While Lorenzo Da Ponte and Wolfgang Amadeus Mozart's *Il dissoluto punito o sia Il Don Giovanni* (Prague 1787) is among the most performed of all operas, the Don Juan tradition in the musical theatre has only recently been subjected to scrutiny. The broad context of this tradition in the seventeenth and eighteenth centuries, namely supernatural morality comedies and devil stories adapted for the stage, has not been the focus of modern scholarship. An examination of the musical components that helped to distinguish these works as bizarre, odd, and outside the realm of more normative comedy has begun only in the last few years (see note 1).

This article will attempt to sketch out such a study, delineating the broad context, reviewing Don Juan stories in the theatre, and discussing some of the musical conventions that were employed as expressive devices for characteristic episodes before Mozart’s masterpiece. Comments on music will focus on Vincenzo Righini’s *Il convitato di pietra, o sia Il dissoluto* (Prague, 1777), one of the few Don Juan operas whose surviving sources are intact. While this opera is less ambitious than Mozart’s, it is the direct predecessor in both Prague and Vienna, and thus warrants close inspection.

The Context of Don Juan

The Spanish Don Juan story originated in a tradition of demonic morality plays like Faust, *Il diavolo zoppo* (1601) and similar dark comedies. The Jesuits had their own precursor to Don Juan in the Ingolstadt Jesuit drama (1615) where Duke Leontius finds a skull at the roadside and invites it to dinner, scoffing at the immortality of the soul. In the end Leontius invites his free-thinking teacher Righini’s *Il convitato di pietra*...
Machiavel for a visit, and he witnesses the duke being dragged down to hell and so changes his thinking and teaching. This tradition continued later in other Spanish devil plays like *El diablo cojeulo* (1641) and in popular French works like Florent Carton Dancourt’s comedy *Le diable boîteux* (Paris, 1707), based on the novel of Alain-René Lesage.

Theatrical productions of these stories often stressed the religious and miraculous aspects of the marvelous by using devils, demons of vengeance, transformations, ghosts, sorcerers, magic scenes, and references to the occult. When more sophisticated stage techniques and machinery became available, they were also employed in these popular productions.

The first established source for the Don Juan story is an anonymously published Spanish comic play attributed to Tirso de Molina (pseudonym for Gabriel Téllez), *El burlador de Sevilla y Convidado de piedra* (Barcelona, 1630)\(^4\) which contained many of the standard elements that would be used in the next two centuries. Early titles of Don Juan plays such as *L’ateista fulminato* and *L’athée foudroyé* stressed the moral and religious aspects of the story. Thomas Shadwell claimed to have based his five-act tragedy *The Libertine* of 1675 on *L’ateista fulminato*, which he heard was performed in ‘Churches, on Sundays, as a part of Devotion’.\(^5\)

Seventeenth-century versions of the Don Juan story, from Tirso until Molière, offered a similar series of episodes demonstrating the various sins of Don Juan. These were concurrent with a number of other fantastic stories of dissolute noblemen such as Bluebeard. Like his odd counterpart Don Quixote, the social context of this story in the early seventeenth century was the degenerate state of ideals of the old chivalric aristocracy. But unlike the hero of Miguel de Cervantes’s story, Don Juan’s delusions were of an entirely different nature. He was the great deceiver and his sins were violations of the aristocratic social system based on *jure divino*, the ‘divine right’ claim to privilege and political power endowed by heaven to the nobility. This necessitated his horrific end, a fate in which the supernatural intervenes and transports the sinner to hell in full public view.

