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Don Juan oder der steinerne Gast

komische Oper in zwey Aufzügen

[Erster Akt]

Mozart, Wolfgang Amadeus

Leipzig, [1801]

4. Allegro

urn:nbn:de:bsz:31-87655

D. Giov.

vas-si per far le sue, le mie ven-det-te. Eh via, sia-te più ra-gio-ne vo-le:

Lep. D. Giov. (forte) Lep. (piano) D. Giov. (forte)

uo-mo (Salvo il ve-ro) Via dil-le un po-co... E co-sa de-vo-dir-le? Si si di

D. Giov.

mon-do con-cios-sia co-sa quando fos-se che il quadro non è ton-do... Scia

Lep.

gli! Mi-se-ra me! do-ve? in qual par-te... Eh las-cia-te che va-da; eg-li non merta che di lui ci pen-sia-te... Il scel-le-ra-to m'in-gannò mi tra-

Lep.

di... Eh con-so-la-te-vi: non sie-te voi, non fos-te, e non sa-re-te né la pri-ma, né l'ul-ti-ma, guarda-te ques-to non pic-ciol li-bro; è tut-to

pie-no dei no-mi di sue bel-le; o-gni vil-la, o-gni borgo, o-gni pa-e-se è tes-ti-mon di sug-donne che im-prese,

No.
lino
lino
le.
ito
ito
Oboi.
2 Fagoti
2 Corni i
LEPOREL
Bassi.
Moz. I

No. 4

Allegro.

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Violino I.

Violino I. musical staff with notes and dynamics.

Violino II.

Violino II. musical staff with notes and dynamics.

Viola.

Viola musical staff with notes and dynamics.

Violoncello I.

Violoncello I. musical staff with notes and dynamics.

Violoncello II.

Violoncello II. musical staff with notes and dynamics.

Oboi.

Oboi. musical staff with notes and dynamics.

2 Fagotti.

2 Fagotti. musical staff with notes and dynamics.

2 Corni in D.

2 Corni in D. musical staff with notes and dynamics.

LEPORELLO.

LEPORELLO. musical staff with notes and dynamics.

Ma-da-mi-na!
Schöne Donna!

il ca-ta-lo-gò questo,
Dieses klei-ne Re-gi-ster,

del-le bel-le che amò il pa-dron mi-o, un ca-
gièbt von ei-ni-ger Her-zensge-schichtchen mei-ner

Bassi.

Bassi. musical staff with notes and dynamics.

Moz. D. G.

ta - lo - go e - gli è che ho fat - to io os - ser - va - te leg - ge - te con me, os - ser - va - te, leg - ge - te con
 Herrn si - nen kur - zen Pro - spectus... Wenns be - lie - bet, so lau - fen wir's durch! Wenns be - lie - bet so lau - fen wir's

The musical score consists of approximately 12 staves. The notation includes various note values, rests, and dynamic markings such as *pp* and *ff*. There are also some performance instructions like *me!* and *durch!* written below the notes. The score is arranged in a system with a brace on the left side.

me!
durch!

In I - ta - lia sei cen - to e qua - ran - ta,
Hier vier - hundert im feu - ri - gen Welschiand,

in Al - magna ducento e trent'
da nur hundert im Sül - te - ren

u - na, Deutschland,
 cen - to in Francia in Turchia novant' u - na, ma in Is - pa - gna, ma in Is - pagna, son già mil - le e
 hier hundert weis in den pff - fi - gen Frankreich, a - ber in Spanien, ach, in Spanien schon tau - send und

The musical score consists of two staves for the lower strings: Violoncelli (Violoncello) and Bassi (Bass). The Violoncelli staff is marked with a 'V' and the Bassi staff with a 'B'. The music is in a minor key, indicated by a flat sign on the first line of the Violoncelli staff. The score includes vocal lines with lyrics in Italian and German. The lyrics are:
 trè, mille e trè, mille e trè, V'han frà questo conta-di-no, ca-me-riere cit-ta -
 drei, tausend und drei, tausend und drei, Die-se Sal-te Kammerkätzchen, und hier manches Bürgers.

Moz. D. G.

cres - cen - do.

di - ne, Schätzchen, v'han con-tesse, ba-ro-nesse, an der Spitze drey Prinzes-sen, mar-chesa-ne, princi-esse, e v'handonne d'o-gni gra-do, d'o-gni for-ma d'ogni e-nun die Un-zahl Ba-ro-nes-sen, hier in Fe-tern, dort in Hütchen; hier ju-no-nisch, dort wie

cres - cen - do.

du - cento e trent' u - na cen : to in Fran - cia, in Tur - chia no - vant' u - na, ma ma - ma in Is - pa - gna, ma in Is -
 sind freylich nur hun - dert, hier hundert eins nur im pff - fi - gen Frankreich, a - ber - a - ber in Spa - nien! Ach, in

The musical score consists of approximately 12 staves. The top staves contain complex melodic and harmonic lines with frequent slurs and dynamic markings such as *sfz* and *p*. The lower staves include a vocal line with lyrics and a bass line. The notation is typical of 18th-century manuscript notation, with various note values and rests.

pa-gna son già mille e trè, mil-le, e trè, mille, e trè. V'han fra queste con-ta-di-ne, ca-me-riere, ci-ta-di-ne, v'han contesse, ha-ro-tausend und drei, tausend und drei, tausend und drei. Diese Sui-te Kammerkätzchen, und hier manches Bürgers Schälzchen, an der Spitze drei Prin-

Violonc.

