

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.)

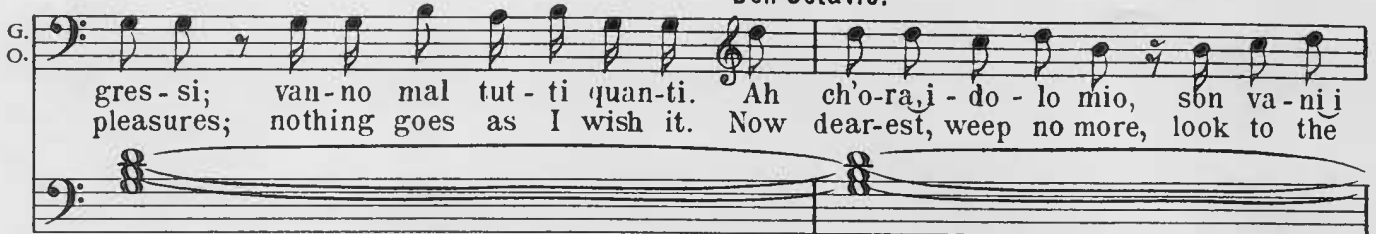
E. - ce il ci - glio!
 - be-fall - thee!

Recit. Don Giovanni.

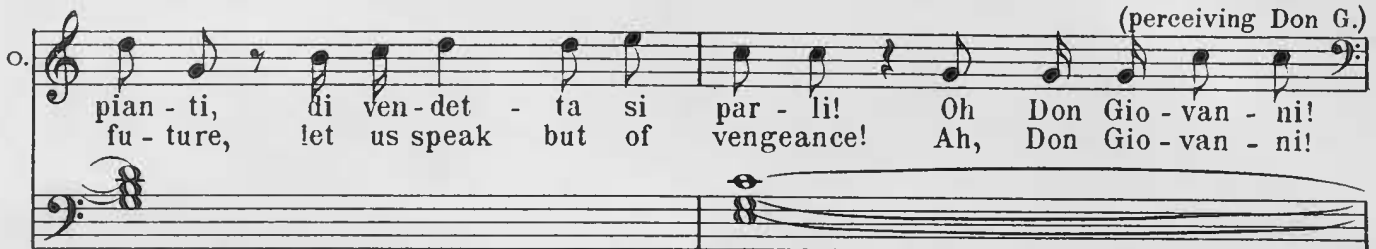
(Enter Donna Anna and D. Octavio, dressed in mourning.)

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. 

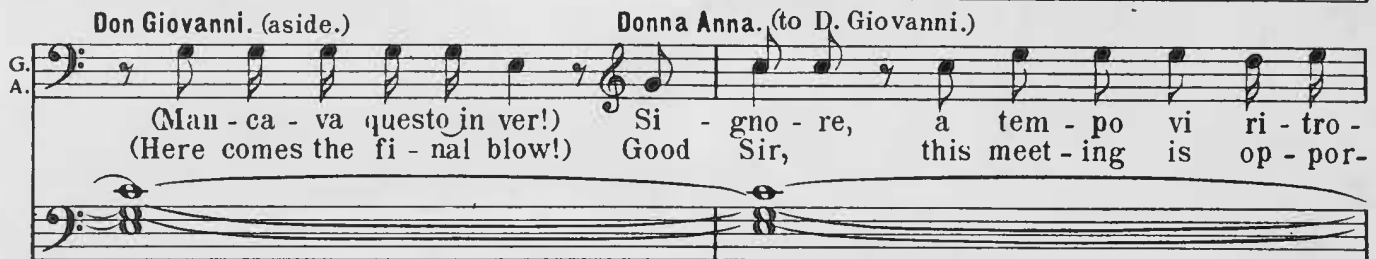
gres-si; van-no mal tut-ti quan-ti. Ah ch'o-ra, i-do-lo mio, son va-ni i
pleasures; nothing goes as I wish it. Now dear-est, weep no more, look to the

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!

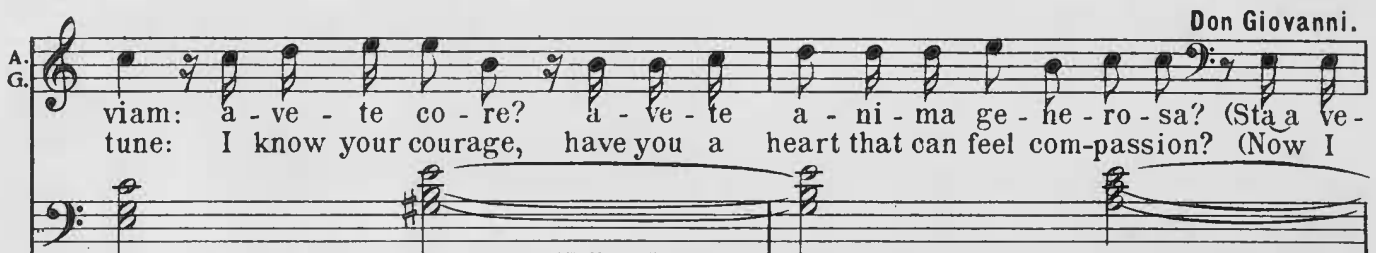
(perceiving Don G.)

