

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*

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

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

What sad despair what bitter tears written upon her face

Cl. Fl.

cresc. mf p

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

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

cresc.

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

f. p cresc. mf p

Donna Elvira.

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

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

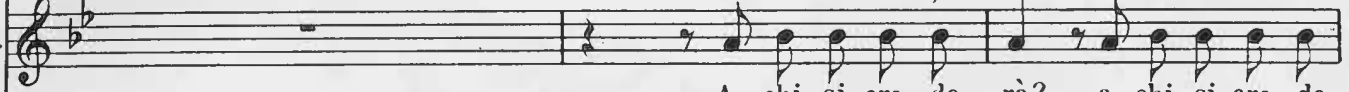
Fl. Cl.

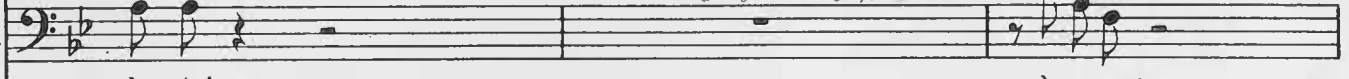
Donna Anna. (aside.)

A. 
 A chi si cre - de - rà? a chi si cre - de -
 Can I believe in aught? can I be-lieve in

E. 
 Re - sta - te, oh Dei - re - sta - te!
 I pray you, friends, stay near - me!

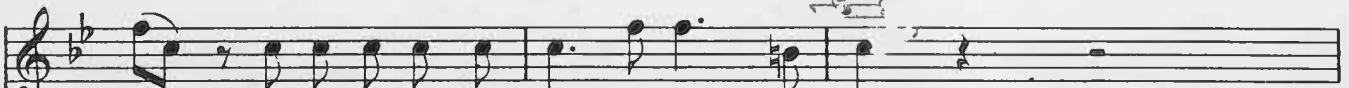
Don Octavio. (aside.)

O. 
 A chi si cre - de - rà? a chi si cre - de -
 Can I believe in aught? can I be-lieve in

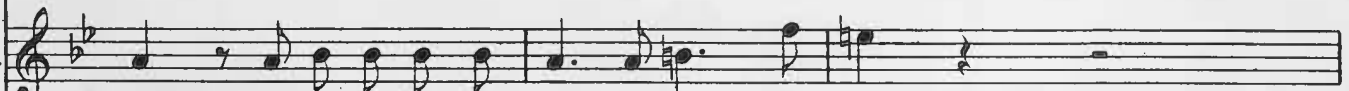
G. 
 da - te! è pazza!
 ment-ed! demented!

whose word should we believe, what wo lsh

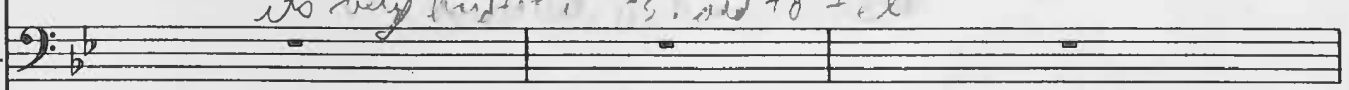


A. 
 rà? a chi si cre - de - rà? si cre - de - rà?
 aught? can I be-lieve, can I believe in aught?

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?

is it very hard to + S. add to + X

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

O. 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
Vlins. 3
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 -

I am anxious to

I am an

Vln.
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,

for sorrow has hap - piness + what can we see such deep despair yes

yes

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! yes 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.

p

Such grief

J. Appai

Vln.

Cl.
Fag.

Don Octavio (aside.)

O.

Io di quà non va-do vi-a, se non so com' è l'af-far!
Is she in-jur'd or de-ceiv-ing, ere we part from here I'd know!

G.

The musical score for Don Octavio's aside consists of a vocal line (O.) and a piano accompaniment (G.). The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with a treble and bass clef. The music is in a 3/4 time signature. The vocal line begins with a rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

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.

G.

Se men
While they

The musical score for Donna Anna's aside consists of a vocal line (A.) and a piano accompaniment (G.). The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with a treble and bass clef. The music is in a 3/4 time signature. The vocal line begins with a rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

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.

The musical score for Donna Elvira's aside consists of a vocal line (E.) and a piano accompaniment (G.). The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with a treble and bass clef. The music is in a 3/4 time signature. The vocal line begins with a rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

Don G., in exasperation.)

Don Octavio (to D. Giov.)

E.

cef - fo si do - vri - a la ner' al - ma giu - di - car. Dunque quella?
wiles are past con - ceiv - ing, Falsehood he will ne'er for - go. Is this madness?

G.

È paz - za -
To my great

The musical score for Don Giovanni and Don Octavio's exchange consists of two vocal lines (E. and O.) and a piano accompaniment (G.). The vocal lines are in single staves with treble clefs and a key signature of one flat. The piano accompaniment is in two staves, with a treble and bass clef. The music is in a 3/4 time signature. The vocal lines begin with rests, followed by eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

Donna Anna (to Donna Elvira.)

A. Dun-que que - gli?
I'd befriend thee!

E. Donna Elvira. (to Don G.)
E' un tra - di - to - re, men - ti -
Don Giovanni. Oh heed my prayer! Vile be -
(tries to separate D. Anna and Elvira.) nes a

G. rel - la! In - fe - li - ce!
sor - row! quite de - ment - ed!

A. In - co -
Soon, me -
Don Octavio.

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

G. *be*

f *p* *Vlns.*

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. *pp*
Zit - ta, zit - ta, che la gen - te si ra - duna a noi d'in -
Hush, be still, thy sil - ly rav - ing will a rab - ble gath - er

Fl. & Strings.

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

Donna Elvira (to Don Giovanni.)

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

E. 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.)

A. Que - gli ac - cen - ti si som -
 Is he threat - 'ning? is he
 E. tut - ti pa - le - sar! Non sperarlo, o sce - le - ra - to!
 thee I am defam'd! (aside) Villain! darest thou to blame me?
 G. Don Octavio. - Que - gli ac - cen - ti si som -
 Don Giovanni. As 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. giar - - - si di co - lo - re, son in -
loud and an - gry whispers? These are

E. le tue col-pe, ed il mio sta - to vo - gliò a tut - ti pa - le -
as a trai - tor I'll pro - claim thee, For by thee I - am de -

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

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

phat *cresc.* *f* *p* *St - tious*

Clar.

A. di - zi trop - poe - spres - si, che mi
signs not hard in read - ing, That her

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

O. di - zi trop - poe - spres - si, che mi
signs not hard in read - ing, That her
clap - est In - di - ca! + JHS *It is*

G. 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. 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
he who is to blame *it is*

G. zit - to, zit - to! si, ra-du-na a noi d'in - tor - no!
Hush, be si - lent! Thoul't 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 sperar lo, o sce - ra - to! le tue colpe, ed il mio
claim thee! Villain, darest thou to blame me! As a trait - tor I'll pro-

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

G. zit - to, zit - to! che la gen - te siate un poco più pruden - te!
Husband stay thy sil - ly raving, Thoult 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!

G. vi fa - re - te, vi fa - re - te cri - ti - car!
Thy be - hav - ing makes me quite of thee a - sham'd!

Don G. mastering Donna Elvira by his gaze, leads her away, and then returns.

Fl. Cl. pp