No. 90.

MOZART

DON JUAN.

Piano solo.

INHALT.

Ouverture Pag. 3.

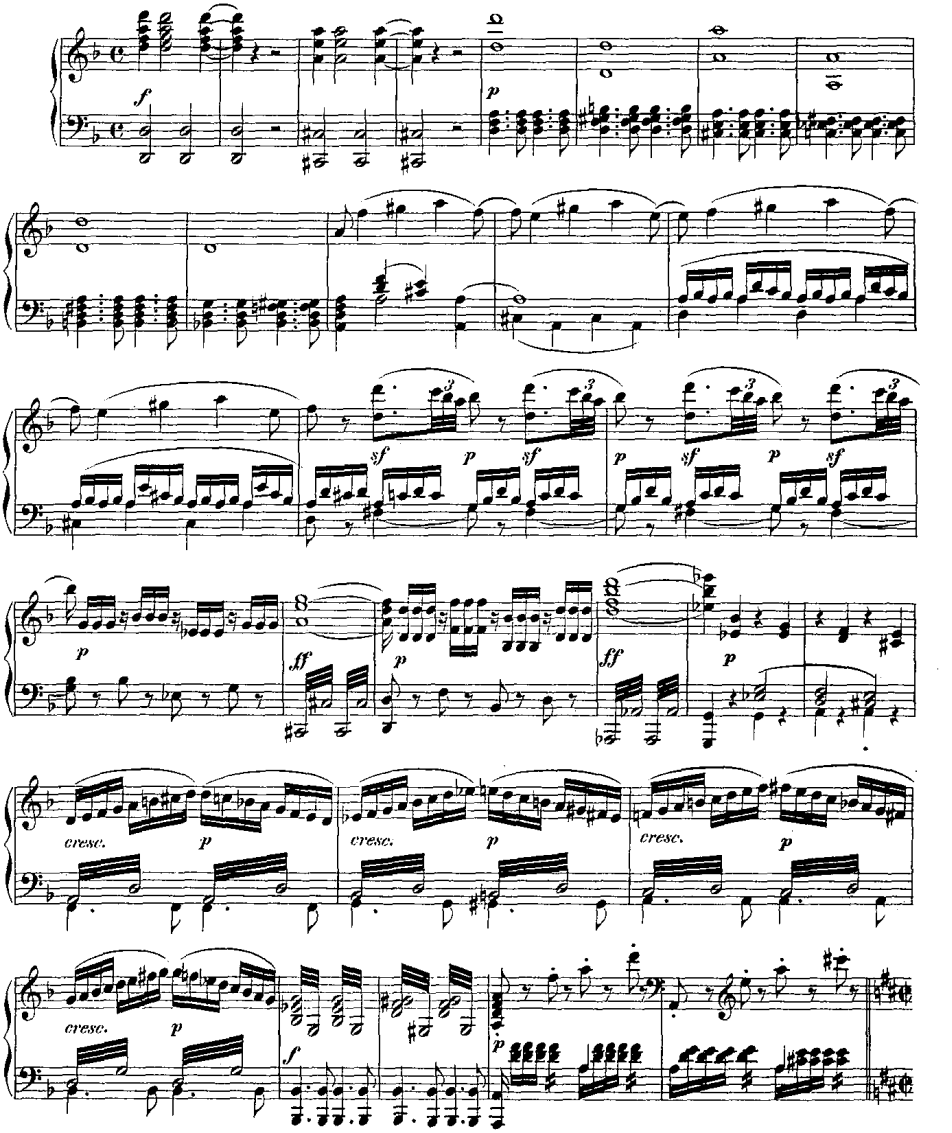
AKT I.

		Pag.
№1. Introduction.	Keine Ruh' / *Notte e giorno*	9
= 2. Duett.	Weg, weg aus meinen Blicken! / *Fuggi, crudele, fuggi!*	13
= 3. Terzett.	Wo werd' ich ihn entdecken / *Ah, chi mi dice mai*	15
= 4. Arie.	Schöne Donna! / *Madamina!*	18
= 5. Duett u. Chor.	Liebe Schwestern / *Giovinette, che fate*	21
= 6. Arie.	Hab's verstanden / *Ho capito*	23
= 7. Duettino.	Reich' mir die Hand, mein Leben / *Là ci darem la mano*	24
= 8. Arie.	O flieh' den Bösewicht / *Ah fuggi il traditor*	25
= 9. Quartett.	Fliehe des Heuchlers / *Non ti fidar, o misera*	26
= 10. Arie.	Du kennst den Verräther / *Or sai chi l'onore*	28
= 11. Arie.	Ja ihre Ruhe ist auch die meine / *Dalla sua pace la mia dipende*	31
= 12. Arie.	Treibt der Champagner / *Fin ch'an dal vino*	32
= 13. Arie.	Schmäle, schmäle, lieber Junge / *Batti, batti, o bel Masetto*	34
= 14. Finale.	Hurtig, hurtig / *Presto, presto*	36

AKT II.

		Pag.
№15. Duett.	Gieb dich zufrieden / *Eh via buffone*	50
= 16. Terzett.	O Herz! hör auf zu schlagen / *Ah taci ingiusto*	51
= 17. Arie.	Horch auf den Klang der Zither / *Deh vieni alla finestra*	54
= 18. Arie.	Ihr geht auf jene Seite / *Metà di voi quà vadano*	54
= 19. Arie.	Wenn du fein fromm bist / *Fedrai carino*	57
= 20. Sextett.	In des Abends kühlen Schatten / *Sola, sola in buio loco*	58
= 21. Arie.	Gebt Pardon, grossmüth'ge Seelen / *Ah pietà! Signori miei*	65
= 22. Arie.	Thränen vom Freunde getrocknet / *Il mio tesoro in tanto*	66
= 23. Arie.	Mich verlässt der Undankbare / *Mi tradi quell' alma ingrata*	69
= 24. Recitativ.	Verweg'ner, gönne Ruhe / *Di rider finirai*	72
= 25. Duett.	Herr Gouverneur zu Pferde / *O statua gentilissima*	72
= 26. Recit. u. Arie.	Ich grausam? o nein / *Crudele? ah nò*	75
= 27. Finale.	Fröhlich sei mein Abendessen / *Già la mensa è preparata*	77

OUVERTURE.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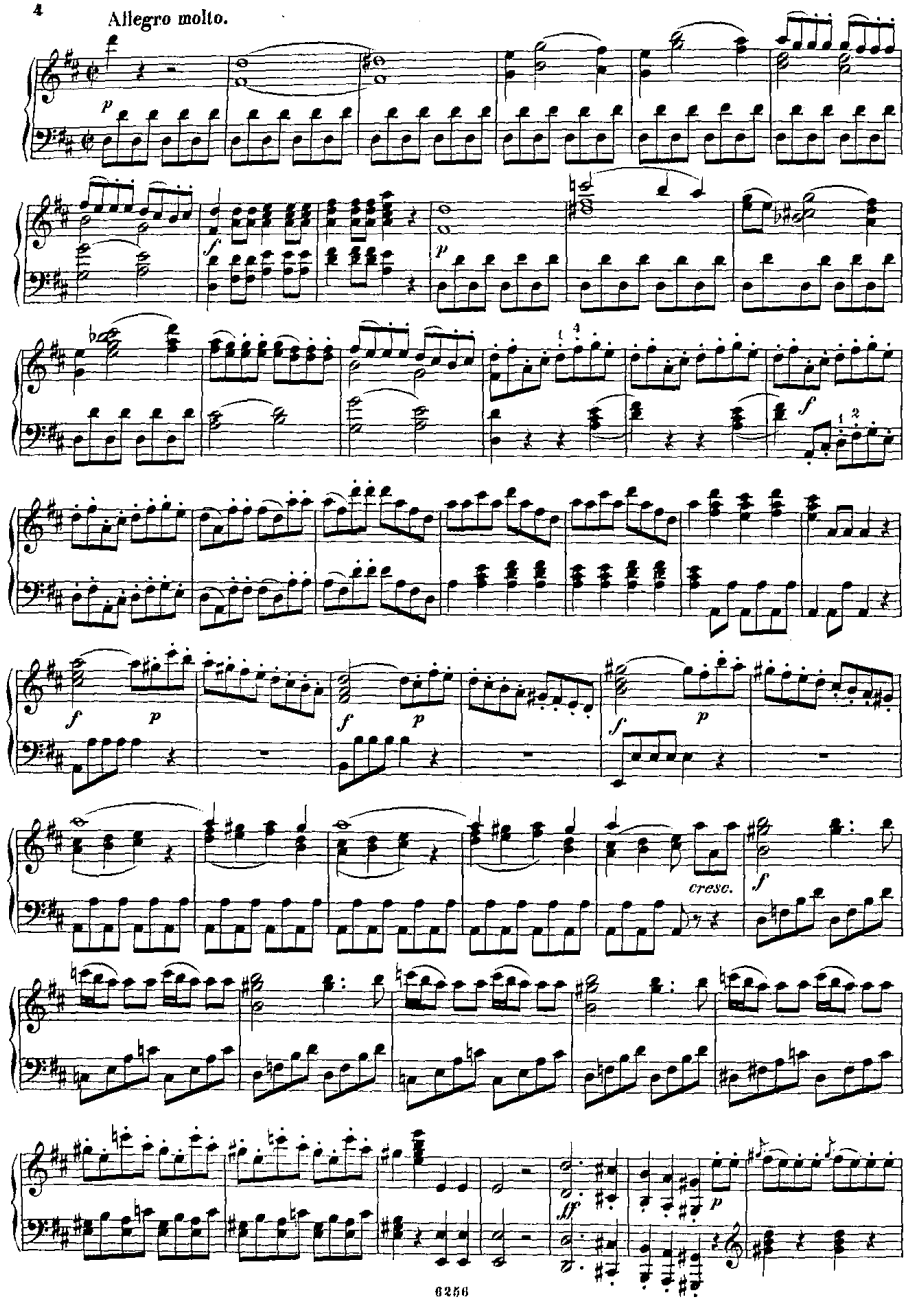
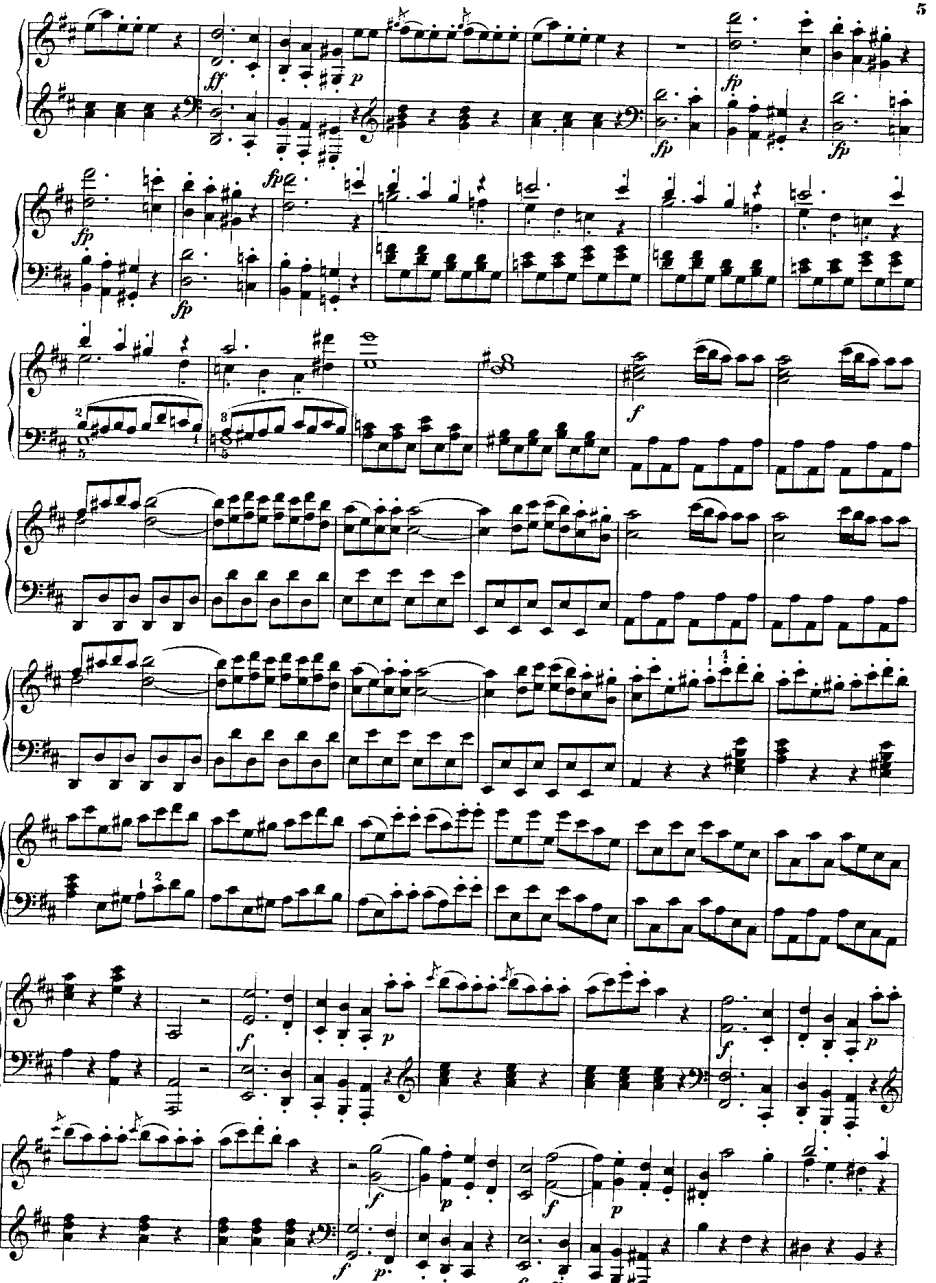
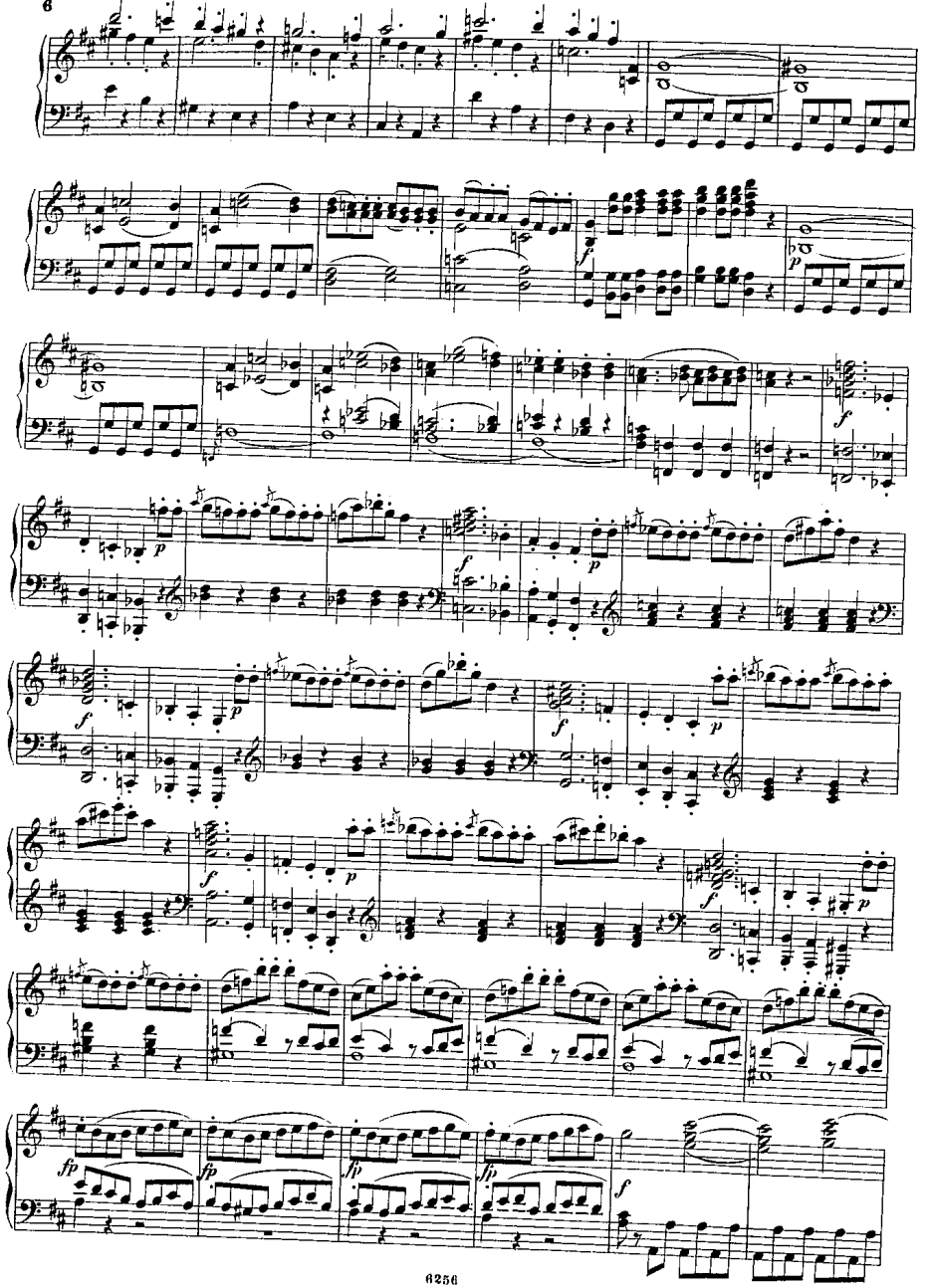
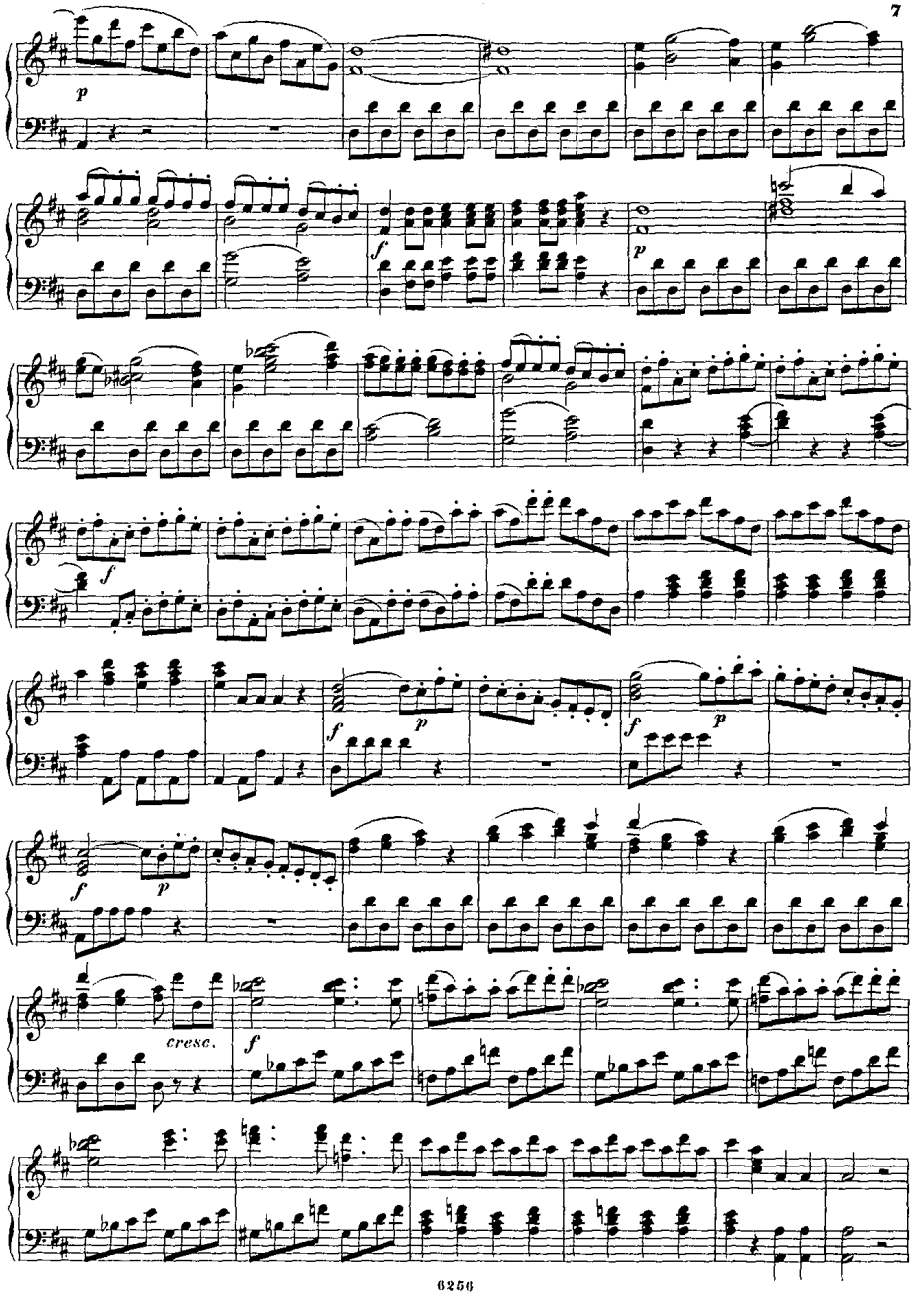
Allegro molto.





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cresc.
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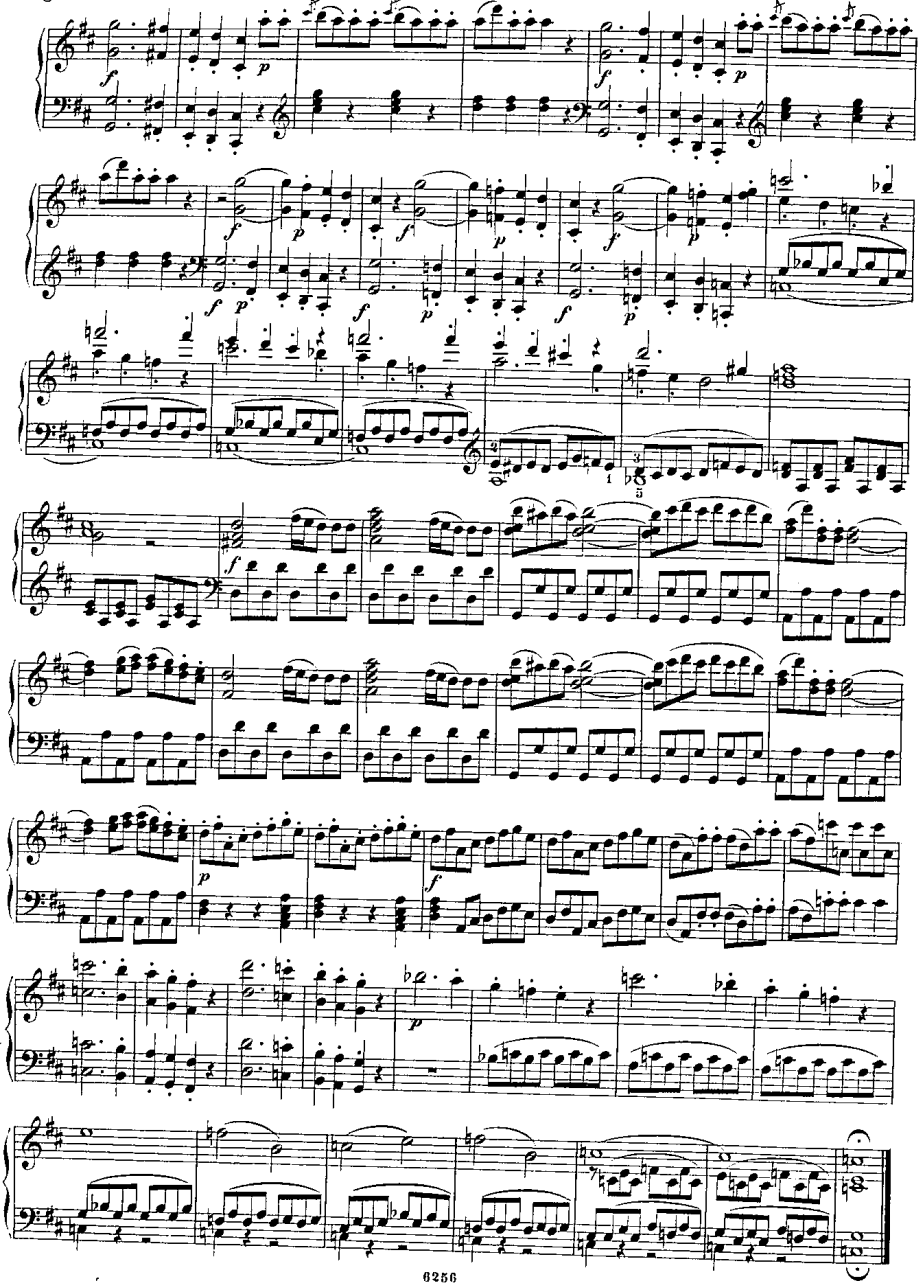
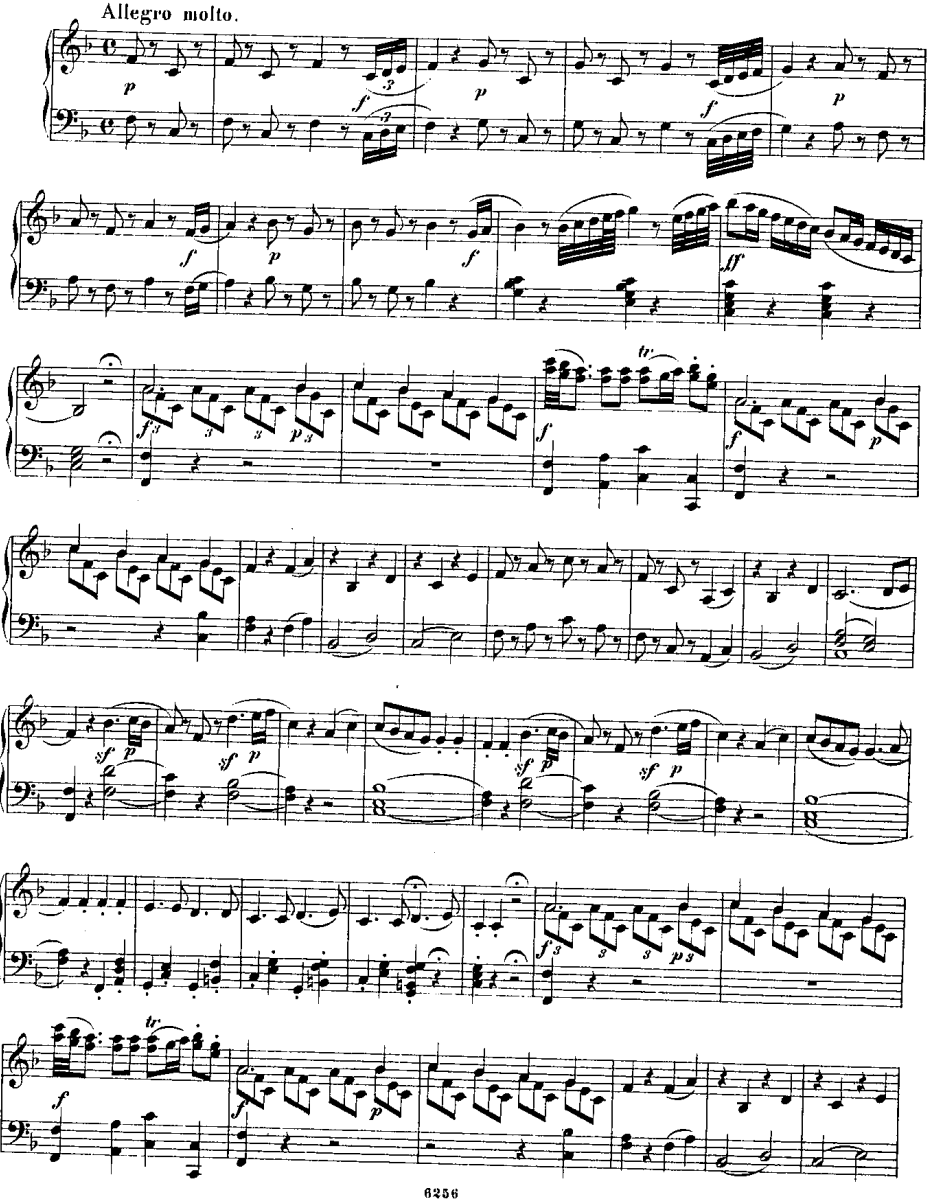


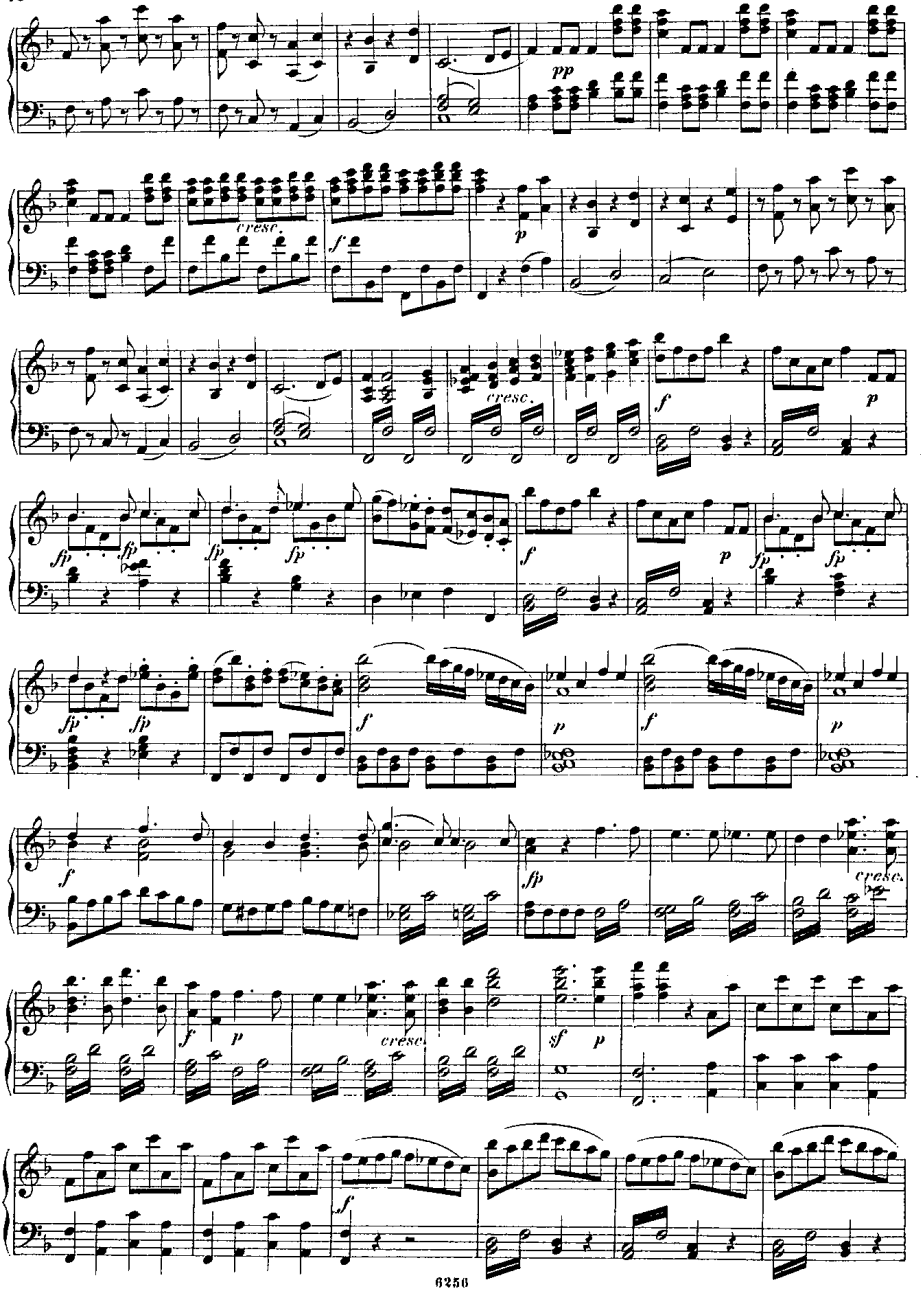
Akt I.

Nº 1. INTRODUCTION.

„Keine Ruh' bei Tag und Nacht" — *„Notte e giorno faticar"*

Allegro molto.

