
ball, We join your fes - tive ball, We thank you,

Don Giovanni.

G. È a - per - to a tut - ti, a tut - ti  
I pray you en - ter, I pray come



A.  
a tan-ti se-gni di ge-ne-ro-si-tà!  
your kind-ly greet-ing, We join your fes-tive ball.

E.  
a tan-ti se-gni di ge-ne-ro-si-tà!  
your kind-ly greet-ing, We join your fes-tive ball.

O.  
a tan-ti se-gni di ge-ne-ro-si-tà!  
your kind-ly greet-ing, We join your fes-tive ball.

G.  
quanti, vi-va, vi-va la li-ber-tà!  
nearer, Wel-come, wel-come I say to all.

*Strings, Corni Fag. & Tympani.*

(servants place three chairs at left, front.)

Donna Anna.

Donna Elvira. Vi-va la li-ber-tà! la li-ber-tà,  
Wel-come is said to all, is said to all,

Don Octavio. Vi-va la li-ber-tà! la li-ber-tà,  
Wel-come is said to all, is said to all,

Don Giovanni. Vi-va la li-ber-tà! la li-ber-tà,  
Wel-come I say to all, I say to all,

Leporello. Vi-va la li-ber-tà! la li-ber-tà,  
Wel-come is here for all, is here for all,

A.  
E.  
O.  
G.  
L.

Vi - va la li - ber - tà, \_\_\_\_\_ la li - ber - tà, vi - va,  
Wel - come is said to all, \_\_\_\_\_ is said to all, Wel - come,

Vi - va la li - ber - tà, \_\_\_\_\_ la li - ber - tà, vi - va,  
Wel - come is said to all, \_\_\_\_\_ is said to all, Wel - come,

Vi - va la li - ber - tà, \_\_\_\_\_ la li - ber - tà, vi - va,  
Wel - come I say to all, \_\_\_\_\_ I say to all, Wel - come,

Vi - va la li - ber - tà, \_\_\_\_\_ la li - ber - tà, vi - va,  
Wel - come is here for all, \_\_\_\_\_ is here for all, Wel - come,

A.  
E.  
O.  
G.  
L.

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

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

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

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

## Minuetto.

A.  
E. *tà!*  
*all!*

O. *tà!*  
*all!*

G. *(to the musicians.)* *(To Leporello.)*

L. *tà!* *Ri-co-min-cia-te il suo-no!* *tu accoppia i bal-le - ri-ni!*  
*all!* *Now play an-oth-er measure!* *Go thou and place the dancers!*

*Minuetto.*

## \* Don Giovanni. (to Zerlina.)

G. *(Me-co tu dei bal-la-re;* *Zer-*  
*(I've choos-en thee for part-ner.* *Zer-*

*Cor.*

## Donna Elvira. (to Donna Anna.)

E. *Quel-la è la con-ta -*  
*(Here Don Giovanni begins to dance with Zerlina.)* *That is the peas-ant*

G. *Il-na, vien pur quà!* *Leporello. (to the peasants.)*  
*Il-na, dance with me!*

L. *Da bra-vi via bal-la-te!*  
*Quite joy-ous they ap-pear not.*

\* 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.)

A. *lo mo-ro! I trem-ble!*

E. *di-na. maiden.*

O. *Don Octavio. (to Donna Anna.)*  
*Si-mu-la-te. Cour-age, fear not.*

G. *Don Giovanni.*

L. *Leporello.* *Va be-ne in ve-ri-tà! She's mine, be-yond re-call!*

M. *Masetto. (ironically.)* *Va be-ne, va She's his be-yond re-call! What says he? What*

G. *(To Leporello.)*

M. *A ba-da tien Ma-set-to. Just keep a-way Ma-set-to.*

M. *be-ne, va bene in ve-ri-tà! says he? She's his be-yond re-call?*

G. *(to Zerlina.)*

L. *Leporello. (compassionately, to Masetto.)* *Il tuo compagno so-no, Zer- Nèr such a charming part-ner, Zer-*

M. *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! (crossly, opposing him.)  
 li - na, Zer - li - na did I see! Masetto.

L.   
 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



M.   
 vo - glio! Eh, bal - la, ami - co mi - o! No! Sì!  
 bear it! Come dance, all eyes are on thee! No! Yes!

L.   
 Leporello. Masetto. Leporello. (turn -



A.   
 ing him.) Donna Anna.  
 Re - si - ster non poss' i - o!  
 My ter - ror hath un - done me!

F.   
 Donna Elyra.  
 Fin - ge - te per pie -  
 Be firm, thy wrongs re -

O.   
 Don Octavio.  
 Fin - ge - te per pie -  
 Be firm, thy wrongs re -

L.   
 Leporello. Masetto. Leporello. Masetto.  
 ca - ro Ma - set - to! Bal - la! No, no, non vo - glio! Bal - la! No, no, non  
 Come come, Ma - set - to! Dancethen! I will not bear it! Dancethen! I will not



F. *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!

M. *Leporello.*  
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

G. *Don Giovanni.*  
Vie - ni con me, — mia vi - ta! vie - ni,  
Dear - est, a grace — con - cede me, let me

L. *Masetto. (struggling.)*  
fa. *Lascia - mi!* Ah no! Zer -  
glee. (Forces Masetto to dance with him.) Let me go! let go! Zer -

A. *Donna Anna.*  
Li -  
His

Z. *Zerlina.* O nu - mi! son tra - di - ta. Li -  
Ah whither dost thou lead me? His

G. *Donna Elvira.*  
Li -  
His

O. *Don Octavio.*  
vie - ni!  
lead thee. (Leads her off against her will.) Li -  
His

M. *Leporello.*  
li - na!  
li - na!  
Qui nasce - na ru - i - na.  
This fel - low will undous! (Exit hastily after them.)

A.  
E.  
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!

ni - quo da se stes - so nel lac - cio se ne va!  
guilt - y course ful - fill - ing, He rush - es on his fall!

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 &amp; Donna Elvira.

A.  
E.

Zerlina. (from within.) Soc-cor-  
Not an -

Z.  
Gen - te, a - ju - to, a - ju - to! gen-te!  
Help, oh help me, friends, oh haste ye! Don Octavio.

O.  
(Tumult. The stage-orchestras cease, the main orchestra recommences.) Soc-cor-  
Not an -

Allegro assai.

(all turn towards door.)

A.  
E.

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!

O.  
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 derri-

M.

Ah, Zer -  
Oh, Zer -

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

(her voice is heard at the other side.)

Zerlina. Donna Anna & Donna Elvira.

See - 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.)

A. E. gri - da - da quel la - to, - da quel la - to!  
there, oh - let us haste to - ex - tri - cate her! Zerlina.

Z. See - le - ra -  
Oh thou trai -

O. 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.

A. E. 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.

O. 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! Ah soc - co - re - - temi! son  
way from me! Ah me, my sens - es all are

(They try to force the door.) Donna Anna.  
Siam qui noi per tua di -  
We are near, thou art pro -

Donna Elvira.  
Siam qui noi per tua di -  
We are near, thou art pro -

Don Octavio.  
mor - - - - fa! Siam qui noi per tua di -  
scat - - - - ter'd! We are near, thou art pro -

Masetto.  
Siam qui noi per tua di -  
We are near, thou art pro -

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!

F. 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 t'ha of - fe - sa! ma da  
 Here's the scoundrel! just de - tect - ed! Now re -

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

L. Ah, co - sa  
 Oh pray, have

*Wind*

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

L. *fa - te!*  
done, sir!

*ah co - sa*  
oh pray, have

*fa - te!*  
done, sir!

*ah co - sa*  
oh pray, have

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

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

L. *fa - te!*  
done, sir!

Donna Elvira.

(unmasking)

Don Octavio. (unmasking)

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

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

fro - de, con tal fro - de  
vail - thee! not a - vail - thee!

di nascon - der l'em - pie -  
Thou thy-self art now en -

fro - de, con tal fro - de  
vail - thee, not a - vail - thee!

fro - de, con tal fro - de  
vail - thee, not a - vail - thee!

di nascon - der l'em - pie -  
Thou thy-self art now en -

Donna Anna. (unmasking)

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

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

fro - de, con tal fro - de  
vail - thee, not a - vail - thee!

fro - de, con tal fro - de  
vail - thee, not a - vail - thee!

di nascon - der l'em - pie -  
Thou thy-self art now en -

di nascon - der l'em - pie -  
Thou thy-self art now en -

A. *tà, lem - pie - tà!*  
snared, yes, en - snared!

E. *tà, lem - pie - tà! Si, mal-vaggio!*  
snared, yes, en - snared! Yes, be-hold me!

O. *tà, lem - pie - tà! Si, si -*  
snared, yes, en - snared! Sir, we  
(disconcerted, lets Leporello go)

G. *Donna El-vi-ra? Donna El-vi-ra? Don Ottavio? Don Octavio?*

A. *Donna Anna.*  
*Tra - di - to - re, tra - di - to - re, tra - di - to - re!*

E. *Donna Elvira.* Shame up on thee, shame up on thee, shame up on thee!

Z. *Zerlina.*  
*Tra - di - to - re, tra - di - to - re!*  
Shame up on thee, shame up on thee!

O. *Don Octavio.*  
*Tra - di - to - re, tra - di - to - re!*  
Shame up on thee, shame up on thee! Tut - to, Naught can

G. *Don Giovanni.*  
*Tra - di - to - re, tra - di - to - re!*  
Shame up on thee, shame up on thee!

M. *Masetto.*  
*Tra - di - to - re, tra - di - to - re!*  
Shame up on thee, shame up on thee!

(to Donna Ah credete!  
Anna) On my honor -

A. Tut - to, tut - to già si sa,  
Naught cannow thy fate re - tard,

E. Tut - to, tut - to già si sa,  
Naught cannow thy fate re - tard,

Z. tut - to già si sa,  
now thy fate re - tard,      tut - to, tut - to già si  
Naught can now thy fate re -

O. Tut - to, tut - to già si sa,  
Naught cannow 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 cannow thy fate re - tard,      Naught can now thy fate re -

E. tut - to, tut - to già si sa,  
Naught cannow thy fate re - tard,      Naught can now thy fate re -

Z. sa,  
tard,      tut - to, tut - to già si sa,      già si  
Naught can now thy fate re - tard,      Naught can

O. tut - to, tut - to già si sa,  
Naught cannow thy fate re - tard,      tut - to,  
Naught can

M. tut - to già si sa,  
now thy fate re - tard,

A. *sa, tut - to, tut - to, tut - to, tut - to già si*  
*tard! No, thou trai - tor, Naught thy fate can now re -*

E. *sa, tut - to, tut - to, tut - to, tut - to già si*  
*tard! No, thou trai - tor, Naught thy fate can now re -*

Z. *sa, tut - to, tut - to, tut - to, tut - to già si*  
*fate! No, thou trai - tor, Naught thy fate can now re -*

O. *tut - to già si sa, tut - to, tut - to già si*  
*now thy fate re - tard, Naught thy fate can now re -*

M. *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 -*

*cresc.*

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

A. *sa, tut-to! tut-to! tut - to!*  
*tard! traitor! traitor! trai - tor!*

E. *sa, tut-to! tut-to! tut - to!*  
*tard! traitor! traitor! trai - tor!*

Z. *sa, tut-to! tut-to! tut - to!*  
*tard! traitor! traitor! trai - tor!*

O. *sa, tut-to! tut-to! tut - to!*  
*tard! traitor! traitor! trai - tor!*

M. *sa, tut-to! tut-to! tut - to!*  
*tard! traitor! traitor! trai - tor!*

Allegro.

Donna Anna and Zerlina. *p* *cresc.*

Donna Elvira. *p* *cresc.*

Don Octavio. *p* *cresc.*

Masetto. *p* *cresc.*

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

Allegro.

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

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

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

Don Giovanni. *sotto voce*

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

Leporello. *sotto voce*

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

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

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

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

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

Non sa più quel ch'èi si  
 What a storm on him has

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

D. Anna, D. Elvira and Zerlina.

to - sto il mondo in - te - ro il mi - sfa - 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.

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

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

to - sto il mondo in - te - ro il mi - sfa - 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. 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. Z. *Tre - ma!* *tre - ma!*  
*Trai - tor!* *trai - tor!*

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

G. *lamia 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!*

*Vins* *cresc.*

## Donna Anna and Zerlina.

A. Z. Donna Anna and Zerlina. tre - ma, tre - ma, tre - ma, Trem - ble, trem - ble, trem - ble.

F. Donna Elvira. tre - ma, tre - ma, tre - ma, Trem - ble, trem - ble, trem - ble.

O. Don Octavio. tre - ma, tre - ma, tre - ma, Trem - ble, trem - ble, trem - ble.

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

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

M. tre - ma, tre - ma, tre - ma, Trem - ble, trem - ble, trem - ble.

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

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

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

G. 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

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

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

## D. Anna, D. Elvira and Zerlina.

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

Don Octavio.

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

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

L.  
faccia,  
boldly,  
e un or - ri - bi - le tempe - sta minacciando, o Dio, lo  
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.  
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.  
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

A.  
Z.

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!

Den 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!

A.  
E.  
Z.  
O.  
G.  
L.  
M.

tre - ma!  
Trai - tor!

tre - ma!  
traï - tor!

tre - ma!  
Trai - tor!

tre - ma!  
traï - tor!

non sò più quel  
I no lon - ger

ch'io mi fac - cia,  
can dissem - ble,

e un or - ri - bi - le tem - pest  
wild a - round me

te - sta,  
tremble,

non sa più quel  
He no lon - ger

chei si fac - cia, e un or - ri - bi - le tem - pest  
can dis - sem - ble, Tem - pest wild a - round him

Tre - ma!  
Trai - tor!

tre - ma!  
trem - ble!

*cresc.*

Donna Anna.  
Zerlina.  
Donna Elvira.  
Don Octavio.

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

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

tre - ma, tre - ma, tre - ma, tre - ma, o  
Trem - ble, trem - ble, trem - ble, trem - ble, O

tre - ma, tre - ma, tre - ma, tre - ma, o  
Trem - ble, trem - ble, trem - ble, trem - ble, O

pe - sta mi - nac - cian - do, o Dio, mi - va!  
gathers, All my sense it doth ap - pal!

pe - sta mi - nac - cian - do, o Dio, lo - va!  
gathers, All his sense it doth ap - pal!

tre - ma, tre - ma, tre - ma, tre - ma, o  
Trem - ble, trem - ble, trem - ble, trem - ble, O

15147

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

O - di il  
Fear the

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

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

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

O - di il  
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!  
vile be - trayer!

O - di il  
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!

15147

A.  
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 heav'n of - fend - ed, Fear its thunders o'er thee

*tr*

A.  
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.

*Masotto.*

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.  
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.

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

*Don Giovanni.*

*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*

A. E. Z. *più stretto*  
*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* *f più stretto*

Bassi



A.  
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 withhold 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 withhold 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.  
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-co-ra 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-co-ra 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.  
F.  
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.  
F.  
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!* (Don Giovanni, seizing Leporello by the  
guilt-y head will fall, on thy guilt-y head will fall! 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!

## Act II.

No 14. "Eh via, buffone, eh via.,"  
Duet.

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! What'e'r thou say! I would not

*Ob. Corol*  
*\* str.* *Str.*

**Piano.** 

*f* *p*

*G.* **Don Giovanni.** **Leporello.**

*L.*  

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 -

*f* *p* *tr.* *fp* *f* *fp*

**Don Giovanni.** **Leporello.**

*G.*  

*L.*  

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 child'd thee? Oh, a mere trifle, You've near - ly

*f* *p*

**Don Giovanni.**

*G.* 

*L.* 

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.

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

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

G. 

L. 

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*

G. 

L. 

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,

*f* *p* *f* *p* *f* *p* *f* *p* *p*

*fp* *fp* *fp* *fp*

G. 

