

Don Giovanni.

(1787.)

“Madamina! il catalogo è questo.,,

Aria.

*English version by
Natalia Macfarren.*W. A. MOZART.
(1756-1791.)

Allegro.

The musical score consists of five systems of music, each with three staves: Bassoon (B♭), Violin (G), and Cello/Bass (C). The key signature is G major (no sharps or flats). The time signature varies between common time and 2/4 time.

System 1: The vocal line begins with "Ma-da-mi-na!" followed by "Pretty la-dy!" The piano accompaniment features eighth-note chords in the bassoon and cello/bass staves.

System 2: The vocal line continues with "Il ca-ta-lo-go è" followed by "Here's a list I would". The piano accompaniment includes a dynamic marking *p*.

System 3: The vocal line starts with "que-sto," followed by "show you," "Del-le bel-le, che a-mò il pa-dron mi-o," and "Of the fair ones my mas-ter has court-ed." The piano accompaniment consists of eighth-note chords.

System 4: The vocal line continues with "Un ca-ho fat-to i-o," followed by "Here you'll" and "ta-lo-go e-gliè, che ho fat-to i-o." The piano accompaniment includes a dynamic marking *f*.

System 5: The vocal line concludes with "Os-ser-find them all du-ly as-sort-ed" and "In my va-te, leg-ge-te con me! Os-ser-writ-ing, may't please you to look? In my". The piano accompaniment consists of eighth-note chords.

va - te, leg - ge - - te con me!
 writ - ing, may't please you to look?

In I - ta - lia sei-cen - to e qua -
 Here is I - ta-ly: six-hun - dred and

ran - ta; In Al - magna due-cen - to e tren -
 for - ty, Ger - man - y has two hundred one and

t'u - na, Cen - to in Francia, in Turchia novan -
 thir - ty, Hun-dred in France, one and nine-ty in

tu - na; Ma in I - spa-gna, ma in I - spa-gna son già mille e tre!
 Tur-key; Ah! but in Spain! Ah! in Spain a thou-sand and three!

mil - le e tre!
Thousand and three!

mil - le e tre!
Thousand and three!

Vhan fra que-ste con-ta - di-ne,
Here are coun-tess-es in plen-ty,

Ca - me - rie - re, cit - ta -
Wait-ing-maids,nineteen or

di - ne,
twenty,

Vhan con - tes - se, ba - ro - nes - se,
Rus - tic beau -ties, marchion - ess - es,

Mar - che - sa - ne, prin - ci - pes - se, E vhan don - ne d'o - gni
Ev -'ry grade his pow'r con - fess - es; Here are court - ly dames and

gra - do, D'o - gni for - ma, d'o - gnie - tà; d'o - (gni) for - ma, d'o - gnie - *rea*
maid - ens, Young and hand - some, old and plain, young and hand - some, old and

tà.
 plain! In I - ta - lia.
 Here is I - ta-ly:
p

sei - cen - toe qua - ran - ta,
 six hun - dred and for - ty, In Al -
 Ger - man -
p

ma - gna due-cen - toe tren - fu - na,
 y has two hun-dred one and thir - ty,
p

Cen - to in Fran - cia, in Tur - chia no - van -
 Hun - dred in France, one and nine - ty in
p

riten. un poco *ff* a tempo

tu-na, Ma, ma, — ma in I - spagna! ma in I - spagna son già mil-le e tre,
 Turkey: Ah! ah! — ah! but in Spain! Ah! in Spain a thousand and three!
col canto

a tempo *fp*

mil - le e tre, mil - le e tre! Vhan fra queste con - ta -
 Thousand and three! Thousand and three! Here are countesses in

di - ne, Ca - me - rie - re, ci - ta - di - ne, Vhan con - tes - se, ba - ro -
 plen - ty, Wait - ing-maids, nine - teen or twen - ty, Rus - tic beau - ties, mar - chion -

nes - se, Mar - che - sa - ne, prin - ci - pes - se; E vhan don - ne d'o - gni
 ess - es, Ev - 'ry grade his pow'r con - fess - es! Here are court - ly dames and

gra - do, D'o - gni for - ma, d'o - gnie - tà! d'o - - - gni
 maid - ens, Young and hand - some, old and plain! young and

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

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

for - ma, d'o - gnie - tà!
 hand - some, old and plain!

cresc.

Andante con moto.

Nel - la bion - da e - gli ha l'u - san - za Di lo - dar - la
 Is a maiden fair and slender, He will fondly

p *fp*

la gen - ti - lez - za, Nel - la bru - na
 praise her sweet - ness, Then the dark ones

f

la are co - stan - za, Nel - la bian - ca
 are so ten - der! Lint - white tress - es

p

la dol - cez - za. Vuol d'in - ver - no la gras-
 show dis - creet-ness! When 'tis cold, he likes her

cresc. **p**
 sot - ta, Vuol d'es - ta - te la ma-grot-ta, E la
 port - ly, In the spring - time slim and courtly; Tall and

cresc. **f** **p**
 gran-de ma - e - sto - sa, E la
 haugh-ty ne'er a - larms him, tall and

f **p** **f** **p**
 gran - de ma - e - sto -
 haugh - ty ne'er a - larms

cresc. **f**
f

p.

- sa, La pic - ci - na, la pic - ci - na, la pic -
him, If she's ti - ny, ver - y ti - ny, if she's

p

leggiero

ci - na, la pic-ci-na, la pic-ci-na, la pic - ci - na, la pic-ci-na, la pic - ci - na, la pic -
ti - ny, ver-y ti - ny, ver-y ti - ny, ver-y ti - ny, ver-y ti - ny, ver-y

cresc.

ci - na, è o - gnor vez - zo - sa, è o - gnor vez - zo - sa, è o - gnor vez -
ti - ny,) no less she charms him, no less she charms him, no less she

f

zo - sa! Del - le vec - chie fa con - qui - sta,
charms him! Ripe du - en - nas he en - gag - es

f *p* *fp*

Pel pia - cer di por-le in li - sta, Sua passion pre - do - mi -
 That their names may grace these pag- es; But what most he's bent on

nan-te E la gio - vin prin - ci - pian-te;
 winning Is of youth the sweet be - gin-ning!

dolce

Non si pic - ca, se sia ric - ca, Se sia
 Poor or wealth - y, Wan or health - y, State - ly

cresc.

brut - ta, se sia bel - la, se sia ric - ca, brut - ta, se sia bel - la,
 dame or youthful beau - ty, state - ly dame or - youthful beau - ty,

cresc.

Pur che_ por - ti la _ gon - nel - la, Voi sa -
 He to_ win them makes his du - ty, And (you)

pe-te quel che fa, Voi sa-pe-te
 know it! not in vain, and (you know it!)
cresc.

quel che fa, Pur che por-ti la gon-nel-la, Voi sa-pe-te quel che
 not in vain! He to win them makes his du-ty, And (you know it!) not in
mf.

fa, Voi sa-pe-te, voi sa-pe-te quel che fa,
 vain, and (you know it!) ah! (you know it!) not in vain!
mf fp p

— quel che fa, — quel che fa, voi sa-
 — not in vain! — not in vain! Ah!(you
f
f)

pe-te quel che fa.
 know it! not in vain!