Bassi.

Moz. D. G.

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The musical score consists of ten staves. The first nine staves are for piano accompaniment, each starting with a piano (*p*) dynamic and a *crescendo* marking, leading to a forte (*f*) dynamic. The final staff is for the vocal line, starting with a piano (*p*) dynamic and a *crescendo* marking, leading to a fortissimo (*fp*) dynamic. The lyrics are written below the vocal staff.

Lyrics:
 nesse, marchesa - no, princi - pessa, e v'han donne d'ogni gra - do d'ogni forma d'ogni età! d'o - gni for - ma, d'o - gni e -
 zessen, nun die Unzahl Ba - ro - nessen, hier in Federn, dort in Häubchen; hier ju - nonisch, dort wie Titubchen: — al - le sind ihm ei - ner

Andante con moto.

The musical score consists of several staves. The upper staves are for piano accompaniment, featuring complex textures with many sixteenth and thirty-second notes. Dynamic markings include *f*, *p*, *cres-cen-do.*, and *fp*. The lower staves are for the vocal line, with dynamic markings *fp* and *f*. The tempo is marked *Andante con moto.* and the time signature is 3/4. The score is divided into three systems, each beginning with a *Andante con moto.* marking.

gni e - tàl d'o - gni for - ma, d'ogni e - tàl Nel - la blonda e - gli ha l'u - sanza, di lo - dar la la gen - ti -
 ner - lei, al - le sind ihm ei - ner - lei. Mit Blou - di - nen phan - ta - sie - ren, mit Brü - net - teu ein - her - stol -

The bottom section of the score continues the vocal line with lyrics. It includes dynamic markings *fp*, *cres-cen-do.*, *f*, *p*, and *fp*. The tempo *Andante con moto.* is repeated above this section.

lez - za, nel - la bru - na la costanza, nel - la bianca la dol - cezza. Vuol d'inver - no la gras -
 zia - ven, mit Be - lea - nen dis - pu - tieren, mit Ge - lehrten kri - ti - sie - ven. Vol - le sucht er für, den

The musical score consists of several staves. The top staves feature vocal lines with lyrics written below them. The lower staves show piano accompaniment. Dynamic markings are placed throughout the score to indicate volume changes. The word 'crescendo' is written at the end of several phrases.

sot - ta, vuol d'esta - te la magrotta, è la gran - de ma - e - sto - sa, ò la gran - de ma - e -
 er sucht er für, den ter, für den Früh - ling schlaube Kinder; und dann je - de Preis zu ge - ben, das ist tein - ver - damm - tes

Moz. D. G.

to
Le

sz, la pic-ci-na, la pic-ci-na, la pic-cina, la piccina, la pic-cina, la picci-na, la picci-na, la pic-cina, è ognor ver-
ben, und dann je-de Preis zu ge-ben, und dann jede, jede, jede, jede, jede, jede, je-de, jede, je-de, jede, je-de Preis zu geben: das ist, das

- cina, è ognor vez-
 geben: das ist, das

zo - sa, è ognor vez - zo - sa, è ognor vez - zo - sa, del - le vecchie fa - con - qui - stà, pel pia - cer di porle in li - sta,
 ist sein verdammtes Le - ben, das ist sein Le - ben! Sein Re - gi - ster an - - zu - län - fen, mü - gen hun - dert sich - er - sän - fen,

sua passion predo - mi - nan - te — é la giovin princi - piante;
 hunder - te vor Gram verder - ben — und an gelber Bleichsucht sterben :

non si pic - ca se sia ric - ca, se sia brut - ta, se sia
 sein Re - gi - ster an - zu - häu - fen, mögen hun - dert sich tr-

cresc. *mf* *mfp* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

voi sa - pete quel che fà, pur - che porti la gon - nella, voi sa - pete quel che fà, voi sa - pete, voi sa - pete quel che
 wird durch alles nicht bekehrt. Drum o Schöne, laß ihn laufen: er ist deines Zorns nicht werth! drum, o Schöne, er ist deines Zorns nicht

sa - pete quel cho
 ist deines Zorns nicht
 fa — — — — — quel che fa, — — — — — quel che fa, — — — — — voi sa - pe - te quel che fa.
 werth, — — — — — ist nicht werth, — — — — — ist nicht werth, — — — — — er ist dei - nes Zorns nicht werth.