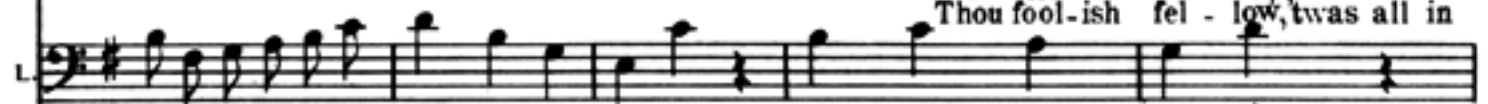
L. 

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, no, no, no, no, no, no, no, no, no, no, no, no,

*cresc.* *f* *p*

G. 

L. 

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,

*cresc.* *f* *p*

*tr.*

Va che sei mat-to, va che sei  
Thou fool-ish fel - low, 'twas all in



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, sì, sì, sì, sì, sì, sì, sì, sì,  
yes, yes, yes, no, no, in-deed, in -

*cresc.* *f* *p*

G. Eh via, buf-ill -  
Do I ill -

L. sì, sì, sì, sì, sì, sì, sì, sì, voglio andar, sì, sì, voglio andar! no, no, pa-  
deed you must excuse me, such fun I like not, With me you've done. Pray, sir, ex -

*cresc.* *f* *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 andar, ma voglio andar, ma voglio andar!  
like not, With me you've done, with me you've done, with me you've done, with me you've done!

*p* *f* *f*

(Lep. tries to go. Don Giovanni detains him.)

Don Giovanni.

Leporello.

Don Giovanni. (gives him money.)

Lep.

Don G.

G. Lepo-rel-lo! Si-gno-re! Vien qui, fac-cia-mo pa-ce, pren-di! Co-sa? Quattro  
 L. Le-po-rel-lo! I hear, sir. Come here, this will make peace be-tween us. What, sir? Four gold

Leporello. (counting it.)

G. doppie. Oh, sen-ti-te, per que-sta vol-ta la ce-ri-mo-nia accet-to; ma  
 L. piec-es. Oh, now lis-ten, This is the last time I'll take such com-pen-sa-tion, you'll

L. non vi ciav-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.

G. don-ne, a for-za di da-na-ri. Non par-liam più di  
 L. wom-en, by coin and emp-ty phras-es. There's e-nough on that

Leporello.

G. ciò! ti ba-sta l'a-ni-mo di far quel ch'io ti di-co? Pur-  
 L. score! Say, are you read-y now to do me a small ser-vice? So

Don Giovanni.

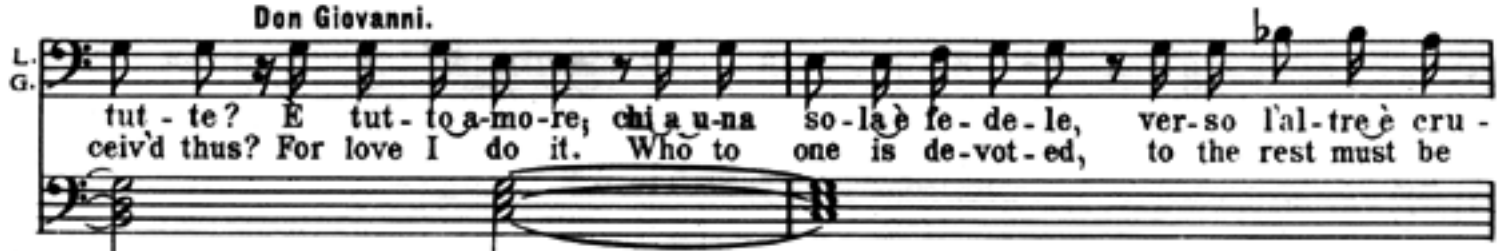
G. chè la-sciam le don-ne. La-sciar le don-ne? paz-zo! la-sciar le  
 L. you give up the wo-men. Give up the wom-en! Mad-man! Give up the

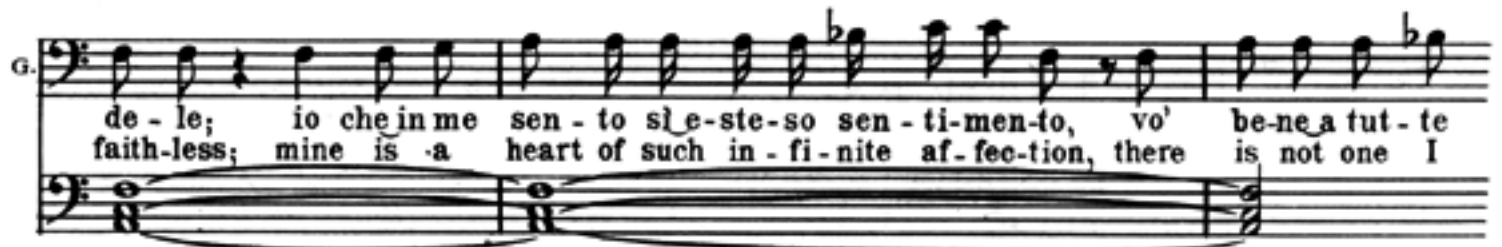
G. don-ne! Sai ch'el-le per me son ne-ces-sa-rie più del pan che man-gio, più del-  
 L. wom-en! They're my first ne-ces-si-ty of life, more than the bread that feeds me, or the

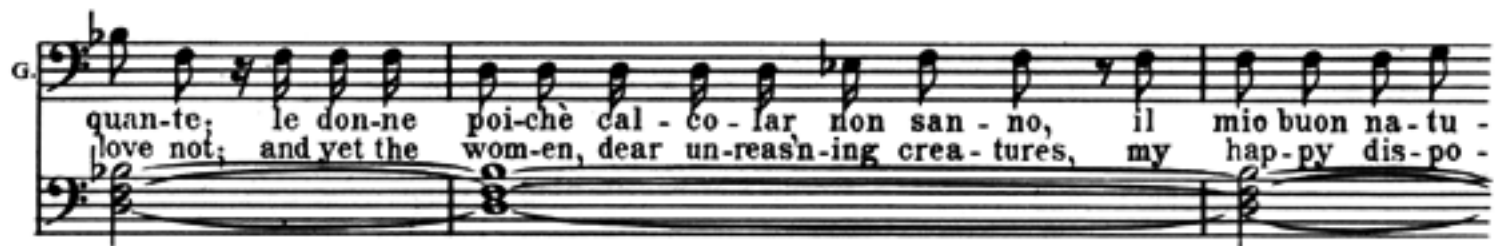
Leporello.

G. l'a-ria che spi-ro! E a-ve-te co-re d'in-gan-nar-le poi  
 L. air I am breath-ing. Is't your in-ten-tion they shall all be de-

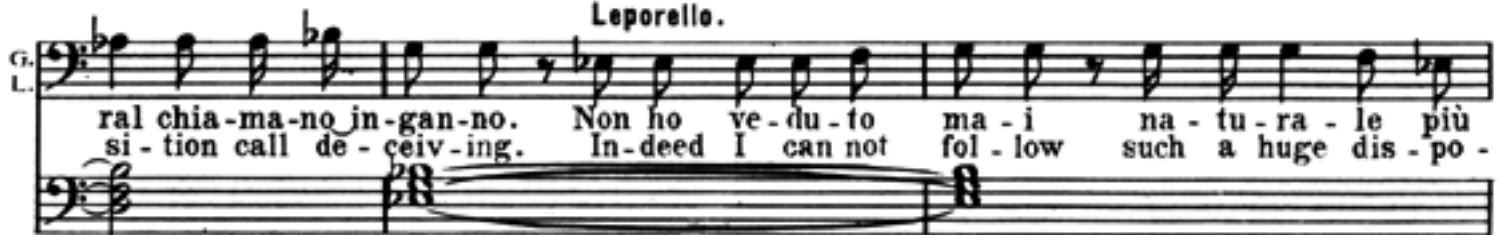
## Don Giovanni.

L. G.    
 tut - te? E 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

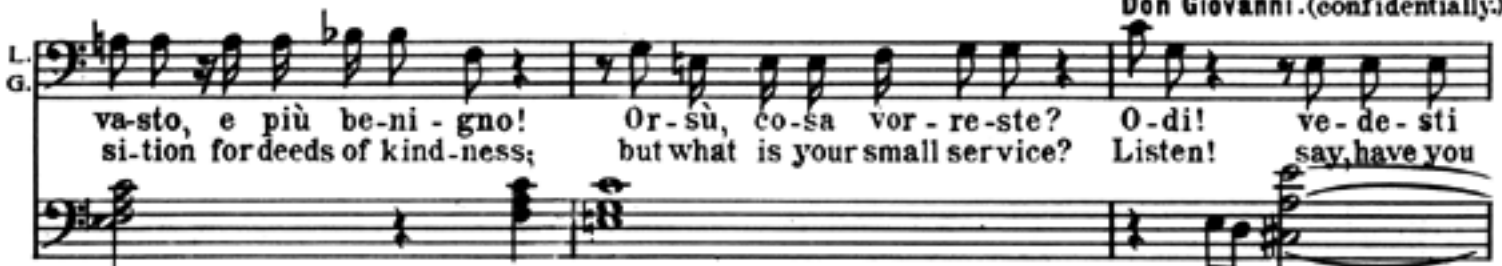
G.    
 de - le; io che in me sen - to sì e - ste - so sen - ti - men - to, vo' be - ne a tut - te  
 faith - less; mine is a heart of such in - fi - nite af - fec - tion, there is not one I

G.    
 quan - te; le don - ne poi - ché 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.


L. G.    
 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.)


L. G.    
 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

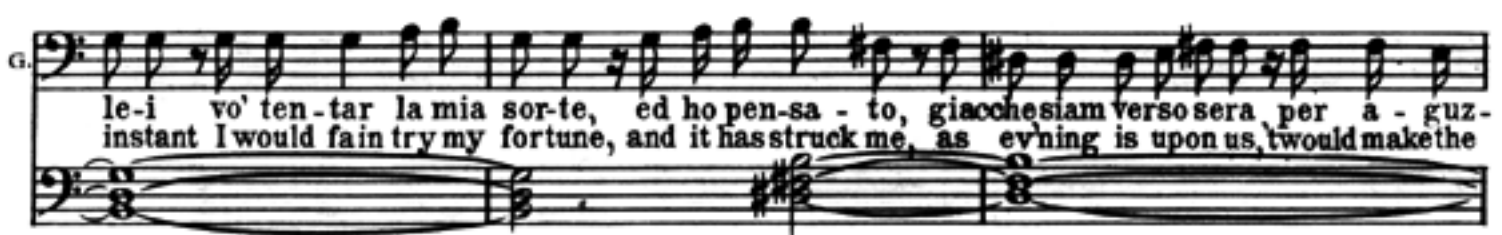
## Leporello.

## Don Giovanni. (ar-

L. G.    
 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.)

G.    
 du - to qualche 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

G.    
 le - i vo' ten - tar la mia sor - te, ed ho pen - sa - to, giacché siam verso sera per a - guz -  
 instant I would fain try my fortune, and it has struck me, as ev'ning is upon us, would make the

G. C. *zar - le me - glio lap - pe - ti - to di pre - sen - tar mi a lei col tuo ve -*  
*jest both new and more di - vert - ing, if I put on thy cloak in this ad -*

**Leporello.** **Don Giovanni.**  
 G. C. *sti - to. E per - ché non po - tre - ste pre - sen - tar - vi col vo - stro? Han po - co*  
*ven - ture. I can see no oc - ca - sion for this strange mas - que - rad - ing! A - las, a*

(takes off his cloak.) **Lep.**  
 G. C. *cre - di - to con - gen - te di tal ran - go gli - a - bi - ti si - gno - ri - li. Sbriga - ti, vi - a! Si -*  
*gen - tle - man is apt to be sus - pected by people of her sta - tion. Give it me, make haste! Oh*

**Don Giovanni. (angrily.)** (they exchange cloaks and hats.)  
 G. C. *gnor, per più ra - gio - ni - Fi - ni - sei - la! Non soffro op - po - si - zio - ni!*  
*sir, for sev' - ral rea - sons - De - lay me not! De - lays in love are treasons!*

### Nº 15. "Ah, taci, ingiusto core..."

#### Trio.

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

**Andantino.** **Donna Elvira.**  
 E. *Ah, ta - ci, in - giu - sto co - re!*  
*Oh hush, sad heart, from griev - ing!*

*Str.* *Cor.*

*Non pal - pi - tar mi in se - no!* *è un*  
*Thy days of joy are o - ver,* *The*



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

*mf* *p*

Leporello. (aside to Don G.)  
 là, è col-pa-a-ver ple-tà. Zit-to! di Donna El-  
 twain, hath broke-my-heart-in twain. Soft-ly, 'tis Donna El-

*p* *crec.*

Don Gio. (aside to Leporello)  
 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-

*f* *f* *mf*

*fag.* *Bassi & Viola.*

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

*tr* *mf* *Wind.*

gestures with Leporello's arms)  
 El-vi-ra, i-do-lo mi-o! El-vi-ra, hear my sigh-ing!

*mf* *tr*

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 & Ctr. sustalu.*

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't not dis - dain.

Leporello.  
(aside)  
Sta-te a ve-der la  
She must be of the

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

(crossly, to Don Giovanni) Di-  
Oh

paz - za, che ancor gli cre-de - rà, gli cre-de - rà, gli cre-de - rà.  
mad-dest, 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 - fo io  
ten - der love re - quit - ing, Oh, come o'er this

E. Donna Elvira.  
No, non ti credo, o bar - ba - ro!  
Oh, ne'er can I believe a - gain!

G. so heart - no già! Ah, Ah,  
to - reign! *fff*

*fp*

E. no, non ti credo, o bar - ba - ro!  
Oh, ne'er can I be - lieve a - gain!

G. cre - de - mi! ah, cre - de - mi! ah,  
do believe! Ah, do believe! Ah,

*fp*

Leporello. (piano to Don Giovanni.)

G. non ti cre - do! Se se-gui-fa - te, io ri - do!  
 ne'er be - lieve thee! I cannot keep from laughing!

C. cre - de - mi! o m'uc - ci - do! (excitedly, almost in tears.) o m'uc -  
 do be - lieve! I con - jure thee! I con -

G. ci - do! ah m'uc - ci - do!  
 jure thee! I con - jure thee!

L. Leporello.  
 se se-gui-fa - te, io ri - do! se se-gui-fa - te, io ri - do, ri - do, ri - do,  
 I cannot keep from laughing! I cannot keep from laughing, oh, I cannot

G. i - do - lo mio, vien qua!  
 Ah, do not think I feign!

L. ri - do, ri - do, ri - do, ri - do, ri - do, ri - do, ri - do!  
 no, I cannot, cannot, cannot, cannot keep from laughing!

E. Donna Elvira.  
 Dei, che ci - men - to è questo! non so s'io va - do, o  
 For this my heart has panted! Shall I refuse or

G. Spe - ro che ca - da presto! che bel col - pet - to è  
 She thinks I have re - canted! Poor girl, she's quite en -

L. Già quel men - da - ce labbro for - na a se - dur co -  
 Great is the pow'r of lying! Truly the trick is

F. re - sto? ah pro - teg - ge - te  
grant it? By some en - chantment

G. que - sto? più fer - ti - le tà - 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  
clever, No great en - deavor now

F. 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 tà - 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 silly heart to gain, her heart to

F. tà! Dei, che cimen - to è questo, Dei, che cimen - to è questo, non so 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, he's quite en -

L. tà! Già quel menda - ce  
gain! Great is the pow'r of

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- char- ted. 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 for- naa se- dur co-  
ly- ing, Truly the trick is clever, great is the pow- er 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 fa - 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  
clever, No great en - deavor now

*f* *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 fa - 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*

mia cre-du-li-tà, la mia cre-du-li-tà!  
 fled is my dis-dain, quite fled is my dis-dain!  
 no non-si dà, no non-si dà!  
 quite in the vein, quite in the vein.  
 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.