**Don Giovanni in the Late Seventeenth- and Eighteenth-Century Theatres**

In the course of the late seventeenth- and the eighteenth century the Don Juan story became a popular supernatural theme in commedia dell’arte scenari.\(^6\) Italian comedians adapted the story as *Il convitato di pietra*, first performed by the Neapolitan troupe of Pedro Osorio and Gregorio Laredo. Osorio Giliberto made

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\(^4\) Alonso de Córdova y Maldonado’s *La venganza en el sepulcro* is a similar example of a fantastic seventeenth-century Spanish play.


a translation in Neapolitan dialect and an undated setting by Giacinto Andrea Cicognini was printed anonymously in several Italian cities. Other Il convitato di pietra plays include one by Tiberio Fiorilli (before 1640), one by Giambattista Andreini (before 1651), and another by Onofrio G. di Solofra (before 1652). At least three Don Juan comedies are preserved in seventeenth-century commedia dell’arte sources, a Convitato di pietra setting in the Naples collection (part ii, No. 14) and another in the Ciro monarca collection in Rome’s Biblioteca Casanatense (No. 24). A third Don Juan scenario, entitled L’ateista fulminato, survives in the same source (No. 4).

As for French versions, the Don Juan play became a staple at the Parisian fairs beginning around 1658. Examples include a comedy by G. D. Biancolelli (from a copy by T. Gueullette), Le festin de pierre ou Le fils criminel by Dorimond (pseud. for N. Drouin, Lyon, 1658), and Le festin de Pierre ou Le fils criminel, a ‘tragi-comédie’ in five acts by Villiers (pseud. for Claude Deschamps, 1659). The best known of the seventeenth-century comedies is the ironic Le festin de pierre by Molière (1665). Molière’s original prose version was suppressed and a verse edition by Thomas Corneille was the first to be published (1673). A highly censored prose edition was eventually published in Molière’s Œuvres posthumes (1682). Molière’s Don Juan proved to be a controversial reinterpretation of the central character as a dissolute French aristocrat. Concurrent Italian versions of the story toned down the religious themes. Goldoni dropped many of the episodes that demonstrated Giovanni’s sins and had the scoundrel struck by lightning rather than enduring a supernatural death. But the association of Don Juan with sin and damnation remained.

Other French versions of the story include Le nouveau festin de Pierre ou l’athée foudroyé, by Rosimond (pseud. for Claude de la Rose, 1670), and the anonymous Le festin de pierre ... Edition nouvelle (Amsterdam, 1683). Jean-François Letellier adapted Molière’s comedy (apparently the version in verse by Thomas Corneille) into a five-act ‘opéra comique en vaudeville’, Le festin de pierre (St. Germain Feb. 3, 1714), then revised it as a three-act ‘pièce’ for the Château de Berny, Sept. 1720. The Don Juan story was also set as a pantomime, Le grand festin de pierre ou l’athée foudroyé, (St. Laurent, Sept. 19, 1746). A manuscript of an undated one-act comedy with prologue entitled Don Juan ou le festin de pierre survives in Paris. Don Juan comedies seem to have been popular in The Théâtre de Nicolet (renamed the Théâtre des Grand danseurs de corde in 1772): the Almanach forain of 1773 cites Le festin de pierre performed by the ‘Grand-Danseurs’.

Early Don Giovanni operas

The tradition of Don Juan comedies seems not to have inspired an operatic setting until L’empio punito, a three-act dramma musicale by Filippo Acciaiuoli and Giovanni F. Apollini, with music by Alessandro Melani (Rome, Pallazo Colonna, Carnival 1669). The opera was performed in masks and set in a pseudo-

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7 No sources have survived and the writer and composer are not known.
8 Bibliothèque Nationale de France, Department of Manuscripts, shelfmark f.f. 25480.
classical Macedonia with the new names for the standard characters (Don Juan becomes Acrimante). The score in the Vatican library is typical of the time, with mostly continuo lines accompanying the vocal parts. The *sinfonia*, danced *intermezzi*, and some arias include two treble parts. Act 2 has an infernal dream scene with Proserpina that ends in a *ballo delle furie*. The denouement occurs when Acrimante offers Pluto his soul in exchange for a meal in Tidemo’s (the man Acrimante has murdered) garden, where his statue stands. He takes the statue’s hand to help him to the table. The statue declares that he will go to heaven while Acrimante goes to hell. The scene changes to the inferno as Caronte takes the soul of the condemned man. There is no chorus of demons here or any other apparent association of music with the divine or the infernal.

