

IL DISSOLUTO PUNITO
osia
IL DON GIOVANNI

Dramma giocoso in due Atti

posto in Musica da

Wolfgang Amadeus Mozart



IN PARTITURA

presso Breitkopf & Härtel in Lipsia.

Don Juan

oder

DER STEINERNE GAST

komische Oper in zwey Aufzügen

in Musik, gesetzt von

W. A. Mozart.

Mit unterlegtem deutschen Texte
nebst sämmtlichen von dem Komponisten später eingelegten Stücken.

IN PARTITUR.

LEIPZIG

im Verlag der Breitkopf- und Härtelschen Musikhandlung.

Personaggi.

D. GIOVANNI, giovane cavaliere estremamente
licenzioso.
D. ANNA, Dama promessa sposa di
D. OTTAVIO.
IL COMMENDATORE.
D. ELVIRA, Dama di Burgos, abbandonata da
D. Giovanni.
LEPORELLO, Servitore di D. Giov.
MASETTO, Amante di
ZERLINA, Contadina.
CORO di Contadini e di Contadine.
SUONATORI.

La scena si finge in una Città della Spagna.

La Poesia è dell' Abb. *Da Ponte*, Poeta de' Teatri Imperiali
di Vienna.

Personen.

D. JUAN.
D. ANNA, Verlobte von
D. OKTAVIO.
DER GOUVERNEUR.
D. ELVIRE, D. Juan's ehemalige Geliebte.
LEPORELLO, D. Juan's Bedienter.
MASETTO, Bräutigam von
ZERLINE, Bäuerin.
CHOR von Bauern und Bäuerinnen.
MUSIKANTEN.

Die Scene ist in Spanien.

Die Umarbeitung des unterlegten deutschen Textes und des
angehängten Dialogs ist von *Friedrich Rochlitz*.

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A N H A N G
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Andante.

O U V E R T U R A:

Violino I.

Violino I. musical staff with notes and dynamics (f, p).

Violino II.

Violino II. musical staff with notes and dynamics (f, p).

Viole.

Viole. musical staff with notes and dynamics (f, p).

Flauto I.

Flauto I. musical staff with notes and dynamics (f, p).

Flauto II.

Flauto II. musical staff with notes and dynamics (f, p).

2 Oboi.

2 Oboi. musical staff with notes and dynamics (f, p).

Andante.

2 Clarinetti. in A.

2 Clarinetti. in A. musical staff with notes and dynamics (f, p).

2 Fagotti.

2 Fagotti. musical staff with notes and dynamics (f, p).

2 Corni. in D.

2 Corni. in D. musical staff with notes and dynamics (f, p).

2 Clarini. in D.

2 Clarini. in D. musical staff with notes and dynamics (f, p).

Timpani. in D. A.

Timpani. in D. A. musical staff with notes and dynamics (f, p).

Bassi.

Bassi. musical staff with notes and dynamics (f, p).

Andante.

The image displays a page of musical notation, numbered 7 in the top right corner. It consists of 12 staves of music. The notation includes various rhythmic values, slurs, and dynamic markings such as *sf* (sforzando) and *p* (piano). The first staff features a melodic line with slurs and dynamic markings. The second staff has a complex rhythmic pattern with slurs and dynamics. The third staff continues the melodic line with dynamics. The fourth and fifth staves are mostly rests with some notes and dynamics. The sixth and seventh staves show rhythmic patterns with dynamics. The eighth and ninth staves are mostly rests. The tenth and eleventh staves show rhythmic patterns with dynamics. The twelfth staff continues the melodic line with dynamics.

This page of musical notation, numbered 8, contains a complex orchestral score. It features 13 staves of music. The notation is dense, with many notes, rests, and dynamic markings. The dynamic markings include *fs* (fortissimo) and *p* (piano). The notation includes various rhythmic values, slurs, and accents. The music is written in a standard staff format with a clef and a key signature. The overall style is that of a classical or romantic era symphony score.

Allegro molto.

The musical score consists of ten staves. The top two staves are for woodwinds (flutes and oboes), showing intricate melodic lines with many notes and rests. The middle six staves are for strings (violins and violas), featuring a rhythmic accompaniment of eighth notes with various dynamic markings such as *p*, *f*, and *cresc.*. The bottom two staves are for cellos and double basses, with a similar rhythmic pattern and dynamic markings. The score includes various musical notations like slurs, accents, and trills.

Allegro molto.

Violoncelli.

Allegro molto.

This page of musical notation consists of 13 staves. The notation is written in a standard staff format with various note values, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout the piece. The notation is arranged in a vertical column, with each staff connected to the next by a brace on the left side. The overall style is that of a classical or romantic-era musical score.

This page of musical notation consists of 12 staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings: 'f' (forte) appears in the first, second, fourth, sixth, eighth, and tenth staves; 'p' (piano) appears in the third, fourth, and seventh staves. The word 'Bassi.' is written in the lower part of the page, specifically between the eighth and ninth staves. The notation is arranged in a system with a brace on the left side.

This page of musical notation consists of 12 staves. The notation is complex, featuring various musical symbols, dynamics, and articulation marks. The dynamics *f* (forte) and *p* (piano) are used throughout, often alternating between measures. There are also numerous slurs and accents. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. The overall structure suggests a multi-measure rest or a section of music with a specific rhythmic pattern. The page is numbered 12 in the top left corner.

The musical score is arranged in 14 staves. The top two staves contain a melodic line with a 'crescendo.' marking and a forte 'f' dynamic. The lower staves contain a complex accompaniment with various textures, including chords, arpeggios, and sustained notes. The piece concludes with a final chord on the bottom staff.

This page of musical notation consists of 12 staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a complex, multi-measure style. Dynamic markings such as *sfz* (sforzando) and *f* (forte) are present throughout the score. The notation is dense, with many notes and rests, and includes some unusual symbols like a large 'p' in the fifth staff and a 'C' in the eighth staff. The overall appearance is that of a highly technical musical score, possibly for a chamber ensemble or a solo instrument.

This page of musical notation consists of 13 staves. The notation is complex, featuring various note values, rests, and dynamic markings. The dynamic markings include *sf* (sforzando), *f* (forte), *p* (piano), and *fp* (forzando piano). The music is arranged in a system with a brace on the left side. The notation includes various note values, rests, and dynamic markings. The music is arranged in a system with a brace on the left side.

This page of musical notation consists of 12 staves. The notation is complex, featuring various note values, rests, and dynamic markings. The first two staves contain dense melodic lines with many notes and slurs. The third staff has a long, horizontal slur. The fourth and fifth staves feature dynamic markings 'fp' and 'f'. The sixth and seventh staves have 'fp' markings. The eighth and ninth staves have 'f' markings. The tenth and eleventh staves have 'f' markings. The twelfth staff has a long, horizontal slur. The notation is arranged in a standard musical score format with a brace on the left side.

This musical score consists of 12 staves. The top two staves are vocal lines, featuring a melody with various ornaments and slurs. The next four staves are for the piano accompaniment, with the first two containing chords and the last two containing a rhythmic pattern of eighth notes. The bottom four staves are for the piano accompaniment, with the first two containing chords and the last two containing a rhythmic pattern of eighth notes. The score is written in a single system.

This page of musical notation consists of 12 staves. The top 10 staves feature complex melodic and harmonic lines, characterized by numerous notes, slurs, and dynamic markings. The bottom two staves provide a simpler accompaniment, primarily using quarter and eighth notes. The notation is dense and detailed, typical of a classical or romantic era manuscript.

This page of musical notation consists of 12 staves. The top staff is the most active, featuring a complex melodic line with many beamed notes and dynamic markings such as *f* and *p*. The second staff continues with similar rhythmic patterns. The third staff shows a more active line with frequent notes. The fourth through seventh staves contain various rhythmic patterns and rests, with some notes appearing in the fourth and fifth staves. The eighth staff has a few notes and rests. The ninth and tenth staves are mostly empty. The eleventh and twelfth staves have some notes and rests at the end of the page.

A handwritten musical score consisting of 12 staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 19th-century manuscript notation. The first five staves contain the most complex and active musical material, featuring many sixteenth and thirty-second notes, often beamed together. The sixth staff has a large, bold 'p' (piano) marking. The seventh and eighth staves continue the melodic and harmonic development. The final four staves (ninth to twelfth) are mostly empty, with only a few notes and rests visible at the bottom of the page, suggesting the score continues on the next page.

The musical score on page 21 consists of 13 staves. The top 12 staves are grouped together, and the bottom staff is labeled 'Violoncelli'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as 'p' and 'f' throughout the score.

Violoncelli.

Bassi.

This page of musical notation consists of 12 staves. The top two staves feature a melodic line with various notes, rests, and dynamic markings such as *f* and *p*. The middle six staves contain a complex accompaniment with many notes and rests, including some chordal structures. The bottom two staves contain a bass line with notes and rests, and are labeled with the word *trumpet* in two places. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

This page of musical notation consists of 12 staves. The top two staves feature a melodic line with eighth and sixteenth notes, including a trill-like passage in the first staff. The remaining ten staves are primarily accompaniment, with many notes beamed in pairs or groups. Dynamic markings include 'p' (piano) and 'tr' (trill) throughout the piece. The notation is handwritten and shows signs of age, with some ink bleed-through and smudges.

Violoncelli.

The musical score for measures 25-30 is written for a string ensemble. It consists of 12 staves. The top two staves are for Violins I and II, the next four for Violas, and the bottom four for Cellos and Double Basses. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamic markings include fortissimo (fp), forte (f), and piano (p). The key signature has one flat (B-flat).

Bassi.

Violoncelli.

This page of musical notation consists of 12 staves. The notation is complex, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style that suggests a classical or romantic era. The notation includes many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including 'f' (forte) and 'p' (piano), scattered throughout the piece. The piece concludes with a double bar line at the end of the twelfth staff.

This page of musical notation consists of 12 staves. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings: 'f' (forte) appears in the first, second, fourth, sixth, eighth, and tenth staves; 'p' (piano) appears in the third, fourth, and seventh staves. The word 'Bassi.' is written in the lower part of the page, below the eighth staff. The notation is arranged in a single system, with a large bracket on the left side encompassing all staves.

This page of musical notation consists of 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Dynamics include *p* (piano) and *f* (forte). There are also articulation marks like slurs and accents. The notation is arranged in a standard musical score format, with staves grouped together. The page number '28' is located in the top left corner.

Musical score for a string quartet, measures 29-34. The score consists of four staves. The first two staves have melodic lines with dynamics like *pp*, *cresc.*, and *f*. The last two staves have accompaniment with dynamics like *p* and *f*. The music features various note values, slurs, and dynamic markings.

This image shows a page of musical notation, likely a score for a multi-instrument ensemble or orchestra. The page contains 12 staves of music, arranged in a single system. The notation includes various musical symbols, clefs, and dynamics.

The top staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a complex, multi-measure format, with many notes beamed together. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout. The notation includes various note values, rests, and articulation marks.

The lower staves feature a variety of clefs, including alto and bass clefs. Some staves have a large '0' or similar symbol at the beginning, possibly indicating a specific instrument or a section of the score. The music continues with similar complexity and dynamic markings.

The page concludes with a double bar line and a repeat sign, indicating the end of a section or the start of a new one. The overall appearance is that of a professional musical score, possibly from a 19th or 20th-century manuscript.

This page of musical notation consists of 12 staves. The top two staves feature melodic lines with dynamic markings of *f* (forte) and *p* (piano). The middle four staves contain chordal accompaniment, also marked with *f* and *p*. The bottom four staves are mostly empty, with some notes in the final staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

This page of musical notation consists of 12 staves. The top two staves contain a complex melodic line with many sixteenth and thirty-second notes, some beamed together. The third staff has a more rhythmic pattern with quarter and eighth notes. The fourth staff features a series of chords, some with accidentals. The fifth and sixth staves are mostly empty, with a few notes and rests. The seventh and eighth staves show a sequence of notes, possibly a bass line. The ninth and tenth staves contain a series of chords, some with accidentals. The eleventh and twelfth staves show a sequence of notes, possibly a bass line, with some trills and ornaments. The notation is dense and includes various musical symbols such as notes, rests, beams, and accidentals.

This page of musical notation consists of 12 staves. The notation is complex, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style that suggests a 19th-century manuscript. The notation includes many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including 'p' (piano) and 'tr' (trill). The piece concludes with a double bar line and repeat dots. The overall appearance is that of a historical musical score.

This page of musical notation consists of 12 staves. The top two staves feature complex melodic lines with numerous notes, slurs, and ties. The middle four staves contain sparse notes, primarily quarter notes, with some slurs. The bottom four staves are filled with rhythmic patterns, including many eighth notes and slurs. The notation is in black ink on a white background.

INTRODUZIONE. SCENA I. No. 1.

Violino I.

Allegro molto.

The first staff is for Violino I. It features a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Allegro molto'. The music consists of a series of eighth and sixteenth notes, with dynamic markings of *p* (piano) and *f* (forte). There are also some triplet markings.

Violino II.

The second staff is for Violino II. It has the same notation as the first staff, including treble clef, one flat key signature, common time, and 'Allegro molto' tempo. The melodic line is similar to the first violin but with some variations in phrasing.

Viola.

The third staff is for Viola. It uses a C-clef (alto clef), one flat key signature, and common time. The tempo is 'Allegro molto'. The music follows the same rhythmic pattern as the violins.

Flauto I.

The fourth staff is for Flauto I. It has a treble clef, one flat key signature, and common time. The staff is mostly empty, indicating that the flute is silent during this section.

Flauto II.

The fifth staff is for Flauto II. It has a treble clef, one flat key signature, and common time. Like the first flute, this staff is also empty.

2 Oboi.

Allegro molto.

The sixth staff is for two Oboes. It has a treble clef, one flat key signature, and common time. The tempo is 'Allegro molto'. The music features some triplet markings and dynamic markings of *f* (forte).

2 Fagotti.

The seventh staff is for two Bassoons. It has a bass clef, one flat key signature, and common time. The tempo is 'Allegro molto'. The music is similar to the oboes, with dynamic markings of *p* and *f*.

2 Corni in F.

The eighth staff is for two Horns in F. It has a bass clef, one flat key signature, and common time. The staff is mostly empty, indicating that the horns are silent.

D. ANNA.

The ninth staff is for D. ANNA. It has a C-clef (alto clef), one flat key signature, and common time. The staff is empty.

D. GIOVANNI.

The tenth staff is for D. GIOVANNI. It has a bass clef, one flat key signature, and common time. The staff is empty.

LEPORELLO.

The eleventh staff is for LEPORELLO. It has a bass clef, one flat key signature, and common time. The staff is empty.

Bassi.

Allegro molto.

The twelfth staff is for Basses. It has a bass clef, one flat key signature, and common time. The tempo is 'Allegro molto'. The music features dynamic markings of *p* and *f*.

Musical score for piano accompaniment, featuring multiple staves with complex rhythmic patterns and dynamic markings.

LEPORELLO.

Not-tee gior-no fa-ti - car per chi nul-la sà gra - dir; pio-va, e ven-to soppor -
 Kei- ne Ruh bei Tag und Nacht, nichts was mir Ver - gnü - gen macht, we - nig Geld bey Saus' und

Musical score for vocal line, corresponding to the lyrics above.

tar, mangiar ma-le, e mal dor-mir, Vo-glio far il gen-til-uo-mo, e non
 Bräu-Ey das halt ein Andrer aus! Kann ja selbst den Her-ren ma-chen, will nicht

Musical staff with notes and dynamics markings (sfp).

Musical staff with notes and dynamics markings (sfp).

Musical staff with notes and dynamics markings (sfp).

Empty musical staff.

Empty musical staff.

Musical staff with notes and dynamics markings (p).

Musical staff with notes and dynamics markings (p).

Musical staff with notes and dynamics markings (p).

Empty musical staff.

Empty musical staff.

Musical staff with notes and dynamics markings (p).

vo - glio più ser - vir, e non vo - glio più ser - vir, nò, nò, nò, nò, nò, nò, non vo - glio più ser - vir.
 län - ger Die - ner seyn, will nicht län - ger Die - ner seyn! nein, nein, nein, nein! Ich will nicht län - ger Die - ner seyn!

Musical staff with notes and dynamics markings (p).

Oh che ca - ro ga - lant - uo - mo.
 Sie mein Herr, Sie kön - nen la - chen!

Vò star den - tro col - la bel - la, ed io far la sen - ti - nel - la! la sen - ti - nel - la, la sen - ti -
 Wenn Sie drinn sich di - ver - tie - ren, muß sich, Schildwach, hier er - frieren, muß hier er - frieren, muß hier er -

nel-la! Vo - - glio far il gen-til - uo - mo, e non vo - glio più ser - vir, e non vo - glio più ser -
 frieren! Kann ja selbst den Her-ren ma - chen, will nicht län - ger Die-ner seyn, will nicht län - ger Die - ner

vir, nò, nò, nò, nò, nò, nò, non vo - glio più ser - vir! Ma mi par, che venga gen - te; ma mi par, che venga
 seyn, nein, nein, nein, nein, ich will nicht län - ger Die - ner seyn! Doch was giebt's! ich hö - re kom - men, doch was giebt's! ich hö - re

Musical staff 1: Treble clef, contains a melodic line with notes and rests. Includes dynamic markings *cresc.* and *f*.

Musical staff 2: Treble clef, contains a melodic line with notes and rests. Includes dynamic markings *cresc.* and *f*.

Musical staff 3: Treble clef, contains a melodic line with notes and rests. Includes dynamic markings *cresc.* and *f*.

Musical staff 4: Treble clef, contains a melodic line with notes and rests.

Musical staff 5: Treble clef, contains a melodic line with notes and rests.

Musical staff 6: Treble clef, contains a melodic line with notes and rests. Includes dynamic markings *cresc.* and *f*.

Musical staff 7: Treble clef, contains a melodic line with notes and rests. Includes dynamic markings *f*.

Musical staff 8: Treble clef, contains a melodic line with notes and rests. Includes dynamic markings *f*.

Musical staff 9: Treble clef, contains a melodic line with notes and rests.

Musical staff 10: Treble clef, contains a melodic line with notes and rests.

Musical staff 11: Treble clef, contains a melodic line with notes and rests. Includes dynamic markings *f*.

Musical staff 12: Treble clef, contains a melodic line with notes and rests. Includes dynamic markings *cresc.* and *f*.

gen-te; non mi vo-glio far sen-tir, ah! non mi voglio far sen-tir, non mi vo - glio far sen - tir nò, nò, nò, nò, nò, nò, non vo - glio
 kommen! husch in's Win-kelchen hin - ein! husch husch in's Win-kelchen hin - ein! husch! in's Win - kel - chen hin - ein, husch! husch! husch! husch! husch! husch! in's Win - kel -

eres - cen - do *f* *fp* *fp* *fp* *fp*

cres - cen - do *f* *fp* *fp* *fp* *fp*

cres - cen - do

p cres - cen - do *f*

p cres - cen - do *f*

cres - cendo *f*

cres - cen - do *f*

cres - cen - do *f*

D. ANNA.

Non spe-rar, se non m'uc - ci - di, ch'io ti la - sci fug - gir
 Ia, ich wa - ge selbst mein Le - ben! Räu - ber du entgehst mir

far sen - tir.
 chen hin - ein!

cres - cendo *f* *p*

la - sci fug - gir mai, non spe - rar ch'io ti la - sci fug - gir mai. Gen - te! Ser - vi! altra - di - to - re! Sce - le -
 du ent - gehst mir nicht; du ent - gehst, Räu - ber, du entgehst mir nicht! Hörst mich Niemand? Auf! zu Ra - che! Ha! Ver -

gri - di, chi son io tu non sa - prai, — tu non sa - prai. Taci, e trema al mio fu - ro - re!
 be - ben; doch mich hält dein Händchen nicht — mich hält es nicht! Schweig und fürchte mei - ne Ra - che!

gri - di, il pa - dron in nuo - vi guai.
 ge - ben! auf mich rech - net, Herr, nur nicht!

Musical score for the first part of the page, featuring multiple staves with notes, rests, and dynamic markings like "cresc.", "sfp", and "p".

ra - to!
rä - ther!

Sce - le - ra - to!
Ha! Ver - rä - ther!

Gen - te! Ser - vi!
Hört mich Nie - mand?

Co - me fu - ria di - spe - ra - ta, ti sa -
Bis die Rä - che dich er - ret - chet, sollst du

Sconsi - gliata!
Fort! Ver - wegne!

Sconsi - gliata!
Fort Ver - wegne!

Tac - cie tre - ma.
Schweig und zit - trel

Questa fu - ria di - spe -
E - he dich mein Zorn er -

Stà a ve - der che il ma - lan - dri - no mi fa - rà pre - ci pi - tar.
Ruf du nur du lie - bes Mäd - chen, ich will de - sto stil - ler seyn.

Che tu -
Ruf du

cresc. sfp p

prò per - se - gui - tar. Co - me fu - ria di - spe - ra - ta di - spe - ra - ta, ti sa - prò per -
 hier dich nicht be - freyn! Bis die Ra - che dich er - rei - chet, dich er - reichet — sollst du hier dich

ra - ta, mi vuol far pre - ci - pi - tar. Questa fu - ria di - spe - ra - ta, mi vuol far pre -
 rei - chet, rette dich und flieh' hin - ein! E : he dich mein Zorn er - reichet — flieh' hin - ein ent -

mul - to! oh ciel, che gri - di! Stà a veder che il malan - dri - no mi fa - rà pre - ci - pi - tar, stà a veder che il malan -
 im - mer du lie - bes Mäd - chen! Ruf du nur du liebes Mädchen, ich will de - sto stil - ler seyn; ruf du nur du lie - bes

Musical score for guitar, consisting of ten staves of notation. The notation includes various dynamics such as *f* (forte), *sfp* (sforzando piano), and *p* (piano). There are also articulation marks like slurs and accents. The score is written in a single system across ten staves.

se - - - gui - tar. Sce - le - ra - to! Sce - le - ra - to! Gen - te! Ser - vi! Co - me
 nicht be - freyn. Ha! Ver - rä - ther! Ha! Ver - rä - ther! Hört mich Nie - mand? Bis die

ci - - - pi - tar. Sconsi - gliata! Sconsi - gliata! Tac - ci, e tre - ma.
 flieh! hin - ein. Fort! Ver - wegne! Fort Ver - wegne! Schweig und zit - tre!

dri - no mi fa - rà preci - pi - tar. Stä a ve - der cheilma - lan - dri - no mi fa - rà pre - ci - pi -
 Mädchen ich will desto stiller seyn. Ruf du nur du lie - bes Mädchen, ich will de - sto stil - ler

fu - ria di - spe - ra - ta, ti sa - prò per - se - gui - tar. Co - me fu - ria di - spe - ra - ta di - spe - ra - ta,
 Ra - che dich er - rei - chet, sollst du hier dich nicht be - freyn! Bis die Ra - che dich er - rei - chet, dich er - reichet —

Questa fu - ria di - spe - ra - ta, mi vuol far pre - ci - pi - tar. Questa fu - ria di - spe - ra - ta,
 E - he dich mein Zorn er - rei - chet, ret - te dich und flich' hin - ein! E - he dich mein Zorn er - rei - chet —

tar. Che tu - mul - to! oh ciel, che gri - di! Stà a veder che il malan -
 seyn. Ruf du im - mer du lie - bes Mäd - chen! Ruf du nur du lie - bes

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes chords and melodic lines in the right and left hands.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a prominent bass line.

Third system of musical notation, showing the vocal line and piano accompaniment. The piano part has a steady rhythmic accompaniment.

Fourth system of musical notation, with the vocal line and piano accompaniment. The piano part includes chords and melodic lines.

Fifth system of musical notation, featuring the vocal line and piano accompaniment. The piano part includes chords and melodic lines.

Sixth system of musical notation, with the vocal line and piano accompaniment. The piano part includes chords and melodic lines.

Seventh system of musical notation, featuring the vocal line and piano accompaniment. The piano part includes chords and melodic lines.

Eighth system of musical notation, with the vocal line and piano accompaniment. The piano part includes chords and melodic lines.

ti sa - prò per - se - gui - tar, ti sa - prò per -
 sollst du hier dich nicht be - freyn! sollst du hier dich
 mi vuol far pre - ci - pi - tar! mi vuol far pre -
 flieh' hin - ein ent - flieh' hin - ein! ret - te dich und
 dri - no mi fa - rà pre - ci - pi - tar, stà a veder che il ma - lan - dri - no mi fa - rà pre - ci - pi - tar, stà a veder che il ma -
 Mädchen, ich will de - sto stil - ler seyn; ruf du nur du lie - bes Mädchen, ich will de - sto stil - ler seyn! Ruf du nur du lie - bes Mädchen, ich will de - sto stil - ler seyn! Ruf du nur du lie - bes

The first system of the score consists of seven staves of piano accompaniment. The top two staves feature a complex rhythmic pattern with many sixteenth notes and rests, marked with a forte dynamic (*ff*). The lower staves provide harmonic support with sustained notes and occasional melodic lines. The music is in a minor key, indicated by the key signature of one flat.