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

là, che se il 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,

(pointing at the window)

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

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.

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)

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.

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 -

tro 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.

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

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.

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.

quanto mi di - spiace! 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)

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



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

Mio fe - 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.

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

Leporello. Donna Elvira. Leporello.

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

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)

Oh Nu - mi!  
O heav - en!

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

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

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.

mandolin which Leporello left leaning against the house)

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

## Nº 16. "Deh vieni alla finestra.,

Allegretto.

Canzonetta.

Don Giovanni.

G. *staccato*  
*Mandoline*

*p*  
*Str. pizz.*

Deh  
From

vie-nial-la fi-ne-stra, o mio te-so-ro, deh  
out- thy casement glanc-ing, Oh smile up-on me, With

vie-nia con-so-lar il pian-to mi-o.  
sighs of hap-less love I sing this dit-ty.

Se ne-ghia me-di dar qual-  
Thy bo-som I-would move, Thou

che ri-sto-ro, da-van-ti aglio-cchi tuoi mo-  
hast un-done me, Oh grant the pray'r of love, and

The musical score is written in G major and 3/4 time. It consists of a vocal line and a piano accompaniment. The piano part includes a guitar (G.) and mandolin (Mandoline) part, both marked 'staccato'. The piano accompaniment is marked 'p' (piano) and 'Str. pizz.' (string pizzicato). The vocal line is in Italian and English. The score is divided into five systems, each with a vocal line and a piano accompaniment. The first system includes the title and tempo markings. The second system includes the first line of lyrics. The third system includes the second line of lyrics. The fourth system includes the third line of lyrics. The fifth system includes the fourth line of lyrics. The score ends with a double bar line.

G. *rit-vo-gli-o!*  
shew some pit-y!

Tu  
Than

G. *ch'hai la boc-ca dol-ce*  
ros-es art thou fair-er,  
*più che il mie-le,*  
Than ho-ney sweet-er,

G. *tu che il zuc-che-ro por-ti in*  
Bal-mier 'tis when thou sigh-est than  
*mez-zo al co-re!*  
west-ern breez-es!

G. *Non es-ser, gio-ja mia,*  
Oh, come, my fair, des-cend,  
*con*  
Come,

G. *me cru-de-le!*  
I en-treat thee!  
*la-scia-ti al-men-ve-der,*  
Death shall my torments end,  
*mio*  
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; ist 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 clos-  
er, 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-swears, 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 lo 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 brie-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-sor 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 senti un po' qual è la mia in-ten-zione.  
play a trick up-on my grace-less mas-ter; I have a plan will help to take him faster.

## Nº 17.ª Metà di voi quà vadano.,,

## Aria.

## Andante con moto.

Don Giovanni. (to the peasants.)

G.  
Me-tà di voi quà va-da-no, e gli altri va-dan là!  
Go half to left, and half to right, The road to pi-o-neer,  
*Corn & Vln.*  
*p*  
*Str.*

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

G. *fa non sia di qua, no! lon - tan, lontan non sia di qua.*  
*can't be far from here, No! he cant, he cant be far from here.*

*Fl. & Vln.*

(going from one to another.)

G. *Se un uom'è 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*

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 sustin.*

G. *ri - te, spare not, il mio pa - dron sa - rà!*  
*sic. My mas - ter then is near!*

G. *In testa egli ha un cap - pel - lo con can - di - di pen -*  
*Up - on his hat a feath - er, A cloak his form con -*

G. nac-chi, ad-dos - so un-gran man-tel - lo, Ne'er  
ceal-ing, He bears in ev-'ry weath-er;

*cresc.* *f* *p*

*laff.*

G. 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

(trying to send the peasants off;

*f* *p* *tr.*

but they act as if they had not understood him.)

G. 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

*f* *p*

G. gli ha, e spa - da al fian - co e - gli ha. Se un uom' e u - na ra -  
fear, ne'er knew he doubt or fear. If a - ny you catch

(repeating his directions.)

*cresc.* *p* *tr.* *tr.*

*For.*

G. gaz - za pas - seg - giam per la piaz - za, Se sot - to a una fi -  
straying, Some youth and maid de - lay - ing, Or 'neath a win - dow

*Str.* *tr.*

ne - stra fare all' a - mor sen - ti - te, fe - ri - te. fe - ri - te, fe - ri - te, pur fe -  
 sigh - ing, An am - ous dit - ty plying, Then strike him, then strike him, then strike him well and

*Coral 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

quà, no, lon - tan, lon - tan non sia di quà. (pushing the peasants  
 here, no, he can't, he can't be far from here. An - da - te, fa - te  
A - way as I've di

*f* *p*



off at either side.)

*presto, rcted,* An-da-te, fa-te pre-sto, fa - te pre-sto, fa-te pre-sto, fa - te pre-sto, fa-te  
A-way as I've di-rect-ed, Haste, a-way as I've di-rect-ed, Haste, a-way as I've di-

(to Masetto.)

*presto, rcted,* Tu sol ver-rai con me, tu sol ver-rai con me, ver-rai con  
Thou, friend, abide with me, Thou, friend, abide with me, abide with

(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-lect-ed, The end you soon shall see, you soon shall

è, noi— far dobbiam il re-sto, e già ve-drai cos'  
see; Some - what I have re - lect-ed, The end you soon shall

(prom-nading to and fro with Masetto.)

e, 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.*

Recit.

(Don Giovanni returns, leading Masetto by the hand.)

Don Giovanni.

G. *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. *ci-der-lo? Si-cu-ro! E non ti ba-ste-ria rom-per-gli los-sa, frac-sar-gli le*  
*kill-ing him? De-termin'd. 'Twould do if with a blow you wereto stun him, or to give him a*

Masetto. (hotly.)

Don Giovanni.

Masetto.

G. *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.

G. *spetto! ho pria-que-sto mo-schet-to, e poi, que-sta pi-sto-la. E po-i? Non*  
*goodones! 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.

M. G.  
 schetto! Ah! ah! 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.)

M. G.  
 zar - lo, que - sta per far - lo in bra - ni! Vil - la - no, ma - scal - zon! cef - fo da ca - ni!  
 killing, know, ere you cut in pieces, You spite - ful bragging knave, Fortune's ca - prices!

Masetto.  
(crying out.)Zerlina.  
(with a lantern.)

M. Z.  
 Ah! ah! la te - sta mi - a! ah! ah! 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.

M. Z.  
 li - 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? Li - ni - quo, il scel - le - ra - to mi  
 dearest, Come help me! What has hap - pend? The vil - lain. The base as - sas - sin has

Zerlina.

Masetto.

M. Z.  
 rup - pe los - saei 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 - giu - a lu - i! Cru - del! nontel diss' i - o che con que - sto tua  
 fiend, that look'd exact - ly like him. The wretch! Did I not tell you that your jeal - ous and

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.*  
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.*  
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.*  
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.

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

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.*

*Messa voce.* *colla.* *tr.* *Wood.*

*Zerlina.*  
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.*

fi vo-glio dar! *tr.* *vz & what* *tr.* E na-tu-ra-le,  
 my po-tent charm? *tr.* No garden grows it, *tr.*

*tr.* 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. E un cer-to bal-sa-mo  
 none it will harm, no, none it will harm. All guard and cherish it,

che por-toad-dos-so, da-re fel-pos-so, se il vuoi pro-var.  
 Gold can-not buy it, Say, wilt thou try it? Soft 'tis, and warm.

*tr.* Sa-per vor-re-si *tr.*  
 Canst thou not guess it? *tr.*

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. *Fl. / Clar.*  
 Sen - ti - lo bat - te - re,  
 Hear how it throbs with-in,

*Strs. & Coral*

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

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 Wind*

*Fl. & Viol.*

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 quàquà! toc-ca-mi quà,quà!  
 Hear how it throbs with-in, Ah 'tis thine on-ly, it is thine on-ly,

*tr*

z.

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

*cresc.* *f* *tr*

*tr* *p* *tr* *tr*

*tr* *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 - cil lu - me sav - vi - ci - na; mioben; 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.

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 - dored one, and why should they not see us?

Leporello.

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

(aside)

Donna Elvira.  
(Leporello goes further away)

L.

co - me da co - stei li - be - rar - mi?) Riman - tia - 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.

So-la, so-lain 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* *sfz* *p*

*fl. bag. Strs.*

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

*mf* *p*

Leporello.  
(groping his way)

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*

cer-co, men ri-tro-vo que-sta por-ta, que-sta 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)

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



va - ta! ec - co il tem - po di fug - gir, ec - co il tem - po di fug -  
 found it! Stars be - thank'd, the coast is - clear, stars be thank'd, the coast is

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!

(Enter Don

Octavio and Donna Anna in mourning) Don Octavio.

Ter - gi il ci - glio, o vi - ta  
 Cease from griev - ing, oh be -

*Eg. Trombe*  
*Temp.*  
*p*  
*Fl. & Vln.*

mi - a, e dà cal - ma al tuo do -  
 lovè one, Think thy fa - ther - sees from

*Cor. sustain*

lo - re! Pom - ba o  
 heav - en, How - so - ev' for

mai del - ge - ni - to - re pe - na a -  
 him thy heart is riv - en, Let a

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

Donna Elvira. (unseen by the others)

A. può fi - nir. Ah dov'è lo spo - so  
hold so dear. Oh my hus - band, I have

*Stes.*

Leporello. (by the door, unseen by the others)

F. mi o' Se mi tro - va, son per -  
lost thee! Not for worlds I'd have her

Donna Elvira. (also approaching the door.)

F. U - na por - ta la vegg' i - o, che - to, che - to io vo' par -  
What in - trud - er now has cross'd thee! Speak a word if thou art

du - to! U - na por - ta la vegg'  
find me! Sure the door must be be -

F. 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.

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

Masetto.

Leporello. (trying to escape, he is suddenly confronted by Zerlina and Masetto.) Fer - ma, brie-co - ne, do - ve ten  
Wretch, now we hold thee, whith-er art

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.

va - i?  
go - ing?

Don Octavio.

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

Masetto.

va - i?  
go - ing?

A. *quà?* Ah, mo - ra il per - fi - do! che m'ha tra -  
here? Die, thou per - fid - ious one! death here we

Z. Ah, mo - ra il per - fi - do! che m'ha tra -  
Die, thou per - fid - ious one! death here we

O. *quà?* Ah, mo - ra il per - fi - do! che m'ha tra -  
here? Die, thou per - fid - ious one! death here we

M. Ah, mo - ra il per - fi - do! che m'ha tra -  
Die, thou per - fid - ious one! death here we

A. di - to, che m'ha tra - di - to!  
swear thee! death here we swear thee!

Z. di - to, che m'ha tra - di - to!  
swear thee! death here we swear thee!

O. di - to, che m'ha tra - di - to!  
swear thee! death here we swear thee!

M. 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)

A.    
 È Donna Elvi-ra? è Don - na El - vi - ra?  
 'Tis Donna Elvi-ra! 'tis Don - na El - vi - ra!

Donna Elvira.

E.    
 tà!  
 dear!

Zerlina.

(sotto voce)

Z.    
 È Donna Elvi-ra? è Donna El-vi - ra?  
 'Tis Donna El-vi-ra! 'tis Donna El-vi - ra!


Don Octavio.

(sotto voce)

O.    
 È Donna Elvi-ra? Donna El-vi - ra?  
 'Tis Donna Elvi-ra! Donna El - vi - ra!


Masetto.

(sotto voce)

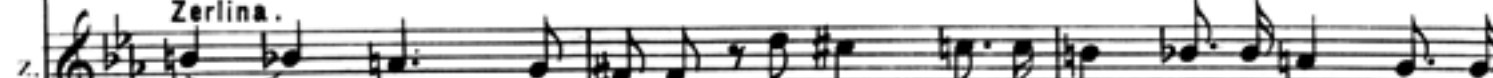
M.    
 È Donna El-vi - ra?  
 'Tis Donna El-vi - ra!




Donna Anna.

A.    
 quel - la ch'io ve - do? ap - pe - na il  
 She for him plead - ing? Her wrongs all un -


Zerlina.

Z.    
 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.

O.    
 quel - la ch'io ve - do? ap - pe - na il  
 She for him plead - ing? Her own wrongs un -

Masetto.

M.    
 quel - la ch'io ve - do? ap - pe - na il  
 She for him plead - ing? Her wrongs all un -



A. cre - do! No, no, no, no! mor-  
heed - ing? No, no, no, no! he

Z. cre - do! No, no, no, no! mor-  
heed - ing? No, no, no, no! he

O. cre - do! No, no, no, no! mor-  
heed - ing? No, no, no, no! he

M. cre - do! No, no, no, no! mor-  
heed - ing? No, no, no, no! he

*f*

*Tutti*

*Vires*

*Cor*

*Bassi*

Donna Anna.

A. rà! No,  
dies! No,

Donna Elvira.

F. Pie - tà! Pie - tà!  
Oh hear me! Oh hear me!

Zerlina.

Z. rà! No,  
dies! No,

Don Octavio.

O. rà! No,  
dies! No,

Masetto.

M. rà! No,  
dies! No,

*p*

*f p*





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

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*

Donna Anna. *sotto voce* Dei! Le-po - rel - lo? Che in-gan - no è  
 Donna Elvira. *sotto voce* What! La-po - rel - lo? My eyes de -  
 Zerlina. *sotto voce* Dei! Le-po - rel - lo? Che in-gan - no è  
 Don Octavio. *sotto voce* What! Le-po - rel - lo? My eyes de -  
 Masetto. *sotto voce* Dei! Le-po - rel - lo? Che in-gan - no è  
 Leporello. *sotto voce* What! Le-po - rel - lo? My eyes de -

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

A. que - sto! Le - po - rel - lo?  
ceive me! Le - po - rel - lo?

F. que - sto! Le - po - rel - lo?  
ceive me! Le - po - rel - lo?

Z. que - sto! Le - po - rel - lo?  
ceive me! Le - po - rel - lo?

O. que - sto! Le - po - rel - lo?  
ceive me! Le - po - rel - lo?

M. que - sto! Le - po - rel - lo?  
ceive me! Le - po - rel - lo?

*p*

A. Cheingan - no è que - sto! stu - pi - da, re - sto!  
My eyes de - ceive me! Who would be - lieve me?

F. Cheingan - no è que - sto! stu - pi - da re - sto!  
My eyes de - ceive me! Who would be - lieve me?

Z. Cheingan - no è que - sto! stu - pi - da re - sto!  
My eyes de - ceive me! Who would be - lieve me?

O. Cheingan - no è que - sto! stu - pi - do re - sto!  
My eyes de - ceive me! Who would be - lieve me?

M. Cheingan - no è que - sto! stu - pi - do re - sto!  
My eyes de - ceive me! Who would be - lieve me?

*f*

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

A. *che mai sar - rà, che mai sar - rà!*  
this is some plot, this is some plot.

E. *-rà, che mai sar - rà, che mai sar - rà!*  
plot, this is some plot, this is some plot.

Z. *-rà, che mai sar - rà, che mai sar - rà!*  
plot, this is some plot, this is some plot.

O. *-rà, che mai sar - rà, che mai sar - rà!*  
plot, this is some plot, this is some plot.

M. *-rà, che mai sar - rà, che mai sar - rà!*  
plot, this is some plot, this is some plot.

Molto allegro. Leporello.

*p*

I. *p*  
Mil - le and tor - bi -  
Fear and doubt - ing

Donna Anna.

*f*

A. *f*  
Mil - le and tor - bi - di - pen - sie - ri

Donna Elvira.

*f*

F. *f*  
Fear and doubt - ing - quite dis - tract me,

Zerlina.

*f*

Z. *f*  
Fear and doubt - ing quite dis - tract me,

Don Octavio.

