

# Don Giovanni

Dramma giocoso in due atti

KV 527

## Ouvertura

Wolfgang Amadeus Mozart

Andante

Musical score for the first part of the Overture, measures 1-22. The music is in bass clef with a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic. The melody features several slurs and accents. Dynamics include *f*, *p*, *sim.*, *sf*, *p*, *sf*, and *p*. Measure numbers 9, 16, and 22 are indicated at the start of their respective lines.

Molto Allegro

Musical score for the second part of the Overture, measures 29-41. The tempo changes to Molto Allegro. The key signature changes to two sharps (D major). The music features a prominent bass line with many sixteenth notes. Dynamics include *p*, *Vc.*, *B.*, and *f*. Measure numbers 29, 34, and 41 are indicated at the start of their respective lines.

Tutti Bassi

Musical score for the third part of the Overture, measures 47-54. The music is marked *Tutti Bassi* and *f*. It features a complex bass line with many sixteenth notes and rests. Dynamics include *f*, *v*, and *v*. Measure numbers 47, 54, and 6 are indicated at the start of their respective lines.

Violoncello e Basso

67 *f*

Vc.

189

*p*

200

*f* Tutti Bassi

210

215

222

*f*

238

*sf f p sf f p*

250

*f p f*

262

274

280

*p f* segue Introduzione (No. 1)

286

*p f*

293

\*) Vi-de gilt für anderen (Konzert-) Schluss. / The Vi-de indication concerns the Concert ending.

Violoncello e Basso  
ATTO PRIMO

Scena I

No. 1 Introduzione

Molto Allegro

Musical score for Violoncello and Bass, Act I, Scene I, No. 1 Introduction. The score is in bass clef with a key signature of one flat and a 3/4 time signature. It consists of 11 staves of music with various dynamics and articulations.

- Staff 1: Measures 1-5. Dynamics: *p*, *f* 3, *p*, *f*, *p*, *f*.
- Staff 2: Measures 6-12. Dynamics: *p*, *f*, *p*, *f* 3, *p*.
- Staff 3: Measures 13-19. Dynamics: *f*, *p*, *f*, *p*, *f*.
- Staff 4: Measures 20-28. Dynamics: *f*, *f*, *p*.
- Staff 5: Measures 29-37. Dynamics: *f*, *p*, *f*.
- Staff 6: Measures 38-46. Dynamics: *f*.
- Staff 7: Measures 47-55. Dynamics: *f*, *p*.
- Staff 8: Measures 56-62. Dynamics: *p*, *cresc.*, *f*.
- Staff 9: Measures 63-71. Dynamics: *p*, *cresc.*.
- Staff 10: Measures 72-81. Dynamics: *f*, *p*, *f*.
- Staff 11: Measures 82-90. Dynamics: *p*, *f*, *p*, *f*, *p*, *f*, *f*, *fp*.
- Staff 12: Measures 91-98. Dynamics: *cresc.*, *p*, *cresc.*, *sfp*, *p*.

101 *f* *p*

110 *fz* *sfp* *p*

118 *f*

127 *p*

135 *ff* *p*

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

151 *f* *p* *f*

161 *p* *f* *f*

170 *sf* *sf* *sf*

Andante  
176 *pizz.* 1-5 2 3 4 5

185 *Recitativo arco*

Scena II - III  
Recitativi: *tacet*

# No. 2 Recitativo accompagnato e Duetto

**Allegro assai**

DONNA ANNA

Va.

Ma qual mai s'of-fre, oh Dei, spet -  
Ach, welch schreck-li - che Tat, welch

7

ta - co - lo fu - ne - sto a - gli oc - chi mie - i!  
grau - en - vol - les Schau - spiel vor mei - nen Au - gen!

Il Der

13

DON OTTAVIO DONNA ANNA

pa - dre ... pa - dre mi - o ... mio ca - ro pa - dre ... Si - gno - re ... Ah l'as - sas - si - no mel tru - ci - dò  
Va - ter ... ach mein Va - ter ... mein teu - rer Va - ter ... O Him - mel ... Ach, die - ser Mör - der er - schlug ihn mir.

*p* *f*

17

Quel san - gue ... quel - la pia - ga ... quel 'vol - to ...  
Dies Blut sieh ... die - se Wun - de ... dies Ant - litz ...

*p*

24

tin - to e co - per - to dei co - lor di mor - te ...  
bleich und ent - stellt von den Far - ben des To - des ...

30

ei non re - spi - ra più ... fred - de ha le mem - bra ... Pa - dre mi - o ... ca - ro pad - re ...  
kein Hauch von sei - ner Brust ... kalt sind die Gli - der ... O mein Va - ter ... teu - rer Va - ter

*f*

36

pa - dre a - ma - to ... io man - co, io  
 mein liebs - ter Va - ter ... ich sin - ke ... ich

*p*

43

**DON OTTAVIO** **Maestoso**

mo - ro ... Ah soc - cor - re - te, a - mi - ci, il mio te - so - ro! Cer - ca - te - mi ... re - ca - te - mi ... qual - che o -  
 ster - be ... Ach, eilt zu Hil - fe, Freun - de, der teu - ren Lie - ben! O sucht mir doch ... und bringt her ... et - was

*f*

47

**Andante**

dor ... qual - che spir - to ... ah non tar - da - te ... Donn' An - na ... spo - sa ... a - mi - ca ...  
 Wein ... ei - ne Stür - kung ... ach, oh - ne Säu - men ... Donn' An - na ... Teu - re ... Ge - lieb - te ...