The tradition of Don Juan comedies with minimal music would continue, for example, *Il convitato di pietra*, an opera tragica in three acts by Andrea Perrucci (Naples, 1678). Shadwell’s five-act tragic play, *The Libertine* (London, 1675), included songs, choruses, and incidental music by William Turner. Henry Purcell also supplied some music for a revival in 1692. Purcell also set music for a revival of Shadwell’s *The Libertine* [Z.600] in 1695, a more explicit version of the Don Juan story with a title character as a multiple murderer and rapist. Music for only two scenes survives, one of which is the restrained ‘Song of the Devils’ in C minor, scored for a trio of soprano, alto, and bass, and used at the final damnation scene. A three-part chorus (soprano, alto, and bass) sings a solemn ‘Prepare, prepare’ to introduce the scene and then interjects the same phrase during the recitatives.

The first two Italian Don Giovanni operas since the settings in the later seventeenth century were both staged in Czech lands: *La pravità castigata*, a ‘rappresentazione morale per musica’ (Prague 1730), and *La pravità castigata* (Brno, Carnival 1734), librettist unknown, with music by Eustachio Bambini. Unfortunately the music appears to be lost, and we cannot assess the role that music played in the production. The first eighteenth-century Don Giovanni opera that offers us a clear picture of the musical component is another opera for Prague: Vincenzo Righini’s *Il convitato di pietra* of 1777. The preservation of two manuscript scores, albeit incomplete, makes Righini’s opera especially important for the history of ‘supernatural’ music in the comic theater.

**Righini’s ‘Il convitato di pietra’**

The music for Vincenzo Righini’s *Il convitato di pietra, o sia Il dissoluto*, on a text by Nunziato Porta, is preserved in two manuscript sources surviving in Vienna’s Austrian National Library and the Hungarian National Library in Budapest. The manuscript material in the Austrian National Library is a copy of the final numbers of acts 2 and 3 and one *scena ed aria*. The single relatively complete musical source is the manuscript in Budapest from the Esterházy collection, a score prepared for performances in Vienna in 1777, then modified under the direction of Haydn for

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9 Musiksammlung, Österreichische Nationalbibliothek, Vienna: Mus. Hs. 4235 (finales), Mus. Hs. 4234 (recitative and aria).
Esterháza in 1781 and 1782. While there appears to be no musical source surviving from the initial Prague performances, these manuscripts seem to provide a fairly good idea of the music used for the first performance run in the Bohemian capital.

Three three-act librettos are extant, each for the different performance runs. The first, prepared for the premiere at Prague’s Kgl. Theater i.d. Kotzen in 1777, bears the title *Il convitato di pietra o sia Il dissoluto. Dramma tragicomico*. Praga [n.p.] 1776, and cites Righini as the composer. It has a German (non-singing) translation opposite the Italian text. The second libretto, with the same title, published in Vienna by ‘Giuseppe nobile de Kurzbeck’, indicates that the opera was performed at the KärnthnerTortheater in 1777 [25 August and 3 November]. There are some cuts and minor deviations from the Prague text, for example, the Viennese version lacks the farcical scene between Corallina and Arlechino just before the *coro di furie*. The Viennese performance may have included a number of other changes that, despite some possible clues of revisions contained in the Budapest score, can no longer be accurately determined. The third libretto was printed for Esterháza in 1781, and includes further changes. The librettist Nunziato Porta is not named in any of the librettos.

Discussion of Righini’s opera in the secondary literature has mainly focused on the work as it was performed at Esterházy, analyzing Haydn’s additions and changes. There has been no substantive discussion of Righini’s original setting.

Table 1 (see p. 304) provides a synopsis of the musical content of the opera derived from the 1776 libretto from Prague. Table 2 (see p. 305–306) gives an outline of the Esterháza score now in Budapest. Because these two sources by and large agree, it appears that one can get a fairly good idea of the general content of the original opera. Righini’s *Il convitato di pietra* is a standard ‘number opera’, with a conventional distribution of *recitativo semplice*, *recitativo obligato*, arias, ensembles, and comic elements that were typical of *commedia per musica* or *dramma giocoso per musica* at this time. Much of the musical interest is invested in the arias, where characters express their inner thoughts and emotions. The ensembles are few: the *introduzione* in the first act is a trio, and scene 6 includes a duet. The most substantial ensemble is the finale of the second act (scene 9). The final act terminates with the impressive Furies’ chorus with solo interjections by the tormented and damned Don Giovanni.