Don GIOVANNI.

Don Giovanni's vocal line begins with a few notes and rests, corresponding to the first part of his lyrics.

se nicht
gui - tar.
be - freyn.

IL COMMENDATORE.

Il Commendatore's vocal line begins with a few notes and rests, corresponding to the first part of his lyrics.

ci
flieh
pi - tar.
hin - ein.

Lascia la in - de - gno! bat - ti - ti
Lass sie, Ver - fuh - rer! zieh dei - nen

LEPORELLO.

Leporello's vocal line begins with a few notes and rests, corresponding to the first part of his lyrics.

dri - no mi fa - ra pre - ci - pi - tar.
Mädchen, ich will de - sto stil - ler seyn.

The second system of the score continues the piano accompaniment. It features similar complex rhythmic patterns and dynamic markings as the first system, with a forte dynamic (*ff*) and a piano dynamic (*p*).

cresc.

cresc.

Va, non mi de-guo di pugnar te-co. Va non mi de - gno
 Wie? gräuer Al-ter, noch so ver - wegen! Das Feuer steht euch

me - co: Così pre - ten - di da me fug - gir!
 De - gen! E - len - der Bu - be das sollst du sehn!

Po - tes - si alme - no di qua par -
 Nun ist's wohl rath - sam, da - von zu

nò.
 schön!

Mi-se-ro!
 Fei-ger, ich?

mi-se-ro!
 Fei-ger ich?

mi-se-ro! at-ten-di se
 zit tre! bald soll dir sein

co-si pre-ten-di da me fug-gir?
 e-lender Bu-be! das sollst du sehn?

Bat-ti-ti!
 Fei-ger du!

tir.
 gehn!

Potessial-me-no
 Nun ist's wohl rath-sam;

di qua fug-gir.
 da-von zu gehn.

musical score for voice and piano. The score consists of 12 staves. The top staff is the vocal line, and the remaining 11 staves are for the piano accompaniment. The lyrics are: *vuoi mo - rir.* and *Trotz ver - gehn.* The score includes various musical notations such as notes, rests, dynamics (p, f), and articulation marks.

vuoi mo - rir.
Trotz ver - gehn.

Andante.

Musical score for the first system, featuring piano accompaniment with various dynamics like *sf* and *pp*.

Andante.

Musical score for the second system, including vocal lines with Italian and German lyrics.

Ah! già ca - de il scia - gu - ra - to, af - fan -
 Ha! nun ru - he from - mer Al - ter! Giebes

Ah, Soc - corso! son tra - di - to! l'as - sas - si - no m'ha fe -
 Ach, zu Hül - fe! Ach, zu Hülfe! Weh! ich füh - le To - des -

Qual mis - fat - to! qual ec -
 Welch Ver - bre - chen! Er kann

Andante.

no - sa e a - go - niz - zante già dal se - no pal - pi - tan - te veg - go l'a - ni - ma par - tir, veg - go
 hin, dein Rest - chen Le - ben! Aus dem längst schön wel - ken Herzen flieſs' es un - aufhalt - sam hin, flieſs' es

ri - to, e dal se - no pal - pi - tan - te, sen - to
 schmerzen, und aus dem durchbohr - ten Herzen, quillt mein

ces - so! En - tro il sen dal - lo spa - ven - to, pal - pi - tar il cor mi sen - to. Jo non sò che far, che
 scher - zen! Ach! wie je - des Glied mir zit - tert! Wie mir's vor den Au - gen flit - tert! Ach! kaum weifs' ich, wo ich

l'a - ni - ma par - tir, già dal se - no pal - pi - tan - te veg - go l'a - ni - ma par -
 un - auf - halt - sam hin, aus dem längst schon wel - ken Herzen fliejs' es un - auf - halt - sam

l'a - ni - ma par - tir, sen - to l'a - ni - ma par -
 Blut und Le - ben hin, quillt mein Blut und Le - ben

dir, io non sò che far, che dir, entro il sen dal - lo spa - ven - to, pal - pi - tar il cor mi sen - to, io non sò che far, che dir, io non sò che far, che
 bin, Ach! kaum weifs ich wo ich bin! Ach, wie je - des Glied mir zit - tert! Wie mir's vor den Au - gen flüt - tert! Ach! kaum weifs ich, wo ich bin, ach! kaum weifs ich, wo ich

The musical score consists of ten staves. The first seven staves contain instrumental music, likely for a string quartet, with various notes, rests, and dynamic markings such as *p* (piano). The eighth and ninth staves are vocal lines, each starting with the instruction *tir. hin.* (tirando, hairpins). The tenth staff is a vocal line with the lyrics: "Le - po - rel - lo o - ve se - i? Son". Above the lyrics, the scene is identified as "SCENA II." and the character as "D. GIOVAN." with the instruction "sotto voce sempre. LEP." (softly, always, Leporello).

D. GIOV. LEP. D. GIOV. LEP.

qui per dis-gra-zi-a, e vo-i? Son qui. Chiè morto, voi o il vec-chio? Che do-manda da bes-tia? il vecchio. Bra-vo! due im-pre-se leg-gia-dre!

D. GIOV. LEO.

sfor-zar la fi-glia, ed a-maz-zar il pa-dre! L'ha vo-lu-to, suo dan-no. Ma donn' An-na co-sa ha vo-la-to?

D. GIOV. (in Atto di batterlo.) LEP.

Ta-ci, non mi sec-car, vien me-co, se non vuoi qual-che co-sa an-cor-tu. Non vo nul-la, Sig-nor, non par-lo più.

SCENA III. D. ANNA. D. OTTAV.

Ah! del pa-dre in pe-ri-glio, in soc-cor-so voliam. Tut-to il mio san-gue ver-se-rò se bi-sog-na: ma dov'

D. ANNA.

è il sce-le-ra-to? In que-sto lo-co...

No. 2. Allegro assai. Recitativo.

Violino I.

Violino II.

Viole.

Flauto I.

Flauto II.

2 Oboi.

2 Corni in F.

Fagotto I.

Fagotto II.

D. ANNA.
D. OTTAVIO.

Bassi.

Allegro assai.

D. ANNA.
D. OTTAVIO.

Allegro assai.

Ma qual mai s'offre, oh Dei spet-ta-co-lo fu-nes-to agli oc-chi miei!
Welch ein schreckli-ches Bild schwebt hier vor meinen Augen! Ge-rech-ter Him-mel!

Musical score for piano accompaniment, consisting of ten staves. The notation includes various notes, rests, and dynamics such as *sf* (sforzando) and *p* (piano). The score is arranged in a grand staff format with multiple systems.

D. OTTAVIO. D. ANNA.

Il pa-dre, pa-dre mi-o!
 Mein Vater! Ach! mein Vater!

mio ca-ro pa-dre! Sig-no-re! ah! l'as-sas-si-no mel tru-ci-dò.
 Theuerster Vater! Dein Vater? Sein graues, Haupt scheyte der Mörder nicht.

Musical score for vocal line, consisting of a single staff with notes and lyrics. The lyrics are in Italian and German, corresponding to the text block above. The notation includes notes, rests, and dynamics.

Quel sangue . . . quella piaga quel vol - to tinto, e co - per - to del co - lor di mor - te.
 Dies Blut die - se Wunde die - se Wangen — Weh mir! mit To - des - blüts - se ganz be - decket —

Et non re-spi-ra più! fred-de le membra! pa-dre mi-o! ca-ro padre! pa-dre a-
 Sein Odem ist ent-flohn! Kalt sei-ne Glieder! Ach, mein Va-ter! bes-ter Vater! du mich ver-

Maestoso.

The first system of the musical score consists of five staves. The top staff contains a melodic line with various note values and rests. The lower staves provide harmonic support with chords and bass lines. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout the system.

Maestoso.

The second system of the musical score consists of five staves, continuing the musical composition from the first system. It features similar melodic and harmonic structures with dynamic markings.

D. OTTAVIQ.

The third system of the musical score consists of five staves. The top staff includes a section marked *D. OTTAVIQ.* (Doppio Ottava), indicated by a double bar line and a '3' in a circle, suggesting a triplet or a change in octave.

ma-to! io manco! io mo-ro! Ah! soc - co - re - te, a - mi - ci il mio te - soro! cer -
 lassen? Wie wird mir? Ich sinke! — Eilt schnell ach eilt zu Hilfe der edlen Tochter! Ver-

The fourth system of the musical score consists of five staves, concluding the page's musical notation with various note values and rests.

Maestoso.

Andante.

The first system of the musical score consists of three staves. The top two staves contain melodic lines with various note values and rests, including some slurs. The bottom staff provides a harmonic accompaniment. Dynamic markings include *p* (piano) and *sfp* (sforzando) throughout the system.

This section of the score consists of ten empty musical staves, likely representing a vocal line that is not present in this specific recording or a section where the music is obscured.

The second system of the musical score features a single staff with a melodic line. Below the staff, the lyrics are written in both Italian and German. The tempo marking *Andante.* is centered below the lyrics.

ca - te - mi, re - ca - te - mi, qualche o - dor qual - che spirto! ah non tar - da - te. Donn' Anna! spo - sa! a - mi - ca! il duolo e - stre - mo
 laßt sie nicht, verlaßt sie nicht! Steht ihr bey! Bringt ihr Labung! ach, bringt ihr Stärkung! O Anna! Freundin! Ge - lieb - te! der übermäß - ge

Andante.

sfp

The piano accompaniment consists of three staves. The top two staves contain chords, and the bottom staff contains a single bass line. The music is in a 3/4 time signature and features a steady, rhythmic accompaniment with a dynamic marking of *p* (piano).

D. ANNA. D. OTTAVIO.

D. ANNA.

D. OTTAVIO.

The vocal lines are written on a single staff. The lyrics are in Italian and German. The music is in a 3/4 time signature and features a melodic line with a dynamic marking of *p* (piano).

la meschine-la muc-oi-de!
Schmerz kostet ihr das Le-ben

Ahi! già ri-vie-ne!
Ach! Sie er-hohlt sich!

da-te-le nuovi ajuti.
Dank euch, ihr güt'gen Götter.

Pa-dre mi-o!
Ach, mein Vater!

Ce-la-te, al-lon-ta-na-te agli oc-chi
Ihr Freunde, entfernt geschwind aus ih-ren

The piano accompaniment consists of three staves. The top two staves contain chords, and the bottom staff contains a single bass line. The music is in a 3/4 time signature and features a steady, rhythmic accompaniment with a dynamic marking of *p* (piano).

Allegro.

The first system of the musical score consists of seven staves. The top staff begins with a dynamic marking of *sf* (sforzando) and a tempo marking of *Allegro*. The music is written in a common time signature (C) and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and slurs. The lower staves provide harmonic support with chords and bass lines.

Allegro.

The second system continues the musical piece with seven staves. It maintains the same tempo and key signature as the first system. The notation is consistent, showing a continuation of the melodic and harmonic themes.

D. ANNA.

Fug-
Weg

suoi quell'og-get - to d'or - ro - re!
 Augen den Ge - genstand des Schreckens:

A - ni - ma mi - a,
 O du mein Leben,

con - so - la - ti!
 er - ho - le dich!

fa co - re!
 Erwache!

Allegro.

The third system features a vocal line with lyrics. The notation includes a melodic line with slurs and rests, corresponding to the text provided. The tempo marking *Allegro* is repeated at the end of the system.

—gi cru - de - le, fug - gi: la - scia, che mora anch' io, o - ra ch'è morto, o Dio! chi a me la vi - tà diè!
 weg aus meinen Blicken! Nimm nimm auch mir das Leben! Kannst du vom Tod ihn wecken, der mir das Le - ben gab?

Sen-ti cor mio, deh sen-ti! guar - da mi un so - lo i - stante! ti par - la il ca - ro a - man-te, che
 Lafs mich an's Herz dich drücken, blick auf! du darfst nicht be-ben, für dich stürzt oh - ne Schrecken dein

sfp

sfp

sfp

sfp

sfp

sfp

Tu sei ... perdon ... mio be - ne, l'af - fan - no mi - o, le pe - ne ...
 Du bist's verzeih! Mein Jam - mer, so grofs, so schrecklich, be - täubt mich!

vi - ve sol per te.
 Treu - er sich in's Grab!

sfp

Musical score for piano accompaniment, featuring multiple staves with notes, rests, and dynamic markings such as "crescendo", "sfp", "mf p", and "p".

Ah il padre mio dov' è?
 Wo ist mein Vater hin?

Il padre!
 Dein Vater! —

la - scia o cara la rimembranza a - mara:
 Laß Ge - lieb te, was dich so tief be - trüb - te

hai spo - so e
 dein Gat - te wird

Musical score for piano accompaniment, featuring multiple staves with notes, rests, and dynamic markings such as "crescendo", "sfp", and "mf p".

crescendo sfz mfz

crescendo sfz mfz

crescendo sfz mfz

crescendo cresc. sfz mfz

crescendo cresc. sfz mfz

crescendo sfz mfz

crescendo sfz mfz

Ah!
Ach!

il padre, il padre mio dov' è?
mein Vater, wo ist mein Vater hin?

pa - dre in me.
Va-ter auch dir seyn!

La - scia o ca - ra la rimembranza a
Lafs Ge - lieb te, was dich so tief be -

crescendo sfz mfz

Recitativo.

The first system of the musical score consists of five staves. The top staff is the vocal line, starting with a piano (*p*) dynamic. The second and third staves are for the piano accompaniment, with the right hand on the second staff and the left hand on the third. The fourth and fifth staves are empty, likely representing the continuation of the piano part or a specific instrument's part.

Recitativo.

The second system of the musical score consists of five staves. The top staff is the vocal line, starting with a piano (*p*) dynamic. The second and third staves are for the piano accompaniment, with the right hand on the second staff and the left hand on the third. The fourth and fifth staves are empty.

Ah! ven-di-car, sei
Auf! Schwöre ed-le

The third system of the musical score consists of five staves. The top staff is the vocal line, starting with a piano (*p*) dynamic. The second and third staves are for the piano accompaniment, with the right hand on the second staff and the left hand on the third. The fourth and fifth staves are empty.

ma - ra, hai spo - so e pa - dre, hai spo - so e pa - dre in mè.
 trübte! Dein Gat - te, dein Gat - te dein Gat - te wird Va - ter auch dir seyn!

Recitativo.

Maestoso.

Adagio in tempo.

The first system of the musical score consists of five staves. The top three staves contain the piano accompaniment, featuring a mix of eighth and sixteenth notes, often beamed together. The bottom two staves are mostly empty, with only a few notes visible. The tempo markings 'Maestoso.' and 'Adagio in tempo.' are positioned above the first and second measures of the first staff, respectively. Dynamic markings such as 'p' (piano) are present in the lower staves.

Maestoso.

Adagio in tempo.

The second system of the musical score consists of five staves that are almost entirely empty, with only a few scattered notes or rests visible. The tempo markings 'Maestoso.' and 'Adagio in tempo.' are positioned above the first and second measures of the first staff, respectively.

puoi, giura quel sangue ognor!
Rache für dies vergofsue Blut!

Lo giu-ro, lo giu-ro, lo giuro agli oc-chi tuoi, lo giu-ro al no-stro a-
Ich schwöre, ich schwöre, ich schwörs bey mei-ner Eh-re, ich schwörs bey uns-er

Maestoso.

Adagio in tempo.

The third system of the musical score consists of five staves. The top two staves contain the vocal line with lyrics in Italian and German. The bottom three staves contain the piano accompaniment. The tempo markings 'Maestoso.' and 'Adagio in tempo.' are positioned above the first and second measures of the first staff, respectively. The lyrics are: 'puoi, giura quel sangue ognor! Rache für dies vergofsue Blut!' and 'Lo giu-ro, lo giu-ro, lo giuro agli oc-chi tuoi, lo giu-ro al no-stro a- Ich schwöre, ich schwöre, ich schwörs bey mei-ner Eh-re, ich schwörs bey uns-er'.

Tempo primo.

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

Tempo primo.

p *p* *p*

Che giu - ra - men - to oh De - i!
 Ver - nehmt den Schwur ihr Göt - ter!
 Che bar - ba - ro mo - men - to!
 Seyd Trö - ster, seyd Er - ret - ter!

mor!
 Lie - be!
 Che giu - ra - men - to oh De - i!
 Ver - nehmt den Schwur ihr Göt - ter!
 Che bar - ba - ro mo - men - to!
 Seyd Trö - ster, seyd Er - ret - ter!

Tempo primo.

sfp *p* *sfp*

Musical score for piano accompaniment, featuring multiple staves with notes, rests, and dynamic markings such as *p*, *sfp*, and *sfz*.

trà cento af - fette e cento vammì ondeggiando il cor, trà cen - to af - fet - ti e cen - to vammì ondeg - giando il
Sonst un - ter - liegt im Leiden *un - ser gebeug - tes Herz!* *sonst un - ter - liegt im Lei - den* *un - ser ge - beug - tes*

trà cento af - fette e cento vammì ondeggiando il cor, trà cen - to af - fet - ti e cen - to vammì ondeg - giando il
Sonst un - ter - liegt im Leiden *un - ser gebeug - tes Herz!* *sonst un - ter - liegt im Lei - den* *un - ser ge - beug - tes*

Musical score for piano accompaniment, featuring multiple staves with notes, rests, and dynamic markings such as *p*, *sfp*, and *sfz*.

The first system of the musical score consists of ten staves. The notation is dense, featuring various rhythmic values including eighth and sixteenth notes, as well as rests. Dynamic markings such as *f* (forte), *p* (piano), and *sf* (sforzando) are interspersed throughout the score. The music appears to be in a minor key, as indicated by the presence of flat symbols (b) on the notes.

cor.
Herz!

Vendi - car quel san - gue
Ha! dies Blut zu rächen

giura!
schwöre!

cor.
Herz!

Lo giuro
Ich schwöre.

agl' oc - chi tuoi,
Ich schwör's bey mei - ner Ehre,

al no -
ich schwör's bey

The first part of the musical score consists of ten staves. The top two staves feature melodic lines with frequent slurs and dynamic markings of *cresc.* and *fp*. The lower staves provide harmonic support with chords and bass lines, also marked with *fp*. The key signature has one sharp (F#) and the time signature is 3/4.

Che giu - ra - men - to oh De - i!
 Ver - nehmt den Schwur ihr Göt - ter!

Che bar - ba - ro mo - men - to!
 Seyd Trö - ster, seyd Er - ret - ter!

The second part of the score includes vocal lines with lyrics. The first vocal line is on the top staff, and the piano accompaniment is on the bottom staff. The lyrics are: "stoa-mor! uns - ver Liebe." and "Che giu - ra - men - to oh De - i! Ver - nehmt den Schwur ihr Göt - ter!". The piano accompaniment continues with chords and bass lines, marked with *fp*.

stoa-mor!
 uns - ver Liebe.

Che giu - ra - men - to oh De - i!
 Ver - nehmt den Schwur ihr Göt - ter!

Che bar - ba - ro mo - men - to!
 Seyd Trö - ster, seyd Er - ret - ter!

The final part of the score shows the piano accompaniment for the second system, consisting of a single staff with chords and bass lines, marked with *fp*.

The musical score consists of ten staves. The first seven staves are for the piano accompaniment, and the last three are for the voice. The piano part features a complex texture with many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *p*, *sfp*, and *ffs*. The voice part has lyrics in both Italian and German. The lyrics are:
 Italian: *Trà cen-to affetti e cen-to vammi ondeggiando il cor, trà cen-to af-fet-tie cen-to vammi ondeg-*
 German: *Sonst un-ter-liegt im Lei-den un-ser gebeugtes Herz, sonst un-ter-liegt im Lei-den un-ser ge-*

gian - do il cor, vammì ondeg - giando il cor, il cor, vammì on - deg - giando il cor, vammì ondeg - gian - do vammì ondeg - gian - do il
 beug - tes Herz! sonst un - ter liegt, sonst un - ter liegt un - ser tief gebeug - tes Herz! sonst un - ter liegt, sonst un - ter -

gian - do il cor, vammì ondeg - gian - do vammì ondeg - gian - do il cor, vammì on - deg - giando il cor, vammì ondeg - gian - do
 beug - tes Herz! un - ser ge - beug - tes un - ser ge - beug - tes Herz, un - ser tief gebeug - tes Herz! un - ser ge - beug - tes

cor, *vammi on - deg - giando il cor, vam - mi on - deg - gian - do il cor,*
liegt un - ser tief ge - beug - tes Herz, un - ser ge - beug - tes Herz, *vammi ondeg - gian - do il cor, vam - mi on -*
un - ser ge - beug - tes Herz, un - ser

vammi on - deg - gian - do il cor, vammi on - deg - giando il cor, vam - mi on - deg - gian - do il cor,
un - ser ge - beug - tes Herz, un - ser tief ge - beug - tes Herz, un - ser ge - beug - tes Herz, *vammi ondeg - gian - do il cor, vam - mi on -*
un - ser ge - beug - tes Herz, un - ser

- deg-gian - do il cor, vammi ondeg-gian - do il cor, on - deg-gian-do il cor, on - deg-giando il cor, ondeg-
 ge - beug - tes Herz, un - ser ge - beug - tes Herz! sonst un - ter-liegt im Leid, sonst un - ter-liegt im Leid, dies ge-

- deg-gian - do il cor, vammi ondeg-gian - do il cor, on - deg-gian-do il cor, on - deg-giando il cor, ondeg-
 ge - beug - tes Herz, un - ser ge - beug - tes Herz! sonst un - ter-liegt im Leid, sonst un - ter-liegt im Leid, dies ge-

Musical score for 11 instruments. The score consists of 11 staves. The top five staves are for woodwinds (flutes, oboes, clarinets, bassoons) and the bottom six are for strings. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *z* (zest). There are also various articulation marks and slurs throughout the piece.

giando il cor.
beug-te Herz!

giando il cor.
beug-te Herz!

SCENA IV. D. Grov.

Orsù spicciati presto...

Musical score for two vocal parts and a basso continuo part. The top staff is for the vocal part with lyrics. The middle staff is for the basso continuo. The bottom staff is for the vocal part with lyrics. The music is in a simple, rhythmic style, likely for a scene or a short piece. The lyrics are in Italian and include the phrase "Orsù spicciati presto...".

LEP. D. Grov. LEP.

co - sa vuo - i? L'af - far, di cui si trat - ta, è im - por - tan - te! Lo cre - do, è im - por - tan - tis - si - mo. Meglio an - co - ra fi - ni - scil - la! Giu -

D. Grov. LEP. D. Grov. LEP.

ra - te di non an - dar in col - le - ra! Lo giu - ro sul mio ono - re, pur - che non par - li del Co - men - da - to - re. Sia - mo so - li? Lo ve - do! Nessun ci

D. Grov. LEP. D. Grov. LEP.

sen - te, via! Vi pos - so di - re tut - to li - be - ra - men - te? Sì! Dun - que quand' è co - sì ca - ro Sig - nor pa - dro - ne, la vi - ta che me - na - te

D. Grov. LEP. D. Grov. LEP.

è da bric - co - ne. Te - me - ra - rio, in tal gui - sa! E il giuramento? Non si par - li di giura - mento, ta - ci, o ch'io... Non parlo più, non fiato, o padron

D. Grov. LEP.

mi - o! Co - sì sa - remmo a - mi - ci, or odi un po - co! sai tu, perche son qui? Non ne so nul - la! ma essendo l'al - ba chia - ra non sa - rebbe qual - che

D. Grov.

nuo-va con-qui-sta? io lo de-vo sa-per per por-lain lis-ta! Va là, che se il grand uom, sap-pi ch'io so-no in-na-mo-ra-to d'u-na bel-la

Da-ma, e son cer-to che m'a-ma, la vi-di, le par-lai me-co al ca-si-no que-sta not-te ver-rà; zit-to mi pa-re

LEP. D. Grov. LEP. D. Grov.

sen-tir o-dor di fe-mi-na! Cos-pet-to che o-do-ra-to per-fet-to! All'a-ria mi par bella. E che occhio di-co. Ritir-a-mo-ci un po-co, e sco-

LEP. Seque L'ARIA. d'ELVIRA.

pria-mo ter-ren. Gia pre-se fo-co.

SCENA V. No. 3.
Allegro.

Violino I.

Musical staff for Violino I, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The staff contains a complex melodic line with many sixteenth and thirty-second notes, including slurs and accents. Dynamics markings include *f* and *p*.

Violino II.

