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## **Don Juan oder der steinerne Gast**

komische Oper in zwey Aufzügen

Zweiter Akt

**Mozart, Wolfgang Amadeus**

**Leipzig, [1801]**

8. Andante

**urn:nbn:de:bsz:31-87639**

SCENA X.  
D. ELVI

mf mf mf

mf mf mf

mf mf mf

mf mf mf

mf mf mf

mf mf mf

mf mf mf

mf mf mf

mf mf mf

mf mf mf

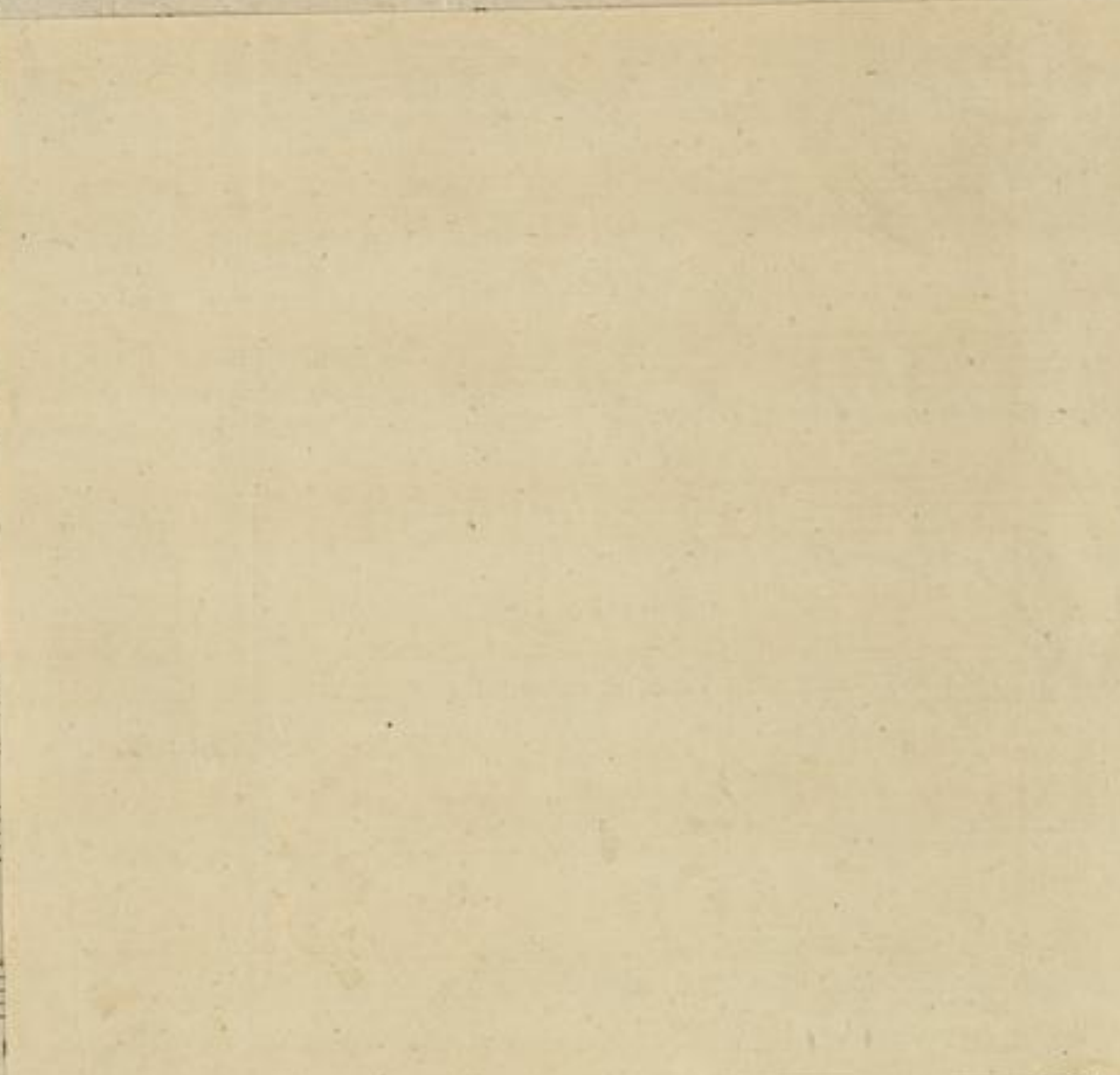
3  
Ferma

miel, do

so - re

cor - so vò

ta - de, af - fe - to.



Tio  
Tio  
Tio  
lar  
lar  
ag  
ag  
2 Co  
D. C  
Bas

14.

*1<sup>mo</sup> Ho*  
 Oboe. *Gloria, in re, ad riev. abba die Gussmuffung*  
*zu fangen -*  
 Clarinet. *ist dante ad fannu -*  
 Oboe. *Abba die uniliffte Gussmuffung fannu die in*  
*minimem fannu -*  
 Clarinet. *die fannu fannu -*  
 Oboe. *die fannu fannu -*  
 Clarinet. *Mie ist riev zu fannu -*  
 Oboe. *Abba fannu fannu zu die fannu zu fannu -*  
 Clarinet. *die fannu fannu zu fannu! die fannu fannu*  
*die fannu fannu, fannu fannu fannu!*  
 Adieu.

Musical score for various instruments including Oboe, Clarinet, Bassoon, and Horns. The score is written in a single system with multiple staves. It includes dynamic markings such as *f*, *mf*, and *p*, and features a trill (*tr*) in the upper staves.

2 Corni in B.

D. OTTAVIO.

Bassi.

Andante.

pizzicato.

Moz. D. G.

Violino I.

Violino I. *con Sordini.*

Violino II.

Violino II. *con Sordini.*

Viola.

Viola. *con Sordini.*

Clarinetto I.  
in B.

Clarinetto I. in B. *mf* *p*

Clarinetto II.  
in B.

Clarinetto II. in B. *mf* *p*

Fagotto I.