The vocal music is tailored for the individual characters, with both comic and serious roles. *Parlando* vocal writing is reserved mostly for comic characters from the tradition of the *commedia dell’arte* such as Arlechino and Corallina. Donna Anna is a serious ‘noble’ character, and her musical style, with coloratura display, is drawn primarily from *dramma per musica*. The two leading male roles,
Don Giovanni (tenor) and Don Alphonso (bass), both have large-scale, bravura arias, albeit with no virtuoso writing.

One can reasonably assume that Porta and Righini were aware of Christoph Willibald Gluck and Ranieri Calzibigi’s celebrated ballet of 1761, Don Juan, ou Le festin de pierre. The Budapest score includes a similar brief minuet dance scene in act 2, scene 7. The opera also includes examples of music suited for supernatural scenes, developed from a tradition of stage music that goes back through Gluck to the early eighteenth century. We hear the allusion to the supernatural straight away, in the stormy, violent, and unstable episodes that occur in the somewhat unconventional and disturbing overture.

Exceptional, unpredictable episodes in contemporary Italian comic opera often occur at the ends of the acts, within finales or concluding ensembles. Here Righini follows suit, offering music to enhance the supernatural episodes at the end of acts 2 and 3. The ghost of the Commendatore appears late in act 2 finale, where he invites Don Giovanni to dinner in a recitativo obbligato. This is preceded by an episode where the characters hear a frightening noise and then see the ghost approaching. Violent string tremolos and similar evocations of terror accompany their fearful expressions. The eerie music for the Commendatore’s appearance begins with a ‘prelude’, repeated in subsequent ritornellos. This music is in the ‘dorian’ D minor key (or mode), long associated with solemn and sacred expression. Unison and octave sonority, slowly rising vocal phrases, and abrupt dynamic contrasts suggest the otherworld. First scored for strings, then adding trumpets, horns, oboes, and timpani, these ominous instrumental refrains have a striking effect. Perhaps the andante sostenuto, the alla breve meter, and the persistent regular rhythm were used to suggest the slow, ominous marching gait of the statue across the room.

12 This tradition is the subject of my book, Magic Flutes and Enchanted Forests: Music and the Supernatural in the Eighteenth-Century Theater, currently in preparation.
Don Giovanni’s condemnation and descent to hell occur in the act 3 finale, where Righini provides an unusual contrapuntal coro di spiriti (SATB). This chorus is set in the dark key of C minor; it is scored for strings, horns, and oboes. With an old-style ‘canzona’ opening and numerous suspensions, this chorus suggests the stile antico of church music. The sudden bursts of forte tremolos and the octave and unison sonority hark back to Gluck’s infernal imagery in his Don Juan ballet of 1761 and Orfeo ed Euridice of the following year. The repeated minor cadence (i-VI-i⁶-V-i) at bars 23–25 seems to be the first use of what will become a conventional musical evocation of damnation. This chord progression can be found in the infernal endings of operas such as Antonio Salieri’s Les Danaïdes (1784), Mozart’s Don Giovanni, and the collaborative Viennese singspiel, Der Stein der Weisen (1790, with some minor contributions by Mozart). This progression also appears in a variant form (i-VI-i⁶-V-i) as the final cadence of the initial ‘Dies irae’ segment in Mozart’s Requiem (bars 57–65: ‘cuncta stricte discussurus’), confirming the allusion to condemnation in one of the most terrible of all Christian liturgical texts.

