

W. A. Mozart  
Don Juan



Klavierauszug

RushBalu



Rundschau.

# MIGNON-AUSGABE

Repertoire-Opern mit vollständigem Dialog.  
und Oratorien im Klavier-Auszuge.



Nº2.

## Don Juan.

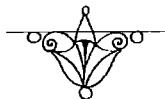
Opera buffa in 2 Akten.

Dichtung von Lorenzo da Ponte.

MUSIK

von

## WOLFGANG AMADEUS MOZART.



DRESDEN,

Verlag von E. HOFFMANN.

# Personen.

Don Juan . . . . .	Bariton.
Der Comthur . . . . .	Bass.
Donna Anna, dessen Tochter . . . . .	Sopran.
Don Ottavio, deren Bräutigam . . . . .	Tenor.
Donna Elvira, Edeldame a. Burgos, von Don Juan verlassen . . . . .	Mezzo-Sopran.
Leporello, Don Juans Diener . . . . .	Bass.
Masetto, ein Bauer . . . . .	Bass.
Zerlina, dessen Braut . . . . .	Sopran.
Ein Arzt. Diener. Bauern und Bäuerinnen. Tänzer und Tänzerinnen.	Musikanten.
Ort: Sevilla. Zeit: Mitte des 17. Jahrhunderts.	

---

# Inhalt.

	Seite
Ouverture . . . . .	1
<b>Erster Akt.</b>	
1. Introduktion „Keine Ruh bei Tag und Nacht“ . . . . .	12
2. Rezitativ und Duett „Welch ein schreckliches Bild“ . . . . .	28
3. Terzett „Wo werd' ich ihn entdecken“ . . . . .	42
4. Arie „Holdes Fräulein, dieses kleine Register“ . . . . .	50
5. Duett und Chor „Liebe Schwestern, zur Liebe geboren“ . . . . .	64
6. Arie „Hab's verstanden, ja mein Herr“ . . . . .	70
7. Duettino „Reich mir die Hand mein Leben“ . . . . .	75
8. Arie „O flieh dem Bösewicht“ . . . . .	81
9. Quartett „Fliehe des Heuchlers glattes Wort“ . . . . .	84
10. Rezitativ und Arie „Welch ein Schicksal! Entsetzlich“ . . . . .	99
11. Arie „Bande der Freundschaft fesseln uns beide“ . . . . .	111
12. Arie „Treibt der Champagner das Blut in die Ader“ . . . . .	115
13. Arie „Schämle, tobe, lieber Junge“ . . . . .	121
14. Finale „Hurtig, Hurtig! Eh' er's merket“ . . . . .	128
<b>Zweiter Akt.</b>	
15. Duett „Gib dich zufrieden“ . . . . .	181
16. Terzett „O Herz, hör' auf zu schlagen“ . . . . .	186
17. Arie „Horch auf den Klang der Zither“ . . . . .	196
18. Arie „Ihr geht auf jene Seite hin“ . . . . .	200
19. Arie „Wenn du fein fromm bist“ . . . . .	208
20. Sextett „In des Abends stillen Schatten“ . . . . .	213
21. Arie „Gebt Pardon, grossmütige Seelen“ . . . . .	241
22. Arie „Tränen, vom Freunde getrocknet“ . . . . .	247
23. Rezitativ und Arie „In welchem Dunkel der Sorgen“ . . . . .	268
24. Duett „Herr Gouverneur zu Pferde“ . . . . .	278
25. Rezitativ und Arie „Ich grausam? O mein Geliebter“ . . . . .	288
26. Finale „Fröhlich sei mein Abendessen“ . . . . .	296
27. Finale II „Wo ist der Schändliche?“ . . . . .	332

# Don Juan.

## Ouverture.

W. A. Mozart.

Andante.