*p*

51

**DONNA ANNA** **DON OTTAVIO**

il duo - lo e - stre - mo la me - schi - nel - la uc - ci - de ... Ahi ... Già rin - vie - ne ... da - te - le nuo - vi a - ju - ti ...  
 des Un - glücks Schmer - zen tö - ten die Tief - ge - troff - ne ... Ach ... Sie kommt zu sich ... gebt ihr noch neu - e Stür - kung ...

*sfp* *p*

55

**DONNA ANNA** **DON OTTAVIO**

Pa - dre mi - o ... Ce - la - te, al - lon - ta - na - te a - gli oc - chi suo - i quell' ogg - et - to d'or -  
 O mein Va - ter ... Ver - bergt doch, ent - fernt nur schnell aus ih - ren Au - gen die - sen An - stoß des

58

ro - re. A - ni - ma mi - a ... con - so - la - ti ... fa' co - re ...  
 Schre - ckens. Du mei - ne See - le ... so fas - se dich ... sei tap - fer ...

*attacca*

Duetto

**Allegro** 63.

*sfp* *p* *mf* *p*

71

79 *sfp* *p*

87 *cresc.* *sfp* *mf*

99 *p*

110 *cresc.* *f* *sfp* *mf* *p*

118 *f*

Recitativo

125 **Maestoso**

DONNA ANNA DON OTTAVIO

Ah! ven - di-car, se il puo - i, giu - ra quel san-gue o - gnor. Lo giu - ro... lo  
 Ach! schwö-re ew'-ge Ra-che für mei-nes Va - ters Blut. Ich schwö-re... ich

129 **Adagio in tempo**

giu - ro... lo giu - ro a gl'oc - chi tuo - i, lo giu - ro al no - stro a  
 schwö-re... ich schwö's bei dei - nen Au - gen, bei uns - rer Lie - - be

*p*



Primo tempo

133 *p* *sfp* *p* *sfp*

142 *p* *sfp* *sfp*

152 *p* *f* *p* *f*

159 *f* *p*

169 *sfp* *p* *sfp*

178 *p* *sfp* *sfp* *p*

187 *f* *p*

194 *f* *p* *sf*

201 *p* *sf* *p*

209 *cresc.*

216 *f*

Scena IV  
Recitativo: tacet

Scena V

No. 3 Aria

Allegro

Musical score for Violoncello e Basso, No. 3 Aria, Scena V. The score consists of six staves of music in bass clef with a key signature of two flats and a common time signature. It includes dynamic markings such as *f*, *p*, *cresc.*, *sfp*, and *fp*, along with performance instructions like first endings and accents.

53 *p* *f* *p*

60 *f* *p* *f* *p*

66 *cresc.* *f* *sfp*

73 *sfp* *fp* *fp* *fp* *fp* *fp* *p*

81 *f* *p* *f*

88 *p*

95 *f* *p* *f* *p*

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

Recitativo: tacet

# No. 4 Aria

**Allegro**

Vc. cont.

Tutti Bassi

Staff 1: Bass clef, key signature of one sharp (F#), 6/8 time signature. The staff contains a sequence of eighth and quarter notes with rests. Dynamic markings include *p* and *V* (accents).

Staff 2: Continuation of the musical staff from the previous system, starting at measure 8.

Staff 3: Continuation of the musical staff, starting at measure 15. Dynamic markings include *f* and *p*.

Staff 4: Continuation of the musical staff, starting at measure 24. Dynamic markings include *f*, *p*, *sfp*, and *1*.

Staff 5: Continuation of the musical staff, starting at measure 35. Dynamic markings include *p* and *Tutti Bassi*.

Staff 6: Continuation of the musical staff, starting at measure 42. Dynamic markings include *cresc.* and *f*.

Staff 7: Continuation of the musical staff, starting at measure 50. Dynamic marking includes *p* and *1*.

Staff 8: Continuation of the musical staff, starting at measure 57. Dynamic marking includes *1*.

Staff 9: Continuation of the musical staff, starting at measure 65. Dynamic markings include *sfp*, *p*, *Vc.*, *Tutti Bassi*, *f*, and *p*.

Staff 10: Continuation of the musical staff, starting at measure 74. Dynamic markings include *cresc.*, *f*, and a series of *f p* markings.

82 *Andante con moto*

91

98

107

113

120

133

144

154

164

Scena VI  
Recitativo: tacet -cut

\*) Alle Vi-des gelten für die Wiener Fassung. / All Vi-de indications concern the Vienna version.



No. 6 Aria

Allegro di molto

Musical score for Violoncello e Basso, No. 6 Aria. The score consists of ten staves of music in bass clef with a key signature of one flat. It includes various dynamics (f, p, cresc., fp, simile) and articulations (accents, slurs, fingerings).

Staff 1: *f* *p*  
 Staff 2: 10 *cresc.* *f*  
 Staff 3: 21 *p*  
 Staff 4: 31 *cresc.* *f* *p* *fp fp* *cresc.* *f* *p*  
 Staff 5: 41 *cresc.* *f* *p*  
 Staff 6: 49 *simile* *f* *p*  
 Staff 7: 56 *cresc.* *f* *p*  
 Staff 8: 64 *cresc.* *f* *p*  
 Staff 9: 72 *simile* *f* *p* *cresc.*  
 Staff 10: 80 *f* *p* *cresc.* *f* *p* *f* *p*  
 Staff 11: 88 *f* *simile*

Scena IX  
Recitativo: tacet

# No. 7 Duettino

Andante

1  
*p*

10

19  
*mf* *p* *mf* *p* *sfp*

30  
*mf*

41  
*p* *mf* *p*

**Allegro**  
50

*p*

62 *pizz.* *arco* *pizz.* *arco*

74 *f* *p* *f* *arco*

## Scena X

Recitativo: tacet

# No. 8 Aria

Allegro

Vc. cont. Tutti Bassi

*f* *p*

9 *f* *p*

18

27



36 **1** **1** *f*

Scena XI - XII  
Recitativo: tacet

No. 9 Quartetto

Andante

Vc. cont.

