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Don Juan oder der steinerne Gast

komische Oper in zwey Aufzügen

[Erster Akt]

Mozart, Wolfgang Amadeus

Leipzig, [1801]

2. Allegro assai

urn:nbn:de:bsz:31-87655

D. GIOV. LEV. D. GIOV.

qui per dis-gra-zi-a, e vo-i? Son qui. Chi è morto, voi o il vec-chio? Che d

D. GIOV.

sfor, zar la fi-glia, ed a-maz-zar il pa-dre! L'ha vo-lu-ta

D. GIOV. (in Atto di batterlo.)

Ta-ci, non mi sec-car, vien me-co, se non vuoi qual-che co-sa an-cor-

SCENA III. D. ANNA. D. OTTAV.

Ah! del pa-dre in pe-ri-glio, in soc-cor-so voliam. Tut-to il mio san-gue ver-se-rò se bi-sog-na: ma dov'

D. ANNA.

è il sce-le-ra-to? In que-sto lo-co...

2 Corni in

Fagotto I.

Fagotto II.

D. ANNA.

D. OTTAV.

Bassi.

Juan. *Sublime! Leporello! su Luzavullo! Ma, parli tu?*

Leporello. *Sì, sì, sì, quante volte ho detto! Oh, tu' caro, tu' caro, tu' caro!*

Juan. *Oh, tu' caro, tu' caro, tu' caro! Ma, tu' caro, tu' caro, tu' caro!*

Leporello. *Ma, tu' caro, tu' caro, tu' caro! Ma, tu' caro, tu' caro, tu' caro!*

Juan. *Ma, tu' caro, tu' caro, tu' caro! Ma, tu' caro, tu' caro, tu' caro!*

Leporello. *Ma, tu' caro, tu' caro, tu' caro! Ma, tu' caro, tu' caro, tu' caro!*

grünlich

2 Corni in F.

Fagotto I.

Fagotto II.

D. ANNA.
D. OTTAVIO.

Allegro assai.

Bassi.

D. ANNA.

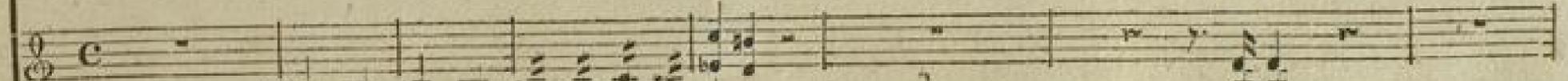
Ma qual mai s'offre, oh Dei spet - ta - co - lo fu - nes - to agli oc - chi miei!
Welch ein schreckli - ches Bild schwebt hier vor meinen Augen! Ge - rech - ter Him - mel!

Moz. D. G.

15

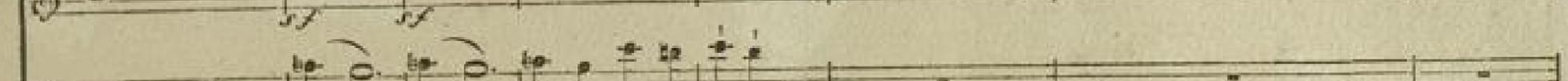
Co. 2. Allegro assai. Recitativo.

I. 

II. 

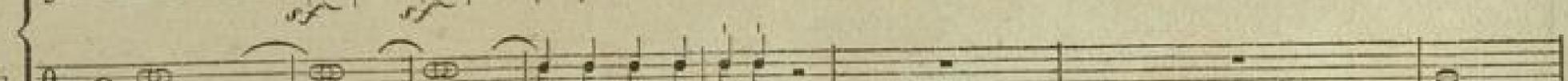




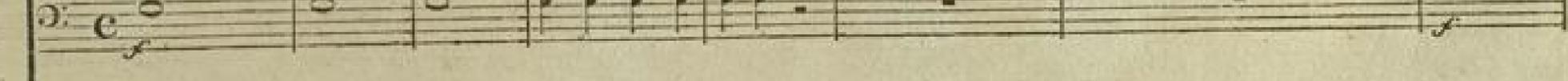
II. 

Allegro assai.



2 Corni in F. 

Fagotto I. 

Fagotto II. 

