

# W. A. MOZART

Il dissoluto punito ossia il  
Don Giovanni

Dramma giocoso in due atti  
Libretto: Lorenzo da Ponte

KV 527

Urtext der Neuen Mozart-Ausgabe  
Urtext of the New Mozart Edition

Viola

# Don Giovanni

Dramma giocoso in due atti

KV 527

## Ouvertura

Wolfgang Amadeus Mozart

Andante

Handwritten annotations: *sim.*, *n*, *v*, *v*, *v*

9

16

23

Molto Allegro

1-5 2

33

3 4 5 1

43

1

50

57

1 1 6

70

79

*p sf p f p*

87

*f p f p p*

97

*f*

105

113

118

*p*

125

*f p f p f p*

133

*p*

140

*1*

149 *f* *v*

158 *p* *f* *p*

165 *f* *p* *f* *p*

172 *f* *p* *f*

179 *p* *f*

189 *p* *1*

199 *1* *1*

209 *f* *v v*

213 *v v v* *1*

220 *1* *6* *f*

234

*sf* *p*

241

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

248

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

258

*f*

267

275

281

*p*

286

segue Introduzione (No. 1)

286

- de

292

*f*

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

## ATTO PRIMO

## Scena I

## No. 1 Introduzione

Molto Allegro

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

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

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

*p* *f* *ffp* *f*

*ffp*

*ffp* *f* *ffp*

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

*cresc.*

*f* *p* *f*

80

*p f p f p f*

88

*p cresc. p cresc. sfp p*

99

*f*

104

*p*

111

*f sfp p*

118

*f*

125

*p*

133

*ff*

138

*p cresc. f p*

146

*f p f*

155

*p f*

164

*p* *f* *sf*

176 **Andante**

*pp*

186 **Recitativo**

*sf*

Scena II - III  
Recitativi: *tacet*

No. 2 Recitativo accompagnato e Duetto

**Allegro assai**

DONNA ANNA

*f*

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

*p* *f*

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.

17

*p*

Quel san-gue... quel-la pia-ga... quel vol-to... tin-to e co-  
Dies Blut sieh... die-se Wun-de... dies Ant-litz... bleich und ent-



25

per - to dei co - lor di mor - te ... ei non re - spi - ra più...  
 stellt von den Far - ben des To - des ... kein Hauch von sei - ner Brust ...

32

fred - de ha le mem - bra ... Pa - dre mi - o ... ca - ro pad - re ... pa - dre a - ma - to...  
 kalt sind die Gli - der ... O mein Va - ter ... teu - rer Va - ter ... mein liebs - ter Va - ter ...

39

io man - co, io mo - ro ... Ah soc - cor - re - te, a - mi - ci, il mio te - so - ro! Cer -  
 ich sin - ke ... ich ster - be ... Ach, eilt zu Hil - fe, Freun - de, der teu - ren Lie - ben! O

DON OTTAVIO Maestoso

46

ca - te - mi ... re - ca - te - mi ... qual - che o - dor ... qual - che spir - to ... ah non tar - da - te ... Donn' An - na ... spo - sa ...  
 sucht mir doch ... und bringt her ... et - was Wein ... ei - ne Stür - kung ... ach, oh - ne Säu - men ... Donn' An - na ... Teu - re ...

Andante

50

a - mí - ca ... il duo - lo e - stre - mo la me - schi - nel - la uc - ci - de ... Ahi ... Già rin - vie - ne ...  
 Ge - lieb - te ... des Un - glücks Schmer - zen tö - ten die Tief - ge - troff - ne ... Ach ... Sie kommt zu sich ...

DONNA ANNA DON OTTAVIO

54

da - te - le nuo - vi a - iu - ti ... Pa - dre mi - o ... Ce - la - te, al - lon - ta - na - te a - gli occhi  
 gebt ihr noch neu - e Stür - kung ... O mein Va - ter ... Ver - bergt doch, ent - ferni nur schnell aus ih - ren

DONNA ANNA DON OTTAVIO

57

suo - i quell' ogg - et - to d'or - ro - re. A - ni - ma mi - a...  
 Au - gen die - sen An - stoß des Schre - ckens. Du mei - ne See - le...

