

“Don Giovanni.”

ARIA.

Mozart.

Madamina.

(Pretty Lady.)

Allegro.

16

Ma-da - mi - na! Il ca-ta - lo-gòè
Pret-ty la - dy, Here's a list I would

The first system of the musical score for 'Madamina' features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The tempo is marked 'Allegro'. The key signature has two sharps (F# and C#), and the time signature is common time (C). The piano part begins with a forte dynamic (p) and consists of a rhythmic pattern of eighth notes.

que - sto, del-le bel - le, che amò il padron mi - o un ca - ta - lo-gòè -
show you, Of the fair ones my mas-ter has court-ed, Here you'll find them all

The second system continues the vocal and piano parts. The lyrics are: 'que - sto, del-le bel - le, che amò il padron mi - o un ca - ta - lo-gòè - show you, Of the fair ones my mas-ter has court-ed, Here you'll find them all'.

gliè, che ho fat-to i - o, os-ser-va - te, leg - ge - te con
du - ly as - sort - ed, In my writ - ing, will't please you to

The third system continues the vocal and piano parts. The lyrics are: 'gliè, che ho fat-to i - o, os-ser-va - te, leg - ge - te con du - ly as - sort - ed, In my writ - ing, will't please you to'.

me! os - sèr va - te, leg - ge - te con me!
look, In my writ - ing, will't please you to look.

The fourth system concludes the vocal and piano parts. The lyrics are: 'me! os - sèr va - te, leg - ge - te con me! look, In my writ - ing, will't please you to look.' The piano part ends with a triplet of eighth notes.

In I - ta-li-a sei cen - to e qua - ran - ta;
 Here is It - al - y, six hun - dred and for - ty,

in Al - ma-gna due cen - to e trent' u - na,
 France is down for five hun - dred and twen - ty,

cen - to in Francia, in Turchiano-vant' u - na; ma, in I - spa-gna,
 On - ly two hundred the Rhine-land sup-plied him, But mark the cli-max,

main I - spa-gna son gia mille e tre! mil - le e tre!
 Spain has al-read-y one thou-sand and three, thou-sand and three,

mil - le e tre! *thou-sand and three!* Vhan fra ques - te con - ta - di - ne,
Here are Count - ess - es in plen - ty.

ca - me - rie - re, cit - ta - di - ne. *Wait - ing maids nineteen or twen - ty.* Vhan con - tes - se, ba - ro - nes - se,
Rus - tic beau - ties Marchioness - es,

marche - sa - ne, prin - ci - pes - se, e vhandon - ne do - gni gra - do, do - gni for - ma, do gni e -
Ev - ry grade his pow'r con - fesses, Here are courtly dames and maid - ens, Young and handsome, old and

cresc.

tà; do - gni for - ma, do - gni e - tà, In I -
plain, Young and hand - some, old and plain. Here is

p

ta-li - a, sei cen - to e qua - ran - ta, in Al -
It - al - y, *Six hun - dred and for - ty,* *France is*

ma - gna due cen - to e trent' u - na, cen - - - to in
down for *five hun - dred and twen - ty,* *On - - - ly two*

Fran - cia, in Tur - chia no - vant' u - na, ma, ma, — ma in I - spa - gna!
hun - dred the Rhine - land sup - plied him, But, but — Spain is the cli - max!

main I - spa - gna son gia mil - lee tre, mil - le e tre,
Here are al - read - y one thou - sand and three, *thou - sand and three,*

psf

mil - le e tre! V'han fra ques - te con - ta - di - ne, ca - me - rie - re, cit - ta -
 thou - sand and three, Here are count - ess - es in plen - ty, Wait - ing maids nineteen or

di - ne, v'han contes - se, ba - ro - nes - se, marche - sa - ne, prin - ci - pes - se, e v'han don - ne d'o - gni
 twen - ty, Rustic beau - ties, Marchio - ness - es, Ev'ry grade his pow'r con - fesses, Here are courtly dames and

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

d'o - gni e - tà! d'o - gni for - ma
 old and plain, Young and hand - some,

grot - ta, e la gran - de ma - e -
 court - ly, Tall and haugh - ty, ne'er she a -

sto - sa, e la gran - de ma - e -
 larms him, Tall and haugh - ty ne'er she a -

sto - sa. La pic - ci - na, la pic -
 larms him. If she's ti - ny, if she's

ci - na, la pic - ci - na, la pic - ci - na, la pic -
 ti - ny, if she's ti - ny, ver - y ti - ny, ver - y ti - ny, ti - ny,

ci - na, la pic - ci - na, la pic - ci - na, la pic - ci - na, èo-gnor vez - zo - sa èo-gnor vez -
 ti - ny, *If she's ti - ny, ver - y ti - ny, ti - ny, ti - ny,* No less she charms him, no less she

p

zo - sa, èo-gnor vez - zo - sa, del - le vecchie fa con - qui - sta
 charms him, no less she charms him. Ripe du - en - nas he en - ga - ges,

p *fp*

pel pia - cer di por le in li - sta sua pas - sion pre - do - mi -
 That their names may grace these pa - ges, But what most he's bent on

p

nan - te _____ è la gio - vin prin - ci - pian - te; non si
 win - ning, _____ Is of youth the sweet be - gin - ning, Poor or

tr

pic - - - ca se sia ric - - - ca, se sia brut - - - ta, se sia
wealth - - - y, wan or health - - - y, State - ly dame or mod - est

cresc.

bel - - - la, se sia ric - ca, brut - ta, se sia bel - la, pur che —
beau - - - ty, State - ly dame, or youth - ful, mod - est beau - ty, He to —

f *p*

por - ti la — go - nel - la, voi sa - pe - te
win them makes his du - ty, And you know it,

quel che fa, voi sa - pe - te quel che
not in vain, And you know it, not in

fa, pur che por - ti la go - nel - la, voi sa - pe - te quel che
 vain, He to win them makes his du - ty, And you know it not in

fa, voi sa - pe - te, voi sa - pe - te quel che fa
 vain. Yes, you know it, Yes, you know it, not in vain,

mf *p*

- quel che fa - - - - - quel che fa - - - - - voi sa -
 - not in vain, - - - - - not in vain, - - - - - Well you

f

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