In addition, Giovanni’s tormented exclamations are set to wide leaps in his melody, accompanied by a steady eighth-note walking bass and suspensions in the violins. Thus the reprobate’s cries are heard in the context of baroque church music, which although no longer in modern style, has been subsumed in a network of allusions to the timeless past of Christian worship.
Thus these episodes reveal a new path for the music of Italian comic opera, a path that owes much to the vivid, descriptive, and pictorial imagery employed by composers of serious opera since the 1760s, specifically Tomasso Traetta, Niccolò Jommelli, and especially Gluck. Righini’s contribution in Il convitato di pietra is particularly significant in this regard because the composer employs striking musical devices: The references to Christian liturgical music in the ‘antico’ style are combined with the intense terribile of Gluck to create truly serious moments in the comic presentation. This is a modest but significant precedent for Mozart, whose music for Don Giovanni and Die Zauberflöte employs even more serious and sacred musical elements, along with the violent terribile style for infernal imagery.

In explaining Righini’s inventive music in these scenes one might recall that the serious moral sphere was the original ‘comic’ context of the Don Juan story. It is no coincidence that Le festin de pierre comedies and pantomimes in Paris became
common at the fair theaters that were active in yearly periods linked to the church calendar. Devil and ghost plays functioned in a quasi-religious context as well in Catholic Vienna, as did opera during Carnival in Venice. By at least middle of the eighteenth century, Don Giovanni was performed yearly in Vienna during the period of the autumn feast of All Souls’ Day (November 2–4) when the Requiem mass, the ‘Mass for Dead’, was regularly sung. Other ghost plays were also popular during this solemn season. Hell scenes continue in the comic tradition of various Catholic centers in Europe, whose audiences seem to have had a particular taste for infernal episodes and morality tales of dissolute noblemen. Thus Righini’s Don Giovanni opera revives the original context of Don Juan through a novel and inspired musical component. This is Righini’s most original contribution, an approach that seems to have had much resonance in future settings of this old but persistent tale of sin, punishment and damnation.\(^\text{13}\)

Like Mozart, Righini increased the expressive force in opera. Both composers took their cue from Gluck, ratcheting up the intensity of the musical expression through rhythm, tempo, timbre, harmony, dynamics, contrast, and the use of musical conventions from earlier periods. This trajectory is evident not only in serious opera but also in the comic sphere where Don Giovanni’s story would continue to engage audiences and composers.

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\(^{13}\) Il convitato di pietra would not be the last supernatural opera composed by Righini. He set Marco Coltellini’s two-act Armida for Vienna in 1782, a much more ambitious example of Viennese supernatural opera, as one would expected for a serious opera as opposed to the comic Don Juan story. Armida’s score (I consulted the manuscript in Lbm. shelfmark Add. 16114–16115) is rich in vivid musical imagery. The overture has a ‘grave’ introduction in D minor with blaring winds, wide melodic leaps, and chromatic passages; a D major allegro con spirito follows. This somber music anticipates the material of the ‘andante funesto’ segment in act 1, scene 5. Because of its many similarities to the overture of Don Giovanni, one wonders if Mozart knew Righini’s Armida, which has violent scene for the Furies in act 2.

Righini composed a similar overture for his setting of Pietro Metastasio’s azione teatrale, Alcide al bivio (Koblenz 1790, score in Vienna, Gesellschaft der Musikfreunde, shelfmark H 23587), yet another supernatural opera. The thrice-repeated opening fortissimo chords in portentous dotted rhythms outline the damnation cadence discussed earlier.
Table 1
Musical contents in libretto, Praga 1776

Abbreviations: r.o. = recitativo obbligato; r.s. = recitativo semplice

Atto Primo

Scena I.   **Introduzione** or **Terzetto**. Elisa, Ombrino, Don Giovanni, *Pescatori dove siete?*
Scena II.  **Aria**, Elisa, *Se voi mio caro fedel sarete*.
Scena III. only r.s.
Scena IV.  **Aria**, Commendatore, *Tutta dal mio volere*.
Scena V.   only r.s.
Scena VI.  **Aria**, Don Alfonso, *Come in un nobil petto*.
Scena VII. **Aria**, Arlecchino, *Conservati fedele*, then **Duetto**, Arlecchino, Don Giovanni, *Per esempio se il nemico*.
Scena VIII. only r.s.
Scena IX.  **Aria**, Lisetta, *Mi sento venir meno*.
Scena X.   Recitativo obbligato, *Nò, non m’inganno – e questo di Donn’ Anna*, and [**Aria**] *Dell’onda sdegnata*.
Scena XI.  **Aria**, Commendatore, *Dalle squarciate vene*. [Fight and death scene]
Scena XI.  **Aria**, Donn’Anna, *Tutte le furie unite*.