Fagotto I. *mf* *p*

Fagotto II.

Fagotto II. *mf* *p*

2 Corni in B.

2 Corni in B. *mf* *p*

D. OTTAVIO.

D. OTTAVIO.

Andante.

Bassi.

Bassi. *pizzicato.* *f* *p*

Il mio te - so - ro in - tan - to,  
 Thränen vom Freund ge - trok - net,

an - da - te, an - da  
 an sei - ner an sei - ner Brust ver - gos - te a - con - so -

lar!  
sen:

E del bel ci-glio il pian - to cer - ca - te dia - sciu - gar, — — cer - ca - te, cer - ca - te, cer -  
Bald ist aus euch ge - flos - sen, der ew' - gen treu - e Quell, — — der ew' - gen, der ew' - gen, der

ca - te di a - scia - gar, cer - ca te  
 to - gen tren e Quell, der ew' gru

*Senza sordini.* *p* *f* *cresc.*

*Senza sordini.* *f* *p* *f* *p* *cresc.*

*Senza sordini.* *f* *p* *f* *p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*f* *cresc.*

di a - sciu - gar. Di - te - le, che i suoi tor - ti a ven - di - car io va - do, a ven - di - car io  
 tren e Quell! Lass - ü - ber dir die Him - mel mit Schrecken sich un - thül - len, mit Schrecken sich um .

*col'arco.* *p* *f* *p* *cresc.*

Moz. D. G.



va - do. Che sol di stra - gie mor - ti, nun - zio vo - gli - o tor - nar, nun zio vogl'io tor -  
 thür - men; Naht dir, bey ih - ren Stür - men, dein Freund dich zu be - schir - men: Dein Himmel bleibt dann

*cresc.* *f* *p*  
*cresc.* *f* *p*  
*cresc.* *f* *p*  
*cresc.* *f* *p*  
*cresc.* *f* *p*  
*cresc.* *f* *p*  
*cresc.* *f* *p*  
*cresc.* *f* *p*  
*cresc.* *f* *p*  
*cresc.* *f* *p*

nar, si, nun - zio vogl'io tor - nar!  
 hell, dein Him - mel bleibt dann - hell!

