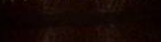


Mozart



Don

GIOVANNI



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G. SCHIRMER'S  
COLLECTION  
OF  
OPERAS.

# DON GIOVANNI

An Opera in Two Acts

LIBRETTO BY

LORENZO DA PONTE

MUSIC

BY

WOLFGANG AMADEUS MOZART

VOCAL SCORE

INCLUDING THE SECCO RECITATIVES

ENGLISH VERSION BY

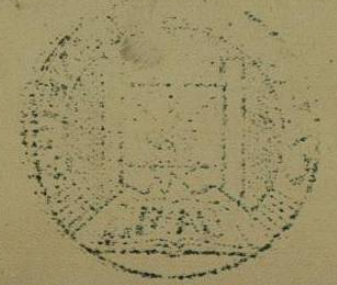
NATALIE MACFARREN

WITH AN ESSAY ON THE STORY OF THE OPERA BY

H. E. KREHBIEL

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G. SCHIRMER ~ NEW YORK.



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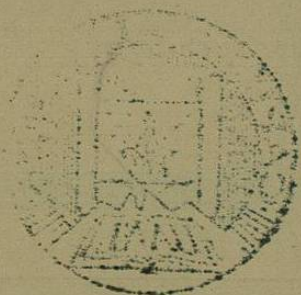
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*Srita. Felicitas Lozaya*

PROFESORA DE CANTO

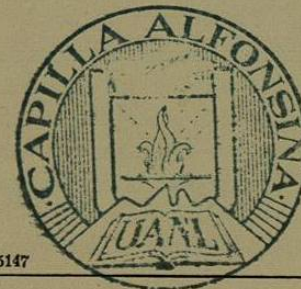
## DON GIOVANNI.

### Dramatis personæ.

DON GIOVANNI, a licentious young nobleman . . . . .	Baritone
DON OTTAVIO . . . . .	Tenor
LEPORELLO, servant of Don Giovanni . . . . .	Bass
IL COMMENDATORE, Donna Anna's father . . . . .	Bass
MASETTO, a peasant . . . . .	Bass
DONNA ANNA, betrothed to Don Ottavio . . . . .	Soprano
DONNA ELVIRA, a lady of Burgos, abandoned by Don Giovanni . . . . .	Soprano
ZERLINA, betrothed to Masetto . . . . .	Soprano

Peasants, Musicians, Dancers, Demons.

THE SCENE IS LAID IN SEVILLA IN THE MIDDLE OF THE 17th CENTURY.



15147

ACERVO GENERAL

III

# Gräflich Nostitz'sches Nationaltheater

IL 29 OTTOBRE 1787

OGGI, PER LA PRIMA VOLTA:

## DON GIOVANNI

OSSIA

### IL DISSOLUTO PUNITO

DRAMMA GIOSOSO IN DUE ATTI CON BALLI ANALOGHI

Parole del SIGN. ABBATE DA PONTE

Musica del celebre maestro SIGN. AMADEO MOZART

#### Personaggi

DON GIOVANNI, . . . . .	SIGN. LUIGI BASSI
IL COMMENDATORE, . . . . .	SIGN. GIUS. LOLLI
DONNA ANNA, . . . . .	SIGNORA TERESA SAPORITI
DONNA ELVIRA, . . . . .	SIGNORA CAT. MICELLI
DON OTTAVIO, . . . . .	SIGN. ANT. BAGLIONI
LEPORELLO, . . . . .	SIGN. FELICE PONZIANI
ZERLINA, . . . . .	SIGNORA TERESINA BONDINI
MASETTO, il suo sposo, . . . . .	SIGN. GIUS. LOLLI

Cori di Contadini, Dame, Damigelle, Ballabili di Contadini, Contadine, ecc.

#### Don Giovanni.

Despite the most diligent and patient searches through theatrical archives, private collections and public libraries, the original house-bill for the first performance of Mozart's "Don Giovanni" has not been found. Copies of the libretto used on that occasion have been preserved, however, and the evidence which it and other old publications give leads to the belief that the bill read like the announcement with which I have introduced this prefatory essay. The story of how the opera came to be written is short and simple. The opera

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IV

season of 1786-87 in Prague had been rendered brilliant beyond compare by representations of "Le Nozze di Figaro." The theatre had been saved from ruin by its popularity, and its melodies resounded in all conceivable arrangements from all sides. The intoxication was still at its height when Mozart went thither in January, 1787. "Nothing is talked of here but 'Figaro,'" he wrote to his friend Gottfried von Jacquin on January 15; "no opera is cared for but 'Figaro'; always 'Figaro'—truly a great honor for me." The composer was profoundly moved at such enthusiastic and general appreciation, and in a moment of exuberant joy declared to Pasquale Bondini, the manager, that he should be glad to write an opera especially for the Bohemian people, who understood him so well. Bondini jumped at the opportunity, and on the spot concluded an engagement with him to write an opera for the next season, for the customary honorarium of one hundred ducats. On his return to Vienna Mozart commissioned Lorenzo Da Ponte, official poet to the imperial Theatres of Austria, who had written the libretto of "Le Nozze di Figaro," to write the book for the new work. A somewhat fantastic account of how he proceeded to the execution of his task is given by Da Ponte in his "Memorie," written and published in New York, where the poet spent the last thirty-five years of his life. He had two other opera books in hand at the time, "Tarare" for Salieri and "Arbore di Diana" for Martini. Joseph II. remonstrated with him for attempting too much; Da Ponte answered that he could write for Mozart at night and imagine himself reading Dante's "Inferno;" for Martini in the forenoon and be reminded of Petrarch; for Salieri in the afternoon and think of Tasso. He set to work with a bottle of wine beside him, a box of snuff handy, and his hostess' pretty daughter hard by to inspire him. In sixty-three days "Don Giovanni" and the "Arbore" were finished. Da Ponte writes of it as a great achievement, but forgets to tell that much of his work on "Don Giovanni" was a mere parodying of the libretto of Gazzaniga's "Il Convitato di Pietra," an opera that had just been brought out in Venice and already had great vogue throughout Europe. It was performed in London in 1794, twenty-three years before Mozart's work. Not until 1888 was the extent of not only Da Ponte's but also Mozart's obligations to Gazzaniga's opera made known, and then by Dr. Chrysander. Even Otto Jahn's industry had failed to discover book or score of "Il Convitato." The author of Gazzaniga's libretto was a theatrical poet named Bertati, against whom Da Ponte seems to have borne a grudge. When "Il Convitato" was brought forward in London, Da Ponte was poet to the opera (as he was a generation later in New York), and to him fell the task of making the London edition of the book. He tried to persuade the management to give Mozart's work instead, but failed, and in all likelihood took a malicious delight in inserting portions of his own libretto, paraphrasing his rival voluminously, and then claiming the lion's share of the credit. When the London management got through with it, indeed, Gazzaniga's work was a mere *pasticcio*. The libretto bore the title: "Il Don Giovanni, a tragi-comic opera

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