60

con - so - la - ti ... so fas - se dich fa' co - re ...  
 sei tap - fer...

attacca

## Duetto

Allegro 63

*sfp* *mf* *p*

71

80

*sfp* *p*

88

*cresc.* *sfp* *mf*

99

*p*

110

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

118

*f*

## Recitativo

125 DONNA ANNA

Maestoso

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 fir 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 schwör's bei dei - nen Au - gen, bei uns - rer Lie - - be

133 **Primo tempo**

*p* *sfp* *p* *sfp*

142

*p* *sfp*

151

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

159

*f* *p*

169

*sfp* *p* *sfp* *p*

179

*sfp* *sfp* *p*

187

*f* *p*

195

*f* *p* *f*

202

*p* *f* *p*

210

*cresc.*

215

*f*

Scena IV  
Recitativo: tacet

No. 3 Aria

Allegro

Musical score for Viola, No. 3 Aria, Scena V. The score consists of ten staves of music in 3/8 time, starting with a key signature of two flats. The music features dynamic markings such as *f*, *p*, *cresc.*, and *sfp*, along with various articulations like accents and slurs.

Staff 1: Measures 1-8. Dynamics: *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*.

Staff 2: Measures 9-16. Dynamics: *f*, *p*, *f*, *p*.

Staff 3: Measures 17-23. Dynamics: *f*, *p*, *cresc.*, *f*, *sfp*.

Staff 4: Measures 24-29. Dynamics: *sfp*.

Staff 5: Measures 30-37. Dynamics: *cresc.*, *fp*, *fp*, *fp*, *fp*, *fp*, *fp*, *f*, *f*, *p*.

Staff 6: Measures 38-44. Dynamics: *fp*, *fp*, *fp*, *fp*, *fp*, *fp*.

Staff 7: Measures 45-53. Dynamics: *p*, *f*, *p*, *f*, *p*.

Staff 8: Measures 54-61. Dynamics: *f*, *p*.

Staff 9: Measures 62-68. Dynamics: *f*, *p*, *f*, *p*, *cresc.*, *f*.

Staff 10: Measures 69-76. Dynamics: *sfp*, *sfp*.

75 *cresc.* *fp fp fp fp fp fp p f*

84 *p f p*

92 *f p f*

100 *p cresc. f p cresc. f*

Recitativo: tacet

No. 4 Aria

Allegro

*p*

11 *f p f*

21 *p f p sfp p*

30 *sfp p*

39 *cresc. f*

48 *p*

59 *sfp*

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

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

**Andante con moto**

85 *p* *f* *p*

92 *f* *p*

98 1-5 2 3(7) 4 5 *cresc.* *p*

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

120 *p* *f* *p* *p*

130 *mfp* *mfp* *mfp* *mf* *f*

142 *p*

151

158 *mf* *p*

165 *f*

\*\*\*) Vi - \*)

- de

## Scena VI

Recitativo: tacet - *Lu!*

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

\*\*) Gilt nur für Sprung! / Concerns the Vi-de!