D. ANNA.
D. OTTAVIO.

D. ANNA.

Ma qual mai s'offre, oh Del spet- ta- co- lo fa- nes- to agli oc- chi miei!
Welch ein schreckl- ches Bild schwebt hier vor meinen Augen! Ge- rech- ter Him- mel!

Allegro assai.

Bassi: 

Moz. D. G.

D. OTTAVIO. D. ANNA.
 Il pa-dre, pa-dre mi-o! mio ca-ro pa-dre! Sig-no-re! ah! l'as-sas-si-no mel tru-ci-dò.
 Mein Vater! Ach! mein Vater! Theuerster Vater! Dein Vater? Sein graues Haupt schente der Mörder nicht.

Quel sangue . . . quella piaga . . . quel vol - to tinto, e co - per - to del co - lor di mor - te.
 Dieß Blut . . . die - se Wunde . . . die - se Wangen — Ich mir! mit To - des - bläs - se ganz be - decket —

Ei non re-spi-ra più! fred-de le membra!
 Sein Odem ist ent-flohn! Kalt sei-ne Glieder!

pa-dre mi-o! ca-ro padre! pa-dre a-
 Ach, mein Va-ter! bes-ter Vater! du mich ver-

Maestoso.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written for the right hand on a grand staff. The music is marked 'Maestoso'.

Maestoso.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a few notes with slurs and accents. The piano accompaniment continues with chords and moving lines. The music remains marked 'Maestoso'.

D. OTTAVIO.

The third system of the musical score features a vocal line with lyrics and piano accompaniment. The lyrics are in Italian and German. The music is marked 'D. OTTAVIO.' and 'Maestoso'.

ma-to! io manco! io mo-ro! Ah! soc-co-re-te, a-mi-ci il mio te-soro! cer-
 du mich ver-lassen? Wie wird mir? Ich sinkel — Eilt schnell eilt zu Hüfte der edlen Tochter! Ver-

Moz. D. G.

Maestoso.

Andante.

ca - te - mi. re - ca - te - mi. qualche o - dor qual - che spirto! ah non tar - da - te. Donn' Anna! spo - sa! a - mi - ca! il duolo e - stre - mo
 laßt sie nicht, verlaßt sie nicht! Steht ihr bey! Bringt ihr Labung! ach, bringt ihr Stärkung! O Anna! Freundin! Ge - lieb - te! der übermäßs - ge

Andante.

D. ANNA. D. OTTAVIO.

D. ANNA. D. OTTAVIO.

la meschini-la muc-ci-de! Ah! già ri - vie-ne! da - te - le no-vi ajuti. Pa-dre mi-o! Ce - la - te, al - lon - ta - na - teagli-oc-chi
 Schmerz kostet ihr das Le-ben Ach! Sie er-hohet sich! Dank euch, ihr güt'gen Götter. Ach, mein Vater! Ihr Freunde, entfernt geschwind aus ih-rem

Allegro.

suoi quell'og-get - to d'or - ro - re!
 Augen des Ge - genstand des Schreckens:

A - ni - ma mi - a,
 O du mein Leben,

con - so - la - ti!
 er - ho - le dich!

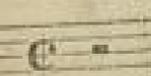
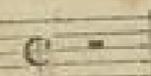
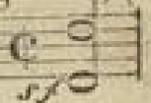
fa co - re!
 Erwache!

D. ANNA.

Fug-
 Weg

Allegro.

IO.



legro.



ANNA.



Fug- Weg



legro.



IO. *p* *mf* *p*

ANNA. *sfp* *mf* *p*

— gi cru - de - le, fug - gi: la - scia, che mora anch' io. o - ra ch'è morto, o Dio! chi a me la vi - tà diè!
 weg aus meinen Blicken! Nimm nimm auch mir das Leben! Kannst du vom Tod ihn wecken, der mir das Le - ben gab?

sfp *p* *mf* *p*

Moz. D. G.

