

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-ceil and treason!

bar - ba - ri, ingiu - sti
mur - der, de-ceil 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! pa - ni - ma mia sen va!
 bind me not so tight - ly, Or I shall sure - ly faint!

Sen
What

va - da, sen va - da, o re - sti, in - tan - to non par - ti - rai di
 mat - ter? it serves thee but right - ly, 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, 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 two parts: a soprano part (2.) and a bass part (1.). The piano accompaniment consists of a right-hand part with trills and a left-hand part with a steady eighth-note accompaniment. Dynamics include *f*, *sf*, and *p*. A *tr* (trill) is marked above the first two notes of the right-hand part.

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 vocal line (2.) has two parts. The piano accompaniment continues with similar textures. Dynamics include *f*, *sf*, and *p*. A *tr* (trill) is marked above the first two notes of the right-hand part.

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 continues the vocal and piano parts. The vocal line (2.) has two parts. The piano accompaniment continues with similar textures. Dynamics include *f*, *sf*, and *p*. A *tr* (trill) is marked above the first two notes of the right-hand part. A *cresc.* (crescendo) marking is present in the piano accompaniment.

2. quà!
straint!

1. Che stret - te, oh Dei! che bot - te!
Kind for - tune, do thou re - store me! Ist

The fourth system continues the vocal and piano parts. The vocal line (2.) has two parts. The piano accompaniment continues with similar textures. Dynamics include *f*, *sf*, and *p*. A *tr* (trill) is marked above the first two notes of the right-hand part. A *cresc.* (crescendo) marking is present in the piano accompaniment.

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, 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. tr. tr. 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!

tr

f

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,