## Scena VII

## No. 5 Coro

Allegro

7 *f* *p*

12 *f* *p*

19

26

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

40 *p*

49

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

64

72 *f*

79 *sf f* *sf f*

## Scena VIII

Recitativo: *tacet*

# No. 6 Aria

*Allegro di molto*  $\checkmark$

9  $\checkmark$  1-6 2 3 4 5 6 *cresc.*

19 1 1 1-6 2 *f p*

29 3 4 5 6 *cresc. f p fp fp*

37 *cresc. f p*

44 *cresc. f p simile*

51 *f p*

58 *cresc. f p cresc.*

66 *f p simile*

73 *f p simile cresc. f*

81 *p cresc. f p f p f*



89 

*simile*

Scena IX  
Recitativo: *tacet*

No. 7 Duettino

9 

*Andante*  
*p*

17 

25 

*mf* *p* *mf*

34 

*p* *sfp*

42 

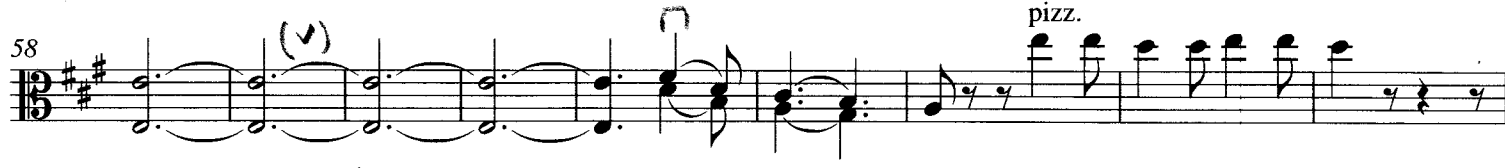
*mf* *p*

50 

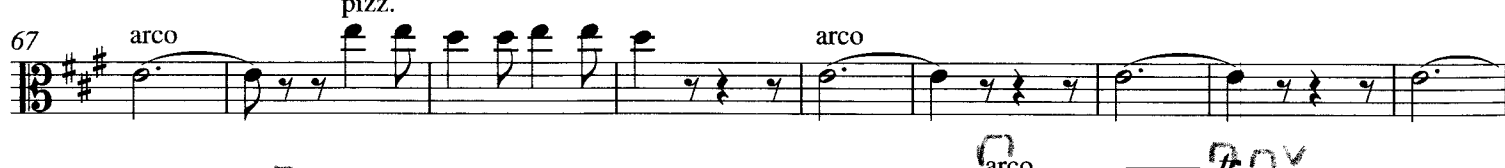
*Allegro*  
*p* *pizz.*

58 

*p* *pizz.*

67 

*pizz.* *arco*

76 

*f*<sup>3</sup> *p* *f*



*p* *f* *tr*

Viola  
Scena X  
Recitativo: *tacet*

No. 8 Aria

Allegro

Musical score for No. 8 Aria, Viola part, measures 1-39. The score is in 3/4 time with a key signature of one sharp (F#). It features dynamic markings of *f* (forte) and *p* (piano), and includes performance instructions such as *sim.* (sforzando) and various articulation marks like accents and slurs.

Scena XI-XII  
Recitativo: *tacet*

No. 9 Quartetto

Andante

Musical score for No. 9 Quartetto, Viola part, measures 1-17. The score is in 3/4 time with a key signature of two flats (Bb). It features dynamic markings of *p* (piano), *cresc.* (crescendo), *mfp* (mezzo-forte piano), and *cresc.* (crescendo) at the end. It includes performance instructions like *1* (first ending) and various articulation marks.

22 *f* *p* *cresc.* *mfp* *p*

29

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

40 *f* *p*

47

53

59 *sf*

65 *f* *p*

70 *f* *p* *f* *p* *f* *p* *f* *p*

76 *p*

83 *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?

Vc. e B.

*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!  
 O Göt-ter!

Oh De-i!  
 O Göt-ter!

Que-gli è il car-  
 Sein ist die

*simile*

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

l'em-pio pre-fe-ri; tut-ta la vo-ce ri-chia-mar nel cor mio di quell' in-  
 er uns hö-ren ließ die gan-ze Stim-me, weck-ten mir die Er-inn-rung an den

20

DON OTTAVIO

de - gno che nel mio ap - par - ta - men - to ... Oh ciel! pos - si - bi - le che sot - to il sa - cro  
 Nichts - wird' - gen, der in mei - ner Woh - nung ... O Gott! ist's mög - lich denn, dass un - term heil' - gen

22

man - to d'a - mi - ci - zia ... Ma co - me fu, nar - ra - te - mi lo stra - no av - ve - ni -  
 Man - tel treu - er Freund - schaft ... Doch wie ge - schah's, er - zähl mir jetzt das selt - sa - me Er -

24

Andante

DONNA ANNA

men - to. E - ra giàal - quan - to a - van - za - ta la not - te, quan - do nel - le mie  
 eig - nis. Schon war der A - bend ziem - lich weit fort - ge - schrit - ten, als ich in mei - ne