Tutti Bassi

11 *p* *cresc. mfp* *p*

20 *cresc. mfp* *p*

28 *cresc.* *f* *p* *cresc. mfp* *p*

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

45 *p* Vc. Tutti Bassi Vc. Tutti Bassi

52 *p*

60 *sf* *f*

66 *p* *f* *p* *f*

72 *p* *f* *p* *f* *fp*

80 *f* *p* *pizz.*

Recitativo: tacet

## Scena XIII

## No. 10 Recitativo accompagnato ed Aria

Allegro assai

DONNA ANNA

DON OTTAVIO

Don Ot-ta-vio, son mor-ta... Co-sa è sta-to?  
Don Ot-ta-vio, ent-setz-lich... Sag, was meinst du?

*p* *f*

6

DONNA ANNA

DON OTTAVIO

Per pie-tà soc-cor-re-te-mi! Mio be-ne... fa-te co-rag-gio!  
Ich be-schwö-re euch, helft mir doch! Mein Le-ben... schenkt mir Ver-trau-en!

10

DONNA ANNA

Oh De-i! Oh De-i! Que-gli èil car-  
O Gä-ter! O Gä-ter! Sein ist die

15

DON OTTAVIO

DONNA ANNA

ne-fi-ce del pa-dre mi-o. Che di-te... Non du-bi-ta-te più gli ul-ti-mi ac-cen-ti che  
Mör-der-hand, sie traf den Va-ter. Was sagt ihr... Zwei-felt nicht län-ger mehr: die letz-ten Wor-te, die

18

DON OTTAVIO

l'em-pio pre-fe-ri; tut-ta la vo-ce ri-chia-mar nel cor mio di quell'in-de-gno che nel mio ap-par-ta-men-to... Oh  
er uns hö-ren ließ die gan-ze Stim-me, weck-ten mir die Er-inn'-rung an den Nichts-würd'-gen, der in mei-ner Woh-nung... O

Vc. cont.

21

ciel! pos - si - bi - le che sot-to il sa - cro man - to d'a - mi - ci - zia ... Ma co-me fu, nar - ra - te - mi lo stra-no av-ve-ni -  
 Gott! ist's mög - lich denn, dass un-term heil'-gen Man-tel treu - er Freund-schaft ... Doch wie ge-schah's, er-zählt mir jetzt das selt - sa - me Er -

24 **Andante**

DONNA ANNA

men-to. E - ra già al-quant-o a - van - za - ta la not - te, quan-do nel-le mie stan-ze, o - ve so-let-ta mi tro-vai per sven  
 eig-nis. Schon war der A-bend ziem-lich weit fort-ge-schrit-ten, als ich in mei-ne Zim-mer, e - ben, als ich zu mei-nem Un-glück al -

Tutti Bassi

*f* *p*

28

tu - ra, en-trar io vi - di in un man-tel-lo av - vol - to un uom che al pri - mo i - stan - te a - vea pre - so per  
 lein war, in ei-nen Man-tel ge-hillt ein-tre-ten se - he einen Mann, den ich zu An - fang für euch sel - ber noch

31

**Andante**

DON OTTAVIO

DONNA ANNA

voi: ma ri - co - nob - bi poi che un in - gan - no e-ra il mi - o: Stel - le... se - gui - te ... Ta - ci-to a me s'ap -  
 halt: doch dann be-merk ich schnell mei-nen schreck-li - chen Irr - tum: Him - mel... wie wei - ter ... Er nä - hert sich mir

*p*

34

**stringendo il tempo**

pres - sa, e mi vuo - le ab-brac - ciar: scio - gler - mi cer - co, ei più mi strin - ge; gri - do:  
 schwei-gend, dann un-armt er mich fest: ich will mich weh-ren, er greift mich fes - ter; Hil - fe!

*cresc.* *f*

38

**Primo tempo****Andante**

non vie-ne al - cun. Con u - na ma - no cer - ca d'im-pe - di - re la vo - ce,  
 doch nie-mand kommt. Mit ei-ner Hand ver-sucht er, mich am Ru - fen zu hin - dern,

*f* *p*

42

DON OTTAVIO

e coll' al - tra m'af - fer - ra stret - ta co - sì, che già mi cre - do vin - ta. Per - fi - do! e al -  
 mit der an - dern Hand fasst er mich dann so fest, dass ich be - siegt mich fih - le. Schänd - li - cher! und

*f* *f* *p*

45

DONNA ANNA

fin? Al - fi - ne il duol, l'or - ro - re dell' in - fa - me at - ten - ta - to ac - creb - be sì la le - na  
 dann? Dann durch den Schmerz, des Ü - ber - fal - les furcht - ba - ren Schre - cken, er - wach - ten in mir neu - e

*fp*

48

mi - a, che, a for - za di svin - co - lar - mi, tor - cer - mi e pie - gar - mi, da lui mi sciol - si.  
 Kräf - te, dass ich so durch heft' - ges Win - den, Dre - hen auch und durch Beu - gen von ihm mich lös - te.