*sf*

O. *sf*  
Mil - le and tor - bi - di pen - sie - ri

Masetto.

*sf*

M. *sf*  
Fear and doubt - ing quite dis - tract me,

Leporello.

*sf*

L. *sf*  
di pen - sie - ri

quite dis - tract me,

Leporello.

*(p)*

L. *(p)*  
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 sag - 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. fu - sion. Mil - le tor - bi - di pen -  
Fear and doubt - ing quite dis -

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 -

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

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*

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 -*

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*

*Wind.*  
*Str.*

*fp* *fp*

*D. Anna. (sotto voce)*

A. *D. Elv.* Che im - pen - sa - ta no - vi - tà! —  
Be this mask - ing ne'er for got, —

*(sotto voce)*

E. *Zerlina.* Che im - pen - sa - ta no - vi - tà!  
Be this mask - ing ne'er for got,

*(sotto voce)*

Z. *D. Oct.* Che im - pen - sa - ta no - vi - tà!  
Be this mask - ing ne'er for got,

O. *Mas.* Che im - pen - sa - ta no - vi - tà!  
Be this mask - ing ne'er for got,

*(sotto voce)*

M. *Lep.* Che im - pen - sa - ta no - vi - tà!  
Be this mask - ing ne'er for got,

L. *Lep.* tà! spot! Mil - le tor - bi - di pen - sie - ri mi s'ag -  
Fear and doubting quite dis - tract me, *Wind. Vln.* All my

*p* *Vln.* *p*

A. che im - pen - sa - ta, che im - pen - sa - ta no - vi -  
Be this mask - ing, be this mask - ing ne'er for -

E. che im - pen - sa - ta, che im - pen - sa - ta no - vi -  
Be this mask - ing, be this mask - ing ne'er for -

Z. che im - pen - sa - ta, che im - pen - sa - ta no - vi -  
Be this mask - ing, be this mask - ing ne'er for -

O. che im - pen - sa - ta, che im - pen - sa - ta no - vi -  
Be this mask - ing, be this mask - ing ne'er for -

M. che im - pen - sa - ta, che im - pen - sa - ta no - vi -  
Be this mask - ing, be this mask - ing ne'er for -

L. gi - ran per la te - stal 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. *f* ta! no - vi -  
got, ne'er for -

F. ta! che im - pen - sa - ta no - vi -  
got, Bē this mask - ing ne'er for -

Z. ta! che im - pen - sa - ta no - vi -  
got, Bē this mask - ing ne'er for -

O. ta! che im - pen - sa - ta no - vi -  
got, Bē this mask - ing ne'er for -

M. ta! che im - pen - sa - ta no - vi -  
got, Bē this mask - ing ne'er *p* for -

L. in ve - ri - tā! è un pro - di - gio in ve - ri -  
far from this spot, Wēre I safe - ly from this

A. *f* ta! Mil - le tor - bi - di pen - sie - ri mi s'ag -  
got! Fear and doubting quite dis - tract me, All my

F. ta! 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. ta! Mil - le tor - bi - di pen - sie - ri mi s'ag -  
got! Fear and doubting quite dis - tract me, All my

M. ta! Mil - le tor - bi - di pen - sie - ri  
got! Fear and doubt - ing quite dis - tract me,

L. ta! 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. *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 -

L. *cresc.*  
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

A. **D. Anna.**  
 Che gior - na - ta, o stel - le, è  
 'Tis a vi - sion, a vile de -

F. **D. Elvira.**  
 Che gior - na - ta, o stel - le, è  
 'Tis a vi - sion, a vile de -

Z. **Zerlina.**  
 Che gior - na - ta, o stel - le, è  
 'Tis a vi - sion, a vile de -

O. **D. Octavio.**  
 Che gior - na - ta, o stel - le, è  
 'Tis a vi - sion, a vile de -

M. **Masetto.**  
 Che gior - na - ta, o stel - le, è  
 'Tis a vi - sion, a vile de -

L. **Legorello.**  
 Che gior - na - ta, o stel - le, è  
 'Tis a vi - sion, a vile de -

fa, è un pro - di - gio  
 spot. Were I safe - ly

A. que - sta, o stel - le, è que - sta!  
 lu - sion, a vile de - lu - sion!

F. que - sta, o stel - le, è que - sta!  
 lu - sion, a vile de - lu - sion!

Z. que - sta, o stel - le, è que - sta!  
 lu - sion, a vile de - lu - sion!

O. que - sta, o stel - le, è que - sta!  
 lu - sion, a vile de - lu - sion!

M. que - sta, o stel - le, è que - sta!  
 lu - sion, a vile de - lu - sion!

L. in ve - ri - tà, se mi sal - vo in tal tem -  
 far from this spot, Would in - deed 'twere a mere de -

*Wind*

*Strings*

L. *pe-sta è un pro - di - gio in ve - ri - tà, è un pro - di - gio in ye - ri - lu - sion, And I safe - ly far from this spot, Would in - deed 'twere a de -*

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*

*D. Anna. sotto voce*  
A. *Che im - pen - sa - ta no - vi - tà!*  
*D. Elvira. Be this masking ne'er for - got,*  
*sotto voce*

*Zerlina. Be this mask - ing no - vi - tà!*  
*sotto voce*  
*ne'er for - got,*

*D. Octavio. Be this mask - ing no - vi - tà!*  
*sotto voce*  
*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. *ta! Mil - le tor - bi - di pen - sie - ri mi sag -*  
*spot! Fear and doubting quite dis - tract me, All my*

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, è un 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 im-pen-*  
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! è un 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,

F. *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

A. *che im-pen-sa-ta no-vi-tà,*  
be this mask-ing ne'er for-got,

F. *vi-tà, no-vi-tà,*  
for-got, ne'er for-got,

Z. *sa-ta no-vi-tà,*  
mask-ing ne'er for-got,

O. *vi-tà, no-vi-tà,*  
for-got, ne'er for-got,

M. *vi-tà, no-vi-tà,*  
for-got, ne'er for-got,

L. *tà, in ve-ri-tà,*  
safe-ly from this spot,

*staccato*

A. *f* *p*  
 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. *f* *p*  
 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. *f* *p*  
 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. *f* *p*  
 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. *f* *p*  
 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. *f* *p*  
 è un pro - di - gio in ve - ri - tà, è un pro - di - gio in  
 Were I safe - ly from this spot, were I safe - ly

A. *f* *p* *f* *p*  
 no - vi - tà, che im-pen - sa - ta, che im - pen - sa -  
 ne'er for - got, be this mask - ing, be this mask -

E. *f* *p* *f* *p*  
 no - vi - tà, che im-pen - sa - ta, che im - pen - sa -  
 ne'er for - got, be this mask - ing, be this mask -

Z. *f* *p* *f* *p*  
 no - vi - tà, che im-pen - sa - ta, che im-pen - sa -  
 ne'er for - got, be this mask - ing, be this mask -

O. *f* *p* *f* *p*  
 no - vi - tà, che im-pen - sa - ta, che im -  
 ne'er for - got, be this mask - ing, be

M. *f* *p* *f* *p*  
 no - vi - tà, che im-pen - sa - ta,  
 ne'er for - got, be this mask - ing,

L. *f* *p* *f* *p*  
 ve - ri - tà, è un pro - di - gio  
 from this spot were I safe - ly,

A. *f*  
- ta no - vi - tà, che im - pen -  
- ing ne'er for - got, be this

B. *f*  
- ta no - vi - tà, che im - pen -  
- ing ne'er for - got, be this

Z. *f*  
- ta no - vi - tà, che im - pen -  
- ing ne'er for - got, be this

O. *f*  
- pen - sa - ta no - vi - tà, che im - pen -  
- this mask - ing ne'er for - got, be this

M. *P*  
che im - pen - sa - ta no - vi - tà, che im - pen -  
be this mask - ing ne'er for - got, be this

L. *f*  
È un pro - di -  
Were I safe -

A. *f*  
sa - ta no - vi - tà, che im - pen - sa - ta  
mask - ing ne'er for - got, be this mask - ing

B. *f*  
sa - ta no - vi - tà, che im - pen - sa - ta  
mask - ing ne'er for - got, be this mask - ing

Z. *f*  
sa - ta no - vi - tà, che im - pen - sa - ta  
mask - ing ne'er for - got, be this mask - ing

O. *f*  
sa - ta no - vi - tà, che im - pen - sa - ta  
mask - ing ne'er for - got, be this mask - ing

M. *f*  
sa - ta no - vi - tà, che im - pen - sa - ta  
mask - ing ne'er for - got, be this mask - ing

L. *f*  
- gio in ve - ri - tà, è un pro - di - - gio in  
- ly but from this spot, were I safe - - ly but

V. 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

(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)

Dun-que quel-lo sei tu, che il mio Ma-set-to po-co fa 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)

ta-sti! Dun-que tu min-gan-na-sti, o scel-le-ra-to, spac-  
set-to! It was you, heart-less ri-bald, who be-guild me, who

Don Octavio (to Leporello)

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.

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.

nir-lo. An-zia 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. N<sup>o</sup> 20. "Ah, pietà! Signori miei!,"

Leporello.

Aria.

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

ta, 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-

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 -

*Cro. 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! com - pa - 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

*Viv.*



non di - co nien - te, cer - to ti - mo - re,  
I will ad - mit it, 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

sa!  
known. ma  
Mas-

(making for the door)

- 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

(Runs out.)

quà, — fug - gia per quà!  
now — with speed be gone.

## Recit.

Donna Elvira. Masetto. Zerlina.

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.

si sot - tras - se l'i - ni - quo. A - mi - ci mi - ei, do - po ec - ces - si sie -  
he e - vad - ed our ques - tion. Friends, this con - firms me, and the crimes we have

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 - fe 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 vi - 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.  
 reckning is at hand, oh thou traitor, and thy doom is assured, or sooner or later.

No 21. "Il mio tesoro intanto.,"

Andante grazioso.

Aria.

*Clar. Fag. and Vln.*  
*Strings con sordini, Bassi pizz.*

Don Octavio.  
 Il miote - so - roin - tan - to an -  
 To my be - loved. O - has - ten, *Cl. Fag.* To

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

*Cornù sustinuti*

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

ca - te dia - sciu - gar, cer - ca -  
grieve not those who part, That grieve

- te dia - sciu - gar.  
not those who part.

*Viol.* *ff*

*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 - gie mor - ti  
- will I cease pur - su - ing, My sword and faith I've plighted,

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

*f* *p* *p*

nun - zio voglio tor - nar, nun - zio voglio tor -  
Naught my re - solve shall thwart, Naught my re - solve shall

*fp* *p*

*f* *p*

nar, sì, nun-zio voglio tor - nar!  
thwart, Naught, naught my re - solve shall thwart.

*cresc.* *f*

Il mio te-so-ro in-  
To my be-loved, O,

*con sordini.*

tan - to An - da - te, an - da -  
has - ten, To com - fort, to com -

-te a con - so -  
-fort her sad

lar! e del bel ciglio il pian - to cer - ca - te di a - sciu - gar, cer -  
heart, Sweet are the tears that 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



ca - grieve - te - not -

di - sciug - ar. Di - te - le che i suoi tor - ti  
those who part. Tell her, to see her right - ed

*senza sord.*

a ven - di - car io va - do, a ven - di - car io  
ne'er will I cease pur - su - ing, Ne'er will I cease pur -

*cresc.*

va - do, che sol di stra - gie  
su - ing. My sword and faith I've

mor - ti nun - zio vogl'io tor - nar,  
plight - ed, Naught my re - solve shall thwart,

nun - zio, nun zio vogl' io tor -  
naught, no, naught my re - solve shall

nar,  
thwart, Che sol di stra - gie mor - ti  
My sword and faith 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.)

Zerlina.

*a tempo*

Re - sta - ti qua! Re - sta - ti qua!  
Here you shall stay! Here you shall stay!

Leporello.

Per ca - ri - tà! Oh spare me, pray!

Zerlina.

Re - sta - ti qua! Re - sta - ti qua, qua,  
Here you shall stay. Here you shall stay, here

Recit.

Leporello. (trying to free himself).

Zerlina.

qua! Per ca - ri - tà, Zer - li - na! Eh! non c'è ca - ri - tà per pa - ri  
stay! For pit - y's sake, Zer - li - na! No, for vil - lains like you there is no

Leporello.

tuo-i. Dun - que ca - var - mi vuo - i?  
pit-y. Sure - ly you would not hurt me?

Zerlina.

I ca - pel - li, la te - sta,  
I will first tear your eyes out,

Leporello. (trying to coax her.)

Zerlina. (holding him off.)

il co - re e gli oc - chi. Sen - ti, ca - ri - na mi - a! Guai, se mi toc - chi!  
and then cut your head off. Non - sense, lis - ten to rea - son! Dare but to touch me!

Ve - drai, schiu - ma de' bir - bi, qual pre - mio n'ha chi le ra - gaz - ze in -  
I'll teach you, scum of e - vil, with base de - ceit, murd'rous - ly to ill -

Leporello. (aside).

Zerlina. (dragging Le -

giu - ria. (Li - be - ra - te - mi, o Dei, da que - sta fu - ria!) Ma - set - to! O -  
use us. (Oh ye gods, how shall I es - cape this fu - ry!) Ma - set - to! ho -

porello about during the whole scene.)

là! Ma - set - to! do - ve dia - vo - lo è i - to? Ser - vi!  
là! Ma - set - to! why, Ma - set - to, where are you? neigh - bors!

Leporello. (a peasant enters.)

1. gen-te! nes-sun vien, nes-sun sen-te\_ Fa pia-no per pie-  
 2. ser-vants! no one comes, no one hears me. Pray do not call so

Zerlina.

1. tà! non strascinar mi a co-da di ca-val-lo! Ve-drai, vedrai co-me fi-ni-sce il  
 2. loud! Draggd at the horse's tail is some-thing like this. You shall not go till you have been well

Leporello.

Zerlina.

Leporello.

1. bal-lo! Pre-sto qua quel-la se-dia! Ec-co-la! Sie-di! Stan-co non  
 2. pun-ish'd. On that chair now be seat-ed. Here I am. Stay there. I'm not fa-

Zerlina.

1. son. Sie-di, o con que-ste ma-ni ti strappo il cor, e poi lo get-to a'  
 2. tigued. Sit there, or these hands shall tear out thy wick-ed heart. So dare to dis-o-

Leporello. (sits down.)

1. ca-ni. Sie-do, ma tu, di gra-zia, met-ti giù quel ra-so-jol mi vuoi  
 2. bey me. Well, well, but now in mer-cy, put a-way that vile ra-zor! would you

Zerlina.

1. for-se sbar-bar? Sì, ma-scal-zo-ne, io sbar-ba-fe ti vo'sen-za sa-  
 2. help me to shave? Yes, I will shew you how to shave without either soap or

Leporello.

Zerlina.

Leporello. (gives it.)

1. po-ne. E-ter-ni De-i! Dam-mi la man! La ma-no.  
 2. 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.

1. Lal-tra! Ma che vuoi far-mi? Vog-lio far, vog-lio far quel-lo che par-mi.  
 2. That one! What mischief strikes her? You shall see, I will do just as I like, sir.

Nº 21b "Per queste tue manine.,

225

Duet.

Allegro moderato.

Leporello.

1. *Leporello.*  
 Per que - ste tu - e ma - ni - ne, Can - di - dee te - ne -  
 Come here, oh I — con - jure thee, Thy heart, I know, is

1. rel - le, per que - sta fres - ca pel - le, ab - bi pie - tà di  
 ten - der, Oh let those fin - gers slen - der, Li - ber - ty give to

1. *Zerlina.*  
 me, ab - bi pie - tà di — me! Non v'è pie - tà, brie - co - ne, non v'è pie - tà, brie -  
 me, li - ber - ty give to — me! No, no, thou man ungrateful, no, no, thou man un -

2. co - ne, son — u - nati - gre i - ra - ta, un a - spi - de, un pie - o - ne, no, no, pie - tà non  
 grateful, All — good is lost up - on thee, Thou more than vi - per hateful, No, no, no, no. I

2. v'è, pie - tà non v'è, no, no, pie - tà non v'è,  
 will not set thee free, I will not set thee free,

z. *nò, nò, pie-tà non v'è!*  
I will not set thee free!