Sen-ti cor mio, deh sen-ti! guar - da mi un so - lo i - stante! ti par - la il ca - ro a - mante, che
 Laß mich an's Herz dich drücken, blick auf! du darfst nicht be-ben, für dich stürzt oh - ne Schrecken dein

Tu sei . . . perdon . . . mio be - ne, l'af - fan - no mi - o, le pe - ne . . .
 Du bist's verzeih! Mein lau - mer, so groß, so schrecklich, be - stübt mich!
 vi - vo sol per te.
 Treu - er sich in's Grab!
 che
 dein

crescendo *sfp* *mf* *p*
crescendo *sfp* *mf* *p*
crescendo *sfp* *mf* *p*
crescendo *p*
cresc. *crescendo* *p*
crescendo *p* *crescendo*
 Ahil padre mio dov' è?
 Wo ist mein Vater hin?
 Il padre!
 Dein Vater! —
 la - scia o cara la rimembranza a - mara:
 Laßs Ge - lieb - te, was dich so tief be - trüb - te
 hai spo - so e
 dein Gat - te wird
crescendo *sfp* *mf*

crescendo sfz mfz
crescendo sfz mfz
crescendo sfz mfz
p
p
crescendo
cresc.
crescendo
p crescendo
 Ah! *il padre, il padre mio dov' è?*
dich! mein Vater, wo ist mein Vater hin?
pa dre in me. La - scia o ca - ra la rimembranza a
Va - ter auch dir seyn! Laß Ge - lieb te, was dich so tief be -
crescendo sfz mfz

Moz. D. G.

Recitativo.

The first system of the musical score consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains a series of notes with lyrics underneath. The lower four staves are for piano accompaniment, with various chords and melodic lines. The word 'Recitativo.' is written at the end of the system.

Recitativo.

The second system of the musical score consists of five staves. The top staff is the vocal line, continuing the melody from the first system. The piano accompaniment continues with similar harmonic support. The word 'Recitativo.' is written at the end of the system.

Ah! ven - di - car, se il
Auf! Schwöre ed - le

ma - ra, hai spo - so e pa - dre, hai spo - so e pa - dre in me.
trübte! Dein Gat - te, dein Gat - te dein Gat - te wird Va - ter auch dir seyn!

The third system of the musical score consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The word 'Recitativo.' is written at the end of the system.

Recitativo.

Maestoso.

Adagio in tempo.

The first system of the musical score consists of six staves. The top three staves contain the piano accompaniment, starting with a *Maestoso* tempo and transitioning to *Adagio in tempo*. The bottom three staves are empty, likely reserved for a vocal line.

Maestoso.

Adagio in tempo.

The second system of the musical score consists of six staves. The top three staves are empty, while the bottom three staves contain the vocal line with lyrics in Italian and German.

puoi, giura quel sangue ognor!
 Rache für dies vergossne Blut!

Lo giu-ro, lo giu-ro, lo giuro agli oc-chi tuoi, lo giu-ro al no-stro a-
 Ich schwöre, ich schwöre, ich schwöre bey mei-ner Eh-re, ich schwöre bey uns-erer

Maestoso.

Adagio in tempo.

The third system of the musical score consists of six staves. The top three staves contain the piano accompaniment, and the bottom three staves contain the vocal line.

Tempo primo.

p *cresc.* *sfp* *cresc.* *sfp*
p *cresc.* *sfp* *cresc.* *sfp*
p *sfp* *sfp*

Tempo primo.

p *p* *p* *sfp* *p* *sfp*

Che giu - ra - men - to oh De - i! Che bar - ba - ro mo - men - to!
 Ver - nehmt den Schwur ihr Göt - ter! Seyd Trö - ster, seydt Er - ret - ter!

mor!
 Lie - be!

Che giu - ra - men - to oh De - i! Che bar - ba - ro mo - men - to!
 Ver - nehmt den Schwur ihr Göt - ter! Seyd Trö - ster, seydt Er - ret - ter!

Tempo primo.

trà cento af-fetti e cento
 Sonst un-ter-liegt im Leiden
 vanni ondeggiando il cor,
 un-ser ge-brug-tes Herz!
 trà cen-to af-fet-tie cen-to
 sonst un-ter-liegt im Lei-den
 vanni ondeg-giando il
 un-ser ge-brug-tes

Moz. D. G.

cor.
 Herz!

Ven- di - car quel san - gue giu- ra!
 Ha! dies Blut zu rächen schwo- re!

cor.
 Herz!