*f* *p*

52

DON OTTAVIO

DONNA ANNA

Primo tempo

Oh - i - me, re - spi - ro. Al - lo - ra rin - for - zo i stri - di mie - i, chia - mo soc -  
 Ich at - me wie - der. Jetzt schrei - e ich mit noch laut' - rer Stim - me, ru - fe um

*f*

56

cor - so, fug - ge il fel - lon, ar - di - ta - men - te il se - guo fin nel - la  
 Hil - fe, feig will er fliehn, ich fol - ge kühn vors Haus ihm nach, um ihn

60

stra - da per fer - mar - lo, - e so - no as - sa - li - tri - ce d'as - sa - li - ta. Il pa - dre v'ac -  
 dort noch auf - zu - hal - ten, - und bin so Ver - fol - ge - rin, nicht mehr Ver - folg - te. Her - bei eilt der

64

cor - re, vuol co - no - scer - lo, e l'i - ni - quo, che del po - ve - ro vec - chio e - ra più for - te,  
 Va - ter, der ihn stel - len will, und der Feig - ling, der viel stär - ker war, als der kraft - lo - se Al - te,

67

com - pie il mis - fat - to su - o, com - pie il mis - fat - to su - o col dar - gli mor - te.  
 fährt sei - ne Tat zu En - de, fährt sei - ne Tat zu En - de: mor - det den Va - ter.

attacca subito

**Aria**

70 **Andante**

*p*

75

82

88

93

*f*

100

*p*

107

114

*f p f p f p f p f p*

119

125

130

134

Scena XIV  
Recitativo: tacet

No. 10a Aria  
(„Wiener Fassung“)

Andantino sostenuto

1-5 2 3 4 5

15

25

35

49

59

Scena XV  
Recitativo: tacet



# No. 12 Aria

Andante grazioso

Violoncello  
obbligato

Violoncello  
e Basso

Violoncello obbligato: Bass clef, 2/4 time signature, starting with a half note G2, followed by eighth notes. Violoncello e Basso: Bass clef, 2/4 time signature, starting with a half note G2, followed by quarter notes. Dynamics: *p* (piano) is indicated below the first measure.

Violoncello obbligato: Continues with eighth notes, some with accents. Violoncello e Basso: Continues with quarter notes and rests.

Violoncello obbligato: Continues with eighth notes, some with accents. Violoncello e Basso: Continues with quarter notes and rests.

Violoncello obbligato: Continues with eighth notes, some with accents. Violoncello e Basso: Continues with quarter notes and rests.

Violoncello obbligato: Continues with eighth notes, some with accents. Violoncello e Basso: Continues with quarter notes and rests.

Violoncello obbligato: Continues with eighth notes, some with accents. Violoncello e Basso: Continues with quarter notes and rests. Dynamics: *sfp* (sforzando piano) is indicated below the first measure of the second staff in this system.



30

*sfp* *sfp*

36

42

47

52

57

*cresc.* *f* *cresc.* *f* Allegretto

61

*p*

65

69

73

77

Vi-

81

81

85

-de

85

89

89

93

93

96

*pp*

96

Recitativo: *tacet*

# No. 13 Finale

Allegro assai

1-6

*p*

Musical staff 1-6: Bass clef, common time signature. Measures 1-6 contain eighth-note patterns. Measure 6 ends with a fermata and a dynamic marking *p*.

7-15

*mf*

Musical staff 7-15: Bass clef, common time signature. Measure 7 starts with a first ending bracket. Measure 15 ends with a dynamic marking *mf*.

16-24

*p* *cresc.*

Musical staff 16-24: Bass clef, common time signature. Measure 16 starts with a dynamic marking *p*. Measure 24 ends with a dynamic marking *cresc.*

25-32

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

Musical staff 25-32: Bass clef, common time signature. Measures 25-32 are marked with first ending brackets and numbered 1-7. Dynamic markings *f*, *p*, *cresc.*, *f*, *p*, and *f* are placed below the staff.

33-39

*p*

Musical staff 33-39: Bass clef, common time signature. Measure 33 starts with a dynamic marking *p*.

40-49

Musical staff 40-49: Bass clef, common time signature. Measure 40 starts with a first ending bracket. Measure 49 ends with a dynamic marking *f*.

## Scena XVII

50-55

*f* *p* *f*

Musical staff 50-55: Bass clef, common time signature. Dynamic markings *f*, *p*, and *f* are placed below the staff.

56-63

*p* *f* *p* *f* *f* *p*

Musical staff 56-63: Bass clef, common time signature. Dynamic markings *p*, *f*, *p*, *f*, *f*, and *p* are placed below the staff.

64-71

*cresc.* *f*

Musical staff 64-71: Bass clef, common time signature. Measure 64 starts with a dynamic marking *cresc.*. Measure 71 ends with a dynamic marking *f*.