*f* *p*

27

stan - ze, o - ve so - let - ta mi tro - vai per sven - tu - ra, en - trar io vi - di in un man - tel - lo av -  
 Zim - mer, e - ben, als ich zu mei - nem Un - glück al - lein war, in ei - nen Man - tel ge - hüllt ein - tre - ten

29

vol - to un uom che al pri - mo i - stan - te a - vea pre - so per voi: ma ri - co - nob - bi poi che un in -  
 se - he einen Mann, den ich zu An - fang für euch sel - ber noch halt: doch dann be - merk ich schnell mei - nen

## Andante

32 DON OTTAVIO DONNA ANNA

gan-no e-ra il mi - o: Stel - le! se - gui - te... Ta - ci-to a me s'ap - pres - sa, e mi vuo - le ab - brac -  
 schreck - li - chen Irr - tum: Him - mel! wie wei - ter... Er nä - hert sich mir schwei - gend, dann um - armt er mich

*p*

35 stringendo il tempo Primo tempo

ciar: scio - gler - mi cer - co, ei più mi strin - ge; gri - do:  
 fest: ich will mich weh - ren, er greift mich fes - ter; Hil - fe!

*cresc.* *f* *f*

39 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,

*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 füh - le. Schänd - li - cher! Und

*f* *f* *p*

45 DONNA ANNA

fin?  
 dann? 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 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.  
 Krif - 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

Ohi - 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

*f* *p*

60

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

*f* *p*

63

Il pa - dre v'ac - cor - re, vuol co - no - scer - lo, e l'i - ni - quo, che del po - ve - ro  
 Her - bei eilt der Va - ter, der ihn stel - len will, und der Feig - ling, der viel stär - ker war.

*f* *p*

66

vec- chio e - ra più for - te, com- pie il mis- fat- to su - o, com- pie il mis- fat- to su - o col dar - gli mor- te.  
 als der kraft- lo- se Al - te, führt sei - ne Tat zu En- de, führt sei - ne Tat zu En- de: mor - det den Va- ter.

*Handwritten annotations in basso continuo line: 'nv v' above measures 66-67, 'nv v' above measure 68, 'b' above measure 70, and 'v' above measure 75.*

attacca subito

### Aria

Andante

70

*Handwritten annotation: '6' above the first three measures.*

*Dynamic marking: 'p' below the first measure.*

73

77

*Handwritten annotations: '6' above measures 79-80.*

82

87

*Handwritten annotation: '7' above measure 95.*

96

*Handwritten annotations: 'nv nv v' above measures 96-97, 'f' below measure 97, 'p' below measure 99, and '6' above measures 99-100.*



102

106

112

116

120

124

128

134

Scena XIV  
Recitativo: *tacet* - *cut*

# No. 10a Aria („Wiener Fassung“)

Andantino sostenuto

1-5 2 3 4 5

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

13 *p cresc.* *p*

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

27 *sf p* *p*

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

46 *mf* *f* *p cresc.* *p*

54 *cresc.* *mf* *f* *p cresc.*

62 *p* *f*

## Scena XV

Recitativo: tacet

# No. 11 Aria

Presto

1-6 2 3 4 5 6 1-7 2 3 4

*f* *p*

12

25 *fp* *fp* *f p*

38 *f p f p f p p*

49

62 1-6 2 3 4 5

75 6 1-7 2 3 4 5 6 7 *f p fp*

87 *fp fp fp fp fp fp f 3*

97 1-6 2 3 4 5 6 *p fp fp*

107 *fp fp fp fp fp fp fp fp*

115 3 1-6 2 3 4 5 6 *fp fp p*

127 *f p f p f p*

136 1-6 2 3 4 5 6 *cresc. f*

149

Scena XVI  
Recitativo: tacet

# No. 12 Aria

Andante grazioso

13

24

36

43

55

62

70

80

90

*p*

*sfp*

*sfp*

*sfp*

*cresc.*

*f*

*p*

*pp*

Allegretto

- de

# No. 13 Finale

Recitativo: tacet

Allegro assai

9

21

*p*

*mf*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

32 *f* *p*

40 *1*

Scena XVII

50 *f* *p* *f*

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

67 *f*

74 *3* *3*

82 1-9 2 3 4 5 6 7 8 9 *a poco a poco p*

Scena XVIII

92 *Andante* *p* *f*

100 *p* *Ad lib.* *simile*

109

116

123

132 *cresc.* *p* *cresc.* *p* *f* *Allegretto* *7*

(Orch. I sopra il teatro)

