

# **Badische Landesbibliothek Karlsruhe**

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## **Don Giovanni - Don Mus.Ms. 1386a-f**

**Mozart, Wolfgang Amadeus**

**[S.l.], 1787 (1787c)**

1. Allegro assai

**urn:nbn:de:bsz:31-102337**

Scena 1<sup>ma</sup>  
Strada,  
D. Giovanni, e Leporello.

Violini *f*  
Violoncelli *mf*  
Viola  
Fagotto  
Trombe  
Organo  
D. Giovanni  
Leporello  
Alto-asso *f*

*Ch via buffone ch via buffone*

*non mi*

*p*

*no' no' padrone no' no' padrone non vo' restar?*

*p*

Handwritten musical score for voice and piano. The score consists of ten staves. The first staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). It features dynamic markings such as *ff*, *f*, and *p*. The second staff is a piano accompaniment, starting with a treble clef and a *rit.* marking. The third and fourth staves are piano accompaniment for the right and left hands, respectively, with various chordal and melodic figures. The fifth and sixth staves are piano accompaniment for the right and left hands, continuing the accompaniment. The seventh staff is the vocal line with the lyrics: *Sentimi amico* and *ma che ti ho fatto che vuoi las-*. The eighth staff is the vocal line with the lyrics: *vo andar vi dico*. The ninth and tenth staves are piano accompaniment for the right and left hands, respectively, concluding the piece with sustained chords.

Continuation of the handwritten musical score on the adjacent page. It shows the vocal line and piano accompaniment staves, continuing the melody and accompaniment from the previous page. The lyrics *-ciarmi* are visible at the bottom of the page.

to che vuoi las=  
-ciarmi

va che sei matto! va che sei  
oh niente affatto! quasi amazzarmi

Handwritten musical score on aged paper. The score consists of ten staves. The first six staves contain piano accompaniment. The seventh and eighth staves contain a vocal line with the lyrics: *matto matto matto fui per bur-les- to*. The ninth and tenth staves continue the vocal line with the lyrics: *ed io non burlo ed io non*. The score includes various performance markings such as *cres:*, *p*, and *ff*. The paper shows signs of age, including some staining and wear at the edges.

Partial view of the following page of the handwritten musical score, showing the continuation of the musical notation. The lyrics *burlo burlo* are partially visible at the bottom of the page.

Partial view of musical notation on the left page of the manuscript, showing several staves with notes and clefs.

Main musical score on the right page, featuring multiple staves with notes, clefs, and dynamic markings. The score includes various musical notations such as notes, rests, and dynamic markings like *cres:*, *f*, *pp*, *ff*, and *sfz*.

*Oh via buffone*

*Sentimi a =*

*burlo burlo burlo ma voglio andar:*

*no' no' Pa = drone*

*ed io non*

The image shows a page of handwritten musical notation on aged paper. It features a vocal line and a piano accompaniment. The vocal line includes the following lyrics: *-mico va' che sei matto va' che sei matto va che sei* and *vo' andar vi dico no' no' no'*. The piano accompaniment consists of several staves with chords and melodic lines. Dynamic markings such as *f*, *mf*, and *crec.* are present throughout the score. The notation is in a cursive style typical of 18th or 19th-century manuscripts.

This block shows the continuation of the musical score from the previous page. It includes the same vocal and piano parts, with the lyrics *matto* and *no'* visible. The notation continues across the staves on the right-hand page.

Handwritten musical notation on the left page, including staves with notes and dynamic markings such as *es=* and *es:*.

Handwritten musical score on the right page, page number 5. It features multiple staves with notes, rests, and dynamic markings including *rit=*, *cres:*, and *ff=*. The lyrics are written below the notes: *va che sei matto' ÷ ÷ matto' no' no' no' ÷ ÷ ÷ no' ÷ ÷ ÷ non vo restar no'*.