70

3

77

3 1-9

84

2 3 4 5 6 7 8 9

*a poco a poco p*

Scena XVIII

92 **Andante**

2 1

*p f p*

101

111

120

126

134

*cresc. p cresc. p f*

**Allegretto** 7

(Orch. I sopra il teatro)

147 1-8 2 3 4 5 6 7 8

*p* *cresc.* *f*

159

Scena XIX

168

*p*

180

1

193

1

206

MENUETTO

33

Adagio

216 251 19

(Orch. I sopra il teatro) *p*

Scena XX

Allegro

273

*f*

286

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

294

*p*

303

312

1-6 2 3 4 5 6

323

*cresc.* *f* *p*

335

*f*

344

1 1 1 1

*p* *cresc.* *f*

353

*p* *cresc.* *p*

360 **Maestoso**

*f* *p* *f* *p*

370

*f* *p*

379

*f* *p* *mf* *f*

388

395

401

**MENUETTO**  
**62**

(Orch. I - III sopra il teatro)

468 **Allegro assai**

Musical staff 468-474: Bass clef, common time signature. Dynamics include *sfp*, *f p*, and *f p 3*. Features triplets and slurs.

Musical staff 475-482: Bass clef, common time signature. Dynamics include *cresc.*, *p*, *f*, and *p*. Features slurs and a crescendo.

Musical staff 483-490: Bass clef, common time signature. Dynamics include *f*, *p*, and *cresc.*. Features slurs and a crescendo.

Musical staff 491-498: Bass clef, common time signature. Dynamics include *f*. Features fingerings 1-6, 2, 3, 4, 5, 6, and accents. **Andante maestoso** begins at the end of the staff.

Musical staff 499-504: Bass clef, common time signature. Dynamics include *p* and *f*. Features triplets, slurs, and a trill (*tr*).

Musical staff 505-511: Bass clef, common time signature. Dynamics include *p*, *cresc.*, *f*, *f p*, *f p*, and *f p*. Features slurs and accents.

Musical staff 512-517: Bass clef, common time signature. Dynamics include *f* and *p*. Features slurs and accents.

Musical staff 518-527: Bass clef, common time signature. Dynamics include *p* and *f*. Features slurs and accents.

Musical staff 528-533: Bass clef, common time signature. Dynamics include *f*. Features triplets, slurs, and accents. **Allegro** begins at the end of the staff.

Musical staff 534-542: Bass clef, common time signature. Dynamics include *p*, *cresc.*, *f*, and *p*. Features triplets, slurs, and accents.

Musical staff 543-550: Bass clef, common time signature. Dynamics include *cresc.*, *f*, *p*, and *f*. Features slurs and accents.

Musical staff 551-558: Bass clef, common time signature. Dynamics include *p*. Features slurs and accents.



558 *cresc.* *f* 3 3

567

574 3 3 *simile*

579

583 *p* *cresc.* *f*

593 3 3

600 3 3

607 *simile*

611 *p*

618 *f* *p* *f* *Più stretto* 3 3

626 3 3 3

634 3 1-5 2 3 4

644 5

Fine dell' Atto primo

## ATTO SECONDO

## Scena I

## No. 14 Duetto

Allegro assai

10

22

30

38

47

55

62

Recitativo: tacet

## Scena II

## No. 15 Terzetto

Andantino

7

14

19 Vc. Tutti Bassi Vc.

25 Tutti Bassi Vi-

32 de  
cresc. p

38

44 fp fp fp fp fp fp cresc. p mf

51 p mf p un poco cresc. p

58 Vi-  
mf

65 1 cresc.

71 - de  
f p sfp mf

77 p cresc. p cresc. p pp

Recitativo: tacet

Scena III

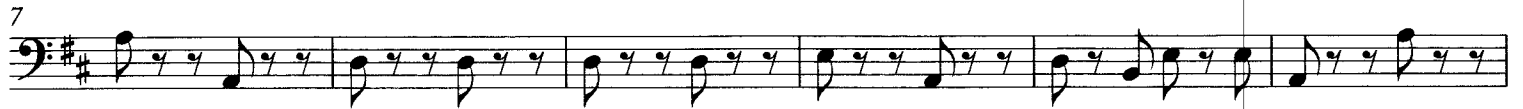
Recitativo: tacet

BA 4550

## No. 16 Canzonetta

Allegretto

pizz.

Recitativo: *tacet*

Scena IV

Recitativo: *tacet*

## No. 17 Aria

Andante con moto



20

*f* *f*

26

*p* *f* *p*

32

*cresc.* *p*

38

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

44

50

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

56

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

62

*sfp*

71

78

*Vc.* *Tutti Bassi* *f*

Scena V - VI  
Recitativi: *tacet*

# No. 18 Aria

Grazioso

Violoncello

mezza voce  
mezza voce

*p*

13 Tutti Bassi

28 Vc.  
B.

39 Tutti Bassi

53 1-8

*mf p mf p*

64

*mf p mf p*

76 Vc.  
B.

*cresc. f*

89 Tutti Bassi

*p pp*

Scena VII  
Recitativo: *tacet*

No. 19 Sestetto

Andante

2

*p* *sfz* *p* *mf*

9 *p* *mfz* *cresc.* *f* *p*

13

17

21

26

33

41

49

57

Scena VIII

66 

72 

80 

92 

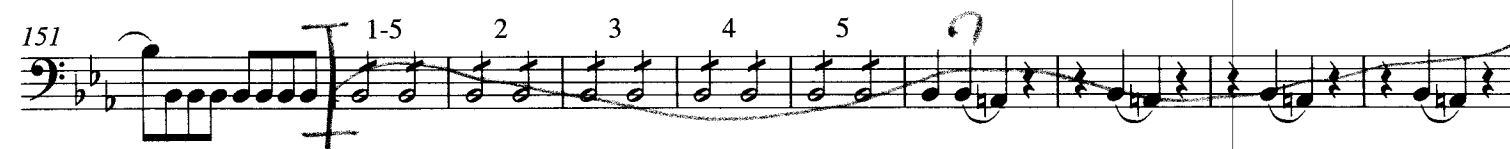
106 

115 

123 

131 **Molto Allegro** 

141 

151 

161 



169

178 *f* *p* *f*

187 *p* *cresc.*

195 *f* 1-5 2 3 4 5

205 *sf* *sf* *p*

213

222 *f* *p* Vi-

232

243 *f* *p* *f* *p* *f* *f* 4

255 *p* *f* Vc. - de Tutti Bassi 3 3

263 3 3 3 3

270

Scena IX  
Recitativo: *tacet*

# No. 20 Aria

(entfällt in der „Wiener Fassung“ / not in the Vienna version)