Musical staff for Violino II, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a complex melodic line similar to Violino I, with slurs and accents. Dynamics markings include *f* and *p*.

Viole.

Musical staff for Viole, featuring a 3/4 time signature, a key signature of two flats, and a common time signature. The staff contains a rhythmic accompaniment with slurs and accents. Dynamics markings include *f* and *p*.

Clarinetto I.
in B.

Musical staff for Clarinetto I in B, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a simple melodic line with slurs and accents. Dynamics markings include *f* and *p*.

Clarinetto II.
in B.

Musical staff for Clarinetto II in B, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a simple melodic line with slurs and accents. Dynamics markings include *f* and *p*.

Fagotto I.

Musical staff for Fagotto I, featuring a bass clef, a key signature of two flats, and a common time signature. The staff contains a simple melodic line with slurs and accents. Dynamics markings include *f* and *p*.

Fagotto II.

Musical staff for Fagotto II, featuring a bass clef, a key signature of two flats, and a common time signature. The staff contains a simple melodic line with slurs and accents. Dynamics markings include *f* and *p*.

Allegro.

2 Corni in Eb.

Musical staff for 2 Corni in Eb, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a simple melodic line with slurs and accents. Dynamics markings include *f* and *p*.

D. ELVIRA.

Musical staff for D. ELVIRA, featuring a 3/4 time signature, a key signature of two flats, and a common time signature. The staff contains a simple melodic line with slurs and accents. Dynamics markings include *f* and *p*.

D. GIOVANNI.

Musical staff for D. GIOVANNI, featuring a bass clef, a key signature of two flats, and a common time signature. The staff contains a simple melodic line with slurs and accents. Dynamics markings include *f* and *p*.

LEPORELLO.

Musical staff for LEPORELLO, featuring a bass clef, a key signature of two flats, and a common time signature. The staff contains a simple melodic line with slurs and accents. Dynamics markings include *f* and *p*.

Bassi.

Musical staff for Bassi, featuring a bass clef, a key signature of two flats, and a common time signature. The staff contains a simple melodic line with slurs and accents. Dynamics markings include *f* and *p*.

Allegro.

A musical score for piano and voice. The piano part consists of eight staves with complex textures, including chords, arpeggios, and melodic lines. Dynamics include *p* (piano), *f* (forte), and *ff* (fortissimo). The voice part is on a single staff with lyrics in Italian and German. The lyrics are: "Ah! chi mi di-ce ma-i, quel / Wo werd ich ihm ent-dek-ken, für". The score includes various musical notations such as notes, rests, and slurs.

Ah! chi mi di-ce ma-i, quel
Wo werd ich ihm ent-dek-ken, für

bar - ba - ro dov' è? che per mio scorno a - ma - i, che mi man - cò di fè, che — mi mancò di fè?
 den mein Herz noch glüht? Den ich zum Un - glück liebte und der mir nun ent - flieht, der — mir nun ent - flieht?

Ah se ri - tro - vo l'em - pio e a me non tor - na an - cor, vo far - ne orren - do
 Sch ich den Un - ge - tren - en nicht sei - ne That be - reu - en, dann fol - ge Schmach und

fp fp fp fp f f p fp fp
 fp fp fp fp f f p fp fp
 fp fp fp fp f f p fp fp
 fp fp fp fp f p p fp fp
 fp fp fp fp f p p fp fp
 fp fp fp fp f p p fp fp
 fp fp fp fp f p p fp fp

scempio, gli vò ca-var il cor gli-vo ca - var il cor! Vo far-ne orren-do
 Schande! dann fol-ge Schmach und Schande dem Freyler ü - ber - all! Dann folge Schmach und

U - di - sti: qualche bel-la dal va - go abban - do - na - ta?
 Da giebt es was zu trö - sten, nu - nu wir wol - len se - hen?

f f p fp fp

fp fp fp fp p
fp fp fp fp p
fp fp fp fp p
fp fp fp fp p
fp fp fp fp p
fp fp

scempio, gli vò ca-var il cor!
 Schande, dem Frevler ü - ber - all!

Gli-vò ca - var il cor, sì!
 Dann fol - ge Schmach ihm nach, ja!

Gli-vò ca - var il
 Sie folg' ihm ü - ber

Po - ve - ri - na! Po - ve - ri - na!
 Ar - mes Mädchen! Ar - mes Mädchen!

fp fp fp fp p

Musical score for piano accompaniment, consisting of 10 staves. The notation includes various rhythmic values, slurs, and dynamic markings such as 'p' and 'pp'.

cor.
all!

Ah! chi mi di-ce ma-i, quel
Wo werd' ich ihm ent-dék-ken, für

Cerchiam di conso-la-re il suo tor-men-to.
Sich, sich! nun kommen Thränen! jetzt musz ich nä-her ge-hen!

Co-si ne consol' mille e otto cento.
Gefällt sie ihm dann ist es gewihs um sie ge-schehen!

bar-ba-ro dov' è? che per mio scor-no a-ma-i, che mi man-cò di fe, che - mi mancò di fe?
 den mein Herz noch glüht? Den ich zum Un-glück liebte und der mir nun ent-flieht, der - mir nun ent-flieht?

The musical score consists of several staves. The top three staves are for the piano accompaniment, featuring complex rhythmic patterns and dynamic markings such as *sfp* and *cresc.*. The middle section contains the vocal line with lyrics in Italian and German. The bottom two staves are for the piano accompaniment, including a final *sfp* marking.

Vocal Lyrics:

Ah	se ri - tro - vo	l'em - pio	e a	me non tor - na an - cor,	vò fat - ne orren - do
Seh	ich den Un -	ge - treu - en,	nicht	sei - ne That	be - reu - en, dann fol - ge Schmach und

fp fp fp fp p
 fp fp fp fp p
 fp fp fp fp p
 fp fp fp fp p
 fp fp fp fp p
 fp fp fp fp p
 fp fp fp fp p
 fp fp fp fp p
 fp fp fp fp p
 fp fp fp fp p
 fp fp fp fp p

scempio, gli vò ca-var il cor,
 Schande! Dann fol-ge Schmach und Schande,

Po-ve - ri - na! po-ve - ri - na!
 Armes Mädchen! armes Mädchen!

gli vò ca - var il cor, sì,
 sie folg' ihm u - ber - all! ja!

gli vò ca - var il cor.
 sie folg' ihm u - ber - all!

Cerchiam di con-so-
 Fürwahr noch im-mer

fp fp fp fp p
 fp fp fp fp p
 fp fp fp fp p
 fp fp fp fp p

The first system of the musical score consists of eight staves. The top two staves contain a melodic line with eighth and sixteenth notes. The lower six staves provide harmonic support with chords and sustained notes. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

la-reil suo tor - men-to.
 Thränen jetzt muß ich näher ge - hen.

Gli vo ca — dem Freu ler var il cor gli vo ta -
 dann fol - ge Schmach — dem Freu ler ü ber - all, dann folge Schmach

Co - sì ne consol' mil - le e ot - to cento.
 Gefällt sie ihm dann ist es ge - wiß um sie ge - schehen.

The second system continues the musical score with lyrics. It features a vocal line with lyrics in both German and Italian. The accompaniment continues with chords and rhythmic patterns. The lyrics are: "la-reil suo tor - men-to. Thränen jetzt muß ich näher ge - hen." and "Co - sì ne consol' mil - le e ot - to cento. Gefällt sie ihm dann ist es ge - wiß um sie ge - schehen."

Musical score for a vocal piece, likely an opera or oratorio. The score consists of 12 staves. The first 10 staves are instrumental accompaniment, featuring a variety of rhythmic patterns and dynamics. The 11th staff contains the vocal line with lyrics in German. The 12th staff continues the instrumental accompaniment. The score includes dynamic markings such as *f* (forte), *p* (piano), and *cresc.* (crescendo). The lyrics are:

— dem Freu — ler var il cor, gli vò cavar il cor, ca — var il cor. Chie
 ber all! dann folge Schmach ihm nach, sie folg' ihm nach.
 Si - gno - ri - na! Si - gno - ri - na!
 Schö - ne Donna! Schöne Don - na!

D. GIOV. LEP. D. ELV. LEP.

là? Stel-le! che vedo! O bella! Donna Elvira. Don Gio-vanni! Sei qui! mostro! fellon! nido d'in gan-ni! Che ti-toli cruscanti! manco male che lo conosce

D. GIOV. D. ELV.

be-ne. Via ca-ra Donna El-vi-ra, cal-ma-te quel-la col-le-ra... sen-ti-te... las-cia-te mi par-lar!... Co-sa puoi di-re, do-po azion sì ne-ra? in ca-sa

mi-a en-tri fur-ti-va-mente, a for-za d'ar-te, di giu-ra-men-ti e di lu-singhear-ri-vi a se-dur-feil cor mi-o; m'in-na mori o cru-de-le! mi di-

chia-ri tua sposa, e poi, man-cando del-la ter-ra e del ciel al san-to drit-to con e-nor-me de-lit-to dop-po trè dì da Bur-gos t'al-lon-ta-ni m'ab-bando-ni, mi

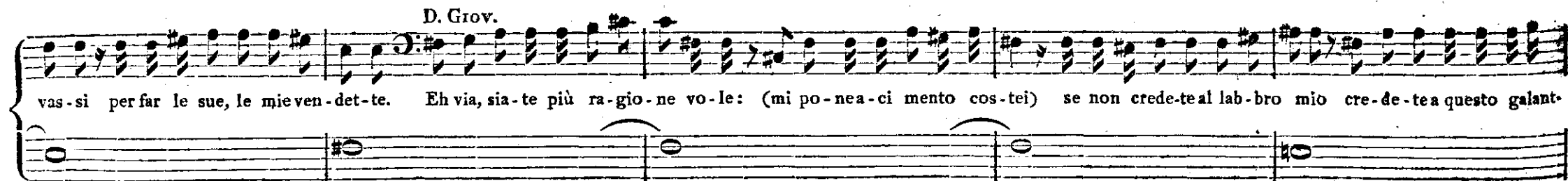
LEP. D. GIOV. (a Lepo.)

fug-gi, e las-ci in pre-da al ri-morso ed al pian-to per pe-na for-se che t'a-mai co-tan-to. Pa-re un li-bro stampato! Oh in quanto a questo eb-bi le mie ragioni! E

ironicam.) LEP. D. ELV.

ve-ro, E ve-ro e che ra-gio-ni for-ti? E qua-li so-no, se non la tua per-fi-dia, la leg-gerez-za tu-a: mail gius-to cie-lo vo-le ch'io ti tro-

D. GIOV.



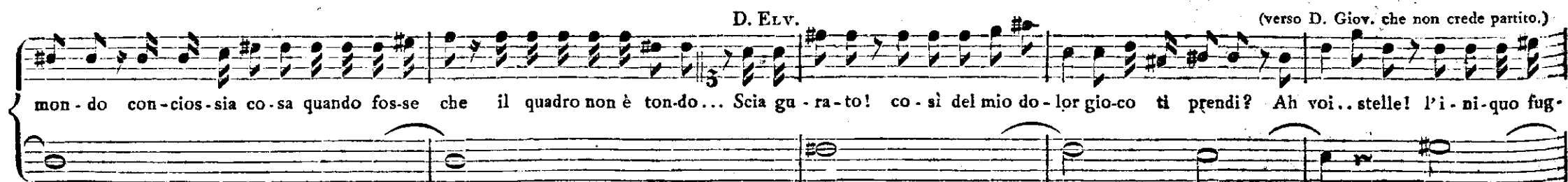
vas-si per far le sue, le mie ven-det-te. Eh via, sia-te più ra-gio-ne vo-le: (mi po-nea-ci mento cos-tei) se non crede-te al lab-bro mio cre-de-te a questo galant-

LEP. D. GIOV. (forte.) LEP. (piano.) D. GIOV. (forte. partendo.) D. ELV. (a Lepo.) LEP.



uo-mo (Salvo il ve-ro) Via dil-le un po-co... E co-sa de-vo-dir-le? Si si dil-le pur tut to. Eb-ben fa presto... Ma-da-ma... ve-ra-mente... in questo

D. ELV. (verso D. Giov. che non crede partito.)



mon-do con-cios-sia co-sa quando fos-se che il quadro non è ton-do... Scia gu-ra-to! co-sì del mio do-lor gio-co ti prendi? Ah voi.. stelle! l'i-ni-quo fug-

LEP. D. ELV.

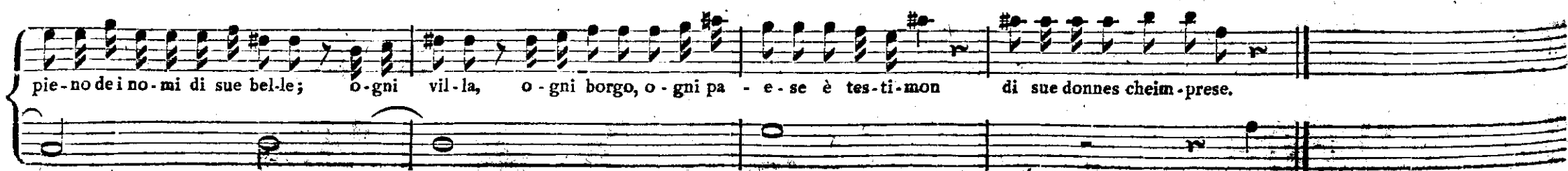


gi! Mi-se-ra me! do-ve? in qual par-te... Eh las-cia-te che va-da; eg-li non merta che di lui ci pen-sia-te... Il scel-le-ra-to m'in-gannò mi tra-

LEP.



dì... Eh con-so-la-te-vi: non sie-te voi, non fos-te, e non sa-re-te né la pri-ma, né l'ul-ti-ma, guarda-te ques-to non pic-cioli li-bro; è tut-to



pie-no dei no-mi di sue bel-le; o-gni vil-la, o-gni borgo, o-gni pa-e-se è tes-ti-mon di sue donne che im-prese.

No. 4.

Allegro.

Violino I.

Musical staff for Violino I, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth and sixteenth notes with various articulations.

Violino II.

Musical staff for Violino II, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth notes with various articulations.

Viole.

Musical staff for Viole, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of half notes with various articulations.

Flauto I.

Musical staff for Flauto I, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains whole rests.

Flauto II.

Musical staff for Flauto II, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains whole rests.

2 Oboi.

Musical staff for 2 Oboi, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains whole rests.

2 Fagotti.

Musical staff for 2 Fagotti, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains whole rests.

2 Corni in D.

Musical staff for 2 Corni in D, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains whole rests.

LEPORELLO.

Musical staff for Leporello, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth and sixteenth notes.

Ma-da-mi-na!
Schöne Donna!

il ca-ta-lo-go è questo,
Die-ses klei-ne Re-gi-ster,

del-le bel-le che amò il pa-dron mi-o, un ca-
giebt von ei-ni-gen Her-zensge-schichtchen mei-nes

Bassi.

Musical staff for Bassi, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth and sixteenth notes.

ta - lo - go e - gli è che ho fat - to io os - ser - va - te leg - ge - te con me, os - ser - va - te, leg - ge - te con
 Herrn ei - nen kur - zen Pro - spectus... Wenns be - lie - bet, so lau - fen wir's durch! Wenns be - lie - bet so lau - fen wir's

The musical score consists of ten staves. The top two staves are for the right hand of the piano, featuring intricate triplet patterns and dynamic markings of *f* and *p*. The next two staves are for the left hand, also with complex triplet accompaniment. The fifth and sixth staves show a more rhythmic piano accompaniment with chords and triplets. The seventh and eighth staves continue the piano accompaniment. The ninth staff is the vocal line, which begins with the lyrics 'me! durch!'. The tenth staff is the final line of the piano accompaniment on this page.

me!
durch!

In I - ta - lia sei cen - to e qua - ran - ta,
Hier vier - hun - dert im feu - ri - gen Welschland,

in Al - magna duecento e trent'
da nur hundert im kül - te - ren

The final line of the musical score shows the piano accompaniment for the concluding phrase, with dynamic markings of *f* and *p*.

u - na,
Deutschland,

cen - to in Francia in Turchia novant' u - na, ma in Is - pagna, main Is - pagna, son già mil - le e
hier hundert weis in den pff - fi - gen Frankreich, a - ber in Spanien, ach, in Spanien schon tau - send und

trè,
drei,

mille e trè,
tausend und drei,

mille e trè.
tausend und drei.

V'han frâ queste conta-di-ne,
Die-se Sui-te Kammerhätzchen,

ca-me-riere cit-ta-
und hier manches Bürgers

Violoncelli. *Bassi.*

di - ne, Schätzchen, v'han con - tesse, ba - ro - nesse, an der Spitze drey Prinzes - sen, mar - chesa - ne, princi - pesse, e v'handonne d'o - gni gra - do, d'o - gni for - ma d'ogni e - nun die Un - zahl Ba - ro - nes - sen, hier in Fe - dern, dort in Häubchen; hier ju - no - nisch, dort wie

cres — cen — do.

cres — cen — do.

cres — cen — do.

cres — cen — do.

cres — cen — do.

cres — cen — do.

cres — cen — do.

cres — cen — do.

cres — cen — do.

The musical score consists of ten staves. The top staff is the vocal line, and the remaining nine staves are for the piano accompaniment. The piano part features a complex texture with multiple voices, including a prominent left hand with sixteenth-note patterns and a right hand with chords and moving lines. The lyrics are written below the vocal staff, with three lines of text: Italian, German, and French. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *f* (forte) and *p* (piano).

tà! d'ogni forma, d'ogni e - tà. In I - ta - lia sei cento e qua - ran - ta, in Al - ma - gna
 Täubchen! Al - le sind ihm ei - ner - lei. Hier in Welschland sind rei - ne vier - hun - dert, da in Deutschland

du - cento e trent' u - na cen - to in Fran - cia, in Tur - chia no - vant' u - na, ma ma - ma in Is - pa - gna, ma in Is -
 sind freylich nur hundert, hier hundert eins nur im pfif - fi - gen Frankreich, a - ber - a - ber in Spa - nien! Ach, in

Musical score for strings and woodwinds. The score consists of multiple staves. The top staves feature woodwind parts with dynamic markings such as *sfp*, *sf*, and *p*. Below these are staves for Violoncello and Bassi, with dynamic markings including *f* and *p*. The notation includes various note values, rests, and articulation marks.

pa-gna son già mille e trè,
Spänien schon tau-send und drei,

mil-le, e trè,
tausend und drei,

mille, e trè. V'han fra queste con-ta-di-ne, ca-me-riere, ci-ta-di-ne, v'han contesse, ba-ro-tausend und drei. Diese Sui-te Kammerküzchen, und hier manches Bürgers Schätzchen, an der Spitze drei Prin-

Violonc.

f Bassi.

The musical score consists of ten staves. The first five staves are woodwinds (flutes, oboes, and bassoons), each with a 'crescendo.' marking. The next three staves are strings (violins, violas, and cellos/double basses), each with a 'crescendo.' marking. The final staff is a bass line. Dynamic markings include *f* (forte), *fp* (fortissimo piano), and *p* (piano). The score features complex rhythmic patterns and articulation marks.

nesse, marchesa - ne, princi - peesse, e v'han donne d'ogni gra - do d'ogni forma d'ogni età! d'o - gni for - ma, d'o - gni e
 zessen, nun die Unzahl Ba - ro - nessen, hier in Federn, dort in Häubchen; hier ju - nonisch, dort wie Täubchen: — al - le sind ihm ei - ner

The bottom staff continues the musical score with a 'crescendo.' marking and dynamic markings *f* and *fp*.

Andante con moto.

f p f p cres - cen - do. f p fp

f p f p cres - cen - do. f p fp

fp fp cres - cen - do. f p fp

fp fp cres - cen - do. f fp

Andante con moto.

fp fp cres - cen - do. f fp

fp fp cres - cen - do. f

fp fp cres - cen - do. f

fp fp cres - cen - do. f

fp fp cres - cen - do. f

Andante con moto.

fp fp cres - cen - do. f p fp

tà! d'o - gni for , ma, d'ogni e - tà! Nel - la bionda e - gli ha l'u - sanza, di lo - dar la la gen - ti -
 lei, al - le sind ihm ei - ner' - lei. Mit Blou - di - nen phan - ta - sie - ren, mit Brù - net - ten ein - her - stol -

lez - za, nel - la bri - na la costanza, nel - la bianca la dol - cezza. Vuol d'inver : no la gran
 zie - ren, mit Be - les - nen dis - pu - tieren, mit Ge - lehrten kri - ti - sie - ren. Vol - le sucht er für die

The musical score consists of ten staves. The first four staves feature a vocal line with lyrics: "cres - cen - do." repeated across the staves. The fifth and sixth staves show a piano accompaniment with dynamic markings "f" and "p". The seventh and eighth staves continue the piano accompaniment with "cresc." and "p" markings. The ninth staff contains the lyrics: "sot - ta, vuol d'esta - te la magrotta, è la gran - de ma - e - sto - sa, è la gran - de ma - e - ter, für den Früh - ling schlanke Kinder; und dann je - de Preis zu ge - ben, das ist sein ver - damm - tes". The tenth staff concludes the piece with a vocal line and dynamic markings "cres - cen - do.", "p", "f", "p", "f", "p", and "crescendo.".

to sa, la pic-ci-na, la pic-ci-na, la pic-cina, la piccina, la piccina, la pic-cina, la picci-na, la picci-na, la pic-cina, è ognor vez-
 Le ben, und dann je-de Preis zu ge-ben, und dann jede, jede, jede, jede, jede, jede, je-de, jede, je-de, jede, je-de Preis zu geben: das ist, das

zo - sa, è ognor vez - zo - sa, è ognor vez - zo - sa, del - le vecchie fa - con - qui - sta, pel pia - cer di porle in li - sta,
 ist sein verdammtes Le - ben, das ist sein Le - ben! Sein Re - gi - ster an - zu - häu - fen, mü - gen hun - dert sich - er - säu - fen,

sua passion predo - mi - nan - te — é la giovin princi - piante; non si pic - ca se sia ric - ca, se sia brut - ta, se sia
 hunder - te vor Gram verder - ben — und an gelber Bleichsucht sterben: sein Re - gi - ster an - zu - häu - fen, mögen hun - dert sich er -

The musical score consists of ten staves. The first two staves feature a complex melodic line with frequent trills (tr) and dynamic markings of *f* and *p*. The third staff has a *mfp* marking. The fourth staff continues the melodic line with trills. The fifth and sixth staves show a more rhythmic accompaniment with chords and trills. The seventh and eighth staves are mostly rests, indicating a vocal line. The ninth staff contains the lyrics in Italian and German. The tenth staff provides a bass line accompaniment.

bel - la, se sia ric-ca brutta se sia bel-la, pur che por - ti la - gon - nel - la, voi sa - pe-te quel che fa,
 sün - fen, hundert an der gelben Bleichsucht sterben: sein Ge - mi - the, un - ver - wüstlich, wird durch al - les nicht be - kehrt,

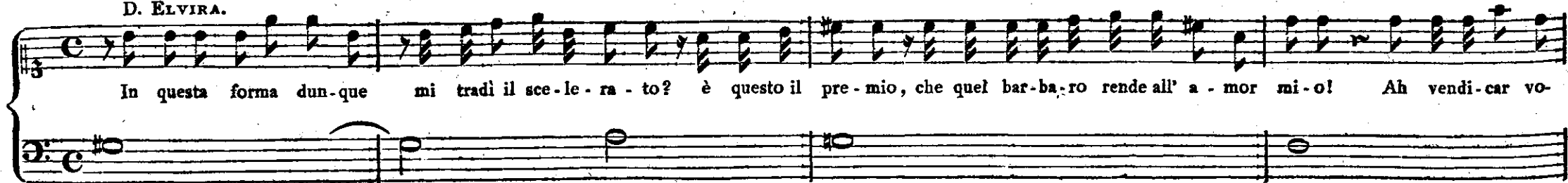
voi sa - pete quel che fà, pur - che porti la gon - nella, voi sa - pete quel che fà, voi sa - pete, voi sa - pete quel che
 wird durch alles nicht bekehrt. Drum o Schöne, laß ihn laufen: er ist deines Zorns nicht werth! drum, o Schöne, er ist deines Zorns nicht

The image shows a page of musical notation with ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*. The lyrics are written below the bottom staff.

fà — — quel che fà, — — quel che fà, — — voi sa - pe - te quel che fà.
 werth, — — ist's nicht werth, — — ist's nicht werth, — — er ist dei - nes Zorns nicht werth.

SCENA VI.