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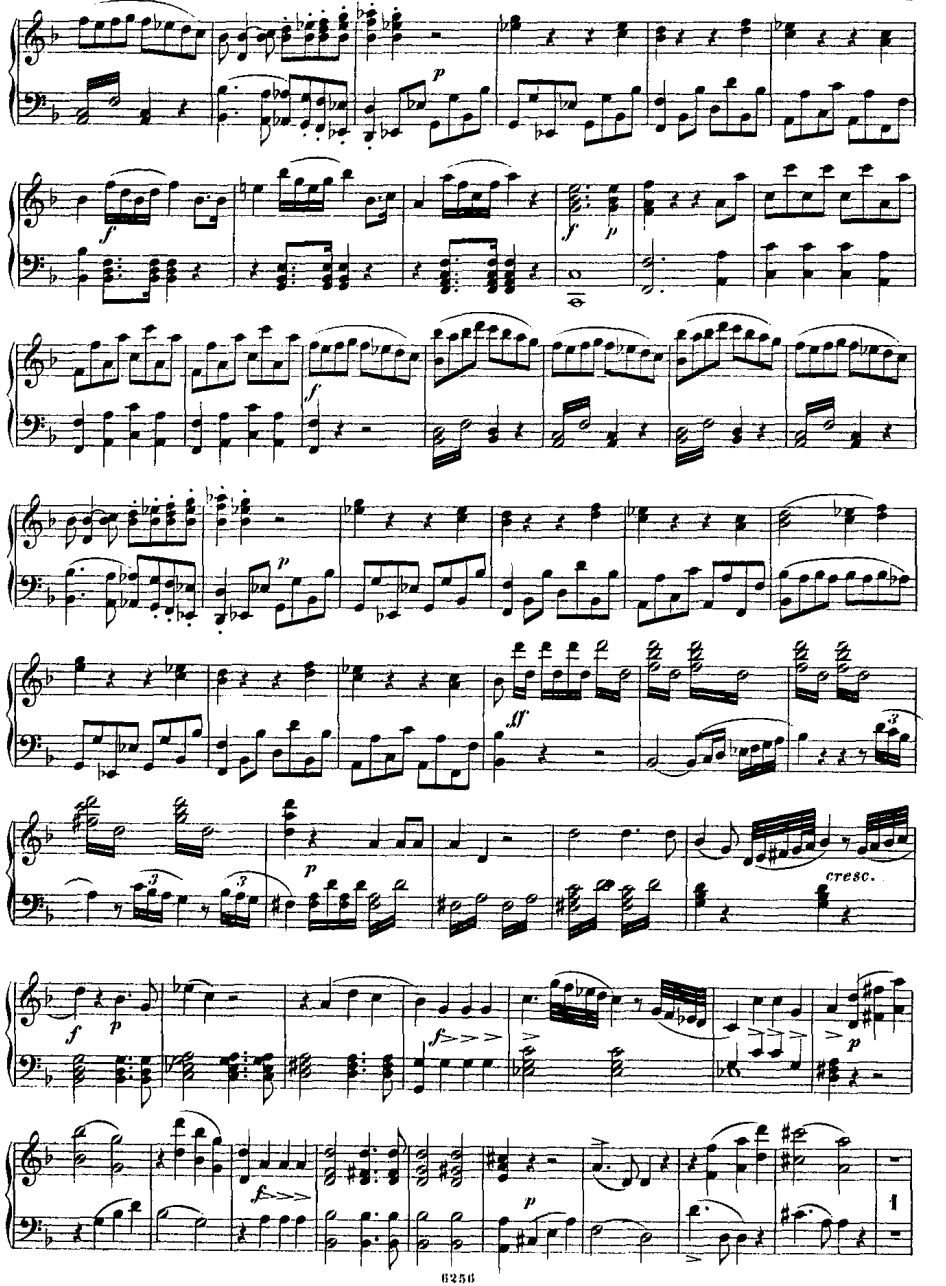
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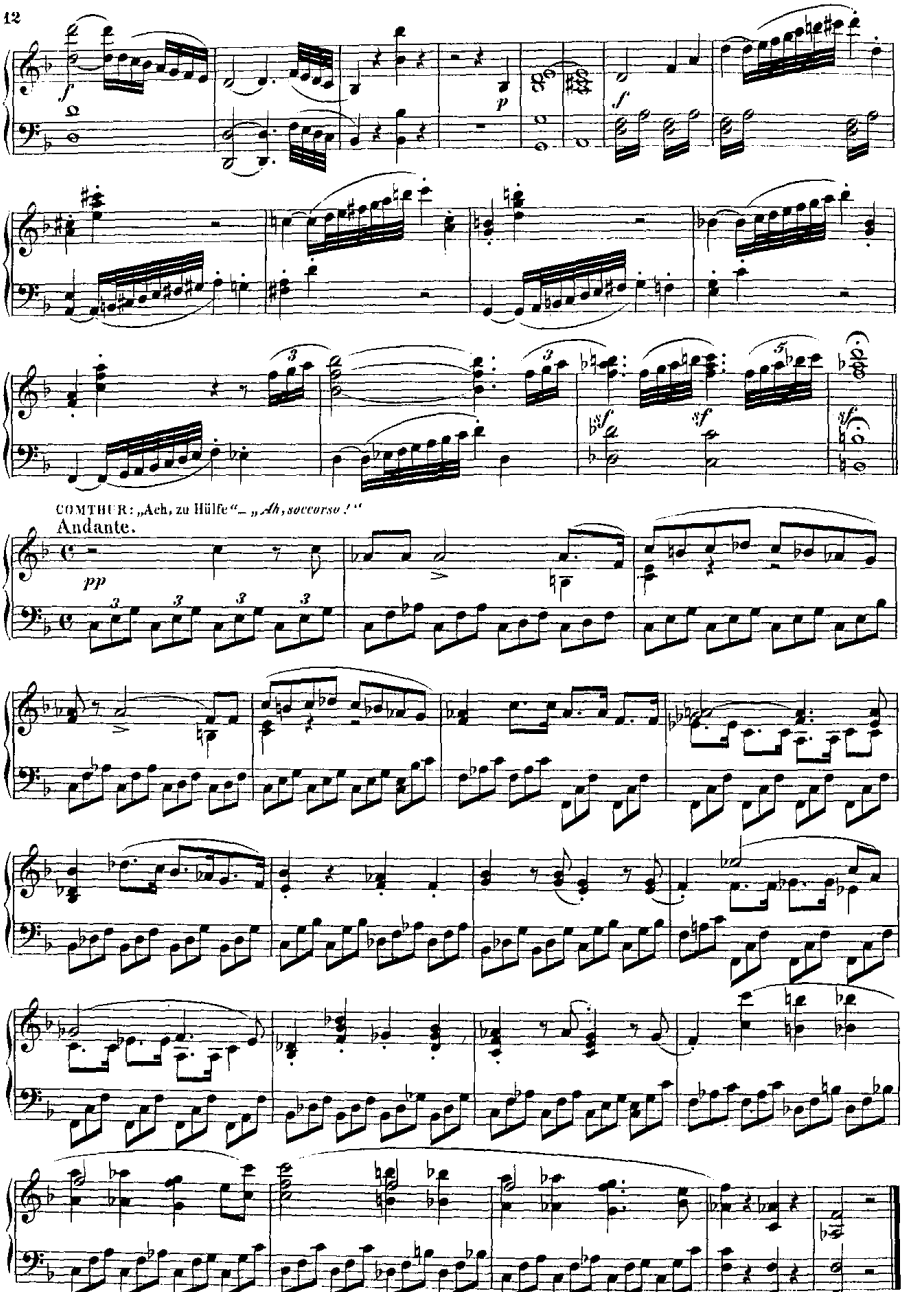
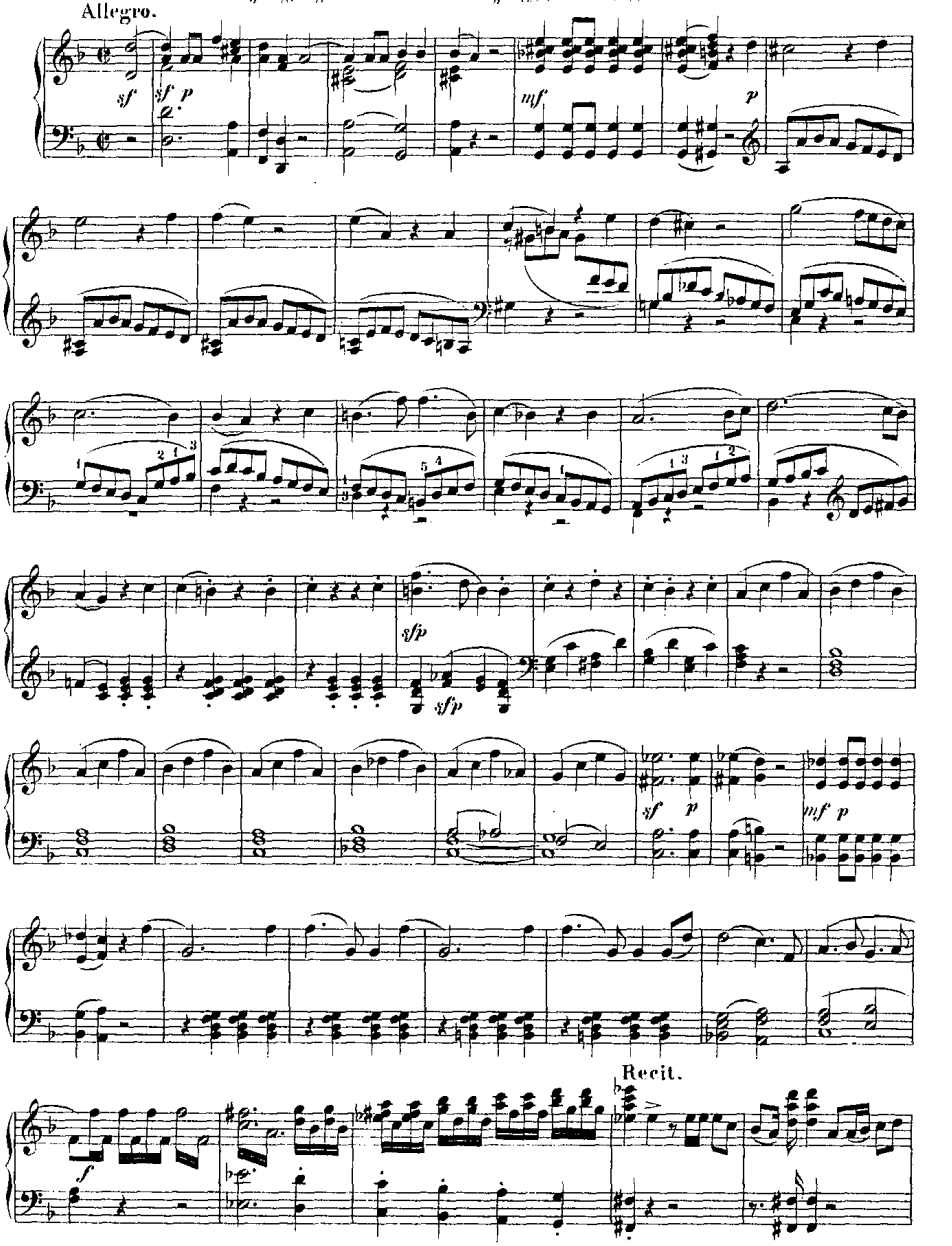
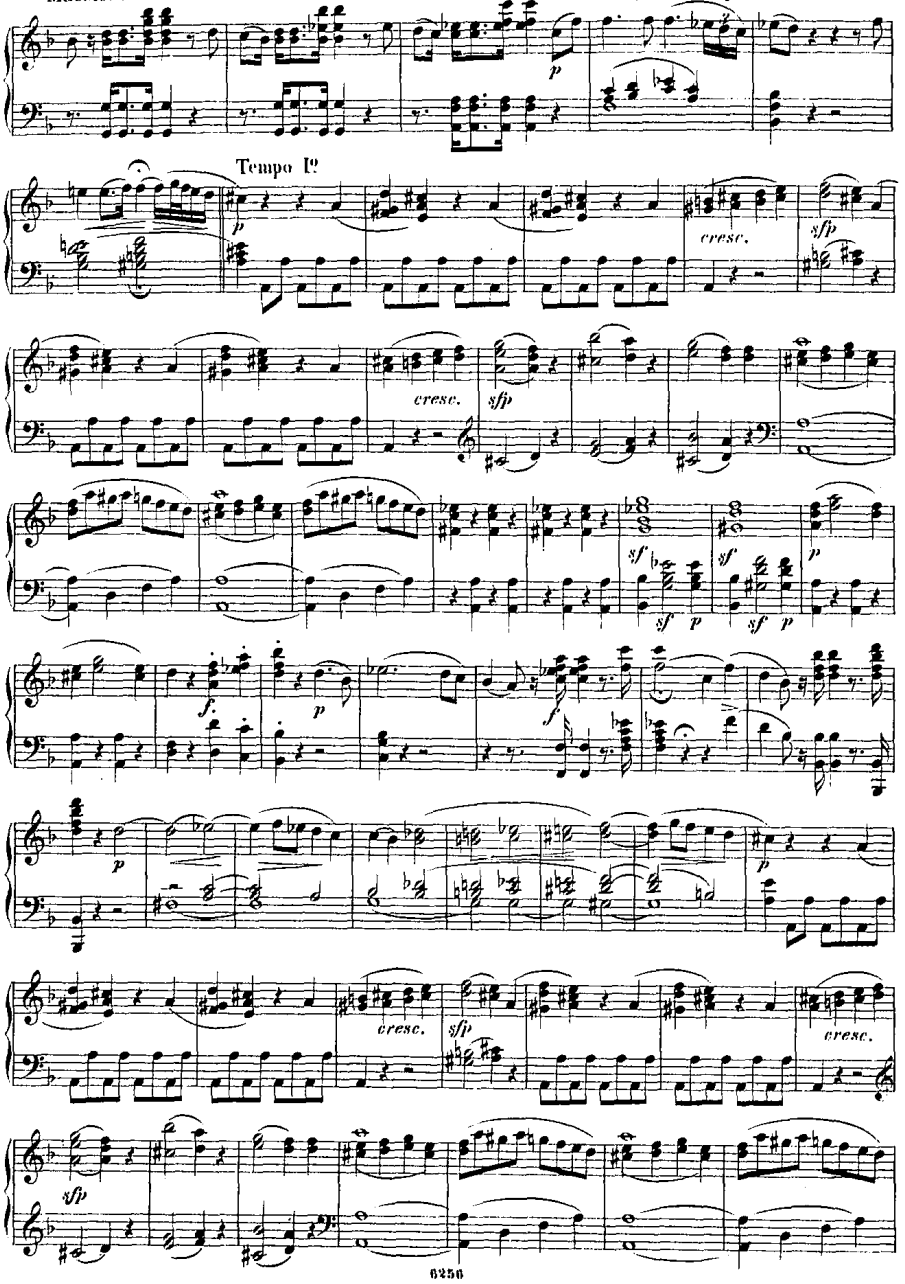

COMTHUR: „Ach, zu Hülfe" – „Ah, soccorso!"
Andante.

Nº 2. DUETT.

„Weg, weg aus meinen Blicken!" — „*Fuggi, crudele, fuggi!*"




Maestoso.
Adagio in tempo.
Tempo I°
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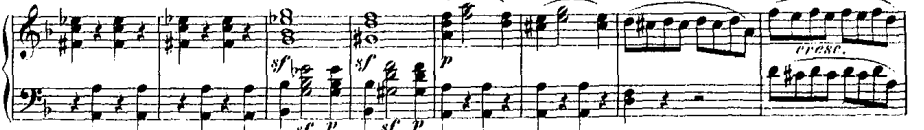
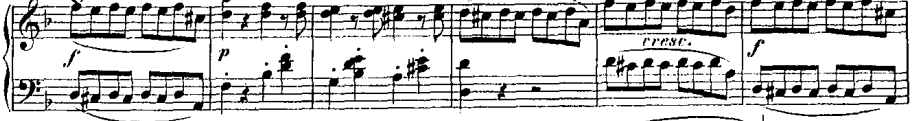
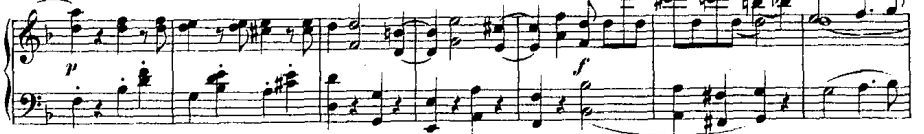
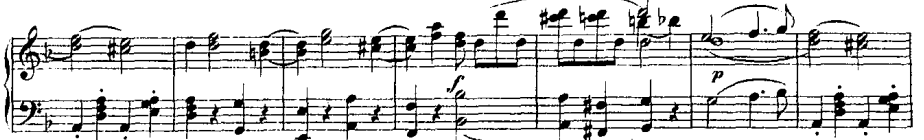
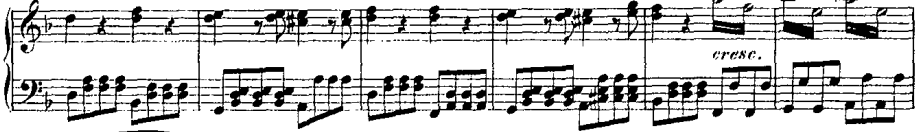
sfp
sf
f.

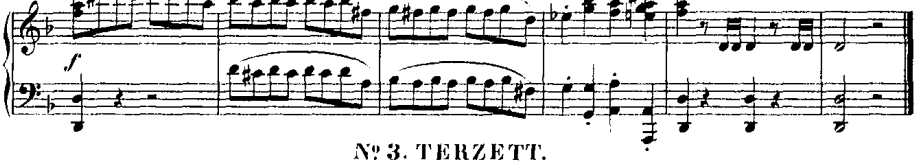






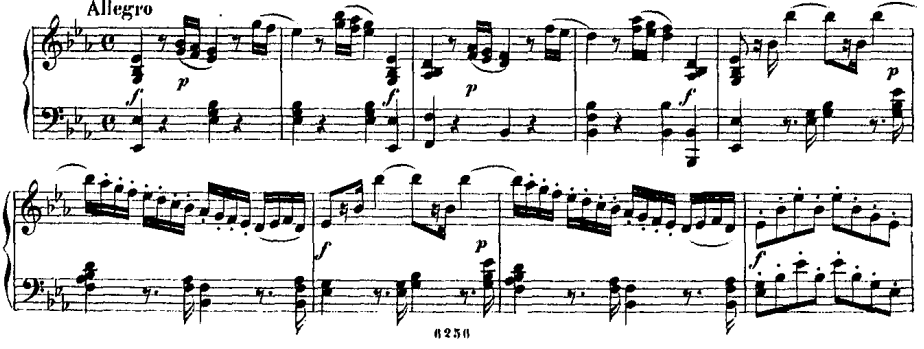


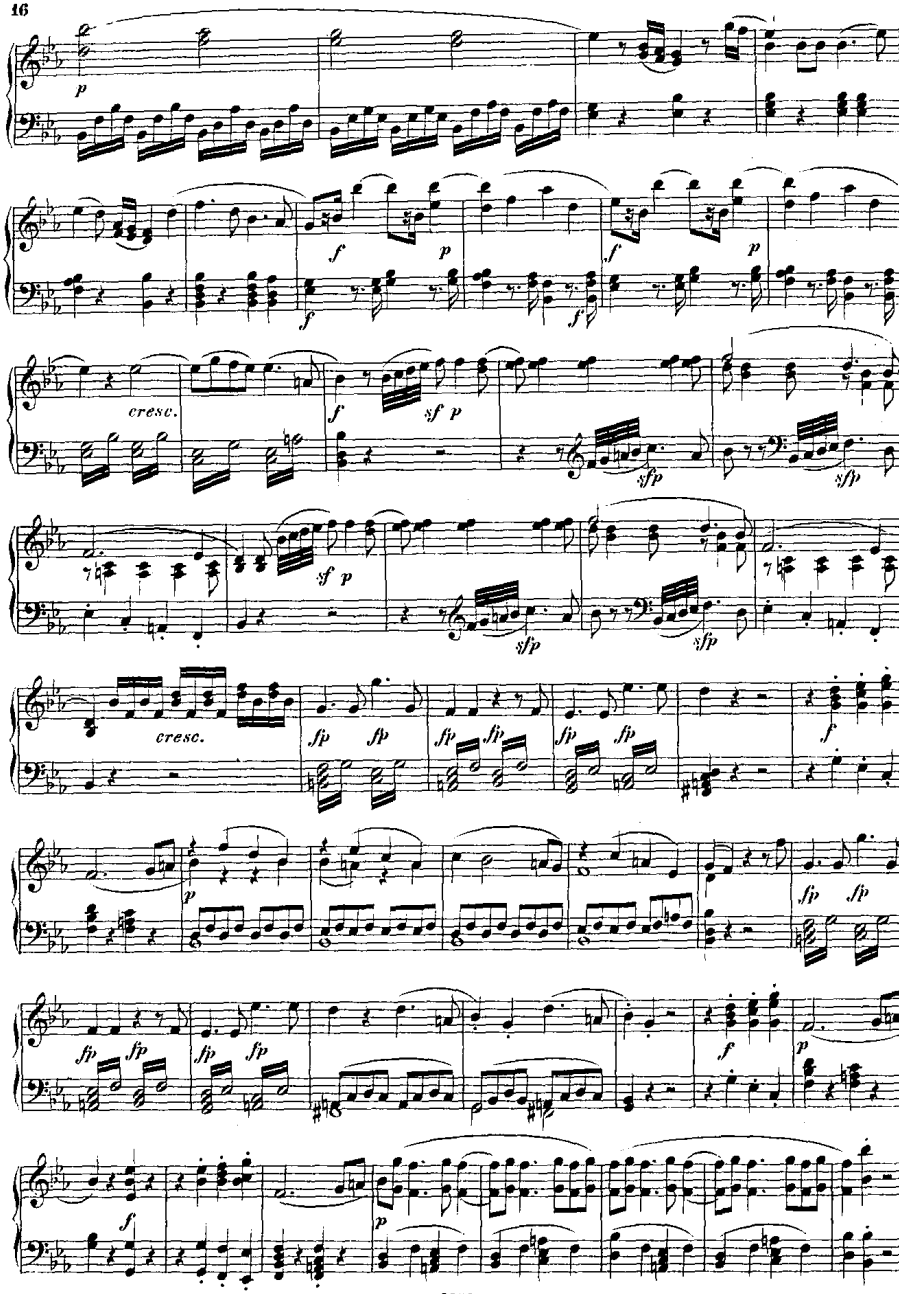




№ 3. TERZETT.

„Wo werd' ich ihn entdecken" — „*Ah, chi mi dice mai*" —

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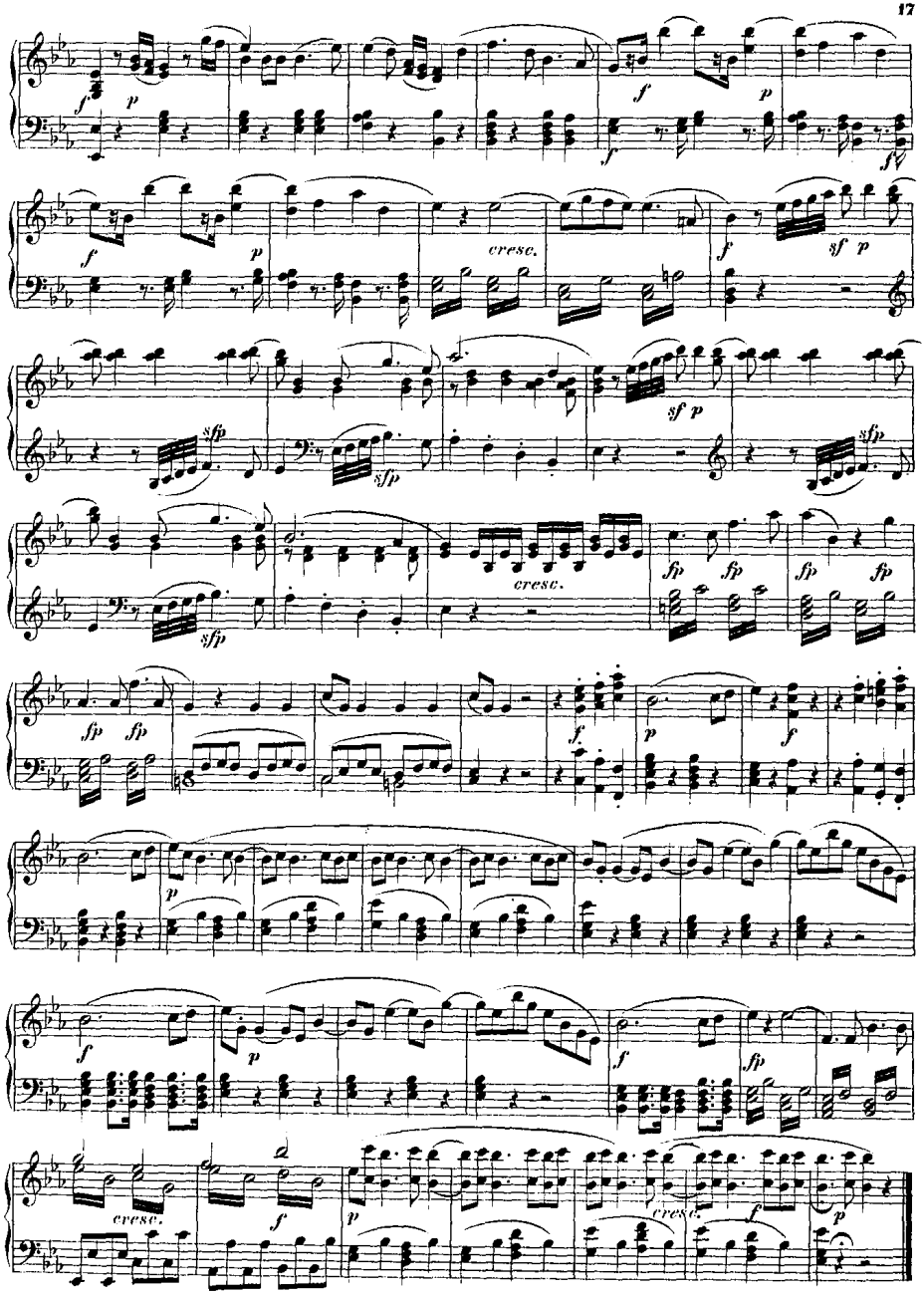
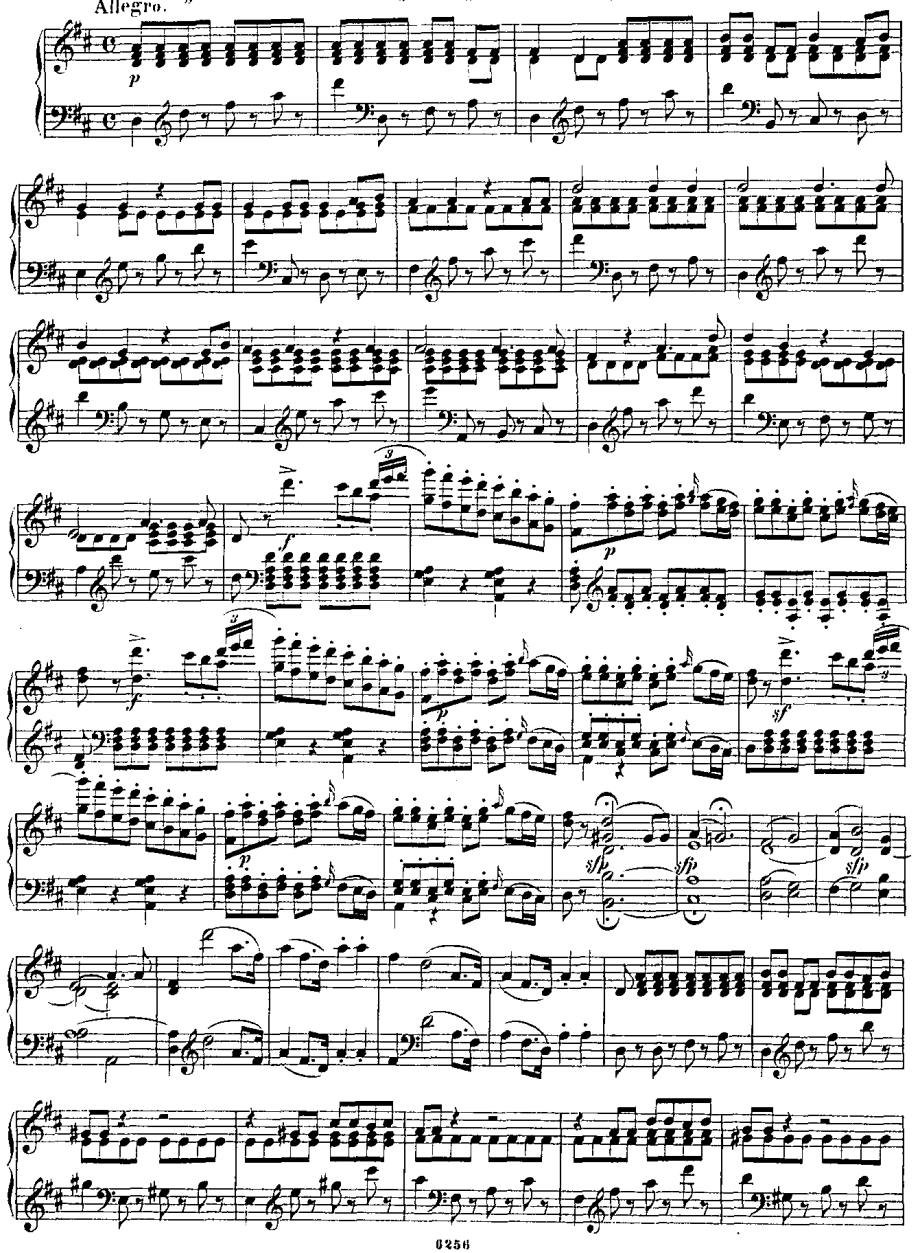

cresc.
cresc.
cresc.
cresc.

Nº 4. ARIE.

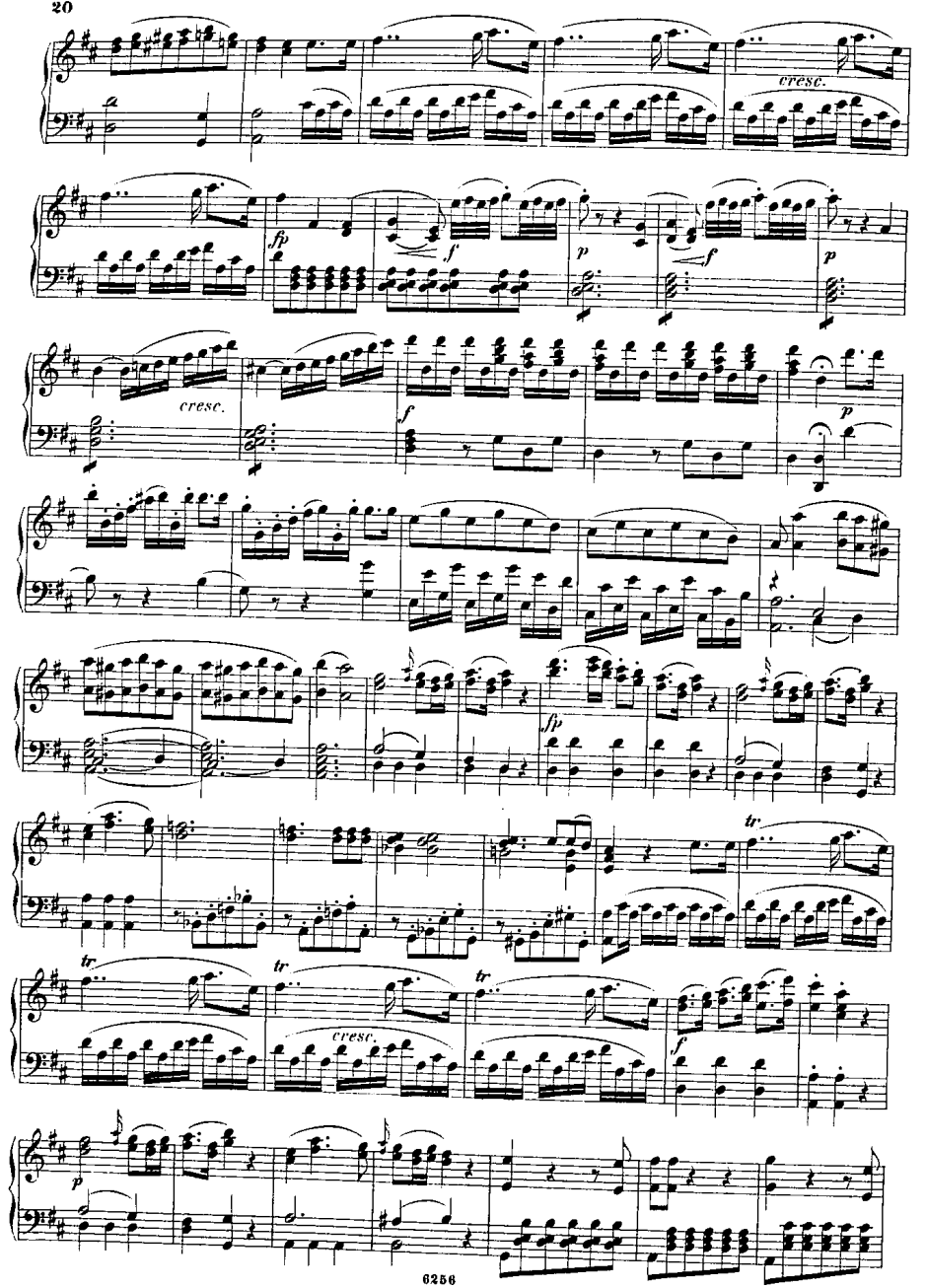
Allegro. „Schöne Donna! dies kleine Register" — „*Madamina! il catalogo è questo*"



cre - scen - do

Andante con moto.

„Mit Blondinen phantasiren"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p
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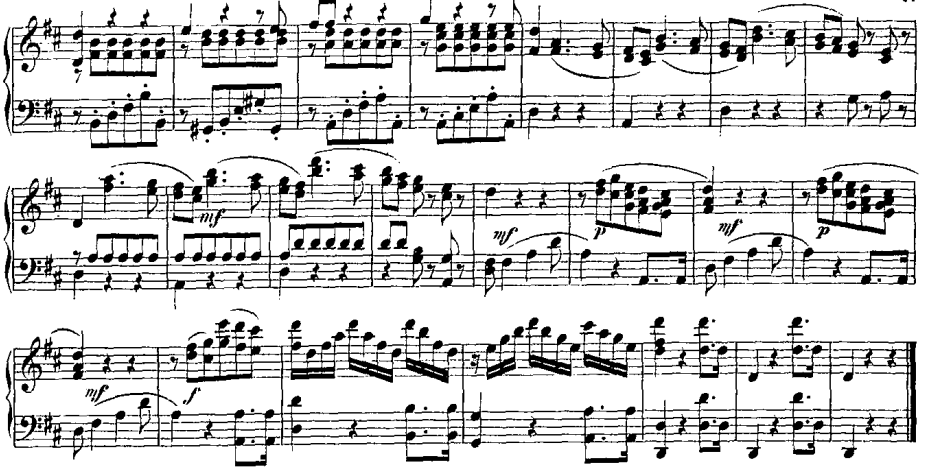
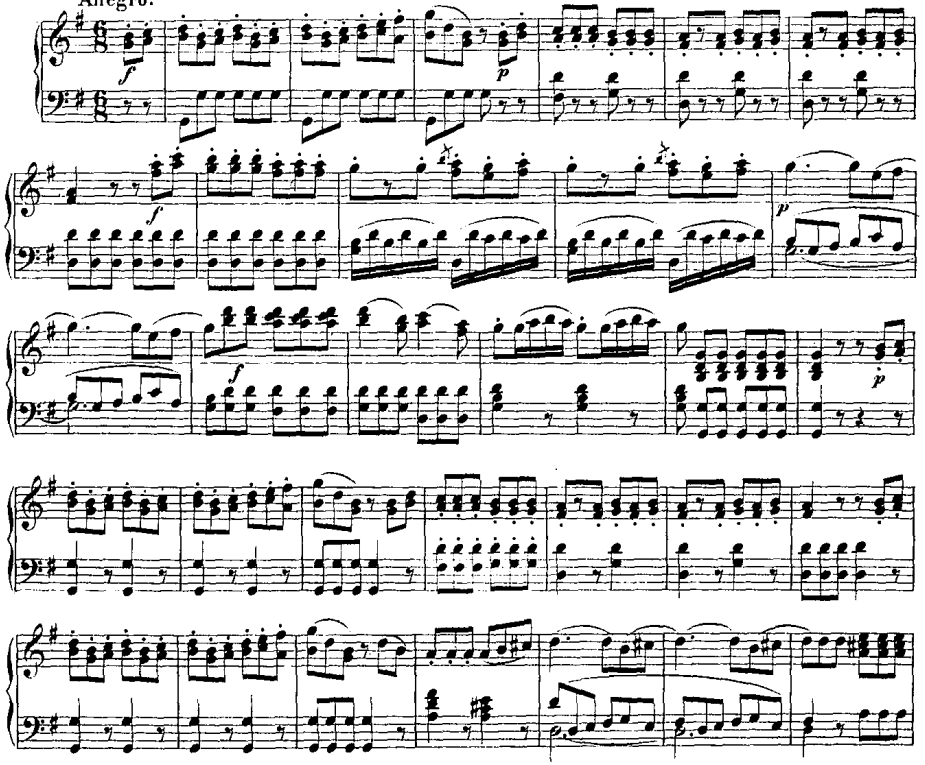
tr
tr
tr
cresc.
f
p

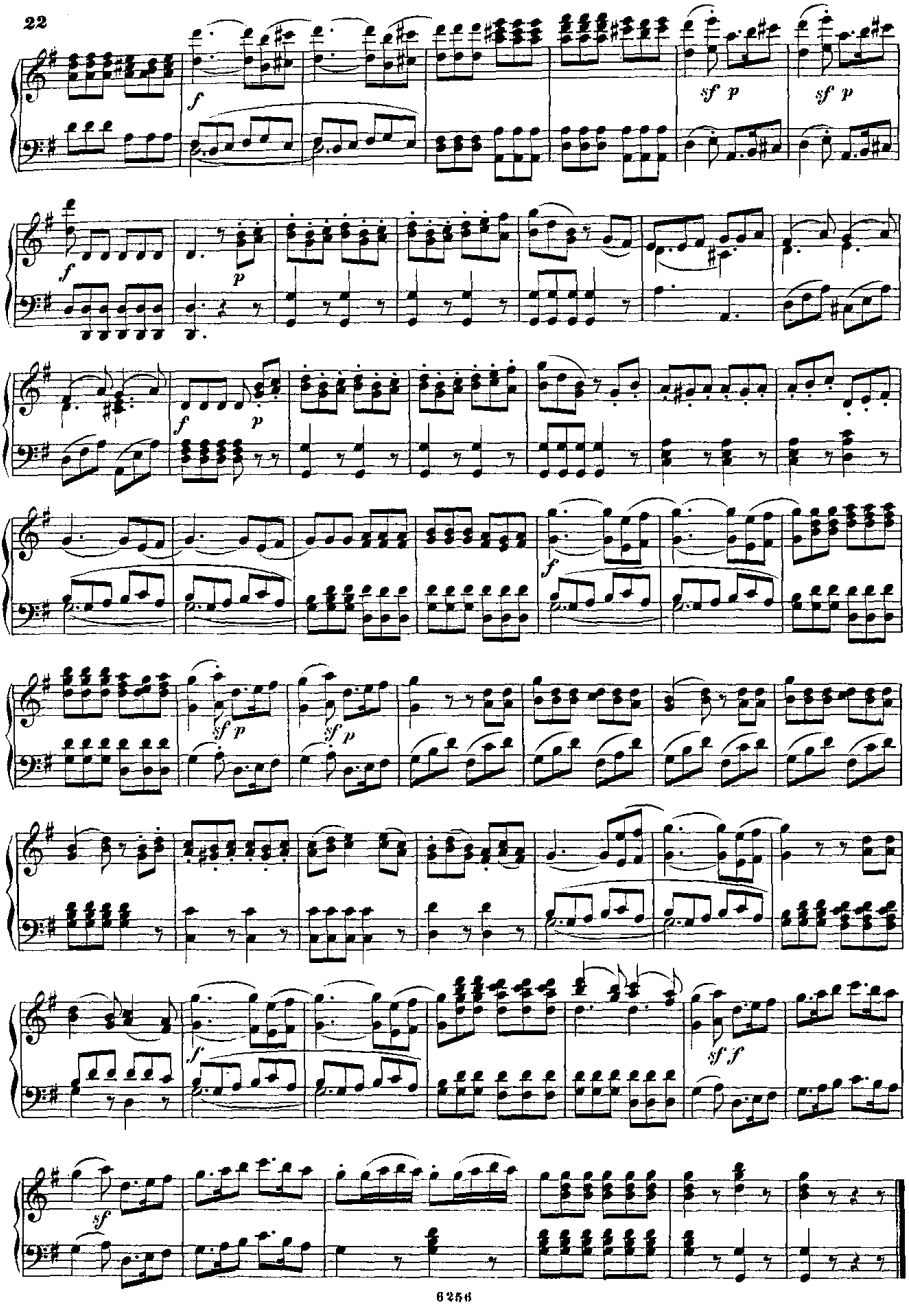


№ 5. DUETT und CHOR.

„Liebe Schwestern, zur Liebe geboren" — *Giovinette, che fate all'amore"*

Allegro.