147 *p* *cresc.* *f*

158

Scena XIX

169 *p*

182

193

202

210

MENUETTO

218 **33** 251 *Adagio* **19**

(Orch. I sopra il teatro) *p*

Scena XX

273 *Allegro* *f*

280 *p*

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

294

301

308

315

325

333

342

351

360 **Maestoso**

370

380

390

399

**MENUETTO**  
**62**

(Orch. I-III  
sopra il teatro)

468 Allegro assai

Musical staff 468-474. Key signature: one sharp (F#). Time signature: common time (C). Dynamics: *sfp*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*. Includes triplets and accents.

Musical staff 475-481. Dynamics: *cresc.*, *p*, *cresc.*, *f*, *p*.

Musical staff 482-489. Dynamics: *cresc.*, *f*, *p*, *cresc.*

Musical staff 490-498. Dynamics: *f*

Andante maestoso

Musical staff 499-502. Dynamics: *f*, *p*. Includes triplets and accents.

Musical staff 503-508. Dynamics: *f*, *p*, *cresc.*, *f*. Includes trills and accents.

Musical staff 509-512. Dynamics: *fp*, *fp*, *fp*

Musical staff 513-516. Dynamics: *f*, *p*, *f*

Musical staff 517-526. Dynamics: *p*, *cresc.*, *f*

Allegro

Musical staff 527-533. Dynamics: *f*. Includes triplets and accents.

Musical staff 534-542. Dynamics: *p*, *cresc.*, *f*, *p*. Includes triplets and accents.

Musical staff 543-550. Dynamics: *cresc.*, *f*, *p*, *f*

Musical staff 551-558. Dynamics: *p*



558 *cresc.* *f*

566

574 *simile*

579

583 *p* *cresc.* *f*

593

600

607 *simile*

611 *p*

618 *f* *p* *f* *Piùstretto* *ff*

626

635

644

Fine dell' Atto primo

## ATTO SECONDO

## Scena I

## No. 14 Duetto

Allegro assasi

Musical score for Viola, No. 14 Duetto, Allegro assasi. The score consists of eight staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The music features various dynamics including *f*, *p*, *fp*, and *sf*, and includes markings for *cresc.* and first endings. There are also handwritten annotations above the notes, possibly indicating fingerings or breath marks.

Recitativo: tacet

## Scena II

## No. 15 Terzetto

Andantino

Musical score for Viola, No. 15 Terzetto, Andantino. The score consists of two staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The music features dynamics including *p* and *cresc.* There are also handwritten annotations above the notes, possibly indicating fingerings or breath marks.