Don Giovanni. (aside.) Donna Anna. (to D. Giovanni.)

G. A. 

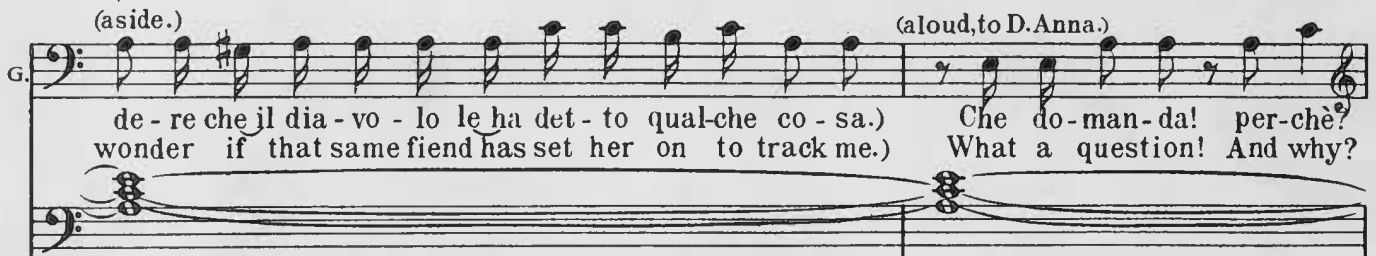
(Man-ca - va questo in ver!) Si - gno - re, a tem - po vi ri - tro -
(Here comes the fi - nal blow!) Good Sir, this meet - ing is op - por -

Don Giovanni.

A. G. 

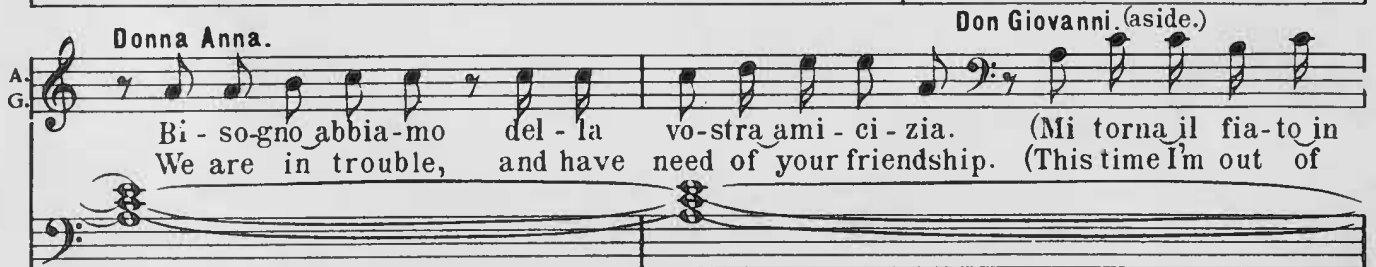
viam: a - ve - te co - re? a - ve - te a - ni - ma ge - he - ro - sa? (Sta a ve -
tune: I know your courage, have you a heart that can feel compassion? (Now I

(aside.) (aloud, to D. Anna.)

G. 

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

Donna Anna. Don Giovanni. (aside.)

A. G. 

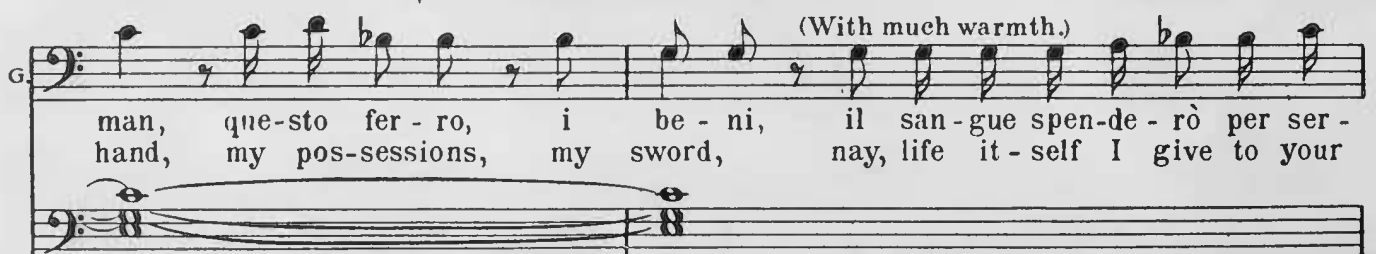
Bi - so - gno ab - bia - mo del - la vo - stra ami - ci - zia. (Mi torna il fia - to in
We are in trouble, and have need of your friendship. (This time I'm out of

(aloud)

G. 

cor - po.) Co - man - da - te; i con - giun - ti, i pa - ren - ti, que - sta
dan - ger.) Pray command me, all I can do, friends and vassals, My right

(With much warmth.)

G. 

man, que - sto fer - ro, i be - ni, il san - gue spen - de - rò per ser -
hand, my pos - sessions, my sword, nay, life it - self I give to your

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

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

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

70 / **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.*
O. *Cie - li! che aspetto no - bi - le! che dol - ce ma - es - tà! Il Heaven! a no - ble la - dy this! She sore - ly seems dis - traught! Her*