The musical score consists of five staves of music:

- PIANO:** The first staff, in common time, features a treble clef. It includes dynamic markings like *f*, *p*, and *ff*, and performance instructions such as "G.Orch. ohne Pos." and "Quart.". The bass clef staff below it has markings like "Ad.", "\*", "Quart.", and "Ad.".
- Flute (Fl.):** The second staff shows a flute playing eighth-note chords.
- Clarinet (Clar.):** The third staff shows a clarinet playing eighth-note chords.
- Ob. (Oboe):** The fourth staff shows an oboe playing eighth-note chords.
- Fag. (Bassoon):** The fifth staff shows a bassoon playing eighth-note chords.
- Violin (Viol.):** The sixth staff shows a violin playing sixteenth-note patterns.
- Hörn. (Horn):** The seventh staff shows a horn playing eighth-note chords.
- Viol. II (Second Violin):** The eighth staff shows a second violin playing sixteenth-note patterns.
- Tromp. (Trombone):** The ninth staff shows a trombone playing eighth-note chords.
- G.Orch. (General Orchestra):** The tenth staff shows a general orchestra playing eighth-note chords.
- Str. Quart. (String Quartet):** The eleventh staff shows a string quartet playing eighth-note chords.

Performance instructions include "mit Hörn. u. Tromp." and "ff" (fortissimo) in the middle section. The score concludes with a final dynamic of *ff*.

Viol. u. Fl. in Oct.

Musical score for Violin and Flute in Octave (Viol. u. Fl. in Oct.). The score consists of three staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of  $\text{cresc.}$ . The middle staff has a bass clef, a key signature of one flat, and a tempo marking of  $p$ . The bottom staff has a bass clef, a key signature of one flat, and a tempo marking of  $\text{cresc.}$ . Measures 2-5 show a rhythmic pattern of eighth and sixteenth notes. Measure 5 ends with a dynamic of  $f$  and a repeat sign with an asterisk (\*).

Allegro molto.

Musical score for Allegro molto. The score consists of three staves. The top staff has a treble clef, a key signature of one sharp, and a tempo marking of  $f$ . It is labeled "Str. Quart." with a dynamic of  $p$ . The middle staff has a bass clef, a key signature of one sharp, and a tempo marking of  $f$ . It is labeled "Bläser u. Pauken.". The bottom staff has a bass clef, a key signature of one sharp, and a tempo marking of  $p$ . It is labeled "Viol.". Measures 2-5 show a rhythmic pattern of eighth and sixteenth notes. Measure 5 ends with a dynamic of  $f$ .

Bläss.

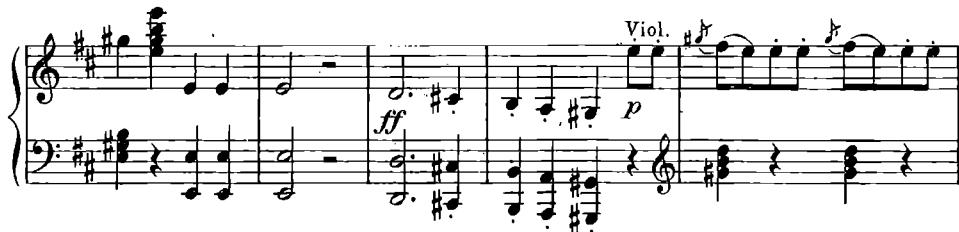
G. Orch.

G.Orch. Viol. G.Orch. Viol.

Fl. Ob.

Viol. cresc.

G.Orch.



Musical score page 5, featuring six staves of music for orchestra. The score includes parts for Violin 1, Violin 2, Cello, Double Bass, Trombone, and a section for G. Orch. (General Orchestra). The music consists of six measures. Measure 1: Violin 1 and 2 play eighth-note patterns; Cello and Double Bass provide harmonic support. Measure 2: Trombone enters with a rhythmic pattern. Measure 3: Violin 1 and 2 continue their eighth-note patterns. Measure 4: Trombone continues its rhythmic pattern. Measure 5: Violin 1 and 2 continue their eighth-note patterns. Measure 6: Trombone continues its rhythmic pattern.