Allegro assai

ff fp fp f p

9 f p f p p mf p mf p mf p mf

18 p mf p f

26 p

36 1 1

45 f p

53 f f p 1-6 2 3 4 5

63 6

71 mf p mf p mf p

79 mf p mf p

88

pp mf p

98

mf p mf p mfp mfp mfp mfp

Recitativo: *tacet* (in der „Wiener Fassung“ anstelle der Aria No. 20 /  
in the Vienna version instead of Aria No. 20)

Scena X

Recitativo: *tacet*

No. 21 Aria

(entfällt in der „Wiener Fassung“ / not in the Vienna version)

Andante grazioso

pizz.

p f

6

p

11

17

23

28

arco  
f p f p cresc.

35

f p f p f p cresc. p

41

cresc. f p 2



## Scena Xa

Recitativo („Wiener Fassung“): *tacet*No. 21a Duetto  
(„Wiener Fassung“)

Allegro moderato



17 *p* *cresc.* *p* *cresc.*

25 *f* *p* *f* *p*

31 *sf* *p* *sf* *p*

39 *sf* *p* *f* *p* *f* *p* *f* *p* *f* *p*

46

53 *cresc.* *p* *f* *sf* *p*

60 *sf* *p* *sf* *p* *cresc.*

68 *f* *p* *f* *p* *f* *p* *f* *p*

73

80

89 *cresc.* *f*

Scena Xb - Xc  
 Recitativi („Wiener Fassung“): *tacet*

## No. 21b Recitativo accompagnato ed Aria

(Es-dur-Fassung)

Allegro assai

*sf* *p* *sf* *p* *f*

6

DONNA ELVIRA

In qua-li ec-ces-si, o Nu-mi, in quai mi - sfat - ti or - ri - bi - li tre-men-di è av - vol-to il scia-gu - ra - to!  
In wie-viel Bö-ses, o Göt-ter, in wel-che schreck-li-chen, grau-en-vol-len Ta-ten der E-len-de ver-strickt ist!

10

Ah no, non puo-te tar-dar l'i - ra del cie - lo!... la giu-sti - zia tar -  
Ach nein, die Ra-che, den hei-ßen Zorn des Him-mels hal-tet ihr doch nicht

*f* *p* *f*

15

dar!  
auf!

Sen-tir già par-mi la fa-ta - le sa - et - ta  
Mir ist, ich füh-le schon die flam-men-den Blit-ze

*f* *p* *f*

19

che gli piom-ba sul ca-po! a-per-to veg-gio il ba-ra-tro mor-tal! ...  
auf ihn dro-hend ge-rich-tet! ... Ich se-he of-fen der Höl-le dunk-les Tor ...

*p*

26

Mi - se-ra El-vi - ra, che con-tra - sto d'af-fet - ti in sen - ti na - sce! ...  
Ar - me El - vi - ra, welch ein Streit der Ge-füh - le in dei-nem Her-zen! ...

*p*

32

Per - chè que - sti so - spi - ri, e que - ste am bas - cie?  
 Wes - halb, ach, die - se Seuf - zer, und die - se Qua - len?

attacca

Aria  
 Allegretto

Violoncello 37  
 Basso

*p*

42

*mfp* *sfp* *mfp* *sfp*

49

*mfp* *sfp* *mfp* *sfp*

57

*mfp* *sfp*

67

*mfp* *sfp*

76

Musical score for measures 76-81. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with rests and occasional notes.

82

Musical score for measures 82-88. The upper staff includes dynamic markings *mfp* and *sfp* and features slurs and accents. The lower staff continues the accompaniment with dynamic markings *mfp* and *sfp*.

90

Musical score for measures 90-95. The upper staff shows a melodic line with slurs. The lower staff has a simple accompaniment with rests.

96

Musical score for measures 96-101. The upper staff features a melodic line with slurs and a key signature change to two flats. The lower staff has a simple accompaniment with rests.

102

Musical score for measures 102-110. The upper staff includes a melodic line with slurs and a key signature change to one flat. The lower staff has a simple accompaniment with rests.

111

Musical score for measures 111-116. The upper staff features a melodic line with slurs and a key signature change to one flat. The lower staff has a simple accompaniment with rests.



118

118

123

123

*mfp* *sfp* *mfp* *sfp*

*mfp* *sfp* *mfp* *sfp*

131

131

*sf* *sf* *sf* *p* *sf* *sf* *sf* *sf* *p*

*sf* *sf* *sf* *p* *sf* *sf* *sf* *sf* *p*

141

141

*sf* *p*

*sf* *p*

151 Tutti Bassi

151 Tutti Bassi

*sf* *p* *cresc.*

160

160

*f* *simile*

segue Scena XI

## No. 21b Recitativo accompagnato ed Aria

(D-dur-Fassung)

Allegro assai

*sf* *p* *sf* *p* *f*

6 DONNA ELVIRA

In qua-li ec-ces-si, o Nu-mi, in quai mi-sfat-ti or-ri-bi-li tre-men-di è av-vol-to il scia-gu-ra-to!  
 In wie-viel Bö-ses, o Göt-ter, in wel-che schreck-li-chen, grau-en-vol-len Ta-ten der E-len-de ver-strickt ist!

