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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-tà

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, spavento! Sei?*

Leporello. *Signor! signor! quante volte ho detto! Oh! tu' mio caro Dabene mio!*

Juan. *Oh! Dio! tu' sei un mostro! tu' sei un mostro! tu' sei un mostro!*

Leporello. *Ma che? Tu' sei un mostro! Tu' sei un mostro! Tu' sei un mostro!*

Juan. *Oh! Dio! tu' sei un mostro! tu' sei un mostro! tu' sei un mostro!*

Leporello. *Ma che? Tu' sei un mostro! Tu' sei un mostro! Tu' sei un mostro!*

grünfärbt

2 Corni in F.

Fagotto I.

Fagotto II.

D. ANNA.
D. OTTAVIO.

Bassi.

Allegro assai.

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.

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Co. 2. Allegro assai. Recitativo.

I. 

II. 





II. 

Allegro assai.


2 Corni in F.

Fagotto I.

Fagotto II.


D. ANNA.
D. OTTAVIO.

Bassi.











Allegro assai.

D. ANNA.

Ma qual mai s'offre, oh Del spet- ta- co- lo fu- nes- to agli oc- chi miei!
Welch ein schreck- lich- es Bild schwebt hier vor meinen Augen! Ge- rich- ter Him- mel!

Moz. D. G.

sf sf

sf sf

sf sf

sf sf

sf sf

sf sf

sf sf

sf sf

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.

sf sf

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

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.

Maestoso.

D. OTTAVIO.

ma-to! lassen?

io manco! Wie wird mir?

io mo-ro! Ich sinkel

Ah! soc-co-re-te, a-mi-ci il mio te-soro! cer-
Eilt schnell eilt zu Hilfe der edlen Tochter! Ver-

Moz. D. G.

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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.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. The piano accompaniment is written on five staves, with the right hand on the upper three staves and the left hand on the lower two. The tempo is marked 'Allegro.' at the end of the system.

Allegro.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. The piano accompaniment is written on five staves, with the right hand on the upper three staves and the left hand on the lower two. The tempo is marked 'Allegro.' at the end of the system.

D. ANNA.

Fug-
Weg

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

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

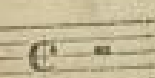
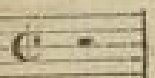
con - so - la - ti!
er - ho - le dich!

fa co - re!
Erwache!

Allegro.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. The piano accompaniment is written on five staves, with the right hand on the upper three staves and the left hand on the lower two. The tempo is marked 'Allegro.' at the end of the system.

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 die!
 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*

pa-dre in me.
Vater auch dir seyn!

Ah!
dich!

il padre, mein Vater,
il padre mio dov' è?
wo ist mein Vater hin?

La-scia o ca-ra
La/s Ge-lieb te,
la rimembranza a
touz dich so tief be.

crescendo sfz mfz

crescendo sfz mfz

crescendo sfz mfz

crescendo p

cresc. p

crescendo p

crescendo p

crescendo sfz mfz

Moz. D. G.

Recitativo.

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including some triplets and sixteenth notes.

Recitativo.

The second system continues the musical score. The vocal line has several rests, indicating a recitative style. The piano accompaniment continues with a similar rhythmic pattern, featuring some chords and moving lines in both hands.

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 shows the vocal line continuing with a series of quarter notes. The piano accompaniment provides harmonic support with a consistent eighth-note accompaniment.

Recitativo.

Maestoso.

Adagio in tempo.

Musical score for the first system, featuring piano accompaniment with multiple staves and dynamic markings like 'p' and 'f'.

Maestoso.

Adagio in tempo.

Musical score for the second system, primarily consisting of empty staves for piano accompaniment.

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

Lo gia-ro, lo gia-ro, lo giuro agli oc-chi tuoi, lo gia-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.

Musical score for the third system, featuring piano accompaniment with dynamic markings like 'p'.

Tempo primo.

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

Tempo primo.

p *p* *p*

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

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

mor!
 Lie - be!

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

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

Tempo primo.

p *sfp* *p* *sfp*

trà cento af-fetti e cento
 Sonst un-ter-liegt im Leiden

vammi ondeggiando il cor,
 un-ser gebrug-tes Herz!

trà cen-to af-fet-tie cen-to
 sonst un-ter-liegt im Lei-den

vammi ondeg-giando il
 un-ser ge-brug-tes

Moz. D. G.

cor.
Herz!

Vendi - car quel san - gue giura!
Ha! dies Blut zu rächen schwöre!

cor.
Herz!

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

The musical score consists of approximately 12 staves. The top two staves feature a melodic line with frequent slurs and dynamic markings of *cresc.* and *fp*. The lower staves provide harmonic support with chords and arpeggiated figures. The notation includes various note values, rests, and articulation marks.

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!

This staff contains a single melodic line, possibly for a basso continuo or a specific instrument. It features a series of notes with stems pointing upwards, interspersed with rests. Dynamic markings of *fp* are present at the beginning and end of the staff.

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

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

cresc. *cresc.* *cresc.*

f *f* *f*

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.

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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

- deg - gian - do il cor, *vammi ondeg - gian - do il cor, on - deg - gian - do il cor, on - deg - giando 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.

vam - mi on -
ni - ser

vam - mi on -
ni - ser

deg - gian - do il cor, vammi ondeg - gian - do il cor, on - deg - gian - do il cor, on - deg - giando 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.

Musical score for 12 instruments, likely a string quartet and woodwinds. The score consists of 12 staves. The first six staves are for string instruments (Violins I, Violins II, Violas, Cellos, Double Basses), and the last six are for woodwinds (Flutes, Oboes, Clarinets, Bassoons). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *f* (forte) and *z* (zest). There are also some *rit.* (ritardando) markings.

giando il cor.
beng-te Herz!

giando il cor.
beng-te Herz!

SCENA IV. D. Giov.

Orsù spicciati presto...

Musical score for a vocal soloist (D. Giov.) and a basso continuo line. The vocal line is on a single staff with lyrics: "giando il cor. beng-te Herz!". The basso continuo line is on a single staff below it. The music is in a common time signature (C) and features a key signature of one sharp (F#). The tempo is marked "presto".