

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

Masetto. Zerlina. Masetto. Zerlina.
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.

Z. 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

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

Nº 18. "Vedrai, carino.,"

Grazioso.

Aria.

Str. Corni sustain Mezza voce. Cello. 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

Z. ti vo-glio dar! E na-tu-ra-le,
my po-tent charm? No-garden grows it,

Z. 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,

Z. 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,

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

Z. Sa-per vor-re-sti
Canst thou not guess it?

Z. do-ve mi sta, do-ve, do-ve, do-ve mi sta?
Has thy wit flown, say has all thy wit then flown?

Fl. Cl. Fag.
Strs. & Corni

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

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

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

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,

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

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

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

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cresc. f

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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.

Di mol - te fa - cil lu - me sav - vi - ci - na - po - mi - ben; sta - mo qui a - sco - si,
Lights ev - 'rywhere surround us, some are com - ing this way; We'll stand a - side here,

Donna Elvira.

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

Leporello.

(aside)

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

Donna Elvira.

(Leporello goes further away)

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