

Don Giovanni

No. 2 - Night and Day I Slave Away

Libretto: Lorenzo Da Ponte
English Version: Adam Levowitz

Music: W.A. Mozart
Orchestrations: Adam Levowitz

Molto Allegro $\text{♩} = 168$

1 2 3 4

Musical score for measures 1-4. The score is in 4/4 time with a key signature of one flat (B-flat). The piano part features a rhythmic pattern of eighth notes and quarter notes, with dynamic markings of *p* (piano) and *f* (forte). Measure 3 includes a triplet of eighth notes in both the treble and bass staves.

5 6 7 8

Musical score for measures 5-8. The piano part continues with the same rhythmic pattern, alternating between *p* and *f* dynamics. Measure 7 features a triplet of eighth notes in the bass staff.

9 10 11 12

Musical score for measures 9-12. The piano part features a more complex rhythmic pattern with sixteenth notes and eighth notes, including a triplet of sixteenth notes in measure 10. The bass staff has a sustained chordal accompaniment.

13 15 16

A

LEPORELLO:

Night and day I slave a - way This rou - tine is get - ting

Musical score for measures 13-16. Measure 13 is the vocal entry for Leporello. The piano accompaniment continues with the same rhythmic pattern as the previous section, alternating between *p* and *f* dynamics. Measure 15 includes a triplet of eighth notes in the bass staff.

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17 18 19 20

old It snows all night and it rains all day I'm tired I'm wet, and my feet are

p *f* *p*

B

21 22 24

cold Oh, I want to be the

fp

25 26 27 28

rich man and no long - er be the slave there is

f *f* *p*

29 30 31 32

no - thing more I crave no, no, no, no, no, no No

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C

33 34 36

long - er be his slave

37 38 39 40

You are such a gent - le man

41 42 43 44

You're in - side with the pret - ty lad - y while I hide here in the

D

45 46 47

shad - y while feel - ing shad - y I'm feel - ing sha - dy Oh,

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49 50 51 52

if I were a rich man I would trade this frost bite for

f

53 54 55 56

gout There is not a sin - gle doubt no, no, no,

57 58 59

no, no, no, The rich man's dis - ease is gout Uh oh I

E

61 62 63 64

think some-one is com - ing Yes, I know some-one is com - ing, and my voice must not be

cresc

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65 66 67 68

heard and I can - not be found out here No my voice can not be

f *p*

69 70 71 72

heard no, no, no, no, no, I must not be found out —

F 74 75

here

cresc.

ATTACCA