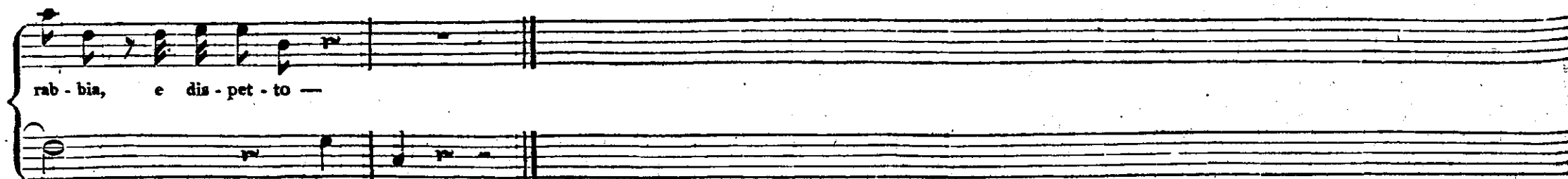
D. ELVIRA.



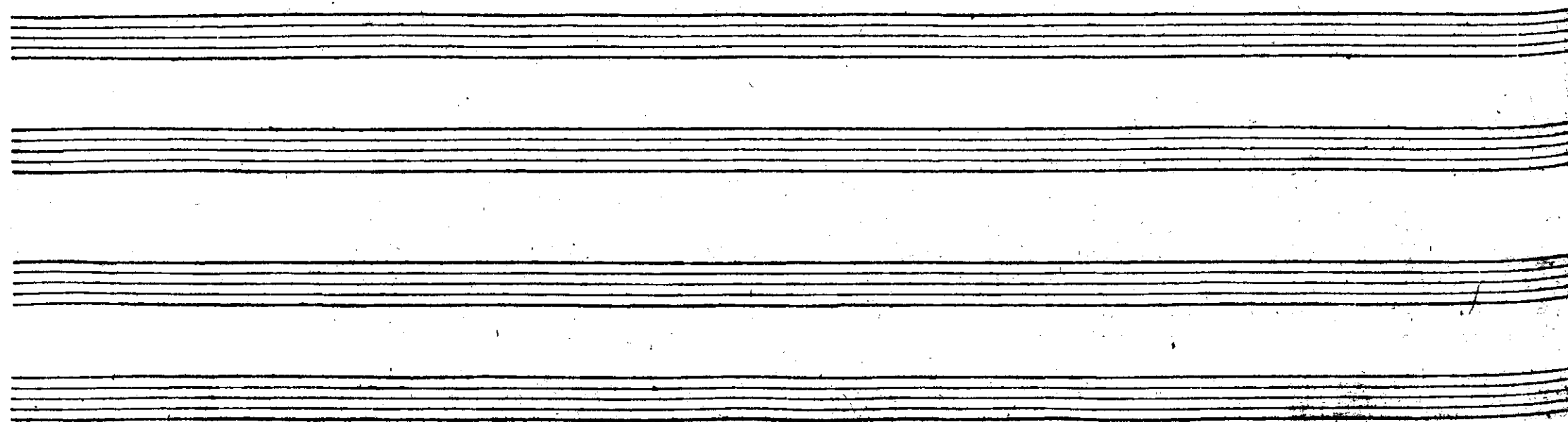
In questa forma dun-que mi tradi il sce-le-ra-to? è questo il pre-mio, che quel bar-ba-ro rende all' a - mor mi-o! Ah vendi-car vo-



glio io l'in-gan-na-to mio cor: pria ch'ei mi fug-ga... si ri-cor-ra, ... si va-da, ... si sen-to in pet-to sol ven det-ta par-lar,



rab-bia, e dis-pet-to —



No. 5. SCENA VII.
Allegro.

The musical score consists of ten staves. The top two staves are for Violino I and Violino II. The next three staves are for Viole, Flauto I, and Flauto II. The next two staves are for 2 Oboi and 2 Corni in G. The next two staves are for Fagotto I and Fagotto II. The bottom two staves are for vocal soloists ZERLINA and MASETTO. The Bassi part is written on a single staff at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings (f, p). The key signature is one sharp (F#) and the time signature is 6/8.

The image shows a page of musical notation for piano, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* (piano) and *f* (forte). The music is written in a style typical of 18th or 19th-century manuscript notation. The first nine staves contain instrumental parts, while the tenth staff begins with a vocal line for a character named Zerlina.

ZERLINA.

Gio-vi-net-te che fa-te all'a-more, che fa-te all'
Lie-be Schwestern, zur Liebe ge-bohren, zur Lie-be ge-

mo-re, non la - sciate che passi l'e-tà, che passi l'e-tà, che pas-si l'e-tà! se nel se-no vi bu-li-ca il co-re, vi bu-li-ca il co-re, il ri-medio ve-de-te lo
 bohren, nützt der Jugend schön blühende Zeit, schön blühende Zeit, schön blühen-de Zeit! Hängt ihr's Köpfchen in Sehnsucht ver-lohren, in Sehnsucht ver-lohren, Amor ist euch zu hel-fen be-

qua reit! Tralla-la! Tralla-la! che piacer, che piacer, che sa-rà. A Trallala! Tralla-la! che piacer, che piacer, che sa-rà, la la la le-ra, la la la le-
 Welch Vergnügen er-wartet euch da! Welch Vergnügen er-wartet euch da! Tra-la-la-le-ra, tra-la-la-le-

The first part of the musical score consists of ten staves. The top two staves feature a melody with eighth and sixteenth notes, often beamed together. The third staff contains a complex accompaniment with many beamed sixteenth notes. The remaining staves show various rhythmic patterns and rests, with some dynamics like 'p' (piano) and 'f' (forte) indicated.

ra.
7a.

MASSETTO.

The vocal part of the Masetto section is written on a single staff. The lyrics are as follows:

Giovi - net - ti leg - gie - ri di tes - ta, leggie - ri di tes - ta, non an - da - te gi - ran - do di quà e là e là e quà e là, poco
 Lie - be Brüder, mit Leichtsinm im Herzen, mit Leichtsinm im Herzen, schleicht nicht immer bald hin und bald her, bald hin bald her, bald hin und her. Amor

The final part of the Masetto section consists of a single staff with notes and rests, ending with a dynamic marking of 'p' (piano).

du-ra de' mat-ti la festa, de' mat-ti la fes-ta, ma per me comin-cia-to non hà, comin-cia-to non hà che pia-cer, che piacer, che sa-
 giebt was zu tündeln, zu scherzen, zu tündeln, zu scherzen; doch schenkt Hymen der Freude weit mehr, der Freude weit mehr! Lala - la - lala - la! Welch Ver-gnügen er-wartet euch

f *sfz* *sfz* *p*
f *sfz* *sfz* *p*
f *sfz* *sfz* *p*
f *sfz* *sfz* *p*
f *sfz* *sfz* *p*
f *sfz* *sfz* *p*
f *sfz* *sfz* *p*
f *sfz* *sfz* *p*
f *sfz* *sfz* *p*
f *sfz* *sfz* *p*
f *sfz* *sfz* *p*

Vie-ni vie-ni ca-rino godia-mo, e cantiamo, e balliamo, e suo-
 Lafst uns fröhlich des Lebens genies-sen. Lafst uns lieben und scherzen und
 MASETTO.

Coro.
 rà. A che piacer, che piacer, che sa-rà, la la la le ra, la la la le-rà. Vie-ni vie-ni ca-rina godia-mo e cantiamo, e balliamo, e suo-
 da! Lala-la - lala-la! Welch Vergnügen er-wartet uns da! Tralla-la-le-ra, tra-la-la-le-ra. Lafst uns fröhlich des Lebens genies-sen. Lafst uns lieben und scherzen und
f *sfz* *sfz* *p*

The musical score consists of ten staves. The first seven staves are instrumental accompaniment. The eighth and ninth staves contain the vocal melody with lyrics in Italian and German. The lyrics are:

Italian: *nia - mo, vie - ni vie - ni ca - ri - no go - diamo che piacer, che piacer che sa - rà!*
 German: *küs - sen, laßt uns lie - ben und scherzen und küssen! Welch Vergnügen er - wartet uns da!*

The chorus section, marked "Coro.", includes the following lyrics:

Italian: *A - la - la - la - la! che piacer, che piacer, che sa - rà!*
 German: *Lala - la - lala - la! Welch Vergnügen er - wartet uns da!*

The score concludes with a final instrumental staff.

— che piacer, che piacer, che sa-rà! La la la le-ra, la la la le-ra, la la la le-ra, la la la le-ra.
 la! Welch Vergnügen er-wartet uns da! Tralla-la-le-ra, tra-la-la-le-ra, tra-la-la-la-la-la-le-ra.

— che piacer, che piacer, che sa-rà! La la la le-ra, la la la le-ra, la la la le-ra, la la la le-ra.
 la! Welch Vergnügen er-wartet uns da! Tralla-la-le-ra, tra-la-la-le-ra, tra-la-la-la-la-la-le-ra.

D. Giov. LEP. D. Giov.

Manco ma-le è parti-ta: oh guarda guarda che bella gioven-tù! che belle donne! Tra tan-te per mia fè vi sarà qualche cosa anche per me. Cari ami-ci, buon

ZERLINA. D. Giov.

giorno! segui-tate a stare alle-gra - mente, segui - tate a suonar, o buona gente. C'è qualche Sposalizio? Si Signore, e la Sposa son i-o Me ne consolo: lo

MAS. D. Giov. LEP. ZERL. D. Giov.

Sposo? Io; per servirla: Oh bravo! per servir mi: questo è vero parlar da ga-lantuomo. Basta che sia marito! Oh il mio Ma-setto è un uom d'ottimo core. Oh anch'io, ve-

ZERL. D. Giov. MAS. D. Giov.

de - te! voglio che siamo a - mici: il vostro nome? Zer - lina. E il tuo? Ma - setto. O cara il mio Ma - setto! cara la mia Zerlina! t'es - ibisco la mia protezi-

LEP. D. Giov.

one... Lepo-rello... co-sa fai lì bir-bone? Anch'io ca-ro pa-drone es-i - bisco la mia pro-tez-i-o - ne. Presto va con costor: nel mio pa-lazzo con-

duci-li sul fatto: or-di-na ch'abbiano ciocco - latte, caffè, vini, presciut-ti; cer-ca di -vertir tutti, mostra loro il giardino, la gale-ri-a le ca-me-re

LEP. MAS. D. GIOV. MAS.

in ef-fet-to fa che res-ti con-ten-to il mio Ma-setto; hai ca - pi - to? Ho ca - pi - to: an - diam: Signo-re: Co-sa c'è? La Zer-li-na senza me non può

LEP. D. GIOV. ZERL.

star. In vostro loco ci sarà sua Eccel - lenza, e saprà bene fare le vostre par - ti. Oh la Zer - lina é in mand'un Cavalier: va pur fra poco el - la meco verrà. Và!

MAS. ZEEL. MAS. D. GIOV.

non temere! nel-le ma-ni son io d'un Cavaliere. E per questo? E per questo non c'è da dubi - tar. Ed io cospet-to... O - là finiam le di-spute se

su - bi - to senza altro re-pli-car non te ne va - i, Ma-set-to guarda, ben ti pen-ti-ra - i.

D. Giov.

Al fin siam libe-rati Zerli - net-ta gen-til da quel scioccone. Che ne di-te mio ben, so far pulito? Signore, è mio marito... Chi? colui? vi par che un onest'

ZERL.

D. Giov.

ZERL.

uomo, un nobil Cavalier, qual io mi vanto, possa soffrir, che quel visetto d'oro, quel viso inzucche-rato da un bifolcaccio vil sia strapazzato. Ma Si-gnore io gli diedi pa-

D. Giov.

rola di sposar-lo. Tal pa-rola non vale un zero: voi non sie-te fat-ta per esser pa-e-sana; un'al-tra sor-te vi pro-curan quegliocchi briconcel-li, quei lab-

bretti si belli, quelle dituccia candi-de e odorose; parmi toccar giun-cata, e fiu-tar rose. Ah non vor-re-i... Che non vor-reste? Al fi-ne in-ganna-ta res-

tar? io so che rado colle-donne voi altri cavalieri siete onesti, e sinceri. Eh un impostura della gente plebea! la nobil-tà ha di-pinta negli occhi l'onestà. Orsù non perdiam

D. Giov.

tempo; in questo istan-te io vi voglio sposar. Voi? Certo: i-o! quel casinetto è mio: so-li saremo, e là, gio-jello mio, ci spose-remo.

ZERL.

D. GIOV.

No. 6. DUETTINO.
Andante.

Violino I.

Violino II.

Viole.

Flauto.

2 Oboi.

Fagotto I.

Fagotto II.

2 Corni in A.

ZERLINA.

Andante.

Vor-rei, e non vor-
Nein, nein ich darfs nicht

D. GIOVANNI.

Là ci darem la ma-no là mi di-rai di sì, ve-di, non è lon-tano, par-tiam ben mio da qui.
Sey ohne Furcht mein Leben! komm in mein Schlofs mit mir! kannst du noch wider-streben? zwey Schritt' ists nur von hier.

Bassi.

The first part of the musical score consists of ten staves. The top three staves contain a complex melodic line with many sixteenth and thirty-second notes. The next four staves are primarily rests, with some chordal accompaniment. The bottom staff of this section contains the first line of lyrics. Dynamic markings include *mf* and *p*, and a *cresc.* marking is present in the lower staves.

re - i: mi tre - ma un po - co il cor; fe - li - ce e ver sa - re - i, ma può bur - lar - mi an - cor, ma può bur - lar - mi an - cor!
 wagen: mein Herz warnt mich da - vor! fühlt man's so ängstlich schlagen, hat man was Bö - ses vor, hat man was Bö - ses vor!

Mi
Ma-

The second part of the musical score includes the second line of lyrics and a final staff of music. The lyrics are: "Vie - ni mio bel di - let - to: Du die ich mir er - koh - ren". The musical notation continues with notes and rests, ending with a *mf* dynamic marking.

Vie - ni mio bel di - let - to:
 Du die ich mir er - koh - ren

fa - pie - tà Ma - set - to;
 set - to wär ver - lohren!

Pre - sto non son più for - te, non son più for - te, non son più for - te;
 Ich — weifs mich nicht zu fas - sen, mich nicht zu fas - sen, mich nicht zu fas - sen!

Io cangie - rò tua sor - te.
 Kannst du mich ster - ben las - sen!

Vieni! Vie - ni!
 Komm, o komm! —

p cresc. p

cresc. p

cresc. p

cresc. p

p cresc. p

Vor - re - i, e non vor - re - i.
 Nein, nein, ich darfs nicht wagen:

Mi tre - ma un po - co il cor;
 Mein Herz warnt mich da - vor!

ma
 hat

Là ci da - rem la ma - no,
 Sey oh - ne Furcht mein Le - ben!

la mi di - raj di sì
 Komm in mein Schlofs mit mir,

par - tiam ben mio da qui
 Zweg Schritt' ists nur von hier —

— puo bur-lar - mi an - cor. Mi fa pie - ta Ma - set - to; pre - sto non son piu for-te, non son piu for-te, non son piu
 — man was Bö - ses vor? Ma - set - to wär ver - loh - ren? ich — weifs mich nicht zu fas-sen, mich nicht zu fas-sen, mich nicht zu

Vie - ni mio bel di - let - to io can-gie-ro tua sor - te.
 Du, die ich mir er - koh - ren, kannst du mich ster - ben las - sen?

Allegro.

The first system of the musical score consists of four staves. The top staff is the vocal line, and the three staves below it are the piano accompaniment. The music is in 6/8 time and marked 'Allegro'. The vocal line begins with a melodic phrase, followed by a series of eighth notes. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines.

Allegro.

The second system of the musical score consists of four staves. The top staff is the vocal line, and the three staves below it are the piano accompaniment. The music continues in 6/8 time and marked 'Allegro'. The vocal line features a melodic phrase with a slight rise, followed by a series of eighth notes. The piano accompaniment continues with chords and moving lines.

Allegro.

The third system of the musical score consists of four staves. The top staff is the vocal line, and the three staves below it are the piano accompaniment. The music is in 6/8 time and marked 'Allegro'. The vocal line includes lyrics. The piano accompaniment continues with chords and moving lines.

for-te! fassen! An - diam! Wohl-an! An-diam an-diam mio So dein zu seyn auf be - ne - a ri - sto - rar le pe - ne - d'un in - no - cen - te a - mor. e - wig! — Wie glücklich, o wie se - lig — wie se - lig werd' ich seyn!

An - diam! An - diam! O komm! O komm! An-diam an-diam mio So dein zu seyn auf be - ne - a ri - sto - rar le pe - ne - d'un in - no - cen - te a - mor. e - wig — Wie glücklich, o wie se - lig — wie se - lig werd' ich seyn!

The first system of the musical score consists of six staves. The top staff is the vocal line, followed by two staves of piano accompaniment. The piano part features a prominent pizzicato section. The bottom two staves are empty, likely for a second vocal part or a different instrument.

An-diam an-diam mio be-ne — a ri-sto-rar le pe-ne — d'un in - no - cen - te a - mor.
 So dein zu seyn auf e - wig! — Wie glücklich, o wie se - lig — wie se - lig werd' ich seyn!

The second system of the musical score consists of six staves. The top staff is the vocal line, followed by two staves of piano accompaniment. The piano part features a prominent pizzicato section. The bottom two staves are empty, likely for a second vocal part or a different instrument.

An-diam andiam mio be-ne — a ri-sto-rar le pe-ne — d'un in - no - cen - te a - mor. An - diam!
 So dein zu seyn auf e - wig! — Wie glücklich, o wie se - lig — wie se - lig werd' ich seyn! So mein!

pizzicato.

col' arco. tr pizzicato. col' arco. tr tr

col' arco. pizzicato. tr col' arco. tr tr

An - diam!
So dein! —

An - diam!
Ganz mein!

An - diam mio ben an - diam!
So dein zu seyn auf e - wig!

le pe - ne ri - sto -
Wie glück - lich werd' ich

An - diam!
Ganz dein!

An - diam mio ben an - diam
So dein zu seyn auf e - wig!

le pe - ne ri - sto -
Wie glück - lich werd' ich

col' arco. pizzicato. col' arco.

rar d'un in - no - cen - te a - mor.
 seyn! Wie se - lig werd' ich seyn!

rar d'un in - no - cen - te a - mor.
 seyn! Wie se - lig werd' ich seyn!

D. ELVIRA.

Fer-ma-ti sce-le-ra-to: il ciel mi fe-ce u-dir le tue per-fi-die; io so-no a tempo, di sal-var questa mi-se-ra in-no-cen-te dal tuo bar-ba-ro ar-

ZERL.

D. GIOV.

D. ELV.

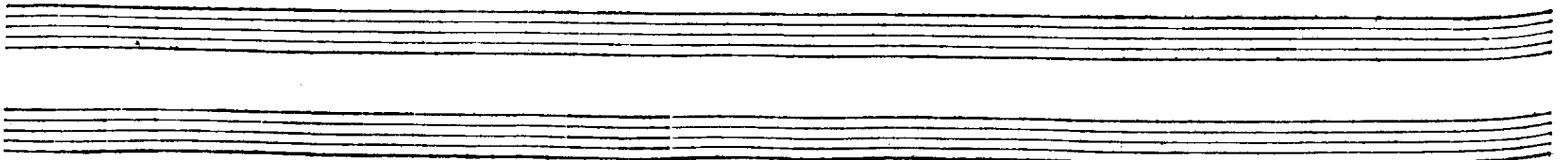
ti-glio. Meschi-na! co-sa sen-to! Amor consiglio! I-dol mio! non ve-dete, ch'io voglio diver-tir-mi! Di-vertir-ti? è ve-ro! diver-tir-ti! io so, cru-

ZERL.

D. GIOV.

de-le! co-me tu ti di-ver-ti: Ma Si-gnor Ca-va-lie-re! é ver quel ch'ella di-ce? La po-ve-ra in-fe-li-ce è di me in-a-mo-ra-ta, e per pie-

tà deggio fin-ge-re a-mo-re, ch'io son per mia dis-gra-zia uom di buon co-re.



Allegro.

Violino I.

Violino II.

Viole.

D. ELVIRA.

Bassi.

Ah fug - - gi il tra - di - tor! non lo la - sciar più dir: il
 Ver - lohr . . . ne, hör' ihn nicht! Ver - ach - te was er spricht, Sein

lab - bro è men - ti - tor, fal - la . . . ce il ci - glio. Da miei - - tormen - ti im -
 rän - ke - vol - les Herz trieb nur - mit Schwüren Scherz! Ha! kann - test du mein

pa - ra a cre - der a quel cor, e na - - sca il tuo ti - mor dal mio — pe - ri - glio! ah fug - gi, fug -
 Lei - den, die Fül - lo meiner Noth, du wähl - - test lie - ber Tod, als sol - che Freu - den! Ver - lohr - ne! Ver -

- gi. ah fug - gi il tra - di - tor! non lo la - sciar più dir: il lab - bro è men - ti - tor fal - la - - ce il ci -
 lohr - ne! ach! hör' ihn, hör' ihn nicht: Ver - ach - te, was er spricht! Sein rän - ke - vol - les Herz treibt nur — mit Schwüren

glio, il lab - bro è men - ti - tor, fal - la ce il ci - glio, si, fal - la
 Scherz, sein rän - ke - vol - les Herz, es treibt mit Schwüren Scherz, ja, es treibt

- ce il ci - glio.
 - mit Schwüren Scherz!

D. Giov. D. Ott.

Mi par ch'oggi il demonio si di-verta d'opporsi a miei pia-ce-vo-li pro-gressi, van-no mal tutti quanti. Ah ch'ora, i-dolo mio, son va-ni i pian-ti! di ven-det-ta si

D. Giov. D. ANNA. D. Giov.

par-li: oh D. Giovan-ni! Man-ca-va questo in-top-po. A - mi - lo a tempo vi ri-tro-viam: a-ve-te co-re, a-ve-te a-ni-ma ge-ne-ro-sa! (Stà a ve-

D. ANNA. D. Giov.

de-re che il diavolo gli ha det-to qualche cosa) che do-man-da! per che? Bisogno abbiamo della vostra a-micizia. (Mi torna il fiato in corpo,) co-man-da-te: i con-

giun-ti, i pa-ren-ti, questa man, questo fer-ro, i be-ni, il san-gue spen-de-rò per ser-vir-vi: ma voi bel-la donn' An-na per-che co-sì pian-

D. ELV.

ge-te? sì cru-de-le che fù, che o-sa la cal-ma tur-bar del vi-ver vostro? Ah ti ri-tro-vo an-cor per-fi-do mostro?

No. 8. QUARTETTO.
Andante.

Violino I. *p* *cresc. mfp*

Violino II. *p* *cresc. mfp* *p*

Viole. *p* *cresc. mfp* *p*

Flauto.

2 Clarinetti in B. *p* *cresc. mfp*

2 Fagotti. *p* *cresc. mfp*

2 Corni in B. *p* *cresc. mfp*

D. ANNA.

D. ELVIRA.
Non - ti fi - dar o mi - se - ra di quel ri - bal - do cor! me già tra - dì quel bar - ba - ro, te vuol tra - dir an -
Flie - he des Schmeichlers glattes Wort eh' er dein Herz be - strickt! Schleicht sei - ner Zun - ge Gift dir ein, hat er dich bald be -

D. OTTAVIO.

D. GIOVANNI.

Bassi. *p* *cresc. mfp* *p*

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

Cie-li! che as-petto no-bi-le! che dol-ce ma-es-tà! Il suo do-lor, le la-gri-me m'empiono di pie-tà,
 Lie-ber, was für ein ho-her Geist dies schö-ne Weib um-weht! Wie mir ihr halb ver-halt-ner Schmerz tief in die See-le geht!

cor.
 rückt!

Cie-li! che as-petto no-bi-le! che dol-ce ma-es-tà! Il suo do-lor, le la-gri-me m'empiono di pie-tà,
 Lie-be, was für ein ho-her Geist dies schö-ne Weib um-weht! Wie mir ihr halb ver-halt-ner Schmerz tief in die See-le geht!

cresc. *mfp* *p*

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

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

p *cresc.* *mf*

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

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

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

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

m'em-piono di pie - tà.
tief in die See - le geht!

m'em-piono di pie - tà,
tief in die See - le geht!

La po-ve-ra ra-gaz-za e paz-za a-mi-ci mie-i la-scia-te mi con le-i, è paz-za a-mi-ci mie-i
Ja, zollt mit mir der Ar-men des Mit-leids ed-le Thräne, ihr Kopf hat sehr ge-lit-ten! Lafst uns, so mu/s ich bit-ten,

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

for-se si cal-me-rà, for - se si cal-me-rà!
dann wird sie ru-hi-ger, dann - wird sie ru-hi-ger!

Ah non cre-de-te a per-fi-do!
O traut dem fal-schen Heuchler nicht!