Leporello.

Sei mor - to se ti  
Nay, stir not, or thou

l.

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.

*p* *cresc.* Bar - Mur -

z. Bar - ba - ro tra - di - to - re,  
Well earnd 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*

(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 earnd is thy dis - as - ter, Thou and thy cru - el master, Well pun - ish'd both shall*

l. De - i!  
treason!

in ma - no di co - ste - i, chi  
She will not list to rea - son, No

*p*

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.

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

non mi stringer tan - to!  
 bind me not so tight - ly,

l'a - ni - ma mia sen va!  
 Or I shall sure - ly faint!

Sen  
What

va - da, sen va - da, o re - sti,  
 mat - ter? it serves thee but right - ly,

in - tan - to non par - ti - rai di  
 May - be thou wilt now learn some re -

quà!  
 straint.

Che stret - te, oh Dei, che bot - te!  
 Kind for - tune, do thou re - store me,

è  
Is't





2. mor-to, se ti mo-vi, se ti mo-vi!  
di - est, or thou di - est, or thou di - est!

1. Deh, non mi - strin - ger - tan - to,  
Oh, bind me - not - so - tight - ly,

The first system of music features a vocal line (2.) and a piano accompaniment. The vocal line has lyrics in Italian and English. The piano accompaniment includes dynamic markings such as *f*, *sf*, and *p*, and trills (*tr*) in the right hand.

2. Sen va - da, sen va - da, o re - sti, in -  
What mat - ter? it serves thee but right - ly, May

1. la - ni - ma mia sen va!  
Or I shall sure - ly faint!

The second system continues the vocal and piano parts. The piano accompaniment features dynamic markings *f* and *p*.

2. 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 -

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings *f*, *p*, and *cresc.* (crescendo).

2. quà!  
straint!

1. Che stret - te, oh Dei! che bot - te!  
Kind for - tune, do thou re - store me! Ist

The fourth system concludes the page with the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings *f* and *p*.

Di gio-jae di di - let - to sen - to bril - lar mi il  
 What joy to see him pin - ing, Snar'd, too, by my de -

gior - no, ov - ver è not - te? Che  
 light or dark be - fore me? fr I m

pet - to, di gio-jae 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 -

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 - 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 -

bu - ja o - scu - ri - tà, che lu - ja o - scu - ri -  
 cour - age all is spent, my cour - age all is

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 -

tà! Oh Dei, che strette! oh Dei, che bot - te!  
 spent! Oh is it light or dark be - fore me?

*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  
 t. *è not-te o gior-no, e gior no o not - te? che*  
 Oh say ist 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  
 t. *scos se di*  
 help - - - - - less quite,  
*tr.*

z. *si, 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 -  
 t. *tre and mio - 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 -  
 t. *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. cresc.*

2. *co-sì* *si — fa!*  
you to re - pent! (exit)

1. *bu - ja o - scu - ri - tà!*  
cou - rage all is spent!

Recit.

Leporello. (to the Peasant)

1. *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

1. *mo - ro! guar - da un po' co - me stret - to mi le - go las - sas -*  
per - ish'd! just look here, how I'm strangled, I can - not stir a

(Exit Peasant.)

(struggling)

1. *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

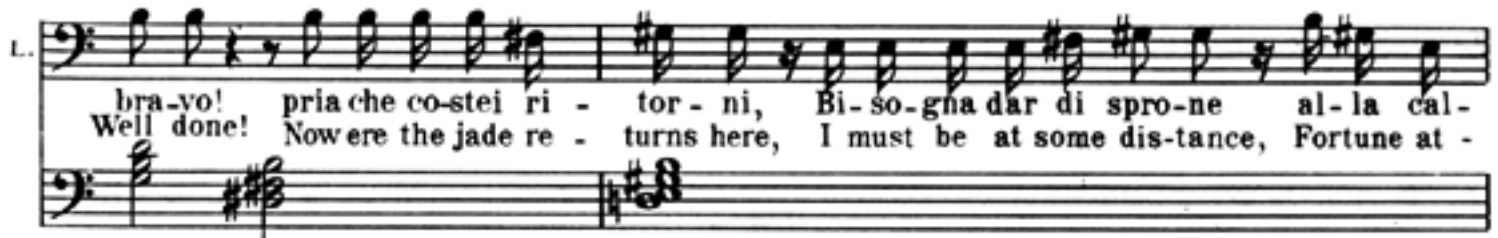
1. *dia - vo - lo a di - sfar que - sti gruppi! io vo' ve - de - re di rom - pe - re la*  
knots un - tie, with your teeth you might do it. The cords so twisted, where is the end? I

1. *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!

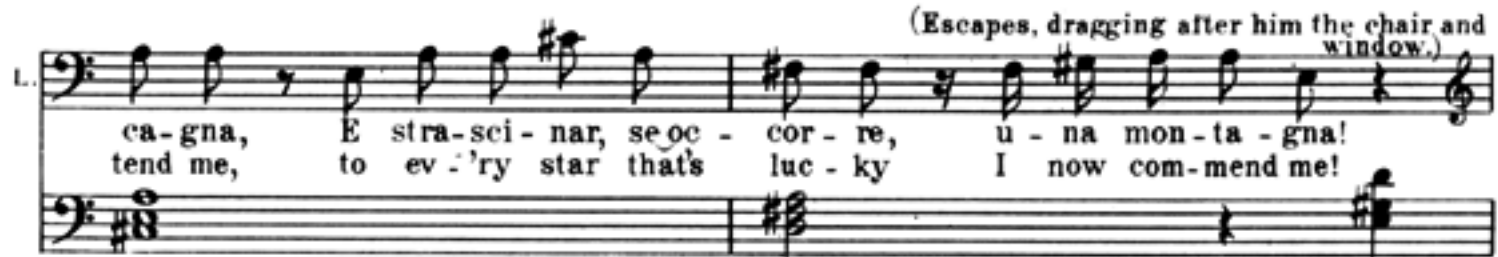
(He pulls hard and the window

1. *E tu, Mer - cu - rio, pro - tet - tor de' la - dri, pro - teg - giun - ga - 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.)

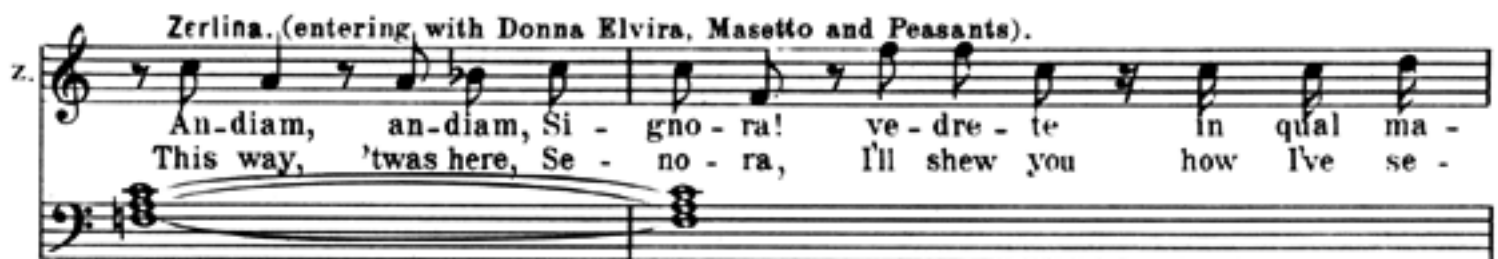
L. 

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 -

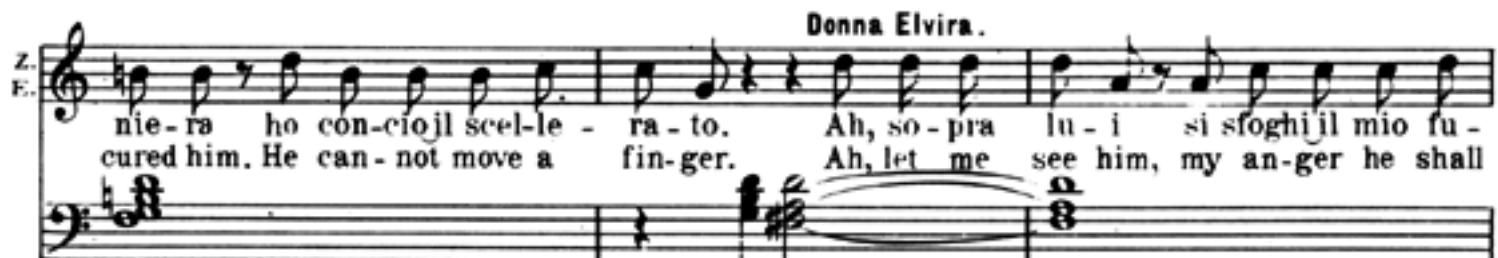
L. 

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!

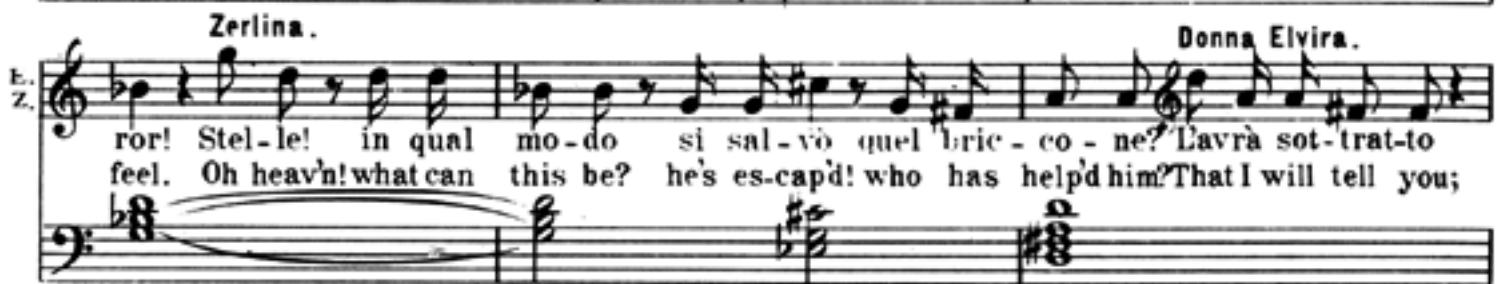
(Escapes, dragging after him the chair and window.)

Z. 

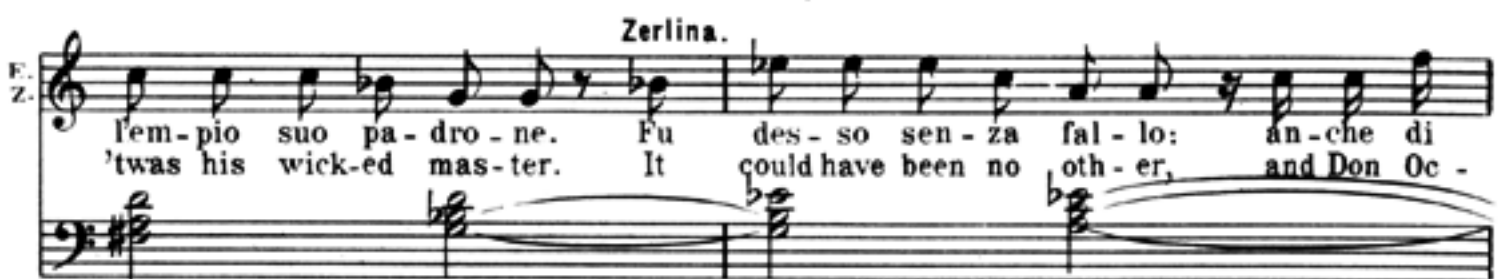
Zerlina. (entering with Donna Elvira, Masetto and Peasants).  
An-diam, an-diam, Si - gno - ra! ve - dre - te in qual ma -  
This way, 'twas here, Se - no - ra, I'll shew you how I've se -

Z. 

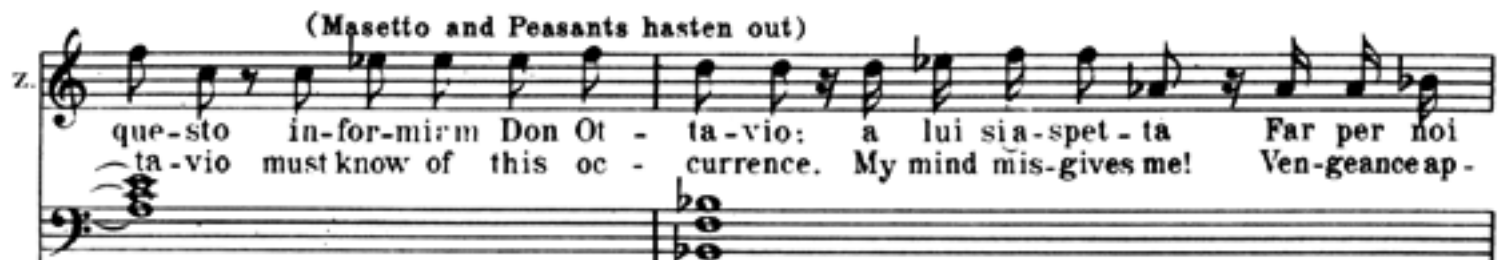
Donna Elvira.  
nie-ra ho con-cio!l scel-le - ra - to. Ah, so - pra lu - i si sfoghi il mio fu -  
cured him. He can - not move a fin-ger. Ah, let me see him, my an-ger he shall

Z. 

Zerlina. Donna Elvira.  
ror! Stel-le! in qual mo-do si sal-vò quel bric - co - ne? Lavrà 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;

Z. 

Zerlina.  
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 -

Z. 

(Masetto and Peasants hasten out)  
que-sto in-for-mirm Don Ot - ta - vio; a lui sia-spet - ta Far per noi  
ta - vio must know of this oc - currence. My mind mis-gives me! Ven-geance ap -

Z. 

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

No 219 "In quali eccessi, o Numi.,"  
 Recitative and Aria.

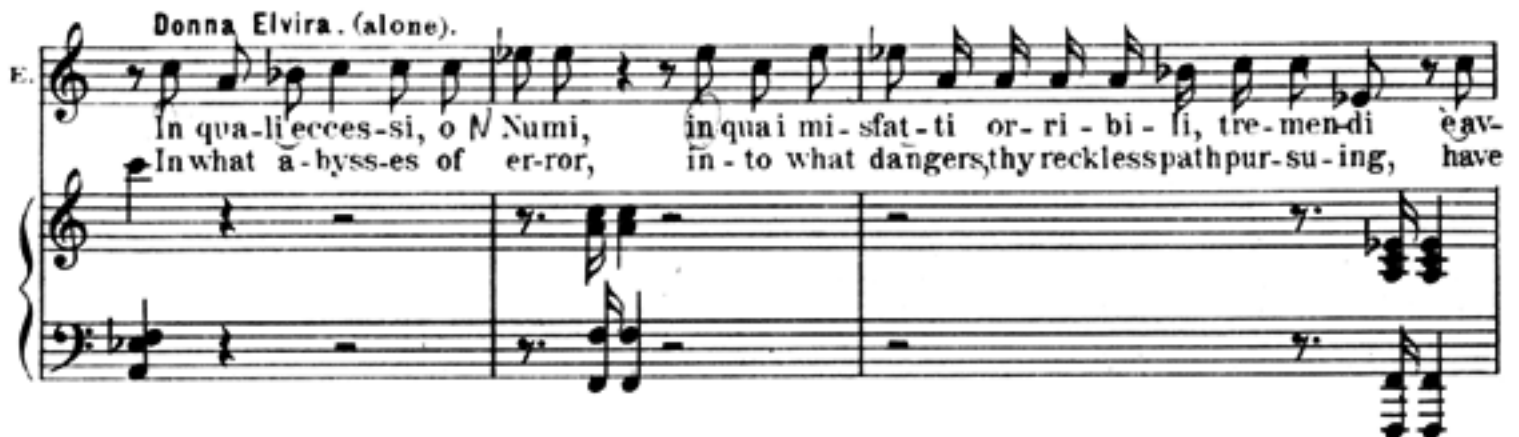
Allegro assai.