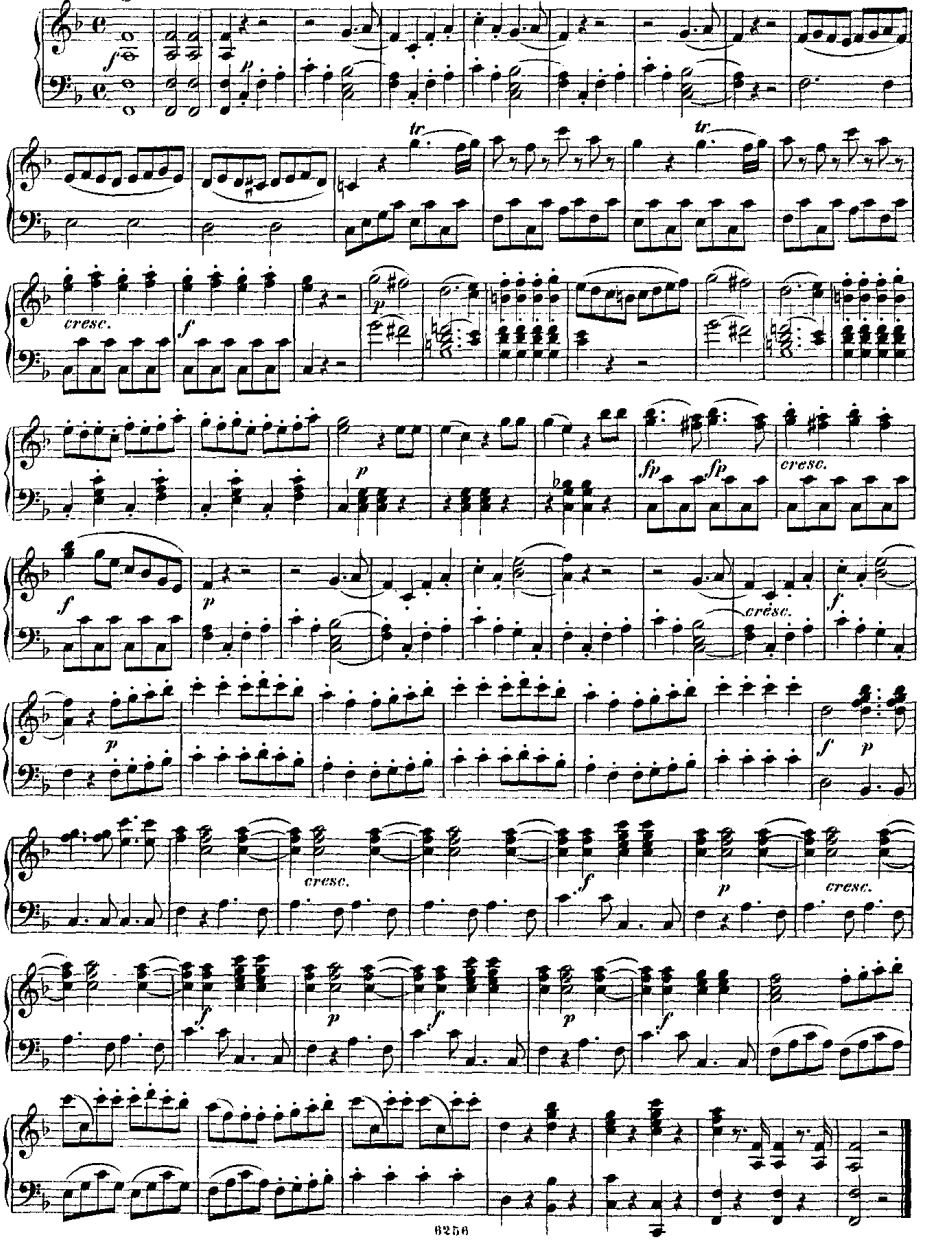




Nº 6. ARIE.

„Hab's verstanden" — „Ho capito"

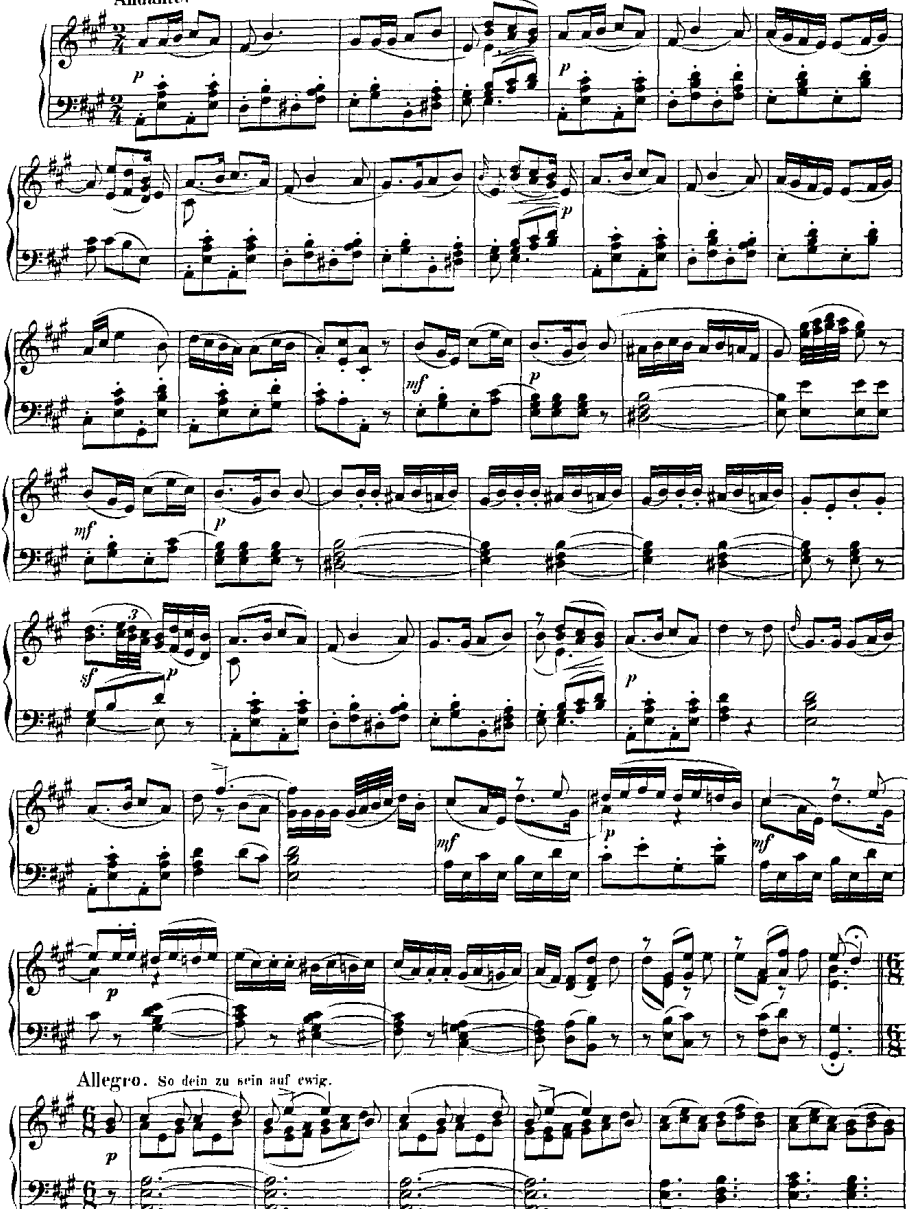
Allegro molto.



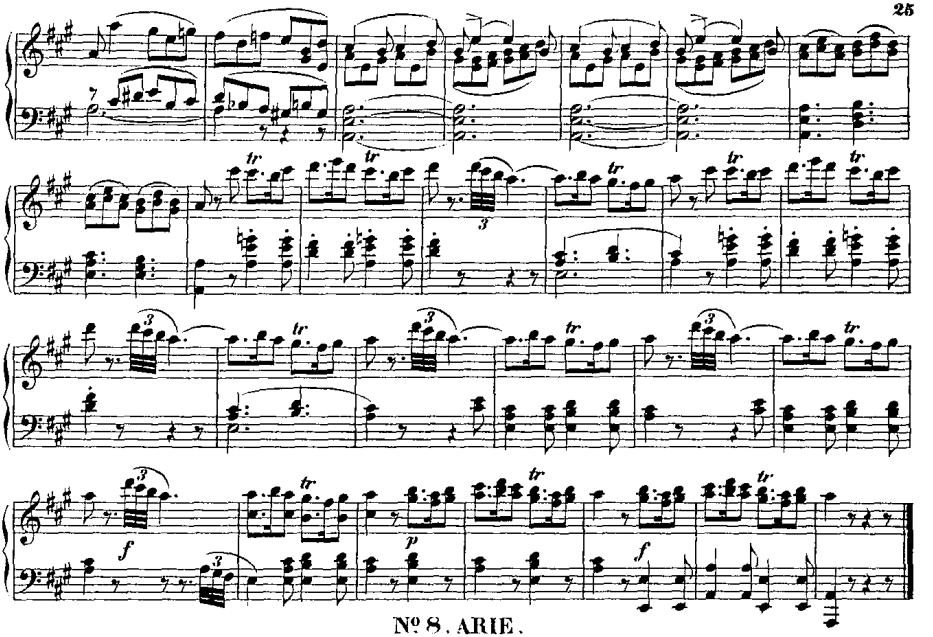
Nº 7. DUETTINO.

„Reich' mir die Hand, mein Leben" – „*Là ci darem la mano*"

Andante.

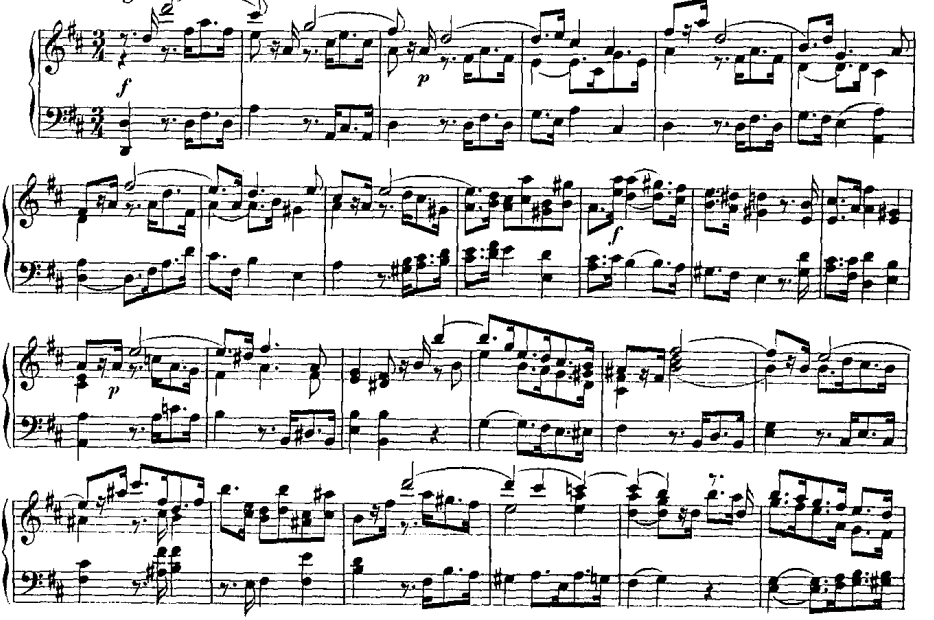


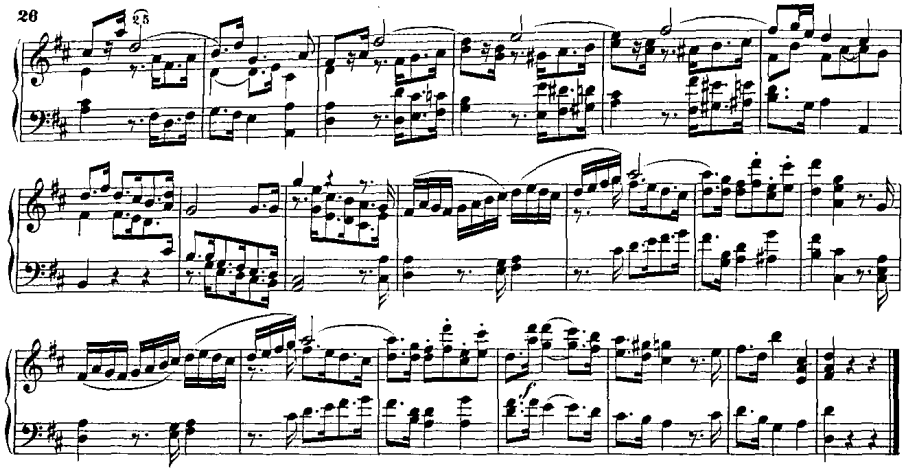
Allegro. So dein zu sein auf ewig.



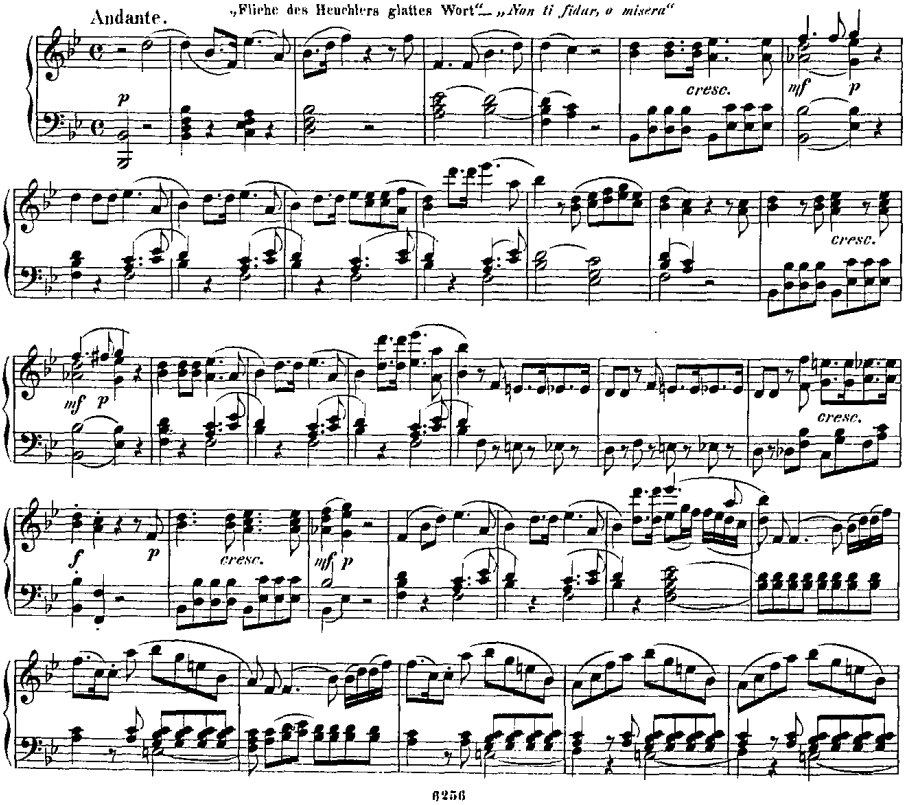
Nº 8. ARIE.

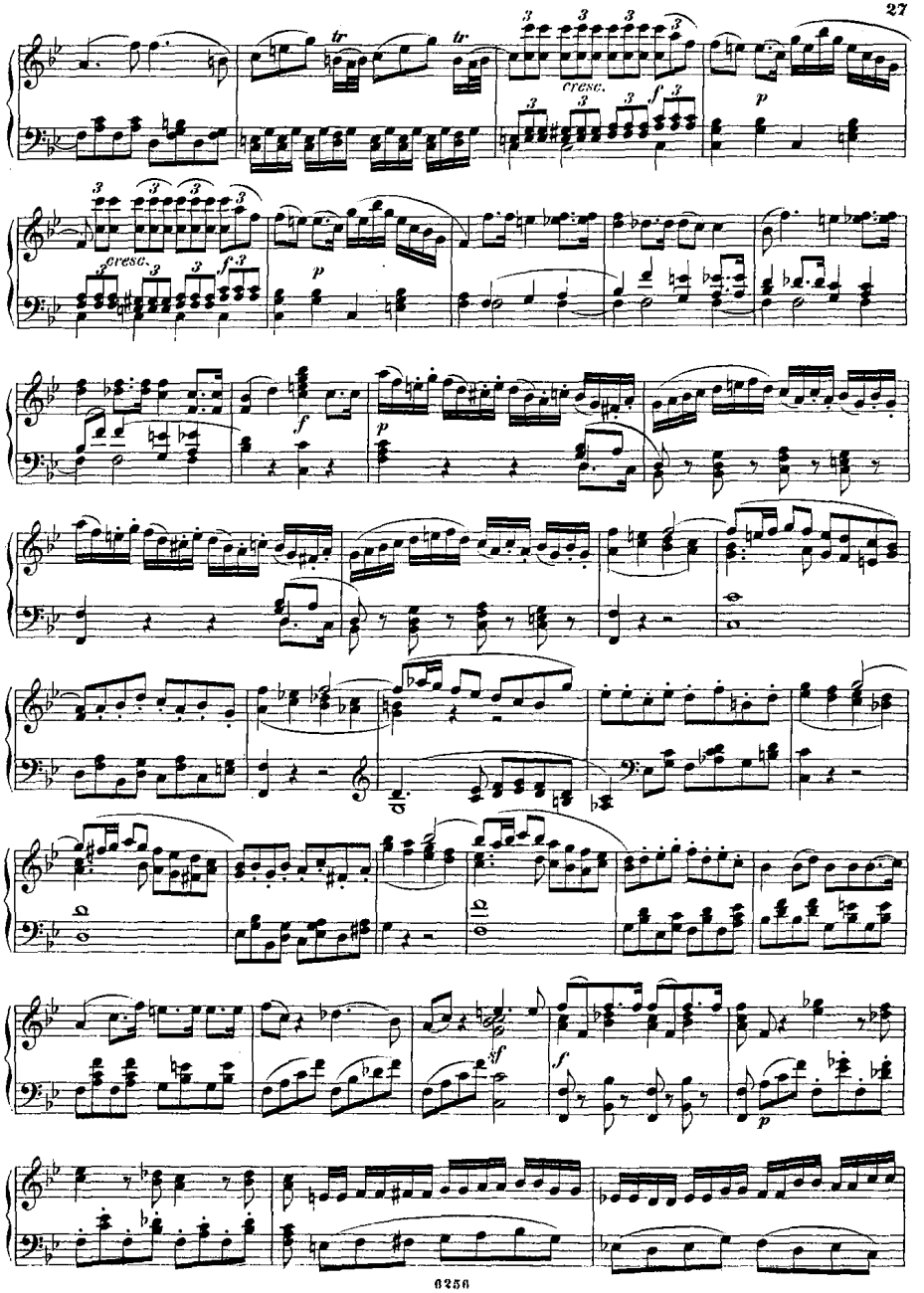
Allegro. „O flieh' den Bösewicht!" — *„Ah fuggi il traditor!"*





Nº 9. QUARTETT.

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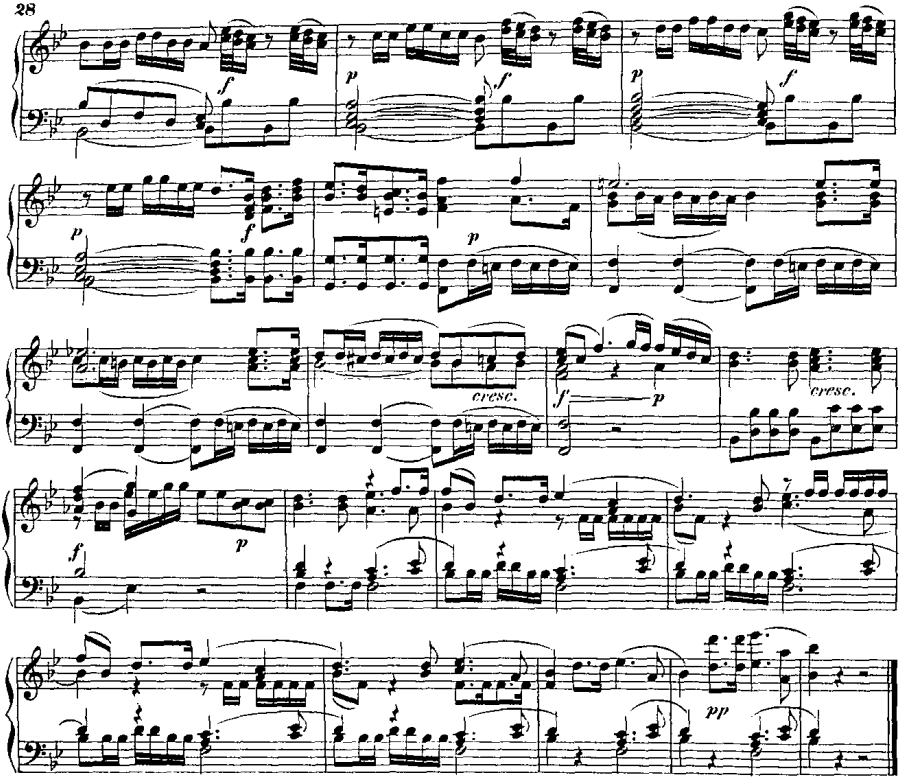
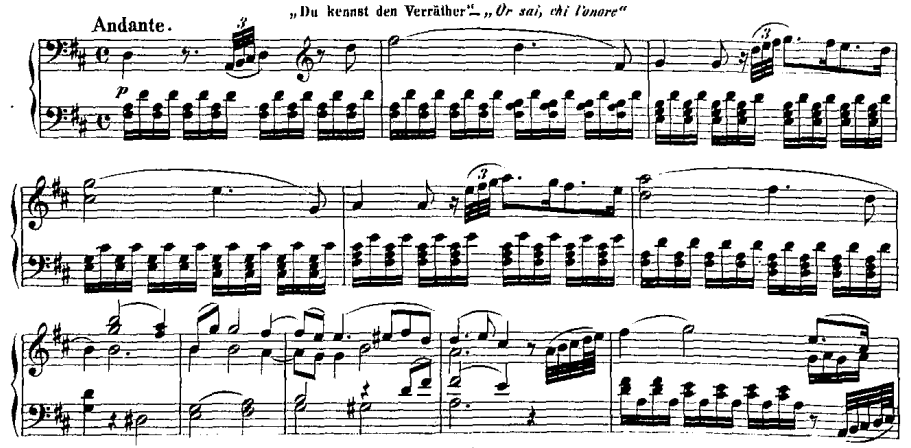
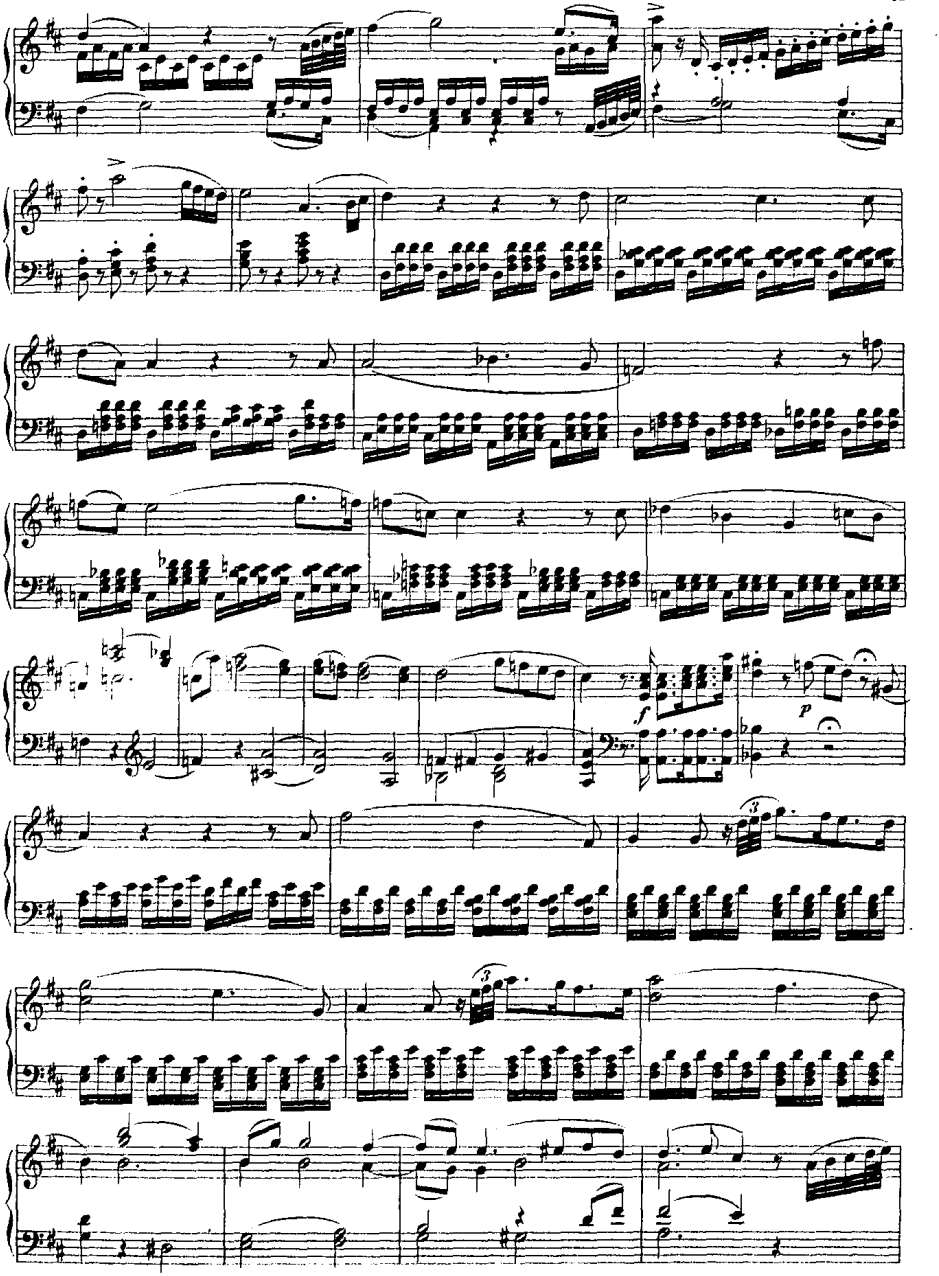


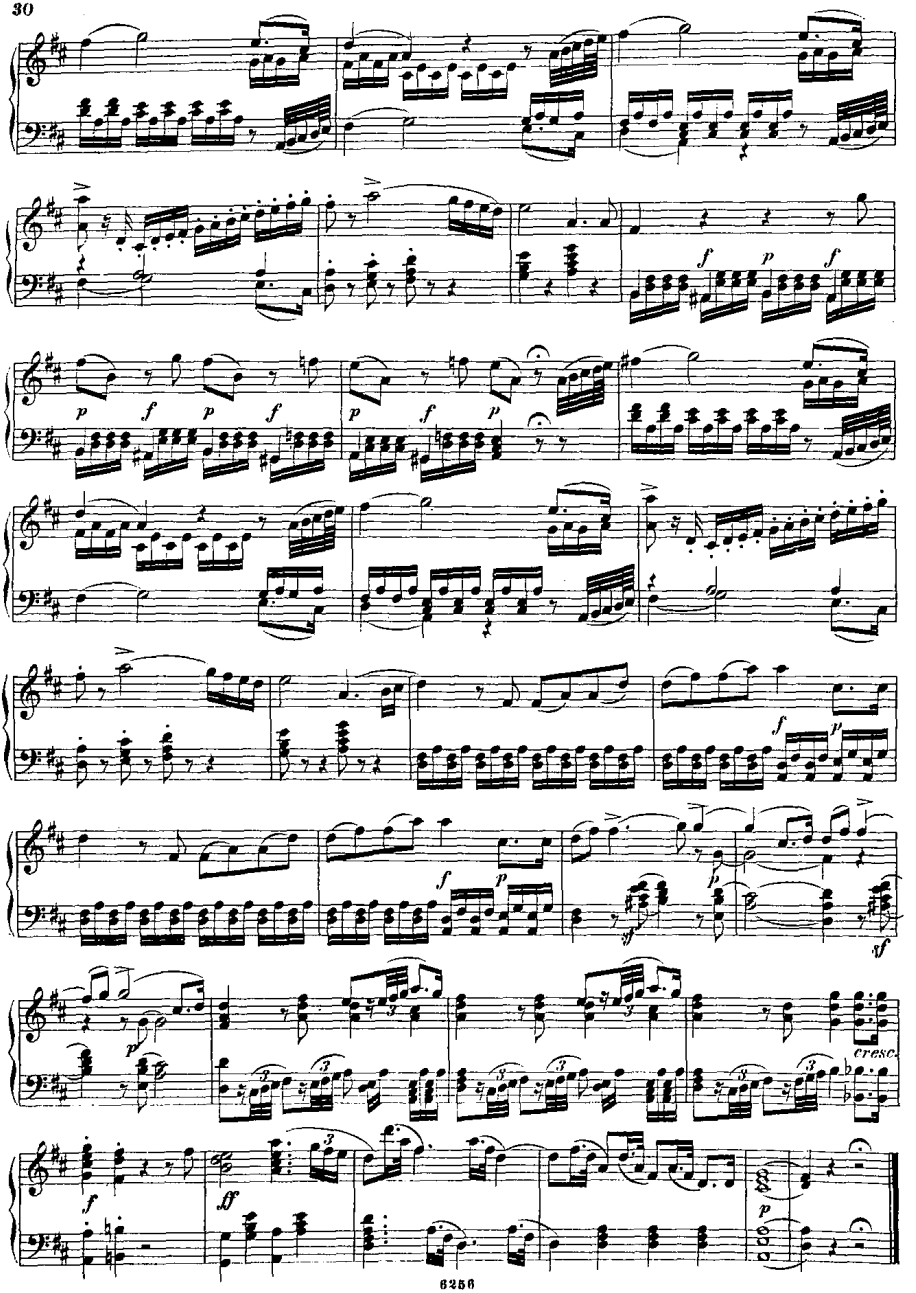
Nº 10. ARIE.

„Du kennst den Verräther" — *„Or sai, chi l'onore"*

Andante.

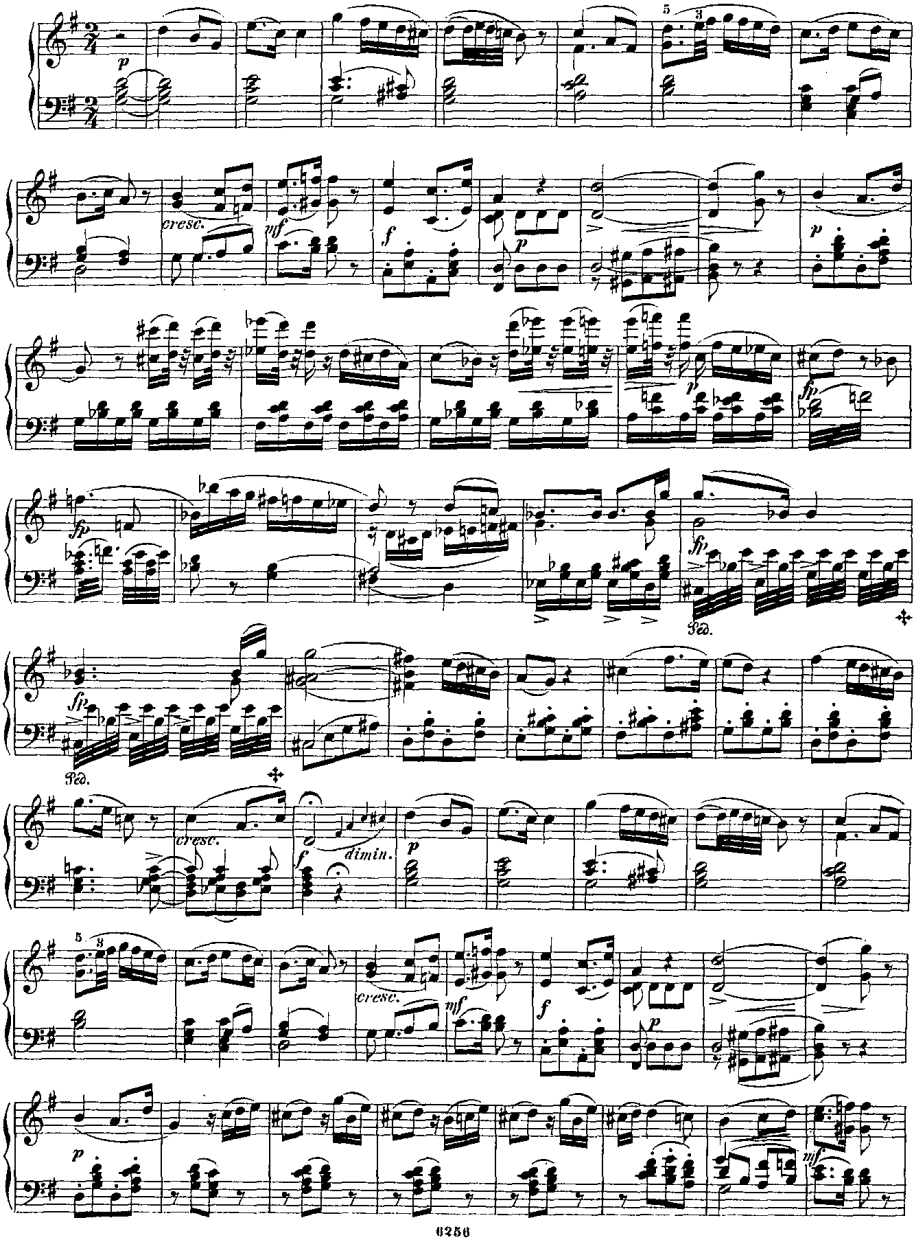


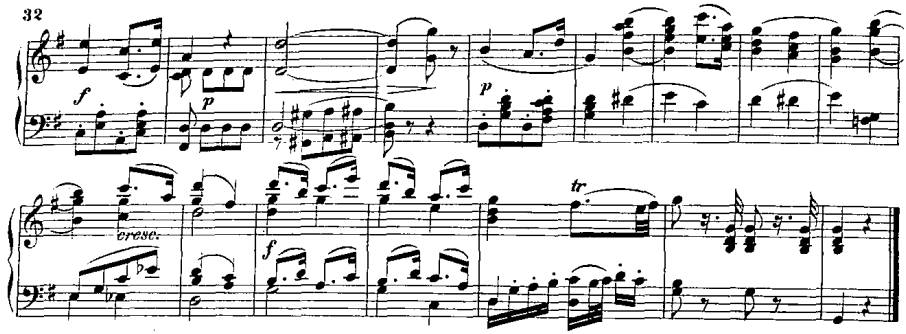



cresc.

Nº 11. ARIE.