15

20

26 *Vi-*

35 *- de*  
*cresc.* *p*

41

46 *fp fp fp fp fp fp cresc. p mf p mf p un poco cresc.*

53 *p*

59 *1 Vi- 2 1*

69 *div. cresc. f p sf*

74 *1 - de 2 uniti p cresc. p cresc. p pp*

Recitativo: tacet

Scena III  
Recitativo: *tacet*

No. 16 Canzonetta

*Allegretto*

*pizz.*

Recitativo: *tacet*

Scena IV

Recitativo: *tacet*

No. 17 Aria

*Andante con moto*

36

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

46

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

59 *f* *sfp* *sfp*

66

72

79 *f*

Scena V - VI  
 Recitativi: tacet

No. 18 Aria

Grazioso

mezza voce

15

33

51 *mf* *p* *mf* *p*

66 *mf* *p* *mf* *p* 1 2

78 *cresc.* *f*

91 *p* 1 2 *pp*

Scena VII  
Recitativo: tacet

No. 19 Sestetto  
Andante

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

9 *p* *mf* *cresc.* *f* *p*

15

20

26

35

45

55

65 *f* Scena VIII

72

*p*

82

*f* *p* *f p*

94

*fp* *f* *fp* *cresc.*

107

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

118

*p* *f* *p*

128

*Molto Allegro*  
*f* *p* *f*

139

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

150

*f* 1-5 2 3 4 5

159

*sf* *sf* *p*

174

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

185

*p*

194

*cresc.* *f* 1-5 2 3 4 5

204

*sf* *sf* *p*

219 *p* *f* *p* *Vi-*

230

242 *f* *p* *f* *p* *f* *f*

251 *f* 8 - de 3 3 3 3

268

Scena IX  
 Recitativo: *tacet*

No. 20 Aria  
 (entfällt in der „Wiener Fassung“ / not in the Vienna version)

*Allegro assai*

*fp* *fp*

7 *f* *p* *f* *p* *f* *p* *f* *f* 8

25 *p* 1-5 2

36 3 4 5 2

45 *f* *p*

54 *f* *f* *p* *tr*

64 *mf*



74 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *pp* *mf*

84 *pp* *mf*

97 *p* *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*

*con sord.*

*p* *f*

6 *p*

11

16

21

26 *senza sord.* *f* *p*

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

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

42 *f* *p* *2*

49 *con sord.*

55

60

65

70 *senza sord.*

76

82

88

96

Scena Xa  
 Recitativo („Wiener Fassung“): *tacet*

No. 21a Duetto  
 („Wiener Fassung“)  
*Allegro moderato*

10

10

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

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

30 *1*

39 *1* *sf* *p* *f* *p* *f* *p* *f* *p*

45 *f* *p*

52 *cresc.* *p* *f*

59 *1* *p* *sf* *p*

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

72

79

88 *cresc.* *f*

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

Viola  
Scena Xd  
(„Wiener Fassung“)

No. 21b Recitativo accompagnato ed Aria  
(Es-dur-Fassung)

Allegro assai

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

5

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 -  
In wie-viel Bö-ses, o Göt-ter, in wel-che schreck-li-chen, grau-en-vol-len Ta-ten der

9

vol-to il scia-gu - ra - to!  
E - len - de ver-strickt ist!  
Ah no, non puo-te tar-dar l'i - ra del  
Ach nein, die Ra-che, den hei - ßen Zorn des

*f* *p* *f*

14

cie - lo!... la giu-sti - zia tar - dar!  
Him-mels, hal-tet ihr doch nicht auf!  
Sen-tir già par-mi la fa - ta - le sa -  
Mir ist, ich füh - le schon die flam-men-den

*f* *p* *f*

18

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

23

Mi - se - ra El - vi - ra, che con -  
Ar - me El - vi - ra, welch ein

*p*

28

tra - sto d'af - fet - ti in sen - ti na - sce! ...  
 Streit der Ge - fih - 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?

*p* *attacca*

Aria

Allegretto

37

*p*

44

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

54

64

*mf p* *mf p*

74

83

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

92 1

101

110

120

130

142

151

160 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 -  
In wie - viel Bö - ses, o Göt - ter, in wel - che schreck - li - chen, grau - en - vol - len Ta - ten der

*sf* *p*

9

vol - to il scia - gu - ra - to!  
E - len - de ver - strickt ist!

Ah no, non  
Ach nein, die

*f* *p* *f*

13

puo - te tar - dar l'i - ra del cie - lo!... la giu - sti - zia tar - dar!  
Ra - che, den hei - ßen Zorn des Him - mels hal - tet ihr doch nicht auf!

*f* *p*

16

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

*f*

19

che gli piom - ba sul ca - po!  
auf ihn dro - hend ge - rich - tet! ...

a - per - to veg - gio il ba - ra - tro mor - tal! ...  
Ich se - he of - fen der Hd - le dunk - les Tor ...

23

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! ...