E. 

*Strings throughout Recit.*

E. *Donna Elvira. (alone).*

In qua-li ec-ces-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 dan-gers, thy reck-less 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




E. 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 light-ni-g 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 last will be thy doom.* *tr tr* *p*

E.  *Mi-se-ra! El-vi-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!* *Per-chè que-sti so-spi-ri?*  
*thy heart di videth!* *Ah wherefore is this longing?* *p*

E.  *e quest' am-ba-scio?* *Mi tra-di-quell' al-main-*  
*These pangs of sor-row?* *Cru-el heart, thou hast be-* *Aria.* *p*

E.  *gra-ta, quell' al-main-gra-ta, in-fe-li-ce,*  
*tray'd me, thou hast be-tray'd me, Grief un-end-ing up-* *cl. cresc. p cresc.*

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 -

*Vins.* *mf* *sf* *mf* *Fag. Cl.*

E. li - ce, o Di - o! o - Dio! mi fa.  
grief un - end - ing up - on me he cast.

*sf* *Fag.* *Fl.*

E. Ma tra - di - ta, e ab - ban - do - na - ta,  
Pity yet lin - gers, I'll not up - braid thee,

*Vins.* *Fl.* *Vins.* *Fl.*

E. pro - vo an - cor per lui pie - ta, pro - vo an - cor per  
Ne'er can I for - get the past, ne'er can I for -

*Cl.* *Vins.* *Fag.*

E. lui pie - ta, pro - vo an - cor per lui, per  
get the past, ne'er can I, can I, for -

*Str.* *mf* *mf* *Fag. Cello*



E. *Cl.*  
 lui, per lui pie - tà. Mi tra - di - quell' al - ma in - gra - ta, quell'  
 get the hap - py past. Cru - el heart, thou hast be - tray'd me, thou

E. *Cl.*  
 al - main - gra - ta, in - fe - li - ce, o Di - o! mi fa, in - fe - li - ce, o  
 hast be - tray'd me, Grief un - end - ing up - on me he cast, Grief un - end - ing

*fug.* *cresc.* *p cresc.* *mfp* *sf*

E. *Cl.*  
 Di - o! mi fa, in - fe - li - ce, o Di - o! o - Dio! mi fa!  
 on - me he cast, Grief, ah, grief un - ending on - me he cast!

*mfp* *sf* *Cl.* *Cor.*

E. *Vln.* *Fl.* *Vcl.*  
 Quan - do sento il mio tor - mento, il mio tor - mento, di ven - det - ta il  
 When my wrongs a - rise be - fore me, a - rise be - fore me, Thoughts of ven - geance

*Cello.*

E. *Str.*  
 cor fa - vel - la, ma se guar - do il suo ci - men - to,  
 stir my bo - som, But the love that at first he bore me

E. pal - pi - tan - do il cor mi va, pal - pi - tan -  
Binds my heart to him at last, Binds my heart

*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 ingra - ta, quell'al - ma in -  
it to him! Cru - el heart, thou hast be - tray'd me, thou hast be -

*f.* *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.* *mf* *sf*

E. fa, in - fe - li - ce, o Di - o, o Dio! mi fa!  
cast, Grief, ah grief un - ending up - on me he cast.

*mf* *sf* *Cello & Wood:*

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

E. cor per lui pie-tà, per lu-i  
 I for-get the past, ah, nev-er

E. pie-tà, pro-vo-an-cor per lui pie-tà,  
 for-get, ne'er can I for-get the past,


E. 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-

E. lui get pie-tà! (Exit)  
 the past,

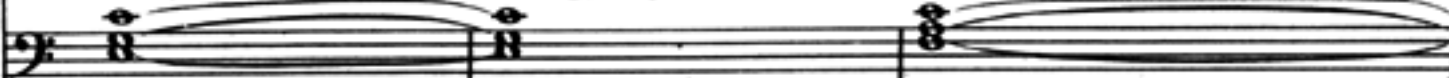
Scene. — An enclosed churchyard, several equestrian statues; statue of the Commandant; with inscription in golden lettering.


Recit.

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


G. 

Ah, ah, ah, ah, questa è buona, or la-scia-la cer-car; che bel-la not-te! è più  
Ha, ha, ha, ha! most a - musing, They will not seek me here. What splendid moonlight! 'tis as

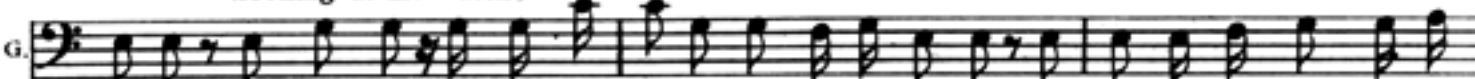


G. 


chia - ra del gior-no, sembra fat - ta per gir a zon - zo a cac-cia di ra -  
light as in day-time; this is just such a night as suits for the chase of pret-ty




(looking at his watch.)


G. 

gaz-ze. È tar-di? Oh, ancor non so-no due del-la not-te; a - vrei voglia un po' di sa-  
damsels. What time is't? ah, not yet two o'clock in the morning; I wish now I - knew how the




G. 

per come è fi - ni-to l'af-far tra Le-poreHo.e Donn'El-vi-ra: s'egli ha a-vu-to giu-di-zio!  
droll encounter ended between that poor Elvira and Le-po-rello. Let me hope he was prudent!




Leporello. (behind the wall.)

Don Giovanni.

L. 


Al - fin vuo - le ch'io fac-cia un pre-ci - pi-zio. È des-so; oh Le-po-rel-lo!  
'Faith' I think he's de-ter-min'd on my ru - in. I hear him. Well, Le-po-rel-lo?




Leporello. (from the wall) Don Giovanni.

Leporello.

Don Giov.

L. 

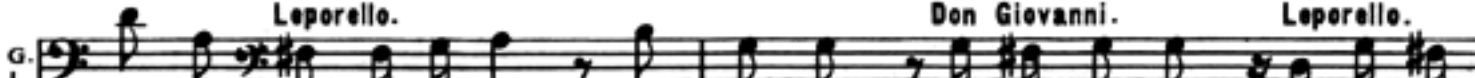
Chi mi chia-ma? Non co-no-scijl pa-dron? Co-sì nol co-nosces-si! Co-me,  
Some one call'd me? Don't you yet know my voice? I don't know it at all, sir. Don't you?



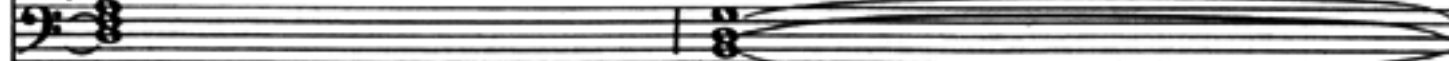
Leporello.

Don Giovanni.

Leporello.

G. 

bir - bo? Ah, sie-te voi? scu - sa - te! Co - sa è sta - to? Per ca-gion  
scoundrel. Oh, is it you? ex - cuse me. What has hap-pen'd? On your ac -



Don Giovanni.

G. L. vos-tra jo 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 very 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, 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 trouble,

changes hat and cloak with Don Giovanni.)

G. L. che ac-ca-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 al-zer-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. L. bel-la gio-vin ga-lan-te, per la stra-da in-con-tra-hi; le va-do ap-presso, la  
I es-pied a fair dam-sel with the gait of a Ju-no; of course I fol-low'd, I

G. L. 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, something ten-der I whis-per'd, and she mis

Leporello. Don Giovanni. Leporello. Don Giov. Leporel.

G. L.  
 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.

G. L.  
 be-ne. Per la ma-noe-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-

G. L.  
 rez-za, mi ab-braccia: "Ca-ro il mio Le-po-rel-lo! Le-po-rel-lo, mio ca-ro!,"  
 ressd me, embraced me, "Oh, my dear Le-po-rel-lo! Le-po-rel-lo, my dar-ling!"

Leporello. Don Giov.

G. L.  
 al-lor m'accor-si che-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

G. L.  
 gan-no approf-it-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

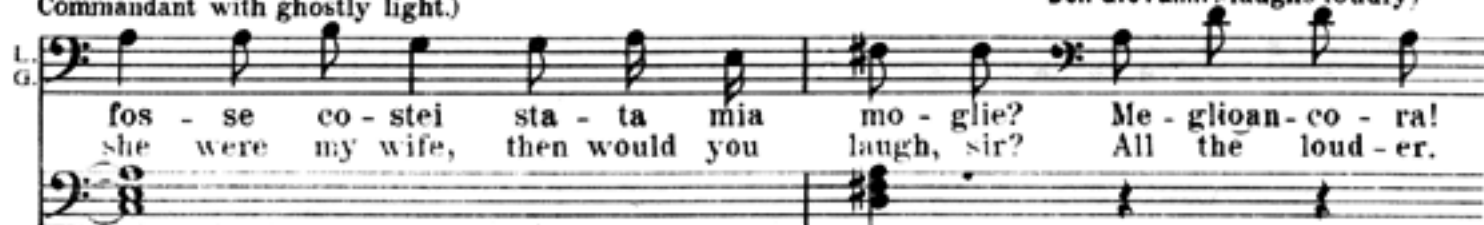
G. L.  
 a fug-gi-re mi met-to, e pron-to, pron-to per quel mu-ret-to in que-sto lo-co io  
 people came, I shot by them, nimbly and swift-ly, espied this wall, and leap'd in safe-ty

Leporello. Don Giovanni. Leporello.

G. L.  
 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) 243

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.

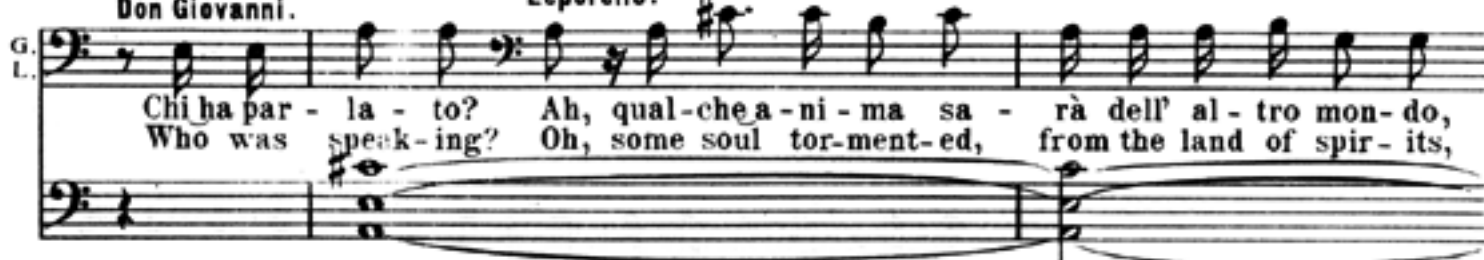
C. 

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. & Trombones & Bass*


Don Giovanni.

Leporello.

L. G. 

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 merits. Si - lence, ras - cal. Who goes there? Who goes there?

Adagio.

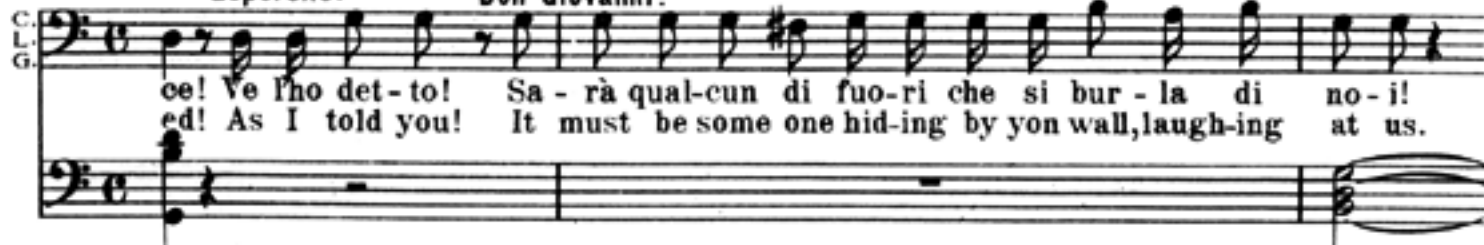
The Statue.

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.

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 Commen - da - 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.

G. L. zion. Scu-sa-te, non ho im-pa-ra-to a leg-ge-re a' rag-gi del-la  
hear. Excuse me, My eye-sight is in-diff-'rent bad, I can-not read by

## Don Giovanni. (touching his sword.) Leporello. (reads the shining inscription.)

G. L. 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.)

G. L. 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.

G. L. O vec-chio buf-fo - nis-si-mo! di-gli che que-sta se-ra lat-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.)

G. L. 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

G. L. 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.)

G. L. 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.

G. L. 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.

Allegro.

Leporello. (to the Commandant.)

L. *Tutti.*  
O sta-tua gen-ti-lis-sima del gran Commenda-  
Oh thou most no-ble monument, Our Commandant re-

(to Don G.)

Don Giov.

L. G.  
to-re\_Padron! mitrema il co-re, non pos-so, non posso terminar! Fi -  
sembling, Oh, sir, see how I'm trembling, I can-not, I can no further go. *wind.* Pro -

G.  
ni - scila, o nel pet-to ti met-to questo acciar, ti met-to questo ac-  
ceed at once, or I'll spear thee, I'll kill thee at a blow, I'll kill thee at a

Leporello. (aside.)

Don Giovanni. (aside.)

Leporello.

L. G.  
ciar! Che im-piccio, che ca - priccio! Che gusto! che spas-set - to! Io sento mi ge -  
blow! He's madder now than ev - er! His cowardice di - verts me. If I could on - ly

Don Giovanni.

G. L.  
Lo voglio far tremar, lo voglio far tremar!  
How can one tremble so? how can one tremble so? (to the statue)  
lar, io sen - to mi ge - lar! O sta - tua gen - ti -  
go, If I could on - ly go! Oh thou most no - ble

(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*

Don Giovanni. (advanc-

L. *ra - te! che se - guita a guar - dar, che se - guita a guar - dar! Mo - ri, yonder, See how his eye - balls glow, see how his eye - balls glow! Die then,*

ing menacingly)

Leporello.

G. *mori! diethen. No, no, no, no, atten - dete, at - ten - de - te! No, no, oh wait a moment, wait a moment!*

(going back)

L. *Si - gnor, il padron mi - o\_ My mas - ter here in - vites thee, str.*

L. *ba - da - te ben, non i - o\_ Not I, great sir, it frights me,*

(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-

L. *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

L. *te - sta!*  
*sent - ing!*

Leporello.

G. *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

Don Giovanni.

L. *dro - ne! E che deg - gio guar - dar, deg - gio guar - dar, deg - gio guar - dar?*  
 spare me! What is this wondrous sight, what is this wondrous, wondrous sight?

Leporello. (imitates the statue) (the statue bends its head)

Col - la mar - mo - rea testa ei fa co - si, co - si.  
See, with his head of marble, He nods, just so, just so.

D. Giov. (sees the statue)

Col - la mar - mo - - rea testa ei fa co - si, co - si.  
See with his head of marble, He nods just so, just so.

Col - la mar - mo - - rea testa ei fa co - si, co - si.  
See with his head of marble, He nods just so, just so.