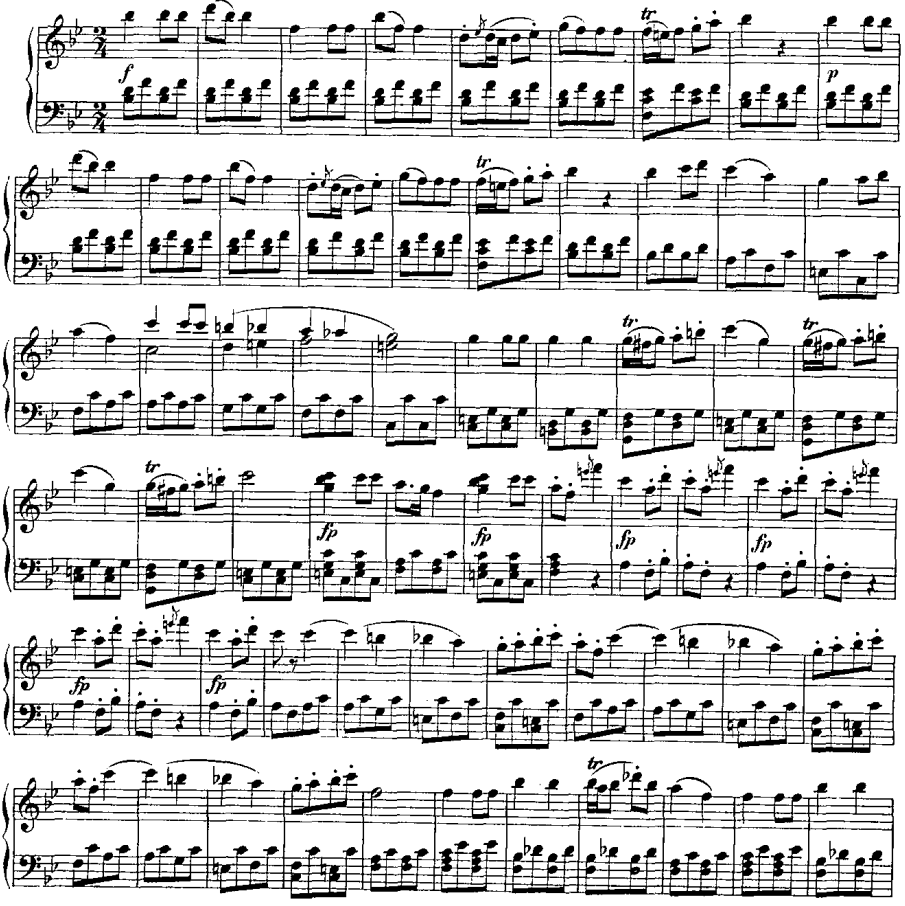
Andantino sostenuto. „Ja ihre Ruhe" — „Dalla sua pace"

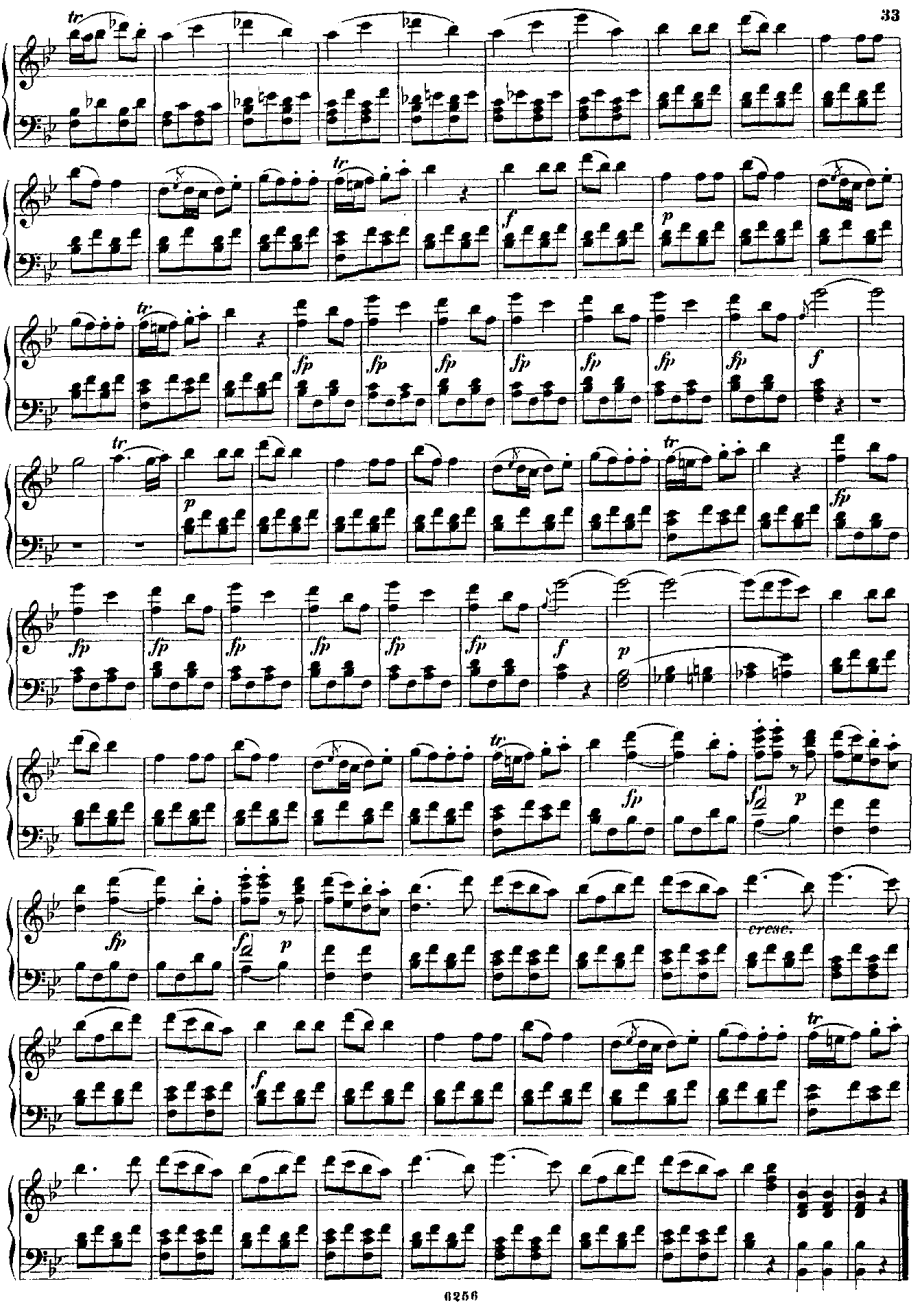




Nº 12. ARIE.

Presto. „Treibt der Champagner das Blut erst im Kreise" – *„Fin ch'an dal vino calda la testa"*




tr
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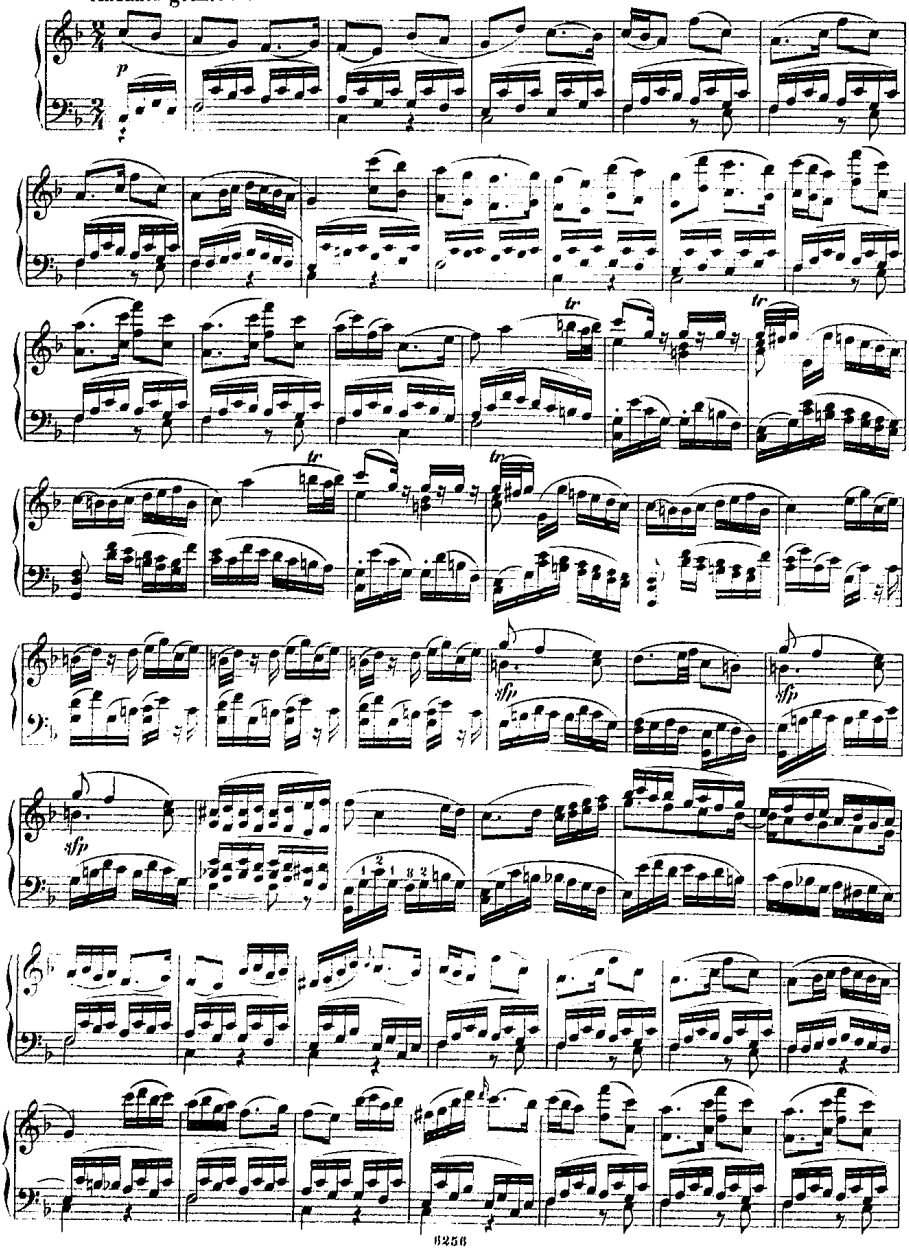
cresc.

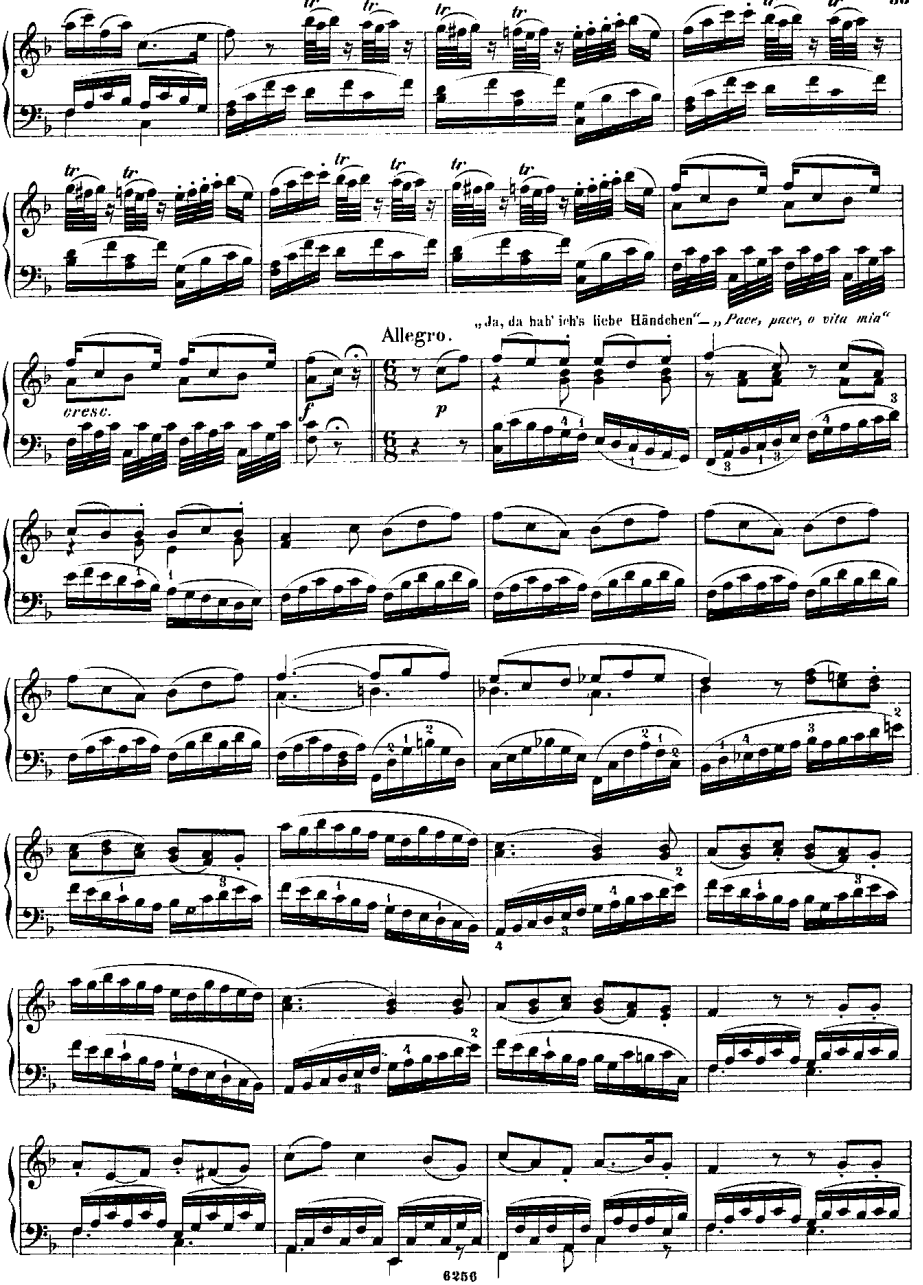
Nº 13. ARIE.

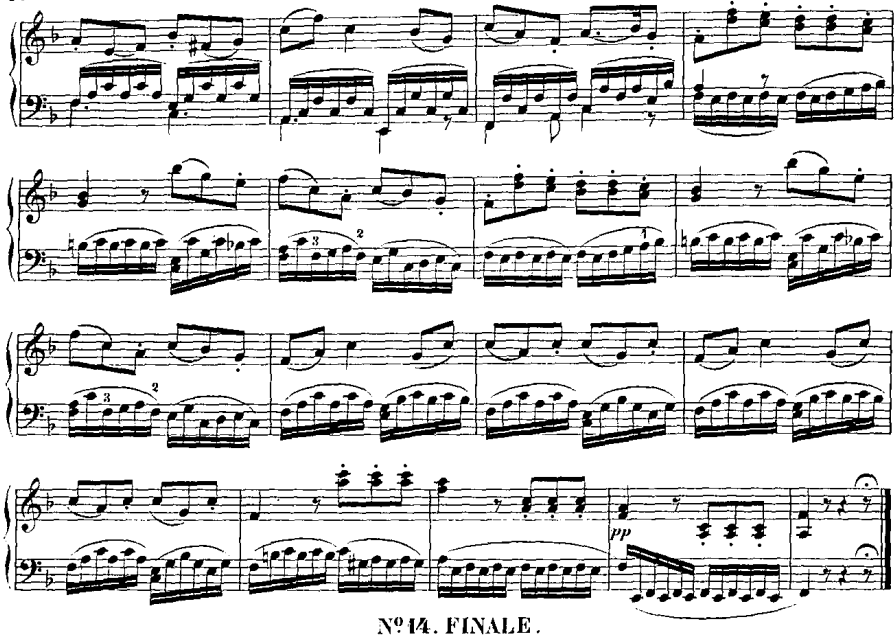
Andante grazioso. Schmäle, schmäle lieber Junge! „*Batti, batti, o bel Masetto*“



„Ja, da hab' ich's liebe Händchen" — „*Pace, pace, o vita mia*"

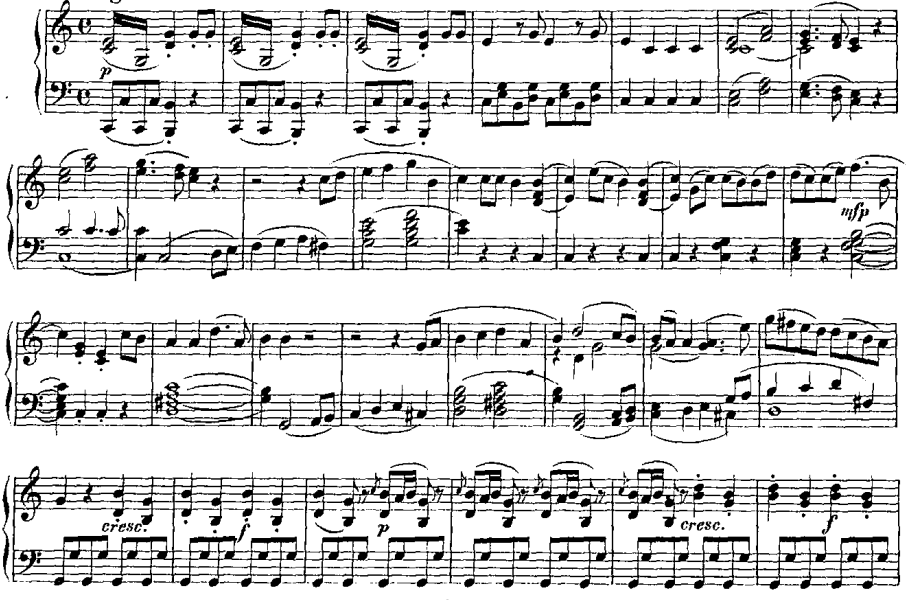
Allegro.

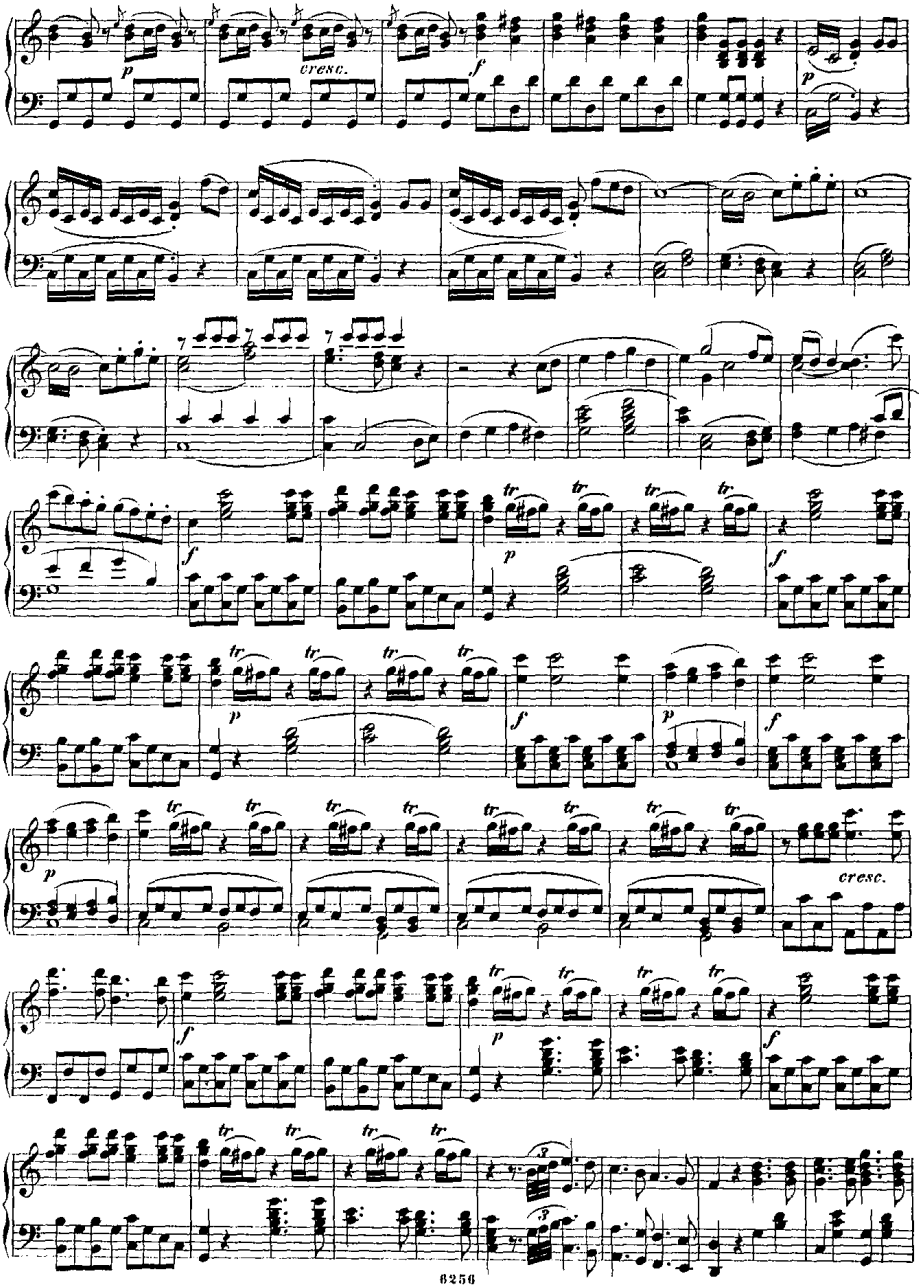




Nº 14. FINALE.

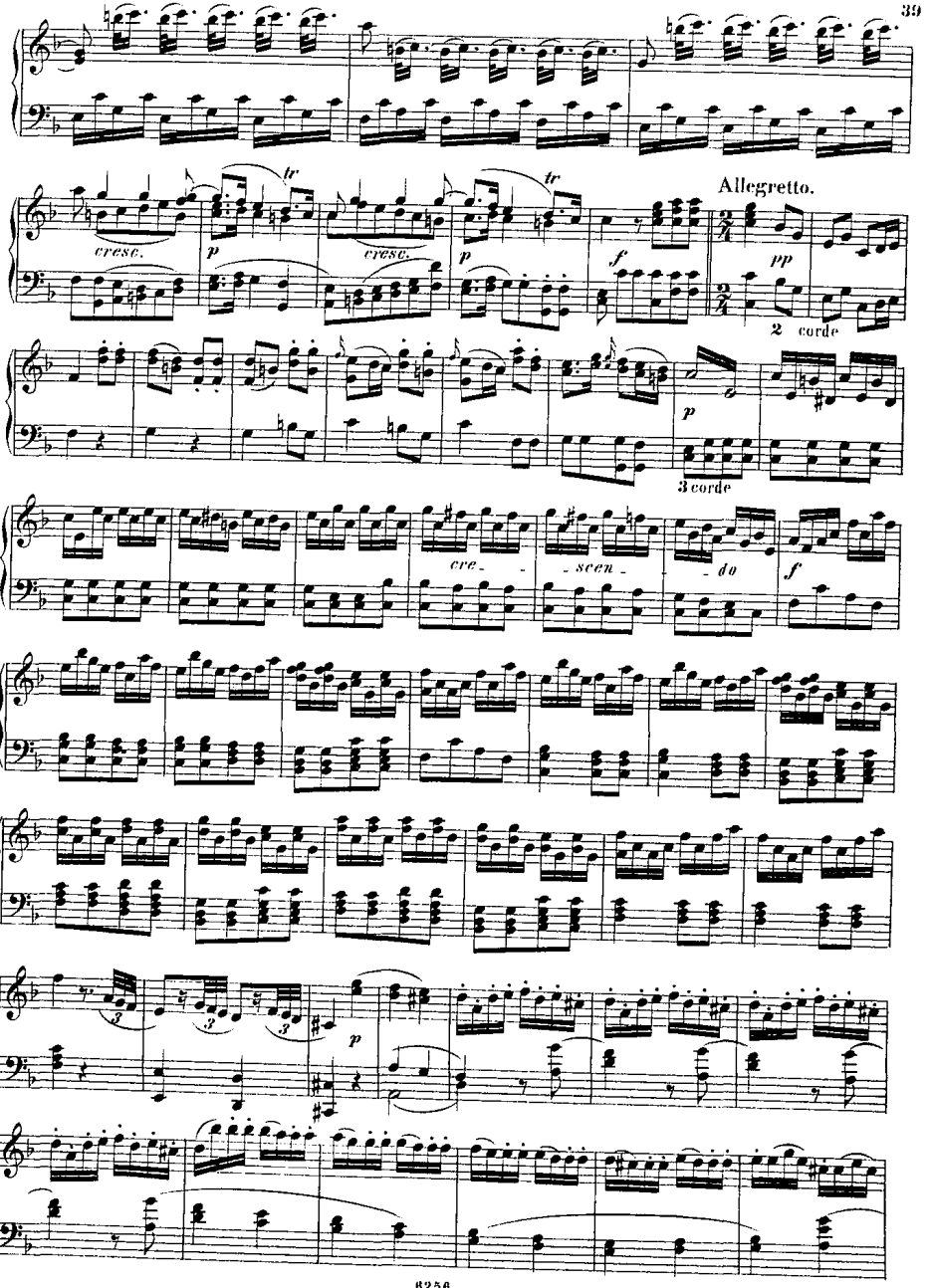
Allegro assai. „Hurtig, hurtig, eh' er's merket" — *„Presto, presto, prin ch'ei venga"*

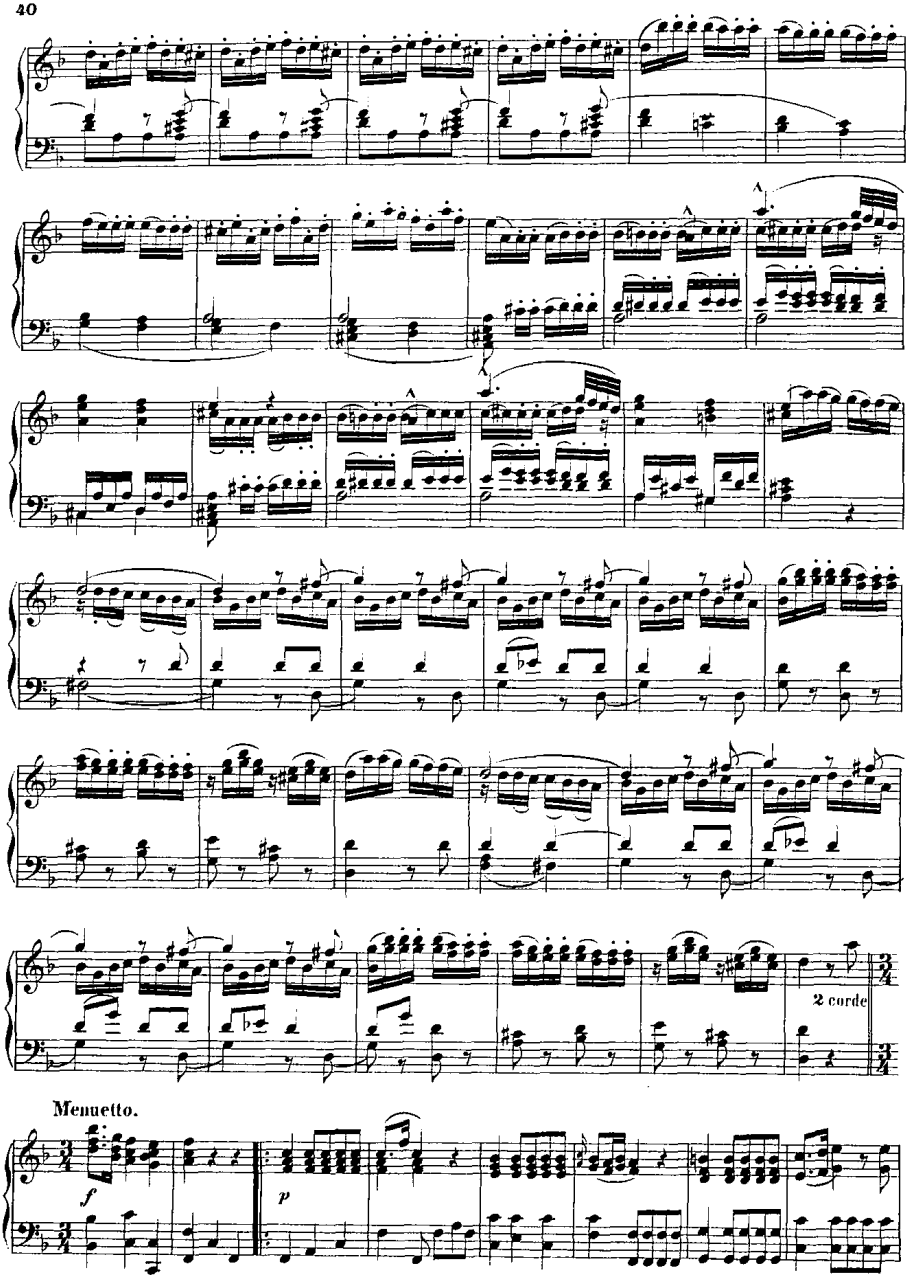


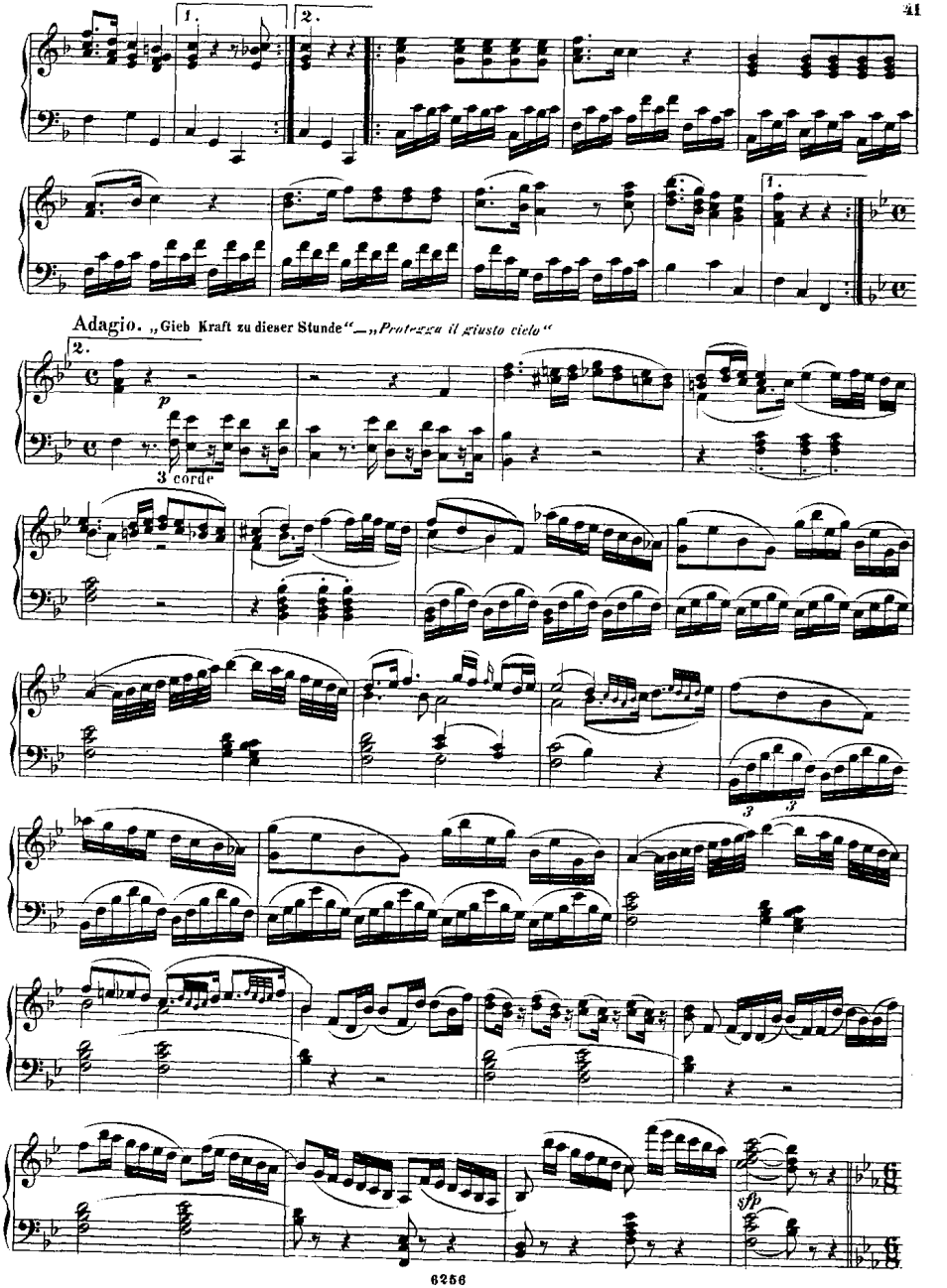

p
cresc.
f
p
f
p
f
p
f
p
cresc.
f
p
f

poco a poco decresc.

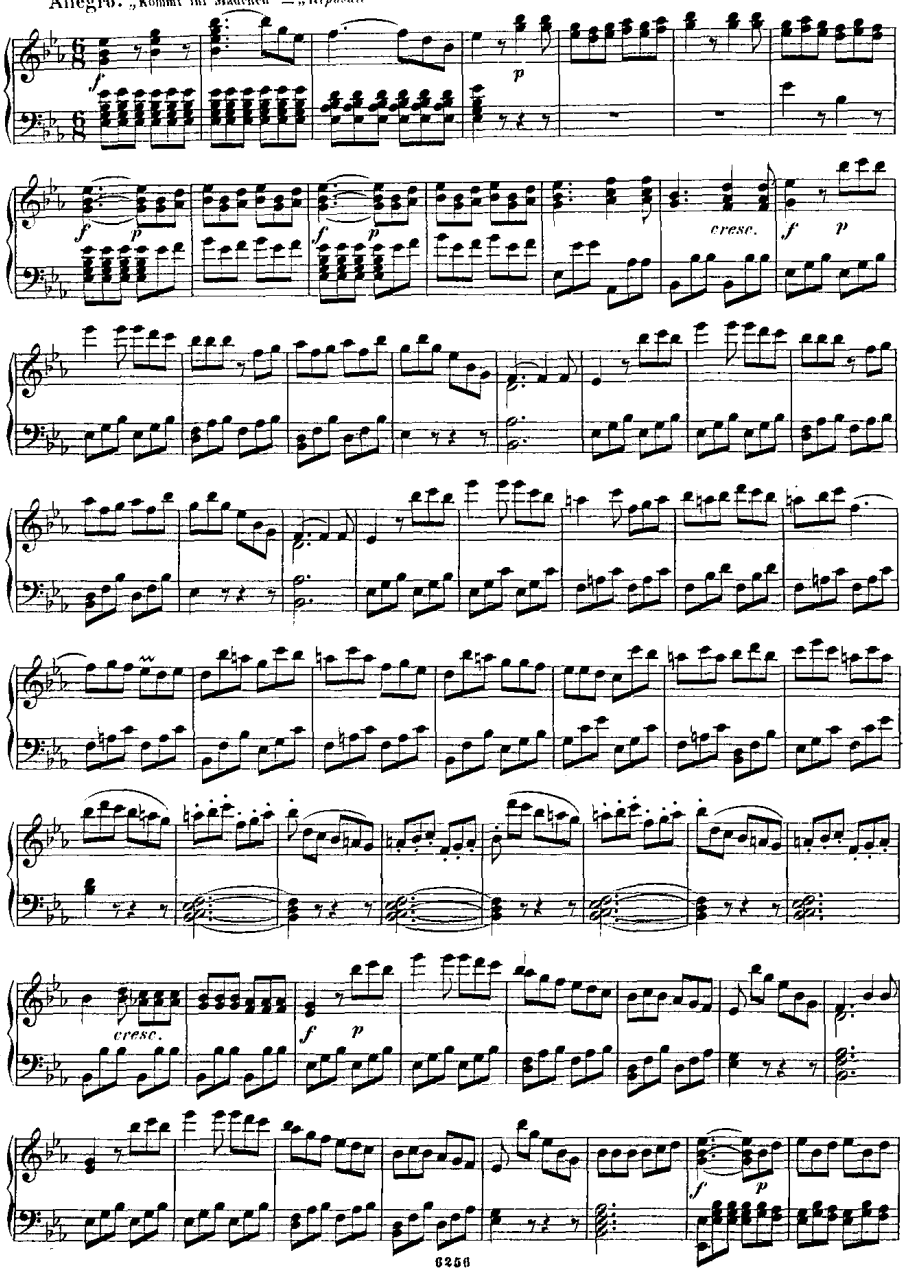
Andante. „Jener Bäume düstre Schatten" — „Tra quest' arbori celata"

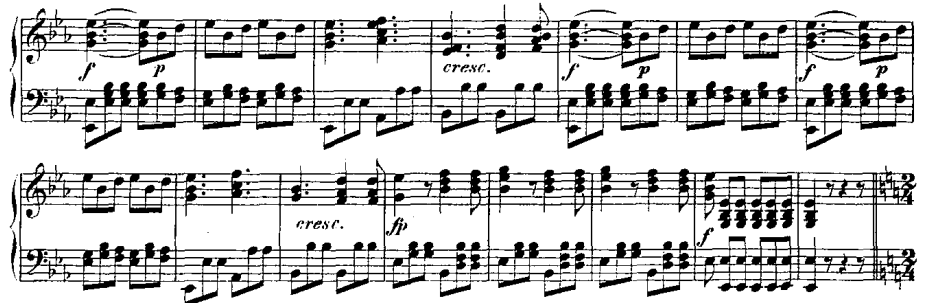

Allegretto.
cresc.
cresc.
2 corde
3 corde
cre - scen - do


2 corde
Menuetto.
f
p

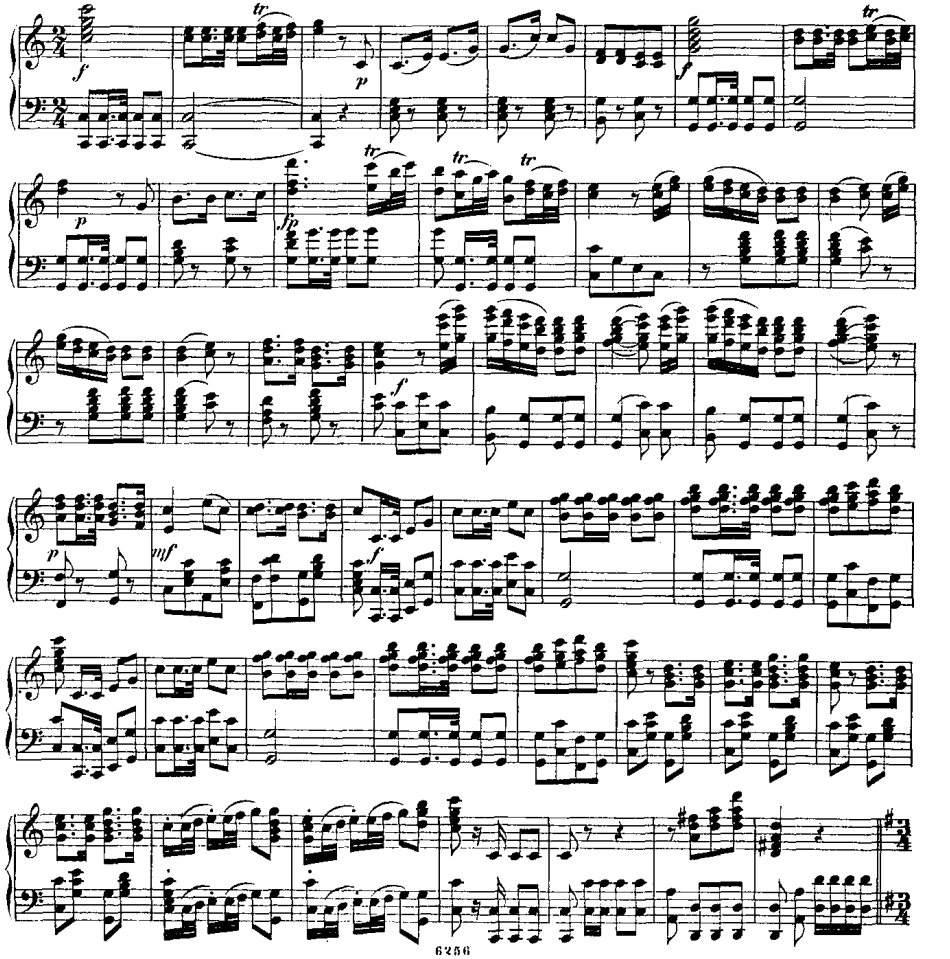

1.
2.
1.
Adagio. „Gieb Kraft zu dieser Stunde"—„Proteggа il giusto cielo"
2.
p
3 corde
3
3
sfp

