

No 18. Arie.

Andante con moto.

D. Juan.

Ihr geht auf je - ne Sei - te hin, ihr
Me - tà di voi quà va - du - no, e

Viol. *p*
 Hörn.
 Quart.

An - dern kommt hierher! Nur
gli al - tri va - dan là, e

pfif - fig, denn so wahr ich bin, der Fang wird sonst euch
pian pianin lo cer - chi - no, lon tan non sia di

schwer, ja! ja, ja! der Fang wird sonst euch schwer.
quà, no, lon - tan, lon - tan non sia di quà.

V. mit Fl. in Oct.

Seht ihr ein schmachtend Pärchen im Monden-scheine wallen, sie
Seur'uom eu - na ra - gazza pas - seggian per la piazza, se

sind's, es ist kein Märchen, ihr dürft sie ü-ber - fallen! dann schlaget, huet,
sot-tou u-na fi - nestra fa - re all' a - morsa - ni - te, se - ri - te, pur se -

stechet aus allen Leibeskräften; sie sind nichts bessers
ri - te, se - ri - te, pur se - ri - te: il mio pa - dronsa -

f Tutti. *p* Quart.

wert!
rà! Kommt euch ein Mann ent -
In te - sta e - gli ha un cap -

ge - gen mit Man - tel und mit
pel - lo, *con can - di - di pen -*

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a bass clef and a key signature of one flat. The lyrics are 'ge - gen mit Man - tel und mit' on the first line and '*pel - lo,* *con can - di - di pen -*' on the second line. The middle staff is the piano accompaniment, starting with a treble clef. The bottom staff is the piano accompaniment, starting with a bass clef. The music is in a 3/4 time signature. There are various musical notations including notes, rests, and dynamic markings.

De - gen, am Hu - - te ei - - ne
nae - chi, *ad - dos - - so un gran man -*

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with a bass clef and a key signature of one flat. The lyrics are 'De - gen, am Hu - - te ei - - ne' on the first line and '*nae - chi,* *ad - dos - - so un gran man -*' on the second line. The middle staff is the piano accompaniment, starting with a treble clef. The bottom staff is the piano accompaniment, starting with a bass clef. The music is in a 3/4 time signature. There are various musical notations including notes, rests, and dynamic markings. The word 'cresc.' is written above the piano accompaniment in the second measure.

Fe - - der, dann zieht ge - trost vom
tel - - lo, *e spa - da al fian - - co e -*

Viol.
 Tutti.
 Bässe.

The third system of the musical score consists of four staves. The top staff is the vocal line, starting with a bass clef and a key signature of one flat. The lyrics are 'Fe - - der, dann zieht ge - trost vom' on the first line and '*tel - - lo,* *e spa - da al fian - - co e -*' on the second line. The second staff is the piano accompaniment, starting with a treble clef. The third staff is the violin part, starting with a treble clef. The bottom staff is the piano accompaniment, starting with a bass clef. The music is in a 3/4 time signature. There are various musical notations including notes, rests, and dynamic markings. The word 'Viol.' is written above the violin staff. The word 'Tutti.' is written above the piano accompaniment in the second measure. The word 'Bässe.' is written below the piano accompaniment in the second measure.

Le - der! Nun habt ihr g'nug ge - -
gli ha, *e spa - da al fian - co e - -*

The fourth system of the musical score consists of three staves. The top staff is the vocal line, starting with a bass clef and a key signature of one flat. The lyrics are 'Le - der! Nun habt ihr g'nug ge - -' on the first line and '*gli ha,* *e spa - da al fian - co e - -*' on the second line. The middle staff is the piano accompaniment, starting with a treble clef. The bottom staff is the piano accompaniment, starting with a bass clef. The music is in a 3/4 time signature. There are various musical notations including notes, rests, and dynamic markings. The word 'tr.' is written above the piano accompaniment in the second measure.

hört, nun habt ihr g'nug ge - hört,
gli ha, e spa - daal fian - coe -

hört, nun habt ihr g'nug ge - hört, nun habt ihr g'nug ge -
gli ha, e spa - daal fian - coe - gli ha, e spa - daal fian - coe -

hört. Seht ihr ein schmachtend
gli ha. Se un' uom e u - nu ra -

Pär - chen im Mon - den - schei - ne wal - len,
gaz - za pas - seg - gian per la piazz - za,

sie sind's, es ist kein Mär - chen, ihr dürft sie ü - ber -
se sot - to a u - na fi - ne - stra fa - re all' a - mor sen -

fal - len. Dann schla - get und hau - et und stechet, haut und
ti te; fo - ri - te, fe - ri - te, fe - ri - te, pur fe -

cresc.

stechet aus allen Leibeskräften! Verstanden? Ihr geht auf je - ne Sei - te hin,
ri - te, fe - ri - te, pur fe - ri - te, fe - ri - te! Me - tà di noi quà va - da - no,

f dim. *p* Hörn. Quart.

ihr Andern kommt hierher! Nur
e gli al - tri va - dan là, e

pfif-fig, denn so wahr ich bin, der Fang wird sonst euch
pian pian in lo cer-chi-no, *lon-tan non sia di*

schwer, ja! ja, ja! der Fang wird sonst euch
qua, no, lon-tan, lon-tan non sia di

schwer. Nun hurtig oh-ne Wei-len, nun hurtig oh-ne
qua. An-da-te, fa-te pre-sto, an-da-te, fa-te

Tutti. *tr.* Ob. *tr.* Viol. *tr.* Ob. *tr.*
 Hörn. *p.* Quart. *f.* Hörn. *p.*

Weilen, oh-ne Weilen, oh-ne Weilen, oh-ne Weilen, oh-ne Weilen! Ma-
pre-sto, fa-te pre-sto, fa-te pre-sto, fa-te pre-sto! *Tu-*

Viol. *tr.* *tr.* *tr.* *tr.*
 Tutti. *cresc.* *f.*

set - to bleibt bei mir, Ma - set - to bleibt bei mir, Ma - set - to bleibt, der bleibt bei
sol ver-rai con me, tu sol ver-rai con me, verrai con me, verrai con

p Quart. *cresc.* *f*

mir. Wir brauchen nicht zu ei-len, als Wa - che stehn wir
me. Noi - far dob-bia-moil re-sto, e già ve-drai cos'

sfz *f* Fl. Viol. Ob. Fag. Bässe.

hier, ja, ja, ja, ja, wir brauchen nicht zu ei-len, als
è, cos' è, cos' è; noi - far dob-bia-moil resto, e

Ob. Fl. Viol. Fl. Viol. Hörn. Quart. Fag. Bässe.

Wa - che stehn wir hier, ja, ja, ja, ja, als Wa - che stehn wir
già ve-drai cos' è, cos' è, cos' è, e già ve-drai cos'

Fag. Hörn. Quart.

hier, ja, ja, ja, ja, als Wa-che stehn wir hier, als Wa-che stehn wir
 è, cos' è, cos' è, e già ve-drai cos' è, e già ve-drai cos'

Ob. Fl.

Hörn. Quart.

hier, als Wa-che stehn wir hier, als Wa-che stehn wir hier. (Die Bauern entfer-
 è, e già ve-drai cos' è, e già ve-drai cos' è! nen sich auf seine
 Weisung nach rechts
 und links hinten.)

Ob. Fl. Viol.

Quart. Tutti.

Hörn.

(D. Juan geht untergefasst mit Masetto auf und ab.)

Fl. Viol. Fl. Viol.

Bässe.

Viol. Fl.

Ob. f Tutti.

Fag.