*con Sordini.*

*con Sordini.*

*con Sordini.*

*pizzicato.*

Il mio te - so - ro in - tan - to, an - da - te, an - da te a con - so -  
 Thränen vom Freund ge - trok - net, an - sei - ner au - sei . . . ner Brust ver - gos .

The image shows a page of a musical score for a string quartet. It consists of four staves. The top staff is the first violin part, followed by the second violin, the viola, and the cello/bass. The notation includes various note values, rests, and phrasing slurs. There are also some decorative ornaments or grace notes in the lower staves.

lar! E del bel ei-glio il pian - to cer - ca - te dia - sciu - gar, — — cer - ca - te, cer - ca - te, cer -  
 sen: Bald ist aus euch ge - flos - sen, der ew' - gen treu - e Quell, — — der ew' - gen, der ew' - gen, der

The bottom staff of the score contains rhythmic notation, possibly representing a basso continuo or figured bass line. It features a series of rhythmic patterns and rests.

Moz. D. G.

ca - te di a - sciu - gar, - cer - ca  
 co' - gen tra - e Quell, - der co' : : : : :  
 te  
 gen

Senza sordini. cresc.

Senza sordini. cresc.

Senza sordini. cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

di - a - - sciu - gar. Di - te - le, che i suoi tor - ti a ven - di - car io va - do, a ven - di - car io  
 treu - - e Quell. Laßs N - ber dir die Him - mel mit Schrek - ken sich um - thür - men, mit Schrek - ken sich um -

cresc.

va  
 thür : : : : do, che sol di stra - gie mor - ti nun - zio vo - gl'io tor -  
 men: Naht dir bey ih - ren Stür - men dein Freund, dich zu be -

The musical score consists of ten staves. The first seven staves are piano accompaniment, starting with a forte-piano (*fp*) dynamic. The eighth staff is the vocal line, with lyrics written below it. The final two staves are piano accompaniment, ending with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

nar,  
schir

nunzio nun - zio - vo - gl'io - tor - nar.  
men: bleibt dir - dein Him - mel hell!

Che sol di stra - gi e mor - ti,  
Dir bleibt bey ih - ren Stür - men,

Moz. D. G.



nun-zio vogl'io tor - nar,      si      nun-zio vogl'io tor - nar.  
 dein Himmel bleibt dir hell!      Ja,      dein Himmel bleibt dir hell.

*Amore e Divo*

SCENA XI.

D. Giov.

The piano accompaniment for the first system is highly intricate, featuring a dense texture of sixteenth notes and frequent trills. The right hand plays a melodic line with many ornaments, while the left hand provides a rhythmic and harmonic foundation with similar rhythmic patterns.

Ah ah ah ah questa è buo-na: or la - scia - la cer-

The piano accompaniment for the second system continues the complex texture, with the right hand featuring more trills and the left hand maintaining a steady rhythmic accompaniment.

car: che bel-la not-te! È più chia-ra del gior-no; sembra

The piano accompaniment for the third system shows a continuation of the intricate sixteenth-note patterns and trills.

fat-ta per gir a zonzo a caccia di rag-gazze. È tardi? oh ancor non

The piano accompaniment for the fourth system maintains the complex rhythmic and melodic texture.

sono due del-la notte; a - vrei voglia un po di saper come è fi-ni-to

The piano accompaniment for the fifth system concludes the scene with the same intricate texture.

l'affar tra Le-po-rello, e D. El - vira: s'egli ha avu-to giu-di-zio...