Atto secondo

Scena I.   only r.s.
Scena II.  **Aria**, Isabella, *E folle chi crede*.
Scena III. **Aria**, Donn’ Anna, *Ombre del Padre amato*.
Scena IV.  only r.s.
Scena V.   [perhaps r.o.] **Aria**, Don Giovanni, *Per che dal Cielo un fulmine*.
Scena VI.  **Aria**, Corallina, *In quel tuo visetto*.
Scena VII. **Aria**, Don Alfonso, *Talora la Clemenza*.
Scena VIII. r.s., r.o., with a stage song by Arlecchino, *Padre figlia Siface*, ‘siege Mineutto’.
Scena IX.  [Toast scene] only r.s. > aria, Arlechino, *Euch bleive ich stets ergeben*. > r.s. 
**Finale.** Scena X.–XI.

Atto terzo

Scena I.   only r.s.
Scena II.  only r.s.
Scena III. **Aria**, Donn’Anna, *Geme la Tortorella*.
Scena IV.  only r.s.
Scena V.   only r.s.
[Scena VI.] Scena ultima, **Coro di Furie**.
Table 2
Contents of H-Bn, shelfmark OE-84: Il Conuitato di Pietra. Dramma tragiomico
[2 vols.] Copied for the performance in Vienna in 1777, then modified for performances in Esterháza under the direction of Haydn.

Abbreviations: fg = bassoons; fl = flutes; hn = horns; ob = oboes; r.o. = recitativo obbligato; r.s. = recitativo semplice; str = a4 strings (violin 1 and 2, viola, basso); tm = timpani; tr = trumpets.

Overture: Allegro vivace, Bb, C meter (ob, hn, tr, tm, str)

Atto I

Introduzione [= trio]: Elisa, Don Giovanni (T), Ombrino (B), Pescatori dove siete? Allegro, C meter, G, ob, str; > r.s. with Arlechino (T).
I, 1: r.s. Elisa, Ombrino, poi Don Giovanni indi Arlechino. Elisa: Ciel! chi mai sarà?
I, 2: r.s. Don Giovanni, Elisa: Atta costei mi sembra à compensare > aria, Elisa, Se vo mio caro, Andantino > Allegro assai, A major, 3/4, str.15
I, 3: r.s. D. An, Don Alfonso (B), indi Commendatore (baritone voice notated in tenor clef), Don Alfonso: State lieta Donn’ Anna.16
I, 4: r.s. Commendatore, D. An, Com: Eh, che s’oppone alla vostra letizia. > aria, Commendatore, Solo dal mio volere la sorte tua dipende, Allegro maestoso, Bb, C meter, str. > r.s.
I, 8: r.s. Don Giovanni, Arlechino, e detta. Lis: Povera mia padrona. > ariette, Lisette, Mi sento avenir meno, Andante, G major, C meter, str.
[I, 9:] r.o. str, Don Giovanni, Nò, non m’inganno, è questo di D[onn]a Anna l’adorato soggionno. > aria, Don Giovanni, Dell’onda sdegnata, Allegro, C, C meter, hn in C, ob, str, fg.18 > r.s. Arl: Guidizio sior Padrone se non foss’io.
I, 10: r.s. Anna, Don Giovanni, Commendatore. D. An: Lasciami traditore, con quale ardire penetrasti sin qui? > Commendatore solo, r.s. > r.o. Dalle squarciati vene scorre in più parte il sangue. > aria, Delle squarciati vene scorre in più parte il sangue, Andantino sostenuto, Eb, C meter, hn in Eb, ob, str. > r.o., D. An, str, Eccoci à Genitor, > aria, Tutte le furie unite, Allegro assai, Bb, C meter, hn in Bb, ob, str.20