30

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

34

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

attacca

### Aria

Allegretto

37

44

54

64

74

83



92 **1**

Musical staff 92-100: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff begins with a whole note G4, followed by a half note G4 and a quarter rest. A first ending bracket labeled '1' spans measures 93-100. The music consists of eighth-note patterns with various accidentals (sharps and naturals).

101

Musical staff 101-109: Continuation of the eighth-note patterns from the previous staff, ending with a half note G4 and a quarter rest.

110

Musical staff 110-117: Features a half note G4, followed by quarter notes A4, B4, and C5. The staff concludes with a quarter rest.

118

Musical staff 118-136: Starts with a quarter rest, followed by eighth-note patterns. Dynamic markings include *mfp* and *sfp*. The staff ends with a quarter rest.

118

Musical staff 137-145: Continuation of eighth-note patterns. Dynamic markings include *mfp*, *sfp*, and three *sf* markings. The staff ends with a quarter rest.

137

Musical staff 146-152: Continuation of eighth-note patterns. Dynamic markings include *sf*, *sf*, and *p*. The staff ends with a quarter rest.

146

Musical staff 153-159: Continuation of eighth-note patterns. Dynamic markings include *sf* and *p*. The staff ends with a quarter rest.

153

Musical staff 160-159: Continuation of eighth-note patterns. Dynamic markings include *p* and *cresc.*. The staff ends with a quarter rest.

160 *simile*

Musical staff 160-159: Continuation of eighth-note patterns. Dynamic markings include *f*. The staff ends with a quarter rest.

Scena XI  
Recitativo: *tacet*

No. 22 Duetto

*Allegro*

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

9 *cresc.*

14 *fp* *f* *p* *f* *p*

21 *f* *p*

27 *cresc.* *f* *p*

31

39

48 *cresc.* *f* *p*

56

*cresc.* *f*

60

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

70

*cresc.* *f*

79

*p*

88

*f*

95

*f*

99

*f*

106

*pp*

Scena XII  
Recitativo: *tacet*

## No. 23 Recitativo accompagnato e Rondo

## Risoluto

DON OTTAVIO

DONNA ANNA

Larghetto

(cru-) de - le!  
(Wie) grau - sam!

Cru - de - le! -  
Ich grau - sam?

Ah no, mio be - ne!  
Ach nein, mein Le - ben!

*f* *p*

4

Trop - po mi spia - ce al - lon - ta - nar - ti un ben che lun - ga - men - te la nostr'  
Nur schwe - ren Her - zens ver - sag ich dir ein Glück, das schon so lan - ge uns - re

7

al - ma de - si - a ...  
See - len er - seh - nen ...

9

Ma il mon - do ... oh Di - o - - non se - dur la mia co - stan - za del sen -  
Die Leu - te ... o Him - mel - - nein, ver - fih - re nicht die Treu - e mei - nes

*f* *p*

12

si - bil mio co - re ... Ab - ba - stan - za per te mi par - la a - mo - re.  
fih - len - den Her - zens ... All - zu - laut spricht für dich, ach, mei - ne Lie - be.

*sf* *p* attacca

Rondo

Larghetto

16

sotto voce

Musical staff 16-19: Four measures of music in 2/4 time, starting with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes, with slurs and ties. The dynamic marking 'sotto voce' is written below the first measure.

20

p

Musical staff 20-23: Four measures of music in 2/4 time, continuing the melodic line from the previous staff. The dynamic marking 'p' is written below the first measure.

24

mf mfp p

Musical staff 24-30: Seven measures of music in 2/4 time. The first measure has a dynamic marking 'mf', the second 'mfp', and the third 'p'. There are some rests and slurs throughout.

31

Musical staff 31-38: Eight measures of music in 2/4 time. The music features slurs, ties, and some dynamic markings like 'mf' and 'p'.

39

Musical staff 39-45: Seven measures of music in 2/4 time. The music includes slurs, ties, and dynamic markings like 'mf' and 'p'.