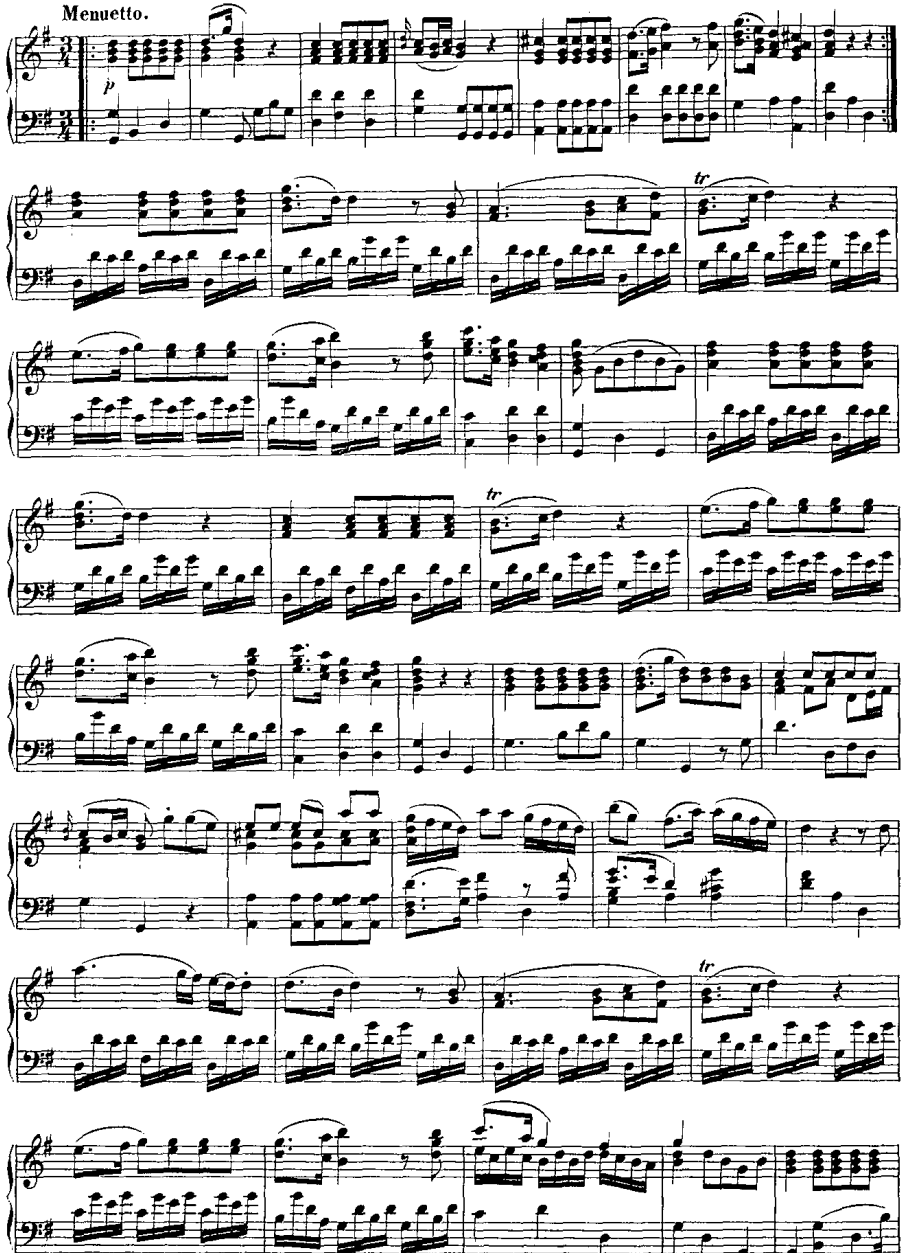
Allegro. „Kommt ihr Mädchen" — „Riposate"

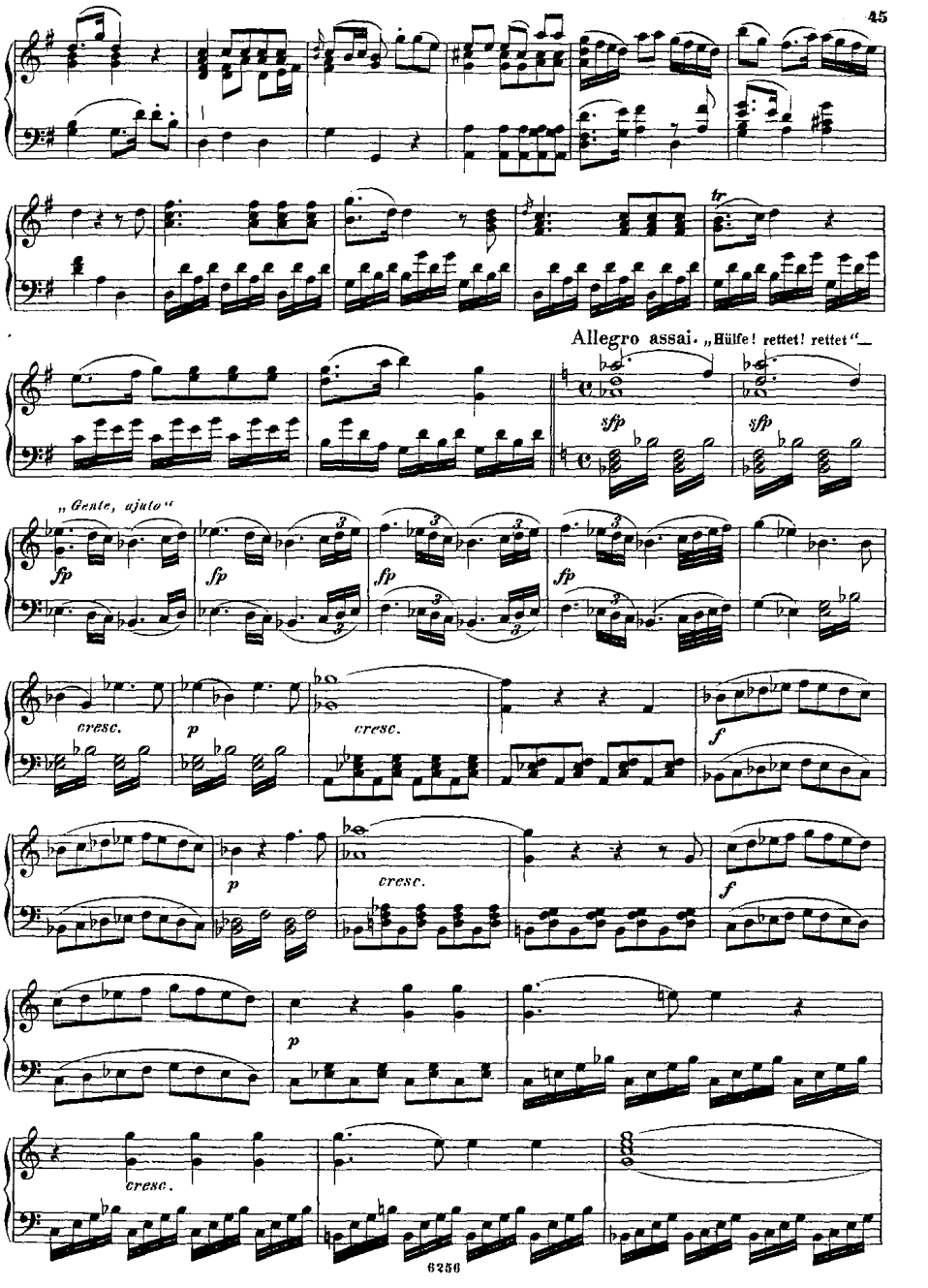


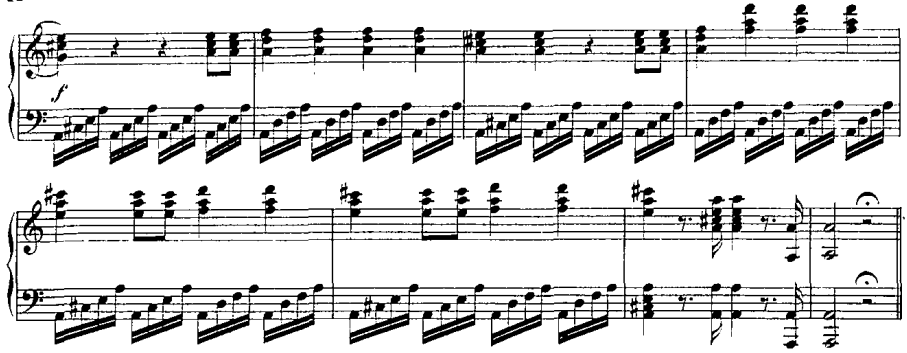


Maestoso. „Nur näher, immer näher!" — „*Venite pur avanti!*"

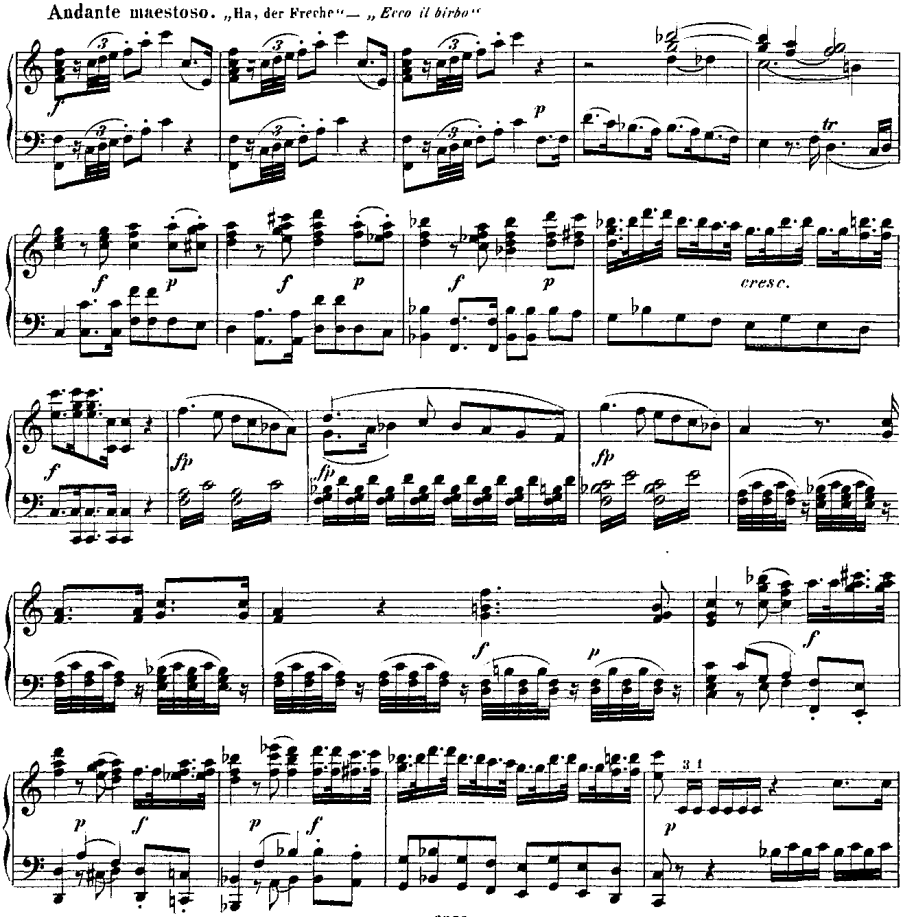


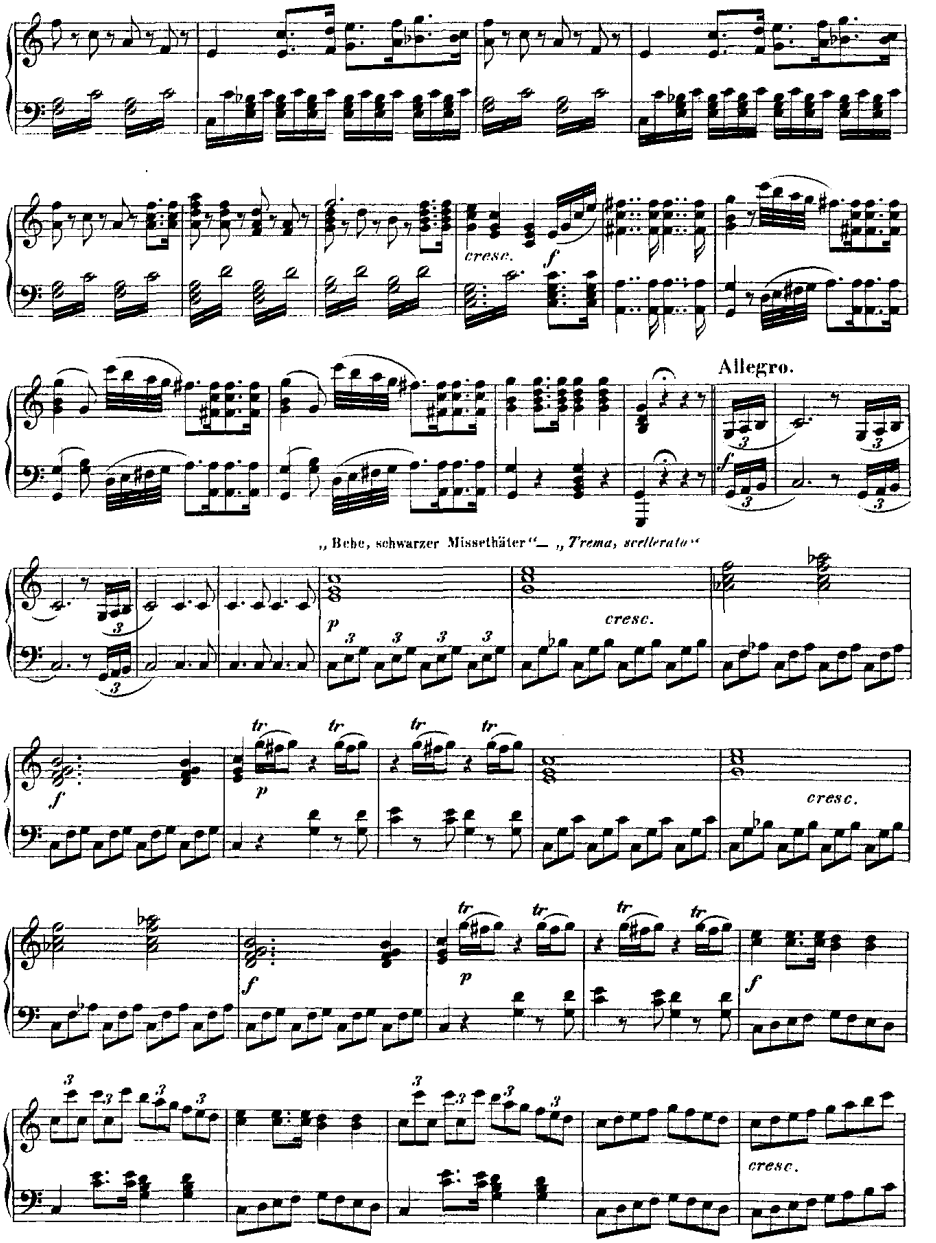

Menuetto.
p
tr
tr
tr

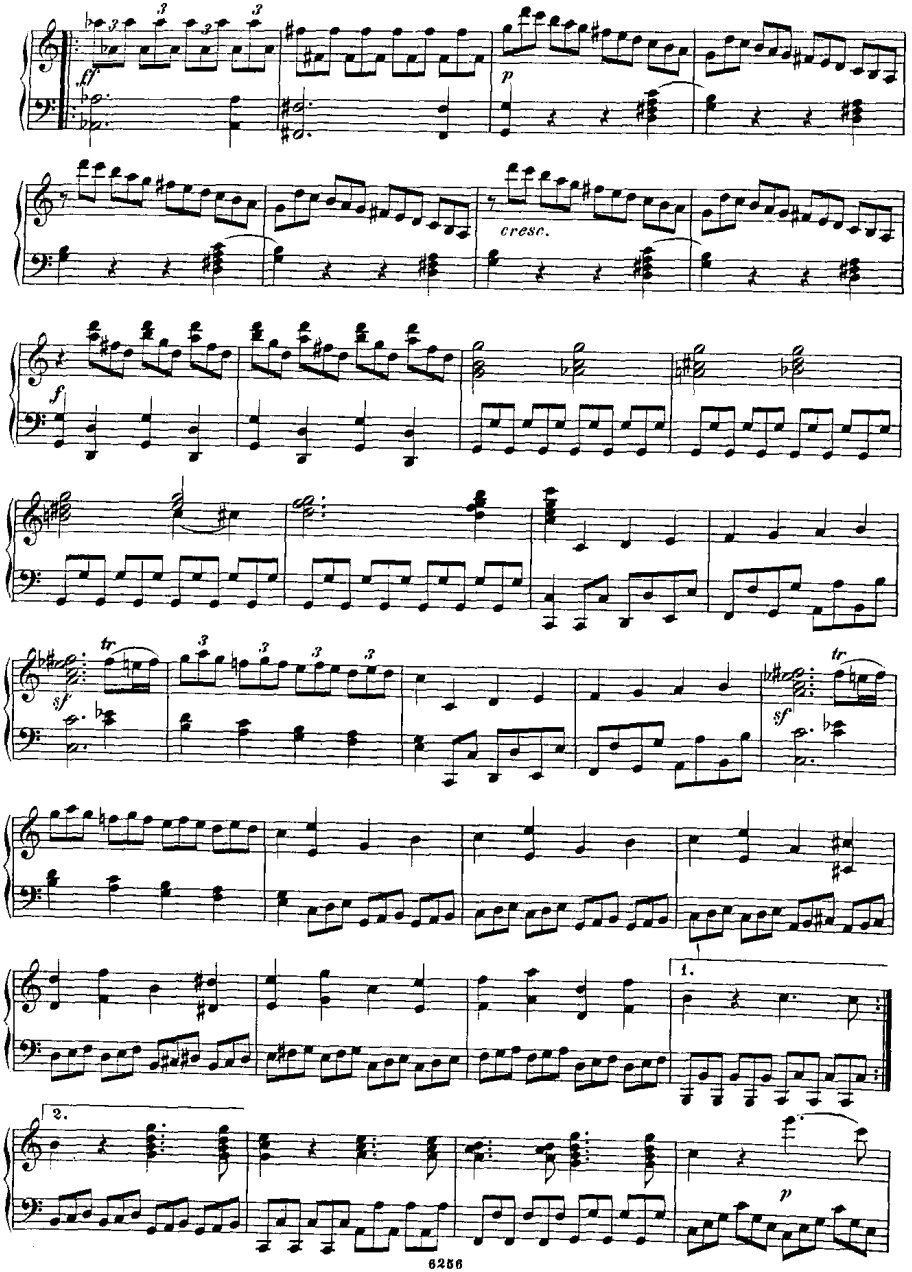

tr
Allegro assai. „Hülfe! rettet! rettet"—
sfp
sfp
„Gente, ajuto"
fp
fp
fp
fp
cresc.
p
cresc.
f
p
cresc.
f
p
cresc.

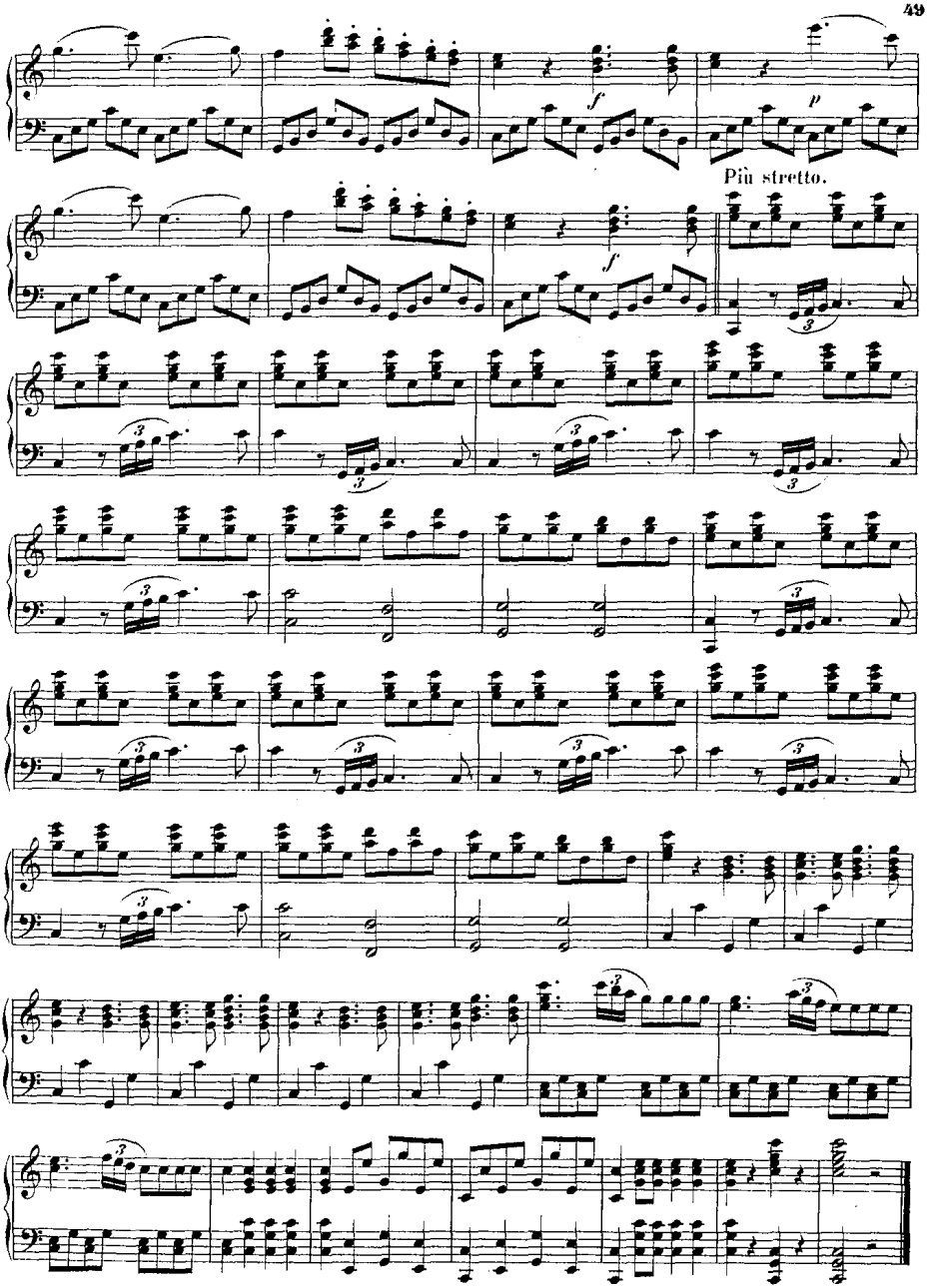


Andante maestoso. „Ha, der Freche" — „Ecco il birbo"




cresc.
f
Allegro.
„Bebe, schwarzer Missethäter"— „Trema, scelerato"
p
cresc.
tr
f
p
cresc.


ff
p
cresc.
f
sf
tr
1.
2.
p



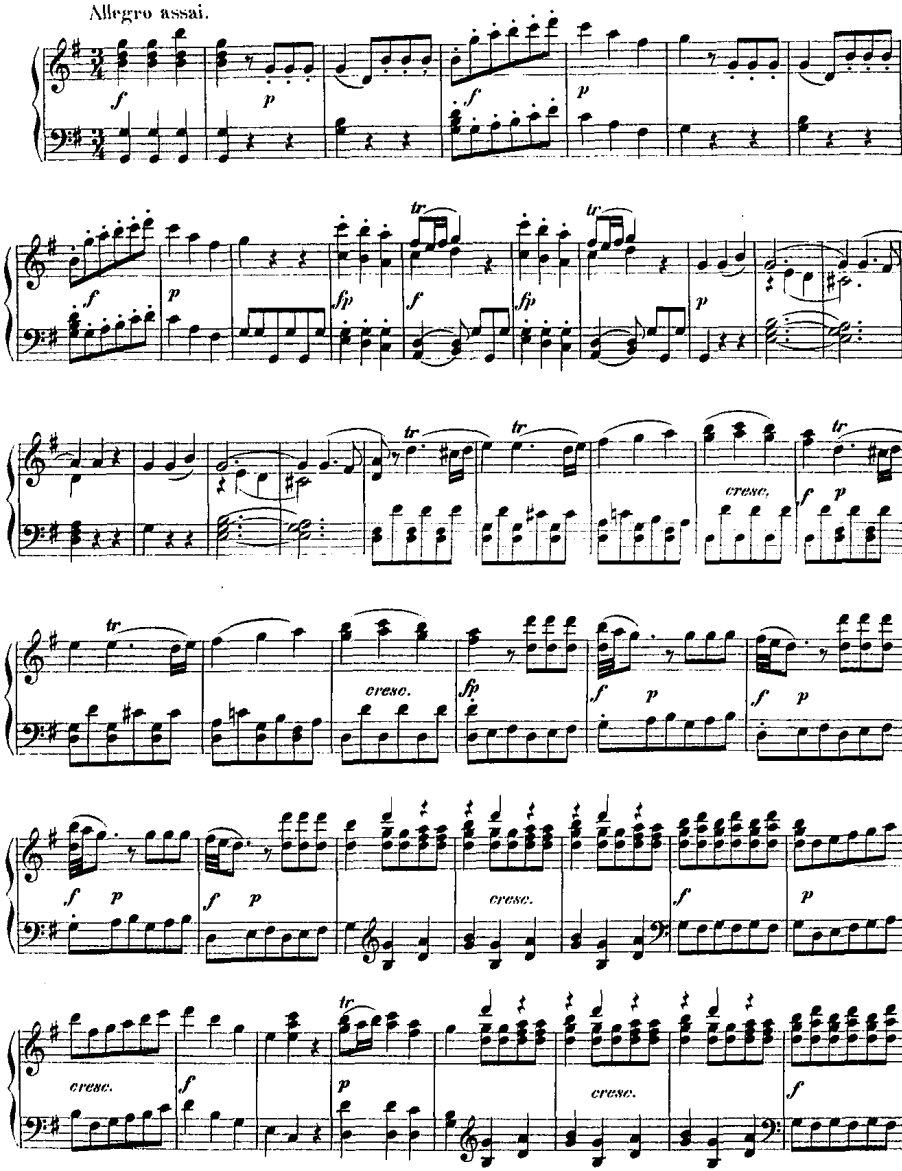
Ende des ersten Akts.

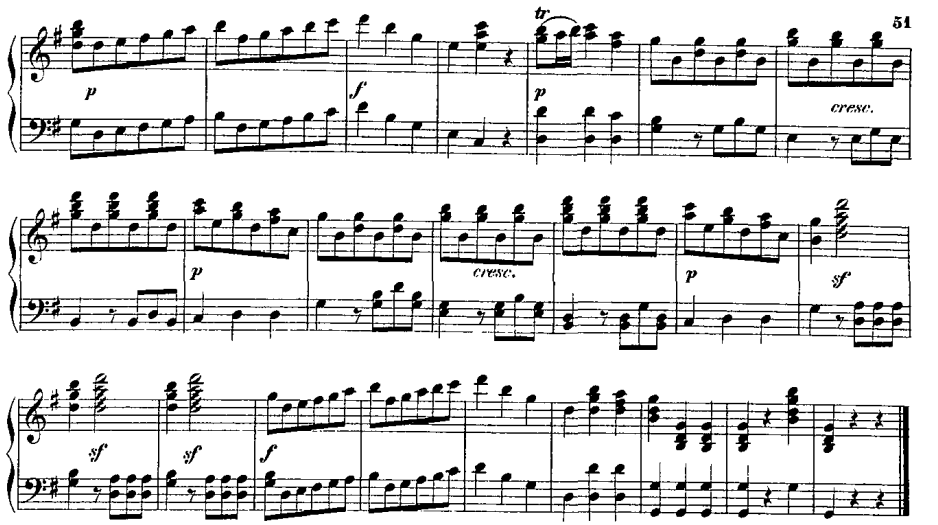
Akt II.

Nº 15. DUETT.

„Gieb dich zufrieden" – *„Eh via buffone"*

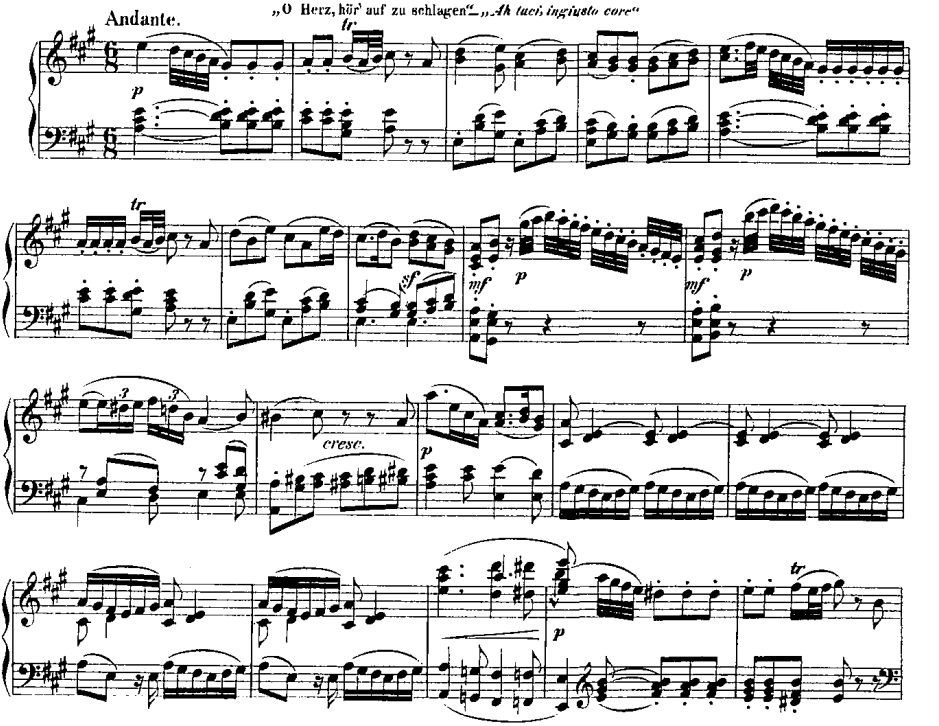
Allegro assai.

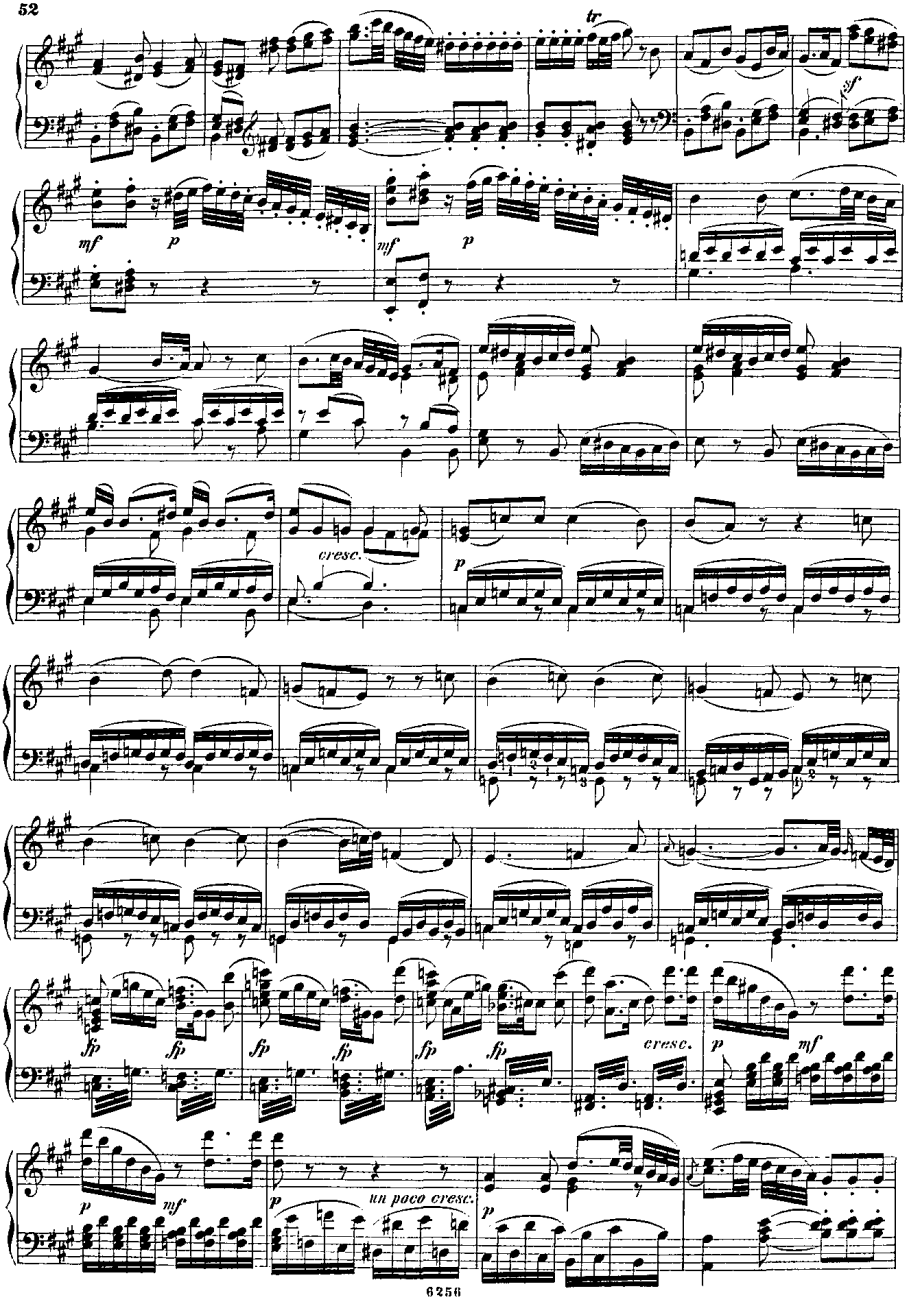




Nº 16. TERZETT.

„O Herz, hör' auf zu schlagen" – *„Ah taci, ingiusto core"*




tr
sf
mf
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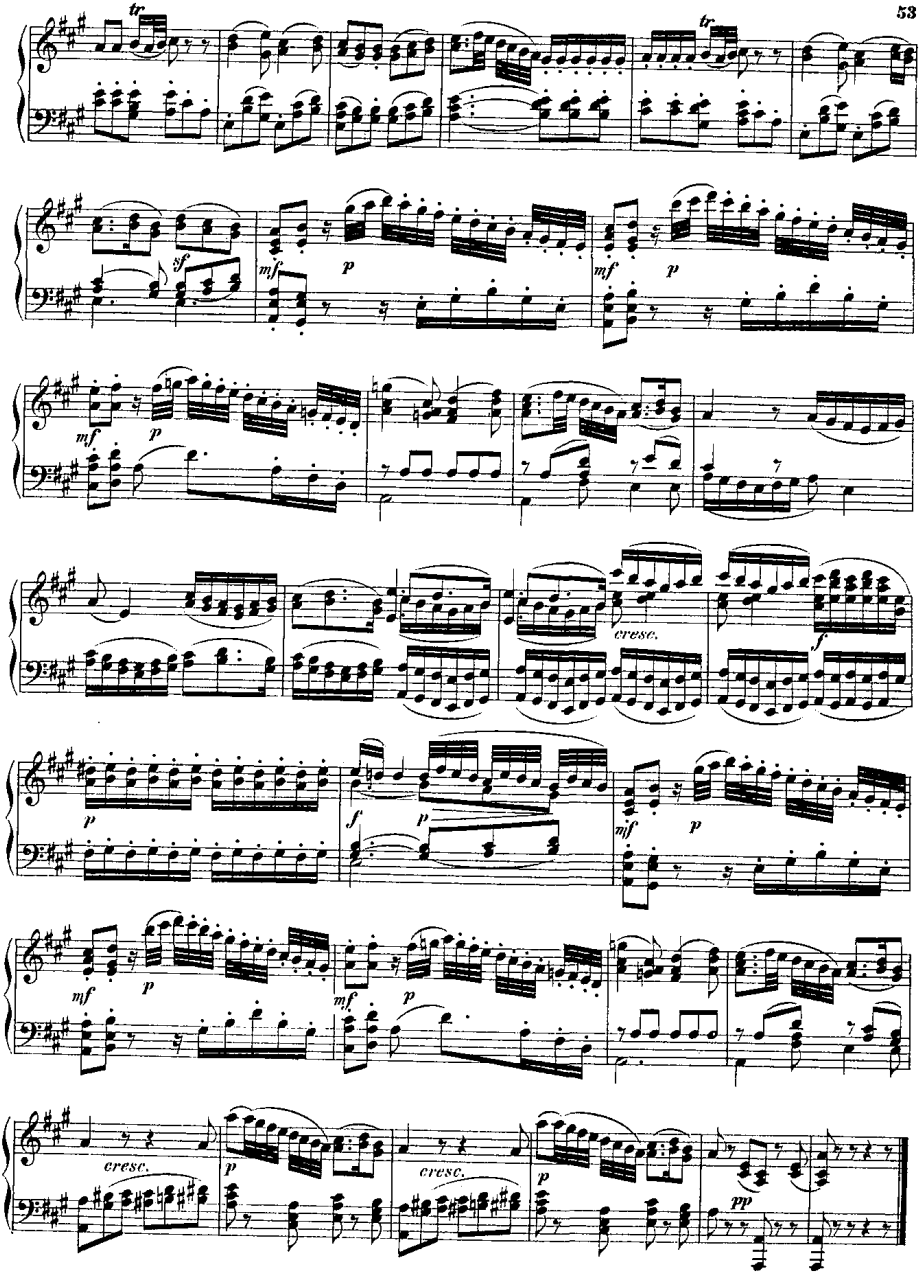
mf
p
cresc.
p
fp
fp
fp
fp
fp
fp
cresc.
p
mf
p
mf
p
un poco cresc.
p


tr
tr
sf
mf
p
mf
p
mf
p
cresc.
f
p
f
p
mf
p
mf
p
mf
p
cresc.
p
cresc.
p
pp

Nº 17. ARIE.