10

Ah no, non puo-te tar-dar l'i-ra del cie-lo!... la giu-sti-zia tar-  
 Ach nein, die Ra-che, den hei-ßen Zorn des Him-mels hal-tet ihr doch nicht

*f* *p* *f*

15

dar!  
 auf!

Sen-tir già par-mi la fa-ta-le sa-et-ta  
 Mir ist, ich fih-le-schon die flam-men-den Blit-ze

*f* *p* *f*

19

che gli piom-ba sul ca-po! a-per-to veg-gio il ba-ra-tro mor-tal! ...  
 auf ihn dro-hend ge-rich-tet! ... Ich se-he of-fen der Hd-le dunk-les Tor ...

*p*

26

Mi-se-ra El-vi-ra, che con-tra-sto d'af-fet-ti in sen-ti na-sce! ...  
 Ar-me El-vi-ra, welch ein Streit der Ge-fih-le in dei-nem Her-zen! ...

*p*

32

Per - chè que - sti so - spi - ri,  
Wes - halb, ach, die - se Seuf - zer,

e que - ste am bas - cie?  
und die - se Qua - len?

attacca

Aria  
Allegretto

Violoncello 37

Basso

*p*

42

*mfp* *sfp* *mfp* *sfp*

*mfp* *sfp* *mfp* *sfp*

49

57

67

*mfp* *mfp*

*mfp* *mfp*

1

1

76

Musical score for measures 76-81. The system consists of two staves in bass clef with a key signature of one sharp (F#). The upper staff contains a melodic line with eighth-note patterns and slurs. The lower staff contains a bass line with rests and occasional notes. A handwritten 'n' is above the first measure of the upper staff.

82

Musical score for measures 82-88. The system consists of two staves in bass clef with a key signature of one sharp (F#). The upper staff contains a melodic line with slurs and dynamic markings: *mfp*, *sfp*, *mfp*, and *sfp*. The lower staff contains a bass line with slurs and dynamic markings: *mfp*, *sfp*, *mfp*, and *sfp*. Handwritten notes 'n v n n' are above the upper staff, and 'v' and 'V' are above the lower staff.

90

Musical score for measures 90-95. The system consists of two staves in bass clef with a key signature of one sharp (F#). The upper staff contains a melodic line with slurs and a whole note. The lower staff contains a bass line with rests and whole notes.

96

Musical score for measures 96-101. The system consists of two staves in bass clef with a key signature of one sharp (F#). The upper staff contains a melodic line with slurs and accidentals. The lower staff contains a bass line with slurs and accidentals. Handwritten 'v' marks are above the first two measures of both staves.

102

Musical score for measures 102-110. The system consists of two staves in bass clef with a key signature of one sharp (F#). The upper staff contains a melodic line with slurs and accidentals. The lower staff contains a bass line with slurs and accidentals. Handwritten 'v' and 'n' marks are above the upper staff, and 'n' is above the lower staff.

111

Musical score for measures 111-116. The system consists of two staves in bass clef with a key signature of one sharp (F#). The upper staff contains a melodic line with slurs and accidentals. The lower staff contains a bass line with slurs and accidentals. Handwritten 'v' and 'n' marks are above the upper staff, and 'n' is above the lower staff.

118

Musical score for measures 118-122. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with rests and occasional notes.

123

Musical score for measures 123-130. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamic markings include *mfp* and *sfp*.

131

Musical score for measures 131-140. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamic markings include *sf* and *p*.

141

Musical score for measures 141-150. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamic markings include *sf* and *p*.

151 Tutti Bassi

Musical score for measures 151-159. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamic markings include *sf*, *p*, and *cresc.*

160

Musical score for measures 160-169. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamic markings include *f* and *simile*.

## Scena XI

## Recitativo

48

LEPORELLO

DON GIOVANNI

fos - se co - stei sta - ta mia mo - glie? Me - glio anco - ra!  
 Mäl - chen am En - de mei - ne Frau war? Noch viel bes - ser!

## Adagio

IL COMMENDATORE

51

DON GIOVANNI

LEPORELLO

Di ri - der fi - ni - rai pria dell' au - ro - - ra. Chi ha par - la - to? Ah qual - ch e a - ni - ma sa -  
 Dein La - chen wird ver - gehn, e - he der Tag graut. Sag, wer sprach da? Ach, es war wohl ei - ne

Tutti Bassi

Vc. Cont.

56

DON GIOVANNI

rà dell' al - tro mon - do! che vi co - no - sce a fon - do. Ta - ci, scioc - co! Chi va là? chi va là?  
 See - le aus dem Jen - seits! euch muss sie gründ - lich ken - nen. Schweig, du Dumm - kopf! He, wer da? he, wer da?

## Adagio

IL COMMENDATORE

59

LEPORELLO

23

Ri - bal - do, au - da - ce, la - scia a'mor - ti la pa - - ce. Ve l'ho det - to!  
 Schweig, Frev - ler, Ver - weg - ner, lass den To - ten die Ru - - he. Seht, ich sag't euch!