Re-sta - te oh Dei re - sta - te!
O blei - bet doch und glaubt mir,

E pazza non ba - da - te.
Ihr Kopf hat sehr ge - lit - ten -

A chi si cre-de-
Wem trauet man nun

A chi si cre-de-
Wem trauet man nun

tr *tr* *3* *3* *3* *3*

cresc. *f*

cresc. *f*

cresc. *f*

p cresc. *f*

p cresc. *f*

p cresc. *f*

p cresc. *f*

p cresc. *f*

3

3

3

cresc. *f*

rà, a chi si cre-de - rà, a chi si ere-de - rà, si cre - de - rà.
 hier? wem trauet man nun hier? wem trauet man, wem trau - et man nun hier?

Cer-to mo-to d'i-gnoto tor-
 Wie ihr Schmerz durch die See-le mir

re sta-te;
 o blei-bet!

Ah non cre-de-te al per-fi-do re - sta-te:
 O trauet dem fal-schen Heuch-ler nicht! Ach blei-bet!

rà, a chi si cre-de- rà, a chi si cre-ne - rà, si cre - de - rà.
 hier? wem trauet man nun hier? wem trauet man, wem trau - et man nun hier?

Cer-to mo-to d'i-gnoto tor-
 Wie ihr Schmerz durch die See-le mir

E paz-za!
 Drum lafst uns!

Cer-to mo-to d'i-gnoto tor-
 Wel-che Furcht durch die See-le mir

men-to!
zit-tert!

Dentro l'al-ma gi-ra-re mi sen-to!
Wie ihr Leiden mich in-nig er-schüttert!

Che mi di-ce per quel-la in-fe-li-ce
Was mein Herz für die Ar-me em-pfin-det

sde-gno, rab-bia, dis-pet-to, pa-ven-to!
Fühlt den Schmerz der im In-nern mir zittert!

Dentro l'al-ma gi-ra-re mi sen-to!
Seh' ich recht, daßs mein Leid euch er-schüttert!

Che mi di-ce mi sen-to tradi-
An das Herz, ihr, die ihr mit em-

men to!
zit-tert!

Dentro l'al-ma gi-re re mi sen-to!
Wie ihr Leiden mich in-nig er-schüttert!

Che mi di-ce per
Was mein Herz für die

men-to!
zit-tert!

Dentro l'al-ma gi-ra-re mi sen-to!
Werd' ich immer noch kindish er-schüttert!

Che mi di-ce per quel-la in-fe-
Welches Feu-er das Weib noch ent-

p cresc. f p

cen - to co - se che in - ten - der, che in - ten - der non sa, nò, nò!
 fafst kein Aus - druck und Wor - te be - zeich - nen es nicht, nein, nein!
 Che in - ten - der non Be - zeich - nen es

to - re, cen - to co - se che in - ten - der non sa, nò! Che mi di - ce, di quel tra - di - to - re, di quel tra - di - to - re, cen - to co - se che in - tender non
 pfin - det! Euch ver - schliefs ich mein In - ne - res nicht, nein! An mein Herz, an mein Herz, an mein Herz die ihr mit mir em - pfin - det. Euch verschliefs ich mein In - ne - res

quel - la in - fe - li - ce cen - to co - se che in - ten - der non sa, nò, nò!
 Ar - ma empfindet fafst kein Ausdruck, kein Wort fafst es nicht, nein, nein!
 Che in - ten - der non Kein Wort fafst es

li - ce, cen - to co - se che in - ten - der non sa, nò, nò!
 zün - det! Nein ich dul - de sie län - ger hier nicht, nein, nein!
 Cen - to co - se che in - ten - der non
 Nein ich dul - sie sie län - ger hier

Violonc.
Bassi.

sa, che in - ten - der non sa.
 nicht, be - zeich - nen es nicht.

sa, che mi di - ce, mi di - ce di quel tra - di - to - re cen - to co - se che in - ten - der non sa.
 nicht: euch verschliefs ich mein In - res, mein In - res, ver - schliefs ich euch mein In - res, verschliefs ich euch nicht.

sa, che in - ten - der non sa. Jo di qua non va - do vi - a se non sò co - me l'af -
 nicht, kein Wort fafst es nicht. E - he weich ich nicht von hin - nen bis mir. Auskunft wird und

sa, cen - to co - se che in - ten - der non sa.
 nicht, nein, ich dul - de sie lün - ger hier nicht.

Bassi.

Non ha l'a-ria di paz-zi-a il suo tratto il suo par-lar.
 Ih-re Sprache, ihr Be-ginnen zeigt Verwirrung warlich nicht.

Da qual
 Ich zer-

far.
 Licht.

Se men va-do; si po-tri-a qualche co-sa so-spe-ttar.
 O so kommt doch! Sie ist von Sinnen, seht ihr starres Aug' ihr nicht?

The first system of the musical score consists of eight staves. The top staff is the vocal line, and the remaining seven staves are for piano accompaniment. The music is in a minor key and features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics markings include *sf* (sforzando) and *f* (forte).

Dunque quegli?
Ein Verräther?

cef - fo si do - vria la ner' al - ma giu - di - car.
stò - re dein *Beginnen, wenn mein Herz auch drüber bricht.*

'E un tra - di - tore:
Und wie abscheulich!

Men - ti - to - re! men - ti - to - re! men - ti -
Weh dir Heuchler! Weh dir Heuchler! Weh dir

Dunque quella?
Sie von Sinnen?

'E paz - za - rella,
Mein Gott! ihr seht es,

In - fe - li - ce!
Un - glücklich - selge!

The second system of the musical score consists of two staves. The top staff is the vocal line, and the bottom staff is for piano accompaniment. The music continues with the same complex rhythmic pattern and dynamics as the first system.

sf f

In co - min - cio a du - bi - tar.
 Ich ge - steh', ich zweif - le hier.

to - re!
 Heuchler!

In co - min - cio a du - bi - tar.
 Ich ge - steh', ich zweif - le hier.

Zit - to zit - to che la gen - te si ra - du - na a noi d'in - tor - no, sia - te un po - co più pru - den - te, vi fa - re - te cri - ti -
 Traut ihr meinem Wort nicht weiter? Traut ihr meinem Wort nicht weiter? Fassung! Fassung! nur ein Weilchen? du ver - dir - best dich und

Non spe-rar-lo o scel-le-ra-to,
Im-mer mag ich mich verderben;

ho per-du-ta la pru-den-za,
a-ber du sollst mit mir ster-ben!

le tue colpe, ed il mio sta-to
Schonen soll ich dich Verräther:

voglio a tut-ti pa-le-sar, voglio a
Ach, und wer verschonte mich? Ach, und

car!
mich!

Que - gli ac - cen - ti si som - mes - si, quel can - giar — — si di co -
 Wie er bit - tend um sie schlei - chet und wie ihm — — die Wang' er -
 tut - ti pa - le - sar. Non sperar - lo o scelle - ra - to ho perdu - ta la pruden - za, le tue colpe, ed il mio stato vo - glio a
 wer verschonte mich! Immer mag ich mich verderben! A - ber du sollst mit mir sterben! Schonen soll ich dich Verräther? Ach, und
 Que - gli ac - cen - ti si som - mes - si, quel can - giar — — si di co -
 Wie er bit - tend um sie schlei - chet und wie ihm — — die Wang' er -
 Zit - to zit - to che la gen - te — — si ra - du - na a noi d'in - torno, — — siate un po - co più pru - den - te — — vi fa - re - te criti -
 Traut ihr meinem Wort nicht weiter? — — Traut ihr meinem Wort nicht weiter? — — Fassung! Fassung! nur ein Weilchen! — — du verdirdest dich und

lo-re, son in-di-zi trop-po es-pre-si che mi fan de-ter-mi-nar, che mi
blei-chet! Wenn er kei-nem Heuch-ler glei-chet, hab' ich Heuch-ler nie ge-sehn! hab' ich

tut-ti pa-le-sar, ho per-du-ta la pru-denza, non spe-rar-lo, ho per-du-ta la pru-
wer-ver-schonte mich! Im-mer mag ich mich ver-der-ben! Schweig Ver-rä-ther! A-ber du sollst mit mir

lo-re, son in-di-zi trop-po es-pre-si che mi fan de-ter-mi-nar, che mi
blei-chet! Wenn er kei-nem Heuch-ler glei-chet! hab' ich Heuch-ler nie ge-sehn! hab' ich

car. sia-te un po-co più pru-den-te, zit-to zit-to si ra-du-na a noi d'intor-no
mich! Fassung! Fassung! nur ein Weil-chen! Traut mir Freunde! Fassung! Fassung nur ein Weilchen,

fan - de - ter - mi - nar, che mi fan - de - ter - mi - nar,
Heuch - ler nie ge - sehn! hab' ich Heuch - ler nie ge - sehn!

den - za non spe - rar - lo o scelle - ra - to! le tue colpe, ed il mio sta - to vo - gliò a tut - ti pa - le - sar.
ster - ben! Schonen soll ich dich Ver - rä - ther? Schonen soll ich dich Ver - rä - ther? Ach, und wer ver - schon - te mich?

fan - de - ter - mi - nar, che mi fan - de - ter - mi - nar.
Heuch - ler nie ge - sehn! hab' ich Heuch - ler nie ge - sehn!

Zit - to zit - to che la gen - te . . . siate un po - co più pru - den - te, vi fa - re - te, vi fa - re - te cri - ti - car.
Fassung! Fassung! nur ein Weilchen! Traut ihr meinem Wort nicht wei - ter? Du ver - dir - best, du ver - dir - best dich und mich!

SCENA XII.

D. GIOVANNI.

pizzicato.

pizzicato.

pizzicato.

pp

pp

pp

pp

pp

pp

pp

pp

pizzicato.
pp

Po - ve - ra sven - tu - ra - ta! i pas - si suo - i vo - glio se - guir, non

vo - glio che fac - cia un pre - ci - pi - zio: per - do - na - te, bel - lis - si - ma Donn' An - na: se ser -

vir vi poss' - i - o, in mia ca - sa v'a - spet - to: a - mi - ci ad - di - o!

Recit. Allegro assai.

Violino I.

Violino II.

Viole.

Flauto I.

Flauto II.

2 Oboi.

2 Fagotti.

2 Corni.
in Es.

2 Clarini. in C.

D. ANNA.

D. OTTAVIO.

Bassi.

Allegro assai.

Don Ot-ta-vio, son morta!
Welch ein Schicksal! Ent-sezlich! —

Per pie-tà soc-cor-
Mein Ge-lieb-ter ach,

Cosa è sta-to?
Was erschreckt dich?

Allegro assai.

re-te-mi!
ret-te mich:

Mio be-ne... fa-te cor - rag-gio!
Nur Fassung! Fassung, du Theure.

oh De-i!
O Himmel!

oh De-i!
O Himmel!

Quegli è il car-
Er war's; er

ne-fi-ce del pa-dre mi-o.
mor-de-te den be-sten Va-ter.

Non du-bi-ta-te più: gli ulti-mi ac-cen-ti, che l'em-pio pro-fe-ri, tut-ta la vo-ce, ri-chiamar nel cor mio di quell'in-
Freund zweif-le län-ger nicht! die lez-ten Wor-te, die die-ser Bös-wicht sprach, Ton, Blick und Stimme, ach das al-les ver-rieth mir den Ver-

Che di-te!
Was hör ich!

Andante.

The first system of the musical score consists of five staves. The first four staves contain whole rests. The fifth staff contains a melodic fragment starting with a half note G4, followed by quarter notes A4, B4, and C5, ending with a fermata.

Andante.

The second system of the musical score consists of five staves. The first four staves contain whole rests. The fifth staff contains a melodic fragment starting with a half note G4, followed by quarter notes A4, B4, and C5, ending with a fermata.

deg-no che nel mio apparta-mento...
 worfnen, der jüagst in meiner Wohnung...

Oh ciel! pos-si-bi-le, che sotto il sa-cro man-to d'a-mi-ci-zia... ma co-me fù, nar-ra-te-mi lo stra-no av-ve-ni-mento!
 O Gott! wär's mög-lich, dafs un-ter heilger Freundschaft trantem Schleyer — Was ist ge-schehn? Erzähle scho-ne nicht, wär's noch so traurig!

The third system of the musical score consists of a single staff with a melodic line. It begins with a half note G4, followed by quarter notes A4, B4, and C5, ending with a fermata.

Andante.

The musical score consists of a vocal line and piano accompaniment. The piano part is written on three staves, with the first two staves containing chords and the third staff containing a bass line. The vocal line is written on a single staff with lyrics in Italian and German. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures.

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 - tu - ra, en - trar io vi - di in un man - tel - lo av -
Schon war der A - bend dun - kelnd nie - der - ge - sun - ken, als in ge - wohn - ter Stun - de, ein - sam, in süs - sen Träumen, dei - ner ich war - te; da tritt's her - ein ver - hüllt in ei - nen

Andante.

The first system of the musical score consists of three staves with musical notation. The top staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values and rests. Below these three staves are three more staves that are currently empty.

Andante.

The second system of the musical score consists of three empty staves, indicating a section of the score that is not fully transcribed or is a placeholder.

vol-to un uom che al primo i - stan - te avea pre - so per voi; ma ri - co - nob - bi poi che un in - gan - no era il mi - o. Ta - ci - to a me s'ap
 Man-tel— Jetzt seh ich Män - ner - kleidung — „O er ists, dein Ge - liebter“ Doch wer beschreibt mein Schrecken? Ich seh mich be - tro - gen. Schweigend schleicht nun er

Stel-le! se - gui - te!
 Schrecklich! doch wei - ter!

Andante.

The third system of the musical score consists of three staves with musical notation. The top staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values and rests.

cresc. *f* *ff* *p*
 Tempo primo. Andante.

f *ff* *p*
 Tempo primo. Andante.

f *ff*
 Tempo primo. Andante.

pres-sa: e mi vuol ab-brac-ciar; scio-gler-mi cer-co ei più mi strin-ge, io gri-do! Non vie-ne al-cun: con u-na ma-no
 nä-her, schlingt um mich sei-nen Arm; Ich stoßs ihn von mir; er hält mich fe-ster, ich ru-fe! Man hört mich nicht! Die fre-che star-ke

cresc. *f* *ff* *p*
 Tempo primo. Andante.

cer - ca d'im - pe - di - re la vo - ce, e coll' al - tra m'af - fer - ra stret - ta co - sì che già mi cre - do vin - ta. Al fi - ne il
 Hand will mich am Ru - fen ver - hin - dern, und mit Wuth reißt der Bös - wicht mich an sein Herz — schon glaubt ich mich ver - loh - ren — Mein Ehr - ge -

Per - fi - do! e al - fin?
 Bö - se - wicht! Und dann?

fp

fp

fp

fp

f

duol, l'or-ro-re dell' in-fa-me at-ten-ta-to ac-creb-be si la le-na mi-a, che a for-za di-svin-co-lar-mi, tor-cer-mi, e pie-gar-mi
 fühl, Ver-zweif-lung, und Ab-scheu die-ses Fre-vels gab neu-en Muth, gab neu-e Kräf-te, und so wur-de doch mir's mög-lich, to-den-bleich und er-be-bend

Tempo primo.

Tempo primo.

Corni in D.

da lui mi sciol-si,
mich los-zu-win-den!

Al-lo-ra rin-for-zo i stri-di mi-ei,
Be-freyt, ruf' ich mit er-nou-ter Stär-ke—

chiamo soc-cor-so,
ru-fe nach Hül-fe;

fug-ge il fel-
Fort floh er

Ohi me! re-spi-ro!
Wohl mir! Ich ath-me wie-der!

Tempo primo.

Musical score for piano accompaniment, consisting of 11 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Ion, ar - di - ta - mente il se - guo fin nel - la stra - da per fer - mar - lo, e so - no as - sa - li - tri - ce d'as - sa - li - ta: Il pa - dre v'ac -
 nun! Ich flog ihm ei - lends nach selbst bis auf die Strasse, ihn zu hal - ten — Un - see! - ge! so schu - fest du den traur - gen Zweikampf! Mein Va - ter will

Musical score for vocal line, consisting of 3 staves. The lyrics are in Italian and German.

cor-re, vuol co-nos-cer-lo, e l'in-deg-no, che del po-ve-ro vec-chio e-rà più for-te compie il mis-fat-to su-o, compie il mis-fat-to su-o, col dar gli morte.
hel-fen, will be-stra-fen; doch der Freuler ü-ber-le-gen an Kräf-ten den schwachen Greise — häuft sei-ne Mis-se-tha-ten, häuft sei-ne Mis-se-tha-ten, raubt ihn das Leben.

No. 10.

Andante.

Violino I.

Violino II.

Viole.

Oboe I.

Oboe II.

Andante.

Fagotto I.

Fagotto II.

2 Corni. in D.

D. ANNA.

Bassi.

The musical score consists of ten staves. The top five staves (Violino I, Violino II, Viole, Oboe I, Oboe II) are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom five staves (Fagotto I, Fagotto II, 2 Corni. in D., D. ANNA., Bassi) are in bass clef with the same key signature and time signature. The vocal line for D. ANNA. includes Italian lyrics. The score is marked 'Andante' at the beginning and end of the section. Dynamics include piano (p) and accents.

Or sai chi po - no - re ra - pi - re a me vol - se, chi fù il tra - di - to - re che il
 Du kennst den Ver - rä - ther: er droh - te mir Schande, ent - rifts mei - ner Lie - be den

Andante.

pa - dre che il pa - dre - mi tol - se, ven - det - ta ti chieg - gio, la chie - de il tuo cor, — — — — — la chie - de il tuo
be - sten, den be - sten der Vä - ter — zur Ra - che, zur Ra - che ruft Lie - be, ruft Eh — — — — — re ver - ci - nigt dich

cor. *Ram - men - ta la pia - ga del mi - se - ro se - no, ri - mi - ra di san - gue co -*
auf! Ge - den - ke des Schwu-res bey m Blu - te des Ed - len! Ge - den - ke der Göt - ter, sie

per - to co - per - to il ter - re - no, se l'i - ra in te lan - gue, d'un giu - sto fu - ror, d'un giu - sto fu - ror. Or sai chi po -
 Göt - ter sie hör - ten die Schwü - re! Ge - den - ke der Toch - ter, der Freun - din, als Mann! Sie fle - het dich an! Du kennst den Ver -

no-re, ra-pi-re a me vol-se, chi fù il tra-di-to-re che il pa-dre, che il pa-dre - mi tol-se, ven-det-ta ti
 rü-ther: er droh-te mir Schande, ent-rifs mei-ner Lie-be den be-sten, den be-sten der Vä-ter—zur Ra-che, zur

The musical score consists of ten staves. The top two staves are for the piano accompaniment, featuring complex rhythmic patterns and dynamic markings such as *p*, *f*, *fp*, and *ff*. The next two staves are for the voice, with lyrics written below. The bottom four staves continue the piano accompaniment. The lyrics are in three languages: Italian, German, and French. The Italian lyrics are: "chieg-gio, la chie-de il tuo cor, Ra-che ruft Lie-be, ruft Eh". The German lyrics are: "la chie-de il tuo cor. re ver-ei-nigt dich auf!". The French lyrics are: "Ram-men-ta la pia-ga ri-mi-ra di san-gue. Ven-Ge-den-ke des Schwoeres! Ge-den-ke der Göt-ter!—Zur".

chieg-gio, la chie-de il tuo cor, Ra-che ruft Lie-be, ruft Eh — — — la chie-de il tuo cor. Ram-men-ta la pia-ga ri-mi-ra di san-gue. Ven-Ge-den-ke des Schwoeres! Ge-den-ke der Göt-ter!—Zur

-det - ta , ti chieg - gio la chie de il tuo cor = = = la chie de il tuo cor ven - det ta ti
 Ra - che , zur Ra - che ruft Al - les dich auf = = = ruft Al - les dich auf ! zur Rache , zur

chieg-gio, la chiede il tuo cor, vendet - ta ti chieggio, la chiede il tuo cor, la chie - de il tuo cor, la chie - de il tuo cor, la chiede il tuo
 Ra - che ruft, Al - les dich auf! zur Ra - che zur Rache ruft Al - les dich auf! ruft Al - les dich auf, ruft Al - les dich auf, ruft Al - les dich

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cor, la chiede il tuo cor, ven - det - ta ti chieggo, la chiede il tuo cor!
 auf, ruft Al - les dich auf, zur Ra - che zur Ra - che, ruft Al - les dich auf!

cresc.

LEP.

Io deg-gio ad ogni pat-to pre sem-pre abbando-nar questo bel mat-to! Ec-co-lo qui: guar-da-te con qual in-dif-fe-ren-za se ne vie-ne

G. Giov. LEP. D. Giov. LEP.

Oh Le-po-rel-lo mi-o! va tut-to be-ne? Don Gio-van-ni-no mi-o, va tut-to ma-le! Co-me? va tut-to ma-le? va-do a ca-sa co-me m'or-di-na-ste

D. Giov. LEP. D. Giov.

con tut-ta quella gen-te.. Bravo! A for-za di chiacchere, di vezzi, e di bu-gie, ch'hoimpara-to si bene a star con vo-i, cercod'in-trat-te-ner-li. Bra-vo!

LEP. D. Giov. LEP.

Di-co mille co-se a Maset-to per pla-car-lo per trar-gli dal pen-sier la ge-lo-si-a, Bra-vo! in con-scien-za mi-a: Faccio che be-va-no e gli uomine le

D. Giov. LEP.

don-ne: son giamezzo ub-briacchi, al-tri canta, altri scherza, al-tri seguita a ber; in sul più bello chie-re-de-te che ca-pi-ti? Zer-li-na! Bra-vo!

D. Giov. LEP. D. Giov. LEP, D. Giov.

e con lei chi venne? Don-na Elvira! Bra-vo! e dis-se - di voi tut-to quel mal che in bocca le ve - ni - a! Bra-vo in cos-ci-en-za mi-a! E tu co-sa fa-

LEP. D. GIOV. LEP. D. GIOV. LEP.

ce-sti? tacqui, Ed el-la? Segui a gridar. E tu? Quando mi par - ve che gia fos-se sfo - ga-ta, dolce - men - te fuor dell' orto la trassi, e con bell'

D. Giov.

ar - te chiusa la porta a chiave io mio ca - va i e sulla via so - let-ta la la - scia - i. Bra - vo, bra - vo ar - ci - bra - vo! l'af - far non puo andar meglio; in-co-min-

cia - sti, io sa-pro ter-mi - nar. Troppo mi premo-no queste con-ta-di-not-te? le vo - glio di-ver-tir fin - che vien not-te.

Presto.

Violino I.

Violino II.

Viole.

Flauto I.

Flauto II.

2 Oboi.

2 Clarinetti
in B.

Fagotto I.

Fagotto II.

2 Corni in B.

D. GIOVANNI.

Presto.

Bassi.

Finchhan dal vi - no cal - da la tes - ta,
Oeff - ne die Kel - ler! Wein soll man ge - ben!

The first system of music consists of four staves. The top staff is a vocal line with various notes, rests, and ornaments like trills and grace notes. The second and third staves are piano accompaniment, featuring chords and rhythmic patterns. The fourth staff continues the vocal line.

The second system consists of four empty musical staves, indicating a break in the score.

The second system of music consists of four staves. The top two staves are empty, while the bottom two staves contain piano accompaniment with chords and a dynamic marking of 'p' (piano).

The third system of music consists of four staves. The top staff is a vocal line with lyrics underneath. The second and third staves are piano accompaniment. The fourth staff continues the vocal line.

u - na gran fes - ta fà pre - pa - rar. Se trovi in piazza qual - che ra - gaz - za teco ancor quel - la cer - ca me - nar, teco an - cor quel - la cer - ca me -
 denn wird's ein Le - ben her - lich und frey! Arti - ge Mädchen führst du mir lei - se, nach dei - ner Wei - se zum Tan - ze her - bey! Ar - ti - ge Mädchen führst du her -

nar, cer - ca me - nar, cer - ca men - ar. Sen - za alcun or - di - ne la da - ma si - a chi' l me - nu - et - to chi la fol - li - a chi l'a - le -
 bey, führst du her - bey, führst du her - bey! Hier hat die Freundlichste ein - zig den Vorrang! Englisch und Steyrisch! Schwäbisch und Bährisch fröhli - ches

ma-na fa-rai bal-lar chil' me-nu-et-to fa-rai bal-lar, chil' - a-le-ma-na fa-rai bal-lar, chil' - a-le-ma-na fa-rai bal-
 Ländern und Menu-et tanzt - ihr in bun-ten Ge-wirr' um-her, tanzt - ihr in bun-ten Ge-wirr' um-her tanzt - ihr in bun-ten Ge-wirr' um-

The musical score consists of ten staves. The top staff is the vocal line, featuring a melodic line with various ornaments and dynamics such as *fr* and *fp*. The second staff is the piano accompaniment, showing chords and arpeggiated figures. The third and fourth staves are additional piano accompaniment parts. The fifth through eighth staves are vocal lines with lyrics in Italian and German. The ninth staff is a piano accompaniment part, and the tenth staff is a vocal line with lyrics. The lyrics are:
 - lar. Ed io fra - tan-to dall' al - tro can - to con questa e quella vo a - mo reg - giar vo a - mo - reg - giar vo a - mo - reg - giar
 - her. En - ter den to - ben fisch' ich im Trü - ben: füh - re mein Lieb - chen trotz Weh und Ach, ins Schlafge - mach, ins Schlafge - mach

Ah la mia li - sta do-man mat-ti - na d'u - na de - ci - na de - viau-men - tar!
 Blond' und Bru-net - ten, drauf will ich wet - ten, zählt mein Re - gi - ster mor - gen noch - mehr!