„Horch auf den Klang der Zither" — „*Deh vieni alla finestra*"

Allegretto.

p

la melodia ben marcato

la

melodia marcato

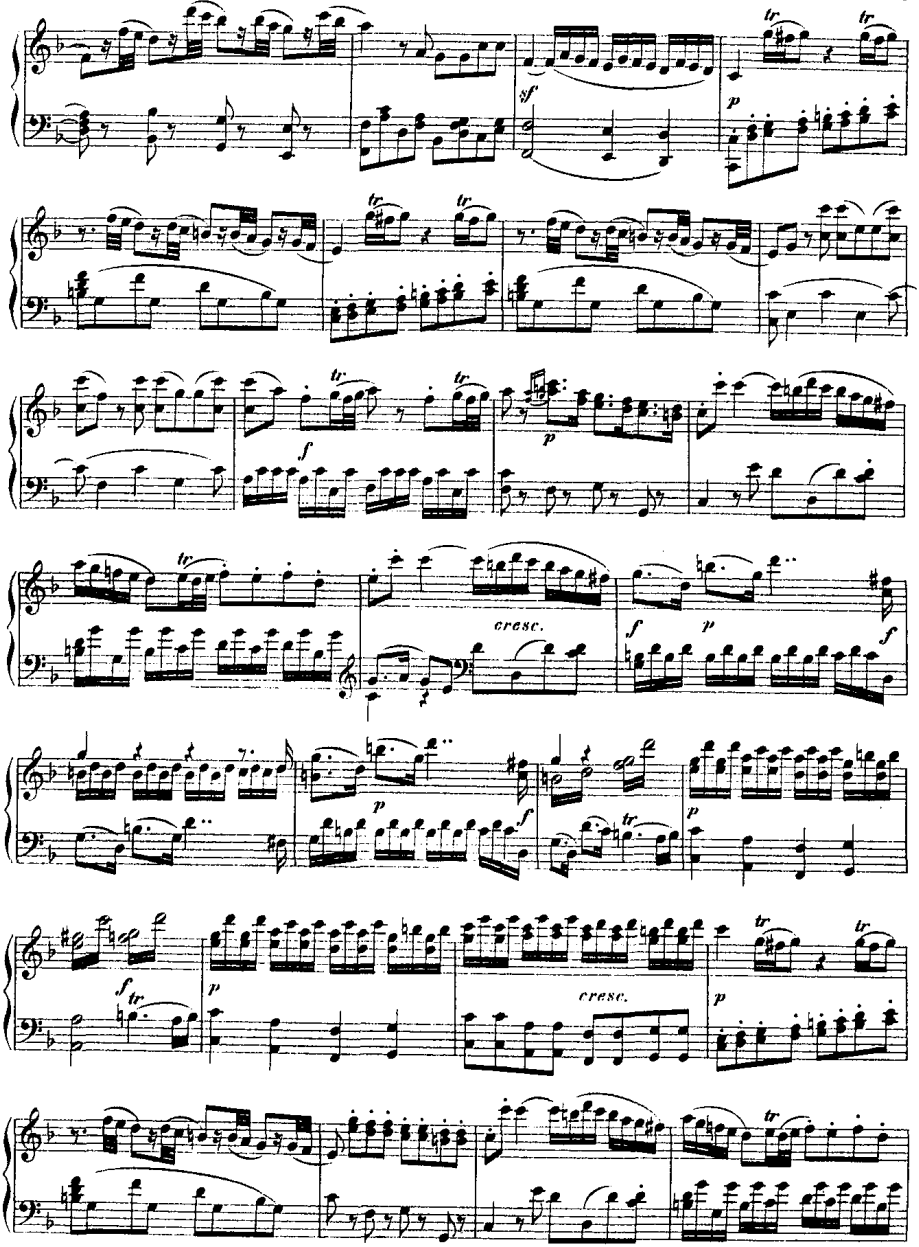
1. 2.

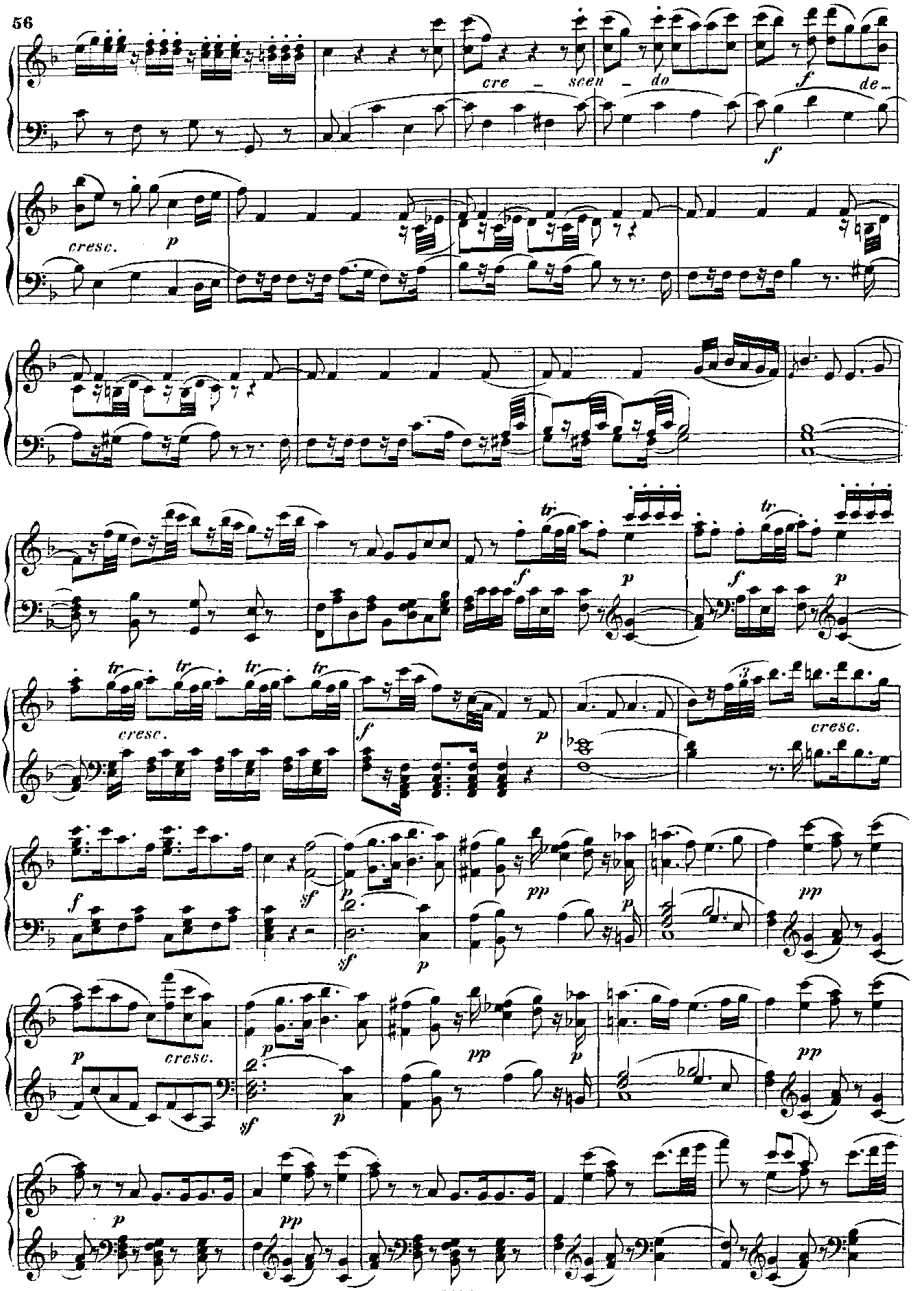
Nº 18. ARIE.

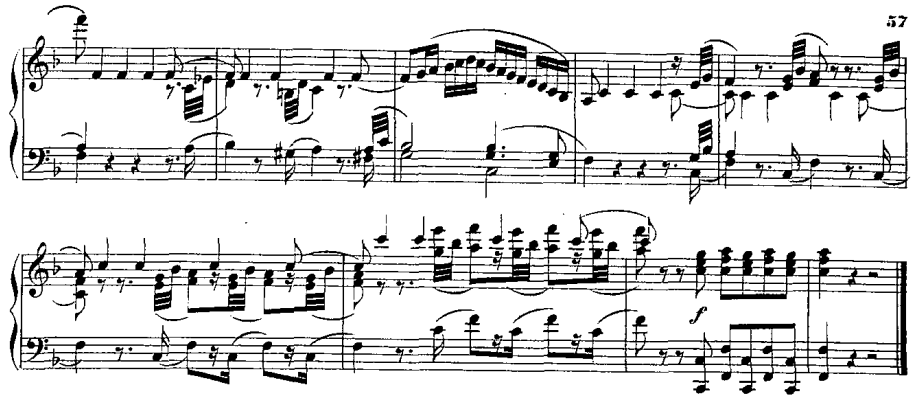
„Ihr geht auf jene Seite" — „*Metà di voi quà vadano*"

Andante con moto.

p


sf
p
tr
f
cresc.

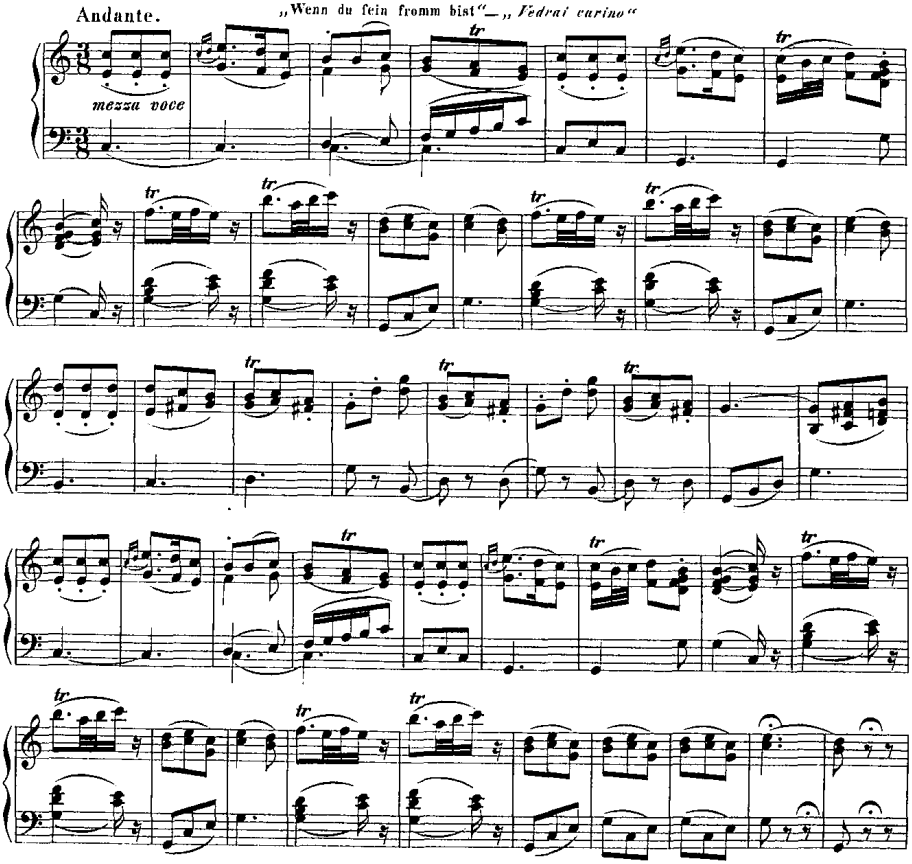

cre - scen - do
de -
cresc.
cresc.
cresc.
cresc.

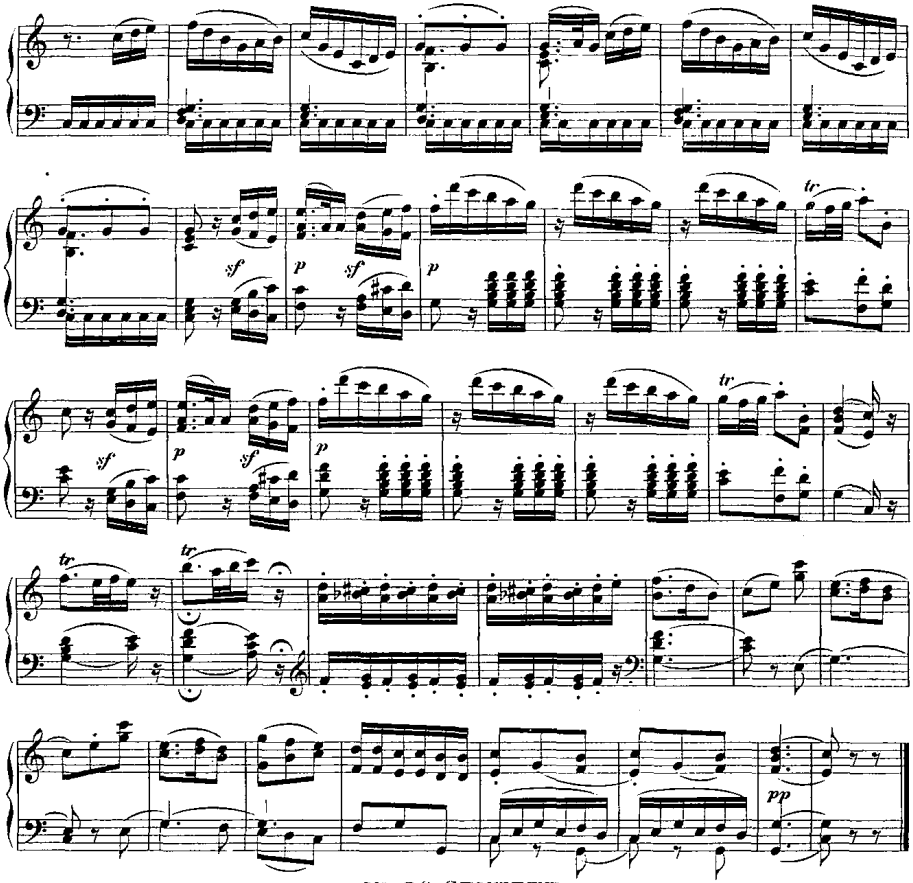


Nº 19. ARIE.

Andante.

„Wenn du fein fromm bist" — „*Fëdrai carino*"

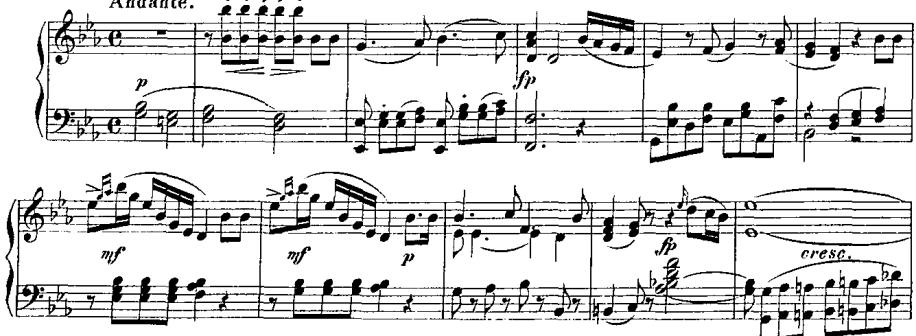


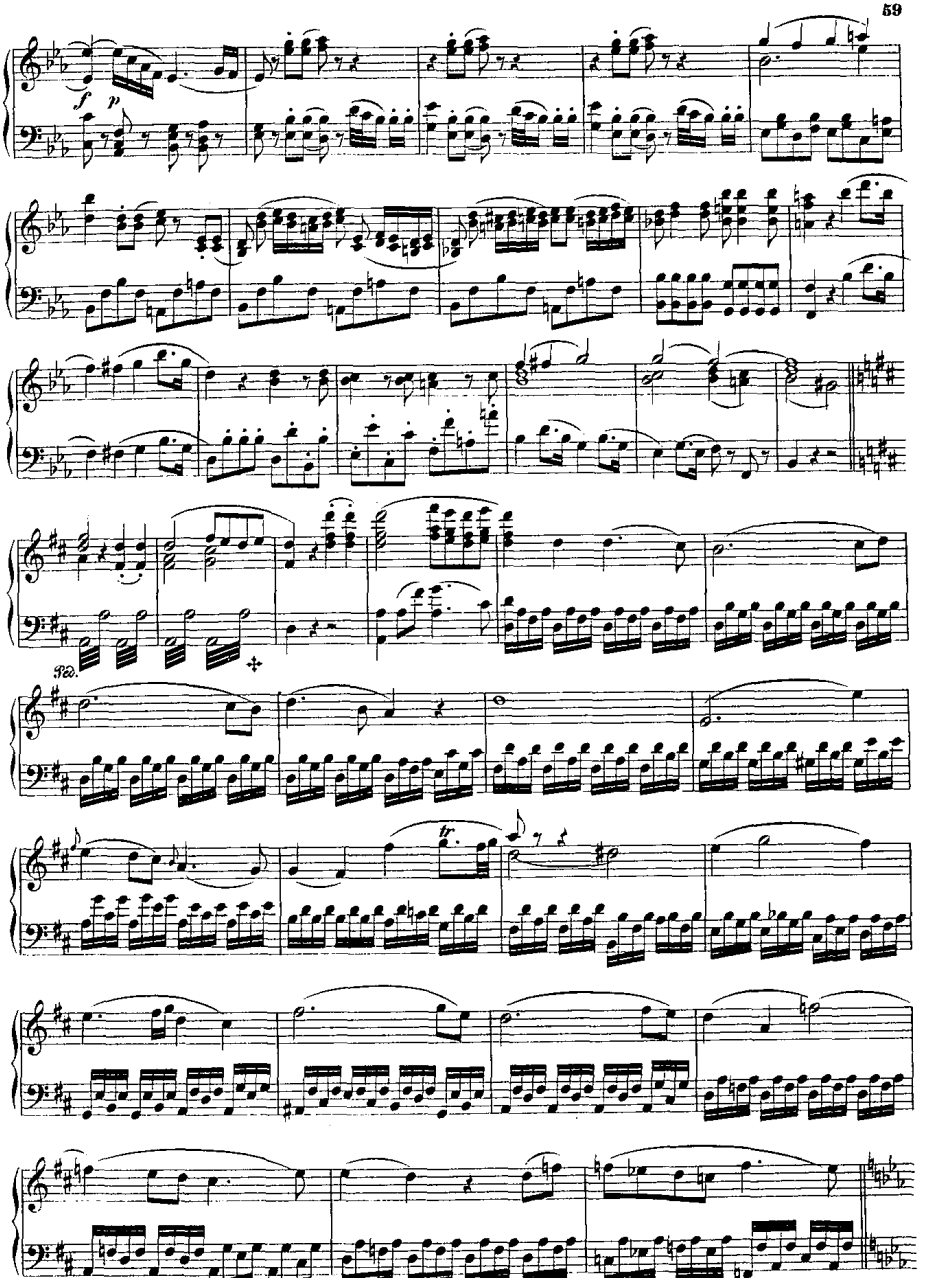


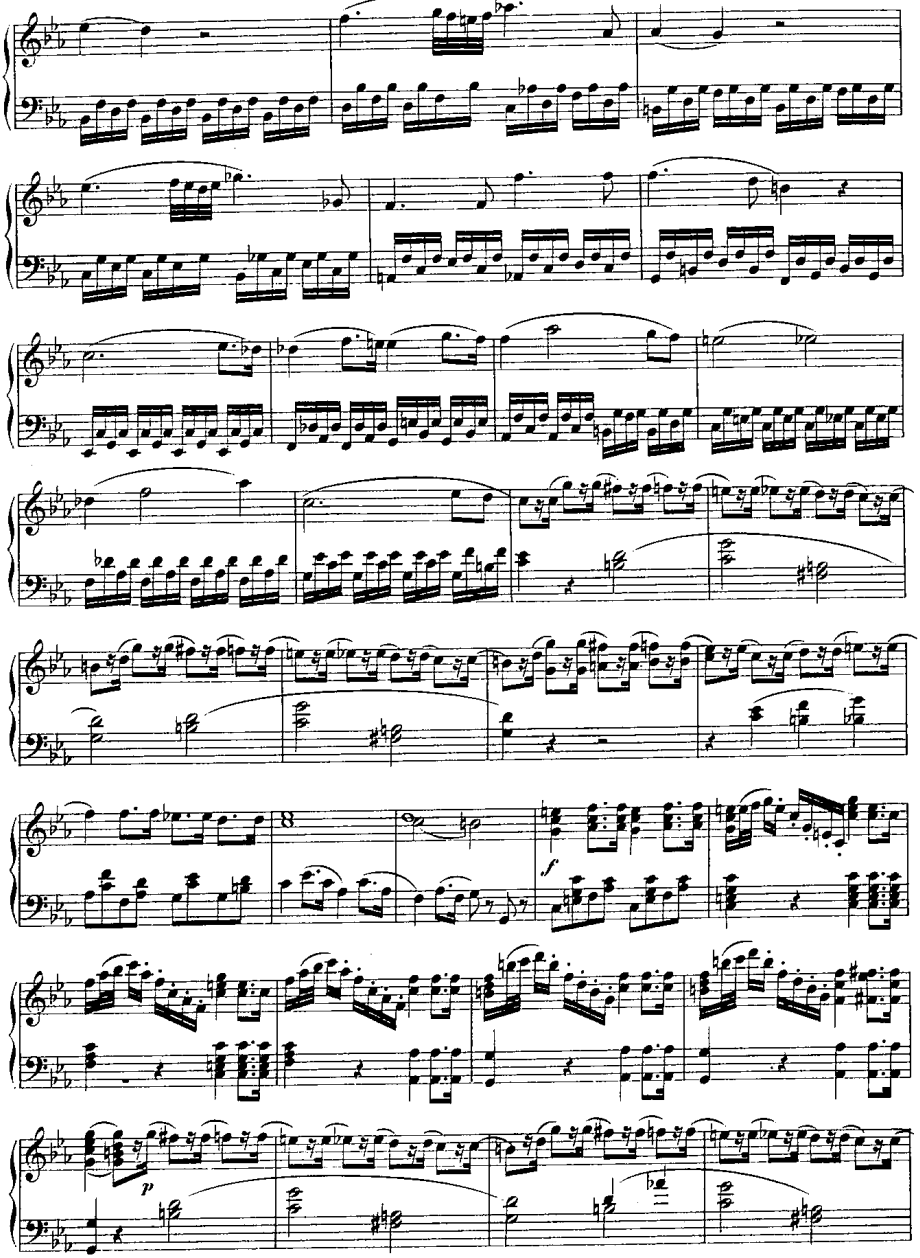
№ 20. SEXTETT.

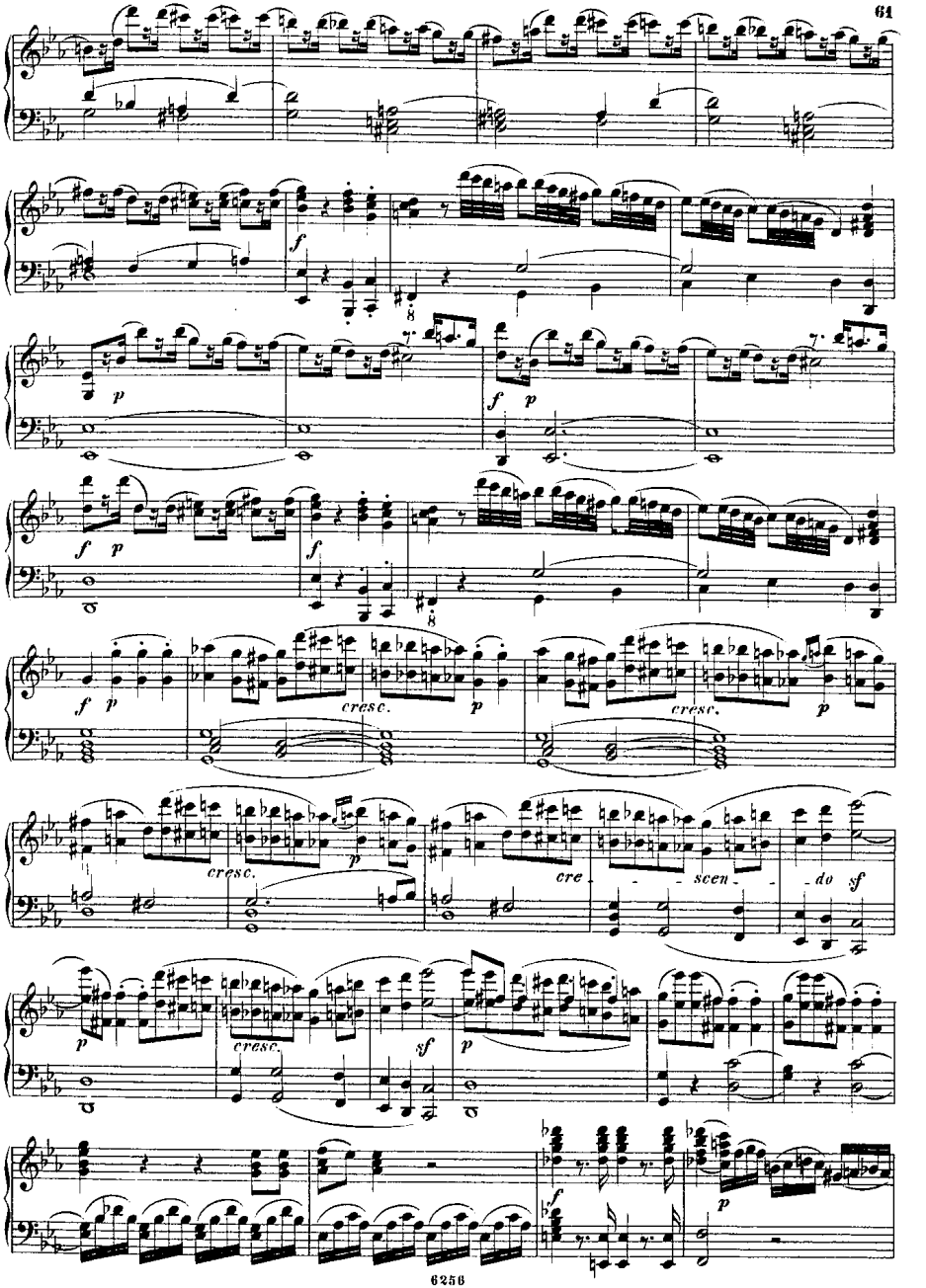
„In des Abends kühlen Schatten"—„*Sula, sola in bujo loco*"

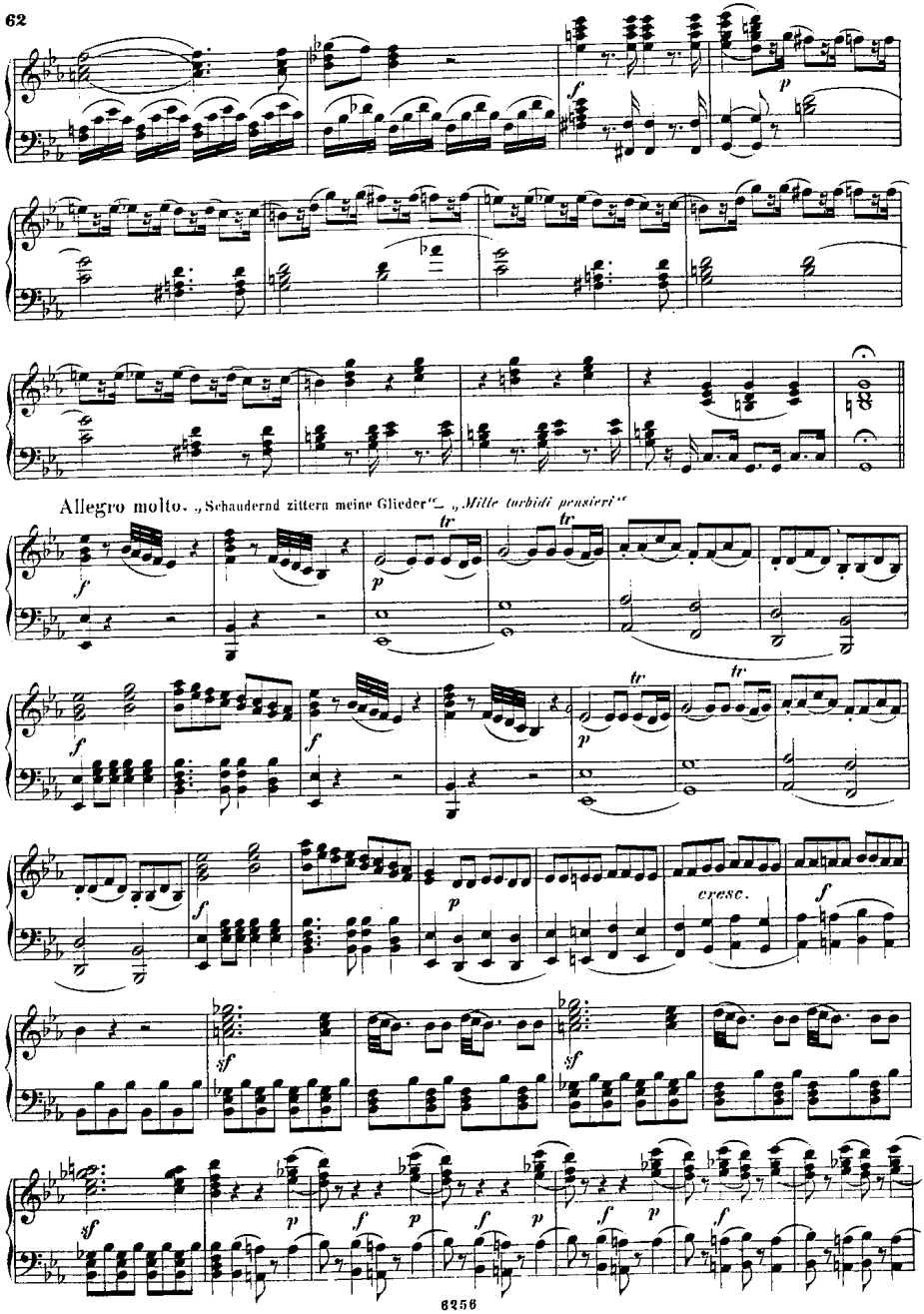
Andante.

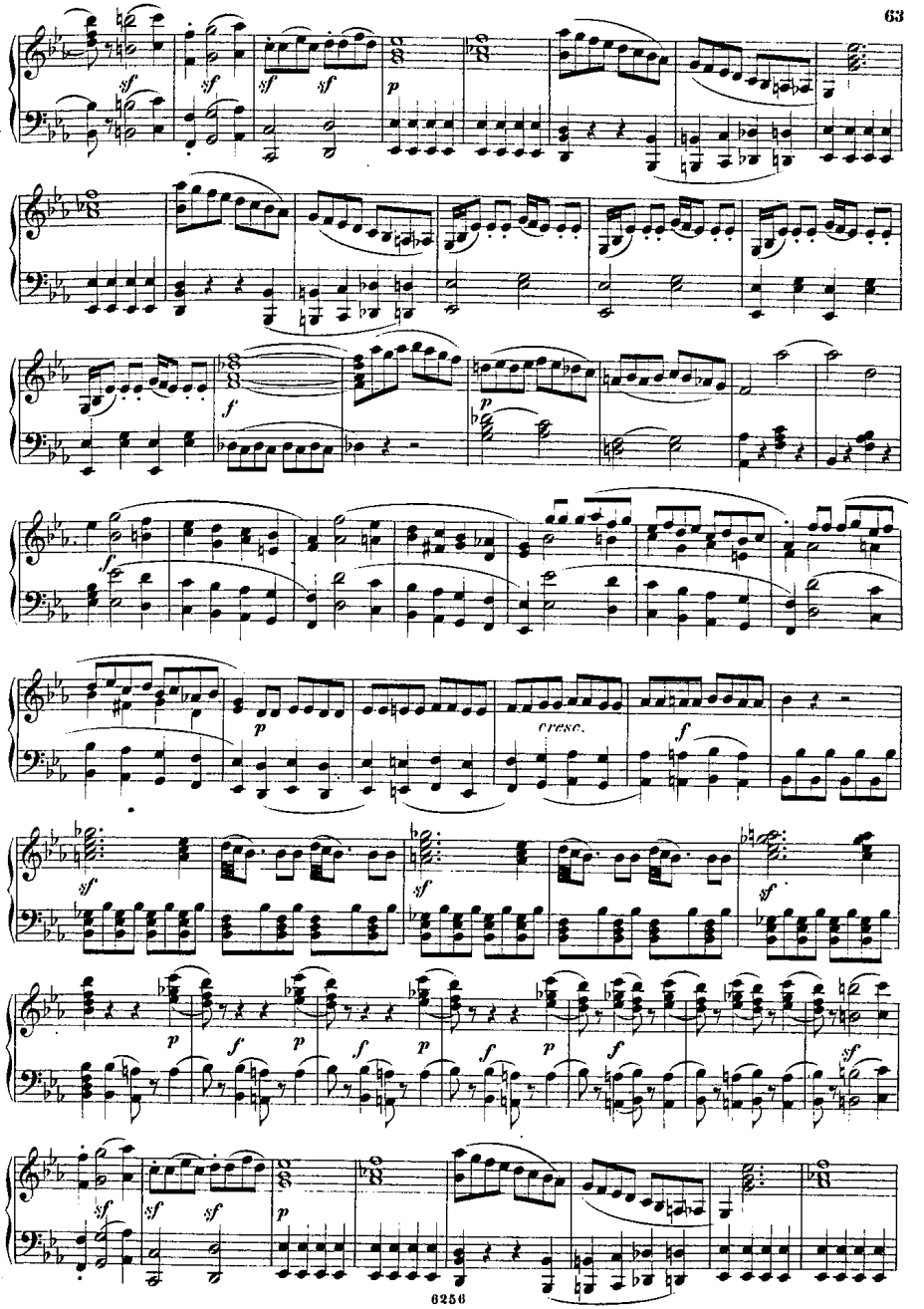


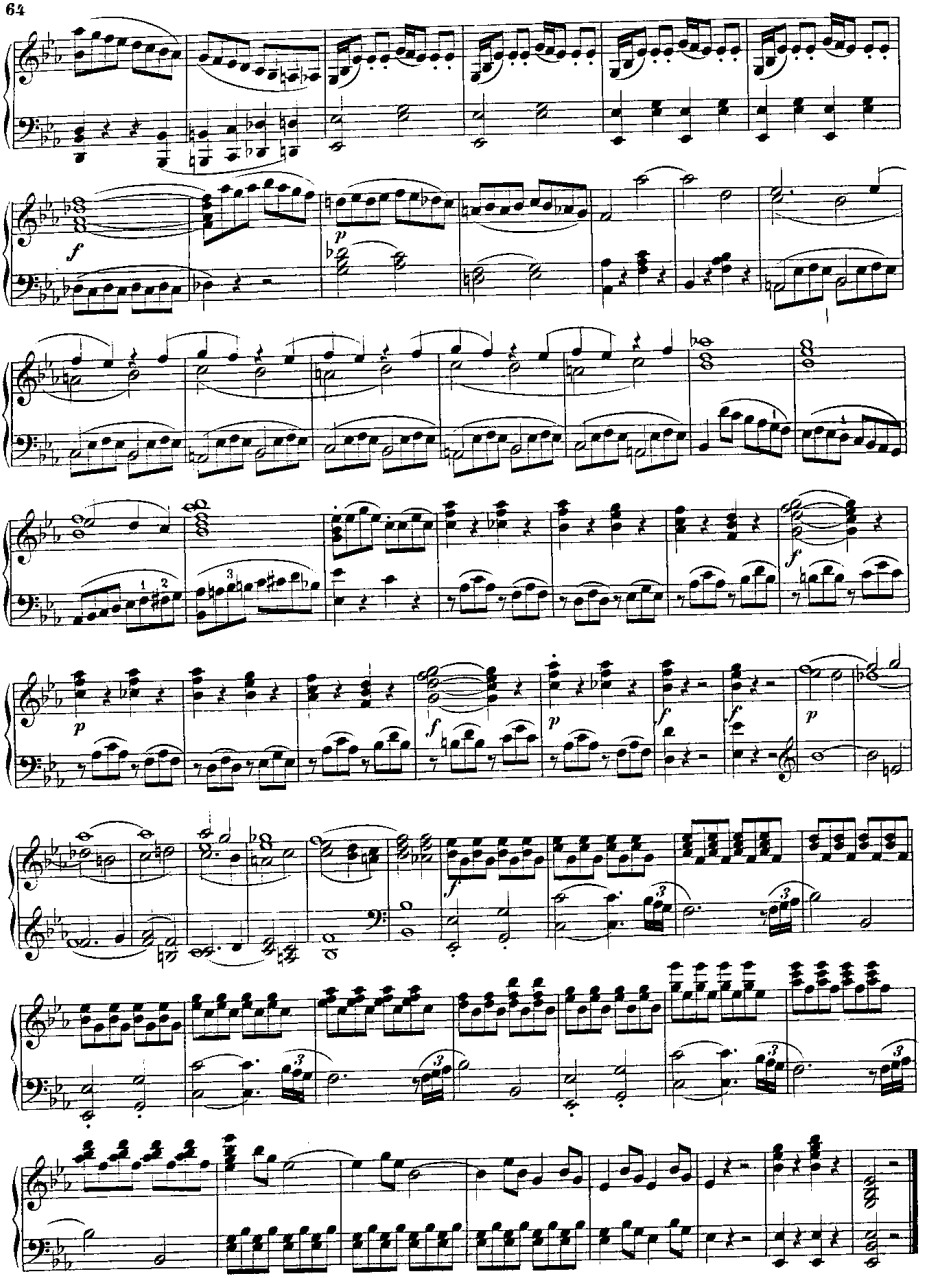



f
p


cresc.
cresc.
cresc.
cre - scen - do
cresc.