Handwritten musical score on a page with ten staves. The score includes vocal lines with lyrics and piano accompaniment. Dynamics such as *p20:*, *cres:*, and *f20:* are written throughout. The lyrics are in Italian and include "va' che sei matto", "non vo' restar sì", and "matto matto".

Continuation of the handwritten musical score on the adjacent page, showing the right edge of the staves and some lyrics like "matto" and "sì sì".

Handwritten musical notation on the left page, including staves with notes and rests. The word "matto matto" is written below the lower staves.

Handwritten musical score on the right page, numbered 6 in the top right corner. It features multiple staves with notes, rests, and dynamic markings such as *fz*, *cres.*, and *ff*. The lyrics "matto" and "si voglio andar si si voglio an=" are written below the staves.

*cres.*  
*p*  
*p*  
*cres.*  
*p*  
 Eh via buffone buffone non mi seccar, vè che sei  
 dat no' no' padrone non vo restar ed io non

*cres.*  
*p*

*cres.*  
*cres.*  
 matto  
 burlo  
*cres.*

Handwritten musical notation on the left page, showing several staves of music with notes and rests.

Handwritten musical score on the right page, featuring multiple staves with vocal lines and piano accompaniment. The score includes dynamic markings like "cres.", "p20:", and "ff:". The lyrics are: "vò che sei ed io non matto burlo fù per burlar fù per burlar fù per bur- ma voglio andar ma voglio andar ma voglio an-".

Musical score on ten staves. The first two staves are in treble clef with a key signature of one sharp and a time signature of 11/10. The third staff is crossed out. The fourth staff is in treble clef with a key signature of one sharp and a time signature of 12/8. The fifth staff is crossed out. The sixth staff contains musical notation. The seventh staff contains the lyrics "lar su per buslar". The eighth staff contains the lyrics "dat ma voglio andar.". The ninth and tenth staves contain musical notation.

Partial view of the next page of the handwritten musical score, showing the continuation of the musical notation on several staves.

The left page of the manuscript shows several staves of handwritten musical notation. The notation includes various note values, rests, and bar lines, typical of an 18th-century manuscript. The ink is dark and the paper shows signs of age.

The right page of the manuscript contains ten staves of handwritten musical notation. The notation is more complex than the left page, featuring many slurs, ornaments, and dynamic markings. The word "fini" is written in cursive at the beginning of the second staff. The notation includes various note values, rests, and bar lines, typical of an 18th-century manuscript. The ink is dark and the paper shows signs of age.

Scena I<sup>ma</sup>  
D. Giovanni, e Leporello.

D: gio: Lep: D: gio:  
Leporello Signore vien qui facciamo pace: prendi

Lep: D: gio: Lep:  
Cosa! quattro doppie oh sentite per questa volta ancora

la cerimonia accetto: ma non vi si avvezzate; non credete di se-

D: gio:  
durre i miei pari come le donne, a forza di danari non par-

liam pi  
che las  
chelle  
spiro!