Ah la mia li - sta d'u - na de - ci - na
 Blond' und Bru-net - ten zählt mein Re - gi - ster

The image shows a page of musical notation for piano, numbered 192. It consists of ten staves of music. The first two staves are for the right hand, and the next two are for the left hand. The remaining six staves are for the right hand. The music is in a 3/4 time signature and features a variety of dynamics including *fp* (fortissimo piano), *p* (piano), and *tr* (trills). The bottom staff contains the following lyrics in German and Italian:

de - viaumen - tar. Se trovi in piaz - za qual - chera - gaz - za te - co ancor quel - la cer - ca me - nar — — Ah la mia li - sta do - man mat -
mor - gen noch mehr! Ar - ti - ge Mäd - chen, wo du sie fin - dest, führst du mir lei - se lei - se her - bey! — — Blond' und Brü - net - ten, drauf will ich

The image shows a page of musical notation for piano accompaniment. It consists of ten staves. The first four staves contain melodic lines with various note values and rests. The remaining six staves are primarily chordal accompaniment, with many notes beamed together. Dynamic markings 'fp' (fortissimo piano) are placed below many of the notes. There are also some trill ornaments (tr) above certain notes in the first and fourth staves.

ti - na d'u - na de - ci - na de - via u - men - tar! Senza al - cun or - di - ne la da - ma si - a ch' il me - nu - et - to chi la fol - li - a chi l'a - le
 wet - ten, zählt mein Re - gi - ster mor - gen noch mehr! Hier hat die Freundlichste ein - zig den Vor - rang! Eng - lisch und Stey - risch, Schwäbisch und Bayrisch, früh - li - ches

The bottom staff of the page contains the vocal line. It features a single melodic line with notes corresponding to the lyrics above. Dynamic markings 'fp' are present below the notes.

ma - jna fa - rai bal - lar. Ah la mia li - sta do - man mat - ti - na d'u - na de - ci - na de - viau - men - tar d'u - na de
 Län - dern, tanzt ihr um - her — — — — — Blond und Brü - net - ten, drauf will ich wet - ten zählt mein Re - gi - ster mor - gen noch mehr, zählt — — — — — mein Re -

The musical score consists of ten staves of piano accompaniment. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Dynamic markings are placed throughout the score, including *f*, *p*, *fp*, and *cresc.*. The music features a complex, driving texture with many slurs and ties across the staves.

ci - na de-viau-men-tar! d'u - na de - ci - na de-viau-men-tar - de-vi au - men - tar - de-viau-men - tar de-viau - men - tar de-vi au-men - tar.
 gi - ster mor-gen noch mehr, zählt - mein Re - gi - ster mor - gen noch mehr - mor - gen noch mehr - mor - gen noch mehr mor - gen zählt - es noch mehr.

The final line of the piano accompaniment features a melodic line with dynamic markings *f*, *p*, *fp*, and *cresc.* leading to a fermata at the end of the piece.

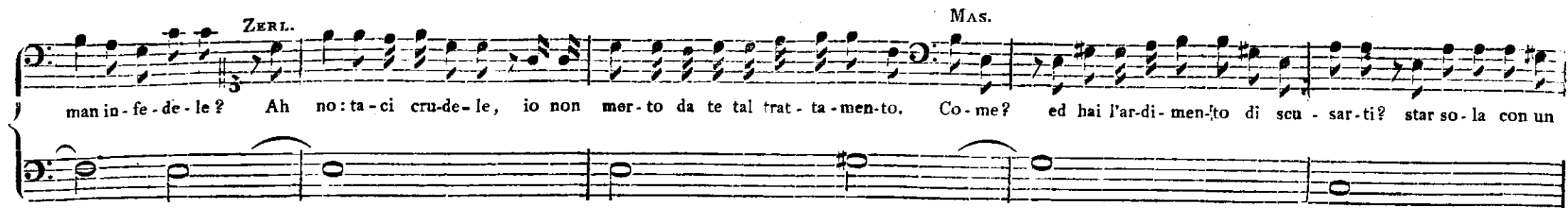
This page of musical notation consists of 12 staves. The top five staves feature melodic lines with various ornaments, including trills (marked 'tr') and grace notes. The middle two staves contain rhythmic patterns, primarily stems with flags, suggesting sixteenth or thirty-second notes. The bottom five staves contain a bass line with notes and rests, providing a harmonic foundation for the upper parts. The notation is dense and detailed, typical of a classical or romantic era manuscript.

ZERLINA. MAS. ZERL. MAS.



Ma-set-to! senti un po: Ma-set-to di-co: Non mi toc-car. Per-che? Per-che mi chiedi? Per-fi-da! il tat-to sop-por-tar do-vre-i d'u-na

ZERL. MAS.

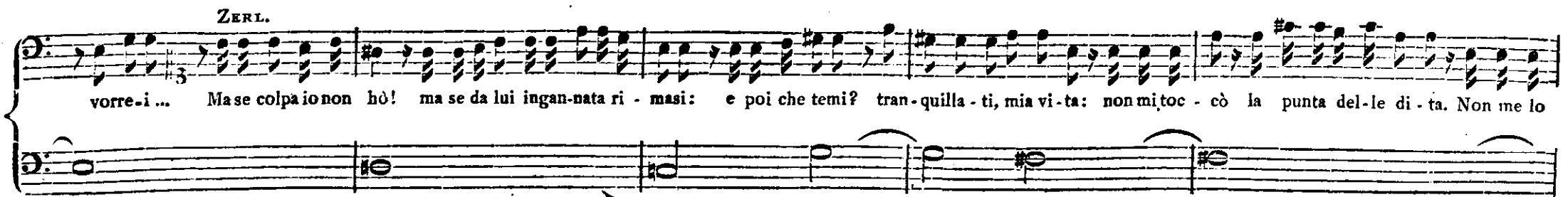


man in-fe-de-le? Ah no:ta-ci cru-de-le, io non mer-to da te tal trat-ta-men-to. Co-me? ed hai l'ar-di-men-to di scu-sar-ti? star so-la con un



uom: ab-ban-do-nar mi il di del-le mie noz-ze! porre in fronte a un villa-no d'o-no-re questa mar-ca d'in-fa-mia! ah se non fos-se, se non fos-se lo scan-da-lo!

ZERL.



vorre-i... Ma se colpa io non ho! ma se da lui ingan-nata ri-masi: e poi che temi? tran-quilla-ti, mia vi-ta: non mi toc-cò la punta del-le di-ta. Non me lo



cre-di? in-gra-to, vien qui; sfo-ga-ti; am-maz-za-mi, fa tut-to di me qualche ti pia-ce, ma poi, Maset-to mi-o, ma poi fa pa-ce.

Andante grazioso.

Violino I.

Violino II.

Viole.

Flauto.

Oboa.

Fagotto.

2 Corni
in F.

Violoncello
obligato.

Andante grazioso.

ZERLINA.

Bat - ti, batti, o bel Ma - set - to, la tua po - ve - ra Zer - li - na: sta - rò qui come a - gnel - li - na le tue
 Schmäle, schmäle, lie - ber Jun - ge! Sieh, Zer - li - na will mit Freu - den, wie ein stum - mes Lämchen lei - den, nur ver -

Bassi.

botte ad as - pet - tar!
 zei - hen sollst du ihr!

Bat - ti, bat - ti,
 Schmä - le, schmäle,

la tua Zer - li - na, sta - rò qui, sta - rò qui, le tue
 du lie - ber Jun - ge! wie ein Läm - chen will sie, lei - den nur ver -

bot - te ad as - pet - tar!
 zei - hen sollst du ihr!

Lascierò straziar mi il co - re!
 Nur nicht maulen nur nicht grollen!

The first system of the musical score consists of eight staves. The top staff contains a melodic line with several slurs and dynamic markings of *sfp*. The second staff continues the melody with similar markings. The third staff shows a more complex texture with multiple voices and slurs. The fourth and fifth staves appear to be for a lower instrument, possibly a cello or bass, with sustained notes and some slurs. The sixth and seventh staves continue the lower texture. The eighth staff features a dense, rhythmic accompaniment with many sixteenth notes and slurs.

las-cie-rò ca-varmi glioc-chi, e le ca - re tue ma - ni - nelle - ta poi saprò ba - ciar, sa - prò ba - ciar, ba -
 Nur nicht grämeln nur nicht schmolten; al - les sonst sey recht ge - than, sey recht ge - than, sey recht ge - than - al - les sonst sey

The second system of the musical score continues the composition. It features the same eight-staff structure as the first system. The melodic lines and accompaniment are consistent with the first system, maintaining the same dynamic markings and phrasing.

sfp *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

ciar, sa - prò — sa - prò ba - ciar. Bat - ti, bat - ti, o bel Ma - set - to, la tua po - ve - ra Zer -
 recht, sey recht — sey recht ge - than! Schmüle, schmüle, lie - ber Jun - ge! Sieh, Zer - li - na will mit

li - na: sta - rò qui come a - gnel - li - na le tue botte ad as - pet - tar!
Freuden, wie ein stum - mes Lämchen lei - den, nur ver - zei - hen sollst du ihr!

O bel Ma - set - to, bat - ti,
 O lie - ber Jun - ge! schmä - le,

The image shows a page of a musical score, page 204. It features ten staves of music. The first two staves contain complex instrumental passages with many trills, indicated by 'tr' above the notes. The third staff continues with a melodic line. The fourth and fifth staves show a more active instrumental part with many sixteenth notes. The sixth and seventh staves are primarily rests, suggesting a vocal line. The eighth staff has a melodic line with many sixteenth notes. The ninth staff contains the lyrics in Italian and German. The tenth staff continues the melodic line.

bat - ti, sta - rò qui, sta - rò qui, le tue botte ad as - pet - tar.
 schmä - le, wie - ein Läm - chen will sie lei - den nur ver - zeih - en sollst du ihr. Ah lo ve - do,
 Mit mir schmolten,

Allegro.

The first system of the musical score consists of seven staves. The top two staves feature rapid trills, each marked with a 'tr' above the notes. The remaining five staves contain various rhythmic patterns, including eighth and sixteenth notes, and are marked with 'cresc.' and 'f' (forte) throughout the system.

Allegro.

The second system of the musical score includes vocal lines and piano accompaniment. The vocal lines are written on a single staff with lyrics underneath. The piano accompaniment is written on two staves below the vocal line. The system concludes with a 'cresc.' and 'f' marking.

non hai co-re, ah non hai co-re ah lo ve-do non hai co-re. Pa-ce
 mit ihr gro-l-en: das kannst du nicht! das kannst du nicht! du sils-ser Junge! Ha, da

Allegro.

p
p
p
p
p
p
p
p
p

pa - ce o vi - ta mi - a, pae pa - ce o vi - ta mi - a in con - ten - to ed al - le - gri - a notte e di vogliam pas - sar
 hab' ich's lie - be Händchen! ha, da hab' ich's lie - be Händchen! Nun ge - lei - ten tau - send Freuden un - sers jun - gen Le - bens - lauf

not-te, e di vogliam pas - sar — — — not-te, e di vogliam pas - sar — — — not-te, e di vogliam pas - sar. Pace
 un - sers jun - gen Le - bens - lauf — — — un - sers jun - gen Le - bens - lauf — — — un - sers jun - gen Le - bens - lauf. Laß mir's

pa - ce o vi - ta mi - a pa - ce pa - ce o vi - ta mi - a, in con - tenti ed al - le gri - a notte, e - di vo - gliam pas - sar, si, si, si, si, si, si, not - te, e
 nur das lie - be Händchen! Lafs mir's nur das lie - be Händchen! Nun ge - lei - ten tausend Freu - den unsers jun - gen Le - bens - lauf! Ja, ja, ja, ja, ja, ja, un - sers

di vo - gliam pas - sar, si, si, si, si, si, si, not - te, e di vogliam pas - sar — — vo - gliam vo - gliam pas -
 jun - gen Le - bens - lauf. Ja! ja, ja, ja, ja, ja! Nun ge - lei - ten tau - send Freu - den un - sers jun - gen Le - bens -

The musical score consists of ten staves. The top staff is the vocal line, followed by five piano accompaniment staves. The bottom staff contains the lyrics. The music is in a major key and 4/4 time. The piano accompaniment includes chords, arpeggiated figures, and a prominent sixteenth-note pattern in the lower register. The lyrics are: "sar un - sers vo - gliam vo - gliam pas - sar. lauf, jun - gen Le - bens - lauf."

sar un - sers vo - gliam vo - gliam pas - sar.
lauf, jun - gen Le - bens - lauf.

RECITATIVO.

MASETTO.

D. Grov.

Guar-da un po co-me sep-pe, que-sta stre-ga se-dur-mi! sia-mo pu-re i de-bo-li di te-sta! Sia pre-pa-ra-to

ZERL.

MASETTO.

tut-to a u-na gran fe-sta. Ah! Ma-set-to, Ma-set-to! o-di la vo-ce del mon-su Ca-va-lie-ro. Eb-ben che

ZERL.

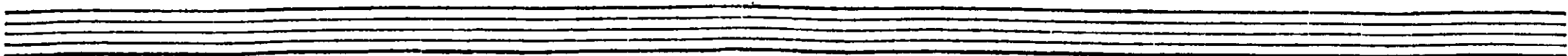
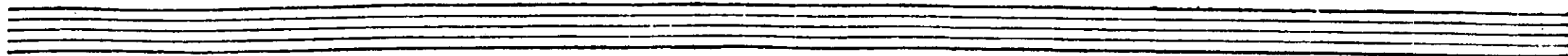
MAS.

ZERL.

MAS.

c'è? Ver-rà La-scia che ven-ga. Ah, se vi fos-se un buc-co da fug-gir! Di co-sa te-mi? per-chè di-ven-ti pal-li-da?

Ah, ca-pis-co! ca-pis-co bri-con-cel-la, hai ti-mor ch'io com-prenda co-m'è tra voi pas-sa-ta la fa-cen-da.



Musical score for voice and piano. The score consists of 12 staves. The top four staves are for the piano accompaniment, and the bottom four staves are for the voice. The lyrics are in Italian and German. The dynamic marking *mf* is used throughout the piece.

Lyrics:
 Sen-ti, senti! do-ve va-i? Ah non t'as-con-det o Ma-set-to, si ti tro-va po-ve-
 Lie-bes Schätzchen, was soll's hel-fen? Ach, ach, mir ahn-det Angst und Schrecken! Wer wird mit die Herrn sich
 la-to che-to che-to mi vò star.
 se-hen, al-les was er noch ver-sucht.

The musical score consists of ten staves. The top two staves contain the vocal line with lyrics in German and Italian. The remaining eight staves contain the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.*, *f*, *p*, and *dim.*.

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

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

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

cresc. *f* *dim.* *cresc.* *f*

gio - van le pa - ro - le! Che ca - pric - cio ha nel - la te - sta che ca - pric - cio ha nel - la
 Män - nern hilft kein Fle - hen! Sol - chen Trotz an dir zu se - hen! sol - chen Trotz an dir zu

Par - la for - te e qui t'ar - re - sta. Par - la for - te e qui t'ar -
 Re - de laut, und bleib hier ste - hen! Re - de laut, und bleib hier

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

te - sta!
ste - hen!

Quel in - grato,
Un - dankbarer!

quel cru - dele,
Ins Verderben

og - gi vuol
rennst du hin,

pre - ci - pi - tar,
und ich soll's sehn.

quel in - gra - to, quel cru - dele,
Un - dankbarer ins Ver - derben

re - sta!
ste - hen!

Ca - pi - rò
Gelt' es Leben

se m'è fe - de - le
und gelt' es Sterben;

e in qual modo
ob, sie treu ist

an - dò la'f - far,
daß's muß sich sehn!

ca - pi - rò
ob' sie treu ist,

se m'è fe -
mir'

Musical score for the first part of the page, featuring multiple staves with complex notation including notes, rests, and dynamic markings.

og-gi vuol preci-pi-tar.
rennst du hin, und ichs soll's sehn!

Quel in-gra-to quel cru-de-le,
Un-dank-ba-rer ins Ver-derben

og-gi vuol pre-ci-pi-tar.
rennst du hin, und ich soll's sehn.

de-le
treu ist,

se m'è fe-de-le
mufs ich itzt sehn, ob

ein qual mo-do an-dò
sie mir treu ist,

mufs

l'af-far, in qual mo-do an-dò
sie treu ist,

mufs

l'af-far.
ich sehn!

This section of the score consists of ten staves of piano accompaniment. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent trills (tr). Dynamic markings such as *p* (piano), *f* (forte), and *sf* (sforzando) are used throughout to indicate changes in volume. The texture is dense, with many notes beamed together across the staves.

D. GIOVAN.

Sù! sve - glia - te - vi da bra - vi!
 Lu - stig lu - stig lie - ben Leu - te!

Sù! cor - rag - gio, o buo - na
 Lu - stig sey mir al - les

This section shows the vocal line for the character D. Giovan. It consists of a single staff with notes and rests corresponding to the lyrics. The melody is simple and direct, with some grace notes and slurs. Dynamic markings like *p* and *f* are present at the beginning and end of the phrase.

The image shows a page of musical notation for piano accompaniment. It consists of ten staves. The notation includes various rhythmic values, dynamics such as *f* (forte) and *p* (piano), and articulation marks like *tr* (trills). There are also phrasing slurs and fermatas. The music is written in a standard staff format with a treble clef.

gen-te, vogliam sta-re al-le-gra-mente, vogliam ri-de-re, e scher-zar. Al-la stanza del-la dan-za con-du-ce-te tut-ti quanti, ed a tut-ti in ab-bon-
 heu-te! du bist If'rlin, s'us-se Freude, je-der von uns ist dein Gast! - Lasteuch in den Tanzsaal f'uhren; festlich wird man euch tracti-ren: wer recht arg wird ju-bi-

The image shows a single staff of musical notation for a vocal line. It contains the lyrics from the previous block and musical notation including notes, rests, and dynamics like *f* and *p*.

The musical score consists of ten staves. The first nine staves are for piano accompaniment, featuring various textures including chords, arpeggios, and melodic lines. The tenth staff is for the vocal line. The score includes dynamic markings such as *cresc.* and *f*. The lyrics are in Italian and German, with a chorus section labeled **CORO.** starting at the end of the ninth staff.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

CORO.

Sù! sve - glia - te - vi da
 Lus - tig, lus - tig, lie - ben

dan - za gran ri - fre - schi fa - te dar, gran ri - fre - schi fa - te dar,
 lie - ren, ist mir heut der lieb - ste Gast! ist mir heut der lieb - ste Gast.

cresc.

The image shows a page of a musical score, page 221. It features ten staves of music. The first two staves are for the vocal line, with lyrics in Italian and German. The remaining eight staves are for the piano accompaniment. The music includes various rhythmic patterns, including triplets and sixteenth notes. There are also some performance markings like 'tr' (trills) and '3' (triplets).

bra - vi. Su cor - rag - gio o buo - na gen - te, vogliam sta - re alle - gra - men - te vo - gliam ri - dere e scher -
Leu - te! Lu - stig sind wir al - le heu - te! Un - sre Wir - thin ist die Freude: ey wer wär' nicht gern ihr

zar, vogliam sta-re al-le-gra-mente vo-gliam ri-dere, e scher-zar, vo-gliam ri-dere, e scher-zar, vo-gliam ri-dere, e scher-

Gast? Un-sre Wirthin ist die Freude: ey wer wär' nicht gern ihr Gast? ey wer wär' nicht gern ihr Gast? ey wer wär' nicht gern ihr

Andante.

a poco a poco. *p*

a poco a poco. *p*

a poco a poco. *p*

a poco a poco. *p*

a poco a poco. *p*

a poco a poco. *p*

a poco a poco. *p*

a poco a poco. *p*

a poco a poco. *p*

a poco a poco. *p*

a poco a poco. *p*

a poco a poco. *p*

ZERLINA-

Tra quest' ar - bo - ri ce -
Je - ner Bäu - me dü - stre

zar, vo - gliam ri - de - re, e scher - zar.

Gast? ey wer wär' nicht gern ihr Gast!

Flauto I.

Flauto II.

2 Oboi.

2 Fagotti.

2 Corni in F.

Andante.

a poco a poco. *p*

la - ta si può dar che non mi ve - da.
 Schat - ten, werden mich vor ihm ver - ber - gen!

D. GIOVAN.

Zerli - net - ta mia gar - ba - ta.
 Bleibe, blei - be süßes Nürchen!

T'ho già vi - sto t'ho già vi - sto non scap - par.
 läufst doch wohl nicht gar vor mir nicht gar vor mir?

Ah la - sciate mi andar
 O mein Herr ich muß jetzt

The first system of the musical score consists of eight staves. The top staff is the vocal line, and the remaining seven staves are for the piano accompaniment. The music is in a minor key and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The piano part includes arpeggiated figures and sustained chords.

vi - a.
wei - ter!

Se pie - ta — de avete in co - re,
Ich be - schwö - re sie mit Thränen!

Nò, nò, re - sta gioja mi - a.
Ziere - rey! sey doch ge - scheuter!

Sì ben mio son tutto a - mo - re. Vie - ni un poco in que - sto lo - co, for - tu -
O ich ken - ne die - se Thränen! Komm! sieh dort die blüh - de Laube! Sieh, dein

The second system of the musical score consists of two staves. The top staff is the vocal line, and the bottom staff is for the piano accompaniment. The music continues from the first system with similar rhythmic complexity.

Ah! s'ei vede il spo - - so mi-o sò ben io qualche può far, sò ben io sò ben io sò quel - che può
 Nein, ich flie - he die - - se Laube, flie - he je - de schlechte That; ich - flie - he, ich flie - he je - de schlechte

na - ta io ti vò - far. Vieni un po - co in que - sto lo - co for - tu - na - ta ti vò far! for - tu - na - ta io ti vò
 schönsten Stündchen naht! Nur ein klei - nes, klei - nes Weil - chen! Komm, dein schönsten Stündchen naht! Komm, dein schönsten Stündchen

The first system of the musical score consists of seven staves. The top staff is the vocal line, followed by five staves of piano accompaniment. The music is in a major key and features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

far, sò ben io sò ben io sò quel - che può far!
 That! ja ich flie - he ich flie - he je - de schlechte That!

far!
 naht! for - tu - na - ta io ti vò far!
 Komm, dein schönstes Stündchen naht!

Ma - set - to?
 Ma - set - to!

MASETTO.

E chiu - so, la per -
 Ver - bor - gen? und war -

Si Ma - set - to!
 Ja! Ma - set - to!