46

cresc. f p

Musical staff 46-50: Five measures of music in 2/4 time. The first measure has a dynamic marking 'cresc.', the second 'f', and the third 'p'. There are slurs and ties.

51

mf sf p

Musical staff 51-57: Seven measures of music in 2/4 time. The first measure has a dynamic marking 'mf', the second 'sf', and the third 'p'. There are slurs and ties.

58

f p

Allegretto moderato 14

Musical staff 58-61: Four measures of music in 2/4 time. The first measure has a dynamic marking 'f' and the second 'p'. The staff ends with a double bar line and a repeat sign. The tempo marking 'Allegretto moderato' and the number '14' are written to the right of the staff.

Fl. I

78

*p*

86

95

*cresc.* *sf* *p*

101

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

109

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

Recitativo: tacet - ant

Scena XIII

No. 24 Finale

Allegro vivace

1

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

9

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

17

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

23

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

30

*f* *p* *cresc.*

37

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

44

*cresc.* *f* 24 34

107

Ob. I

*p*

112

*simile*

*p* *simile*

118

35

Ob. I

*f* *p*

159

26

11

*p* 26 11

Scena XIV

200

**Allegro assai**

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

208

1-5 2 3 4 5

*cresc.* *p*

217

1 1

*cresc.* *f* *sf*

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

237 *cresc.* *f*

243 *p*

253 *cresc.* *p* *cresc.*

264 *p* *cresc.* *fp* *cresc.* *fp* *fp* *f*

277 *p*

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

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

311 *p* *fp* *fp* *p* *fp* *fp*

320 *p* *fp* *fp* *fp* *fp* *p*

327 *cresc.* *f* *p* *mf* *p*

338 *f* *p* *f* *p* *cresc.* *f* *fp*



349

*f p f p f p sfp p*

357

*cresc. f p f p f p*

364

*f p f p sfp p cresc. f*

375

**Molto Allegro**

*p p*

386

*p p 1 1*

398

*cresc. f p cresc. f*

406

*p f 3 p*

414

*f p f 3 p f 3 p*

422

*cresc. f p f*

Scena XV

433 **Andante**

*ff p simile*

441

*f p f p*

448

*f p f p p cresc. f p 2*

456 *fp* **2**

468 **Prager Fassung**

**Wiener Fassung**

473 *similo* **Vi -**

480 *similo* **- de**

486 *similo* **f p cresc. f p**

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

499 **p Vi -**

507 **- de** *\*)* **f p f p**

513 **f p f f p** **1-5 2 3**

\*) f<sup>1</sup> gilt nur für Vi-de-Fassung / f<sup>1</sup> concerns the vide version

519 4 5 Piùstretto

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

527

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

536

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

547 V Allegro

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

558

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

566

*sf* *sf* *sf* *sf* *f*

574

*sf* *sf* *sf* *sf* *f*

582

*sf* *sf* *sf* *sf* *f*

591

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

599

*f*

Scena ultima

603 Allegro assai

603 *f*

612 *mfp* *mfp* *mfp* *mfp*

626 1-8 2 3 4 5 6 7 8

641 *f* *p* *f* *p* *f* *p* *f*

652 *p* *f* *p* 1-7 2 3 4

663 5 6 7 *sf* *p* *cresc.* *f* *p*

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

686 Vi - *cresc.* *f*

699 *cresc.* *f*

Larghetto

712 *p* 1

720

*p*  
*cresc.*

725

*cresc.*

729

734

739

743

*f*  
3

747

3  
*p*

750

weiter T. 756 (Presto) / Continued at m. 756 (Presto)

Gekürzte Fassung der Takte 689-749 / Shortened version of mm. 689-749

- de

689a=[1]

Andante

*f*

[8]

*p*

[12]=751

**Presto**  
6

756 *f* 3 5 *f*

776 *tr* *v* *v* *tr* *v* *v* 1-6 2 3 4 5 6

786 *p* *f* *p* *f*

792 *p* *f* 5

804 *p* *f*

815 *p* *f* *p* *f*

821 5 *p*

835 *f*

845 *v*

852

859 6 *f* *f*

Fine dell' Opera