

Il mio tesoro intanto

Aria
from "Don Giovanni"

Wolfgang Amadeus Mozart
(1756 - 1791)

English version by
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Aria.

Andante

Don Ottavio

dolce ed espressivo

Il mio te-so-ro in-tan-to An-da-te, an-
Mean-while, go seek my dar-ling, Con-sole her, con-

da-te a-con-so-lar! E del bel cigliojl
sole her wound-ed heart, Dry on her love-ly

pian-to Cer-ca-te dia-sciu-gar, cer-ca-te, cer-
lash-es The tear-drops as they start, the tear-drops, the

ca - te, cer - ca - - te dia - - sciu - gar, cer -
 tear - drops, the tear - drops as they start, the

p

ca - - - - - te
 tear - - - - - drops

cantabile

di - a - sciu - gar. Di - te - le che i suoi
 as - they start. Tell her that I am

f con anima e poco agitato

tor - ti A ven - di - car io
 go - ing Now to a - venge her

f *p*

va - do, A ven - di - car io va - do, Che
 suf - frings, to a - venge, a - venge her suffrings, From

sol di stra - - gie mor - ti
 car - - nage dire and corps - es

Nun - zio vo - gl'io tor - nar, nun -
 I'll come, who now de - part, I'll come,

- - zio vo - gl'io tor - - nar, sì,
 - - - who - now de - - part, yes,

nun - zio vogl' io tor - - nar!
 I'll come, who' now de - - part!

(9)

più calmato e dim.

col canto

p dolce

Il mio te-so-rojn-tan-to An-da-te, an-
 Mean-while, go seek my dar-ling, Con-sole her, con-

da-tea-con-so-lar! E del bel ciglio il
 sole her wound-ed heart, Dry on her love-ly

pian-to Cer-ca-te dia-sciu-gar, cer-ca-te, cer-
 lash-es The tear-drops as they start, the tear-drops, the

ca - - te, cer - ca - - te di a - - sciu - gar, cer -
 tear - drops, the tear - drops as they start, the

p

ca
 tear

tr.

- te di a - sciu - gar.
 - drops as they start.

f

mf
 Di - te - le che i suoi tor - ti A ven - di - car io
 Tell her that I am go - ing Now to avenge her

p *f* *p*

va - do, A ven - di - car io
 suf - frings, now to a - venge her

cresc.

va - - - do, Che
suf - - - frings, From

poco

f

sol di stra - - gie mor - ti
car - - nage dire and corps - es I'll

agitato

fp *f* *p*

Nun - zio vogl' io tor - nar,
come, who now de - part,

cresc.

fp *fp* *p*

nun - zio, nun - zio vo -
Come I, come I, who

gl'io tor - nar, Che sol di stra - gie
now de - part, From car - nage dire and

f energico

f *p*

mor - ti Nun - zio vogl'io tor -
corps - es I'll come, who now de -

The first system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of two flats (B-flat and E-flat). It contains the lyrics "mor - ti Nun - zio vogl'io tor -" and "corps - es I'll come, who now de -". The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano part begins with a forte (*f*) dynamic and a melodic line in the right hand, while the left hand provides a rhythmic accompaniment. The system concludes with a piano (*p*) dynamic marking.

nar, sì, *stentato* nun-zio vogl'io tor-nar!
part, yes, I'll come, who now de-part!

cresc. *col canto* *f a tempo*

The second system of the musical score continues the vocal and piano parts. The vocal line includes the lyrics "nar, sì, *stentato* nun-zio vogl'io tor-nar!" and "part, yes, I'll come, who now de-part!". The piano accompaniment features a *cresc.* (crescendo) marking in the right hand, a *col canto* (with voice) marking, and a *f a tempo* (forte at tempo) marking. The piano part shows a change in texture, with the right hand playing chords and the left hand continuing its accompaniment.

The third system of the musical score shows the piano accompaniment. The right hand features a complex melodic line with many slurs and accents, while the left hand plays a steady accompaniment. A piano (*p*) dynamic marking is present in the right hand.

The fourth system of the musical score continues the piano accompaniment. The right hand has a trill (*tr.*) marking and a forte (*f*) dynamic marking. The piano part continues with its characteristic accompaniment style.