The second system of the musical score consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music continues with similar rhythmic patterns and melodic lines as the first system.

che? La bel - la tua Zer - li - na non può la po - ve - ri - na più
 um? Von die - - sen ro - then Wan - gen strahlt in - - ni - ges Ver - lan - gen — Ver -

The musical score consists of several staves. The top staff is a vocal line with lyrics. Below it are several instrumental staves. The score includes dynamic markings such as *cresc.*, *p*, and *f*. There are also trills marked *tr*. The tempo is marked *Allegretto*. Performance directions include *da lontano sopra il teatro* and *da lontano sopra il teatro*.

star - sen - za di te, non può più star — senza di te. A - des - so fa - te core: fa - te
 lan - gen nur nach dir, und du, und du — stehst müßig hier! Auf, mischt euch in die Rei - hen, in die

Ca - pis - co si — Signo - re
 Mein Herr ich gra - tu - lier - te mir

co-re. *Reihen,* O suo - na - to - ri u - di - te ve - nite o - mai con me! *Auf, auf! und fol - get mir!*

Si si fac - ciamo co - re, si si fac - ciamo co - re, ed *Mich weid - lich zu er - freuen, mich weidlich zu er - freuen, misch*

co-re. *Reihen,* O suo - na - to - ri u - di - te ve - nite o - mai con me! *Auf, auf! und fol - get mir!* Ve - *Auf,*

Si si fac - ciamo co - re, ed *Mich weidlich zu er - freuen, misch*

cres cen do

cres cen do

cres cen do

cres cen do

cres cen do

cres cen do

cresc.

a bal-lar co-gli al-tri an-diamo tut-ti tre, an-dia-mo an-dia-mo tut-ti tre, an-dia-mo an-dia-mo tut-ti tre, an-dia-mo an-dia-mo tut-ti tre, an-
 ich mich in die Rei-hen, und ei-le froh von hier, und ei-le, und ei-le froh von hier, und ei-le und ei-le, froh von hier, und

ni-te o-mai ve-nite omai con me, ve-ni-te ve-ni-te o-mai con me, ve-ni-te ve-ni-te o-mai con me, ve-
 auf! und folgt auf, auf und folget mir! Auf folget, auf fol-get fol-get mir, auf fol-get, auf fol-get, fol-get mir, auf

a ballar co-gli al-tri an-diamo tut-ti tre, an-diamo an-dia-mo tut-ti tre, an-dia-mo an-dia-mo tut-ti tre, an-
 ich mich in die Rei-hen, und ei-le froh von hier, und ei-le, und ei-le froh von hier, und ei-le und ei-le, froh von hier, und

cres cen do

dia - mo tutti tre, an - dia - mo tutti tre.
 ei - le froh von hier, und ei - le froh von hier!

ni - teo ma icon me, ve - ni - teo ma icon me.
 auf und fol - get mir, auf auf und folget mir!

dia - mo tutti tre, an - dia - mo tutti tre.
 ei - le froh von hier, und ei - le froh von hier!

D. ELVIRA.
 Bi - sog - naa - ver co - rag - gio, o
 Hier nehmt die Hand zum Bunde! Bald

The first part of the musical score consists of approximately 10 staves. The top two staves feature a complex, fast-moving melodic line with many sixteenth and thirty-second notes. Below these, there are several staves with more rhythmic accompaniment, including chords and single notes. The notation includes various musical symbols such as slurs, accents, and dynamic markings like 'p' (piano).

ca - ri a - mi - ci mi - ei, e i suoi mis - fat - ti re - i sco - prii, sco - prii potremo al - lor.
 schlägt der Ra - che Stun - de, Trug ist in sei - nem Mun - de, und treu - los, und treu - los ist sein Herz!

D. OTTAVIO.

The second part of the musical score features a vocal line for D. Ottavio. The vocal line is written on a single staff and includes the lyrics from the previous block. The accompaniment consists of several staves below the vocal line, providing harmonic support. The notation includes a 3/4 time signature and various musical symbols.

L'a - mi - ca di - ce be - ne, cor -
 Nur Muth! es muß ge - lin - gen! Wie?

ag - gio aver con - vie - ne, dis - cac - cia o vi - ta mi - a l'af - fan - noed il ti - mor!
wenn in eig - nen Schlingen, wir den Ver - bre - cher fin - gen? dann bißs' er un - sern Schmerz.

D. ANNA.
 Il pas - soè pe - ri -
 Der Schritt - wie voll Ge -

The musical score consists of ten staves. The first four staves contain the vocal line with lyrics in Italian and German. The fifth and sixth staves contain the piano accompaniment. The seventh and eighth staves are empty. The ninth and tenth staves contain the vocal line again. The music is in a major key with a key signature of one sharp (F#).

glio-so, pud na - scer qual - che im - bro - glio. Te - mo pel ca - ro spo - so pel ca - ro spo - so e
 fak - ren! Ach! wer wird dich be - wah - ren? Lafs Klug-heit uns ja nicht spa - ren, uns ja nicht sparen! Be -

per noi te - mo an - cor! Te - mo pel ca - ro spo - so, pel ca - ro spo - so, e per noi te - mo an -
 sänft - ge jetzt dein Herz! Laß Klug - heit uns ja nicht spa - ren, uns ja nicht spa - ren! Be - sänft - ge jetzt dein

da lontano Menuetto

sopra il teatro
Violini.

sopra il teatro
Viole.

sopra il teatro
Oboi.

sopra il teatro
Corni in F.

D. ANNA.

D. ELVIRA.

D. OTTAVIO.

cor.
Herz!

D. GIOVANNI.

LEPORELLO. (apre la finestra)

(fuori dalle finestre)

Fal-le pas-sar a - van - ti
Das läuft in mei-ne Fal - le!

Signor guardate un po-co, che ma-sche-re ga - lanti!
Herr! sehn Sie doch die Masken! Wie glänzend sind sie alle!

Bassi.

sopra il teatro

Al volto ed al - la vo - ce si scopre il tra - di - to - re!
 In Miene, Wort und Bli - cke, ver - rät er neue Tü - cke!

Via rispon - de - te.
 Ruf du nur immer!

Al volto ed al - la vo - ce si scopre il tra - di - to - re!
 In Miene, Wort und Bli - cke, ver - rät er neue Tü - cke!

Via rispon - de - te.
 Ruf du nur immer!

Al volto ed al - la vo - ce si scopre il tra - di - to - re!
 In Miene, Wort und Bli - cke, ver - rät er neue Tü - cke!

di chi ci fan - no o - nor!
 Ich muß sie nä - her sehn!

Zi! Zi! Sig - no - re! masche - re Zi! Zi!
 Bst! Bst! O schöne Masken dort! Bst! Bst!

The first system of the musical score consists of five staves. The top staff is the vocal line, featuring a melodic line with various note values and rests. The lower four staves represent the piano accompaniment, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing harmonic support with chords and single notes.

The second system continues the musical score with five staves. The vocal line and piano accompaniment follow the same format as the first system, with the vocal line leading and the piano accompaniment providing a steady rhythmic and harmonic foundation.

Co - sa chie - de - te?
 Ein Hoffnungs - schimmer

Grazie di tanto o -
 Wer kann da wieder -

The third system of the musical score consists of five staves. The vocal line and piano accompaniment continue the piece, maintaining the established musical structure.

Zi! Zi! Sig - no - re ma - sche - re!
 Bst! Bst! O schöne Masken dort!

Al bal - lo se vi pia - ce v'in - vi - tai mio Si - gnor!
 Zum Ball und Hoch - zeit - schmause ent - bie - tet Sie mein Herr!

The fourth system of the musical score consists of five staves. The vocal line and piano accompaniment conclude the piece with a final melodic phrase and accompaniment.

Adagio.

Musical score for the first system, featuring piano accompaniment with multiple staves and a vocal line. The tempo is marked 'Adagio'.

Adagio.

Musical score for the second system, featuring piano accompaniment with multiple staves and a vocal line. The tempo is marked 'Adagio'.

no - re an - diam com - pa - gne bel - le. Pro -
 ste - hen! Kommt, laßt uns nä - her ge - hen. Gieb

D. ANNA.

D. ELVIRA.

D. OTTAVIO.

Musical score for the third system, featuring piano accompaniment with multiple staves and a vocal line.

L'a - mi - co an - che su quel - le pro - va fa - rà d'a - mor.
 Die Da - men die ver - schmä - hen frü - li - che Stündchen nicht.

Adagio.

Musical score for the fourth system, featuring piano accompaniment with multiple staves and a vocal line. The tempo is marked 'Adagio'.

Pro - Gieb

2 Flauti.

2 Oboi.

2 Clarinetti in B.

2 Fagotti.

2 Corni in Es.

mo.

teggail giu-sto cie-lo il ze-lo del mio cor! Pro-teg-gail giu-sto cie-lo il Kraft zu die-ser Stun-de, ver-lafs uns Gott-heit nicht! Gieb Kraft zu die-ser Stun-de, ver-

Ven-di-chi il giu-sto cie-lo il mio tra-di-to a-mor! Ven-di-chi il giu-sto cie-lo il mio tra-di-to a- Lo-sung sey un-serm Bunde: Weh dem der Treu-e

teg-gail giu-sto cie-lo il ze-lo del mio cor! Pro-teg-gail giusto cie-lo il ze-lo del mio Kraft zu die-ser Stun-de, ver-lafs uns Gott-heit nicht! Gieb Kraft zu die-ser Stun-de, ver-lafs uns Gott-heit

The musical score consists of ten staves. The first six staves are for the piano accompaniment, featuring a variety of rhythmic patterns and textures. The seventh staff is the vocal line, with lyrics in Italian and German. The eighth and ninth staves continue the vocal line with further lyrics. The tenth staff is a final piano accompaniment line. The lyrics are as follows:

ze - lo del mio cor! Pro - teg - ga il giu - sto cie - lo il
lafs *uns Gott - heit nicht!* *Gieb Kraft zu die - ser Stun - de, ver -*

mor! il mio tra - di - to tra - di - to a - mor! Ven - di - chi il giu - sto cie - lo il mio tra - di - to a -
bricht! *Weh dem der Treue, der Treue bricht!* *Lo - sung sey un - serm Bunde: Weh dem der Treu - e*

cor! il zelo il ze - lo del mio cor! Pro - teg - ga il giu - sto cie - lo il ze - lo del mio
nicht! *ver - lafs ver - lafs uns Gott - heit nicht!* *Gieb Kraft zu die - ser Stunde, ver - lafs uns Gott - heit*

ze lo del mio cor! Pro teg - ga il giu - sto cie - lo il
 lafs uns Gott - heit nicht! Gieb Kraft zu die - ser Stunde, ver -

mor il mio il mio tradi - to a - mor! Vendichi vendichi il giusto cie - lo il mio tra - di - to, tra - di - to a -
 bricht! Weh dem, weh dem der Treu - e bricht! Losung sey unserm, sey un - serm Bun - de: Weh dem der Treu - e, der Treu - e

cor il ze - lo il ze - lo del mio cor! Pro teg - ga il giu - sto cie - lo il
 nicht! Ver - lafs, ver lafs uns Gott - heit nicht! Gieb Kraft zu die - ser Stunde, ver -

The image shows a page of a musical score, page 244. It features a vocal line and a piano accompaniment. The piano part consists of several staves with complex textures, including chords and arpeggiated figures. The vocal line is written in a single staff with lyrics in German. The lyrics are: "ze - lo del - mio cor! / lafs - uns Gott - heit nicht! / mor tra - di - to a - mor! / bricht, der Treu - e bricht! / ze - lo del - mio cor! / lafs - uns Gott , - heit nicht!". The score includes dynamic markings such as *sfp* and *ffs*, and various musical notations like slurs, accents, and articulation marks.

ze - lo del - mio cor!
 lafs - uns Gott - heit nicht!

mor tra - di - to a - mor!
 bricht, der Treu - e bricht!

ze - lo del - mio cor!
 lafs - uns Gott , - heit nicht!

Allegro.

Violino I.

Violino I. musical staff with notes and dynamics.

Violino II.

Violino II. musical staff with notes and dynamics.

Viole.

Viole. musical staff with notes and dynamics.

2 Flauti.

2 Flauti. musical staff with notes and dynamics.

2 Clarinetti in B.

2 Clarinetti in B. musical staff with notes and dynamics.

2 Fagotti.

Allegro.

2 Fagotti. musical staff with notes and dynamics.

2 Corni in Es.

2 Corni in Es. musical staff with notes and dynamics.

ZERLINA.

ZERLINA. musical staff with rests.

D. GIOVANNI.
LEPORELLO.

D. GIOVANNI. LEPORELLO. musical staff with rests.

MASETTO.

MASETTO. musical staff with rests.

Bassi.

Allegro.

Bassi. musical staff with notes and dynamics.

D. Giov. LEP. D. Giov. LEP.

Ri-po - sa - te vez-zo - se ra - gaz - ze, rin - fres - ca - te - vi bei giov - notti! Torne - re - te a far presto le pazze, tor - ne - re - te a scherzar e bal - lar, a scher -
 Kommt, ihr Mädchen, zur Freude ge - boh - ren! Kommt ihr Bursche, ihr ehr - li - chen Thoren! Dieser Tag ist zur Lust euch er - kohen, auf den Tanz schmeckt erquickten der Wein, schmeckt er -

cresc. f p

cresc. f p

cresc. f p

cresc. f

cresc. f

p cresc. f

cresc. f

D. GIOV. LEP. D. GIOV. LEPORELLO.

zar e bal-lar! Ehi Caf - fe! Ciocco - late! Sor - bet - ti! Con-
 quickender Wein! He Kaf - fe! Schocko - lade! Li - mo - na - de! Kon-

MASETTO.

Ah Zer - li - na giu - di - zio!
 Ach Zer - lin - chen be - hut - sam!

cresc. f p

The first system of the musical score consists of six staves. The top staff is the vocal line, followed by two staves of piano accompaniment. The bottom two staves are empty, likely representing the continuation of the piano accompaniment from the previous page.

ZERL.

Trop-po dol - ce co - min - cia la sce - na, in a - ma - ro po - tria ter - mi -
 Zwar der Akt hat sehr lu - stig be - gon - nen: doch's Fi - na - le kann schreck - lich noch

fetti!
 fekte!

MAS.

Ah Zer - li - na giu - di - zio! Troppo dol - ce co - min - cia la sce - na, in a - ma - ro po - tria ter - mi -
 Ach Zer - lin - chen be - hut - sam! Zwar der Akt hat sehr lu - stig be - gon - nen: doch's Fi - na - le kann schreck - lich noch

The second system of the musical score consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment.

The first system of the musical score consists of six staves. The top staff is the vocal line, and the remaining five staves are for piano accompaniment. The music is written in a single system with various musical notations including notes, rests, and dynamic markings.

nar si in a - ma - ro po - tria ter - mi - nar!
 seyn! Ja, das Fi - na - le kann schreck - lich noch seyn!

Sua bon - tà,
 Nur Ihr Scherz,

D. Gio. v.

The second system of the musical score consists of two staves. The top staff is the vocal line, and the bottom staff is for piano accompaniment. The music continues with various musical notations.

Sei pur va - ga brillan - te Zer - li - na
 Welch ein Füßchen gedrechselt zum Tanzen!

The third system of the musical score consists of two staves. The top staff is the vocal line, and the bottom staff is for piano accompaniment. The music continues with various musical notations.

mar si, in a - ma - ro po - tria ter - mi - nar!
 seyn! Ja, das Fi - na - le kann schreck - lich noch seyn!

La bri - co - na fa
 Ey, sie lacht ihm ent -

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

Quel Ma - set - to mi par stralu - na - to, brut - to brutto si fa ques'ta - far.
 Der Herr Bräutigam ist grämlichen Mu - thes: nein er treibt es doch wirklich zu weit!

D. Giov.

LEP.

Sei pur ca - ra, gianot - ta, san - dri - na,
 Diese Taille fürwahr zum um - spannen!

LEP. Quel Ma - set - to mi
 Der Herr Bräut - gam ver -

fes - ta!
 ge - gen!

Toc - ca pur, che ti ca - da la tes - ta,
 He, nun wird der wohl auch noch verwe - gen?

cresc. *f*

The first system of the musical score consists of seven staves. The top staff is the vocal line, and the remaining six staves are for piano accompaniment. The music is in a major key and 4/4 time. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords. The vocal line has a melodic contour with some grace notes.

Quel Ma - set - to mi par stra - lu - na - to!
 Der Herr Bräut - gam ist gräm - li - chen Mu - thes!

Brut - to brut - to si fa quest' af - far.
 Nein er treibt es doch wirk - lich zu weit.

The second system of the musical score consists of seven staves. The top staff is the vocal line, and the remaining six staves are for piano accompaniment. The piano part continues with the rhythmic pattern from the first system. The vocal line has a melodic contour with some grace notes.

par stra - lu - na - to!
 mu - thet nichts Gu - tes!

Qui bi - so - gna cer - vel - lo a - do - rar.
 Ihm ver - geht die Zärt - lich - keit.

La bric - co - na fa fes - ta
 Ey sie lacht ihm ent - ge - gen!

The third system of the musical score consists of seven staves. The top staff is the vocal line, and the remaining six staves are for piano accompaniment. The piano part continues with the rhythmic pattern from the first system. The vocal line has a melodic contour with some grace notes.

Quel Ma-set - to mi par stra-lu - nato, brutto, brutto si fa quest'af - far si fa quest'af - far. Quel Ma-set-to mi par stralu-
 Der Herr Bräutigam ist grämlichen Muthes! Nein er treibt es doch wirklich zu weit, doch wirk-lich zu weit! Der Herr Bräutigam ist grämlichen

Quel Ma-set - to mi par stra-lu - nato, qui bi - sogna cer-vel-lo ado - prar cer - vel-lo a - do - prar! Quel Ma-set-to mi par stralu-
 Der Herr Bräutigam vermuthet nichts Gutes, ihm ver - geht die Zärt-lich - keit, ihm ver - geht die Zärtlich - keit! Der Herr Bräutigam vermuthet nichts

pur, che ti ca - da la testa.
 Falsche! sie lacht ihm ent - gegen!

Tocca toc - ca!
 Schmeichle, streichle!

The first system of the musical score consists of seven staves. The first three staves are vocal lines, each starting with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and then a crescendo (*cresc.*) leading to another forte (*f*) dynamic. The remaining four staves are accompaniment, with the first two starting piano (*p*) and the last two starting forte (*f*). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

na - to, brut-to, brut-to si fa quest' af - far, si fa quest' af - far, brut-to, brut - to si fa quest' af - far!
 Mu - thes! Nein er treibt es doch wirk-lich zu weit, doch wirk - lich zu weit, nein er treibt es, er treibt es zu weit.

The second system continues the musical score with two staves of vocal lines and four staves of accompaniment. The vocal lines include the lyrics: "na - to, qui bi - so - gna cer-vel-lo a-do - prar, cer - vel - lo a-do - prar, qui bi - so - gna cer - vel - lo a-do - prar!" and "Gu - tes, ihm ver - geht — die Zärt - lich - keit, ihm ver - geht die Zärtlich - keit, ihm ver - geht, ihm ver - geht die Zärtlich - keit!". The accompaniment maintains the dynamic structure of the first system.

ah bric-co - na!
 Lie - ble, heuch - le!
 ah bric - co - na mi vuoi di - spe - rar,
 Gu - te Nacht, gu - te Nacht Zärtlich - keit!
 ah bric - co - na mi vuoi di - spe - rar.
 Gu - te Nacht, gu - te Nacht, Zärtlich - keit!

The third system consists of two staves of vocal lines and four staves of accompaniment. The vocal lines conclude with the lyrics from the previous system. The accompaniment ends with a forte (*f*) dynamic. The page number "63" is located at the bottom right corner.

Musical score for piano accompaniment, featuring multiple staves with dynamic markings (p, fp) and trills (tr).

Siam gra - ti a tan - ti se - gni di ge - ne - ro - si - tà, di ge - ne - ro - si - tà!
 Wir dan - ken Ih - rer Gü - te! wir schätz - zen frey - en Sinn, wir schätzen frey - en Sinn!

Siam gra - ti a tan - ti se - gni di ge - ne - ro - si - tà, di ge - ne - ro - si - tà!
 Wir dan - ken Ih - rer Gü - te! wir schätz - zen frey - en Sinn, wir schätzen frey - en Sinn!

per - to a tut - ti quan - ti, vi - va la li - ber - tà.
 gilt kein Stand, kein Na - men! Hier lebt ein frey - er Sinn!

E a - per - to a
 Hier gilt kein

Musical score for piano accompaniment at the bottom of the page, including dynamic markings (p, fp).

Musical score for piano accompaniment, featuring multiple staves with complex rhythmic patterns and dynamic markings such as *p*, *mf*, and *f*.

Siam gra - ti a tan - ti se - gni di ge - ne - ro - si - tà! Vi - va la li - ber -

Wir dan - ken so vie - ler Gü - te! wir schüz - zen frey - en Sinn! Hier lebt ein frey - er

tut - ti, a tut - ti quan - ti, vi - va, vi - va la li - ber - tà! Vi - va la li - ber - tà!
 Na - men, kein Stand kein Na - men, hier lebt, hier lebt ein frey - er Sinn. Hier lebt ein frey - er Sinn,

Musical staff with dynamic markings *p* and *mf*.

tä, — la li - ber - tä, vi - va la li - ber - tä, — la li - ber - tä, vi - va, vi - va la li - ber - tä, vi - va,
 Sinn, — ein frey - er Sinn! Hier lebt ein frey - er Sinn, — ein frey - er Sinn! Hier, hier le - bet ein frey - er Sinn! Hier, hier
 vi - va la li - ber - tä, vi - va la li - ber - tä, — la li - ber - tä, vi - va, vi - va la li - ber - tä, vi - va
 Hier lebt ein frey - er Sinn! vi - va la li - ber - tä, Hier lebt ein frey - er Sinn!

The first part of the musical score consists of ten staves. The top three staves contain a complex melodic and rhythmic line with many sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and bass lines. The music is in a major key and appears to be in a 2/4 or 3/4 time signature.

vi - va la li - ber - tà, la li - ber - tà, la li - ber - tà.

le - bet ein frey - er Sinn! ein frey - er Sinn, ein frey - er Sinn!

vi - va la li - ber - tà, la li - ber - tà, la li - ber - tà.
 le - bet ein frey - er Sinn! ein frey - er Sinn, ein frey - er Sinn!

D. Giov.

Ri - co - min - cia - te il suo - no, tu acco - pia i bal - le -
 Laß die Mu - sik er - schal - len! Du stell die Rei - hen

The final part of the score continues the melodic and harmonic themes established in the first part, ending with a final cadence on the bottom staff.

Menuetto.

Orchestra III.
sopra il Teatro.
Violini.
Basso.

Orchestra II.
sopra il Teatro.
Violini.
Basso.

Menuetto.

Violino I.

Violino II.

Viole.

Orchestra I. sopra il Teatro.
2 Oboi.
2 Corni. in G.

D. ANNA.
D. ELVIRA.
D. OTTAVIO.

D. GIOVANNI.
LEPORELLO.

D. Giov.

ri - ni!
wie - der!

Me - co tu dei bal - la - re,
Dein freu' ich mich vor al - len,

Zer - li - na vien pur qua!
Zer - lin - chen, komm zu mir!

MASETTO.

Bassi.

Menuetto.

D. ELVIRA.

D. ANNA.

D. OTTAVIO.

Quel-la è la con-ta - di - na. Jo mo - ro!
 Die Ar-me traut ihm wie-der. Die Ar - me.

Si - mu - la - te.
 Fas - sung! Fas - sung.

D. GIOV.
 LEP.

LEP.

Da bra - vi via bal - la - te!
 Fliegt rasch durch Reih und Glie - der.

Va be - ne in ve - ri -
 Nicht wahr, so geht es

tà!
schön?
MAS.
Và be - ne, và be - ne, và be - ne in ve - ri - tà.
Vor - tref - lich, ör - tref - lich, wie könnst es bes - ser gehn?

A ba - da tien Ma - set - to.
Ma - set - to steht ver - las - sen.

LEP.
Non bal - li po - ve - ret - to, po - ve -
Du stehst ja so ver - las - sen, so ver -

tr
coll'arco.
pizzic. coll'arco.
tr

D. Grov.

il tuo compagno io so - no. Zer - li - na, Zer - li - na vien pur quà!
 Dein freu' ich mich vor al - len, Zer - lin - chen, wie gern tanz ich mit dir!

MAS.

LEP.

ret-to! Vien quà Ma-set-to ca-ro, ca-ro! fac-ciam quel ch'al-tri fa. Nò nò, bal-lar non vo-glio: Eh bal-la a-mi-co
 las-sen! Mit mir, mit mir waltz' auf und nie-der, komm, komm! was stehst du hier? Wie? Ich sollt' auch mit schwär-men? Was sonst? mach' doch kein

Accordano.

D. ANNA.

D. ELVIRA.

Re - si - ster non poss' i - o:
 Ich kann mich nicht mehr fas - sen!

Fin - ge - te per pie -
 Noch gilt's Ver - stel - lung

D. OTTAVIO.

Fin - ge - te per pie -
 Noch gilt's Ver - stel - lung

MAS.

LEP.

MAS.

mi-o!
 Lär-men!

Nò!
 Fort!

Sì!
 Komm!

ca - ro Ma - set - to!
 Komm du mußt tan - zen!

Bal - lar nò non vo - glio,
 Nein, ich mag nicht tan - zen,

bal - lar nò nò non
 hörst du's? Ich mag nicht

tr
coll'arco. coll'arco.
pizzic.

D. GIOV. CON ZERL.

tà.
hier!

Vie - ni con me - mia vi - ta!
Fol - ge nun nur - mein Le - ben!

LEP.

LEP. CON MAS.

vo - glio! Eh bal - la a - mi - co mi - o, fac - ciam quel ch'al - tri fa.
tan - zen! Mit mir waltz' auf und nie - der, komm, komm! was stehst du hier? La - scia mi! ah
Lafs mich doch! Geh

ZERL.
 Vie - ni, vie - ni! O nu - mi! son tra - di - ta!
 Sey mein Weibchen. Ich Ar - me! Ach! ich be - be!