Allegro molto. „Schaudernd zittern meine Glieder" — „Mille turbidi pensieri"
cresc.

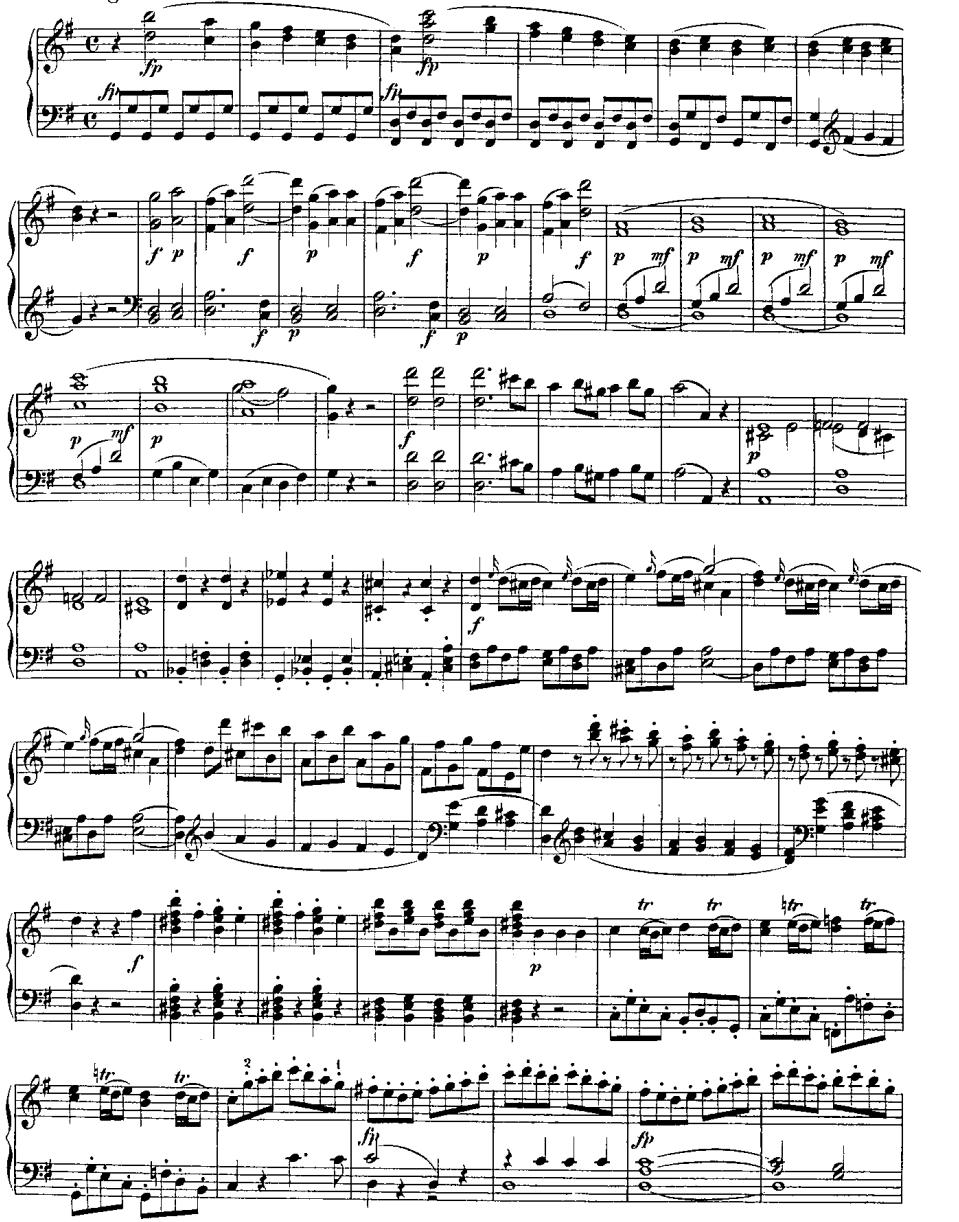

cresc.

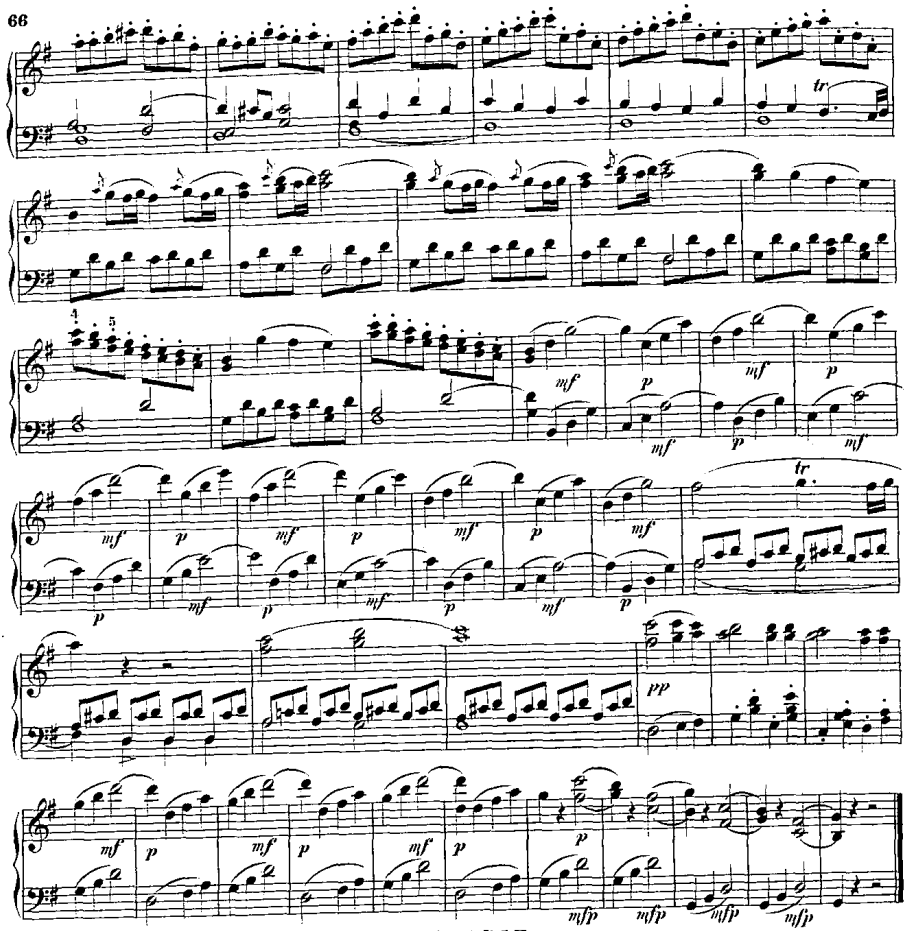


Nº 21. ARIE.

„Gebt Pardon, grossmüthige Seelen" — *„Ah pietà, Signori miei"*

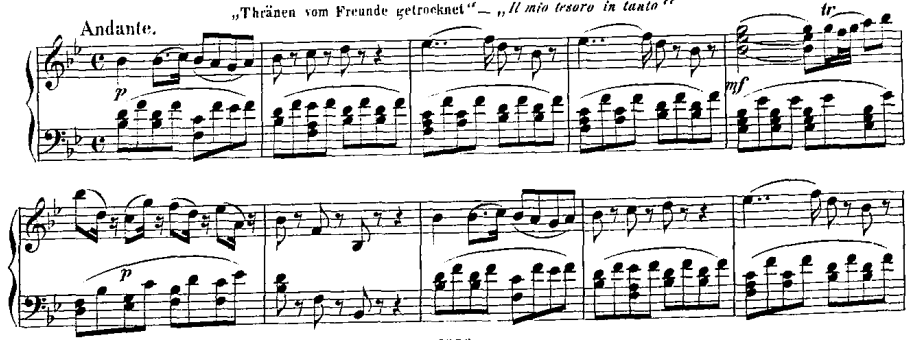
Allegro assai.

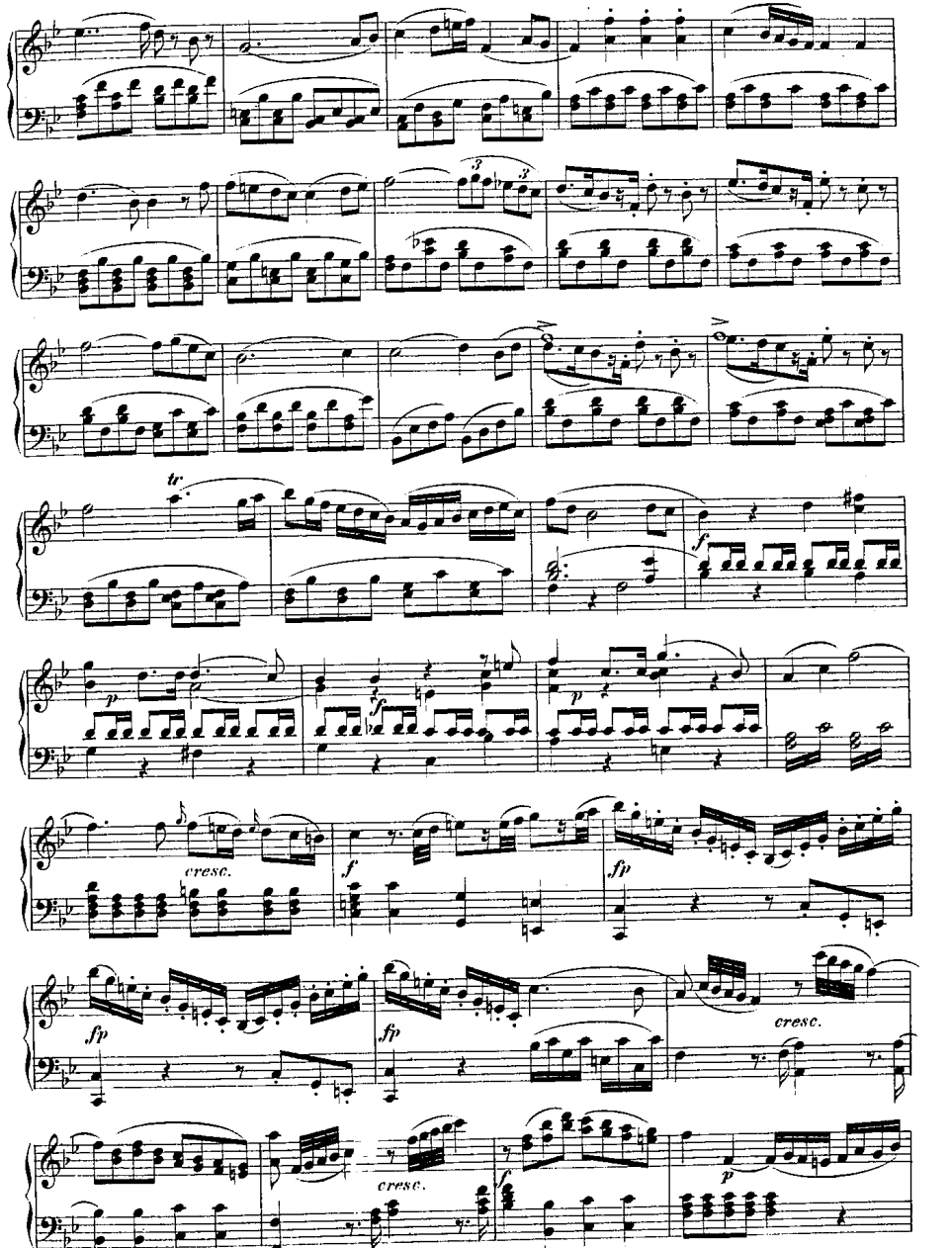


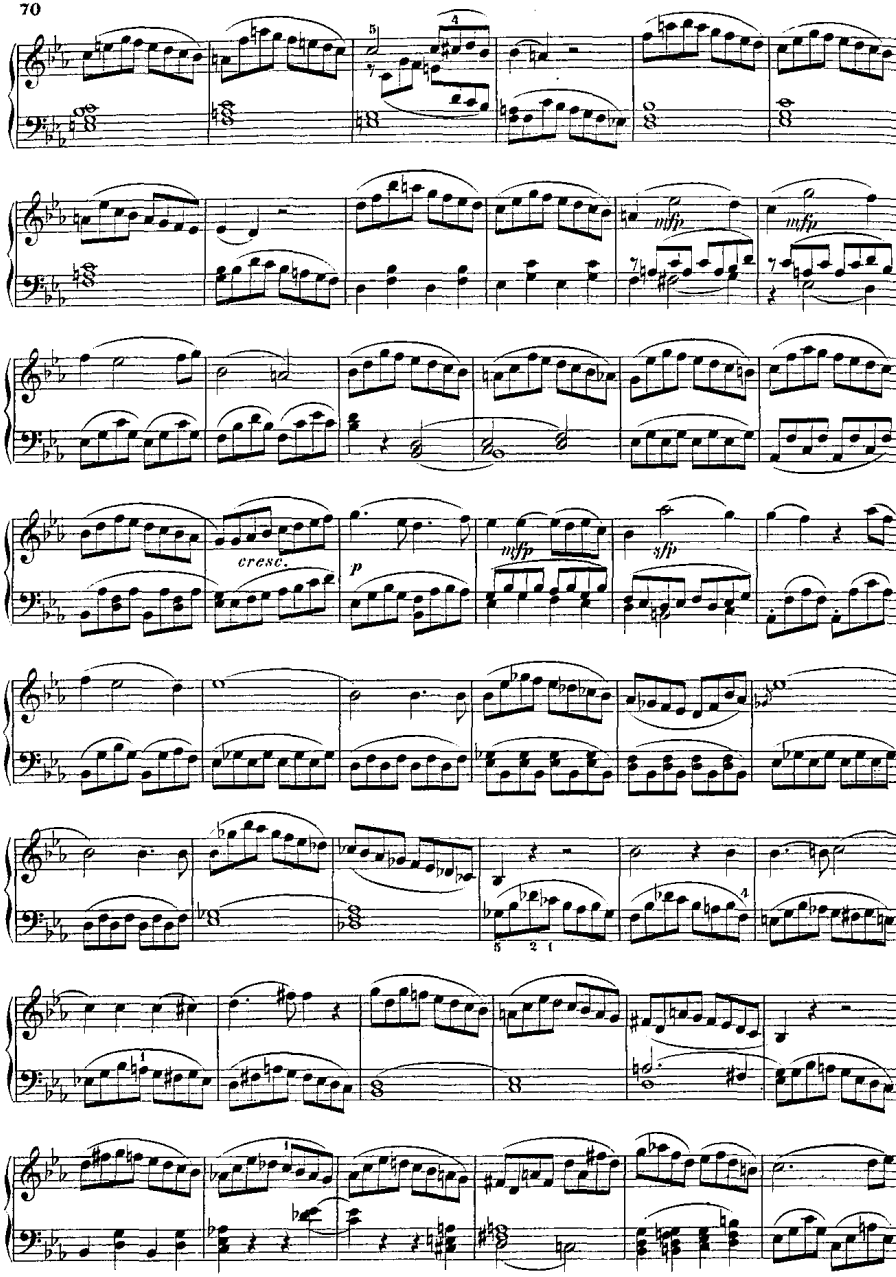


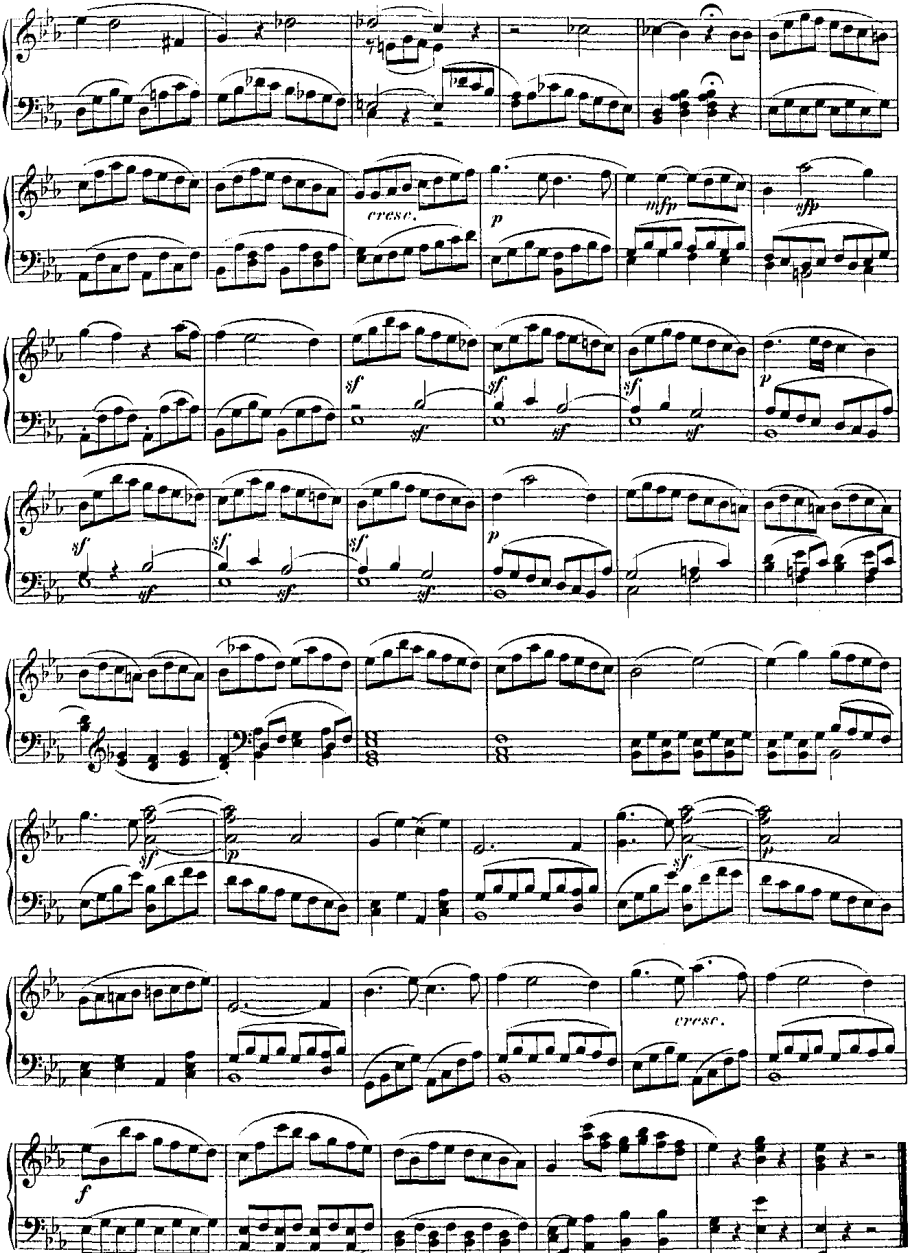
№ 22. ARIE.

„Thränen vom Freunde getrocknet" — *„Il mio tesoro in tanto"*




tr
f
p
f
cresc.
f
fp
fp
fp
cresc.
cresc.
f
p


cresc.
p
mfp
sfp

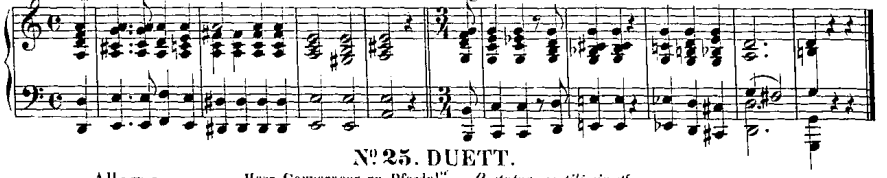

cresc.
p
mfp
sfp
sf
p
sf
p
sf
p
cresc.
f

Nº 24. RECITATIV.

„Verwegner, gönne Ruhe den Entschlafenen! Verbrecher! Verbrecher! gönne Ruhe den Todten.“

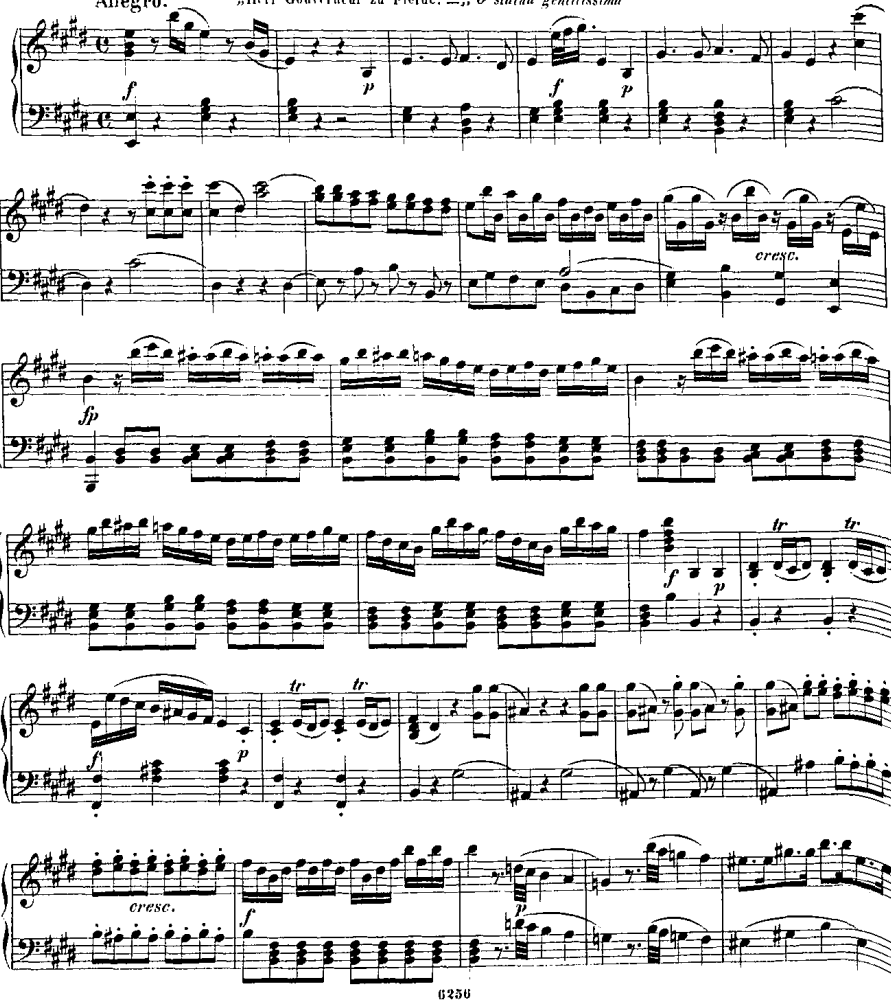
Comthur. *„Di rider finirai pria dell' aurora!* *Ribaldo! audace! lascia a'morti la pace“*

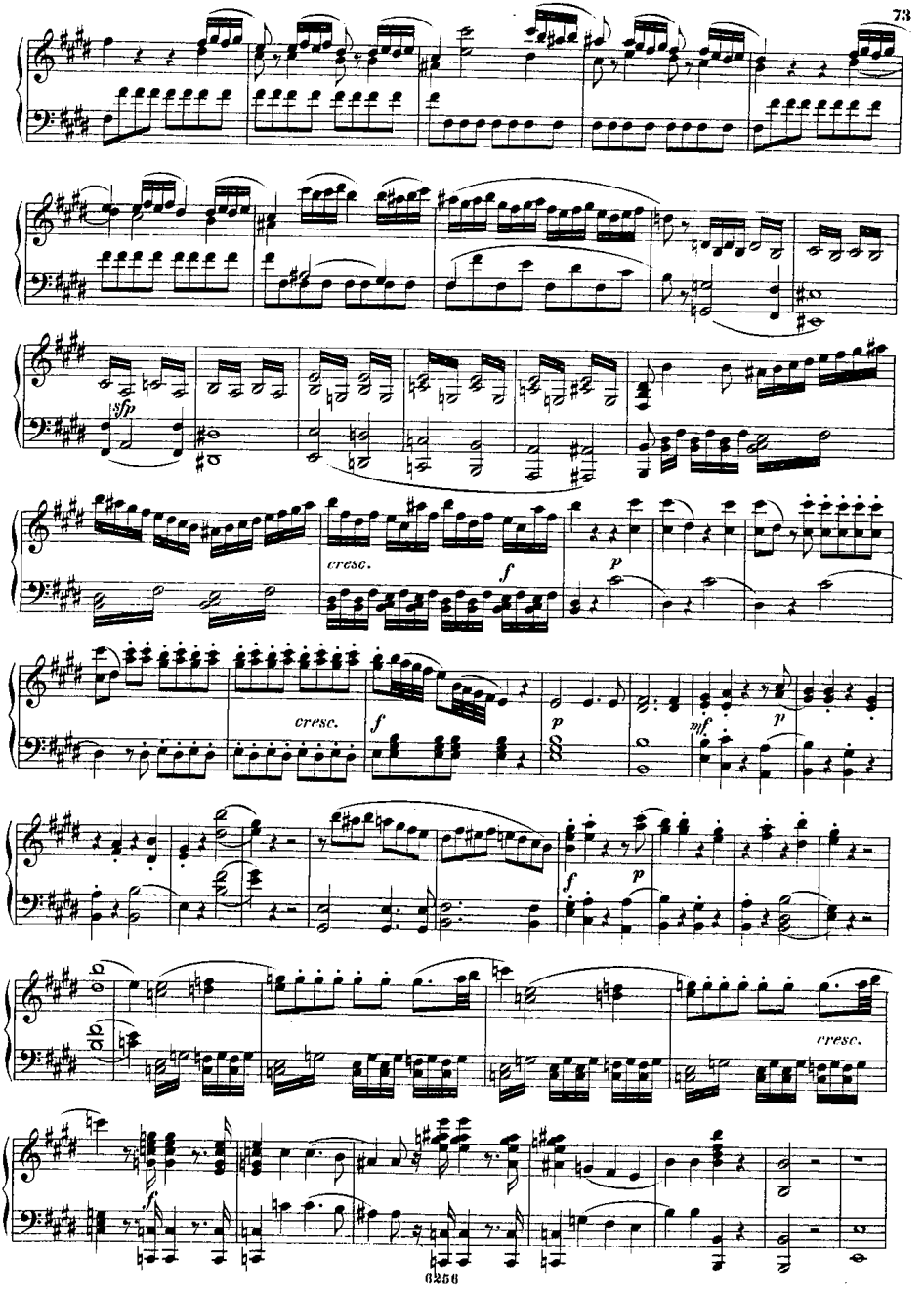
Adagio. Adagio.

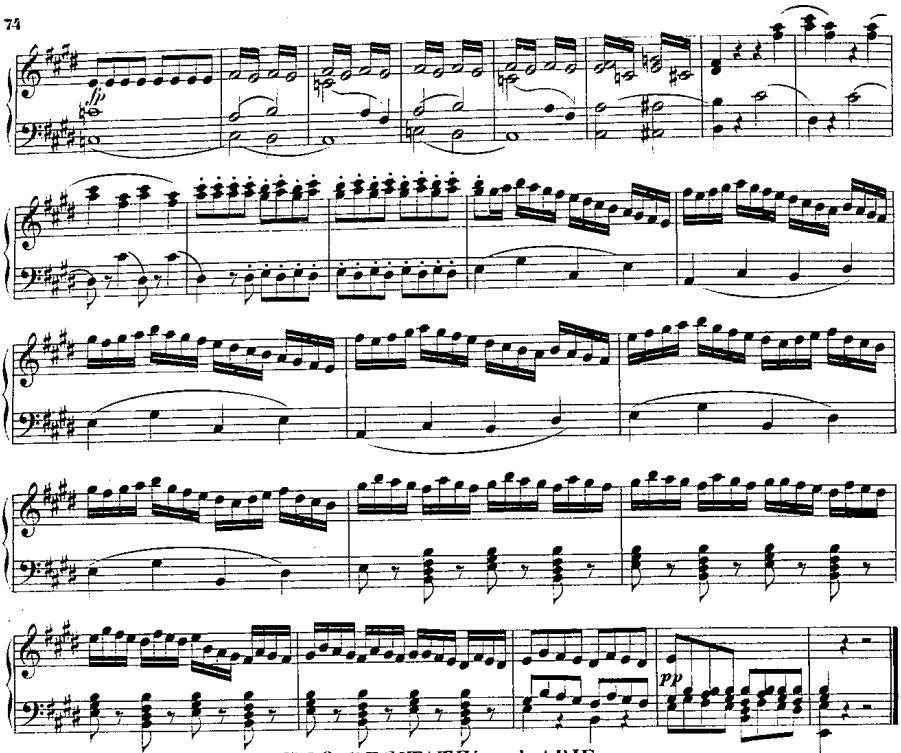


Nº 25. DUETT.

Allegro. „Herr Gouverneur zu Pferde!“ — *„ O statua gentilissima“*

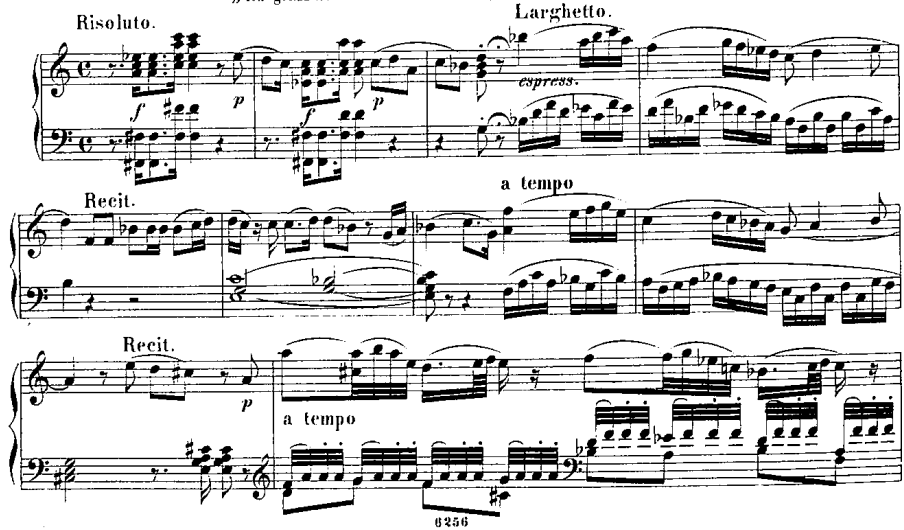



sfp
cresc.
f
p
cresc.
f
p
mf
p
f
p
cresc.
f



Nº 26. RECITATIV und ARIE.

„Ich grausam? o nein, Geliebter!" — *„Crudele? ah no, mio bene!"*



Recit.

sfp

RONDO.

Andante.

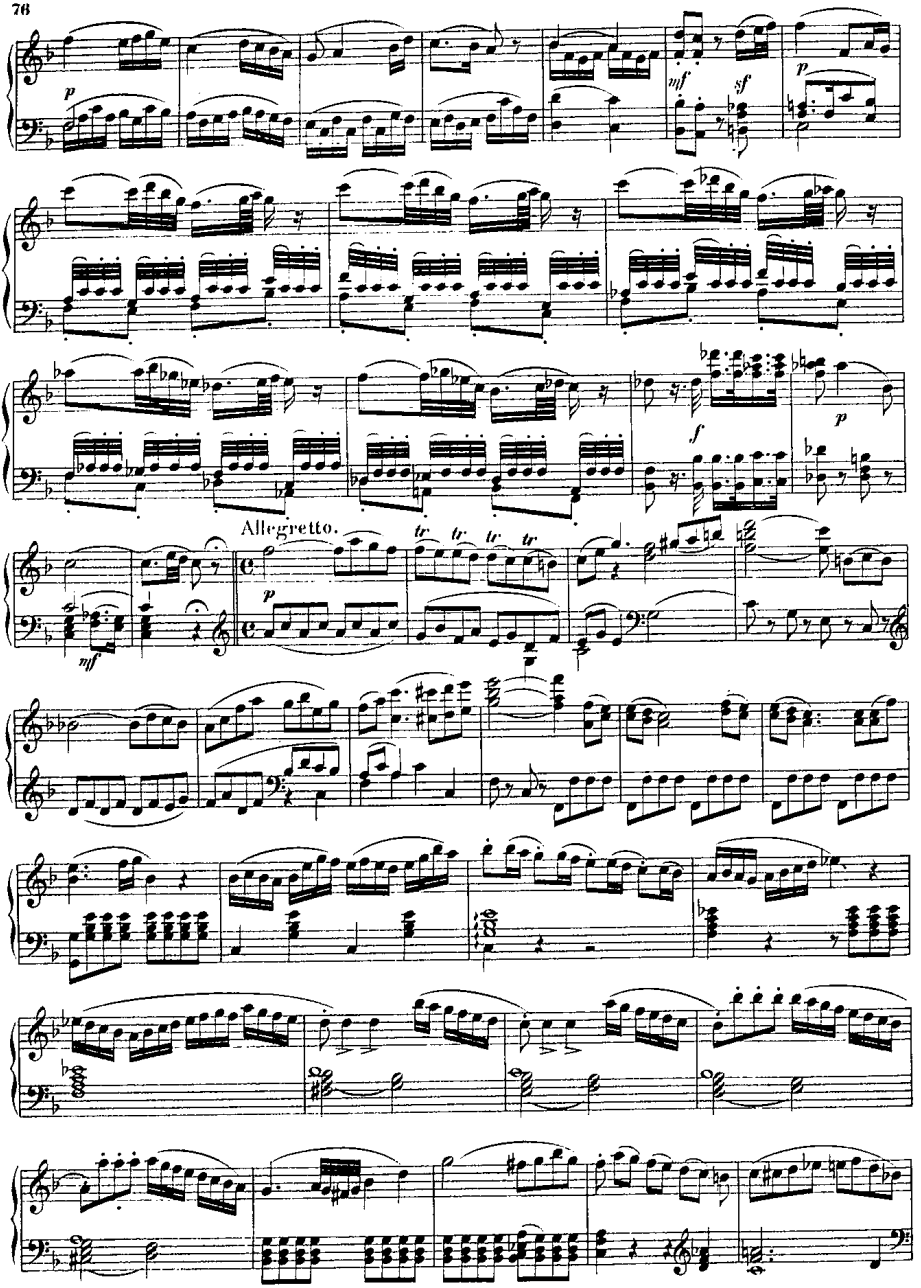
ARIE.