Viol.

Ob.

Fag.  
Quart.

Fl. u. Clar.

f p f p

Fl. II.

Fl. I.

Ob.

Fl. II.

Bässe u. Viola.

Viol.

Str. Quart.

Bläser.

Viol.

p

15

Temp.

Musical score page 7, measures 1-2. The score consists of six staves. The top two staves are for Violin (Viol.), the third staff is for G. Orch. (G. Orch.), and the bottom three staves are for Quartet (Quart.). Measure 1 starts with a forte dynamic (f) in common time. Measure 2 begins with a piano dynamic (p) in common time.

Musical score page 7, measures 3-4. The top two staves continue with Violin and G. Orch. parts. The third staff shows a dynamic change from forte (f) to piano (p). The bottom three staves show sustained notes and chords.

Musical score page 7, measures 5-6. The top two staves continue with Violin and G. Orch. parts. The third staff shows a dynamic change from forte (f) to piano (p).

Musical score page 7, measures 7-8. The top two staves continue with Violin and G. Orch. parts. The third staff shows a dynamic change from forte (f) to piano (p).

Musical score page 7, measures 9-10. The top two staves continue with Violin and G. Orch. parts. The third staff shows a dynamic change from forte (f) to piano (p).

Musical score page 7, measures 11-12. The top two staves continue with Violin and G. Orch. parts. The third staff shows a dynamic change from forte (f) to piano (p).

Musical score page 8, featuring six staves of music for different instruments:

- Staff 1 (Top):** Treble clef, key signature of two sharps. The first measure shows eighth-note patterns. Subsequent measures feature dynamic markings: *fp*, *fp*, and *fp*.
- Staff 2:** Bass clef, key signature of two sharps. Measures show eighth-note patterns.
- Staff 3:** Treble clef, key signature of two sharps. Measures show eighth-note patterns. The third measure includes a dynamic *f*. The fourth measure includes a dynamic *p* and is labeled "Viol."
- Staff 4:** Treble clef, key signature of two sharps. Measures show eighth-note patterns. The first measure is labeled "Str. Quart."
- Staff 5:** Treble clef, key signature of two sharps. Measures show eighth-note patterns. The first measure is labeled "Bläser u. Pauken." The second measure is labeled "Viol."
- Staff 6:** Treble clef, key signature of two sharps. Measures show eighth-note patterns. The first measure is labeled "Fl."
- Staff 7:** Treble clef, key signature of two sharps. Measures show eighth-note patterns. The first measure is labeled "G. Orch." The second measure is labeled "Bläss."



Musical score page 9, measures 3-4. The score includes parts for Violin (Viol.), G. Orch. (G. Orch.), and H.-Bläs. (H.-Bläs.). The Violin part has a melodic line with grace notes. The G. Orch. part provides harmonic support with sustained notes. The H.-Bläs. part enters in measure 4 with a rhythmic pattern.

Musical score page 9, measures 5-6. The Violin part continues its melodic line. The H.-Bläs. part maintains its rhythmic pattern. The G. Orch. part continues to provide harmonic support.

Musical score page 9, measures 7-8. The Violin part begins a crescendo (cresc.) leading to a forte dynamic (f). The H.-Bläs. part continues its rhythmic pattern. The G. Orch. part continues to provide harmonic support.

Musical score page 9, measures 9-10. The Violin part continues its melodic line. The H.-Bläs. part continues its rhythmic pattern. The G. Orch. part continues to provide harmonic support.

Musical score page 9, measures 11-12. The Violin part continues its melodic line. The H.-Bläs. part continues its rhythmic pattern. The G. Orch. part continues to provide harmonic support.

Viol. I. *f* *p* G. Orch. *f*  
 Viol. II. u. Viola.

Viol. *p* Ob. *f*  
 Fag. Quart. *p* *f*

Fl.

1. 2. 3.