Don Giovanni. (to the statue)

Par - Give

la - te! se po - te - te.  
an - swer, if thou hear'st me,

*cresc.*

Ver - re - te a ce - na? ver - re - te a ce - na?  
Wilt come to supper? wilt come to supper?

The Statue. (inclining its head.) Don Giovanni. *mezza voce*

G. Si! Bi - zar-ra è in ver la  
Yea! Leporello. A strange ad - ven - ture,

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

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 - pa - rar - la 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 - dia - mo 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 - dia - mo, 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. *scena, 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 andiamo, 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, andiamovia 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!*

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. *ven-di-ca-ti sare-m. Ma il 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.  
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.

Donna Anna. Larghetto.  
de - le! Cru - de - le? Ah no, mio be - ne!  
love me! Not loveth thee? Ah ne'er be - lieve it!

Risoluto.  
*Strings throughout.*

A.  
Troppo mi spia - ce al - lon - ta - narti un benche lun - gamente la nostr' al - ma de - si - a.  
Could I accept, while my tears yet freshly flow; the best fulfilment of my heart's dearest wishes?

A. *Mai mondo, oh Dio!* non  
I cannot, I dare not, Ah, se - nor

A. *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

## Larghetto.

A. *mo-re!* Non mi -  
certain. Tell me -

*Cl. Fag. sotto voce Fl. Vln.*

A. *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

A. *te,* tu ben sa - i quant' lo va -  
vain, That I love thee, ah well thou

*Str. Fag. Cor.*



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 —*

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

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!*

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

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. sustatu*

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 -*  
*jure thee, oh I con - jure thee!*

*f p mfp* *Vins.* *p* *Allegretto moderato.*

A. *tr. tr. tr. tr. Wind.*

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

*tr. tr. tr. tr.*

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*

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*

A. *tà, ... pie - tà di me, sen - ti -  
heav'n ... will smile a - gain, that kind*

*cresc. sf p*

A. *ra* - *pie* - *ta* di *me*, - *for*-*se*, *for*-*se* il *cie*-*lo* un  
 heav'n will smile a - gain, Love and hope as - sure me, as -

A. *gior*-*no* sen - *ti* - *ra* *pie* - *ta* di  
 sure me, That kind heav'n will smile a -

A. *me*, sen - *ti* - *ra* *pie*-*ta* di *me*, *pie* - - *ta* di  
 gain, that kind heav'n will smile a - gain, will smile a -

A. *me*.  
 gain. (Exit)

## Recit.

Don Octavio. (alone)

O. Ah, si se-gua il suo pas-so: lo 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-fi: Sa-ran me-co men-gra-vi i suoi so-spi-ri. (Exit.)  
 sor-row; Give me pa-tience, oh love, to wait some blest mor-row.

Nº 24. "Già la mensa e preparata.,  
Finale.

*A lighted hall. The table prepared for a banquet.*

Allegro vivace.

First system of the piano introduction, featuring a treble and bass clef with a key signature of two sharps (D major) and a common time signature. The music begins with a forte (*f*) dynamic and includes various chordal textures and rhythmic patterns.

Second system of the piano introduction, continuing the musical themes from the first system. It includes dynamic markings such as *p* (piano), *f* (forte), and *cresc.* (crescendo).

Don Giovanni.

First vocal system for Don Giovanni, including a vocal line and piano accompaniment. The lyrics are: "Già la mensa è prepa - ra - ta. Ah, I see the ta - ble's ready." The piano part features a steady eighth-note accompaniment.

(to the musicians of his private band.)

Second vocal system for Don Giovanni, including a vocal line and piano accompaniment. The lyrics are: "Voi suo - na - te, ami - ci - cari! Play a gay and festive measure! Giac - chè Cost - ly". The piano part continues with a rhythmic accompaniment.

Third vocal system for Don Giovanni, including a vocal line and piano accompaniment. The lyrics are: "spen - doj' miei da - na - ri, io mi vo - glio di - ver - tir. is my cup of pleasure; And I'll drain it to the end." The piano part features a more complex rhythmic pattern with triplets and dynamic markings like *cresc.* and *f*.

(to Leporello)

Leporello.

G. I. Leporel-lo, presto in ta-vola! Son prontis - 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.)

G. I. 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

(to the musicians)

G. I. vo - gliò 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

G. I. spen-do i miei da - na - ri, io mi vo - gliò 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

Allegretto.

Leporello.

G. I. tir. (The private band begins the first piece,  
end. melody from Martin's *Una cosa rara*) Bravi! "Cosa rara!",  
Bravi! "Cosa rara!"

(Music on stage: 2 Ob., Clar., Bassoons, Horns.) *p*

Don Giov.

G. 

Che ti  
Is this



(eating; to Lep.)


Leporello.

G. 

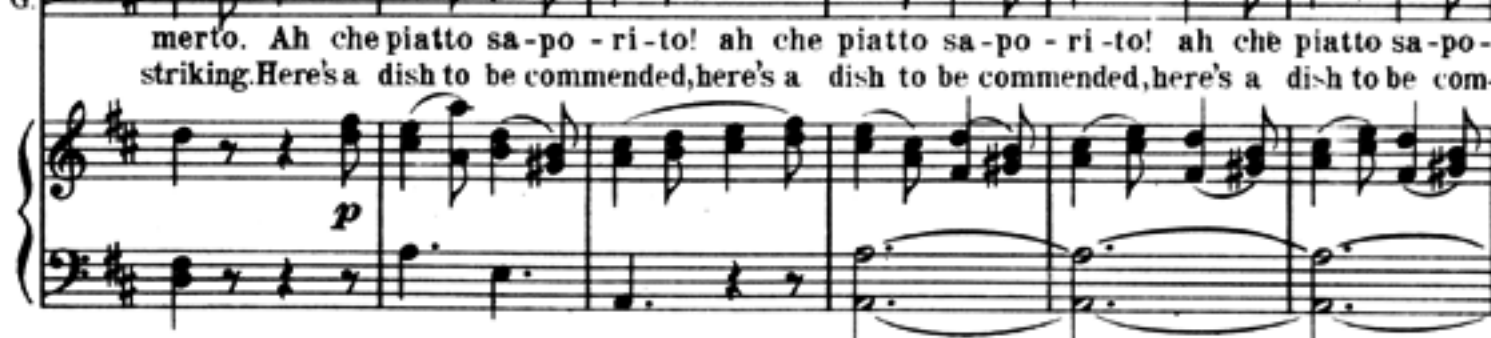
par del bel con-cer - to? È con-for - me, è con-for-me al vo - stro  
mu - sic to thy lik - ing? I must own I have heard some things more



Don Giovanni.

G. 

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)

G. 

ri-to!  
mended! Ah che bar-baro appe - ti - to!  
Would this meal were safely end - ed!



L. 

Che boc - co - ni da gi - gan - telmi 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 -



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-*

The first system of the score features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The piano part includes dynamic markings of *pp*, *sf*, *p*, *sf*, and *p*.

G. *Leporello.* *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*

The second system shows Leporello's entry. The piano accompaniment includes a *cresc.* marking and dynamic markings of *f*, *p*, *p*, *sf*, *p*, *sf*, *p*, and *sf*.

G. *Leporello.* *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*

The third system continues Leporello's line. The piano accompaniment features dynamic markings of *p* and *f*.

G. *Don Giovanni.* *Leporello.* *Don Giovanni.* *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-*

The fourth system shows Don Giovanni's return. The piano accompaniment includes dynamic markings of *p* and *f*.

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.)*

The fifth system concludes the scene. The piano accompaniment includes a *p* marking and the instruction *Strings in Orch.*



Don Giovanni.

Leporello.

(The private band begins the 2d piece from Paisiello's. 261  
*Fra i due litiganti il terzo gode.*)

G. L.

Piat-to! Wine here! Servo! Ready! Allegretto.

Leporello.

Don Giovanni.

G. L.

Ev - vi - va noi 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,

G. L.

*p*

(Leporello changes Giovanni's plate)

Leporello (aside)

G. L.

mar - zi - mino!  
good - ly vintage!

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

*f* *p* *f*

Don Giovanni.

G. L.

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

*p*

(aside)

G. *giando quel mar-rano! fin-ge-rò di non ca-pir.*  
 L. *serveme, this is pleasant, Ras-cal, say, wilt thou at-tend? (Private band finishes the second piece.)*

L. *Leporello.*  
 (Private band begins the 3d. piece, *Moderato. from Mozart's Figaro.*) *Questo*  
 That's a

L. *poi la co-no-sco pur troppo.*  
 song I have heard but too oft-en.

Don Giovanni (without looking at him) Leporello. (with his mouth full)

G. *Le-po-rel-lo! Pa-dron mi-o!*  
 L. *Le-po-rel-lo! Yes, sir, com-ing!*

Don Giovanni. Leporello. (clearing his throat.)

G. *Par-la schietto, par-la schietto, mascal-zo-ne. Non mi la-sea una flus-*  
 L. *Well, speak out, man, well speak out, what art thou mumbling? I beseech you, stay from*

L. G. *tr*  
sio-ne le pa-ro - le pro - fe - rir, le pa-ro-le pro-ferir. Mentre io  
grumbling, I've a cold that will not mend, I've a cold that will not mend. I ex-

L. G. *tr*  
man - gio fischia un po - co. Non sò far. Cos'è?  
pect thee to a - muse me. Sir, I can't! Why not?

L. *tr*  
Leporello.  
Scusa - tel! scu - sa - tel! 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

L. *mf* *p*  
lente, sì ec - cel - len - 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 -

G. *mf* *p*  
Don Giovanni.  
Sì ec - cel - 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. *mf* *p*  
var, take. sì ec - cel - len - te, che lo volli anch'io pro -  
Wonder not, then, wonder not if I par -

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

E. *Lul - 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*

var.  
take.

(Exeunt all servants but Leporello.)

G. *(The private band fin - take. ishes the 3d piece.)*

var. (The private band fin - take. ishes the 3d piece.)

**Allegro assai.**

*f Tutti p f p f p*

E. *i - o fa - re con le. Più non ram - men - to gl'in - gan - ni*  
*ev - er A - sun - der fly. Though you may scorn me, Ill not re -*

E. *tuo - i, gl'in - gan - ni tuo - i, pie - ta - de io*  
*sent it, Ill not re - sent it, I come to*

G. *cresc. p*

(kneeling)

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

*Cos' è? Cos' è?*  
*Pray why? pray why?*

Leporello.

*Cos' è? Cos' è?*  
*Pray why? pray why?*

*cresc. f*

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

Den Giovanni. (trying to raise her.)  
 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)

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

Leporello.  
 Qua - si da  
 Her wrongs are

Don Giovanni. (He gets up and raises her) Ah, non de - ri - de - re!  
 Cru - el, de - ride me not,  
 lo ti de - ri - de - re!  
 Come, sweet one, chide me not!

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

E. (With affected tenderness) Ah non de - ri - de-re!  
Cru-el, de - ride me not!

G. Io te de - ri - de-re?  
Nay sweet one, chide me not!

L. 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 she's su - ing!

*tr* *tr* *tr* *tr* *tr* *tr* *cresc.*

E. Don Giovanni. Che vi  
Thy life

G. Che vuoi, mio be - ne?  
For what dost ask me?

*cresc.*

E. - ta can - gi!  
a - mend thou!

G. Cor per - fi - do!  
Mis - guid - ed one!

Bra - va!  
Not bad!

*cresc.* *fp*

E. Cor per - fi - do! cor per  
mis - guid - ed one! mis - guid

G. Leporello.

L. Bra - va! Cor per  
Not bad! mis - guid.

*cresc.* *fp* *fp*

E. - fi-do!  
- ed one!

Don Giovanni. (turning toward the table).

L. - fi-do!  
- ed one!

G. La - - scia chio man-gi,  
This fool - ing end now,

G. (seats himself again at the table, and begins to eat)

la - - scia chio man-gi,  
this fool - ing end now.

E. Donna Elvira. (with disdain).

Res - ta - ti, bar - ba - ro!  
Wretch, I a - ban - don thee,  
Leporello.

L. e se ti pia - ce, man - gia con me! Se - non si -  
When thou hast suppd well, No more thou'lt sigh! If - he re -

E. nel lez - zo im - mon - do e - sem - pio or - ri - bi - le di - 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 sassò ha il co - re, o cor non  
lents not tò - see her griev - ing, His heart de - ceiv - ing hard as

F. *tà!* Don Giovanni, (recklessly raising his glass).  
 own!  
 G. *ha!* Vi - van le fem - mi - ne, vi - va il buon vi - no!  
 stone. Maidens both fair and young, Good wine, and plen - ty,

G. so - stegno e glo - ri - a du - ma - ni - tà, so - stegno e glo - ri - a  
 To these are prais - es due, To these a - lone, to these are prais - es due,

*cresc.*

F. Donna Elvira.  
 Re - sta - ti, bar - ba - ro! nel  
 Wretch, I a - bandon thee! more,

G. du - ma - ni - tà! Vi - van le fem - mi - ne,  
 to these a - lone! Leporillo. Maidens both fair and young,

L. Se non si muo - ve  
 If he re - lent not

F. lez - zo im - mon - do, re - sta - ti, bar - ba - ro!  
 more than hate - ful, Wretch, I a bandon thee!

G. vi - va il buon vi - no! vi - van le  
 good wine and plen - ty, Maid - ens both

L. del suo do - lo - re, di sas - so  
 to see her griev - ing, His heart is



E. nel lez-zoim 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

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.

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 - ste-gno 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 sas - so ha il co - re, o cor non ha! o cor non  
His hearts de - ceit - ful, and hard as stone, and hard as

(going out of mid -

E. *tà, di - 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!

G. *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!

L. *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.

D. Elvira. (rushes out at the opposite side) Den Giovanni.

E. *dle door, recoils terrified)* Ah! Ah! Che gri - do è que - sto  
A scream, what can have

L. *Leporello.* Che  
A

G. *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

L. *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?

(Leporello goes, and when off the stage cries out)

G. *der, va a ve - der che cosa sta - to.*  
see, go and see what is the matter.

G. *Leporello.* Che gri-do in-dia - vo - la-to! che gri - do in-dia - vo -  
 L. What - ev - er means this clatter? what - ev - er means this

Ah!  
 Ah!

*sf* *cresc.*

G. la-to! Lepo - rel-lo, che cos' è? che cos' è? che cos'  
 L. clatter? Lepo - rel-lo, art thou mad? art thou mad? art thou

*Leporello. Allegro molto*

G. è? Ah! Si - gnor! per ca - ri - tà! non an-  
 L. mad? Oh, good Sir! for heav-en's sake Not a  
 (*Leporello returns dismayed and shuts the door.*)

L. da - te fuor di quà! Luom 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

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

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

Leporello.  
Ta, ta, ta, ta!  
Ta, ta, ta, ta!

L. Leporello. Don Giovanni.  
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*

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

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

G. L. Don Giov. Leporello. Don Giovanni.

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

(takes a light and goes to open the door)

Leporello. (trembling, aside)

G.  
L.

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

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

(Don G. opens)

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

The Commandant.

L.  
C.

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

Don Gio -  
Don Gio -

*Tutti.* *f* *ff* *Tutti Tromboni Tympani &c*

C.

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

*Strs.* *p* *p Wind*

Don Giovanni (striving to collect himself)

G.

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

G.

ce - na! fa che su - bi - to si por - ti!  
ta - ble, Fornyguestan - oth - er cov - er! Leporello (puts his head from under the table)

L.

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

## 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! Fer - ma un po'! Non si pa - sce di ci - bo mor-  
o - ver. Go, di - rect - ly! No need of that! Earthly food he no lon - ger de -

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

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

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

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

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

*Imp.* *Tutti* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p*

G. *du - que! che chie - di? che*  
*would'st thou? I list - en, well,*

L. *sem - bra, e le mem - bra fer - mar più non sò, la ter - za - na dà - 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. *vu - o? The Commandant.*  
*tell me! 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 sus - tain.*

(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. Par - lo; a -*  
*sought. Si - lence, an*

L. *Ah le membra fermar più non sò; la ter - za - na dà - ve - re mi*  
*Ah, of mo - tion bereft, I'm distraught, Sure a fit of the a - gue has*

*cresc. p*

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

sem - bra, la ter - za - na da - 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.* *R*

Don Giovanni.

