

**THE OPERATIC LIBRARY, NO.
XXIX: DON GIOVANNI (DON
JUAN): A GRAND SERIO-
COMIC OPERA IN TWO ACTS**

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The operatic library, No. XXIX: Don Giovanni (Don Juan): a grand serio-comic opera in two acts
by Lorenzo Da Ponte & Wolfgang Amadeus Mozart

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LORENZO DA PONTE & WOLFGANG AMADEUS MOZART

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No. XXIX.

DON GIOVANNI.

DON JUAN.

A Grand Serio-Comic Opera,

IN TWO ACTS.

THE MUSIC BY MOZART.

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ARGUMENT.

THE scene of this Opera is laid at a village in Castile. *Don Juan*, a young nobleman of licentious habits, whose castle is situated in the neighborhood, rudely forces his way, during the night, into the sleeping apartment of *Donna Anna*, who is betrothed to *Don Octavio*. In the midst of the confusion created by this audacious act, *Don Pedro*, the father of *Donna Anna*, enters, and, during his struggle with the ravisher, he is mortally wounded, while *Don Juan*, accompanied by his servant, *Leporello*, escapes. While *Don Juan* and *Leporello* are in consultation about some new amor, *Donna Elvira*, a lady who had been deserted by the former, enters, and taxes him with his cruelty, but he succeeds in escaping from her reproaches, and leaves her alone with *Leporello*, who discloses to the disconsolate lady the extent of his master's perfidy.

We are next introduced to the palace of *Don Juan*, near which a village festival is being celebrated, *Zerlina*, a peasant girl, being on the eve of marrying *Masetto*, a young villager. *Zerlina* is induced to enter the palace with *Don Juan*, while *Masetto*, filled with jealousy, is left in charge of *Leporello*, who has orders to fill the wine-cup nimbly, for the purpose of intoxicating the distracted lover; but while *Don Juan* is employing all his arts upon *Zerlina*, *Donna Elvira* again enters, and undeceives the young girl, notwithstanding the efforts of *Don Juan* to make her believe *Elvira* is deranged. *Donna Anna* and *Don Octavio*, having no suspicion that *Don Juan* is the murderer of whom they are in search, claim the libertine's assistance in the task they have undertaken, but they are soon undeceived by *Elvira*, while *Don Juan*, after having, with the greatest effrontery, again offered his services to *Donna Anna*, leaves the apartment.

The festival continues, and *Masetto's* jealousy is half quieted, when *Donna Anna*, *Donna Elvira*, and *Don Octavio* enter, masked, and are welcomed by the libertine. The dance then proceeds, and *Don Juan* forces *Zerlina* into a closet; her cries for help are answered by the new comers, and *Don Juan*, called on to defend himself, draws his sword, while the thunder of heaven is heard to roll.

Don Juan, for the purpose of seducing *Elvira's* attendant, changes

ARGUMENT.

v

dresses with his servant. In the meantime, *Eleira* appears at the casement of a house, and is induced, by the pretended repentance of her seducer, to descend into the street, whsu he slips off and leaves her with *Leperello*, who, according to the orders he has received, leads her away, and, at the same instant, *Masetto* enters in search of *Don Juan*, whom he mistakes for *Leperello*, threatening the former with death if he should overtake him, and in return he is soundly beaten.

Don Juan, to escape from pursuit, enters, along with *Leperello*, the cemetery in which *Don Pedro* is buried; there, while engaged in light discourse, the statue of *Don Pedro* utters a warning to the libertine, who, treating the matter lightly, jeeringly asks the marble offigy to supper. A splendid repast is spread, and in the midst of this merriment the statue enters, and invites him to be his guest. *Don Juan* accepts the offer, and is carried off to the infernal regions in the midst of flames, thunder, and lightning.

DRAMATIS PERSONÆ.

DON JUAN, *A young nobleman of licentious habits.*

DONNA ANNA, *Betrothed to Don Octavio.*

DON OCTAVIO, *Her lover.*

DON PEDRO, *Commander of the Order of Knights of
Malta, father of Donna Anna.*

DONNA ELVIRA, *A lady of Burgos, deserted by Don Juan.*

LEPERELLO, *Don Juan's servant.*

ZERLINA, *A country girl.*

MASETTO, *Her lover.*

Male and female Peasants, Musicians and Servants.

Scene—A village of Castile.

DON GIOVANNI.

ATTO I.

SCENA I.

Piazza: da un lato il palazzo del Commendatore; dall'altro una Locanda. S'appressa l'alba.

Entra LEPORELLO.

Lep. Notte e giorno faticar
Per chi nulla sa gradir;
Pioggia e vento supportar,
Mangiar male e mal dormir.
Voglio far il gentiluomo,
E non voglio più servir.
Oh che caro galantuomo!
Vuol star dentro colla bella,
Ed io far la sentinella!
Ma mi par che venga gentè;
Non mi voglio far sentir.

Entra DON GIOVANNI e DONNA ANNA.

D. A. Non spera, se non m' uccidi,
Ch' io ti lascio fuggir mai.
D. G. Donna folle, indarno gridi;
Chi son io tu non saprai.
Lep. Che tumulto, oh ciel! che gridi!
Il padron in nuovi guai!
D. G. Taci, e trema al mio furore.
D. A. Genti! servi! traditore!
Come furia disperata, ti saprò perseguitar.
D. G. Questa furia disperata,
Mi vuol far precipitar.

DON JUAN.

ACT I.

SCENE I.

A square. On one side, Don Pedro's Palace, on the other an Hotel. The day is about to dawn.

Enter LEPORELLO.

Lep. To be harrassed night and day, and to get no thanks for it—to be exposed to the wind and rain—fare but badly—robbed of sleep—it is too much. I am resolved to turn gentleman myself, and be a slave no longer.

What a precious master is this of mine! He amuses himself by playing the lover within, and stations me here to play the sentinel without.

But soft! footsteps approach this way, and I must not be discovered.

Enter DON JUAN and DONNA ANNA.

D. A. Hope not, unless thou killest me, that I'll allow thee to escape.

D. J. Your cries, foolish woman, are in vain; you shall never know who I am.

Lep. [*Aside.*] Mercy on us! what a noise, what a tumult. My master is now in a new scrape!

D. J. Be silent, or tremble at my fury!

D. A. Help! help! Traitor! with desperate fury still will I pursue thee!

D. J. This desperate fury will draw down vengeance upon me.