Lo giuro agl' oc - chi tuoi, al no -
 Ich schwo- re. Ich schwör's bey mei - ner Ehre, ich schwör's bey

Musical score for piano accompaniment, consisting of approximately 12 staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *cresc.* and *fp*. The score is arranged in a grand staff format.

Che giu - ra - men - to oh De - !!
 Ver - nehmt den Schwur ihr Göt - ter!

Che bar - ba - ro mo - men - to!
 Seyd Trö - ster, seyd Er - ret - ter!

no - stroa - mor!
 uns - rer Lieb.

Che giu - ra - men - to oh De - !!
 Ver - nehmt den Schwur ihr Göt - ter!

Che bar - ba - ro mo - men - to!
 Seyd Trö - ster, seyd Er - ret - ter!

Final line of musical notation, including a bass line with notes and rests, concluding the piece.

Trà cen-to affet-tie cen-to
 Sonst un-ter-liegt im Lei-den
 vammi ondeggiando il cor,
 un-ser gebengtes Herz,
 trà cen-to af-fet-tie cen-to
 sonst un-ter-liegt im Lei-den
 vammi ondeg-
 un-ser ge-

Trà cen-to affet-tie cen-to
 Sonst un-ter-liegt im Lei-den
 vammi ondeggiando il cor,
 un-ser gebengtes Herz,
 trà cen-to af-fet-tie cen-to
 sonst un-ter-liegt im Lei-den
 vammi ondeg-
 un-ser ge-

cresc. *cresc.* *cresc.*

gian - do il cor, vanni ondeg - giando il cor, il cor, vanni on - deg - giando il cor, vanni ondeg - gian - do vanni ondeggian - do il
 beug - tes Herz! sonst un - ter liegt, sonst un - ter liegt un - ser tief gebrug - tes Herz! sonst un - ter liegt, sonst un - ter -

gian - do il cor, vanni ondeggian - do vanni ondeggian - do il cor, vanni on - deg - giando il cor, vanni ondeg - gian - do
 beug - tes Herz! un - ser ge - beug - tes un - ser ge - beug - tes Herz, un - ser tief gebrug - tes Herz! un - ser ge - beug - tes

Moz. D. G.

The first system of the musical score consists of ten staves. The top three staves contain vocal lines with lyrics. The bottom seven staves contain instrumental accompaniment. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. The notation includes various note values, rests, and phrasing slurs.

cor, vammi on-deg-gian-do il cor, vam-mi on - deg-gian - do il cor, vammi ondeg - gian-do il cor, vam-mi on-
 liegt un - ser tief ge-beug-tes Herz, un - ser ge - beug - tes Herz, un - ser ge - beug - tes Herz, un - ser

vammi on-deg-gian-do il cor, vammi on - deg-gian-do il cor, vam-mi on - deg-gian - do il cor, vammi ondeg - gian-do il cor, vam-mi on-
 un - ser ge-beug - tes Herz, un - ser tief ge-beug-tes Herz, un - ser ge - beug - tes Herz, un - ser ge - beug - tes Herz, un - ser

The musical score consists of several staves. The upper staves contain instrumental parts with various note values and rests. The lower staves contain vocal parts with lyrics in German. The lyrics are:

- deg-gian-do il cor, on deg-gian-do il cor, on deg-gian-do il cor, on deg-gian-do il cor, ondeg-

ge-brug-tes Herz, un-ser ge-brug-tes Herz! sonst un-ter-liegt im Leid, sonst un-ter-liegt im Leid, dies gt.

- deg-gian-do il cor, on deg-gian-do il cor, on deg-gian-do il cor, on deg-gian-do il cor, ondeg-

ge-brug-tes Herz, un-ser ge-brug-tes Herz! sonst un-ter-liegt im Leid, sonst un-ter-liegt im Leid, dies gt.

Dynamic markings include 'cresc.' and 'p' throughout the score.

Musical score for 11 staves, likely an orchestra or choir accompaniment. The notation includes various notes, rests, and dynamic markings such as 'f' (forte).

giando il cor.
ben-g-te Herz!

giando il cor.
ben-g-te Herz!

SCENA IV. D. Giov.

Orsù spicciati presto...

Musical score for 2 staves, likely a vocal line. The notation includes notes, rests, and dynamic markings.