

Nº 6. "Ho capito., Aria.

Allegro di molto.

Masetto. (dumbfounded, staring at Don Giovanni)

M. *Ho ca - pi - to, Si - gnor, sì!*
Oh, of course, Sir, I perceive,

Piano. *Tutti. Vlns. & Cor. Wind.*

M. *Si - gnor, sì! Chi - noi ca - poe me ne vo, giacche*
I perceive! At your wish I'm deaf and dumb, I will

M. *pia - cea voi oo - sì, al - tre re - pli - che non fo, no, no, no, no, no, no, non*
hum - bly take my leave, ne'er to common sense suc - cumb. No, no, no, no, no nev - er -

M. *fo, Ca - va - lier voi sie - te già, du - bi -*
more. You're a gen - tle - man, I know, That to

M. *tar non pos - so af - fe, me lo di - ce la bon - ta che vo - le - te a - ver per*
doubt were wrong in - deed, Vul - gar loves you can't al - low Gen - tle wish - es to im -

Vlns. Wind. Wind. Vlns. Cor.

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line (M.) and a piano accompaniment (Piano.). The piano part is divided into two staves (treble and bass clef). The score includes various musical notations such as dynamics (p, f, cresc.), articulation (tr.), and performance instructions (Tutti, Vlns. & Cor., Wind.). The lyrics are written below the vocal line in both Italian and English.

(aside to Zerlina.)

M. me, a - ver per me, a - ver per me. Bricco-naccia, ma-lan-dri-na, fostio-
pede, gen-tle wish-es to im - pede. By the Powers, I will shun thee, Oh thou

cresc. *f* *p*

(To Leporello who wants to lead him off.)

M. gnor la mia ru - i - na, fos-tio - gnor la mia ru - i - na! Ven-go, vengo!
flirt, thou hast un-done me, oh, thou flirt, thou hast un - done me! Yes, di-rectly!

fp *fp* *cresc.* *f* *p*

(to Zerlina.)

(aside, bitterly.)

M. Re-sta, re - sta! Eu - na co - sa mol - too - ne - sta!
Stay be-hind here! 'Tis not what I thought to find here!

cresc. *f* *Strings. p*

(to Zerlina and Don G.)

(sarcastically to Zerlina.)

M. Faccia il no-stro Ca - va - lie-re Ca - va - lie-ra an-co-ra te, Ca - va -
Al - ways trust a no-ble's hon-or, this should be the vassal's creed, this should

Tutti. *f* *p*

(aside to Zerlina.)

M. liera an-co - ra te. Bric-co - nac-cia, ma-lan - dri - na! fo-stio -
be the vas-sal's creed. By the Powers, I will shun thee, Oh thou

M. *gnor la mia ru - i - na, fo - stio - gnor la mia ru - i - na!*
flirt, thou hast un - done me, oh thou flirt thou hast un - done me!

(to Leporello) (to Zerlina.)

M. *Ven - go, ven - go!* *Re - sta, re - sta!* *è - na co - sa —*
Yes, di - rect - ly! *Stay be - hind here,* *'Tis not what I —*

M. *mol - to - ne - sta!* *faccia il no - stro Ca - va - lie - re Ca - va -*
thought to find here! *Al - ways trust a no - ble's hon - or. This should*

(to Zerlina.)

M. *liera an - co - ra te, Ca - va - liera an - co - ra te, faccia il no - stro Ca - va -*
be the vassa's creed, This should be the vas - sa's creed, Al - ways trust a no - ble's

M.
 lie - re Ca - va - lie - ra an - co - ra te, faccia il no - stro Ca - va -
 hon - or, This should be the vas - sal's creed, *ten.* Al - ways trust a no - ble's

M.
 lie - re Ca - va - lie - ra an - co - ra te, Ca - va - lie - ra an - co - ra
 hon - or, This should be the vas - sal's creed, This should be - the vas - sal's

M.
 te, Ca - va - lie - ra an - co - ra te! (Exit with Leporello, who hurries him into the
 creed, this should be the vas - sal's creed. Tavern.)

Recit.

Don Giovanni.

G.
 Al-fin siam li - be - ra - ti, Zerli - net - ta gen - til, da qual scioc - co - ne, che ne di - te, mio
 At last we have dispatch'd him, Zerli - net - ta, to leave the boo - by liked not; did I manage it

(trying to embrace her.) Zerlina. (drawing back.)

Don Giovanni.

G.
 ben? sò far pu - li - to? Si - gno - re, è mi ma - ri - to! Chi? co - lui? vi par che un o - nest'
 well, my pret - ty dai - sy? My lord, he's my af - fi - ancé! Who? that clown? think you a man of