„Ueber alles bleibst du theuer" — „Non mi dir, bell'idol mio!"

sotto voce

mf *p* *mf*

cresc. *f*

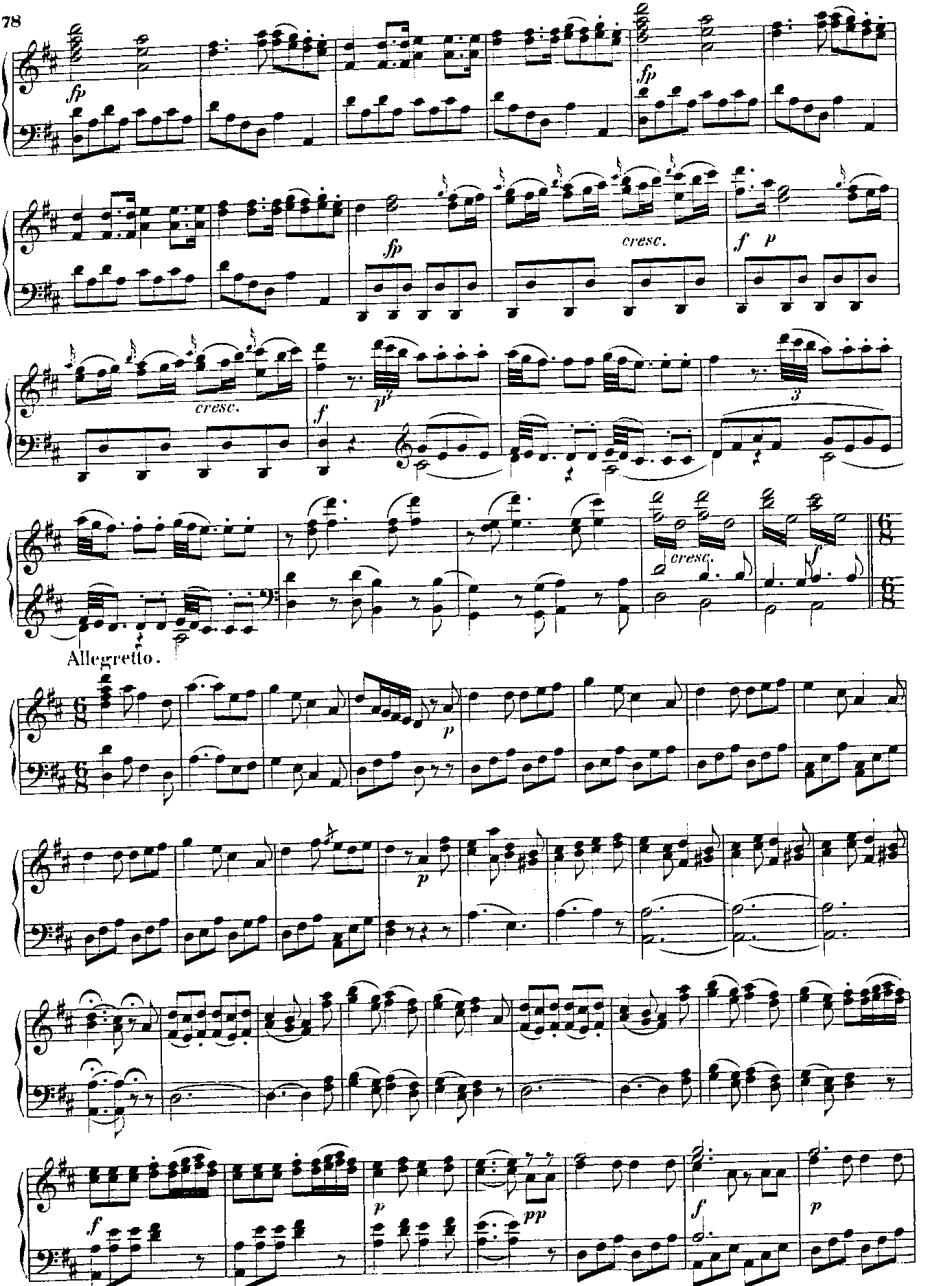

Allegretto.

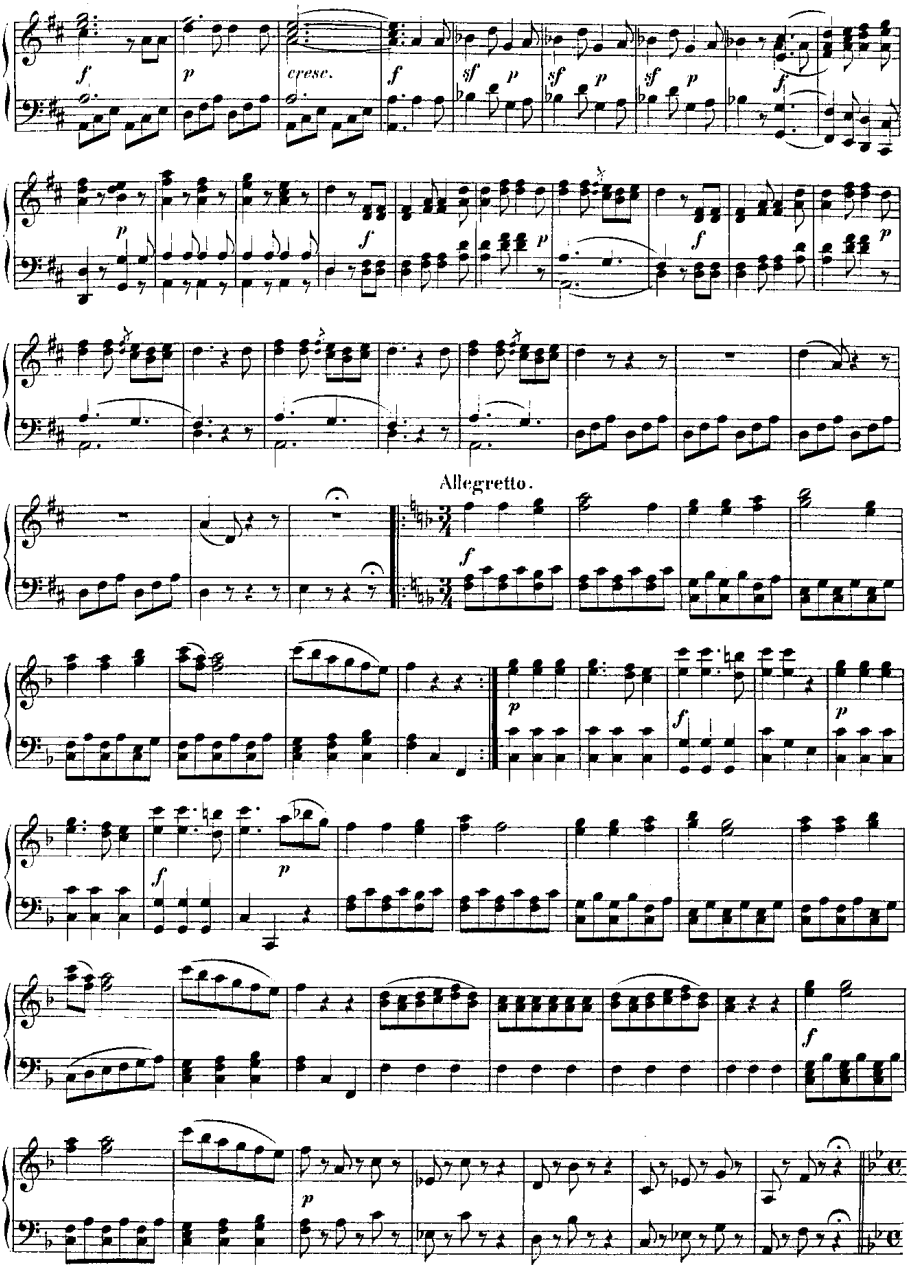
cresc. sf p sf p fp tr fp fp fp fp cresc. f

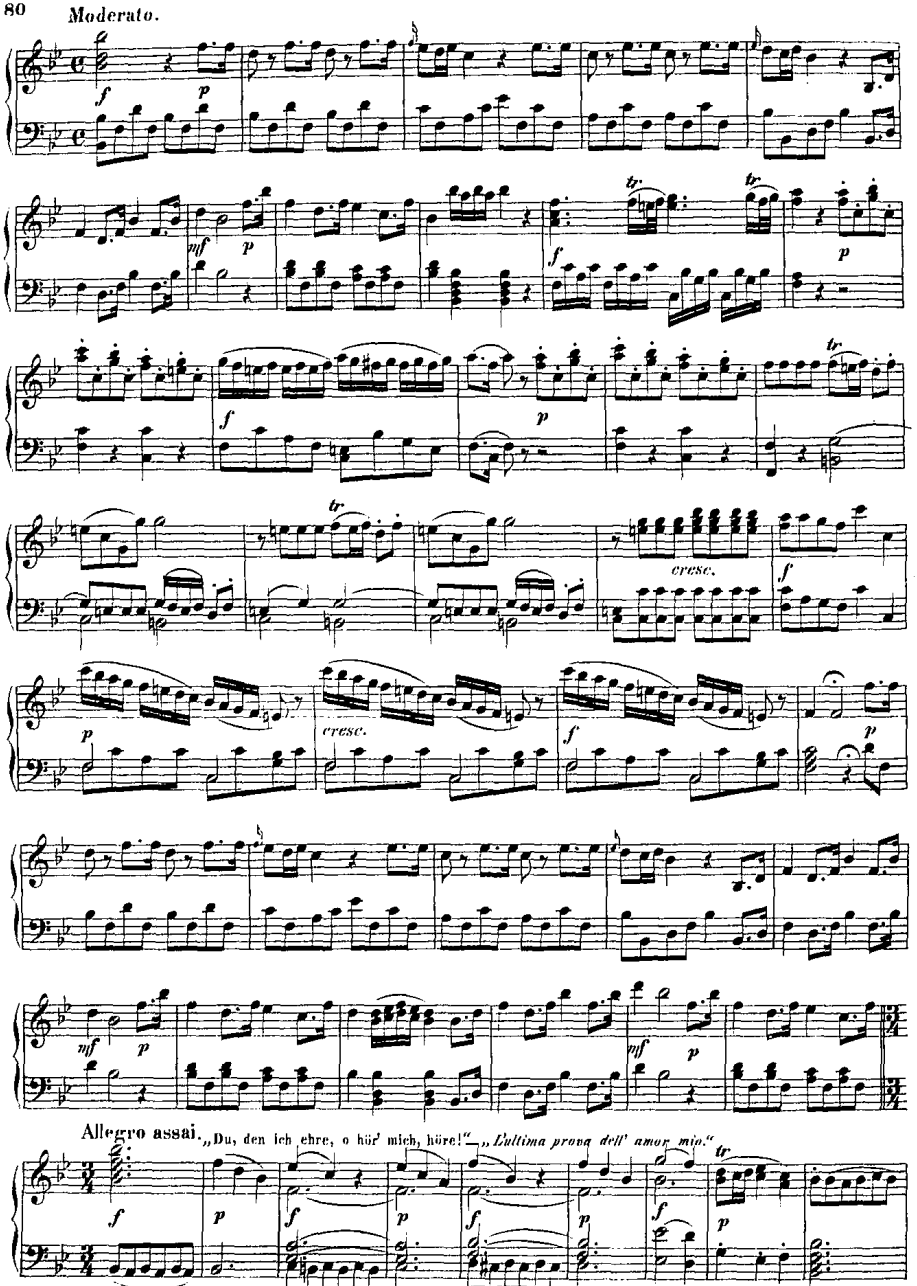
No. 27. FINALE.

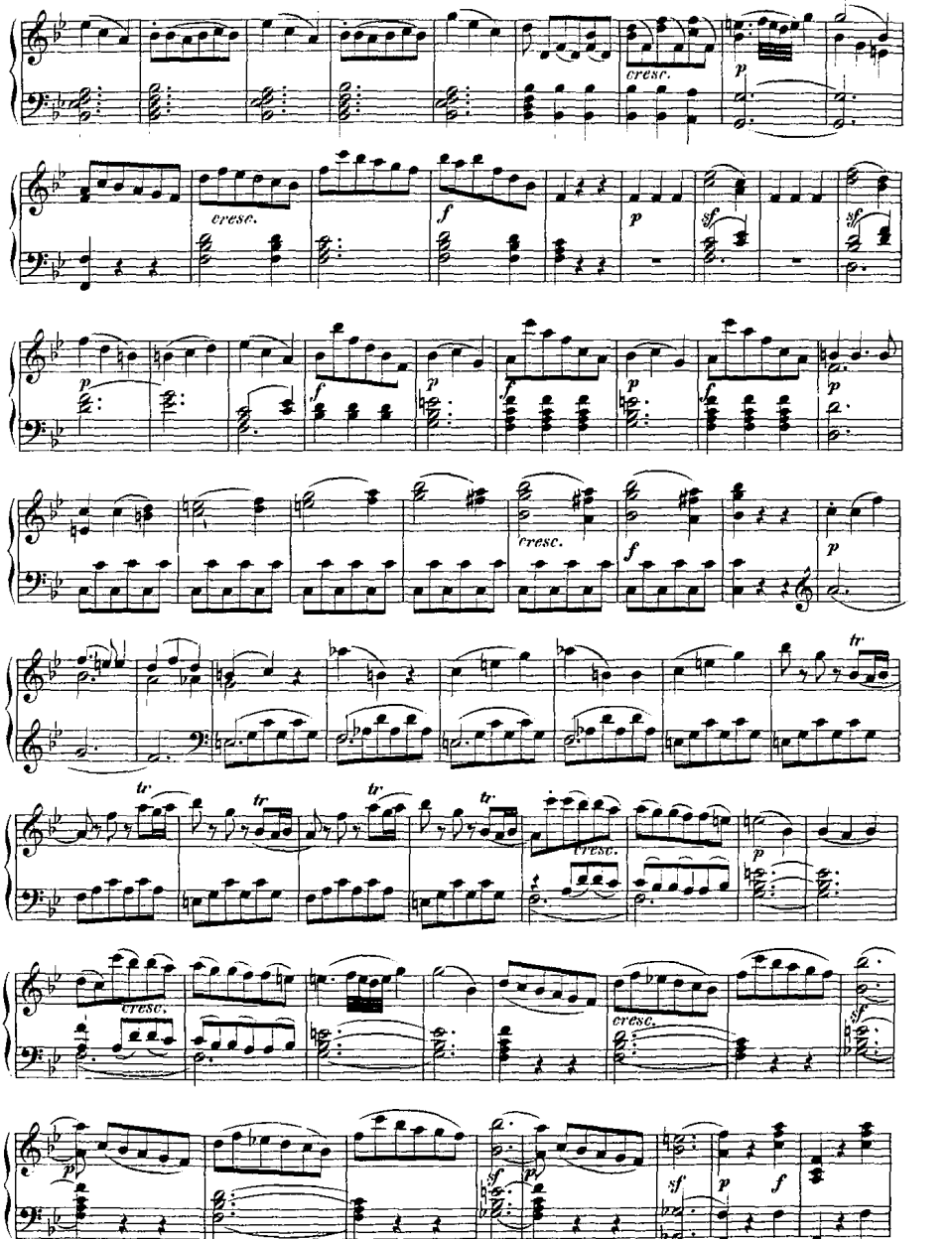
Allegro assai. „Fröhlich sei mein Abendessen" — „*Già la mensa è preparata*"

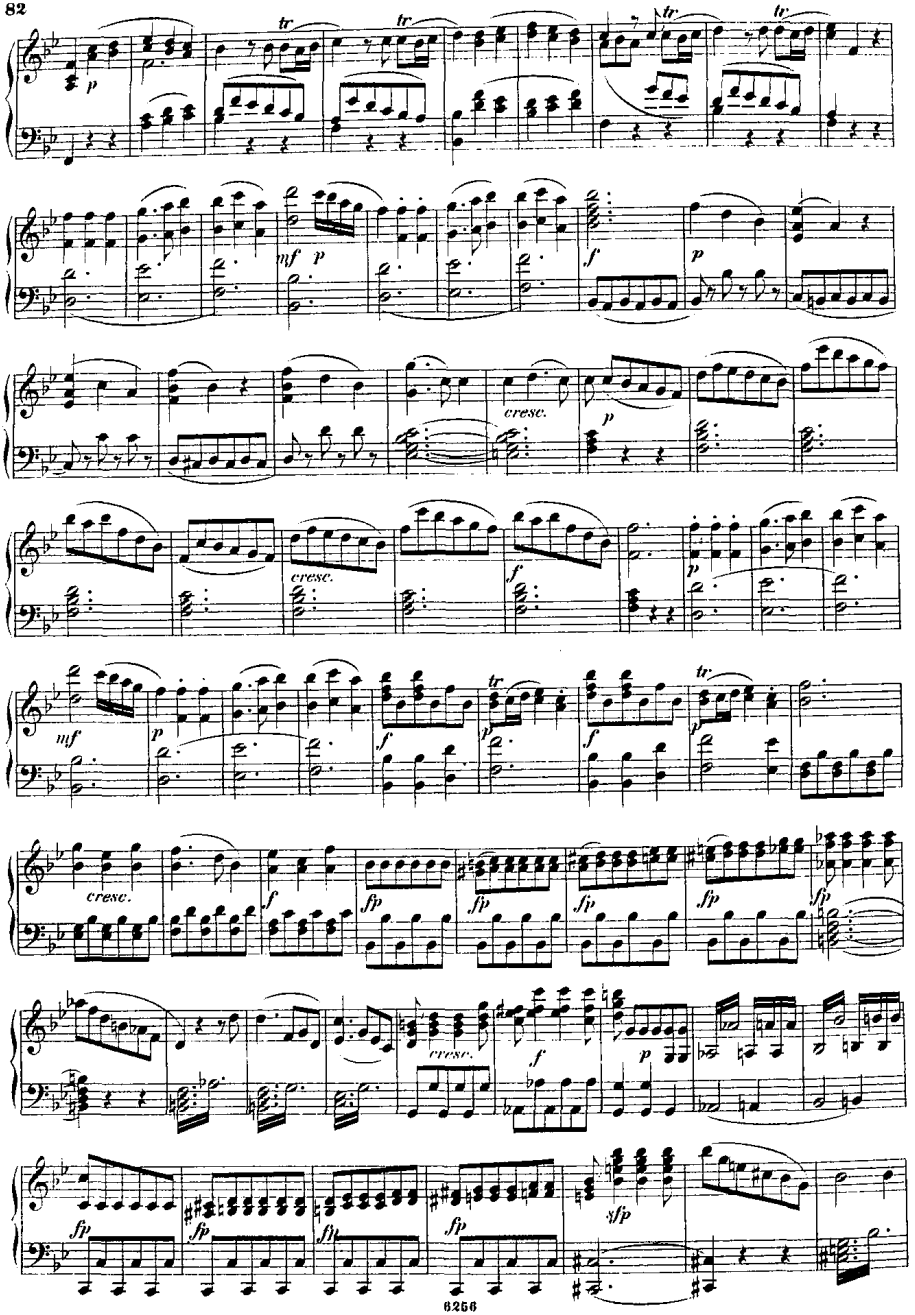
f f p fp fp cresc. f

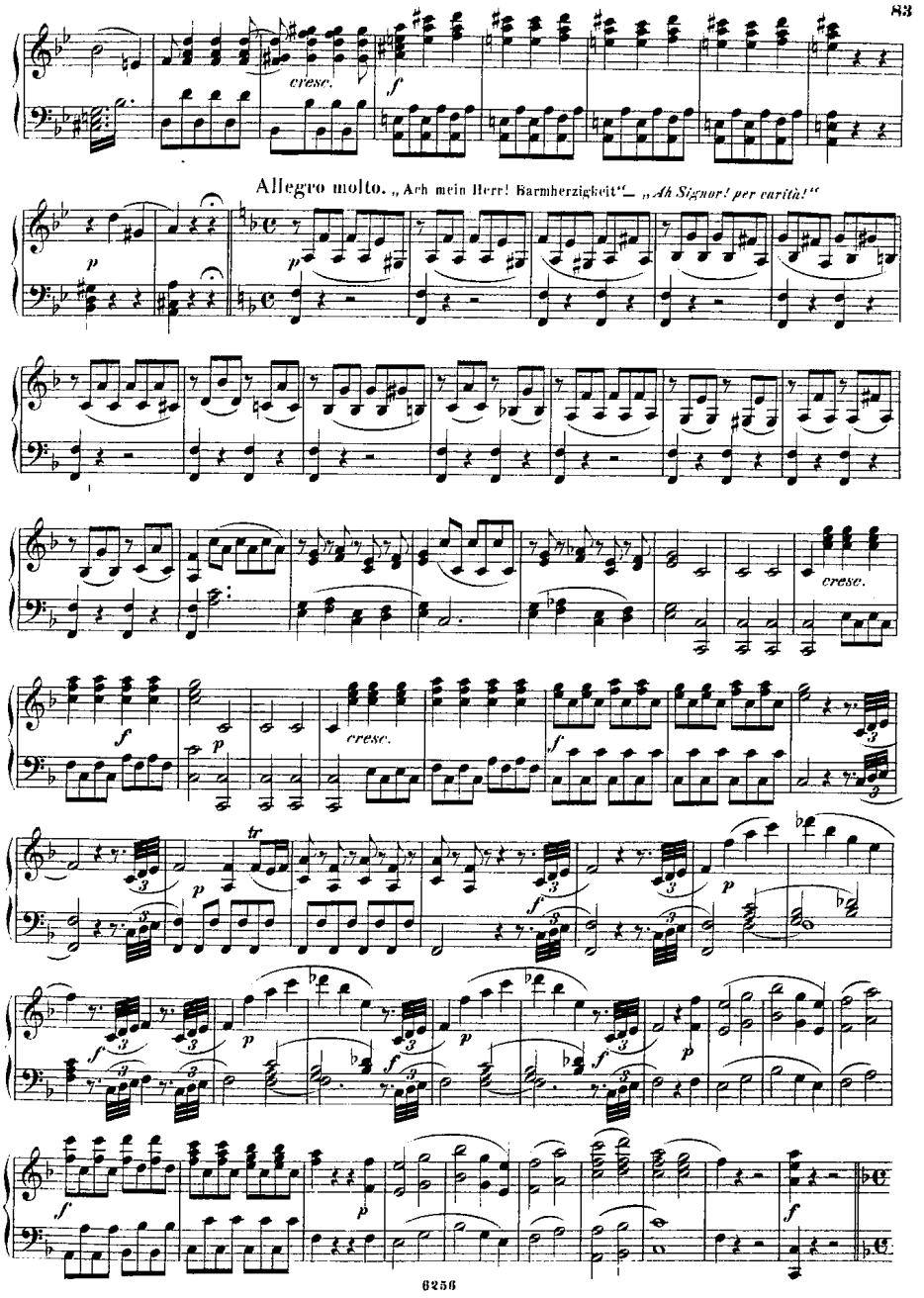

fp
fp
fp
cresc.
f p
cresc.
f
p'
3
cresc.
f
Allegretto.
p
p
pp
f
p
f
p


cresc.
Allegretto.


Moderato.
Allegro assai.
„Du, den ich ehre, o hör' mich, höre!"
„L'ultima prova dell' amor mio."

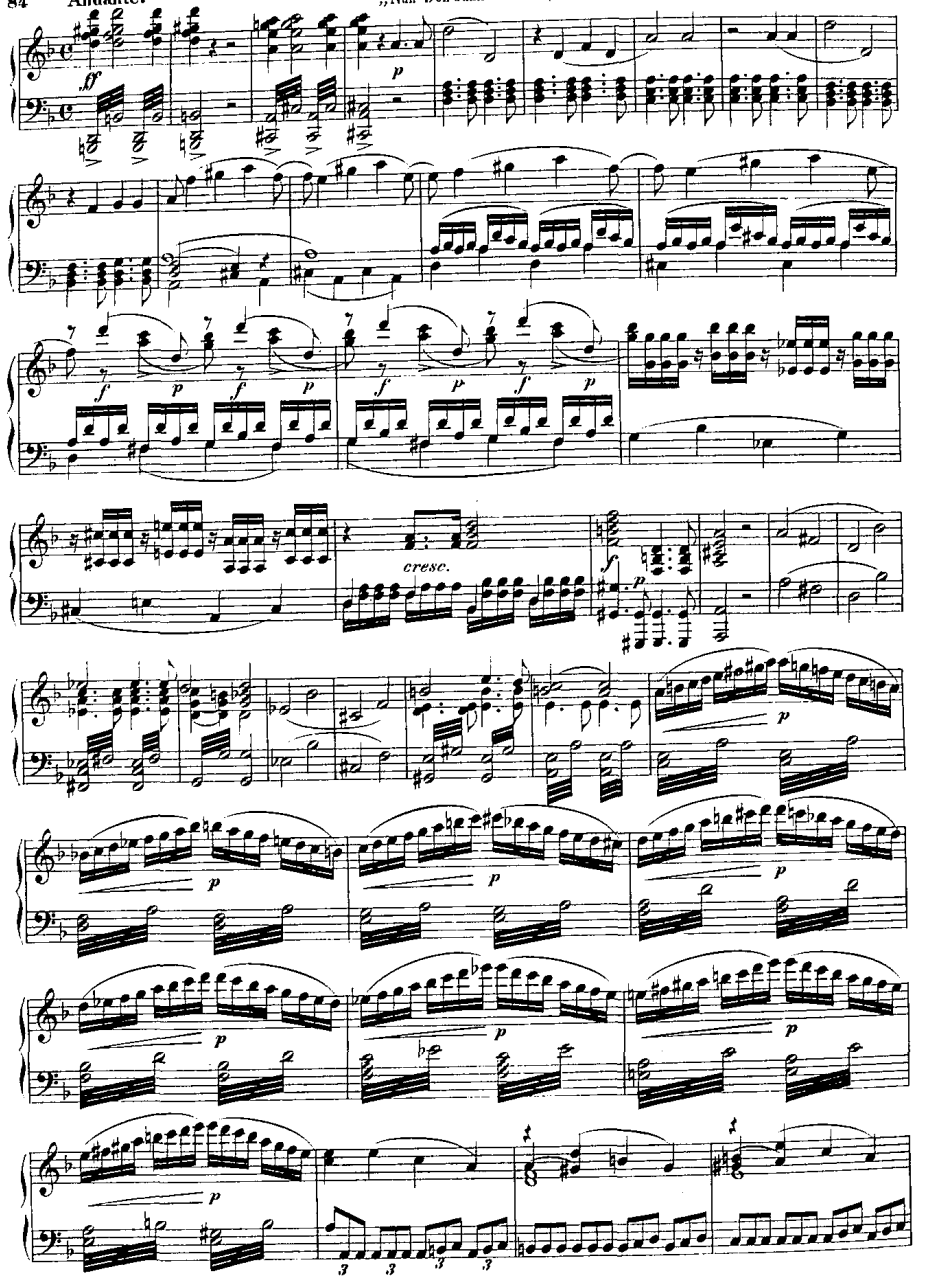

cresc.
p
cresc.
f
p
sf
sf
p
f
p
f
p
cresc.
f
p
tr
tr
tr
tr
cresc.
p
cresc.
cresc.
sf
pp
sf
p
sf
p
f

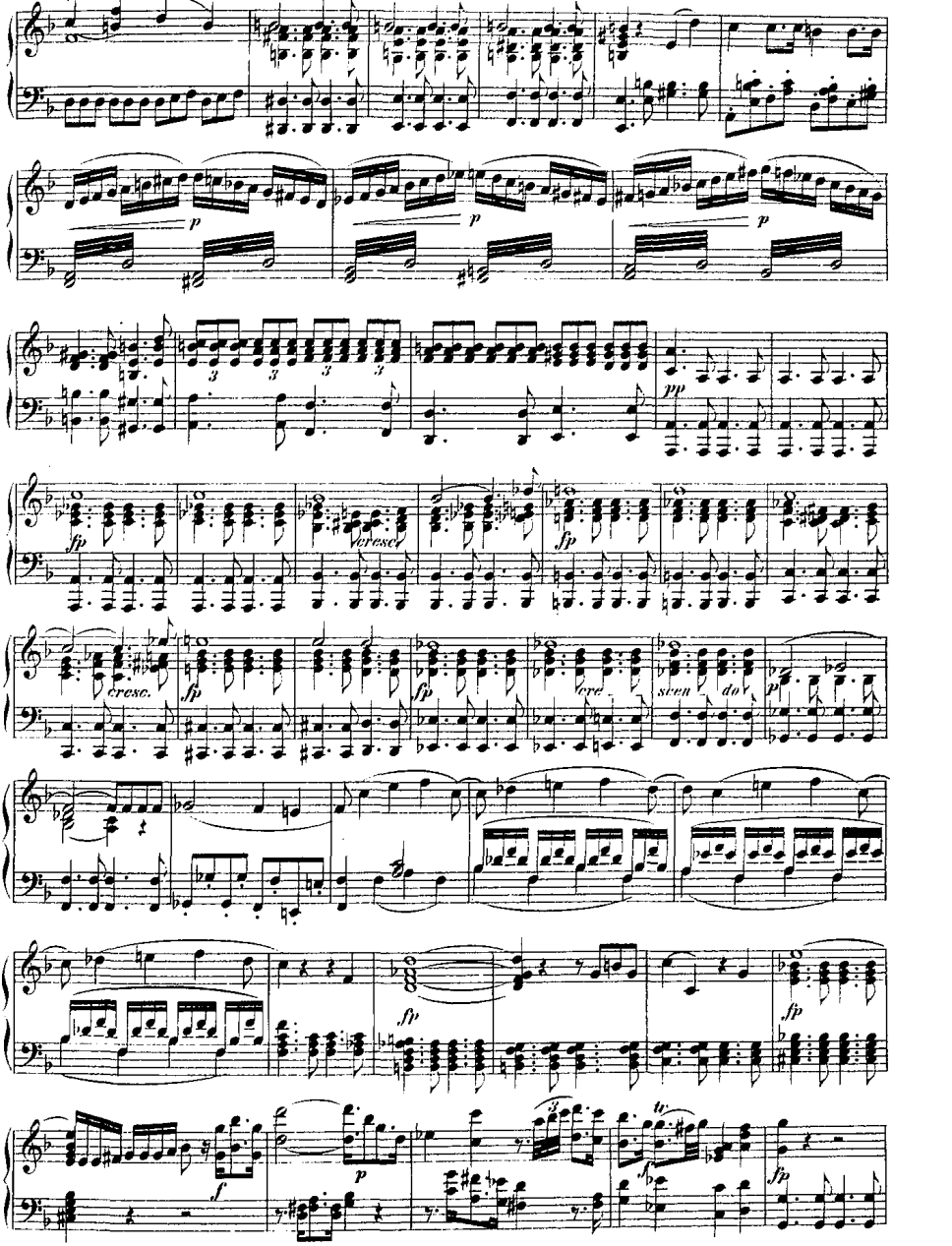

tr
tr
tr
tr
p
mf
p
f
p
cresc.
p
cresc.
f
p
mf
p
f
tr
p
tr
cresc.
f
fp
fp
fp
fp
fp
cresc.
f
p
fp
fp
fp
fp
sfp

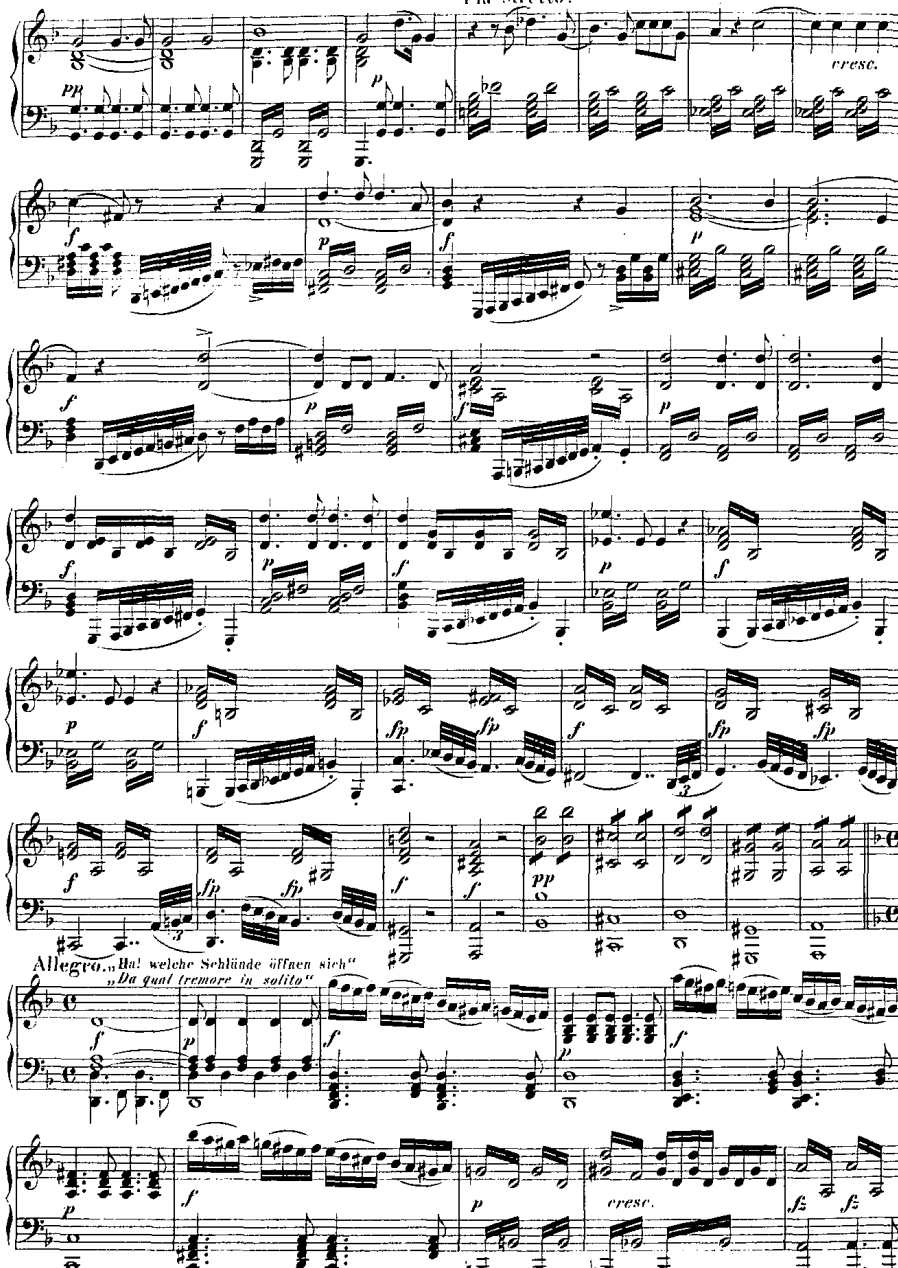

cresc.
f
Allegro molto. „Ach mein Herr! Barmherzigkeit“ — „Ah Signor! per carità!“
p
cresc.
f
p
cresc.
f
tr
p
f
p
f
p
f
p
f
p
f
p
f

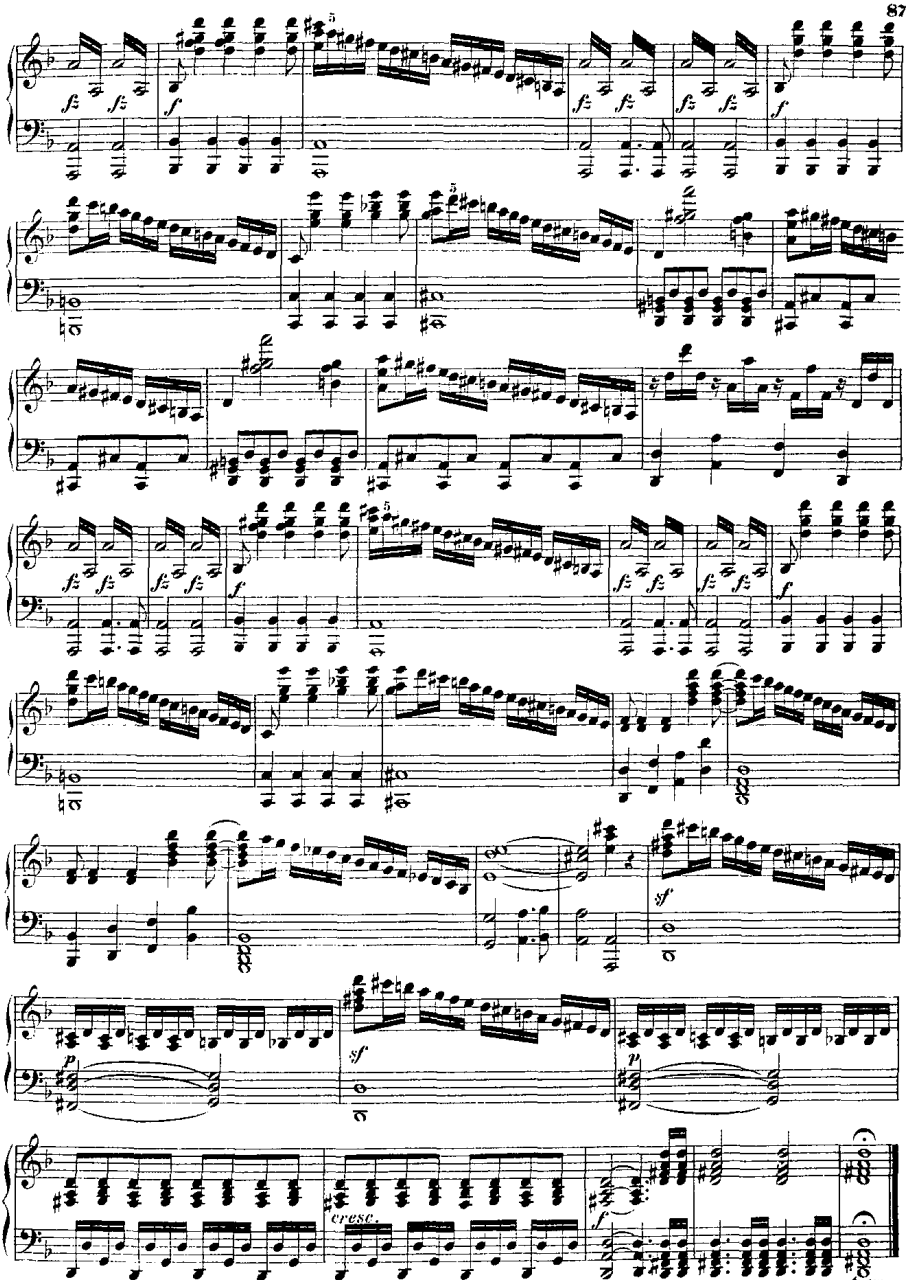
Andante.

„Nun Don Juan! du hast gebeten" — *„Don Giovanni! a cenar teco"*




p
p
p
pp
fp
cresc.
fp
cresc.
fp
fp
cre - scen - do
p
fp
fp
f
p
tr
f
fp


Più stretto.
cresc.
Allegro. „Ha! welche Schlünde öffnen sich"
„Da qual tremore in solito"
cresc.



Fine dell' opera.