G. Orch. *f*



## Act I.

Garten des Comthur.

Rechts das Haus; der Eingang mit einer Freitreppe. Links etwas zurück ein Steinsitz. Es ist Nacht; der Mond kämpft mit sich verdichtenden Wolkenmassen.

## Nº 1. Introduction.

Allegro molto.

Leporello (geht,

Kei - ne  
Not - tee

in einen dunklen Mantel gehüllt, ungeduldig vor der Freitreppe auf und ab).

Ruh' bei Tag und Nacht, nichts was mir Vergnügen macht, schmale  
giorno fa-ti-car, per chi nul-la sa-gra-dir, pio-va e

Kost und we-nig Geld, das er-trage, wem's ge-  
ven-to sop-por-tar, man-giar ma-lce mal dor-

fällt! Ich will selbst den Her-ren  
 mir! Vo - - - glio far il gen-til -

f p

ma - chen, will nicht län - ger Die - ner  
 uo - mo, e non vo - glio più ser -

Ob. f p

sein, will nicht län - ger Die - ner sein! Nein! nein, nein,  
 vir, e non vo - glio più ser - vir, no, no, no,

Quart.

nein! Ich will nicht län - ger Die - ner sein!  
 no, no, no, non vo - glio più ser-vir! Viol. Sie, mein  
 Oh! che

Fag. sf p Hörn. sf p

Herr, sie können lachen,  
ca - ro ga-lant-u-o-mo,

wenn Sie drinn sich di-ver-  
vuol star den - tro col-la

Quart.

Fag.

Quart.

Hörn.

ti-ren, muss als Schildwachthier ich frieren, als Schildwacht frieren, als Schildwacht  
bel-la, ed io far la sen-ti nel-la, la sen - ti - nel-la, la sen - ti -

frieren! Ich will selbst den Her-ren ma-chen,  
nel-la! Vo - - - glio far il gen-til - uo - mo,

Viol. II.

Ob.

will nicht län-ger Die-ner sein, will nicht län-ger Die-ner  
e non vo-glio più ser-vir, e non vo-glio più ser-

f p

Quart.

sein, nein, nein, nein, nein, ich will nicht län - ger Die - - -  
 vir, no, no, no, no, no, non vo - glio più - - -  
 Fag.

sein! Dochwasgiebt's? ich hö-re Leute, dochwasgiebt's? ich hö-re  
 vir! Ma mir par che venga gente, ma mi par che venga  
 Ob. Hörn. Quart. Bläs.  
 pp Fag.

Leu-te, husch in's Win-kel-chen hin - ein, husch, husch in's Win-kelchen hin -  
 gen-te, non mi vo-glio far sen - tir, ah! non mi vo-glio far sen -  
 Tutt. cresc. f

ein, huschin's Win - kel - chen hin - ein! Ja, ja, ja, ja husch, huschin's  
 tir, non mi vo - glio far sen - tir, no. no, no, no, no, no, non mi  
 Quart.

Win - kel - chen hin-ein! (D. Juan und D. Anna eilen über  
vo - gio far sen-tir! (Er verbirgt sich.) die Freitreppe aus dem Haus. D.  
Fag. G. Orch. cresc. Anna fasst D. Juans rechten Arm.

## Donna Anna.

D. Juan verhüllt seinen Kopf mit seinem weissen Mantel; Ja ich  
er hat seinen Hut tief im Gesicht.) Non spe-  
Str. Quart.

*Ried.* \* *Ried.* \*

wa - ge selbst mein Le - ben; Räu - ber, du ent - gehst mir nicht!  
rar, se non müe - ci - di, chio ti la - sci fug - gir mai.

*fp* *fp* *fp* *f* *G. Orch.*  
*Ried.* \*

## Don Juan.

Schwaches Weib! kannst zit - tern, be - ben, doch mich  
Don - na sol - le in - dar - no gri - di, chi son

*Quart.* *fp* *fp* *fp* *fp*  
*Ried.* \*