L.F.
 Zer - lina.
 Zer - linchen...

L.F.
 Qui nasce una ru - i - na.
 Kindchen, das wird sich geben.

D. ANNA.
 L'i - Des

D. ELVIRA.
 L'i - Des

D. OTTAVIO.
 L'i - Des

ZERL.

3

Gen - te a -
Hül - fe!

ni - quo da se stes - so nel lac - cio se ne và!
Un - ver - schämten Le - ben — be - trach - ten wir's nur hier!

ni - quo da se stes - so nel lac - cio se ne và!
Un - ver - schämten Le - ben — be - trach - ten wir's nur hier!

ni - quo da se stes - so nel lac - cio se ne và!
Un - ver - schämten Le - ben — be - trach - ten wir's nur hier!

Allegro assai.

Violino I.

Violino I. Musical notation with dynamics: *sfp*, *fp*, *fp*, *fp*, *fp*, *fp*, *p*, *cresc.*, *p*

Violino II.

Violino II. Musical notation with dynamics: *sfp*, *fp*, *fp*, *fp*, *fp*, *fp*, *p*, *cresc.*, *p*

Viole.

Viole. Musical notation with dynamics: *sfp*, *fp*, *fp*, *fp*, *fp*, *fp*, *p*, *cresc.*, *p*

2 Flauti.

2 Flauti. Musical notation with dynamics: *sfp*, *fp*, *fp*, *fp*, *fp*, *fp*, *p*, *cresc.*, *p*

2 Oboi.

2 Oboi. Musical notation with dynamics: *sfp*, *fp*, *fp*, *fp*, *fp*, *fp*, *p*, *cresc.*, *p*

2 Clarinetti in B.

2 Clarinetti in B. Musical notation with dynamics: *sfp*, *fp*, *fp*, *fp*, *fp*, *fp*, *p*, *cresc.*, *p*

2 Fagotti.

2 Fagotti. Musical notation with dynamics: *sfp*, *fp*, *fp*, *fp*, *fp*, *fp*, *p*, *cresc.*, *p*

2 Corni in C.

2 Corni in C. Musical notation with dynamics: *sfp*, *fp*, *fp*, *fp*, *fp*, *fp*, *p*, *cresc.*, *p*

Allegro assai.

D. ANNA.
D. ELVIRA.

Vocal line for D. ANNA and D. ELVIRA. Lyrics: Soccor - riamo l'in - no - cen - te, soccor - ria - mo l'in - no - cen - te!
Ha, das ist Zer - li - nens Stimme! Ha, das ist Zer - li - nens Stimme!

ZERLINA.

Vocal line for ZERLINA. Lyrics: ju - to, a - ju - to gen - te!
Hül - fe! Ret - tet! Rettet!
Sce - le - Laß mich

D. OTTAVIO.

Vocal line for D. OTTAVIO. Lyrics: Soccor - riamo l'in - no - cen - te, soccor - ria - mo l'in - no - cen - te!
Ha, das ist Zer - li - nens Stimme! Ha, das ist Zer - li - nens Stimme!

MASETTO.

Vocal line for MASETTO. Lyrics: Ah Zer - li - na! Ah Zer - li - na!
Ach Zer - li - ne! Ach Zer - li - ne!

Allegro assai.

Bassi.

Bassi. Musical notation with dynamics: *sfp*, *fp*, *fp*, *fp*, *fp*, *fp*, *p*, *cresc.*, *p*

The musical score consists of ten staves. The top six staves are instrumental, featuring a piano with a complex, rhythmic accompaniment. The bottom four staves are vocal, with lyrics in Italian and German. The score includes dynamic markings such as *cresc.*, *f*, and *p*, and includes the instruction *crescendo* at the beginning and end of the piece.

cres - cen - do. *f* *cres - cendo.* *f*

cres - cen - do. *f* *cres - cendo.* *f*

cres - cen - do. *f* *cres - cendo.* *f*

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

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

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

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

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

O-ra gri-da da quel la-to, da quel la-to! Ah git-tia-mo giù la por-ta, giù la
 Ha! das war auf je-ner Seite, auf je-ner Sei-te! Sprengt die Thü-re! Auf, ihr Leu-te! Auf, ihr

ra to! Sce-le-ra to!
 Frev ler! Lafs mich Frev ler!

O-ra gri-da da quel la-to, da quel la-to! Ah git-tia-mo giù la por-ta, giù la
 Ha, das war auf je-ner Seite, auf je-ner Sei-te! Sprengt die Thü-re! Auf, ihr Leu-te! Auf, ihr

cres - cen - do. *f* *cres - cendo.* *f*

Andante maestoso.

Andante maestoso.

fe - sa, per tua di - fe - sa!
 dir, kommen dir zu Hül-fe!

D. Giov.

fe - sa, per tua di - fe - sa!
 dir, kommen dir zu Hül-fe!

Ecco il bir-bo!
 Ha, der Freche!

chi t'ha offe - sa
 ster - ben soll er,

ma da me la pe - na a - vrà, la pena a -
 dafs er dich so ü - ber - fiel, so ü - ber

fe - sa, per tua di - fe - sa!
 dir, kommen dir zu Hül-fe!

Andante maestoso.

p cresc. f fp
p cresc. f fp
p cresc. f fp
p crescendo. f
p crescendo. f
p crescendo. f

D. OTTAVIO.

Nol spe - ra - te! nol spe - rate! L'empio cre - de con tal
 O, er - spart euch die - ses Spiel! Hoff es nicht uns noch zu

vrà! mo - ri, iniquo! mo - ri di - co! mo - ri di - co!
 fiel! Stirb, Verrucher! Solche Unschuld! — Solche Unschuld! —

LEPORELLO. Ah co - sa fa - te! ah co - sa fate! ah co - sa fa - te!
 Ach habt Er - barmen! So jungen Leben den Rest zu ge - ben!

f crescendo. f fp

D. ELVIRA. D. ANNA.

L'em-pio cre - de con tal fro - de di nascon - der l'empie - tà, l'em - pie - tà! Si mal - vaggio!
 Hoff es nicht uns noch zu täuschen: na - he bist du dei - nem Ziel, dei - nem Ziel! Ja, El - vi - ra!

L'em-pio cre - de con tal fro - de,
 Hoff es nicht uns noch zu täuschen:

fro - de, con tal fro - de, con tal fro - de di nascon - der l'empie - tà, l'em - pie - tà! Si Si.
 täuschen, noch zu täuschen, noch zu täuschen: na - he bist du dei - nem Ziel, dei - nem Ziel! D. Giov. Wie Sie

Donna Elvira? Don Ottavio?
 Wie! El - vi - ra! Don Ottavio?

D. ANNA.

D. ELVIRA.

Tra - di - to - re! Tra - di - to - re, tra - di - to - re!
 Ja, ge - ste - he! Ja, ge - ste - he, dein Ver - brechen!

Tut - to tut - to già si sà,
 Dei - ner Ränke sind zu viel,

tut - to tut - to già si
 dei - ner Ränke sind zu

ZERL.

gnore!
se - hen!

D. OTTAV.

Tra - di - to - re, tra - di - to - re!
 Ja, ge - ste - he dein Ver - brechen!

Tut - to tut - to già si sà,
 Dei - ner Ränke sind zu viel,

tut - to tut - to già si sà,
 deiner Ränke sind zu viel,

tut - to
 deiner

Ah credete!
 Ich gestehe....

MASETTO.

Tra - di - to - re, tra - di - to - re!
 Ja, ge - ste - he dein Ver - brechen!

Tut - to tut - to già si sà,
 Dei - ner Ränke sind zu viel,

tut - to tut - to già si
 dei - ner Ränke sind zu

Tra - di - to - re, tra - di - to - re!
 Ja, ge - ste - he dein Ver - brechen!

Tutto tut - to già si sà,
 Deiner Rän - ke sind zu viel,

tut - to tut - to già si
 deiner Rän - ke sind zu

The image shows a page of a musical score for Clarinetti in C. It features multiple staves of piano accompaniment and several vocal lines. The piano part includes dynamic markings such as *cresc.* and *f*. The vocal lines contain lyrics in German, including phrases like "sà, viel, tut-to tut-to già si sà, tut-to tut-to, tut-to tut-to già si sà, tut-to! Be-be!". The score is written in a standard musical notation with a treble clef and a key signature of one sharp (F#).

Clarineti in C.

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

sà, viel, tut-to tut-to già si sà, tut-to tut-to, tut-to tut-to già si sà, tut-to! Be-be! tut-to! Be-be!

tut-to già si sà, già si sà, tut-to tut-to, tut-to tut-to già si sà, tut-to! Be-be! tut-to! Be-be!

sà, viel, tut-to tut-to già si sà, tut-to tut-to già si sà, tut-to! Be-be! tut-to! Be-be!

sà, viel, tut-to tut-to già si sà, tut-to tut-to già si sà, tut-to! Be-be! tut-to! Be-be!

sà, viel, tut-to tut-to già si sà, tut-to tut-to già si sà, tut-to! Be-be! tut-to! Be-be!

Woodwind and string staves with dynamic markings: *cres - cendo.*, *f*, *p*, *3*.

Allegro.

Vocal lines for **D. ANNA. ZERL.** and **D. ELVIRA.** with dynamic markings: *cres - cendo.*, *f*, *p*.

Allegro.

Vocal lines for **D. OTTAVIO.** and **D. GIOVANNI. LEPORELLI.** with dynamic markings: *cres - cendo.*, *f*, *p*.

MASETTO.

Vocal line for **MASETTO.** and woodwind/sting accompaniment with dynamic markings: *cres - cendo.*, *f*, *p*.

te - ro, il mis - fat - to or - rendo, e ne - ro, la tua fie - ra cru - del - tà, la tua fie - ra cru - del - tà!

loh - ren! Sieh uns al - le hier ver - schworen; ja, zur Ra - che sind wir hier! ja, zur Ra - che sind wir hier!

ri - bi - le tem - pe - sta minac - cian - do oh dio [mi] va!
 ra - set all' ihr Tho - ren! Die Ge - fahr... [lo] [er] troz - ze [er] troz - set ihr!

E con - fu - sa
 Al - les hat sich
 E con -
 Al - les

te - ro, il mis - fat - to or - rendo, e ne - ro, la tua fie - ra cru - del - tà, la tua fie - ra cru - del - tà!
 loh - ren! Sieh uns al - le hier ver - schworen; ja, zur Ra - che sind wir hier! ja, zur Ra - che sind wir hier!

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Tre - ma! Tre - ma!

Be - be! Be - be!

la mia te - sta, non sò più quel ch'io mi fac - cia, e un or ri - bi - le tem - pe - sta mi - nac -
 nun ver - schworen! Oh - ne Muth bin ich ver - loh - ren! Tobt und ra - set all' ihr Tho - ren! Die Ge -
 fu - sa la sua te - sta, non sa più quel ch'ei si fac - cia, e un or - - - -
 hat sich nun ver - schworen! Oh - ne Muth ist er ver - loh - ren! Tobt und - - - -

Tre - ma! Tre - ma!
 Be - be! Be - be!

cresc.

Sopra una corda.

Sopra una corda.

The first system of the musical score consists of ten staves. The top two staves contain vocal lines with lyrics. The remaining eight staves are for the piano accompaniment, featuring various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The music is written in a key with one sharp (F#) and a common time signature.

tre - ma, tre - ma, tre - ma, tre - ma o sce - le - ra - to! O - di il

Be - be schwar - zer Mis - se - thä - ter, du Mis - se - thäter! Horch, wie

ciando oh dio ^{mi} lo và. E con - fu - sa la ^{mia} sua te - sta non ^{sò} sa più quel ^{ch'io mi} ch'ei si fac - cia.
 fahr.. ^{ich troz - ze} ihr. Al - les hat sich nun ver - schworen! Oh - ne Muth ^{bin} ich ^{ist} er ver - loh - ren.

tre - ma, tre - ma, tre - ma, tre - ma o sce - le - ra - to! O - di il
 Be - be schwar - zer Mis - se - thä - ter, du Mis - se - thäter! Horch, wie

The second system of the musical score continues the vocal and piano parts. It features similar notation to the first system, with vocal lines and piano accompaniment. The lyrics are repeated at the end of the system.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with various note values, including eighth and sixteenth notes, and rests. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes chords, arpeggios, and a prominent triplet of eighth notes in the right hand. The system concludes with a double bar line.

tuon del - la ven - det - ta! O - di il tuon del - la ven - det - ta, che ti fis - chia intor - no in
 Don - ner dich er - ei - len! Horch, wie Fu - rien um dich heu - len! Horch, wie Don - ner dich er -

E un or - ri - bi - le tem - pe - sta minac - cian - do oh dio ^{mi} _{lo} va!
 Tobt und ra - set all' ihr Thoren! Die Gefahr.. ^{ich troz - ze} _{er troz - zet} ihr!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features a melodic line with various note values and rests. The piano accompaniment includes chords, arpeggios, and a triplet of eighth notes in the right hand. The system concludes with a double bar line.

tuon del - la ven - det - ta! O - di il tuon del - la ven - det - ta, che ti fis - chia intor - no in
 Don - ner dich er - ei - len! Horch, wie Fu - rien um dich heu - len! Horch, wie Don - ner dich er -

tor - no sul tuo ca - po in que - sto gior - no il suo ful - mi - ne ca - drà, il suo ful - mi - ne ca - drà!

ei - len! Horch, wie Fu - rien um dich heu - len! Jetzt be - ginnt dein Straf - ge - richt! Jetzt be - ginnt dein Straf - ge - richt!

E con - fu - sa
Al - les hat sich
E con -
Al - les

tor - no sul tuo ca - po in que - sto gior - no il suo ful - mi - ne ca - drà, il suo ful - mi - ne ca - drà.
ei - len! Horch, wie Fu - rien um dich heu - len! Jetzt be - ginnt dein Straf - ge - richt! Jetzt be - ginnt dein Straf - ge - richt!

The musical score consists of ten staves. The top five staves are for the piano accompaniment, and the bottom five are for the voice. The piano part features a prominent triplet of eighth notes in the right hand, which is repeated throughout the piece. The voice part has two lines of lyrics, Italian and German, with the German text in italics. The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo), and articulation marks like slurs and accents. The piece concludes with a final *cresc.* marking.

Tre - ma!

Tre - ma!

Be - be!

Be - be!

la mia te - sta,	non sò più quel	ch'io mi fac - cia,	e un	or	ri - bi - le	tem - pe - sta	mi - nac -
<i>nun ver - schwooren!</i>	<i>Oh - ne Muth bin</i>	<i>ich ver - loh - ren!</i>	<i>Tobt</i>	<i>und</i>	<i>ra - set</i>	<i>all' ihr</i>	<i>Tho - ren! Die Ge -</i>
fu - sa	la sua te - sta,	non sa più quel	ch'ei si	fac - cia,	e un	or	
<i>hat sich</i>	<i>nun ver - schwooren!</i>	<i>Oh - ne Muth ist</i>	<i>er ver -</i>	<i>loh - ren!</i>	<i>Tobt.</i>	<i>und</i>	

Tre - ma!

Tre - ma!

Be - be!

Be - be!

cresc.

Sopra una corda.

Sopra una corda.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment features a complex texture with multiple voices, including a prominent bass line and various chordal textures. The music is marked with 'Sopra una corda' and includes various musical notations such as notes, rests, and dynamic markings.

tre - ma, tre - ma, tre - ma, tre - ma o sce - le - ra - to! O - di il

Be - be, schwar - zer Mis - se - thü - ter, du Mis - se - thü - ter! Horch, wie

ciando oh dio ^{mi} lo vā. E con - fu - sa la ^{mia} sua te - sta non ^{sò} più quel ^{ch'io mi} ch'ei si fac - cia.
 fahr.. ^{ich troz - ze} ihr. Al - les hat sich nun ver - schworen! Oh - ne Muth ^{bin} ich ^{ist} er ver - loh - ren.

tre - ma, tre - ma, tre - ma, tre - ma o sce - le - ra - to! O - di il
 Be - be schwar - zer Mis - se - thü - ter, du Mis - se - thü - ter! Horch, wie

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features the same melodic and harmonic structure as the first system, with the lyrics 'tre - ma, tre - ma, tre - ma, tre - ma o sce - le - ra - to!' and 'Be - be schwar - zer Mis - se - thü - ter, du Mis - se - thü - ter!'. The piano accompaniment maintains its complex texture, providing a rich harmonic background for the vocal line.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with several triplet markings (indicated by a '3' over the notes) and a trill (marked 'tr'). The piano accompaniment is written in a grand staff (treble and bass clefs) and includes chords and arpeggiated figures. The system concludes with a double bar line.

tuon del - la ven - det - ta! O - di il tuon del - la ven - det - ta, che ti fis - chia intor - no in

Don - ner dich er - ei - len! Horch, wie Fu - rien um dich hen - len! Horch, - wie Don - ner dich er -

E un or - ri - bi - le tem - pe - sta minac - cian - do oh dio ^[mi] _[lo] va!
 Tobt und ra - set all' ihr Thoren! Die Gefahr.. ^[ich trox - ze] _[er trox - zet] ihr!

tuon del - la ven - det - ta! O - di il tuon del - la ven - det - ta, che ti fis - chia intor - no in -
 Don - ner dich er - ei - len! Horch, wie Fu - rien um dich hen - len! Horch, - wie Don - ner dich er -

The second system of the musical score continues the vocal line and piano accompaniment from the first system. It features similar melodic and harmonic structures, including triplet markings and a trill in the vocal line. The piano accompaniment provides a steady accompaniment with chords and arpeggios. The system concludes with a double bar line.

tor - no; sul tuo ca - po in que - sto gior - no il suo ful - mi - ne ca - drà, si ca - drà, il suo ful - mi - ne ca - drà!

ei - len! Horch, wie Fu - rien um dich heu - len! Jetzt be - ginnt dein Straf - ge - richt! Jetzt be - ginnt, jetzt be - ginnt dein Strafge - richt! D. Gio. v.

Ma non
Lafst den

tor - no; sul tuo ca - po in que - sto gior - no il suo ful - mi - ne ca - drà, si ca - drà, il suo ful - mi - ne ca - drà.

ei - len! Horch, wie Fu - rien um dich heu - len! Jetzt be - ginnt dein Straf - ge - richt! Jetzt be - ginnt, jetzt be - ginnt dein Strafge - richt!

tr

tr

tr

O - di il tuon!

Hörst du nichts?

man - ca in me co - rag - gio,
 Er - den - ball er - zit - tern!

LEPORELLO.

MASETTO.

non mi per - do o mi con - fon - do,
 Sla - ven za - gen bey Ge - wit - tern!

LEPORELLO.

Ma non manca in lui co - rag - gio, O - di il tuon!
 Lafst den Erden - ball er - zit - tern! Hörst du nichts?

non si perde o si con -
 Sklaven za - gen bey Ge -

ff più stretto.

ff più stretto.

ff più stretto.

ff più stretto.

ff più stretto.

ff più stretto.

ff più stretto.

ff più stretto.

ff più stretto.

O - di il tuon! *più stretto.* Sul tuo capo in questo giorno il suo ful-mi - ne ca - drà, il suo ful - mi - ne ca -
Hörst du nichts? *Wü - then - der dich zu er - schüttern, mufs des Abgrunds Pfeiler zit - tern: weh' dir, du beugst dich*

O - di il tuon! *più stretto.* Sul tuo ca - po in questo gior - no il suo ful - mi - ne ca -
Hörst du nichts? *Ha, Ver - bre - cher, vernimm den Rä - cher! We - he dir, du beugst dich*

D. GIOV. LEP.

più stretto. Se ca - desse an - cora il mondo ca - desse an - cora il mondo nul - la mai te - mer, te - mer [mi -
Frey - e Geister zu er - schüttern, gnügen fal - be Blitze nicht! Gnü - gen fal - be Blitze nicht! Sie gnü - gen lo

MASETTO.

fon - de. O - di il tuon! *più stretto.* Sul tuo ca - po in questo gior - no il suo ful - mi - ne ca -
wit - tern. Hörst du nichts? *Ha, Ver - bre - cher, vernimm den Rä - cher! We - he dir, du beugst dich*

ff più stretto.

The first system of the musical score consists of seven staves. The top two staves appear to be for a vocal line, with notes and rests. The lower five staves are for piano accompaniment, featuring chords, triplets, and various rhythmic patterns. The notation includes stems, beams, and dynamic markings like 'p'.

drà. Sul tuo ca-po in questo giorno il suo ful-mi-ne ca-drà, il suo ful-mi-ne ca-drà, il suo
 nicht! Wü-then-der dich zu er-schüttern, muß des Ab-grunds Pfeiler zittern; weh' dir, du beugst dich nicht! We-he

The second system continues the musical score with similar notation to the first system, including vocal lines and piano accompaniment.

drà. Sul tuo ca-po in questo gior-no, il suo ful-mi-ne ca-drà, il suo
 nicht! Ha, Ver-bre-cher, vernimm den Rä-cher! We-he dir, du beugst dich nicht! We-he

The third system continues the musical score with similar notation to the first system, including vocal lines and piano accompaniment.

fà, se ca-desse an-cora il mondo, ca-desse an-cora il mon-do — nul-la mai te-mer, te-mer [mi lo fà. Nul-la
 nicht! Frey-e Gei-ster zu er-schüttern, gnügen fal-be Blitze nicht! Gnü-gen fal-be Blitze nicht! Sie gnü-gen nicht! Gnü-gen

The fourth system continues the musical score with similar notation to the first system, including vocal lines and piano accompaniment.

drà. Sul tuo ca-po in questo gior-no il suo ful-mi-ne ca-drà, il suo
 nicht! Ha, Ver-bre-cher, ver-nimm den Rä-cher! We-he dir, du beugst dich nicht! We-he

The fifth system concludes the page with piano accompaniment, featuring chords and rhythmic patterns.

ful - mi - ne ca - drà, il suo ful - mi - ne ca - drà, il suo ful - mi - ne ca - drà.
 dir, du beugst dich nicht! We - he dir, du beugst dich nicht! We - he dir, du beugst dich nicht!

ful - mi - ne ca - drà, il suo ful - mi - ne ca - drà, il suo ful - mi - ne ca - drà.
 dir, du beugst dich nicht! We - he dir, du beugst dich nicht! We - he dir, du beugst dich nicht!

mai te - mer ^[mi] fà, nul - la mai te - mer ^[lo] fà, nul - la mai te - mer ^[mi] fà.
 fal - be Bliz - ze nicht! Gnü - gen fal - be Bliz - ze nicht! Gnü - gen fal - be Bliz - ze nicht!

ful - mi - ne ca - drà, il suo ful - mi - ne ca - drà, il suo ful - mi - ne ca - drà.
 dir, du beugst dich nicht! We - he dir, du beugst dich nicht! We - he dir, du beugst dich nicht!

A musical score page for Act I, consisting of 13 staves. The notation includes various musical symbols such as notes, rests, and bar lines. The text "Fine dell' Atto primo." is written in a cursive font on the eighth staff. The score is presented in a traditional layout with a large brace on the left side.

Fine dell' Atto primo.

Clarini.

Timpani.

The first system of music features two staves. The Clarini staff is in treble clef with a common time signature (C). It begins with a dynamic marking of *f* and includes a trill. The Timpani staff is in bass clef with a common time signature (C) and starts with a dynamic marking of *f*. Both staves show a dynamic progression from *p* to *cresc.* and finally to *f*. A trill is also present in the Timpani staff.

The second system of music consists of two staves for piano accompaniment. Both staves begin with a dynamic marking of *p* and follow a similar dynamic progression to *cresc.* and *f*. Trills are indicated in both staves.

The third system of music continues the piano accompaniment. It features a dynamic marking of *f* and includes a trill in the lower staff.

The fourth system of music shows the piano accompaniment with a dynamic marking of *f* and a trill in the lower staff.

The fifth system of music continues the piano accompaniment with a dynamic marking of *f*.

The sixth system of music concludes the piano accompaniment with a dynamic marking of *f*.

f *più stretto.* *f*

f *f*

tr

Fine dell' Atto primo.

The first system of the musical score consists of three grand staff systems. The first system contains two staves with piano accompaniment. The first staff begins with a forte (*f*) dynamic and a tempo marking of *più stretto.* followed by another *f*. The second system also contains two staves with piano accompaniment, starting with a forte (*f*) dynamic. The third system contains two staves with piano accompaniment, ending with a trill (*tr*) and the text *Fine dell' Atto primo.*

Five empty musical staves are shown at the bottom of the page, arranged in two groups of two and one group of one.