Tutti Bassi

23

## No. 22 Duetto

Allegro



## No. 23 Recitativo accompagnato e Rondo

## Risoluto

DON OTTAVIO

DONNA ANNA

## Larghetto

(cru-) de - le! Cru- de - le! - Ah no, mio be-ne! Trop - po mi spia- ce al- lon- ta- nar- ti un  
(Wie) grau- sam! Ich grau- sam? - Ach nein, mein Le- ben! Nur schwe- ren Her- zens ver- sag ich dir ein

6

ben che lun- ga- men- te la nostr' al- ma de- si- a ... Ma il mon- do ... oh Di- o - non se -  
Glück, das schon so lan- ge uns- re See- len er- seh- nen ... Die Leu- te ... o Him- mel- nein, ver -

11

dur la mia co- stan- za del sen- si - bil mio co- re! Ab- ba- stan - za per te mi par- la a- mo- re. -  
fih - re nicht die Treu- e mei- nes fih - len- den Her- zens! All- zu- laut spricht für dich, ach, mei- ne Lie- be. -

attacca

## Rondo

16

Larghetto

sotto voce p mf mf p

28

p



36

44

56

64

**Allegretto moderato**  
**14**

Fl. I 8

84

92

99

108

Recitativo: tacet - cut

Scena XIII

No. 24 Finale

Allegro vivace

\* T. 47-199, Violoncello: üblicherweise sopra il teatro (ausgenommen in den Tutti-Bassi-Partien T. 112-118, 1. Viertel, und 157-161). / Mm. 47-199, Violoncelle: usually sopra il teatro (except in the tutti-Bassi-passages mm. 112-118, 1st note, and mm. 157-161).

123 4 5 1-5 2 3 4 5

Musical staff 123-132: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with fingerings 4, 5, 1-5, 2, 3, 4, 5. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

133

Musical staff 133-142: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with dynamics *p* and *f* alternating. The notes are: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

143 1-5 2 3 4 5 4

Musical staff 143-155: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with fingerings 1-5, 2, 3, 4, 5, 4. The notes are: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

156 Tutti Bassi

Musical staff 156-163: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with dynamics *p*, *sf*, and *p*. There are accents and a *Vc.* marking. The notes are: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

164

Musical staff 164-172: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with dynamics *mfp* and *f*. There are accents and slurs. The notes are: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

173

Musical staff 173-182: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with dynamics *p*, *f*, *p*, and *cresc. f*. There are accents and slurs. The notes are: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

183

Musical staff 183-191: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with dynamics *p*, *cresc.*, *f*, *p*, and *p*. There are accents and slurs. The notes are: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

192

Musical staff 192-199: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with dynamics *mfp* and *mfp*. There are accents and slurs. The notes are: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

Scena XIV

Allegro assai

200 Tutti Bassi

Musical staff 200-208: Bass clef, key signature of one flat (Bb), 3/4 time signature. The staff contains a sequence of eighth notes with dynamics *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*. There are accents and slurs. The notes are: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

209 2 3 4 5 6

Musical staff 209-220: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with dynamics *cresc.*, *p*, and *cresc.*. There are accents and slurs. The notes are: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

221

Musical staff 221-232: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with dynamics *f*, *sf*, *sf*, *p*, *f*, *p*, *f*. There are accents and slurs. The notes are: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

233 1-6 2 3 4 5 6 3

Musical staff 233-242: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes with dynamics *p*, *f*, *p*, *cresc.*, and *f*. There are accents and slurs. The notes are: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

246 

257 

268 

279 


291 

302 

314 

322 

329 

341 

351 

360 *f p f p f p f p sfp*

368 *p cresc. f p*

379 **Molto Allegro** *p*

388 *1 1*

398 *cresc. f p cresc. f*

405 *3 3 3 3*

413 *1 3 3 3 3 p*

421 *cresc. f p f*

Scena XV

433 **Andante**

*ff p* *non vno simile*

441 *f p f*

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

456 2

*f p f p simile*

464

*p*

470 Prager Fassung

*3 3 3 3*

Wiener Fassung

474 simile Vi-

*simile*

481 - de

*f p*

488

*cresc. f p cresc.*

495

*f p f p cresc. p*

502 Vi- - de simile

*f p*

510 1-5

*f p f p f f p*

517 2 3 4 5 Piu' stretto trem.

*simile ff p cresc. f p*

527 *f* *p* *f* *p* *f*

533 *p* *f* *p* *f* *p* *f*

540 *p* *f* *f* *p* *f* *p* *sf* *f* *p* *f* *p*

545 *sf* *f* *p* *f* *p* *f* *f* *p*

554 **Allegro** *f* *p* *f* *p* *f* *p* *f* *p* *cresc.* *sf* *sf*

564 *sf* *sf* *f* *sf* *sf* *sf* *sf* *f*

574 *sf* *sf* *sf* *sf* *f* *sf* *sf* *sf* *sf* *f*

585 *sf* *p*

596 *sf* *p* *cresc.* *f*

603 **Allegro assai** *f* 1-5 2 3 4

615 *mfp* *mfp* *mfp* *mfp* 1

627

639

651

663

677

688

698

Larghetto  
712





756 **Presto** **5** *Viol. I*

776

784

792

799 *Vc.* **Tutti Bassi**

813

821 *Vc.* **Tutti Bassi**

830 *Vc.*

*B.* 1-12 2 3 4 5 6 7 8 9 10 11 12

843

851

857

*f* Fine dell' Opera