acc: prendi  
 volta ancora  
 te di se =  
 D: gio:  
 non par

Lep:  
 liam piu di cio! ti basta l'animo di far quel che io ti dico? put

D: gio:  
 che lasciam le donne, lasciar le donne! pazzo, lasciar le donne? sei

ch'elle per me son necessarie piu del pan che mangio, piu dell'aria che

Lep: D: gio:  
 spiro! e avete core d'ingannarle poi tutte? e tutto amore



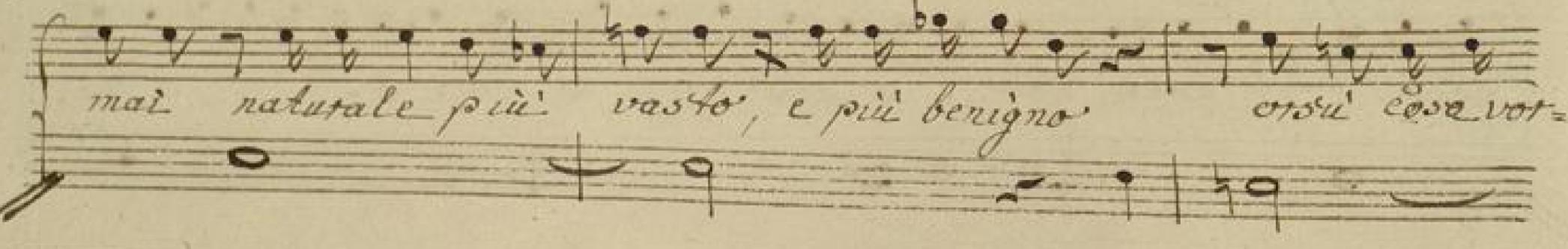
chi a una sola è fedele verso l'altre è crudele; io che in me sento sic-



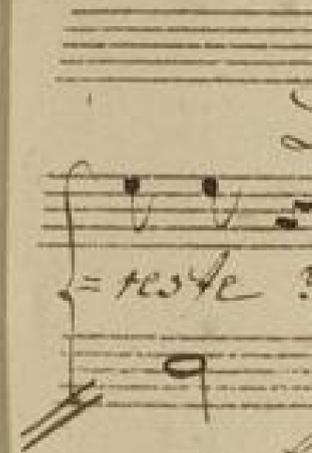
stesso sentimento vo bene a tutte quante; le donne poi che è a colar non



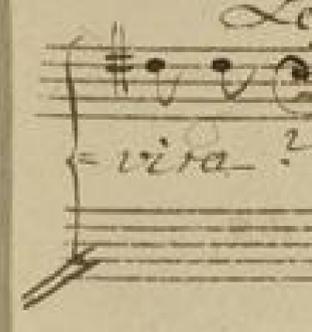
senno' il mio buon natural chiamano inganno non ho veduto



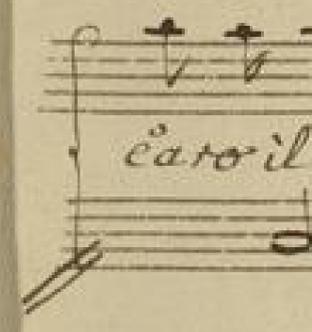
mai naturale più vasto, e più benigno orsu' cose vot-



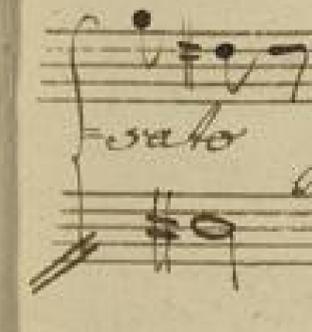
= teste ?



= vira ?



èaro il



= nato

me sento sic-  
calcolat non  
veduto  
vosi cose vor-

*D: gio:*  
-reste? odi, vedesti tu la cameriera di D: El =

*Lep:* *D: gio:*  
-vira? io no. non hai veduto qualche cosa di bello

èato il mio Leposello: ora io con lei vo tentat la mia sorte: ed ho pen =

-sato già che siam verso sera, per aguzzar le meglio l'appe =

*Lep:*  
 tito di presentarmi a lei, col tuo vestito e perché non potreste  
*D: gio:*  
 presentarmi col vostro? han poco credito con gente di tal  
*Lep:* / *D: gio:* / *Lep:* / *D: gio:* /  
 rango gli abiti signorili sbrigati via. Si-  
*non colla:* / *D: gio:* / *Lep:* / *D: gio:* /  
 quot per più ragioni finiscila, non soffro opposizioni.

Segue Scena II Terzetto N. 2.

No. 2.  
 Violini  
 Viola  
 Flauti  
 in A  
 Clarinetto  
 Fagotti  
 in A  
 Corni  
 Di  
 Trombe  
 Timpone  
 Leporello  
 Indante