14 The Esterháza libretto and orchestral parts have an inserted chorus, Tira… tira… Ecco che viene, sono già le reti piene.
15 The Esterháza libretto has a different aria for Elisa, Amor tristarello vuol darmi martello.
16 The Esterháza libretto and orchestral parts include an additional aria for Donna Anna, Sento un affannino in seno, Bb, 3/4.
17 The tempo indication was changed to Allegro by Haydn.
18 The Esterháza orchestral parts indicate another aria, perhaps a later alternate by Righini, Sento in seno un certo moto, Eb, 2/4, Larghetto. Haydn changed the final cadence of the previous r.o. to the new key of Es-Dur.
19 Bartha and Somfai indicate that there are two settings of this death scene, both composed before Esterháza, one in Eb, the other in C minor with only string accompaniment.
20 The Esterháza orchestral parts contain a different aria in C major, whose text in the Esterháza libretto reads: Odio, furor, dispetto, dolor, rimorso e sdegno. The music is by Niccolò Jommelli.
Additional segment at the end of the first volume:

‘Attacca alla fine de Aria di Donna Anna.’ A new finale for Donna Anna, Don Giovanni and Arlechino with chorus. This segment appears not to be in the hand of a professional copyist. No tempo indication at start, Bb, C meter, Chorus: ‘Che successo! Che accaduto’. > Allegro vivace, Eb, ¾, > Più presto, str, ob, fg, hn. 'Fine del Atto Primo'.

Atto II


[Atto terzo]

[III, 1–2, and the beginning of III, 3 are missing. The libretto indicates that this material is r.s.]

III, 3, Aria [a large-scale bravura aria with a long ritornello and virtuoso coloratura passages], Donn’ Anna, Gme la tortorella nel caro nido amato, Andante con moto, C, C meter, hn, str, Flauto obl., Oboe obl., Fagotto obl.


Additional segments at the end of the second volume:

1. [Quartetto], Donna Anna, Corallina, Arlechino, Alfonso: Maestoso, C, ¾ (tr, tm, hn, ob, str).


\(^{21}\) The score includes the indication ‘In Eb’, suggesting that the aria was transposed.

\(^{22}\) Scene 8 in the Esterháza libretto and orchestral parts is an inserted scene with new music by Haydn. Unfortunately the parts are incomplete. The scene begins with a r.o. Mora l’infido, sì, mora ... ma oh Dei! followed by an aria, Mi sento nel seno, for Donna Isabella.
Donjuanovská tradice, topos nadpřirozenosti v hudebním divadle 18. století a „Il convitato di pietra“ Vincenza Righiniho

David J. Buch

V kontextu divadelní tradice příběhu o Donu Juanovi věnuje autor hlavní pozornost operám, jejichž inscenace zachycuje už v poslední čtvrtině 17. století (Alessandro Melani: L’empio punito, Řím 1669; Andrea Perrucci: Il convitato di pietra, Neapol 1678, Henry Purcell: The Libertine, scénická hudba k Shadwellově hře, Londýn 1692–1695), a zkoumá hudební prostředky, užívané v charakteristických dějových epizodách setkání hrdiny s nadpřirozenými silami. Righiniho Il convitato di pietra (Praha 1776) je první operou o Donu Giovanni z 18. století, jejíž hudba se dochovala, a proto ve zmíněném badatelském kontextu zaujímá klíčové postavení. Righiniho kompozice představuje standardní číslovou operu s mnoha konvenčními prvky, typickými pro dobovou commedii per musica. Výjimku tvoří finále druhého a třetího aktu, kde skladatel hudebně podtrhuje nadpřirozené elementy děje (Kamenný host zve Dona Giovanního na večeři – recitativo obbligato d moll a závěrečná scéna s polyfonně založeným sborem duchů) a posiluje s využitím rytmických, tempových, instrumentálních, harmonických a dynamických prostředků, včetně ohlasů historických kompozičních konvencí, intenzitu hudebního výrazu. Righiniho řešení, jež autor analyzuje, bylo původním příspěvkem a v následných zhudebněních látky zaznamenalo velkou rezonanci.

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