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

sò!  
traught.

The Commandant.

Tu min - vi - ta - stia ce - na,  
Thou didst thy - self in - vite me,

*cresc.*

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

*p*

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

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



G. me-co? claim thee? A tor-to di vil- Of fear none shall ac-

Leporello. (standing far off, trembling)

L. Oi-bò, oi-bò; tempo non ha, scu-sa-te. Say no, say no. he is en-gag'd, excuse him.

G. ta-te taccia-to mia sa-rò! The Commandant. Ho già ri-sol-to. cuse me, To none will I succumb! I have de-termined.

(impatiently)

C. Ri-sol-vi! Ver- De-ter-mine! Thoul't

The Commandant.

Don Giovanni.

G. ra-i? Ho fer-mo il co-re in pet-to, Non ho ti- come then? My heart — is firm with-in me, I have no

Leporello.

L. Di-te di no, di-te di no! Say that you can't, say that you can't!

(giving his right hand)

G. mor-ver-rò! The Commandant. (offering his left hand) Ec-co-la! fear, I'll come. Take it, then!

C. Dam-mi la ma-no in pe-gno! Give me thy hand in tok-en!

G. *pp*  
 Ohimè! che ge-loè que-sto maì?  
 Ah me! What deadly chill is this?

C. *pp*

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. *p*  
 No, no, chi non mi pen-to, van -  
 For me there's no re-pentance, Va -

C. *p*

lul - ti - mo mo-men-to!  
 time yet for re-pentance.

G. *p*  
 - ne lon-tan da me! No,  
 - nish thou from my sight! A -

C. *p*

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

G. *p*  
 vec-chio in-fa - tu - a to! No!  
 way, thou spectre in-fer-nal! No!

C. *p*

Pen-ti-ti!  
 Yet repent!

Pen-ti-ti!  
 Yet repent!

G. No! no!  
No! no!

C. Sì! sì!  
Yes! yes!

*f* *fp* *sf* *fp* *sf* *fp*

*p* *f* *p* *f* *p*

(wresting his hand away, with a terrible cry.)

G. No! no! no!  
No! no! no!

C. Sì! sì! Ah! tem -  
Yes! yes! Now must

*f* *fp* *sf* *f* *f* *p*

*f* *p* *f* *p* *f*

*sf*

**Allegro.** Don Giovanni. (in desperation)

G. Da qual tremo - re in  
Terrors unknown are  
(Flames appear in all directions,

C. po - più non vè!  
my soul take flight! (Exit.)

**Allegro.**

the earth trembles)

G. so - li - to sento assa - lir gli spi - ri - ti! don -  
freez - ing me, Demons of doom are seiz - ing me, Is

*f* *p* *f*

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 cresc.*

G. col-pe ter - näl po - wait - co! thee! vie - ni! c'è un mal peg -  
ter - näl wait - co! thee! Burn - ing in end - less

Chi My

G. la - nima mi la - cera? Chi ma - gi - ta le vi - scere? Che  
soul is rent with ag - o - ny! Condemnd to end - less mis - ery, Oh  
Leporello.

L. Che cef - fo di - spe - ra - to! Che ge - sti da dan -  
The fire of doom surroundhim, Its fier - y glare con -

gior!  
night!

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 sights la - men - ti!  
founds him, What sounds, what sights of ter - ror!

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

l'a - nima mi la - cera?  
soul is rent with ag - ony,

Chi m'a - gi - ta le  
Condemn'd to end - less

Che ef - fo - di - spe - ra - to!  
The fire of - doom sur - round him.

Che  
Its

po - wait - co!  
wait thee!

Vie - ni! è un mal peg - gior!  
Burn - ing and end - less night!

vi - scere?  
mis - ery,

che stra - zio ohimè, che sma - zia!  
Oh doom of wrath and ter - ror!

Ah!  
Ah!

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. *Ah! Ah!*

L. *Ah! Ah!*

*gior! night.*

*cresc.*

*Allegro assai. Donna Elvira and Zerlina.*

E. *Ah! dov' è il*

Z. *Don Octavio. Where is the*

O. *(All enter, accompanied by ministers of justice.) Ah! dov' è il*

M. *Masetto. Where is the*

*Allegro assai. Ah! Where is the*

F. 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,

F. Z. Donna Anna.  
 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. cal - ma da - rò. Più non spe - ra - te di ritro - varlo, più non cerca - te -  
 L. No mer - cy shew. Not here you'll find him, For ev - er vanish'd, Flames went behind 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.

Cos' è? fa - vel-la!      cos' è? fa -  
Say what be - fell him?      say what be -

Masetto.

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,

A.  
E.  
Z.

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.

O.

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.

M.

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.

L.

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



A.  
E.  
Z.

O.

M.

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!

Pre-sto fa -  
Tell us, and

Pre-sto fa -  
Tell us, and

Pre-sto fa -  
Tell us, and

A.  
E.  
Z.

O.

M.

L.

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

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

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

*p*

I. *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 -*

A. *Stel - - le! che sen-to!*  
 F. *Tru - - ly a wonder!*  
 Z. *Stel - - le! che sen-to!*  
 O. *Tru - - ly a wonder!*  
 M. *Stel - - le! che sen-to!*  
 L. *Tru - - ly a wonder!*

*giò!* *Ve-ro è l'e - ven-to.*  
*low.* *In fire and thunder.*

*Donna Anna.* *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 -*  
 F. *I saw the spec - - tre with mien of*  
 Z. *Zerlina .*

*Don Octavio.* *Ah, cer - to è*  
 O. *I saw the*

A. trò, woe, Ah! cer - to è l'om - - bra  
I saw the spec - - tre

E. trò, woe, Ah! cer - to è l'om - - bra  
I saw the spec - - tre

Z. l'ombra, spectre, Ah! cer - to è l'om - - bra  
I saw the spec - - tre

O. l'ombra, spectre, Ah! cer - to è l'om - - bra  
I saw the spec - - tre

M. *Masetto.* 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 e l'om - - - bra che  
I saw, I saw the spec - - - tre with

E. ah! cer-to, ah cer - to e l'om-bra che  
I saw him, I saw the spec-tre with

Z. ah! cer - to, cer - to e 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 lom - - bra che m'in - -  
I saw the spec - - tre with mien

A. l'in - con - trò.  
mien of woe.

E. m'in - con - trò.  
mien of woe.

Z. con - trò.  
of woe.

O. con - trò.  
of woe.

M. con of - trò.  
of woe.

*cresc.*

Larghetto.

Don Octavio. (to Donna Anna.)

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-

*Sr.*  
*p*

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.

far - lan-guire an - cor. Lascia, o ca - rol un an-no-an-  
 last - may be - ful - fill'd. I but ask - thee, oh my be -

*Vns.*

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

*cresc.*

D. Octavio. Al de-sio di - chi ta - do - ra,  
 Lov - ers' pleadings are commandments,

Al de-sio di - chi ma - do - ra, ce - der deve un fi - do a-  
 Lov - ers' pleadings are commandments, On thy faithful love I -

*p*

A. ce - der deveun fi - do a - mor, ce - der de - ve, ce - der de - veun fi - do a -  
 On thy faithful love I - build, on thy faithful love, thy faith - ful love I -

O. mor, build, ce - der de - ve, ce - der de - veun fi - do a -  
 on thy faithful love, thy faith - ful love I

A. mor. build, Al de - sio di - chi ta - do - ra,  
 build, Lov - ers' pleadings are commandments,

O. mor. build, Al de - sio di - chi ma -  
 build, Lov - ers' pleadings are com -

A. ce - der deveun fi - do a - mor, ce - der de - ve, ce - der  
 on thy faithful love I build, lovers' pleadings are com -

O. do - ra, ce - der deveun fi - do a - mor, ce - der de - ve, ce - der  
 mandments, on thy faithful love I build, lovers' pleadings are com -

A. de - ve un fi - do a - mor, un -  
 mandments, up - on thy faith - ful -

O. de - ve un fi - do a - mor, un -  
 mandments, up - on thy faith - ful -

A. *fi - don 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 - don 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.*

M. *Masetto.*  
*Noi, Zer - li - na, a casa an - diamo! a - cenar in compa - gni - a.*  
*Now Zer - li - na, wait no longer, Till we two are man and wife.*

L. *Leporello.*  
*Ed io - vado all' o - ste -*  
*And I'll seek another*

Z. *Zerlina.*  
*Re - sti dunque quel birbon, con Pro - ser - pina e Plu -*  
*And let him inflame a - tone, Who no mer - cy e'er has*

M. *Masetto.*  
*Re - sti dunque quel birbon, con Pro - ser - pina e Plu -*  
*And let him inflame a - tone, Who no mer - cy e'er has*

L. *ri - a a tro - var padron miglior. Re - sti dunque quel birbon, con Pro - ser - pina e Plu -*  
*master, and be - gin ano - ther life. And let him inflame a - tone, Who no mer - cy e'er has*

Z.  
ton, con Pro-ser - pi - nae Plu - ton. E noi  
shewn, Who no mer - cy e'er has shewn. And now

M.  
ton, con Pro-ser - pi - nae Plu - ton. E noi  
shewn, Who no mer - cy e'er has shewn. And now

L.  
ton, con Pro-ser - pi - nae Plu - ton. E noi  
shewn, Who no mer - cy e'er has shewn. And now

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

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.



*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*

A. chi fa mal, *f* Que - sto è il fin,  
thus shall end, *f* Lib - er - tines,

*Donna Elvira.* *f*  
Que - sto è il fin,  
Lib - er - tines,

Z. *Zerlina.* *sotto voce*  
Que - sto è il  
Lib - er -

O. *Don Octavio.* *f*  
Que - sto è il fin,  
Lib - er - tines,

M. *Masetto.* *f*  
Que - sto è il fin,  
Lib - er - tines,

L. *Leporello.* *f*  
Que - sto è il fin,  
Lib - er - tines,

*Wind.*  
*f* *p*

Z. *Zerlina.*  
fin di chi fa mal, di chi fa mal.  
tines, ye thus shall end, ye thus shall end.

E. Que - stoèil fin, que - stoèil fin di chi fa mal, di  
 Lib - er - tines, lib - er - tines, ye thus shall end, ye

Z. Que - stoèil fin, que - stoèil fin di chi fa mal, di  
 Lib - er - tines, lib - er - tines, ye thus shall end, ye

O. Que - stoèil fin, que - stoèil fin di chi fa mal, di  
 Lib - er - tines, lib - er - tines, ye thus shall end, ye

M. Que - stoèil fin di chi fa mal, di  
 Lib - er - tines, ye thus shall end, ye

L. Que - stoèil fin di chi fa mal, di  
 Lib - er - tines, ye thus shall end, ye

A. chi fa mal, di chi fa mal, que - stoèil fin di  
 thus shall end, ye thus shall end. Lib - er - tines, ye

Z. chi fa mal, di chi fa mal, que - stoèil fin di  
 thus shall end, ye thus shall end. Lib - er - tines, ye

O. chi fa mal, di chi fa mal, que - stoèil fin di  
 thus shall end, ye thus shall end. Lib - er - tines, ye

M. chi fa mal, di chi fa mal, que - stoèil fin di  
 thus shall end, ye thus shall end. Lib - er - tines, ye

L. chi fa mal, di chi fa mal, que - stoèil fin di  
 thus shall end, ye thus shall end. Lib - er - tines, ye

A.  
E.  
Z.  
O.  
M.  
L.

chi fa mal, di chi fa mal. E de'  
thus shall end, ye thus shall end. He who

chi fa mal, di chi fa mal. E de'  
thus shall end, ye thus shall end. He who

chi fa mal, di chi fa mal. E de'  
thus shall end, ye thus shall end. He who

chi fa mal, di chi fa mal. E de'  
thus shall end, ye thus shall end. He who

chi fa mal, di chi fa mal. E de'  
thus shall end, ye thus shall end. He who

*Viv.*  
*Tutti*

A.  
E.  
Z.  
O.  
M.  
L.

per - fi - di la mor -  
wrought for sel - fish plea -

per - fi - di la mor -  
wrought for sel - fish plea -

per - fi - di la mor -  
wrought for sel - fish plea -

per - fi - di la mor -  
wrought for sel - fish plea -

per - fi - di la mor -  
wrought for sel - fish plea -

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*

A. E. sem - pre, è sem - pre u - gual, — è sempre u - gual.  
 out, yes, with - out a friend, — with - out a friend.

Z. sem - pre, è sem - pre u - gual, — è sempre u - gual.  
 out, with - out a friend, — with - out a friend.

O. sem - pre, è sem - pre u - gual, — è sempre u - gual.  
 out, yes, with - out a friend, — with - out a friend.

M. sem - pre, è sem - pre u - gual, — è sempre u - gual.  
 out, yes, with - out a friend, — with - out a friend.

L. vi - ta è sem - pre u - gual, — è sempre u - gual.  
 part, and with - out a friend, — with - out a friend.

A.  
E. *p* *f* *p* *f* *p* *f*  
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

A.  
E. *p*  
mor - - - - te al -  
plea - - - - sure Shall

Z.  
mor - - - - te al -  
plea - - - - sure Shall

O.  
mor - - - - te al -  
plea - - - - sure Shall

M.  
mor - - - - te al -  
plea - - - - sure Shall

L.  
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. al — la vi — ta — è sem —  
Shall de — part, and with — out

A.  
E. — — — — — pre, è sem —  
with — out

Z. — — — — — è sem —  
with — out

O. — — — — — pre,  
a friend, — — — — — è sem —  
with — out

M. — — — — —

L. — — — — —

A.  
E. *preu-gual, al - la vi - ta è sem - pre u - gual,*  
a friend, Shall de - part with - out a friend,

Z. *preu - gual, al - la vi - ta è sem - pre u - gual,*  
a friend, Shall de - part with - out a friend,

O. *preu - gual, al - la vi - ta è sem - pre u - gual,*  
a friend, Shall de - part with - out a friend,

M. *preu - gual, al - la vi - ta è sem - pre u - gual,*  
a friend, Shall de - part with - out a friend,

L. *preu - gual, al - la vi - ta è sem - pre u - gual,*  
a friend, Shall de - part with - out a friend,

A.  
E. *al - la vi - ta è sem - pre u - gual, è sem - pre u -*  
shall de - part with - out a friend, with - out a

Z. *al - la vi - ta è sem - pre u - gual, è sem - pre u -*  
shall de - part with - out a friend, with - out a

O. *al - la vi - ta è sem - pre u - gual, è sem - pre u -*  
shall de - part with - out a friend, with - out a

M. *al - la vi - ta è sem - pre u - gual, è sem - pre u -*  
shall de - part with - out a friend, with - out a

L. *al - la vi - ta è sem - pre u - gual, è sem - pre u -*  
shall de - part with - out a friend, with - out a

A.  
E. gual, è sem - pre u - gual, sem - pre u -  
friend, with - out a friend. Thus they

Z.  
gual, è sem - pre u - gual, sem - pre u -  
friend, with - out a friend. Thus they

O.  
gual, è sem - pre u - gual, sem - pre u -  
friend, with - out a friend. Thus they

M.  
gual, è sem - pre u - gual, sem - pre u -  
friend, with - out a friend. Thus they

L.  
gual, è sem - pre u - gual, sem - pre u -  
friend, with - out a friend. Thus they

A.  
E. gual.  
end.

Z.  
gual.  
end.

O.  
gual.  
end.

M.  
gual.  
end.

L.  
gual.  
end.

*Tutti*

End of the Opera.